

Synthetization of the sky

The camera enabled me to step back and gain some distance.

This distance has always been fundamental. For example, I never wanted to use professional cameras; I wanted to stick with the same camera everybody used, and in

Synthetization of the sky for example, what interested me right away was to follow the normal process of developing a contact print, the same process everybody uses. You shoot a roll, you take pictures, you go to the photographer, you get them developed and – in those days, that's how it was – you asked for contact prints to look at, to analyze which photos were good. I wasn't interested in the good ones. It was the process itself, what happened after I had taken a whole series, a whole series of rolls, and afterwards, it wasn't my concern, the photo lab took over. The film was developed and printed, and that is what interested me, that distance. If in the way I took pictures I could incorporate what was happening outside of me, independent of me, that's what *Synthetization of the sky* was all about.

