

MARGOT HOMAN

Image of the Heart

Margot Homan (1956) can be described as a passionate artist who has never cared too much about the prevailing conceptions of art. Her sculptures show a perfect control of the ancient craft of sculpting, with which she continues a centuries-old tradition. By being persistent and consciously choosing classical sculpting she has been able to grow and become a renowned artist in this genre. Her statement of classicism expresses itself in a completely contemporary way. A spectator who allows themselves the time to look closer, will see that Margot Homan's sculptures have remarkable renewed elements.

Margot Homan was educated at the Tilburg Academy for Fine Arts. After her graduation, she worked part-time as a teacher at the Markendaal College for a few years, while she developed her own figurative style.

Because she was educated in abstract art at the academy, figurative art was considered to be conservative and old-fashioned in those days, she was forced to teach herself about anatomy and the human body. In the process of familiarizing herself with the human body, she never used any human models.

As an artist, Margot Homan made a very conscious decision to make all of her sculptures without the use of models; "I wanted to reach other goals and work with an idea instead of a model. The idea or concept that I want to portray is not linked to a specific individual, but to the human in a universal sense." Margot Homan's sculptures do not just represent the ideal human body; "the anatomy is just the carrier of an idea, without that idea the anatomy is dead."

Margot Homan searches for the inner balance of the human being, which she sometimes literally shapes into her sculptures. This inner balance is the essence of her work. Within her sculptures she is constantly looking for a balance between male and female, acceptance and struggle, emotion and resignation. She tries to capture the moment in which the conflict is harmonized and searches for a positive radiation because she truly believes in progress.

Her sculptures are bearers of drama, but they are never theatrical; "the drama in my work is rather tranquil and subdued.

My female figures, for instance, are mainly represented in a strong, but at the same time, vulnerable way; to me the woman is a heroic and strong being."

Sometimes her sculptures are just fragments of the human body, a head, a hand, a torso, which she enlarges or poeti-



Reunited - detail, marble, 91 cm

cally connects to each other, sculpting her idea. Her middle size and human size sculptures exude timeless class. This together with powerful poses and the virtuosity of the anatomy are characteristic of her work. The most beautiful compliment that Margot Homan received, came from the most important art historian of the twentieth century, the Austrian professor (Oxford and Cambridge) Ernst H. Gombrich (1909-2001): "I've learned about your amazing work. It really is a consolation that such mastery still exists."



Sonate, marble, 61 cm



Tempus - detail, marble, 61 cm



Margot Homan both works with marble and bronze. Before a marble sculpture is being made, she will start rendering it in clay first, after which she will make a plaster cast. Finally she will recreate the cast in marble. Most important of course, is finding the right piece of marble, which has the right structure, colour and size: "It is always a long search to find the perfect marble for a particular sculpture; it has to be strong enough and without any stains or fractures." She gets her marble from the quarries nearby Pietrasanta in Italy, where her bronze sculptures are cast as well. Creating the sculptures in bronze is an entirely different process. The original sculpture is made in clay after which it is sent to the molder and then to the bronze caster.

Because of the many stages of casting, some of the refinement gets lost, therefore she studies her sculptures again in wax, which enables her to correct every detail. Her bronze sculptures are being cast in Pietrasanta, because there one finds the best craftsmanship of casting bronze. Artists from all over the world come here to have their sculptures cast in bronze.

She has her studio in Tilburg (The Netherlands), but also partly works in Italy. She loves spending time there and being in contact with other artists and exchanging ideas.

Not only does Margot Homan spend a great deal of time to refine her sculptures, but also to the pedestals; "The pedestal is literally the bearer of the sculpture, so it is worth my while to pay attention to it and be creative in making the pedestal in a way that it ultimately supports the content of the sculpture and becomes a single unit."

Margot Homan's most important goal in creating her work is beauty, which she hopes people will enjoy; "In our existence we all experience moments of deep tragedy, emotion that everybody knows and no one can walk away from. Art, just like music and literature, is able to turn these feelings into something positive. My aspiration is to communicate from my heart through my sculptures and I hope that I can offer peace, comfort and beauty."

For more information: www.margothoman.nl

Top: *Tempus*, marble, 81 cm

Bottom: *Enigma*, marble, 61 cm