Inside Time / Outside Space
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The challenge is to create a different show in each new place.
Since the locality itself is different, its every space is the genesis of a new historical, social or environmental point of view. Thus each and any topographical peculiarity may be a source of inspiration for the sculptural installation which, in its turn, then delivers a new aspect or vision of that space to the viewing populace. It envelops or separates with a gossamer veil, at once diffuse and mysteriously troubling.

The work surprises with new perspectives. This astonishment is then reinforced by a choreography inspired by the space in which the art is installed.
All these tangled threads represent frontiers, physical or imaginary, moral or real. The art installation and the performance are metaphors for our entangled lives as we commit ourselves to cohabitation within a complex social weft, ravelling and unravelling, tracing smooth or chaotic trajectories of variable geometry.

But this entanglement of threads is also a material representation of the subtext of life: that which is not said, that which seems to be so, that which is felt. Occasionally there is a meeting point, we encounter another and we touch. Yet again, sometimes we reject that encounter, we rebound off it and nothing can stop us.

The threads may also represent Ariadne's ball of twine, the guideline of a life, engendering hope and the idea that we will somehow find an exit from the labyrinth.
This reference to Ariadne's thread is of course more important in an urban setting as it serves to recall that we are as much the architects of the labyrinth of our own lives as we are the detectives of its eventual solution.
Each of us patiently perseveres in the construction of those walls and serpentine passages that are the matrix of our relationships, our knowledge, our apprehensions and fears, our habits, our evasions, our personal and collective history. The labyrinth reassures and protects us, just as much as it imprisons.