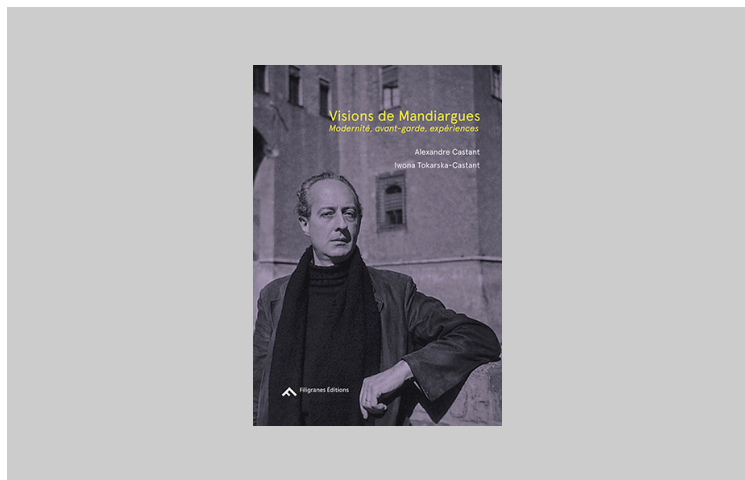


Visions de Mandiargues

MODERNITÉ, AVANT-GARDE, EXPÉRIENCES

Alexandre Castant, Iwona Tokarska-Castant



In *Visions de Mandiargues*, an essay on André Pieyre de Mandiargues (1909-1991), writer, poet, art critic, surrealist of the second generation and author passionate about the image with which he constantly irrigated his writing, are first of all invited the works or testimonies of his contemporaries: writers (André Breton, Alejandra Pizarnik, William Burroughs), artists and visual artists (Leonor Fini, René Magritte, Wifredo Lam), photographers (Hans Bellmer, Henri Cartier-Bresson, Man Ray) or filmmakers (Michelangelo Antonioni, Walerian Borowczyk, Nelly Kaplan). But also, over the course of brief imagined connections and against all expectations, will appear quotes from works by contemporary artists whose universe, in many respects, offers a reflection of his aesthetic in the field of painting and plastic artists (Claude Lévêque, David Reed, Philip Taaffe), photography (Martine Aballéa, Denis Roche, Hiroshi Sugimoto), video (Kenneth Anger, Eija-Liisa Ahtila, Bill Viola), theater (Jan Fabre, Jacques Vincey, Krzysztof Warlikowski) or cinema (David Lynch, Raoul Ruiz, Apichatpong Weerasethakul). Therefore, strong in this new light, themes such as the work of Marcel Duchamp or the baroque, the art of gardens or semiology, eroticism or the plasticity of mental images, the notion of genre or that of the book artists compose *Visions de Mandiargues* to approach the incandescent modernity of his writing: his experience in the twenty-first century. Finally, photographs, respectively by **Bernard Plossu**, **Bona Pieyre de Mandiargues**, **Florence Chevallier**, **Érik Bullo**, **Gérard Macé**, **Nicolas Comment**, **Sara Imloul**, **Kourtney Roy**, **Muriel Pic** and **Françoise Nuñez**, open each chapter of *Visions de Mandiargues* as an invitation from the image in writing which could be the echo of it.

A. C. & I. T.-C.

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