

PETER BLUM GALLERY

DAVID RABINOWITCH

DAVID RABINOWITCH

Born 1943, Toronto, Canada

Lives New York, New York

EDUCATION

1963 University of Western Ontario, Canada

SELECTED ONE-PERSON EXHIBITIONS

- 2019 (upcoming) *David Rabinowitch: Skulpturen und Zeichnungen*, Galerie Wittenbrink, München, Germany, September 13 – November 23, 2019
Périgord Construction of Vision Drawings, Peter Blum Gallery, New York, January 18 – March 9, 2019
Early Sculptures, Ikeda Gallery, Tokyo, Japan, January 10 - March 30, 2019
Works on Paper, Ikeda Gallery, Berlin, Germany, January 12 - March 23, 2019
- 2017 *David Rabinowitch: The Construction of Vision*, Museum Wiesbaden, Wiesbaden, Germany, May 12 - July 16, 2017 (cat.)
- 2015 *David Rabinowitch: Church Drawings. Werke aus der Sammlung Kemp*, Museum Kunstpalast, Düsseldorf, October 13, 2015 – January 24, 2016
- 2014 *Quatrefoil Constructions*, Akira Ikeda Gallery, Tokyo, Japan, October 11 – December 14, 2014
- 2012 Akira Ikeda Gallery, Tokyo, Japan
David Rabinowitch: Program of Construction for Solothurn, Haus der Kunst St. Josef, Solothurn, Switzerland, August 19 – November 18, 2012
- 2010 *Birth of Romanticism*, Annemarie Verna Gallery, Zurich, Switzerland, December 4, 2010 - February 2, 2011 (cat.)
Birth of Romanticism, Peter Blum Gallery, New York, November 20, 2010- January 22, 2011 (cat.)
David Rabinowitch: The Piégros Editions, Museum Pfalzgalerie Kaiserslautern, Kaiserslautern, Germany October 2 - November 28, 2010 (cat.)
- 2007 *David Rabinowitch*, The Chinati Foundation, Marfa, Texas, October 1, 2007-June 1, 2008
David Rabinowitch, Annemarie Verna Gallery, Zurich, Switzerland, March 22-May 12
- 2006 *Phantom Group, Sculptures and Works on Paper from 1967*, Peter Blum Gallery, New York, November 16, 2006-January 20, 2007
- 2005 *David Rabinowitch – The Altan Group*, Galerie Lindner, Vienna, Austria, May 12-June 30
- 2004 *David Rabinowitch – The Altan Group*, BERGNER + JOB GALERIE, Mainz, Germany, October 26-November 27
David Rabinowitch – Construction of Vision. Zeichnungen 1969-1975, Kunstmuseum Winterthur, Winterthur, Switzerland, July 3-December 5
David Rabinowitch, National Gallery of Canada, Ottawa, Ontario, February 6-May 16
- 2003 *David Rabinowitch*, Musée d'art contemporain de Montréal, Montréal, Quebec, May 22-October 26
David Rabinowitch – Carved Woodblock Monotypes – Sculptures 1968-1993, Annemarie Verna Gallery, Zurich, Switzerland, March 7-April 26 (cat.)
Carved Woodblock Monotypes 1962. Sculptures 1968 –1976, Peter Blum Gallery, New York, January 8-March (cat.)
- 2002 Inauguration of Visiting Artists' Suites (with Jim Jennings), Oliver Ranch, Geyserville, CA
- 2000 Galerie Dorothea van der Koelen, Mainz, Germany (cat.)
Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany (cat.)
Construction of Vision, Peter Blum, New York
- 1999 Warsaw, Krakow and Niepolomice, Zacheta Gallery of Contemporary Art, Warsaw; Galerie Starmach, Krakow; and The Museum of Modern Art (Muzeum Sztuki Nowoczesnej), Niepolomice, Poland (cat.)
- 1998 Krakow, Galerie Potocka, with the Museum of Modern Art (Muzeum Sztuki Nowoczesnej), Niepolomice, Poland (cat.)
L'Inauguration des vitraux, de la tapisserie et du mobilier liturgique, commande publique confiée à David Rabinowitch (Inauguration of the windows, tapestry and liturgical furniture, public works entrusted to David

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- Rabinowitch.) — Organized by the Minister of Culture, France, Cathédrale of Notre Dame de Bourg, Digne-les-Bains
 Peter Blum, New York, NY
- 1997 Annemarie Verna, Zürich, Switzerland
 Galerie Saint-Séverin, Paris
- 1996 Akira Ikeda Gallery, Tokyo and Taura (cat.)
 Fogg Art Museum, Harvard University, Cambridge, MA (cat.)
 Budapest, Knoll Galéria
- 1995 Wels, Galerie und Kunstmuseum der Stadt Wels
 New York, Peter Blum
 Städtische Kunstsammlungen, Chemnitz (cat.)
 Galerie Rudolfinum, Prague (cat.)
- 1994 Kingston, ON, Agnus Etherington Art Centre
 New York, Akira Ikeda Gallery
 Munich, Galerie Albrecht
 Munich, Glyptothek
- 1993 Hiram Butler Gallery, Houston, TX
 Oil & Steel Gallery, Flynn, New York
 Galerie Renos Xippas, Paris
 Paris, Galerie Nationale du Jeu de Paume (cat.)
 Kunstmuseum Winterthur, Winterthur
 Galerie Albrecht, Munich
 Kunsthalle Krems, Krems
 Galerie Dorothea van der Koelen, Mainz
 Annemarie Verna (with Fred Sandback), Zürich
 Peter Blum, New York, NY (cat.)
David Rabinowitch. Suite de constructions à section conique en quatre ordres ('A Dominique Bozo in memoriam'), Place Dauphine, Paris. Installation of *Sequenced Conic Section Constructions in 4 Orders*. — Organized by the Direction des Affaires Culturelles de la Ville de Paris (DRAC).
 Galerie Cora Hölzl, Düsseldorf
- 1992 Staatliche Kunsthalle Baden-Baden, Baden-Baden (cat.)
 Oil & Steel Gallery, Flynn, New York
 Galerie Albrecht (with Richard Serra), Munich
- 1991 Galerie Renos Xippas, Paris (cat. with Galerie nächst St. Stephan)
 Oil & Steel Gallery, Flynn, New York
 Annemarie Verna, Zürich
- 1990 Oil & Steel Gallery, Flynn, New York
 Vienna, Galerie nächst St. Stephan/Rosemarie Schwarzwälder (cat. with Galerie Xippas)
- 1989 Oil & Steel Gallery, Flynn, New York (cat.)
- 1988 Kunsthalle Bielefeld, Bielefeld (cat. with Kunsthalle Tübingen and Kunstmuseum Düsseldorf)
 Kunstmuseum Düsseldorf, Düsseldorf (cat. with Kunstmuseum Düsseldorf and Kunsthalle Tübingen)
 Galerie m, Bochum
- 1987 Kaiser Wilhelm Museum/Haus Esters, Krefeld (cat.)
 Annemarie Verna, Zürich (cat.)
 Kunsthalle Tübingen, Tübingen (cat.)
- 1985 New York, Oil & Steel Gallery
- 1984 Toronto, Carmen Lamanna Gallery
- 1983 Toronto, Carmen Lamanna Gallery
 New York, Oil & Steel Gallery
- 1982 Oil & Steel Gallery, Flynn, New York
- 1981 Galerie m, Bochum
 Carmen Lamanna Gallery, Toronto
- 1980 Carmen Lamanna Gallery, Toronto
 Annemarie Verna, Zürich
- 1979 Carmen Lamanna Gallery, Toronto
 Galerie Marielle Mailhot, Montréal

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- 1978 Richard Bellamy (2 shows), New York
Museum van Hedendaagse Kunst (now SMAK, Stedelijk Museum voor Actuele Kunst) Ghent, (cat.)
Museum Haus Lange, Krefeld (cat.)
Annemarie Verna, Zürich
Daniel Weinberg Gallery, San Francisco
Carmen Lamanna Gallery, Toronto
Texas Gallery, Houston, TX
- 1977 Carmen Lamanna Gallery, Toronto
Galerie m, Bochum
Annemarie Verna, Zürich
Galerie Hetzler + Keller, Stuttgart
Galleria la Polena, Genoa (cat.)
- 1976 Carmen Lamanna Gallery, Toronto
Daniel Weinberg Gallery, San Francisco
Galleria Nuovi Strumenti, Brescia
The Clocktower Gallery, Institute for Art & Urban Resources, New York
Galerie Hetzler + Keller, Stuttgart
Galerie Mollet-Viéville, Paris
- 1975 Galleria Franco Toselli, Milan
Carmen Lamanna Gallery (2 shows), Toronto
Texas Gallery (2 shows), Houston
Daniel Weinberg Gallery, San Francisco
Galleriaforma, Genoa
Galerie Hetzler + Keller, Stuttgart
Museum Wiesbaden (with Klaus Rinke), Wiesbaden
Bykert Gallery, New York
- 1974 Galerie Rolf Ricke, Cologne
Galleriaforma, Genoa
Diane Stimpson Gallery, Vancouver
Daniel Weinberg Gallery, San Francisco
Carmen Lamanna Gallery, Toronto
Greenberg Gallery, St. Louis, MO
- 1973 Carmen Lamanna Gallery, Toronto
Bykert Gallery, New York
- 1972 Galerie Rolf Ricke, Cologne
Carmen Lamanna Gallery, Toronto
- 1971 Carmen Lamanna Gallery, Toronto
Carmen Lamanna Gallery (with Guido Molinari), Toronto
St. Louis, MO, Helman Gallery
- 1970 Carmen Lamanna Gallery, Toronto
- 1969 Carmen Lamanna Gallery, Toronto
- 1968 The Pollock Gallery, Toronto
20/20 Gallery, London, ON

SELECTED GROUP EXHIBITIONS

- 2017 *Deadeye Dick: Richard Bellamy and His Circle*, Peter Freeman, Inc. New York, New York, NY
Auf Papier. Künstlerschenkungen zum Abschied von Dieter Schwarz, Kunstmuseum Winterthur, Beim Stadthaus, Winterthur, Switzerland
- 2015 *essential: The Line*, Annemarie Verna Gallery, Zürich, Switzerland
- 2014 *Time Capsule: Recently Acquired Works from the 1970s and 1980s*, Orange County Museum of Art, Newport Beach, CA
Installation or Object? Works from the MOCAC Collection, MOCAC, Museum of Contemporary Art in Krakow, Krakow, Poland

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- 2013 *BRASSERIE*, Haus der Kunst St. Josef, Solothurn, Switzerland
Sky Blue Sky: Print Media by Matthew Tyson, Riverside Art Museum, Riverside, CA
100 years Gallery Association - Friends of the Kunstmuseum Winterthur, Kunstmuseum Winterthur, Beim Stadthaus, Winterthur, Switzerland
On Abstraction III: At the Same Time, Elsewhere, MAC, Musée d'Art Contemporain de Montréal, Montréal, Canada
40 Years at The Daniel Weinberg Gallery, Ambach & Rice, Los Angeles, CA
- 2012 *Drawing a Line in the Sand*, Peter Blum Gallery, New York, NY
Eretai: (John Beech, Lael Marshall, David Rabinowitch, Michael Voss), Riverside Art Museum, Riverside, California
- 2010 *The Shape of Abstraction*, Boston University Art Gallery at the Stone Gallery, Boston, MA
- 2008 *The Big Gift: Calgary Celebrates Art from Canadians*, Nickle Arts Museum, Alberta, Canada, June 20 – July 27, Illingworth Kerr Gallery, Alberta, Canada, July 3 – August 20, Glenbow Museum, Alberta, Canada, July 25 – September 14
- 2007 *Beneath the Underdog*, Gagosian Gallery (Madison Avenue), New York, April 27 – June 16, 2007
- 2006 *Line and Surface: Works on Paper*, Peter Blum, New York, NY, January 20-March 25
Singular Multiples: The Peter Blum Edition Archive, 1980-1994, Museum of Fine Arts, Houston, TX (cat.)
Sculptures, Peter Blum, New York, NY, works by Boli, Bura, John Beech, Louise Bourgeois, Alberto Giacometti, Josephson, Kimsooja, David Rabinowitch and David Smith
Plane/Figure: Amerikanische Kunst aus Schweizer Sammlungen / American Art from Swiss Collection, Kunstmuseum Winterthur, Winterthur (cat.)
Verde, Jessica Bradley Art + Projects, Toronto
Von Doig bis Rabinowitch, part of *Provinzial—Engagement in the Rheinland for Contemporary Art, Selection 3: Daylight*. Works from the collection of Provinzial Insurance. Kunstmuseum Bonn, Bonn
Was ist Plastik? 100 Jahre—100 Köpfe, Das Jahrhundert moderner Skulptur. Stiftung Wilhelm Lehmbruck Museum, Duisburg
VIP III. Arena der Abstraktion, Museum Morsbroich, Leverkusen
Lodz Biennale 2006, Museum of Construction in Process, Lodz (cat.)
- 2005 *Auswahl I—Die Sammlung der Provinzial zu Gast im Museum Abteiberg*; traveled 2005-06 to Museum Abteiberg, Mönchengladbach, Leopold Hoesch Museum, Düren, and Kunstmuseum Bonn
Le monde est rond! Collection Donation Albers-Honegger, Espace de l'Art Concret with the University of Nice and the Institute Robert Hooke, Mouans-Sartoux
Sets, Series and Suites: Contemporary Prints, Museum of Fine Arts, Boston
The Sixties in Canada, National Gallery of Canada, Ottawa (cat.)
Monuments of Nowa Huta, Bunkier Stzuki, Krakow
Salon d'automne, Annemarie Verna, Zürich
Zeichnungen—Radierungen, Galerie Albrecht, Munich
- 2004 *Zuwächse, Neuerwerbungen der Marianne und Heinrich Lenhardt-Stiftung für die Graphische Sammlung der Pfalzgalerie*, Pfalzgalerie, Kaiserslautern (cat.)
Liquid Stone, New Architecture in Concrete, National Building Museum, Washington D.C.
V.I.P. 2—Die Neuen, Museum Morsbroich, Leverkusen
"Go West!"—Zeitgenössische amerikanische Graphik aus eigenem Besitz, Pfalzgalerie, Kaiserslautern
Summer '04, Annemarie Verna, Zürich
Minimal & Concept Art—von Albers bis Judd, Museum Moderner Kunst Stiftung Würten, Passau
A Priori, Galerie Dorothea van der Koelen, Mainz
Editionen und Kleine Formate, Bergner + Job Galerie, Mainz
- 2003 *Harmonie und Kontraste in der Sammlung Würth—Von Riemenschneider bis Rabinowitch*, Kunsthalle Würth, Schwäbisch Hall
Aspekte der Sammlung Würth. Drei Bildhauserpositionen und ein Maler: Magdalena Abakanowicz, David Rabinowitch, Raffael Rheinsberg und Rudolf Hausner, Museum Würth, Künzelsau-Gaisbach
Turning Corners, Berkeley Art Museum, University of California, Berkeley
Himmelschwer: Transformationen der Schwerkraft (As Heavy as Heaven: Transformations of Gravity) Kulturzentrums bei den Minoriten, Landesmuseum Joanneum, Graz. Traveled to Brandts Klaedefabrik gallery, Odense (cat.)
Manières et matières: La collection du Musée des beaux-arts de Sherbrooke Musée des beaux-arts de Sherbrooke, Sherbrooke, QB (cat.)

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- Telling a Work of Art*, Jensen Gallery, Auckland, N.Z.; traveled to Public Art Gallery, Dunedin, N.Z.
Foreign Art, Part II. Part of the Permanent Exhibition: Art of the 19th, 20th and 21st Centuries, National Gallery, Prague (cat.)
Summer Exhibition, Annemarie Verna, Zürich
Ink from Wood: Two Traditions, Center for Contemporary Printmaking, Norwalk, CT
Artistes contre la torture, BFM - Bâtiment des Forces Motrices, Geneva
Die Neue Pinakothek neu (1853–2003), Neue Pinakothek, Munich (cat.)
- 2002 *Les couleurs du ciel. Vitraux de création au XX^e siècle dans les cathédrales de France*. Organized by the Centre international du Vitrail, Chartres cathedral, Chartres (cat.)
Network, Annemarie Verna, Zürich
Aus der Sammlung Roszkopf V: Zeichnungen, Kunstraum Alexander Bürkle, Freiburg
Jahresmuseum 2002: Crossing Cultures, Elementarteilchenkunst, Kunsthaus Mürzzuschlag, Mürzzuschlag
- 2001 *Metalogic: Sculpture from the Collection of the Robert McLaughlin Gallery*, Robert McLaughlin Gallery, Oshawa, ON (cat.)
Die Sammlung Ingrid und Willi Kemp, Museum Kunst Palast in der Kunsthalle Düsseldorf, Düsseldorf (cat.)
Aus der Sammlung Roszkopf IV: MMM, Kunstraum Alexander Bürkle, Freiburg
Arbre de vie (De la Passion à la Résurrection), Nice and Vence, two exhibitions at Musée Matisse de Nice and Château de Villeneuve/Fondation Émile Hugues, Vence. — Organized by Art, Culture et Patrimoine on the occasion of the 50th anniversary of Matisse's Chapelle du Rosaire, Nice (cat.)
Marzona Villa Manin: una collezione d'arte, Villa Manin di Passariano, Codroipo (Udine)
20 siècles en cathédrales. — Organized by Centre des monuments nationaux (Monum) et la Direction de l'Architecture et du Patrimoine (DRAC), Palais du Tau, Reims (cat.)
Skulptur als Feld, Kunstverein Göttingen in der Lokhalle, Göttingen (cat.)
Ian Hamilton Finlay, Matt Mullican, David Rabinowitch, Keith Sonnier und Johannes Süttgen, Galerie Navrátil, Prague — In collaboration with Werkstatt Kollerschlag
Vitraux d'ici, vitraux d'ailleurs, maquettes d'artistes, Angle Art Contemporain, Saint-Paul-Trois-Châteaux (cat.)
Acquisitions in Contemporary Art, Allen Memorial Art Museum, Oberlin College, Oberlin
Von der Ungleichheit des Ähnlichen in der Kunst, Galerie Lindner, Vienna; traveled to Borsos Miklos Muzeum, Győr
- 2000 *Idées de paysage, paysages d'idées*, Musée d'art contemporain de Montréal, Montréal
Skulpturenpark Ismaning 2000, Kallmann-Museum, Schloßpark Ismaning, Ismaning — In collaboration with Werkstatt Kollerschlag (cat.)
Lux et Tenebrae, Peter Blum Edition, Peter Blum, New York, NY
E Così Via (And So On)—99 artisti della Collezione Marzona, Galleria Comunale d'Arte Moderna e Contemporanea, Rome (cat.)
Von Edgar Degas bis Gerhard Richter. Arbeiten auf Papier aus der Sammlung des Kunstmuseums Winterthur, Kunstmuseum Winterthur, Winterthur; Traveled 2000-01 to National Gallery Prague, Palais Kinsky; Rupertinum, Museum für Moderne und Zeitgenössische Kunst, Salzburg; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster; Neues Museum, Staatliches Museum für Kunst und Design, Nürnberg (cat.)
Minimalism, Then and Now, Berkeley Art Museum, , University of California, Berkeley
Epiphanie: Actuelle Kunst en Religie, Abdij van t' Park, Heverlee-Leuven (cat.)
4 Bildhauer—4 Bücher. Chillida, Honegger, Rabinowitch, Uecker, Galerie Dr. Dorothea van der Koelen, Mainz
Art à l'Hôpital—19 artistes contre la torture, Hôpitaux Universitaires de Genève, Geneva. — Organized with l'Association pour la Prévention de la Torture (APT)
- 1999 *Architektonische Skulptur im 20. Jahrhundert*, Wilhelm Lehmbruck Museum Duisburg, Duisburg (cat.)
Anniversary Exhibition: 30 Years Annemarie Verna Gallery, Annemarie Verna, Zürich
Ryman - Marioni - Rabinowitch, Skulpturen / Bilder, Ausstellungsraum Harry Zellweger, Basel
Linz, Die Kunst der Linie—Möglichkeiten des Graphischen, Oberösterreichische Landesgalerie im Francisco-Carolinum, Linz (cat.)
20 Jahre für die Kunst, Galerie Dorothea van der Koelen, Mainz (cat.)
Kulturräume: Skulptur seit 1970. Joseph Beuys, Lutz Fritsch, Dani Karavan, Nikolaus Lang, Richard Long, Katsuhito Nishikawa, Heinz Günther Prager, David Rabinowitch, Klaus Simon und Günther Uecker, Wilhelm Lehmbruck Museum Duisburg, Duisburg (cat.)
- 1998 *Large-Scale Drawing from the Collection of Werner Kramarsky*, Aldrich Museum of Contemporary Art, Ridgefield, CT

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- New Acquisitions, 1996-1997*, The Allen Memorial Art Museum, Oberlin College, Oberlin, OH
Métissages, dentelles, broderies, tapis, tapisseries dans les collections publiques, Musée du Luxembourg, Paris (cat.)
 Galerie Dorothea van der Koelen, Mainz
Jahresmuseum 1998, Kunsthau Mürzzuschlag, Mürzzuschlag
Bilder, Zeichnungen, Skulpturen aus der Sammlung Michael Klaar, Galerie der Stadt Wels, Wels
- 1997 *Drawing the Line and Crossing It*, Peter Blum, New York, NY
Gefährdetes Gleichgewicht / Precarious Balance (Albers, Chabaud, Corinth, A. D. Christian, van Elk, Gehret, Giacometti, Graubner, Heilmann, Hermanns, Huber, Jawlensky, Mangold, Martin, Morellet, Munch, Rabinowitch, Rainer, Riley, Rückriem, Sadakane, Serra, Shapiro, Soutine, Shapiro, Spagnulo, Stazewski, Stüttgen, Vary, Vasarely, Winzer), Galerie m, Bochum (cat.)
Konzertinstallation mit Licht-Bildern aus der Sammlung Morsbroich, Städtisches Museum Leverkusen, Leverkusen
Stung by Splendor. Working Drawings and the Creative Moment, Cooper Union for the Advancement of Science and Art, New York (cat.)
Contemporary Art, Museum for Contemporary Art (Museum für Neue Kunst), ZKM | Center for Art and Media, Karlsruhe (cat.)
Gravity: Axis of Contemporary Art (Jōryoku: sengo bijutsu no zahyōjiku), National Museum of Art, Osaka (cat.)
- 1996 *Sammler exemplarisch I: Aus der Sammlung Michael Klaar*, Kunstraum Wien, Vienna
Den Gedanken auf der Spur bleiben, Zeichnungen 1950-1990 aus dem Kaiser Wilhelm Museum Krefeld und der Sammlung Helga und Walther Lauffs, Erholungshaus der Bayer AG, Leverkusen; traveled to Kunsthalle Nürnberg; Museums Haus Lange und Haus Esters, Krefeld (cat.)
Oeuvres-phares: peintures et sculptures majeures, Musée d'art contemporain de Montréal, Montréal
Etat des lieux—Commandes publiques de 1990 à 1996 (Inventory: public commissions in France, 1990-1996), Musée du Luxembourg, Paris. Délégation aux arts plastiques (cat.)
Künstlerhaus Palais Thurn & Taxis, Bregenz. — In collaboration with Werkstatt Kollerschlag.
Kunstbunker Tumulka, Munich. — In collaboration with Werkstatt Kollerschlag.
1986-Heute, Werkstatt Kollerschlag, Kollerschlag
Papier, Bestandsaufnahme XIII, Arbeiten auf Papier von Josef Albers, Dan Flavin, Ron Gorchov, Mary Heilman, Michael Heizer, Robert Mangold, Robert Morris, Maria Nordmann, David Rabinowitch, Richard Serra und Leon Polk Smith, Galerie m, Bochum
Museum Vitale, Städtisches Museum Leverkusen, Leverkusen (cat.)
L'Œil du collectionneur / The Eye of the Collector, Musée d'art contemporain de Montréal, Montréal (cat.)
- 1995 *Der Janustempel*, Kaiser Wilhelm Museum, Krefeld
Quel est le rapport entre l'art concret et les objets usuels de la tradition paysanne provençale?, Espace de l'art Concret, Château de Mouans, Mouans-Sartoux
Dons / Gifts 1989-1994, Musée d'art contemporain de Montréal, Montréal (cat.)
Amerikanische Druckgraphik: Dan Flavin, Jasper Johns, Ellsworth Kelly, Robert Mangold, David Rabinowitch, Richard Serra, Frank Stella, Andy Warhol, Galerie m, Bochum
Die Sammlung Marzona: Arte Povera, Minimal Art, Concept Art, Land Art, Museum Moderner Kunst Stiftung Ludwig Wien im Palais Liechtenstein, Vienna (cat.)
Skulptura Montréal 95, Vieux-Port de Montréal, Montréal (cat.)
Small Sculptures: Isamu Wakabayashi, Jiro Takamatsu, Noriyuki Haraguchi, Noe Aoki, Mark di Suvero, Richard Serra, David Rabinowitch, Frank Stella, Akira Ikeda Gallery, Tokyo
Donald Judd and Artist Friends, Galerie nächst St. Stephan/ Rosemarie Schwarzwälder, Vienna
Images of an Era: Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles, CA
Museumsgebäude 1915, Weiterbau 1995, Kunstmuseum Winterthur, Winterthur (cat.)
Zeichnungen aus dem Bestand der Galerie, Galerie m, Bochum
- 1994 *The Collinascas Cycle* shown in permanent exhibition galleries, National Gallery of Canada, Ottawa
Imprimatur, Galerie Graff, Centre Saidye Bronfman, Galerie de l'UQAM, Montréal (cat.)
Künstler gegen die Folter / Artists against Torture: Originalgraphiken von Baselitz, Bill, Chillida, Geiger, Girke, Graubner, Johns, Judd, Kounellis, LeWitt, Long, Mangold, De Maria, Paolini, Rabinowitch, Schumacher, Tàpies, Uecker, Vital, Kunsthau Zürich, Zürich; traveled to Neue Pinakothek, Munich; Bündner Kunstmuseum, Chur, Switzerland
Amerikanische Zeichnungen und Graphik. Von Sol LeWitt bis Bruce Nauman, Kunsthau Zürich, Zürich (cat.)

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- 1993 *Vue du collectionneur*, Château de Mouans, Espace de l'art Concret, Mouans-Sartoux
Works on Paper, Galerie Volker Diehl, Berlin
Eröffnungsausstellung / Opening exhibition, Sammlung Goetz, Munich
Fragments and Form: Conjunctions in the Permanent Collection, Museum of Contemporary Art, Los Angeles
Zugabe, Kaiser Wilhelm Museum, Krefeld
Entwürfe, Modelle, Konzepte, Werkstatt Kollerschlag, Kollerschlag
C'est beau, Château de Mouans, Espace de l'art Concret, Mouans-Sartoux (cat.)
Grenzüberschreitungen: Arbeiten auf Papier von Bogomir Ecker, Wolfgang Luy, Katsuhito Nishikawa, Hermann Pitz, David Rabinowitch, Galerie Fricke M. + R., Düsseldorf
Gotthard Graubner, Dounia Oualit, David Rabinowitch, Arnulf Rainer, Richard Serra, Lee Ufan, Galerie m, Bochum
The Heart of London—Revisited, London Regional Art and Historical Museums, London, ON (cat.)
- 1992 *Szobrászrajzok: Stanislav Kolíbal, Willi Kopf, Bernd Lohaus, David Rabinowitch*, Knoll Galéria, Budapest
Skulptur, Werkstatt Kollerschlag Präsentiert, Museum Moderne Kunst, Passau. — In collaboration with Werkstatt Kollerschlag (cat.)
La collection: tableau inaugural, Musée d'art contemporain de Montréal, Montréal (cat.)
Auf Papier: Zeichnungen, Aquarelle und andere Arbeiten auf Papier aus der Sammlung, Kunstmuseum Winterthur, Winterthur
Schwerpunkt Skulptur, Kaiser Wilhelm Museum, Krefeld (cat.)
Bestandsaufnahme IX (J. Albers, G. Graubner, M. Huber, U. Moskopp, D. Rabinowitch, A. Rainer, J. Schoonhoven, R. Serra, F. Sinaga), Galerie m, Bochum
New York, Flynn, Harriet Korman, Alfred Leslie, David Rabinowitch, Myron Stout, Oil & Steel Gallery, Flynn, New York
- 1991 *Raumzeichen*, Galerie Dorothea van der Koelen, Mainz
Generalversammlung des Kunstvereins Winterthur, Kunstmuseum Winterthur, Winterthur
David Rabinowitch, Sol LeWitt, Joel Shapiro, Tony Smith, Galerie Pierre Huber, Geneva
Bestandsaufnahme VIII (F. Morellet, U. Moskopp, F. Perrodin, D. Rabinowitch, A. Rainer, J. Schoonhoven, R. Serra, F. Sinaga and E. Vary), Galerie m, Bochum
Contemporary Art Permanent Collection, Musée des Beaux-Arts, Montréal
Détente: Exhibition of Czechoslovakian and International Art, Brno (Kunsthalle Brunn), Dum Umeni, Brno; traveled 1992-94 to Mudima Foundation, Milan; Kunsthalle Zacheta, Warsaw; Kiscelli Museum, Budapest; Moderna Galerija, Ljubljana, Slovenia; Museum moderner Kunst Stiftung Ludwig, Museum des 20. Jahrhunderts, Vienna. (Rudolf Fila-Arnulf Rainer, Milan Knížák-Tony Cragg, Stanislav Kolíbal-David Rabinowitch, Adriana Simotova-Nancy Spero, Jirí Valoch-Joseph Kosuth) (cat.)
Werkstatt Kollerschlag, Klaus Rinke, David Rabinowitch, Walter Pichler, Erwin Heerich, Felix Droese, Galerie im Taxispalais, Innsbruck
Skulpturen, Wilhelm Lehmbruck Museum, Duisburg (cat.)
- 1990 *Situation Kunst*, Ruhr-Universität, Haus-Weitmar, Bochum
Bestandsaufnahme VII, Galerie m, Bochum
Kulturen-Verwandtschaften in Geist und Form, Galerie nächst St. Stephan/Rosemarie Schwarzwälder, Vienna (cat.)
Werkstatt Kollerschlag: Sculpture Show (Tony Cragg, Erwin Heerich, Walter Pichler, David Rabinowitch, Klaus Rinke, Daniel Spoerri), Richard Kuhlenschmidt Gallery, Santa Monica
Tony Cragg, Felix Droese, Anselm Glück, Erwin Heerich, Matt Mullican, David Rabinowitch, Klaus Rinke, Werkstatt Kollerschlag, Kollerschlag
Kunstminen: Neuerwerbungen zeitgenössischer Kunst, 1978-1990 / Art Mines: New Acquisitions in Contemporary Art, Kunstmuseum Düsseldorf, Düsseldorf (cat.)
Quotations: Annemarie Verna Gallery 1969-1989, Part II, Annemarie Verna, Zürich (cat.)
Construction in Process III, Back in Lodz, 1990, International Artists' Museum with the Muzeum Historii Miasta, Lodz
Vom Haben und Wollen: Perspektiven: Ausgewählte Werke aus dem Depot und Wunschbilder, Staatsgalerie Moderner Kunst, Munich
- 1989 *Une histoire de collections: Dons 1984-1989*, Musée d'art contemporain de Montréal, Montréal (cat.)
Imaginäres Museum-Kabinette I, Kunstverein Braunschweig, Braunschweig (cat.)
Skulpturen für Krefeld I, Museum Haus Esters, Krefeld (cat.)

PETER BLUM GALLERY

- Schwerpunkte Skulptur und Papier: eine Auswahl von Neuerwerbungen der Kunsthalle Mannheim seit 1983*,
Kunsthalle Mannheim, Mannheim
256 Farben & Basics on Form, Stiftung für konstruktive und Konkrete Kunst und Kunstmuseum Zürich, Zürich
(cat.)
The Innovators: Entering into the Sculpture, Ace Contemporary Exhibitions, Los Angeles, CA
Aus meiner Sicht, Jubilee Exhibition of the Galerie Rolf Ricke, Kölnischer Kunstverein, Cologne (cat.)
Einleuchten: Will, Vorstel und Simul in HH, Deichtorhallen, Hamburg (cat.)
Mentalitäten und Konstruktionen in Arbeiten auf Papier, Galerie nächst St. Stephan/Rosemarie Schwarzwälder,
Vienna
Galerie m, Bochum
Daniel Weinberg Gallery, Los Angeles
- 1988 Annemarie Verna, Zürich
Beeldentuin-Beeldenpark-Beeldenbos, Kröller-Müller Museum, Otterlo, The Netherlands
Zeitlos. — As part of *Berlin—Kulturstadt Europas 1988*, Hamburger Bahnhof—Museum für Gegenwart-Berlin,
Berlin (cat.)
Werkstatt Kollerschlag 1988, Werkstatt Kollerschlag, Kollerschlag
Linien: Arbeiten auf Papier, Galerie Rolf Ricke, Cologne
Galerie m, Bochum
- 1987 *The Idea of North: Robert Frank, June Leaf, Agnes Martin, David Rabinowitch, Royden Rabinowitch, Dorothea
Rockburne, Jackie Winsor*, 49th Parallel, New York (cat.)
Present Time: Contemporary Abstraction / Temps présent: L'Art abstrait contemporain
Museum Fridericianum, Kassel
Documenta 8, National Gallery of Canada, Ottawa (cat.)
2. Ausstellung der Werkstatt Kollerschlag, Werkstatt Kollerschlag, Kollerschlag
Galerie m, Bochum
Utopia and Reality / Utopia I Rzeczywistosc, Galeria Wschodnia, Lodz
- 1986 *La collection permanente: sculpteurs canadiens*, Musée d'art contemporain de Montréal, Montréal
Bodenskulptur, Kunsthalle Bremen, Bremen (cat.)
Nur Rost ...?, Skulpturenmuseum Glaskasten Marl, Marl. — In collaboration with the Westfälisches
Museumsamt des Landschaftsverbandes Westfalen-Lippe, Münster (cat.)
Wir beginnen mit Beuys, Heerich, Rabinowitch, Rinke, Werkstatt Kollerschlag, Kollerschlag (cat.)
Le choix des conservateurs / Curators' Choice, Musée des beaux-arts de Montréal, Montréal
Focus: Canadian Art 1960-1985, 20th International Kunstmarkt, Canada Council Art Bank at Art Cologne,
Cologne (cat.)
Kunst im 20. Jahrhundert, Museum Ludwig, Cologne (cat.)
Galerie m, Bochum
Jack Shainman Gallery, New York
- 1985 *Die sich verselbständigenden Möbel: Objekte und Installationen von Künstlern*, Von der Heydt Museum,
Wuppertal (cat.)
La collection permanente: acquisitions récentes dons 1984-1985, Musée d'art contemporain de Montréal,
Montréal
Object and Reference: Sculpture from the Canadian Contemporary Collection, Art Gallery of Ontario, Toronto
Dreißig Jahre durch die Kunst, 1955-1985, Museum Haus Lange and Museum Haus Esters, Krefeld (cat.)
Galerie m, Bochum
University of New Brunswick Art Centre, Fredericton, NB
The Artists Collect, London Regional Art Gallery, London, ON
- 1984 *Drawings by Larry Bell, John Chamberlain, Donald Judd, David Rabinowitch, Frank Stella*, University of
Texas at El Paso, El Paso
*Reflections: Contemporary Art since 1964 at the National Gallery of Canada / Reflets: l'art contemporain à la
Galerie nationale du Canada depuis 1964*, National Gallery of Canada, Ottawa
Wiesbadener Skulpturentage, Museum Wiesbaden, Wiesbaden (cat.)
Contemporary Paintings and Sculpture V, 1957-1984, Oil & Steel Gallery, New York
Contemporary Art from the Collection / L'art contemporain de la collection, Musée des beaux-arts de Montréal,
Montréal (cat.)
- 1983 *Drawings—Disegni—Zeichnungen I*, Annemarie Verna, Zürich
Contemporary Sculptures Paintings Drawings (IV): 1956-1983, Oil & Steel Gallery, New York

PETER BLUM GALLERY

- Aspects of Minimalism*, Flow-Ace Gallery, Los Angeles
 Galerie m, Bochum
- 1982 Galerie m, Bochum
Documenta 7, Museum Fridericianum, Kassel (cat.)
Echange entre Artistes, 1931-1982: Poland/USA: une expérience muséographique, ARC — Musée d'art moderne de la Ville de Paris, Paris; traveled 1983 to Ulster Museum, Ulster; The Douglas Hyde Gallery, University of Dublin, Dublin (cat.)
Drawings by Contemporary Sculptors, Surrey Art Gallery, Surrey, BC; traveled 1983 to University of Lethbridge Art Gallery, Lethbridge, AB; London Regional Art Gallery, London, Ontario; Dalhousie Art Gallery, Dalhousie University, Halifax, NS; Sir George Williams Galleries, Montréal (cat.)
- 1981 *Cast, Carved and Constructed, Contemporary American Sculpture*, Margo Leavin Gallery, Los Angeles
Construction in Process in the art of the Seventies / Konstrukcja w Procesie, Lodz. — Organized by the Artists Association of Lodz (Stowarzyszenie Tworcow Kultury), independent galleries, Solidarity Lodz and the Muzeum Sztuki (cat.)
Variants: Drawings by Contemporary Sculptors, Sewall Art Gallery, Rice University, Houston; traveled 1981-82 to Art Museum of South Texas, Corpus Christi; Newcomb Gallery, Tulane University, New Orleans; The High Museum of Art, Atlanta (cat.)
The Constructivist Heritage, Art Gallery at Harbourfront, Toronto
Murray Favro, Mary Janitch, David Rabinowitch, Carmen Lamanna Gallery, Toronto
 Galerie m, Bochum
 Oil & Steel Gallery, New York
- 1980 *Zeichnungen von Bildhauern des 20. Jahrhunderts, aus der Graphischen Sammlung der Staatsgalerie Stuttgart*, Staatsgalerie Stuttgart, Stuttgart (cat.)
Skulptur im 20. Jahrhundert, Wenkenpark, Riehen/Basel (cat.)
Reliefs, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster; traveled to Kunsthau Zürich, Zürich (cat.)
William Anastasi, Michael Bauch, Victor Burgin, Jürgen Elsässer, Josef Erben, Isa Genzken, John Hilliard, Rebecca Horn, Richard Long, Hennes Maier, Hansjerg Maier-Aichen, Gerhard Mantz, Mario Merz, David Rabinowitch, Klaus Rinke, Ulrich Rückriem, Eva-Maria Schön, Keiji Uematsu, Isolde Wawrin, Dolores Wyss, Galerie Max Hetzler, Stuttgart
10 Canadian Artists in the 1970s, Art Gallery of Ontario, Toronto; traveled 1980-81 to Louisiana Museum of Modern Art, Humblebaek, Denmark; Städtische Kunsthalle, Recklinghausen; Musée de l'Etat, Grand Duché de Luxembourg [June-July 1981]; Museum van Hedendaagse Kunst, Ghent (cat.)
Works on Paper, Arte Verso, Genoa
Zeichnungen der 50er bis 70er Jahre aus dem Kaiser Wilhelm Museum, Museum Haus Lange, Krefeld (cat.)
 Galerie m, Bochum
 Carmen Lamanna Gallery, Toronto
- 1979 *Zeichnungen*, Galerie Rolf Rieke, Cologne
Great Big Drawing Show, Institute for Art & Urban Resources, , P.S.1, Long Island City
Birmingham Festival of the Arts: Salute to Canada, Birmingham Museum of Art, Birmingham, AL; with the Canada Council Art Bank
Contemporary Sculpture: Selections from the Collection, Museum of Modern Art, New York (cat.)
Summer Selections, Washington University, St. Louis, MO
Beyond the Border: Sydney Drum, Bobbie Oliver, David Rabinowitch, Jonathan Thomas, Harbourfront Art Gallery, Toronto (cat.)
 Richard Bellamy, New York
 Carmen Lamanna Gallery, Toronto
Lithographs in the Collection, Art Gallery of Ontario, Toronto
- 1978 *3rd Dalhousie Drawing Exhibition*, Dalhousie Art Gallery, Dalhousie University, Halifax, NS (cat.)
Structures for Behaviour: New Sculptures by Robert Morris, David Rabinowitch, Richard Serra and George Trakas, Art Gallery of Ontario, Toronto (cat.)
10th International Sculpture Symposium, Ontario College of Art and Harbourfront Art Gallery, Toronto
z.B. Skulptur: Beuys, Lee U Fan, Rabinowitch, Reusch, Rückriem, Serra, Spagnulo, Städtisches Kunstinstitut, Frankfurt-am-Main (cat.)
 Annemarie Verna, Zürich
Indoor-Outdoor Sculpture, Institute for Art & Urban Resources, P.S.1, Long Island City

PETER BLUM GALLERY

- Richard Bellamy, New York
Bildhauerzeichnungen, Galerie Müller-Roth, Stuttgart (cat.)
- 1977 03 23 03: *Premières recontres internationales d'art contemporain*, 1306, rue Amherst, Montréal; traveled to National Gallery of Canada, Ottawa. — Organized by *Parachute* Magazine and the Institut d'art contemporain de Montréal (cat.)
Recent Acquisitions of Contemporary Painting and Sculpture, Museum of Modern Art, New York
10ème Biennale de Paris, Musée d'art moderne de la Ville de Paris, Palais Tokyo, Paris (cat.)
Documenta 6, Museum Fridericianum, Kassel (cat.)
Skulptur Ausstellung in Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster (cat.)
Onze sculpteurs canadiens, Musée d'art contemporain de Montréal, Montréal (cat.)
Forum Metall, Internationalen Brucknerfestes, on the occasion of the IV, Linz — Organized by the Hochschule für künstlerische und industrielle Gestaltung, with the Neue Galerie, Linz (cat.)
Stage II Opening Exhibition, Art Gallery of Ontario, Canadian Contemporary Gallery, Toronto
Richard Bellamy, New York
Carmen Lamanna Gallery, Toronto
- 1976 *Drawings and Sculpture*, Art Gallery of Ontario, Toronto
Zeichnungen: Mario Merz, Richard Nonas, David Rabinowitch, Klaus Rinke, Galerie Hetzler + Keller, Stuttgart
Carr-Harris / Collyer / General Idea / Kosuth / D. Rabinowitch, Carmen Lamanna Gallery, Toronto
Rooms, Institute for Art & Urban Resources, P.S. 1, Long Island City, NY (cat.)
Institute for Art & Urban Resources, The Clocktower Gallery, New York
Forum '76, Musée des beaux-arts de Montréal, Montréal (cat.)
Yale Art Student's Choice 1976-77, Art & Architecture Gallery, Yale University School of Art, New Haven
Henry Saxe, Robin MacKenzie, Irene Whittome, David Rabinowitch, Nobuo Kubota, Royden Rabinowitch, Colette Whiten, Vancouver Art Gallery, Vancouver (cat.)
Carl Andre, Richard Nonas, David Rabinowitch, Klaus Rinke, Ulrich Rückriem, Galerie Hetzler + Keller, Stuttgart
Ideas on Paper 1970-1976, Renaissance Society, University of Chicago, Chicago
McIntosh Art Gallery, University of Western Ontario, London, ON
Bykert Gallery, New York
Scale, Fine Arts Building, New York
An Exhibition of the War Resisters League, Heiner Friedrich, New York
Recent Acquisitions: Painting and Sculpture, Museum of Modern Art, New York
Württembergischer Kunstverein, Stuttgart
Carr-Harris / Ewen / General Idea / Janitch / Mackenzie / Martin / David Rabinowitch / Royden Rabinowitch / Tangredi, Carmen Lamanna Gallery, Toronto
Exhibition of Drawings: Carr-Harris, Ewen, Janitch, Favro, D. Rabinowitch, Tangredi, Carmen Lamanna Gallery, Toronto
- 1975 *The Carmen Lamanna Gallery at The Owens Art Gallery*, Mount Allison University, Sackville, NB (cat.)
U.S.A.: Zeichnungen 3 (cat.) St. Louis, MO, St. Louis Art Museum, *20th Century Sculpture from the Collections of the St. Louis Art Museum*, Städtisches Museum Leverkusen, Leverkusen
Paintings, Drawings and Sculpture of the '60s and '70s from the Dorothy and Herbert Vogel Collection, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, and Contemporary Arts Center, Cincinnati
Galleriaforma, Genoa
Bykert Gallery, New York
Institute for Art and Urban Resources, The Clocktower Gallery, New York
Carmen Lamanna Gallery at the Canadian Cultural Center, Canadian Cultural Center, Paris
Drawings, Daniel Weinberg Gallery, San Francisco
Galerie Hetzler + Keller, Stuttgart
Henry Levison Collection, Art Gallery of York University, Toronto
Upfront '75, Pinetree Building, Toronto
- 1974 *Kunst bleibt Kunst: Projekt '74. Aspekte internationaler Kunst am Anfang der 70er Jahre*, Wallraf-Richartz Museum, Cologne, Kölnischer Kunstverein, and Kunsthalle Köln (cat.)
Der Konstruktivismus und seine Nachfolge, Staatsgalerie Stuttgart, Stuttgart (cat.)
Stage I Opening Exhibition, Contemporary Ontario Art, Art Gallery of Ontario, Toronto
Wood, London Public Library and Art Museum, London, ON (cat.)

PETER BLUM GALLERY

- Carmen Lamanna Gallery, Toronto (several shows)
Work on Paper, Diane Stimpson Gallery, Vancouver
- 1973 *Options and Alternatives: Some Directions in Recent Art*, Yale University Art Gallery, New Haven (cat.)
 Art Gallery of Ontario, Toronto
 New York, Bykert Gallery
 Carmen Lamanna Gallery, Toronto (2 shows)
 Helman Gallery, St. Louis, MO
- 1972 *Zeichnungen*, Galerie Ricke, Cologne
Programm V, Galerie Ricke, Cologne
 Carmen Lamanna Gallery, Toronto
Diversity—Canada East, Edmonton Art Gallery, Edmonton, AB; traveled to Norman MacKenzie Art Gallery, Regina; University of Saskatchewan, Saskatoon (cat.)
 Helman Gallery, St. Louis, MO
London Collects, London Public Library and Art Museum, London, ON
 Musée d'art moderne de la Ville de Paris, Paris (cat.)
- 1971 *49th Parallels, New Canadian Art*, John and Mable Ringling Museum of Art, Sarasota, FL; traveled to Museum of Contemporary Art, Chicago (cat.)
Recent Vanguard Acquisitions, Art Gallery of Ontario, Toronto (cat.)
 La Jolla Museum of Contemporary Art, La Jolla, CA
 Sir George Williams University, Montréal
New Media Art, Canadian National Exhibition, Toronto. — Organized by the Art Gallery of Ontario
- 1970 *N.E. Thing Co*, Winters Gallery, York University, Toronto. — In collaboration with the Carmen Lamanna Gallery, Toronto.
A Summer Art Exhibition, University of Toronto, Scarborough College, Scarborough, ON
3e Salon international de Galeries pilotes: Artistes et découvreurs de notre temps / Third International Pioneer Galleries Exhibition, Palais de Rumine, Musée cantonal des beaux-arts, Lausanne; traveled to Musée d'art moderne de la Ville de Paris A.R.C., Paris. — In collaboration with the Carmen Lamanna Gallery, Toronto, and the Musée d'art moderne de la Ville de Paris (cat.)
3-D Into the '70s: Aspects of Sculpture, McMaster Art Gallery, Hamilton, ON. — Organized by the Art Gallery of Ontario (cat.)
 20/20 Gallery, London, ON
Canadian Cross-sections '70, Carmen Lamanna Gallery, Toronto (cat.)
 Rothmans Art Gallery, Stratford, ON (cat.)
Drawings, Watercolors, Photographs, Lithographs, Sculptures, Carmen Lamanna Gallery, Toronto
 University of Western Ontario, London, ON
 Windsor Art Gallery, Windsor, ON
- 1969 Vanier College, York University, Toronto
David Rabinowitch, Royden Rabinowitch and Paterson Ewen, London Public Library and Art Museum, London, ON
 Carmen Lamanna Gallery, Toronto (2 shows)
The Selective Eye, Art Gallery of Ontario, Toronto
- 1968 *New Generation Art*, The Canada Trust Company, Toronto — Organized by David Mirvish Gallery, Toronto (cat.)
The Heart of London, National Gallery of Canada, Ottawa. — Organized and circulated by the National Gallery; traveled 1968-1969 to London Public Library and Art Museum, London, Ontario; McMaster University, Hamilton; Calgary Allied Art Centre, Calgary; Rothmans Art Gallery of Stratford; Agnes Etherington Art Centre, Queen's University, Kingston; Art Gallery of Greater Victoria, Victoria; Edmonton Art Gallery, Edmonton; Confederation Art Gallery and Museum, Charlottetown (cat.)
Arts Festival '68, University of Waterloo, Waterloo, ON
New Visions, Pollock Gallery, Toronto
Canadian Artists '68, Art Gallery of Ontario, Toronto (cat.)
Survey of London Artists, London Public Library and Art Museum, London, ON
 McIntosh Art Gallery, University of Western Ontario, London, ON
- 1967 *Young London*, 20/20 Gallery, London, ON

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- 2019 Goodman, Jonathan.. "Ancient Tools for a New Way of Seeing," *Hyperallergic* (online), February 9, 2019
 Vetrocq, Marcia E.. "David Rabinowitch: Périgord Construction of Vision Drawings," *The Brooklyn Rail*, February 5, 2019
 "MUST SEE EXHIBITION: Périgord Construction of Vision Drawings," *Artforum* (online), January 5, 2019
- 2017 Daur, Jörg, *David Rabinowitch: The Construction of Vision*, Museum Wiesbaden, Wiesbaden, Germany,
- 2010 Höfchen, Heinz, *David Rabinowitch - The Piégros Editions*, Museum Pfalzgalerie Kaiserslautern, Kaiserslautern, Germany
- 2010 Franzm, Erich and David Rabinowitch, *Birth of Romanticism Drawings*, New York, Peter Blum Edition
- 2008 Morgan, Robert C., "David Rabinowitch. Peter Blum Gallery," *Sculpture*, March
- 2007 Goddard, Dan R., "Exhibit stretches into idea of 'drawing'," *S.A. LIFE*, 25 April
 Valentini, Joe, "New York Views," *Abstract Art Online*, February 1
- 2003 Baker, Kenneth, *David Rabinowitch: Carved Woodblock Monotypes 1962*, New York, Peter Blum Edition
 Bélisle, Josee, and David Carrier, *David Rabinowitch*, National Gallery of Canada, April
 Kuspit, Donald, "David Rabinowitch: Carved woodblock monotypes 1962. Sculptures 1968-76. Peter Blum Gallery," *Art on Paper*, April
 Dannatt, Adrian, "David Rabinowitch: Carved woodblock monotypes 1962. Sculptures 1968-76. Peter Blum," *The Art Newspaper*, February
- 2001 McAdam, Barbara A., "David Rabinowitch. Peter Blum," *Artnews*, February
- 1999 Goodman, Johnattan, "David Rabinowitch: recent drawings. Peter Blum," *Art on Paper*, May - June
 McGee, Robert, "The Rings Cycle," *Border Crossings*, May
 Franz, Erich and Walter Keplac, *Die Konstruktion des Sehens: Zeichnungen mit farbigen Elementen 1972-1975*, Richter
- 1997 Mitchell, Charles D., "Lump Sums," April
 Mitchell, Charles D., "David Rabinowitch, Sculptures and Templates, 1968," *Art in America*, April
- 1996 Whitney, Davis, *Pacing the World: construction in the sculpture of David Rabinowitch*, Harvard Art Museums series, Harvard University Art Museums
 Review of Exhibitions, "David Rabinowitch at Peter Blum," *Art in America*, January
- 1993 Pacquement, Alfred, *David Rabinowitch: constructions metriques, 1988-1991*, Paris, Galerie National de Jeu de Paume
 Rabinowitch, David, *The Collinasca Cycle*, Peter Blum Edition
- 1992 Poetter, Jochen, and David Rabinowitch, *David Rabinowitch: Werke 1967-1976*, Staatliche Kunsthalle Baden-Baden
- 1990 Imdahl, Max, *David Rabinowitch: Tyndale Constructions in Five Planes with West Fenestration : Sculpture for Max Imdahl, 1988*, edited by Catrina Neiman, Barbara Flynn and Richard Bellamy
- 1978 Nasgaard, Roald, and Robert Morris, *Structures of behaviour: new sculptures by Robert Morris, David Rabinowitch, Richard Serra and George Trakas: 13 may - July 9, 1978*, Art Gallery of Ontario

PUBLIC COLLECTIONS

Agnes Etherington Art Centre, Queen's University, Kingston, Ontario
 Albers-Honneger Collection, Espace de l'Art Concret, Mouans-Sartoux, France
 Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
 Andy Warhol Foundation for the Visual Arts, New York
 Arp Museum Bahnhof Rolandseck, Remagen, Germany
 Art Gallery of Nova Scotia, Halifax
 Art Gallery of Ontario, Toronto
 Art Institute of Chicago
 Berkeley Art Museum, University of California, Berkeley, California
 Bibliothèque Nationale, Paris, France
 Boston Museum of Fine Arts, Boston, Massachusetts
 Canada Council Art Bank
 Canadian Centre for Architecture, Montréal
 Chinati Foundation, Donald Judd Collection, Marfa, Texas

PETER BLUM GALLERY

City of Digne-les-Bains (Provence, France): Cathedral of Notre Dame de Bourg
Cleveland Museum of Art, Cleveland
Collecció d'Art Contemporani, Fundació "la Caixa," Barcelona, Spain
Concordia University, Montréal
Deutsche Bank Collection, Frankfurt, Germany
Equitable Life Assurance Society, New York
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Fonds nationales d'art contemporain, Paris, France
Galerie und Kunstmuseum der Stadt Wels, Wels, Austria
Gallery 20th Century, Vienna, Austria
Glenbow Museum, Calgary, Alberta
Goetz Collection, Munich, Germany
Hôpitaux Universitaires de Genève, Geneva, Switzerland
Kaiser-Wilhelm-Museum, Krefeld, Germany
Kunsthalle Bielefeld, Germany
Kunsthaus Zürich, Switzerland
Künstlerhaus Palais Thurn & Taxis, Bregenz, Austria
Kunstmuseum Düsseldorf, Germany
Kunstmuseum Liechtenstein, Vaduz
Kunstmuseum Winterthur
London Regional Art Gallery, London, Ontario
MacKenzie Art Gallery, Regina, Saskatchewan
Marzona Collection, Udine, Italy
McIntosh Gallery, The University of Western Ontario, London, Ontario
Metropolitan Museum of Art, New York
M.I.T. Museum, Cambridge, MA
Musée d'art contemporain de Montréal
Musée de Grenoble, Grenoble
Musée des Beaux-Arts, Montréal
Musée des beaux-arts de Sherbrooke, Sherbrooke, Québec
Musée Laurier, Victoriaville, Québec
Musée du Québec, Québec City
Museum Abteiberg, Mönchengladbach, Germany
Museum for Contemporary Art (Museum für Neue Kunst) ZKM — Center for Art and Media, Karlsruhe, Germany
Museum Haus Lange, Krefeld, Germany
Museum für Konkrete Kunst, Ingolstadt, Germany
Museum Ludwig, Cologne, Germany
Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria
Museum of Contemporary Art, Los Angeles
Museum of Construction in Process, Lodz, Poland
Museum of Fine Arts, Houston
Museum of Modern Art, New York
Museum Würth, Künzelsau, Germany
Muzeum Historii Miasta, Lodz, Poland
Muzeum Sztuki (Museum of Modern Art), Lodz, Poland
Muzeum Sztuki Nowoczesnej (Museum of Modern Art), Niepolomice, Poland
National Gallery of Canada, Ottawa
National Gallery, Prague
National Gallery, Washington, DC
Neue Nationalgalerie, Berlin
New York Public Library, New York
Nova Scotia College of Art and Design, Halifax, Nova Scotia
Orange County Museum of Art, Newport Beach, California
Österreichische Ludwigstiftung und Neue Galerie der Stadt Linz
Pax-Christi-Gemeinde, Krefeld
Pfalzgalerie, Kaiserslautern

PETER BLUM GALLERY

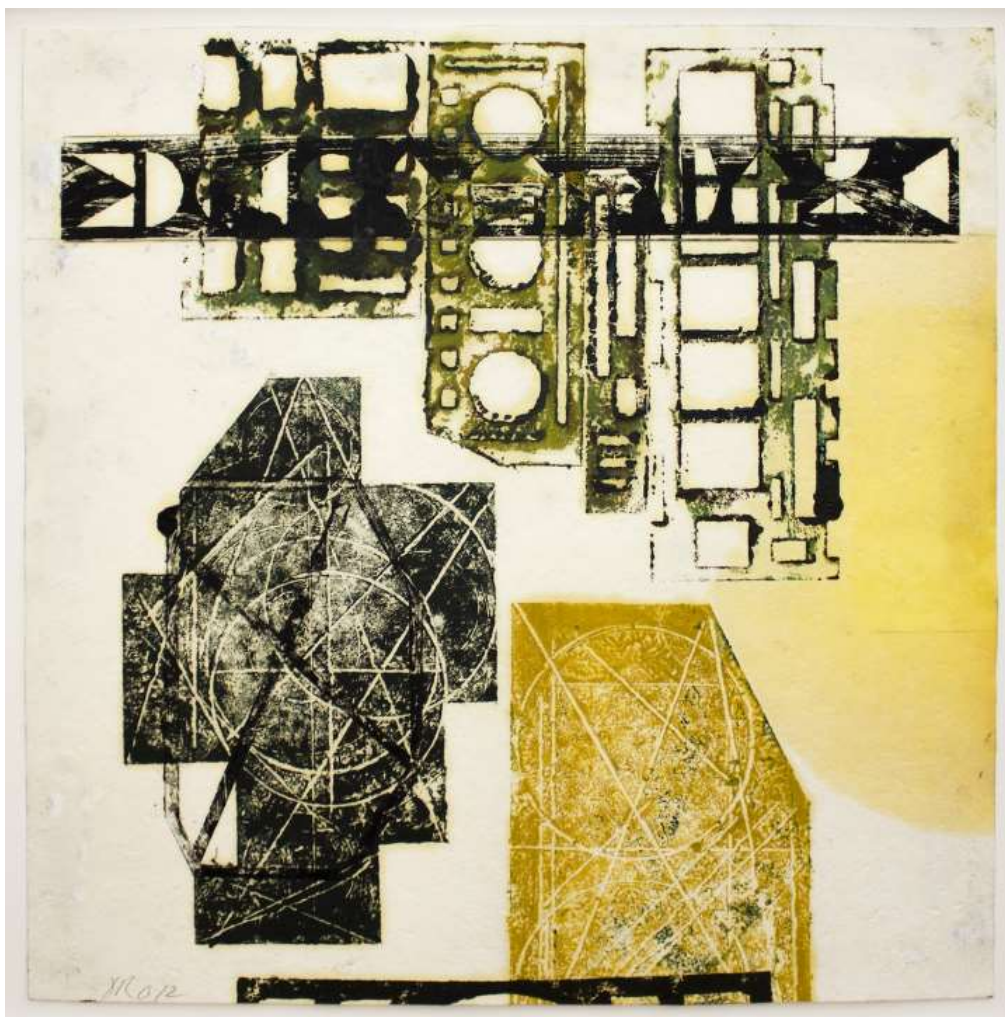
Parliament of Saxony, Dresden, Germany
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Roskopf Collection, Freiburg
Ruhr-Universität, Bochum, Germany
Rudolfinum, Prague, Czech Republic
Ruhr-Universität, Bochum, Germany
Saint Louis Museum of Art, St. Louis, Missouri
San Francisco Museum of Modern Art, San Francisco
Situation Kunst and Sammlung Dierichs, Ruhr-Universität, Bochum, Germany
Sprengel Museum, Hannover, Germany
Staatliche Graphische Sammlung, Munich, Germany
Staatsgalerie Stuttgart, Germany
Städtische Galerie im Lenbachhaus, Munich, Germany
Städtische Kunsthalle Mannheim, Germany
Städtische Kunstsammlungen, Chemnitz, Germany
Städtisches Museum Leverkusen, Schloss Morsbroich, Germany
Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Belgium
Stiftung für Eisenplastik — Sammlung Dr. Hans Koenig, Zollikon/Zürich, Switzerland
Stiftung Wottrich, Munich, Germany
University Art Museum, University of California at Santa Barbara, Santa Barbara
University of California at Los Angeles, Hammer Museum
Walker Art Center, Minneapolis
Washington University, Mildred Lane Kemper Art Museum, St. Louis, Missouri
Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany
Wilhelm-Hack-Museum, Ludwigshafen, Germany
Wilhelm Lehmbruck Museum, Duisburg, Germany

HYPERALLERGIC

Ancient Tools for a New Way of Seeing

This is what very good artists are supposed to do: use the past to bring about the present — in David Rabinowitch's case, a visionary one.

By Jonathan Goodman | February 9, 2019



David Rabinowitch, "Untitled (Périgord Construction of Vision)" (2012), wax, crayon, graphite, oil, and oil based ink on paper, 26 x 26 inches (all images courtesy Peter Blum Gallery)

David Rabinowitch was born in Toronto, but since 1972 he has been living in New York, where his artistic output, mostly sculpture and works on paper, has been the source of admiration for those who appreciate craft and the transmission of cultural knowledge in art.

His *Périgord Construction of Vision Drawings*, the series currently on show at the Peter Blum Gallery, on the edge of Chinatown, derives from Rabinowitch's extended experience in the Périgord region in southern France; he has been visiting the Romanesque churches in abundance

there, and has used their physical plan as a source of information — but not as an architectural design to be copied directly, even if these inspired, highly expressive works on paper seem to echo the floor plans of particular buildings.

What happens instead is a body of work that comes near to a religious experience, as effectuated by Rabinowitch's more than considerable skill. Unlike so much art made today, which is regularly overshadowed by the wounds of personal experience (identity art), the artist is determined to render a point of view that has next to nothing to do with his personal life. Instead, the *Périgord Construction of Vision Drawings* take historical culture as their starting point, in a way that foregoes anything we might know about the artist — except for the remarkable achievement of his hand.

Such a process is not deliberately archaic so much as it is cradled by tradition, both in a formal and a conceptual sense. If we have come to a point where personal expressiveness is valued above all else, we should be grateful for Rabinowitch's selfless dedication to a historical presentation memorable for its piety and anonymous construction.



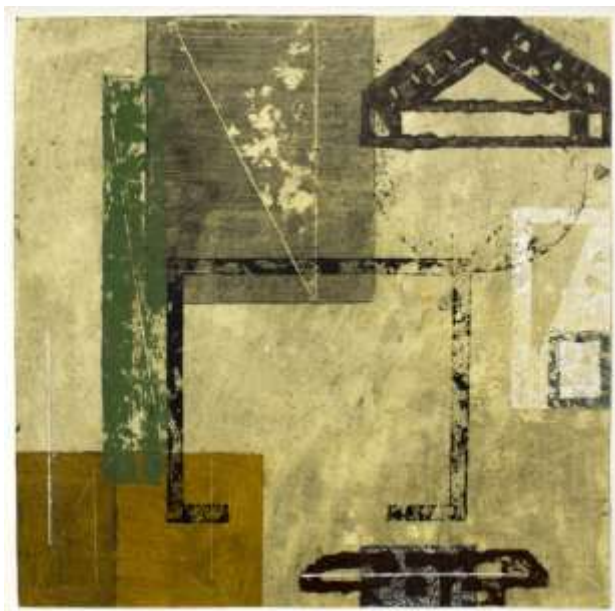
David Rabinowitch, "Untitled (Périgord Construction of Vision)" (2015), beeswax, crayon, oil and oil based ink on paper, 17 x 13 inches

The feelings of devotion in these works on paper is intense, even as they repudiate overly proprietary relations between the artist and his imagery. It is clear, I think, that Rabinowitch had no conscious idea of the implications awaiting him in taking such a stance; like any artist, he did what he did without worrying too much about the consequences. That the artist would devote himself to such an undertaking is moving, whether the emotion is implicit or formally transparent.

Given our exquisite awareness of modern and contemporary art history, it is interesting to confront work whose impetus comes from ecclesiastical architecture in the Romanesque style, which was predominant in central and southern France from the 9th to the 12th centuries. But we must remember that Rabinowitch is not a scholar; rather he is an exploratory artist seeking inspiration and a source for original imagery. Brilliantly, he turns a very specific architectural period into a contemporary art language, without sacrificing either.

In “Untitled (Périgord Construction of Vision)” (2015), the work is composed of several different materials: wax, crayon, oil, and oil-based ink. It consists of a circular band with small parallelograms cut into its ringed shape. The yellow background has a small number of triangles outlined on it; the feeling is at once old and new, abstract and figurative. The title treats the work as an abstraction, based on Rabinowitch’s experience but not entirely beholden to it. This work, with its enigmatic circles and triangles, is relatively direct and simple; others are more intricately presented.

Another example from the series, untitled and completed in 2013, strikes me as the best in the show. Its background is a light olive green; on the left side, there are three dark-colored rectangles. In the upper right, we see a black, roof-like structure and, on the lower right, a flat, black table-top structure, while in the middle there are two straight bandings, one white and one black, suggestive of the outline of a building. The relations between the forms are inexact but intuitively convincing.



David Rabinowitch, “Untitled (Périgord Construction of Vision)” (2013), wax, graphite, oil and oil based ink on paper, 19 x 19 inches

The work in this show is especially appealing if we think about the today's generally moribund state of painterly abstraction, whose emotional exuberance might be addictive to people seeking a catharsis. But a catharsis can only last so long; its intensity is matched by the brevity of its duration. In contrast, it can be said that Rabinowitch is an artist who slowly but surely builds a paradigm, two-dimensional to be sure, in which ancient constructions are put in place to effect a very contemporary visual reality.

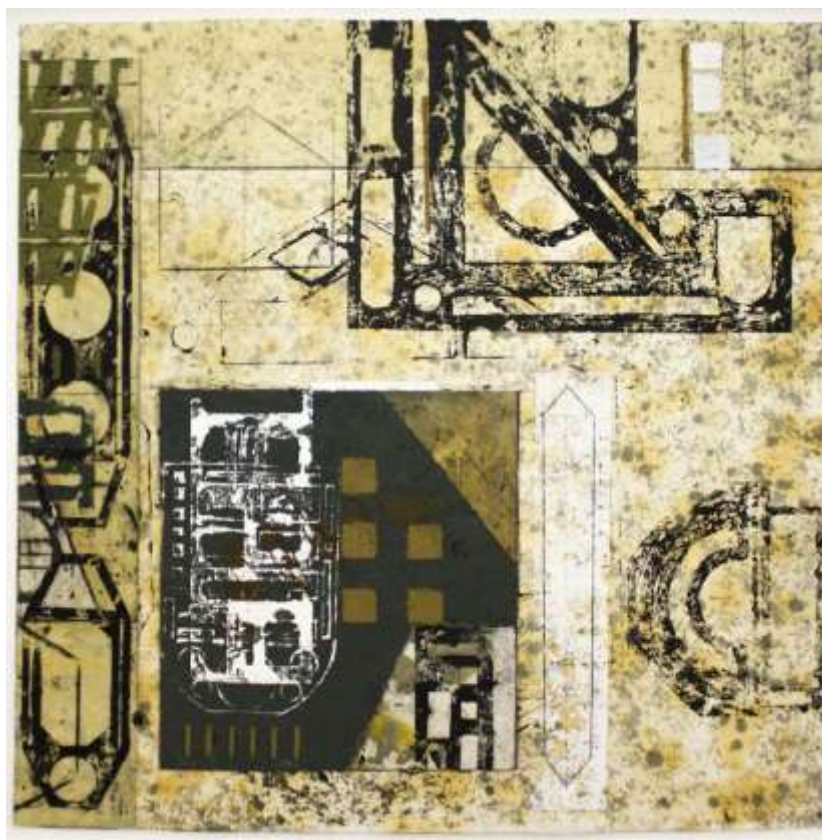
But this is what very good artists are supposed to do: use the past to bring about the present — in Rabinowitch's case, a visionary one. Visionary art is often understood as having sprung, fully formed, from the artist's head, but the truth is that Rabinowitch is a remarkable craftsman who painstakingly constructs his imagery. As a result, another merger exists; the artist uses traditional tools to communicate a new way of seeing.

In art, William Blake is a great example of such a maker; in poetry, we can speak of Percy Bysshe Shelley and William Butler Yeats. All three artists used their access to older culture to build visual and intellectual towers of thought that remain profoundly impressive today.

Stylistically, Rabinowitch cannot be closely tied to these particular examples, but he exists in the midst of a group of artists for whom conventional ideas have failed — and rather than pluck a future esthetic out of the air, out of what has not taken place, he has looked back toward the historical past. That his inspiration here comes from an established Catholicism (we assume from a time when the religion maintained a genuine integrity) strengthens and structures the paintings he has made so well.

In another untitled work on paper, also from 2012, we can see Rabinowitch again reaching a high distinction in craft and vision. The field of the composition is dominated by three major structures: on the bottom, a yellow polygon upon which white lines and circles, like some sort of architectural plan, has been drawn; on left, a complex array of overlapping rectangular black shapes, also with a white design reminiscent of a floor plan; and last, at the top, a series of three dark, vertical templates with openings in all three, which are intersected by a narrower horizontal template, also with openings. There is also a vague yellow patch spilling in from the right side of the composition.

How can this work, like the rest in the show, be justified as truly accomplished? We used to value technical skill by itself, but we must now rely on an intuitive insight informing us that the entirety is greater than the sum of the parts. In this work, the parts themselves resonate historically in powerful ways. Culturally, we live in a time when the present moment alone is cultivated; art students cite contemporary artists as influences more than anyone from the past. This has severely diminished our capacity to borrow insights — important ones — that have originated before us. But the bohemian culture behind such an attitude has shown itself to be problematic; the work that begins with Warhol as an influence is necessarily aligned with a superficial present. Something deeper is needed.



David Rabinowitch, "Untitled (Périgord Construction of Vision)" (2012), beeswax, crayon, graphite, oil, oil based ink and collage on paper, 26 x 26 inches

A third untitled work on paper, from 2012 again, is dominated by ghosts of an architectural template — at least that is what they seem to be. In this composition, four templates, each of with openings that do a lot to reduce their mass, occur on top of a variegated white-and-yellow ground. Its historical support informs and structures it, like the rest of the series, in ways that add weight and depth to a sensibility that has been oriented toward deep feeling from the start.

We should not, perhaps, make too much of the past in Rabinowitch's art, which has been transformed by his hand, compelling the viewer to read it as genuinely new. But what happens previously in culture usually deeply affects what is now being made.

Given the contemporary penchant for an ongoing immediacy, a permanent present tense, work like Rabinowitch's appears particularly apt for those of us looking for something more than diversion. Perhaps the need to edify is gone, but at a time when young artists are recording their success by tallying the number of hits they receive on Instagram, the traditional legacies Rabinowitch is plumbing can only strengthen his seriousness of purpose. They prove that highly original paintings can still be made through an awareness of the past — a way of looking at things that, sadly, seems to be fading away.

David Rabinowitch: Périgord Construction of Vision Drawings *continues at Peter Blum Gallery (176 Grand Street, Little Italy, Manhattan) through March 9.*

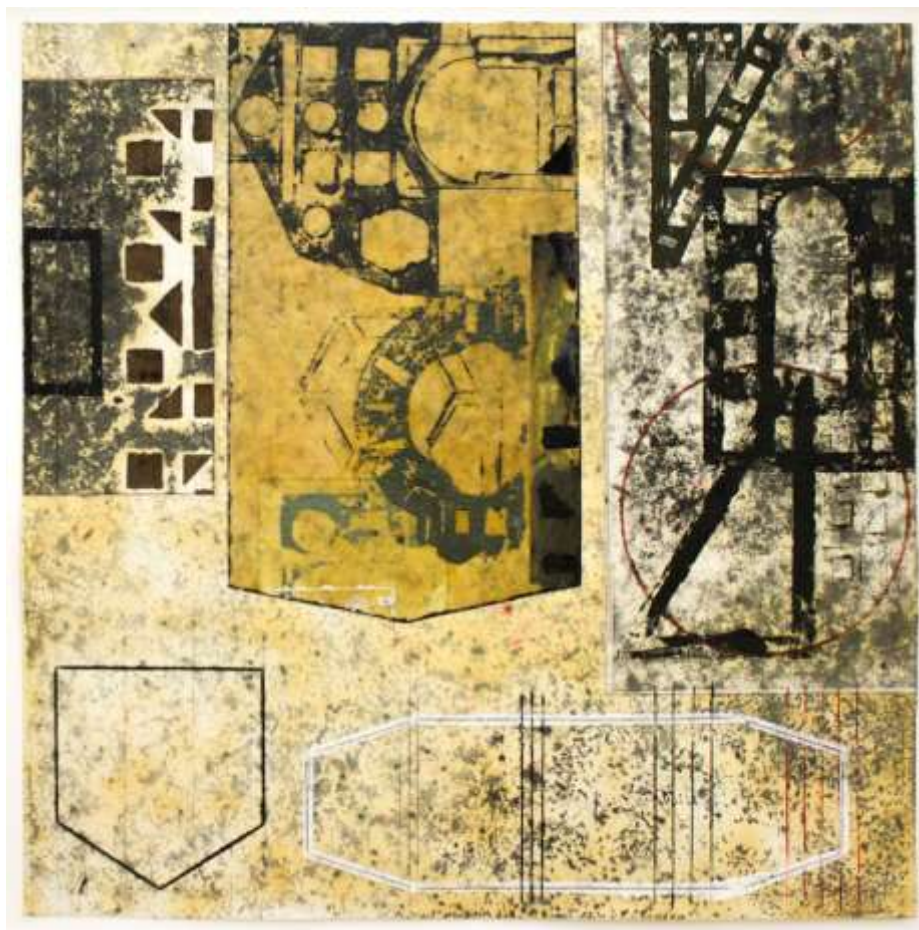
THE BROOKLYN RAIL

David Rabinowitch:

Périgord Construction of Vision Drawings

by Marcia E. Vetrocq February 5, 2019

PETER BLUM | JANUARY 18 – MARCH 9, 2019



David Rabinowitch, *Untitled (Périgord Construction of Vision)*, 2012. Beeswax, crayon, graphite, oil, oil based ink and collage on paper, 26 x 26 inches. Courtesy the artist and Peter Blum Gallery, New York.

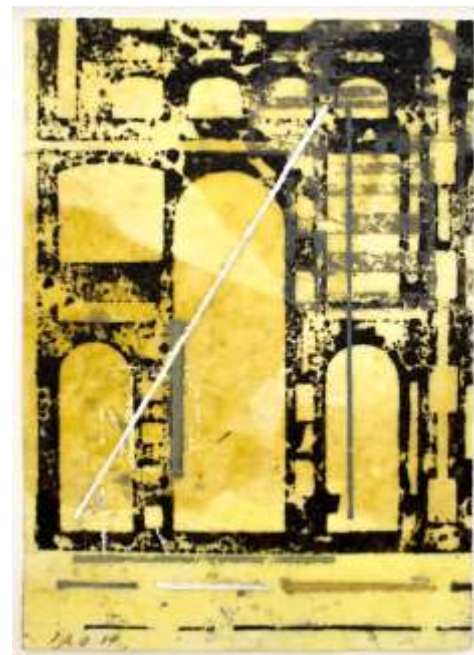
In the course of fifty years of exhibiting his art, David Rabinowitch has come to be known for his rigorous empiricism, flinty intelligence, and serial investigations into the organizing operations of perception. Where his extensive corpus of drawings is concerned, Rabinowitch distinguishes between drawings that are and are not intended for sculpture, and drawings that do and do not reference “external things” (musical instruments, trees,

shells, sculpture, architecture). With equal firmness, in a 2003 interview with the *Brooklyn Rail*'s Joan Waltemath Rabinowitch outlined what he saw as a cardinal difference between sculpture and architecture. Not disparagingly, he declared the latter to be among the decorative arts for its basis in pattern, which is born of the repetition of modular features required for construction and function. The 19 drawings in his current show manifestly are not intended for sculpture. But far from observing other categorical boundaries, the drawings propose a fluctuating relationship between abstraction and "external things," and fruitfully complicate any simple distinction between pattern and non-pattern.

Rabinowitch initiated the series in 2008 when he first visited the Périgord region of southwest France and sketched the area's Romanesque ecclesiastical architecture. Work on the *Périgord* drawings proper began shortly thereafter, continued intermittently over the subsequent decade, and is ongoing. The selection here begins with eight drawings from 2012, runs through the next three years, and concludes with one entry dated 2013/2018. The drawings are far from grand in size (the largest are 26 inches square), but they are rich in material and structural complexities. In combinations that vary from drawing to drawing, Rabinowitch used beeswax, wax, crayon, oil, oil-based ink, graphite, collage, colored pencil, and a sheet of gold leaf (cut in the shape of an elementary basilica). Notwithstanding the prevalence of black, the drawings share a warm tonality that arises from a preliminary application of beeswax to many of the creamy sheets and from a seemingly local palette of the brown, ochre, gray, and olive—occasionally freckled together—of Périgord stone. Here and there a grassy green and summery yellow may have arrived from nearby foliage and fields. In one drawing, a sapphire-colored triangle glows within a thicket of black marks like a shard of stained glass.

With the exception of a few forms that resemble pods or wasp nests, the defining elements of the *Périgord* drawings are abstract graphic shapes—solids and outlines, geometry that is regular and not—that Rabinowitch created with hand-cut paper templates, each unique and used just once, like a stencil or stamp. These shapes convene in frontal, nonhierarchical compositions that are often stabilized by a large block of color or a simple shape that touches an edge or occupies a corner. Overlapping and intersecting, the components broker a visual accord between plane geometry and unremitting flatness on the one hand, and the stout walls and massed volumes of Romanesque architecture on the other.

The proliferation in the *Périgord* drawings of differently scaled shapes, many of them irregularly contoured and cut, forecloses modular repetition along with the decorative quality ascribed to architecture by Rabinowitch. Small, exciting observations accrue with time. A certain configuration might suggest a ground plan in one moment and an elevation or section in the next. Two round-topped window-like shapes, one colored pale olive and the other framed by a field of that color, play a game of positive/negative, while each is scored with lines that reference both masonry and grids. Elsewhere a similarly rounded shape is laid over one corner of a hexagon, triggering the perception of a rogue perspectival diagram.



David Rabinowitch, *Untitled (Périgord Construction of Vision)*, 2014. Beeswax, crayon, oil and oil based ink on paper, 17 × 12 1/8 inches. Courtesy the artist and Peter Blum Gallery, New York.

The absorbing, sometimes almost teasing activity within these drawings is unlike anything we're accustomed to seeing from Rabinowitch. Although a previous jolt was delivered by the bright colors and vigorously looping lines of his *Birth of Romanticism* series, exhibited in 2011 at Peter Blum, the genealogical tree of the *Périgord* drawings is actually so dense that it enriches our understanding of much that has been constant in Rabinowitch's art from the outset. The full title of the series is *Périgord Romanesque Construction of Vision*. He first used the phrase "Construction of Vision" in 1969 for an extensive series of spartan drawings comprising fine lines, circles, ellipses, and curves. Sheet by sheet, each successive change in the number, proximity, or relative position of the elements was sufficient to suggest recession or motion in an otherwise featureless field. As for "Romanesque," which conjures heft and bulk, Rabinowitch's earliest invocation came in the form of the *Romanesque Abutments* of 1968, a series of steel floor sculptures in which each work is installed touching a wall, as if to contribute to an architectural structure. The chunky, irregular sculptures echo some of the shapes found in Rabinowitch's *Carved Woodblock Monotypes* of 1962, the first works he made with single-use, hand-cut templates. Descendants of the monotypes' flat, irregular shapes returned in the templates cut for the *Périgord* drawings. Rabinowitch first sketched actual Romanesque architecture in 1970 – 71, in and around Cologne, and from that experience he developed several groups of *Ottonian Construction of Vision* drawings. Also in the 1970s, he worked on the *Metrical (Romanesque) Constructions*, multipart polygonal

floor works whose flat shapes were derived from Romanesque architecture. At approximately four inches thick, the solid planes of those works were counted as “masses” by Rabinowitch.

The above might seem an over-long historical review for an artist who instituted a system of classifying his work by series precisely as a bulwark against the possibility of developing a “style.” But the point here is that progressive campaigns of observation and analysis—not the evolution of a “look” or manner or style—are the basis for the coherence of Rabinowitch’s art. Those interrelated campaigns account for his readiness to tailor an established title and assign it to a new category of work, to articulate subseries within series, and to return to a single drawing after five years when a fresh possibility presents itself. In a 1997 conversation with David Carrier, Rabinowitch described his strategy for sculpture as aggregating parts that build toward a “totality,” a “particular” whose conditions are perceived in time. He was aiming not for a literal wholeness but for “the continuous regeneration of perception with respect to one thing.” That seems an apt way to think about the *Périgord* drawings and also what they tell us about the switchbacks and through lines of Rabinowitch’s long, estimable career.

CONTRIBUTOR

Marcia E. Vetrocq

MARCIA E. VETROCQ is a writer, educator, and editor based in New York.

PETER BLUM GALLERY

ARTFORUM

MUST SEE EXHIBITION

January 5, 2019

Peter Blum Gallery

Périgord Construction of Vision Drawings



Untitled (Périgord), 2012 crayon, oil, wax and gold leaf on paper 21 x 21 inches (53.3 x 53.3 cm)

David Rabinowitch

Périgord Construction of Vision Drawings

January 18 - March 9, 2019

Reception: Friday, January 18th, 6:00 pm - 8:00 pm

David Rabinowitch started visiting the Périgord region in southern France in 2009. Périgord has some of the best preserved 10th - 12th Century Romanesque churches in Europe and has become a place that Rabinowitch has been revisiting and making sketches of since 2011. These ecclesiastical structures serve as a conceptual framework which the ongoing series of *Périgord Construction of Vision Drawings* has emerged from. Rather than literal representation, this series engages with what Rabinowitch has grasped or been altered by his experience in the Périgord.

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ARTnews

October 2013

'Portfolios from Peter Blum Edition'

Peter Blum

Every picture here told a story—though maybe not the whole story. This show included six sets of multiples by six artists, spanning nearly 20 years. Each approaches its subject from a very different perspective.

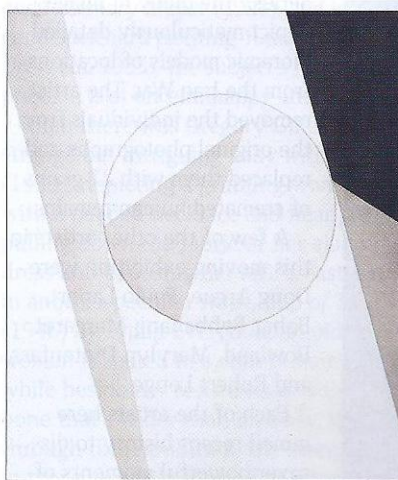
John Baldessari's diptych *Heaven and Hell* (1988) typifies the appropriationist strategy of recombination—mixing a boxer's upper torso and gloves, male faces with odd mouths, and a medieval depiction of Satan gorging himself on several of the damned. By contrast, Louise Bourgeois's *Triptych for the Red Room* (1994) addresses an emotional state, depicting the sexual exploitation of a female figure by a male and another female, with a hermaphrodite standing by. The work, consisting of three aquatints with drypoint and engraving, is based on the artist's 1993 bronze *Arch of Hysteria*.

Matthew Day Jackson's *Dymaxion Series: Missing Link (Lady Liberty)*, 2007, is more artistically introspective, featuring a pattern invoking Buckminster Fuller's triangular structures (dymaxions) screened on an exhibition poster showing a rear view of Degas's *Little Dancer, Aged Fourteen*. Two eerie-looking panels hang below—one with a skull in a tree, the other with what resembles a snaking metal form. "Furrows" (1989), by Terry Winters, is a portfolio of five woodcuts, each about two feet high. The

contrasting grains of oak and mahogany give tonal depth and visual texture to the swellings of roughly parallel lines that derive from views of the human brain.

A wide range of luminescent grays animates the seven-part "Birth of Constructivism: Sequence for Vertov I–VII" (1993), David Rabinowitch's homage to the maker of the experimental 1929 film *Man with a Movie Camera*. These sheets are worked in various intaglio techniques and feature subdivided disks, which could refer to lenses or apertures, enclosed in irregularly shaped polygons. Fifteen pigment prints from Alfredo Jaar's "The Sound of Silence" (2006) were hung for this show in an imposing grid some nine feet high. The images were shot in the prison on Robben Island where Nelson Mandela spent 18 years. The sequence implies a narrative of captivity and repression, with a twist: the first image—of the distant, fog-bound island—includes the wake of the boat that carried the photographer. So the story begins with a departure, suggesting that its narrative is a memory, or that time's arrow might fly backward.

—Stephen Maine



David Rabinowitch, "Birth of Constructivism: Sequence for Vertov I–VII," Print III, 1993, line etching and aquatint, 35" x 24". Peter Blum.

DAVID RABINOWITCH *Birth of Romanticism: New Works on Paper*

PETER BLUM GALLERY | NOVEMBER 20, 2010 – JANUARY 29, 2011

“We can discount everything that came before.”



David Rabinowitch. “Birth of Romanticism Drawings: Quatrefoil Gradient Involution (Quartet for Carrie Lynn and Beethoven), Quartet L1-L4” (2009). Oil pastel, gesso, oil paint, wax medium with pigment, pencil collage on Belgian Linen. 60 × 80 inches (152.4 × 203.2 cm). Courtesy Peter Blum Gallery, New York.

This is how Joan Waltemath opens her 2003 *Rail* interview with David Rabinowitch. She is referring to the point they had reached in their conversation (his reply: “Yes, we begin in the middle”), apparently marking a transition to topics of more immediate interest.

But after taking in Rabinowitch’s *Birth of Romanticism: New Works on Paper* at Peter Blum, that statement might also bring to mind the first line of Samuel Beckett’s short story, “Enough” (1966): “All that goes before, forget.”

To the casual observer, Rabinowitch remains something of an elusive presence in New York, despite major exhibitions in the U.S., Canada, and Europe. He is perhaps best known for his *Tyndale Constructions in Five Planes with West Fenestration: Sculpture for Max Imdahl* (1988), five large sets of concentric circles carved into the walls of Barbara Flynn’s SoHo gallery, which was on view for seven months in 1989. The power of that haunting work, dedicated to the German art historian who died the year it was made, remains

undiminished in my memory; its there-not-there, sculpture-as-geometric-void seemed to herald Minimalism's vanishing point, revealing a spiritual predestination beneath its material determinism.

Rabinowitch, however, was never in the reductivist camp. In the Waltemath interview, he mentions conversations he had with Donald Judd, in which he was "kind of insistent...that if one went down that road [of formalism without content] one would reach the Bauhaus mighty quick," that is, "identifying art with sophisticated forms of design." By content, Rabinowitch means the "conditions under which a thing takes on significance." He goes on to say, "One of the ways...to come to terms with content, or invent content within its own means, is through its relation to nature. The tragic aspect is the human being's realizing his limits as a creature of nature."

And so one can perceive that Rabinowitch has always been a Romantic. In fact, in the reaches beyond the pure geometry of the *Tyndale Constructions*, or of freestanding sculptures such as "Double Conic Constructions in 10 Masses" (1970) and drawings like "Monumental Construction of Vision" (1971), one frequently encounters a considerable expressionistic charge. This is especially true of his works on paper from the 1960s, such as his astonishing series of monotypes from carved woodblocks, completed before he was out of his teens, and the calligraphic ink-and-graphite "Fluid Sheet Construction" drawings.

Still, the wildness of *Birth of Romanticism* comes as a shock. While Rabinowitch's art has often rippled with sublimated emotion and maculate tactility, these drawings suggest that its internal tensions have precipitated an irreparable rupture with its own past, eradicating its Platonic surface to expose a jarring, multi-leveled parallel world. However, once getting past the drawings' messy complexity, we begin to notice that their hyperbolic aggregates, oily scumbles, fecal smears, and raw abrasions, counterposed by shots of cobalt, golden ochre, and cadmium yellow, red, orange, and green, are as formally composed and contained as Rabinowitch's classically minimalist circle of hot-rolled steel, "Plane of 2 Masses, IV" (1968). Geometric shapes previously experienced as isolated figures in space have become the ground for compounded explorations of form and material (often literalized through collaged scraps of paper and linen). In their curious, fractious elegance, the drawings resemble diagrams of random thoughts, or maps charting the uncertain course of an indeterminate journey.

As eruptive as these works may seem, in a peculiar way they are actually quietly evolutionary. I would never assume they are conclusive—Rabinowitch's oeuvre is too diverse to expect that, having made an abrupt change, he will continue in that vein indefinitely. These drawings allow us to see what has gone before through a freshened lens. Not to forget, but to recalibrate, restore, and resume.

by Thomas Micchelli

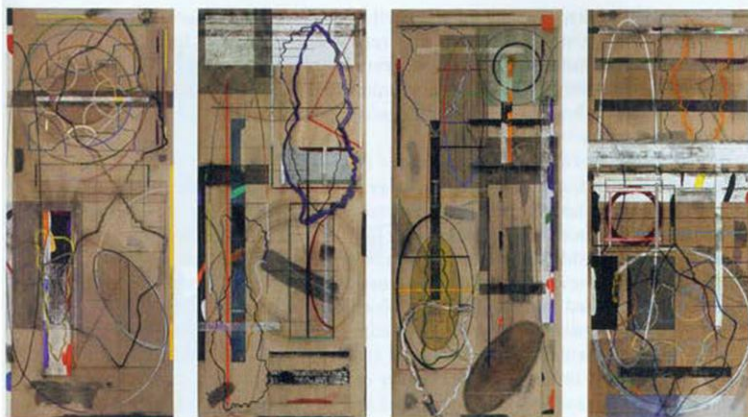
ARTFORUM

February 2011
Donald Kuspit

David Rabinowitch

PETER BLUM SOHO

The colorful “drawings” in David Rabinowitch’s series “Birth of Romanticism,” 2008–10, are somewhat of a surprise, especially considering that Rabinowitch is known for sober Minimalist sculpture. Indeed, he last made works on paper seriously in 1962—the year he



David Rabinowitch,
*Birth of Romanticism
Drawings: Monumental
Quatrefoil Diffraction
(Quartet for Carrie
Lynn and Joseph
Haydn)*, 2010,
oil pastel, acrylic,
pencil, paper, and
collage on Belgian
linen, 7' ½" x 12'.

“ceased painting”—and those works, wood-block monotypes, were geometric and Minimalist, if eccentrically so. The pieces here are largely mixed-media compounds of collage, oil paint, pencil, and beeswax, among other materials, and they are even more eccentric. But what is most striking about them is their dynamics, turbulent yet anchored in geometric clarity. They have an Expressionist energy and lyricism, even as recurrent circles and ellipses, many quite large, lend a degree of stability. There are also rectangles, squares, and triangles: all the geometric forms, often intersecting or layered on one another, dividing and complicating the space. And the overlapping collage elements—richly textured flat strips, sometimes canvas, sometimes paper—deepen the works’ complexity.

If Romanticism is a kind of *cri de coeur*, then Rabinowitch is pouring out his heart in defense of abstraction—which some think is past its prime—and also in defense of love. Indeed, as he tells me, his love of music and sacred architecture (particularly that of the Cistercian order) are mixed together, sometimes inharmoniously. In two of the grandest works in the exhibition—*Birth of Romanticism Drawings: Monumental Quatrefoil Diffraction (Quartet for Carrie Lynn and Joseph Haydn)*, 2010, and *Birth of Romanticism Drawings: Quatrefoil Gradient Involution (Quartet for Carrie Lynn and Beethoven)*, 2009, both suites of four altarpiece-like panels—these themes are evoked by suggestive pure white light and flashes of primary color, which enliven the often darkish ground. Together, the four panels become a musical composition, with each individual collage a member of a quartet.

PETER BLUM GALLERY

Music is abstract and expressive, which is why Wassily Kandinsky used it as a “model,” and why Walter Pater called it the “condition” to which “all art constantly aspires.” And music, Rabinowitch suggests, remains abstract painting’s ideal model. Architecture is important too, its geometric patterns representing “concepts.” Rabinowitch’s new works represent a kind of musical architecture, as it were, or they trace the architecture—the geometric “movement”—of music, hinting that it is not as irrational as it can seem. At times the geometric forms seem like high notes in an intense, sometimes murky composition, standing out, as they do, from the matrix of painterly gestures. Elsewhere, Rabinowitch seems also to have been inspired by the grand piano in his studio—a magnificent piece of architecture in its own right, one he regards as sacred and that seems perfectly preserved and cared for. The instrument’s curves and form, sometimes dissected, reappear in some of the works. Invested equally in the realm of reason, represented by geometry, and the realm of emotion and sense, represented by color, Rabinowitch doesn’t seem to think one is more real than the other.

—Donald Kuspit



February 1, 2007

by Joe Valentini, New York Views is published twice monthly.

Creative solitude is something I think all visual artists need and enjoy to some degree. Our tribe is like those proverbial cats that are not given to herding. As a collection of individuals we don't organize easily. There is something unique about making art that has much to do with singular control over both process and result. Other facets play into this too which include how time is impacted and the opportunity to be true to our natures. When I paint there is no role I have to play, no one to impress or appease, in short, no one I have to answer to except my muse. Unlike Batman I'm no vigilante crime fighter striving for good. But like Batman I have my secrets to keep, my private mission to accomplish and a striving for good albeit on *my* terms.



David Rabinowitch, *Peter Blum Gallery*

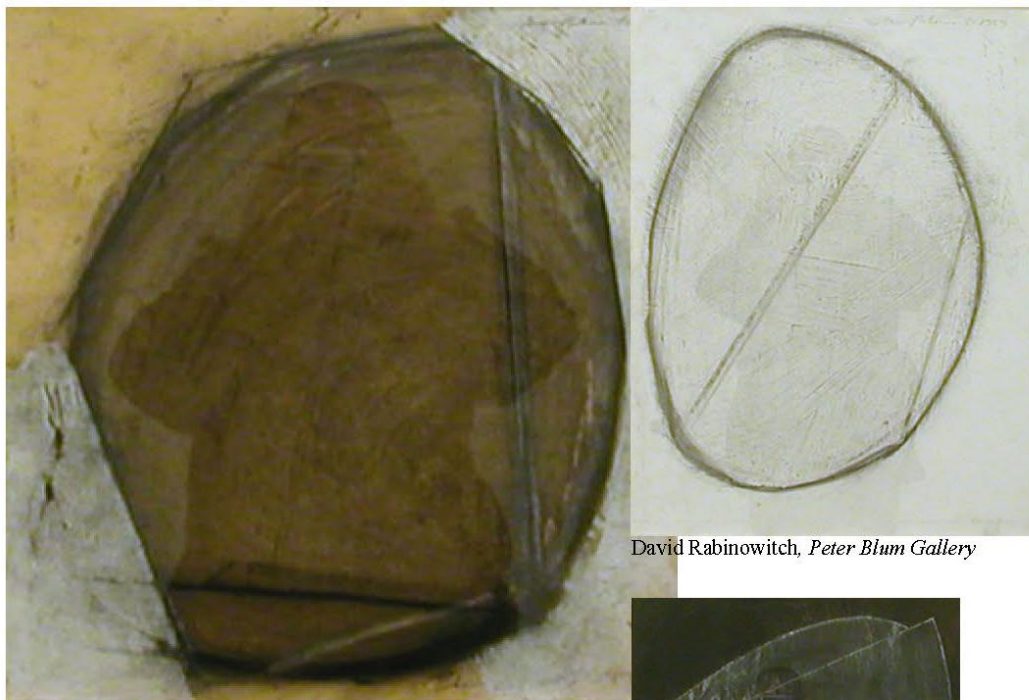


David Rabinowitch, *Peter Blum Gallery*

This review represents the third I've written on David Rabinowitch's work and with each show I've found something new and wonderful (including this one). Yet I also find it a bit peculiar that each exhibition has included work from the 60s and early 70s which prompted me to inquire of the gallery if he was still making art. Indeed he is and so now I'm curious to see what the contemporary work is like in comparison. Hopefully the next show will provide a view of it.

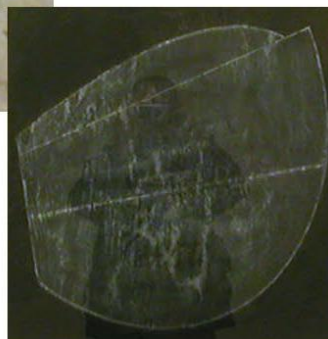
Contemporary work aside, what of the current exhibition? As pointed out in past reviews Rabinowitch is perhaps best known as a sculptor but his works on paper prove he is able to deliver in 2 dimensions as well. (Yet it must be pointed out that even his 3D work stays mighty close to 2D). This show is a marvelous presentation of these dual capabilities with neither overpowering the other. It might be easy to see the sculpture as the stronger suit with the advantages it has. These heavy dark metal objects are shaped into massive folds. Self-possessed of a counter-intuitive delicacy they have a sense of being spilled onto the concrete floor which they dominate. Throughout the gallery there are a number of naturally occurring cracks in the cement which seemed caused by the weight of these pieces. The unintended effect is paradoxical for suggesting that the work, looking like large folded sheets of heavy paper, could also be so heavy as to crack the floor.

PETER BLUM GALLERY



David Rabinowitch, *Peter Blum Gallery*

David Rabinowitch, *Peter Blum Gallery*



David Rabinowitch, *Peter Blum Gallery*

In comparison to the works on the walls, the sculpture, for all its mass, impact and novel use of the gallery space, is exceedingly passive and is therefore unable to hijack control of this show. Some of this is a matter of numbers where the wall pieces significantly outnumber the sculpture.

Then there is the austere yet expressive quality of the paper work. The reductive and diminutive imagery projects beyond the limitations of size and is also more taken in as a whole as compared to the sculpture which can only be viewed at some sort of angle. They also have the advantage of texture, a wider range and use of line and more color, albeit within a tight range of earth tones, grays and blacks. Yet for all the differences between the two mediums Rabinowitch links them with a common vocabulary of forms and a similar approach to the materials. But ultimately they are tied together in the manner by which they express the artist's esthetic.

THE
NEW YORKER

GOINGS ON ABOUT TOWN

GALLERIES-DOWNTOWN

DAVID RABINOWITCH

A knockout installation of a hundred monotypes from 1962 (exhibited here for the first time) and seven sculptures made between 1968 and 1976. The gravity of the solid-steel sculptures installed directly on the floor—sober investigations of density and mass—sets up an exquisite tension with the airy monotypes and their simple palette of primary and secondary colors. The prints were made with woodblocks carved by Rabinowitch into the same elemental shapes used in his sculptures, but the sculptures are obdurate, and the prints have a Matisse-like grace that hints at the cutouts hiding in their chunky forms. Through March 1. (Blum, 99 Wooster St. 212-343-0441.)

**David Rabinowitch: Carved
Woodblock Monotypes 1962 /
Sculptures 1968-1976.
Peter Blum Gallery.**

In 1962, systemic painting and minimalist sculpture were the hot new things. Yet the then nineteen-year-old David Rabinowitch, who was living in Toronto and groping his way to an artistic identity, was carving the woodblocks that became the basis for the colorful monotypes recently exhibited for the first time at Peter Blum.

Rabinowitch was primarily a painter back then, and about to become a sculptor (a few of his early sculptures were on view in the recent exhibition). The monotypes are transitional works: "paintings" premised on a kind of relief sculpture. They are prescient, perhaps the first authentic examples of what came to be called "eccentric abstraction," a concept developed by Lucy Lippard. Their eccentricity is not calculated and foreordained, but seems sponta-



David Rabinowitch, *Untitled (Red)*, woodblock print (9-9/16 x 8-11/16 in.), 1962. Courtesy Peter Blum Gallery.

neous and unpredictable. They are empathetic, eschewing the studied detachment of systemic/minimalist abstractions. Rabinowitch's carved shapes may look like gratuitous structures, but they are what Franz Marc called "mystical constructions," with a latently Kabbalistic character. The forms seem glyphic, as though they were characters in a rudimentary alphabet, arcane yet subliminally communicative. Some of the works, all of which are untitled, resemble Hebrew letters, and all emerge from the white paper like teeming new life from a sea of light. In other words, there is something romantically quixotic about Rabinowitch's abstractions, however much they set the pattern for his austere geometric sculptures. They have organic energy; some allude explicitly to nature. Like fragmentary specimens of natural processes, the artist's forms are exhibited in pure space, edifying examples of ceaseless metamorphosis.

A monotype has a radical individuality: It is the only print made from a plate, and in Rabinowitch's case, the plate is wood rather than the more commonly used metal or glass. Thus his prints have a primordial cast—their ingrained irregularity links them to the earliest Northern woodcuts as well as to the prints of the German Expressionists. Here Rabinowitch is strug-

gling with the old philosophical problem of the One and the Many—the One in the Many, the Many in the One. However autonomous, each of his monotypes has a family resemblance to the others. Rabinowitch has devoted his art to this excruciating predicament, which is why its eccentricity is not an aesthetic curiosity but a sign of intellectual pain and boldness.

—Donald Kuspit

NEW YORK REVIEWS

ARTNEWS/FEBRUARY 2001

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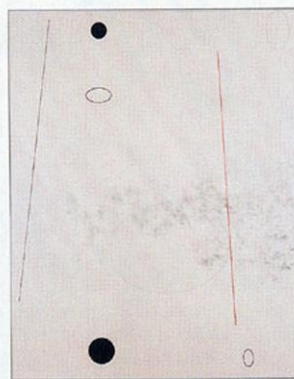
David Rabinowitch

PETER BLUM

David Rabinowitch's extraordinary ability to engage viewers in his intellectual and esthetic calisthenics was in full evidence in this eloquent show of drawings—aptly titled “Construction of Vision”—made between 1972 and 1975. A veteran Minimalist, known most for his sculpture, Rabinowitch is concerned with the essential properties of his materials, forms, and colors, and with the dynamics of their relations, not their meaning. His works might all best be called investigations, since, as in philosopher Ludwig Wittgenstein's *Philosophical Investigations*, questions are broached and analyzed, but not answered.

In Rabinowitch's drawings from this period, composed of lines, ovals, and circles drawn finely in black and various other colors, viewers are confounded in their efforts to read any drawing, whatever its size, at once in its entirety. Thin lines that are slightly canted offer subtle structural support and serve as batons instructing the ovals and circles to maintain their positions, and urging viewers to continually shift theirs so as to engage these instruments. These works constitute an ideal marriage of Constructivism and Minimalism.

As in Rabinowitch's sculpture, there is a strong rhythmic component, and the most effective works are



David Rabinowitch,
Construction of Vision
(2 color properties),
1974, pencil and
colored pencil on
paper, 45 1/2" x 36".
Peter Blum.

the sparest. With a chilling simplicity of means, as evidenced in *Construction of Vision (2 color properties)* (1974), Rabinowitch leaves us with the sense that he is having the last word. What is said in these works couldn't be expressed better or otherwise.

Of course, despite his insistence that his art is nonreferential, it does entertain ideas. As these works imply, there are no absolute truths—all relationships depend on perspective and are subject to change, and all expectations are based on experience.

—Barbara A. MacAdam

Art On Paper

May-June 1999

Museum & Gallery Reviews

David Rabinowitch: Recent Drawings. Peter Blum, New York.

David Rabinowitch began his drawings of trees in 1972, concentrating on a single beech in Central Park. Working with charcoal and beeswax, he spent seven years focusing on that one tree, after which he took an extended break from the project. He didn't start up again until the early 1990s, when he commenced a series of drawings of trees in Tompkins Square Park, on New York's Lower East Side. The show at Peter Blum this winter comprised work

from both the earlier and the more recent periods.

It can generally be said that drawings move, over time, in the direction of increasing abstraction, but even at their most conjectural, Rabinowitch's works never lose their sense of what might be called "tree-ness." The sequence develops as a series of speculations on how natural forms may suddenly transfigure into abstraction—or vice versa. Rabinowitch doesn't invest these works with a heavy dose of theory, but a certain amount of conceptualization does occur, in which the forms are investigated as embodiments of the idea of a tree.

While the earlier drawings do look more like trees, it is easy to see how their formal suggestiveness leads to the later pieces, larger and more powerfully abstract. An untitled pencil sketch from 1972, number five in the series, consists of several vertical twig-like forms, with a quick upward movement that proves as interesting as their approximation to nature. His more recent work turns toward texture and gesture, while also looking back to his earlier efforts. Even though his newer drawings now appear close to abstract expressionist in format, their structures always originate in nature, in what the eye can see. The verticals appear heavier, more like thick branches, and the spacing between them suggests the breaks in the upward motion of the tree's foliage. In depicting the surface of bark with his mix of wax and charcoal, Rabinowitch renders the skin of the



drawing pebbled and rough.

Rabinowitch is interested in the moment when the form subsumes its content, and in this way, he remains first and foremost someone whose ideas emanate from his perception—not the other way around. The drawings confirm his assertion that "the concept of meaning itself, applied to a work, is senseless"—it's the form that counts.

—Jonathan Goodman

The Rings Cycle

by Robert McGee

While David Rabinowitch is primarily known for his sculpture, an exhibition of his recent drawings at the Peter Blum Gallery in Soho amply demonstrates that he is also a force to be reckoned with in the area of drawing. Of the 41 drawings on exhibit, no mention is made of trees, yet once inside the gallery it is plainly evident that the viewer has entered a sort of interior arboretum, the inner sanctum of a grove. These are not renderings or mere depictions, seeking to trace out the outlines or perspectives of a landscape; let's just say that if trees could accomplish self-portraiture, the results would closely resemble these works.

A text accompanying the exhibition informs us that David Rabinowitch was born in Toronto and has lived and worked in New York since 1972, when he took to regularly visiting Central Park and drawing a beech tree "initially without any purpose in mind." By 1977, he had amassed a considerable body of work (26 of the pencil, crayon or charcoal drawings date from this period) when he developed—or rather invented—a novel crayon comprised of ground charcoal and beeswax. This, his own device, afforded him the opportunity to expand the breadth of his technique. It provided him with more room to manoeuvre; he could—and did—brush his surfaces with greater fluidity when necessary or inscribe and scuff the paper's grain to the texture of a branch. The effect is stunning. Clearings emerge beyond rough-hewn foregrounds that read like a cartography of bark, overhung with limbs,



David Rabinowitch,
Untitled, 1993 (153),
beeswax and charcoal
on paper, 41 1/2 x 29
1/8". Courtesy: Peter
Blum, New York

boughs and the intimation of foliage.

The work from this period, and lasting until 1983, evinces a growing kinship to, yet remaining quite distinct from, sculpture. (I am reminded of a life-drawing class teacher, the sculptor Morton Rosengarten, and his frequent admonitions for us students to "walk around the model. Get an idea of what's going on here!") And while I am not familiar with Rabinowitch's sculptural work—he has been exhibited widely in Europe but relatively little in North America—I am convinced of the separate natures of his two principle preoccupations. During a period marked by major museum exhibitions of his sculptures at the Kunsthalle Tübingen (1987), the Kunsthalle Bielefeld and the Kunstmuseum Düsseldorf (1988), the Kunsthalle Baden-Baden (1992),

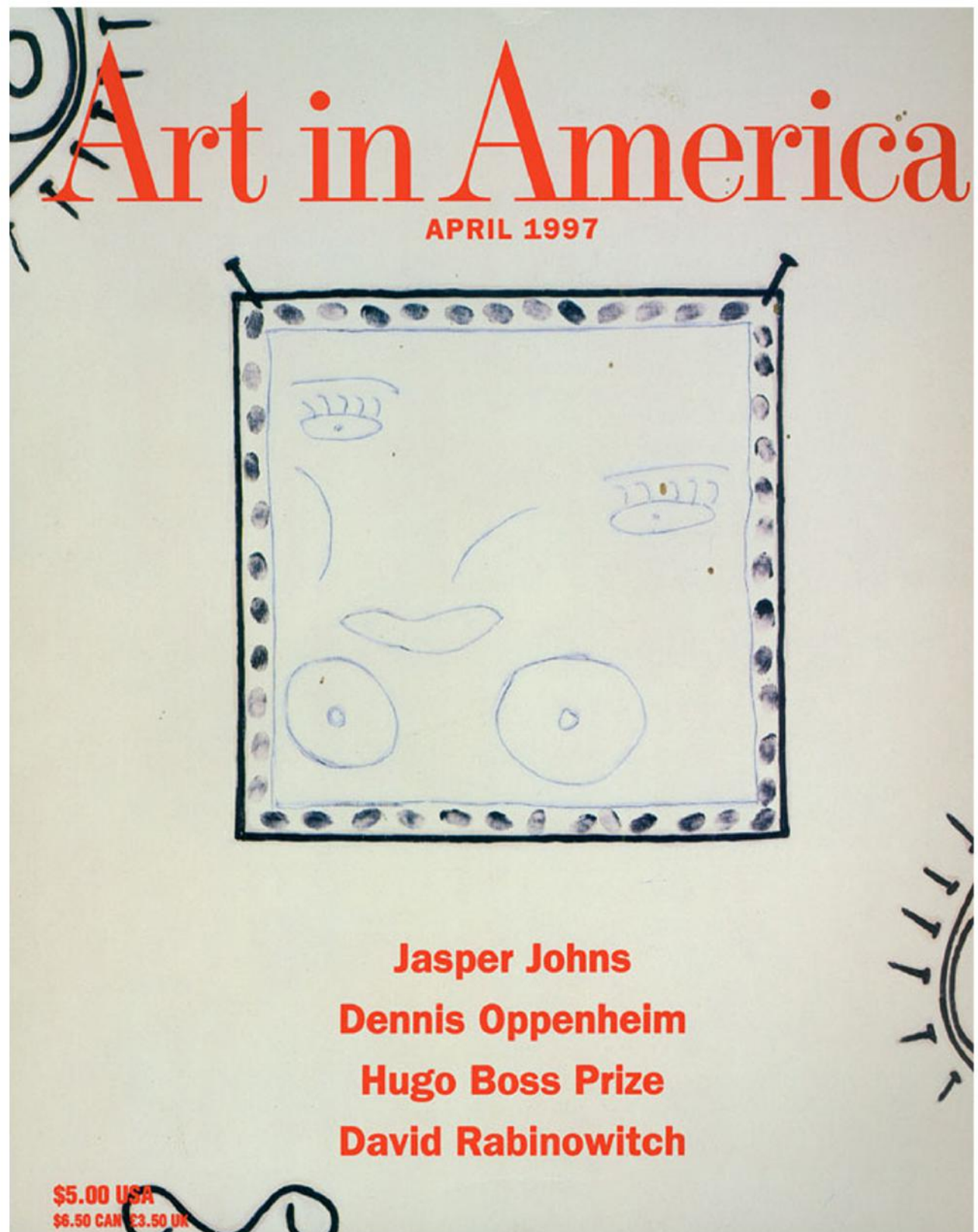
the Galerie nationale du Jeu de Paume, Paris and the Kunstmuseum Winterthur in Switzerland (1993), a ten-year hiatus in the tree series continued until 1994 when he returned to them as a subject—this time the elms of Tompkins Square Park in New York. Judging from the 15 drawings selected from his production up to 1997 which round out the show, the previous decade saw him not missing a beat; it's as if the viewer's gaze sounds each drawing out like a tuning fork, the ensuing vibration in perfect harmony with its neighbours' emanations.

David Rabinowitch's drawings would appear to be the issue of a deep and prolonged reflection into the very essence of what constitutes a tree—of *treedom* in effect. With this sequence of drawings, he has conducted an extensive delving, as though he had literally bored his way through to the arboreal core of a tree, inhabited it awhile, then worked his way back out—layer by massive layer—through the sap and grain of the wood to the surface. I wouldn't be at all surprised if, were technologies available that could slice through David Rabinowitch's drawings without doing them damage (and for all I know these resources may very well exist), you could date and trace the evolution of his work merely by counting the exposed rings.

"David Rabinowitch, Recent Drawings"
was on exhibition from December 19
to February 20, 1999 at Peter Blum in
New York.

BORDERCROSSINGS 1999
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Lump Sums

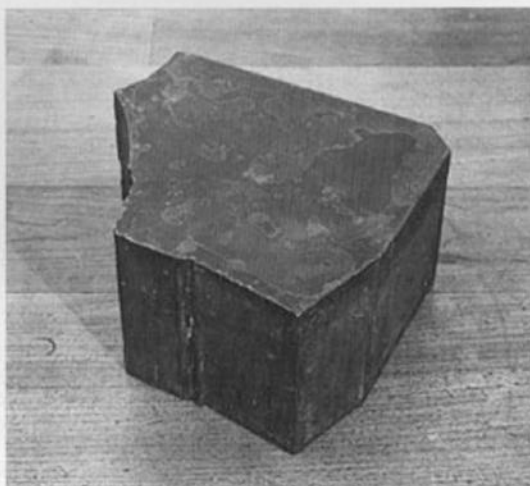
Three decades ago, in several series of small hot-rolled steel sculptures, David Rabinowitch first addressed the "problematic of the one and the many"—an issue central to his later work. A selection of these sculptures and their "Template" drawings appeared recently at the Fogg Art Museum.

BY CHARLES DEE MITCHELL

The title of David Rabinowitch's 1968 sculpture *Sided Mass Plane, I* would seem to describe an impossibility. In geometry, a plane is a flat surface of infinite expanse but no thickness. We routinely accept two-dimensional representations of such concepts, but a plane with either sides or mass ceases by definition to be a plane at all. Rabinowitch's object, however, has an undeniable, toe-stumping reality. It is a chunk of hot-rolled steel plate, 6 inches thick, with four straight sides that meet at obtuse angles and three other sides freely cut in shallow, irregular concave curves. The longest of the straight sides is possibly a foot long, but the other sides measure only a few inches. As an object, the sculpture maintains an uneasy balance between a made and a found thing, and what mostly inclines us to the former view is the impossibility of imagining a construction from which it might be either a lost component or discard.

Finally, though, any puzzles posed by the title of the piece are meaningless, or at any rate they speak more to our tendency to classify rather than deal with what is before us. Quite simply, *Sided Mass Plane, I* is a new thing, created and named by the artist. In a recent interview, Rabinowitch was asked what he thought of Frank Stella's statement that what you see is what you see. "This is, of course," he replied, "a healthy attitude to take toward anything seriously made."¹

Sided Mass Plane, I was part of the exhibition "David Rabinowitch, Sculptures and Templates, 1968," curated by James Cuno for the Fogg Art Museum at Harvard University. This exhibition of nine sculptures and 17 drawings, or "Templates," from a single year was in line with other presentations of Rabinowitch's art over the past six years. During the three decades he has been a working artist, Rabinowitch has produced bodies of sculpture that lend themselves to tightly focused exhibitions. In 1992 the Staatliche Kunsthalle in Baden-Baden



David Rabinowitch: *Sided Mass Plane, I*, 1968, 6 by 11½ by 9½ inches. All sculptures are hot-rolled steel. Unless otherwise noted, all photos this article David Matthews, courtesy Harvard University Art Museums.

exhibited work from 1967-76, the longest period yet to be considered in a single venue. In 1993 the Jeu de Paume presented the "Metrical Constructions" of 1988-91, and in the past year the Galerie Rudolfinum in Prague showed works from 1963-64. Although no single person could be expected to have seen such far-flung and widely spaced exhibitions, the catalogues accompanying these and other gallery shows collectively amount to an extensive and thoughtful documentation of Rabinowitch's art.

At the Fogg, Rabinowitch presented sculptures from five bodies of work created (with no particular chronology) in 1968: "Sided Mass Planes," "Sectioned Mass Planes," "Raised Constructions," "Planes with Internal Welded Members" and "Romanesque Abutments." Similar concerns recur from group to group, but the sculptures are also united by their origin as "Templates," the one-

to-one scale drawings that Rabinowitch uses both as plans for fabrication and as finished art works in their own right.

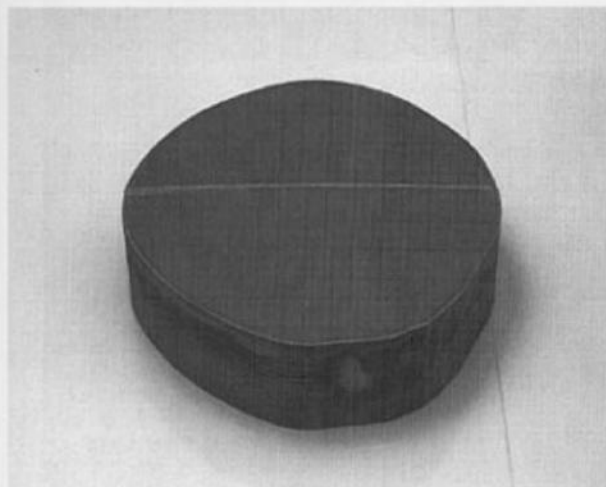
While Rabinowitch's sculpture is instantly intriguing, it would be misleading to suggest that there is anything welcoming about it. Indeed, in their self-containment these sculptures emit a low-key but continuous *froideur*. At his career's outset, working in his studio in London, Ontario, the 25-year-old artist had little prospect of exhibiting or even fabricating much of his sculpture. In bodies of work like the "Box Trough Assemblages" (1963) and the "Fluid Sheet Constructions" (1964), he dealt with this problem by assembling large sculptures from component parts which could be photo-documented and drawn out in plans before being reconfigured into new works. Four years later, when Rabinowitch grew interested in working with solid mass rather than the expansive materials he had been using, the Templates provided a way to completely realize the work on paper.



Installation of sculptures from 1968 at the Fogg Art Museum. In foreground, Raised Construction of 2 Opposed Masses, III, 7" by 23" by 17" inches; left, Sided Mass Plane with Internal Welded Member (and Vertical Construction), III; and right, Sided Mass Plane, I.

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When Rabinowitch cuts into a piece and then welds the parts back together, the results only emphasize the finality of the original cut.



Plane of 2 Masses, VII, 1968, 5 by 23 by 19 inches. Courtesy Akira Ikeda Gallery, Tokyo.

Both plan and drawing, the Template furnishes potential fabricators with a drawing of the sculpture, along with written indications of the thickness of steel plate and so on—all the necessary technical information the fabricators need to proceed. In some cases Rabinowitch has provided elevations and perspectives of the finished pieces, but these elements he considers to be part of the "drawing" aspect of the Templates and not a necessary part of the "plan."

Once he has committed to paper the mechanical information of a given piece, Rabinowitch finishes the Template as a drawing, using materials such as charcoal, black acrylic paint, colored pencil and crayon to elaborate the image and suggest its density and surface qualities. Although a few of the drawings are on fine art paper, most appear to have been done quickly on whatever sheets of paper or cardboard were at hand. Viewing the Templates at the Fogg—a small selection from the several hundred Rabinowitch has created—you sensed the rapid alternation of experiment and discovery that went into the making of this body of work.

Rabinowitch was well into the series of Templates before he contracted a foundry to build any of the sculptures, and he was fortunate that hot-rolled steel plate in some of the thicknesses he required was available at all; indeed, it had only recently become so. Templates used as plans by the foundry were usually destroyed in the process, but one sculpture at the Fogg, *Raised Construction of 9 Opposed Members*, was shown along with its drawn source. In the Template, a pencil drawing defines the sculpture, with dotted lines indicating where supporting members extend beneath the upper surfaces. Acrylic paint has been used to broaden the outline of individual components and fill in with rapid strokes all the visible parts of the depicted sculpture.

From the angle I first approached *Raised Construction*, I perceived it to be a circular mass divided into quadrants, with two arcs from its circumference lopped off to accommodate two bars of different lengths

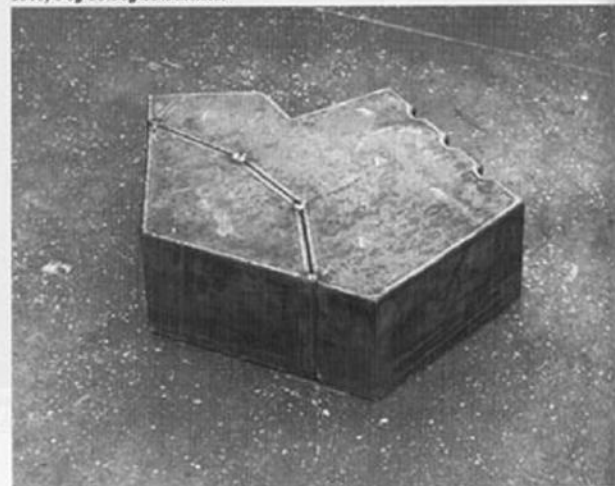
and widths pressed against the resulting chords. From almost any other angle, I could see immediately that the quadrants come from two different thicknesses of steel plate, and that two quadrants require supporting members to level them with the others. As I circled the sculpture, its construction demonstrated its properties for my inspection. Once I saw how the quadrants were supported, I realized that the two bars represented the two thicknesses found in the quadrants and were sections from the two steel plates turned on their sides. This turning displays the subtle difference between the untreated, mottled top surface of the plate, which tends to flake around the edges where the cuts have been made, and the dense, almost velvety mass revealed by the cut itself.

I got on my hands and knees to examine the supports of the "raised constructions," but viewing Rabinowitch's sculpture mostly involves walking among them and looking down. Visitors entering the small gallery at the Fogg that housed the exhibition immediately felt like giants, but the easy mastery this sense of giantism implied proved to be illusory. Formulating matter-of-fact statements about clearly observable properties in the work is the best way to engage it. Note its dimensions; where it has been cut; what is straight, angled or curved; what has been welded; if the sculpture meets the wall. Stay with these observations, and there comes a time when you discover you have given yourself over to the work, performing an act of submission all the more unexpected in light of the isolate, rather polar climate the work would seem to inhabit. These sculptures reward prolonged thought, and it is the bluntness of the work, its recalcitrance and paradoxical monumentality, that allows its complexity to manifest itself so directly. In a note from 1964, Rabinowitch writes, "How something is observed is its essence. This only can be what is meant by content."²

Plane of 2 Masses (with Free Bound) is a slightly oblong shape cut straight along a chord that leaves the sculpture neither exactly halved nor shaved slightly off on one end. The natural tendency is to assume the two masses were originally one and that we are still looking at a single but now divided thing. But they could be seen as two masses simply resting next to one another, or perhaps, having been divided, they are no longer to be regarded as a "whole" anything, but rather as two fragments.

A note Rabinowitch wrote in 1968 implies that these are the sorts of concerns he had in mind while making these sectioned works. "The

Sided Mass Plane with Internal Welded Member (and Vertical Construction), III, 1968, 6 by 16 by 21 inches.



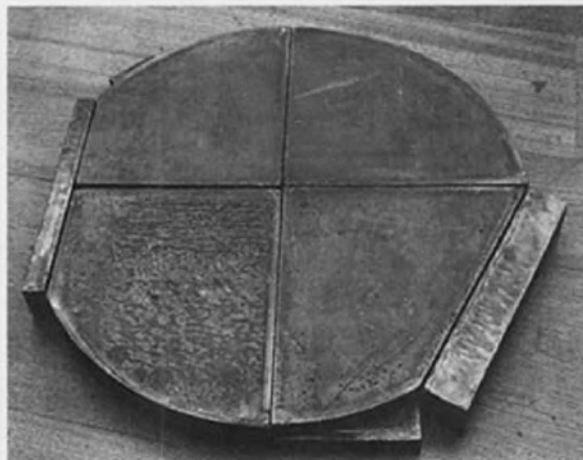
'one and the many' is the central problematic concerning any totality and its aspects.²³ This same question—posed as the single and the split—is one that Socrates, in the *Phaedo*, still considered worth pondering a few hours before his death, and it sneaks up on you here while you tower over *Plane of 2 Masses*. When Rabinowitch cuts into a piece and then welds the parts back together, presumably in quest of a renewed sense of wholeness, the results only emphasize the finality of the original cut. In *Sided Mass Plane with Internal Welded Member (and Vertical Construction, III)*, the welds seem woefully inadequate for the task of holding together the sculpture's solid mass.

When Rabinowitch titled part of this body of work "Romanesque Abutments," he had no specific reference to Romanesque architecture in mind, but wanted to invoke an architectural frame of reference. Viewed as architecture each abutment suggests a stylized fort or prison, a single mass containing one or more right-angled sections with "entrances" cut into them, cuts revealing a part of their solid "interiors." They sit touching the gallery wall—a relationship, given the carefully worked out articulation of parts in the other sculptures, that at first seems strangely arbitrary, like a display decision made during the installation—except, of course, that they couldn't be "Abutments" unless they abutted something. The cuts in the object emphasize the sculpture's weight and the force of gravity. We sense them pressing into the floor. As portals into a mass the cuts remind us that the object's inertia is the result of a balancing out of internal stresses, and, although they are solid, it becomes possible to view the Abutments as structures. By touching the gallery wall the Abutments draw the room and the building itself into the viewer's consideration of the mix of natural laws and building practices that keep things from falling down or flying apart.

Speaking to a group at the Fogg, Rabinowitch made what seemed to be the disingenuous statement that he was not an intellectual artist. Close engagement with the sculptures themselves, though, reveals a sense in which the statement is true. Whatever interests the artist brings to the work—and they included by 1968 a 10-year study of Spinoza and Hume, as well as an interest in mathematics and physics—they are absorbed completely in the making of the works themselves, as Rabinowitch moves from one possibility to the next. There is no system to be worked out here, no mystery to be divined. Unlike Minimalist works, to which they are sometimes unsatisfactorily compared and with which they share a historical moment, Rabinowitch's sculptures do not admit a conceptual hierarchy and so exclude also the separation of body and mind implied by such a hierarchy. One of the best descriptions of Rabinowitch's sculptures comes from the German writer Stephan von Wiese, who, perhaps thinking of their nonhierarchical condition, refers to them in a 1987 catalogue as "anarchic occasions of experience."²⁴

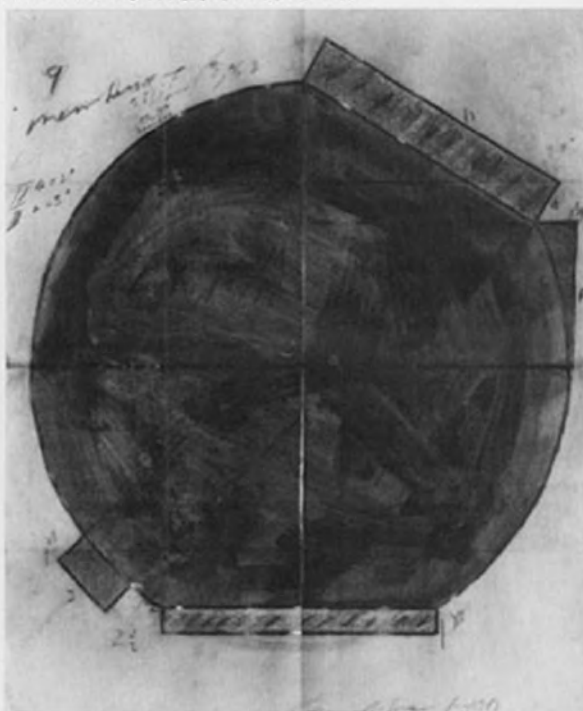
This exhibition has also been the occasion of the publication by the Harvard Art Museums of Whitney Davis's *Pacing the World: Construction in the Sculpture of David Rabinowitch*. Davis is a frequent writer on Rabinowitch, and this book brings together earlier essays and new writings that cover the artist's entire career. In *Pacing the World* these works from 1968 can be seen as pivotal for Rabinowitch, and the thoughtful selection and installation of the works at the Fogg provided a coherent picture of that time. As Rabinowitch's initial foray into drawing as an independent art form, the Templates are precursors of such series as the "Construction of Vision Drawings" begun in 1969. By focusing on solid mass, the "Sided Mass Planes" collapse, condense and internalize the expansiveness of earlier works, and those single cuts the artist makes in that mass developed over the next decade into the divided and drilled constructions for which he is now known. □

1. Ivona Raimanova, "Interview with David Rabinowitch," *Box Trough Assemblages, Fluid Sheet Constructions, 1963-64*, Prague, Galerie Rudolfinum, 1965, p. 19.



Above, Raised Construction of 9 Opposed Members, 1968, 2 by 2½ by 2½ inches.

Below, Template for Raised Construction of 9 Opposed Members, 1968, charcoal and acrylic on paper, 30½ by 26 inches.



2. David Rabinowitch, "Selected Notes From Sketchbooks 1963-1970," in *David Rabinowitch, Sculptures 1963-1970*, Bielefeld, Karl Kerber Verlag, 1987, p. 275.

3. *Ibid.*, p. 283.

4. Stephan von Wiese, "Ground Sculpture as Iconoclasm," in *David Rabinowitch, Sculptures with Selected Plans and Notes*, Kunsthalle Tübingen, 1987, p. 15.

"David Rabinowitch, *Sculptures and Templates, 1968*" appeared at the Fogg Art Museum, Cambridge, Mass. [Sept. 14, 1996-Jan. 12, 1997].

Author: Charles Dee Mitchell is free-lance writer based in Dallas.

Art in America

January 1996

REVIEW OF EXHIBITIONS

NEW YORK

David Rabinowitch at Peter Blum

In 1963, David Rabinowitch made a series of sculptures that he called "Box Trough Assemblages" in the meadow behind his studio in Hyde Park, Ontario. He was 20 years old at the time, and he had already destroyed two previous bodies of work that failed to achieve the goal he set for himself, the discovery of "a unique basis from which a fundamental critique of sculpture would follow naturally." Although none of the 1963 works were ever exhibited, the artist documented them through drawings and photographs. This exhibition included a reconstruction of one of the sculptures and a series of the sketches in which Rabinowitch developed his ideas.

The "troughs" are constructed from 60-by-40-inch sheets of steel which have been given parallel 4-inch breaks to form vertical sides. Reacting against the gravity-defying and anthropomorphic tendencies of the sculpture he wished to critique, Rabinowitch arranged his troughs as contiguous components with no joinery of any sort, and used them to support arrangements of similarly sized sheets of steel. In the sculpture exhibited here, 15 troughs, set in three rows of five, supported five sheets of steel, producing a work 25 feet long and 8 feet, 8 1/4 inches wide.

This piece is Minimalist in its commitment to serial construction and its emphasis on gravity,

David Rabinowitch: *Box Trough Assemblage*, 1963, hot rolled steel, 4 1/2 by 300 by 104 1/4 inches; at Peter Blum.

