



JANICE MAURO, FNSS
Sculptor Profile

INSIDE THIS ISSUE

Pages 3-6:

Sculptor Profile: *Janice Mauro, FNSS*

In this issue, we speak with Janice Mauro, FNSS. Mauro began her career as a model and studio assistant to sculptor Richard McDermott Miller. The experience rewarded Mauro with a unique perspective and sensitivity for both subject matter and the sculpting process. Today, an established artist in her own right, Mauro's work is in public and private collections around the world. Her piece, *The Source*, was recently installed at Brookgreen Gardens in South Carolina. In addition to her sculpture, she has modeled heads for Nickelodeon's "Rug Rats" and has done puppet, hand and mask modeling for Broadway productions "The Lion King," "Juan Darien," "Fool's Fire," "Transposed Heads" and "Alice in Wonderland." The Connecticut area artist has earned numerous awards for her work, including National Sculpture Society's *Leonard J. Meiselman Award*, and teaches sculpture at Silvermine Art Guild and Brookgreen Gardens.

Pages 7-11: NSS News

Pages 12-13: Elected Member News

Page 14-15:

Figure Modeling Competition Participants

Page 16-17:

Associate Profile: *Paul Rhymer*

Coming from a family of artists, Paul Rhymer was fated to become an artist himself. His years as a taxidermist and model-maker at the Smithsonian Institution in Washington, D.C. prompted his interest in sculpture, specifically that of birds and animals. Rhymer has earned several honors for his bronzes over the years, including "The Bedi-Makky Foundry Prize" in NSS's 76th Annual Exhibition. His work is part of many private and public collections including the Leigh Yawkey Woodson Museum, Denver Zoo, National Museum of Natural History and The Hiram Blauvelt Museum.

Pages 18: Associate News

Pages 19-24: Opportunities

Cover Image:

Ninja Turtle Totem

Hydro-cal with Tar Finish - 77" H x 7" W x 4" D

Right Image:

Dawn of Awakening

Bronze - 36" H

Janice Mauro, FNSS

All photographs by Jane Johnson



JANICE MAURO

Sculptor Profile

Your work is populated with female figures and you state that they are “deistic feminine archetypes.” Please explain what that means and why you put female figures in this context.

Years ago I embraced a theme which placed repetitive female figures, pious in attitude and dress, in beautiful, temple-like environments that were clearly religious without alluding to one particular sect. Most art dealers and collectors thought the work was too “sacred” and did not have interest. Perhaps now, I think they were right. These works have taught me to see life on much broader terms. Universality in figurative work is extremely difficult, this achievement is now my pursuit.

You work in all mediums: stone, wood, hydrocal, terracotta and bronze. Do you have a preference?

There is no favorite, only the right choice for a specific project. As I feel the most comfortable carving, wood dominates, although I marvel at constant new materials available. As a contemporary artist, I feel compelled to experiment. Lately, I have taken to carving foam. The ease and speed at which one can carve, and its ability to receive almost any surface, is a very freeing experience. Embracing new materials or using traditional materials in a new way will be continuous.



The Infamous Rib
Janice Mauro, FNSS
Bronze - 14"H x 8"W x 5"D



The Seat
Janice Mauro, FNSS
Terracotta - 13"H x 5"W x "D

I have used epoxy, plastic, found objects, and modified plaster in ways that have profound effect. I have taken to new avenues of expression. I have created three dimensional work for site specific video. I have modified lighting, sound and space for installation projects.

How do you work? What is your process?

There are so many variables when it comes to creating sculpture. It really depends on the project. For a commissioned piece, I model at least three small maquettes. I enlarge the chosen one and work out the design. The final version may also have changes. As you scale up, the sculpture evolves and I feel sensitive to that phenomenon.

When I am working on a project that is my own personal journey, the original idea may come from some process of life, but so many incidents happen in the making of it, those little hiccups become a welcome surprise. As a result, my hope is that in the end, the sculpture remains fresh.

In what ways do you think you have evolved as an artist?

My body of work has always been dependent on what I have learned from life. The one (and only) good thing about aging for me is that I have begun to see things more clearly. The pure essence of form that I find and scrutinize in nature is now my guiding light. My deepening respect and study of organic form will continue to modify the look of the work. I find that I lose the fear of materials and experimentation based on my experience and solid traditional background. As long as I remain faithful to the essence of things, the solo or collaborative work will continue to evolve.



“My work has layers of meaning and is open to interpretation. That being, my hope is the viewer may be moved to pause and reflect.”

Return of the Corporate Elite
Janice Mauro, FNSS
Carved, Painted Foam - 24"H x 10"W x 6"D

“It has taken me a long time to figure this out, I believe there is no single catalyst that inspires me. Creative people take everything in from their keen perspective of life. I try to choose some slice, maybe taking in the huge wastelands of waterfront Brooklyn, and translate that information into artwork.”



Lost in the Shuffle
Janice Mauro, FNSS
Wood - 68"H x 14"W x 4"D

Who are some of your favorite artists?

There are far too many artists to choose only a select few, as each has their own genius. I can only tell you what I look for. Paramount, the work must have integrity. After that first gut reaction, I look for universality. If the work has those two things, it matters not about technical virtuosity, size, or medium.

More likely, I prefer to admire a point in history that resonates with me. What comes to mind specifically is art spanning all cultures from the time period of 1100-1400 AD.

What project are you working on now?

I have several projects evolving simultaneously. For the last few years, I have been collaborating with another artist, Joanne Pagano-Weber, on a continuing installation which involves a future mythology. I have discovered that two minds are extremely powerful and also make you think outside of the box. The scope of ideas is fresh and endless. The thing that works best for us is be-



Homer Lee Wise Memorial
Janice Mauro, FNSS
Clay for Bronze - 78"H x 18"W x 19"D



Homer Lee Wise Memorial
Janice Mauro, FNSS
Clay for Bronze - 78"H x 18"W x 19"D

ginning an idea through discussion. Then, I come up with a sculptural image and she weaves the story around it. This collaboration has led me to new ideas which translate to satellite projects. To view our project, please visit www.theglobolutionproject.com

I am also working on a commissioned piece of a WWII Congressional Medal of Honor recipient. This very young soldier had to overcome extreme obstacles in his heroic act. What inspired me is Michelangelo's statue of David. I studied the concentrated look and attitude as the young king faced adversity. This was worked into the piece, along with my contemporary vision of conflict and positive outcome. This project is dependent on public funding. For more information, the site is www.sghomerlewisememorial.org

You were the studio assistant to Richard McDermott Miller (former NSS President) for many years and even, at times, his model. What lessons did he impart to you?

I was very fortunate as a young artist in the mid-1970s, living in NY, to actually have a job working with a renowned sculptor. It is rare to find this today as the economy has changed. Now, if any opportunity presents itself for a young artist to assist an established sculptor, they must seize it. This is something that cannot be taught in a university. I gained immeasurable knowledge from Richard of an artist's life. I suppose his most important lesson is the sacredness of the work space.

I was the model for many of Richard's major works. In my experience, graphic artists consider the model as only a part of the whole. For sculptors, the model is the guiding force. Richard's pursuit toward the understanding and recreation of my form was inspiring and really an honor to me.

Richard's wisdom will always be with me. To me personally, his character was so strong I believe I gained empowerment just by listening to his interactions with people over the years. Also, his sense of fairness, especially on a large commission, was evident. He treated each person with such dignity. It was clear what was expected from all involved. If a person was asked to do something that surpassed him, it would be passed quietly on to someone else.

The devotion to and firm belief in my work comes from the fierceness in which Richard defended his position in the world of art.

Visit Janice Mauro at:
www.goodwoodstudio.com