

MENTIRAS #8 - P*S

J

In the zines that you publish, you always include some contact infos. The exact wording can change, but the address is always the same.

P

I made my first zines around the end of the nineties. Back then, i was not using the word « fanzine », nor « graphzine ». I was calling them pocket books. They were all anonymous, by choice, but edited to include the simple contact information of *Eden Editions*, with my home postal address.

I always preferred publishing these small books anonymously, because adding my name next to something I did entirely from scratch seemed redundant. And the idea of being incognito was a nice feeling, De Quincey called it sublime, and later I realized that many other friends were sharing this approach, including yourself: Delaborde, Hegray or Kerozen. The name *Eden Editions* comes from Pierre Guyotat's *Eden, Eden, Eden*, which I used to regard as a literary absolute, unsurpassable, as much for its poetry – extreme violence, ultrasexualization and war in a near undefined future – as for the unleashed power of its lyricism.

The exact way I presented the contact info changed around 2000. I would add « a film by », or « un film de », before *Eden Editions* and then I would put a single word between *Eden* and *Editions*. That was something I did systematically, as a way to single out each publication, like a code, a secret, a DNA. When someone was talking about *Eden Korps Editions*, I would know he bought the zine titled *Klaus Kinski Kabinet*.

There have been a few different addresses: mostly in Paris where I live, but also one in Sabres, in the Landes region, Berlin, or even Ajaccio.

J

Are these addresses always where you live, or can it be where you work?

P

NPAI [French postal code for 'unknown at this address']. I always used the address of where I made the pocket book. That was also the place where I was living, because for me that has always been the same place. Sleeping and making love at the office. To summarize things, I would say that I spend my life at work. I could even stretch that by fusing eroticism with production. The stoic trait, which means that the function is what makes the man – no separation between style, function, life and work,

like between desire and love. Everything agglutinates. Althusser's expression, which designates the libidinal economy of man, fits me perfectly: I am a desire-producing machine. I spent the second cycle of my schooling in boys boarding schools (from 11 to 18), so, as I am used to say: « now I spend my year on vacation ».

J

Do you need any specific setup to work?


P

No, no rite, no ritual nor ceremony to call for inspiration (if by setup you mean the necessary aspects of my production context). Otherwise, several singular working setups can emerge depending on my current needs: the Woman doesn't exist (Lacan). This first setup leads to a second one: to abandon yourself to melancholia – due to this absence – to roam in life (Léo Ferré) – without falling on the paths of perversion. Two children walk on a small trail in the countryside. It is night. Both are wearing masks made of wood. One looks up to the sky and points out the reflecting moon with his arm, to the other.

One thing to know is that during the first ten years of my art production, each small book was unique, and its purpose was related to the love or the desire I had for someone, most of the time a woman, and to my stories with these people. With some time, I learned to sublimate this impulse, and that made my production more diverse, and maybe less pragmatic too. It was also then that I started to feel a desire to publish other people's work, people I consider close to me, friends. That is how I published the drawings of André S. Labarthe, Hendrik Hegray, Olivier Bringer, Nicolas Granger, Romaric Sobac, Eva Revox, Kerozen...

So, there was this unique copy (now I call it a *master*) bringing together some texts – handwritten or typed –, some small drawings, photographs ripped from a magazine, a whole set of elements belonging to her, or connected to her, and/or edited in order to create a fiction with a direct link to her, like the set of real events that we lived, a matchbox from the restaurant where I licked her ass for the first time. I would gather everything by folding it in two, using a stapler and putting it all in a large folded envelope. Sometimes, prior to the stapling, I would make one or two copies on a photocopier before offering the master copy to the person concerned. The goal of making photocopies was to maintain an archive, even though I could sometimes give those away as well. This is how it





LE SOLEIL
NE
REVIENDRA
PLUS



VN FILM

EDEN ~~N~~ MORE EDITIONS
182 RUE CHARENTON 75012 PARIS
edenfalldown@gmail.com

POUR
L'AGE D'OR EN CINEMA



started. The idea of distributing the small books, selling them, came much later. In 2005, 2006, with my books in hand, I visited a few shops specialized in consignment sale of small handcrafted objects, without an ISBN: I went to the new bookshop of the French Cinémathèque, in Bercy, at the *Monte-en-l'air* (the old address) in Paris. Or to *Un Regard Moderne* bookshop, when Hendrik introduced me to Jacques Noël. I already knew him as a customer, but not as a publisher. I promised to keep a steady delivery pace, but eventually failed. Anyway, the nature of these trades explain why none of my books have a legal deposit, as I mention in every publication. I probably published around forty books that way. They were proofs of love, objects of seduction too, to fill up my inactivity before a physical move, because I happen to wait. Shyness can arise, especially when love is involved. DMZ [demilitarized zone]. Sometimes during a relationship, or even after, I would give the small book, as an invisible breakup gift, the person not really aware of my feelings yet. So, all of that to say that this specific setup is initially related to my own history.

Another recurring desired setup for my publications appears: to organize a work of fiction, page after page. It is always about presenting a narrative, even if the story is mostly organized through a succession of pictures, and the text might come later. This link between text and pictures gets complex. You have to keep the story in mind while reading, as it is mocked by the title. They are works of fiction, which somehow can be seen as *paper movies*.

J

In our discussions, you often tell me that you prefer to work with already printed pictures.

P

Regarding iconography, I usually work with printed pictures that I rip or cut from something, or I can make a photocopy of the book, the magazine, the record sleeve when those are not mine, or when I don't want to glue them directly in the master. And regarding the texts, I can retype the notes I take during its development. The section titles are sometimes randomly found in daily newspapers, or other times they can be something I write myself with a marker, or with the help of some Minerva lettering guides, the orange ones formerly used by architects to write on their blueprints. Finally, the book title comes from the

text itself, or I had some fun fishing in Clark Gable's filmography, like *Mogambo* (#9), *Red Dust* (#14), *Misfits* (#17), etc.

J

But do you cut and paste on a desk, then scan and print the pages yourself? Or do you work directly on a xerox machine, for instance in a copy shop, placing different element directly on the glass? Is there a notion of hand crafting that you favor instead of a photo editing software?

P

I am not a big fan of scanning. When I really had to, I did screencap some dvds or some movies from Youtube, or even some pictures sent to me. But then, I always print them on paper. Actually, now that I think about it, I make all my books with paper, scissors, and repositionable spray glue, or tape. On that matter – the tape being visible in the collage, and the photographs roughly cut, so you see it is hand made: the recent enlightening *Yves Saint Laurent* advertisements in the press, recycling this « handmade, so lo-fi, so trendy » aesthetic (misappropriating the collages you could find in trendbooks, years before the arrival of the computer). I stay at the level of paper production for several reasons, but mostly because of its manipulation power: to manipulate original elements in order to make this *issue zero* of my colour *master*. By that, I mean a pocket book as I want it to be, with its title glued on the folded envelope, used as the cover, a book I can carry with me as I please, that I can keep with me. I keep it that way for a couple of days, or weeks, held together with a rubber band (no staples yet) so I can move the pages, and add some from the perspective of (re)organizing my story, and write new titles on the collages, directly on the pages. This editing step, where specific association or connection ideas show up, can't happen on a screen (some other things might happen there, why not?).

I also often worked on many different *issue zero* at the same time (so I carry two or three of these pocket books with rubber bands on me, which sometimes leads me to swap some double pages from one title to the other). When I decide that it's over (which is a complex step), I update. I transfer all editing and writing changes from this modified *zero issue* to a new clean *master*. In cinema, this step is called « negative editing ». Once my updated *master* has been finalized, I (re)do a set of photocopies, called *copy one*, often in colours, five or eight copies.

From this batch, there will be an unfolded copy, which I will use as a clean print *master* (without any glue) to use the photocopier faster, in black and white. Other colour prints from this first generation – I have been calling them *original edition* for a little while – are for my friends who follow my work with loyalty, and who buy everything I do. It is a way to support me, of course. I always did the whole manufacturing myself: photocopying, folding and gluing.

I keep the photocopied zines at home, as piles of paper sheets, ready to be folded, stapled, stamped and wrapped.

J

You are the author of some other sets of publications, which seem to be the result of long term work, a sort of documentary, or some regularly updated archives. So could that be your actual working rhythm: a permanent reconfiguration of iconographies, of references, only punctuated by publication?

P

« A permanent reconfiguration of iconographies, of references, only punctuated by publication », that sounds cool, well put!

I like that description. It is pleasing to read and (I believe it is a part of your question) it is almost the subtitle of my magazine *Clark Gable Stock Exchange*. Besides the reconfiguration process, that I fully embrace, I like to think that each issue always finds its real justification in a group of pictures and texts, or in a common theme, expressed by the title. I often choose it during the work, and it can take a year to look for new pictures, or to get organized to gather the complete set of elements which will become the staging of the fiction.

For that magazine, I would also like to remind you that I published many small books made by another solo artist.

There is the collection of the *House of ...* too, with my pornographic drawings. They are unified by the mode of reproduction, much more homogenous than my magazine *Clark Gable Stock Exchange*, because obviously each issue comes from the discovery of a single set of photographs, or a single review. For instance, *House of Pigalle* shows some drawings coming from the photos of Serge Jacques, the creator of *Paris-Hollywood*.

J

To take that idea further, I was wondering if you always have a vision of the book prior to the work. In some projects, it seems obvious. But maybe things can be more organic in their development?

P

Actually, very often, I have some flashes, a couple of ideas appear, as moving pictures: a photo pointing at me with a sound, or the space between two pictures in a photo book, that flabbergasts me, or even a single photograph, in an old magazine, or even a recent one – to draw on all available means: *Zoom*, *Newlook*, *Lui*, *Le Crapouillot*, *Madame Figaro*, *20 minutes*... – for instance, in *Metro*, a free paper, I discovered the colour picture of an Ethiopian soldier, with palm trees in the background, standing in front of a supermarket – see in *Death Mystery* #30. I don't know why the picture or the association points at me, this is still vague. I can't really put it in words sometimes, it is just a feeling of anguish, or desire, or a meeting with someone – still and always, and that is the most motivating –, all of that creating that organic aspect you mention. The idea or the pictures emerge in a sort of floating way. They palpitate in order to group themselves, in a dynamic of attraction, with other ideas or other pictures, more precise, or recurring, gathering around an empty centre. This is a vague idea, but its origin is precise. For instance, when I found three magazines in the street – *Le Point*, *L'Express* and *Time Magazine* of Sept 2011 –, I had the idea of an apocalypse. It would appear, but in the future (I have to mention that the photographs were not really similar to the well known 9/11 iconography), so I had to find a title: *Apocalypse 2021*, which functions as an indication of the three magazines origins. At the same time, I put my hands on another magazine: *Documents* (an archeology review from the 1920s, with Bataille as one of its chief editors) and inside were photos by J.A. Boiffard, and pictures of Prehispanic sculptures in Peru, megalithic (there is also a aerial view of Stonehenge placed in relation with the drawing of an organic cell), so, gathering everything with some BDSM pics (by William Seabrook), it seemed obvious to me to put it under a spell, an apocalyptic omen, because that is what was underlying the whole issue: the concept of hecatomb, which has to follow any apocalypse.

So initially, there is a discovery, which starts to make sense while I am unfolding and gathering additions of other pictures.



LATE FIRE TWEED

MORTES-EAUX

DURALEX QUEEN

BLANKET TWEED

SLOW FIRE HOPE

WILL' O THE WISP

LA LOI DU FEU FOLLET

PUNKY LAST TIME

PUNK DERRIERE &

TWEED DEVANT

TWEED COCOTTE

EX & NEXT

MEZZANINE SANS

NOTHING'S GONNA HAPPEN

SWEET NOTHING

(GO BETWEEN HOPE & NOSTALGIA)

ACTION UNIQUE

ATTENTE INFINI

PROLONGATION ÉCONOMIQUE

EXCEPTION COMME RÈGLE

MANCHE D'AMOUR

PRESSION FOURBUESQUE

PORNO-RELATION

BOURRER LE MOU

BARATIN IMPROVISÉE

PSYCHOTER FAUTIF

TENDANCE PRINCESSE

REINE SOUTERRAINE

GO GO ALLA ZOLA

LE VIDE ENTRE L'ESPOIR PASSÉ
ET LA NOSTALGIE FUTURE

J

I am also asking this question because I have seen pictures of what I assume to be your apartment and it looks like a very dense library, which could generate things by itself, like a machine waiting for your activation to start producing a flow of pictures, old and new.

P

Haha, no unfortunately, my home has not reached its autonomy yet, the one of the bachelor machine type, but I would not mind at all! « a flow of pictures, old and new », yes, the liquid aspect makes sense, like a factory made out of paper, that I would visit each end of the week to collect its prints.

In fact, if I keep some things, it is because they are related to different paths in my life: cinema, music, writing and drawing. Books, programs and movie pictures collections, poetry books and literature, art and photo books, monthly erotic magazines, records, cds, tapes... I do store things a lot because I have several collections (*Cahiers du Cinéma*, *Revue de la NRF*, African records, Suehiro Maruo, Daisuke Ichiba) but what matters here is that I can identify what has already been used and what is still waiting. I have got one or two shelves waiting, even though I often let the random aspect roll when I hang out at home – *The Three Princes of Serendip* – and that happens often. I also keep books and zines by others.

J

I know that you make movies. Besides their technical differences, is your work as script writer or as a director part of the same activity as your work as an editor, or are those essentially different things?

P

I think I partially answered with that term of *paper movie*. I would also add a testimony about the first pictures and texts which impacted me so much. It was a book by TI5DUR [with *Elles Sont de Sortie*] which has been censored: the layout was alternating pornographic pictures of naked women with pictures of violent deaths. I met Philippe Bailly in the middle of 1986. He regularly visited the studio of Lulu Larsen, who used to live where I was working. I was 18 years old and I often had lunch with Lulu Larsen. This is when he introduced me to Philippe, who showed me his book. He promised me a copy, but he didn't even

save one for himself. That is the single most impressive book I have ever opened! I had to wait until the Kelley and McCarthy *Secession* catalogue to find another editing job maybe as powerful, even though definitely much more subtle and complex. There were Godard's collages as well, which were included in issue #300 of *Les Cahiers du Cinéma*, that he fully edited himself.

I make pocket books while I wait to make movies. My books don't look like my movies, though. They are two very different practices. A first big difference is that cinema is collective by essence, whereas zine is, for me, a solitary practice. I could even oppose them, one as diurnal, the other as nocturnal. My fiction movies, or the documentaries that I have been able to direct, are the product of a writing work. My pocket books come from the pictures first, even though a word or a text can also show up. Still, I did direct an issue of *Clark Gable Stock Exchange*. It is the #24th issue, *Sleep My Boy*, where I tried to translate the zine into a video, to see what could come out.

J

So, making movies could not finance your books?

P

CINÉ ZINE ZONE! Haha, that was a zine about B movies. No, certainly not. It has been almost thirty years now that I am economically in survival mode. I am partially financed by social benefits, when I don't work a small job, like the exhausting ones I had (phone marketing, night watchman in a hotel, bookstore-club for seniors, etc.)

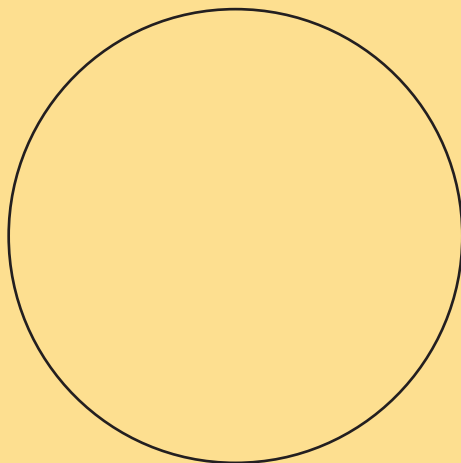
Some of the movies I did brought in a little bit of money indeed, but far less than what could finance my zine activity, or even reimburse the time spent working on them.

The money i make with my zines is almost automatically used to buy materials. I have been making slightly more money since a year or two, because some collectors did contact me. I have been able to kill a few debts, but I am not living Byzantine times!

I use cheap materials willingly. It is indeed a comfortable base, but mostly, it is the result of my political choice of selling zines at the lowest price (because if you don't, it is not a zine anymore). This is also why I choose black and white in most cases. My only rule is the amount of pages per issue (22/24 sheets), because this is my stapler's limit. So I organize the paper movie within this number.

MENTIRAS (2014-)

#1	HP	2014	#14	AM	2020
#2	HH	2014	#15	AB	2021
#5	RS	2017			
#6	JW	2018			
#7	OV	2017			
#8	P*S	2017			
#9	AB	2017		cancelled	
#10	LS	2018	#4	IT	
#11	JH	2019	#?	JC	
#13	PB	2020	#12	CF	



*Der Vierte Pförtner Verlag
2, cours d'Herbouville
69004 Lyon
France*

