

Pretty Noise —

Paysages grand format générés à partir des données LiDAR HD de l'IGN.

STATEMENT

I come from photography, and I haven't stopped making photographs — I've just stopped needing a camera.

For twenty years my practice has been built around a single obsession: a dialogue between light and shadow, the explicit and the implicit. Between the stated and the feared.

Pretty Noise continues that practice through new means. Like my earlier series, these landscapes are empty of human presence — and yet something has clearly happened, or is about to, but the crime isn't just around the corner anymore.

What if the victim is right under my own eyes? What if I am witnessing a crime of which I am the perpetrator? What if I was the victim, the judge and the savior all at once?

State of shock.

The time feels suspended before the void and the terror. The mountain doesn't move. Not for one. Here I oscillate between contemplation and overwhelm. Dissociation sets in — that particular state where I watch the world, fully present and utterly powerless. Spectator of the despair.

PROJECT

Pretty Noise is a series of large-format prints generated from HD LiDAR point cloud data covering French territory. Each image begins with millions of elevation measurements, acquired by the IGN for cartographic purposes and made publicly available as open data.

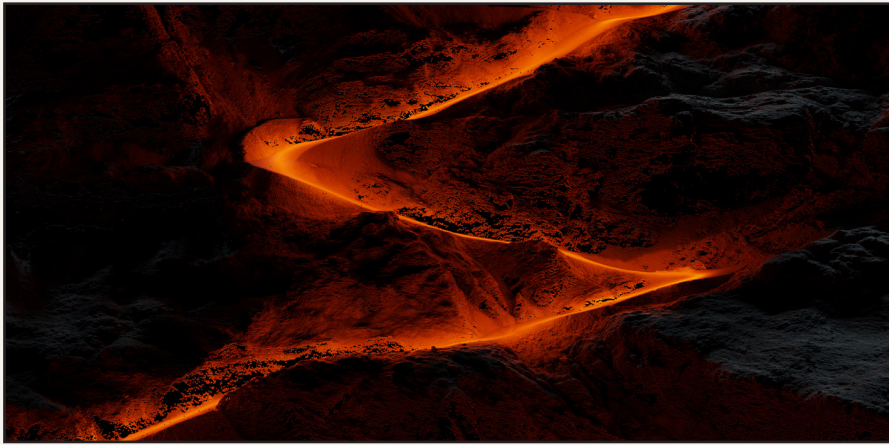
Through a 3D pipeline built in Blender, this raw data is transformed into composed landscapes that exist nowhere but in the image — lit, framed, and rendered at print sizes exceeding one meter. The work operates on two scales simultaneously: from a distance, a painting — mood, drama, atmosphere. Up close, a treasure map — every ridge, every slope, real coordinates. The viewer steps back to take in the whole, then moves forward to lose themselves in it, hunting for detail. *The image holds both distances at once.* The series inherits the visual language of photography: focal light, deep shadow, cinematic atmosphere... Even if no one has ever stood in these places. The IGN data gives the terrain its truth. Light gives it a story.

We could be on a film set, the crime scene still warm — the references are cinematic: Crewdson's charged stillness, the monumental indifference of Gursky, the unforgiving precision of Ansel

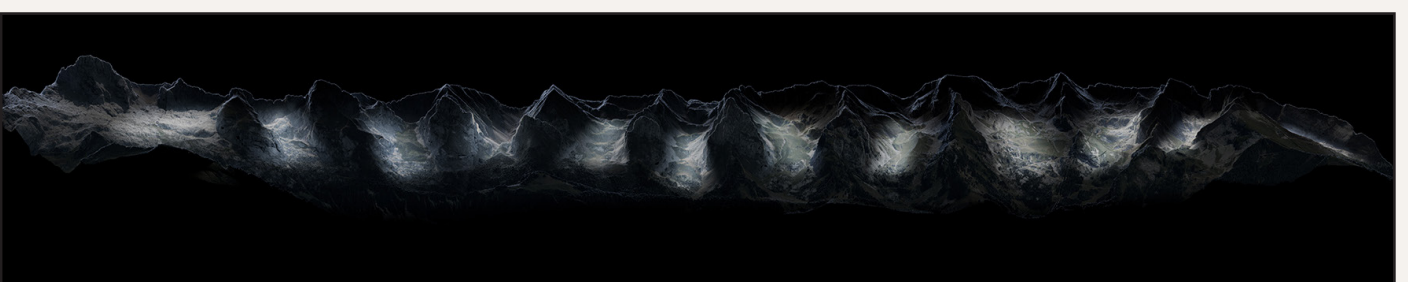
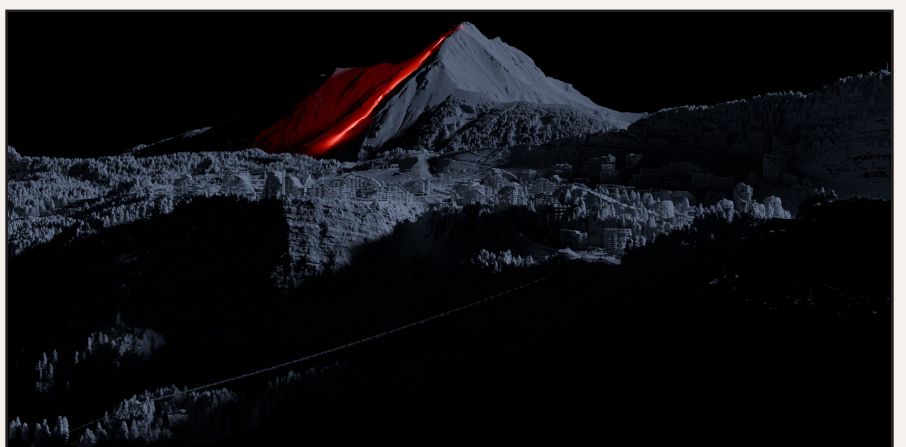
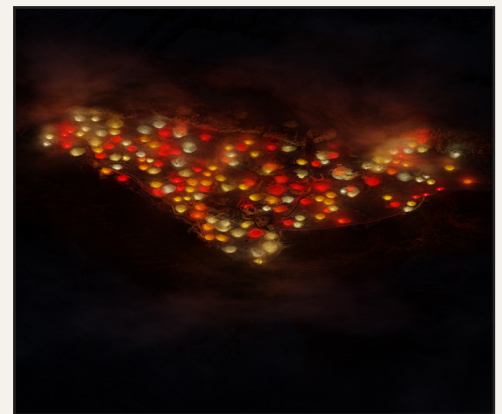
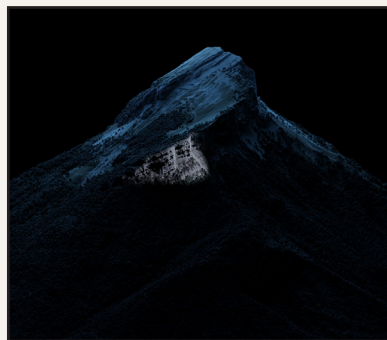
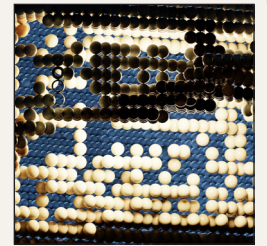
Adams. But where those earlier series worked at human scale — a farm, a street corner, a telephone box — Pretty Noise operates at a different order of magnitude: *The landscape is the new scene.* These images offer no foreground, pushing it always at a distance — isolated, unreachable, objectified.

/WEB

Beyond the Dibond prints, the works also live within a technically ambitious online experience. Each image is divided and rendered as thousands of tiny tiles forming a multi-resolution map — allowing the viewer to dive into the work at any scale, from the sweep of the entire series to the microscopic detail of a single point cloud. The site is built on a cartographic engine and it carries a temporal dimension: The LiDAR work sits at the surface. Zoom deeper, and older series emerge beneath — layer by layer, a drift back through the author's work. What begins as a landscape slowly becomes a journey into the past.



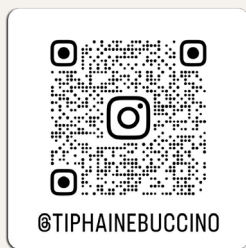
detail



BIOGRAPHY

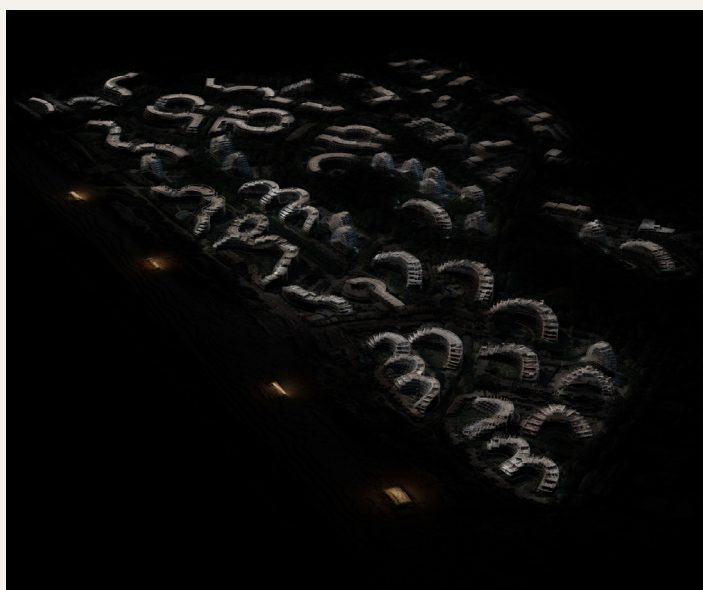
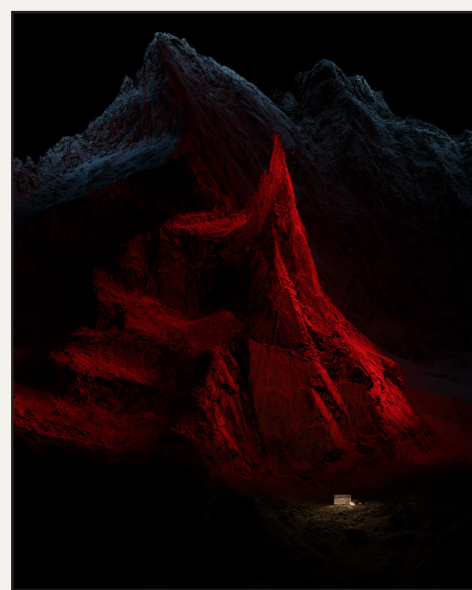
Tiphaine Buccino trained in black and white film photography at the Atelier Magenta under Dominique Sudre, before joining the École des Gobelins in Paris where he specialised in digital retouching (2011). He went on to work as a commercial photographer for the hospitality and restaurant industries, while developing a personal artistic practice in parallel — moving between documentary instinct and constructed fiction. From 2015 to 2020, he joined the teaching staff at the École de Condé Lyon, leading courses in photographic practice and digital retouching. His work was exhibited for the first time in 2018 at the MAPRAA, then in 2023 in Évian. In the meantime, he settled in the Jura and attempted a transition into farming — an activity he continues to this day alongside his practice. *Ce que je cache* (2023 — ongoing) marks both an affirmed visual signature and a turning point: a shift from the captured image to the synthetic one, and the full assumption of an artistic practice.

CONTACT



EARLY WORKS - EXHIBITIONS

- 2023 *Les ombres du monde* · Nocturnal large-format photography. Galerie 29 Évian
- 2018 *Grandeur nature* · PAlpine panoramics and mountain landscapes. Large-format prints, 1 m and above.
- 2018 *LVDV* · A fictional life told in images: urban intimacy and alpine silence in dialogue. MAPRAA Lyon
- 2011 *Hitchcock* · Cinematic photography of empty scenes
- 2008 *Rectangles* · First photographic series. Film, black & white.

*La Grande Motte**Dibona needle*