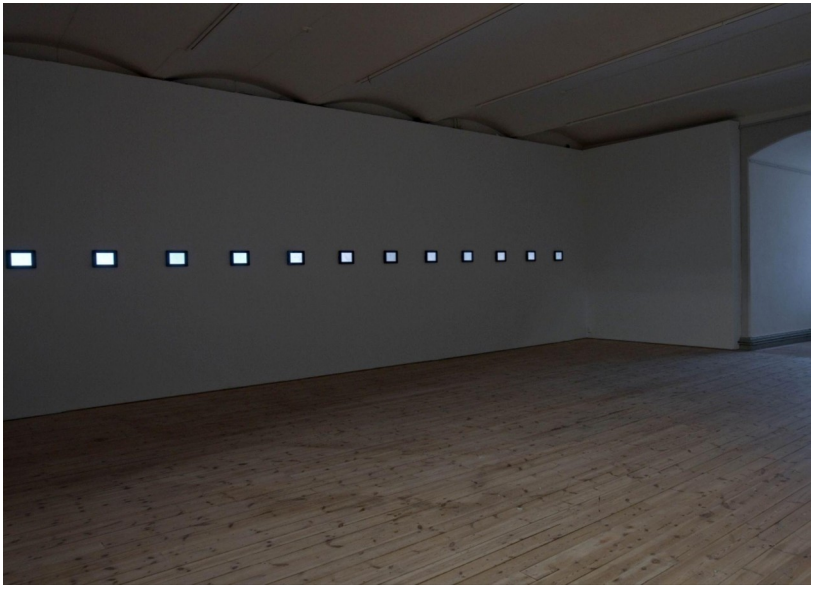


Fig.165 Picture of an installation I made with 12 screens showing the 90 drawings of each month of a year. Visitors to the exhibition were surprised to see that my project is also a display of craftsmanship. People who hear about it just see it as a provocation but only confronting the material they realize I have developed a set of unique languages.

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While in Sweden I exhibited my drawings in a small gallery and sold some of them for an insignificant price. 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 sold. While in Poland I published small books of my drawings and they were greatly appreciated by the local artists. While in the Netherlands I showed my drawings in another small gallery and for the first time I did sell 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 an 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 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 am aware of both the religious as well as the ideological fundamentalism rising around me.