

Lo-fi, Analog Responses to the Rule of Digital Technology

Antoine Catala

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Born 1975 in Toulouse, France.
Lives in New York, USA

- ▶ 2002 Graduated from London Guildhall University
- ▶ 2009 Unveiled solo exhibition at 179 Canal, New York
- ▶ 2012 Participated in "The Dark Cube" at Palais de Tokyo, Paris and Galerie Christine Mayer, Munich
- ▶ 2013 Included in the Lyon Biennial and "ProBio" at MoMA PS1, New York
- ▶ 2014 Joined "Puddle, pothole, portal" at SculptureCenter, New York and held solo show at Peep-Hole, Milan

Antoine Catala applies a rigorous scientific logic to every project he pursues. His very education has, indeed, combined studies in sound art, visual art, and mathematics, all three of which have been brought into original harmony in his work, which consistently explores the juncture between image and language and our human relationship to technology.

Catala has a masterful understanding of industrial science and a stunning command of related mediums, from computer systems and video to holograms. While consistently playful—utilizing clever word games and such animated materials as fog machines and toy airplanes—the formal elements of Catala's work belie their subtly ominous conceptual underpinnings.

A recent exhibition at Peep Hole gallery in Milan, for example, featured a multimedia installation called *Image Families* (2013), which includes a suite of wall-hung latex

prints of the four most common subjects searched on the Internet: "cat," "pizza," "ass," and "car." The room containing the images was filled with computer-controlled airplanes that occasionally took off from the ground, stopping in front of a particular photograph and announcing the pictured image in an electronic voice. Though an entertaining spectacle, the piece also has a harrowing effect: every element is manufactured and generic, suggesting that the meaning of signs in our increasingly impersonal technological landscape can be reduced to a web-generated image search and a pre-recorded voice.

As with most of the artist's work, *Image Families* operates as an unsettling ode to the encroachment of automation on human life, our growing dependency on mechanics, and the invasion of digital images into a formerly flesh-and-blood world. ☹

By Emily Nathan



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Top Left & Right: *Topologies*, 2010, video, digital photo frame, 17.15 x 26.67 cm. Courtesy: 47 Canal, New York and Audio Visual Arts, New York. Photo: Vegard Kleven. Bottom: Installation view of *Image Families*, at UKS, Oslo, 2013. Courtesy: 47 Canal, New York.

