

The Boaz Vaadia Museum Collection

Boaz Vaadia Studios
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The Boaz Vaadia Museum Collection:

The Boaz Vaadia Museum Collection is comprised of the final piece of the edition of nearly every bronze cast of Vaadia's figurative sculptures. The purpose of this is to assemble one of each of Vaadia's bronzes in a single collection located in one place. The work from this collection is available for loan to museum exhibitions or to public installations. Curators of such shows have the opportunity to select from an entire body of work to custom tailor their show in a way that responds to each space's individual characteristics.

This flexibility extends even to traveling shows. Often a traveling exhibition is composed of a stable and unchanging body of work that is selected for one particular exhibition space. When the show travels to other spaces, the pieces selected for the first destination remain for installation in the following exhibition locations. The Boaz Vaadia Museum Collection is intended to allow for specific spatial conditions of each particular exhibition space. Curators are able to revise or amend the traveling selection of works so that the installation is specific to the site.

The relationship between man and man's place in nature plays a primary role in Vaadia's work and it is this consideration for relationship that drives the concept of the Museum Collection. It is important that the sculptures are placed thoughtfully within an environment to allow for an intimate and personal connection between the work and the viewer.





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Artist Statement:

My work is based on the concept that man functions according to the same laws as all other creatures of nature. Therefore, the urban environment is not an artificial creation but a natural habitat that man has created for himself.

The materials I use in my sculptures: slate, shingle, bluestone and boulders, are from the immediate area surrounding my studio in New York City. The slate roof shingles and bluestones are sedimentary rocks which were formed by layers of sediment compressing over millions of years. Slate and bluestone are used throughout the city for roofing and building and also used in sidewalks, backyards, and for landscaping. Brought to the area by glacier movement during the ice age, the boulders in my latest work came from building sites in Brooklyn.

My sculptures are executed by hand carving each individual layer and stacking it up until the piece is completed. Although at this point the piece will stand up by itself, I bolt it together with threaded rods and glue for permanence and safety.



The connection of man to earth and nature is vital to my art. By using the natural forces of rocks, my work awakens ancient "earth senses" that were slowly abandoned by man during his evolution to civilization. One way I make the connection of man to earth is by using the natural layers of sedimentary rock. By carving the stone, I release its inherent energies. This stone sculpture now carries a direct message to the soul of the viewer. Man came from the earth and in death returns to it. I see stone as the bone structure of the earth.

Boaz Vaadia, 1992



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Press Clips:

The New York Times

"Sculptor Harvests Brooklyn Boulders as Material for Art"

- Genia Gould

His artworks are in many collections and museums around the globe, including the Metropolitan Museum of Art. "I have sent Brooklyn rocks all over the world," he said with pride.

ARTNews

"Boaz Vaadia" - Barbara Pollack

The art-historical allusions in Vaadia's work extend from statues of Egyptian pharaohs to the work of Henry Moore. A recent small bust of a woman's face conjures up the massive heads found on Easter Island, but it also bears an uncanny resemblance to sculptures produced by 3D CAD software. It is Vaadia's strength that his sophisticated workmanship forms a bridge from the Stone Age to the digital age.



Palm Beach Daily News

"Sculptor 'draws' from earth" - Jan Sjostrom

Vaadia's multi layered sculptures look ancient, as though centuries of wind or water had chiseled them out of the rocks. His materials are commonplace, durable stones, mainly bluestone and slate and an occasional boulder. Vaadia cares about things that endure.

The South Florida Art of the Times

"Boaz Vaadia, Creator Of Timeless Stone Figures" - Adrienne Garnett

Vaadia's new work focuses on gigantic, layered stone heads, heads that develop from small studies of particular people. Vaadia takes photos to formalize a first impression, and then sculpts a likeness in oil-based clay, adding grooves to simulate stone layers. The subsequent plaster cast begins to dissolve details, focusing instead on mass, volume and body language, qualities that are characteristic of the sitter. Details are blurred, made more generic in the handling of the stone layers.

Greenline Magazine

"Sculpture at Time Warner Center" - Deborah Gilbert

In the Spring of 2004, a sculpture by Williamsburg artist Boaz Vaadia was installed on the south side of Manhattan's new Time Warner Center. A monumental piece called "Asaf and Yo'ah" of a couple, one seated on a boulder, one standing, occupy a space at the entrance to the residential building of the complex.

For the complete text of above articles and more please visit: www.vaadia.com



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Abbreviated Resumé:

Born: November 13, 1951; Israel , Resides: New York, New York, U.S.A.
Education: 1976-77 Brooklyn Museum Art School, Brooklyn, NY ; 1975-76 Pratt Institute, Brooklyn N.Y. ;
1967-71 Avni Institute of Fine Arts, Tel-Aviv, Israel

Outdoor Installations/ Public Art:

- 2005 Decordova Museum and Sculpture Park, Lincoln, MA. Long term installation of Ammi'el and Ba'al on loan from the Boaz Vaadia Museum Collection
- 2004 Time Warner Center - South Tower Entrance, New York, NY. Installation of Asaf and Yo'ah
- 1997 Philharmonic Center For the Arts, Naples, Florida Permanent installation
- 1995 The White House, First Lady's Sculpture Garden, 20th Century Sculpture, Southern Region, exhibition featuring Zur With Dog, on loan from the Norton Museum
- Tokyo Metropolitan Teien Museum, Japan, permanent installation of Piltay & Pashur
- 1993 The Monterey, 175 E. 96th St. permanent installation of outdoor sculpture, Yakhin, in front of residential apartment building, New York City, NY
- 1992 Hakone Open Air Museum, Utsukushi-ga-hara Open Air Museum ,Japan, permanent installation of outdoor sculpture, Moriyya, outdoor sculpture garden, Japan.
- West Palm Beach Art in Public Places, in cooperation with The Norton Gallery of Art, installation of Avram with Dog & Ten Sheep, West Palm Beach, Florida Arlington County Beautification Program, Permanent installation of sculpture David Haggit & Adoniyya, public private partnership between Arlington County and La Salle partners, sited at 1300 N. 17th Street, Rosslyn, Virginia.
- 1988 Carnegie Park Building, 200 E. 94th St, New York, New York, permanent installation of outdoor sculpture, Omri & Ah'av, in the park of a residential apartment building, NYC, NY.

Selected Collections:

Metropolitan Museum of Art, New York, NY- Museum of Modern Art, San Francisco, CA-
Hakone Open Air Museum, Japan- Norton Gallery of Art, W. Palm Beach, Florida-
Tel-Aviv Museum, Israel- Jewish Museum, New York, NY- The Israel Museum, Israel-
Mazda Great Lakes, MI- Elton John, Atlanta, Georgia- Martin Z. Margulies, Fl.
The Related Companies, Carnegie Park Building, N Y

Selected Solo Exhibitions:

- 2006 Eckert Fine Art Naples, FL
- 2005 Caldwell Snyder Gallery, San Francisco, CA
- 2005 Courcoux & Courcoux Gallery England
- 2004 Miriam Shiell Fine Art, Toronto, Canada
- 2003 Kraft Lieberman Gallery, Chicago, Illinois
- 2000, 2002 Elaine Baker Gallery, Boca Raton, FL
- 1997 Imago Galleries, Palm Desert, CA
- 1997, 1996 Jaffe Baker Gallery, Boca Raton, FL
- 1994, 1990, 1986 O.K. Harris Works of Art, NY, NY
- 1997, 1993 Fay Gold Gallery, Atlanta, Georgia
- 1993, 1991, 1988 Helander Gallery, Palm Beach, Florida
- 1990, 1989 Hokin Kaufman Gallery, Chicago, IL
- 1988-89 Sculpture Court Installation, The Jewish Museum, New York, NY

Grants/Fellowships/ Awards:

- 1992 Utsukushi-ga-hara Open Air Museum Award, Japan
- 1988 National Endowment for the Arts Grant
- 1986 Ariana Foundation For the Arts, NY, grant
- 1985 Committee for the Visual Arts, Artists Space, New York, NY, grant
- 1977 America the Beautiful Fund, Palisades Interstate Park NY; grant and residency
- 1977-76 Beeckman Scholarship, Brooklyn Museum Art School, Brooklyn, NY
- 1976-75 America Israel Cultural Foundation Grant