

CAROLE A. FEUERMAN Long Island Girl



FEUERMAN

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**MUSEUM
OF SEX**

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This exhibition features a series of sculptures by the New York artist Carole Feuerman begun in 1976 and never-before publicly exhibited in the United States.

For Feuerman, these fragments represented a first foray into figurative sculpture, a Pop realism more provocative than any other artist was then proposing. This exploration was halted, however, after a debut exhibition in Fort Worth was censored by its organizers in 1978. She continued, nevertheless, to sculpt the figure, refining a style of superrealistic representation whose evocative titles invite social and even psychological interpretation. In this way, Feuerman aims to capture not only the surface of her subjects, but their inner lives and emotional states as well. This superrealism is exemplified by the two self-portraits—fragments of the artist's hand and face—included in this exhibition. Hand on shoulder, eyes closed, the figure appears lost in thought. We may even forget for a moment that these are the closed eyes of a mold taken from life, and lose ourselves a little in their contemplation.

More than mere realism, Feuerman's art delves deeper, and is as concerned with portraying private

states—oftentimes states of grace or “transcendence”—as with imitating the details of nature. This is what distinguishes her from the cohort of American sculptors—George Segal, Duane Hanson, Robert Gober—who, like Feuerman, responded to the influence of advertising and the Pop art of the 1960s with their own brands of realism. Hanson’s painstakingly lifelike sculptures were first exhibited in museums in the 1970s, where they sometimes fooled visitors who mistook them for living people. Gober gained notoriety with his cast-beeswax body parts, complete with human hair. Feuerman, in contrast, was altogether prevented from showing her work in the United States. Pop art in painting had been synonymous with male artists in New York like Andy Warhol and Roy Lichtenstein, and it was men, in the same scene, who were hailed as “pioneers” of Pop sculpture.

Feuerman’s pedigree, in fact, is strikingly similar to Warhol’s. Both met with early success as illustrators in advertising. Feuerman, like Warhol, even designed record art for The Rolling Stones. Turning to fine art, both experimented with mechanical techniques that allowed them to work in series—Warhol with silkscreen painting, Feuerman with casts made from life. True to a Pop aesthetic of ready-made subjects (figures cast from life), repeated motifs (sculptures in series), and campy humor, the rough edges of Feuerman’s

compositions also recall photographic vignettes torn from magazines. Repeated versions of the same subject are included here with different finishes and cast from different materials. Finally, an installation designed to evoke a corner of the artist’s studio includes some of Feuerman’s tools, including a painting station.

Feuerman continues to refine her practice, but it remains rooted in much the same techniques she used in the 1970s. A cast is made from her model, a technique called “casting from life,” and this cast serves to fabricate a mold. Once made, the same mold can be used to make sculptures in a variety of materials. An unpainted cast of *Salutation to the Flower*, one of the works featured in this exhibition, is displayed on a workbench from the artist’s studio. Alongside resin (a synthetic polymer), the works in this exhibition include cast marble, and a pair of torsos cast in vinyl. Finally, Feuerman’s most lifelike pieces are painted, applying oil paint with a carefully controlled airbrush. One of the airbrushing stations from Feuerman’s studio is also displayed in this exhibition.

Ariel Plotek

“My path began in Fort Worth Texas in 1976, where, at the encouragement of a local art dealer, I exhibited thirteen sculptures that dealt with taboo themes of women and men. My aim was to show very sensual fragments about their relationships.”



Salutation to the Flowers, 1976
Oil on resin, 9 × 13 × 6 in
22.9 × 33.0 × 15.2 cm

Marble Reflections, 1985-86
Patinated marble, 75 × 21 × 21 in
190.50 × 53.34 × 53.34 cm

Cocoon, 1986
Marble, 16 × 34 × 21 in
40.6 × 86.4 × 53.3 cm







Jean Shorts, 1976
Oil on resin, 11 × 13 × 6 in
27.9 × 33 × 15.2 cm

20



Lace Pantie, 1976
Oil on resin, 19 × 19 × 6 in
48.3 × 48.3 × 15.2 cm

21



Panda, 1976
Oil on resin, 8 × 7 × 3 in
20.3 × 17.8 × 7.6 cm

22



100% Cotton, 1978
Oil on resin, 9 × 13 × 5 in
22.9 × 33 × 12.7 cm

23



Nude Embrace, 1996
Oil on resin, 36 × 18 × 13 in
91.4 × 45.7 × 33 cm



Suspenders, 1976
Oil on resin, 15 × 24 × 16 in
60.96 × 40.64 × 38.10 cm

26



Three Hands, 1976
Oil on resin, 12 × 14 × 5 in
30.5 × 35.6 × 12.7 cm

27

Shower, 1981
Oil on resin, 36 × 16 × 16 in
91.4 × 40.6 × 40.6 cm





The Wedding, 1976
Lacquer on resin, 8 × 15 × 10 in
20.3 × 38.1 × 25.4 cm

Texas, 1981
Oil on resin, 26 × 21 × 10
66 × 53.3 × 25.4 cm





Hand on Rear, 1976
Oil on resin, 11 × 16 × 5 in
27.9 × 40.6 × 12.7 cm

34



The Hand, 1976
Oil on resin, 12 × 14 × 8 in
30.48 × 35.56 × 20.32 cm

35



Nude on Bicycle, 1976
Oil on resin, 22 × 14 × 11 in
55.88 × 35.56 × 26.67 cm



Wendy, 1976
Oil on resin, 16 × 16 × 7 in
40.64 × 40.64 × 17.78 cm

38



Wendy, 1976
Oil on resin, 16 × 16 × 7 in
40.64 × 40.64 × 17.78 cm

39

Angelica, 2019
Oil on resin with 24K gold leaf
cap, 35 × 24 × 15 in
88.9 × 61.0 × 38.1 cm

Madame X, 1981
Oil on resin, 18 × 54 × 10 in
45.7 × 137.2 × 25.4 cm







Bareback Saddle
1981-96
Oil on resin, 12 × 19 × 12 in
61 × 48.2 × 30.5 cm

Not For Sale, 2012
Lacquer on epoxy with crystals,
24 × 14 × 6.5 in
61.0 × 35.6 × 16.5 cm



Nude Coming Through the Wall, 1991
Oil on resin, 58 × 15 × 5 in
147.3 × 38.1 × 12.7 cm





Self-Portrait, 1989-2018
Hydrostone, 27 × 19 × 13 in
68.6 × 48.3 × 33 cm

50



Self-Portrait, 1989-2018
Oil on resin, 27 × 19 × 13 in
68.6 × 48.3 × 33 cm

51

Eros, 1 AP with Tattoo, 2009
Oil on resin, 19 × 21 × 7 in
48.2 × 53.3 × 17.8 cm





Hand on Bra, 1976
Oil on resin, 8 × 12 × 5 in
20.3 × 30.5 × 12.7 cm

54



Breast I, 1976
Oil on resin, 11 × 8 × 2 in
27.9 × 20.3 × 5 cm

55



Breast II, 1976
Oil on resin, 11 × 8 × 2 in
27.9 × 20.3 × 5 cm

56



Breast III, 1976
Oil on resin, 11 × 8 × 2 in
27.9 × 20.3 × 5 cm

57



Suspenders, Vinyl, 1976
Painted vinyl, 20 × 11 × 3 in
50.8 × 27.9 × 7.6 cm

58



Bust, 1976
Painted vinyl, 13 × 9 × 3 in
33 × 22.8 × 7.6 cm

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Carole A. Feuerman was born in 1945 in Hartford, Connecticut, USA. After having developed, in the second half of the 70s, works linked to the poetics of the fragment theorized by postmodernist thought, at the end of the decade she began to create full-figure sculptures with a strong realist impact. Her personal variation of Pop marks the profound difference with the works created in the second half of the sixties by the hyperrealist sculptors Duane Hanson and John De Andrea. In 2011, she founded the Carole A. Feuerman Sculpture Foundation. She lives and works in New York.

Carole A. Feuerman . Photo Timothy Greenfield-Sanders, 2023

