Dear Paul Austen,

When asked to introduce Robert Bresson's film
Pickpocket at the Action Christine movie theatre,
Filmmaker Agnès Varda looked at the audience and
said she wasn't interested in telling us why she
considered Bresson as a major artist that shaped her
own career. She added: "I won't tell you why
I love Bresson. I will tell you how I love him."

It all sums up our intention. We won't tell you
why Moon Palace changed us all but how we
love it; through drawings, paintings, songs, poems
and endless questionings.

Thank you for triggering such neverending dialogues,
and possible new stories to come.

Fris Andrié - Lola Bertignac - Neige Carré de Malberg -
Loula Cohen - Ninon Augnet - Tristan Parent - Louise Pauchet -
Pauline Pfimlin - Scarlett Pollard - Georges Quinn - Ysault
Sandin - Siouxie Tong Cuong - Paul Paufler and
Lorraine Widlocher.

Vivian Maier, 1953
The first four chapters of Moon Palace take place in the mid '60s in New York. This made me think of the aesthetic in Woody Allen movies, Manhattan more specifically. A certain artistic, social clan seems to be depicted in both Moon Palace and Manhattan, as well as complicated relationships. The fact that you also get to know each character individually and what they are deeply thinking is very much similar.

We were wondering whether Woody Allen movies could have been an inspiration to the setting you depicted in Moon Palace.

New York's atmosphere and warmth is also translated through the musicality of the first chapters. The rhythm seems to be quite rhapsodic, being smooth yet lively, just like jazz.

By mentioning Spike Jones, a Franz ointment Clarinet player, and the fact that Charles Victor plays the instrument himself, the reader can hear through words the most wonderful clarinet solo.

Internally, the "stream-of-consciousness" of each character seems quite chaotic and is described as a "pandemonium of rhapsodic thoughts."

There were two worlds: external and internal. Could be associated to Gershwin's Rhapsody in Blue.
In 1970, Robert Smithson, an American sculptor presented his Spiral Jetty on Great Salt Lake, Utah. Indeed, it may be perceived as surprising to link this sculpture, or land art to the novel Noon Palace, however I find it captures the essence and spirit we are offered when entering the world of Malcolm Forbes! The thoughts and flow of consciousness we are invited to discover through the protagonist's perspective allows us to get lost in a spiral of thoughts, a wave of reflection.

"We find ourselves only by looking to what we're not"

-Noon Palace
I love history so when I saw you reference the Chinese Civil War and make it relevant to an important character like Kitty Wu, I was surprised that a book inspired by European literature about American identity would connect with the Chinese Civil War.

- What inspired you to include the Chinese Civil War in the back story of Kitty Wu and make it relevant to the emotional history of Harri?
- What do you think of the Kuomintang?
- Did you study Chinese history? If so what is your favorite era?

"The sky cannot have two suns."

Portrait of Anna May Wong, by Van Vechten, 1932
Kitty Wu actually describes herself as "the Dragon Lady", and I then immediately thought about Anna May Wong, the actress that inspired it, and then set a major archetype regarding Asian-American women. The very sexual nature of Kitty Wu's descriptions in the chapter plays in the stereotype, but at the same time, she's also a very sentiment-driven character.
The moon might be holding Harriet. Having a such connection, would almost put him into some kind of TRANCE.
An even deeper experience than when awfully describe one's stream of consciousness

I always thought I did to much of that. I'm trying to be more realistic now, more down to earth.

AT LAST, WHO OR WHAT IS THE PALACE?

PLATO'S CAVE:
Is he leaving the moon as leaving the cave to reach earth or the sun?
Such as Candide in Voltaire... The path of a little philosopher...
Or is the final answer, having a balance between SUN, EARTH and MOON...

"You are a dreamer boy," he said, "your mind is on the moon and from the books of things it's never going to be anywhere else?"
Chapter 2: one favorite quotation

"David Niven and Cantinflas were gazing out from the carriage of their balloon, floating over the lush French countryside, and I was down in the darkness with a bunch of drunks, slogging out my wasted life until I couldn't breathe anymore."

- There is a striking parallel between the two actors of Marco's favorite story and this situation at that moment—being in the novel. Both actors are in the sky, reacting towards the light, brightness and hope or even freedom, whereas Marco is in a closed space physically and mentally. Only darkness is surrounding him... he is trapped.

It is a decisive point in the novel as we realize that the protagonist has hit rock bottom and if he doesn't act quickly, he will end up like the social outcasts around him.

- It is indeed sad to see how, in the past, Marco aspired to be just like the protagonist of a Around the World in 80 Days novel and is now further than ever from being like him and making his Uncle Victor proud...

- What indication does the fact that you are able so well to talk about one's descent into hell reveal a tragic episode of your personal life?

- As you have mentioned Jules Verne several times, did the author impact you specifically in your daily life and more specifically, inspire you to write Noon Palace?
To be loved like that makes all the difference. It does not lessen the terror of the fall, but it gives a new perspective on what that terror means."

Because I never thought that love could be a way to enhance terror. In fact, I always thought the opposite."

With this word we see Marco's unquenchable behavior, inherited from his mother. The type of inherited and dangerous behavior can also be found in life stories."

"Moonlight on the Coast of the North Sea (1842)

A way of seeing the last light."

There is the idea of struggle of pain of the individual against the diversity of the painting that are major themes in Moon Plate. Plus, there is the will to survive the pain of always being understood or not."

"For the time being, we move off in opposite directions. But sooner or later we'll meet again."

I'm not so sure of it."

"In Sequey" by John La Farge (1883)

White Lily in Sunshine by John La Farge (1883)"

[Image 0x0 to 842x413]
Is Marco's story some kind of reiteration of something you already lived yourself?

Do you think Marco's fathers helped him change? Or could he have done it without them in his life?

Do you believe death to be the end to everything?

Would you consider it to have been influenced by eastern or south american interpretations of time?

Did you have to prepare a layout before writing Moon Palace? Or did it come more naturally?

Will Marco's story happen again?

Did you consciously write Moon Palace cyclically?

THE MEDIUM Uncle → Thomas Effing → Solomon Barber

THE TIME Childhood → Teenagehood → Adulthood

THE INNOCENCE Structure → Independence

INHERITANCE Imagination → Maturity

CREATION Consciousness → Meaning

EACH FATHER FIGURE DIES AFTER COMPLETING THEIR DUTY—HELP MARCO GROW UP. THEY ARE STEPS TO HIS CYCLE OF LIFE...
This painting, Head VI by Francis Bacon, reminds me a lot of Effing in its lack of humanity. Without any face, eyes or anything reminiscent of the soul, slowly disappearing into thin air as Effing did at the end of chapter five.

Moreover, I cannot sustain looking at this picture as much as I could not sustain Effing's attitude when I first met him in the book.

Not much artworks conveyed me such powerful feelings, so I really wanted to thank you for writing such an amazing character.

"A series of lost chances" page 243

I saw the whole paragraph including this quote as a perfect representation of the lives of the characters you created and therefore wanted to know if you gave even more importance to this passage than you usually do when working.

A few questions I had about your novel:

- Did you take any inspiration from your own life events to create Solomon's troubled childhood?
- Did you restrict yourself when thinking about Marco's future after the events of your book, or do you have any idea of what will happen to him?
Vanishing as an Identity?

- From Julian B это to Thomas Effing: The Art of Disappearance
- Yet, a strong link remains: H.S goes from a lost individual to a person that finds himself in his wandering path

PLACE OF SUBLIMATION:
- The Desert

EFFING'S CAVE

- In an enormous boulder floating above the crowd thanks to a fin wire; it portrays the body/relationship he cannot escape; his link to physical reality and bloodline

REBIRTH - PLATO'S CAVE
- It appeared to me that this could very well represent the "enchanted" of Solomon

MIND
- BODY
CORPSE

INCARNATION

ABOUT LINKS, WIRES &

Testa, his dreams, his inventions and his wireless Babel Tower
Socratic seminar on Fatherhood in Moor Palace

At the Centre Pompidou to discover O'Keeffe, thinking of Thomas Effing and Julian Barber's lost paintings.
TO Paul Auster

TO Paul Auster

TO Paul Auster

TO Paul Auster

Auster