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# **SEXES ET REPOSNS**

## **116 medias**

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De la même façon que pour les corps de face, de profil ou de dos, le sexe est abordé en relevant les mêmes six informations: contours, dur, souple, chaud, formes, poils. Les dessins sont numérisés, agrandis, superposés dans Photoshop, puis travaillés en couleurs, en tenant compte aussi bien des 6 dessins réalisés les yeux bandés que des souvenirs, des impressions, qui restent après ces phases de dessin. Il y a, là aussi, réciprocité ; celui qui dessine est à son tour dessiné, d'où le nom de REPOSNS. On les retrouve ci dessous côté à côté ; exemple: CL > DE ou DE > CL. Chaque image est réalisée au format 40 x 60, et imprimée par jet d'encre aux pigments.

### **LES GÉANTES, LES GÉANTES AGILES, LEURS RÉPLIQUES, LEURS RÉPOSNS, LES PORTRAITS.**

Le dessin en aveugle par le toucher concerne le corps entier y compris le sexe. Dans une époque de radicalisation en tout genre et de censure multiforme, ce travail devient un acte politique. Dit rapidement, le sens politique de ce travail peut échapper. En fait, de nos jours de nombreux artistes sont emprisonnés ou expulsés, ou menacés, parce qu'ils n'ont pas respecté des tabous religieux, idéologiques, moraux... Il est interdit en Afrique du Sud de parler des règles des femmes, au Japon la représentation des poils pubiens est un délit... Toucher le sexe et le dessiner, sans pornographie, et sans liaison sexuelle, semble impossible, ou condamnable à bien de nos contemporains... J'ai déjà été censuré pour cela et même pour mon travail sur Kafka ! Donc mon travail, devient politique au sens sociétal du terme.

Mais bien entendu, ce n'est pas là ni sa vocation première, ni la fonction de l'art. Pourquoi les parties sexuelles, et pourquoi pas ? Ça fait bien partie du corps ! Ce lieu de tous les interdits, tabous et censures, n'est que la plus petite partie du travail au regard des Géantes et de leur Répliques, et des Portraits en Aveugle, qui concernent tout le corps. Qu'il soit féminin ou masculin, le sexe est la seule partie du corps non structurée, sans ossature à partir de laquelle plus que pour le reste du corps on ne peut pas dessiner ce que l'on sait. La seule réalité est induite par la nature du toucher: pronation, supination, toucher de la paume, toucher du bout des doigts, pression, effleurement...

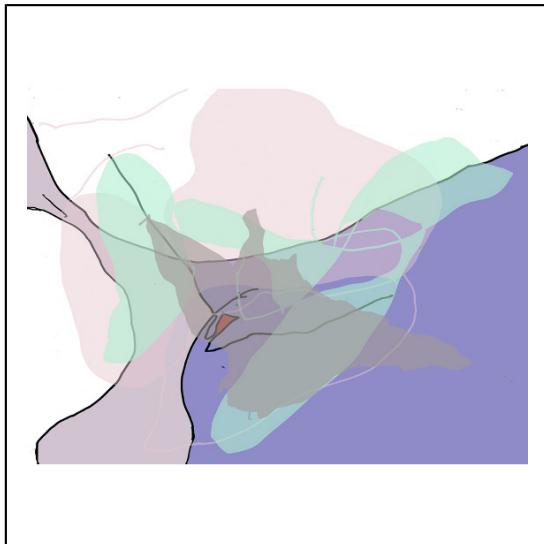
Les propositions multiples qui en résultent aiguisent la créativité et donnent vie à des tableaux très loin de toute représentation attendue et reconnaissable, pour lesquels il a fallu tenter de trouver des équivalences graphiques à ce que l'on sent. Comment dessiner, par des lignes, des formes, ce qui est relief, et ce qui est de l'ordre de la perception corporelle, sans faire appel à des référents, à des connaissances antérieures ; mission impossible pourrait-on dire. C'est justement cet impossible qui doit être approché. Le travail les yeux bandés aide à disqualifier un moment, le savoir et ses sécurités.

Travail professionnel, oui, car il faut le maximum de rigueur, et le maximum de liberté. Ne pas se réduire à ce qu'on sait déjà faire, ne pas accepter ses limites. Car comme le dit Marcellin Pleynet « pour l'artiste, accepter ses limites, c'est accepter sa névrose » .

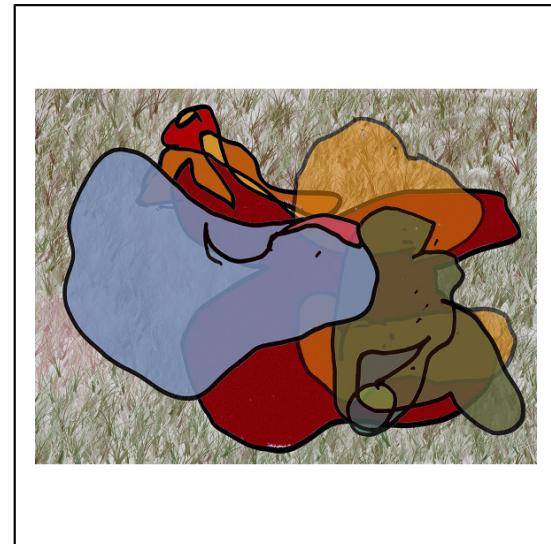
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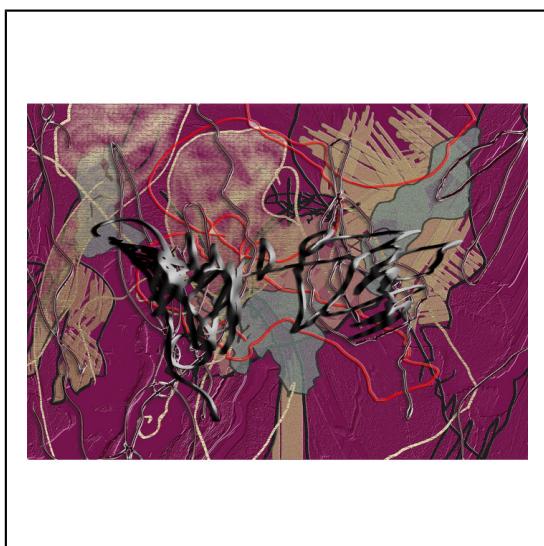
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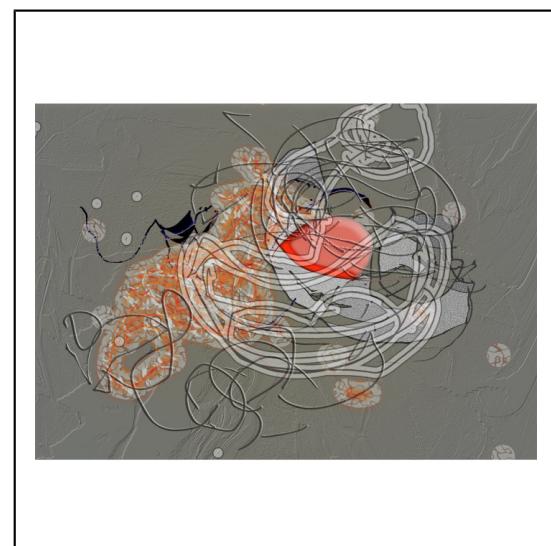
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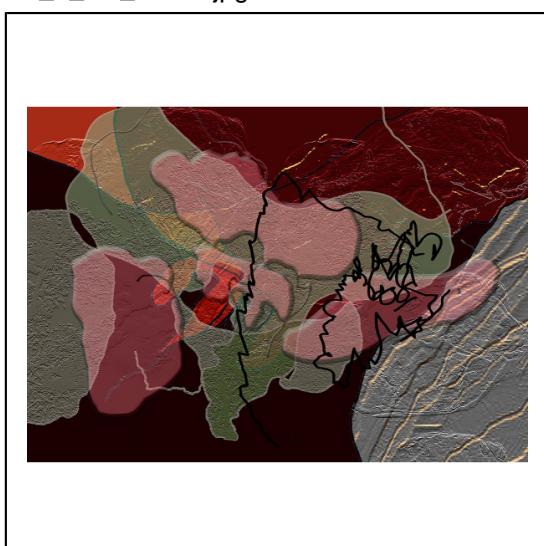
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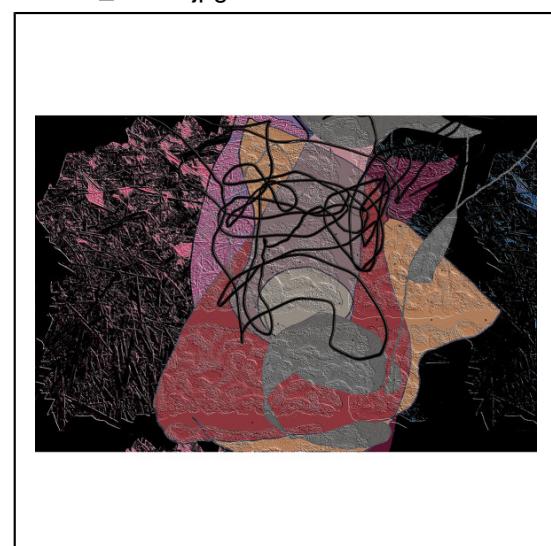
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CL->OL\_SEXE.jpg



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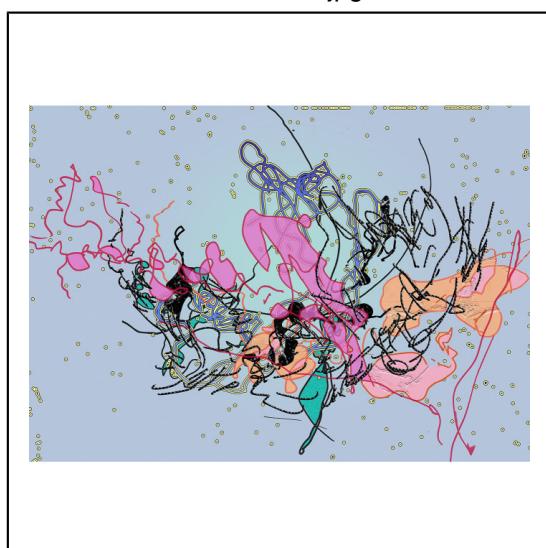
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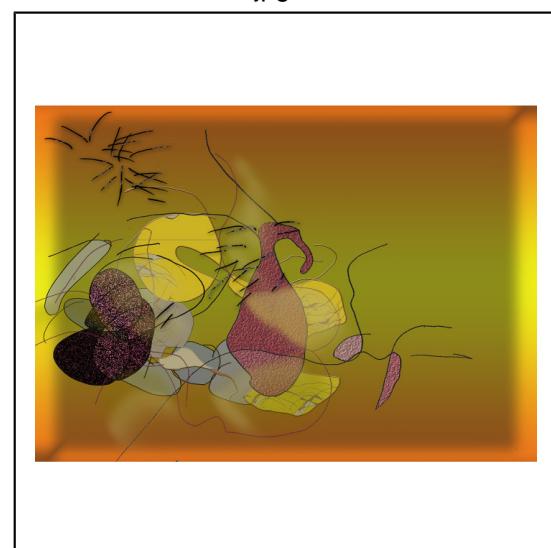
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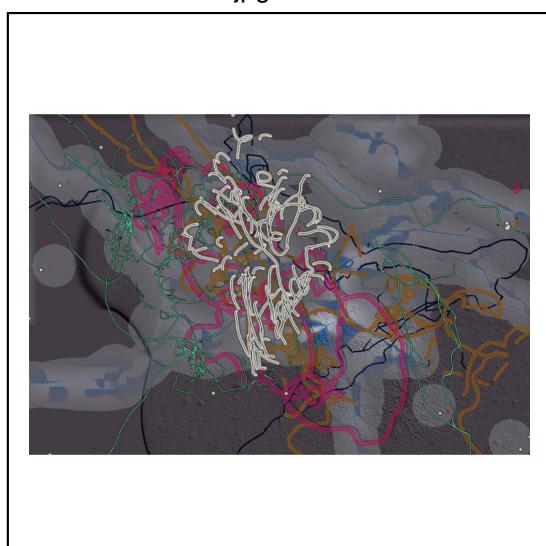
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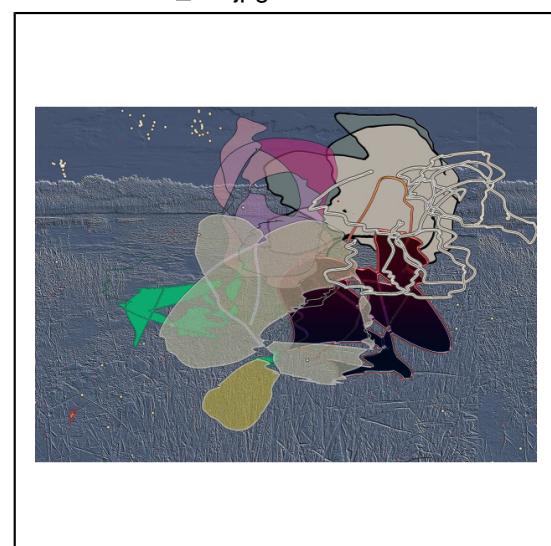
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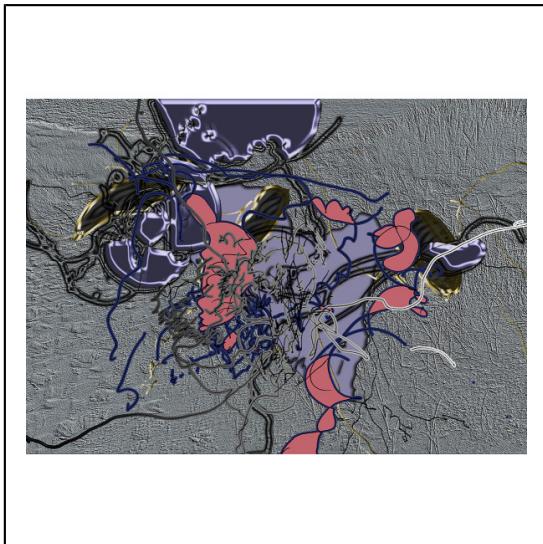
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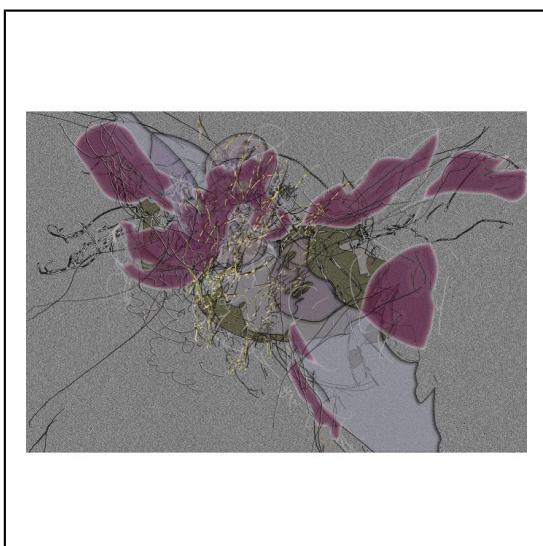
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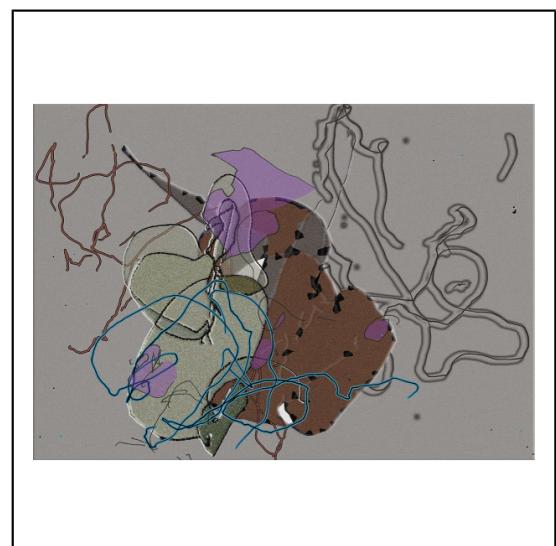
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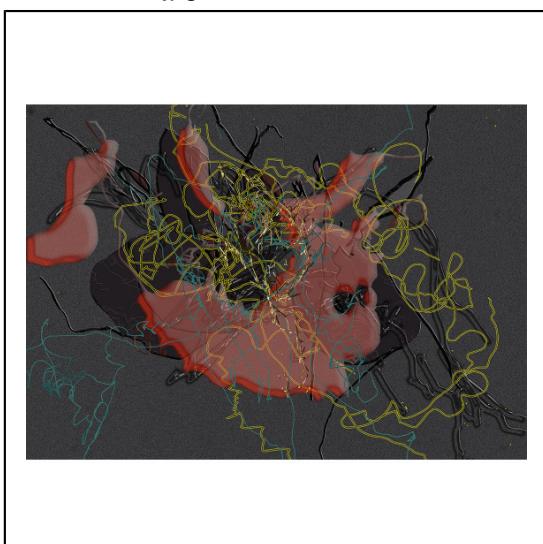
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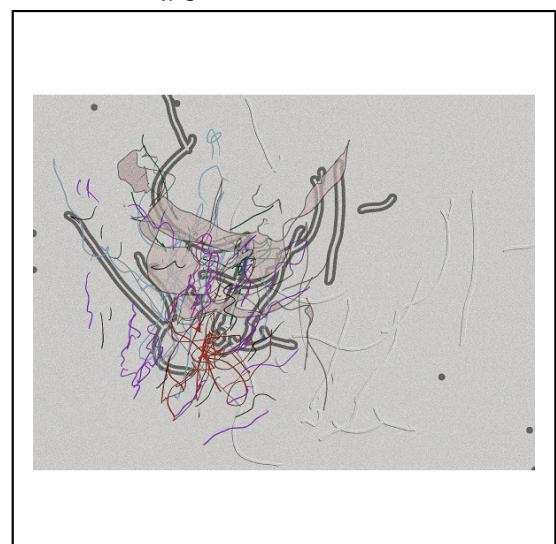
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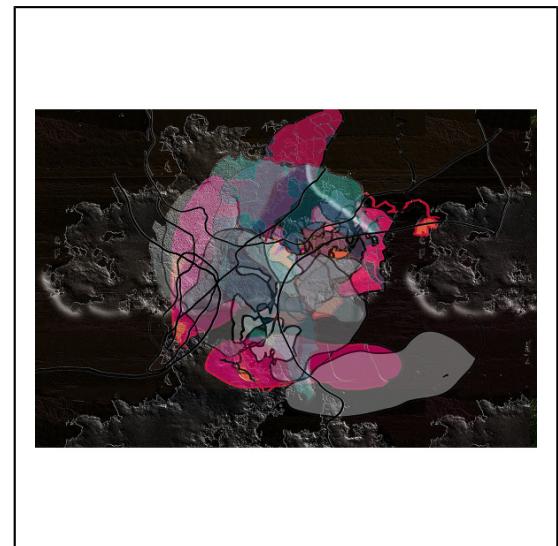
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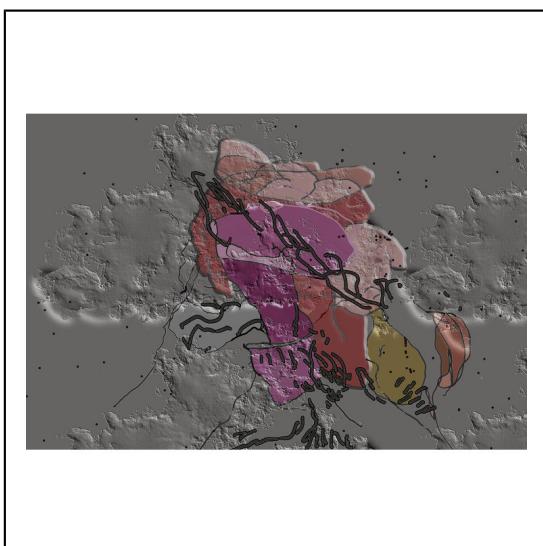
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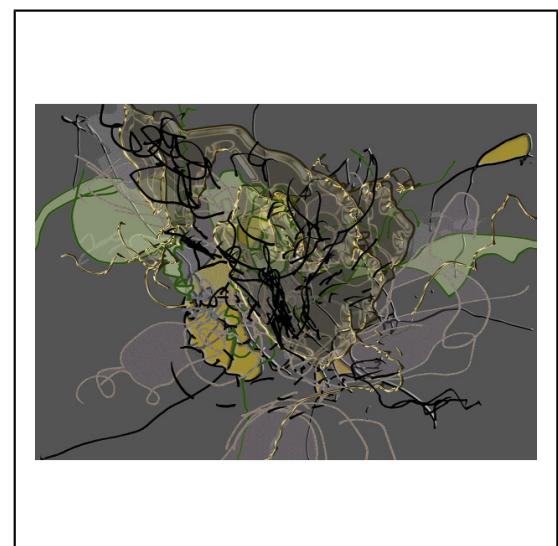
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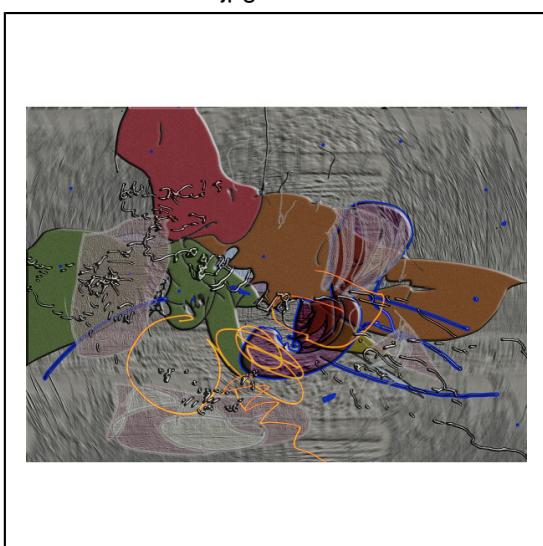
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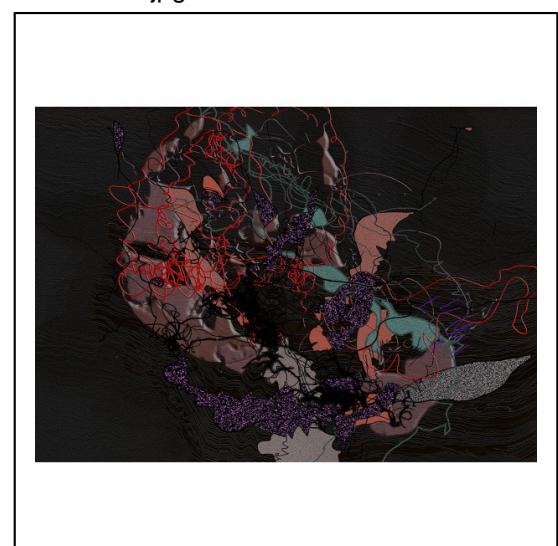
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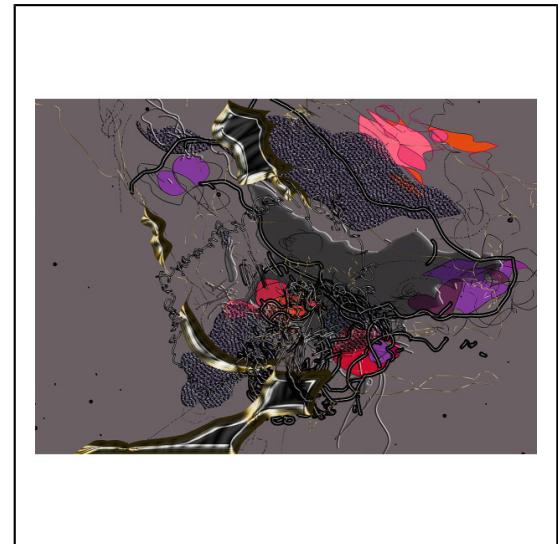
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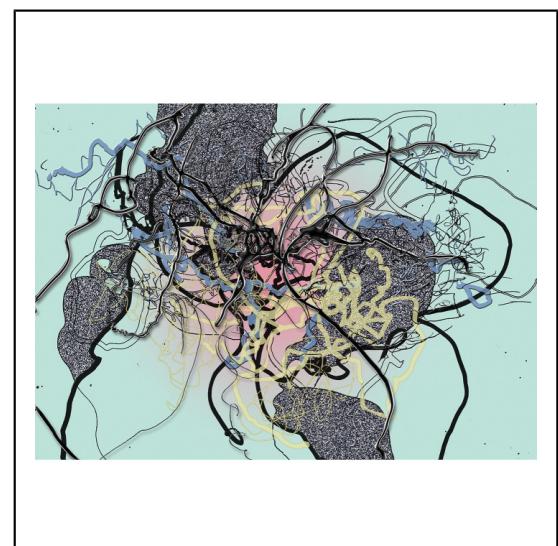
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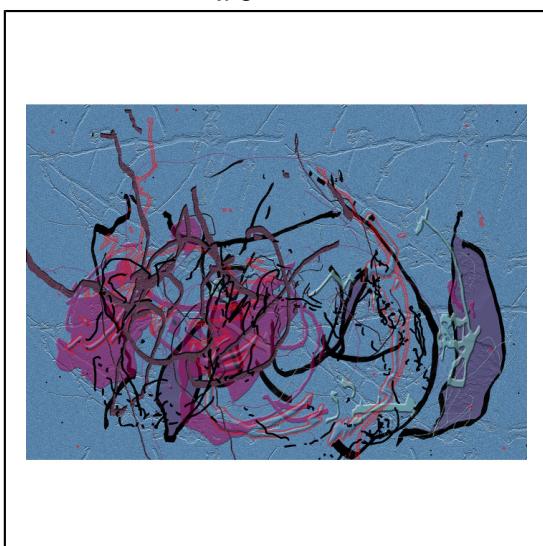
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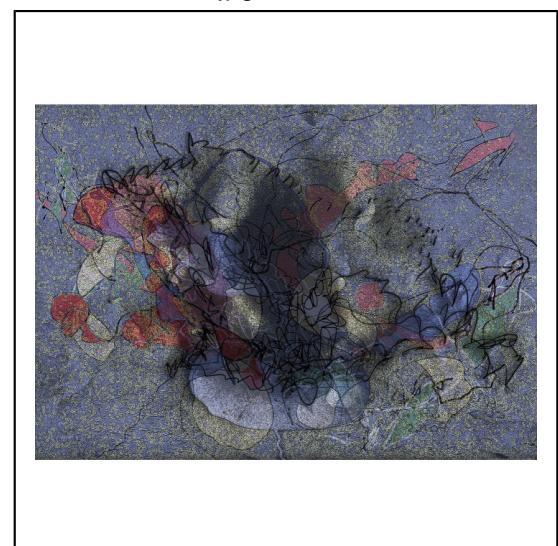
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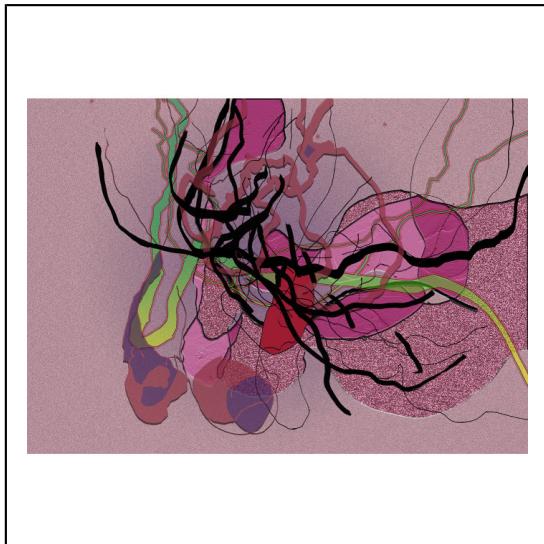
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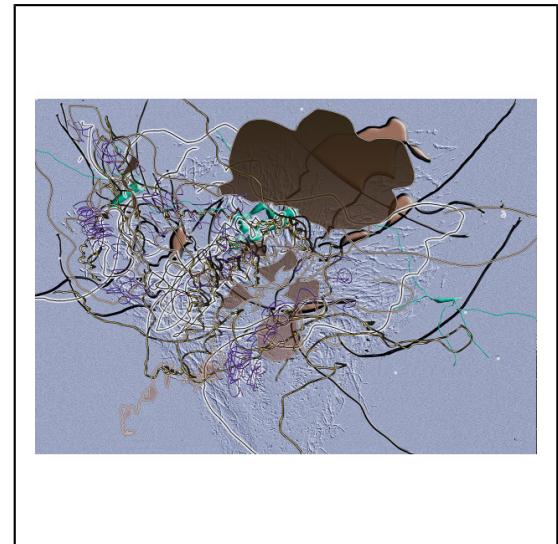
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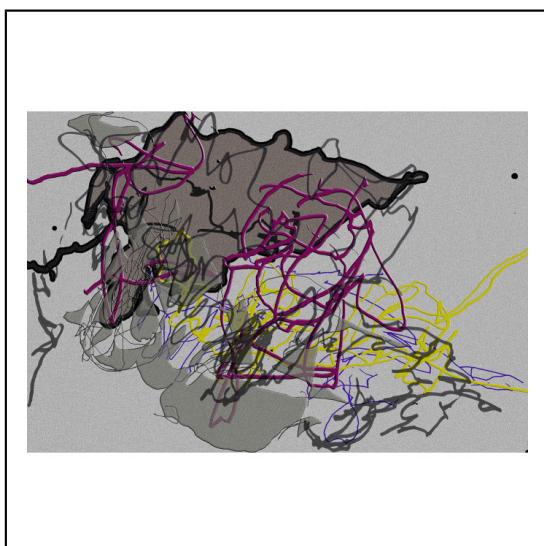
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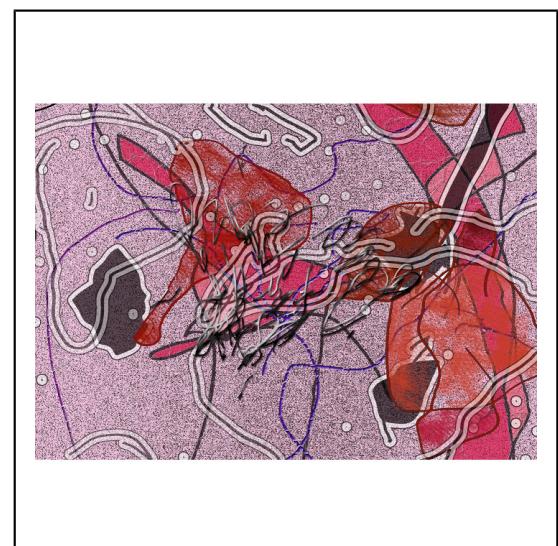
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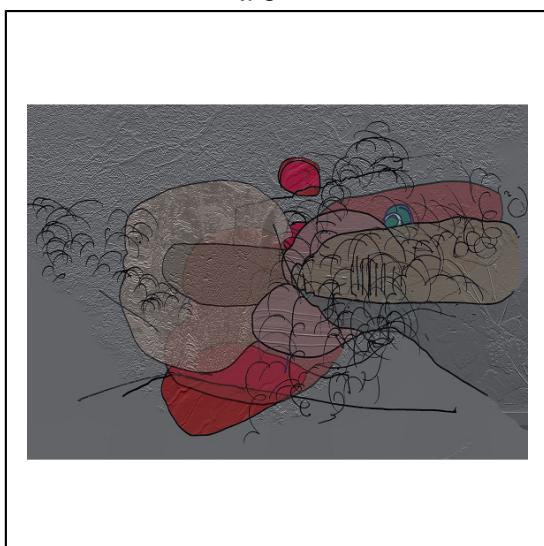
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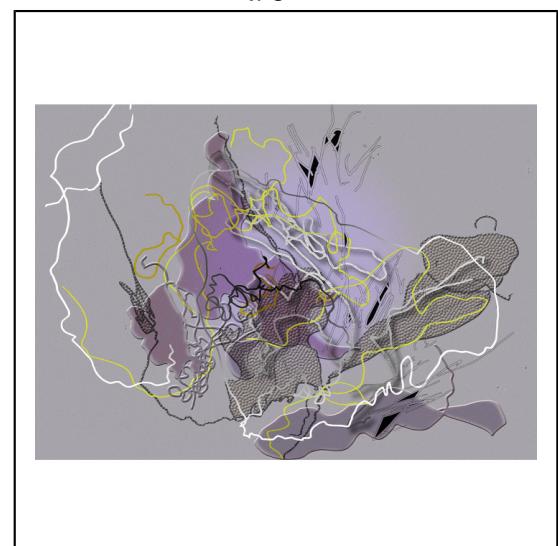
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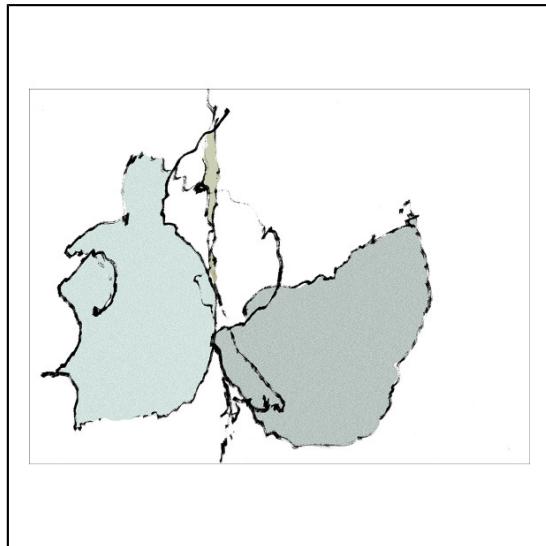
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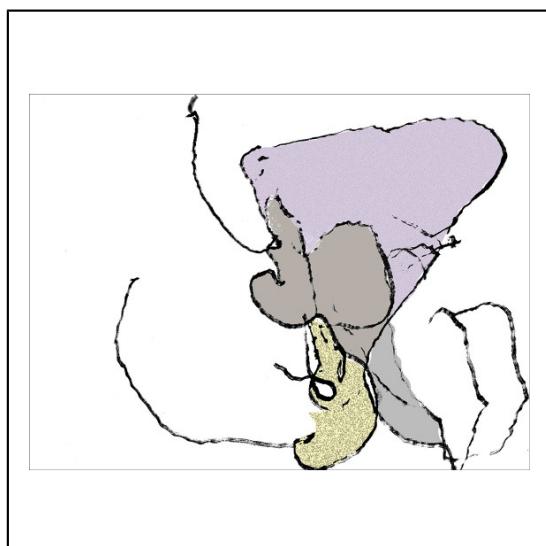
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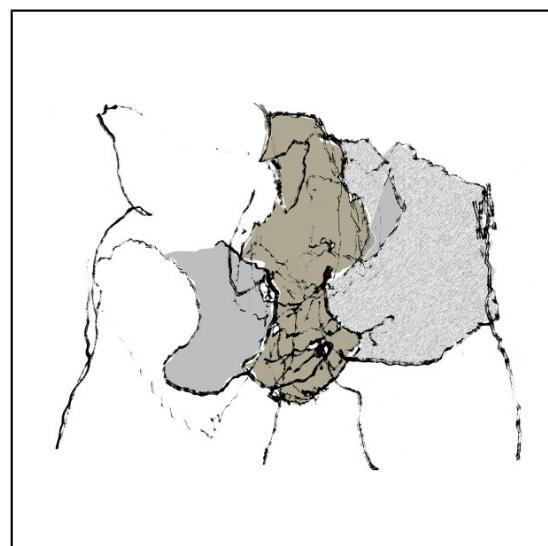
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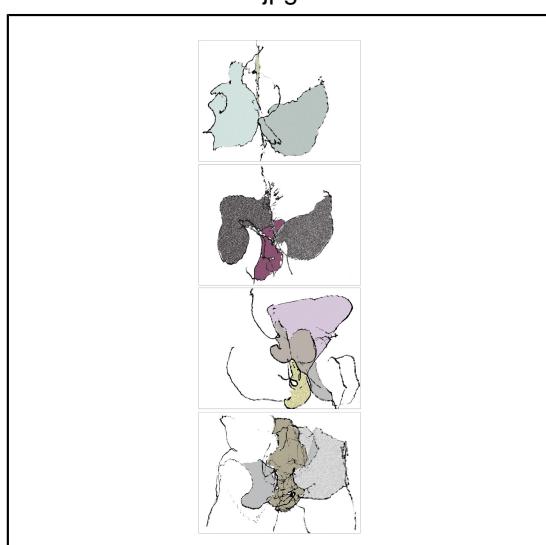
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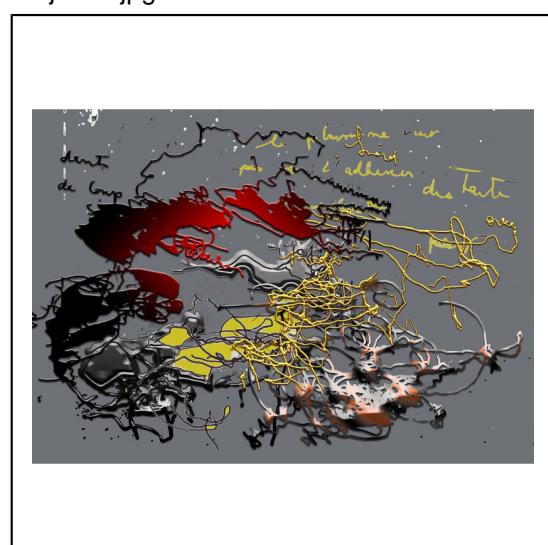
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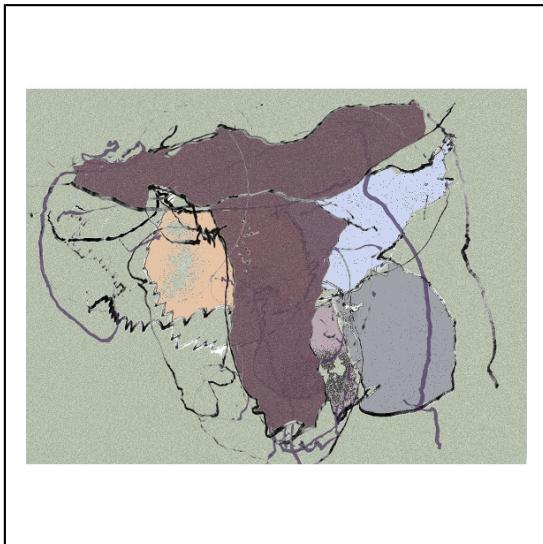
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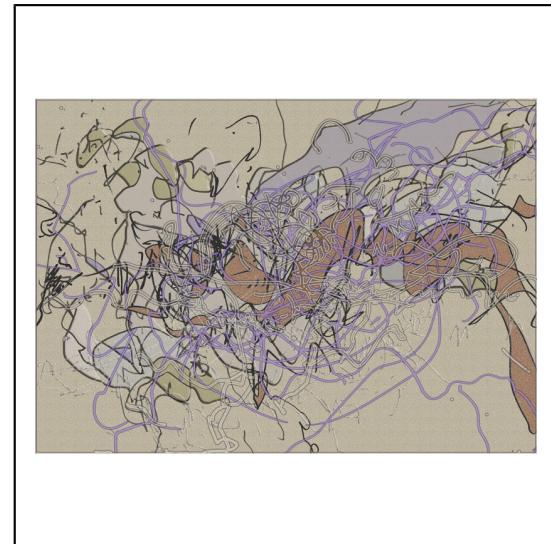
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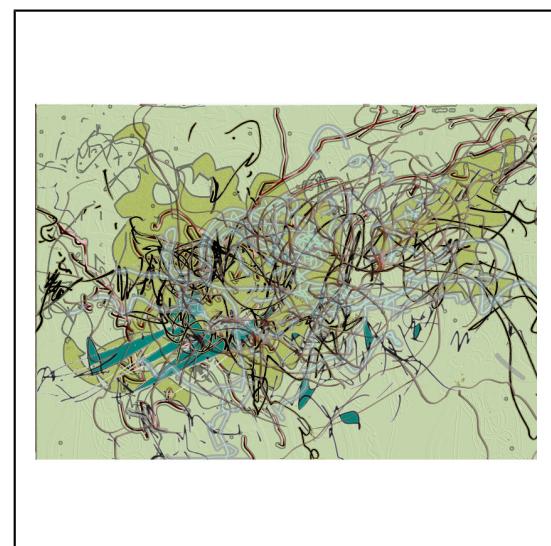
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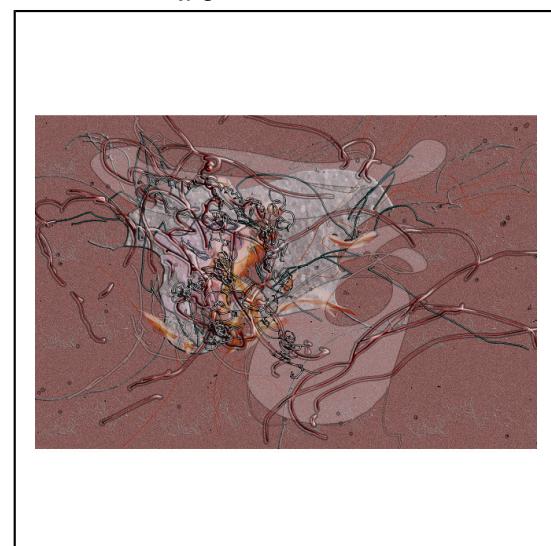
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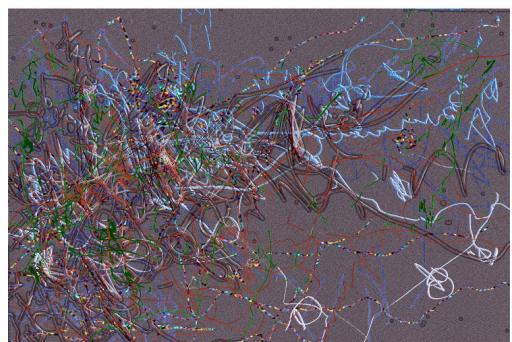
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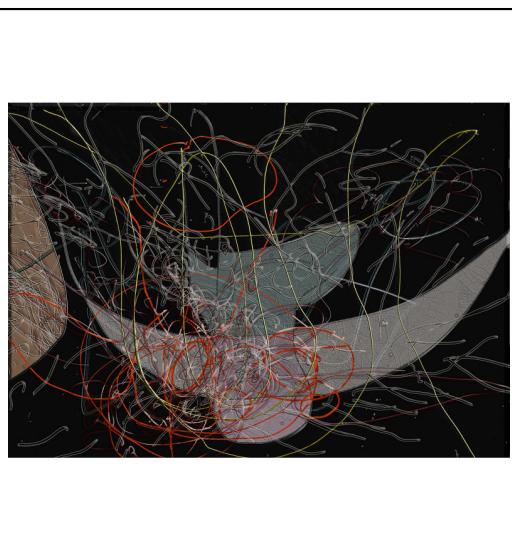
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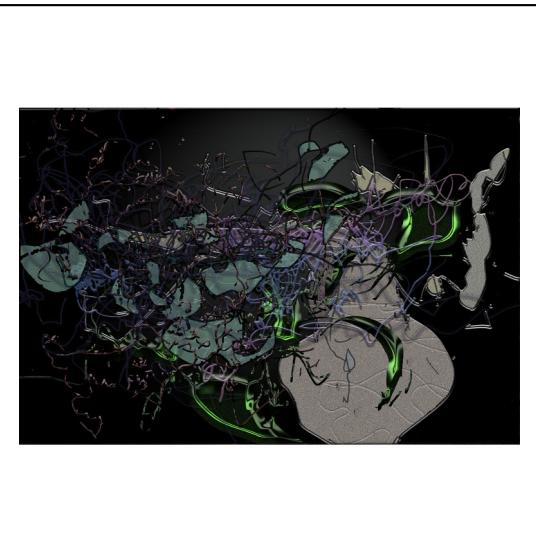
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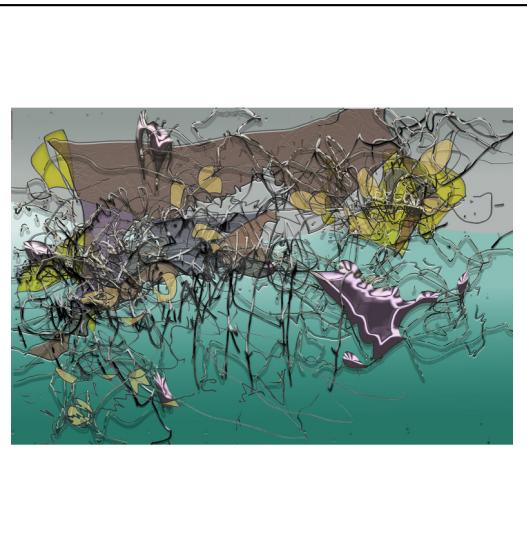
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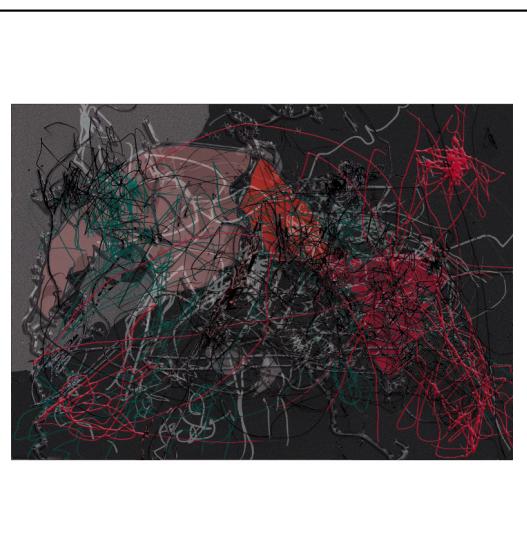
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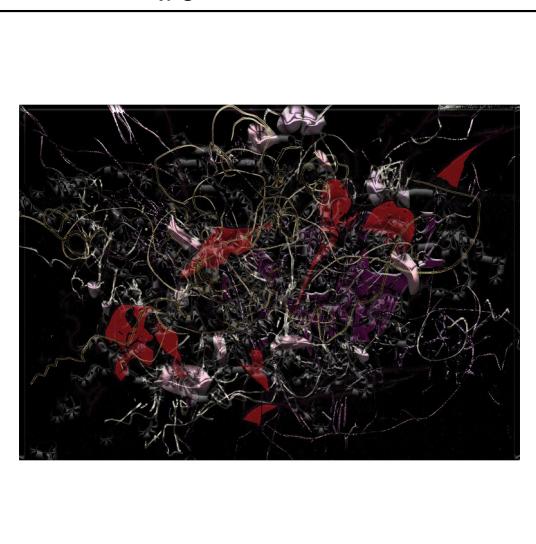
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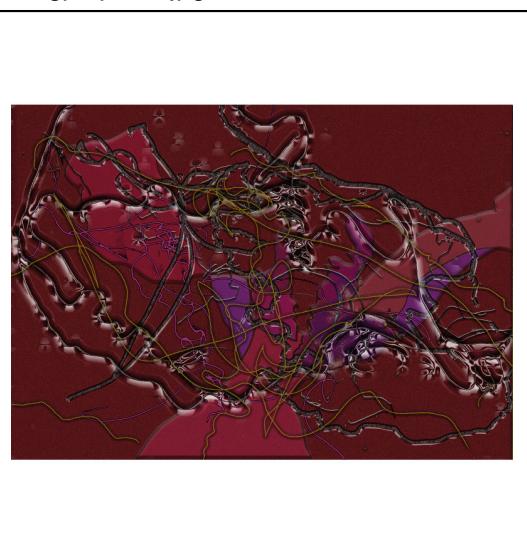
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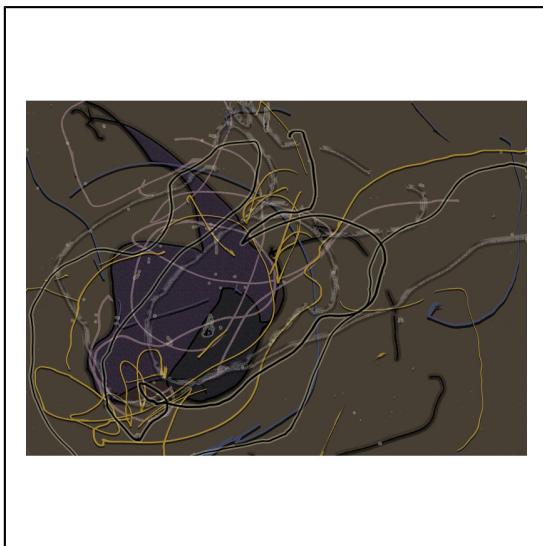
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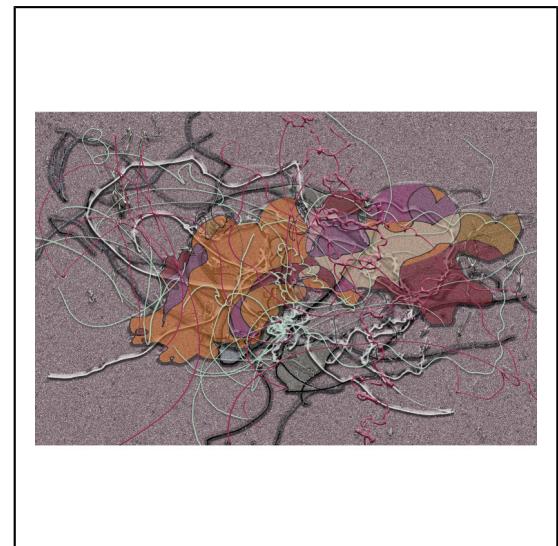
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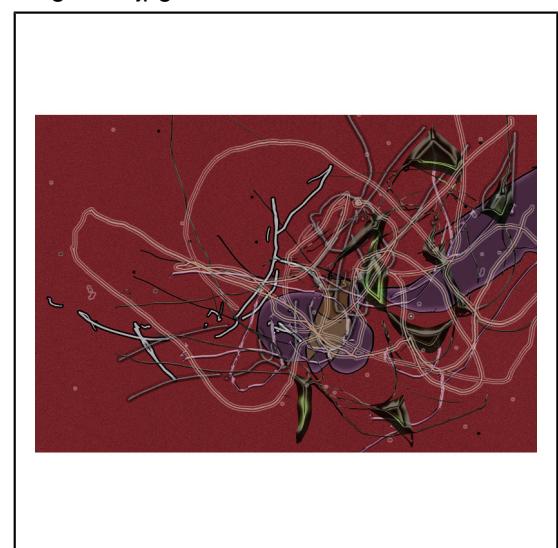
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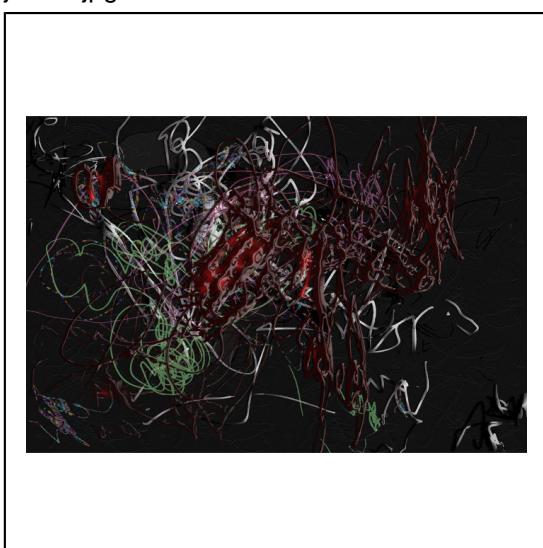
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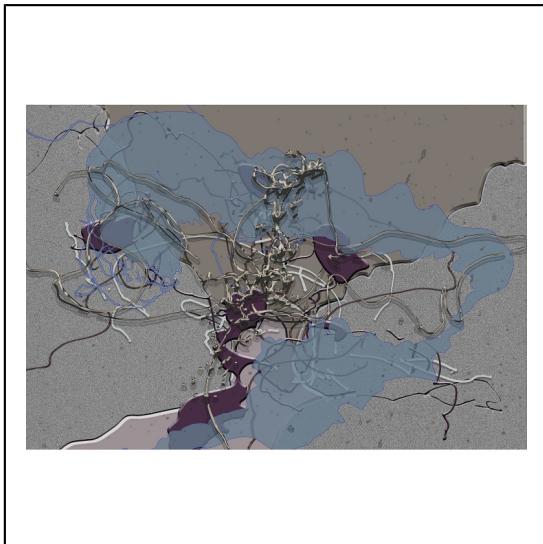
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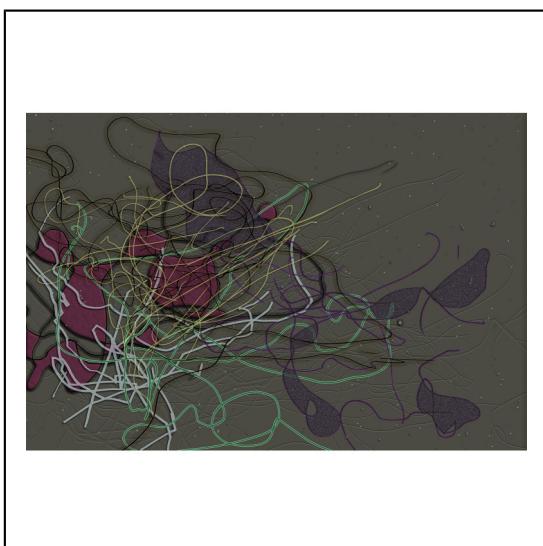
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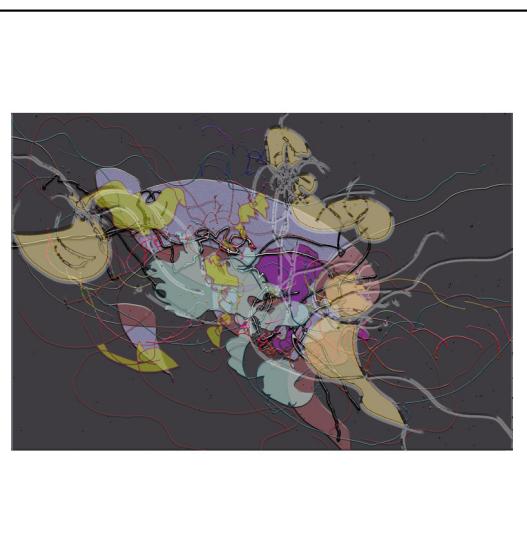
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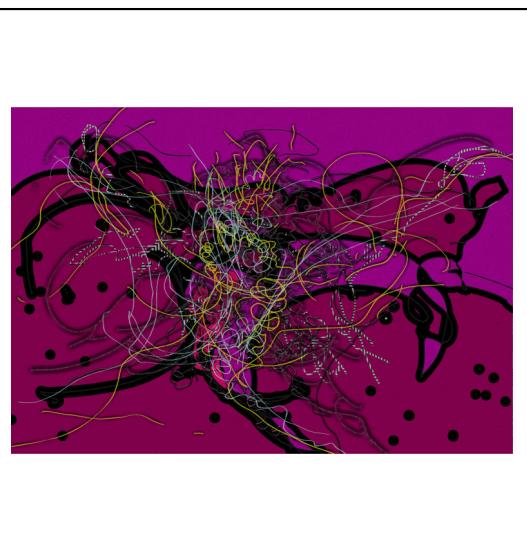
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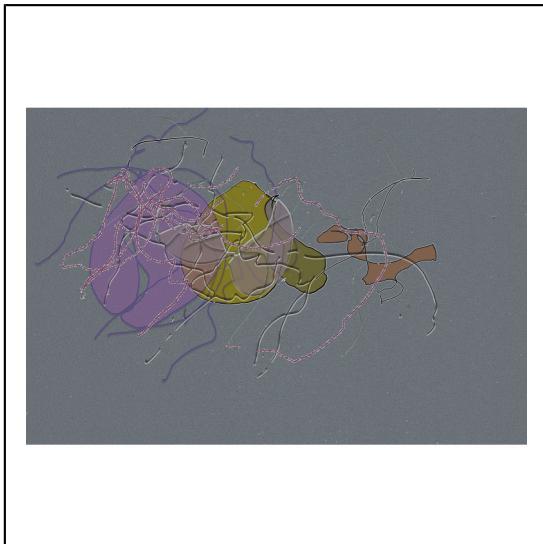
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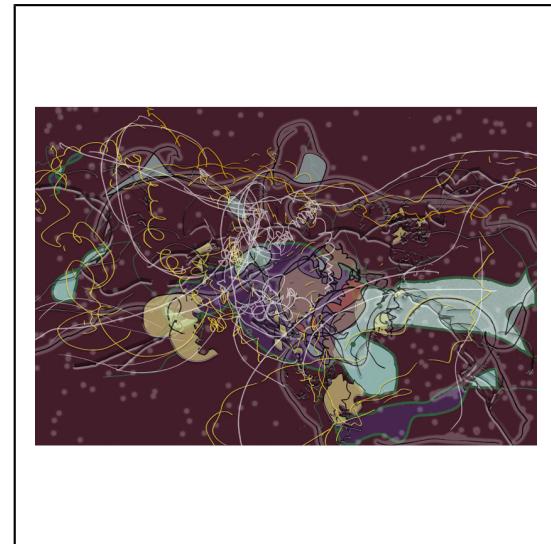
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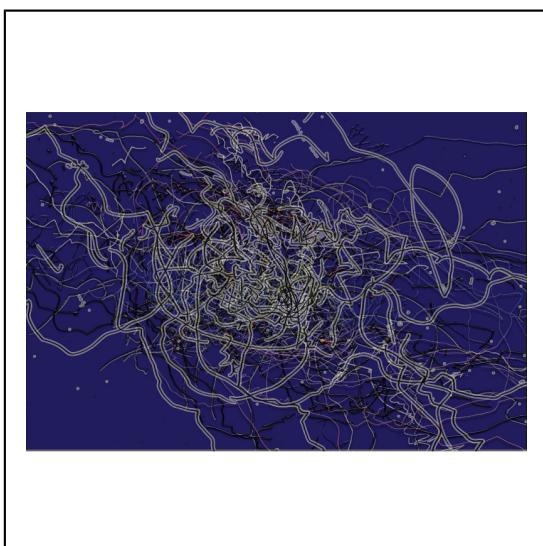
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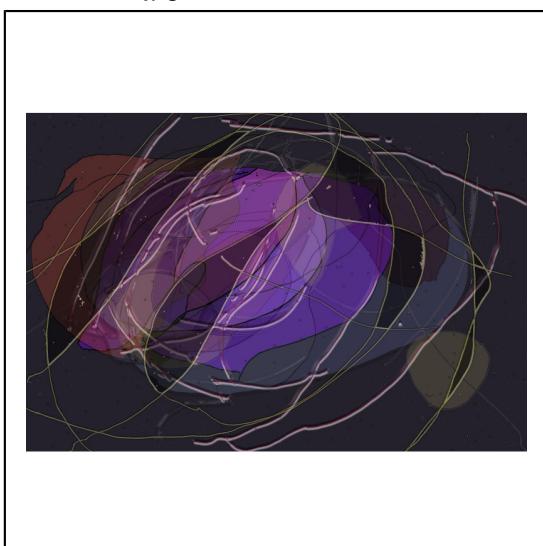
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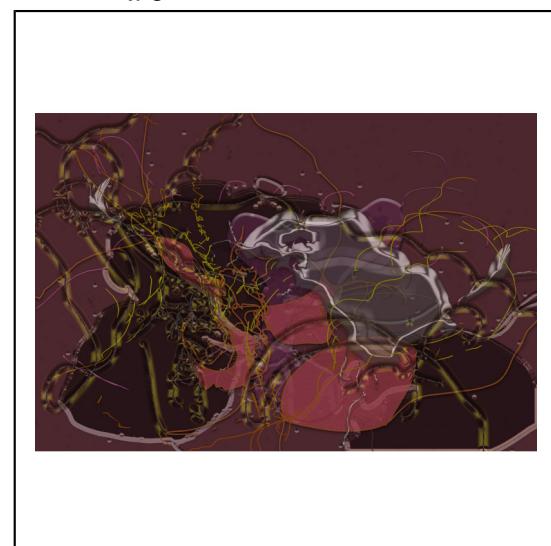
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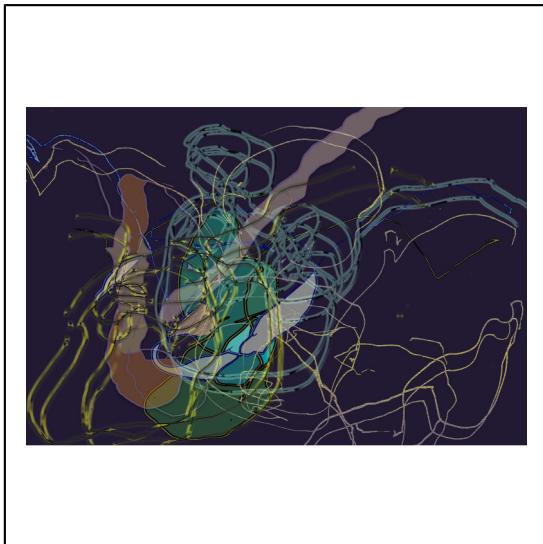
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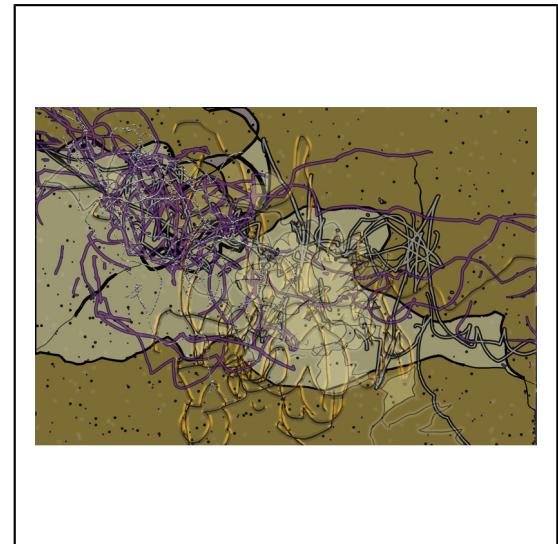
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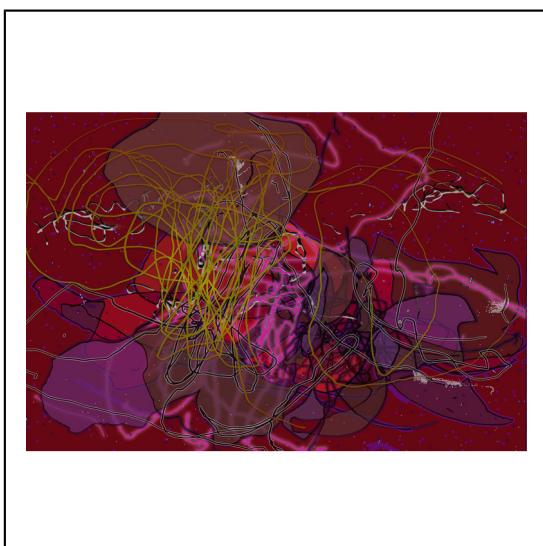
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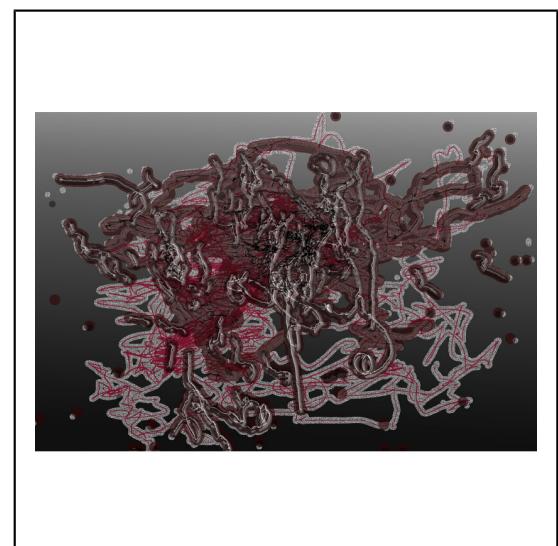
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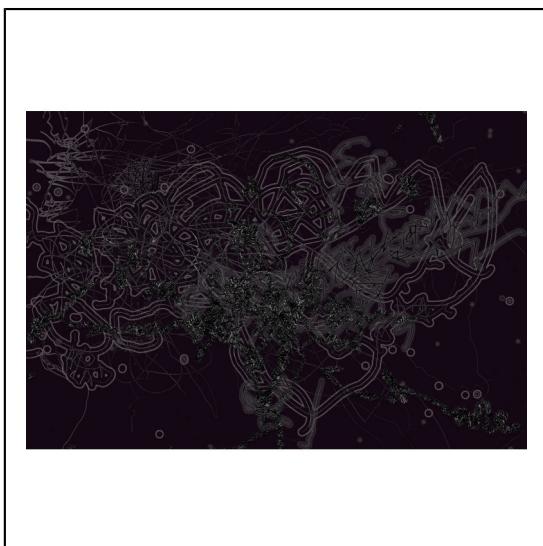
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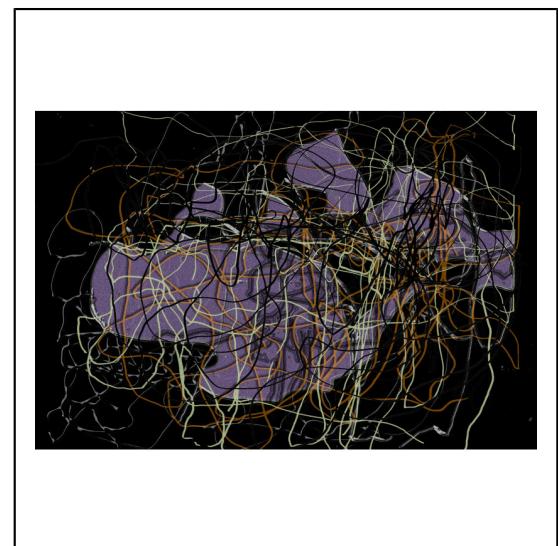
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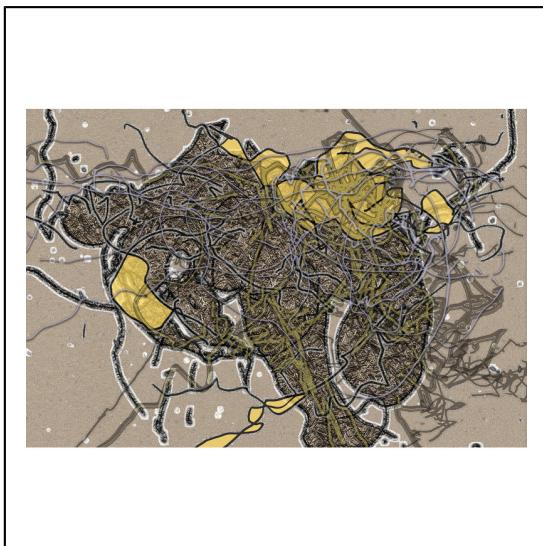
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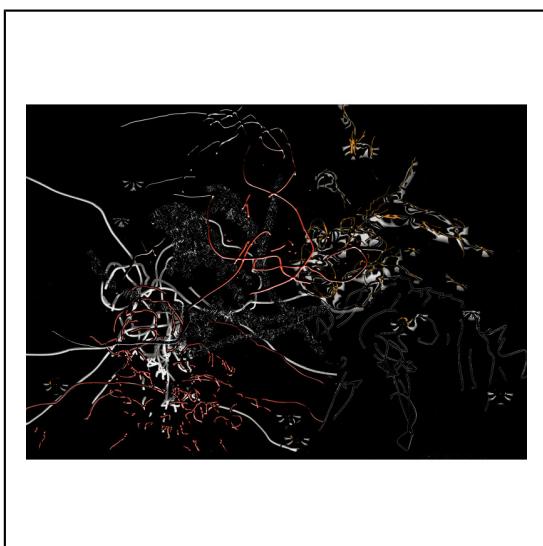
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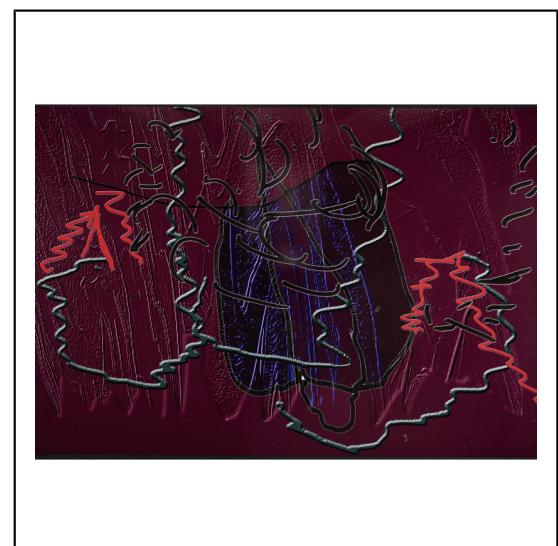
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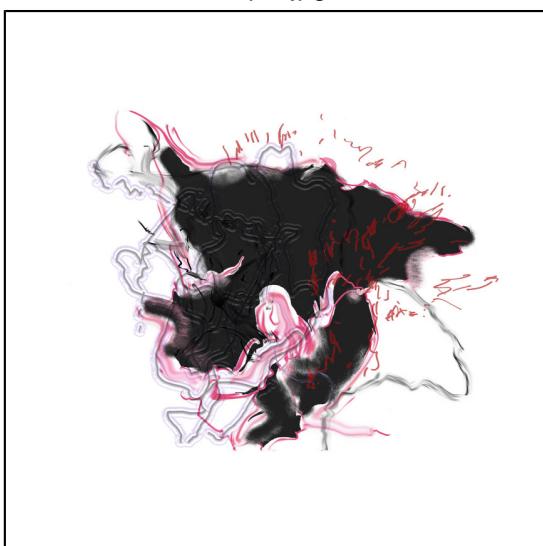
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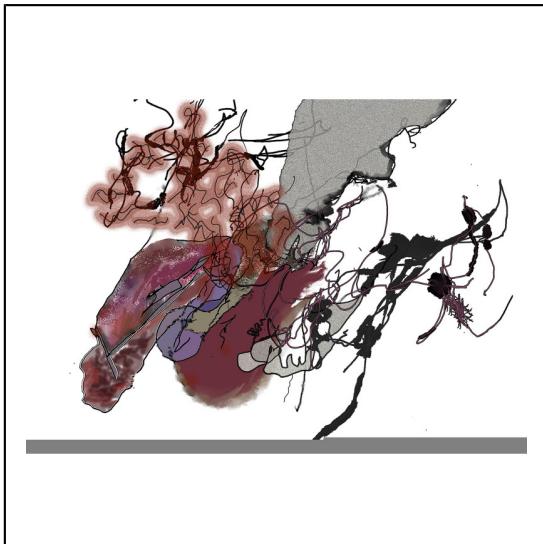
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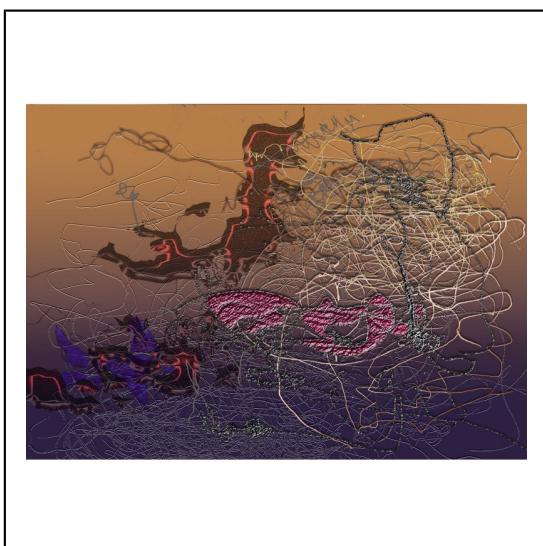
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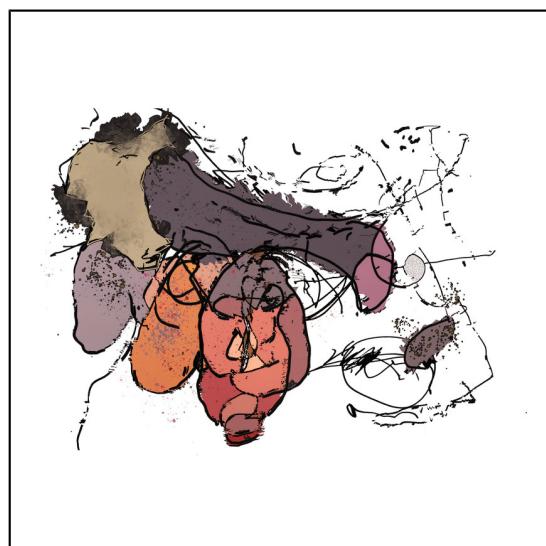
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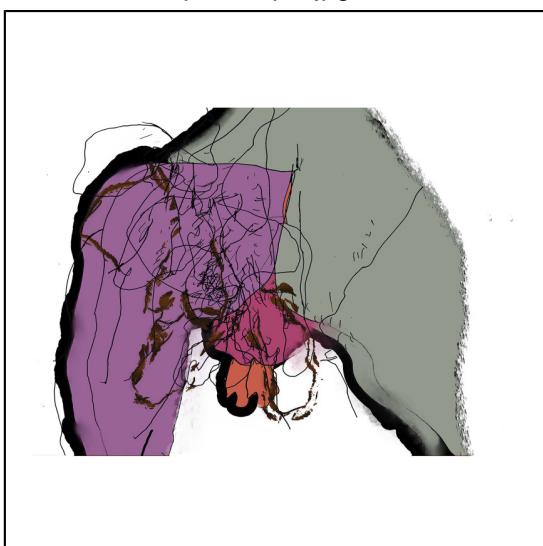
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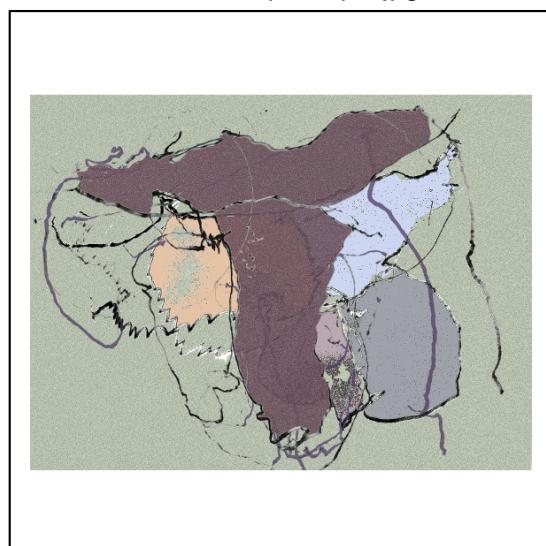
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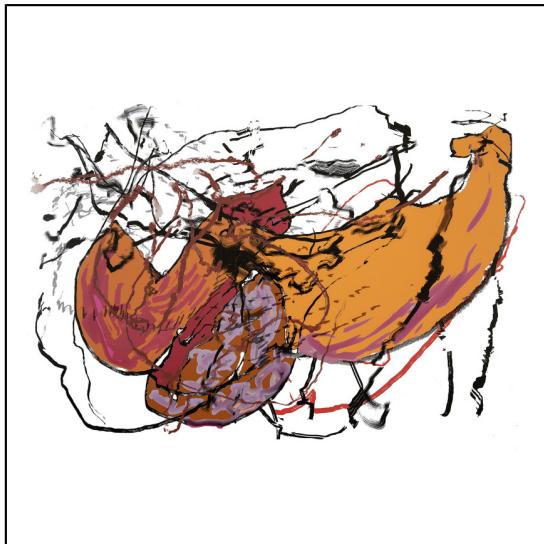
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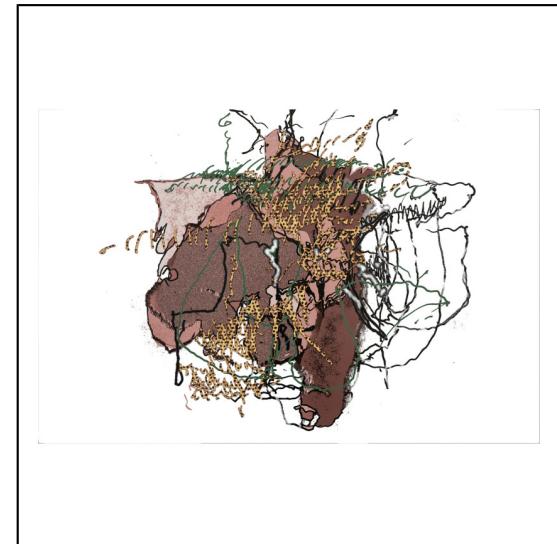
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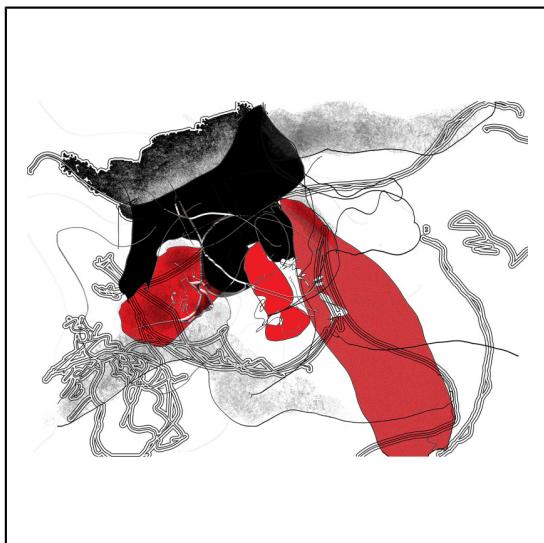
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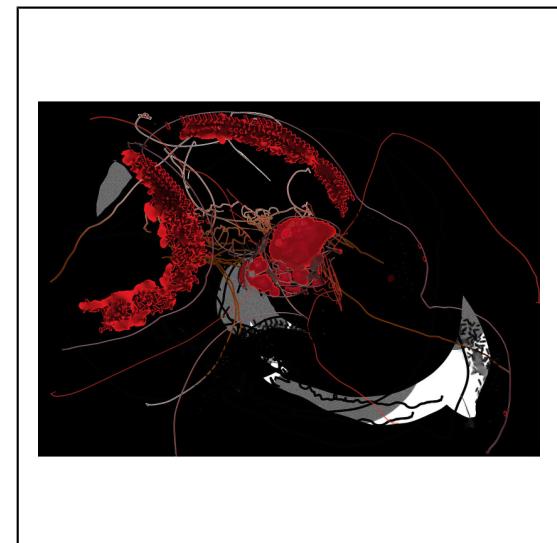
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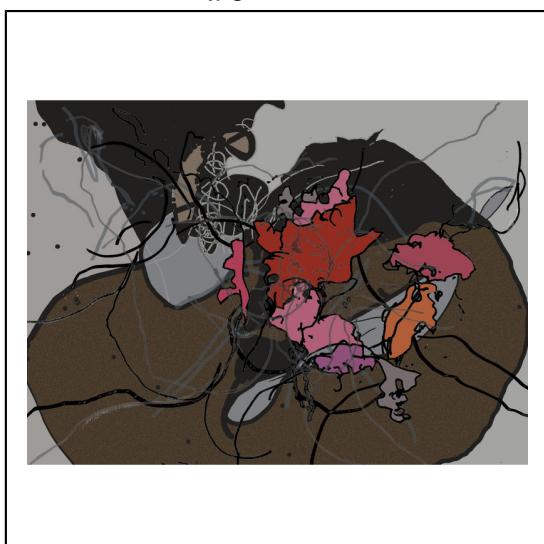
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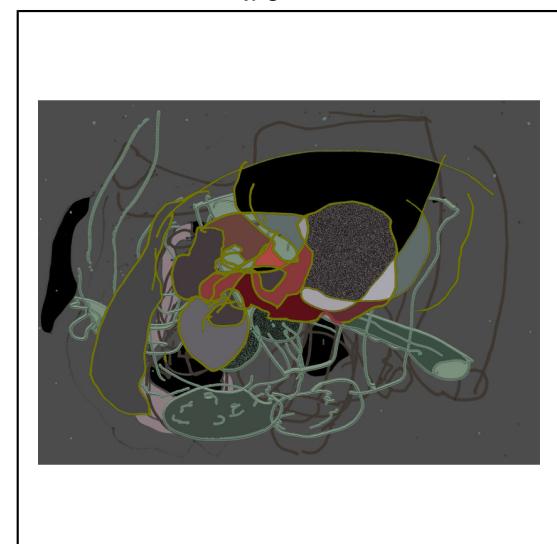
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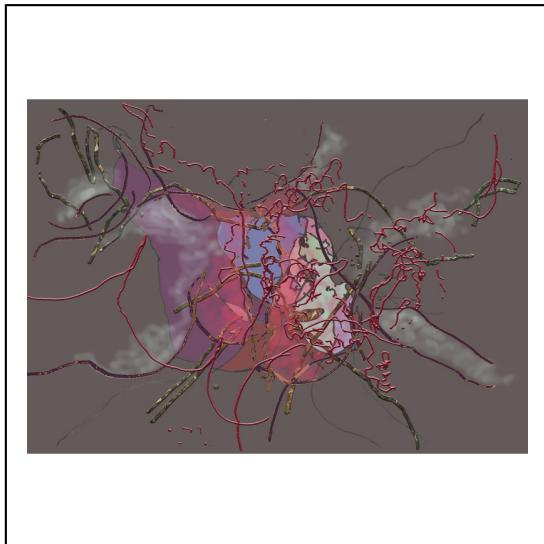
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100-sx-dan-cl-site-.jpg



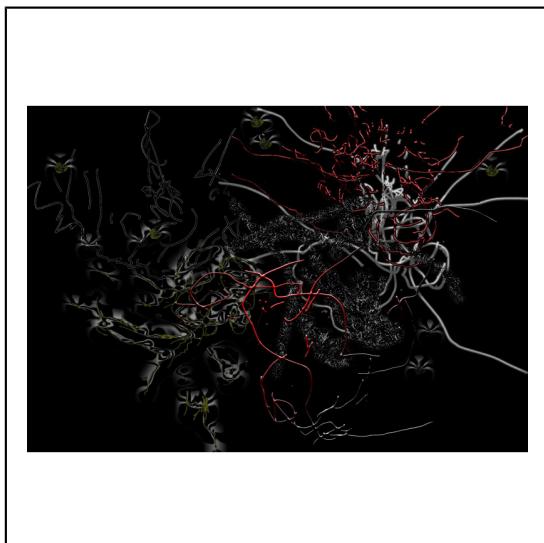
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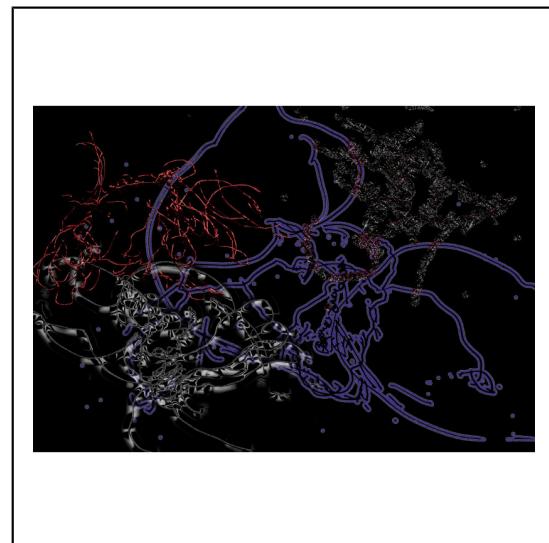
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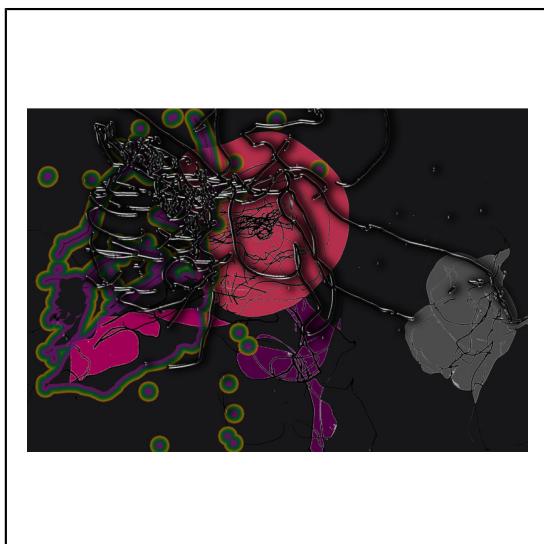
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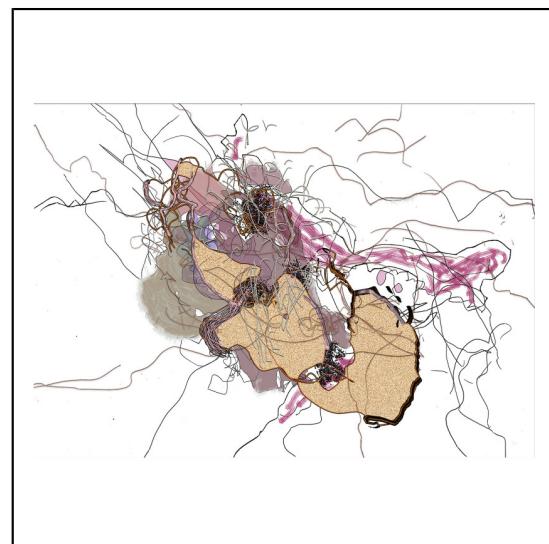
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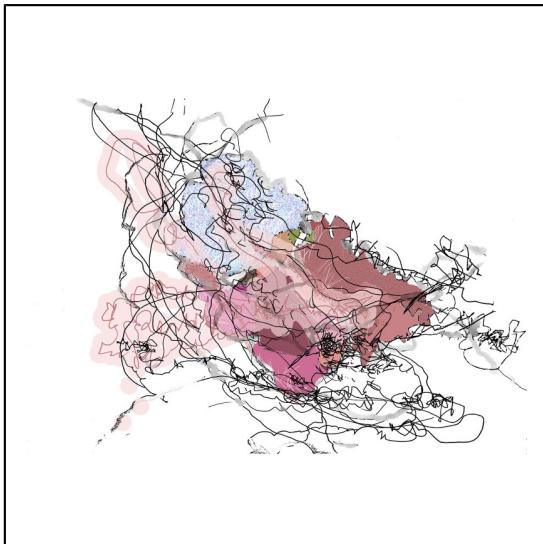
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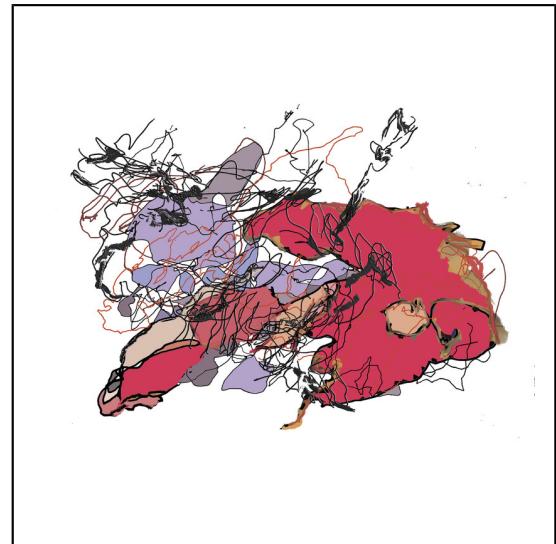
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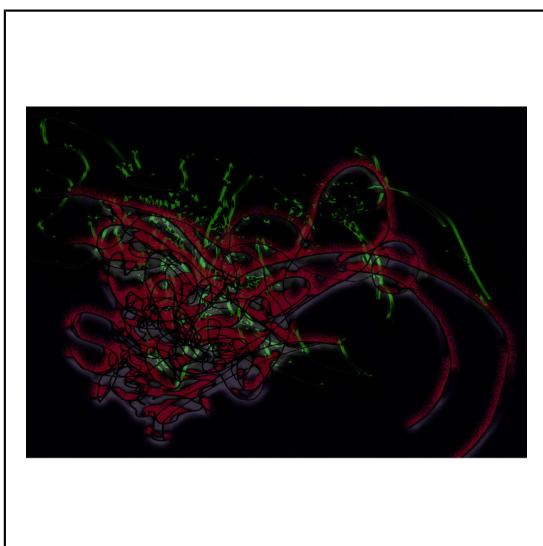
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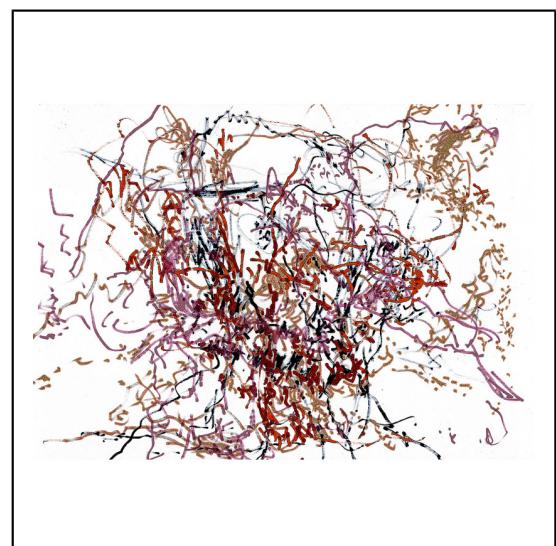
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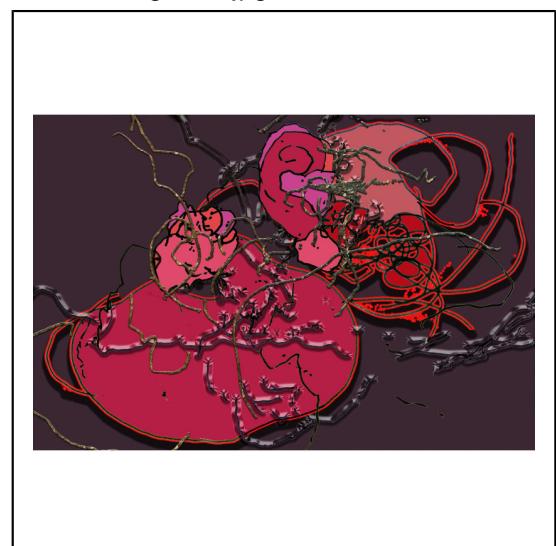
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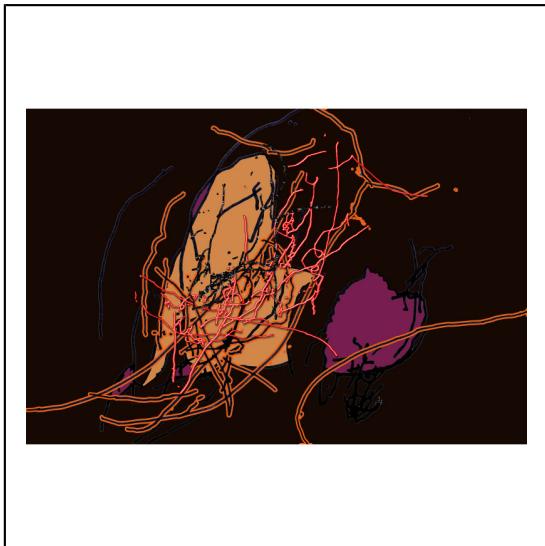
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