

Suspended in the Void

In the courtyard of the building, on the corner between the northern and eastern façades there is a balcony. In front of it a large object is suspended, it is not a magical event, it does not float miraculously: it hangs from a recognizably mundane contraption. The object's shape is that of a Steinway & Sons Model D concert grand piano. Its legs have been removed, not out of an aesthetic whim but to allow it to be moved: it is outwardly a piano in the process of being moved.

However, there is something odd about this piano. It is tied to a seemingly fragile metal support, which is only intended to hold a rainwater drain tube. The rope its tied with a slipped buntline hitch knot: a type of knot commonly used in sailing; this knot can be easily untied by anyone with no more of an effort than giving the remaining end of the rope a tug.

One can anticipate the terrible racket it would produce if (or when) it falls. The object has signs of having been there for a while, it might no longer swivel, or the wall behind it might show a subtle discoloration.

In order to negotiate the idea of permanent work in public space I 'propose suspended in the void', a piece that denies the perennial quality of sculpture in public space by simulating a transitory event that just happens to last for a remarkable lapse of time, while at the same time placing - also simulated - responsibility onto the audience by leaving the knot that holds the potentially deadly object unattended and free to be tampered with, commenting on the usual lack of potential for interaction with public sculpture.