



— *I take the picture but probably I will go to her after, contact her and most probably make another picture after the meeting.*

— You know what I do? I don't even take the picture. I help her up. I often get into the situations where I simply do not take the picture. Some pictures I see but do not take, some I see and take. I have been in very exposed situations; it has to do with being very straight all the time and to know when you can and cannot photograph, it is a complicated story...

— *You photograph your own life, your memories and your fear...*

*Fear is a trampoline.*

— I am using it.

— *And how do you transfer the fear into a photograph?*

— By taking it seriously. By respecting it but not accepting it as a fear. But by respecting it, so that you face your own fear, form yourself around it, and search through it. Often the result is that one is not afraid anymore. You enlarge your own space if you face your fears in different ways...I am a very afraid person...

— *Afraid of what?*

— Afraid of everything. Afraid of contact. I am afraid to come too close to people. One has a need of closeness. You come close to people and sometimes you can feel that you became too close, because too much attention is projected on you and longing and expectation. You have to be so aware of your situation that you have one foot in the situation and another one outside. You do not fool, you do not manipulate, it's clear what you do, and why.

If I am there to photograph then I tell it to the people I'm dealing with. I say: "I want to photograph you because I want to use the photographs for a book or for an exhibition"...sometimes I do not know if the pictures will be used or not, I have the contact, the phone number

and it is up to me to take the responsibility, it is up to me to take care of the people who are in the pictures.

— *How has photography changed you?*

— It has made me a part of people's everyday life. Many of the people I photographed in the 70's are still there; they have become friends. Every photographic occasion is also a meeting where we share each other's daily life, thoughts and feelings...

— *Why are you there?*

— I am there to meet, I am not there to take pictures, I am there to meet and to learn because I am a curious type and because I wonder. At the same time I have my camera as a box of memories.

— *Is there a certain environment where you photograph?*

— People I identify with are often in vulnerable situations, if you have been exposed yourself... I feel very much at home there and I think I divine these people.

— *So that you will lift these people...*

— No, it is not what I'm doing, it is about more egoistic reasons. I am there because I am interested, not for making nice pictures.

Photography is not about photography. For me photography is about meetings, to learn something and to challenge. To cross the border of what the society or establishment find normal. That means liberation for me. Liberation from a fear to make a fool out of myself, an inner fear, bad self-conscious...fear...it makes me to take pictures. I am not at all interested in finding answers. I am interested in questioning.

And if I look at the questions I had in the 60's and 70's I can see that I repeat them.

— *That everything comes around...*

— Yes, the answers are all the time different. Depending on the time you are living in, the situation you are in, the society, the culture etc.

— *I don't look at myself that much as a photographer... I carry a camera because I want to be sure that I've been there.*

— Yes, it becomes a model for explanation...

When one's photography becomes so close to one's own life and the longing one is living with, then photography becomes like a form of self-therapy. In good and bad ways.

— *I live in intense uncertainty all the time... Outsideness? Normality? How does one photograph these things?*

— One has to start from somewhere.

It has to do with self-identification and to get a distance from something. A lot about photography is about approaching, what constitutes the basis of the approach; the idea of approaching is crucial. It is entirely decisive for me. I use my fear, my curiosity, I try to be primitive, basic, a kind of instinct-oriented photography that has very little to do with the intellectual but more to do with the emotional, stomach, cock and heart. I try not to think so much while photographing, I think before and after. This is decisive for me.

— *The theory – "to sharpen a pyramid".*

— There was a guy in the prison who used the expression "to sharpen a pyramid". This had a big impression on me, partly due to the poetic expression... He said that in the beginning you are at the bottom of the pyramid with all your so-called securities, food, television, radio, friends, girlfriends in his case, the drugs, the alcohol and all this, in my case the books. But no masterwork is done on the bottom of the pyramid.