SOREL ETROG

MOTIFS AND VARIATIONS

Select works from the 1950s to 1980s

Pieton, 1976
Bronze, 59 in,
signed, edition of 7,
The Estate of Sorel Etrog

SOREL ETROG

MOTIFS AND VARIATIONS

Select works from the 1950s to 1980s

Untitled, 1974 - 75
oil on canvas, 14 in x 18 in
signed.
The Estate of Sorel Etrog

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SOREL ETROG (1933 – 2014)
MOTIFS AND VARIATIONS
Select works from the 1950s to 1980s

James Rottman Fine Art is delighted to mount this beautiful exhibition featuring sketches, watercolours, paintings, and sculpture by the internationally renowned Romanian Jewish Canadian artist Sorel Etrog. We thank the estate of the artist for its collaboration in preparing this gallery exhibition. And we thank the art historians of the past sixty years who have examined the artist's works, written numerous books and essays on the artist, and have provided profound insights into the art and life of Sorel Etrog.

For many of us, Sorel Etrog lived an unimaginable life and enjoyed a spectacular international career as an artist. Over the course of the artist's life, his artwork had been featured in solo and group exhibitions in public art museums and in galleries across Europe, Asia, the United States, and Canada. Etrog's larger-than-life sculptural works can be found in public spaces all over the world, including right here in Toronto.

The artist collaborated on projects and sustained friendships with some of the 20th century's great thinkers, writers and philosophers, including Irish writer Samuel Beckett, Canadian media theorist Marshall McLuhan, and Romanian-French absurdist playwright Eugene Ionesco. Etrog's artworks have been showcased alongside the most celebrated artists in the world, sharing exhibition space with the masterful works of Constantin Brancusi, Hans Arp, Max Ernst and other notable artists featured at the Centre Pompidou (Paris,1978), which houses the Musée National d'Art Moderne, one of the most reputable modern and contemporary art institutions in the world.

At the height of his career, Etrog had studios in New York City, Toronto, Florence, and Paris, having lived and worked in all of these cities at one point or another in his life.

This exhibition seeks to better understand how the contours and variations of Sorel Etrog's creative process and inner thoughts were shaped by the contours and disruptions of his life. Born in Jassy, Romania in 1933, Sorel Etrog was uprooted three times in his life, only once by choice, each change of continent requiring him to learn one or more new languages.

His hometown, Jassy, for centuries was the home of a Jewish community unusually large for the Balkans. The Etrogs belonged to this community. Etrog was six when the Germans invaded Romania and the nightmare began. Mixed with occasional happy experiences were underlying conditions of hunger, penury, the constant threat of house-raids by Germans at night, and from 1941 on, air-raids. In 1941, Etrog's father was one of a half-dozen of 10,000 men who escaped death by the Germans in Jassy. When the Germans left Jassy, the Russians arrived and life was not much better, particularly for Jews. During the Russian occupation of Romania, Etrog received his first art instruction at school, and for the first time, in his mid-teens, he started to draw and to paint. The art instruction he received seems to have been reasonably good, though heavily guided in the direction of socialist realism, however it did not occur to Etrog at that time that he might become an artist. During his final year living in Jassy, He received instruction in painting from a well-known artist, Paul A. Lobel. [1]

After an abortive, costly, and frightening effort to escape from Romania via Hungary, the Etrog family succeeded in reaching Israel by way of Istanbul in 1950. They settled at first under refugee conditions at Rishon le Zion. Etrog took a job working in a medical supply house. However, in his free time, the artist continued to paint. In 1953, Etrog began his thirty months of army service and did a second period of active duty during the Suez Crisis in 1956. In the first period, he was stationed in Tel Aviv and was fortunate to be serving under a highly cultured sergeant, Yahin Hirsch, who encouraged him to apply for an army scholarship to the new art school,

Tel Aviv's Art Institute for Painting and Sculpture, recently established there in 1953. A combination of army service and enrolment at the school fortunately proved possible for Etrog to manage. At the art school, he, too, thought he might be a painter, alternately encouraged by Marcel Janco, with whom he studied drawing. He also enrolled in a stage design class with the painter Moshe Mokady. Meanwhile, Etrog produced his first tentative construction, Prayer for a New Moon, an oil painting on an irregularly shaped canvas one year before either army service or the studying at the Institute. [2]

After completing his art course and his military service in 1955, Etrog moved to the small artist's colony of Ein Hod, where he began to work openly on his painted constructions. In 1956, the artist was included in his first group exhibition and began attending lectures in art history provided by Dr. Eugene Kolb, director of the Tel Aviv Museum. Etrog established very important relationships with both Dr. Kolb and Dr. Friedman. Through them, he became familiar with the works of Klee, Miro, Picasso. During this period, Etrog even met Marc Chagall, who provided him not a stylistic model for his work but with inspiration. Etrog admired Chagall as a successful artist whose passion for life and sense of humour mirrored Etrog's own. [3]

Early in the artist's career, his drawings and watercolours bore a strong relationship to his sculptural paintings/ constructions of the late 1950s. His first shows displayed his two-dimensional and his three-dimensional works side by side. Etrog's first one-man show was mounted at Z.O.A. House in Tel Aviv in 1958. The show had considerable impact. The exhibition clearly illustrated the artist's early interest in drawing and watercolour, featuring sixteen watercolours, ten drawings, a collage, and twenty-four constructions. All of the artist's drawings and watercolours entered the collection of the Museum of Modern Art in Haifa. In the introduction to the catalogue accompanying Etrog's exhibition, Marcel Janco described the constructions as "oil paintings in relief". Janco noted a Romantic tendency in the young artist's work and emphasized the relationships between his constructivist creations and contemporary architecture and society; he was struck by their plastic qualities and their humanity. [4]

The success of this early show in Tel Aviv led to an unexpected opportunity for the artist. Etrog was awarded a scholarship for advanced art students at the Brooklyn Museum in New York. This would entail another 'uprooting', this time from his adopted homeland of Israel, but of course, the artist accepted. His year in Brooklyn was lonely and discouraging, but in many ways useful. His limited English left him socially isolated and forced him in on himself. In classes, he tried his hand at life-drawing and still-life painting. [5]

Meanwhile. the challenges of managing the extravagant American cost of living became painfully apparent. Nonetheless, Etrog declined a job offer from a Manhattan advertising agency and took instead a less time-consuming evening job at a Hebrew Home for the Aged in Brooklyn. Here, Etrog led art therapy classes, supervised bingo games, and got free meals in compensation for the low salary. Etrog lived in an abandoned, unheated fish shop on Underhill Avenue where the water had been turned off. Here, he produced many watercolours, some of which were further developed as constructions over the course of the next summer in Canada. In the U.S., he began only two constructions but they, too, were finished in Southhampton, Ontario. [6]

In March 1959, a pivotal event occurred that was to alter the course of his future. Etrog called Rose Fried of the Rose Fried Gallery (New York) to try to interest her in exhibiting his work. She accepted the invitation to meet but had no openings in her schedule. While the pieces Etrog had brought to show her were standing against a wall in Fried's gallery, the perceptive Canadian art collector and board chairman of the Art Gallery of Ontario, Samuel J. Zacks, walked in, saw them and instantly bought an artwork titled White Scaffolding. Before flying home to Canada that night, Zacks visited Etrog at the fish shop "studio" and was impressed with the work and the evident need of the artist. On impulse, Zacks invited Etrog to visit him in Toronto. [7]

Etrog arrived in Toronto in June 1959, and shortly after, the artist was set up in Southampton on Lake Huron, where Mr. Zacks than owned a large woodworking shop. There, for the first time in his life, Etrog had access to an abundance of free high-quality wood and his first opportunity to use powered band saws. The artist embarked on a season of prodigious activity. In four months, he produced twenty-five constructions, though the painting of some of these was only finished later, during the winter in New York. [8]

In Southampton, Ontario, Etrog developed new themes and an altered style, creating many drawings in heavy India ink and producing a fat bundle of watercolour studies for future constructions. He also produced seven sculptures. [9]

In October 1959, Etrog mounted his first one-man show in North America at the Gallery Moos, located at the southeast corner of Avenue and Davenport Roads in Toronto. The gallery exhibited twenty-six new and old painted constructions and some drawings. [10]

Eventually, he shifted focus from his painted constructions to devote himself more wholeheartedly to sculpture. Etrog continued to draw and sketch regularly, as he would throughout his life, creating both series and variations of studies for sculptures that, at times, numbered in the hundreds for a single piece. Increasingly, his sculptures incorporated organic shapes, reflecting a new turn towards biomorphic works. His sculptures were inspired by living organisms and natural forms of growth, as well as by the art work he had seen in the Oceanic collections of the Brooklyn Museum, New York.

Etrog's transition to a new artistic medium and style yielded immediate success. Gallery Moos mounted a second Etrog exhibition in 1961, featuring works described as providing "almost endless visual delights in tensions and counterpuntals" that caught the attention of the important American art collector Joseph Hirshhorn (1899–1981). Hirshhorn immediately purchased eight sculptures. This sale was unprecedented in the Canadian art world at the time and was newsworthy enough to be reported in all the major Toronto papers.

At this point, Etrog's work began to be recognized internationally as well, in part thanks to Zacks's connections and unwavering support. In 1961, the Guggenheim Museum in New York acquired Blossom, 1960–61, and in 1963, following Etrog's first solo exhibition in New York, the Museum of Modern Art purchased Ritual Dancer, 1960–62. The Kröller-Müller Museum in Otterlo, the Netherlands, acquired Complexes of a Young Lady, 1962, also in 1963. All of these works were inspired by the natural forms of trees, flowers, and other vegetation, and their acquisition by major institutions shows that Etrog's personal artistic evolution coincided with a broader fascination in the wider art world with biomorphism.

Those familiar with his working methods knew that typically, Etrog would work on a single piece for very extended periods and would have a number of works in progress simultaneously. In view of this fact, the apparently lengthy gestations of many of Etrog's bronze sculptures were likely even longer than previously thought, since many of the germinal ideas for them had their origins in the painted constructions he produced in the years before Sorel Etrog knew that he was a sculptor. [11]

Over the course of his life, Etrog turned out an incredible volume of work. The almost unnatural drive that enabled him to work a ten to twelve-hour day non-stop in the studio, seven days a week, and then draw and paint into the early hours of the morning, stemmed from more than a moderate desire to succeed. [12]

Etrog's approach to sculpture was to begin conceptualizing a form in two dimensions, sketching large drawings with a charcoal stick, applying thick husky accents to the page to create heavy figures. He used sweeping motions with pencil and eraser to add to and remove from the page masses of curving lines expressing powerful, heavy figures. He worked in two dimensions as if shaping a lump of clay, leaving the traces of his tools visible on the page, adding texture and motion to rugged figures that emerged from the surface of the page. [13]

The artist's sketches, paintings, and sculptures can be viewed as products in themselves or as residues of an iterative process through which Etrog worked to discover and reveal dynamic relationships between colours, shapes, volumes, shadows, and degrees of light. The works can be understood in relation to one another but can equally stand independently. [14]

Etrog received his Canadian residency status in 1962 but remained in New York until the following year to complete his studies. In 1963, before settling into a studio on the top floor of the former Tip Top Tailors building near Toronto's waterfront, which was owned by his friends and future gallerists Yael and Ben Dunkelman, Etrog returned to Israel for the first time since 1958. He also travelled to Greece, Italy, the Netherlands, and France with his sister, Zipora, who accompanied him to New York and Toronto afterward. In Florence, he encountered Etruscan art for the first time. These ancient works would become the inspiration for what Etrog would name his Links period, during which both his sculptures and his paintings featured a motif of two elements connected by a loop or link.

"Etrog often depicted the human figure using elements that recall ordinary hardware store supplies. He named his succeeding stylistic periods after these metal fasteners: Links, Hinges, Screws and Bolts. Although he incorporated a mechanical visual language as a key structural element and motif in his work, he nonetheless retained a focus on the human experience as if to suggest a blending of the two. The result is artworks seemingly both organic and mechanical, often elements considered contradictory become deeply intertwined in Etrog's oeuvre. " [15]

"One way to understand Etrog's approach to visualizing this tension between organic and mechanical elements is through his interest in existentialist and absurdist philosophy, which developed as he searched for ways to create meaning out of a seemingly irrational world. Born in the decades following the Second World War, these philosophical inquiries were a response to unprecedented 20th century atrocities, such as the mass killings caused by the dropping of atomic bombs on Hiroshima and Nagasaki in 1945 and the full discovery of the scale of the and monstrosity of the genocide committed by the Nazis across Europe and in the concentration camps." [16]

In the following decades, Etrog's work reflected his preoccupation with exploring the texture of the human condition in the 20th century by depicting the human form as a mechanized hybrid, allowing him to contemplate its operation and to dissect how physical movement occurs. As he explained to his friend, the Canadian media theorist Marshall McLuhan (1911–1980), Etrog thought that the body and the machine should be seen as one: "I found that most mechanical tools are an extension of our hand. For me, the mechanical world has a very strong connection with our bodies." "During his Links period of the 1960s, Etrog painted images of men and women that appear to be stripped of their skin, exposing the mechanisms that enable the body's operations." [17]

In Etrog's "Screws and Bolts" period (1971 – 1974), the artist's language attains an unequalled level of stylization and drive towards the formal purification in his use of hardware. He begins to use the classic shapes of metalworking – screws, nuts, and bolts -directly. Etrog described his new "Screws and Bolts' works to his dealer in New York "as fresh, funny and erotic", painting his new series in bold colours using automobile paint. [18]

"In the winter of 1974 – 75 Etrog made many drawings and small oil paintings of figures, landscapes, and heads, all connected by the hinge. In no time the hinge started to dominate his sculpture, first in small wax maquettes and later in an explosion in plaster at the artist's studio in the foundry at Montecatini. Some evidence of the screws and bolts were apparent but soon the hard-edge and flatter surfaces took over." [19]

The Hinge period is divided into two groups: the Introverts and the Extroverts. With the Introverts, such as the Antitete Study (1976) displayed in this exhibition, the inner chambers have a mysterious existence, where memories and images from dreams are stored. The Extroverts like Pieton (1976) displayed in the exhibition are concerned with open space and implied movement, and this was the first time the artist created walking figures, employing hinges as an articulation device.[20]

We are delighted to host this exhibition **Sorel Etrog: Motifs and Variations, Select Works from the 1950s to 1980s**, in our midtown Toronto art gallery. How fitting it is that Sorel Etrog's work is being exhibited at a gallery only a few kilometres away from the artist's longtime studio at Yonge and Eglinton, a location where the artist lived and worked from the early 1980s until the end of his life in 2014.

Endnotes:

[1-12], Theodore Allen Heinrich, The Painted Constructions, 1968, pages 95 – 99, Sorel Etrog, Five Decades, Art Gallery of Ontario, 2013

[13-14], Florian Rodari, Secret Paths, 1999 – 2000, Sorel Etrog, Five Decades, Art Gallery of Ontario, 2013, pages 102 and 103.

[15] Alma Mikulinsky, Sorel Etrog: Life and Work, Art Canada Institute, pg. 52

[16] Alma Mikulinsky, Sorel Etrog: Life and Work, Art Canada Institute, pg. 56

[17] Alma Mikulinsky: Sorel Etrog: Life and Work, Art Canada Institute, pg. 57

[18] Pierre Restany, Sorel Etrog, Prestel Publishing, Munich, London, New York, pg. 31

[19-20] Pierre Restany, Sorel Etrog, Prestel Publishing, Munich, London, New York, pg. 117

Ballet Dancers Study, 1961
Bronze, 10 in x 7.4 in,
signed, edition of 10,
The Estate of Sorel Etrog

Group of Dancers, 1969-1970
oil on canvas, 23.75 in x 36 in,
signed,
The Estate of Sorel Etrog

Untitled
Oil on canvas, 23.75 in x 36 in,
The Estate of Sorel Etrog

La Dance Study, 1967
Bronze, 10.75 in x 8 in,
edition of 10,
The Estate of Sorel Etrog

Key Head III Study, 1967-1968
Bronze, 8 in,
edition of 10,
The Estate of Sorel Etrog

Key Head IV Study, 1967
Bronze, 6.5 in,
signed and numbered 9, edition of 10,
The Estate of Sorel Etrog

Key Head V Study, 1969
Bronze, 6.25 in,
signed, edition of 10,
The Estate of Sorel Etrog

Key Heads, 1967-1968
oil on canvas, 47.75 in x 60 in,
The Estate of Sorel Etrog

Profile II, 1969
Bronze, 37 in x 31 in,
edition of 7,
The Estate of Sorel Etrog

Key Head Profile in Blue, 1968
oil on board (masonite), 48 in x 60 in,
The Estate of Sorel Etrog

Double Key Head II Study 1969
Bronze, 11.25 in,
edition of 10,
The Estate of Sorel Etrog

Profile I (orange), C. 1969
Lithograph, black and orange on Arches paper, 26.5 in x 19 in,
signed and numbered 23, edition of 40,
The Estate of Sorel Etrog

Two Kabuki Heads,
Oil on canvas, 40 in x 30 in,
signed,
The Estate of Sorel Etrog

Double Key Head I Study, 1969
Bronze, 9.25 in,
signed, edition of 10, Artist's Proof,
The Estate of Sorel Etrog

Patashon Study, 1969
Bronze, 8.25 in
signed and numbered 4, edition of 10
The Estate of Sorel Etrog

Study I, 1964
Bronze, 11 in,
signed and numbered 10, edition of 10,
The Estate of Sorel Etrog

Madonnina Study, 1965
Bronze, 6 in,
signed and numbered 4, edition of 10,
The Estate of Sorel Etrog

Bust Small (Madonna), 1964
Bronze, 9.5 in,
signed, edition of 5,
The Estate of Sorel Etrog

Madonna Standing, 1963
Bronze, 44 in,
edition of 7,
The Estate of Sorel Etrog

Madonna Bust (Early Study), 1963
Bronze, 8 in,
signed and numbered 10, edition of 10,
The Estate of Sorel Etrog

Untitled (Study for White Reflex), 1952-1960
watercolour on paper, 7 in x 11.7 in,
signed
The Estate of Sorel Etrog

White Reflex, 1954
Painted construction, oil on wood, 26 in x 15 in,
signed,
The Estate of Sorel Etrog

Studies for Sculpture, 1968
oil on canvas, 40 in x 50 in,
signed,
The Estate of Sorel Etrog

Chain Figure, 1967
Bronze, 27 in x 15 in,
signed and numbered 3, edition of 7,
The Estate of Sorel Etrog

Study for Piccolo Remo, 1971
charcoal & pastel on paper, 19 in x 13.875 in,
The Estate of Sorel Etrog

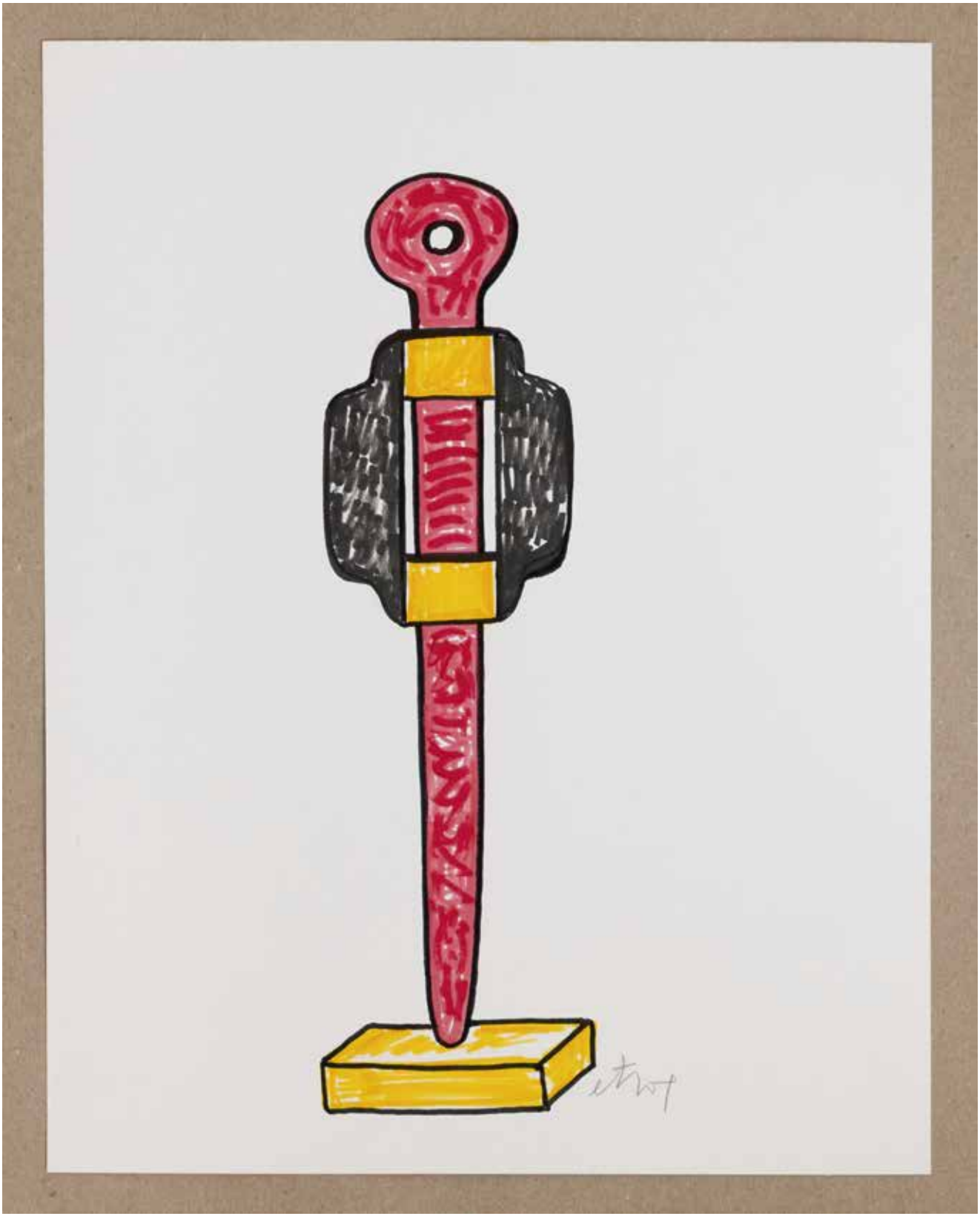
Remo, 1972
Painted Bronze, 16 in,
edition of 4,
The Estate of Sorel Etrog

Remo Marble, 1972
Marble, 20 in,
The Estate of Sorel Etrog

Baluba, 1972
Marble, 29.5 in,
The Estate of Sorel Etrog

Study for Sculpture, 1971-1973
ink & coloured pencil on paper, 8.75 in x 8.5 in,
The Estate of Sorel Etrog

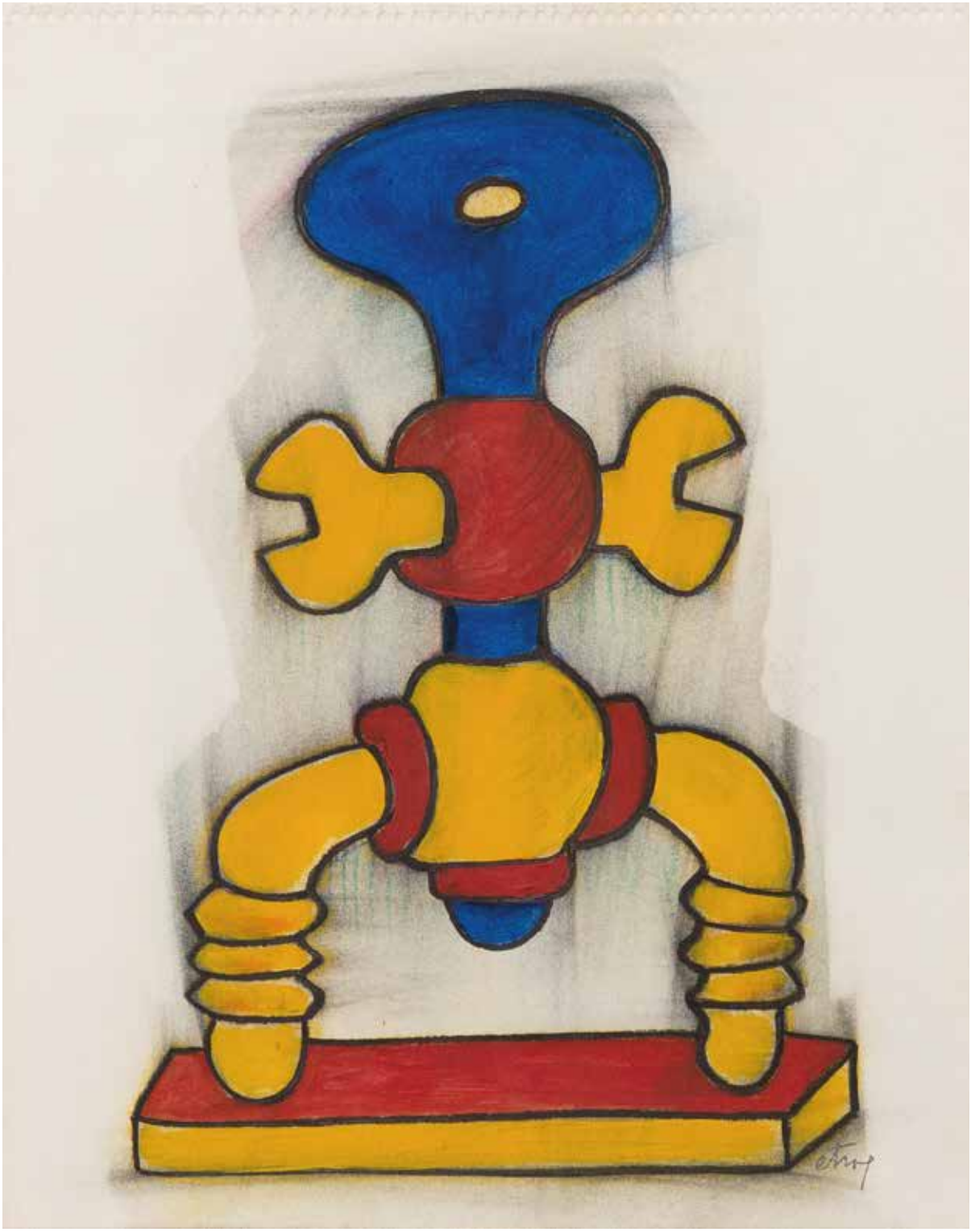
Baluba, 1971-1972
Painted Bronze, 28 in,
signed and numbered 3, edition of 7,
The Estate of Sorel Etrog



Study for Bakota, 1971-1973
coloured ink on paper, 14 in x 11 in,
signed,
The Estate of Sorel Etrog

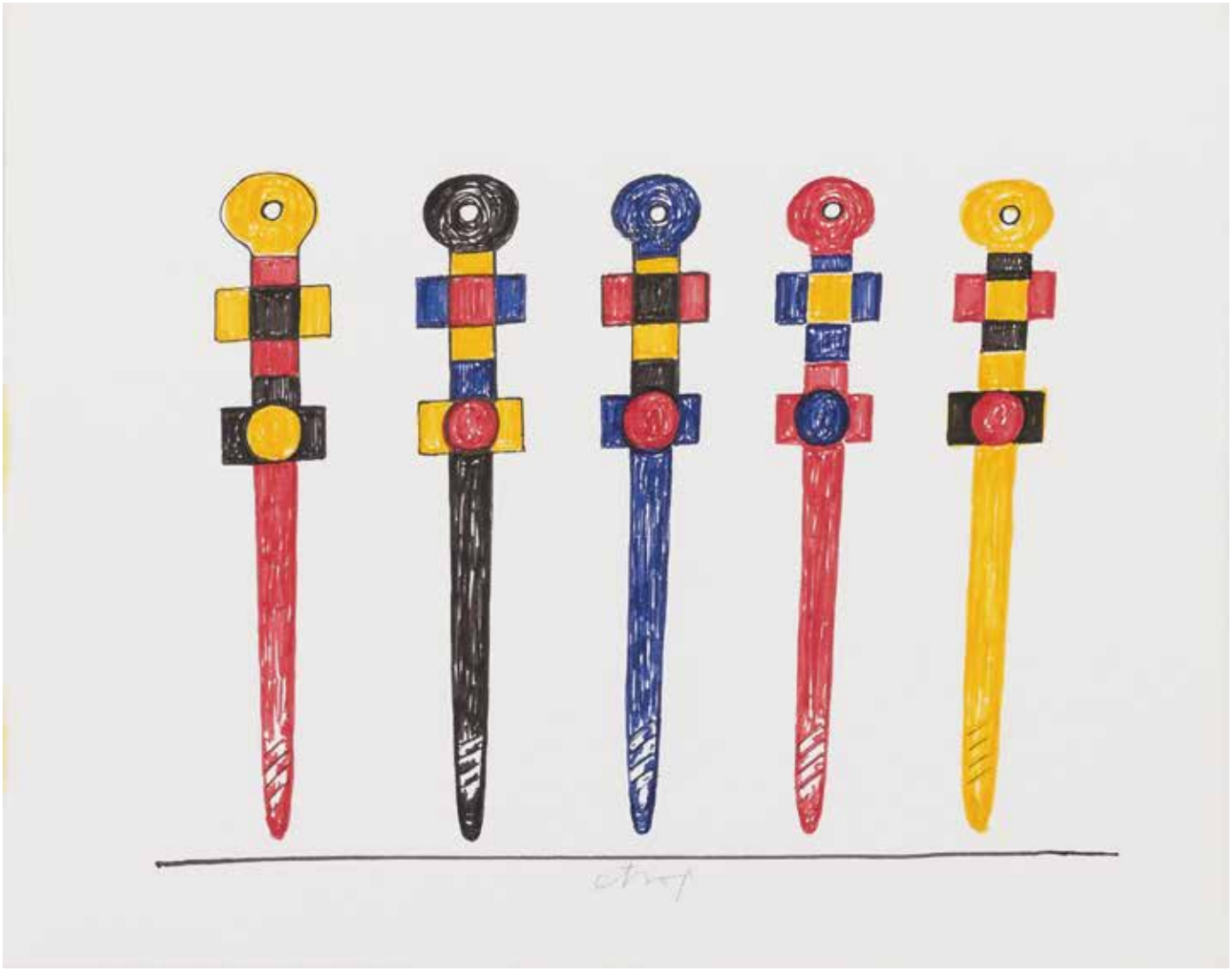
Bakota, 1972
Painted Bronze, 22 in,
signed and numbered 4, edition of 7,
The Estate of Sorel Etrog

Sadko Study, 1972
Painted Bronze, 7 in x 4.25 in x 4.5 in,
signed, edition of 7,
The Estate of Sorel Etrog

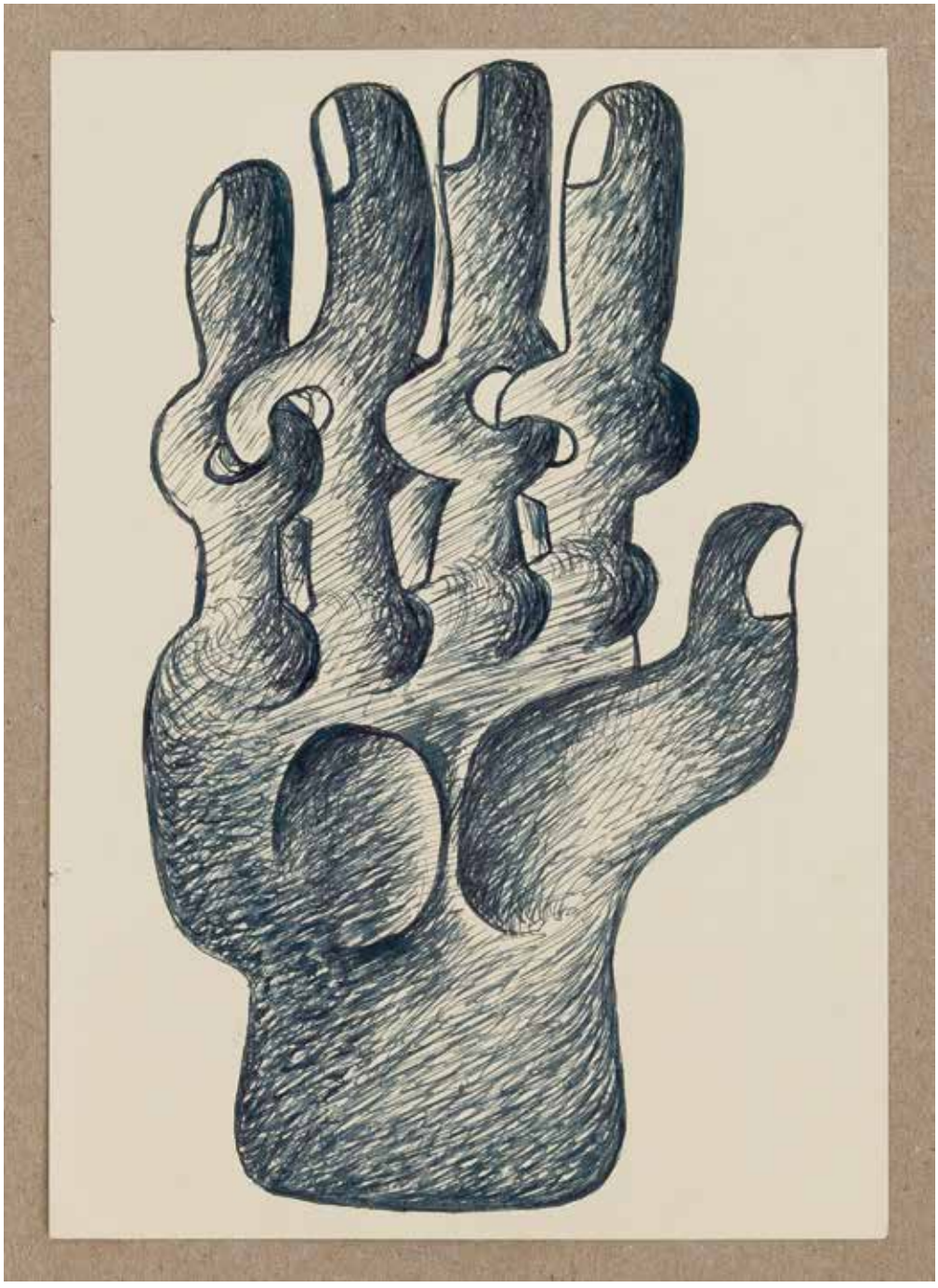


Study for Kabuki, 1971-1973
charcoal, pastel, wc & ink on paper, 14 in x 11 in,
signed,
The Estate of Sorel Etrog

Clio Study, 1973
Painted Bronze, 14 in x 3 in,
edition of 9,
The Estate of Sorel Etrog



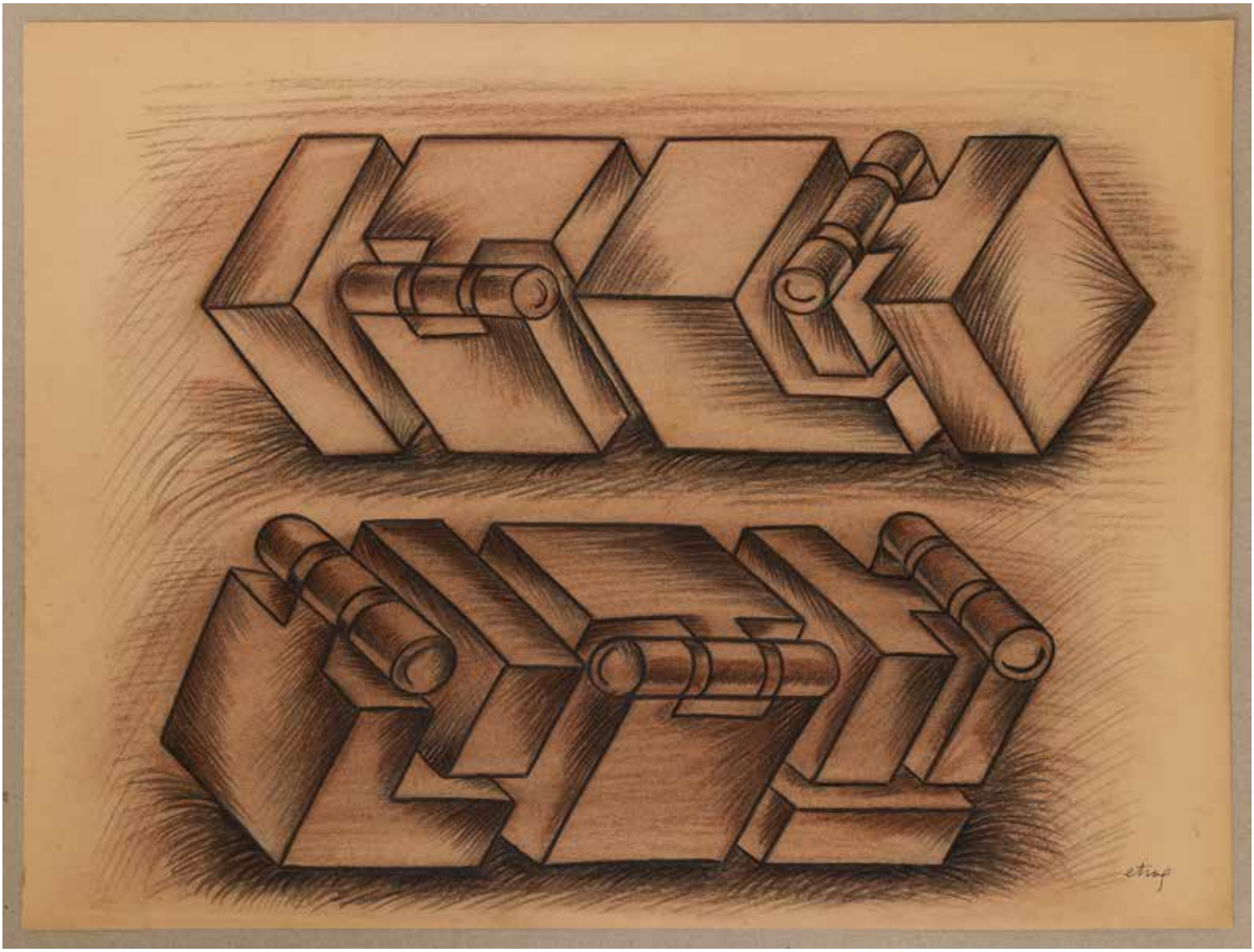
Study for Clio, 1971-1973
coloured ink on paper, 11 in x 14 in,
signed,
The Estate of Sorel Etrog



Untitled (Study for Olympia Hand),
Ink on paper, 8.25 in x 5.75 in,
The Estate of Sorel Etrog

Olympia Hand II Study, 1972
Bronze, 8.75 in,
signed, edition of 7,
The Estate of Sorel Etrog

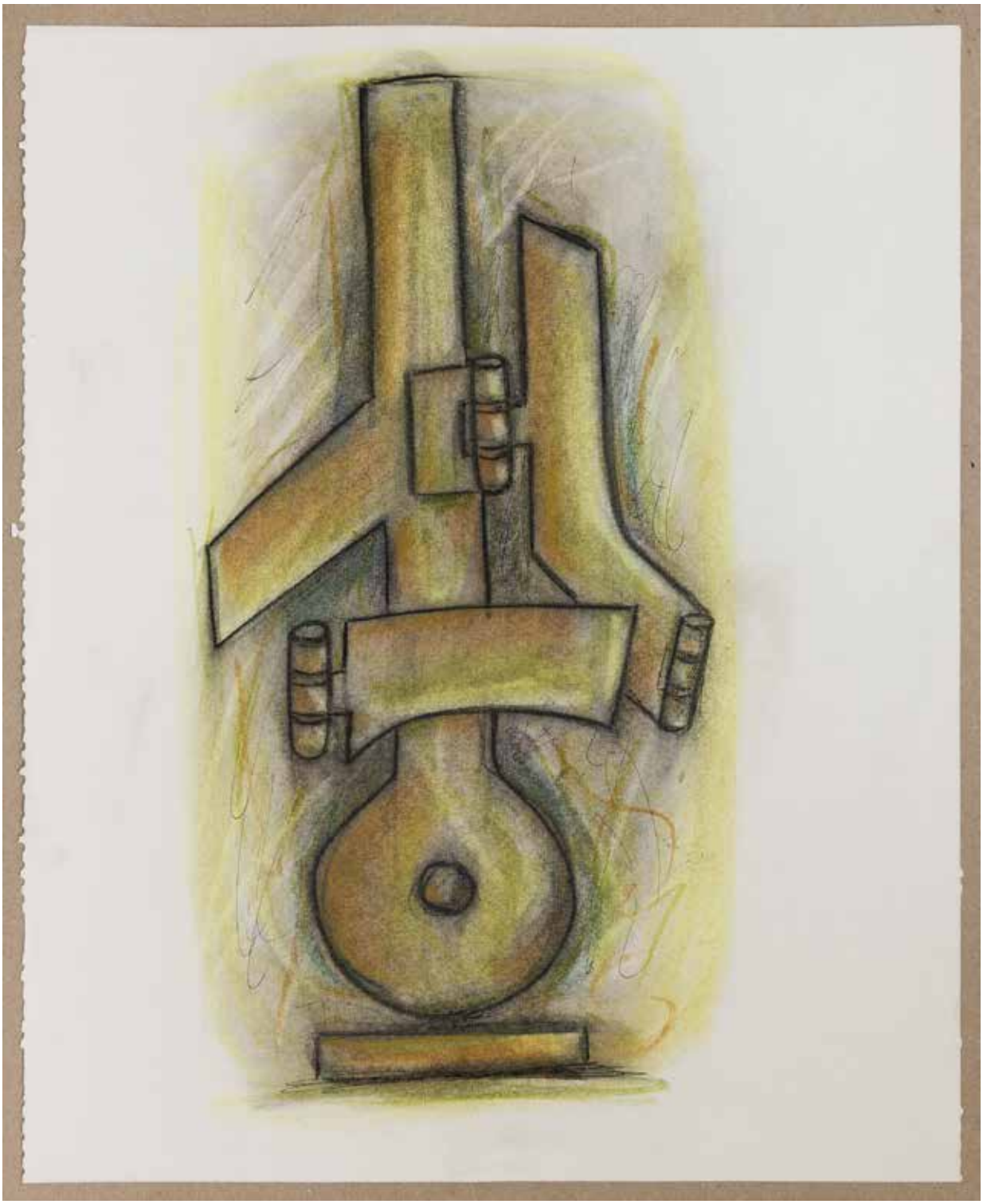
Antitete Study, 1976
Bronze, 3 in x 3.75 in,
signed, edition of 10,
The Estate of Sorel Etrog



Study for Sculpture 'Antitete',
charcoal & pastel on paper, 17.75 in x 23.75 in,
signed,
The Estate of Sorel Etrog

Antitete, 1976
Bronze, 9 in x 22 in,
signed and numbered 1, edition of 7,
The Estate of Sorel Etrog

Sun Life Study, 1984
Black Painted Bronze, 15.75 in,
signed and numbered 2, edition of 9,
The Estate of Sorel Etrog



Study for Sculpture (Sun Life),
Ink & pastel on paper, 17 in x 13.75 in,
The Estate of Sorel Etrog

Sun Life Study Small (Gold), 1984
Gold Plated Bronze, 10.5 in x 5 in x 3.25 in,
edition of 7,
The Estate of Sorel Etrog

Pistoya Study, 1976
Bronze, 9.75 in,
signed and numbered 7, edition of 10,
The Estate of Sorel Etrog

Study for Pistoya
charcoal on paper, 26 in x 18.75 in,
The Estate of Sorel Etrog

Pistoya, 1976
Bronze, 58 in x 17 in x 27.5 in,
signed, edition of 7,
The Estate of Sorel Etrog

Small Chair (Hand), 1969
bronze, 15.25 in. ht. x 9.5 in. w
The Estate of Sorel Etrog

Small Family Group Study, 1964
Bronze, 14.75 in,
signed, edition of 10,
The Estate of Sorel Etrog

Study for Sculpture Family Group,
Charcoal & pastel on paper, 14.75 in x 10.75 in,
signed,
The Estate of Sorel Etrog

Study for Sculpture,
Ink & pastel on paper, 15 in x 11 in,
The Estate of Sorel Etrog

Untitled, 1974 -75
oil on canvas, 16 in x 12 in
signed.
The Estate of Sorel Etrog

SOREL ETROG (1933 – 2014)

SOLO EXHIBITIONS

1958 Z.O.A. House, Tel-Aviv, Israel
1959 Gallery Moos, Toronto, ON
1960 Lewis Gallery, Waterbury, CT
1961 Gallery Moos, Toronto, ON
1963 Dominion Gallery, Montreal, QC
Rose Fried Gallery, New York, NY
Gallery Moos, Toronto, ON
1965 J.L. Hudson Gallery, Detroit, MI
Gallery Moos, Toronto, ON
Felix Landau Gallery, Los Angeles, CA
Galerie Dresdnère, Montreal, QC
Pierre Matisse Gallery, New York, NY
1966 Benjamin Galleries, Chicago, IL
Galleria Pagani del Grattacielo, Milan, Italy
1967 Galerie Springer, Berlin, Germany
Gallery Moos, Toronto
Hopkins Centre, Dartmouth College, Hanover, NH
Galleria Schneider, Rome, Italy
Dominion Gallery, Montreal, QC
1968 J.L. Hudson Gallery, Detroit, MI
Gallery Georges Moos, Geneva, Switzerland
Palazzo Strozzi, Florence, Italy
Rose Fried Gallery, New York, NY
Gallery Moos, Toronto, ON
Staempfli, New York, NY
1968-69 Art Gallery of Ontario, Toronto, ON
Scarborough College, ON
London (Ontario) Public Library and Art Museum, ON
Rothmans Art Gallery, Stratford, ON
McMaster University, Hamilton, ON
RodanHall, St Catharine's, ON
Guelph University, ON
Agnes Etherington Art Centre, Kingston, ON
Glenhyrst, Brantford, ON
Lutheran University, Waterloo, ON
Art Gallery of Oshawa, Oshawa, ON
1969 Benjamin Galleries, Chicago, IL
Felix Landau Gallery, Los Angeles, CA
Valley House Gallery, Dallas, TX
1970 Hanover Gallery, London, UK
Martha Jackson Gallery, New York, NY
1971 Dunkelman Gallery, Toronto, ON
Marion Koogler McNay Art Institute, San Antonio, TX
Dunkelman Gallery, Toronto, ON
1972 Benjamin Galleries, Chicago, IL
Dominion Gallery, Montreal, QC
Staempfli, New York, NY
Dunkelman Gallery, Toronto , ON
Fleet Galleries, Winnipeg, MB
1973 Galleria Del Naviglio, Milan, Italy
1974 Galerie d'Eendt, Amsterdam, Netherlands
1976 Marlborough Godard, Toronto, ON
La Galerie Mira Godard, Montreal, QC
1977 Marlborough Gallery, New York, NY
La Galerie Mira Godard, Montreal, QC
1978 Canadian Pavilion, Art Expo, Bari, Italy
Centre Culturel Canadien, Paris, France
Owens Art Gallery, Mount Allison University, Sackville, NB
Art Gallery, Memorial University of Newfoundland, St. John's, NL
Art Gallery of Nova Scotia, Halifax, NS
Mabat Art Gallery, Tel-Aviv, Israel
1980 Mekler Gallery, Los Angeles, CA
Walter Moos Gallery, Calgary, AB
Tobey C. Moss Gallery, Los Angeles, CA
1981 Gallery Moos, Toronto, ON
Gallery Moos, Toronto, ON
1982 Hokin Gallery, Palm Beach, FL
Edwards Books and Art, Toronto, ON
1989 Dominion Gallery, Montreal, QC
1990 Evelyn Aimis Gallery, Toronto, ON
Gallery Moos, Toronto, ON
1992 Hokin Gallery, Bay Harbor, FL
Hokin Gallery, Palm Beach, FL
Lilian Heidenberg Gallery, New York , NY
1996 Marisa del re/O'Hara Gallery, Palm Beach, FL
Singapore Art Museum, Singapore
Instituto Italiano di Cultura, Toronto, ON
1997 L'Alliance Française de Toronto, Toronto, ON
1999 Instituto Italiano di Cultura, Toronto, ON
2000 Christopher Cutts Gallery, Toronto, ON
2001 Buschlen & Mowatt Gallery, Vancouver, BC
Buschlen & Mowatt Gallery, Palm Desert, CA
Maclaren Art Centre, Barrie, ON
2002 Buschlen & Mowatt Gallery, Palm Desert, CA
2003 Art Gallery of Windsor, ON
Varley Gallery, Unionville, ON
2006 Buschlen & Mowatt Galleries, Vancouver, BC
Buschlen & Mowatt Galleries, Palm Desert, CA
2008 Buschlen & Mowatt Galleries, Vancouver, BC
Simon Fraser University, Vancouver, BC
2013 Art Gallery of Ontario, Toronto, ON

POSTHUMOUS (SOLO) EXHIBITIONS

2015 Rumi Galleries, Mississauga, ON
2016 Hennick Family Wellness Centre, Toronto, ON
2017 Winchester Galleries, Victoria, BC
Barbara Edwards Contemporary, Toronto, ON
Edel Assanti, London, UK
2018 Barbara Edwards Contemporary, Toronto, ON
2021 Art Gallery of Windsor, Windsor, ON

GROUP EXHIBITIONS

1956 Israel Painters' and Sculptors' Association, Tel-Aviv: Exhibition by Young Artists
1957 Israel Painters' and Sculptors' Association, Tel-Aviv: Exhibition by Young Artists
Tel-Aviv Museum and Artists' Pavilion: Annual Exhibition: Art in Israel
1958 Museum of Modern Art, Haifa: Art of Tomorrow
Tel-Aviv, Artists' House/ Jerusalem, Artists' House/ Haifa, Artists' House: Modern Art in Israel
Israel Painters' and Sculptors' Association, and Contemporary Art Gallery, Beit Hamlin,Tel-Aviv: General Annual Exhibition of Art in Israel
1960 Art Gallery of Toronto: New Acquisions
Canadian National Exhibition, Toronto: A Tribute to Women
1961 Art Gallery of Toronto
1962 Galerie des Beaux-Arts, Bordeaux: L'Art au Canada
Dominion Gallery, Montreal: Gallery Artists
Solomon R. Guggenheim Museum, New York: New Acquisitions
Art Gallery of Toronto
1963 Museum of Modern Art, New York: Fifteen Canadian Artists
1964 Dorothy Cameron Gallery, Toronto: Canadian Sculpture Today
1965 Museum of Art, Carnegie Institute, Pittsburgh: The 1964 Pittsburgh International Exhibition of Contemporary Painting and Sculpture
Stratford Shakespearian Festival, Stratford, Ontario: The Sculptor's Society of Canada, Ontario Chapter: First Open-Air Sculpture Exhibition
J.L. Hudson Gallery, Detroit: International '65: A Selection from the 1964 Pittsburgh International, Part One
Dallas Museum of Fine Art, Dallas: Sculpture 20th Century
Denver Museum, Denver, Colorado: Collector's Choice
1966 Museo d'arte moderna, Fondazione Pagani II, Legnano-Castellanza, 11th mostra internazionale di scultura all'aperto
Biennale di Venezia, Venice: XXXIII Biennale di Venezia: Canada '66
1967 De Perron Gallery, Geneva: Gallery Artists
Palazzo Vecchio, Florence: Gli artisti per Firenze
Hopkins Centre, Dartmouth College, Hanover, New Hampshire: Dartmouth's Canadian Year
Canadian Government Pavilion, Expo '67, Montreal: Architecture and Sculpture in Canada.
Toronto City Hall: Sculpture '67 (An Open-Air Exhibition of Canadian Sculpture Presented by the National Gallery of Canada as Part of its Centennial Program)
Gallery Moos, Toronto: Modern Sculpture
Staempfli and Hunter College, New York: Outdoor Sculpture
National Gallery of Canada, Ottawa: Three Hundred Years of Canadian Art (an exhibition Arranged in Celebration of the Centenary of Confederation)
1968 Museum of Art, Carnegie Institute, Pittsburgh: The 1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture
Felix Landau Gallery, Los Angeles: 20th Anniversary Exhibition, Felix Landau Gallery 1948–68
Art Centre, Milwaukee: The Collection of Mrs. Harry Lynde Bradley
Montreal Museum of Art: Survey 1968
1969 Art Gallery of Hamilton, Hamilton, Ontario: Royal Canadian Academy of Art. 89th Annual Exhibition
1970 Birla Academy of Art and Culture, Calcutta: New Acquisitions
Art gallery of Ontario, Toronto: New Acquisitions
Musée des Beaux Arts, Le Havre: Portraits de l'Oiseau-qui-n'exsite-pas, sur un poème de Claude Aveline
National Gallery of Canada, Ottawa: Royal Canadian Academy of Arts. 90th Annual Exhibition
1971 Gallery Moos, Toronto: Gallery Artists
New City Hall, Boston: Artists at Dartmouth
Montgomery Museum, Alabama: Selection from Dartmouth College
Musée Rodin, Paris: IV Exposition internationale de sculpture contemporaine
Tel Aviv Museum: Inaugural Exhibition
Art Gallery of Ontario, Toronto: Jewellery '71
Gallery Moos, Toronto: Graphics '71
Art Gallery of Ontario, Toronto: A Tribute to Samuel J. Zacks from the Sam and Ayal Zacks Collection
National Gallery of Canada, Ottawa: A Tribute to Samuel J. Zacks from the Sam and Ayala Zacks Collection
1972 Winnipeg Art Gallery, Winnipeg: Inaugural Exhibition
1973 Kunstmuseum, Basel, Switzerland: Art '73: Internazionale Kunstmesse

1974 Kunstmuseum, Basel, Switzerland: Art '74: Internazionale Kunstmesse
Salles New-York, Paris: Salon de Mai
Gallery Moos, Toronto: Twentieth Anniversary Exhibition International Sculpture
Art Gallery of Ontario, Toronto: Inaugural Exhibition
1975 Hirshhorn Museum and Sculpture Garden, Washington, DC: Selected Painting and Sculpture
1976 Art Gallery of Hamilton, Hamilton, Ontario: Ontario Now 10: A Survey of Contemporary Art
Israel Museum, Jerusalem & Tel-Aviv Museum, Tel-Aviv: A Tribute to the Samuel J. Zacks Collection
Montreal Museum of Fine Art: Inaugural Exhibition
1977 Art Gallery of Ontario, Toronto: Canadian Tapestries 1977 (An Exhibition of 23 Tapestries Designed by Canadian Painters and Sculptors. Travelling show to Charlottetown Centre Art Gallery & Museum, Charlottetown, Prince Edward Island)
Glenbow-Alberta Museum, Calgary: New Acquisitions
1978 Centre Georges Pompidou, Paris: Portraits de l'Oiseau-qui-n'exsite-pas, sur un poème de Claude Aveline
1978-80 Art Gallery of Ontario, Toronto: A Canadian Survey: Selected Works from the Collection of Imperial Oil
1979 La Défense, Paris: Salon de Mai
City Hall, Montrouge: Salon de Montrouge
Galerie Dhaly, Paris
The Gallery Stratford, Stratford, Ontario: 20th Century Canadian Drawings
1981 Marisa del Re Gallery, New York: Gallery Artists
Hokin Gallery, Chicago: Gallery Artists
Palm Spring Desert Museum, Palm Spring, California: Gallery Artists
1982 Cultural Centre Gallery, Canada House, London: Canadian Art in Britain: Contemporary Works from Collections in Britain
Chiostro di S. Agostino, Pietrasanta, Italy: Il Passato e la Presenta: Bozzetti e Fotographie
1983 Yares Gallery, Scottsdale, Arizona: Metal & Stone: 5 Contemporary Sculptors
1984 Gallery Moos, Toronto: Gallery Artists
1985 Evelyn Aimis Gallery, Toronto: Gallery Artists
1986 Gallery Moos, Toronto: Gallery Artists
Georgian College, Barrie, Ontario: Drawings
Commune di Massa, Assessorato Istruzione e Cultura, Massa, Italy: Scultura Internazionale
Comune di Montignoso, Villa Schiff-Giorgini, Montignoso, Italy: Sculture di Passaggio '86
Del Bello Gallery, Toronto: First Annual International Exhibition of Miniature Art.
1987 Weintraub Gallery, New York: Master Sculptors of the XX Century,
1988 John Davis Gallery, New York: Unpainted Metal, Wall Sculpture
Museum of Modern Art, Seoul: New Acquisitions: Commissioned Olympic Models
1989 Evelyn Aimis Gallery, Toronto: Gallery Artists
Janco Dada Museum, Ein Hod, Israel: Homage to the Black Line: Artists, Students of Marcel Janco Pay Tribute to their Teacher
1990 Evelyn Aimis Gallery, Toronto: Gallery Artists
1992 David Anderson Gallery, Buffalo, New York: Gallery Artists
Evelyn Aimis Gallery, Boca Raton, Florida: Human Forms: Master Works of the 20th Century
1993 Koffler Gallery, Toronto: The Modernists: 20th Century Sculpture from Auguste Rodin to Anthony Caro
1994 Kaspar Gallery, Toronto: Works on Paper: The XX Century
National Gallery of Canada, Ottawa: The Crisis of Abstraction in Canada: The 1950s. Traveling Show to Toronto, Winnipeg, Saskatoon, Calgary, Vancouver.
1996 Miriam Shiell Fine Art, Toronto: Gallery Artists
Marisa del Re Gallery, New York: Gallery Artists
1998 Canadian National Exhibition, Toronto: Israel at 50: Echoes of the Past, Visions of the Future
Evelyn Amis Gallery, Del Ray Beach, Florida: Gallery Artists
Buschlen & Mowatt Gallery, Vancouver: Gallery Artists
Windsor Sculpture Garden, Windsor, Ontario: Inaugural Exhibition
1999 Robert W. Woodruff Library, Emory University, Atlanta, GA: Word and Image: Samuel Beckett and the Visual Text
Galerie de Bellefeuille, Montreal, QC: Sculptures
2000 Institut Mémoires de l'Edition contemporaine, Paris: Word and Image: Samuel Beckett and the Visual Text
Moore Gallery, Toronto: Gallery Artists
2001 Moore Gallery, Toronto: Gallery Artists
Florida State University, Miami, Fl: Sesquicentennial
Buschlen & Mowatt Gallery, Vancouver: Vancouver International Outdoor sculpture Project
Buschlen & Mowatt Gallery, Vancouver: Kirkland International Outdoor Sculpture Exhibition
Buschlen & Mowatt Gallery, Vancouver: Gallery Artists
Grosvenor Gallery, London, Ontario: Twentieth Century Sculpture and Related Drawings

COLLECTIONS - CANADA

Agnes Etherington Art Centre, Queen's University, Kingston, Ontario
Art Gallery of Alberta, Edmonton
Art Gallery of Greater Victoria, British Colombia
Art Gallery of Hamilton, Ontario
Art Gallery of Ontario, Toronto
Art Gallery of Windsor, Ontario
Beaverbrook Art Gallery, Fredericton, New Brunswick
Confederation Centre Art Gallery, Charlottetown, Prince Edward Island
Guild Inn, Scarborough, Ontario
Hammerson Corporate Collection, Toronto, Ontario
Hart House, University of Toronto, Ontario
Imperial Oil Collection, Toronto, Ontario
Kitchener-Waterloo Art Gallery, Ontario
MacLaren Art Centre, Barrie, Ontario
McMaster Museum of Art, McMaster University, Hamilton, Ontario
McMichael Canadian Art Collection, Kleinburg, Ontario
Mount Sinai Hospital, Toronto, Ontario
Musée d'art contemporain de Montréal, Quebec
Musée d'art de Joliette, Quebec
Musée des beaux-arts de Montréal, Quebec
Museum London, Ontario
National Arts Centre, Ottawa, Ontario
National Gallery of Canada, Ottawa, Ontario
Olympia & York Centre, Toronto, Ontario
Rodman Hall Art Centre, Brock University, Brock University, St. Catharines, Ontario
Shaw Festival, Niagara-on-the-lake, Ontario
Simon Fraser University Gallery, Burnaby, British Columbia
Stratford Festival Theatre, Ontario
Sun Life Financial Building, Toronto, Ontario
TD Bank Building, Toronto, Ontario
The Robert McLaughlin Gallery, Oshawa, Ontario
Université de Montréal, Quebec
University of Chicago, Illinois
University of Lethbridge Art Gallery, Alberta
University of Toronto Art Centre, Ontario
University of Windsor, Ontario
Vancouver Art Gallery, British Columbia
Varley Art Gallery of Markham, Ontario
Victoria College, University of Toronto, Ontario
Windsor Sculpture Park, Ontario

COLLECTIONS - USA

City of Dallas Office of Cultural Affair Public Art Collection, Dallas, Texas
Fogg Museum, Harvard University, Cambridge, Massachusetts
Franklin D. Murphy Sculpture Garden, Armand Hammer Museum of Art and Culture Center, University of California, Los Angeles, California
Goucher College, Baltimore, Maryland
Hirshhorn Museum and Sculpture Garden, Washington, DC
Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire
Los Angeles County Museum of Art, California
Lynden Sculpture Garden, Milwaukee, Wisconsin
Museum of Modern Art, New York City, New York
New Orleans Foundation, Louisiana
Northwestern Michigan College, Traverse City, Michigan
Palm Springs Art Museum, California
Ravinia Park, Chicago, Illinois
Smith College Museum of Art, Northampton, Massachusetts
Snite Museum of Art, University of Notre Dame, South Bend, Indiana
Solomon R Guggenheim Museum, New York City, New York
Storm King Art Center, New Windsor, New York
Temple Emanu-El, Palm Beach, Florida
Tufts University Art Gallery, Medford, Massachusetts
Wayne State University, Detroit, Michigan
Western Michigan University, Kalamazoo, Michigan

COLLECTIONS - INTERNATIONAL

Academy of Fine Arts, Kolkata, India
Bibliothéque nationale de France, Paris
City of Beer Sheva, Israel
Fondation Jean et Suzanne Planque, Lausanne, Switzerland
Galleria d'Arte Moderna, Legnano, Italy
Haifa Museum of Art, Israel
Israel Museum, Jerusalem
Kröller-Müller Museum, Otterlo, Netherlands
Kunstmuseum Basel, Switzerland
Middenplantsoen, Utrecht, Netherlands
Musée d'Art Moderne de la Ville de Paris, France
Musée de la Sculpture en Plein Air, Paris, France
Museo Internazionale d'Arte Contemporanea, Florence, Italy
Museum Bojimans Van Beuningen, Rotterdam, Netherlands
National Museum of Contemporary Art, Seoul, Korea
Reviers, Normandy, France
St. Peter's College, University of Oxford, England
Tate, London, England
Tel Aviv Museum of Art, Israel
Weizmann Institute of Science, Rehovot, Israel

MONOGRAPHS AND PUBLICATIONS ON SOREL ETROG

Sorel Etrog, Pierre Restany,
Prestel Publishing, Munich London New York, 2001.

The Painted Constructions of Sorel Etrog (1952 to 1960), Theodore Allen Heinrich,
Staempfli and Cie Ltd., Publishers, Berne, 1968.

Sorel Etrog, One Decade, Alan Toff,
Art Gallery of Ontario, 1968

Sorel Etrog: Sculptures, Engravings, Lithographs, Documents., Carlo L. Ragghianti,
Centro di edizioni, Firenze, 1968.

Sorel Etrog, Italian Portraits, Sculptures, Drawings, Etchings and Documents from the Italian Period, 1964 - 1985,
Instituto italiano di Cultura, Toronto, 1999.

Sorel Etrog, Five Decades, edited by Ihor Holubizky,
Art Gallery of Ontario, 2013.

The Sorel Etrog Collection at the Hennick Family Wellness Gallery, curator Eva Varga,
Sinai Health System Foundation, 2016.

Sorel Etrog, Life and Work, curator Alma Mikulinsky,
Art Canada Institute, 2020

Links as Bones - Sorel Etrog - and the Fragile Body, curator Alma Mikulinsky,
Art Gallery of Windsor, 2022

Sorel Etrog: Sculpture. Withrow, William, J. with Preface by Sir Philip Hendy.
Wilfeld Publishing Co., Toronto, 1967.

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FINE ART

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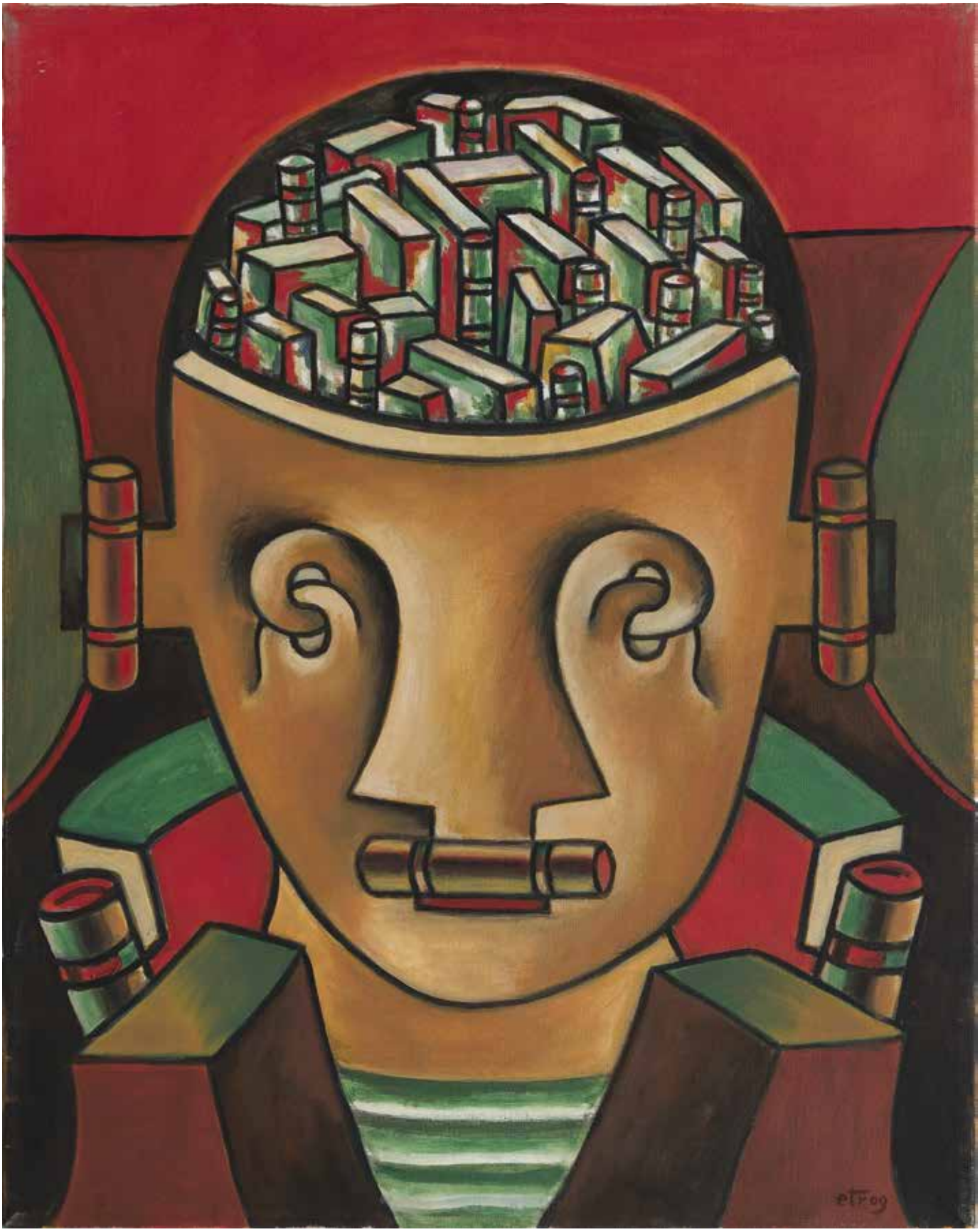
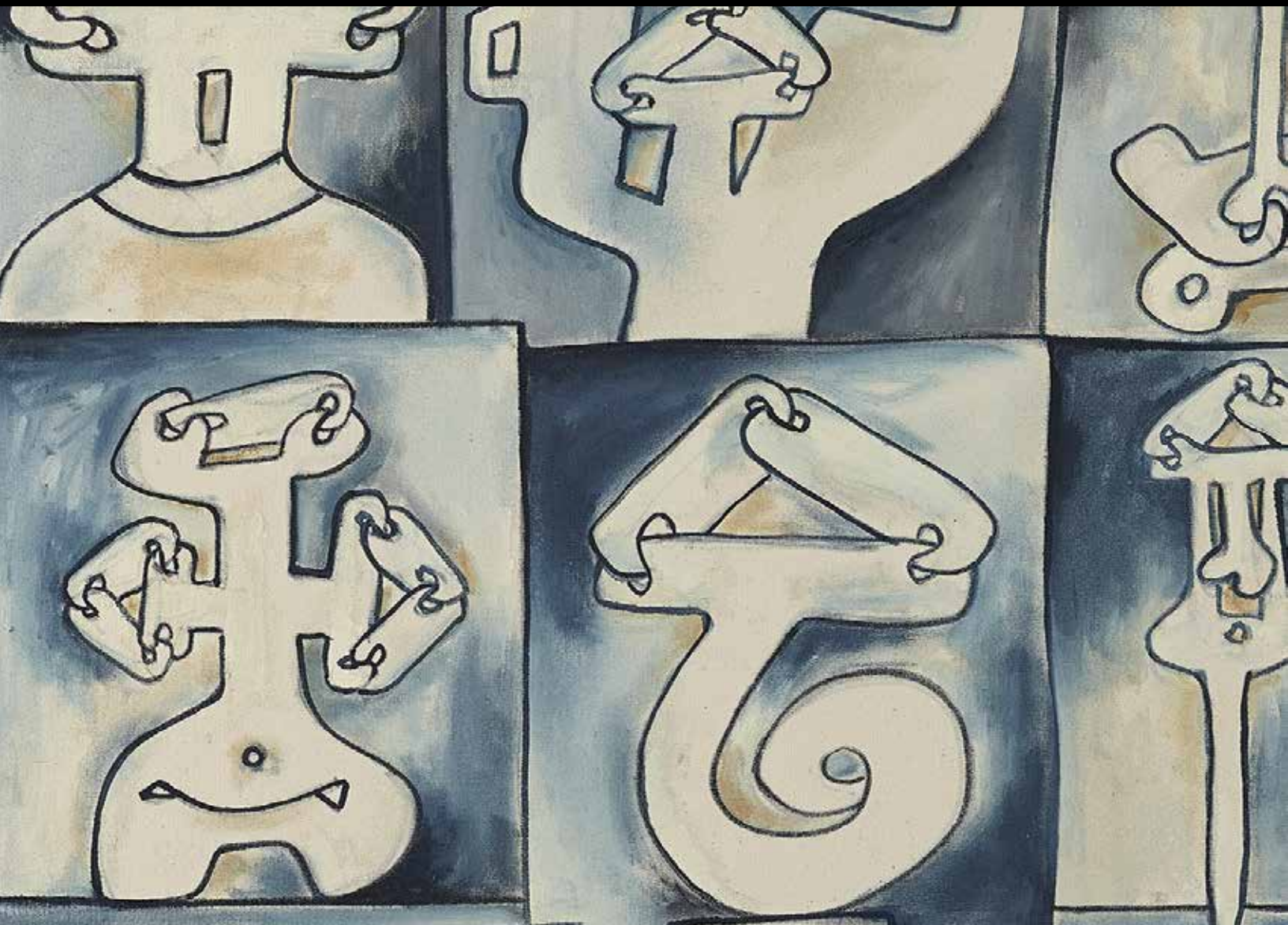


Untitled, 1974 -75
oil on canvas, 20 in x 16 in
signed.
The Estate of Sorel Etrog

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