

Lily

In this last part of my photographic work, the subject I looked at exclusively was nature. That is how it had begun, in fact, twenty years ago – also with nature. Then it moved on to culture, it passed to architecture, the city and so forth. Then I went back to nature, to the image of nature.

It is there that I truly found the most decisive contrast between nature – flowers, leaves, shadow, colours, reflections, which have always fascinated me, being somewhat similar to photography, reflections on a sheet of water, reflections of the sky, the reflections of trees – and the photographic gaze, directly cultural, compartmentalized, indoctrinated, controlled by four right angles. To bring them directly into play, just those two things, to integrate them by the mere fact of a cut. My work became almost personal at that time. I worked with magnifying glasses on a light table, I cut out photo-images, slides, I cut into the plastic, I glued. I no longer needed a hammer and nails to feel that I was doing work that was not intellectual but physical, working with matter, that's it, the matter of the world.

I took great care to keep everything. A work at that time was the combination of both failures and successes, what I call good frames. It was all swept up in the same current, in the same construction, which incorporated everything, successful and unsuccessful, everything that

showed nature and everything that showed technique, photographic technique. I kept everything. I put it all together. I tried to gather it all up.

