

Nora Valdez

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BIOGRAPHY

Artist Nora Valdez, born and raised in Argentina. In 1982 she graduated from the College of Fine Arts (Mercedes San Luis, Argentina) with the title of Professor of Fine Arts. During this time, she showed her work throughout Argentina, winning prizes, and critical acclaim.

In 1984 she moved to Brazil and later that year she moved to Europe with a scholarship to Perugia Italy where she further developed and exhibited her work. In 1985 she moved to Zaragoza, Spain where she started working in marble at the "Matadero", a sculptors' studio funded by the city of Zaragoza.

In 1986 she moved to the USA to Boston MA. She has shown her work at the Fuller Museum of Art, the DeCordova Museum, the Artists' Foundation, Mobius, the Harbor Gallery at UMass, The Institute of Contemporary Art, The Boston sculptors Gallery, the Danforth Museum, The Springfield Museum, The Worcester Museum, Fitchburg Art Museum and the Art Complex Museum among others.

Valdez moved to Austin, Texas in 1997. She gave classes at the Elisabeth Ney Sculpture Conservatory and the Austin Museum of Art. In 1999 she moved to Jekyll Island, GA where she began developing work in conjunction with the environment.

In 2000 she moved back to New England to western Massachusetts where she directed and created numerous public art projects and sculptural installations including the Manhan Rail Trail mural in Easthampton and an installation for Amnesty International in Japan.

In 2004 she returned to Boston MA. She was invited to carve in numerous International Sculpture symposiums starting with Brookline, NH in 2004. In 2005 she participated in Quebec, Canada, winning the 1st prize. She also participated in Murnau, Germany and the Island of Thassos, Greece. In 2006 she received the New England Foundation for the Arts grant to create a sculpture garden at the Boston Day and Evening Academy. She was curator and resident artist in 2006 in Sumter, SC. She has also participated in an annual cultural exchange with Ayacucho, Peru since 2006 to 2011. Valdez participated in 2007 in a Symposium in Brussels (Belgium). In 2008 she was invited to China to create a sculpture at SIAS International University. In 2009 she was the guest artist for Stonefest, Seattle, WA. She participated in The International Marble Symposium in Vermont and in 2010 and in Peru and 2011 in Argentina and in Peru. In 2012 Valdez was invited to the International Sculpture Symposium in Hong Kong. In 2013 she completed a Monumental Sculpture in Argentina and was chosen through an NEA grant to do a Public Art piece in Fitchburg, MA. In 2014 she curated and exhibited an international show at the Qorikancha (the temple of the sun) in Cusco, Peru. In 2015, her work INSIDE HOME was installed at The Art Complex Museum in Duxbury, MA. In 2016 she received a commission to make a reading garden at The Duxbury Public Library and received NEFA grant for her project IMMIGRATION NATION. In 2017 Valdez received an MCC Fellowship grant in Boston MA. In 2018 Immigration Nation show at the Museum Fine Art Boston. She was an artist in residency for Eliot School and Urbano Project in Boston MA. In 2019 is selected for an Art residency in Casa Del Dragon in Spain. In 2020 she is recipient of NEFA Creative City grant for her project We Heal, working with cancer patients. She is also a finalist for the public art to commemorate the 19th amendment centennial in Cambridge, MA. In 2021 was invited to Nashua International Sculpture Symposium, NH.

Valdez has appeared in numerous publications, international and national. Her work has received funding from a variety of public and private institutions including the New England Foundation for the Arts, the National Endowment for the Arts, the Massachusetts Cultural Council, the Georgia Arts Council and Vermont Art Council.

From the beginning, Valdez has utilized sculpture and installations to create images that reflect on the nature of change, the life of the individual and the natural or societal forces that buffet our souls. Most recently her focus has been on the nature of home, the immigrant experience and roots/rootlessness.

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