



Fig.120 Rendering of the ideal exhibition in which the columns with the headshots 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 for example a bridge as an illegal public intervention but in the end I have always prioritized the making of the project over the actual exhibiting since I anyway first have to finish it. If put in a line the total number of headshots captured throughout the project would make a 777.6 meters long print of unique individuals shown in full scale. Perhaps this could be also made part of a public intervention where the actual print is unrolled down a building of the same height. Alternatively it could be presented in a long passage at the height of the passerby but generally I like to invert the horizontal way in which faces are perceived with a vertical one.

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In an ideal exhibition context the light-box panels representing one month are placed on a column of 11,6 meters by 60 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 12 columns, each column displaying 72 panels corresponding to three years' work and a total of 288 new acquaintances which is a grand total of 3.456 faces staring at the viewer from every corner. Given the distance between the spectator and the columns, also for this work the headshots can only be experienced as a rather abstract pattern from which several faces emerge without so much distinction other than their actual race, gender and age. From the height of the corridors

surrounding the ideal exhibition visitors could have a better view of the faces that are higher up but the idea is not to make a portrait of someone and thus give him or her an importance.

Generally speaking portraits of people have been executed since antiquity to elevate someone over others, making him or her more special, royal and aristocratic. Personally speaking I am very reluctant to give an image of myself to the public simply because I do not feel I wish to be aggrandized. The few times I have been doing it in the end I greatly regretted it. On the other hand the nature of this work is quite different. It takes people, people who are usually chill and are therefore willing to be photographed not to appear as superiors in a prestigious magazine but to be part of a totally low-key project like mine. These people to me are those with whom I could potentially collaborate and establish a social ecology, a non-hierarchical way of living hindered by the other people, the hierarchs. Now these later people wished their portraits and busts to be elevated over the masses, to be casted in bronze and kept over marble columns in the middle of squares, the center of human life. They want power even after they are dead, they want immortality.

With this work instead, with the presentation I had in mind for this work I wish people to come to constitute the new monuments. If the ideal exhibition resembles a cathedral this cathedral is not the chair of one powerful bishop nor it is the institutional hub of a centralized church. Here the people are sovereign as it should be and as it has been for the majority of humans in the majority of life on earth. As libertarian minded intellectuals like Ernst Schumacher pointed out it was the cathedral and the realization of cathedrals in a decentralized and pre nation-state Europe that bounded the people of small and autonomous communities together, that gave them the strength as community, refining their skills and bringing them under a common project. Medieval cathedral for the most were not pyramids conceived by a pharos but an evolution in architecture which local communities foresaw in realizing over long periods of time, across many generations. Once these project became complete also these communities died and the centralized state took over with its terrible consequences and the wars this unnatural concentration of power in the hands of a few rulers generated.

Similarly I would also die if my exhibition would be terminated but because I have it in mind and I ought to keep on

refining it I am most alive and above all I am very willing to keep humble, to reject any form of social hierarchy and be at the service of others. I keep small as I perceive also most of the people I have photographed could have done if it wasn't that a highly hierarchical and centralized system not so much oppresses them but confuses them. They know they have the creative power to generate something local and beautiful but the only way they can manifest this power is through the vertical power of the state and its capitalist setup, meaning that if they go for it the inevitable result is that they are driven to become authoritarians and fight to stand over the rest. I am no longer confused and understand that there is so much beauty that could be generated by the people but by now given the circumstances I can only simulate it on my own. While simulating it however I can still make those people who want to be part of this force, this natural force of our human nature challenging the force of an artificial and harmful authority.

By now the west and all its culture is scorned. It is simply trendy to act against the west and seek to play out other non-western proxies. What has been so terrible about the west is the development of the nation-state together with its industry and bureaucracy. If there was a time in which it was the east to try to export onto the west its authoritarian forms of imperialism there was a time in which the west had imposed its imperialism onto the east. Here there is a sort of Tolstoyan way of conceiving history but all this is to say that there have been elements in the West that ought to be retrieved, namely the decentralized forms of co-existence, the diversifies that autonomous municipalities around the continent were able to maintain prior they all turned into mono-cultures of states, ships bringing nations high up as well as deep down into a total and very unnecessary wreckage. In the work of photos of people, the people are here the authority supporting one another and without the need of a ruler or a god or master. Together they come to form organic societies which can easily embed into the natural fabric but are hindered to do so because of a system checking on them.

These people are like many Jesuses; if around the cathedrals there is the one mainstream story of the crucifixion of Christ around this cathedral growing from below it is them and their many stories. I am now talking about not Jesus the king of heaven but Jesus as one of the cynics that scorned and warned against the corruption of the Roman empire ironically late being selected as its one booster. Here there is not a selection of one

specific person and in this respect also not even me. I invite everyone to develop and manifest their own nature. Of course the nation-state doesn't want it and rather channels our human energy to enforce its hierarchy and capitalist output but if everyone could manifest their humanity the world would be a wonderful and colorful and rich place not based on suspicion and competition but based on collaboration and mutual love, the love I feel within when the hope I might one day be able to build my cathedral presents itself.