

L'art
renoma

MATIÈRES | BRUT

BRUNO DECHARME & MAURICE RENOMA
a conversation about art brut

exhibition

from September 15 to November 4, 2022

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Bruno Decharme and Maurice Renoma, in a gesture of artistic patronage and driven by a common fascination for **art brut**, join forces to make this art accessible to the widest public through a selection of exceptional works from **September 15 to November 4, 2022** at the **Appart Renoma** (129bis rue de la Pompe, Paris 16th).

MATIÈRES | BRUT is an exhibition that testifies to the two friends' passion for creations from the street, productions by self-taught people, marginalized people, wandering souls, those whom Jean Dubuffet called «l'homme du commun à l'ouvrage» [The common man at work]. Women and men who have only their creation to survive.

This exhibition brings together 34 artists, some known, others recently discovered.

Among the reference figures, will be exhibited: **Aloïse Corbaz, Henry Darger, Janko Domsic, Madge Gill, Miguel Hernandez, Augustin Lesage, Judith Scott, Harald Stoffers, Adolf Wölfli**. Particular attention will be reserved for **Achilles Rizzoli**, with ***Mother in Metamorphosis Idolized*** (ink on paper), shown to the public for the first time.

Also works by: **Noviadi Angkasapura, Anselme Boix-Vives, John Byam, Jaime Fernandes, Giovanni Galli, Hans-Jörg Georgi, Martha Grünenwaldt, Guyodo (Frantz Jacques, known as), Itsuo Kobayashi, Zdenek Kosek, Alexandre Lobanov, Dwight Mackintosh, Edmund Monsiel, Koji Nishioka, Masao Obata, Miloslava Ratzingerova, Mary T. Smith, Scottie Wilson (Louis Freeman, known as), Mose Tolliver (Moses Ernest Tolliver, known as), Yasuyuki Ueno, Anna Zemankova, Carlo Zinelli**.

To dialogue with this exceptional collection, Maurice Renoma presents his «**Photos Ratées**» [Failed Photos], spontaneous and intimate shots, «accidents» of his own impulses.

The Appart Renoma and the **MATIÈRES | BRUT** exhibition are joining forces with **Outsider Art Fair Paris** in the common approach of showing these treasures of art brut to as many people as possible.

in collaboration with

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outsider art fair
2022
paris

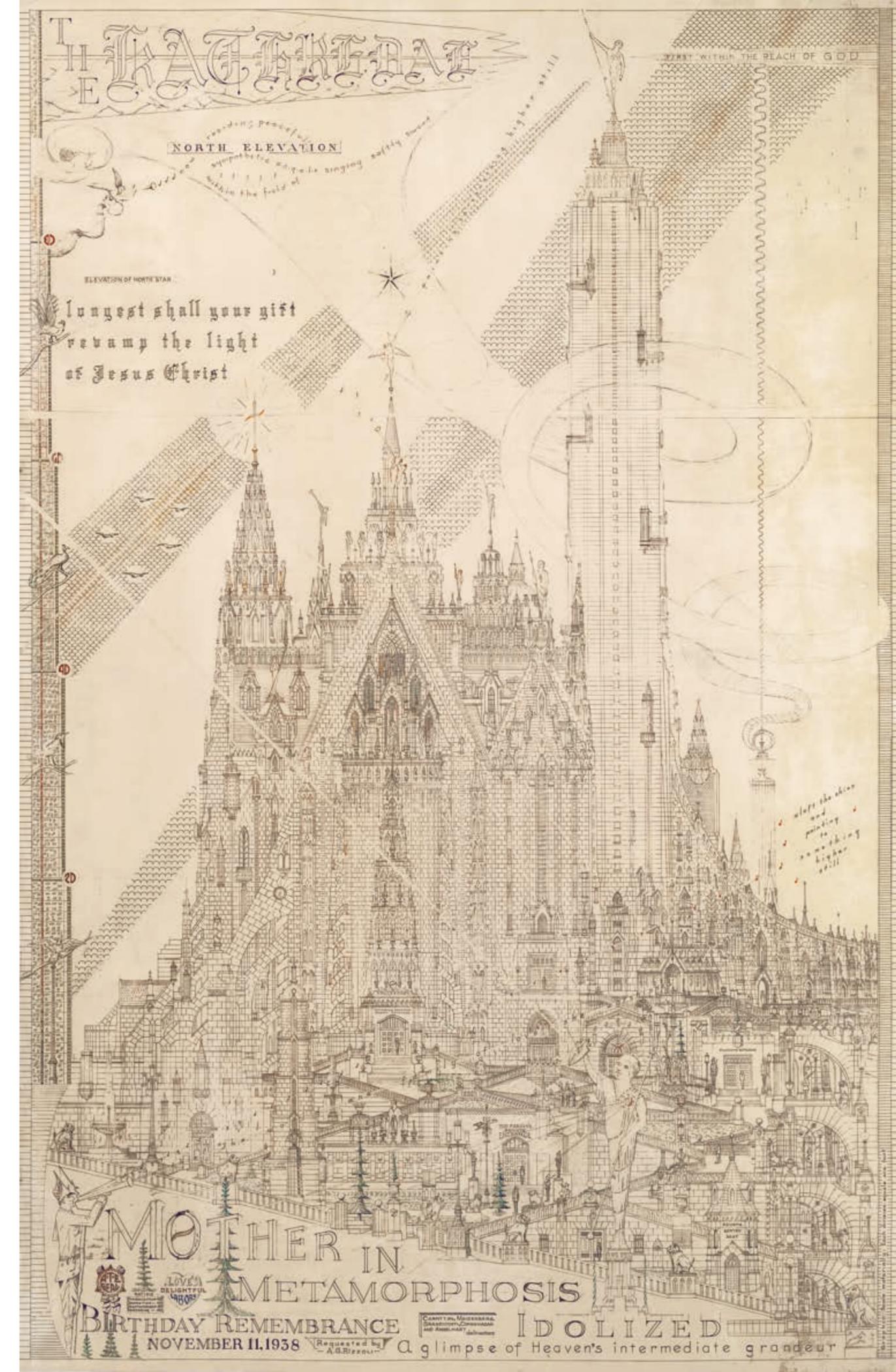
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Achilles Rizzoli (1896-1982), *Mother in Metamorphosis Idolized*. © Jacky Varlet, © rights reserved.



ART BRUT IN A FEW WORDS

Since its appearance, the concept of art brut has constantly questioned our aesthetic perceptions, our definitions of art and the certainties concerning our identity. Today, through the eyes of new collectors, researchers, a growing public, but also through the emerging interest of other actors in the field of art, particularly contemporary, questions about the concept evolve.

If art brut survived Jean Dubuffet, its inventor, it also knew its prehistory rooted in what was called, at the beginning of the 20th century, «the art of the insane», which the first psychiatric collections knew to preserve and which caught the attention of intuitive intellectuals. In the 1940s, Dubuffet, with the help of other artists and intellectuals, initiated research and began to collect these productions which he described as art brut.

Who are these creators whose works represent for us a kind of artistic authenticity, these witnesses of another world, the object of both our dreams and our fears? They are foreign to the culture of the fine arts, foreign to the rituals and places that make it up: schools, fairs, commercial circuits, museums, institutions, communication media. Strangers to stylistic currents and influences, to labels and technical processes in use. It was among the mentally ill endowed with highly creative capacities that Dubuffet carried out his research, but also among spiritualists and those living in the isolation of the countryside, in the anonymity of cities or in a solitude that could be described as autistic. If the territory of art brut is that of «the common man at work», according to the painter's expression, one could just as well say that their destiny is «out of the ordinary», since a strange necessity propels them into a creative fever in which they are completely absorbed.

The inventiveness that characterizes these artists, of a particular genre, is essentially indebted to their own psychic capacities, even in the borrowings they take from our culture as a whole. Most of them are not addressed to us but to an alterity, thinking they are invested with a mission of ordering – of the world – dictated by a “higher” authority.

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Henry Darger (1892-1973), Untitled. © César Decharme, © rights reserved.





Augustin Lesage (1876-1954), *Untitled*. © César Decharme, © rights reserved.

DECHARME & RENOMA

A CONVERSATION ABOUT ART BRUT

MAURICE RENOMA The Appart Renoma is not a usual gallery. It is rather an open place for meetings and exchanges. We are honored by your presence and to be able to exhibit works by extraordinary artists from your collection.

BRUNO DECHARME This exhibition will show the works of certain «classics of art brut», as they are called, but also others produced by artists of today. The idea is to give the public an overview of art brut in all its diversity.

MR These artists are a source of inspiration for me. They are the ones who set the tone. Me, I am a street designer, «I take from the street», there is no richer than the street. Creation comes from the freedom of the spirit, from wandering.

BD If these artists are sources of inspiration for us, we must always bear in mind their living conditions. On the margins of society, in a form of psychic otherness, they often live in the greatest destitution, and displaying them is a way of telling them how close they are to us.

MR These productions and these artists have always been sorts of models, but also puzzles for «normal» artists. How, indeed, do people so shattered through life manage to produce such magnificent works? It's fabulous, a miracle.

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DECHARME & RENOMA

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MR Why are we doing this exhibition together?

BD Maybe because your story and your way of seeing things correspond perfectly with art brut: organized chaos, the art of patchwork, your freedom.

MR You said it well, the art of patchwork... My creations consist of mixing materials, fabrics, inspirations, sensations, images, different artistic approaches, such as photography.

BD Art brut, this eclectic mosaic made up of artists and works as unique as they are varied, is my life filter. Everything, or almost, refers to it.

MR Our points of common interest come together around this exhibition: *Matières l Brut*.

BD I sometimes hear that these works can be disturbing. To that I answer: Just as well! For me, art should disturb, in the sense of bringing us to look at the world differently. Strangers to the world of art, these artists of art brut show us the out-of-frame, the out-of-norm. If the effect of their productions is subversive, it is so spontaneously, without calculation. There is never on their part the will to «shock the bourgeois». Art brut shows us a discrepancy, makes us take a step aside.

MR That's all we care about.



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Zdenek Kosek (1949-2015), *Untitled*. © Jacky Varlet, © rights reserved.



Janko Domsic (1915-1983), *Untitled*. © César Decharme, © rights reserved.

BRUNO DECHARME

After studying philosophy, Bruno Decharme began working in cinema: he directed short films, music videos, commercials and documentaries.

In 2000, *Rouge Ciel*, an essay on art brut, was released, the first feature film devoted to this subject (90 min). It is followed by numerous filmed portraits of brut artists. In 2012, Bruno Decharme made a film on Faiz Ali Faiz, one of the great voices of Qawwali, and his meeting with the musician Titi Robin.

At the end of the 1970s, he began to build up a collection of art brut which in 2021 had more than 5,000 works and listed 400 artists, bringing together major pieces by the main creators of art brut from the 18th century to the present day. In 1999, he founded the association abcd (art brut knowledge & diffusion), a research laboratory which works through exhibitions, publications and the production of films, under the direction of Barbara Safarova.

In 2021, he donated nearly 1,000 works by 229 artists to the National Museum of Modern Art – Center Georges-Pompidou, thus creating a department of art brut until then ignored in the collections of this museum.

MAURICE RENOMA

Maurice Renoma is an unclassifiable visionary who has created, from fashion to image, an instinctive aesthetic giving life to a transgressive and abundant universe.

In 1963, the White House Renoma boutique opened its doors: considering fashion as an art form in its own right, Maurice Renoma began to express through clothing an original vision freed from any aesthetic prejudice. Renoma shakes up the codes and marks a real turning point in fashion's history: an entire generation bears his name, the «Renoma Generation».

In the early 1990s, Maurice Renoma developed a passion for a new means of expression: the image. It is life itself that becomes the main subject of his creations. His career is presented as a continuous series of experiments and visual productions on different media: he goes from film to digital, from black and white to color, from nude to landscape and still life.

In art as in fashion, he is self-taught. He experiments with patchwork, reuse and the reappropriation in freedom and without taboo: images and materials become shapes to be modeled and mixed to create bold, original associations.



PHOTOS RATÉES [FAILED PHOTOS]

MAURICE RENOMA

*Photos taken without intention or reflection;
accidents of the present.*

On the occasion of this exhibition,
Maurice Renoma has chosen to present a selection
of previously unseen photographs.



© Maurice Renoma, *Photos Ratées*, 0044 © rights reserved.

These images were not designed to become artistic objects. They are accidents, missed takes that are sometimes the genesis of accomplished works of his career.

Maurice Renoma instinctively turns to photography, a medium that allows him to spontaneously express his way of seeing the world, of behaving, of existing.

These first images constitute real visual notebooks and capture the movements of life, shadows and bodies. His gesture is automatic and intimate, dedicated to capturing the noise of existence, the form of emotions, the dimension of misdeeds.

This intimate photography freezes the subjects in «stolen» situations, by accident, in the moments before and after the real pose; the blurs created preserve the mystery of individuals and erase the boundaries between fiction and reality, shadow and light, perversions and virtues.



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© Maurice Renoma, *Photos Ratées*, *Les Fantômes* © rights reserved.



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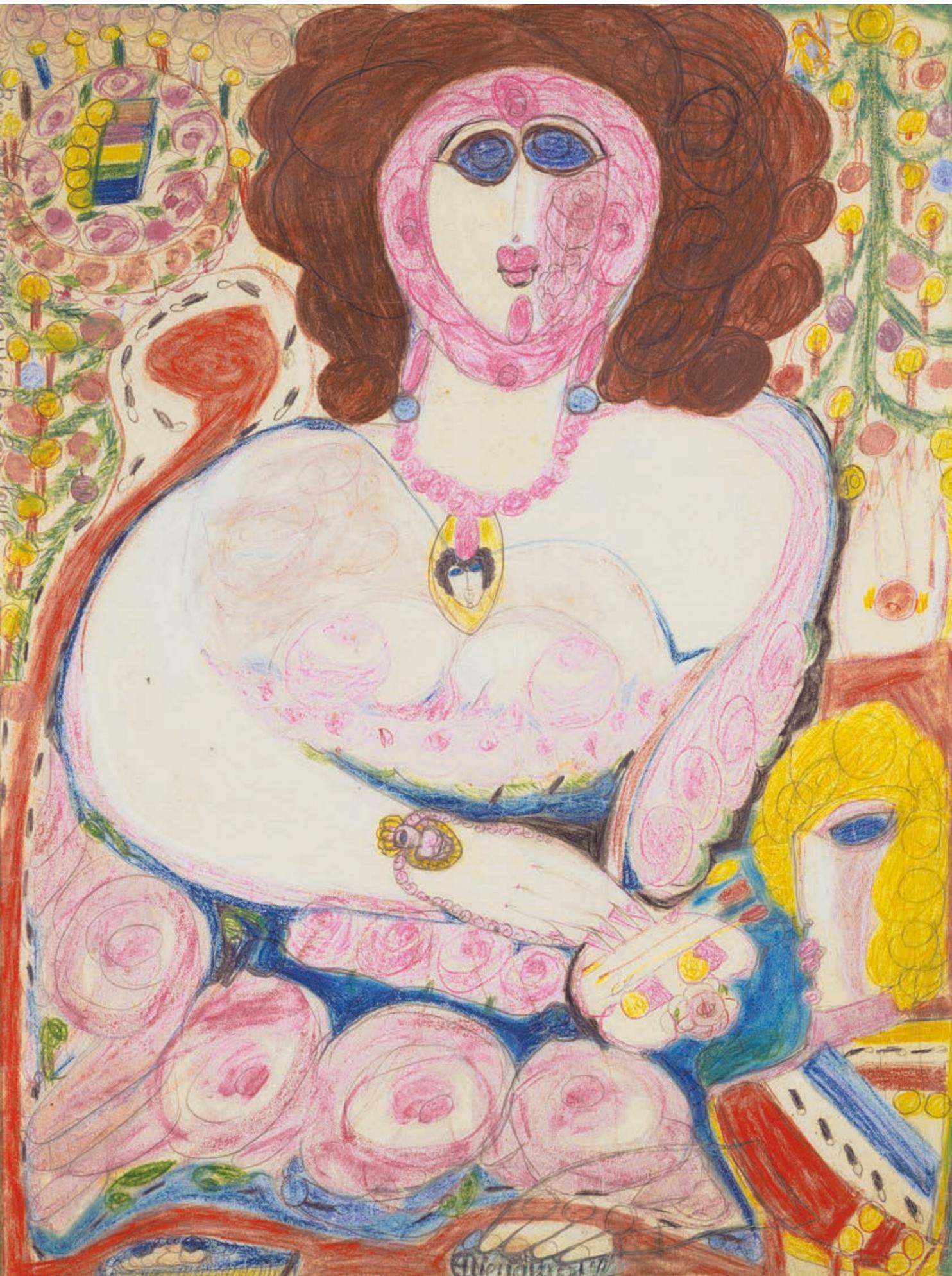
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Aloïse Corbaz (1886-1964), *Reine Juliana acclamée par la foule*. © César Decharme, © rights reserved.

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Access to the exhibition is free by reservation
from Tuesday to Saturday from 11 a.m. to 6 p.m.

OPENING

Wednesday, September 14, 2022 at 6 p.m.

PRESS PREVIEW

Wednesday, September 14, 2022 from 11 a.m. to 5 p.m.



Carlo Zinelli (1916-1974), *Untitled*. © César Decharme, © rights reserved.