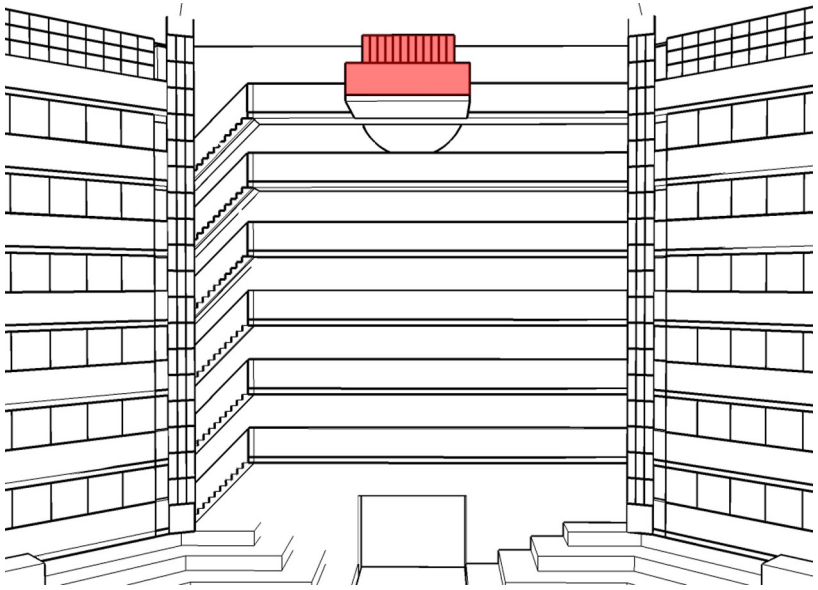


Fig.036 Rendering of the location of the organ in the memory theater where I have since the beginning conceived to host the whole of my project. Notice the 12 boxes on top of the organ to store all the musical sheets. While these sheets are 120 centimeters long they can be folded in four parts, thus getting slightly bigger than an A4 format.

SONGS 12

In this musical work I am partially some sort of a DJ selecting my life playlist but also partially more a human who is forced to be aware of a more and more algorithmically orchestrated playlist broadcast on the humans of my time. The music of the organ then is just a way of uplifting the musical redundancy of the digital age into a more profound reorchestration which the very medium of the organ amplifies. Generally the resulting composition works well as a background to the performing of other parts of the project such as the reciting of my dreams and the reading of the casualties found on the news. In an ultimate exhibition scenario the music performed on an organ can also accompany very well visual works such as the films of public places and generally the psychedelic atmosphere created within the exhibition space. The whole juxtapositions of the various works can come to mimic the very inside of my brain, a living organism in which memories are retrieved along with others sensorial stimuli. In the performance of the project then there is none of the pretentious chronology that most cultural products conveniently adhere to. The chronology I have followed is fully threaded and given to a giant organism of its own brooding over all the content as it attempts the impossible task of digesting it.