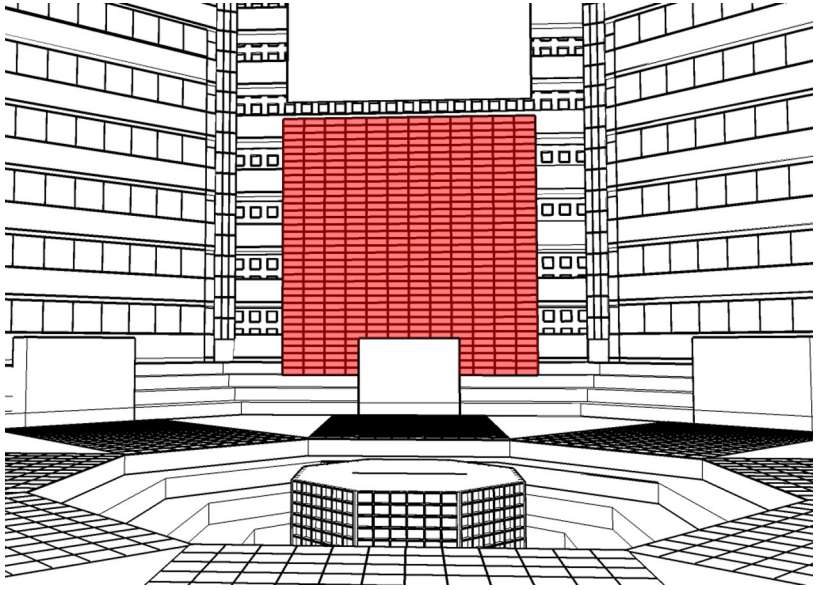


Fig.012 Rendering showing the 432 month panels in my memory theater. It is a giant calendar abstracting the life of an individual as images high up cannot be consulted but only patterns like written text are visible. A perfect location to show the resulting 36 by 36 feet work would be the inner wall of Tate Modern in London or in one of the many abandoned churches.

ACTIONS 12

All the 432 photographic panels resulting from this work should be presented in a large self-standing 10.8 by 10.8 meters wall. In the memory theater presenting all my other works, this one should be place in on the third wall entering the theater to the left. While the wall would not be illuminated by direct sun light so as to guarantee the longevity of the photo panels printed with pigments on archival paper, the edges of the wall would receive the light of the back window which would strongly increase at sunset especially in the summer solstice when the setting sun would directly be in line with the aisle. In such a setting only the bottom images of the work can be observed while the rest of the panels ought to be only imagined or could eventually be observed with a telescope located in one of the corridors on top of the entrance to the space. In this respect the panels acts as a calendar I was able to fill in as the work of a conceptual artist like On Kawara's date paintings, marking the passage of time, yet even more minutely and more in accordance with life rather than the mechanical clock used by another Asian conceptual artist Tehching Hsieh only for a year. The square geometry I conceived can be criticized for being too fixed yet it has given me a great boost to learn and be active and fill it up.