## The surexpression of wander lines

Soumis par admin le Mon, 07/16/2018 - 16:38 Auteur(s) (texte brut) Guillaume Logé Chapô

The study of the wanderings of children with autism carried out by Fernand Deligny's network over the course of a de invisible at play in our relationship to space and to others. More broadly, it is mobility as an ontological expression that Présentation longue

I must begin by saying a few words about the life of Fernand Deligny (1913-1996) before plunging into the testing life to children kept outside of our language – children with autism –, initially in institutions, and later as part of the su communist...while labels are reluctant to stick to Deligny, we nonetheless cite some of his different "roles," only to be trails beyond and outside of language is a difficult feat. This is where he lived. This is where we intend to find him tod Fernand Deligny fell into relative obscurity due to numerous works going out of print, although exhibitions continued Villeneuve d'Ascq in 2010, entitled <em>Habiter poetiquement </em>(living poetically), which devoted an entire roo là</em>. In 2007, Editions Arachnéen (<a href="http://www.editions-arachneen.fr/">http Œuvres</em>, which assembles a large number of texts, analyses and documents. Two more exciting books have been and Wander Lines</em>) and <em>Journal de Janmari</em>.<em><span style="text-decoration: underline;" Serret, June 28 1975 © Editions L'Arachnéen" title="Jean Lin, map, Le Serret, June 28 1975 © Editions L'Arachnéen" through the mapping of movement </span></em>Our focus here is based on the surprising production of the matter? In her introduction, Sandra Alvarez de Toledo says "[d]espite their visual appeal, these transcriptions resist the href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20ENG%20E so reluctant to liken them a form of art brut. These wander lines - made by "the common man" <a title="" href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20 art: "Art is an activity that consists of producing relationships to the world using signs, shapes, gestures and objects." href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20 visible" (in the words of Paul Klee<a title="" href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%" and thoughts, to show what others do not see, their place in The History of Art seems obvious, and likewise explains the <em>Habiter poétiquement </em>exhibition at the Lam in 2010. presence) and fellow traveler who worked with the children, one day expressed his frustration at seeing the latter bang Deligny advised him to draw lines, to initiate an approach not through language - which these children did not have - be src="/sites/default/files/users/guillaume\_loge/ligne\_derre\_-\_serret\_fond\_chevres\_-\_copie.jpg" alt="Jean Lin, map with 1976 © Editions L'Arachnéen" width="302" height="448" /><em>Deligny proposes to stop "looking with wo linguistic intentions, to instead "follow them with lines," to follow their trails, discover where their world is, which is which, gradually, as in a slow dance, it becomes a question of superimposing without ever confusing these two territor lines - are testimony. Not to bring them where we want them to be (to educate them or heal them) but rather to go to w href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20 existence is manifested through wanderings and the plotting of these wanderings. And so the intense task of producing superimpose on them (plotting the children's wander lines) began, and was subsequently carried out by each <em>pré 1975 © Editions L'Arachnéen" width="336" height="448" /><img src="/sites/default/files/users/guillaume\_loge/lignegether." title="Gisèle Durand, map, Graniers, 1975 © Editions L'Arachnéen" width="335" height="448" /> says the dictionary, to 'the acquired speed of a ship whose motor has been cut,' and also the 'tracks of an animal.' A v deviate from the truth; to go from one side to the other, randomly, on an adventure.' Jean-Jacques Rousseau says 'to tr with a smile.'<a title=""

href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20 decoration: underline;">Movement as lines: a revelation</span></em>Wander. Deligny needed a term with séjour</em>, with its landmarks linked to everyday activities, its rituals repeated day after day. Sometimes a more fun

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de séjour</em>, often in the company of a herd of animals), enables the expression of new behaviors as regards move
waves of the Hercy man chain bil The children rand the ligandiated our zled by this in uno voto day that dies not and
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completely new place, to give rise to new initiatives again...This is what we called the search for N. The capital [N] do
something else, </em>[this]<em> N. As there is a geography of the body, there will be an identifiable geography of the
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src="/sites/default/files/users/guillaume_loge/deligny_transhumance_-_copie.jpg" alt="(Transhumance) © Editions L'
of drawings bear witness to the "thousand and one paths taken and retaken" <a title=""
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the adults combine with those of the children. The "intention" behind the adults' movements seems clear: getting wate
those of the children are meandering and spin
around.            
</em>&nbsp;<em>that he &nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;
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"NOTHING" that nonetheless dictates movement? We mustn't exclude the nothingness. Deligny contemplated it, but
language. Only strokes. Lines. The beginning. The movement expressed. It expresses for expression's sake. The journ
hermetic. <em>&nbsp;"...communication, in addition to establishing relationships, is also where the communication is additionable of the communication of the communication in additionable of the communication is also where the communication is additionable of the communication of the communication is additionable of the communication of the communication is additionable of the communication of the communicatio
are communication; to no longer be able to distinguish end and means; if communication is the road, then it is journey
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return to the question of language via these wanderings. This is not to say that these children want to communicate, ex
the gestures that accompany it) and speech — existential speech reminiscent of that of the poet, founding speech, the s
(<em>Dasein</em>).<em>Language is not a free tool; quite the contrary, it is this coming into view (Ereigni
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writes: "Drawing [wander lines] is a trace of being, if we understand that this 'being there' is not that;
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underline;"> </span></em><em><span style="text-decoration: underline;">What governs individuals
approach, as though there were some kind of gratuitousness in the swervings of these children which clashes with the
efficiency: saving time/not wasting it/maximizing it — as we manage money? The law of financial return applied to m
time management still often come into play.
But can we speak confidently of freedom when talking about war
according to who they are, based on an intimate relationship (intimacy - <em>sui generis</em> - that is unique to eac
name (in any case, is it possible? or necessary?). Some suggest the effects of emotions, or the influence of energies&n
mind this image of the diviner. It is interesting in this regard to relate what Deligny said about Australian Aboriginal p
journal.<img src="/sites/default/files/users/guillaume_loge/janmari_marchant_eau_-_copie.jpg" alt="(Janmar
/> [on the gestures of Aboriginal painters]: "...<em>with a movement of the hand that reiterates the jo
little stick that has been chewed at one end as a paintbrush: it is the human that is at work.</em> <a title=""
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small circles Janmari amasses page after page bear a striking resemblance to the water holes depicted by Aboriginal ar
representation—that of the mythical Dream Time. The drawing of places - in lines and points - all show the movement
connected with them.
<img src="/sites/default/files/users/guillaume_loge/couverture_journal_de_janmari_-_connected with them.</p>
width="336" height="433" />Should we see evidence of the ability to divine in this relationship with water?
environment, all in relief.
<em>&nbsp;"The world in which we live is a living world, where each thing and ea
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closer to these movements that, indeed, defy language, the latter being at this point confined either to substance or abs
wander lines intersect. Deligny calls these points "intersections."   "Of intersections one
in autistic children. Similarly, the fact that they stop and rock at a fork in the road is a common fact of wander lines. The
title="" href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20E
src="/sites/default/files/users/guillaume_loge/ligne_derre_granier_-_copie.jpg" alt="(map) © Editions L'Arachnéen" ti
the image of the diviner, whose movement is dictated by the presence of water, at the meeting of springs, is astounding
of a much more abstract reality, or as a purely psychological phenomenon that eludes us?
show him. <a title="" href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE% 20DELIGNY/Deligny% title=" href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE% 20DELIGNY/Deligny% title=" href=" href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE% 20DELIGNY/Deligny% title=" href=" href=
lines reveal something above and beyond the gaze. The patterns of movement are an expression of a beyond that is in
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Journeying expresses something beyond words, beyond the gaze. Journeying thus expresses beyond the senses.

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on poetry after finding it impossible to make philosophy using words (thus followed the composition of <em>Thus Sp
journexing?laxsetld be lagisefubtern for improviding a formethis south, or proprieties and so the later in the incremental formethis and the contraction of the contr
little of that which does not concern us<em>I mean that our blind regard of speech</em><em>I
body</em><em>drawn in gray</em><em>almost as black as the water</em><em>&nbsp;
doubt</em><em>&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nbsp;&nb
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size: 0.8em;"> </span><em><span style="text-decoration: underline;">From determinants of mobility
questions our ability to develop our own way of moving, to move based on ourselves - what we are, what we feel, our
gradually integrated. In her preface, Sandra Alvarez de Toledo talks about the relationship of the maps in Deligny's ne
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ourselves decide our mobility? The contemplation of wander lines invites us to reflect on the laws that organize our me
Regaining control over how we move around is to create a link to what we are — a stronger link between what makes
that we are quite unused to allowing to take over. We are called to become diviners (to continue with the parallel betw
develop our own mobility identity. In the <em>Cahiers de l'immuable</em>, Deligny writes:&nbsp;
that tickle the soles of their feet and their spines and reaching the hands – or words? – while whatever he could be thin
href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20
src="/sites/default/files/users/guillaume_loge/ligne_derre_-_janmari_-_copie.jpg" alt="Gisèle Durand, tracing paper,1"
width="336" height="387" />
The art of plotting, developed by Deligny, has a double movement, both toward...
contact with the existence of the other, the place of birth and of propagation of my being's essence.
href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20
radical reexamination. Only through such an effort can horizons open.
 
<em>That's what I me
subverted: an instrument of neither observation nor interpretation. Subverted toward the disconcerting. It's your attent
definition of the network's libertarian stance. <a title=""
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short, Deligny does away with the usual, comfortable analytical tools (i.e. observation and interpretation) and instead p
ready-made conceptions and blanket terms. The fluidity of wander lines is the affirmation of a seizure of power by a n
his/her relationship to the environment, and nothing else – mark a kind of fullness of being, where the complete reappr
the entire linguistic edification and the logic structures that organize our thinking, representations and social organizations.
With carefully traced paths, we will come back. Right now, they are life rafts,<a title=""
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transhumance of the herd...When the wander line manages to DO, it would seem, thanks to use, to its handling, to the
- transcribed journeys, traces. They are ways of being in the search for that which, coming from us, allows.<a title=""
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Fernand Deligny," introduction to <em>Fernand Deligny, Œuvres</em>, éditions L'Arachnéen, Paris, 2007, p.24
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psychics and "the common man" in outsider art. </div><div><a title=""
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relationnelle</em>, Les Presses du Réel, 1998, p.111</div><div><a title=""
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visible</em>" in KLEE Paul, <em>Théorie de l'art moderne</em>, trans. Pierre-Henri Gonthier, Paris, coll. Médiation
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<em>Habiter poétiquement, LAM exhibition catalog, Lam Editions, 2010, p.237</div><div><a title=""">"
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em>Projet N</em>, film directed by Alain Cazuc, 1979, in <em>Fernand Deligny,</em> <em>Œuvres</em>, éditions L'Arachnéen, Paris, 2007, p.898
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là,</em> 1975, directed by Renaud Victor, with voiceover and texts by Fernand Deligny, in <em>Fernand Deligny,</ep>
p.1039cfp>k/div/logdivogopmobilitle="a href="https://fr.forumviesmobiles.org/"><img src="https://forumviesmobiles.org/themhref="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20DELIGNY Fernand, <em>Traces d'être et Bâtisse d'ombre</em>, reprinted in <em>Fernand Deligny</em>, <em>CEp.1497</div><div><a title="""
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p.48
p.48
div><div><a title="href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE% 20DELIGNY/Deligny% 20Final% 20ENG% 20 DELIGNY Fernand, <em>Traces d'être et Bâtisse d'ombre</em>, reprinted in <em>Fernand Deligny,</em> <em>Œ the same vein, see Muriel Pic's comparison with the thinking of Sebald and Benjamin. "In Sebald, as in Benjamin, thir fusional perception of nature, where 'the spiritual and psychological relationships that develop between man and the ustake," (<em>Gershom Scholem, Walter Benjamin, Histoire d'une amitié</em>, Calmann-Lévy, Paris, 1981, p.94) in W.G. Sebald," in <em>Habiter poétiquement</em>, LAM exhibition catalog, Lam Editions, 2010, p.229
pp</div></em> href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE% 20DELIGNY/Deligny% 20Final% 20ENG% 20DELIGNY Fernand, <em>L'Arachnéen</em>, reprinted in <em>Fernand Deligny,</em> <em>Œuvres</em>, édition title=""

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href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20ALVAREZ DE TOLEDO Sandra, "L'inactualité de Fernand Deligny," introduction to <em>Fernand Deligny, Œuvres p.35</div><qv><qv><a title="""

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Œuvres,&nbsp; p.1003</div><div><a title="""</td>

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href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20 "<em>The constant presence of fifteen autistic children is one factor, that word again taken in the sense of that which raft. An image that is well suited to all interpretations. This is because it already seemed to me that our way of understand purpose of this highly archaic thing? That the children should be saved, that they cling to them, run over them, or, on the pilgrimage within the fringe of this us-other-men—a continent firmly established in his awareness of being?</em>" in pouvoir et nature du pouvoir</em>, reprinted in <em>Fernand Deligny,</em> <em>Œuvres</em>, éditions L'Aracher the file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20DELIGNY Fernand, <em>Cahiers de l'Immuable/3</em>, reprinted in <em>Fernand Deligny, Œuvres</em>, édition Date de publication

June 2013

Visuel

alt

Auteur(s)

Guillaume Logé (Researcher in Art History and Environmental Sciences)

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