



ANTHONY MIRIAL 2018

*If Art for Anthony Mirial is «take a slap» we take more than one to watch his work!*

*Beginning with that of being confronted with a true talent that subjugates you by the plastic beauty of its work, astonishes you by the richness of its cultural references, and slaps you by the societal and sacred themes that call to him and that shows us with a totally personal and extraordinarily contemporary re-reading.*

*At the end of his objective Anthony Mirial tramples, with provocation, all the clichés of a well-thinking aestheticism.*

*Notwithstanding all these diktats of ideologies that want to reduce women to an object of procreation and sexual enjoyment. In dehumanized places, creators of fantasies, which generate a feeling of fear and insecurity when they are immersed in the dark, Mirial photographs the bare bodies of his models in the raw light of neon. And what could only be a nude photograph, as there are so many others, is subject to the work of the artist who plays with the skin. The photographer dresses her so sensitively, like a tattooist with motives or stained glass.*

*The evident opposition between the divine and the human, religious dogmas and carnal pleasures of the sacred and the profane of the world of reason and artificial paradise that are the preoccupations of Mirial and that he puts on show with provocation is all the more disturbing that we are going through troubled times and that our rights to individual freedom of thought and expression are under threat.*

*Anthony Mirial born on the eve of this 21st century isn't into blasphemy. He shows in its most crude reality how the hijacking of the sacred by fanatics and crazy or blind policies can lead to atrocious acts of blasphemy putting the development and the future of the world under threat. His work is of mind blowing beauty through his emotions his guts and his message of truth is so contemporary that it hits us and the «good thinkers» to the point that he has already put his mark on the history of art of our era.*

■ Simone Dibo-Cohen  
UMAM's chairwoman

■ **THE SPLEEN OF PARIS**

*«His photos sublimate  
what disturbs»*



■ WAGON 5 / 2018 / Tech. mixte / Tirage pigmentaire / 5 ex / 185 x 110 cm



■ WAGON 1 / 2018 / Tech. mixte / Tirage pigmentaire / 5 ex / 70 x 100 cm



■ WAGON 2 / 2018 / Tech. mixte / Tirage pigmentaire / 5 ex / 130 x 100 cm



■ WAGON 6 / 2018 / Tech. mixte  
Tirage pigmentaire / 5 ex / 70 x 100 cm



■ WAGON 3 / 2018 / Tech. mixte  
Tirage pigmentaire / 5 ex / 70 x 100 cm



■ WAGON 7 / 2018 / Tech. mixte  
Tirage pigmentaire / 5 ex / 70 x 100 cm



■ WAGON 4 / 2018 / Tech. mixte / Tirage pigmentaire / 5 ex / 175 x 100 cm



# WAR WOUNDS

«...dreamlike visions of pixelated painting through disturbing works, oh so moving, disturbing for some but extraordinarily innovative...»



■ BLESSURES DE GUERRE / 2015 / Tech. mixte  
Tirage pigmentaire / 3 ex / 85 x 125 cm





■ BLESSURES DE GUERRE 3 / 2015 / Tech. mixte / Tirage pigmentaire / 3 ex / 110 x 110 cm



■ BLESSURES DE GUERRE 2 / 2015 / Tech. mixte / Tirage pigmentaire / 3 ex / 67 x 120 cm

13 NOV 2015 +

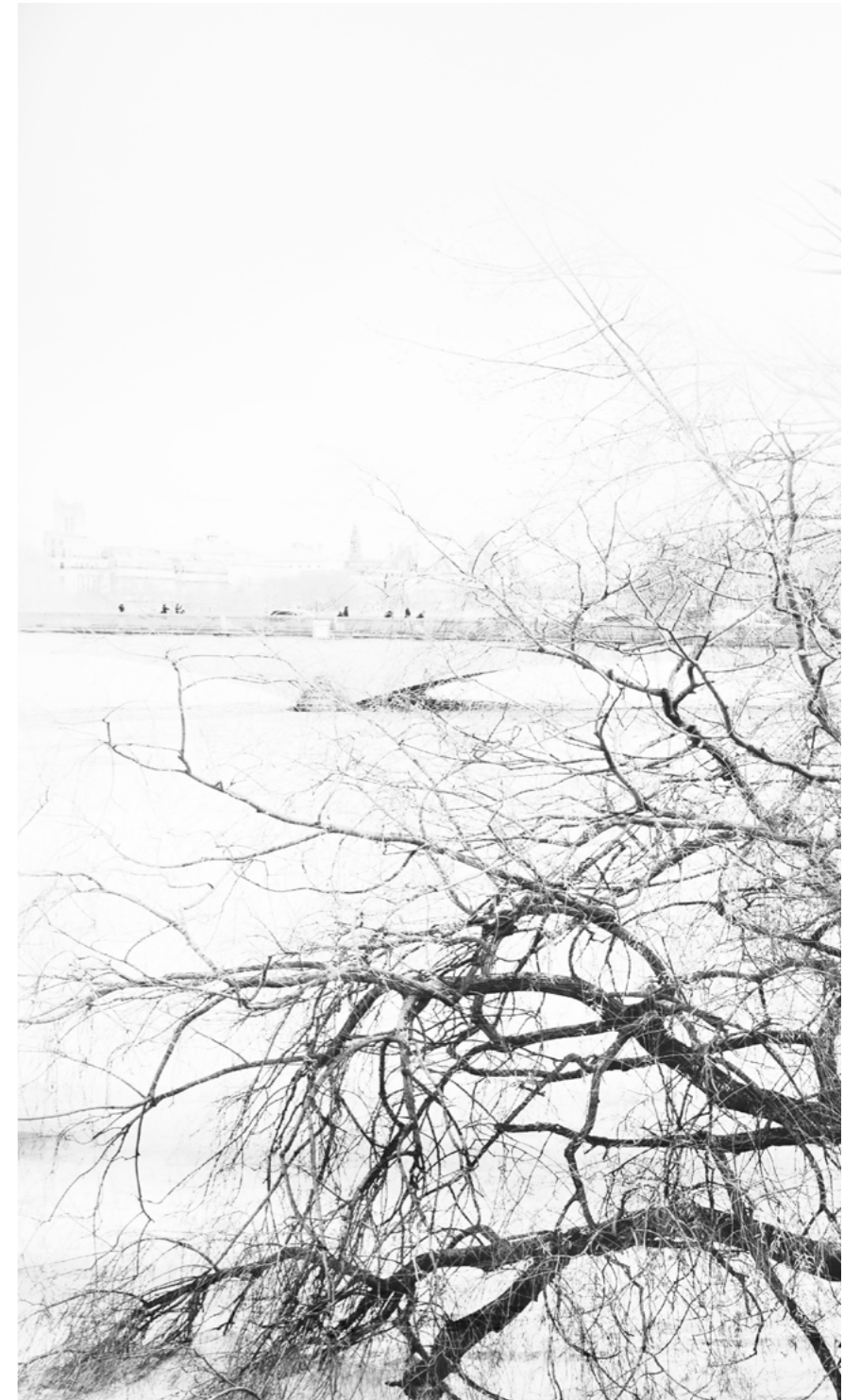


LES AMOUREUX DU 13 NOVEMBRE / 2015 / Tech. mixte /  
Tirage pigmentaire / 5 ex / 220 x 150 cm

■ **URBAN MYTHOLOGY**

*«He sublimates our deviousness, and what disturbed, as if by magic, suddenly arises from the holy apparition, infusing a few moments of eternity»*





■ HOLY GANGA / 2018 / Tech. mixte / Tirage pigmentaire / 5ex / 80 x 120 cm





■ MIRAGE II / 2018 / Tech. mixte / Tirage pigmentaire / 5ex / 100 x 120 cm



# SACRED NUDES

«**F**rom the first meeting with Mirial's photos, the viewer forgets the photographer to immerse himself in another world, a subtle cocktail whose signs must be decoded. A face to face is then made between these bodies simply dressed by tattoos. However, would it be paintings on skins or the imprint of the sun on a stained-glass window?»

The finality of the work is not limited to its graphics; it opens a door to an imaginary universe, a mirage, perhaps the reminiscence of a forgotten dream.

If art is a seer that allows flying into the celestial ether; the bet is successful.

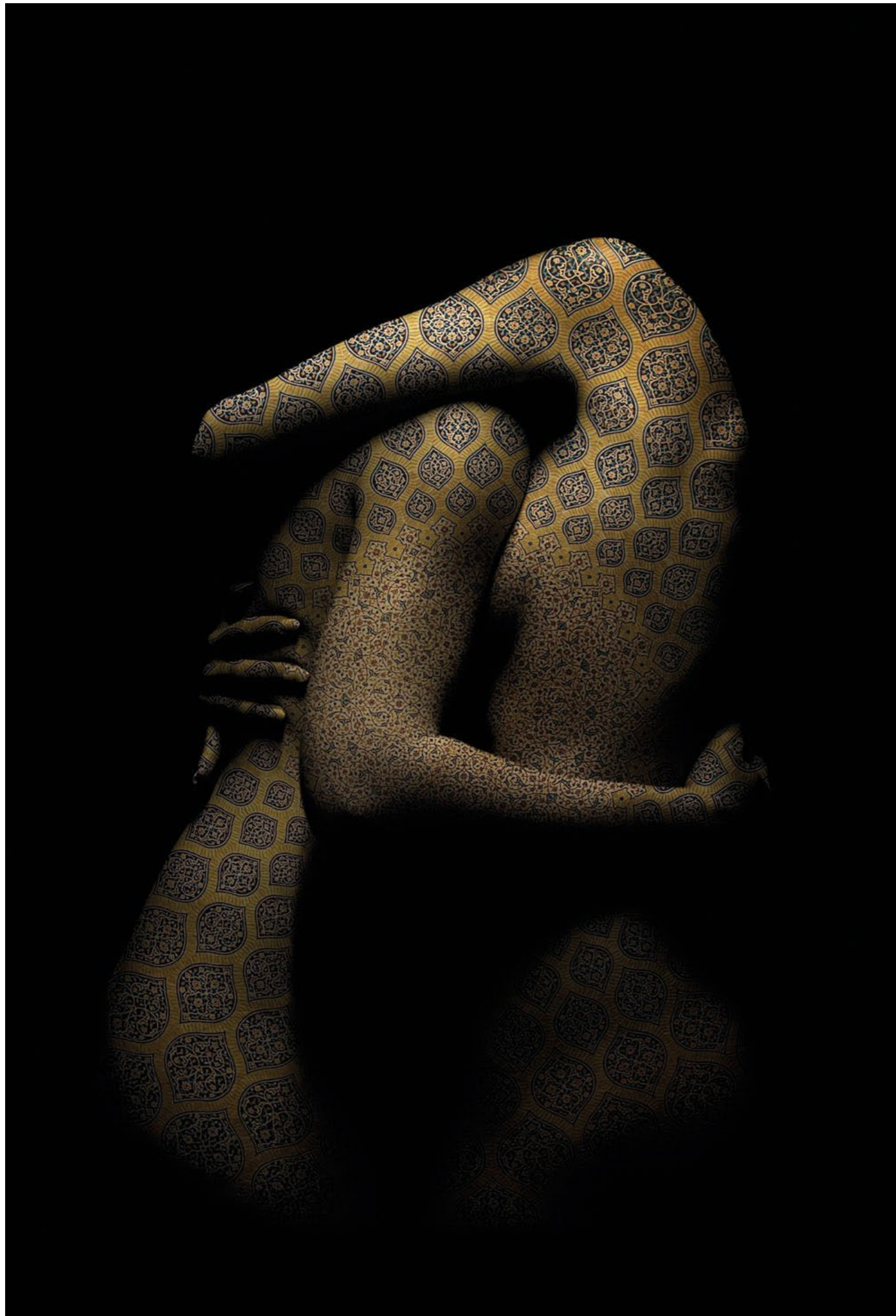
Yet the «sacred nudes» is a delicate theme at the limits of blasphemy. However, Anthony Mirial loves and respects the eternal feminine. He masks it in his modesty in the manner of these religious scenes of the eighteenth century dressed in the puritanism of the late nineteenth.

Anthony Mirial is at the dawn of his artist life. It shows great artistic fecundity. The originality of his approach suggests a true trace on the history of photography in the 21st century.»

**Hubert Konrad,**  
*Art Price co founder*



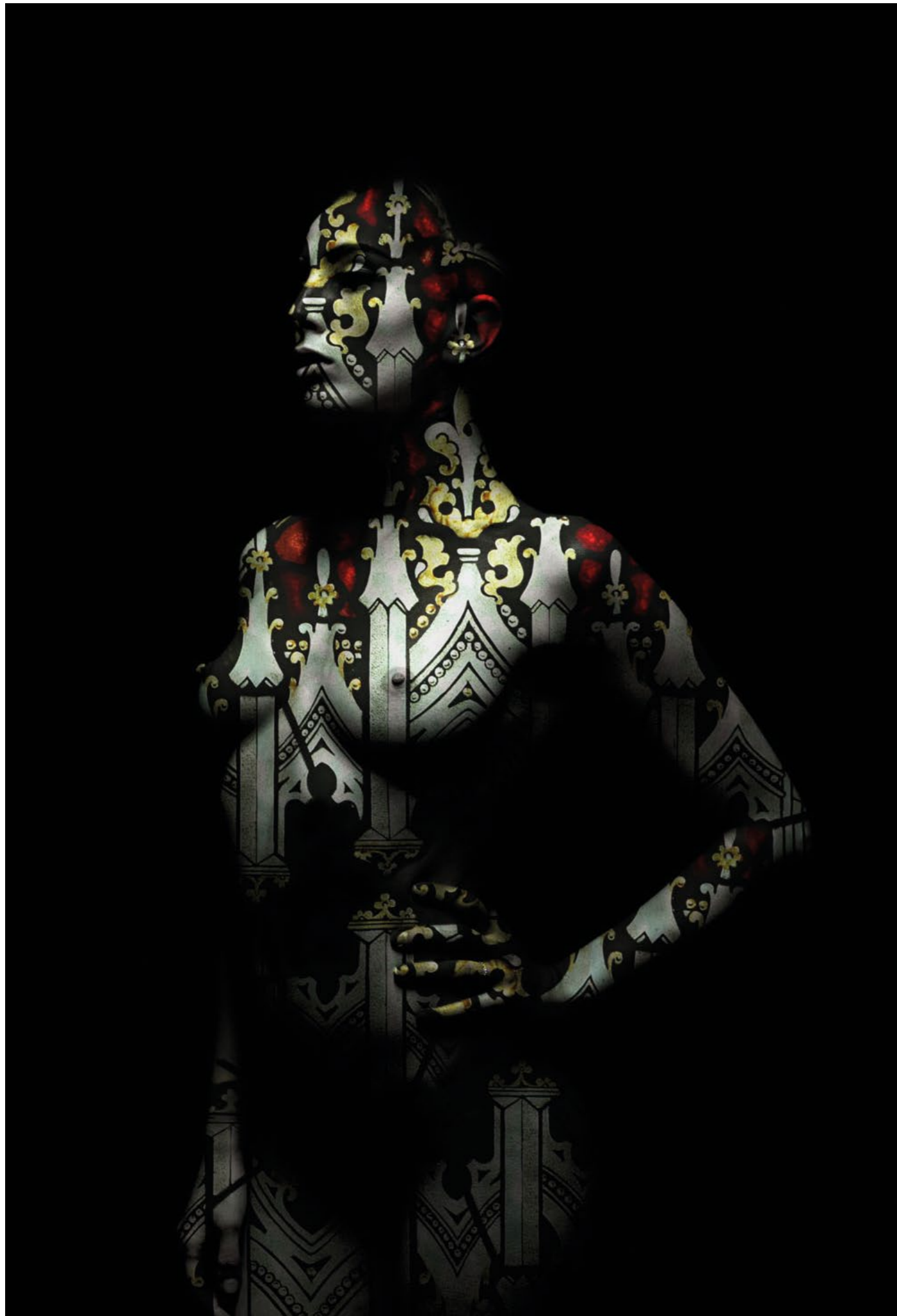
■ ANGELUS I - II / Private collection



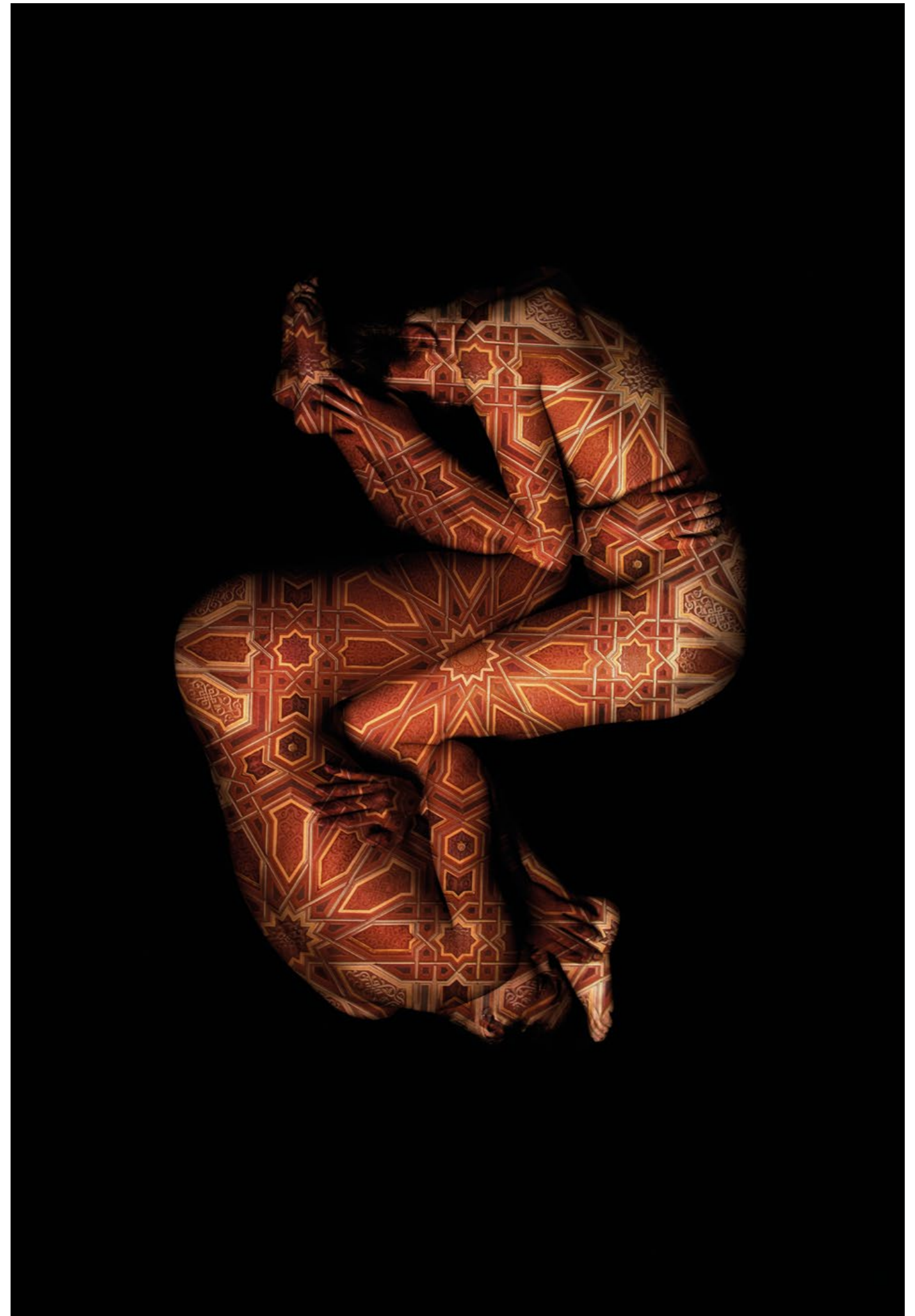
■ BAISER INTERDIT II / 2015 / Tech. mixte / Tirage pigmentaire / 4 ex / 100 x 150 cm



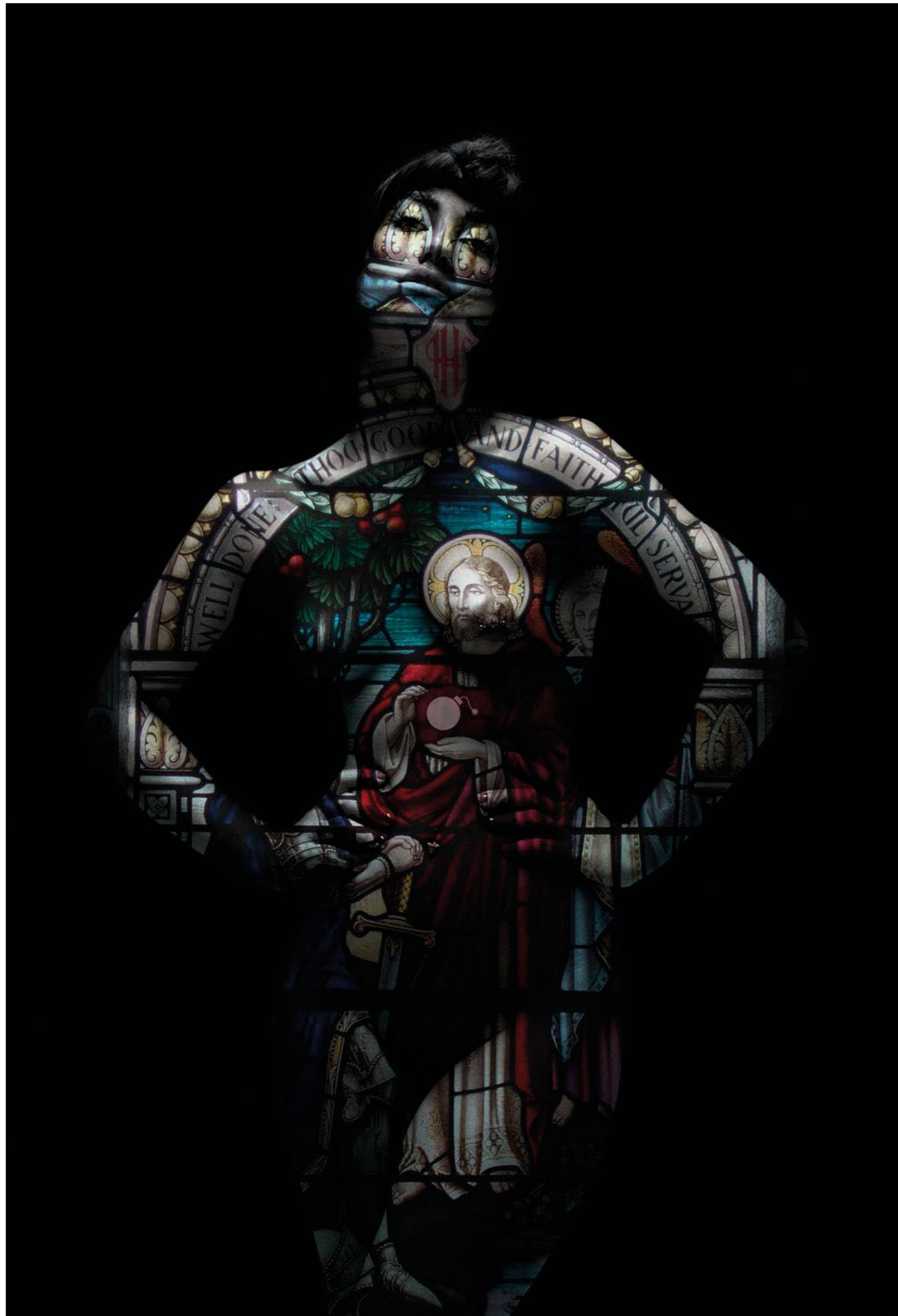
■ BAISER INTERDIT / 2015 / Tech. mixte / Tirage pigmentaire / 5 ex / 100 x 150 cm



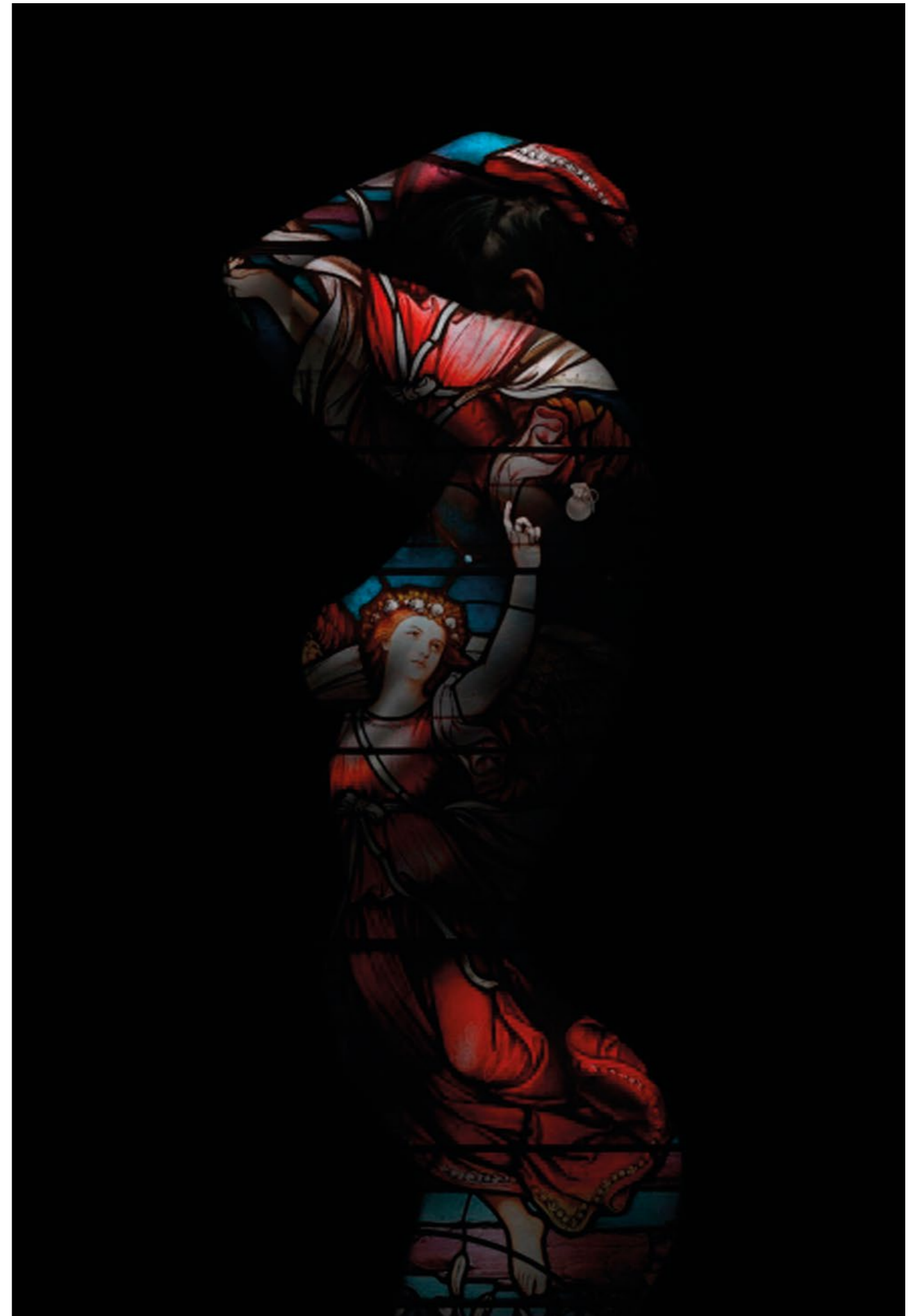
■ SACRE CORPS III / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 60 x 90 cm



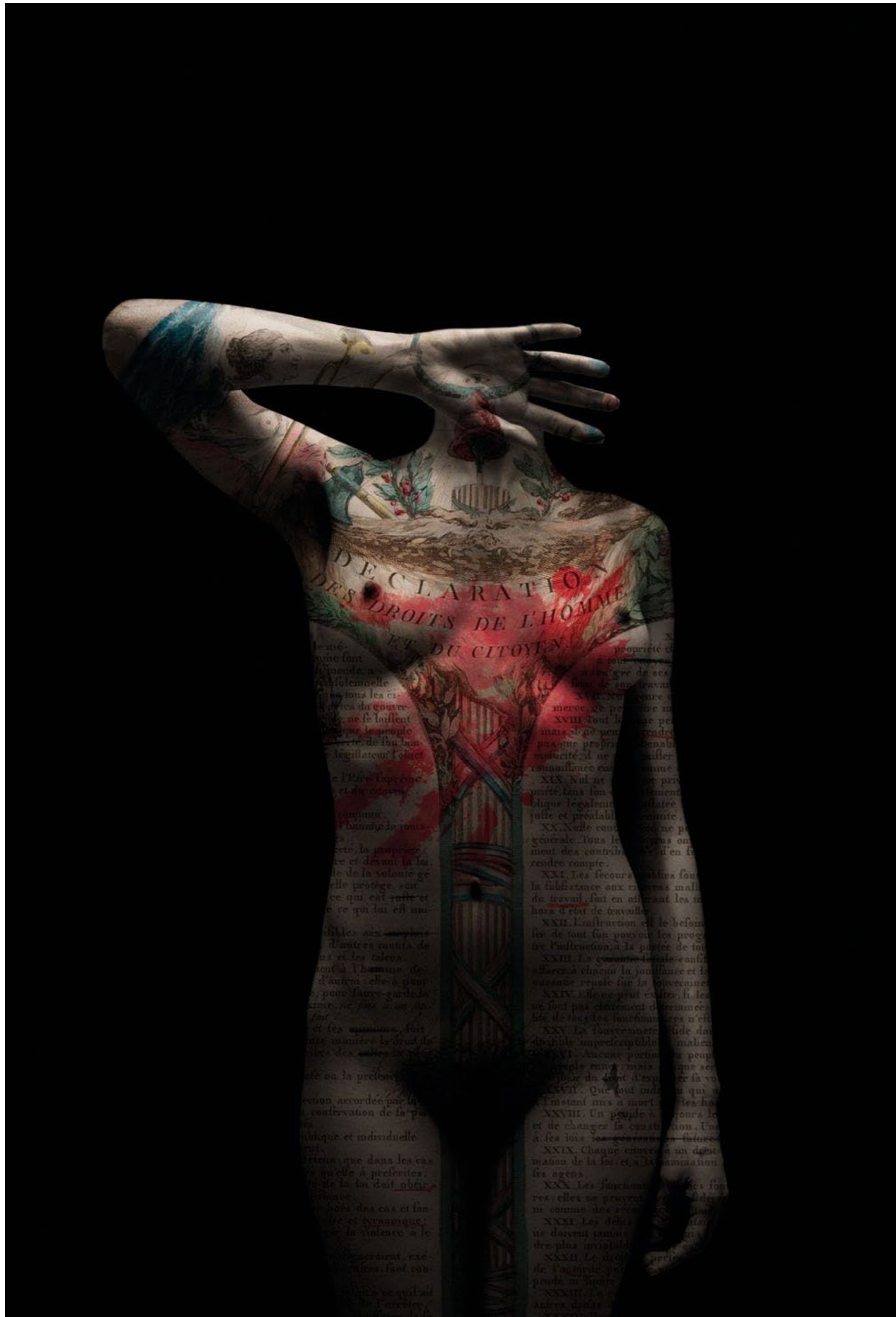
■ SACRE CORPS V / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 100 x 150 cm



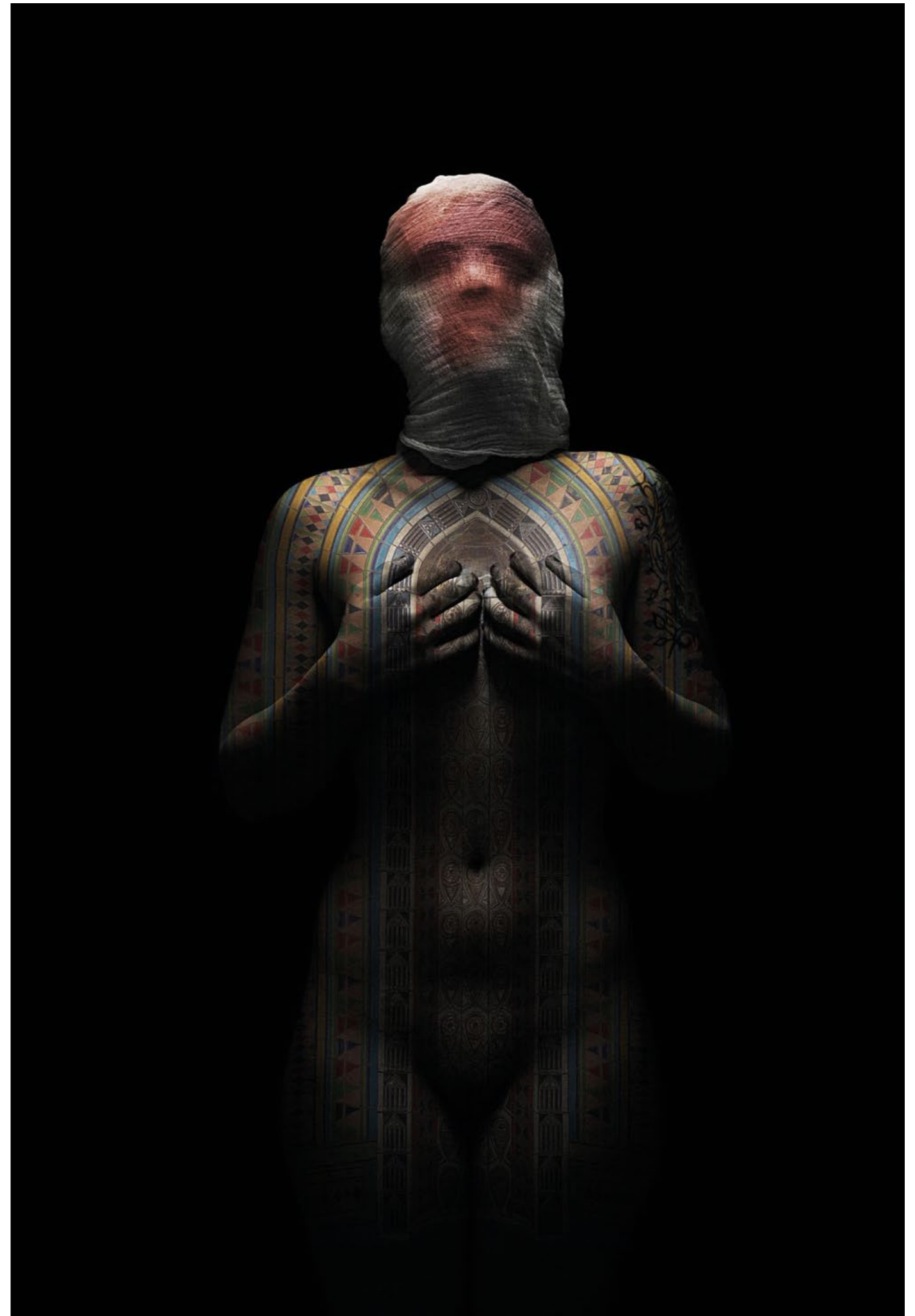
■ KILL YOUR IDOLS II / 2016 / Tech. mixte / Tirage pigmentaire / 40 x 60 cm



■ KILL YOUR IDOLS I / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 40 x 60 cm



■ LA DICTEE DES DROITS DE L'HOMME / 2015 / Tech. mixte / Tirage pigmentaire / 3 ex / 100 x 150 cm



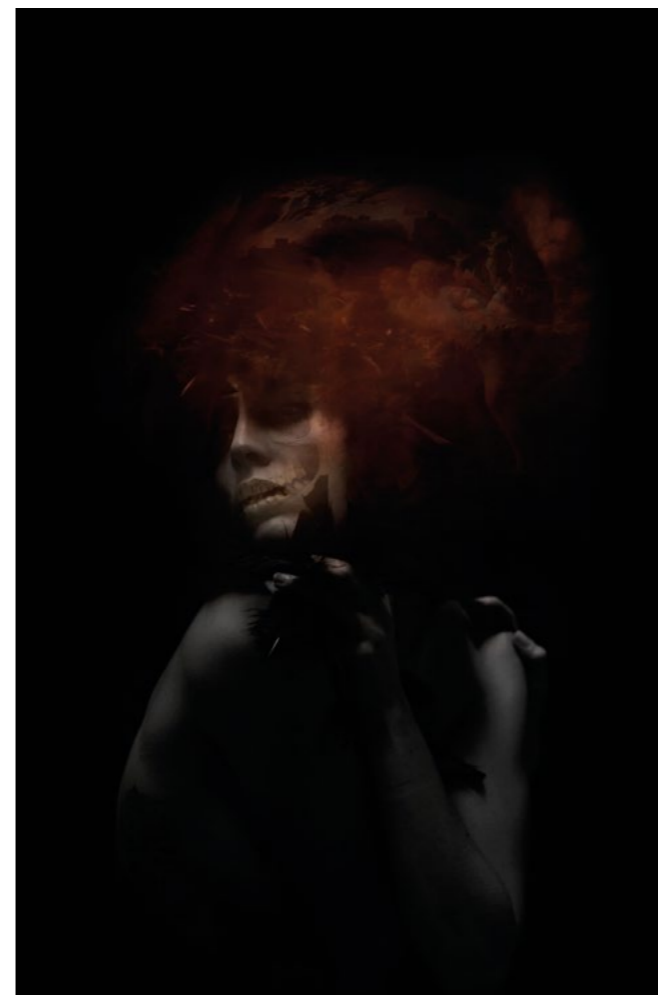
■ LARMES DE SANG / 2014 / Tech. mixte / Tirage pigmentaire / 3 ex / 100 x 150 cm

# BLACK POETRY

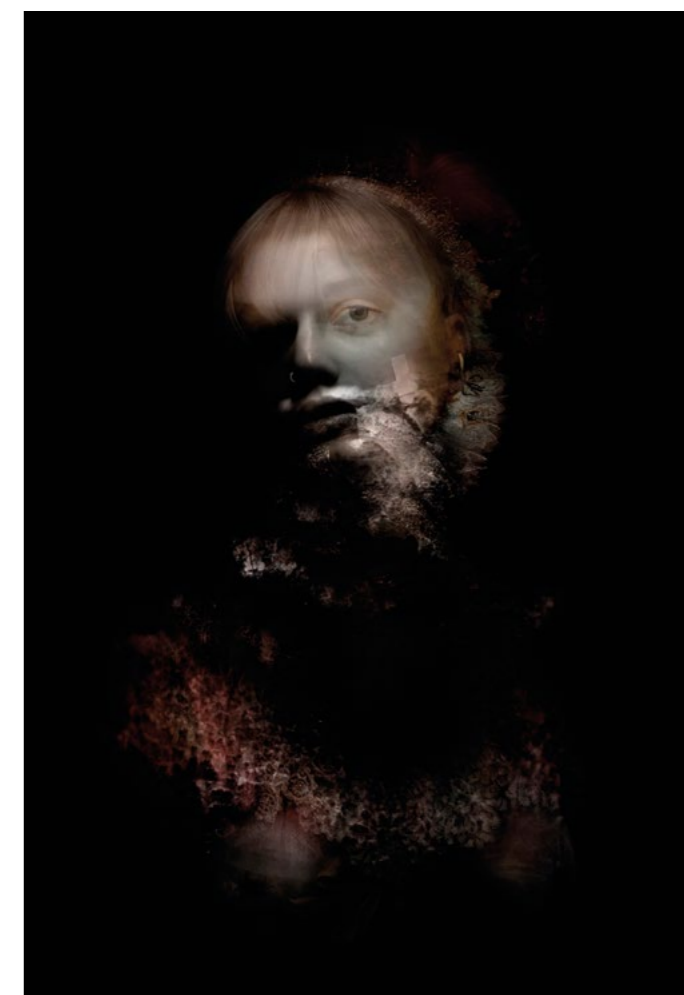
*«His studio is a public parking lot where he delivers for six years of a strange apocalyptic fauna in a twilight like the style of Le Caravage»*



■ FINI DE RIRE / 2015  
Tech. mixte / Tirage pigmentaire / 3 ex  
40 x 60 cm



■ MAUX DE TETE / 2015  
Tech. mixte / Tirage pigmentaire / 3 ex  
50 x 70 cm



■ FEMME BRULEE / 2014  
Tech. mixte / Tirage pigmentaire  
Pièce unique / 40 x 90 cm  
Cadre 19 eme ovale



■ BAS LES MASQUES II / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 75 x 75 cm



■ INTERDIT DE FUMER / 2015 / Tech. mixte / Tirage pigmentaire / 5 ex / 70 x 100 cm



■ ETERNITE EPHEMERE / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 75 x 75 cm



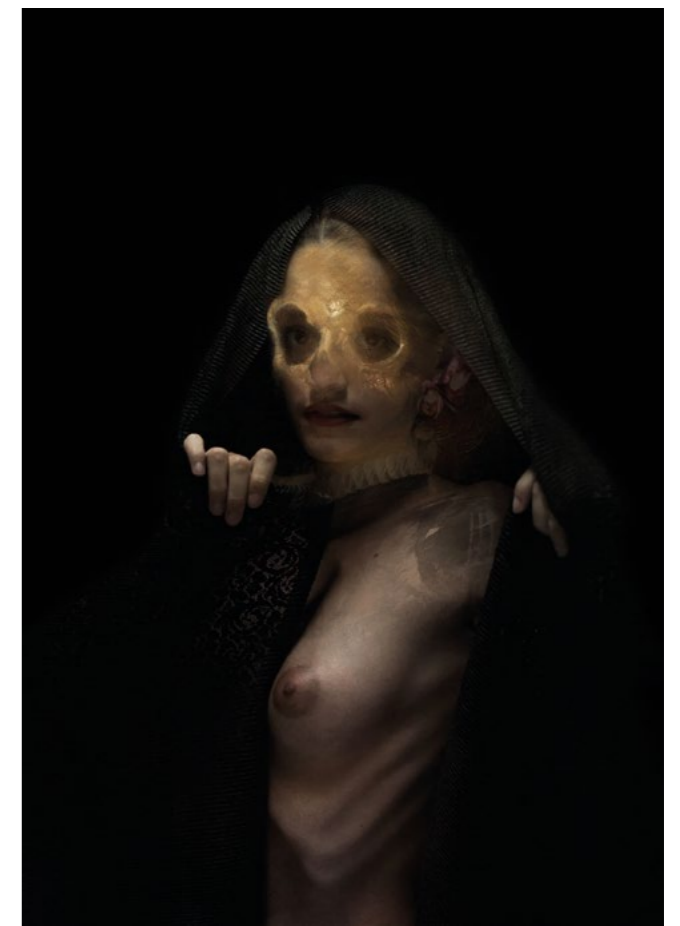
■ VERTIGE DE LA MORT / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 100 x 150 cm



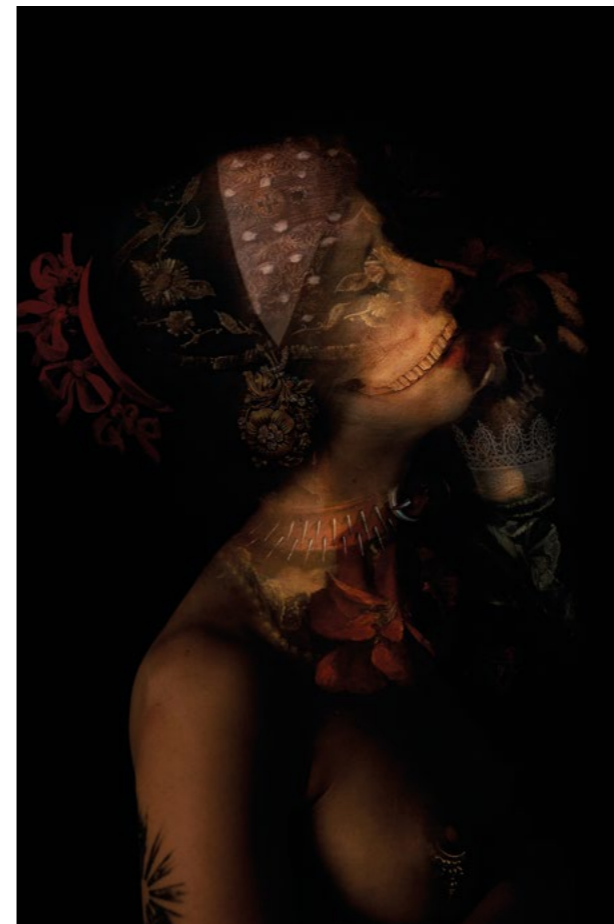
■ NATURE MORTE / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 50 x 70 cm



■ LA MAIN DU DIABLE / 2015 / Tech. mixte  
Tirage pigmentaire / 3 ex / 40 x 60 cm



■ BAS LES MASQUES / 2015 / Tech. mixte  
Tirage pigmentaire / 3ex / 40 x 60 cm



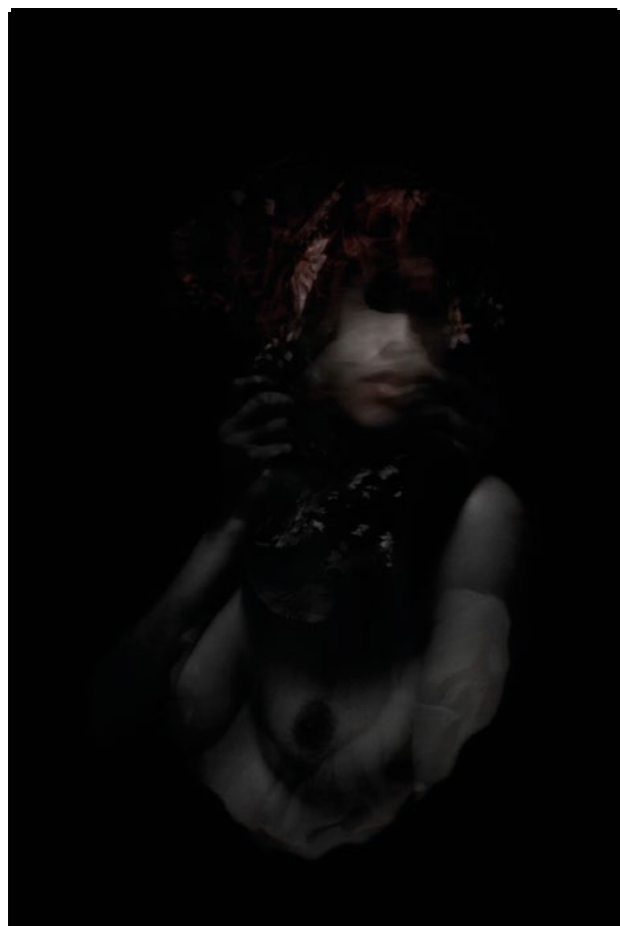
■ JEUNE FILLE AUX ROSES / 2015 / Tech. mixte  
Tirage pigmentaire / 3 ex / 40 x 60 cm



■ AMOUR PERDU / 2015 / Tech. mixte  
Tirage pigmentaire / 3ex / 60 x 80 cm



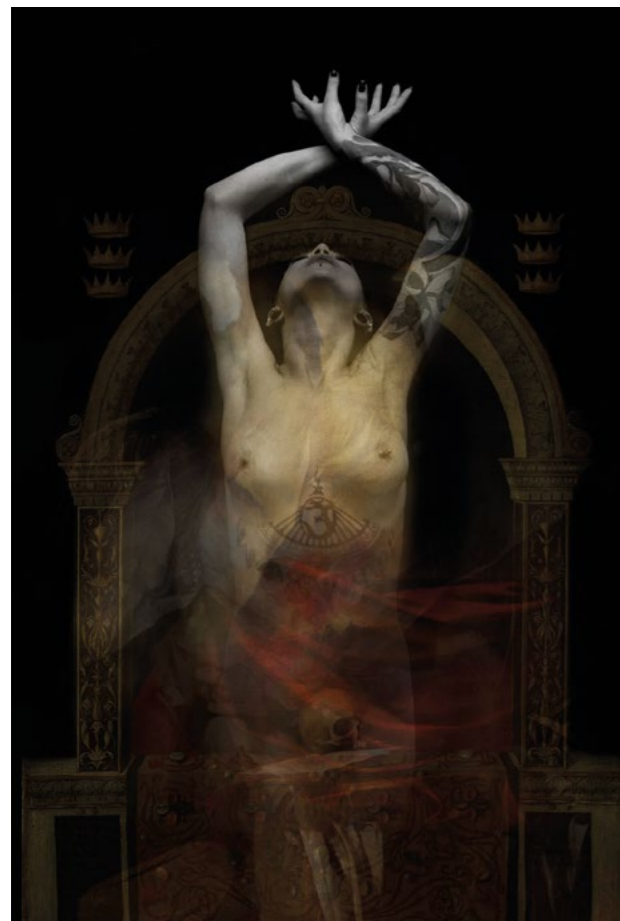
■ LA MENDIANTE / 2016 / Tech. mixte / Tirage pigmentaire / 5ex / 80 x 120 cm



FEMME FANTOME II / 2015 / Tech. mixte  
Tirage pigmentaire / 2 ex / 40 x 60 cm



BURNT RED QUEEN / 2014 / Tech. mixte  
Tirage pigmentaire / Pièce unique / 78 x 80 cm



RITUEL / 2015 / Tech. mixte  
Tirage pigmentaire / 3 ex / 80 x 120 cm



L'AMOR / 2015 / Tech. mixte  
Tirage pigmentaire / 3 ex / 40 x 60 cm



LA REPUBLIQUE PLEURE / 2015 / Tech. mixte / Tirage pigmentaire dans cadre 19eme

LOOK BEHIND  
THE VISIBLE

«Anthony Mirial is a kind of Robinson failed in a parking lot/  
bunker with the survivors of a  
cataclysm...»



■ ANATOMIA / 2015  
Tech. mixte / Tirage pigmentaire / 4 ex / 20 x 30 cm



■ CRISE DE NERFS I / 2014  
Tech. mixte / Tirage pigmentaire / 20 x 30 cm



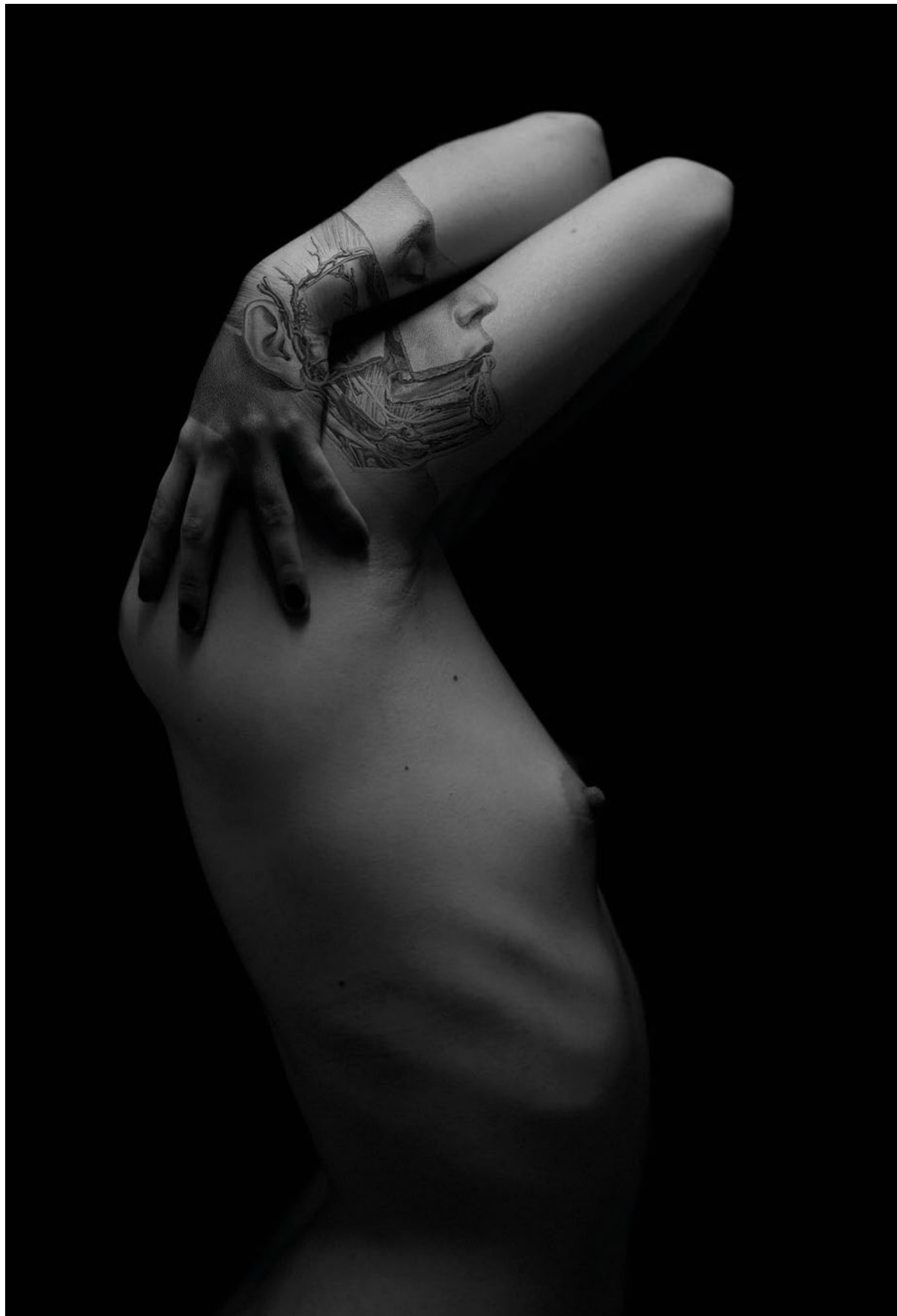
■ POST MORTEM / 2015  
Tech. mixte / Tirage pigmentaire / 5 ex / 80 x 120 cm



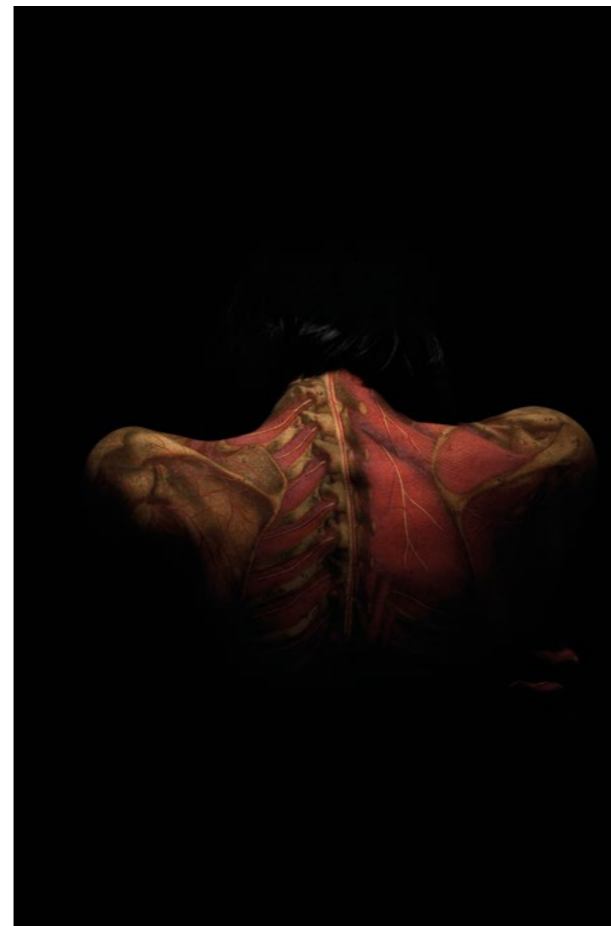
■ BOUCHERIE I / 2014 / Tech. mixte / Tirage pigmentaire / 3ex / 75 x 110 cm



■ BOUCHERIE II / 2014 / Tech. mixte / Tirage pigmentaire / 3ex / 75 x 110 cm



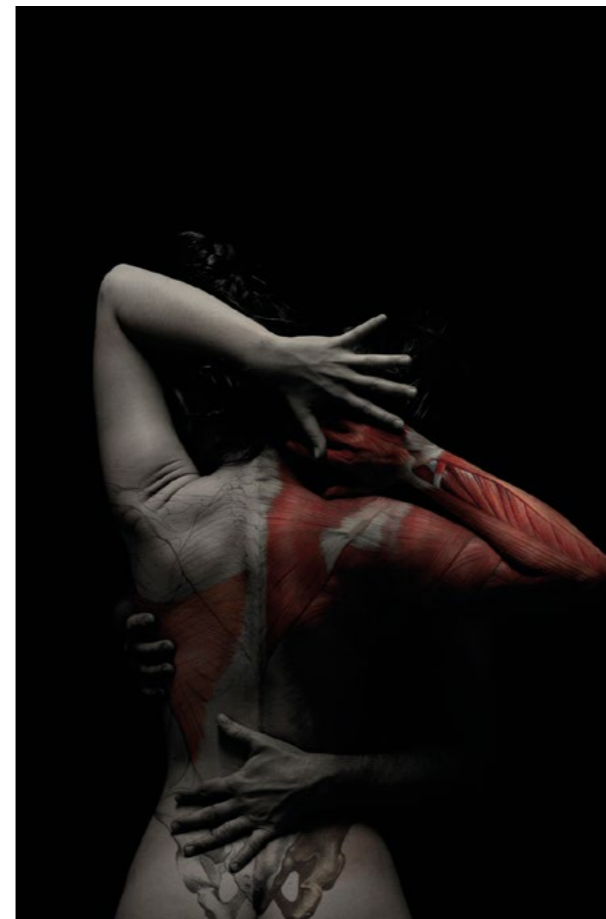
■ HERMAPHRODITE I / 2014 / Tech. mixte / Tirage pigmentaire / 3ex / 40 x 60 cm



■ ETUDE DE DOS / 2015 / Tech. mixte  
Tirage pigmentaire / 30 x 40 cm



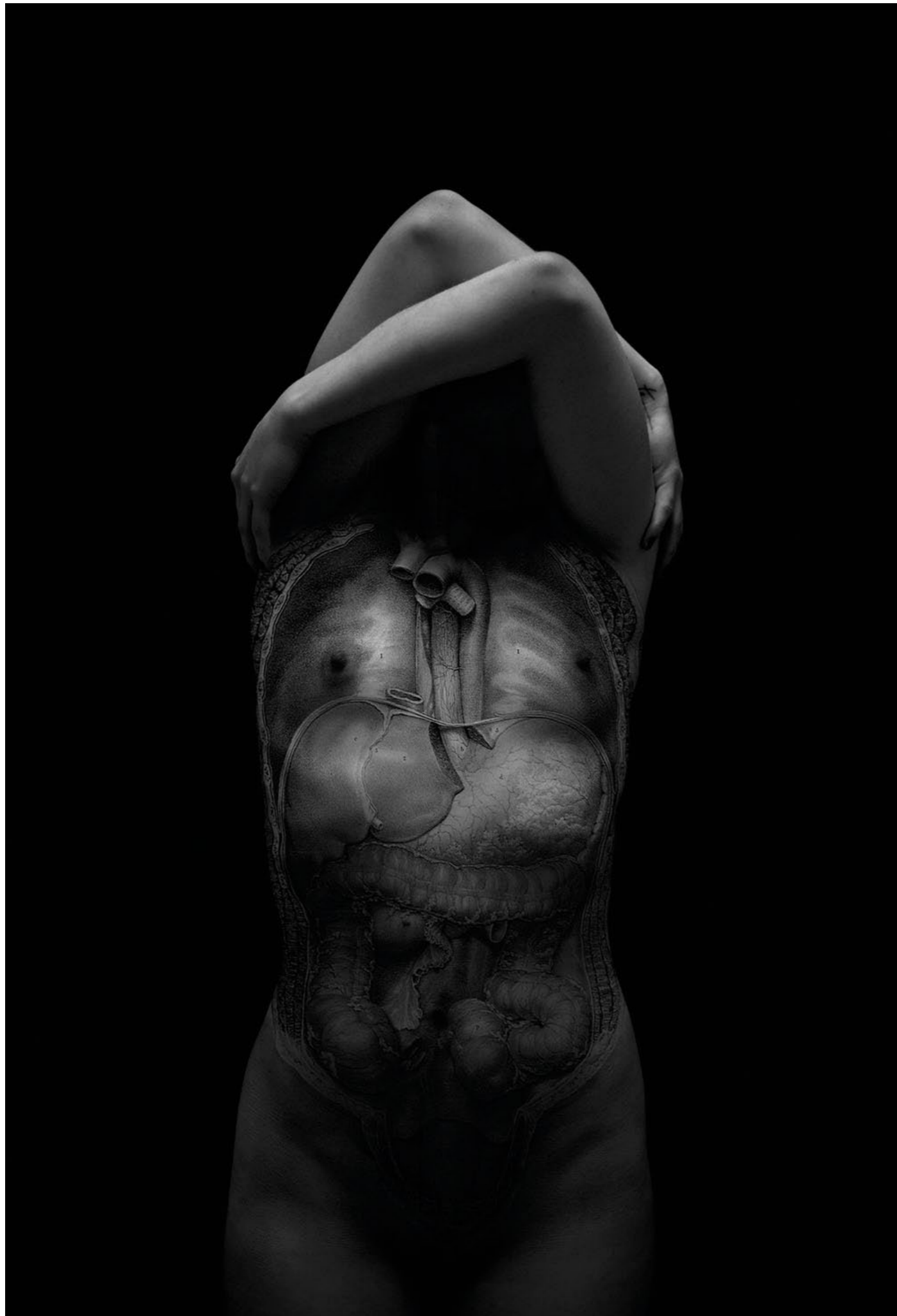
■ COUPE TRANSVERSALE / 2015 / Tech. mixte  
Tirage pigmentaire / 30 x 40 cm



■ ANATOMICAL ROMANCE / 2015  
Tirage pigmentaire / 3 ex / 40 x 60 cm



■ LE PENSEUR / 2015 / Tech. mixte /  
Tirage pigmentaire / 5ex / 40 x 60 cm



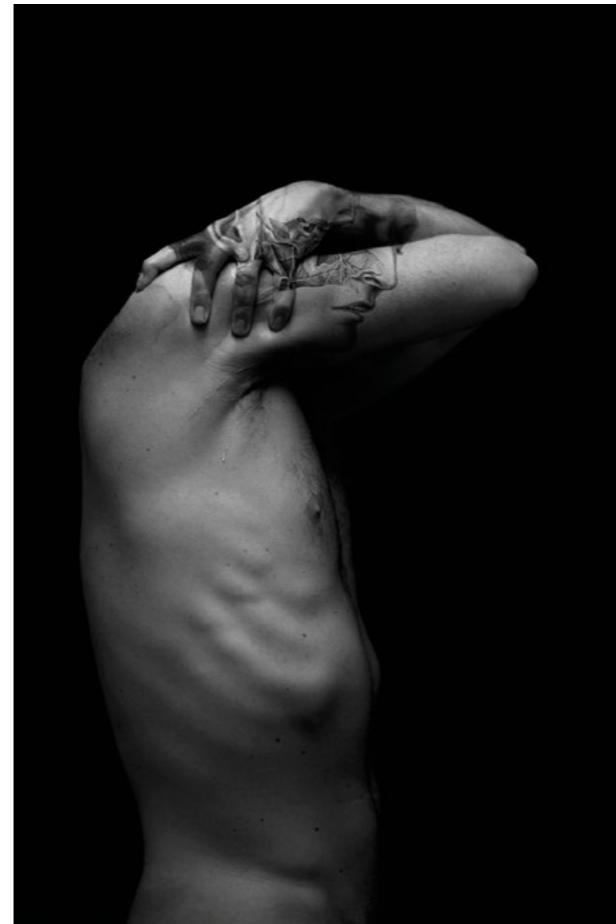
■ COUPE DE FACE I / 2015 / Tech. mixte / Tirage pigmentaire / 5 ex / 40 x 60 cm



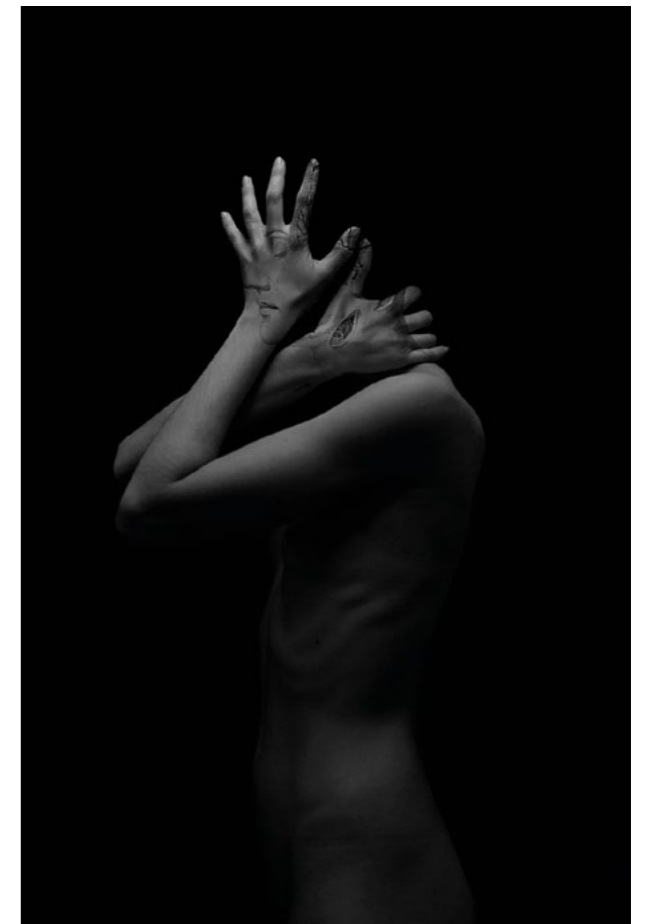
■ COUPE DE FACE II / 2015 / Tech. mixte / Tirage pigmentaire / 5 ex / 40 x 60 cm



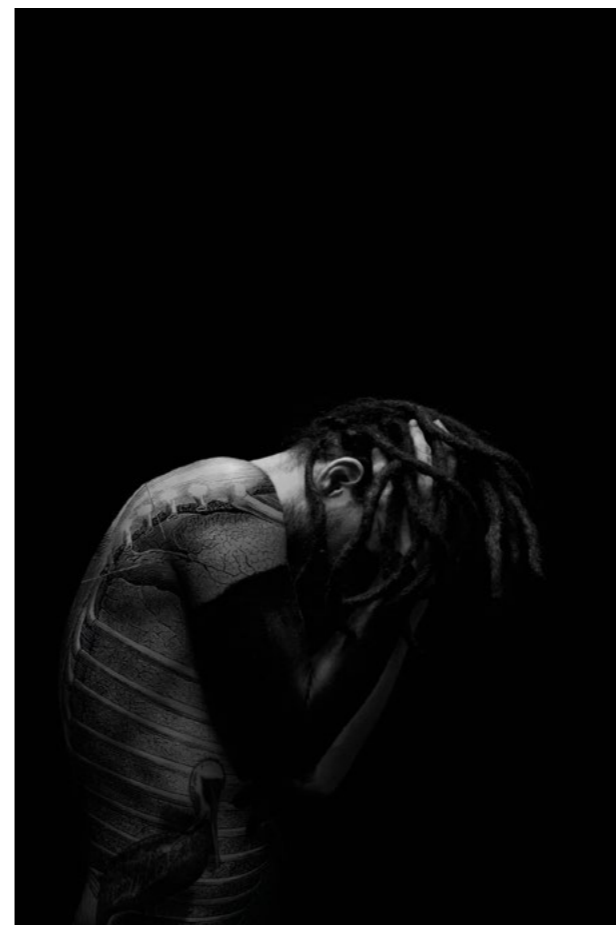
■ BOMBE ANATOMIQUE / 2014 / Tech. mixte / Tirage pigmentaire / 5 ex / 70 x 100 cm



■ DISSECTION LACRIMALE / 2015  
Tirage pigmentaire / 5 ex / 70 x 100 cm



■ ANTE MORTEM / 2015 / Tech. mixte  
Tirage pigmentaire / 100 x 150 cm



■ PRISON DOREE / 2015 / Tech. mixte  
Tirage pigmentaire / 3 ex / 40 x 60 cm



■ SECONDE PEAU I / 2015 / Tech. mixte /  
Tirage pigmentaire / 5ex / 40 x 60 cm

# CREATIVE DESTRUCTION

«Some artists have the click with a muse of flesh and blood, his is in concrete»



KILL BY THE GODS / 2015 / Tech. mixte  
Tirage pigmentaire dans cadre 19e / Pièce unique / 118 x 184 cm



■ ANGE DECHU / 2015 / Tech. mixte / Tirage pigmentaire dans cadre 19e / 87 x 123 cm



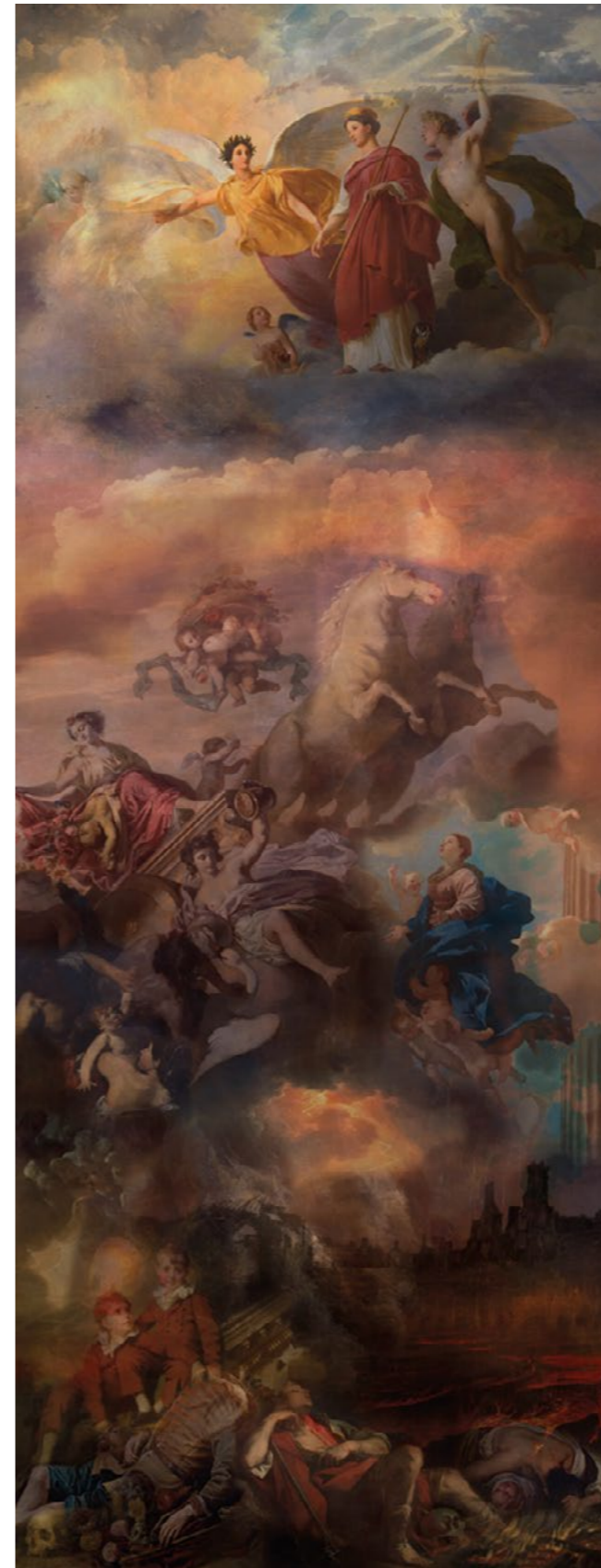
■ PARADIS ARTIFICIEL I / 2015 / Tech. mixte / Diassec / 150 x 60 cm



■ PARADIS ARTIFICIEL II / 2015 / Tech. mixte / Diassec / 150 x 60 cm



■ MASSACRE OF INNOCENTS / 2015 / Tech. mixte / Diassec / 150 x 60 cm



■ RETOUR VERS LE FUTUR / 2015 / Tech. mixte / Diptyque / Pièce unique / 220 x 280 cm



■ DOUCE FRANCE / 2016 / Tech. mixte / Tirage pigmentaire / 5 ex / 90 x 185 cm



## ■ ANTHONY MIRIAL

Mirial was born in 1989. He is a self-taught photographer. He lives and works in Nice, South of France and in Paris.

Like a 2.0 painter, Mirial uses the human body almost as a sheet of paper, on which he carries out his first passion: drawing. He shares his fears, desires and ideas. These naked bodies act as messengers who, in accordance with the artist's source of inspiration, deliver impressions.

His approach is very intimate, as he constantly tries to use personal, creative techniques, including underground photography, or the use of neon light, all his creation before 2017/2018, usually rejected by photographers.

He is strongly dedicated to the message, emotion and aesthetic he wants to convey; a visionary. From the end of his lens, he captures classic paintings in museums around the world before recomposing them on his own photographs.

Despite his young age, Mirial has already exhibited in many art fairs (Fotofever. Paris / Scope. Miami / Scope. Basel / Start Saatchi Gallery. London...)

*« His work is of mind blowing beauty through his emotions his guts and his message of truth is so contemporary that it hits us and the "good thinkers" to the point that he has already put his mark on the history of art of our era. »*

**Simone Dibo-Cohen, Présidente de l'UMAM**

*« Anthony Mirial is at the dawn of his artistic life. It shows great artistic fecundity. The originality of his approach suggests a true trace on the history of photography in the 21st century »*

**Hubert Konrad, Co-fondateur Art Price**



## EXHIBITIONS (selection)

- 2011 Exhibition «*References implicites*» - Cedac of cimiez - Nice
- 2012 Collective Exhibition at Lola Gassin «*Kitchen*» - Nice
- 2012 Exhibition «*Nus sacrés*» - Hubert Konrad Gallery - Paris 8
- 2013 Exhibition «*Néons*» - Maud Barral Gallery - Nice
- 2014 UMAM biennial - Castle/Museum - Cagnes sur mer
- 2015 Exhibition «*Sacre Corps*» - Mark Hachem Gallery - Paris
- 2015 Exhibition «*L'échos au chaos*» - Mark Hachem Gallery - Beyrouth
- 2016 UMAM Biennial, 70 years - European Palace - Menton
- 2016 Collective exhibition (UMAM) - Carnoles Museum - Menton
- 2016 Permanent collection - Riviera Gallery - Nice
- 2016 Permanent collection - Hurtebize Gallery - Cannes croisette
- 2017 Collective exhibition «*Sin Limite*» - Arte al limite - Chili
- 2018 Exhibition «*Par(ad)is Perdu*» - Mark Hachem Gallery - Paris ■



## FAIRS (selection)

- 2013 Fotofever - Carousel of the Louvre - Paris
- 2014 Art Up ! - Grand palais - Lille
- 2015 Scope Miami beach
- 2015 Whats up photodoc - Paris
- 2015 Scope Basel - Bâle
- 2016 Art Wynwood - Miami
- 2016 Start - Saatchi Gallery - Londres
- 2018 Scope Basel - Bâle ■



In 1996, Mark Hachem opened his first contemporary art gallery in Paris.

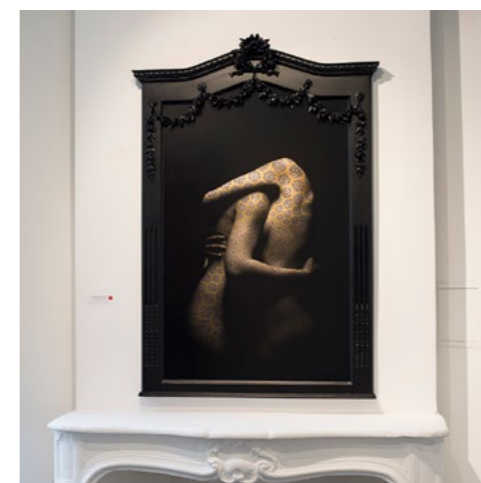
In 2007, Mark Hachem inaugurated his location in New York then in Beirut, 2010. Mark Hachem's fourth gallery is located in the bustling Marais district of Paris.

Over the past two decades, the gallery has exposed prestigious artists, initially distinguishing itself from other Parisian galleries for its interest in Kinetic art. It is now the combination of Kinetic and Op Art with art using new techniques, as well as Eastern art, which represents the unique and revered style of the Mark Hachem Gallery.

The gallery takes part in prestigious contemporary art fairs around the world, such as : Beijing, Chicago, London, Paris, Maastricht, New York, Miami, Shanghai, Moscow, Dubai, Singapore, New Delhi and Istanbul.

With more than 200 exhibitions to his credit, Mark Hachem Gallery has acquired a robust international reputation for its dynamism and professionalism.

An ardent defender of contemporary art, Mark Hachem is also an advisor to public institutions and private collectors.



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