



Fig.077 Screenshot showing me painting in my one room Swedish apartment. Despite the very alienating environment of my neighborhood in the deep south of the capital, right in front of the railroad station and a large heavy industry where there was once a cute little village, I was able to feel good with myself, cultivating my own intimate ecology in the midst of such terrific modernization brought forward by a too authoritarian socialist ideology. I did not paint for the fine galleries in the gentrified and polished center of town but just created my own culture and became mindful with it and in this respect building my own autonomy against the megamachine the Swedish state as any other state began to represent for me.

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On one hand I retain a ritualistic element to my paintings linking it to artists who more or less consciously enact a shamanic-like ritualism in their practices. The most important feature of this work is however that I execute my painting acting as a medium, an approach already experimented by Hilma af Klint. In my scribbling I just let the hand do its work and I don't in this respect have a design already in mind but what emerges is very much of a surprise also to myself. Only after the initial sketch do I try to be more rational and attempt to create a full palette of colors and shapes. Now the resulting shapes and colors are merely aesthetic choices and there is not a theory of composition like that adopted by Wassily Kandinsky in his abstract painting. My painting is therefore more of a labor I have to accomplish in order to fully

decorate the interiors of the memory building with which my project was initially based on. Of course if I had the opportunity to realize such a building I would give my body and soul to it but for now this is an unlikely possibility and I am grateful it is this way since I have to focus on living my life and take care of my family who is the most nutritious part of my project.

Generally speaking I am quite ashamed of my paintings and as far as what I gather from other people viewing my project, this work is one of their least favorite. In this respect I am more appreciated for my drawings while my color combinations are often found to be childish and rather hazardous. In the Renaissance discussion between Roman artists putting their emphasis on drawing and the Venetian artists putting their emphasis on colors, I would have probably sided with the former group despite being myself born in the former Venetian Republic. Either way I pursue my painting most systematically and simply with the intention of also manifesting this side of myself without much prejudice nor without any vanity driven attempt to try to make something beautiful for others to tell me how good of an artist I am.

My paintings then become art stripped of its vanity, a vanity that is too often so obfuscating and hinder a direct connection between the art world and down to earth people. Purposely then my paintings are very popular, as if they were the afterwork hobby of a factory worker who needs his shock absorber and rather than going to the pub with all his other mates to drink himself to death has found this more constructive hobby. Now perhaps all my dozen of works, if taken individually can be seen as mere hobbies but the fact that I am carrying them on all together through the years turn them into an actual work a master work which is likely to pass unnoticed because it doesn't make it to all the gallery and museum circuits that are so needed to build a reputation. If I think about it, just the idea of gaining a reputation would immediately distort an artwork that is intended to be among the people and not for a sophisticated crowd.

I don't find that a high level of education is needed in order to read most of my works and my paintings in particular. Even my children check through them and gain their own insights peeking through my project. The question specifically is not how trained one is to be able to look at one of my works, the question is more how willing is to make sense of such a developed creature. Now this creature is developed horizontally since I make an effort

to preserve a style through the entire project. Of course in order to achieve this style I had to go through some initial tryouts but with time I did master not a very hard to read work but a most basic. Now there is no persuasion mixed in any of my works. They are just raw and plain. This rawness makes them most unattractive; people are just too spoiled by now to consume more and more polished and processed products.

The issue really is not that my works are too rough to be digested but that the stomachs of people are getting too sophisticated. I would expect that the more down to earth people in general would find much of my work most fascinating and most interesting to investigate. Now this curiosity is completely extinguished in my contemporary by the regimentation they have to undertake as part of their careers. If homeless people and tramps of all sorts would certainly appreciate my creations, the middle class worker is simply too busy and mentally exhausted to be capable of even finding the concentration to venture in the reading of my life-project. Mass culture comes to his or her rescue by massaging him or her with highly sensual but profoundly superficial content my project has no way to compete with. In reality what we have is that with my project I develop an in depth mindfulness which is a way to create my own autonomy out of this social regimentation. The mass culture is only yet another type of mass product to distract people from having such thoughts of liberation.

In other words the easy to digest and full of flavor mass culture is liberal but its objective is not to liberate people but keep them enslaved in the system, offering them wild experiences but only in the form of sedative to stay addicted and accept their condition. On the contrary I keep put and don't go for any of these wild adventures but just pursue in all my frugality my work including my painting and because of that I am able to get liberated from the megamachine governing people. I don't want to sound to prophetic about it but what I simply mean to argue about is that while I regain my mindfulness, with all the mass culture and social regimentation people very much lose their minds, they become the subject of a central system which the rituals behind my project hold me out of.

It would be insane to think otherwise how I gave it all up gave up the possibility to be high in the social rank just because of a silly art project. In fact artists are those who wish to become fully recognized and famous and make it quickly to the top rank. I

think my general feeling is that of a man who suffers very much to see all the resources that society wastes in putting up this centralized and hierarchical power structure. I feel society should be based on non-hierarchical communities where cultures could develop in all their originality and authenticity that local environments can suggest. In this respect in my own little world I try to reenact the beauty that people miss out on giving up their natural inclinations to enlist in the army of corporations and institutions or to even make their own armies. These armies in the long run only cause destruction. Okay we see them building infrastructures and so on but they are just the fortifications of future wars and the little work of the marginal artists like I consider myself to be is only but a concrete suggestion to a more human and ecological and once again down to earth way.