

It is not surprising that Swiss photographer Eva-Fiore Kovacovsky cites Anna Atkins's nineteenth-century cyanotypes, Karl Blossfeldt's 1930s studies of plants, and Max Ernst's *Histoire naturelle* (Natural history, 1926) as points of inspiration. Kovacovsky's new series of photograms continues the artist's ongoing investigations into nature, beginning here with perforated leaves selected for their "found compositions" —the result of having been chewed by caterpillars. The leaves are then used as "negatives," and color is added or subtracted with the aid of filters. The resulting images, born out of darkroom chance and experimentation, are abstractions reminiscent of bright pigment on paper, camouflage, and at times a vibrant Rorschach test. This project follows Kovacovsky's earlier studies of single blades of grass that came from a period of research in the library of the New York Botanical Gardens on the arrangement and reproduction of plant specimens. Here, however, the rigor of taxonomy, or transparent study of organic forms, is sacrificed in favor of an elemental darkroom alchemy that transforms the original found compositions into disorienting, beautiful, and at times psychedelic impressions that have their origins in a real world now far removed.

—The Editors