



haiku  
d'amerique

## a few words

With their few black lines against a white background, these photographs were already aesthetically very close to Japanese ink wash painting, known as *sumi-e*. From there, it was but a short step to drawing a parallel with another form of short expression focused on the present moment, the haiku.

Although I am primarily interested in the language inherent in images, I noticed that prose was subtly creeping into the pages of this

project. I considered protesting, but it would have been against a *fait accompli*; these two were already walking hand in hand.

Form, once again, had taken precedence over detail, and intuition easily prevailed over reason. I now had to find the right words. All that remained was to invoke the spirit of Bashō.

## form precedes meaning



There is no objective truth in photography. The image is never more than a fragment of reality, a truncated, momentary, and incomplete point of view. The image is subjective, and its truth is always multiple, like that of the observer, or unfathomable, like that of the artist.

If there is such a thing as a “photographic truth”, it is to be found in its fundamental elements: light, composition, and optical device.

I have therefore attempted, inspired by the simplified form of the haiku and the mechanical honesty of Man Ray’s rayographs, to imagine an aesthetic that would stem solely from the photographic form itself.

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Born in 1967 in Montréal, Québec, **Éric Michel** is a photographer, graphic designer and musician.

 [ricomichel](#)  
 [portraitsinacity.com](#)

These photographs were taken between January 2023 and January 2025 on medium format film.

“haïku d’amérique” is also available as a deluxe boxed set containing texts, poems, and signed silver gelatin prints of the sixteen images in the series.

Large format prints of each of these photographs are also available, printed on archival-quality silver gelatin paper in a 24×24 inch (61×61 cm) format and mounted unframed on an aluminum sheet.

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