Fig.160 Flier showing me in Berlin. When a student I was part of the “Social Engineering” collective. We dressed up like disabled people wearing sunglasses with cameras or dressing like women carrying a doll with cameras. In this way we filmed the city and then used the footage to re-engineer it with our creativity.

Personally speaking I have a particularly intimate relation with drawings. Having had a difficult childhood, I found my peace in drawing. Already at the age of 6 I was making complex depictions of the battles that took place in my native highland during World War I. After one of these drawings won an award, my teacher encouraged my tutors to invest in my talent but they wanted me to become a successful man. To some extent the male character showing up in the drawing resembles this man. Even later on I was not allowed to attend the art academy and had to content myself to become an industrial designer. As an industrial design student however I spent all my free time writing and drawing and painting and eventually made it to Canada to finish my study. There I gave up on industrial design and just pursued more contemporary art forms such as video art. Even as an artist then I was initially set up to be rather technical using clumsy editing machines and big 18 millimeters camera. I have returning to drawing only accidentally. Thinking to different media to documenting different aspects of reality, I came to think of drawing as a way to depict my imagination. It was a logical choice. Today a conceptual artist with a similar prerogative would choose a quicker but less creative medium like artificial intelligence.