

Fig.159 Assemblage of some of my drawings. With time I became faster in the execution of my drawings and perhaps worse. In fact I began skipping unnecessary details; in a matter of seconds I can sketch with the pencil the drawing I later retrace with the pen. Also I am more inclined to draw a human or animal than something more technical.

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My drawings of ideas picked up while I was babysitting my first child in a Swedish playground; patiently waiting for him to play I would let my brain come up with all sorts of associations. Many of my written ideas are in fact generated in a boring situation, while in line at a cashier or in general while waiting for a societal thing to occur. The result is a stream of ideas that are generally enjoyed by viewers even though the irony I use is cynical of the social environment in which they live in. As a matter of fact my drawings are not only the result of human boredom but they show the absurd excess in which progress projects ourselves. Each drawing works as a black-circuit of the social enterprise. While I could relate my creative input to artists with a genuine imagination such as Charlie Chaplin, Walter Lantz and the graffiti artist Blu, I try to stay clear from all other so-called artists wasting their talent in attempting to establish themselves as leading celebrities. As with my other works, there is a reluctance to make art as a means to gain fame and money. Yet the establishment keeps on forcing me to consider making it to an art gallery or out on the street to sell my drawings. In a socialist system too I would have to contextualize my work within an academic discourse and as a result my brain would dry up.