

## Interview with Sculptor, Rachel Boymal



'Tibor' (Bronze, Height 13 x Width 48 x Depth 23 cm)

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'Circus Frieze', 'Bronze, Height 29 x Width 74 x Depth 31 cm)

Katherine & Zoe: When did you start sculpting?

Rachel: I became very interested in sculpture when I studied Art History as my major in a Bachelor of Arts degree at La Trobe University in 1982.

Studying the work of so many wonderful artists, inspired me to do a practical course in art. I therefore completed a Bachelor of Education Art and Crafts course in 1987, and although my major was in painting in this four year course, I also did two years of sculpture; the second year studying with Fiona Orr, a very well known sculptor.

I only started doing sculpture seriously, when I joined a life model drawing, painting and sculpting group in 2005, and have been attending these sessions weekly ever since.

K & Z: What was it that drew you to this particular art form?

R: Sculpture for me presents a certain challenge, it has to be aesthetically acceptable from all views. Also the fact that it occupies, 'real' space, as opposed to the two dimensionality of paintings on the wall, is interesting. I like using the many different materials, such as wax, foam, wire, and various ceramic mixes.

K & Z: Do you practice art in any other medium?

R: I paint in oils, pastels and acrylics, and have been doing this for over thirty years.

I have had two solo painting exhibitions and have taken part in numerous group shows. My work is brightly coloured. Line, a sense of movement and an awareness of negative space are what I look for in my paintings, as well as in my sculpture. I regularly enter the Archibald Portrait Prize, and my work has been shown in the Victorian Hidden Faces of the Archibald Exhibition a number of times.

K & Z: Your bronze sculptures of figures on the Hawthorn studio website are reminiscent of sculptors such as Sir Anthony Caro. Who is it that inspires your work and why do you like to create such figures?

R: Every artist thinks his/her work as unique, and I would be no exception. My style of sculpture has evolved because I am interested in the basic essence of form and do not see the need to provide unnecessary detail.

The artist I admire most would be the French painter, Fernand Leger, because he simplifies form, and I like the logic of the figure placements in his work and the flat use of colour.

Depicting figurative form is of interest to me, because the interpretation can contain emotion, be abstracted and also be invested with movement and line.

The figure in all its divisions of parts, can be manipulated and simplified. In my work I follow a, "less is more", principle. This is to pare down form, to suggest and never define, so the eye of the viewer can fill in what is not represented.



'Simplicity of Form', (Bronze, Height 59 x Width 31 x Depth 20 cm)

All photography of sculptures in this article by Max Loudon