

## IDENTIFICATION

*I explored life, made mistakes, errors and wrong choices — but I learned about myself and felt deeply that nothing matters more than love.*

I know very little about the nature of colors; red and black are the most powerful for me. I particularly like blue, because it is the color of the clear sky and the ocean. Sometimes I place my hands on my closed eyes and look at the forms and colors that appear: dots of light, dark blue lakes and seas that change their blue tones slowly and in manifold ways. Violet cloud forms that wander and constantly change, in a way I never see in reality. Nature, on the other hand, has its own language: The more you listen to it, the better you can understand it. And the longer I paint in nature, the more I also see behind the obvious.

There are different objects in my atelier that inspire me: antique Asian sculptures; photographs of scenes from ballet rehearsals or of the prima ballerinas Birgit Keil and Eleanor d'Antuono; letters from Kleist, Gottfried Keller, Nietzsche and from girlfriends; excerpts of scores of important music, such as Elgar's cello concert or Bach's cello suites; a human skeleton from the Zurich Anatomy Institute; my cello and my racing bicycle; sketches by Tomi Ungerer; pieces from photography books, surgical instruments. My painting is also influenced by the classical music I listen to while I work. The inclination toward Baroque, classical,

Romantic and modern music is unshakably rooted in my soul. Furthermore, regular cello practice is a rich source of inspiration for me.

The most beautiful signature I have ever seen is that of Gottfried Keller: honest, clear and dynamic. Nietzsche and Keller were very close friends. Nietzsche's stylistically admirable, powerfully eloquent writing has a powerful attraction for me. I am fascinated by his search for self-awareness and his thesis of the Übermensch, who confesses his amor fati – the unlimited love of fate. I also like Søren Kierkegaard's existential philosophy, which he expresses in Either/Or, as well as his religious writings. Not only the great utopias of certain philosophers impress me, but rather the writing of Epicurus: his self-sufficiency and his sense of justice and freedom. I am also impressed by the deep human dignity and moral strength one finds with Horace, Seneca and Montaigne.

I am not favored by fortune; I have to work hard for it. Solitude is one of the most important basic requirements for creative activity. In it, I recognize and experience what is essential in all things. This drive for solitude is not so much about the will to do what I want, undisturbed. It is much more about

not doing what I do not want to do. The best thing about solitude is that I lack nothing.

On the other hand, I am against any kind of monotony and uniformity. I love the unknown, the absurd and the paradox. And I love both chaos and order – each at its time. But sometimes both at the same time, in life as well as on the canvas.

Incidental pictures are usually the most interesting. I often work with a force that gets something going, that sets impulses and wants to initiate a process. My imagination does not fully develop its potential until I begin working. I never ask myself how the observer will receive my work. I make no compromises.

(Turin, August 2015)

## EVERYTHING FLOWS

Everything flows  
Everything feels  
Everything sounds  
Everything oscillates  
Everything lives.

## TIME

Time  
Separates us,  
Causes pain,  
Work on us,  
For us.

Time  
Brings us back,  
To our joys,  
To our happiness,  
To ourselves.

## BECOMING AND EXPIRING

Nothing blooms forever,  
Nothing grows forever,  
Nothing mourns forever,  
Everything is an eternal  
Becoming and expiring.