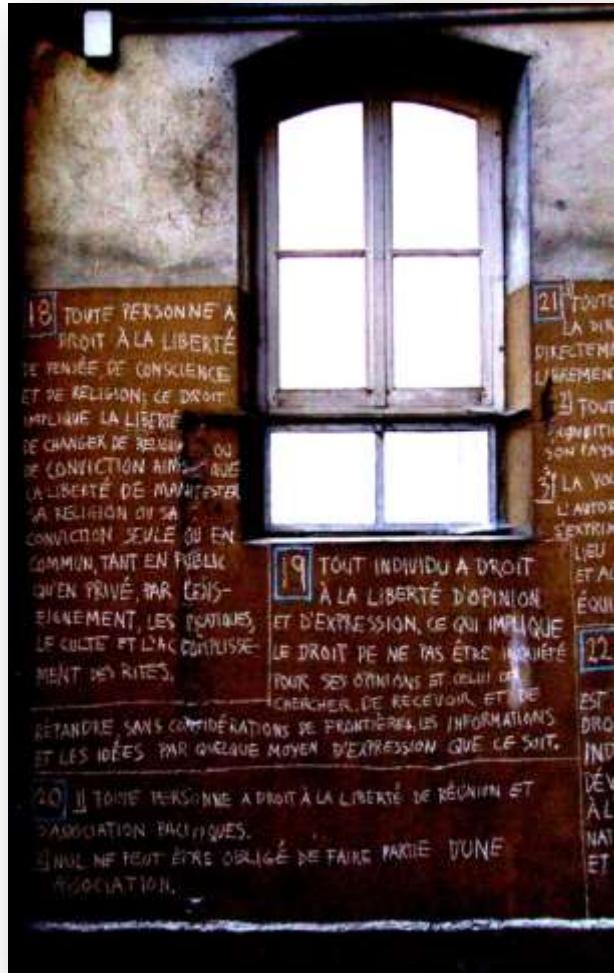


Mike Schertzer est canadien et vit en France depuis 2008. L'homme de sciences est chercheur à l'Institut Curie à Paris, l'homme de lettres est auteur et poète ayant publié nombre de recueils et écrits expérimentaux. L'un de ces écrits est un journal intime, une œuvre-fleuve qui se rapproche d'un dictionnaire personnel et qui, au fil du temps (trente-cinq ans), nous laisse entrevoir l'évolution de ses pensées. Il est également artiste plasticien ayant exposé au Canada et en France ses *Sublimages*, singuliers collages sur verre. À de nombreuses reprises, il s'est également emparé de l'espace public (au Canada et en Europe) en offrant des interventions et performances littéraires. Ses créations explorent notre relation ou confrontation avec le monde éphémère et les efforts, tantôt fuites, tantôt héroïques, que nous déployons pour résister à l'impermanence et trouver refuge dans l'immuable, le permanent et le signifiant.

Notamment, en 2024 il a établi son propre atelier/galerie, Poetry is Disaster, à Morlaix.



Une Déclaration; Rencontres Philosophiques.  
Langres, France. 2012



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## *L'art selon Mike Schertzer*

Les paysages qu'il traverse, il les porte sur la peau. Sa géographie intime est une rencontre entre l'art contemporain, la poésie et l'écriture expérimentale. Il crée depuis toujours dans la chair des mots, dans l'ardeur des choses.

Son art est une écriture. Une écriture de tous les instants, par tous les moyens. Il invite, il invente, il vit son art comme une longue et lente respiration qui prend sa source dans les rêves inavoués et inavouables.

L'empreinte de son corps se déploie sur les surfaces, les lignes, les formes. Il ne saisit que ce qui le traverse et le bouleverse. On ne sort pas indemne de ce mouvement incessant. On ne sort pas indemne de le voir, de le lire et de le vivre un moment parmi ses carnets, collages et sublimages. Il sait comment renverser son monde et le monde s'y abandonne.

C'est une intériorité exposée, mise à nu. Il cherche le lieu de l'inconfort, la surface insignifiante, le détail fuyant, les débris de l'espoir, le nulle part et le n'importe où. La création, dégagée de toute complaisance, est organique. Son monde semble fait de lisières et de poussières, de permanence et d'impermanence. Son terreau est indécentement fertile et il est doué d'une patience végétale. Rien de ce qui se bâtonne sur son chemin ne l'arrête. Le vétuste, le déchiré, il le renouvelle. Il se compose dans l'étendue, dans l'inattendu. C'est un être inachevé. L'impensable serait de ne pas persévéérer dans ce mouvement incessant.

- Martine White



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*Quelques mots sur mon parcours d'écrivain,*

Au fond, je suis poète. Cela veut dire que je suis lecteur. En lisant un livre, j'ai toujours le désir de participer dans cette conversation. Je ne souhaite pas contrôler la conversation, mais m'asseoir autour de la table, écouter et dire ce que je souhaite dire. J'ai été édité pour des livres de poésie, de microfiction, et des écrits expérimentaux. Mais l'œuvre qui me définit le plus est un travail de trente ans. Il s'agit de mon *Dictionnaire Personnel* — un recueil de pensées qui retrace ma vie et marque tous les chemins et fausses pistes, tous les carrefours et impasses... Ce dictionnaire qui a sa propre vie, est le cœur de toute ma créativité, et évidemment, il continuera à se former sans fin.

---

*Quelques mots sur mon travail de scientifique*

C'est grâce à mon travail de scientifique que je suis en France. Je travaille comme Chercheur à l'Institut Curie à Paris. Ma spécialité est la biologie moléculaire. Au Canada, j'ai découvert un gène qui est impliqué dans le vieillissement, le cancer, et autres maladies comme l'anémie. Je porte ce projet en moi depuis vingt ans. Grâce à mes résultats, notre équipe a trouvé des fonctions imprévues dans ce gène, mais surtout on a été capable d'unir quelques processus cellulaires jusqu'à présent considérés comme isolés l'un de l'autre.

Récemment un tournant vers la virologie m'a conduit vers des aventures nouvelles et inattendues.



# Installation / Performance

## 2008- present

*La Venelle de la Roche (2024, Morlaix, France)*

*Méandres Proustiens (2022, l'Archipel, Fouesnant, et Beg-Meil, France)*

*L'eau et les rêves (2020, Beg-Meil, France)*

*Here, and no further (chalk intervention, 2020 Beg-Meil, France)*

*Devant la loi; Les Marches (deux textes de Franz Kafka, Paris 2019)*

*Confluence (Epitipou 2019, Ile d'Andros, Grèce)*

*L'inexprimable (Festival d'art de l'Estran 2018)*

*Les Villes Invisibles (Nuit Blanche, Bruxelles 2015)  
(video)*

*Les Essais (2014 – present)*

*(De l'expérience, Finistère 2020-present)*

*(Philosopher, c'est apprendre à mourir, InSitu 1.2 Arles, 2017)*

*(Sur les Exercices, Le Guelzo 2016  
(video))*

*(De la gloire, Biarritz 2015)*

*(De la Solitude, Nuit Blanche, Paris 2014)*

*Langres Diderot (2013)*

*Rencontres Philosophiques (2012)*

*Opacity Project (2000 – present)*

*Pain Proust (2012 - present)*

*Contradiction (2001)*

*Discourse (1999)*

[poetryisdisaster.com/Venelle.html](http://poetryisdisaster.com/Venelle.html)

[poetryisdisaster.com/Meandre.html](http://poetryisdisaster.com/Meandre.html)

[poetryisdisaster.com/Bachelard.html](http://poetryisdisaster.com/Bachelard.html)

[poetryisdisaster.com/Confluences.html](http://poetryisdisaster.com/Confluences.html)

[poetryisdisaster.com/Kafka.html](http://poetryisdisaster.com/Kafka.html)

[poetryisdisaster.com/NBX15.html](http://poetryisdisaster.com/NBX15.html)

[www.youtube.com/watch?v=FmiIUO6vM-A](http://www.youtube.com/watch?v=FmiIUO6vM-A)

[poetryisdisaster.com/Essais.html](http://poetryisdisaster.com/Essais.html)

[poetryisdisaster.com/Experience.html](http://poetryisdisaster.com/Experience.html)

[poetryisdisaster.com/Philosopher.html](http://poetryisdisaster.com/Philosopher.html)

[poetryisdisaster.com/Exercises.html](http://poetryisdisaster.com/Exercises.html)

[www.youtube.com/watch?v=YVnu3zv2ciUv](http://www.youtube.com/watch?v=YVnu3zv2ciUv)

[poetryisdisaster.com/Gloire.html](http://poetryisdisaster.com/Gloire.html)

[poetryisdisaster.com/Solitude.html](http://poetryisdisaster.com/Solitude.html)

[poetryisdisaster.com/Diderot.html](http://poetryisdisaster.com/Diderot.html)

[poetryisdisaster.com/declaration.html](http://poetryisdisaster.com/declaration.html)

[poetryisdisaster.com/Op.htm](http://poetryisdisaster.com/Op.htm)

[poetryisdisaster.com/proustpain.html](http://poetryisdisaster.com/proustpain.html)

[poetryisdisaster.com/pH.htm](http://poetryisdisaster.com/pH.htm)

[poetryisdisaster.com/Discourse.htm](http://poetryisdisaster.com/Discourse.htm)



# *La Venelle de la Roche*

*Mike Schertzer*



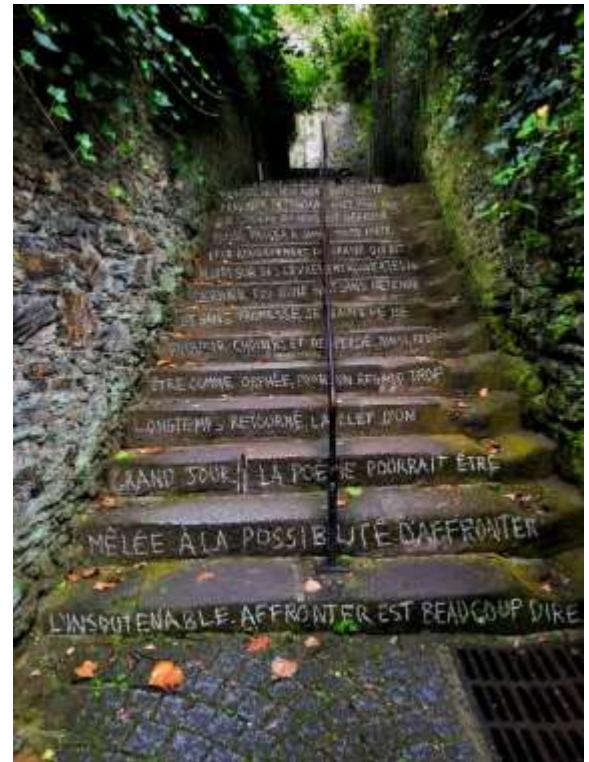
*La fuite du temps est aussi sa lumière.*

Pour offrir quelque chose de moi-même à la ville qui m'accueille si chaleureusement je voudrais créer une œuvre éphémère littéraire. Pendant la nuit et le matin du samedi 20 juillet je vais tracer les mots du poète Philippe Jaccottet, en craie blanche, sur les marches de la Venelle de la Roche. Les mots resteront jusqu'à la première pluie et n'attendront que vous.

Cet œuvre est pour vous et il est un moyen pour moi de dire bonjour, et merci.

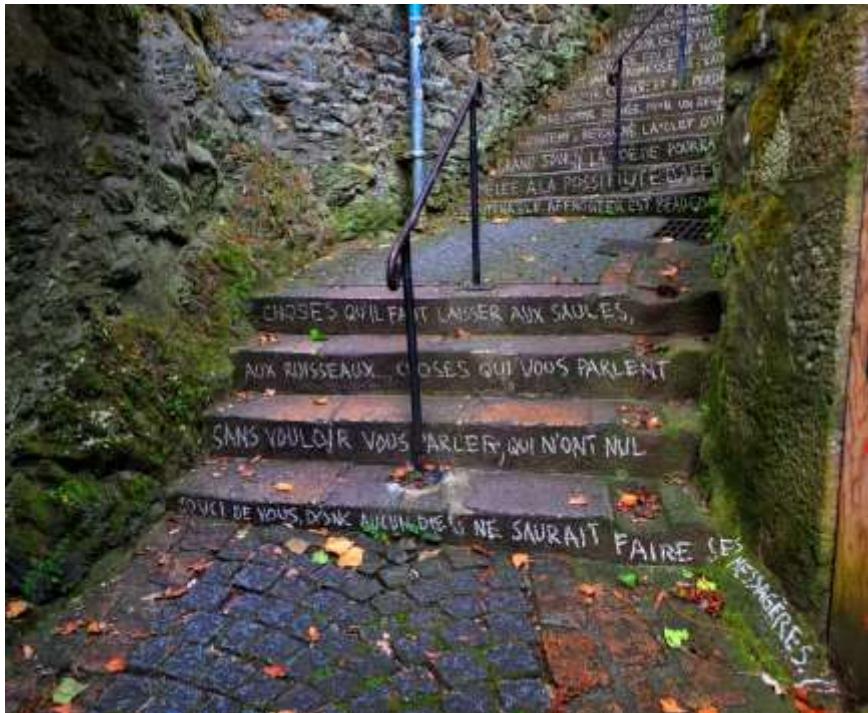
*Qui disparaît ne pleure point, mais chante.*

***La Venelle de la Roche***  
texts by Philippe Jaccottet in white chalk  
Morlaix, France  
**20.7.24**



# *La Venelle de la Roche*

*Mike Schertzer*



## *Du côté de Beg-Meil, Marcel Proust à Fouesnant*

exposition @ l'Archipel,  
Fouesnant  
17.9.22 - 17.12.22

textes en craie blanche  
sur les plages de Beg-Meil  
17.9.22 - 24.9.22

### CRAIES TRAÇANTES DE MIKE SCHERTZER

#### LITTORAL DE BEG-MEIL ET L'ARCHIPEL

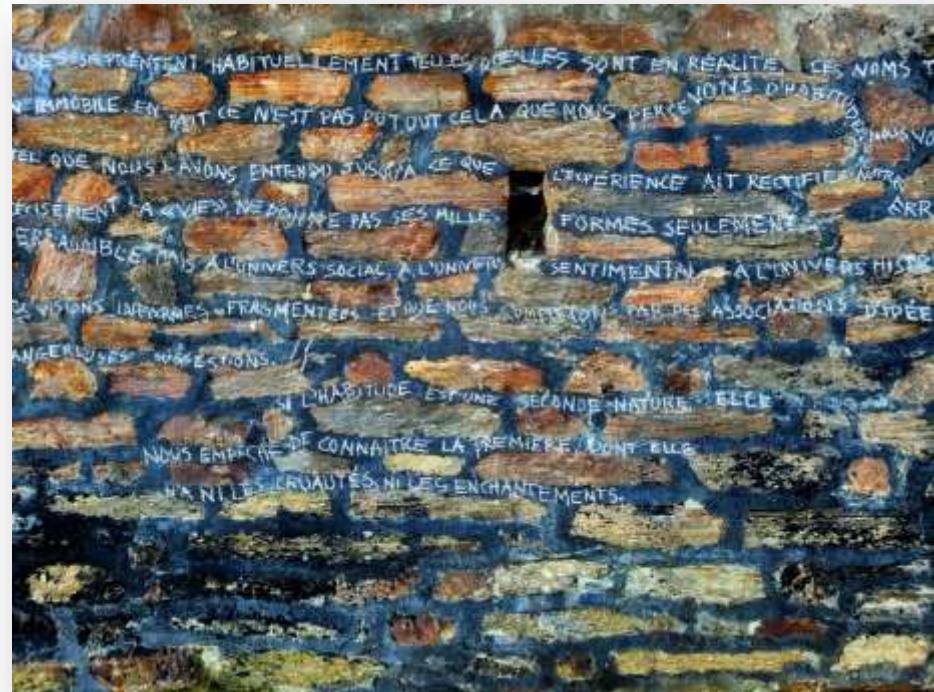
Les mots de Jean Santeuil et d'*À la recherche du temps perdu* vont apparaître, écrits à la craie sur les rochers du littoral et sur les murs de l'Archipel...

Éphémère, fugace, futile ? L'œuvre, infiniment poétique, s'efface avec la pluie et l'eau de mer. Laissant une trace dans nos souvenirs seuls.



# Méandres proustiens

Mike Schertzer



## ***L'eau et les rêves***

*texts by Gaston Bachelard in white chalk  
la plage des Dunes, Beg-Meil, France*

**24.5.20**



*photo by Martine Whiite*

*Un long destin intime.*

We plunge for the first time. Into a world that does not take our breath away, but one where our breath has no place, we plunge.

It was a long time ago. It was yesterday. It doesn't matter, because that first experience remains unmistakably with us, because *we have never come back to the surface*. We have held our breath: for an evening, a year, a lifetime...

And then one day we surface. The past drips from our fingers, our hair, our lips. And a movement of air we have never felt before, *the present*, envelops us, welcomes us. We are home. Shivering and warm at the same time. Home.

*Et peu à peu la beauté s'encadre.*



# *L'eau et les rêves*

*Mike Schertzer*



*photos by Martine White*

Devant l'eau profonde, tu choisis ta vision ; tu peux voir à ton gré le fond immobile ou le courant, la rive ou l'infini ; tu as le droit ambigu de voir et de ne pas voir. (GB)

Tombant de la feuillée après l'orage, il est des gouttes qui clignotent ainsi et qui font trembler la lumière et le miroir des eaux. À les *voir*, on les *entend* frémir. (GB)



# *L'eau et les rêves*

*Mike Schertzer*



*photos by Martine White*

[poetryisdisaster.com/Bachelard.html](http://poetryisdisaster.com/Bachelard.html)



*Confluence*

*Mike Schertzer*

***Confluence (an imagined conversation with Pablo Neruda)***  
*texts by Pablo Neruda and Mike Schertzer in white chalk*

***Epitopou 19***

July 1st - August 28th, 2019

*residence (July 1st -8th)*

Livadia (Andros), Greece



*photos by Christian Bony*



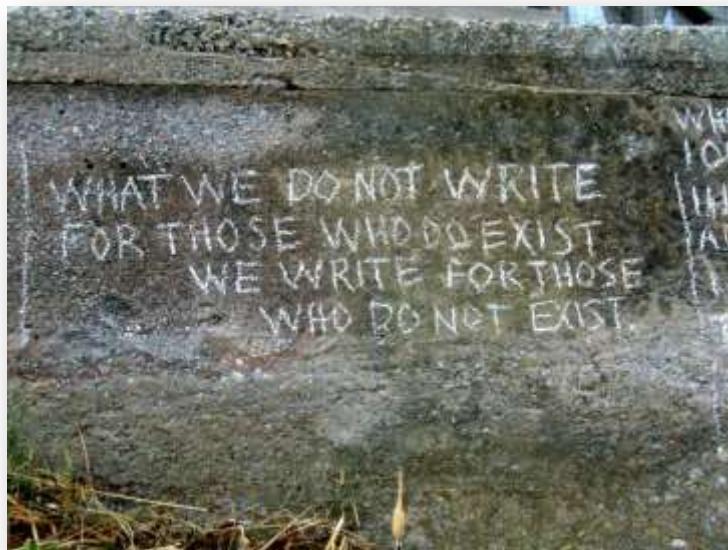
[poetryisdisaster.com/Confluences.html](http://poetryisdisaster.com/Confluences.html)



# *Confluence*

*Mike Schertzer*

The title of this work is *Confluence*.



Confluence means flowing together. Think of two rivers merging,

Fluent means the ability to express oneself clearly.

Confluence... Speaking together. A conversation.

I have never been to Andros, nor to Greece. As a foreigner I have arrived on your shore. We speak different languages... but, is a conversation possible?

It has been said that poetry is the natural language of the human spirit. And so, I have used poetry, specifically, an imagined conversation between the Chilean poet Pablo Neruda and myself, to express this desire for speaking together...

Confluence: you and I, Greece and I, Andros and I.

I have used white chalk. It is a humble material. It is ephemeral... like all of our efforts. And so we must be present and find value in what is temporary. This is all we have.

Here, with this wall, I am not conversing with the past. I have not written on the walls of a glorious ruin, but on concrete. I am speaking with what lives and breathes today. No other conversation is possible.

A river was here, now it is gone. And so I converse with what remains, with what resists, with what sleeps and wakes in this river's bed.



[poetryisdisaster.com/Confluences.html](http://poetryisdisaster.com/Confluences.html)

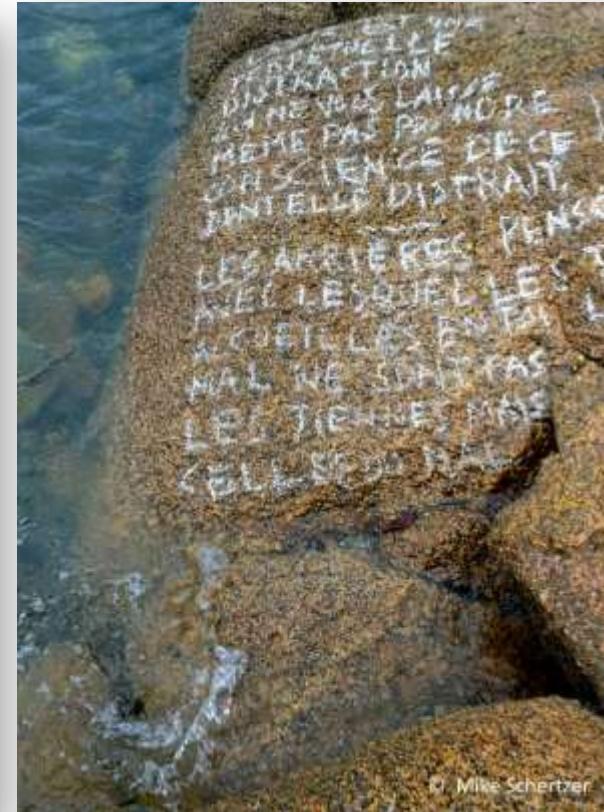


## L'inexprimable

*Mike Schertzer*

For the Festival d'Art de l'Estran  
I wrote selections from the work  
of Franz Kafka in white chalk, at  
low tide, on the rocks on the  
beach of Tresmeur in Trébeurden,  
France.

Franz Kafka ( 1883-1924 ) wrote,  
«l'art est, comme la prière, une  
main tendue dans l'obscurité, qui  
veut saisir une part de grâce pour  
se muer en une main qui donne».   
With my hands, et white chalk and  
time as materials, I have tried to  
pierce the obscurity that envelops  
us.



# *L'inexprimable*

*Mike Schertzer*



© Nolwenn Gouazou

J'essaie constamment de communiquer quelque chose  
d'incommunicable, d'expliquer quelque chose d'inexplicable.

- Franz Kafka



[poetryisdisaster.com/Kafka.html](http://poetryisdisaster.com/Kafka.html)



# *Les Villes Invisibles*

*Mike Schertzer*

Entering the Maison des Enfants Saint-André,  
look at the cobblestones..

There, you will see the entire courtyard filled with words written in white chalk. The text is from the book Invisible Cities by the Italian writer Italo Calvino.

For twelve hours, before the opening of Nuit Blanche, the artist Mike Schertzer will be copying the text on the ground. The entire performance will be filmed by Jerome Noel and projected during the night of the event, in real-time, as an accompaniment to the installation.

In the courtyard the visitor can read and wander freely. The words speak of things perishable and of things that last... and this is because they are themselves ephemeral.



© Mike Schertzer

# *Les Villes Invisibles*

*Mike Schertzer*

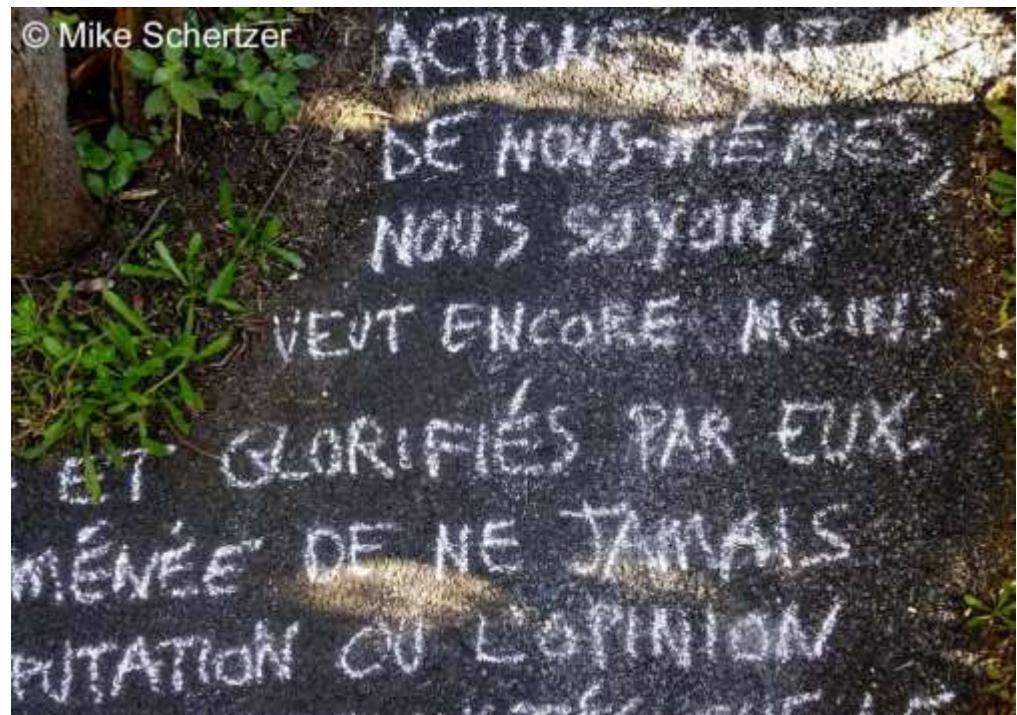
In Invisible Cities Italo Calvino wrote, “At times I feel your voice is reaching me from far away, while I am prisoner of a gaudy and unlivable present, where all forms of human society have reached an extreme of their cycle and there is no , imagining what new forms they may assume. And I hear, from your voice, the invisible reasons which make cities live; through which perhaps, once dead, they will come to life again”.



Michel de Montaigne (1533-1592) wrote 108 essais. France is composed of 101 départements. For my project ***Les essais*** I would like to write one essay of Michel de Montaigne, in white chalk, in each département of France.

My literary interventions are characterised by their fugacity. They are ephemeral... like every human activity.

In my work I approach absurdity, futility,... This is because often beauty is never far from such things.



My project ‘*Les Essais*’ was launched with *De la Solitude* (Paris, 2014). The idea is simple and ambitious... as is the work of Michel de Montaigne (1533-1592), who had the idea to write a book about himself. With his unceasing efforts he was able to leave us a formidable collection of **108** essais gathered together in a book that is strikingly unique. Inspired not only by the content of the *Essays*, but also by his effort and the grandeur of his idea, my project is simple: because Michel de Montaigne wrote **108** essays and in France there are **101** departments, I would like to write an essay of Montaigne, in white chalk, in each département of France. This is a project that will occupy me for the rest of my life... and this would be a welcome and just accompagniment.

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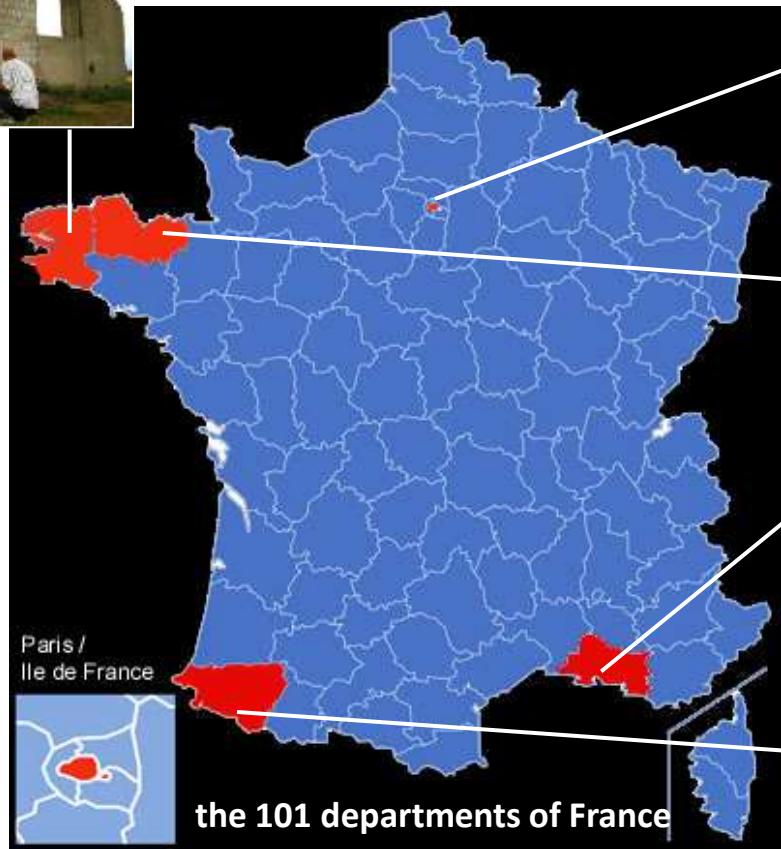
My literary interventions are characterized by their fugacity; they are ephemeral, like all of our efforts. In *De la Solitude* Montaigne wrote “ In solitude be a crowd unto yourself ”. This phrase, this command has been a guiding light for my life. And in this life of generalized insomnia how do we inspire our capacity to dream? In this world where we all suffer beneath the dictature of time how much time is necessary to express and transmit *the essential*? Is it possible to seed an impulsion to dream, to inspire a creative desire in the blink of an eye? A man alone – in writing the words of an essay composed in the sixteenth century, would this be enough to topple the tyranny of the quotidian? How to humiliate those things that crush our capacity to dream? This is the nature of my effort here.

Montaigne wrote, “ In solitude be a crowd unto yourself ”. In writing Montaigne’s words and reflections on solitude my dream would be to make them legible and pertinent for those who pass by, those who should never forget that they merit their own solitude.



## *De l'Expérience*

(2020 - present; Finistère)



## *De la Solitude*

(octobre 2014; Paris ,  
Nuit Blanche 2014)

## *Sur les Exercices*

(mai 2016; la marée basse  
Saint-Cast-le-Guildo)

## *Philosopher, c'est apprendre à mourir*

juin 2017; Arles, InSitu 1.2)

## *De la Gloire*

(juin 2015; Biarritz)



# *Sur les Exercices*

*Mike Schertzer*



*photo by Jerome Noel*

## *Sur les Exercices*

28 mai 2016. 7h – 19h;  
Saint-Cast-le-Guildo, France  
(on *Les Pierres Sonnantes*)

[www.youtube.com/watch?v=YVnu3zv2ciUv](http://www.youtube.com/watch?v=YVnu3zv2ciUv)



***It is not my actions that I describe : It is myself, i is my very essence***

- Montaigne



# *Sur les Exercices*

*Mike Schertzer*



# *De l'expérience*

*Mike Schertzer*

## ***De l'expérience***

Written throughout the Finistère (France), 2020 - present

**Ile d'Ouessant : July 27th, 2020**

**plage de Kermyl, Beg-Meil:** August 8th, 2020



*photo by Martine White*

[poetryisdisaster.com/Experience.html](http://poetryisdisaster.com/Experience.html)

C'est mon expérience qui me permet de dénoncer l'ignorance humaine, ce qui est, à mon avis, la meilleure leçon de l'école de la réalité.

---

Nous recherchons d'autres façons d'être parce que nous ne voulons pas chercher à comprendre les nôtres, et nous sortons de nous-mêmes, parce que nous ne savons pas ce qui s'y passe.

Michel de Montaigne,  
*De l'Expérience*



# *De l'expérience*

*Mike Schertzer*



*photos by Martine White*

## *De l'expérience*

Ile d'Ouessant : July 27th, 2020

*Philosopher, c'est apprendre à mourir*

*Mike Schertzer*

***Philosopher, c'est apprendre à mourir***

29 juin 2017. 1h – 15h; 21 aout 2017, 1h – 15h.

enclos Saint Césaire

*InSitu 1.2, Arles ,France*



*Le savoir mourir nous affranchit de toute subjection et contrainte*

*Philosopher, c'est apprendre à mourir*

*Mike Schertzer*



*De la Gloire*

*Mike Schertzer*



© Mike Schertzer

***De la Gloire***

23-24 juin 2015. 21h – 13h; Biarritz ,France)  
(la falaise, entre l'avenue de l'Impératrice et la Phare)



© Mike Schertzer

*La récompense d'une bonne action, c'est de l'avoir faite*

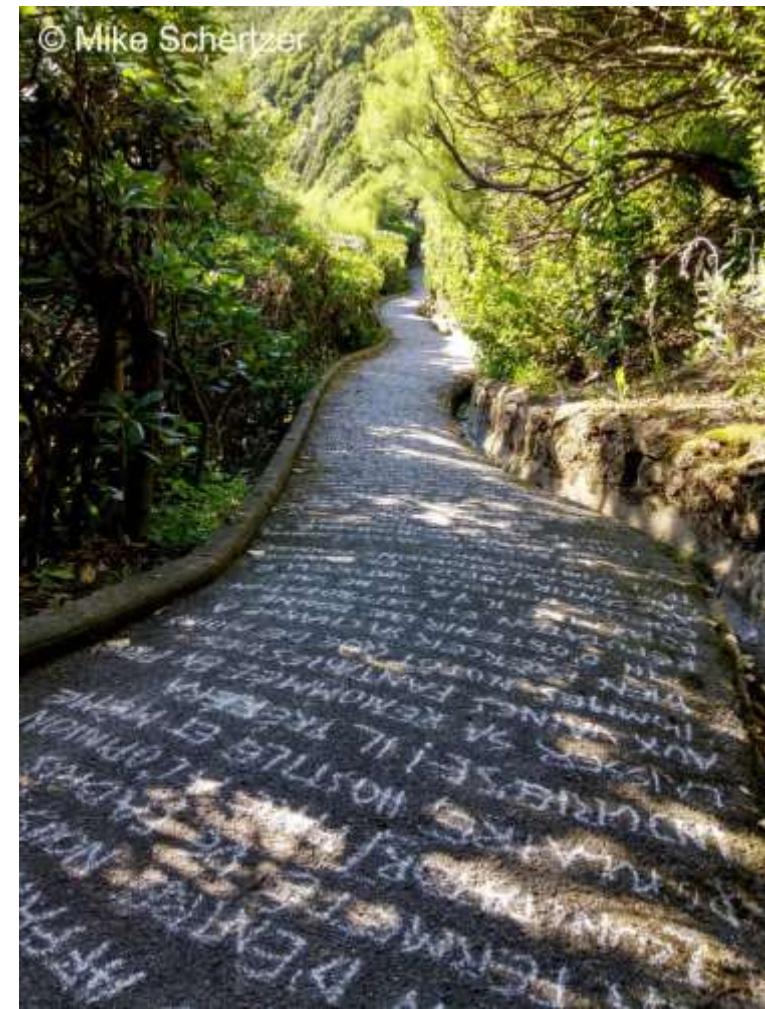
- Seneca

[poetryisdisaster.com/Gloire.html](http://poetryisdisaster.com/Gloire.html)



*De la Gloire*

*Mike Schertzer*



# *De la Solitude*

*Mike Schertzer*

Pour mon intervention *De la Solitude* je propose (en consultation avec la Ville de Paris) d'écrire l'essai *De la Solitude* de Michel de Montaigne, à la craie blanche, sur la façade du Maison de la Recherche (4 rue des Irlandais). Mon projet sera incorporé dans la zone 'Panthéon' et fera partie des manifestations associées. L'écriture prendra entre dix et douze heures. Je commencerai le soir du 3 octobre et je terminerai au cours de l'après-midi du lendemain, le 4 octobre. Je pense que l'éclairage de la rue sera suffisant pour pouvoir lire les textes ; néanmoins un éclairage supplémentaire pourrait être utile afin d'augmenter le contraste entre le texte et le mur .

*De la Solitude* sera l'inauguration du projet 'Les Essais'. En effet, j'envisage d'écrire à la craie blanche, un essai de Montaigne dans chaque département de la France .



© Mike Schertzer

My literary interventions are characterized by their fugacity. They are ephemeral, as are all of our efforts. In *On Solitude* Michel de Montaigne wrote, "*In solitude be a crowd unto yourself*". This phrase, this command, has always been a touchstone for me. In this generalized insomnia that is our contemporary world, how can one nurture our capacity to dream? In this world where we all must submit to the dictatorship of time, how much time is necessary to express and transmit the *essential*? Is it possible to stimulate the impulsion to dream, or inspire a creative desire in the blink of an eye? A man, alone—writing the words of an essay composed in the sixteenth century in chalk on a wall... is this enough to overcome the tyranny of the quotidian? How can one humiliate all that seeks to eradicate our capacity to dream? Such is the nature of my effort, *mon essai*.

In my work I approach and become intimate with absurdity, futility... because often beauty is not far from such things.

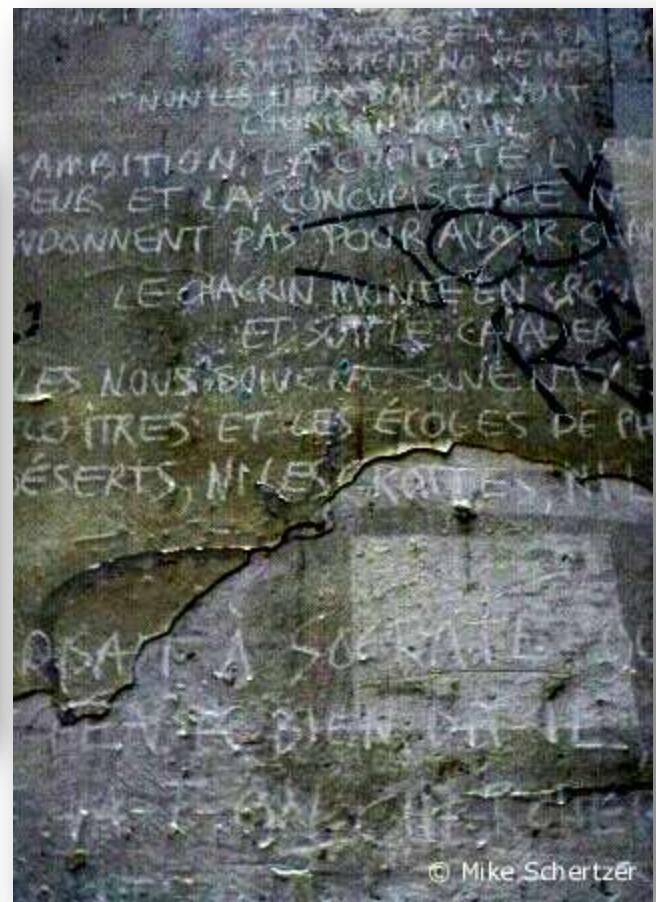
Montaigne wrote, "*In solitude be a crowd unto yourself*". In retracing the words of Montaigne my dream is to render his thoughts on the subject of solitude present to all those who pass by, to all those who should never forget that they will always merit their own solitude.



# *De la Solitude*



*Mike Schertzer*



*À l'usage de ceux qui voient*

*Mike Schertzer*

**Langres Diderot 2013**

*Langres, France*

*La Promenade d'un Sceptique*

**La Promenade de Blanchemain, Langres**

18, 19 septembre, 2013

Environ 5000 marrons et écorces sur lesquels j'ai écrit des textes de Denis Diderot avec l'encre blanc. La publique était invitée d'écrire Leurs propres mots, ou ceux de Diderot .

*À l'usage de ceux qui voient*

*Mike Schertzer*



*À l'usage de ceux qui voient*

*Mike Schertzer*



*À l'usage de ceux qui voient*

*Mike Schertzer*

## **Langres Diderot 2013**

*Langres, France*

## *Les Remparts*

### **La Promenade de Montréal, Langres**

Minuit – 14h , 21 septembre, 2013

Entre minuit et 14h le 21 septembre, 2013, j'ai écrit ,en craie blanche,  
sur les remparts (the Promenade de Montréal) de Langres.

*video* (Diderot 2013)

[www.youtube.com/watch?v=wnITLbt-2BI](http://www.youtube.com/watch?v=wnITLbt-2BI)

*À l'usage de ceux qui voient*

*Mike Schertzer*



*À l'usage de ceux qui voient*

*Mike Schertzer*



# Une Déclaration



Mike Schertzer

*Rencontres Philosophiques 2012  
Langres, France*



*Une Déclaration* est une intervention littéraire, une installation où le texte intégral de *La Déclaration universelle des droits de l'homme* sera réécrit à la main, à la craie blanche sur les murs à l'intérieur d'une ancienne imprimerie. L'artiste utilise la craie, comme l'utilisent les professeurs, à l'école, ou comme les enfants qui jouent sur le trottoir. Avec la craie, et surtout avec son caractère d'impermanence, il met les mots et les idées de la *Déclaration* en opposition à la tendance à les monumentaliser. La liberté n'est pas un monument. Il faut la rencontrer de nouveau, l'occuper, l'incorporer et la manifester, sinon, comme tous les monuments, elle deviendra un jour une ruine.



Une Déclaration, Mike Schertzer 2012

*Art is perhaps the only domain where our efforts at simplification  
do not result in tragedies*

## **Interventions: 2012 - present**

*Les Essais (De l'expérience (2020 - present, Finistère, France)*

*Pain Proust (2012 - present)*

*Transport commun (2013)*

*Numéros utiles (2017 - 2018)*

*Petites pièces (2018 - present )*

*La Résistance (2018 - present)*

*Les Greffes (2019 - present)*

*Les Idées Fixes (2019 - present)*

*Le Temps Retrouvé (2019)*

*Les Offrandes (2019 – present)*

*Conduits (2020 – present)*

*Catalogue of Vanishing Things (2020 – 2021)*

*Glumenations (2020)*

*Balades (2020 – present)*

*Semences (2020 – present)*

*Dépassemments (2020 – present)*

*Données (2020 – present)*

*Implications (2021 – present)*

*Écories (2022 – present)*

*Orogonies (2024 - present)*

[poetryisdisaster.com/Essais.html](http://poetryisdisaster.com/Essais.html)

[poetryisdisaster.com/proustpain.html](http://poetryisdisaster.com/proustpain.html)

[poetryisdisaster.com/Transport.html](http://poetryisdisaster.com/Transport.html)

[poetryisdisaster.com/Recent.html](http://poetryisdisaster.com/Recent.html)





## Pain Proust

2011 - present; Jardin du Luxembourg,  
Paris, France.

feeding *À la recherche du temps perdu*, by **Marcel Proust**, to birds.

Birds sing because they have nothing to read.

“ it is in moments of illness that we are compelled to recognize that we live not alone but chained to a creature of a different kingdom, whole worlds apart, who has no knowledge of us and by whom it is impossible to make ourselves understood “

(Proust)

*materials that exist:* assembled poem, consumed books,  
photos, comments.

[poetryisdisaster.com/painproust.html](http://poetryisdisaster.com/painproust.html)



*Pain Proust*

*Mike Schertzer*



14.02.2014

That those animals which spend their days singing  
also have wings, is not a coincidence.



Mike Schertzer



[poetryisdisaster.com/painproust.html](http://poetryisdisaster.com/painproust.html)

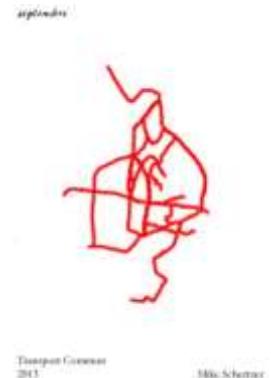




## **Transport commun** 2013; Paris, France.

a year in the transit system of Paris.

A record of bus and metro trips (RATP; Paris, France) taken each day during 2013. The number of each bus and metro line is indicated for each day, resulting in a code. These codes are added together to give a sum at the end of each month. The total for the entire year is indicated below, and functions as a numerical representation of my passage through the year. I have also graphically represented my movements through the system of public transportation in Paris for each month and for the year in total, which can be interpreted as a rudimentary circulatory system of my year... 2013.



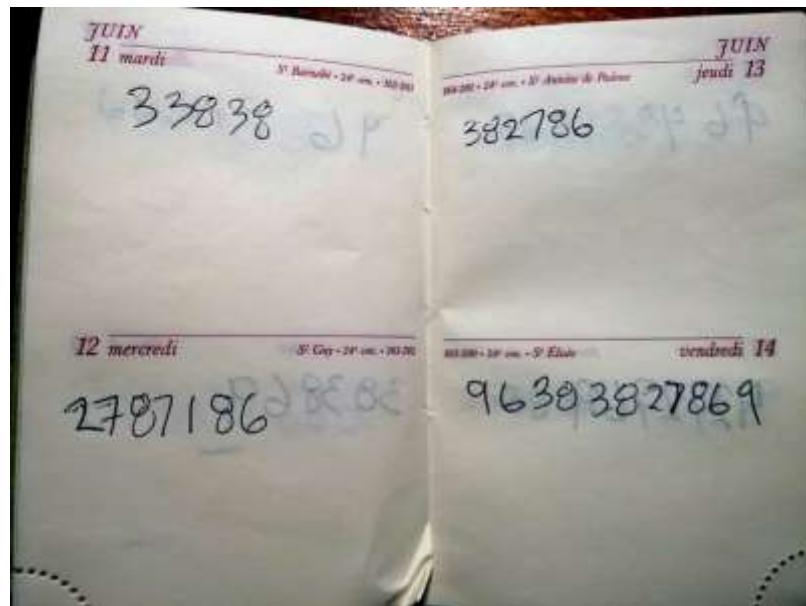
*materials that exist:* original notebook, digital files, final map,  
digital sketches, sound file of final voyage

[poetryisdisaster.com/Transport.html](http://poetryisdisaster.com/Transport.html)



# Transport commun

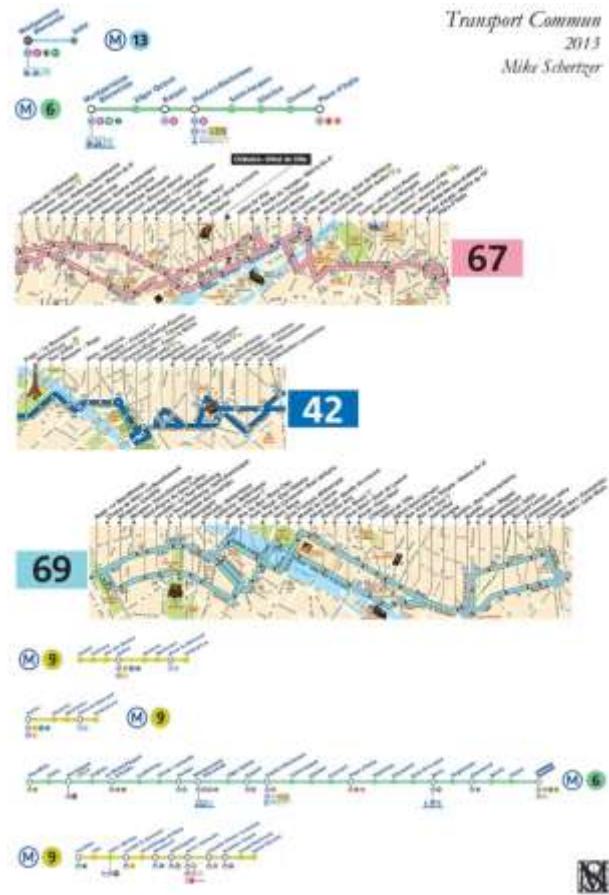
Mike Schertzer



agenda with bus/metro numbers taken each day

[poetryisdisaster.com/Transport.html](http://poetryisdisaster.com/Transport.html)

Yearly sum of all transit taken:  
**136674269990609**



ultimate route assembled from  
yearly sum of transit taken



2017 - 2018 Paris, France



Useful numbers slide beneath my door regularly: police, firefighters, ambulance, locksmiths, plumbers... truly useful numbers.

I considered that should I add all these useful numbers together I would arrive at the most useful number imaginable. To arrive at this ultimate number I collected every *useful number* I received until I filled an accounting book.



**2018 – present;  
Paris, France**

*Words, thoughts, poems, written on coins and left in public...  
in this vale of tears, where everything has its place, its rank, all is a question of value*

value	date	text	author	location
1.14	oct-18	A une passante <i>de La Pierre</i>	Charles Baudelaire	La Petite Lumière (rue Boulard, 14ème)
0.94	févr-19		Osip Mandelstam	rue Férou (6ème)
0.31	mars-19	pensée XXXVII	Giacomo Leopardi	pont du Carrousel (1er)
0.31	mars-19	L'art est comme la prière	Franz Kafka	quai Henri IV (12ème)
1.54	mai-19	Alphabet lithique	Raymond Queneau	Panthéon (5ème)



1.54 : Alphabet lithique, Raymond Queneau



0.31 : Pensée XXXVIII, Giacomo Leopardi



# *La résistance*

*Mike Schertzer*

*Une résistance endormie dans les profondeurs de la matière .*

*- Gaston Bachelard*

*Voulant parler, je n'ai parlé que feuilles – André du Bouchet*



Albert Camus  
rue des Irlandais (Paris)

**2018 - present ;  
various locations**

Octavio Paz  
rue Tournefort (Paris)

Novalis  
(Livadia, Andros, Greece)



# *Les Greffes*

*Mike Schertzer*



2019 - present ;  
various locations



## **E.M. Cioran**

Cimetière du Montparnasse  
(13<sup>ème</sup> Div., Paris 14<sup>ème</sup>)

## **Benjamin Fondane**

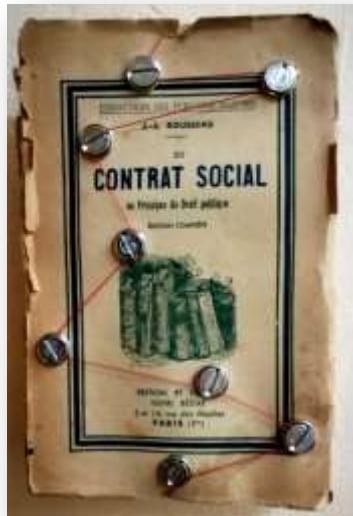
Jardin du Luxembourg  
(Paris 6<sup>ème</sup>)



2019 – present : altered books

*Toute valeur profonde n'est grande  
que par sa précarité.*

- Jean Starobinski



Du Contrat Social  
(J-J. Rousseau)



(Descartes)



Le Paradis Perdu  
(J. Milton)



# *Le Temps Retrouvé*

*Mike Schertzer & Martine White*

**Decembre 26, 2019;  
Rue des Francs-Bourgeois  
Paris (3<sup>ème</sup>), France**

*The words of Marcel Proust written on chestnuts and arranged  
in a spiral around a Linden tree.*



*Photo: Indira Lebrin*



# *Les Offrandes*

texts written on fruit and other objects  
and installed in public locations

*Mike Schertzer*

2019 - present ;  
various locations

*Une offre paradoxale qui donne sans rien donner,  
qui réjouit infiniment sans fournir pour autant le moindre motif de réjouissance.*

- Clémément Rosset



**Franz Kafka** (February, 2020)  
Jardin du Luxembourg, Paris



**Marcel Proust** (March, 2020)  
Beg-Meil, France



**Marcel Proust** (April, 2020)  
Beg-Meil, France



## *Conduits*

Mike Schertzer

the pages of entire books, rolled, pinned, and assembled

2020 - present



# La Côté de Guermantes (Marcel Proust)

2020



## LES CONDUITS DE MIKE SCHERTZER

### L'ARCHIPEL

Ces sculptures sont réalisées à partir des feuilles de la *Recherche* et de *Jean Santeuil*. Chacune est épingleée et collée dans l'ordre.

La sculpture donne une impressionnante présence physique à l'immensité de ce travail d'écriture hors norme qu'est la *Recherche*. Les ondulations de l'acte créatif se forment, aussi changeantes et aussi vastes que celles de la mer, devant laquelle Proust s'est émerveillé lors de son séjour fondateur à Beg-Meil.

**A la recherche du temps perdu (Marcel Proust)**  
l'Archipel, Fouesnant, France  
2022



# Catalogue of Vanishing Things

Mike Schertzer

one object collected each day for one year (1.2.2020- 31.1.2021)  
and kept in a 1,5ml cryotube

*Presque rien, et bientôt, plus rien du tout*

– Clément Rosset



2020 - 2021 ;  
various locations in France



176 entries from *A Personal Dictionary*,  
hand-written in white ink on black paper  
and left in the hollow of a tree



*A personal, intimate, geography...  
the distance between two points  
represented by objects stored in 1.5ml cryotubes*

**2020 - present ;  
various locations**



**36 raisons pour continuer:**  
Jardin du Luxembourg à rue Boulard  
Paris 14ème  
2020



2020 - present



**Kerambigorn 1**  
juin 2021



**Fergus 1**  
octobre 2021



# *Implications*

*Mike Schertzer*



**Nietzsche**  
**(Ainsi parlait Zarathoustra)**  
novembre 2021

**Montesquieu**  
**(L'Esprit des lois)**  
décembre 2021

**Novalis**  
**(Maximes et Pensées)**  
novembre 2021

Le Classicisme octobre 2021  
Novalis (**Maximes et Pensées**) octobre 2021  
Nietzsche (**Ainsi Parlait Zarathoustra**) novembre 2021  
Nietzsche (**Ecce Homo**) novembre 2021  
Diderot (**La Rêve d'Alembert**) novembre 2021  
Chamfort (**Maximes, Pensées**, novembre 2021  
Caractères et Anecdotes)  
Seneca (**Sur la Brièveté de la Vie**) novembre 2021  
Jacques Monod (**Le Hasard et la Nécessité**) novembre 2021  
Casanova novembre 2021  
Marcel Proust (**A la recherche du temps perdu**, 7 volumes) 2022



**Proust**  
**(A la recherche du temps perdu)**  
2022



*Semences*

*Mike Schertzer*

2020 - present



**Commun d'un martyr**  
2020



**Isaiah : LXVI**  
2020



*Dépassemens*

*Mike Schertzer*

2020 - present



**Cendrars (Bourlinguer):**  
93-100, 150-156, 191-198, 435-442  
2020



**Book of Revelations**  
2020



Écorces

Mike Schertzer

*A place and a moment, captured on tape  
(plants and tape on paper)*

2022 - present



Écorces (La Venelle de la Roche #12 8.1.24)

16 x 21 cm

2024





## Orogonies: Schistothèque 7.23.24

11 x 17 x 6 cm

2024

*A library of schist  
(Schist and wooden box)*

2024



## Orogonies: Schistothèque 7.21.24

10 x 22 x 6 cm

2024



## Orogonies: Schistothèque 8.15.24

7.5 x 18 x 2.5 cm

2024



*Transparencies*

*Mike Schertzer*

végétal, lames de verre, et ruban de parafilm

7,5 x 5 cm

2025



# *Eau de Morlaix*

*Mike Schertzer*

Eau de source morlaisienne (33 place Charles de Gaulle)  
en bouteille et encadrée ou en boîte

**2024 – present**



*Negatexts*

*Mike Schertzer*



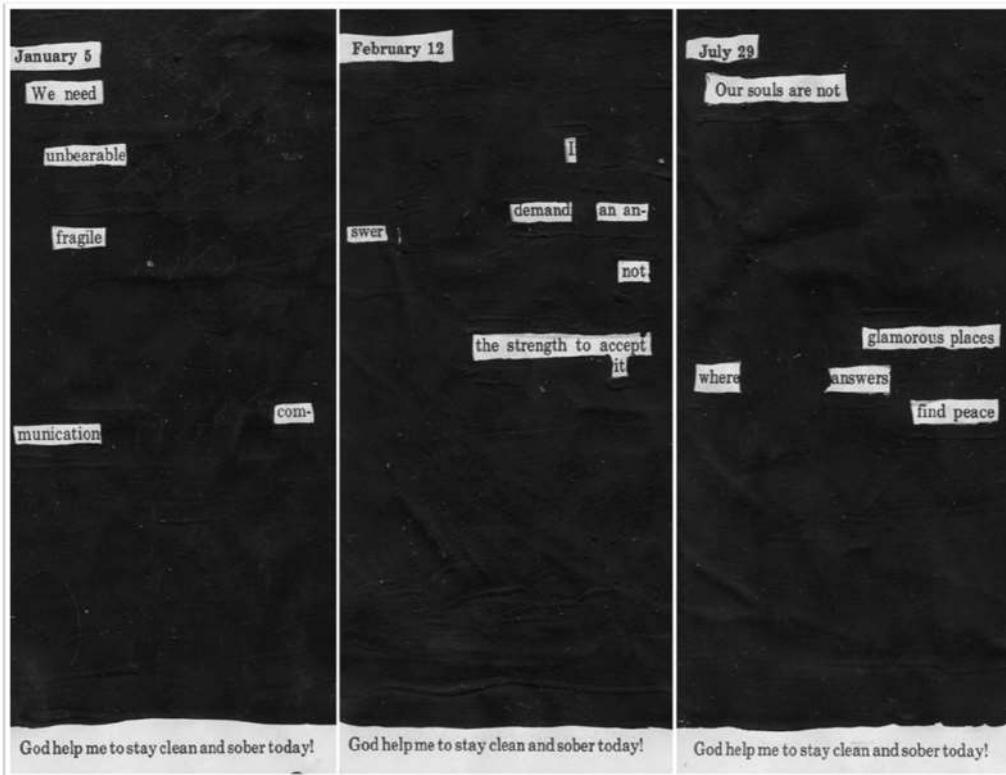
*Negatexts (artist books)*

[poetryisdisaster.com](http://poetryisdisaster.com)

*Negatexts* [poetryisdisaster.com/Neg.html](http://poetryisdisaster.com/Neg.html)



“Art can never be so well served as by a negative thought.  
Its dark and humiliated proceedings are as necessary to the understanding  
of a great work as black is to white” – Albert Camus.



Day by Day, 2001

## *Titles of full books:*

- 1997 The Sob  
P.S  
Halt (Blessed Block)
- 1998 12 Days  
Playtime  
Agreement  
You / Me  
Eat  
What Makes my Cat Purr  
Happy  
BAble / The Vale of  
Communication  
A Christmas Greeting  
Salutation #1
- 1999 The Bride's Instruction  
Australia, in brief  
Wet  
I Can  
2000 Wound Healing
- 2001 Day by Day
- 2003 Feng Shui in Simple Lessons
- 2004 Les plus qu'humains  
13  
Né  
Cata
- 2015 Emmanuel Macron: C'est Notre Farce



# *Livres d'artistes*

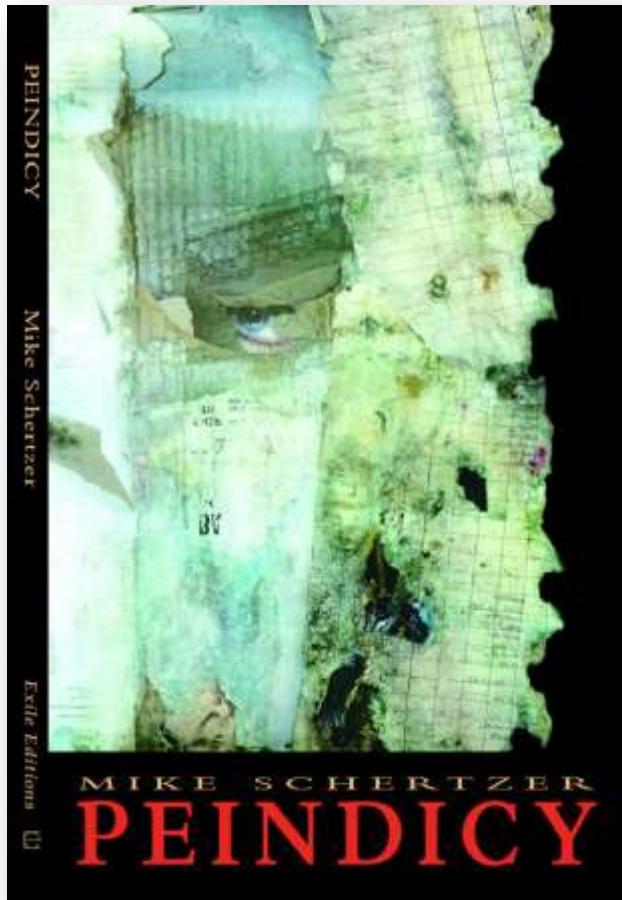
*Mike Schertzer*



The day within the day (book)	2022
Le sentier cotier (book)	2021
Egarements I	2020
And so the help goes away again, without helping	2016
34 (Opacity Series #1)	2003
CACA vol.31: Secular Ruin (Opacity Series #2)	
Correspondence	
Day by Day	
Encyclodesiropedia (vol.2)	
Labels vol.3 (from the archive of Accrued Disgust)	
Labels vol.7 (from the archive of Accrued Disgust)	
Mayday (Opacity Series #3)	
This World of Two	2002
Dissociative Fugue	2000
Particulars (Catalogue of Vanishing Things vol.II)	
Absulation	1998
Encyclodesiropedia (vol.1)	
Footnotes (vol.1)	
Recusant	
Umbilicatorium	



*Mike Schertzer*



## *Books*

- The House of Misfortune.** 1994, Tonguenail Books; ISBN 0-9698008-0-0
- Short Films from the Fourteenth Century.** 1994 Exile Editions; ISBN 1-55096-0490
- a hand for the drowned;** 1994, Ekstasis Editions; ISBN 0-921215-85-1
- A Personal Dictionary.** 1997, Tonguenail Books; ISBN 0-9698008-1-9
- Cipher and Poverty (The Book of Nothing).** 1998, Ekstasis Editions; ISBN 1-896860-31-1
- Absulation.** 1998, (chapbook, limited edition of 50)
- Evidence.** 2000 (unpublished)
- Dissociative Fugue.** 2000, (chapbook with colour plates, limited edition of 50)
- Young Bloods (*stories from Exile, 1972-2001*).** 2001, Exile Editions; ISBN 1-55096-636-7
- Peindicy.** 2007, Exile Editions; ISBN 978-1-55096-103-4
- The Process.** 2020 (unpublished)
- A Personal Dictionary (9<sup>th</sup> ed. 1987-2022).** 2022
- Le bruit du temps perdu vol. 1&2.** 2022
- Murmurations: Collected Poems 1989-2024.** 2024

[poetryisdisaster.com/Works.html](http://poetryisdisaster.com/Works.html)



# *A Personal Dictionary*

*Mike Schertzer*

***A Personal Dictionary*** is an ongoing journal in dictionary format. It began in 1986 as an effort to limit the annoying phenomenon of continually returning to thoughts where I had been before. It is not so much an attempt to impose order on thought as it is to allow thinking to set out into new areas from stable landmarks.

## a short history of ***A Personal Dictionary***

*limited edition, annual supplements*

- |             |   |
|-------------|---|
| <b>1997</b> | <i>A Personal Dictionary</i> (1 <sup>st</sup> edition) hardbound, 50 copies.<br>Tonguenail Books ISBN 0-9698008-1-9 |
| <b>2000</b> | excerpts from <i>A Personal Dictionary</i> are a part of the performance <i>Dissociative Fugue</i>                  |
| <b>2003</b> | <i>Devil's Wine</i> includes the entries <b>poem, poet, and poetry</b>  |
| <b>2003</b> | excerpts appear in <i>Exile</i> vol.27 (4) p.49-63  |
| <b>2003</b> | 4 <sup>th</sup> edition is online at <a href="http://poetryisdisaster.com">poetryisdisaster.com</a>                 |
| <b>2016</b> | <i>Compensations (reflections on art, poetry, and the creative life)</i>  |
| <b>2020</b> | <i>Glumenations (installation; Penfoulic, France)</i>   |
| <b>2022</b> | <i>9th edition (1987-2022)</i>  |

- |                 |                                  |
|-----------------|----------------------------------|
| <b>2004</b>     | <i>Consequence</i>               |
| <b>2005</b>     | <i>The Endroom</i>               |
| <b>2006</b>     | <i>Instrangements</i>            |
| <b>2007, 08</b> | <i>Invigorations</i>             |
| <b>2009</b>     | <i>Uncommon Hours</i>            |
| <b>2010, 11</b> | <i>Moritivations</i>             |
| <b>2013</b>     | <i>Euthanasiasms (2004-2013)</i> |
| <b>2013</b>     | <i>Assignations</i>              |
| <b>2014</b>     | <i>Involutions</i>               |
| <b>2015</b>     | <i>Egressions</i>                |
| <b>2016,17</b>  | <i>Retrenchments</i>             |
| <b>2018,19</b>  | <i>Syllogasms</i>                |
| <b>2020</b>     | <i>Refinements</i>               |
| <b>2020</b>     | <i>Glumenations</i>              |
| <b>2021</b>     | <i>Desarticulations</i>          |
| <b>2022</b>     | <i>Peurifications</i>            |
| <b>2023</b>     | <i>Metaclysms</i>                |



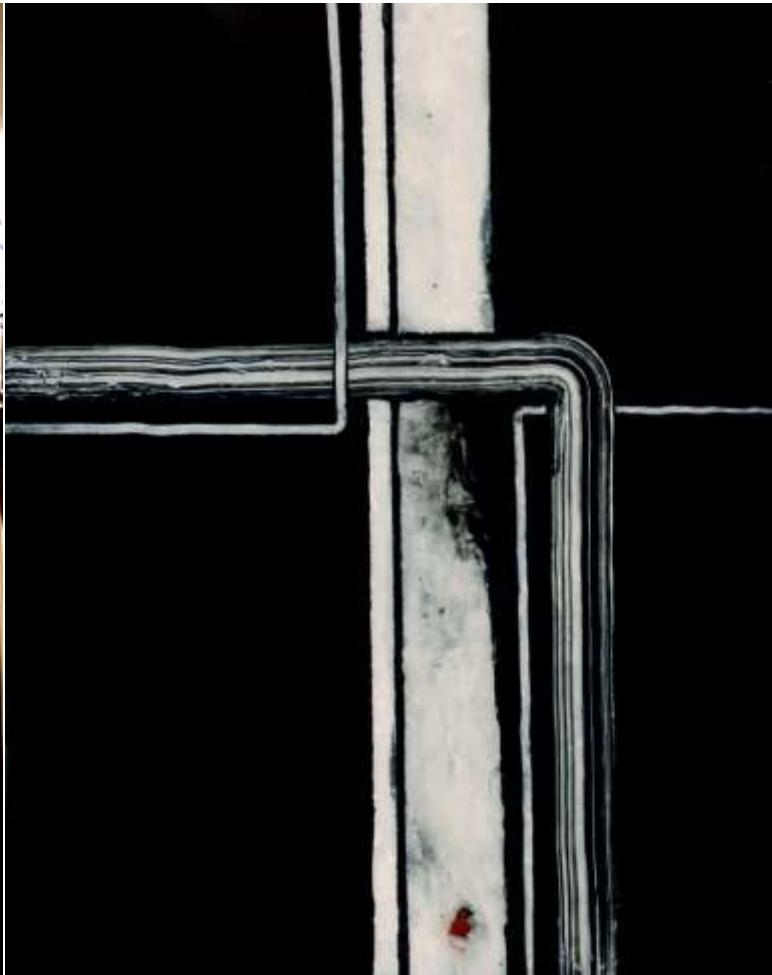
*Mike Schertzer*

Sublimage (collage on glass)

*video* (in the studio) [youtu.be/dWPgcLooPy0](https://youtu.be/dWPgcLooPy0)



Mike Schertzer



Intercession #19; 2012



Mike Schertzer



# Intercessions

Mike Schertzer



galerie caroline tresca

An intercession arises with the advent of incompatible experiences.

"It is not so much where my motivation comes from but how it has managed to survive".  
(Louise Bourgeois).

An intercession is a prayer that demands a favor from someone.

This is what happens when *pure forms* encounter a human life.

It is often proposed that a non-figurative artist renounces the tangible and descends into himself, preferring his inner fantasies to so-called *external reality*. However, it is a strict fidelity to the so-called *real*, to life as it is lived, that enables such an artist to dispose of models, of subjects demanding representation. Instead, the life that has been lived, touched, tasted, heard, remembered... passes through the artist and appears, on the other side, as art.

Lines, forms, colors, have been released from their servitude. They exist in themselves. They are present and are not representative.

There is no horizon line to regulate space. There is only the absolute, the void. Such a form of regulation is terrifying and liberating.

The question is what has priority, the idea or its representation.

"... when we 'think' without words, or in pictures or visualizations (which involve structure and, therefore, relations), we may discover new aspects and relations on silent levels, and so may formulate important theoretical results in the general search for a similarity of structure between the two levels, silent and verbal. Practically all important advances are made in that way." (Korzybski, Collected Writings).

"In the dark ambiguities of time we need finesse, not geometry, to find some stumbling way". (William Desmond, *Murdering Sleep*, in The Tragic Discourse ed. R. Fotiade).

"There is nothing more unfriendly to nature than dry geometry" (Leopardi).

"Logical relations, it is alleged, can obtain only between propositions, not between concrete entities, nor between abstract entities that are not propositional in nature." (The philosophical Logic of Stéphane Lupasco by Joseph E. Brenner)

Can a relation be a source of knowledge? Is neurobiology not founded on the recognition of molecular forms?

Appearances are misleading.

These are retinal arguments.

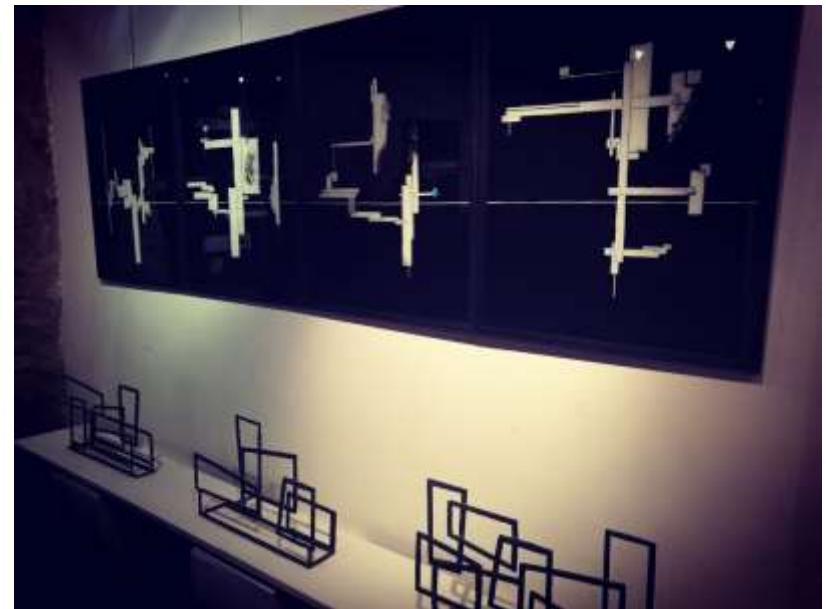


text by Mike Schertzer



*Intercessions*

*Mike Schertzer*



## **Intercessions**

Mike Schertzer (sublimage), Delphine Brabant (sculpture)

Galérie Caroline Tresca, decembre  
2016

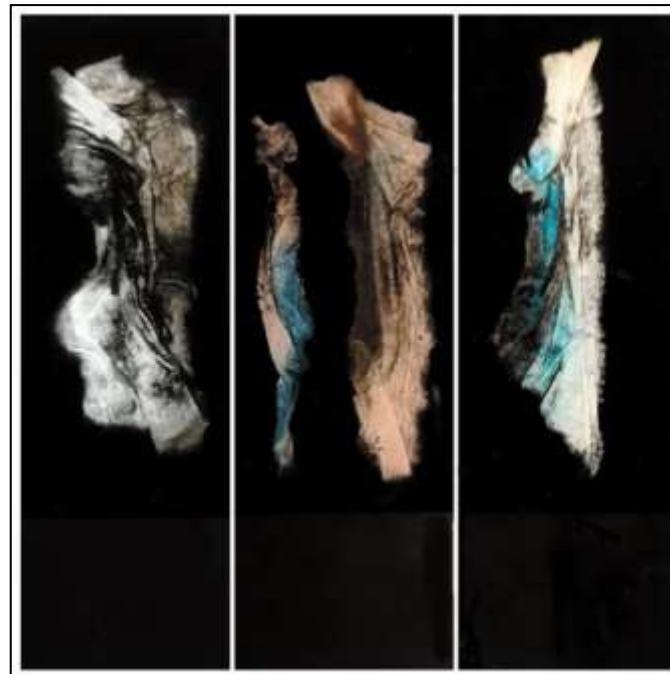


# Enchantillons

Mike Schertzer

papier, acrylique, et matériel divers  
sur les lames du microscope en verre  
 $7,5 \times 2,5 \text{ cm}$   
encadré ou dans une boîte et numéroté

2016 – présent



- 2024 **La Venelle de la Roche.** chalk performance of texts by Philippe Jaccottet. Morlaix, France.  
**Murmurations: Collected Poems 1989-2024** (Tonguenail Books, ISBN 09698008-0-0)  
Inauguration of the galerie/atelier **Poetry is Disaster** in Morlaix, France.
- 2022 **Méandres proustiens.** chalk performance and exposition (*Conduits*) as part of *Du côté de Beg-Meil, Marcel Proust à Fouesnant* (l'Archipel, Fouesnant)
- 2021 **Catalogue of Vanishing Things.** Archive of objects collected over the course of one year, France.
- 2020 **Glumenations.** Installations of entries from a Personal Dictionary, Penfoulic (Fouesnant), France, December 31<sup>st</sup>, 2020.  
**De l'Expérience.** chalk performance of an essay by Michel de Montaigne throughout la Finistère , France  
(Ile d'Ouessant, Beg-Meil)  
**L'Eau et les Rêves.** 6 hours chalk performance of texts by Gaston Bachelard. Beg-Meil, France.
- 2019 **Here, and no further.** Chalk intervention (*in collaboration with Martine White*), Beg-Meil, France .  
**Le Temps Retrouvé.** Installation of text byMarcel Proust written on chestnuts(*in collaboration with Martine White*), rue des Francs Bourgeois, Paris .  
**Devant la loi; Les Marches:** two texts by Franz Kafka, rue de Citeaux and quai d'Anjou, Paris.
- 2018 **Confluence.** Festival Epitopou 19, Andros, Greece. Mulit-day chalk performance of texts by Pablo Neruda and Mike Schertzer.
- 2018 **L'inexprimable.** Festival d'Art de l'Estran, Trébeurden, France. 12 hour chalk performance of texts by Franz Kafka.
- 2017 **Philosopher, c'est apprendre à mourir (*Les Essais*).** In Situ 1.2 Arles, France. 18 hour chalk performance of an essay by Michel de Montaigne.
- 2016 **Doctorat** (Sorbonne Universities; *Complexité du vivant*).  
**Intercessions.** Galerie Caroline Tresca, Paris.
- 2015 **Sur les Exercices (*Les Essais*).** Saint-Cast-Le-Guildo, France. 12 hour chalk performance of an essay by Michel de Montaigne.
- 2015 **Les Villes Invisibles;** Nuit Blanche 2015. Brussels, Belgium. 12 hour chalk performance of texts by Italo Calvino.
- 2014 **De la Gloire (*Les Essais*).** Biarritz, France. 16 hour chalk performance of an essay by Michel de Montaigne.
- 2013 **De la Solitude (*Les Essais*);** Nuit Blanche 2014. Paris, France. 12 hour chalk performance of an essay by Michel de Montaigne.
- 2013 **À l'usage de ceux qui voient;** Diderot 2013. Langres, France
- 2012 **Transport Commun** (daily archive of bus and metro trips); Paris France.
- 2011 **Une Déclaration; Rencontres Philosophiques.** Langres, France
- 2011 **Pain Proust,** literary intervention. Jardin du Luxembourg, Paris, France.
- 2009 **Uncommon Hours** (*recent additions to A Personal Dictionary*) self-published, 50 copies.



- 2008 **Inviginations** (*recent additions to A Personal Dictionary*) self-published, 50 copies.  
**Words Learned at the Bottom of a Well**, exhibition of recent sublimage. A440Hz, Vancouver, Canada.
- 2007 **Instrangements** (*recent additions to A Personal Dictionary*) self-published.  
**Peindicy** published (Exile Editions)  
excerpts from **Peindicy** published in Exile vol.31 (1).  
excerpts from *Peindicy* published in Exile vol. 30 (2).
- 2006 **Hope is an Illegitimate Heir**: exhibition of sublimage and negatexts, Jarvis Hall Fine Frames, Calgary, Canada.  
**I Am Not The End**: 4 hour chalk performance of excerpts from the notebooks of Joseph Joubert; Vancouver, Canada.
- 2005 **Consequence** (*recent additions to A Personal Dictionary*) self-published.  
**The Prince**: 6 hour chalk performance of a text by Thomas Bernhard. Vancouver Canada.  
**7** (new poems) self-published.  
**The Endroom** (*recent additions to A Personal Dictionary*) self-published.
- 2004 excerpts from *A Personal Dictionary* published in Exile vol.27 (4).  
**Daybreak**: 6 hour chalk performance of excerpts from Friedrich Nietzsche; Vancouver, Canada.  
**A Personal Dictionary** (4th edition) is available online.
- 2003 **Threshold** self-published.  
**Utopia** : 9 hour chalk performance of a text by E.M. Cioran. Vancouver Canada.  
**Negatextual Resource Centre**: exhibition of negatexts. Studio Blue, Vancouver, Canada.  
excerpts from *Evidence* published in Exile vol.27 (3).
- 2002 **Devil's Wine** self-published. 2002 exhibition of **Sublimages @** Active Pass Pharmaceuticals, Vancouver, Canada  
**Total Domination**, 12 hour chalk performance. Vancouver, Canada
- 2001 **A Congregation of Last Moments**: exhibition of new Sublimages. Studio Blue, Vancouver, Canada, Canada  
**The Grand Inquisitor**, 12 hour chalk performance of the text by Fyodor Dostoyevsky; Vancouver, Canada.  
**Contradiction**, 7 hour chalk performance. Pointless Hysteria, Vancouver, Canada.  
**Dissociative Fugue**, solo show of collage on glass and performance. Pointless Hysteria, Vancouver, Canada.  
selections from *Short Films in Young Bloods* (stories from Exile, 1972-2001).
- 2000 **Evidence**, a performance at the Blinding Light in Vancouver, Canada.  
**Opacity Project**, public interventions and performances throughout Vancouver, Canada.  
**Low Tide**, waterfront performance in Vancouver, Canada.  
**Dissociative Fugue** (limited edition of 50) self-published



# *Mike Schertzer*

- 1999    **Purge**, a 10 hour marathon reading encompassing the last 10 years of work, pseudo-work, and literate futilities.  
      **Marginotomy**, a solo show of large collage works on glass. The Church of Pointless Hysteria, Vancouver, Canada.  
      **Discourse**, a marathon reading series in unlikely public locations. (including *The Loser* by Tomas Bernhard,  
                  *Invisible Cities* by Italo Calvino)
- 1998    **Cipher and Poverty (The Book of Nothing)** published (Ekstasis Editions)  
      **The Broken Word** Canadian reading tour  
      Solo exhibition **Sublimage**: collage & negatexts with a performance of **Umbilicitorium**, Din Studios, Toronto, Canada  
      **Absulation** (limited edition of 50) self-published
- 1997    **A Personal Dictionary** (limited edition of 50 copies) self-published (Tonguenail Books)
- 1994    self-published **The House of Misfortune** (Tonguenail Books)  
      **Short Films from the Fourteenth Century** published (Exile Editions)  
      **a hand for the drowned** published (Ekstasis Editions)
- 1989 -   stories and poems appeared in: Dandelion, Exile, paragraph, Canadian Fiction Magazine,  
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