

# ARTBRUT.art

Galerie Ritsch-Fisch

## A.C.M. (1951 – 2023)

Born in 1951 as Alfred Marié, A.C.M. was a self-taught artist who always maintained an intimate connection with materiality. From an early age, he became fascinated by everyday objects, which he began collecting and transforming. His wife, Corine, played a crucial role in his journey, supporting him through the different stages of his work and contributing to the sourcing of materials that fueled his creative process. Represented for over 20 years by the Ritsch-Fisch gallery, A.C.M. developed an artistic practice outside of academic frameworks, forging his own plastic language from discarded materials. His early works, made from wood and plaster, already demonstrated his interest in the tactile and organic nature of objects. Over the years, he refined his techniques, creating assemblages of metal, wood, and electronic components, while exploring the interaction between industrial and natural materials.

A.C.M. developed a formal language from raw and reclaimed materials, where the substance, often left in its natural state, carries an implicit narrative. His work with metal, particularly visible in his welded assemblages, reveals a tension between the precision of the technical act and the apparent disorganization of the pieces. The intentionally visible welds act as scars, marking the brutality of the creative gesture and evoking a certain structural vulnerability.



The signs of wear and chemical alterations, such as controlled oxidation of the metal, place the work in a specific temporality, creating a dialogue between time and material degradation. A.C.M. repurposed functional objects, sometimes marked by rust, and integrated them into compositions where each element seems to find its necessary place. The arrangement of technical elements like gears and wires, often combined with more organic materials, generates an ambiguity between the industrial and the natural. The result is a work that invites both tactile engagement and reflection on the reinvention of objects.

The use of simple materials does not negate technical mastery; on the contrary, it emphasizes the artist's ability to harness the intrinsic qualities of each material to reveal their expressive potential. It is this balance between roughness and finesse that gives each sculpture its distinct character. Né en 1951 sous le nom d'Alfred Marié, A.C.M., autodidacte, a toujours cultivé un rapport intime avec la matière. Très tôt, il se passionne pour les objets du quotidien, qu'il commence à récupérer et à transformer. Son épouse, Claire, a joué un rôle essentiel dans son parcours, en l'accompagnant et en l'épaulant dans les différentes étapes de son travail, notamment en contribuant à la recherche des matériaux qui nourrissaient son processus créatif. Représenté pendant plus de 20 ans par la galerie Ritsch-Fisch, A.C.M. développe une pratique artistique en dehors des cadres académiques, forgeant son propre langage plastique à partir de matériaux délaissés. Ses premières œuvres, réalisées en bois et plâtre, témoignent déjà de son intérêt pour la dimension tactile et organique des objets. Au fil des années, il perfectionne ses techniques, multipliant les assemblages de métal, de bois et de composants électroniques, tout en explorant l'interaction entre les matières industrielles et naturelles.

**Ritsch-Fisch Galerie**

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