



Boaz Vaadia - Sculptor

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Biography:

Boaz Vaadia is the internationally known sculptor whose timeless, evocative stone figures now inhabit museums cultural sites, art galleries and private collections. As major installations at prime buildings, parks and homes around the world, they set a tone of peace and serenity.

Born and raised in Israel, Vaadia moved to New York City in 1975 thanks to a grant he received from the American-Israel Cultural Foundation. Vaadia established his studio in SoHo just before its streets labored to give birth to a new community of working artists. Roads were torn up and buildings were torn down. In the chaos of New York City, he discovered supplies from the earth. Slate and bluestone, ubiquitous materials of the city are sedimentary rocks from glacial periods, millions of years old. The city's detritus: vestigial windowsills, shingles and curb stones were all readily available to an artist, permitting the recycling of nature's resources to build, destruct and reconstruct edifices of the future. Vaadia used these materials to make personal totems that evoked primal energies and ritual.

Starting in 1985, generic representations of man and woman emerged from Vaadia's earlier abstract, monumental effigies. Though generalized in form, there is some individuality in each figure, the artist's intention being to represent the essence of a specific person. "I love people. Each person is unique, as is the work of an artist. It is important that we, as artists, identify our own uniqueness, just as every individual needs to identify his/her own individuality." This individuality resides in centeredness, not in superficial attributes. It is that which unites us as human beings.





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Biography continued:

Vaadia hand carves slices of slate and bluestone, shaping them to be layers in a kind of topographical map. He stacks the horizontal slabs until the graded silhouette of a person, animal or group emerges. Sometimes he places a long single stone piece across a layer within juxtaposed figures to unite them. This subtle strategy suggests the merging and love shared between the figures. He views the geological layering of the stone as a natural model for his own sculptural process. It seems a logical metaphor for our human layering of experience and memory.

Vaadia's new work focuses on gigantic, layered stone heads, heads that develop from small studies of particular people. He selects all the sitters, beginning with his own children, Sara and Rebecca, and then seeks other unique heads among people with whom he works and sees on the street. 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. Vaadia listens to viewers' impressions, enjoying their process of filling in the details and projecting their own interpretation onto the work.

In recent years, Vaadia has been making bronze castings of many of the large "outdoor" pieces as well as the variously scaled studies. Vaadia is keeping a collection of castings, one from each edition, and a few of the original stone works, for loan to public museums and for exhibitions that travel. In the spring of 2005, two large pieces will be on loan for two years to the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts.



Adrienne Garnett - The South Florida Art of the Times



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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