

Masto  
photographer  
masto.fr

He has been taking pictures for nearly 40 years and although he has recently partially trained to digital commodities, all his work is done in the darkroom or on medium format film in the studio and outdoors.

He does not take a photo, but he "offers" it to his camera after a long time of taming. His recurring work on trees is significant of this process. He sniffs and he spins and he sleeps with them several days before releasing his shutter.

He has things to say, and things to heal... Photography is his pragmatic, modest, objective and poetic way to reveal his emotions, his thoughts and his wonders. During the photographic act, he lives in the ultimate present, without any awareness or intention. Just as if he was playing, like a child with marbles. After, sometimes long after, when beauty gives him a break, he understands what happened and writes a text, both to illuminate his thoughts and to guide the eyes of others and share the little miracles he learns while meeting scientists during his campaigns (palynologists, botanists, physicists, historians, ...)

He works on a theme that invades and monopolizes him for several years, then one day it is suddenly over and he goes on something else. But a look back shows a clear thematic continuity although he himself feels buffeted by the winds and by his own small interior chaos.

His first pictures show abandoned brownfield sites and construction site and 25 years after he photographed the residues of desertion, oxidation and rust. At age 20 he attended the morgues and saw a lot of beauty on the smooth faces of the dead; at 35 he photographed and praised death through several projects on which he still works. His late meeting with trees is also ongoing, without premeditation, just on the appeal of a vision.

From a formal point of view, his trajectory is very logical as well. His pictures are square or horizontal, often designed as polyptychs, the backgrounds are mostly white, there is never a blue sky nor that we see the sun, the images are clear and very graphical. Even when he photographs corpses, his images always try to show a form of beauty which alone could change the world by modifying the look that we take on it. Finally, his photographic work has the same intent as his militant musical activities (with the Bérurier Noir, with prisoners, ...). This may also be why he photographed the celestial revolutions ...

Karl Blossfeld's photographic work, "Wunder in der Natur" strongly impacted his imagination, from the aesthetical point of view and because of a certain discretion of the photographer in relation to its subject. His argentic pictures show a similar pleasure in caressing the virtues of technical rigor. His frames are strict, the shadows are scarce and the focus is precise. Masto uses blurring as a visionary and realist optical just as it is in astronomy to turn a bright spot into a colored surface and thereby determine the gaseous nature of the star. Masto feeds on light : the red of the poppy becomes a delicacy and he works on his images so that they show as many nuances of blacks and whites as there is. In his quest to approach the real nature of his subject, he often uses very long exposures that reveal the movement and light that our eyes do not get. In a word, he follows a magic that makes us reconsider the simple