

## Shane Charles

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The “Mother” project, completed at the Skowhegan School of Art, was a transformative experience that intertwined raw material, land, and personal reflection. Pouring molten iron into a silhouette carved from the earth, the piece symbolized the powerful relationship between creation and the natural world. This process was deliberate, slow, and intense, much like the inner journey required to produce the work. The molten iron fused with the earth, transforming the piece into a physical manifestation of resilience, endurance, and transformation. As the iron cooled, the act of creation itself became a reflection of personal sacrifice and the power of stillness.



*Mother*, Skowhegan School of Painting and Sculpture Installation, Molten iron poured into earthen silhouette, 2024, Dimension variable



Immediately after Skowhegan, I traveled to the Montello retreat, where I had the opportunity to reflect on the experience of creating “Mother” within the context of a different landscape. Montello, nestled in the vast and rugged terrain of the Nevada desert, offered a unique space for deep introspection. The stillness of the desert, much like the process of the iron pour, forced me to slow down and confront both the work and myself without distraction. The desert’s unhurried, persistent nature echoed the deliberate process of the “Mother” project—where creation takes time and discomfort leads to transformation.

At Montello, the parallels between the project and the landscape became clear. Both environments—Skowhegan’s earth and Montello’s desert—required patience and endurance. The stillness in both places revealed truths about resilience, transformation, and the importance of allowing creation to unfold naturally. Reflecting on “Mother” at Montello deepened my understanding of the work, reinforcing the connection between material, land, and the introspective process that gives birth to meaningful transformation.