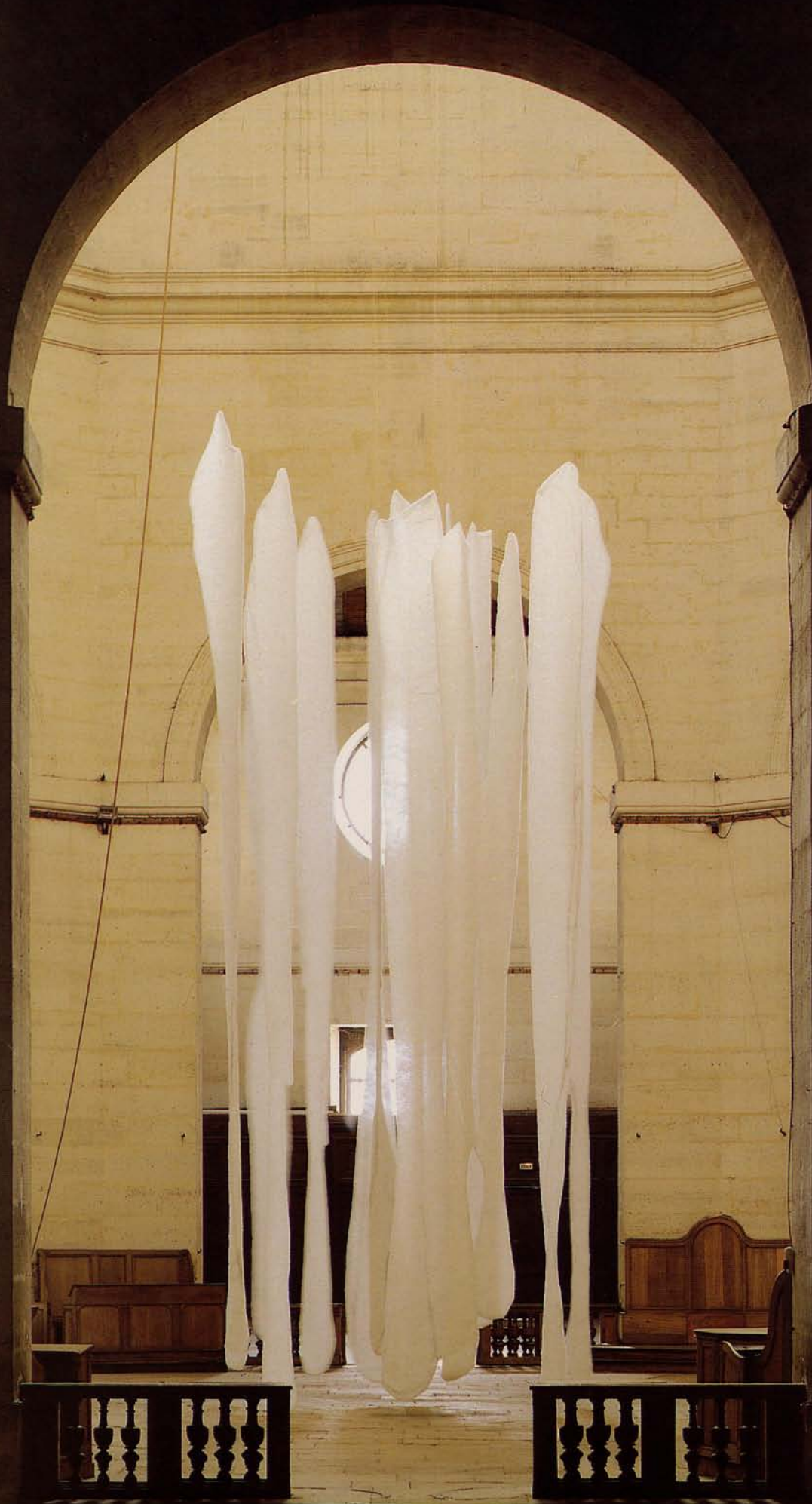


J e a n - C h a r l e s B l a i s



Jean-Charles Blais

Chapelle Saint-Louis de la Salpêtrière

21 septembre - 30 octobre 1993

La Tophaeé, Istanbul

printemps 1993

Association Française d'Action Artistique



Ministère des Affaires Étrangères

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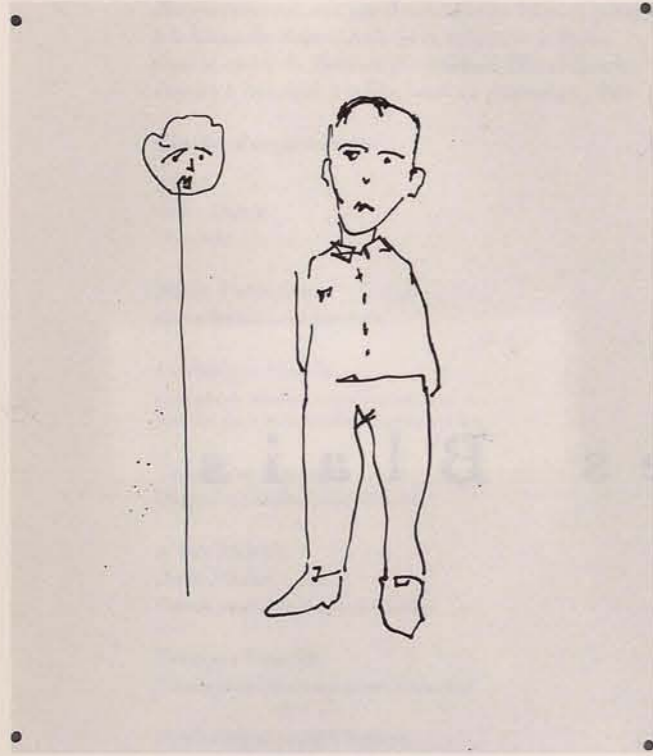
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ENCRE / PAPIER, 1981. 65 x 56,5 CM. COLLECTION PARTICULIERE.

Monte en ligne

Et si toutes ces images suspendues de si haut et si visiblement n'avaient d'autre issue que de suspendre ce à quoi elles sont ordinairement attachées ? Histoire de mots, comme nous en prévient Blais, ou histoire d'images qui opèrent à la façon des mots ? Prises au pied de la lettre, on dira qu'elles ne tiennent qu'à un fil. On ne leur enlèvera pas cela. On les appellera aussi des figures. Pas des figures proches, des figures de famille, des figures qui se laisseraient franchement reconnaître, mais des figures quand même. Ou des faces. Des faces, certes, un peu de profil, ou beaucoup de profil, à qui il arrive aussi d'apparaître de face. Ou de dos. Mais pas tout à fait en face de vous. Et qui ne gardent jamais longtemps la pose. Sans parler des visages qui arrivent sur vous comme des ombres-portées, en plein soleil. A moins, comme ces photos dans lesquelles votre ombre se découpe, qu'il ne s'agisse de votre propre visage, ou d'une tête interposée, obscurcie par la lumière. Voici des visages dont on ne sait pas très bien s'ils sont montés en ligne ou tombés du ciel. Une chose est sûre. Ce sont bien des profils. Mais il existe aussi des vues de profil. Et pour se cacher Céline raconte qu'il avait à marcher de profil. Il y a des profils perdus et des profils en travers. Et des profils correspondants. Et puis il y a votre profil, qui lui n'est pas tombé du ciel. Et encore des visages, à contre-jour, qui ne montrent rien d'autre

Çizgi gibi yukarı çıkıyor

Ya bu kadar yüksekte asılı olan tüm bu imgelerin, genelde bağlı oldukları yerden bu kez de asılı olmaktan başka çıkış yolu yoksa? Blais'nin de söylediği gibi sözcüklerin öyküsü ya da sözcükler gibi işleyen imgelerin öyküsü mü? Sözcükleri harfiyen algılasak bu imgelerin bir (pamuk) ip(liğ)ine bağlı olduklarını söyleyebiliriz. Bunu ellerinden alamayız. Onlara figür de denecektir. Yakın figürler, aile figürleri, açıkça tanınabilmeye izin veren figürler değil ama yine de figür. Ya da yüzler, cepheler. Yüzler, tabii, biraz profilden ya da çok profilden ama cepheden de görünen profiller. Ya da sırttan. Ama tam karşınızda değil. Ve aynı pozu uzun zaman korumayan yüzler. Ya güneşin altında taşınan gölgeler gibi üstünüze gelen suratlar. Yoksa gölgenizin belirlediği o fotoğraflardaki gibi kendi suratınız mı, ya da araya girmiş, ışığın kararttığı bir baş mı? İşte çizgi gibi yukarı mı çıktığı, yoksa gökten mi düştüğü bilinmeyen suratlar. Kesin olan bir şey var. Bunlar profil. Ama profilden görünüm de var. Céline saklanmak için profilden yürümesi gerektiğini anlatır. Kaybolmuş profiller ve enlemesine profiller. Ve birbirlerinin karşılığı olan profiller. Sonra sizin de profiliniz var, o gökten düşmedi. Ve yine suratlar, geriden ışıpta suratlar, cephelerinden başka bir şey göstermeyen. Ya da cephe yerini tutan gösteren sadece. Ne ilkel ne de özellikle modern. Dinginliklerine

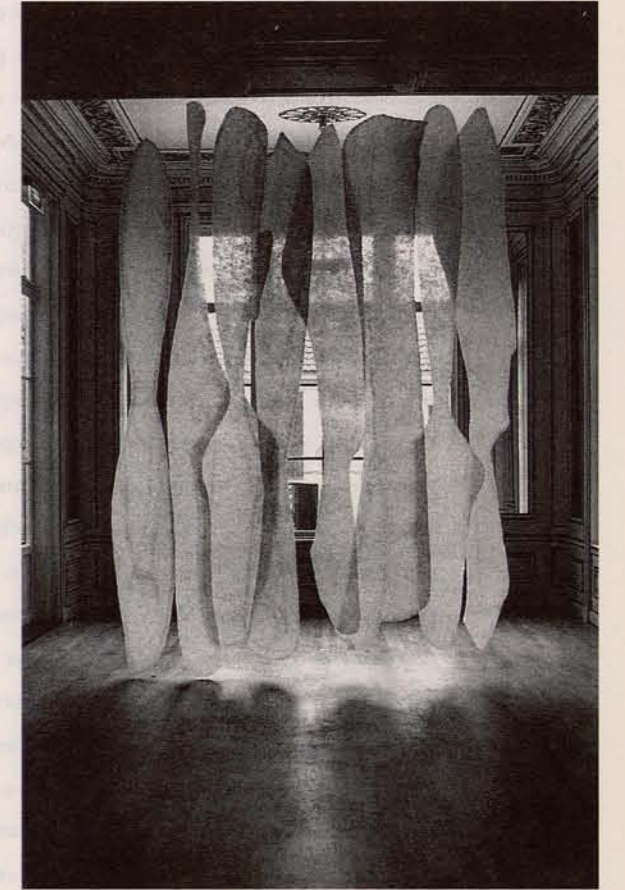
To the fore

What if all these images suspended so high and so visibly had no other way out than that of suspending what ordinarily attaches them? Is it a matter of words, as Blais tells us, or a matter of images that operate in the manner of words? Taken literally, we could say that they hold by a thread. Far be it from us to take that away from them. We could say as well that they are figures. Not close figures, family figures, clearly recognizable figures, but figures nonetheless. Or faces. Admittedly, faces in profile, slightly or quite a bit so, and which appear at times face forward. Or from behind. But not wholly facing you. And which never stick long to a pose. Not to speak of the faces impending on you like cast shadows at high noon. Or perhaps this is your very own face, as in photos where your shadow stands out, or that of an interposed head, obscured by the light. There is no way of knowing whether these faces have risen to the fore or fallen from the sky. One thing is certain. They are definitely profiles. But profile views also exist. And to hide Céline related that he had to walk crabwise. There are hidden profiles and oblique profiles. And corresponding profiles. And then there is your own profile, and that has definitely not fallen from the sky. And yet again backlit heads that show nothing but their faces. Or what looks like it. Neither primitive nor specifically modern. We can rely on their composure. Faces nearly impassive. Troubled by neither

que leur face. Ou ce qui en tient lieu. Ni primitifs, ni spécialement modernes. On peut compter sur leur tranquillité. Des visages impavides quasi. Que le face à face ne trouble pas, ni le baiser. Des ombres si l'on veut, plutôt hors de portée. Avec lesquelles un petit ballet peut commencer. Blais ne les a pas *coupées de tout* ou flanquées à des hauteurs inaccessibles. (et il ne nous invite pas à les visionner depuis un seuil quelconque). Non il les a simplement déportées, portées par dessus ou à côté ou au dessous, à quelque distance de là, de façon évidente, comme n'importe quel objet. Il y a là des tables-visages sur lesquelles on ne se risquera pas à s'appuyer, et des chutes de visages, des nappes de profil, des visages-couvertures et des visages-lacs. Des visages définitivement évases, en forme de flaques ou de vallées qui s'étendent en contrebas ou au dessus de votre tête, comme des nuages. Leur métamorphisme n'a pourtant rien de très extraordinaire. Il n'emprunte pas grand chose à la bizarrerie ou au merveilleux. Aucune étrangeté anatomique ne les distrait de leur nature de face, ou de profil. Aucun jeu d'optique bien savant ne vient prendre le pas sur ce qu'ils sont au premier chef. C'est à dire, à peu près toujours, des tableaux. De la peinture. Laquelle ne gagne rien à se prendre pour une sculpture. Blais ne se propose pas de peindre des sculptures, ou de réaliser des peintures qui seraient fausement tridimensionnelles. Il prend la peinture au mot. Avec ses composantes les plus élémentaires. Sa linguistique à elle. Et dans sa tradition la plus lointaine, il fait appel à ce qui lui appartient en propre : la figure humaine ou plus exemplairement encore, la figure, mieux ce qu'il y a de plus proche du tableau dans une figure, c'est à dire la face et ses profils. Ce sont donc bien des tableaux qui se profilent ici, (ou nous font face), sans malignité, sans agressivité particulière, toutes précautions prises, dans leur cône de lumière. La peinture a trouvé là l'équivalent de son propre plan, quelque chose comme sa *double face*, cependant qu'elle se répand au-dehors de ses limites. On sent dans cette omniprésente affirmation de sa

güvenebiliriz. Neredeyse gözüpük suratlar. Ne karşı karşıya olmaktan ne de öpücükten tedirgin olan. Gölgeler de diyebiliriz, ulaşılmaayan. Küçük bir baleyi başlatabilecek gölgeler. Blais onları *berşeyden kesmemiş* ya da ulaşılmaz yüksekliklere atıvermemiş. (Bizi onları her hangi bir eşikten göstermeye davet etmiyor). Hayır onları sadece yerinden etmiş, yukarıya ya da yana, ya da aşağıya taşımış, buradan biraz öteye, açık seçik bir şekilde, her hangi bir nesne gibi. Burada masa-suratlar var, üstüne dayanılmayacak, surattan düşüşler, profilden örtüler, surat-battaniyeler ve surat-göller. Kesin evaze suratlar, su birikintisi ya da vadi biçiminde, kafanızın yan tarafında ya da üstünde, bulut gibi uzanan. Dönüşümcülüklerin aslında çok olağanüstü bir yanı yok. Tuhafılık ya da harikuladeliğe başvurmuyor. Hiçbir anatomik tuhafılık onların cepheden ya da profilden doğalarını saptırmıyor. Hiçbir bilgiç optik oyunu ilk bakışta olduklarından farklı bir şey yapmıyor onları. Yani hemen hemen daima tablo olma niteliklerini bozmuyor. Resim olmalarını. Bu resmin kendini heykel sanarak kazanacağı bir şey yok. Blais heykel resmi ya da sahte üçboyutlu resimler yapmıyor. Resmi sözcük anlamında ele alıyor. En basit bileşkenleriyle. Kendine özgü dilbilimiyle. Ve resmin en eski geleneğinde de resme ait olana başvuruyor; insan figürüne ya da daha örnek olacak şekilde figüre, daha da öteye, bir figürde tabloya en yakın olana yani yüz, cephe ve profillerine. Yani burada muziplikten, saldırganlıktan yoksun, tüm önlemler alınmış olarak ışıktan hunileri içinde profilden ortaya çıkanlar (ya da karşıımızda olanlar) demek ki tablolar. Resim burada kendi düzleminin dengini bulmuş, kendi *double face* (çift cephe)'i gibi birşey, kendisi de sınırlarının dışına yayılıyor. *Cephesel değerinin* sürekli olumlanmasında (para tüccarlarının dediği gibi) Blais'nin bir suratı temsil perspektifinden çok, surat olarak ortaya çıkan bir tablo (yani sonuç olarak az çok düz bir nesne) gerçekleştirmekle ilgilendiği hissediliyor. Aynı şekilde bir suratın ifade yoğunluğuyla da. İşte, örneğin çok çok yakından, geniş açıdan bir duvar ya da

the face-off nor the kiss. Shadows, if you will. More or less out-of-range. With whom a small ballet is about to begin. Blais has not *cut them off entirely* or hurled them to inaccessible heights. (And we are not invited to see them from any threshold whatsoever.) He has simply displaced them, in an obvious way. Placed them at a slight distance, above, to the side or below, like any-soever object. There are table-faces on which you wouldn't dare to lean, falling faces, sheets in profile, face-blankets and face-lakes. Ever bulging faces, in the form of puddles or valleys stretching out below you or above your head, like clouds. Their metamorphism, though, has nothing very extraordinary about it. They do not thrive on eeriness or the fantastic. Nothing anatomically odd comes to divert them from their nature of face or profile. No studious optical game overrides what they are first and foremost. Namely, pictures. Painting. Which gains nothing in taking itself for sculpture. Blais is not out to paint sculptures or to produce deceptively three-dimensional paintings. He takes painting at its word. With its most basic components. Its own linguistics. And he draws out of its remotest tradition what is proper to it: the human figure, or more exemplarily still, the figure, better yet what is most akin to painting in a figure, namely the face and its profiles. These then are truly paintings that come to the fore, (or that face us), without malice, without aggressiveness, all precautions taken, in their cone of light. Painting has found here the equivalent of its own plane, something like its *double face*, even while it spreads beyond its bounds. You can sense in this omnipresent affirmation of *face value* (as financial traders say), that Blais is less interested in the prospect of representing a face than in producing a picture (that is to say, ultimately, a relatively flat object) that would appear as a face. With the same expressive intensity as a face. Here it is, for instance, at close range, in a close-up, like a wall or a jar. Or reclining, full of energy, at the height of relaxation. Turned into a see-through leaf. No trace anywhere of an eery scenography. Nothing evil in this fleet of faces. Nothing fero-



"RIDEAU", 1994. FUSAIN/TISSUS SYNTHÉTIQUE DÉCOUPÉ. 400 x 450 CM. PALAIS LANGE VOORHOUT, HAAGS GEMEENTEMUSEUM, LA HAYE.

valeur faciale (comme disent les *traders* de la monnaie) que Blais est moins intéressé par la perspective de représenter un visage que par celle de réaliser un tableau (c'est à dire, en définitive, un objet plus ou moins plan) qui se présenterait comme un visage. Avec la même intensité expressive qu'un visage. Le voici, par exemple de très près, en gros plan, tel un mur ou une jarre. Ou bien allongé, dispos, au comble du délassement. Mué en feuille transparente. Aucune trace, nulle part, de scénographie inquiétante. Rien de maléfique dans cette noria de visages. Nulle férocité dans ces découpes. Le visage humain n'est pas attaqué. Pas d'iconoclasme. Pas d'effroi dans cette succession de chutes ou de surplombs. Blais n'inscrit pas son oeuvre dans le cercle des *icônes venimeuses* ou des images magiques. Ses têtes noires ne sont pas le négatif du visible. Elles n'appartiennent pas à l'univers des ombres ou des chimères et ne se proposent pas, à la différence des anamorphoses, une réflexion sur le monde des apparences trompeuses. Ses tableaux doivent au contraire leur force à l'aplomb d'une forme évidente, tracée en pleine lumière, à l'éloquence de deux ou trois couleurs, au plaisir de dessiner ou de découper, d'aller au plus vaste, à la recherche d'un point d'équilibre qui passerait toute mesure. On pense ici à l'histoire de Plin l'Ancien inventant l'origine de la peinture : une ligne épouse l'ombre du visage de l'amant projetée sur le mur de la grotte par la lumière d'une lampe :

Que celle qui traçait avec tant de plaisir l'ombre de son amant lui disait de choses !

Mais Blais ne tente pas de circonscrire une image qui serait la production d'une figure absente. Ce qu'il organise physiquement dans l'espace de la Salpêtrière ou du Tophanon ne ressemble pas à un théâtre d'ombres un peu plus compliqué, ou à une projection qui supposerait, pour composer une scène (ou un tableau) une multiplicité de points de vues. Les visages qui se découpent ici à la verticale ou à l'horizontale, apportent la réplique à l'endroit avec lequel ils composent. Ils nous disent que les visages sont

çömlek gibi. Ya da uzanmış, rahat, yorgunluğunu atıp gevşemenin doruğunda. Saydam bir yaprağa dönüşmüş. Hiçbir yerde, hiçbir endişeli sahneleme yok. Bu suratlar kaldırgacında uğursuz hiçbir şey yok. Bu kesimlerdeyse hiçbir yırtıcılık. İnsan suratına saldırlmamış. Tasvir düşmanlığı yok. Bu birbirini izleyen düşüş ya da sarkmalarda korku yok. Blais yapıtını *zebirli ikonalar* ya da sihirli imgeler dairesine sokmuyor. Onun siyah başları görünür olanın negatifi değil. Bu başlar, gölgeler ya da seraplar alemine ait değil, anamorfozlarda olduğu gibi aldatıcı görünüm üzerine düşünmeyi de önermiyorlar. Onun tabloları tam tersine güçlerini ışıktaki çizilmiş, açık seçik bir biçimin dengesine, iki ya da üç rengin anlamına, desen yapmanın ya da kesmenin, her türlü ölçüyü aşan bir denge noktasını aramak için en geniş olana gitmenin zevkine borçlular. Burada insan Yaşlı Plinius'un resmin kökenini anlatan öyküsünü düşünüyor: lambanın ışığı mağaranın duvarına sevgilinin suratının gölgesini yansıtır, bir çizgi bu gölgenin kenarlarını izler:

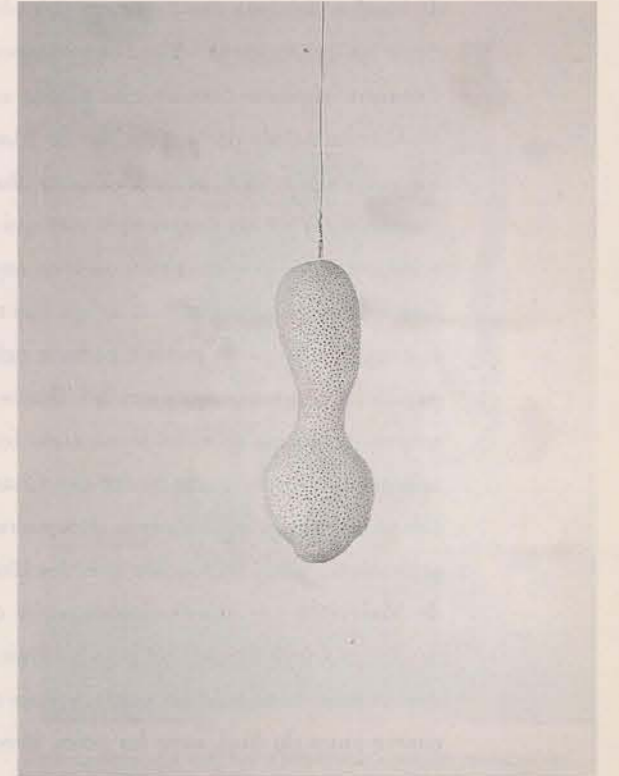
Bunca zevkle sevgilisinin gölgesini çizen kadın ona ne çok şey söylemiş oldu!

Ama Blais, olmayan bir figürün üretimi olan bir imgeyi sınırlamaya kalkışmıyor. Salpêtrière'in ya da Tophane'nin mekânında fiziksel olarak düzenlediği, biraz daha karmaşık bir gölge tiyatrosuna ya da bir sahne (ya da bir tablo) oluşturmak için bakış açılarının çokluğunu gerektiren bir yansımaya benzemiyor. Burada dikeyine ya da yatayına ortaya çıkan suratlar, bileşkenini oluşturdukları yere repliklerini taşıyorlar. Bize suratların, herşeyden önce bizlerin onlardan ayırt edemediğimiz yerler ya da nesnelere dayanışma içinde olduklarını söylüyorlar. Böylece seranın kıpırtısız sıcaklığında saksıda bir bitki gibi sergilenen Madame Cézanne'in suratından, ya da yanaklarını ve şapkasını ateşe veren çamlıkların, kırmızı kayalıkların ve denizin gürültüye boğduğu Collioure manzaraları imgesine yerleşmiş Madame Matisse'in suratına ya da anlatıcının da anımsadığı gibi burun kanatları "Combray civarında çayırıldaki çiçeklere konan küçük

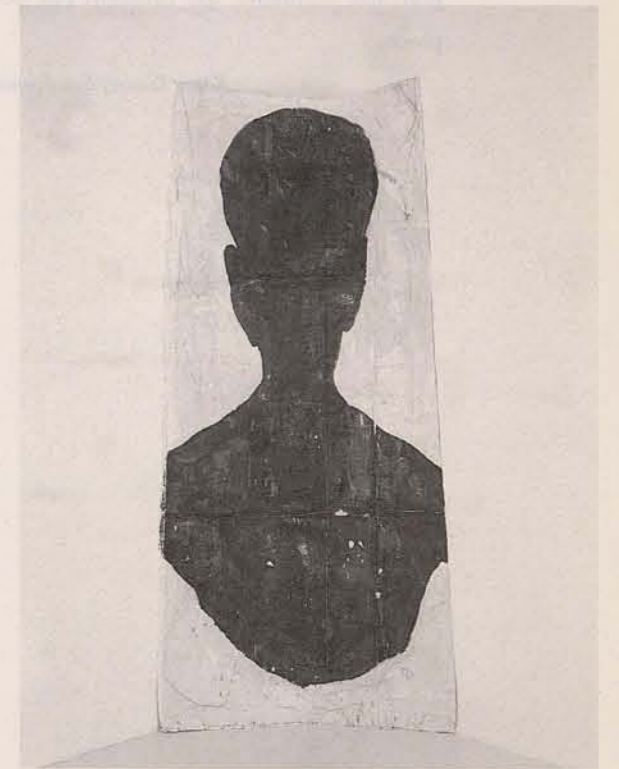
cious in these cutouts. The human face is not under assault. No iconoclasm. Nothing fearful in this succession of downfalls or overhangings. Blais does not strive to fit his work into the circle of *venomous icons* or magic images. These black heads are not the negative of the visible. They do not belong to the universe of shadows and chimera and, unlike anamorphoses, they do not conjure a probing of the world of false appearances. On the contrary. These painting derive their strength from the straightforwardness of a clear-cut form traced with the light shining straight on it, from the eloquence of two or three colors, from the pleasure of drawing or cutting out, of aiming at the utterly vast in search of a point of equilibrium that would surpass all measure. Which calls to mind the story of Pliny the Elder inventing the origin of painting: a line weds the shadow of the loved-one's face cast by a lamplight on the cave wall.

Oh how many things the line told him as it traced the shadow of his beloved with such pleasure!

But Blais does not attempt to circumscribe an image that would be the product of an absent figure. What he organizes physically in the space of the Salpêtrière or Tophane does not resemble a complicated shadow play or a projection entailing manifold viewpoints in order to form the scene (or picture). Vertically or horizontally outlined, these faces come to terms with the place and offer the reply. They tell us that faces are, above all, firmly bound up with the places and objects with which we confuse them. Hence, the face of Madame Cézanne exposed like a pot plant to the motionless heat of the hothouse, or that of Madame Matisse in the image of the landscapes of Collioure where pine forests, red boulders and the sea play havoc, and set her cheeks and hat on fire, or yet again that of Saint-Loup whose nose wings, the narrator recalls, were "of a design as perfect as those of a little butterfly landing on the flowers of the meadow around Combray, and the detail as French as the stone angels at Saint-André-des-Champs." Blais' first and last black heads might well link up with Malevitch's faceless heads (which he likes for the things



SANS TITRE, 1993. PORCELAIN ET FIL MÉTALLIQUE.
46 x 18 x 12 CM. CATHERINE ISSERT, ST. PAUL.



SANS TITRE, 1992. PEINTURE SUR AFFICHES ARRACHÉES.
298 x 487 CM. GALERIE YVON LAMBERT, PARIS.

d'abord solidaires des lieux ou des objets avec qui nous les confondons. Ainsi des visages de Madame Cézanne exposée comme une plante en pot dans la chaleur immobile de la serre, ou de Madame Matisse à l'image des paysages de Collioure chahutés par les pinèdes, les rochers rouges et la mer qui mettent le feu à ses joues et à son chapeau, ou bien encore de Saint-Loup dont les ailes du nez, se souvient le narrateur, étaient "d'un dessin parfait comme celles des petits papillons qui se posent sur les fleurs des prairies, autour de Combray et le détail aussi français que les anges de pierre de Saint-André-des-Champs. Les premières et les dernières têtes noires de Blais ont sans doute, ainsi, partie liée avec les têtes sans visage de Malévitch (peintures aimées parce qu'elles disent de choses sur la figure, son plan abstrait, la couleur, le dessin noir, la feuille de papier) mais aussi avec les contre-jours du Sud, avec les noirs, avec la blancheur extrême et l'envahissement du soleil. Lentement donc arrivent les têtes désertiques, les têtes longilignes comme des pistes, les têtes en forme de dunes ou de plateaux oscillants, qui finissent par occuper toute la place.

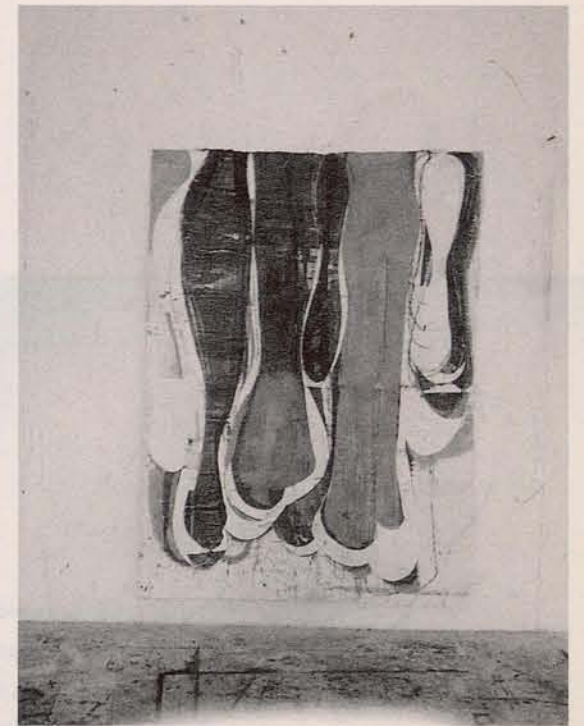
Xavier Girard, San Francisco, 8 juillet 1994

kelebeklerinki kadar mükemmel desenli" olan Saint-Loup'nun suratına, ve Saint-André-des-Champs kilisesinin taştan melekleri kadar Fransaya özgü bir detaya. Blais'nin ilk ve son siyah başlarının kuşkusuz Malevitch'in suratsız başlarıyla (figür, onun soyut düzlemi, renk, kara desen, kağıt sayfası konusunda bir şeyler söylediklerinden sevilen resimlerdir bunlar) da ortak yanları olduğu kadar, güneyin geriden ışıklarıyla, karalarla, güneşin aşırı beyazlığı ve her yanı sarmasıyla da ortak yanları var. Böylece ağır ağır çölsele başlar, pistler gibi uzunlamasına başlar, titreşen kum tepelikleri ya da yaylalar biçiminde başlar gelip, tüm alanı işgal ediyorlar.

Xavier GIRARD, San Francisco, 8 Temmuz 1994

they say of the figure, its abstract plane, the color, the black design and the sheet of paper) but also with the backlighting on the South, with the darkness, with the sheer whiteness, and with the invading sun. So, slowly barren heads arrive, heads long and slender like a trail, heads in the shape of dunes or oscillating plateaux. And they end up occupying the whole of the space.

*Xavier Girard, San Francisco, July 8 1994
translated by Gila Walker*



DE LA TETE AUX PIEDS N° 1 PEINTURE/AFFICHES ARRACHÉES, 1994. 195 x 140 CM. TONY SHAFRAZI GALLERY, NEW YORK.

Entretien

Jean-Charles Blais - Xavier Girard
Vence, 29 juin 1994

XG : Vous réalisez en 1980 des peintures qui font intervenir l'espace de l'atelier. *Tombe en chute*, par exemple, est un tourbillon de papiers déchirés, épinglé au mur, qui dessine un bonhomme en train de tomber à la renverse.

Depuis ces premiers essais jusqu'à aujourd'hui c'est une des constantes de votre entreprise. Les images ne valent qu'à annexer le plan où vous les avez provisoirement installées.

Qu'il s'agisse de peintures ou de décors, comme celui que vous avez réalisé pour le Ballet de Richard Alston, vous travaillez toujours à excéder, à outrepasser les contenants possibles du tableau en en faisant d'abord, pour ainsi dire, *le plein*.

Tout récemment vous avez exposé au musée de La Haye des espèces de visages-tables dressés sur de fines tiges de métal et des têtes détachées du mur comme si elles étaient elles aussi des tables redressées. Ne pourrait-on pas relire l'histoire de votre œuvre depuis 80, à travers ces différentes manières d'aborder - ou de déborder - l'espace ?

JCB : La plupart des œuvres qui ont été montrées autour de cette période n'étaient pas constituées sur le mode ordinaire du tableau, frontal et délimité par un cadre, mais se répandaient plutôt dans l'espace. Elles ne se référaient pas à la sculpture ou à quelque chose qui se développerait dans un espace tridimensionnel. C'était plutôt relatif à l'extension de l'image par exemple dans un format délimité par

Söyleşi

Jean-Charles Blais - Xavier Girard
Vence, 29 Haziran 1994

XG : 1980 yılında, atölyenin mekânını da işin içine katan resimler yaptınız. örneğin *Tombe en chute* (Düşüşe düşüyor) tepetaklak düşmekte olan bir adamcağızı resimleyen, yırtılmış ve duvara iğnelenmiş bir kağıt girdabıydı.

İlk denemelerden günümüze dek, bu sizin çalışmanızın değişmezlerinden biri. İmgeler sadece sizin onları geçici olarak yerleştirmiş olduğunuz düzlemi de işin içine katmaya yarıyorlar.

İster resim, ister Richard Alston'un Balesi için gerçekleştirmiş olduğunuz gibi dekor olsun, siz tablonun olası içeren ve içeriklerini önce, deyim yerindeyse doldurarak aşmaya, ötesine geçmeye uğraşıyorsunuz.

Çok kısa bir süre önce La Haye müzesinde ince metal çubuklar üstüne oturtulmuş bir çeşit surat-masalar ve adeta dikine konulmuş masalar gibi duvardan sarkan başlar sergilediniz. Yapıtlarınızın 80'li senelerden itibaren tarihçesini mekâna bu değişik yaklaşma - ya da mekânı taşıma - tarzları arasından okuyamaz mıyız?

JCB : Bu dönemde gösterilmiş olan yapıtların çoğu karşıdan bakılan ve bir çerçevenin sınırları içinde yer alan sıradan tablo tarzında oluşturulmamıştı, bunlar daha çok mekâna yayılan yapıtlardı. Bu yapıtlar, heykele ya da üç boyutlu bir mekânda gelişen bir şey gönderme değildi. Bunlar daha çok imgenin yayılmasına örneğin, sınırlarını bir duvarın oluşturduğu bir ölçüğe yayılmaya ilişkindi. İmge tavana da

Interview

Jean-Charles Blais - Xavier Girard
Vence, June 29, 1994
translated by Gila Walker

XG: In 1980 you began making paintings that use space as an active element. An instance of this is *Tombe en chute*, a whirlpool of torn papers, pinned to the wall, depicting someone falling backwards.

Since those initial experiments, producing images that annex the plane where you have temporarily installed them has become a permanent feature in your work.

Whether you are making paintings or decors - such as the sets you designed for Richard Alston's Ballet - you always try to exceed any possible image container, to go beyond it by first, so to speak, *filling it up*.

Just recently, at the museum in The Hague, you exhibited pieces that could be described as face-tables which were set on thin metal rods, and heads detached from the wall as if they were tables placed upright. Do you think that we can give of reading of your work since 1980 based on these different ways of approaching space and of going beyond it?

JCB: Most of the works shown around that period were not constructed in the manner of an ordinary painting, frontal and delimited by a frame. They tended, rather, to spread out into space. This development was related not to sculpture or to three-dimensional space, but to the extension of the image itself, which could, for instance, adopt a format delimited by a wall. The image could also be placed on the ceiling, as was the case at times. I recall the first installation which was fairly straightforward. It was a three-part piece based on a single figure borrowed from Malevitch. The first part -

un mur. L'image pouvait aussi être disposée au plafond, c'est une chose qui s'est trouvée parfois. Je me souviens de cette première installation. C'était assez simple. Il s'agissait de la reprise en trois parties d'une même figure empruntée à une œuvre de Malevitch. La première était flanquée sur le mur, c'était une toile découpée, la deuxième sur un plafond et la troisième à nouveau sur le mur. L'ensemble se développait sur trois étages d'un bâtiment et le tout était relié par un système de fils électriques.

XG : Que vous avez appelé : *Déjà vu mon œil* ?

JCB : Oui. De même, *Tombe en chute*. Cette espèce de dessin éclaté aurait pu être un dessin tout à fait conventionnel, un peu grand, sur une feuille de papier mais la feuille de papier était découpée en plein de petits fragments qui faisaient que le dessin se répandait aussi loin que le format du mur le supportait. *Déjà vu, mon œil* correspondait à l'idée d'un parcours. Le visiteur qui l'apercevait regardait une chose qui était fragmentée doublement, pas simplement parce qu'elle était un morceau de quelque chose sur un mur mais aussi parce qu'elle impliquait la succession de morceaux de peinture en situation différente qui constituait la totalité du travail visible.

XG : N'était-ce pas une manière de mise en fuite de l'image à travers la multiplication de ses états, de ses dispositions, et points de vue, en plusieurs étages...

JCB : La situation de ces premiers travaux était compliquée parce qu'il s'agissait à la fois de trouver une alternative à un supposé retour à la peinture dans son acception classique et en même temps mon propos n'a jamais été de produire des environnements ou des installations, ou des mises en scène symboliques...

XG : Par-delà cette différence que vous marquez par rapport à l'installation, est-ce qu'il n'y avait pas dès le départ une autre idée: sans doute faisiez vous appel à la figure, à la figuration mais de telle sorte que l'image, par ses dimensions ou les modalités de sa présentation particulière ne pouvait être assurée d'une consistance, d'une stabilité ou d'un plan d'apparition qui en aurait

reconstitué un ensemble cohérent, parfois même un tout. Ça pouvait être une chose qui s'est trouvée parfois. Je me souviens de cette première installation. C'était assez simple. Il s'agissait de la reprise en trois parties d'une même figure empruntée à une œuvre de Malevitch. La première était flanquée sur le mur, c'était une toile découpée, la deuxième sur un plafond et la troisième à nouveau sur le mur. L'ensemble se développait sur trois étages d'un bâtiment et le tout était relié par un système de fils électriques.

XG : Adını *Déjà vu mon œil* (Önceden görülmüş mü, gözüm) koymuştunuz.

JCB : Evet. *Tombe en chute* de öyleydi. Bu parçalanmış desen türü, bir kağıt sayfası üstünde, büyükçe, tamamen alışılmış bir desen de olabilirdi, ama burada kağıt sayfası bir sürü küçük parçacıklar halinde kesilmişti, bu sayede desen kendisini taşıyan duvarın formatının izin verdiği ölçüde dağılıyordu. *Déjà vu mon œil* bir güzergah fikrine tekabül ediyordu. Onu farkedenden bir ziyaretçi iki şekilde parçacıklara ayrılmış bir şeye bakıyordu, çünkü baktığı şey sadece bir duvarın üstünde bir şeyin bir parçası değil aynı zamanda da görülebilir çalışmanın tümünü oluşturan, değişik durumlarda resim parçalarının birbirini izlemesini de beraberinde getiriyordu.

XG : Bu, imgenin durumlarının, konularının ve bakış açılarının çoğalmasından dolayı, imgenin bir kaç katta kaçışını sağlamanın bir yolu da değil miydi?

JCB : Bu ilk çalışmaların durumu karışıktı, çünkü hem klasik anlamda resme sözde geri dönüşe bir alternatif bulmak söz konusuydu, hem de benim işim hiç bir zaman çevre düzenlemeleri, enstallasyonlar ya da simgesel sahneler üretmek olmadı...

XG : Enstallasyondan farklı olmanın ötesinde, baştan itibaren başka bir fikir yok muydu, siz adeta figüre ve figürasyona başvuruyor ama bunu öyle bir şekilde yapıyorsunuz ki imge, boyutları ya da özel sunuluş tarzı nedeniyle bir dayanıklılık, istikrar ya da varoluşunu rahatlatacak bir düzlem güvencesinden yoksun kalıyor. Kısacası, baştan itibaren, imge ya da söz konusu figür bir dönüşümün bir hali gibi ortaya çıkıyor. İmge kendisini

a cut-out canvas - was flung onto the wall, the second on the ceiling, and the third on the wall again. The whole thing covered three stories of the building and was linked by a system of electrical wires.

XG: That was the work that you entitled *Déjà vu, mon œil*?

JCB: Yes. Similarly, *Tombe en chute*, which could have been a thoroughly conventional, if slightly large, drawing on a piece of paper, was cut up into so many bits and pieces that it sprawled out as far as the size of the wall permitted. *Déjà vu, mon œil* involved the idea of following a course. The visitor was confronted with something that was doubly fragmented insofar as what was presented on the wall was a piece of something and also because the whole of the visible work was constituted by this succession of pieces of a painting in different situations.

XG: Would you say that multiplying the states of the image, its layout, and the viewpoints over several stories was a way of causing the image to recede?

JCB: What was complicated about these early works was that they involved an attempt to find an alternative to a supposed return to painting in a classical form and at the same time my aim has never been to create environmental pieces, installations, or symbolic scenes...

XG: From the start, though, hasn't there been another idea at work, beside the way in which they differ from installations? Although you resorted to the use of figure and figuration, because of the size of the image and its particular modes of presentation, its very existence was threatened by a lack of consistency, stability and clear plane of appearance. In short, right from the start, the image, or figure in question, appeared as a state in a transformation, swept up in a movement that encompassed it, extended beyond it, and turned it into a mere moment in a process that could not be reduced to it.

JCB: This was, in fact, something that became a fairly permanent feature of my work in the '80s when these first experimental pieces led to a development close to the conventions of painting.



"DÉJÀ VUE ... MON ŒIL" (DÉTAIL), 1980. PEINTURE/TOILE DÉCOUPÉE, FIL ÉLECTRIQUE. COLLECTION PARTICULIÈRE.

conforté l'existence. Bref dès le départ, l'image, ou la figure en question, apparaît comme un état d'une transformation. Elle est prise dans le mouvement qui l'englobe et l'outrepasse à la fois qui fait d'elle un moment dans un processus qu'elle ne résume pas.

JCB : C'est effectivement ce qui est montré avec une certaine permanence aussi dans les années 80 quand ces premières tentatives aboutissent au développement d'un travail à proximité de la convention du tableau.

Il y avait toujours quelque chose qui échappait par le haut, par le bas, ou dans la profondeur; qui se minuscule ou s'élargissait d'une façon ou d'une autre comme quelque chose qui ne tiendrait pas dans un cadre, qui aurait quelque problème, quelque compte à régler avec le bord, avec la frontalité.

Ce que je fais s'organise très tôt autour de cette difficulté et toute cette période qu'on pourra imaginer être une période de remise en ordre, c'est à dire d'essayer enfin d'organiser tout ça dans la conformité du tableau, échappe, et le travail plus récent est à nouveau une sorte de prise en compte de ces éléments de départ.

XG : J'ai devant les yeux ces tableaux du milieu des années 80 où l'on retient le plus souvent l'énormité du bonhomme. Mais on retient assez peu cette sorte de ligne de fuite, d'anamorphose du personnage qui pour tenter en vain de s'adapter, de s'accorder à son support se met en perspective. Or, on perçoit très bien que les têtes longilignes du décor de Richard Alston ou de certains petits dispositifs récents ne sont qu'un état d'une métamorphose généralisée des formes en proie à un contexte matériel qui fait d'elles non pas les personnages, les figures, les sujets, les motifs du tableau mais une des manières de régler la question de leur situation picturale dans l'espace.

JCB : Il ne s'agit pas d'autre chose que de tableaux, que de dessins, que de formes, que de la relation des formes, que de points de vue, que de situations du regard par rapport à l'objet à regarder.

Les œuvres présentées à La Haye pouvaient être assimilées à une dispersion des éléments du tableau. L'exposition était organisée en séquences. Chaque

cevreleyen ve aşan bir ivmenin içinde bulunuyor, bu da onu özetlemediği bir sürecin bir anı yapıyor aynı zamanda.

JCB : 80'li yıllarda da, bu ilk girişimler tablo geleneğine yakın bir çalışmanın gelişmesine ulaştığında, belirli bir süreklilikle gösterilen gerçekten de budur. Daima üstten ya da alttan ya da derinlikten kaçan bir şey olurdu; bir çerçevenin içinde duramayan, bazı sorunları olan, kenarla, cepheyle halledilecek hesabı olan bir şey gibi, şu ya da bu şekilde ufaklaşan ya da genişleyen bir şey.

Yaptığım, kısa zamanda bu güçlüğü çevresinde örgütlendi ve yeni baştan düzene sokma dönemi sanılabilen tüm bu dönem, yani tüm bunları nihayet tablonun tutuculuğu içinde örgütlmeye çalışma dönemi, elimden kaçıyor ve yakın geçmişteki çalışma da yeniden bu işin başındaki öğelerin bir anlamda göz önüne alınması.

XG : 80'li yılların ortasındaki tablolar geliyor gözümün önüne, çoğu zaman adamın iriliği kalıyor akılda. Ama dayanağına nafiye uyum sağlamak çabası adına kendini perspektife sokan kahramanın bu kaçış çizgisi, anamorfozu (iç bükey bir aynadaki deforme olmuş görüntüsü) akılda kalmıyor. Oysa Richard Alston'un dekorundaki ya da daha yakın tarihli bazı küçük düzenlemelerdeki uzunlamasına başların sadece biçimlerin genleşmiş dönüşümünün bir hali olduğu algılanıyor. Biçimler maddesel bir ortamda bulunuyor, bu ortam onları tablonun kahramanları, figürleri, konuları, motifleri haline getirmiyor onları mekân içinde resimsel konular sorusunu halletmenin bir tarzı haline getiriyor.

JCB : Söz konusu olan sadece tablolar, desenler, biçimler, biçimlerin ilişkisi, bakış açıları, bakışın bakılacak nesneye göre konuları.

La Haye'de sunulan yapıtlar tablonun öğelerinin bir dağılımı olarak kabul edilebilirdi. Sergi sekanslar halinde düzenlenmişti. Her salonda oldukça şaşırtıcı bir düzenleme örgütlenmişti, her düzenlemenin bir önceki salondaki düzenlemeyle gerçek bir akrabalığı vardı ve bu salonlardaki düzenlemelerin her biri desene, biçime, renge ilişkin belirli bir şeyi ele alıyordu

There was always something escaping on top, at the bottom or in the depths, something dwindling or swelling in one way or another, something that would not keep inside the frame, as if it had a problem with edges and frontality - some sort of grudge against them.

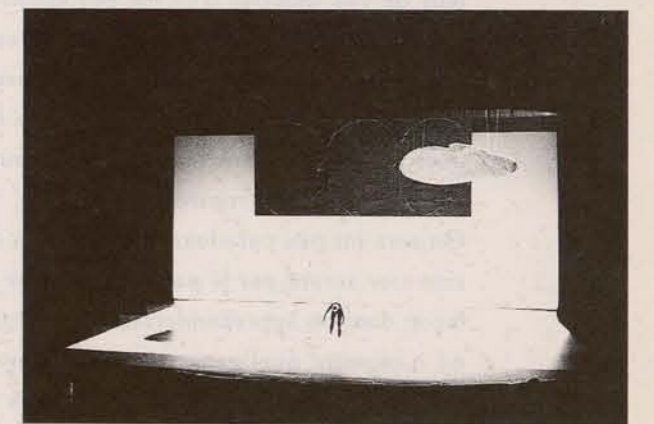
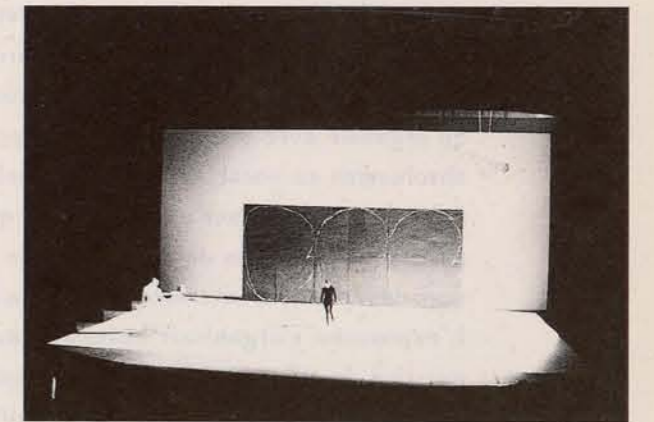
Very soon, what I was doing revolved around this difficulty and the whole period escaped from my attempt to put things in order, that is to say to organize everything in conformity to painting. My recent work is once again informed by these initial elements.

XG: By and large, what stood out in the paintings from the mid '80s was the huge size of the figure. What was less noticeable was the sort of sagittal line, the anamorphosis of a figure that puts itself in perspective in a vain attempt to fit into the support. It is now obvious that the long thin heads in your sets for Richard Alston and in some of your recent small-scale pieces are but one state in an overall metamorphosis of forms prey to a material context that transforms them from characters, figures, subjects or motifs into ways of resolving their pictorial position in space.

JCB: These are simply paintings, designs, forms, relationship between forms, points of view, and viewing situations vis-à-vis the object to be seen - nothing more.

The works shown in The Hague can be regarded as a scattering of the elements of painting. The exhibition was organized in sequences. Each room was arranged in a specific way with a genuine paternity vis-à-vis the preceding room and each one treated some specific aspect of design, form, and color by retaining their active elements - what is indeed specific to drawing, what is specific to a painted surface - but undermining their ordinary perceptual situation.

XG: Hence, the constituent elements of your vocabulary continue to be those of traditional painting. But apparently one of the characteristics of your work is that you place the elements taken from the tradition of figure, design and color in such a situation that it becomes apparent that there is no adequation between them and autonomous, whole, and satisfactory



SCÉNOGRAPHIE POUR "LE MARTEAU SANS MAÎTRE". RÉGINE CHOPINOT ET RICHARD ALSTON. LA ROCHELLE 1992.

salle organisait un dispositif un peu singulier, qui avait une vraie paternité par rapport au précédent et chacun traitait de quelque chose d'assez précis concernant le dessin, la forme, la couleur en essayant d'en conserver les éléments actifs, ce qui est effectivement particulier au dessin, ce qui est particulier à une surface peinte mais en les détournant de la situation de perception ordinaire.

XG : Les éléments constitutifs de votre vocabulaire demeurent donc ceux, traditionnels, de la peinture. Mais l'une des caractéristiques de votre œuvre consisterait aussi à faire apercevoir que si ces éléments effectivement empruntent à la tradition de la figure, du dessin, de la couleur, ils sont mis en situation de telle sorte qu'ils avouent dans tous les cas une inadéquation d'avec ce qui en ferait des objets à la fois autonomes, complets, satisfaisants du point de vue symbolique et qui conforterait le regardeur dans son point de vue ?

JCB : Voilà, quelque chose qui déjouerait la capacité à capter dans sa totalité un objet et donc d'en obtenir la délectation qu'on réclame ordinairement d'une œuvre, quelque chose qui serait toujours, bien qu'organisé avec des éléments qui appartiennent absolument au vocabulaire sempiternel de la pratique du tableau, d'une autre nature et qui passerait par des phénomènes de diffraction, de fragmentation, de répétitions inversées, de rappels...

L'exposition s'organisait beaucoup autour de la question du point de vue, c'est à dire qu'un tableau qui devient horizontal et qui est produit à une hauteur de vue indéfinie n'en est pas moins un tableau puisque tous les éléments - ce sont des objets qui sont peints, qui sont dessinés - appartiennent au registre de la peinture. Mais qui par la façon même dont ils sont montrés inquiètent un peu, dérangent les conventions du regard.

On sera un peu paradoxalement obligé de les expérimenter autant par le parcours que par la vue, à la façon dont on appréhenderait un paysage, un jardin ou n'importe quel espace que l'on comprend plus par le déplacement du corps que par la vision. Une vision parcellaire - on est toujours un peu trop haut ou un peu trop bas dans un paysage pour en appré-

ve bunu da desenin, biçimin ve rengin etkin öğelerini korumaya çalışarak yapıyordu, bu da desene özgüdür, boyanmış bir yüzeye özgüdür ama aynı zamanda da bu öğeleri sıradan algılama durumundan da uzaklaştırıyordu.

XG : Demek ki, söz dağarcığınızı oluşturan öğeler hâlâ resmin geleneksel öğeleri. Ama yapıtlarınızın en belirgin özelliklerinden biri her ne kadar bu öğeler figür, desen, renk geleneğini ödünç alsalar da, bunlar öylesine bir konuma sokulmuş ki, herhalükârda kendilerini simgesel açıdan özerk, tamamlanmış, tatmin edici nesnelere haline getirecek ve bakan kişiyi de kendi bakış açısını rahatlatarak şöyle uygunsuzluk içinde olduklarını itiraf ediyorlar.

JCB : İşte bir nesneyi bütün olarak algılama kapasitesini ve dolayısıyla bir yapıttan istenen tat ve zevk almayı bozan bir şey, her ne kadar tablo uygulamasının yüzyıllık söz dağarcığına mutlak ait olan öğelerle örgütlenmiş de olsa, daima başka bir doğası olup, kırınma, parçalanma, tersine dönmüş tekrarlama, yeniden anımsatma olgularından geçen bir şey. Sergi bakış açısı sorusu çevresinde örgütlenmişti, yani yataylaşan ve saptanmamış bir bakış yüksekliğinde üretilmiş bir tablo, tablo olmaktan geri kalmaz çünkü tüm öğeler - bunlar boyanmış, resmedilmiş nesnelere - resmin kendi alanına aittir. Ama bu öğelerin gösterilme tarzı biraz endişe uyandırır, bakış alışkanlığını rahatsız eder.

Biraz çelişik bir biçimde bu öğeleri izlediğimiz güzergâhla olduğu kadar görmeyle de sınınamak zorunda oluruz; tıpkı görmekle değil de bedeninin yer değiştirmesiyle daha çok anlayabildiğimiz bir manzarayı, bir bahçeyi ya da herhangi bir mekânı kavramamız gibi. Parçalara ayıran bir görüş - bir manzaranın mimarisini değerlendirebilmek için insan daima biraz fazla yüksekte ya da biraz fazla alçakta olur. Söz konusu olan resimsel bir düzenleme icadettir, bu icad sayesinde en doğru değerlendirme aracı belki de karşısında durmaktan çok etrafında dolaşmak olacaktır, bu fazla öne konmuş tablolar gibi, gerçekten de böylesi tasarımlar kendi yüzeyi kadar yüzeyin taşıdığı gölgeyi de değerlendirmeye zorunlu

objects (from a symbolic point of view) apt to reinforce the beholder in his point of view.

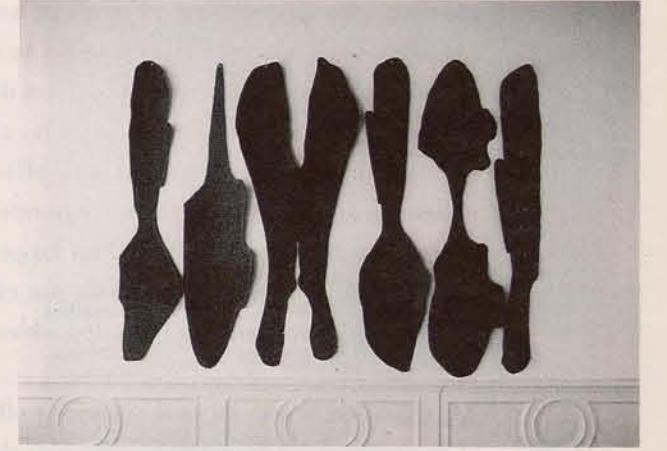
JCB : Which is something that could thwart the capacity to grasp an object in its totality, and thereby obtain the pleasure that we ordinarily expect from an artwork; something that - although organized with elements that definitely belong to the everlasting vocabulary of painting practice - would always be of a different nature, and that would be exposed to such phenomena as diffraction, fragmentation, reversed repetition, and recall. The exhibition was informed to a large extent by the issue of viewpoint. A painting that becomes horizontal and that is made at a height that is unclear remains a painting nonetheless since all of its elements - these are painted or drawn objects - belong to the painting register. But the mode of presentation is a bit eerie and upsets viewing conventions.

Somewhat paradoxically, we are forced to experience them as much through movement as through the gaze, in the same way as we might grasp a landscape, a garden or any other space that can be understood as much through body motion as through sight. And since we are always either slightly too high or too low in a landscape to really assess its architecture, our vision of it is fragmented. The point is to invent a pictorial device whose immediate impact is to compel the beholder to move around it in order to fully assess it rather than to take up a position facing it. An instance of this are the paintings too far from the wall that oblige the viewer to appreciate as much the shadow cast by the surface as the surface itself. It is a matter of slightly displacing the way we look at a design so that its splitting in two is appreciated as well.

XG : What is the sense of this offensive apparition of a face that appears before the viewer but so detached from the wall that while it is no longer a painting, it is not a sculpture either but rather like a table set against a wall?

What takes place between a table so spindly and high and dangling that it is less a table than a suspended plateau and the face that gives it its form?

What takes place between this fake painting detached from the wall and the fake table detached from the



"PATRONS", 1995. CRAIE/FEUTRE DÉCOUPÉ. 280 x 350 CM. GALERIE BARBARA FARBER, AMSTERDAM.

cier l'architecture. Il s'agit d'inventer un dispositif pictural qui fasse que tout à coup le moyen de l'apprécier au plus juste serait peut-être d'en faire le tour plutôt que de se poster en face, comme ces tableaux trop avancés, projets qui, effectivement, obligent à apprécier autant l'ombre portée de sa surface que sa surface elle-même. C'est un peu déplacer la façon dont on regarde un dessin par exemple, un dessin qui s'apprécierait par son dédoublement aussi.

XG : Quel est le sens de cette apparition offensive d'un visage qui apparaît devant le visiteur mais si détaché du mur qu'il n'est plus tableau, qu'il n'est pas sculpture et qu'il est comme une sorte de table qui aurait été disposée sur un mur ?

Que se passe-t-il entre une table qui serait à ce point filiforme et haute et ballante qu'elle n'est pas une table mais un plateau suspendu et le visage qui lui donne sa forme ?

Que se passe-t'il entre ce faux tableau détaché du mur, cette fausse table détachée du sol, cette horizontalité souple confrontée à cette verticalité tout aussi détachée et flottante ?

Le visiteur est placé dans une situation où tout se met en quelque sorte à bouger sur son aire. La figure n'est pas méconnaissable, mais elle est placée si loin de son espace originel, si inconfortablement par rapport à son assiette que c'est comme si vous preniez plaisir à marquer moins la présence de la peinture que ce qui la rend en quelque sorte inconvenante par rapport à sa propre situation, à marquer surtout les distances, à marquer surtout les espaces de flottement et d'incertitude.

JCB : Il s'agit d'expérimenter je crois des situations intermédiaires, intermédiaires non par manque de définition ou parce qu'elles tenteraient de faire passer un objet pour un autre, de la peinture en sculpture ou inversement. Il ne s'agit pas de ça, il s'agit de trouver une situation qui déstabilise la conformité de la présentation et d'expérimenter cette situation intermédiaire comme étant une situation active. C'est aussi un travail qui a pour objet particulier d'expérimenter la forme (pas la forme hédoniste au sens qu'on pourrait qualifier de "français") un équilibre, une harmonie mais comment quelque chose d'indéfinissable se formule.

kılar kişiyi. Bu biraz da bir desene, örneğin ikileşmesiyle de değerlendirilecek bir desene bakış tarzının yerini değiştirmek oluyor.

XG : Ziyaretçinin karşısında beliren bir suratın, bu saldırganca ortaya çıkışının anlamı nedir, surat duvardan o kadar kopuktur ki artık tablo olmaktan çıkmıştır, heykel de değildir sanki duvara yerleştirilmiş bir çeşit masa gibidir. Bu denli incecik, yüksek ve sallanan masayla, masa değil de tepsi olanla ona biçimini veren surat arasında neler olup bitiyor?

Duvarдан kopuk bu sahte tablo ile, yerden kopuk bu sahte masa arasında, bu esnek yataylık ile kopuk ve havada dalgalanan bu dikeyliğin karşılaşmasında neler olup bitiyor?

Ziyaretçi herşeyin kendi alanında adeta kıpırdamaya başladığı bir konumda buluyor kendini. Figür tanınmaz değil, ama kökeninin mekânından o denli uzağa konulmuş, öylesine rahatsız bir şekilde konulmuş ki, siz sanki resmin varlığından çok o resmi kendi konumuna uygunsuz kılanın altını çizmekten, özellikle mesafelerin altını çizmekten, dalgalanma ve kararsızlık mekânlarının altını çizmekten zevk almışsınız.

JCB : Sanıyorum söz konusu olan ara konumları denemek. Tanım yetersizliğinden ara değil ya da bir nesneyi bir başkasının yerine koymaktan ötürü, resmi heykelin yerine koymaktan ya da tersini yapmaktan ötürü ara demiyorum. Söz konusu olan bu değil, söz konusu olan sunuşun tutuculuğunun istikrarını bozacak bir konum bulmak ve bu ara konumu etkin bir konum olarak denemek. Bu aynı zamanda biçimi, ("Fransız" olarak niteleyebileceğimiz anlamda hedonist biçimi kastetmiyorum) bir dengeyi, bir uyumu denemek gibi özel bir konusu olan bir çalışma, tanımlanamayan bir şeyin nasıl biçimlendiğini sorgulayan?

XG : Biçimin bir anlamda çok güçlü olduğu fikri, biçimden kaçmanın tek yolunun onunla abartı, aşırılık, yoğunlaşma, korkunç ve bürlesk kışkırtma türü ilişkiler sürdürmek olduğu ve bu şekilde biçimi çoğaltarak, genişleterek, aşırı belirleyerek

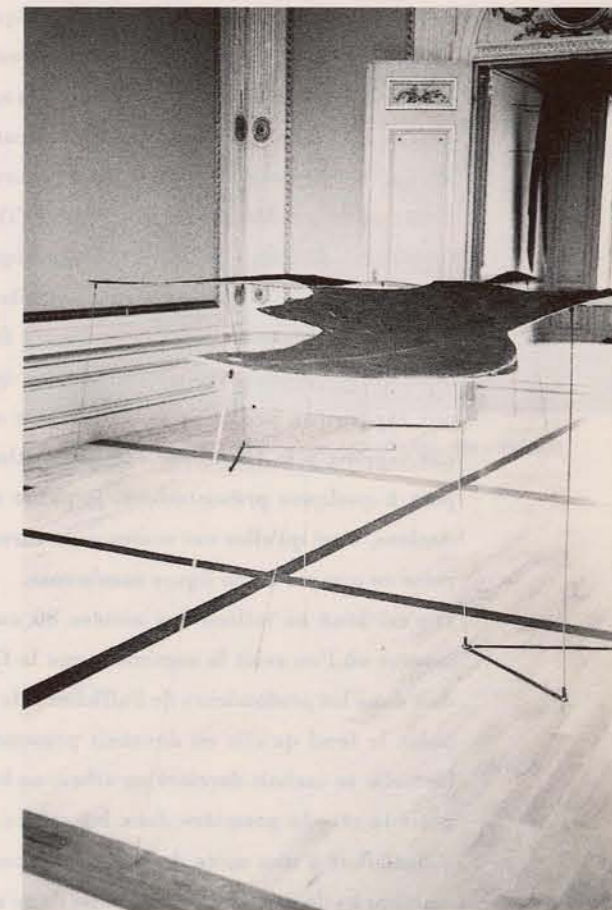
floor, between this supple horizontality and this equally detached, floating verticality.

The visitor is put in a situation where everything starts to shift ground. The figure is not unrecognizable but you position it so far from its original space, so uncomfortably out of its element, that it seems as if you take pleasure in highlighting less the presence of the painting than what makes it out of phase with its own situation, that you derive pleasure from stressing distances and from emphasizing spaces of wavering and uncertainty more than anything else.

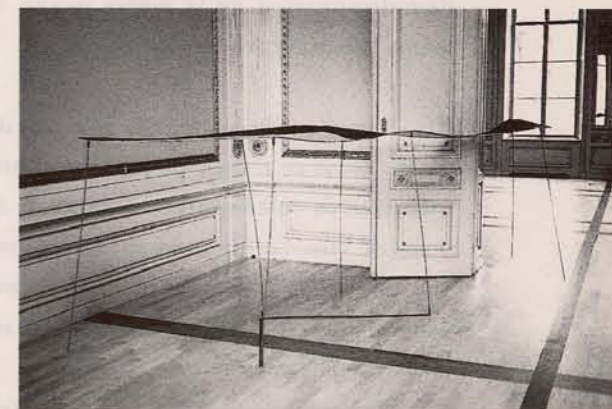
JCB: I believe it is a matter of experimenting with intermediary situations - intermediary not because they lack definition or because their purpose is to pass one object off as another, painting as sculpture, for instance, or vice versa. No. It is a matter of finding a situation that destabilizes the presentation's conformity and then experimenting with this intermediary situation as an active one. The aim of this work is also to experiment with form, not in an hedonistic sense of equilibrium and harmony that could be qualified as "French", but rather in the sense of how something undefinable can be formulated.

XG: This idea of form as something all-powerful that can be escaped solely by creating relationships with it based on exaggeration, excess, intensification, and catastrophic and burlesque provocation that increase, amplify and overdetermine it - especially when the form is already derisory, already seen, already used - acts as a further denunciation of the notion of adequation between form and symbol, content and container, etc. What strikes me about the project for the Salpêtrière and Istanbul, about the exhibitions in The Hague, in Alston and others - I am thinking notably of the Amiens exhibition - is that they all have a bearing on a multitudinous figure.

The reverse was true in the mid '80s when the figure seemed to vanish into the depths of the poster. It merged with the background to such a point that it became nearly invisible, or else it hid behind a tree, or plunged head first into the sand, or took on the appearance of a backlit negative. But this figure too managed to break free by becoming multitudinous.



SANS TITRE. PEINTURE/AFFICHES ARRACHÉES, TIGES DE MÉTAL.
280 x 90 x 160 CM. PALAIS LANGE VOORHOUT HAAGS,
GEMEENTEMUSEUM, LA HAYE 1994.



SANS TITRE. PEINTURE/AFFICHES ARRACHÉES, TIGES DE MÉTAL.
350 x 80 x 160 CM. PALAIS LANGE VOORHOUT HAAGS,
GEMEENTEMUSEUM, LA HAYE 1994.

XG : Cette idée que la forme est en quelque sorte toute puissante, qu'on n'y échappe pas sauf à entretenir avec elle des relations sur le mode de l'exagération, de l'excès, de l'intensification, de la provocation catastrophique et burlesque qui en l'augmentant, en l'amplifiant, en la surdéterminant, surtout s'il s'agit d'une forme déjà dérisoire, déjà vue, déjà pratiquée, déjà usagée, vient encore plus dénoncer en elle ce qu'il y a d'esprit d'adéquation précisément entre forme et symbole, entre contenu, contenant, etc. Ce qui me frappe par rapport au projet de la Salpêtrière et d'Istanbul, par rapport à la Haye, par rapport à Alston, par rapport à quelques présentations, je pense notamment à Amiens, c'est qu'elles ont toutes pour caractéristique la prise en compte d'une figure nombreuse.

Il s'est joué au milieu des années 80 un phénomène inverse où l'on avait le sentiment que la figure se perdait dans les profondeurs de l'affiche. Elle épousait à ce point le fond qu'elle en devenait presque invisible ou bien elle se cachait derrière un arbre, ou bien elle plongeait la tête la première dans les sables, ou bien elle s'identifiait à une sorte de négatif, au contre jour. Sa manière à elle de se sauver fut aussi de se multiplier.

JCB : On ne peut pas dire que les images s'organisent du côté de la diversification ou de la confrontation d'images hétérogènes. Il s'agirait plutôt de la démultiplication de la même image. Comment la même image est différente.

XG : Tout n'est-il question que de points de vue ?

JCB : Dans ce travail certainement, une des choses très actives relève effectivement de la notion de point de vue. La question de la relation du point de vue au sens littéral du terme c'est à dire la question de la relation de situation très précise entre un sujet et l'objet qu'il regarde.

A la Staatsgalerie de Munich, l'exposition mettait en scène des tableaux dont les relations passaient par des jeux de mémoire.

Elle avait lieu dans deux salles qui n'étaient pas directement communicantes. Dans chacune d'elles, il y avait un grand tableau. Le mur mitoyen qui séparait ces deux espaces recevait chacun un dessin qui représentait le tableau figurant dans l'autre salle.

hele söz konusu zaten gülünç, zaten görülmüş, zaten uygulanmış, zaten kullanılmış bir biçim olursa, bu fikir biçimin içinde, biçim ile simge arasında, içeren ile içerik arasında uygunluk niteliğinde ne varsa, onu daha da çok ortaya koymaktadır.

Salpêtrière ve İstanbul tasarısında, La Haye'de, Alston'da, bir kaç sunuşta, örneğin Amiens'i düşünüyorum, bana çarpıcı gelen bunların hepsinin belirgin özelliğinin çok sayıda olan bir figürün göz önüne alınmasıdır.

80'li yılların ortasında bunun tersi bir olgu vardı, figürün afişin derinliklerinde kaybolduğu duygusuna kapılıyordu insan. Figür o denli yüzeyle birleşiyordu ki, neredeyse görünmez oluyor ya bir ağacın arkasına saklanıyor, ya kafasını kuma gömüyor, ya da bir çeşit negatifle, geriden ışıkla özdeşleşiyordu. Onun da kendini kurtarma yolu çoğalmak oldu.

JCB : İmgelerin çeşitlenme ya da heterojen imgelerin çatışmasından yana düzenlendiği söylenemez. Söz konusu olan daha çok aynı imgenin çoğalmaması. Aynı imgenin nasıl farklı olduğu.

XG : Herşey sadece bir bakış açısı sorunu mu?

JCB : Bu çalışmada kesinlikle öyle, en etkin şeylerden biri bakış açısı kavramından çıkıyor. Deyimin gerçek anlamında bakış açısının ilişkisi sorunu yani bir kişi ile bu kişinin baktığı nesne arasındaki gayet belirgin konum ilişkisi sorunu.

Münih'te Staatsgalerie'deki sergi, aralarındaki ilişkiler bellek oyunlarına dayanan tabloları sahneye koyuyordu. Sergi doğrudan bağlantısı olmayan iki salonda yer alıyordu. Bu salonların her birinde büyük bir tablo vardı. Bu iki mekânı ayıran ara duvarın her bir tarafında diğer salondaki tabloyu temsil eden bir desen bulunuyordu.

Bu küçük bir oyundu, bir yansıma gibi; sanki salonların her birinde yanda görülecek şey hakkında bir bilgiye sahip oluyordunuz ama bu görülecek olanı ancak bir çeşit pencere oluşturan bu desenle algılayabiliyordunuz, bu bir pencere de olabilirdi, bu pencereden büyük tabloyu görebilirdiniz yani bu pencere bir yansıma dayanağı olabilirdi; sanki, gerçekten

JCB: The organization is not based on diversifying or confronting heterogeneous images, but on multiplying one and the same image, and seeing how the same image differs.

XG: Is all this a question of viewpoints?

JCB: In this work, certainly, one of the things that is very active is indeed related to the notion of viewpoint. It is a question of viewpoint in the literal sense, in the sense of the highly precise relationship between the position of a subject and the object of his gaze.

The exhibition at the Munich Staatsgalerie presented the paintings in such a way that they were related through a memory game. It took place in two rooms that were not directly connected. There was a large painting in each room. On either side of the wall separating the two rooms was a drawing representing the painting in the other room.

It was a little game, like a projection. Each room provided you with information concerning what you would be seeing in the other room but there was no way of perceiving it other than through this drawing, like some sort of window - a window looking onto the larger painting - or like a projection screen, as if these two drawings were actually projecting the much larger painting into the other space.

It is something that comes to mind now as we're speaking. The setup evoked the disappearance of a portion of the elements composing the whole of the exhibition and at the same time it indicated them by way of a form that had more to do with projection and cast shadows. It was the kind of set-up that involved notions of that order: at once the incompleteness and the projection- how it is enlarged.

XG: But isn't this a way of staging what happens simply from one painting to another? Isn't each painting the logical projection of preceding ones?

JCB: No doubt. Paintings have a way of operating like images sliding onto each other. There is something of this sort involved, a kind of transformation whose source of information partially stems from somewhere else, from something that comes before or after.



"ADIEU", 1982. PEINTURE/AFFICHES ARRACHÉES. 240 x 396 CM. CAPC MUSÉE D'ART CONTEMPORAIN, BORDEAUX.

C'était un petit jeu, comme une projection; comme si dans chacune des salles, vous déteniez une information sur ce qu'il y avait à voir à côté sans pouvoir le percevoir autrement que par ce dessin qui était une sorte de fenêtre, ç'aurait pu être une fenêtre dans laquelle vous aperceviez le tableau plus grand et qui aurait pu être aussi comme un support de projection, comme si effectivement ces deux dessins projetaient dans l'autre espace ce tableau beaucoup plus grand. C'est une chose qui me revient là comme on en parle. Le dispositif évoquait à la fois la disparition d'une partie des éléments qui composaient la totalité de l'exposition et en même temps leur signalement par une forme qui relevait plus de la projection et de l'ombre portée. C'était une sorte de dispositif qui engageait des notions de cet ordre là, à la fois l'incomplétude et la projection ; comment c'est agrandi.

XG : Mais n'est-ce pas la mise en scène de ce qui se passe, simplement d'un tableau l'autre, est-ce que chacun des tableaux n'est pas dans une logique de projection des tableaux précédents ?

JCB : Oui, bien sûr les tableaux entre eux fonctionnent comme des images qui glisseraient l'une sur l'autre. Il y a quelque chose qui opère de cette façon, une sorte de transformation qui a toujours une part de son information ailleurs, dans celui d'avant et dans celui qui vient après.

XG : Mais n'est-ce pas aussi dans ces tableaux là et notamment dans ces têtes en miroir à l'intérieur même du tableau, la question du dédoublement ou du redoublement posée ? Deux têtes face à face, c'est en quelque sorte à la fois désigner que tout tableau est un face à face et à plus forte raison quand le tableau se donne pour sujet ce dédoublement de la face. Mais tout se passe aussi comme si l'optique ne vous intéressait pas ...

JCB : Il y a quelque chose qui relève de ce qu'on pourrait appeler une mise en abîme, littérale, du côté de ce qu'il y a à voir, de la description qu'on pourrait faire de l'image, et aussi spéculative, une chose qui se démultiplierait sans fin .

Aucun intérêt pour l'optique dans tout cela, ni cal-

bu iki desen büyük tabloyu diğer mekâna yansıtmış gibi.

Şimdi sözünü ederken bu aklıma geldi. Bu düzenleme hem serginin bütünü oluşturduğu bir kısmının ortadan kaybolmasının, hem de aynı zamanda bu öğelerin yansıma ve taşınan gölgeye ait bir biçim tarafından var olduklarının bildirilmesi gibiydi. Bu türden kavramları, tamamlanmamışlık ve yansımaya işin içine katan bir düzenleme tarzıydı.

XG : Ama bu olan biten, sadece bir tablonun, diğerinin sahneye konuşu değil mi, tabloların her biri önceki tabloların yansıması mantığına girmiyor mu?

JCB : Evet, tabii tabloların kendi aralarında birbirlerinin üstünden kayan imgeler gibi bir işlevleri var. Bu şekilde işleyen bir şey oluyor, bilgisinin bir bölümü başka bir yerde, bir önceki ve bir sonraki tabloda olan bir dönüşüm türü oluyor.

XG : İkiye bölünme ya da ikileşerek çoğalma sorusu, bu tablolarda, aynı tablonun içinde ayna gibi karşılıklı duran bu başlarda sorulmuş olmuyor mu? Yüz yüze iki baş, bir anlamda hem her tablonun bir karşı karşıyalık olduğunu belirtiyor hele tablonun konusu bu yüzün ikiye bölünmesiye. Hem de herşey adeta optik sizi hiç ilgilendirmiyormuş gibi olup, bitiyor.

JCB : Görülecek şeyin "uçuruma" konması diye adlandırabileceğimize ilişkin bir şey, imgenin olası tanımına ilişkin bir şey var, aynı zamanda nazari olarak sonu olmaksızın çoğalacak bir şey.

Bütün bunlarda optiğe hiçbir ilgi yok, ne hesap, ne geometri, ne yansıtma mekanizmaları, benim çalışmamda imgenin anamorfozla ilişkisi, taşınan gölge, deformasyon sadece belirsiz, bilimsel olmayan modellerden ibaret. Bunlar imgelemsel dönüşümlerdir.

XG : Öte yandan, bir konuma koyma, örneğin Borofsky'nin askılara asılı kocaman kişilerini düşünüyorum. Bunlar emekçi figürü aracılığıyla taşıyan bir çeşit güçlü simgesel anlamla birlikte düşsel bir yüceltme de taşıyorlar. Oysa burada ne onirik bir öneri, ne optik bir tanımlama, ne de

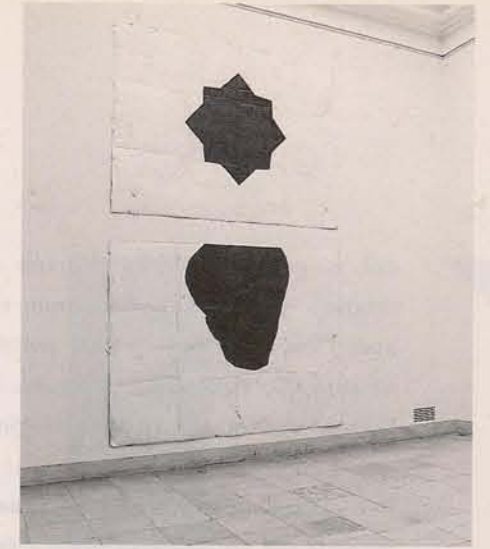
XG: But aren't you bringing up something else in these paintings, and notably in the heads mirrored in a single painting - namely the question of splitting in two and redoubling? Two heads face-to-face is a way of indicating that any painting is a face-off, all the more so when the very subject of the painting is a face split in two. And yet it does not seem as if you are interested in optics...

JCB: There is something related to what can be termed a *mise en abîme*, both literal (vis-à-vis the viewed object and the description that can be made of it), and speculative (something that continues multiplying endlessly).

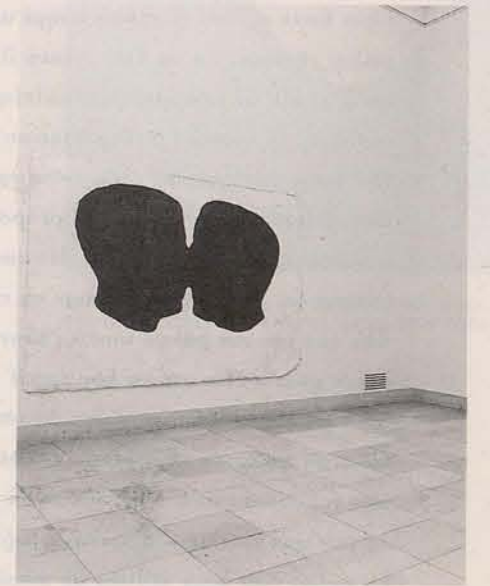
Nothing to do with an interest in optics, or in arithmetic, geometry, or projection machinery, for that matter. The relationship between image in my work and anamorphosis, cast shadows, and deformations is based on vague non-scientific models and imaginary transformations.

XG: What about their *mise en situation*. I am thinking, for instance, of Borofsky's inordinately large figures of workers, hung in the flies, which harbor a strong symbolic signification and at the same time a dreamy glorification. In your case, there seems to be neither oneiric statement nor optical definition; and nothing in the way of Duchamp's interpretation - a kind of amused scientism on a par with anecdotal statements about dimensions, the fourth dimension, and things like that. Nonetheless, going back to a question that I asked you earlier, do you use the head solely because it is a good device for tackling notions of viewer, face-to-face, and viewpoint through a *mise en abîme*? Do you use it solely because it works well figuratively speaking? Or does the head have other properties, formal ones to be precise, that you are stressing in these setups?

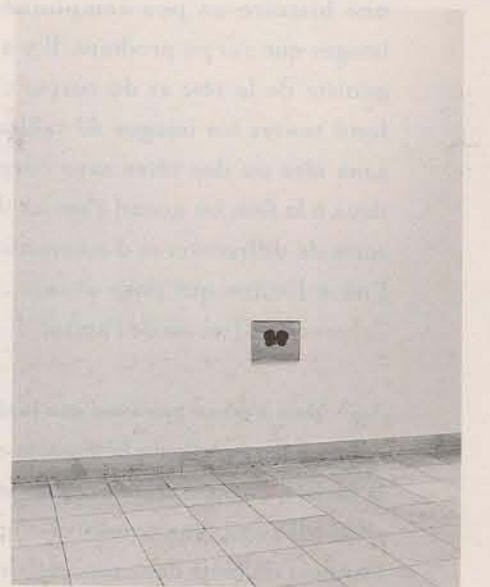
JCB: It is obvious that there is a relatively complicated story in all the images I've produced. Between the head and the body, there is an antagonistic relationship. The images are either headless bodies or bodiless heads, rarely both; and when both are present, the relationship between them is so diffracted and uneasy that it poses as many problems as the absence of one or the other.



SANS TITRE, 1991. PEINTURE/AFFICHES ARRACHÉES. 300 x 400 CM. CHAQUE. STAATGALERIE MODERNER KUNST, MUNICH 1991.



SANS TITRE, 1991. PEINTURE/AFFICHES ARRACHÉES. 300 x 400 CM. CHAQUE. STAATGALERIE MODERNER KUNST, MUNICH 1991.



SANS TITRE, 1991. GOUACHE SUR PAPIER. 50 x 65 CM. STAATGALERIE MODERNER KUNST, MUNICH 1991.

cul, ni géométrie, ni machinerie de projection, la relation que l'image, dans mon travail, entretient avec l'anamorphose, l'ombre portée, la déformation ne sont que des modèles vagues, non scientifiques. Ce sont des transformations imaginaires.

XG : D'autre part, la mise en situation, je pense par exemple aux personnages démesurés de Borofsky, suspendus dans les cintres et qui portent en eux par la figure du travailleur une sorte de signification symbolique forte et tout en même temps une sorte de glorification rêveuse. Là en l'occurrence il ne me semble pas qu'il y ait ni proposition onirique, ni définition optique, ni même l'interprétation qui était celle de Duchamp par rapport à ça, cette espèce de scientisme amusé comme équivalent des propos anecdotiques sur la dimension, la quatrième dimension et des choses comme ça. Néanmoins et pour en revenir à une question que je vous posais tout à l'heure, est-ce seulement parce que la tête est un bon motif pour faire jouer la mise en abîme du regardeur, du tête à tête, du face à face, du point de vue, est-ce seulement à cause de ce bon fonctionnement figuratif de la tête, ou bien n'est-ce pas que la tête a d'autres propriétés précisément formelles que vous utilisez de manière insistante dans ces dispositifs là ?

JCB : Il y a tout de même de façon très évidente une histoire un peu compliquée dans toutes les images que j'ai pu produire. Il y a une relation antagoniste de la tête et du corps, c'est à dire que au fond toutes les images de tableau sont des corps sans tête ou des têtes sans corps et rarement les deux à la fois, ou quand c'est les deux c'est dans une sorte de diffraction et d'acomodité de la relation de l'un à l'autre qui pose autant de problèmes que l'absence de l'un ou de l'autre.

XG : Mais n'est-ce pas aussi que la tête, c'est cette forme qui pose par excellence la question de la face et donc de la surface, du plan, bref de la peinture ?

JCB : Il s'agit d'un énoncé et d'une forme. Il y a des histoires de mots dans cette affaire. C'est vrai de "la figure" dans le langage courant en français, quand on parle de la figure de quelqu'un, on parle de la

Duchamp'nın bu konudaki yorumu, boyut, dördüncü boyut ve bunun gibi şeyler konusunda anekdotik konuşmalarla eşdeğerde olan bu eğlenceli bilimcilik türü var. Bununla birlikte, biraz önce sorduğum bir soruya geri döneceğim, baş sadece bakanın, baş başlığın, yüz yüzeliğin "uçuruma" konmasıyla oynamak için iyi bir motif olduğu için mi, başın bu figüratif anlamda işlevini yerine getirdiğinden mi, yoksa başka biçimsel nitelikleri olduğundan mı bu düzenlemelerde ısrarla başı kullanıyorsunuz?

JCB : Benim ürettiğim bütün imgelerde apaçık bir biçimde biraz karmaşık bir öykü var. Baş ile beden arasında karşıt bir ilişki var, yani aslında tablonun tüm imgeleri başsız bedenler ya da bedensiz başlar, ama nadiren ikisi bir arada oluyor, ya da ikisi bir arada olduğunda bir çeşit kırınma (Diffraction), ilişkilerinde rahatsızlık içinde oluyor, birinin diğeriyle ilişkisi birinin ya da diğeri olmaması kadar çok sorun çıkarıyor ortaya.

XG : Ama aynı zamanda da, baş, yüz, cephe ve dolayısıyla yüzey, düzlem kısacası resim sorusunu en mükemmel şekilde ortaya koyan biçim değil mi?

JCB : Söz konusu olan bir önerme ile bir biçim. Bu işin içinde kelime öyküleri var. Fransızca gündelik dilde "figür" den söz edildiğinde, herhangi birinin figüründen söz edildiğinde, baştan, onun suratından dolayısıyla yüzünden, cephesinden söz edilir. Bir figür sadece bir baş değildir, bir figür aynı zamanda bir nesne, resmedilen bir biçimdir, iki ya da üç kelimenin etrafında dönen ve sırf önermeleriyle temsil ve biçim sorusunu ele alan anlamların bir tür "uçuruma" konmasıdır.

XG : Salpêtrière gibi mekânlarda, demin bunu düşünüyordum, tuhaf bir şekilde düzenlenmiş, çok yüksekte sarkıtılmış, yere çok yakın, yere dokunan, yatay, dikey bu yüzlerin, bu başların, bu figürlerin orada dini bir yere ya da daha doğrusu yarı dini, eskiden dini olmuş ya da kısmen dini kalmış ve diğer yüzünü, cephesini bitaraf olarak çağdaş sanata devreden bir yere konulmuş, ya da İstanbul'da bir camiiye benzeyen ama camii

XG: But isn't the head also the form par excellence to tackle the issue of face, surface and plane - that is to say, the issue of painting itself?

JCB: There is the form and there is the wording. It's a matter of words. In everyday French, when you speak of someone's "figure", you are referring to his head and to his face. But a figure is not merely a head; it is also an object, something that is drawn. These works involve a *mise en abîme* of the meanings that revolve around two or three words that, by their mere utterance, conjure the question of representation and form.

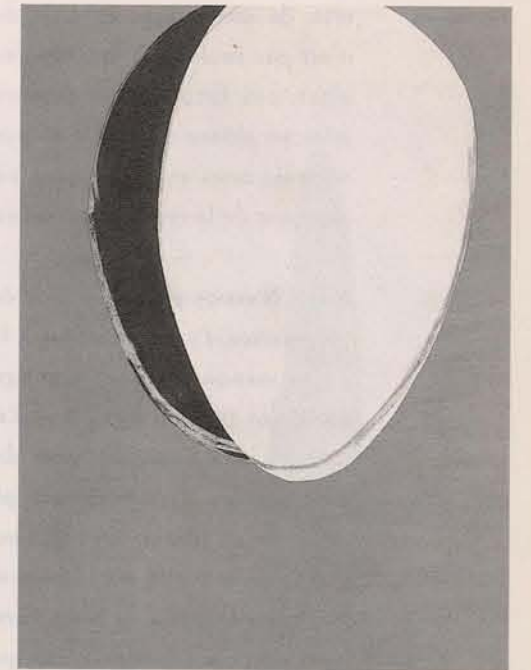
XG: I was thinking earlier that when these faces, heads and figures in such strange positions - suspended horizontally or vertically, up on high, near the floor or touching it - are placed in such a site as the Salpêtrière, one can not overlook the fact that the site is religious, or rather that in the past it was so entirely and that today one of its "faces" turns toward religion and the other toward contemporary art. In Istanbul, too, the site is not a mosque but resembles one. Is this a way of focusing on the role of the face in religious painting?

JCB: Especially when it comes to a group of images that have literally fallen from the sky! Images suspended from above.

The face obviously conjures the notion of the icon in Malevitch's sense of the term. Malevitch's icons, depicted as faceless heads, were related at once to figure and to its absence; they designated absence in the very site of the figure.

XG: Malevitch's icons, though, were of a very particular nature since he thought of his faceless portraits as portraits of the man of the future, of the new Russian man. In your case, the faces suspended in the distance, perched on ever so slender wires impart the feeling that the icon, which in religion is linked to divine splendor, also participates in real space.

JCB: The splendor is linked to absent representation, to something that indicates but does not show. There is no doubt that these are figures, but there is nothing to see other than a ground colored black, a painting surface. Here again there is something intermediary, akin to the



SANS TITRE, 1994. GOUACHE ET COLLAGE/PAPIER. 89 x 66 CM. TONY SHAFRAZI GALLERY, NEW YORK.

tête, de son visage, et donc de sa face. Une figure n'est pas seulement une tête, une figure est aussi un objet, une forme qu'on dessine, c'est une espèce de mise en abîme de sens qui tournent autour de deux ou trois mots et qui traitent par leur seul énoncé la question de la représentation et de la forme.

X.G : N'est-ce pas aussi dans des espaces comme à la Salpêtrière, j'y pensais tout à l'heure, des espaces où on ne manquera pas de souligner que ces faces, ces têtes, ces figures, disposées d'étrange façon, suspendues de très haut, très près du sol, touchant le sol, horizontales, verticales sont placées là dans un lieu religieux ou plutôt dans un lieu qui est à moitié religieux, qui le fut ou qui le reste en partie et qui délègue pour partie son autre face à l'art contemporain ou bien à Istanbul dans quelque chose qui ressemble à une mosquée qui n'est pas une mosquée, une manière de questionner tout ce qui s'est joué autour de la face dans la peinture religieuse ?

JCB : Surtout à propos d'une famille d'images littéralement tombées du ciel ! Suspendues comme ça par en haut.

Dans la question de la face, il y a évidemment quelque chose qui appartient à l'icône au sens où Malevitch l'entendait. La façon dont il l'a produite, à travers ses têtes sans visage, relevait de la figure et en même temps de son absence, de la désignation de l'absence dans le lieu même de la figure.

XG : De l'icône à l'évidence mais aussi d'une icône d'une nature très particulière puisque dans l'esprit de Malevitch ces portraits sans visage étaient le portrait de l'homme à venir, du nouvel homme russe. Là en l'occurrence, ces visages suspendus de très loin, perchés sur de très fins petits fils donnent le sentiment que l'icône qui a toujours partie liée dans la religion avec la splendeur du divin, participe aussi à un espace réel.

JCB : Splendeur liée à la représentation absente, quelque chose qui signale, qui ne montre pas. Personne ne doute qu'il s'agit d'une figure mais personne n'y voit rien d'autre qu'un champ coloré noir, une surface de peinture, c'est à dire qu'il y a quelque chose là encore intermédiaire comme je parlais des

olmayan birşeyin içine konulmuş olduğunun altının çizileceği bu mekânlarda dini resimde yüz çevresinde olup bitenleri sorgulamanın da bir yolu değil mi?

JCB : Hele tam anlamıyla gökten düşen bir imgeler ailesi söz konusu olunca! Böyle tepeden sarkıtılmış imgeler. Yüz sorusunda tabii ki Malevitch'in anladığı anlamda ikonaya ait birşeyler var. Suratı olmayan başlar aracılığıyla, onun ikonayı üretme tarzı, hem figürden yola çıkıyor, hem de figürün yokluğundan, figürün yerinde yokluğun belirtilmesinden yola çıkıyor.

XG : İkonadan açıkca kaynaklanıyor, ama bu aynı zamanda çok özel bir doğası olan bir ikona, çünkü Malevitch'in anlayışında suratı olmayan bu portreler geleceğin insanının, yeni Rus insanının portresiydi. Oysa burada, çok uzaktan sarkıtılmış olan, çok ince küçük iplerin üstüne tünemiş bu suratlar, dinde daima tanrısal olanın ihtişamıyla bağlantısı olan ikonanın da gerçek bir mekâna katıldığı duygusunu veriyorlar.

JCB : Yok olan temsile bağlı ihtişam, işaret eden, göstermeyen bir şey. Kimse bunun bir figür olduğundan kuşku duymuyor, ama kimse de siyah renkli bir alandan, bir resim yüzeyinden başka bir şey göremiyor, yani burada da yine ara bir şeyler var, aynen çalışmamda biçimin ara konumlarından söz etmiş olduğum gibi. Yine burada da, geçici olarak anılan sarkıtılmış bir şey. Ne olduğunu Tanrı bilir; bunlar, sıradan özdeşleştirmeye asılı kalmış ve bir figürasyonun belirgin özelliklerinden kaçan imgelerdir.

XG : Sadece yatay ile dikey arasında ara(cı) olan, baş, surat, siluet arasında ara(cı) olan aslına bakılırsa özellikle kendisinin birçok hali arasında ara(cı) değil mi?

JCB : Evet, öyle.

XG : Ama figürü yüksekten aşağı düşürecek olan bu büyük ipler söz konusu olunca sık sık rastlanan bu konumun, düşüşün anlamı ne, şeylerin düşüşe düştükleri mi?

JCB : Şeylerin yukarıdan gelip aşağıya gittikleri (Gülüşmeler).

intermediary situation of form in my work that I evoked earlier, something that is still there in suspense in a transitory evocation. God knows what. These are images that are suspended onto the ordinary identification that we make but that are free from the characteristic of figuration.

XG: The image is in an intermediary position between the horizontal and the vertical, between the head, the face and the silhouette. But isn't it first and foremost intermediary in terms of being in-between several of its own states?

JCG: In that sense, too.

XG: What are you trying to convey by the use of long wires to drop a figure from above, by the frequent presentation of falling objects, and things that *tombent en chute* [T.N.: reference to a Blais title; literally falls in a downfall]?

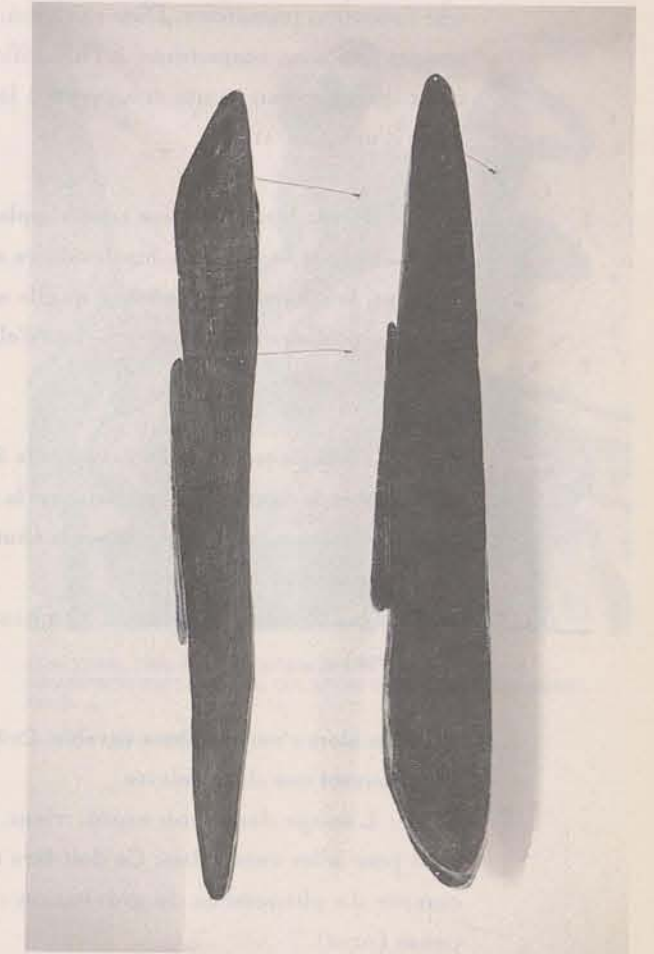
JCB: That things come from above and go down. (Laughter).

XG: Otherwise it would be a soaring fall, which would be a funny fall indeed!

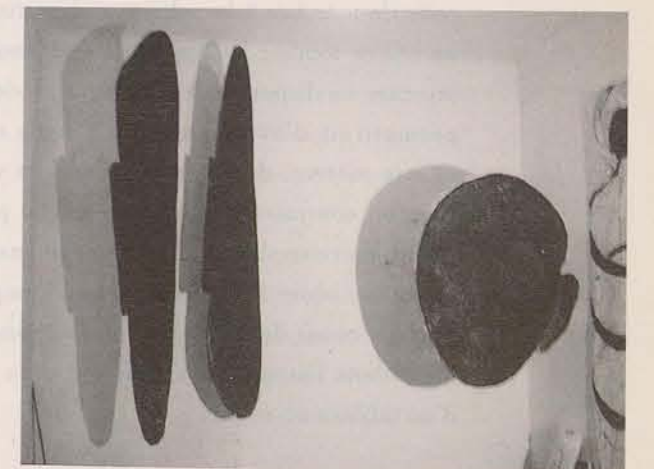
JCB: In my mind, an image always moves from top to bottom. I guess it must be due to an awareness of the ordinary phenomenon of gravity. (Laughter).

And what is amusing is that this project for the Salpêtrière will then travel to Tophane in Istanbul and thereby be confronted with an aspect of Ottoman architecture: objects dropped from high above with no attempt to devise a set-up with a base or a contraption that enables the object to be raised three or four meters up, but on the contrary going to the very top to find an unlikely network of cables that could support an object that is, at times, complex in and of itself. This is something very striking that counts enormously in the space, and that is very unlike furniture or paintings hung on the wall.

XG: Does this setup also involve a *mise en scène* or *mise en abîme*, as you were saying, of the viewpoint setup itself, insofar as the distance between the spectator and what he sees is stretched as far as possible?



SUSPENDU (DE HAUT EN BAS), 1994. CASEINE SUR AFFICHES ET MÉTAL. 267 x 40 x 85 CM. BARBARA FARBER, AMSTERDAM.



VUE D'ATELIER, 1994. GAUCHE : "SUSPENDU, (DE HAUT EN BAS)" 1994. CASEINE ET CRAIE/AFFICHES ARRACHÉES ET MÉTAL. DROITE : "EN FORME" 1994. CASEINE ET CRAIE/AFFICHES ARRACHÉES ET MÉTAL.

situations intermédiaires de la forme dans mon travail. Quelque chose qui est là encore suspendu dans une évocation transitoire. Dieu sait quoi; ce sont des images qui sont suspendues à l'identification ordinaire qu'on en fait et qui échappent à la caractéristique d'une figuration.

XG : Elle est intermédiaire tout simplement entre l'horizontale et la verticale, intermédiaire entre la tête, le visage, la silhouette mais est-ce qu'elle n'est pas surtout intermédiaire entre plusieurs états d'elle même ?

JCB : Oui, aussi.

XG : Mais là dans le cas de ces grands fils qui vont faire tomber la figure de haut, quelle est la signification de cette situation fréquente, qui est la chute, l'idée que les choses tombent en chute ?

JCB : Que les choses viennent d'en haut et vont en bas (rires).

XG : Ou alors c'est une chute envolée. Drôle de chute ! C'est souvent une chute enlevée.

JCB : L'image dans mon esprit, vient toujours du haut pour aller vers le bas. Ce doit être une prise en compte du phénomène de gravitation ordinaire, je pense (rires).

Et ce qui est amusant c'est que ce projet pour la Salpêtrière, puis ensuite la circulation de l'exposition au Tophané à Istanbul, confronte le travail à cette donnée liée à la culture architecturale ottomane ; faire tomber les objets de très haut, ne jamais inventer un dispositif de piètement ou de machin qui permettrait d'avoir un objet à trois mètres ou à quatre mètres, de le porter d'en bas vers le haut mais au contraire d'aller chercher au plus haut un réseau invraisemblable de câbles qui ensuite supportaient un objet lui même parfois complexe. C'est quelque chose de très frappant, qui compte énormément dans l'espace, très différent d'un mobilier ou d'un tableau accroché.

XG : Est-ce que ce n'est pas un dispositif qui met en scène ou en abîme comme vous disiez le dispositif même du point de vue, c'est à dire quelque chose qui

XG : Ya da uçuşa geçen bir düşüş bu. Garip bir düşüş! Çoğu zaman kaldırılan bir düşüş.

JCB : Benim zihnimde imge daima yukarıdan gelip aşağıya doğru gidiyor. Bunun sıradan yer çekimi olgusunu göz önüne almaktan kaynaklandığını düşünüyorum (Gülüşmeler).

Eğlenceli olan bu Salpêtrière tasarısı, serginin daha sonra İstanbul Tophane'ye gitmesi, çalışmayı Osmanlı mimari kültürü verisiyle karşı karşıya getirecek. Nesnelere çok yüksekte düşürmek, üç ya da dört metre yükseklikte dikilmelerini sağlayacak, nesneyi aşağıdan yukarıya doğru taşıyacak bir düzeni asla icad etmemek, tam tersine, en yüksekte bazen karmaşık olabilen bir nesneyi taşıyacak bir kablo ağı oluşturmak. Bu çok çarpıcı bir şey, mekânın içinde çok önemli olan, bir mobilyadan ya da duvara asılmış bir tablodan çok farklı olan birşey.

XG : Bakış açısı düzenlemesini sahneye, ya da sizin dediğiniz gibi "uçuruma" koyan bir düzenleme değil mi bu, yani, seyirci ile görülen şey arasındaki olası mesafe noktasını en uzağa kadar geren bir şey?

JCB : Evet, asılı bir nesne. Ama bağının kökenini, nereden geldiğini görmek mümkün. Bir sinema salonunda projeksiyonun kaynağı gibi.

XG : Bu durumda, *Déjà vu mon œil*'de figürler kendi aralarında da bağlantılıydı. Onları birleştiren bağ saklanmamıştı. Burada ne tür bir bağ olacak? Belirli bir resim kökeniyle ilişki artık söz konusu değil.

JCB : Hayır.

XG : Bu figürün sadece bu şekilde, bu düzenleme içinde ancak bir mimariye bağlı olduğu taktirde görülebileceği anlamını ısrarla vurgulamak mı oluyor?

JCB : Nasıl kaide, oturtmalık çağdaş sanat ve özellikle de heykel için ciddi endişelere konu olan görsel bir düzenlemeye, burada da yapıtın kaide kavramına ters bir bağlantısı, biraz önce sözünü ettiğim daima kaideyle ciddi ilişkisi olmuş olan minimalist heykel düşüncesinin tersi söz konusu. Yapıtla yer arasında

JCB: Indeed. This is an object that hangs, but the origin of its link - whence it comes - is visible, as is the source of the projection in a movie theatre.

XG: In *Déjà vu, mon œil*, the figures were connected and the link uniting them was by no means concealed. The same is true here, but what type of link is it? It no longer involves a relationship to a given pictorial origin.

JCB: No, it doesn't.

XG: Are you stressing the fact that seeing the figure in this way in this setup is only possible if it is linked to the architecture?

JCB: The pedestal as a visual device has been the subject of serious reflection in contemporary art and in sculpture in particular. The link used here is the opposite of the notion of pedestal, and of the conceptions of minimal sculpture, which are still fundamentally related to the pedestal, to this insulating object in-between artwork and site. Here, there is no insulator.

XG: The suspended ready-made? The hanging shovel? Is this a way of detaching the figure from significations, from the types of psychological, symbolic, and physical relationship that can be established with it?

JCB: It is certainly a device that frees the object shown. This is also true of some of Duchamp's works which evoke suspension and projection in space. It is definitely a way of showing an object that designates very different contingencies... I have the impression that this way of showing things produces a much more open relationship between object and space, as if the very precise mark of contingency that the pedestal produced by its symbolic thrust and physical presence was totally evacuated by this approach.

XG: Is it also a way of eschewing the idea of monumentality despite the size of the objects?

JCB: No doubt.

XG: But isn't there something else as well, something that can be related to those paintings where the head vanished into a point? The tiny opening made in the



SANS TITRE, 1983. PASTEL/PAPIER. 34 x 30 CM. COLLECTION PARTICULIERE. COURTESY GALERIE YVON LAMBERT, PARIS.

étire au plus loin le point de distance possible entre le spectateur et la chose vue ?

JCB : Oui, c'est un objet qui est accroché. Mais l'origine de son lien, de là où il vient, on peut le voir. Comme l'origine de la projection dans une salle de cinéma.

XG : En l'occurrence, comme dans *Déjà vu mon oeil* les figures étaient reliées entre elles. Le lien qui les unissait était loin d'être dissimulé. Là de quel type de lien s'agit-il ? Il ne s'agit plus d'une relation avec une origine picturale donnée.

JCB : Non.

XG : Est-ce signifier avec insistance que cette figure ne peut être vue de cette façon dans ce dispositif que si elle est rattachée à une architecture ?

JCB : De la même façon que le socle est un dispositif visuel qui a été l'objet de sérieuses préoccupations dans l'art contemporain et dans la sculpture en particulier, là il s'agirait d'un rattachement de l'œuvre qui serait inverse à la notion du socle, inverse à cette pensée que j'évoquais tout à l'heure de la sculpture minimaliste qui a toujours sérieusement à voir avec le socle. Avec cet objet isolant entre l'œuvre et le lieu. Ici pas d'isolant.

XG : Les ready-made suspendus, la pelle suspendue ? Est-ce que ce n'est pas une façon de détacher la figure des significations, des types de relations psychologiques, symboliques, mais aussi physiques que l'on peut établir avec elle ?

JCB : C'est certainement un dispositif qui fait échapper l'objet qui est montré, c'est vrai aussi pour certaines pièces de Duchamp, qui évoquent la suspension et la projection dans l'espace, c'est certainement une façon de montrer un objet qui désigne des contingences très différentes... Moi j'ai l'impression que c'est une façon de montrer qui produit une relation de l'objet à l'espace beaucoup plus ouverte. Comme si la marque de cette contingence très précise que produit le socle par sa symbolique, par sa présence physique était totalement évacuée par cette façon de faire.

yalıtıcı bu nesne vardır. Burada yalııtıcı, izole edici yok.

XG : Asılımış "ready made"ler, asılımış kürek? Bu, figürü anlamlardan, ruhsal, simgesel aynı zamanda da kendisiyle kurulabilecek fizik ilişki tiplerinden kurtarmanın bir yolu değil mi?

JCB : Bu gösterilen nesnenin kaçmasını sağlayan bir düzenleme; Duchamp'ın mekân içinde asılı kalma-yıve yansımayı çağrıştıran bazı parçaları için de geçerlidir bu, kuşkusuz çok farklı olumsuzlukları belirten bir nesneyi göstermenin bir yoludur... Bana öyle geliyor ki, bu yol, nesneden mekâna çok daha açık bir ilişki üreten bir gösterme biçimi. Kaidenin simgeselliğiyle, fizik varlığıyla ürettiği bu çok belirgin olumsuzluğun izi bu yolla bütünüyle dışlanmış gibi oluyor adeta.

XG : Bu, boyutlarına karşın bu nesnelere anıtsal olmaktan sakınmanın da bir yolu olmuyor mu?

JCB : Kesinlikle.

XG : Ama bu da başın bir noktada kaçtığı tablolara yaklaşan bir başka şey değil mi? Bedenin kocamanlığında küçük bir pencere bulunuyordu; bu çatlak aracılığıyla öykü, psikoloji, figürün kendisi de içeri girip yok oluyordu.

JCB : Ve sunulan şey ile dayanağı arasında bir mekân denksizliği, bir skala denksizliği, bir toplanma olanaksızlığı.

XG : Acaba geçicilik, iğretilik, bir çeşit yumak, adeta yumaklardan oluşmuş bu figür türü, Serra'dan çok kuklaları, küçük panayır tiyatrolarını anımsatan bu asma tarzını kısmen açıklayan bir şey değil mi? Bu geçicilik, iğretilik önemli mi?

JCB : Ben bunu böyle algılamıyorum. Şeyleri görme tarzımda, malzemelerle bu malzemelerin gösteriliş tarzı arasında bir denklik biçimi var; bu iğretilik, geçicilik ya da eskimişlik üstünde hiç durmuyor, bu yeterli bir düzenleme. Örneğin, Serra'da skala ve malzeme seçiminden kaynaklanan, ve gösterilenin içerdiği bir tehlikelilik var; Tehlikelilikten yana olan yapıta tamamen katılan bir boyut var. Buradaysa tamamen farklı. La Haye'de örneğin, adını "Perde"

huge body led to a chasm where history, psychology and the figure itself were engulfed.

JCB: And a lack of adequation in the space between the thing represented and its support, a lack of adequation in scale, and the impossibility of coming together again.

XG: Is it the precariousness, the fluffy fleck-like quality of the figure, that partially explains this mode of suspense reminiscent less of Serra than of marionettes and amusement park theatres? Is the precariousness important?

JCB: I don't look at it in that way. In my modes of presentation, there is a form of adequation between the materials and the way they are shown that does not emphasize precariousness or desuetude at all. It is just a satisfactory device. There is a sense of danger in Serra's work, for instance, that stems from the choice of scale and materials, and that is contained in what is shown. There is a risky dimension that wholly partakes in the work. What I'm doing is totally different. In The Hague, for instance, I did not devise a particular installation mechanism for the somewhat diaphanous piece that I called the "curtain", which was made of cut-out forms; I simply suspended it from the edge of a bow-window so that the things fell down like a curtain - nothing more and nothing less. Nothing demonstrative and no material proof.

XG: And nothing particularly frightening?

JCB: There was nothing about it that made you wonder how it is held or how on earth it came to be there, and it was as light as could be, without the slightest suggestion of danger. Nothing spectacular; convenient, that's all.

XG: It still makes me think of a terrific scene in I can't remember which Fellini film (Casanova?) where you see the theatre lights being lowered. It is reminiscent of the whole system of wires used to drop sets onto the stage in theatres and operas. All the wires visible at the Salpêtrière only reinforce this idea because what we perceive when the tricks of the trade are shown so overtly is an image that makes a show of

XG : N'est ce pas aussi une manière de dénier à ces objets toute espèce de monumentalité en dépit de leur dimension ?

JCB : Certainement.

XG : Mais n'est-ce pas encore une autre chose qui est à rapprocher des tableaux dans lesquels la tête prenait fuite dans un point? Dans l'énormité du corps, il y avait une petite lucarne par laquelle une brèche était aménagée par où s'engouffraient histoire, psychologie, figure elle-même.

JCB : Et une inadéquation d'espace entre la chose représentée et son support, une inadéquation d'échelle, une impossibilité de rassemblement.

XG : Est-ce que la précarité, l'espèce de flocon, l'espèce de figure floconneuse est quelque chose qui explique en partie ce mode de suspens qui fait plus penser à des marionnettes, à des petits théâtres de foire qu'à Serra.

Est-ce que cette précarité est importante ?
JCB : Je ne la perçois pas comme telle. Dans les façons dont je montre les choses, il y a une forme d'adéquation entre les matériaux et la façon dont ils sont montrés qui n'insiste en rien sur la précarité ou la désuétude, c'est un dispositif suffisant. Chez Serra par exemple, il y a une dangerosité qui relève du choix de l'échelle et des matériaux, qui est contenue dans ce qui est montré. Il y a cette dimension qui participe totalement à l'œuvre qui est du côté de la dangerosité. Ici ce serait plutôt totalement différent. A La Haye par exemple, cette pièce que j'avais intitulé "rideau", avec ses formes découpées et un peu diaphane et donc suspendue était installée sans dispositif particulier, c'était simplement accroché au bord d'un bow-window qui faisait que les choses tombaient comme un rideau, ni plus ni moins. Rien de démonstratif, pas de preuve matérielle.

XG : Pas de frayeur particulière ?

JCB : Il n'y a pas quelque chose que vous allez regarder en disant "mais comment ça tient ?" ou "comment ça peut être là ?" et c'était aussi léger que ça puisse être et certainement ça n'évoquait aucune dangerosité, rien de spectaculaire, une simple commodité.

koymuş olduğum, biçimleri kesilmiş, yarı saydam ve asılı olan parça özel bir düzenleme olmaksızın asılmıştı, parça basit bir şekilde bir bow-window pencerenin kenarına asılıydı, böylece şeyler tıpkı bir perde gibi düşüyordu. Tanıtlayan hiçbir şey, maddesel bir kanıt yoktu.

XG : Ya özel bir korku?

JCB : "Nasıl duruyor?" ya da "nasıl oluyor da orada olabilir?" diye bakacağımız bir şey yok, olabileceği kadar hafifti ve kesinlikle hiçbir tehlikelilik, gözcü hiçbir şey yoktu, basit bir kolaylık vardı.

XG : Yine de Fellini'nin bilmem hangi filmindeki (Kazanova mı?) tiyatrodaki avizelerin indiği o harika sahneyi düşünüyor insan. İnsan, tiyatrolara, operalara gidince, dekorları indiren bütün ip aksamını düşünüyor, bu da bu fikre birşeyler ekliyor, örneğin Salpêtrière'de ipler çokca görünecek, bu durumda ne algılanıyor? Kendini hem gösteren hem de iplerini göstererek insani etkilemeyi reddeden bir imgenin bağlı olduğu apaçık görülen aksamı.

JCB : Kesinlikle öyle. Ağırlığın doğrulanmasını, bir şeyin böyle olduğunun ve başka türlü olamayacağını doğrulanmasını salık veren minimalis kavramlarının tam tersine. Gerçekten de, bu terimlerde bir geçicilik, iğretlilik var. Yüksekliğin belirtilmesinde farklı olabilecek olan rastlantısal bir şey var. Avangardların ideolojisine gelince, çoğu zaman söz konusu olan "bu böyledir ve başka türlü olamaz" demek, bir çeşit güçlü, kesin, hükmedici karar; ve işte bu karar bu nesneye, bu tabloya bir tür tartışılmaz hakikat veriyor. Buradaysa, gerçekten söz konusu olan bu kavramı yadsımak.

XG : İnsana öyle geliyor ki, figürü, mekânına ve bu durumda Salpêtrière'in büyük merkezi mekânıyla, yanlardaki mekânlarına bağlayan şey, son derece ince bir şey, bir ip(lik). Aynı zamanda, öyle geliyor ki, siz işin içine bu bir tür tamamlanmışlığı katıyorsunuz, oysa tamamlanmışlık dokunulduğunda, zaten olanaksızlığını, yokluğunu belirtiyor ve bunu mekânın yoğun dolduruluşu

itself but that, by showing its ropes, refuses to make an impression.

JCB: Certainly. It is the opposite of these models of minimal conception that advocate the verification of weight, a verification that the thing is as it is and not otherwise. In these terms there is indeed a form of precariousness. There is also a randomness in designating height, and it could be otherwise. A Serra work is weighty; it could not be light and it could never differ from precisely that which it designates. Often the ideology of avant-garde movements consists in saying that something is thus and could not be otherwise; it's a kind of powerful, irrefutable, all-embracing decision that gives a sense of unquestionable truth to the object or painting. The point here is rather to deny this conception.

XG: What connects the figure to the space, in this case to the large central space and the lateral spaces of the Salpêtrière, is something infinitely flimsy. It's a mere thread. And this gives the feeling that you are bringing into play a sort of wholeness that has been sought and has turned out to be impossible, to be absent, be it through massively filling the space or through the ever so slender wisps of emptiness around. Is it because the thread is a way of designating the whole of the space?

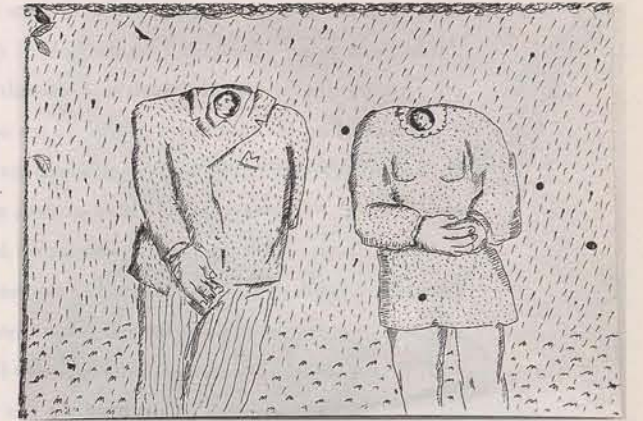
JCB: Yes.

XG: Just as the large figure designated the whole of the poster, and the whole of the painting?

JCB: Yes, indeed. This takes us back to the question of vanishing point, that is to say that in a drawing in perspective, the vanishing point indicates that the space extends beyond the representation.

XG: It is like when someone wants to show that there are thirty meters from here to there, so he draws a line, adds an arrow and this indicates the thirty meters. This is precisely what your thread designates.

JCB: It is a way of figuring by occupying space in a fragmentary manner and giving elements that point to its total occupation. In these terms, it is not unrelated to Renaissance perspective that used knowledge of a global, total space within which one could reproduce an



SANS TITRE, 1982. ENCRE SUR PAPIER. 42 x 59 CM. COLLECTION PARTICULIERE.

XG : On pense quand même assez à cette scène formidable dans je ne sais quel film de Fellini (Casanova ?) où on voit des lustres du théâtre descendre. On pense aussi quand on fréquente les théâtres, les opéras, à tout l'appareillage de ficelles qui descendent les décors et ça ajoute encore je dirais à cette idée quand, notamment à la Salpêtrière, on va apercevoir beaucoup les fils et que perçoit-on dans ces cas là ? L'espèce de machinerie évidente d'une image qui à la fois se donne en spectacle et se refuse à impressionner en montrant ses ficelles.

JCB : Certainement. A l'inverse de ces modèles de conception minimaliste qui prônent la vérification du poids, une vérification que la chose est comme ça, pas autrement. Effectivement en ces termes là il y a une forme de précarité. Il y a aussi dans la désignation de la hauteur, quelque chose d'aléatoire qui pourrait être différent. Un Serra c'est lourd, ça ne peut pas être léger, ça ne peut pas être différent de ce que ça désigne précisément. Pour ce qui concerne l'idéologie des avant-gardes, il s'agit bien souvent de dire que c'est ça et que ça ne peut pas être autrement, c'est une sorte de décision puissante, irréfutable, totalisante et qui donne une sorte de vérité indiscutable à cet objet, à ce tableau. Là, effectivement il s'agit plutôt de dénier cette conception.

XG : On a le sentiment que ce qui rattache la figure à son espace, en l'occurrence le grand espace central ou les espaces latéraux de la Salpêtrière, c'est quelque chose d'infiniment ténu, c'est un fil. Aussi on a le sentiment que vous mettez en jeu cette sorte de complétude qui en étant tentée se donne comme impossible, comme absente, à travers aussi bien le remplissage massif de l'espace qu'à travers une espèce de petit filigrane, très fin du vide alentour. Parce que le fil en question, il permet de désigner tout l'espace ?

JCB : Oui.

XG : De même que la grosse figure permettait de désigner toute l'affiche, tout le tableau ?

JCB : Oui, effectivement. Ça rejoint cette question du point de fuite, c'est à dire que, par exemple, dans un dessin en perspective, le point de fuite signale

aracılığıyla yapabildiği gibi, çevredeki boşluğun içinden geçen çok incecik bir ip(lik) aracılığıyla da yapabiliyor. Acaba bu, söz konusu ip tüm mekânı göstermeyi sağladığından mı böyle olabiliyor?

JCB : Evet.

XG : Tıpkı iri figürün tüm afişi, tüm tabloyu göstermeyi sağladığı gibi?

JCB : Evet, öyle. Bu kaçış noktası sorusuna varıyor, yani örneğin perspektifli bir desende kaçış noktası her şeyin temsili aşan bir mekânda örgütlendiğini işaret eder.

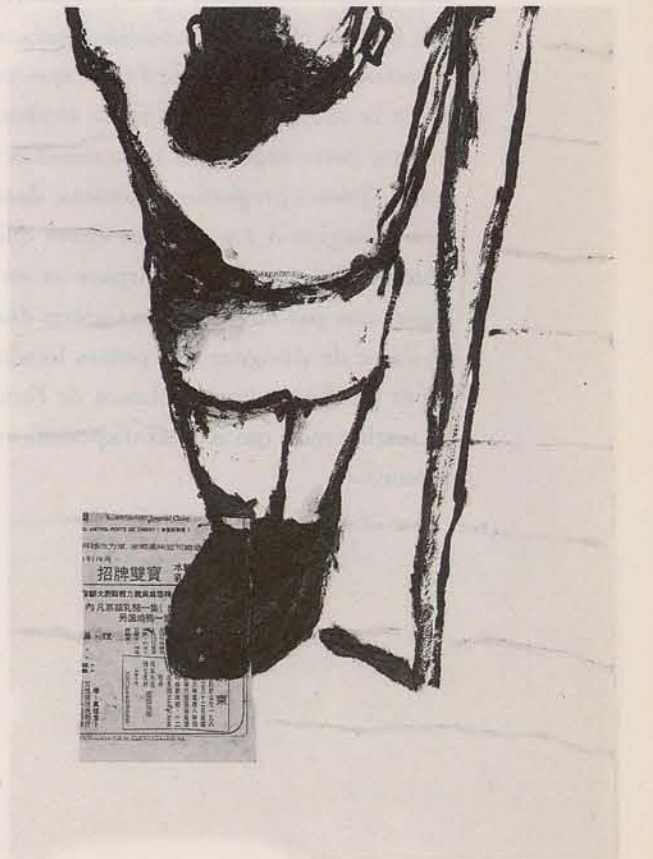
XG : İşte buradan oraya otuz metre var demek için, bir çizgi çekip, bir ok koyup, orada otuz metre olduğunu belirten bir kişinin yaptığı gibi, göstermeye geliyor. İşte bu ip bunu çok belirgin bir şekilde göstermek üzere orada.

JCB : Mekânın bazı parçalarını işgal edip ama bütünüyle işgalinin habercisi öğeleri vererek figürasyon yapmanın bir yolu. Bu anlamda, içinde bir nesnenin yeniden üretilebileceği küresel, bütünsel önemli bir mekânın bilgisini kullanan Rönesans perspektifiyle ilişkisiz sayılmaz bu yol. Tüm dünyayı temsil etme, bir tamamlanmışlığa ulaşma kapasitesine, evrensel bir temsil kapasitesine sahip olmak İtalyan Rönesansı'ndan çıkmış olan bir duygudur. Çok belirgin öğelere uygulanan bir yapı, bir figür, bir mekân perspektifinin icadının oluşturduğu görünmezliğin çevresinde düzenleniyordu. Tablodan silinmiş olan şeyler, bir yapının oluşturan şeyler ve tabloda algıladığınız nesnenin görünümü bu "uçuruma" koymayı, sonsuz bir mekân konusundaki bu bir çeşit bilgiyi işaret ediyor. Tüm orantılar bir yana, hayal ettiğim düzenlemede böylesi bir şey var; tüm mekânı işgal ediyor, ama aslında figür, bu mekân içinde ancak çok belirli bir noktada bulunuyor. Tüm mekânı kucaklamak şansına sahip olmayan ama bu düzenlemeler sayesinde onun ölçüsünü alan lokalize noktaları göstermek söz konusu.

object. The feeling of having the capacity to represent the entire world, to attain wholeness, a universal capacity of representation, is grounded in the Italian Renaissance. When this capacity is brought to bear on some very precise elements, a structure, a figure, a space takes shape around the invisibility invented by perspective. The things that have vanished from a painting, that form a structure, and the sight of the object that is perceived in the painting point to a kind of *mise en abîme*, a kind of knowledge of infinite space. Relatively speaking, there is something of this aspect in the setups I devise; each setup takes up the whole of the space, but actually this is figured by a point in space that is fairly precise. These setups designate localized points which gauge the space as a whole even if they have little chance of embracing it fully.



SANS TITRE, 1993. PEINTURE/AFFICHES ARRACHÉES. 95 x 66 CM. GALERIE BUCHMANN, BALE.

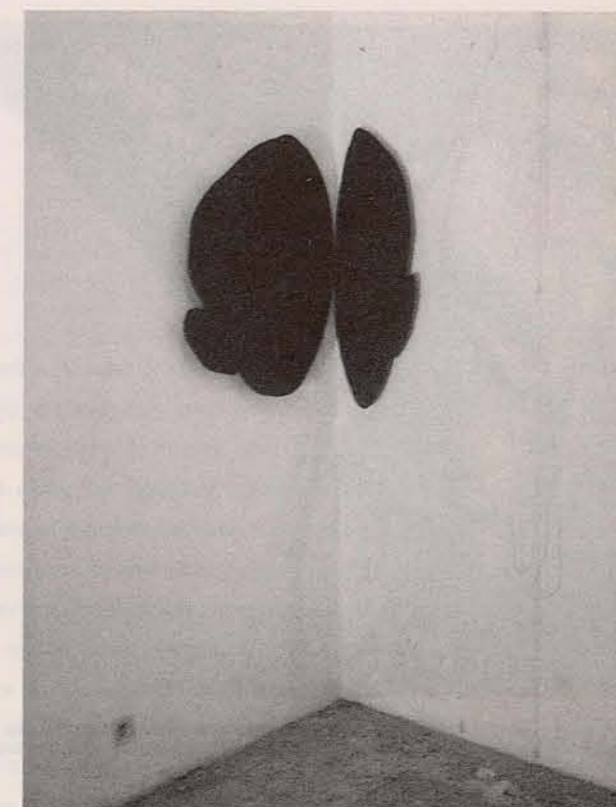


SANS TITRE, 1988. ENCRE SUR PAPIER. 120 x 80 CM. COURTESY GALERIE SATANI, TOKYO. COLLECTION PARTICULIERE.

que tout s'organise dans un espace excédant la représentation.

XG : Il vient désigner un peu comme le ferait quelqu'un pour dire : voilà de là à là il y a trente mètres, il fait un trait et puis il met une flèche et puis il indique par là qu'il y a trente mètres. Or ce fil là vient désigner cela très précisément.

JCB : C'est une façon de figurer en occupant de façon parcellaire l'espace et en donnant des éléments qui signalent son occupation totale. En ces termes là, ce n'est pas sans rapport avec la perspective renaissante qui utilisait la connaissance d'un espace global, total, important dans lequel on pouvait reproduire un objet. C'est un sentiment issu de la Renaissance italienne d'avoir la capacité de représenter le monde entier, d'arriver à une complétude, une capacité universelle de représentation. Exercé sur des éléments très précis, une structure, une figure, un espace s'organisaient autour de cette invisibilité qu'était l'invention de la perspective. Les choses qui se sont effacées du tableau, qui composent une structure, et la vision de l'objet que vous percevez dans le tableau signale cette espèce de mise en abîme, cette espèce de connaissance d'un espace infini. Toutes proportions gardées, dans le dispositif que j'imagine il y a quelque chose qui serait de ce côté là ; ça prend tout l'espace et en fait ce n'est figuré que par un point assez précis dans cet espace. Il s'agit de désigner des points localisés qui donc n'ont pas beaucoup de chance de l'embrasser dans sa totalité mais qui par ces dispositifs en prennent la mesure.



"TWO FACES", 1994. ALUMINIUM PAINT.
JOHN CAVALIERO FINE ARTS, NEW YORK.



"BLEU (PAR DESSUS)", 1994. PEINTURE/AFFICHES ARRACHÉES. 300 x 370 CM. COLLECTION PARTICULIERE, LONDRES. COURTESY GALERIE BUCHMANN, BALE.

Je n'ai pas pu voir les peintures, les dessins et les installations réalisées par Jean-Charles Blais jusqu'à présent. En mars 1994, quand je me suis rendue dans son atelier à Paris, j'ai pu voir les matériaux qu'il utilisait, ses livres, ses catalogues et les fragments de certaines de ses installations. Dans un appartement traditionnel et grand, sur le plancher du salon aux larges fenêtres qu'il utilisait comme atelier gisait un tas de fibre synthétique, aux murs étaient suspendus des torsos humains déformés fabriqués avec ce matériel découpé. Ils étaient fort différents des figures humaines immenses et butes que j'avais vues parmi les peintures des années 80 dans les catalogues. Dans ces peintures-là, la tête soit n'existait point, soit était minuscule par rapport au torse. Or, dans les travaux qui pendaient aux murs, l'important c'étaient les têtes humaines qui n'étaient représentées qu'en silhouette. Les artistes qui subissent une transformation sont émouvants ; ils éveillent notre curiosité, nous incitent à nous poser des questions. Pour un critique d'art comme moi, qui ai passé les années 70 et les premières de 90 dans un pays périphérique assez isolé comme la Turquie et qui ne peut suivre qu'occasionnellement les artistes et l'évolution en Europe, il était quasiment impossible de suivre les transformations à temps et sur place.

J'essaie de découvrir ce que pensent et sentent les artistes qui viennent à Istanbul pour la première fois. Que nous n'arrivons pas à bien conserver cette ville extraordinaire. Que nous la détruisons ? Que nous ne connaissons pas sa valeur. Que tout pourrait être plus extraordinaire dans d'autres conditions. Ou alors : qu'arriverait-il si n'existaient ces contradictions qui vous rendent fous, cette promiscuité des valeurs inférieures et supérieures, ce hasard, ce fait d'échapper de justesse aux catastrophes, cette nudité des sentiments et des pensées, cette expression simultanée de la ruse et de la naïveté ? Sans tout cela cette

Jean-Charles Blais'nin bugüne kadar yaptığı resimleri, desenleri ve enstalasyonları göremedim. 1994 martında, Paris'te atölyesine gittiğimde, çalıştığı malzemeleri, kitaplarını, kataloglarını ve bazı enstalasyonların parçalarını görebildim. Geleneksel ve büyük bir apartmanda, atölye olarak kullandığı geniş pencere salonun yerlerinde sentetik elyaf yığınları duruyor, duvarlarda bu malzemeden kesilerek yapılmış, biçim bozmasına uğramış insan torsoları asılıyordu. Kataloglarda gördüğüm 80'li yıllara ait resimlerdeki iri ve kaba gövdeli insan figürlerinden çok farklıydı bunlar. O resimlerde genellikle, baş ya yoktu, ya da gövdeye oranla son derece küçüktü. Oysa, duvarlarda asılı işlerde önemli olan silüet halinde gösterilmiş insan başlarıydı. Değişim geçiren sanatçılar heyecan vericidir; bizi meraklandırır ve soru sordurturlar. Benim gibi 70'li yılları ve 80'lerin ilk yıllarını, Türkiye gibi oldukça yalıtılmış bir çevre ülkesinde geçiren ve Avrupa'daki sanatçıları ve gelişmeleri ancak zaman, zaman ve olanak bulunca izleyebilen bir sanat eleştirmeni için, değişimleri zamanında ve yerinde izleyebilmek hemen hemen olanaksızdı.

İstanbul'a ilk kez gelen sanatçıların neler düşündüklerini, duyumsadıklarını keşfetmeye çalışırım. Bizim bu olağanüstü kenti iyi koruyamadığımızı, yıpratığımızı, kırıp döktüğümüzü, değerini bilemediğimizi mi, her şeyin başka koşullarda daha olağanüstü olabileceğini mi? Yoksa, bu insanı çıldırtan karışıklıklar, alçak ve yüksek değerlerin yan yanlığı, rastlantısallık, faciadan kıl payı kurtulma, duyguların ve düşüncelerin çıplaklığı, kurnazlık ve naifliğin aynı anda dışavurumu olmasaydı ne olurdu? O zaman bu kent, böyle ilginç olur muydu, diye mi düşünürler? Sanırım, Jean-Charles Blais o gün

I had not seen Jean-Charles Blais' paintings, drawings and installations until now. When I went to his apartment in Paris in March 1994, I saw the materials he was using, his books, his catalogues and fragments of some of his installations. It was a big traditional apartment, and in the sitting room with large windows that served as his studio, there was a pile of synthetic fiber on the floor. Deformed human torsos made with cut-outs of this material were hanging on the wall. They differed greatly from the huge, crude human figures that I had seen in catalogues of his paintings from the '80s, where the heads were either nonexistent or ever so tiny in relation to the torso. Hanging on the walls were human heads and all of them were depicted in silhouette. Artists who undergo changes are moving; they arouse curiosity and prompt questions. For an art critic like myself who spent the '70s and '80s in a fairly isolated peripheral country, such as Turkey, it was virtually impossible to keep up with artistic developments in Europe where and when they were happening.

In Istanbul, Jean-Charles Blais and I met one hot summer day in the garden of a café in the center of the city. When artists come to Istanbul for the first time I always try to discover what feelings and thoughts they have about the city. That this extraordinary city has not been preserved as well as it should be? That we are destroying it? That we do not recognize its value? That all this could be even more extraordinary if only conditions were different? Or else: Would the city be as interesting without all these contradictions? What would it be like without the maddening contradictions, the haphazard combination of values, the randomness, the narrow escapes from catastrophes, the nakedness of feelings and thoughts, the simultaneous expression of craftiness and naiveness? That day, I believe that

ville serait elle aussi intéressante ? Je crois que ce jour-là, Jean-Charles Blais pensait à tout cela et sans doute au-delà aussi! Il était heureux d'être là et en même temps mal à l'aise!

Maintenant, je regarde ses peintures que je n'ai pas vues, en tournant les pages des catalogues, qu'il m'a donnés à Paris. Entre nous, il y a aussi l'obstacle de la langue ; je ne parle pas français. Mais la naïveté, l'étrangeté et le hasard de ces peintures qu'il a réalisées dans les années 80, montrent qu'il peut percevoir Istanbul en profondeur. N'ayant pas vu les peintures de Blais, je ne pourrais écrire comme les écrivains européens ; je ne pourrais parler de Malevitch, ni de Kafka, ni de Matisse. Ils peuvent avoir une grande importance dans l'histoire officielle de l'art du XX^e siècle en Europe ; mais cette histoire se confond avec les réalités spécifiques de la périphérie et avec les phénomènes qui les accompagnent. Moi, je regarde "en" Blais à partir de la périphérie.

Blais a répondu autant qu'il pouvait aux questions que je lui posais, mais finalement il y avait entre nous diverses distances, celle de ceux qui viennent de faire connaissance, qui n'ont pas de souvenirs communs et ce n'était pas chose facile que de passer outre. Nous ne pourrions le dépasser qu'une fois que nous aurions longtemps travaillé ensemble. Nous nous apprêtions à travailler pour l'exposition d'Istanbul et nous avions beaucoup de temps devant nous. Mais l'article pour le catalogue devait être rédigé bien avant. Telle était la règle ; les catalogues et les textes devaient paraître avec l'exposition. C'est pour cette raison-là que souvent l'histoire de l'élaboration des expositions reste non écrite.

A Paris, j'ai retrouvé Jean-Charles Blais devant la chapelle de la Salpêtrière. Il y prévoyait une exposition pour l'automne 94, dont la suite serait réalisée à Istanbul. L'église se trouvait au milieu d'un grand parc et avait deux portes l'une en face de l'autre ; c'est une chose qu'on ne rencontre presque jamais! Le fait qu'une construction ait deux portes de même valeur, exprime une liberté et un choix illimités, cela se rencontre surtout à l'Est, dans les caravansérails et les "medrese"! Pouvoir entrer par une porte et ressortir par une autre! Un lieu de passage comme la vie!

Moi j'attendais à une porte que j'avais choisie. Puis quand je suis entrée, j'ai vu Blais qui regardait la cou-

bunların hepsini birden düşünüyordu ve kuşkusuz, bunlardan ötesini de! Burada olmaktan dolayı hem mutluydu, hem de huzursuz!

Şimdi onun görmediğim resimlerine, bana Paris'te verdiği katalogların sayfalarını çevire çevire bakıyorum. Aramızda dil engeli de var; Fransızca bilmiyorum. Ama, 80'li yıllarda yaptığı resimlerdeki naiflik, tuhaflık ve rastlantısallık, O'nun İstanbul'u derinlemesine algılayabileceğini gösteriyor. Blais'nin resimlerini görmediğim için, Avrupa'lı yazarlar gibi yazamayacağım; ne Malevitch'ten, ne Kafka'dan, ne de Matisse'ten söz edemeyeceğim. Bunlar, Avrupa'nın 20. yy'ın resmi sanat tarihi içinde büyük bir önem taşıyabilir; ama çevrede bu tarih, çevreye özgü gerçeklerin ve bu gerçeklere eşlik eden görüngülerin içinde eriyor. Ben, Blais'nin içine çevreden bakıyorum.

Blais, ona sorduğum sorulara elinden geldiğince yanıt verdi, ama sonuçta, aramızda yeni tanışmışlık ve anılarımız olmaması gibi çeşitli uzaklıklar vardı ve bunları aşmak kolay değildi. Onları, ancak, birlikte uzun süre çalıştıktan sonra aşabilirdik. İleride, İstanbul sergisi için çalışmaya hazırlanıyorduk ve önümüzde uzun bir zaman vardı. Ancak, katalog yazısı daha önce yazılmıyordu. Kural böyleydi; kataloglar ve metinler sergiyle birlikte çıkmalıydı. Bu nedenle de, çoğu kez sergilerin oluşum öyküleri hep yazılmadan kalır.

Jean-Charles Blais ile Paris'te, Salpêtrière Kilisesi'nin önünde buluştuk. 1994 sonbaharında burada bir sergi düşünüyordu; bu serginin devamı İstanbul'da gerçekleştirilecekti. Kilise, geniş bir parkın ortasında yer alıyordu ve karşılıklı iki kapısı vardı; bu hemen hemen rastlanmayan bir şeydir! Bir yapının aynı değerde iki kapısı olması sınırsız bir özgürlük ve seçenek ifade eder ve buna daha çok Doğu'da rastlanır, kervansaray ve medreselerde! Bir kapıdan girip, öteki kapıdan çıkabilmek! Yaşam gibi bir geçiş alanı!

Ben, seçtiğim bir kapıda bekliyordum. Sonra, dönüp içeriye girdiğimde, Blais'yi, kilisenin ortasındaki kubbeye bakarken gördüm. Kilise, onun gibi, beni etkilemişti: kendi ülkemizde görmeye alıştığımız Roma - Bizans mimarisini çağrıştırıyordu. Sanırım, aramızdaki en önemli ilişki noktası buydu. Yapının

Jean-Charles Blais was thinking of all this and more. He was happy to be there and at the same time he was ill-at-ease.

Now, turning the pages of the catalogues he gave me in Paris, I am looking at the paintings that I hadn't seen before. Language is an obstacle between us since I don't speak French. But in his paintings from the '80s there is a sense of naiveness, eeriness and randomness that shows a capacity to have a far-reaching grasp of Istanbul. Not having seen Blais' paintings, I could not write about them as other European writers have done; I could not speak of Malevitch, Kafka or Matisse. They might be of great import to official 20th-century art history but this history merges with realities specific to the margin and with the phenomena that accompany them. When I look at "a" Blais, I am looking at it from the margin.

Blais answered my questions as well as he could, but ultimately there were gaps between us - the kind that arise when people have just met and have no memories to share. And this is not something that is easy to overcome. Only after working together for a long time will we be able to bridge these gaps. We were about to start preparations for the exhibition at Istanbul and we had a lot of time ahead of us. But the article for the catalogue had to be finished well before. As usual, the catalogue had to be ready for the exhibition, and this accounts for the fact that the story of how exhibitions are elaborated is seldom written.

In Paris, I met Jean-Charles Blais in front of the Salpêtrière chapel. He was planning an exhibition there for the Fall of 1994, which would then travel to Istanbul. The chapel, in the middle of a large park, had two doors facing each other - which is extremely rare. The fact that a building has two doors of equal importance conveys boundless freedom and choice; it is something that is found especially in the East, in a caravansary or a "medrese". Being able to go in one door and out the other! A place of passage like life itself!

I had selected a door and was waiting there. Then I went in and saw Blais looking up at the dome in the center of the chapel. I was impressed by the church and so was he; it called to mind the Byzantine architecture that I am used to seeing in Turkey. I believe that



"DEUX PLAFONS", 1984. 420 x 220 CM. CHACUN. COLLECTION PARTICULIERE, PARIS.

pole au milieu de l'église. L'église m'avait et l'avait aussi impressionnée ; elle rappelait l'architecture romaine byzantine que nous étions habitués à voir dans notre pays. Je crois que le plus important dans notre rapport au lieu était le fait qu'il nous avait impressionnés! Et le plus impressionnant était peut-être l'absence d'icône. Les murs et les coupes étaient nus, ça et là des meubles comme des statues. Les hommes entraient sans cesse par une porte pour ressortir par l'autre. Dans la fonction de la chapelle de la Salpêtrière il y avait un glissement ; comme si la tradition et l'histoire menaient une guerre dans cet espace! Nous, nous sommes habitués aux espaces sacrés sans icônes ; c'est-à-dire aux espaces qui ne font pas appel à la peinture pour exprimer le divin. Cela aussi vous procure un sentiment différent d'indépendance et de liberté. Plus tard, au cours de la conversation Blais aussi a dit que son art s'éloignait progressivement de la narration ; je pense que ce qui l'avait rapproché de cette église devait être cette absence narrative explicite. Je crois que Blais n'est pas très intéressé par le fait que ce bâtiment soit une église, donc par son aspect religieux ; l'attraction de ce bâtiment réside dans sa "différence". L'intérieur forme un espace différent à Paris ; un espace qui rappelle d'autres cultures. Et surtout sa fonction dans le passé et celle du présent rendent encore plus apparente cette différence. L'église avait été fondée pour les personnes en marge de la société : les fous, les pauvres, les exclus pour diverses raisons.

En attendant Blais, je me suis assise dans un lieu qui avait été fermé par des cloisons provisoires et transformé ainsi pour la prière. Des hommes las, seuls, marginaux et différents sont arrivés, s'y sont assis et sont repartis. Ce lieu était le refuge d'un instant pour ces personnes ; un lieu où ils rassemblaient leur force pour supporter la vie du dehors qui ne voulait point des différences. La fonction n'avait pas changé

Je regarde une série de peintures que Jean-Charles Blais a réalisée en 1991 et exposée à Staatgalerie Moderner Kunst à Munich. Comme le dit Cathrin Klingsöhr dans le catalogue de cette exposition : "les peintures des hommes se ferment contre une identification directe et universelle". Ces têtes toutes noires, montrées qui de profil, qui de face, paraissant identiques, portent en fait des identités différentes. Qui peut dire que deux têtes nez à nez comme dans un emblème sont identiques ? Aucune rai-

bizi etkilemiş olması! Belki de etkileyici olan, ikonasızlığı. Duvarlar ve kubbeler boştu, orda burda, heykel gibi mobilyalar duruyordu. İnsanlar, sürekli bir kapıdan giriyor, öteki kapıdan çıkıyordu. Salpêtrière Kilisesi'nin bugünkü işlevinde bir kayma vardı; gelenek ve tarih bu mekânda savaşı veriyordu sanki! Biz, ikonasız kutsal mekânlara alıştığımız; yani, tanrıyı anlatmak için anlatımcı resimlere başvurmayan mekânlara. Bu da farklı bir bağımsızlık ve özgürlük duygusu verir insana. Blais de, daha sonra konuşmamız sonrasında, sanatında anlatımdan giderek uzaklaştığını söyledi; O'nu bu kiliseye yakınlaştıran da bu anlatımsızlık olsa gerek, diye düşünüyorum.

Blais'nin, bu yapının kilise oluşu ile, yani dinsel yönüyle çok fazla ilgilenmediğini sanıyorum; bu çekiciliği, "farklı" oluşunda. Bu yapının içi, Paris'te, farklı bir mekân oluşturuyor; başka kültürleri çağrıştıran bir mekân. Özellikle, geçmişteki ve şu andaki işlevi bu farklılığı daha da belirginleştiriyor. Kilise, geçmişte, toplumun sınırındaki insanlar için kurulmuş; akıl hastaları, yoksullar, çeşitli nedenlerle dışlanmış olanlar için.

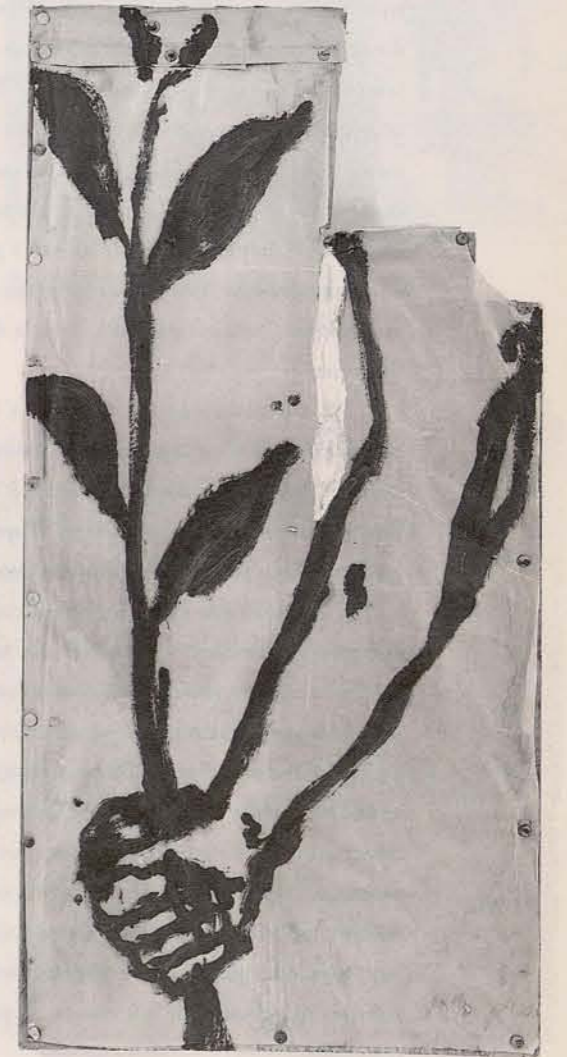
Blais'yi beklerken, geçici duvarlarla kapatılıp, dua mekânlarına dönüştürülmüş bir mekânda oturdum. Yorgun, marjinal ve farklı insanlar geldiler, oturdular ve gittiler. Burası, bu insanlar için bir anlık sığınma yeri idi; dışarıdaki farklılıkları barındırmak istemeyen yaşama dayanmak için güç topladıkları bir yer. İşlev değişmemişti.

Jean-Charles Blais'nin 1991'de yaptığı ve Münih'te, Staatsgalerie Moderner Kunst'da sergilediği bir dizi resime bakıyorum. Bu serginin kataloğunda, Cathrin Klingsöhr'ün de belirttiği gibi, "insan resimleri doğrudan doğruya ve tümel bir kimlik belirlemesine karşı kapanırlar." Bu kapkara, kimisi profilden, kimisi cephede gösterilen ve birbirinin tıpkısı gibi görünen başlar, gerçekte farklı kimlikler taşıyor. Bir amblem gibi burun buruna duran iki başın birbirine eşit olduğunu kim söyleyebilir? Bunların farklı kimlikler oluşturduğunu düşünmemiz için bir neden yok. Arkadan görülen ve başında yuvarlak bir şapka taşıyan kişi, diğer iri kafalı iki portre, hepsi başka başka kişilerdir. Minimalize edilerek, tarafsızlaştırılarak, tekdüzeleştirilerek bize sunulan bu

what was most important in our relationship to the place was the fact that it impressed us! And perhaps what was most impressive was the absence of icons. The walls and domes were bare. Here and there statues were poised like furniture. People ceaselessly came in one door and went out the other. There had been a shift in the function of the Salpêtrière chapel, as if tradition and History had conducted a war in this place! In the East, we are accustomed to sacred places devoid of icons - that is to say, spaces that do not resort to painting to convey the divine. It is something that imparts a feeling of freedom and independence. Later, during our conversation, Blais said that his artwork was moving farther and farther away from narration. I think he was drawn to this chapel because of the absence of explicit narrative. Blais didn't seem to be specifically interested in the religious aspect of the site; its appeal stemmed more from the fact that it is "different". The interior stands apart from other spaces in Paris, and calls to mind other cultures. The way in which the site was used in the past and is used today only underlines this difference. The chapel was created for the marginal, the mad, the poor, for those excluded from society for a variety of reasons.

While I was waiting for Blais, I sat down in a place sectioned off by moveable partitions for prayer purposes. Men - weary, lonely, marginal and different - came, sat a while, and left. The place was a momentary haven for them, where they could gather their strength to face life outside where differences were unwanted. The function of the site had not changed!

Now I am looking at a series of paintings that Jean-Charles Blais produced in 1991 and that were exhibited at the Staatsgalerie Moderner Kunst in Munich. As Cathrin Klingsöhr states in the exhibition catalogue, "these painting of men refuse direct, universal identification." The utterly black heads, some depicted in profile, others in front view, seem to be identical but they actually bear different identities. Who can say that these two heads, nose to nose as in an emblem, are identical? Nothing prevents us from thinking that they have different identities. The figure with a round hat seen from behind, and the two other large heads, are all portraits of different people. What is this difference



SANS TITRE, 1988. PEINTURE SUR PAPIER, PUNAIÉE SUR BOIS. COLLECTION PARTICULIÈRE. 84 x 24 CM. COURTESY GALERIE YVON LAMBERT, PARIS.

son ne nous empêche de penser qu'elles forment des identités différentes. La personne vue de dos, au chapeau rond, les deux autres portraits aux grosses têtes, ce sont tous des personnes différentes. Quelle est cette différence qui nous est présentée aussi minimalisée, neutralisée, rendue aussi monotone ? Pourrions-nous les appeler les portraits scellés de la différence ? Alors que dans les portraits classiques ce qui importe, c'est la ressemblance. L'artiste qui fait un portrait qui ne ressemble pas au modèle n'a pas de succès ; c'est ainsi depuis l'antiquité. Par exemple, pour les sculptures du Vè siècle avant J.C. le problème primordial était la ressemblance ; il importait aussi de montrer l'état d'âme dans les traits du visage. Mais Aristote nous dit que derrière la ressemblance il y a une généralisation qui vise l'humanité entière en affirmant dans sa "Poétique" que "si un portrait nous procure du plaisir car il est "ressemblant" cela est dû au fait que nous voyons en lui la plus ancienne représentation". Alors que dans les portraits de Blais n'existe aucun trait d'identité, ils éveillent en nous non seulement le sentiment qu'ils ressemblent à quelqu'un, mais en même temps qu'ils ressemblent à un homme universel symbolisant une multitude d'hommes. Ils nous aident à penser d'un coup à des hommes, que nous ne connaissons pas, dont nous ne savons rien. Dans ces portraits, il y a la différence et la non-différence.

Je veux encore revenir à la chapelle de la Salpêtrière. Est-ce que nous percevons ces bâtiments comme "des œuvres d'art" aujourd'hui ? Les historiens de l'art les perçoivent ainsi peut-être. D'après moi, la majorité les approchent parce que ce sont des espaces différents.

Dans cette église les stratifications de différentes époques ressemblent à Istanbul elle-même. Les époques que l'on peut percevoir sont là sans se confondre ; elles sont présentes séparément et qui y rentre doit régler ses comptes avec chacune de celles-ci. On peut faire des choix parmi les époques, établir des synthèses personnelles ou vivre au même moment les particularités de perception spécifique à chacune. Penser aux époques écoulées est aujourd'hui pour nous et surtout pour ceux qui sont arrachés de leur lieu, de leur pays, un refuge ; c'est une base solide qui permet au substrat qui glisse sous nos pas de ne pas disparaître complètement.

Istanbul aussi est ainsi ! Donc, le fait que Jean-Charles Blais ait choisi Istanbul n'est pas un hasard. Blais

farklılık nedir? Bunlara farklılığın mühürlü portreleri diyebilir miyiz? Oysa, klâsik portrelerde benzerlik önemlidir. Sahibine benzemeyen portrenin sanatçısı başarısızdır; antik çağdan bu yana bu iş böyledir. Örneğin, İ.Ö.5.yy. portre sanatçıları için portrelerde önemli sorun benzerlikti; ruhsal durumun yüz hatlarında gösterilmesi de önemliydi. Ancak, Aristoteles, Poetika'sında "Bir portre 'benzerlik' içerdiği için bize zevk veriyorsa, bu bizim, onda en eski tasviri görmemizden dolayıcıdır" diyerek, bize benzerliğin arkasında, tüm insanlığı hedef alan bir genelleme olduğunu belirtiyor. Blais'nin portrelerinde hiçbir kimlik çizgisi olmadığı halde, bizde, bunların yalnız birilerine benzediği değil, aynı zamanda, birçok insanı simgeleyen bir tümel insana benzediği duygusu uyanmaktadır. Bunlar, bizim bilmediğimiz, tanımadığımız farklı insanları bir çırpıda düşünmemize yardımcı olmaktadır. Bu portrelerde hem farklılık vardır, hem de farksızlık.

Yine, Salpêtrière Kilisesi'ne dönmek istiyorum. Biz, bu yapıları "sanat yapıtı" olarak mı algılıyoruz, bugün? Belki sanat tarihçileri böyle algılıyor. Kanımca, çoğunluk bunlara farklı mekânlar oldukları için yaklaşıyorlar.

Bu kilisenin içinde farklı ortam istifleri İstanbul'a benziyor. Algılanabilen çağlar, birbiri içine geçmeden duruyor; hepsi ayrı ayrı varlık gösteriyor ve içine giren, hepsiyle hesaplaşmak zorunda. İnsan, çağlar arasında seçimler yapıp, kişisel bileşimler kurabilir, ya da hepsinin kendilerine özgü algılama özelliklerini aynı anda yaşayabilir. Geçmiş çağların var olduğunu düşünmek, bugün bizim için ve özellikle de, yerinden yurdundan kopmuş insanlar için bir sığınaktır; altımızdaki kaygan zeminin tümüyle yok olmasını sağlayan bir sağlam zemindir.

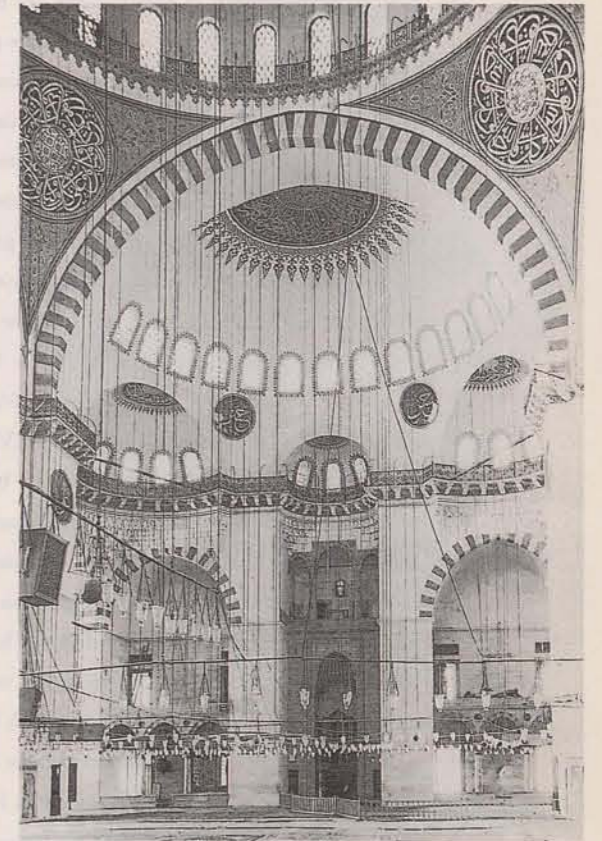
İstanbul da tıpkı böyledir işte! Öyleyse, Jean-Charles Blais'nin, İstanbul'u seçmesi rastlantısal değildir. Blais, İstanbul'da, zamanların ve farklılıkların aynı andalığını, yanyanalığını keşfetmiş olabilir. Blais, İstanbul'da, bugüne değin çağdaş sanat için kullanılmamış bir yapıyı seçti. Yapı, Galata bölgesinde, kentin 19.yy. da Osmanlı yapılarıyla donatılmaya başladığı bir semtte, yüksek bir tepenin yamacında yer alıyor. Osmanlı kentinin askeri tesisleri

that is presented in such a minimized, neutralized and monotonous fashion? Could we call them portraits sealed in difference? In classical portraiture what counts most is resemblance. A successful portrait since Antiquity is one that resembles the model. The key problem for sculptors in the 5th century B.C., for instance, was resemblance. What was important as well was to show the soul through facial features. But according to Aristotle, a generalized portrayal of humanity lies behind resemblance, or as he states in *Poetics*, "the pleasure we obtain from a portrait that is 'resemblant' is due to the fact that we see in it the most ancient representation." There isn't a single trait of identity in Blais' portraits, yet they give the impression of resembling at once someone specific and universal man symbolizing a multitude of men. They help us in one fell swoop to conceive of men whom we have never met, and about whom we know nothing. These portraits convey difference and non-difference.

Turning back to the Salpêtrière, I wonder if such buildings are regarded as "artworks" today? Art historians might approach them as such, but most people, in my opinion, think of them as places that are different.

The layers of different periods in this church do not merge into a single entity; each period can be perceived and must be reckoned with separately. You can choose between periods, form your own personal synthesis or experience the singleness of each one. Nowadays, looking back to the past has become a sort of haven, particularly for people who have been torn from home and country. Thinking of the past affords a solid base that keeps the substratum from slipping away beneath our feet and disappearing completely.

Istanbul is also like this. It is not, therefore, by accident that Jean-Charles Blais chose this city. Perhaps Blais saw there the simultaneous presence of periods and differences, their haphazard combination. He chose a building that had never been used for contemporary art. The building is on the hillside in the Galata district, an area where Ottoman buildings began being constructed in the 19th century. The canon foundry - one of the largest military constructions in the Ottoman city - is known as Tophane and gave its name to the district. It



SULEYMANIJE, ISTANBUL. PORTE D'ENTRÉE NORD DE LA MOSQUÉE APRES RESTAURATION.

peut avoir découvert la simultanéité des temps et des différences, leur promiscuité à Istanbul. Blais a choisi à Istanbul un bâtiment qui n'a jamais été utilisé pour l'art contemporain. Le bâtiment est dans la zone de Galata, dans un quartier où la construction des bâtiments ottomans commença au XIX^e siècle, sur le flanc d'une haute colline. La fonderie de canons qui est des plus importantes parmi les établissements militaires de la ville ottomane, autrement dit Tophane a donné son nom au quartier. La fonderie fut créée pendant que le Sultan Mehmet le Conquérant assiégeait Istanbul, Bajazet II et Soliman le Magnifique l'agrandirent ; puis du temps de Selim III au XVIII^e siècle, le bâtiment subit une grande restauration. Le bâtiment qui porte les différentes lignes architecturales d'une longue période est en fait formé de deux parties. La partie principale fait penser à une basilique avec sa coupole au milieu. De larges colonnes portent la coupole du milieu et les petites coupoles latérales divisent l'espace en trois. La seconde partie est carrée et n'a qu'une coupole. Comme à la Salpêtrière, ici aussi diverses périodes d'architecture se côtoient : l'architecture romaine et byzantine dont hérita l'architecture ottomane et la synthèse qu'en firent les ottomans. L'esthétique de chaque période vous parvient par ondes ; aucune n'essaye d'annihiler l'autre, bien au contraire elles se mettent mutuellement en valeur et arrivent à un crescendo : un sentiment vertigineux pour l'homme d'aujourd'hui. De plus, l'état actuel du bâtiment reflète l'isolement, la solitude, l'abandon. Le gémissement et le bourdonnement de la ville s'infiltrant à l'intérieur par les multiples orifices et dépassent les murs gigantesques. Ils se battent contre tous les sons historiques emprisonnés dans le bâtiment et que nous n'entendons plus.

A l'époque ottomane, dans la zone de Galata, vivaient les grecs, les arméniens, les juifs et les francs, les turcs y étaient en minorité. Il s'y trouvait deux foyers industriels : les chantiers navals sur la Corne d'Or et la fonderie de canons sur la rive du Bosphore. Autour de ceux-là, s'étaient formés de grands quartiers d'employés, de contre-maîtres, d'ouvriers et de commerçants, des endroits de divertissement tels les marchés et les tavernes. Galata était fameux pour ses tavernes et ses bordels. A la fin du XVI^e siècle, Tophane était l'un des quartiers les plus malfamés d'Istanbul. Avec les valeurs d'aujourd'hui, nous pouvons dire qu'autour de Tophane trônaient la différence et la mar-

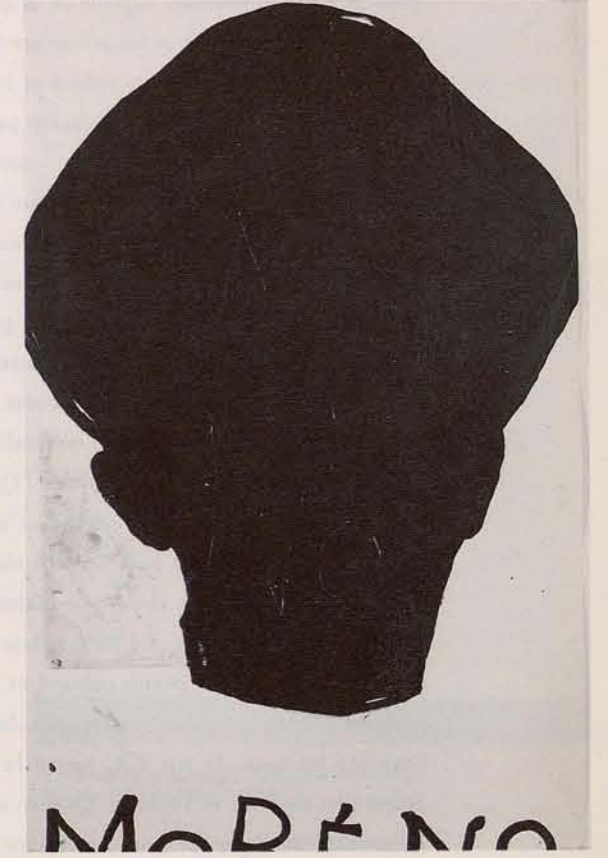
çage en son temps. Tophane, qui est un quartier très ancien, a été créé à l'époque de Sultan Mehmet le Conquérant. Le bâtiment qui porte les différentes lignes architecturales d'une longue période est en fait formé de deux parties. La partie principale fait penser à une basilique avec sa coupole au milieu. De larges colonnes portent la coupole du milieu et les petites coupoles latérales divisent l'espace en trois. La seconde partie est carrée et n'a qu'une coupole. Comme à la Salpêtrière, ici aussi diverses périodes d'architecture se côtoient : l'architecture romaine et byzantine dont hérita l'architecture ottomane et la synthèse qu'en firent les ottomans. L'esthétique de chaque période vous parvient par ondes ; aucune n'essaye d'annihiler l'autre, bien au contraire elles se mettent mutuellement en valeur et arrivent à un crescendo : un sentiment vertigineux pour l'homme d'aujourd'hui. De plus, l'état actuel du bâtiment reflète l'isolement, la solitude, l'abandon. Le gémissement et le bourdonnement de la ville s'infiltrant à l'intérieur par les multiples orifices et dépassent les murs gigantesques. Ils se battent contre tous les sons historiques emprisonnés dans le bâtiment et que nous n'entendons plus.

Tophane'nin bulunduğu Galata bölgesi, Osmanlı döneminde, Rum'lar, Ermeni'ler, Yahudi'ler ve Frenk'lerin yaşadığı yerdir ve Türk'ler azınlıktadır. Burada, iki sanayi odağı, Haliç kıyısındaki tersane ve Boğaz kıyısındaki Tophane yer almaktadır. Bunların çevresinde büyük memur, ustabaşı, işçi ve esnaf mahalleleri, çarşılar ve meyhanelerden oluşan eğlence yerleri oluşmuştu. Galata, meyhaneleri ve genelevleriyle ünlüydü. Tophane, 16.yy. sonunda, İstanbul'un en kötü şöhretli semtlerinden biriydi. Bugünkü değer ölçülerimizde, o dönemde Tophane çevresinde farklılık ve marjinalliğin egemen olduğunu söyleyebiliriz.

Bu semtin bugünkü yapısında geçmişten izler vardır. Gerçi, farklı kültürlerden olan inanlar artık kalmamıştır, ama onların kiliseleri ve tipik apartmanları duruyor. Onların yerine Anadolu'dan gelen ve kente yabancılaşan "marjinal" insan grupları yerleşmiştir buraya. Burada gündüz işyerlerinin yarattığı yapay bir canlılık görülür, meyhanelerin

was created at the time of Sultan Mehmed the Conqueror's siege of Istanbul. Bajazet II and Süleyman the Magnificent enlarged it, and the building underwent a major renovation during the reign of Selim II in the 17th century. The building, which bears all the traces of its long architectural history, consists of two parts. The main part, reminiscent of a basilica, has a central dome supported by large columns, while small lateral columns divide the space in three. The second part is a domeless square. As in the Salpêtrière, there is a mixture of different periods: the Roman and Byzantine architecture that the Ottomans inherited and the synthesis peculiar to Ottoman architecture. The aesthetic character of each period comes to you in waves. None obliterates the other. Instead, they mutually highlight each other and reach a climax that has an awe-inspiring impact on modern man. What's more, the current state of the building reflects its isolation, solitude and abandon. The moan and drone of the city filters through the manifold orifices and passes over the gigantic walls. They fight against all the sounds of history imprisoned in the building and which we hear no more.

In the Ottoman period, the Galata quarter was an enclave of foreigners - Greeks, Armenians, Jews and Franks; and the Turks were a minority there. It was the site of two industrial centers: the shipping docks along the Golden Horn and the canon foundry on the shores of the Bosphorus. Developing around these centers were districts of workers, foremen, and shopkeepers, complete with markets, taverns, etc. Galata was renowned for its taverns and brothels. By the close of the 16th century, Tophane had become one of the most ill-reputed quarters of Istanbul. Applying contemporary values, we could say that Tophane was the site of difference and marginality. The district's structure bears the traces of the past. The people from different cultures are gone, but their churches and their buildings remain, and now there are "marginal" groups from Anatolia who do not feel at home in the city. In the daytime, the presence of offices causes an artificial bustle; fast-food and kebab restaurants have replaced the taverns. At night, those who are different and excluded are said to seek refuge here in the darkness of a deserted quarter. In the park, right beside the foundry is a statue of a worker in a



"MORENO", 1991. PEINTURE ET COLLAGE SUR PAPIER. COLLECTION PARTICULIERE. COURTESY GALERIE YVON LAMBERT, PARIS.

ginalité. Dans la structure actuelle de ce quartier, on trouve la trace du passé. Quoique les personnes de différentes cultures ne soient plus là, leurs églises et leurs immeubles y sont toujours. Elles ont été remplacées par des groupes de "marginiaux" venus d'Anatolie qui se sentent étrangers dans la ville. Pendant la journée, on y constate une certaine vivacité artificielle due à la présence de bureaux, les fast-food et les restaurants de kabab ont remplacé les tavernes, et pendant la nuit on parle de l'existence des gens différentes et exclues qui se réfugient sous la couverture de l'obscurité du quartier désert. Dans le parc, juste à côté de la fonderie on voit une statue d'ouvrier d'un hyperréalisme douteux, un peu plus loin se trouve l'immeuble de l'Office de l'Emploi. Le bâtiment de Tophane a été utilisé un certain temps comme musée militaire puis il a été vidé et depuis des années on ne pouvait le visiter. Le bâtiment maintenant a été donné à l'Université des Beaux-Arts Mimar Sinan, il sera transformé en un centre culturel et artistique. Avant cette transformation, un artiste français Jean-Charles Blais, établira un lien de fin XX^e entre la chapelle de la Salpêtrière de Paris et Tophane. Quel en est le sens ? Deux bâtiments historiques de deux métropoles du monde sont à l'ordre du jour dans une action artistique. J'ai essayé de souligner les différences et les ressemblances que nous pourrions qualifier de fortuites, et qui existent entre les deux bâtiments. Tous ces hasards que nous n'arrivons à résoudre, ne peuvent être mis en valeur et dotés d'un sens que par des hommes qui accordent de l'importance au "hasard". Au cours de notre conversation, Jean-Charles Blais avait mentionné l'importance de la notion de "hasard" dans son art; il sous-entendait que la création se structurerait sur le hasard.

A mon avis, ceci renferme la définition du concept artistique actuel. L'art poursuit aujourd'hui les différences et les hasards aux croisements des contradictions créées par les différences. Cette action, qui établit un nouveau réseau ou un nouvel espace de rapports en nouant les hasards, contient encore une différence séduisante et inquiétante tout en utilisant toutes les données connues de l'existence humaine ou des civilisations proches ou lointaines dont on croit qu'elles ont perdu de leur impact. Vivre et faire vivre la différence dans toutes ses dimensions est une urgence pour le monde d'aujourd'hui.

Beral Madra, mai 1994

yerini fast-food'lar ve kebabçılar almıştır, gece ise, karanlığın ve ıssızlığın örtüsüne sığınan farklı ve dışlanmış insanların varlığından söz edilir. Tophane'nin hemen yanındaki parkta çirkin bir işçi heykeli durur, biraz ötede İş ve İşçi Bulma Kurumu'nun binası vardır. Tophane binası, bir süre askeri müze binası olarak kullanıldı. Ama sonra boşaltıldı ve yıllardır boş duruyor ve gezilemiyordu. Şimdi, bu yapı Mimar Sinan Üniversitesi'ne verildi ve bir kültür ve sanat merkezine dönüştürülecek. Bu dönüşüm öncesinde, bir Fransız sanatçı, Jean-Charles Blais, Paris'teki Salpêtrière Kilisesi ile Tophane arasında bir 20.yy. ilişkisi kuracak. Bunun anlamı nedir? Dünyanın iki metropolündeki iki tarihsel yapı, bir sanat eyleminde gündeme gelmektedir. İki yapı arasındaki rastlantısal diyebileceğimiz farklılıkları ve benzerlikleri irdelemeye çalıştım. Bizim bütünüyle çözemediğimiz bu rastlantıları, ancak, rastlantıya önem veren insanlar değerlendirebilir ve anlamlandırabilir. Konuşmamız sırasında, Jean-Charles Blais, sanatındaki "rastlantı" kavramının önemine değinmişti; yaratıcılığının rastlantı üstüne yapıldığını ima ediyordu. Kanımca bu, bugünkü sanat kavramının tanımını da kapsamaktadır. Sanat, bugün farklılıkların ve farklılıkların yarattığı karşıtlıkların kesişme noktalarındaki rastlantıların izini sürüyor. Rastlantıları birbirine bağlayarak, yeni bir ilişki ağı ya da ortamı kuran bu eylem, insan varlığının ya da uzak ve yakın uygarlıkların bilinen ve artık etkisini yitirdiği düşünülen bütün verilerini kullanmasına karşın, hâlâ baştan çıkarıcı ve tedirgin edici bir farklılık içeriyor. Farklılığı bütün boyutlarıyla yaşatabilmek ve yaşayabilmek, günümüz dünyasında bir aciliyettir.

Beral MADRA, Mayıs 1994

dubious-looking hyperrealist style, and just beyond is the Office of Employment. The Tophane building was used for a while as a military museum. Later it was emptied and it has been closed to visitors for years. Today, the building has been turned over to the Mimar Sinan Fine Arts University to be transformed into a culture and arts center. Prior to this transformation, a French artist, Jean-Charles Blais will be creating an end of the 20th century link between the Salpêtrière in Paris and Tophane. What meaning can we draw from this artistic event that brings to the fore two historical sites in two metropolises of the world? I have tried to underline the differences and the similarities in these buildings - ones that could be qualified as fortuitous. These whims of fate can be brought out and provided with meaning only by someone who attaches importance to chance. During our conversation, Jean-Charles Blais evoked the importance of the notion of "chance" in his artwork, and he implied that creation was informed by chance.

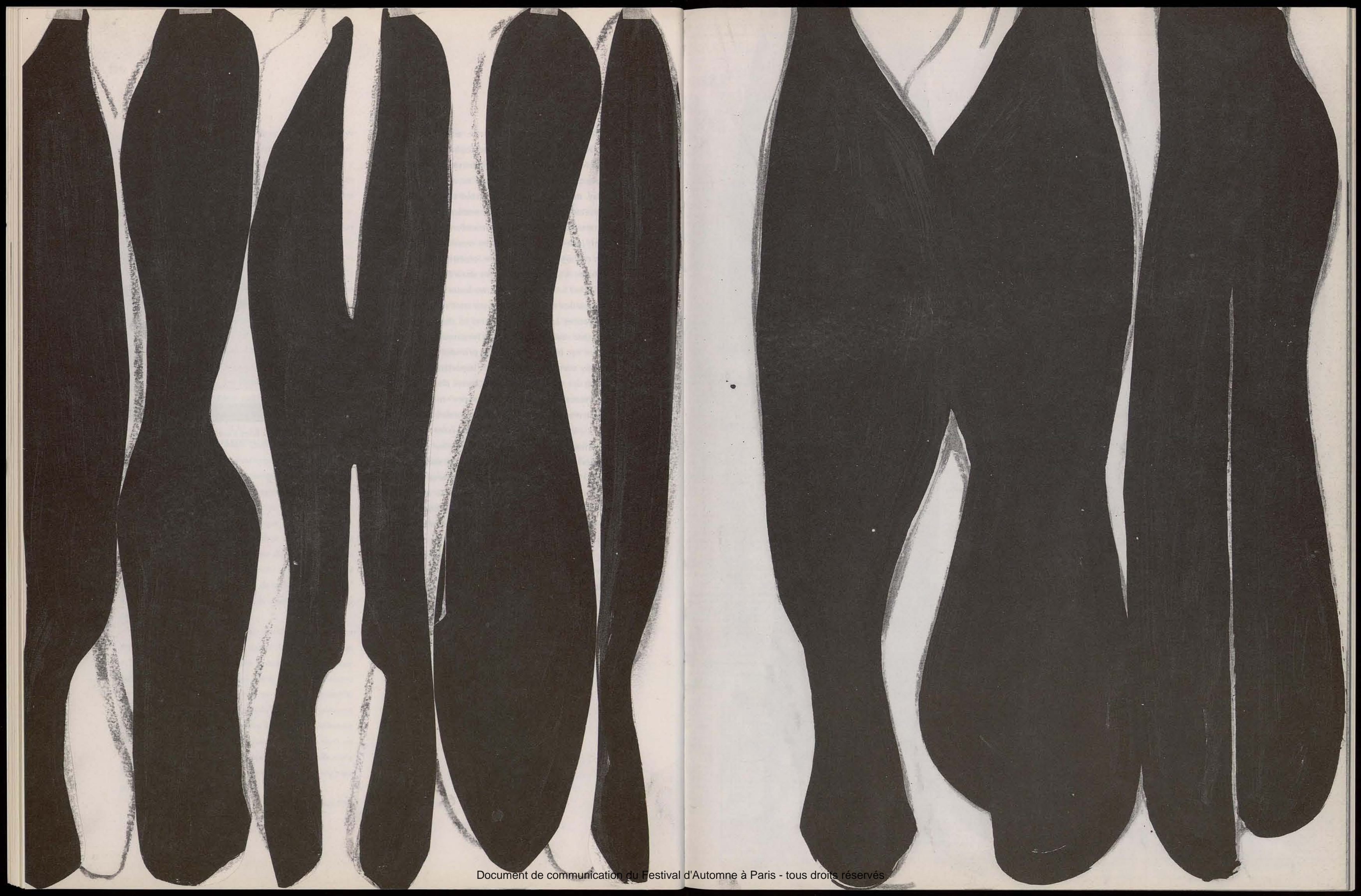
In my opinion, this encompasses the current definition of art. Art today pursues what is different and fortuitous at the crossroads of the contradictions caused by differences. Establishing a novel relational network or space by bringing chance to a climax, it contains an appealing and unsettling difference and at the same time it takes into account everything that is known of human existence, of civilizations near and far, and that we thought had lost their impact. There is a pressing need in our world today to live these differences fully and to stimulate others to do so as well.

Beral Madra, May 1994

Translated from the French by Gila Walker



"LA BOITE À SARDINES", 1987. 260 x 250 CM.
COLLECTION PARTICULIERE.



Heritage

ork has been accomplished. ll I could." With a self-om seen in political figures, evich Gorbachev acknowl- of his tenure as the last vjet empire. oo deeply in socialism. And ee how his questioning of ism would lead to the over- restructuring, of the Soviet w his democratic opening the nationalist movements reed the union. his political peers fade into f the 20th century, Mikhail call up his own chapter of the revolutionary who over- t system, from above. ev will be remembered for tributions. d that the superpower arms imically unsustainable and defeating. od that the Soviet Union nsformed if it tried to hold he union itself could only be foundation of democratic rule of law. end, he accepted that ever disunion were preferable to restoring Stalinism. reserve a union held together e apparat and the army. Bt to undermine all three whe eform. He kicked the mai under the party — its mtr and its intolerance of o doing, he loosened his o ve and the country. d the ministries in Mosco

Inheritance

other republics that the l publics invited to join th monwealth of Independ re now in. Only Georg blazing gunfire between ident and a well-armed m attached Mikhail Gor months to coax into being ore confederal union. eltsin jumped the ship of communism before th almost everyone in a fi vjet Union's seven-deca empire dissolves into oblit an commonwealth emerge. Mr. Yeltsin did more th Mikhail Gorbachev. H impressive power play Russia the ministries, prop ers of the old Soviet Union ssia as first among equals in and establishing himself as personality. His vigor on ide, however, has not yet by performance on the pro e world is watching to see isin takes hold. awealth itself is at this point

For the Sake

ans now question the value Nations. This year alone, it odigiously to help liberate free the hostages in Leba- keepers are helping end wars and El Salvador, and UN r refugees and provide medi- ons of children. Neverth members to crisis just i burdens. A more than failed to pay their required loper. Unpaid contributions y \$1 billion. According to UN eminent defaulter is the Unit Oct. 31, it owed \$344 million budget, plus \$140 million for perations. matters gloomer is the det- et Union, which has contrib- of the UN budget. As of ow owed \$46 million in regu- 73 million for peacekeeping, that debt may be met by the dent Baltic republics. As for ent hope that it will be paid monwealth that is replacing on. That is only a hope. With can delinquency springs like the fighting and now Geor-



Astronaut James Irwin on the moon, Apollo 15 mission.

by the deepest blackness that one can conceive defies imagination. To watch the sun set on one continent and rise on another is more like peering through time than across space. Can any of this be compared to social or political changes? I think not.

The impact of Apollo? The dreams of our forefathers thousands of years ago, the desire to know and understand the unknown, are now within the reach of our children. Apollo is the high ground from which to peer into the future — if we choose to do so.

Mr. Cernan flew aboard Gemini 9 (1966) and Apollo 16 (1979). He commanded the last mission to the moon, Apollo 17 (1972).

'PUSHING OUT THE FRONTIER' By ALAN SHEPARD JR. I don't think any of us were surprised in the middle of the Apollo program to hear complaints starting about spending money on going to the moon and back. We were a little surprised that negative comments came as soon as they did — they started surfacing around Apollo 13 (1970). But such comments should have been expected.

The moon shot was a totally unique event. Everyone was excited by this exploration, and that's the one of excitement that comes only once or twice a century. I don't think that sort of excitement will occur again until we have a Mars landing.

A lot of people don't understand that the true value of Apollo was the same as the value of NASA — pushing out the frontiers in basic research. Take a look at the communications satellites that provide instantaneous transmission of information around the world today. Look at the minia-

strated that we can live on the moon and Mars. The human species now can expand the ecological niches in which it can survive over the succeeding millennium. We went to the moon to demonstrate that U.S. and Western technology is superior to the communist system's technology. We demonstrated that, and it had a major psychological impact on the world.

Mr. Schmitt flew aboard Apollo 17 (1972), the final mission. 'A RATIONAL PLAN' By ALAN BEAN The moon landing was a great event because it gave Americans back a feeling that they and their technology were the best in the world. We were able to win the space race, and no one's been able to duplicate that effort.

Another impact of the space program was that it helped give birth to the environmental movement. I think the movement was inspired by seeing our photos of the Earth from space, showing how small and beautiful our planet is.

land, like the ex-GDR, to be more socially conservative than politically correct. The party's success comes from exploding rents, rising unemployment and increasing psychological insecurity in the east. It banks on the failures of the Kohl government.

To be sure, despite its great talents, the Kohl government has made major mistakes in the unification process. Complicated procedures for the restitution of property have blocked investment, and the state's decision to raise funds by selling useless industries while it gave away a fortune in real estate proved extremely damaging. The Treuhand, Germany's privatization agency, alone will leave 400 billion marks of state debt. PDS solutions to these problems, where formulated at all, ignore fiscal limits: Economic allocation is to be decided by the state.

The Social Democrats, who might have profited from the mistakes of the Bonn government, have also made grave errors in the east. Leading SPD politicians entrenched themselves in the narrow interests of the Western states — the SPD was never enthusiastic about shouldering the burdens of unification. The party made the mistake of virtually barring former Communist Party members from its ranks.

Thus the SPD finds itself in a Catch-22 which was not unforeseeable: All moves toward economic and social pragmatism will be exposition to the left bank, while attempts to give the party a left profile will be punished by the conservatives in Cold War style. SPD chief Rudolf Scharping has said that he would rather surrender the chancellorship and go into a grand coalition (with the CDU), than lead a minority government with toleration of the former communists. Despite such promises, the sovereign, center-left party which Mr. Scharping envisioned is in danger of being drawn and quartered in its search to strengthen its weakening hold on the majority.

The CDU was more fortunate in that it inherited the party apparatus of the Christian Democratic satellite party of the GDR. The CDU practiced a dedicated realpolitik when it welcomed experienced GDR functionaries as members. The same realpolitik was in play when the government welcomed Chinese Premier Li Peng in such a friendly manner earlier this month. When in its interests, the CDU talks to communists too.

Now that the communists have re-emerged as a force in the East, Western

One of

Perhaps too much is expected of this body, which has neither the powers nor the organizational structure of real parliament. But if it is to be of any use to Europeans, add to their long-held aspirations for a broader and more competitive market, it had better start exercising some judgement about what to veto and what not to veto. It would be extremely disappointing, and seriously damaging for all of Europe, if this parliament, now that it has some real power, set about to use it to repeal, piecemeal, the Treaty of Rome.

Pyongyang

stampede of hungry Northerners. That prospect rattles the nerves of South Koreans, who'd rather talk about reunification than do anything about it. So now Seoul finds itself in the odd position of betting on the efficacy of Pyongyang's propaganda to keep 17 million Koreans staggering along in the juche mode indefinitely.

We'd put our money on the opposite horse, the one that says the North Koreans are counting on an early reunification. The famous cruise ship from Niigata, which brings hundreds of ethnic Koreans from Japan three times a month, also carries news about life beyond North Korea. It's impossible to believe that this information does not spread far and wide. The North Koreans understand dimly that they've gotten a raw deal. That's why thousands volunteer for the regime's slave-lumber camps in Siberia, which represent at least a chance of escape.

What's more, the rumors about the younger Kim's blonde bimbos, his alcoholism, his mental troubles, his cruelty also originate and circulate in the North. Kim Il Sung, with his founding-father aura, may have convinced folks that he could hold back the tides despite the regime's visibly collapsing industries and food shortages. But who in the North thinks his foppish, pompadoured son can pull off a trick like that?

So it would be understandable if North Koreans had more on their minds than just grief at the loss of the Great Leader. They're frightened. They understand that North Korea is doomed but they don't have any idea what's coming next. This may be the real significance of the twisted, tear-streaked faces on our TV screens this week.

and Salt



ve being a partner Mr. Jenkins. There's just one problem."

Magdeburg

By ANITA SHRIVASTAVA The political deal to be struck in the east German city of Magdeburg today will leave many west Germans feeling as if they won the Cold War only to lose the peace. The Social Democratic (SPD) candidate, Reinhard Hommer, is set to win the post of minister-president of Saxony-Anhalt — on one unspoken condition.

Mr. Hommer will be "tolerated" by the former Communist Party (PDS), which won an unexpected 20% of the vote in last month's state election. In effect, if this unspoken deal goes through, the PDS will side with the Social Democrats on all major issues, leaving the conservative Christian Democratic Union (CDU) in the opposition.

The SPD insists that it will not talk to the Communist Party, nor allow the party any influence on the SPD-Green coalition government in Magdeburg, but some sort of cooperation does seem to be under way. Germans of all stripes are pondering how, five years after the fall of the Berlin Wall, the heirs of a financially and morally bankrupt regime could be deciding the fate of the ruling coalition.

The signal that is emerging in Saxony-Anhalt may influence the future course of German politics. In retrospect, the East Germany left behind at the end of the Cold War seems to have something of a Trojan Horse; apparently hidden as a gift of peace, it harbors the elements of all conflicts.

In Germany, it is not post-modern entrepreneurs like Italian premier Silvio Berlusconi, but ex-communists like Gregor Gysi, the leading PDS candidate, who are threatening established political practices. The successes of Mr. Gysi — a witty lawyer who recalls a Salonkornwurst in an expressive painting — have infuriated Chancellor Helmut Kohl's CDU, now out of power in Saxony-Anhalt.

But Mr. Gysi and his party may actually help Mr. Kohl put fire and ideology back into the CDU campaign. With the virtual collapse of its liberal coalition partner, the Free Democrats (FDP), Mr. Kohl's only chance to remain in power may be to win an absolute



Gregor Gysi

Yours truly, we have altitude enclaves to o in one of the great endeavors in history. No the days of Apollo ever accomplishing our obli-

Apollo 11's landing truly uplifting event, our technological universe expanded. But than that. We expand human knowledge, and we kept the spirit of a more generation.

As Jack Gorton, the ter of Australia, said in moon by Apollo 11: "The and technical genius achievement possible, that mankind will live peace, self-expression, generous adventure and

What has happened dangerous adventure. The answer is for who believe in a ris- ning. Safety and sec become the watchwords ure permeates our lives that without the opportu be no meaningful victor.

Since Apollo there talk of limits, usually ex of funds. America's real we place on ourselves. I survived many crises, important that the curr In the next century how carefully and cauti last third of the 20th c celebrate our willingness make a commitment, to and to change the way w forever — no landing a n challenge today is to r where the "chance of d is indeed available to al

Mr. Cunningham flew

The Emptying of East Germany's Trojan Horse

majority in the October national elections, and the chancellor is at his best when wielding anti-communist lanes. The CDU has already been inveigling against the "left-front" in Magdeburg.

The revival of the left — and the toppling of the once venerable Free Democrats — is a sign that, despite the hundreds of billions of Deutsche marks that have been transferred to eastern Germany, the Western system has failed to inspire sufficient trust in the east. It is also an indication that in eastern Germany — like Poland, Slovakia, Lithuania, Hungary and elsewhere — restyled Communists have emerged in some ways fitter than the parties of the victori- ous postwar democracy.

Mr. Gysi has managed to gather together a broad coalition in East Germany from the intelligentsia to the unemployed. In his great success so far, he carried 40% of the vote in east Berlin. The Jewish son of a renowned politician and pastor of the GDR-regime, Mr. Gysi's bohemian elegance has made him a favorite of female voters all over Germany. His party is completely overwhelming of old party members and functionaries, but he surrounds himself with young people in office.

While Mr. Gysi distances himself personally from his party's undemocratic past, he is equally distant toward Western market democracy. According to an Allensbach opinion poll, 73% of PDS voters do not think that the present German political system is worth defending.

Like all new leaders in European politics, Mr. Gysi is probed from a crisis of political legitimacy among the ruling parties. Indeed, many votes that go to the PDS might otherwise have gone to protest parties like the neo-fascist Republicans, and in this sense the PDS has done Germany a service. But the PDS (exclusively) emphasizes the old East Germany's virtues, serving to rehabilitate an authoritarian regime in the same manner as Italian neo-fascists. An astounding 52% of PDS voters believe that the GDR provided more constitutional rights to its citizens than the present Republic.

But at heart, the PDS is less an ideological party than a regional one catering to a rainbow coalition of eastern interests. Its neo-leftist platform — campaigning for women citizen participation in politics, ecological protection, and the limitation of police power — has very little to do with real concerns of the majority of PDS voters, who

parties will have to many levels. They can citizens in the East, at ers of PDS in the We and moral conditions. They should remind th that the collapse of came about as a res sort of communist n Gysi now idealizes. While it is tempti- back of the former cor- election theme. His y protest party hiding Germany's mainstream their focus on the real which are questions of cold war: economic employment, state, and a new role in the world.

THE WALL STREET

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His plans are ambitious, but Mr. Lyukshin is no ordinary developer. After three decades, the 48-year-old former factory technician is returning to his homeland to lead a cooperative for people like himself. He can't find steady work in Estonia and he is no longer wanted—because they are Russian.

Some 80,000 non-ethnic residents have remained in Estonia since 1989. While the peak of this exodus may have passed in 1992, soon after the country's independence, the root cause remains. Those leaving are mostly educated professionals who've seen themselves being squeezed out of society by strict new regulations on citizenship, language and employment. They've seen rave reviews for the fledgling Estonian economy—based largely on government's free-market policies and potential as an economic crossroads between Russia and the West—Mr. Lyukshin and others see more opportunity in the less certain climate of Russia. Many have moved to places like Pskov, the St. Petersburg oblast, Novgorod, Lipetsk and Leningrad—areas noted for their progress in the slow train of Russian economic reform, but mostly backwaters compared with Estonia, one of the fastest-growing economies in the Soviet Union.

Need Not Apply
The new regulations have forced former Soviet citizens, who once regarded the Baltic as their home, to redefine their understanding of nationality. This is particularly true throughout the Baltics, where Soviet occupation was never fully accepted and the seeds of the nationalist break-up sprouted as early as 1988. In Latvia, the most Russified Baltic nation, as many as 109,000 people have emigrated since 1991. Lithuania, on the other hand has experienced a relatively small exodus because 80% of its population is native Lithuanian, and after independence the government offered citizenship to all non-native citizens except KGB officers and senior Communist Party officials.

In fact, Estonia's citizenship law is more liberal than requirements for citizenship in other countries of Europe and the U.S. But the controversy in the Baltics lies in where the line has been drawn on who automatically qualifies for citizenship.

Estonia, taken over by the Soviet Union in 1940, still has about 500,000 non-ethnic residents, about one-third of the total



population, most of whom arrived after World War II. While Stalin pursued a liberal policy of ethnic mixing to weaken nationalist aspirations, later Soviet immigrants were attracted because the republic offered a labor shortage, a higher living standard and access to jobs in strategic areas like ports and military factories—work that at that time was closed to Estonians. They've learned Estonian and many have jobs that were dependent on the centralized Soviet economy.

Money Somewhere
"My hands were valued and my head valued in Estonia," Mr. Lyukshin says. "In Russia, he speaks no Estonian. "But no one here. My labor is no longer necessary. Estonia is for the Estonians."

For those who want and can afford to leave, Mr. Lyukshin's cooperative is one of many primarily self-supported projects building havens for the slow exodus to Russia. Mr. Lyukshin's group plans to build about 50 single-family housing units in the oblast of Pskov, about 500 kilometers from the Estonian border. Other Estonian cooperatives for would-be emigrants include Pakri, which wants to build homes in the Novgorod oblast for 1,200 retired Russian citizens residing in Estonia; Roots Society, which hopes to relocate 200 families to a village northeast of St. Petersburg, and a project led by Olga Trapeznikova, a hardy, 60-year-old unemployed accountant who wants to build 50 homes in Lipetsk, 1,900 kilometers to the east.

"We know that there is money somewhere, but we don't know how to get it," she says on the eve of her departure. "If we were to wait until Russia got rich, it would be a waste of time, so we want to start

The dollar fell on the Fed's announcement of a 75-basis-point rate hike. The dollar fell on the Fed's announcement of a 75-basis-point rate hike. The dollar fell on the Fed's announcement of a 75-basis-point rate hike.

Two PaineWeinman later he turned under pressure, which said, in its encircled losses every day we have some government in it, and today was no exception. Figures come every day we have hundreds of big second-quarter weather people who to work every day apparently under the illusion that this is the first day there has ever been any weather anywhere.

ITT's profits in any weather anywhere. Why do they want to make us pany also had? Don't they want us to Ciga to 24? happy about having this its share-ponderful wind and rain and at and ice giving us an endless supply of days for outdoor activity interspersed with plenty of AMR's days for delightful indoor sharply civility?

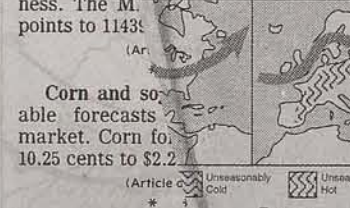
Five What of tomorrow, TV in second weatherfolk? Fair and mild? showers followed by clearing? freezing and blustery with possible snow? Few of them traffic much in such useful local information unless it's "Button down for hurricanes, tornadoes and typhoons," events that Louie Al-ten would have characterized as new data for cellar activity.

U.K. Cable's Weather Channel of slower re-use can be useful if you live in one of those Texas counties ways watching for thunderstorms. Most people don't, so have to hold a wet finger in ministers? wind when they want to to cut put whether the next activity be outdoor or indoor.

Balladey have to hold a wet finger in ministers? wind when they want to to cut put whether the next activity be outdoor or indoor. reassurance fi

WEATHER

Milan st... by the Be... reassurance in... Saturday through Monday, as provided by Accu-Weather.



Corn and so... able forecasts... market. Corn for 10.25 cents to \$2.2.

Oracle received... contract to install... work for Slovakia... giant Slovnaft. The... rivals are now targeting... contracts in Eastern E...

MCI boosted net income second quarter on a 13% revenue, but its growth amid tougher competition rivals AT&T and Sprint.

BBV's group net fell 14% first half and the Spanish blamed the tumble on a bond-market crisis during the second quarter. However, the bank's chairman scribed the losses as "transitory."

Compaq's earnings doubled in the second quarter from a year ago on a 53% surge in sales. But Wall Street is worried about an inventory buildup.

Always Go to Pieces
Texas Lab Supplies Replicas Of Anatomical Structures To Doctors and Hollywood

By ROBERT TOMSHO
Staff Reporter
GATESVILLE, Texas — Bettie Dyer cheerfully pokes at bullet wounds and seared flesh for days at a time. The grandmother of seven also breaks bones with an electric drill, and she thinks no more of impaling a leg on a spike than others might of making shish kebabs.

Bones to Pick
Such activities aren't considered odd or at all gruesome in this central Texas town of 12,000, not at Medical Plastics Laboratory Inc., one of the world's largest and best-known purveyors of fake bones, bodies and organs. The body parts here are plastic replicas for medical purposes cast from molds made originally from live models, cadavers—and skeletons bought overseas.

Located on an isolated stretch of pasture west of town, the maker of medical-education products has been a source of local pride and employment since 1949. As a boy, Danny Smith used to sneak into the plant whenever he could. "The first time I went in, I was totally blown away," says Mr. Smith, who grew up to become the company's manager of research and development. "The first few years, it was like a playground to me."

But a visit to Medical Plastics can be an unsettling experience for the uninitiated. "I do mostly vertebrae, pelvises and skulls," says veteran bone-maker Mike Garrity as he conducts a lunchtime tour of his workplace. There, low tables full of bone molds share space with suit racks used for hanging headless skeletons and shelves where femurs, knee joints and jawbones are stacked like so many car parts.

Across the plant, a dozen or so women are watching timers and fussing over common kitchen ovens. But instead of rhubarb pies, they are baking reddish muscles made of nylon cord and plastic jell. In small rooms a few meters away, workers airbrush hearts and entrails while others carefully paint arms to look burned and feet to appear gangrenous.

Betty Arnold and her co-worker Frances Rueter are gently brushing the salt-and-pepper hair of another Mr. Hurt Head, which is among Medical Plastics' most hideous wares. Made from the death mask of an actual car-crash victim, the misshapen adult male head features 22 injuries, including a broken nose, fractured vertebrae and a deviated trachea. "You can look in here and see where his skull is broken," Ms. Arnold notes, peeling back a bloody patch of scalp.

In a town whose other claim to fame is a maximum-security prison for women, Medical Plastics is a local treasure. Established by three local doctor-tinkers after World War II, the closely held company now employs more than 125 people and sells about \$7 million in realistic plastic products annually. Of course, with skeletons starting at \$745 and state-of-the-art medical dolls fetching as much as \$6,000, this is no Halloween novelty shop.

The military tests parachutes with the Please Turn to Page 5, Column 1

Choking Charlie
"I do mostly vertebrae, pelvises and skulls," says veteran bone-maker Mike Garrity as he conducts a lunchtime tour of his workplace. There, low tables full of bone molds share space with suit racks used for hanging headless skeletons and shelves where femurs, knee joints and jawbones are stacked like so many car parts.

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Today's Contents
EDITORIAL: The new European Parliament is off to a bad start. Page 6.
TECHNOLOGY: Competition in Europe's PC market heats up. Page 4.
GERMAN POLITICS: SPD forms state government with Greens. Page 2.
BUNDESBANK: Key inflation indicator draws skepticism. Page 9.
YOUR MONEY MATTERS: Currency funds can expand portfolios. Page 9.
HEARD IN MILAN: Ciga's fundamental...

UNCERTAIN FUTURE
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Rwanda's Children A Long Road

By Barry James

International Herald Tribune
children have been separated from parents in Rwanda, and many of them have been killed or are being massacred, or perhaps are part in massacres, according to a psychological study. Efforts to rescue the children of these children are being carried out in their own right," said Everett Ressler, director of the United Nations Children's Fund, or UNICEF.

Stories of families along the way were stressed and picked up and are being reported from Nairobi, after a visit to the region.

Children are in orphanages and tend to be neglected. Mr. Ressler said these numbers were not accurate because many children are reclaimed by extended families. There are about 355 children, 150 have relatives, and this is a good example of what is going on all over," he said. "But a reunification program can't begin until the situation is stable."

UNICEF, he said, is to ensure that the children are registered so that their identity is not lost.

Across the frontier in Zaire, where about 1.5 million have fled in the past week, is still confused. About 1,800 children who lost their families are in one large holding center and the situation is being monitored.

Training aid workers to recognize and deal with trauma, which vary according to age. Mr. Ressler said most children are resilient and should be helped by the trauma provided they are given a stable environment.

That the large number of unaccompanied children participated in the violence," he said. "Most are young."

Mr. Ressler has written books about children in war, and in Rwanda is not unique, and that experience indicates that most of the children will survive.

There were about 90,000 orphaned and unaccompanied children in Eritrea after the war there, but most were taken care of by their own or other families and it was possible to build one institution.

Children were orphaned or separated from their families in the Spanish Civil War, the Cambodian genocide in the 1970s and in World War II, Mr. Ressler said.

"Life will come back to normal," he said. "Healing and reconciliation among people are what we sometimes assume."

Serbs Seek More Talks

Page 1
supporting the Bosnian Serbs' strategy of prolonging the negotiations in order to avoid additional punitive measures either on the Bosnian Serbs or Serbia. The Bosnian Serbs made clear in their declaration that their view of a final peace settlement is substantially different from that of the Contact Group as well as of the Muslim-Croat federation.

The declaration began by referring to "the former Bosnia-Herzegovina" and stating that there are already "two states" in existence, the self-proclaimed Republic of Srpska and the Muslim-Croat federation.

The Bosnian Serbs also said that until six additional issues were resolved as part of an overall peace package they would make no decision on the Contact Group's proposal for the partition of Bosnia.

Among the issues the Bosnian Serbs want to resolve are their share of the capital city, Sarajevo, that is scheduled to remain under United Nations administration for two years; access to the sea for their republic; details of the cessation of hostilities and how the whole plan would be implemented.

They also said they wanted to negotiate first "constitutional arrangements," an apparent reference to the legal status of the Bosnian Serbian republic and whether it will be allowed to join in a confederation with Serbia, as the Muslim-Croat federation plans to do with Cro-

GAZA

Christopher, Gaza since PLO urged Yasser Arafat to account for the way

Their talks, during weeklong Middle East peace talks on the Palestine Liberation Organization chairman's trouble getting countries to meet their pledges of millions of dollars for the new autonomous areas of the Gaza Strip and the West Bank town of Jericho.

"We discussed the details of economic help," Mr. Arafat said at a news conference, "and Mr. Christopher promised to support us to the donors and the World Bank."

Mr. Christopher, however, emphasized the donors' need for documentation, and he said the United States was eager to help the Palestinians understand the need for it.

At a conference in Washington last October, wealthy countries pledged \$2.12 billion to help the Palestinians.

RACE: Blacks Press for Equality

Continued from Page 1

company recorded a 70 percent increase in days lost to strikes in the second quarter of this year, compared with the same period a year ago.

The most visible strike recently was a salary and working-conditions dispute between \$50-a-week black store clerks and Pic 'n Pay, one of the nation's largest supermarket chains. When stick-wielding strikers threatened shoppers and managers at several stores, the new government sent in the police, who used rubber bullets to disperse strikers and injured more than 200 of them.

The white business establishment was relieved at the show of force; it was almost as if the new government had passed an initiation rite in maintaining public order. Conversely, the black labor union movement felt betrayed. Though President Nelson Mandela has mended fences with black unions, the relationship between old allies seems likely to remain a difficult one.

As telling as the action has been inside supermarkets, the more symbolic labor unrest of the post-apartheid era has been in the mines, which have been the primary source of this country's wealth for the past century.

books in 1988. Since then about a quarter of all new blasting certificates have gone to non-whites — too many, say whites, who worry about declining standards and job competition, and too few, say blacks, who worry about tokenism.

It has always been the custom in South African mines to allow the skilled miners — the whites — to go to the head of the line for elevators at the end of their shifts. But the ritual is an inevitable source of friction at the end of long hours in stifling conditions. "You sometimes have to wait an hour or more," said Kenneth Buda, a black mine laborer. "And it makes you mad when the whites go in front."

Sporadic incidents have flared over the years, and some major mining houses have halted the practice.

Last month a group of black workers at one Gold Field mine prevented whites from boarding elevators. Punctures flew, and a standoff lasted several hours. The next day 183 white miners who belong to the all-white Mineworkers' Union staged a brief walkout, claiming it was not safe for them to go underground.

Several other stabbings and beatings have occurred with

The Comet Show on Jupiter May Last for Several Weeks

By Malcolm W. Browne

New York Times Service

NEW YORK — As the spectacular show caused by comet fragments striking Jupiter's pockmarked face continued, some scientists now say that more fragments of the comet Shoemaker-Levy 9 will be hitting Jupiter for several weeks.

As many as five huge impact scars at a time have come into view on Jupiter's face in recent days. Besides drilling great holes in Jupiter's upper atmosphere, comet fragments hitting the planet sparked a shimmering display of auroral light, as electrically charged particles created by the impacts interacted with the atmosphere. Although there are frequent auroral discharges on Jupiter, the light from the current one can be seen by even small telescopes.

Contrary to earlier predictions, the show may not completely end Friday, when the last big fragment of the comet is to slam into Jupiter.

Three of the astrophysicists who have been calculating the fate of the comet since it was discovered last year, Zdenek Sekanina, Paul W. Chodas and Donald K. Yeomans, all of the Jet Propulsion Laboratory in Pasadena, California, predicted that a storm of cometary impacts would continue to hit Jupiter until the end of September.

None of the comet fragments due to hit Jupiter after Friday were expected to be as large as those now churning up the planet's atmosphere, they said.

The Jet Propulsion Laboratory team also had good news for sky watchers, both professional and amateur. Any impacts between next Wednesday and Sept. 22 will be on the side of Jupiter facing the Earth, and will be able to be observed directly.

BOMB: Smithsonian Is Challenged

U.S. and Seoul Gain to Aid It Ends A

Reuters

SEOUL — The United States and South Korea, seeking a forum for dealing with the new North Korean leadership, re-vealed on Thursday an offer of economic assistance and diplomatic help if Pyongyang drops its nuclear arms program, Seoul officials said.

The conciliatory remarks came a day after Seoul had denounced North Korea's late president, Kim Il Sung, as a war criminal.

In response, Pyongyang called the South's criticism a "declaration of war." But analysts played down the war of words.

The offer of help came at the end of a meeting in Seoul between Assistant Secretary of State Robert L. Gallucci and the Foreign Minister, Han Sung Joo, their first since Mr. Kim's son, Kim Jong Il, assumed power.

The two countries said they would "actively assist" Pyongyang in upgrading its nuclear reactor for energy purposes if it gave up any nuclear arms ambitions, a Foreign Ministry official said.

They confirmed that to resolve the nuclear issue completely, "nuclear transparency present and future should be guaranteed, and the truth behind past nuclear activities should be clarified," said the South's official for nuclear affairs, Kim Sam Hoon.

A Foreign Ministry spokesman said that Mr. Gallucci and Mr. Han had affirmed that Pyongyang should freeze its nuclear program if it wanted to carry forward its high-level talks with the United States in Geneva, which were suspended after the death of Kim Il Sung.

Mr. Gallucci, the chief U.S. delegate to the talks, came to Seoul to start a series of meetings with officials in four nations aimed at charting strategy on dealing with the new leadership in North Korea.

He is to visit Japan, China and Russia this month.

While Mr. Gallucci was talking in Seoul, North Korea denounced Prime Minister Lee Yung Dug's assertion that Kim Il Sung had started the Korean War in 1950 and with that act of

Han Xu Is Dead Chinese Expert

By Seth Faison

New York Times Service

NEW YORK — Han Xu, 70, a senior Chinese diplomat whose lifelong association with the United States included a four-year tour as ambassador to Washington in the 1980s, died Tuesday in Beijing of cancer, the official New China News Agency reported.

Mr. Han's career was long intertwined with Chinese-American relations. He helped rescue downed American fighter pilots in World War II. He played a key role in President Richard Nixon's groundbreaking 1972 trip to Beijing, and, finally, he was one of China's main spokesmen to the United States after the Tiananmen Square crackdown in 1989.

Gregarious and fluent in English, he became so popular, he was recalled from a 1973-79

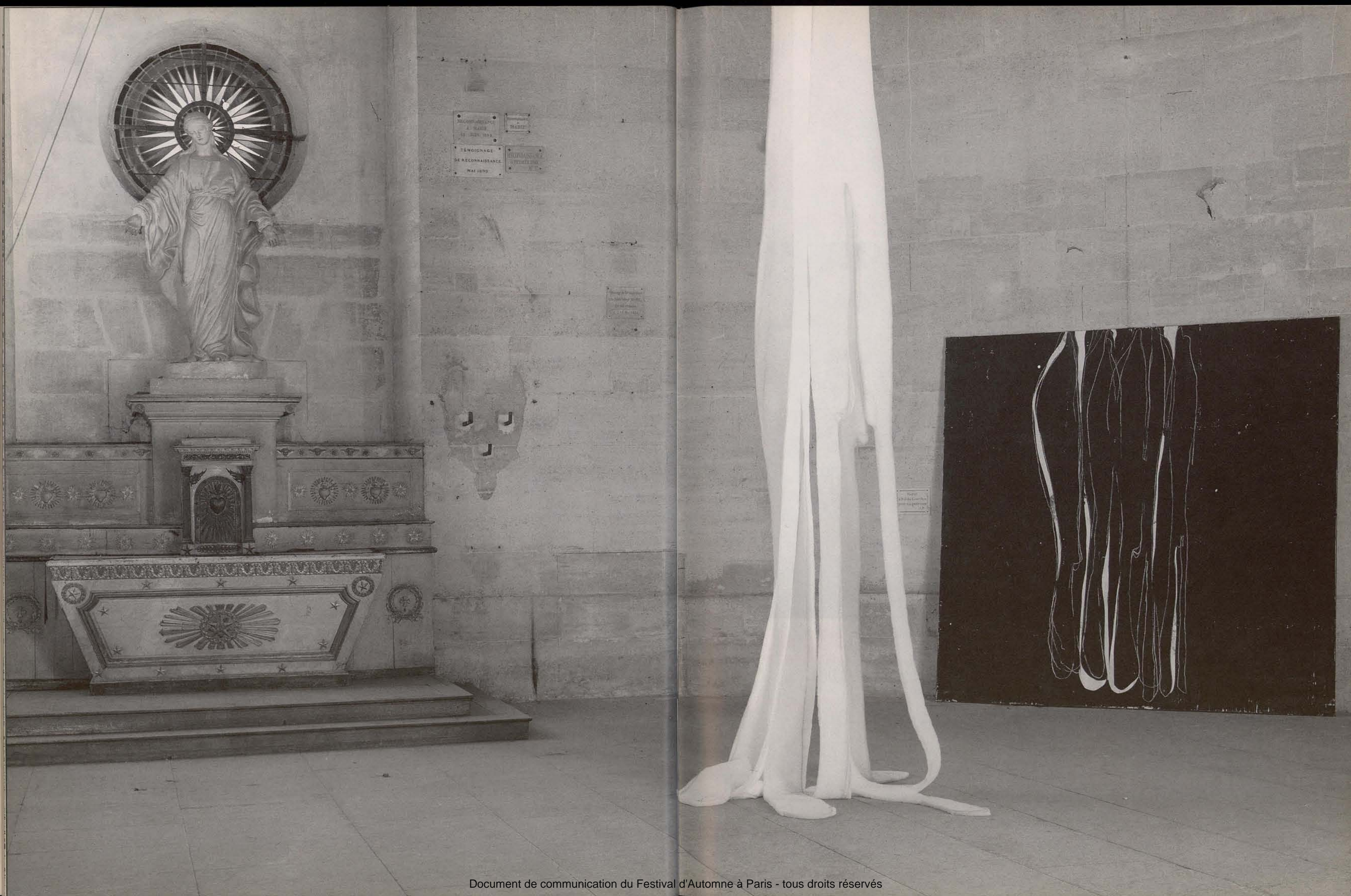
My taylor is rich.

To two lovers.

De la tête aux pieds.

1994

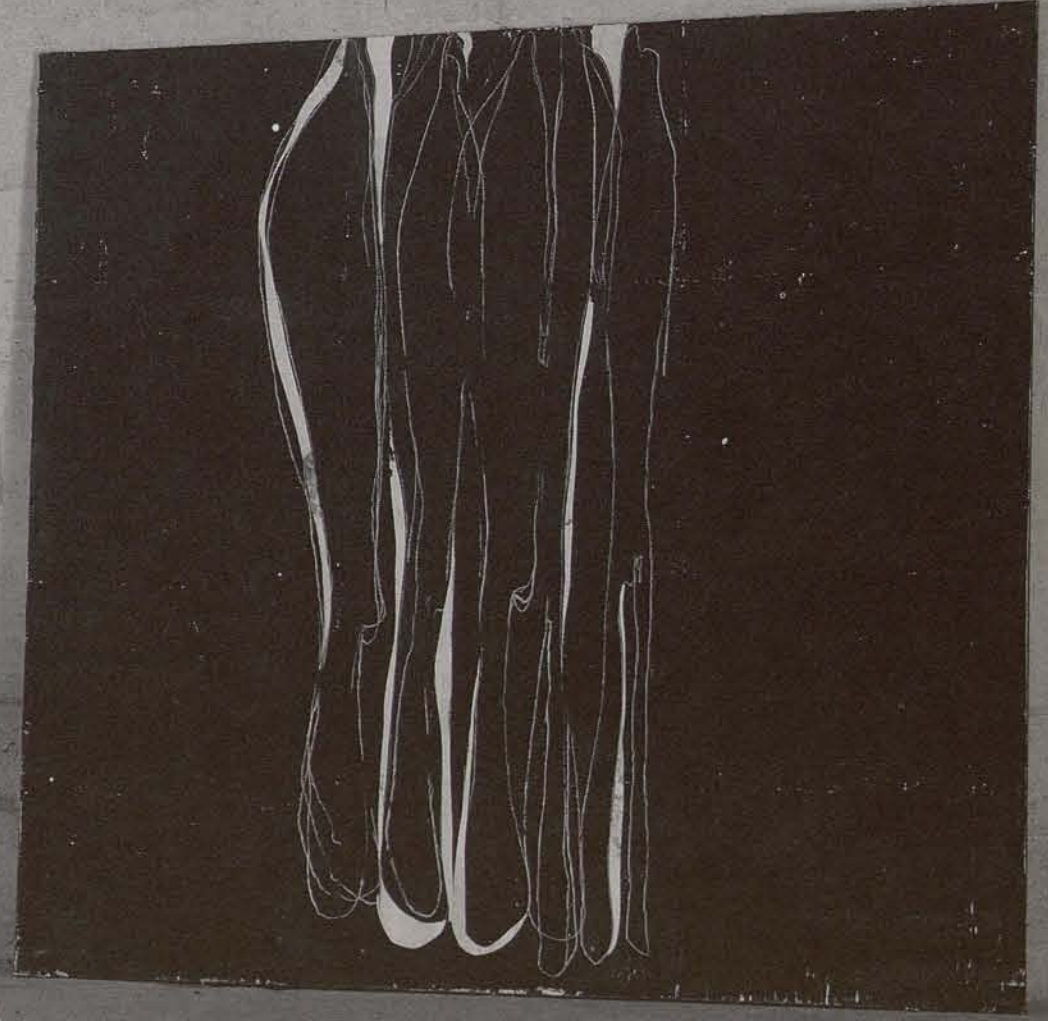


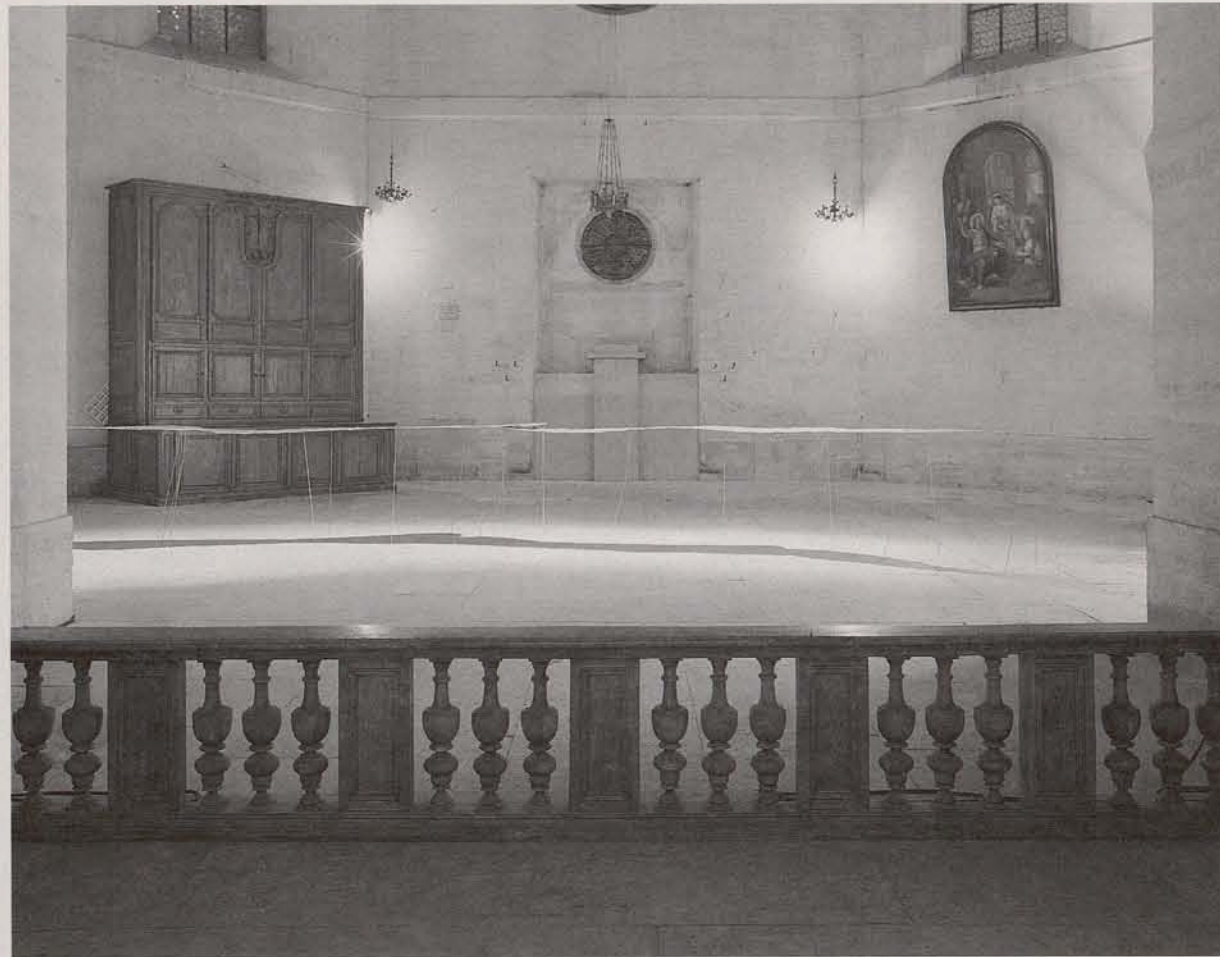


DISCOURS PRONONCÉ
à l'Académie
le 22 Juin 1803

TEMOIGNAGE
DE RECONNAISSANCE
MAY 1800

DISCOURS
PRONONCÉ
à l'Académie
le 22 Juin 1803





Jean-Charles Blais

Biographie

Né à Nantes en 1956

Vit et travaille à Paris et à Vence

Expositions personnelles

1982

- CAPC, Musée d'art contemporain, Bordeaux
- Galerie Yvon Lambert, Paris
- Galerie Baronian-Lambert, Gand
- Galerie Ugo Ferranti, Rome

1983

- Galerie Buchmann, St Gallen
- Galerie Catherine Issert, Saint-Paul
- Galerie Ugo Ferranti, Rome
- Stellt Aus Bei Max Marek, Hambourg

1984

- Galerie Buchmann, Bâle
- Castelli Graphics, New York (dessins)
- Galerie Léo Castelli, New York
- Halle Sud, Genève
- Musée d'Art et d'Histoire, Fribourg (dessins)
- CAPC, Musée d'art contemporain, Bordeaux

1985

- Kunsthalle, Bâle
- Galerie Yvon Lambert, Paris
- Galerie Barbara Farber, Amsterdam
- Kunstverein für die Rheinlande und Westfalen, Kunsthalle, Düsseldorf
- Nicola Jacobs Gallery, Londres

1986

- Galerie Harald Behm, Hambourg
- Kestner-Gesellschaft, Hanovre
- Musée d'art contemporain, Montréal
- Galerie Ugo Ferranti, Rome
- Galerie Yvon Lambert, Paris
- Musée d'art moderne, Toulouse (estampes)

1987

- Galerie Buchmann, Bâle
- Galeries contemporaines, Musée national d'art moderne, Paris
- Galerie Leo Castelli, New York
- Galerie Catherine Issert, Saint-Paul
- Milburn Art Gallery, Sidney (estampes)
- Stadtgalerie, Saarbrücken (dessins)

1988

- Kunstverein, Heidelberg (dessins)
- Michael Milburn Gallery, Brisbane (estampes)
- Galerie Barbara Farber, Amsterdam
- Musée des Beaux-Arts, Nîmes (dessins)
- Galerie Buchmann, Bâle
- Satany Gallery, Tokyo
- Galerie Yvon Lambert, Paris
- Galerie Harald Behm, Hambourg

1989

- Museum Moderner Kunst, Palais Liechtenstein, Vienne
- Kunstverein, Ludwigsburg, RFA
- Galerie Olsson, Stockholm
- Galerie Yvon Lambert, Paris (dessins)
- Galerie Buchmann, Bâle
- Port Jackson Press, Melbourne (estampes)

1990

- Institut culturel français, Naples (estampes)
- Ps Gallery, Tokyo
- Galerie Buchmann, Bâle
- Porin Taidemuseo, Pori, Finlande
- Eesti NSV Riiklik Kunstmuseum, Tallinn, URSS
- Nordjyllands Kunstmuseum, Aalborg, Danemark
- John Cavalerio Fine Arts, New York

1991

- Galerie Barbara Farber, Amsterdam
- Satani Gallery, Tokyo
- Staatsgalerie Moderner Kunst, Munich
- Galerie Catherine Issert, Saint-Paul
- Grob Gallery, Londres

1992

- Galerie Yvon Lambert, Paris
- Wako Works of Art, Tokyo
- Frac Picardie, Amiens, Dortmunder Kunstverein, Dortmund et University Gallery Essex County Council, Colchester
- Galerie Sandmann-Haak, Hanovre
- Galerie Buchmann, Bâle

1993

- Espace Orcofi, Paris
- Galerie Barbara Farber, Amsterdam
- Annandale Gallery, Sidney et Melbourne Gallery, Brisban (graphics)
- Galerie de Luxembourg, Luxembourg
- Galerie Catherine Issert, Saint-Paul
- Galerie Jaspers, Munich

1994

- Gallery Barbara Farber, Amsterdam
- Paleis Lange Voorhout Haag Gemmentemuseum, La Haye
- Galerie Sandmann-Haak, Hanovre
- Tony Shafrazi Gallery, New York

Expositions collectives

1981

- "Sans titre", Rennes
- "Finir en beauté", Paris

1982

- "L'Air du temps", Galerie d'art contemporain des Musées de Nice
- "XII Biennale de Paris", Musée d'Art Moderne de la Ville de Paris
- Galerie Karen et Jean Bernier, Athènes

1985

- "Biennale nationale d'art contemporain", Tours
- "Perspective 85 - Art 1485", Bâle
- "Trigon 85 - Biennale de Graz", Neue Galerie, Graz
- "Images de la France", Galerie Krinzinger, Innsbruck ; Frankfurter Kunstverein, Francfort
- "New French Painting", Riverside Studio et Galerie Gimpel Fils, Londres ; Museum of Modern Art, Oxford ; John Hansard Gallery Southampton ; The Fruitmarket Gallery, Edimbourg
- "La nouvelle peinture en France et Ailleurs", Musée de Bourbon-Lancy Centre d'art contemporain, Marseille

1984

- "France: une nouvelle génération", Hôtel de Ville, Paris
- "French Spirit Today", Fisher Art Gallery
- Los Angeles : Museum of Contemporary Art La Jolla
- Winnipeg Art Gallery, Winnipeg
- "Individualités", Galleria d'Arte Moderna, Rome
- "Rite Rock Réve", Musée Cantonal des Beaux-Arts, Lausanne
- Heidelberg Kunstverein / Aargauer Kunsthhaus, Aarau
- Fondation Sonja Henie, Oslo / Nordjyllands Kunstmuseum, Aalborg
- "An international Survey of recent painting and sculpture", Museum of Modern Art, New York
- "Biennale van de Kritiek", International Culturel Centrum, Anvers
- "Aperto 84", Biennale de Venise, Venise
- "New European & American Drawing, part II", Loza and Meduza Galleries, Koper (Yougoslavie)
- "The European Attack", Barbara Farber Gallery, Amsterdam
- "Paris - New York", Robert Fraser Gallery, Londres
- "Images de la France", Galerie nächst St. Stephan, Galerie Grita Insam, Vienne
- "New French Painting", Museum of Modern Art, Oxford
- The John Hansard Gallery, Southampton
- The Fruitmarket Gallery, Edimbourg
- "XV Biennale des Pays des Méditerranéens", Musée des Beaux-Arts, Alexandrie
- "Köpfe - Heads", Galerie Silvia Menzel, Berlin

1985

- "Colour drawings", Castelli Uptown, New York
- "Francusko slikarstvo 1960/1985", Galerija Suvremene Unjnosti, Zagreb
- "Nouvelle Biennale de Paris", Grande Halle du Parc de la Villette, Paris
- "Exposition d'art contemporain français - 12 artistes français dans l'espace", The Seibu Museum of Art, Tokyo
- Ohara Museum of Art, Kurachiki / Fondation Walter Hill, Séoul
- "Depuis Matière la couleur", Royal Scottish Academy, Edimbourg
- Musée des Beaux-Arts, Nantes / Louisiana Museum, Humlebaeck
- "Aimer les musées-collection du CAPC Musée d'art contemporain de Bordeaux", CAPC, Musée des Beaux-Arts de Bordeaux
- "Anciens et nouveaux", Galeries Nationales du Grand Palais, Paris
- "Vom Zeichnen-Aspekte des Zeichnung 1960/1985", Kunstverein, Francfort

1986

- "Pintar con papel", Circulo de Bella Artes, Madrid
- "Collection souvenir", Le Nouveau Musée, Villeurbanne
- "Prospect 86", Kunstverein Francfort
- "Correspondentie Europa", Stedelijk Museum, Amsterdam
- "French painting of 80's", Arts Center, Hong Kong
- "Uno Sguardo", Le Magasin, Grenoble / Academia dalle Belle Arti, Naples
- Galleri Walner Fersens, Malmö

1987

- "Neuf artistes français", Museo Espanol de Arte Contemporaneo Sala Parpalo, Valencia / Fondation Gulbenkian, Lisbonne
- "Leo Castelli y sus artistas", Centro Cultural Arte Contemporaneo, Mexico
- "Kunst heute", Sammlung Ludwig, Aachen / Haus Metterich, Roblenz
- Leopold-Hoesen Museum, Düren
- "L'art contre le sida", Galerie Yvon Lambert, Paris
- "Was war was wird", Galerie Harald Behm, Hamburg
- "Six young french artists from Yvon Lambert", Mayor Rowan Gallery, Londres

1988

- "Collaboration in monotype", University Art Museum, Santa Barbara
- The Cleveland Museum of Art, Cleveland
- "Rose 88 - The Poetry of Vision", The Royal Hospital Kilmainham, Dublin
- "4 Internationale Triennial des Zeichnung", Kunsthalle Nürnberg
- "Les années 80 : à la surface de la peinture", Centre d'art contemporain, Meymac
- "L'art moderne dans la collection du Musée Cantini", Centre de la Vieille Charité, Marseille
- "Tres B en Barcelona - Blais, Brown, Byron", Galeria Berini, Barcelone
- "Farbe Bekennen" Museum für Gegenwartskunst, Bâle
- "De kunst collectie van het Bouwfonds", Stedelijk Museum, Amsterdam

1989

- "Grandes largeurs" - Collection du FRAC Limousin / Abbaye Saint-André, Meymac
- "Nos années 80", Fondation Cartier, Jouy en Josas
- "150 Jahre Basler Kunstverein 1839-1939", Kunsthalle, Basel
- "Estampes et Révolution 200 ans après" CNAP, Paris
- "Blais et Le Groumellec", Seibu, Tokyo
- "The 1980's : Prints of the Collection of Joshua P. Smith", National Gallery of Art, Washington
- "Drawings since 1960", Stedelijk Museum, Amsterdam

1990

- "Karmidadulla. Collector's choice", Galleria Mikkola et Rislakki, Helsinki
- "Selected artists from the first 15 years", Galleri Wallner, Malmjaö
- "Portrait d'une collection d'art contemporain. Collection Stéphane et Georges Uboda", Palais des Beaux-Arts, Charleroi
- "Bernard Pagès, Jean-Charles Blais", Galerie Catherine Issert, Saint Paul
- "Kunstregion Südfrankreich", Städtische Museum, Mülheim
- Stadtmuseum, Siegburg / Leoppold-Hosch-Museum, Düren
- Commanderie van St-Jean, Nimwegen / Viktor Hugo Halle, Luxembourg
- "L'art en France 1945/1990", Fondation Daniel Templon, Fréjus
- "Peter Kneubühler Graphik-Sammlung", ETH, Zürich

1991

- "L'amour de l'art", Biennale d'art contemporain, Halle Tony Garnier, Lyon
- "La bagarre d'Austerlitz, 25 artistes autour de G. Boudaille", Paris
- "Manifeste", Centre Georges Pompidou, MNAM, Paris
- "Auf papier, ou carta, sur papier", Galerie Buchmann, Basel
- "50 oeuvres du Fonds National d'Art Contemporain", la Défense, Paris

1992

- "Yvon Lambert collectionne", Musée d'art moderne de Villeneuve d'Ascq et Musée des Beaux-Arts de Tourcoing
- Pavillon français, Exposition Universelle, Séville
- "De quelques grands états de la gravure contemporaine", Centre d'art d'Ivry
- "A Passion for Art", Tony Shafrazi Gallery, New York
- "Oeuvres d'art", Art Communication, Paris

1993

- "Collection du CAPC Musée", Musée d'art contemporain, Bordeaux
- "Profil d'une galerie", LAC, Sigean
- "Four artists from France", The Irish Museum of Modern Art, Dublin
- Institut français de Londres, Londres
- "Confluences", Galerie-Theater der Stadt Remscheid, Remscheid
- "Coleccion fundacion Arco", Centro Cultural Conde Duque, Madrid
- "Noir dessin", Musée national d'art moderne, Cabinet d'art graphique, Paris.
- "An American Collection", French Cultural Services, New York
- "Let's face it", Barbara Farber Gallery, Amsterdam

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Livres sélectionnés

1984

- Xavier Girard and Roger M. Mayou, "Jean-Charles Blais" Ed. Galerie Buchmann, Basel
- Jean Christophe Ammann, Jean-Louis Froment, Catherine Francblin and Sylvie Dupuis, "Jean-Charles Blais" Ed. CAPC, Musée d'art contemporain, Bordeaux and Kunsthalle, Basel

1985

- Karl Heinz Herling and Wilfried Wiegand "Jean-Charles Blais", Kunstverein für die Rheinlande und Westfalen, Düsseldorf

1986

- Karl Haenlein, Karl-Heinz Hering, Wilfried Wiegand, Jean-Christophe Ammann, Sylvie Couderc "Jean-Charles Blais", Kestner-Gesellschaft, Hanovre
- Gilles Godmer and Johanne Lamoureux "Jean-Charles Blais, Gérard Garouste" Ed. Musée d'art contemporain de Montréal, Montréal
- Alain Mousseigne and Philippe Piguet "Jean-Charles Blais, estampes" Musée d'art moderne de Toulouse

1987

- Bernard Ceysson, Xavier Girard and Philippe Piguet "Jean-Charles Blais", oeuvres 1985/1987, Centre national d'art et de culture Georges Pompidou, Paris
- Jean Charles Blais, Xavier Girard and photographs by André Villers, "Venc", Galerie Catherine Issert, Saint-Paul
- Bernd Schulz "Jean-Charles Blais, Zeichnungenessins, dessins" Ed. Buchmann, Basel

1988

- Hideo Namba "Jean-Charles Blais", Satani Gallery, Tokyo
- "Tilimbom" Ed. Galerie Yvon Lambert, Paris
- Louis Marin "Jean-Charles Blais : du figurable en peinture", Blusson Editeur, Paris

1989

- Alain Mousseigne and Philippe Piguet "Jean-Charles Blais, Verzeichnis der Druckgraphiken, 1987/88", Museum Moderner Kunst, Vienne
- Markus Bernauer "Jean-Charles Blais, Tilimbom", Kunstverein Ludwigsburg, Ed. Galerie Buchmann, Basel
- Annette Bonjean "Jean-Charles Blais" Coll. ArtRandom, Ed. Kyoto Shoin International Co., Kyoto
- Xavier Girard "Jean-Charles Blais. Le coup de Tanger", Galerie Yvon Lambert, Paris

Bibliographie

Livres sélectionnés

1990

- Xavier Girard "Deux trois façons", Bernard Pagès, Jean-Charles Blais, Galerie Catherine Issert, Saint-Paul
- Armin Wildermuth "Jean-Charles Blais : affiches arrachées", Ed. Galerie Buchmann, Basel
- Jean-Charles Blais, Porin Taidemuseo Pori, Finlande, Nordjyllands Kunstmuseum Aalborg, Danemark, texte Xavier Girard

1991

- Cathrin Klingsohr "Jean-Charles Blais", Staatgalerie Moderner Kunst, Munich
- "Jean-Charles Blais", Catherine Issert Ed., Saint-Paul

1992

- Jean-Charles Blais, "Suites", FRAC Picardie, texte J. N. Vuarnet

1993

- "Jean-Charles Blais, sculptures, céramiques et dessins", Galerie Catherine Issert, Saint-Paul
- Une scénographie pour "Le marteau sans maître", Espace Orcofi, Paris. Texte P. Piguet

1994

- "Jean-Claude Mézières" (ouvrage de poche) - Bernard Pégibet, Jean-Claude Mézières

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