

Florence Interventions:

I. Galleria degli Uffizi -





Take all paintings out of octagonal red room in the Uffizi, Florence, Italy. Leave homo-erotic sculptures of men in battle, also keep large gold gilded frames. Replace canvases with flat screen video monitors that display footage recorded from Tuscan trees moving in the wind. Image to be recorded at precise level of hanging monitor. Subtle sound of leaves rustling as the wind gently rocks the trees is present; each monitor has it's sound element. Volume to match sound levels on day of filming. I imagine it to be almost inaudible unless one sits with the piece and slowly (and quietly) takes in the environment. Altered post card of actual room is a sketch for the exhibition.

Commentary here on hierarchy created simply by geography and context. Direct pointing to unfortunate and possible future of trees and wild life as we continue to ignore, belittle, and rationalize potent signs that human behavior is causing irreparable damage to the planet. Play on human 'nature' represented by impotent battle scenes frozen in marble as the digital age closes in. Gift offered of time. This work is a meditation that alters one's sense of time and space, while bringing into focus ideas of interconnectedness of all things.

II. Galleria dell'Accademia -



Change orientation of the series of Michelangelo di Buonarroti's unfinished marble sculptures of prisoners by laying them down on low plinths. Vertical free standing

sculptures now to horizontal. Plinths to be size and height of average Italian matrimonial bed. Space should be large enough for visitors to walk around each piece 360 degrees with ease. Exposing undersides of bases and forcing the viewer to look down onto the figures. In the above photo found images of the Michelangelo sculptures were collated onto black bases and arranged loosely in a long room. Actual installation can vary to fit location.

Shifting orientation will emancipate the (latent) sexuality embodied within the gesture of the figures. Using dimensions of an average matrimonial Italian bed for plinths speaks to issues of marriage, sexuality, Catholicism in the 21st C., while layering in ideas of social and psychological imprisonment not only from one's sexual orientation but also tastes, fetishes, phobias, and morality. Tension between freedom and submission is at play. Addressing here psychoanalytical discourse on Michelangelo's sexuality and it's influence on his work and more formal criticism of proportion and viewer orientation as technical elements in creating. It seems long overdue that the pieces be given a platform to perform.