



*From Studio to Foundry:
Three Decades of Sculpture by Carole A. Feuerman*



Southern Alleghenies Museum of Art
Loretto, Pennsylvania

Cover: *Diana III*, 1999
Evador and European bronze, 32" x 16 1/2" x 15 1/2"

Title Page: *Catalina*, 1981
Oil painted resin, 32" x 15" x 7"

Acknowledgement

Through this exhibition of sculpture by Carole A. Feuerman, it is possible to trace the continuing evolution of an artist's work over three decades. From extraordinary lifelike resin images, she returns to classic presentations in marble and then moves on to a post-modern expressionist vision in bronze. We are delighted to offer our audience an opportunity to see this exciting work and to afford this artist the recognition she so justly deserves. I am grateful to Monique Goldstrom for making me aware of this amazing talent.

Our generous patrons have provided overwhelming support for this exhibition, and their commitment to our museum is gratefully acknowledged. My very special thanks to Sidney Singer, Jr. and an anonymous patron for their support of the exhibition catalogue. We are also grateful to the following lenders: Bjorn Q. Aaserod, Mr. and Mrs. Milton Ackerman, Mr. and Mrs. David Finn, Jeff Furman, Dr. and Mrs. Norman Jaffe, Mr. and Mrs. Gil Lerner, Art Space / Virginia Miller Galleries, and Ron and Alice Stuart, and to the artist for facilitating loans of her work.

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Executive Director

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Aphrodite, 1999,
Evador and European bronze, 32" x 16 1/2" x 15 1/2"



Carole A. Feuerman

Artist's Statement

Through my sculptures I convey my feelings about life and art. It is far easier for me to express my emotions through sculpture than to translate them into words. I portray the inner life of each image I create in order to capture the passion and sensuality of my subject. In this way my work speaks to the viewer, evoking both an emotional and an intellectual response.

My early hyper-realist sculptures invite the audience to contemplate the intriguing dichotomy of reality in life and art, while my current work in metal is inspired by the idealized forms of ancient civilizations. In my trompe-l'oeil works, figures are portrayed as fragmented reality. Although only a portion of the body is presented, extensive detailing makes each figure come to life. In contrast, the classical subjects of my work in metal are realized through a technique I developed for dripping and pouring molten materials.

Throughout my artistic career my style has undergone many transformations, but my passion for art and my love of creating art endure.

Carole A. Feuerman

A Curatorial Vision

From the Studio to the Foundry: Three Decades of Sculpture by Carole A. Feuerman highlights three dimensional works in resin, marble, and bronze by this New York City artist. A trompe l'oeil sculptor who has devoted her career to visualizing the human condition in super-realism, Feuerman's contemporary approach forges historical links with the past while revealing her compelling vision for the future.

Feuerman's sculptural tradition can be traced to the Second Century bronze and chiseled marble busts of Roman aristocrats, religious leaders, and politicians. The evolution of objective figurative portrayals in three dimensional sculpture was later revived during the European Baroque period by sculptors like Gianlorenzo Bernini. The tradition was continued by Jean-Antoine Houdon, the great sculptor of the 18th century Enlightenment, as well as by the 19th century Neo-Classical sculpture of Antonio Canova. The immediacy of expression of the Impressionists led sculptors such as Auguste Rodin to reevaluate sculpture in terms of personal vision, setting the stage for new approaches to three dimensional work in the 20th century and for the emergence of the United States as an international center for innovative experiments in sculpture.

With the advent of expressionism in late 19th century and 20th century abstraction that continued through the 1960s, naturalism in the rendering of the human form was temporarily overshadowed. However, during the 1960s Pop artists, including Andy Warhol, Jim Rosenquist, Jim Dine, and Claes Oldenburg, redefined naturalism in terms of consumerism. Pop Art images were usually direct, literal renderings of commonplace objects, such as soup cans and Brillo boxes, and this new realism encouraged other artists to pursue their naturalistic inclinations in art.

It was during the 1970s that Pop Art made Realism legitimate again, and it was during that time that three American sculptors were inspired to revisit the traditions of the past. Working independently of one another and with unique vocabularies and contemporary mediums, Duane Hanson, John De Andrea and Carole A. Feuerman returned to the three dimensional world of figurative sculpture. Each was inspired to create life size and lifelike sculptures of the human form embellished with accessories, such as hair, clothes and a variety of props. Their work at this time was not only visually exciting, but an effective commentary on contemporary life. Each artist rendered the genre through an objective rather than an expressionistic approach. Commentary on the social condition, including the tangible realities of war and the abstract ideologies of emotions like passion and pain, inspired each to visualize the world in terms of personal experience.

Feuerman's interest in Realism and objectivity, fidelity of form, and truth of expression and depiction, is indicative of the artist's formative desire to recreate the human body. Through her sculpture, Feuerman has created portraits of ordinary people in everyday situations that possess a universal appeal. Whether it is a woman in an inner tube at the beach, a singer in front of a microphone, or a child playing baseball, Feuerman's realistic depictions make her work both accessible and familiar. Best known for her ability to recreate the illusion of water droplets and perspiration, Feuerman has traditionally been known for images of bathers and athletes.

Although she labors over preparatory sketches and life drawing, Feuerman uses direct casting to replace three-dimensional maquettes, and she spends most of her time duplicating the essence of her models in paint. Clothing, teeth, pores, wrinkles and skin color are meticulously rendered by the artist to give the viewer the impression of a living, breathing human being. Renowned as the originator of realistic life-cast figurative sculpture, and as an innovator in the technique of creating three-dimensional water drop imaging, her works are not merely casts of real human bodies. Feuerman's resin sculptures are stereotypes and generic, each expressing an aspect of her life. The coloring, poses and environments of each sculpture constitute the artist's individual comments on the human condition.

Interest in her realism has always brought Feuerman positive critical review and continuing success. When an injury rendered Feuerman unable to paint her resin works, she embarked upon a new direction in sculpture, turning from painted cast resin and a mixture of resin and marble dust to bronze. She sacrificed meticulous painted detail for molten metal free-poured into molds. By melting, dripping, splashing and pouring metals, she now fashions multi-layered and fragmented torsos. The unusual, variegated colors of the finished bronze pieces give them an organic quality, imitating nature's splendor in iridescent blues, copper, silver, greens, and lavenders. Her new bronze work reveals a dedication on the same level with her earlier works in resin.

Although her bronze sculptures rely upon the natural colors inherent in the metals, Feuerman's new message is no less complicated and detailed than her painted trompe l'oeil resin works. Through gesture and technique, her figures relate the fragmentation of the shell, revealing the internal beauty and spirit of the form. Having evolved the process over the past two years, Feuerman has found a new medium with which to work, and, in the process, invented a new art form.

It has been my great pleasure to share this exiting exhibition with you for it offers a retrospective of an artist's career seen through the evolution of her work. The exhibition includes trompe l'oeil and photorealism in Feuerman's sculpture of the 1970s and 1980s, her return to classicism in the 1990s, and the development of a post-modern abstract expressionist vision in her most recent work. With 50 works of art from the artist's career since 1970, this exhibition features provocative and life-size sculptures of the human form by an artist whose formative interest lies in recreating the human body.

Michael A. Tomor, Ph.D.
Executive Director

Introduction

With a full repertoire of sculptural techniques at her disposal, Carole A. Feuerman composes figurative works of art with formidable technical proficiency. Producing three-dimensional images in resin, marble, and bronze, the artist's trompe-l'oeil sculptures appear so real that they are disconcerting, while her metallic figures radiate an abstract and expressionistic aura that pays homage to a modernized muse. At the close of the 20th-century, Feuerman's hyper-realistic sculptural presentation is deconstructed, and her return to classicism becomes apparent. This exhibition chronicles the artist's thirty-year progression from studio to foundry.

In the early seventies, Feuerman enjoyed a lucrative career as a commercial artist. Signing her work "Carole Jean," Feuerman produced twenty-two record album covers in addition to many other important commercial commissions. She received an American Society of Illustrators Award of Excellence for "Snake," a pullout poster included in a 1971 Alice Cooper tour album. This drawn and air brushed image was the first of her pieces to be exhibited in a museum.

Like many artists with a successful commercial art background, Feuerman's interests soon extended into the fine art realm. She recalls that, "In those days, I was casting faces and bodies in wax and painting them. One of my pieces that went into an exhibit at the Society of Illustrators slid off the wall and broke, so I decided, if I was going to show work in the future, I had to find a permanent medium. I decided to use resin. I went to work in a mannequin factory on Canal Street and trusted that someone would teach me."

Abandoning her career as a commercial artist, Feuerman began to produce life-size oil painted resin sculptures. Inspired by the work of George Segal, she concentrated upon the infinite number of emotions and attitudes conveyed by the human body, selecting and capturing the most telling gestures through realistic renderings of fragmented body parts. By eliminating extraneous details, she invited viewers to use their own imaginations in completing the implicit narrative presented by her sculpture.

Feuerman's procedure for creating each resin sculpture is complex and time consuming. Just one work could take up to six months to complete. Perhaps the most technical part of her process involves casting, modeling and carving, working with live models who pose in her studio. Through intense observation, Feuerman refines her sculpture by eliminating everything except the essential elements of a particular pose. The final step entails a return to the live model in the studio. Applying dozens, sometimes hundreds of coats of oil paint, she creates flesh tones that are true to life.

Feuerman's resin works are technically different than the sculptures created by her hyper-realist male counterparts. "Everything that you see, including the clothing and accessories, are things I sculpted and made to look real," says Feuerman. After perfecting her ability to sculpt and paint the figure realistically, Feuerman began looking for a new technical challenge. In her next series of sculptures, which focused on sports and leisure activities, the artist set out to create the illusion of water droplets on human skin in a believable manner. In works such as *Catalina*, 1981, Feuerman's most frequently cited sculpture, a wet female figure, complete with goggles and a swimming cap, lifts herself from the water. The viewer is drawn into the swimmer's inner world and recognizes a feeling of contentment conveyed by the figure's closed eyes and archaic smile. *Catalina*, comprising only the upper trunk and head of a female athlete, appears so real that the figure transcends sculpture to enter a new reality.

Although Feuerman's resin sculptures often present entire narratives through a few isolated elements of the human form, her new work began to demonstrate a progression from hyper-realism to a style synthesizing more abstract elements. Cast in stone using a mixture of resin and marble, these sculptures reference the materials and presentation of the High Renaissance although they are clearly crafted and idealized to suite the artist's contemporary sensibilities.

In her unpainted marble sculptures, Feuerman experimented with contemplative and emotive subjects, including relationships between men and women. Pieces such as *The Lovers*, 1986, convey meaningful and silent dialogues. While this work is reminiscent of classical sculpture, it remains fragmented. The facial portions of the piece maintain anatomical detail, while the backs of the figures' heads are finished in a more streamlined and abstracted style.

In 1994, Feuerman confronted disaster. She suffered a compound fracture to her right index finger. Although this accident may have been catastrophic for a lesser sculptor, Feuerman weathered adversity through innovation. Developing a cutting-edge body of new work created at the famed Tallix Foundry near Beacon, New York, the artist created a unique process for producing metallic sculptures capable of eclipsing the development of her "water drops" in the 1970s.

Using large fragments of her previously hyper-realist sculptures, Feuerman fractured or otherwise deconstructed her trompe-l'oeil artworks to create a series she calls *Body Maps*. Representing a radical departure from her earlier resin painted sculptures, *Body Maps* expands upon the artist's desire to capture the moment and explore the range of human emotions. In these works she focuses on the humanity, strength and fragility of her subjects.

For Feuerman, reduction of the form is necessary for presenting the representational figure as the essence of mankind. As her artwork becomes more abstract, her ties to traditional sculptural media continue to serve as a counterbalance. The fragmented and multi-layered metallic torsos of the *Body Maps* series reference Abstract Expression, while simultaneously suggesting a reconsideration of a return to antiquity.

Introducing a technique she calls "painting with fire," Feuerman manipulates her metallic media with apparent ease. In this process, bronze and other metals are heated to the requisite pouring temperature of 2,000 degrees Fahrenheit. The artist then pours and drips a variety of molten metals, in a manner recalling Jackson Pollock's Action Painting, into a mold made from a specially tempered block of sand. Created with up to six different types of molten metals, the layered strata and subtle coloring of the *Body Maps* series convey a sense of wonder, as if these shimmering treasures belonged to a long forgotten era. Breathing new life into mythological beings, such as *Hermes*, 1999, and *Aphrodite*, 1999, Feuerman's oeuvre has traveled full circle. Her hyper-realist sculptures reflecting contemporary figures are replaced by abstracted forms derived from Greek mythology.

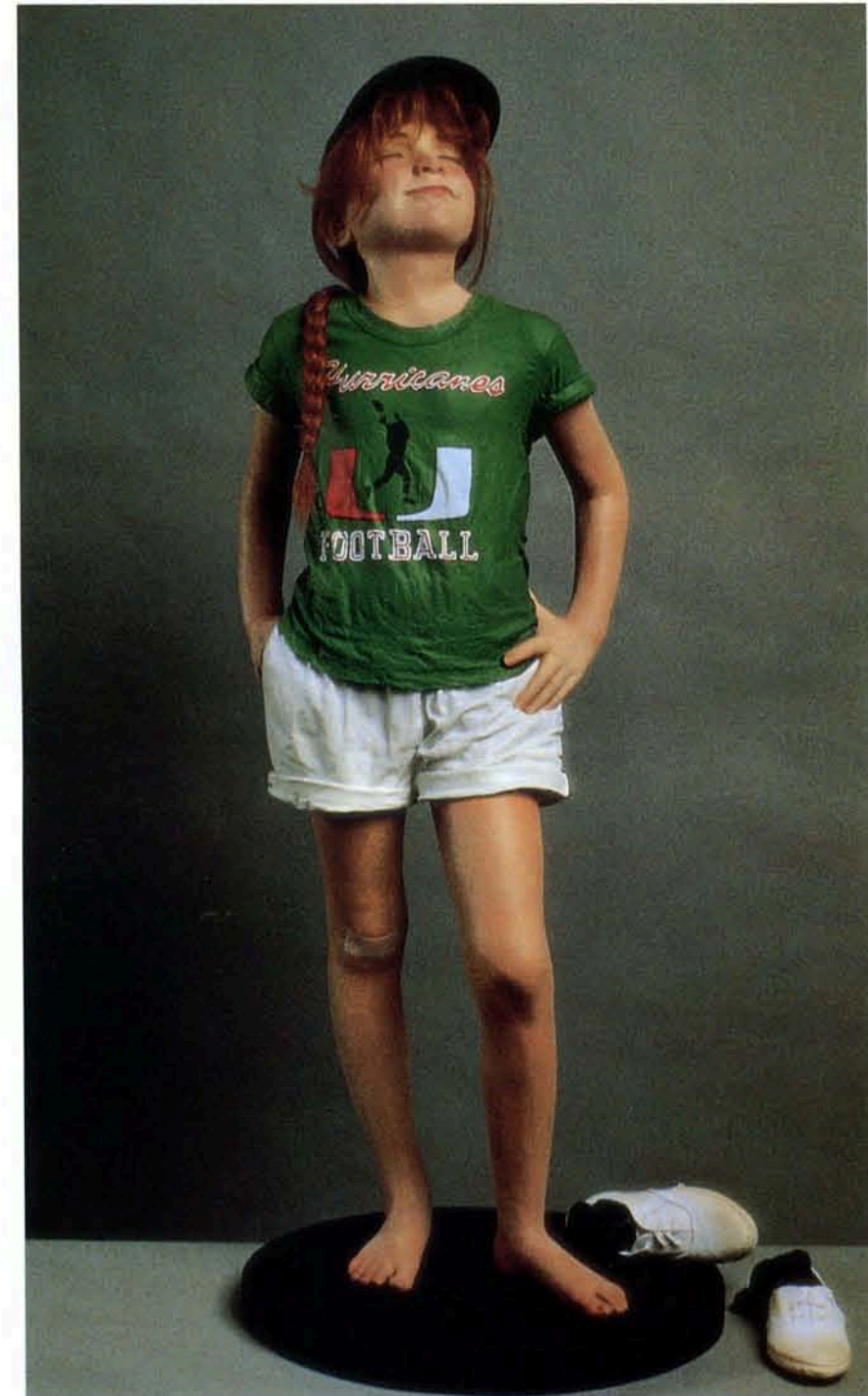
For more than three decades, Carole A. Feuerman's art work has challenged viewers to look beyond the obvious and to explore the heart and soul of figurative subjects. Her sculptures demonstrate a consistent artistic development that continues to deconstruct the human form with modernized classical elegance and technical mastery.

Resin

Feuerman works with live models in her studio to model and carve her resin images. By applying numerous coats of oil paint, she creates flesh tones that are true to life.



On Deck, 1988
Oil painted resin, 46" x 12" x 13"
(Carole A. Feuerman with sculpture of *On Deck*.)



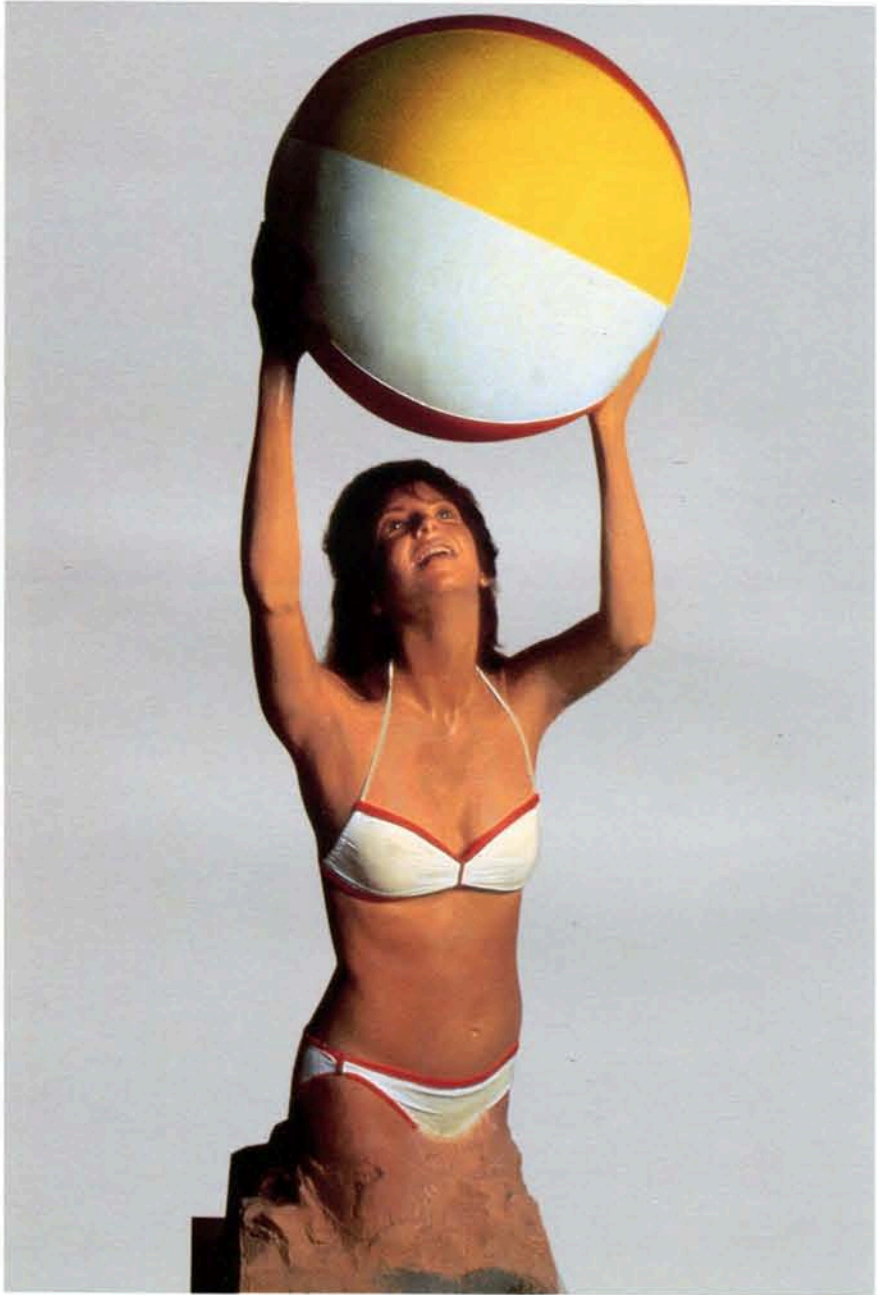
Tomboy, 1988
Oil painted resin, 46" x 12" x 13"



Capri, 1981
Oil painted resin, 34" x 20" x 11"



Sunburn, 1984
Oil painted resin, 38" x 17" x 13"



Beach Ball, 1984
Oil painted resin, 63" x 15" x 15"



Surfer, 1984
Oil painted resin, 19" x 20" x 7"



Lifeguard, 1994
Oil painted vinyl, 21" x 22 1/2" x 21"



Toasting to Your Health, 1981
Oil painted resin, 46" x 28" x 38"



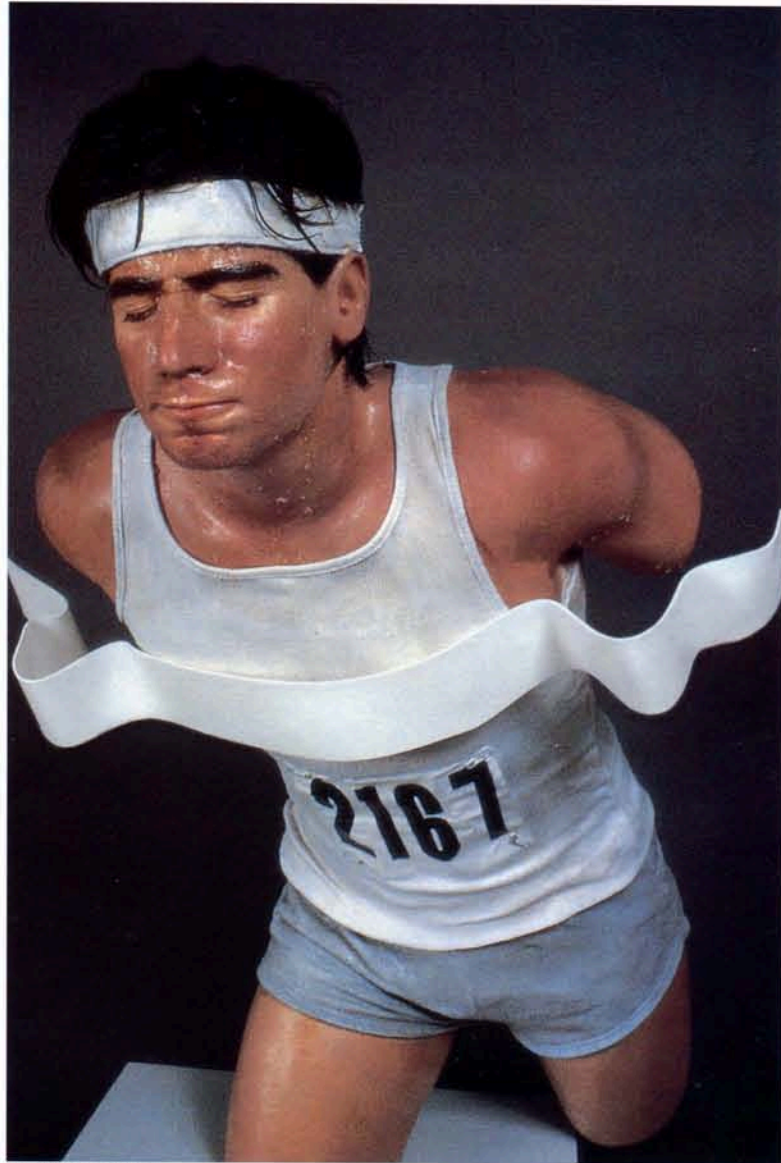
City Slicker, 1982
Oil painted resin, 31" x 21" x 10"



Paradise, 1997
Oil painted resin and vinyl, 25" x 29" x 11"



Angelica, 1994
Oil painted vinyl, 35" x 24" x 16"



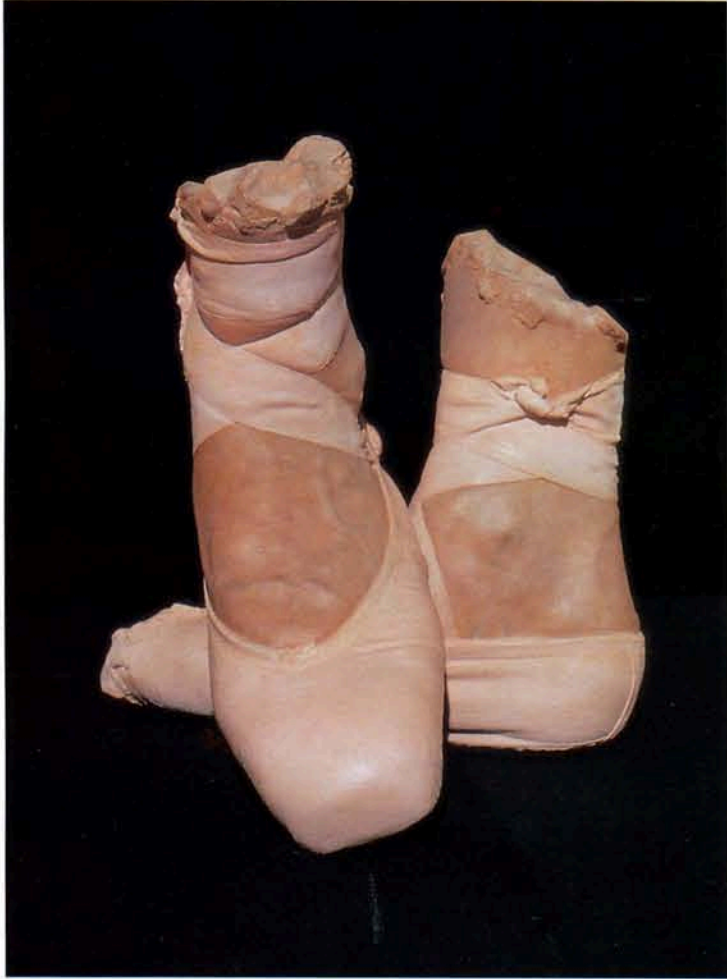
The Runner, 1986
Oil painted resin, 37" x 22" x 33"



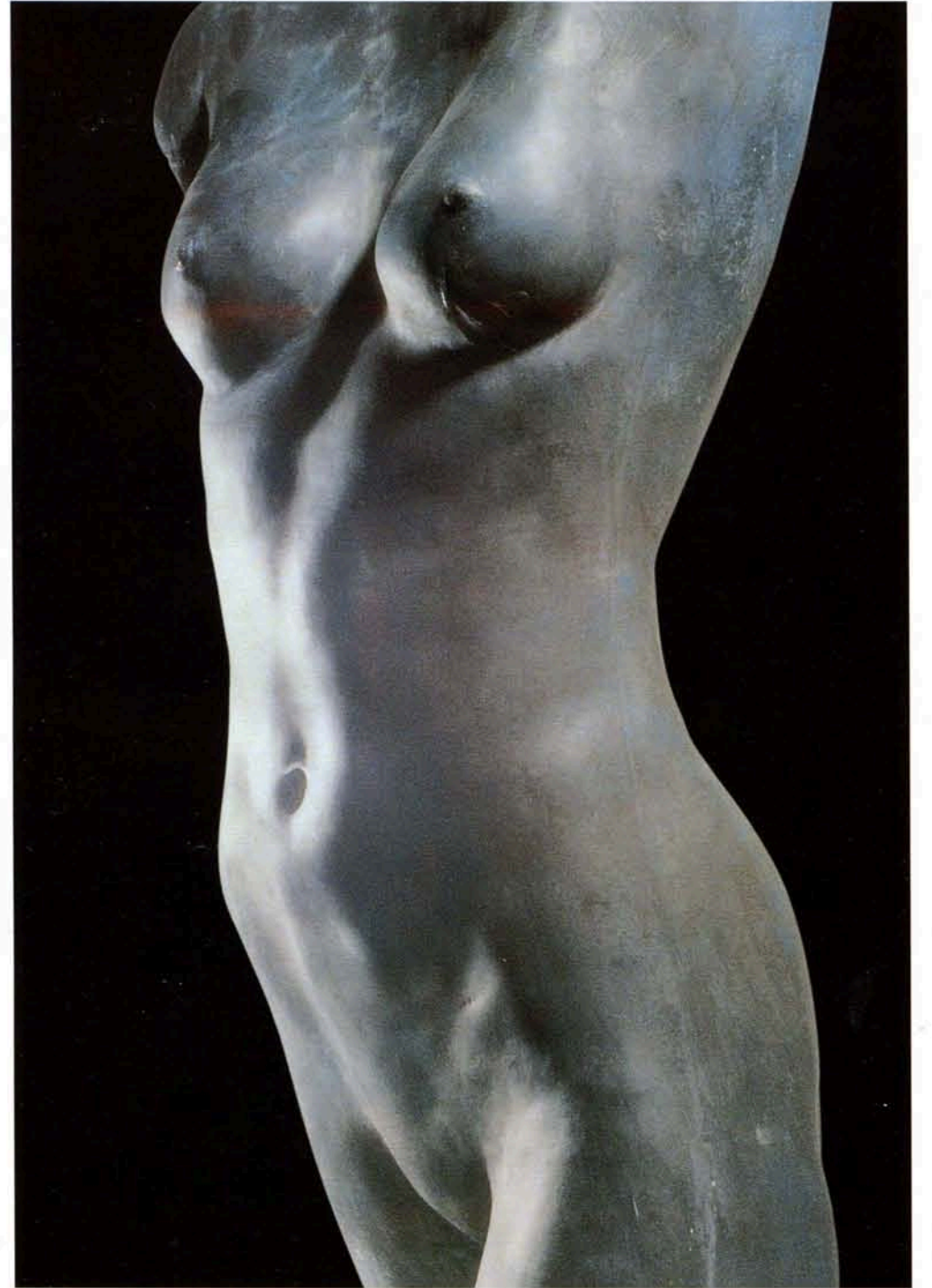
Inner Tube, 1984
Oil painted resin, 17" x 32" x 15"



Brook with the Beach Ball, 1988
Oil painted resin, 20" x 25" x 19"



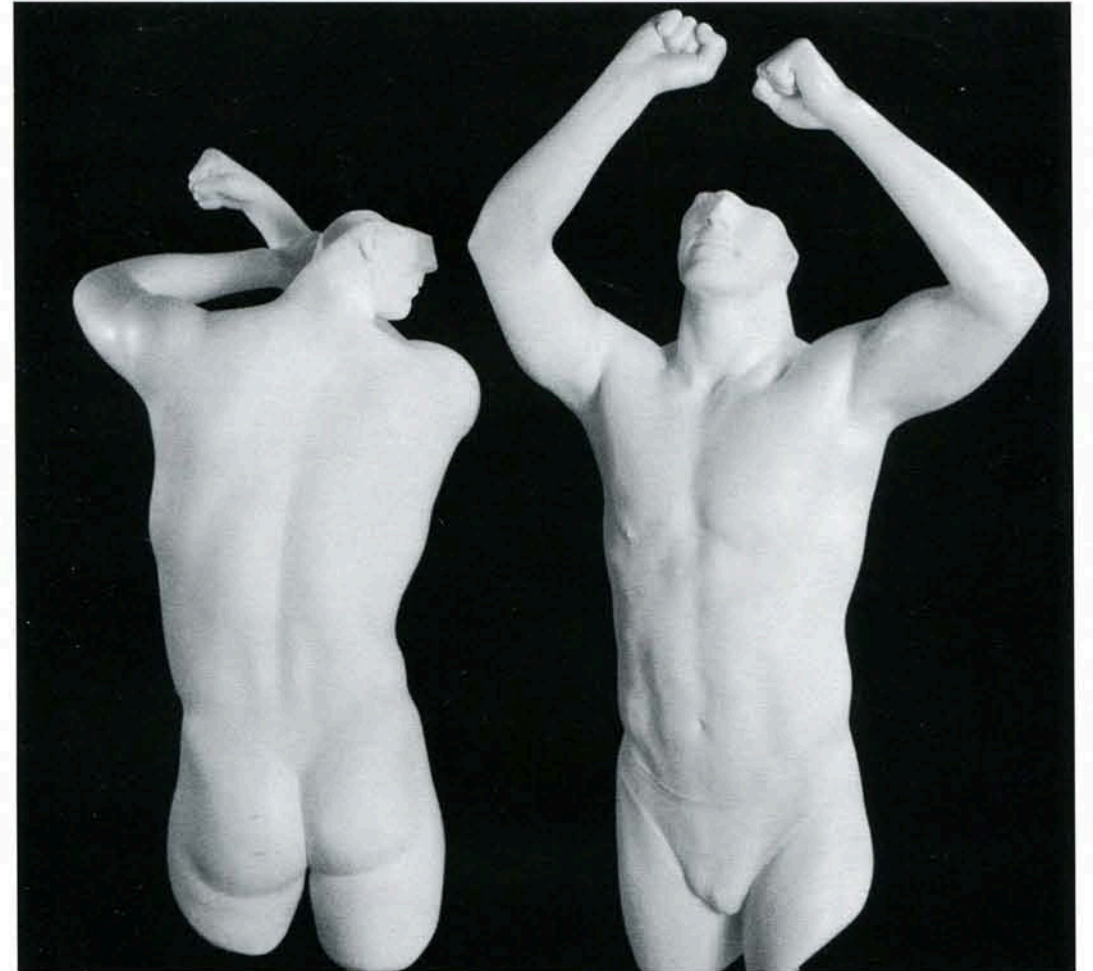
A Little Workout, 1984
Oil painted resin, 11" x 9" x 11"



Blue Venus, 1996
Oil painted resin, 36" x 18" x 13"

Marble

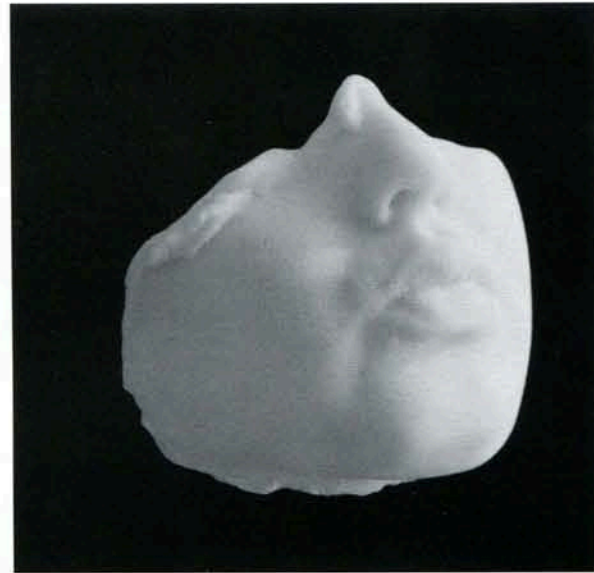
Cast from a mixture of resin and marble, these sculptures reference the materials and presentation of the High Renaissance, although clearly idealized to suite the artist's contemporary sensibilities.



The Winner, 1986
Cast marble, 57" x 50" x 20"



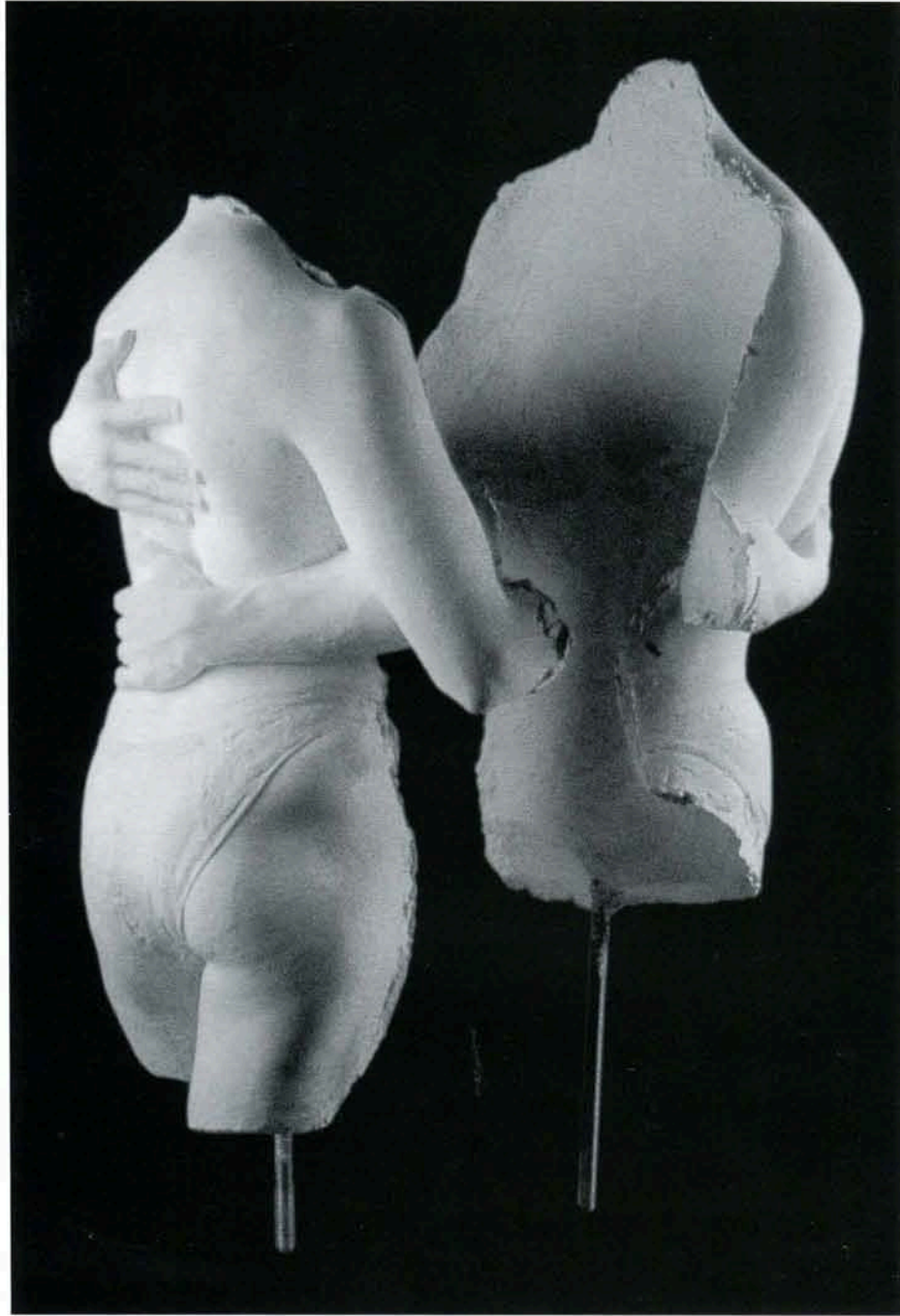
Father and Daughter, 1986
Cast marble, 18" x 26" x 8"



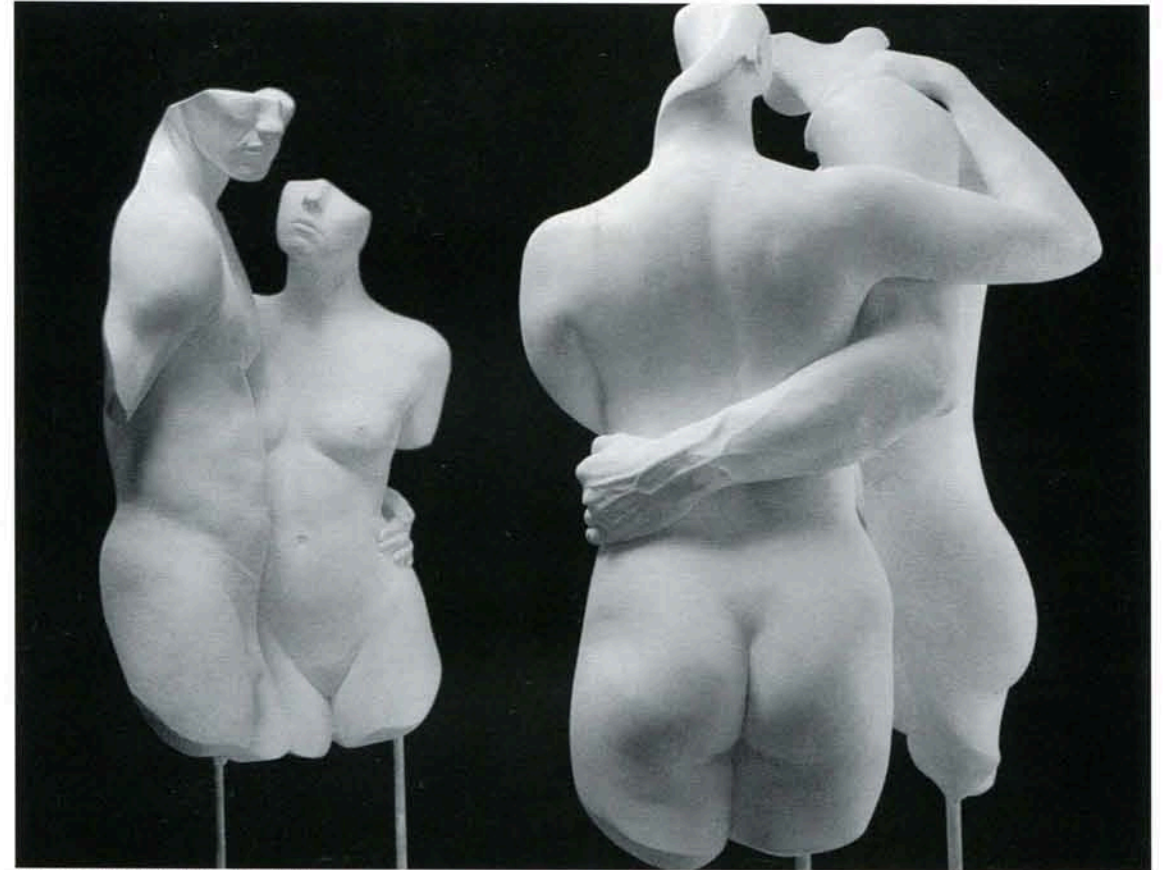
The Kiss, 1999
Cast marble, 3 3/4" x 3 1/2" x 2"



Remembrance, 1996
Cast marble, 18" x 18" x 18"



The Hug, Giving and Taking, 1986
Cast marble, 30" x 18" x 12" (female); 33 1/2" x 24" x 9 1/2" (male)



Passages through Relationships, 1986
Cast marble, 34" x 49" x 19"



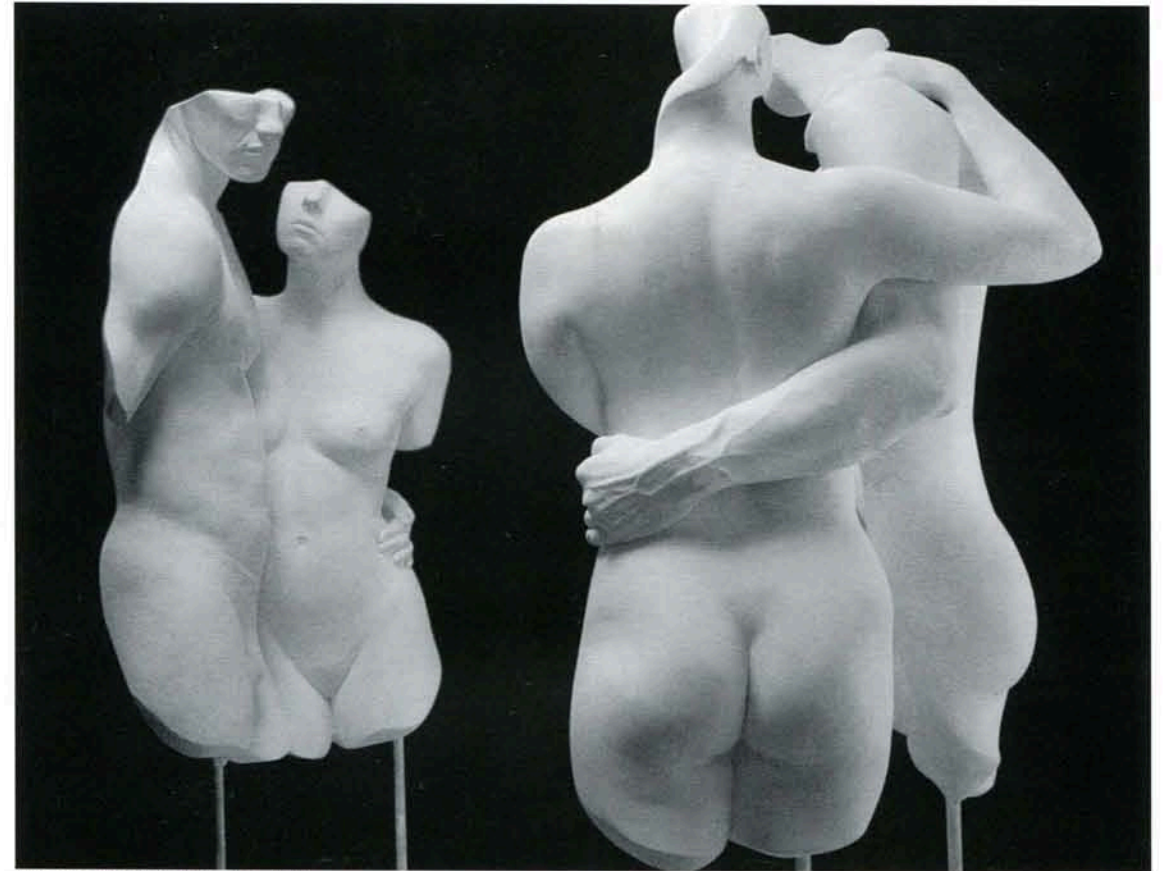
It Will Be Alright, 1986
Cast marble, 21" x 20" x 12"



The Lovers, 1986
Cast marble, 15" x 17" x 16"



The Hug, Giving and Taking, 1986
Cast marble, 30" x 18" x 12" (female); 33 1/2" x 24" x 9 1/2" (male)



Passages through Relationships, 1986
Cast marble, 34" x 49" x 19"

Bronze

By melting, dripping, splashing, and pouring molten metals in a process she created, the artist fashions multi-layered and fragmented torsos. The natural colors inherent in the metals give these works an organic quality of layered strata and subtle coloration.



Pouring bronze at Tallix Foundry



Diana II, 1999
Evador and European bronze, 32" x 16 1/2" x 15 1/2"



Briseis, 1999
Evador and European bronze, 37" x 12" x 8 1/4"



Diana I, 1999
Evador bronze, 32" x 16 1/2" x 15 1/2"



Athena, 1999
Evador and European bronze, 32 1/2" x 16 1/2" x 15 1/2"



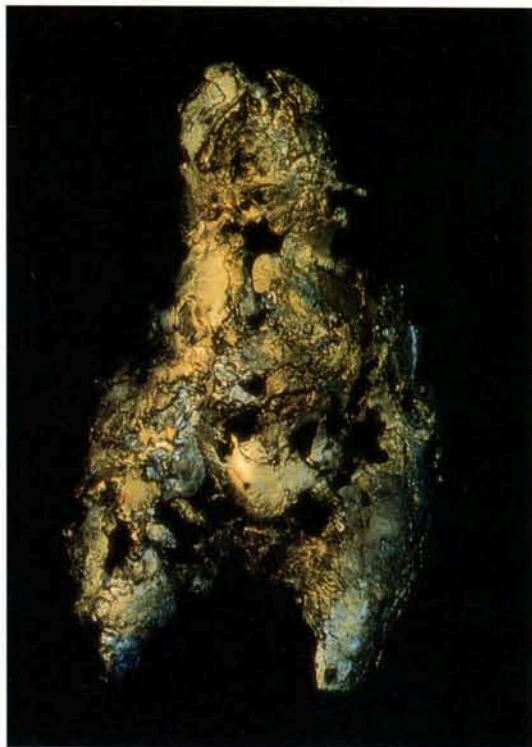
Eros II, God of Desire, 1999
Evdor and European bronze, 33" x 19" x 7"



Eros I, 1999
Evdor and European bronze, 33" x 19" x 4 1/2"



Hestia, 1998
European bronze, 20" x 12 1/2" x 4"



Ares, 1999
Stainless steel and bronze, 21 3/4" x 15" x 8"



Diana I, 1999
Evador bronze, 35" x 17" x 10"



Hermes, 1999
Evador and European bronze, 32" x 16" x 6"



Selene, Goddess of the Sky, 1999
Evador and European bronze
83" x 31" x 15"



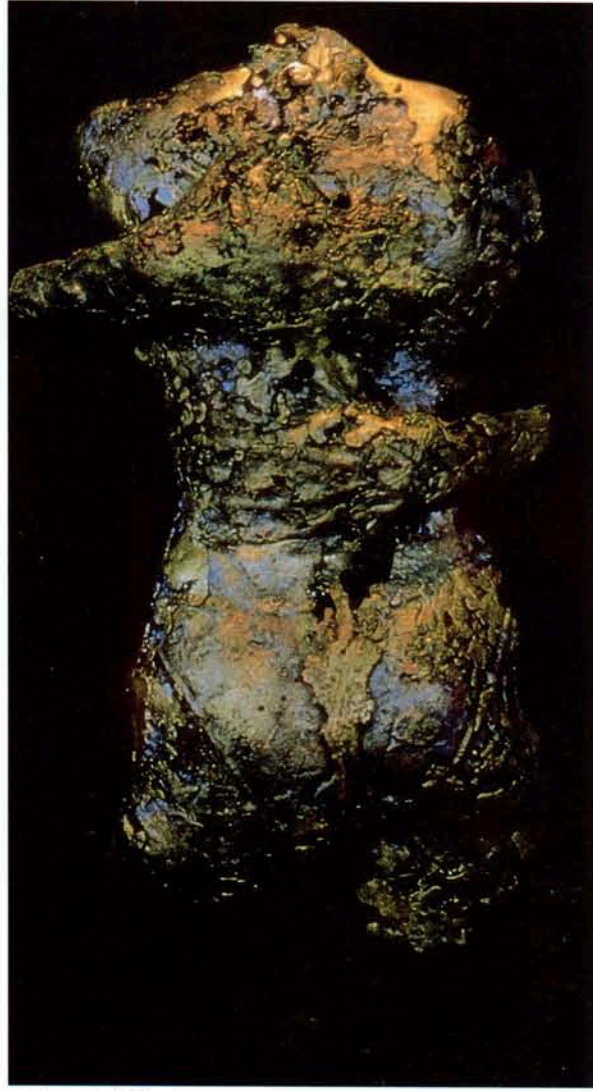
Asia, Goddess of the Sea, 1999
Evador and European bronze,
83" x 31" x 15"



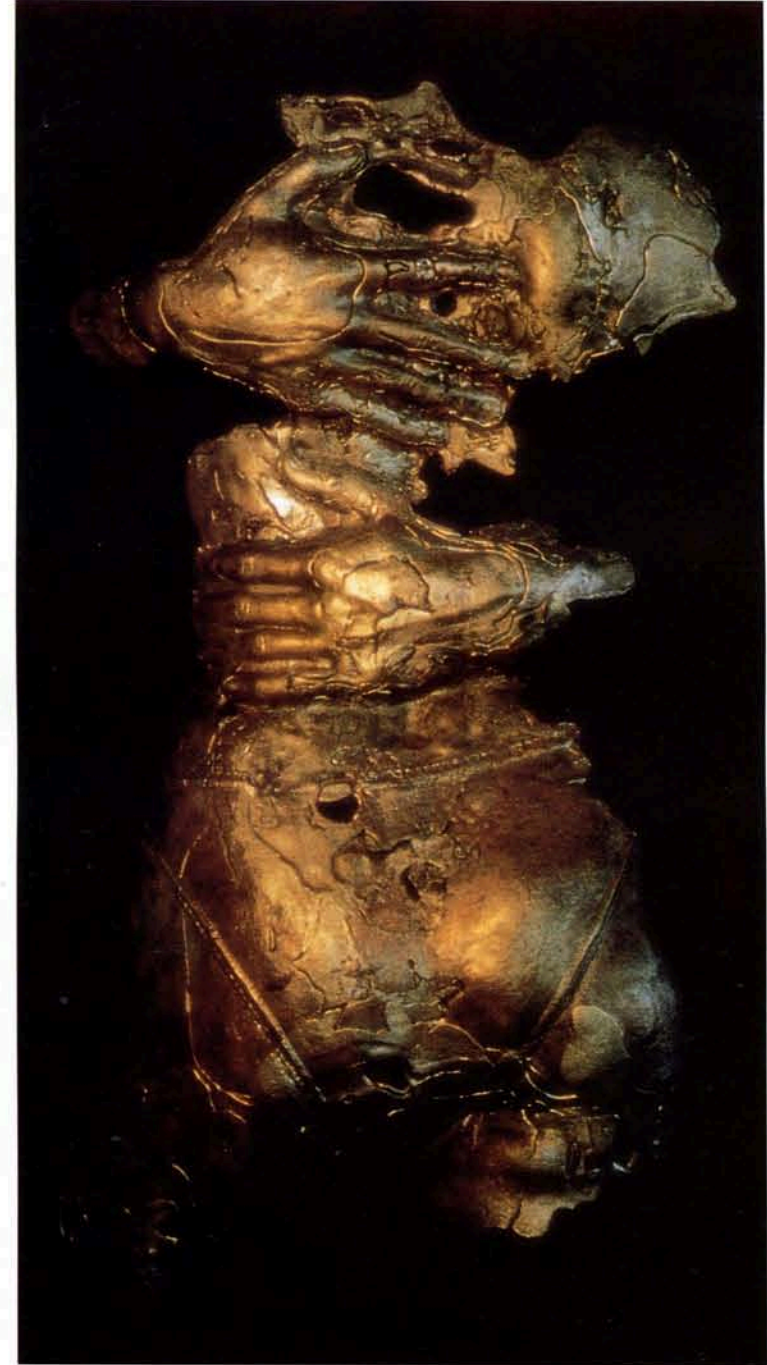
Thea, Goddess of the Earth, 1999
Evador and European bronze,
83" x 31" x 15"



The Hug, Giving or Taking, 2000
Evador bronze, 18" x 26" x 8"



Hephaestos, 1999
Evador and European bronze, 27" x 15 1/2" x 6 1/2"



Hands of Prometheus, 1998
Evador bronze, 28" x 15" x 7"



Aphrodite, 1999
Evador and European bronze, 32" x 16 1/2" x 15 1/2"



Aphrodite (rear), 1999
Evador and European bronze, 32" x 16 1/2" x 15 1/2"



Eros III, God of Desire, 1999
Evador and European bronze, 33" x 19" x 7"



The Goddess, 1999
Evador and European bronze, 35" x 19" x 10"

Carol A. Feuerman

Education

B.F.A., School of Visual Arts
Temple University
Hofstra University

Selected One Person Exhibitions

- 2000 *Three Decades of Sculpture by Carole A. Feuerman*, Southern Alleghenies Museum of Art
1999 *New Works in Bronze*, Artspace/Virginia Miller Gallery, Coral Gables, Florida
1998 *Selected Works*, Galerie Facade, Paris, France
New Blue Works, RVS Fine Art, Southampton, New York
1997 *Neptune*, Bontzer/Gray/Hamano Gallery, Santa Monica, California
1996 Gallery Henoeh, New York, New York
1993 International Swimming Hall of Fame, Fort Lauderdale, Florida
1992 *Sculpture of the '90s*, Gallery Henoeh, New York, New York
1992 The Hokin Gallery, Palm Beach and North Miami, Florida; Chicago, Illinois
1991 The Jaffe Baker Gallery, Boca Raton, Florida
1990 Espace Quasar, Paris, France
1987 Queens Museum of Art, Flushing, New York
1985 *Festival 85 Art Now*, The Ackland Art Museum, Chapel Hill, South Carolina

Selected Group Exhibitions

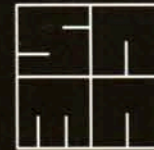
- 1999 *Neptune in Paradise*, (Feuerman and Graziani), Creiger-Dane Gallery, Boston
1998 *Reconceptualizations of a Vision*, Goldstrom Gallery, New York, New York
Selections from the Frederick R. Weisman Art Foundation Collection, Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California
1997 *The Anxious Image: New Psychological Realism*, Cleveland University Art Museum, Cleveland, Ohio
Surfing the Wave, Brevard Museum of Art and Science, Melbourne, Florida
1996 *35th Juried Exhibition*, The Parrish Art Museum, Southampton, New York
Going for the Gold, National Sculpture Society, New York, New York
The Florida National, Museum of Fine Arts, Florida State University, Tallahassee
Summer Exhibition, Ekerum Konsthall, Leif Holmer Gallery, Oland, Sweden
1995 *Contemporary Realism '95*, Medici Center for the Visual Arts, Philadelphia
1994 *Second Fujisankei Biennale Exhibition*, Hakone Open Air Museum, Kanagawaken, Japan
1993 *Centennial Exhibition*, Thomas J. Walsh Gallery, Quick Center for the Arts, Fairfield University, Fairfield, Connecticut
1987 Queens Museum of Art

Selected Commissions/Collections

The United Nations, Washington, D.C.
Absolut Vodka, Stockholm, Sweden
Mr. and Mrs. Stephen Bedowitz
Mr. Pierre Cornette de Saint Cyre
President and Mrs. William Clinton, The White House, Washington, D.C.
Dr. Henry Kissinger, River House, New York
The Caldic Collection, Rotterdam, The Netherlands
The Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California
The Tampa Museum of Art, Tampa, Florida
The Malcolm Forbes Magazine Collection, New York, New York

Selected Honors

First Prize, U.S. National Fine Arts Competition, 1984
Amelia Peabody Sculpture Award, National Association of Women Artists, 1982
Charles D. Murphy Sculpture Award, National Association of Women Artists, 1981
Betty Parsons Sculpture Award, 1970



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Blue Venus
City Slicker
Lifeguard
Remembrance
Sunburn
Surfer
The Kiss
The Winner and Artist

