



# ORDER OF THE DAY



SATURDAY 14TH JUNE

*In the Marquee*

11:00 ~ 11:50 *Shiv Malik*

Biography and Journalism in the Age of Terrorism.  
Introduced by JS Rafaeli. In English.

12:00 ~ 12:50 *Veronica Buckley*

In the Shadow of the Sun King.  
In conversation with Susannah Clapp. In English.

13:00 ~ 13:50 *A.C. Grayling*

Descartes' Mind, Descartes' Body.  
Introduced by Alan Jenkins. In English.

14:00 ~ 14:50 *Paul Auster*

Reads from his upcoming novel *Man in the Dark*.  
In English.

15:00 ~ 15:50 *Jeanette Winterson*

How to Tell the Truth – Autobiography and Invention.  
Introduced by Sylvia Whitman. In English.

16:00 ~ 16:50 *Alain de Botton*

Status Anxiety: Successful and Failed Lives.  
Introduced by JS Rafaeli. In English / bilingual Q&A.

17:15 ~ 18:30

*The New York Review of Books Panel*

Obama – Biography of a Divided Nation,  
with André Kaspi, William Pfaff, Darryl Pinckney. In English.

Books are available for purchase at Shakespeare & Company and in French at the independent French bookseller stand outside square René Viviani. There will be a signing by authors following most Festival events.

# THE GAZETTE

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## Inside:

## Festival Artists Give Voice

## The Birth of Rhapsodism!

**Stop Press:** A new movement is born... or at the very least defined. As events in the marquee drew to a close yesterday Amélie Nothomb was pressed by an audience member to give a name to the current literary scene. At first she explained that when asked by Lycéens to specify which literary current she belonged to, she would normally reply “*la romantisme belge*” – Belgian Romanticism – delighting to imagine the perplexed faces of the young scholars' teachers.

Reflecting further, Nothomb was abruptly visited by the angel of inspiration, who forced her to declare, with evident rapture, “*La Rhapsodisme!*” There remained no time to discover from Nothomb the characteristics of this newly-baptised school, but when articles are written, journals are founded and statues are erected in commemoration of *The Rhapsodists*, be sure to remember that you heard it here first.

Written for Festival & Co. by Adam Biles. A collection featuring his work *The Place In Which We Find Ourselves* is available instore.

# Painting Between The Lines

## The Festival's Resident Artists Give Voice

To attempt to draw a line dividing the literary and the visual arts is an enterprise that is destined to come unstuck. A large number of distinguished writers - Henry Miller, Hermann Hesse, Lawrence Ferlinghetti and Wyndham Lewis among them - have discovered that their are certain subjects which force even them to turn away from words and towards painting. Equally, many painters have produced large bodies of written work. Vincent Van Gogh's correspondence with his brother Theo is one of the most astonishing and heartbreaking works in the history of literature - albeit an inadvertent one. It is natural then that literary festivals should attract the interest of artists, and this one is no exception.

Hidden away on the second floor, next to the green room, photographer Justin Westover and his assistant Zoe Clayton (herself an experimental photographer) are working consistently to capture images of all participating, and visiting, authors. Setting his models against a black screen, Justin avoids the hackneyed "hand on chin" book-jacket pose, preferring to shoot the subjects as relaxed and natural as possible.

"I don't find writers difficult subjects," he says, talking between shoots. "No one has been hostile - which sometimes people can be. Being rude to a photographer is a little bit like being rude to a waiter, though. A photographer has his ways of spitting in the soup." Justin's

background is in the London art world - during his career he has worked with many of the creators who came to be known as the Young British Artists - but as he says, in London as everywhere else,



Rosy's Studio

the worlds of art and literature inevitably overlap.

On the floor below, American Rosy Lamb is installed in the west wing of the lending library, which she has made the home of the Sleeping Author Project. Why sleeping?

"I've always felt comfortable with landscape painting," she explains, from amid a forest of paintbrushes upended in jam jars, "but often with

portraits people want to impress their idea of themselves on to the picture and that can be kind of stressful. It seemed interesting to me to do something like this at the festival because it displays an interior self, much like writing. It is easier to look at someone like that and therefore, easier to paint them. I like to see this peaceful, uncontrolled side of people."

She has just finished painting festival author Carolyn Burke, whose portrait is drying on the table to her side. Rosy's work arouses a feeling of peace in the observer, leading one gently towards a state of internal reflection. In Carolyn's portrait the subject lies with her eyes open, but evidently in a state of extreme relaxation. For Rosy, Carolyn proved the perfect subject. "She wasn't sleeping, but she was meditating, she seemed very relaxed and very peaceful. Painting her was a pleasure." It seems that the feeling was mutual. Eating a sandwich in the green room, Carolyn spoke of about the experience. "It was fascinating for me to pose

like that. I did some modelling when I was young, for money, you know, but it was never like that. I was laying in that beautiful room, with that huge mirror, and I just started focusing on the reflection of one of the books. Then I found myself passing into a kind of altered state, something transcendent. It was extremely pleasant and incredibly relaxing, and it left me very hungry!"

Rosy has a second project at the festival, unveiled

yesterday evening at the keynotespeech delivered in the Salle Des Fetes of the Hotel De Ville, by Paul Auster and Siri Hustvedt. The installation comprised several pieces, canvases on easels and small sculptures, drawing inspiration from an artist's studio - perhaps Rosy's own. In the Salle, Rosy explains, "it's crazy, everything is golden. Sylvia asked me to do a sculpture installation for the event and I wanted to do something really homey and intimate, to counterpoint the very flashy French state style - which is very nice of course, but is not very intimate."

Concerning what motivates her work Rosy prefers to remain opaque: "I try not to think so much about a philosophy. When you are trying to paint something emotional it's better, I think, to leave the philosophy undefined."

Downstairs and around the site the work of Bobby Niven's is on display. Bobby, a visual artist who accomplishes the rare feat of being provocative while maintaining a sense of humour, came over from Scotland to create three works on site. In the windows of the shop are two glass globes, constructed from spectacle lenses. The work, entitled Prescription to Spectacle (although Bobby says he hates the naming process and always reserves the right to change his names), possesses an almost preternatural, and thus rather heartrending, delicacy - like a spider's web or the papery wing of a moth. "I've done similar things with bell jars," he says when pressed to explore the thought process behind the piece. "It came out of a frustration with artists using those jars and just putting anything in them - the ready made

thing - and calling it art. It just seemed like fetishising for fetishising's sake. So I wanted to make a display case with nothing inside, so that you look at the jar, not its content. I also wanted to make something that was relevant to vision, to comprehension... and jovial too. All three of these works are humorous for me. They can look quite austere, but they're a bit more cheeky than that."

The globes themselves



Niven's Visions of Excess

are indeed incredibly fragile - "near impossible to transport" - and the two others are so integrated into the festival that he has little idea what will happen to them when the festival ends. Thankfully, though, he also shows little concern about the matter. "I don't know how long they'll last. Ones like that which I have made before broke in transport. I'm not worried about longevity. As long as it has an existence for a time,

that's all that matters."

His three works at the festival all involve spectacles. "I wanted to make something relative to the shop and relative to the festival. I have made three works all using spectacles in different ways. I like to work with discarded material, material in a state of limbo, and consider why it has been discarded like that. Then reconstituting these materials into a different form, to alter the experience of an object and create a space for thought"

His work on display in the presentation case in the shop, Visions of Excess (pictured) was made before his arrival and at first he wasn't sure where it should be displayed. When he saw the cabinet, however, he understood, where the work had to hang. "I didn't know where that was going to go, but the cabinet is perfect for it. With the mirror behind it you can look through them and see yourself. It's magical in a way and quite unexpected." The work is powerful, melted lenses dripping from metal frames, leading the observer to ponder the intensity of the of the words that pass from books through those lenses, and the thoughts these words stir.

The third of Niven's works, also involving lenses, is something he would prefer people discovered naturally, rather than have attention drawn to it, so far be it from us to ruin the experience. As he talks about this work, however - a work he considers quite sexual in its connotations - he reflects upon the poignancy of discarded lenses: "Because they're used, they all have a history. Someone spent years looking through them and now we're looking at them. It's pretty weird isn't it?"

Adam Biles