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Saturday, July 27, 2013

An Interview with Carole A. Feuerman, Hyper-Realist Sculptor

By Edward Rubin, New York Arts Writer, Curator, Artist, and member of the Manhattan Arts International Editorial Team



Carole A. Feuerman, "The Golden Mean", 2013. Bronze with Gold Leaf, 150" x 54" x 38"

Editor's note: Carole A. Feuerman (www.carolefeuerman.com) is one of America's most acknowledged Hyper-Realists. She is widely recognized for her series of bathers and swimmers, which she began in the late seventies. As a fellow New Yorker, and extraordinary person, I've had the pleasure of meeting her and seeing her spectacular art in person. ~ Renée Phillips

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Rubin, New York Arts Writer,
Curator and Artist This is an
excerpt from Edward Rubin's
article that appears in ARTES
MAGAZIN...

Mark Borghi Fine Art showcased an array of Feuerman's monumental, miniature and lifesize works recently at ArtHamptons. A solo exhibition of Feuerman's work will continue through the summer at the gallery's Bridgehampton location at 2426 Main Street. Simultaneously, Feuerman's "The Golden Mean", a solo exhibition of her work, is on view at Jim Kempner Fine Art, 501 West 23rd Street (10th Ave), New York, NY, also through July 31st.

The following is a portion of an interview Edward Rubin conducted with Carole Feuerman that appeared in *Sculpture magazine*.

ER: When did you first realize that you wanted to dedicate yourself to art?

CF: As a child growing up in upstate New York and Hollis Hills, Queens, I knew that I wanted to pursue art as a career. When I was five, I helped my grandfather design and build our home by spray-painting an outline of each room on the lawn. In fifth grade, my teacher asked me to give weekly drawing lessons to my class. In high school, I sold my first painting to neighbors, who paid me \$300. I guess you could say that officially made me a professional. I then went on to study art at Temple University and SVA.

ER: Tell me about your technique.

CF: I create my poured bronzes by free-pouring, dripping, and layering bronze and other molten metals into sand molds. This is an incredibly sensory process, with an exciting and mysterious effect.

One thing I love about sand casting is that I maintain control and involvement through the entire process. In traditional lost wax casting, the artist only creates the maquette, which goes to a foundry where they finish the process. In sand casting, I maintain contact with the sculpture throughout. I pour the metals. I determine exactly how each unique sculpture will come out.

Although pouring materials into a mold is the technique I used in my earliest resin sculptures, the freedom to pour several molten metals of various colors at one time allows for gestural possibilities that produce layered surface characteristics.

ER: How much time does it take to make one piece?

CF: Each piece, whether resin or bronze, is different and evolves at its own rate over time—a piece may be completed within three months or take up to two years. Because of scale, intricacy, and concept, the progress of some pieces has spanned over a decade.

ER: Are your sculptures created using models?

CF: My figures, whether male or female, are never the result of one simple direct life cast. Often, I combine castings of different models and parts, such as hands and feet, which may require hand-sculpting from imagination. Each part receives special attention as an integral element in the sculpture's story. The work always starts in my mind's eye and revolves around a theme. I choose models who are able to pose for those gestures that express the feelings and messages that I want to communicate.

The emotion and willingness can come across in the casting of the live models. I do not always directly cast from live models, though; sometimes I observe a posing model while sculpting with clay or plaster.



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Posted by Renee Phillips at 8:23 AM



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