

1) For the Dysfashional exhibition in Paris the designers expressed their perception of contemporary fashion. What message were you trying to deliver to the viewers through your works?

I don't intend to deliver any special message in a pedagogical way. Relationships between art and sense are somehow unpredictable. My work is about today and I use images of today. That's what I try to do.

2) How would you define your place in the creative world that you belong to?

An artist can't define his place in the creative world. Especially, I don't want to belong to any peculiar artistic world. I want to always be in movement, and moving I'm often in the between, but it's not a purpose, it's just a fact.

3) Would it be correct to call what you do - a game with the banal attributes of fashion?

It's not a game. I work on it and it's my job. I don't play with fashion, neither with art. It's much more painful than a game, by the way.

4) By cutting out the images do you try to add the meaning that is missing to it or make the dull become exciting by adding the accents?

As a sculptor, magazines and images are like stone or clay. They don't have any given meaning when I use them. I don't add sense nor reveal a hidden sense. I just hope when I finish that it says something about today.

5) Or maybe it is just putting the hottest spots in the magazine together - meaning in the eye with the nice shape?

No. I don't care how the magazine is made, what it intends to say or show or provoke or sell. It's a "palette". It proposes models and shapes which I use in a complete different purpose which is an artistic purpose when these magazines have nothing to do with art.

6) Mark, do you admire beauty? Do you love esthetically beautiful things? as it seems

It would be difficult to answer such a question in a few words. Art always transforms and moves the idea of beauty and that's what I think interesting in art.

7) Who are your favorite designers today? What are your relationships with fashion?

What I like is research. For instance, I like the work of young designers when I attend the Festival international de la mode in Hyères, in the south of France, as it's pure research. I often consider this part of the work, research, the most interesting part.

8) The white resin masks that you cover the faces on the magazine images with - somebody said that they return images to anonymity. Isn't it contrary?

Of course yes. It's just the opposite. Images in magazines are anonymous. Covering these images reveal their real identity. As Marguerite Duras said once : « It's by the lack we can say how things are.

They emphasize the idea of impersonality in magazines' photo-shoots?

As you say.

9) By adding the foreign elements (like the white resin and the chains) to the magazine images you convert them into the art form?

I am a sculptor and so I create sculptures. These pieces are not images but sculptures.

10) Are you looking forward to transforming your style in the future?

This is a question for a designer, not for an artist. I don't think an artist thinks about his "style". He has to work and if he works hard and if he is lucky, it maybe will have a style after some years.

What are you working on at the moment?

New collages for Armory show in NYC for my gallery Anne de Villepoix. I will have new sculptures in may in Villa Noailles in Hyeres. I work on a personal video project with an ex top model.

11) You surf on the edge of the design/art/fashion triangle. Do you think that it is the new 3 dimension-substance of art today?

I don't know. This is a question for a critic, not for an artist. An artist who would ask this question to himself would instantaneously stop working.

12) Does the contemporary art today make sense to you? What direction is it moving towards?

I like the expression "art today" more than "contemporary art" which supposes a certain attitude. Artist work today and make art of today and the sense of what they do is necessarily the sense of our time.

13) Are you a Paris-lover yourself?

Of course yes.

Do you have your favorite secret art - spots in the capital of France? Can they stop being a secret please?

No secrets but an advice: just ask the gallerists in Paris to let you in their storage; For exemple if you you ask at Anne de Villepoix's gallery to see Marc Turlan's work they will let you in the storage...

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