

My Images

Statement of Artistic Philosophy

Everything that fascinated me visually was and is constantly present in many aspects of my life, as evidenced by the diversity of my activities, from drawing practice to theoretical studies in the field of cinematographic semiology.

The various images coming from this visual sphere were objects of desire for me: I wanted to examine them as comprehensively as possible and at the same time draw inspiration from them to create my own.

These two complementary approaches – theoretical and practical – have proven to be the most fruitful for all of my creative work, particularly for my photography, which has been both my profession and my artistic expression for many decades.

Nevertheless, freedom, my essential axiom, has been the basis of my artistic philosophy. I have always felt a need to act independently without being subjected to dominant ideas. I remain firmly convinced that "the style is the man", as Bossuet* said, and therefore my images should document the metamorphosis of my life in a world of my images. Obviously, they do. They record my traces: my current American existence, my European origins, my family heritage, and my artistic journey. All these threads are present in two major, deeply personal themes, which come back obsessively in my work:

- my joy of living; the glorification of life and its beauty, pleasure, desire, freedom, and
- my existential despair; my deep dissent against man's fate, the fragility of humanity, suffering, determinism and death.

The photographic image is my mean of expression and art, but I do not feel trapped within its borders, neither ontologically nor aesthetically.

On the contrary, non-conformist experimentation is part of my artistic credo. In my achievements, pure photography, traditional or digital, co-exists together with mixed media, objective documentary with sensual abstraction, etc. This is not contradictory because my heterogeneous ideas and diverse dreams dictate the use of such a wide and varied range of technological, stylistic and generic approaches.

Let's take for example two significant cases of my photographic work.

Although they represent two diametrically opposed aesthetic positions, both constitute important tendencies in my artistic philosophy:

- "The Appearances" - an anthropological treatise on the key concepts of French culture and civilization, a classic work similar to new realism, and

- "Halloween" - caricatures of participants from New York's Village Halloween Parade; an expressionist work *par excellence*.

The creation of my photographic images has been the most exhilarating and exciting part of my life. My images represent the best of my work as they have emerged spiritually and materialistically from everything I have done. They give meaning to my life by affirming my existence and my artistic and philosophical identity. Although they give me the means to investigate and interpret the reality outside of me, they reflect above all, as *Roman imagines*, my portrait of myself and - like any object of art - my thoughts and feelings; my inner reality.

Andrew Aitch

New York City, 2001

*Jacques Benigne Bossuet (1627 – 1704), French theologian and writer