

Vues de l'exposition *Sainte-Victoire*, Festival l'Image Satellite, le 109, Nice 2021.







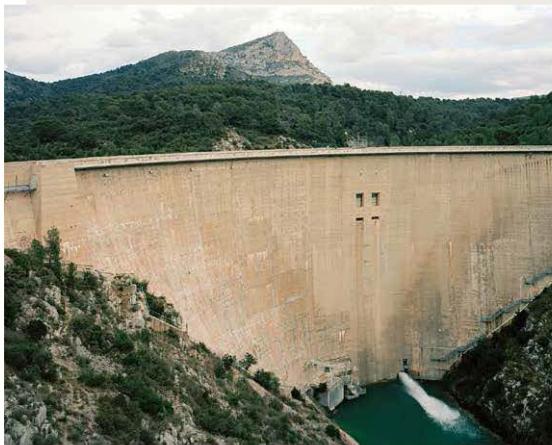
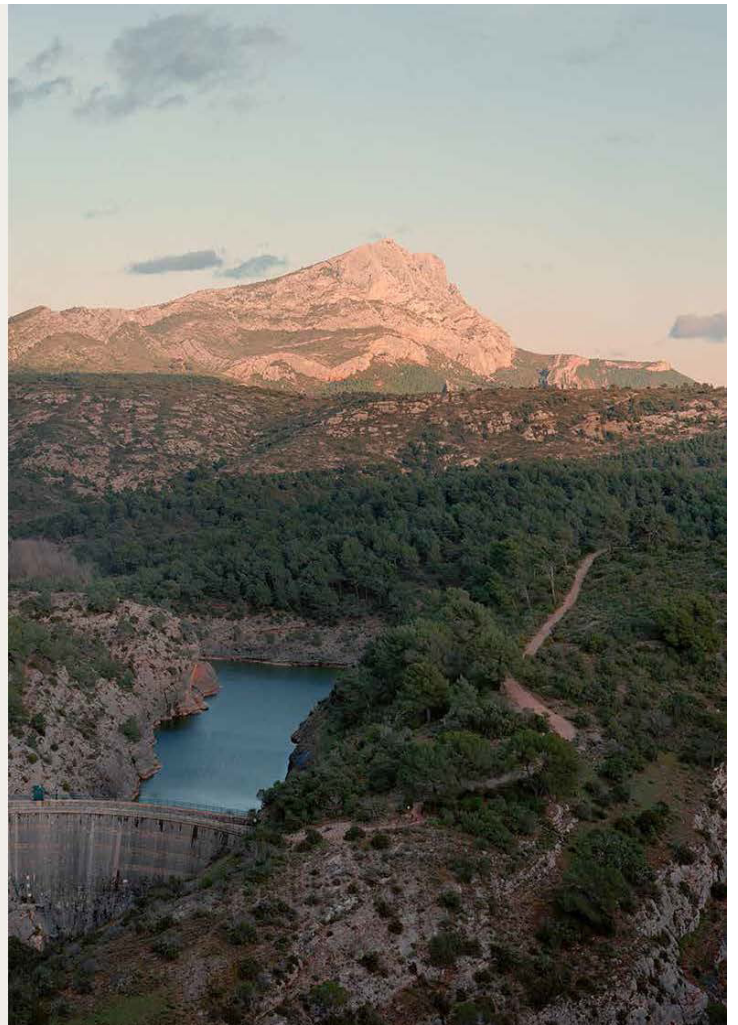






ARNAUD  
TEICHER

SAINTE-  
VICTOIRE





Tell us about the project "Sainte-Victoire" selected for the Urbanautica Institute Awards? What is the motivation and the theme you addressed?

The Sainte-Victoire mountain (France), major landmark of Aix-en-Provence area, has been a source of inspiration for many artists since the 15th century. I observe this mountain which is moving away, more and more, undergoing the effects of changing urban landscapes. Urban areas are home to more than half of the world's population, they play an important role as growth engines and provide opportunities for employment and education. They meet the changing needs and aspirations of their inhabitants. However, when the urbanisation is too rapid and poorly controlled, it leads to a severe deterioration in the quality of the urban environment and its peripheral rural areas. This phenomenon can be linked to construction standardisation and monotony as well as the disappearance of public space and excessive construction density. The uncontrolled expansion of cities is a real ecological threat to humanity, scientists believe that more than 70% of current CO2 emissions are related to the needs of cities. Yet "all over the world, we are adopting "Western" urban and architectural styles, which are resource-intensive and too often unsuited to local climatic conditions. The North American suburb has been exported around the world, with its model of individual car traffic," says Professor Karen Seto of Yale University. Cities are now organised into different compartments with distinct functions. Their main role is to ensure traveling between areas of residence, work areas, shopping centres and carparks. Since the 1960s, major national reforms on land use planning have continued to transform the

urban territory, precipitating the expansion of cities and the disappearance of natural peri-urban areas. The Sainte-Victoire mountain, an emblematic and meaningful place, whose pictorial motif constitutes a common heritage asset known to all, continues to disappear from the urban landscape of Aix-en-Provence. The Pays d'Aix's strong economic development is at the origin of significant land pressure driven by colossal financial stake which contribute to damaging this territory. Here, perhaps more than elsewhere, the question of city-country relations arises.

Tell us about your approach to photography in general and how it started...

It was during 2001 or 2002 when my aunt had given me the old camera of my uncle disappeared a few times earlier. It was a Konika Autoreflex T4. I started taking photos just like that, at this time I spent a lot of time skateboarding and it worked well together. Then I discovered black and white lab during my studies, it was exciting. But I think the important moment is really when I used a view camera for the first time. At first it's something that seemed so far and difficult to me, it took me time to feel legitimate, as if this practice was reserved for an elite.

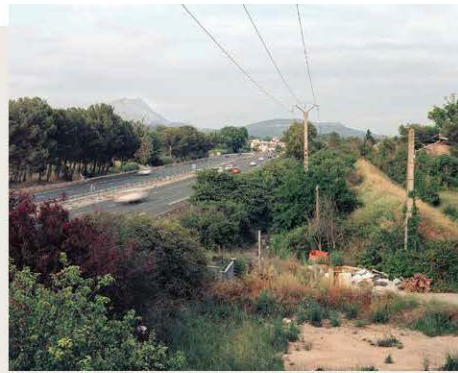
I studied graphic design in Paris, during few years I spent time in café and museums. I meet teachers who pushed me to focus on the content rather than the form, with a strong commitment to creating.

Does research play any significant role in your practice as a visual maker?

I used to take a lot of time in image production, I finally managed to put in place a working process in order to gain efficiency. I'm working on subjects that concern my familiar surroundings, whether past or present. I do a lot of researches and scouting about places, lights, activities, framing... then I come back on site to take a first shot, and I reproduce the process according to the result obtained.

Do you privilege any camera or process in particular? Tell us about your equipment...

Yes, I only work with a 4x5 inch view camera. It's the most suitable tool for my practice, with which I feel comfortable. Once you set-up the camera, you will see that viewing, focusing and composing on a ground glass reveals exactly what you record on film. All of this leads you to greater attention to detail, and a more refined sense of composition.



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