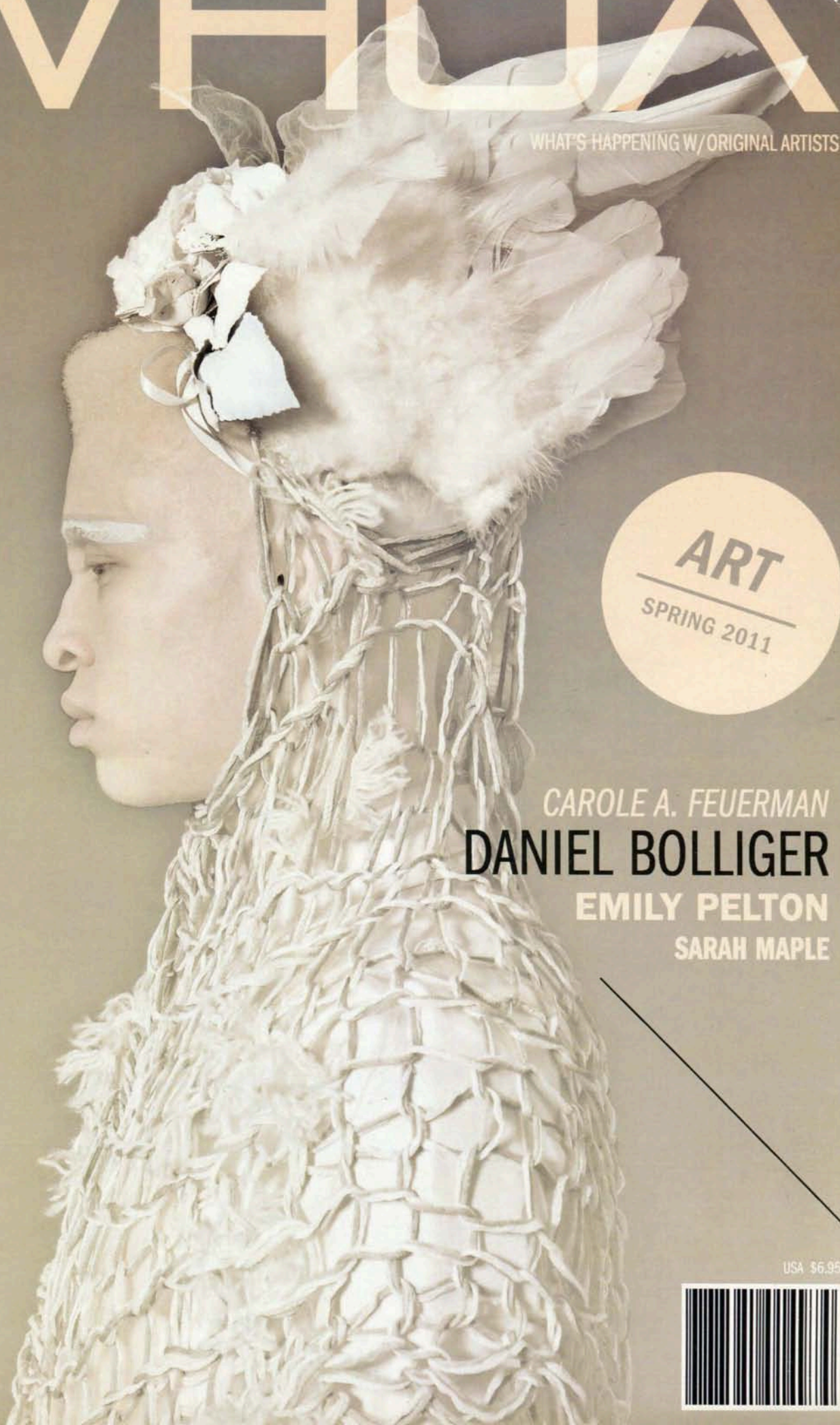


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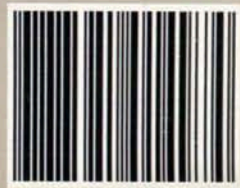
WHAT'S HAPPENING W/ ORIGINAL ARTISTS



ART
SPRING 2011

CAROLE A. FEUERMAN
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AN INTERVIEW WITH Carole A. Feuerman

Before the start of the new year, I was given the opportunity to sit down with hyper-realist sculptor Carole A. Feuerman to get the skinny on her career as an unparalleled artist. The following interview explores aspects of her professional past as well as her work at the present and her plans for the future. Carole's pieces can be found all over the world and are regarded by many as the foundation for hyper-realistic sculpture. Never tiring of what she does, Carole has spent the last decade creating, exhibiting, taking home numerous awards, and having the second edition of her book published, *Carole A. Feuerman: Sculptor*. With 2011 now officially underway, let's see what Carole has in store for us...

BY BRYAN O'KEEFE

LIFE



So, you were recently in El Paso, correct? Yeah, I had a fifty-two-piece show. It came back last Friday and it went out again today...most of it. I have a show in Frankfurt that I'm going to in March. I'm also doing a show in Athens soon too. But, um, I have about six other shows scheduled.

Where are you working these days? In Manhattan.

Do you have anything new in store? Most of my new work is dealing with multimedia. It's brand new. I'm doing something that's never been seen in the country. I'm doing specialized videos to make interactive environments with my sculptures. People will actually be able to get into the environment. I have special templates coming from Israel and we're videotaping various things,

like steam rooms and a shower with steam coming up and rooftops across the world...and water.

Well, that certainly does sound interactive. It's really new technology. I did a proposal on one of these to the Metropolitan Museum of Art. The curator is planning on doing another studio visit. I did my fifth oversized monumental sculpture, which is something new. What else? Let's see... I have a whole series of new works I'm working on that and I'm going to show, I think for the first time, at the Jim Kendall Gallery. I'm scheduled right through to 2012.

You're going to be in Hong Kong in May, is that correct? Um, I may put that on hold. I actually just decided today, because I don't know if this

gallery is going to be showing American art. But I am working on something in Beijing.

Beijing, eh? That would end up being some-time next year, I assume? Yeah. You know, I've contacted various people that I've...I did a lot of things in Beijing. I won the Beijing Biennale, first prize.

Now, speaking about that part of the world, His Majesty, the Emperor of Japan, has one of your pieces in his collection, if I'm not mistaken? He has one...Hillary and Bill Clinton have two...former Premier Gorbachev has one...the Forbes Collection; they have about twelve...a lot of big collections. A lot of museum collections.

What are collectors most seemingly interested in when they absorb your pieces? I think a lot of people want pieces with the water drops because I'm known for that, but not everyone. I do a lot of bronzes. It's just, there's a lot of branding on me with the water drops, and you know everyone wants at least one of those. But people come in, collectors will come in, like the husband will want a sculpture with water drops and the wife will want a bronze or vice-versa, so they buy two.

Well, your water drops certainly are unique. Where does your inspiration for your pieces come from? Where does my inspiration come from? Haha. It never seems to stop. You know, I try to achieve certain things with my art. I'm looking for the universal link that we all share. So, when I do a piece, I'm looking to, basically, I want people to react, to respond, to feel something when they look at my work.

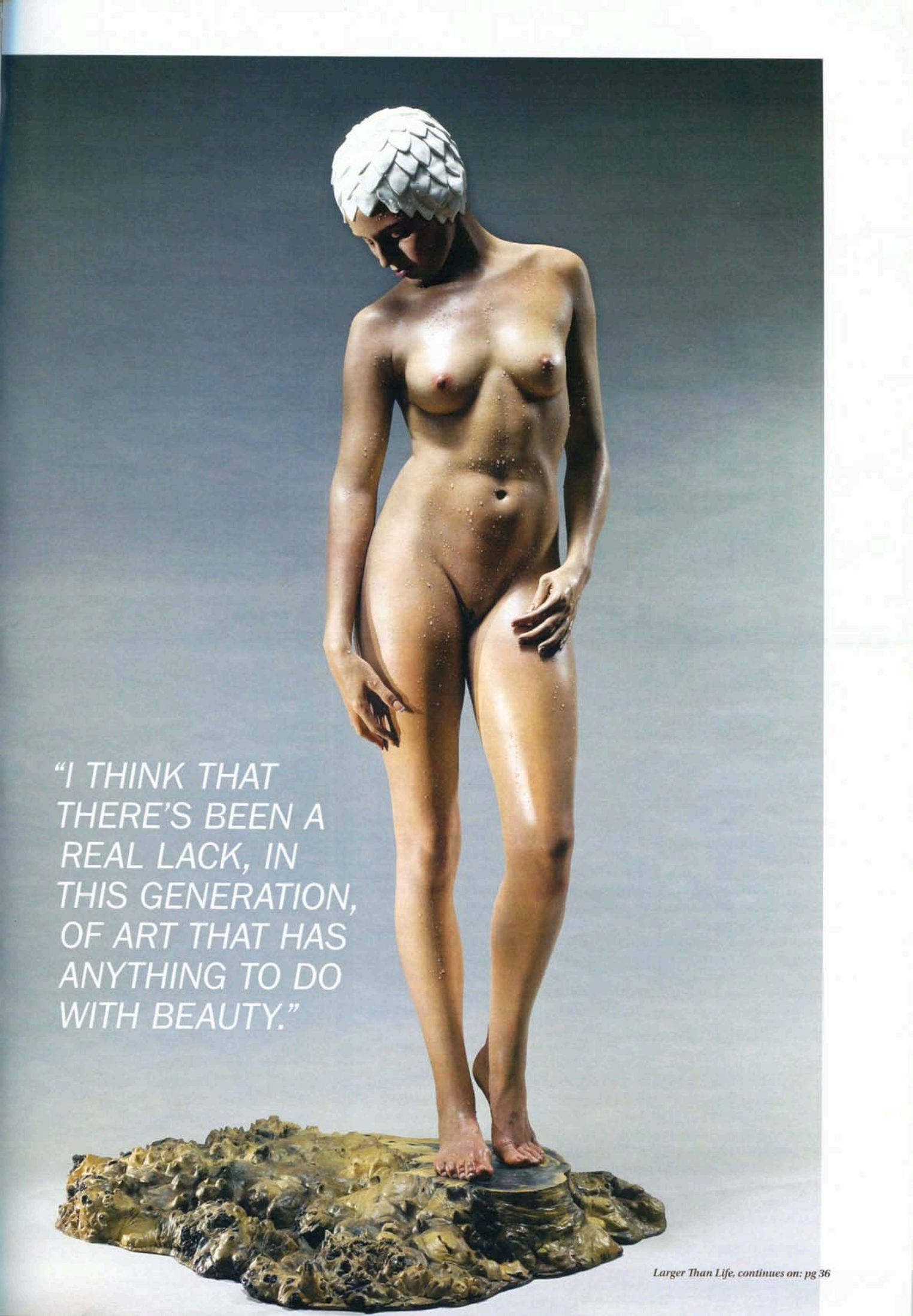
Where do you think your art fits into society? Well, it's contemporary art, but I think it has timelessness about it, or at least I would like it to. I hope that it does. I hope that, no matter where you're from, or where you live, or who you are that you can see something in my art that you can relate to. I think that there's been a real lack, in this generation, of art that has anything to do with beauty. We live in a society that's a very frightening time, both with the possibility of terrorism and economic fears. I think it's important to have something about the good side of humanity available, to be seen by young people or people who love art. I think it can't always be about doom and gloom. But, also, there are some very serious topics in my work that are not evident at first glance. There's the issue of survivorship and women's survival, as seen in *Grande Catalina*, a woman without her arms. There's a lot of very strong points that I make in some of the relationship pieces that, you know, you wouldn't really notice right away unless you take another look at them.

So, at this stage in your career, where do you think your art is going? Are you exploring any new territory? Well, the art, it comes from within me, so the art, it really is a reflection of what I'm thinking at the time, because I'm very true to my art. You know, it's not done for shock value. My art isn't done because it's the in thing. It never was done for those reasons. You can see that a lot in contemporary art where people will do that. They either want to shock someone, but my work is about relationships and feelings. This has also been lacking in contemporary art because people just don't seem to think that showing your feelings or having an emotional piece is really that important either. So, where do I think I'm going? Well, for a while, when I started the bronze, I was doing pieces that were broken or pulled apart or decomposed, more than...they were still real, to me, but they were just an approach at realism from a different angle. I think that I was going through certain things in my life where I found it very interesting to say what was happening, as I was getting older and as the world seemed to be coming apart. Dealing with political issues...I did a sculpture of a woman called *Tree*, about two years ago...it's kind of a new piece and it's also dealing with women, and nudity, and society, which is totally unacceptable in this country. It seems to be in many cultures the norm, and people don't look at it the same way. I purposely took that piece right into Madison Park and down 23rd Street to make a point, and I did it while there was a male nude sculpture there, which was fine to show, but my work was rejected by four New York museums.

Yikes! When was this? This was about eight months ago. So, there are political statements also. There's a political statement I make with the cover of my new book. It shows a woman leaning over in a crouched position, reminiscent of an egg. Everything stems from that egg, all life, and the one side of the sculpture is very carved out while the other side is realistic and that to me represents life's uncertainties, plus the carving out of your guts...digging within yourself...going within to figure out who you are. I did thirteen sculptures that are all white, marble and cast marble, where they're all about relationships and learning who you are, what you want, and who you want to be with. That's a whole series of sculptures as well.

What made you decide to work with full figures? Well, I started with doing fragments. I was known for doing fragments for many years, but then I was actually commissioned to do full figures...I only did them by commission. I don't know, later, one day, when I felt like it, I did a full figure and another time I did a fragment and now I just pretty much combine them. So, it depends,





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you know, on...I like to combine a lot of things that...so that your mind fills in the rest, like your mind can fill in what's happening or your mind can fill in the rest of the body. I like working with the wall, where the sculpture looks like it's coming through the wall and now I have piece coming through the floor and the ceiling, where the wall becomes...I work with as if it's another dimension.

How do you approach your work? Well, I think you can, by looking how I handle the edge, you can tell what year I did it. There's a whole bunch of years where all the edges were fragmented and kind of rough. I gotta look at my résumé, but I think that was some time in the 80s, and then in the early 90s, I think, I smoothed out the edges. So, you know, you can kind of tell.

Do you think that you spend more time working on a piece now than you would have in the past? I've always spent about as much time as I possibly could on my work, meaning, you know, like almost non-stop, seven days a week. You know, I try not to work on Sundays, but I found out this year that I'm back to seven days a week again. It's just, it's just very consuming.

Do you have any plans for future pieces that you may have put on hold or that you haven't thought about for a number of years? Yeah, I have pieces I started doing that I'm pretty excited about. I'm doing a series of bubbles. I once did a sculpture called *Bubbles*; it was little girl blowing a bubble. And now I've done a sculpture of a young girl who is...it's a full figure and her head is back and her lips are pursed and she's blowing a bubble. I blew a glass bubble, a beautiful blue glass bubble and it's actually coming from her mouth. It has all different hands holding bubbles. I have a 92-year-old woman's hands, a young girl's hands, and a child's hands. I want to do this whole installation of various colored bubbles. The bubbles are all glass, so, that's adding another multimedia to my work. That's one group of pieces. Then I have two girls from the shoulders up, a little lower than the shoulders, and they're completely cut off from shoulder up and I put them on the floor, so they look like they're coming through the floor, but the projection of water will be on the floor...it will look like they're in water.

