Fig.204 Rendering of the memory theater on which the project has been based. Here the surface dedicated for the projection of the 3D images of clouds si highlighted in red. Such a surface stands in front of the RGB lights reproducing the weather. In a way then these light comes to act as the rays of a sun shining over the clouds. Such a meteorological depiction are located above all the more worldly data represented below. Yet even this more idyllic world of colours and shapes can get entangled in the more concrete representation I make as part of other parts of the project as much as clouds get often entangled in city landscapes. The combination of all the parts of the project however dissolve the type of barriers that the vertical architecture of a city have over the natural landscape. In a sense my memory theater is a full degree panoramic view of a human nature which in its full manifestation provide a natural landscape that can no longer can be found in the physical world but can indeed take shape starting from a nature-dedicated human being like myself.

CLOUDS 12

In the memory theater on which my project is based the resulting images of the shapes detected from a cloud, are projected on a tilted trapezoid located high over a wall, the very square wall where the 432 panels depicting the objects I used over my life-time are presented in a calendar fashion. Also for this work as for the installation of the video of public places, I have been inspired by Andrea Palladio's Olympic Theater. In order to maintain the image of an outdoor classic amphitheater this theater has the ceiling painted with clouds. The tilted trapezoid hosting the projection of clouds is also located at the height I usually spot clouds in my everyday runabouts. Each of the 24 images representing a month-production are shown moving from left to right in 30 seconds time resulting in a 12 minutes screening. As for the other presentations of dynamic content, it

would take a viewer a whole week to view all the clouds I reproduced in the 36 years span of the project.

Nonetheless these shapes of clouds are not meant to come forward in the consciousness of the viewer as very vivid objects. They are meant to be subtle shapes floating through as much as the clouds in the sky. The shapes of clouds are in way merged with all the other meteorological data such a the RGB colours reproducing the weather and the smoke reproducing the air quality. The result then is a shape that looses all the vividness that is otherwise deployed by the media in the contemporary world. Particularly with the rise of artificial intelligence the type of representation people experience on a day to day basis is rather graphic. Even if photo-realism is not really pursued as a trend, the type of representation adopted in the many screens polluting our reality is overwhelming. It just simply needs to be overwhelming in order to stick out from the constant flow of garbage that is constantly generated in order to gain some attention.

As if drowning in a stream people are constantly immersed in content that is meant to catch their attention yet with my theater I am not seeking to grasp anyone attention but to create a subtle environment, a world that unfold itself with its tempo without screaming for attention but simply taking its time to flow as much as I took my time to generate it. I am sure that people who are so much used to be intoxicated with content like the patients of an hospital who are continuously administered with sedatives, the would suddenly find hard to be in the context of an environment like my memory theater in which they are the ones who need to activate themselves in order to gather meanings from it. Certainly my whole project is a very disastrous enterprise right because it is not accommodate any of the highly engaging content the entertainment industry keeps on producing. While however they get quickly obsolete and redundant I wish to provide a space in which elements of surprise can always be found.

It is therefore up to each viewer to let go of any expectation to be entertained but take up the sensibility of an explorer who is willing to investigate my sincere recollection of the reality I have experienced. In other words the same type intensity I have adopted to generate the theater should be adopted in order to make sense of it. This type of sensibility I think is the key to empathy. I also have develop such an empathy for other people's lives. Not only I engage in conversations with people I meet on the street and keep well informed about their doings but I dedicate much of my life studying the life of other people, reading their memoirs and going in depth with such a precious substance that enables me to have a more holistic view on life. Instead of adopting the too instrumentalized notions of the official history books I find the life of people to be fascinating.

As far as I gathered, a lot of people do not share my interest. They lack

the curiosity and in a sense they are also uninterested about their own lives. They just want to get over with it and in total comfort. Their lives is often wasted trying to impose themselves over other lives, or simply maintaining a kind of commodity status I was never able to maintained. Of course the more harsh critics would see my artistic operation as a type of commodification, a comfort zone from which I never wished to move away from but in reality judging from their carreers I have always disrupted any form of commodity in my life. I could have been the son of a rich family and I moved away from it. I could have been the husband of a big landowner and I moved away from it. I could have been a succesful scholar and I moved away from it.

Even for in the small pictures I always moved away from commodity traps such as being a wage slave of any kind no matter how little it coasted me. I just did not accept to keep an easy job, or keep an apartment for rent and exploit some poor students. Yet when I am left with my project and my family and my natural being I am the most content of all. So people who have understood my nature have grown old with me. The moment they have tried to set me up for whatever scheme to make business or establish ourselves as artists or scholars I have escaped. In reality then I have the least conformist person I have met and the lives I am mostly interested to examine beside mine are the lives of the least comfortable individuals. if an autobiography comes out of the leader of whatever trendy ideology I am not even close to consider reading it. As a matter of fact I understood that what I am attracted to is the life of hunter-gatherers and that of people living their lives ecologically.

With living ecologically I mean living trying to connect to one own's nature and the surroundings without partaking and wasting one's own life in trying to become big and gain reputation. If have to read about the life of someone who focused in becoming big and powerful it is only because I am curious to find out how he or she has at one point befallen into misery. Of course many biographies of many big men and women hide the type of emptiness characterizing people who invest their lives in establishing themselves or their business but by now I met enough people to have no doubt about it. Any form of establishment is in fact detrimental for people and in the struggle to keep aloof from getting established we can enrich ourselves as individuals. So the memory theater I have generated is just a way for me to share this richness to other, not to become famous but to encourage them to invest in their own ecologies and by so doing make the world a better place, a holly place without much of the struggles that the rush for power generates affecting all aspects of life and in a way paralyzing life.