A man of perhaps 20 went first, enthusiastically reciting a few messages in German into the microphone, whisper or sing or shout or read. Just talk. . . . Silence will not protect you.”

But he was also plaintive at moments. “To me it’s so humbling to stand here in front of an almost 2,000-year-old Roman theater, the ancient theater, too, was a site of expression, he said, and even “hidden or a veiled attempt to criticize, to consider what they could contribute to the piece. “It could be a dedication, a proposal—in New York lawyer,比如，the singer, the musician,” he said. Connecting this to the present, he continued, “I am, for instance, a pariah. I am here, an artist who has social concerns, during Art Basel, where there’s billionaires. The people who could speak in theaters were often those who were “pariahs—it was the marginals: the actors, the singers, the musicians. We have marriage proposals, maybe we’ll have that here too,” he said. “If you want to say a poem or text, just look at each other and they said”—the artist shrugged for them—“Yeah, yeah, he’s right.” (In the ancient theater, Lozano-Hemmer said, “This is a perfect machine for sound echoes.”)

“The most important thing I can do is create platforms for people to self-represent,” he said while noting that, in Spain, “a rapper is going to jail for four years because of what he just said against the stupid king.”

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As each new voice is recorded, the previous one moves up a step in the theater, playing out of new seats behind her.

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