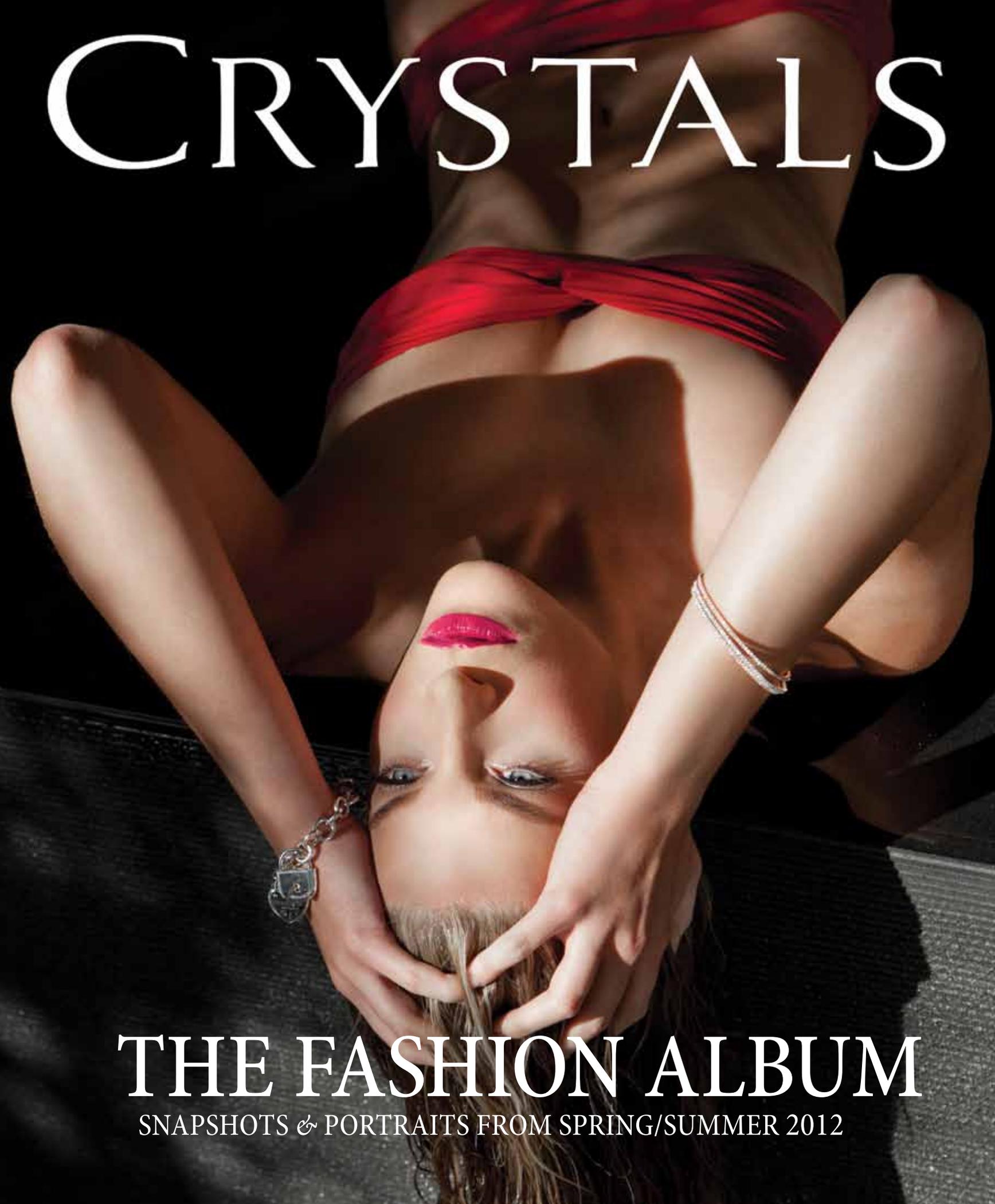
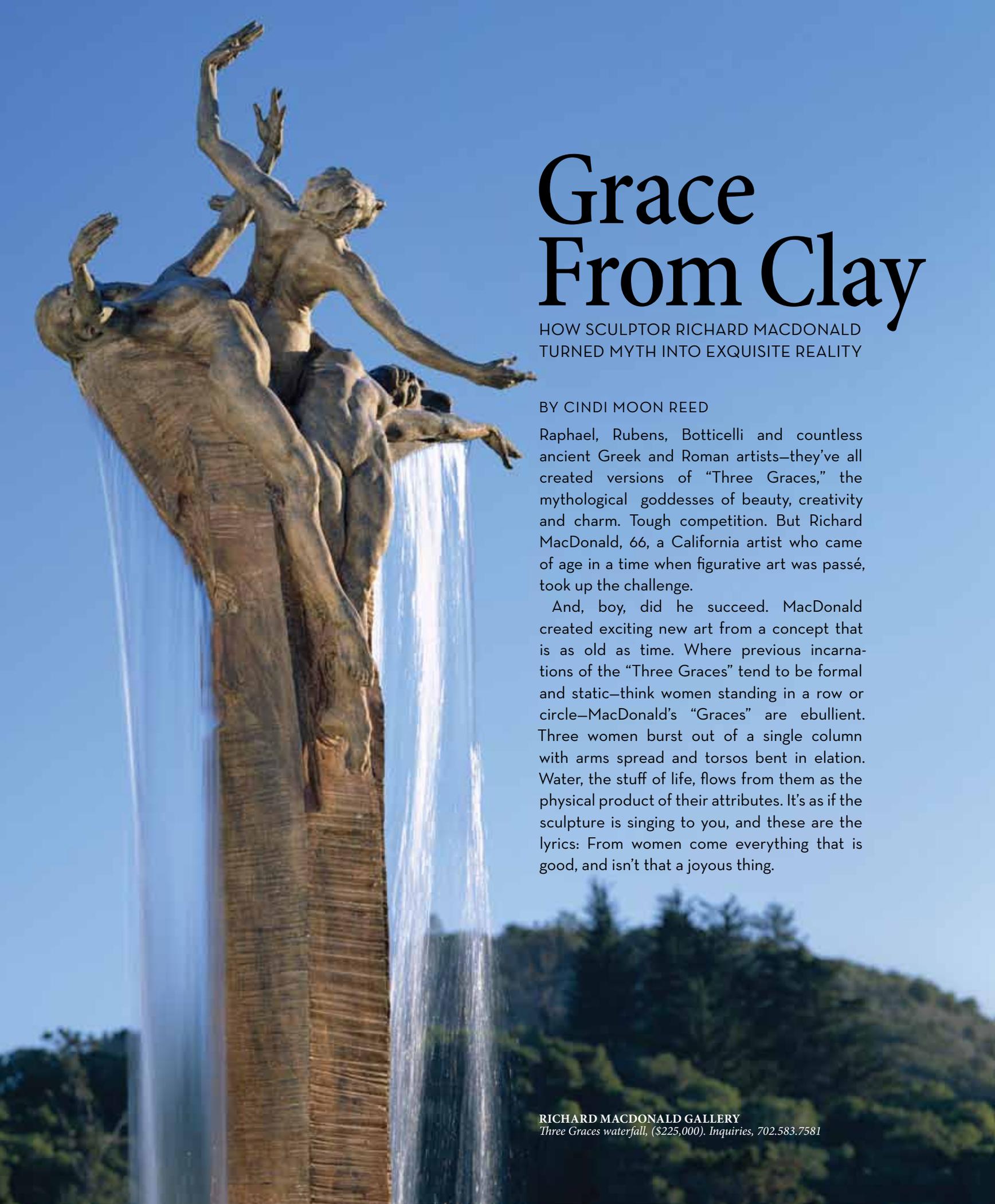


CRYSTALS

A woman is lying on her back, wearing a red, strapless, form-fitting top. She is holding her long, light-colored hair with both hands near her face. She is wearing a silver chain bracelet on her right wrist and a thin, multi-strand bracelet on her left wrist. Her eyes are looking directly at the camera, and she has bright pink lipstick. The background is dark and out of focus.

THE FASHION ALBUM

SNAPSHOTS & PORTRAITS FROM SPRING/SUMMER 2012



Grace From Clay

HOW SCULPTOR RICHARD MACDONALD
TURNED MYTH INTO EXQUISITE REALITY

BY CINDI MOON REED

Raphael, Rubens, Botticelli and countless ancient Greek and Roman artists—they've all created versions of "Three Graces," the mythological goddesses of beauty, creativity and charm. Tough competition. But Richard MacDonald, 66, a California artist who came of age in a time when figurative art was passé, took up the challenge.

And, boy, did he succeed. MacDonald created exciting new art from a concept that is as old as time. Where previous incarnations of the "Three Graces" tend to be formal and static—think women standing in a row or circle—MacDonald's "Graces" are ebullient. Three women burst out of a single column with arms spread and torsos bent in elation. Water, the stuff of life, flows from them as the physical product of their attributes. It's as if the sculpture is singing to you, and these are the lyrics: From women come everything that is good, and isn't that a joyous thing.

RICHARD MACDONALD GALLERY
Three Graces waterfall, (\$225,000). Inquiries, 702.583.7581



HERE'S HOW HE DID IT

MAKE A SKETCH.

“It’s all sculpted by hand, using live models only, never photographs. When you think about it, the difficulty factor is amazing. Most sculptors who do figurative art take dozens of photographs. And then they sit there and they put them on a board and study each one. How boring. What I like to do is watch a subject and then start creating something that never existed. Look at this piece. Nothing looks like it anywhere.”

COMPOSE.

“I start with one figure, and then design it using two, then three figures. Once composed, I create a small maquette in clay. When I go from maquette size to heroic, it’s not a mechanical process. It starts all over again, from scratch. Then I create the column. Once the clay is completed, I extract each of the figures and re-sculpt them out of stone, for further refinements with my ultimate goal to have each of them completed in Carrera marble.”

TURN CLAY INTO BRONZE.

“If you buy a piece of artwork ... a wax is made, and it goes through the traditional process of creating a bronze, called the Lost Wax Process. We make rubber and we paint it over the clay to preserve every detail, including my thumbprints. And then, once the mold is completed, a wax is created. From one wax, you get one bronze. If you pour the molten metal too slow, it gets cold and doesn’t get to the bottom, and [you must] start all over again. It’s an arduous process. I have one of the only studios in the world where everything is done on site, but I have foundries that cast the bronze. Everything is done by hand; every piece is unique.”

ENJOY, BUT DON'T TRY TO EXPLAIN IT.

“This is about a celebration. This is about the joy of the spirit and the fundamental beauty in the human female form. It’s about the essence of life—that’s the water feature. The water also helps in the ascension. Watching the water coming down; it helps to send the piece up.”

TRANSCENDENCE.

“All of these are intangible—you can’t explain it, and the moment I do, I start destroying my artwork. I gave you a little bit here, but people don’t need a single, solitary word. A woman came in yesterday, had tears start rolling out of her eyes and she could not tell me why. She was just basically, intrinsically moved by something. That’s what’s important. The connection, the value of the spirit and artwork put into it.”

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 RICHARD MACDONALD GALLERY IS OPEN 10 A.M. TO 11 P.M. DAILY (UNTIL MIDNIGHT ON FRIDAY AND SATURDAY).