



Fig.165 Picture of an installation I made early-on in a Swedish museum with 12 screens showing the 90 drawings of each month of a year. Some visitors to the exhibition were quite surprised to see that my project, which is rather conceptual, is also a display of craftsmanship such as through my drawings. Usually people who hear about my project just see it as just a provocation or a sort of compulsion but only by confronting the material they come to realize how in fact I managed to develop unique languages which are not just telling about the life I experience but also are quite developed. Even if I am not very elaborate and sophisticated in these languages, I am quite coherent in adopting a particular style and pursuing it over large spans of time. My mastery then is not so much in advancing a technique further and further but in maintaining this technique and by maintaining it in being able to convey a representation that is not to be found in the single drawings or writings or pictures but in the sum of them. Only by making the effort to see my work from this point of view can visitors really appreciate it and appreciate the fact that by so doing I moved the boundaries of representation to a higher degree and that this time-based representation can be in fact a new poetic in the face of artificially generated and therefore fake and likely pretentious and dehumanizing types of representations which are becoming by now the dominant form of communication and in fact generate miscommunication.

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While living in Sweden I exhibited my drawings in a small gallery and sold some of them for an insignificant price to a curator and a local who kept on exhibiting my drawings in the years to come. While living in the United States I temporarily adopted the Letter format and my drawings have been on sale at another small gallery but none were ever sold. Later while in Poland I published

small books of my drawings and they were greatly appreciated by young artists there. Later I showed my drawings in a small Dutch gallery and for the first time I did sell quite a few of them to art collectors who I never bothered keeping in touch with. As I decided to go completely undercover with my project becoming somewhat of an underground mysterious figure I oftentimes thought of anonymously publishing my drawings on social media platforms. I even thought of informing an art gallery specializing on outsider artists to have found these drawings in the attic. I have however never done so, maintaining the poetry of the project as something to stumble upon rather than something to praise.

Also many of the drawings I make can be highly offensive; taken out of context they might be viewed as sexists or racists or offensive to other religions while in fact they only represent my uncensored imagination. In this respect I can see a sort of fundamentalism rising all around me. There are not only religious fundamentalists but there are also new types of fundamentalists who impose on others what they can say and in my case how they can represent things. By now they have the law on their side as if the law is becoming some kind of new bible to venerate and as if all that is coming out of the cultural world under the dictum of this bible is the result of a new religion of some kind. To me instead it is more important not to judge the content but to judge the intention of people and more specifically of content creators. My objective is clear and that is to portray my imagination and by doing so to nurture it. Alas what I could have imagined at the beginning of my project is now almost illegal to imagine. If it is not illegal, people want nothing to do with me, especially institutions who might jeopardize their power-status. Cultural institutions then prefer totally neutral persons who are not charged, nor contaminated with such a free spirit. These persons have undergone a sort of castration of the spirit and the result is catastrophic. If in terms of cultural development the situation is very stagnant, what saddens me the most are young people who are supposed to become the new perpetrators of culture but the system totally disables them to find and mature their own autonomy, their own voice.

As the altar boys and girls learn their sermons, they make their choir and at the most complain and whine about their treatment but are no longer capable to even imagine a creative life outside the institutional church. For them the church is that all

there is and it is given for granted and the holy words are not put to question but on the contrary there is a need for my holy words. In this wave of conservatism the very system has been triggered by incubating a whole generation in its sealed churches of mediocrity, I think it is very rare to find some genuine imagination and creativity. The system is very effective in completely annihilating any such instinct. While I think I could be used as a terrible example of an artist who never complied with the system and has ended up becoming evil and producing much evil that has to be totally erased from the face of the earth, I think I could in fact serve as an example for those who want to break free from a state of captivity they do not even realize they are in. Since I think it is very unlikely I will ever have any young people following my footsteps so much entrenched they are in their didactics and middle-class lifestyles I could dedicate a small section to illustrate how to break free from such a diminishing regimentation of life.

The moment one learn to find the urge to nurture his or her nature, almost automatically he or she will begin to be less and less interest in what the system has to deliver him or her. It is like having a vegetable garden, why would I want to buy plastic veggies at the supermarket if I succeed in growing my own? Similarly it happens with boasting one's own imagination. Now it is not a matter of drawing and drawing for days and days in a row and lastly totally feel burn out from it. It is a matter instead of keeping up the practice of cultivating oneself through time with an almost punctual regularity that is not the clock to dictate but it is an inner clock that we ought to learn to activate. Notice then that if complying with the system we subject ourselves to its regime and its megarituals, the tactics I am here to propose it is based on devising one's own regimentation of life, one's own personal rhythm because by doing so one is to develop one's own rituals and customs and therefore one's own independent autonomy. No one, not even me is fully independent but has still to comply to the rituals and customs of the systems but this is really done passively and where one ought to get activated is in all the free moments and cracks that the macro regimentation offers. If most people are terrified about these cracks, what I am proposing is to use them as an opportunity to cultivate one's nature and by doing so with time turning the actual crack into the actual environment, the consciousness the system has subtracted ourselves of.

This process of constant nurturing of the self has of course the great disadvantage that anyone really is tempted to immediately make a thing of his or her first results and post them in one way or another to the public. But this posting requires making use of the communication apparatus of the system which can be detrimental to the very discipline of the self a person has actuated since he or she will inevitably need to readjust his or her practice to better accommodate the framework any communication outlet imposes. Also by going public one loses the intimacy that is required in the making of the work and one is to quickly confront much vulgar reactions to his or her poetic undertaking. This is at least how I have experienced it. If I remove any expectations of getting recognized and so forth, I actually grow such a level of contentment in my practice alone that anything else becomes superfluous. Still I do present my project in all its parts but as a project and with its own framework without getting hosted anywhere else. In this way I think I can maintain the poetic message and above all the poetic atmosphere in which the overall project is generated.

In reality then I am not there to provoke or to try to draw attention. I am simply making my work and I am happy if someone ventures to it but I am equally happy if I can have the time to keep making it without having to constantly show off. So one of my suggestion is really to keep not isolated but remote, not in a cave but up on the clouds, the clouds of imagination, to keep childish in fact and perhaps also invite the youth of today to experience the childhood they never experienced since from when they were born they were locked into kindergartens so as to enable the parents to be locked in their offices. With this I want to say that not only with my project I broke the boundaries of time, doing multiple works for several decades but I believe I also broke the boundaries of space they were imposed to me to begin with and I just created my own space according to my need which are not those of the system of power but are those of the power of my own nature and creativity.