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ARTIST'S STATEMENT- 2008

When I first started making art I was too young to realize it. I didn't find my true outlet until I was 20 years old - I met steel in 1987. I've been consistently working with assorted pieces of steel, and sometimes incorporating stone, for 20 plus years now.

In September of 1992 I started to perceive drawing in space with a different perspective. I decided to return to found objects and discarded pieces of metal including large pieces of farm machinery, railroad spikes, I-beams, and scrap metals. Manipulating and arranging these objects, I have found an avenue to create landscapes, utilitarian sculpture, and abstract sculpture.

In the late 90s I turned my focus from landscapes to more emotional work, exploring representations of one's place in the world, and the sense of trying to find balance in one's life. My most recent work includes both figurative and non-figurative abstract pieces.

There's a difference between fabricating steel and what I do- there's a line you cross over into making art. Form itself drives me to make sculpture, whether it's the physical form of an object I find or the explosion of imagined forms in my head.

I basically do a rough sketch and then put it to steel. When I get on a serious roll making one piece of sculpture, I'll be inspired to think of another form while I'm creating that piece. I'll quickly divert my attention to the spontaneous idea I had. I'll do a quick thumbnail or I'll take scrap metal and arrange the form immediately into steel like a "rough sketch" in 3D. Using this procedure I don't lose my train of thought on the piece of sculpture I had started working on. I try to stick with my initial intended idea of the form.

Line, shape, form – their inspiration is infinite.

I incorporate steel and sometimes mixed media, such as stone or maybe even wood, in a unified shape. I enjoy the challenge of maintaining their original integrity, which sometimes seems impossible while composing a sophisticated and / or playful composition. I factor in different components such as size and weight, sometimes using asymmetry and abstract methods, to convey a shape that would otherwise be awkward to view or experience.

Essentially, I'm drawing in space with steel of different intended uses, unifying them to make up one form while still maintaining their own individual integrity.

Where line transitions to form through suggested movements, many series are born from the idea of a form and the materials I use. I try to use a lot of raw stock and odd pieces of farm machinery, sometimes manipulating their shapes entirely or sometimes not manipulating them at all, holding their integrity as is while still maintaining my intended idea. I also still give the viewer the freedom to conjure up or develop their own interpretations as well. It's essential to stand back while viewing my pieces as a whole composition before focusing on the smaller details.

Whether it's a cloudy day or a clear horizon, whether it's a moment of tranquility or a moment of restlessness, I hope my work provides an opportunity to step back for a second or two from the chaos of life.