

H A I G T C H E R K E Z I A N



P H O T O G R A P H I E S

Regards de voyages: Asie, Cuba et Europe

H A I G T C H E R K E Z I A N

PHOTOGRAPHE, PAR PASSION

www.haigsite.net

INTERVIEW WITH HAIG TCHERKEZIAN

C.P.: Haig, many of your critics have been struck by the total absence of human beings in your photographs. Is it all about solitude?

H.T.: I don't think so. I am drawn by natural elements, but not by nature alone. The urban landscape, for example, is very much present in my photographs; I'm always looking for an expression in something, the features of a material that has been worked upon, a town or even a civilization that has been entirely created by man. The environment you live in speaks for itself, whichever country you are in, since it is made by man in his own image.

C.P.: Let's talk about travelling. Is it essential for your creative process, is it your favourite source of inspiration? Is travelling for you a way to escape from everyday life and forget about yourself or, on the contrary, is it about finding yourself?

H.T.: Photography is obviously always a part of me. It enables me to express my vision, my interpretation of a new atmosphere, it holds all the intense feelings that a new landscape can arouse in me. A change of scene is necessary to stimulate the senses, but reality can also prove to be very surprising; I sometimes come across an ordinary shape or colour that suddenly reveals itself to me

in a new light and I immediately capture it in a photograph.

C.P.: Water seems to play an important part in this wonderful process of discovery.

H.T.: Indeed, it disturbs the shape of things and misleads the senses whilst sharpening them at the same time. A pebble under water looks larger than it really is, but then it reveals its true colours. A dull grey beach becomes a stunning mosaic of colours when covered with water. Cobblestones washed by rain attract light, so that the whole sky is reflected in them. The whole world can be contained in a drop of water.

C.P.: Like Venice in a section of wall, Thailand in a canopy of open umbrellas, or Greece in a few white-painted steps?

H.T.: Yes, the detail must reflect the general view, the slice representing the cake, as it were. The way an image is composed is never innocent, we all frame reality in our mind's eye, but this reality inevitably becomes "our" reality and often conflicts with other people's perceptions of reality. I have often been told that I flatten the world, that I

"corner" reality and that, at times, my work borders on the abstract in the way I compose my photos and use effects on my Polaroids to distort shapes. But I actually capture my images as I go down a path, a lane or a dune. In fact, I would even say that it is the images that come to me.

Interview by Carole Pajot

PAYSAGE Annecy, France

Photographie Polaroid SX-70 modifiée
Altered Polaroid SX-70

Manipulation du Polaroid par gestes circulaires. Tentative d'un effet 'Van Gogh'.
Manipulation of the Polaroid using circular movements. Looking for a 'Van Gogh' effect.



MARCHES MYSTERIEUSES Sukhotai, Thaïlande
Photographie argentique
Traditional photography



PEINTURE Lac d'Annecy, France

Photographie Polaroid SX-70 modifiée
Altered Polaroid SX-70

L'une de mes premières images en Polaroid.
One of my first Polaroid images.





Achévé sur les presses de l'imprimerie
Escourbiac à Graulhet (81) en avril 2010

Numéro ISBN: 978-2-7466-1739-1