

Audra Lambert "AHA Fine Art Brings Bold Forms to CONTEXT Miami", ANTE Magazine, November 27, 2019

<https://antemag.com/2019/11/27/aha-fine-art-brings-bold-forms-to-context-miami/>

"Overlap: Life Tapestries", Wall Street International, November 8, 2019

<https://wsimag.com/art/58697-overlap-life-tapestries>

"18 Art Exhibitions to View in N.Y.C. This Weekend", The New York Times, October 17, 2019

<https://www.nytimes.com/2019/10/17/arts/design/nyc-this-weekend-art-and-museums.html>

"Artfully Failing", written by [Adam Zucker](#), a New York-based artist, art historian, curator, and educator. Artfully Learning, May 11, 2019

<https://theartsandeducation.wordpress.com/2019/05/11/artfully-failing/>

"It is inspiring to see how Rush doesn't allow defeat to define her. She uses both subtle and bold aesthetic expressions to communicate that there's always a silver lining."

"Overlap: Life Tapestries", Wall Street International, October 4, 2018

https://wsimag.com/art/43610-overlap-life-tapestries?fbclid=IwAR0NX7IaaE_eDIeOwV4qhHGlzeiyn8x71CelQOLIXMkg-gwsTqJxxl3IQQ

"Brooklyn Vibes at State College PA", Arte Fuse, October 1, 2018

<https://artefuse.com/2018/10/01/brooklyn-vibes-at-state-college-pa-125775/>

Rob Schoonen "Freight to image in Cacao factory", Eindhovens Dagblad, September 6, 2018

<https://www.ed.nl/cultuur/vracht-aan-beeld-in-cacaofabriek~a4db40f4/>

"Arlene Rush addresses big, and very topical themes - such as sexuality, gender, and beauty - and gives them a unique twist. Including mirroring herself to her twin brother, but also by using unusual materials - chocolate, for example."

Ann Landi "An Encaustics Extravaganza and Part Two of the Gallery Report", Vasari21, August 13, 2018

<https://mailchi.mp/987dd81b11d4/smart-collecting-at-the-local-level-and-the-ultimate-teaching-challenge-1324277?e=0952c635ec>

"Arlene Rush [is] among the 'talented artists who have never shown at the Border before'"

Fattie King "Guests at DEFINING FORM A Group Show of Sculpture Curated By Indira Cesarine, photos by Cheryl Gorski", Fashion Maniac, August 08, 2018

<https://fashionmaniac.com/guests-at-defining-form-a-group-show-of-sculptur>

[e-curated-by-indira-cesarine-photos-by-cheryl-gorski/](#)

Ann Landi "An Encaustics Extravaganza and Part Two of the Gallery Report", Vasari21, July 16, 2018

<https://mailchi.mp/a8e1117a36c0/smart-collecting-at-the-local-level-and-the-ultimate-teaching-challenge-1324257?e=0952c635ec>

"Arlene Rush who has been scoring shows right and left these days, is in a group exhibition of sculpture called 'Defining Form'"

"Defining Form", Wall Street International, July 02, 2018

<https://wsimag.com/art/40054-defining-form>

"The group show investigates progressive themes in sculpture, including contemporary feminism, gender identity and political art."

Ann Landi "Blasts from the Past and Passing the Hat for V21 Continues", Vasari21, June 25, 2018

<https://mailchi.mp/b439b834d914/smart-collecting-at-the-local-level-and-the-ultimate-teaching-challenge-1324241?e=0952c635ec>

"Arlene's altered photo, shown here, is from her Twins series, which, she says, 'reflects on the idea of marriage, the celebration and whom we are marrying.'"

Audra Lambert "Prescient Presence: Your Presence is Requested", ANTE Magazine, June 27, 2018

<https://antemaq.com/2018/06/27/prescient-presence-your-presence-is-requested-opens-thursday-july-28-at-131-chrystie-street/>

"Nothing can influence one's own outlook as much as the mysterious psyche, the hidden depths of self that remain necessarily unable to reveal yet reveling in their surroundings. From the cryptic depictions of Twins by Arlene Rush ... the range of artwork on view is sure to delight any collector."

Audra Lambert "AIPAD Features Groundbreaking Work by Arlene Rush in Photography Collection of Joe Baio", ANTE Magazine, April 07, 2018

<https://antemaq.com/2018/04/07/aipad-features-groundbreaking-work-by-arlene-rush-in-photography-collection-of-joe-baio/>

"Rush's Twins: Just a Memory series revisits childhood moments in which the artist mines her personal history and growth as a woman and artist to comment on gender roles and societal norms."

Ann Landi "Arlene Rush", Vasari21, March 05, 2018

<https://us12.campaignarchive.com/u=1e7c90506c4e06f6503c74a46&id=1df1cdc20e>

"Silver Linings" series as part of the Art on Paper, "shifts the experience of gloom and despair to beauty and hope. These silver-leaf envelopes, named after the art institutions and galleries that sent me rejection letters over the course of my career, are made into an object of thought."

John Chacona "'Foto Booth' puts artist selfies on display in Erie",
GoErie, September 28, 2017

<http://www.goerie.com/entertainmentlife/20170928/review-foto-booth-puts-artist-selfies-on-display-in-erie>

"New York photographers dominate the south wall with Nancy Oliveri's Robert Rauschenbergian "Between the Pixels" and deadpan selfie in which Arlene Rush neither looks at the cellphone in her outstretched hand nor the camera that captured the scene from a step behind it".

Saori Takeda "New art magazine, debut! Global, and sophisticated!", NOTE,
September 20, 2017

<https://note.mu/itrustnewyork48/n/na732cd9e4675>

"Artists' works were also exhibited. Arlene Rush's work was admired by art fans as "Amazing!" A female statue covered with fragments of glass all over the body. It is a work that refuses to see directly, touch. Contemporary people who interact with the world through displays, and cracks and scattered fragments looks like a metaphor for their danger. It is a masterpiece".

Ann Landi "Me, Myself and I", Varsari21, July 16, 2017

<https://vasari21.com/me-myself-and-i/>

"Even though I was consumed with worry over the diagnosis and treatment, I took out the camera and did several self-portraits for a series, 'Days After.' I chose not to include my face, believing my body had become the face for many."

Ann Landi "Arlene Rush", Vasari21, June 4, 2017

<http://vasari21.com/arlene-rush/>

"But perhaps her most ambitious recent series has been documenting an artistic life that, like many, has suffered its share of rejections and setbacks. "Evidence of Being" started when Rush embarked on a project to archive the objects accumulated over the course of a 30-year career."

Kimberly Ruth "Art Uncovered: Arlene Rush", BTRtoday, January 31, 2017

<http://www.btrtoday.com/listen/artuncovered/week-of-013117-3/>

"Arlene Rush is a New York based conceptual artist whose diverse work deals with issues of gender, identity, and socio economic issues and politics. Her work asks viewers to look at the balance and place and meaning of what is occurring in our contemporary world."

Marley C. Smit "Trust Issues: "Rush for President" and the Pitfalls of the American Electoral Process", D/RAILED Contemporary Art Magazine, October 27, 2016

[View PDF](#)

"Rush for President" does an impeccable job of underscoring some of the problematic aspects of the electoral process and how these pitfalls affect voters' perspectives and faith in that system. In campaigning for a 2008 Presidency in 2016, Arlene Rush highlights how deeply out of touch many

politicians are with the real issues affecting the public today. Yet there is an even more pointed observation to take away from "Rush for President" in the wake of Trump's Presidential candidacy. The installation is meant as a satirical interactive art piece, but Rush actually is handing out buttons and collecting campaign donations like a real candidate would on the campaign trail."

Anna Savitskaya "Internalizing rejection can be detrimental to your mind, body, and work: an interview with Arlene Rush", Artdependence Magazine, September 28, 2016

<https://www.artdependence.com/articles/internalizing-rejection-can-be-detrimental-to-your-mind-body-and-work-an-interview-with-arlene-rush/>

"In her work, Arlene Rush draws from her own personal experiences, offering the viewer her own approach to self-preservation in the face of rejection."

Ann Landi "Art and Meditation", Vasari21, September 16, 2016

<http://vasari21.com/art-and-meditation/> "My work consists of multiples: I am doing the same thing over and over, and that repetitive act can be tiresome or it can become a meditation practice."

Ann Landi "New Campaign Update" Fifteenth Anniversary of "Loft in the Red Zone ", Vasari21, September 9, 2016

Daniel Agulera "23 Wall" Tribute Loft in The Red Zone Project 5th Year Anniversary, Documentary Film September 2016

Ann Landi "You Don't Have To Say You Love Me: Part Two - Which rejection hurts the most, how to cope ", Vasari21, June 3, 2016

<http://vasari21.com/you-dont-have-to-say-you-love-me-part2/>

"Perhaps the most ingenious coping strategy of all was devised by Arlene Rush, who has been in the process of "archiving her 30 year career and turning it into at...or sometimes quite literally into gold. Rush may be on to something. If revenge is a dish best served cold, as the Sicilian proverb has it, then rejection may be make more palatable turned into gold."

Claire Voon "In Response to Censorship, Artists Incite Users to Flood Facebook with Nudity", Hyperallergic, January 14, 2016

<https://hyperallergic.com/268254/in-response-to-censorship-artists-incite-users-to-flood-facebook-with-nudity/>

Seph Rodney "An Art Exhibition 'for colored girls', Hyperallergic, December 1, 2014

<http://hyperallergic.com/165337/an-art-exhibition-for-colored-girls/>

"Arlene Rush's "Sechita" [...] is simultaneously deeply sensual and uncomfortable, particularly if one is privy to the story of the 'for colored girls' Sechita, a prostitute between whose thighs men throw gold

coins."

Felicia R. Lee "Schomburg Center Plans Exhibition on 'For Colored Girls' ", The New York Times ArtsBeat, September 8, 2014

<https://artsbeat.blogs.nytimes.com/2014/09/08/schomburg-center-plans-exhibition-on-for-colored-girls/?r=0>

Peter "Souleo" Wright, "On the "A" w/Souleo: Groundbreaking Choreo-poem for colored girls... Turns 40", Huffington Post - The Blog, September 2, 2014

http://www.huffingtonpost.com/peter-souleo-wright/on-the-a-wsouleo-groundb-r_b_5752190.html

Alexis Garrett Stodghill, "Harlem artists team up for a new Schomburg Exhibit honoring the 40th Anniversary of Ntozake Shange's poetic monologues", New York Daily News, October 13, 2014

<http://www.nydailynews.com/new-york/manhattan/colored-girls-exhibit-features-harlem-artists-honors-ntozake-shange-work-article-1.1970689>

Makiko Wholey, "Artists of the Sol Studio Honor Ntozake's Seminal 'for colored girls' 40 Years Later", Artsy Editorial, September 2014

<https://www.artsy.net/article/editorial-artists-of-the-sol-studio-honor-ntozake>

"In a striking sculpture by Arlene Rush, a faceless female form leans on a stool with one foot planted in a pile of glass -- the same glass that forms its skin."

Critic's Pick *Round Hole Square Peg*, Time Out New York Week of Aug 15-21, 2013

https://www.timeout.com/newyork/gay-lesbian/round-hole-square-peg#tab_panel_2

"The diverse works in this group show explore the rapidly evolving definition of queer identity in the age of Grindr and marriage equality."

"Loft in the Red Zone" Art Fairs International Newspaper Issue #15, 2011

Loft in the Red Zone, "Interview: Arlene Rush", September 2011

<https://vimeo.com/27302534>

Michelle Falkenstein *LOCUS* catalog, April 2008

"For her "Twin" series, Rush defies the tendency of the photographic medium to capture only the world as it is seen... seemingly using family snapshots from various eras, the artist transplants her face onto all of the figures [and in] doing so, Rush subverts assumptions about gender, age and kinship, imploing a continuum and relationship both artistic and genetic."

Staff Picks, aroundphilly.com, September 2005.

"New York City artist Arlene Rush discusses her current exhibition, The Sum of the Whole, at the Center for Emerging Artists on September 8 at 5:30pm. Her mixed media sculptures of the human head are haunting in their lifeless, gender free qualities, but offer a stunning visual to modern art lovers when paired together, like "Snow White and the Seven Dwarfs," which will be on display."

S. Blomen-Radermacher, "Kunsterin Arbeitet mit der Kopf", Rheinische Post September 2001

"Arlene Rush uses herself in her artistic process; beside the casts of her head there are photographs of her head, as well as casts of other parts of her body. Yet there is no self-dramatization or egocentricity in her works. Rather, her heads seem like stand-ins for all human heads."

"Go A Head", Stadtmagazin, September 2001

"Go A Head", Monchengladbach/Aktuell, September 2001