

photos ratées, photos brûlées
[failed photos, burned photos]

EXHIBITION | MAURICE RENOMA

April 19 - June 1, 2024



© Maurice RENOMA, Self-portrait, 1995

ARTBRUT.art

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failed photos, burned photos

Maurice Renoma

From April 19 to June 1, 2024, Ritsch-Fisch Gallery is hosting the exhibition *Photos Ratées, Photos Brûlées* [failed photos, burned photos], highlighting the origins of **Maurice Renoma's** photographic practice and the creative force that accompanies his entire life. Richard Solti presents this project to investigate the artist's singular aesthetic, through his first silver photographic series, rarely exhibited before, full of life and poetry.

This selection of works offers an insight into the *modus operandi* of this unclassifiable creator that is Maurice Renoma: the *failed photos* belong to a moment of experimentation outside the frame, in which the artist grants himself new freedoms. They construct visual explorations made up of narrative options in the form of images, gestures and figurations - sometimes born from a propitious accident, from a concern to be diagnosed, from an obsession carried to its conclusion.

Stylist and artist Maurice Renoma never liked being locked up. Since his adolescence, he felt the desire to hustle the codes, break the established order, get out of the boxes.

This deep need for freedom has led to an irrepressible creative force, which led him to invest ceaselessly all the reality that surrounded him until creating a universe in its own image

In his creative career, each photograph reveals the unraveling threads that connect his intimacy to his public persona, his emotions to images, his daily life to the timeless. Realizing this exhibition allows us to show the public the intimate approach that drives him to create his works: combining several narrative modes within the same artistic object, without one prevailing over the other.

What then is the relationship between blurry shots, women's bodies magnified in film, scratched or burnt photos, moving subjects, stolen images taken in the street? An extraordinary man, who never knew how to recognize himself in success, repetition, representations, the ordinary, the established, and who refused all policing to remain free to express himself with all his languages, always rebellious. A man who does not call himself an art professional, but who is inhabited by an uncontrollable and tireless creative force, which is not devoid of an aesthetic concern: his creative impulse is dedicated to the expression and creation of his own singular universe, his personal paradise.

Maurice Renoma : *photos ratées, photos brûlées*
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PUBLIC OPENING on April 18 from 6 p.m. to 10 p.m.

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© Maurice RENOMA, Photos Ratées

photos ratées [failed photos]

Photos taken without intention or reflection, accidents of the present.

Maurice Renoma did not design his failed photos for them to become artistic objects. They are accidents, failed takes that are sometimes the genesis of accomplished works throughout his journey. These first images capture the movements of life, shadows and bodies. His gesture is automatic and intimate, destined to capture the noise of existence, the form of emotions, the dimension of missteps: the blurs preserve the mystery of the individuals and erase the boundaries between fiction and reality, shadow and light, perversions and virtues.

The human body is at the center of his early years of experimentation, marked by a particular interest for the characters – sometimes taken out of context and rendered in an almost cinematic setting; the images are imbued with sensuality and explore the details of a garment on the body, capturing the charm of a lost gaze or an intimate ritual.

As a tireless explorer, he highlights the emotions that arise from the grace of an attitude, of a look. Often, the velvet of the grain of the photo merges with that of the skin.

We could call it intimate photography, in which the subjects were photographed in “stolen” situations, in the moments before and after the real posing. These are spontaneous images captured in the movement of life, preserving the mystery of individuals and subtracting nothing from the grace or harshness of the moment.





photos brûlées [burned photos]

Photos as raw materials: a mythology of fire

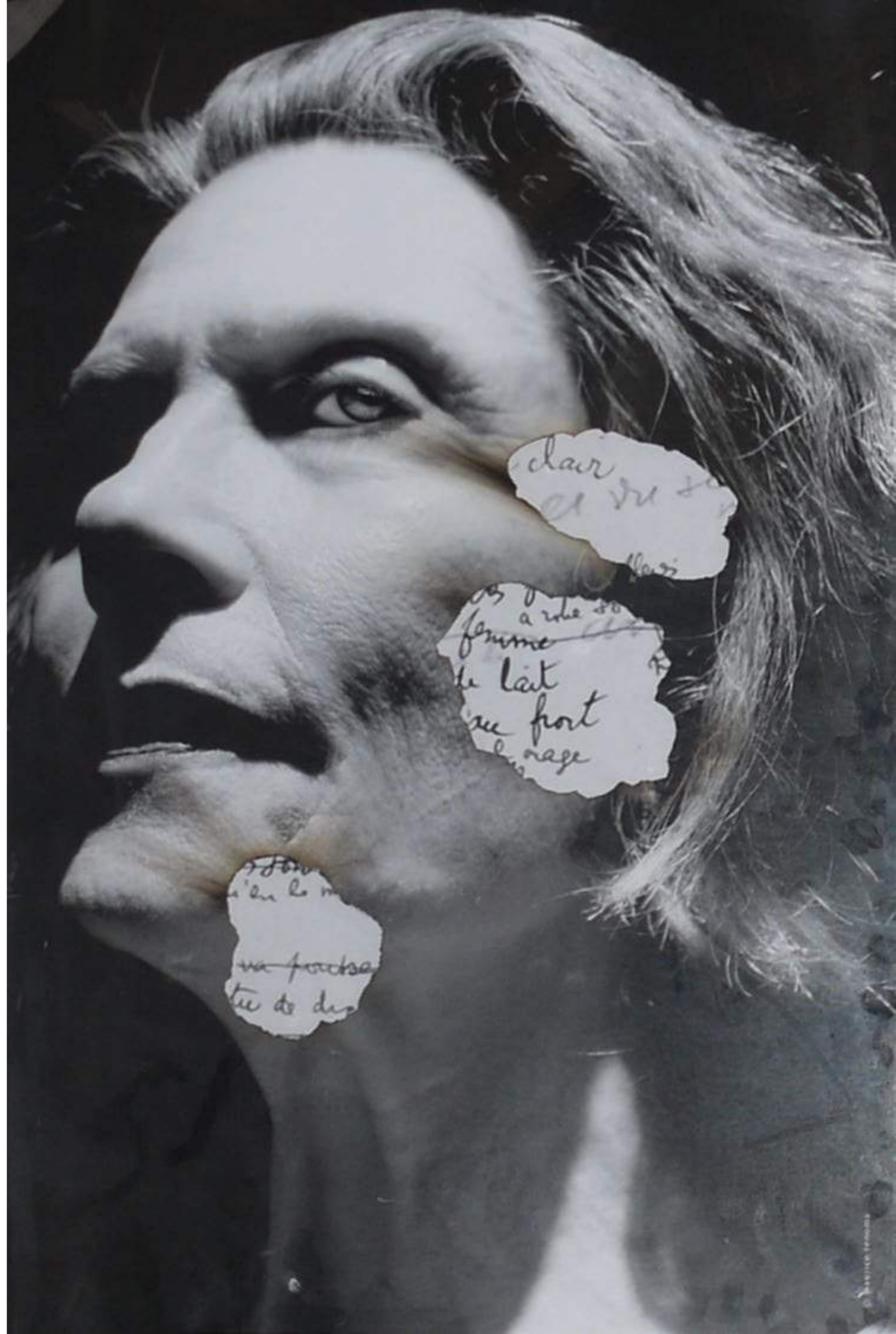
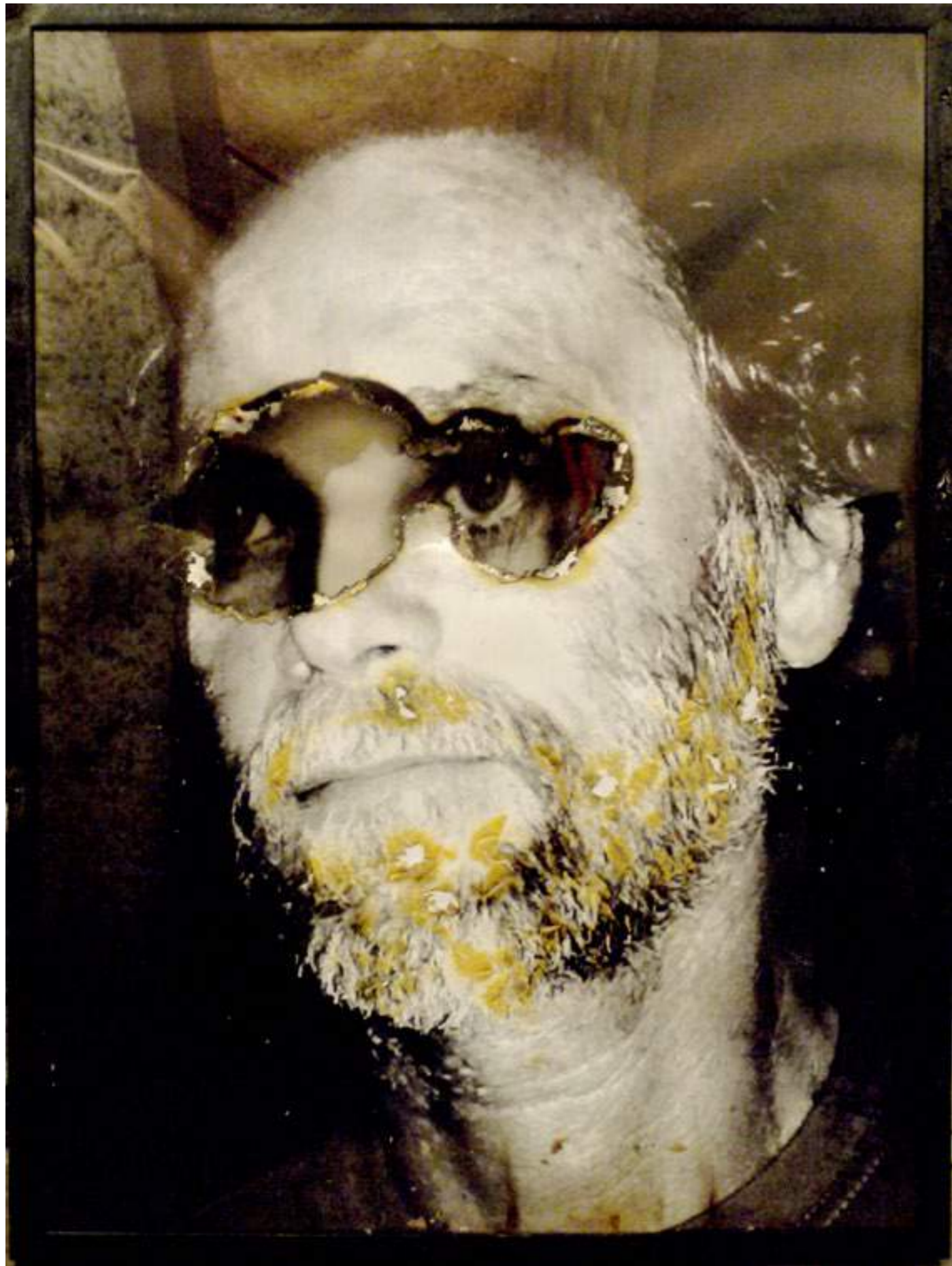
Every photographer distorts the world according to his subjectivity. Following this principle, in his *Photos Brulées* artistic experimentation, Maurice Renoma creates his images through materials, shapes and volumes.

The resulting photograph is no longer fixed: it can be destroyed, then recomposed and designed in several dimensions and several stratifications. By scratching it, by burning it, the subject transforms and becomes other: it reveals the stranger, the unknown, the monster.

The artist seeks to create a change of scenery, to bring out another reality using an irreversible and unpredictable process: burning. As in a kind of purification, the fire shows what is hidden, behind, inside. The hybrid figures that derive from it fall into a gray area that belongs to us. Presenting a subtle mixture of chance and precision, the subjects sink into their individuality, into an almost brutal psychic dimension.

Creator of fables, Maurice Renoma opens a window on the stories we carry within us.





planches contact

[contact sheets]

The photographic archives of Maurice Renoma

If the artistic act begins with the intention, it is through the look and the choice that the author has on his drafts that we discover the creative process. The exhibition of his contact sheets highlights Maurice Renoma's aesthetic approach and the origins of his creative process, as well as the multiple facets of his personality.

The contact sheets contain photos which have become the legendary and known works of the photographer, but also all those which have not been developed: by associating the field of possibility with that of artistic decision, the exhibition of the contact sheets has the desire to show both what exists - with its status as a work of art - and what has not existed, while still being part of an act of creation.

When Maurice Renoma turned to photography, his camera became his accomplice. With it, Maurice Renoma captures the moment and creates intimate notebooks in the form of visual notes.

By offering his archives to the public, he gives them to read: we discover that he designs a universe for his own use based on his own impulses. Also, that the strength of his photography comes from the fusion between poetry and reality.





about Maurice Renoma

Maurice Renoma is an unclassifiable visionary who knew how to create, from fashion to image, an instinctual 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 all prejudiced aesthetics. Its countless collections can punctuate the century in a kaleidoscope of form and colors, of which men's fashion counts, even today, few equivalents.

In the early 1990s, he developed a passion for a new means of expression: the image. His photographic debut materialized with the blur: far from being the first artist to experiment with this kind of technique, he was surely the first to use it in his brand's advertising campaigns. This operation attracted criticism from the art world, whereas famous photographers recognized him as a talented colleague.

He dares everything he should not do and everything no one does use: the failure and the 400 ASA film are examples. He thus finds his language.

It is life itself, in its extraordinary normality, which becomes the main subject of his photographs. Her journey is thus presented as a continuous sequence of experiences 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.

Fiercely independent, Maurice Renoma cultivates a raw image of his own, which offers a mythology of the body and its surroundings. It's about giving shape to the intimate far from the codes of classical representation, hence the hybridization that runs through his work and the setting application of singular modes of figuration.

The framing, the natural light, the blurs, bear witness to the impulsive and spontaneous act of his photos.