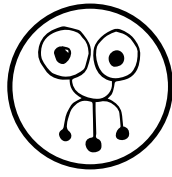


# Carnet de faits



a collection of documentaries drawing books  
by Blick

Project of drawing documentary on Armenia  
and its sharing possibilities:  
edition, exhibition, workshop, one-man-show



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My name is Blick. I am an artist, I make films for perfume or luxury brands and design wooden characters, according to tales and legends, to include them in games on a human scale.

I create drawing-books. To date, I have published 7 on various destinations. I will dedicate my next drawing-book to Armenia.

My project is to live with the locals to capture gestures of daily life and draw them. I wish to reveal the state of mind of Armenians and bear witness to the current situation. By describing moments of life, I point out their beauties and singularities. My drawings convey a sensitive and understandable portrait of what is happening there. I wish to show the flowers of life that bloom despite the difficulties.

I already have the experience of such an adventure. In 2021, I went to Beirut. I came back with many drawings and testimonies of humans facing the disaster. I then published 2 books, participated in exhibitions and created an original one-man-show.

Regarding this investigation-trip to Armenia, I propose several modalities of sharing:

- publication of a drawing book;
- an exhibition
- drawing workshops
- a show mixing drawing and vocal poetry

Here I present the various aspects of this project.

## Support

This project is a personal initiative from an artistic journey.  
Some personalities and institutions support it.

### **Gilbert-Luc Devinaz**

Senator, Chairman of the France-Armenia Interparliamentary Friendship Group

### **Wissam Nehmé**

Territorial councillor of Antony, president of the Franco-Armenian club of Antony

### **The Month of Armenia in Isère**

Event organized by Grenoble, Vienne and Isere.

### **Catherine Pournardjian**

Development Manager of Armenia Exchange Promotion

### **Salomé Haller**

Opera singer





## **Blick - why this name?**

Recently settled in the Jura, I grew up in the Camargue. Originally, I make films classified «eccentric». I am interested in the shift of senses and sensations and also in tales and legends. I really like it when a real fact becomes as fantastic as a fiction film. Life then delights in improbabilities.

Multidisciplinary artist, I chose to call myself Blick for what this word means in German: LOOK.

This look that I pose on the world I transcribe mainly through drawing. It is also formulated through other practices that I explore: experimental cinema, poetry, shadow theatre, performance, cabaret, vocal improvisation...

Cinema weaves an underground fabric throughout my journey. I trained my eye by attending the film school of Lodz in Poland, then by making experimental films, especially within the collective Eccentric Film Workshop in Grenoble. Some of my films have participated in different festivals around the world: Brussels, Madrid, Bilbao, London, Rome, New York, Chicago, Toronto, Vancouver, Buenos Aires, Sao Paulo, Cairo...

My main personal approach is to observe the real, and especially the human being in his daily life. I pay particular attention to the contrast that can arise in a situation. Thus, when the joyful and the terrible come to collide or when a real fact becomes as fantastic as a fiction film. So life delights in improbability. I am on the lookout for those moments. They are the breeding ground for my drawings.

This is how I advance in this world, with this «Blick», this look.

You can see my movies on youtube channel [@monsterblick](#) and my sketchbooks on the site: [carnetdefaits.net](#)

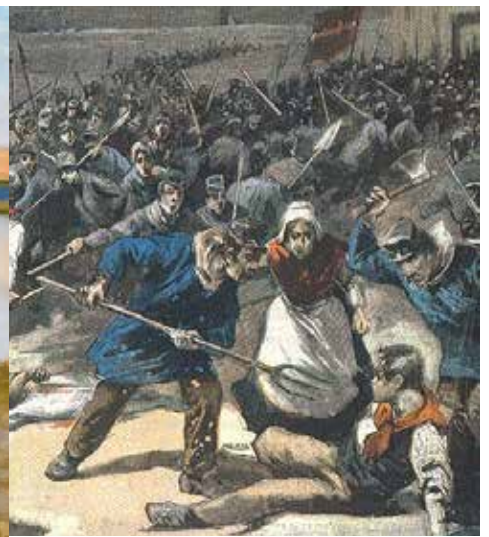
Enjoy !

## How to live together in this human carnival?

My childhood in the Camargue played a large part in the shaping of my gaze. At the end of the 19th century, Aigues-Mortes was the scene of a racist massacre. The French chased and killed Italians because they were nauseating immigrants and considered dangerous invaders who came to steal work and beyond, to overthrow civilization. At the time, the case shook the country. Then it was forgotten.

Throughout my adolescence, I felt the pestilential stench left by these crimes that most, in blind consensus, preferred to ignore. It was by observing how much the work of historians on the massacre of the Italians in 1893 aroused mistrust and disapproval among the inhabitants of Aigues-Mortes, that I realized the need to return tirelessly to the question of the rejection of foreigners, to unravel a hateful ideology that continues to plague our societies today.

Thus, my research, whether graphic, filmic or poetic, often addresses the question of living together, despite our physical differences or disagreements. I strive to flush out the incongruities, the strangeness that dot our lives to highlight the infinite variety of the human corpus and its carnivalesque multiplicity. In an era marked by a tendency to withdraw and a growing mistrust between humans, my gaze seeks to exalt everyday life, in that it connects us all. I wonder how, beyond our individual beings, all unique, we can make society. As such, Alexis de Toqueville's reading is a compass for me. As early as 1835, he described the limits, flaws and possible drifts of democracy.





## What are Carnets de faits ?

Each **Carnet de faits** includes drawings describing scenes of life observed during a trip or in my daily life. I am interested above all in the surprise of the human fact, the incongruity of an encounter or a situation. The more we sip the visions, the better we understand them. The journey takes place from page to page, from drawing to drawing, from encounter to surprise.

My vivid trait is concerned with acutely transcribing a funny situation or an unexpected encounter. My gaze willingly turns to a salient singularity, emerging from a tangle of little things that seem ordinary or insignificant. I scrutinize in the banal daily life everything that makes sensitive the complexity of our human conditions. Each drawing embodies facts that surprised me. The resulting report is above all emotional.

He expresses this inner questioning:

*« Is that how people live? ».*

To date, there are 7 **Carnets de faits**,

*Solar Fury in Malaga*

*Beds without Venetian Arms*

*Without Pedestal in Paris*

*Covid-19 Absolution*

*Underground Lutecians*

*Race collapse*

*Of Ember and Beirut*

## What is my drawing ?

My drawing provokes questioning. At first glance, the line I draw seems sober. Little by little, we feel the complexity of its purity. Often, a single line contorts to describe a person's details. Yet it looks like a simple silhouette. Similarly, for the eye to understand the scene, some time is needed. We realize that the situation is more suggested than described. Thus, each reader can create his own story where the line is elliptical. I share my vision of events while leaving it to everyone to decipher the abundance as well as the emptiness.





## Why the Armenia ?

My passion for history has spurred me for many years to the Caucasus. At the crossroads between the pressures of the western and eastern world, this space has preserved its singularity. It constitutes the ideal research framework for an artist deeply curious about the difficult question of making humanity together.

This same interrogative prod pushed me to Yugoslavia in 1996. After a trip to Mostar, I made a poetic documentary entitled: **In Search of Dream**. This film shares my questions about the conditions necessary for «well» living together. He participated in many international festivals.

Today, the Caucasus has similar realities. Tensions crystallize there. Geopolitical and financial issues are fuelling hatred between neighbouring peoples. But when the borders close, my eyes, deeply pacifist, hope to reopen them.



## What is the link between this project and my passion for cinema?

In my career as a cinephile, two filmmakers left a profound impression on me: Sergey Paradjanov and Artavazd Pelechian. What impresses me most is their ability to have invented a singular cinematic language, inspired by the peculiarities of Armenia.

I share with Paradjanov a taste for asceticism, miniature, and a highly graphic style. On the other hand, he often evokes the Middle Ages, a period that is dear to me. Approaching this time when fantastic beliefs are still possible makes it possible to question our daily life that has become too rational.

What moves me about Pelechian is the fact that he manages to generate mysticism from elements of everyday life. The fantastic of his lyrical narratives consists only of images extracted from his direct environment.

My idea is not to pay explicit tribute to these filmmakers. I want to impress my retina with the singularity of this country, and feel the original sources of their inspirations.

For me, drawing the real is like amplifying what we usually perceive. In this, the intention of my drawing is indeed to enchant everyday life. Just like the cinema...



## Calendar

**August 28 / September 21 2024**

Investigation-journey in Armenia

**September 23 / October 6 2024**

Clean drawing, writing texts, creation of the show

**October 7 / October 13 2024**

Digitization of drawings, book layout

**October 14 / November 2 2024**

Printing of the book and posters

Show rehearsal

**Beginning of november**

Reception of books, sending to the broadcaster...



## Sharing 1

### Edition of a book-object

**Carnet de faits** on Armenia will be published as a leporello, also known as an accordion book.

This presentation evokes the film's roll or the Bayeux tapestry. It allows the gaze to make a reading in motion, like an uninterrupted journey in a narrative.



This book-object will take the form of a cardboard case containing 6 accordions. A chord will present on one side 5 drawings + 1 text of poetic prose written by hand. As they will be printed on both sides, each chord will contain 10 drawings. **Carnets de faits** on Armenia will therefore consist of 60 drawings and 12 texts.

Concerning the writing of texts, I specify that I am also poet and writer of poetic prose. It is therefore possible for me to give back the impressions that the trip and its meetings have left me. Each paragraph is revealed as an autonomous drawing describing the universe of a moment. The book **Race Collapse**, by this process I tell my trip to Beirut.



Since the beginning of this adventure, the printing company Grafik Plus, located in Rosny-sous-Bois, supports and advises me. Grafik Plus takes care of the manufacture of my Notebooks of facts. Currently, his team is researching to find the perfect paper for this particular project.

This Leporello will be distributed in bookstores, where it will join the previous **Carnet de faits**. Pollen is distributed throughout France, Belgium and Switzerland. This organization integrates my **Carnets de faits** into the catalogue it offers to bookstores.



## Sharing 2

### Drawing exhibition

Once digitized, the drawings can be printed in A3 or A2 format on thick paper for display.

The decision regarding the A3 or A2 printing format will depend on the scenography of the exhibition venues and the possibilities of framing.

The choice of printing paper is essential to me. Grafik Plus has found an ideal solution so that the feeling of the printed drawing is equivalent to the feeling of a drawing actually drawn.

A narrative path will be designed so that the drawings interact with each other. Each drawing has a special atmosphere. It is therefore important to watch the rhythm that links the drawings together. The objective is that the public feels the atmosphere inherent in Armenia, and beyond, the specificity of its culture.



One or more frames will present texts describing the trip and some testimonies. These texts will be handwritten and then printed. This appearance allows a graphical link with the exhibited drawings.

I am used to designing an exhibition of my drawings. After my investigation-journey to Beirut, I participated in various events where I was able to exhibit them: Festival Curieux Voyageurs (St Etienne), Espace culturel le 52 (Besançon), MAD artist book fair (Pantin), salon Viens Voir (Lons-le-Saunier), salon Ecrire (Rennes) ...

On each of these occasions, the public got caught up in the game of discovery. The confrontation in the large format provokes in each one a curiosity with regard to the presented scenes. The public appreciates to be able to follow the contortions of the line, and to find the drawings in the notebooks.



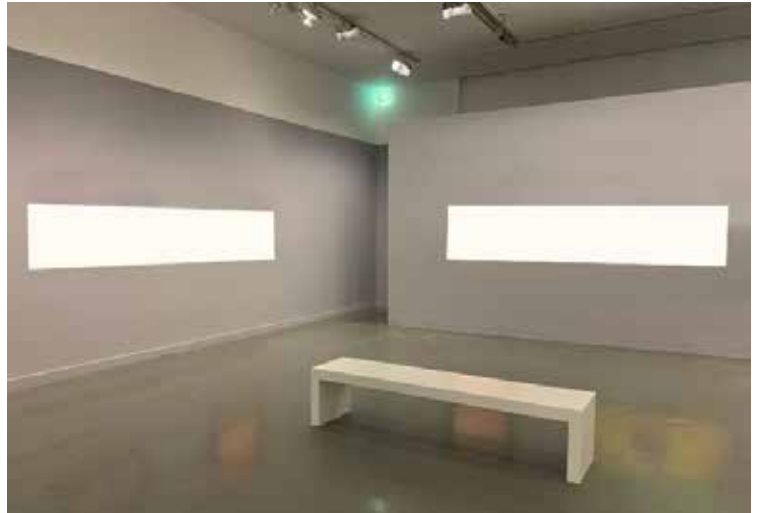
## Sharing 3

### Drawing friezes exhibition

Another exhibition proposal can be imagined from large horizontal friezes. This surprising format takes up the rhythmic and scenic design of the **Carnet de faits** on Armenia printed in leporello. The exhibition consists of one or more friezes.

Note that it is possible to expose these friezes outdoors because the support is resistant to rain. Indeed, the drawings, composing the frieze, are printed on tarp.

To meet this technical challenge, a graphic designer advised me to print on tarp. At first, I admit I was put off by the idea of this material. The tarp reminds me of a screaming advertising medium. That said, I did test it in a recent exhibition of my drawings dedicated to phantasmagoria. The result is more than convincing. The support tarp disappears to show only the delicacy of the line of my drawing. The hanging method is also very easy: simple drawing clamps allow hanging friezes.



With this material, I finally reconcile my desire to propose an exhibition of drawing that is close to a cinematographic experience. With the flexible and rigid faith, light and easy to hang, the tarp became the ideal support to reproduce in large format my drawings. In addition, this set easily adapts to architectural possibilities. Whether the walls are flat, angular or curved, the drawing friezes follow the constraints of the place.

A frieze consists of a series of drawings. It evokes the film sequence. The viewer's gaze slips from one scene to another. To experience it in its entirety, he moves. His gaze then becomes cinematic. Kinema: graphic design in motion. The frieze invites the public to travel, both physically and mentally.



For this project, I propose a travelling exhibition consisting of 10 tarps.

Each tarp measures: 2m60 in length and 0.60m in height.

The choice of the number of friezes to exhibit depends on the spatial capabilities of the place.

## Sharing 4

### Guided tour of the exhibition

The goal is to breathe life into an exhibition of drawings that might seem, at first glance, too wise.

I present and comment on my drawings while paying attention to their sequence. I want to create a narrative thread that takes viewers on a little journey. To spice up the story, I tell my encounters by including anecdotes. From time to time, I talk about elements to understand the specificities of this country.

Even if the historical aspect will remain underlying, I avoid the speech too docte even speaker. The main thing is to transcribe the adventures of this trip and transmit the emotions experienced. From there, I know that the public will want to know more about this country because it will also have lived for a while in Armenia.



## Sharing 5

### Drawing workshop based on life scenes sketched in Armenia

Regularly, schools ask me to lead creative workshops.

I usually develop workshops on film language to awaken a critical distance towards screens. The latest was a workshop around the shadow to make his own film without a camera. Following the trip to Armenia, I propose a workshop centered on the experience of my drawings observing everyday life.

Pedagogical issues:

- Learn a method for drawing on the spot
- transmit a way of observing the singularity of everyday life
- be able to stage a story
- perceive the specificity of Armenia;
- feel my journey to Armenia through my drawings



Material:

Sheet of paper, glue and scissors.

Public:

Child, teen, adult

Duration:

1h or 2h

Actions:

Presentation of my artistic career and my way of drawing.

Evocation of the trip to Armenia.

Observation games: I present drawings. Guess in which countries they were sketched.

Find details that indicate the Armenian peculiarity.

Drawing interpretation games: I ask for the meaning of certain drawings.

What is perceived? I explain the situation in Armenia.

Staging games: I tell an anecdote observed in Armenia. I invite 2 participants to mimic the scene. Together, we find the appropriate gestures and the stop on image representative of history.

Sketch games on the spot: how to draw a scene of life that one observes fleeting?

Exercise of memory and synthesis of the line from the observation of an Armenian life scene mimed in turn by the participants.

Summary of the workshop.

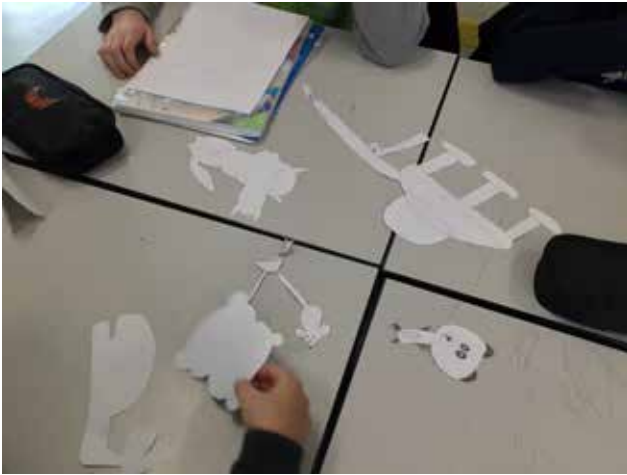
## Sharing 6

### Collage-drawing workshop to recreate an Armenian life scene

This workshop focuses on the observation capacity of everyday life to imagine a life scene located in Armenia.

Pedagogical issues:

- feel the line of the drawing by cutting it with scissors
- be able to stage a story
- compose the different plans of a drawing
- perceive the specificity of Armenia;
- feel my journey to Armenia through my drawings



Material:

Pencil and sheets of paper.

Material provided:

Drawings printed on thick paper

Public:

Child, teen, adult

Actions:

Presentation of my artistic career and my way of drawing.

Evocation of the trip to Armenia.

Many drawings, printed on thick paper, are scattered on a table. There are human people and also urban elements (car, building, statue, lamp...)

I propose to the participants to cut with scissors characters and elements of decor. They glue the cut elements on a large sheet. Each one imagines and composes a scene of life that takes place in Armenia.

I invite the participants to tell the story of life. In counterpoint, I tell a story lived in Armenia to explain the singularity of the details.

Summary of the workshop.





## Sharing 7

### Drawing in live

My drawing skills can be deployed to animate an event. In retreat, or in the middle of the crowd, I crunch on a large notebook of scenes or humans that I observe.

My line sculpts evocative silhouettes. My portraits seek the particularity of the situation. Resemblance at all costs is discarded to open the field to graphic invention.

This type of drawing surprises, intrigues and amuses.

The singularity of my drawing comes from a long experience.



When I arrived in Paris, I was fascinated by the carnival of human forms. When I took the subway, I always had an A4 sheet folded in 4 in the back pocket of my pants. When I was interested in someone, I would wait for them to come out of the car. I would take my sheet of paper and put it on my thigh. I transcribed the impression that the person had left in my memory. As the subway moved a lot, I had to draw in one stroke. If I lifted up my pen, the scratches would splash the paper.

These constraints allowed me to achieve graphic sobriety.

Somewhere in my archives, these subway portraits sleep. There must be between 800 and 900. I extracted some to compose the book *LutécienS Souterrains*.



## Sharing 8

### One-man-show: Armenia seen by Blick and his drawings



I propose a lively and singular restitution of this journey in the form of a show where I cross word games, pantomimes, philosophical questions, anecdotes and drawings.

Audience: child, teenager, adult

Duration: 40mn or 1h

The show adapts to any place.

No technical need for small rooms such as apartment lounge, media library, library...

For larger venues, such as a concert hall or theatre, a video projection screen and a microphone h/f is required.

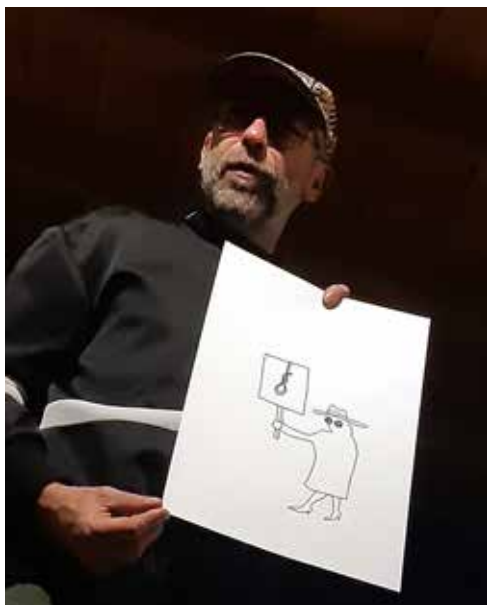
The show **Armenia seen by Blick and his drawings** consists of presenting my drawings while telling the public what the context is. I intend to evoke some historical and political reminders but above all, to make this moment vibrate by evocations of everyday life, giving the story all the flavor of the encounter. Les participants se laissent volontiers entraîner dans les méandres du voyage. Ils ressortent surpris de cette expérience vivante et chaleureuse.

This proposal is based on my experience from my drawings crunching the life of Beirut. By presenting these drawings in the form of «Conference in drawing» and then in the form of «Gesticulated Exhibition», I came to imagine and test a show that I entitled:

#### **Beirut seen by Blick and its drawings**

From this experience, I know how to proceed to realize **Armenia seen by Blick and its drawings**





Testimony of Salomé Haller, opera singer:

*Intrigued by his singular presence, we willingly let ourselves be taken into the truculent maze of his drawings, observations and anecdotes. Following the thread of a bubbling thought where scholarship never excludes sensitivity, Blick does not hesitate to take the height - but never take us high. We enter the Chauvet cave to go back to the sources of the drawing and return to our condition of homo sapiens confronted with contemporary issues.*

*A desk, a simple cardboard, a pair of glasses make the decor. The histrion Blick, in a truculente prose recalling Raymond Devos, carries us surprises in understanding, without depriving ourselves of the communicative pleasure of Tati gags. And one comes out of this rich journey, seduced, thinking:*

*We laughed, we felt, we understood. Thank you!*



### **Performances of the show Beirut seen by Blick and its drawings:**

Cabaret Folies Faverges, Villechantria, vendredi 8 juin 2022

Atelier Tilleli, Cousance, samedi 10 décembre 2022

Festival Curieux Voyageurs, St Etienne, samedi 18 mars 2023

Le 52 Culture Action, Besançon, samedi 24 juin 2023

Salon Multiple Art Days, Romainville, dimanche 10 septembre 2023

La Transversale, Burigna, samedi 7 décembre 2023

CLAC, Orgelet, samedi 16 décembre 2023

Bibliothèque Philippe et Madeleine, Vosbles, vendredi 12 janvier 2024

Le Vaisseau, Montreuil, samedi 16 mars 2024

Bibliothèque du Shakirail, Paris, dimanche 17 mars 2024



Video extract of the show on youtube : **Beyrouth vu par Blick et ses dessins**



# Des carnets de faits, comme des films muets

**LIVRE** Originaire d'Aigues-Mortes, l'artiste Blick publie une série singulière de carnets de voyage.

Blick, en allemand, c'est le regard. Et à travers ses Carnets de faits, c'est bien ce que partage l'artiste originaire d'Aigues-Mortes : un regard sur le monde... « Je ne suis pas un dessinateur, mais un observateur... »



Blick dessine l'architecture qu'il raconte l'atmosphère

« Je dessine comme des films muets parce à moi-même par les gros qu'on voit par le fait divers... »

# Blick? Un regard unique sur les voyages

Blick (qui signifie regard en allemand) est un artiste qui dessine depuis qu'il est enfant sur Terre. En parallèle, l'histoire et les humanités le fascinent. À ses yeux, le monde est un ensemble d'images en mouvement, un flux d'anecdotes épiques, un cinéma permanent.



"Carnet de faits", des reportages dessinés décalés et savoureux.

Après les beaux-arts de Montpellier, de Rennes et la faculté d'arts plastiques de Strasbourg, il entre à l'école de cinéma de Lodz, en Pologne. De retour en France, il participe à l'aventure de Télé Plaisance, à la cour d'histoire et de beaux-arts par le fait divers, en tant qu'animateur et collaborateur, en tant qu'animateur et collaborateur, en tant qu'animateur et collaborateur.

Des dessins d'un seul trait... « Je dessine d'un seul trait, pour éviter les détails... »

# L'AVENTURE DE BLICK CONTINUE DE FLEUR

Après avoir rejoint, notamment les Beaux-Arts de Montpellier et Rennes, et travaillé dans des ateliers de dessin, Blick a rejoint l'école de cinéma de Lodz, en Pologne.



« Je dessine d'un seul trait, pour éviter les détails... »

Après qu'il a longtemps refusé les photos d'identité, Blick préfère s'approprier sur des photographies dessinées.

« Je dessine d'un seul trait, pour éviter les détails... »

# ligne claire

Blick de retour de Beyrouth avec deux carnets de reportage dessiné



De Braise et de Beyrouth



Effondrement en Course

« Je dessine d'un seul trait, pour éviter les détails... »

# LE DESSINATEUR VILLEFRANCHOIS BLICK POSE « UN AUTRE REGARD SUR DES FAITS RÉELS »

Installé à Beyrouth, Blick a rejoint l'école de cinéma de Lodz, en Pologne.



Portrait de Blick dessiné d'un seul trait.

« Je dessine d'un seul trait, pour éviter les détails... »

# Le carnet de faits de Blick, des dessins de scènes de vie surprenantes aux quatre coins du globe



Quatre carnets, quatre lives

« Je dessine d'un seul trait, pour éviter les détails... »

# "Carnets de faits", les voyages dessinés de Blick

« Je dessine d'un seul trait, pour éviter les détails... »

# Le dessinateur Blick ramène Beyrouth dans le Jura



Blick propose une conférence-dessin sur Beyrouth à la bibliothèque de Vostbes Vallin.

« Je dessine d'un seul trait, pour éviter les détails... »

« Je dessine d'un seul trait, pour éviter les détails... »

« Je dessine d'un seul trait, pour éviter les détails... »

*The eye just sees  
that what the mind  
is ready  
to understand.*

Henri Bergson

