

Come out and play with me 2004

Michael Fliri's art is based on body actions, of his own body, where prevalingly circular transformations occur: mutation processes seldom imply a one-way evolution, what they require instead is a continual movement, merging beginning and end. In Fliri's performances, reaching their completeness through the video medium, body as a measuring unit doesn't test its own limits, but relates itself to a specific, spatial situation and becomes an image's vehicle. The person, Michael Fliri's self, identifies and nearly annuls himself in the features, appropriated without referring to any whatsoever private dimension, or intimate manifestation. The body as a place *par excellence* for mutations, as a membrane filtering each transformation, becomes a metaphore and takes on a second skin displaying a strong sculptural character. The video shooting simply intensifies the change taking place: the filmed space, where the artist intervenes with his final montage, becomes the zone *par excellence* for mislaying the significance of borders and capturing a vital flow concept.

In the last video *Come out and play with me* Michael Fliri has carried out a synthesis with regard to his previous works, thus further simplifying the mutation process' development and setting. In a completely empty and anonymous interior, a shape moves about with sheep's features, while from its anus the pink snout of a second animal slowly comes out, soon to be identified as a hog. Gradually, the second creature gests the upper hand on the first one, which disappears within the second. For a few seconds the standing hog dominates the scene and has utterly set aside the other animal, yet it then starts to bow, and from its rectum transformation starts anew, taking place reversely. As in previous works, the artist stages various phases of a physical shifting, inclusive of the transitional moments, invariably characterized by hybrid forms, but stresses the completeness of the initial and final stage, which renews itself cyclically giving birth to an inexorable existential model.

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