

David Boyajian 2013









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Public Art ...

The history of art is the history of man's existence and his attempt to rationally construct and give relevance to his emotional, physical, and spiritual connection to the world. Public Art stands as a testament for our historical culture therefore the narrative is paramount.

Public Art must have a clear relationship to its environment and community. Public Art should be accessible and evoke a sense of reason. If the art is to communicate, it must entice and motivate those who live and work among it to ask questions and in so doing pique their imagination. When this happens, the process of the collective creative journey begins. Ultimately this should stimulate the viewer's own creative response to their surroundings. Public art is for the people. Its intent should be inspiring.

Excerpts from Self Manifesto ...

Regardless of what materials I use or what form my sculptures take, be they volumetric, concave/convex, linear or planar, forged, fabricated, carved and so on. I basically deal with the same poetic perceptions.

My themes are based on observations of nurturing, regeneration and growth, as well as poetic concepts relating to community, tolerance, and acceptance.

My outdoor sculptures often begin with an architectural element such as a column or window or gate, symbolizing passage and transformation as they relate to the journey of life. My shapes often define a narrative or metaphor by juxtaposing images from nature against the use of industrial materials. My sculptures relate to our relationship to the physical environment.

Creative energy is not an abstract concept but a real, tangible experience like kindness, love, spirituality, simplicity, truth and beauty. To understand creative energy is to perceive a message on an intuitive or emotional level and then translate that experience through the process of one's own work.

Creative energy is about growth, about acceptance of self, and about transformation. The idea is to be open to the concept of the journey and to be able to travel an unfamiliar path without resisting the opportunities that lie ahead; for the unpredictability of the journey and its mystery sets in motion the creative energy flow.





Reclining Rose - 2012



Lemon Twist -2012



Dancing Sunflower - 2012





Portal - 2012

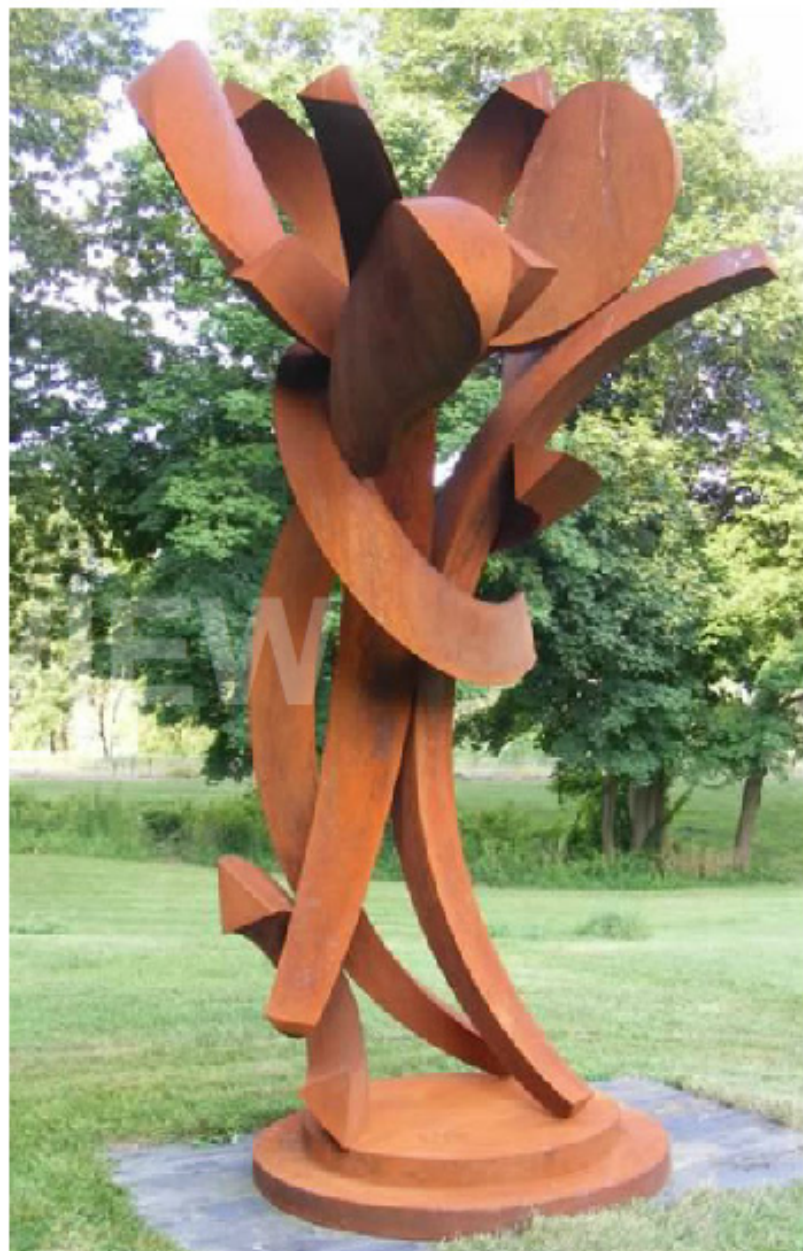


Portal - 2012



Dancing Milkweed I







Dancing Milkweed IV
2013



Unfurling with Seeds



Unfurling with Seeds - Model





Unfurling - 2012



Lift - 2012

Tree of Life
Maquette



Marquettes



Library Model
Hartford, CT
2012



Solar System Model
2012



Butterflies - 2012



Bronze





Bronze - 2012

9/11 Commission
Norwalk, CT.
2012



Large poppy-like flowers - one for each year since the attack - are scattered across the piece.

THE RECKONING



Ten years after the attacks of Sept. 11, 2001, a special report on the decade's costs and consequences, measured in thousands of lives, trillions of dollars and countless challenges to the human spirit.



The New York Times

September 11, 2011



Andrew Sullivan for The New York Times

Mr. Bayajan, left, and Matt Rink installing the piece, which uses metal recovered from the twin towers.

Public Commissions



Canton Gate



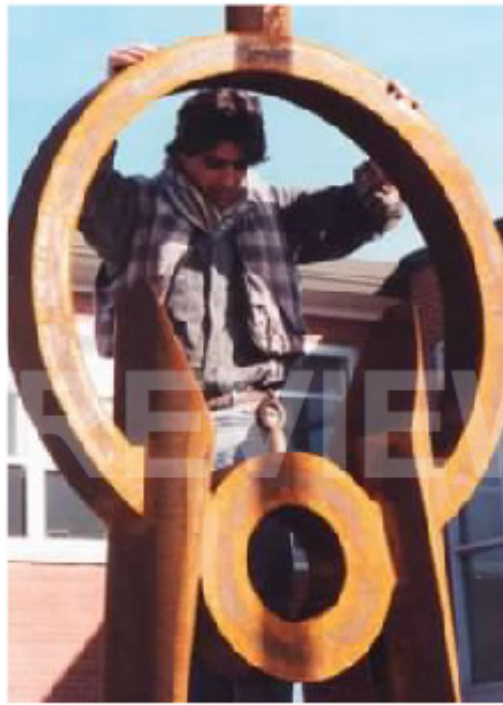
Hero



Thurgood Marshall



Scribe



Harvast Gate





The Offering