

**VICTOR RUBIN** has been inspired by Western traditions of representation for over five decades with metaphysical work on the self and the environment.

Using visual language like a literary master Rubin explores the most universally complex questions of existence through allegorical visions referencing the apocalypse, mass migration, world wars, everyday surroundings, utopia and love with equal amounts of seriousness and ambiguity. Rubin's ever-evolving approach is the result of a life dedicated to aesthetic inquiry and studied emulation of prehistoric art and Western art from Impressionism to Modernism, Cubism, Surrealism, Abstract Expressionism, Pop Art and beyond. As Rubin put it, "The history of art is in my work."

In 1967, aged 16, Rubin started attending Olsen Bakery Art School in Sydney. Encouraged by John Olsen Rubin read 'Tradition and the Individual Talent' by T. S. Eliot on how emulating masters gives one the ability to perceive the spirit of one's own time and place – the zeitgeist. Since then Rubin has been diligently building on the past in order to explain the present world to the future, while avoiding short lived trends. What results is work that offers an uncompromising vision of life in today's world.

Rubin worked as a high school art teacher and later as a lecturer at the Canberra School of Art and Victorian College of the Arts. Before relocating to Melbourne Rubin lived in London from 1988 to 1990, was an artist in residence at the Cite Internationale Des Arts, Paris in 1990

and worked at the Beverley Springs Station in North West Kimberley, WA from 1992 to 1993. He now lives and works in Castlemaine, VIC.

Rubin's work has been exhibited in over fifty solo exhibitions and numerous group exhibitions including Vox Pop – Into the Eighties at the National Gallery of Victoria in 1983-84, Australian Perspecta at the Art Gallery of New South Wales in 1983 and 1985, Identities: Art from Australia at the Taipei Fine Arts Museum in Taiwan in 1994 and Return of the White Bull at Geelong Regional Gallery in 2004.

Rubin's works are held in numerous public collections including the Australian National Gallery, Canberra, NGV, AGNSW, Queensland Art Gallery, Museum of Contemporary Art Sydney, Heide Museum of Modern Art, Auckland City Art Gallery, New Zealand and more. The late Patrick White and Miles Davis are amongst Rubin's private collections in Australia, Asia, the US, UK and Europe.

John Olsen said, "At my Bakery Art School, Victor had an immense capacity for work... Thirty five years afterwards the compulsiveness has remained, the emphasis on creative attitudes mutated... He gives us works of significant diversity and originality. His work macro and micro continues to captivate, amuse and disturb. From cocoon to butterfly in his long journey he is surviving as an important artist..." (Owlswood, 2002).

## COLLECTIONS

Australian National Gallery, Canberra  
National Gallery of Victoria  
Art Gallery of New South Wales  
Queensland Art Gallery  
Darwin Art Gallery & Museum, Northern Territory  
Auckland Art Gallery, New Zealand  
Taipei Fine Arts Museum, Taiwan  
Museum of Modern Art at Heide, Victoria  
Swan Hill Regional Art Gallery, Victoria  
LaTrobe University Art Collection, Victoria  
Museum of Contemporary Art, New South Wales  
Wollongong Regional Art Gallery, New South Wales  
Geelong Regional Gallery, Victoria  
National Maritime Museum, New South Wales  
Riddoch Regional Art Gallery, South Australia  
Arthur Robison (formerly Allen Allen & Hemsley) Sydney & Perth  
Ansett Collection (ex)  
Bank of Melbourne  
State Bank of New South Wales  
Budget Collection (ex)  
Taim Management Collection  
ICI Contemporary Collection  
Minter Ellison Collection, Melbourne  
Lowenstein Sharp Collection, Melbourne  
Melbourne Cricket Club Collection, Victoria  
City of Yarra Art Collection, Victoria

Late Miles Davis Collection, New York  
Late Patrick White Collection, Sydney  
Also represented in private collections in Australia, Asia, Europe, the UK & USA

## SELECTED SOLO EXHIBITIONS

2019 Fox Galleries, Melbourne  
2018 Fox Galleries, Melbourne  
2017 Fellia Melas Gallery, Sydney  
2015 Fellia Melas Gallery, Sydney  
2014 Eva Breuer Art Dealer, Sydney  
2012 Eva Breuer Art Dealer, Sydney  
2011 Eva Breuer Art Dealer, Sydney  
2010 Chapman & Bailey Gallery, Melbourne  
Eva Breuer Art Dealer, Sydney  
2009 Eva Breuer Art Dealer Sydney  
2008 Salonbim, Sydney  
Convent Gallery, Daylesford, Victoria  
2007 Mahoney Gallery, Melbourne  
2006 Kenthurst Galleries, Sydney  
2005 Drummond Street Gallery, Melbourne  
2004 Kenthurst Galleries, Sydney  
Metro 5 Gallery, Melbourne  
2003 Kenthurst Galleries, Sydney  
Qdos Gallery, Lorne, Victoria  
2002 Metro 5 Gallery, Melbourne  
Gallery Irascible, Melbourne

2001 Boutwell Draper Gallery, Sydney  
 1999 Gallery Irascible, Melbourne  
 1998 Renard Wardell Gallery, Melbourne  
 1997 Annandale Galleries, Sydney  
 1996 Christine Abrahams Gallery, Melbourne  
 1995 Annandale Galleries, Sydney  
 1993 Rex Irwin Art Dealer, Sydney  
 Flinders Lane Gallery, Melbourne  
 1992 Greenaway Gallery, Adelaide  
 1991 Realities Gallery, Melbourne  
 1989 Roslyn Oxley 9 Gallery, Sydney  
 1988 Realities Gallery, Melbourne  
 Michael Milburn Gallery, Brisbane  
 1987 Realities Gallery, Melbourne  
 Roslyn Oxley 9 Gallery, Sydney  
 1986 Realities Gallery, Melbourne  
 Michael Milburn Gallery, Brisbane  
 1985 Mori Gallery, Sydney  
 1984 Realities Gallery, Melbourne  
 1983 Mori Gallery, Sydney  
 1982 Mori Gallery, Sydney  
 1982 Axiom Gallery, Melbourne  
 1981 Student's Gallery, Sydney (Now Mori Gallery)  
 Stanfield Gallery, Melbourne  
 Closet Gallery, New Zealand  
 Newcastle Regional Art Gallery, NSW  
 1978 Macquarie Galleries, Sydney  
 Student's Gallery, Sydney  
 Warehouse Gallery, Melbourne  
 1977 Macquarie Galleries, Sydney  
 1974 Macquarie Galleries, Sydney  
 1971 Yellow House, Sydney

## PUBLICATIONS

The Doug Moran National Portrait Prize. 1996.  
 Patrick White : the late years. William Yang, 1995.  
 Identities: Art from Australia, Contemporary Australian Art to Taiwan. Deborah Hart, 1994.  
 The Bailleu Myer Collection of the 80s. Heide Museum of Modern Art, 1994.  
 Nuclear (R)Age: The Bomb in Australian Art. Monash University Gallery, 1993.  
 Advance Australian Painting. John McDonald, Auckland City Art Gallery, Australia/New Zealand Foundation, Queen Elizabeth II Arts Council of New Zealand, 1988.  
 Australian Contemporary Drawing. Arthur McIntyre, 1987.  
 Young Australians : the best of young Australia / exhibited by Budget Rent a Car. Powell Street Gallery, Budget Rent-a-Car, 1987.  
 Australian perspecta. Anthony Bond, Art Gallery of New South Wales, Australian Perspecta, 1985.  
 Vox pop, into the eighties. Robert Lindsay, Australia Council, Visual Arts Board, National Gallery of Victoria, 1983.  
 Australian perspecta: a biennial survey of contemporary Australian art. Art Gallery of New South Wales; assisted by the Visual Arts Board of the Australia Council, 1983.

## SELECTED GROUP EXHIBITIONS

2010 Archibald Prize, Art Gallery of New South Wales, Sydney  
 2009 Sir John Sulman Prize, Art Gallery of New South Wales, Sydney  
 2006 Blake Prize Finalist, Sydney  
 Sir John Sulman Prize, Art Gallery of New South Wales, Sydney  
 2005 *After Van Gogh: Australian Artists in Homage to Vincent*, Mornington Peninsula Regional Gallery  
 2004 *Return of the White Bull*, Geelong Regional Gallery, Geelong, VIC  
 Sir John Sulman Prize, Art Gallery of New South Wales, Sydney  
 Doug Moran National Portrait Prize, Moran Arts Foundation, Sydney  
 2001 *A Studio in Paris: Australian Artists at Cite Internationale des Arts*, S.H. Ervin Gallery, Sydney  
 2000-1997 *We are Australian*, originated Victorian Arts, 1999 *Centre and Touring Highlights from the Permanent Collection*, Swan Hill Regional Art Gallery, Swan Hill VIC  
 1996 Doug Moran Portraiture Prize, National Gallery of Victoria & touring 1996 Re-Mix, Manly Art Gallery, New South Wales  
 1994 *Identities: Art from Australia*, Taipei Fine Arts Museum, Taipei City, Taiwan  
*The Bailleu Myer Collection of the 80s*, Heide Museum of Modern Art, Melbourne  
 The John McCaughey Memorial Art Prize, National Gallery of Victoria, Melbourne  
 1993 *Nuclear (R)Age*, Monash University, Melbourne, VIC  
 1992 *Interiors*, Noosa Regional Gallery, Noosa, QLD  
 1989 *Mindscapes*, Art Gallery of New South Wales, Sydney  
*Modern Muses*, S.H. Ervin Gallery, Sydney  
 1988 *Advance Australian Painting*, Auckland City Art Gallery, Auckland, New Zealand  
 1987 *Five Artists in Manly*, Manly Art Gallery and Museum, Manly, NSW  
*Urban Anxieties*, National Gallery of Australia, Canberra  
*Young Australians*, National Gallery of Victoria & touring  
*A New Romance*, National Gallery of Australia, Canberra  
*Age of Collage*, Holdsworth Gallery, Sydney  
 1986 *33 Male Painters - The Male Sensibility*, Heide Park and Art Gallery, Melbourne  
 The Sixth Biennale of Sydney, Art Gallery of New South Wales, Sydney  
 1985 *Australian Perspecta*, Art Gallery of New South Wales, Sydney  
 1984 *Form - Image - Sign*, Art Gallery of Western Australia  
*Soft Attack*, Artspace, Sydney  
*Australian Perspecta*, A Biennale Survey of Contemporary Australian Art & touring, Art Gallery of New South Wales,  
*A Different Perspective*, Artspace, Sydney  
 1983 *Vox Pop - Into the Eighties*, National Gallery of Victoria, Melbourne  
 1974 Sir John Sulman Prize, Sydney

## **PRESS (SELECTED)**

- John McDonald, "Fred Williams & Victor Rubin", The Sydney Morning Herald (29 Aug 2009)
- Elizabeth Fortescue, "Portraits from the artist as a young man", The Daily Telegraph
- Robert Nelson, "Time to face facts", The Age 2003
- "That body, it's alive", Herald Sun (21 May 2007)
- "Artist in the raw", The Age (1 Oct 2005)
- Jeff Makin, "Modern 'n' marginal", Herald Sun (24 Jun 2002)
- Ian Beer, "Thursday", The Age (17 Jul 1998)
- Jeff Makin, "Choice Views: Victor Rubin", Herald Sun (20 Jul 1998)
- Melinda Ashton Turner, "Collective consciousness", Vogue Living (Sep 1999)
- Helen Greenwood, "Exhibition", The Sydney Morning Herald (3 Oct 19956)
- Felicity Fenner, "Romantic comes in from the cold", The Sydney Morning Herald (2 Jun 1995)
- Phyllis Woolcock, "An usual show with a provocative title", The Courier-Mail (11 Apr 1988)
- Arthur McIntyre, "Rubin's virtual aviary", The Age (21 Apr 1987)
- John McDonald, "The last of the great bohemians", The Sydney Morning Herald (Apr 1987)
- "Pushing the Palette", FOLLOW me (Aug/Sep 1987)
- Michael Saker, "Art Seeker: Victor Rubin", Stiletto (1987)
- "The power to set us dreaming", The Sydney Morning Herald (19 Jan 1987)
- Arthur McIntyre, "Rebel artist with a cause", The Age (18 Aug 1986)
- Terence Maloon, "Rubin and the images of unreason", The Sydney Morning Herald (3 Aug 1985)
- Phyllis Woolcock, "Friends' work is different", The Courier-Mail (19 Jul 1986)
- "Exploring life – the Rubin's way", The Herald (10 May 1984)
- Arthur McIntyre, "Painting: Rubin and Martin Maturing Well", POL (Jun/Jul 1983)
- Terence Maloon, "Familiarity turns to consternation", The Sydney Morning Herald (15 Oct 1983)
- Rod Carmichael, "Man, art and irony", The Sun (8 Sep 1982)
- Ronald Millar, "An extraordinary affair", The Herald (2 Sep 1982)
- Terence Maloon, "An apocalypse, with laughs", The Sydney Morning Herald (5 Jun 1982)
- Arthur McIntyre, "Invention tempered by self-criticism", The Age (9 Jul 1982)
- Terence Maloon, "A serious gallery ignores Paddington", The Sydney Morning Herald (6 Feb 1982)
- T. S. McNamara, "On Art", New Zealand Herald (June 1981)
- Alan McCulloch, "Stark state of a generation", The Age (1979)
- Bruce Adams, "Offbeat opening", The Herald (1974)

**FOX**  
**GALLERIES**

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