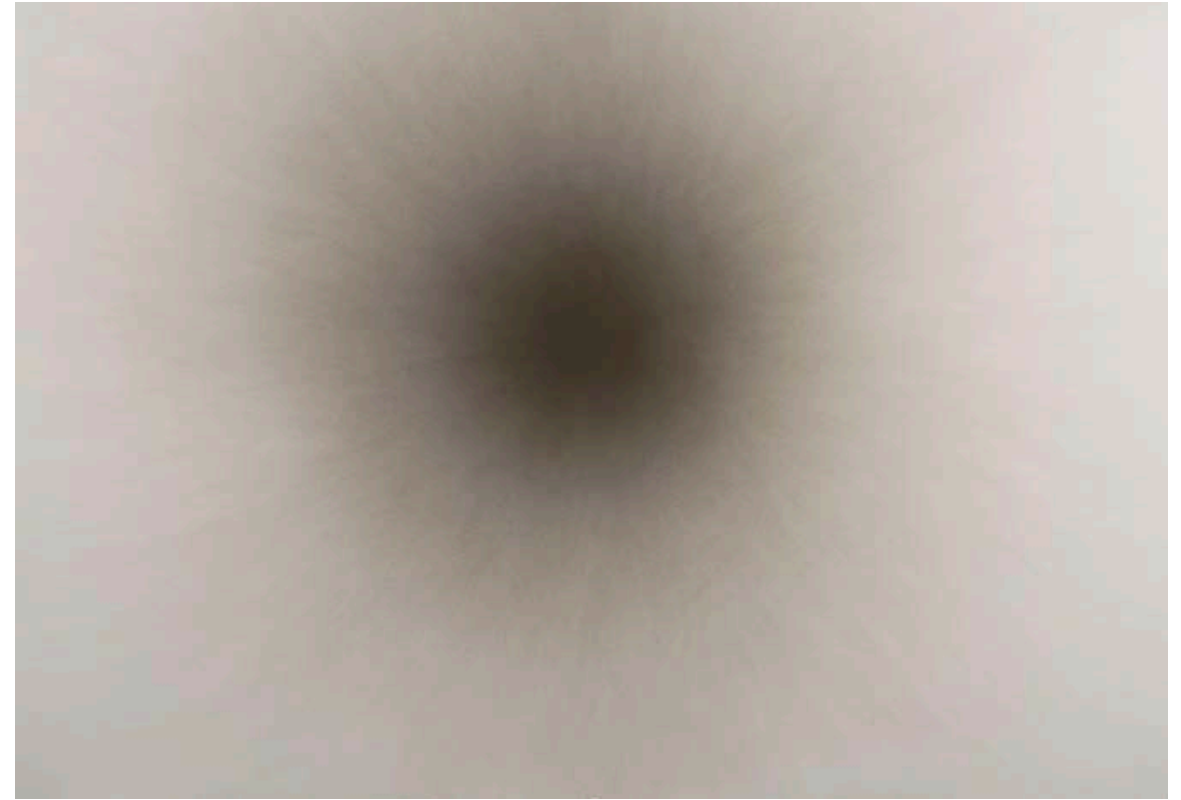


NORMAN MOONEY Drawings

Absence and Presence

These works, which depict unique, fleeting moments in nature, capture and suspend us in a place in a universal continuum, and arouse tension between fear and attraction. In front of these images, we are engulfed in a state that is at once the present, the past, and the future.

- Judy Kim, Curator of Exhibition, Brooklyn Museum of Art



Am I falling into or out of the spaces created by the ethereal drawings I am viewing?

That is the question one may ask themselves when faced with Norman Mooney's carbon on paper works.

The markings which form soft radiating images, sometimes squares, sometimes circles or rectangles are not at first readily identifiable. Their feathered edges and occasional fine line offshoots read as charcoal or graphite while their exquisite coloring - almost sepia tone - reads as a photograph on watercolor paper. Yet neither media seems to be correct nor indeed to capture the mystery lying within the drawn marks.

In reality, Norman draws with smoke to create these paper works and the resulting carbon residue layered with a clear fixative brings to life his imaged patterns. Being intimately involved in the quick but somewhat repetitive motions necessary for drawing with smoke, Norman enters the process physically. In turn, this physical engagement pushes him to produce larger scale drawings containing spaces within for both he and the viewer to either enter, traverse, leave or be surrounded by.

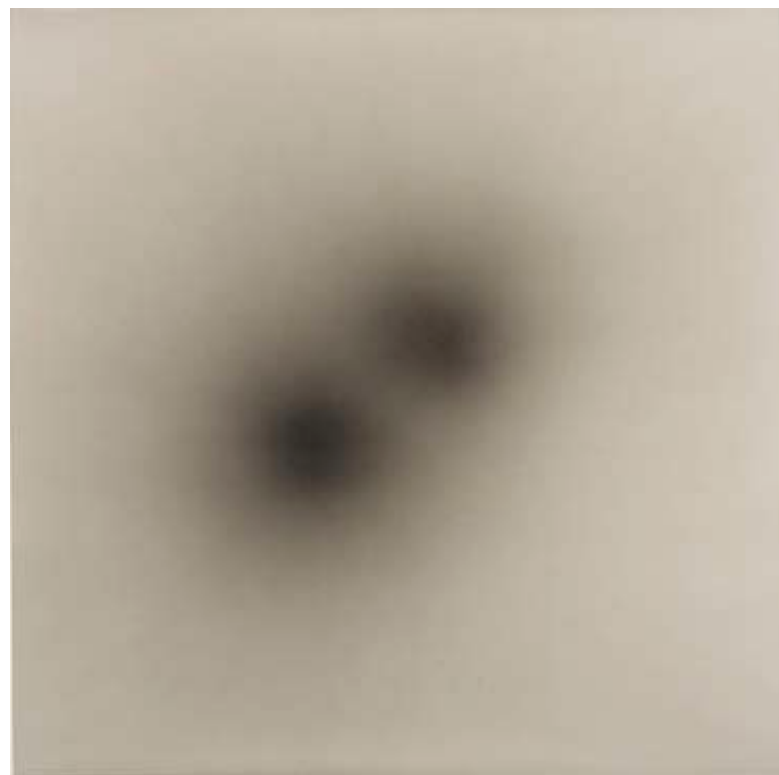
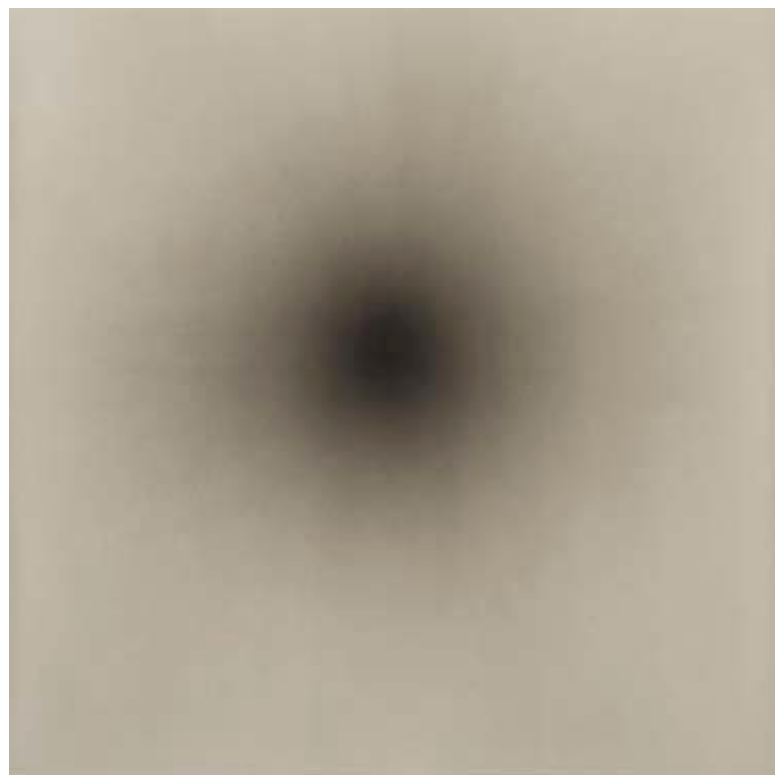
Is one trapped by or set free from the physical in this way?

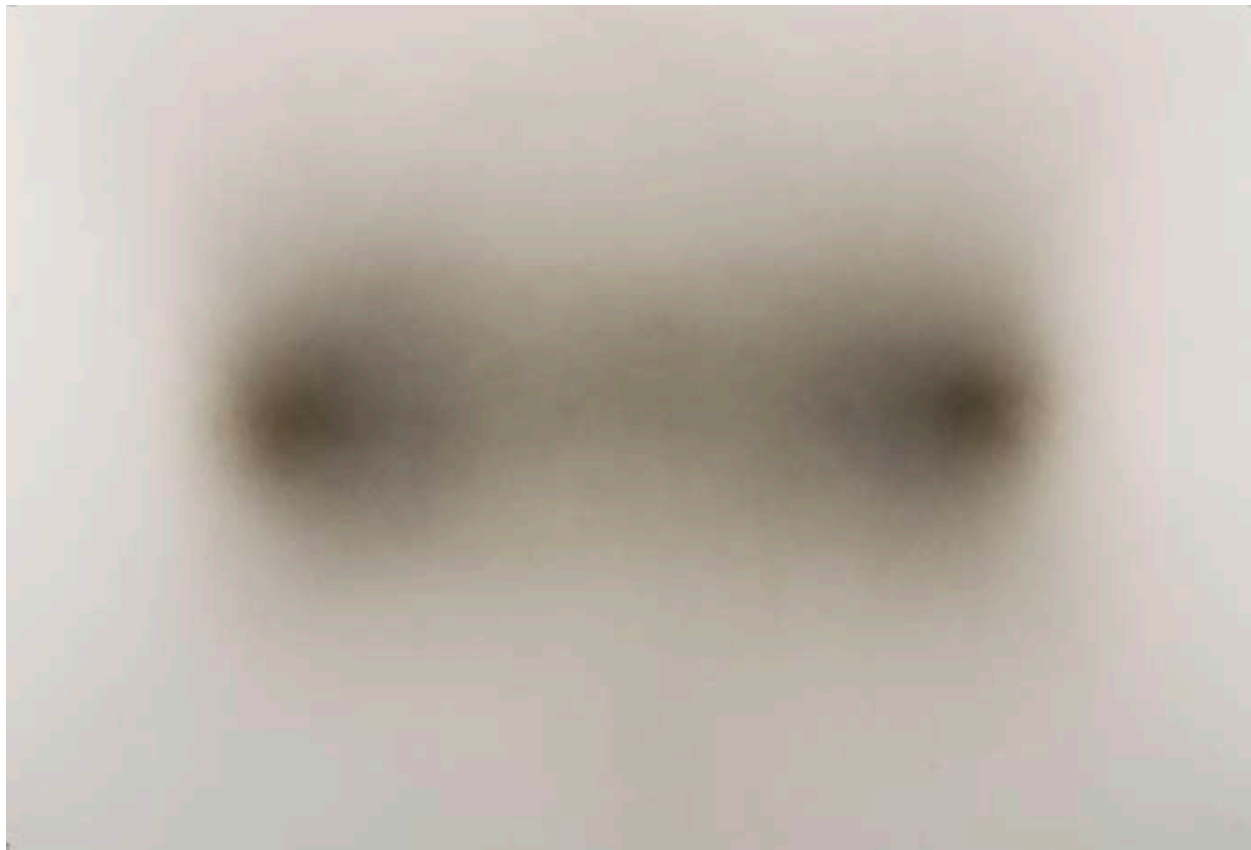
Like previous artists such as Kazimir Malevich, Ellsworth Kelly and Anges Martin, Norman both investigates and employs these questions to great effect. The voids within the drawings coupled with the nebulous nature of the media itself and the mesmerizing blur of the drawn edges confuses the boundaries between drawing and paper, interior and exterior, density and weightlessness, positive and negative. It is within these opposites that the viewer finds engagement with Norman's creations and on a broader scale engages with the concept of human interaction with the world they occupy or more succinctly the concepts of intimacy, universality and the sublime. Does one verge or converge with the primordial?

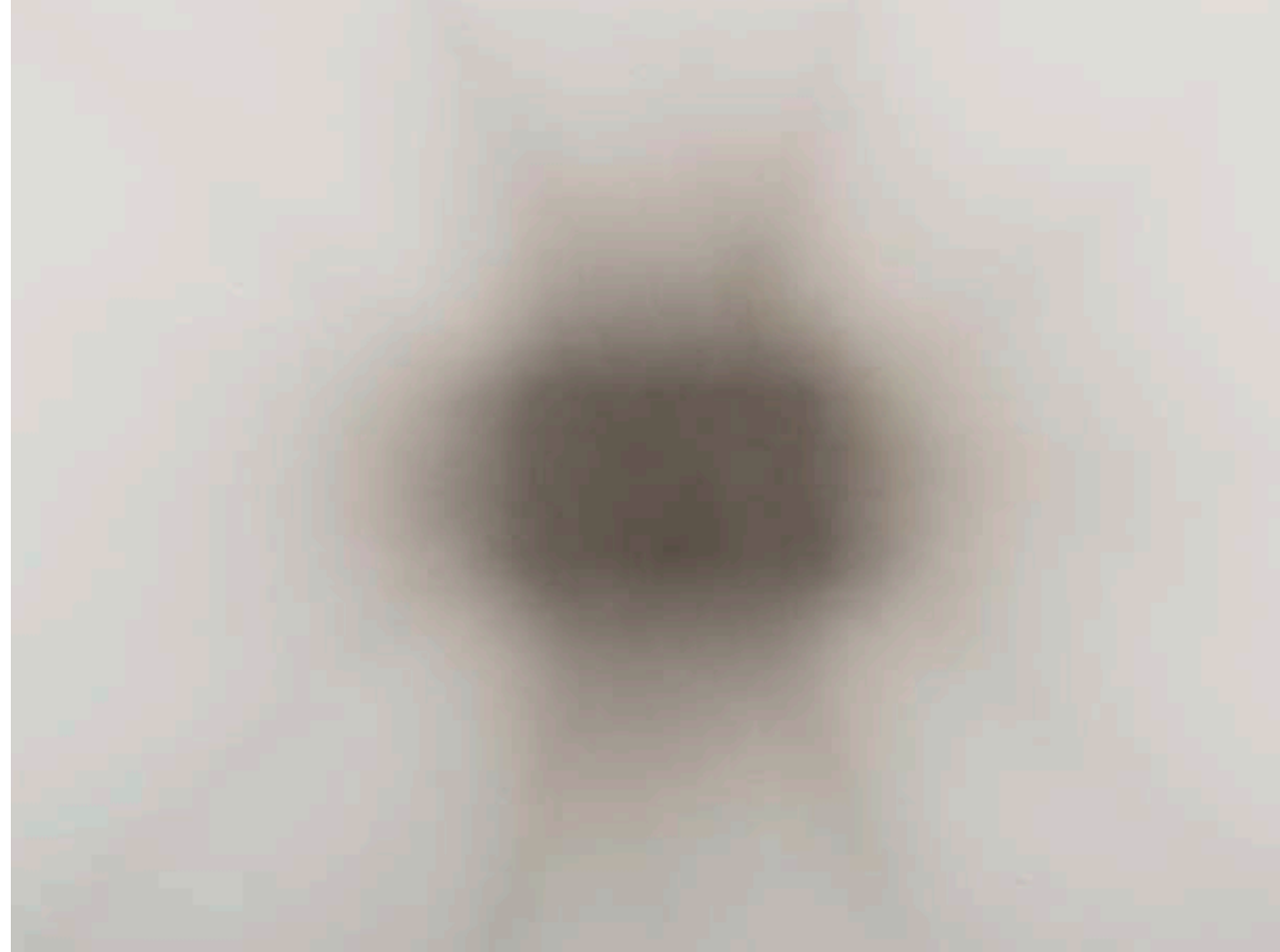
In this exhibition, entitled *Absence and Presence*, Norman Mooney, within each drawing, again struggles with these concepts physically, mentally and emotionally; leaving the answer open-ended for both he and the viewer to discover anew.

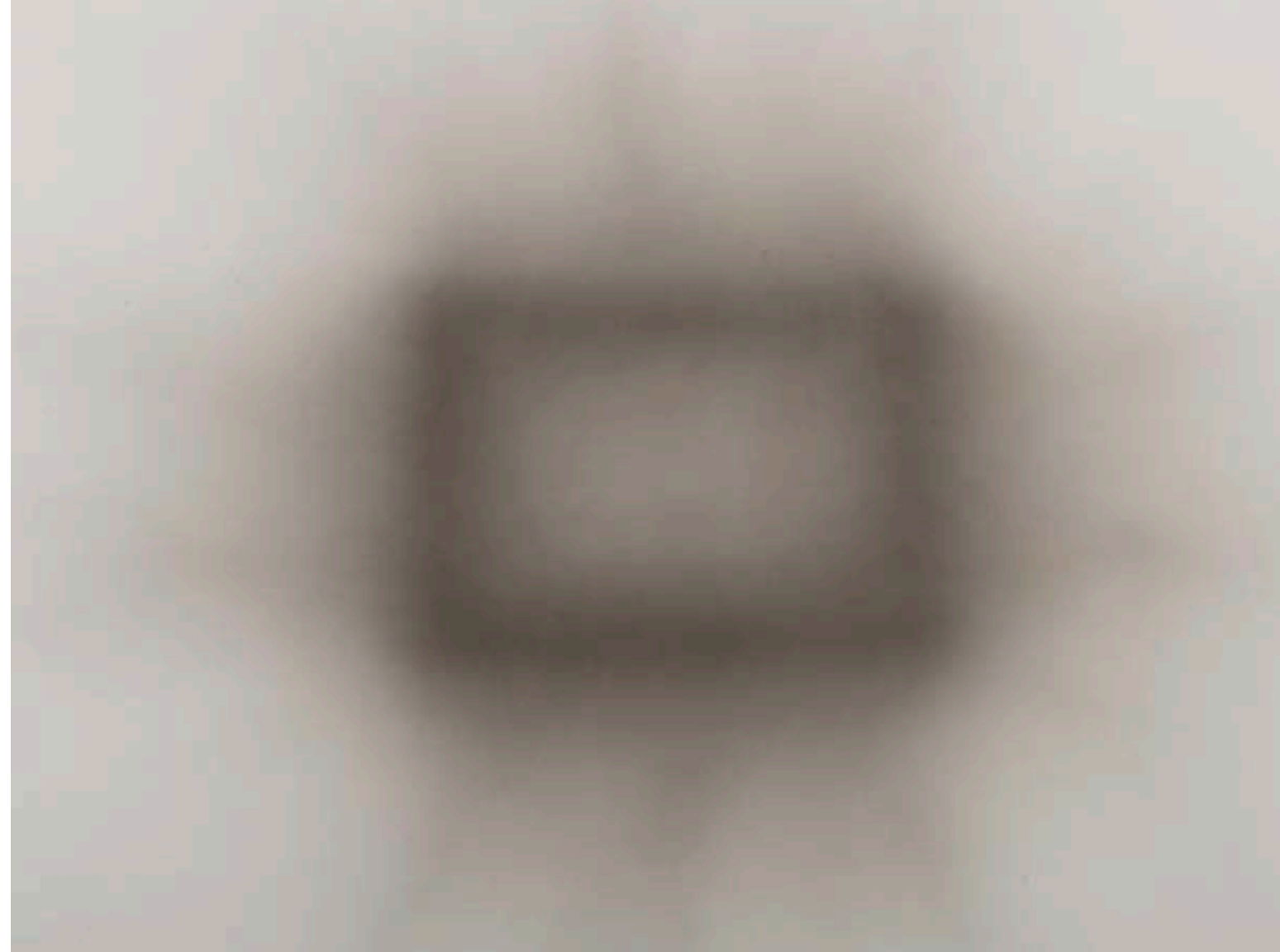
Tracy Causey-Jeffery

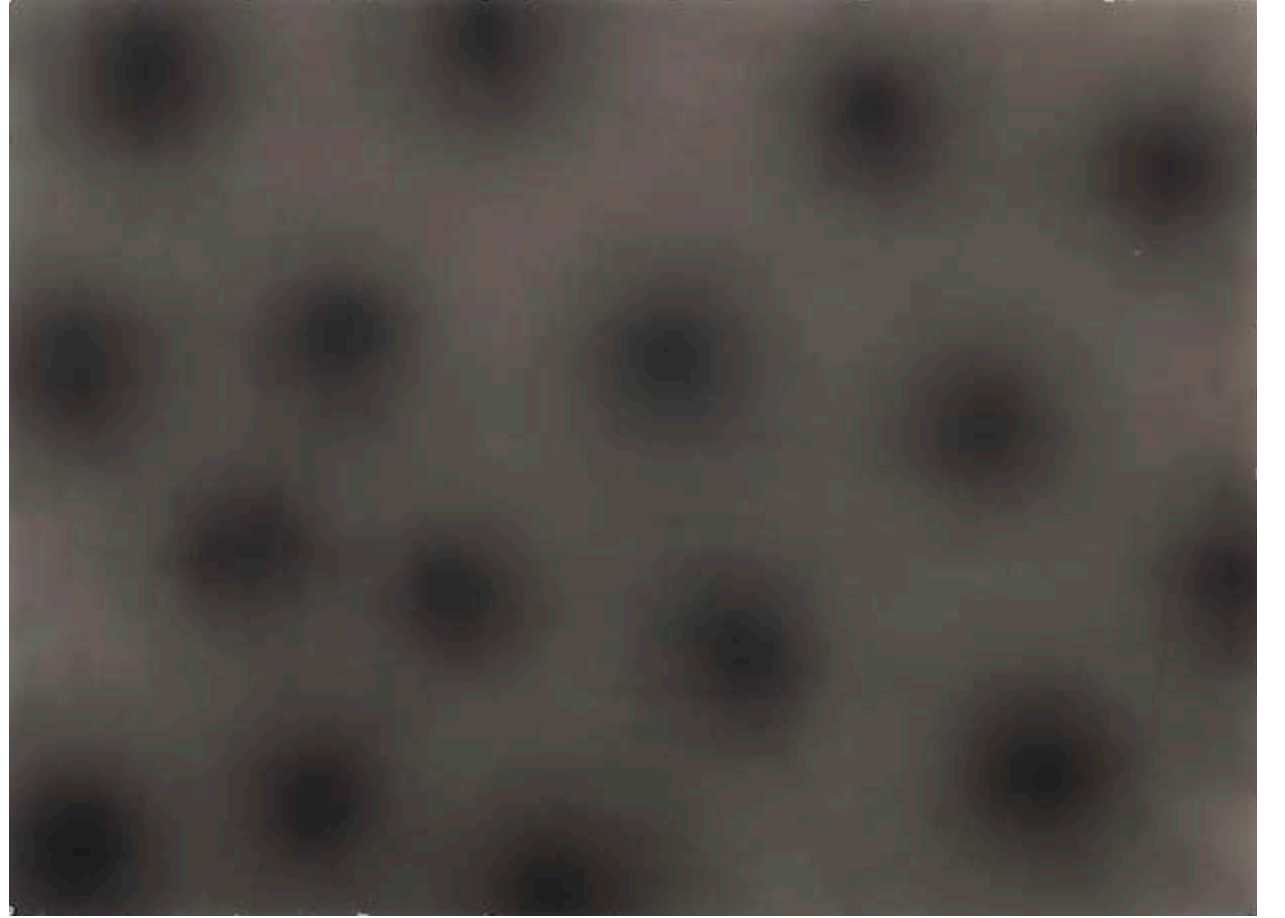
Director, Ch'i Contemporary Fine Art

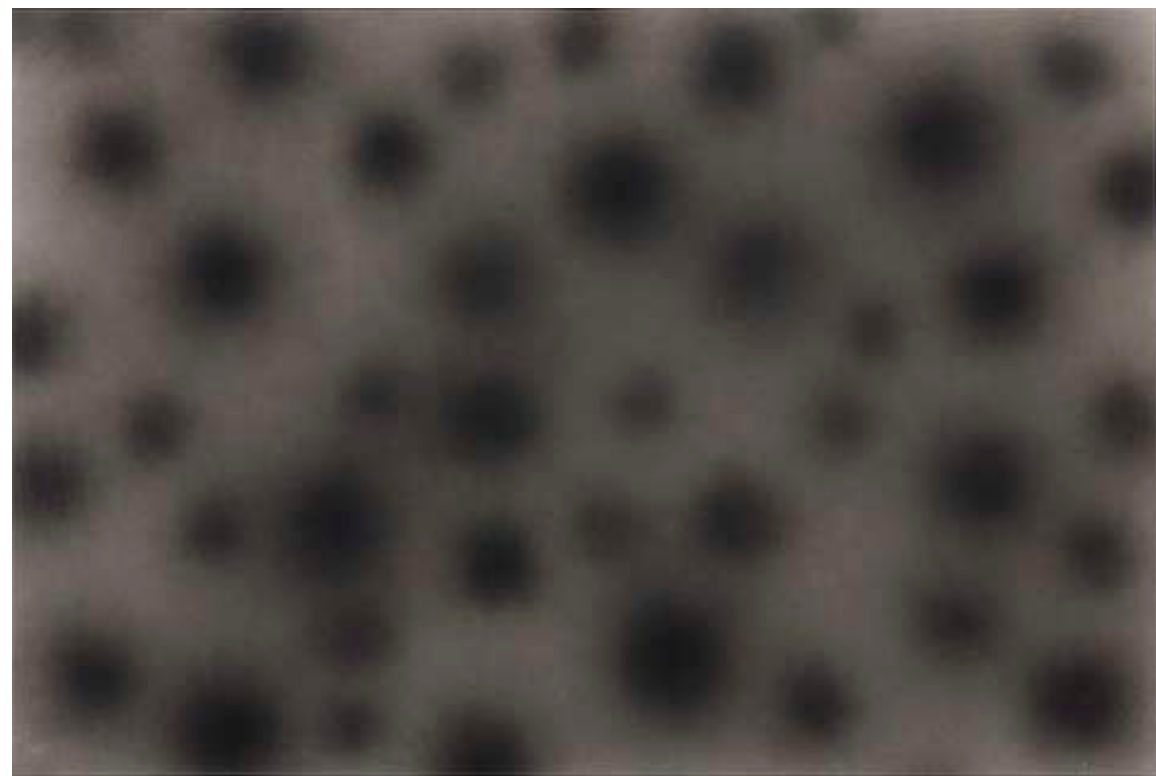


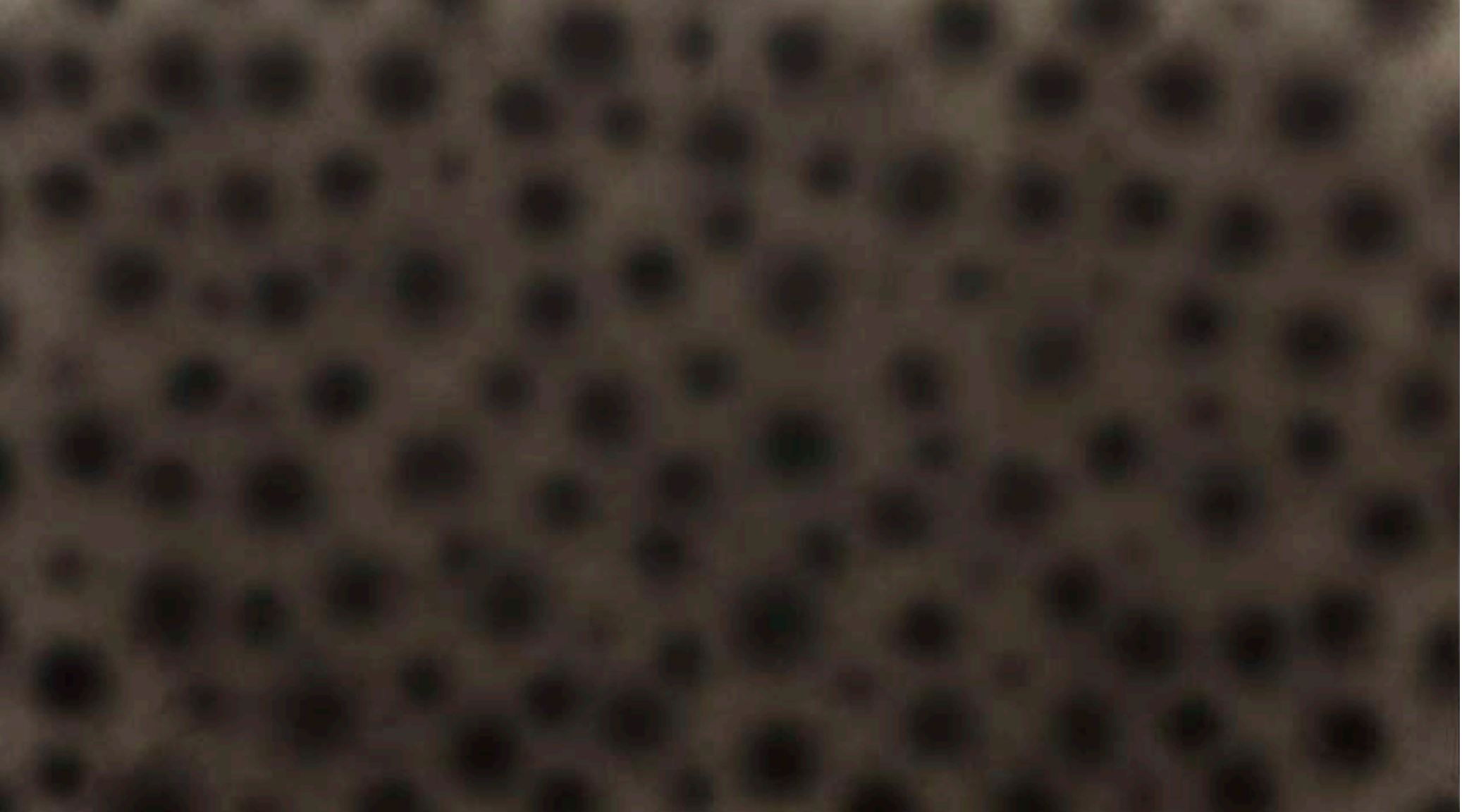


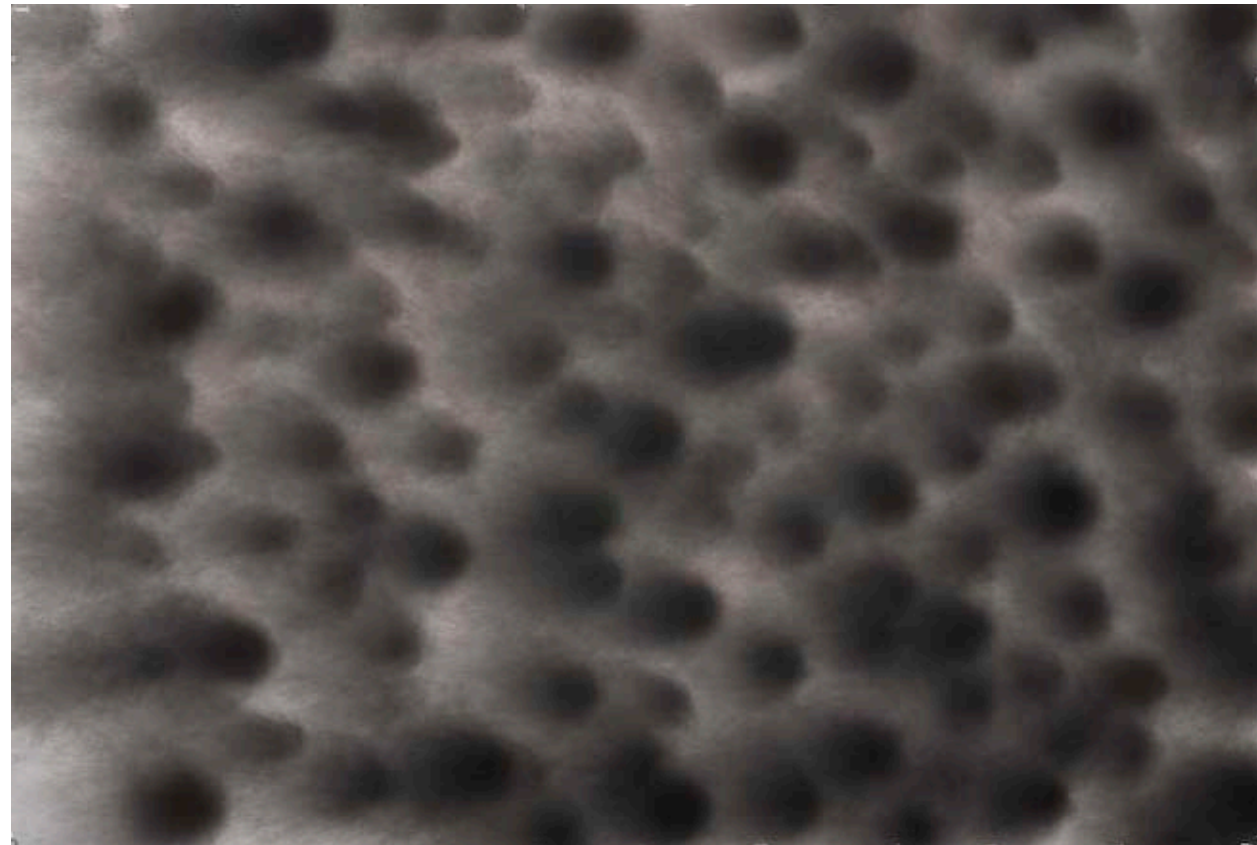


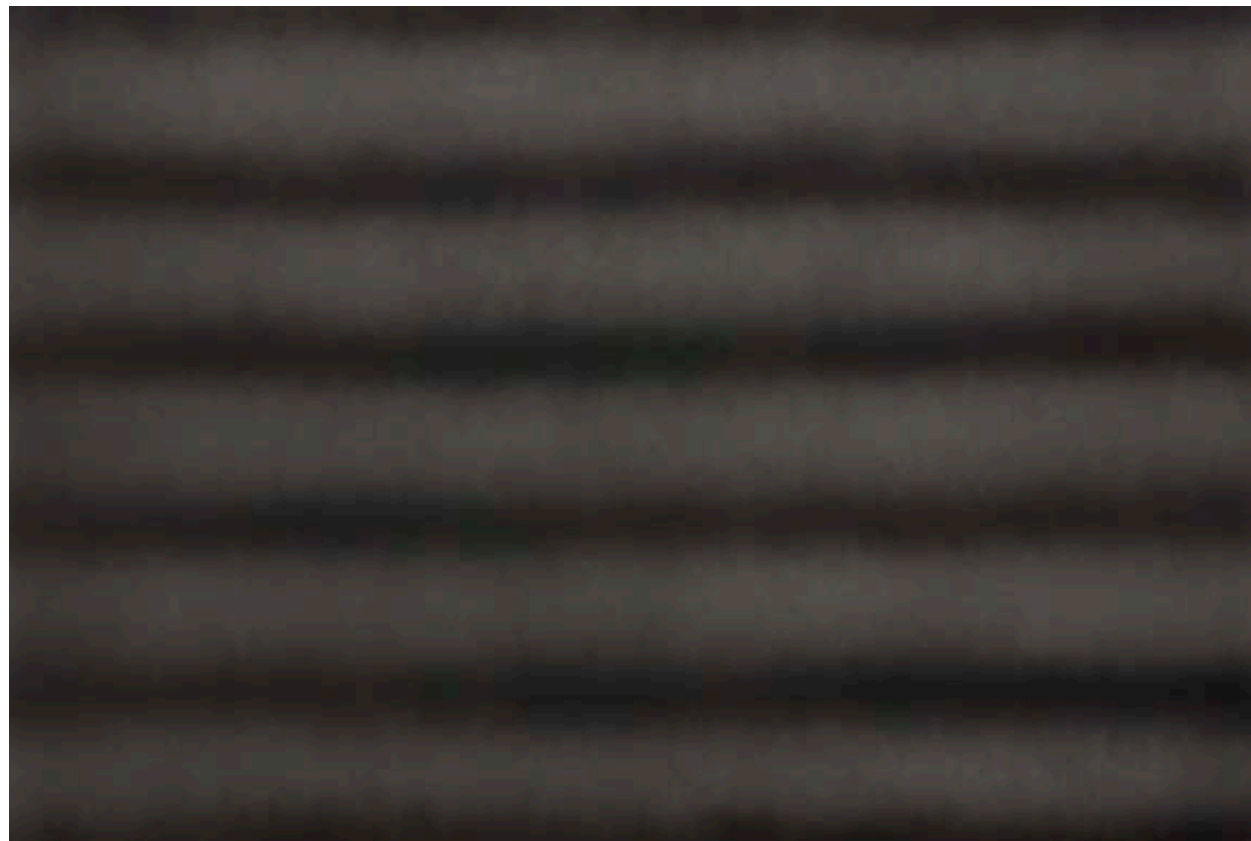


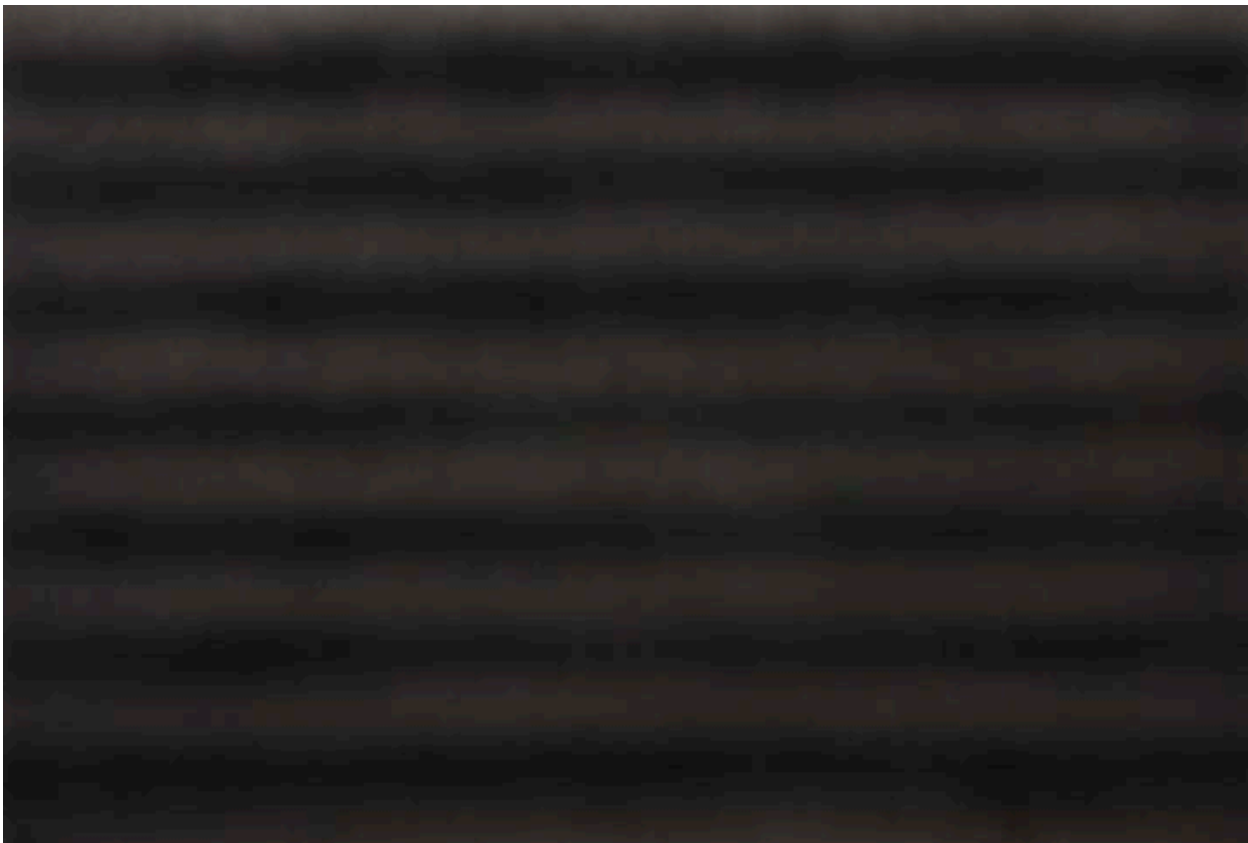


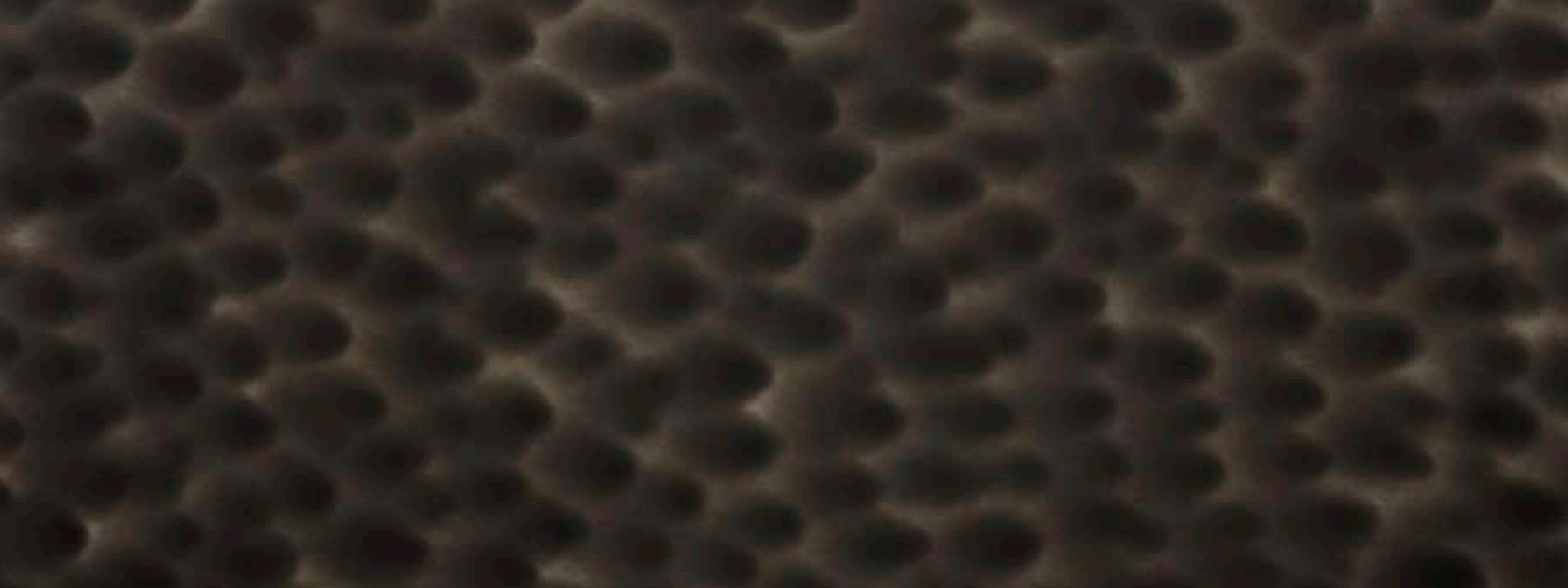












Cover image: Carbon on Paper No. 32, 2008, 44" x 78"

Plates:

pg. 3 Carbon on Paper No. 21, 2008, 30" x 44"

pg. 6 Carbon on Paper No. 1, 2006, 34" x 34"

pg. 7 Carbon on Paper No. 2, 2006, 34" x 34"

pg. 9 Carbon on Paper No. 29, 2008, 30" x 44"

pg. 11 Carbon on Paper No. 25, 2008, 40" x 54"

pg. 13 Carbon on Paper No. 24, 2008, 40" x 54"

pg. 15 Carbon on Paper No. 27, 2008, 40" x 54"

pg. 17 Carbon on Paper No. 26, 2008, 40" x 54"

pg. 19 Carbon on Paper No. 33, 2008, 40" x 54"

pg. 20 Carbon on Paper No. 30, 2008, 40" x 54"

pg. 21 Carbon on Paper No. 19, 2008, 30" x 44"

pg. 22 Carbon on Paper No. 32, 2008, 44" x 78"

pg. 25 Carbon on Paper No. 31, 2008, 30" x 44"

pg. 27 Carbon on Paper No. 36, 2008, 30" x 44"

pg. 29 Carbon on Paper No. 35, 2008, 30" x 44"

pg. 30 Carbon on Paper No. 34, 2008, 46" x 86"

NORMAN MOONEY

*Absence and Presence
Drawings*

Ch'i Contemporary Fine Art

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