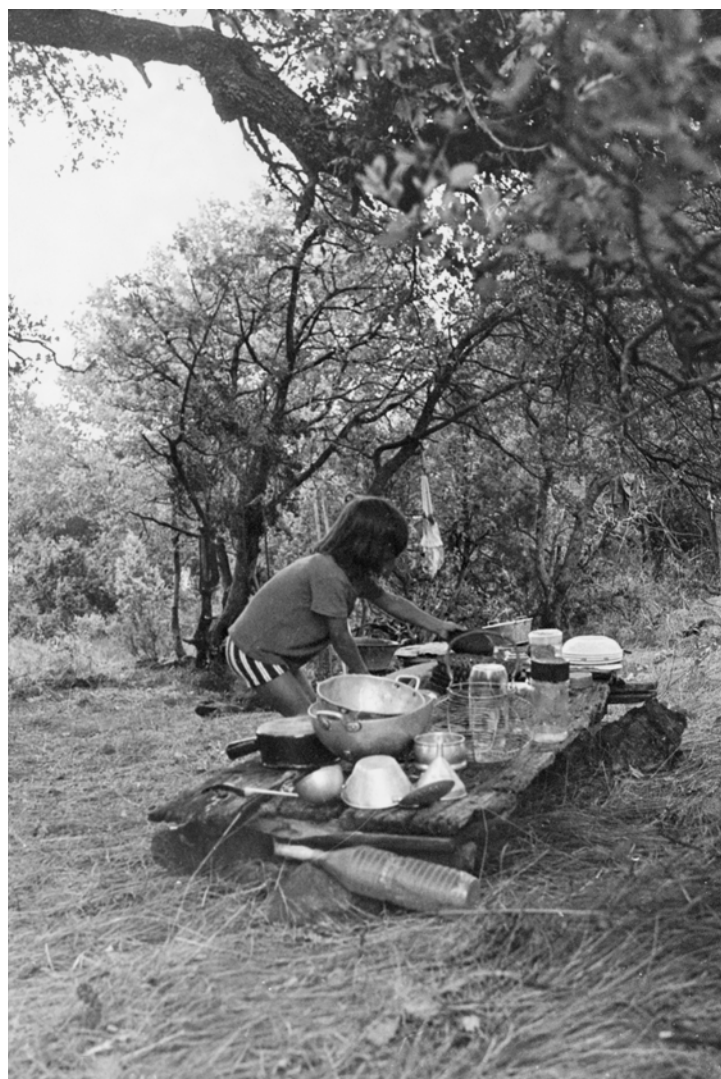


*Fernand Deligny,  
légendes du radeau*



Florian  
Fouché

*Manifeste assisté*



from 11 February to 29 May 2023  
press preview and opening  
Friday 10 February

# Fernand Deligny, légendes du radeau

*Fernand Deligny was born in 1913 in Bergues in the north of France. He worked as a teacher for maladjusted children in 1938 in Paris and Nogent-sur-Marne before becoming an educator at the medico-pedagogical institute of the Armentières Asylum during the Second World War. In 1943, he founded the first delinquency prevention shelters in Lille, where he later became director of the Centre d'observation et de triage (C.O.T), which he converted into an open centre operated by labourers and Resistance fighters.*

*In Paris in 1947, with members of the Communist Party, he founded La Grande Cordée, an association providing non-institutional care for delinquent and psychotic adolescents. It operated for some fifteen years.*

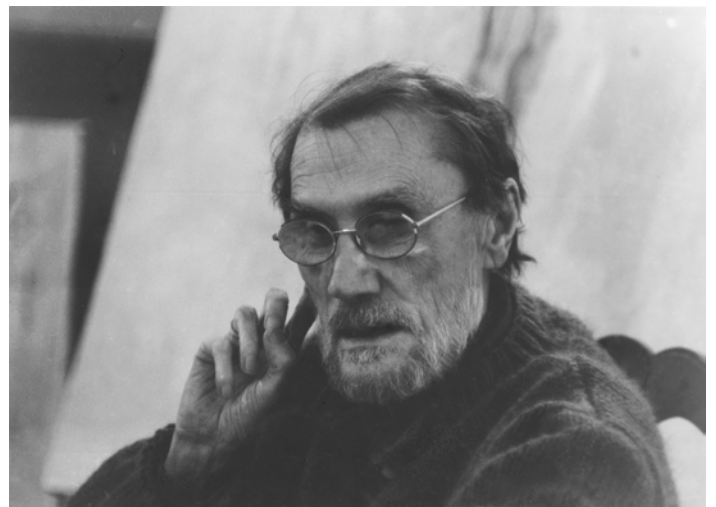
*In 1967—the year he met Janmari, a ten-year-old nonverbal autistic boy—he set up an informal care network for autistic children, in Monoblet in the Cévennes. The network lasted until the 1990s. “My plan was to write,” said Deligny: for him, writing was a constant, existential activity, a permanent laboratory of his practice as an educator. Between the aphorisms of Graine de crapule, a virulent lampoon against re-education practices, and L'Enfant de citadelle, an unfinished autobiography written at the end of his life, he published no less than twenty books. He died in Monoblet in 1996.*

Fernand Deligny's life and work are inseparable from his “attempts”\* to allow the children and adolescents placed under his care—who were delinquent, psychotic, then autistic—to live according to their own “ways of being”, rather than according to the social rules of education. He conducted these experiments first within institutions, then “outside”, where it became possible to independently invent a specific living environment and a common territory. This outside perspective was the first condition of Deligny's attempts; the second was experimentation.

In 1967, accompanied by those he called “close presences” (non-professional educators: first and foremost Jacques Lin, Gisèle and Any Durand, Guy and Marie-Rose Aubert), he founded an informal care network for autistic children in the Cévennes. To designate this fragmented, makeshift, precarious territory, he used the word “raft”. The raft was defined by places (“living areas”), an organisation, a language, and practices that we will be careful not to call artistic, since for Deligny, art remained something elusive on the horizon.

This exhibition is an opportunity to present the network's cartography on a large scale: transcriptions by “close presences”, on ordinary and tracing paper, of the autistic children's “wander lines”, their detours, their gestures; and to show the constant use that was made of film and video in the living areas. By mobilising Deligny's texts and the network's images (photography, film, painting), it also enables the *legends of the raft* to be presented for the first time, and to be reconfigured for a possible reimagining of the epic of the Cévennes.

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



Fernand Deligny, 1984. Photo: Gisèle Durand-Ruiz. Gisèle Durand-Ruiz and Jacques Lin collection.

\*Words within quotation marks are those used by Fernand Deligny. They are part of the network's language.

## Biographies

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### **Sandra Alvarez de Toledo**

After a short career as a dancer and studies in art history, Sandra Alvarez de Toledo founded the publishing house L'Arachnéen. At the same time, she undertook research on Fernand Deligny, a volume of whose collected works L'Arachnéen published in 2007. L'Arachnéen's catalogue also includes works by Jean-François Chevrier, Catherine Coquio, Anne-Marie Schneider, Chris Marker, Giorgio Agamben, François Tosquelles, and soon Chantal Akerman.

### **Anaïs Masson**

After studying film, photography and anthropology, Anaïs Masson developed several artistic projects. She has been working with Sandra Alvarez de Toledo at L'Arachnéen since 2005.

### **Martín Molina Gola**

After studying film in Mexico, Martín Molina Gola worked as a director of photography, then created 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**

When Deligny decided to create an informal care network for autistic children in Monoblet, Jacques Lin quit his job as a factory electrician and joined the group. From 1969 to 1974, he organised several open-air camping sites, on which he took care of the everyday life ("the customary") of autistic children, with whom he lived in "close presence" 24 hours per day. Upon Deligny's death in 1996, the network became an "untraditional and experimental care organisation", which he headed with Gisèle Durand-Ruiz. Jacques Lin published *La Vie de radeau* in 1996, and directed *Aucun d'eux ne dit mot*, a film shot with the autistic people of the care centre in 2020.

### **Gisèle Durand-Ruiz**

Gisèle Durand-Ruiz joined the network founded by Deligny in 1967. At that time she lived in the hamlet of Graniers in Monoblet, with two autistic children, Janmari and Christophe B., for whom she became a "close presence". She drew maps and shared Deligny's reflection on the act of tracing (he called her the "guardian of maps"). She took up painting, illustrated several of Deligny's books, and took part in several exhibitions. After Deligny's death in 1996, she assumed joint responsibility with Jacques Lin for the "untraditional and experimental care organisation", while pursuing her work as a painter and flamenco dancer.

## Partnership

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The exhibition was created in partnership with La Virreina Centre de la Imatge in Barcelona, where it will be presented from 3 November 2023 to 24 March 2024.

## Publication

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





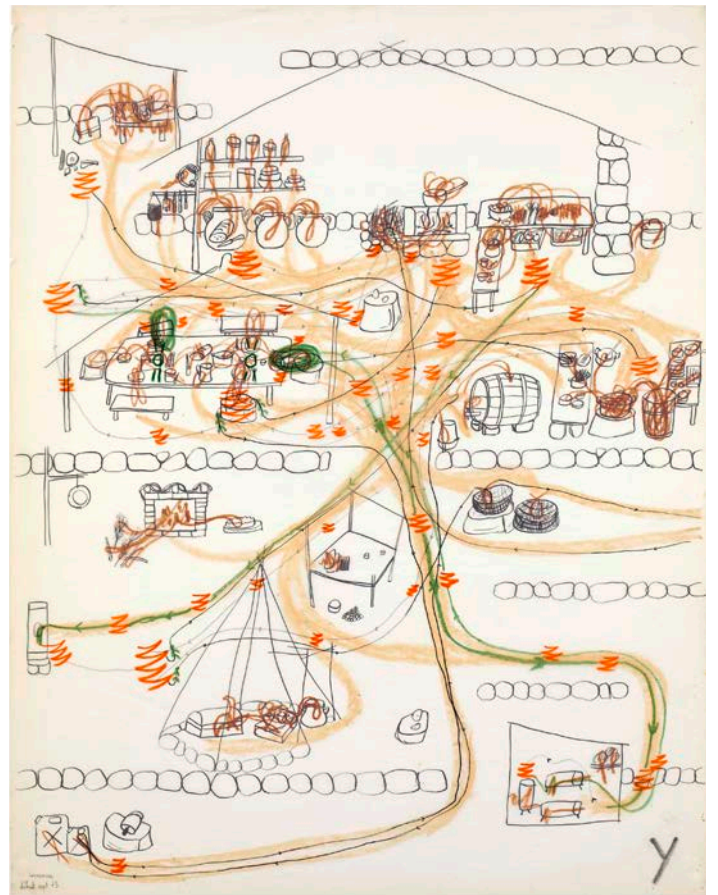
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1. Living area in Le Serret, 1973. This camp was the network's laboratory. Jacques Lin lived there for two years with several autistic children. In the middle is Youssef K., and in the background are dishes under a shelter. Photo: Thierry Boccon-Gibod. Sandra Alvarez de Toledo collection.

2. Janmari, 1974-1975. This game "for nothing", which involved throwing a wooden die into an old Cévennes sink while passing by, was invented by Deligny to summon chance... Photo: Alain Cazuc. Gisèle Durand-Ruiz and Jacques Lin collection.

3. Living area in Le Serret, 1974-1975. The bread oven and shelter had been built by Jean and Dominique Lin, Jacques's brothers. Set down and hanging are everyday "customary" objects, also "marker-objects" for the children. Photo: X (DR). Gisèle Durand-Ruiz and Jacques Lin collection.

4. Living area in Le Serret, september 1973. The map, drawn by Jacques Lin (ink, pencil, and bistre, orange and green pastel) transcribes the wander lines of the child nicknamed "Cornemuse". The image is the result of the superimposition of two sheets of tracing paper: a foundational one representing the camp with the adult's paths and gestures, and another showing the paths taken by "Cornemuse". Photo: Anaïs Masson. Gisèle Durand-Ruiz and Jacques Lin collection.

# 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.

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*, entitled *Manifeste assisté*. The exhibition is a new scene of "aberrant memory" (Deligny), structured around a selection of new and old close actions.

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*).

## Biography

**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.



Florian Fouché, 2022 © the artist.





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1. Florian Fouché, *La vaisselle III*, 2020. Wood, paint, plates, saucers, cups, ladle, 500 x 45 x 25 cm. View of the exhibition *Manifeste Janmari* at the 10-rue-Saint-Luc — studio of L'Arachnéen, October 2020.
2. Florian Fouché, Still from the video *Mémoire aberrante (roman cubiste de la Tentative)*, by the *Manifeste assisté* ensemble, 2022 © the artist and courtesy of Parliament gallery, Paris.
3. Florian Fouché, Still from the video *Vie assistée, vie institutionnelle, vie (ré) éduquée*, by the *Manifeste assisté* ensemble, 2022 © the artist and courtesy of Parliament gallery, Paris.

## Press contact

Anne Samson Communications  
**Morgane Barraud**  
[morgane@annesamson.com](mailto:morgane@annesamson.com)

Crac Occitanie  
**Sylvie Caumet**  
[sylvie.caumet@laregion.fr](mailto:sylvie.caumet@laregion.fr)

## Practical information

Open weekdays from 12:30pm to 7pm  
and weekends from 2pm to 7pm.  
Closed on Tuesdays.

tel. +33 (0)4 67 74 94 37  
[crac@laregion.fr](mailto:crac@laregion.fr)

facebook: @crac.occitanie  
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Cover captions:  
*Aire de séjour de Vergèze, Bruno P, 1975.* Photo: Alain Cazuc. Gisèle Durand-Ruiz and Jacques Lin archives.  
Florian Fouché, *Manifeste assisté*  
*Action proche (verticalisation), 2017.* Pigment print.  
17.5 x 11.7 cm. © Florian Fouché and courtesy of  
Parliament, Paris.

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## Also showing at the Mrac Occitanie in Sérignan

until 8 January 2023  
- **EXHIBITION OF THE COLLECTIONS**  
- **STADIO**, installation by **Olivier Vadrot**

until 19 March 2023  
- **MUSIC HALL (des Lettres de Didier à Boum ! Boum !)**, Noëlle Pujol  
- **OULIOULÉ**, group exhibition  
- **UN MUSÉE À SOI**, participatory hanging created with the Art.27 workshop of the Centre de jour du Biterrois.

opening 28 January 2023  
- **LE RETOUR**, works of the Cnap in dialogue with the Mrac's collection  
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