

Fine Art

MAGAZINE



ZIGGY ATTIAS
ART OF THE CROSS

TUROVSKY in CHELSEA

RUSSELL BANKS on NATHAN FARB

DALI AT THE CATHOLIC MUSEUM

GORDIETS • MIOTTE • TAE MOOK JANG

PAT KIRMER ON THE ROCKS



Catalina

Carole Feuerman's Triumphant Return To Venice Biennale

I like the idea that my work inspires the viewer to look closely at what stands before them. I want the viewer to complete the story.
- Carole A. Feuerman, 2005

Carole A. Feuerman is an invited guest of the Italian government for the 2005 Florence Biennale along with Jean Claude and Christo; where she will exhibit a special bronze edition of *Catalina*. The fourth edition of the Florence Biennale took place from 6 to 14 December 2003 in the historical Fortezza da Basso. In 2001 The United Nations recognized the Florence Biennale as an official partner in the program "Dialogue Among Nations." The last exhibition was defined as a wonderful Biennale, with 890 artists from 72 nations despite their differences of language and faith, found a common language in art to communicate their cultural values, illustrating Kofi Annan's statement: "Artists have a special role to play in the global struggle for peace. At their best, artists speak not only to people; they speak for them. Art is a weapon against ignorance and hatred and an agent of public awareness... Art opens new doors for learning, understanding, and peace among people and nations."

"*Catalina* is the sculpture that I'm creating a special edition of for the Florence Biennale of 2005," states the artist. "It will be 50" high and will be made out of resin and polychrome to look real. The original edition of three were created in 1981, selling out immediately. This piece is being prepared especially for Florence and will be displayed in front of the Fortezza da Basso 3/11 December 2005 for the entire time of the Biennale. Christo & Jeanne Claude, David Hockney and Richard Anuszkiewicz are also invited guests of this year's Biennale. After the Biennale, the sculpture might be displayed in the train station where thousands of people will see it daily. This sculpture has been written about extensively and has won two Biennales. It also won the 2002 Austrian Biennale as well as the 2001 (Lorenzo il Magnifico) Medecci award in the Florence Biennale. www.florencebiennale.org

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, where she graduated in 1967. She is a native New Yorker and the mother of three. She owns and operates Feuerman Studios, Inc.

Feuerman is one of the major hyper-realist sculptors of the seventies and eighties. Her newest works are called "Topographies." Recent spheres, slabs, and body mappings are experiments with abstraction and deconstruction. Through a process she has developed, she uses six different kinds of metal, melting them at 2000 Fahrenheit degrees until they are molten metals and poured into sand casting. They resemble idealized forms of ancient civilizations.

"Feuerman's 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 perhaps that's the point." - John Yau, *States of Ecstasy*, 2005

and the critics say...

Feuerman's is a vein of realism so far untapped; a significant intersection of classical illusion, unforgiving realism and eloquently silent objectivity. What we see is a common grounds of abstraction; a confluence of realisms that render "classicism," "realism" and "non-objectivity" as incidental and merely exhibited properties of that work.

- Stephen C. Foster, *Carole A. Feuerman Topographies*, 2005

Each and everybody is meticulously rendered, and alive with urgent feeling, even when it is no more than a fragment - a torso or foot, a face of elbow - symbolize 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.

- Donald Kuspit, *Eros and Intropective: Carole A. Feuerman, Body Sculpture*, 2005



Zeus and Herall, 2004