

NAVA WAXMAN

Toronto, ON

BIOGRAPHY

Nava Waxman is a multi-disciplinary artist whose works traverse between visual arts and time-based media. Her artistic-based research addresses the transitory nature of gestures within the complex artistic, cultural, philosophical, and personal registers. Nava received her MFA in Visual Arts from York University, Toronto, and her BA in Social Science & communication from OPEN University in Tel-Aviv. In 2019, she received the Joseph Armand Bombardier Scholarship Award from the Social Sciences & Humanities Research Council of Canada (SSHRC) for her graduate research at York University. In 2018, she was awarded the Ontario Art Council Exhibition Assistance Grant for her project, Choreographed Marks. In 2016, she was awarded the Canada Art Council Travel Grant for her collaborative project Elements Of Chance.

Nava lives in works in Toronto, Canada.

ARTIST STATEMENT

Nava Waxman's paintings are both abstract and metaphorical, as she delves into the obscurities of imagination and memory, with the self-belief that those two are impossible to separate.

Representational elements are expressed with strong emotional attachments and often used to create metaphors and personal iconography. They appear in open spaces, blending with intricate bits of found copper objects and machinery, that become nearly ornamental - out of space and out of time. Her work demonstrates personal opinions and perceptions regarding specific aspects of our internal world, feelings, ideas, thoughts and memories.

Nava's paintings emerge as abstract elements that appear below the surface: geometric lines and shapes, blurry horizons, hot spots as bursts of colours, sometimes illuminating, sometimes warming the already earth-toned surfaces. They all reflect the ability of the artist to feel images, sounds, smells and textures viscerally.

The physical qualities of the Nava's work are the result of many layers. Elaborate collages are personal touchstone for her work: acquired, discarded and re-used printed matter, inserts, overlays, hand-etchings, cut-outs, and inscriptions. Then the work is sealed with layer upon layer of pure beeswax, scratched in an almost dry point method and stained with pure pigment. The organic qualities of the copper and beeswax, communicate a feeling of

substance and timelessness. The materials and processes used emphasize the paintings as visceral objects, with an evocative physical and earthy presence. In some ways, the whole process creates a history, a lineage, a back-story for each new creation.

Nava Waxman's technique is an integral part of what distinguishes her as a unique artist. The interaction of transparency and opaqueness, create a kind of kinetic energy, which is visible throughout her paintings, and seems to draw the viewer in, to interact and interpret. Her work is striking, poetic, timeless and yet very much a statement about the 'here and now'.

CARE INSTRUCTIONS

The process of painting is time consuming and requires the application of not less than three layers of wax to achieve the desired effects. It is worth it because no other medium has the luminosity of bees wax. The finished pieces are durable and have the added quality of radiance that only a binder like pure bees wax can give. The painting will not melt unless heat is directly applied and, when treated with the same care as any fine oil painting, these splendid works of art will last indefinitely.

People often ask "will it melt?" The wax surface cures or hardens about two weeks after completion, and it would take extreme heat to melt a painting after this curing process. (Wax melts at about 150 degrees.) However, care should be taken to avoid placing the encaustic artwork in a hot car or in direct sunlight. In cold weather, encaustics should not be subjected to temperatures below 40 degrees.

Dust gently with a soft dry cloth and handle with care. The unvarnished surface is very stable and continues to cure and harden over time. Since beeswax is impervious to moisture, encaustic paintings will not deteriorate or fade with age. Care should be taken to protect the edges of a painting, especially if there is wax overhang from layers of wax overlapping the edges of the piece. The pieces do not need to be covered in glass; actually much of the surface texture is obscured if encaustics are put behind glass.

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CV

EDUCATION

- 2020 Masters of Fine Art (Visual Arts), York University, Toronto, ON
- 2007 Bachelor of Arts in Social Sciences & Communication, OPEN University, Tel-Aviv, Israel
- 2004 Toronto School of Art

AWARDS, GRANTS + FELLOWSHIPS

- 2020 Master Thesis Nomination, Graduate Program, York University Visual Arts & Art History
- 2019 The Joseph Armand Bombardier Canada Graduate Scholarship, Master's SSHRC
- 2019 CIBC Graduate Research Grant Nominee
- 2018 Exhibition Assistance Grant, Ontario Arts Council
- 2017 Exhibition Assistance Grant, Ontario Arts Council
- 2016 Travel Grant Receptient, Canada Coucil for the Arts

SELECTED SOLO EXHIBITIONS

- 2020 Nava Waxman: Variations on Broken Lines, Gales Gallery, York University, Toronto, ON
- 2019 Nava Waxman: Choreographed Marks, The Varley Art Gallery of Markham, Markham, ON
- 2018 Nava Waxman: Polyphonies, Sheldon Rose Gallery, Toronto, ON
- 2016 Nava Waxman: Untitled Wall, Wall Space Gallery, Ottawa, ON
- 2015 Nava Waxman: Traces, Julie M. Gallery, Toronto, ON
- 2014 Nava Waxman: In Between Rituals, Wall Space Gallery, Ottawa, ON
- 2013 Nava Waxman: Personifications, Julie M. Gallery, Toronto, ON

SELECTED GROUP EXHIBITIONS

- 2019 Open Work: Nava Waxman, Cinzia Cavalieri, Mahsa Alikhani, Sebastian Oreamuno & Lo Bil
- 2018 Knowing River – Body Notes: Ronley Teper, Lo Bil, Nava Waxman, Sheldon Rose Gallery, Toronto, ON
- 2017 Strings – Interventions, Alfred Institute, Tel-Aviv Uri Levinson, Adaya Godlevsky and Shlomit Carmeli
- 2017 Space Within, CONTACT Photography Festival, Walnut Contemporary, Toronto, ON
- 2016 Transitions, Nava Waxman & Adaya Godlevsky, Petach-Tikva Museum of Art, Israel

- 2016** Elements of Chance – Interventions, curated by Ram Samocha, Draw To Perform Symposium, Crows Nest Gallery, London, UK
- 2012** Contemporary Women Artists XVI – Women’s Caucus for Art, St. Louis, USA
- 2011** Among Beam & Nava Waxman: Connections Within Context, Earl Court Gallery, Hamilton, ON
- 2011** Consequential Fusion: Message in Wax, Art Center Morro Bay, California, USA
- 2011** Diary Pieces, The Art House, Wakefield, England
- 2011** Light On, Hovinkartano International Arts and Cultural Centre, Hauho, Finland
- 2009** Insomnia, The Red Head Gallery, Toronto, ON
- 2007** The Legacy of the Circle, McKay Art Centre, Markham, ON

TEACHING

- 2019** Teaching Assistant (Photography), York University, Toronto, ON
- 2019** Teaching Assistant (History of Design), York University, Toronto, ON

ARTISTIC RESIDENCY

- 2021** De Spirit, Lilach Pnina Livne Institute, Jaffa, Israel
- 2020** The Laboratory for Artistic Intelligence, Toronto, ON
- 2019** Saagajiwe, The Creative Native Project, The Centre for Indigenous Research Creation, Faculty of Communication and Design, Ryerson University, Toronto, ON

RESEARCH PRESENTATION

- 2021** Nava Waxman: Rites of Passage in the Abyss of Contemporary Liminality, The Motherboard: CADN 2021 Graduate Conference
- 2020** Nava Waxman: From Dematerialization to Re-materialization, PRACTICE / PRATIQUE The 14th Annual Concordia University Art History Graduate Students Associate (AHGSA) Graduate Symposium
- 2020** Nava Waxman: From Dematerialization to Re-materialization, Hindsight 20/20: Context & Meaning XIX, The Graduate Visual Culture Associate 19th Annual Graduate Conference, Queen’s University
- 2019** Lunch and Learn: Nava Waxman, The Varley Art Gallery of Markham

PUBLICATION

- 2020** Waymark: MFA Visual Art Digital Publication, York University

- 2018** Gateways to Drawing by Stephen Gardner. Nava Waxman: Elements of Chance,
Thames & Hudson
- 2016** Untitled Wall, Nava Waxman & Nikos Kunt
- 2015** Traces: Poems to Paintings By James Wagner & Nava Waxman, Ceratonia Siliqua Press