

**GALERIE**  
LA FOREST DIVONNE  
PARIS+BRUSSELS

**CHRISTIAN RENONCIAT**  
*La Caresse d'être*

**EXHIBITION**  
from May 7 to June 27, 2026

**OPENING**  
Thursday, May 7, 2026, from 5 to 9 p.m.,  
in the presence of the artist



Christian Renonciat, *Carton plié quatre plis, biais*, lime wood, 104 x 130 x 6 cm, 2026

**BRUSSELS**

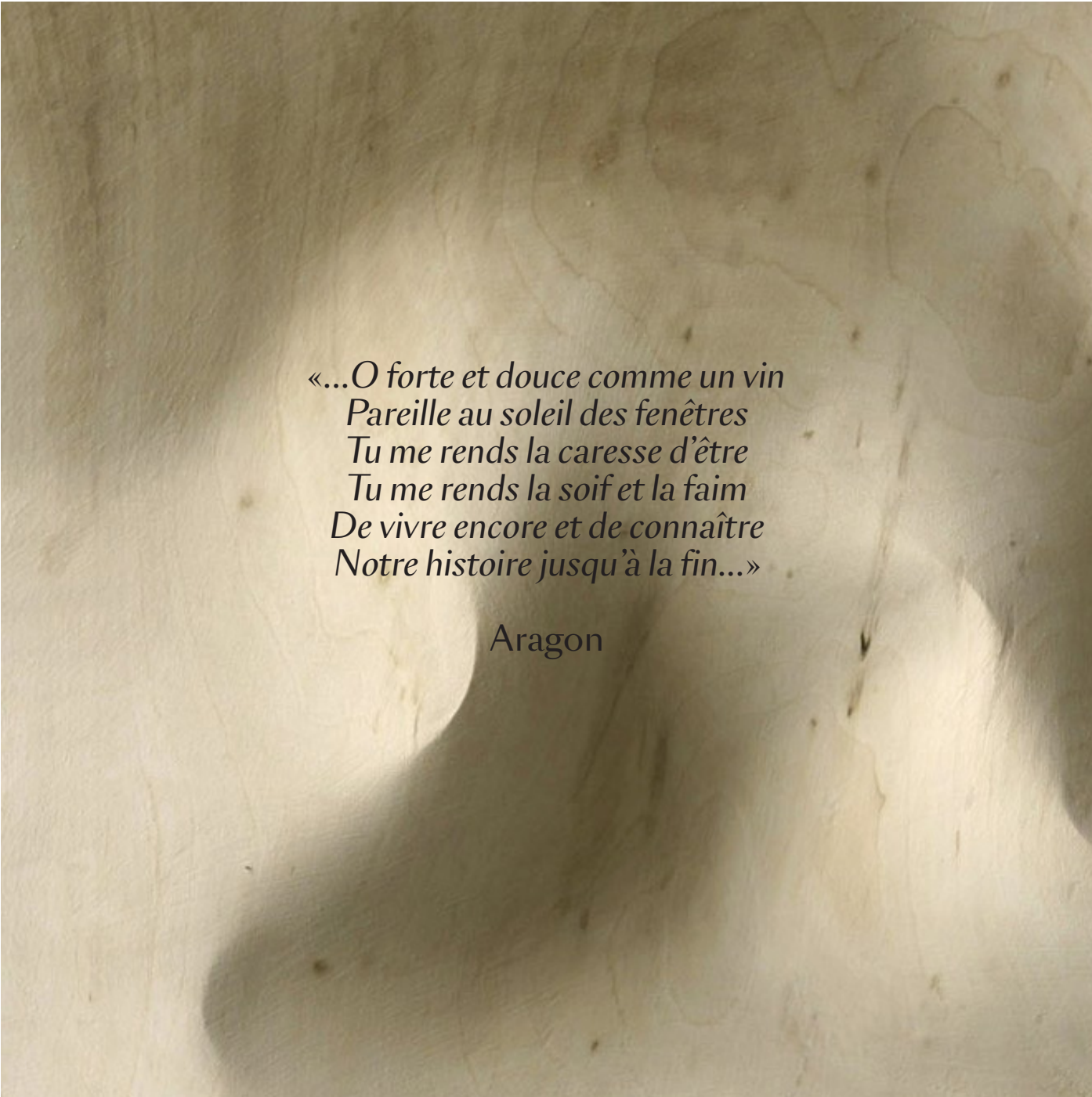
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## SUMMARY

1. Press release	p. 1
2. Christian Renonciat	p. 3
3. Biography	p. 4
4. Artworks	p. 7
5. Practical Information	p. 9



*«...O forte et douce comme un vin  
Pareille au soleil des fenêtres  
Tu me rends la caresse d'être  
Tu me rends la soif et la faim  
De vivre encore et de connaître  
Notre histoire jusqu'à la fin...»*

Aragon

# 1. PRESS RELEASE

## CHRISTIAN RENONCIAT *La Caresse d'être* from May 7 to June 27, 2026

La Galerie La Forest Divonne is pleased to present a major solo exhibition by Christian Renonciat, the first in its new space at 130 Avenue Louise.

This exhibition will offer the artist an opportunity to celebrate the 50th anniversary of his first exhibition (Antibes, 1976), through some thirty recent sculptures. They reflect the delight in the world that Renonciat savors through his work—and invites the public to share: the pleasure of simple, familiar, everyday things, rendered with extraordinary sophistication.

Renonciat is a virtuoso of wood. He makes it express whatever he desires, taking it wherever he pleases: blanket, tarpaulin, cardboard, paper, envelope... Everything seems possible and effortless, because when one stands before his works, their technical complexity disappears, leaving us fully immersed in their poetic presence. Before dedicating himself to his art, Renonciat studied philosophy at the Sorbonne. He is an Epicurean in the philosophical sense: one who seeks happiness in the simple pleasures of life. Here, this takes form in the softness of wool, the sheen of varnish, the fold of cardboard, like a landscape (*Carton Paysage, trait bleu*, 2024, linden wood, 80 x 118 x 6 cm – see p. 2). Renonciat's sculptures are poems—sometimes almost audible, as one could swear to hear the sound of crumpling paper when looking at *Grand Froissé* (2023, linden wood, 82 x 135 x 6 cm – see p. 2).

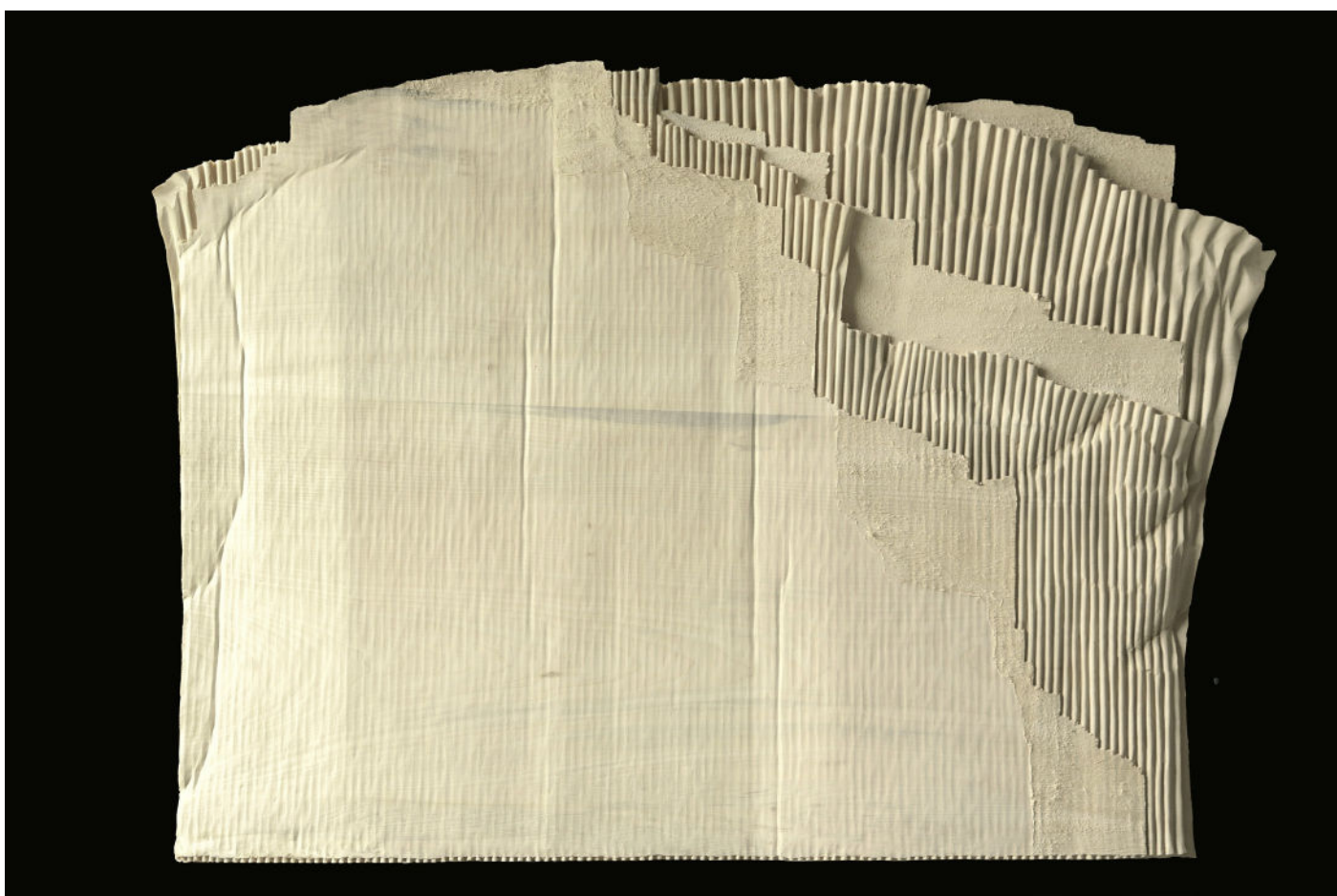
Recently, Renonciat has expanded his universe of material-subjects with nearly abstract sculptures, where what matters is the sheer pleasure of curves and surfaces. This is the “Sables” series—like dunes seen from above, over which the hand longs to glide—or those sculptures with their marvelous blue lacquer, evoking the surface of the sea, with its transparencies and areas of shadow. At the gallery, they will be shown alongside several works in deep black lacquer that reflect all the surrounding light.

In conversation in his studio, the artist quotes a few words from a poem by Aragon: “the caress of being.” A mysterious pleasure in living, in savoring the world, in breathing, in touching. Christian Renonciat allows us to see “the skin of things” and to feel how they live.

Jean de Malherbe



Christian Renonciat, *Grand froissé*, lime wood, 82 x 135 x 6 cm, 2023



Christian Renonciat, *Carton paysage trait bleu*, lime wood, 80 x 118 x 6 cm, 2024

## 2. CHRISTIAN RENONCIAT

Born in 1947, Christian Renonciat studied at the Sorbonne, where he earned a degree in philosophy. In 1969, he joined an art workshop in Antibes, where he practiced woodworking for six years. In 1975, he opened his own studio in Valbonne, where his first sculptures were created.

Renonciat seeks to attain the sensuality of perception in order to awaken our sense of touch. His works speak to both the ear and the hand. The artist's intervention in the material—achieving the exact modeling and folding of paper, plastic, or wool—is remarkable, yet Renonciat sets aside spectacle to leave us fully immersed in the pleasure of line, the softness of curves, and the tremor of a fold. The sculptor erases all trace of his hand, preferring, as he writes, to open up “the prodigious library of remembered sensations.” Standing before his sculptures, one immediately senses the feel of paper or an envelope at one's fingertips—their lightness and sound—or that of tearing cardboard; the softness and resilience of foam, the warmth of wool.

Since 1984, he has also pursued a parallel path in monumental sculpture, combining imagination and technique across a wide range of materials (cast steel, bronze, aluminum, gardens, etc.), often with the tone of a dreamlike archaeology. Yet his primary subject remains the materiality of things, expressed in large-scale wall compositions of carved wood, like tapestries made of cloth, plastic, wool, paper, or cardboard.

Since 1976, his work has been regularly exhibited in France, Switzerland, Belgium, the United States, Japan, China, and South Korea. His monumental installations can be seen in Saumur, Tokyo, Sapporo, Atlanta, San Francisco, Monte Carlo, Aytré, La Rochelle, Paris, Issy-les-Moulineaux, Reims, London, and Seoul.



Christian Renonciat, *Carton-caisse scotché*,  
lime wood, 38 x 30 x 30 cm, 2026

### 3. BIOGRAPHY

#### EXHIBITIONS

- 2026 *BRAFA Art Fair*, Galerie La Forest Divonne, Brussels  
*La Caresse d'être*, Galerie La Forest Divonne, Brussels
- 2025 *Du Bout des doigts*, Galerie Guillaume, Paris  
*BRAFA Art Fair*, Galerie La Forest Divonne, Brussels  
*Art Antwerp*, Galerie La Forest Divonne, Brussels
- 2023 *Le Grain des choses*, Galerie La Forest Divonne, Brussels
- 2021 *Ondés*, Galerie Guillaume, Paris
- 2020 *La Matière des choses*, Galerie La Forest Divonne Brussels
- 2019 *Domaine de Chaumont-sur-loire*, France  
*Friselis*, Galerie Guillaume, Paris
- 2015 *Webhart Gallery*, Seoul, South Korea  
*Foire de Kwangju*, South Korea
- 2017 *Gremillion & C°*, Houston Texas, USA
- 2016 *Art Paris*, Grand Palais, Paris, Galerie Olivier Waltman  
*Œuvres au noir*, Galerie Waltman, Paris  
*Œuvres au noir*, Galerie Ortega, Miami, USA
- 2015 *Art Paris*, Grand Palais, Paris, Galerie Olivier Waltman
- 2014 *The Way of Wood*, Gremillion & C° fine arts, Houston Texas USA  
*Les Diagonales du carton*, Galerie Piretti, Knokke-le-Zout, Belgium  
*Art Elysées*, Galerie Olivier Waltman, Paris
- 2013 *Solo : guest of honor*, Arts Elysées, Paris  
*Froissés composés*, Galerie Duchoze, Rouen  
*Au fil du bois*, Centre d'art MATMUT, Château de Varengeville, Rouen
- 2011 *Froissés composés*, Galerie Mazel, Brussels  
*Composed Creases*, Galerie Gremillion & fine arts, Houston, Texas, USA
- 2009 *Creased*, Galerie Gremillion & fine arts, Houston, Texas, USA
- 2007 *The way of wood*, Galerie Gremillion & fine arts, Houston, Texas  
*Fleur de peau*, Galerie Island6, Shanghai; curator Claude Hudelot
- 2006 *Pièces écrites*, Galerie Alain Blondel, Paris  
Shina Galerie, Kyoto  
Galerie EXARTE, Geneva  
*Fleur de peau*, Galerie Hong Merchant, Shanghai, China
- 2005 *Fleur de peau*, Galerie Alain Blondel, Paris
- 2002/2003 *Hooks-Epstein* Galerie, Houston, Texas, USA  
Galerie Piretti, Knokke-le-Zout, Belgium
- 2001 *Le Toucher des choses*, Galerie Alain Blondel, Paris
- 2000 *Epstein Gallery*, Houston, Texas, USA
- 1999 *Bâtiment des forces motrices*, retrospective exhibition, Geneva  
*Phénix, cheval de proue*, monument project for the port of Saint George, Beirut



- 1997 *La Voie du bois*, retrospective, Séoul ; Macao ; Hong-Kong ; Tokyo  
*Juxtapositions*, Museum of Modern Art Dubrovnik, Croatia
- 1996 *Vernis sages*, Galerie Alain Blondel, Paris
- 1991 *La Matière des choses*, retrospective exhibition, Musée des Beaux-Arts de Reims
- 1989 *Troublement*, FIAC, Grand Palais, Galerie Blondel II, Paris
- 1987 Exhibitions in Munich, Geneva, Tokyo, and Hong Kong, with Hermès
- 1982 *Cartons-Trace*, Galerie Alain Blondel, Paris  
*Pli selon pli*, Galerie Alain Blondel, Paris
- 1981/82 International Art Fair, Chicago, USA
- 1980 *Emballages*, Galerie Alain Blondel, Paris  
 FIAC, Grand Palais, Galerie Alain Blondel, Paris
- 1978 *Sur le fil*, Galerie du Luxembourg, Paris
- 1976 Antibes, then Mougins Town Hall  
 MJC Gorbeilla, Nice

## COMMISSIONS AND MONUMENTAL INSTALLATIONS

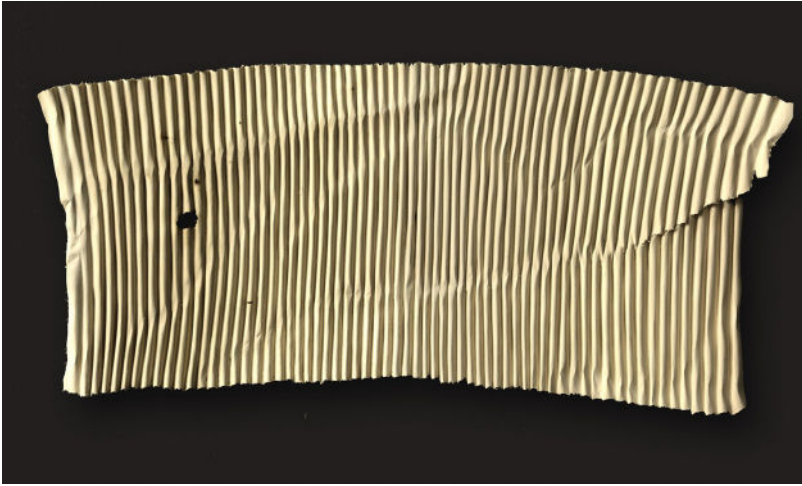
- 2020 Two monumental sculptures for Hermès, Kuwait City  
*Deux chevaux à l'abreuvoir*, installation in the Parc de la Cavalerie, Pontoise
- 2015 *Le Merle moqueur*, installation with steel tubes and steel balls, Fort district, Issy-les-Moulineaux
- 2009 Large Tapestry-Blanket (ayous wood, 3 × 4 m), headquarters of Crédit Foncier de France, Paris
- 2001/2002 *La Vague*, La Rochelle, cast stone concrete, 10 × 3 × 3 m
- 1995 *Cedar*, podium and sculpted wall for the Conference of Islamic Countries, Tripoli, Lebanon (oak, 3 × 12 m)
- 1997 *Archeval*, A85 highway, Saumur, welded steel tube horse, 12 m high
- 1996 *À Gustave...*, sculpted mural panel for the postal service, 1st floor of the Eiffel Tower, Paris (linden wood, 2 × 6 m)
- 1994 *La Marseillaise*, Issy-les-Moulineaux Town Hall, large sculpted panel (poplar, 6 × 8 m)  
*Les Trois gardiens*, three cast-iron columns for the reception hall, architect J.-L. Berthet  
*Colonnade*, alignment of columns, France 2 headquarters, architect J.-L. Berthet
- 1990 Creation of the Garden of the Source and the Garden of the Waterfall, for the Hermès headquarters, Pantin  
*Oasis*, monumental sculpture for the Monte-Carlo Summer Sporting, SBM (linden wood, 12 × 4 × 2 m)  
 Creation of a centerpiece for the CSCE in Paris; sycamore and lacquered polyester, 17 × 5 m, Reims  
*La Pierre d'heures*, sundial, cast iron, 6 × 6 × 5 m, 20,000 kg  
*Vinci et Copernic*, European Bank for Reconstruction and Development head quarters, London – sculptures and drawings
- 1989 *Au fil du trait*, Dai Ichi Shinbashi Building, Tokyo, aluminum, 6 × 12 × 6 m  
*Le Cheval d'Aytré*, public square, Aytré (near La Rochelle), cast iron, 25,000 kg

- 1988 *Pégase, renaissant* (bronze), Sapporo, Japan (with ARPE), 3 × 2 m
- 1986 *Grand mur déchiré* (poplar, 3 × 8 m) and *Cello*, Ark Mori Building, Suntory Co., Tokyo  
*Mais où est donc Icare?*, articulated wings; stainless steel and leather, 3.20 m, for the High Museum of Atlanta
- 1984 *Eloge du cheval*, public commission (1% program) for the Saumur Equestrian School: bronze, 2.50 × 2.20 m  
*Avion-rédaction*, 1% commission, Tourtille Street school, Paris (20th arrondissement): folded and lacquered stainless steel sheet, 2 × 2 m
- 1983 Three months of research at the Manufacture de Sèvres (Ministry of Culture)

## BIBLIOGRAPHY

- 2025 *50 ans de sculpture*, catalogue, Editions Galerie Guillaume
- 2021 *Christian Renonciat*, monograph, Editions Galerie Guillaume
- 2013 *Au fil du bois*, monograph, Didier Carpentier
- 2011 *Pièces écrites*, Les Arches d'Issy
- 2006 *Le Parti-pris de la matière des choses*, catalogue for the exhibition *Fleur de peau*, Hong Kong
- 2005 *La Grande Vague*, film by Yves-Antoine Judde
- 2002 *Archeval*, 26-minute film by Gilles Lallement
- 1992 *La Voie du bois*, a book for the traveling exhibition *La Voie du bois* in Asia
- 1991 *La Pierre d'Heures*, Ville de Reims  
*Renonciat*, monograph, Ramsay, "Visions" collection
- 1989 *Le Cheval d'Aytré*, by Yves-Antoine Judde
- 1986 *L'Art et la matière*, 26-minute video film by Claude Hudelot, La Rochelle
- 1980 *Le Bois et la main*, short film (Gaumont), by Jérôme Laperouzas

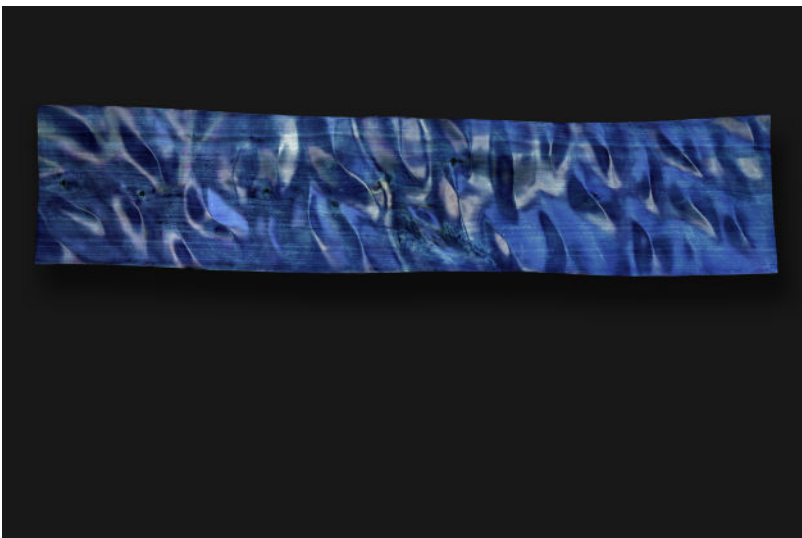
## 4. ARTWORKS



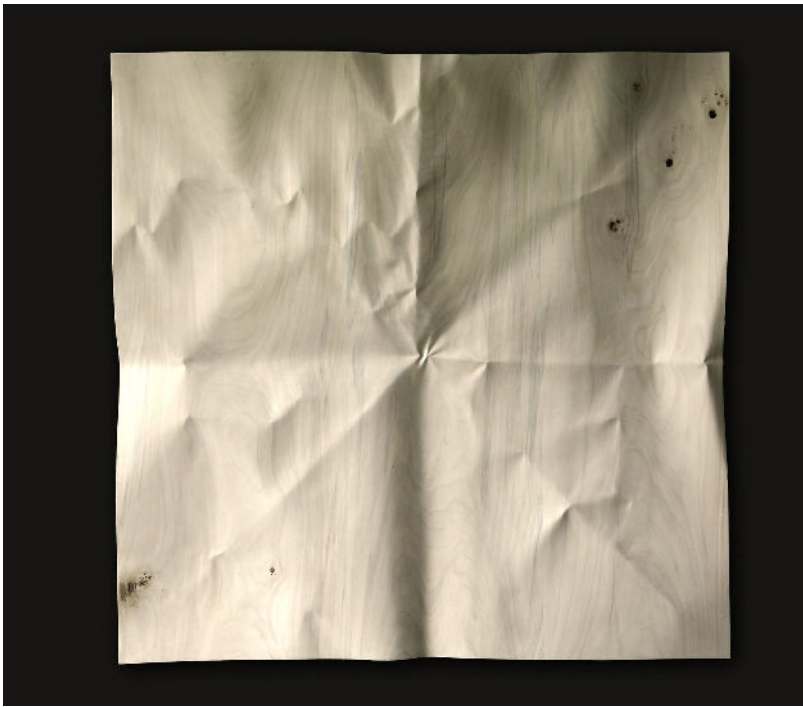
Christian Renonciat, *Carton ondé, palmé*, lime wood, 50 x 87 x 6 cm, 2025



Christian Renonciat, *Cachemire gansé*, lime wood, 160 x 170 x 11 cm, 2022



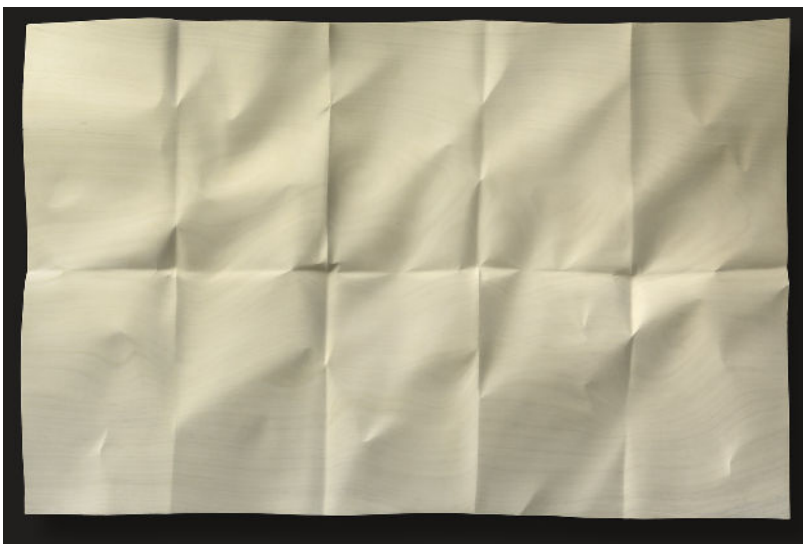
Christian Renonciat, *Bleu-bois, oblong*, lime wood, 33 x 146 x 6 cm, 2025



Christian Renonciat, *Papier déplié, quatre plis et diagonales*, lime wood, 95 x 96 x 6 cm, 2024



Christian Renonciat, *Grand sable*, lime wood, 75 x 104 x 6 cm, 2024



Christian Renonciat, *Papier déplié dix plis*, Ayous wood, 193 x 124 x 4,5 cm, 2025

## 5. PRACTICAL INFORMATION

**Christian Renonciat - *La Caresse d'être***

May 7 - June 27, 2026

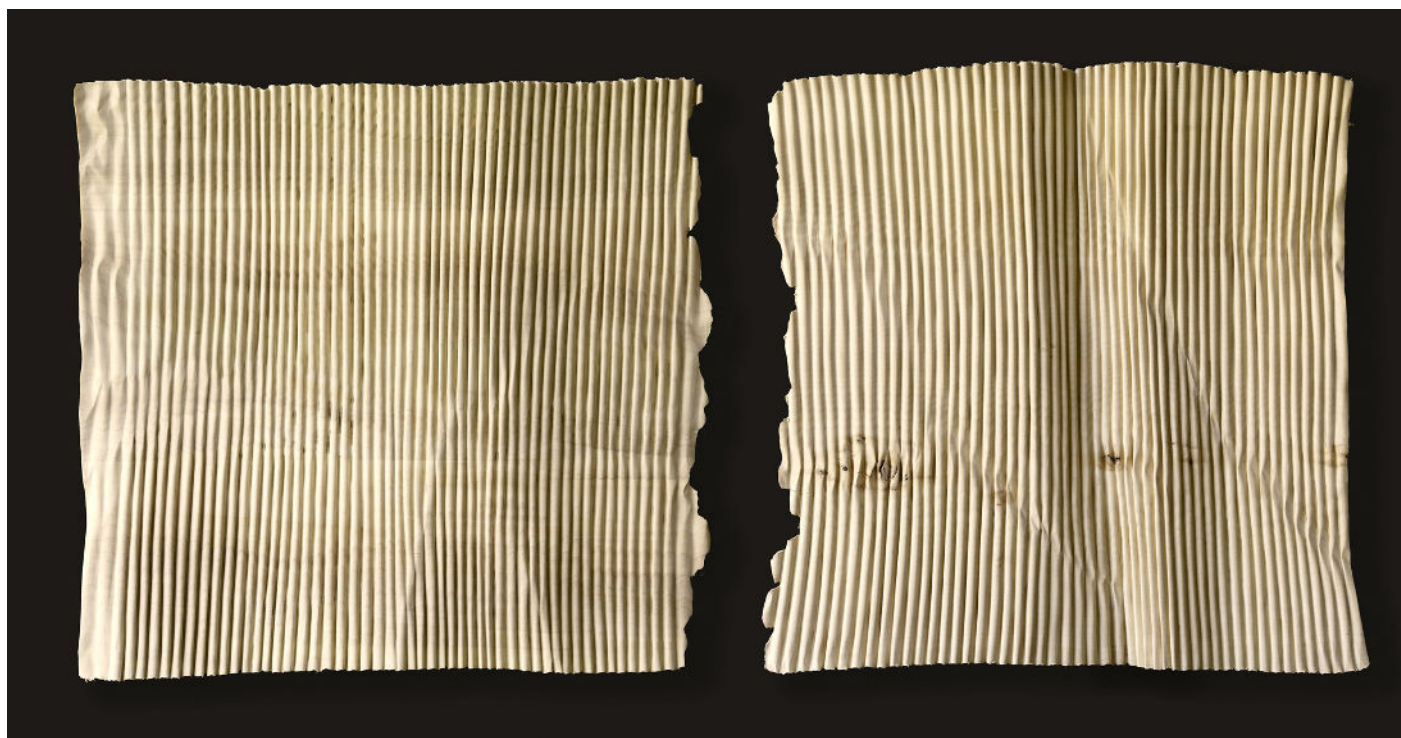
### Opening

Thursday, May 7, 2026, from 5 to 9 p.m., with the artist present

Galerie La Forest Divonne  
130 Avenue Louise, 1000 Brussels  
Tuesday-Saturday, 11 a.m.-7 p.m.  
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Christian Renonciat, *Ondé déchiré en deux*, lime wood, 61 x 130 x 6 cm, 2025

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