

Dear Stefania and Gigiotto,

Don't let the length of my e-mail scare you; these are both very relevant points and it means a lot to me to be able to explain my thought process regarding our exhibition "Brache".

The extreme difficulty in reading the texts - those texts that were written paying specific attention to the composition and balance of painting and not of calligraphy - it is a point that in this case poses itself wholly, and not in the relationship with the German public, given that the texts are mostly comprehensible only to myself, my sister, an old and elderly high school professor of mine and to the psychiatrist with an expertise in self-hypnosis (BS).

My writing became voluntarily almost illegible to others from very early on, for reasons that primarily have something to do with the incredibly powerful sense of shame that can overcome he who is in disagreement with his own age.

I therefore think that I can say without seeming unconcerned that the Italian language is the most minor of obstacles to whoever wishes to read the content of the papers; reading is not the objective of the assortment, I am scanning all of the papers, in order to, one day, propose an anastatic print enriched by transcriptions and translations, but today is not that day.

I am not able to make predictions on the marketable or non marketable nature of the panels, as I have never understood how shared preferences, which I have remarked in the few years of my work, are formed. I can only state that an auric rectangle of 125/77 is a magnificent form, that the colours that I will use are the world's most beautiful colours - it is not a hyperbole - and that the volume of documents that I will nail on the panels will have the form of the most complete confession that I can make, and that will likely ever make.

I would like to specify the heterogeneity of the material that will be nailed:

- Recent papers utilising the automatic writing method
- Recent papers written while clearheaded
- Recent drawings
- Drawings I did when I was a teenager
- Illustrated homework
- Pages from a school agenda
- Notes
- A curse
- Calculations
- Copies
- Fines
- Complaints
- Reflections
- A few copies of etchings by Kathe Kollwitz I did as a teenager
- An etching done as a teenager from a portrait of Gudrun Ensslin
- Drawings made between the ages of 12 and 20
- Greeting cards
- Receipts
- Etcetera

Attached are some examples.

I was thinking of the wall that delimits the alcove where my painting was hung on the occasion of the group show *Carpet for a Lord*. We could hang the 28 portraits on this wall.

I anxiously await your thoughts.

Hugs

Daniele