

Interview with Sébastien Pierlet by Amanda

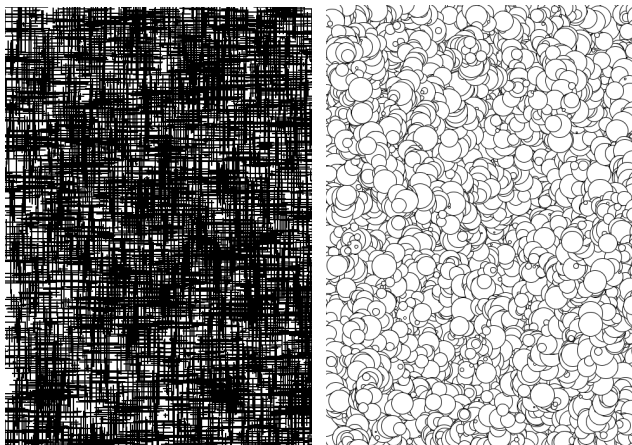
When we question Sébastien on his work he answers: I work on the concepts of abstraction and figuration; precision and vagueness. For me, all of that seems to be blur... So it is through an exchange of questions and answers that we both tried to understand the work of the other.

• Let's talk about words you borrow to describe your work, don't you find them too ambiguous? Can you tell me more?

What I try to do through my projects, is precisely to link these concepts (which seem not to be together). I don't really like the idea of representation. Even if I could achieve something, draw something technically perfect ... That doesn't satisfy me. I wish to go beyond that, raising a query, a discussion of my work. I would like the viewer to be discontent with the first edge. Try to go beyond the idea of representation.

• You say that the creation of a conversation generated by your work interests you ... Can I know specifically why?

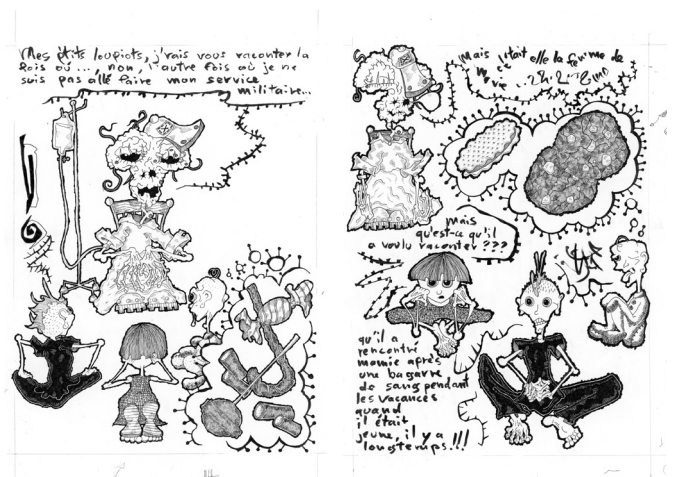
Like an abstract image, I would like the viewer to appropriate my work, physically and emotionally invest in. Rather than launching: «It's beautiful» I wish they would let me hear something they see through the forms that I create. I wish they would take time, time to appreciate and use what they have in front of them. That's right, today I notice that many people seem to pass here and there in the museums without taking the necessary time.



• And in addition to discussing about your work, what motivates you in your achievement?

It may be strange because I talked about creating a conversation, but what also motivates me in my work is the process even before the conclusion. My protocol, which involves working with figurative forms, accumulating to create something else requires a lot of time and patience; but it's also a game. What I like about this process is that until the last moment it's impossible for me to know the drawing result. It's this unknown which motivates me to continue ...

Then; it reminds me of the 24 comics hours in Lyon in which I participated...



• Very good...and do you think, you could make a connection with your projects and comics?

As for my projects, I try to find in vain, my protocol comic strips... I try to bring an innovative idea to this sector, achieving something that hasn't been seen.

Should I make specific boxes with inaccurate content? Find my graphic style?

Finally, I try to use the backstage of comics. For example, in the 24hours of the Bd, the challenge was to make a comic with an element that we were given initially (For example: A meets B) and then after a few hours, they gave us another element (ex: Another character enters in the scene and must deny what has already been said) ... etc. . Like my work, I never knew what was going to be the BD conclusion of the comic.

- **Finally, how do you see all this work evolve?**

In the future, I would like to experiment with different graphic styles, control my technical achievements in order to feel more comfortable because I don't like the idea that I could be technically limited in my achievements.

- **A last question, maybe anecdotic... Can I know who or what has had an impact on your work?**



I think, as strange as it may be, it's the others who have influenced me. In fact, I saw these people around me who draw so well. They all had a different style but they controlled.

Also, in parallel to that I noticed that members of my family, for example, my father and my grandfather knew this world of design ... especially in connection with the architecture... In fact, my grandfather even drew plans for architects that were subsequently signed by the real architects, before selling these plans. However, this knowledge has never passed; so my father had to learn by himself, like me.

Without this lack of transmission, I continue to carry on alone to surpass them in the practice of drawing.

