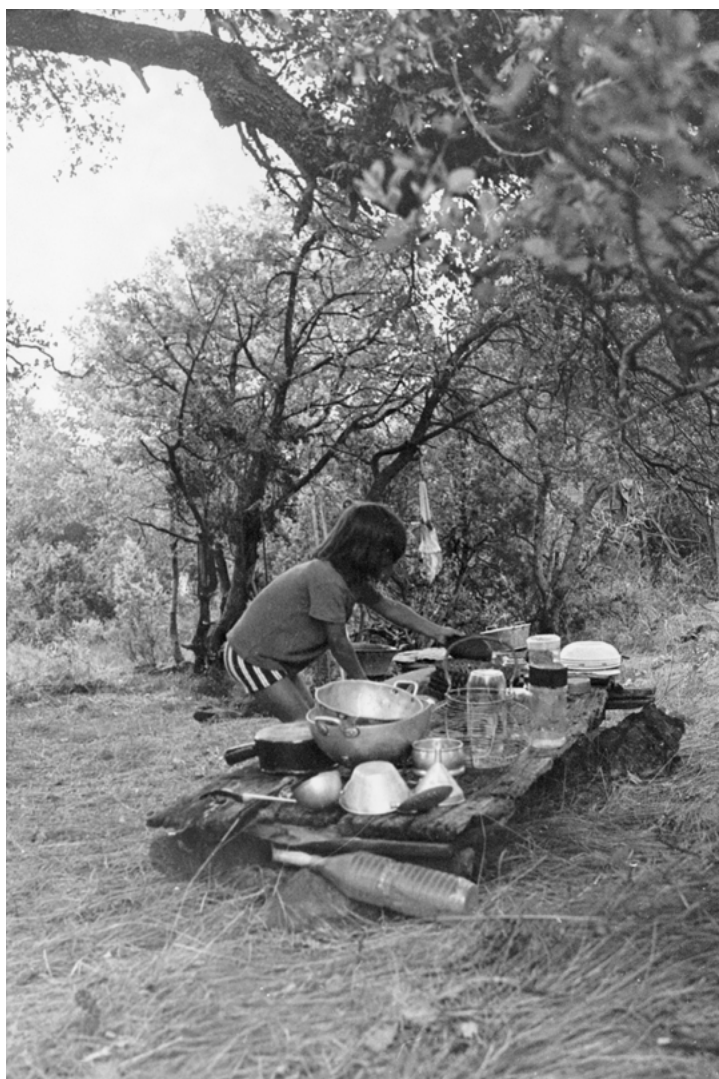


CRAÇ OCCITANIE

visitor's guide

*Fernand Deligny,
Legends of the Raft*



Florian
Fouché

Assisted Manifesto



from 11 February to 29 May 2023

Fernand Deligny, Legends of the Raft

Fernand Deligny was born in 1913 in Bergues, northern France. He began his career in 1938 as a teacher for maladjusted children in Paris and Nogent-sur-Marne. During the Second World War, he was a social worker at the medico-pedagogical institute of the Armentières Asylum, where he abolished punishments, improvised workshops, occupied new spaces, and organised sports and outings. In 1943, he founded the first delinquency prevention shelters in Lille, the city in which he later became director of the Centre d'observation et de triage (C.O.T.), converting it into an open centre operated by labourers and Resistance fighters. He published his first books during this period: *Pavillon 3* (1944), *Graine de crapule* (1945), a collection of aphorisms attacking rehabilitation methods, and *Les Vagabonds efficaces* (1947), a chronicle of his experience at the C.O.T. The latter two books established him as a writer and libertarian educator working on the margins of the child protection establishment.

In Paris in 1947, along with Huguette Dumoulin and members of the Communist Party, he founded *La Grande Cordée*, an association providing non-institutional care for delinquent and psychotic adolescents. At that time, he was also a member of the popular education association *Travail et Culture*. In 1962, *La Grande Cordée* was in the Cévennes (southern France). Reduced to a few members, the group improvised the film *Le moindre Geste*, with Yves Guignard in the lead role (an adolescent placed in Deligny's care in 1957), and with Josée Manenti behind the camera. Edited several years later by Jean-Pierre Daniel, who was then a young cinematographer and popular education activist, the film was presented during Critics' Week at the 1971 Cannes Festival, thanks to support from Chris Marker. In 1967, after meeting an autistic child named Janmari who had been diagnosed with "severe encephalopathy", Deligny founded a care network for autistic children in the Cévennes, outside of any institutional framework. Françoise Dolto and Maud Mannoni were the first to place their children under its care. In this latest "attempt"—his longest—he was supported by non-professional educators, who lived with the autistic children 24 hours per day on camps or farms, and whom he called "close presences" (initially Gisèle and Any Durand, Jacques Lin, Guy and Marie-Rose Aubert). Their plan was to create an environment adapted to the children's "modes of being", adopting the principles of using non-verbal language and ritualising day-to-day life to an extreme. The close presences made drawings of their own paths and of the children's "wander lines", and filmed on the sites. Renaud Victor directed *Ce gamin, là* (1976), produced by François Truffaut, and *À propos d'un film à faire* (1989); network member Alain Cazuc directed *Projet N* (1978). From 1967 until his death in 1996, Deligny wrote relentlessly: he

published *Nous et l'Innocent* (1975), three issues of the journal *Recherches* (founded by Félix Guattari), *Cahiers de l'Immuable*, an autobiography published by Isaac Joseph, *Le Croire et le Craindre* (1978), essays on languages and images, as well as short stories, screenplays, fairy tales, a novel, and a large number of letters. He died in September 1996 in Monoblet, not far from his work table and the 6000 pages of his unfinished autobiography, *L'Enfant de citadelle*.

Deligny's work consisted in finding alternatives to educational and psychiatric institutions. Exhibiting research of this kind in a "place dedicated to artistic creation" was not self-evident. So the exhibition is entered through an allusion to the difficulty he shares with the autistic child Janmari, that of "getting through the door"; and in Janmari's case, his difficulty was passing through doors not accompanied by an object... Deligny was not an artist, not in the institutional sense, or in the sense in which the artist's activity is defined by a social status. Nor did he claim to be an educator: he belonged to that generation which criticised not only designations, identity, and the subject, but also work and productivism, Western humanism, and colonialization, without however subscribing to the ideas of May 68. Furthermore, from the 1940s, he challenged educational methods and the society one was being taught about. "My plan was to write", he said, without calling himself a writer. Deligny was also careful not to say the word "art". However, in a burlesque quip, he called himself an "artist of asylums". He explicitly defended asylum in the primary sense of the word, as in the right of asylum. And all of his attempts—from the Armentières asylum during the Second World War to the network he founded in the Cévennes in 1967 to care for autistic children—were accompanied by experimental practices that, though not presented as artistic, posit the question of art in an almost exemplary way.

The first of these practices, and the most constant of them (apart from writing, with which Deligny supported all of his attempts, alone and with his publishers) was cinema. *Le Moindre Geste* (1971), a film made collectively, an exquisite-corpse film, is the avatar of a project he set out in the 1955 text "The Camera, a Pedagogical Tool": to give cameras to the delinquent and psychotic adolescents of *La Grande Cordée*, so that they could convey "what they see of the life they live". The beginnings of the network in the Cévennes are indissociable from a « film à faire » centred on Janmari, which became *Ce gamin, là*, directed by self-taught filmmaker Renaud Victor. The companions of Deligny who lived on the camps with autistic children as "close presences" took up cameras and filmed. These experiments gave rise to films shown in cinemas and on television, but also to documentaries for parents and

children, as well as animated films. In the late 1970s, Deligny undertook systematic reflection on cinema and images, writing several texts on the theme of "camering", a neologism of his own invention.

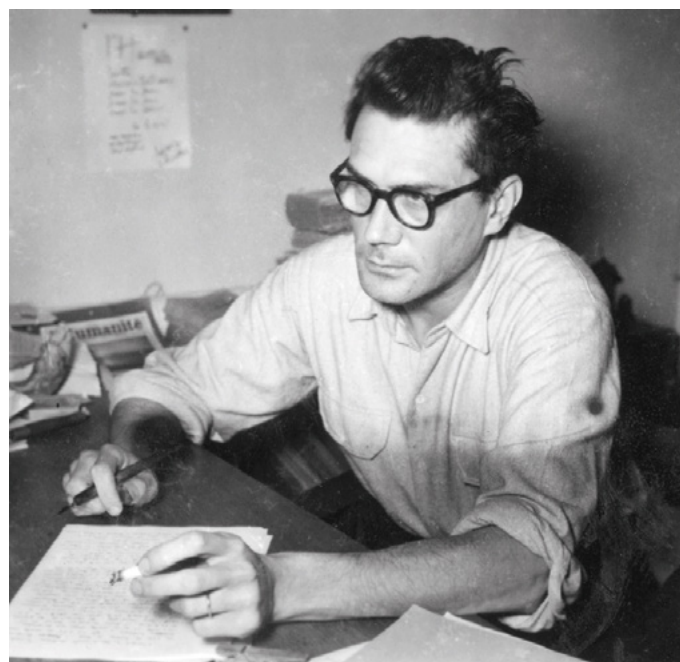
Films and animated images pervade the exhibition. The last room is dedicated to them in the form of an attempt (our own this time) to approach the image whose contours Deligny seeks in *À propos d'un film à faire*, the second film by Renaud Victor: splinter-films, chip-films, offcuts of this or that shot filmed in the network, "downed by editing". Scattered throughout the room, these offer a new story of the network, an additional legend.

Deligny's meeting with Janmari in 1966 suggested to him a complete reversal. Instead of seeing Janmari as lacking, he suggested that we see the boy's "mode of being" as a way of rethinking our own, of considering what we ourselves are lacking: seeing his detours and swaying as another relationship with space and time, his stereotypy as the beginnings of a choreography, his untimely gestures as actions resistant to a kind of doing directed by intention, his silence as a maieutics... In order to "bring out the language", which according to Deligny characterises the man but not the human, he asked the close presences to transcribe the children's displacements and gestures, their "wander lines", on large sheets of drawing and tracing paper. The practice was extended to the whole network, producing a collection of maps that retrospectively show what life was like in the "living areas", where the withdrawal of language gave rise to a space-practice that speaking adults and autistic children experimented with together. One whole room of the Crac Occitanie presents a very large selection of those maps, accompanied by legends that precisely describe them without interpreting them. Deligny used many metaphors, and metaphors took shape in the process of experimentation. Certainly one of the most efficacious was the "raft", designating the attempt in the Cévennes in its non-institutionality. The raft is a heterotopia and a critical form that evokes both foundering and salvation, a rudimentary form in which watchfulness prevails over debates and discussions. Of this raft that existed, we salvage the legends: images, characters, objects, drawings, paintings, and texts, to offer new assemblages, new stories. Strong, enlarged images give a sense of the precariousness of that world of shelters, rocks, boxes and fire; fragile objects, "marker-objects" as Deligny called them, whose aura we count on (a cafetière, trunks, a camera, puppets that have absorbed the time and gestures of those who handled them); paintings by Gisèle Durand-Ruiz, portraits of autistic children and buildings without facades, painted at the centre of the experiment or on its margins; Janmari's "tracing from before the letter", linked with Deligny's endless autobiography, *L'Enfant de citadelle*, a 6000-page magic writing pad, repeatedly restarted on his seventh birthday: "On November 7th of that year, the sun did not rise over Flanders...".

This exhibition is our attempt, not Deligny's. We have not reconstructed the raft. We only borrowed its elements, images, objects, drawings, maps, and paintings, many of which have never been exhibited, since that was not their purpose. We have presented them while conjuring not only existing territories (that of Deligny's childhood in Lille, the Armentières Asylum, the living areas), but also, on the walls and in the space, the explicit or implicit links Deligny drew between things in his thought and writing. This exhibition aims to convey the content of the experimentation and inventiveness of the attempt in the Cévennes, as experienced by adults and children connected by their dissimilarity, on a shared territory.

Sandra Alvarez de Toledo

Exhibition conceived by Sandra Alvarez de Toledo, Anaïs Masson and Martín Molina Gola, with the help of Gisèle Durand-Ruiz, Jacques Lin and Marina Vidal-Naquet.



Deligny, Maisons-Alfort, 1953-1954. Archives of Any Durand.

Conception of the exhibition

The exhibition *Fernand Deligny, Legends of the Raft*, was conceived by Sandra Alvarez de Toledo, Anaïs Masson and Martín Molina Gola, with the help of Gisèle Durand-Ruiz, Jacques Lin and Marina Vidal-Naquet.

Sandra Alvarez de Toledo

After a short career as a dancer, Sandra Alvarez de Toledo turned towards cinema (production, directing), then towards the history of photography. She wrote an academic paper on the work of Marc Pataut and another on that of Walker Evans. With Jean-François Chevrier in 2001, she organised the exhibition *Des Territoires* at the Beaux-Arts de Paris. In 2005 she founded the publishing house L'Arachnéen, where she was soon joined by Anaïs Masson. She undertook research on Fernand Deligny, a collection of whose works she published, followed by several other books. The catalogue of L'Arachnéen includes works by Jean-François Chevrier, Catherine Coquio, Thomas Harlan, Anne-Marie Schneider, Chris Marker, Giorgio Agamben, and François Tosquelles. Between 2012 and 2020, she organised three exhibitions of the maps drawn in Fernand Deligny's network: one at the São Paulo Art Biennial (Brazil), another at the Palais de Tokyo (Paris), and the last at the Centre Pompidou as part of Cinéma du Réel. L'Arachnéen is currently preparing to publish the writings of filmmaker Chantal Akerman.

Anaïs Masson

Anaïs Masson was born in 1977 in Angers. After studying film, photography (ENS Louis Lumière) and anthropology (EHESS), she took part in the seminar *Des territoires* led by Jean-François Chevrier at the Beaux-Arts de Paris. With Maxence Rifflet and Yto Barrada, she led a photographic project with illegal minors in Marseille and teens on the street in Tangier (the book to which this work gave rise, *Fais un fils et jette-le à la mer*, was published in 2004). With the artist group RADO, she participated in the exhibition *Champs d'abondance* (2008) and the project *Ce qui ne se voit pas* (Tulle / Vassivière, 2014). Since 2005, she has been working on book publication and production at L'Arachnéen alongside Sandra Alvarez de Toledo.

Martín Molina Gola

Martín Molina Gola was born in Mexico City on 5 May 1988. After studying film at the National Autonomous University of Mexico, he worked as a director of photography, and directed several documentary and experimental short films. He is also a film critic and researcher, and is writing a PhD thesis on Fernand Deligny at Paris 8 University.

Jacques Lin

Jacques Lin was born in 1948 in Menton. He was an electrician at Hispano-Suiza when his friend, industrial designer Roger Panaget, told him Félix Guattari was looking to renovate a large house in the Cévennes. In 1967 at the age of nineteen, he decided to provisionally leave the factory and travel to Monoblet, where he met Fernand Deligny, a few of his companions, and Janmari, the ten-year-old child who was accompanying him. When Deligny decided to create an informal care network for autistic children around Janmari, Jacques Lin joined him and the group. From 1967 to 1974, he organised several open-air camps in which he took care of the "customary" (the everyday life) of the autistic children, with whom he lived day and night as a "close presence". In 1974 he returned to Graniers, the hamlet in which Deligny lived with Gisèle Durand and Janmari. They made bread and continued to draw maps. Jacques Lin took part in shooting the films in progress (*Ce gamin, là* and *Fernand Deligny. À propos d'un film à faire*, directed by Renaud Victor) and regularly shot Super 8 films, videos, and animated films. The network, whose "living areas" multiplied, lasted until the 1990s. When Deligny died in 1996, Janmari, Gilles T. and Christophe B. were still living in Graniers. The department of Le Gard required that their care be made official. Jacques Lin and Gisèle Durand became the heads of a site designated as an "untraditional and experimental care organisation". With the help of a few educators, they accommodated up to six autistic adults on a large renovated silkworm farm just a few hundred metres from Graniers. In 1996, Jacques Lin published *La Vie de radeau*, and in 2020 he made the film *Aucun d'eux ne dit mot*, produced by Richard Copans and Les Films d'ici.

Gisèle Durand-Ruiz

Gisèle Durand-Ruiz was born in 1949 in Saint-Jean-du-Gard to a Spanish refugee mother and a Protestant father from the Cévennes. She was ten years old in 1959 when Deligny and La Grande Cordée arrived in the Cévennes. Her father Numa Durand was a bricklayer; he made friends with Deligny and gave jobs to adolescents from the group. In 1965, the Durand family moved to Soisy-sur-Seine, near Paris, where Deligny found Numa a job as an educator-supervisor. While attending high school, Gisèle Durand-Ruiz regularly went to the clinic La Borde, where Deligny was invited by Jean Oury and Félix Guattari in 1965. Deligny held workshops there in the company of Any Durand (Gisèle's sister), along with Guy and Marie-Rose Aubert. When Deligny returned to Monoblet in the Cévennes in 1967 and decided to found the network, she joined the group. She lived in the hamlet of Graniers with two autistic children, Janmari and Christophe B., for whom she became a "close presence". She made bread for the network. She drew maps and reflected with Deligny on the act of tracing (he called her "the guardian of maps"). She oversaw the collaboration between the living areas, and with Jacques Lin she actively participated in the development of the territory of Le Serret. She practiced drawing and painting more and more actively, and illustrated several of Deligny's books (*Les enfants ont des oreilles*, *Singulière Ethnie*, *Les Détours de l'agir ou le Moindre Geste*). She took part in several exhibitions and also practiced flamenco dancing. After Deligny's death in 1996, she assumed joint responsibility with Jacques Lin for the "untraditional and experimental care organisation", while continuing her work as a painter and dancer.

Marina Vidal-Naquet

Marina Vidal-Naquet was born in Paris in 1988. After studying modern literature, she turned to film studies and documentary filmmaking. She began working on Fernand Deligny in 2014 and is the author of a doctoral dissertation on Deligny and film at the University of Paris-Nanterre (January 2023). She also participated in the edition of *Camérer. À propos d'images* (L'Arachnéen, 2021).

Exhibition's partner

The exhibition *Fernand Deligny, Legends of the Raft*, was produced in partnership with La Virreina Centre de la Imatge in Barcelona, where it will be presented from 3.11.23 to 24.03.24.

Publication

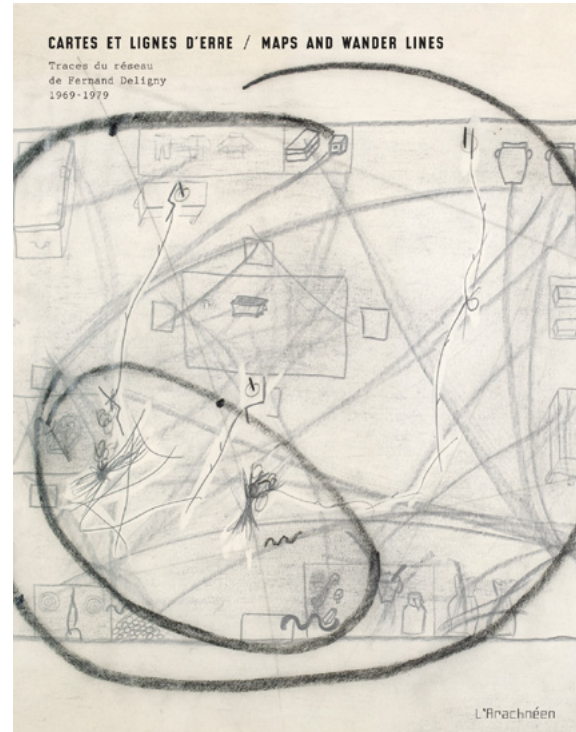
On the occasion of the exhibition, the book *Cartes et lignes d'erre* (*Maps and Wander Lines*) published by L'Arachnéen in 2013 and out of print since 2021, will be reprinted with support from the Crac Occitanie.

Meeting on the book *Cartes et lignes d'erre*

Friday 31 March at 6:30pm

As part of *Splach, Séminaire Pour l'Art et les Choses imprimées*, in partnership with the École des beaux-arts in Sète and the bookshop L'Échappée Belle.

A meeting to discuss the book *Cartes et lignes d'erre* with Sandra Alvarez de Toledo and Anaïs Masson, editors at L'Arachnéen and curators of the exhibition *Fernand Deligny, Legends of the Raft*, at the Crac.



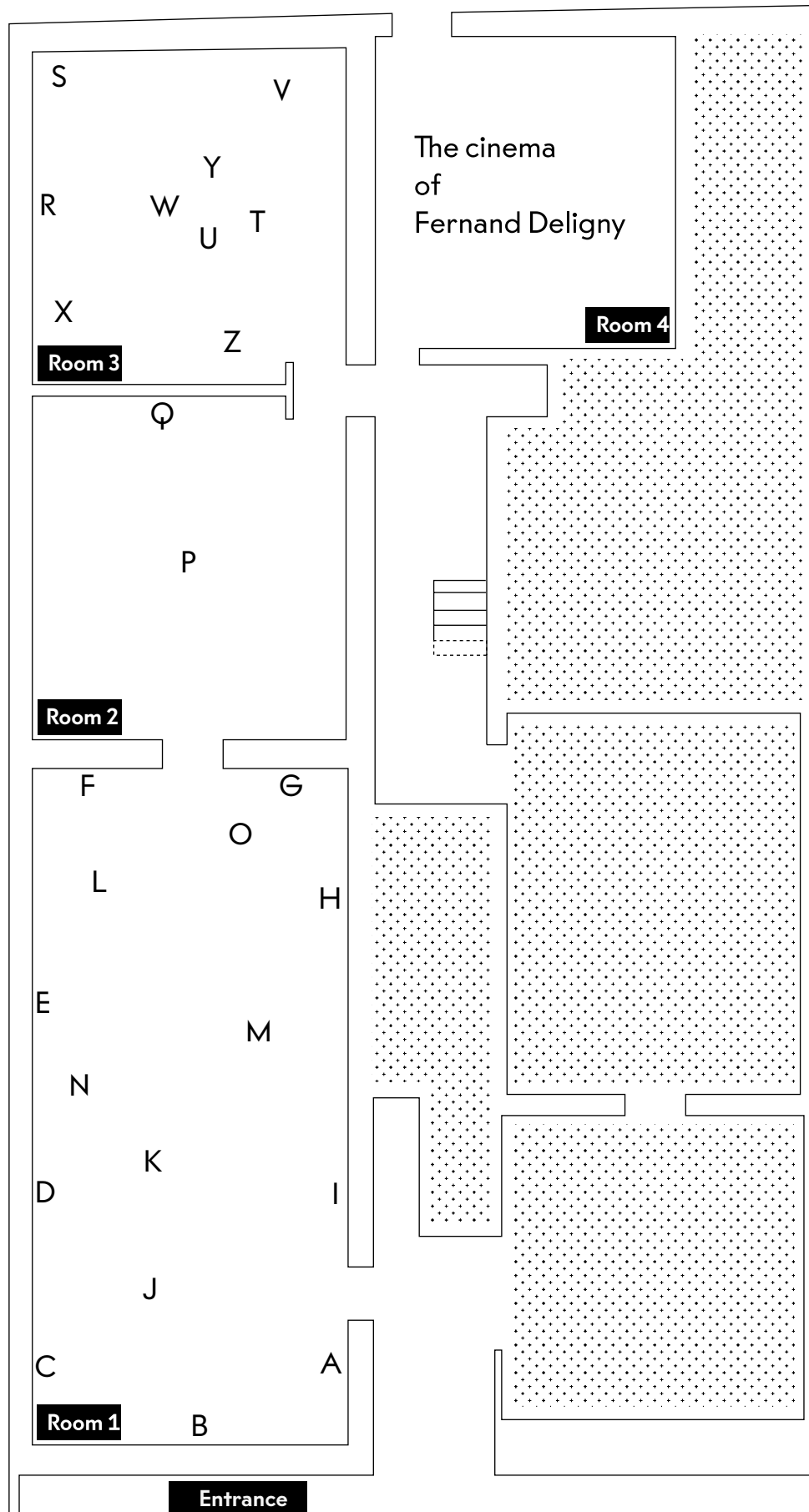


View of the exhibition *Fernand Deligny, Legends of the Raft*



View of the exhibition *Fernand Deligny, Legends of the Raft*

Plans and legends



Room 1

Entrance

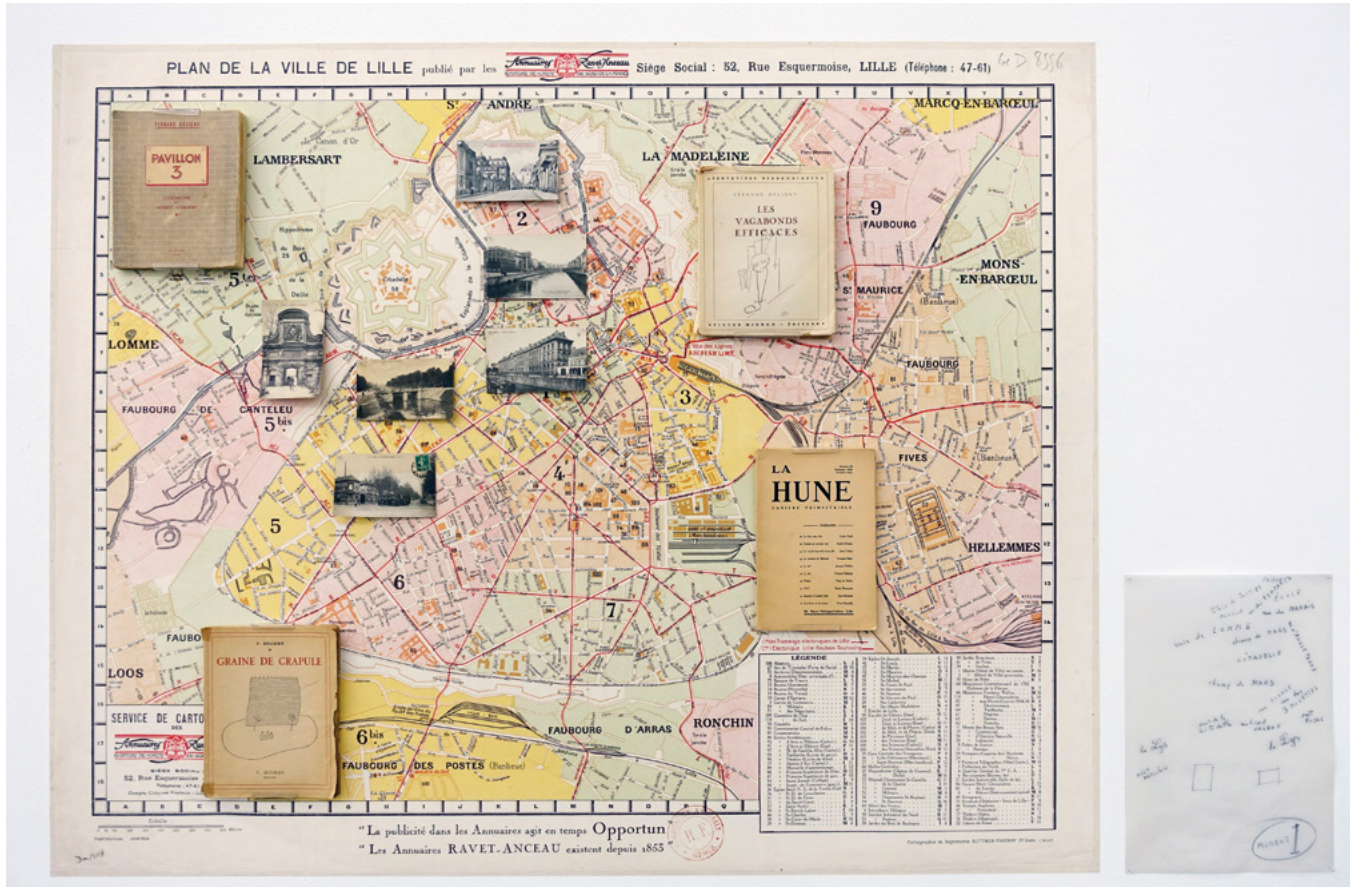
On the threshold : double page spread from Fernand Deligny's book, *Le Croire et le Craindre*, 1978.

A

- Map of Lille (circa 1930).
- Original publications of Deligny's first books and texts : the magazine *La Hune* (no. 10, Spring 1935), *Pavillon 3* (1944), *Graine de crapule* (1945), *Les Vagabonds efficaces* (1947). Archives of L'Arachnéen.
- Old postcards from Lille and Armentières (early 20th century). Archives of L'Arachnéen.
- Facsimile of the first page of one of the versions of *L'Enfant de citadelle*, Deligny's endless autobiography, entitled « Moment 1 » (1988-1993).

The quote by Deligny on the wall is taken from *Le Croire et le Craindre*.

Deligny spent his childhood and adolescence in Lille. He lived on Rue Marceau near the Citadelle Vauban with his mother Louise, a war widow (Deligny's father was killed in 1917; his body was never found). In the early 1930s, he wrote and published in the magazine *Lille-Université*, as well as in the poetry magazine *La Hune*, founded by his friend Yves Demailly. Between 1938 and 1943, he was a primary school teacher, then an educator at the Armentières Asylum north-west of the city. In 1943 he returned to Lille, where he founded the first delinquency prevention clubs in the bordering commune of Wazemmes, and was later appointed director of the first Centre d'observation et de triage (C.O.T.) in the suburban commune of La Madeleine. His first book, *Pavillon 3*, in which he recounts his experience at Armentières, was published in 1944; *Graine de crapule*, a virulent collection of aphorisms against the rehabilitation system, appeared in 1945; and *Les Vagabonds efficaces*, a chronicle of his time at the C.O.T., was published in 1947. Forty years later, he started to write *L'Enfant de citadelle*, a work of autobiographical fiction, in which the main setting is the city of Lille; one of the eighty-one versions of the manuscript, entitled « Moment 1 », has a sheet of A3 parchment at the beginning, on which he placed the names of roads, rivers and institutions, drawn from memory and somewhat muddled.



View of the exhibition *Fernand Deligny, Legends of the Raft*

Room 1

B

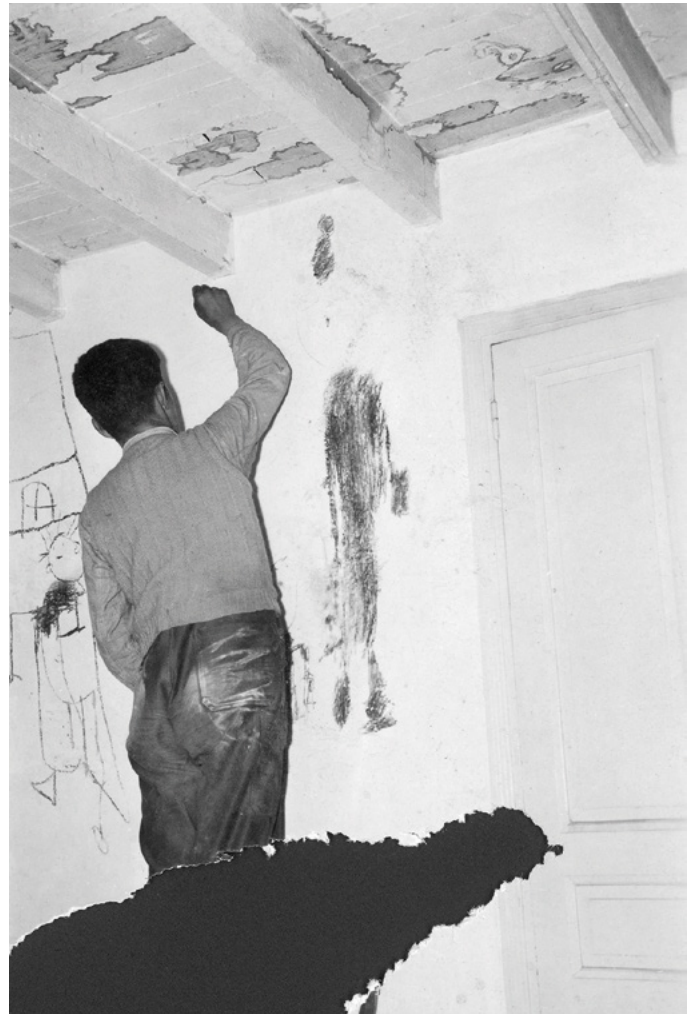
- The ruins of the Armentières Asylum after the First World War (enlarged postcard).
- Extract from *Le Moindre Geste*, directed by Fernand Deligny, Josée Manenti and Jean-Pierre Daniel, with Yves Guignard and Any Durand, between 1962 and 1971. Filmed in 16mm, digitised, 10-minute sound loop. Produced by ISKRA.
- Yves Guignard, Les Curières (Gard), circa 1959, photographer not identified. Original positive: archives of Any Durand. Print: archives of L'Arachnéen.

Le Moindre Geste was filmed between 1962 and 1965 around Anduze, which was then home to members of La Grande Cordée, a non-institutional care association founded by Deligny and Huguette Dumoulin in 1947. The film—collectively improvised by amateurs (Deligny, Josée Manenti, Any Durand, Guy Aubert), without any prepared script, edited and mixed by Jean-Pierre Daniel—was screened during Critics' Week at the 1971 Cannes Film Festival. The main character was played by Yves Guignard, who had joined the association in 1957 in hope of escaping the kind of psychiatric hospital Deligny had known in Armentières.

In the May 1971 issue of the magazine *Jeune cinéma*, Deligny published an article entitled « Quand même il est des nôtres », in which he wrote that this « monster-film » was an « attempt », as was « getting a mad-child out of trouble ».



Two stills from *Le Moindre Geste*, directed by Fernand Deligny, Josée Manenti and Jean-Pierre Daniel, with Yves Guignard and Any Durand, between 1962 and 1971. Filmed in 16mm, digitised, 10m sound loop. Produced by ISKRA.



Yves Guignard, Les Curières (Gard), circa 1959, photographer not identified. Original positive: archives of Any Durand. Print: archives of L'Arachnéen.

Room 1

C

- Six drawings by Deligny (1968), portraits of his companions in the early days of the network in the Cévennes. Top, left to right: Yves Guignard, Deligny, Any Durand; bottom, left to right: Gisèle Durand, Michel Creusot, Jacques Lin. Archives of Gisèle Durand-Ruiz and Jacques Lin.
- Text by Deligny taken from a 1983 letter to Jean-Michel Chaumont.

In 1967, Deligny returned to the Cévennes, to Monoblet. He first moved into Gourgas, the large farmhouse owned by Félix Guattari, who was sheltering radical-left activist groups there. Deligny was accompanied by Jean-Marie J. (a twelve-year-old autistic child placed under his care, whose name he spelled phonetically « Janmari »), and by those making up the « research group in the local area » : sisters Any and Gisèle Durand; Jacques Lin, a young electrician who had joined the group; Yves, the character in *Le Moindre Geste* ; Michel Creusot, a strapping verbal lad, an assiduous reader of *Le Monde*, « cultivated, but wasn't able to tie his shoes or cook potatoes » (Gisèle Durand-Ruiz); plus Guy and Marie-Rose Aubert. The portraits that Deligny drew of six members of the group (including his self-portrait) ironically illustrate their lifelines and predictions for the future. The exercise found a comical counterpoint in the fictional dialogue between the « artist of asylums » and his inquisitor, sent many years later in a letter to a young philosopher, Jean-Michel Chaumont.

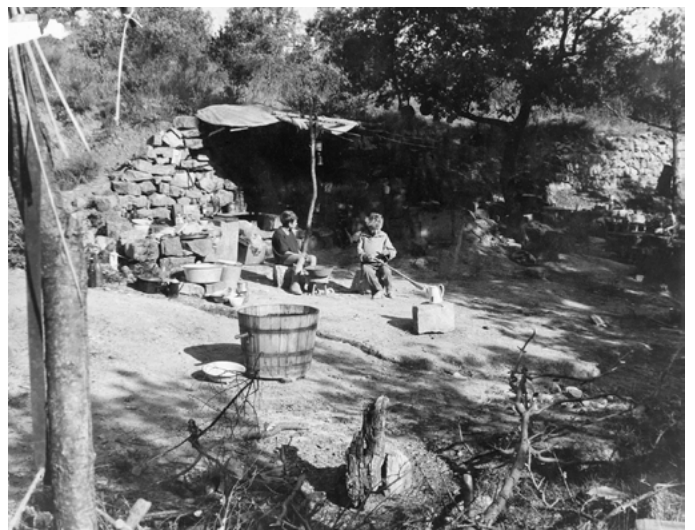


Detail from a portrait of Yves drawn by Deligny in 1968. Archives of Gisèle Durand-Ruiz and Jacques Lin.

D

- Photographs taken by Henri Cassanas in 1969 at « L'Île d'en bas ». In the photos, Jacques Lin and three children, Janmari, François D. (nicknamed « Cornemuse ») and Gaspard. Original positives: archives of Gisèle Durand-Ruiz and Jacques Lin. Prints: archives of L'Arachnéen.
- A tableau of texts and sketches Deligny sent to Jacques Lin (only the map accentuated with red was drawn by Jacques Lin) between December 1969 and October 1971. Archives of Gisèle Durand-Ruiz and Jacques Lin. (Reproduced in Fernand Deligny, *Correspondance des Cévennes*, L'Arachnéen, 2018).

The informal care network for autistic children was formed shortly after Deligny moved to the hamlet of Graniers, a few hundred metres from Gourgas. Below the hamlet, Jacques Lin fit out a clearing between low walls and holm oaks, nicknamed « L'Île d'en bas », where he lived in 1969 with a few autistic children, including François D. (nicknamed Cornemuse), Gaspard, and Janmari, who joined them during the day. A set of photographs were shot there by Henri Cassanas, whose father, a water-diviner, had supplied the network with a pump and some tubs. The first maps, drawn by Jacques Lin, date back to that period. Deligny regularly sent him notes in which he set out the first principles guiding the « mode of understanding » between the children and those he now called « close presences ». He strictly prohibited the use of « he » in the presence of the nonverbal child, and laid the foundations for what was to be: the « reference point » function of objects; the principle of a « workshopmuseum » (designing objects, « object ideas », their reproduction, the corresponding drawing, and the workshop where the objects are made); and, already thinking of the film to make, he stressed the priority to be given to the children's « point of seeing », to what could be perceived by them.



Cornemuse, L'Île d'en bas, 1969. Photo : Henri Cassanas.

Room 1

E

- Set of photographs taken between 1973 and 1980 by Thierry Boccon-Gibod, Alain Cazuc and members of the network.

- on the left, polyptych in black and white : the shelters built by Jacques Lin at L'Île d'en bas, and by Jean and Dominique Lin at Le Serret.

- in the centre, polyptych in colour: the « living area » of Le Serret, the tasks in progress (dishes, meals, fire), Jacques Lin and Gisèle Durand-Ruiz and the children, Janmari, Marie-Pierre, Gilles, Dany, Youssef.

- on the right, polyptych in black and white: the « living area » of Le Serret, the children (Youssef, Anne, Bruno), the objects and « the customary ».

Archives of Gisèle Durand-Ruiz and Jacques Lin. The exhibition prints were supervised by Anaïs Masson, with Philippe Guilvard. Archives of L'Arachnéen.

The quote by Deligny is taken from *Le Croire et le Craindre*.

In 1972, Jacques Lin entered another territory, « Le Serret » (or « Séré »), about fifteen kilometres from Monoblet. The « living area » was located on a hillside. He set it up with Gisèle Durand-Ruiz and lived there alone with several autistic children year-round, day and night for two years. Le Serret became the network's laboratory, the place where the most inventive practices were experimented with, where the children were most numerous. When Jacques Lin left for Graniers in 1974, his brothers Jean and Dominique took over along with Agnès René, followed by Thierry Bazzana and Marie-Madeleine Godet in the early 1980s.

Photographs taken by Thierry Boccon-Gibod (a passing photojournalist), or occasionally by Alain Cazuc, Rose-Marie Ursenbacher or other members of the network, show the precariousness of the sites, the shelters in a perpetual state of transformation, the children usually in motion, engaged in gestures or on the lookout, stationed in the wake of close presences. The map work continued in Le Serret and elsewhere. In 1975, Deligny published *Nous et l'Innocent*, followed in 1978 by an autobiography edited by Isaac Joseph, *Le Croire et le Craindre*, in which he describes, literally and figuratively, the structure of that « raft », which evokes both foundering and salvation, and on which one must be careful to constantly retie the knots...



Le Serret (Gisèle Durand-Ruiz, left ; Dany, right), 1973. Photo : Thierry Boccon-Gibod.

Room 1

F

- Cornemuse at L'Île d'en bas, 1969. Photo by Henri Cassanas. Original positive: archives of Gisèle Durand-Ruiz and Jacques Lin. Print: archives of L'Arachnéen.
- Map drawn by Jacques Lin, 1973. Archives of Gisèle Durand-Ruiz and Jacques Lin.
- Jacques Lin and Vincent Deligny at L'Île d'en bas, 1969. Photo by Henri Cassanas.

Deligny's phrase is taken from an unpublished text entitled "La cuillère humaine", November 1976.

The map at the centre, drawn by Jacques Lin, is not geographic; it does not designate a place. It is split in five : four rectangles divide the sheet orthogonally ; the fifth, at the centre, cuts into each of the four others. Each rectangle is linked to a child, himself designated by a series of objects that are for him among the most outstanding or noticed. A *wander line* (in white eraser marks) links each of the objects. On either side of the map : Cornemuse, Jacques Lin and Vincent Deligny at L'Île d'en bas, photographed by Henri Cassanas. The triptych highlights the status of objects in the everyday life (« the customary »), questioning that of the spoon when it serves as something completely different from what it was invented for (or as nothing): a thing, then, rather than an object. Like water circulating between those things.



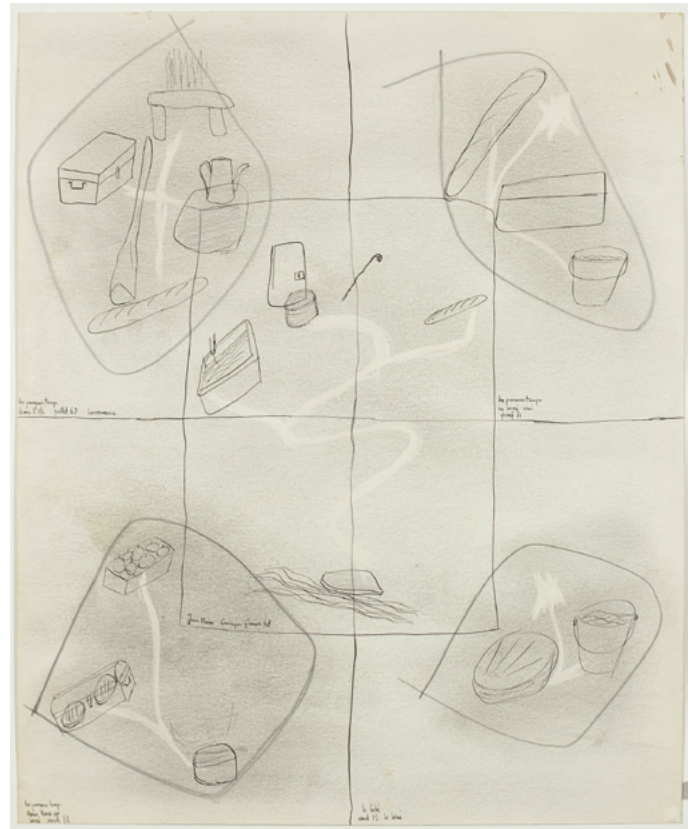
Cornemuse, L'Île d'en bas, 1969. Photo : Henri Cassanas.

G

- Graniers, 1974 or 1975, instrument indicating the make-up of the network at any given time. Archives of L'Arachnéen.
- Drawing by Fernand Deligny, 1974. Collection of Gisèle Durand-Ruiz and Jacques Lin.
- Cévennes sink.

Text by Deligny published in *Nous et l'Innocent*.

Dice games are a common thread running through Deligny's research. In his memory, the game 421 is linked to the revelation of discovering both the asylum and his vocation as a writer. The drift of the raft (here drawn by him) is shaped like a feather (like a quill pen), and ink stains dot the sky. The « stone with the die » made its appearance in Graniers in the 1970s : the wooden die that Janmari throws in the stone sink bears no numbers. The game is a fiction, like chance, that could bring about a big change.



Map drawn by Jacques Lin, 1973. Archives of Gisèle Durand-Ruiz and Jacques Lin.

Room 1

H

• Set of paintings by Gisèle Durand-Ruiz, created between 1979 and 2011. From the artist's collection and those of Sandra Alvarez de Toledo, Richard Copans, Isabelle Toche, and Rose Marie Ursenbacher.

Above, from left to right : *Devant la maison blanche*, 1982 ; *Janmari au scotch-brite*, 1979 ; *La magnanerie, façade coupée*, 1989 ; *Janmari à la fontaine*, 1983 ; *Le grand atelier, côté cour*, 1984.

Below, from left to right : *Portrait de Ahmed*, *Portrait de Ahmed*, *Portrait de Gilles*, *Portrait de Malika*, *Portrait de Greg* (2011 pour l'ensemble).

• Janmari in the map workshop, 1974. Photo by Thierry Boccon-Gibod. Archives of L'Arachnéen.

• Gisèle Durand-Ruiz, *Deligny à son établi*, oil on canva, 1990

• Le Serret, 1974. Photo by Thierry Boccon-Gibod

In the late 1960s, Gisèle Durand-Ruiz lived in the hamlet of Graniers with Deligny, her sister Any, and Janmari. She started to transcribe the autistic children's displacements and supported Deligny in his research on « tracing ». Over time, she developed a self-taught drawing practice. In 1979 she painted a portrait of Janmari at the fountain, a variant of which is reproduced on the cover of *Singulière ethnologie* Deligny's essay on the work of anthropologist Pierre Clastres. From that time, she worked every day, and exhibited in various spaces in the region. Her painting explores several registers, two of which are drawn from her everyday experience : portraits of those with whom she



Page from *Le Journal de Janmari*, facsimile, L'Arachnéen, 2013.

lives (Janmari, the autistic children who are now adults, Deligny, friends) and houses she knew, whose interiors she exposed by removing the façade; she does the same with the ground, revealing what lies below the surface.

I

Pages from *Le Journal de Janmari*, facsimiles from the original (2001) belonging to Gisèle Durand-Ruiz and Jacques Lin, together with facsimiles of pages from *L'Enfant de citadelle*, Deligny's endless autobiography (1988-1993).

In a preamble to the first of three special issues of the journal *Recherches*, his *Cahier de l'Immuable* entitled « Voix et voir », Deligny posits equivalence between his writing and the asymbolic and unchanging « tracing » of Janmari, the child who had never said a word. In the late 1980s, he started to write his autobiography, *L'Enfant de citadelle*, by hand on large A3 sheets. There exist eighty-one unfinished versions of it, almost all of which begin on his seventh birthday : « On November 7th of that year, the sun did not rise over Flanders ». After Deligny's death, Gisèle Durand-Ruiz placed a notebook on the table in her studio : every day, Janmari came and inscribed his presence into it : lines, rings and wavelets, all the way to the end.



La magnanerie, façade coupée, Gisèle Durand-Ruiz, huile sur toile, 115 x 90 cm, 1989. Collection de l'artiste.

Room 1

J

In the showcase:

- Eight drawings from 1958, including seven by Yves Guignard (some also contain drawing by Deligny) and one (in colour) that is unattributed. 20 x 27 cm each. Collection of Bruno de Coninck and Caroline Deligny.
- Magazine *Recherches* n° 3-4 (1966), with Deligny's text « Le moindre geste, chronique sans fin ? »
- Photographs: Yves drawing next to a frying pan (ca. 1958) ; group portrait, with Guy Aubert (future member of the Cévennes network), Yves Guignard at the centre and Jacques Kervéléo in the background (ca. 1960) ; Jacques Kervéléo, an adolescent of La Grande Cordée; « Les Curière », where the group lived between 1959 and 1962. Photographer not identified. Original positives: archives of Any Durand. Prints: archives of L'Arachnéen.

In the late 1950s, which coincided with his first reflections on cinema and relations between language and image, Deligny organised daily drawing sessions with Yves Guignard and other adolescents. A few years later, when Félix Guattari and Jean Oury invited him to hold workshops at the psychiatric clinic La Borde, near Blois, Deligny published a text in the magazine *Recherches* (April 1966), in which he describes Yves's drawings and comments : « I wonder how to go about cutting language down to tracing for him, so tracing is a trace of a gesture and not a residue of verbal enumeration ».

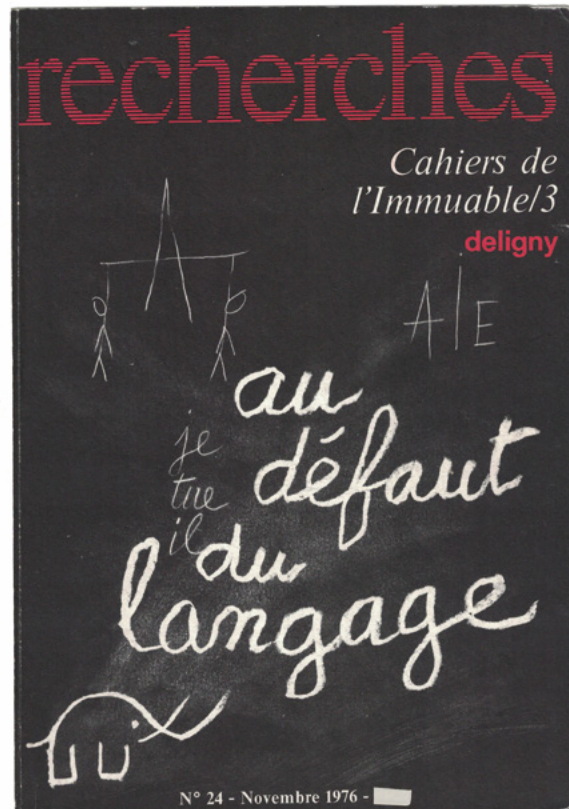


Drawing in charcoal and pencil by Yves Guignard, 1958.

K

On a large, square table, Deligny's books are made available (both their original editions and those published by L'Arachnéen), as well as a selection of his articles, a facsimile of the three *Cahiers de l'Immuable* (published by the magazine *Recherches* in 1975 and 1976), and a selection of books from his library. Archives of L'Arachnéen.

Deligny was a writer before being an educator. His successive attempts—from that of the special school where he taught in Paris's 12th arrondissement in 1938, to that of the network in the Cévennes—are indissociable from writing, from tireless work in language. In his lifetime, he published some fifteen books and thirty articles, and left thousands of unpublished pages, including a vast amount of correspondence. His reading habits are not well-known. He does not freely mention them in his texts ; he even muddies the waters.



Cover of *Cahiers de l'Immuable /3, Recherches*, n° 24, November 1976.

Room 1

L

In the showcase:

- Five transcriptions of Janmari's gestures while doing dishes. Tracing by Gisèle Durand-Ruiz, India ink on packing paper, 15 x 23 cm each, 1974. Collection of the Fonds régional d'art contemporain Provence-Alpes-Côte d'Azur.
- Janmari doing dishes, video shot by Jacques Lin in the early 2000s. Archives of Ateliers de l'aire.

In 1974, Gisèle Durand-Ruiz transcribed Janmari's gestures while doing dishes; in Janmari's gestures filmed nearly thirty years later by Jacques Lin, one finds an almost identical pattern, and the equivalent of the suspended rhythm perceptible in the lines.

M

In the showcase:

- Three mysterious objects: the structure of the 81 versions of *L'Enfant de citadelle*; the numberless wooden die that Janmari throws into the sink; the original edition of *Le Journal de Janmari*, mute in its black binding.

N, O

Chests, a cafetière, a camera, puppets... : the network's « marker-objects ». Archives of Gisèle Durand-Ruiz and Jacques Lin.

Some objects survived the end of the network. Simple objects, similar to those Deligny brought to life in his 1949 story collection *Les enfants ont des oreilles* : food chests, the chest that Jacques Lin used for everything (particularly for building the shelters, making wooden objects and the chariots that appear in his animated films), a Super 8 Camera used for shooting in the area, a bell, a teetotum game sculpted by the Lin brothers for the cabin in Le Serret, a cafetière, puppets hand-sewn by network members to represent the emigrants in the animated films, the ball rolling up 25 metres of wool endlessly knitted by Janmari... As they were handled by the children, these objects sometimes changed their function, or were lost. In the Crac's large nave, they appear not in a spirit of reconstruction, but for their aura as things that absorbed the time and gestures of shared action.



View of the exhibition *Fernand Deligny, Legends of the Raft*

Room 2

P

Maps and tracing paper transcribed between 1969 and 1979 by the network's close presences : Jacques Lin, Gisèle Durand- Ruiz, Dominique Lin, Jean Lin, Thierry Bazzana, Marie- Madeleine Godet, Marie-Dominique Vasseur-Guibal, and Nicole Guy.

The maps' legends, written by Sandra Alvarez de Toledo with the makers of the maps, are those that appear in the book *Cartes et lignes d'erre. Traces du réseau de Fernand Deligny 1969-1979* (L'Arachnéen, 2013, reprinted in 2023), slightly revised.

The maps are from the collections of : Gisèle Durand-Ruiz and Jacques Lin ; the Fonds régional d'art contemporain de la Région PACA; Marie-Dominique Vasseur-Guibal ; and Gilbert and Dominique Diatkine.

In *Cahiers de l'Immuable*, Deligny recounted his farcical exchanges with Yves G. during their drawing sessions : « there was an outline that was identically repeated, a horizontal line from which short lines hung, ten or more, so I said : a comb? And he, who'd struggled to do this, with bubbling saliva in the corners of his mouth, hollered: a goat! » To designate Yves's short lines, he uses the word « outline ». The few drawings that have survived - exhibited in the first room (J) - show Deligny's drawing and Yves's corresponding outline on the same sheet : a way of comparing the representation of an object (a knife, or a pack of cigarettes) and the outline that reproduces the energy of the gestures involved in the strokes and the object's defining lines. In the text in *Cahiers de l'immuable*, Deligny concludes: « It is likely that the current maps rebound from those goats. »

His meeting with Janmari in 1966 precipitated his interest in the nonverbal manifestations and « tracing » of the autistic child, which were asubjective and therefore in the infinitive : circles, wavelets, circles, wavelets, without any intention to represent, without a « little man » taking shape. In this gesture, Deligny saw the model of writing, the one that should guide the outline of the maps. In 1969, when Jacques Lin - who was still living with a few autistic children at L'Île d'en bas - expressed his incomprehension and anxiety about the violence that autistic children inflicted on themselves, Deligny, instead of giving an explanation, suggested to him « to trace » : on paper, to draw the territory he occupied with the children, then on tracing paper superimposed over the drawing, transcribe the children's paths and gestures. This map practice was then extended to the whole network. On every territory, whether camp or farm, the adult responsible traced by sight, or from memory in the evening.

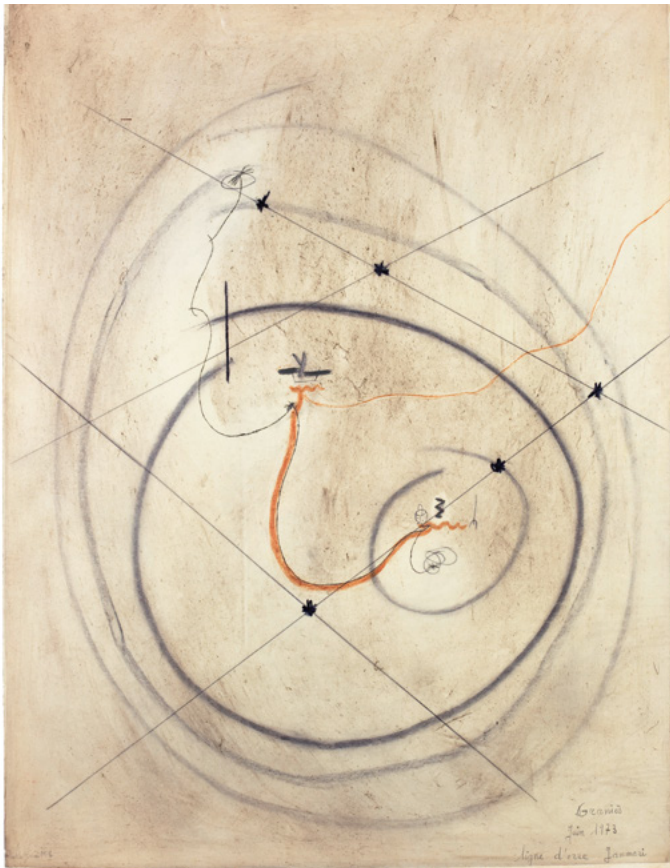
A vocabulary came into being - « wander line », « detour », « joist », « simulacrum », « repeating », « balancing », « ornamented » - designating how the children roamed the space, their interactions with places, people and objects, and their relationship with time. The maps were then assembled by Gisèle Durand-Ruiz, and brought back to Deligny, who commented on them with her and with those who traced them. The arrangement of the space on the territories was changed according to what appeared in the maps. The practice lasted around ten years. After the end of the maps (1979- 1980), the use of film and video intensified.

Q

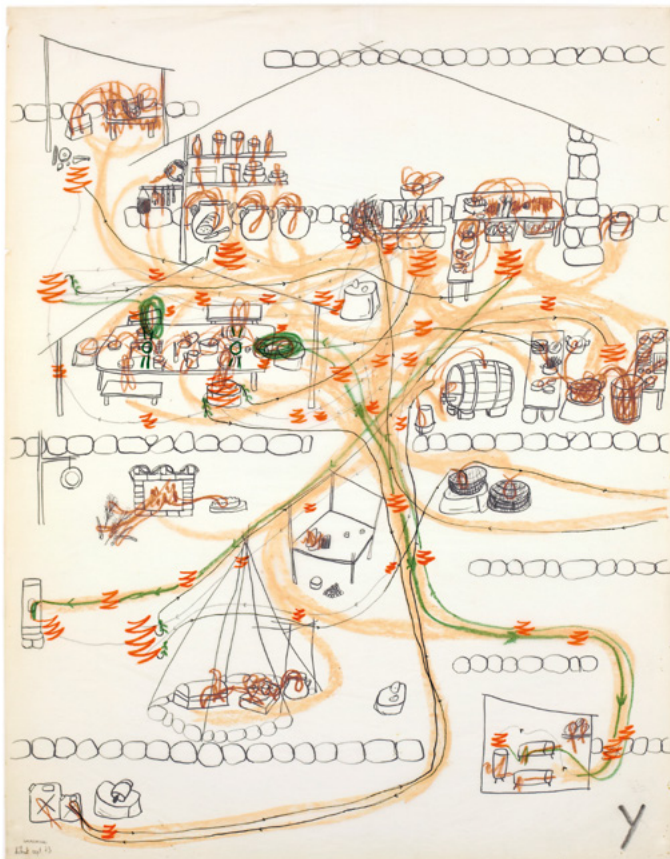
Extracts from Renaud Victor's film *Ce gamin, là*, shot in 16mm within the Cévennes network between 1972 and 1975, released to cinemas in 1976. Cinematography : Renaud Victor, Richard Copans ; sound : Guy Canonge; editing : Béatrice Dufrenne ; associate producer : Les Films du Carrosse (François Truffaut) ; executive producer : Hélène Vager. These extracts are taken from the film as recently restored by Eclair Classics and the INA under the supervision of Richard Copans (Les Films d'ici).

From the moment he arrived in the Cévennes in 1967, Deligny had a plan to make a film about Janmari. He told Chris Marker about it, and also François Truffaut, who was particularly interested in the idea since he was preparing an adaptation of Jean Itard's report on Victor de l'Aveyron, which was to become *L'Enfant sauvage*. Truffaut agreed to produce *Ce gamin, là*, and shooting began in 1972-1973, shortly after self-taught filmmaker Renaud Victor joined the network. Supported by Richard Copans, who taught him to hold a camera, as well as by Jacques Lin and sound engineer Guy Canonge, he shot footage on the territories for three years, throughout all seasons. The film shows the relentless activity of the adults engaged in everyday tasks, with the children always nearby, and conveys the strangeness of certain rituals, apparently regulated like choreographic and sound scores. A recently restored copy revives the power of Béatrice Dufrenne's editing and Antoine Bonfanti's mixing, fluidly reflecting those seamless living areas, organised around objects and map-making, and reinvented every day. *Ce gamin, là* opened in Paris in 1976 at the Saint-André-des-arts cinema, where it continued to be screened for several months; it was also shown in the provinces, and in psychiatric and special education settings, where it generated lively discussions, as shown in the book *Correspondance des Cévennes*.

Room 2



Graniers, July 1976. Tracing paper and a map, drawn by Gisèle Durand-Ruiz. 65 x 50 cm. Archives of Gisèle Durand-Ruiz and Jacques Lin.



Le Serret, September 1976. Tracing paper and a map, drawn by Jacques Lin. 65 x 50 cm. Archives of Gisèle Durand-Ruiz and Jacques Lin.



Stills from *Ce gamin, là*, directed by Renaud Victor, 1976. Distributed by Les Films d'ici.

Room 3

R

On the wall, extracts from texts by Fernand Deligny published in *Œuvres* (2007), *Correspondance des Cévennes, 1968-1996* (2018) and *Camérer. A propos d'images* (2021).

On the floor:

S - Montage of extracts from *Fernand Deligny. À propos d'un film à faire*, directed by Renaud Victor (1989). With sound, 35mm and 16mm, 25m loop.

T - Montage of outtakes from *Le Moindre Geste*. Silent, 16mm, 48m loop.

U - Montage of outtakes from *Ce gamin, là*. Silent, 16mm, 17m loop.

V - Montage of unseen footage, filmed by Jacques Lin and Rose Marie Ursenbacher in the mid-1980s. Silent, Super-8, 36m loop, two monitors.

W - Montage of outtakes from *Les fossiles ont la vie dure*, an animated film created by Jacques Lin (1994). Silent, 35mm, 6m loop.

X - Montage from a previously unseen sequence filmed on the Paluche video camera by Caroline Deligny in 1979. Video with sound, 15m.

Y - Montage of unseen footage for the unfinished film *Un jour, dehors* (resumed under the title *Toits d'asile*), shot by Renaud Victor in the late 1980s. Silent, 16mm, 13m.

Z - Montage of unseen shots filmed by Jacques Lin in the 2000s. Video with sound, 16m.

These montages were assembled by Martín Molina Gola and Marina Vidal-Naquet.

In 1955, Deligny published « La caméra outil pédagogique », in which he proposed to give cameras to the adolescents of La Grande Cordée, so that they could use film as a « weapon » to show their existence and that of the educational group. The experiment was short-lived because of a lack of materials (cameras and film), but *Le Moindre Geste*—for which shooting began in 1962—can be considered an incarnation of that utopia. Deligny's interest in film dated back to his adolescence in Lille ; at the association Travail et Culture, for which he served as a delegate for the Nord region in 1947, he spent most of his time screening films. His immediate reflex to film Janmari upon their arrival in the Cévennes in 1967 coincided with his reflections on the camera's place in the living areas, on the autistic children's perception in images, on their system of pinpointing in space—what he called their « point of seeing ». In the late 1970s, he invented the word « camering », as an alternative to « filming ». Network member Alain Cazuc directed *Projet N* (N for « Nous » [« Us »]), produced by the INA and broadcast on television. Deligny planned several film projects with Renaud Victor, none of which was completed. Until the « film to make » perspective assumed the form of an essay, *Fernand*

Deligny. À propos d'un film à faire, directed by Renaud Victor, who took an interview with Deligny and combined it with fragments of an unfinished fictional film, *Toits d'asile*. The image he speaks about through associations is the stuff of traces, memory, and ethnology.

At the same time as these films were being directed, produced and distributed, images were constantly being filmed in the network, for the benefit of the children's parents or, in a certain experimental film tradition, in the style of a logbook. While passing through the network, Rose-Marie Ursenbacher filmed in the living areas with Jacques Lin. In the late 1970s, Caroline Deligny—the Deligny's youngest daughter with Jo Saleil—used the small « Paluche » video camera, whose lens was held in the hand like « an eye at your fingertips ». Jacques Lin created short animated films using objects and puppets; in the 1990s he started filming the daily rituals of the care organisation (by then tied to the department), the autistic people's « ornamented » gestures. Those shots or sequences are similar to the « fragments » or « shavings » Deligny spoke of when he sought to de-territorialise images, or bring them close to manifestations of psychotic reality. The rushes from *Le Moindre Geste*, from *Ce gamin, là* and from *Toits d'asile* survived: those images, from the « cutting room floor » or simply unfinished, provide a more realistic or more fantastical counterpoint to life in the network and to its characters over time. Assembled more than fifty years after being filmed, stitched to one another and combined with texts by Deligny, these « moments » reproduce the material and psychological vitality of a world imagined and experimented with on the margins of language.



View of the exhibition *Fernand Deligny, Legends of the Raft*

Room 4

The cinema of Fernand Deligny

Programme :

- *Le Moindre Geste*, directed by Fernand Deligny, Josée Manenti, Jean-Pierre Daniel, 95m, 1971. Distributed by ISKRA.
- *Ce gamin, là*, directed by Renaud Victor, 96m, 1976. Distributed by Les Films d'ici.
- *Projet N*, directed by Alain Cazuc, 75m, 1979. Distributed by INA.
- *Fernand Deligny. À propos d'un film à faire*, directed by Renaud Victor, 67m, 1989. Distributed by Les Films d'ici

Monday, Wednesday, Thursday and Friday :

12:40 pm : *Le Moindre Geste*

2:20 pm : *Ce gamin, là*

4 pm : *Projet N*

5:20 pm : *A propos d'un film à faire*

Saturday, Sunday :

2:10 pm : *Le Moindre Geste*

3:50 pm : *Ce gamin, là*

5:30 pm : *Projet N*



Still from *Les fossiles ont la vie dure*, animated film created by Jacques Lin (1994), silent, 35mm, 6m loop.



Still from the unfinished film *Un jour, dehors*, Renaud Victor, c. 1980.



Still from *Le Moindre Geste*, directed by Fernand Deligny, Josée Manenti, Jean-Pierre Daniel, 95m, 1971.



Still from *Fernand Deligny. À propos d'un film à faire*, Renaud Victor, 67m, 1989.



View of the exhibition *Manifeste assisté* seen from a chair of *Assistance*, room 2 (*Salle de rééducation*), in front of the screens showing « close actions » displayed under *Portes institutionnelles* ; in the background, on the left : room 1 (*Pseudo-aire de séjour et Théâtre du soin, la destruction du service de santé publique*). Photo DR. © Florian Fouché and courtesy of Parliament gallery, Paris.

Florian Fouché

Manifeste assisté

We are all assisted and assistants at the same time.
Everyone, whether powerful or powerless.

« Close actions » were first carried out during visits with my father, Philippe Fouché, at the medical institutions in which he has been living since 2015 (hospitals, a rehabilitation facility, a nursing home...) following a stroke that paralysed him on one side. Through gestures, displacements and manipulations of objects found on site, I intensified my relationship with spaces arranged for care, which had become places of a family life. I acted in Philippe's vicinity, rather than with him, during waiting times when health professionals were caring for him.

« Close actions » is derived from « close presences », the expression by which Fernand Deligny designated the non-professionals who, in the middle of the Cévennes from 1967 to the 1990s, watched over autistic children entrusted to them, inventing a way of life with them outside of any institutional framework, on experimental camps dubbed « living areas ».

Since 2020, assistant-assisted actors and actresses have been close acting. Body collisions and distancings, objects-sculptures - accessories-cameras, : close actions have no script and recount nothing; they are the result of what I call « empathetic aberrations », which arise in failures to identify with other objects or people. Trying to put yourself in the place of a nurse on strike, a baby on the grass, someone who does not walk, something that rolls, a turning fork, a stripe on fabric... Not succeeding, and plastically speculating on the diversity of modes of existence.

The exhibition assumes the form of viewing areas integrated into an environment of objects - accessories and sculptures - about which we do not know whether they are the point of departure or the product of close actions. They are deranged relics rather than reconstructions. They are also potential markers, temporarily freed from their apparition modes in filmed actions. This search for spatial and temporal deviation asserts the instability of the physical and emotional laws that regulate the movement of things and beings. A set of drawings reminds us that the actions take shape outside of the orthonormal space in which everything is supposed to stay.

The filmed actions are presented in three subsets, which form a triptych of screens :

- *Philippe*. Philippe Fouché moves about in an electric wheelchair and lives in an institution. The close actions in this case are part of a wild rehabilitation : something has malfunctioned (the body, the hospital, society) and it will non-function again, differently. Wild rehabilitation is for those who agree to change the way the body is idealised. As for medical rehabilitation, the real one : « there's no room left in the service sir, sorry (STAFFING PROBLEM) ».
- *Mémoire aberrante (roman cubiste de la Tentative)* [*Aberrant Memory (Cubist Novel of the Attempt)*]. The Tentative in question is historical and legendary. It is the experimental care network for nonverbal autistic children, founded by Deligny. Our close actions took place under the influence of the spatial and conceptual postulates of that attempt, which are being presented at the same time at the Crac in the exhibition *Fernand Deligny, légendes du radeau* [*Fernand Deligny, Legends of the Raft*]. Kid A does not « do » the dishes : so what is the nature of the contact between his hands, the water, and the plate? With autistic children, Deligny sought manifestations of a « memory that, in a way, is resistant to symbolic domestication, is a bit aberrant, and is struck by that which does not mean anything, if 'struck' is understood as that which leaves an impression ». Acting today in consequence of that experiment does not mean recounting what was, but attempting to activate its aberrant memory. Aberration is liberating, and we only know what we transform.
- *Vie assistée, vie institutionnelle, vie (ré)éduquée* [*Assisted life, Institutional Life, (Re)Habilitated Life*]. Workers perform tasks. The question arises : « How can a dependent person be put to bed in 3 minutes, 41 seconds? ». One tries to feel the difference between putting to bed and throwing away. There is also: feeding, housing, changing, bandaging, going on strike, cleaning, transmitting, massager, heating, shaving, washing, rolling, lifting (the invalid), bending, camering, verticalizing... (seen things).



(Top) View of the *Assisted Manifesto* exhibition, room 2 (*Rehabilitation room*) ; in the foreground, back view : *Nurse on strike* (2022).
 (Bottom) View of the *Assisted Manifesto* exhibition, room 2 (*Rehabilitation Room*) ; in the foreground : *Rehabilitation Platform* (2022) and *Staircase for Philippe* (2022) ; from left to right : *Papa and I* (2022), *Nurse on Strike* (2022), *The big Enema* (2022).
 Photography : Aurélien Mole.
 © Florian Fouché and courtesy of Parliament gallery, Paris.

At the Crac, I also attempted to resume an experiment begun in 2012 with *Le Musée antidote*, which was a photographic and plastic investigation of the Romanian Peasant Museum in Bucharest. What I call « institutional life » must also overcome what one of the main organisers of the Romanian Peasant Museum, ethnographer Irina Nicolau, calls the « hospital-museum », the place where objects only age, separated from their own transformation potentials. The reconstructed studio of Constantin Brâncuși, designed by Renzo Piano right outside the Centre Pompidou, is one of those ambivalent presentation sites that froze in the process of protecting. We walked a « cross-eyed camera » (Deligny) along the studio's corridors, in pursuit of the androgynous body set in motion by Philippe Fouché.

After the 10-rue-Saint-Luc (the studio of L'Arachnéen), Bétonsalon, MoMA's Virtual Cinema, the Centre Pompidou Metz, and Parliament gallery, the Crac Occitanie is presenting the sequel to *Manifeste Janmari* [*Janmari Manifesto*] entitled *Manifeste assisté* [*Assisted Manifesto*]. The exhibition is a new scene of « aberrant memory » (Deligny), structured around a selection of new and old close actions.

I would like to thank Sandra Alvarez de Toledo for the considerable support she has given to *Manifeste assisté* [*Assisted Manifesto*].

For their supportive involvement, I also wish to thank: Béryl Coulombié, Yannik Denizart, Emmanuel Fouché, Philippe Fouché, Adrien Malcor, Anaïs Masson and Martín Molina-Gola, as well as the other assistant-assisted actors and actresses : Violetta, Antoine Astier, Moussa Arda, Natacha Berger, Yann Bréheret, Félix Brieden, Julien Bouissou, Mariette Cousty, Tiphaine Dambrin, Raphael Delannoy, Anna Dubosc, Marie-Christine Fouché, Christine Fougères, Daniel Galicia, François Guinochet, Nayeon Lee, Marlon Miguel, Maxence Rifflet, Patricia Som, Marina Vidal-Naquet, Thivakar Yogeswaran, Zlata, and the students of Ensba Lyon.

Florian Fouché

Exhibition curator: Marie Cozette

Florian Fouché received aid from the Drac Île-de-France for this exhibition (Aide individuelle à la création 2022).

He received the kind permission of Xavier Rey, director of the Musée National d'Art Moderne, and Laurent Le Bon, president of the Centre Pompidou, to create the film *Vie institutionnelle* [*Institutional Life*] in the reconstructed studio of Constantin Brâncuși.

Florian Fouché was supported by the Fondation OVE, which made spaces available for an experiment at the Centre Robert Doisneau (Paris). The participation of several people receiving care on those sites was made possible by the voices of Natacha Berger and Laëtitia Le Sénéchal.

Some works presented in the exhibition were produced with support from Bétonsalon (Paris) and Crac Occitanie.

About the artist

Florian Fouché was born in 1983 in Lyon. He lives and works in Paris. He teaches sculpture at Ensba Lyon.

His sculpture practice involves both documentary forms (field investigations, photography, video, drawing) and « close actions ».

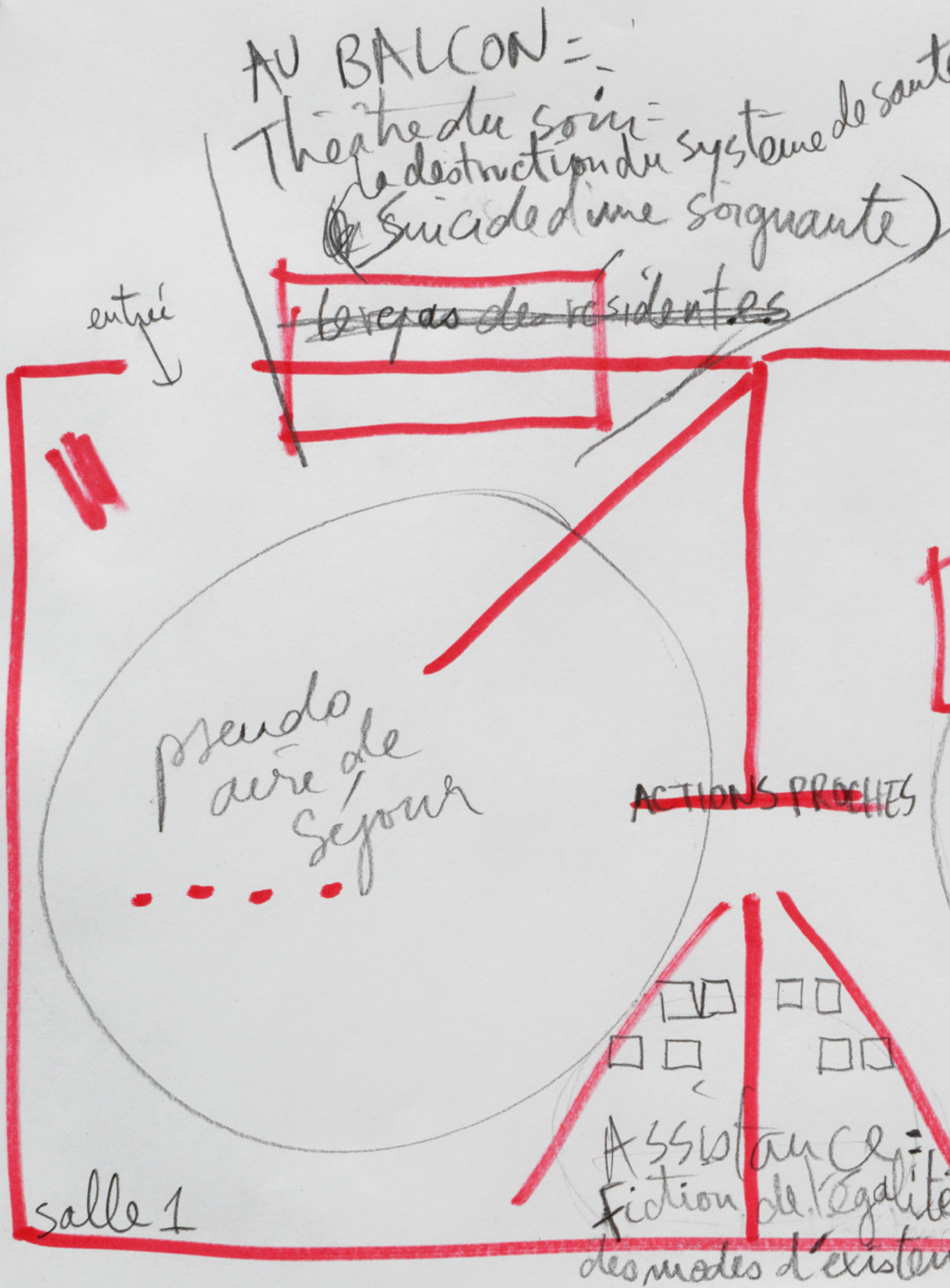
He has presented his work at the Palais de Tokyo (Paris), the Palais des Beaux-Arts (Paris), the CAC Passerelle (Brest), the Carré d'art (Nîmes), the Musée Unterlinden (Colmar), the CIAP (Vassivière), the SKC (Belgrade), Eustache Kossakowski's studio in the home of Anka Ptaszkowska (Paris), at the 10-rue-Saint-Luc - workshop of L'Arachnéen (Paris), at the Centre Pompidou (Metz), at Bétonsalon (Paris), at MoMA's Virtual Cinema (New York), at the CAPC (Bordeaux), and at the Muzeum Sztuki Nowoczesnej w Warszawie (Warsaw).

He is represented by Parliament gallery in Paris.



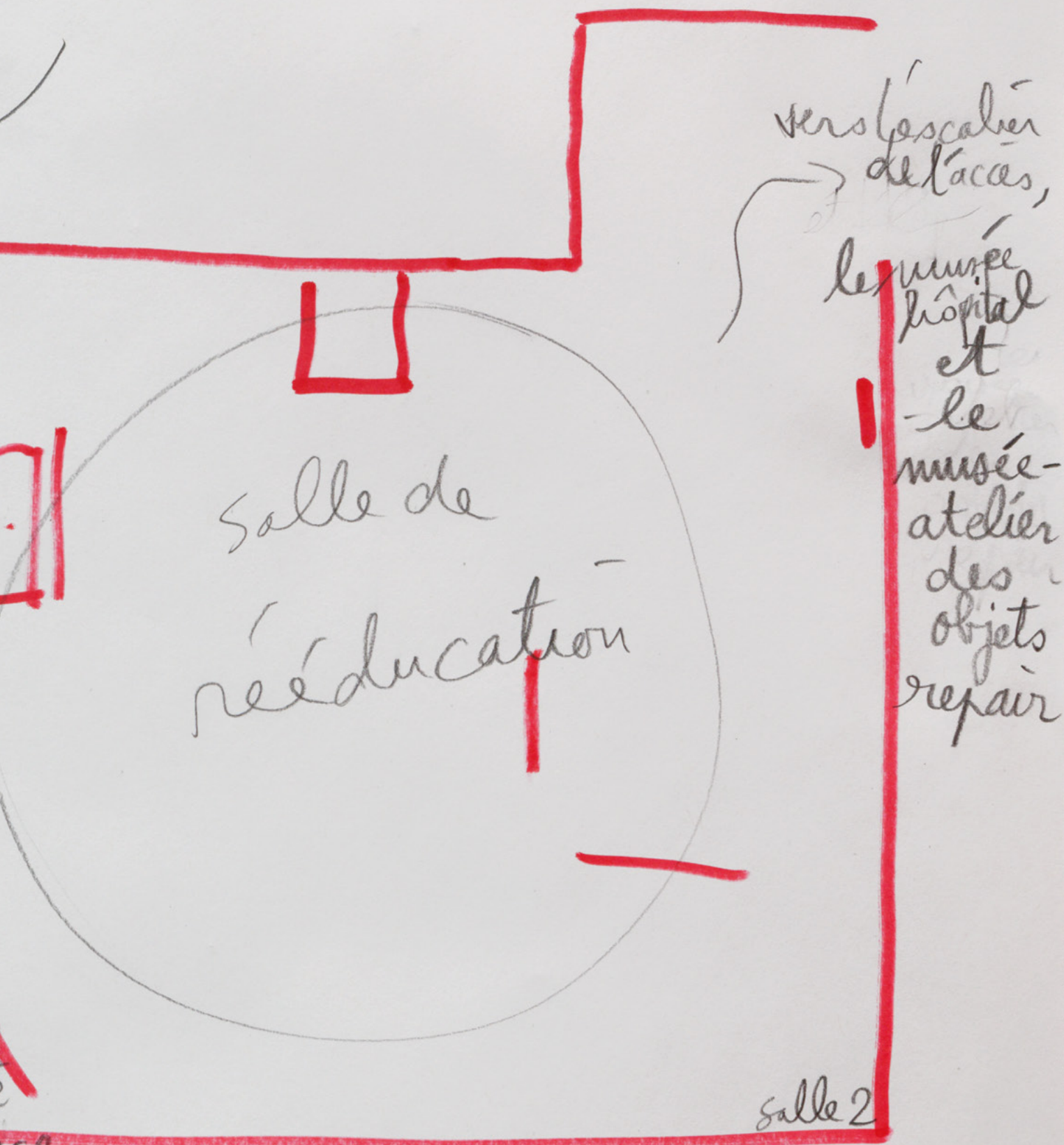
View of the *Assisted Manifesto* exhibition from the threshold of room 1 (So-called living area and *Theatre of Care*, the destruction of the public health service ; from the foreground to the background : *The Residents' Meal* (suicide of a care worker) (2023), *C-ré* (2021) and *The Cutlery* (2020). Photo DR.

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le musée
hospital
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le
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atelier
des
objets
répar

salle 2

TEMPLE GIQUE

Florian Forché 2025

Plans

1 *Vie assistée, vie institutionnelle, vie (ré)éduquée*, 2020-2023, video, 1h54

2 *Mémoire aberrante (roman cubiste de la Tentative)*, 2020-2023, video, 1h17

3 *Philippe*, 2020-2023, video, 2h10

4 *Portes institutionnelles*, 2022, doors without handles

5 *Objet repère? (balle de Zlata)*, 2021, dog ball, dog food, halyard.

6 *Assistance*, 2022, visitor chairs, exhaust duct

7 *La vaissssssssssllllllle*, 2020, 500 x 46 x 28 cm, wood, paint, dishes

8 *La fissure*, 2022, broken amphora, rubber band, hair

9 *La vaisselle des agent.es*, 2023, gymnast mats, canteen plates

10 *Le repas des résident.es (O.R.P.H.E.A.)*, 2023, red fabric, IKEA dishes, paint, glue

11 *La vaissssssssllllllle de Kid A [soleil vert]*, 2023, terry cloth, green dishes, glue

12 *Le repas des résident.es (suicide d'une soignante)*, 2023, pink and orange fabric, dishes, paint, disposable caregiver suit, glue, jars

13 *La liste des tâches / la bouffe en EHPAD*, 2023, raw clay, Parisian pavement post, dishes, halyard, wood.

14 *1^{er} décembre 1969, Fernand Deligny à Jacques Lin*, 90 x 110 x 30 cm, table, plaster, raw clay, string, paint, oilcloth with hay pattern, pencil, cardboard cup, cigarette butts, needle, photocopy of the correspondence between Deligny and Jacques Lin

15 *Le couvert*, 2020, 100 x 6 x 110 cm, metal and plastic forks, concrete

16 *C-ré*, 2021, foam balloons, cardboard and aluminium tubes, farm twine, mop, fragments of bathroom carpet, paint carpet fragments, paint, fabric

17 *Présence proche*, 2021, 85 x 120 x 4 cm, plywood, painter's tape, scratch tape.

18 *Kid AA*, 2023, handlebar, traffic cone signal, fan motor

19 *Plateforme de rééducation*, 2022, 220 x 15 x 50 cm, plywood, screws, raw earth, toilet paper, glazier, plaster

20 *Escalier pour Philippe*, 2022, 50 x 250 x 25 cm, raw clay, rubber, sealant, plywood

21 *Troisième jambe (d'après Paul Schilder)*, 2021, 30 x 40 x 100cm, trousers, sand, oak, brewery table.

22 *L'hémiplégique*, 2022, 137 x 121,5 x 78 cm, stainless steel and plastic bin, clamp.

23 *Infirmier.ère en grève*, 2022, 120 x 25 x 70 cm, cardboard, India ink, disposable protective suit

24 *Le grand lavement*, 2022, 130 x 370 x 205cm, metal, plaster, clay, toilet paper, oakum, acrylic resin.

25 *Papa et moi*, 2022, plaster, clay, plastic, webbing, sofa bed frame.

26 *Accessoire de rééducation*, 2022, 73,5 x 29 x 29 cm, traffic cone, Velib saddle

27 *Objet repère?*, 2020, halyard, raw earth, magnet, fork

28 *Rampe pour Philippe*, 2022, 198 x 28 x 283 cm, red clay, plaster, mason's ruler, plate, oakum, castors, various metal bars, plastic bottle, LED spotlight

29 *Action proche [Barnett Newman]*, 2018, 1 pigment print by Philippe Guilvard, modified frame



Philippe Fouché and *L'hémiplégique* (2022), january 2023. Photo by Florian Fouché.
© Florian Fouché and courtesy of Parliament gallery, Paris.



Plans

30 *La verticalisatrice* [Barnett Newman], 2020-2023, † gym mats, straight ladders, fragments of IKEA shelves, foam corner protectors, disposable cups, screws, mason's rulers, aluminium plate, clamps

31 *Institutional life*, 2022, video shot with a « crossed-eyed » Paluche camera , 33'05

32 *Agent on break*, 2020, 50 x 120 x 60 cm, visitor's chair, plastic bucket, mop, nylon thread

33 *Assistance*, 2023, chair of the welcoming institution, office chairs with wheels, clamps

34 *Close action* [Terpischore with sneakers], 2016, 3 pigment prints by Philippe Guilvard, modified frame

35 *Musée-atelier des objets-repair* [47 sculptures - accessories 2020-2023], 2023

36 *Mémoire aberrante*, 2022, Indian ink on paper, metal shelf, felt, glass, magnets

37 *Kid A*, 2022, 45 x 30 x 30 cm, PVC drainpipe, glue, plates

38 *La vaissssssse/lle*, 2021, 190 x 8 x 92 cm, plywood, paint, parquet sealant, retro-reflective halyard, plates, Led projectors



30



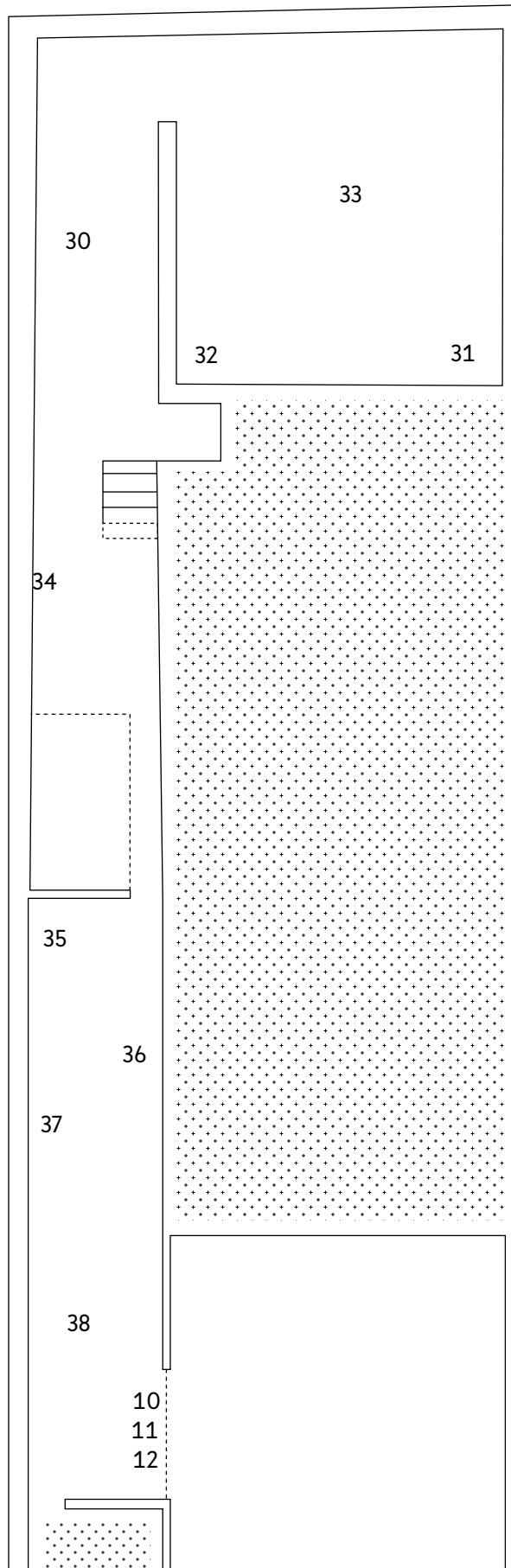
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28

View of the exhibition *Assisted Manifesto* : below, in and on the threshold of *The Access Staircase*. Photos DR.
© Florian Fouché and courtesy of Parliament gallery, Paris.

First floor





View of the *Assisted Manifesto* exhibition, room 2 (*Rehabilitation room*): detail of *The Big Enema* (2022). Photography : Aurélien Mole.
© Florian Fouché and courtesy of Parliament gallery, Paris.



(Top) View of the *Assisted Manifesto* exhibition, room 3 (*On the margins of the hospital-museum*); from the foreground to the background : *Assistance* (2023) and *Institutional Life* (2022). Photography: Aurélien Mole.
 (Bottom) Florian Fouché, Capture of the "close action" *The Big Enema* (2022), taken from the video *Philippe*, 2020-2023.
 © Florian Fouché and courtesy of Parliament gallery, Paris.



View of the *Assisted Manifesto* exhibition, entrance to room 1 (*So-called Living Area and Theatre of Care, the destruction of the public health service*). From left to right : *1 December 1969*, *Fernand Deligny to Jacques Lin* (2020), *The tasks list / The Food at the EHPAD* (2023), *The residents' meal (Suicide of a Caregiver)* (2023). Photo Aurélien Mole.
© Florian Fouché and courtesy of Parliament gallery, Paris.



(From top to bottom, left to right)

Video capture of the « close action » *1 December 1969, Fernand Deligny to Jacques Lin* (2020), from the video *Aberrant Memory (Cubist Novel of the Attempt)*, 2020-2023 © Florian Fouché and courtesy Parliament Gallery, Paris.

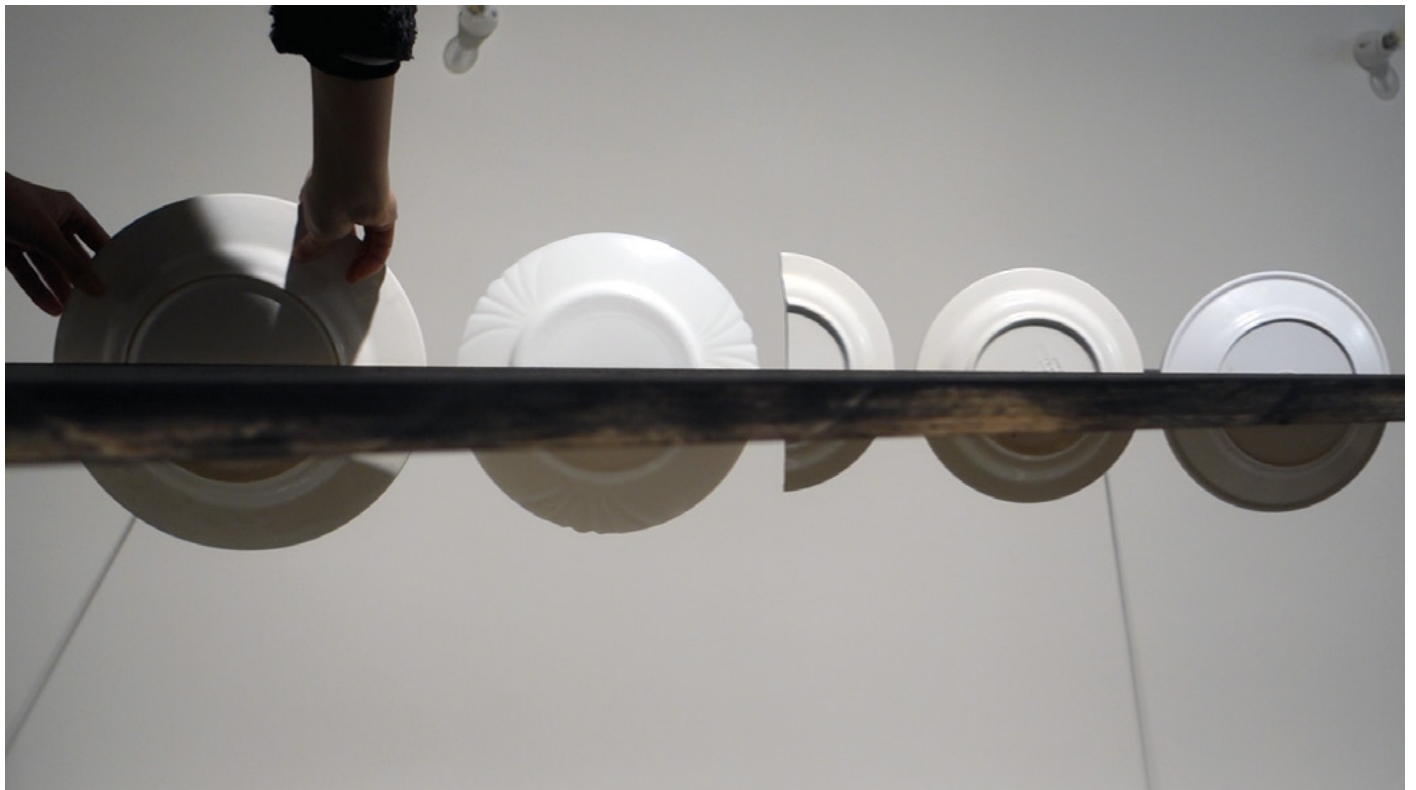
Capture de l'action proche *The tasks List* (2023), from the video *Aberrant Memory (Cubist Novel of the Attempt)*, 2020-2023 © Florian Fouché and courtesy Parliament Gallery, Paris.

Video capture of the « close action » *The residents' meal (Suicide of a Caregiver)* (2023), from the video *Assisted Life, Institutional Life, Re-educated Life*, 2020-2023 © Florian Fouché and courtesy Parliament Gallery, Paris.

Video capture of the « close action » *The Residents' meal (O.R.P.H.E.A.)* (2023), from the video *Assisted Life, Institutional Life, Re-educated Life*, 2020-2023 © Florian Fouché and courtesy Parliament Gallery, Paris.

Video capture of the « close action » *La vaissssssellllllle de Kid A [soleil vert]* (2023), from the video *Aberrant Memory (Cubist Novel of the Attempt)*, 2023 © Florian Fouché and courtesy Parliament Gallery, Paris.

Video capture of the « close action » *The staff's dishes* (2023), from the video *Assisted Life, Institutional Life, Re-educated Life*, 2020-2023 © Florian Fouché and courtesy Parliament Gallery, Paris.



(Top) View of the *Assisted Manifesto* exhibition, foreground to background : *Kid A* (2022), *Aberrant Memory* (2022) and *Museum-Workshop of the repair objects* (2023). Photography : Aurélien Mole.

(Bottom) Video capture of the "close-action" *The Dissssssheeeeeees*, from the video *Aberrant Memory (Cubist Novel from the Attempt)*, 2020-2023 © Florian Fouché and courtesy Parliament Gallery, Paris.



View of the *Assisted Manifesto* exhibition, from foreground to background : *The Dissssssheeeeeees* (2021), *The Residents' Meal (O.R.P.H.E.A.)* (2023), *The Residents' Meal (The Suicide of a Caregiver)* (2023), *La vaisssssselllllle de Kid A [soleil vert]* (2023). Photo Aurélien Mole. Florian Fouché and courtesy Parliament Gallery, Paris.



(Top) Video capture of the "close action" *Janmari's door*, from the video *Aberrant Memory (Cubist Novel of the Attempt)*, 2020-2023 © Florian Fouché and courtesy Parliament Gallery, Paris.

(Bottom left) View of the *Assisted Manifesto* exhibition in Room 2 (*Rehabilitation Room*): visitors seated in *Assistance*, watching "close actions".

(Bottom right) View of the *Assisted Manifesto* exhibition, in room 1 (So-called *Living Area* and *Theatre of care, the destruction of the public health service*): visitors seated in *Assistance* watching "close actions".

Florian Fouché and courtesy Parliament Gallery, Paris.

Agenda

Workshops and tours

The Crac Occitanie's Visitor Services team offer a programme adapted to a wide range of visitors in a spirit of inclusiveness. They develop tools that facilitate accessibility to the Crac's artistic and cultural programme.

Group tours are possible year-round, by reservation with Vanessa Rossignol:

+33 (0)4 67 74 89 69 - vanessa.rossignol@laregion.fr

*Activities marked with an asterisk require registration.

Toddlers et familles

Fun tools available at the reception : detail cards

- **Springtime for Little Ones at the Crac**

In partnership with the Médiathèque André Malraux

- Thurs. 13 Apr. from 10am to 11am: "Babys' Morning".

Registration: Médiathèque André Malraux +33 (0)4 67 51 51 07.

- Sun. 16 Apr. at 4pm and 5pm: "Toddlers' Workshop"

with artist Julien M. El Martine. Ages 6 months and older with an adult. Registration : Crac +33 (0)4 67 74 94 37.

- **Family tour** New

tour and an active and playful exploration of works.

- Sun. 23 April from 4pm to 5pm.

Ages 4+. Registration : Crac +33(0)4 67 74 94 37.

7-12 years old

Children's discovery school holidays table at reception

- **Playful tours***

Friday on 24 February from 2pm to 3 pm : *Fernand Deligny, légendes du radeau* exhibition

Friday on 3 March from 2pm to 3 pm : *Manifeste assisté* exhibition

Friday on 28 April from 2pm to 3 pm : *Fernand Deligny, légendes du radeau* exhibition

Friday on 5 Mai from 2pm to 3 pm : *Manifeste assisté* exhibition

Adolescents

- **Action Art Workshop with Pascale Ciapp ***

Sat 25 March from 2:30pm to 4:30pm

Blind and partially sighted people



- **Les sens du regard*** (Sense of perspective)

Wed. 17 Mai from 2:30pm to 4:30pm

For everyone

- **A Gentle Sunday *** New

New series of tours from 4pm to 5pm (ages 12+)

- Sunday 12 March : **Relaxing tour** with Crystel Labasor, relaxation therapist

- Sunday 19 March : **Choreographic tour** with Maud Chabrol, choreographer

- Sunday 26 March : **Sensitive tour** with Julie Laporte contemporary dancer and a shiatsu practitioner

- **Flash tours** school holidays

Every Mon, Wed and Thu during school holidays from 4pm to 4:15pm

- **Weekend tours**

Saturdays and Sundays from 4pm to 5pm

- **French/Occitan tour of the exhibitions**

- sat. 13 May from 4pm to 5pm

Agenda

Event related to the exhibitions

- **Splach - Séminaire Pour l'Art et les CHoses imprimées**, Meeting revolving around *Cartes et lignes d'erre* with publishers Sandra Alvarez de Toledo and Anaïs Masson, in partnership with the bookshop L'Échappée Belle and the École des Beaux-Arts in Sète.
- Fri. 31 March from 6:30pm to 7:30pm
- **Tour of the exhibitions** *Fernand Deligny, Legends of the Raft* et *Assisted Manifesto* by Florian Fouché, respectively with Sandra Alvarez de Toledo and Florian Fouché. Tours translated into French Sign Language (accessible to deaf or hearing-impaired people). 
- Sat. 1 April from 2:30pm to 4pm.
- **Close actions** by Florian Fouché, Béryl Coulombié and Yannik Denizart / **Read Deligny** by Sandra Alvarez de Toledo, Anaïs Masson, Martín Molina Gola and Marina Vidal-Naquet (texts available for deaf or hearing-impaired people).
- Sat. 1 April from 4:30pm to 6pm.
- **Programme at Le Comoedia cinema in Sète** **Off site**
- Fri. 3 March: *Monsieur Deligny, vagabond efficace*, film by Richard Copans.
- Thu. 6 April: *Aucun d'eux ne dit mot*, film by Jacques Lin.
- Thu. 5 May: *Caroline Deligny 77-80*, film by Bruno de Coninck and Caroline Deligny.
- **European Night of Museums**
- 13 May one-time opening until 11:30pm
Flash tours will be offered hourly starting at 8pm.

Coinciding with the exhibitions

- **Splach** - meeting with artist and illustrator Guillaume Dégé, in partnership with the bookshop L'Échappée Belle and the École des Beaux-Arts in Sète. **Off site**
- Wed. 8 Feb. from 6:30pm to 7:30pm, École des Beaux-Arts, Sète.
- **Frou Frou Feelings - End-of-residency presentation by Susie Green** welcomed by the Crac in partnership with the École des Beaux-Arts and the Musée Paul Valéry, Sète.
- Wed. 15 Feb. from 6:30pm to 7pm, cultural action room.
- **Orbes, Concert by Caroline Delume, guitarist and theorbo player**
in partnership with Le vent des signes, Toulouse - the GMEA, Albi - the Théâtre Garonne, Toulouse — the École des Beaux-Arts and the Conservatoire intercommunal, Sète.
- **Occitanie young photographers' evening / screening** in partnership with La Maison de l'Image Documentaire.
- Sat. 25 March from 6pm to 8pm, cultural action room.
- **Exhibition and performance with N.U. collectif** as part of the ESPACES VIVANTS project, a residency between artists and autistic adults.
- Thu 11 May, from 12:30pm to 7pm, cultural action room.
- **Total festum, festival of Catalan and Occitan cultures**-Sat. 13 May at 6pm
in partnership with the CIRDOC - Institut occitan de cultura
- **Splach** - meeting with Bye Bye Binary, the collective / typographical creation studio
- Thu. 25 May from 6:30pm to 7:30pm, École des Beaux-Arts, Sète.
- **(Re)reading Françoise d'Eaubonne** **Off site**
- Fri. 26 May from 6pm to 8pm : performance and round-table in partnership with La Nouvelle Librairie Sétoise

Acknowledgements

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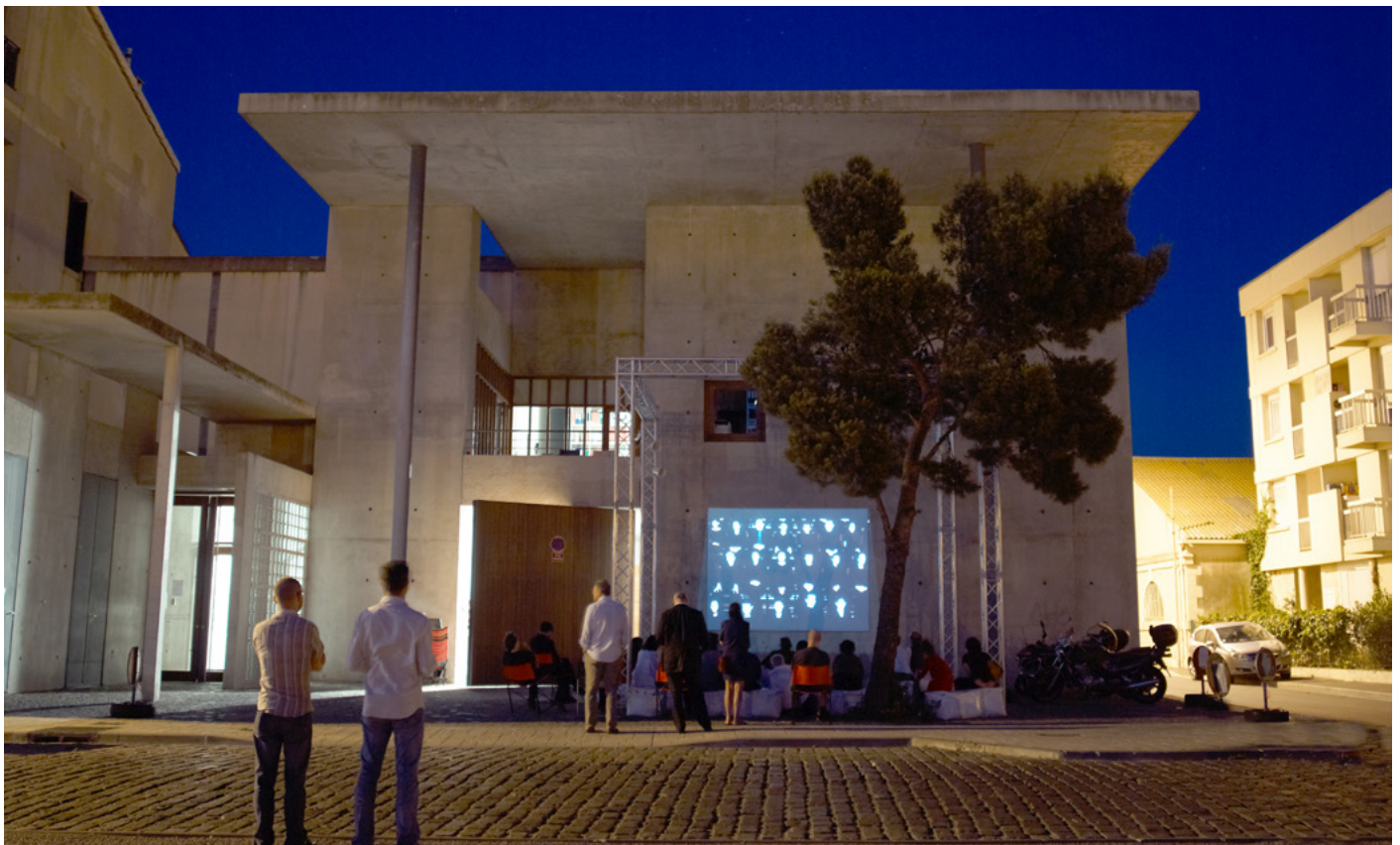
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The Crac Occitanie

Located in Sète, on the bank of Canal Royal in the heart of the city, the Crac Occitanie overlooks the port and the Mediterranean Sea. Its architecture's exceptional volumes reflect the industrial nature of the building, which was originally a refrigerated warehouse used for the conservation of fish. In 1997, architect Lorenzo Piqueras renovated the original building, giving it the current configuration and transforming it into an exceptional exhibition site, offering 1,200 square meters of gallery space distributed over two floors.

The Crac is dedicated to artistic creation. It offers a programme of temporary exhibitions, publishes exhibition catalogues and artist books, and develops a dynamic cultural and educational programme for all audiences, through guided tours, workshops, lectures, concerts, performances and more.

The Crac promotes local, national and international partnerships based on the dual principle of proximity to its visitors and an open attitude towards the world. As a place of production, research, experimentation and exhibition, the Crac has, over a period of more than twenty years, presented over six hundred artists from the French and international art scenes.



View of the façade of the Centre régional d'art contemporain. Screening presented as part of the exhibition *La première image*, 2009
Photo : Marc Domage © Crac Occitanie.

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facebook: @crac.occitanie
instagram: @crac.occitanie
twitter: @cracoccitanie

Légendes couverture :
Camp of Vergèze, 1975.
Bruno P. in front of dishes placed on a raft-table.
This image was captured during a transhumance experiment organised by Jean and Dominique Lin.
Photo: Alain Cazuc. Archives of Gisèle Durand-Ruiz and Jacques Lin.

Florian Fouché, *Action proche (verticalisation)* [Close action (verticalization)], 2017. Pigment print. 17.5 x 11.7 cm. © Florian Fouché and courtesy of Parliament gallery, Paris.

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Fernand Deligny, légendes du radeau
exhibition partner



m/
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Also showing at the Mrac Occitanie in Sérignan

until 19 March 2023

- **MUSIC HALL (des Lettres de Didier à Boum ! Boum !)** [Letters from Didier to Boum ! Boum !], Noëlle Pujol
- **OULIOULÉ**, group exhibition
- **UN MUSÉE À SOI [A MUSEUM OF YOURSELF]**, participatory hanging created with the Art.27 workshop of the Centre de jour du Biterrois..

opening 28 January 2023

- **LE RETOUR [The Return]**, works of the Cnap in dialogue with the Mrac's collection
- **LES ÎLES FLOTTANTES [The Floating Islands]**, Pierre Tilman

centre régional d'art contemporain

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Occitanie/Pyrénées-Méditerranée

crac.laregion.fr

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