

### **Gérard Fromanger: painting history.**

Fromanger, Deleuze, Bacon : o pintor o modelo', *Gérard Fromanger. A Imaginação no Poder*, Centro Cultural Banco do Brasil, Brasília (Portuguese), 2009

*'What does it mean to paint today? What can such a practice signify after the collapse of the systems of representation which supported individual and collective subjectivities right up to the great sweep of mass-media images and the great deterritorialisation of traditional codings and overcodings our epoch has known? This is the question that Fromanger has decided to paint....'*<sup>1</sup>

In 1979, the series 'Everything's alight' (*Tout est allumée*) was presented at the Centre Pompidou, prefaced enthusiastically by director Pontus Hulten; Fromanger's peers were envious, yet for this prestigious show he abandoned his Narrative Figuration mode. By 1984, after a twenty year career, Fromanger faced a double bind: Guattari situates what he called Fromanger's *painting act* (using the analogy of J. R. Searle's *speech act*) as an enunciation taking place at a historical moment; the moment of the *impasse* of abstraction and minimalism, or the asceticism of Supports-Surfaces, but conversely at the very moment of what he calls *figuration conservatrice*.<sup>2</sup> Fromanger, was always the newcomer for the older generation of Narrative Figuration artists; yet his prominent role in 1968, and his privileged encounters – with Jean-Luc Godard and Guattari, as well as Gilles Deleuze and Michel Foucault – account for his particular profile.

The early 1980s saw the emergence of this politically conservative 'bad painting': an international taste for the figurative, expressionist realisms of a Sandro Chia in Italy, a Julian Schnabel or David Salle in America, and in France, a Gérard Garouste (commissioned to paint a mythological ceiling for President François Mitterand's private apartments in 1983). Responding to the populism of Jack Lang's reforms, a media-wise younger generation, dubbed 'Figuration libre' emerged, including artists such as Jean-Charles Blais.<sup>3</sup> Guattari mentions no names or movements: instead, his earlier reference to 'deterritorialisations' here confronts 'the gigantic carnival... which has managed to respond, even in the most debilitating ways, to an authentic desire for subjective reterritorialisation.' Fromanger, then, abandoned his Narrative Figuration style only to confront the sensual, painterly figurations of the 1980s – when the left, elected to power for the first time since the Popular Front, became increasingly compromised.

‘Deterritorialisation ... reterritorialisation’? Whatever Fromanger’s splendours or vicissitudes, the language of Gilles Deleuze and Felix Guattari’s *Anti-Oedipus, capitalism and schizophrenia* (1972), acts as a reminder of the intensity of the previous decade. Fromanger’s intellectual credentials are signified via this critical language, together with a specific context of militant politics and protest.<sup>4</sup>

Guattari’s article for *Eighty magazine* celebrated the painter’s eight metre canvas, *Night and Day*; his words were used again for Fromanger’s show in Tokyo the following year. Recapitulating Fromanger’s ‘painter’s progress’ since the 1970s, with an accent on series, Guattari’s is a generous piece of writing, imitating the painting it describes via the profusion of its own enunciations, its rhythm, its energy – displacing, perhaps deliberately, any description of content. The two components of the artist’s work, colour and the human form as monochrome silhouette are described as a Deleuzian ‘body-colour-without organs’ (*corps-couleur-sans-organe*), formally engaged in a form/content debate. Now, Guattari argues, the triangular topos of a-signifier, significative, and enunciation loses its hold – and with it that of the Id, the Ego and the Superego, in contrast to the ‘joyous narcissism’ of *Le Peintre et le modèle* (The ‘Painter and the model’ series) of 1972.<sup>5</sup>

*He who paints, the ‘actor’ who happens to be this painter, has thus been drawn into an irreversible deterritorialisation of bodies and codes, operating as well within as beyond personological limitations. The originality of this transformation as directed by Fromanger, is that it does not result in a decomposition, in the Soutine-Bacon sense, or a desexualisation as in the case of American formalists. We witness on the contrary a bodily recomposition and a refoundation of a pictorial enunciation....*<sup>6</sup>

The mention of Francis Bacon evokes Gilles Deleuze’s *Francis Bacon: the Logic of Sensation*, a commissioned text based on a year’s seminars, (1979-80, written without contact with Bacon himself) and published in French in 1981.<sup>7</sup> Evidently Guattari writes on Fromanger after Deleuze in 1972, as well as after Michel Foucault’s preface for the artist in 1975 (to which Deleuze would also refer to in his Bacon essay). What relationship, then, do the prefaces for Fromanger bear to Foucault’s previous interest in painting, particularly Manet, or to Deleuze’s work on Bacon? Is, retrospectively, the engagement with the young contemporary, or with old or modern masters the supplement? For all protagonists, I shall argue, the contemporary artistic and political scene was paramount.

### **Gilles Deleuze ‘Cold and Hot’: The Painter and the Model:**

*Le Peintre et le modèle* exhibition proclaimed Gérard Fromanger as an epigone of Gilles Deleuze – particularly so to the crowd of disciples, *deleuziens*, who came to his opening at the Galerie 9 in early 1973. The painter, baptised ‘Red Fromanger’ by his older friend and prefacer, the ‘people’s poet’, Jacques Prévert, had enjoyed a steady rise to prominence since the mid-1960s. To situate Deleuze’s preface and subsequently Michel Foucault’s text ‘Photogenic painting’ for *Le désir est partout* at the Galerie Jeanne Bucher in 1975, it is important to understand Fromanger’s position in the Parisian art world.<sup>8</sup>

How could Fromanger’s Narrative Figuration style – by 1971 the counterpart to American Hyperrealism – originate with Giacometti and the sculptor César, who also gave him frequent counsel? Fromanger’s *Grey series* provide the answer: they are Giacometti-esque in their elongation and raking perspective, the way that the viewer’s gaze reconstitutes the painted stare of grey faces, in particular in Fromanger’s intensely recognisable self-portrait. His subject was traditional: the female nude, the naked model in the studio, the women he loved. While woman would feature as mere ‘merchandise’ in the *Painter and model* series of 1972, Fromanger’s romanticism in the era of critical theory and the machismo of hyperrealism remains a constant subtext to his work.

Maeght had shown the grey paintings with Fromanger’s lithographs in 1965. Yet both Maeght and the Salon de la Jeune Peinture refused to show his ‘Petrified’ series; Maeght, were apprehensive about his new departure; the militant Salon derided his links with the ‘bourgeois’ Maeght....<sup>9</sup> Evidently Fromanger’s change in style related to the time he was spending with neighbouring painters Eduardo Arroyo and Antonio Recalcati. He joined the Salon de la Jeune Peinture in 1965, the year of the Narrative Figuration takeover.<sup>10</sup>

When May 1968 erupted: Fromanger took on an organising role in the Atelier Populaire at Paris’s Ecole des Beaux-Arts with the artist Merri Jolivet, making posters and participating in militant debates. Respecting the politics of anonymity, Fromanger nonetheless created two of the most important posters of Mai 68. Once expelled by the police from the Beaux-Arts, Fromanger and Jolivet made *La Police s’affiche aux Beaux-arts, les Beaux-Arts affichent dans la rue*, with the protection of politician Michel Rocard in the PSU (Socialist Party) headquarters.<sup>11</sup> A precursor, however, was far more contentious: the French national tricolour flag shown with the red section ‘bleeding’ The image inspired filmmaker Jean-Luc Godard to meet the artist, who notoriously ‘taught him to paint’ ; Godard encouraged Fromanger,

reciprocally to make films. Their collaboration on the ‘film-tract’ *Red*– the filmed three-minute ‘event’ of poured red paint on a tricolour ground – has retrospectively been classified as a pioneering anticipation of video art.<sup>12</sup> It has been estimated that over thirty *ciné-tracts* were made together with Godard through the summer of 1968 in London and later in Stockholm; this moment of collaboration should by no-means be underestimated in terms of the atmospheres – utopic or dystopic – of everyday Paris in Fromanger’s later works.

Fromanger’s lithograph album *Le Rouge*, edited in 1970, combined images of bleeding flags, multiplied to represent all nations, with ‘68 street demonstrations photographed by the intrepid press photographer Elie Kagan (pl. 67). Blown up in blue and punctuated with red silhouettes, the tricolour *bleu-blanc rouge* effect of the street-scenes claimed the protests of the *gauchistes* for the nation as a whole. These blow-ups, animated, and with a different soundtrack, were used to create a more complex film, also called *Red*. This was shown in the militant film-festival ‘La Peinture qui bouge’ (Painting on the move) in 1970, with works by the Groupe Dziga-Vertov, the Groupe Medvedkine, Chris Marker and films from Latin America, Ireland and Palestine.<sup>13</sup>

The bleeding flags with the street scenes – everyman on the march – created a powerful backdrop for the performance *Hymnen*, created by the Amiens ballet company with five choreographers led by Michel Descombey, which also premiered in 1970. Karl-Heinz Stockhausen’s multi-sourced electronic sound-tracks mixed cacophonous street noise with discussion and fragments of national anthems; a message of hope in dialogue with ineradicable memories of fascism, its resurgence in contemporary dictatorships and in the form of imperialist violence. Echoing Stockhausen’s political textures, the Fromanger/Kagan images were used for the ballet décor. The images came alive with Fromanger’s flag-based costumes: dancers grouped and regrouped, their gestures expressing combat or hope.<sup>14</sup> The production toured France, Europe and then South America. Evidently, the visual energy, the clash of primary colours and the denunciation of war and oppression on an international scale gave these works symbolic status; emanating from the heart of revolutionary France, they embraced the 1968 revolutions across the globe.<sup>15</sup>

The encounter between Deleuze and Fromanger was entirely serendipitous, and happened when the gallerist Karl Flinker, scared by the artist’s firebrand reputation, reneged on a promise to show Fromanger’s work; his assistant, Fanny Deleuze was sympathetic.<sup>16</sup> The small Galerie 9 on the Rue des Beaux-Arts stepped into the breach, agreeing to exhibit the ‘Painter and Moodel’ series. Gilles Deleuze finally proposed five long brainstorming sessions

around the meaning of the pictures, before writing his preface ‘Cold and heat’. The title was an acknowledged play with Claude Lévi-Straus’s antithesis between ‘raw’ and ‘cooked’ (*Le cru et le cuit*, 1964); cold and heat were likewise empirical categories, aiming to ‘be used as conceptual tools with which to elaborate abstract ideas and combine them in the form of propositions’.<sup>17</sup> The writing on Fromanger was essentially dialogue-based, just like the process of conversation, recording notes, writing drafts, corrections and rewriting with Félix Guattari for *l’Anti-Oedipe*.<sup>18</sup> *On va faire des séances, Je vais te poser des questions cons Deleuze said...*<sup>19</sup> He recorded his exchanges with the artist in his notebooks – concepts and whole phrases, evidently verbatim.

Deleuze’s ease and authority in the later writing on Francis Bacon was based, I contend, upon this initiation with Fromanger. In the French artist’s studio he witnessed the paraphernalia of production, the lived relationship between photograph, image (model), projection and canvas, the relationship between complementary colours, balance and tone. Beyond the studio, he learned of the place of painting within the network of exchanges that make up the art world: galleries, contracts, money – the relationships between craftsmanship, merchandise – and the model again as commodity and currency. ‘

*Fromanger’s model is the commodity. Every kind of commodity: vestimentary, balneal, nuptial, erotic, alimentary. The painter is always present, a black silhouette, he seems to be looking. The painter and love, the painter and death, the painter and food, the painter and the motor-car: but moving on from one model to the other, everything is rendered in terms of a single, model, the commodity, which circulates with the painter. The paintings, each constructed upon a dominant colour, form a series. One could start the series with the painting Cadmium Red, and end with Veronese Green, which represents the same picture but this time hanging at the dealers, the painter and his painting now commodities themselves. Or one can imagine other beginnings and other ends (pl.72).*<sup>20</sup>

Deleuze insists, following Fromanger’s colour chart aesthetic, upon the neutrality and indeed the materiality of colour (the conceptual slippage from the political discourse of dialectical materialism to a ‘materialism’ in art practice was a commonplace at the time ...): *green is not hope, nor yellow the colour of sadness, nor red the colour of cheerfulness. Nothing but hot or cold, hot and cold. The material in art: Fromanger paints, that is to say he gets a painting to*

*work. The painting-machine of an artist-mechanic, the artist-mechanic of a civilisation: how does he get the painting to work?*<sup>21</sup>

Fromanger's black silhouette on the canvas (for Félix Guattari a sign of his 'joyous narcissism') is, of course, his shadow cast onto the canvas between the slide projector and the photographic image-source for his painting. A sign of both presence and absence, the author and his anonymous double, it also signals an archaic, pre-photographic process – tracing a contour – at the origins of the mythologies of depiction itself.<sup>22</sup>

Fromanger constantly recalls Deleuze posing him the question of the artist's fear of the blank white canvas – and his own riposte: the canvas is not white but black, black with the density of the great paintings created throughout history, black with his own previous works, black with the memory of subjects and unrealised visions.<sup>23</sup> The task is to make it white. And materially speaking, with a photograph projected at the outset of the session, the canvas is likewise never white.

*The painter paints in the dark, for hours. His nocturnal activity reveals an eternal truth of painting: that the painter has never painted on the white surface of the canvas to reproduce an object that acts as a model. But has always painted on an image, a simulacrum, a shadow of the object, to produce a canvas whose very operation reverses the relationship of model and copy, and which means that there is no longer a copy, nor is there a model.*<sup>24</sup>

Compare Deleuze on Bacon in 1981; a flashback, or rather 'reterritorialisation', of conversations of 1971-2:

*It is a mistake to think that the painter works on a white surface. The figurative belief follows from this mistake. If the painter were before a white surface, he –or she- could reproduce on it an external object functioning as a model. But such is not the case. The painter has many things in his head or around him, or in his studio. Now everything he has in his head or around him is already in the canvas, more or less virtually, more or less actually, before he begins his work. They are all present in the canvas as so many images, actual or virtual. So that the painter does not have to cover a blank canvas, but rather would have to empty it out, clear it, clean it. He does not paint in order to reproduce on the canvas an object functioning as a model; he paints on images that are already there, in order to produce a canvas whose functioning will reverse the relations between model and copy...*<sup>25</sup>

Fromanger's process of adding zinc white to his image-contours, beginning with the lightest areas, perceptual highlights, glare, reflections – and working, as it were, backwards to saturated colour straight out of the tube, was, one could argue, both a quasi-Brechtian technique of critical distancing, and an emphasis on painting as primarily a 'material practice' (see *Comment faire le portrait d'un tableau*). It was surely not the commonplace of hyperrealism. On the other hand, 'The Picture in question' series, with its dripping, 'angry' painted surfaces breaking away from their supports, and the very liquidity of paint itself, evidently relate to the Deleuzian concept of 'flows'. Later series such as the pastel series 'Rhizomes' (1999) or the energised topographies of 'Bastille's' (2007-8), demonstrate a continuity of explicit engagement with Deleuze's thought – as does his portrait of the philosopher of 1993.<sup>26</sup> The reciprocity of their exchange of vocabularies and expressions is reflected constantly in Deleuze's writing: Deleuze's description of 'how the painting works' for example 'hot or cold in its turn may cool or heat the dominant colour' ... 'black, like a double potential which is actualised in both directions can 'tend towards' the cold blue or the hot violet' – a simple colour lesson. Yet it is the language of *Anti-Oedipus* that traces the painter's dark shadow from canvas to canvas through the series: 'two functions in two different circuits: a heavy immobile paranoid silhouette which fixes the commodity as much as it is fixed by it; but also a mobile schizoid shadow in perpetual displacement in relation to itself, running the whole gamut of cold and hot, so as to heat the cold and to cool the hot, in incessant travelling on the spot.'<sup>27</sup> Deleuze's meditation on circuits of respective indifferences, disconnection and death, are likewise contrasted dialectically with an energising, reorganising circuit of life.

Deleuze certainly intuited the cinematic dimensions of these images in series: a boulevard stroll fraught with impending interruption (so many of the cold images are reminiscent, if not direct quotations, of Godard's 1965 *Alphaville*). For Fromanger, their conversations anticipated Deleuze's future publications on cinema: deconstructing the painting together as an active *démontage*, the sense of thrust and direction heralding Deleuze's concept of the 'time-image' (*image-temps*). Reciprocally, for his writing on cinema, Deleuze, too, would be 'working in the dark'.<sup>28</sup> Deleuze made the connection between philosophy and cinema as a student, comparing the brain to a screen and recalling that 'it wasn't a question of applying philosophy to cinema, but one went straight from philosophy to cinema. And inversely, one went straight from the cinema to philosophy.'<sup>29</sup>

And from philosophy to politics. Politically speaking, 'Red Fromanger' as '68 revolutionary had surely embodied with his street posters, with his street actions (*Blow-up* sculptures), his mobility and militancy, 'the action of decoded flows' against the 'overcoded' despotic state. 'The Painter and the model' series, in which paintings, clothes, women, shop window, mannequins and amusement parlours are indifferently subsumed as 'merchandise', provides a contemporary vision of 'the Civilised Capitalist Machine' in *Anti-Oedipus*. The 'circulation of exchange value' evident in the series becomes commensurate, medium-wise, with the 'voyage, the circulation of tones' in the images, while the deathliness that Deleuze notes – the black silhouette, the frozen figures, the coldness in some images – relates directly to the 'cold' of post-1968 melancholy.<sup>30</sup> Indeed Fromanger has described the initial dialectic that inspired his vision: 'a dream of happiness for the people' (*un rêve de bonheur populaire*), exemplified by the bridal gown shop on the Rue de Clichy, illuminated like a beacon in the night-time blackness: a dream indeed during the difficult period for workers, during Georges Pompidou's short-lived government (rosy happiness, *Clear Cadmium Red*, then, as travesty).<sup>31</sup> Finally, Deleuze's 'cold and hot' acknowledges Marshall McLuhan – the third party in this text – whose *Understanding Media* was published in French in 1968, while the polemic *McLuhan hot and cool*, was published in 1969.<sup>32</sup> Recalling Deleuze's idea of Fromanger on the street with his photographer in a mood of 'suspended imminence' – or his thought that 'a new Kennedy assassination may emerge anywhere', McLuhan's *War and Peace in the global village* (published in French in 1970) has even greater resonances.<sup>33</sup>

The art world had also become a global village. From 1972 to 1975, American hyperrealism swept the commercial scene in Europe and affected museum programming in Paris – though its prominence was always contested by conceptualism. Indeed each country seemed to find its own precursors to appropriate the style as in some sense 'national' – De Chirico for Italy, Christian Schaad for Germany – even Salvador Dali for France – his 'realist'-paranoiac imagination of the 1930s meeting up with potential Lacanian readings of present trends...<sup>34</sup> This led to what one might call 'an anxiety of differentiation', nowhere more evident than in critic Alain Jouffroy's attempts to separate the European *visionneurs*, as he calls them, from the hyperrealists – and to claim their historical priority as projectors of images.<sup>35</sup> From February to March 1974 the Centre National d'Art Contemporain showed *Hyperréalistes américains – Réalistes européens* – a major exhibition organised in conjunction with Hanover and Rotterdam; an expanding bibliography reflected both French and international interest in the movement...<sup>36</sup> It was at this CNAC exhibition that Fromanger first saw hyperrealism, he claims. Linda Chase's

catalogue introduction, discussing contemporary alienation within the urban landscape, the fetishistic nature of sexualised objects, the distance from the object established by technique and the insistence on the image's status as reproduction, surely sound uncannily familiar.....<sup>37</sup>

Yet Fromanger remained resolutely a man of his own territory: the city of Paris was both actor and backdrop in his complex explorations of contemporary life – just as it was for *Nouvelle Vague* cinema, which invented the *film noir* genre by looking with a critical irony at the clichés of Hollywood 'B' Movies. Hyperrealism in Europe arguably enjoyed the same response as Rosenquist's *F-III* (shown in *Bande dessinée et Figuration narrative* in 1967) Despite double-codings, the use of deadpan representation as critique, hyperrealism confirmed the fantasies and expectations that fuelled an exacerbated anti-Americanism in the wake of Vietnam. Above all it produced confused emotions: a mixture of desire and fear.. Moreover, these paintings and sculptures demonstrated for militants such as Fromanger a political equation he has reiterated, between American capitalist realism (hyperrealism) and Soviet socialist realism: the art of the two oppressive superpower regimes. Like France's independent nuclear deterrent, however, its 'third way' in painting would, for the present, be excluded from competition on the world stage.

### **Michel Foucault: 'Photogenic Painting'?**

Europe versus America? The *rentrée* of 1971 was crowned not by the Paris Biennale, but the Francis Bacon retrospective at the Grand Palais: a Bacon of magnificent late triptychs with searingly bright, monochrome backgrounds, orange, yellow or violet; arguably the last great statement of the humanist tradition in art before an irrevocable change in the intellectual climate.<sup>38</sup>

In 1970, Foucault was elected to the prestigious Collège de France. On 8 February 1971, Foucault founded the Groupe d'Information sur les Prisons (GIP). In May 1971, Foucault published an article in *Combat* called 'The prison everywhere'.<sup>39</sup> Two men were guillotined in 1972; the prison issue dominated national headlines for the next few years.

Foucault's engagement with the fine arts and with visual culture was an essential dimension of his 'archeology of knowledge'. It has long been underestimated.<sup>40</sup> As early as 1954, in *Maladie mentale et Psychologie*, he engaged with Hieronymus Bosch's *Garden of Earthly Delights. Folie et déraison, Histoire de la folie à l'âge classique* in 1961) begins with the Ship of Fools portrayed by Bosch and Dürer, and moves from Derek Bouts, Stephan Lochner, Mathias Grünewald to Sade, Goya, Nietzsche, Van Gogh and Antonin Artaud at the end of the book – his doctoral thesis.<sup>41</sup> Impassioned evocation rather than pictorial analysis rules.

Foucault was always the essayist, rarely noting locations, visual sources, far less the world of art-historical scholarship

At the period of his correspondence with René Magritte, Foucault was signing a contract for *Le noir et le couleur*, a book on Manet with Éditions de Minuit.<sup>42</sup> The fated and never-published Manet book was a constant preoccupation – indeed, an element of Foucault's public reception: he lectured upon Manet with slides in Milan in 1967, in Buffalo, Tokyo and Florence in 1970 and in Algeria in 1971. That Foucault set up an examined history of art and aesthetics course in Tunis, based on the Renaissance construction of space and the human body is what counts, as references to Giotto and to Massaccio in his Manet lecture testify.<sup>43</sup>

Fromanger and Foucault first encountered each other in political, not artistic circles: the milieu of the GIP.

In June 1972, the celebrated Belgian Communist film-maker Boris Ivens- whose gift of his 35mm camera to the Eighth route army on the Long March generated China's documentary film tradition – was invited back. He travelled under the auspices of the Association Amitiés Franco-Chinoises, to make a twelve-hour long television documentary, *Comment Yukong déplaca les Montagnes*.<sup>44</sup> He invited Gérard Fromanger to join a group of artists, engineers and doctors. It was the paintings based on Chinese experiences that dominated the series 'Desire is everywhere' shown at the historic Galerie Jeanne Bucher in February 1975; Michel Foucault would preface the little red catalogue for Fromanger, with his text 'Photogenic painting'.<sup>45</sup> 'Desire is everywhere' played dialectical ping-pong, of course, with Foucault's 'prison everywhere' theme.<sup>46</sup>

*In China at Hu-Xian* was the most grandiose of the works Fromanger created using his own photographs on his return (pl.76). 'Peasants and amateur peasant painters in Hu-Xian province of Shan-Xi, People's Republic of China, Thursday June 20th, 1974, in front of the door to their painting exhibition, at the moment we left.' The Chinese inscription reads 'Serve the People.'<sup>47</sup> The work is a *constat*, a statement of a moment allied to the 'truth' of photography; but how critical is this painting by Fromanger? Against the dark background of the building housing a peasant painting exhibition, rows of individuals are carefully differentiated; the rainbow colour contrasts which flood them are joyous – yet ambiguous in this closed country of unknown multitudes. The peasants' own art is signified only – like the

interior behind Manet's *Balcony* – by blackness. Does Fromanger's literal *mise en abyme*, signify the abyss where the preservation of local traditions encountered state strategies, the control of tourist visits and cultural exports? When filmed by fellow-artist Jean-Noël Delamarre, in the process of portrait-painting with the peasant painter Liu-Tchi-Tei, Fromanger's provocative questions – 'It never rains in your village? You are never unhappy?' – were evidently designed to disrupt preordained responses. He broadcast five hours of conversation live on 'France-Culture' on his return.<sup>48</sup>

Foucault, however, never mentions *In China at Hu-Xian* in his preface. Did he regard the Chinese content of the show with unease or fascination? He was supremely aware of the issues at stake: witness his role interviewing author K. S. Karol for *Libération*, on the subject of the second cultural revolution – in the aftermath of the disappearance of Mao's rival Lin Biao, and the Gang of Four's 'Criticise Lin, criticise Confucius' campaign'. 'Is there now a regime so repressive that the people no longer have the right to the free, spontaneous, savage expression of the cultural revolution?' Foucault asked. The Party's masking of contradictions at a time of widening disparities raised questions, he suggested, about the unifying role of ideology.<sup>49</sup>

Instead, Foucault considers the masking exercise of photography. He begins and ends with an androgyne: Ingres' 'androgynous image' – the hermaphrodite marriage of photograph and canvas – and Fromanger's androgynous photo-based painting of Michel Bulteau, Manet's bar-girl 1970s-style. A century of photography as travesty. Some two weeks research in the Bibliothèque Nationale were preferred to Deleuze's long visits to the artist's studio. It was the unscrupulousness, the fakery (*truquage*) the travesty (*travestissement*) of the new processes that delighted Foucault: the delirious multiplication of hybrid, turn-of-the-century practices – just as he called some of Manet's ruses 'vicious', 'wicked', 'perverse'.<sup>50</sup> While Gisèle Freund's *Photographie et société* with its detailed technical and sociological history of photography was republished in 1974, this does not seem to have been Foucault's prime source.<sup>51</sup> His accelerating prose conveys his reading with excited lists: for example the photographs which faked paintings in a recognisable painting style, 'what Rejlander did with Raphael's *Madonna*, what Julia Margaret Cameron did for Perrugino, what Richard Polack did for Peter de Hooch, Paul Richier for Böcklin, Fred Boissonas for Rembrandt, and Lejaren and Hiller for all the *Depositions from the Cross* to be found.<sup>52</sup> Six weeks and thirty negatives for the biggest photograph in the world: Oscar Gustav Rejlander's *Two ways of life* (1857) –

the equivalent of Raphael's *School of Athens* or Couture's *Romans of the decadence!* (pl. 77). And so many of Foucault's 'art-photographers' are contemporaries of Manet! Through the gamut of good and bad taste, chemical experiments, amateur family practices : 'Desire for the image everywhere, and by every means, pleasure in the image'.<sup>53</sup> Yet despite the dialectic 'Desire is everywhere' versus 'the prison everywhere', Foucault does pursue this challenge; he does not discuss the immediate cooption of the invention of photography for police files, scenes of crime, or anthropometric profiles – the *système Bertillon* – despite the topicality of the subject.<sup>54</sup> And on a contemporary axis he neither mentions contemporary police photography and new surveillance systems – the dangerous obverse of Elie Kagan's *photo-reportages* – nor the coopting of photography for political propaganda.<sup>55</sup> In fact Foucault's preface is strangely a-political, when in this very show is Fromanger's diptych, *Revolt at the Toul Prison*, I and II, recalling the shared activism of artist and philosopher (pl. 78).

*A prisoners' revolt on a rooftop: a press photo reproduced everywhere. But who has seen what is happening? What commentary has ever conveyed the unique and multiple event which circulates in it? By throwing a confetti of multicoloured marks onto the canvas, whose position and colours are calculated with no relationship to the painting, Fromanger draws countless celebrations from the photograph...*<sup>56</sup>

This image is not even of Toul, but a 1972 image of the Charles III prison in Nancy. Indeed 'reproduced everywhere', this revolt triggered Foucault's failed attempt to organise a press conference in the Ministry of Justice, where he was beaten back by the CRS riot police: a less than celebratory experience.<sup>57</sup> Within the dynamic of his text, Foucault himself seems more taken, however, with Fromanger's strange slide-projector method, in particular the moment when the projector is turned off. More specifically, he is interested precisely in the differentiation of Fromanger's work – through its content- with hyperrealism. A Richard Estes, Robert Cottingham, John Salt or Ralph Goings use a pictorial composition whose virtual presence is immanent in the photographs they deploy to create paintings. But what does Fromanger look for? 'Not so much what might have taken place at the moment the photo was taken, but the event which takes place and continues ceaselessly to takes place on the image, by virtue of the image ....to create through the colour photograph short-circuit, not the faked identity of the older photo-painting, but a source exploding with myriads of images.'<sup>58</sup> As with the Manet lecture, process wins strangely over content, in this case political content, even as regards Fromanger's sixteen variations on an immigrant street sweeper, where the

titles, *Rue de la savane*, *Rue de mon peuple*, *Rue de la saison des pluies* (Street of the savannah, Street of my people, Street of the Rainy Season) create a poetry of Prévert-like poignancy. The sweeper's reverie and displacement are energised by the different colours that contradict the monotony of the one repeated image: low-skilled invisible labour sweeping the boulevards clean in the aftermath of a demonstration?

Foucault's writing culminates, however, in the shattering of Manet's paradigm of Western modernism:

*Two paintings end today's exhibition. Two thresholds of desire. In Versailles: a chandelier, light, glitter, disguise, reflection, mirror; at this symbolic centre, where forms were necessarily ritualised in the sumptuousness of power, everything decomposes in the very glitter of pomp and the image liberates a flight of colours. Royal fireworks, Handel falling in rain; the Bar of the Folies Royales, Manet's mirror shatters; the Prince in drag, the courtier is a courtesan. The greatest poet in the world officiates, and the regulated images of etiquette flee at a gallop, leaving behind them only the event of their passage, the calvacade of colours elsewhere, departed.*

*At the furthest reaches of the steppes, in Hu-Xian, the amateur peasant painter gets to work. No mirror, nor chandelier. His window opens onto no landscape, but onto four planes of colour which are transposed into the light which bathes him. From Court back to discipline, from the greatest poet in the world to the seven hundred millionth humble amateur, a multitude of images escape, and this is the short circuit of painting.<sup>59</sup>*

The greatest poet in the world? The long-haired 'electric' beat poet, Michel Bulteau, performing and partying in Versailles becomes the Manet Bar-girl of 1975.<sup>60</sup> A *travestissement* framed by the ultimate pomp and circumstance of Old Europe: the Galerie des Glaces in Versailles, witness to France's humiliation in 1871, the Pyrrhic victory treaty of 1919 and its consequences: two world wars. Here, at the climax of a *son-et-lumière* extravaganza – Handel's *Fireworks suite* – the mirrors and chandelier drops refract and magnify light into a blinding dazzle: a loss of personhood, identity, place, of reflection itself. Countering this image is the amateur peasant painter, Liu Chi-tei (pl.81). East versus West; democracy versus despotism; decadence versus humility – yet the circulation of images, merchandise, desires everywhere. Foucault's brilliant, ambiguous conclusion responded to Fromanger's lived experience and his premonition. It anticipated none other than new archeologies of knowledge, a new world order.

One month after Fromanger's show, 'Images of the Chinese people' including posters, comics and toys, was staged at ARC in the Musée de la Ville de Paris. Peasant painters from Houhsien were the guests at the Biennale de Paris in September: the circulation of images and ubiquity of desires reached an apogee.<sup>61</sup> Pontus Hulten, director of art for the Etablissement Beaubourg, in *gauchiste* mode, purchased *In China at Hu-Xian* for the national collections in 1975. Fromanger's portrait of the laughing Foucault, *Michel*, in photographic black and white, electrified with jagged, coloured force-lines was created as part of the 'Splendours' series, along with photo-based portraits of Jean-Paul Sartre and Jacques Prévert in 1976.

### **'Guillotine et Peinture'**

*Narrative Figuration's encounter with Beaubourg's Realpolitik was as instructive in 1977 as it is today. Pontus Hulten, director of the Musée National d'Art Moderne, Centre Georges Pompidou, retained his anarchist streak, and his friendship with fellow anarchist, critic and eminence grise of the review Opus International Alain Jouffroy. The high pomp of the official inauguration preceded the opening in the contemporary galleries of 'Guillotine et peinture. Topino-Lebrun et ses amis' on June 15<sup>th</sup>, following the inaugural success of the Duchamp retrospective, followed by Paris-New York. Was the show, extending over the summer of this magnificent year, a palliative offered by Hulten, following years of attacks by the Artists' Front (the Front des Artistes Plasticiens) on the Beaubourg project - in which Fromanger had been prominent? A politically astute clin d'oeil? or a daring gesture defining the institution's independence. As President of the Republic, Valéry Giscard d'Estaing presided over the last two executions by guillotine in France. After immense controversy surrounding the death of Roger Bontemps in 1972, the capital punishment debate continued around Patrick Henry's trial in January 1976. The guillotining of Christian Ranucci on 27 July 1976 took place six months before the opening of the Pompidou, whose name had been hastily changed from Centre Beaubourg with the death of the art-loving minister in 1974 - pour ne pas guillotiner le projet - to save the project from Giscard's chop.<sup>62</sup> The couperet - the guillotine blade - performed its last act of decapitation in France on the neck of a Tunisian man, Hamida Djandoubi, on 10 September 1977.<sup>63</sup>*

The artists Bernard Dufour, Erro, Gérard Fromanger, Jacques Monory, Antonio Recalcati, Vladimir Velickovic, Jean-Paul Chambas were shown in the Musée National d'Art Moderne's contemporary galleries: huge works in the new Centre Pompidou spaces.<sup>64</sup> The *leitmotif* and inspiration for the show was François Topino-Lebrun's recently restored *Death of Caius Gracchus* (pl. 115). In September 1971, Jouffroy - discovering the artist thanks to Louis Aragon

– learned that his greatest painting, *The Death of Caius Gracchus* (exhibited at the Paris Salon in 1798) had been folded away and consigned to the cellars of the Palais Longchamp, Marseilles. Alain Jouffroy now asked whether the fateful years 1796 to 1800 held the secret of the failure of 1968. Using the neoclassical tropes of revolutionary painting, Topino-Lebrun elided the figure from the Roman republic, Caius Gracchus, with Gracchus Babeuf – guillotined in May, 1797. After Caius Gracchus’ failed suicide attempt, his slave killed him and then killed himself; Babeuf had also attempted suicide after his death sentence; the artist Topino-Lebrun would also be guillotined, not during the terror of 1794, but under the regime of Napoleon Bonaparte as premier consul – on January 31<sup>st</sup>, 1801. Jouffroy’s pursuit of the ‘guillotined painter’, in conjunction with Philippe Bordès’ historical research, led to the restoration of the canvas by the Louvre museum in conjunction with the Direction des Musées de France. A superb book was published to accompany the Beaubourg show – the culmination of Topino scholarship.<sup>65</sup> Evidently, Jouffroy made the link between the tradition of history painting – from Topino to Géricault’s *Raft of the Medusa*, Courbet’s *Studio* – to the contemporary, and to a continuing history of anti-revolutionary repression. ‘Guillotine and painting’ – a magnificent gesture of protest by the left – was peculiarly self-reflexive. Fromanger’s *Death of Caius Gracchus* made the analogy between the personages in the mythical painting and the colour-coded citizens of the present. They were strictly identical with the contemporary Parisians in the pendant piece, *Life and death of the People*. The *Artist’s Life* – arguably his most powerful work – showed him in his studio with epidiascope, painting the projected image of prisoners rioting on rooftops. It is paradigmatic painting of the *nouvele vague* - in terms of self-reflexivity as regards process and reproduction: and exemplary in its dialectics: the secondary, contemplative status of the artist is countered by the gamble he takes with history; the moment of the image, the photoreportage shot is prolonged in another medium to create a work, and an alternative, reproducible image – for posterity. (Like his fellow-exhibitors, Fromanger, too, brought death into the museum. The *Death of Pierre Overney* (1975), commemorated another notorious assassination: that of the young Maoist killed at the gates of the Renault factory, whose funeral in 1972 commanded a crowd of 200,000; his memory lives on today among the French left.<sup>66</sup>

Fromanger’s contemporary analogies contrasted with Monory’s incorporation of a mythological painting of mourning (the drowned male body and hysterical woman painted by Jean-Joseph Taillasson).<sup>67</sup> Death or the guillotine were everywhere: the hurtling pale body on black ground by the emigré Serbian painter Vladimir Velikovic came to rest as a classic *Dead Christ* in the manner of Philippe de Champaigne, though bloody and decapitated. Velikovic’s

artist's statement plays on the death-in-representation of his practice: 'Execution of the image... history as mortal fiction...the guillotine of *chairoscuro*: condemnation of the palette and the symbolic remains of the wreck of the artist...' <sup>68</sup> Alain Jouffroy declared:

*Who could deny that Fromanger, since 1968 when red started infiltrating his painting like a mental ray of light, is the painter who honoured Overney, the painter of the prisoners rioting on the rooftops, the painter of the daily paroxysms of the streets, and more recently, the most subtle critic of the power of the media: photo, radio, TV? ...when Fromanger decides to paint a limitless dawn over the corpse of René-Pierre Overney, when Monory decides to put into his triptych a Cuban revolutionary assassinated in the streets of Havana by Battista's police, we could even say that they had decide to rejoin Topino via the traditional way of victims and heroes...* <sup>69</sup>

The painters of the Narrative Figuration movement –who pursue their careers today – were stamped with this revolutionary history: *il n'ya pas de revolution que joyeuse*

<sup>1</sup> “Qu’est ce que peindre aujourd’hui?” Que peut alors signifier une telle pratique, après l’effondrement des systèmes de représentation qui supportaient les subjectivités individuelles et collectives jusqu’au grand balayage d’images mass-médiatiques et à la grande déterritorialisation des codages et surcodages traditionnels qu’a connus notre époque?”

Félix Guattari, ‘Fromanger, la nuit, le jour’, *Eighty Magazine*, (dated 4, August, 1984), in *Fromanger*, Fuji Television Gallery, Tokyo, (np) reprinted in Guattari, *Les Années d’hiver, 1980-1985*, Paris, Bernard Barrault, 1986, p.250

<sup>2</sup> ‘...ce gigantesque carnaval qui a su se rendre incontournable à mesure qu’il parvenait à répondre, même par les voies les plus débilantes, à un authentique désir de reterritorialisation subjective’, *ibid.* John R. Searle’s *Speech Acts* (1969) appeared as *Les Actes de langage, essai de philosophie du langage*, Paris, Hermann, 1972.

<sup>3</sup> The watershed *New Spirit in Painting*, London, Royal Academy of Arts, 1981 was complemented in France by the first ‘figuration libre’ show, *Finir en beauté* curated in June 1981 by Bernard Lamarche-Vadel (publisher of *Figurations 1960-1973*).

<sup>4</sup> Guattari’s own ‘Glossary’ of this critical language in English was written for Deleuze, *Molecular Revolution, Psychiatry and Politics*, London, Peregrine, 1984. pp. 288-290.

<sup>5</sup> ‘Mais ici, la topique triangulaire de l’a-signifiant, du significatif et de l’énonciation perd ses droits et, avec elle, celle du Ça, du Moi et du Surmoi’, *ibid.*, p. 257; (‘narcissisme, joyeusement assumé’ p. 254).

<sup>6</sup> ‘Celui qui peint, l’actant” qui se trouve être ce peintre-la, a été entraîné dans une irréversible déterritorialisation des corps et des codes, opérant aussi bien en deça qu’au-delà des délimitations personnologique. L’originalité de cette transformation telle que l’a pilotée Fromanger, c’est qu’elle n’aboutit pas à une décomposition, comme dans la lignée Soutine-Bacon ou à une déssexualisation, comme dans celle des formalistes américains. On assiste, au contraire, à une recomposition corporelle et à la refondation d’une énonciation picturale...’, *ibid.*, p. 256.

<sup>7</sup> Harry Jancovici, a former student of Deleuze, who after teaching philosophy ran a gallery, then worked for the Éditions de la Différence, commissioned this text in his series ‘La vue, le texte’. It formed the basis for Deleuze’s seminars at the Université de Vincennes for the year 1979-80. The Galerie Harry Jancovic, showing young artists, ran from 1974-1976.

<sup>8</sup> See Sarah Wilson ed., *Photogenic Painting, Gilles Deleuze, Michel Foucault, Gérard Fromanger*, London, Black Dog, 1999, (preface Adrian Rifkin), for the republication of both texts with a translation from the French by Daffyd Roberts; ‘Photogenic Painting’ was first translated by Pierre A. Walker for *Critical Texts*, 6. 3, 19xx, pp. 1-12.

<sup>9</sup> Painter Pierre Buraglio confirmed his refusal for the Salon of *Les Petrifiées* ; they were shown at the Galerie Jean Taffaray.

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<sup>10</sup> Arroyo's studio in the Villa des Ternes, where Recalcati stayed for two years, was very near Fromanger's in the Rue Bayen, seventeenth arrondissement.

<sup>11</sup> Serge July, *Fromanger*, Paris, Cercle d'Art, 2002, p. 43

<sup>12</sup> Ibid., p. 44

<sup>13</sup> See 'Le Peinture qui bouge', 3 -11 November, programme in the *Bulletin de la Jeune Peinture*, 6, November, 1970, p.11. Fromanger's second collaboration with Godard, *Partie de campagne*, a forty minute video, was probably shown at ARC. Note also Pierre Clementi's *Les Souffles de Gérard Fromanger*, (16 mm, thirty minutes) and Isabelle Pon's twelve minute super 8, film *Souffles*, both shot in 1968. Both versions of *Red* were shown in Fromanger's presence at Tate Modern, May 2, 2008 as the finale of a 'May '68' series.

<sup>14</sup>See 'Stockhausen *Hymnen*', *Ballet théâtre contemporain*, 1, October 1970, Amiens, Centre Choréographique nationale, Maison de la Culture. The first performances were given before officials from Dortmund with whom Amiens was twinned; seasons in Grenoble and Marseilles were followed by performances in Paris, Portugal, Spain and Italy, prior to a two-month tour of South America. The repertoire given here reveals inspiring combinations: Stravinsky with Sonia Delaunay, Xenakis with Prassinis, Boulez with Borès, Edgar Varèse with Léon Zack, etc. See also Edward Frankel, *Karlheinz Stockhausen and Gerard Fromanger: Politics and Reproduction in the Ballet Hymnen, Amiens, 1970*, MA, Courtauld Institute of Art, University of London, 2007.

<sup>15</sup> The lithograph album, *Le rouge*, was first shown in the Biennale de la gravure, Paris, 1969, and finally at the Galerie Baba, Paris, 1970.

<sup>16</sup> Deleuze's wife Fanny, starting a job with Karl Flinker, witnessed Fromanger's shabby treatment by the eminent gallerist who had taken his *agrégation* exam with her husband (Flinker retracted the offer of an important exhibition). Foucault's text 'Les Rayons noirs' for Constantin Byzantios' *30 dessins* at Flinker (15 January, 1974) was published in *Le Nouvel Observateur*, 483, 1 February, 1974 (*Dits et Écrits* II, pp. 518-521 'Sur D. Byzantios' sic.)

<sup>17</sup> '... catégories empiriques...,[qui] peuvent néanmoins se servir d'outils conceptuels pour dégager des notions abstraites et les enchaîner en propositions' Claude Lévi-Strauss, *Le cru et le cuit*, Paris, Plon, 1964, p. 9; *The Raw and the Cooked*, London, Jonathan Cape, 1970. p. 1. Fromanger confirmed Deleuze's analogy, 27 March, 2009.

<sup>18</sup>See Félix Guattari, *The Anti-Oedipus Papers*, ed. Stephane Nadaud, translated Kéline Gotman, New York Semiotext(e), 2006 especially pp. 69-72 on the joint brainstorming sessions. Deleuze controlled the final text.

<sup>19</sup> Again, repeated in several different interview by the artist. On this technique of brainstorming *à deux* and subsequent quoting and editing see François Dosse, *Gilles Deleuze et Félix Guattari, Biographie croisée*, Paris, La Découverte, 2007, pp. 19-21 and elsewhere

<sup>20</sup> Le modèle du peintre, c'est la marchandise. Toutes sortes de marchandise: vestimentaires, balnéaires, nuptiales, érotiques, alimentaires. Le peintre est toujours présent, silhouette noire: il

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a l'air de regarder. Le peintre et l'amour, le peintre et la mort, le peintre et la nourriture, le peintre et l'auto: mais d'un modèle à l'autre, tout est mesuré à l'unique modèle. Marchandise qui circule avec le peintre. Les tableaux, chacun construit sur une couleur dominante, forment une série. On peut faire comme si la série s'ouvrait sur le tableau *Rouge de Cadmium*, et se fermait sur le *Vert Véronèse*, représentant le même tableau, mais cette fois exposé chez le marchand, le peintre et son tableau devenus eux-mêmes marchandises. Ou bien on peut imaginer d'autres débuts et d'autres fins.' Gilles Deleuze, 'Le froid et le chaud', Paris, Galerie 9, 1972; in Sarah Wilson ed., *Gilles Deleuze, Michel Foucault, Gérard Fromanger*, op. cit., p. 63.

<sup>21</sup> '...le vert n'est pas l'espérance; ni le jaune tristesse, ni le rouge, gaieté. Rien que du chaud ou du froid, du chaud et du froid. Du matériel dans l'art: Fromanger peint, c'est-à-dire fait fonctionner le tableau.' Ibid.

<sup>22</sup> Bernard Ceysson refers to Pliny the Elder's story of the lovesick daughter of Butades of Sicyon, who traced the contour of her lover, in *Fromanger*, Paris, Somogy, 2008, p. 16.

<sup>23</sup> Fromanger repeated the anecdote again Tate Modern, 2 May, 2008 (1968 study day).

<sup>24</sup> 'Le peintre peint *dans le noir*, pendant des heures. Son activité nocturne révèle une vérité éternelle de la peinture: que jamais le peintre n'a peint sur la surface blanche de la toile pour reproduire un objet fonctionnant comme modèle, mais qu'il a toujours peint sur une image, un simulacre, une ombre de l'objet, pour produire une toile dont le fonctionnement même renverse le rapport du modèle et de la copie, et qui fait précisément qu'il n'y a plus de copie *ni de modèle*. Deleuze, 'Le peintre et le modèle', *ibid.*, p. 65

<sup>25</sup> 'C'est une erreur de croire que le peintre est devant une surface blanche. La croyance figurative découle de cette erreur : en effet, si le peintre était devant une surface blanche, il pourrait reproduire un objet extérieur fonctionnant comme modèle, Mais il n'est pas ainsi. Le peintre a beaucoup de choses dans la tête, ou autour de lui, ou dans l'atelier. Or, tout ce qu'il y a dans la tête ou autour de lui est déjà dans la toile, à titre d'images, actuelles ou virtuelles. Si bien que le peintre n'a pas à remplir une surface blanche, il aurait plutôt à vider, désencombrer, nettoyer, Il ne peint donc pas pour reproduire sur la toile un objet fonctionnant comme modèle, il peint sur les images qui sont déjà là, pour produire une toile dont le fonctionnement va renverser les rapports du modèle et de la copie....'. Gilles Deleuze, *Francis Bacon: logique de la sensation*, Paris, Editions de la Différence, 1981, XI, p. 57. See *Francis Bacon: the logic of sensation*, London, New York, Continuum, 2003, p. 86, Harry Jancovici took Deleuze's text to Bacon in London for a final perusal, to discuss the lithographs inserted in the collector's edition, and to procure photographs from the Marlborough Gallery. Deleuze met Bacon at the celebratory post-publication dinner in Paris and received Bacon's compliments.

<sup>26</sup> The Deleuzian mindset is central to the contemporary popular philosopher Michel Onfray's reflections in his text 'Gérard Fromanger un portrait du portrait' for *Gérard Fromanger, Peintres, poètes, philosophes et amis*, Argentan (Normandy) Médiatheque, 2006.

<sup>27</sup> [Comment] le tableau fonctionne... chaude ou froide à son tour, elle peut chauffer ou refroidir la dominante... en noir, comme un double potentiel s'actualisant aussi bien dans un sens et dans l'autre, ou qui peut "filer" vers le bleu froid comme vers le chaud violet... Bref le

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peintre noir a dans le tableau deux fonctions, suivant deux circuits: lourde silhouette immobile paranoïaque qui fixe le marchandise autant qu'il est fixé par elle; mais aussi ombre schizo mobile, en perpétule déplacement par rapport à soi-même, parcourant tou l'échelle du froid et du chaud, pour s'échauffer le froid et refroidir le chaud, voyage incessant sur place... Deleuze, 'Le peintre et le modèle', op, cit, pp,.., p. 66-67, 70-71

<sup>28</sup> The connection with *L'Image-temps Cinéma 2* (in fact not published until 1985 ) was made by Fromanger at Tate Modern (2 May, 2008. Deleuze made notes not during but straight after seeing films.

<sup>29</sup> 'Il ne s'agit pas d'appliquer la philosophie au cinéma, mais on allait tout droit de la philosophie au cinéma. Et inversement aussi, on allait tout droit du cinéma à la philosophie.' Gilles Deleuze, 'Le Cerveau, c'est l'écran' (*Cahiers du cinéma*, 380, February, 1986, pp. 25-32), in David Lapoujade ed., *Deux régimes de fous. Textes et entretiens, 1975-1995*, Paris, Editions de Minuit, 2003, pp.263-4.

<sup>30</sup> 'la machine capitaliste civilisée'etc., ... Gilles Deleuze, Félix Guattari, *l'Anti-Oedipe, Capitalisme et schizophrénie*, Paris, Les Editions de Minuit, 1972, p. 263 ff; see *Anti-Oedipus, Capitalism and Schizophrenia*, (New York, 1977) London, Athlone Press, 1984, Chapter 3 part 9, 'The civilised Capitalist Machine' p. 222 ff.

<sup>31</sup> In conversation with the author.

<sup>32</sup> See Marshall McLuhan, *Pour comprendre les media: les prolongements technologiques de l'homme*, Seuil, 1968; *Pour ou contre McLuhan*, Seuil, 1969.

<sup>33</sup> Marshall McLuhan, *Guerre et paix dans la village planétaire*, Paris, Robert Laffont, 1970.

<sup>34</sup> See Salvador Dali, preface to Linda Chase, *L'Hyperréalisme Américain*, Paris: Filipacchi, 1973.

<sup>35</sup> Alain Jouffroy, *Les visionneurs*, Brussels, Galerie Espace and Basel, Galerie 15, 1973.

<sup>36</sup> Exhibitions held in 1972: *Réalisme*, Palais des Beaux-Arts, Brussels; *Relativerend Réalisme*, Van Abbé Museum Eindhoven; and for 1973, *Photorealism*, Serpentine Gallery London; *Realists*, Folkwang Museum Essem; *Mit Kamera, Pinsel und Spritzpistole*, Kunsthalle, Recklingshausen; *Ekstrem Realism*, Louisiana Museum, Humlebaek; *Hyperréalisme*, Galerie Isy Brachot, Brussels. For general publishing activity: Kulterman Udo, *New Realism* ed. Matheus, London: Miller Dunbar, London 1972; *Hyperréalisme*, Paris: Chêne, 1972; Abadie, Daniel *L'hyperréalisme américain*, Paris: Fernand Hazan, 1975. Similar titles appeared in England, Belgium, Germany and Italy. The final American/European juxtaposition, taking a Duchampian title, *Copie Conforme?* showed John de Andrea and Chuck Close with Jean-Olivier Hucleux at the Centre Georges Pompidou in 1979.

<sup>37</sup> Linda Chase, 'L'Hyperréalisme américain', *Hyperréalistes américains – Réalistes européens*, CNAC, Etablissement Beaubourg, 1974, p 8.

<sup>38</sup> *Francis Bacon*, Grand Palais, 1971, introduction by Michel Leiris.

<sup>39</sup> Foucault, 'La Prison partout', *Combat*, no. 8335, 5 May 1971, p. 1. Reprinted in Foucault, *Dits et Écrits I, 1954-1975*, François Ewald and Daniel Defert eds., Paris, Gallimard, 1994, p. 1061.

<sup>40</sup> For interest after *Photogenic painting* (1999): Sarah Wilson, "De la bar aux Folies-Bergères au prison de Toul: Michel Foucault et la peinture" Colloque Michel Foucault, Cérisy-La-Salle, June 2001; "Michel Foucault et les arts – Problèmes d'une généalogie des arts," Zentrum für Kunst und Medientechnologie, Karlsruhe, 19-22 September 2002; Michel Foucault, *La Peinture de Manet, suivi de Michel Foucault, un regard*, Maryvonne Saison ed., Paris, Seuil, 2004; Gente, P., ed., *Foucault und die Künste*, Suhrkamp, 2004 (ZKM conference); Matthew Barr, *Michel Foucault and visual Art, 1954-1984*, Ph.D., University of London 2006-7, with an extensive bibliography.

<sup>41</sup> See Matthew Barr, Chapter 1, 'Art and the Asylum', *Michel Foucault and Visual Art, 1954-1984*, Ph.D., University of London, 2007, pp.36-107, for Foucault's relationship with precursors such as Merleau-Ponty, Georges Canguilhem etc., and in terms of arguments around the veracity of claims regarding both art and 'madness' (*la folie*).

<sup>42</sup> Incorrectly cited as *Le noir et la surface* in Erebon, *Michel Foucault*, op. cit., p. 202.

<sup>43</sup> Foucault set up a course relating to a fourth-year complementary certificate; his teaching was taken over by H. Ben Halma, who described his slide lectures; see Rachida Triki, 'Foucault en Tunisie', *La Peinture de Manet*, op.cit., p. 57.

<sup>44</sup> See Joanna Large, *All roads lead to Peking: Joris Ivens and Gérard Fromanger in China, 1974*, MA thesis, Courtauld Institute of Art, 2001. This involved extensive work in the Ivens archive. This trip is omitted by François Hourmant, *Au pays de l'avenir radieux: voyages des intellectuels français en URSS à Cuba et en Chine populaire*, Paris, Aubier, 2000.

<sup>45</sup> Fromanger's *Tout est allumé* exhibition was held at the gallery in 1973; this gallery on the rue de Seine was and is well-known for its Ecole de Paris artists, Dubuffet, de Stael, Vieira de Silva. The sinophile Bibliothèque Asiatique was situated on 6 rue des Beaux Arts, Paris – just opposite the Galerie 9 and at an angle with the Rue de Seine.

<sup>46</sup> Foucault, 'Le Prison partout', *Combat*, no. 8335, 5 May 1971, p. 1 (*Dits et Écrits I*, p. 1061).

<sup>47</sup> *Paysans et peintres amateurs à Hu-Xian, province du Shan-Xi, Chine Populaire, le 20 juin, 1974...* 'Servir le peuple', *Le désir est partout*, Galerie Jeanne Bucher, 27 February –29 March, 1975, unpaginated.

<sup>48</sup> 'Un peintre en Chine', France-Culture, in *Gérard Fromanger 1963/1983*, Caen, 29 January – 6 March, 1983, Paris, Éditions Opus International, p. 90; the best early bibliography.

<sup>49</sup> 'Est-ce que cela veut dire qu'en fait il y a maintenant un régime de répression tel qu'ils n'ont plus le droit à cette expression libre, spontanée, sauvage de la révolution culturelle?' Foucault, 'Sur la Seconde Révolution Chinoise', with Karol and a journalist, *Libération*, 157, 31 January, 1974 and 158, 1 February, 1974 (*Dits et Écrits I*, pp. 513, 516.) K.S. Karol's *La*

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*deuxième révolution culturelle*, Paris, Robert Laffont, 1973 preceded the Gang of Four's campaign, launched on January 25<sup>th</sup>.

<sup>50</sup> On the question of pictorial depth in Manet's *Le Balcon*: 'Manet est là particulièrement vicieux et méchant...' *La Peinture de Manet*, 2004, p. 21

<sup>51</sup> Gisèle Freund, *Photographie et société*, 1974, thoroughly updated from the first edition, *La Photographie en France au dix-neuvième siècle*, Paris, La Maison des amis des livres, 1936, crucial for Walter Benjamin.

<sup>52</sup> 'Ce qu'avait fait Reijlander pour la *Madone* de Raphaël. Ce que faisaient Julia Margaret Cameron pour le Perrugin, Richard Pollack pour Peter de Hoogh, Paul Richier pour Böcklin, Fred Boissonas pour Rembrandt, and Lejaren à Hiller pour toutes les *Dépositions de croix* du monde.' Michel Foucault, 'La Peinture photogénique', *Le désir est partout*, 1975, (unpaginated, my translation)

<sup>53</sup> 'Désir de l'image partout et par tous les moyens, plaisir de l'image', Foucault, *ibid.*

<sup>54</sup> See Alphonse Bertillon, *Instructions sur la photographie judiciaire*, 1890

<sup>55</sup> R. Backmann & C. Angeli., *Les polices de la Nouvelle Société*, Librairie François Maspero, Paris, 1971; Christian, Pheline, "L'Image accusatrice", *Cahiers de la photographie*, Paris, ACCP, 1985

<sup>56</sup> 'Des détenus revoltés sur un toit: une photo de presse partout reproduite. Mais qui donc a vu ce qui s'y passe? Quel commentaire a jamais délivré l'événement unique et multiple qui circule en elle? En jetant un semis de taches multicolores, dont l'emplacement et les valeurs sont calculés non par rapport à la toile, Fromanger tire de la photo d'innombrables fêtes.' Foucault, *op. cit.*, 1975.

<sup>57</sup> For the protest of 18 January 1972, see Eribon, pp. 246-7.

<sup>58</sup> 'Ce qu'il cherche? Non pas tellement ce qui avait pu se passer au moment où le photo a été prise; mais l'événement qui a lieu, et qui continue sans cesse d'avoir lieu sur l'image, du fait même de l'image... Créer par le court-circuit photocouleur; non pas l'identité truquée de l'ancienne photo-peinture, mais un foyer pour des myriades d'images en jaillissement.' Foucault., *op. cit.*, 1975.

<sup>59</sup> 'Deux tableaux terminent l'exposition d'aujourd'hui. Deux foyers de désir. A Versailles, lustres, lumière, éclat, déguisement, reflet, glace; en ce haut-lieu où les formes devaient être ritualisés dans la somptuosité du pouvoir, tout se décompose en éclat même du faste et l'image libère un envol de couleurs. Feux d'artifices royaux, Haendel tombe en pluie; Bar aux Folies-Royales, le miroir de Manet éclate; Prince travesti, le courtisan est une courtisane. Le plus grand poète du monde officie. Et les images réglées de l'étiquette fuient au galop ne laissant derrière elles que l'événement de leur passage, la calvacade des couleurs parties ailleurs.

A l'autre bout des steppes, à Hu-Xian, le paysan-peintre-amateur s'applique. Ni miroir ni lustre. Sa fenêtre n'ouvre sur aucune paysage, mais sur quatre à -plats de couleur, qui se transposent, dans la lumière où il baigne. De la Cour à la discipline, du plus grand poète du

monde au sept cent millionème amateur docile, s'échappe une multitude d'images et c'est le court-circuit de la peinture.' Ibid.

<sup>60</sup> Co-author of the Electric manifesto in 1971, by the age of twenty-six in 1975 Michel Bulteau had published *Poème A (Effraction-Laque, 1972)*, *Les Cristaux de folie suivi de Watcris88mots* (1973), *Sang de satin* (1973), *Ester-Mouth, Slit, Hypodermique et L'Angle lit* (1974), *Coquillage rétroviseur* (1975) He left for New York to join Warhol and the beat poets in 1976.

<sup>61</sup> 'Images du peuple chinois' ARC, Musée d'Art Moderne de la Ville de Paris, 20 march – 27 April 1975 curated by Jean-Louis Boissier, who recalls that the Chinese painter Zao Wou-Ki was an initiator and go-between for 'Peintres paysans de Houhsien', Biennale de Paris (19 September – November 1975), <http://www.biennaledeparis.org/archives/1975/invitesspeciaux/index.htm> See Françoise Eliet, 'Travail des peintres, ouvriers et paysans – le pinceau comme arme de combat, *Art Press*, 20, September-October, 1975, p. 10 and Boissier's doctoral thesis, 'La question de l'héritage dans les arts plastiques en Chine, 1973-1979', Université de Paris-Sorbonne 8, 1979.

<sup>62</sup> *Pour ne pas guillotiner le projet ...* Germain Viatte, former director of the Musée National d'Art Moderne and active curator at CNAC and then Beaubourg, to the author, 19 September 2008. Pompidou died 2 April 1974; Giscard was elected with full powers on 19 May.

<sup>63</sup> Robert Badinter's nine-year long campaign to end guillotining (abolished under François Mitterand in October 1981) is detailed in his *L'Abolition*, Paris, Fayard, 2000.

<sup>64</sup> Alain Jouffroy's selection may be compared with the exhibition he prefaced at the Galerie 15, Basel, 1973, where Erro, Fromanger and Monory showed with Peter Klasen and Peter Stämpfli

<sup>65</sup> See Philippe Bordes's historical analysis, 'Intentions politique et peinture: la cas de la mort de Caius Gracchus' in *Guillotine et Peinture* op, cit., pp. 26-45, with a chronology and assorted documents. He indicates 'Documents inédits sur Topino-Lebrun', *Bulletin de la Société de l'Histoire de l'Art français* and 'Topino-Lebrun, Babeuf et la peinture sous le Directoire, *Revue de l'Art* as forthcoming. *La mort de Caius Gracchus* 387 x 615, Musée de Longchamp, Marseille, is reproduced in the book with Jacqueline Hyde's photograph (May 1977) prior to its X-raying and restauration by the Musée du Louvre.

<sup>66</sup> Morgan Sportès, *Ils ont tués Pierre Overney*, Paris, Grasset, 2008, and the song by Dominique Grance, *1968-2008, N'effacez-pas nos traces!*, AMOC, 2008.

<sup>67</sup> Jean-Joseph Taillasson exhibited the works Monory cites at the same Salon of 1798 (L'An VI) as Topino's masterpiece. Seven successive stages of Monory's sequence (part of the final triptych) are illustrated in *Guillotine et Peinture* op. cit., pp. 88-9.

<sup>68</sup> '1- Exécutions de l' image; 2 – Approche physique de l'Histoire comme fiction mortelle... 4- Guillotine du clair-obscur : condamnation de la palette et restes symboliques des épaves d'artiste...' Vladimir Velickovic, *ibid.*, p. 100.

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<sup>69</sup> ‘Comment ne pas voir qu’Erro est le seul peintre à avoir osé montré des combattants vietnamiens dans les appartements de la *middle-class* américaine, Mao-Tsé-toung devant l’Arc de triomphe et l’armée chinoise à Washington? Comment nier que Fromanger depuis qu’en 1968 la couleur rouge s’est infiltrée dans sa peinture comme une lumière mentale, est le peintre qui a rendu hommage à Overney, le peintre des prisonniers en révolte sur les toits, le peintre du paroxysme quotidien dans la rue, et plus récemment, le critique les plus subtil du pouvoir des media: photo, radio, TV? Comment oublier que Monory, dans sa série *Velvet Jungle*, a introduit la guerre de vietnam, et dans son *Catalogue mondial des images invurables*, les chambres fortes des banques, les couleurs de prisons américaines, les aïles psychiatriques et les camps de concentration nazis., alors même sa méditation, sa rêverie, sont les plus distancées à l’égard du réel? Comment passer sous silence le tableau ou Recalcati a prophétisé la rencontre Mao-Nixon, comment méconnaître celui qu’il a consacré à l’enterrement de l’anarchiste Pinelli...? Quand Erro en hommage à Topino-Lebrun, décide de peindre un tableau sur l’assassinat de Salvador Allende, et un second sur le “Che”, puis un troisième sur Caius lui-meme, projeté sur le film *2001*, quand Fromanger decide de peindre une aurore illimité de couleurs autour du cadavre de René-Pierre Overney, quand Monory décide de faire figurer dans son tryptique un révolutionnaire cubain assassiné dans les rues de La Havane par la police de Battista, on pourrait même déduire qu’ils cherchent à rejoindre Topino par la voie traditionnelle de la célébration des victimes et des héros. [Mais on aura tort...] Jouffroy, *ibid.*, p. 55-6.