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BIOGRAPHY

My work is influenced by fashion, ancient history, and the impact of time upon organic materials.

15 years as a Director of Visual Merchandising in the fashion industry has brought a “memory” to my hand, allowing for a natural flow in the draping of fabric. My interests in ancient Greek and Roman statuary, as well as fashion from the Victorian era, have added another dimension to my work.

Living in Madagascar at an early age has also shaped my work as a sculptor. While the materials I use are quite different, compared to their woodcarvings, the essence of form and the evidence of “hand” in the work are important to the life of the sculpture.

The female form is a recurring theme in my sculpture. Using natural materials such as burlap, copper, steel and wood, my work is designed to gently weather and patina over time. This creates a dialogue between the work and its setting, where the sculpture and the natural environment surrounding it eventually become one.

Large sculpture installations at Blithewold and the Bristol Art Museum have allowed me to create both visual as well as tactile experiences for the visitor. It is this interaction between viewer and artist that inspires me and is a continuing force in my work.

This melding of sculpture and setting often evokes the feeling of discovery of an ancient and sacred place, the meaning of which has been lost in time, but the spirit of which continues to resonate.

As Henry Moore once said, “Sculpture is like a journey. You have a different view as you return. The three-dimensional world is full of surprises in a way that a two-dimensional world could never be.”