

Why take photographs? Or rather, why insist on imagining visions taken from nature—or better, in a natural setting? Modernity has pushed us towards a certain insensitivity vis à vis nature and the natural. Before the scientific revolution, ancient pathways led us to a deep respect and awareness of nature, by recognizing her role as mother. In that primal time, we lacked the myriad of new tools which science has given us to endlessly explore our circumambient reality. Yet much of this exploratory work has ended by misleading us and making us insensitive towards the values that shaped the past. Maybe its origins lie in the sin of pride.

The extraordinarily powerful images of Ljubodrag Andric prove an exception to this rule, permitting the exploration of form and of a non-presumptuous sense of human heritage, to induce reflection in the beholder as well as awakening a host of intertwining questions. Formal rigor, invention as offering or gift, imitation that draws us away from the mere “photographic” to a connection with the very sense of the object, provoke reflections on one’s own experience and sensibility, raising an unequivocal question.

Everything urges participation, ultimately to the point of triggering a mental leap by which we engage open questions: what does the image propose? What new vision has been stimulated by the inquiring perceiver, engendering new meanings and values? In my opinion, to make this mechanism flare up we need to start from a very special state of consciousness, dependent on a kind of light whose

name is rooted in antiquity: hypaethral light, the light of the gods.

– Tobia Scarpa