

*In the room:*

1. Two speakers installed directly across from one another.
2. An oxygen tank with a wired contact mic connected to the left speaker.
3. My body sitting in the middle space between speakers, next to oxygen tank.
4. Attached to my chest I have a stethoscope mic that is attached to my computer.
5. The computer is connected to the right speaker.

*Pre-recorded sound:*

1. I have an endless desire to supplement an absence, a lack.
2. I mourn my own various absences.
3. A longing for an autonomous self completion coming from an image of the other.
4. The awareness of this gap, a two finger difference.
5. It's a structural difference, not a lack of artifice. The congenital chest wall deformity, absent.

I sit in the middle of the room with a stethoscope mic attached to my chest, as I perform various breathing techniques to control the speed of my heart. During the performance the sound of my heartbeat is input into a self-made application on my computer via the stethoscope mic that quantifies the live heartbeat sound into an averaged BPM. This average number then determines the tempo and pace of the pre-recorded sound that is playing on the right speaker.

My voice exists as an extension of my body, not coming directly from me but instead pre-recorded and prosthetically devised. The voice exists as the second body in the room, a surrogate. The recording of the voice slowly builds up to all five parts, constantly repeating and building off of. The original track is stretched and compressed, its delivery choreographed by the speed of my heart.

The tank of oxygen sits next to me, its depletion is amplified via the left speaker. Half a tank takes 30 minutes to completely empty out.