



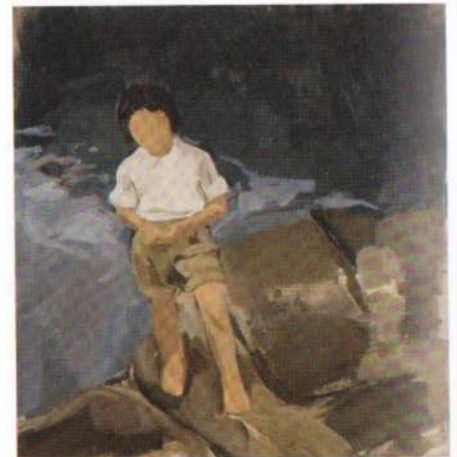
ABOVE LEFT  
*Mother and Child*, 2010  
 Oil on canvas  
 122 x 102 cm / 48 $\frac{1}{8}$  x 40 $\frac{1}{8}$  in.

ABOVE RIGHT  
*Red stripes*, 2014  
 Oil on canvas  
 51 x 56 cm / 20 $\frac{1}{8}$  x 22 in.

RIGHT  
*Black dress*, 2014  
 Oil on linen  
 102 x 107 cm / 40 $\frac{1}{8}$  x 42 $\frac{1}{8}$  in.

FAR RIGHT  
*Pond*, 2010  
 Oil on linen  
 107 x 102 cm / 42 $\frac{1}{8}$  x 40 $\frac{1}{8}$  in.

OPPOSITE  
*Boy with dog*, 2010  
 Oil on linen  
 60 x 55 cm / 23 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in.



*'Painting from old anonymous family photographs feels like tracing a lost past or unearthing forgotten histories. In some way I believe this obsession answers a deep need within me to replace or fill in my own family's missing albums.'*

– Rubin



### Gideon Rubin

As the world's population compiles fewer and fewer physical photographic albums each year, Rubin's paintings should sound a warning bell in our increasingly virtual lives. He mines Victorian and Edwardian albums for anonymous photographs of families and children, painting them as if they were replacements for his own Israeli family's lost albums. A girl walks through the shallows of the sea in *Mother and Child* (2010); a boy holds on to a black-and-white dog so his photograph can be taken in *Boy with dog* (2010). Rubin wants the people he paints to evoke memories in the viewer, but there is no chance of facial recognition – for the last decade all the people he has painted have been devoid of features. It is as if the decades between the photograph's origin and our contemporary world have eroded each nose,

mouth and pair of eyes, slowly buffing away the contours like pebbles worn smooth in a stream. On to these blank faces the viewer must project imagined characters and narratives – is the sunbather happy or sad? Is the mother delighted with her child's progress through the water or fearful of unseen sea creatures? At times glimpses of previous paintings can be seen under the current image, as if layers of family history existed, one on top of another, each obfuscating the one before. At other times the raw canvas can be seen, prodding the viewer into the recognition that these are first and foremost made from paint, two-dimensional fictive semblances of figures once known but now long forgotten.