



# The Jeffrey Rubinoff Sculpture Park

hosts the

2011 Yale University Forum on Art, War and Science in the 20<sup>th</sup> Century

Co-chaired by sculptor Jeffrey Rubinoff and Dr. Jay Winter | May 19-23<sup>rd</sup> 2011 on Hornby Island, BC, Canada

## ABOUT THE JEFFREY RUBINOFF SCULPTURE PARK

The Jeffrey Rubinoff Sculpture Park is the culmination of over 35 years of effort by sculptor Jeffrey Rubinoff.

In addition to creating over 90 pieces of sculpture, Rubinoff carried out significant landscaping projects to reshape the land to compliment the sculpture. Over the years, the sculptures were sited and photographed by Rubinoff with careful attention to how they work in counterpoint to the natural environment of the park, as well as each other.

In 2004 The Jeffrey Rubinoff Sculpture Park was officially established, *"...to advance education in the arts by preserving the sculpture collection created by Jeffrey Rubinoff and making it available for the enjoyment and education of art students and the general public."*



*“Art is an act of will  
in accord with a mature conscience”*

– JEFFREY RUBINOFF

Over the next several years, the institutional foundations of the park were formed including the construction of a multi-purpose building for educational and interpretive activities, annual forums, and music events.

In May of 2008, the park was formally opened to the public with an inaugural Forum, also beginning a series of dialogues called The Company of Ideas. These annual dialogues between artists and non-artists have explored questions arising from the insights evolved with and from Rubinoff's work.

These forums are relevant to Rubinoff's work as he perceives a purpose of his work is:

*“to extend the ancient narrative of art and consequently rekindle the historical spirit of modernism. In addition to viewing the work, which includes the Sculpture Park itself, the goal is to revive the interdisciplinary creative impetus of early modernism and to attain the understanding of art as a serious and credible source of special insight for the evolution of ideas.”*

In 2009 The Jeffrey Rubinoff Sculpture Park initiated a concert series entitled Masters of Counterpoint. Beginning with Bach and then moving to Beethoven, the music is specifically selected to compliment the sculpture. The purpose of the concert series is to assist park visitors in perceiving counterpoint, which Rubinoff considers essential to understanding his work.

Each summer, in conjunction with the concert series, the park is open to the public at designated times during which Rubinoff offers artist led tours of his work. On the tours, Rubinoff notes that he perceives *“sculpture as music in plastic space, and music as sculpture in elastic space.”* Visitors are invited to share his perception of the sculpture as music in plastic space, by circling them a full three hundred and sixty degrees.

This year The Jeffrey Rubinoff Sculpture Park is collaborating with the History Department of Yale University to host a Forum on Art, War and Science in the 20<sup>th</sup> Century. Renowned scholars of cultural history, Rubinoff, and invited students and observers will dialogue on this subject in the context of Rubinoff's work.

## INTRODUCTION TO THE 2011 FORUM

Constructive dialogue across disciplines is a challenging undertaking. The study and practice of art, cultural history, and science have different methods, fields of focus, and conventions of knowledge. The seriousness of intent in meeting this challenge is illustrated by the collaboration between Yale University and The Jeffrey Rubinoff Sculpture Park to conduct this Forum. Representatives of both institutions have agreed to undertake this dialogue by co-chairing an examination of scholarly and artistic perceptions within a context of mutual interest: art, war and science in the 20<sup>th</sup> century and beyond.

The initial focus is the time of 1900-14, a period of great creativity and discovery in art and science. It is the eve of a global war that both chairs agree mark a significant historical turning point. The Forum will debate the views of some of the foremost scholars of cultural history on this subject in the context of the sculpture and insights of artist Jeffrey Rubinoff.



*"The artist is witness to existence itself.  
Art is the celebration."*  
— JEFFREY RUBINOFF

For those who believe the quality of ideas matters to the quality of human affairs, the stakes involved are high. Rubinoff perceives the two world wars to be the final act of what he terms the End of the Age of Agriculture, which ended the domination of Europe and its imperial territories by its agricultural warrior class.

Jay Winter sees a transformation in warfare as having started with the massacre of the Great War and the suicide of the landed military caste which led it. The ramifications and cultural impact of these events are still evident a century later in the art, ideas and identities of the combatant countries. After a second world war of even greater destructive power, these changes were amplified in other ways. One development which concerns Winter has been the emergence of '... post-modern ways of thinking [which] raised issues related to the supposed end of the Enlightenment project, contaminated, as some would say, by imperialism and the Holocaust.'

Rubinoff and Winter both perceive a great danger that post-modernism can delegitimize the knowledge and capacity for insight central to the future of human affairs. Both chairs see the urgency that a troubling historical trajectory of anti-humanist ideology coupled with highly destructive and widely-distributed weapons will continue to gravely threaten civilization itself. As such the Forum is a statement of the need for artists, historians and scientists to identify and address the challenge of their individual moral obligation as witnesses to our shared history.

Respecting the essential integrity of both scholarly and artistic disciplines, the Forum strives to realize the additional value of a dialogue among recognized scholars and artists. It is hoped that the challenge of this unique encounter will encourage Forum participants, especially the invited group of students, to think more broadly about their individual moral obligation to address these questions and consider their consequences.

## CO-CHAIRS AND PRESENTERS

### Jeffrey Rubinoff

Rubinoff received his B.A. and M.F.A. in the nineteen sixties in the United States, returning to Canada in 1969. In the years that followed his one man shows included The Helen Mazelow Gallery, The Ontario Science Center, The Nathan Manilow Sculpture Park, Queen's Park Toronto, York University, and Two Sculptors New York.

In the past two decades he concentrated on group historical exhibitions including works by sculptors David Smith, Alexander Calder, Anthony Caro, Mark di Suvero, Nancy Graves, George Rickey, Beverly Pepper, Tony Smith, and Robert Murray.

*"For my generation of artists, culture was defined by marketing. The art market defined originality as novelty. I realized that to make original art with artistic depth I would have to return to the lineage of the ancestors—the history of art by artists. So began a dialogue with the ancestors, artist to artist via the work itself."*

In 1973, Rubinoff purchased an 80 hectare farm on Hornby Island, off the west coast of British Columbia, Canada, for the eventual establishment of a sculpture park. Living and working on site he has created almost a hundred sculptures, constructing each piece alone in his studio from COR-TEN or stainless steel. Located in the former barn, his studio is equipped with a one-man steel foundry, making it possible to cast the complex shapes seen in his later series.

### Professor Jay Winter

Jay M. Winter, the Charles J. Stille Professor of History at Yale University, is a specialist on World War I and its impact on the 20th century.

His interests include remembrance of war in the 20th century (such as memorial and mourning sites), European population decline, the causes and institutions of war, British popular culture in the era of the Great War and the Armenian genocide of 1915.

He has edited or co-edited 13 books and contributed more than 40 book chapters to edited volumes, among which include:

- The Great War and the British People
- Sites of Memory, Sites of Mourning: The Great War in European Cultural History
- 1914-1918: The Great War and the Shaping of the 20<sup>th</sup> Century
- Remembering War: The Great War between History and Memory in the 20th Century
- Dreams of Peace and Freedom: Utopian Moments in the 20<sup>th</sup> Century

He is co-director of the project on Capital Cities at War: Paris, London, Berlin 1914-1919, which has produced two volumes, the first on social and economic history, published by Cambridge University in 1997, and the second published by Cambridge in 2007. Work in preparation includes: The Degeneration of War, The Social Construction of Silence, and Anxious futures: population politics in the 21st century.

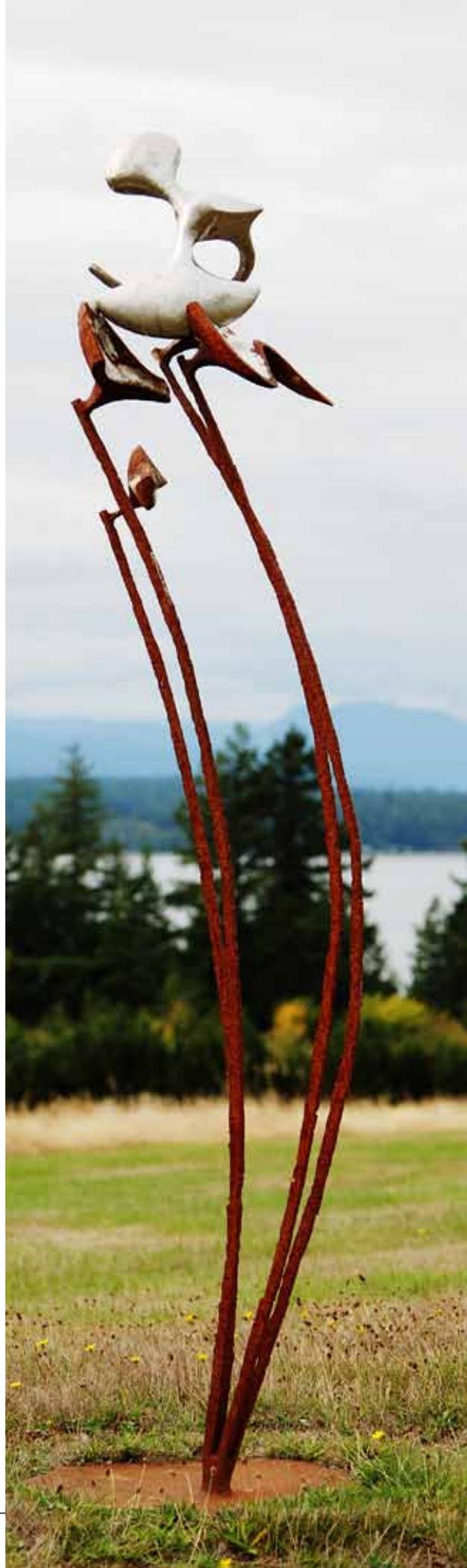
## GUEST PRESENTERS

### Professor Annette Becker

Annette Becker is professor of history at the University of Paris Ouest Nanterre La Defense, and senior member of the Institut Universitaire de France. She specializes in the study of the First World War and its cultural representations. She is co-author, with Stéphane Audoin-Rouzeau, of Understanding the Great the War. Her recent book, Apollinaire: A War Biography, emphasizes particularly the impact of the First World War on the arts and highlights the place and meaning of the trauma experienced during and after the war. For this book, Annette Becker received the 2010 l'Académie Française award for biography.

### Professor Martin Jay

Martin Jay is the Sidney Hellman Ehrman Professor of History at the University of California, Berkeley. He is a renowned intellectual historian and his research interests have been ground breaking in connecting history with other academic and intellectual activities, such as the Critical Theory of the Frankfurt School, other figures and methods in continental Social Theory, Cultural Criticism, and Historiography among many others. His book on the Frankfurt School of Social Research is a classic in the field of intellectual history. His work since then continued to explore the many nuances of Marxism/Socialism, and new territory in historiography and cultural criticism, visual culture, and the place of Post-Structuralism/Post-Modernism in European intellectual history. He is a recipient of the 2010/2011 Berlin Prize Fellowship from the American Academy in Berlin.





## 2011 FORUM PRESENTATIONS

### Through the Lens of the Endgame

presented by

**Jeffrey Rubinoff**

Sculptor

### Scientists and artists between war and peace: the Blaue Reiter moment

- AND -

### Reconfiguring the sacred: Artists, scientists and spiritualism before 1914

presented by

**Dr. Jay Winter**

Charles J. Stille Professor of History at  
Yale University

### Chromophilia: Der Blaue Reiter, Walter Benjamin and the Emancipation of Color

presented by

**Dr. Martin Jay**

Sidney Hellman Ehrman Professor of  
History at the University of California,  
Berkeley

### 'A language for humanity?' The Blaue Reiter, and the failed search for universality

presented by

**Dr. Annette Becker**

Professor of history at the University  
Paris Ouest Nanterre La defense