

**PHILIPPE ABERGER**  
***I REMEMBER***

**Artist Statement**

"Amor fati is often equated with fatalism,  
but Amor fati must be considered as a love of  
becoming and of the chaos that constitutes reality,  
An acceptance of his destiny."

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The works collected under the title *I REMEMBER* are part of the wider project  
"Amor Fati".

"It was from this premise that my reflection on the subject began to take shape. Indeed, a framing, as perfect as it may be, was very rarely able to show the sensation that one experiences before the extraordinary richness of a landscape born of chaos. Our vision and our will to bring nature into a rectangle seemed to me sometimes derisory, binary, I had to try to account for this richness, this complexity, this addition of things that creates a whole. How?

Poetry often hides in imperfection, I had to try to meet it. My photographic research project "**Amor Fati/ E6-135**" aims to introduce chance into photographic action, to play with the notions of space and time by making them mix, invert, or even clash like two atoms that telescope.

The notion of photographic framing is completely shattered here, this process offering possibilities never before exploited. A final photo with different time spaces, from multiple photos, which gives this feeling of being at the border between the photo and the film.

Frédéric Nietzsche said:  
*"It's not doubt that drives you crazy, it's certainty"*

This theory, so inspiring for me, led me to think that if I wanted to succeed in my project, I had to introduce a dose of chance, uncertainty in the way I work and that I put in place a protocol that would absolutely prevent me from controlling everything so that my photos bear this doubt in them.

This project is also largely based on memory, a fundamental notion for me in photography. How to evoke the emotion of a distant and diffuse memory, how to transcribe the "holes" in the memory of a moment.

I can try to photograph the memory I have of a place and a moment with the magical presence of chaos and vagueness, as memory can sometimes be.

The shooting protocol I have imagined forces me to build a mental image where I decide the field of my shot (free and infinite because I no longer have a frame constraint), I repeat my sequences of shots empty and then only I photograph.

What happens between two photos becomes fundamental, the few seconds between two shots shift the movement of the scene, chance and vagueness come to slip there and the final photo can group several time spaces because there can be several seconds of gap between two successive photos of each band...

This project therefore calls on both hemispheres, the right brain for the technique and the very particular concentration it requires and the left brain for the search for emotion, in the absence of which a photo has no interest.

To carry out this project and after many tests, I therefore manufactured a camera system that allows me to cover a larger surface of the film, to photograph also between the training notches of my film and to add here also unpredictable.

It is also, of course, a tribute to the film 24x36 as a "character" present in my photos.