



## Joe Chirchirillo

*Wind and Water redux, 2017*

Steel, found objects, electric motors, water

Opening bid: \$2500.00

For this show I have returned to making work that is about natural cycles/systems. My intent is to create an installation that is about gravity and movement. Although this piece is about water moving through a series of vessels, I feel its related in spirit to the Goddard clock. The relationship has to do with interconnected mechanical parts integrated into a structure. The flow of water is similar to the flow of time; moving in cycles that are seemingly endless.

In this piece, I re-use interesting and dynamic parts from a sculpture that I made in the past. I am excited to give them a new life in this installation.

This piece is part of a body of work that I refer to as "Sculpture Systems". These kinetic pieces are powered by small electric motors, pumps or sometimes by hand. They are referred to as "systems" because they draw their inspiration from natural cycles: for example, the process of rainfall and absorption or the events leading up to wind blowing through the branches of a tree.

This group of sculptures contrasts nature with the man-made in ways that highlight the similarities and differences of our experiences in the world by creating a "false nature" or nature re-created in an absurd mechanized fashion. In this piece, we can consider the ways in which we relate to the flow of time and the movement of water.

Joe Chirchirillo bio  
[www.joechirchirillo.com](http://www.joechirchirillo.com)

Joe Chirchirillo has been creating sculpture since the early 1970's. After attending college in New York and Arizona, he moved to the New York Metro area and settled in Jersey City, New Jersey in 1979. He was part of the first wave of artists moving to this outpost across the Hudson, building the budding art scene there. In the early 1980's he was involved with artists from lower Manhattan and Brooklyn who were putting on large shows in abandoned buildings and blighted urban lots. These artist-run shows, such as the "Monument Redefined" and the "Terminal Show", were huge public events. "Terminal Show" took place in the abandoned Bush Terminal, made famous as a major shipping center for material in both WWI and WWII. In true gorilla art form, "Monument Redefined" was organized in a lot in Red Hook on the Brooklyn waterfront. Both events received tremendous attention from viewers and critics alike. At this time Mr. Chirchirillo's work was reviewed in Art Forum, Art in America, Vanity Fair and on numerous occasions in the New York Times.

His work in these shows was the basis for his 1986 NEA fellowship. In his words, "I have never been interested in making sculpture that is purely architectural or organic in look or feel. I have been searching for different materials and methods to express my thoughts. My sculpture is conceptual, based on a process through which my ideas become real as the piece is built." Corporations such as KPMG Peat Marwick and Mutual Benefit Life added pieces by Joe Chirchirillo to their collections during these years.

In the 1990's he began to experiment with kinetic sculpture. Looking for a way to examine the similarities and contrasts between the natural and mechanical world. During these years Chirchirillo had several successful one-man shows in Manhattan and large firms such as Cleary Gottlieb and Skadden Arps purchased pieces for their offices.

Pushing his ideas even further, Chirchirillo began creating sculpture based on cycles in nature, working on what he refers to as his "Sculpture Systems" series. The aim of this work is to create "nature machines" that mimic natural processes.

Chirchirillo moved to Vermont eleven years ago. Since then he has focused on creating outdoor sculpture. Water is one of the central elements of this sculpture just as it was in the "Sculpture Systems" series.

Last winter Chirchirillo was invited to participate in the Kaohsiung international Steel and Iron festival, where he had the opportunity to create a 17' tall kinetic sculpture. His piece is now a part of the permanent collection of outdoor sculpture in Kaohsiung, Taiwan.

