



The site-specific installation at Galleria Noero is joined by a text by Burr that establishes a connection between space and body

The American artist's third Noero exhibition is packed into the site-specific space at Piazza Santa Giulia 5, conceived as a body to be dressed for "display" by observers and passers-by. For each of the three visible sides of the space, Burr has conceived three imaginary kilts in black cloth mounted on as many panels in the same material to simulate the kilt's movement as the person walks. Above each kilt is a female torso created with a collage of old vinyl record covers.

The following text is an integral part of the *Promiscuous Pleats* exhibition:

*"Consider a room impersonating a body, an inverted volume with naked walls quivering in plain view of the town, naughty little walls needing to be covered, needing to be draped and dressed. There are more codes to apply to rooms, particularly rooms like this, rooms like this that swagger and sway and ask to be looked at, but not touched, asked to be admired, but never fondled. Consider promiscuous rooms with promiscuous walls, naughty little teasing walls that exist to be seen, exist solely to be looked at again and again."*



↑ Top: general view of the installation *Promiscuous Pleats* at the site-specific space of Franco Noero Gallery. Detail of the kilt devised by Burr and hanging on three walls of the space

*Consider a cover in the form of a skirt, to surround the body, and the edges of the room, the edges of the room that impersonate the body. Consider the subtle rashes on the skin, on legs, on the thighs, from the rough touch of the pleated wool. When a stonemason crushes his fingers between stones it's called a "kiss". Consider the rashes as kisses from the wool to the skin, from the skirt to the thigh. Consider what goes on at the outskirts of towns. Consider what goes on under a skirt.*



Entrance to the space of Piazza Santa Giulia.

*Consider a slip, for instance, under the skirt, as it twists and moves and shifts in and out of view. It moves with, and without the skirt; it slips. Hemlines go up and down, economies change. Waistlines expand and contract. Futures rise and fall. Skirts rise and fall. To the ground, leaving exposed bodies and walls and rooms. Consider scattered skirts and quivering walls, promiscuous pleats and empty rooms."* ■■■■■

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↑ Detail of the collage of old vinyl record covers acting as a female torso