



Fig.163 Screenshot showing me on a solitary walk in Berlin suddenly getting an idea upon seeing a tank and typing this idea on my mobile. Only at the end of each month these ideas are downloaded from my mobile and stored in a document so that I can follow the resulting list of ideas to execute my drawings. With time I became so trained in improvising ideas that while drawing I almost immediately came up with something funny. This instantaneous type of association-making skill became so dominant that I no longer needed to annotate ideas but they simply came out of my head as I took my seat to draw. Now I believe that my subconscious became in a way my mobile device collecting small clues throughout the day and enabling me in the evening to have some pretty good associations almost ready for me to use. In this respect I want the opposite way then a lot of other artists who began to rely more and more on artificial intelligence to quickly generate ideas. I instead undertook a process of developing my own creativity to a higher level not of intelligence but imagination, the very imagination that artificial intelligence and the like are completely burning with their quasi pornographic and too well rendered content.

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To be more specific, I began to train my associative mind following the ancient art of memory technique of combining mental images in order to remember the dreams I have every morning. In this manner I developed an otherwise oppressed side of my mental ability, that of using the brain's imaginative potential rather than using written lists or text as taught in the enlightenment inspired school system. The ideas I draw then are powerful and yet bizarre associations and they tend not to repeat

themselves. At times however I have a feeling I have already conceived an idea and thus I could be in doubt whether to draw it or not but it is quite formidable the fact how my brain can keep on generating novel associations. Throughout my body of work also different phases can be found. The first phase was certainly characterized by many sexual associations that had to do with my upbringing in a sexist society such as that of Northern Italy. Later the drawings started to depict no longer just humans but also other creatures. Then I was certainly affected in my imagination with that of my youngest children with whom I spent my time.

Animals began to creep in my imagination to the point that I think there is no doubt I could call my whole life-project an ark. This ark certainly no only contains just animals and my human self but as in non-biblical arks it contains the very skills I have acquired in the making of it as well as the very tools and media I have used in order to execute my various works. These tools and media are purposely making a broad spectrum that is representative of the age in which I lived, the age of digital technology but also an age in which more traditional media such as an illustration pen can be used. Possibly the very fast execution of the drawing is quite representative of its age, this half an hour I have been dedicating for decades almost every evening to execute them but nothing more. Due to the methodology I use, that of having to come up with at least three ideas a day for the over 13.000 days the project has lasted may some time give quite redundant results but there are certainly moments of high creative peacocks that could be extrapolated out of otherwise more monotonous stream of drawings.

Perhaps the half an hour I dedicate every day to drawing is the time in which I should release my creative genius but often I am deadly tired and my eyes are closing. The creative energy is however there, it is maintained through time not only by just drawing, drawing is only a fossilization of my character that is very inclined to make a lot of jokes and have a lot of fun with people. If in my writings I perhaps come out as a grumpy man on his way to get old, in my drawing my social nature really emerges. Both with children and friends I can just keep on being funny and keep on making jokes and make people laugh. Sometimes the level of hilarity I can achieve in small groups make me think that perhaps I should have opted for a career as a comedian. What is most funny perhaps is the fact that my project has these two sides strongly emerging, that of myself being a buffoon and that of

myself sounding like a moralizing prophet of some sort. If I think about the latter however I believe it is the result of the former not being treasured by society. Society is just too busy in their very serious bureaucratic jobs, it is too busy getting all drained up by the power-system to be entertained by my very human production. So burn-out are the social clerks that they have to go for something stronger, some totally fake fiction of some kind to hit their senses, some forms of destructive distractions that do not enriches them as human being but makes them forget about themselves and tolerate their awful life as clerks of the system or as bloody warlords trying to climb up its hierarchy.

My life effort then remains unconsumed. I mean I could ask artificial intelligence to make a much nicer rendering of my rather drafted ideas and I could beg to post all my drawings and show what a great artist I am and go on the streets at night to make graffiti of the best of these drawings. I could seek to become a celebrity and get quite consistent about it but why would I do it? In the first place I would have to be politically correct and censor many of my ideas but my drawing is a form of writing, it is a record, a document of my imagination so this censorship and selection would break up such a stream. Also I would have to sacrifice hundreds of drawings so as to make sure I could realize a very good one in a very good museum. Other artists from my region where I was born and grew up have a similar sense of humor. One of them is the once famous Maurizio Cattelan who created realistic sculptures out of his funny ideas. Now while he can claim a dozen of these sculptures out of his entire oeuvre, I can claim tens of thousands ideas.

The question then is what is more important and I believe that in a time in which the culture industry is becoming ever more dominant and automated for artists like me the process should be prioritized over the execution. But the establishment is not interested in the process, it wants final results, it wants to label each creative producer and wants to use him or her for its power purposes, for the purpose of keeping established and relevant. My solution is to build my own establishment, to not care about the establishment whatsoever and establish myself as a fully matured human being, a human being that has taken his little talents and without any training has kept on developing them on a daily basis. This is really not an obsession or a mania. It is an understanding that only by pursuing our human nature with diligence we can reacquire an autonomy and an awareness that is otherwise

jeopardized by the system. So any attempt to get established within the establishment would be the grave of my humanity. What I do then is develop myself within the small ecology of social relationships I have around me and share my findings with them, share my energy and perhaps inspire them to do the same and question the energy they waste attending the regime of power. I don't gain the credits and grades they gain but I feel like I am growing and growing.

Perhaps my growth in the time of these writings has sort of stopped and now really I am a plant with its fruits and a will to nourish my surroundings and a will to create an organic ecology beyond the detrimental procedures that the centralized system activates only to aggrandize itself. This is why I choose to begin with to keep at the bottom because I think a more real and genuine type of fertilizer can be conceived there and because with this fertilizer I myself produce with my own imagination there is the possibility for a cultural regrowth. Any of the products that are more and more generated artificially and for marketing and sales purposes are just chemical fertilizer rehabilitating the possibility for people to become self-sustainable ecologies. I insist on this aspect because I have experienced through the making of my project, I experienced what a great energy the pursuing of our nature can unleash and how genuine this energy is and how upsets it gets hitting the many walls and artificial barriers the system imposes to make sure that no forms of autonomous power can grow from below. Now I have become convinced that this human-triggered energy can even transcend and grow over all these barriers and my grumpy side writing and reflecting about it is actually the fruit of my tree-self, the juice of hope for a new future regeneration.