



LA ZONE PAVILLONNAIRE © CLAUDIA IMBERT

**Claudia Imbert**



**Hello, Claudia. Introduce yourself.**

Ça va? My name is Claudia Imbert. I am currently working on an artistic project on the border of photography and film, between the still and moving image. I was born in Les Alpes de Haute-Provence, southeast of France, a very green place, and I now live in the suburbs of Paris, in Fontenay-sous-Bois where most of my work takes place.

**How long have you been a photographer?**

Since my son was born in 2006.

**What is your background in photography?**

I used to work for the film industry, first as a camera assistant then camera operator. Observing how to deal with light.

**Which artists inspire you?**

Rineke Dijkstra, Isaac Julien, Jesper Just.

**Where else do you find inspiration?**

Daily tasks, day-to-day life.

**Who are the people in 'La Zone pavillonnaire'? What do you want the project to transmit?**

In this project, I photographed my neighborhood, the houses and people at one point the suburbs, pointing its mutation. The photographs appear as a witness of a particular moment in the family balance.

**How did the idea for the shoot come about?**

At the time, I'd just moved into a new house and I had to integrate the place. I was fascinated by the architecture and was amazed to bare witness to my neighbors' everyday life. In comparison with buildings in Paris, the houses in Fontenay are open on the outside thus allowing some form of transparency. I began to knock on doors and got some appointments. And there were the photographs.



LA FAMILLE INCERTAINE © CLAUDIA IMBERT

**What was your thinking behind 'La famille incertaine'?**

We are in the same location, with the same people. But this time I slipped into the houses, witnessing the outside. I am recreating visions I have of our/their lives. The project explores the subconscious of a French family. I explore the hidden side of happiness that seems so questionable, slithering before us in silence. Moments of solitude, feelings of imprisonment, projects of escaping always put off, each house, each space becoming a cocoon where people appear both as prisoner and guard. Optimism is merely a façade. But is joy so distant? No, it is very close. Before a background of promise, in the tenderness of a glance, in an object that sings. Sadness is just a coating. We must scratch endlessly. Behind, a mirror reflects both disappointment, and profound humanity.

**Why does the concept fascinate you so much?**

In the suburbs, the view from the inside looking out is particularly

strong. The interior could be anywhere, not the outside. I had to picture that idea.

**Can you explain through the process of photo shoot?**

During the shoot, I film and photograph simultaneously. I stick to my roots in the organization of my time and surroundings. I try to work with a crew as much as I can, light operator, make up, and grip. And same thing for the post-production: I work with a studio for my photo editing and retouching (Milletreize) and an editor for my films.

**What kind of equipment do you use?**

Depends on the project. For photography, I use both films (Contax 645) and digital. For moving image, I use the canon 5D Mark II. But to be honest this is down to budget, if I could choose I would only use the Hasselblad + digital back and the red.





INNER SPACES © CLAUDIA IMBERT

**What themes do you aim to explore in the 'Inner spaces' project?**  
 I wanted to invite my models back into my childhood, both physically and mentally. Using the idea of the space on a wallpaper. In the end, I felt they were totally part of it, the landscapes beaming out of them.

**What do you love most about what you do?**  
 The whole process. Once I have a vision, there is no stopping me until I hold the final picture in my hands. Convincing people, obtaining authorizations, coping with the weather. Preparing everything for the short time of the shoot. Shooting...Then editing, dealing with successes or failures, dealing with surprises, magic.

**What are you currently obsessed with?**  
 How to make all this work exist in an almost inexistent economy. To maintain the support of the precious crew I have.

**What projects /exhibitions are you currently working on?**  
 It's time now to develop the film part of 'La famille incertaine'. After winning the young contemporary artist competition at The Centquatre art center, I will have a show at 'l'été photographique de Lectoure' (Lectoure's photographic summer) in July.

**What's photography for you?**  
 A way to picture my environment as I see it.