

170 קצת אהבה

VARDA YATOM | SCULPTRESS







SHORT RESUME

VARDA YATOM | SCULPTRESS | DIGITAL CATALOGUE



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Selected Solo Exhibitions

- 2007 - "Gravitation". The Open University, Rahanana, Israel.
- 2006 - "Those Are Not Migrating Birds". Sargadelos, International Ceramic Museum, Spain.
- 2002 - "Death-Wedding". Kfar Saba Art Gallery, Israel.
- 1998 - "Varda Yatom". Hetjens Museum, Dusseldorf, Germany.
- 1997 - "Call up". Be'er Sheva Art Museum, Israel.
- 1993 - "1993". Long Beach, University Gallery, Long Beach CA. USA.
- 1992 - "Varda Yatom". Arad Art Museum, Israel.
- 1991 - "Varda Yatom Sculptures". Herzlya. Museum of Art, Israel.
- 1988 - "M.F.A Show". Holmes Gallery at Alfred University, NY. USA.

Selected Group Exhibitions

- 2005 - "Art Faculty Show Biennale 2005". Schneider Museum of Art, Southern Oregon University, Ashland, ORegon. USA.
 - 2004 - "Culture & Identity". International Ceramic Museum, Guldagergaard, Denmark.
 - 1999 - "Artisti Dal Mondo". Exhibition Honoring the World's Ten Most Valued Ceramic Sculptors. International Ceramic Museum at Faenza, Italy.
 - 1998 - "International Contemporary Ceramics, From Silber Famely Collection". Laguna Beach Art Museum, Laguna Beach, CA. USA.
 - 1996 - "Fletcher Challenge Ceramics Award". Art Museum, Auckland, New Zealand.
 - 1994 - "Israeli Contemporary Crafts". National Museums of Modern Art: Kyoto & Tokyo, Japan.
 - 1993 - "Israel Ceramic". G.R.A. Art Museum, Frankfurt, Germany.
 - 1993 - "Ceramics From Israel". Wolf Boyg Gallery, Hanover, Germany.
- And over 90 Solo and Group Exhibits in important galleries in Israel.

Invitations

- 2006 - Honoured Artist in Residence. Sargadelos Museum, Spain.
- 2004 - Guest artist. Guldagergaard Museum, Denmark.
- 2004 - Artist in Residence. Ashland University, ORegon. USA.
- 1999 - Invitation to "Artisti Dal Mondo", Faenza, Italy.
- 1999 - International Art Center, Cite' Paris, France.
- 1992 - Guest Artist, Long Beach University, CA. USA.

WEDDING

These installations explore the symbolic possibilities within the Jewish wedding ceremony. They use universally familiar patterns of ceremony and meaning.

They suggest a new critical way of experiencing meaning.

The pieces focus, on the loss of identity of the individual within a group, and the loss of personal identity within contemporary society.

The groom figures are veined with electrical wires, the arteries of modern technology, in a vain attempt to communicate.

The feeling of strength and power is built up and reinforced by means of the crowd.

The groups point to the danger of replacing the unique and humanly valuable soul with a passive figure, one deprived by the crowd of individual character and the capacity for moral judgment.

EMBRYOS

This series is a blurring of the boundaries within life: Birth and Death, Creativity and Stagnation, Hope and Fear. The fetal position implies immobility and fear, each figure shrunken into a shell or cocoon.

The texture refers to the relation between the beginning and the end of life. The incomplete forms leave open the possibility of temporal indeterminacy: they are either in a state of original generation or final decay.



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“Varda Yatom seeks to convey deeply-rooted cultural values and is concerned with the past and the present, expressed with force and power”

> Janet Mansfield, From the Catalog of Laguna Art Museum. USA.

“Varda Yatom is steadily climbing towards international renown. Her work crosses into all cultures and dissolves all boundaries”

> Jane Waller, “The Human Form in Clay”, p.139. The Crowood Press. London

“A cultural climate that seeks out links in disparate directions. Such is the work of Varda Yatom... The large-size representational sculptures and interior installations of Varda Yatom, impress by complex suggestions”

> From the catalogue – Hetjens-Museum. Dusseldorf. Germany.

“Varda Yatom, who works in ceramics pure and simple, as well as in ceramic composites with metal, fabric, wood and other materials, is in my opinion the most important sculptor of our place and time. She draws inspiration from ancient ceramics, and from the art of sculpture everywhere.

> Amos Kenan, Curator of Tefen Museum. Israel.

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