

The word 'inspiration' makes me think of the French word 'inspirer', breathe in what comes from outside, as opposed to 'expérience' and the verb 'expirer', about what flows from inside to outside. *These two go hand in hand, but I concern myself only partially with inspiration and external impressions, even though I am aware of the affinity between my work and the work of some other artists. It gives me confidence and courage that many of them are engaged in the same things that I am working on.*

*But not everyone in the spotlight harbours the same ambitions and methods towards in-depth change. Rejuvenation seldom arises in the center, but often emerges in the periphery.*

*Obviously, I pick up the broad tendencies of whatever is moving in the world, but I avoid turning them into creations at once. Prior to modelling, I try to assimilate things, call it a digestion process. I try not to make art that makes the mountain of confusion and problems even higher. That is why I need the silence and contemplation that I find in nature and meditation.*

It is not its representative framework or an imitation that interests me, but its harmony, deep-rooted as a blueprint in every sign of life.

The other influences that touch and inspire me are linked to that same nature in all its expressions. The *Latin adage* 'Natura artis magistra' is appropriate here. Two *Greek concepts are equally dear to me. The first, 'catharsis', stands for a process in which acquired emotional and rational impressions are being purified before being returned to the existing world by means of word, image or act. The other concept, 'metanoia', denotes the inner transformation when an individual opens up to that which is greater than himself. I believe these are the fundamentals that shore my best creations.*