



Resin to Bronze Topographies

Feuerman
sculptures

Carole A. Feuerman has been a professional sculptor for the past 30 years. She was educated at Hofstra University, Temple University and the School of Visual Arts. She is a native New Yorker and the mother of three. She owns and operates Feuerman Studios, Inc.

Feuerman is represented by Foster & Vail Fine Arts. Feuerman's newest works are called "Topographies".

Recent spheres, slabs, and body mappings are experiments with abstraction and deconstruction. They serve as an important breakthrough for her. Through a process she has patented, she pours molten bronze into sand castings. The bronze turns iridescent shades of copper, gold, blue, and green. Each sculpture is unique.

Feuerman has had one-person exhibitions throughout the world. She is the recipient of countless awards, including 2002 prize in the Austrian Biennale, the Amelia Peabody Sculpture Award, and the Lorenzo De Medecci Prize in the Florence Biennale. With works commissioned both in Europe, Asia, and the United States, she is a sought after lecturer and teacher. Her art is in the permanent museum collections of the Bass, the Lowe, the Tampa, the Southern Alleghenies Museum of Art, the Boca Raton Art Museum, Miami Children's Museum, the Pepperdine University Art Museum, Brandeis University, and the QCC Art Gallery CUNY. She is represented in the collections of; President and Senator Hillary Rodham Clinton, Dr. Henry Kissenger, Mihail S. Gorbachov Foundation, JNA Van Caldenborgh, the Caldic Collection, Absolut Art Collection, Malcolm Forbes Magazine Collection, Crylser Cooperation, Rouse & Associates and the collections of Richard Shack, Norman Braman, Frederick R. Weisman, Ruth Baum and Morton Swinsky. She has an extensive auction record.



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INTRODUCTION

Faustino Quintanilla

This exhibition traces the evaluative metamorphosis of an artist's work over three decades with extraordinary life-like resin images, classic presentations in marble and post-modern expressionist visions in bronze. We are delighted to offer our students and the community this opportunity to see such exciting work and to award this artist the recognition she justly deserves.

Feuerman's passion for sculpture and dedication to the art form are impeccable. Her artistic commitment to every piece is exulting and inspiring. Her dynamic textured fragmentations and body mappings are an experience in abstraction, de-construction and conceptualism, and explore the emotional life and penetrating spirit of the subject with mastery and superior creativity.

Feuerman's labor has great magnetism. Demanding interaction between the artist as storyteller and the viewer through the transformation of her personal optimism and pain into sculpture.

Ms. Feuerman's work has recently taken a more humanistic approach that reflects the anguish and fragility of human life and the world we live in.

We can be transformed by reflecting on her work.

FORWARD

Stephen C. Foster

*No longer did perception mirror an external world which we believed precisely because we saw it.
On the contrary, perception mirrored our innermost values and produced a world which we saw
precisely because we believed in it.*

It is only recently that the artworld has come to terms with the vitality and radius of realism. Competing on a totally equal footing with a variety of legacies from the sixties, seventies and eighties, no label attached to recent art has descended through, and saturated culture so much as "realism." For decades, there has been no need, and no attempt made, to defend realism as a dichotomy to "abstraction." Moving freely between, and participating in what would have formerly been perceived as mutually exclusive paradigms, realism from the seventies to the present has been as soundly secured in theory as any other developments. As in the case of artists such as Alfred Leslie, realism became a viable option for an artist practicing in any genre. The artist is free to move from abstraction to realism (the differences are less great than we thought) and from realism to abstraction.

In spite of the prominence of realism in recent decades, it is also true that realism (I am thinking particularly of the figure here) has been bound to theories of perception that have concentrated on the problems of "object perception," a school of thinking that coincided neatly with American post WWII obsessions with the objecthood of art. As William Ittelson would have it, "as a result, the investigation of perception has lost its essential esthetic unity without which any pursuit leads to chaos rather than resolution." The present exhibition, including thirty of Feuerman's works dating from 1978 to 2004, discloses a series of reflections on the nature of realism that signal significant departures from its historical orthodoxies and philosophical assumptions.

It is in changing the course of this "kind" of historical realism that Carole Feuerman's work, in electing for neither one nor the other, represents a fascinating development in its clarification and analysis of the mutual dependency of realism and abstraction. More precisely, her work represents their peaceful co-existence, even within a single piece, where there is no violation of one by the other. Both can be folded into the concept of realism or into the concept of abstraction. The distinction ceases to carry much meaning. Her work moves into areas that expand the concepts of realism at the same time they shrink the conventions of realism.

Descending from the legacy of pop and hyper-realism (she was one of the major sculptors of this stripe in the seventies and eighties along with Duane Hanson and John De Andrea), one witnesses the renewal of realism in a profoundly "new key," what the artist describes as a topographic realism and as a "mapping" of the figure. The terms are more than analogies and represent both the results of natural process and a distanced conceptualization of that process.

Although true of the works from the late seventies through much of the nineties, the

significance of Feuerman's sculpture increasingly emerged in its redefinition of the concept of the environment where the sculpture becomes the interface between the organism and the environment - the natural environment and the social environment, and the tension that exists between the two. No longer separate entities, and to that degree a departure from realism as conventionally understood, the figure came to be understood as the continuous response to the environment and the environment a response to the figure (or acting agent). Each is incomprehensible without the other.

...one cannot be the subject of an environment; one can only be a participant. The very distinction between self and non-self breaks down; the environment surrounds, enfolds, engulfs, and no thing and no one can be isolated and identified as standing outside of, and apart from it.

Feuerman's is a vein of realism so far untapped; a significant intersection of classical allusions, unforgiving realism and eloquently silent objectivity. What we see is a common ground of abstractions (all of our realities are abstractions) achieved between works such as Shower, Venus in Lace, The World on 9/11 and Delphi; a confluence of realisms (if we understand the process of environment as our realities) that render "classicism," "realism," and non-objectivity" as incidental and merely exhibited properties of the works.

With no loss to the concept of realism, there is, nevertheless, a re-location of coordinates in the world from which the concept is perceived; from the outside (as observer) to the inside (as actor). This is what Ittelson meant when he referred, in the headnote to this introduction, to "a world which we saw precisely because we believed in it." The conceptualization of realism and the process of realism, always in a delicate state of balance, move discernibly from the former (Shower) to the latter (The World on 9/11).

Varieties of realism, that is, are not merely different levels of commitment to orthodox "realism," but artistic and cultural concepts of realism (not so simple as it sounds) and all they imply. It is a sign of authentic significance when an artist reshapes our understanding of concepts as fundamental to art as "realism." At this point, one is moved more into the domain of aesthetics than art; more into the defining attributes of art than the object qualities of art.

In looking at Feuerman's work, what stands out are its continuities, and it is the dimensions of those continuities that assure her a primary place in the contemporary artworld.

These considerations, it seems to me, are the basic propositions that subtend the pointed and specific remarks contained in the essays of Donald Kuspit and John Yau; insightful navigations of Feuerman's universe that confirm our pertinence to experience and the experience of our pertinence.

The way one views the environment thus is, in a very general sense, a function of what one does in it, including what strategies are used in exploring and conceptualizing it.

The quotations in this essay are drawn from William H. Ittelson, "Environment Perception and Contemporary Perceptual Theory," in Transactions of the New York Academy of Sciences, 1970.

EROS AND INTROSPECTION

Donald Kuspit

Figure after figure, mostly female: Carole Feuerman's women are everyday Venuses, as it were. Many are majestically naked, having completely thrown off the disguise of the mundane - the bathing suit that reveals more of their body than it hides, the towel with which they dry themselves (a witty reprise of that ancient token of female modesty, the fig leaf) - to emerge unashamed and naked, like the mythical Venus, from the sea, finally revealing themselves as the goddesses they are. It is an epiphany of candor, with no loss of female mystery (all the more so when the towel is displaced upward to the hair, as in *Reflections*, 1985 and *Nude Coming Through the Wall*, 1991, thus ironically revealing the loins it is meant to hide while signaling their mysterious inner sensuality, for hair is suggestively sensual).

Each and every body is meticulously rendered, and alive with urgent feeling, even when it is no more than a fragment - a torso or foot, a face or elbow - symbolic of a grander femininity, indeed, of the eternal feminine. Feuerman clearly knows the female body from the emotional inside as well as the physical outside. And she knows her materials: oil painted resin and vinyl, marble and patented bronze, are always handled with insight into their properties. It is the same insight she has into the female figure: after all, they are the materials of her flesh. This stunning variety of materials, along with the variety of poses of the female figure - many reminiscent of classical Venuses, indicating Feuerman's knowledge of art history (*Lady Neptune*, 1997 is an example) - clearly indicate that Feuerman is a master of the female body and soul as well as a consummate sculptor.

To call Feuerman a representational artist is to miss the point: she is representing a state of female mind not an alluring body meant to attract the so-called (predatory) male gaze. Whether standing in a *Shower*, 1981 or curled in a *Cocoon*, 1986 or confronting us with her beautiful breasts, as in *Eros*, 1984 and *Aphrodite*, 1992, and with particular dramatic frontality in *Nude Coming Through the Wall* and *Jupiter Adorned*, 1998 - clearly versions of what the psychoanalyst Melanie Klein calls the (mythically) good breast, at once intimate and ideal, perennially satisfying and thus always perfect - Feuerman's females are meant for the (self-reflective) female gaze. That is, they are meant to make women aware of themselves as potentially *mens sana in corpore sano*--autonomous, integrated beings, radiant with emotional and physical health. *Toasting to Your Health*, 1981 makes the point clearly.

Men are accessories in Feuerman's sculpture, indeed, extensions of healthy female narcissism, as the "incidental" male hands in *Embrace*, 1986, *The Hug*, 1997, and *The Hug, Giving and Taking*, 2000 make clear. The latter is a patinated bronze version of the 1986 smooth-skinned marble version, from which the male figure has all but disappeared, leaving his hands behind--if they are his hands. Indeed, perhaps the woman in *The Hug* is hugging herself, as the woman in *Shower* and *Angelica*, 1994 do.



Schwinn, Mixed Media, 1981

Psyche, 1998 prefers to hug herself - she has no need of a man, that is, no need of Cupid, to refer to the fable of their relationship. Is that a male hand reaching up to drag woman down in *The End of the World*, 1984? The male and female *Lovers*, 1986 seem to be on equal terms - they're absorbed in each other, or rather in their kiss - but neither has a particularly strong identity (one tends to lose individuality making love), as Feuerman's female figures do when they're by themselves. Relationships with men are passing relationships, as *Passages Through Relationships*, 1986 suggests. Feuerman prefers to relate to herself, as mirrored through other women. *The Winner*, *The Runner*, both 1986 and *Lifeguard*, 1994 are hollow men - all surface and no depth - compared to Feuerman's women.

Men don't matter much in Feuerman's oeuvre, yet works such as *Hands of Prometheus*, 1998 and *Hephaestos*, 1999 suggest that Feuerman identifies with men to the extent they are creative, and as such powerful gods - artists.

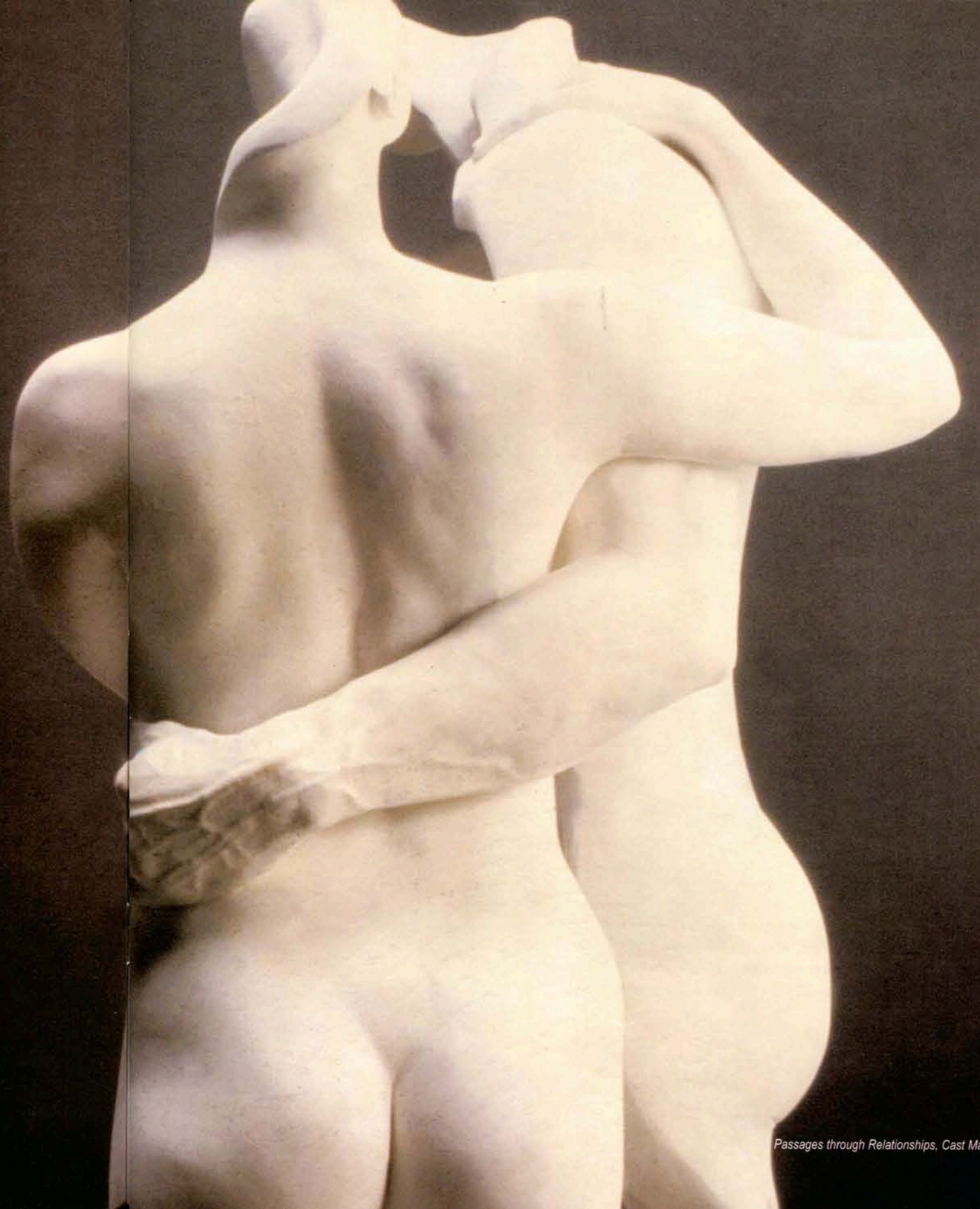
Indeed, gods and goddesses - and artists - have the power to create, that is, to transform old worlds into new worlds (and sometimes to create completely new worlds after completely destroying old ones). Feuerman's bronze sculptures, with their aura of molten transformation, suggest the simultaneity of destruction and creation, for they are as much about their own making as about the divine bodies that she makes: her gods and goddess are in perpetual process of ambiguous becoming rather than finalized beings. If the artistic process involves unmaking as well as making, then the expressive moltenness of Feuerman's bronze sculptures deftly embodies its doubleness.

They are in fact as much about working with metal - traditionally a privileged masculine enterprise, as Mircea Eliade tells us in *The Forge and the Crucible* (metallurgy was thought of as an esoteric alchemical process, involving the transformation of prima materia into ultima materia, that is, heavy, dark, base lead into ethereal, luminous, refined gold) - as they are about rendering an idealized figure. Feuerman's exquisitely intimate "wounded" spheres, some split open in acknowledgement of the destructiveness of 9/11/01 - *Atlas World*, 9/11/01, *World on 9/11/01*, *Still Standing #1 and #2*, 9-11-01, and finally the outermost planets Pluto and Uranus, symbols of death and darkness - condense the alchemical process in a singular object that conveys its cosmic import. Feuerman's spheres are ingenious mementi mori of the traumatic experience of making art - for many thinkers the alchemical process is inherently traumatic and the essence of art - as well as the trauma of 9/11/01, which tore the world, and with it the self, apart. For once Feuerman turns away from the human figure, suggesting the loss of life on 9/11/01, to deal directly - and abstractly - with the core of the self and the essence of art, each implicated in the other, and both catastrophically split, as though permanently divided.

According to Greek mythology Prometheus sculpted the first human being and Hephaestus was the god of fire and metalworking - both are clearly self-symbols for Feuerman. Feuerman also portrays Ares, 1999, the god of war. Hephaestus and Ares have a perverse connection: the lame Hephaestus - is that lameness reflected in the "lamed," fragmentary, oddly flawed look of Feuerman's sacred bronzes? (bronze is a sacred material, for it is as immortal as the gods, and thus the appropriate material to embody them) - was married to Venus and cuckolded by her: she slept with Mars. Perhaps more importantly from Feuerman's point of view, she stripped Ares of his power: another triumph of woman, which is what Feuerman's sculptures are about.

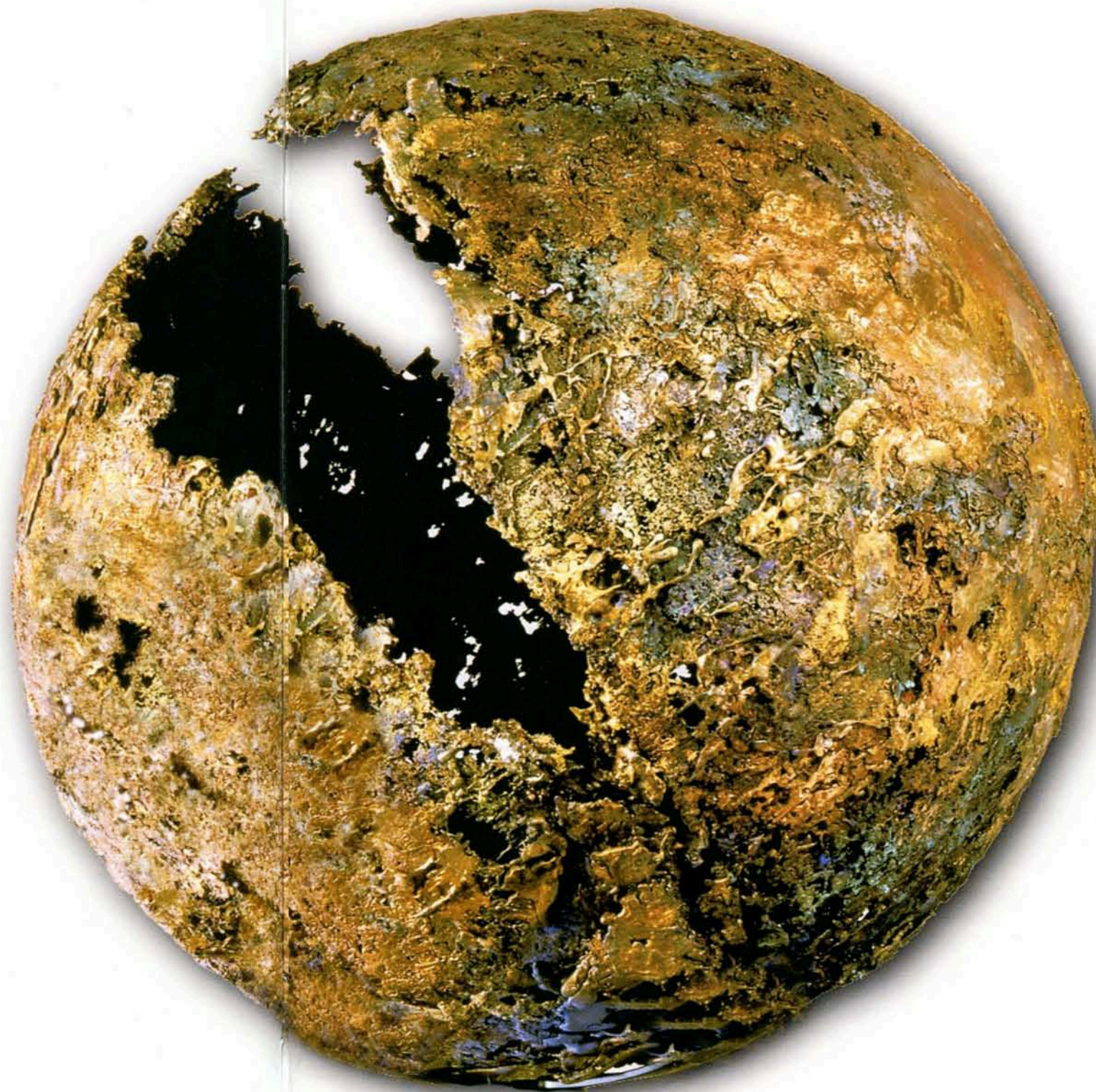
As her figures lose their everydayness to reveal their mythical - indeed, archetypal - character, they become more sublimely female than ever, as *Blue Venus*, 1996 makes clear. Feuerman's male Eros is in fact as sensually sublime as any of Feuerman's female goddesses, however different his shape (he is bigger and broad shouldered, and his waist forms a tight angle while theirs is a long curve). For Feuerman, male god and female goddess are not simply opposite sides of the same spiritual coin. Instead, the male god is assimilated to the female goddess by way of his sensuality, evident in the excited texture and as well as voluptuous shape of his body. Feuerman has in effect taken over Eros's generative power - the power of inspiring love - which is one reason why one falls in love with her hyper-sensual, even transcendently sensual figures. It really doesn't matter whether they are *Diana I* and *Athena*, or *Eros I* and *Eros II*, *God of Desire*, all 1999. *Venus III* and *Adonis* are equally voluptuous, and Amphrite - Goddess of Sea, Asia - Goddess of *Wind*, *Thea* - Goddess of Earth, and *Selena* - Goddess of Fire have the same elemental creativity as any muscular Titan. They are in fact female Titans - pre-Olympian figures that symbolize the elemental forces of nature. Thus, even when their bodies seem to disintegrate in fire, Feuerman's goddesses retain their erotic beauty and integrity. Looking at them, I couldn't help but recall the ancient story of a Greek youth who fell in love with a statue of Venus, and worshipped it by kissing her buttocks - the buttocks so prominent in many of Feuerman's figures, especially when seen from the back. Their subtle polish as well as sensual shape give them as much power over the spectator as the equally perfect breasts of the goddess. What is art if one can't love it?

In short, it makes all the difference whether one is a female artist with a female model or a male artist with a female model. There is a basic difference in attitude: Feuerman's more hyperrealistic - hypersmooth - sculptures have been linked with those of John d'Andrea and Duane Hanson, but for the former woman is a sexual object while for the latter she is a social type. In both cases she is more object than subject. She lacks the reflective inwardness that Feuerman's figure has - an



inwardness signalled when she looks inside herself, into an emotional space we cannot see, a private space at odds with her very public body. However voluptuous and desirable, she has an inner life - an inner life she takes seriously, as her introspective glance suggests, even if the man looking at her body never does, as is likely the case in a patriarchal society. Feuerman's female figures are implicitly a criticism of it: when the female figures in *Shower*, *Angelica*, *Capri*, 1981, *City Slicker*, 1982, and *Paradise*, 1997 close their eyes in introspective ecstasy, they are turning away from man and declaring - demonstrating - their self-sufficiency and independence. So does the woman in *Cocoon*: she is turned in on herself, creatively gestating without male input. These women don't need a man to be satisfied; they are satisfied being themselves.

The adolescent female bathers in *Inner Tube*, 1984, *Brook with the Beach Ball*, 1988, and *Marita*, 1992 (also with an inner tube) - the tubes and ball are ingeniously used as pedestals for what is in effect a portrait bust, and the "inner" character of the tube suggests that these girls, however young, have an intense inner life - seem to be asleep or resting, as their closed eyes suggest, but they are as self-contained, autonomous, and introspective as Feuerman's more mature females. The closed circle of the tube and sphere suggest as much. Even Feuerman's proud *Tomboy*, 1988 has triumphantly closed eyes. She may be male-identified, but she has the subjective presence and interiority that Feuerman's male figures lack. She is on her way to becoming the introspective figure in *Remembrance*, 1996, and perhaps the pensive woman in *Sunburn*, 1984. She may even become a beautiful *Persephone*, 1998, her eyes closed in indifference to Hades, her abductor. But then the underworld to which he brought her is her own unconscious - her own inner depth - suggesting that he was a means to an emotional end, however much she was a means to his sexual end. For Feuerman, woman's beauty, however sexually seductive, is a symbol of her integrity and mystery.



World on 9-11, Evador Bronze, 2001

Suggesting that woman looks at herself differently than man looks at her, Feuerman's sculptures also suggest that woman is more innately creative than man. After all, she can give birth to life, which is what Feuerman does through her art, even though it is female life she prefers to give birth to. Feuerman is in effect a female Pygmalion struggling to sculpt the perfect female - she is in fact a perfectionist, as her exquisite execution indicates. Feuerman's ecstatic, confident, inward-looking female figure also suggests that woman's desire is more insatiable, oceanic, and creative than man's desire, which tends to be specifically sexual rather than broadly erotic - eager for discharge rather than coloring reflection, which it supports by encouraging loving connections between thoughts (just as eros encourages loving connections between people). Compared to women, men are indifferent to the subtle qualities of desire and its cosmic influence. Thus woman is more authentically erotic than man, who remains useful for sexual encounters, as Feuerman's "relational" sculptures show, but who lacks the transcendent eros of Feuerman's goddess. It is this eros that finally breaks through the hype-robjective veneer of her early secular females. It is the sacred fire of eros that melts it, leaving behind the subjective residue of a figure. It is an alchemical fire - for Feuerman there is no difference between destructive-creative alchemy and eros (both dissolve "hard facts" into fluid feelings, that is, objectively given bodies into subjectively resonant bodies)--that transforms mortal woman into immortal goddess. Feuerman's molten bronze goddesses are more haptically realized than her hypersmooth bathing figures, with their beads of water - the latter are grossly rather than elegantly haptic - because they are spiritually as well as physically convincing. Her bronze goddesses are more obviously spiritual than her resin, vinyl, and marble figures: it is the difference between sacred and profane love - eros from the inside and eros from the outside, as it were. In fact Feuerman's goddesses seem to possess the mysterious inside that Feuerman's everyday



Tatarus (Detail), Evador Bronze, 2003

females signal through their introspection but do not clearly possess.

In the course of tracing woman's life from innocent childhood through robust youth to unsightly old age (however much more emphasis there is on the middle period)--taken together, Feuerman's sculptures form a cycle of female life, with an eccentric affinity to the trio of emblematic female figures in the lower left section of Paul Gauguin's *Where Do We Come From? What Are We? Where Are We Going?*, 1897-98--Feuerman shows her becoming more spiritual and less worldly. Certainly Feuerman's goddesses are not as worldly as the glamorous, tipsy woman in *Toasting to Your Health*, among other things an ingenious and ironical rendering of good fortune, traditionally represented by a devious woman standing precariously on top of the world. Burning the ship of

her body in the fire of eros, Feuerman's woman becomes pure spirit, and thus more emotionally engaging--even to male eyes--than sexually arousing. In the bronze sculptures Feuerman has achieved what may have been her unconscious goal all along: to generate empathy for woman, thus inviting men to replace their lust for her body with tender regard for her spirit. In the end spirit is more erotic than flesh, for it lasts forever. But then the bronze sculptures may show female flesh renewing itself, like a phoenix in fiery flight inside her body.

STATES OF ECSTASY

John Yau



Madonna (front), Bronze, 2001

Carole A. Feuerman is a realist sculptor working in materials ranging from marble and bronze to vinyl and painted resins. Whether she is using ancient processes and materials or contemporary ones, her subject matter is the human figure, most often a woman in an introspective moment of exuberant self-consciousness shaded by erotic lassitude. Her exuberance is partially the result of rather ordinary circumstances; she has just stepped from the shower or is resting on an inner tube in a swimming pool.

From an art historical perspective, Feuerman is one of a small number of postwar sculptors who successfully shunned Minimalism in favor of the human figure. These sculptors faced a daunting challenge, which was how to make a freestanding sculpture of the human figure that didn't appear nostalgic, and that didn't look back to the heroic work of Rodin. The challenge is clear enough: how do you keep the figure intact without being wistful for that moment before Impression dissolved forms and Cubism shattered the world.

Feuerman shares something with John de Andrea, Duane Hanson, Marisol, and George Segal, other figural sculptors who thrived in the face of this challenge. The significant difference between Feuerman's life-like sculptures and those made by the sculptors I have just mentioned is twofold. First, her subjects are caught in a moment of transition that radiates an intense eroticism. Second, her figures seem capable of thought. They evoke an inward life, which invites the viewer's speculation as well as signals the distance between them and us. We can never know what they might be thinking. And that perhaps is the point.

Feuerman makes this state of seeing and not-knowing all the more complex by directing our attention to a moment that is both familiar and highly charged. In her work, the ordinary and elemental become extraordinary and highly charged. In *Reflections* (75" x 21" x 21", oil painted resin, 1985), a woman who has just stepped out of the shower is tying a bath towel around her hair. Her hands are above her head, which is tilted back, her eyes are closed, her back is arched, and droplets of water cascade down her skin. She is enjoying a reflective state of intense ecstasy. Water droplets are also prominent in *Inner Tube* (17" x 32" x 15", oil painted resins, 1984), *Sunburn* (38" x 17" x 13", oil painted resins, 1984), *Snorkel* (29" x 25" x 11.5", oil painted vinyl, 1994), and *Lady Neptune* (46" x 28" x 38", oil painted resin, 1997).

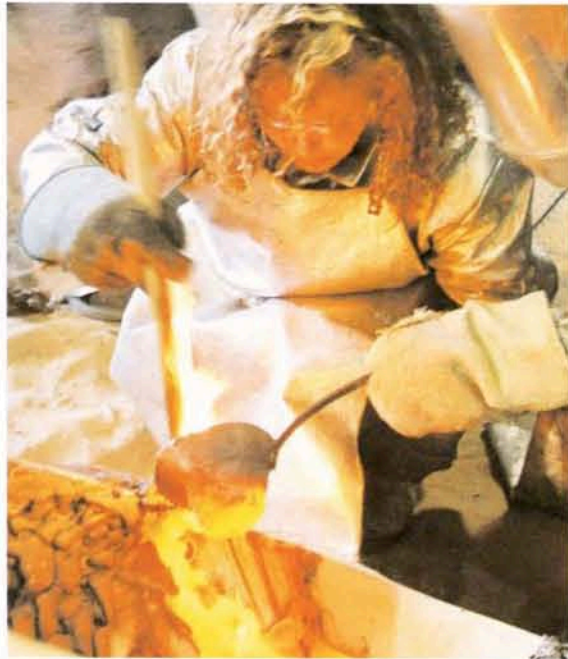
Made of clear resin, the cascading droplets enclose the women in a visceral sensuality, as well as convey that they have just stepped out of one world and into another. One's attention shifts between the body and the skin, the visual and the tactile. By introducing tactility into her subject matter, Feuerman enlarges the realm of experience associated with realist sculpture. They surpass the visual. In addition, the non-hierarchical relationship between the visual and tactile is one of Feuerman's original contributions to figurative sculpture. Feuerman's women are the most recent

descendants of Botticelli's Venus. In counterpoint to Venus's modesty, these women, with the exception of the one titled Sunburn, savor their own bodies. Their erotic joy is both palpable and private. However much viewers may wish to peer or pry, the world they inhabit excludes us.

The ancient Greeks believed that the eyes were doorways to the soul. Many of the women either have their eyes closed or they are looking inward. We see their bodies, but not their souls. By having their eyes closed, Feuerman inflects a fundamental aspect of her sculptures; they exist in the same physical world as we do, but they are also removed from us. This inflection causes the viewer to become

self-conscious; looking is framed as an act of voyeurism. However, while this voyeurism is one of the deepest currents in western art, male artists have largely defined it. One thinks of Degas' dancers, Bonnard's women reclining in the bathtub, Balthus' young women standing alone in a room.

Many of Feuerman's women are isolated figures entering a state of ecstasy. In doing so, they connect their inner world of memory and intense feelings with the outer world of the senses. In *Reflections*, we see a woman luxuriating in a state of elemental bliss; she is at home inside her body. This union is, of course, an ideal that is advocated by philosophies practiced in both the East and West. It is a state integral to meditation, for example.



What distinguishes the states of ecstasy the viewer encounters in Feuerman's sculptures is the conjunction of subject matter and circumstance. A woman has just finished showering; another rests on an inner tube, her eyes closed. Feuerman links ecstasy's transcendent state with familiar circumstances, which suggests that anyone can achieve this condition.

As the late David Bourdon wrote, "Feuerman's technical proficiency is formidable." What makes it all the more powerful is that everything she does is in service of the figure; all her attention is devoted to achieving verisimilitude. The works are mirrors, but, like the mirror one encounters in fairytales and myths, they

Feuerman filling figure mold with molten metal

reveal a deeper truth about us. In challenging viewers to recognize their own potential for bliss and ecstasy, Feuerman's sculptures go against the grain of much postwar art, its initial emphasis on irony, alienation, despair, and pure opticality. And, in these anti-humanist, postmodern times, her sensual, self-satisfied figures become both more of an anomaly and, as I see it, even more necessary. Feuerman's women offer a stunning counterpoint to those who believe all experience has been emptied of meaning. As her work makes abundantly evident, we don't all live in the simulacrum, the world of the Matrix.

To Your Health and Good Fortune (46" x 28" x 38", oil painted resin, 1992) is a



sculpture of a woman seated on a padded bench. Dressed in a red sweater, black skirt, dark nylons and high heels, she is lifting her glass and glancing down. In contrast to *Reflections* and *Inner Tube*, where the figure is essentially alone, this woman is acknowledging someone else. It is a social situation that is simultaneously complete and incomplete. Who is she toasting? And what is she thinking? It is impossible to tell whether or not the inner and outer worlds are connected or disconnected.

An astute observer of our public and private gestures, Feuerman has made a sculpture that does not culminate in a punch line. This is what distinguishes her work from the largely expressionless faces of Duane Hanson's four figures. Her work inhabits time, as well as recognizes that time is passing. Because we cannot ever know the story the woman in the red sweater inhabits, we must complete a narrative that defers closure. Is the figure she is toasting diminutive? The angle of her glance suggests this as a possibility. And yet, might not this view of her just be a projection on our part? Perhaps she is alone and toasting no one. That Feuerman can include such radically incommensurable narratives in a single piece is a testament to the clarity of her vision. In an age where eroticism of any kind is regarded as a threat, Feuerman challenges us to rethink the way we understand our own physical bodies. Can we become sensual,

Still Standing 9-11 (Detail), Bronze, 2001

self-satisfied beings in touch with the elements, with water, sun, earth, and air? Or must we leave our bodies behind?

Its disciplined shape suggests the containment of those broad physical impulses that generated it. Yet in another provocative materiality, its rough surface gives evidence of being worked over, having weathered experience, and being penetrable, while roughly textured it is also a firm shell, a protection. These are experienced bodies, informed by art history and the artist's hand and suggesting vicissitudes of personal history.

A world view incorporating past and present, evident in Feuerman's figurative sculpture, has also taken form in recent years in sculptures suggesting shattered globes. Using her chance operation of loosely casting sand molds, Feuerman produced two hemispheres for each. The irregular edges of these deep, wide bowls made of a thin shell of gnarled metal were then aligned, concavity to concavity, to form open, punctured, spheres. Here the sense of an intensely experienced body extends to that of the world. The series was begun before the devastation of 9-11, while *Still Standing* (2001) was made on that day in an effort to move her studio crew away from absorption of the tragedy on television. Its gaping opening between the



two sections, and holes within each, reveal inside a few bricks and stone-like elements as if settled at the bottom after an explosion. These works evoke an attempt to put the world back together, while acknowledging qualities of age, wear, and brokenness.

With her transition from a primary material of cast resin or resin and marble to cast streams of bronze, Feuerman has intensified her sculptural object's signs of physical and emotional expressiveness. The critic Donald Kuspit has remarked, "Some sculpture seems untouchable, other sculpture seems to imply the passionate embrace of material." Feuerman's innovative bronze sculpture manifests the latter engagement with both sculptural process and matter. Her move from explicit figuration to syntheses of representation and abstraction in fragmented and broken shapes invest these works with provocative allusiveness. Feuerman's sculptures structural strength and tactile intricacy display a dyad of fortitude and vulnerability particularly meaningful to our time.



New World AM-PM, Bronze, 2004

ARTIST'S STATEMENT



Feuerman working with free-poured bronze at Tallix Foundry, 1999

Through my sculptures I convey my feelings about life and art. It is far easier for me to express my emotions through sculpture than through 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.

WORKS ON EXHIBIT

1. World on 9-11-01, Bronze, 2001, (33" diameter sphere)
2. Schwinn, Oil painted Resin, 1981, (21" x 21" x 14")
3. 2 Button Vest, Oil painted Resin, 1983, (18" x 14" x 8")
4. Venus in Lace, Bronze, 2000, (37" x 20" x 11")
5. City Slicker, Oil painted Resin, 1982, (31" x 21" x 10")
6. New World, Bronze, 2003, (33" diameter sphere)
7. Shower, Oil painted Resin, 1981, (36" x 16" x 16")
8. Passages through Relationships, Cast Marble, 1986, (34" x 24 ¾" x 15" front), (38" x 25 ½" x 19" back)
9. Tartanus, Evador Bronze, 2003, (18" x 11 ½" x 2 ½")
10. Thebes, Evador Bronze, 2003, (18" x 11 ½" x 2 ½")
11. Delphi, Evador Bronze, 2003, (18" x 11 ½" x 2 ½")
12. Underworld, Evador Bronze, 2003, (18" x 11 ½" x 2 ½")
13. Sunburn, Oil painted Resin, 1984, (38" x 17" x 13")
14. Madonna (front), Bronze, 2001, (37" x 20" x 11")
15. Madonna (rear), Bronze, 2002, (31" x 16" x 8")
16. Blue Venus, Oil painted Resin, 1996, (36" x 18" x 13")
17. Catalina, Oil painted Resin, 1981, (32" x 15" x 7")
18. Capri, Oil painted Resin, 1990, (34" x 20" x 11")
19. Psyche, Bronze with Patina, 1998, (36" x 18" x 5")
20. The Hug, Bronze with Patina, 1997, (24" x 7" x 5")
21. Caroline's Corset, Bronze with Patina, 1998, (23" x 11" x 4")
22. Juno, Bronze with Patina, 1998, (41" x 17" x 6 ½")
23. Surfer, Oil painted Resin, 1984, (19" x 20" x 17")
24. Bubbles, Oil painted Resin, 1981, (18" x 18" x 8.5")
25. Rear II, Bronze, 2003, (16 ¼" x 20 ¾" x 5 ½")
26. Hestia, European Bronze, 1998, (20" x 12 ½" x 4")
27. Still Standing, Bronze, 2001, (24" x 18" x 22")
28. Rear I, Bronze, 2003, (14" x 19 ½" x 7")
29. Venus III, Bronze, 1998, (40" x 14" x 8")
30. Eros VI, Bronze, 1999, (31 ½" x 19" x 7")
31. Eros VII, Bronze, 1999, (29" x 19" x 6 ½")
32. City of Nations, Bronze, 2001, (20" x 20" x 15")
33. Diana III, Bronze, 2003, (41" x 16" x 10")
34. Diana I, Bronze, 2003, (44" x 17" x 9")
35. Diana II, Bronze, 2003, (46" x 19" x 10")
36. Economics 2, Bronze, 2004, (18" x 11 ½" x 2 ½")
37. Economics 3, The Color of Money, Bronze, 2004, (7" x 13 ½" x 11")
38. New World AM-PM, Bronze, 2004, (42" diameter sphere)
39. Hesphaestos, Bronze, 2000, (27" x 16" x 6")



Shower, Oil Painted Resin, 1981

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STEPHEN FOSTER, an expert in early twentieth century European and mid-twentieth century American art, a renowned historian, and author. Among his many and varied accomplishments, he has curated numerous exhibitions including *Franz Kline: Art and the Structure of Identity*; *The World According to Dada*; and *The Avant-Garde and the Text* on which he collaborated with Neo-Dadaism specialist Estera Milman. Dr. Foster also has a wide array of publications and articles to his credit including *Hans Richter: Activism, Modernism and the Avant-Garde*, (contributing editor, The MIT Press, 1998); *"Event" Art and Art Events* (contributing editor, UMI Research Press, 1988); *Dada/Dimensions*, (contributing editor, UMI Research Press, 1985); and *The Critics of Abstract Expressionism*, (contributing editor, UMI Research Press, 1980, 1985). A recipient of awards from the National Endowment for the Arts and the National Endowment of the Humanities, for which he also has been a reviewer since 1979, and reviewer of the Getty Post-Doctoral Grant Program since 1993. Dr. Foster also named a Smithsonian and Mellow Fellow. An academician, Dr. Foster served at the University of Iowa from 1974-2001 and was the chair of its Cultural Affairs Council from 1993-2001.

DONALD KUSPIT, is one of the most renowned art critics in the United States. He is the editor of *Art Criticism* magazine and a contributing editor to *ArtForum*, *Sculpture*, and *Tema Celeste* magazines. An author, his publications include the *Cult of the Avant-Garde Artist* (1995); *The Dialectic of Decadence* (1993; re-edited in 2000); *The New Subjectivism: Art in the 1980's* (1988); *Sign of Psyche in Modern and Post-Modern Art* (1994); and most recently *The End of Art* (2003). He serves on the Board of Directors of the Lucy Daniels Foundation for the study of creative psychoanalysis. He holds a doctorates in art history and philosophy and teaches at the State University of New York at Stony Brook.

JOHN YAU, is an art critic, poet, essayist and editor of *Black Square Editions*. His collections of poetry include *Borrowed Love Poems* (Penguin 2002) and *My Heart is that Eternal Rose Tattoo* (2001). His essays about poetry and art are published frequently by the University of Michigan with the title *The Passionate Spectators*. He also is a contributor to numerous art publications including *Art Forum*, *Art in America*, and most recently *Art on Paper*. He is a professor at the Maryland Institute of the College of Art.