

# INSTANTS DE CHINE

## 瞬間中國 MOMENTS OF CHINA



Qufu, Usine d'alcool Kongfujia

Photographie / 摄影 / Photography : Serge Assier

Textes / 撰文 / Texts : Fernando Arrabal • Michel Butor • Jean Kéhayán • Zhu Jing

*Les mots qui vont surgir savent de nous  
ce que nous ignorons d'eux.*

René Char

我们脱口而出的词语知道  
我们所不知道的关于它们的东西

René Char

*The words that spring forth know about  
us what we do not know about them.*

René Char

S E R G E A S S I E R

*Photographie / 摄影 / Photography*

F E R N A N D O A R R A B A L

*Dialogues manuscrits / 对话手稿 / Handwritten dialogues*

M I C H E L B U T O R

*Quatrains manuscrits / 诗稿 / Handwritten quatrains*

Z H U J I N G

*Préface / 前言 / Preface*

J E A N K É H A Y A N

*Postface / 后记 / Postscript*

# ARRABALESQUES CHINOIS

阿拉巴尔看中国

CHINESE ARRABALESQUES



© Serge Assier

*Fernando Arrabal, chez lui à Paris, le 16 mars 2009.*

# ARRABABLESQUES CHINOIS

*pour Serge Assier*

- 1.-**Ta vie est-elle un roman plein d'alliances, de mystère, d'amour... ?** : ...et d'hallucinations à l'étage au dessus.
- 2.-**Où trouvez-vous votre équilibre d'aristocrate inversé ?** : Dans mes paniers à baldaquin.
- 3.-**Avez-vous des colombes messagères ?** : Elles volent parfumées d'étoiles.
- 4.-**Souris-tu avant d'aller au théâtre ?** : Oui, mais précédé par l'ouvreur des cylindres à malices.
- 5.-**Aimes-tu l'or de tes tuiles ?** : Ma femme, elle, est mon firmament aux cheveux d'or.
- 6.-**Crachez-vous dans vos mains ?** : Uniquement pour humecter nos cheveux.
- 7.-**Avez-vous vraiment un succès étonnant en amour ?** : J'aurais pu m'adonner à l'adultère à tire-d'aile.
- 8.-**Sucer n'est pas tromper !** : Es-tu sûr camarade ?
- 9.-**Vous êtes des ratées, mes poules !** : Et toi une mazette sans feu ni loi.
- 10.-**Je les fais jouir aux larmes !** : Avant qu'ils retrouvent leurs épouses ?
- 11.-**Et quand tu seras grand ?** : Je serai roi de Pologne.
- 12.-**Vous urinez dans cette bassine ?** : Elle est aussi antidiurétique qu'un saxophone.
- 13.-**Tu sucés ton doigt pendant qu'ils jouent ?** : Toujours le biberon finit par lasser.
- 14.-**Vraiment tu leur prends leur sperme à tous les trois ?** : Il dégouline de ma bouche jusqu'à mes seins.
- 15.-**L'homme aux lunettes te plaît ?** : Il pourrait arracher mes habits.
- 16.-**Sous nos chapeaux nous serons éternellement fidèles !** : Même au plus fort de la tempête ?
- 17.-**D'ailleurs il n'y a personne à tromper dans ma vie !** : Et la police ne fait rien ?
- 18.-**Sur ses seins tu es dans un havre de paix !** : Tu parles, elle n'arrête pas de se soûler à l'eau de Javel.

- 19.-**Au contact de ma langue sur sa chose il devient fou !** : C'est une dévergondée même avec ses pieds.
- 20.-**Cinq fiancées... trop de boulot** : Ecoute-nous, nous ne ferions pas de manières pour tes fantaisies.
- 21.-**Vivent-ils avantageusement préservés du monde ?** : Oui mais avec des vêtements de marques, fussent-elles contemplatives.
- 22.-**Quand son mari part, je peux lui faire l'amour de haut en bas !** : Oui je suis sa petite salope tendre et perverse.
- 23.-**Vous bafouez ma passion anorexique !** : Tais-toi tu bouffes à double tour et triple menton.
- 24.-**Mais qui veut s'échapper par cette lézarde ?** : La mariée trop belle avec le diable.
- 25.-**Dieu lui-même ne s'aventure pas à fumer cette pipe !** : Il faudrait qu'il coupe la communication avec l'homme à la tasse.
- 26.-**Si vous saviez comme ils sont beaux leurs robinets !** Mais, j'en suis sûr, pas aussi grands que mes patates !
- 27.-**Ne bafouez pas mon impossible mission culinaire !** : Je peux vous dire un mensonge : « je vous aime ».
- 28.-**Ma culotte ne sera pour toi qu'une bandelette !** : J'ai plus envie de toi que de ta friture.
- 29.-**Mon chéri mets un thermomètre pour ne pas te brûler le nombril !** : Ces jeunes sont si nerveux à cause de l'éclipse de soleil.
- 30.-**Le cyclisme n'existe pas, c'est bien connu : la preuve, vous pédalez !** : Vous ne pensez qu'à la sodomie, affreux camarade !
- 31.-**Je l'emmène dans mon baisodrome olympique !** : Pourvu qu'ils sortent des papillons de sa braguette...
- 32.-**Je m'habille en blanc pour résoudre mes problèmes d'acné trigonométrique !** : De mon vélo je l'écoute à tort et à travers.
- 33.-**Je vous en supplie, madame la Duchesse, tenez vos nièces !** : D'un fil, elles sont ma cascade de perles.
- 34.-**Tu ré pares les roues, tu dis, sentimentalement !** : Oui, aimer vaut mieux que haïr pour des raisons sentimentales.
- 35.-**Si vous me chantez une aria de Schubert vous m'hypnotiserez** : La brise aux parfums d'oignons est si belle ce matin.
- 36.-**Comment dis-tu ? Parle plus fort !** : Broute-moi l'asperge, vite fait, couché dans ton panier et couvert par le drap.
- 37.-**Le moment ne me semble pas venu de déployer un tapis rose bonbon !** : Par pure contradiction crépusculaire.
- 38.-**Vous êtes toujours le bienvenu au temple, même en triporteur !** : Mais je marche à pied, à cloche-pied et à quatre épingles vers Confucius.
- 39.-**Je peux vous jurer à genoux que je mettrai le porte-jarretelles** : Ma petite et moi contemplerons le grand arbre entre tes jambes.
- 40.-**Déculotté, il ne s'inquiète pas comme un sou neuf** : Un jour il sera réparateur de sous-marins et de pendules de Greenwich.
- 41.-**De toutes les merveilles engendrées par l'amour, mon fils...** : Tais-toi papa, tu m'empêches de mesurer la luminosité de la vertu !

- 42.-**Il est idiot et salissant le pantalon noir du travesti** : Je le tiens sur mon giron comme une maman franco de port.
- 43.-**Monsieur, nous les femmes savons froter les parties les plus intimes** : Attendez-moi Mesdames ! Je vous fais, à toutes les deux, don de ma chair.
- 44.-**Mon père dit que tout ne sert pas à rien** : Moi je crois que rien sert à tout (au moins jusqu'à six heures).
- 45.-**Notre lune de miel ressemble à la danse de Saint-Guy** : Il ne pense qu'à ça, il faudrait que cette nuit je lui mette au bout de la confiture.
- 46.-**J'essaie de vous êtes agréable cachée derrière la muraille ?** : Continuez à genoux à me consoler, mon amour.
- 47.-**Il urine avec tant de grâce du haut du 127<sup>ème</sup> étage** : Sa miction a du style.
- 48.-**Qu'il était vert mon Commandeur !** : Sa statue pourrait se gratter le nez à la soude caustique.
- 49.-**Il est interdit à l'automobiliste de poser ses tasses de thé sur les seins de sa maîtresse** : Ou de jouer à la bataille navale avec sa nièce nue.
- 50.-**Recevez-vous les subventions nécessaires à la bonne marche de votre embarcation ?** : Toutes à l'épreuve des balles.
- 51.-**Comme il fait froid nous sommes ligotés contre trois réchauds à gaz !** : Les poissons suspendus nous servent d'éventails.
- 52.-**Je vis ici depuis que ma pleurésie a dégénéré en tuberculose** : Pour les orgies mes amies viennent à la nage.
- 53.-**J'ai encaissé avec stoïcisme mon échec amoureux en Chine** : Terrible coup de fouet dans un pays de 700.000.000 de femmes !
- 54.-« **Conduire ou lire** », **la fortune sourit aux audacieux** : Vous avez découvert la Chine pour les siècles des siècles

**Fernando Arrabal**

# 阿 拉 巴 尔 看 中 国

为塞尔日·阿西埃而作

- 1、- 你的生活是否是一部充满联盟、奥秘、爱情的小说……? : ……还有上升的幻想。
- 2、- 你被颠复了的贵族气派在何处找到平衡? : 在我满满的篮子里。
- 3、- 您有信鸽吗? : 它们飞上星空, 芳香四溢。
- 4、- 你去剧场前会笑吗? : 是的。但是要由狡黠的圆桶般的女领座员在前面领路。
- 5、- 你喜欢你的金色屋瓦吗? : 我的妻子, 她, 是我的金发苍穹。
- 6、- 你们往双手里吐(口水)吗? : 仅仅为了沾湿我们的头发。
- 7、- 你真正的在爱情上取得了惊人成功? : 我本可以张开双臂投入通奸。
- 8、- 剥削并不是欺骗! : 你相信吗? 同志?
- 9、- 你们都错过了机会, 我的母鸡们! : 而你, 是个没有火气又没有法则的笨蛋。
- 10、- 我让他们高兴得流泪! : 在他们讨得老婆之前?
- 11、- 你什么时候才能伟大? : 我将当上波兰国王。
- 12、- 你在这盆里撒尿? : 它和萨克斯管一样不通畅。
- 13、- 他们玩耍的时候, 你吮吸你的手指头? : 总吸奶嘴最终要厌烦的。
- 14、- 你真正的吸走他们仁的精液? : 它从我的嘴直滴到我的胸脯。
- 15、- 你喜欢戴眼镜的男人吗? : 他会剥去我的衣服。
- 16、- 戴着帽子, 我们将会永远忠诚! : 即使顶着最厉害的风暴?
- 17、- 再说, 在我的生活中, 没有任何人可欺骗! : 警察无事可干了吗?
- 18、- 在她的怀抱里, 你就进了一个平静的小港湾! : 瞧你说的, 她不停地暴饮杰维尔 (Javel) 水。

- 19、- 我的舌头碰上他的东西，他就会发疯！：即使用双脚，这也是一个荒淫放荡的女人。
- 20、- 五个未婚妻，……要干的活太多了。：听我们说，我们不会扭扭捏捏的，依你的。
- 21、- 他们是否得天独厚地生活于世！：是的，穿着名牌服装，这些牌子令人瞩目。
- 22、- 她丈夫出去时，我可以从楼上到楼下和她做爱！：是的，我是他又可亲又可恶的小荡妇……
- 23、- 您嘲笑我食欲减退？：住嘴，你那么贪吃，都有了双下巴，甚至三下巴了。
- 24、- 谁愿意从这道墙缝逃出去？：漂亮的新娘子和魔鬼。
- 25、- 上帝自己也不想冒险抽这个烟斗！：他必须中止和这个拿杯子的人的谈话。
- 26、- 如果您知道他们的水笼头有多么漂亮！：但是，我相信，并不如我的白薯大！
- 27、- 不要嘲笑我已经尽力而为的烹调！：我可以告诉您一个谎言：“我爱您！”
- 28、- 我的内裤对你来说只是一条细带子！：我更想要你而不是要你的油煎物。
- 29、- 亲爱的，放一个温度计吧，不要烫着你的肚脐！：这些年青人因为日蚀如此紧张。
- 30、- 自行车赛没有了，大家都知道的：证明，就是您在踩车！：您只想着鸡奸，太可怕了，伙计！
- 31、- 我带他到我的奥林匹克调情场所去！：只要他们从他的男裤裆里掏出蝴蝶来……
- 32、- 我穿上白色衣服来解决我的三角痤疮问题！：我在自行车上听他瞎说一气。
- 33、- 我求您了，公爵夫人，管住您的侄女们！：穿上线，她们是我的珍珠瀑布。
- 34、- 你说你在动情地修理轮子！：是的，从感情的理由上说，爱比恨好。
- 35、- 如果您给我唱一首舒伯特的咏叹调，您就吸引住了我。：今天早上，带有洋葱味的微风吹来多么惬意。
- 36、- 你说什么？大声点！：给我吃芦笋，快点，躺到你的篮子里，盖上毯子。
- 37、- 我觉得好象还没有到铺展一张粉红色糖果般（甜蜜）地毯的时候！：就凭黄昏般的纯粹矛盾的状况。
- 38、- 时刻欢迎您来寺庙，即使骑着三轮车来！：但是，我步行而来，拴着脚铃，别着四枚饰针，走向孔子。
- 39、- 我可以跪着向您发誓我将戴上吊袜带？：我的小女儿和我本人，我们将从你的双腿之间欣赏那棵大树。
- 40、- 他脱掉裤子，无忧无虑，就象一枚崭新硬币。：有一天，他将成为潜水艇或格林威治钟表修理工。
- 41、- 由爱孕育的一切美妙事物之中，我的儿子……：别说了，爸爸，你妨碍我去衡量道德的光辉。

- 42、- 他是笨蛋，弄脏了化装服饰的黑裤子。：我抱他搁在我的腿上，就象一个弗朗哥港口母亲。
- 43、- 先生，我们这些女人知道如何摩擦最私密的部分。：等等我，太太们！我把我的肉体送给你们俩。
- 44、- 我父亲说过，不会都一无所用的。：而我相信，微不足道的东西对一切都有用（起码六点钟之前）。
- 45、- 我们的蜜月和圣-基舞蹈（Saint-Guy）很相象。：他只想着这点，今天夜里，我得让他饱尝一顿果酱。
- 46、- 我躲在墙后面，试着让您舒舒服服？：继续跪着安慰我，我的爱人。
- 47、- 他从第127层高处撒尿那多么优雅！：他的排尿别具一格。
- 48、- 他那么绿了，我的司令！：可用烧碱将他塑像上的鼻子擦洗一下。
- 49、- 禁止轿车驾驶员把茶杯放到他的情妇的胸脯上。：或者和他的裸身姪女在海战中嬉耍。
- 50、- 您收到为了您的小船正常行进所必须的资助吗？：一切都要经受踢球的考验。
- 51、- 由于寒冷，我们都离不开那三只煤气取暖器！：悬挂着的鱼给我们当扇子。
- 52、- 自从我的胸膜炎蜕变成结核病我就生活在这里了。：我的朋友们都来游泳狂欢。
- 53、- 我以斯多葛主义忍受了我在中国的爱情失败。：在一个拥有七亿妇女的国家，这是非常可怕的鞭打。
- 54、- “驾车或者阅读”，财富向胆大的人微笑。：您为世世代代发现了中国。

（法）费尔南多·阿拉巴尔

# CHINESE ARRABALESQUES

*for Serge Assier*

- 1.-Your life is a novel full of alliances, mystery, love... ? : ...and hallucinations of the upper floor.
- 2.-Where do you find your balance as an inverted aristocrat ? : In my canopy baskets.
- 3.-Do you have carrier pigeons ? : They fly perfumed with stars.
- 4.-Do you smile before you go to the theatre ? : Yes, I do, but I always walk behind someone who opens the mocking-cylinders.
- 5.-Do you like the gold of your tiles ? : My wife is my canopy with golden hair.
- 6.-Do you spit into your hands ? : Only to moisten our hair.
- 7.-Do you really have outstanding success in love ? : I could have abandoned myself to adultery like a shot.
- 8.-Blowing is not cheating ! : Are you sure, comrade ?
- 9.-You are failures, little chicks ! : And you are a shallow bloke outside law without any fire.
- 10.-I have them come with tears ! : Before they get back to their spouses ?
- 11.-And once you are grown-up ? : I will be the king of Poland.
- 12.-Do you urinate in this pool ? : It is as antidiuretic as a saxophone.
- 13.-Do you suck your finger while they are playing ? : A baby's bottle will always end up as a nuisance.
- 14.-Do you really take the sperm from all three ? : It is running down from my mouth down to my breasts.
- 15.-Do you like the man with the glasses ? : He could snatch my clothes.
- 16.-Under our hats, we will be faithful forever ! : Even in the heaviest storm ?
- 17.-By the way, there is no one in my life I could cheat ! : And the police doesn't count ?
- 18.-On her breasts, you are in a safe haven ! : While you are talking, she will never stop getting drunk with bleach.

- 19.-**He is getting mad over my tongue touching his thing !** : She is depraved even with her feet.
- 20.-**Five fiancées... too much work** : Listen, we wouldn't need a lot of pressing to suit your fancies.
- 21.-**Do they live in a comfortable situation, stored away from the world ?** : Yes, but with branded clothes, even if they are contemplative.
- 22.-**When her husband leaves, I can make love to her from head to toe !** : Yes, I am his sweet perverted little bitch.
- 23.-**You are making fun of my anorexic passion !** : Shut up, you eat the double portion with a triple chin.
- 24.-**But who wants to escape through this slit ?** : The all too beautiful wife with the devil.
- 25.-**God himself would never venture to smoke that pipe !** : He would have to cut communications with the man at the cup.
- 26.-**If you knew how beautiful their taps are !** Yes, I am sure, not as big as my potatoes !
- 27.-**Don't make fun of my culinary mission impossible !** : I can tell you a lie : "I love you".
- 28.-**My knickers will be for you nothing more than a strip !** : I am more eager on you than on your cooking fat.
- 29.-**My dear, put a thermometer so as not to burn your navel !** : These youngsters are so nervous because of the eclipse of the sun.
- 30.-**Cycling does not exist, it is a well-known fact : the evidence : you are pedalling !** : You only think of sodomy, nasty comrade !
- 31.-**I lead him to my Olympic fuckodrome !** : Provided there are butterflies coming out of his fly...
- 32.-**I dress in white in order to resolve my problems with trigonometric acne !** : I hear it from all sides while riding my bicycle.
- 33.-**I beseech you, Madame la Duchesse, keep your nieces !** : On one thread, they are my cascade of pearls.
- 34.-**You repair the wheels, you say, in a sentimental way !** : Yes, it is better to love than to hate for sentimental reasons.
- 35.-**If you sing an aria by Schubert, you will hypnotize me** : The breeze with onion smell is so nice this morning.
- 36.-**What are you saying ? Speak up !** : Graze my asparagus, quickly, embedded in your basket and covered by the cloth.
- 37.-**I don't think it is the right moment to unfold a sweet-pink carpet !** : Just for the sake of a dusky crepuscular contradiction.
- 38.-**You are always welcome to the temple, even on a tricycle !** : But I walk on my feet, on one leg and on four pins towards Confucius.
- 39.-**I can swear to you on my knees that I will wear a suspender belt** : My little thing and I myself will contemplate the big tree between your legs.
- 40.-**Without trousers, he will not be worried like a polished penny** : One day, he will be a mender of submarines and Greenwich pendulum clocks.
- 41.-**Among all the wonders created by love, my son...** : Be silent papa, you stop me from measuring the brightness of virtue !

- 42.-**They are idiotic and filthy, these black trousers of the transvestite** : I keep them on my lap like a mother free alongside ship.
- 43.-**Sir, we women know how to rub the most intimate parts** : Wait for me, ladies ! I will give my flesh to both of you freely.
- 44.-**My father says that everything leads to nothing** : I myself think that nothing leads to everything (at least until six o'clock).
- 45.-**Our honeymoon is similar to a St Vitus's dance** : He always thinks about just that, I should push him to the end of the marmalade.
- 46.-**Shall I try to be nice to you, hidden behind the wall ?** : Continue to comfort me on your knees, my love.
- 47.-**He urinates from high up on the 127<sup>th</sup> floor with great charm** : His micturition has style.
- 48.-**How green my Commander was !** : His statue could rub its nose with caustic soda.
- 49.-**It is forbidden that car drivers place their cups on the breasts of their mistresses** : Or that they play naval battle with their nude niece.
- 50.-**Do you receive the subsidies required for the good functioning of your vessel ?** : All of them tested with balls.
- 51.-**How cold it is ! We are tied up against three gas burners !** : The suspended fish act as fans.
- 52.-**I have been living here since my pleurisy degenerated into tuberculosis** : For the orgies, my friends come swimming.
- 53.-**I have accepted my failure in love in China with stoic calm** : Terrible whiplash in a country with 700.000.000 women !
- 54.-**"Drive or read", fortune favours the brave** : You have discovered China for the centuries of the centuries.

**Fernando Arrabal**

LE SOUFFLE DE

生命的气息

LA VIE

THE BREATH OF LIFE



Zhu Jing, au colloque SELF XX<sup>ème</sup> à Paris, décembre 2008.

# LE SOUFFLE DE LA VIE

*pour Serge Assier*

En regardant ces 54 photographies en noir et blanc que Serge Assier a pris en Chine, on sent parfaitement le souffle de la vie.

Utilisant un appareil argentique, il provoque un dialogue pictural avec les simples chinois et leur vie paisible dans les petites villes et villages.

Les gens l'accueillent avec le sourire hospitalier réservé depuis toujours aux amis étrangers venus de loin. Ils laissent notre photographe fixer librement leur quotidien.

Ainsi défilent des instants vivants, des gestes, des particularités locales, des objets symboliques.

A une époque où le rythme du développement s'accélère en Chine, il reste des lieux où la population a conservé ses postures traditionnelles : sous les saules ou au pied des murs on joue au mah-jong, aux échecs ou aux cartes, ici on observe les joueurs avec passion que l'on soit une personne âgée ou un jeune amateur.

Et quelle tendresse chez ce jeune père qui joue aux échecs, son bébé au bras. Scène rare dans les grandes villes où la vie est plus trépidante pour les jeunes. Cette vie paisible demeure malgré tous les tourbillons. Est-ce que le naturel et l'immuable sont les plus forts ? L'émotion est aussi à chaque coin de photo de femmes ou de bébés. Traditionnellement les femmes chinoises prêtent une grande attention à la vie familiale : la maternité, les soins aux enfants. La préoccupation permanente de ces piliers de la famille est une vie saine, aisée et harmonieuse.

Autre réalité chinoise : la palanche. Il ne faut pas s'étonner de voir les gens utiliser cet instrument qui permet tout transport de poids en parfait équilibre sur les sentiers périlleux. Quant à cet échafaudage entièrement en bambous, "il est bien moins lourd que du métal et ne craint pas la rouille" dit Michel Butor.

Ce qui est naturel voire primitif est souvent meilleur et plus attirant. Voici des enfants après la classe. Ils se régalaient d'un morceau de patate douce grillée bien meilleure que certains fast food étrangers à la mode...

Néanmoins, le mode de vie citadin pénètre la campagne à grande vitesse. Les nouveaux moyens modernes, comme les téléphones fixes ou portables, les motos ou tricycles à moteur, n'y sont plus choses rares. Les défilés de cérémonies ou folkloriques passent dans des rues jadis silencieuses.

Désormais ils sont très bruyants pour attirer l'attention des passants et des voyageurs. Les jeunes gens ne se contentent plus de rester tranquillement à la maison. Pleins d'assurance, ils lèvent le majeur et l'index en faisant le signe d'un grand V pour la photo souvenir de départ. Certains sont vaguement inquiets car la ville leur semble étrangère.

Très informés grâce à la télévision, ils imaginent beaucoup de choses et montent sans regret dans le grand bus amenant avec eux leur enfant encore très jeune pour tenter leur chance et réaliser un rêve qui les fascine et les hante depuis longtemps par les récits de leurs parents ou de leurs grands-parents.

Cet exode rural de vaste envergure provoque des modifications sans précédent et sur tous les plans : psychologie des jeunes, bouleversement de la vie des villes grandes ou petites et de la campagne. Sans parler des changements économiques et culturels de tout le pays. Les Chinois disent souvent : "la vie réside dans le mouvement". Et d'ajouter : "l'arbre risquerait de mourir au cours du déplacement, tandis que l'homme vit mieux en se déplaçant".

Le mouvement vers l'ouverture favorisera le développement de l'individu et celui du pays. Aujourd'hui on constate que des gens des villes commencent à retourner à la campagne pour y vivre et pour y créer des entreprises. On peut facilement imaginer que ce mouvement alternatif entre la ville et la campagne favorisera le développement du pays.

Depuis son ouverture, la Chine se développe rapidement et a connu de grands changements. Les « Instants de Chine » donnent envie d'aller y jeter un coup d'œil et de capter en profondeur, comme Serge Assier, les images de la vie réelle qui révèlent les bouleversements, avec pour tout bagage le révélateur d'un appareil argentique.

**Zhu Jing**

# 生 命 的 气 息

为塞尔日·阿西埃而作

看着塞尔日·阿西埃在中国拍摄的54张黑白照片，我们能够感觉到这些照片中透出一种生命的气息。

塞尔日·阿西埃用他装了伊尔福黑白胶卷的相机与平静地生活在中国小城市或村庄中的普通中国人作形象生动的对话。中国人带着他们一贯对远道而来的外国朋友的好客的微笑迎接他。他们让我们的摄影师自由地留下了他们在日常生活中的姿影。我们的摄影师很会抓住生动的瞬间，抓住人们的动作、地方的特色和象征性的物件，在他的照片画面上具体地反映出中国日常生活的各个方面。

在中国加速发展的年代，在有些角落，人们仍保持着传统的生活形态：柳树下、墙角根，一些人在搓麻将、下象棋，另一些人在专心地观战……，不仅老年人对此很有兴趣，还有不少年轻的爱好者，一位年轻父亲怀里抱着宝宝还在下棋，这景象在大城市里是很少看到的，大城市里的年轻人要忙碌得多。这种平静生活经过各种各样旋涡仍留存了下来，是否因为它更自然？其中是否有某些不变的东西在内呢？

在塞尔日·阿西埃拍摄的照片里，有不少怀抱孩子的母亲或正在干活的妇女的令人感动的形象。传统上，中国妇女是很重视家庭生活的，她们对孩子表现出深深的母爱，同时又参与挣钱养家。她们向往一种健康、宽裕、和谐的家庭生活。那是她们最关心的。她们也是中国家庭的支柱。

看到走得那么平稳的挑担人，不要惊奇。在田间小径运送重物，只有扁担最有效。至于那完全用竹子搭建的脚手架，用米歇尔·布托的话来说：“它比金属轻多了，又不怕生锈。”天然的东西往往更好，更吸引人。瞧这些孩子，他们放了学，吃一块烤白薯，比吃一些时髦的外国“快餐”更津津有味。简单普通的，即使原始的东西，都有它们存在的理由。

然而，城市生活方式正快速地渗透到乡村。那些现代新技术手段：手机、固定电话、摩托车、机动三轮在那里已经司空见惯，仪仗队或为旅游服务的化妆队伍喧喧阗阗地穿过昔日安静的街道，以图吸引路人或旅人的眼睛……。年轻人不再满足于待在平静的家里，一些年轻人充满了憧憬和自信，他们竖起食指和中指，形成一个大写的“V”字，在出发前拍一张照片留作纪念；也有的人已经从电视上看到很多，听闻很多，有很多想象，城市对他们来说那么陌生，虽然他们有点惴惴不安，但仍毫不遗憾地登上了大巴士，甚至带着他们的小孩，去城里碰碰运气，去实现长久以来使他们着迷的、让他们不再安份的梦想，也许，这种梦想从他们的父母、祖父母就开始了。

这个奔向城市的潮流波及全国，并将多方位地对青年人的成长，对大小城市和乡村的变化，甚至对整个中国经济和文化发生空前巨大的影响。中国人经常说“生命在于运动”。另一句话说“树挪死，人挪活”。顺应开放生命之势的运动对人的发展有利，对一个国家的发展也有利。今天，人们还看到在中国有些城里人开始下乡去生活，尤其去创立他们各种事业，可以想象，这种城乡循环交流运动将更有利于整个国家的发展。

中国自从开放以来发展迅速，有了很大变化。《瞬间中国》将会激起人们想去中国看看的愿望，想和塞尔日·阿西埃一样去尝试着深入中国人的内心，用相机敏感地抓住正在变化着的中国的各种不同的瞬间，用镜头拍下真实的形象。

朱静

# T H E B R E A T H O F L I F E

*for Serge Assier*

Looking at these 54 black and white photographs taken by Serge Assier in China, one feels the breath of life intimately.

Using an analogue camera, he prompts a pictorial dialogue with simple Chinese people and their peaceful life in small towns and villages.

The local people welcome him with an inviting smile, which has been reserved ever since for the foreign friends that have come from far away. They allow our photographer to take pictures of their everyday life freely.

As it happens, living moments, gestures, local peculiarities, symbolic objects grow together to proceed through space and time.

At a time when the pace of development accelerates in China, there are still places where the population has maintained their traditional attitudes : under the willow trees or at the base of walls, they will play mah-jong, chess or cards. It is here that the players are watched with passion, no matter whether they are senior citizens or young amateurs.

And what tenderness of that young father playing chess, holding his baby in his arms ! A rare scene in the big cities, where life is much more vibrant for the young. This peaceful life remains, despite all the hustle and bustle. Is it true that the natural and the unchangeable are the strongest powers ? Emotion is clearly visible also everywhere in the photos of women or babies. Traditionally, Chinese women pay great attention to family life : motherhood, caring for children. These motherly pillars of the family are constantly preoccupied with ensuring a healthy, comfortable and harmonious life.

Another Chinese fact : the palanche, a sort of yoke. One should not be surprised to see people using this instrument, which allows perfectly balanced transport of any weight on risky paths. This tool is made entirely of bamboo, "it is much lighter than anything made of metal - and it does not fear rust", says Michel Butor.

Anything natural, or primitive, is often better and more attractive than modern alternatives. Here we see children after school. They give each other a piece of grilled sweet potato, which is much better than certain foreign fast food which has become fashionable.

Yet despite all this, urban lifestyle is penetrating the countryside very fast. New means of communication, such as fixed-line or mobile telephones, motor-bikes or motor-tricycles are seen more often. In the past, ceremonial or folklore parades marched through the streets in silence. Meanwhile, they have become quite noisy to attract the attention of passers-by and travellers. The young are no longer satisfied with sitting quietly at home. Full of self-assertiveness, they raise their middle finger and the index finger as a V sign for the souvenir photo of their departure. Others are somehow uneasy because the city seems so strange to them. Thanks to television, they are well-informed and have a full-blown imagination of what awaits them. Without hesitation they step into the large coach, together with their little child. They are reaching out for their chance to realize a dream that fascinates them and has haunted them for long, kindled by the tales of their parents or grand-parents.

This sweeping exodus from the countryside prompts unprecedented changes at all levels : it affects the psychological status of the young, leading to upheaval of living styles in both large and small towns in the countryside. Moreover, economic and cultural change is happening in the whole country. The Chinese are used to saying: "Life happens in the movement". And they add : "The tree risks death when being displaced, while man lives better when moving around".

The movement towards openness will favour the development of the individual and the country. Nowadays, city-dwellers start moving back to the countryside to live and establish companies there. It is easy to imagine that this alternating movement back and forth between the city and the countryside will foster the further development of the country.

China has seen rapid development and major changes ever since it opened up. The "Chinese Moments" will tempt you to go there and take a look. You will then, like Serge Assier, capture in full the pictures of real life that unveil the upheavals that have taken place. All that it takes as luggage to witness all this has been the developer of an analogue camera.

**Zhu Jing**

INSTANTS DE

瞬間中國

CHINE

MOMENTS OF CHINA



© Serge Assier

*Michel Butor et son épouse Marie-Jo, à Marseille,  
le 21 novembre 2008.*

INSTANTS DE CHINE

*pour Serge Assier*

为塞尔日·阿西埃而作

*for Serge Assier*

**Michel Butor**

Sur les coiffes et les cornes  
les paupières des chaînettes  
qui vont battre dans la danse  
en multipliant les yeux

独角头冠  
珠环闪烁  
舞中撞击  
眼花缭乱

*On the bonnets and the horns  
the eyelids of the small chains  
that will beat in the dance  
while multiplying the eyes*



Lishui

INSTANTS DE CHINE

Dans sa chape de nylon  
le gai porteur équilibre  
ses trois paniers de victuailles  
aux bouts de son balancier

塑料披风  
快乐挑夫  
扁担两头  
食物三篮

*In his nylon cap  
the cheerful porter balances  
his three baskets with food  
at the ends of his pole*



Lishui

INSTANTS DE CHINE

Deux houes c'est trop pour sarcler  
l'une doit donc être à vendre  
comme au moins l'un des paniers  
l'autre ayant traces d'usure

两把锄头用来太多  
一把可卖  
两只竹篮亦然  
一只已有用过痕迹

*Two hoes are too many for weeding  
so one must be for sale  
like at least one of the baskets  
as the other shows signs of use*



Yunde

INSTANTS DE CHINE

Sur le sentier périlleux  
entre les grilles de bois  
qui protègent les semis  
peser le pour et le contre

木栅护苗床  
中间有小径  
重担行走  
晃晃悠悠

*On the perilous path  
between the wooden grates  
which protect the seedlings  
weighing the pros and cons*



Home

INSTANTS DE CHINE

Tuiles pour de nouveaux toits  
ou réparer les anciens  
téléphone à la ceinture  
mais les moteurs sont absents

肩担新屋瓦  
或为修旧顶  
腰带别手机  
摩托却没有

*Tiles for new roofs  
or repair of the old ones  
telephone on the belt  
but the engines are missing*



Lishui

INSTANTS DE CHINE

Déplacer l'échafaudage  
entièrement en bambous  
bien moins lourd que du métal  
et ne craignant pas la rouille

搬运脚手架  
全都用毛竹  
较比金属轻  
且又不生锈

*Shifting the scaffolding  
entirely made of bamboo  
far less heavy than metal  
without fear of rust*



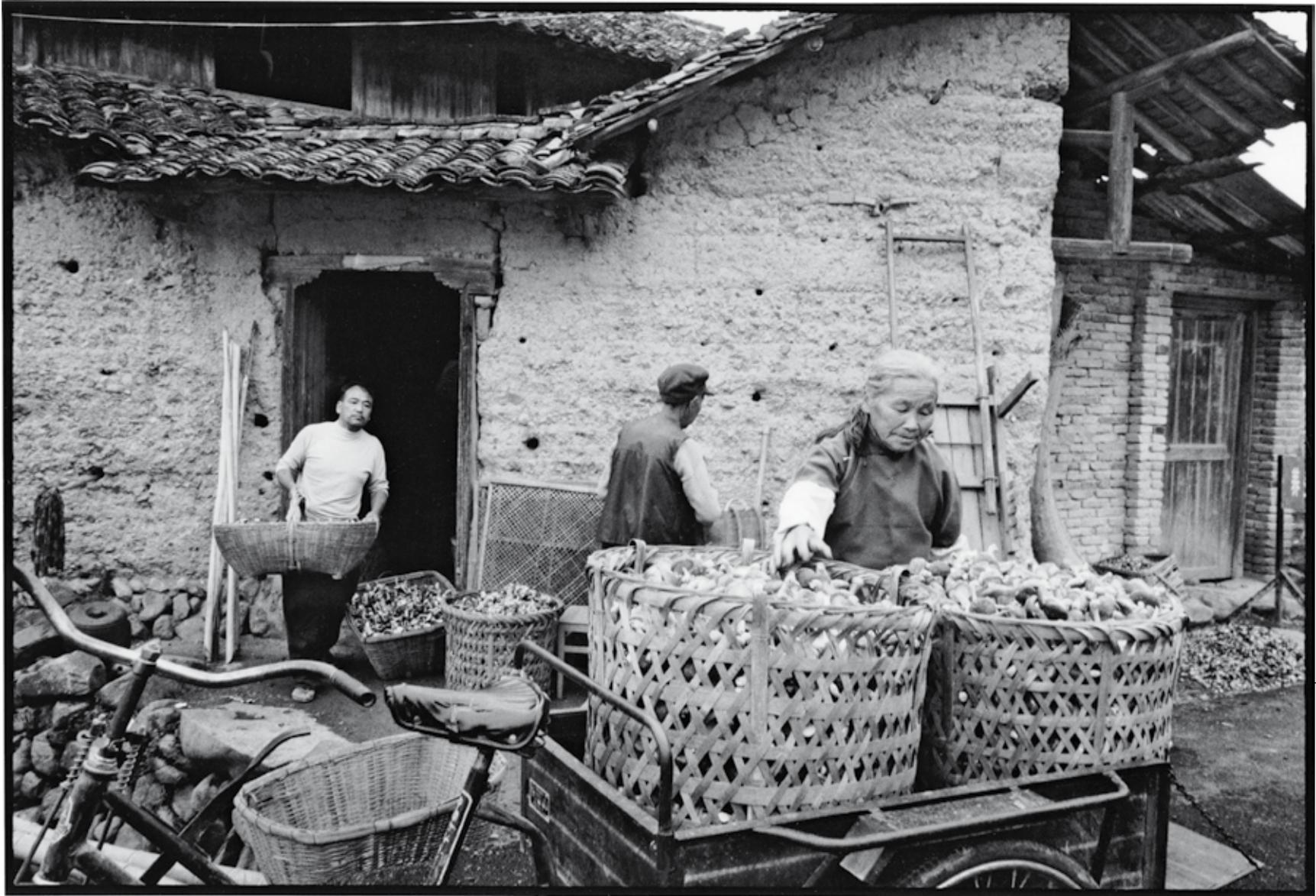
Jinan

INSTANTS DE CHINE

Culture de champignons  
livrés par le triporteur  
aux restaurants de la ville  
ou bien aux conserveries

种植的蘑菇  
装上三轮车  
运往城里去  
供给酒家或制罐

*Culture of mushrooms  
delivered by tricycle  
to the restaurants of the city  
or to the canning factories*



Home

INSTANTS DE CHINE

Sous son tablier fleuri  
elle interroge les yeux  
de sa compagne qui lit  
des présages dans le riz

罩花围单女人  
捉摸对方眼神  
这位正盯米粒  
从中解读未来

*Under her flowery apron  
she questions the eyes  
of her comrade reading  
omens in the rice*



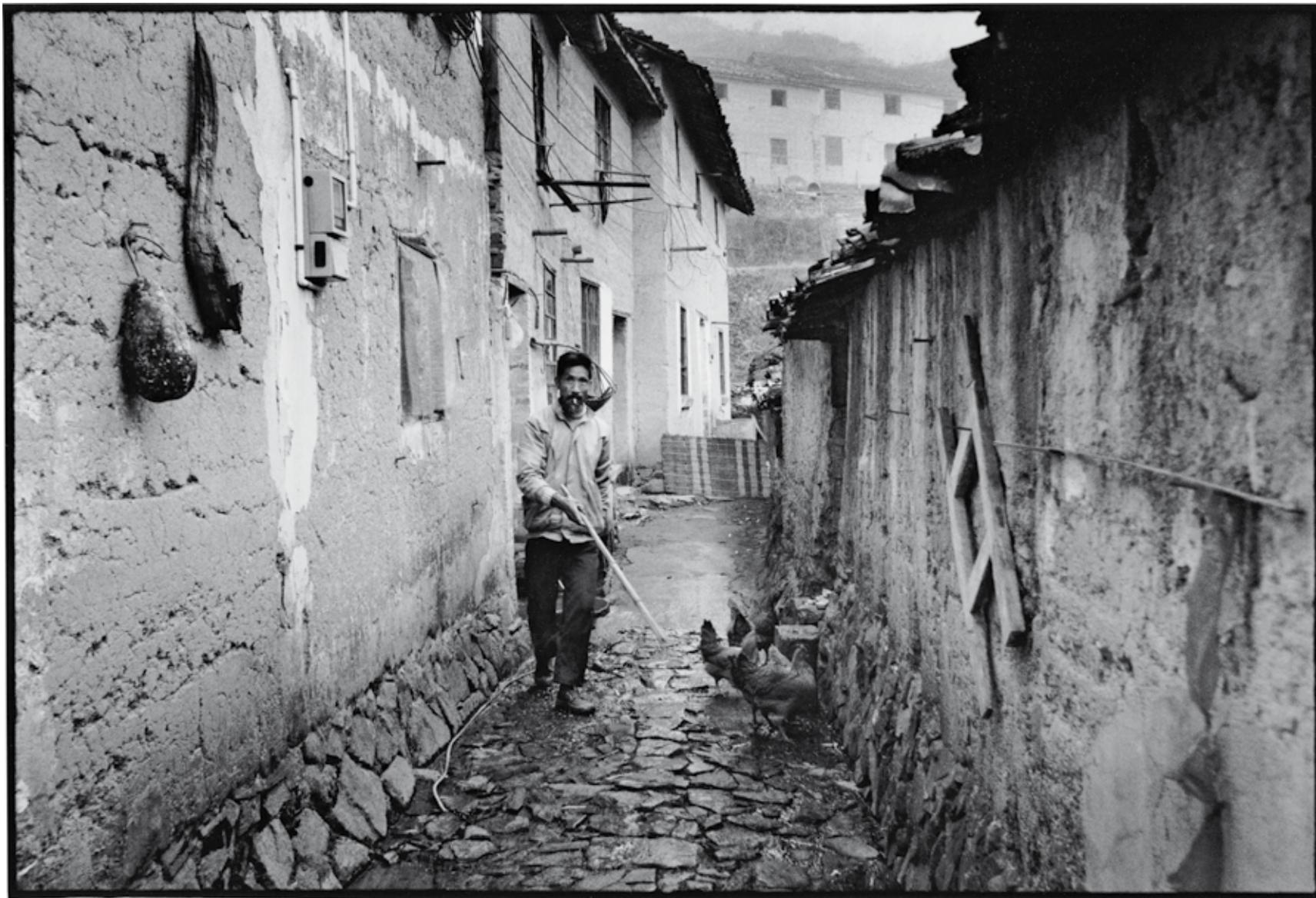
Zibo, village Zhoucun

INSTANTS DE CHINE

Grâce au compteur électrique  
aux fils courant dans la ruelle  
une lumière nouvelle  
vient éclairer les volailles

小巷架起电线  
装上电表  
新光射来  
照亮鸡群

*Thanks to the electric meter  
to the line running in the alley  
a new light has come  
shining on the poultry*



Si Du

INSTANTS DE CHINE

Patauger dans le maïs  
le bétail sera nourri  
les gens se régaleront  
les enfants joueront aux billes

行走玉米堆中  
牲畜得以喂饲  
家人不愁温饱  
孩子无忧玩耍

*Paddling in maize  
the cattle will be fed  
the people will feast  
the children will play marbles*



Zhangqui, village Zhujiayu

INSTANTS DE CHINE

Nettoyer toutes les pierres  
qui permettront de passer  
d'un bord de l'étang à l'autre  
au jardin traditionnel

清洗所有石板  
老式院落  
通过石板  
穿过池塘

*Cleaning all the stones  
that will allow you to pass  
from one side of the pond to the other  
to reach the traditional garden*



Jinan

INSTANTS DE CHINE

Une partie de mah-jong  
pause entre deux livraisons  
vélos contre les platanes  
dont le vent cueille les feuilles

一桌麻将  
两圈间隙  
单车依靠梧桐  
风卷树叶

*A match of mah-jong  
break between two deliveries  
bikes against the plane trees  
whose leaves are torn by the wind*



Lishui

INSTANTS DE CHINE

Tout en portant son bébé  
le joueur sous le tableau noir  
où se prélassé un richard  
discute du prochain coup

黑板上一人懒洋洋歪着  
黑板下一人抱娃娃下棋  
他们正讨论  
咋走下一步

*While holding his baby all the time  
the player under the black board  
where a rich man lounges  
discusses the next shot*



Lishui

INSTANTS DE CHINE

Toutes les mains dans l'enceinte  
pour aligner les jetons  
des morceaux de la Muraille  
ou des immeubles nouveaux

大家齐动手  
码好麻将牌  
筑起方城  
还有新楼

*All the hands in the enclosure  
in order to align the chips  
of the pieces from the Great Wall  
or the new buildings*



Daba

INSTANTS DE CHINE

Les jeunes gens sous les saules  
suivent le déroulement  
de la partie des plus vieux  
pour deviner leurs destins

柳树下 年青人  
观看老人酣战  
估摸猜测  
谁输谁赢

*The young people under the willows  
follow the progress  
of the match of the elderly  
to guess their fates*



Jinan

INSTANTS DE CHINE

Au milieu des draperies  
le gong solennellement  
promené par des porteurs  
en costumes d'autrefois

帷帘招牌悬挂  
挑夫们穿着古时兵服  
敲着锣鼓  
大摇大摆穿巷而过

*In the middle of the draperies  
the gong, solemnly  
carried by porters  
in costumes from the past*



Zibo, village Zhoucun

INSTANTS DE CHINE

Barbe et moustache ce qui  
n'est pas très fréquent ici  
la conséquence d'un vœu  
deuil ou désespoir d'affaires

大小胡子满腮  
此地并不常见  
是祈愿或丧事  
还是生意无望

*Beard and moustache which  
is not so frequent here  
the consequence of a vow  
mourning or desperation in business*



Home

INSTANTS DE CHINE

Cheveux tel un coq nerveux  
la jeune mère interroge  
les yeux de son nouveau-né  
dans son cocon de tricot

头发扎成鸡尾刷  
年青母亲看着宝宝眼睛  
宝宝团团裹着毛衣  
依偎在妈妈怀中

*With hair like a nervous cock  
the young mother questions  
the eyes of her new-born baby  
in its woollen cocoon*



The She

INSTANTS DE CHINE

Entre les linges qui sèchent  
trois générations regardent  
le photographe étranger  
qui emporte leur image

晾衣架旁  
三代老小  
注视老外摄影师  
带走他们的影像

*Between the drying laundry  
three generations watch  
the foreign photographer  
who carries away their image*



Da Liang Tou

INSTANTS DE CHINE

Victoire pour tes combats  
victoire pour nous aussi  
le sigle Yves Saint-Laurent  
nous incite à voyager

祝你奋斗胜利  
也祝我们成功  
伊夫·圣-罗朗的标记  
激励我们远游

*Victory for your fights  
victory for us, also  
the Yves Saint-Laurent sign  
prompts us to travel*



Da Liang Tou

INSTANTS DE CHINE

Devant meule emmaillotée  
les enfants jouent leur spectacle  
celle-ci force le ton  
et les autres s'en étonnent

稻草垛前  
孩子们尽情戏耍  
这个女孩一声叫  
其他孩子惊呆了

*In front of a wrapped-up millstone  
the children are playing their drama  
this one sharpens the tone  
and the others are surprised*



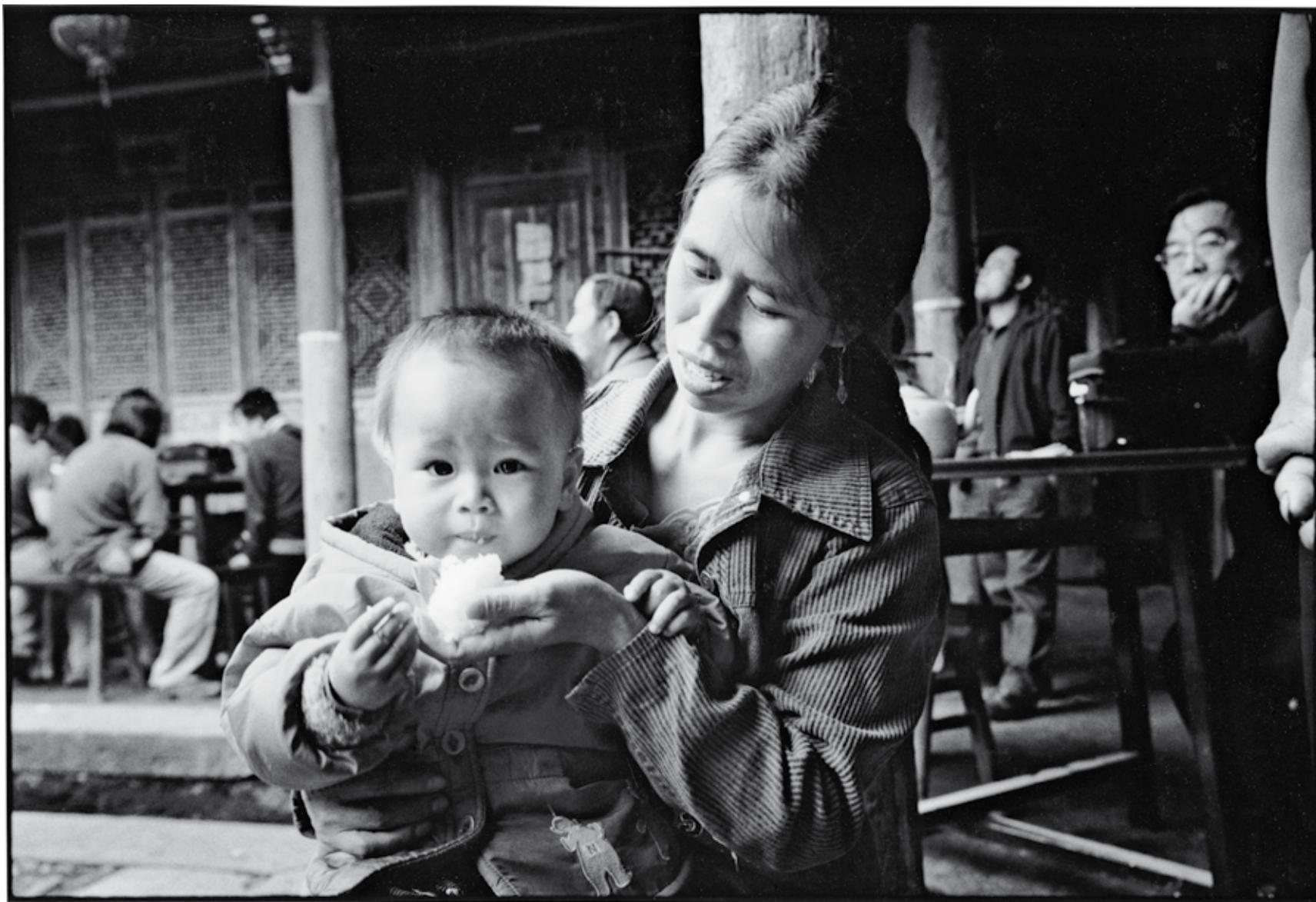
Yunhe

INSTANTS DE CHINE

Sérieux comme un mandarin  
il déguste son gâteau  
tandis que chacun regarde  
dans une autre direction

象当官的那样严肃  
孩子品尝他的糕点  
其余的人  
各看各的

*Serious like a mandarin  
he tastes his cake  
while everybody  
looks to another direction*



Home

INSTANTS DE CHINE

Préparant le déjeuner  
pour l'usine ou pour l'école  
dans la cuisine où les nuages  
se sont fixés sur les murs

正忙着中午开饭  
是工厂还是学校  
厨房墙上  
雾气弥漫

*Preparing breakfast  
for the factory or the school  
in the kitchen where the clouds  
are stuck against the walls*



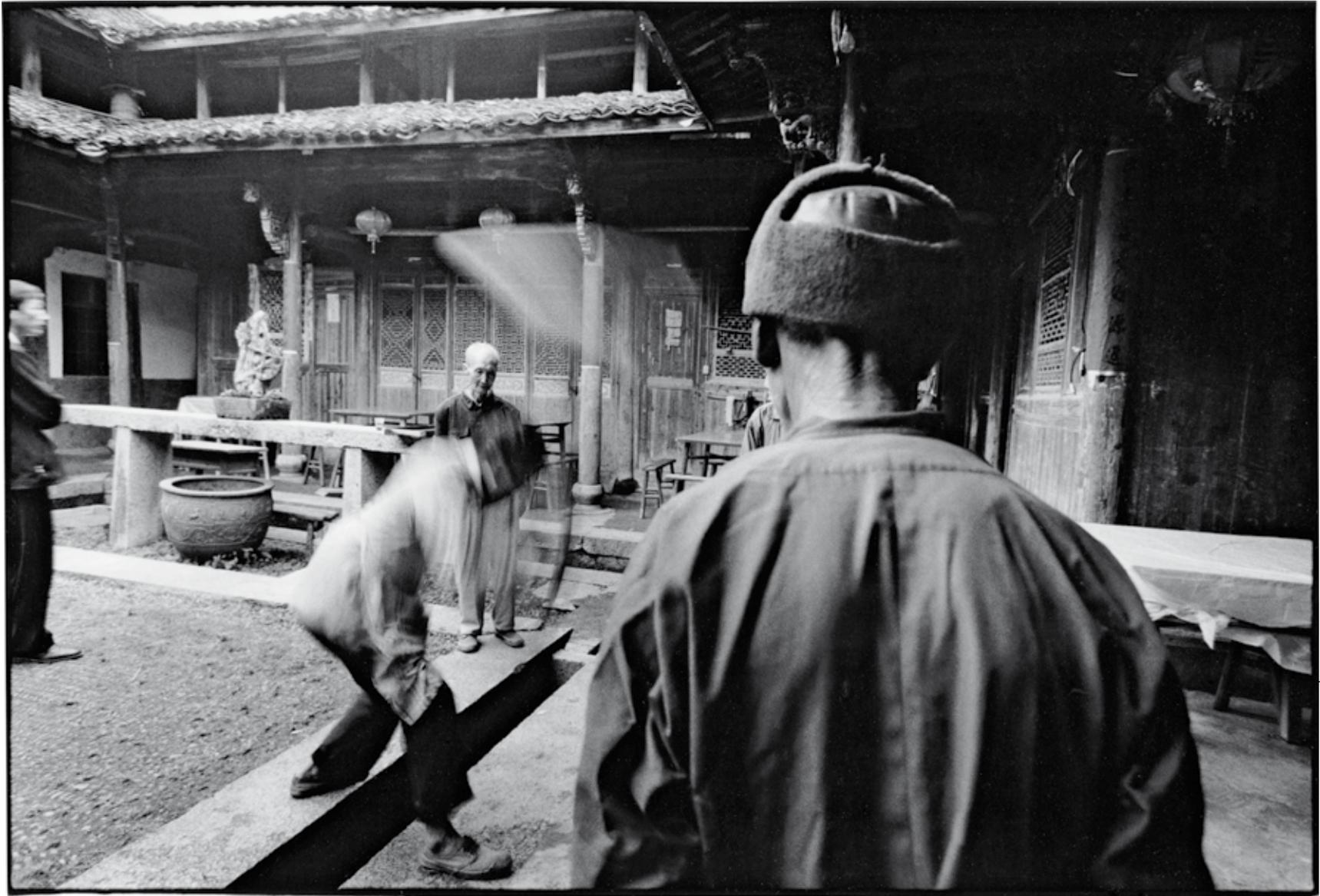
Da Liang Tou

INSTANTS DE CHINE

Ce qui les intrigue tant  
c'est peut-être un animal  
tandis que l'énigmatique  
sculpture les laisse froids

令人突惊诧  
可能是动物  
谜一般雕刻  
让人静思索

*What intrigues them so much  
is probably an animal  
while the enigmatic  
sculpture leaves them indifferent*



Home

INSTANTS DE CHINE

Fumer boire un peu de thé  
porte-cigarette ancien  
rescapés des tourbillons  
de culture et politique

抽一口烟 喝一点茶  
旧式烟嘴  
在文化和政治旋涡中  
遗存

*Smoking drinking some tea  
with an old cigarette case  
surviving from the whirls  
of culture and politics*



Home

INSTANTS DE CHINE

Pommes de terre qui grillent  
on se prépare à l'hiver  
enfants respirent l'odeur  
attendant dégustation

烤白薯  
冬季美食  
孩子吮吸其香  
等待品尝其味

*Potatoes on the grill  
people prepare for the winter  
children breathe in the smell  
waiting for the tasting*



Beijing

INSTANTS DE CHINE

Parmi les idéogrammes  
des chiffres occidentaux  
suivre la préparation  
avant de goûter les œufs

象形文字之中  
夹着西式数字  
品尝鸡蛋之前  
遵循操作顺序

*Among the ideograms  
western numbers  
following the preparation  
before tasting the eggs*



Tengzhou

INSTANTS DE CHINE

En parcourant le marché  
à pied ou à bicyclette  
on est soudain alerté  
par les frissons de la sauce

步行或者骑车  
穿过市场  
调料香味袭来  
让人振奋

*Running through the market  
on foot or by bicycle  
you are suddenly alerted  
by the ruffling of the sauce*



Qufu

INSTANTS DE CHINE

Devant le buisson taillé  
en forme de grande cloche  
une femme téléphone  
tandis qu'une autre s'inquiète

钟形树丛前  
妇女打电话  
另一位  
若有惆怅

*In front of the bush which is cut  
in the shape of a big bell  
a woman is making a phone call  
while another one is worried*



Qufu

INSTANTS DE CHINE

Au loin une automobile  
mais le flot des cyclo-pousses  
maintient sa paisible allure  
entre les deux rangées d'arbres

远处有辆轿车  
近处机动三轮  
仍然不紧不慢  
行驶两行树间

*Far away an automobile  
but the stream of rickshaws  
keeps its peaceful gait  
between two lines of trees*



Lishui

INSTANTS DE CHINE

Saut collecteur d'images  
la dame que je promène  
vient-elle de ton pays  
ou d'un autre aussi lointain

嗨 你好 拍照人  
我拉的老太  
来自你的国家  
还是另一个也很遥远的地方?

*Jump collector of pictures  
the lady that I take around  
does she come from your country  
or from another, equally far away*



Beijing

INSTANTS DE CHINE

Les deux lions devant le temple  
regardent le changement  
des costumes de la foule  
et des moyens de transport

庙前一对石狮子  
默默看着大街上  
人们穿着多变化  
交通工具亦更新

*The two lions in front of the temple  
watch the change  
in the costumes of the crowd  
and the means of transport*



Qufu

INSTANTS DE CHINE

Trois camarades de classe  
échappées pour la récré  
vont se régaler de pommes  
de terre avant de rentrer

三个小同学  
放学刚出来  
回家去之前  
饱尝烤白薯

*Three class comrades  
escaped for a break  
will enjoy with some potatoes  
before going back*



Qufu

INSTANTS DE CHINE

Réparateur de vélos  
on dirait qu'il est hindou  
il peut ajouter paniers  
ou selle pour un enfant

修自行车的人  
象印度人一样  
给车加上篮子  
或者为娃娃加个凳子

*A bicycle repairer  
you would say he is an Hindu  
he can add baskets  
or a seat for a child*



Qufu

INSTANTS DE CHINE

La ruelle est si étroite  
que les oignons et poireaux  
doivent écraser leurs fanes  
pour pouvoir s'y faufiler

小巷太窄  
洋葱大葱  
磕磕碰碰  
才能曲折通过

*The alleyway is so narrow  
that the onions and the leek  
have to mash their leaves  
in order to dodge in*



Zibo, village Zhoucun

INSTANTS DE CHINE

Un moto-pousse puissant  
pour transporter la lessive  
les citrouilles des lanternes  
pendent au long des auvents

一辆三轮摩托  
满载待洗衣裳  
挡雨屋檐底下  
瓜形灯笼悬挂

*A powerful motor rickshaw  
for transporting the wash  
the pumpkins of the lights  
are hanging along the canopies*



Zibo, village Zhoucun

INSTANTS DE CHINE

On replie le tapis rouge  
après la cérémonie  
et le temple redevient  
un asile de silence

仪式完毕  
地毯卷起  
寺庙重又回归  
幽静

*The red carpet is rolled up  
after the ceremony  
and the temple becomes again  
a safe haven of silence*



Qufu, Temple de Confucius

INSTANTS DE CHINE

Aviateur ou policier  
il nous danse son solo  
devant le chœur immobile  
au milieu des grands bouquets

飞行员还是警察  
是他为我们独舞  
面对一排仪仗队  
站立高大花篮间

*A pilot or policeman  
he dances his solo for us  
before the motionless choir  
in the middle of large bouquets*



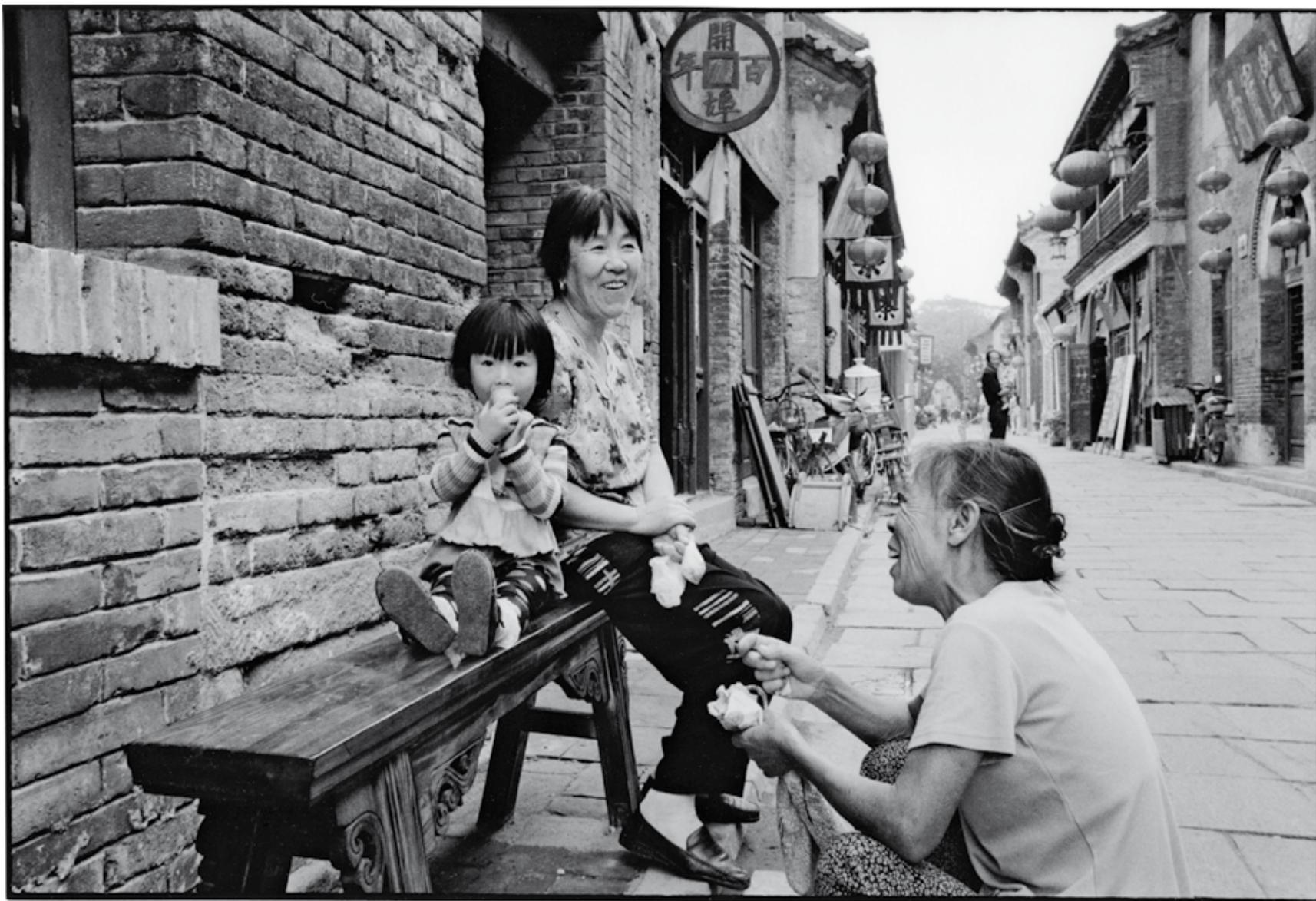
Qufu, Temple de Confucius

INSTANTS DE CHINE

Mère grand-mère et la fille  
regardant le temps qui passe  
tandis qu'au loin dans la rue  
un père porte un garçon

母亲、祖母、女儿  
眼看着时间流逝  
远处街上  
一位父亲怀抱男孩

*Mother grand-mother and daughter  
watching time as it passes  
while far away in the street  
a father carries a boy*



Zibo, village Zhoucun

INSTANTS DE CHINE

Ah monsieur le photographe  
excusez les fesses nues  
du bébé juste un instant  
pour vous montrer son visage

啊，摄影师先生  
请原谅孩子光着的屁股  
稍等一会儿  
你就可见到他的脸蛋

*Oh mister photographer  
excuse the nude buttocks  
of the baby just a moment  
to show you his face*



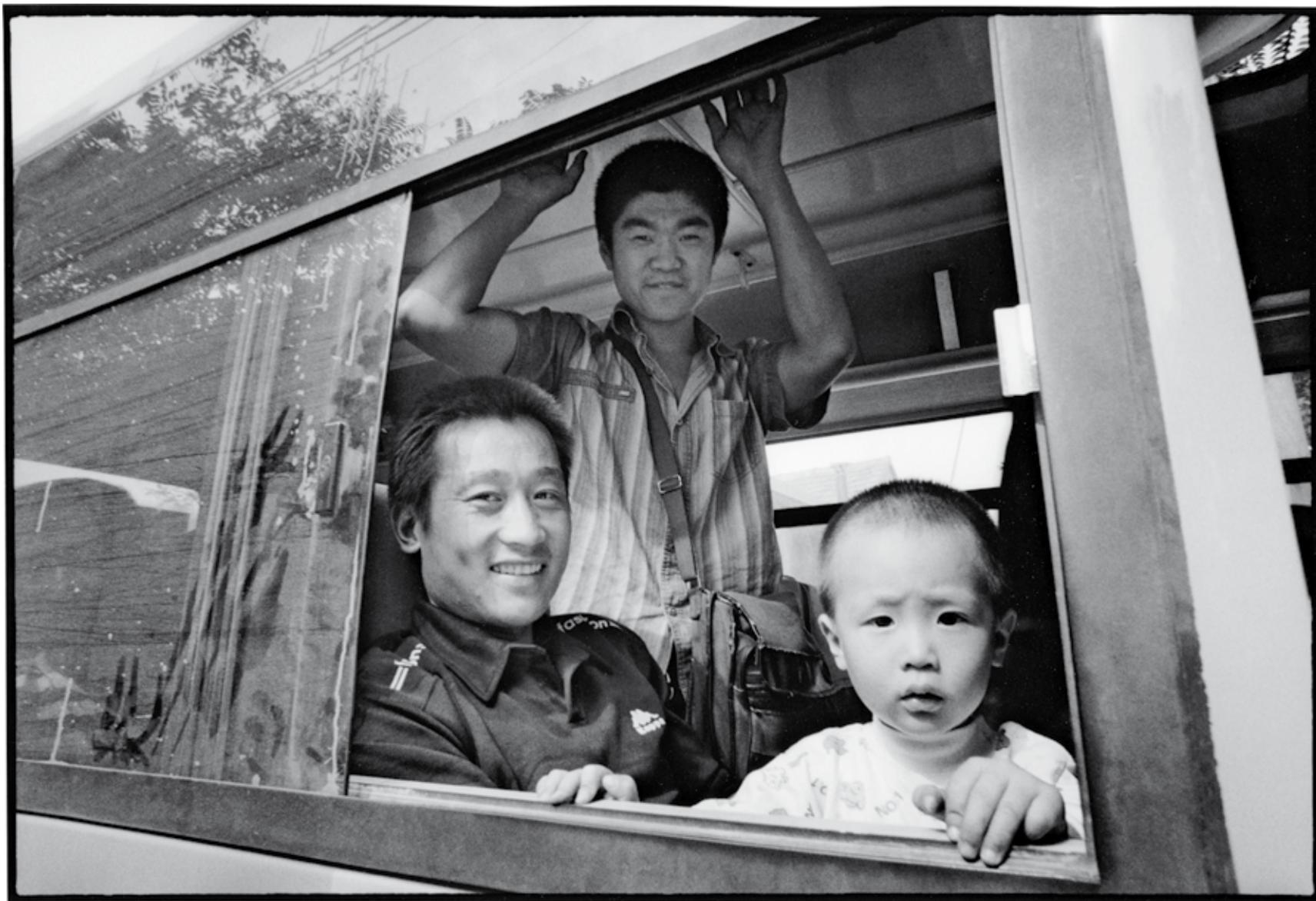
Zibo, village Zhoucun

INSTANTS DE CHINE

Nous partons pour un voyage  
de famille et d'agrément  
mais le petit est inquiet  
qui n'a jamais pris le car

出发旅行  
全家同乐  
小家伙却有点不安  
因他从未乘过大巴

*We depart for a journey  
with the family for our pleasure  
but the little one is anxious  
as he has never taken the coach*



Zhangqui, village Zhujiayu

INSTANTS DE CHINE

Ce qui trouble celui-ci  
est en-dehors de l'image  
le sourire de sa mère  
dit que c'est sans gravité

画外情景  
让他不安  
母亲微笑着对他说  
不要紧

*What disturbs this one  
is outside the picture  
his mother's smile  
says it's nothing serious*



Zhangqui, village Zhujiayu

INSTANTS DE CHINE

Marchant à quelque distance  
un couple a l'air tout heureux  
de venir pour la relève  
du vannage du maïs

一对夫妇分开走来  
他们脸露喜色  
过来接替  
簸扬玉米

*Walking at some distance  
a couple looks fully happy  
to come to the relief  
for threshing the maize*



Zhangqui, village Zhujiayu

INSTANTS DE CHINE

C'est une bonne récolte  
la charrette ne pourrait  
en transporter davantage  
pour l'épluchage et le tri

丰收年景  
大车再也装载不了  
更多的  
玉米桔杆

*It is a good harvest  
the cart could not carry  
more of the same  
for the cutting and the sorting*



Zhangqui, village Zhujiayu

INSTANTS DE CHINE

L'important c'est l'éclairage  
ce soir notre triporteur  
nous transportera en fête  
pour rejoindre les copains

照明设备很重要  
今晚上，三轮驾驶员  
把我们拉到晚会上  
和伙伴们相聚

*Lighting is so important  
this evening our tricycle  
will bring us to the party  
to join our comrades*



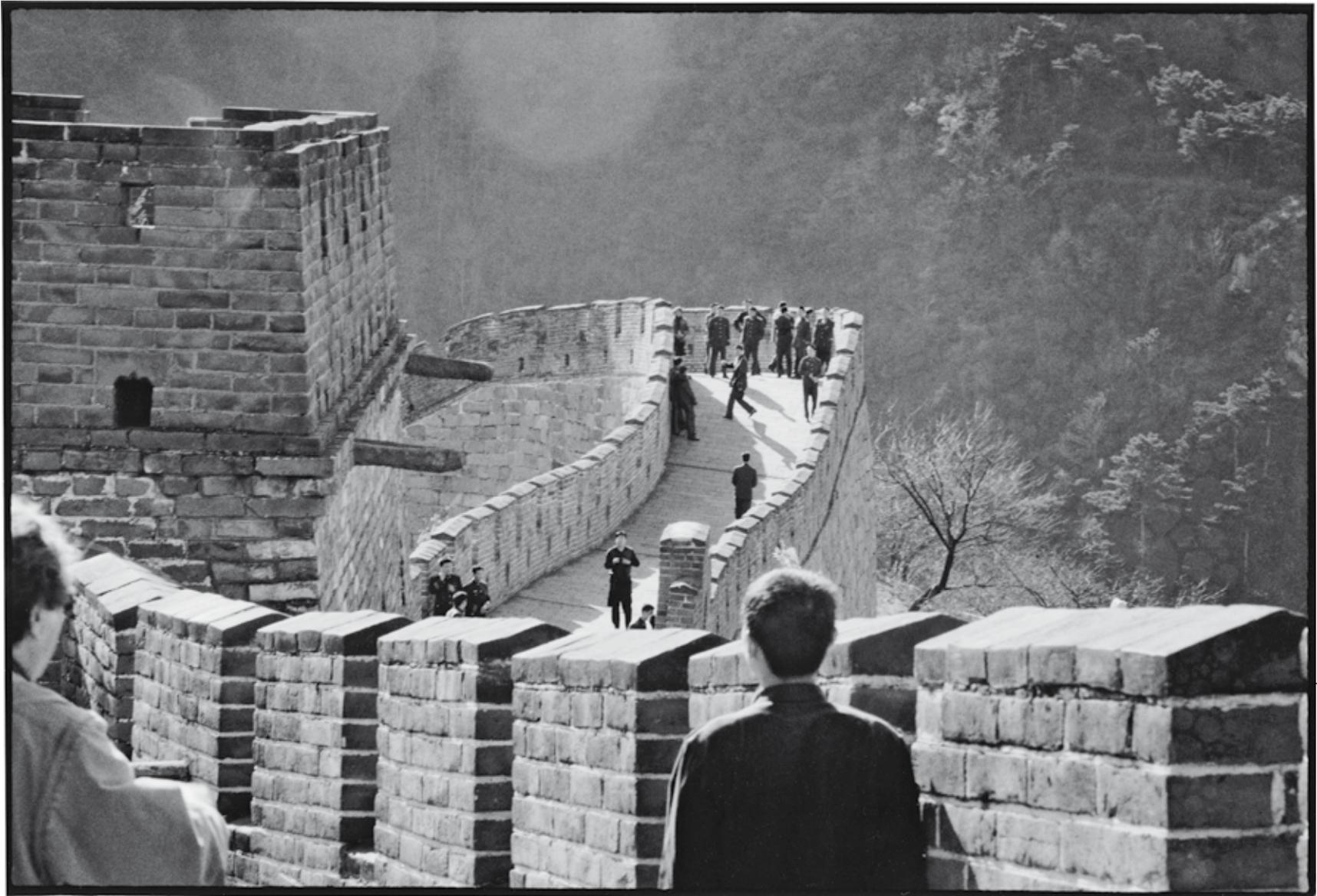
Zhangqui, village Zhujiayu

INSTANTS DE CHINE

En sinuant sur la crête  
nous chevauchons le dragon  
avec ses créneaux écailles  
et ses tours en palanquins

沿着逶迤山脊  
我们骑在龙背上  
雉堞似鳞  
城楼似轿

*Zigzagging on the crest  
we are riding the dragon  
with its scaled crenels  
and its palanquin towers*



Beijing

INSTANTS DE CHINE

Pour le plus grand cinéma  
la difficulté majeure  
c'est comment le nettoyer  
dans la pollution constante

对于最大的影城来说  
主要困难在于  
尘土持续弥漫  
如何清洗楼墙

*For the biggest cinema  
the major difficulty  
is how to clean it  
under constant pollution*



Beijing

INSTANTS DE CHINE

Les brins d'herbe qui dépassent  
encouragent rébellions  
dit le seul portrait qui reste  
du timonier d'autrefois

草长高了  
助长造反  
过去舵手留存的唯一画像  
如是说

*The blades of exceeding grass  
encourage rebellions  
says the only remaining portrait  
of the helmsman from past ages*



Beijing

INSTANTS DE CHINE

Y parviendront-ils jamais  
ces fragments à enjamber  
le boulevard à huit voies  
pour faire un pont traversant

能否  
连接两截  
搭起天桥  
横跨八车道

*These fragments will they ever  
succeed in spanning  
the boulevard with eight lanes  
to make a crossing bridge*



Beijing

INSTANTS DE CHINE

Les filets et les poteaux  
se dédoublent dans la brume  
en horizons successifs  
jusqu'aux rives devinées

渔网和柱桩  
雾中布开  
连绵直至天际  
隐约岸边

*The nets and the posts  
unfold in the fog  
in a cascade of horizons  
to imaginary shores*



Weishandu, lac Wetland lotus

INSTANTS DE CHINE

Les poissons suspendus sèchent  
avec les filets légers  
de chaque côté des barques  
rejoignant l'embarcadère

小船两边  
轻网悬挂  
晾晒鱼儿  
驶往码头

*The hung fish are drying  
with light nets  
on both sides of the boats  
moving to the pier*



Yunhe

INSTANTS DE CHINE

Cité lacustre mobile  
au milieu des parasols  
végétaux qui fleuriront  
en promesses de salut

湖上游动小城  
在伞形荷叶中荡漾  
荷花盛开  
生命承诺

*Mobile riparian city  
in the middle of parasols  
vegetables that will blossom  
promising salvation*



Weishandu, lac Wetland lotus

INSTANTS DE CHINE

Un sourire sur le dos  
et d'autres sur les visages  
parmi la circulation  
que les vitres multiplient

一个人转脸而笑  
其他人脸上挂笑  
车水马龙  
玻璃窗上映影倍多

*One smile on the back  
and others on the faces  
among the traffic  
multiplied by the windows*



Tengzhou

INSTANTS DE CHINE

Tombant les uns sur les autres  
comme perles d'un rideau  
les mots envoient leurs reflets  
donner parole aux passants

犹如珠帘  
一颗接一颗掉下  
字句朗朗  
传给路人

*Falling one over the other  
like the pearls of a curtain  
the words send out their reflections  
to give the word to the passers-by*



Tengzhou

# CES HIRONDELLES QUI FONT LE PRINTEMPS

燕子飞来春亦到

THOSE SWALLOWS THAT MAKE A SPRING



*Jean Kéhayan, chez lui à Marseille, le 12 Février 2009.*

# CES HIRONDELLES QUI FONT LE PRINTEMPS

*pour Serge Assier*

Pour muets qu'ils soient, les visages des Chinois nous parlent. Une évidence car depuis le déferlement d'images des Jeux Olympiques on avait fini par croire que Pékin n'était que jardin de roses, nid d'hirondelle architectural, performances sportives au-delà du commun, statistiques et croissance économiques à deux chiffres à faire rêver tous les entrepreneurs capitalistes de la planète. La place Tienanmen avait été nettoyée de ses méchantes scories du passé, place donc à la tondeuse à gazon de pelouse banlieusarde américaine. Bref, la Chine de tous les fantasmes s'est mis en quatre pour devenir un partenaire normal, admiré, adulé. Les flammes éteintes alors que les magnifiques athlètes reprenaient leur vie quotidienne, une insidieuse angoisse ne parvenait pas à se dissiper. Que savons-nous de la Chine ? À l'instar de sa Cité ne nous a-t-on pas dissimulé des pans entiers de vie interdite et les images envoyées par les télévisions n'étaient-elles pas seulement les visages de figurants ayant répété mille et une fois un rôle ? C'est donc cela des figures imposées au sens propre du terme. Parfois le voile fut levé sur des supercheres, des mensonges, des voix changées, des visages escamotés. Mais la sournoise angoisse subsiste : quelque chose est caché sous le tapis et dans les placards repeints par la toile.

Arrivèrent les photographies de Serge Assier. Nous pûmes enfin détricoter ces nœuds à l'estomac qui ne disaient pas leur nom. On avait presque oublié, dans l'euphorie de la fête, que l'immense pays était dirigé par un régime politique de parti unique. Le XX<sup>e</sup> siècle finissant nous avait appris qu'au-delà des « ismes » c'est bien cette catégorie de l'histoire qui était condamnée, celle qui transformait les opposants en dissidents, celle qui n'admettait pas que l'on pût penser autrement que la pensée officielle...

Ces images et ces visages se mirent tout à coup à parler. À nous parler par bribes de ce que nous suggéraient des films furtifs sur la vie terrifiante des mineurs, des paysans en fuite vers les lumières de la ville, des cohortes de jeunes filles enfermées dans des fabriques de jeans. Des armées pas d'argile mais de haillons. Voilà, nous savons que les Chinois pauvres ne vivent pas au paradis. Nous le savons par le miracle des témoins, celui des livres, des films, des messages qui filtrent lorsqu'on nous raconte de façon presque anodine que les serveurs Internet américains se plient aux exigences de la police politique et livrent les identités indésirables. Oui, la supposition se fait certitude puis glisse vers cette fameuse angoisse de l'impuissance.

Mais l'Histoire n'a que faire des suppositions, elle sait seulement asséner des leçons. Les leçons de l'écroulement du mur de Berlin n'ont pas été tirées et la chute, lorsqu'elle se produira, n'en sera que plus rude. Avant la Chine, Assier s'en était allé mettre en scène la capitale allemande. Est-ce vraiment un hasard ? Et notre artiste de procéder dans l'Empire du Milieu avec ses mêmes armes, redoutables, imparables : celles de montrer la vie quotidienne. Voilà qu'enfin les angoisses se dissipent et après les clichés des gazettes de papier glacé apparaît la vie, cet ingrédient caché par l'ombre du gigantisme architectural. Enfin des femmes, des hommes, des enfants, des tricycles, des marchés, des sourires. Et ces fameux regards qui balaient toutes les sornettes de la propagande. Qu'il en dit long cet homme au torse nu devant la chaleur de l'alambic qu'il contrôle. Le héros positif de la dictature du prolétariat a les lèvres fermées. On sait pourtant ce qu'il dit et ce qu'il pense. Ne croyez pas qu'il prend la pose : il est dans son rôle comme ces jeunes filles en costume folklorique qui sont censées représenter l'amitié entre les peuples de cet empire pluriethnique. Que de dédain, d'absence de foi et d'artifice. Et que de beautés intérieures provocantes qui nous font lire les paroles figées.

À en croire l'obsession avec laquelle elles ont été fixées par l'objectif, on se confortera dans l'idée que le transport le plus usité pour tous les matériaux indispensables à la vie est la palanche, cette pièce de bois posée sur les épaules. Palanches à tout faire, surtout à révéler la gourmandise du regard et du sourire pour expliquer cet acte primordial de tous les instants : transporter, bouger pour manger, partout, tout le temps. De la route aux venelles des hutongs. Ici on répand le maïs pour que le triporteur foule les épis, là une paysanne danse sur cet or, don du ciel...

Pour cet hymne à la vie, Serge Assier a parcouru des milliers de kilomètres faisant oublier son appareil pour photographier dans la plus totale des libertés. Arrêtons-nous avec lui dans la plongée sur ces scènes de pêche. Une écriture graphique qui symbolise les gestes de chacun des matins du monde. Si stylisées, si fragiles, ces trois images nous renvoient à la condition humaine éternelle : photos ? tableaux ? pêche ? rizière ? Cet homme droit ne serait-il pas à lui tout seul l'image qu'on peut se faire d'une mondialisation humble pour la pitance quotidienne du clan.

On nous a répété, et nous le croyons volontiers, que les Chinois sont fiers de leur pays. Ici et là les défilés traditionnels ou militaires sont sans ambiguïtés au même titre que les sourires des fillettes ou celui du réparateur de bicyclettes. En feuilletant inlassablement cette suite d'images, nous voilà enfin persuadés que la Chine n'est pas aussi mystérieuse qu'on voudrait nous le faire croire. Et sous les images on devine la face cachée de celles et ceux qui se battent pour les ingrédients décidément universels du siècle que sont la liberté individuelle et la démocratie. Peu leur chaut aux actionnaires des multinationales que l'armée des ouvriers vit dans des conditions échappant à nos entendements. Une fois de plus il y a des livres et des films pour nous rappeler que dans leur lot historique de malheurs, les Chinois ont traversé un demi-siècle de terreur proche de la folie et ils ont survécu, sont sortis de l'anonymat grâce à des voyageurs comme Assier circulant avec deux boîtiers. L'un numérique pour les jolies photos en couleur de son journal, l'autre en argentique pour déceler les contours d'humanité de ce qu'il appelle « sa passion », à savoir traduire par l'image son amour pour son prochain où qu'il se trouve dans le monde. Grâce lui soient rendues de nous procurer de la fierté lorsqu'au détour d'une information, l'on apprend que le prix Sakharov du Parlement européen est revenu à l'écrivain Hu Jia qui a révélé les « avocats aux pieds nus » ; que Yu Hua a été couronné du prix Courrier International pour Brothers, une saga témoignant de la condition humaine dans son pays, de la révolution culturelle à nos jours. Il paraît que les autorités officielles ont peu apprécié ces récompenses mais au premier degré, elles aimeront ces images de Serge Assier. Qui en effet pourrait ne pas aimer la vie ? Dans un livre fameux, Boris Vian a immortalisé l'automne à Pékin. Mais comble de la mystification, il n'y était question ni d'automne ni de Pékin. Nos écrivains chinois, les images d'Assier, les manifestations qui gonflent dans les rues des villes nous prouvent que, décidément, sous toutes les latitudes, les hirondelles de la liberté sont capables de faire le printemps.

Jean Kéhayon

# 燕子飞来春亦到

为塞尔日·阿西埃而作

中国人沉默寡言，他们的脸部表情却能说话。显而易见，自从有关奥运会的影像滚滚而来，最终使得人们只要一提到北京，就会想到玫瑰花园、鸟巢建筑、超群出凡的体育成绩、让全球资本家充满遐想的各种统计数字和十位数的经济增长率。天安门广场上过去的污垢被清扫干净了，广场上铺上了修剪平整的美国郊区的草坪。总之，令人充满各种幻觉幻影的中国竭尽全力变成令人敬仰、受人赞赏的一个正常的伙伴。火炬已经熄灭，出色的运动员们恢复了日常生活，但某种不安并没有消散。我们对中国知道多少呢？人们不是用各种墙面，就象“城”一样，把禁止的生活对我们遮掩起来吗？电视里播放的画面不都是千篇一律吗？于是，就有了一些强加给字义上的一些形象，有时候蒙在某些假象、谎言、变声、变脸之上的面纱被揭开一些，但是仍让人隐约不安：壁毯之下和蒙了布面的橱柜里还藏有某些东西。

塞尔日·阿西埃的摄影作品出来了，我们终于能够解开这些不可名状的心结。在节日的欢快中，人们几乎已经忘记这个广阔的国家是受一个唯一政党的政治体制领导的。二十世纪接近尾声之时，我们得知在种种“主义”之外，正是这种历史类别受到了谴责，这种历史类别把反对派视作持异见分子，这种历史观不接受人们的思想可以与官方思想有别……

这些影像和这些脸影突然之间都说起了话。以一些抓拍到的有关矿工困苦生活，有关奔向城市光明的农民，有关在服装厂打工的年青姑娘的生活的镜头让我们浮想连翩，这些碎片在向我们讲述。这不是一些粘土大军，而是衣衫破旧的大军。我们知道了贫穷的中国人并非生活在天堂。我们是通过奇迹般的见证得知的，通过书籍、电影得知的，当有人轻描淡写地向我们讲述美国因特网服务器在政治警察的要求下折腰，交出了不受欢迎的人的身份时，我们通过透露出的信息也得知了这点。是的，假设成真，然后滑向无奈的忧虑。

但是，历史只是作了一些假设，它只知道重复一些教训。柏林墙倒下的教训没有吸取，而当崩塌发生时，它只会更严重。去中国前，阿西埃把德国首都搬上了舞台（画面）。这真是一种偶然吗？我们的艺术家在中央帝国同样用了他令人生畏的不可阻挡的武器手段：表现日常生活。于是，不安终于消散，在冷峻的报纸上的照相制版后面生活显现了出来，巨型建筑物阴影遮掩下的生活组成部分显现了出来。妇女们，男人们，孩子们，三轮运货车，市场，微笑，还有这些横扫各种无聊宣传的目光。这个在其照看的灼热锅炉前的光膀子男人说明了许多。无产阶级专政之下的正面英雄双唇紧闭，然而，人们知道他说什么，想什么。不要以为他在摆姿势，他在他的角色之中，就象这些穿着民族服装的年青姑娘们，她们用来代表这个多民族国家各民族之间的友谊。多么轻蔑，多么缺少信仰，多么做作。多少尖锐的内在美让我们读出了僵化的话语。

话语往往和某种固定概念一起被目的固定下来了，如果相信这固定概念，那么想到扁担是搬运生活必需品最常用的工具就会心安理得了，扁担是放在肩上的一片木料，用扁担干什么都行，它尤其透露出了目光和微笑中的贪馋，可以用来解释每时每刻的这个首要（谋生）行为：为了吃而到处搬运，行走，随时随刻，从大路到胡同小巷。这里，人们铺开玉米让三轮运货车来碾压，那里，一个农妇在金色玉米堆中跳舞，那是上天的赐予……

为了这曲生命赞歌，塞尔日·阿西埃行程几千公里，忘情于他的相机，完全自由地拍摄，让我们和他一起停留下来，沉浸到这些取景的场景之中。这是一种象征每个世界之晨的举动的图像写作。这三幅那样别具风格，那样瞬息即逝的影像把我们带到了永恒的人类处境：照片？画作？垂钓？稻田？这个正直的男人以他的形象，不正说明了可以世界观念为已任来为平民百姓略尽微薄之力。

人们再三对我们说，我们也愿意相信，中国人以他们的国家自豪。这里，那里，传统游行队伍或者军人队伍，和小姑娘们或修自行车人一样带着同样的笑容。

我们不懈地翻阅着这一系列影像作品时，终于相信中国并不像人们要我们相信的那样神秘。在影像之下，我们可以猜出她们和他们被掩盖的脸面，她们和他们为了本世纪的决定性的组成部分而奋斗，那就是个体自由和民主。对于跨国公司的股东们来说，工人大军在超出我们所能理解的条件生活是无关紧要的。

书籍和胶卷又一次提醒我们，中国人在他们的许多不幸的历史重负下，走过了半个世纪近乎疯狂的恐怖，他们生存下来了，幸亏有了象阿西埃这样带着两只相机转游的旅人，他们才走出了不为人所知的境地。一只数码相机为他的报纸拍摄漂亮的彩色照片，另一只装了（伊尔福）黑白胶卷的相机来勾勒他称之为“他的激情”的人性轮廓，也就是说以影像诠释他对在世界各处身边所遇到的人们的爱。人们得知欧洲议会将萨哈罗夫奖授予了作家胡佳，他透露了“赤脚律师”的存在；余华因《兄弟》获得了国际通讯奖，《兄弟》见证了在他的国家里从文化大革命直至今日的人类处境。似乎官方当局并不看好这些奖项，但它们是一流的奖项。

官方当局会喜欢塞尔日·阿西埃的摄影作品的。其实，谁能不热爱生活呢？鲍里斯·维昂在一本著名的书中，将北京的秋天称之为不朽。但是它充满神秘，问题不在于秋天，也不在于北京。我们的中国作家们，阿西埃的摄影作品，各城市大街小巷上日益增多的突发事件决定性地向我们证明了，在各种纬度下，自由的燕子能够促成春天的到来。

（法）让·盖爱杨

# THOSE SWALLOWS THAT MAKE A SPRING

*for Serge Assier*

As much as they seem silent, Chinese faces talk to us. It is all too obvious, because after all the imagery of the Olympics, we had come to think that Beijing was nothing else but rose gardens, the Bird's Nest, outstanding sportive performances, statistics and double-digit growth rates that would send all capitalist entrepreneurs of our planet into dreams. Tiananmen square had been cleansed of all the nasty remnants of the past. Room was given to the lawnmower that would have been fit for any American suburb. In short, fancy China had gone out of its way to become a normal, adored, flattered partner. Yet, when the flames were out and the athletes went back into normal, there was a lingering anxiety that could not be dispelled. What do we know about China ? Hadn't we been excluded from large portions of forbidden life, as we had been excluded from the Forbidden City ? Were all the TV pictures just an artificial drama by actors playing a role that had been rehearsed a thousand and one times ? So, it appeared to be an imposed reality – in the literal sense. At times the veil was lifted from trickeries, lies, changed voices, pinched faces. But the subliminal anxiety remains : something is hidden under the carpet and in the posters repainted on the canvas.

Then came the photographs by Serge Assier. We could finally unravel those knots in the stomach that didn't tell us their names. In the general euphoria, we had almost forgotten that the immense country was governed by a one-party regime. The late 20<sup>th</sup> century had taught us that well beyond the various “-isms”, it is just this historic category that had been condemned, as it transformed opponents into dissidents, abolishing any freedom to think different from official ideas...

Suddenly, these images, these faces started talking. They talked through fragments of what had been suggested through secretive films about the dire life of miners, of farmers escaping to the lights of the cities, and girls enclosed in jeans factories. Armies not made of terracotta but of rags. Well, we know that the poor Chinese do not live in paradise. We know it from the miracle of witnesses, books, films, from the messages that trickle through while we are told almost surreptitiously that the American Internet servers give in to the pressure from the political police by handing over the names of “undesirable identities”. Yes, what was a mere assumption turns into certainty, only to shift towards the well-known anxiety of impotence.

But history does not lead to assumptions only, it can hand out hefty lessons. The lessons from the crumbling of the Berlin wall have not been taken, and the fall , once it happens, will only be all the more rude. Before dealing with China, Assier had undertaken to enact the German capital. Is this just a coincidence ? When entering the Middle Kingdom, the artist used the same terrifying, unstoppable weapons : showing ordinary life. Here at last, the anxieties are dispelled, and after all those clichés from glossy magazines, life appears, this element which had been covered up by the shadow of gigantic architecture. Finally, women, men, children, tricycles, markets, smiles. And those famous glances that wipe away all propaganda twaddle. That man with the nude chest in front of the retort under his control is so telling ! The positive hero from the dictatorship of the proletariat has tightly pressed lips. Nonetheless, you know what he says and thinks. Do not believe that he is just posing ; he identifies with his role, as do these girls in folklore costumes, supposedly representing friendship between the peoples of that multi-ethnic empire. What contempt, what absence of faith and artifice ! And what provocative internal beauties that allow us to read the clotted words. If you believe in the obsession with which these beauties have been fixated by the lens, you will take comfort from the idea that the most commonly used transport means for all the things necessary in life is the palanche, this wooden yoke placed on the shoulders. Palanche for every possible use, especially for revealing the pleasure of glances and smiles, explaining the most archaic act of all moments : transporting, moving for food, everywhere, at all times. From the street to the hutong alleys. Here, maize is spread out so that the tricycle can quash the cobs, at the place where a female farmer dances on that gold, a gift from heaven... For this hymn to life, Serge Assier has wandered thousands of miles, making us forget about his camera, for taking pictures in utmost freedom. Let us stop with him, to delve into those scenes of fishing. A graphical writing symbolising the gestures performed every morning all around the globe. In all their highly stylized fragility, these three pictures remind us of the ever-lasting condition of all human beings : Photos ? Paintings ? Fishing ? Rice paddies ? Would this upright man not be the epitome of a modest globalization for the meagre survival of the clan ?

We have been told many times – and we would like to believe it – that the Chinese are proud of their country. Here and there, the traditional or military parades are unambiguous, similar to the smile of the young women or that of the bicycle repairer. Flipping back and forth in these pictures, we will finally end up being convinced that China is far from being as mysterious as we were told to believe. Underneath the pictures you can guess the hidden face of all those men and women that fight for the universal ingredients of the century, which are individual freedom and democracy. The shareholders of the multinationals do not care about the fact that the workers' army lives under conditions that defy our understanding. Once again, there are books and films to remind us that the Chinese, in their misfortune-ridden history, have come through half a century of terror, close to sheer folly, and that they have left anonymity thanks to travellers such as Assier, who travelled around with two cameras. A digital one for the nice colour pictures of his journals, and an analogue camera for detecting the human profile of what he calls “his passion”, in other words : translating his love for his fellow human beings, no matter where he is in the world. He deserves our thankfulness for making us proud, when, just as a by-product, we learn that the Sakharov Prize of the European Parliament has been awarded to writer Hu Jia, who had reported about the “barefoot lawyers”; that Yu Hua has been given France's Courier International Prize for Brothers, an epic tale of the condition humaine in his country, from the Cultural Revolution to our days. It seems that the official authorities have not really appreciated these awards, but at first glance, they will like these pictures by Serge Assier. Who, after all, would not love life ? In a famous book, Boris Vian has immortalised the autumn of Beijing. But mysteriously enough, it was not about autumn, nor about Beijing. Our Chinese writers, Assier's pictures, the demonstrations that fill the streets in the cities prove to us that, in all latitudes, the swallows of freedom are able to make a spring.

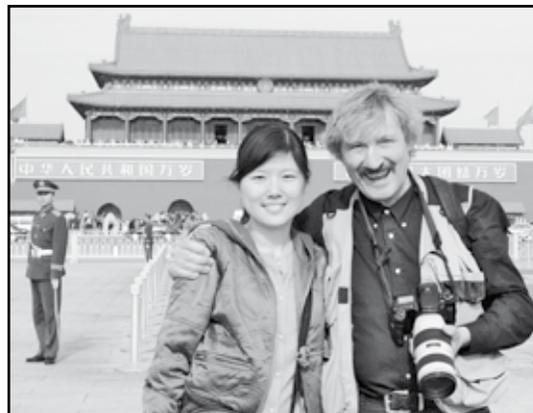
Jean Kéhayon

# CURRICULUM

履历

# VITAE

CURRICULUM VITAE



© Serge Assier

*Serge Assier et Juliar Shuo Shen, à Pékin,  
le 13 novembre 2005.*

# C U R R I C U L U M V I T A E

Born on 1<sup>st</sup> July 1946 in Cavaillon (Vaucluse), France.  
Taught himself photography. Lives and works in Marseilles (France).

Jean Roque Award 2000 : Academy of Sciences, Letters and Arts of Marseilles, Tuesday 28 November 2000, Fine Arts class. Protactor Georges Bergoin.  
Entry in the Who's Who In France, 35<sup>th</sup> edition 2003-2004 – 50<sup>th</sup> anniversary of Who's Who In France, and in the edition 2004-2005 with my portrait.

At age 14, I start my path in life as a shepherd.

At age 16, I become an apprentice in an auto mechanic's workshop.

At age 21, I drive a taxi at night and take photographs during the day for my own pleasure.

At age 28, I am photographer reporter for the agency Gamma, Le Provençal, VSD and I have twelve other commitments.

At age 32, photographic reporter at the newspaper Le Provençal, which later became La Provence. Today, pensioner of the newspaper La Provence in Marseille.

As I have strong passions for the picture, I feel best when there is an urgency, a social event or some extraordinary fact. During twenty years, I have also worked for the show business, especially the Cannes Festival.

My ambition is to leave traces by my looking at things only. Until now, I have created 18 photo exhibitions. This means working profoundly on the sensitivity, the emotions and the austerity of human beings, no matter what their race, religion, hometown or country is.

I also work on the dream and the purely imaginative with photographic poetry, female nudes in strange places where dreams become reality. I have been very fortunate to cooperate with poets, writers, academics, journalists, art critics and many others who share my passion for pictures.

## **My first exhibition was prefaced by René Char (1984). 70 photographs.**

It was followed by :

- ***Eight solicitations and a song***, photographic poems on texts of René Char (1985). 101 photographs.
- ***3140 square meters on the Old Port***, a photographic study of the Vieux-Port of Marseilles, preface by Philippe Larue (1987). 57 photographs.
- ***Songs of Lorraine***, an emotional glance at this region of Eastern France. Preface by Louis Mesplé, journalist and photo art critic. Texts by Bruno Brel and Marie-Christine Bretzner (1989). 53 photographs.
- ***The Hooky Corsica***. Preface by Edmonde Charles-Roux, text by Jean-René Laplayne, editor-in-chief of newspaper La Corse, with legends by Marie-Christine Bretzner (1992). 53 photographs.
- ***L'Estaque***, a quarter of Marseilles. 54 original handwritten quatrains, of Michel Butor. Preface by Robert Pujade, philosopher and academic, art critic and semiologist of picture at University of Provence in Aix-en-Provence and professor at the Nationale School of Photography in Arles (1992). 54 photographs.
- ***In the shadow of the ladies***. Photographic poem where dream turns into reality. Nine poems original manuscripts by writer poet Michel Butor. Preface by Jean Andreu, academic and art critic at University of Toulouse-Le Mirail (1994). 101 photographs.
- ***The Theater of life***, twenty years of photojournalism. Preface by Ivan Levaï. Texts handwritten by Fernando Arrabal, Yves Bonnefoy, Michel Butor, René Char, Robert Doisneau, Jacques-Henri Lartigue, Andreï Makine, Edmonde Charles-Roux and André Villers (1996). 69 photographs.
- ***Tunisia, a country in a cage***. Texts by Jean Kéhayan (1999). 27 photographs.
- ***With view on Mount Olympus***. Prefaces by Georges Fréris and Jean Roudaut. 44 original handwritten quatrains, of Michel Butor (1999). 44 photographs.

- **Good Mistral.** Prefaces by Edmonde Charles-Roux and Jean Roudaut. 44 original handwritten quatrains of Michel Butor (2000). 44 photographs in relief or stereoscopic.
- **Behind the Scenes in Venice.** Dialogue by Fernando Arrabal and postscript by Jean Kéhayan. 56 original handwritten quatrains of Michel Butor (2002). 56 photographs.
- **The Ararat as a Memento.** Preface and 21 quatrains handwritten by Serge Assier. Photographs by Jean Kéhayan (2002). 21 photographs.
- **Cannes, 20 Years of the film festival.** Dialogue by Fernando Arrabal and postscript by Jean Charles Tacchella. Original texts handwritten by Michel Butor (2004). 54 photographs.
- **Chronicle of Rome.** Dialogue by Fernando Arrabal, preface by Bruna Donatelli, postscript by Jean Roudaut and 49 original handwritten quatrains of Michel Butor (2004). 49 photographs.
- **René Char / Serge Assier.** Joint works – Writings / Photographs 1982 / 1988. Original handwritten texts of René Char, meeting with Jean Andreu, dialogue Fernando Arrabal, preface Michel Butor, postscript Jean Roudaut, poems and photographs by Serge Assier, watercolours by Robert Mus (2007). 180 Photographs.
- **Berlin with a human face.** Original handwritten dialogue of Fernando Arrabal, preface by Renato Cristin, postscript by Jean Kéhayan and 54 original handwritten quatrains of Michel Butor (2008). 54 photographs. German translation of the texts.
- **Moments of China.** Original handwritten dialogue of Fernando Arrabal, preface by Zhu Jing, 54 original handwritten quatrains of Michel Butor and postscript by Jean Kéhayan (2009). 54 photographs. Translation of the texts into English and Chinese.

Friends without whom I would not be here today.

**Serge Assier**, photographer.

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E-mail: serge.assier@wanadoo.fr - Website Internet: <http://www.sergeassier.com>

### **Publications :**

- Participation in a book about the Film Festival of Cannes with other photographers. *"Twenty Steps to the Stars, the fabulous history of the Festival"*, by Jean Bresson and Mario Brun, 1982.
- Participation with a poem *The Wooden Horse*, for a work by Raymond Poulet. *"Jacques Brel : to live upright"* containing 12 original lithographs (format 335 x 430). Bibliophile edition (luxé, leather spine) - A.M.I. Bruxelles, October 1988.
- Participation in a book about Jean Cocteau with other photographers, Society of friends of Jean Cocteau / Méditerranée *"The south of a poet"*. Editions Tacussel. Marseilles, April 1989.
- Participation in a book by Pierre Caizergues about Jean Cocteau with other photographers *"Jean Cocteau and the South"*. Editions Barthélémy. Avignon, May 1989.
- Participation in a book by Williams A. Emboden about Jean Cocteau with other photographers. *"The visual art of Jean Cocteau"*. Edition International Archive of Art, LTD. New York. New York, July 1989 (USA).
- Participation in an artistic plaque for 40 year of the port company *Socoma*. Marseilles, July 1990.
- Participation in an art calendar with other photographers for « *Old Port Club* ». Marseilles the two banks of the port, January 1997.
- Participation in a book by Edmonde Charles-Roux about Gaston Defferre. *"The Man of Marseilles"* (Grasset). April 2001 with other photographers. 68 photographs of Serge Assier.
- Participation in an interview by Bruna Donatelli with Michel Butor about the *"Venetian Legends"*, in the magazine *Igitur*, October 2002, Rome. Annual magazine of modern language, literature and culture (Italy).
- Participation in an object-book *"Michel Butor : a viewfinder in my head"*, work published for the occasion of the exhibition *"Michel Butor and his photographers"*, September 2002, by the Multimedia Library of Selestat.
- Participation in a plaque *uni(di)versité* of the French Embassy in Italy, cultural service B C L A, about the colloquium at Università degli Studi di Roma Tre. Colloquium *"White and Black, Black on White. Between Photography and Writing"* May 2003 (Italy).
- Participation in a book *"White and Black, Black on White. Between Photography and Writing"* by Bruna Donatelli, *"Serge Assier dialogues with the writers"* May 2005. Liguori Editore (Italy).
- Participation in a book *"30 Authors, 30 Pictures"*: Towards a Brief History of Photography. Gianfranco Arciero, nuova arnica editrice (Italy). October 2005. Page 116 and 117. *Words and Pictures Photos Serge Assier*.
- Participation in a catalogue *"Michel Butor, the nomad Writing"* of the National Library of France, May 2006. Pages 54, 55, 64 with Michel Butor a viewfinder in my head and *Chronicle of Rome*.
- Participation in a catalogue *"René Char"* of the National Library of France, April 2007. Page 213 with *Eight solicitations and a song* and the poem *The hallucinating railway station*, as well as *Theater of life* portrait of René Char.
- Participation in a book, *"Public album Chronicle and portrait"* by Guy Mandery, at Hélio Editor, October 2008. Page 11. Serge Assier, *the poets' friend*.

### **Conferences :**

- University of Rome III, Department of Comparative Literature (Italy). Conference under the title: *"With a view on Mount Olympus"*. Wednesday, 17<sup>th</sup> of May 2000, about my work as an author -photographer. *"Between the verb and the Picture"* and the writers who have written about these photographs.
- Participation in a colloquium *"White and Black, Black on White. Between Photography and Writing"*, University of Rome III, Faculty of Literature and Philosophy (Italy), on 5, 6 and 7 May 2003, with Michel Butor and Fernando Arrabal. Title of my presentation *"Dialogue with the writers"*. Organizer and scientific advisor of this colloquium : Bruna Donatelli. Departement of Comparative Literature.
- Participation in a colloquium *"Internationaal Tweedaagse Van by Vakfotograaf"* 24<sup>th</sup> and 25<sup>th</sup> of October 2004. Antwerp (Belgium).
- Participation in the International Meetings of Lure *Summer week 2005 "Journey in a typo class"* Lurs-en-Provence (Alps of Haute-Provence) – 21<sup>th</sup> to 27<sup>th</sup> of August 2005.

- Conference “*Between the verb and the picture*” with literary authors. Institut d’Estudis Fotogràfics of Catalunya Barcelona (**Spain**). Photographic School, Monday 12 February 2007.
- Participation in the 15<sup>th</sup> Congress of GNPP in Deauville – on 4-5-6<sup>th</sup> of March 2007.
- Conference “*Between the verb and the picture*”. Projection of my photographic work with the association “*Looks on the paintings*” in Sausset-les-Pins, Friday 14 December 2007.

### **Albums of photographs :**

- **3140 square meters on the Old Port.** In the publishing house of Est Republicain, June 1987. Photographs and introduction by Serge Assier. Text by Philippe Larue.
- **The Hooky Corsica.** June 1992. Preface by Edmonde Charles-Roux, text by Jean-René Laplayne and legends of photographs by Marie-Christine Bretzner.
- **L’Estaque.** June 1992. Introduction by Serge Assier, preface by Robert Pujade “Intimate outsides” and 54 original handwritten quatrains of Michel Butor.
- **L’Estaque.** July 1992. 2000 special separate copies with 16 photographs by Serge Assier and the original manuscripts of Michel Butor, at Éditions Générales. Of this original edition have been made : 300 copies, of which 53 first numbered copies from I to LIII and 247 copies not for sale numbered from 1 to 247. Éditions Générales 1992, CAUE des Bouches-du-Rhône.
- **In the shadow of the ladies.** June 1994. Introduction by Serge Assier, preface by Jean Andreu, poems original manuscripts by Michel Butor.
- **A budding Venetian Lady.** February 1996. Layout and original handwritten texts of Michel Butor, for the seven years of my daughter Pia. Original edition, not for sale, numbered from 1 to 100 with 10 photographs. Plaque made in 100 copies.
- **The Hooky Corsica.** June 1996. Text by Eliahu Lemberger. Éditions The Museum of Photography at Tel-hai Industrial Park, in English and Hebrew (**Israel**).
- **Theater of life.** June 1996. Introduction by Serge Assier, preface Ivan Levaï, texts handwritten by Fernando Arrabal, Michel Butor, Florette Lartigue, Andreï Makine, Edmonde Charles-Roux, André Villers. Letters : Yves Bonnefoy, René Char, Robert Doisneau, Jacques-Henri Lartigue.
- **Songs of Lorraine.** January 1997. Introduction by Denis Theisse, preface by Louis Mesplé, texts by Olivier Quelier, poems and photographs by Serge Assier and handwritten legends of the photographs by Marie-Christine Bretzner. Edition Cultural Center Jacques-Brel of Thionville.
- **Songs of Lorraine.** May 1998. Texts by Miquel Galmes i Creus, Antonio Molinero Cardenal, Louis Mesplé, Serge Assier and Marie-Christine Bretzner. Edition: Institut d’Estudis Fotogràfics of Catalunya, Barcelona, in Catalan and Spanish (**Spain**). Plaque made in 1200 copies with 11 photographs for the presentation of the exhibition from 23<sup>rd</sup> of April to 22<sup>nd</sup> of May 1998 at the Institut d’Estudis Fotogràfics of Catalunya.
- **Tunisia, a country in a cage.** April 1999. Text by Jean Kéhayan. Plaque made in 700 copies with 27 photographs for the presentation of the exhibition from 26<sup>th</sup> of April to 30<sup>th</sup> July 1999 at Atelier 18, place aux Huiles, Marseilles.
- **With view on Mount Olympus.** November 1999. Prefaces by Jean Roudaut and Georges Fréris, 44 original handwritten quatrains of Michel Butor on the 44 photographs of the exhibition, catalogue made in 500 copies.
- **Good Mistral.** November 2000. Introduction by Serge Assier, prefaces by Edmonde Charles-Roux and Jean Roudaut, 44 original handwritten quatrains of Michel Butor for the 44 photographs in relief of the exhibition. In the catalogue, the images have been created in anaglyphs for vision. Catalogue made in 500 copies.
- **The Refuge’s notebook - 26 photographs.** July 2001. Notebook 97 made in 2000 copies by the International Center of Poetry Marseilles (Old Charité) for the retrospective : Serge Assier / Michel Butor - Joint works – Writings / Photographs, with the original manuscripts and the correspondence.
- **Behind the Scenes in Venice.** January 2002. Introduction by Serge Assier, dialogue by Fernando Arrabal, postscript by Jean Kéhayan, 56 original handwritten quatrains of Michel Butor for the 56 photographs of the exhibition. Catalogue made in 500 copies.
- **The Ararat as a Memento.** January 2002. Preface and 21 quatrains handwritten by Serge Assier about the 21 photographs of Jean Kéhayan for the exhibition. Plaque made in 300 copies.
- **Travel Documents - July / August 2001.** February 2002. Texts of Pia Bretzner-Assier, Jean Kéhayan, Michel Butor, for the 13<sup>th</sup> birthday of my daughter Pia. Original edition, not for sale, numbered from 1 to 100 with 1 photograph. Plaque made in 100 copies.
- **All the world is God in Barcelona.** February 2004. Layout and original texts handwritten by Fernando Arrabal, complaint handwritten by Michel Butor, texts by Jean Kéhayan and Jean Roudaut for the 15<sup>th</sup> birthday of my daughter Pia. Original edition, not for sale, numbered from 1 to 100 with 10 photographs. Plaque made in 100 copies.

- **Cannes, 20 Years of the film festival.** May 2004. Introduction by Serge Assier, dialogue by Fernando Arrabal, postscript by Jean Charles Tacchella and original handwritten texts of Michel Butor. Catalogue made in 500 copies.
- **Chronicle of Rome.** November 2004. Dialogue by Fernando Arrabal, preface by Bruna Donatelli, postscript by Jean Roudaut and 49 original handwritten quatrains of Michel Butor for the 49 photographs of the exhibition. Catalogue made in 500 copies.
- **Good Mistral.** May 2005. Texts by Maria do Carmo Serém, Edmonde Charles-Roux and Michel Butor. Photographs by Serge Assier, stereoscopic pictures. **(Portugal)** Publisher : NorteShopping / Fundação Belmiro by Azevedo: Silo-Espaço Cultural à Porto, with the support of Centro Português de Fotografia / Ministério da Cultura do Portugal. Plaque made in 1200 copies with 5 anaglyphs for the presentation of the exhibition from 6<sup>th</sup> of May to 12<sup>th</sup> of June 2005 at the Gallery Silo-Espaço Cultural of NorteShopping.
- **Chronicle of Rome.** May 2006. Texts of : Renato Cristin, Jean-Claude Crespy, Bruna Donatelli, Fernando Arrabal, Michel Butor and Jean Roudaut. Photographs of Serge Assier. Edition : Italian Institute of Culture Berlin, in German, Italian and French languages **(Germany)**. Plaque made in 1000 copies with 10 photographs for the presentation of the exhibition from the 5<sup>th</sup> to the 19<sup>th</sup> of May 2006 at Italian Institute of Culture Berlin.
- **60-80: Serge Assier / Michel Butor.** July 2006, made in 1000 copies. Introduction by Claude Colin – Retrospective : Serge Assier / Michel Butor – Joint works – Writings / Photographs, with the original manuscripts, the correspondence and 44 photographs. Design and texts handwritten by Fernando Arrabal and a text composed by René Char, for the exhibition around the 37<sup>th</sup> Photographic Meetings of Arles from the 1<sup>st</sup> to the 20<sup>th</sup> of July 2006, 56 pages.
- **60-80: Serge Assier / Michel Butor.** September 2006, made in 1000 copies. Introduction by Claude Colin – Retrospective : Serge Assier / Michel Butor – Joint works – Writings / Photographs, with the original manuscripts, the correspondence and 44 photographs. Design and texts handwritten by Fernando Arrabal and a text composed by René Char, for the Marseilles exhibition at the Alcazar Library of Marseilles with a regional vocation and the Culture Space of Marseilles from 19<sup>th</sup> of September to 25<sup>th</sup> of October 2006, 56 pages.
- **Good Mistral.** February 2007. Texts by Miquel Galmes i Creus, Carles E. Moner and Michel Butor. Photographs by Serge Assier, stereoscopic images. Edition : Institut d'Estudis Fotogràfics by Catalunya. Plaque made in 1700 copies with 13 anaglyphs for the presentation of the exhibition from 1<sup>st</sup> to 28<sup>th</sup> of February 2007 at the Gallery of the Institut d'Estudis Fotogràfics by Catalunya in Barcelona **(Spain)**.
- **For Pia : I am a rat of the sewer... Or Venice and a rat of the sewer.** February 2007. Model and edition by Serge Assier. Cover, final note and calligraphic texts of Fernando Arrabal for the 18<sup>th</sup> birthday of my daughter Pia. Original edition, not for sale, numbered from 1 to 100 with 12 photographs of Serge Assier and a painting of Pia Bretzner-Assier. Plaque made in 100 copies.
- **René Char - Serge Assier.** Joint works. *Writings / Photographs 1982 – 1988.* April 2007. Introduction, poems and photographs of Serge Assier. Watercolours of Robert Mus. Texts : René Char, Jean Andreu, Fernando Arrabal, Michel Butor and Jean Roudaut. About the 180 photographs of the exhibition. Book in the format 25x33 made in 500 copies.
- **Berlin with a human face.** May 2008. Original handwritten dialogue of Fernando Arrabal, preface of Renato Cristin, postscript by Jean Kéhayen and 54 original handwritten quatrains of Michel Butor about the 54 photographs of the exhibition. Catalogue made in 500 copies.
- **Moments of China.** May 2009. Original handwritten dialogue of Fernando Arrabal, preface by Zhu Jing, 54 original handwritten quatrains of Michel Butor about the 54 photographs of the exhibition and postscript by Jean Kéhayen. Catalogue made in 500 copies.

#### **Plaques of group exhibitions of photographs :**

- The public eye presents : The 1<sup>st</sup> Photographic meetings of the “Panier” from 5<sup>th</sup> of September to 8<sup>th</sup> of October 1995. Exhibition “The Panier”.
- 30 years of photography with 30 photographers from 12<sup>th</sup> of April to 5<sup>th</sup> of May 1996. For the 30th Photographic exhibition of Allauch 1967 / 1996. By Phocal. Exhibition “*Behind the Scenes in Venice*”.
- Exhibition Fiest'Arts : Fiesta of the Souths: Dock of the Souths – Marseilles – October 1997. Exhibition “*L'Estaque*” in boxes of sardines.

- French Institute of Thessaloniki (**Greece**). Exhibition from 30th of October to 21<sup>th</sup> of November 1998. Exhibitions “3140 square meters on the Old Port” - “L’Estaque” – “In the shadow of the ladies”.
- 4<sup>th</sup> Internazionale di Fotografia. From 8<sup>th</sup> to 23<sup>th</sup> of May 1999. Cultural Center F. Fabbri in Sologhetto. Municipality of Pieve di Soligo - TV - (**Italy**). Exhibition “The Hooky Corsica”.
- Crossing Perspectives : Hungary-Provence. 7 Hungarian Photographers and 7 French Photographers. Aix-en-Provence. From 1<sup>st</sup> October to 15<sup>th</sup> of November 2001. Exhibition “L’Estaque”.
- Crossing Perspectives : Retrospective of French and foreign photographers who had already exhibited in Aix-en-Provence in the past. From 6<sup>th</sup> of October to 10<sup>th</sup> of November 2008. Exhibition “Theater of life”.
- Marghera Fotografia 1983 / 2008. 25 years of pictures by author-photographers with 90 photographers. Exhibition Space Auditorum Monteverdi. From 15<sup>th</sup> of November to 5<sup>th</sup> of December 2008. Exhibition “Songs of Lorraine” Venice-Marghera (**Italy**).

## *S o l o E x h i b i t i o n s*

*First exhibition, without title, prefaced by René Char. 70 photographs.*

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- Arles :** XV<sup>th</sup> International Meetings of Photography. July 1984 (see catalogue of the IMP). House of the Young  
**Marseilles :** Museum of the Old Charité (Allende Hall). September - October 1984 (see Gazette of la Charité)  
**Nancy :** IV<sup>th</sup> International Biennial of Picture (Opéra-théâtre place Stanislas). January 1985 (see catalogue of the Biennial)  
**Thionville :** Art Gallery of the Cultural Center Jacques Brel. September 1985  
**Lyon :** "October of Arts", library of la Part-Dieu. October 1985  
**Epinal :** 27<sup>th</sup> International Festival of Picture (Cultural Center). June 1988

### *2<sup>nd</sup> exhibition « Eight solicitations and a song » 101 photographs.*

*Photographic poems. Texts by René Char*

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- Arles :** XVI<sup>th</sup> International Meetings of Photography. July 1985 (see catalogue of IMP published by the magazine Clichés). Chapelle Saint-Martin  
**Maromme :** Guest of honour at the 6<sup>th</sup> Photographic meeting of Maromme (Seine-Maritime). October 1986. The New House of Culture Pélissier  
**Mougins :** Museum of Photography. June - July 1987  
**Poitiers :** House of Culture and Leisure activity. November 1987  
**Toulouse :** Forum of the Cordeliers, University of Toulouse Le Mirail. January - February 1988  
**Marseilles :** Museum of the Old Charité (Imerec Hall). July 1988. The context of Marseilles' Summer  
**Pont-à-Mousson :** X<sup>th</sup> anniversary of the International Biennial of Picture of Nancy. January 1989. Abbey of Prémontrés (see catalogue of the Biennial), decentralized exhibition

### *3<sup>d</sup> exhibition "3140 square meters on the Old Port" 57 photographs.*

*Texts : Serge Assier and Philippe Larue*

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- Nancy :** V<sup>th</sup> International Biennial of Picture. January 1987. Congress Palace (see catalogue of the Biennial)  
**Marseilles :** Museum of History, in the context of Marseilles' Summer. June - September 1987. Projection of photographs on the sails of the Amadeus sailboat, moored to the Belgian quay, on an original music by Jacques Diennet, of the GMEM - 24 June 1987. The context of Marseilles' Summer  
**Epinal :** 27<sup>th</sup> International Festival of Picture. The Bailly's House, Vosges square. June 1988  
**Bastia :** House of Youth and the Culture. November - December 1989  
**Allauch :** Guest of honour at the 24<sup>th</sup> Photographic Meetings. April - May 1990 Gallery of the Vieux-Bassin  
**Arles :** Around the XXI<sup>th</sup> International Meetings of Photography in the neighborhood of the meeting. Youth House - July 1990 outside of the IMP, 6-7-8 July. Projection of photographs on large screen on the front of the Youth House, with contemporary music by Jacques Diennet, of the GMEM.  
**La Rochelle :** Carré Amelot. September - October 1993  
**Thessaloniki :** Photographiko Kentro Thessalonikis. October - November 1998 (**Greece**).

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**4<sup>th</sup> exhibition "Songs of Lorraine" 53 photographs.**

*Texts : Serge Assier, Louis Mesplé, Bruno Brel and Marie-Christine Bretzner*

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- Thionville :** X<sup>th</sup> anniversary of the International Biennial of Picture of Nancy. January 1989. Gallery of the Cultural Center Jacques Brel, (see catalogue of the Biennial), decentralized exhibition
- Nancy :** Municipal Gallery of the City Hall, Stanislas square. June - July 1988
- Saint-Dié-des-Vosges :** Municipal Museum Photo Gallery. July - August 1989
- Aix-en-Provence :** 3<sup>rd</sup> Photographic Festival. October 1989. (Artothèque of Méjanes Space)
- Arles :** Around the XXI<sup>th</sup> International Meetings of Photography in the neighbourhood of the meeting. Gallery of Crédit Mutuel - July 1990 outside of the IMP, 6-7-8 July. Projection of photographs on large screen on the front of the Youth House, with contemporary music by Jacques Diennet, of the GMEM
- Nice :** Gallery of Castle-Graphic Space. October - December 1991
- Knokke-Heïst :** 14<sup>th</sup> International Photofestival. May 1992 (see catalogue), (**Belgium**).
- Barcelona :** Institute of Estudis Fotografics de Catalunya for the 25<sup>th</sup> anniversary of the Institute (see catalogue). April - May 1998 (**Spain**).
- Venice :** Marghera Fotografia 2000. Exhibition Room Monteverdi. Venice - Marghera. January 2000 (**Italy**).
- Saarbrücken :** Popular University - Stadtverbände Saarbrücken - Popular University. October 2001 (**Germany**).
- Perpignan :** Théodore Monod Hall - Protestant Temple. September 2004. Around the 16<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan »
- Venice :** A photograph in the context of the 25<sup>th</sup> anniversary of Marghera Fotografia. From 15<sup>th</sup> of November to 5<sup>th</sup> of December 2008 (**Italy**).

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**5<sup>th</sup> exhibition "The Hooky Corsica" 53 photographs.**

*Texts : Edmonde Charles-Roux, Jean-René Laplayne and Marie-Christine Bretzner*

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- Arles :** Around the XXIII<sup>th</sup> International Meetings of Photography. Young House July 1992. (see catalogue of the IMP published by Maeght)
- Bastia :** House of the Young and of Culture. October 1992
- Corté :** Palazzu Naziunale. November 1992
- Nancy :** VIII<sup>th</sup> International Biennial of Picture. January 1993 (see catalogue of the Biennial). Photographic Gallery of The Book's Hall
- Marseilles :** Gallery of the Squirrel Space. March 1993
- Upper Galilee :** The Museum of Photography Al Tel-hai Industrial Park, (see catalogue). June - December 1996 (**Israel**).
- Pieve di Soligo :** 4<sup>th</sup> Internazionale di Fotografia, Cultural Center F. Fabbri in Solighetto (TV), (see catalogue). May 1999 (**Italy**).
- Milan :** Gallery AGFA. May - June 2000 (**Italy**).
- Elne :** Multimedia Library of Elne. September 2002 at Imag'in'off, around the 12<sup>th</sup> International Photojournalism Festival of Perpignan "Visa for the Image of Perpignan"
- Villeneuve-de-la-Rivière :** Mas del Padri in the context of the 12<sup>th</sup> edition of "Glances" Photographic Meetings. May - June 2003
- Marseilles :** 10 photographs in the context of the second Phocéa Photographic Meetings. Phocéa Gallery with the award "Serge Assier" to the laureates. October 2006

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**6<sup>th</sup> exhibition "L'Estaque" 54 photographs.**

*Texts : Serge Assier, Michel Butor and Robert Pujade*

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- Arles :** Around the XXIII<sup>th</sup> International Meetings of Photography. Gallery of Crédit Mutuel. July 1992 (see catalogue of the IMP published by Maeght)
- Marseilles :** Gallery La Verrière of l'Alhambra Ciné Marseilles. September - October 1992
- Thionville :** VIII<sup>th</sup> International Biennial of Picture of Nancy. January 1993 (see catalogue of the Biennial). Art Gallery of the Cultural Center Jacques Brel, decentralized exhibition
- Saint-Martin de Crau :** Center for Cultural Development. May 1993
- Mougins :** Museum of Photography. July - September 1993
- La Rochelle :** Astrolabe. September - October 1993
- Sallaumines :** House of Art and Communication. January - February 1994
- Barcelona :** Fundaciô Josep Comaposada for the 9<sup>th</sup> Photographic Spring 98 (see official catalogue). April - May 1998 (**Spain**).
- Thessaloniki :** French Institute of Thessaloniki. October - November 1998 (**Greece**).
- Marseilles :** International Center of Poetry Marseilles (Old Charité). Summer 2001. July-August-September
- Perpignan :** Olympus Gallery. September 2001. Festival off, around the 13<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"
- Sélestat :** Exhibition about "Michel Butor and his photographers" - Multimedia Library of Sélestat. October - November 2002. Original manuscripts of the exhibition with 3 photographs : 1-3-51
- Colmar :** Exhibition about "Michel Butor and his photographers" - Library of Colmar. December 2002 - January 2003. Original manuscripts of the exhibition with 3 photographs : 1-3-51
- Marseilles :** 10 photographs in the context of the First Phocea Photographic Meetings. Phocea Gallery with the award "Serge Assier" to the laureates. October 2004

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**7<sup>th</sup> exhibition "In the shadow of the ladies" 101 photographs.**

*Photographic poems. Texts : Serge Assier, Michel Butor and Jean Andreu*

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- Arles :** Around the XXV<sup>th</sup> anniversary of the International Meetings of Photography. Gallery of Crédit Mutuel. July 1994 (see catalogue of the IMP)
- Nancy :** IX<sup>th</sup> International Biennial of Picture. December 1994 (see catalogue of the Biennial) Congress Palace
- Thionville :** Art Gallery of Cultural Center Jacques Brel. February 1995
- Venice :** Gallery (Da Tura) - Hôtel Bologna Via Piave 214 Venice Mestre. November -December 1995 (**Italy**).
- Thessaloniki :** French Institute of Thessaloniki. October - November 1998 (**Greece**).
- Marseilles :** International Center of Poetry Marseilles (Old Charité). Summer 2001. July -August - September
- Perpignan :** Kings' Palace of Majorca. September 2003. Festival off, around the 15<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"

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**8<sup>th</sup> exhibition "Theater of life" 69 photographs.**

*Twenty years of photojournalism. Texts : Serge Assier and Ivan Levai*

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- Arlés :** Around the XXVII<sup>th</sup> International Meetings of Photography. Gallery of Crédit Mutuel. July 1996 (see catalogue of the IMP)
- Thionville :** X<sup>th</sup> International Biennial of Picture. January 1997 (see catalogue of the Biennial) Art Gallery of the Cultural Center Jacques Brel, decentralized exhibition.
- Perpignan :** Olympus Gallery. September 2001. Festival off, around the 13<sup>th</sup> International Photojournalism Festival of Perpignan. « Visa for the Image of Perpignan »
- Aix-en-Provence :** 13 Photographs in the context of "Crossed Glances". Retrospectives of the Obscure Fountain. From 6<sup>th</sup> of October to 10<sup>th</sup> of November 2008.

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**9<sup>th</sup> exhibition "Tunisia, a country in a cage" 27 photographs.**

*Text : Jean Kéhayan*

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- Marseilles :** L'Atelier, 18 place aux Huiles. April - July 1999
- Elne :** Gallery of the City Hall, town hall of Elne. September 2002 at Imag'in'off, around the 14<sup>th</sup> International Photojournalisme Festival of Perpignan. "Visa for the Image of Perpignan"
- Ventabren :** VAC Gallery ; Ventabren Contemporary Art. Mill of Ventabren - Les Bonfils. November 2002
- Arlés :** Around the XXXIV<sup>th</sup> International Meetings of Photography. Gallery of Associations' House. July 2003

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**10<sup>th</sup> exhibition "With view on Mount Olympus" 44 photographs.**

*Texts : Michel Butor, Georges Fréris and Jean Roudaut*

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- Marseilles :** Gallery of the Ovoïde - Departement Administration Building. November 1999
- Arlés :** Around the XXXI<sup>th</sup> International Meetings of Photography. Gallery of Associations' House. July 2000.
- Thessaloniki :** Around the XIII<sup>th</sup> Photosynkyria by Thessaloniki. Italian Institute of Culture of Thessaloniki. March 2001. With the support of the University Aristotle of Thessaloniki - Letters' Faculty - Department of French language and Literature (**Greece**).
- Marseilles :** International Center of Poetry Marseilles (Old Charité) Summer 2001. July - August - September
- Thionville :** Art Gallery of the Cultural Center Jacques Brel. September 2001
- Perpignan :** Gallery (Behind the Curtain). September 2002 at Imag'in'off, around the 14<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"
- Sélestat :** Exhibition about "Michel Butor and his photographers" - Multimedia Library of Sélestat. November 2002. Original manuscripts of the exhibition with 3 photographs : 14-26-30
- Colmar :** Exhibition about "Michel Butor and his photographers" - Library of Colmar. December 2002 - January 2003. Original manuscripts of the exhibition with 3 photographs : 14-26-30
- Rome :** Art Gallery of Rome University Three, Faculty of Letters and Philosophy. April-May 2003 (**Italy**).

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**11<sup>th</sup> exhibition "Good Mistral" 44 photographs in relief.**

*Texts : Michel Butor, Edmonde Charles-Roux, Jean Roudaut*

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- Marseilles :** Gallery of the Squirrel Space. November - December 2000  
**Arles :** Around the XXXII<sup>th</sup> International Meetings of Photography - Gallery of Associations' House. July 2001  
**Marseilles :** International Center of Poetry Marseilles (Old Charité). Summer 2001. July -August - September  
**Perpignan :** Olympus Gallery. September 2001. Festival off, around the 13<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Sélestat :** Exhibition about "Michel Butor and his photographers" - Multimedia library of Sélestat. October - November 2002. Original manuscripts of the exhibition with 3 stereoscopic photographs : 4-6-16  
**Colmar :** Exhibition about "Michel Butor and his photographers" - Library of Colmar - December 2002 - January 2003. Original manuscripts of the exhibition with 3 stereoscopic photographs : 4-6-16  
**Thionville :** Art Space of the Cultural Center Jacques Brel. January 2004  
**Porto :** Gallery of Silo-Espaço Cultural – NorteShopping. May - June 2005. With the support of Centro Português de Fotografia and the Ministry of Culture of Portugal (**Portugal**).  
**Perpignan :** Théodore Monod Hall : Protestant Temple. September 2006, around the 18<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Barcelona :** Institute of Estudis Fotogràfics de Catalunya for the 34<sup>th</sup> anniversary of the Institute (see catalogue). February 2007 (**Spain**).

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**12<sup>th</sup> exhibition "Behind the Scenes in Venice" 56 photographs.**

*Texts : Fernando Arrabal, Michel Butor, Jean Kéhayan*

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- Marseilles :** Culture Space of Marseilles - La Canebière. March 2002  
**Venice :** Istituto Romeno di Cultura - Palazzo Correr. Strada Nuova n°2214 - Cannaregio 30211 Venice. April - May 2002 (**Italy**).  
**Arles :** Around the XXXIII<sup>th</sup> International Meetings of Photography. Gallery of Associations' House. July 2002  
**Perpignan :** Olympus Gallery. September 2002 at Imag'in'off, around the 14<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Avignon :** European Center of Poetry of Avignon. April 2004

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**13<sup>th</sup> exhibition "The Ararat as a memento" 21 photographs.**

*Photographs : Jean Kéhayan. Texts : Serge Assier*

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- Marseilles :** Gallery of the Ovoïde : Department Administration Building. March 2002  
**Elne :** Gallery of City Hall, Town hall of Elne. September 2002 at Imag'in'off, around the 14<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Ventabren :** VAC Gallery ; Ventabren Contemporary Art. Mill of Ventabren - Les Bonfils. November 2002  
**Arles :** Around the XXXIV<sup>th</sup> International Meetings of Photography. Gallery of Associations' House. July 2003  
**Valence :** Armenian Heritage Center. September - December 2005  
**Aubagne :** House of the Young and of the Culture. May 2006  
**Saint-Agrève :** Cultural and social Center. January 2008

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**14<sup>th</sup> exhibition "Cannes, 20 Years of the film festival" 54 photographs.**

*Texts : Fernando Arrabal, Michel Butor, Jean Charles Tacchella*

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- Marseilles :** Culture Space of Marseilles - La Canebière. May 2004  
**Arles :** Around the XXXV<sup>th</sup> International Meetings of Photography. Gallery of The House of the Community Life of Arles. July 2004  
**Noisiel :** IX<sup>th</sup> Photographic Meetings of Noisiel. Gallery of the Cosom. November 2004  
**Aubenas :** House of Pictures, in the context of the 7<sup>th</sup> European Cinema Meetings. November 2005  
**Berlin :** Gallery of French Institute in Germany Berlin. May - June 2006 (**Germany**).  
**Perpignan :** Théodore Monod Hall - Protestant Temple. September 2007, around the 19<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Jinan :** (*Province of Shandong*) Qilu International Photographic Week of Jinan. September 2007. With support of the Shandong University of Art and Design (**China**).

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**15<sup>th</sup> exhibition "Chronicle of Rome" 49 photographs.**

*Texts : Fernando Arrabal, Michel Butor, Bruna Donatelli, Jean Roudaut*

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- Arles :** Around the XXXVI<sup>th</sup> International Meetings of Photography. Gallery of the House of Community Life of Arles. July 2005  
**Perpignan :** Théodore Monod Hall - Protestant Temple. September 2005, around the 17<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Marseilles :** Culture Space of Marseilles - La Canebière. November - December 2005  
**Berlin :** Italian Institute of Culture Berlin. May 2006 (**Germany**).  
**Marseilles :** 5 Photographs in the context of the third Phocea Photographic Meetings. Phocea Gallery with the award "Serge Assier" to the laureates. October 2008

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**16<sup>th</sup> exhibition "Berlin with a human face" 54 photographs.**

*Texts : Fernando Arrabal, Renato Cristin, Michel Butor, Jean Kéhayan*

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- Arles :** Around the 39<sup>th</sup> International Meetings of Photography. Gallery of the House of Community Life of Arles. July 2008  
**Perpignan :** Théodore Monod Hall - Protestant Temple. September 2008, around the 20<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Marseilles :** Culture Space of Marseilles - La Canebière. November 2008

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**17<sup>th</sup> exhibition "Moments of China" 54 photographs.**

*Texts : Fernando Arrabal, Michel Butor, Jean Kéhayan, Zhu Jing*

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- Arles :** Around the 40<sup>th</sup> International Meetings of Photography. Gallery of the House of Community Life of Arles. July 2009  
**Perpignan :** Théodore Monod Hall - Protestant Temple. September 2009, around the 21<sup>th</sup> International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan"  
**Marseilles :**

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### *R e t r o s p e c t i v e .*

*Common works - Serge Assier / Michel Butor - Writings / Photographs*

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- Marseilles :** International Center of Poetry Marseilles (Old Charité) - summer 2001 from 18<sup>th</sup> of July to 1<sup>st</sup> of September, retrospective exhibition of the common works by Serge Assier for the photographs, and Michel Butor for the original handwritten texts with some pictures of each of these exhibitions : "L'Estaque", "In the shadow of the ladies", "With view on Mount Olympus" and "Good Mistral".
- Arles :** Around the 37<sup>th</sup> International Meetings of Arles. Gallery of the House of Community Life of Arles. July 2006, retrospective exhibition of the common works by Serge Assier for the photographs, and Michel Butor for the original handwritten texts about the 8 common exhibitions.
- Marseilles :** Alcazar Library of Marseilles with regional vocation and Culture Space of Marseilles. September - October 2006, retrospective exhibition of the common works by Serge Assier for the photographs, and Michel Butor for the original handwritten texts about the 8 common exhibitions.

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### *R e t r o s p e c t i v e .*

*René Char / Serge Assier - 1982 / 1988. Common exhibition for the 100<sup>th</sup> anniversary of the poet's birth on the 14<sup>th</sup> June 1907. 14 June 1907 / 14 June 2007.*

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- Arles :** Around the 38<sup>th</sup> Internatinal Meetings of Arles. Gallery of the House of Community Life of Arles. July 2007, retrospective exhibition for the 100<sup>th</sup> anniversary of the poet's birth on 14<sup>th</sup> of June 1907. Common works Serge Assier / René Char 1982 / 1988.
- Marseilles :** 8<sup>th</sup> International Exhibition of Contemporary Art - SIAC 2008. From 7<sup>th</sup> to 10<sup>th</sup> of March 2008. Hall 1 of Chanot Park in Marseilles. Presentation of three photographic poems as homage to René Char and 30 photographs of my different works.

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### *G r o u p E x h i b i t i o n s .*

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- Serge Assier.** Presents 13 photographs of the exhibition "*Theater of life*" in the context of the International Meetings "*Crossed Glances*" Rétrospectives at Fontaine Obscure, in Aix-en-Provence. From 6<sup>th</sup> of October to 10<sup>th</sup> of November 2008.
- Serge Assier.** Presents 5 photographs of the exhibition "*Chronicle of Rome*" in the context of 3<sup>rd</sup> Phocéa Photographic Meetings in Marseilles and awards "Serge Assier" to the laureates of this event. From 9<sup>th</sup> of to 30<sup>th</sup> of October 2008.
- Serge Assier.** Presents work in an especially arranged container. For the 17<sup>th</sup> Fiesta of the Souths in Marseilles from 17<sup>th</sup> to 31<sup>st</sup> of October 2008. A diaporama, retrospective of seven of his photo exhibitions, especially. "*3140 square meters on the Old Port*" - "*The Hooky Corsica*" - "*Songs of Lorraine*" - "*With view on Mount Olympus*" - "*Chronicle of Rome*" - "*Cannes, 20 Years of the film festival*" and "*Berlin with a human face*".
- Serge Assier.** Presents photography of the exhibition "*Songs of Lorraine*" in the context of the 25<sup>th</sup> anniversary of Marghera Fotografia in Venice-Marghera. From 15<sup>th</sup> of November to 5<sup>th</sup> of December 2008. Venice-Marghera (Italy).

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**Award Serge Assier 2004.**

First Phocea Photographic Meetings in Marseilles from 12<sup>th</sup> to 30<sup>th</sup> of October 2004.  
Awarding ceremony of the prize. Thursday 14<sup>th</sup> of October 2004, at the Phocea Gallery in Marseilles.  
The laureate is *Bob Giorgi*, selected for his photographic work.

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**Award Serge Assier 2006.**

Second Phocea Photographic Meetings in Marseilles from 12<sup>th</sup> of October to 3<sup>rd</sup> of November 2006.  
Awarding ceremony of the Prize. Thursday 12<sup>th</sup> of October 2006, at the Phocea Gallery in Marseilles.  
The laureates are Hannel Vion, for black and white and Marc Deotte, for colour.

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**Award Serge Assier 2008.**

Third Phocea Photographic Meetings in Marseilles from 9<sup>th</sup> to 31<sup>th</sup> of October 2008.  
Awarding ceremony of the Prize. Thursday 9<sup>th</sup> October 2008, at the Phocea Gallery in Marseilles.  
The laureates are Michel Laffaille, for black and white, and Jean-Claude Julien, for colour.

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**T e l e v i s i o n .**

**France 3 Méditerranée** programmes **7 minutes with...** Meeting with Serge Assier, Monday 5<sup>th</sup> of May 2008. Concerning his life and his work as an author with presentation of his latest exhibition "*Berlin with a human face*" document of 7 minutes.

**Arte** programmes **Métropolis**, France and (Germany), documentary of 9 minutes 33 concerning my work as an author and my profession as reporter, with the exhibition "*Cannes, 20 years of the film festival*", 5<sup>th</sup> of June 2004.

**TV Kulturspiegel (Germany)**, concerning the exhibition "*Songs of Lorraine*" 16<sup>th</sup> of October 2001.

**ET3 National Television (Greece)**, concerning the exhibition "*With view on Mount Olympus*" 15<sup>th</sup> of March 2001.

**TV Makedonia (Greece)**, concerning the exhibitions "*L'Estaque*" and "*In the shadow of the ladies*", 7<sup>th</sup> of November 1998.

**RTL Television (Luxembourg)**, programmes "**Parenteses**", concerning the exhibitions "*Songs of Lorraine*" and "*Eight solicitations and a song*", 12<sup>th</sup> of January 1989.

And also few regional TV news by **FR3** and **M6** : Marseilles, Toulouse, Nancy, Bastia, La Rochelle, Metz and Perpignan concerning my various photographic exhibitions, from 1987 to 2004.

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**R a d i o .**

**France Info** programmes **24 hours in Marseilles**, by Marie-Christine Lauriol, about the exhibition "*Cannes, 20 Years of the film festival*", Wednesday, 19<sup>th</sup> of May 2004.

**France Bleu Provence** programmes **Journal des Spectacles**, with Hervé Godard, about the exhibition "*Cannes, 20 Years of the film festival*", Wednesday, 12<sup>th</sup> of May 2004.

**France Culture** programmes **Festivities**, concerning eight joint exhibitions with my friend Michel Butor, 22<sup>nd</sup> of August 2001.

**France Inter** programmes **Traffic of influences** by Philippe Bertrand, concerning the stereoscopic exhibition "*Good Mistral*", 21<sup>st</sup> of February 2001.

**RMC** programmes **Life otherwise** by Philippe Lapousterle, concerning my works as an author, 15<sup>th</sup> of August 1996.

**France Culture** programmes **The Country Here and Elsewhere**, concerning the exhibition "*L'Estaque*", 18<sup>th</sup> of November 1994.

As well as various regional programmes with France Bleu, Radio France, RMC, RFM, Europe 1, Chérie FM and Radio Dialogue concerning my photo exhibitions, from 1985 to 2004.

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**National newspapers and weekly magazines.**

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**Le Nouvel Observateur** from 5<sup>th</sup> to 11<sup>th</sup> of September 2002. Serge Assier presents five exhibitions in the Off of International Photojournalism Festival of Perpignan. "Visa for the Image of Perpignan".

**Le Monde** on 28<sup>th</sup> and 29<sup>th</sup> of April 2002. Culture Portrait : Serge Assier, the photography as identity, about the exhibition "Behind the Scenes in Venice".

**L'express** of the 9<sup>th</sup> to the 15<sup>th</sup> of August 2001. Serge Assier, about the exhibition "Joint works" Writings / Photographs at the Center of Poetry Marseilles (Old Charité).

**Le Point** of the 1<sup>st</sup> of February 2001. Marseilles the Other Capital with 10 of the most important personalities of Marseilles.

**Artension** July 1989 n°10. Serge Assier, about the exhibition "Songs of Lorraine".

**Art Press** March 1989 n°134. Serge Assier at the Abbey of the Prémontrés about the exhibition "Eight solicitations and a song".

**Le Quotidien de Paris** of 12<sup>th</sup> of June 1987. The Old Port of Serge Assier at the History Museum of Marseilles, about the exhibition "3140 square meters on the Old Port".

**Libération** of 22<sup>nd</sup> of January 1987. 52 photographs of Serge Assier at the Biennial of Picture in Nancy.

**Libération** of 28<sup>th</sup> of September 1984. Serge Assier at Marseilles, Allende Hall, (Old Charité).

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**Port Folio: magazines of national and international photographers.**

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**Chinese Photography Magazine** n°8 : 8 pages, August 2005 (China). Title : 20 Years Retrospective of Serge Assier's work on the Cannes Film Festival, concerning the exhibition "Cannes, 20 Years of the film festival".

**Espace Mode Méditerranée** n°7 : One page, May 2005. Title : Serge Assier. The Lens on the Heart and 25 pages regarding his fashion photographs.

**Réponses Photo** n°150 : 17 pages, September 2004. Title : Marseilles seen by Serge Assier, regarding the exhibitions "3140 square meters on the Old Port", "L'Estaque" and "Good Mistral".

**Le Photographe** n°1580 : 2 pages, December 2000. Title : The photography in a gust of Mistral wind, concerning the exhibitions "With view on Mount Olympus" and "Good Mistral".

**La Fotografía Actual** n°71 : 4 pages, February-March 1999 (Spain). Title : La grandeza del Microcosmos, concerning the exhibitions "Songs of Lorraine" and "L'Estaque".

**Print Flash** n°4 : One page, May 1996 (Italy). Title : Serge Assier. Author's Nudes, concerning the exhibition "In the shadow of the ladies".

**Foto Pratica**, 25 years : A Photographic Celebration, with 34 Portfolios, Supplement, Pictures n° 288-289 : 2 pages, December 1992, January 1993 (Italy). Title : Fancia Serge Assier, concerning the exhibitions "L'Estaque" and "The Hooky Corsica".

**Le Photographe** n°1476 : 2 pages, July-August 1990. Title : Serge Assier in "off" of the "off", concerning the exhibitions "3140 square meters on the Old Port" and "Songs of Lorraine".

**Photo Magazine** n°64 : 6 pages, July-August 1985. Title : The Poet and the Photographer, concerning the exhibition "Eight solicitations and a song", text of René Char.

**Chasseur d'Images** n°68 : 8 pages, December 1984. Title : Serge Assier, the Herdsman Schools, concerning the first photo exhibition of Serge Assier, prefaced by René Char.

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**L i t e r a r y R e v u e .**

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**La pensée de midi** N° 22, November 2007 (Actes Sud). Little and great mediterranean mythologies. Homages to René Char. Serge Assier, photographer, pays a tribute to him, otherwise more just. Pages 132.

**Various quotes made for Serge Assier in the publications of books produced upon the death of his friend, poet René Char on their common works.**

**L'éclair au front** la vie de René Char / "The Lightning in front". The life of **René Char** (Fayard) by Laurent Greilsamer. March 2004. Pages 428.

Vagabund literature **René Char at L'Isle-sur-la-Sorgue** (Flammarion) by Jérôme Garcin, January 1995. Pages 96.

**René Char in his poems** (nrf essais Gallimard) by Paul Veyne, April 1990. Pages 205.

## Promotion de la Photographie de Presse en Région P.A.C.A

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- Serge Assier. 2009
- Fernando Arrabal. 2009
- Michel Butor. 2009
- Jean Kéhayan. 2009
- Zhu Jing. 2009

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