

If you visit Verteillac, a small village in the Dordogne, in the heart of the Ribérac area, and you speak of Merlaud, in any language, people will show you the commercial establishment where you can buy a bed, three kilos of carrots or the most improbable reference microscrew. But this Merlaud is hiding another : Camille.

Camille Merlaud. The free spirit of the family, was in turn a hairdresser and a butcher – you have to live well! - and great artist in Verteillac. Camille is a pure creator, unable to refrain from drawing on account books, invoices, or in countless sketchbooks, even under the bombs of the Great War. Talented jack-of-all-trades - music, sculpture and above all painting - he has walked throughout his life with the word passion hanging from his lips : passion for life, love, people, nature, passion for art.

It is this passion that we share with him, we, the editors of Oiseau rare. The passion and the desire to discover or rediscover artists working in the shadows, far from the noise of the media... poets, musicians, historians... talented, sincere and beautiful characters, those who trace a stubborn and strong furrow in the land of culture. Forgetting for a time the wide world, we will lift stones and pebbles from the great Ribérac area to highlight these enthusiasts.

Camille Merlaud, through this book, is very much alive today, so discover him, love him and go with him on the paths of the Verteillac area. Art is a serious territory, which must be explored with a child's soul. With Camille, let yourself be moved by the light and the softness of the landscapes, by his pantheistic vision and his love of life!

Gilles Saigne pour Oiseau rare

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A necessary tribute

Merlaud, this name has resonated for so long in the region of Verteillac, that publishing a book in his subject is obvious. So, what an emotion to finally hold it in our hands!

As a preamble, what a pleasure to have seen so much energy and enthusiasm gathering around this work! Transforming an idea into an ambition, then growing this project to a concrete outcome is already a superb adventure. But that this creation suggests a future rich in new cultural initiatives in the Verteillac area is a real human success.

I therefore thank and congratulate all those who have contributed to this first edition: the culture committee of our municipality, the owners of the works who have all accepted that their paintings be photographed, various private actors, who have become real patrons, solely for the pleasure of sharing this passion for our local painter.

I would also like to share with you some personal emotions and reflections.

The first artistic works of the Verteillacois are engraved on the walls of the Jovelle cave and date from 45,000 years before our era. This activity of artistic creation has been perpetuated for centuries and today many artists continue to create from our land. Honoring the many artistic and human talents of a man from Verteillac like Camille Merlaud, recognized as a musician, sculptor and of course painter, is also to recognize human genius, which has been expressed through art. on our territory, for ages.

Making known the paintings of Camille Merlaud is also the pleasure of sharing a certain nostalgia for a rural world of the middle of the 20th century now gone. In his paintings, he fixes not only landscapes, tools but also our ancestors in their activities. Their often slender silhouettes give their figures their grandeur. Their postures evoke the nobility of their tasks. Their faces remind us of the harshness of their lives. This seventy-five-year retrospective shows us how much our world has changed...

Contemplating these paintings will also, I hope, trigger your other senses. Through these brushstrokes and the colors used, you will smell the smell of hay, chimney fires, hear the wind bend the poplars, the sheep bleating on their return from pasture, rediscover the taste of bread in the past. These sensory emotions generated by the mere sight of these works will undoubtedly trigger the rise of old memories and the melancholy of a time past.

Finally what a pleasure this work exposes to the eyes of the reader the beauty of our landscapes,

real wealth to preserve, but also the charm of our village of Verteillac so dear to our hearts!

I therefore wish you, through these pages, a nice trip!

Régis Defraye / Maire de Verteillac

A provincial destiny

Camille Merlaud was born in Verteillac on June 5, 1877.

He is the son of Nicolas Merlaud, hairdresser, 27 years old and Marguerite Bordes, 21 years old, without profession. A pupil at the village's primary school, he stood out there for "his work and his application" and acquired, as evidenced by his military file, a level of education "3", the equivalent of the certificate of studies.

He becomes an apprentice hairdresser with his father. At the age of 20, he signed a three-year commitment in the army and was assigned to Angoulême, to the 107th Infantry Regiment. On his return, in 1900 he married a girl from Verteillac, Marguerite Dexant known as Églantine (or Tine in the family) and worked for his butcher father-in-law. The couple has no children, but nieces and nephews, including René and Marcel, on the Merlaud side; Henri, Jean and Jeanne Peyrinaud, Maxime Magne, on the Dexant side.

Very early on, Camille Merlaud's artistic abilities appeared.

The young man manifests a very keen taste and great manual skill for drawing, as evidenced by the beautiful portrait of his future wife, made in 1891. His first works are created during the 1890s. During his long military service, he played in the band of his regiment.

Soon enough, the painter Camille Merlaud became known far beyond Périgord. His painting "Les Foins" was exhibited at the Salon des Indépendants in Paris in 1913 and the painter was one of those whom the critics considered as "promises of emerging talents". The artist even sold his works outside the borders: thus, in May 1914, an art dealer in Brussels bought three canvases from him for 400 francs.

When the war broke out, Camille Merlaud was mobilized as a 2nd class soldier on August 1, 1914, in a territorial regiment, the 93rd Infantry Regiment of Périgueux, made up of men over 35, the "grandfathers", who, given their age, should not take part in open country operations. He served there as a nurse/stretchers-bearer. After being stationed at Chesnay, near Versailles, the regiment took part in the Flanders campaign, between the winter of 1914 and the spring of 1915, then in the fighting in the Aisne, in the Soissons sector, in 1915-16, before being sent to the Verdun area in 1917.

Camille Merlaud becomes "music conductor" and is noticed by his drawings. In its "Dordogne" edition, the major regional daily La Petite Gironde (ancestor of the South-West) welcomes the chance for the 93rd to have in its ranks this "child of Verteillac, as good a musician as he is a good painter,

whose enlightened amateurs appreciate precisely the paintings so sincere and so varied, which could constitute an excellent music of which he is the leader and which, to the great joy of our soldiers, is heard regularly ". The program of each military concert is illustrated with a drawing by Camille Merlaud. The newspaper also pays tribute to this "emeritus draftsman" and exhibits, on its premises, a pen drawing and a watercolor representing "les poilus" – veteran soldiers.

During the conflict, Camille Merlaud rose in rank: promoted to corporal on March 6, 1915, then sergeant on September 15. He was chosen as "sergeant drum major" on February 17, 1917, which is not a rank but a function, that of conductor of a military band. His war writings reveal a rapid weariness and a growing sense of horror, despite a very strong patriotism as shown by his links with the League of Patriots, founded by the Charentais Paul Déroulède and chaired from 1914 by Maurice Barres. His very numerous wartime works, mainly drawings, provide varied representations of the front, of the soldiers, of the Allied and American soldiers, of the trenches, of the material destruction but also of the life of the "cushy" where musical activities rub shoulders with the care given to the injured.

After demobilization, Camille Merlaud returned to Verteillac where he took up his brushes and pencils and diversified his works by adding the modeling of statuettes. His notoriety is growing and the signs of recognition are multiplying in Périgord and beyond. In 1924, "Lou Bournat" awarded him a prize for a landscape of Brantôme and, in 1927, entrusted him with the production of the poster for the Félibrée de Périgueux. The artist receives the honors of an academy officer and he enters the General Directory of Letters. He often exhibits in Dordogne, Paris and other cities.

His paintings are acquired by the Museum of Périgord, the City of Paris and even the French government which bought in 1952, within the framework of state orders to artists, a painting "The Mushrooms" for the sum of 20,000 francs. Some works are acquired by admirers or museums in Holland, England and the United States.

In his daily life in Verteillac, as in his works, Camille Merlaud shows throughout his life a deep attachment to his village and its inhabitants. He had many friends in Verteillac and was generous towards them, offering them a drawing or a painting. His production was so abundant and so widely dispersed that it is impossible to estimate the quantity!

The artist was able to appreciate the affection of his friends and admirers – such as Richard Chapon, the boss of the major regional press organ La Petite Gironde – when his wife died in 1926.

Camille Merlaud takes a close interest in the life of Verteillac where his brother Louis and his wife Pauline run a shop, taken over and enlarged by his family. As "manager", he chairs the agricultural union of Verteillac.

Painter of the peasants, friend of the peasants, Camille Merlaud also wants to be the defender of the peasants.

In the context of the economic crisis of the 1930s, he presented an isolated candidacy in the municipal elections of 1935 under the label "Agrarian Republican". He expresses in his profession of faith his anger against the politicians in power and claims to belong to the Agrarian Party, founded in 1927. He has been a member, since 1934, of the Front paysan led by Henri Dorgères. To the accusations of "fascism" addressed to this party, Camille Merlaud responds with humor: "Tardieu is a fascist for Herriot (NB: radical), who himself is for Blum (NB: socialist), who himself is for Cachin (NB: communist). We are always someone's fascist! ". To convince voters, he ends his profession of faith with this appeal: "if you are happy with your lot (...), do not vote for me. If you are unhappy, so am I, then I am your candidate". Verteillac, convinced, elected him to the municipal council.

With age, Camille Merlaud's health deteriorated and in 1952, he wrote down his last wishes, expressing a concern for discretion and simplicity: "do not inform anybody but my closest relatives. No flowers or wreaths and above all no speeches" adding not without humor: "if it is possible, I would like to spend my last night in my studio, but I do not want anyone to watch over me. I'm old enough to keep quiet! ". It is in Verteillac that Camille Merlaud dies on February 1, 1957 and where he rests with his dear "Tine".

Bernard Lachaise (historien)

p 11 and after

Verteillac

When Camille Merlaud was born in 1877, Verteillac had more than 1,000 inhabitants, most of whom were peasants.

One of the agricultural activities, the cultivation of the vine, is then the victim of a disease,

phylloxera, which leads to its virtual disappearance. The crisis causes misery and contributes to the rural exodus.

From the 1880s, the population declined. Departures are facilitated by the railway: the Marmande-Angoulême line was completed in 1894 and on its route is the Coutures-Verteillac station.

People from Verteillac settled in neighboring towns – Périgueux, Bordeaux – and sometimes much further afield, notably in Paris.

The town is an important center of trade and crafts. The market hall, in the heart of the village, has just been rebuilt (1864) and houses the town hall and justice of the peace.

The monthly fairs are renowned.

Each area of the town has its specialty: here, poultry; there, the cattle; elsewhere, sheep, etc.

In addition to bakers, butchers, grocers and hairdressers, almost all trades are present in Verteillac.

The church has just been partially rebuilt (with the exception of the chancel) and it was consecrated in 1872. But religious practice was already weak and in 1905, at the time of the separation of Church and State, the parish priest of Verteillac wrote to his bishop:

"I worked, Monsignor, with energy and wept, I confess, over the indifference of our populations".

At the beginning of the 20th century, during the Belle Époque, two changes mark, after the railway, the entry of Verteillac into modernity. In 1909, electricity arrives in the town (it will be necessary to wait until 1932 before the whole of the town is equipped) and a school complex was completed in 1911.

These three humble peasants, dressed in coarse linen everyday clothes, take a well-deserved break in front of the fireplace, the true heart of the peasant house, where one can warm up and dry off, prepare the soup, and also meet for the evenings.

The war of 1914-1918 constitutes, here as elsewhere, a rupture. Many men, mobilized in the summer of 1914, returned injured and permanently psychologically damaged.

Thirty of them died on the front and the municipality pays homage to them by building a monument inaugurated in 1927.

A page in the history of Verteillac turns in 1922 when the mayor, Amédée Coudret, in place since 1874, dies.

This large landowner, first a Bonapartist then a Republican, dominated local life for almost half a century.

In the 1920s, despite the weight of mourning, life resumed and some initiatives are evidence of this: the football team, the Merles Blancs, was created in 1925 and won the Dordogne championship; the village hall was inaugurated in 1927.

However, the 1930s saw a new economic crisis shake the country and its consequences threatened peace.

Less than a year after the outbreak of the Second World War, on September 3, 1939, defeated France signed an armistice with Germany, which divided the country. The commune of Verteillac straddles the demarcation line: to the west, the zone occupied by the Germans and to the east, the so-called free zone.

From November 1942, all of France was occupied.

After the Liberation in 1944, during the last years of his life, Camille Merlaud witnessed the passage to another era marked by such economic, social and cultural transformations that they have been described as the "invisible revolution".

The town had only 757 inhabitants in 1946.

A symbol of 19th century modernity, the railway line ceased to operate in the early 1950s.

But other signs of modernity, which appeared in the interwar period, are booming: the automobile, the telephone, the radio...

Verteillac acquired a cinema in 1946. The first television sets make their appearance. But a lot still remained to be done in 1957 when the artist

Camille Merlaud died. Just one example: running water only arrived in the town in 1960-1961 and a little later in the rest of the commune...

Bernard Lachaise / Corinne Marache (historiens)

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A happy encounter

Stanley Hirson had always had a curious and adventurous nature. He was barely 16 when he asked his parents for permission to travel from the United States to France, alone like a grown-up. It was August 1955.

Thanks to the relations of a Parisian friend, he landed for a three-week stay at La Meyfrenie, with the Guinards.

"It's one of the most memorable moments of all my youth", he explains, after reconnecting with his host family, 65 years later.

In particular, he keeps the fond memory of a meeting during his personal explorations in the village.

Going down towards the town hall, on the left, there were several shops. Just after that of the clog maker who captivated him every time he passed by, was a small artist's studio, whose works could be seen through the windows.

One morning, through the open windows, he saw the man at work, in the room cluttered with his sculptures, drawings and paintings. Carried away by the excitement, he hesitated to engage in dialogue, until Camille Merlaud invited him to enter.

He doesn't really remember their conversation... perhaps because of the banality of the first words, or more likely, because he only kept the essentials, charmed by the simple and frank greeting, and seized with admiration for this original personality so open to his adolescent enthusiasm.

The man immediately inspired sympathy. Good presence, despite his small size and his soon to be 80 years old, his mustache always alert... he seduced by his direct and unceremonious approach, stemming perhaps from the freedom and peace of mind that his status as a happy artist earned him. managing to do more or less what he wanted with his life, without forcing.

In his family he was found to be original. Besides, people wondered, he stood out from the others, having lost his local accent. Was it a coquetry in keeping with the elegant dress he affected for going out, or a virtue of his musical ear?

It is true that he was gifted in everything, and although self-taught, he had managed to make a real place for himself in painting, and even in music. However he retained contacts with local scholars, keen on the country's history, and was involved for a moment in local politics.

His carefree nature or his optimistic eye had made him paint or sketch his "military" comrades, in the darkest times of the Great War, in a light which

was not... sometimes even with a hint of humor, bringing out what they kept human in those terrible circumstances.

With this same eye, he expressed with a kind of tenderness, the soft and warm lights of our countryside, brightened up by the work in the fields, as if to remind us how good it is to live here.

Stan was particularly fascinated by the sketchbooks : the painter made in pencil, multiple sketches of the paintings, painted on his return, in the studio.

In a few quick and lively strokes, he succeeded in expressing the movement of life, the atmosphere of a place, of a situation; in a way, the soul and the genesis of his paintings.

He also drew, painted and even sculpted the figures of the older generation, with the attitudes and gestures of country life. Unceremoniously ; as he saw them, hoary, austere, a little grumpy, sometimes... so that they would not be forgotten.

This is probably why he chose to offer the drawing of an old man to his young morning visitor.

This trophy, Stan has always kept close to him, wherever he lives and wherever he goes. Like the venerated witness of this village life across the Atlantic, where he felt fully welcomed, both in the family and in the village: by the priest, the postman, this peasant, who one day invited him to his frugal pittance in the fields, in the shade of an old fig tree. And this time again, especially, in this small workshop, where he let himself be invited to share a certain look at the poetry of life, in the heart of a radiant summer in this endearing country.

Alain de La Ville

p.46

about "Trousse-Coutillou"

Apocryphal and anonymous testimony, 1930s we think...

One evening, passing by Mr Dussolier the hairdresser's shop M. Dussolier, while he was straightening Fernand's shaggy hair, I unwittingly overheard a conversation that seemed to me a bit saucy.

"... we see that the ladies are not mistaken, he has much more charm than us", said Émile, resigned, "admit that it's not very difficult", answered Fernand, lucid and ironic, between two snips of the scissors, "but he is also much more gifted than you, for example, to talk to ladies... by the way, you know that I saw your neighbor Jeannette not so far from the " Trossa-Cotilhon "? There are some who know how to enjoy themselves ! " he added, chuckling. " Ah, that, " said little Zillou in his high voice, " that's gossip and bad language ! A reputation has to be respected, filh de lop ! "

"What is the Trousse-Coutillou ? ", asked, with a strong Anglo-Saxon accent and curious about everything, a foreigner who was waiting his turn. It's nothing, even his family has never heard of it ! " You're right, Little Zillou " Emile intervened, taking over, and in patois this time: "D'alhors, quò es io te lo dise : la discrecion e la pudor, quò es la sau de la galantariá! Qui vuelha escotar..."

Thereupon arrived the van of old Lagarde, the butcher next door ; the backfiring of his engine, prevented me from hearing the rest, and I did not know any more.

Alain de La Ville

p.51

Portrayer of rural life

"And the natural tones, the movement and the light, Mr. Merlaud also researches them, and, with his nimble brush, with equal success, he

interprets many subjects: "Portraits" in full or bust; the "Javeleuse", quickly painted in pastel, and a picturesque "Eglise de Brantôme"

Salon Périgord of 1925, criticism in "l'Assidu", a Dordogne newspaper

The study and analysis of Périgord salons gives us an idea of the pictorial currents that influenced artists throughout the 19th century and at the beginning of the 20th century.

The Society of Friends of the Arts of the Dordogne was created in 1884. It organizes the Salons at a rate of about one every two years. More than one hundred and twenty to one hundred and fifty artists, from all over France and abroad, are welcomed there.

Like the Parisian Salons, the presentation of the works is hierarchical. From 1886 to 1890 it is first of all history painting, then portraits, landscapes, scenes of everyday life and finally still life and flowers. A change takes place around 1890, the portrait comes first, the history painting second, and the landscape third. Little by little the landscape imposes itself as the first subject.

Bertoletti, painter, secretary, and great organizer of the exhibitions of the Société des Beaux-Arts, wrote in 1888 that the trend of young landscape artists, in the salons of Paris as in those of Périgueux, had their eyes "turned towards Impressionism ". However, in 1890, he specified that the landscape painters most recognized by art lovers were those of the previous generation. These are Rousseau, Diaz, Dupré or Millet who "thanks to their teaching" have "found the secret of the intimate interpretation of nature by presenting it simply but in all its majestic beauty and with the delicate poetry that emerges from it". Their audacity for the time was to highlight a landscape seen for itself, sketched on the spot thanks to the invention of the color tube and no longer a landscape recomposed in the workshop to serve as a backdrop for a story.

In Périgueux, it is Auguin, who worked in Saintonge with Corot, who came from Bordeaux, who comes to the forefront. He is noticed for his realistic, calm, bare landscapes, with luminous skies and deep distances. He is the leader of many artists from the Bordeaux region, Poitou, Charente, Dordogne and even Lot. Georges Darnet, professor at the municipal school of Périgueux will thus be one of his followers.

Albert Bertoletti, however, appealed on the Durand-Ruels, members of Périgord society and famous gallery owners of the Impressionists. In 1898 they presented a work by Renoir and one by Sisley, in 1901 a Monet and in 1904 a landscape by Pissarro. But in 1925, in Périgueux as elsewhere on the territory, for collectors, artists belonging to this movement were still considered to be part of a "young school".

To participate in the Salons, in Paris as in Périgueux, you have to be recognized by your peers. The jury is made up of artists. Here, it is the director and teachers of the municipal drawing school of Périgueux, one of the teachers of the boys' high school and two independent artists. It was therefore Pasquet, Darnet, Daniel and Dose who welcomed Camille Merlaud to his first salon in 1904.

His local career is launched. He participated very regularly in exhibitions from 1904 to 1939 and then again after the Second World War from 1946 to 1951, alongside the new generation of landscape painters much influenced by the Cubists and Fauves, without changing his own style.

In 1936, a painting donated by Camille Merlaud to the Périgord Art and Archeology Museum shows that he had special ties with Georges Darnet. This small format is a portrait of the painter Darnet represented seated in a large armchair in his studio, at the bottom right a dedication indicates "to the good master Darnet, friendly memory, C. Merlaud".

This portrait is completely characteristic of the style of the artist. His characters, struck by a ray of external light, stand out against dark backgrounds, as in the classic works of 17th century painters. But, the touch is broad and visible, the shadows colored, like the Impressionists. This is the case with the treatment of his war companions, and characters portrayed in interiors, barns, workshops, houses, such as the "stone breaker", the "peasant woman making soup", and the "mother at the bedside of the sick patient".

His portraits in the open air, such as "the washer women", "the roadmender", "the ploughman", done in pastel are more airy. The artist then plays with the transparency of the paper, giving radiance and fluidity to the gestures necessary for haymaking, then to the bodies at rest. These men and women "reproduce types of country dwellers remarkable for the truth of expression, the accuracy of the pose and the costumes", notes Gérard de Fayolle, curator, in the inventories of the museum.

In his many landscapes, Camille Merlaud continues to bear witness to rural life in the fields: heaping or throwing hay, by hand or machine, plowing with

draft horses or oxen, grazing sheep accompanied by their shepherd, and shepherdess. The foregrounds are often shaded to better highlight the second shots bathed in light, the clear skies.

The influence of the Impressionists can still be seen in the use of large, lively strokes, laden with matter, which reveal shapes, movements, elements of the landscape. The application of pure colors: yellow wheat, superposition of greens and blues to reflect the foliage of trees, purple shadows. All the seasons are evoked in his views of the countryside and the villages.

The artist strives through his tones to make us feel every moment of the day: the misty early mornings, the sun beating down on the hay makers at lunchtime, the evenings reddened by the setting sun, animated by the shepherdess bringing in her sheep after the rain. Without forgetting the nights falling, calm and bucolic, when it is time to leave the plowing on summer evenings.

The framework of his pictures, like many artists of this period, is influenced by photography and postcards. The landscape and the characters are seen from a low angle, which gives them, even on small formats, a certain monumentality. The perspectives are built from the layout of the paths. The paths guide us towards the horizons. The houses of the villages seem placed in the distance. The characters and the trees distributed in the space provide the situations. The same scene can be repeated in a kind of zoom in. Sometimes, the general presentation is more horizontal, more frontal, closer to us.

This lively and endearing testimony from former times gives us a glimpse in to the diary of a life, that of Camille Merlaud.

Véronique Merlin Anglade (Conservatrice du patrimoine)

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The threshing machine, noisy and majestic, symbolizes agricultural modernization.

Although replaces the work of many men, it nevertheless requires a large workforce and its arrival on the farm is an event.

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At the turn of the 19th and 20th centuries, in Périgord farms, the elderly are often sent to watch the herds, the young children now being kept at school.

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careful draftsman

"The work of art, a stoppage of time" Pierre Bonnard

Camille Merlaud paints a picture out of all wood.

The board, the packaging, the bottom of a crate... it's all there and it doesn't matter that the support is humble as long as the subject is magnified.

This period of the last quarter of the 19th and the first of the 20th, in which Camille Merlaud was part, is obviously that of great changes. The one who will have to undergo two devastating world wars including that of 1914-18 in which he participated...

Confronted with these humanly troubled, socially changing and technically innovative times, one can easily imagine that the painter was attentive to the rapid and irrevocable changes in the world and came to be particularly sensitive to the disappearance of an era. It unfolds before his eyes. Also, with his sharp gaze, his skilful hand, he tries to retain what escapes. He retains to stem oblivion and not to pass the time.

So, as a good craftsman, he works hard, he draws a lot, on any medium, at any time and in any situation. He refines on innumerable notebooks, the attitudes, the images which will allow him to better highlight what has the most value in his eyes. He sketches life with countless quick and precise pencil strokes and makes the painting the culmination of his preparatory research. There a character, there an annotation for the color, there again a gesture of labor captured as so much accuracy, sometimes having recourse to photographs of newspaper articles to better grasp the reality.

The artistic movements that he sees happening in these times of rich pictorial research, in no way take him away from his quiet path. He does what he thinks he has to do, what he knows how to do, and no doubt he thinks that it would be denying himself to take the paths of others...

It is a work above all respectful of the places and people that he patiently and feverishly erected over decades, with the constant desire for a job well done. Also the history of art, which always tends to give pride of place to innovators, is ill-equipped to find a place for such a painter, little inclined to surprise. Camille Merlaud's painting is above all a tribute in the form of testimony.

Today, on the table on the first floor of the Merlaud store in Verteillac, dozens of drawings, watercolors, sketches still to be sorted, and for the most part unearthed on the occasion of the publication of this book, are there. to remind us of his career as an artist, his path as a man.

By finding these pieces of a creation that is both personal and universal, as a work can claim, the emotion crosses these pieces of paper. It is there to remind us that sometimes what is no longer there still exists and that it is one of the necessities of art to allow us to think of time as a constantly renewed discovery and not as an escape.

Philippe Lecomte pour Oiseau rare

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“I'm not into any scheme”

Quotation taken from an electoral leaflet written on the occasion of the municipal elections of May 5, 1935.