

Lyotard/Monory: Postmodern Romantics

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"Dandyism is a setting sun; like the declining star, it is magnificent, without heat and full of melancholy."

Charles Baudelaire.¹

The Painter of Modern Life

Jean-François Lyotard writes on Jacques Monory under the sign of Baudelaire. Making Monory his exemplary "Painter of Modern life", Lyotard reworks Baudelaire, examining new relationships between modernity, capital, the mass public, prostitution, dandyism, painting and photography. He maps 1970s Paris and Los Angeles over Baudelaire's own universe, and like his predecessor, cites authors such as Thomas de Quincey and Edgar Allen Poe. Yet these writers were no longer contemporaries but exotic anachronisms. What were the implications of this fold in time for Lyotard in the 1970s, or for readers today? Was it with arrogance and perversity or rather with a profound irony that he cast himself as a second Baudelaire, and Monory, reciprocating, played the Edouard Manet of his times? With this highly selective reading of the contemporary art world, Lyotard set up a wager. Looking backwards as he looked forwards, he situated these texts as liminal, on a threshold between the past and a new era.

Lyotard's later writings on contemporary art would address French artists with a transatlantic profile such as Daniel Buren, or American figures such as Barnett Newman or Sam Francis. Here, Lyotard added a philosophical and poetic dimension to an established critical language. However his unique personal engagement with an artist and the mirroring of his private and psychoanalytical concerns over a decade is distinctive in the writings on Jacques Monory.

From the first texts on dandyism in 1972 to the "sublime aesthetics" of 1981, written for Monory's painting series *Skies, Nebulae and Galaxies*, both artist and philosopher were aware that Paris was the declining star; new centres were arising on both Atlantic and Pacific horizons. The shift to Los Angeles rather than New York is significant, as both men discovered a land whose time and space scales were totally other, where ancient rocks and deserts confronted young civilisations with an immediate grasp of the latest technologies. Monory's knight errant in *Death Valley no 1*, is already vanquished, a museum piece like the dry skulls he encounters. The new and powerful renaissance in the United States, leaving Europe "magnificent and full of melancholy", frames this collaboration between philosopher and artist.

Monory's painting and writing embrace popular culture, kitsch, the erotic, and above all, the fictional with an ease and a profusion which constantly seem to amaze Lyotard. The philosopher's burden of civilisation, art history, literature, political and psychoanalytic theory, mark him, rather than Monory, as the *monstre-dandy*, the dandified monster. His own work beats a path through intertwining disciplines, from which the libidinal, constantly striving for

freedom, is doomed, through the decorum of theory, to repression. One senses Lyotard's relish in Monory's *Document bleu*, a tale of lust and murder; one senses that Lyotard's literary allusions are used not only as triggers but as restraining devices, to keep the contemporary artist within Baudelairean confines. Yet Monory himself is an accomplice, and at the origin, perhaps, of the mighty *fin de siècle* conceit. For the fissured painting of the blue car with self portrait, *For all that we See or Seem is a Dream within a Dream* takes a line from Poe for its title. A work of 1967, it represents Monory whose white Cadillac is later seen speeding in a mirage through the palm-fringed roads of Cuba that year, in his first film *Ex*, long before he met Lyotard.

It is the reciprocity of their relationship, then, which is exceptional. Both men were fascinated by the power of tradition and desired to break with it; both sensual, emotional, aggressive in their appetite for experience. Monory's art is itself the illumination of Lyotard's writing, the Lyotard of the *Economie Libidinale (Libidinal Economy)*, a work that otherwise remains theoretical, opaque, without the moments of painted narrative that serve as parables. Lyotard's own role as critic and spectator of Monory's painting is fused with the theories of dreamwork he had explored in psychoanalytical criticism, with the death drive he sees as operating in Monory's blue. He contends that, like a Moebius strip, the outside and the inside of the body and the scene of writing, desire and its inscription on a surface, the skin, film, canvas or, more provocatively, a bank account or a cheque book, become a continuous whole. Lyotard's characterisations of cold "male writing" or the blue *jouissance* of an abject and prostituted capitalism which he sees in Monory's work, or Monory's procedures with second hand, processed images -- these are all negative modes of distancing and displacement. They are modes which conceal inadmissible longings for a wholeness and truth perhaps irrecoverable, in a fragmented and artificial society.

Figurations 1960-1973

When Jean-François Lyotard and Jacques Monory finally met, both men were at the most productive and exciting point in their careers. Lyotard, born in 1924, was, at forty-eight, a recognised philosopher and political essayist. He had published *Discours, figure* in 1971. This would be followed by *Dérive à partir de Marx et Freud* and *Des Dispositifs pulsionnels* in 1973, as well as his first substantial essay on Monory in *Figurations, 1960-1973*. Monory, Lyotard's exact contemporary, had established an international career. By 1966, when he was invited to show in Arturo Schwarz's influential Milan gallery he had achieved his signature style: the monochrome canvas, the doubled and fissured image, the use of mirrors and plexiglass. A major exhibition of his work was held in Paris in 1971 followed by tours in Brussels, Amsterdam, Saint-Etienne and Aachen. He featured in the definitive and highly controversial survey of contemporary art in France from 1960-1972 at the Grand Palais. The most brilliant young critics and curators, such as Jean Clair, editor of the magazine *L'Art Vivant*, were reviewing Monory's work.² Lyotard would seek out the artist in 1972, and "timidly" send

him a first, unsolicited and "rather crazy" piece of writing.³ An intimate friendship resulted during a complex and effervescent period in France's intellectual history.⁴ In his youth, Lyotard had contemplated becoming a painter -- alternatively a monk or a historian. An "unfortunate absence of talent" dissuaded him from a career in art.⁵ Subsequent to his experiences under the French colonial regime as a teacher in Algeria, he had become passionately involved with politics and the reformulation of Marxism within the group *Socialisme ou Barbarie* led by Cornelius Castoriadis. Just as Lenin or Trotsky adapted Marx's doctrines and principles for their own times, so Lyotard characterised his political engagement, and his first *dérive* as a purposeful drift away from the new orthodoxies of Louis Althusser. Lyotard viewed Louis Althusser's attempt to reread Marx as the "carbon copy of the former nightmare", preserving the hierarchies and practices, and claiming the same moral righteousness as the French Communist Party at the height of its Stalin cult. At the same time, he said, the *dérive* of desire meant that for millions of young people the capitalist machine, with its base equation of exchange between labour and consumption, was no longer adequate as the Marxist paradigm of society. With his students at the University of Nanterre, Lyotard charted the *désirévolution* which would modify political analyses.⁶ The desires were not new in themselves but new as focusses for attention: "The desire which forms and sustains institutions is maintained by investments of energy in the body, language, the earth, cities, sexual and generational differences."⁷ Lyotard had followed Lacan's seminars, and writing around him were intellectuals such as Michel Foucault, Gilles Deleuze, Jacques Derrida and Luce Irigaray. However, artists and writers preoccupied with Eros and sexuality such as Hans Bellmer and Pierre Klossowski, or Georges Bataille with his theories of the "acephalic" or headless moment of ecstasy, more powerfully influenced Lyotard than many of his immediate contemporaries.

Lyotard's engagement with the visual arts was thus an integral part of his political vision. Through the 1970s he attempted, from a philosophical platform, to bring new thought to an art scene in which the old clichés of Marxism -- art as a *divertissement*, a superstructural irrelevance -- still prevailed in some debates. Crucially at this historical moment, art itself, he said, had undergone a transformation. Even Theodor Adorno's idea of the aesthetic as a site in which to forge the tools of a critical theory was inadequate for the *dérive* of desire:

"The most modern currents, American abstractionists, Pop and hyperrealist artists in painting and sculpture, poor and concrete music (especially Cage), free choreographies (those of Cunningham), theatres of intensity (do they exist?) pose a considerable challenge to critical thought and negative dialectics; they are producing works which are affirmative and not critical".⁸

Lyotard defined this new position, which required its own "eye and ear, mouth and hand" as "the end of criticism", an impasse, surely, just two months before he concluded his first text on Jacques Monory.⁹

The Monory essay appeared as Lyotard's first substantial piece of writing on

contemporary art following *Discours, figure*. This had been his doctorate, worked through with his university students in the revolutionary years 1967-1969. Time, space and colour were transposed in his seminars from the investigations of art and society -- the medieval, the renaissance and the modern -- to those of the formal investments in both language (*discours*) and art (*figure*) of emotion, anguish and the unconscious.¹⁰ Lyotard attempted to bring to a modernised art history a philosophy of the senses: "The eye listens... reflection comes at the crossroads of two experiences: to speak and to see".¹¹ His engagement with current psychoanalytic texts on art and literature was complemented in *Discours, figure* by his close textual reading of Freud and a range of examples, from medieval manuscripts and Cézanne ("Cézanne psychoanalyses Masaccio", he claimed) to El Lissitzky, Paul Klee, Picasso and Jackson Pollock. Most important was Freud's analysis of libidinal drives -- the pleasure principle and the death drive as they relate to representation in general.¹² However, Freud had not substantially addressed the issue of representation through time, the changing styles of art, presented in Henri Focillon's 1930s classic, *Vie des formes*.¹³ The problem had haunted André Malraux's magisterial *Musée imaginaire*, the imaginary museum of world art available through reproduction, and continued to haunt Lyotard throughout his life.¹⁴ An alternative, phenomenological model for *Discours, figure* was provided by Maurice Merleau-Ponty's famous essay on "Cézanne's doubt".¹⁵ Lyotard's first book, *La Phénoménologie*, published in 1954, already demonstrated his mastery of philosophical literature. Now he extended Merleau-Ponty's reflections from the visual and phenomenological to psychoanalytical realms; his example, "Freud according to Cézanne" demonstrated the insights of this new approach.¹⁶

Discours, figure, a compendium, then, of decades of reading and reflection nonetheless looks forward to the encounter with Jacques Monory; there are passages on Freud and dreamwork, on America, on Galileo and on the colour blue.¹⁷ Different analyses of narrative and its components, such as Claude Lévi-Strauss on myth, Vladimir Propp on folk-tale morphologies and the structuralists' concern with generational grammar may be seen as particularly relevant for Monory, in terms of methodologies through which to approach the repeated elements of his subject matter: artist/protagonist, revolver, scene of the crime, woman, victim, glaciers, deserts, stars. Similarly, the ambiguity in *Discours, figure*, regarding the writer's, the reader's or the spectator's response -- ranging from emotional empathy to a cold and dispassionate analysis -- situates our unease in front of Monory's work.

Despite Lyotard's call for a new approach to the contemporary in reaction to the affirmative qualities of the new arts (essentially American), the positive in his writings was constantly countered by melancholy: the anguish of Cézanne's doubt, the retrospective, ruined and fragmented time of Malraux's imaginary museum, and, despite the encyclopedic ambitions of *Discours, figure*, the impossibility of reconciling strong voices of the present with those of the past. Moreover Lyotard and his fellow *soixante-huitards* (the activists of May 68), would never relive the rapture, the anxieties or the "true anti-art" (Lyotard's phrase) of the very first

barricades, that revolutionary moment which marked a watershed in French history.¹⁸ The 1970s were experienced with a profound sense of aftermath, and for Lyotard guilt at abandoning the dominant Marxian narrative in France.¹⁹ It is in this context of new energies countered with retrospection and melancholy that the construct of the dandy in the writings on Monory must be understood. Lyotard compares Manet's *Déjeuner sur l'herbe* with a work from the *Velvet Jungle* series, with its polluted undergrowth and women-victims: comparisons Monory would continue to solicit, ironically 'toxifying' the modernist tradition. *Toxique no 1, Mélancolie*, explicitly reworks Manet's *Portrait of Emile Zola*. In place of the writer and connoisseur surrounded by books, lithographs, Japanese prints and photographs in his study, Monory paints a woman of his times, and, conflating Zola with Albrecht Durer's celebrated female Melancholia figure, surrounds her not only with books and reproductions but the recording devices of her age: radio, tape recorder, headphones. The dilemma for Baudelaire's painter of modern life was the challenge of photography; "Cézanne versus Niepce", is Lyotard's formulation. The challenge is reactivated here, as Monory's own sources in photographic contact sheets and slide projections are explored at the moment of the exhaustion of realism.

While Baudelaire is pitted against Marx in Lyotard's text, another essentially *fin de siècle* figure must be added as a phantom presence: the exemplary dandy, Marcel Duchamp, who challenged the great Prostitute, capital, with strategies of sterility and delay.²⁰ In the neo-Duchampian age of the Paris of Pop and Nouveau Réalisme, Lyotard, too, knew the Duchamp of texts and objects. Duchamp's renunciation of painting would add its own nuances to the melancholy of the Parisian intellectual at this moment of the loss of authenticity and centre, in which dandyism, as a posture to counter the excesses of the libidinal economy, is an expression not only of distance but of impotence.

It was the art critic Bernard Lamarche-Vadel who took Lyotard to Monory's studio. He had published in his 'S' series Lyotard's two anthologies, the first on the *dérives* or driftings away from Marx and Freud and *Des Dispositifs pulsionnels* (which already contained essays on hyperrealism and the "libidinal set-up" of painting); *Figurations 1960-1973* would appear under Lamarche-Vadel's auspices in the same paperback format.²¹ Seven artists -- Eduardo Arroyo, Leonardo Cremonini, Hervé Télémaque, Peter Klasen, Joel Kermarrec, Jacques Monory and Henri Cueco -- were treated by eight writers, respectively Lamarche-Vadel himself, Gérard Gassiot-Talabot, the curator Pierre Gaudibert, the art historian Marc le Bot, Lyotard, and, remarkably, his daughter, Corinne, who had retranslated the Communist manifesto in 1973. She assisted her friend Catherine Masson with the essay on the communist Cueco. They blatantly used Lyotard's categories and images, employing what becomes 'the language of the father': "Cueco's canvases are assassinations... Cueco sees red... the red of *jouissance*".²² A few black and white photographs at the end of the book redeemed its otherwise unillustrated nature, including the most sexually explicit of all Monory's paintings, *Dreamtiger no 5*, a woman, her legs splayed apart in a dreamscape of tigers and glaciers, together with *Mesure no 12*, a scenario

based on his film *Brighton Belle*. The lengthy texts aspired to the status of the classical French *essai* rather than art criticism. Already these artists, like their critics, were established; compared with the mounting challenges of conceptual and performance art, theirs was a status which if not *officiel*, 'official' in an art world sense, was *consensuel*, relating to a consensus of taste.²³

Liotard's essay, "Libidinal economy of the dandy", was originally titled in the *Figurations 1960-1973* collection, with a deliberate preciousity: "Contribution of the paintings of Jacques Monory to the understanding of the libidinal political economy of capitalism in its relationship to the pictorial set-up and conversely". It is a psychomachia, a struggle in the soul, tense with the very impossibility of the *transposition de l'art* (the transposing of writing and painting). It is a text both of recognition and of seduction, which finds a release in the spaces of rage, desire and fear: Lyotard the dandy, Monory, the hysteric, writing and painting against the Prostitute, inscribing their own intellectual capital on her body. *Claude*, the first version, her multiple photographed profiles projected onto light-sensitised canvas, was Monory's gift to Lyotard. Within a libidinal economy, desire's primary position in the circuit of transactions, is dependent, then, on the position of the Female. An obsession in both men's oeuvre, the Female's function as symbol, as exchange, or as impossibility prevails. Masculinity and writing, masculinity and painting; in the 1970s women remained a territory, a question, the symbol of a lack. *Claude*, *Sabine* or *Adriana* -- whose smouldering face is surrounded by a tiger menagerie -- have hallucinatory presences in Monory's work; nonetheless the impressive and indeed passionate intellectual debates of these years are 'written' as almost exclusively male. Female artists such as *Sabine Moniris*, Monory's first wife and often his model, or *Jacqueline Dauriac*, a close associate, could elaborate upon this 'writing out' of the feminine by French historians of 1970s art movements. Lyotard would speak in 1975 at the Venice Biennale of a "genre which is and which remains masculine, the genre of the *essai*" and of 'male writing' (*écriture mâle*). Masculine is "the gender which knows it must die.... Men (in the West at least) love not to love but to conquer. Between them, there is irony and contempt for the sensual body, smell, touch, secretions...; those who give in to these they call 'artists'. But artists are women...". An extraordinary gloss to the writing on Monory, the text is hardly redeemed by Lyotard's ironic anticipation of the denunciation of all critical theory as "male sexism".²⁴

The *femme fatale*, the *femme-enfant*, the investigations of love, recall, of course, the debts of both Lyotard and Monory towards surrealism. Lyotard acknowledged surrealism's pioneering work on psychoanalysis and the image, the linguistic experiments, Dadaist jokes, automatic writing, and surrealist leader André Breton's contentious pronouncement: "the eye exists in a savage state", all of which are encountered in *Discours, figure*.²⁵ The critic Alain Jouffroy writing on Monory's very first exhibition in 1955, compared his "strangely sumptuous" paintings with their crepuscular colours to forgotten memories of Max Ernst and De Chirico.²⁶ René Magritte, whose *Infinite Gratitude* Lyotard uses as an example of Freudian dreamwork metamorphosing language, also comes to mind.²⁷ Magritte's rapport with the detective story

established another link with Monory: strange murders, abandoned scenes of crime, a climate of fear and apprehension, pictorial framing as both a narrative device and a system of clues. Lyotard is at his sharpest on the paintings themselves, where he speaks of space leaning to the left in Monory's *Murder* series (the killer exits as we read the crime across the canvas); of the "eroticisation of duration", the "sensuality of the brushwork" and "the metrical marks on canvas which add to the intensity of pleasure/death".

Monory's imaginary repertoire extended far beyond the modernist masters, including Magritte, whom Lyotard had analysed at Nanterre. Stanislas Rodanski, the "electrical" product of a "modern, contemporary surrealism" with his post-atomic thriller set in Honolulu was rendered homage in Monory's first *livre-objet*, a gangster's briefcase, pierced with bullet holes, containing a map, a pistol, Monory's silkscreen prints and Rodanski's novel itself as a blueprint for action: *Victory under the Shadow of Wings*, 1975.²⁸ The old Surrealist fascination with crimes of passion and the *faits divers*, the daily horror stories of the newspaper, resurfaces in Monory's popular universe of recycled romantic and nostalgic images, already processed, as Lyotard says in the essay "Sublime aesthetic of the contract-killer", for the "cinema-goers, TV audiences, all of average humanity which, in the morning metro, the station café, the Saturday cinema, in short whenever they're not working, looks through illustrated magazines". Other artists were also using images from contemporary life. The *Affichistes* tore posters off walls to exhibit in gallery spaces; French cartoon and comic strip sources based on trashy American models were taken up by painters such as Bernard Rancillac; Gérard Fromanger, a painter whose images recall Jean-Luc Godard's New Wave cinema, drew from projected slides of day-to-day life on the Paris boulevards, using acidic colours for his acerbic commentaries on the new consumer society. In the competitive Paris art world, and with these contemporaries, a signature style was, as ever, essential. Monory did not merely project and paint his photographic scenes through a blue filter, of course. Just as for Lyotard, context is crucial, so the position of the *Figuration Narrative* movement provides an artistic and political framing for Monory's work. Unlike many fellow artists, Monory was not a Communist, yet he was inevitably involved in the Marxist debates around realism in French painting. Later in the 1970s he would address issues such as Maoism in the *Hô Chih Minh* paintings or Holocaust memory in the *Caspar David Friedrich* series exhibited in Hamburg in 1977.²⁹

In France, in Italy and Germany, itself a divided country, Marxist pronouncements on aesthetics and the place of culture in society were burning topics. To those familiar only with the masters of the post-war period in France, Matisse, Léger, Picasso, Dubuffet, Giacometti or later, Yves Klein, it seems extraordinary that realism and history painting were at the forefront of debate. Yet realism and history painting as specifically avant-garde options were pitched precisely against the successful and bourgeois School of Paris. The French Communist Party, still in thrall to the U.S.S.R., continued its strong cultural policy during these years; current debates on an *art révolutionnaire* inherited both the powerful rhetoric and the emotional

paradigms of debates on realism and socialist realism of the 1940s and 1950s, indeed socialist realism was still a live subject. After 1964, however, and Robert Rauschenberg's unexpected triumph over French competition at the Venice Biennale, these debates were taking place in what was now called a period of 'glaciation': the finally acknowledged ending of the long period of France's cultural supremacy. The School of Paris retrospective in the French pavilion at Expo 67, Montreal, where Monory showed a canvas called *Impossible Revolution*, only confirmed the debacle.

At the very moment of 'glaciation', following Rauschenberg's success, an exhibition called *Mythologies of the Everyday* held in July, 1964 at the Musée d'Art Moderne de la Ville de Paris, demonstrated a new narrative painting. Here, Monory was joined by many of the artists of the future *Figuration Narrative* grouping. In 1965, an all-green room of figurative painting, *La Salle verte* was created at the Salon de la Jeune Peinture -- a deliberate insult both to unreconstructed socialist realism and to the craze for colourful abstractions and monochrome painting.³⁰ The work of these young painters, who had so many different father figures against whom to rebel, was Oedipally violent and full of derision. Monory's painting *Green, the Assassin*, subsequently destroyed, showed the colour green obliterating and literally 'assassinating' the subject of painting itself (in this case the half-apparent body of a female victim). For Monory, the assassination of painting had important autobiographical dimensions: with the abrupt onset of success, he had destroyed most of his earlier work. He had received an applied arts training, and had continued to paint privately for himself, yet in his day-to-day job as layout artist and designer for the publisher Robert Delpire, he was constantly confronted with hundreds of photographs and reproduced images. The capitalist conception of the catalogue and its principle of 'substitutability' -- the interchangeability of products and desires, elaborated by Lyotard in the forthcoming pages -- which he contrasts with Monory's "romantic space-time of nostalgia" were surely anticipated here. Monory's own painting, increasingly anxious, moved from images of interiors and photocollages in the late 1950s to monstrous, virally proliferating abstract forms in nauseous colours.³¹ By 1963, murder and suicide doubled his destructive act by appearing as motifs in his new work: *Memories of a dead woman: Russian roulette* introduced a real pistol into an assemblage.³²

But besides Monory's own murderous story, for the *Figuration Narrative* artists as a movement, realist images could never be simple or celebratory. The British Pop artists, introduced at the same Salon de la Jeune Peinture in 1965, reinforced French interests in figuration, quotation and the banal. Their London, 60s chic complemented the more powerful, brazen and disquieting Pop images from America circulating in Paris: Warhol's monochrome *Disaster* series and the erotic dimensions of Rosenquist in particular.³³ The French response, like a Hegelian "negation of the negation" was always already produced at a second remove. How could one paint landscapes and flowers after Auschwitz?, asked Monory, who then went on to paint the very subjects he deemed impossible: the landscapes and flowers of the *Velvet*

Jungle series. In a period of veritable mania for all aspects of Duchamp's work, the provocative homage of the narrative painters to a realist tradition and to history painting insisted on the political dimensions of subject matter as critique and testimony, while simultaneously inverting Duchampian aesthetics via the retinality Duchamp most despised.³⁴ Following the Galerie Jean Larcade show *Pop porn, Pop Corn, Corny* 1965, where Duchamp, Picabia and a pick and mix of Europeans showed with Rauschenberg and Larry Rivers from America, the *Figuration Narrative* artists launched their attack. Eduardo Arroyo, Gilles Aillaud and Antonio Recalcati exhibited a collective picture series, *Live and Let Die: or The Tragic End of Marcel Duchamp*, which dominated the show *Narrative Figuration in Contemporary Art*. It was another, highly symbolic assassination. Six almost square, painted photo-projections recounted the interrogation, political torture and literal assassination of Marcel Duchamp, with the implicit accusation in the last canvas, where his coffin is draped with the Stars and Stripes, of his sell-out to America and its establishments, including its military involvement in Vietnam.³⁵

Thus Monory's paintings, both as acts of assassination towards realism, the School of Paris, colour, the subject, and those depicting assassination with Monory as artist, perpetrator and victim, were created in a climate of violence where assassination already had an established discourse. Pierre Gaudibert's monograph on Monory would reveal that Monory's Argentinian father, a dedicated revolutionary, fought in the International Brigades in Spain, and that Monory witnessed traumatising violence on the streets of northern Paris and the Saint-Ouen suburbs as a child.³⁶ Moreover Lyotard's allusions to Thomas De Quincey's essay "On murder considered as one of the fine arts" had its own textual precedent, as a symbolic key to Jean-Paul Sartre's writing on Jean Genet in the 1950s.³⁷ Complex games with intertextuality at this period were an established dimension of critical writing; De Quincey's "On murder..." both ratifies and shifts Lyotard's device of a textual palimpsest for his criticism. Sartre thus joins Baudelaire (whose existential biography Sartre had published) as another major figure with whom Lyotard is competing as a writer on art, another phantom presence to assassinate.

In 1971, the photo-based work pursued by artists such as Martial Raysse, Gilles Aillaud and Monory, indebted to American Pop, encountered another visual shock --hyperrealism. Monory was the first to see *Twenty Two Realists* at the Whitney Museum of American Art on his first New York trip in 1970. Hyperrealism arrived in Paris at the seventh Biennale des Jeunes in 1971 and exploded at the Kassel Documenta 5, in 1972. This predominantly West Coast art, exhibited widely in Paris and culminating with major shows in 1974 and 1979 spans the decade as another important context for Monory's painting, and his writings, such as *Document bleu*.³⁸ His blue reflections of a violent America, bursting into the unbearable, synthetic pinks and yellows of the *Technicolor* series were certainly the most significant response to hyperrealism in France.³⁹ Lyotard's lingering description of Malcom Morley's *Race Track*, a commentary on apartheid in South Africa, with its red criss-cross erasure, and the mechanical electric and photographic traces of its making which "contaminate" artistic

creativity, serve as a kind of alibi, a displacement of the discussion, preserving Monory's romanticism for Lyotard's passage on the "nostalgia of expenditure". (Morley, a British artist, was certainly a catalyst for Monory; one should note, however, that Lyotard appreciates neither the pun of Morley's title, nor the reference to Malcom X, nor the painstaking nature of the squared-up painting, which had not involved slide projection).⁴⁰ America does not figure here -- Lyotard had yet to make his first long visit -- but it would be explored by both writer and artist in their collaborative work *Récits tremblants (Trembling Narratives)*, of 1977.

Trembling Narratives: America, 1970-1977

Monory's first experience of America was strangely displaced to war-shattered Germany; attached to the American army in the course of his military service, he encountered soldiers who were casual and relaxed, doughnuts and jazz music in the Red Cross quarters, while outside, scavengers dotted the catastrophic landscapes of ruined Berlin.

Both Lyotard and Monory subsequently experienced "the dilemma of Americanisation" in postwar Paris: America as representation in film, fashion, music, fiction -- and of course the whole problem of the French counterfeit, from gestural expressionism in painting to the fake 'American' novels of Boris Vian and his followers.⁴¹ France's own successful technological revolution, consumerism and the new age of television imports and advertising were epitomised by Monory's canvas *American Way of Life*, 1968; it shows a TV screen dominated by the conjunction of key opposing signs: a smiling woman and a pistol.⁴²

Living in the United States at last provided for Lyotard and Monory the ultimate encounter with difference: desire and fear, exultation and profound disquiet. Their experiences epitomised the melancholic 'cool' of the cultural Cold War of the 1970s, a cool to be reflected in America itself after defeat and disillusion in Vietnam. Monory's superb diptych, *I lived another life*, painted in 1969 before his first trip, presciently juxtaposes his small self-portrait as a cowboy, linked by plexiglass, with a huge separate canvas showing a sunburst behind clouds in an otherwise empty sky. "Excessive", "mad" -- but also more forthright -- whether a question of violence, pleasure or money; such was Monory's verdict on America. Europe retrospectively seemed "camouflaged".⁴³ The cut with the past marked a moment of personal crisis for the artist; yet for any Frenchman bound intimately to the revolutionary metre and the Napoleonic code of law, all measure in this coast-to-coast continent seemed to have collapsed. Michel Butor's text "Call of the Rockies", analysed in Lyotard's *Discours, figure*, and Butor's epic poem *Mobile*, an "Essay in Representing the United States", now came to life. *Mobile* used Mallarmé-like arrangements of collaged text to evoke an automobile driving from town to town through landscapes, deserts and time zones, punctuated with publicity, place names and directions. These were recognised as a reality, a decade later, by Lyotard: "Not one State but States. Not one time but times: Atlantic Time, Central Time, Mountain Time, Pacific Time. Not one law but laws...".⁴⁴ Monory's *Death Valley no 10, with Midnight Sun*, the sun moving over the desert in hour-by-hour sections, conveys a sense of this vastness.

For Lyotard the experience was fundamental in terms of his previously Paris-centred intellectual and political life. His narrative *Le Mur du Pacifique* (*Wall of the Pacific*) could not be more explicit: "American presidents are emperors, Washington is Rome, the United States of America are Italy and Europe is their Greece.... Visiting professors on campus are mere Greek tutors: liberated slaves, clients, *protégés* of Rome, sponsored with grants by American capital...". *Le Mur du Pacifique*, his novel of 1974, was written in the light of his experiences as Visiting Professor at the University of California, San Diego, 1972 and 1973. It purports to be a manuscript found by chance in the University Library. The library itself, labyrinthine, exhaustive, totally computerised, looking out not onto the city but the sweep of Californian nature and the ocean offers a new paradigm of postmodern knowledge (compare the libraries of Borgès and Sartre). Lyotard uses the detective story genre he so admired in Monory's *Document bleu*, an erudite literary sub-plot, and framing devices of mysterious manuscripts and uncertain authorship. It is, nonetheless, a highly autobiographical text of *dépaysement*, of decentering. Car drive sequences pass from highways to deserts and ghost towns: "Through these localisations space is dominated like the body of an animal marked up for the butchers..." Roles are delimited to those of pimp, girl, client, and Lyotard's morbid fantasy extends to see prostitution spreading over the body of "Kaiser Kapital AmeriKa".⁴⁵ Deeply disturbed by the racism of the Ku Klux Klan, Lyotard's violent language complements the obsession with skin in *Libidinal Economy*. Lyotard's references to Nazis, Jews and antisemitism in this West Coast context are as disturbing as Durer's knight errant traversing Monory's *Death Valley no 1*. Europe within America again; the Kassel Documenta discussed in California. What place for Germany's pain or the northern romantic tradition in the desert?

Lyotard's subsequent engagement with Duchamp in America was marked by a series of lectures on the artist in the wake of the definitive Duchamp retrospective held in Philadelphia, New York and Chicago from 1973-74.⁴⁶ Monory saw Lyotard more than once, visiting him in San Diego and attending his lectures in Milwaukee. Monory, too, would create an homage to the American Duchamp in collaboration with Michel Butor, author of *Mobile* and sometime professor in New Mexico. A second *Boîte-en-valise* was born: *U.S.A. 76 bicentenary kit*, encased in blue perspex, where accompanying Butor's poems, bicentenary ephemera, popcorn and a squashed Coca-Cola can, was Duchamp's *Wanted \$2,000 reward* poster, a rectified readymade, here stamped "*Reproduction Interdite*".⁴⁷

With Lyotard, another of Monory's collaborations, *Récits Tremblants*, through its very title introduced the private and the confessional as a counter-dimension to a very public and Duchampian year: 1977 saw the publication of Lyotard's anthology *Les Transformateurs Duchamp* and his contribution to catalogue of the huge Duchamp retrospective which inaugurated the Centre Georges Pompidou in Paris. 'Duchamp' as a posthumous critical construction continued to tease -- and to analyse -- his analysts; *Récits Tremblants*, both as a faltering narrative and with its dominating metaphor of the earthquake (a *tremblement de terre*

in French), like a dream or a nightmare consciously invokes an absent psychoanalytic interpretation. "We may say, and Freud himself says, that the unconscious uses all means, including the most crudely fashioned puns, to stage desire."⁴⁸ Once again, in *Récits tremblants*, Lyotard's writing was a fictional/autobiographical gloss on *Libidinal Economy*, "my wicked book", which he wrote, he said, at a "seismic" moment of personal crisis.⁴⁹ Monory's *Récits Tremblants* photopieces, exhibited by the Galerie de Larcos, were published to accompany Lyotard's text by Éditions Galilée. The cracks and fissures in Monory's paintings now found their objective correlative: the faultlines of earthquakes on the very body of the Californian landscape. Black and white photographs of these landscapes, sometimes from old magazines, were doubled with the same image in Monory blue, then fretted like a jigsaw, and presented as images with puzzle pieces missing. These equate to the world of Lyotard's hero-narrator who drives through and beyond *la nébuleuse*, a city clouded in smog. Narrative scenes suddenly plunge, however, into close-up; into the skin, the nape of the neck, moments of cunnilingus; erogenous zones and the geographic zones of America seem interchangeable: the High Desert, the Hidden Valley -- axes of the landscape or the erotic body, North, South, East or West -- the world is in cataclysm or orgasm. Stories shake as the earth moves.... Lyotard again uses fiction, a university novel, holding it hostage to the overwhelming metaphor: Woman as the ultimate unknown country, skin as the ultimate film of separation between internal and external geographies. Just as for Lyotard the metaphor is never perceived as banal, so his female characters remain subordinate to the grand design, his own "seismic" writing. Moreover, the passionate descriptions again become part of an exchange with *his* artist....

Finally, the narrator reaches a great astronomical observatory. The sublime itself is now measured and transposed with a precision that already turns the miracle of light years into an ironic algebra. Incandescent packets of cloud, arranged seemingly by chance, move spontaneously and unpredictably in their own space-time continuums; star rays hits film from celestial bodies that moved light years ago from their positions. Such is the disorder which eclipses our microhistories, our everyday narratives. This was surely the experience which anticipated Monory's new series of paintings, *Skies, Nebulae and Galaxies*. As Monory moved towards starlight (see the planet Venus sequence in his detective novel, *Diamondback*), so Lyotard would move from dandyism and his American Duchampianism, towards the technological and electronic infinitudes of *La Condition postmoderne (The Postmodern Condition)*, and a new aesthetic of the sublime.

Stars lie on the floor of the studio; fragments of Monory's major mural commission for Rouen university, a painting of constellations over hardboard and mirror. Lyotard, with blue socks and cravat, paces to and fro. Ida the dog, Monory's constant companion is bewildered. When asked by Lyotard why he wants to make a film, Monory replies disingenuously: "I prefer painting to everything". While painting cannot capture the moment, as film does, it can nonetheless travel

through imaginary realms, make imaginary collisions, montages. Lyotard draws out the analogy between oil on canvas and the image on the passing film frames. How could film compare with the hours of work inscribed on the face of a Holbein portrait, which renders it a network of contradictions, subject to the scrutiny and interpretations of the spectator? Lyotard invokes the painter's noble aspirations only to be undermined instantly by Monory, who speaks of the infantile, derisory pleasure of the child who paints and daubs: "The derision comes from the paint itself as a material". It is derisory -- dandyish of course -- to paint the constellations.... The conversation turns to God. "Death", Monory replies to Lyotard, "is what gets at me the most.... Why did they invent God and all those tall stories?"⁵⁰

Much of the problem of Monory's relationship to painting (and to narrative) involved the exhaustion of the discipline as it encountered film, at a particularly rich moment of the New Wave in French cinema. This included the popular genre of the crime thriller, a reworking of the Hollywood *film noir*. Citizen Kane, Scarface, the cliché as image, and as literally the click of a montage moment or subliminal memory within the image, are reprocessed in Monory's art. Memory itself, and Freudian dreamwork operate in a series of flashes, camera stills, fragments. Lyotard himself saw "Hollywood productions of the thirties" as the exemplary site of "a kind of somatography", the "transcribing on and for bodies", extending an analogy from the *mise-en-scène* to the unconscious.⁵¹ Monory's blue evokes the filmic device of the *nuit américaine* night by day -- but also the *image fixe*, the sudden device of stopping the film, an abrupt halt of both camera movement and a fictional narrative.⁵² Chris Marker's classic 1963 film *La Jetée*, was crucial. It uses a succession of *images fixes*, staccato moments suspended in time to depict a central survivor figure, haunted by images of a woman, a former life, while the present is paused on the very brink of catastrophe. Monory constantly took photographs of the television or cinema screen, or made stills from his own films *Ex*, or *Brighton Belle*; his paintings freeze cinematic moments whose forgotten familiarity is overwhelmed with a sense of the uncanny. Nostalgia plays with a disturbing kitsch.⁵³ Monory's fictional *Document Bleu* itself begins with a shooting script; the blue photo-novel *Deux*, shot laboriously in Brighton, London and Ostend, preceded by a year its remake as the film *Brighton Belle*. In this erotic, lesbian narrative, the influence of Chris Marker is apparent not only in the motif of the natural history museum but in the 'postcatastrophic' sense of movement and life seen through a colour filter, amplified by the screaming crescendo from Richard Strauss's *Electra*.⁵⁴

Of the twenty-one films on Monory's work from 1965 onwards, the collaboration with Lyotard, a failure, came at mid-point. *Peintres-cinéastes -- Jacques Monory* was directed by the Englishman David Carr Brown, with Lyotard as interviewer in Monory's studio. The project was left unedited; the film rushes nonetheless bear testimony to their friendship and were commemorated with a published dialogue:

"Me: In his painting he pays his debt to the cinema... the blue filter put over the projector for scenes of love or great anguish: *Le Fantôme du Louvre*, Annabella running under machine gun fire at Canton central station. A formless nostalgia emanates from these images. The painted

images come from these glacial burns... I prefer his paintings to his films.'

Him: In my films I escape death. In painting you capture, you fix, inscribe, you're alone in the atelier, you bathe in memory... While you're filming you're a dancer, a Japanese calligrapher, you make gestures without memory, you meet images... The sole problem of art, perhaps, is the dance... I escape nostalgia when making a film, even if the film's nostalgic".⁵⁵

The Aesthetic of the Sublime, 1981

Monory's *Skies, Nebulae and Galaxies* were exhibited at the Galerie Maeght in March 1981, accompanied by a number of the lavishly-produced in-house review, *Derrière le Miroir*, with Lyotard's text: "The confines of dandyism". His participation in this series situates the Lyotard/Monory collaboration within a lineage dating back to 1947: the first writings of Samuel Beckett on Bram van Velde, Sartre and Jean Genet on Giacometti, or Gaston Bachelard on Chagall and Chillida. In the 1970s, the series, now as established as the Galerie Maeght itself, involved prefaces by philosophers, writers and art critics such as Jacques Derrida, Eugène Ionesco, Alain Robbe-Grillet and Marcelin Pleynet.⁵⁶ Gilbert Lascaux had written for a magnificent number of the series on Monory's *Opéras glacés* in 1976, and Alain Jouffroy wrote on the *Technicolor* works in 1978; Lyotard was thus a latecomer in 1981. The promotional value of these collaborations was obvious; their range certainly ratifies Lyotard's conception of *l'écriture mâle*, male writing: the sculptor Germaine Richier is the only exception to over three decades of the yokings of male brush and pen: Jacques Derrida himself used the phrase "incredible scene of seduction" to signal by analogy his own rapport with Valerio Adami in the series.⁵⁷

Lyotard, then, in *Derrière le Miroir*, with more freedom and play with images than in the more elaborate text which followed, states: "Monory is a spontaneous philosopher. His work is a question, and this question is a commonplace: what is the meaning of life? ...The glacier, mountains, nebulae, rising sun, sea, radio telescopes are still treated as in the manner of illustrations, but of what sentence? Is something about to die, that's still here, posing in return the question of the meaning of what's alive? Or is it that, with all already dead, meaning is now beyond question?" Going beyond dandyism to its frontiers, "this complex figure... is an identikit picture [*portrait-robot*] of postmodernity." Abruptly, he reverts to desire: "women, cats, children, deserts, murders", to love impossible under the reign of technology, impossible for "astral flesh". Adorno, Lyotard says, noted that the discourse of the sublime would soon sound hollow. We recognise from *Récits Tremblants* the proposition that human stargazing has now been replaced by analysable computer data, "the 'double' of the visible and invisible sky." Lyotard notes Monory's inscriptions on some of the canvases, in particular the names of the Nobel Prize-winning Chinese physicists, Tsung Dao Lee and Chen Ning Yang, who demonstrated the coiled and twisted nature of space -- a fabulous metaphysical justification of Lyotard's Moebius strip metaphor in *Economie Libidinale*.⁵⁸ "Our lives pass under the reign of desire -- *desiderium* -- to regret for the stars -- *regret des sidera*". From inscribing desire on the

body, desire is inscribed on the sky in Monory's *Skies no 39*: "I had hoped for ecstasy - all I got was a further detachment".⁵⁹

"The confines of dandyism" is subsumed into the longer text "Sublime aesthetic of the contract killer" written in December 1981, where the hyperbolic description of a world of ice, night and dying suns functions as a metaphor for the end of our era. 'Dandyism is a setting sun' Baudelaire said; the modern age like Rome or Christendom is confronting its dissolution. Baudelaire makes a conjunction between women's eyes and the empty eyes of the stars; stars now replace Monory's bullet holes, raising his masculine world of the *Kriminalroman* towards the metaphysical. The skies are those of the furthest reaches of dandyism, where the dead star, interiorised, sadistically devours the hero from within; melancholy is the work of mourning left incomplete in Freudian terms. The text is by no means an encomium: Lyotard is ambiguous, cruel even to Monory, when he discusses painting as an anachronism, the tasteless realism of the apathetic masses, the painter who has turned his back on artistic and metaphysical research. But Lyotard's elaborate attentions to the artist, constantly self-reflexive, prove the strange clairvoyance of Monory's mirror-images. Lyotard is pushed to speak of *l'après-dandysme*, a prelude to the post-sublime synthesis of the infinite with the finite, where modernism, postmodernism, whole constellations of meanings, affinities, images transmitted, reproduced and altered across terrestrial time become mere figures of experimentation.

As a tangible representation of the intangible, a visible trace of the invisible, Lyotard's vast and labyrinthine exhibition, *Les Immatériaux*, at the Pompidou Centre in 1985, was, one could argue, an act of hubris.⁶⁰ Lyotard was not, perhaps, modernity's Galileo; his *The Postmodern Condition* has become a canonical text of our recent history.⁶¹ His philosophical investigations into Kant's sublime were not published until 1991. He would continue, always, to write about art, moving towards Daniel Buren's performances and installations, "a world without painting", and transposing thoughts on the sublime to Barnett Newman in the mid-1980s.⁶² Lyotard's conjugations of Monory and the sublime in 1981 were ambivalent as to the wager they had set up together between modern life and its painters: "the brush paints a world without painting where there will no longer be a need for testimony". For the sense of an ending, it is rather to St. Augustine that one should turn, whose *Confessions* Lyotard invokes to introduce Monory in the forthcoming pages with the text "Expertise". Augustine and the mode of the confession, "the need for testimony" preoccupied Lyotard in his last months.⁶³ Like Augustine, Lyotard, too, was a libertine, aware of the perils of sentiment. Monory had titled a canvas in 1971 *Illusion is the sentimental form of theory*. The meeting of the artist with the philosopher was a testing of illusion, a testing of theory, a testing of the boundaries of success and failure, separation and recognition. Lyotard concludes: "In looking at Monory's paintings, we recognise ourselves, we are or we become these survivors". And Monory, long after his *Last Painting*, continues to paint.

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NOTES.

1. Baudelaire, Charles, "The Painter of Modern Life", 1863, *Selected Writings on Art and Artists*, trans. P.E. Charvet, Cambridge: Cambridge University Press, 1972, pp. 421-422. Baudelaire's text referred, of course, to Constantin Guys.
2. Clair, Jean, *Art en France, une nouvelle génération*, Paris: Chêne, 1972. This reworks a passage from "Jacques Monory / Dreamtigers", *L'Art vivant*, no 21, June, 1971. Major contemporary movements such as *Supports-Surfaces* or the beginning of performance art discussed by Jean Clair (Boltanski, Gina Pane) cannot be addressed in this essay.
3. Conversation with Jean-François Lyotard, 26 January 1997.
4. Mellor, David Alan and Laurent Gervereau eds., *The Sixties, Britain and France, 1962-1973 The Utopian Years*, London: Philip Wilson Publishers, 1997.
5. Jean-François Lyotard to Philippe Lançon, quoted in the latter's obituary article: "Philosophe, une de ses vocations", *Libération*, Paris: 22 April, 1998, p. 37.
6. Lyotard, Jean-François, "Préface", *Dérive à partir de Marx et Freud*, Paris, U.G.E., collection 10/18, 1973, pp. 11, 16, and "Désirévolution", p. 30 onwards, a text written in the "furnace of July 68" to accompany collages by Bruno Lemenuel. Several texts on art are omitted from the reedition of *Dérive à partir de Marx et Freud*, Paris: Galilée, 1994.
7. Lyotard, *Dérive*, 1973, p. 15.
8. See Jean-François Lyotard, "Notes sur la fonction critique de l'oeuvre", a discussion with Pierre Gaudibert, March, 1970, ("Art, idéologie, fantasme", *Revue d'Esthétique*, XIII, 3 and 4, December 1970) in *Dérive*, 1973, pp. 230-237, for initial thoughts on Pop as the deconstruction of the objects of a consumerist pseudo-religion, and Pop as *jouissance*.
9. Lyotard, *Dérive*, 1973, p. 21. This preface to *Dérive à partir de Marx et Freud* is signed "October, 1972".
10. Works such as Pierre Janet's *De l'Angoisse et l'extase*, Paris: Alcan, 1926, important for the younger Lyotard, and P. Kauffmann, *L'Expérience émotionnelle de l'espace*, Paris: Vrin, 1967, modified his readings of classic texts such as Pierre Francastel's *Peinture et Société*, Paris, Gallimard, 1965.
11. Lyotard, Jean-François, *Discours, figure*, p.9 from Paul Claudel (*Art poétique*, Paris, Mercure de France, 1941, pp. 50-51) and p. 27; Lyotard had read Ehrenzweig, Anton *The Psycho-analysis of Artistic Vision and Hearing. An Introduction to a Theory of Unconscious Perception*, London: Routledge and Kegan Paul, 1953.

12. Lyotard, Jean-François, "Principales tendances actuelles de l'étude psychanalytique des expressions artistiques et littéraires en France" in *Dérives*, 1973, p. 53 onwards, a paper of July, 1969, paper for a UNESCO symposium into the state of research in contemporary science, philosophy and art. The extensive bibliography included Ernst Kris, Anton Ehrenzweig, Herbert Marcuse and Melanie Klein, who added to the French sources influential for *Discours, figure*.
13. Focillon, Henri, *Vie des formes*, Paris: Librairie Ernest Leroux, 1934; *The Life of Forms in Art* (New York: Wittenborn, Schulz, 1948), London: Zone Books, c. 1989.
14. Malraux, André, *Le Musée Imaginaire, Psychologie de l'Art*, Geneva: Skira, 1947 and subsequent publications; translated as *The Voices of Silence*, New York: Doubleday and Company Inc., 1953. Yves Peyre recalls passionate discussions about Malraux with Lyotard (in conversation, 6 June, 1996). Malraux, appointed Minister of Culture in 1958 and associated with De Gaulle and the right, is significantly omitted in the *Discours, figure* bibliography, reappearing in Lyotard's final homages, *Signé Malraux*, Paris: Grasset, 1996 and *La chambre sourde. L'antiesthétique de Malraux*, Paris: Galilée, 1998.
15. Merleau-Ponty, Maurice, "Le doute de Cézanne", (December, 1945) *Sens et non-sens*, Paris: Nagel, 1948, translated as "Cézanne's doubt", *Sense and Non-Sense*, Evanston, Illinois, 1964, pp. 9-25. Also Merleau-Ponty, Maurice, *Le visible et l'invisible*, Paris: Gallimard, 1964 and Readings, Bill, *Introducing Lyotard. Art and Politics*, London: Routledge, 1991, part 1, "Figure".
16. Lyotard, Jean-François, *La Phénoménologie*, Paris: Puf, 1954 and "Freud selon Cézanne" (December, 1971), extract from "Psychanalyse et Peinture", *Encyclopaedia Universalis* vol. 13, 1980, pp. 745-750, reprinted in *Des Dispositifs Pulsionnels*, (1973) re-edition [incomplete], Paris: Gallimard, 1994, pp.71-89.
17. Lyotard quotes Kandinsky on blue from the *Bauhaus* catalogue (Paris: Musée d'Art Moderne, April, 1969, p. 52) in *Discours, figure*, p. 84.
18. Lyotard, Jean-François, "Notes sur la fonction critique de l'oeuvre", *Dérive*, 1973, p. 246.
19. Lyotard, Jean-François, *Peregrinations*, New York: Columbia University Press, 1988. Lyotard describes his loss at the end of his friendship with Pierre-François Souyri, Maoist historian and theoretician and comrade of *Socialisme et Barbarie* days.
20. Jean-François Lyotard, "Preface", *Des Dispositifs Pulsionnels*, re-edition 1994, p. 13. This states baldly, "Baudelaire and Marx called this capitalist condition Prostitution".
21. Significantly, Marc Jimenez's *Art, idéologie, théorie de l'art* appeared in the same series. Lyotard's "Cadeau d'organes", an unpublished introduction to texts by Bernard Lamarche-Vadel with ink drawings by Michel Tessier of July 1969, appears in Lyotard, *Dérive*, 1973, pp. 47-52.
22. Lyotard, Corinne and Catherine Masson. "Une peinture ambivalente", *Figurations*

1960-1973, Bernard Lamarche-Vadel ed., Paris: UGE, 10/18, pp. 239-301.

23. Monory in conversation, 12 August, 1998. The alternative context of the French avant-garde at this moment was emphasised in many conversations with Adrien Sina.

24 Lyotard, Jean-François "Écriture mâle", a section of "Feminité dans la métalangue", ("Eventi 75", *Annuario 76*, Archives of the Venice Biennale) *Rudiments paiens*, Paris: UGE, 10/18, 1977, pp. 213, 216, 218, 230.

25. André Breton's *Le Surréalisme et la peinture* (Paris: Gallimard, 1965) is a constant reference.

26. Jouffroy, Alain, *Beaux-Arts*, 5-11 October, 1955.

27. For Magritte's *La Reconnaissance infinie*, 1953, see *Discours, figure*, plate 17 and commentary, p. 412.

28. Rodanski, Stanislas, *La Victoire à l'ombre des ailes*, Paris: Le Soleil Noir, 1975. The book of stories written in the 1950s was included in Monory's eponymous *livre-objet*. Monory discussed his debt to Rodanski on 12 August, 1998.

29. Monory, Jacques, "Caspar David Friedrich", *Chorus*, no. 11-12, 1974; Bailly, Jean Christophe with Jacques Monory, *Hommage à Caspar David Friedrich*, Paris, Christian Bourgois, 1977. This followed Bailly's *La Légende dispersée* on German romanticism, of 1976. See the artist's collection for *Hommage à Caspar David Friedrich, no 1*, 1975, with its Auschwitz landscape.

30. Parent, François and Raymond Perrot, *Le Salon de la Jeune Peinture. Une histoire, 1950-1983*, Paris: J.P., 1983.

31. Gaudibert, Pierre, "Jungle de velours / Velvet jungle", Gaudibert and Alain Jouffroy, *Monory*, Paris: Georges Fall, Bibli Opus series, 1972, p.8.

32. Tilman, *Monory*, Paris, Frédéric Loeb, 1992. This contains a *catalogue raisonné* from 1952 - June, 1991, with photographs of destroyed and remaining early works.

33. For American Pop in Paris see Restany, Pierre, *Le Nouveau Réalisme à Paris et New York*, Paris: Galerie Rive Droite, 1961; *31 peintres américains*, Paris: Centre culturel américain, 1963; *Pop Art Américain*, Paris: Galerie Ileana Sonnabend, 1963 (and several other one man shows); *Pop porn, Pop Corn, Corny*, Paris: Galerie Jean Lacarde, 1965. *Pop Art*, London, Hayward Gallery, 1969 received attention; finally *Paris-New York*, Centre Georges Pompidou, 1977 began a major exhibition cycle. Extensive coverage was given to Pop in *L'Art Vivant*, *Opus International* etc.

34. *La Figuration narrative dans l'art contemporain*, Paris: Galerie Creuze, 1965; *Bande Dessinée et figuration narrative*, Paris: Musée des Arts Décoratifs, 1967, etc. Pierre Gaudibert in *Figurations Critiques, 1965-1975* Lyons: ELAC, 1992, pp. 7-9 and Gérald Gassiot-Talabot in "De la Figuration narrative à la figuration critique", *Face à l'histoire*,

Paris: Centre Georges Pompidou, 1996, pp 358-363, describe shifts in terminology.

35. Gassiot-Talabot, G erald, "Persistent et signent", *Opus International*, no 49, March, 1974, special number "Duchamp et apr es", pp. 97-101, recalls the violent scandal. Also *Eduardo Arroyo*, retrospective catalogue, Madrid, Museo Nacional Centro de Arte Reina Sofia, 1998.

36. Gaudibert, Pierre, *Monory*, 1972, p. 8.

37. De Quincey's text was used as a chapter title and motif in Sartre, Jean-Paul, *Saint Genet Comedien et Martyr* which appeared as volume one of Genet's *Oeuvres Compl etes*, Paris, Gallimard, 1952, symbolically 'killing' Genet's creativity for many years.

38. *Hyperr alistes Am ricains*, Paris: Galerie Arditti, 1972 and see note 40. Publications proliferated: Kulterman Udo, *New Realism* ed. Matheus, London: Miller Dunbar, London 1972 *Hyperr alisme*, (trans.) Paris: Ch ene, 1972; Chase, Linda, *L'Hyperr alisme Am ricain*, Paris: Filipacchi, 1973 (preface, Salvador Dali); Abadie, Daniel *L'hyperr alisme am ricain*, Paris: Fernand Hazan, 1975. Similar titles appeared in England, Belgium, Germany and Italy.

39. Bill Readings' unproblematised characterisation of "the hyperrealist painter Monory" leads to a decontextualised reading of the Lyotard texts as "the challenge of hyperrealism to modernity as the assassination of the model of modernist experience", *Introducing Lyotard*, p. 54.

40. Malcom Morley exhibited at Documenta 5, Kassel, and in Paris in *Grands ma tres hyperr alistes am ricains*, Galerie des 4 Mouvements; *Art conceptuel et hyperr alisme: Collection Ludwig*, Neue Galerie, Aix-La Chapelle, ARC, Mus e d'Art Moderne de la Ville de Paris, 1973 (including *Race Track*) and *Hyperr alistes am ricains - R alistes europ ens*, Centre National d'Art Contemporain, where he was joined by Monory. The Europe/America juxtaposition continued with *Hyperr alistes am ricains - R alistes europ ens*, Paris:  tablissement du Centre Beaubourg, 1974-1975 (touring exhibition); *Copie Conforme?* John de Andrea, Chuck Close, Jean-Olivier Hucleux, Paris: Centre Georges Pompidou, 1979.

41. Kuisel, Richard, *Seducing the French: The Dilemma of Americanization*, Berkeley: University of California Press, 1993; Ross, Kristin, *Fast Cars, Clean Bodies. Decolonization and the Reordering of French Culture*, Cambridge, Massachusetts: The MIT Press, 1995.

42. Rayer, Raymond, *Eloge de la Soci t  de Consommation*, Paris: Calmann-L vy, 1969.

43. Monory speaking in Andr  Labarthe, *Le Cin ma de Jacques Monory*, Paris TV programme: *Cin ma, cin mas* no. 3, Antenne 2, 1982.

44. Butor, Michel, "L'Appel des Rocheuses", photographs by Ansel Adams and Edward Weston, *R alit s*, no. 197, June, 1962, pp. 76-83; reprinted as Plates 20-21 in facsimile, in *Lyotard, Discours, figure*, between pages 400-401; Lyotard's analysis of this

and "Les Montagnes rocheuses" (from *Illustrations*, Paris, Gallimard, 1964), pp. 360-375; also Butor, Michel, *Mobile. Étude pour une représentation des États-Unis*, Paris: Gallimard, 1962; echoed in Lyotard, Jean-François, *Le Mur du Pacifique*, Paris: Galilée, 1979, p. 38.

45. Vachey, Michel, *Toil, précède d'un avertissement et de le Mur du Pacifique de Jean-François Lyotard*, Paris, Christian Bourgois, 1975; Lyotard, *Le Mur du Pacifique*, 1979, pp. 19-20; "L'histoire kienholz" pp. 21-30. This refers to Edward Kienholz's installation *Five Car Stud*, linked to Klu Klux Klan racism, shown at Documenta 5, Kassel, 1972.

46. Lyotard, Jean-François, "Machinations", New York, Columbia University, December, 1974; "Parois", February, 1975; "Incongruences" August, 1976; "Charnières" and "Duchamp as a transformer", Milwaukee, September and November 1976; *Les Transformateurs Duchamp*, Paris, Galilée, 1977; see *Duchamp TRANS/formers*, Venice, CA: The Lapis Press, 1990.

47. Butor Michel, "Reproduction Interdite", *Critique*, no. 334, March 1975, pp. 269-283; offprint enclosed in Butor, Michel with Jacques Monory, *U.S.A. 76 bicentenaire kit*, Paris: Club français du livre, 1976. Also (Butor, Michel), "Bibliographie Butorienne", *Revue Révée no.7*, Braine-le-Comte, Belgium, Lettera Amorosa, 1975. This lists over seventy *livres de luxe* made with artists.

48. Lyotard, Jean-François, "The Unconscious as Mise-en-scène", *Performance in postmodern culture*, Benamou Michel and Charles Caramello eds., Madison, Wisconsin, Coda Press, Inc., 1977, p. 89.

49. Lyotard Jean-François, *Pérégrinations*, Paris: Galilée, 1990, pp. 32-35.

50. Tilman, Pierre, "Films on Jacques Monory" , *Monory*, p. 279, where the film is itemised as "Vidéo Instantanés et cinéma" by David Carr-Brown, Jean François Lyotard, Paris: C.N.R.S., 1980. Lyotard was also involved with short films on the artists Degottex and René Guiffrey. Tilman dates the mural commission for the U.E.R. Rouen to 1982, the date of installation, p. 303.

51. Lyotard, "The Unconscious as *Mise-en-scène*", p. 88.

52. Gaudibert, Pierre, *Monory*, p. 27, comments on the device as used by Vsevolod Pudovkin and Alexander Dovzhenko in the Soviet avant-garde film *Arsenal*, 1924.

53. Dorflès, Gillo *Il Kitsch, antologia del cattivo gusto*, Milan: Gabriele Mazzotta Editore, 1968; trans. *Le Kitsch, un catalogue raisonné du mauvais goût*, Paris, Complexe, 1978. In France a line may be drawn from Henri Lefèbvre's "everyday" (1940s and 1950s) to Pierre Bourdieu's concept of "Distinction" (1970s).

54. Venaille, Franck and Jacques Monory, *Deux*, photo-novel, Paris: Chorus, 1973; Monory, Jacques, *Brighton Belle*, 1973 16mm short colour film.

55. Lyotard, Jean-François, Jacques Monory, Martine Aflalo, "Le Peintre et la camera" (December 1981, unpaginated) with Bailly, Jean-Christophe, "Monory et le cinéma",

Les Peintres cinéastes, Paris, C.N.R.S. 1982.

56. *Livres, catalogues, Derrière le Miroir*, sales catalogue, Paris: Maeght, 1998. *Derrière le Miroir* was discontinued in 1982.

57. Lascaux, Gilbert, "Monory, Operas glacés", *Derrière le Miroir*, no. 217, 1976; Jouffroy, Alain, "Monory, Technicolor", *Derrière le Miroir*, no. 277, January 1978. Derrida inscribes his own writing on art from *Glas*, 1974, within the same trope as "the incredible scene of seduction between Rembrandt and Genet", including "seduction in the psychoanalytic sense", in Derrida, Jacques, "Valerio Adami, le voyage du dessin", *Derrière le miroir*, no. 214, 1975, p. 2.

58. Lyotard, Jean-François, "Les confins d'un dandysme", *Derrière le Miroir*, no. 244, March, 1981, p.7.

59. Lyotard, "Les confins d'un dandyisme", repeated in "Sublime aesthetic of the contract killer".

60. *Les Immatériaux*, eds. Lyotard, Jean François, Thierry Chaput, Paris: Centre Georges Pompidou, 1985.

61. Koyré Alexandre, *Études galiléennes*, Paris: Hermann, 1966. This crucial reference for parts of *Discours, figure*, may be seen as a point of genesis for Lyotard's writing on stars.

62. See bibliography, in particular the texts on art and aesthetics anthologised in Lyotard, Jean-François, *L'Inhumain*, Paris, Galilée, 1988, translated as *The Inhuman*, Cambridge, Polity Press, 1991. See also *Leçons sur l'Analytique du Sublime*, Paris, Galilée, 1991.

63. Courcelle, Pierre, *Les Confessions de Saint Augustin dans la tradition littéraire. Antécédents et postérité*, Etudes Augustiniennes, Paris: 1963, signalled new scholarship in this area. Lyotard's last seminars at Emory University, Atlanta, GA, were on writing as confession in texts by Saint Augustin, Jean-Jaques Rousseau, Franz Kafka and Georges Bataille. See Lyotard, *La Confession d'Augustin*, Paris: Galilée 1998.