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**PRESS RELEASE**

## **ANTOINE D'AGATA ATLAS**

Exhibition from October 28<sup>th</sup>  
to November 26<sup>th</sup>, 2016

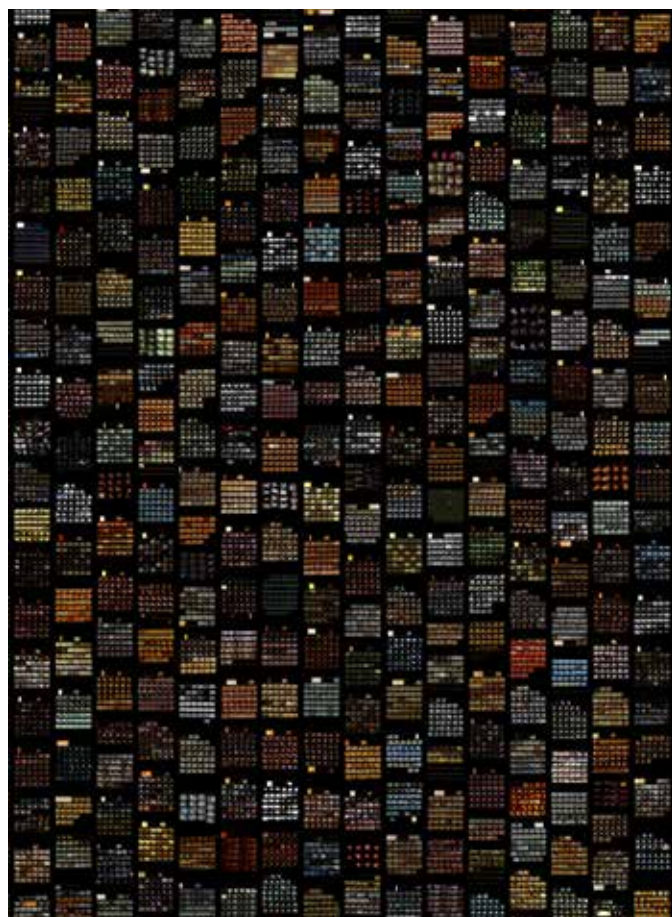
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17, rue des Filles-du-Calvaire, 75003 Paris  
[www.fillesducalvaire.com](http://www.fillesducalvaire.com)  
+33 1 42 74 47 05

## **ANTOINE D'AGATA / ATLAS**

Exhibition from October 28<sup>th</sup> to November 26<sup>th</sup>, 2016

Opening on Thursday, October 27<sup>th</sup>, from 6 pm to 9 pm



*AMOEBEA, 2016 (detail)*

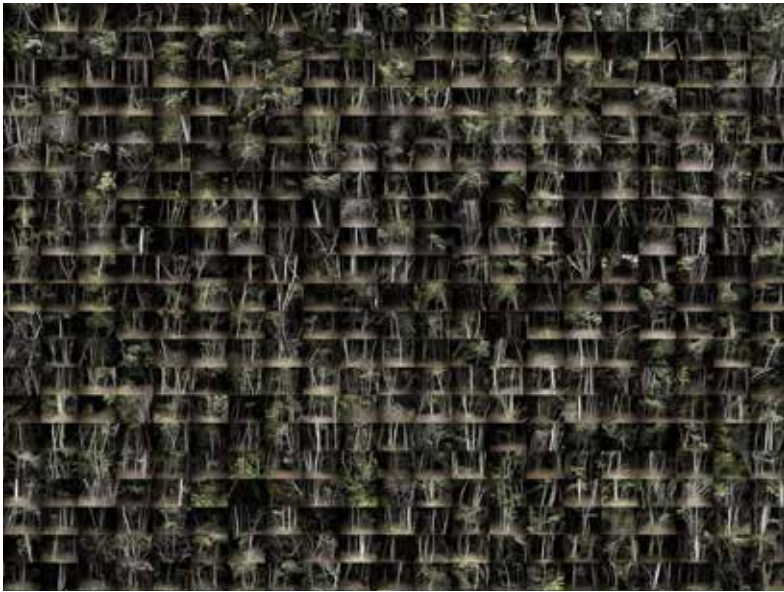
ATLAS gathers all the recent works of Antoine d'Agata. This exhibition is the fruit of a cinematographic and artistic project started in 2013 with the release of the movie entitled ATLAS. White noise, an installation conceived after the movie is currently on show at LaBanque as part of the exhibition entitled Dépenses<sup>1</sup> (curated by Lea Bismuth). From this project, Antoine d'Agata published a book of the same name to be released next October by Editions Textuel. The series featured at the gallery is his last one entitled "Paradigmes". It reveals a new formal approach at the crossroad between photographic and cinematographic practice.

Before anything, ATLAS is a journey. It is the recording of the obsessions and sensitive experiences of the artist. Going from one continent to another, Antoine d'Agata tells us a troubling and murky story about prostitutes he met and places he visited. His nights left him with bits and pieces of "dark realities" and the "destructive satisfaction of desire".

"Inside the different chronologies and accumulations that constitute Atlas and Paradigmes, certainty collapses and reality dissolves into fragmented sequences of life. The dark and hidden face of the world appeals to me, the cursed or taboo side of it. Under the conscious influence of sexual disorders and narcotics, I compromise myself both physically and mentally. Addiction to chemical substances is key to my capacity to constantly reinvent my own destiny through photography, the way I look at the world as well as my actions."

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<sup>1</sup> Exhibition held from October 8th to february 26th, 2017 at LaBanque (Béthune)



Even though experience seems to take over concepts in Antoine d'Agata's work, here a formal intention shows through the choice of a shattered imagery and a deliberately fragmented composition. Out of chaos, Antoine d'Agata creates a neat and sequential system. The existential anarchy of places and subjects therefore becomes like a "grid", a set of lines and columns which seemingly simple shape confuses our senses through their obsessional repetition. Considered a necessity by the artist, the visual saturation and excess of his work imbues it with an obvious aesthetic insolence.

SELVA, 2016. (detail)

His resort to accumulation cannot but refer to the scientific studies of Muybridge. However, galloping horses are replaced by a masturbating woman, a sort of "chronopornography" justified by his compulsion to "capture the intensity of events, of moments of life." Places too become repeated patterns opening to a world of darkness, like a dull forest (Selva), or the ghostly and ravaged buildings of Fukushima.

Through this continuous flow of images, d'Agata suggests a new language based on a strategy of accumulation that consists in gathering fragments of his own experience. The dynamism of the composition, which feels as intense as the real moment captured on camera, is only formalized by the artist afterwards, image after image. This way, he fully enjoys the present experience. This extreme use of repetition pushes motifs towards abstraction while also providing viewers with some visual distance. The process the artist goes through to reach his final images starts with a conscious decision not to control the action:

"I lose myself and I lose control. I even lose my mind. However this is what I am looking for, since this fragile state brings me closer than ever to what I consider to be a legitimate artistic practice. The put in practice of what could remain a mere ideological belief allows me to reach a unique perspective.



As chemicals sink in, from my blood to my flesh and brain, they shape new gestures, emotions and thoughts and erase my doubts and fears. They emphasize my consciousness of the environment up to madness. I let life crush me. I constantly act from the theoretical belief that every action opens up a new future, a new feeling to explore. Each new situation, conceived, provoked and experienced, gets me further away from the temptation of a comfortable life, and in the impossible battle I am fighting against myself, against the inevitable decay of my body."

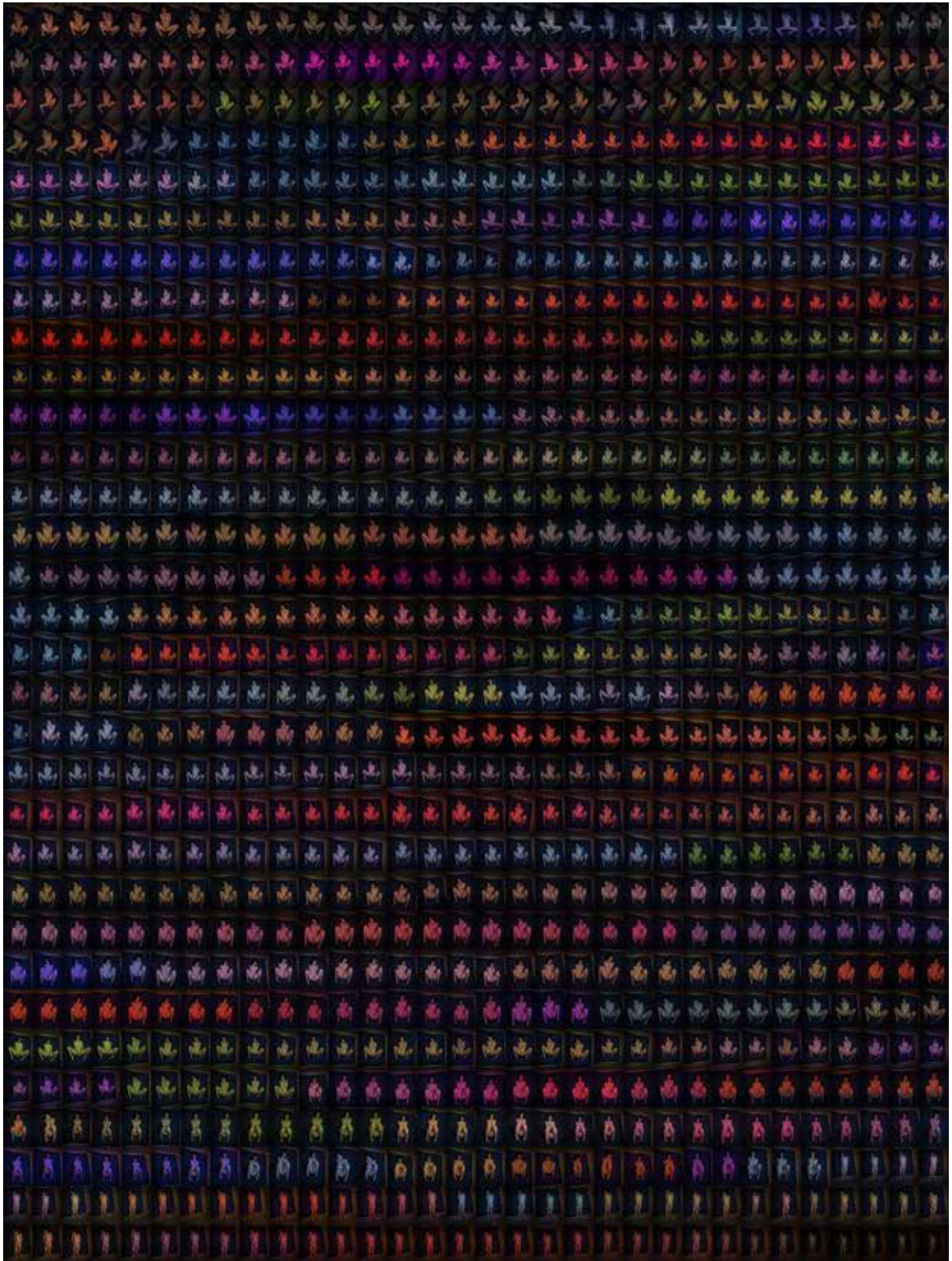
YAMA, 2016 (detail)

"Against himself". Indeed Antoine d'Agata does not try to show the world as it is. He intends to reveal his own vision of it, his own experimentations. The title of this series (Paradigmes), which is part of the bigger body of work that constitutes Atlas, is a testimony of the different worlds he explored and reinvented. His images are an attempt at a new type of representation, in which the artist tries to free himself from a set of photographic rules and preconceived ideas (compositions, layout etc.). In this sense, his photographs are truly paradigmatic.

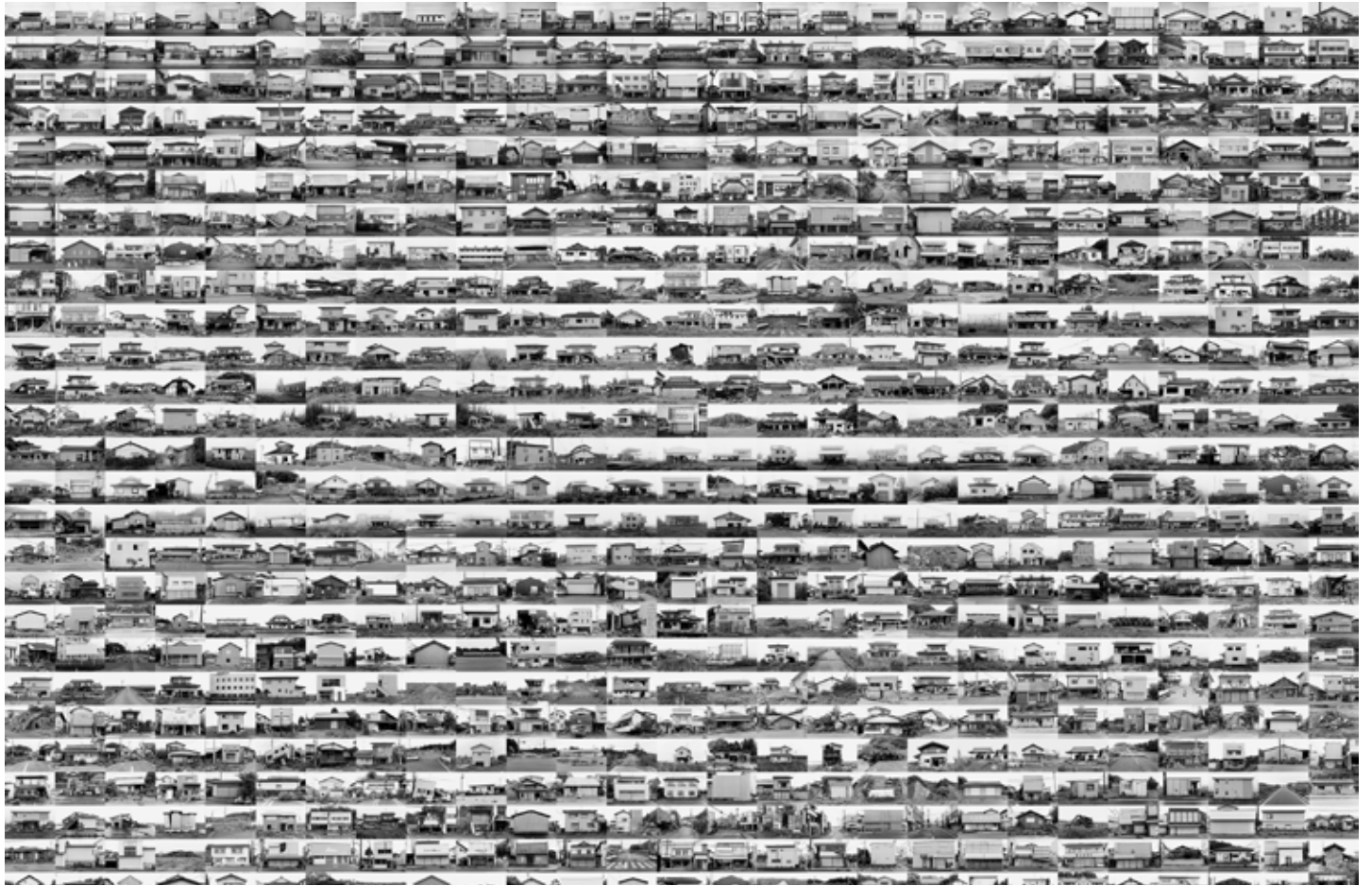
"In my most recent works, I try to forge a secret and illicit language based on aesthetic deconstruction. My intention is to pervert and destroy the preconceived ideas that inhibit the norms of photographic language."

*This exhibition is supported by Picto and Cadre en Seine.*

Sébastien Borderie



RANA COULEUR, 2016



FUKUSHIMA, 2016.

# ANTOINE D'AGATA

Born in 1961, Marseille.

He lives and works between Marseille and Paris.

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## Associated photographer of Magnum Photos agency.

Born in Marseilles, Antoine d'Agata left France in 1983 and remained overseas for the next ten years. Finding himself in New York in 1990, he pursued an interest in photography by taking courses at the International Center of Photography, where he met Larry Clark and Nan Goldin. After his return to France in 1993 he took a four-year break from photography. His first books of photographs, *De Mala Muerte* and *Mala Noche*, were published in 1998. The following year Galerie Vu, newly founded by Christian Caujolle, began distributing his work. In 2001 he published *Hometown*, and won the Niépce Prize for young photographers. He continued to publish regularly: *Vortex* and *Insomnia* appeared in 2003, accompanying his exhibition *1001 Nuits*, which opened in Paris in September; *Stigma* was published in 2004, and *Manifeste* in 2005. In 2004 d'Agata shot his first short film *El Cielo del Muerto*; this experiment led to his long feature film *Aka Ana*, shot in 2006 in Tokyo. In 2004 d'Agata joined Magnum Photos, he became a full member in 2008. Since 2009, d'Agata is also represented by Les Filles du Calvaire Gallery. The same year, *agonie* was published. D'Agata has exhibited his work extensively on an international scale and has published numerous monographs. Since 2005, he has been working on exhibition and publication projects for Fotomuseum den Haag, Netherlands (2012), *Le Bal*, Paris - MuCEM, Marseille - Forma, Milan (2013). In 2013, he won Book prize at The Rencontres d'Arles for "Anticorps", the same year his third Movie "Atlas" is released.

## SOLO SHOWS

- 2017** Codex, Centro de Imagen. Mexico, DF, Mexico.
- 2016** Atlas, Galerie Les filles du calvaire, Paris, France  
Paradigms, Kahmann Gallery, Amsterdam, The Netherlands  
Paradigmas, Galeria Carles Taché, Barcelona, Spain
- 2015** Disorders- Paraty em foco, Brasil  
Désordres, Palais de Luppé, Arles, France  
Oscurana - MEM GALLERY, Tokyo, Japan  
Anticorps - La Termica, Malaga, Spain  
Eclipse, Tbilissi Photography Festival, Georgia.  
Amoeba, Kodoji, Golden Gai, Tokyo.  
Oscurana, Centro Fotografico Manuel Alvarez Bravo, Oaxaca, Mexique.2014 PhotoEvent, Centre  
Cultuel Mechelen (Malines), Belgium  
Angkor, Espace Temple, Paris, France  
Blackrain, Galerie Leica, Tokyo, Japan  
Anticorps, Atsuko Barouh, Tokyo
- 2013** Anticorps, Le Bal, Paris, France.  
Odysseia, MuCEM, Marseille.  
Noia, Galerie Les Filles du Calvaire, Paris.  
Anticorps, Forma, Milan, Italie.  
Vortex, Purpur, Festival international de Photographie, T'bilissi, Georgia  
Noia, Galeria Carles Caste, Barcelone.  
Noia, Tuf Gallery, Hong Kong
- 2012** Vortex, International Photography Festival, Tel Aviv, Israel  
Vortex, Mois de la Photographie, Hotel Bogota, Berlin  
Anticorps, Photomuseum den Haag, the Netherlands.  
Odysseia, Khelman's Galerie, Amsterdam, The Netherland
- 2011** Musée Nicéphore Niépce, Chalon-sur-Saône, France
- 2009** Guest of Nan Goldin, Rencontres de la Photographie, Arles, France  
Agonie, Atelier De Visu, Marseille, France  
Art, Atelier De Visu, Marseille, France
- 2008** Situations, Rat Hole Gallery, Tokyo, Japan  
Insomnia, Photographers' Gallery, Londres, UK  
Photographer.ru Gallery, Moscou, Russia  
Situations, Ex Ospedale Psichiatrico Giudiziario, EP/FE, Reggio Emilia, Italy  
Vortex, La mar de Musicas, Cartagena, Spain  
Paysages, Centre Culturel Français, Phnom Penh, Cambodia
- 2007** Metropolitan Museum of Photography, Tokyo, Japan  
Centre culturel français de Belgrade, Yougoslavia  
Scénographies urbaines, Kinshasa, Congo  
Stills Gallery, Sydney, Australia

## GROUP SHOWS

- 2016** Best Off the wall on the gallery wall, Galerie Les filles du calvaire, Paris, France  
Dépenses, LaBanque, Béthune, France
- 2015** Echanges de Vues – Les conversations photographiques d'Olympus, Galerie Les filles du calvaire, Paris  
C'est la nuit, Villa Tamaris, Toulon, France  
Ensembles, la photographie - Quand la MEP collectionne, Les Rencontres d'Arles  
Chapelle Saint-Laurent - Le Capitole, Arles, France  
Memory Lab II - Photography Challenges History - Le Passé du Présent, Mois Européen de la Photographie, Musée national d'art et d'histoire, Luxembourg
- 2014** S'il y a lieu, je pars avec vous, Le BAL, Paris, France  
Memory Lab: The Sentimental Turn / Photography Challenges History, 6th European Month of Photography, Martin-Gropius-Bau, Berlin, Germany  
Reflected - Works from the Foam Collection, Foam, Amsterdam, Netherlands  
Avers et revers sensible, Espace Topographie de l'art, Paris, France
- 2013** Arts sous influences, La Maison Rouge, Paris, France
- 2010** The city strippers, London Magnum Gallery, UK  
Never just looking, Galerie Magnum, Paris, France  
Never just looking, Galerie Thomas Zander, Köln, Germany
- 2009** Exposition rétrospective prix Niépce 1955-2010, Musée du Montparnasse, Paris  
Darkside II, Fotomuseum Winterthur, Switzerland  
Le Printemps géorgien, Barcelone, Espagne et Berlin, Germany  
Ex Nugis Seria, choix de Régis Durand, collection F. Denaes, Nogent sur Marne  
Musée de la Pinacothèque, São Paulo, Brasil  
Normandie Pittoresque et Monumentale, Musée des Beaux Arts de Caen, France  
Galeries LFDC et Magnum, Salon Paris Photo, Carrousel du Louvre, Paris, France  
Galeries Magnum St Germain, Paris, France  
Centre d'Art, Cherbourg-Octeville, France
- 2008** Choix de Régis Durand dans la collection d'Isabelle Darrigrand, Nogent sur Marne, France  
Self-Portraits, Beirut Art Center, Beyrouth, Liban  
L'image d'après, CCB, Barcelone, Espagne, Paris, France  
Musée Niepce, Chalon-sur-Saône, France  
Aka Ana, Galerie Magnum, Salon Paris Photo, Carrousel du Louvre, Paris, France  
Darkside 1, Photographing desire and sexuality photographed, Fotomuseum Winterthur, Switzerland

## PUBLICATIONS / MONOGRAPHS

- 2015** DESORDRES, Editions Voies Off, Arles, France  
FUKUSHIMA, Superlabo Editions, Tokyo, Japan  
AMOEBIA, Superlabo Editions, Tokyo, Japan  
LA PROPAGANDA DEL GESTO DE ANTOINE D'AGATA, La Termica, Malaga, Spain  
AITHŌ, Éditions André Frère, Marseille, 2015  
ECLIPSE, Tbilisi Photo Festival Editions, Georgia
- 2014** ACTES. ANTOINE D'AGATA, UNE PRÉSENCE POLITIQUE Ed. André Frère, Paris, FR  
FRACTAL, Amor Editions, Barcelone, Spain  
ANGKOR, JB / Temple Editions, Paris, France  
INDEX, D. Books / André Frère Éditions, France  
NÓIA, Superlabo Éditions, Tokyo, Japan  
PORNOGRAPHIA, Editorial Cabaret Voltaire, Barcelona, Spain
- 2013** ANTICORPS. Ed. Xavier Barral, Paris, France  
ODYSSEIA. Éd. André Frères, Paris, France  
YAMA. Ed. SuperLabo, Japan
- 2012** PORNOGRAPHIA. Texte de J.-B. Del Amo. Éditions Laurence Viallet, France  
POSITION(S). Texte A. d'Agata. France  
ICE, Images en Manœuvre Éditions, France
- 2011** NOIA, Mörel Books, Londres, UK
- 2009** AGONIE. Textes de R. Garido. Éditions Actes Sud, France
- 2008** LE DÉsir DU MONDE. Texte A. d'Agata et C. Delory. Éditions Téraèdre, France
- 2007** SITUATIONS. Texte A. d'Agata. Hysteric Éditions, Tokyo, Japan
- 2005** PSYCHOGÉOGRAPHIE. Texte de B. Le Dantec. Le Point du Jour Éditeur, France  
MANIFESTE. Textes d'Antoine d'Agata. Le Point du jour Éditeur, France
- 2004** STIGMA. Texte P. Azoury. Images en Manœuvre Éditions, France
- 2003** INSOMNIA. Textes : C. Caujolle et B. Le Dantec. Images en Manœuvre, France  
VORTEX. Texte de C. Caujolle. Éditions Atlantica, France