

# FORM & SUBSTANCE

## The Art of George Tobolowsky



# FORM & SUB- STANCE

Introduction

Judy Tedford Deaton

Essay

Jed Morse

## The Art of George Tobolowsky

THE GRACE MUSEUM

Abilene, Texas

2010

This catalogue has been published  
to accompany the exhibition  
*Form and Substance: The Art of George Tobolowsky*  
curated by Judy Tedford Deaton, Chief Curator,  
The Grace Museum

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cover: *a rough road home*, 2010. Welded stainless steel with  
lacquer, 90 x 73 x 37 inches; in George Tobolowsky's Mountain  
Springs Studio

p. 2: *My First Computer*, 2009 (see p. 31)

Illustrated works whose titles are followed by an asterisk were  
not exhibited at The Grace Museum.

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## Director's Foreword and Acknowledgements

**T**he Grace Museum is pleased to present *Form and Substance: The Art of George Tobolowsky*. In the hands of Texas sculptor George Tobolowsky, scrap metal is combined creatively into artistic compositions in unexpected ways. Strangely familiar, yet completely altered, the materials retain their raw energy in the midst of taking on revised form and re-born substance as sculpture. As Jed Morse asserts in his catalogue essay, Tobolowsky has forged a successful career as a sculptor in a relatively short time. Informed by the work of important American sculptors of the past and present, Tobolowsky's art reveals indirect links that bind together a sculptural legacy of continuous discovery.

On behalf of the Board of Trustees of The Grace Museum, I wish to express our gratitude to all who collaborated in the production of this exhibition and catalogue. A heartfelt thank you to Jed Morse, Curator of the Nasher Sculpture Center, for his catalogue essay that includes salient biographical information about the artist and insightful analysis of Tobolowsky's advancing career as a sculptor. Thanks to our curator, Judy Tedford Deaton, for carefully selecting the works that aptly characterize the scope, depth, and aesthetic of Tobolowsky's work, and to the staff of The Grace who bring the curator's vision to fruition. Don Quaintance designed the exhibition cata-

logue with his usual keen attention to the nature and context of the artist's work.

We wish to acknowledge our sponsors, without whose generosity the scale of this exhibition and catalogue would not have been possible. Early in the planning, Mark and Lynn Kutler believed so strongly in Tobolowsky's art that they greatly assisted in underwriting the exhibition. We also wish to thank the many other generous sponsors: Charmaine Locke and James Surls; Laura and Jonas Swartz; Julie, Kathryn, Adam, and Robert Tobolowsky; the Abe Zale Foundation Fund; and Barbara and Donald Zale. This exhibition and the many community and educational programs of The Grace Museum are supported in part by the Texas Commission on the Arts, the Abilene Cultural Affairs Council, the City of Abilene, Taylor County, and the Downtown Revitalization Program of the Tax Increment Finance District.

Most especially, our gratitude goes to sculptor George Tobolowsky. His winning personality and infectious engagement make transporting, exhibiting, lighting, and interpreting tons of metal sculpture seem like an easily manageable enterprise.

Francine Carraro, Ph.D.

Executive Director, The Grace Museum

## Introduction

The exhibition *Form and Substance: The Art of George Tobolowsky* explores the artistic possibilities of creating new form from old substance. The venerable adage, “one man’s trash is another man’s treasure” comes to life in steel assemblage sculpture made from the castoffs of industrial manufacturing. The exhibition and catalogue focus on the seemingly familiar yet endlessly unique sculpture of Dallas artist George Tobolowsky, which he created between 2008 and 2010.

The insightful essay of Nasher Sculpture Center Curator Jed Morse references the sculpture of Tobolowsky’s mentor James Surls, Louise Nevelson’s tableaux of discarded construction materials, Julio Gonzales’ and David Smith’s welded abstractions, and the work of others whose precedent-setting sculpture testifies to the delicate balance between the blatant exposure of raw materials and the transformative power of assemblage. Tobolowsky’s work also extends a regional North Texas tradition of junkyard assemblage as innovated in the 1960s in Fort Worth and Dallas by such artists as Jim Love, Charles Williams, and David McManaway.

The avant-garde sculpture theories of the Russian Constructivists came to mind while I was visiting Tobolowsky’s Mountain Springs studio and witnessing his process first-hand. Seeking new art forms, Russian Constructivists proclaimed the virtue of *faktura*: the particular material aspect of the surface, and *tektonika*: the spatial presence of the object. Victor Shklovsky explains in *Art as Technique*, the first chapter in *Theory of Prose* published in 1925, “The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar.’” This concept of defamiliarization employs the artistic technique of forcing the audience to see common things in an un-

familiar way with the goal of engaging the mind. As a basic device, it can be seen as a central concept of twentieth-century art including the satire of Dada, the subconscious realms of Surrealism, the formal aspects of Cubism and Abstract Expressionism, and the conceptual concerns of Postmodernism. In the case of Tobolowsky’s work, multiple steel machine fragments take on new roles as three-dimensional abstractions, tinged with anthropomorphic elements.

Tobolowsky judiciously avoids the temptation to overwork his materials. Stamped and extruded forms retain initial maker’s marks, striations, and contours. Existing paint and weathered patinas provide carefully positioned areas of color and texture. This type of editorial restraint is reminiscent of Picasso’s humorous and seemingly effortless juxtapositions of otherwise incongruous objects. While Tobolowsky’s approach nods to conceptual precedents, his personal vision is apparent. In acknowledgement of his day job as a successful entrepreneur, Tobolowsky’s “corporate” titles, such as *The Auditors* or *Dealbreaker*, lend cuttngly humorous capitalist overtones to proletarian origins, resulting in sculpture that is undeniably Tobolowsky.

As carefully selected industrial castoffs are arduously transformed, the results testify to Tobolowsky’s keen eye for balance and love of undulating rhythms and geometric repetition. Blurring the lines between the usual and unusual, functional and aesthetic, satirical and serious, commercial and conceptual, the subsequent sculpture comes straight from the mind and eye of the artist, revealing his ability to transform superfluous material into reimagined form.

Judy Tedford Deaton  
Chief Curator, The Grace Museum







# FORM & SUBSTANCE:

## The Art of George Tobolowsky

JED MORSE

**W**hen George Tobolowsky had his first solo exhibition at the venerable Gerald Peters Gallery in Dallas in 2006, it came as a wondrous surprise. Many in town knew Tobolowsky as an accomplished attorney and businessman, as well as a collector and dedicated community servant, but few knew that he was a sculptor. In fact, the artist had just returned to sculpting in 2005 after a thirty-year hiatus. It was stunning to see such accomplished work from someone who was, even at age 56, a relative neophyte in his craft. The welded steel constructions featured in that exhibition represented the artist's first forays into sculpture in three decades, but their compositional clarity, formal variety, and confident wit seemed to be from the hand of a much more seasoned artist. Seemingly out of nowhere, here appeared a sculptor who could make a legitimate claim to continuing the distinguished lineage of welded steel sculpture that began with Julio González, Pablo Picasso, and David Smith in the 1930s and has included accomplished figures from Jim Love and Charles Williams in

Texas to Richard Stankiewicz and Mark di Suvero farther afield. As former Kimbell Art Museum director Edmund P. Pillsbury described it, Tobolowsky's sudden appearance was "not unlike the birth of Minerva, who emerged fully formed from the head of Jupiter as a result of a sudden hammer blow."<sup>1</sup>

Since that revelatory debut in 2006, Tobolowsky has continued to hone his craft, creating works of greater compositional complexity, challenging engineering, textural variation, and conceptual sophistication. The works in this exhibition, made between 2008 and 2010, show the artist continuing the incredible transformation of discarded machine parts, industrial production errors, and miscellaneous hunks of steel salvaged from the scrap heaps and fabrication plants of Dallas into powerful, whimsical, engaging works of art (see fig. 1). Tobolowsky's abstract steel assemblages derive from the artist's life and work experience and speak of the joys, frustrations, humorous moments, conflicts, and triumphs that constitute our shared human experience at the beginning of the twenty-first century.

*fig. 1*

**Many Original Parts, 2009**

Welded stainless steel with lacquer

20 x 16 x 8 inches



Given the artist's background, perhaps his distinguished beginning should not be such a surprise. While pursuing degrees in business and law, Tobolowsky minored in sculpture at Southern Methodist University, Dallas, where he established a lifelong friendship with his teacher, the renowned sculptor, James Surls. Another formative experience was striking up a friendship with the famously difficult and flamboyant sculptor Louise Nevelson while volunteering to help install a 1974 exhibition of her work at the Dallas Museum of Fine Arts (now the Dallas Museum of Art). Later, working as an attorney and businessman to support his wife, Julie, and their four children, Tobolowsky remained in touch with the arts by collecting painting and sculpture and also early Texas maps, serving as a trustee of institutions such as the Meadows School of

the Arts at SMU and the Dallas Museum of Art, and helping his friend Surls construct and present his work. Tobolowsky also credits his involvement in construction—either of his own home or of new buildings for the charitable institutions he served—as an essential creative outlet and learning experience that continues to inform his sculptural work.

In fact, it was the construction fifteen years ago of an artists' studio complex in Mountain Springs, Texas, that accelerated Tobolowsky's return to sculpting. He initially built Mountain Springs Sculpture Studio for use by other artists, such as Surls, Stanley Bell, and New York sculptor Jeff Brosh. In 2005 Tobolowsky started returning to the metal scrap yards, finding great raw materials, and storing his finds at the studio (fig. 2). When he saw Bell making

fig. 2

George Tobolowsky outside his studio,  
Mountain Springs, Texas, 2009

excellent use of some of his best scrap, he decided it was time to return to the studio himself. Surls says this is when Tobolowsky “crossed a line,” that is, he dedicated himself to creating his own art wholeheartedly.<sup>2</sup> Since that moment, in addition to running several businesses, the artist has diligently pursued his work in sculpture, often arriving at the scrap yards at dawn to search for materials and spending three or four days each week in the studio.

In the beginning, he was a curiosity at nearby scrap yards: these are places where people come to dump what they regard as trash. Not many customers come to shop, much less carefully pick over piles of twisted metal looking for interesting and evocative shapes. Tobolowsky has become such a fixture at the scrap yards that now many of the workers set aside for him pieces they think will be of interest. On a good day, the artist will haul away 1,000 to 2,000 pounds of raw material, which amounts to discovering a few needles among the mountains of metal heaped on the lots. He also sources raw material from the discards of heavy-duty metal fabrication shops that use water pressure or plasma torches to cut machine or construction parts out of thick plate steel. What are left over, plates with intricate cut out patterns, are reminiscent of Eduardo Chillida’s forged iron works which juxtapose massive hunks of metal with weightless empty space. Tobolowsky recognizes these relationships and repurposes the remnants for use in his assemblages.

The variety of forms scavenged from the scrap heaps is virtually endless: flat bars, rounded rods, spiraling augers, jagged gears, hexagonal bolts and fasteners, circular plates and wheels, domed tank heads, conical military ordinance, and curlicue extrusions gone awry. Tobolowsky has quickly become a connoisseur of unwanted metal, explaining the color coding system on the ends of steel rods or puzzling out the origin and use of each discarded part. He prefers

to use the pieces essentially as he finds them. If he discovers a cache of steel piled together in the scrap yard, he tries to organize the parts together, assuming they have come from the same dismantled machine. But it is their formal qualities—their shapes, masses, and colors—that engage him most. Using these related fragments in the same composition, he transforms them from utilitarian to transcendent, prosaic to poetic.

The artist’s process is a combination of intuition and discernment. Each composition is a complex arrangement of forms that progresses organically, each component carefully considered for its weight, shape, placement, and relation to the other parts before it is added to the mix. While working on a new composition, Tobolowsky will often take a photograph of the work in progress, print out the photo, and then at night sketch on it to investigate various avenues for the piece the next day in the studio. The artist has said that the most important part of the assemblage process is knowing when to stop, sensing when one more piece will tip the balance from just right to too much. One gets the sense of restrained abundance in almost all his works, solid masses counterbalanced with empty space; geometric parts juxtaposed with curvilinear forms; flat, straight lines pushing out in all directions expanding into three dimensions what, at first glance, resembles a two-dimensional steel drawing. This natural sense of the esthetic qualities of the stuff found around us and a keen insight into how that material may be most effectively composed highlight the powerful influence of Tobolowsky’s two most important predecessors: David Smith and Louise Nevelson. Like Smith’s works, Tobolowsky’s walk the fine line between flat, two-dimensional composition and fully formed, three-dimensional sculpture. Works like *My Signature Piece* (2009, pp. 44–45) recall sculptures from Smith’s *Agricola* series, like *Untitled*



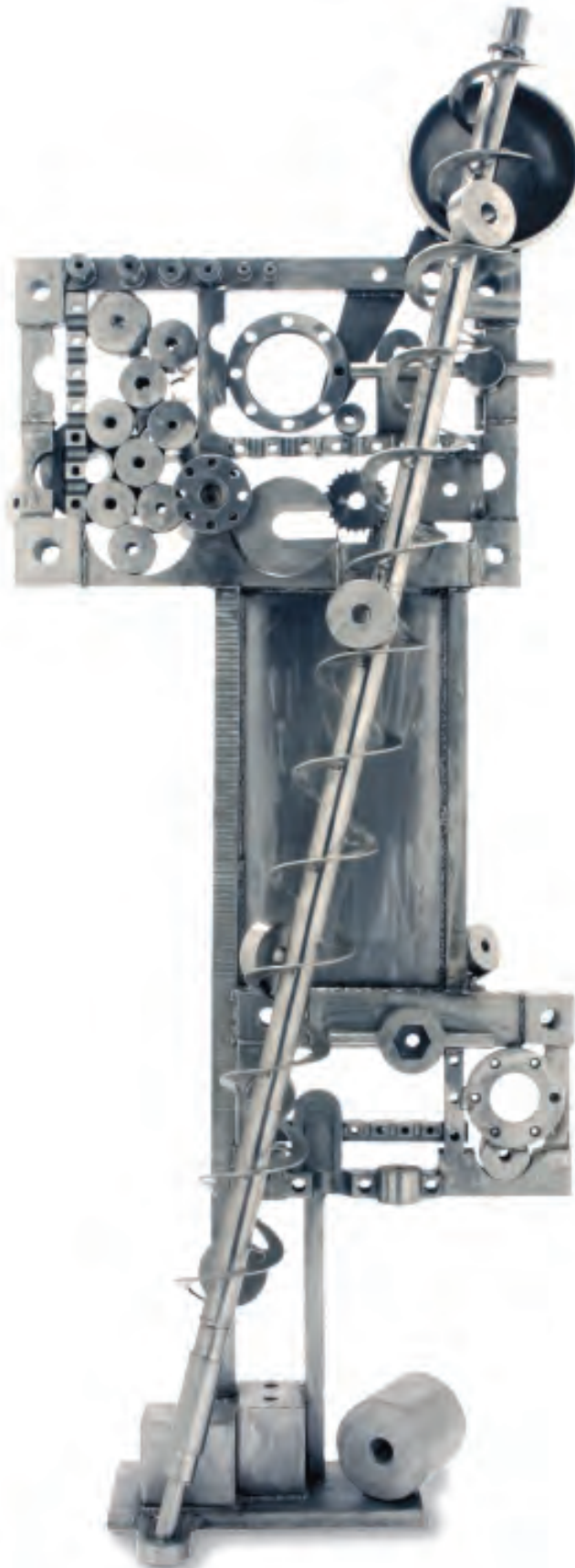
fig. 3  
**Reverse Triangular Merger**, 2005 \*  
 Welded steel with lacquer  
 85 x 24 x 21 inches

fig. 4  
**The Idea Factory #2**, 2009  
 Welded stainless steel with lacquer  
 90 x 33 x 18 inches

(Agricola) [also called 9/15/53] from 1953, in that they initially appear to be arrayed along a two-dimensional axis, vertically and horizontally. Upon closer inspection, it is clear that the composition expands out from the axial plane, creating dimensional depth. With the work of both Smith and Tobolowsky, it is essential to walk around a sculpture in order to understand its spatial qualities. Even a work like Tobolowsky's *The Idea Factory #2* (2009, fig. 4), which in photographs appears to be a unified, shallow relief assemblage similar to Nevelson's *Sky Cathedral* (1982), pushes its boundaries to create a profound sense of depth.

While Tobolowsky's welded steel assemblages may pay homage to his predecessors, they have personalities unique to their creator. The titles of the works are particularly distinctive and revealing. Like most artists, Tobolowsky draws on what he knows. He also tends to develop titles for his works after they are finished, settle into his consciousness, and associate more clearly with his personal experience. Because of this, many of the titles are, appropriately, business and legal terms of art. The first work that he created after returning to making sculpture he titled *Reverse Triangular Merger* (fig. 3). The shapes and complexity of the sculpture reminded the artist of a particularly complicated tax provision. Not surprisingly for a newcomer attempting to assert himself in a daunting field (here, I mean sculpture), the business term usually describes a transaction where a smaller company or subsidiary merges into a larger company. Since naming the first piece, many of the titles for his sculptures have been suggested by his business and legal dealings. The *Entrepreneur* series, which features sculptures split and balanced on left and right sides (like the brains of successful entrepreneurs are often balanced between the creative and the rational), derives from Tobolowsky's background starting new businesses. The *Deal Breaker* series, with its towers





*fig. 5*  
**Mapping the Mountain, 2008 \***  
Welded steel with lacquer  
64 x 90 x 31 inches





fig. 6

**Mapping the Amazon, 2008 \***

Welded steel with lacquer

101 x 41 x 26 inches

of precariously constructed, rectangular, stainless steel blocks, is drawn from the challenges of bringing two sides together, and the fragility of the union. The Idea Factory series reflects the kind of creativity on which Tobolowsky relies in both sculpture and business. The constructions in this series look like the internal workings of complex assembly lines or fabricating plants, rolling out materials at a consistent clip. For the artist, the circle is the ideal symbol for an idea: a simple, natural, unified form, complete in itself and full of potential. He has said that this symbol occurs in all of his works, and I have yet to encounter a Tobolowsky assemblage without a circle.

Works such as *The Mapmaker* (2008, p. 34), *Mapping the Mountain* (2008, fig. 5), *Stormchaser* (2008), and *Mapping the Amazon* (2007–08, fig. 6) resonate with one of the artist's other avocations, studying and collecting antique maps. The compositions for these are almost entirely abstract, but the forms they contain subtly recall the tools, forms, and procedures of cartography. The curvilinear shapes that comprise *The Mapmaker* suggest ancient map-making instruments, like a compass or astrolabe. The wavy extruded steel meandering through the large circle in *Mapping the Mountain* is like the line of a topographic map come to life, springing off the page. The radarlike head and twisted extrusion in *Stormchaser* (p. 26) appropriately evoke both the navigational tools and meandering path of an intrepid thrill seeker hunting a Texas twister (something, not coincidentally, one of Tobolowsky's sons actually did). *Mapping the Amazon*, the most figurative of these works, stands as a totem of the perilous process of imposing a rational grid on the wild, untamed rain forest and its inhabitants, many of whom wish it to remain uncharted.

The titles of Tobolowsky's abstract welded steel constructions provide some insight into how the artist sees, or thinks about, or responds to the compositions. The



fig. 7

David Smith, *Voltri VI*, 1962

Steel, 98 7/8 x 102 x 24 in.

Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas

Art © Estate of David Smith/Licensed by VAGA, New York, NY



works themselves, however, are expansive, evocative, and gracious enough to invite the viewer's own experience of them. This is a hallmark of great art: that it can represent the circumstances of the person who created it and simultaneously evoke a myriad of alternate readings, experiences, and interpretations. Such is the alchemy of Tobolowsky's artmaking: to resurrect base inert matter, the detritus of our industrialized civilization, and to transform it into variously whimsical, powerful, moving, poetic presences.

Tobolowsky continues to push the limits of his practice with bold, monumental compositions. One of his most recent works incorporates an enormous tank head, a

overleaf:

*Take a Number*, 2008

Welded steel with lacquer

30 x 65 x 15 inches

fig. 8

*My Grandfather's Start-Up*, 2010

Welded steel with lacquer

109 x 83 x 36 inches

massive extrusion, a towering cut-out, and weighty structural I-beam on top of a one-thousand-pound industrial pushcart. The sculpture measures almost eight feet tall and weighs over two tons. Carefully counterbalanced, laced together, and elevated off the ground on the wheels of the cart, the sculpture maintains an open, airy composition that belies its massiveness. The title of the work, *My Grandfather's Start-up* (2010, fig. 8), is typically personal and understated. For Tobolowsky, the wheeled cart that serves as the base for the sculpture recalls the vendor's pushcart from which his grandfather first sold clothes, an enterprise he built into a successful business. (No doubt, it reminded Tobolowsky, too, of both the physical weight and the great promise that the cart must have held for his grandfather.) The sculpture also pays homage to and builds upon the work of Tobolowsky's artistic "grandfather," David Smith. *My Grandfather's Start-up* and other sculptures currently in progress take up the mantle of Smith's wheeled sculptures of the 1960s, such as *Voltri VI* (1962, fig. 7), which were the first monumental works of that distinguished welder's career. It is bitter-sweet to imagine what Smith, who perished prematurely in an automobile accident in 1965, might have done if he had had more time. It is thrilling to imagine where Tobolowsky might now take this impressive lineage.

*Jed Morse is curator of the Nasher Sculpture Center, Dallas.*

#### NOTES

1. Edmund P. Pillsbury, "Poetry in Steel," *George Tobolowsky: Poetry in Steel* (Beaumont: Art Museum of Southeast Texas, 2007): 8.
2. James Surls, *George Tobolowsky: Poetry in Steel* (Beaumont: Art Museum of Southeast Texas, 2007): 7.









PLATES





**Cutting the Way, 2008**  
Welded steel with lacquer  
30 x 16 x 12 inches





**A Working Woman #2, 2008**  
Welded stainless steel with lacquer  
70 x 20 x 14 inches



**Stainless Art Parts, 2009 (two views)**  
Welded stainless steel with lacquer  
68 x 16 x 16 inches





**Reaching Up, 2009**  
Welded stainless steel with lacquer and black walnut  
32 x 8 x 7 inches  
The Grace Museum, Abilene, Texas

*opposite:*  
**The Scholar, 2009**  
Welded stainless steel with lacquer  
92 x 32 x 32 inches





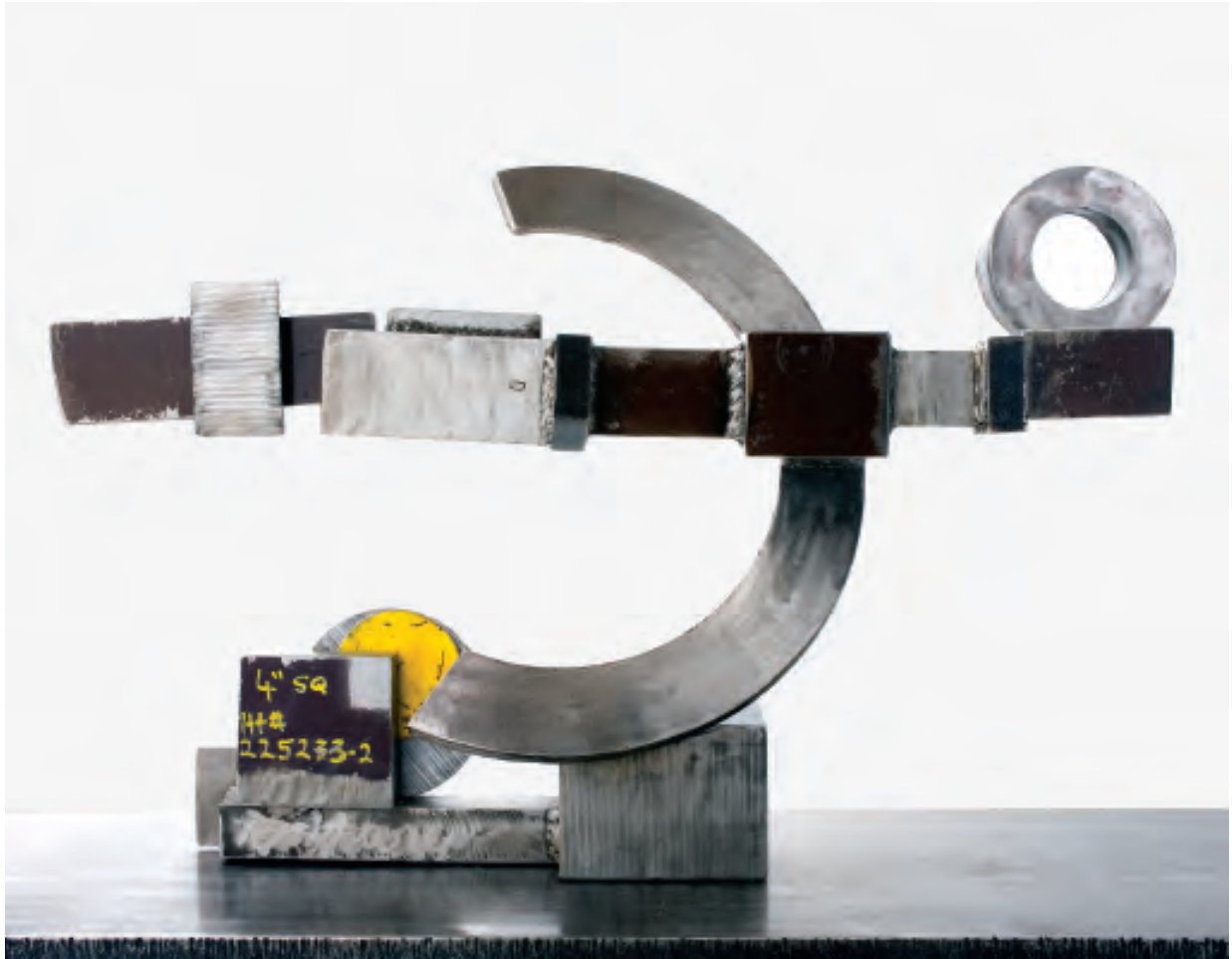


**Stormchaser**, 2008  
Welded steel with lacquer  
82 x 32 x 27 inches  
Private collection





My Shipping Department, 2009  
Welded steel with lacquer  
26 x 33 x 3 inches



**People Mover, 2009**  
Welded stainless steel with lacquer  
20 x 39 x 7 inches



**The Builder, 2009**  
Welded stainless steel with lacquer  
59 x 22 x 9 inches



**Five Tankheads, 2010**  
Welded steel with lacquer  
97 x 30 x 20 inches



**My First Computer, 2009**  
Welded steel with lacquer  
74 x 31 x 12 inches  
Private collection

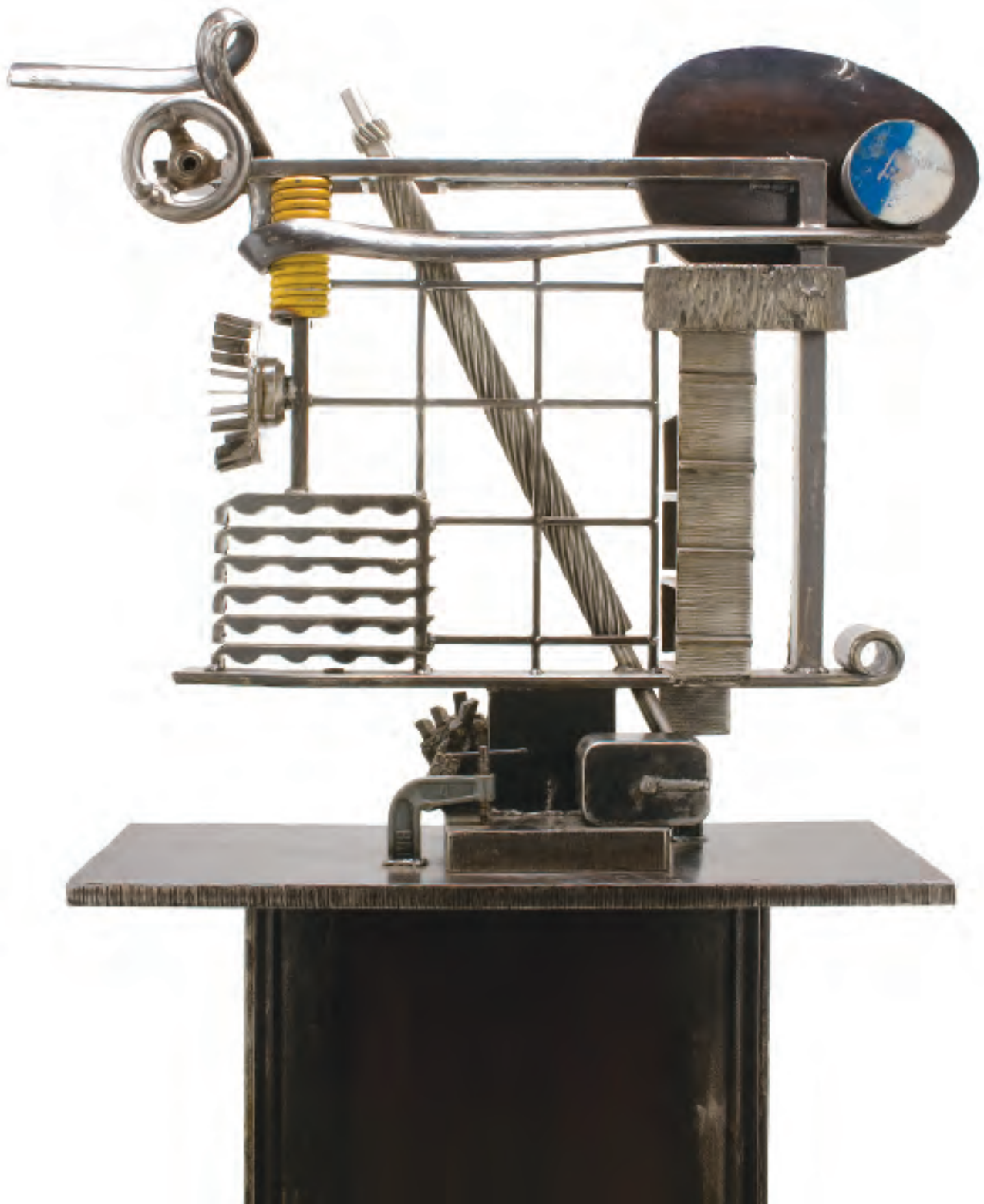




**The Dancing Fool, 2008**  
Welded steel with lacquer  
24 x 27 x 6 inches

*opposite:*  
**Exploration, 2009**  
Welded steel with lacquer  
39 x 46 x 11 inches







**The Mapmaker, 2009**  
Welded stainless steel with lacquer  
24 x 14 x 7 inches



**Letting Go #1, 2009**  
Welded steel with lacquer  
89 x 41 x 26 inches



**The Deal on the Table, 2008**  
Welded stainless steel with lacquer  
32 x 22 x 8 inches

*opposite:*  
**Stainless Gatekeeper, 2010**  
Welded stainless steel with lacquer  
128 x 46 x 25 inches







*top:*  
**The U.S. Economy, July 2008, 2008**  
 Welded steel with lacquer  
 9 x 19 x 9 inches

*bottom:*  
**The U.S. Economy, November 2008, 2008**  
 Welded stainless steel  
 11 x 17 x 8 inches  
 Private collection





A Skinny Deal, 2010  
Welded stainless steel with lacquer  
92 x 20 x 18 inches



**The Welder, 2008**  
Welded steel with lacquer  
25 x 21 x 10 inches

*opposite:*  
**Hidden Dealbreaker, 2009**  
Welded stainless steel with lacquer and black walnut  
34 x 8 x 9 inches  
The Grace Museum, Abilene, Texas







**the writing on the wall, 2008**  
Welded steel with lacquer  
23 x 37 x 5 inches

*opposite:*  
**BoxArt, 2009**  
Welded stainless steel with lacquer  
92 x 38 x 26 inches











My Signature Piece, 2009  
Welded steel with lacquer  
79 x 112 x 55 inches

## Biography and Selected Exhibition History and Bibliography

1949 Born Dallas, Texas

Lives in Dallas and works at the Mountain Springs Sculpture Studio, Mountain Springs, Texas

### EDUCATION

1970

Southern Methodist University, B.B.A. in accounting with a minor in sculpture

1974

Southern Methodist University, J.D.

### SELECTED SOLO EXHIBITIONS

2010

"Form & Substance: The Art of George Tobolowsky," The Grace Museum, Abilene, Texas, April 2010 (catalogue, essay by Jed Morse). Travels to The Tyler Museum of Art, Tyler, Texas, April 2011, and Blue Star Contemporary Art Center, San Antonio, and the San Antonio Botanical Garden, December 2011

2009

"International Bridge," Outdoor Sculpture Show, Vail, Colorado, June 2009. Promoted by the Town of Vail with a show at the Masters Gallery, Vail

Irving Arts Center and Sculpture Garden, Irving, Texas

"Parts for a Sculpture," Temple Emanu-EL, Dallas

2008

"George Tobolowsky: Poetry in Steel," The McKinney Avenue Contemporary (The MAC), Dallas

2007

"New York Show," Jim Kempner Fine Art, New York

"The Business of Art," Bryan Tower, sponsored by Spire Realty, Dallas

"George Tobolowsky: Poetry in Steel," The Art Museum of Southeast Texas, Beaumont, Texas. Travels to The McKinney Avenue Contemporary (The MAC), Dallas (catalogue, introduction by James Surls, essay by Dr. Edmund [Ted] Pillsbury)

"George Tobolowsky: 3 D on Swiss Series," The Dallas Center for Contemporary Art, Dallas

2006

"My First Rodeo," Gerald Peters Gallery, Dallas

"Outdoor Sculpture Show," Meadows School of Arts, Southern Methodist University, Dallas

### SELECTED GROUP EXHIBITIONS

2010

"Juried Sculpture Exhibition," Henderson Art Project, Dallas

2009

"Face and Form: Modern and Contemporary Sculpture," Meadows Museum, Southern Methodist University, Dallas, juried

"Texas Sculpture Association Statewide Juried Art Exhibition," Dallas

"D Art Slam," f.i.g. (Fashion Industry Gallery), *D Magazine*, Dallas, juried

"Sculpture for New Orleans," New Orleans, installed at Tulane University, Diamond Street, and Hotel Le Cirque

2008

"Texas Sculpture Association's 25th Anniversary Exhibition," Dallas, juried

Obelisk Awards & 20<sup>th</sup> Anniversary Gala, sponsored by North Texas Business for Culture and the Art's, Dallas, juried

"Group Show," Gerald Peters Gallery, Dallas

"The Chair Project," Austin Museum of Art, Austin, Texas

2007

"Group Show: James Surls, Jeff Brosk and George Tobolowsky,"  
Martin Museum of Art, Baylor University, Waco, Texas

2006

"Critic's Choice Exhibition," The Dallas Center for Contemporary  
Art, Dallas

"Waco National Outdoor Sculpture Exhibition: Invitational  
Artists," Waco, Texas, juried

Kemp Center for the Arts, Wichita Falls, Texas, juried

2005

"New Texas Talent," Craighead-Green Gallery, Dallas, juried

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tations*, Southern Methodist University, Dallas, spring 2007.

KERA, public radio interview. Dallas, April, 2006.

#### SELECTED PUBLIC AND PRIVATE COLLECTIONS

The Art Museum of Southeast Texas, Beaumont, Texas

Commercial Metals Company, Irving, Texas

Ergoline Holdings, Windhagen, Germany

FedEx Kinko's, Dallas

The Grace Museum, Abilene, Texas

The International Bridge, Vail, Colorado

Irving Arts Center and Sculpture Garden, Irving, Texas

The Legacy Senior Communities, Plano, Texas

Regency Nursing Centers, Victoria, Texas

Southern Methodist University, Dallas

Spire Realty, Dallas & Houston

Texas Sculpture Garden, Hall Office Park, Frisco, Texas

The Tyler Museum of Art, Tyler, Texas

#### SELECTED CURRENT AND PAST BOARD POSITIONS

Dallas Bar Association

Dallas Contemporary, Dallas

Dallas Museum of Art, Dallas

Meadows School of Arts Executive Committee, Southern  
Methodist University, Dallas

Meadows Museum Advisor Council, Southern Methodist  
University, Dallas

Phillips Society, Library of Congress, Washington, D.C.

Texas Bar Association

Texas Map Society, president

Texas Sculpture Association, co-founder, Dallas

Young Presidents' Organization, Dallas

## Catalogue of the Exhibition

*All sculpture from the collection of the artist, unless otherwise noted.*

*Height precedes width precedes depth. The following works were exhibited at The Grace Museum; exhibited works vary at subsequent venues.*

### **Five Tankheads, 2010**

Welded steel with lacquer  
97 x 30 x 20 inches

### **My Grandfather's Start-Up, 2010**

Welded steel with lacquer  
109 x 83 x 36 inches

### **a rough road home, 2010**

Welded stainless steel with lacquer  
90 x 73 x 37 inches

### **A Skinny Deal, 2010**

Welded stainless steel with lacquer  
92 x 20 x 18 inches

### **Stainless Gatekeeper, 2010**

Welded stainless steel with lacquer  
128 x 46 x 25 inches

### **BoxArt, 2009**

Welded stainless steel with lacquer  
92 x 38 x 26 inches

### **The Builder, 2009**

Welded stainless steel with lacquer  
59 x 22 x 9 inches

### **Exploration, 2009**

Welded steel with lacquer  
39 x 46 x 11 inches

### **Hidden Dealbreaker, 2009**

Welded stainless steel with lacquer and black walnut  
34 x 8 x 9 inches  
The Grace Museum, Abilene, Texas

### **The Idea Factory #2, 2009**

Welded stainless steel with lacquer  
90 x 33 x 18 inches

### **Letting Go #1, 2009**

Welded steel with lacquer  
89 x 41 x 26 inches

### **Many Original Parts, 2009**

Welded stainless steel with lacquer  
20 x 16 x 8 inches

### **The Mapmaker, 2009**

Welded stainless steel with lacquer  
24 x 14 x 7 inches

### **Mapping the Amazon, 2007–2008**

Welded steel with lacquer  
101 x 41 x 26 inches

### **My First Computer, 2009**

Welded steel with lacquer  
74 x 31 x 12 inches  
Private collection

### **My Shipping Department, 2009**

Welded steel with lacquer  
26 x 33 x 3 inches

### **My Signature Piece, 2009**

Welded steel with lacquer  
79 x 112 x 55 inches

### **People Mover, 2009**

Welded stainless steel with lacquer  
20 x 39 x 7 inches

### **Reaching Up, 2009**

Welded stainless steel with lacquer and black walnut  
32 x 8 x 7 inches  
The Grace Museum, Abilene, Texas

### **The Scholar, 2009**

Welded stainless steel with lacquer  
92 x 32 x 32 inches

### **Stainless Art Parts, 2009**

Welded stainless steel with lacquer  
68 x 16 x 16 inches

### **Cutting the Way, 2008**

Welded steel with lacquer  
30 x 16 x 12 inches

### **The Dancing Fool, 2008**

Welded steel with lacquer  
24 x 27 x 6 inches

### **The Deal on the Table, 2008**

Welded stainless steel with lacquer  
32 x 22 x 8 inches

### **Stormchaser, 2008**

Welded steel with lacquer  
82 x 32 x 27 inches  
Private collection

### **Take a Number, 2008**

Welded steel with lacquer  
30 x 65 x 15 inches

### **The U.S. Economy, July 2008, 2008**

Welded steel with lacquer  
9 x 19 x 9 inches

### **The U.S. Economy, November 2008, 2008**

Welded stainless steel with lacquer  
11 x 17 x 8 inches  
Private collection

### **The Welder, 2008**

Welded steel with lacquer  
25 x 21 x 10 inches

### **A Working Woman #2, 2008**

Welded stainless steel with lacquer  
70 x 20 x 14 inches

### **the writing on the wall, 2008**

Welded steel with lacquer  
23 x 37 x 5 inches