



Maureen Ciaccio, *Diary, Menses Out of Sync (detail)*, cast paper, ping pong balls, ink stamp, 2005



Maureen Ciaccio

*Emerging Professional, Sculpture
Wilmington*

Maureen Ciaccio has been exhibiting professionally since 1990. With a master's degree in drawing and painting from the University of Arizona, she was prepared for a career as an artist of works on paper, but over time, her artwork has taken on a three-dimensional aspect. Although she still paints, her main focus is the creation of large installations, usually 10 by 20 feet, which she constructs in her garage studio.

Over the past 16 years, Ciaccio's work has been in exhibitions in Maryland, Ohio, New York and New Jersey, including invitational and juried shows at the Painted Bride Art Center in Philadelphia, The BAUhouse in Baltimore, and the Noyes Museum of Art in Oceanville, New Jersey. She is a resident artist of the cooperative group Nexus Foundation for Today's Art in Philadelphia, is a member of the Web-based Inliquid.com Art/Design Network, and has served as panelist for the national conference of the Women's Caucus for Art. She has also taught art and worked in the field of graphic design.

I always loved to mold forms, to follow lines through space and to ponder mysteries of the universe: infinity, randomness and order, the logic of natural form. Creating sculpture is a way for me to contemplate these ideas in both personal and public spheres.

For a long time, drawing was my favored medium. I found sculpture too heavy, too contained and rigid. While in graduate school, I became influenced by installation as an art form. My drawings evolved into dimensional pieces as I began incorporating a variety of found materials, fabric, and wax. The paper itself became line and shadow, drawn through space or amassing on the wall. Aspects of traditional drawing have remained, however, as the surface of my work is a key component and often a carrier of images and language. Whereas once I saw sculpture as a rigid form, I now understand it is the form of expression most open-ended and full of possibility.

In my recent sculptures, conventions such as calendars, timelines and architectural supports are referenced. The work is rooted in a personal perception of the slow accumulation of time and explores how we organize our understanding of time and space to structure our perception of reality. I intend the works to be a bit humorous in their absurdity and to be reminders of a futile quest for constancy and perfection. Their lightweight, translucent qualities lend themselves to speaking of invisible structures such as time, infinity and the memory of natural form.

Ciaccio will exhibit her sculpture in the Delaware Division of the Arts Mezzanine Gallery in November.