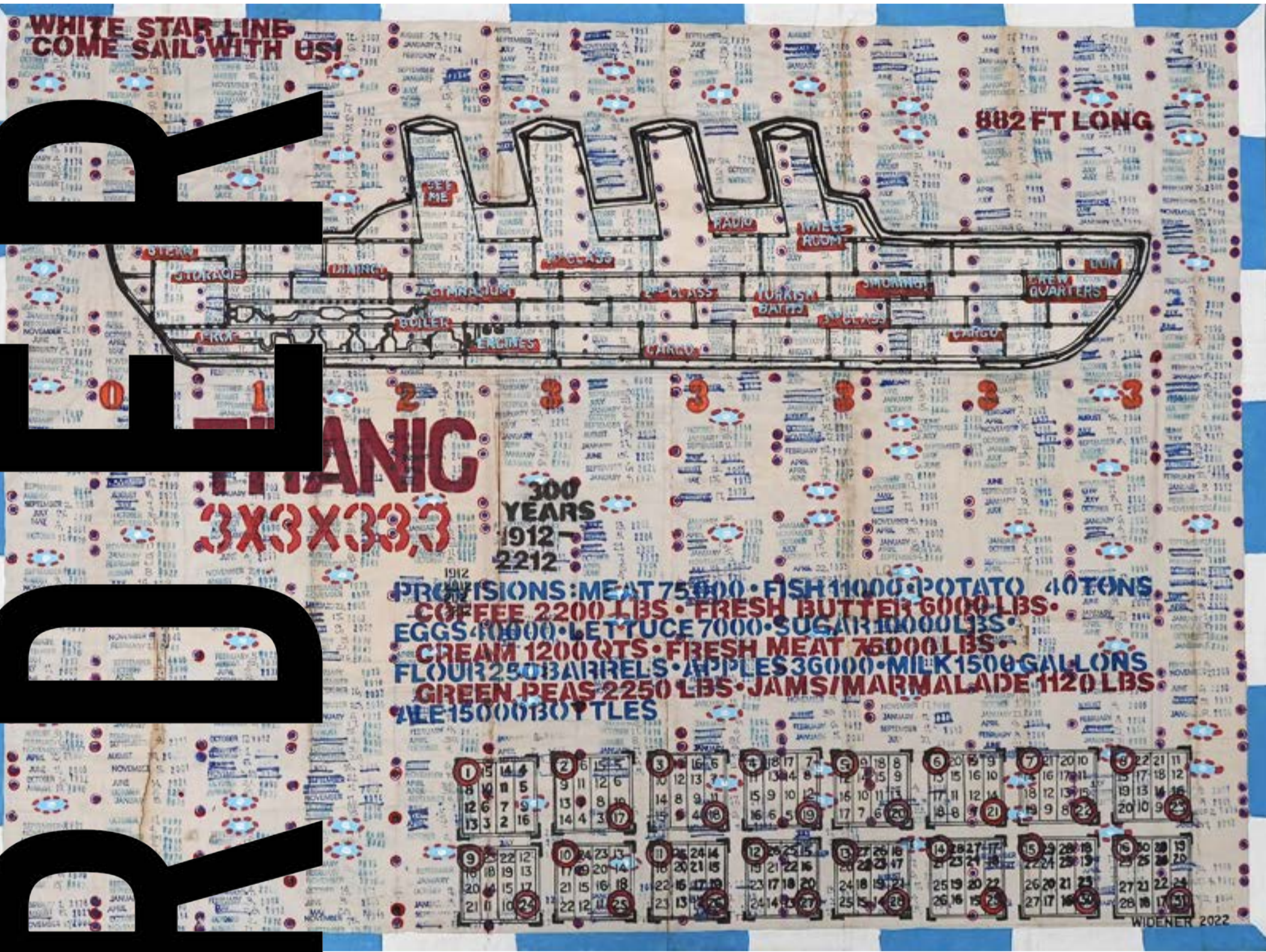


LINE

exhibition from May 12 to June 24, 2023

of
the
of
of
of



George WIDENER, TITANIC, 2022

of
of

L'appart
renoma

in collaboration with

GALERIE ARTHUR BORGNISS
ART BRUT

www.galeriearthurborgnis.com

129bis rue de la Pompe, 75116 Paris
access through the shop | tuesday - saturday, 11 a.m. - 6 p.m.

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Carlo ZINELLI, 1967, Italy

BORDERLINE

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From May 12 to June 24, 2023, **art brut** is once again the guest of honor at **Appart Renoma**, which maintains its commitment to free programming in support of arts that go off the beaten track and challenge the achievements of creation.

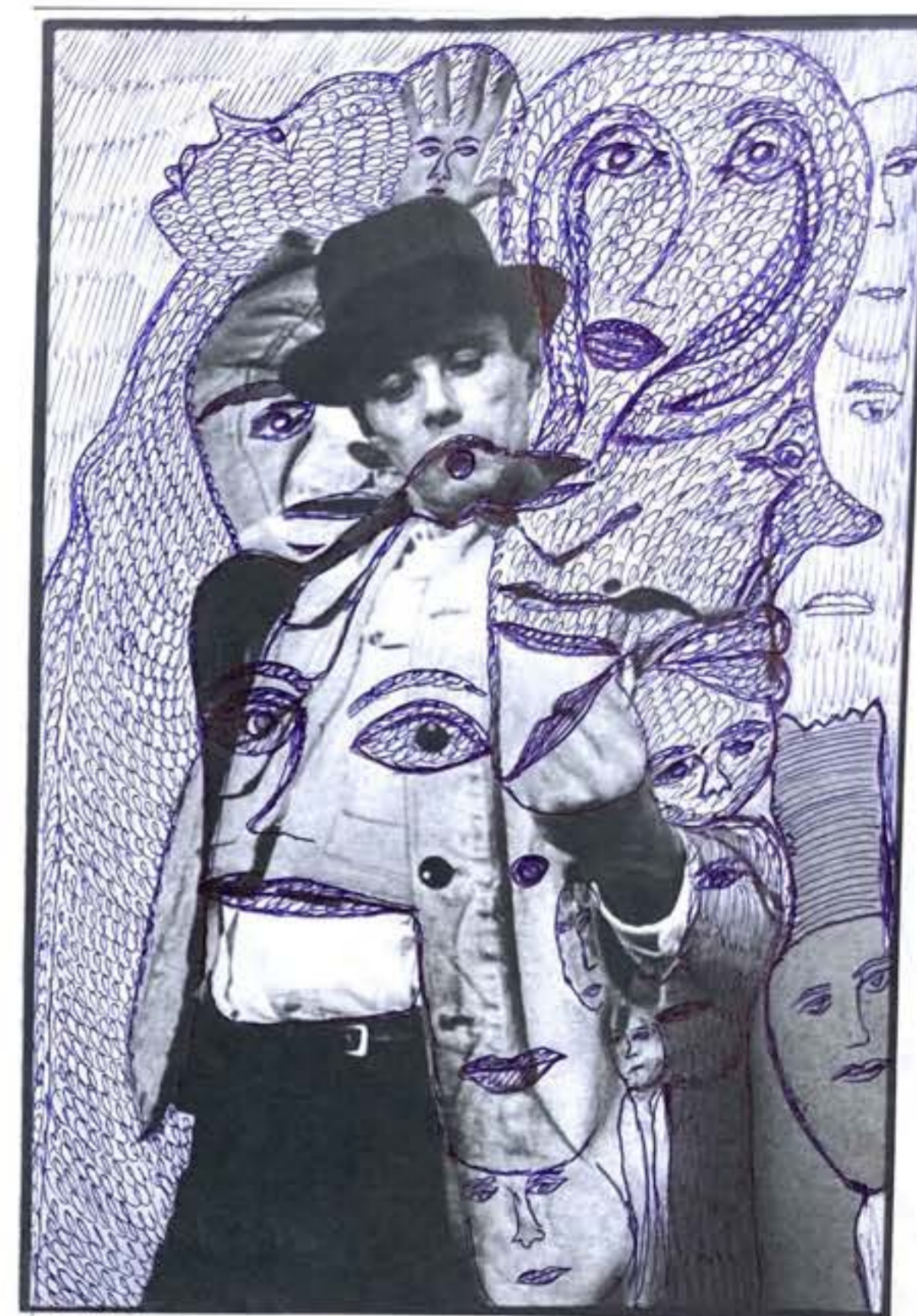
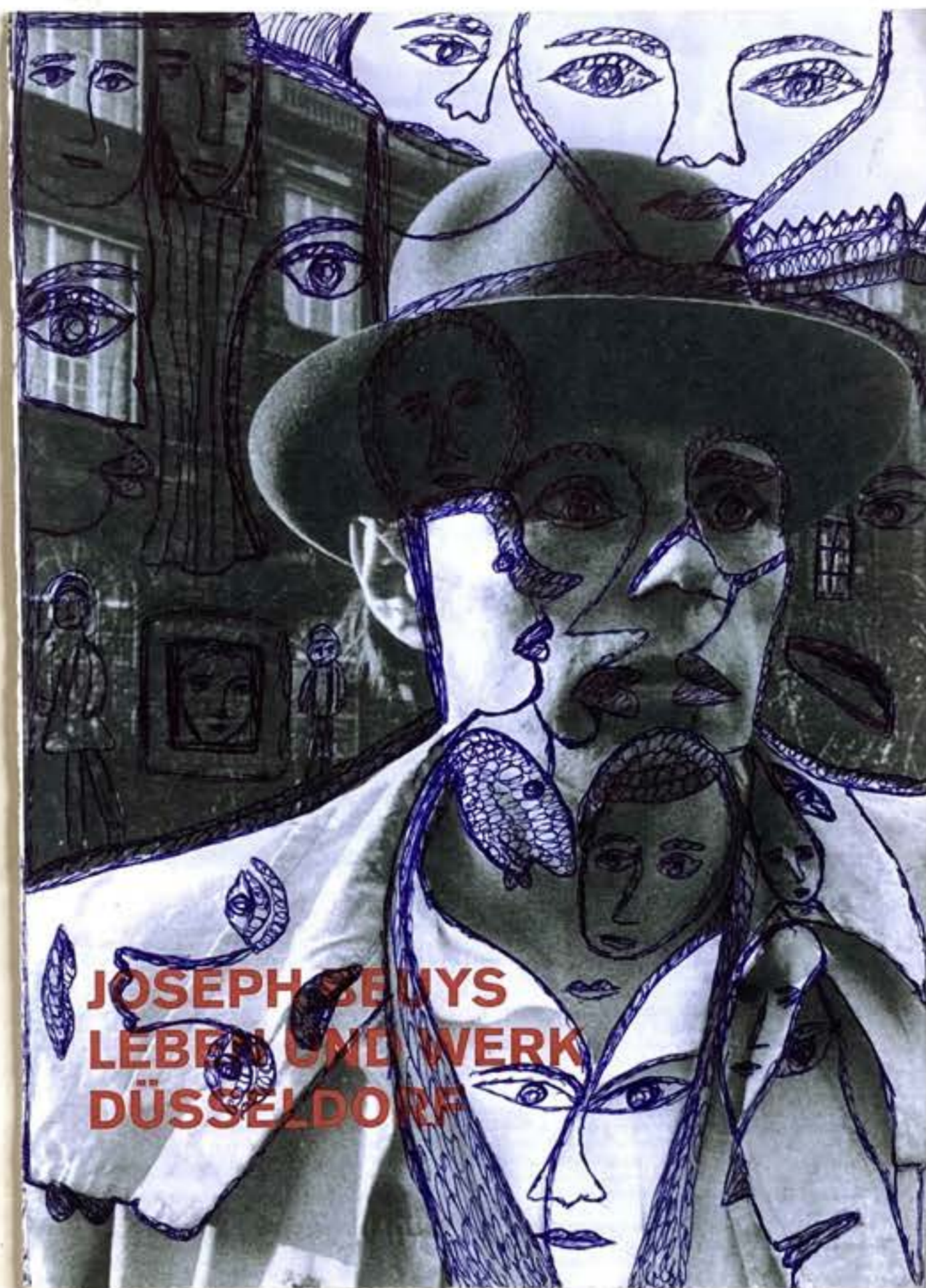
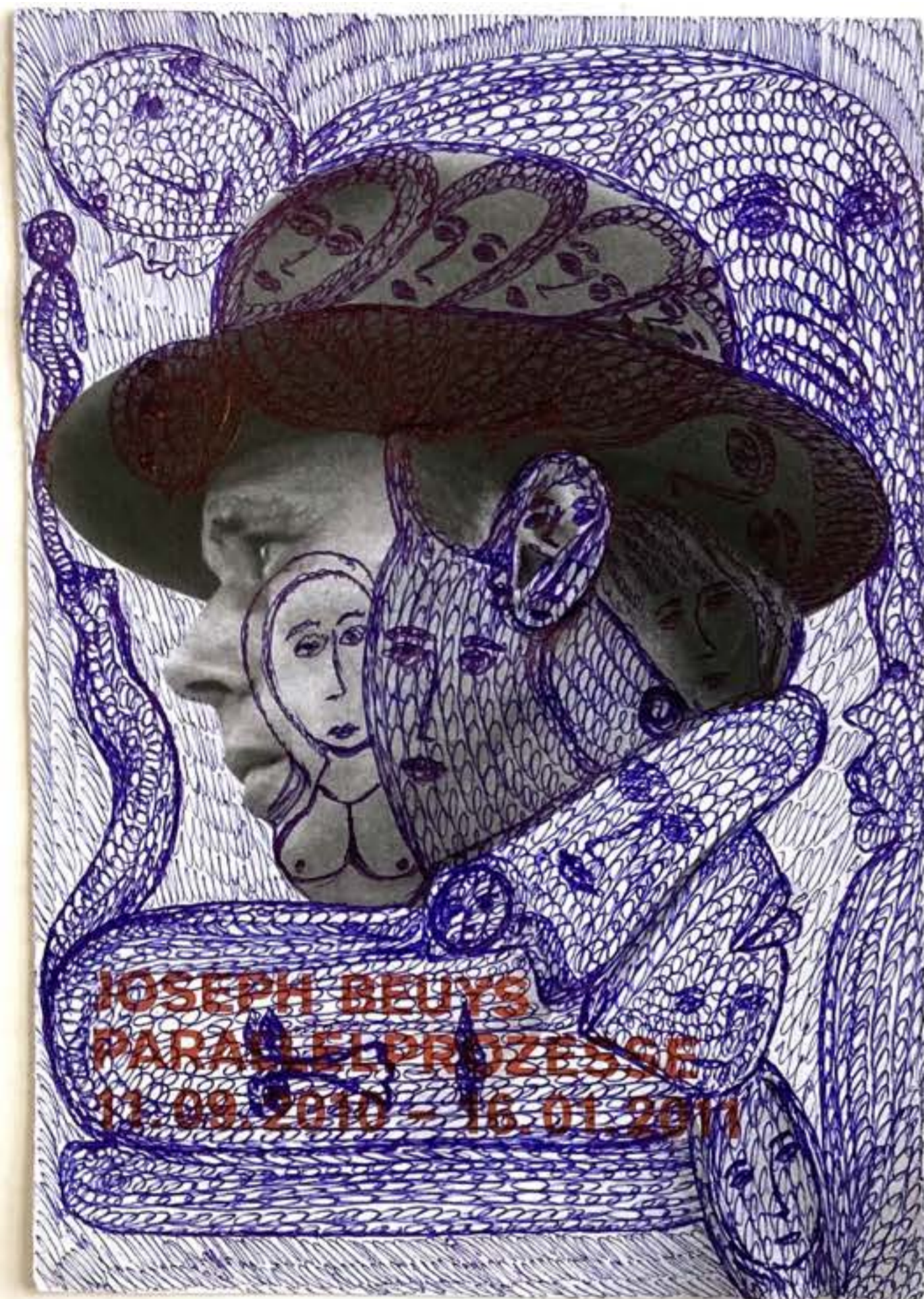
This time the door is open to the **Galerie Arthur Borgnis**, which presents a double journey around two different themes, **two exhibitions that dialogue with each other** and with the space that hosts them: writing in art brut and the correspondence between the photographic practices of Miroslav Tichy and Maurice Renoma.

BORDERLINE, les funambules du langage brings together a selection of works by 40 artists from 16 countries from 1880 to the present day, who cross the borders between drawing and writing. Like art smugglers, these artists break into language: they blur the lines between signified and signifier, image and language which they play with. Art brut classics such as Carlo Zinelli, Francis Palanc, Emile Josome Hodinos, Jean Perdrizet dialogue with contemporary artists such as Michaela Polacek, Franza Maier, Olga Karlikova, Dagmar Havlíčková whose works are shown for the first time in France.

VOIR L'INVISIBLE, Miroslav Tichy VS Maurice Renoma is the meeting between these two singular artists who shake up photographic practice and invite us to forge our gaze outside the usual codes. Their photos open us to a mysterious presence, a journey towards the invisible which aims to restore the grace and mystery of the woman.

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Mehrdad RASHIDI, 2012, Iran

THE ARTISTS

NOVIADI ANGKASAPURA (Indonesia) - ANONYMOUS LETTER SPIRIT (Czech Republic) - NICK BLINKO (England) - FRÉDÉRIC BRULY BOUABRÉ (Ivory Coast) - MICHEL DAVE (Belgium) - JULIO RIBAS DEL RIO (Brazil) - JANKO DOMSIC (Croatia) - JOHANN FISCHER (Austria) - KIANOOSH RASHIDI GHADI (Iran) - DAGMAR HAVLIČKOVA (Czech Republic) - EMILE JOSOME HODINOS (France) - PETER KAPELLER (Austria) - OLGA KARLIKOVA (Czech Republic) - JOHANNKOREC (Austria) - ZDENEK KOSEK (Czech Republic) -

BOUDDAH MABUDI (Democratic Republic of Congo) - DWIGHT MACKINTOSH (USA) - FRANZA MAIER (Austria) - MARGOT (France) - DAN MILLER (USA) - J. B. MURRAY (USA) - FERNANDO ORESTE NANNETTI (Italy) - HERBERT NEUHAUSER (Austria) - KOJI NISHIOKA (Japan) - SYOGO OZAKI (Japan) - FRANCIS PALANC (France) - JEAN PERDRIZET (France) - MICHAELA POLACEK (Austria) - MERHDAD RASHIDI (Iran) - HERSEN RIVÉ (France) - ROYAL ROBERTSON (USA) - YUICHI SAITO (Japan) - JOHN SARKIN (USA) - CHARLES STEFFEN (USA) - WILLIAM TYLER (USA) - LOUISE TOURNAY (Belgium) - PASCAL VONLANTHEN (Switzerland) - GEORGE WIDENER (USA) - AUGUST WALLA (Austria) - CARLO ZINELLI (Italy) - TANG ZIPING (China).

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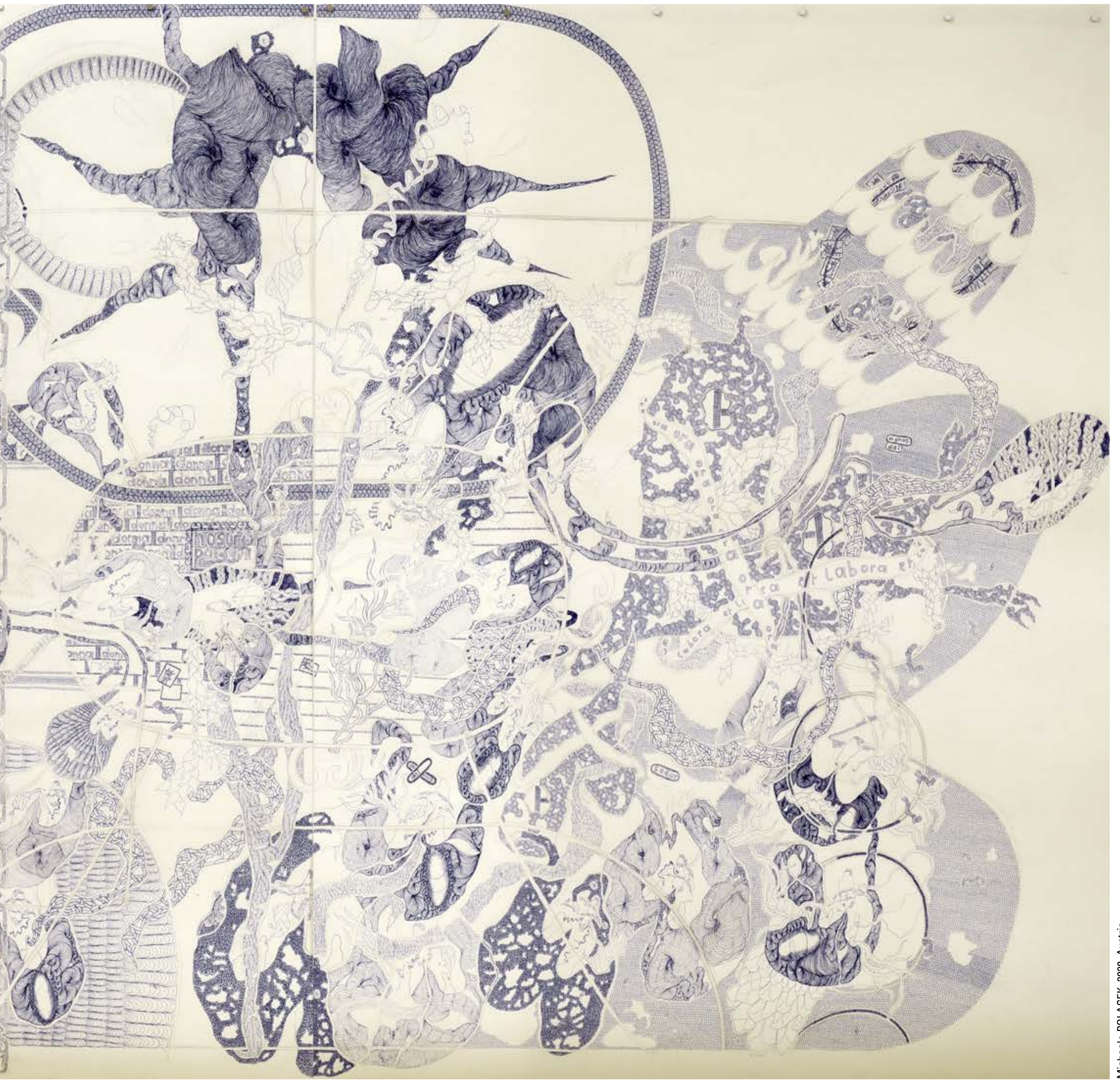
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Der Kom, und mache was der Herr geboten hat.
Dem lich die Wohnungen mit ihrer Hütte u
Decke Rinken, Brettern, Riegen, Säulen und
Die Lade mit ihren Stützen, den Grab
fl und Bohang, den Tisch mit seinen Star
d allem feinem Geräthe, und Schaub
Leuchten, zu leuchten, und sein Ger
feine Lampen, und des Det
die Silber und Gold
Den Brandopferaltar
und allem kleinem
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BORDERLINE

les funambules du langage

Art brut is full of works that combine drawing and writing. Major authors of art brut such as Adolf Wolfli, Aloise Corbaz, Carlo Zinelli, August Walla, Henry Darger, etc. incorporate into their creations words, letters with which they sometimes tell a story, invent neologisms or an imaginary language of which they are the only ones to know the meaning.

Like art smugglers, these artists break into language. They blur the lines between signified and signifier, image and language which they play with. Hermetic to the frame, they remain in the margins, ignoring and upsetting formal conventions, the clearly established categories between drawing and writing. They ignore borders and migrate from one to the other with virtuosity perhaps because, as Paul Klee says, "writing and drawing are fundamentally identical".

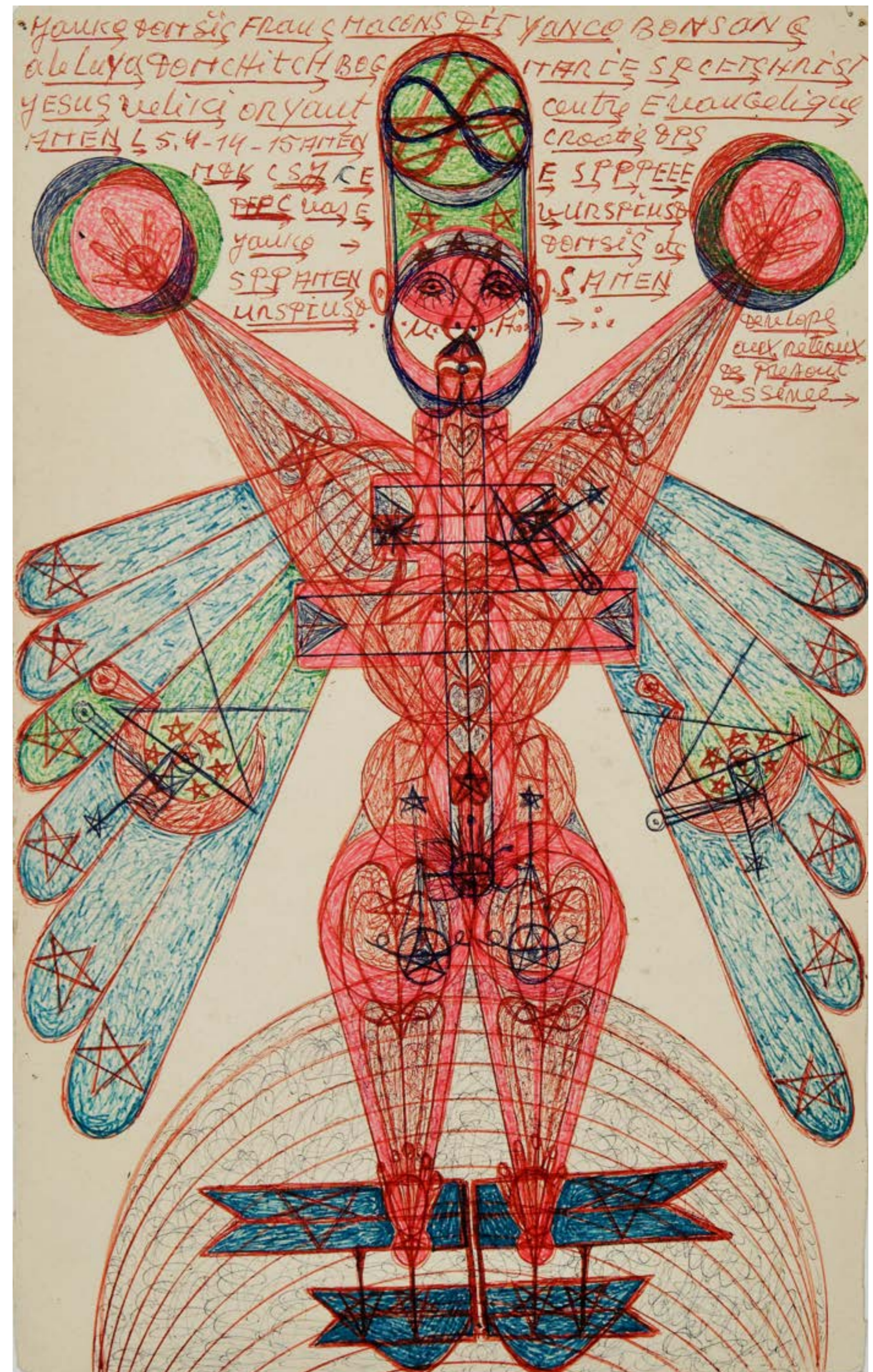
These bold and adventurous explorers of language astonish us, question us, sometimes disconcert us as their works are elusive and escape the impression of *deja vu*. They shake up some of our certainties about art, but isn't this what is specific to major works and perhaps the particularity of raw works?

These creators open us up to a presence that "trains the gaze not to lock itself in it, but to cross it towards a dimension of the world hitherto unprecedented and unheard of".

From the aerial Tokyoite melodies of Saito to the universalist visions of the Ivorian Frédéric Bruly Bouabré, from the Moravian palimpsests of Dagmar Havličkova to the apotropaic predictions of the American George Widener, BORDERLINE invites us on an "artbrutist" journey across the five continents and invites us to a Dionysian dance with these tightrope walkers of language.

Let us be won over by their creative and inspired fever because, as Diderot says, isn't genius "an autonomous, free subject, creator of its own laws (where) any rule or constraint erases its creative power to produce the pathetic, the savage and the sublime"?

Arthur Borgnis



Janko DOMSIC, circa 1970, Croatia

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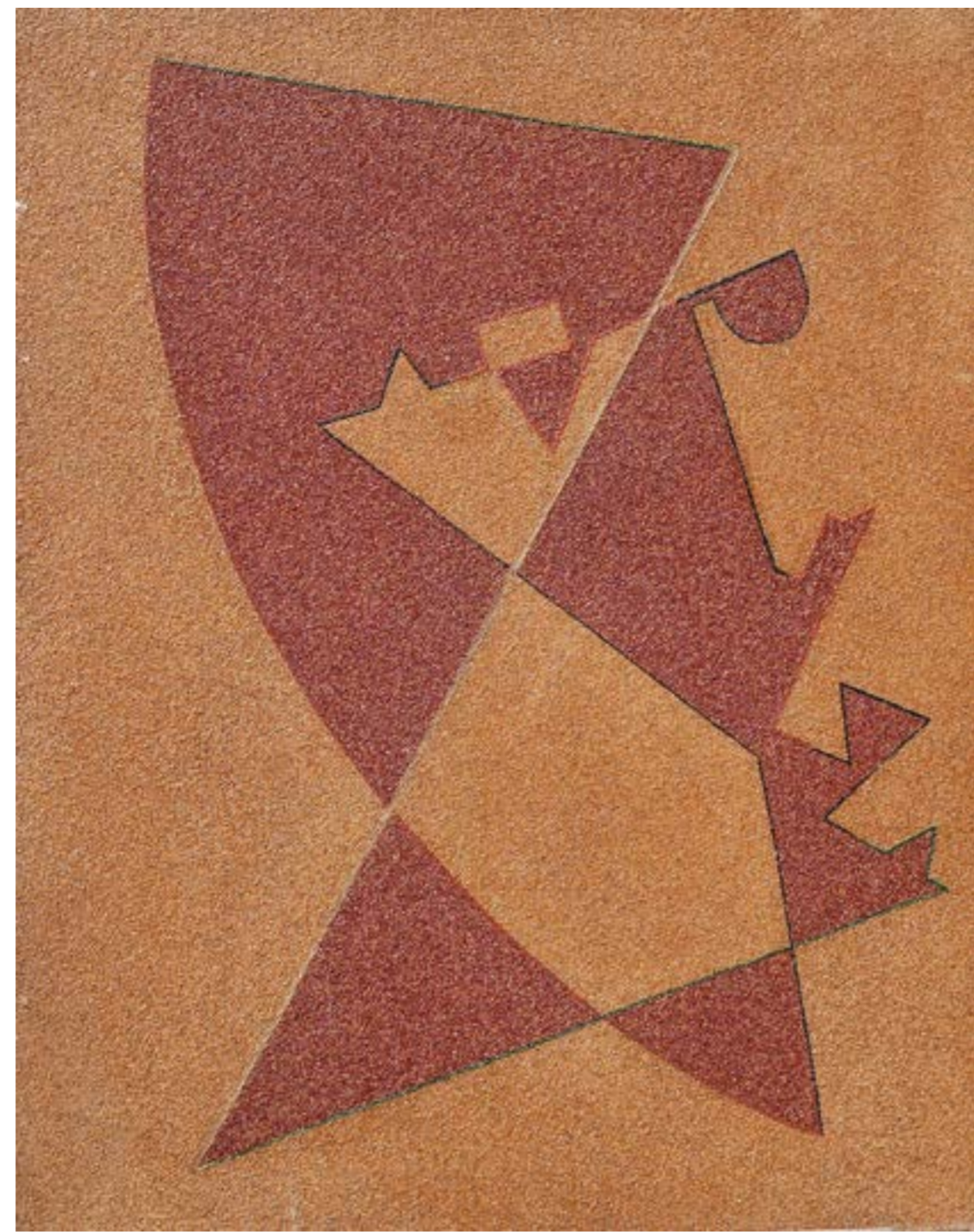
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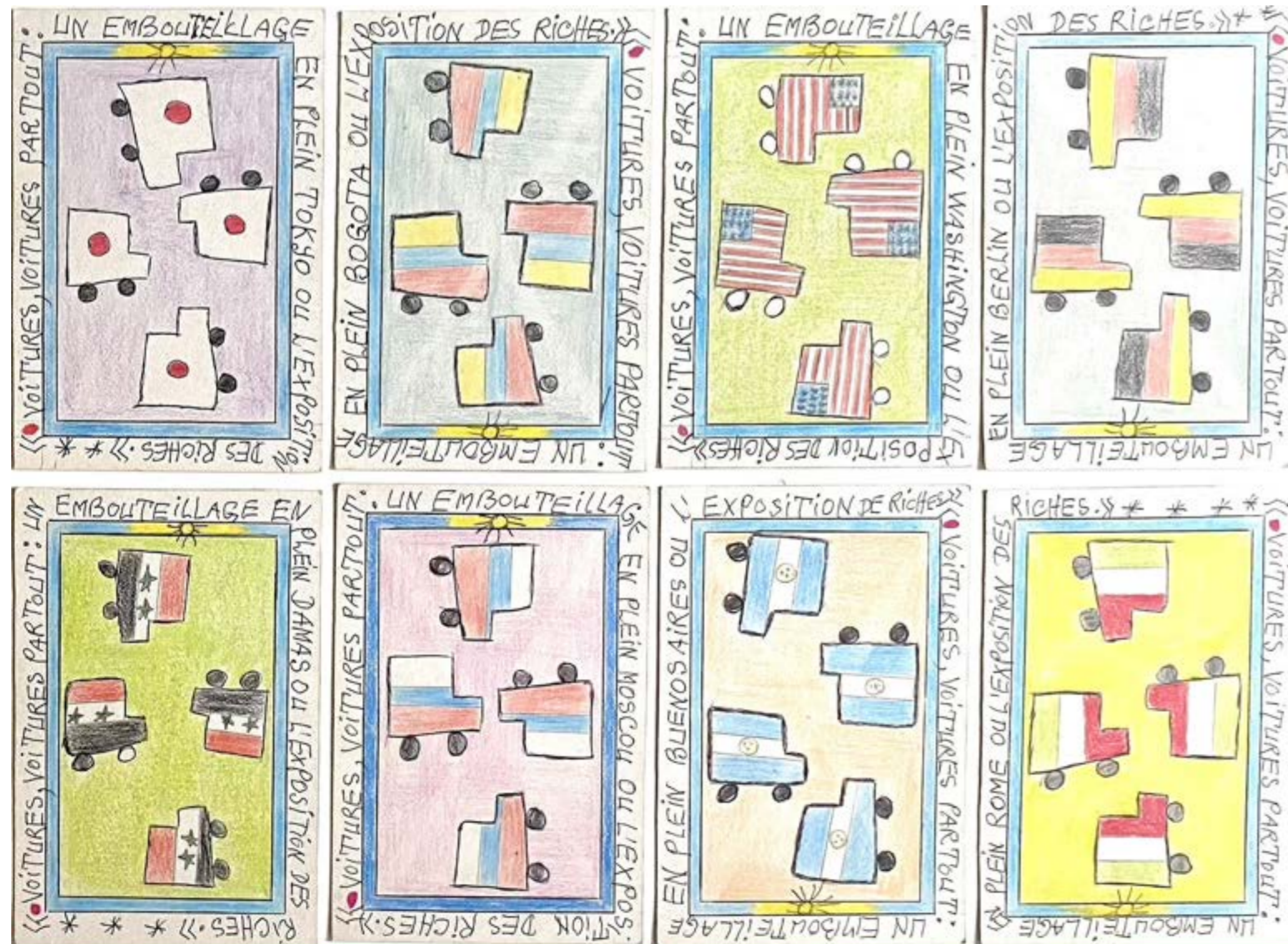
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Francis PALANC, circa 1950, France



Johann FISCHER, 1994, Austria



Frédéric Bruly BOUABRE, Ivory Coast, 2005

ARTHUR BORGNIS

Self-taught, Arthur Borgnis began working in the cinema on "Les Amants du Pont-Neuf" by Leos Carax after obtaining his baccalaureate in philosophy. After many experiences as an assistant director in the cinema, he directed about fifteen documentaries for French television.

He contracts the virus for art brut somewhere in the sky between Venice and Paris on a beautiful day in July 2015. His traveling neighbor tells him about outsider art. With an insatiable curiosity, Arthur Borgnis embarks on research as soon as he returns home; he then discovers a fascinating world which will become the passion of his life with the cinema.

He directed the documentary "Eternity has no door of escape" (released in cinemas in 2018) which retraces the history of art brut. His devouring passion led him to become a collector and then a dealer. This "arbrutist" shares his activity between Paris and Brussels. He is preparing the first book dedicated to Francis Palanc, a historical and iconic figure of art brut, of whom he has just discovered a set of works and archives saved from destruction.



VOIR L'INVISIBLE

Miroslav Tichy VS Maurice Renoma

Miroslav Tichy the celestial tramp, Czech photographer and Maurice Renoma, the famous Parisian fashion designer seem a priori far from each other both by their way of life and by their artistic activity.

One lived in retirement in Kyrov, a village in Czechoslovakia, refusing all honors, while the other is in the limelight and dresses the biggest international stars.

An impassable world seems to separate the two men and yet...

Both self-taught in their photographic practice, they share an obsession for the Woman who haunts their shots.

They playfully defy technical and professional conventions and break the most basic rules of photographic propriety by resorting to blur, overexposure, stark contrasts and haphazard framing, but isn't art, as Francis Picabia says, the cult of error?

These two dunces of photography tinker, try with their lens to restore the grace and the mystery of the woman. Refusing the dictate of an illusory reality, they place imperfections, errors and failures at the heart of their idiosyncratic work in order to take us to the sovereign territory of the dream perhaps because, as Miroslav Tichy says, "the World is just an illusion, our illusion."

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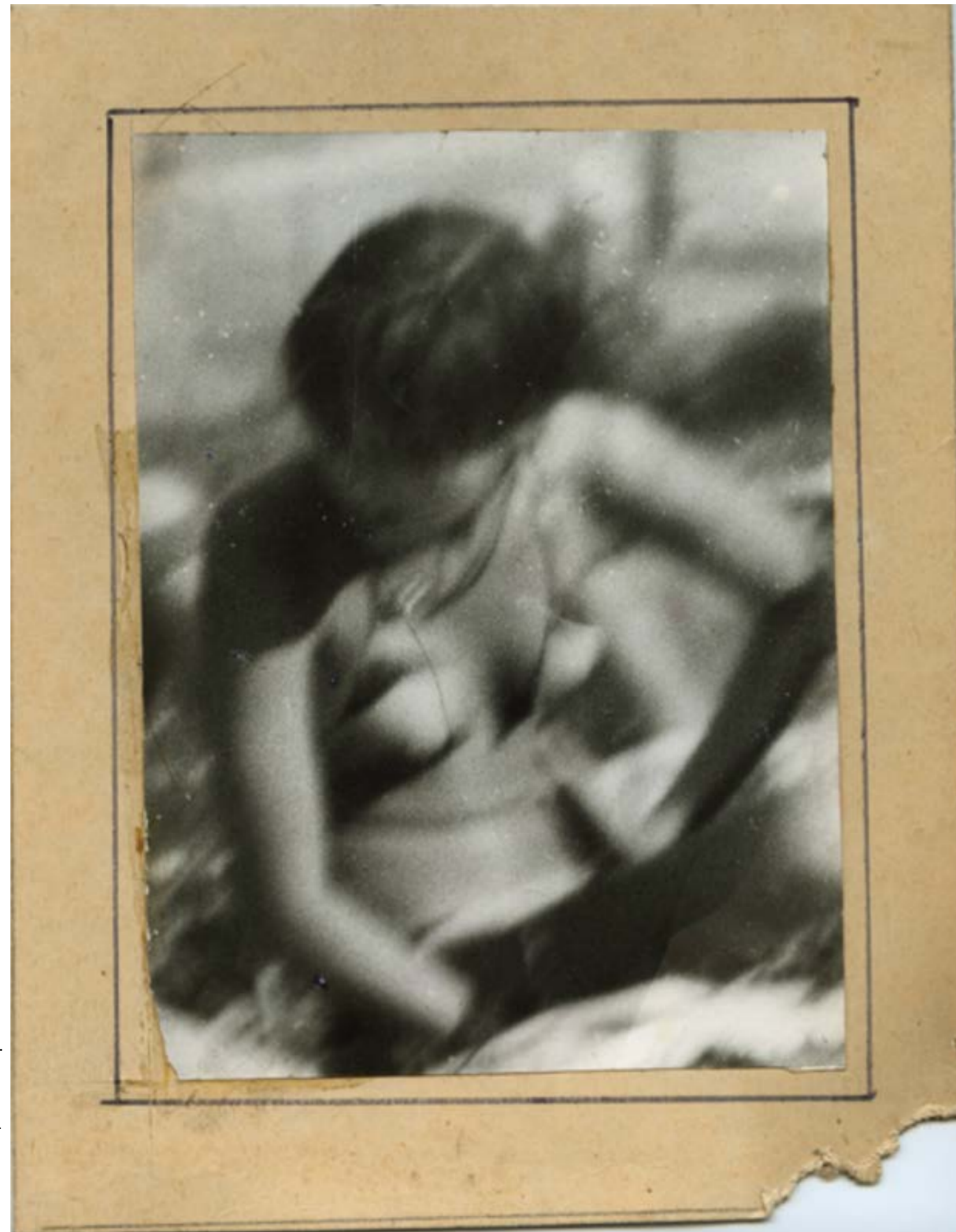
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VS

MIROSLAV TICHY

MAURICE RENOMA



Miroslav TICHY, Czech Republic



Maurice RENOMA, Photos Ratées

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MIROSLAV TICHY



A student of the Academy of Fine Arts in Prague, Miroslav Tichy stopped studying in the summer of 1948, probably for personal and political reasons. During the 1950s, he imitated Picasso, Cézanne and Matisse, following the cubist and impressionist tendencies. He switched to photography in the 1970s. Tichy explains the switch to photography as follows: "The paintings were painted, the drawings drawn. What did I have to do? I was looking for another way. With photography, I found something new, a new world."

He then built his own cameras and his enlarger, using various utensils, metal plates, optical glass for telescopes, etc.

The theme of his photographs is almost exclusively the representation of women that Tichy approaches in the streets, at the swimming pool. He draws his camera, hidden under his sweater, at the right moment, taking a shot without looking through the viewfinder, saying he is able, by this means, to "take a swallow in full flight". This method explains Tichy's style, underexposed, not very clear, from damaged negatives. He stopped creating in the early 1990s.

The greatest museums and international events will quickly salute Tichy's genius: Harald Szeemann organizes his first personal exhibition at the Seville Biennial in 2004, personal retrospective at the Kunsthhaus in Zurich in 2005, first personal exhibition in the Czech Republic in 2006, in Brno with a concert by British composer and performer Michael Nyman. He was also exhibited at the Rencontres Photographiques d'Arles in 2005 where he received the "discovery prize" of the year.

Tichy is the only art brut artist to date to have had a major monographic exhibition at Center Pompidou in Paris in 2008.

MAURICE RENOMA



Maurice Renoma is an unclassifiable visionary who has been capable to create, 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: Maurice Renoma began to express through clothing an original vision freed from any aesthetic prejudice. In the early 1990s, he developed a passion for a new means of expression: the image. 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 reappropriation freely and without taboos: materials and images become shapes to be modeled to create bold, original associations.

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

His first images constitute veritable visual notebooks and capture the movements of life, shadows and bodies. This intimate photography freezes the subjects in "stolen" situations, by accident, preserving the mystery of individuals and erasing any border between fiction and reality, shadow and light, perversions and virtues.

The framing, the natural light, the blurs, testify to the instinctive and spontaneous act of his shots. A tireless explorer of the female body, he highlights the emotions that arise from the grace of an attitude, a look, the curve of a thigh or a back. This is how the velvet of the grain of the photo merges with that of the skin.

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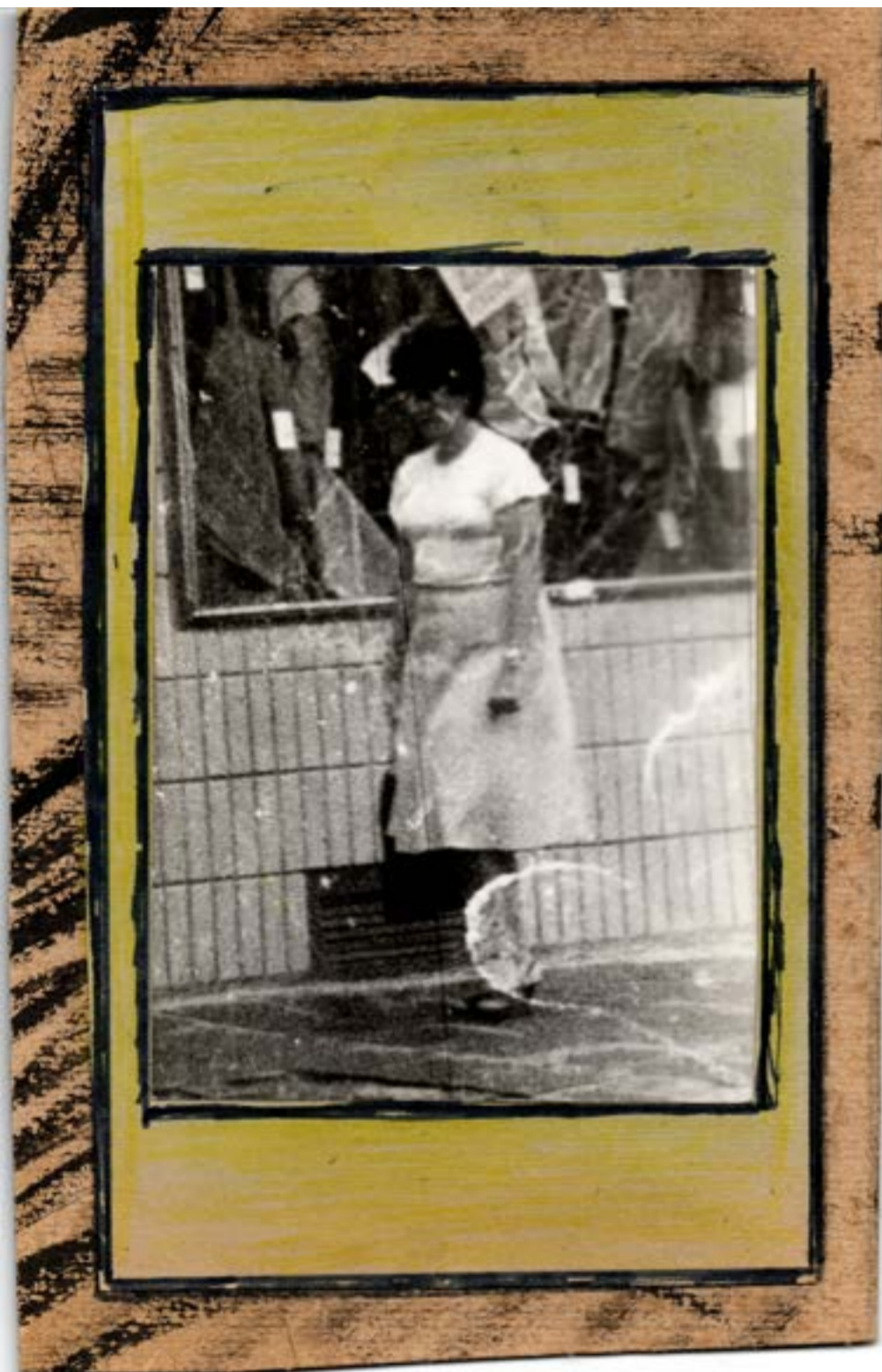
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VS

MIROSLAV TICHY

MAURICE RENOMA



Miroslav TICHY, Czech Republic



Miroslav TICHY, Czech Republic



Maurice RENOMA, *Photos Ratées*, 0009

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Zdenek KOSEK, circa 1980, Czech Republic

RENOMA

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