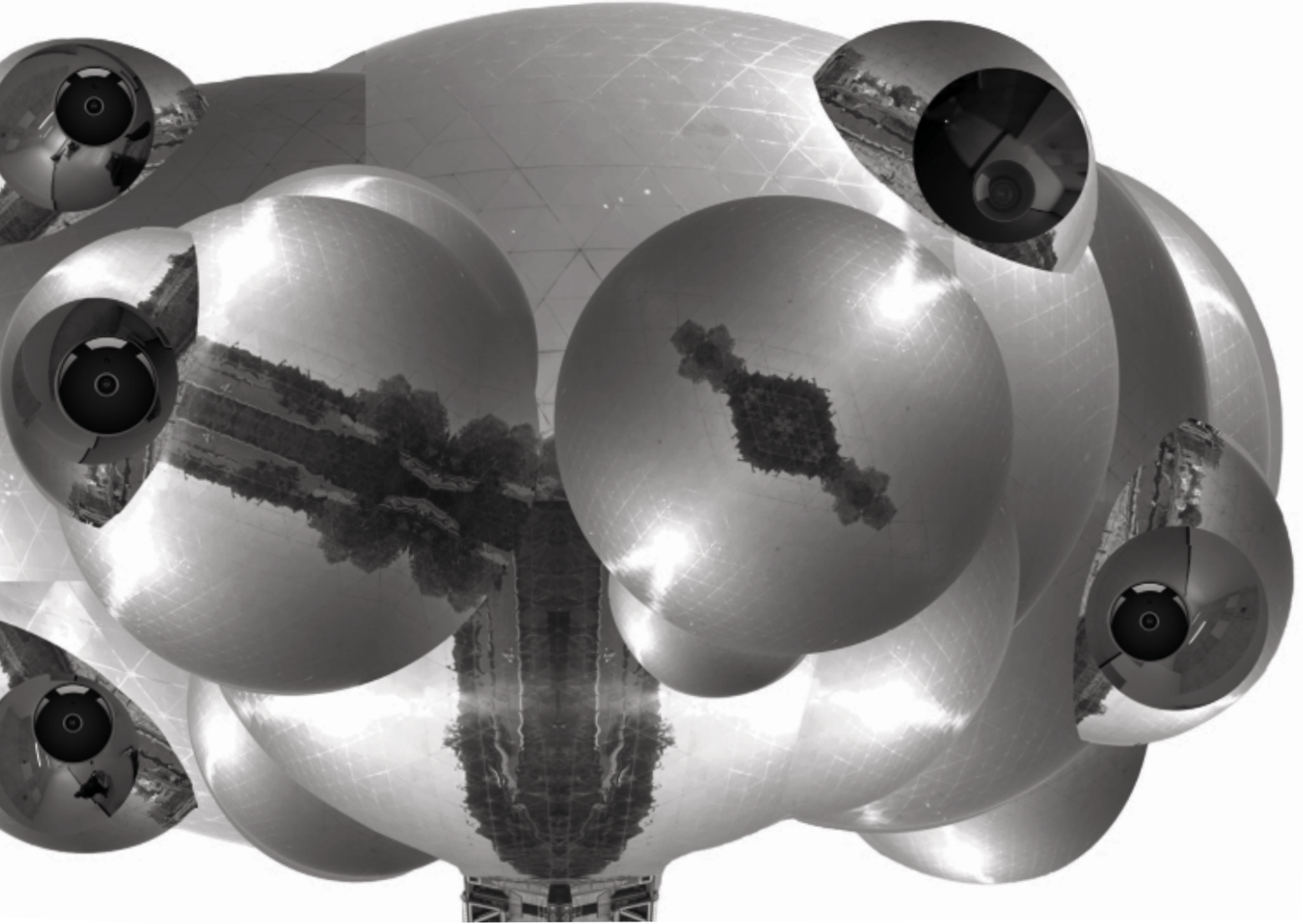


# Au grand jour (*In Broad Daylight*), a solo exhibition by Agata Ingarden at Triangle-Astérides from January 31 to April 26, 2026.



**Curator**  
Victorine Grataloup

**Production**  
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Florence Gosset

**Technical management and installation**  
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John Girard, Vincent Sojic

**Outreach program**  
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**Reception & ticketing team**  
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Charlotte Kinon

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Rachid Hogas, Agathe Mirafiore

**Exhibition assistant**  
Maya Giraudet

**The artist would like to thank**  
Chris Towers, Maryna Vasylenko, Calliope  
Pavlidis, Alan Goddard,  
Garush Melkonyan, Rafael Moreno,

Masha Silchenko, Anders Dickson,  
Pierre-Clément Malet, Nicolas Faubert,  
Delphine Mouly, Wladimir Schall,  
Louis Desbordes, Klara Jogalla, Benjamin  
Leclerc, Bogdana Kosmina,  
Leonidas Dolgov

**Production**  
Triangle-Astérides

**Co-production**  
Friche la Belle de Mai, Collection Lambert

**Partners**  
Cirva, Adam Mickiewicz Institute,  
galerie Berthold Pott

Conception  
and production



Co-production



CIRVA

Partners



Network



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→ Discover in parallel: *Au grand jour (In Broad Moonlight)*  
From Feb. 1 to May 3, 2026 at the Collection Lambert in Avignon

Invited to conceive a double solo exhibition between Marseille and Avignon, her first institutional presentation in France, artist Agata Ingarden imagined the two installations as “two different atmospheric conditions under which we’re actually looking at the same project.”<sup>1</sup>”

While the exhibition at the Collection Lambert in Avignon is placed under the sign of moonlight and darkness, the works brought together at Triangle-Astérides—all made of glass and playing with the idea of transparency, both literal and metaphorical—on the contrary invite the gaze to infiltrate everywhere, pushing the scopic drive to its paroxysm. *Au grand jour*, out in the open, before everyone’s eyes: “Glass create distances while giving the impression that it reduces it. Everything only *seems* to be visible.”

*In-corporate Elevator 1 – The Portal* stands facing the entrance door of the Panorama exhibition space, like an invitation to cross a threshold from one world to another. The *In-corporate Elevators* series consists of five elevator-scale sculptures assembling large panes of glass, remnants of an office building in Kyiv, Ukraine, dismantled before the war. Agata Ingarden has preserved the signs of wear and deterioration of this bluish industrial double glazing: visible cracks, breaches, and muddy splashes of rainwater.

The artist considers these sculptures—like the five presented at the Collection Lambert, which are literally made from elevator parts—as “portals,” granting access to the enigmatic Dream House World. “Dream House is not a narrative in a sense where there’s no beginning, resolution, storyline, but it’s a fictional infrastructure rather. It is only important to understand that there is an underlying system [to our reality]. We do not know exactly what is happening there, but we can imagine it.” This fictional universe, which serves as the organizing principle of Agata Ingarden’s work, takes shape through the elements present in and on the *Elevators*, as if left behind by the inhabitants of the Dream House: bronze casts covered in red wax, evoking body segments or an exoskeleton; shoes and garments on which the artist has intervened. These also appear in the three videos that reveal the Dream House and those who inhabit it, filmed through shots that at times evoke overhead cameras and non-consensual surveillance, and at others 360° action cameras—so-called GoPros—and the staging of the self on social media. In both cases, we find ourselves in a peeping tom position. In none of the videos do the characters speak to one another, nor do they address us. We watch them move to music in ways that evoke dance, trance, and at times hand-to-hand combat. An atmosphere of solitude and isolation emerges from their micro-society, or conversely one of melancholic dissolution into the collective.

An analogy can be drawn between the image of an autonomous system underlying our own, such as the Dream House World, and the subterranean, invisible network that supports our digital environment and the constant flow of images and videos. It is no coincidence, in Agata Ingarden’s work, that optical fiber is also made of glass. “We live in the age of glass,” the artist wrote in her preparatory notes for the exhibition. “Glass really shapes how we live today: shaping cities, interiors, modes of visibility. It’s the glass of the telescope looking in the stars, of the microscope looking into the micro world. It’s the glass of a surveillance camera. The full transparency of the contemporary world make us feel that we’re so exposed; there’s no room for the interior world, there’s no boundary anymore between the public space and the private space. Being watched brings much anxiety.”

Aligned in front of the bay window facing north toward Marseille, a defining feature of the Panorama’s architecture, the new *Hermits* series connects the two exhibitions as four similar works are presented at the Collection Lambert. These sculptures in blown glass, metal, and bricks—the latter, debris from construction materials taken from the pharaonic building site underway at the abandoned airport of Hellinikon, near Athens where Agata Ingarden lives—evoke hermit crabs inhabiting the empty shells of vanished mollusks, as well as the clausturation of eremitic lives. Yet despite this dual evocation of retreat into interiority, Agata Ingarden’s *Hermits* appear as empty refuges and their windows, whose iridescence suggests perpetual sunsets, dangerously expand outward, as if threatening to explode.

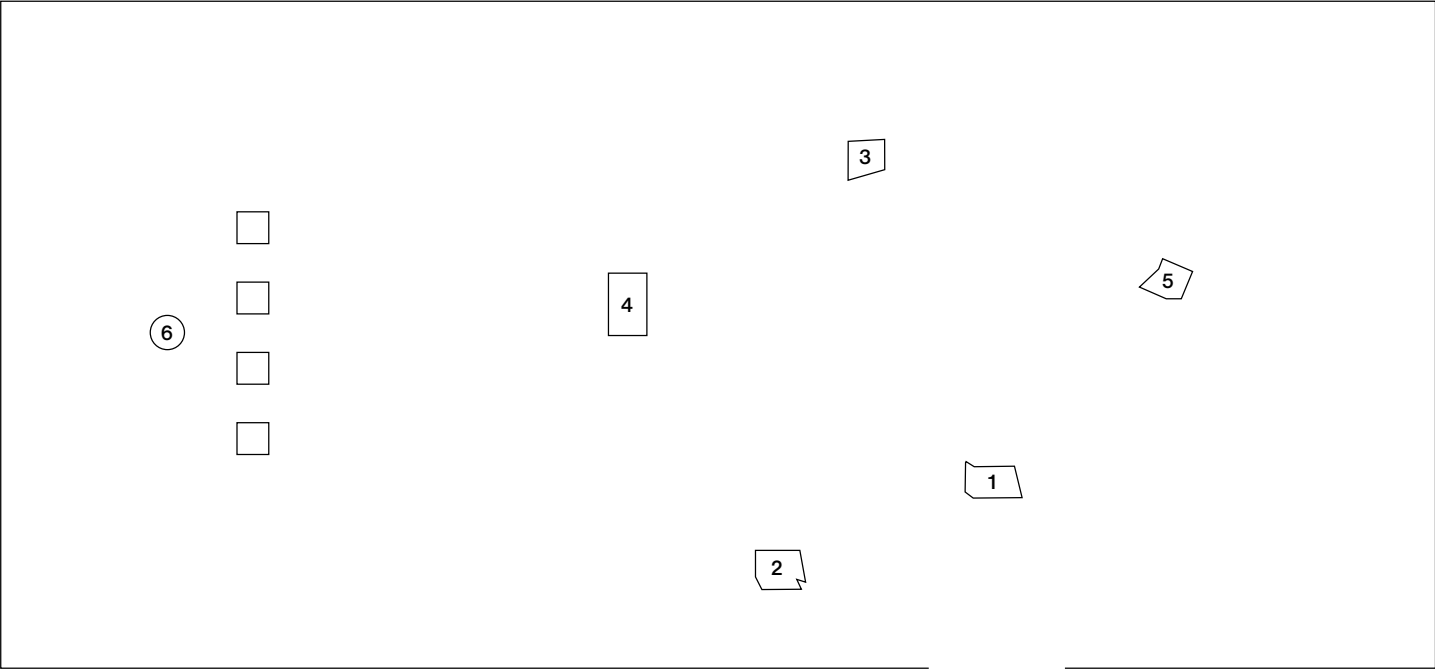
V.G.

1. This quote and the following ones are taken, unless otherwise stated, from an interview conducted with the artist by curator Victorine Grataloup, held online in December 2025.

Agata Ingarden (born in 1994 in Kraków, PL) lives and works between Paris (FR) and Athens (GR). Her multidisciplinary practice combines sculpture, video, and sound installations. Her approach is informed by material research and by questions related to post-humanities, sociology, science fiction, and mythological narratives.

Her work has been presented at the Palais de Tokyo (Paris, 2019), Frac Île-de-France (Paris, 2019), Mo.Co La Panacée (Montpellier, 2019), Künstlerhaus Wien (2020), CAPC (Bordeaux, 2022), Centro de Cultura Digital (Mexico City, 2023), GGM2 Muzeum Sztuki Łódź (2024), Gdańsk (2025), Kunsthalle Appenzell (2025), the Art Encounters Biennial (Timișoara, 2021), and the Gwangju Biennale (South Korea, 2024).

She received the Special Prize of the Future Generation Art Prize in Kyiv in 2021.



1. *Incorporate Elevator 1 – The Portal*, 2021-24  
Found windows, steel  
1.a *Rescue Dummy*,  
Bronze, wax, varnish

2. *Incorporate Elevator 5 – The Vitrine*, 2021-24  
Found windows, steel,  
LED light

2.a *Dummy Harness – Bassin*, 2021  
Bronze, wax, salt  
2.b *Dummy Harness - Omoplates*, 2021  
Bronze, wax, salt  
2.c *Dummy Harness – Dent*, 2021  
Bronze, wax, salt  
2.d *Costumes Butterfly People*, 2021  
Body harness, vest, LED light,  
GoPro light

3. *Incorporate Elevator 4 – Butterfly Dreams, EmoPolis Dance*, 2021-24  
Found windows, steel,  
LED light

3.a *Costumes Butterfly People*, 2021-24  
Textiles  
3.b *Base Room*, 2023  
HD video, sound, 19’12”  
3.c *Rave Room*, 2023  
HD video, sound, 18’15”  
3.d *Fly Away 2*, 2023  
Biking shoe, high heel, wings,  
fabric mushroom effect,  
metal staples

4. *Incorporate Elevator 3 – EmoPolis*, 2021-24  
Found windows, steel

4.a *EmoPolis Costumes*, 2021-24  
Textiles  
4.b *Make Your Own Luck*, 2021  
Biking shoe, high heel,  
bronze, tape, copper wire  
4.c *You Need Luck to Walk Through This World*, 2021  
Biking shoe, high heel,  
bronze, tape, copper wire

5. *Incorporate Elevator 2 – The Program*, 2021-24  
Found windows, steel

5.a *The Dream House Program*, 2024  
Video, sound, 20’48”  
5.b *Dummy*, 2021-24  
Bronze, wax, salt

6. *Flying Hermit 1, 2, 3 et 4*, 2025-26

Steel, found construction-site debris, blown glass. Works produced between Athens and Marseille, at CIRVA. A co-production partnership between Triangle-Astérides, the Collection Lambert, Cirva and the Adam Mickiewicz Institute

# At Triangle-Astérides during the exhibition

## Outreach program

— Saturday, April 3, 11 pm at La Friche and 5 pm at Cirva: a joint visit of the exhibition and the production site of the artworks (free visits with prior registration: write to [mediation@lafriche.org](mailto:mediation@lafriche.org))

— Wednesdays, February 25, March 18, and April 8 at 10 am: “very small exhibition,” early discovery visit ages 18 months–3 years (free, by appointment: write to [mediation@lafriche.org](mailto:mediation@lafriche.org))

— Wednesdays, February 25, March 18, and April 1 at 3 pm: “small steps” visit, ages 5–3 (free, by appointment: write to [mediation@lafriche.org](mailto:mediation@lafriche.org))

— Every Saturday from February 7 to April 18, at 3 pm and 4 pm: “flash” tours (30 minutes) for all audiences aged 6 and up (free visits with ticket desk check-in; meeting point directly at the Panorama)

— Monday to Friday between 9 am and 5 pm: guided visits with workshops and group bookings (free, by appointment: write to [mediation@lafriche.org](mailto:mediation@lafriche.org))

— Monday to Friday between 9:30 am and 5:30 pm: professional visits (free, by appointment: write to [contact@triangle-asterides.org](mailto:contact@triangle-asterides.org))

## Events and editorial programming

— Friday, February 6 at 6 pm and 10 pm: *Relay*, a performance by Hannan Jones & Samir Kennedy, co-produced with Parallèle and GMEM

— Thursday, February 26, from 4 pm to 8 pm: Open Studios of Resident and Associate Artists

— More information and additional dates available online at [www.triangle-asterides.org](http://www.triangle-asterides.org) and on Instagram: [@triangle\\_asterides](https://www.instagram.com/triangle_asterides)

## Residents

Meeting by appointment:  
write to [contact@triangle-asterides.org](mailto:contact@triangle-asterides.org)

Session 2026#1  
From January 12 to March 12  
— Jennifer Lauren Martin <sup>GB/US</sup>  
— Malaz Usta <sup>SY/TR/NL</sup>

Session 2026#2  
From April 27 to June 29  
— Mac Andre Arboleda <sup>PH</sup>  
— Clémence Lollia Hilaire <sup>GP/NL</sup>

## Associate Artists

Meeting by appointment:  
write to [contact@triangle-asterides.org](mailto:contact@triangle-asterides.org)

A single annual session  
From January 8 to December 18  
— Elise Courcol-Rozès <sup>FR</sup>  
— Marguerite Maréchal <sup>FR</sup>  
— Sarah Netter <sup>FR</sup>

## About Triangle-Astérides

Founded by artists between 1992 and 1994, Triangle-Astérides is a contemporary art center of national interest located in Marseille. It is unique in that it is a member of a cultural cooperative, the Friche la Belle de Mai, of which it is one of the founding organizations.

Triangle-Astérides brings together exhibitions and research residencies for French and international artists as well as local associated artists. Associated audiences, events, editorial programming, and close attention to cultural mediation to serve the largest possible audience enrich and complete the program.

To best meet the needs of each visitor, Triangle-Astérides aims for accessibility whenever possible (PRM, guided tours in FSL, and audio description or easy to read and understand upon request).

Triangle-Astérides has inherited international networks (through the Triangle Network, from which it was created and of which it remains a member organization), national networks, and local networks (through the merger of the Triangle France and Astérides associations in 2018). Connecting these different scales is at the heart of all of its activities. With a view to eco-responsibility, Triangle-Astérides now co-produces all of its exhibitions.

Triangle-Astérides is a nonprofit organization that receives funding from the City of Marseille, the Ministry of Culture – DRAC Provence-Alpes-Côte d’Azur, the Provence-Alpes-Côte d’Azur Region, and the Bouches-du-Rhône Department.



Triangle-Astérides  
Centre d’art contemporain  
d’intérêt national

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