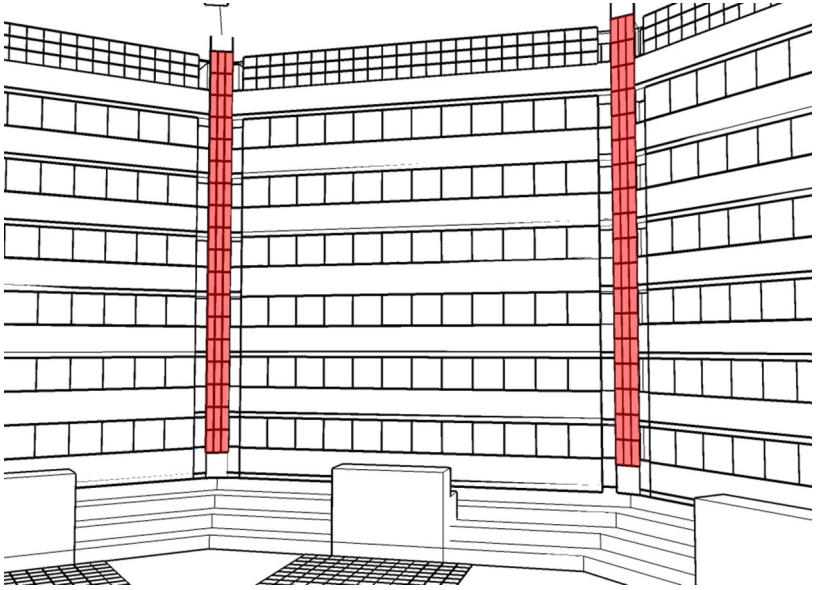


Fig.120 Rendering of my memory theater in which the columns with the head-shots are highlighted. While in Poland I was able to print a whole roll of acquaintances but never had the chance to actually exhibit it. Often I thought of unrolling the print down a bridge but in the end I have always prioritized the making of the project over the actual exhibiting it.

PEOPLE 12

In my memory theater the light-box panels representing one month of head-shots are placed on a column of 16,2 meters by 90 centimeters. In this respect they act as the artificial light of the whole exhibition. At the end of the project, in 2040, the final installation will comprise 8 of these columns, each column displaying 54 panels. The result are 3.456 faces staring at the viewer from every corner of the theater. Given the distance between the spectator and the columns the head-shots can only be experienced as patterns from which only the colour and age of people can be identified but not so much their actual identities. Generally speaking portraits of people have been executed since antiquity to elevate someone over others, making them superior. On the other hand the nature of this work is quite different. It takes people who are chill and are therefore willing to be photographed to be part of a low-key project like mine. These people are those with whom I could potentially constitute a non-hierarchical community. This I can never achieve with people who struggle for power and spread their portraits over the masses. On the contrary, far from wanting immortality this work highlights the importance of mortality as an indispensable mean to regenerate.