

FRAMMENTI DELLA VITA

THE ART AND WRITINGS OF
JEFFERSON D. RUBIN

"I believe the human form is always contemporary and just as significant today as the moment of its creation."
Jefferson D. Rubin

Jefferson D. Rubin was a brilliant young artist whose devotion to humanistic art embraces the poetry of sculpture that descends from ancient and Renaissance antecedents. A Colorado native, he studied in the United States and Italy, and was founder, director and principal *maestro* of La Scuola, Classical Sculpture School in Denver.

Rubin exhibited in galleries and museums across the country and abroad, and his rare pieces are prized in many private collections.

Rubin wrote, "I gave my heart to nature and my soul to art. I imagined myself as a prehistoric man, an Indian, and an Italian.... I carved the stone as if it were fossilized semen ... the rhythm, the breath, the metamorphosis of life. I carved by hand. I was primitive. I loved art and lost myself in time...."

He died in a tragic mountain accident in 1995 at the age of 36.

The Jefferson D. Rubin Memorial Fund exists to keep alive the idealism of the human form and spirit in classical sculpture. That was the purpose of La Scuola and the soaring vision of its founder and his muse.

In the book's introduction **Marian Granfield** offers her insights into the classical-inspired work of Jefferson D. Rubin and shares their first meeting and the close friendship that grew between them.

Granfield received her Master's Degree in Art History from the University of Denver and is currently an adjunct professor at Niagara University, New York, where she also serves as the education coordinator for the Castellani Art Museum.

Today, a major and widely-recognized sculptor based in Pietrasanta, Italy, **Marcello Giorgi** was a colleague of Jefferson Rubin while Rubin was living and sculpting in Italy. He became a life-long friend, was to teach mold-making at Rubin's La Scuola in Denver, and wrote, on Jefferson's death, that this was the death of "my brother."

Front: *Frammento Donna della Colonna*; Back: *Sculpted Vase II*

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I was fortunate to spend an afternoon with Jefferson—another hopelessly incurable Italophile—talking of ancient, old world and new world quarries, casting techniques, surfaces, selection of stones and other materials, chisels, bits, drills, scrapers and more. Jefferson—so passionate about recounting what it took to produce classical sculpture, to bring an object to completion. Our frenzied discourse, lively fragments of thoughts in themselves, were sparked by Jefferson's own frammenti—bas-reliefs strewn about his studio—which have the power to seduce one's gaze with their subtle sensuality. Indeed, his frammenti—especially those with incredibly patinated surfaces—pull you into their presence, making you feel as if you were holding on to a piece of ancient sculpture, leading you to forget the present.

Timothy J. Standing
Gates Foundation Curator of Painting and Sculpture
Denver Art Museum

Jefferson Rubin's sophisticated control of the mediums of bronze, marble and ceramic have a timelessness, and are another example of how Colorado artists have elevated many disciplines to a high level and made important contributions to American art. La Donna sulla Spiaggia, one of his major works, has been on continuous display here at Kirkland Museum, resulting in numerous comments of admiration from visitors and scholars alike.

Hugh A. Grant
Director and Curator
Kirkland Museum of Fine & Decorative Art, Denver

I was privileged to know and love Jefferson, first in Denver as a charming child, in New York City as a dedicated art student, then as a fascinating young artist. At last, I had celebrated him as a colleague and a dearest friend. Though always ready for fun, Jefferson was not only talented, but also deeply serious about his art and his endless growth as an artist. His life was given to a personal spin on the classical sculpture he so deeply loved. Jefferson was a voracious learner and equally generous teacher. Though tragically short, he had devoted his entire being to maturing his art as his gift to us all. I will always love him—all the more for that.

Jon Zahourek
Chairman of the Board
Zoologic®Foundation



Jefferson at Monte Altissimo, the site where Michelangelo quarried his marble near Pietrasanta, Italy.

