

Boaz Vaadia - Sculptor

104 Berry Street
Brooklyn, NY 11249

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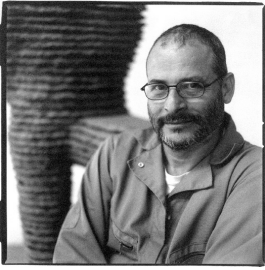
Biography:

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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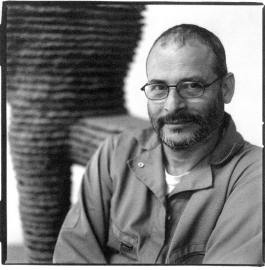
Vaadia hand carves slices of slate and bluestone, shaping them to be layers in a kind of topographical map. He stacks the horizontal slabs until the graded silhouette of a person, animal or group emerges. Sometimes he places a long single stone piece across a layer within juxtaposed figures to unite 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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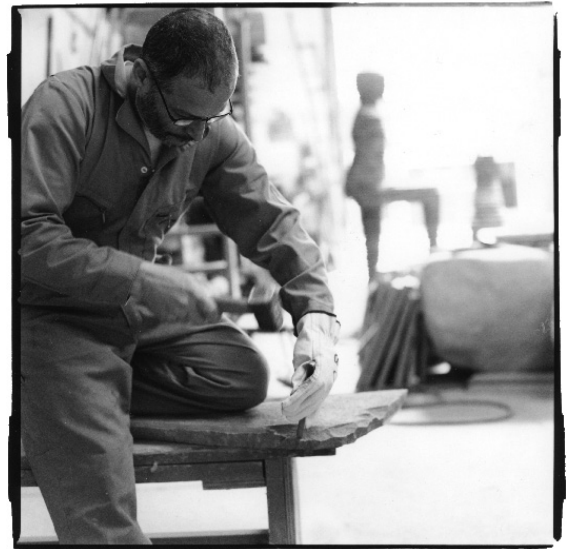
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Artist Statement:

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 we have created for ourselves. Through the exploration of the connection between man and nature, I create sculptures and environments that are contemplative and serene. The overall impact is of a warm and welcoming presence.

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 bluestone 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 glacial movement during the ice age, the boulders in my work come from construction sites near by my studio.

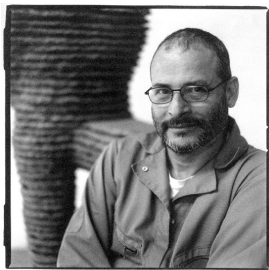


I hand carve each individual piece of stone with a hammer and chisel, exposing the stratified layers of the bluestone. I then stack these stone layers to create figurative sculptures. Although at this point the pieces stand by themselves, I bolt them together with threaded rods and glue for permanence and safety of the viewer. My process parallels natural transformations in stone and recalls ancient methods of construction that rely on the cut and weight of the stone rather than on mortar. The pieces are linked to natural processes and look as though created by wind, water, and time.

By using the natural forces of rocks, my work awakens ancient "earth senses" that were slowly abandoned by man during his evolution to civilization. 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.

For select stone pieces, I continue the process by casting the sculpture in bronze, creating a limited edition of five to seven works. Bronze is a durable substance that expands the possibilities of placement of the work in public contexts while at the same time connecting the piece to the history of figurative sculpture.

- Boaz Vaadia



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Press Clips:

The New York Times

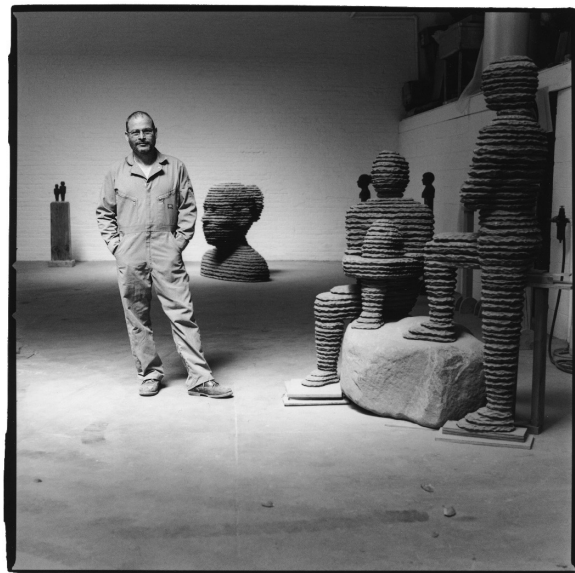
"Sculptor Harvests Brooklyn Boulders as Material for Art" - Genia Gould

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 Sjoström

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

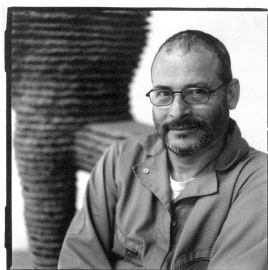
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Greenline Magazine

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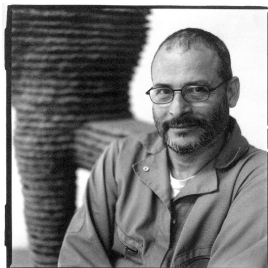
Born: November 13, 1951; Israel , Resides: New York, New York, U.S.A.
Education: 1976-77 Brooklyn Museum Art School, Brooklyn, NY ; 1975-76 Pratt Institute, Brooklyn N.Y. ;
1967-71 Avni Institute of Fine Arts, Tel-Aviv, Israel

Outdoor Installations/Public Art:

- 2011 Pratt Institute Sculpture Park, Brooklyn, NY. Long-term installation of REBECCA, SARA, and MEIR on loan from BVMC
Moore College of Art + Design at Aviator Park in Logan Square, Philadelphia, PA. Long-term installation of Yo'ah with Dog, Gilalay & Ginnetoy, and Family with Dog on loan from BVMC
Village Green, Summit, NJ. Long-term installation of Ammi'el & Amaryahu on loan from BVMC
- 2010 Frist Center for the Visual Arts, Nashville, TN. Long-term installation of Asa & Yehoshafat on loan from BVMC
Rockland Center for the Arts. Long-term installation of Daniyyel with Dog and Asa with Dog on loan from BVMC
- 2008 University of Nevada, Reno NV. Permanent installation of Ginnetoy 2nd
- 2008 The Village Green, Cashiers NC. Temporary installation of Ba'al & Yizhaq on loan from BVMC
- 2007 Art in the Parks: Celebrating 40 years, New York, NY. Temporary installation of seven sculptures at Barnard College, The Broadway Mall and Morningside Park, on loan from BVMC
City Hall, Yonkers, NY. A one-year installation of Ammie'l & Amaryahu on loan from BVMC
- 2006 Figuratively Speaking: Art in Public Places, Stamford, CT. Installation of 4 sculptures.
- 2005 Decordova Museum and Sculpture Park, Lincoln, MA. Long term installation of Ammi'el and Ba'al on loan from BVMC
- 2004 Time Warner Center - South Tower Entrance, New York, NY. Permanent installation of Asaf and Yo'ah
- 1997 Philharmonic Center For the Arts, Naples, Florida Permanent installation of Meshullemet and Menashshe
- 1995 The White House, First Lady's Sculpture Garden, 20th Century Sculpture, Southern Region, exhibition featuring Zur With Dog on loan from BVMC
Tokyo Metropolitan Teien Museum, Japan, permanent installation of Piltay & Pashur
- 1993 The Monterey, 175 E. 96th St. Permanent installation of 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 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 and Adoniyya, public private partnership between Arlington County and La Salle partners, sited at 1300 N. 17th Street, Rosslyn, VA
- 1988 Carnegie Park Building, 200 E. 94th St, New York, New York, permanent installation of 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, NY



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Abbreviated Resumé (Cont.):

Selected Solo Exhibitions:

2012	Elaine Baker Gallery, Boca Raton, FL Gail Severn Gallery, Ketchum, ID
2011	Connaught Brown, London, England Jim Kempner Fine Art Sculpture Garden, New York, NY
2010	Eckert Fine Art, Kent, CT
2008	Connaught Brown London, England
2006	Eckert Fine Art Naples, FL
2005	CaldwellSnyder 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:

2012	Aviv Award for extraordinary contributions to Israeli Culture, America-Israel Cultural Foundation
1988	National Endowment for the Arts 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