

AGATHE PITIÉ

Born in 1986, Castres, France.

Lives and works between Castres and Paris (France).

"I'm exploring gold myths of illuminati masters of Middle Ages using a method of representation - Horror vacui - to create a cosmogony where ancient characters and myths coexist in a close dialogue with images of contemporary icons of pop culture."

Pitié creates her own unique figurative compositions where lions, deer, goats, snails, dragons and Ninja Turtles live together with criminals, soldiers, street gangs, kings and queens while also crafting her own personal alchemy where a crying sun, an astonished moon or a fire, float above scenes in conflict.

"In this moment, I have seen millions of delightful or terrible actions; none has astonished me as much as the fact that they all took the same point without any overlapping and without any transparency. What my eyes saw was simultaneous..." - Jorge Luis Borges, El Aleph, 1949.

"I design each drawing as if I was doing a casting guided by a screenplay carefully written in my notebooks with actors and roles. Once I have decided on the subject of my drawing, I fill the pages with my ideas. And just as a director, I summon the characters I have met in the course of my research on that imaginary casting that will take part on my next production. They are organized and laid on paper in a disarray that is only apparent. The scene is orchestrated, and each character plays the role assigned to them. As in a film, extras appear alongside the stars and come to life in their own sequence".

The action also takes place off-screen and off-time. It is precisely this break or pause induced by the very practice of drawing (non-animated) which allows the viewer to unravel the story. The eye gradually becomes accustomed to the density and richness of the extremely detailed storyboards under observation. Thus, begins an endless hunt for "familiar faces", the first clues towards unraveling the story. Pitié is constantly trying to add an anthropological side to her world, which is full of satirical poetry.

The international and eternal dimension of her compositions and art pieces are also a big example of popular advertising culture. The cultural mix imagined by Agathe Pitié, a genuine syncretism, creates a new ensemble that radically transforms the classical version of each narrative depicted. She surfs the internet, and also the Deep Web and Dark Web, jumping from link to link so as to forge an original path extracted from the mass of information explored.

The constant availability of information and the rapidity of its dissemination have profoundly changed the structure and the functionality of modern society, as well as the social development of individuals. A simple search on the Web provides access to an infinite amount of information which the artist must then select and arrange.

Agathe Pitié's range of references is very extensive and everyone is free to consider them in light of their own personal knowledge and/or experience. The viewer navigates the drawings as anyone would the internet, randomly jumping from one visual reference to the next, gradually weaving the links that tie these disparate, seemingly unrelated elements, together.

Drawing requires few resources, it is a medium that allows the immediate reproduction of information. Considered to be the first art form on Earth, its existence, as evidenced in cave paintings, dates back to prehistoric times. The Internet, on the other hand, thus being a modern invention, provides instant access to information. In Agathe Pitie's work, this technological tool merges with the most primitive art form. And it is precisely in the 1990's, at the time of the creation and democratization of the Web, that drawing, hitherto neglected by art history, came into its own right, thereby becoming an autonomous genre of creation.

Without going so far as to conclude that these two phenomena are causally related, it is interesting to note the temporal concordance between the development of the internet and the renewal of drawing. These technological and artistic upheavals occurred over thirty years ago, at the time of the artist's birth. Hers is a generation that works, communicates and entertains itself via the internet, altering its relationship to others in space and time.

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The screen becomes a way of communication with the outside world, from the solitude of a bedroom, office or studio. This solitary face-to-face is reproduced in a ricochet effect between the artist and her drawings.

The simplicity of the medium makes it the most appropriate form of expression.

STUDIES

2005-2010

École Nationale Supérieure des Beaux Arts de Paris, Paris (France). Graduated in Fine Arts with honors.

SOLO EXHIBITIONS

2019

'Bosch & Pitié, Agathe Pitié: Visions of the Last Judgement' Curator Dr. Klaus Speidel. Paintings Gallery of the Academy of Fine Arts Vienna (Austria).

2018

Mezzanine Sud. Les Abattoirs, Musée Frac Occitanie Toulouse (France).

2017

Michel Soskine Inc. Madrid (Spain).

2016

Michel Soskine Inc. Drawing Now Paris, Focus Artist, Paris (France)

2014

Musée d'art moderne et contemporain de Saint-Etienne Métropole, Saint-Étienne (France).

2012

'Différance et Bande Passante', Galerie Metropolis, Paris (France).

GROUP EXHIBITIONS

2019

Comeback. Art-Historical Renaissances, Kunstahalle Tübingen (Germany)

Hey! Modern art & pop culture – IV, Halle Saint Pierre, Paris (France)

2018

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'White Blood, Blue Night' CAC- La Traverse, Alfortville (France).

2017

'Digérer le monde' Musée départemental d'art contemporain de Rochechouart, (France).

'En toute modestie' MIAM, Musée International des Arts Modestes, (France).

Arco 2017. Michel Soskine Inc., Madrid (Spain)

2015

Fernelmont Contemporary Art 2015, Château de Fernelmont (Belgium).

United Dead Artists, Paris (France).

'Itinérance 2015', Salle Comtesse de Caen, Académie de France, Paris (France).

'Itinerancia 2015', Real Monasterio de Santa María de Veruela, Zaragoza (Spain).

'Itinerancia 2015', Casa de Velázquez, Madrid (Spain).

'Puertas abiertas de la Casa de Velázquez', Casa de Velázquez, Madrid (Spain).

'Artistas de la Casa de Velázquez', Fuendetodos, Zaragoza (Spain).

2014

'Por venir', Casa de Velázquez, Madrid (Spain).

Estampa Contemporary Art Fair, Madrid (Spain).

'Vues Thailandaises', Institut de France à Bangkok, Bangkok (Thailand).

2013

'Christmas Pop Shop', Galerie Metropolis, Paris (France).

Drawing Now Paris, Galerie Metropolis: Focus artist, Paris (France).

'En duo: Giulia Andreani et Agathe Pitié', Galerie de L'Escale, Levallois (France).

2012

57ème Salon de Montrouge, Montrouge (France).

'Les nuits Euphoriques 2012 - L'art dans l'espace public', L'Usine, Tournefeuille (France).

2011

'YUM YUM', Galerie Metropolis, Paris (France).

SLICK Art Fair, Galerie Metropolis, Paris (France).

XVème Biennale Internationale de Gravure, Sarcelles (France).

La Nuit de l'Estampe, Paris (France).

'Le Vent d'après, Exposition des diplômés 2010, de l'école des Beaux-arts de Paris, avec les félicitations du jury', École des Beaux arts de Paris, Quai Malaquais, Paris (France).

FID - Drawings for the future, International Drawing Fair, Cité Internationale des Arts, Paris

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(France).

‘Nulla dies sine linea’, pour l’École Normale Supérieure, Paris (France).

2010

‘Jacobeo in progress’, Hecho (Spain).

KUBOSHOW Kunstmesse, Herne (Germany).

2009

‘Prix de Dessin Pierre David-Weill – Académie des beaux-arts, Exposition des œuvres sélectionnées’, Institut de France, Paris (France).

‘L’art s’invite à Table’ – touring exhibition: Hôtel Negresco, Nice; Le Bastion, Antibes; Sparkling, Cannes; La table du marché, Saint Tropez; Friche de la Belle de Mai, Marseille; Une table au Sud, Marseille; Caro de Lyon, Lyon; Iceo, Lyon; 33 Cité, Lyon; Cuisine et Dépendances, Lyon; Victoria Hall, Lyon; Couvent des Minimes, Lille; Le Beau Jardin, Roubaix; Meert, Lille; Philippe Restaurant, Lille; Le Sébastopol, Lille; La Maison du Danemark, Paris; Au pied de cochon, Paris; Le Grand Café, Paris; La Fermette Marbœuf, Paris; Le Petit Zinc, Paris (France).

Salon de l’estampe contemporaine - Graver Maintenant, Centre culturel l’Ermitage, Rueil-Malmaison (France).

XIVème Biennale Internationale de Gravure, Sarcelles (France).

AWARDS

2014

Partners Award, Partners Club of the Modern and Contemporary Art Museum of Saint-Étienne Métropole, (France).

2011

Ardoin Painting Prize, French Academy of Fine Arts (France).

2009

David Weill Drawing Prize, French Academy of Fine Arts (France).

Finalist of ‘L’art s’invite à table’ open call, organized by Badoit. Etching plates auctioned in benefit of UNICEF by 3,500 Euros (France).

2003-2004

Shortlisted for the School Comic Award of the Angoulême International Comics Festival, Angoulême (France).

ARTIST RESIDENCIES

2019

Villa Médicis, Rome (Italy).

2014-2015

Casa de Velázquez, Madrid (Spain).

2012 October and November

Casa de Velázquez, Madrid (Spain).

2011

‘HITO - Pirineos in progress’, Fuendetodos (Spain).

PUBLICATIONS

2019

Bosch & Pitié, ‘Agathe Pitié: Visionen des Jüngsten Gerichts’ Gemäldegalerie der Akademie der bildenden Künste Wien (Austria).

Catalogue ‘Comeback’ Group Exhibition, Kunsthalle Tübingen (Germany).

2017

Catalogue ‘En toute modestie’ MIAM, Musée International des Arts Modestes (France).

2015

‘Artistes de la Casa de Velázquez’, Académie de France à Madrid, Madrid (Spain).

Catalogue Edition of a Portfolio, Museo del Prado workshops, Madrid (Spain).

Estampa 2015, Madrid (Spain). Catalogue.

Cover illustration for the poetry collection ‘Jardins’ N. 6, Editions du Sandre, Paris (France).

2014

‘Agathe Pitié’, Musée d’art moderne et contemporain de Saint-Etienne Métropole, Editions Nicolas Chaudun, Paris (France). Monographic catalogue.

Cover illustration for the poetry collection ‘Jardins’ N. 5, Editions du Sandre, Paris (France).

2013

Drawing Now Paris, Paris (France). Catalogue.

Cover illustration for the poetry collection ‘Jardins’ N. 4, Editions du Sandre, Paris (France).

2012

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57^{ème} Salon de Montrouge, Montrouge (France). Catalogue.

Cover illustration for the poetry collection 'Jardins' N. 3, Editions du Sandre, Paris (France).

2011

'Le Vent d'après, Exposition des diplômés 2010, de l'école des Beaux-arts de Paris, avec les félicitations du jury', École des Beaux arts de Paris, Paris (France). Catalogue.

Cover illustration for the magazine 'Le bois gravé' N. 2, Paris (France).

Cover illustration for the poetry collection 'Jardins' N. 2, Editions du Sandre, Paris (France).

XVème Biennale Internationale de Gravure, Sarcelles (France). Catalogue.

2010

Cover illustration for the book 'Unica Zürn. L'écriture du vertige', Éditions Cartouche, Paris (France).

Double page illustration for horoscope on the magazine Causette N. 7, Paris (France).

2009

Cover illustration for the poetry collection 'Jardins' N. 1, Editions du Sandre, Paris (France).

XIVème Biennale Internationale de Gravure, Catalogue., Sarcelles (France).

2007

Illustration of the books by L'Harmattan Jeunesse Editions: 'Le cochon qui tord la queue' by Nicolas Quint, Fatima Ragageles, Aires Semedo; 'Imaitsoanala, La fille de l'oie sauvage' by Annie Caldirac, Albena Ivanovitch-Lair; 'Toumalin et le maître du feu' by Renée Clemence-Gotin; Paris (France).

2003

Poster for the Castres Comic Festival (France).

Press

2018

Video report 'Les Mythes d'Agathe' Am Art Films© [Link](#)

2017

'Hey! Modern Art & Pop Culture' May, n°30, 10 pages. Interview and focus work

El País, Culture Section pág 8. 23/05_2017 Sergio C Fanjul

2016

Art Press, n°432 (April 2016) Cover page

Art Press, n°432 (April 2016) pag. 48-51 Text by Klaus Speidel

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2014

Art Press (May 2014) Cover page

COLLECTIONS

Museum.- Les Abattoirs, Musée Frac Occitanie Toulouse (Francia)

European private collections.