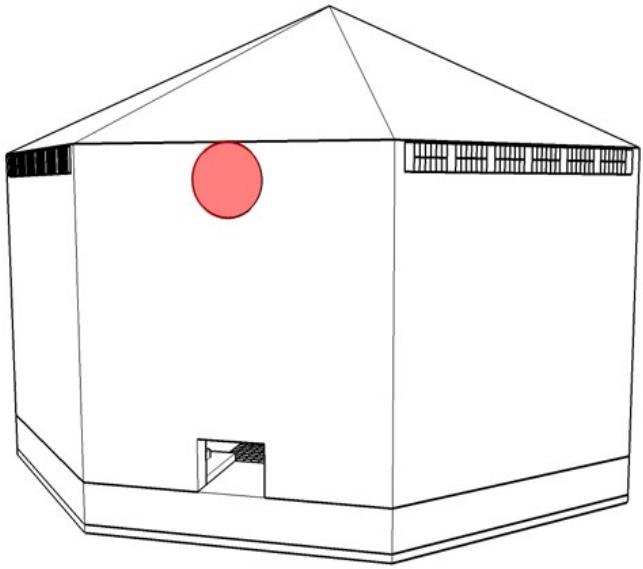


Fig.072 Rendering of the memory theater where the clock replaying my heartbeats is highlighted in red. This work is similar to the works of artist friends who have used their biofeedback to generate art. The only difference is that while they only tried out a device for some time I pursued the work over the years and learned to become myself the sensor.

HEARTBEATS 12

In the context of the memory theater hosting my project, the beats resulting from the tracking of my training sections are played by a large clock positioned on top of the entrance. Its dimensions are 480 centimeters in diameter. Importantly it can be heard inside the theater where its clicking acts as a metronome particularly to the musical notations of the records of songs reproduced by the organ just behind it. The clock should also be as mechanical as the Big Ben, the Great Bell of Westminster Palace in London but rather then putting itself up as an institution for anyone in the world to refer to, my clock is my personal clock, it is a most unregulated clock breaking free from the mechanical rhythm of the most advanced of clocks which in the last millennium of human history have regimented human life. In its inconsistent clicking my clock demonstrates my going against the mechanical regimentation in which we have ended up living. Its tempo is relative and all the other works performed within the theater disobey it. The music and voices emerging from the performing of these works set off on their own accord just to show how during the course of my project I wanted to keep each of my creative manifestations independent.