

## Response

From September 3rd to November 6th, 2016  
Opening: September 3rd at 6:30 p.m.  
Musée d'art contemporain des Laurentides  
101 Place du Curé-Labelle, Saint-Jérôme, Canada

[www.ecole.museelaurentides.ca](http://www.ecole.museelaurentides.ca)

With Peggy Ahwesh, Sven Augustijnen, Raymond Boisjoly, Gérard Cairashi, Heather Cassils, Thierry Chaput, Jean-François Lyotard and Dolorès Rogozinski, Keti Chukhrov, Judy Chicago, Chris Curreri and Luis Jacob, Julia Feyrer and Tamara Henderson, Stefan Hayn, Michel Journiac, Jean-Paul Kelly, Fernand Leduc, Benoît Maire and Raphaël Pfeiffer, Catherine Malabou, Vera Molnar, Jean-Luc Moulène, Josephine Pryde, Carole Roussopoulos, Theodore Wan, Hannah Wilke, Paule Zajdermann.

Curator: Vincent Bonin

To date, the philosopher Catherine Malabou is best known for having invested the transversal valence of plasticity—the receiving, giving and exploding of form—into several fields of knowledge. The concept originated with Hegel, who was the first to attempt to extract it from the vocabulary of aesthetics and link it to transformations of a thinking subjectivity. In her reappraisal of Hegel's *Phenomenology of Spirit*, Malabou has also widened the scope of plasticity. She observed that it was possible to place a series of events as diverse as the changing chemical state of materials, ecological accidents, and human traumas under its rubric. Within these trajectories, one of Malabou's contributions has been to assess the concept's application to neuroscience, specifically as it pertains to the formation, repair, and destruction of synaptic connections. Thereby, she has offered a new dialectical model that could fill the lacunae left by philosophers who have overlooked the given of the materiality of the brain, and she has done so while managing to avoid the determinism of biological essentialism.

The mutability of the subject, which lies at the heart of Malabou's work, will be foregrounded in this exhibition. However, the more obvious relationship between her reconfiguring of plasticity and formalism in the visual arts will not go neglected. Far from using artworks to illustrate a philosopher's thesis, the sum of this project's parts will create a framework that brings to light the problem of juxtaposing methodological idioms within a single discursive parenthesis. Three threads will re-cross each of these drifting lines of art and philosophy, offering pathways to the visitor without thematically or physically segmenting the works.

In the first thread, I address the way in which contingency, at the heart of Malabou's thinking, could resonate with a redefinition of intentionality. In the second thread, my reflection on subjectivity unfolds differently, by bringing the auto-affectation of body centred performance of the 1970s together with the recent revaluation of materialism in philosophy and art. In the third thread, the question of the limits of form and its transformation will be investigated, but this time, through a reopening of the debates on the ethics of visibility and invisibility of experimental documentary.

Under the auspices of the Université du Québec en Outaouais, Catherine Malabou will give a seminar on the revaluation of the concept of the sacred in Giorgio Agamben's book series *Homo Sacer*. The seminar will be followed by a symposium on September 3. Please see the press release of the colloquium for more information.