

Artist Name
Address
Phone Number
Email
Website

Char Norman

Proposal for Springfield Museum of Art

Artist Bio

Char Norman is an accomplished fiber artist specializing in papermaking and fiber sculpture. She received a Master of Fine Art from Claremont Graduate University and a Bachelor of Art from Scripps College. She has lectured and exhibited extensively both nationally and internationally. She has developed and conducted workshops for all ages, worked as a consultant to area schools and community arts organizations, held the positions of Associate Provost and Dean of Faculty at Columbus College of Art & Design and has now returned to the studio as a full time professional artist. Her work can be seen at www.charnorman.com

Artist's Statement

The idea of Nature as an object of veneration and worship is as old as man. Tied into the worship of nature is the idea of the inter-connectedness of all things with none dominant over the other. As our society and world are facing an environmental crisis which may even lead to our demise it is more important than ever to understand this symbiotic relationship and embrace eco-psychology. I present nature in sacred spaces and attitudes to bring understanding and importance to the issues at hand.

Proposal

As the natural environment is slowly deteriorating, and as a society we have lost a sense of interconnectedness, we are forced to deal with the casualties of our actions.

Using natural elements, handmade paper, fiber, and digital images, I construct objects of veneration through woven forms, collaged materials, papermaking, and multi-media constructions.

Conceived around the theme of eco-psychology, this exhibition would provide a reverential look at nature, raising the detritus of nature to an exalted position within shrines and icons much as religious objects are used throughout world cultures. The need to respect, protect, and reconnect with nature, as well as recognize the absolute inter-connectedness of all things is further emphasized through theories found in sacred geometry. The exhibit itself will have the look and feel of a reflective and meditative space.

Specific artwork might consist of the following:

- 12-18 sculptures displayed on pedestals as represented by the attached images.
- Wall installation pieces such as Visica Pisces and Prayers to the Universe
- Manhattan Series: a collection of framed collages of handmade paper, stitched leaves, in keeping with the theme of nature as deity.
- Additional sculptures and wall pieces in keeping with the theme of eco-psychology are currently in process.

I would love to show in the Deer Gallery although all galleries at SMoA are great spaces and would be suitable for my work.

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Installation Requirements

Requirements are simple. Many of the 3D pieces are hung on the wall with larger ones sitting on pedestals. All 2D work is framed and ready for hanging.

Additional Information on the Work

The pod shape itself derives from seed pods. This iconic shape is a metaphor for how we might relate to our natural environment; nurturing, abusing, mourning, or revering. The forms can be both wombs and shrouds; celebrating and nurturing the birth or mourning and honoring the death of nature. This dichotomy of ideas is further expressed by the mending of natural objects through the violent act of stitching and fastening parts together.

In most religions of the world the dead are honored in significant ways, often through the creation of icons, reliquaries or vessels, which hold actual relics of the loved one or capture the spirit. I find it interesting to build on the religious tradition of reliquaries while encapsulating what are essentially pagan ideals; lifting nature's elements to the level of sainthood. As I continue to explore natural relics as icons, votive, or objects of reverence, I hope to engage the viewer in a way of seeing that may lead to a respect and appreciation for the environment.

The physical act of creating the work is a form of meditation or worship; examining, contemplating the natural objects and working with them in a carefully modulated manner. My methods involve a slow building up of form through weaving, coiling, and assemblage. The time commitment and care taken with these pieces reinforce a reverence for the objects and examination of our relationship with the environment.

Community Engagement

I am always available to give an artist talk, describing my concepts and processes.

Artist Name
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Gaia's Womb III
Linen, kozo, lotus
14 x 9 x 9"
2020

Artist Name
Address
Phone Number
Email
Website



Arrested Decay

Linen, branch, rock

4 x 18 x 4"

2018

Artist Name
Address
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Email
Website



A Stitch in Time
Linen, Bark, Leaves
8 x 18 x 7"
2018

Artist Name
Address
Phone Number
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Website



Entangled
Linen, Bark
3 x 17 x 4"
2017

Artist Name
Address
Phone Number
Email
Website



Bones of the Forest

Linen, driftwood

4 x 10 x 7"

2017

Artist Name
Address
Phone Number
Email
Website



Filet
Linen, driftwood
3.5 x 8 x 5"
2017

Artist Name
Address
Phone Number
Email
Website



Weaver Bird
Linen, Twigs
12 x 6 x 6"
2019

Artist Name
Address
Phone Number
Email
Website



Hats Off to Egrets
Linen, Abaca
12 x 6 x 6"
2018

Artist Name
Address
Phone Number
Email
Website



I Am Not a Hat
Linen, Abaca
11 x 6 x 6"
2018