

RAQUEL RABINOVICH

**HUTCHINSON MODERN
& CONTEMPORARY**

CONTENTS

5

Raquel Rabinovich: Short Biography

6

Glass Environments, 1970s and 1980s

12

Paintings and Works on Paper, 1980s to mid-1990s

18

Paintings and Works on Paper, mid-1990s to 2000s

26

Pabhavikas (1995–2000)

30

Emergences (2001–2012)

34

River Library (2002–present)

42

Extended Biography

46

CV and Bibliography



RAQUEL RABINOVICH

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. She integrates themes of mythology, existence, nature, and transcendence in her monochromatic paintings and drawings, as well as in her sculptural practice that encompasses large-scale glass environments and site-specific stone installations along the shores of the Hudson River. Exploring a range of material choices and artistic processes, Rabinovich's work conveys "how that which is concealed emerges into view."¹

Raised in Córdoba and trained in Buenos Aires and Paris, Rabinovich moved to New York in 1967. As she became immersed in the local art scene, her earlier lyrical painting style gave way to more refined, near-geometric abstractions and she began to work increasingly in sculptural modes. While her work shares the aesthetics of contemporaneous trends like Minimalism, Light and Space, and Land Art, it is suffused with her interests in literature and poetry, spirituality, and a lifelong investigation into what Rabinovich calls the "dark source." For Rabinovich, the dark represents neither negativity nor absence but a rich realm of knowledge and wisdom. Each 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."²

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

Rabinovich's 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; Pérez Art Museum Miami; the Philadelphia Museum of Art; the San Francisco Museum of Modern Art; and the Whitney Museum of American Art.

Rabinovich 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. Rabinovich currently lives and works in Rhinebeck, New York.

GLASS ENVIRONMENTS, 1970s AND 1980s

Not long after Rabinovich relocated from Argentina to New York in 1967, she began work on a series of sculptures made from plates of tinted grey and bronze glass 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 sculptures that range from tabletop maquettes to large-scale environments. She sees these as spatial extensions of her paintings, allowing her to work with transparency and opacity in three dimensions and create spaces that are “simultaneously accessible and inaccessible, open and enclosed, tangible and intangible, private and public, visible and invisible”—a set of paradoxical conditions that are present throughout her various bodies of work.³ By revealing the mechanics of human vision and perception, these glass environments evoke the work of Light and Space artists like Larry Bell, Robert Irwin, and James Turrell who, like Rabinovich, work primarily with “the medium of [one’s] own awareness.”⁴ While these works evoke the paired-down visual language of Minimalism, for Rabinovich they are metaphors for metaphysical, symbolic, and mathematical worlds.

Rabinovich’s glass environments were exhibited at venues such as the Bronx Museum of the Arts, New York; the Jewish Museum Sculpture Court, New York; and the Institute for Art and Urban Resources at P.S.1, Long Island City, New York.

Raquel Rabinovich
Gasaki
1987
Grey and bronze tempered glass and wood
120 x 60 x 57 in.





Raquel Rabinovich
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, NY, from December 13, 1986 through February 5, 1987



Raquel Rabinovich
Point/Counterpoint
1985

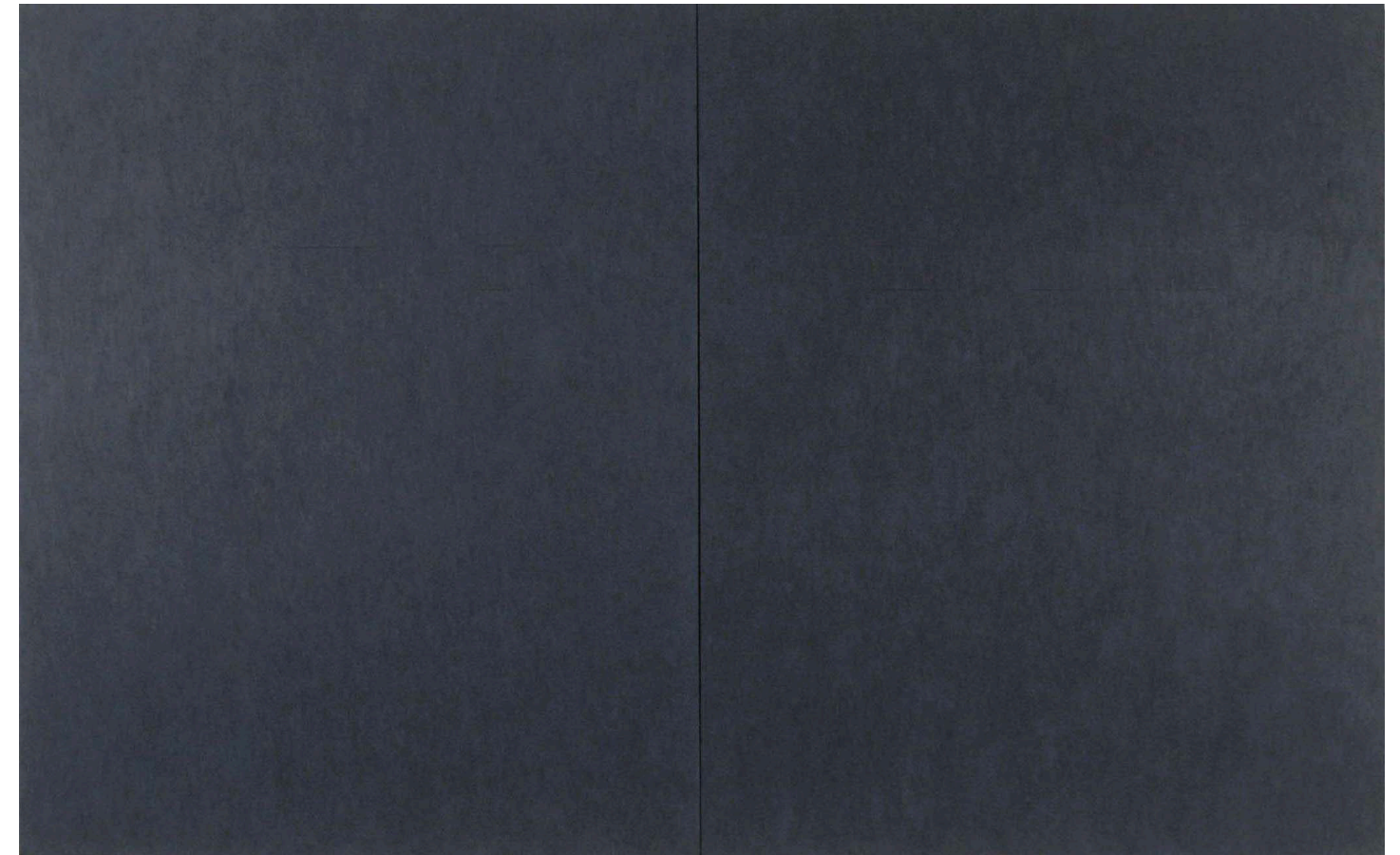
Bronze tinted tempered glass and silicone adhesive
102 x 210 x 120 in.

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

PAINTINGS AND WORKS ON PAPER, 1980s TO MID-1990s

When Rabinovich arrived in New York—settling first in Long Island and later moving to Manhattan in 1979—she was introduced to the work of Jasper Johns, Barnett Newman, and Ad Reinhardt. Over the years, her paintings and drawings became increasingly monochromatic; in these works, layers accumulate and meld into varied fields of grey, black, and white, creating a muted shimmering effect. Rabinovich was particularly inspired by the subtle gridded canvases of Agnes Martin, whose practice of simply “sitting and looking” as an essential part of her artistic process resonated deeply with Rabinovich.

While living in Manhattan, Rabinovich became interested in the spiritual practice of Vipassana, a form of Buddhist meditation. With its connotations of perception, contemplation, and insight, Vipassana is an apt extension of her artistic pursuit to create a “visual silence” in her work. Her subsequent travels in South and Southeast Asia, where she experienced the regions’ various cultures and sacred architecture, would go on to have a significant impact on her work, including series such as *Chhodrtens* (1989–90), *Garbhagrihas* (1991–93), and *Thrones for the Gods* (Suites A and B, 1992–95).



Raquel Rabinovich
Garbhagrihas 25 (diptych)
1991-93
Oil, pencil and wax on canvas
50 x 80 inches

Raquel Rabinovich
Invisible Cities 5
1984-1985
Graphite wash and rubber stamps on Arches paper
58 x 44.5 inches



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



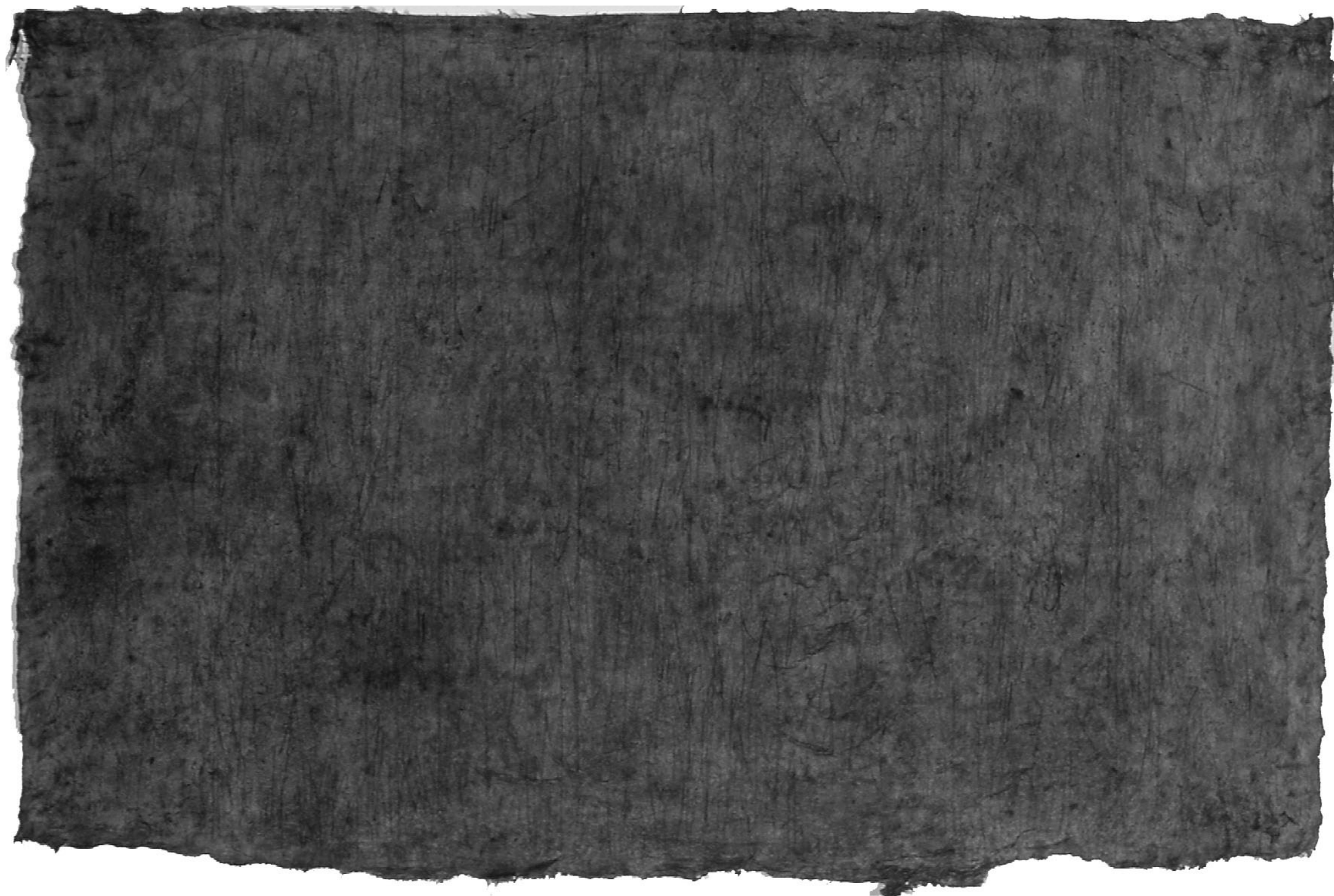
PAINTINGS AND WORKS ON PAPER, MID-1990s TO 2020s

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. Rabinovich explains that "beyond the language of the novel or the poem or the story, there is always an element that is beyond the words, in between the lines, which is not literal....I resonate with that world."⁵ Many of Rabinovich's series of paintings and works on paper can be seen as odes to the intangible, liminal space between language and silence. In *Gateless Gates* (1995–97), *Enfolded Darkness* (1998), and *Light Unworn* (1998–2000), for instance, the artist conceals words and phrases within monochromatic fields of color; in order to discern these embedded passages, viewers must linger with the work over a period of time, visually excavating them from beneath layers of oil paint and wax.

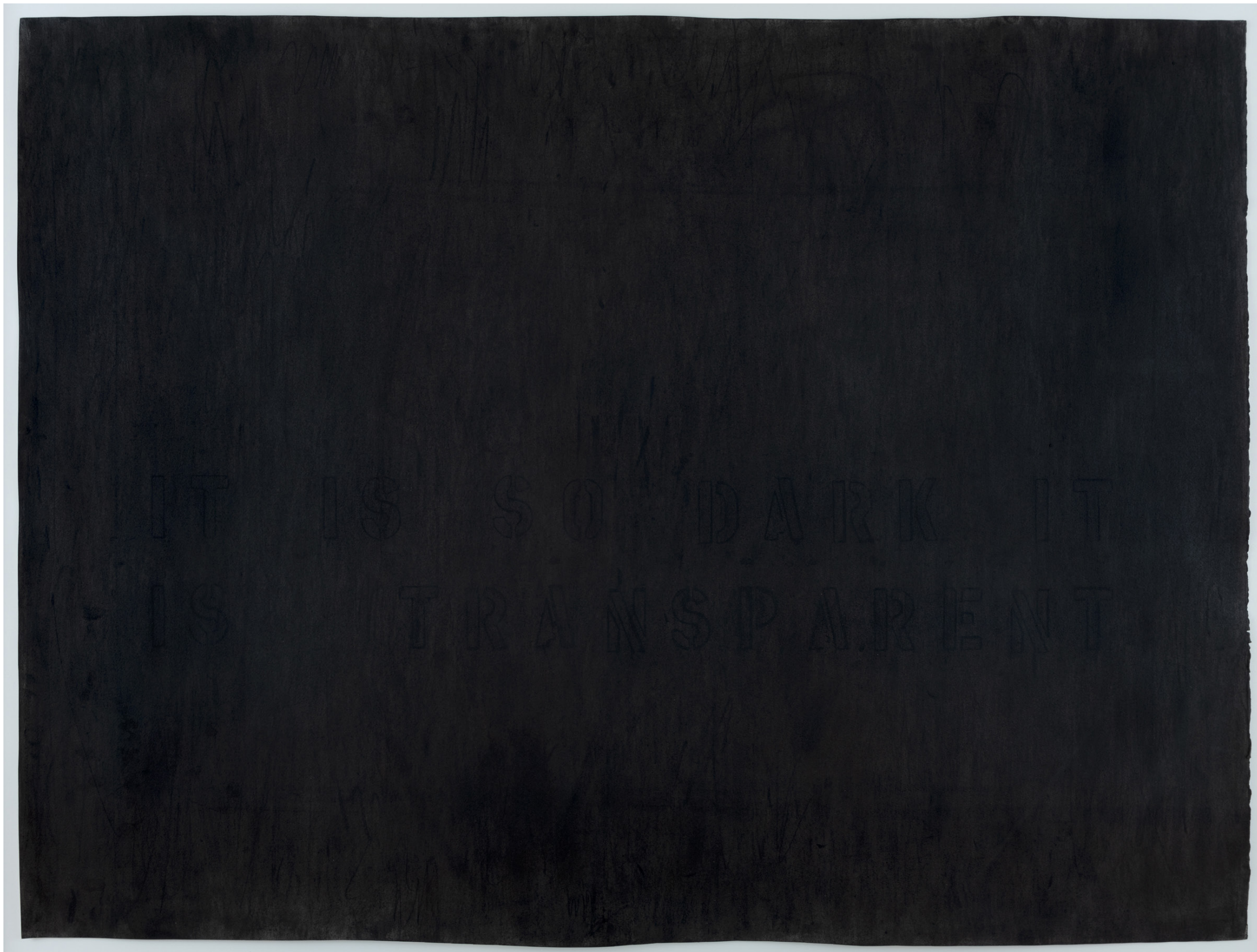
In Rabinovich's most recent series of works on paper and paintings, features the subtle gridded form of the magic square, a mathematical conundrum in which a set of numbers placed in each of the grid's rows and columns adds up to the same sum. According to Rabinovich, "magic squares are ancient symbols of mythical significance and esoteric spirituality. They imply the combination of numbers that were believed to be the source of the essentials of wisdom. In this series of drawings I don't inscribe the numbers, which are present in their absence."⁶

Raquel Rabinovich
Gateless Gates 3
1995-1997
Oil, wax and pencil on canvas
50 x 40 in.



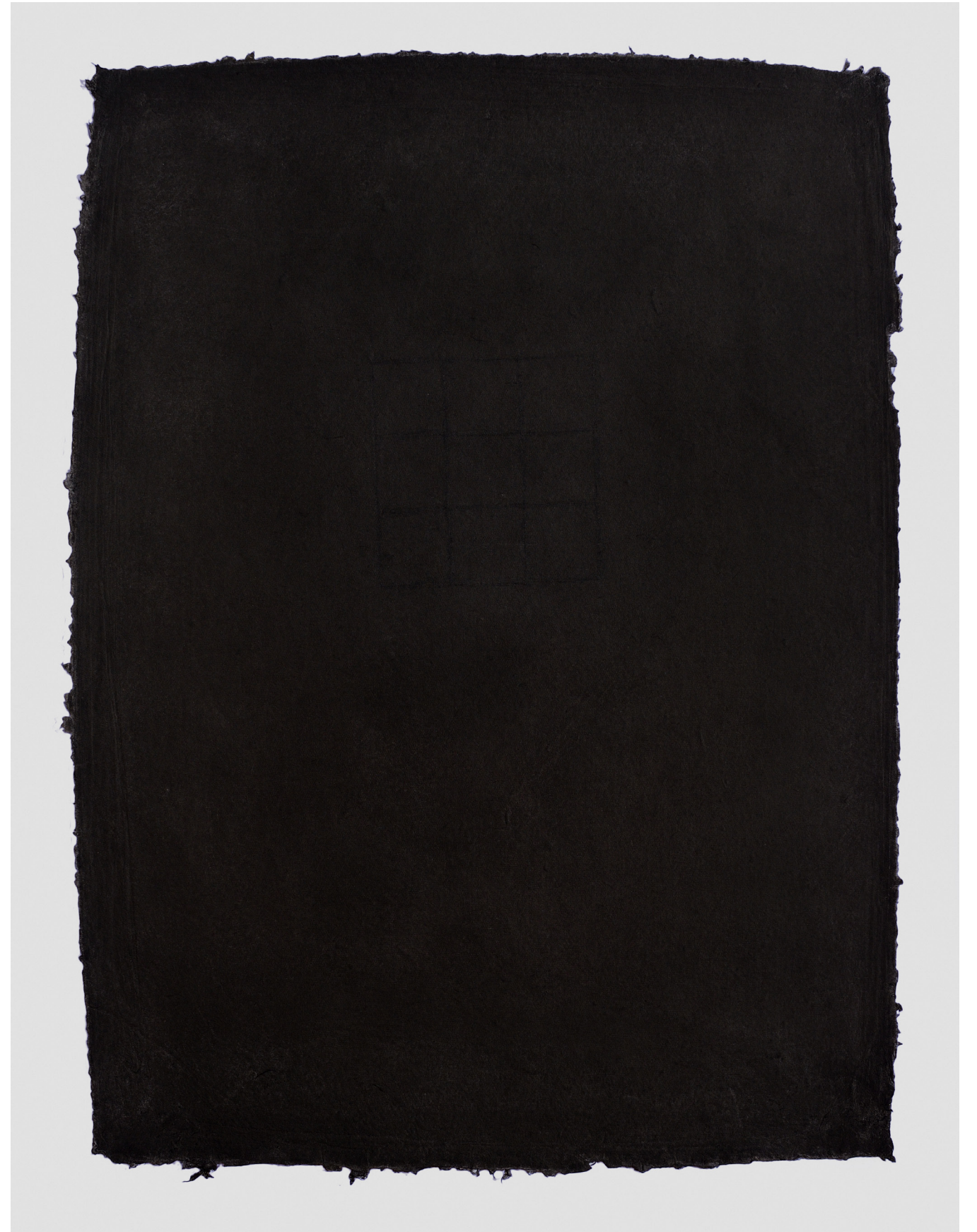


Raquel Rabinovich
Across the Perilous Line 1
2000
Graphite, charcoal wash and pastel on Nepalese paper
21 x 33 in.



Raquel Rabinovich
IT IS SO DARK IT IS TRANSPARENT (Enfolded Darkness series)
1998
Pastel, charcoal and manganese powder on Arches paper
30 x 40 in

Raquel Rabinovich
Magic Squares 7
2018
Danube River mud, pastel, and ink wash on Essindia paper
30 x 22 in.



PABHAVIKAS (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 would eventually return to working in site-specific, architectural modes.⁷ 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*, a Pali word meaning “emerging from,” these stone mounds reference the ancient temples that Rabinovich encountered in Nepal and India, as well as the metaphorical process of something concealed coming to the surface, revealing 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 piles that resemble the remnants of aging ruins.



Raquel Rabinovich
Pabhavikas 1
1995-96
River split stone
3 x 13 x 32 in.



Raquel Rabinovich
Pabhavikas 19
1999-00
Field stone
2 x 30 x 15 in.

EMERGENCES (2001–2012)

In 2001, Rabinovich transferred her practice of assembling stone sculptures from the woods to the shores of the Hudson River. Titled *Emergences*, these site-specific stone installations are daily concealed and revealed by the cyclical rising and falling of the river tides, enhancing their themes of impermanence and flux. While many *Emergences* still exist, others have succumbed to the fluctuations of currents and time, an effect Rabinovich embraces; in this way, her 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.



Raquel Rabinovich
Emergences, Riverfront Park, Beacon, NY
2003
Algonquin Fieldstone, S. Bay Quartzite stone, and on-site stone
Dimension variable
Hudson River, mid- tide



Raquel Rabinovich
Emergences, Lighthouse Park, Port Ewen, NY
2012
On-site stone
Dimension variable
Hudson River, low tide

RIVER LIBRARY (2002-PRESENT)

Rabinovich's interests in rivers and language merge in the series *River Library*. To create these works, she submerges handmade paper into mud from rivers as near as the Hudson and as far-flung as the Ganges and the Paraná. When dry, she sometimes arranges them into diptychs resembling open codices, or rolls them into scroll-like forms. She has made hundreds of these "drawings" to date, each with a color and quality unique to its source. For Rabinovich, rivers, like stones, are "repositories of history," containing information about a region's geology as well as the past and present civilizations that have congregated along their shores.⁸ As such, the *River Library* works function like visual documents that record both natural and cultural history, where mud becomes "the alphabet of a language yet to be deciphered."⁹



Raquel Rabinovich

River Library 388 and 389 with Footnotes

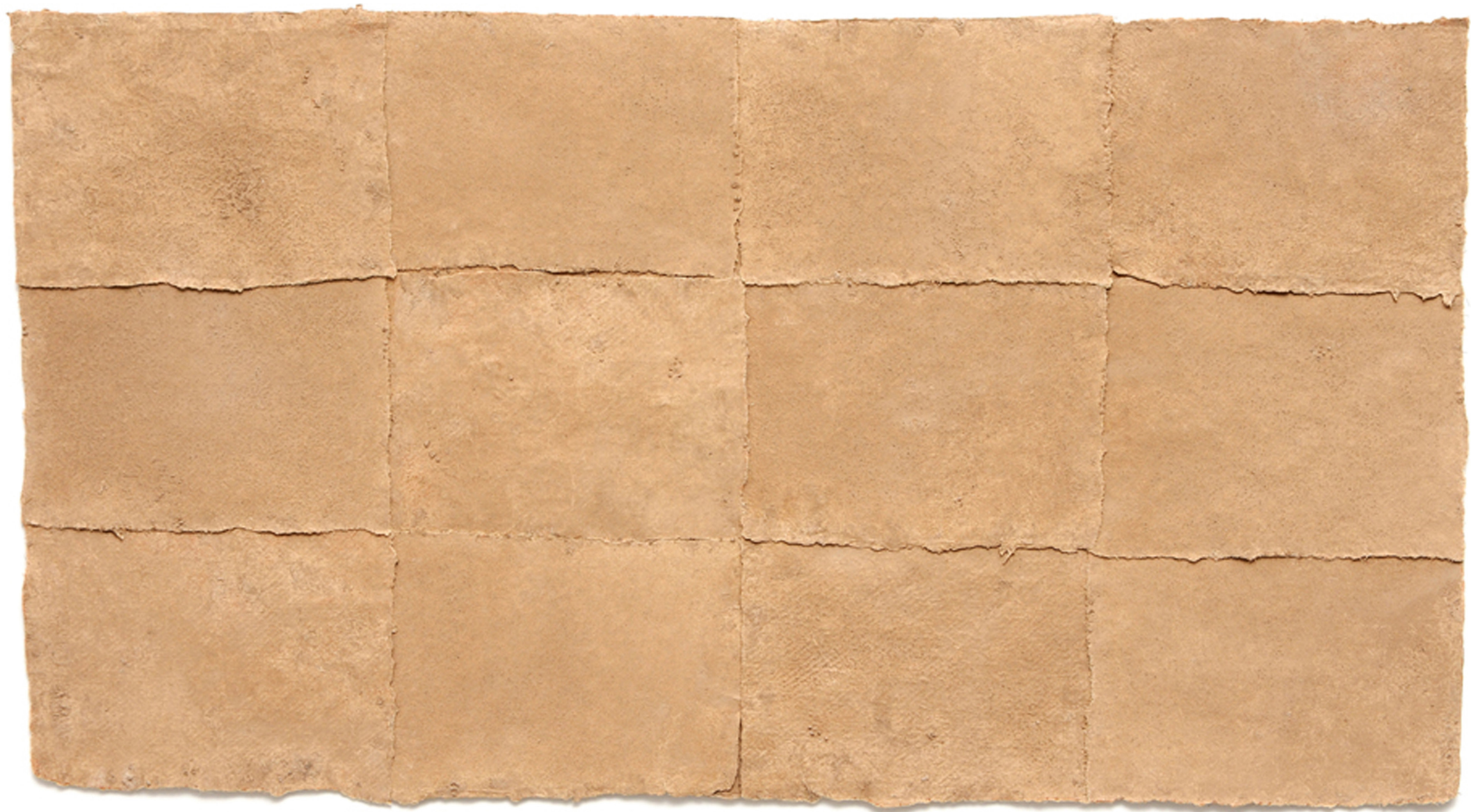
2011

Mississippi River (USA) mud and glue on Essindia paper

18.5 x 26.5 in.



Raquel Rabinovich
River Library 301
2006-2008
Panama River mud and glue on Essindia paper
16 x 23 in.



Raquel Rabinovich
River Library 325 with Notes
2008
Rio de la Plata mud and glue on Essindia paper
7.75 x 23 in.



Raquel Rabinovich
River Library 430 with Punctuation Marks
2016-17
Nile River mud and glue on Essindia paper
7.25 x 10 in.

EXTENDED BIOGRAPHY

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 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 portraits and 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 textural works, realized in a spectrum of earthy



Raquel Rabinovich, *Bestechetwinde 13*, 1959, oil and sand on linen, 25 x 39 in.



Raquel Rabinovich, *The Dark is Light Enough 12*, 1963, oil on linen, 39.5 x 39.5 in.

hues, marked the beginning of a lifelong investigation into what Rabinovich calls the “dark source.” For Rabinovich, the dark represents neither negativity nor absence but a rich realm of knowledge and wisdom. 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.”¹⁰

As the political climate in Argentina became increasingly unstable, Rabinovich moved with Reissig and their three children to New York in 1967. They settled in Huntington, Long Island, where Rabinovich 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 gestures 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 Manhattan, where her loft became a meeting place for fellow artists. 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 sculptures that range from tabletop maquettes to large-scale environments. She sees these sculptures as a spatial extension of her paintings, allowing her to work with varying states of transparency and opacity in three dimensions.

This impulse to ground the viewer in perceptual observation can be traced to her own spiritual practice of Vipassana, a form of Buddhist meditation. With its connotations of perception, contemplation, and insight, Vipassana is an apt extension of her artistic pursuit to create a “visual silence” in her work.¹¹



Raquel Rabinovich, *The Dark is Light Enough 11*, 1962-63, oil on linen, 39.5 x 39.5 in.



Raquel Rabinovich, *Dimension Five 25*, 1973-74, oil on linen, 32 x 54 in.

In the late 1980s, around the time that she began practicing Vipassana, Rabinovich reunited with Reissig and traveled throughout South and Southeast Asia; her experiences of the regions' various cultures and sacred architecture would go on to have a significant impact on her work, including series such as *Chhodrtens* (1989–90), *Garbhagrihas* (1991–93), and *Thrones for the Gods* (Suites A and B, 1992–95).

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 “emerging from,” these stone mounds reference ancient temples that seemed to Rabinovich to be born from the earth itself, as well as the metaphorical

process of something concealed coming to the surface, revealing 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 piles 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, enhancing their themes of impermanence and flux.

Rabinovich currently lives and works in Rhinebeck, where she maintains a 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) and *Thresholds: A Sequel* (2017–2018). Most recently, Rabinovich has completed a series of works on paper titled *Magic Squares* (2018–2020). Each work features the subtle gridded form of the magic square, a mathematical conundrum in which a set of numbers placed in each of the grid's rows and columns adds up to the same sum. According to Rabinovich, “magic squares are ancient symbols of mythical significance and esoteric spirituality. They imply the combination of numbers that were believed to be the source of the essentials of wisdom.”¹²

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

Notes:

- 1 Raquel Rabinovich, “Biography,” *Raquel Rabinovich*, web, accessed March 18, 2020, <https://www.raquelrabinovich.com/biography>.
- 2 Rabinovich, “Statement,” *Raquel Rabinovich*, web, accessed March 18, 2020, <https://www.raquelrabinovich.com/statement>.
- 3 Jonathan Goodman, “Interview Questions for Raquel Rabinovich,” *Fronterad*, May 2020, accessed March 20, 2020, <https://www.fronterad.com/interview-questions-for-raquel-rabinovich/>.
- 4 George Quasha, “A Short Meditation on the Meditative Art of R. R.,” in *Raquel Rabinovich: The Dark is the Source of the Light* (Barrytown, NY: Station Hill Arts, 1996), 38.
- 5 Rabinovich, in Ann McCoy, “Raquel Rabinovich with Ann McCoy,” *The Brooklyn Rail*, November 2014, accessed March 20, 2020, web, <https://brooklynrail.org/2014/11/art/raquel-rabinovich-with-ann-mccoy>.
- 6 Rabinovich, “Magic Squares, 2018,” *Raquel Rabinovich*, web, accessed April 18, 2020, <https://www.raquelrabinovich.com/work-on-paper/work-on-paper-2000-present/magic-squares-2018/statement>.
- 7 Rabinovich, “Biography.”
- 8 Rabinovich, “Oral history interview with Raquel Rabinovich,” Archives of American Art, Smithsonian Institution.
- 9 Rabinovich, “River Library,” *Raquel Rabinovich*, web, accessed March 18, 2020, <https://www.raquelrabinovich.com/work-on-paper/work-on-paper-2000-present/river-library-2002-present/statement>.
- 10 Rabinovich, “Statement,” *Raquel Rabinovich*, web, accessed March 18, 2020, <https://www.raquelrabinovich.com/statement>.
- 11 Rabinovich, quoted in Linda Weintraub, “Blind Windows, Crystal Walls,” in *Raquel Rabinovich: The Dark is the Source of the Light* (Barrytown, NY: Station Hill Arts, 1996), 18.
- 12 Rabinovich, “Magic Squares, 2018,” *Raquel Rabinovich*, web, accessed April 18, 2020, <https://www.raquelrabinovich.com/work-on-paper/work-on-paper-2000-present/magic-squares-2018/statement>.

CV

RAQUEL RABINOVICH

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

EDUCATION

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

SELECTED SOLO EXHIBITIONS

- 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. <http://www.ygallerynewyork.com/rabinovich2014.html>
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. Cuenca Biennial Video, 2009
2008 *Raquel Rabinovich: River Library*, Fundación Alon, 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*, 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 1981*, 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 Collaborations: 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. *Sculpture and Dance Collaboration*, 2014
2000 *Lincoln Center Out-of-Doors Festival*, Deep Listening Day 2000, New York, NY, in collaboration with Pauline Oliveros’ “The Lunar Opera”

SELECTED GROUP EXHIBITIONS

- 2021 *THIS MUST BE THE PLACE: LATIN AMERICAN ARTISTS IN NEW YORK, 1965-1975*, Americas Society, New York, NY
- 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. The exhibition travels to the Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN in November, 2020 and The Baker Museum, Naples, Florida, 2021
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
- 2017 *Between I and Thou*, Hudson Valley Center for Contemporary Art, Peekskill, NY
Undercurrents: The River as Metaphor / Hudson Valley Artists 2017, 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.
Inclusion in *Abstraction in Action*: <http://abstractioninaction.com/raquel-rabinovich/>
- 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, May 2014 – April 2015
- 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, School of 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 L. 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? Exhibition to benefit eco art space, Exit Underground Space, New York, NY.
2009 *2012+, special exhibition presented by 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 Work Space, 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, College Art Gallery, SUNY at New Paltz, New Paltz, NY.
- 1995 *Presence/Absence*, Trans Hudson Gallery, Jersey City, NJ.
Works on and of Paper, (two-person), 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*, The 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*, 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 1989, 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 1987, 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, 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 Celebration, 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 [Point/Counterpoint], 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 Sanctuary*, Anderson Center Gallery, Hartwick College, Oneonta, NY. Curated by Douglas Heller.
Glass America 1984, Heller Gallery, New York, NY.
Black and White: The Absence of Color, Hand in Hand Galleries, 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, New York, 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, 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, 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, Circulo 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, N.Y.
- 1964 Beca del Fondo Nacional de Las Artes, Buenos Aires, Argentina.

BIBLIOGRAHY

Exhibition Catalogues and Brochures

- 2020. Raquel Rabinovich: Hutchinson Modern & Contemporary (PDF catalogue) http://media.icompendium.com/raquelra_Hutchinson-Modern---Contemporary-Raquel-Rabinovich.pdf
- 2019 AAA 2019 MONOPRINTS
- 2018 Lombino, Mary-Kay. The Darkest Dark One Can Imagine. "The Reading Room," Thompson Memorial Library, Vassar College, Poughkeepsie, NY. Raquel Rabinovich: The Reading Room Blurring Boundaries: The Women of American Abstract Artits, 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 Raquel Rabinovich: Excerpts
- 2016 The Onward of Art, American Abstract Artists 80th Anniversary Exhibition; essay by Karen Wilkin; published by American Abstract Artists, New York, NY, NY; p.76
- 2015 Bell, Anonda. Empire of Dirt, Paul Robeson Galleries, Rutgers The State University of New Jersey, New Brunshwick, NJ, pp.76-77.
- 2014 Bacon, Alex. Raquel Rabinovich's Paradoxes, "Gateless Gates," Y Gallery, New York, NY Raquel Rabinovich's Paradoxes
Sofia Paper Art Biennial 2013, Amateras Foundation, Sofia, Bulgaria.
- 2013 Weintraub, Linda. Chronicles of Time, Emergences, New York Chronicles of Time, 2002 and 2013
- 2011 ONE OF A KIND: Unique Artist's Books, catalogue edited by Heide Hatry, Pierre Menard Gallery, Cambridge, Massachussets, pp.116-117.
Hudson River Contemporary: Works on Paper, edited by James L. McElhinney and Katherine E. Manthorne, Boscobel Exhibition Gallery, Garrison, NY.
Sofia Paper Art Biennial 2011, Amateras Foundation, Sofia, Bulgaria.
- 2009 Intersecciones: Memoria, Realidad y Nuevos Tiempos, X Bienal Internacional de Cuenca, Cuenca, Ecuador, pp.477-479.
- 2007 Wilson, Beth E. 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 2004, Weatherspoon Art Museum, The University of North Carolina at Greensboro, Greensboro, North Carolina.
- 2003 Lipton, Amy and Jean-Paul Maitinsky. Reconsidering the River, Imaging the River, Hudson River Museum, Yonkers, NY, p.3.
- 2002 Weintraub, Linda. Chronicles of Time, Emergences, New York.
- 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, Texas, pp.188-89.
- 1996 Herzberg, Julia P. Raquel Rabinovich Drawings: 1978-1995, INTAR Gallery, New York, NY.

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

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

© Hutchinson Modern & Contemporary, 2020

Artworks © Raquel Rabinovich

Texts © Hutchinson Modern & Contemporary

Photography © Douglas Baz
Photography © Zorawar Zidhu (p. 22-23)

Special thanks to Raquel Rabinovich, Scout Hutchinson (Text), Damasia Lacroze (Graphic Design, 1st edition), Andrea Zambrano (Graphic Design, 2nd edition), Carla Lucini (Coordinator), Gina Vasquez (Research) and Emily Yuan (Research) 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