

Land Art landscape constructions in the line of the haiku

Kaïdin today and Bashô in the 17th century travelled sites in the north-east of Japan. Both were led by rather close inspirations as to the attention they paid to the sites they visited, invested and finally acted upon with different forms of artistic expressions. The journal of Bashô's¹ travel *La sente étroite du Bout-du-Monde* (René Sieffert's French translation) or "l'étroit chemin du fond" (Alain Walter's French translation) is an account of a journey and of a poetical experience. It combines and blends prose and poetry. Through short poems, haikus, it shows a singular conception of poetry that the poet himself defines as an "aesthetic of constancy and change²". Kaïdin, the wanderer, follows Bashô's progression line, the itinerary and what conjugates a tangible line and an intangible line, a fine line held in its abstraction and a line looking for its way. Thus, Kaïdin revives the dynamics between place and movement which lead the steps of the poet *in situ*, and which are expressed in the journal and even in the poem through notes on or sketches of landscapes. Kaïdin's project respects Bashô's aesthetic concepts and poetic orientation. Her aim is based on her artistic and poetic experiences associating an invitation to travel with an invention of landscapes.

The artist is finally involved in "a cultural environment", the different sites of *The Narrow Road to the Deep North*, as close as possible to the poet's places of resources and productions having turned into historical places, local culture or worship sites, sites à la Bashô. Hence, Kaïdin renews the practice of brief note taking and of making traces in the landscape: notebook of sketches and note-taking ; petals, pieces of wood and stones from a path or from the bed of a stream held in her hands.

Kaïdin and Bashô

Kaïdin follows the milestones of Bashô's travel until, through first traces or *in situ* ephemeral scenographies, the dialectic occurs between what "remains" of Bashô's world and what "resists" to it, what is representation and what deals with landscape constructions and is woven into the play of difficulties with the site. Here Kaïdin does not illustrate Bashô's texts and poems. The artist is in keeping with the poet's method: designing a landscape or relating natural elements to cultural facts. These links were mobilized by Bashô himself: in his journal of travel he does use numerous borrowings, quotations and references to historical, cultural and artistic facts, especially literary ones (Chinese and Japanese poems). It is always to a wide scope of references and echoes that the poet and the fine arts artist relate. Kaïdin invests the landscape with her personal experiences. She takes part in the making of shaped sites. At the same time, she offers a renewing of Bashô's poetical practice on the site, *in situ*. This method is close to the artistic movement of the Land Art. Kaïdin and Bashô share some common denominators: a particular form organized around a place of colour , an ephemeral construction, a trace of change, the sign of a season, a note about the landscape.

¹ During a discussion, Alain Walter precises that "Japanese poetry is a poetry of travel (...). It has always been closely related to wandering, to intellectual progression". In 1995, he followed in Bashô's footsteps visiting all the sites referred to in Bashô's journal of travel.

² Bashô, *Oku No Hoso-Michi, L'étroit chemin du fond*, introduction, translation, notes and comments by Alain Walter, Bordeaux, William Blake and Co., 2007, p. 30. This aesthetic is characterized by a tension in the poem (between constancy and change, or between "fueki" and "ryûkô").

Bashô writes in his journal:

“Mingled with tiny shells
I saw scattered petals
Of bush-clovers
Rolling with the waves...”³

In turn, Kaïdin scatters some autumn leaves in the hollow made by tree roots. Elsewhere she adorns a moss-covered rock in the bed of a stream with origami here and there.

Bashô also writes:

“Whiter far
Than the white rocks
Of the Rock Temple
The autumn wind blows”⁴

Elsewhere, about the ‘Ryushakuji Temple’ he notes “The whole mountain was made of massive rocks thrown together”⁵.

Kaïdin erects stones in piles on the bank of the Mogami river (*Dans le parfum du vent*, November 2007). She evokes here small shrines, cairns in the landscape or directional markers for travellers. Her installation also refers to the conception of Japanese gardens. As Augustin Berque puts it, in the Japanese culture, “erecting stones is *designing a garden*”⁶. Kaïdin herself is fascinated by Japanese gardens, these shaped spaces pertaining to “minimalism”⁷. She is also interested in ikebana, a floral art considered as a sculptor’s activity. Kaïdin contributes to this symbolic process. More globally, the relations between nature and culture or between the landscape architect’s or artist’s work and the environment itself are at work here. Berque’s thought tends to develop a dimension proper to “the environment”⁸. His thought is defined as the combination of a topical dimension of the referent and of a choretic dimension of the reference. We can, thus, add that Kaïdin also mobilizes two referential systems. One focuses on the sculptor, installation creator or landscape designer, the other on stones. Her installation gathers both natural materials from the site and what stones tell culturally. She acts within a natural frame and on a site filled with the same cultural references and landscape marks as Bashô’s.

It is not a matter of underlining formal analogies or simple artistic correspondences. The artist and the poet are involved in the site, initiate a “practice of the site” with their cultures, motivations, specific means of expressions and undoubtedly also with a shared sensitivity enabling them to carry out a joint and familiar experience of the site. This is the major point.

Bashô specifies that a haiku “is simply what happens in a particular place, at a particular time”⁹. They pay attention to materials, lights, colours and sounds. They enlarge the register

³ *Ibid.*, p. 111

⁴ *Ibid.*, p. 105

⁵ *Ibid.*, p. 91

⁶ Augustin Berque, *Le sauvage et l’artifice : les japonais devant la nature*, Paris, Gallimard, 1986, p. 194

⁷ During a private conversation, she uses the French expression “épure”

⁸ He qualifies “the environment” as “médiance” (French) (*Ibid.*, p. 162)

⁹ Maurice Coyaud, *Fourmis sans ombre, le livre du haïku, anthologie-promenade*, Paris, Editions Phébus, 1978, p. 17

of sensory solicitations. They appeal to variables of intensity (lighting, from light to shade, from contrast to backlighting, instability, erosion, imponderables, hazards, accidents, more generally, circumstances) (“circumstances make places” points out philosopher Michel Serres).

Each time, *in-situ* experiences in the making entail an experience of the site. It is this work on the site that finally allows carrying out successfully the *invention of landscapes*.

Inventing landscapes

Kaïdin communicates about these installations through photographs, shots taken on the site and on-the-spot. These images each time match a marked space (an individualized territory of action, a place) with a moment of quality (duration rather than quantitative time). The photograph refers to the making, to the physical difficulties with chosen patches in the site, to the artistic involvements with *in-situ* materials or items added. The installation and the photograph work towards designing landscapes. The artwork takes shape in a movement to and fro between these two terms. It is not a matter of *representing* a landscape on a photograph, but rather of offering some signs of a *landscape construction*.

The site is not represented, it is redefined (Richard Serra). We can therefore use the term “construction”. Kaïdin **takes up** the practice of land artists wandering in large paths or narrower ones such as Andy Goldsworthy, Nils-Udo, Richard Long, Paul-Armand Gette. These different artists **apply themselves to** bring to light some parts of nature that they put to the test of artifice. Goldsworthy relates his interventions to some simple operations (pile up, knot, staple, etc...). Verbs in the bare infinitive like watchwords or injunctions, incitements to act. He “arranges” some elements borrowed from the site, and through this construction “redefines” the site, works on its identity. Land artists turn the practice of the site into a shaping of places and into a space for the expression of landscape fictions (according to the etymology of the word “fiction”- *finigo* meaning to shape-, they shape landscapes).

All senses on the alert

To understand and “feel” the site, Kaïdin says she always remains “at work” which can mean all her senses are on the alert and she is at odds with the classical ways of creating. Here Kaïdin is closely akin to the artistic process of painter Matisse who declared he “entered (drawing) through the breach”. He meant breaking from a predetermined background and rejecting too geometrical a drawing, which basically meant breaking himself loose from a classical “set of rules”. He preferred adopting a new vision of art freed from the constraints of the traditional visual culture (the mere representation of the real). He chose the essential link with living materials, the fluid line of the drawing and the source of colouring. He captured movement through his work on drawing and colour. He would “fix” the composition to the free curves of the drawing compelled by the eye and the hand in the same motion. The composition was understood as a work of construction. “All senses on the alert”, the nearest to the patch of colour breaking free under the paintbrush or in the fold of the cut paper. On the site, Kaïdin remains at work, sensitive to the materials on the site, “to a simple branch or a piece of wood, a stone, a shade or the water current”. “I intervene without imposing”, she

precises. Here, she follows Bashô's progression line according to which "one must let come what comes/ let the unexpected/ and its sudden rapture occur". Finally, Kaïdin, at work somehow renews what a drawing can be: a watery line. She only needs to move some stones in the bed of a stream to compose *Ecriture d'Eau*. She works with the continuing water current to a stifled effect, produces a discontinuity, frees some folds, marks the site with discreet shaped landscapes. She inserts some punctuations, strokes rather than lines. Her intervention is the most subtle, away from already existing lines or overviews (limits or banks of waterways, waterfalls).

Following Bashô, Kaïdin fully knows the importance of the sites she visits and works on. The wanderer, the artist and the poet in all circumstances are in harmony with the environment. For instance Bashô reveals "long, narrow swamps serving the heart"¹⁰. Approaches are taken with all senses on the alert.

On the slopes of Mount Haguro, in the summer coolness, Bashô welcomes "the fragrances of the flowers, grass and foliage" carried by the breeze blowing from the depth of the valley¹¹. At Ryushakuji temple, he writes:

"In the utter silence
Of a temple,
A cicada's voice alone
Penetrates the rocks."¹²

The summer coolness, the breeze, the wind, lights, fragrances, sounds and colours express brief emotions through the landscape.

On the smooth surface of the lake Yuka Dan, Kaïdin composes *Alentour...fraîcheur*. The installation of a sunshade in the middle of an island of twigs (broken lines, the expression of a kind of fragility) intensifies a source of filtered light and of soft coloured contrasts, thus producing a note of freshness.

Places of colours

In Bashô's writing *L'étroit chemin du fond*, colour is very present. Red is often used. On his way to Colored Beach, he picks up red shells¹³. Elsewhere, he expresses the heart of summer through the words "the carmine flower", literally the flower of red, or, "the flower of carthamus from which this colour is extracted"¹⁴. The reds sometimes stand out in contrast with the greens and combine several semantic registers. At Matsushima, the landscape "must absolutely not blush" in comparison with another site, does he say. Further the same day, he compares the beauty of a landscape to a "beauty wearing make-up" as opposed to the "darkening green of pine trees"¹⁵. In this manner, places of colours, places of seasonal colours are formulated. Appropriate artifice is underlined through the use of colour/make-up. The play between natural and artificial colours is at work. Kaïdin's work does the same. In autumn

¹⁰ Bashô, *Oku No Hosonochi, L'étroit chemin du fond, op. cit.*, p.173

¹¹ *Ibid.*, p. 191

¹² *Ibid.*, p. 91

¹³ *Ibid.*, p. 111

¹⁴ *Ibid.*, p. 91 and p. 184

¹⁵ *Ibid.*, p.83-84

she uses red and yellow leaves or collect the early snow and opens new fields of colours. At the Olsuji Gataki waterfalls, she offers some coloured sparkles in the site through a punctuation of stones and red flowers (*Le monde entier*). At the Urami waterfalls, she composes *Chemin de Méditation*, a path paved with stones and leaves where greys and dark browns, reds and yellows predominate.

The creation of places of colours is in keeping with the ideas of Land artists such as Andy Goldsworthy and Nils Udo. In the 1980s-90s, they make *in situ* constructions using berries from the service tree, the elder and the privet, maple leaves and poppy petals. With these short-lived materials, they explore a wide range of reds. Reds sparkle in the landscape and most intensely represent the marking of space and the making of places of colours. Signs of fruit maturity and of dried leaves, they also offer seasonal reds and add a temporal mark to the installation. Through this artistic landscaping, they symbolically represent cultivation: orchards and vineyards as well as gardening. In these artworks, the photograph puts to the fore intense colours and offers some marks of new varying colours: red orangey colours, crimsons, dark browns, purples. Working with berries and covering up round stones with poppy petals, Goldsworthy and Nils-Udo shape places with mouth-watering colours inviting the spectator to symbolically taste the colours of some red “little fruit”¹⁶. The experiment uses the parameters of the site (light, sound, orientation and ground) as well as the parameters strictly depending on the intervention (time, circumstances and imponderables). Within these parameters, folding, scattering, fixing, hanging are some of the operations which the materials go through. Borrowing materials to the site and being involved in shaping processes rather than in predetermined forms or models constitute the attitude Land artists adopt in landscaping. They organize their *in-situ* intervention around the tension between the following two terms, the model and the shaped space. And Kaïdin’s work keeps to this dialectical line.

Tangible lines, intangible lines

The creation of a place of colour and the carrying out of an experience of the place go through some sort of “submission to the drawing or to what is shaped”. Quite like Bashô and familiar with him, Kaïdin somehow tries to “submit herself to what is shaped”¹⁷.

This “submission to what is shaped” occurs during progressions and at moments of note taking, of *in situ* interventions, of visual and textual achievements. It is characterized by the dialectical tension between the tangible line and the intangible line, between the model and what is shaped, between form and shaping. Roland Barthes reminds that “the briefness of the haiku is not formal; the haiku is not deep thought reduced to a brief form but a brief event which suddenly finds its appropriate form”¹⁸. The tangible line combines the course on the map, the marked out or well-trodden path, the play of complex lines (a skyline, a line of perspective, a contour line), steady structures (the frameworks) or predefined partitions, the edges of the photographic frame. The intangible line is the more adventurous course, the free

¹⁶ In these artworks, colour is not used as a constraint to suit a specific form. Colour designs space. It represents it because colour relates to what constitutes and generates space through the steps of the process, the choice of the site, the gathering of materials, the installation and the exhibition.

¹⁷ More specifically, Bashô reconciles “the submission to the drawing” and “the submission to destiny” by linking the physical path to the path of life.

¹⁸ Roland Barthes, *L’empire des signes*, Paris, Flammarion, 1970, p. 98

marks (traces), the movements of excess and the unexpected focuses, the stroke of a pencil and the spontaneous dabs of colour, the “flashes of genius” or “a slight scar left in time” (these are expressions used by Roland Barthes to characterize the haiku¹⁹). The tangible line refers to a register of rather formal artistic elements and to a *global* approach of space. In the haiku, it is a specific metrics. The intangible is connected to variables of intensity at work and to a *local* perception of the site, to a factual element. In the haiku, it is a discreet and accurate entrance, a short cut and some lightness. Some degree of “submission to the drawing”, between tangible and intangible lines, between what is global and what is local incites the artist (and the poet) to choose an adventurous process, to act almost “blindly” which finally lead him or her to “lose” self-confidence, to shake all firm foundations in order to better achieve the landscape trace, “touch” space, then place. On this subject, Roland Barthes evokes “simple ways of passing by, of drawing the unexpected”²⁰.

This active dialectic, probably familiar to Kaïdin’s artistic process and world (as her sketches *in situ* show), relates to an aesthetical line dear to Bashô himself and that Alain Walter reports in a recent work. In the poetical world of Bashô, *The aesthetics of constancy and change* is characterized by the tension between signs of the permanence of all things and transient marks, between durability and transience; what we can interpret in, plastic arts, as the expression of a tension between the tangible line and the intangible line. At a given moment in his travel, Bashô is accompanied by a hermit who puts him on the way “breaking branches to mark out the path”²¹. The broken line and the progression line are combined. Just as in the garden art tradition of 16th and 17th century Japanese architects and landscape gardeners, the play between the tangible line and the intangible line (where the couple nature/artifice has strong resonance) is also clearly shown. Augustin Berque underlines the practices of Futura Oribe who “relished the contingency of leaves spread by the wind natural strength” before they would be ritually swept in tea houses²². In Kaïdin’s work *Alentour ... fraîcheur*, the sunshade spokes are at work with all the broken lines in the natural setting of the intervention.

At the place of Komatsu (dwarf pine), Bashô writes the following verse:

At the place called Dwarf Pine:

Dwarf pine is indeed
A gentle name, and gently
The wind brushes through
Bush-clovers and pampas.

In a note to his translation, Alain Walter adds that the word “pampas grass” specifically related to the coming of autumn is the “susuki”: “these supple and silky stalks, invading meadows at the end of summer and swaying in the breeze, are a classical theme in poetry”²³. As to Andy Goldsworthy, he performs *Throws of susuki* at Ouchiyama-Mura in Japan in 1991. This performance underlines the ephemeral aspect of the artistic gesture which today can be seen only on a photograph. The performance also insists on combining site materials,

¹⁹ *Ibid.*, p. 109

²⁰ *Ibid.*, p. 106

²¹ Bashô, *Oku No Hoso-Michi, L’étroit chemin du fond, op. cit.*, p. 229

²² Augustin Berque adds: “as to ceramics, for instance, it’s he who imagined to bend out of shape bowls only just thrown to give them the incompleteness dear to Japanese aesthetic” (*Le sauvage et l’artifice, op. cit.*, p. 199)

²³ Bashô, *Oku No Hoso-Michi, L’étroit chemin du fond, op. cit.*, p.216

physical parameters and local variables (the power of the throw and gravity, wind and light). Here the intervention is summed up into a brief movement in the landscape. In other interventions, the tension between the tangible line and the intangible line remains strong. Goldsworthy creates the installation *The Susuki Grass* in the fine-arts museum of Tochigi (Japan, October 1993). He installs an almost circular sign at the centre of a curtain of susuki stalks. He puts a non-hierarchical and reticular display of textural patterns together with a sharp formal pattern in the center of the arrangement. With both works created in Japan, he may refer to the combination of contingency and components specific to a garden art and to an aesthetic which between constancy and change, makes the passage from the model to what is shaped possible.

This aesthetic line both praises at the same time *fragmentation*, discontinuity and heterogeneity and allows tensions with a constituted whole, continuity and homogeneity. Fragmentation appears in Bashô's journal of travel when he uses a tiny portion of his journey as his journal title: "Relying solely on the drawings of Kaemon which served as a guide, we pushed along the Narrow Road to the Deep North, and came to the place where tall sedges were growing in clusters. This was the home of the famous ten-stranded sedge mats of Tofu"²⁴. This fragment operates as an autonomous punctuation in the itinerary (land of adventures and place of poetic experience) and as a milestone during the journey (a marker on the map). It illustrates thus the whole course. The Narrow-Road-to-the-Deep-North becomes the progression on the path. What is local outlines what is global or merges with it. Maurice Coyaud evokes "remoteness that can as well be near"²⁵. The tangible line and the intangible line are at odds. The poet accepts what occurs and in no time picks up the least event, expresses it as the quintessence of something wider so that for instance the leap of a frog both contains and holds the noise of the world²⁶.

An old pond!
A frog leaps in
The sound of water

The tension between tangible and intangible lines can be felt in Kaïdin's *Porte de Matsushima* (November 2007). At first, through a global perception, knotted branches mark a point of view and define a landscape. The erected frame also offers a time and place simple marker. This installation somehow echoes the account Bashô gives of Matsushima: "We returned to the shore and found lodgings, a second-storey room with open windows that looked out over the bay. As we lay there in the midst of breeze and cloud, I felt a marvellous exhilaration"²⁷. The wooden frame, the open windows outline a setting where are mixed "constancy" and "change", elements of a stable classical composition with the hierarchical linking of planes to the skyline, the play of variables of intensity, the wind and the clouds for Bashô, some fragile hanging small bags of water for Kaïdin. These are marks of instability, change and precariousness. The small bags of water represent, according to Kaïdin, "the writing of the nomad" in remembrance of African habits she knows well. This installation as well as the

²⁴ *Ibid.*, p. 81

²⁵ Maurice Coyaud, *Fourmis sans ombre*, *op. cit.*, p. 24

²⁶ Barthes reminds again that « it was the noise of a frog which aroused Bashô to the truth of zen (*L'empire des signes*, *op. cit.*, p. 96). In his introduction to *L'étroit chemin du fond*, Alain Walter reproduces this « most famous tercet of Bashô's » (Bashô, *Oku No Hosô-Michi, L'étroit chemin du fond*, *op. cit.*, p. 32)

²⁷ Bashô, *Oku No Hosô-Michi, L'étroit chemin du fond*, *op. cit.*, p. 85

construction *La Brise D'Hiver...* (December 2007) in Yamanaka, both locate and disorientate. These installations are invitations to connect together positions, to appreciate the variety of viewpoints and perspectives. They participate in a fragmentation of space which removes linearity from the advance, geometry from space²⁸. The landscape stands out “strokes after strokes”, adjusted to the punctuations, edge lines and wander lines of the person passing by, the person making his or her way²⁹.

On the banks of lake Biwa, Kaïdin creates *Brume légère*, a “plant-paved path” designed with bundles of reeds or knotted aquatic plants and set in the landscape so that the plant line both stands out and blends in.

The compositions of Richard Long (*Angleterre*, 1967), the corrected perspectives of Jan Dibbets in the 1960s, the installations of Tony Cragg in the early 1970s, the ones of Daniel Buren (*Sha-kei - Emprunter le paysage*, 1985), the framings of space of Paul-Armand Gette (*La plage, m² témoin*, 1974), of Andy Goldsworthy (*Touchstone*, 1990), of Nils-Udo (*Feuilles d'iris, cadre de roseaux*, 1994) inscribe basic geometrical forms in the site, which constitute “viewfinders for the eye”, according to Gette³⁰'s expression, as well as handrails. The frames and lines disorientate. Lines mark a segment in space, emphasize discontinuity, show the rupture. The landscape exists around, aside, elsewhere. The spectator or the visitor compose their own drawings by combining the constraints of the frame and the free marks of the space. It amounts to putting in tension different registers and scenarios. A first very personal and almost intimate register gathers discreet places and fleeting directions, and a second more conventional register draws broad lines, what remains of a skyline, of a converging line or of a limit; up to the moment when, at appropriate distance, the frame and the line themselves draw only “a stitch on one side” in the landscape. The frame-device allows the double game of close and distant visions of haptic and optical spaces.

Andy Goldsworthy's book of photographs of his experiences with landscape *Andy Goldsworthy: A Collaboration with Nature*³¹ presents a picture of the artist putting the finishing touches to a landscape construction *Out early to work the morning calm / knotweed stalks / half a hole / made complete by its own reflection / second attempt / became windy on the first try /* (Derwent Water, Cumbria 8 March 1988). He holds a tangle of stalks on the glassy surface of a lake so that a near regular polygon, a circular geometrical figure in the distance, is formed by the play of its symmetrical reflection. At the point of impact on the liquid surface, each line segment bends following the refraction. The whole of the broken lines make the geometrical figure stand out, then blend in when the eye lingers and meets, at a textural level, the wrinkles on the surface that trouble the complex organization. The wrinkles introduce the discreet patterns of a visual tremble, a slight sizzling also referring to the frailty of the construction. Tensions are at work between certainty and uncertainty, between a thick

²⁸ While going through Matsushima, Bashô points out the variety of perspectives offered to the person moving: “There are more islands than anyone could count. Some rise up steeply as though thrusting towards the skies; some are flat and seem to crawl on their stomachs into the waves. Some seem piled double, or even three layers high. To the left, they appear separate; to the right, joined together” (*Ibid.*, p. 83)

²⁹ Bashô himself adds: “but blundering along, we lost our way” (*Ibid.*, p. 172)

³⁰ Paul-Armand Gette, *Textes très peu choisis*, Dijon, Association pour la diffusion de l'art contemporain/art & art, 1989, p. 53. The following development about tensions between centring and decentring, between tangible line and intangible line in land art works is extracted from our work *Expériences du lieu : architecture, paysage, design* (Paris, Archibooks, 2008)

³¹ Andy Goldsworthy, *Crée avec la nature*, Arcueil, Anthèse, 1990

concentration of stalks around the near central form and the relative dispersion on the edges, between tangible and intangible line.

Nils-Udo creates *Feuilles d'iris* (Paris, Parc de La Courneuve, 1994) with materials of the site. He frames iris leaves with a square of reeds just the time of a shot. The photograph refers to the classical montagings in landscape painting. It provides the plane. It sketches both the edges made of plants and the V shape poles which hold the reeds, revealing the play with the volume of a scenographic cube. Textures predominate, colours are at work. The reflections of the sky on the stretch of water fill the background. Some dried creepers and pebbles in the foreground on the edges of the picture are discreet. Nils-Udo draws our attention to disorder, traces, disintegration, to the registers Gilles Clément gathers under the expression "involuntary art"³² and which praise fallow land. So Nils-Udo includes the photographic, pictorial and scenographic composition into the landscape construction experience.

The photographs and installations we can see here show the nomadic art, temporary milestones and landscape constructions Kaïdin has created in Bashô's footsteps. These artworks are like pages of a travel journal and of a landscape notebook written in historical places. They convey even a little more. The invented landscapes and the constructed spaces go beyond the site of intervention and the cultural environment. The creations exist through what the artist tells about them and transports back within these walls and gardens, through what we ourselves can do with them. With this play of photographs and installations-mediums for shaped landscapes- Kaïdin encourages us to extend and renew landscape fictions.

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³² Gilles Clément, *Traité succinct de l'art involontaire*, Paris, Sens et Tonka, 1997