

# today on *Atfu* tomorrow in collections

## the editorial

À toutes fins utiles, or ATFU,  
the attempt of self-promotion for artists.

ATFU is a platform for the free exchange of works of art between artists: you publish your works and then swap them by choosing a work by one of your anonymous colleagues in exchange for one of your own. In one year, 4000 works have been submitted, of which just under a thousand have been exchanged. In one year, 4,000 works have been submitted, of which just under a thousand have been exchanged.

Self-promotion is on the move!

Is it that easy? Is it really serious? The players in the art world will be quick to point out that the selection of interesting, even important, works must be carefully scrutinized if the artist is to be recognized as «good for the service»!

Admittedly, the 4,000 works published on the ATFU platform in the space of a year make for quite a jumble. But the exercise of selecting artists by the artists themselves is not without interest. Companionship between young and old has always existed. From Leonardo da Vinci with Verrochio to Jean Bazaine with Raoul Dufy.

One of the advantages of social networks is that they bypass existing institutional hierarchies. This is both their interest and their danger. Can't this efflorescence give rise to connections, encounters and discoveries, revealed by artists looking at artists? The initiative, its success and its spontaneity raise the question of how to reconcile this new mode of discovery with pre-existing institutional hierarchies. Shouldn't the discoverers at work in the regional contemporary art funds, the FRACs, usefully consult ATFU? Likewise museum curators, art school directors and teachers, art critics and historians, galleries?

For those who seek out emerging trends, this window opens onto a world that's much more diverse and in turmoil than it seems, because wouldn't the «good» artists have good taste too? Perhaps they should be able to spot those who are being swapped? A competition for good swappers? And why not an annual exhibition of the most popular artists?

**Claude Mollard**

Developer of the Centre Pompidou (1971-1978), inventor of the FRAC (1981), cultural manager and engineer, author, exhibition curator, visual photographer

## atfu is

a free art swap application for artists



**5000 artists**

**4300** artworks available in swap

**1500** matched pieces

**632** swapped pieces

**20** represented countries

## a swap

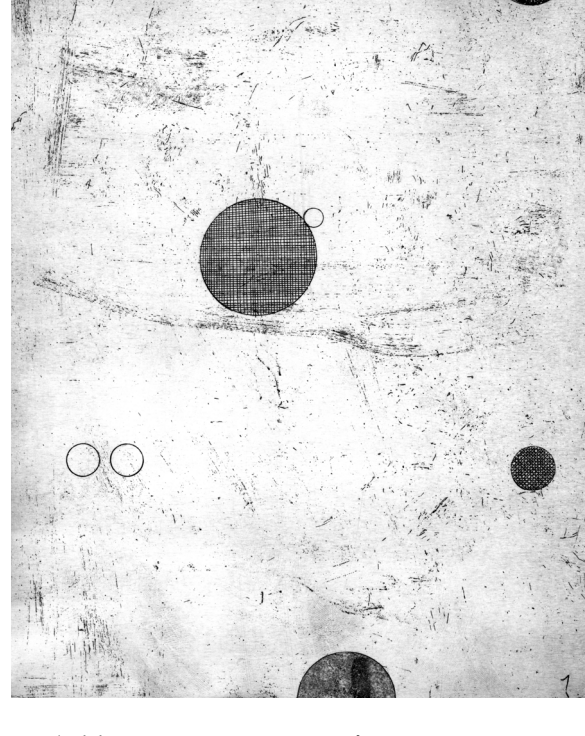
atfu invites you into the intimacy of the artists by selecting an original swap



**Baptiste Remy**

**Perceptions in the Quagmire of Post-Truth-Viscours Reality**, 2023,  
22 x 15 cm,  
Generative assembly printed on  
matte RC paper

[insta](#)



**Albane Monnier**

**Aberration #2**, 2017

20 x 32 cm

Etchings

[site web](#)

## 3 pieces

among the most popular on the app - swap requests and likes combined



**ANAÏS PESSOZ**

**Proteus Vulgaris**, 2022

13 x 7 x 2 cm, blown glass

Proteus vulgaris is an intestinal bacterium. This piece is part of the installation of the same name, in which some fifty bacteria were arranged under a boat like a school of fish. This piece was created during her residency at Coco Velten (Marseille) for the Métis exhibition, inviting viewers to visit a fantasized womb where flesh and marine life merge.

👉 30 swap Proposals received

💙 426 favorites

Lives and works in Marseille

[insta](#)

**PAUL HENNEBELLE**

**Beirut 2020**, 2020

42 x 59,4 cm, risography print of a silver photograph from the «Goodbye Beirut» project (2016-2021)

Poster published in September 2020 on the occasion of an exhibition/fundraiser at the Variation gallery (Paris) in aid of Lebanese NGOs following the explosion in the port of Beirut.

👉 28 swap Proposals received

💙 303 favorites

Lives and works in Paris

[insta](#)



**DEBBY BARTHOUX**

**Mood**, 2022

series «No present for the future»

150 x 110 cm, huile sur toile

«Debby Barthoux's works cry out the fear of a coming disillusionment and the scars of those past. Perpetually teetering between wonder and annihilation, her iconography feeds on the onirism of her childhood in dialogue with her dismay in the face of social and climatic disorder» B. Chenard

👉 28 swap Proposals received

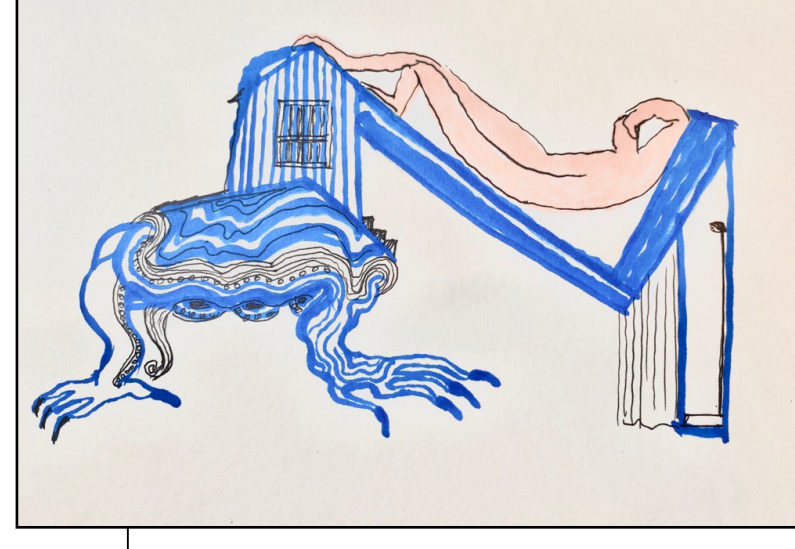
💙 303 favorites

Lives in Toulouse and works at Saverdun.

[insta](#)

## go fast

the piece that was exchanged the fastest



**ELÉONORE GEISSLER**

**Maison à louer**, 2022

14,8 x 21 cm,

felt pen and ink on paper

1min on atfu

[site web](#)

## in the collection of

an artist presents swapped pieces that are now part of his collection



**TOMMY LECOT**

on atfu since 18 month

12 matches - 6 swaps carried out

Lives and works in Paris

[insta](#)



**Camille d'Auber**

**333 (déviant)**, 2021

51 x 42 cm,

Printed paper, raw pigments, glue, ink,  
oil and acrylic paint on canvas

[insta](#)



**Amandine Maas**

**Céline Rose fait des vidéos**, 2014,

21 x 29,7 cm,

Inkjet printing,

50 copies

[insta](#)

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