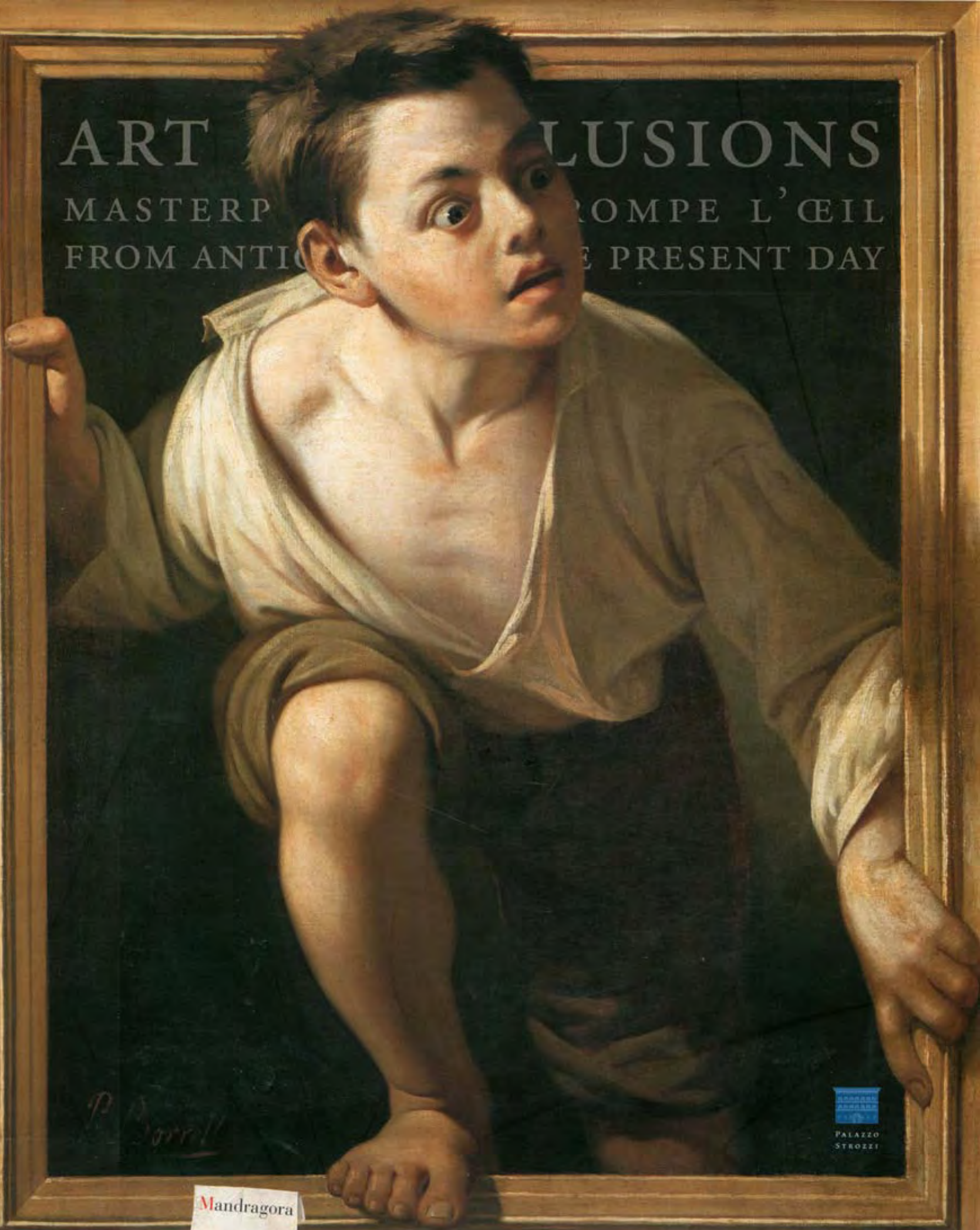


ART ILLUSIONS

MASTERPIECES FROM THE ROMPE L'ŒIL
FROM ANTIQUITY TO THE PRESENT DAY



MUSEO
CORRADO
ROSSI
PALAZZO
STROZZI

Mandragora

nately, the only time poor Victoria was a guest at the castle was when her bust became part of the museum collections.

C.N.

BIBLIOGRAPHY. Baudi di Vesme, *Schede*, ed. 1963–82, III, 752; Daninos 1999, 40 (ill.), 42; Gabrielli 2001, 66, 99, note 372; V. Natale, in *Il Neoclassicismo in Italia* 2002, 320 (ill.), 498–9, no. XII.9; Audiberti 2004, 87–94.

VII.6. Carole A. Feuerman

(Hartford, Conn., 1945)

Moran

2008

painted resin; 66 × 45.7 × 20.3 cm

Galleria Moretti, Florence–London–New York

Part of the generation after Duane Hanson (cat. no. VII.7) and De Andrea, Carole A. Feuerman too uses the human figure as virtually the sole subject of her work. Since her debut in the mid-1980s, she has created resin casts that are moulded on live models and then painstakingly shaped, painted and outfitted with accessories to create an exact duplicate of the original. She pays such minute attention to detail that even her fragmentary sculptures and busts—and without necessarily relying on other devices to create a *mise en scène*—are always astonishingly vital.

In her exceptionally popular series of swimmers, the flawless mimicry she achieves in the figures' anatomical perfection and the tactile quality of their skin—one can even note pores and differences in complexion—is enhanced by consummately rendered rivulets of crystal-clear drops of water on each swimmers' body.

By capturing her subjects in relaxed natural poses, Feuerman moves away from the critical streak that pervaded the Hyper-Realism of the 1970s, imbuing her sculptures with symbolic allusions to tradition as well as new levels of meaning. Whereas the works of Hanson and De Andrea are human forms that convey social and existential concepts, Feuerman's swimmers—often named after islands—are modern Venuses that embody the ideal of a radiant and contented vision of the body.

G.B.

BIBLIOGRAPHY. *Carole A. Feuerman* 2008, 74–7, 142 (ill.).

