

**Project Statement: *Good Intentions (2009-2011)***  
**Statement date: 7-21-15**

The *Good Intentions* paintings and sculptures (2009-2011) are based on ironic gestures of generosity that I observed in public places while living in Italy. I witnessed all such incidents from a distance, left feeling perplexed about what I saw, and invented narratives about what actually happened. Revisiting the idea of reenacting experiences, as in *The Bricklayers* and *The Bridgemakers* series, I had my family reenact and document my stories, which I would use as source material for the work. This time; however, I related the stories to my family from abroad, so the final pieces were a result of their translation and interpretation of my verbal stories coupled with my interpretation of the images they sent to me.

In *Good Intentions #1 (O Holy Night)*, a group of carolers were giving a free Christmas concert in the middle of Florence's main piazza, but their singing was interrupted by the two directors (both dressed as Santa Claus) who became engaged in a heated verbal argument. The fighting Santas negated the Christmas spirit, leaving the crowd both confused and stunned over the spectacle.

In *Good Intentions #2 (Mama Needs a New Pair O' Shoes)*, I saw a man throw a pair of strappy high-heeled shoes out the window of his fourth story residence to a gypsy. The gypsy looked happy to receive the shoes; however, in the midst of winter, and for someone who walks everywhere, the gift seemed a bit impractical. I wondered what the relationship was between the shoe-thrower and the gypsy, and if this gift was discussed before it was thrown out the window. The act of throwing the shoes out the window voided the altruism of the gesture.

*Good Intentions #3 (The Calling)* is inspired by a church in Naples that housed about 30 confession booths up and down the aisles. The confession booths were open, so you could see the priests' faces. In the midst of a woman giving confession, I saw a priest answer a phone call. I invented scenarios to imagine why this would happen. Was the priest making a call related to the woman's confession? Was it an emergency? But ultimately, from his body language and tone of voice, it appeared he was catching up with a friend. It seemed like a very ironic and comical gesture.

The sculptures were the last pieces in the series, which were meant to recreate the experiences in a tangible and physical way. The sculptures are slightly clunky and awkward, going hand in hand with the scenarios that they represent: strange and a little comical.