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"In the manner of an archaeologist, I often rummage through the dusty, worn boxes in the flea-market, searching among the anonymous pictures which they contain.

I discover them by placing myself in front of them as an attentive spectator would when facing a group of actors.

Ignoring the distance between myself and the stage (light and shade), I scrupulously sweep this luminous piece of ground so that no play, no sign of complicity, or of distress emanating from these people escapes my gaze.

*From the flat smooth surface
of the photograph
From the moment of the sitting
from these sepulchral places
my eyes 'bear down upon them.'*

By taking bearings, from points of view, I catch glimpses in sequence, a profile which is three-quarter face, I spot the turn of a lip, the sketch of a smile...

A glass catches me, there I am, caught...
I am involved, I draw nearer, draw him off the stage,

Isolate him from his body, possess him, inhabit him.

In this way a metaphor is created between my eye (Operator of the dream) and my model (Seducer).



