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A photo of the Indianapolis Motor Speedway from Renato D'Agostin's "7439" exhibit at Leica. (Renato D'Agostin/Leica)

Renato D'Agostin

In 2015, Brooklyn-based Italian photographer Renato D'Agostin rode his motorcycle 7,439 miles to San Francisco and back, carrying a camera loaded with black-and-white film. He wasn't looking for America so much as for patterns.

The grainy pictures in "7439," D'Agostin's Leica store show, are high contrast and low context. Some depict vast landscapes, but many focus on details, often geometric and automotive. The photographer likes the straight lines down the center of two-lane highways, and the curved ones left by swerving tires on a speedway. The locations may be exemplars of Americana — Las Vegas, Monument Valley and don't forget the Motor City — but they're presented in a mode that's far from mythic.

The photographer also is drawn to mists, shadows and light that pierces darkness, whether sun through a rounded window or a spot trained on a nude dancer. The human presence is often enigmatic in D'Agostin's pictures, but it can be amusing. In the wittiest of the photos, two ant-size humans seem to teeter on the apparently hard-edge crest of a massive dune, dwarfed by both nature and abstract forms.



A photo of the Great Smoky Mountains from Renato D'Agostin's "7439" exhibit at Leica.
(Renato D'Agostin/Leica)