



JEFFREY RUBINOFF
Selected sculpture photographs
2015

Jeffrey Rubinoff: Selected Sculpture Photographs 2015

Author and Photographer

Jeffrey Rubinoff

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Editing and Layout

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In 1973 Rubinoff purchased an 200-acre former farm on Hornby Island, off the west coast of British Columbia, Canada, for the eventual establishment of The Jeffrey Rubinoff Sculpture Park. Living and working on site for nearly four decades, Rubinoff created over a hundred sculptures, fabricating each piece alone in his studio from COR-TEN or stainless steel. Located in the former barn, Rubinoff's studio is uniquely equipped with a one-man steel foundry, which made it possible to cast the spheres in series 5, and the complex shapes seen in series 6 through 8.

In addition to creating the pieces themselves, 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, as well as each other.

In December 2005, 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." Over following years the infrastructure of the park was established, including the construction of a multi-purpose building for educational and interpretive activities.

In May of 2008, the park was formally opened to the public with the Inaugural Forum. This initiated an annual forum series to host scholars interested in discussing Rubinoff's work and ideas. The forums contribute to what Rubinoff states is an aim of his work; "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 Park launched its ongoing concert series with compositions selected for their mastery of counterpoint. Beginning with Bach and Beethoven, the concerts are a bridge from the comprehension of aural counterpoint, to the perception of visual counterpoint. This connection is key to understanding Rubinoff's work, as he sees "sculpture as music in plastic space, and music as sculpture in elastic space."

The photos presented here are of sculptures completed by Rubinoff from 1981 to 2012. The sculptures are presented in the order of their creation, to emphasize the evolutionary nature of the artist's working method. Unless otherwise noted, all of the following photographs were taken by the artist himself.

Rubinoff states that several historical insights evolved with and from his sculpture work. These can be found on page 70. His work changed significantly with the sixth series, and he provides a useful *Introduction to Series 6* on page 75. A brief biography on the artist can be found on page 76. For more information on Jeffrey Rubinoff, his work and the Sculpture Park, please see www.rubinoffsculpturepark.org.

RIGHT: Aerial view of Series 6 – Andromeda 5 (1993)

NEXT PAGE: Aerial view of the Sculpture Park. Denman Island and Vancouver Island are visible in the background.







LEFT: Aerial view of upper portion of the Sculpture Park and of works in Series 2, 7, 4 and 6, in receding order from the viewer:



View from Mt. Geoffrey of the Sculpture Park and Lambert Channel between Denman and Hornby Islands



Aerial view of lower portion of the Sculpture Park and of works in Series 3, 5, 6 and 4, in receding order from the viewer.

Aerial view of Series 8 – 4 (2002), 8 – 2 (2000), and 8–3 (2001), from top to bottom.





Aerial
view of
Series 4 – 14
(1986)



Aerial view of Series 4 – 4 (1984) and 4 – 6 (1984)

Aerial view of works in
Series 8, 2, 6 and 7,
in receding order
from the viewer.





Series I - 1 (1981)



RIGHT
Series I - 3
(1981)



Series I – 5
(1981)



Series I – 7 (1982)



LEFT
Series 2 – 1 (1982)

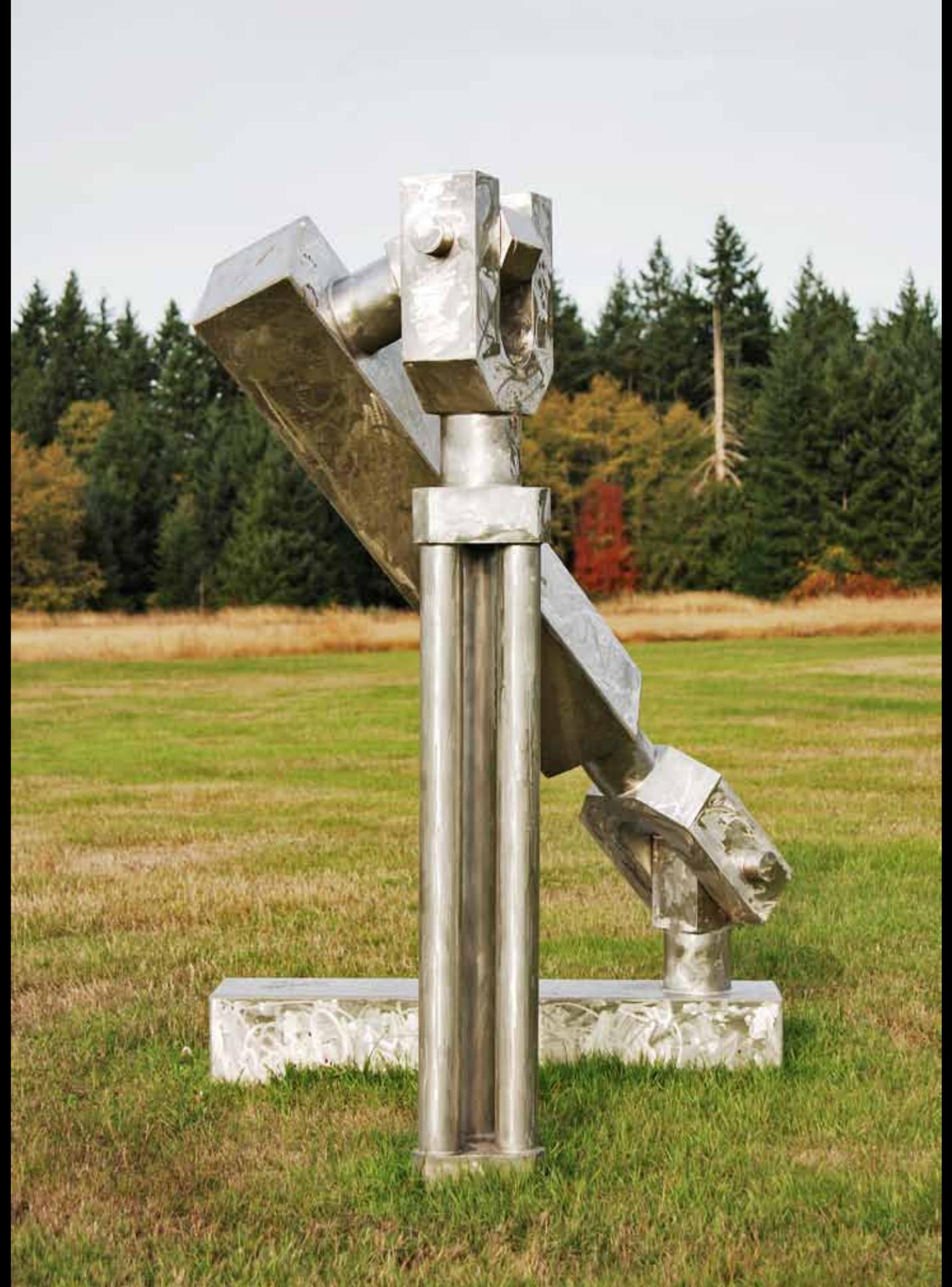


Series 2 – 3 (1982)

RIGHT
Series 2 – 5
(1983)



Series 2 – 4 (1983)



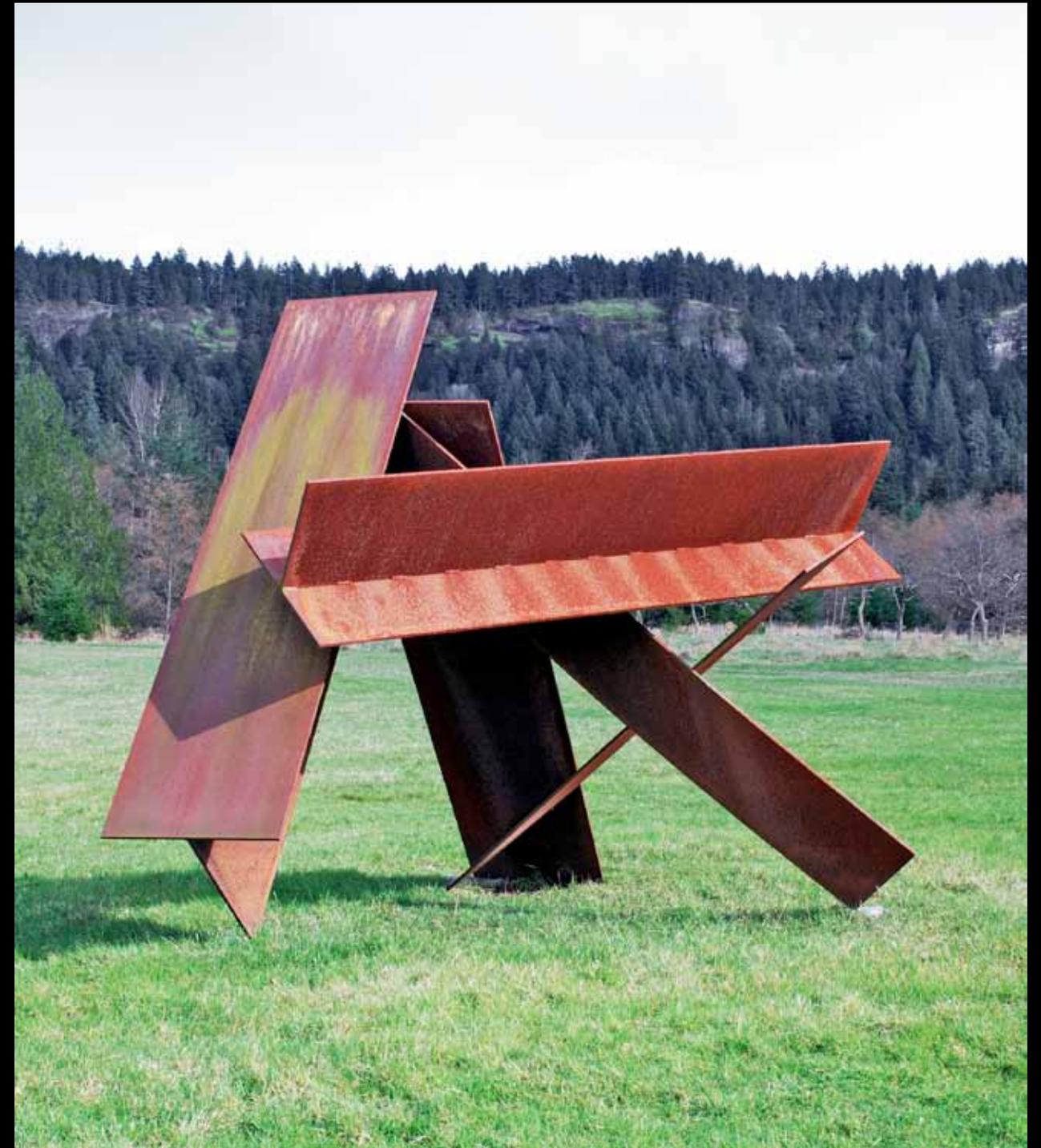
RIGHT
Series 3 – 3 (1983)



Series 3 – 1 (1983)



LEFT: Series 3 – 8 (1983)



Series 3 – 9 (1983)

RIGHT: Series 4 – 2 (1983)



Series 4 – 1 (1983)





LEFT: Detail of Series 4 – 5 (1984) Photo by Annette Becker

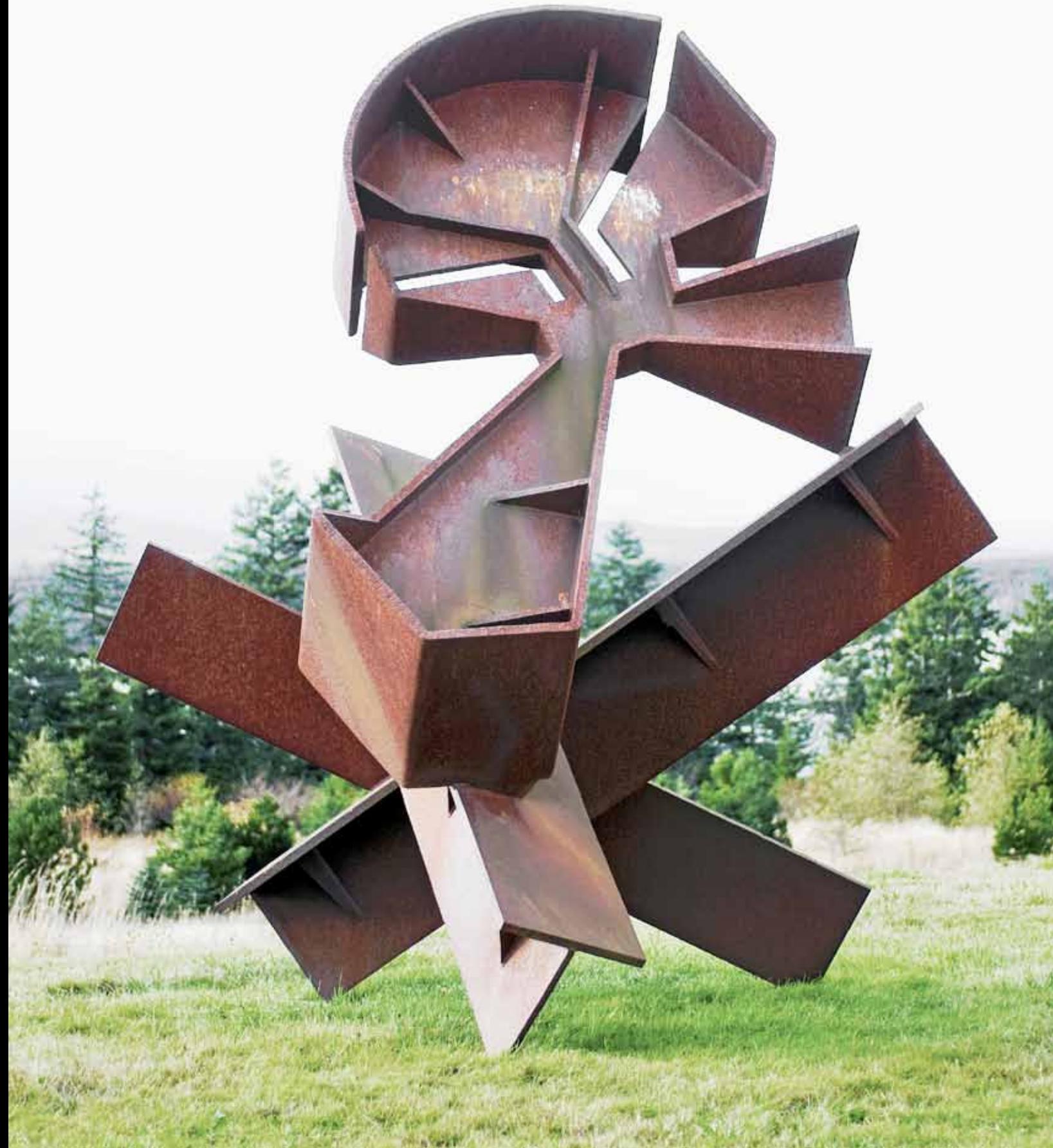


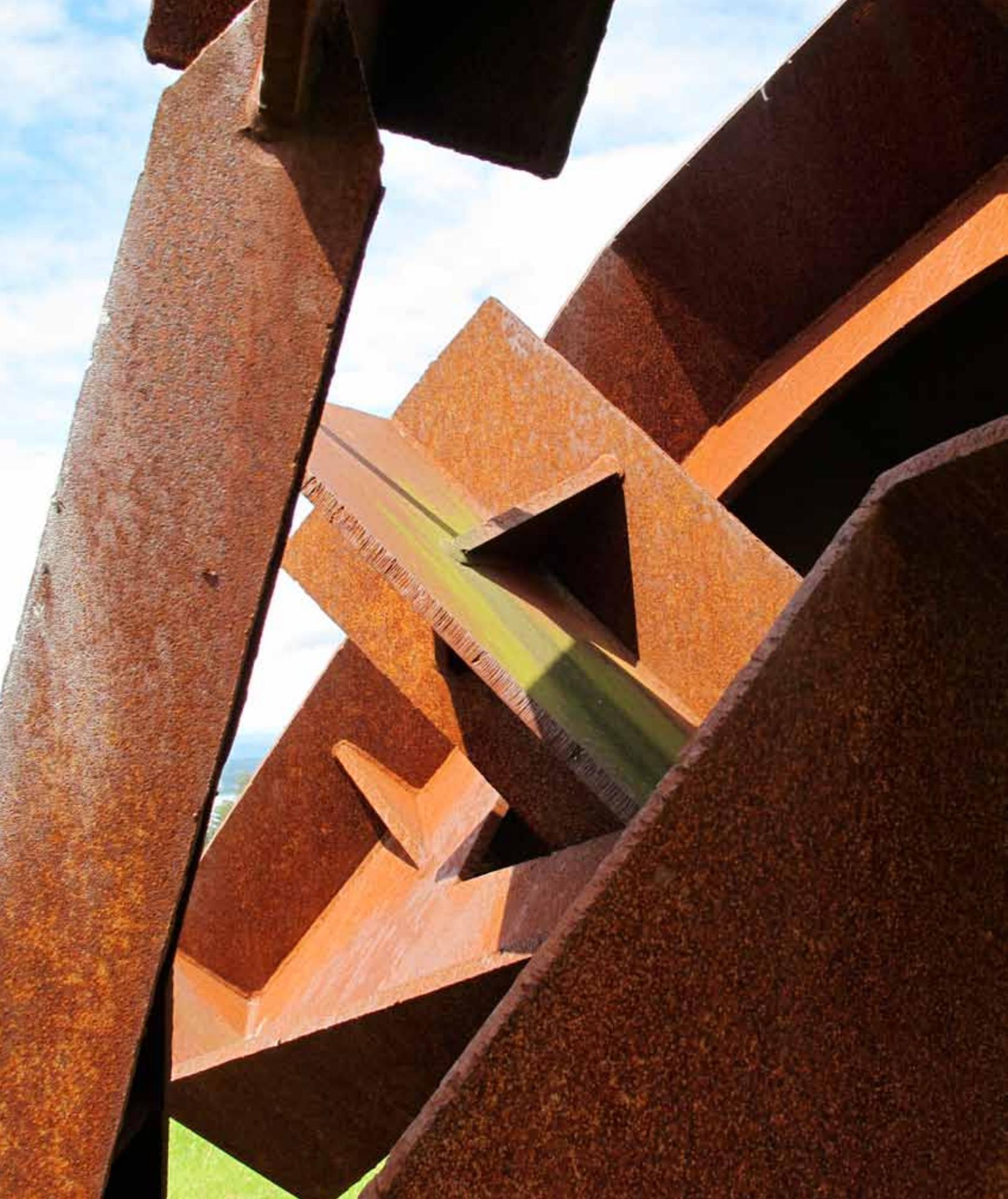
Series 4 – 5 (1984)

RIGHT: Series 4 – 10 (1985)



Series 4 – 6 (1984)

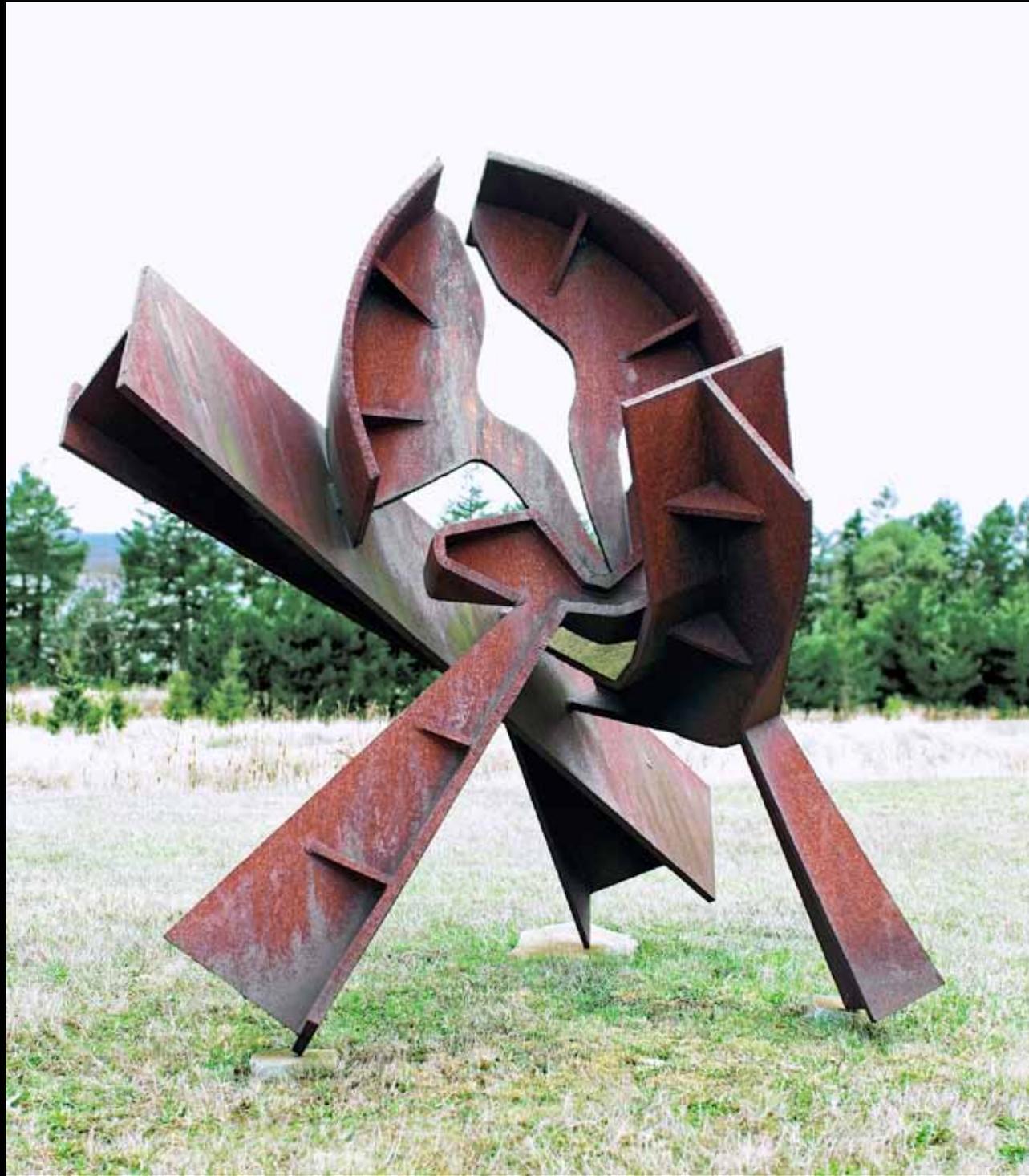




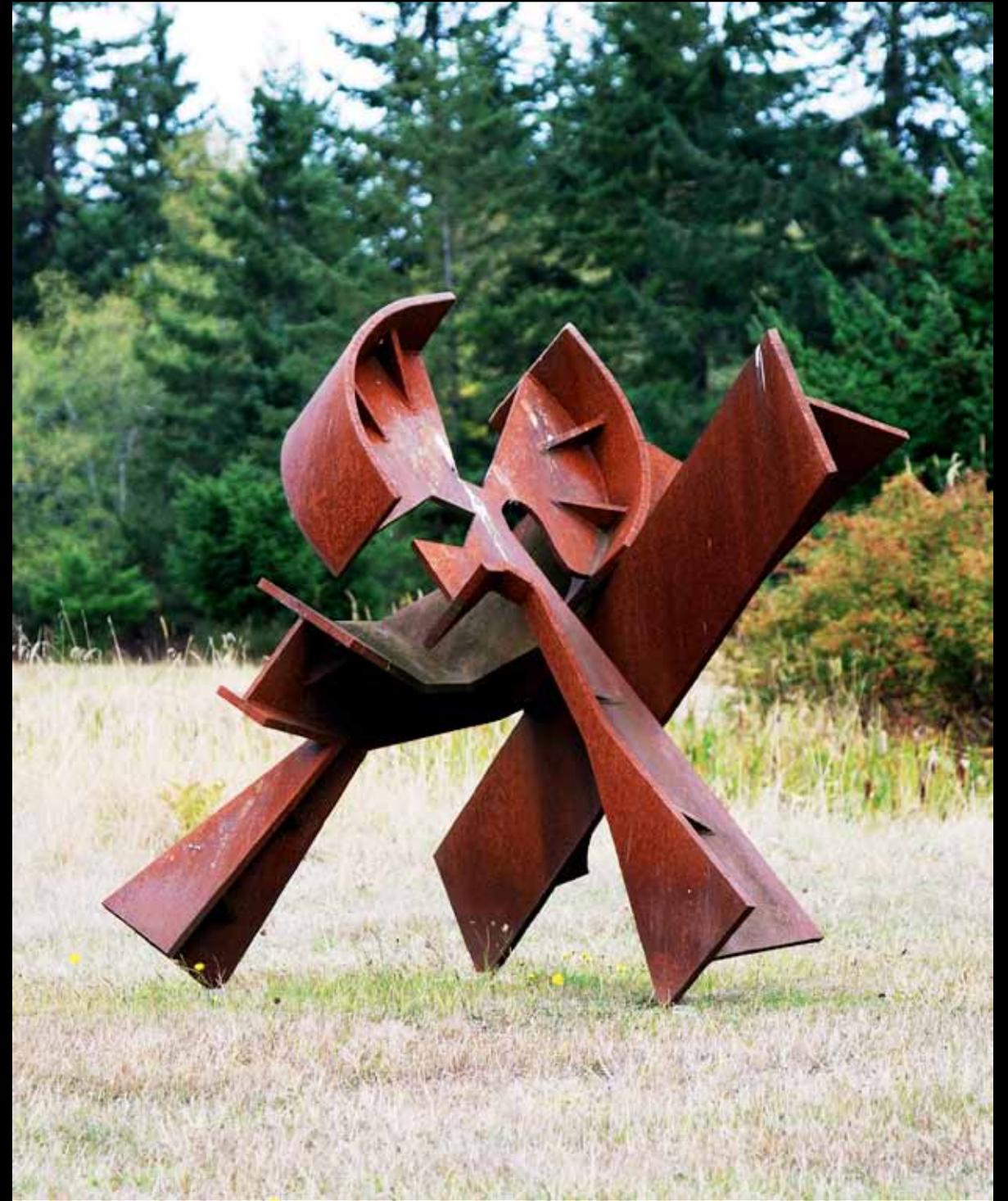
LEFT: Detail of Series 4 – II (1985) Photo by Annette Becker



Series 4 – II (1985)



Series 4 – 13 (1986)



Series 4 – 14 (1986)

LEFT: Series 4 – 15 (1986)



Series 4 – 16 (1986)

Series
5 – 3
(1987)



Series
5 – 5
(1988)



Series
5 – 7
(1988)



Series
5 – 12
(1989)



Series
5 – 14
(1989)



Series 5 – 13 (1989)





LEFT: Series 5 – 15 (1989)



Series 5 – 16 (1989)

Series
5 – 17
(1989)



Series 6 –
Burgess 2
(1990)



See page 75
for Rubinoff's
introduction
to Series 6.

RIGHT PAGE
Series 6 –
Cleo 2
(1990)



LEFT PAGE
Series 6 –
Xeno 3
(1991)





Series 6 – Desert Storm (1991)

RIGHT PAGE
Series 6 –
Nike of
Baghdad
(1991)





Series 6 – Andromeda 2 (1992)

Series 6 –
Andromeda 3
(1993)





Series 6 – Andromeda 5 (1993)

Series 6 –
Andromeda 7
(1994)





Series 6 –
Andromeda 8
(1994)



Series 6 – Heigir (1995)

Series 6 –
Shield of
Marella
(1996)



Series 7 –
Hunter 3
(1997)



RIGHT PAGE
Detail of
Series 7 –
Hunter 2
(1996)
Photo by
Karun Koernig



Series 7 – Hunter 2 (1996)





Series
8 – 1
(2000)



Series 8 – 2 (2000)



Series 8 – 4 (2002)



Series 8 – 7 (2007)

RIGHT
Series
9 – 1
(2010)





LEFT: Series 9 – 2 (2011)



Series 9 – 3 (2012)

THE INSIGHTS THAT EVOLVED WITH AND FROM THE WORK OF JEFFREY RUBINOFF

by Jeffrey Rubinoff

Tribalism

Tribal behaviour is an ancient evolutionary trait. By definition, a human tribe recognizes descent from a common ancestor. From this recognition, rules of membership are created. As populations grow and genetic distance evolves, the tribe becomes wholly metaphorical.

At the metaphorical level, tribalism is realized in religion, nationalism, and racism.

Tribal myths of origin are distributive memories of existence that substantiate the rules that separate tribes.

The End of the Age of Agriculture

The domestication of animals is believed to have begun 13,000 years ago. However, with crop cultivation beginning 9,000-10,000 years ago, a large majority of the population was required to be bound to the land. Cultivation led to the first continuously settled villages and to civilization itself.

Security and continuity, rationalized by the need for predictable food production, originate specialized political, civil, religious, and military institutions. Institutionalizing a warrior class was the most dangerous necessity of this social sea-change. If the military were not directed outward, it would threaten the stability of the non-military institutions. Thus, a constant state of war became inevitable, and indeed the history of city-states and empires appears to confirm perpetual states of war.

The feasibility of escalating war has become absurd with the advent of strategic bombing and nuclear weapons. No military institutions can claim to guarantee security of territory.

Moreover, at the end of the age of agriculture only a minute fraction of the population is required to produce the current surpluses of food. Thus the fundamental assumptions of the age of agriculture—security of territory as the means to secure food production—must be revised to apply to the era of global vulnerability.

Resurgent Tribalism

Agriculture not only failed to supplant tribalism, it extended tribalism through periods of technological development. As agricultural and civil practices advanced, continuously larger populations could be supported, and larger armies with more sophisticated weapons deployed.

From the Renaissance through the mid-20th century, Europe led the world to modernity, scientifically and technologically, warring endlessly in ancient and re-invented tribal rivalries. Finally, much of Europe lay in smouldering ruins bearing the moral degradation of the Holocaust: mass theft and murder precisely organized and recorded by collaborating modern states.

The culmination of World War II was the profoundly ironic gift of nuclear weapons, given to us by science. With the reality of mutually assured destruction (MAD) becoming the ongoing policy of the nuclear-armed nations, modernity would have to adapt to a balance of terror if the human experiment were to survive.

As nation-states recognize the potential suicide of all-out war, the danger is that extant tribalism can continue to trigger genocide, and continue the attempt to draw modernist nations into apocalyptic confrontation.

The Importance of the History of Science

The history of the universe is the collective memory of the universe. The science of cosmology probes the limits of what we can know of the collective memory. At the root of science is the simple idea that there can be a methodology by which intelligent people can agree on what they observe and, as a corollary, agree to disagree without murdering each other. Science itself evolved in the West as a necessity for stopping the ongoing murderous tribal wars lodged in separate arguments about divine truth and divine favour. Science is a process that creates conventions of truth. It is the process that itself must be either accepted or denied. Necessarily, to accept science is to accept the process that has led to the scientific concept of evolution. The evolution of life is

the collective memory of life on our planet, and it determines what, at any point in history, we are capable of knowing of the collective memory of the universe.

Evolution

Evolution is directional and progresses to ever more complex and adapted orders of organization.

Quite elegantly, the concept is constantly evolving rigorously validated evidence of itself. As rigorously validated evidence expands the idea of evolution, the human mind itself can evolve, thereby contributing to the collective memory of life itself. Arguably, the theory of evolution supports the concept of the potential value of all humanity, as opposed to theistic or other rationalizations for the ascendancy of specific tribes.

Importance of the History of Art

Art is the map of the human soul; each original piece is proof of the journey. As the artist navigates the unknown, his art adds to the collective memory.

The artist's journey on the path of art history takes him to the farthest reaches of his

predecessor as his point of departure. The artist who follows that history then possesses the chart for evolution, which he in his turn is obliged to extend to his successors.

In its turn, art history is one strand wrapped around the historic cable of Modernism.

Carryovers from Modernism to the Post-agricultural Age¹

There are important carryovers from Modernism to the articulation of human values for a post-agricultural age.

Modernism addressed the entire social spectrum implied by the evolving history of science, including natural history, which continues to yield evidence of important biological drivers of human behaviour.

However, the acceptance of the history of science by Modernism doesn't imply acceptance of blind biological determinism. Indeed, that conscience is manifest in all societies points to the likelihood that it is genetic in origin. Conscience, as well as violent upheaval, can be a prime mover of cultural evolution. Modernism was, by its nature, progressive, valuing the ability and effort to envision and effect a conscionable future.

¹ Revised by Jeffrey Rubinoff in December, 2011

Humanism and Integration

In a post-agricultural age, political territories can no longer promise security. Globalization demands a common basis of understanding and action over both geographic and ideational space. Humanism is the conceptual thread with which to weave this common understanding.

Cultivated Ignorance

The easy view that truth is only subjective leads to cultural lethargy. This view of reality does not represent ideas but opinions. These opinions are merely a means to intellectual and moral conformity, and to the avoidance of the effort required by independent thought. For some, there is just a cessation of growth, for others a deliberate security of stasis.

Leadership

The highly successful in any field are the masters of convention. In marketing, they are also the masters of the conventional. Learning from original art, true leadership is the quality to navigate beyond the boundaries of convention and to return with the charts of the newly explored. Leaders as navigators continually return to a vision beyond the horizon of

convention. Like original art, the highest purpose of leadership is to serve the evolution of human consciousness.

Evolution of Mind

Evolution of mind results from the dynamic engagement of truth with both analogy and metaphor.

Science has created conventions for truth by using analogies to model material reality. For much of their history, artists have been bound by their innate analogical ability to portray external reality. By science externalizing models of underlying structures of material reality, and photography replacing the demand for illustration, art has been liberated to address the internal, intuitive reality of the collective human memory.

Analogies are tools, and as such they are accepted conventions; they are by their nature repeatable, measurable, and predictable. Metaphors exist beyond logic in the realm of intuition; they are the basis for truly original thought and are by their nature unique. Metaphors are self-contained truth, and they cannot be used as analogies.

A New Humanism Beyond Prescriptive Narrative²

The social relationships necessitated and maintained by the advent of agriculture have been a central component of structuring human society for over 10,000 years. Seriously considered, the concept of the End of the Age of Agriculture is highly consequential and requires a deeply thoughtful and thorough re-examination of the essential assumptions of our institutions and their evolutionary direction.

A philosophy based on our evidentiary knowledge of evolution and our consequential place in nature can provide a basis for the development of the order of consciousness necessary to overcome the virulent metaphorical forms of tribalism such as racism, nationalism, and religion. Overcoming this socially atavistic, dangerous reliance is exigent, given the advent of nuclear weapons.

Modern humans have evidently demonstrated a deep historical sense of awe manifested in perception of the sublime and the sacred.

Tribalism—metaphorically transformed and self-inflated by myths of monopolized divine favour—thrived through the Age of Agriculture by prescriptive narrative. Prescriptive narrative, so used, perpetuated the rule and continuous reward system of the warrior class. In spite

of the Enlightenment in the West, this system remained extant through the terrible resurgence in the 20th century, until it was finally and abruptly ended among technologically advanced nations by the deterrence of nuclear war.

Art provides a means to experience the sacred beyond prescriptive narrative.

Prescriptive narrative will continue to yield ethical as well as analogical solutions for specifically identified localized systems.

However, a new philosophy for the End of the Age of Agriculture cannot overcome tribalism if it attempts to become a universal prescriptive narrative.

Judgments made with the weight of individual conscience encourage the evolution of consciousness and reduce our atavistic dependence on ideologies and other dogma. We have learned in our recent history that there are times when individual conscience must overwhelm group moral certainty.

These insights were first presented at the Company of Ideas Inaugural Forum at The Jeffrey Rubinoff Sculpture Park held May 3-4th, 2008. Changes and additions were made in 2009 and 2011 as indicated.

INTRODUCTION TO SERIES 6

by Jeffrey Rubinoff

I have taken a much larger view of history, one that contains more mysteries and spirituality than any tribal mythology that harbors divine favor at its center. (I regard tribalism not as a genetic inevitability but as a cultural pathogen.)

Eventually, 'On the Origin of Species' became a handbook for creativity in the studio. Few of the people that I know have actually read it but instead have read others' interpretations. Darwin has thus been commonly misrepresented from 'cultural Darwinism' to eugenics, and through the ultimate tribal theft and murder of the Holocaust.

Reading it in detail (1872 edition) is crucial to reconciling the restless nature of creativity and the apparent restiveness of history. All that exists is in the unforgiving forward direction of time and the nature of that existence creatively reshaping history.

Nature, by the passage of time and by the genetic sculpting of life has created a history that is a crushingly honest and constantly probing the future. It is thus simultaneously

innocent and guilty of the most destructive crimes that lead to the most magnificent creations. Without life there is no witness to this awesome and terrifying creative unfolding of the universe.

As far as we know, we fragile humans are the only fully cognizant witnesses. With this capability comes the great responsibility of this knowledge. This responsibility is a priori in those who are born artists. The act of will that I describe in my definition of art is the act of witnessing and recording this knowledge. This is the highest of human values—the recognition of the value of life itself. Therein resides the mature conscience. This is the essence of our being. Art is the map of the human soul.

Evolution in time will continue with or without human existence. Progress will remain—inexorable and unrelenting—even if we manage to destroy our necessary environment and perish in a nuclear winter. Art is the authentic internal scream against the suicidal nature of our rooted tribal culture.

² Added by Jeffrey Rubinoff in 2009, revised in 2011



ABOUT JEFFREY RUBINOFF

Jeffrey Rubinoff studied Fine Art in the United States and completed his MFA in 1969. Subsequently, he returned to Canada to pursue his artistic career, which included one-man shows at The (Helen) Mazelow Gallery Toronto, The Ontario Science Center Toronto, The Nathan Manilow Sculpture Park Chicago, Queen's Park Toronto, York University Toronto, and Two Sculptors New York.

In the early 1970s, Rubinoff moved to a 200-acre farm on Hornby Island, living and working on-site for the next four decades to create the majority of his work. His works range from human to monumental scale, and are created exclusively from welded and cast Cor-ten or stainless steel. Rubinoff creates all his sculptures unassisted, and his studio includes a one-man steel foundry, which makes it possible to cast the organic forms found in

the later series. In addition to the sculpture, Rubinoff has designed many landscape alterations that have reshaped the farm to suit the exhibition of his sculpture.

During the 1990s Rubinoff focused on historical group exhibitions, including David Smith, Anthony Caro, Alexander Calder, Nancy Graves, Mark di Suvero, Tony Smith, George Rickey, Beverly Pepper, and Robert Murray.

With regard to the predominant art of his time, Rubinoff has stated: *"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."*¹

¹ http://en.wikipedia.org/wiki/Jeffrey_Rubinoff