

witnesses in many of the narratives, and in *The Grand Mountain* they take a vicarious journey through a haunting, inexplicable setting dotted with otherworldly, man-made configurations.

Specific recurring thematic threads provide considerable insight. The high-impact figure in trench coat and fedora who sprints through numerous pictorial situations is one consistent leitmotiv, and is perhaps the most revealing. Cicero prefers interpretations to be open and shifting, but agrees with speculation about a kind of universal everyman who absorbs experiences through multiple and undefined time periods. The notion of a collective conscience seems acceptable, too, as does the possibility of an autobiographical reading.

A second recurring motif, a roadway, readily conjures metaphorical meanings. It is the proverbial journey through life, or path to a goal. For artists, the road image has long been the perfect device

for introducing both cognitive and compositional movement into a painting's design.

What seems particularly significant in Cicero's art is the way he blends levels of subjectivity, accumulated experiences, dreams and earlier art in what seems to be a reflection of the multi-faceted contemporary mind in an information age.

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