

CRAÇ OCCITANIE

exhibition
press release

*Fernand Deligny,
Legends of the Raft*



Florian
Fouché

Assisted Manifesto



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

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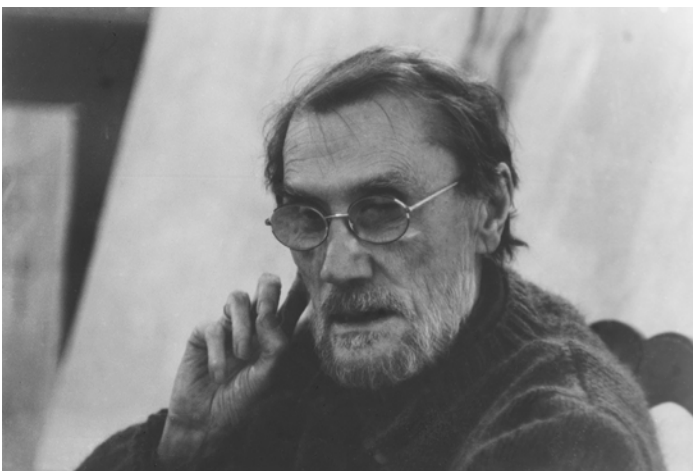
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Fernand Deligny, Legends of the Raft

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.



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

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

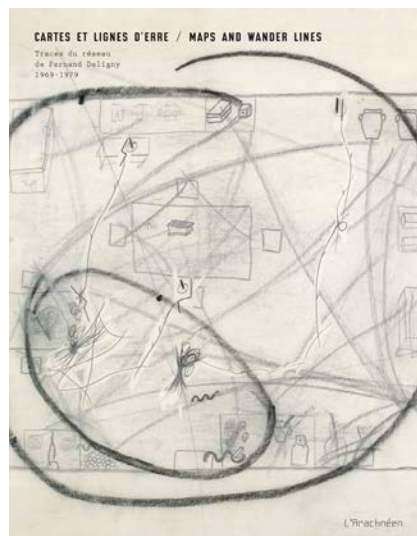
Exhibition conceived by Sandra Alvarez de Toledo, Anaïs Masson and Martín Molina Gola, with the help of Gisèle Durand-Ruiz, Jacques Lin and Marina Vidal-Naquet.

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 *Splash, 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.



Fernand Deligny, *Untitled*, 1974, drawing in Indian ink, 31.5 x 40 cm.
Collection of Gisèle Durand-Ruiz and Jacques Lin.

Biographies

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.

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 *Camérez: À propos d'images* (L'Arachnéen, 2021).

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.

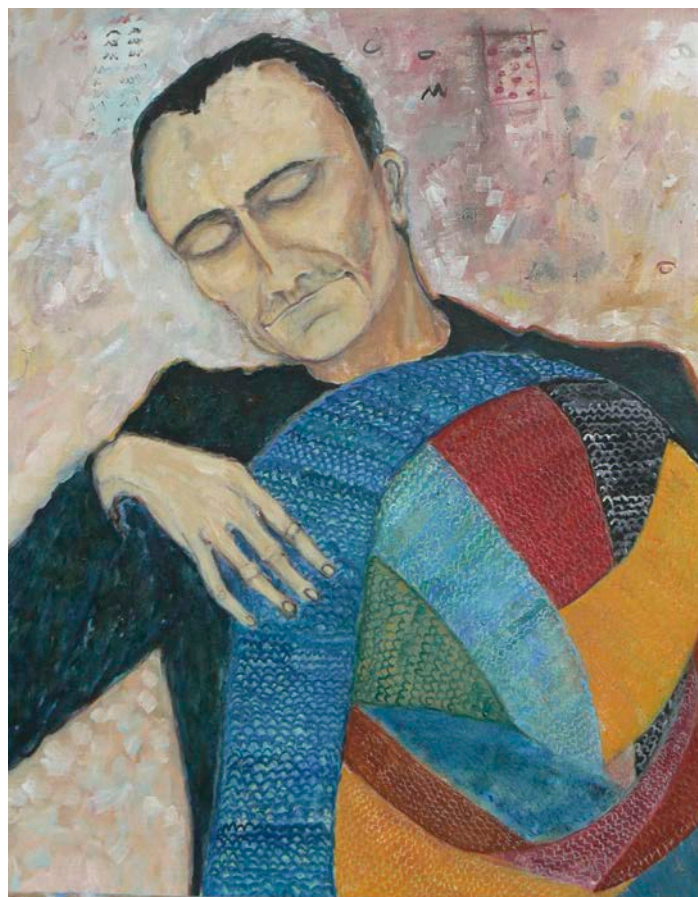
Gisèle Durand-Ruiz

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.



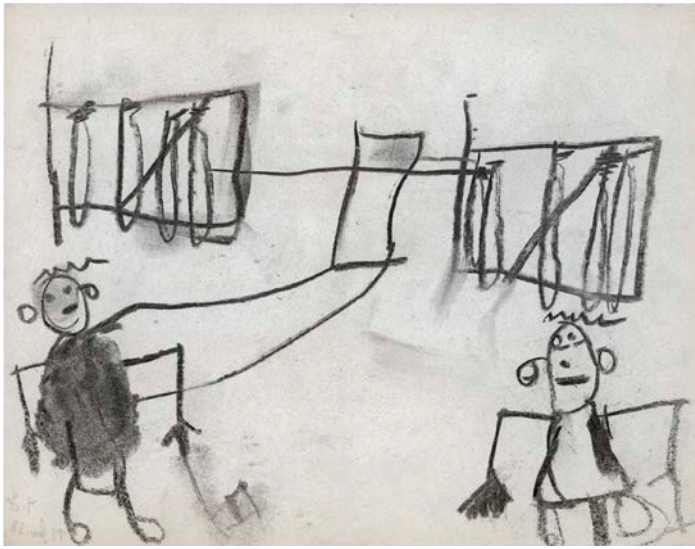
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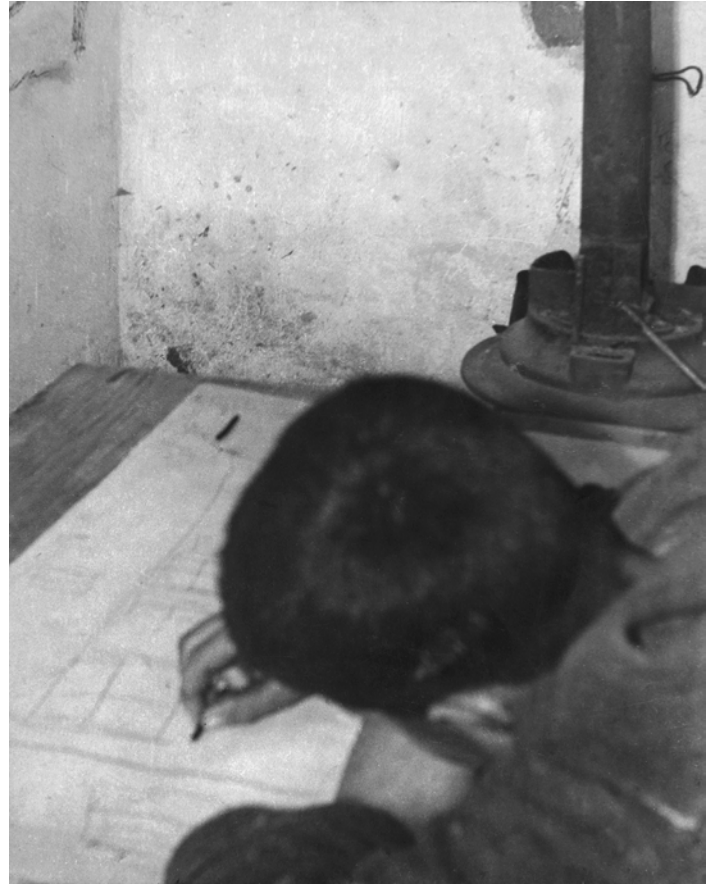
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1. Gisèle Durand-Ruiz, *Janmari au col roulé rouge*. Oil on canvas, 1982, 73 x 53 cm. Artist's collection.

2. Gisèle Durand-Ruiz, *Janmari et la pelote de laine*. Oil on canvas, 2002, 50 x 40 cm. Artist's collection.



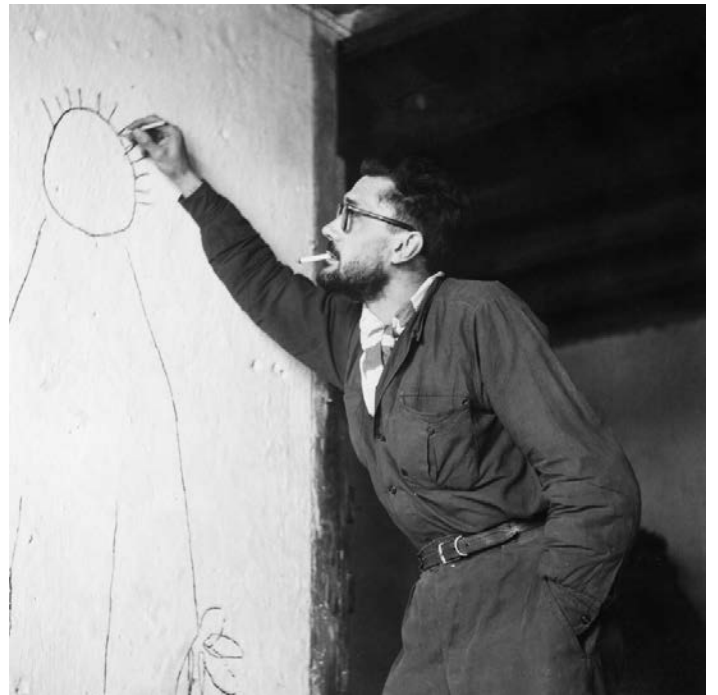
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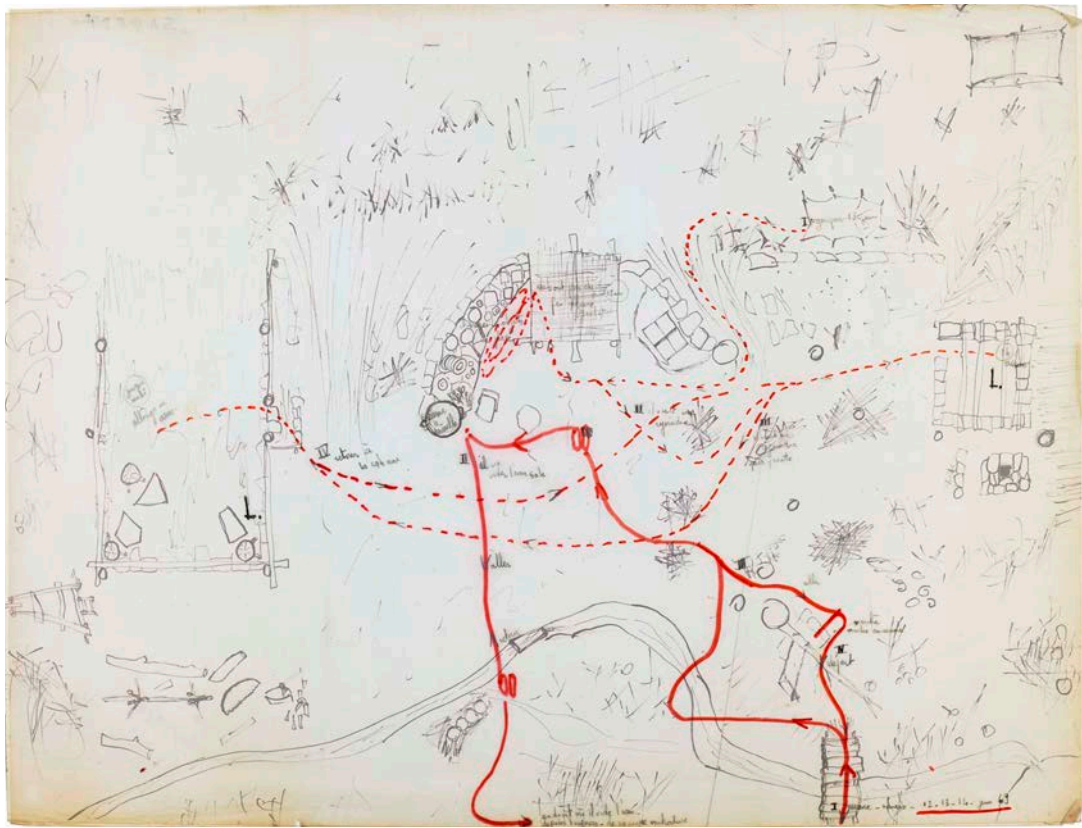


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3. Yves Guignard, *Untitled*. Charcoal on paper, 11 February 1958, 21 x 27 cm. Yves had joined La Grande Cordée (an association providing non-institutional care, founded by Deligny and Huguette Dumoulin) in 1957. The drawing sessions that Deligny held with the adolescents were the occasion of his first reflections on the disconnect between language and image. This drawing is described in his article "Le moindre geste. Chronique sans fin", published in the journal *Recherches*, nos. 3-4, 1966. Collection of Caroline Deligny & Bruno de Coninck.
4. Yves Guignard, *Les Curières*, Thoiras, 1958. Yves Guignard is the hero of the film *Le Moindre Geste*, directed by Deligny and Josée Manenti (who also held the camera) between 1962 and 1965, edited by Jean-Pierre Daniel with the help of Chris Marker, and screened during Critics' Week at the 1971 Cannes Festival. Photo: DR. Any Durand collection.
5. Yves Guignard, *Les Curières*, Thoiras, 1958. Photo: DR. Collection Any Durand.
6. Fernand Deligny, *Les Curières*, Thoiras, 1959. Photo: DR. Collection Any Durand.



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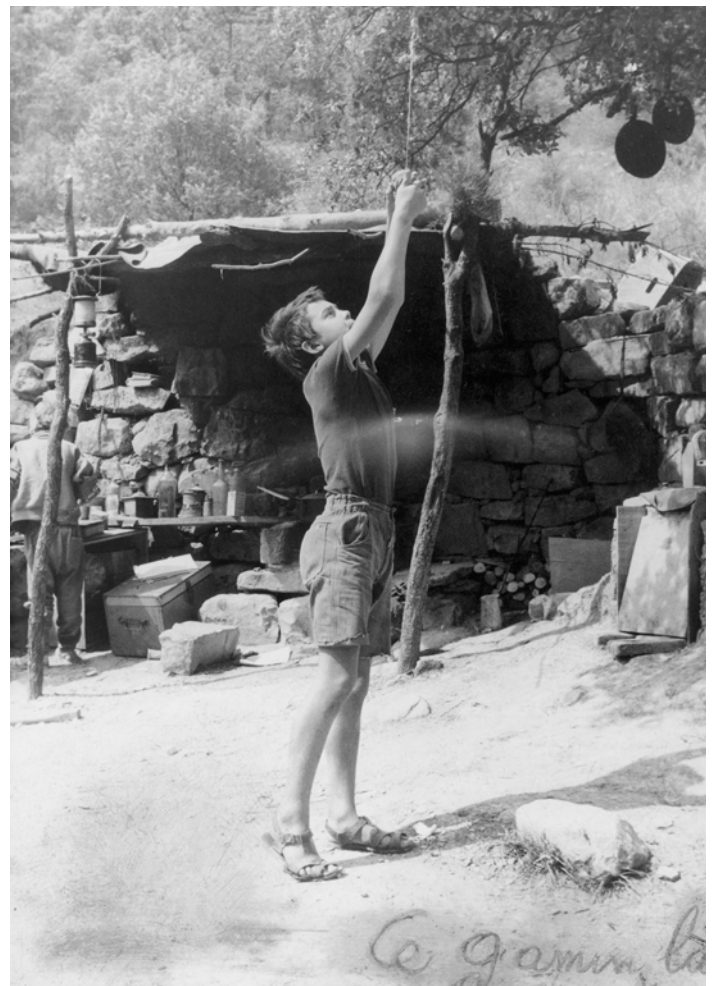
7. L'Île d'en bas, June 1969. Superimposed here, the map and tracing paper (50 x 65 cm) were drawn by Jacques Lin with India ink and a felt pen. The transcribed displacements are those of two autistic children, Janmari and Gaspard. L'Île d'en bas is the name of the camp that Jacques Lin set up a few hundred metres from the hamlet of Graniers where Deligny, Gisèle Durant-Ruiz, Any Durand, and Janmari lived at that time.

8. Jacques Lin, camp of L'Île d'en bas, 1969. Photo: Henri Cassanas. Archives of Gisèle Durant-Ruiz and Jacques Lin.

9. Janmari, camp of L'Île d'en bas, 1969. Photo: Henri Cassanas. Archives of Gisèle Durant-Ruiz and Jacques Lin.



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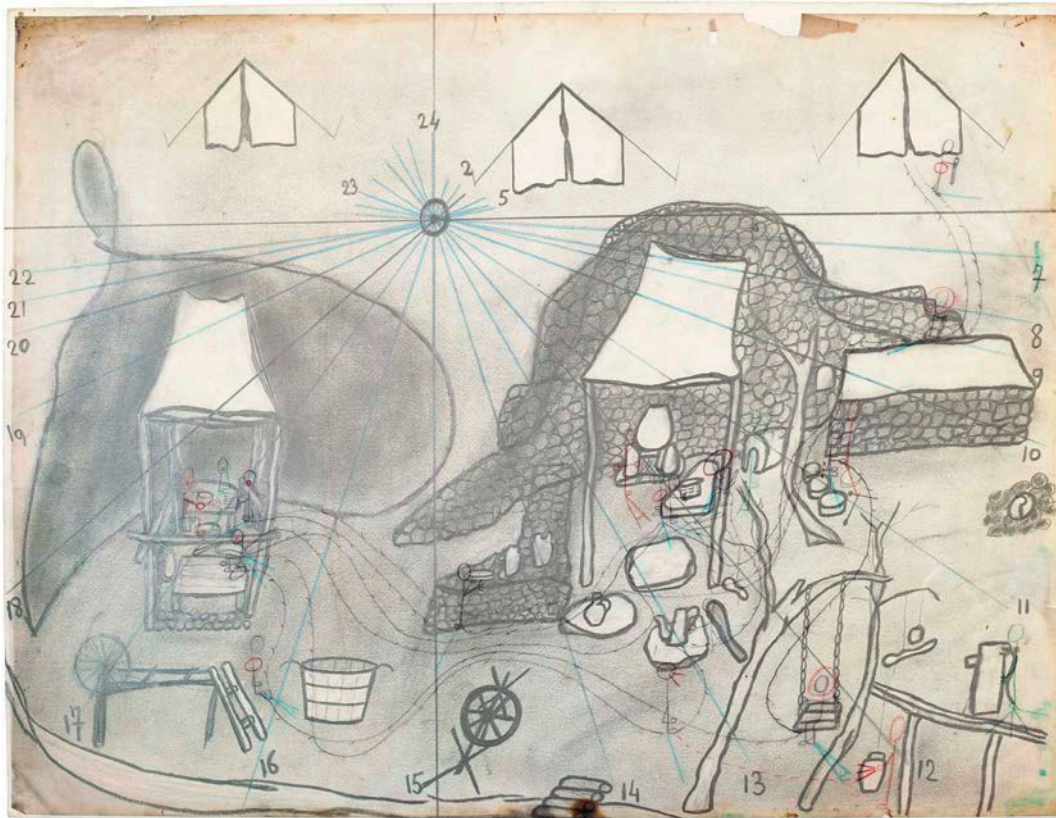
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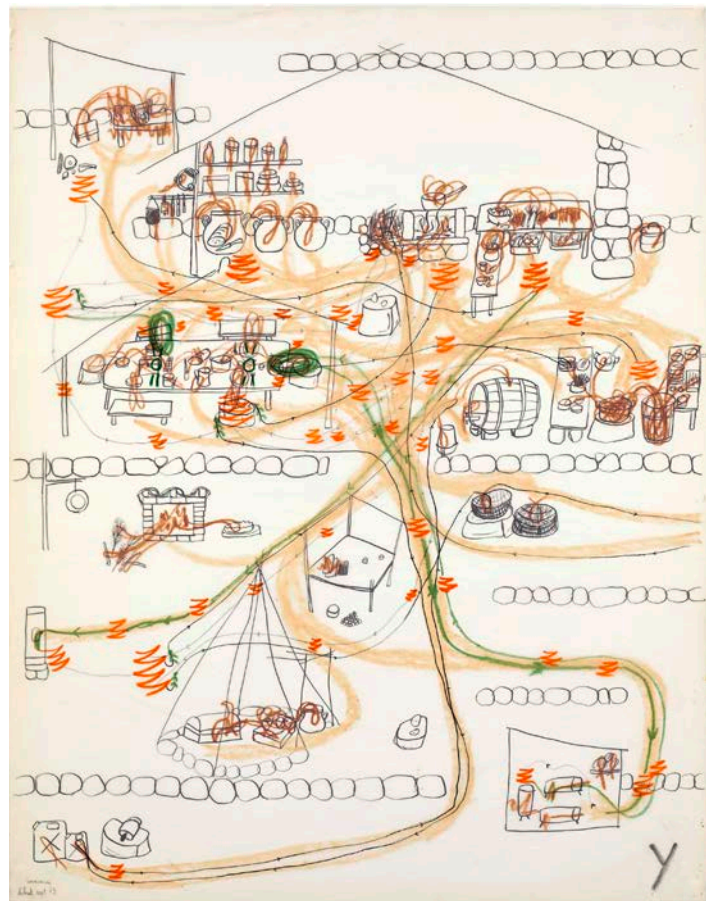
10. François D., nicknamed "Cornemuse", camp of L'Île d'en bas, 1969. François D. was placed under the network's care by Françoise Dolto. Photo: Henri Cassanas. Archives of Gisèle Durand-Ruiz and Jacques Lin.

11. Janmari, camp of L'Île d'en bas, 1969. In the background, Cornemuse. Photo: Henri Cassanas. Archives of Gisèle Durand-Ruiz and Jacques Lin.

12. L'Île d'en bas, July or August 1969. The superimposed map and tracing paper (50 x 65 cm) were drawn upon with charcoal, India ink and felt pen by Gisèle Durand-Ruiz. The transcribed displacements are those of Cornemuse, at various times of day (as shown by the sundial projecting over the camp). The map also emphasises the "marker-objects" distributed around the space, some placed on rocks. Archives of Gisèle Durand-Ruiz and Jacques Lin.



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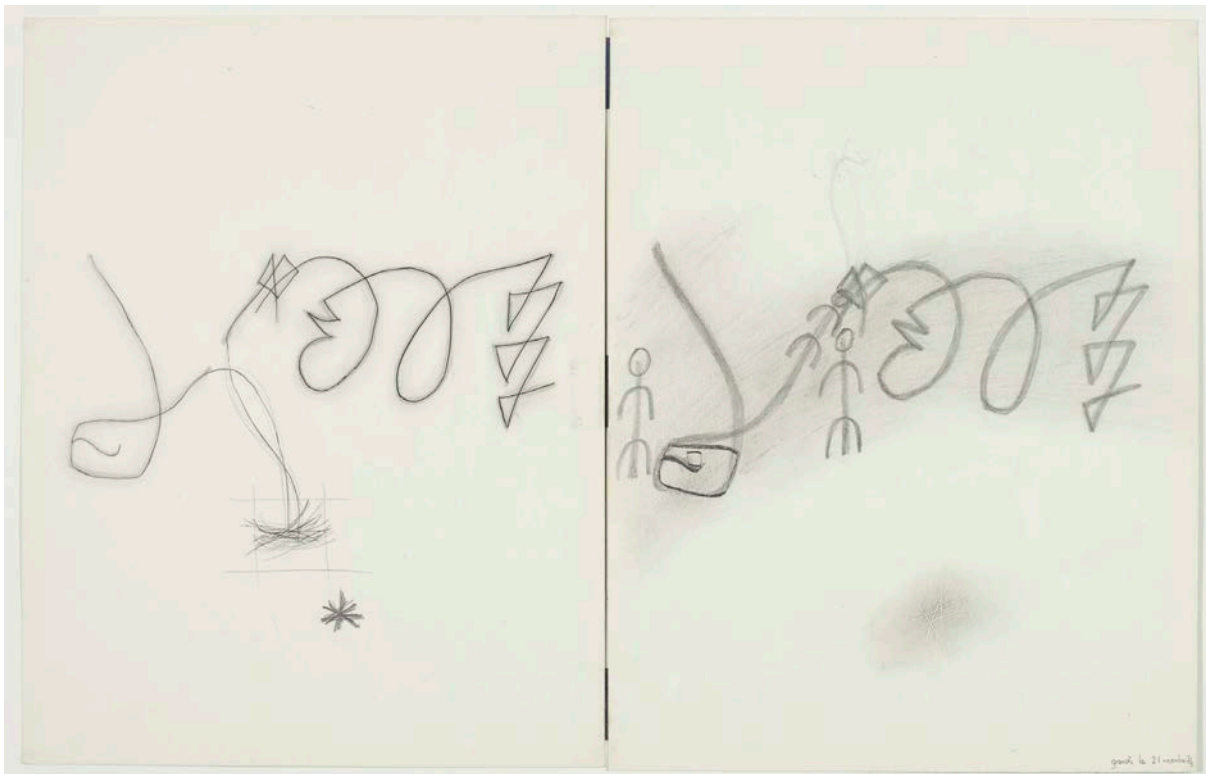


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13. Le Serret, 1974 or 1975. Le Serret—a living area near Thoiras, about ten km from Monoblet—was the network's laboratory. Jacques Lin set up the camp in 1972 and lived there for two years with four or five autistic children. His brothers Jean and Dominique took over and built the bread oven. Photo: Jean or Dominique Lin. Archives of Gisèle Durand-Ruiz and Jacques Lin.

14. Graniers, 1974 or 1975. This instrument, made by one of the members of the attempt, showed the make-up of the network at a given time: the small boards indicated the number of children in each living area, and the strings linking two sites showed their transfers from one to the other. The tiles indicated the number of "close presences" in Graniers on that day. Photo: DR. Archives of Gisèle Durand-Ruiz and Jacques Lin.

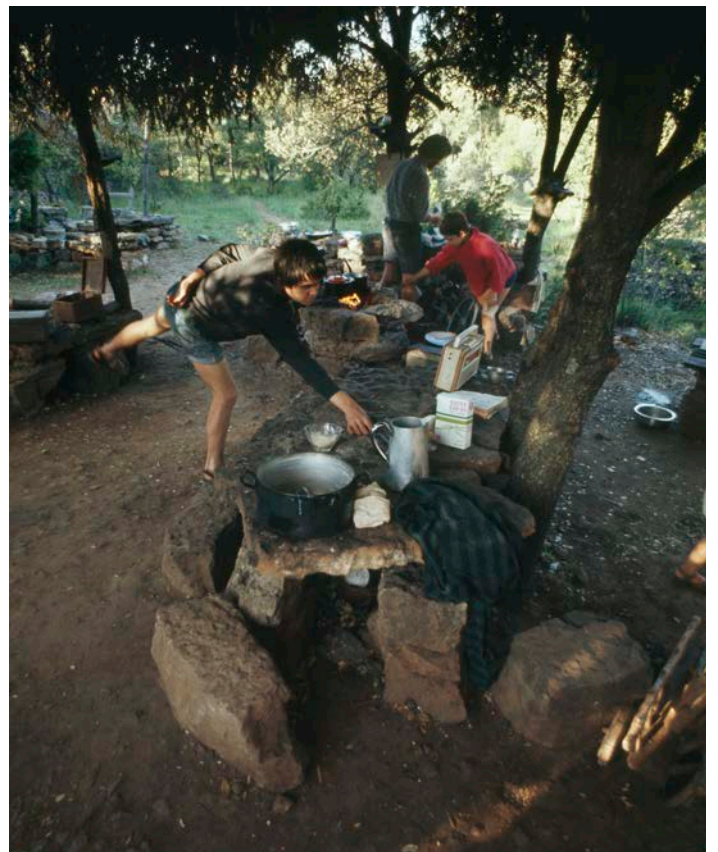
15. Le Serret, September 1973. The superimposed map and tracing paper (65 x 50 cm) were drawn upon by Jacques Lin with India ink, lead pencil, and bistre, brown, orange and green pastel. Cornemuse's wander lines crossed the camp in all directions, and the signs in orange pastel mark his stops and his sways. The two green circles mark an event: Cornemuse sat at the dining table. Archives of Gisèle Durand-Ruiz and Jacques Lin.



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16. Graniers, 21 November 1974. The diptych (40 x 63 cm) was drawn by Jacques Lin with charcoal and India ink. On the right panel are his displacements and gestures while washing dishes. On the left are those of Janmari. The black star and the rubbed area indicate that Janmari, after passing the stone with the die (the die is marked on Jacques Lin's panel, to the right of the stick figure), took a slight detour and swayed a bit out of the way. Archives of Gisèle Durand-Ruiz and Jacques Lin.

17. Janmari and the stone with the die, Graniers, 1974-1975. The operation consisted in throwing the numberless wooden die into the sink several times; depending on the chance "result", Deligny speculated that Janmari's trajectory might change... but this never happened. Photo: Alain Cazuc. Archives of Gisèle Durand-Ruiz and Jacques Lin.

18. Le Serret, 1973. Under the living area's shelter. In the foreground, Janmari. Photo: Thierry Boccon-Gibod.



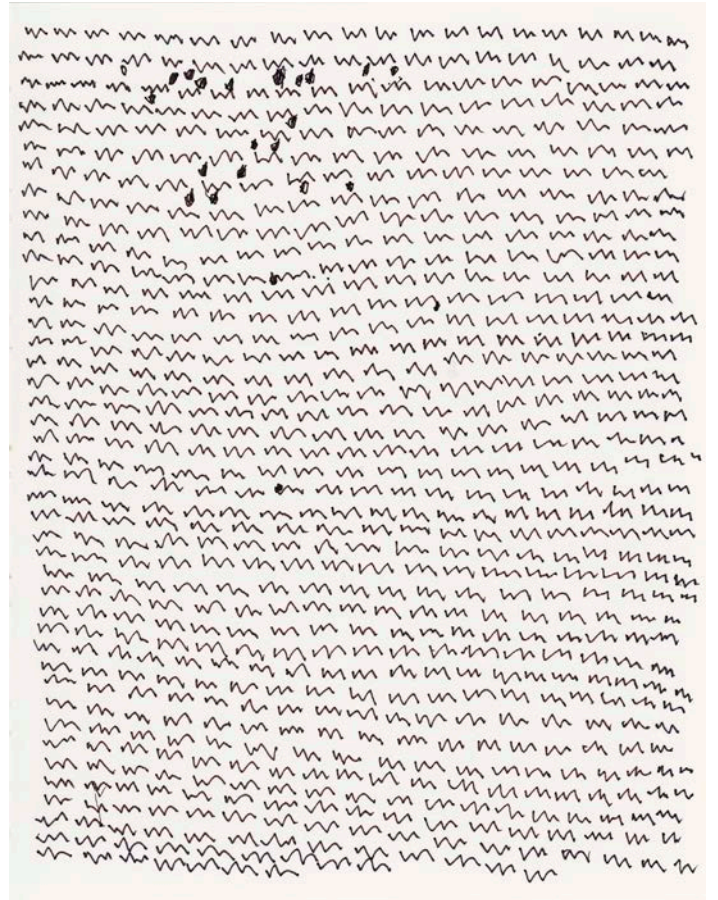
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19-22. Stills from a Super 8 film shot at Graniers, very likely by Rose-Marie Ursenbacher, in which Janmari dusts flower off the bread oven. The sequence is included in *Fernand Deligny. À propos d'un film à faire*, directed by Renaud Victor (1989).

23. A page from the *Journal de Janmari*, of which *L'Arachnéen* published a facsimile in 2013. In the early 2000s, Gisèle Durand-Ruiz placed a drawing carnet in her studio, whose pages Janmari covered with rings and wavelets every time he stopped by. Archives of Gisèle Durand-Ruiz and Jacques Lin.



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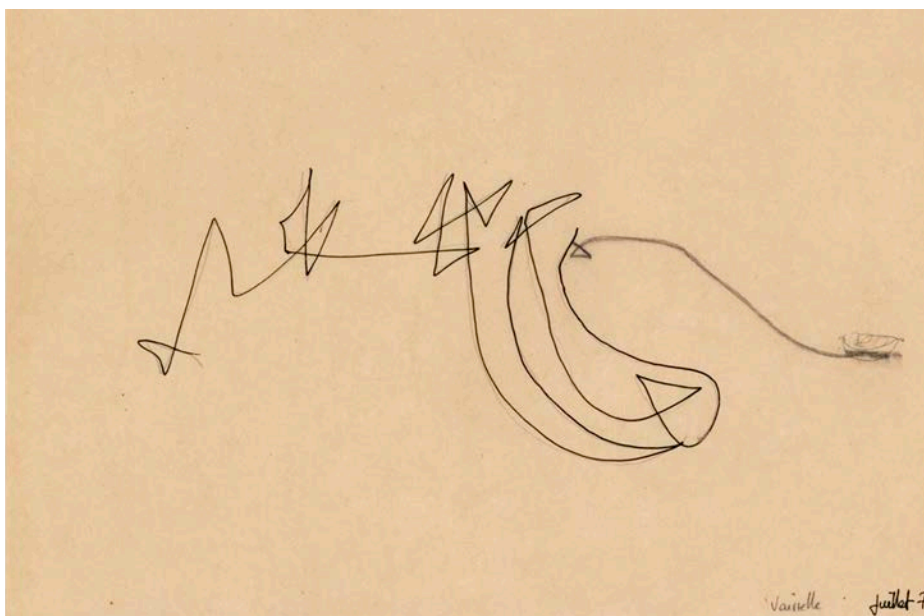
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24 - 27. Stills from Super 8 footage shot at Graniers, by either Rose-Marie Ursenbacher or Jacques Lin, in which Janmari and Nicole Guy are doing dishes outdoors ; the sequence is included in a film by Martín Molina Gola and Marina Vidal-Naquet entitled *La Caméra bigle*, which assembles several series of rushes filmed within the network

28. Janmari's gestures as he washes the dishes, traced by Gisèle Durand-Ruiz, July 1974, India ink on packing paper, 23 x 35 cm. This drawing is part of a set of five. FRAC-PACA collection (the whole set).

Florian Fouché

Assisted Manifesto

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, objectssculptures- 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 (Attempt)* 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).

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 "hostpial-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, Mariette Cousty, Tiphaine Dambrin, Raphael Delannoy, Anna Dubosc, Marie-Christine Fouché, Christine Fougères, Daniel Galicia, François Guinochet, Nayan 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).

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 Cinéma (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, still from the video *Philippe*, from the *Manifeste assisté* [Assisted Manifesto], 2022 © Florian Fouché and courtesy of Parliament gallery, Paris.



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1. Florian Fouché, Still from the video *Mémoire aberrante (roman cubiste de la Tentative)* [Aberrant Memory (Cubist Novel of the Attempt)], by the Manifeste assisté [Assisted Manifesto], 2022 © the artist and courtesy of Parliament gallery, Paris.
 2. Florian Fouché, Still from the video *Vie assistée, vie institutionnelle, vie (ré)éduquée* [Assisted life, Institutional Life, (Re)Habilitated Life], by the Manifeste assisté [Assisted Manifesto], 2022 © the artist and courtesy of Parliament gallery, Paris.



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3. Florian Fouché, still from the video *Vie assistée, vie institutionnelle, vie (ré)éduquée* [Assisted life, Institutional Life, (Re)Habilitated Life], 2022 © Florian Fouché and courtesy of Parliament gallery, Paris.

4. Florian Fouché, still from the video *Philippe*, from the *Manifeste assisté* set [Assisted Manifesto], 2022 © Florian Fouché and courtesy of Parliament gallery, Paris.



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5. Florian Fouché, *La vaïssseIIlle*, 2020. Wood, paint, plates, saucers, cups, ladle, 500 x 45 x 25 cm. View of the exhibition *Manifeste Janmari* [Janmari Manifesto] at the 10-rue-Saint-Luc — studio of L'Arachnéen, October 2020.
 6. Florian Fouché, , still from the video *Mémoire aberrante (roman cubiste de la Tentative)* [Aberrant Memory (Cubist Novel of the Attempt)], from the *Manifeste assisté* set [Assisted Manifesto], 2022 © the artist and courtesy of Parliament gallery, Paris.



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7. Florian Fouché, *Rampe pour Philippe* [*Ramp for Philip*], 2022, red clay, plaster, bricklayer's ruler, plate, tow, casters, various metal bars, 197 x 283 x 28 cm. View of the exhibition *Manifeste Janmari* [*Janmari Manifesto*] at Parliament gallery, October 2022..

8. Florian Fouché, still from the video *Vie assistée, vie institutionnelle, vie (ré)éduquée* [*Assisted life, Institutional Life, (Re)Habilitated Life*], from the *Manifeste assisté* [*Assited Manifesto*], set, 2022 © Florian Fouché and courtesy of Parliament gallery, Paris.



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9. Florian Fouché, *Papa et moi*, 2022, sofa-bed fragment, straps, plaster, red clay, 159 x 110 x 60 cm. View of the exhibition *Manifeste Janmari* [Janmari Manifesto] at Parliament gallery, October 2022.



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10. Florian Fouché, still from the video *Mémoire aberrante (roman cubiste de la Tentative)* [Aberrant Memory (Cubist Novel of the Attempt)], from the *Manifeste assisté*, set, 2022 © Florian Fouché and courtesy of Parliament gallery, Paris.

11. Florian Fouché, *Untitled*, 2022, Indian ink on paper, 42 x 29.7cm © Florian Fouché.

Public services

Workshops and tours

Group tours by reservation:

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

*Activities marked with an asterisk require registration.

Toddlers: playful tools available at reception.

- **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.

7-12 years old: children's discovery notebook available at reception

- **Playful tours*** **school holidays**

- Fri. 24 February and 3 March from 2pm to 3pm.

- Fri. 28 April and 5 May from 2pm to 3pm.


Adolescents

- **Action Art workshop with Pascale Ciapp ***

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

Blind and partially-sighted people

- **The Sense of Perspective ***

- Wed. 17 May from 2:30pm to 4:30pm. 

Tout public

- **A Gentle Sunday *** **New**

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

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

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

- Sun. 26 March: **Sensitive tour** with Julie Laporte, contemporary dancer and shiatsu practitioner.

- **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.

- **Flash tours** **school holidays**

Mondays, Wednesdays and Thursdays during school holidays from 4pm to 4:15pm.


- **Weekend tours**

Every Saturday and Sunday from 4pm to 5pm.

Events relating 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, cultural action room.

- **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.

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.

- **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.

- **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.

- Fri. 17 March from 8pm to 9pm, cultural action room at the Crac.

- **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, cultural action room.

- **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.

Le 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.

Support from Occitanie / Pyrénées-Méditerranée Region promoting contemporary art

In 2016, the Occitanie / Pyrénées-Méditerranée Region began redefining its cultural policy in order to bring concrete solutions to artists, curators and cultural sites.

It is offering regional aid in all art and culture sectors: performing arts, visual arts, creative and cultural industries, heritage, languages, and regional cultures. Its action is aimed at reinforcing the equality between citizens and between territories.

In the field of contemporary art, the Region is making a concerted effort to enable artists and art-lovers to meet under optimal conditions. Occitanie's contemporary art landscape is an extremely rich and dynamic creative territory. The Region is very keen to support artists and the places in which art is created and circulated, and to bring contemporary art as close as possible to every resident.

The Occitanie Region manages and supports key contemporary art sites:

In addition to the Crac Occitanie in Sète, the Region is also responsible for the development of the Musée Régional d'Art Contemporain (Mrac) in Sérignan. Thanks to investment by the Region, the Mrac now has an 3200-square-metre exhibition surface, dedicated to permanent collections and temporary exhibitions.

As a founding member of several renowned public establishments, the Region makes a strong contribution to raising the standing of sites in Occitanie: like the Musée d'art moderne de Céret, the Musée Soulages in Rodez, the Musée Cèrès Franco in Montolieu, Les Abattoirs FRAC Occitanie Toulouse, and FRAC Occitanie Montpellier.

Finally, the Occitanie Region supports the circulation of contemporary art throughout its territory, in association with public and private partners like the Maison des Arts Georges Pompidou (art centre in Cajarc), the BBB Centre d'art in Toulouse, Le LAIT (Laboratoire Artistique International du Tarn) in Albi, the Carré d'Art in Nîmes, and the galleries AL/MA, Chantiers Boîte Noire, Aperto and Iconoscope in Montpellier, Le Vallon du Villaret in Bagnolsles-Bains, Le LAC in Sigean, Lieu-Commun in Toulouse, and l'Atelier Blanc in Aveyron.

The Region also directly supports art production on its territory.

The Region is very involved in supporting visual artists, providing art production assistance. It gives special attention to artist residencies in rural areas (like Maisons Daura, Les Ateliers des Arques on the Lot, Caza d'Oro in Ariège, and Lumière d'encre in Céret).

It also supports artist mobility, thus contributing to the recognition of their work at the national and international levels. The Prix Occitanie- Médicis, created in 2018, is one of the jewels of this support. Every year its aim is to discover, promote and support Occitanie's emerging talent on the international scene, thanks to close collaboration with the prestigious Villa Medici in Rome.

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twitter: @crac_occitanie

Légendes couverture :
Camp of Vergèle, 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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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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The Centre Régional d'Art Contemporain is managed by the Région Occitanie / Pyrénées-Méditerranée. It receives support from the Ministry of Culture and aid from the Occitanie region's prefecture and DRAC.

