

It is often said that years of specific studies can produce few results, or, on the contrary, that it is better to let oneself be guided by "that original impulse" that encourages one to perform. In my youth, this last was my only comfort- and perhaps it still is - because I was born and raised among country people and workers whose culture was traditionally limited within narrow ways.

When I was finally able to dedicate myself freely to "painting", I had the opportunity to visit other countries. I lived and worked in France for five years. From '60 to '74, I was fortunate to meet and spend time with Cocteau, Delvaux, Cagli and De Chirico.

During the '50's and early '60's, the figures in my paintings were sharp and clear in their outline. I did not dwell as much on the individual facets as on the whole. As a result, the figures began to be hidden behind surrealistic "curtains", covering veils, until they almost disappeared, appearing only in some parts: a hand, an eye, a face...

Finally, the time came for the entire figure to reappear, without camouflage; with the loss of this naturalisation came the "figure-forms". As a result, I changed the very basic use of primary colours.

Today my canvases are not heavy with a build-up of material. While this is does not appear. I have not forgotten it. In fact, after years, I have returned in some works to an unusual technique that I call "painted bas-relief".

The inspiration for my works arrives in unpredictable ways- from a phrase heard or something seen while walking. I enjoy walking while my thoughts wander and become clearer. I am not interested in clarifying what comes to me for fear being "blocked" and limited by the finite.

My paintings often present two objects, two subjects, that can be considered united or opposites. At one time, my ambition was to succeed in bringing a subject to a conclusion, to completely exhaust an idea by enclosing it in a specific space.

Today I think and I act differently: the theme must be usable in other work, with modification that allow the reproduction of parts of the elements that relate to previous time.