

RAQUEL RABINOVICH

**HUTCHINSON MODERN
& CONTEMPORARY**

CONTENTS

	4
Luminous Darkness: The Paintings of Raquel Rabinovich by Carter Ratcliff	
	6
Paintings and Works on Paper, 1960s, 1970s, 1980s and mid-1990s	
	8
The Dark is Light Enough, 1962-1963	
	10
Dimension Five, 1973-1974	
	28
Glass Environments, 1970s and 1980s	
	34
Stone Sculptures (1995-2000)	
	38
Site-Specific Stone Sculpture Installations (2001-2012)	
	42
Paintings and Works on Paper, mid-1990s to 2000s	
	48
River Library (2002-present)	
	60
When Silence Becomes Poetry (2015-present)	
	66
Avatars (2022-2023)	
	70
Plato's Cave (2023)	
	74
Magic Squares (2023-2024)	
	76
Notebooks (2023)	
	78
Biography	
	82
CV and Bibliography	



Raquel Rabinovich in her
Rhinebeck studio, 2024

Luminous Darkness: The Paintings of Raquel Rabinovich

by Carter Ratcliff

Raquel Rabinovich begins a painting with streaks of vivid color. Filling the surface of her canvas, their brightness vibrates and disappears, gradually, beneath an overlay of dark, velvety pigments. The painting is done when the artist has inflected it with rows of wiry forms, linear distillates of the fields from which they emerge. Inscribed in black, they have the look of letters from an unknown alphabet. The darkness of Rabinovich's paintings recalls those moments when dusk turns into the night that frees the imagination from daylight's plethora of mundane details.

In her notebooks, the artist invokes Plato's cave, with its wall covered by shadows he describes as delusive simulacra of transcendent realities. In her art, shadowy form is not derivative, it is primary, for she has revised Plato with a thoroughness that dispenses with his disapproval of art and his skeptical view of earthly appearances. Rabinovich offers her paintings as sites where meaning originates or, rather, emerges from the experience of contemplating the inexhaustible subtlety of her imagery. Her challenge to Plato, the founder of Western philosophy, is a quietly audacious revelation of possibilities lurking in his metaphor of the cave.

In Rabinovich's notebooks, the mention of shadows is accompanied by a comment on ruins frequently enough to suggest that, for her, the words are near synonyms—as in John Keats's sonnet, "On Seeing Elgin Marbles," where he calls the ruined statuary "a shadow of a magnitude," not that Rabinovich is echoing Keats. Arriving at the equation of ruins and shadows on her own, she shows a powerful intuition of time and its effects on objects, texts, and alphabets that had a shining lucidity when they were new.

In Rabinovich's paintings, all has evolved into a state of ambiguity. We cannot know, for

example, to which alphabet the artist's "letters" once belonged, and it might occur to us to wonder why she doesn't depict them in the clarity of their original state. After all, Western painters have been aiming for representational precision for more than two millennia. Rabinovich breaks with that tradition because she has discovered that ambiguity is richer than clarity; an art that brings us to the threshold of an unknown place delivers a fuller, deeper meaning than an art that locates us at a precisely mapped point in the familiar world. Rabinovich's shadows and ruins live in environments at once lush and severe where darkness is invigorating, even inspiring. It "rouzes the faculties to act," in the words of the poet William Blake. When we are face to face with her paintings, perception can no longer be a passive registration of appearances. It becomes active. To see these works of art is to create them for oneself. Thus, their darkness is never illuminated but always illuminating.

This is not a paradox, for Rabinovich presents darkness and shadow and the ruin of alphabets as occasions to generate the invisible glow of meaning. Finding nuance in surfaces that look at first glance homogeneous, we sense in fragments of form the wholeness of the artist's intention; filling Rabinovich's dark paintings with the light of our understanding, we grasp intuitively the nature of painting, of interpretation, and of ourselves, as creatures who do not merely perceive but create the significance of what we see. Ultimately, Rabinovich's art is about us, the conscious, self-aware beings we become when we allow perception to become speculative. This takes time, and time begins to feel timeless as we enter a realm where meaning is invigorating, elusive, and in its elusiveness endlessly renewable.

PAINTINGS AND WORKS ON PAPER 1960S, 1970S, 1980S AND MID-1990S

Upon Rabinovich's return to Buenos Aires from Europe in the early 1960s, she began a series of near-monochromatic paintings titled *The Dark is Light Enough*. These textural works, realized in a spectrum of earthy hues and greys, marked the beginning of a lifelong investigation into what Rabinovich calls the "dark source." For her, the dark source is a realm where images are not formed yet, and thoughts are not articulated yet. Her art enacts the emergence from that source, as absence becomes presence, and the invisible becomes visible.

When Rabinovich arrived in New York in 1967—settling first in Long Island and later moving to Manhattan in 1979—she was introduced to and inspired by the work of Jasper Johns, Barnett Newman, Agnes Martin, and Ad Reinhardt. Through the years, her paintings and drawings became increasingly monochromatic, as layers accumulated in fields of mostly grey, black, and white. Rabinovich was particularly inspired by the subtle gridded canvases of Agnes Martin, whose practice of sitting in silence without "working" was an essential part of her artistic process. Works of these years include *Dimension Five* (1970-1974),

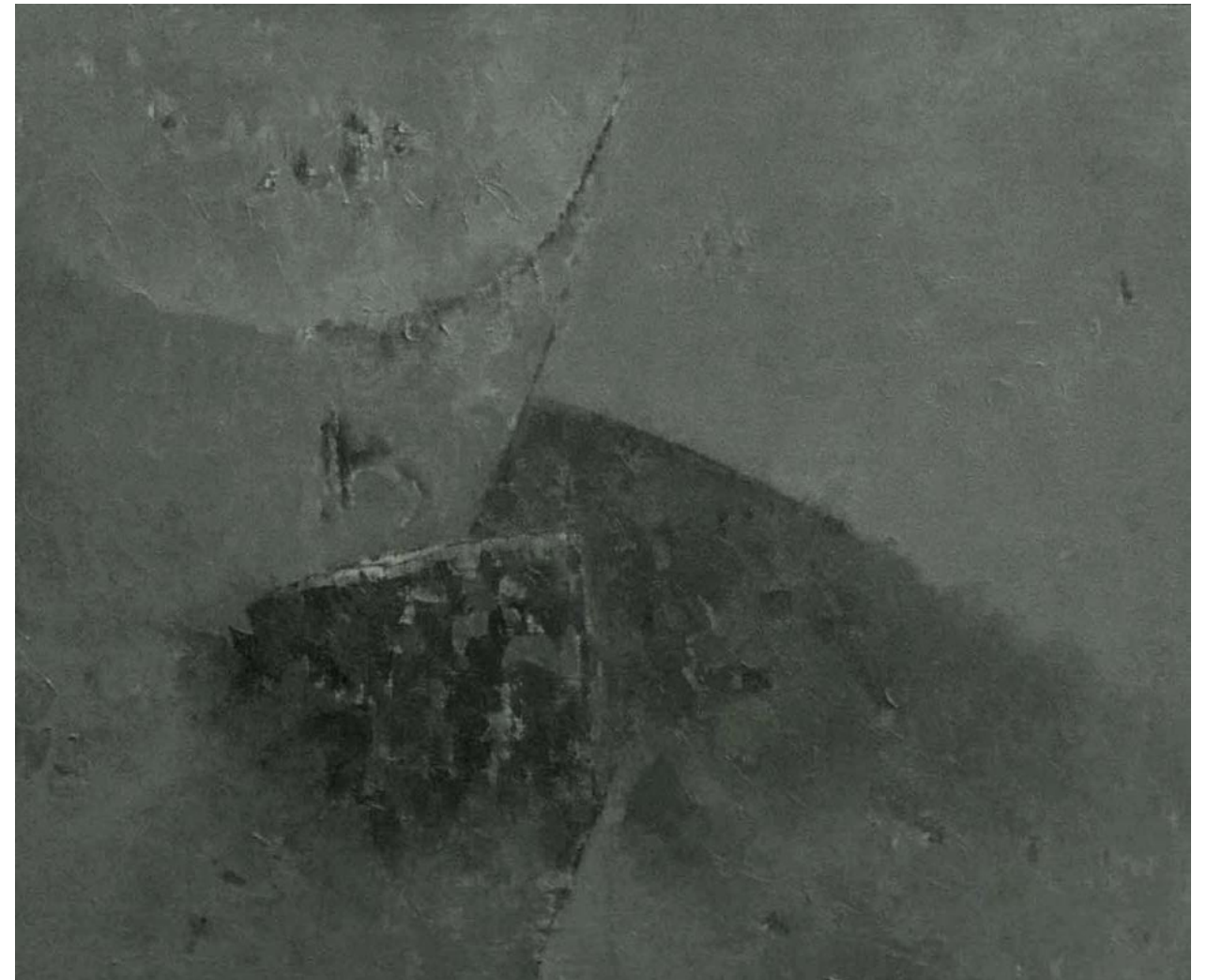
Collage and Drawing (1972-1973), *Temples of the Blind Windows* (1978-1983) and *Invisible Cities* (1984-1985). *Dimension Five* is a series of paintings in which the shapes are elusive and dissolve into the background. *Invisible Cities* is a series of drawings in which Rabinovich used rubber-stamped ink to inscribe excerpts from Italo Calvino's book *Invisible Cities* into the drawings.

While living in Manhattan, Rabinovich became interested in the spiritual practice of Vipassana Buddhist meditation. Her subsequent travels in Southeast Asia, where she experienced the region's ancient cultures and sacred architecture, would go on to have a significant impact on her work, including series, such as *Chhodrtens* (1989-1990), *Garbhagrihas* (1991-1993), and *Thrones for the Gods* (1992-1995). *Chhodrtens* are ancient sacred structures that are hermetically sealed, cannot be entered, and can house relics. Devotees would circumambulate around them, deeply connecting with what could not be seen or known. *Garbhagrihas* is a Sanskrit word that means womb chamber, inner sanctuary, and the house of the womb.

The Dark Is Light Enough 14, 1963

Oil on linen

39 1/2 x 47 1/2 in



THE DARK IS LIGHT ENOUGH 1962-1963

Rabinovich's inspiration for the title of her painting series *The Dark is Light Enough* stems from a 1954 screen play *The Dark Is Light Enough* by Christopher Fry. Argentine writer, historian, art critic and curator Damián Bayón sent Rabinovich the first edition of the book.

"In Buenos Aires, I began a way of working, which continues today, that has a lot to do with what I call the 'dark source.' The dark source is a realm where images are not formed yet, and thoughts are not articulated yet. My art enacts the emergence from that source, as absence becomes presence, and the invisible becomes visible. There is a famous phrase that says, 'If you can see the dark, you can see everything.' It's like a metaphor to see beyond the surface. I can see behind and behind. So that became like a lifelong interest in exploring and inhabiting what is behind appearance, which I still do today with my sculptures, submerging them in the water, or the mud I use for works on paper, coming from a dark place you don't see in the riverbed, and on and on and on."

- Raquel Rabinovich



The Dark Is Light Enough 9, 1963

Oil on linen

13 x 22 in

DIMENSION FIVE 1973-1974

"I was fascinated by the extraordinary art movements of the 1960s. Exposure to these art movements contributed to changes in my artistic approach. While I continued my exploration of the 'dark source,' my paintings, beginning with the series *Dimension Five*, which I exhibited in 1973, became more refined and monochromatic."

- Raquel Rabinovich

Dimension Five 18, 1973-1974

Oil on linen

38 x 58 in





Dimension Five 25, 1973-1974

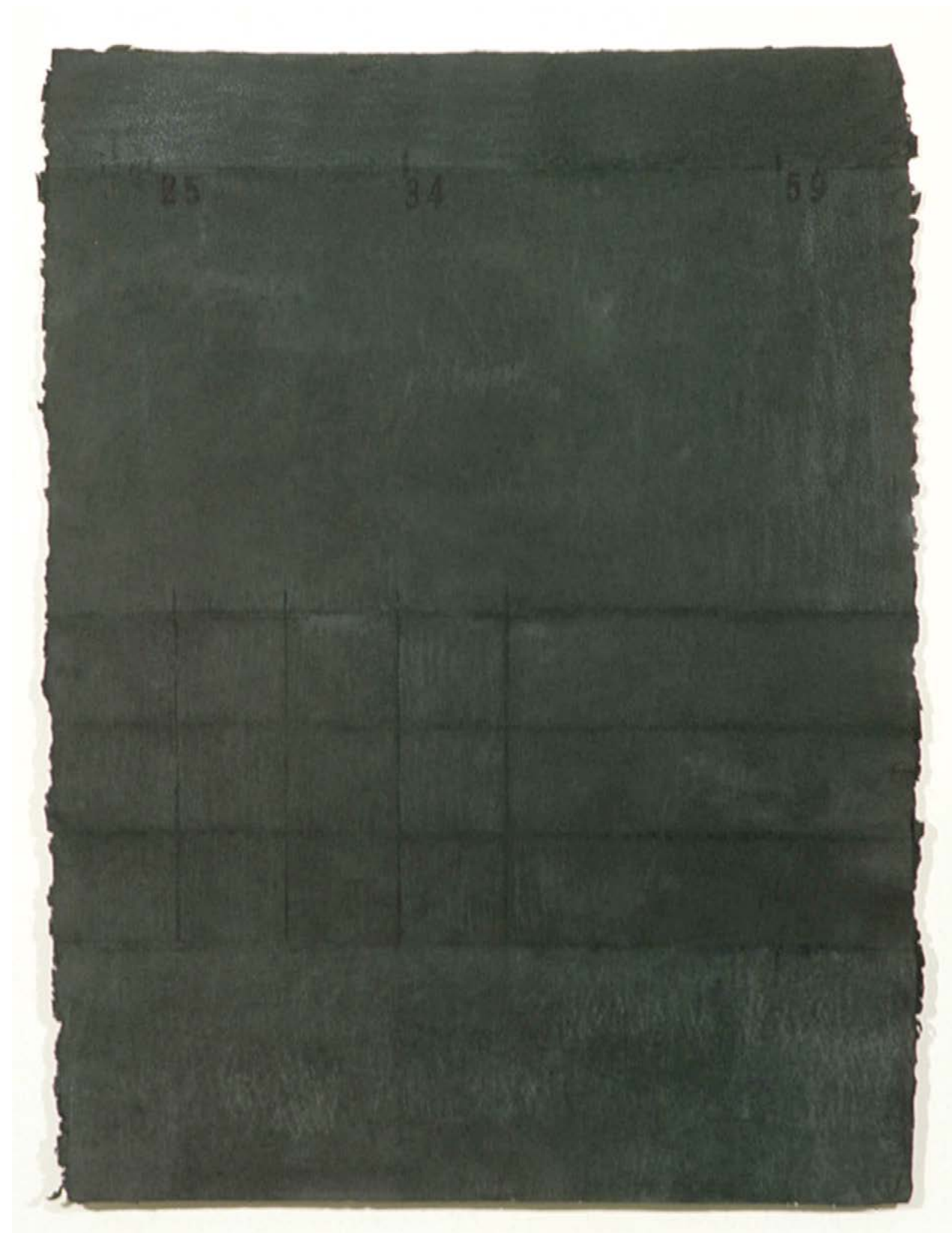
Oil on linen

32 x 54 in

Temple of the Blind Windows 21, 1978-1983

Ink wash, charcoal, and rubber-stamped ink on handmade paper

31 x 23 in



Invisible Cities 5, 1984-1985

Graphite wash and rubber-stamped ink on Arches paper

58 x 44 1/2 in



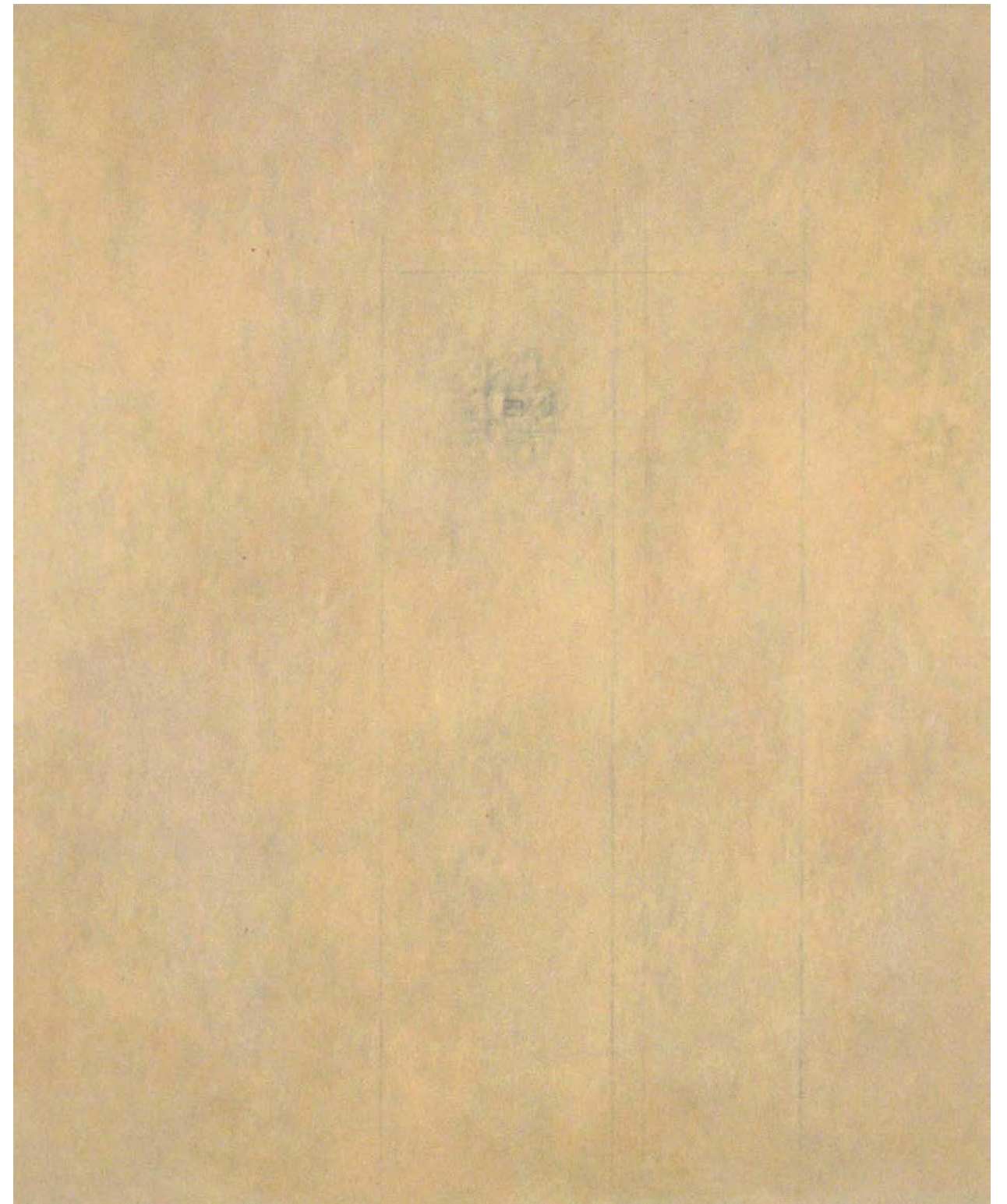
Thrones for the Gods, Suite B 7, 1992-1995
Charcoal, pastel graphite and chalk on Nepalese paper
32 x 20 in



Chhodrtens 9, 1989-1990

Oil, wax, and pencil on linen

58 x 48 in

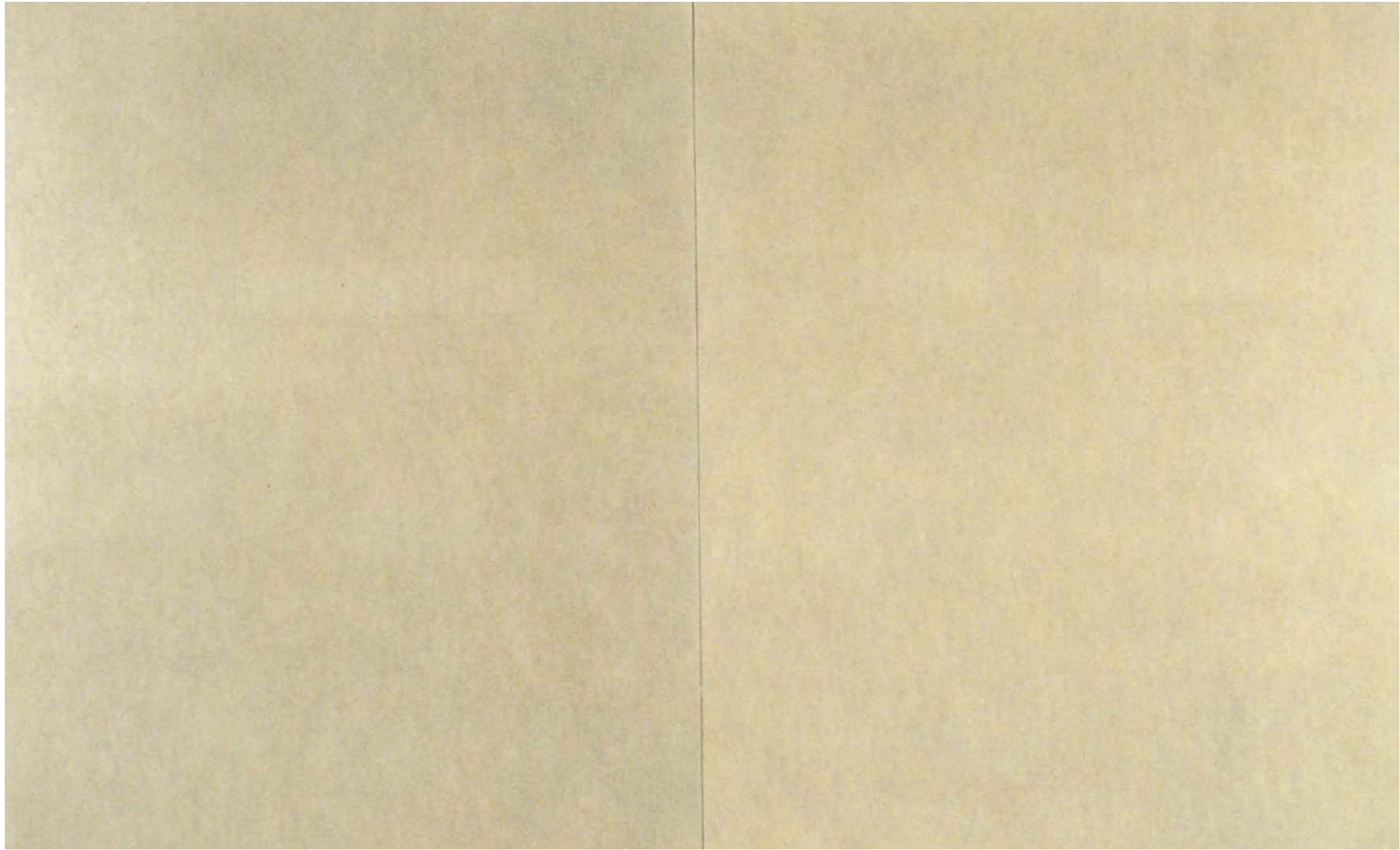


Chhodrtens 7, 1989-1990

Oil, pencil, rubber-stamped ink, and wax on linen

40 x 50 in

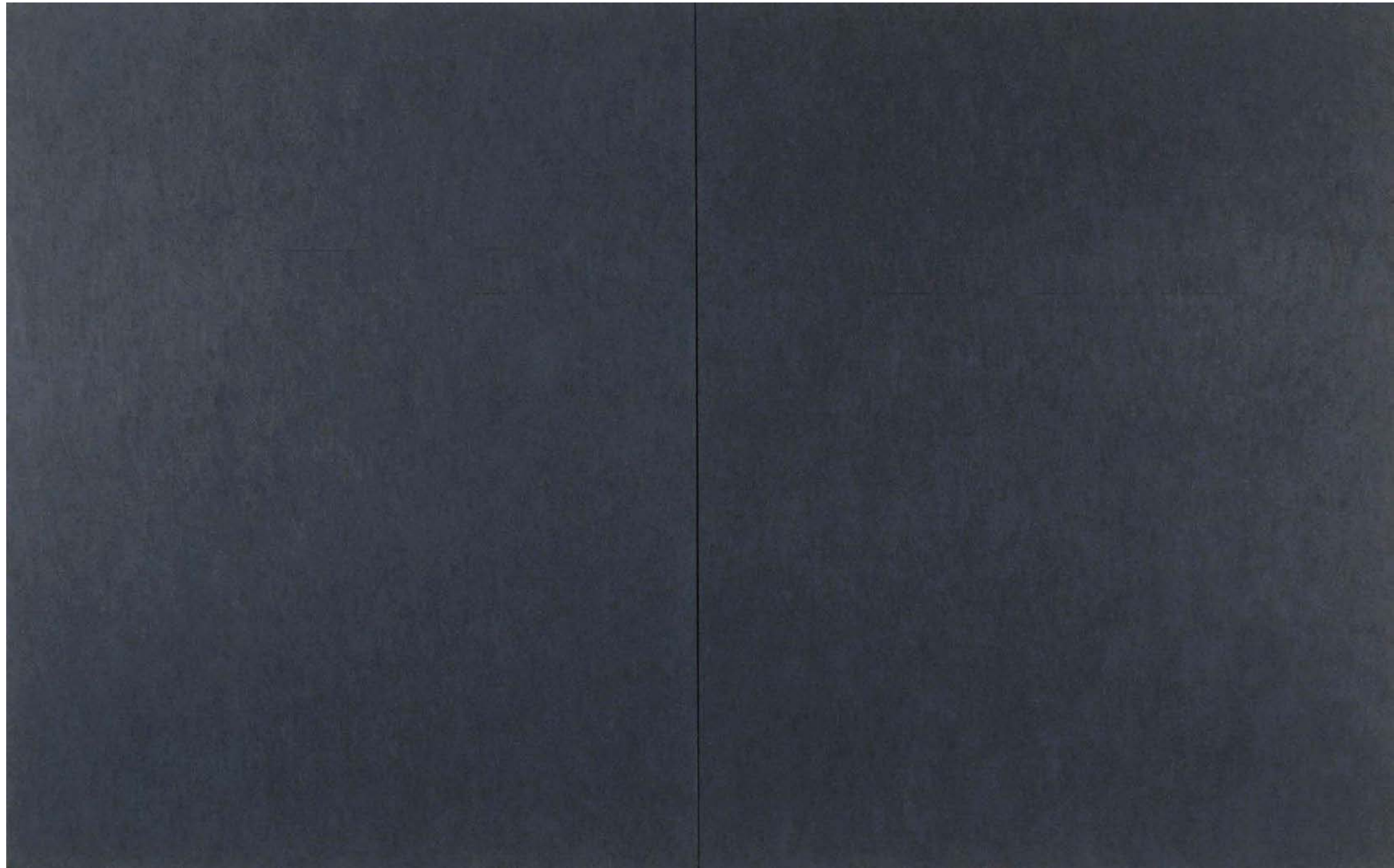




Garbhagrihas 23 (diptych), 1991-1993

Oil, pencil, and wax on canvas

50 x 80 in



Garbhagrihas 25 (diptych), 1991-1993

Oil, pencil and wax on canvas

50 x 80 in

GLASS ENVIRONMENTS 1970S AND 1980S

In the 1970s, Rabinovich became interested in exploring tinted grey and bronze glass as a medium for making large-scale, site-specific sculpture installations. She was helped in that exploration by the nonprofit organization Experiments in Art and Technology (E.A.T.). These glass environments in which the physicality of glass would dematerialize to become just transparency, offered viewers the opportunity to see from nothing to everything and from everything to nothing as well as being at once observers and participants. These immersive environments functioned as metaphors for metaphysical, symbolic, and mathematical worlds, for spaces that were simultaneously accessible and inaccessible, open and enclosed, tangible and intangible, private and public, visible and invisible. This set of paradoxical conditions are present throughout her various bodies of work. They were exhibited at venues, such as The Bronx Museum of the Arts, New York; Jewish Museum Sculpture Court, New York; CUNY Graduate Center, New York; Americas Society, New York, and Institute for Art and Urban Resources at P.S.1, Long Island City, New York, among others.

Gasaki, 1987

Grey and bronze tempered glass and wood

120 x 60 x 57 in





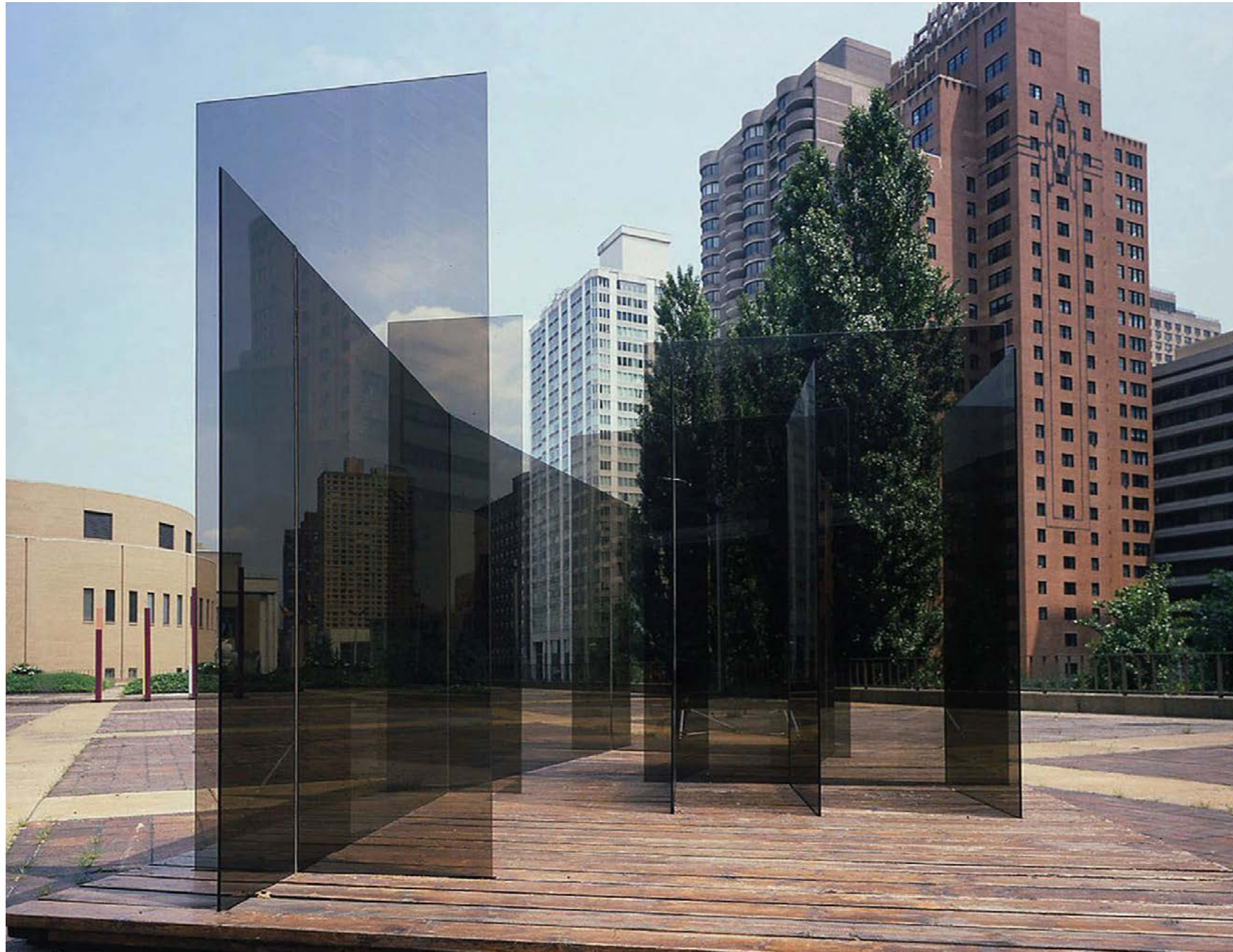
Invisible Cities: A City, 1986

Grey and bronze tempered glass and silicone adhesive

74 x 144 x 102 in

Exhibited in *Raquel Rabinovich: Invisible Cities* at The Bronx Museum of the Arts, NY,

December 13, 1986 - February 5, 1987



Point/Counterpoint, 1985

Bronze tinted tempered glass and silicone adhesive

102 x 210 x 120 in

Site-specific sculpture installation for the exhibition *Sculpture on the Square* at the Robert Moses Plaza at Fordham University at Lincoln Center, NY, September 1985 - September 1986

STONE SCULPTURES 1995–2000

Given her longstanding interest in “spaces of silence and darkness”—including the ruins at Machu Picchu, the caves at Lascaux, and even the Catholic churches of Córdoba that she sought out for their quietude in her youth—it is not surprising that Rabinovich resonated with the ancient temples that she encountered in Nepal and India, which became a reference for her first site-specific stone installations in the wooded area of her property in Rhinebeck, after moving from Manhattan to upstate New York in the early 1990s.

Titled *Pabhavikas*, the sculptures seem to emerge from the ground and merge with the trees, the Earth, the sky, the autumn leaves, the winter snow, and the sounds and the silence of nature. They reminisce the experience offered by many temples in India, in which ancient stone temples seemed to emerge from the Earth, as if they were coming into view from concealment. Pabhavika is a Pali word meaning arising, a constant state of emergence. To create these sculptures, Rabinovich purchased truckloads of stones from local quarries and positioned them around existing rocks in the forest in mound configurations that resemble the remnants of aging ruins.



Pabhavikas 1, 1995–1996

River split stone

3 x 13 x 32 ft



Pabhavikas 19, 1999-2000

Field stone

2 x 30 x 15 ft

SITE-SPECIFIC STONE SCULPTURE INSTALLATIONS 2001-2012

In 2001, Rabinovich transferred her practice of creating stone sculptures in the woods to the shores of the Hudson River. Titled *Emergences*, these site-specific stone installations, echoing life and our own existence, exist in a continual state of flux. They are daily concealed and revealed by the cyclical rising and falling of the river tides. They constantly emerge and submerge in and out of view. While many *Emergences* still exist, others have succumbed to the fluctuations of currents and time, to eventually become an invisible presence under the waters of the river. Stones become repositories of history. Their layering in her sculptures suggests geological and cultural times. They evoke the history of the Earth and the stages of life and function as metaphors for the passage of time and the ephemeral nature of existence. Rabinovich's stone installations differentiate themselves from the monumental gestures of some iconic land artists, deriving instead from a quieter impulse akin to the ephemeral practices of Andy Goldsworthy or Richard Long.



Emergences, Riverfront Park, Beacon, NY, 2003

Algonquin Fieldstone, S. Bay Quartzite stone, and on-site stone

Dimension variable

Hudson River, mid-tide



Emergences, Lighthouse Park, Port Ewen, NY, 2012

On-site stone

Dimension variable

Hudson River, low tide

PAINTINGS AND WORKS ON PAPER MID-1990S TO 2020S

Rabinovich's deep-rooted love of poetry and literature has always been central to her practice. She is especially drawn to the magical worlds present in the work of Latin American writers, such as Jorge Luis Borges, Gabriel García Márquez, and Luisa Valenzuela. For her, art and poetry unfold from silence, from a space where thoughts are not yet articulated. Her working process is like an excavation of that space from where poetry and art emerge. *Across the Perilous Line* (2000) are drawings inspired by a poem of the same title by Charles Stein.

She is working on an ongoing series of drawings, began in 2015, titled *When Silence Becomes Poetry*, which is dedicated to poets she loves and feels deeply connected to. The drawings are not illustrations of poems, but her visual response to the language of poetry itself, a language which for her transcends the physicality of words. In *Gateless Gates* (1995–1997), *Enfolded Darkness* (1998), and *Light Unworn* (1998–2000), the artist inscribes words and phrases, which are embedded into the paint itself, barely emerging into view. *Gateless*

Gates is one of those paradoxes used in the teachings of Zen to help the students realize the nature of things. It is not about a gate, but about the mind being transformed by confronting the paradox. For Rabinovich, making art is also a transformative confrontation. Her process of working—layer upon layer of lines, marks, paint, glass, or stones—seems to conceal what is not and reveal what is. According to Rabinovich, magic squares are ancient symbols of mythical significance and esoteric spirituality in which numbers are a symbolic language. They imply a combination of numbers that were believed to be the source of the essence of wisdom.

Rabinovich's *Magic Squares* (2018–2024) are drawings and paintings in which the subtle gridded form of the magic square barely emerges into view. In some of these works, Rabinovich inscribes numbers, and in others, they are present in their absence. For Rabinovich, a threshold is an undefinable space in between places, a gateway, a point of entry, a portal, a liminal space that is neither inside nor outside.

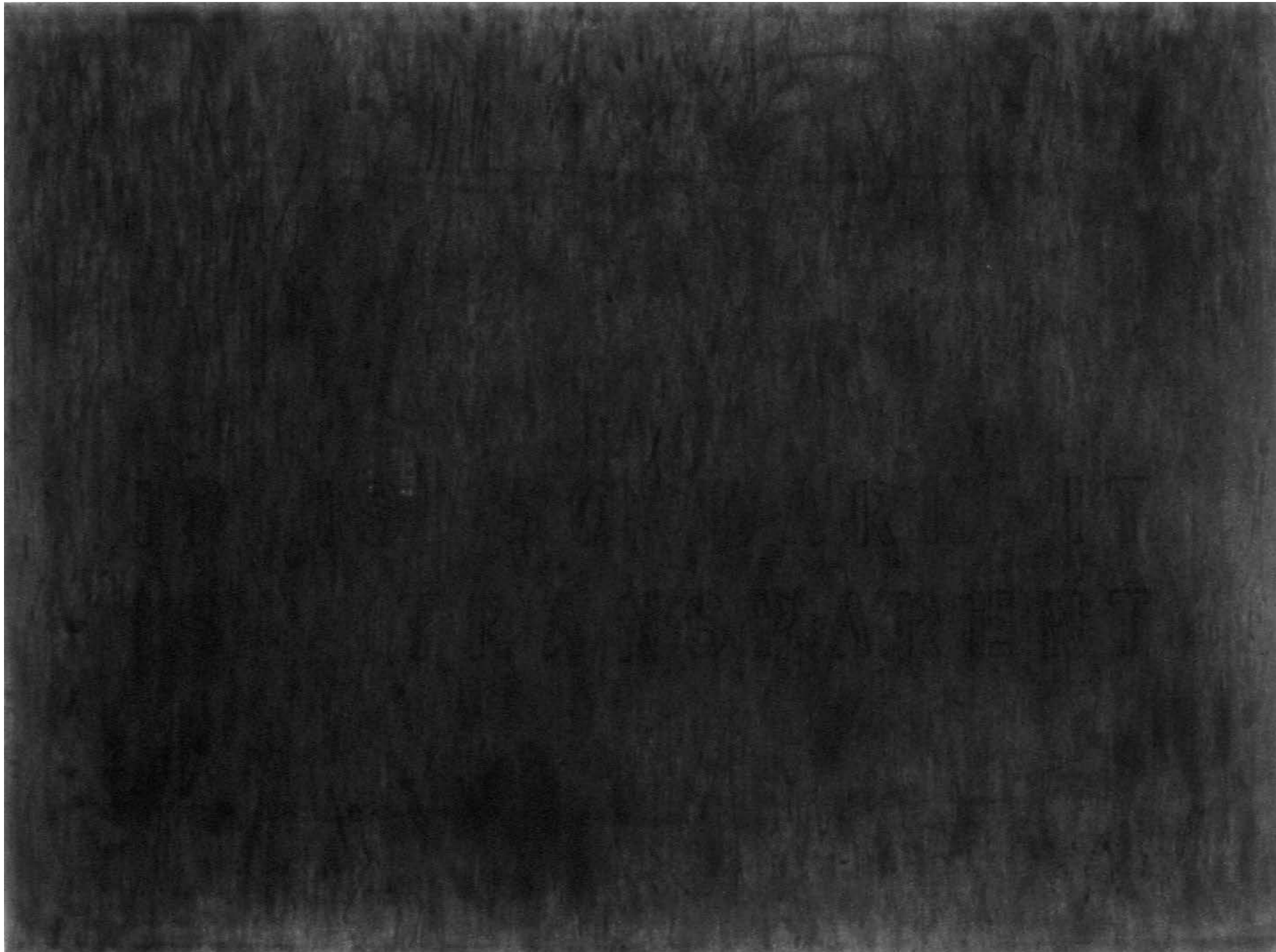
Thresholds (2014–2017) are drawings and paintings that inhabit such an ambiguity. In them, the material becomes immaterial, and letters of the alphabet barely emerge into view, as they are at the edge of perception. They invite the viewers to go from the known into the unknown.

Labyrinths (2020) are paintings and drawings, which evoke ancient symbols representing a journey to our own center and back into the world. In this series, the idea of the labyrinth functions as a metaphor for an intricate, enigmatic journey, a symbolic pilgrimage towards the innermost of a work of art.

Homage to Albrecht Dürer (2021–2022) are paintings and drawings inspired by the magic square in Dürer's *Melancholia I*.

Avatars are paintings and drawings (2022–2023) in which the title implies a constant unfolding of meaning, a constant state of becoming.

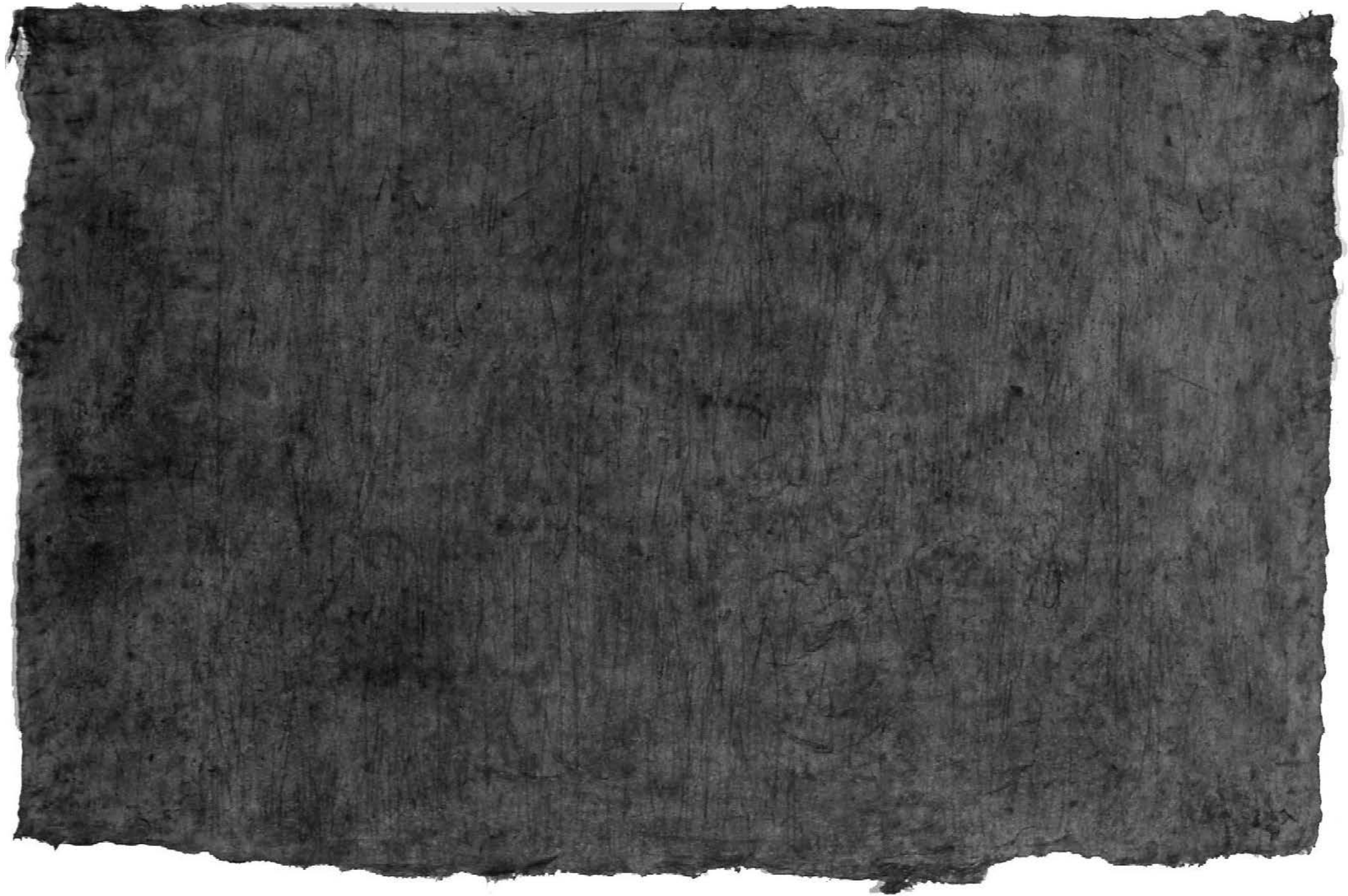
Rabinovich's interest in rivers and language merges in the series *River Library*, which she began in 2002. Rivers flow freely across the countries of the world and know no boundaries. In the beds of these rivers, mud accumulates in layers, capturing the history of the Earth and humankind. *River Library* is an ongoing series of drawings in which Rabinovich uses mud from rivers around the world as her drawing medium. Like the alphabet of a language yet to be deciphered, like a yet unwritten history of nature and culture, mud functions like a text, providing a memory of our existence. These drawings are like manuscripts, like pages of unwritten texts, both literal and metaphorical. They transcend the physicality of mud: the drawing is the text, and the text is the drawing. To create these works, she submerges sheets of handmade paper into mud from rivers as near as the Hudson and as far-flung as the Ganges and the Amazon. When dry, she sometimes arranges them into diptychs resembling open codices, or rolls them into scroll-like forms.



IT IS SO DARK IT IS TRANSPARENT (Enfolded Darkness series), 1998

Pastel, charcoal and manganese powder on Arches paper

30 x 40 in



Across the Perilous Line 1, 2000

Graphite, charcoal wash and pastel on Nepalese paper

21 x 33 in

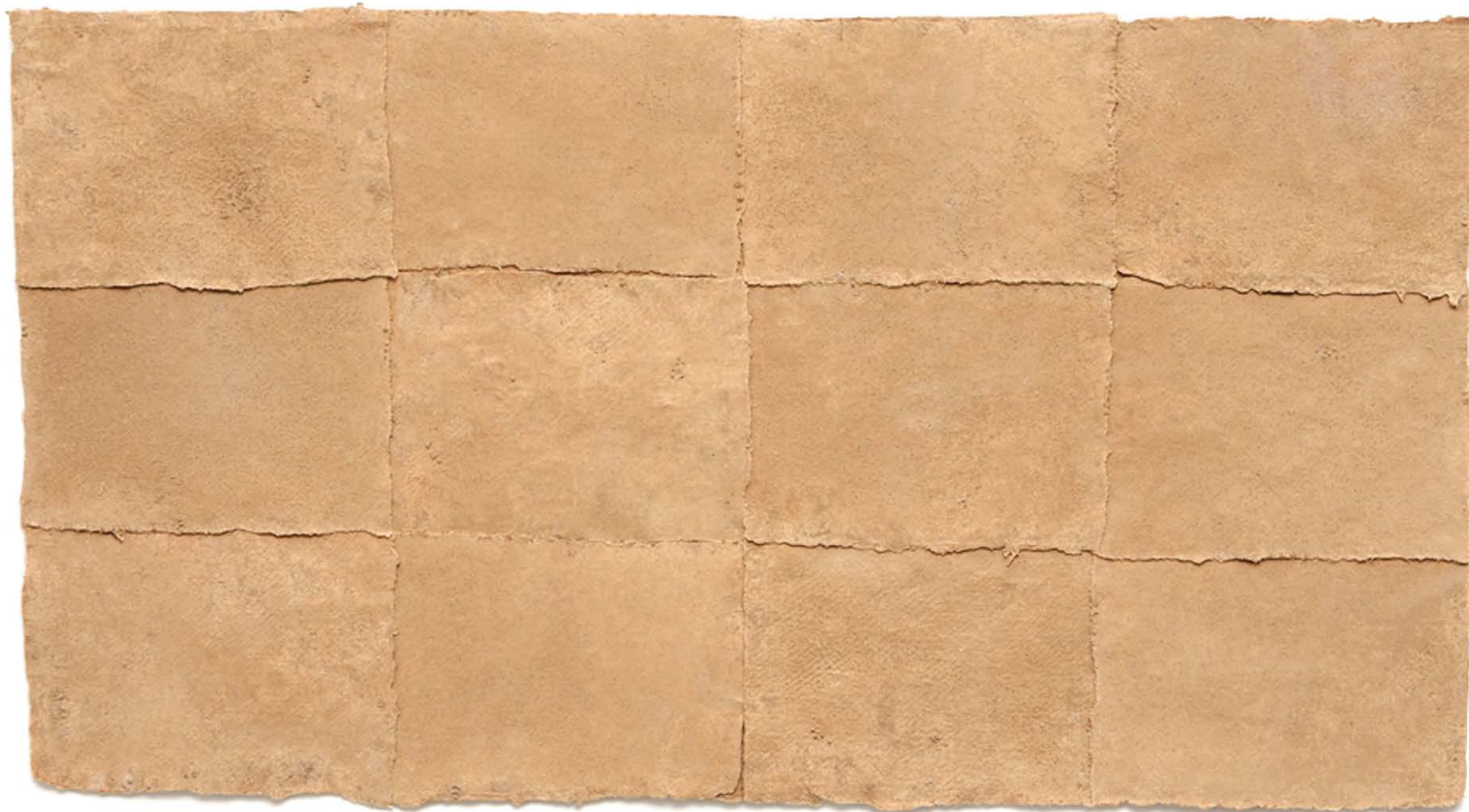
RIVER LIBRARY
2002-PRESENT



River Library 301, 2006-2008

Panama River mud and glue on Essindia paper

16 x 23 in



River Library 325, 2008

Rio de la Plata mud and glue on Essindia paper

16 x 30 1/2 in



River Library Scrolls, 2002-2014

Table installation: 200 scrolls made with mud from rivers from around the world

Each scroll is a rolled and sealed drawing

River mud and glue on Essindia paper

Table: 30 x 91 1/2 x 25 1/2 in



River Library 388 and 389 with Footnotes, 2011

Mississippi River mud and glue on Essindia paper

18 1/2 x 26 1/2 in



River Library 380 with Footnotes, 2011
Mississippi River mud and glue on Essindia paper
15 1/2 x 22 1/2 in



River Library Scrolls (detail), 2016-2018

Mississippi River and Nile River mud and glue on Essindia paper

Each scroll is a rolled and sealed drawing

Various dimensions

WHEN SILENCE BECOMES POETRY 2015-PRESENT

"My art is also informed by my love of poetry. For me, art and poetry unfold from silence, from a space where thoughts are not yet articulated. My working process is like an excavation of that space from where poetry and art emerge. *When Silence Becomes Poetry* is an ongoing series of drawings organized in suites, each dedicated to a poet I love and feel deeply connected to. The drawings are not illustrations of poems, but rather my visual response to the language of poetry itself, a language which transcends the physicality of words."

-Raquel Rabinovich

Poets included in the series:

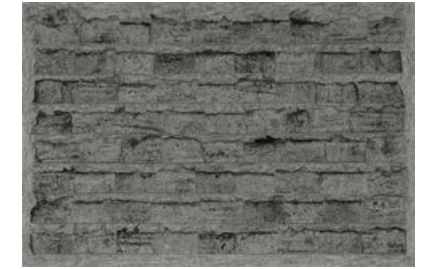
Dante Alighieri, William Blake, Jorge Luis Borges, Italo Calvino, C. P. Cavafy, Paul Celan, Rubén Darío, Emily Dickinson, Robert Duncan, T. S. Eliot, Enheduanna, Federico García Lorca, Jorie Graham, Miguel Hernández, Homer, Langston Hughes, Kabir, Robert Kelly, Ann Lauterbach, Antonio Machado, Stephan Mallarme, Vladimir Mayakovsky, Pablo Neruda, Mary Oliver, Edgar Allan Poe, George Quasha, Carter Ratcliff, Celia Reissig, Adrienne Rich, Rainer Maria Rilke, Rumi, St. John of the Cross, Charles Stein and Walt Whitman.



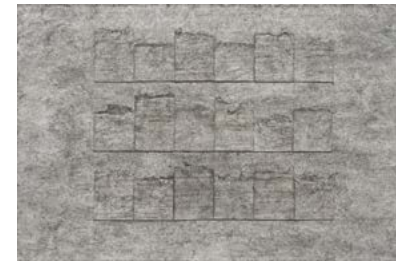
Dante Alighieri



William Blake



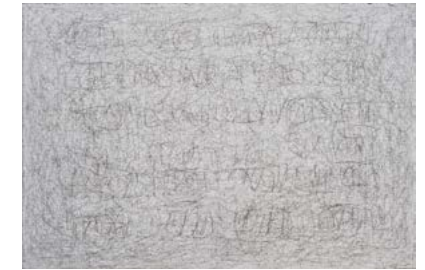
Jorge Luis Borges



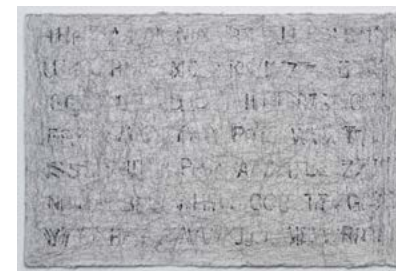
Italo Calvino



C.P. Cavafy



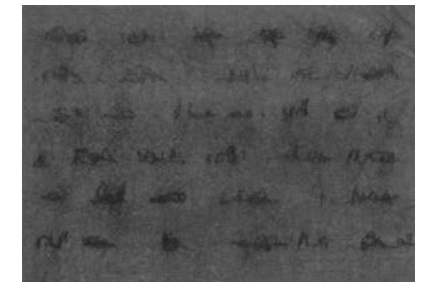
Paul Celan



Rubén Darío



Emily Dickinson



Robert Duncan



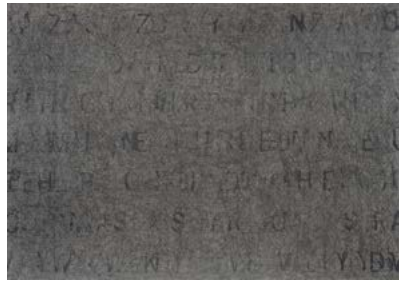
T. S. Eliot



Enheduanna



Federico García Lorca



Jorie Graham



Miguel Hernández



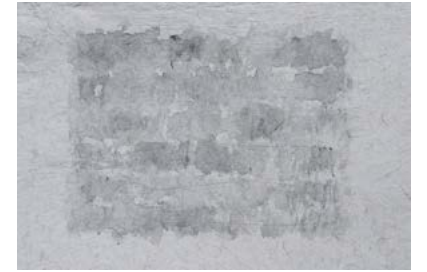
Homer



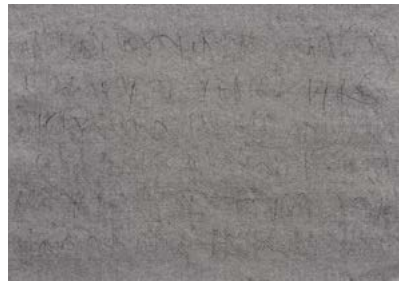
Edgar Allan Poe



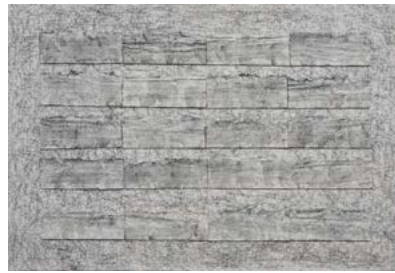
George Quasha



Carter Ratcliff



Langston Hughes



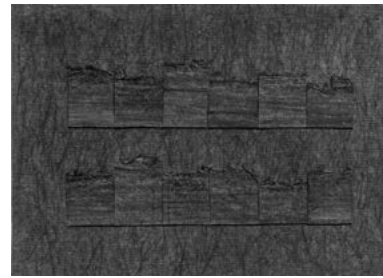
Kabir



Robert Kelly



Celia Reissig



Adrienne Rich



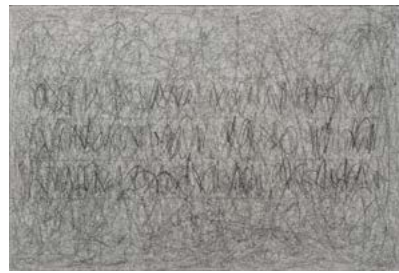
Rainer Maria Rilke



Ann Lauterbach



Antonio Machado



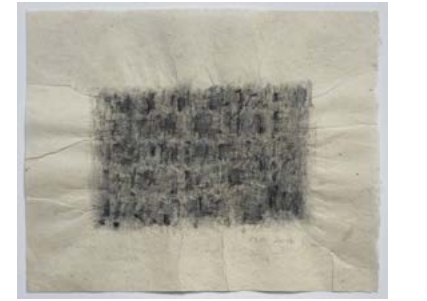
Stephane Mallarme



Rumi



St. John of the Cross



Charles Stein



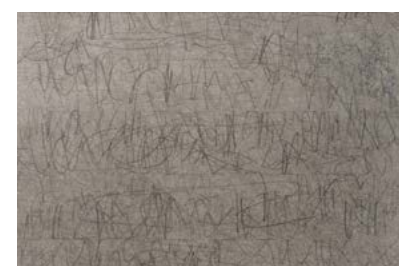
Vladimir Mayakovsky



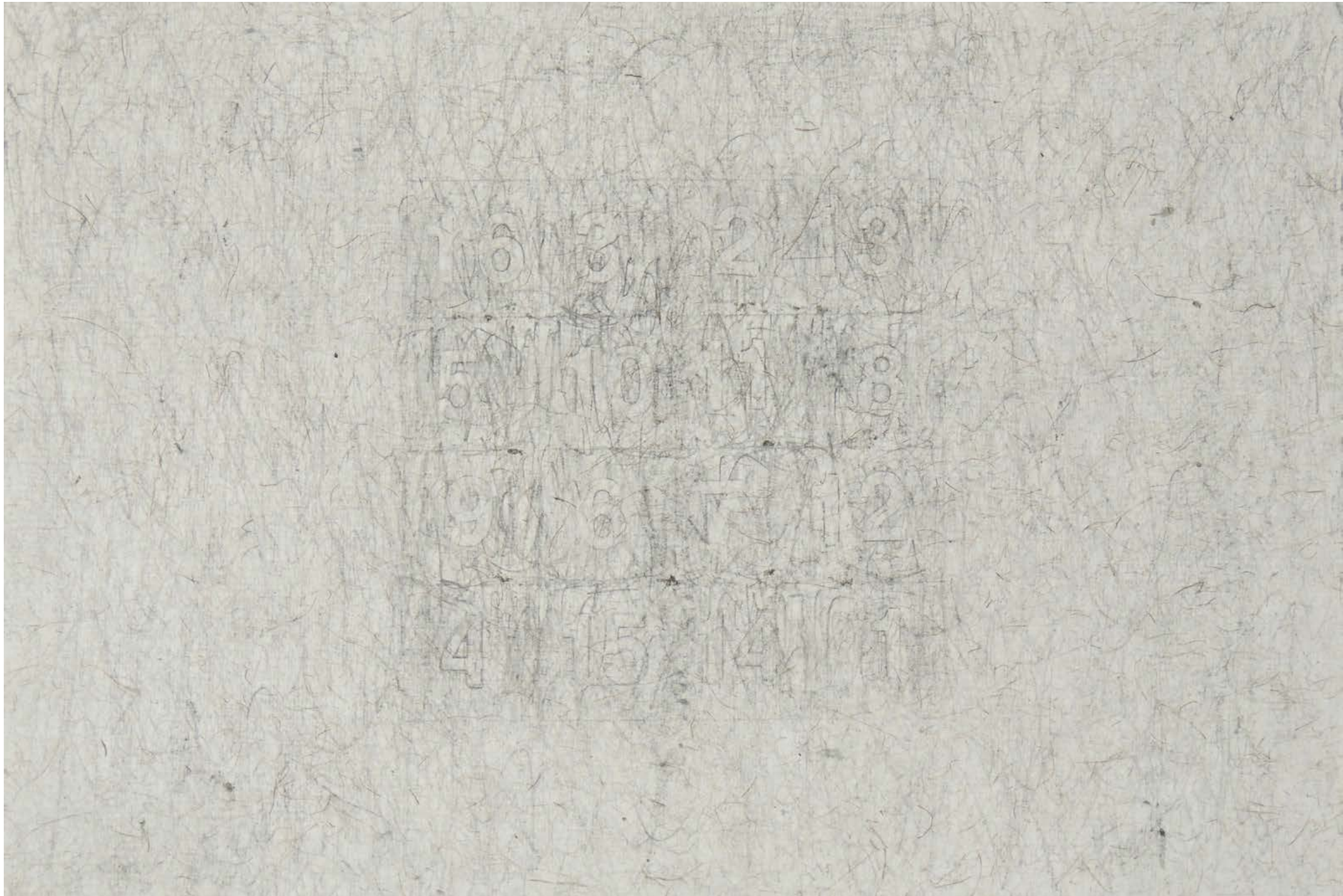
Pablo Neruda



Mary Oliver



Walt Whitman

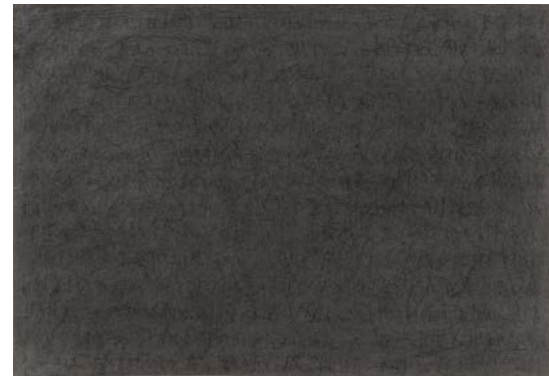


Homage to Albrecht Durer 2, 2020
Danube River mud and pencil on Essindia paper
6 3/4 x 10 in

AVATARS
2022



Avatars 1



Avatars 2



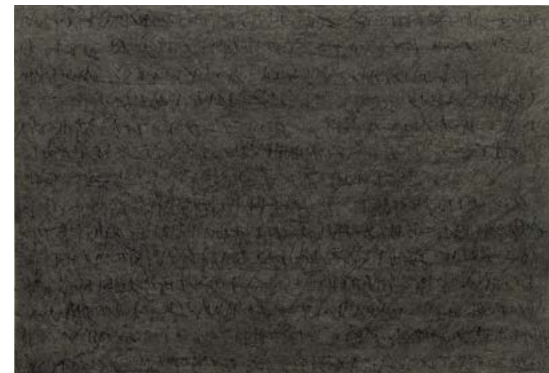
Avatars 5



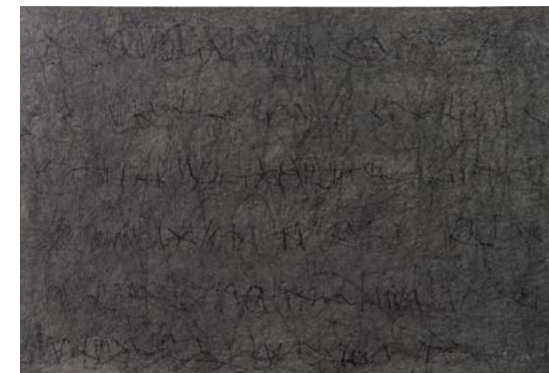
Avatars 6



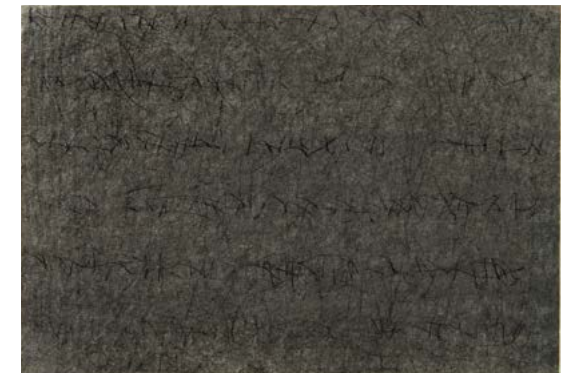
Avatars 3



Avatars 4



Avatars 7



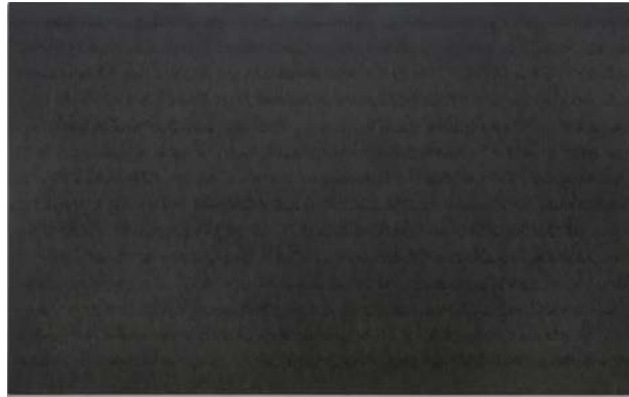
Avatars 8

Avatars 1-8, 2022

Manganese wash and pastel on Essindia paper

Each 9 x 13 in

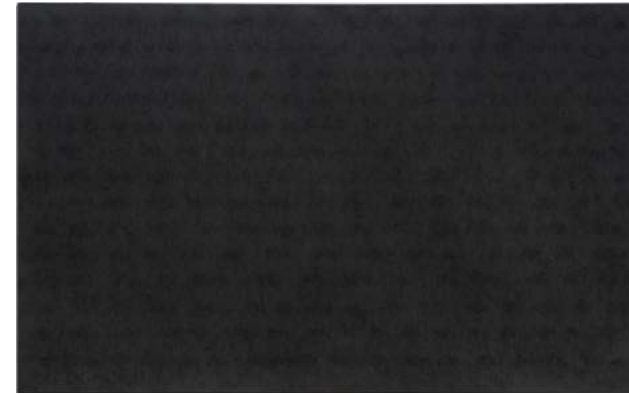
AVATARS
2023



Avatars 2



Avatars 3



Avatars 7



Avatars 8



Avatars 10

Avatars 2, 3, 7, 8, 10, 2023

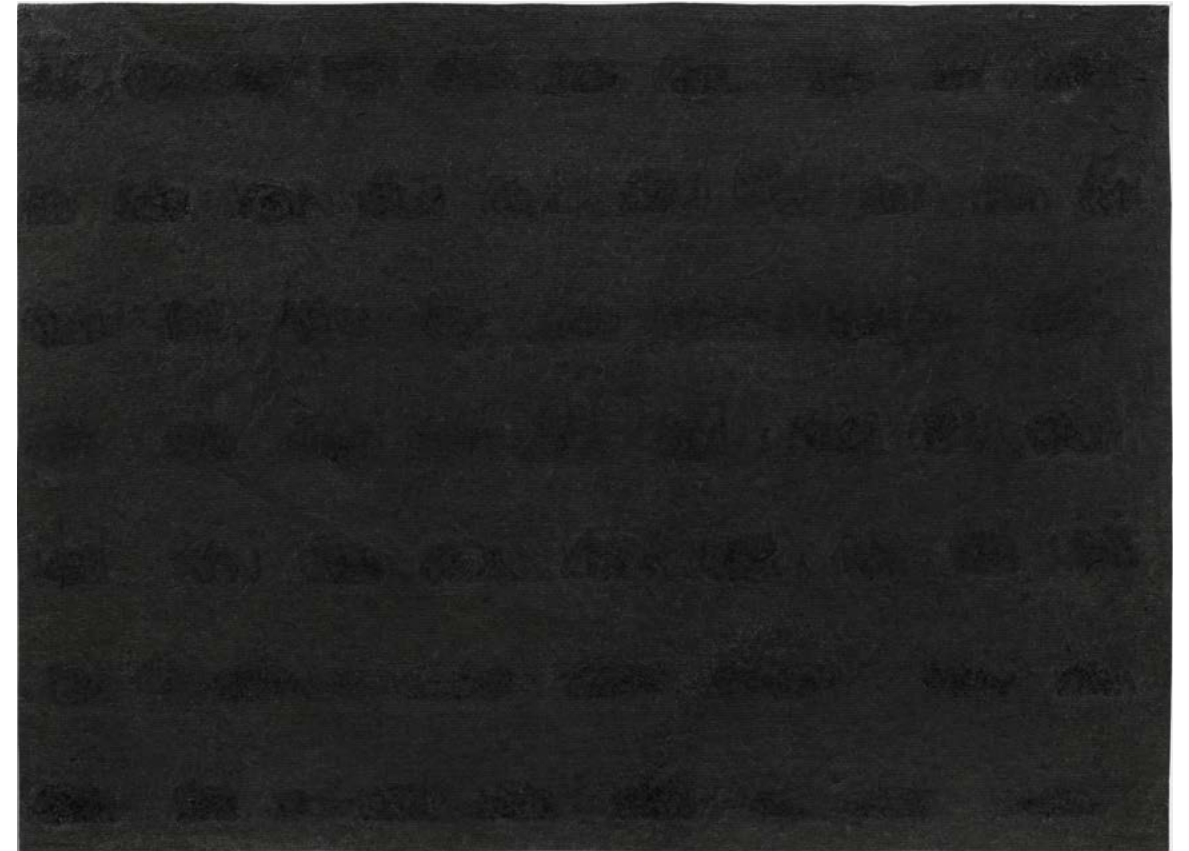
Oil, wax, and colored pencil on canvas

Each 30 x 48 in

PLATO'S CAVE
2023

"Plato's Cave is not about a cave but about what's behind the appearance of things, behind what we see. Caves are in the dark; they are the womb of the Earth...."

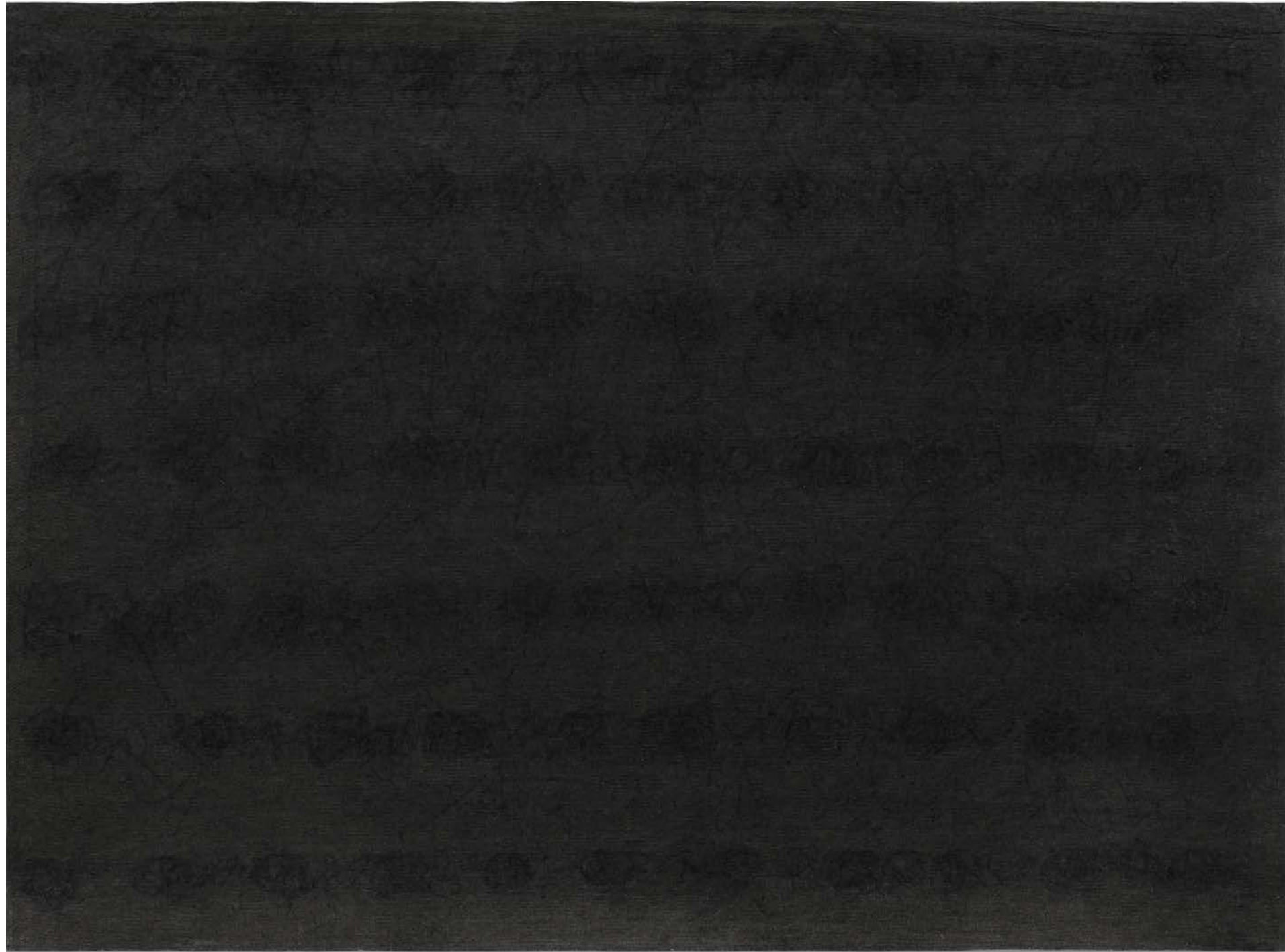
-Raquel Rabinovich



Plato's Cave 4, 2023

Ink wash and pastel on Essindia paper

14 x 19 in



Plato's Cave 6, 2023

Ink wash and pastel on Essindia paper

14 x 19 in

MAGIC SQUARES
2018-2024



Magic Squares 1, 2023-2024

Ink and graphite wash, and rubber-stamped ink on Essindia paper

22 x 30 in

RAQUEL RABINOVICH'S NOTEBOOKS 2023

The very first moment when I make contact with the blank canvas - Like breaking bread - - - -
 Pigment colors, red, yellow, blue, orange, black, green, they touch the blank canvas in brush strokes that are dancing from one ^{canvas} to another - ~~Right from the beginning~~ ^{I move} ~~with the brush from canvas to canvas~~ like a dance - These brush strokes ~~are~~ ^{are} marks on initiation, the beginning of ^{my} relationship with the process of creating the ~~the~~ painting - Adding and covering, taking away,

Everything emerges and submerges at the same time -
 I have to inhabit the painting, ~~the~~ ^{to} both the one I am making and the one I am contemplating -
 Chaos is a kind of order, ~~but it is not the same~~ ^{My art} emerges from that kind of order - It's an alchemical process of transformation -
 things, alphabets, letters, words becoming ruins of themselves, their shadows -

to inhabit thresholds, spaces suspended in time ~~at the edge of space~~ ^{liminal spaces} - there is a threshold between ~~to~~ a painting and a viewer, ~~the viewer~~ ^{is} ~~in it~~ -
 A point of entry into the painting, ~~the threshold~~ a gateless gate, a portal - A symbol: the passage from the earthly plane to a spiritual one - The entrance to ~~another~~ another world -
~~Edges are not fixed~~ ^{in the beginning of the process}

Edges are not fixed - - - -
 High and low tides in my stone sculpture installations ~~at~~ on the banks of the Hudson River, "Emergences", have no edges, as ~~the edges~~ they constantly dissolve ~~and move~~ and move -
 Thoughts have no edges - - -
Thresholds ~~is~~ ^{is} not only to enter into the painting itself, but also to enter the thresholds of visibility ~~and~~ and invisibility themselves -

To inhabit the space between appearance and disappearance -
Plato's Cave
 The cave is the womb of the Earth ~~between the visible and the invisible~~ ^{substance} ~~entry~~ ^{exit} -
 Deep seeing -
 Ancient caves are portals to the Cosmos -
 The cave is a symbol of the mother's womb, the source of life ~~and~~ ^{and} ~~the~~ ^{the} ~~source~~ ^{source} -
 Plato's allegory of the cave is a womb -
 To question the deceptive appearance of things, to question what we see -

The visible world ^{and} ~~is~~ ^{is} the invisible world - the cave and the world outside -
 Generative - always from something else -
 It's always about something else -
 When time is suspended, when time is timeless -
 What remains - - -
 What happens at the edges - ~~the~~ ^{edges} ~~edges~~ ^{edges} -
Thresholds

Thresholds inside the paintings - horizontal and vertical - Between layers, between ~~visibility~~ ^{visibility} and invisibility - Between what's concealed and what's revealed - Between appearance and disappearance -
 Inner thresholds -
 To inhabit liminal spaces

Art is an indirect language that invites viewers to access worlds they cannot reach directly - Art provides a key to unlock realms that are hidden, concealed in the innermost of both the viewers and the work of art, thus "touching" one another -
 The ~~the~~ ^{the} "source" is for me a realm where images are not formed yet and thoughts are not articulated yet. My art enacts the emergence from that source, ~~the~~ ^{the} ~~absence~~ ^{absence} becomes presence. ~~the~~ ^{the} ~~invisible~~ ^{invisible} becomes visible.

BIOGRAPHY

Over the course of a seventy-year-long career, New York-based Argentinian-American artist Raquel Rabinovich (b. 1929, Buenos Aires) has been concerned with the paradox of making the invisible visible, of how that which is concealed emerges into view. Born in 1929 in Buenos Aires, Argentina, to a Russian and Romanian Jewish immigrant family, Raquel Rabinovich was raised in nearby Córdoba. There, she began taking painting and drawing classes with Italian artist Ernesto Farina. At this time, she was also politically active and was briefly held as a political prisoner under Juan Domingo Perón's regime. She later studied medicine and studio art at the Universidad de Córdoba before moving to Buenos Aires, where she studied with the painter Héctor Basaldúa.

In the mid-1950s, Rabinovich moved to Europe, where she lived in Paris, Edinburgh, and Copenhagen, and married her husband, José Luis Reissig, in 1956. In Paris, she attended classes at La Sorbonne and at the atelier of French Cubist painter André Lhote. Her studies and travels introduced her to the work of modern European artists, such as Georges Braque and Piet Mondrian, the Art Informel movement, and Old Masters—in particular Diego Velázquez—all of which drove her work into a more non-objective mode of painting, evolving from semi-figurative still life paintings to pure abstraction.

Upon her return to Buenos Aires in the early 1960s, Rabinovich began a series of near-monochromatic paintings titled *The Dark*

is Light Enough. These works, realized in a spectrum of earthy hues and greys, marked the beginning of a lifelong investigation into what Rabinovich calls the "dark source." For her, the dark source is a realm where images are not formed yet, and thoughts are not articulated yet. Her art enacts the emergence from that source, as absence becomes presence, and the invisible becomes visible. Each subsequent body of work, whether painting, drawing, collage, or sculpture, represents an embodiment of those "concealed aspects of existence which lie behind the appearance of things, thoughts, language, and the world."

As the political climate in Argentina became increasingly unstable, Rabinovich moved with Reissig and their three children to New York in 1967, where she became immersed in the contemporary art scene. She joined the American Abstract Artists (AAA) and was introduced to the work of Jasper Johns, Agnes Martin, Barnett Newman, and Ad Reinhardt. From the late-1960s to the mid-1970s, her earlier lyrical paintings gave way to more refined, near-geometric abstractions—most notably in her series of paintings titled *Dimension Five*.

Following her divorce from Reissig in 1979, Rabinovich moved to a loft in Manhattan, which became a meeting place for fellow artists in the AAA. There, she continued to pursue a series of sculptures made from plates of tinted grey and bronze glass, a project she had begun in the early 1970s

with the help of the nonprofit organization Experiments in Art and Technology (E.A.T.). Working with fabricators of tempered glass, Rabinovich produced a series of large-scale environments. She sees these sculptures as a spatial extension of her paintings, allowing her to work with varying states of transparency in three dimensions.

In the late 1980s, around the time that she began practicing Vipassana Buddhist meditation, Rabinovich reunited with Reissig and traveled throughout Southeast Asia. Her experiences of the region's various cultures and sacred architecture would go on to have a significant impact on her work, including series, such as *Chhodrtens* (1989–1990), *Garbhagrihas* (1991–1993), and *Thrones for the Gods* (Suites A and B, 1992–1995).

By the early 1990s, Rabinovich had moved from Manhattan to upstate New York, where she created her first stone installations on her property in Rhinebeck. Titled *Pabhavikas* (1995–2000), a Pali word meaning "constant state of emergence," these stone sculptures reference ancient temples that seemed to arise from the Earth itself. To create these works, Rabinovich purchased truckloads of stones from local quarries and positioned them around existing rocks in the forest, gradually building up mounds that resemble the remnants of aging ruins.

In 2001, she transferred this practice from the woods to the shores of the Hudson River. Titled *Emergences* (2001–2012),

these site-specific stone installations are daily concealed and revealed by the cyclical rising and falling of the river tides. Rabinovich's work is suffused with her interests in literature, poetry, and spirituality. She currently lives and works in Rhinebeck, where she maintains her studio practice. Though she set aside painting in the early 2000s to pursue her stone installations and the series *River Library* (2002–present), she has returned to the medium in recent years, producing series, such as *Thresholds* (2014–2017), *Thresholds: A Sequel* (2017–2018), *Labyrinths* (2019–2020), *Magic Squares* (2018–2024), *Homage to Albrecht Durer* (2021–2022), and *Avatars* (2022–2023).

Rabinovich's art is also informed by her love of poetry, as manifested in her drawing series *When Silence Becomes Poetry* (2015–Present). For her, art and poetry unfold from silence, from a realm where thoughts are not yet articulated. Her working process is like an excavation of that space from where poetry and art emerge. The drawings are not illustrations of poems, but her visual response to the language of poetry itself, a language which transcends the physicality of words.

Rabinovich's work has been featured in national and international exhibitions, including at the Americas Society, New York; The Bronx Museum of the Arts, New York; Fundación Alón para las Artes, Buenos Aires; Jewish Museum, New York; MoMA.P.S. 1, New York; and El Museo del Barrio, New York.

Recent solo exhibitions include *Archives of the Tympanum* (a two-person exhibition) at the Hessel Museum, Bard College (2022); *Raquel Rabinovich: Portals* at Hutchinson Modern & Contemporary (2021); *Raquel Rabinovich: The Reading Room* at Vassar College (2018); *Thresholds* at the Y Gallery (2017); and *Raquel Rabinovich: Excerpts* at the Pratt Institute Libraries (2017).

Her work is held in numerous private and public collections, including The Metropolitan Museum of Art; Museo de Arte Moderno de Buenos Aires; the Museum of Fine Arts,

Houston; the Museum of Modern Art, New York; the Pérez Art Museum Miami; the Philadelphia Museum of Art; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art. She has received numerous grants and fellowships, including two National Endowment for the Arts Fellowships and the 2011-12 Lee Krasner Award for Lifetime Achievement from the Pollock-Krasner Foundation. She is also included in the Oral History Program of the Smithsonian Institution's Archives of American Art.



Raquel Rabinovich in her Rhinebeck studio, 1995

RAQUEL RABINOVICH CV

Born in 1929, Buenos Aires, Argentina
Lives and works in New York since 1967

EDUCATION

- 1959 The University, Edinburgh, Scotland
- 1957 Atelier André Lhote and La Sorbonne, Paris, France
- 1953 Universidad de Córdoba, Córdoba, Argentina

SELECTED SOLO EXHIBITIONS

- 2024 *Raquel Rabinovich: Avatars*, Hutchinson Modern & Contemporary, New York, NY
- 2021 *Raquel Rabinovich: Portals*, Hutchinson Modern & Contemporary, New York, NY
- 2018 *Raquel Rabinovich: The Reading Room*, Thompson Memorial Library, Vassar College, Poughkeepsie, NY, Curated by Mary-Kay Lombino
- 2017 *Thresholds*, Y Gallery, New York, NY
Raquel Rabinovich: Excerpts, The Pratt Institute Libraries, Co-sponsored by the Pratt Institute Libraries and Franklin Furnace Archive, Brooklyn, NY, Curated by Alex Bacon
- 2014 *Gateless Gates*, Y Gallery, New York, NY
- 2009 *River Library* – site-specific sculpture and drawing installation, in conjunction with *The Poetics of Water - Intersections: Memory, Reality and New Eras*, 10th International Cuenca Biennial, Cuenca, Ecuador (United States representative), Curated by Jose Manuel Noceda
- 2008 *Raquel Rabinovich: River Library*, Fundación Alon para las Artes, Buenos Aires, Argentina, Curated by Julia P. Herzberg
- 2000 *Light Unworn: New Paintings by Raquel Rabinovich*, Trans Hudson Gallery, New York, NY
- 1998 *Enfolded Darkness: Recent Drawings by Raquel Rabinovich*, Trans Hudson Gallery, New York, NY
- 1996 *Raquel Rabinovich, Drawings: 1978-1995*, INTAR Gallery, New York, NY, Curated by Julia P. Herzberg
Raquel Rabinovich: Recent Drawings, Trans Hudson Gallery, Jersey City, NJ
Raquel Rabinovich: Drawings, Lehigh University Art Galleries, Bethlehem, PA, Curated by Ricardo Viera
- 1990 *Chhodrtens – Recent Work by Raquel Rabinovich*, in conjunction with *Beyond the Surface*, Americas Society, New York, NY, Curated by Fatima Bercht
Raquel Rabinovich, Galería Jaime Conci, Córdoba, Argentina
- 1986 *Invisible Cities: Sculpture and Drawings by Raquel Rabinovich*, The Bronx Museum of the Arts, Bronx, NY, Curated by Holly Block

- 1985 *Raquel Rabinovich*, C Space, New York, NY
- 1983 *Raquel Rabinovich: Sculpture*, Kouros Gallery, New York, NY
The Map Is Not the Territory, in conjunction with *New Spaces*, Center for Inter-American Relations, New York, NY, Curated by John Stringer
- 1981 *Raquel Rabinovich: Esculturas – Dibujos*, Galería Garcés Velásquez, Bogotá, Colombia
- 1980 *Shelter*, Institute for Art and Urban Resources at P.S.1, Long Island City, NY
Raquel Rabinovich: Bestechetwinde, Johnson O’Conner Research Foundation, New York, NY
- 1979 *Cloister, Crossing, Passageway, 1.32*, The Jewish Museum Sculpture Court, New York, NY
Raquel Rabinovich, Profile Gallery, New York, NY
- 1978 *Cloister, Crossing, Passageway, 1.32*, The City University of New York Graduate Center Mall, New York, NY, Curated by Ray Ring
- 1975 *Raquel Rabinovich: Glass Sculpture*, Susan Caldwell Gallery, New York, NY
Homage to R. C. Murphy, Suffolk Museum Sculpture Garden, Stony Brook, NY
- 1974 *Raquel Rabinovich: Painting, Collage, Sculpture*, Heckscher Museum of Art, Huntington, NY
- 1973 *Raquel Rabinovich: Collage and Glass Sculpture*, Benson Gallery, Bridgehampton, NY
- 1972 *Raquel Rabinovich: Paintings 1959-1962*, Performing Arts Foundation, Huntington, NY
- 1970 *Dimension Five*, Benson Gallery, Bridgehampton, NY
- 1964 *Muy Extraños Paisajes*, Instituto Superior del Profesorado de Misiones, Misiones, Argentina
- 1963 *La oscuridad tiene su luz*, Galería Rioboo, Buenos Aires, Argentina
- 1962 *Pinturas 1958-1960*, Galería El Pórtico, Buenos Aires, Argentina
- 1960 *First Exhibition in England of Paintings by Raquel Rabinovich*, Leicester Galleries, London, England
Malerier of Raquel Rabinovich, Brøste Hus, Copenhagen, Denmark
- 1956 *Raquel Rabinovich: Paintings*, International House, Edinburgh, Scotland
- 1955 *Raquel Rabinovich: Pinturas*, Galería Rose Marie, Buenos Aires, Argentina
Raquel Rabinovich: Pinturas, Sociedad de Arquitectos, Córdoba, Argentina

SITE-SPECIFIC OUTDOOR SCULPTURE INSTALLATIONS

- 2012 *Emergences*, Lighthouse Park, Hudson River, Port Ewen, NY
- 2009 *Emergences*, Denning’s Point State Park, Hudson River, Beacon, NY
- 2007 *Emergences*, Nyack Beach State Park, Hudson River, Nyack, NY
- 2006 *Emergences*, Ulster Landing Park, Hudson River, Saugerties, NY
- 2005 *Emergences*, Kowawese at Plum Point Park, Hudson River, New Windsor, NY
- 2004 *Threshold*, Rail Trail Park, Marbletown, NY
- 2003 *Emergences*, Riverfront Park, Hudson River, Beacon, NY
Within and Without, University Settlement Campus, Beacon, NY
- 2002 *Emergences*, Dutchmen’s Landing Park, Hudson River, Catskill, NY

Emergences, Robert E. Post Park, Hudson River, Town of Ulster, NY
2001 *Emergences*, Rotary Park, Hudson River, Kingston, NY

COLLABORATIONS

2015 Collaborative performance with Linda Mary Montano and Julie Manna, Storefront Gallery, Kingston, NY, August 29
2013 Sculpture and Dance Collaboration: *Emergences* at Ulster Landing Park, Saugerties, NY, with Julie Manna, August 25 and *Emergences* at Lighthouse Park, Port Ewen, NY, with Julie Manna, September 14
2000 Lincoln Center Out-of-Doors Festival, Deep Listening Day 2000, New York, NY, in collaboration with Pauline Oliveros' *The Lunar Opera*

GROUP EXHIBITIONS

2023 *On Balance*, Abstract American Artists, Art Cake, Brooklyn, NY, Curated by Mary Birmingham
Abstracción Fatal. Experiencias abstractas en la colección patrimonial del Museo Provincial de Bellas Artes Dr. Pedro E. Martínez, Parana, Entre Rios, Argentina
2022 *Archives of the Tympanum*, Hessel Museum, Bard College, Annandale-on-Hudson, NY, Curated by Laura Hakel
THIS MUST BE THE PLACE: LATIN AMERICAN ARTISTS IN NEW YORK, 1965-1975 (Part II), Americas Society, New York, NY, Curated by Aimé Iglesias Lukin
2021 *THIS MUST BE THE PLACE: LATIN AMERICAN ARTISTS IN NEW YORK, 1965-1975* (Part I), Americas Society, New York, NY, Curated by Aimé Iglesias Lukin
QUEENIE: Selected Artworks by Female Artists from El Museo del Barrio's Collection, Hunter East Harlem Gallery, New York, NY, Curated by Arden Sherman
Vista Panorámica, Ann Street Gallery, Newburgh, NY, Curated by Virginia Walsh
2020 *Digital: AAA Prints 2012-2019*, The Gallery at the Visual & Performing Arts Center, School of Visual & Performing Arts, Western Connecticut State University, Danbury, Connecticut
2018 *Blurring Boundaries: The Women of AAA, 1936-Present*, Clara M. Eagle Gallery, Murray State University, Murray, KY, Curated by Rebecca DiGiovanna
2017 *Between I and Thou*, Hudson Valley Center for Contemporary Art, Peekskill, NY
Undercurrents: The River as Metaphor / Hudson Valley Artists, Samuel Dorsky Museum of Art, SUNY New Paltz, NY, Guest curated by Livia Straus
2016 *Visible Histories: Celebrating the 80th Anniversary of American Abstract Artists*, Morris-Warren Gallery, New York, NY, Curated by Maxim Weintraub
The Onward of Art: American Abstract Artists 80th Anniversary Exhibition, 1285 Avenue of the Americas Art Gallery, New York, NY, Curated by Karen Wilkin
Smaller Footprints, Museum of Art and History, Lancaster, California, Curated by

Linda Weintraub
Chromatic Space, Shirley Fiterman Art Center, CUNY, New York, NY, Curated by Jonathan Lippincott

2015 *Endless, Entire: American Abstract Artists*, Five Myles, Brooklyn, NY, Curated by Rachel Nackman
Empire of Dirt, Paul Robeson Galleries, Rutgers, The State University of New Jersey, New Brunswick, NJ, Curated by Anonda Bell
2014 *To Leo, A Tribute from the American Abstract Artists*, Sideshow Gallery, Brooklyn, NY
Feral Objects, CREON, New York, NY, Co-curated by Lucio Pozzi and Peggy Cyphers
Sensory Impact, American Abstract Artists, Morgan Stanley Global Headquarters, Purchase, NY, Curated by Sarah Campbell
2013 *Line and Form*, Marc Straus, New York, NY
Sofia International Paper Art Biennial 2013, Sofia, Bulgaria, Curated by Daniela Todorova
One of a Kind III, Owens Art Gallery at Mount Allison University, Sackville, New Brunswick, Canada, Co-curated by Gemey Kelly and Heide Hatry
One of a Kind IV, AC Institute, New York, NY, Co-curated by Holly Crawford and Heide Hatry
American Abstract Artists: A Selection, Art Gallery, Kent State University, Kent, Ohio
2012 *One of a Kind II – Unbound* An Exhibition in Three Chapters, Dalhousie Art Gallery, Halifax, Nova Scotia, Canada, Co-curated by Heide Hatry and Peter Dykhuis
Dear Mother Nature: Hudson Valley Artists 2012, Samuel Dorsky Museum of Art, SUNY New Paltz, NY, Guest curated by Linda Weintraub
2011 *Abstraction to the Power of Infinity, American Abstract Artists*, The Icebox, Crane Arts, Philadelphia, PA, Curated by Janet Kurnatowski
Hudson River Contemporary: Works on Paper, Boscobel Exhibition Gallery, Garrison, NY, Co-curated by James McElhinney and Katherine E. Manthorne
Breathing, Sylvia Wald & Po Kim Art Gallery, New York, NY, Curated by Soojung Hyun
One of a Kind I – An Exhibition of Unique Artist's Books, Pierre Menard Gallery, Boston, MA, Curated by Heide Hatry
American Abstract Artists 75th Anniversary, OK Harris Works of Art, New York, NY
2011 *DMZ Art Festival: Drawing Flags*, Outdoor Exhibition Gallery, DMZ, Korea
Sticks and Stones, Lehman College Art Gallery, Bronx, NY, Curated by Susan Hoeltzel
Sofia International Paper Art Biennial 2011, Sofia, Bulgaria, Curated by Thalia Vrachopoulos
2010 *Marks that Matter, Contemporary Drawing in the Hudson Valley*, SUNY Ulster, State University of New York, Stone Ridge, NY
What Matters Most?, Exit Underground Space, New York, NY
2009 *2012+*, The Drop: Urban Art Infill, New York, NY
2008 *Selection of Works from the Haim Chanin Collection*, Haim Chanin Fine Arts, New York, NY
2007 *Minimal Interference*, in collaboration with Lucio Pozzi, BCB Art Gallery, Hudson, NY
Kingston Biennial 2007, Kingston, NY, Curated by Beth E. Wilson
Continuum: American Abstract Artists, St. Peters College, Jersey City, NJ

- 2006 *Winter Salon*, Lesley Heller Gallery, New York, NY
- 2005 *Optical Simulations, American Abstract Artists*, Yellow Bird Gallery, Newburgh, NY, Curated by Jill Conner
- 2004 *Art on Paper 2004*, Weatherspoon Art Museum, The University of North Carolina at Greensboro, Greensboro, NC, Curated by Ron Platt
Voces y Visiones: Highlights from El Museo del Barrio's Permanent Collection, El Museo del Barrio, New York, NY, Curated by Deborah Cullen
- 2003 *Imaging the River*, Hudson River Museum, Yonkers, NY, Curated by Amy Lipton
Sticks and Stones, Collaborative Concepts, Beacon, NY, Curated by Grace Knowlton
100 x 100, Collaborative Concepts, Beacon, NY
- 2002 *Miami Currents*, Miami Art Museum, Miami, FL
Blobs, Wiggles, and Dots, Webs and Crustillations, The Workspace, New York, NY, Curated by Lucio Pozzi
Abstract Dilemmas: The American Abstract Artists, Martin Art Gallery at Muhlenberg College, Allentown, PA
EXO: Contemporary Approaches to Nature, Kleinert/James Arts Center, Woodstock, NY
- 2001 *New Acquisitions*, Miami Art Museum, Miami, FL
- 2000 *Drawing*, Trans Hudson Gallery, New York, NY
Drawings and Photographs to Benefit the Foundation for Contemporary Performance Arts, Matthew Marks Gallery, New York, NY
Toward the New: American Abstract Artists, Hillwood Art Museum, Long Island University, Greenvale, NY
- 1997 *Re-Aligning Vision: Alternative Currents in South American Drawing*, El Museo del Barrio, New York, NY, Organized and sponsored by The Archer M. Huntington Art Gallery, University of Texas, Austin, Co-curated by Mari Carmen Ramirez and Edith A. Gibson
New York Visions: The William Zimmer Gift to the Reading Public Museum, Reading, PA
- 1996 *Pioneers of Abstract Art: American Abstract Artists 1936-1996*, Sidney Mishkin Gallery, Baruch College, New York, NY
American Abstract Artist 60th Anniversary Exhibition, James Howe Fine Arts Gallery, Kean College, Union, NJ
In this Time and Place, SUNY at New Paltz, New Paltz, NY
- 1995 *Presence/Absence*, Trans Hudson Gallery, Jersey City, NJ
Works on and of Paper, Marist College Art Gallery, Marist College, Poughkeepsie, NY, Curated by Donise English
Location: A Survey of Hudson Valley Artists, Kendall Art and Design, Hudson, NY
- 1994 *The Persistence of Abstraction: American Abstract Artists*, Noyes Museum, Oceanville, NJ
- 1993 *Drawings, 30th Anniversary Exhibition to Benefit the Foundation for Contemporary Performance Arts*, Leo Castelli, New York, NY
Drawings, State of the Art, Trans Hudson Gallery, Jersey City, NJ
Hopes and Dreams, Tweed Gallery, New York, NY, Curated by Bob Yucikas

- 1992 *Abstraction and Reality*, Montgomery Center for the Arts, Skillman, NJ, Curated by Joseph Szoecs
- 1991 *Drawing Invitational*, Stark Gallery, New York, NY
- 1990 *Fourteen Annual Small Works*, Washington Square East Galleries, New York, NY
- 1989 *Ideas and Images from Argentina*, The Bronx Museum of the Arts, Bronx, NY, Curated by Jorge Glusberg and Philip Verre
Pervasive Symbiosis: Ten Argentine-New York Artists, La Agencia, New York, NY, Curated by Carla Stellweg
American Abstract Artists, 55 Mercer Artists, New York, NY
- 1987 *Connections Project/Conexus*, Museum of Contemporary Hispanic Art, New York, NY
Latin American Visions I, Greater Lafayette Museum of Art, Lafayette, IN
From the Other Side, Terne Gallery, New York, NY
American Abstract Artists 50th Anniversary Print Portfolio, The James Howe Gallery, Kean College, Union, NJ
Exposició Internacional de MAIL ART, Paisatge, Sala Oberta, Museu Comarcal de la Garrotxa, Olot, Catalunya, Spain
A Living Tradition: Selections from the American Abstract Artists, The Bronx Museum of the Arts, Bronx, NY, Curated by Philip Verre
- 1986 *25th Anniversary Commemorative Art Exhibition*, The City University of New York, Graduate Center Mall, New York, NY, Curated by Ray Ring
Drawings by Sculptors, Nohra Haime Gallery, New York, NY
American Abstract Artists 50th Anniversary, The Bronx Museum of the Arts, Bronx, NY
- 1985 *Synaesthetics - Writers/Visual Artists - a Collaborative*, Institute for Art and Urban Resources at P.S.1, Long Island City, NY, Curated by Felice Neals
Sculpture on the Square, Robert Moses Plaza, Fordham University at Lincoln Center, New York, NY, Organized and sponsored by AREA
Four Abstract Artists, Arbitrage Gallery, New York, NY
Gallery Artists, Arbitrage Gallery, New York, NY
- 1984 *The New Glass Seen: An Exhibition of Contemporary Sculpture*, Anderson Center Gallery, Hartwick College, Oneonta, NY, Curated by Douglas Heller
Glass America 1984, Heller Gallery, New York, NY
- 1983 *Petit Format de Papier*, Musée de Riezes et des Sarts, Couvin, Belgium
Transparent Structures, Thorpe Intermedia Gallery, Sparkill, NY
Latin American Women Artists Series 1982-83, Central Hall Artists, New York, NY
Hispanic Achievement in the Arts, The Equitable Gallery, New York, NY
Exhibition for International Week of the Desaparecidos, Arch Gallery, NY
- 1982 *NEW WORKS*, 236 W 27th St, Loft 10, New York, NY
Diciembre en Iriarte, Galeria Iriarte, Bogotá, Colombia
- 1981 *Dibujantes Latinoamericanos en Nueva York*, Museo de Arte Moderno de Cartagena, Cartagena, Colombia, Curated by Nohra Haime
INTERART'81: The 7th Biennial for the International Play Group, The Equitable Gallery,

- New York, NY
- 1980 *Exposició de Tramesa Postal*, ESPAI del Centre de Documentació d'Art Actual, Barcelona, Spain
Drawings, Exhibition to Benefit the Foundation for Contemporary Performance Arts, Leo Castelli, New York, NY
American Women Artists 1980, Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil
- 1979 *The Language of Abstraction: American Abstract Artists*, Betty Parsons Gallery, New York, NY
- 1978 *Drawing Today – Aspects of Change*, Heckscher Museum of Art, Huntington, NY, Curated by Ruth Solomon
 ISBN: 0:000. 0 LCN: 78:0000, Franklin Furnace, New York, NY, Organized and curated by Ingrid Sischy
Collection, Eva Ingersoll Gatlin, Parrish Art Museum, Southampton, NY
Women in American Architecture: A Historic and Contemporary Perspective, The Brooklyn Museum, Brooklyn, NY, Organized by The Architectural League of New York, Curated by Susana Torre
Drawings by Sculptors, Profile Gallery, New York, NY
23rd Long Island Art Exhibition, Heckscher Museum of Art, Huntington, NY
- 1977 *American Abstract Artists*, Patterson College, Patterson, NJ
- 1976 *Looking Inside: Latin American Presence in New York*, The New York Botanical Garden Museum, Bronx, NY, Curated by Juan Cobarrubias
American Abstract Artists Exhibition, in honor of Josef Albers, George L.K. Morris, I. Rice Pereira, and Charles Shaw, Westbeth, New York, NY
- 1973 *Artists Benefit Sale for Encounter*, Warren Benedek Gallery, New York, NY
- 1971 *New Directions*, Heckscher Museum of Art, Huntington, NY, Curated by Ruth Solomon
- 1970 *4 Argentine Artists Living in New York*, Caravan House Gallery, New York, NY
- 1966 *Máximo 40 por 50*, Galería Bonino, Buenos Aires, Argentina
- 1965 *Primer Salón de Artistas Jóvenes de América Latina*, Museo de Arte Moderno, Buenos Aires, Argentina
- 1963 *Premio de Honor Ver y Estimar*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Salón Parques Nacionales, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Adquisiciones 1963, Museo de Arte Moderno, Buenos Aires, Argentina
- 1962 *Premio de Honor Ver y Estimar*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Exposición de Arte Pictórico, Círculo de Aeronáutica, Buenos Aires, Argentina
- 1961 *IV Salón de Artes Visuales Contemporáneas*, IKA, Córdoba, Argentina
- 1960 *Artists of Fame and Promise*, Leicester Galleries, London, England
- 1958 *Summer Exhibition*, Redfern Gallery, London, England
Artists of Fame and Promise, Leicester Galleries, London, England
- 1954 *Salón Nacional*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- 1953 *Salón Nacional*, Museo Nacional de Bellas Artes, Buenos Aires, Argentina

AWARDS/GRANTS/FELLOWSHIPS

- 2011-12 Lee Krasner Award for Lifetime Achievement, The Pollock-Krasner Foundation, New York, NY
- 2006 The Pollock-Krasner Foundation Grant, New York, NY
- 2001 The Pollock-Krasner Foundation Grant, New York, NY
- 1995 New York State Council on the Arts, Individual Artist Grant for Works on Paper, New York, NY
- 1992 National Endowment for the Arts U.S./France Fellowship, Washington, D.C.
- 1991 National Endowment for the Arts Visual Arts Fellowship, Washington, D.C.
- 1986 Artists Space Grant, New York, NY
- 1980 Artists Space Grant, New York, NY
- 1978 CAPS Fellowship Grant, Creative Artists Public Service Program, New York, NY
- 1964 Beca del Fondo Nacional de Las Artes, Buenos Aires, Argentina

BIBLIOGRAHY

EXHIBITION CATALOGUES AND BROCHURES

- 2023 *On Balance*. Art Cake. Brooklyn, NY. pp. 73.
- 2021 *Raquel Rabinovich (monograph)*. Hutchinson Modern & Contemporary. New York, NY.
- 2018 Lombino, Mary-Kay. *The Darkest Dark One Can Imagine. The Reading Room*, Thompson Memorial Library, Vassar College. Poughkeepsie, NY.
Blurring Boundaries: The Women of American Abstract Artists, 1936 – Present. Ewin Gallery of Art and Architecture, University of Tennessee. Knoxville, TN. pp. 64-65.
 Sherman, Arden. *Queenie: Selected Artworks by Female Artists from El Museo del Barrio's Collection*. New York, NY. pp. 48-49.
- 2017 Bacon, Alex. *Raquel Rabinovich: Excerpts*. Pratt Library. Brooklyn, NY.
- 2016 *The Onward of Art*, American Abstract Artists 80th Anniversary Exhibition. Essay by Karen Wilkin. Published by American Abstract Artists. New York, NY. pp. 76.
- 2015 Bell, Anonda. *Empire of Dirt*. Paul Robeson Galleries, Rutgers, The State University of New Jersey. New Brunswick, NJ. pp. 76-77.
- 2014 Bacon, Alex. *Raquel Rabinovich's Paradoxes*. Gateless Gate, Y Gallery. New York, NY.
- 2013 Weintraub, Linda. *Chronicles of Time, Emergences*.
- 2011 *ONE OF A KIND: Unique Artist's Books*. Catalogue edited by Heide Hatry and Pierre Menard Gallery. Cambridge, MA. pp. 116-117.
Hudson River Contemporary: Works on Paper. Edited by James L. McElhinney and Katherine E. Manthorne. Boscobel Exhibition Gallery. Garrison, NY.
- 2009 *Intersecciones: Memoria, Realidad y Nuevos Tiempos*. X Bienal Internacional de Cuenca. Cuenca, Ecuador. pp. 477-479.
- 2007 Wilson, Beth. *Kingston Sculpture Biennial 2007*. Kingston, NY. pp. 13, 41-42.

- 2004 Aguilar, Margarita. *Modern and Contemporary Art, Highlights from El Museo del Barrio's Permanent Collection*. New York, NY. pp. 30-31.
Platt, Ron. *Art on Paper*. Weatherspoon Art Museum. The University of North Carolina at Greensboro. Greensboro, NC.
- 2003 Lipton, Amy, and Jean-Paul Maitinsky. *Reconsidering the River, Imaging the River*. Hudson River Museum. Yonkers, NY. pp. 3.
- 2002 Weintraub, Linda. *Chronicles of Time, Emergences*. New York, NY.
- 2000 Phillips, Patricia C. *Exhumed Light, Light Unworn*. Trans Hudson Gallery. New York, NY.
- 1998 Levi Strauss, David. *In Praise of Darkness, Enfolded Darkness*. Trans Hudson Gallery. New York, NY.
- 1997 Ramírez, Mari C. and Edith A. Gibson. *Re-Aligning Vision: Alternative Currents in South American Drawing*. The Archer M. Huntington Art Gallery, The University of Texas at Austin. Austin, TX. pp. 188-89.
- 1996 Herzberg, Julia P. *Raquel Rabinovich Drawings: 1978-1995*. INTAR Gallery. New York, NY.
Kraskin, Sandra. *Pioneers of Abstract Art: American Abstract Artists, 1936-1996*. Sidney Mishkin Gallery, Baruch College. New York, NY. pp. 40.
Viera, Ricardo. *Raquel Rabinovich: Drawings, Interview / Conversation with the Artist and Curator*. Lehigh University Art Galleries, Lehigh University. Bethlehem, PA.
- 1990 Bercht, Fatima. *Beyond the Surface: Recent Work by Raquel Rabinovich*. Americas Society. New York, NY. pp. 8-10.
Zimmer, William. *Raquel Rabinovich: Obras sobre papel*. Galeria Jaime Conci. Córdoba, Argentina.
- 1989 Verre, Philip. *Ideas and Images from Argentina*. The Bronx Museum of the Arts. Bronx, NY. pp. 29.
- 1987 Larsen, Susan. *American Abstract Artists 50th Anniversary Print Portfolio*. The James Howe Gallery, Kean College. Union, NJ. pp. 47.
- 1986 Schwabsky, Barry. *The Plural City of Raquel Rabinovich, Invisible Cities*. The Bronx Museum of the Arts. Bronx, NY.
- 1984 Heller, Douglas. *An Exhibition of Contemporary Sculpture*. Anderson Center Gallery, Hartwick College. Oneonta, NY. pp. 7-8.
- 1983 Denes, Agnes. *Raquel Rabinovich. New Spaces*, Center for Inter-American Relations. New York, NY.
- 1981 Zimmer, William. *Raquel Rabinovich: Esculturas y Dibujos*. Galería Garcés Velásquez, Bogotá, Colombia.
Haime, Nohra. *Dibujantes latinoamericanos en NY*. Nohra Haime Gallery. New York, NY. pp. 12.
- 1980 Pfeiffer, Wolfgang. *USA American Women Artists*. Museu de Arte Contemporânea da Universidade de São Paulo. São Paulo, Brazil. pp. 75-76.
- 1979 Larsen, Susan. *The Language of Abstraction: American Abstract Artists*. Betty Parsons Gallery. New York, NY.
- 1978 Solomon, Ruth. *Drawing Today – Aspects of Change*. Heckscher Museum of Art.

Huntington, NY. pp. 16.

- 1976 Cobarrubias, Juan. *Looking Inside: Latin American Presence in New York*. The New York Botanical Garden Museum. Bronx, NY. pp. 36.

ARTICLES AND REVIEWS

- 2021 Goodman, Jonathan. "Raquel Rabinovich: Portals." *The Brooklyn Rail*.
- 2015 Agosin, Marjorie. "Rivers of Letters, Rivers of Mud: Reflections on Raquel Rabinovich." *World Literature Today* (November).
Fuentes, Elvis. "Raquel Rabinovich." *ArtNexus* (March-May).
- 2013 "Sculptures' Stones are Witness to History." *Poughkeepsie Journal* (September).
McCoy, Ann. "The Artful Recluse: Painting, Poetry, and Politics in the 17th-Century China." *The Brooklyn Rail* (May).
- 2011 Herzberg, Julia P. "Raquel Rabinovich: Stone Sculptures." *ARTE!Brasileiros*, Brazil (March).
- 2010 Morgan, Robert C. "Raquel Rabinovich: Fluid Equilibrium." *Sculpture* (magazine) (December).
- 2009 Valenzuela, Luisa. "Palabras de agua." *Perfil*, Buenos Aires (June).
- 2007 Wilson, Beth E. "Art and Allusion." *Chronogram* (June).
- 2005 Wilson, Beth E. "Abstract Thought." *Chronogram* (June).
- 2003 Zimmer, William. "Out of the Water, Inspiration." *New York Times* (December).
- 1999 Krauss, Nicole. "Raquel Rabinovich at Trans Hudson." *Art in America* (July).
- 1997 Cotter, Holland. "Reflections of a Splintered Era." *New York Times* (May 1).
- 1994 Zimmer, William. "Art: Geometric Abstraction's Varied Moods." *New York Times* (August).
- 1990 Zimmer, William. "Beyond the Surface." *Arts Magazine* (October).
Kimmelman, Michael. "Review/Art, Latin-Born Painters, Abstract but Diverse." *New York Times* (April).
- 1989 Zimmer, William. "2 Voyages on Gallery Walls." *New York Times* (November).
- 1987 Perazzo, Nelly. "Artistas argentinos en Nueva York." *Cultura de la Argentina contemporánea*, Buenos Aires, Argentina (May/June).
- 1986 Glueck, Grace. "Critics' Choices." *New York Times* (October).
Zimmer, William. "American Abstract Artists Looks Back at 50-Year History." *New York Times* (March).
- 1985 Vega, Lorenzo. "Synaesthetics at P.S.1 – A Report from New York." *Connexions* (May).
- 1983 Wallach, Amei. "Contemplating What Is Beyond What We See." *Newsday* (March).
Collins, George R. "Raquel Rabinovich." *Arts Magazine* (February).
Zimmer, William. "A Looking Glass on the Way We Might Live." *New York Times* (March).
Stringer, John. "Artistas argentinos en el exterior, Raquel Rabinovich: De lo mítico a lo actual." *Arte Informa*, Buenos Aires, Argentina.
- 1980 Wallach, Amei. "Everyone Wants to Get into P.S.1." *Newsday* (January).
- 1979 Glueck, Grace. "There's New Sculpture under the Sun All Over Town." *New York Times*.
Paris, Jeanne. "Art Review." *Newsday* (December).

- 1978 Blair, Eileen. "Sculptors Switch Media at Profile Gallery." *The Villager* (November).
- 1975 "Glass Sculpture in New York's SoHo." *Architectural Record* (February).
 Gruen, John. "Raquel Rabinovich." *The Soho Weekly News* (February).
 "Argentinian Artist Shows Glass Sculpture." *Progressive Architecture* (March).
- 1974 Glasberg, Oscar S. "Flat Glass as an Art Form." *Glass Digest* (September 15).
 Paris, Jeanne. "Refines Her Art: Raquel Rabinovich Exhibit at Heckscher."
Long Island Press.
 Wallach, Amei. "The Arts: Unusual Sculpture." *Newsday* (November).
- 1973 Wallach, Amei. "Her Fragile Art Arises from Wisps of Dreams." *Newsday* (June).
- 1972 Preston, Malcom. "Art: Different Abstractions." *Newsday* (February).
- 1970 Barnitz, Jacqueline. "Raquel Rabinovich at Benson, Bridgehampton." *Arts Magazine*.
- 1963 Parpagnoli, Hugo. *La Prensa*, Buenos Aires, Argentina.
 Hernández de Rosselot, Amaya. *La Razón*, Buenos Aires, Argentina (November).
- 1962 Rodríguez, Ernesto. "Exposiciones en Buenos Aires." *La Razón*, Buenos Aires, Argentina (June).
 Hernández de Rosselot, Amaya. "Jóvenes Valores en el Premio 'Ver y Estimar.'" *La Razón*, Buenos Aires, Argentina (May).
 Parpagnoli, Hugo. "Artes Plásticas: Raquel Rabinovich." *La Prensa*, Buenos Aires, Argentina.
- 1961 "Valores del interior en un salón de arte." *La Nación*, Buenos Aires, Argentina (August).
- 1960 Berlingske Aftenavis, Copenhagen, Denmark (May).
 "Paastaar argentinsk malerinde, som for tiden udstiller hos Brøste paa Christianshavn."
Berlingske Tidende, Copenhagen, Denmark (April).
 "Pictures on Exhibition." *The Burlington Magazine*, London, England (March).
 Clutton-Brock, Alan. "Round the London Art Galleries." *The Listener*, London, England.
 "New Preoccupation with Forms." *The Times*, London, England (February).
 Wallis, Nevile. "At the Galleries." *The Observer*, London, England (February).
- 1958 "Artists of Fame and Promise." *The Times*, London, England (July).
 Evening Dispatch, Edinburgh, Scotland (August).
- 1955 Láinez Mujica, Manuel. "Raquel Rabinovich." *La Nación*, Buenos Aires, Argentina (October).

BOOKS

- 2022 Iglesias Lukin, Aimé. *THIS MUST BE THE PLACE: An Oral History of Latin American Artists in New York 1965-1975*. pp. 32.
 Quasha, George. *Waking from Myself: for Raquel Rabinovich*. pp. 155-188.
 Fajardo-Hill, Cecilia. *Remains-Tomorrow: Themes in Contemporary Latin American Abstraction*.
 Messina, Gaby. *Maestros. El bosque y el árbol/Maestros. The Forest and the Trees*.
 Buenos Aires. pp. 76-77.

- 2013 Perazzo, Nelly. *Historia general del arte en la Argentina, Tomo XI (Escultura argentina 1965- 2000)*. pp. 263-264.
- 2010 Levi Strauss, David. *In Praise of Darkness, From Head to Hand: Art and the Manual*.
 Oxford University Press. pp. 66-69.
- 2008 Herzberg, Julia P. *Raquel Rabinovich, Antología del lecho de los ríos/Anthology of the Riverbeds*. Buenos Aires: Editorial Fundación Alon para las Artes (Principal essayist and editor: Julia P. Herzberg; other essayists: Jenny Fox, Patricia C. Phillips and Ana María Battistozzi).
- 2007 Philbin, Ann. *560 Broadway: A New York Drawing Collection at Work, 1991-2006*. Fifth Floor Foundation and Yale University Press. pp. 137.
- 2007 Weintraub, Linda, and Skip Schuckmann. *EnvironMentalities: Twenty-two Approaches to Eco-Art, Avant-Guardians: Textlets in Art and Ecology*. Artnow Publications. pp. 141- 144.
- 2002 Aldana, Erin. *St. James Guide to Hispanic Artists*. St. James Press. pp. 485-488.
- 1996 Weintraub, Linda, and George Quasha. *Raquel Rabinovich, The Dark Is the Source of Light*. Contemporary Artists Collection.
- 1991 Bellamy, Peter. *The Artist Project: Portraits of the Real World / New York Artists 1981-1990*. IN Publishing. pp. 184.
- 1982 Rubiano Caballero, Germán. *La Escultura en América Latina (Siglo XX)*. Ediciones de la Universidad Nacional de Colombia, Bogotá, Colombia.
- 1974 Bayón, Damián C. *Aventura Plástica de Hispanoamérica*. Breviarios del Fondo de Cultura Económica, no. 233. Mexico. pp. 161.

VIDEOGRAPHY

- 2021 *In the Studio with Raquel Rabinovich*, video by Christian Nguyen, presented by the American Abstract Artists, <https://youtu.be/Q9wcbjg1bcY>
 Zoom conversation with Ann McCoy & Alex Bacon, *The Brooklyn Rail*,
<https://www.youtube.com/watch?v=-WHjABHRVXs>
- 2016 *MAESTROS, POÉTICA VISUAL DEL TIEMPO*, video documentary by Gabriela Messina
- 2014 Video by Camilo Rojas that documents the sculpture and dance collaborations between Raquel Rabinovich and Julie Manna, Hudson River
- 2012 *Re-Emergences (2001-2012)*, video documentary
River Library, video documentary by Carlos Ordoñez, 10th Cuenca Biennial, Cuenca, Ecuador
- 2003 *Art Is: Speaking Portraits [in the Performative Indicative]*, video by George Quasha
- 2001 *The Time of the Gazing: A Glance at Raquel Rabinovich*, video documentary by Camilo Rojas, including interviews with the artist, John Isaacs, Charles Stein, and Linda Weintraub

COVER IMAGE

Raquel Rabinovich
Chhodrtens 15 (diptych)
1989-1990
Oil, wax and pencil on linen
40 x 32 in

Page 2
Raquel Rabinovich
Chhodrtens 8
1989-1990
Oil, wax and pencil on linen
58 x 48 in

© Hutchinson Modern & Contemporary, 2024

Artworks © Raquel Rabinovich
Texts © Hutchinson Modern & Contemporary

Photography Courtesy of Douglas Baz, Zorawar Zidhu and Camerarts Inc.

Special thanks to Raquel Rabinovich, Angelina Medina, Scout Hutchinson and Nicolás Castelli for their collaboration and assistance in realizing this project.

**HUTCHINSON MODERN
& CONTEMPORARY**

47 East 64th Street, Suite 1B
New York, NY 10065
(212) 988-8788
info@hutchinsonmodern.com
hutchinsonmodern.com

HM

& C