

**L\***

**Marie-Michelle Deschamps**

In conversation with

Nicole Bachmann (**NB**), Michelle Lacombe (**ML**), Rebecca La Marre (**RLM**),  
Bryan-K. Lamonde (**BKL**), Maude Léonard-Contant (**MLC**),  
Anne-Marie Proulx (**AMP**), Sarah Rose (**SR**) et Carl Trahan (**CT**)  
Commissaire: Anne-Marie St-Jean Aubre (**AMSJA**)

Marie-Michelle Deschamps's fascination with languages, shifts in meaning, handwriting and calligraphy, and the materials of language – graphite, paper as support, or voice as organ – naturally led her toward the figure of Louis Wolfson, a linguist with a unique method, whose work then informed an entire layer of her research. A “student of schizophrenic language !,” L\* inhabits Deschamps's exhibition space as an implicit presence at the heart of all of the conversations that form her project.

Visitors are invited to follow his traces while reading and wandering through the space. In turn, they pass in front of his table and work tools; imagine his obsession with modes of pronunciation depending on the placement of the tongue in relation to the palate and the jaw – that which produces stress, sounds that are “palatalized,” “open,” “muffled,” or “soft”; and recognize his compulsion with exhausting the meaning of a word by putting it through a translation process that exposes it to the effects of coincidence, emotion, and subjectivity. His method of learning – or, rather, un-learning – involves a process of association of ideas and phonetic and semantic declensions in order to replace English, his mother tongue, with which he maintains a disturbing and painful relationship, by exchanging its vocables for others taken from Russian, French, Hebrew, and German. Deschamps gave free rein to this method in producing the sound work *Don't trip over the wire...!*, the point of departure for this exhibition. Somewhere between magical incantation and linguistic procedure, the artwork tries to approach what Deleuze calls the outside of language:

All words recount a story of love, a story of life and knowledge, but this story is neither designated nor signified by words, nor translated from one word into another. Rather, the story concerns what is “impossible” in language, and thus what belongs to language alone: its *outside...* The [linguistic] procedure pushes language to its limit, yet for all that it does not cross this limit. It lays waste to designations, significations, and translations – but it does so in order that language might finally confront, on the other side of its limit, the figures of an unknown life and an esoteric knowledge. The procedure is merely the condition, however indispensable it may be.<sup>2</sup>

It is this linguistic procedure, based on associations of foreign words, as well as combinations and permutations of prefixes and suffixes – thus opening the language to foreign tones and significations by revealing the heterogeneous forces that traverse it – that led Deschamps want to make “echo” the motive force of L\*. Whence the invitation to artists interested in *la langue* (language

as a system) and *le langage* (language as a function of expression and communication that makes of the code that is *la langue*) to have their art practices resonate with hers.

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<sup>1</sup> An expression that Wolfson used to designate himself in his essay “Le Schizo et les langues,” *Temps Modernes*, no. 218 (July 1967).

<sup>2</sup> Gilles Deleuze, “Louis Wolfson; or, The Procedure,” in *Essays Critical and Clinical*, trans. Daniel W. Smith (London: Verso, 1998), 19–20.

I met Deschamps in 2010, when she was co-curating the group exhibition *Nostalgie du présent*. Her involvement in this project provided a contrast with her very solitary art practice – landscapes necessitating labour, application, and repetitive gestures that, combined over the time of production, became akin to ritual and introspection. In her work, the practice of writing intersected with that of drawing to create views composed of chains of words representing skies as seen through a window. Not meant to be read, these atmospheric and syntagmatic condensations reflected her already-evident interest in the subjective thickness of language, its hues and semi-hues, pointing toward the inner, emotive life that evades the code used to tame it.

Although her current practice is distanced from her attraction to the tension between nature and landscape, there remains a desire to survey the territory signposted by language, in a sculptural and abstract form, in which it becomes both signifying material and signified content. The white-enamelled steel that is used in certain sculptures references the scraps of paper that inspired them. These oversized sheets, folded, trimmed, torn, are mute supports that float in a state of interim, awaiting the manifestation of inspiration. Language strongly influenced Deschamps's artistic approach when she moved to Glasgow to complete her master's degree. Immersed in a totally English-speaking environment, she directly experienced the discrepancy between *la langue* and *le langage*, which led her to explore the breach that she felt was opening between her desire and her capacity to speak. This, among other things, was what attracted her to Wolfson's approach; by marking a distance from his mother tongue, Wolfson sought to isolate it and observe it as a non-natural constituent object.

“Where does the desire to study linguistics come from?” he wonders in his essay “Le Schizo et les langues ou La Phonétique chez le psychotique,” in which he refers to himself in the third person, establishing a separation from himself that he maintains throughout the text:

Also, the schizo imagines himself from time to time having discovered an emotive factor no doubt more or less subconscious... a factor that, among other things, apparently impels people to study general linguistics, and comparative grammar in particular, and he feels that it is a desire, perhaps vague, if not subconscious and repressed, not to have to feel their natural language as an entity like others feel it, but rather of being able to feel it, very differently, as something more, as exotic, as a mixture, a pot-pourri of various idioms.<sup>3</sup>

This mother (“natural”) tongue that flows through us and structures our relationship with the world, by which we talk to ourselves, imagine ourselves, affirm ourselves, and construct ourselves – this tongue by which, in permitting us to name the emotions and sensations that form us, gives us the means to absorb, metabolize, and harness them – does not belong to us. And this is so despite our intimate relationship with it. It is the code that binds us to others, the relatively porous system that we colour with connotations, that is the basis of intersubjectivity. So deep an interest in *la langue* and *le langage* cannot help but call for an exploration of dialogue and of communication, of influences and transformations that result from a sincere openness to the other and the confrontation of ideas and points of view. Deschamps logically opts for this formula. Using the pretext of the exhibition, she converses about Wolfson with the artists Nicole Bachmann, Michelle Lacombe, Rebecca La Marre, Bryan-K. Lamonde, Maude Léonard-Contant, Anne-Marie Proulx, Sarah Rose, and Carl Trahan, all of whom have a sensitivity to language in their art practices.

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<sup>3</sup> Wolfson, “*Le Schizo et les langues*,” 97 (our translation).

## Extended Metaphors.

- ML** Close-up on an assaulted mouth from which might escape sounds that are “wet,” “hard” to pronounce and to discern. An exogenous prosthesis hinders the articulation needed for the ordeal of communication. By revealing the essential action of the tongue, the organ-instrument that makes the abyss into a chamber of resonance and dispersal, the video reminds us that language and body are intimately linked in their aspiration to make manifest the subjective tonality of the code that forms the language.
- SR** Elsewhere, glass containers are placed on inkjet printers, a transfer technology that involves malfunctions, streaks, and smudges staining the paper when, drained with fatigue, its function declines. Slipping from one fluid to another, vessels hold saliva-generating salty water with a corrosive action that attacks the apparatus left in them – a process that evokes the insidious weapon that language may become when it infiltrates to painfully sow ideas that could grow into unremittingly repeated litanies.
- MLC** Undisciplined punctuation marks paper the walls that have become support for a potential text, on which only the traces of the organizational relations of its constitutive elements subsist, pointing toward the rhythm that might animate it. Beside it are fabrics pleated in patterns that resemble sound waves transformed into graphic flows. A tool for modulation of the text encounters a mode of representation of variations of the voice, the first as a graphic system imposing pauses and accents, guiding the breath made visually perceptible by the second.
- NB** A score, a rhythmic structure composed of empty and full spaces, half and quarter notes, lies on the floor in the form of a woven black-and-white rug. From this invented writing, derived from an established procedure of musical translation that situates the notes spatially over the stave, emanates a female voice endlessly chanting mysterious alliterations. The rug refers to the domestic universe, an

enclave both reassuring and oppressive that Wolfson seldom left. This universe is also echoed by the material of the white-enamelled steel, the work table, and the outsized board, commensurate with the irrepressible compulsion of  $L^*$  for learning languages.

**AMP** On the table that is divided in two – a nod to the double room that served as Wolfson’s office – rest the pages of an inter-language dictionary that combines translation into French and the phonetics of the source language. Floating on the white stretch of paper, the territory of the written, the words gleaned suggest an open, poetic story. An abject material contained in a filter sits nearby. Like the slithering sum of anxieties that assail us when drive no longer manages to provoke an appetite for knowledge, the mass also suggests, due to the proximity of its ferrous double, the seeds of a landscape. Can we truly understand a language without knowing the reality that modelled it?

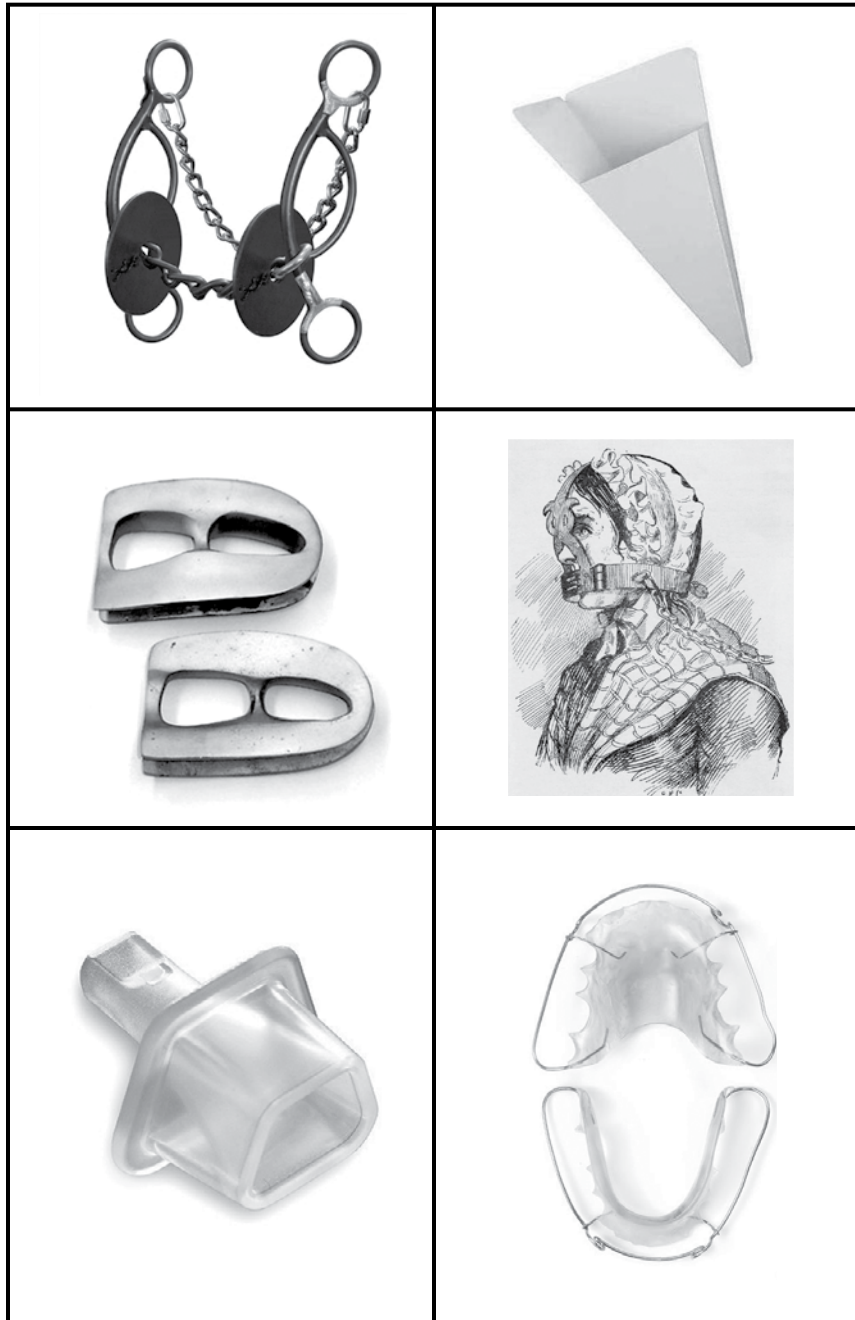
**CT** The board, the site of declension of semantic possibilities of the verb “to absorb,” makes visible the potential subjective and emotional drifts, combined with the pitfalls of translation, that complexify the lexical field of a word. This tagging of language disrupts the ideal of transparent and universal communication through to manipulation of an unequivocal code. The site of knowledge projecting a shadow on the one who writes on it, the board, dominating the space with its height, refers to the weight of words and the primordial role of education as a tool of social navigation.

**BKL** Nearby, a structure highlights the clash between a grid, symbol of a rational system, and island-like forms covered with subjective traces, affixed to the grid by magnetized letters ordered in an unexplained schema. An evocative portrait of the median position that language occupies, presaged by its raw elements, the assemblage is kept in a precarious balance by its action, which assures cohesion. But what language are we talking about? The diagram, a mode of organization that is scientific, mathematical, universal, impersonal, is here diverted in its function of transposition of a phenomenon that remains ungraspable.

**RLM** According to the PEAR Laboratory, associated until recently with Princeton University, the human brain may have a measurable influence on the results of machines that implement random physical systems. Science or fiction? During a workshop, pairs of people who have never met will test the power of their minds thanks to the play of reciprocal effects. In doing so, they will walk the fine line between the rational and the irrational, the sane and the senseless, with the aim of approaching “the figures of an unknown life and an esoteric knowledge” – a knowledge that becomes accessible only when one finds one’s certainties, one’s habits, shaken. This is what the creative conversations staged and performed by Deschamps in fact seek to provoke.

Anne-Marie St-Jean Aubre

Translated by Käthe Roth



Performative video, 2016



As the verbs of animal communication show the way humans perceive sounds produced by animals, there are a considerable number of imitative verbs (13) resulted from a process in which a word belonging to one word class (in our case, mimetic words) gets to be used as part of another word class without the addition of an affix – a process called **conversion**, **reclassification**, or **functional shift**: *baa*, *cackle*, *caw*, *cheep*, *chuckle*, *coo*, *gabble*, *honk*, *meow* / *mew* / *miaou* / *miaow* / *miaul*, *moo*, *pur* / *purr*, *whinny*, and *yap*.

**2. French verbs of animal communication.** A number of 81 French verbs of animal communication have been inventoried: *aboyer* 'bark, yowl, bay, cry, woof, howl, wail', *babiller* 'twitter, babble, prattle, chatter, murmur', *barrir* 'trumpet', *bégueter* 'to utter the characteristic cry of a goat', *béler* 'baa, beat out, bleat', *beugler* 'bawl, roar', *blatérer* 'to utter the characteristic cry of a sheep', *bourdonner* 'buzz, hum; ring, drone', *braire* 'bray, heehaw', *bramer* 'bell', *cacaber* 'to utter the characteristic cry of a partridge', *cacarder* 'gaggle', *cajoler* 'to utter the characteristic cry of a magpie', *cancaner* 'gossip, tattle', *caqueter* 'cackle', *carcailler* 'to utter the characteristic cry of a quail', *chanter* 'sing, chant, chirp', *chuintier* 'cry', *clabauder* 'yelp, bark, yap', *clapir* 'squeal, emit a sharp shrill cry, squawk', *coasser* 'croak', *crailler* 'scream', *craqueter* 'to utter the characteristic cry of a crane', *criailler* 'cry', *crier* 'cry, scream, shout, yell; call, clamour, crow, shriek, sing out', *croasser* 'caw, croak', *gazouiller* 'chirp, warble', *gémir* 'whine', *glapir* 'bark, squeak, yelp', *glatir* 'to utter the characteristic cry of an eagle', *glouglouter* 'bubble, gurgle', *glousser* 'chuckle, cluck, chortle, gobble, squawk', *grailier* 'croak', *grisoller* 'warble, sing with trilled and modulated voice', *grogner* 'grumble, grunt, rumble, murmur, plain, mump, snort', *grommeler* 'grumble, mutter, grunt, murmur', *gronder* 'rumble, growl, roar, grumble', *hennir* 'neigh, whinny', *huer* 'hoot', *hululer* / *ululer* 'hoot, screech, ululate', *hurler* 'shriek, screech, yell; howl, roar, bellow, squeal, wail, bawl, shrill, squall', *jaboter* 'chatter, prattle, babble, gossip, tattle, prate', *jacasser* 'chatter, prattle; jabber, twitter', *japer* 'yap, chatter, nag', *jargonner* 'jabber, chatter, prattle, mumble, babble', *jaser* 'chatter, prattle; babble, gossip, tattle, prate', *lamentier* 'lament, weep, wail; moan, mourn', *margauder* / *margottier* 'to utter the characteristic cry of a quail', *meugler* 'moo, make a mooing sound (like a cow)', *miauler* 'mew, meow; caterwaul', *mugir* 'bellow, roar, boom, blow', *nasiller* 'snuffle, speak with

Saltwater and freshwater, pigment, blown glass, oxydized vitreous enamel on steel and copper, iinkjet printers, 2016

**Maude Léonard-Contant**  
À moi

Il y a 5 jours

Chère Mimi,

Comme je t'ai dit hier au téléphone, je me souviens exactement des circonstances entourant le 20 piasse en souffrance: c'était pour prendre un taxi après avoir soupé ensemble au comptoir. Je n'avais pas encore de \$ car on arrivait de l'aéroport; je rentrais de mon premier séjour en Suisse pour Noël, tu étais venue me chercher (bottes-mocassin, long manteau de tartan, chose de fourrure sur la tête).

On a partagé 3 plats ensemble, dont une salade betterave-pomme-cresson-estragon, ça j'en suis sûre, un autre avec oignons et mie de pain grillée il me semble, l'autre je sais plus... Ce dont je suis sûre c'est qu'on a fait comme d'habitude; on a mangé sans s'en rendre compte les plats chacune de notre côté jusqu'à laisser une mince ligne de nourriture au centre de l'assiette... symptomatique, non? gourmandes et polies :). Je ne sais plus si Wolfson avait déjà fait partie de la soirée, ou si mon email avec le lien vers l'article fait suite à un autre entretien.

Voilà, l'atterrissage est prévu pour 16h15 dimanche, on s'attrape peut-être à la fonderie.

Je t'embrasse!

p.s. le plissé est arrivé aujourd'hui

**Maude Léonard-Contant**  
À moi

12/30/12

<http://www.ledevoir.com/culture/livres/367232/louis-wolfson-un-cas-rare-clinique-et-litteraire>  
et j'ai oublié de te donner le 20 piasse que je te dois!!

je me rattrape quand on se voit la prochaine fois.  
j'étais contente de te voir aujourd'hui, je t'embrasse

**Marie-Michelle Deschamps**  
À Maude

12/30/12

Je l'ai lu en revenant!

pour les sous, pas de souci, tu sais je ne compte pas moi, voyons! Cela m'a fait très plaisir de te voir, comme toujours.

Rends toi bien et meilleurs vœux pour 2013, amuses toi à Londres  
grosses bises XX

(A text is a score is a pattern is a score)

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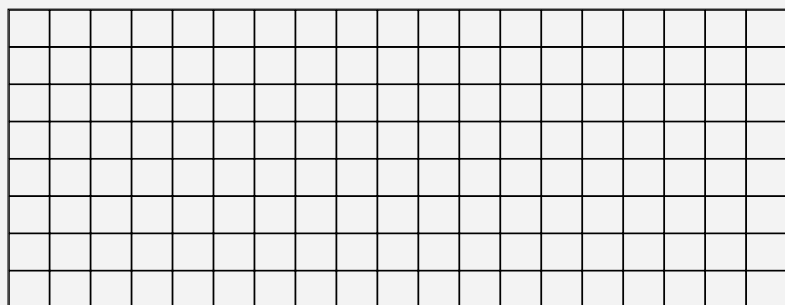
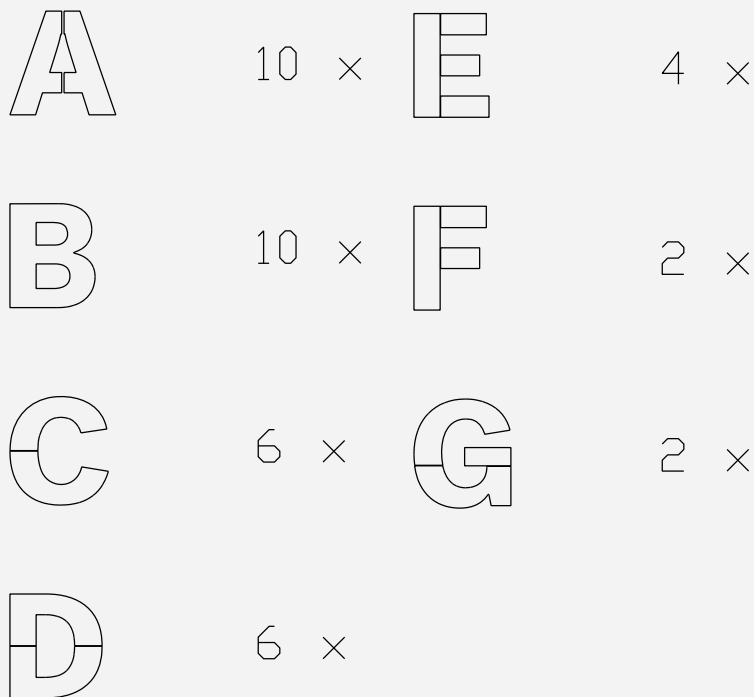
**Marie-Michelle Deschamps**, *Don't trip over the wire..!* sound piece, 8:51, 2014, composition and Korg; Philippe Lauzier, vibraphone: Corinne René, voice: Erika Angell. With the support of Triangle France and Collective Edinburgh.

**Nicole Bachmann**, *A is black, white, white, white, white* (détail), hand woven wool rug, 2015

il y a une conversation  
ou une discussion en cours

[ajamina:nu:] [e:jmina:nu:]  
[i:məna:nu:n] [e:jmina:nu:n]

in  
self-absorption  
or  
complete  
absorption  
into  
all  
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The following is the outcome of a conversation between La Marre and JoAnn Mace, a co-founder of the NeuroModulation Technique, a form of alternative medicine that uses a language system to optimize immune response. The text below is the result of an invitation to a workshop concerning Louis Wolfson, through Mace's program. La Marre and Mace have shared a dialogue via e-mail over the last 5 years, perhaps analogous to the dialogue between Wolfson and Deschamps. Through both plagiarism and dialogue, a fascinating kind of writing emerges, acting as evidence of an elastic and expansive mode of inquiry that shares borders with the edge of reason.

Ummm... so i guess this is a report of the session in relation to the subject of your project... there's like so many interconnecting metaphor sets, that i have to use a diagram that i put together...lol...so details not important i guess...here's the material i am using primarily to get feel for the pattern dejour... and as far as what we are talking about Schizophrenia - loose connections vs tight connections Left-Right dominance... how fast shift between (WAY slower schizo re how long it takes to get from concrete to abstract)... and then... i guess...whats happening at Pineal biochemically during shift/dominance neurological (hallucinations... or as some people call them = inspirations of uncanny...either pleasant or unpleasant depending on whats going on at right or left...so is kind like saying The Emperor is above The Star (the pineal) and gets reports from Justice and The Hermit...and both would FEEL GOOD to The Emperor, if everything below The Star (The Chariot - Wheel of Fortune two poles of the MIND) is runnin smooth...lol so you can read thru...i copied out of the program, so is set up in the line to line i was telling you about:

**5.** \*NeuroMagnetics\* Low intensity magnetic fields orchestrate communication between lobes of the brain, faster than bioelectrical or biochemical processes of neurons. Underlying this scan is the conviction that anomalous electromagnetic fluctuations produced by solar flares, seismic activity,

**5.A.** radio and microwave transmissions, electrical devices, and other external sources or originating in the brain itself can trigger disturbances resembling epileptic seizures. These microseizures generate a wide range of altered states, including religious and mystical visions, out-of-body experiences, and even

**5.B.** alien-abduction episodes. Our sense of self is ordinarily mediated by the brain's left hemisphere, more specifically by the left temporal lobe.

**5.C.** Depending on our circumstances and background, we may perceive the sensed presence as extraterrestrials, ghosts, angels, fairies, muses, demons, or God Almighty. Long-term memory is

**5.D.** seated in the surface of the bottom of the temporal lobes in the para hippocampal cortex, closely connected to the hippocampus. Bombarding the brain with certain frequencies in certain regions produces different results. As impulses move through the temporal lobe and deep into the brain, they

**5.E.** interfere and interact with the complex electrical patterns and neural fields. Aimed at the amygdala, produces sexual arousal. Focused on the hippocampus it produces an opiate effect without adverse side effects, other than irritation upon withdrawal. Targeting the right hemisphere temporal

**5.F.** lobe creates a sense of a negative presence, while stimulating the left hemisphere creates a benevolent presence. In mystical experience language fails. Since we cant

**5.G.** experience two senses of self, one is projected as other, the Beloved, either romantic or spiritual. Electrical activity in the amygdala, hippocampus and

**5.H.** temporal can spill over into nearby structures. If it ignites the visual area, intense visions emerge. Kindling the olfactory regions leads to unique scents. Somatosensory stimulation leads to buzzing, energetic, or tingling sensations or perceptions of being lifted or floating. Language center activation

**5.I.** produces voices, music, or noise. Long-term memory in the lower part of the temporal lobes yields interactive virtual realities, waking dreams.

**6.** \*The Biology of the Inner Light\* Illumination has no relation to any visible light. Visionary experience, which has symbolic or religious content, may give way to this dazzling light, which is reported in eastern

**6.A.** and western religions. No wonder it is called illumination, and it can confer a palpable glow to the person that is perceptible after the return to ordinary awareness. Imagine suggesting the body makes it own psychedelic drug!

**6.B.** Meditation may modulate pineal activity, eliciting a standing wave through resonance effects that affects other brain centers with both chemical and electromagnetic coordination. Resonance can be induced in the pineal using electric, magnetic, or sound energy.

**6.C.** Such harmonization resynchronizes both hemispheres of the brain. This may result in a chain of synergetic activity resulting in the production and release of hallucinogenic compounds.

**6.D.** The pineal has been called the spirit gland and may be the biological basis of spiritual experience. The only solitary, or unpaired gland in the brain may initiate and support a variety of altered states of consciousness.

**6.E.** The pineal sits, well-protected in the deep recesses of the brain, bathed in cerebrospinal fluid by the ventricles, the fluid-filled cavities of the brain that feed it and remove waste. It emits its secretions to the strategically surrounding emotional, visual and auditory brain centers. It helps regulate body temperature and skin coloration. It secretes the

**6.F.** hormone melatonin. Generally, after the more imaginative period of childhood, the pineal calcifies and diminishes. Endogenous DMT is described as the source of visionary Light in transpersonal experiences. Its primary source, the pineal, has traditionally been referred to as the Third Eye.

**6.G.** Curiously, this gland is light sensitive and actually has a lens, cornea, and retina. DMT production is particularly stimulated in the extraordinary conditions of birth, sexual ecstasy, childbirth, extreme physical stress, near-death, psychosis, and physical death, as well as meditation

**6.H.** Pineal DMT may also play a significant role in dream consciousness. All spiritual disciplines describe quite psychedelic accounts of the transformative experiences, whose attainment motivate their practice. Blinding white light, encounters with demonic and angelic entities,

**6.I.** ecstatic emotions, timelessness, heavenly sounds, feelings of having died and being reborn, contacting a powerful and loving presence underlying all of reality. These experiences cut across all denominations. They also are characteristic of fully psychedelic DMT experience.



<b>MMD</b>	Marie-Michelle Deschamps	Marie-Michelle Deschamps is interested in the ambiguities of deconstructed language and its transposition in signs and objects. The elusive signification exhibited by her works allow for figurative, abstract, and literary interpretations. In 2012, her book <i>The Twofold Room / La chambre double</i> linked philology and architectural form, and thus acted as the basis of her exploration of language as an inhabited space. Deschamps holds a B.F.A. from Université du Québec à Montréal and an M.A. from the Glasgow School of Art. Recently, her work was presented in exhibitions in Canada, the United Kingdom and Switzerland, such as <i>L*</i> , Darling Foundry, Montreal (solo 2016); <i>Glasgow International</i> , with Justin Stephens and Andrew Kerr, David Dale Gallery Annex (2016); <i>Don't trip over the wire...!</i> , at the Edinburgh Art Festival (solo 2014); and <i>and on this no more than</i> , Gregor Staiger Gallery, Zürich (solo 2014)	<b>SR</b>	Sarah Rose	Sarah Rose is a New Zealand/British artist living in Glasgow, Scotland. Her practice reconsiders processes of observation that function to witness or evidence an experience seeking to engage in complex forms of authorship. Recent work incorporates a plurality of subjects including non-human, gendered and technological identities and is influenced by understandings of voice, orality and sound. She takes interest in extra-informational qualities of reproduction: corrupted translations, cumulative error, abstractions, and transformations often engaging with more ephemeral, unstable, improper forms of information proliferation. Recent exhibitions include <i>Accompaniment</i> , Elizabeth Foundation Project Space, New York; <i>That's Genetics</i> , <i>The Printers Devil</i> , Inter/media Gallery, Centre For Contemporary Arts, Glasgow; <i>The Things We Talked About</i> , St Paul St Gallery, Auckland.
<b>LW</b>	Louis Wolfson	Louis Wolfson was born in New York in 1931 and has written two books, both in French, <i>Le Schizo et les langues</i> (The Schizophrenic and Languages) first published in 1970 by Gallimard – with a foreword by Gilles Deleuze) and the highly alliterative <i>Ma mère, musicienne, est morte de maladie maligne à minuit, mardi à mercredi, au milieu du mois de mai mille 977 au mouvoir Memorial à Manhattan</i> (1984). In his books, he described how, teaching himself Hebrew, German and Russian, and particularly French, he tried all possible means to shut out English words, notably those of his domineering mother, and for years strove to create an internal language that automatically bypassed received English words to create alternative foreign forms. Recently, another of his texts, <i>Full Stop for an Infernal Planet or The Schizophrenic Sensorial Epileptic and Foreign Languages</i> , has been included in <i>Hatred of Capitalism</i> , a collection of essays put together by Chris Kraus and Sylvère Lotringer for SEMIOTEXT(E).	<b>MLC</b>	Maude Léonard-Contant	Maude Léonard-Contant, born 1979 in Joliette, lives and works in Basel, Switzerland. She is currently dividing her studio time between writing, small-scale paintings and sculpture making. A bias for materiality – countered by a difficult relationship to objects – and for language – which might allow reconciliation with things – is the driving force behind those activities.
<b>ML</b>	Michelle Lacombe	Since obtaining her BFA from Concordia University in 2006, Michelle Lacombe has developed a unique body-based feminist practice. Purposefully minimalist, her performances typically take the form of very short actions that use banal gestures to confront the public and generate evocative states of corporeal discomfort. Her work has been show in Canada, the USA and Europe in the context of performance events, exhibitions and colloquiums. Her practice as an artist is paralleled by a strong commitment to supporting the development of critical and alternative models of dissemination for live art and undisciplined practices. She is currently the director of VIVA! Art Action, a collaborative biennial performance event in Montreal	<b>NB</b>	Nicole Bachmann	Nicole Bachmann is a London and Zürich based artist working in performance, writing and audio installation. Bachmann uses text and spoken word in her work to capture the moment of thought and realisation in language. As co-founder of Performance as Publishing with artist Ruth Beale, she has developed a practice led research project considering ideas of the written word and text through the medium of performance with previous presentations at New York Art Book Fair, Modern Art Oxford, Kunsthalle Basel, Rowing and Turner Contemporary. Her recent shows and performances include <i>Take Two</i> at Eastside Projects, Birmingham, UK (2016), <i>DOings &amp; kNOTs</i> , Tallinn Art Hall, Estonia (2015), <i>Rhythm of Thought</i> , Whitechapel Gallery, London, UK (2015), <i>Objective Considerations</i> , MOTINTERNATIONAL project London, UK (2014), <i>Look Live</i> , ICA London UK (2015). Her work will be shown at <i>Manifesta</i> 2016, Zurich, Switzerland (June 2016).
			<b>AMP</b>	Anne-Marie Proulx	With a practice at the intersection of words and images, Anne-Marie Proulx constructs documents that are situated between reality and imagination, history and fiction. Often invested in a territory or a community, her work reflects on the traces that accumulate with the passage of time and people. She holds an MA in Art History from Concordia University, where she also completed a BFA in Studio Arts following a year at NSCAD University. Her work has been presented in solo and group exhibitions (Capture Photography Festival, La Centrale, Panache art actuel, Skol). Her writing has appeared in many publications (Ciel variable, Eastern Edge, Éditions du

Renard, Esse, YYZ), and she has presented at conferences in Québec and internationally. She lives and works in Québec City, where she is codirector of VU, centre de diffusion et de production de la photographie.

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| <b>CT</b>         | Carl Trahan                 | While in residence in Helsinki, Paris and Rome between 2005 and 2012, Carl Trahan produced a body of work anchored in language and translation. While he lived in Berlin, his interest in language was deepened by a desire to better understand the afflictions that troubled Europe in the 20th century. He lives and work in Montreal.  |
| <b>BKL</b>        | Bryan-K. Lamonde            | Bryan-K. Lamonde is a graphic designer based in Montreal and one of the co-founders of Bureau Principal. Working in the realm of contemporary art, his approach has allowed him to collaborate, to create new approaches and to dialogue with numerous artists that share his concerns that are located at the crossroads of art and design. Lamonde has collaborated often with Deschamps in the past years, including <i>The Twofold Room</i> , a text questioning the relationship between words and space.   |
| <b>RLM</b>        | Rebecca La Marre            | Rebecca La Marre is a Canadian artist who situates her visual arts practice in a linguistic field, using storytelling and written texts to engage audiences. Her work appears internationally, spanning publishing, performance and exhibition, focusing on the production of texts that are both printed and time based and has been showed in galleries, experimental spaces and publications, including <i>The Serpentine</i> , Whitechapel and Arcadia Missa galleries in London, UK, and PS1 MOMA in New York.  |
| <b>AM<br/>SJA</b> | Anne-Marie<br>St-Jean Aubre | Anne-Marie St-Jean Aubre's research explores how identities are constructed at the intersections of several discourses, including culture, gender, sex, race. She is particularly interested in issues of performativity and representation that problematize the intersections of reality and fiction. As an independent curator, she recently curated the exhibitions <i>Au fil de l'histoire</i> (Diagonale, Montréal, 2016), <i>Actions Must Match Words</i> (Musée d'art contemporain des Laurentides, St-Jérôme, 2015) and <i>ENTRE-DEUX</i> (Astérides, Marseille, 2014). <i>L*</i> is the second exhibition she organizes as Curator of the Darling Foundry. |

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## Marie-Michelle Deschamps

In conversation with Nicole Bachmann, Michelle Lacombe, Rebecca La Marre, Bryan-K. Lamonde, Maude Léonard-Contant, Anne-Marie Proulx, Sarah Rose et Carl Trahan  
Curator: Anne-Marie St-Jean Aubre

Exhibition at the Darling Foundry, Montreal  
March 17<sup>th</sup> - May 22<sup>nd</sup> 2016

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