

Fig.080 Picture showing the guillotine I use to cut each painting so as to fit within a box of my physical archive where all the leftover physical production of the project is stored. The white margin is not archived and is instead used for notes and sketches. Early in the process I bought all the hundreds of panels I knew I needed to complete this works.

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After a painting is photographed and the resulting image is edited, I proceed to archive it. In order to do so, I fold each painting horizontally and just cut them in three parts using a guillotine. The pieces are then stored in a random box below my desk and at the beginning of the summer I transport it to a barn I own in the Italian alps. Here the pieces of my paintings are placed in boxes together with other archival material. Potentially by retrieving all the archival boxes and rearranging all the cut pieces, one is likely to obtain a 216 meters long continuous painting I made throughout the 36 years course of the project. The work *per se* is not impressive. It is not meant to astonish people and beat any world record. It is meant to cultivate this aspect of myself because literally I bring out a talent that would otherwise keep latent within me. I do not use and abuse this talent for the sake of becoming a celebrity but keep modest and by doing so I have been able to persevere until I got old. By now I got used to expressing myself within the constraints I have given myself. These constrains I don't find limiting at all. On the contrary they keep on bringing me new insights. This is because I chose this constrains and these constraints have been based on my own nature what she is inclined to manifest.