

Sculptural Pursuit

FALL 2007

ARTISTIC
EXPRESSIONS

Inspiration - Interviews - Artwork - Photography - Poetry



2007
Sculpture
Winners

3-D
Digital Imaging
PROCESS

Minimalism
IN METAL
STONE & WOOD

Gino Rossetti
Architect/Sculptor



FALL 2007 Vol.6 No.3



US \$8 CAN \$11.50

MULLEIN
Detail
Stoneware/Steel
Katie Caron



2nd Place Winner

Hornberger carving *MOONRISE*
wood, 21" x 25" x 12"

heidi Hornberger

by Nancy DeCamillis

Heidi Hornberger's voice sings with enthusiasm when she speaks about her sculpture and her life. She said, "When I travel, I take thousands of photos of the art and the people in the country I am visiting. Recently I visited Prague; I went wild over all of the Art Nouveau buildings, sculptures, and paintings. Those images are my current screen saver, and I can see the influence of them in my most recent portraits and abstracts."

Sculptor · Photographer · World Traveler

ILLUMINATION
the winning slide
bronze, 27" x 9" x 8"

The second place winner of our Sculpture Only competition creates abstracts in wood and delights in portraying faces in clay. A fifth-generation Californian, Hornberger's interest in woodcarving and bronze casting began during the four years she majored in art at the University of California Santa Barbara. After college, she pursued a successful business career before she returned to art in 1991 as a sculptor working for a garden statuary company in San Francisco. She said, "There I learned to work in many mediums, which enabled me to create my designs in materials that were compatible with being molded and cast in concrete and resin. From this background, it was an easy transition to fine art sculptures that could be cast in bronze." She spent thirteen years with the company, collaborating with the owner on designs, creating the prototypes, and doing the photography for their catalogs. Her skills as a photographer enable her to

photograph her own work accurately, and her background in business gives her a comfort level when working with gallery owners and professional clients.

In 1988, Hornberger visited Bali, Indonesia for the first time, and the woodcarvings captivated her. Ten years later, she returned and studied woodcarving with master carver I. B. Oka Astina. Now she makes an annual pilgrimage to Bali for inspiration and to work in Oka Astina's studio. "Like many artists since the 1930s," she said, "I was attracted to the island because of its strong cultural emphasis on art as a vehicle for accessing the mysteries of life and death." Hornberger never has a problem being motivated. Her biggest challenge is having enough time in the studio. "That is one reason I do an artist's retreat in Bali every year," she said, "to be free from everyday distractions and to find easy access to the unconscious, from which my sculptures emerge."

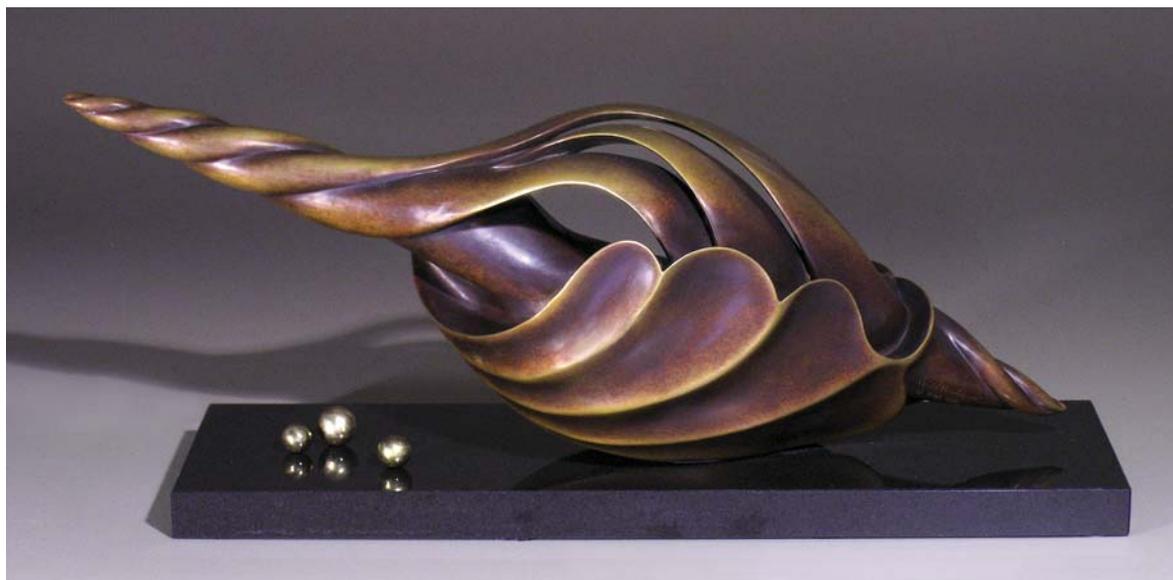


SUNRISE, bronze, 13" x 30" x 7"



Clockwise from Top:
COMPASSION
bronze, 16" x 14" x 9"
SEA PEARLS
bronze, 11" x 27" x 9"
GIFT FROM THE SEA
bronze, 27" x 9" x 9"

Forms in nature, the Art Nouveau period, and Asian art inspire her sculptures such as the bronzes *MOONRISE* and *NECTAR*, both originally carved in wood. Hornberger considers her work to be an integration of western and eastern styles. She strives to create pieces containing the elements of aliveness, sensuality, and good composition. She began carving her abstract designs in tropical hardwoods and then casting them in bronze. She said, "I discovered that my intricate and delicate designs could not always be cast directly from the wood. My background in garden statuary helped me solve this problem. Now I create the original in clay and then sculpt the same piece numerous times in different mediums, using whatever material is easiest -- Styrofoam, clay, plaster -- until I have worked out the design challenges





Right:
NECTAR
wood, detail

Below:
NECTAR
bronze
52" x 14" x 14"

and have an original that can be easily molded and cast." Besides their original scale, she creates her abstracts in monumental-size bronzes as well as enlargements in wood.

After a few portrait classes at local colleges, Hornberger began taking and, later, hosting workshops with noted figurative sculptor Eugene Daub. She also studied figurative sculpture with Paul Lucchesi in Lucca, Italy. Fascinated with people of different ethnic backgrounds, she finds sculpting an individual to be an intimate experience. "My portraits grew out of a desire to capture three-dimensionally some of the incredible faces I photographed during my forty years of foreign travel," she said. "After hours of looking into the face and eyes of my subject, I feel as if I touch the soul and, through that experience, the soul of his or her culture." Hornberger often foregoes sculpting the exact representation of the person in order to capture her subject's inner spirit. She said, "Through this process my portraits take on a life of their own. I never consider a portrait complete until it becomes alive." After she finishes a clay



Heidi Hornberger's tips for young people considering sculpture as a career:

Find the medium and subject to which you want to devote your art career, and then hunt for the best teacher in that field. Find a mentor and do not limit your search to the U.S.; your special teacher may live in Europe or Asia or wherever. Do whatever you must to study with them. If you are passionate enough, there is always a way.

Consider learning and doing commercial art for a while as you build your fine art career. It can give you experience and can be an easier way to make an income from art in the beginning.

A background in business is a huge asset for an art career where most artists function out of their right brain, and the professionals marketing their art function in a left-brain world. Just as when traveling, if you learn how to speak their language they will respond more enthusiastically.

Always believe in yourself as an artist regardless of whether you have public success or not. There is only one unique you creating your art.

Practice, practice, practice and study, study, study! Every time you master a new skill, the possibilities of what you can sculpt expand and grow.

Right: Hornberger refining
THE KRIS (aka *TESA*), 16" x 14" x 8"

Below: Hornberger working on
THE POEM, 17" x 16" x 9"



and teaching. In addition, the Royal Family of Ubud has honored her by commissioning a portrait of their late King.

portrait, she casts it in bronze, such as *COMPASSION*, a portrait representing Kuan Yin, the goddess of compassion, sometimes described as the feminine aspect of Buddha and considered a symbol of hope and transformation for both the east and the west.

In describing her working process, Hornberger said, "For my abstracts, I do sketches first and then sculpt the original in clay. For the portraits, I work in clay from life and photos. I do fine art sculptures of people, often in native costume, whose faces inspire me. These are sold as limited editions in both ceramic and bronze. I also do private and public commissions." One of Hornberger's current projects in Bali, for the Puri Lukisan Museum, is a portrait of the island's oldest classical dancer who, in her eighties, is still performing

Besides the inspiration she receives from her photography and the people and cultures experienced during her travels, Hornberger said, "Two historical sculptors have inspired me. Malvina Hoffman, a protégé of Rodin, in the 1930s created over one hundred life-size bronzes of the races of man while she traveled the world on assignment from the Field Museum in Chicago. The other is Gusti Nyoman Lempad, one of Bali's most famous and beloved artists and an exciting role model. He was still sculpting until his death at age 116."

Hornberger's sculptures are found in fine art galleries in California, Hawaii, and Bali. To view more of her work and to read the inspiration for her individual works, visit her website: www.heidihornberger.com. ✨

MOONRISE, wood, 21" x 25" x 12"



MOONRISE, bronze, same size as wood



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Article: Heidi Hornberger, Sculptor, Photographer, World Traveler

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