



the
FREEDOM
OF INTERPRETATION

Article based on an interview with Richard Boprae

life. If I am an artist today, it is because of the knowledge I was fortunate enough to accumulate during those years.

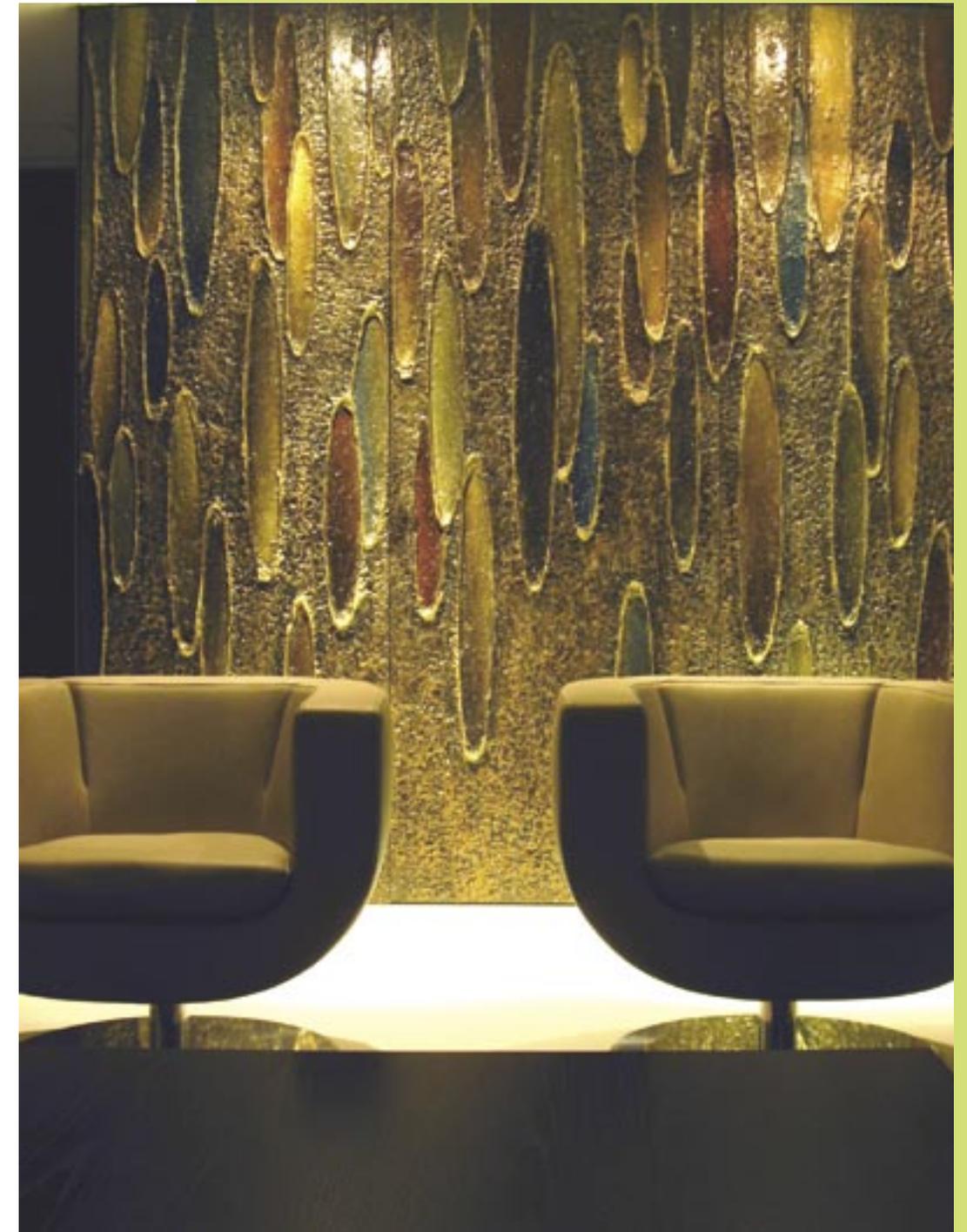
After a few years of developing my skills, sculpting became my medium, and I believe the art form evolved in my life the same way my life evolved. I let it become what it needed to be, by simply being aware of its needs, and mostly by listening to what felt instinctively right in the moment. Listening is often the most important part of the process of creation, and instinct a powerful sense we too often overlook. As I kept developing new techniques over the years, my art found its way to architecture applications and design. I believe it was a natural progression that suits my art form well.

It is my belief that any creation has a healing affect on its creator, simply by being in tune with the universe during the creation process. The same healing effect is transcended, some way or another, to anyone that comes in contact with its presence, as if the energy that is embedded in the work is carried through time and constantly released. This osmosis mostly happens on an unconscious level and it's healing power is unfortunately too often overlooked. By creating real life applications and grander-scale pieces that are incorporated into architecture and design, it increases the possibility of unconscious relationships between the viewer and the art on a day-to-day basis. It helps people see for themselves the dignity, beauty and sacredness of the creative spirit, a powerful agent of transformation that lies within everyone. Since I never believe in imposing a subjective message through my work, it then never pretends to say something other than what the viewer wants to feel or grasp. Through the emotions the work provokes, the

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I did not grow up in a particularly artistic environment, nor was artistic endeavor very much encouraged. I was raised with very strict values that were handed down to me by my parents, who had acquired them from their parents. Along the way, the values turned into suggestions and my mistakes into my most amazing revelations. Through this period of trial and error I was finally able to find the way to the person I was to become and still constantly strive to discover, the person I truly am—the artist in me.

I was nineteen by the time art found its way into my life. I was casually introduced to different art forms, from theater to architecture, to culinary arts to more conventional art like paintings and sculptures. This period of my life coincides with an extensive traveling period. It was a time of discovery, and a time when a modeling career was offered to me. I loved the novelty of new cities, countries, and cultures. This period carried through my twenties and would greatly influence the rest of my



participant is left with his own personal experience and freedom of interpretation. The titles given to my work, like Source, Guidance, and Harvest, also emphasize this freedom of interpretation—a luxury I want to give myself and my viewers in a world where our thoughts are too often imposed. This form of expression is influenced from my six years living in Japan, where a lot is said in a few words, if any.

Japan also influenced the direction of my work towards architecture and design. It encouraged me to work on a larger scale and be a part of projects where art is the main focus of the design, rather than an afterthought. My technique is well-suited to these applications. It is unique, like most self-taught techniques tend to be. To put it simply, it is sculpted cement applied on panels of wood, canvas,

and hand-carved wood. The pattern created for each project is custom and one of a kind. The pattern is seamlessly reproduced from panel to panel and then installed to the designated site to create one solid piece. A project like the restaurant Karu is composed of 11 panels that created two murals of 30 feet long by 11 feet high. The final result brings my work closer to the family of bronze sculptures, but without

the restrictions and rigidity of the bronze techniques. It can be created to fit any dimension, and the extent of one's creativity is its only limitation. This allows me to work in collaboration with architects and designers who are looking for a new creative approach to design.

My most recent move from Florida to Colorado brought a whole new creative motivation to my



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life. Besides the obvious change in location, my studio is now an old historical synagogue, and my life has four seasons. I found myself surrounded by new energy, new vibrations, and new challenges. I found myself wanting to capture all the beauty at once. Already the influence of my surroundings speaks loudly in my work, as well as in my photographs, an art form that I have been playing with for my own pleasure as well as for research of new patterns and textures. This move was the first important one in years, since my move to Miami where I had been stationary for over 8 years, the necessary

time to position myself among the pioneers of the art movement in the Wynwood Art District of Miami.

My life is no different than others—it has been a succession of choices carefully placed in my path, insisting that I make decisions. Those decisions are made with the help of the wisdom gathered from previous experiences. These choices will continue to link to other choices as I continue my journey through art and life. [AL]

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