

ILAN AVERBUCH

*10-15 48th Avenue
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Artist Statement

I build sculptures that transform spaces. Familiar images are recycled and reapplied, taking on meaning as symbols or metaphors to tell a story through a sensitive balance of scale, material and mass. I have created numerous landmarks and public sculptures for different kinds of spaces, including university campuses, public parks, technical schools, medical centers, a recreation center, transit stations, a supreme court, and a fire station. In a public place, a sculpture can be a guiding element, marking an entrance, directing attention, or aiding in circulation. At the same time, it communicates ideas and cultivates an emotional connection between the viewer and the space. A public monument can also act as a meeting place for the community, a site for reflection, and a sanctuary from hectic daily life.

My work is a physical intervention in a depicted environment. It creates a place through a symbolic image/object that is open to viewers' interpretations. Among recurring themes in my work are civilization and its many versions of history, the natural sciences, literary and artistic traditions, dreams and memory, and the inevitable passage of time. I take a site-specific approach with all of my public projects. A recent work "*Theater of the Wind*" is installed on a grassy field on the shore of the Salt River in Tempe, AZ. It allows for participation with integrated seating on steps cladding the bow of a boat. The boat emerges from a stone picture frame, through which the viewer sees the river, a bridge over it, and the desert in the distance. The work creates a meditative living landscape painting the viewer becomes a part of.

I work in durable and sustainable materials including recycled stone, wood, steel, glass, and copper. Using recycled materials suggests a continuation of life through time, alluding to the past while informing our future.

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Born in Tel Aviv, Israel.

EDUCATION

MFA: 1983-85 Hunter College, New York, NY
BFA: 1979-81 School of Visual Arts, New York, NY
1977-78 Wimbledon School of Art, London, England

SELECTED PUBLIC ART COMMISSIONS

2021	EDGE District, St. Petersburg, FL
2020	Texas Tech University, Lubbock, TX Mario M. Cuomo Bridge, Nyack NY Ilan Gal-on Plaza, Sapir Tower, Ramat Gan, Israel
2019	Holzhausen Estate, Nieheim, Germany
2018	Central Washington University, WA
2016	Marina Heights, Tempe, AZ Florida International University, Miami, FL
2015	Discovery Campus, Tempe, AZ Downtown Remote Operations Facility, Raleigh, NC
2014	H.H. Ellis Technical High School, Danielson, CT Topor Sculpture Garden, Sheba Medical Center, Tel-Hashomer, Israel
2013	Fire Station, El Paso, TX
2012	Bellingham Technical College, Bellingham, WA
2011	Fire Station in Public Park, Scottsdale, AZ
2010	Recreation Center in Public Park, Herriman, Salt Lake County, UT
2009	Public Park, Tamarac, FL Oregon State Data Center, Salem, OR
2008	Sound Transit Light Rail System, Tacoma, WA Gezer Park, Leawood, KS Light Rail System, Phoenix, AZ The New Bridges in Vejle, Denmark
2007	Traffic Circle, funded by the Mercury Corporation, Yehud, Israel
2006	Stapleton Landmark, Stapleton, Denver, CO Tierra Verde Fire Station #2, Tierra Verde, FL
2004	IT and Engineering Building, University of Connecticut, Storrs, CT
2003	Bar Ilan University, Israel
2002	The Little Prince Park, Chulon, Israel
2001	Performing Arts Center, Illinois Central College, Peoria, IL
2000	Entrance to town, Lavon Industrial Park, Lavon, Israel
1996	Lobby Interior, Ganapati Inc., Calcutta, India
1995	Arena Project, City of Portland, OR
1989	City of Tel Aviv, Israel

SELECTED ONE-PERSON EXHIBITIONS

Nancy Hoffman Gallery, New York: 2017, 2014, 2011, 2008, 2005, 2002, 1999, 1997, 1995, 1993, 1991, 1989.
Omer Open Museum, Israel: 2013-2015.
Gal-On Gallery, Tel-Aviv, Israel: 2012.
Olga Korper Gallery, Toronto, Canada: 2009, 2005, 1998, 1994, 1991, 1988.
Katonah Museum of Art, Katonah, New York: 2005.
Galerie Sander, Darmstadt, Germany: 2001.
Kunstverein Hürth, Hürth, Germany: 2000.
Cologne Art Fair, Cologne, Germany: 1999.
Galerie Lutz Teutloff, Bielefeld and Cologne, Germany: 1998, 1996, 1993.
Michael Haas Gallery, Berlin, Germany: 1993, 1990, 1987.
The Open Museum, Tefen, Israel: 1997.
Littmann Gallery, Basel, Switzerland: 1994.
Julie M. Gallery, Tel Aviv, Israel: 1997, 1993.
Het Apollohuis, Eindhoven, The Netherlands: 1992.
Lavignes-Bastille, Paris, France: 1990.
The Jewish Museum, New York: 1986.
Mabat Gallery, Tel Aviv, Israel: 1986.
Daad Galerie, Berlin, Germany: 1986.
Kunstlerhaus Bethanien, Berlin, Germany: 1985.
OK Harris Works of Art, New York: 1987, 1985, 1983, 1981.
List Art Center, Brown University, Providence, RI: 1983.

SELECTED GROUP EXHIBITIONS

2019 "Circles," Nancy Hoffmann Gallery at EXPO Chicago, Chicago, IL
2018 "Sculptors and Their Drawings," Nancy Hoffman Gallery, New York, NY
2017 "Dialogues, Art & Architecture," Nancy Hoffman Gallery, New York, NY
2011 "Nimrod's Descendants," The Jerusalem Artists' House, Jerusalem, Israel
2004 "Museum Opening Exhibition," Nevada Art Museum, Reno, NV
"Indivisible Cities," Bill Maynes Gallery, New York
2003 "Shivat Zion, Beyond the Principal of Place," Zman Leomanut, Israel
"Givataim Connection," Israel
"Genetic Expressions: Art After DNA," Heckscher Museum of Art, New York
Grand Opening of the New Nevada Museum of Art, Reno, Nevada
2002 Markers II, Kassel, Germany
2001 DeCordova Museum and Sculpture Park, Lincoln, Massachusetts.
"Hands," Israel Museum, Jerusalem
Galerie Sander at the Berlin Art Fair, Berlin, Germany
1999 "The Hand," The Power Plant, Toronto, Canada
"Food for Thought", New Jersey Center for Visual Arts, Summit
1997 "Pier Walk '97," Navy Pier, Chicago, IL
1996-97 Socrates Sculpture Park, Long Island City, New York
1994 Basel Art Fair, Switzerland
"Kunstwert," Berlin, Germany
1993 "New York Diary: Almost 25 Different Things," P.S. 1 Museum, Long Island City, NY
"Sticks and Stones: 10 Artists Work with Nature," Katonah Museum of Art, Katonah, NY
1990 "Construction in Process," Lodz, Poland Historical Museum, Lodz, Poland
"A Natural Order," Hudson River Museum, Yonkers, New York
1989 "Recent Acquisitions," Art Gallery of Ontario, Toronto, Canada
Socrates Park, Astoria, Queens, New York

- 1988 “Recent Acquisitions,” Tel Aviv Museum, Israel
Bronfman Centre, Montreal, Canada
The Brooklyn Museum, New York
1987 “Mythos Berlin,” Anhalter Bahnhof, Berlin, Germany
1985 The Peace Biennale, Hamburg, Germany
1984 “80 Years of Israeli Sculpture,” Israel Museum, Jerusalem, Israel
1983 Tel Hai '83, Tel Hai Art Center, Israel

SELECTED AWARDS AND GRANTS

- 2012 Americans for the Arts/PAN (Public Art Network) Year in Review recognition
2005 Americans for the Arts/PAN (Public Art Network) Year in Review recognition
2001 Pollock-Krasner Foundation Grant
1991 Mid-Atlantic Art Award, NEA regional fellowship
1985-86 D.A.A.D. Award, Berlin, Germany

SELECTED CATALOGUES (*indicates solo catalogues)

- **Ilan Averbuch: Thoughts as Drawings*. Ilan Averbuch Studio, Long Island City, NY. 2021.
Destination Art, Phaidon Press, London. 2018.
**Ilan Averbuch: Reflections*. Omer Open Museum, Israel. Essays: “Resonant Reflections, the Art of Ilan Averbuch,” Rachel Rosenfield Lafo; “Between Heaven and Earth, On Ilan Averbuch’s Works,” Ruthi Ofek. 2013.
**Ilan Averbuch: Public Projects*. Ilan Averbuch with an essay by Mark D. Cohen. New York: Charta Books Ltd, 2010.
**Ilan Averbuch: Das Gelobte Land*. Kunstverein Hürth, Hürth, Germany. 2000.
**Ilan Averbuch, Sculpture and Drawing*. The Open Museum, Tefen, Israel. Essays: “Ilan Averbuch: The Intimate Monument,” Carter Ratcliff; “Upon Thy Places and Times,” Dr. Gideon Ofert. 1997.
**Ilan Averbuch Sculpturen Zeichnungen*. Galerie Michael Haas, Berlin, and Lutz Teutloff Modern Art, Köln. 1993.
Sticks and Stones, Katonah Museum of Art, New York. 1991.
Israel Contemporary Sculpture: place and mainstream. Hara Museum, Japan. 1991.
Mid-Atlantic Arts Foundation, NEA, Regional Fellowships. 1991.
**Ilan Averbuch*. Galerie Michael Haas—Berlin, Nancy Hoffman Gallery—New York, Olga Korper Gallery—Toronto, Lavignes- Bastille—Paris. Essay: “The Monumental Archaeology: Ilan Averbuch’s Sculpture,” Donald Kuspit. 1990.
A Natural Order, The Hudson River Museum, New York. 1990.
40 From Israel, Contemporary Sculpture and Drawing. Brooklyn Museum, Brooklyn, New York. 1988.
Fresh Paint. Tel Aviv Museum and Israel Museum. 1988.
Mythos Berlin Project, Berlin, West Germany. 1987.
**Averbuch*. Daadgalerie, Berlin, Germany. Essay: “Ilan Averbuch,” Donald Kuspit. 1986.
Contemporary Sculpture from the Martin Z. Marguiles Collection, Grove Isle, Coconut Grove, Florida. Introduction Paula Harper. 1986.
Biennale Des Friedens. Kunsthaus und Kunstverein, Hamburg, Germany. 1985.
Israel Art. Israel Museum, Jerusalem. 1985.
Tel Hai 83. Contemporary Art Meeting, Israel. 1983.
Philadelphia Tricentennial Show. 1982.



Avanim Vetseadim (steps and stones), 2008
Stone, steel
24 x 9.5 x 2 feet
Commissioned by the City of Leawood, Kansas, for Gezer Park



The Little Prince, 1995
Copper
16 x 12 x 11 feet
Portland, OR, Arena Complex
Commissioned by the City of Portland



Terra Incognita, 1995
Wood, stone, earth
17 x 40 x 6 feet
Portland, OR, Arena Complex;
Commissioned by the City of Portland



The Dove Tower and Steps to the Bottom of a Pyramid, 2004

Stone

22 x 39 x 48 feet

Located at the University of Connecticut at Storrs; CT Commission on the Arts



Under the Shadow of a Big Tree, 2009
Steel, stone
14 x 18 x 14 feet
Tephford Park, Tamarac, FL; Commissioned by the City of Tamarac



Monument for Time, 2010

Stone, steel, wood

30 x 22 x 12 feet

Sorenson Recreation Center, Herriman, UT; Commissioned by Salt Lake County



The Bell, the Flower and the Wash, 2011

Steel, stone

16 x 30 x 18 feet

Fire Station #1, Eldorado Park, Scottsdale, AZ; Commissioned by City of Scottsdale



Communicating Vessels, 2015

Cor-ten steel and granite

17 x 31 x 6 feet

Remote Operations Campus, Raleigh, NC; Commissioned by the City of Raleigh



Theater of the Wind, 2016
Cor-ten steel and granite
18 x 22 x 24 feet

Commissioned by State Farm Insurance, Marina Heights, Tempe, AZ



Mammoth, 2018
Cor-ten steel and concrete
25 x 49 x 10 feet
Central Washington University, Ellensburg, WA
Washington State Arts Commission



The House in the Boat The Boat in the House, 2019
Boat: wood and steel; Barn: concrete, stone, red bricks, red tile
40 x 58 x 24 feet
Commissioned by the Holzhausen Estate, Nieheim, Germany



Ilan Ilan, 2020
Stainless steel and glass
12 x 31 x 15 ft
Ilan Gal-on Plaza at the Sapir Tower
Diamond Bourse Area, Ramat Gan, Israel



Tappan Zee, 2020

Cor-ten weathering steel and granite

13 x 21 x 3 ft

Located on the Esposito Trail, Governor Mario M. Cuomo Bridge, South Nyack, NY

Commissioned by the New York State Thruway in partnership with ArtsWestchester and the Arts Council of Rockland



As Far as the Eyes Can See, 2020
Cor-ten weathering steel and granite
24 x 48 x 18 feet

Commissioned by Texas Tech University, Lubbock, TX



The Sun on the Edge, 2021
Cor-ten weathering steel and recycled granite
30 x 27 x 2 ft
EDGE District Roundabout / Commissioned by the City of St. Petersburg, FL

ILAN AVERBUCH

The Village



A proposal for the
Civic Center Amphitheater
Sunnyvale, CA



Drawing for *The Village*, 2021

THE VILLAGE

18 ft high by 35 ft length with a depth of 8 ft
Cast Concrete and Cor-ten Weathering Steel

For the City of Sunnyvale's Civic Center Amphitheater public art project I propose, *The Village*, a large-scale site-specific installation representing a constellation of colorful cast concrete houses raised on stilts made of Cor-ten weathering steel. The sculpture measures 18 feet high with a length of 35 feet and a depth of 8 feet. The work is to be installed in the greenspace behind the amphitheater seating, serving as a backdrop to the amphitheater, and a source of shade for its visitors.

The Village comprises a series of seven houses cast in dyed concrete, each measuring approximately 4'4" x 6' x 4' and other 5'4" x 4'4" x 4' elevated overhead on four legs constructed of 6" x 6" Cor-ten weathering steel tubes, lifting the homes to varying heights from 11'6" to 12'6". The towering pigmented concrete abodes are rendered in blue, yellow, red, white, gray, and green pastel washes adding color and contrast to the backdropping greenspace. The concrete forms are cast with an inner steel structure for strength and connectivity to the steel legs and to each other.

Each house is unique in shape and color, varying slightly from its neighbor. The windows and the doors suggest eyes and noses and read as expressive faces. The raised houses appear theatrical as a row of figures in a chorus line elevated on high steel stilts. Their location behind the seating in the amphitheater suggest they are part of the audience, watching intently the actors on the stage and joining in on the comedy, tragedy, melodrama, or music being performed on the adjacent arena.



The height of the work and its placement on the hill behind the seating, puts the work at a height of 24 feet above the surrounding landscape, creating a colorful beacon to the amphitheater and a focal point within the park. Park visitors will be attracted to follow the forms, to further explore the park, and happen upon the amphitheater. Those who come close to the sculpture will see the work from a different perspective, looking up at the colossal forms from below. The elevated forms create a roof and provide shading to the park and amphitheater visitors.

The houses look as if they are floating in mid-air, slightly different in height from each other creating a whimsical dreamscape that invites the viewers imagination to add to the meaning of the work. The concept of the village conjures connotations of human connectivity through gathering and forming groups. This can imply families, living groups, friends, theatrical groups, and cultural communities. As the amphitheater is a place for gathering of all these groups, the backdropping village further represents these populations and solidifies the idea of community and gathering. Although the houses are separate and individually constructed, they appear as if they are drawn together by gravity, magnetism, or some unseen force paralleling unexplained and fortuitous connections between people and people, and people and places.

The Village connects those seated within the amphitheater under one communal roof. It is representative of all the different people who will view it, whether briefly as they pass through the park, or groups that gather for more meaningful experiences within the amphitheater. Together, the villages create a timeless icon that suggests a confluence of different cultures and identities, paralleling the multiculturalism of Sunnyvale, in both its founding, current, and future populations.





The Village, 2021

Materials

The work is made of pigmented cast concrete and Cor-ten weathering steel.

The concrete will be pigmented with blue, red, yellow, and green pigments. An internal steel frame embedded in each of the houses will provide stability and connection to the steel legs. The use of cast concrete mirrors the materials used for the seating of the amphitheater, making a connection between materials on the ground and in the sky.

Cor-ten is a weathering steel that builds up a natural and protective layer of rust when exposed to the elements. It produces a rich rust color. The protective rust has a corrosion-retarding effect creating a barrier against natural elements.



Cast Concrete

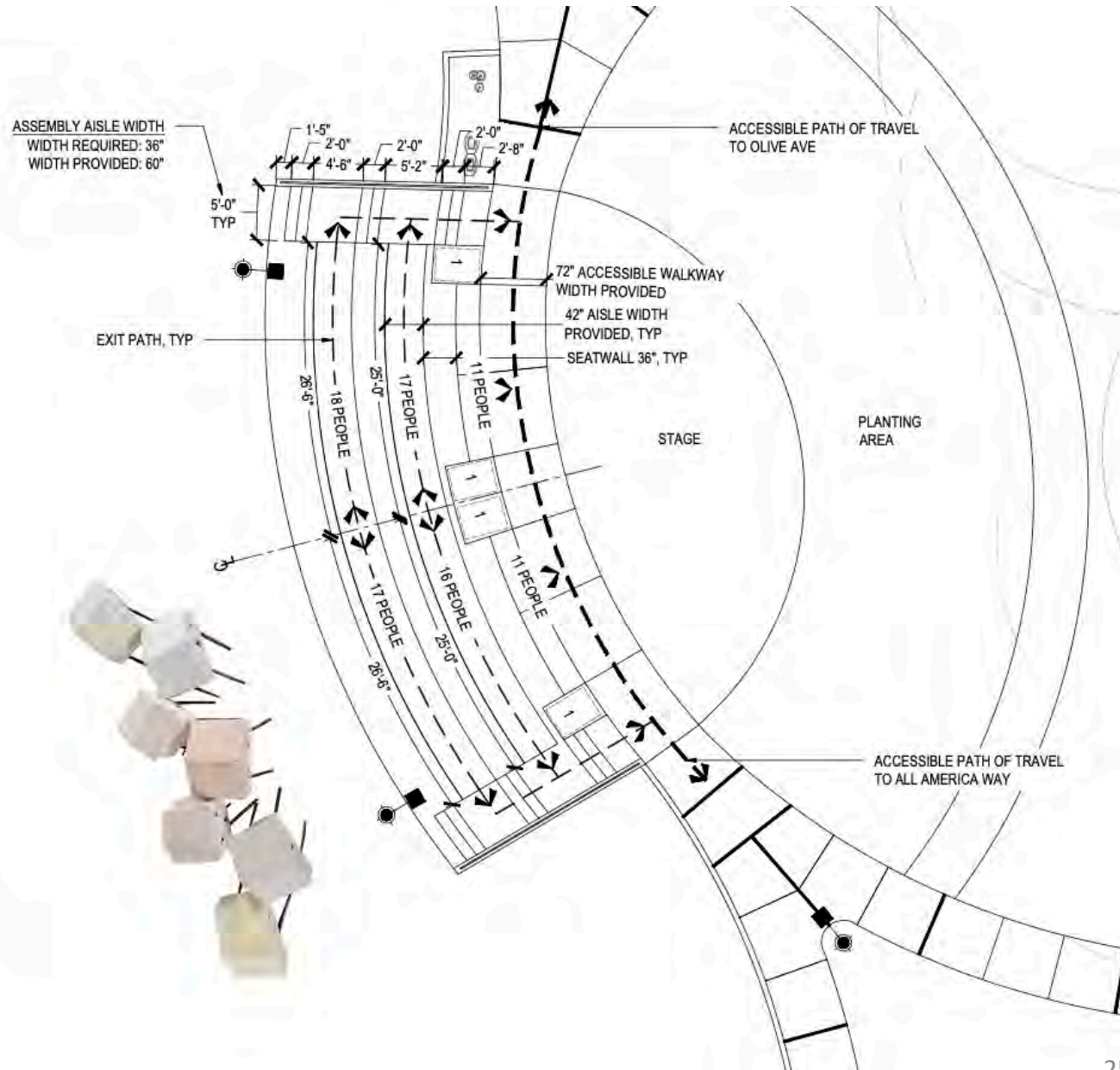


Cor-ten Weathering Steel

Proposed Location within the Park



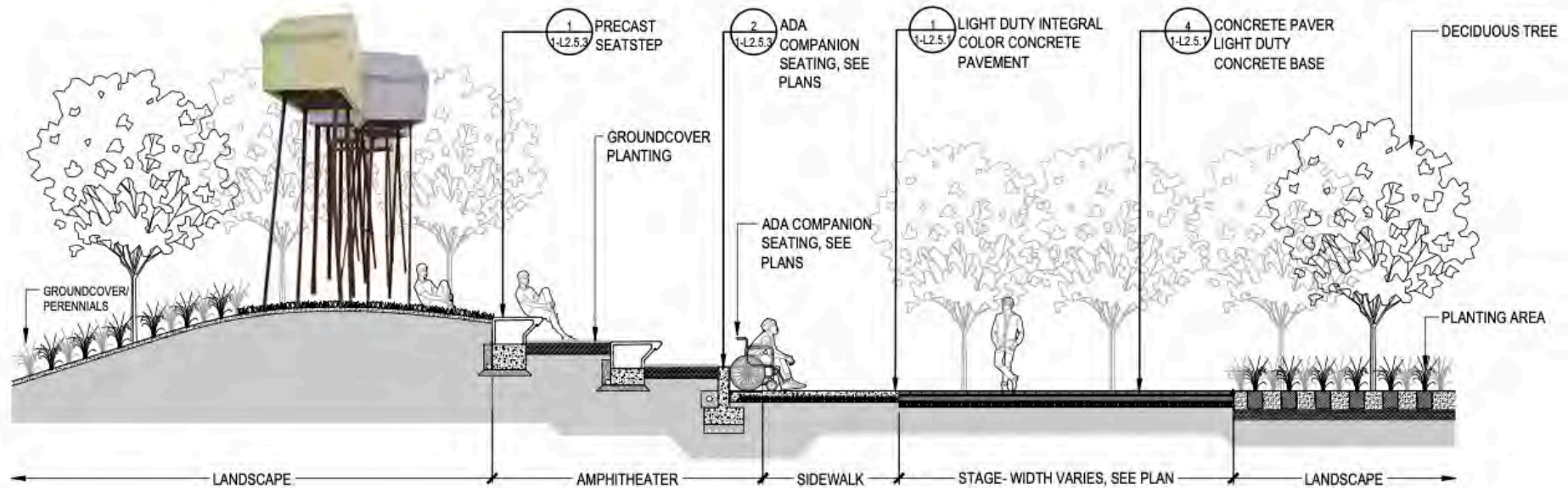
Attachment 6
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Drawing for The Village

Profile of the Sculpture & Amphitheater Seating



Fabrication & Installation

Fabrication & Installation

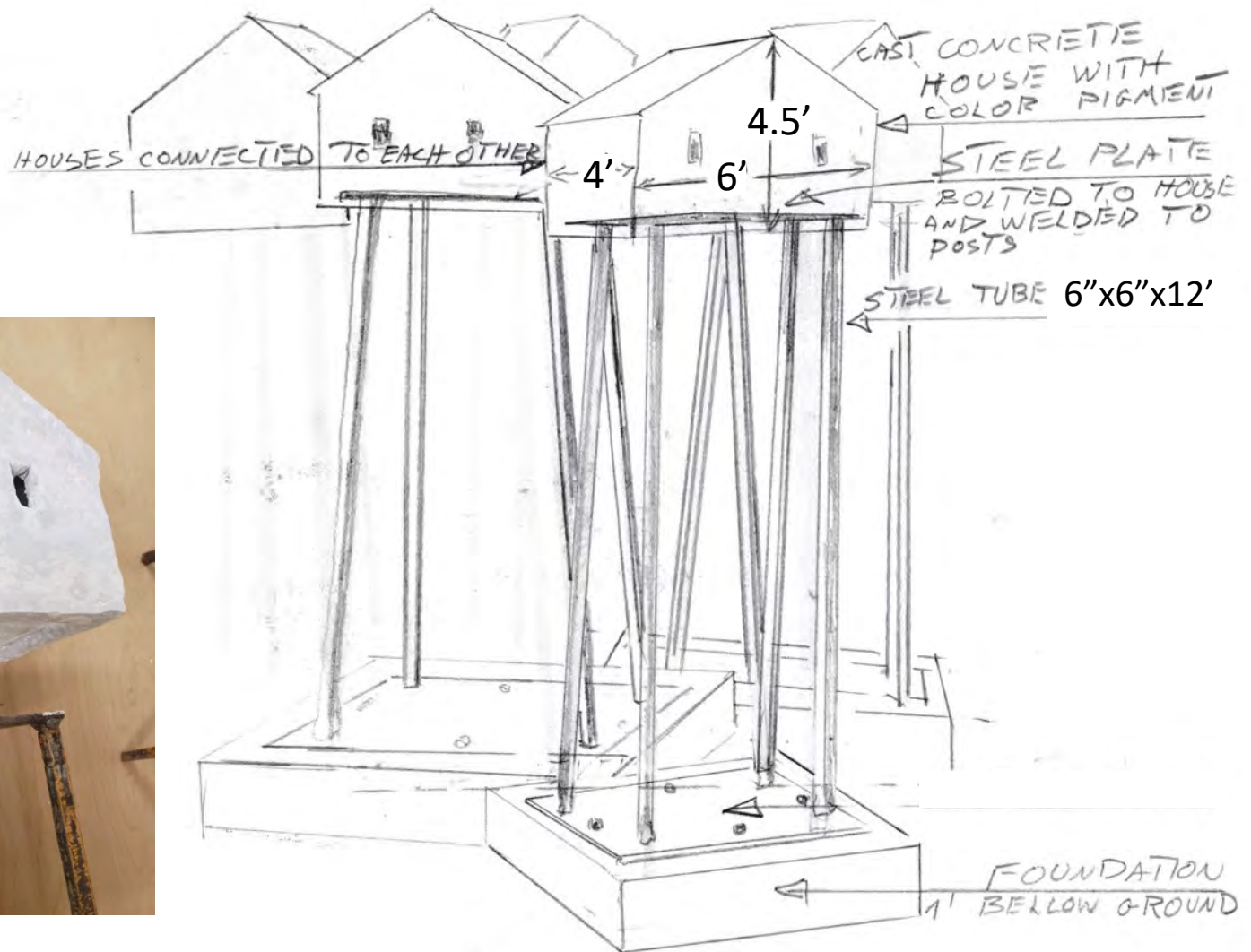
Prior to fabrication an engineer will calculate the steel dimensions, connections, and foundation taking into account all aspects of the location: seismic, wind, and geotechnical information. The engineer drawings will be signed and sealed in the state of California.

The work will be fabricated in my studio in Long Island City over the course of twelve months for an installation in January–March 2023. One to two months before installation we will create a foundation based on the engineer’s calculations. I will work with a local contractor to remove the earth and pour the foundation. The work will be transported in pieces on two semi-trailers. We will then reassemble the work on site, building onto threaded rods pre-embedded in the foundation. The work will be installed on site by myself and two assistants, it will take approximately two weeks. Rental equipment includes a forklift, crane, boom reach, and generator welder.

Maintenance Statement

The concrete and Cor-ten weathering steel do not need any maintenance. The Cor-ten weathering steel will build up a layer of rust that is a protective layer against natural elements. The sculpture should routinely be checked for debris (litter and fallen leaves) removal around the base of the work. As it is made of industrial and architectural materials it does not require any special maintenance.

Fabrication Plan and Internal Steel Structure







Thank you for taking the time to view my proposal.

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