

Artist Statement

My work is part of ongoing research on captivity and movement. These two apparently contradictory themes lie at the very heart of my vocabulary and artistic process, like antagonists fueling a constant experimentation with materials, a desire to lend sensuality to the rough and raw material that is steel, stainless steel, and bronze. I chose these materials for their formal and aesthetic qualities, for their durability, and also by affinity. Fire, among other things, is the element and instrument that enables their mastery.

Tempering this material calls upon physical exertion; the experience of transformation is therefore physical, yet also poetic. The work arises, essentially, from direct action upon the material I want to assemble. The gesture is the result of action and of confronting the two characteristics of metal: the suppleness of the sheet and the structural rigidity of the material. Deploying a minimum of material for maximum spatial effect, sometimes lending it an exuberance that brings it to the threshold of equilibrium, I question the notions of gravity and stability.

Though staunchly non-figurative, my productions are not strictly abstractions per se: from the moment the gesture expresses an emotion or a reflection, the work is imbued with feeling. In this respect, public art has an obligation to communicate with the viewer.

In this sense, as you have no doubt realized, my path through architecturally-integrated art demonstrates a continuity in my artistic process: creating large-scale works and actively participating in urban development and in the configuration of public spaces.

Whether it is a matter of old buildings or of sleek contemporary structures, the mineral materials I use and their treatment, like a catalyst, make a significant contribution to the spatial dynamics and to enhancing the value of the space.

Verticality is not the sole dominant trait in my production; thus, the work cannot be read as purely anthropomorphic. The eye is drawn by the intrinsic movement and dynamics of main through-lines. The organic and the geometric are juxtaposed, they meet, they gauge each other.

The opposition between the solid and the supple assumes its full meaning by the fact that the joists that I produce for my work are usually straight and rigid, part of a building framework. As happens in dance, the energy comes from the tensions or polarities. That extraordinary art fascinates me by the communion of gazes, the

sensuality of moving bodies, and by the reinvented space of beauty and gesture in which a wordless emotion is expressed through intensity and desire. Art, by its vulnerability and fragility, sometimes tears apart the cantilevers of the imagination.

Claude Millette, sculptor