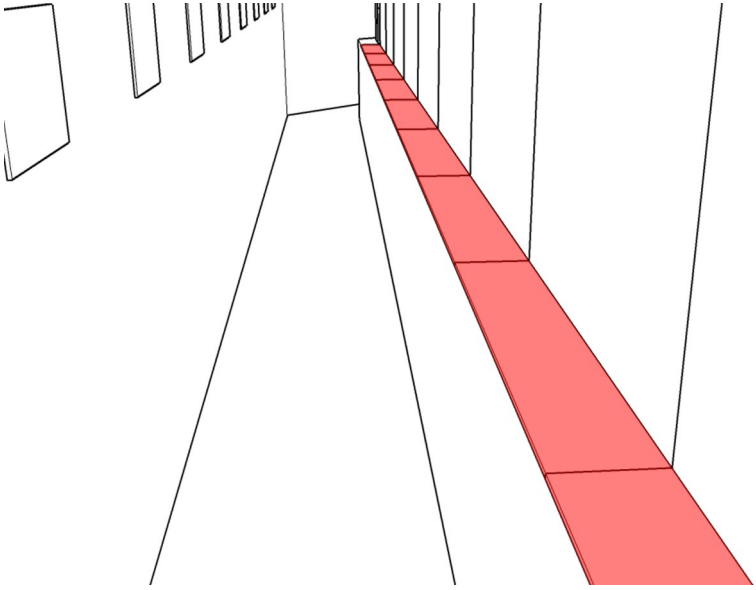


Fig.144 Screenshot of the memory theater where the panels reporting on the casualties I found on the news are red highlighted. Upon completing my project, I will stop checking the world news and retire altogether as one of the ancient Roman characters depicted by Plutarch who at the end of their lives sought peace back in nature.

NEWS 12

In the memory theater hosting my project, each of the 432 resulting panels reporting a month's worth of casualties is installed in 1 of the 36 14.4 meters-long corridors surrounding the main hall. With this setup the panels are placed in groups of 12 which corresponds to a year of casualties reporting. The embossed panels function as the handrails of these corridors. In this respect while in several other instances of the project I have used visual or audio material and in one instance even smell to report on the air-quality I inhale, in this work I focus on touch. Strikingly what the audience touches is actually something one does not want to have to deal with such as the many casualties mostly occurring far away in poorer countries. This record of casualties also resembles the monuments of war I confronted since my childhood. Right in front of the house where I grew up as a kid stood a triumphal arch under which the names of all the 54.000 soldiers who died in my native highland during the World War I are reported. Rather than a tribute to war my record is unique in that it reports on casualties that are easily forgotten and anyway have little resonance in the official history of nations. In this sense my work is not monumental; it celebrates ordinary people who died more or less because of power struggles.