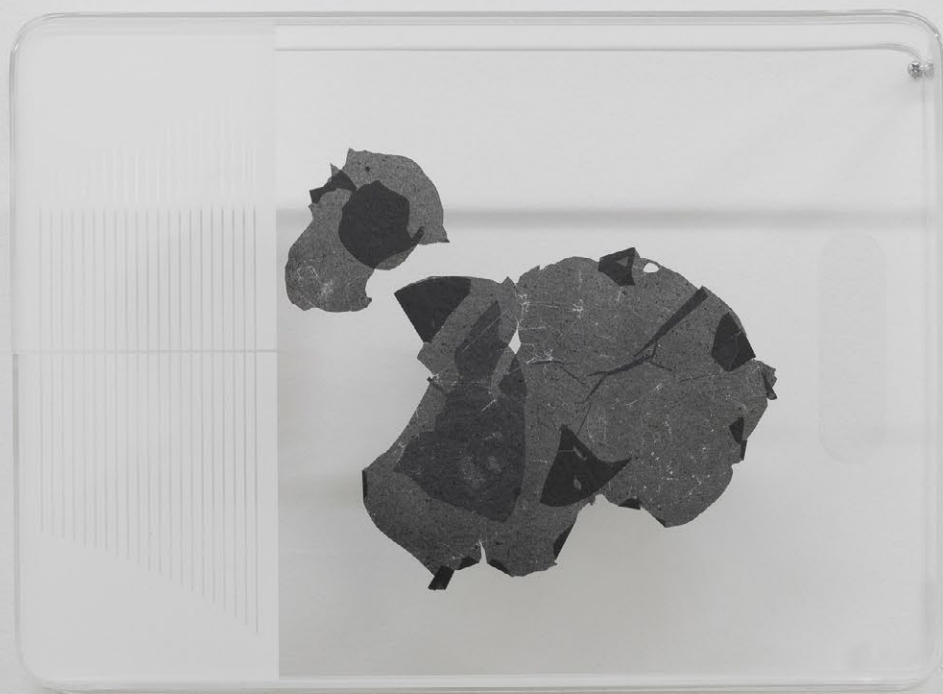


Marie-Michelle Deschamps

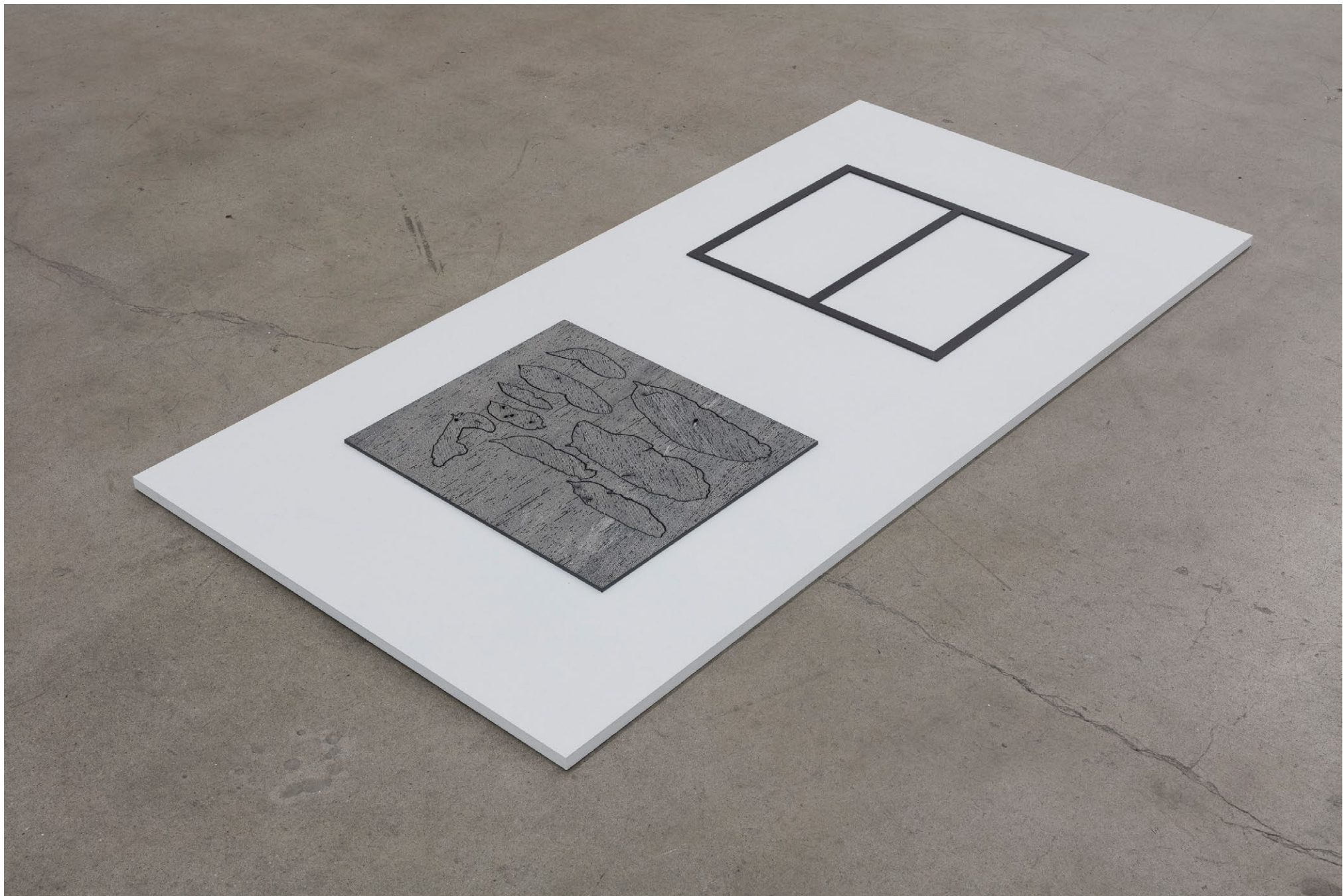




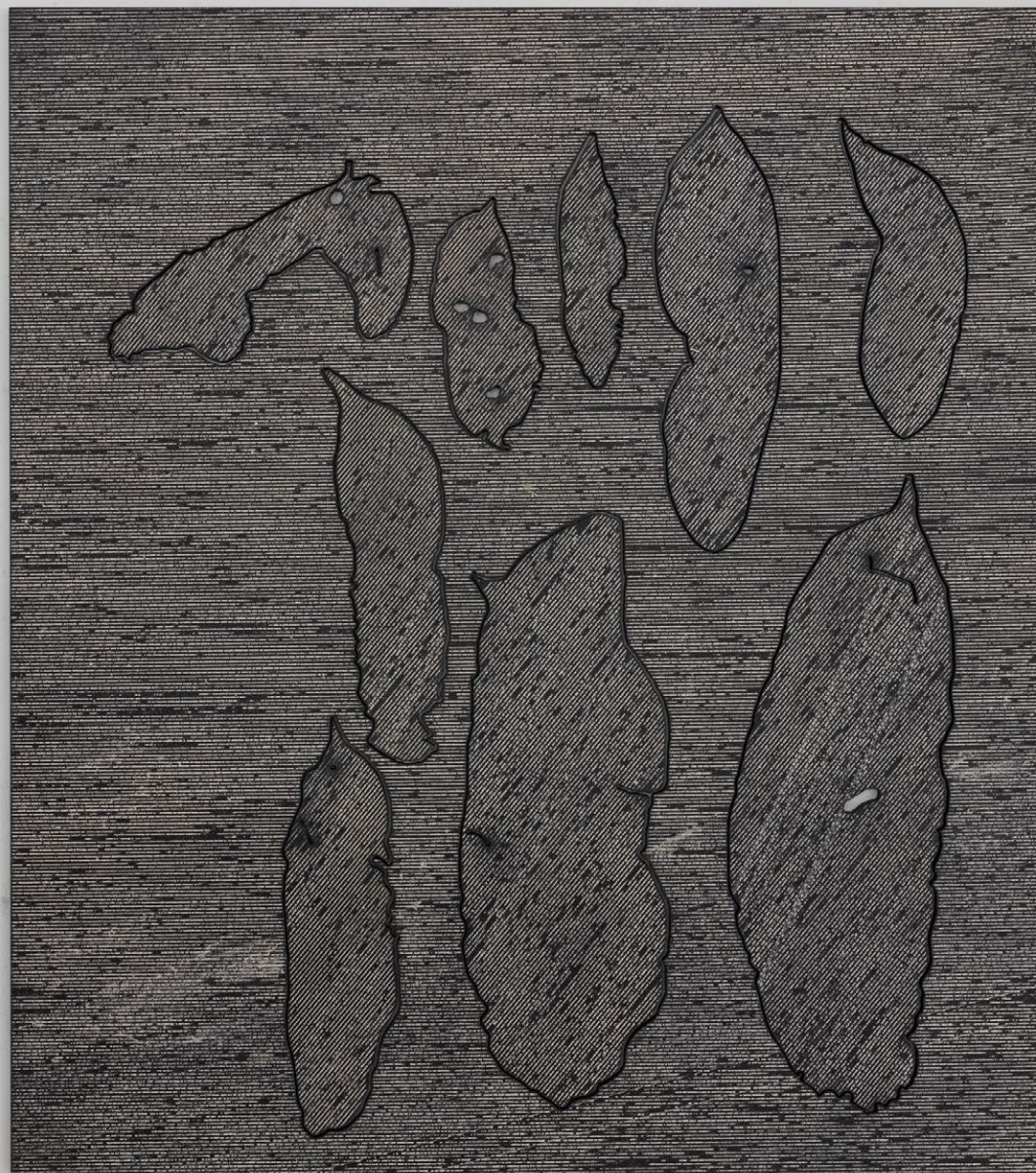












*Anderer | Autre | Other Apparatus*

Marie-Michelle Deschamps (CA)

Micheal Fehr (CH)

Maude Léonard-Contant (CA/CH)

Austellungraum Kligenthal, Basel

07.10.17 - 08.11.17

This project expands on a recent working method of translation /interpretation emerging for dialogues and conversation with other writers, artists, designer,etc. It explores the limitations, the alienation and the emotive consequences of encountering the unknown in both visual and verbal forms of language.















*Untitled (with Maude Léonard-Contant)*  
powdercoated steel, ceramic, acrylic, pastel on paper

Ausstellungraum Klimenthal Basel

2017





*Untitled*  
powdercoated steel, ceramic magnet, newspaper cutout

Ausstellungsraum Klimenthal Basel

2017







*Company #1*  
Blackened steel, newspaper, vitreous enamel on steel, ceramic magnets.

Ausstellungsraum Klimenthal Basel

2017



*Company #1 and #2*

Blackened steel, newspaper, vitreous enamel on steel, ceramic magnets.

Ausstellungraum Klimenthal Basel

2017



*Untitled*  
Powdercoated steel, ceramic magnets.





*The Working Day*  
Installation view (with Sonia Kacem, Lucy Stein and Shana Moulton)

Galerie Gregor Staiger Zürich

2017



*The Working Day*  
ABCD Chair, blackened steel  
designed for a workshop with Rebecca Lamarre (see page 29)

## ***These Rotten Words***

Chapter, Cardiff

18.03.17 - 11.06.17

Rebecca Ackroyd, David Austen, Johann Arens, Anna Barham, Marie-Michelle Deschamps, Foundation Press, Anneke Kampman, Joanna Piotrowska and Devlin Shea

Curated by George Vasey

Encompassing photography, painting, sculpture, sound and moving image works, 'These Rotten Words' focuses on the physicality of textual, gestural and vocal forms of communication. Rottenness is defined as both bad and decayed and, in a world where public discourse has become increasingly dominated by divisive polemics, the exhibition embraces language that is more contingent and intimate. The artists call attention to the physical properties of communication: the mouth and the hand are inextricably linked and while the hand enables us to shape materials, the voice — and our use of language — offers a further tool to manipulate the world around us.

Words become disentangled from the author's intention. Limbs float freely. Bodies are scaled up and down. The familiar and at hand becomes estranged and unknown. To rot is to decompose, offering an opportunity for reassembly. The artists in the exhibition suggest a form of renewal, probing the possibilities and limits of the body and its voice. Text can be a vehicle for melody as much as meaning. We may talk before we know exactly what we want to say. Speech is slippery, and

intention is as much about inflection as content — all languages carry inefficiencies and lacuna.

'These Rotten Words' is accompanied by a screening of artists' films during Experimentica dealing with language, voice and gesture, including Cara Tolmie, Abri de Swardt, Anna Bunting-Branch and Rob Crosse.

'These Rotten Words' continues on from a number of exhibitions curated by Vasey exploring ideas around intimacy, language and gesture including 'A Small Hiccup,' at Grand Union, Birmingham (2013) and 'Emotional Resources' at Northern Gallery for Contemporary Art, Sunderland (2014).





*These Rotten Words* (installation view)  
Script as posters performed by Cinzia Mutigli











## L\*

Galerie UQO, Gatineau  
Darling Foundry, Montréal  
2016-2017

Curated by Anne-Marie St-Jean-Aubre

In conversation with Nicole Bachmann (CH),  
Michelle Lacombe (CA), Rebecca La Marre (CA),  
Bryan-K. Lamonde (CA), Maude Léonard-Contant  
(CA/CH), Anne-Marie Proulx (CA), Sarah Rose (UK)  
and Carl Trahan (CA)

L\* is the second part of a project based on the writings of Louis Wolfson, a schizophrenic american writer from New York who lived in my native Montreal from 1984-1994 before winning two million dollars in the lottery and moving to Puerto Rico. In his book, *Le Schizo et les langues*, written in French and published by Gallimard in 1967, with a preface by Gilles Deleuze, Wolfson describes his decision to eschew any contact with the English language and his attempt to drown out the sound of people speaking his mother tongue. This was enacted initially by using a short wave radio tuned to foreign language or classical music broadcasts (he claims to have invented the Walkman) and later developed as a more complex system in which he transmutes spoken or written English into Russian, German, Hebrew and French by replacing words with those that have a similar sound and/or meaning.

This research project was originally initiated by my conversation with Louis Wolfson (with whom I have been exchanging via email) and resulted in

the creation of *Don't trip over the wire..!* a sound work drawing upon the history of graphical music scores and experimenting with methods of abstracting language and systems of notation. To create this piece, I wrote down a text, using Wolfson's translation system, drew a visual score (without knowing anything about the language of music) and then invited the musicians and performer to have freedom of interpretation, giving up a certain amount of control over what the final output might be. With the abstraction of systems of notation prompting a move towards a more untrustworthy form of language, the interpreters must draw upon their own creative and cultural experiences in order to read and translate visual information. The communicative process then turns its back on certainty and embraces an abstract dialogue generated through a complicated relationship to the notion of control.

The project again takes Wolfson's complicated translation system as starting point. L\* is about identity, language - both its instability and ungraspability - and the fictions we create in order to use it. It consists in exhibitions and a publishing strategy, involving a multiplicity of voices. Material is gathered during workshops, lectures, conferences, performances and on an online platform; an on-going conversation between artists that deal directly with the subject of text and language or use it more formally to explore different thematic concerns.

L\* is an invitation to interpret or translate; a collaboration where each participant's voice- is put side by side, but not merged, and a new thing then is produced as a result of the collision.













*L\**  
*Pastellone on wall*





*L\** (in conversation with Bryan-K. Lamonde)  
steel, vitreous enamel on steel, custom ceramic magnets

Fonderie Darling Montreal

2016











*L\** (with Sarah Rose)  
vitreous enamel on copper, ink jet printers, glass,  
salt water and fresh water





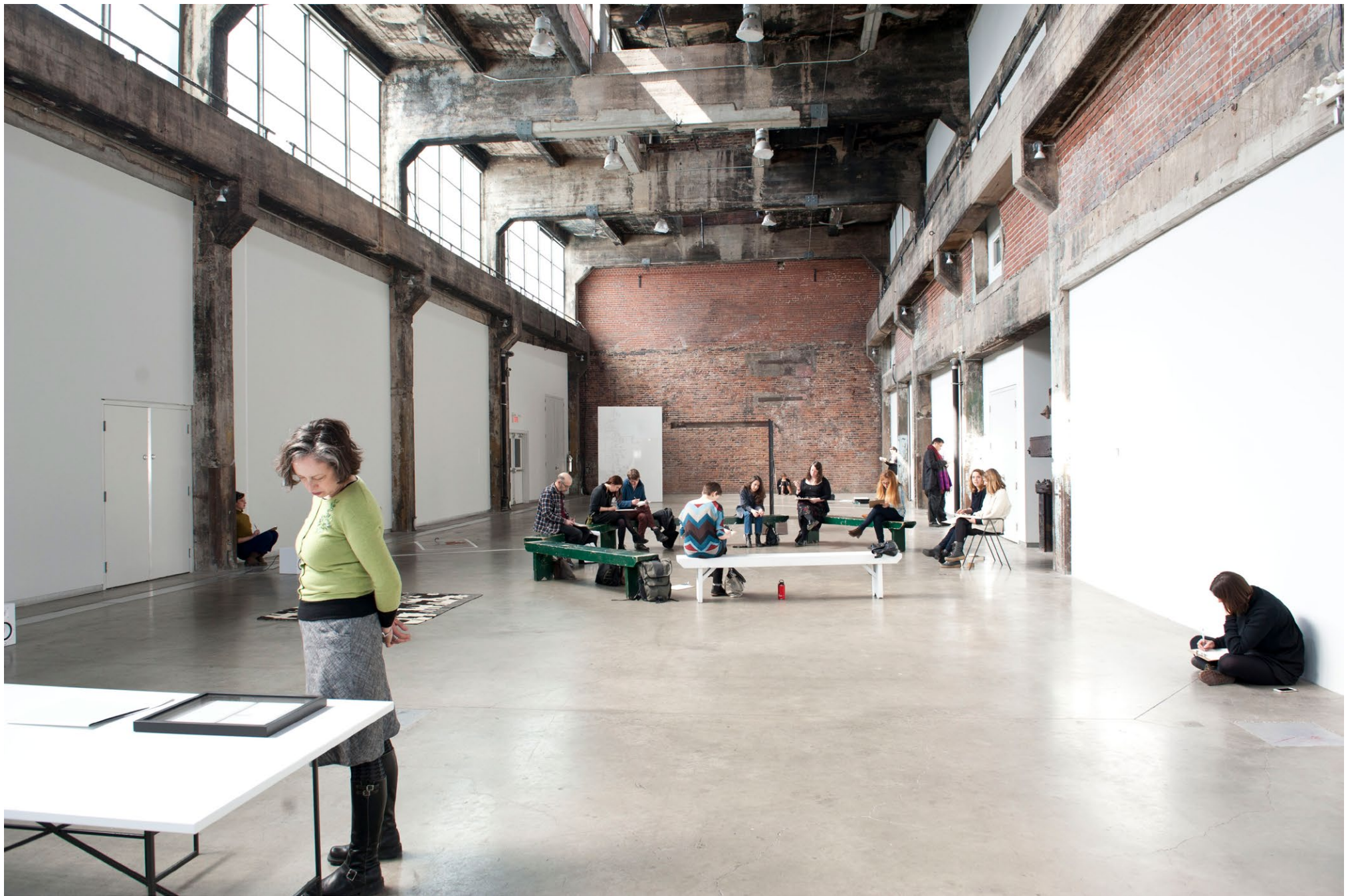
*L\** (with Sarah Rose)  
vitreous enamel on copper, ink jet printers, glass,  
salt water and fresh water





*L\** (with Sarah Rose)  
vitreous enamel on copper, ink jet printers, glass,  
salt water and fresh water









## ***Oeil de lynx et Tête de bois***

### ***/ That Cool Decline***

Occidental Temporary

11.09.16 - 30.10.16

Martine Aballéa, Julie Béna, Nina Childress, Jagna Ciuchta, Marie-Michelle Deschamps, David Horvitz, Jirí Kovanda, Lætitia Paviani et Camilla Wills, Agnieszka Polska, Jean-Charles de Quillacq, Céline Vaché-Olivieri, Benjamin Swaim, Jo-ey Tang, France Valliccioni

Curated by Émilie Renard and Barbara Siriex

«Occidental Temporary» is the contraction of the Occidental Hotel, set of one of Neil Beloufa's film, and a temporary adjacent exhibition space. Like its name, the space is an overlapping of two sets, that of a hotel and of a white cube. These two parts, equivalent in surface, otherwise opposites, are both receptacles of dramaturgical constructions and charged with great evocative powers.

The initial function of the hotel set is to be an optical illusion during a film shooting, the foreground in an image. Once separated from the fiction it was initially designed for, it becomes its partial archive, the material witness to a past use. By becoming an exhibition space, it shows a reversal and the possible transition to other functions, other fictions. On the other hand, the white walls determine a specific perception space, also conveying history and myths – transparency, neutrality of the white and the light, revelation and control, isolation and separation from the context of production. But here the white cube, in its tran-

sitional state in the context of the studio takes the appearance of a set, like a distorted reflection of the hotel walls.

From these two spaces where the concrete location of the fiction is undetermined, we have invited the artists to work on doubles. Jacques Rivette's film «Celine and Julie Go Boating» (1974) quickly became an inspiration to reread this dual space and relate it to our own work as a duo. Two spaces coexist in this film: a determined and cheerful «real» where Celine and Julie meet, and its alternative on screen, a closed house where a theater scene is played, caught in a perpetual gloomy loop where the two women have a role to play. The double is a recurring motive in Rivette's cinema; it does not only appear as a ground for illusion but also as a strategy of empowerment and critique against conventional theater, which Rivette places in a remote temporality, in discrepancy with the temporality cinema can grasp, through improvisation and editing, which is closer to what could be defined as the present. The film also inspired us as Rivette co-wrote it on a day by day basis with the performers - Juliet Berto, Dominique Labourier, Bulle Ogier, Marie-France Pisier - leaving a large part to improvisation. We want to work in this spirit of complicity and joyful improvisation, between us and with the artists, to share a playground during the installation where all the visible parameters of the exhibition will be adjustable. We have taken up this outmoded motto «Oeil de lynx et tête de bois» as a magic formula to protect us from closed spaces and repetitious gestures .







*Évidemment, Obviously*  
Watercolour on paper, stainless steel, uv glass, each 115 cm x 75,5 cm



*Untitled (marble)*  
Pencil on wall





*Rumeurs*  
Vitreous enamel on A4 copper sheet



*Something Helpful*  
Vitreous enamel on A4 size copper sheet

## ***Don't trip over the wire...!***

Triangle France project in Paris with Éléonore  
False and Emmanuelle Lainé  
10.14

Solo Presentation at Collective  
as part of the Edinburgh Art Festival  
07.14

*Don't trip over the wire...!* draws on the history of sound-poetry, visual scores and text based practices that disrupt the quotidian usefulness and precision of language.

*Don't trip over the wire...!* is the first part of a long-term research project initiated by Marie- Michelle based on the work of schizophrenic American writer Louis Wolfson, whom she has been in conversation with over the past year. Louis Wolfson has dedicated his life to developing his 'own' language to counter his deep-rooted fear of the English language. The title of the exhibition is taken from a passage in one of Wolfson's books, where he describes his translation method and his attempt to eschew any contact with his mother tongue. The title also relates to the processes by which the sound work has been made, and as an instruction not to stumble over something, it is evocative of the artist's interest in words and communication. Marie-Michelle collaborated with musician Phillipe Lauzier and singer Erika Angell to make *Don't trip over the wire...!* She constructed a set of rules to arrange the score for the sound work that her collaborators interpreted. This process broke down the prominence of the artist's

voice in the work by inviting the collaborators to reconstruct and use their own specialisms to create a new output.









*Diatomée*  
Pastellone on wall





*Don't trip over the wire...!*  
vitreous enamel on copper  
sound work 8:51 in mezzanine space

***And on this no more than***  
***Galerie Gregor Staiger, Zürich***  
10.14

An artist's book containing an extract of French poet Emmanuel Hocquard's *The Invention of Glass* accompanies the exhibition: a narrative that tries to explain and to crystalize (the fourth state of water) a situation that has not yet been clarified.

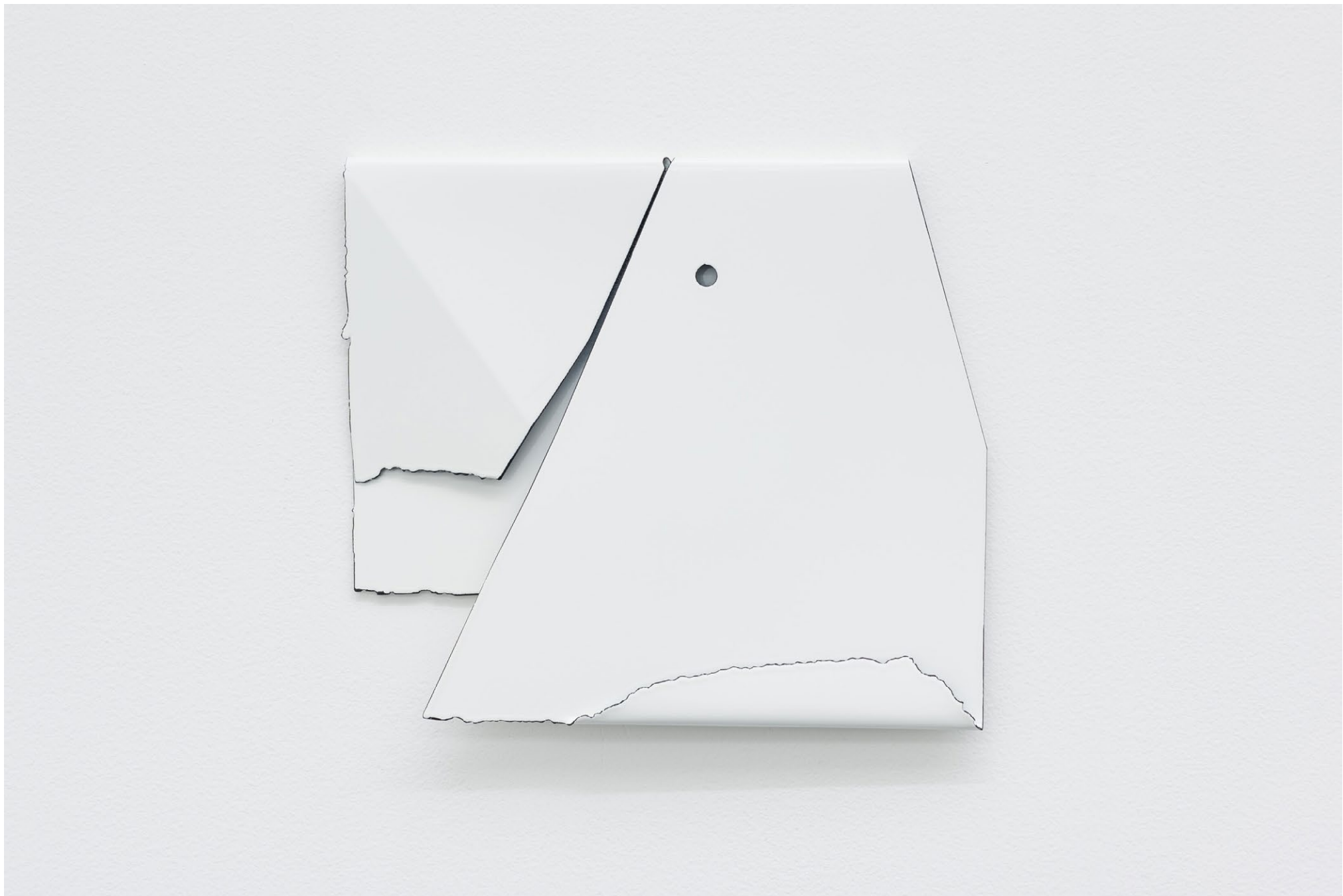
«Under the guise of memory's particular logic, its play of facets turns to fiction because its sense takes shape only as the series of grammatical phrases unfolds, fusing shadows and blind spots. And yet, like glass, which is a liquid, the poem is amorphous. It streams off in all directions, but reflects nothing. What is the meaning of blue? No one needs to interrogate the concept of blue to know what it means.»











*Untitled*  
*Vitreous enamel on steel, 23 cm x 34 cm x 4 cm*







*Being Together is learned alone*

Vitreous enamel on steel and oxidized vitreous enamel on copper, 99 cm x 98 cm x 3 cm

2014

## ***The Twofold Room***

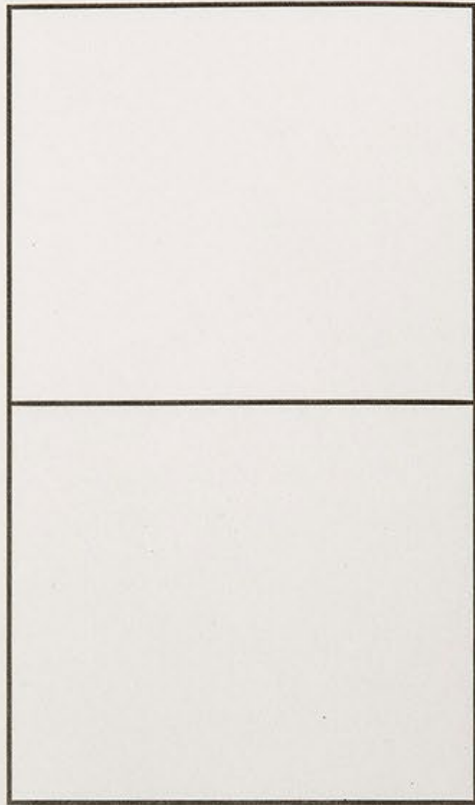
artist book

edition of 120 in English, 120 in French.

2012-2013

reprint in 2018

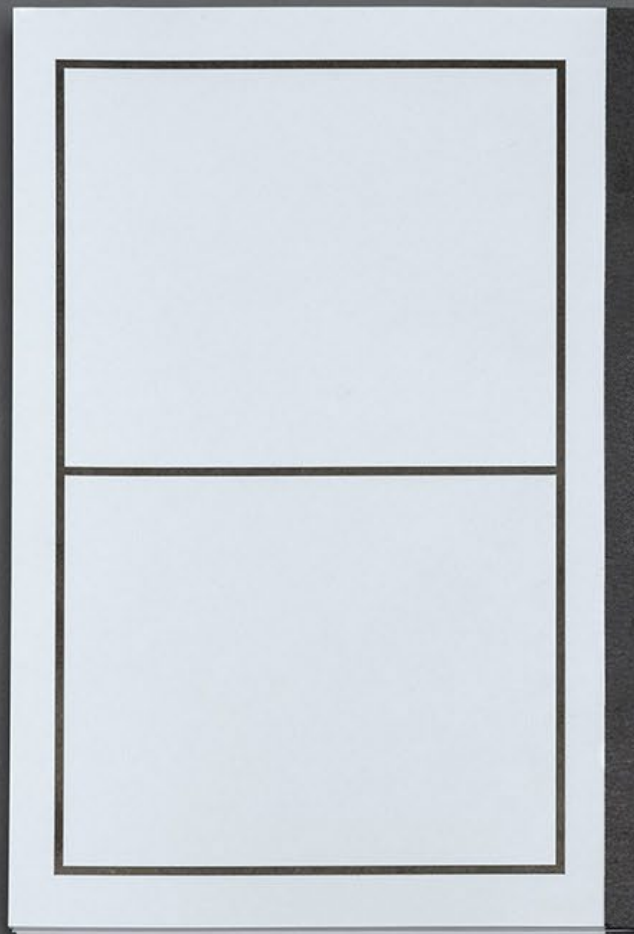
The Twofold Room is an artist's book in which I use the metaphor of the hotel to describe language. It takes the reader on a journey following a horizontal line; a line that starts with a red carpet, breaks at a reception desk, deploys itself endlessly in the hallway, and folds at the bedroom, where suddenly another appears, as it is, evidently, a double room. In the bedroom, the description goes back and forth from the bodies of language to the bodies of the guests, pleasurably intertwined in bed together. This book, written in English and then translated into French (my mother tongue) by Colette Tougas, explores the lost of identity caused by moving from one language to another - the scenes in the bedroom presenting at the same time the pleasurable crossing of boundaries of languages folded one on another, as well the nightmare of interconnected elements slowly drifting apart.



If space begins with words,  
then can I say that we inhabit  
language? ¶ And if the words  
I use—signs traced on the  
blank page, syllables spoken,  
describing, framing, and  
naming this space—are the  
words of others, if they are  
*someone else's before they  
are mine, simultaneously  
so familiar and so foreign*<sup>1</sup>  
—then can I say that we live  
in this space as transients,  
that the space we live in is a  
borrowed space? ¶ Language  
is a sojourn, a stay in a hotel.

THE TWOFOLD ROOM





Si l'espace commence par des mots, est-il donc possible de dire que nous habitons le langage? ¶  
Si les mots que j'utilise – signes tracés sur une page blanche, syllabes prononcées, qui décrivent, encadrent et nomment cet espace – sont ceux des autres, s'ils sont *les leurs avant d'être les miens*, [...] *si familiers, si étrangers*, puis-je donc dire que nous vivons dans cet espace tels des passagers, que cet espace est emprunté? ¶  
Le langage est un voyage, un séjour dans un hôtel.

La chambre double