ALIVE AT THE END OF LIFE
Photographs by Cathy Greenblat

DESTINY
Photographs by Ernestine Ruben

March 19 – June 8, 2009

The Mary H. Dana Women Artists Series
Douglass Library
8 Chapel Drive, New Brunswick, NJ 08901

Institute for Women and Art
Rutgers University Libraries
Rutgers, The State University of New Jersey
THE MARY H. DANA WOMEN ARTISTS SERIES
The Dana Women Artists Series, founded in 1971 by Joan Snyder, is the oldest continuous running exhibition space in the United States dedicated to making visible the work of emerging and established contemporary women artists (http://www.libraries.rutgers.edu/rul/exhibits/dana_womens.shtml). The Series is a program of the Institute for Women and Art (IWA) at Rutgers, in partnership with the Rutgers University Libraries. Distinguished Professor Emerita Judith K. Brodsky, Founding Director of the Brodsky Center/Mason Gross School of the Arts, and Dr. Ferris Olin, Founding Head of the Margery Somers Foster Center/Rutgers University Libraries, serve as its curators and are also the directors of the IWA (iwa.rutgers.edu). The Series is also a program of The Feminist Art Project (feministartproject.rutgers.edu).

THE INSTITUTE FOR WOMEN AND ART
The vision of the Rutgers Institute for Women and Art (IWA) is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record.

The mission of the Rutgers Institute for Women and Art is to invent, implement, and lead live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for all women artists, who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

Founded in 2006, the Institute for Women & Art is actively engaged in:

- Educational and curricular development led by The Feminist Art Project (TFAP) website and the soon-to-be launched FARE: Feminist Art Resources in Education for K-12, college students and their teachers.
- Research and documentation facilitated by the Getty and New Jersey State Council on the Arts-funded Women Artists Archives National Directory: WAAND, as well as the archival collections found in the Miriam Schapiro Archives on Women Artists (waand.rutgers.edu).
- Exhibitions and public programming organized by the award-winning and nationally recognized Mary H. Dana Women Artists Series, founded in 1971 by Joan Snyder, and other sponsored events through the US and abroad.

Ferris Olin and Judith K. Brodsky, directors, Institute for Women and Art and curators, Mary H. Dana Women Artists Series
Nicole Plett, executive officer, IWA and project manager, WAAND
Connie Tell, project manager, The Feminist Art Project
Nicole Ianuzelli, project manager, The Mary H. Dana Women Artists Series

The Institute for Women & Art (IWA) is a unit of Rutgers, the State University of New Jersey, and a center of the Office of the Associate Vice President for Academic & Public Partnerships in the Arts & Humanities. In addition, the IWA is a consortial member of the Institute for Women’s Leadership. The IWA gratefully acknowledges the financial support of the Rutgers Academic Excellence Fund, the Maria and Henry Leon Memorial Fund, Judith K. Brodsky, Ferris Olin, and anonymous individual donors. IWA programs are also made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts. Co-sponsors of the Series include Associate Alumnae of Douglass College, Department of Art History, Institute for Research on Women, The Feminist Art Project, Global Initiatives, Women Artists Archives National Directory, and the Women’s and Gender Studies Department.
INTRODUCTION

All human beings are concerned with death. Indeed, poets and philosophers have both stated that our consciousness of death is what makes us human. In the Phenomenology of Spirit,¹ G.W.F. Hegel writes, “this consciousness has been fearful . . . for it has experienced the fear of death.” (194) Hegel believed that to be truly self-conscious one must become aware of the opposition of life and death, to the point of engaging in a life-death struggle. These two photographers, Cathy Greenblat and Ernestine Ruben, are working from perspectives that might be described as Hegelian. While they may share a Hegelian outlook, however, their approaches exemplify different aspects of Hegelian thought.

Greenblat has been photographing patients and caregivers in hospices, hospitals, and homes in Europe, Asia, and North America. Her photographs record the sorrows, the joys, and the realities of people approaching the end of life and those who are concerned with caring for patients physically, emotionally, and spiritually. One might argue that her photographs capture the life-death struggle that Hegel describes. Through that struggle, the individual comes to be fully human, reconciling inner and outer and coming into full consciousness through the antithesis of the flesh and the spirit, living and dying. In Hegel’s master/slave dialectic, the master is death, imposing its will on all life. But the slave (the living being) is necessary for the existence of death. Thus, these two defining aspects of individual experience are locked together in eternity.

Photography is often described as inherently exploitative. The photographer is the subject (in Hegelian terms, the master) and the people photographed are the object (the slave). In confronting Greenblat’s photographs, one has to disagree with that observation. One never feels that she has exploited her subjects. The men and women photographed come into their own through her images. She shows how they move from “being-for-self to “being-for-self-in-otherness,” as Hegel puts it (289). The camera shifts in step with her subjects rather than capturing their images. The patients, caregivers, and family pictured in her photographs take possession of the spaces of the photographs and ultimately of the space in which the viewer stands.

Ruben has approached the subject more metaphorically. On a trip through Slovakia, she began photographing dilapidated architectural structures of different kinds—never the whole structure but details of the buildings where brick or concrete had begun to crumble, wood to splinter, and plants to begin growing over. She saw these remnants as parallel to the human experience of dying. In this exhibition she has placed her photographs in diptychs, playing one image off another in Hegelian antithesis. Each diptych contains a contrast between a hopeful, life enhancing image and one which points ultimately to disappearance. In Ruben’s case, the diptych has so much more than formal meaning. It accomplishes what Hegel presents, how the soul comes into unity from the oppositional forces at work on it.

Ultimately, both Greenblat’s and Ruben’s photographs are celebrations of life, not surrender to death. In that sense, they are reflective of feminist thought. While the origin of their approaches may be Hegelian, both artists have moved away from the power interplay between life and death that Hegel envisions. While feminist thought has been very important in analyzing power relationships, particularly those based on gender difference, the ideal in feminist thought is an abrogation of relationships based on power. Greenblat’s empathy with her subjects is apparent and reflects her working method in which she enters into the lives and spirits of those she photographs. In all cases, everyone knew she was photographing and wanted her to. In that sense she exemplifies a feminist outlook.

Ruben, as a photographer, is almost like a spirit from the natural world. In Dvorak’s opera, *Rusalka*, the water nymph inhabits water and wood and becomes a ghost of herself when removed from her habitat. Like Rusalka, Ruben seems to merge with the objects in her photographs as they return to a state of nature. Ruben’s particular acceptance of nature, identifying with it rather than capturing it, gives her work a feminist perception just as Greenblat’s empathy does.

We hope that the work of these two artists will provide some starting points from which to consider the intersection of life and death from a different perspective—oppositional, yet unified, empathetic rather than uncaring or insensitive. In addition to their thought-provoking content, these images are beautiful and we also hope you appreciate them for that.

Judith K. Brodsky and Ferris Olin
Directors, Institute for Women and Art
Curators, Mary H. Dana Women Artists Series
ALIVE AT THE END OF LIFE
Cathy Greenblat
ALIVE AT THE END OF LIFE

Since 2001, I have been working to change the imagery of aging, illness and dying by combining my background as a Professor of Sociology with my photography. I left my tenured full professorship to focus on work combining photographs and text. I believe this to be the most effective vehicle to open people’s eyes, literally and figuratively, providing a better way to help them “face” issues that are generally avoided. Since then I have directed my energies to the creation of photographic projects that challenge stereotypical conceptions of the aged, the infirm, and those in the terminal stages of life.

This body of work began at a municipal old age home in Mexico. I then documented a person-centered approach to Alzheimer’s care in the United States. My photographs appeared as a book in 2004, Alive with Alzheimer’s (University of Chicago Press). The German edition, (Alzheimers und Lebensqualitat), was published in 2006 in conjunction with a three-year traveling exhibition in Germany.

End of life care is a global issue. The palliative care approach is being adopted increasingly in industrialized nations where most deaths are in hospitals. Here death is “managed” rather than being treated as a natural part of the life experience and many people are unaware that there is an alternative to the strictly biomedical, curative approach to terminal care. The palliative care approach is also being adopted in developing countries, where many people die with insufficient pain management and insufficient social and financial support. Important shifts are taking place in various places to put palliative care at the heart of public health programs. Much still remains to be done to increase both public awareness of the issues and to provide healthcare professionals with palliative care knowledge and training. Documentary photography can be an important element of this teaching and training.

My photographic project on end of life care has been undertaken in France, India, Japan and the United States over the last three years: FRANCE (La Maison, Gardanne; Palliative Care Unit, Hopital L’Archet, CHU de Nice), INDIA, state of Kerala (NNPC (Neighborhood Network for Palliative Care) operations in Calicut, Pulikall,& Areacode; ARDSI (Alzheimer’s and Related Disorders Society of India) offices in Cochin and Kunnamkulam,, JAPAN (various care settings in Nagoya & Kyoto; Uchida hospital in Guma Province), and USA (Heather Hill Hospital, Chardon, Ohio; Silverado Hospice, Houston Texas; M.D. Anderson Cancer Center Palliative Care Unit, Houston, Texas). I am indebted to the administrators and staff who allowed me to become part of their teams, and to the patients and family members who allowed me into their lives during difficult times.

The project focuses on ways to maintain human dignity in the face of the natural processes of aging, serious illness, cognitive challenges, and death. I believe that being defeated by the ravages of age and illness is not solely the result of biological degeneration, but the failure of
contemporary social and cultural institutions. In recognition of my work, the University of Houston College of Liberal Arts and Social Sciences awarded me the 2007 John P. McGovern Lectureship in Family, Health and Human Values.

I know from my own experience that few of us are adequately prepared to deal with the difficulties of having family members and friends with cancer, dementia, heart disease and other chronic illnesses such as ALS and end stage HIV/AIDS. My photographs and accompanying text offer a symbolic journey through the end of life by showing those whose lives and deaths have been eased by the best of programs. Sebastião Salgado wrote about his work on migrations: “I hope that the person who comes into my show and the person who comes out are not quite the same.” My goals are to change minds and hearts, which is the mandate of social documentary photography and to show how the experience of dying can be enriched emotionally and intellectually for patients and for family, friends, and caregivers. My aim for this work is to be a catalyst for education, cultural understanding, and social action, extending the quality of life until its very end.

Mother Theresa said as she cared for the dying in Calcutta, "We cannot do great things, only little things with great love." This exhibit shows some of the little things that are being done with great love by those who are engaged in the hospice/palliative care movement.

CATHY GREENBLAT 2009

Professor Emerita of Sociology, Rutgers University; Artist in Residence, CHU de Nice, France, Honorary Research Fellow, International Observatory of End of Life Care, Lancaster University, UK
Exhibition Checklist

Set of three photos of Katie Grimshaw at MD Anderson Cancer Center
Katie, happy to be alive after Thanksgiving - MDACC, Houston, TX, USA, 2008, digital print, 16 x 20 inches
Katie’s prognosis remains grave - MDACC, Houston, TX, USA, 2008, digital print, 16 x 20 inches
Sean, at the hospital 24 hours a day with his wife - MDACC, Houston, TX, USA, 2008, digital print, 16 x 20 inches

Set of three photos of NNPC home visit offering medical care and social-emotional care
Thasni, a 6 year old girl with leukemia, in a coma, Areacode, Kerala, India, 2008, digital print, 16 x 20 inches
Nurse Heloisy visiting man who had a stroke, Pulikall, Kerala, India, 2008, digital print, 16 x 20 inches
Nurse cutting a woman’s nails during a home visit - Cochin, India, 2008, digital print, 16 x 20 inches

Woman accompanying her sister in the outpatient clinic - Calicut, Kerala, India, 2008, digital print, 16 x 20 inches

Man with look of hope in the terminal care unit - Calicut, Kerala, India, 2008, digital print, 16 x 20 inches

Dr. Ciais strolling with Mme X - Nice, France, 2008, digital print, 16 x 20 inches
Dr. Endo making a house call to Mr. Hamagima’s home - Nagoya, Japan, 2007, digital print, 16 x 20 inches
Whispering softly - Kyoto, Japan, 2006, digital print, 16 x 20 inches

Patrick with his tambourine, taken for a walk in the palliative care unit by Dr. Alberge - Nice, France, 2008, digital print, 16 x 20 inches
Nell holding on - Nice, France, 2007, digital print, 16 x 20 inches
Dr. Alberge guiding Nell in a visualisation of swimming with dolphins - Nice, France, 2007, digital print, 16 x 20 inches
Philippe’s bed moved to face the sea - Nice, France, 2007, digital print, 16 x 20 inches
Natacha and Mme Cohen giving a “high five”- Nice, France, 2008, digital print, 16 x 20 inches
Aide feeding Mahdavi at the ARDSI Alzheimer’s center - Kunnamkulum, India, 2008, digital print, 16 x 20 inches
Mr. Hamagima at home with one of his grandsons - near Nagoya, Japan, 2007, digital print, 16 x 20 inches

Mrs. Dailey with her daughter and granddaughter at her bedside - MDACC, Houston, Texas, 2008, digital print, 16 x 20 inches

Everett with his dad - MDACC, Houston, Texas, 2008, digital print, 16 x 20 inches

Woman with Alzheimer’s with her daughter and great-granddaughter, USA, 2008, digital print, 16 x 20 inches

Randy and his African Grey, Grady - Houston, Texas, 2008, digital print, 16 x 20 inches

Mavis meeting Chi, a pet therapy rabbit — Houston, Texas, 2008, digital print, 16 x 20 inches

Party at Hajyodo group home for patients with Alzheimer’s disease - Nagoya, Japan, 2007, digital print, 16 x 20 inches

Nora waiting for the Christmas party - Gardanne, France, 2006, digital print, 16 x 20 inches

Momo and Renato at the Christmas concert, 2006, digital print, 16 x 20 inches  *No Image Available*

Jeanette playing the xylophone in the music therapy session - Cleveland, Ohio, 2007, digital print, 16 x 20 inches

Social worker, Ruth, helping Wanda apply for financial assistance - Houston, Texas, 2008, digital print, 16 x 20 inches

Chaplain Steve Thorney singing to June - MDACC, Houston, Texas, 2008, digital print, 16 x 20 inches

Steve, June and her daughter in prayer- MDACC, Houston, Texas, 2008, digital print, 16 x 20 inches
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CATHY GREENBLAT
www.cathygreenblat.com   www.alivewithalzheimers.com

Cathy Greenblat is Professor Emerita of Sociology at Rutgers University where she served for 35 years as a member of the Department of Sociology, Women’s Studies, and the Bloustein School of Planning. The author of 14 books and more than 100 articles, she has lectured in the USA, Latin America, Eastern and Western Europe, Russia, Africa, the Philippines, China, and Japan. She learned photography through reading, practice, and a series of workshops. Since 2002 she has been engaged in a cross-cultural photographic project on aging, dementia, and end of life care. She is currently an Artist in Residence at the University Hospital Network (CHU) of Nice, France and an Honorary Research Fellow at the International Observatory on End of Life Care, Lancaster University, UK.

One Person Exhibits

2009 -2010 8 city traveling exhibit, India, Living with Alzheimer’s Disease
2009 Atlanta, GA, Accompanying Life
2009 Houston, Texas, Alive at the End of Life
2009 Monte Carlo, Monaco, Little Things with Great Love: End of Life Care in Four Countries
2009 NJ Alzheimer’s Assn Conference, NJ Alive with Alzheimer’s
2009 Vienna, Austria, Little Things with Great Love: End of Life Care in Four Countries
2009 Wolverhampton, GB, Light House Gallery, Accompanying Alzheimer’s
3/09-6/09 New Brunswick, NJ, USA, Alive at the End of Life
2008 Nice, France Little Things with Great Love: End of Life Care in Four Countries
2008 Nice, France, Cimiez Hospital, Permanent Gallery, Mémoire en face à face
2006-2008 Munich + other cities, Germany, traveling exhibit Alive with Alzheimer’s
2007 Nice, France Alive with Alzheimer’s
2007 Osaka, Japan, Gardeners of the Heart
2007 Amarillo, TX, Southern Light Gallery, Forgotten but Remembering; Remembered but Forgetting
2007 Princeton, NJ Long Term Care for the Dependent Elderly: Lessons from Mexico, California and Japan
2006 Titusville, NJ, Long Term Care for the Dependent Elderly: Lessons from Mexico, California and Japan
2006 Washington, DC, Alive with Alzheimer’s
2006 Cleveland, OH, Quality Care for Alzheimer’s Disease: USA and Japan
2005 New Brunswick, NJ, *Long Term Care for the Dependent Elderly: Lessons from Mexico, California and Japan*

2005 Stockholm, Sweden, *Rx for Dementia: Touch, Music, Dignity*

2004 Cardiff, Wales, *Alive with Alzheimer’s*

2004 Villefranche-sur-Mer, France, *Alive with Alzheimer’s*

2004 Kyoto, Japan, *Alive with Alzheimer’s*

2004 Munich, Germany, *Alive with Alzheimer’s*

2004 Baltimore, MD, *Alive with Alzheimer’s*

2002 Nice, France, FNAC Photo Galerie, *Keeping the Connection*

2002 Maastricht, Netherlands, *Keeping the Connection*

**Group exhibitions**

2009 Houston, Texas, 9 photographs in exhibit *Animals and Healing*

2007 Chardon, Ohio 8 photographs in *Art from the Heart*

2004 Paris, France, 6 photos, in *Photobis 2004*

**Awards and Prizes**

2007 John McGovern Annual Award for work on Family, Health and Human Values, Houston, TX


2002 FNAC Competition Talent 2002 – “Mention Speciale” (honorable mention)

**Photography publications**

2009 C. Filleau, C. Greenblat, V. Lafont, P. Robert, *Thérapie par réminiscence. [Reminiscence Therapy]* CHU Nice-Sophia Antipolis. 43 of my photos are used in this 3 book set


2006 *Alzheimer und Lebensqualitat*, Hamburg: EB-Verlag (German translation of Alive with Alzheimer’s: 121 pp, 87 photographs)

2006 “Image d’une réussite: L’expérience du Japon”, *Gerontologie*, 15 janvier. (Cover photo and 12 internal photos in this article I wrote about photographing in Japan.)

“Faith among the Forgotten”, *Contexts*, 2,1 Feb 2003: 50-57. (Photo-essay about religion in a Mexican old age home)


**Photography lectures**

2009 *Improving Palliative Care Awareness and Training with Visual Materials*, with David Clark, European Association of Palliative Care Conference, Vienna, Austria (provisional)

2009 *What’s Wrong with This Picture? Photography and the Destigmatization of Dementia*, University of Newcastle, GB; Old Age Psychiatrists’ 25th Annual Conference, Cumbria, GB

2009 *The Memory Clinic: A Photographic Account*, Hawker Care Conference, Edinburgh, Scotland

2008 *Photography, Illness and Dying Reconsidered*, University of Texas Medical School, John P. McGovern Institute for Health, Humanities, and the Human Spirit. *Little Things with Great Love: Palliative Care in Four Countries*, Grand Rounds Presentation, Palliative Care Service, M.D. Anderson Cancer Center, Houston, Texas

2007 *Holding On, Letting Go, Remembering: Photography, Illness and Dying*, Museum of Fine Arts, Texas and University of Lancaster, UK

2006 *Photography and the Destigmatization of Dementia*, University of Texas Medical School and University of Bradford (UK), Dementia Studies Program


**Memberships and listings**

- IPA – International Psychogeriatric Association
DESTINY
Ernestine Ruben
Destiny

*Destiny* is a collection of photographic diptychs inspired by my most recent visit to Slovakia in 2006. I was intrigued by the timelessness of the abandoned coal mines and traditional villages in the Tatras Mountains. Contrasting elements pertaining to the old world, the new world, and life and death resonated with me. I felt the weight and proximity of my own death in these visual frames of blockage and transcendence.

Ernestine Ruben 2009
Exhibition Checklist

Triangle, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Synagogue Spirits, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Steps, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Curly Lines, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Cheese House, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Spin Around, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Pick Up Sticks, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Diagonal Thrust, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Diamond, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)

Reaching Up and Out, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)
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Reaching Up and Out, 2006, digital prints mounted in portfolio, 17 x 17 inches each (diptych)
Ernestine Ruben lives and works in Princeton, New Jersey and in New York. She received degrees in Art History and Art Education. Her work is exhibited in major international museums, private collections, and galleries.

**REPRESENTATIVES:**
ArteF Fine Art Photography Gallery              Zurich, Switzerland
Galerie Baudoin Lebon                            Paris, France

**EDUCATION:**
University of Michigan, Ann Arbor, Michigan, B.A. History of Art, 1953
Wayne State University, Detroit, Michigan, M.A. Art Education, 1956

**PAST EMPLOYMENT:**
Art Teacher, Detroit Institute of Arts
Art Teacher in Michigan, New York, and New Jersey schools

**SELECTED SOLO EXHIBITIONS SINCE 2000:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Venue</th>
<th>Location</th>
<th>Title</th>
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<tbody>
<tr>
<td>2008</td>
<td>Palace Hotel, Lucerne, Switzerland</td>
<td>Dancescapes</td>
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<tr>
<td>2008</td>
<td>Peter and Paul Fortress, The State Museum, St. Petersburg, Russia</td>
<td>Large Bodies</td>
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<td>2007</td>
<td>Pingyao International Photography Festival, China.</td>
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<td>Perceptions and Body Landscapes</td>
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<td>2007</td>
<td>Exhibition at American Embassy, Bratislava</td>
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<tr>
<td>2006</td>
<td>Lianzhou International Photo Festival, Guangdong, China.</td>
<td>Works inspired by Chinese Art</td>
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<tr>
<td>2006</td>
<td>House of Photography, Liptovsky Mikulas, Slovakia.</td>
<td>In Human Touch</td>
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<tr>
<td>2004</td>
<td>Maison Européenne de la Photographie, Paris</td>
<td>Pushing Back the Boundaries of Photography</td>
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<td>2003</td>
<td>John Stevenson Gallery, New York</td>
<td>New Work, Landscapes printed in gum dichromate</td>
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<td>2001</td>
<td>University of Michigan Museum of Art</td>
<td>In Human Touch, Photographs by Ernestine Ruben</td>
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<td>2001</td>
<td>Halsted Gallery, Birmingham, Michigan</td>
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<td>2000</td>
<td>Cantor Center for Visual Arts, Stanford University</td>
<td>Ruben on Rodin</td>
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SELECTED GROUP EXHIBITIONS SINCE 2000:

2007 Jun-Aug  Mason Gross Gallery, Rutger’s University, NJ, *Eccentric Bodies*
2007 May    Bratislava, Slovakia, Galeria PF01, *The Three: Generations, Women, Places*
2006 Aug    ArteF Fine Art Photography Gallery, Zurich, Switzerland, *The Body Exposed*
2006 Jun-Sep Museo di Santa Giulia, Italy, A Female Perspective: *Notes for a History of Women Photographers*
2005 May    Panopticon Gallery, Waltham, MA, *Tree in Landscape*
2005 May    Cork Gallery at Lincoln Center, New York, NY, *The Handmade Print*
2004 Apr    Panopticon Gallery, Waltham, MA, *Beneath the Surface*
2004 Mar    Fotofest, Houston, TX, *A Personal View*
2004 Mar    Fotofest, Houston, TX, *Surface*
2003 Sep-Nov The Print Center, Philadelphia, PA, *Sculptural Prints*
2003 Mar    Centre Marc Jacquet, Barbizon, France, *A la source du Paysage*
2002 Dec    John Stevenson Gallery, New York, NY *Beauty Will Save the World*
2002 Sep-Nov Perkins Center for the Arts, Moorestown, NJ, *A Tribute to New York*
2002 Aug-Oct Center for Photography at Woodstock, NY, *Constellation: 25th Anniversary Exhibition*
2001        Galerie Valerie Cueto, Paris, *Girls on Top*
2000        The Philadelphia Museum of Art, Works from the Collection

COLLECTIONS:
Philadelphia Museum of Art, Philadelphia, Pennsylvania; Stanford University Museum, Palo Alto, California; Rodin Museum, Paris, France; Brandenburgische Kunstsammlungen, Museum für Zeitgenössische Kunst, Cottbus, Germany; Maison Européenne de la Photographie, Paris, France; The Museum of Fine Arts, Houston, Texas; Museum of Modern Art, Paris, France; Stedelijk Museum, Amsterdam, Holland; Detroit Institute of Arts, Detroit, Michigan; Bibliothèque Nationale, Paris, France; Bibliothèque Historique de la Ville de Paris, Paris, France; Artothèque, Toulouse, France; Israel Museum, Jerusalem, Israel; Woodmere Art Museum, Philadelphia, Pennsylvania; Johnson and Johnson Corporate Collection, New Jersey; Merrill Lynch Corporate Collection, New York; Henry Buhl Collection, New York, NY; Medicalogic Collection University of Michigan Museum of Art, Ann Arbor, Michigan; Musée de l’Elysee, Lausanne, Switzerland.
SELECT BOOKS AND CATALOGUES SINCE 2000:
Eccentric Bodies, Catalogue, Judith Brodsky and Ferris Olin, Rutgers University, 2007
The World’s Top Photographers - Nudes, Anthony LaSala, Rotovision, 2005
Digital Photo Art: Transform Your Images with Traditional & Contemporary Art Techniques, Theresa Airey, Lark Books, 2005
Physique, Peter Kuhnst, Thames & Hudson, 2004
Fotofest H2004 Catalogue, Houston, Texas, 2004
Barbizon 1903-2003 Catalogue, Barbizon, France 2003
The Book of Alternative Processes, Christopher James, Delmar, 2002
Photography’s Antiquarian Avant-Garde, Lyle Rexer, Harry N. Abrams, Inc., 2002
In Human Touch, Photographs by Ernestine Ruben, Nazraeli Press, 2001
Ruben on Rodin, Nazraeli Press, 2000

SELECTED ARTICLES SINCE 2000:
Post-Factory Photography, “Ernestine Ruben Goes to the Ends of the Earth,” April 2004, Judy Seigel
After Image, “Portfolio,” March/April 2004
Professional Woman Photographers, “Shape and Form,” Fall 2002
The Herald of Europe, by Victor Jaroshenko, Institute-Open Society, Russia, 2001
The Detroit Free Press, June 2001
The Birmingham Eccentric, June 2001
The Detroit News, June 2001

PUBLISHED PHOTOGRAPHS SINCE 2000:
2006   The Medici Conspiracy, Peter Watson & Cecilla Todeschini, (Cover Photograph)
2002 November Contents Magazine
2002   Photography’s Antiquarian Avant-Garde, Lyle Rexer
2002   The Book of Alternative Photographic Processes, Christopher James
WORKSHOPS CONDUCTED SINCE 2000:
2008  St. Petersburg, Russia, “Beyond Seeing”
2008  Woodstock Center for Photography, Woodstock, NY
2008  Peters Valley, New Jersey
2007  Taiyuan, China, “Photography As Art”
2007  Peter's Valley, New Jersey
2006  Peters Valley, New Jersey
2006  Woodstock Center for Photography, Woodstock, NY
2006  Liptovsky Mikulas, Slovakia
2005  Bratislava, Slovakia
2005  Proprad, Slovakia
2005  Peters Valley, New Jersey
2005  Cranbrook Academy of Art
2004  Woodstock Center for Photography
2004  Peters Valley, New Jersey
2004  Print Center, Philadelphia
2003  Innsbruck, Austria
2003  Poprad, Slovakia
2002  Woodstock Center for Photography
2002  Bratislava, Slovakia
2002  Poprad, Slovakia
2001  University of Michigan, Artist-in-Residence
2000  Poprad, Slovakia
2000  Cape Cod Photo Workshops
2000  Woodstock Center for Photography

VISITING ARTIST:
1999-Present  Portfolio Critiques, University of the Arts, Philadelphia, PA
2005  Vonhess Artist in Residence, The Borowsky Center for Publication Arts, Philadelphia, PA

COMMISSIONED WORK SINCE 2000:
2006 September  Ann Arbor, University of Michigan Museum of Art, Edition of 20 platinum prints
INSTALLATIONS SINCE 2000:
2004 June - October  Maison Européenne de la Photographie, Paris, Wall installation
2001 June-October  University of Michigan Museum of Art, Jewish Cemetery

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This exhibition is made possible in part by funds from the Estelle Lebowitz Fund. Estelle Lebowitz (1930-1996) was born and raised in New York. She attended the High School of Music and Art and Brooklyn College. Her work has been exhibited in Sommers Town Gallery, Sommers, NY; Coster’s Gallery, Highland Park, NJ; The Gallery at Busch Campus Center, Piscataway, NJ; and the Mary H. Dana Women Artists Series, New Brunswick, NJ; Art Library at Rutgers, New Brunswick, NJ. In her artist’s statement she wrote, “My work(s) may be described as women's feminine objects with overtones of nature. They are semi-abstract images that are mostly fantasies, influenced originally be Impressionism and brought into Modernism by my own style and technique. Light and color are very important in my work...and they each mean something.”
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