



TROPHIES

YORAM WOLBERGER

ARTIST STATEMENT

My art manipulates and challenges our perceptions of the familiar through a variety of sculptural interventions. I often choose to work with everyday, culturally iconic objects to which we attach deep-seated and often unconscious meanings. Transformed beyond their expected context, these evolved objects suggest new associations and provoke fresh insights into their larger meaning and relevance.

For this project, I am interested in examining the contrast between the symbolic and the material nature of what I refer to as 'common sports trophies' - specifically, the small silver or gold-colored figurines typically awarded in recreational baseball and football. I believe these trophies represent a resounding intersection between the values of American sports (esp. baseball), society and community.

In the archaeology of American cultural artifacts, common sports trophies are fitting symbols of personal achievement in a democratic society. Cast from non-precious materials to shine like silver and gold, they are at once common objects and personal treasures. Originally reserved for champions, they are now widely awarded to recreational players to honor a variety of achievements other than victory, including participation. Some sports purists believe that such liberal distribution of trophies effectively rewards mediocrity and threatens important societal values of competitiveness and "playing to win". To my mind, though, the ubiquity of trophies for recreational play both reflects and promotes the unique cultural values that distinguish baseball as more than just competitive sport - but also as social institution. Accessible to people of all backgrounds, ages, colors, classes, baseball offers formative social contact, participation, development and, for many immigrants, acculturation. Thus, the vision of success in baseball contains the most important qualities of a successful and civilized democracy: inclusion, participation, contribution and acknowledgement.

These trophies connect baseball's humble origins with its lofty vision. Figures of athletes cast in heroic poses from common materials shine like silver and gold, testifying how casual participation can lead to celebrated performance. For most, involvement in baseball begins casually (i.e., played with family & friends in neighborhood parks, softball and Little League, etc). The common trophy is thus a symbol that concretely embodies the ideals of a sport whose accessibility and appeal transcends social boundaries. Everyone has a personal connection to the common baseball trophy.



For these reasons, common sports trophies can be seen to express ideals that are fundamental not only to baseball, but to American society as well. They connect the game's values of teamwork, sportsmanship, effort and dedication to larger societal ideals of personal success, celebrity and fame. They shine with the promise of the American Dream, whereby each person may - through sheer courage, determination, collaboration and faith - rise from the dusty ground to an elevated place of glory.

My intention is to design and construct life-size figurines, standing between 6 and 8 feet tall, meticulously referencing the smaller versions found on common Baseball trophies. Fabricated from stainless steel casts and polished to a chrome-like finish, they will magnify the humble grandeur of the shiny, mirrored trophy figurines while exposing the casting seams, mass-production flaws and design shortcuts that normally escape our attention. Enlarged twenty times beyond their original size, the trophies' inherent flaws become relevant and even poignant.

For some, the sculptures will evoke deep personal memories, often from childhood. The sculptures will inspire recollections of playing the sport; of winning and losing; of inspiration and disappointment; and the life and times during those days. For others, they will stand as healthy monuments to the American Dream and its promise of rewarding vision, fairness, hard work and dedication with the greatness that lies beyond the reach of social privilege. And for others still, the tension between the idealized poses and their production imperfections will provoke deeper contemplation of our values of competition, achievement and the inherent risks that come with success and fame.





Baseball #3 (Batter in Stance 2) ; 3-D Digital Scanning, Digital Enlargement, Stainless Steel; Aprox. 96 in x 60 in x 20 in











Baseball #6 (Pitcher) ; 3-D Digital Scanning, Digital Enlargement, Stainless Steel; Aprox. 96 in x 60 in x 20 in







Baseball #5 (Fielder) ; 3-D Digital Scanning, Digital Enlargement, Stainless Steel; Aprox. 96 in x 60 in x 20 in



Baseball #9 (Catcher) ; 3-D Digital Scanning, Digital Enlargement, Stainless Steel; Aprox. 62 in x 60 in x 30 in





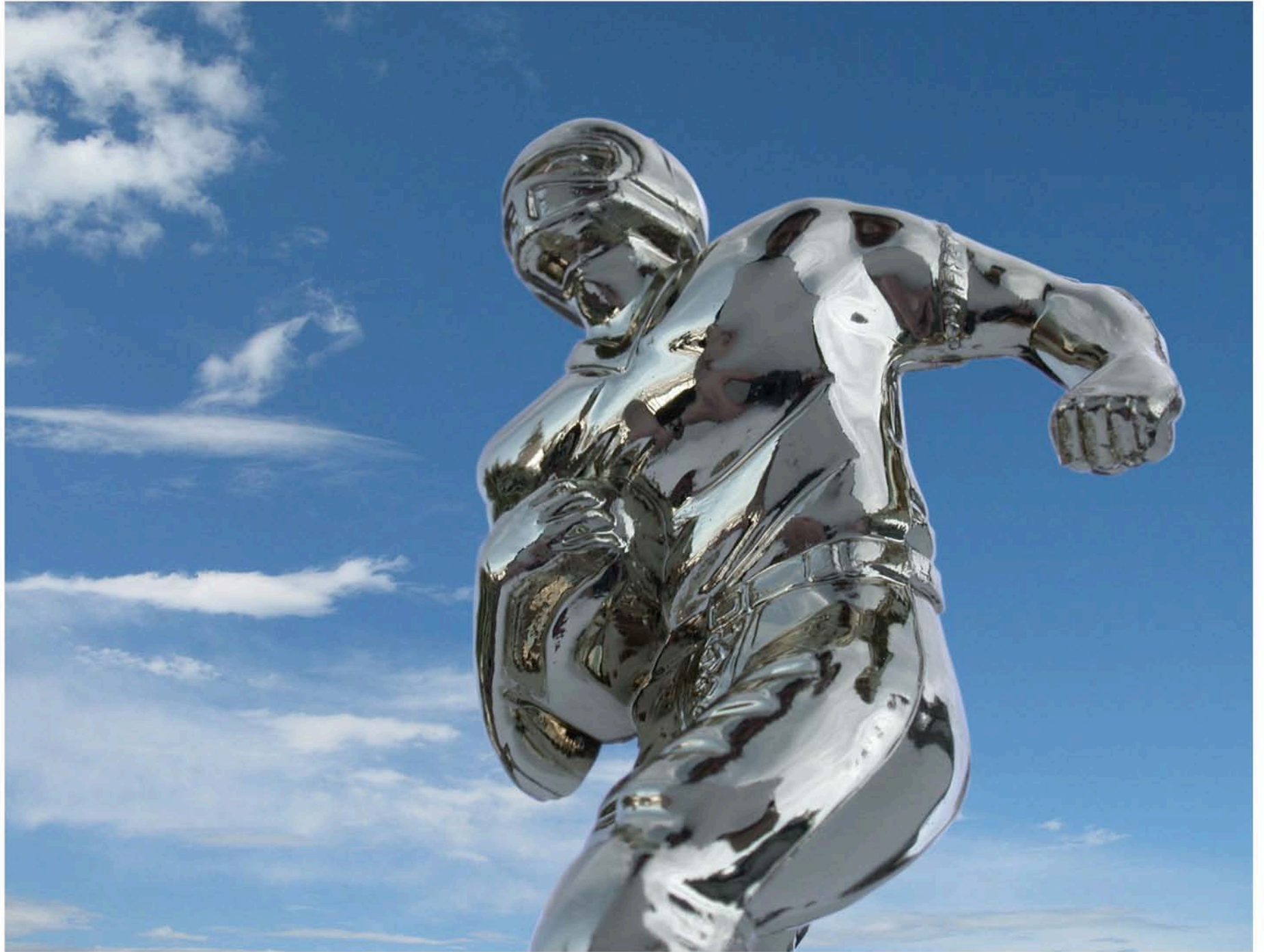


Football #1 (Ball Carrier 1) ; 3-D Digital Scanning, Digital Enlargement, Stainless Steel; Aprox. 96 in x 60 in x 20 in





Football #5 (Receiver) ; 3-D Digital Scanning, Digital Enlargement, Stainless Steel; Aprox. 96 in x 60 in x 20 in



BIOGRAPHY

SELECTED SOLO EXHIBITIONS

- 2010 Benrimon Contemporary, New York, NY
- 2006 *A Survey of work from 1998 - 2005*, Center for Contemporary Art, Sacramento, CA
- 2004 Mark Moore Gallery, Santa Monica, CA
- 2002 *Parting Lines*, New Langton Arts, San Francisco, CA
- 2001 *Introductions 2001*, Catharine Clark Gallery, San Francisco, CA

SELECTED GROUP EXHIBITIONS

- 2010 *New Art for a New Century: Contemporary Acquisitions 2000-2010*, Orange County Museum of Art, Newport Beach, CA
- Child's Play*, Institute of Art, Design and Interactive Media CCBC, Baltimore, MD
- 2009 *American Identities*, Brooklyn Museum of Art, Brooklyn, NY
- DeCordova Sculpture Park and Museum, Lincoln, MA
- Syzygy*, The Lab, San Francisco, CA
- NY Pulse*, with Mark Moore Gallery, New York, NY
- 2008 *Group Exhibition*, Scott White Contemporary Art, San Diego, CA
- From the Permanent Collection*, Brooklyn Museum, Brooklyn, NY
- 2007 *California Art: Selection from the Fredrick R. Weisman Art Foundation*, American Jewish University, Bel Air, CA
- Made in California: Contemporary California Art from the Fredric R. Weisman Foundation*, Fredric R. Weisman Museum of Art, Pepperdine University, Malibu, CA
- Model Behavior*, organisms, Portland, OR
- 2006 *No Reservations*, The Aldrich Contemporary Art Museum, Ridgefield, CT
- Through the Rabbit Hole*, 21C Museum, Louisville, Kentucky
- See Jane Run*, The Bedford Gallery, Walnut Creek, CA
- 2005 *Summer Pleasure*, Mark Moore Gallery, Santa Monica, CA
- Social Insecurity: The Future Ain't What It Used to Be*, Catharine Clark Gallery, San Francisco, CA
- 2004 *Overt/Covert*, Aidekman Arts Center, Tufts University Gallery, Medford, MA
- Domestic Odyssey*, San Jose Museum of Art, San Jose, CA

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- The Armory Show* with Henry Urbach Architecture, New York, NY
Hard Candy, the San Jose Institute of Contemporary Art (ICA), San Jose, CA
Just One Word: Plastics, Square Blue Gallery, Costa Mesa, CA
 2003 *Art on Site 2: officespace*, Tel Aviv, Israel
Sprout, Catharine Clark Gallery, San Francisco, CA
realUNREAL, Sheppard Fine Arts Gallery, University of Reno, NV
War (What Is It Good For?), Museum of Contemporary Art, Chicago, IL
A Beautiful Day in the Neighborhood, Sun Valley Center for the Arts, Sun Valley, ID
 2002 *2002 California Biennial*, Orange County Museum of Art, Newport Beach, CA
Portrait Obscured, the San Jose Institute of Contemporary Art (ICA), San Jose, CA
Pro Arts' Juried Annual 2001-2002, Pro Arts Gallery, Oakland, CA
 2001 *Present/Tense*, University Art Gallery, Sonoma State University, Sonoma, CA
Introductions South 2001, the San Jose Institute of Contemporary Art (ICA), San Jose, CA
By Appointment, Refusalon, San Francisco, CA
 Jernigan Wicker Fine Arts Gallery, San Francisco, CA
About Body and Space, Diego Rivera Gallery, San Francisco, CA
Installation, Annual Mystery Ball, Headlands Center for the Arts, Sausalito, CA
 2000 *OpenHouse; Art on Site 1*, San Francisco, CA
Bay Area Student Sculpture Biennial, San Francisco, CA
Limited Situations, curated by "Los Carpenteros" and Toni Labat, San Francisco, CA
 1993 *The Week of the Young Artist*, The Schrieber Gallery, Tel Aviv, Israel
 1992 Gallery 13, Jaffa, Israel
The Week of the Young Artist, The Israeli Museum of Modern Art, Ramat Gan, Israel
 1991 Tel Aviv Museum of Modern Art, Tel Aviv, Israel

EDUCATION

- 2001 MFA, New Genres Department, San Francisco Art Institute, San Francisco, CA
 1992 BA in Design, Bezalel Academy of Art and Design, Jerusalem, Israel

BIBLIOGRAPHY

- Choquette, Marc, "Simplicity Makes Wolberger's Piece Very Intriguing", Pepperdine University The Graphic, November 26, 2007
- Genocchio, Ben, "Visions of Native Americans in Today's World", The New York Times, December 3, 2006
- Cowan, Alison L., "A Pile of Blankets, With Personal History Woven Into the Fabric", The New York Times, August 25, 2006
- Dalkey, Victoria, "Out of the ordinary", The Sacramento Bee, April 2, 2006
- Joanne Silver, "'Overt' forces look at aggression", Boston Herald, October 22, 2004
- Sapina-Kerkhove, Mari, "Domestic Pains And Gains On Display", Spartan Daily, April 19, 2004
- Sullivan, James, "A Love Affair with Appliances Only Keeps Us in the Kitchen", San Francisco Chronicle, March 25, 2004
- Gant, Michael S., "House Unbound", Silicon Valley Metro, March 17-24, 2004
- Hayes, Holly, "Domesticity goes for a spin" San Jose Mercury News, Mar. 13, 2004
- Gordon, A.L., "Out and About", The New York Sun, March 15, 2004
- Hayes, Holly, "What's in the fridge? Art", San Jose Mercury News, Mar. 05, 2004
- Fischer, Jack, "Twisted Visions of Youth", San Jose Mercury News, February 1, 2004
- Baker, Kenneth, "California Artists Take the Traditional Still-Life in Wild New Directions," San Francisco Chronicle, January 31, 2004
- Woods, Casey, "Alternative to Exhibit Space", Miami Herald (Neighbors), December 7, 2003
- McCarthy, David, "Fantasy and Force: A Brief Consideration of Artists and War in the American Century", Art Journal, December 2003
- Shafi, Smadar, "Executives Games", Haaretz, May 27, 2003
- Director, Ruth, "Velvet Underground", Ha-ir, May 15, 2003
- Kantor, Sharon, "Another Day at The Office", Ha-ir, May 15, 2003
- Gilerman, Dana, "New Life to a Deserted Office", Haaretz, May 8, 2003
- Hieggelke, Brian, "When Hawks Cry" NewCityChicago Online Magazine, March 26, 2003
- Hawkins, Margaret, "WAR, Exhibit Cry Out for Peace," Chicago Sun-Times, January 24, 2003
- Tanous, Adam, "Center Exhibit Examines the Concepts of Home," Express, December 18, 2002
- Frank, Peter, "2002 California Biennial," LA Weekly, August 30-September 5, 2002
- Chang, Young, "Strange Beauty," Daily Pilot, May 25, 2002
- Pincus, Robert L., "Ordinary Strangeness," The San Diego Union -Tribune, June 20, 2002
- Walsh, Daniella, "Exhibition Two Years Young," The Orange County Register, June 2, 2002
- Mendenhall, Lauri, "A Multi-layered Debut," Coast, June 2002

Goldner, Liz, "Provocative Summer Shows, from Warhol to Edge of the World, Post-pop, Multimedia Extremism," OC Metro, 2002
Walsh, Danielle, "Avant Art," Riviera Magazine, May-June 2002
Fisher, Jack, "About Face," The Mercury News, March 28, 2002
Baker, Kenneth, "Yoram Wolberger," San Francisco Chronicle, January 12, 2002
Baker, Kenneth, "Toying with the Human Form," San Francisco Chronicle, July 28, 2001
Betsky, Aaron, "Tangerine Dream," Interiors, May 2001
Novakov, Anna, "Open House: Art on Site 1," Vistaview Journal of Contemporary and New Media Art, March 25, 2001
Baker, Kenneth, "Rooms with a View," The San Francisco Chronicle, June 10, 2000

CATALOGUES

2007 Klien, Richard, No Reservations, The Aldrich Contemporary Art Museum, Ridgefield, CT
2004 Northrup, JoAnne, Domestic Odyssey, San Jose Museum of Art, San Jose, CA
2002 Armstrong, Elizabeth and Hofman, Irene, 2002 California Biennial, Orange County Museum of Art, Newport Beach, CA

RELATED ACTIVITIES

2003 Co-curator of group show installation in a vacant office space: *Art on Site 2: officespace*, Tel Aviv, Israel
2000 Co-curator of group show installation in a vacant Victorian house, *Art on Site 1: OpenHouse*, San Francisco, CA



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