

## The surexpression of wander lines

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Auteur(s) (texte brut)

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Chapô

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

Présentation longue

<p>I must begin by saying a few words about the life of Fernand Deligny (1913-1996) before plunging into the testing of a life to children kept outside of our language – children with autism –, initially in institutions, and later as part of the surreal 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 today. Fernand Deligny fell into relative obscurity due to numerous works going out of print, although exhibitions continued in Villeneuve d'Ascq in 2010, entitled <em>Habiter poétiquement</em> (living poetically), which devoted an entire room to <em>la</em>. In 2007, Editions Arachnéen (<a href="http://www.editions-arachneen.fr/">http://www.editions-arachneen.fr/</a> <em>Œuvres</em>), which assembles a large number of texts, analyses and documents. Two more exciting books have been published: <em>Wander Lines</em> and <em>Journal de Janmari</em>.</p></div>

<p><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></p><p>Our focus here is based on the surprising production of the wander lines. In her introduction, Sandra Alvarez de Toledo says “[d]espite their visual appeal, these transcriptions resist the temptation to be so reluctant to liken them a form of art brut. These wander lines – made by “the common man”</p></div>

<p><em>art: “Art is an activity that consists of producing relationships to the world using signs, shapes, gestures and objects.”</em> <em>visible” (in the words of Paul Klee</em> 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.</p></div>

<p>These wander lines were largely drawn over the course of a decade (his presence) and fellow traveler who worked with the children, one day expressed his frustration at seeing the latter bang his head. Deligny advised him to draw lines, to initiate an approach not through language - which these children did not have - but through <em>Deligny proposes to stop “looking with words”</em> linguistic intentions, to instead “follow them with lines,” to follow their trails, discover where their world is, which is in <em>which, gradually, as in a slow dance, it becomes a question of superimposing without ever confusing these two territories</em> lines - are testimony. Not to bring them where we want them to be (to educate them or heal them) but rather to go to where <em>existence is manifested through wanderings and the plotting of these wanderings. And so the intense task of producing</em> superimpose on them (plotting the children's wander lines) began, and was subsequently carried out by each <em>pré</em> thoughts.</p></div>

<p>&nbsp;</p><p><em>Deligny proposes to stop “looking with words”</em> linguistic intentions, to instead “follow them with lines,” to follow their trails, discover where their world is, which is in <em>which, gradually, as in a slow dance, it becomes a question of superimposing without ever confusing these two territories</em> lines - are testimony. Not to bring them where we want them to be (to educate them or heal them) but rather to go to where <em>existence is manifested through wanderings and the plotting of these wanderings. And so the intense task of producing</em> superimpose on them (plotting the children's wander lines) began, and was subsequently carried out by each <em>pré</em> thoughts.</p></div>

<p>&nbsp;</p><p>Wander: the dictionary, to ‘the acquired speed of a ship whose motor has been cut,’ and also the ‘tracks of an animal.’ A wanderer deviates from the truth; to go from one side to the other, randomly, on an adventure.’ Jean-Jacques Rousseau says ‘to travel with a smile.’</p></div>

<p><em>Movement as lines : a revelation</em></p><p>Wander. Deligny needed a term with its own meaning: <em>séjour</em>, with its landmarks linked to everyday activities, its rituals repeated day after day. Sometimes a more fun





là, <em>1975, directed by Renaud Victor, with voice-over and texts by Fernand Deligny, in <em>Fernand Deligny, </em>  
p.1039</p></div><div><p><a title="" href="https://fr.forumviesmobiles.org/">Traces d'être et Bâtisse d'ombre</em>, reprinted in <em>Fernand Deligny</em>, <em>Œ  
p.1497</p></div><div><p><a title=""  
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HEIDEGGER Martin, <em>Approche de Hölderlin</em>, Gallimard, Paris, 1973, p.48</p></div><div><p><a title=""  
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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, thi  
fusional perception of nature, where 'the spiritual and psychological relationships that develop between man and the u  
stake," (<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</p></div><div><div><p><a title=""  
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DELIGNY Fernand, <em>L'Arachnéen</em>, reprinted in <em>Fernand Deligny, </em> <em>Œuvres</em>, édition  
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CELLA Carla, <em>Rhabdomancie et radiesthésie</em>, De Vecchi éditions, Paris, 2007, p.27</p></div><div><p><a title=""  
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DELIGNY Fernand, <em>Cahiers de l'Immuable/3</em>, reprinted in <em>Fernand Deligny, Œuvres</em>, édition  
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DELIGNY Fernand, <em>Cahiers de l'Immuable/1</em>, reprinted in <em>Fernand Deligny, </em> <em>Œuvres</em>  
p.823</p></div><div><p><a title=""  
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DELIGNY Fernand, <em>Ce Gamin, là</em>, 1975, directed by Renaud Victor, voice-over and text by Fernand Deli  
éditions L'Arachnéen, Paris, 2007, p.1039</p></div><div><p><a title=""  
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ALVAREZ DE TOLEDO Sandra, "L'inactualité de Fernand Deligny," introduction to <em>Fernand Deligny, Œuvres  
p.35</p></div><div><p><a title=""  
href="file:///C:/Users/Guillaume/Documents/SNCF/TEXTES/TEXTE%20DELIGNY/Deligny%20Final%20ENG%20  
DELIGNY Fernand, <em>Cahiers de l'Immuable/3</em>, reprinted in <em>Fernand Deligny</em>, <em>Œuvres</em>  
Œuvres,&nbsp;p.1003</p></div><div><p><a title=""  
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p.821</p></div><div><p><a title=""  
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DELIGNY Fernand, <em>Cahiers de l'Immuable/3</em>, reprinted in <em>Fernand Deligny</em>, <em>Œuvres</em>  
p.963</p></div><div><p><a title=""  
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 underst  
purpose of this highly archaic thing? That the children should be saved, that they cling to them, run over them, or, on t  
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'Arachn  
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DELIGNY Fernand, <em>Cahiers de l'Immuable/3</em>, reprinted in <em>Fernand Deligny, Œuvres</em>, édition

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