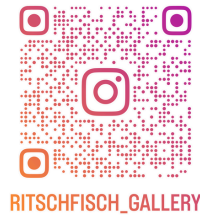


OAF 2025 | PHILIPPE DEREUX BOOTH C13

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Philippe Dereux (1918–2001) is a major figure in European Outsider Art, a self-taught artist who made his mark in Outsider Art with his unique creativity and visual poetry. His works explore using organic materials that are often considered marginal. His innovative and bold use of fruit and vegetable peelings reflects a process of recycling and experimentation that defies conventional norms and represents a break from traditional academic art.



One of the key themes of his thinking and engagement is encapsulated in his book "Petit Traité des Epluchures" (Little Treatise on Peelings). This book has become the manifesto of a creative approach where even the simplest material transforms into a visual language. His trajectory takes a decisive turn in the early 1960s when he meets Jean Dubuffet, the father of Outsider Art, who immediately recognizes the raw and instinctive potential in Dereux's work. Impressed by the sincerity of his approach, Dubuffet integrates Dereux into the movement, forming a partnership that fuels their mutual development while also further exploring materials and form.

Dereux participated in several major exhibitions, helping Outsider Art to enter into the public space and gain international

visibility. His works are housed in major museums, including the Museum of Outsider Art in Lausanne where a substantial collection of his pieces is kept—underscoring his significant role in the evolution of this artistic current. His pieces are often made from organic materials such as apple peels, orange skins, and onion layers. He transforms everyday objects into expressions that are both spiritual and aesthetic, linking matter-based painting with a form of humble poetry.

Philippe Dereux remains an essential figure today for understanding Outsider Art. Through his material-focused choices and visual approach, he raises pertinent questions regarding contemporary concerns with sustainability and consumption. His work, simple in appearance but profound in its implications, continues to resonate to the world questioning the place of art in modern society.

Philippe DEREUX

1918 - 2001

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