

**Lindsay Caldicott** Great Britain 1954-2014

A radiographer by profession, it was during her psychiatric internment that Lindsay Caldicott began to produce her collages of a myriad of duplicated fragments, carved with a scalpel and assembled with surgical precision. Her fractal universe is of a chromatic harmony ranging from grey to blood colors and from golden brown nuances to flesh color. Shown for the first time in 2018 by the gallery, four years after her death, the artist's work is now part of the musée français de la photographie and several collections: the Fondation Francès, abcd/Bruno Decharme (France), and Treger-Saint Silvestre (Portugal). *A set of her works is presented in Brussels in the exhibition Photo Brut II.*

**Tomasz Machciński** Poland 1942-2022

At a very young age, Tomasz Machciński built an identity around an autograph, addressed to him by an actress he believed to be his mother. From this confusion, which lasted more than twenty years, a protean and personal mythology was born that reconstructs the artist. As the image of the Ovidian myth, or Gregor Samsa, Tomasz Machciński cannot be described. Indeed, his work consists of over 22 000 self-portraits of as many different physiognomies. Exhibited in 2019 at the Rencontres de la Photographie in Arles, his works are already part of the Museum of Modern Art in Warsaw and the Museum of Photography in Krakow (Poland) as well as the collection abcd/Bruno Decharme.

The Centre d'Art Contemporain de Genève (CACG) exhibits several of his self-portraits in Chrysalide, le rêve du papillon, until June 4.

**"Le fétichiste"** France c. 1970 - c. 2015

This is the story of an anonymous photographic collection that surfaced from the secret depths to which it seemed doomed. Hundreds of amateur prints created over the course of a decade, between 1996 and 2006, that bear witness to the fetishistic habits of its author, manifested through pictures of legs covered with tights, taken either in the street or from a television screen. His practice evokes that of Miroslav Tichy, with the principal difference that our photographer sometimes becomes a subject himself. In both cases – as is often true with art brut – the burning questions of the construction to which our gaze proceeds and of the collective imagination's infusion by such an individual mythology.

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The galerie christian berst art brut is internationally renowned as a key player in its field. Since 2005, while also exhibiting established classics, it has been primarily noted for its contemporary discoveries, which it plays an active role in bringing into institutions (MoMa, Metropolitan Museum of Art, etc.).

In 2021, works by 50 of the artists it represents will have been incorporated into the Centre Pompidou's collections.

In order to introduce an ever-wider public to the mysteries of art brut – a field that knows no formal, geographical or historical limits – the gallery regularly participates in international fairs (FIAC, Paris Photo, artgenève, etc.) and is distinguished by the publication of over 100 bilingual catalogues.

In 2020, the gallery opened a second space – the Bridge – where curators are invited to express their own vision of the fertile dialogue between art brut and other categories of art.

Art Brut is the expression of an individual mythology liberated from the system and economy of the art object. This work, produced with no clear audience in mind, is created by individuals who live in "otherness", be it psychological or social. Sometimes it draws our attention to the metaphysics of art - the creative urge as an attempt to elucidate the mystery of existence - and at others, to the need to repair the world, to care for it, to make it habitable.