

EXHIBITION IN MAC^{LYON} ➡ 17.04 – 12.07.15

Opening: Thursday 16 April 2015 in the presence of the artist

Opening hours: Wednesday to Sunday, from 11am to 6pm

ANTOINE CATALA



Antoine Catala, *Jardin synthétique à l'isolement*, 2014-2015
Preliminary model

Courtesy of the artist and mac^{LYON}

JARDIN SYNTHÉTIQUE À L'ISOLEMENT*

*SYNTHETIC GARDEN TO ISOLATION

The exhibition is called *Jardin synthétique à l'isolement* (Synthetic Garden to Isolation). It consists of a single piece of work, especially designed for the 3rd floor of the museum, for a 500 m² space. The work/exhibition was created in 2015, and acquired by the Museum.

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Born in Toulouse in 1975, Antoine Catala has lived and worked in New York since 2003.

He studied mathematics in Toulouse before changing direction and studying Sonic Arts at Middlesex University in London, then art at London Guildhall University. The legacy of his scientific background may be felt through the notions of systems, combinations and experimentation, which he explores in the different facets of his work.

After a period spent in Berlin, the artist moved to New York where he is part of a young generation of artists connected with Margaret Lee and her boundary-pushing gallery (at once an artist-run space, studio and commercial gallery), 47 Canal.

'A WHOLE CROWD OF PEOPLE WOULD COME TO THE OPENINGS. THERE WAS THIS INCREDIBLE ENERGY [...] MARGARET'S WORK CONSISTS OF COLLABORATIVE GAMES WITH ARTIST-FRIENDS. MARGARET ASKED ME, AS SHE HAD ASKED A LOT OF HER FRIENDS, TO COLLABORATE ON SEVERAL PIECES. USUALLY, SHE SUGGESTS IN A VERY OPEN AND INTUITIVE WAY, AN APPROACH OR PROCESS, A MODUS OPERANDI OR A BASIC RULE. MARGARET KNOWS MY WORK WELL AND, VIA THESE COLLABORATIONS, SOMETIMES POINTS IT IN THE RIGHT DIRECTION.' ANTOINE CATALA

On the occasion of the 2013 Lyon Biennale, he presented *Il était une fois...* (Once upon a time...). This clever visual and sensory rebus was composed of five rudimentary yet ingenious elements: an island; the alien E.T.; the moon juxtaposed with the letter 'l', crossed-out; a liver and an ellipsis of three little dots), all of which may be said to deconstruct this handful of words. Once reassembled in order, they make up this famous phrase which is the inevitable opening line of fairy tales all over the world.

Since then, his work has been exhibited at the SculptureCenter, New York in *Puddle, pothole, portal* (curated by Ruba Katrib and Camille Henrot) and at the New Museum Triennial in New York, *Surround Audience* (curated by Ryan Trecartin and Lauren Cornell). Antoine Catala is currently presenting a solo exhibition, *Distant Feel*, at Carnegie Museum of Art (Pittsburgh).

Whether it's through his video-sculptures or his semantic shorthands, Antoine Catala plays with the language and the images. He uses illusions via technology such as holograms, creating for example breathing images.

He associates words and objects, technologies (Internet, networks, etc.) and all kinds of images, extensions, signs, logos, atmospheres, etc. Television and the Internet are the primary sources of inspiration for Antoine Catala's work, which reproduces their mechanisms, subverting them for poetic purposes. In them, the artist intentionally finds new opportunities of linking reality, the image and language.

'TODAY, ANY WORD, THANKS TO A WEB SEARCH CAN DISPLAY MILLIONS OF IMAGES. THEN, THROUGH THE USE OF 3D PRINTERS, A WORD MAY ALLOW ONE TO ACCESS FILES, WHICH IN TURN ALLOWS ONE TO PRINT THE OBJECTS ASSOCIATED OR CONNECTED WITH THAT SAME WORD. THUS, WITH THE HELP OF MACHINES, A NEW PHYSICAL EQUIVALENCY IS ESTABLISHED: OBJECT = IMAGE = WORD.' ANTOINE CATALA

His works, connected to current digital media networks, question the physical relationship that we have with these images.

He uses the flux of what is produced in the moment so that his works are always up-to-date. The images privileged by Catala thus become subliminal, transitory, in permanent circulation.

Antoine Catala responds to the highly advanced nature of current digital media by creating a kind of low-fi in which the analogue or non-digital has its place. Punctuated by humour and puns, which conceal for the most part a certain gravity, his works are produced in a continuity that is both material and conceptual, revealing a certain scientific and sensory aesthetic.

Rarely exhibited in France, Antoine Catala has participated in numerous solo and group exhibitions in the US.

For Lyon, he has created *Jardin synthétique à l'isolement*, a single piece of work, especially designed for the 3rd floor of the Museum (a 500 m² space), acquired by the mac^{LYON} (cf. page 7).

Jardin synthétique à l'isolement by Antoine Catala is a kind of island plunged into half-darkness. It is made up of artificial plants, screens, rocks, signs and sounds (extracts from assistive communication applications for non-verbal children or children who have difficulty communicating), created in collaboration with professionals working with non-verbal children and non-verbal individuals themselves. The language signs used by some of these children are presented as runes, while a digital voice pronounces the actual words.

Jardin synthétique à l'isolement highlights the pleasure that can be provided by communicating via a machine, all the while alluding to problems of communication. It also illustrates the sense of connection that may be experienced with the world, via this specific language.



Antoine Catala, *Jardin synthétique à l'isolement*, 2014-2015
Preliminary model
Courtesy of the artist and mac^{LYON}

THE EXHIBITION AS SEEN BY ANTOINE CATALA

'Some people can understand language but cannot speak.

A percentage of these non-verbal individuals can only communicate using signs or pictograms, which when put together, constitute phrases. The recent use of tablets (such as iPads) allows non-verbal individuals access to applications which enable them to talk via the assembling of pictograms and the use of artificial voices. What many of these non-verbal individuals relate is that even when they succeed in communicating, there is the pain of being misunderstood and of not being able to communicate with others in a normal way.

Jardin synthétique à l'isolement is an arcadia made up of artificial plants and trees, dotted with rune-rocks associated with pictograms used by the non-verbal individuals.

This system of communication through images enters within the scope of my work. I am interested in our dependency on images and our quasi-physical relationship with the latter. Systems of communication associated with images are a theme that recurs throughout my work. For example, for the last Lyon Biennale, I presented a life-size rebus, wherein each element of the installation made up a phrase or sentence.' Antoine Catala

EDUCATION

2002

BA Fine Art, London Guildhall
University, London, England

1999

BA Sonic Arts, Middlesex
University, London, England

1998

Licence de Mathématiques Fondamentales,
Université Paul Sabatier, Toulouse, France

SOLO EXHIBITIONS

2015

Jardin synthétique à l'isolement,
Musée d'art contemporain de Lyon, France
Antoine Catala: Distant Feel, Carnegie
Museum of Art (Pittsburgh), USA

2014

New Feelings, 47 Canal, New York, USA
Heavy Words, curated by Florence
Derieux, Peep-Hole, Milan, Italy

2013

Image Families, curated by Linus
Elmes, UKS, Oslo, Norway

2012

TV, Galerie Christine Mayer, Munich, Germany
I See Catastrophes Ahead, 47 Canal, New York, USA

2010

Topologies, AVA, New York, USA

2009

TV Show, 179 Canal, New York, USA
Couple in a Garden, Tony Wight
Gallery, Chicago, USA
Video Portraits for Vertical Televisions,
Cooley Gallery, Portland, USA

GROUP EXHIBITIONS (Selection)

2015

Triennial: *Surround Audience* Trienal,
New Museum, USA (curators: Ryan
Trecartin and Lauren Cornell)

2014

No Games Inside the Labyrinth, Galerie
Barbara Weiss, Berlin, Germany
Summer Show, Galerie Christine
Mayer, Munich, Germany
Some Artists' Artists, Marian
Goodman, New York, USA
Phantom Limbs, Pilar Corrias, London
Archeo, High Line, New York, USA
Daemon, RAW, Reed College, Portland, USA

2013

Dan Graham and Antoine Catala
Collaboration work, *Dolphin's Smile (And*
More), 3A Gallery, New York, USA
Expérience Pommery #11 "Une Odyssée : les 30
ans du FRAC Champagne-Ardenne", Reims
5X5Castelló2013, EACC, Castelló, Spain
Empire State, Galerie Thaddeus Ropac, Paris
New Western Art, Temeswar, Romania
MIND RVIDXR, Station and 3001
Gallery at USC Roski School of
Fine Arts, Los Angeles, USA
Speculations on Anonymous Materials,
Kunsthalle Fridericianum, Kassel, Germany
Entre-temps, brusquement... et ensuite, 12^e
Biennale de Lyon, Lyon, France

I'll Be Your Mirror, Herald Street, London, England
If I had asked people what they wanted,
they would have said faster horses, Galerie
Christine Mayer, Munich, Germany
The Cat Show, White Columns, New York, USA
ProBio, EXPO 1: New York, MoMA
PS1, New York, USA
Antibody, New York
Empire State, Palazzo delle
Esposizioni, Rome, Italy
The Made-up Shrimp Hardly Enlightens Some
Double Kisses, Laurel Gitlen, New York, USA
The Pathos of Things, Carriage Trade, New York, USA
Version Control, Arnolfini, Bristol, England

2012

The Room, Loyal Gallery, Malmö, Sweden
The Dark Cube, Palais de Tokyo, Paris
Things, Words and Consequences, Museum
of Modern Art, Moscow, Russia
Standard Operating Procedure, Blum
and Poe, Los Angeles, USA
PR, Night Gallery, Los Angeles, USA
Surface/Affect, Miguel Abreu
Gallery, New York, USA
Alternative Orders, *Tro-pi-cal*, Akerhus
Kunstsenter, Lillestrom, Norway

2011

Looking Back, The 6th White Columns
Annual, White Columns, New York, USA
Perfect Man II, White Columns, New York, USA
Flash:Light, Festival of Ideas for
the New City, New York, USA
HOW DO YOU DO, NOMA
Gallery, San Francisco, USA
The New Psychedelica, MU Eindhoven,
Eindhoven, Nederland

2010

Familiar: Portraits of Proximity,
Kansas City Jewish Museum
179 Canal / Anyways, White
Columns, New York, USA

2009

Magic Jackpot, Galerie Christine
Mayer, Munich, Germany
Antler Necklace, Half/Dozen Gallery, Portland, USA
Time-Life II: HD, Taxter and
Spengemann, New York, USA
Vegetables for Breakfast, Mountain
Fold Gallery, New York, USA
Nobodies New York, 179 Canal, New York, USA

2008

Workspace, Galerie Christine
Mayer, Munich, Germany
How Do You Are, *Les Grandes Traversées*,
Gallerie Cortex Athletico, Bordeaux
PREDRIVE - After Technology, The
Mattress Factory, Pittsburgh, USA
New Dark Age, Hats Plus Gallery, London, England

2007

Playback, ARC (Musée d'Art moderne
de la Ville de Paris), Paris
Social Events, Galeria de Arte
Mexicano, Mexico City
Also Known As, Fette's Gallery, Los Angeles
Der Profesor Winkler Romantik - Award,
Galerie Christine Mayer, Munich

Since its creation in 1984, the Musée d'art contemporain de Lyon has chosen *to collect exhibitions*, which are the ideal opportunity to acquire very specific works, often monumental ones, designed by artists working closely with the museum. Each work of this kind represents a very specific moment in the artist's body of work.

Indeed, the policy of the mac^{LYON} is guided by a few simple principles, of which the most significant is the fact that the Museum is designed to be entirely at the artists' disposal. The dialogue initiated with them has contributed to the creation of a collection that is primarily a collection of exhibitions. The Museum's 'scientific' objective has determined a few fundamental ideas: the production of artworks, the collection of 'moments', representative works and retro-visions or perspectives.

The production of works refers to the support given by the Museum to the artists during the creation or production period of the artwork. The collection of moments means bringing together artworks or collections of artworks representative of a specific period in the artist's career. The work, which may be generic, monumental or composed of several elements, should encapsulate a particular aspect or characteristic of the work of an artist. A generic work should capture previous aspects of the artist's work, which it crystallizes in a new theme that contains them all. Retro-vision consists of asking an artist to create a specific piece, an ensemble, device or process, which binds his works, already part of the collection, in a coherence singular to that particular artist.

With *Jardin synthétique à l'isolement* by Antoine Catala, the mac^{LYON} continues its policy of acquiring exhibitions. Designed for and produced by the Museum, these monographic exhibitions are representative of both a set of issues or themes, and a specific moment in the artist's career.

→ To date, the collection of the mac^{LYON} consists of over 1,300 artworks, which if displayed simultaneously would require 40,000 m² of exhibition space. The collection is added to each year through works acquired via the various temporary exhibitions held at the Museum.

Through recent acquisitions and donations:

- Ed Atkins, *Even Pricks*, 2013
- Oliver Beer, *Composition for Hearing an Architectural Space*, 2013 et *Mum's Continuous Note*, 2012
- David Douard, *4NIMORPH5* (yeerks/in/yeerk), 2013
- Philippe Droguet, *Tombé*, 2003-2005 (Don de l'artiste)
- Richard Hamilton, *Palindrome*, 1974,
- Martin Kersels, *Five Song* (*Loud Song, Family Song, Sing Song, Stuff Song, Ship Song*), 2010 (Don de l'artiste)
- Paulo Nimer Pjota, *Dialogo entre Arranjos, Constelações e Tempo 1*, 2013
- Tavares Strachan, *Astronaut Jesus* et *Chalk Desk & Chairs*, 2013.

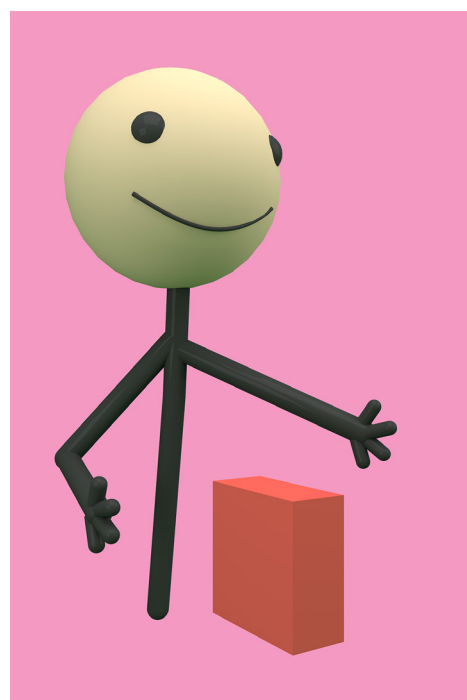
To which, we can add the exceptional donation by artist, Erró, of 130 drawings and sketches, as well as a large scale format, *Silver Surfer Saga* (1999), measuring 3 metres by 5 metres.



Portrait of Antoine Catala
© Photo Ioulex



Antoine Catala, *Jardin synthétique à l'isolement*, 2014-2015
Preliminary model
Courtesy of the artist and mac^{LYON}



Antoine Catala, *Cadeau (Gift)*, 2015
Detail of *Jardin synthétique à l'isolement*, 2014-2015
Courtesy of the artist / Collection mac^{LYON}



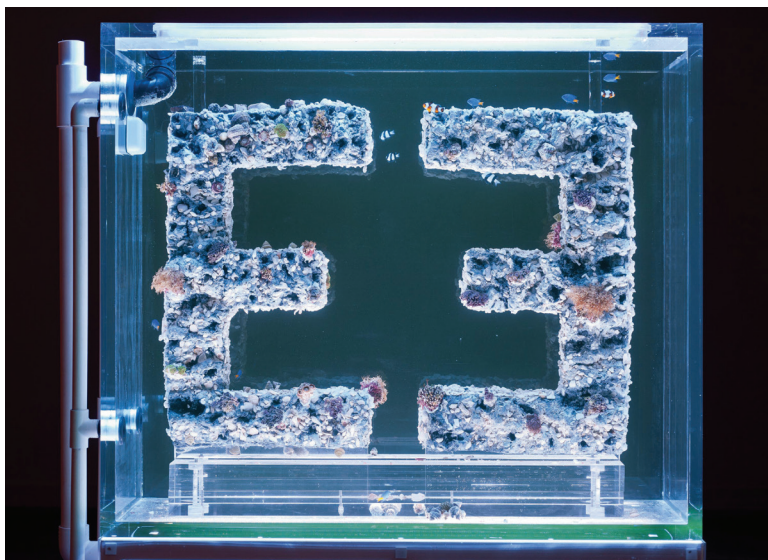
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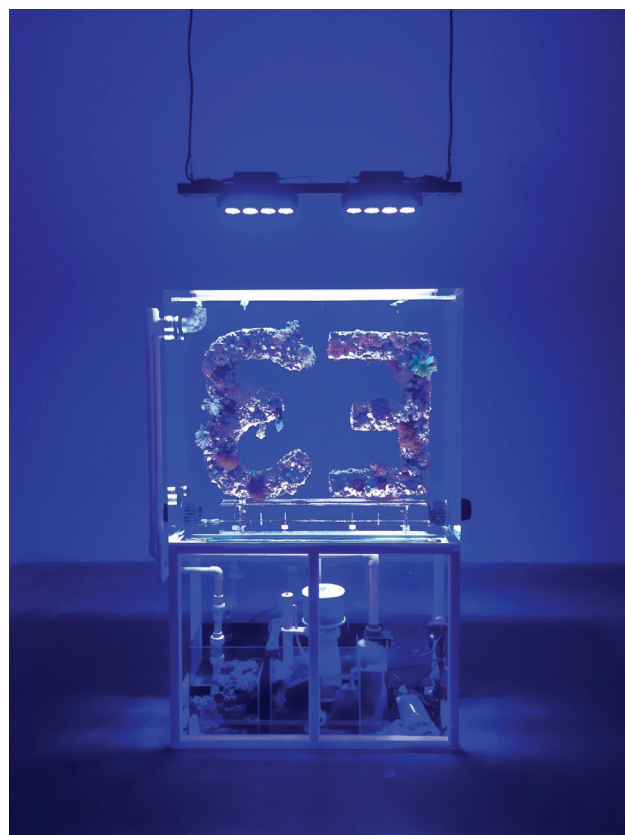
Antoine Catala, *Il était une fois....* (Once upon a Time...) 2013, Biennale de Lyon
Work conceived by the mac^{LYON} for the Biennale de Lyon
© photo: Blaise Adilon
Courtesy Biennale de Lyon
Collection FRAC Champagne-Ardenne, Reims.



Antoine Catala, "Feel Images (Hug)" and "Feel Images (Feel)", 2015
View of the exhibition Antoine Catala, *Distant Feel*, Carnegie Museum of Art, Pittsburgh, USA (14 February - 18 May 2015)
Courtesy of the artist



Antoine Catala, *Distant Feel*, 2015
View of the exhibition Antoine Catala, *Distant Feel*, Carnegie Museum of Art, Pittsburgh, USA (14 February - 18 May 2015)
Courtesy of the artist - © Carnegie Museum of Art, Pittsburgh, USA



Antoine Catala, *Distant Feel*, 2015
View of the Triennale New Museum in New York, *Surround Audience*, USA (25 February - 24 May 2015)
Curators: Ryan Trecartin and Lauren Cornell
Courtesy of the artist - © photo Antoine Catala

CATALOGUE

This work/exhibition is accompanied by a bilingual French/English catalogue. All of the photographs are taken in situ. The catalogue is currently in the process of production (consult our website www.mac-lyon.com for more details about the publication date).

The catalogue contains an essay by Melissa Ragona, Author and Professor of visual culture and critical theory at Carnegie Mellon University, as well as an interview with the artist, conducted by Florence Derieux, Director of the Frac Champagne-Ardenne.

Price: €25 (subject to change)

CULTURAL PROGRAMME

→ Weekly visits:

For all: Wednesday at 2:30pm (1h15), Thursday at 12.30 pm (1h), Saturday at 3:30pm and Sunday at 3 pm (1h30)

Family visit: Sunday at 3:30pm (duration 1h15)

For children (3-5): Sunday at 11:15am (45 minutes)

→ Others visits:

"With the eyes and the hands": Saturday 30 May at 11am (2h)

"Listen & See": Saturday 20 June at 11am (1h30)

"Behind the scenes": Tuesday 12 May at 12:45pm

"From a garden to the other one": On the occasion of the national event "Gathering in the Garden" in partnership with the association Philosoph'art: Saturday 6 et Sunday 7 June

From 11am to 12h30pm: philosophical walk in the park Tete d'Or

From 01h15pm to 02:15 pm : Guided visit of the exhibition

→ Workshops:

"Le petit labo": Saturday at 3:30 pm (duration 2h), from 25 April

"Selfportrait in 3D" (with AADN): 23 & 24 April from 2pm to 5:30pm

"Le Studio des Ados" (with the artist Muhammad 'Ucup' Yusuf, in English): 8, 9, 10 July from 2:30pm to 5:30pm

And also :

→ Thursday 21 May 2015:

« Cultivate our garden » : Guided visit of the exhibition with commentary by Antoine Catala and Florence Derieux, Director of the FRAC Champagne-Ardenne, followed by a round-table discussion.

Wednesday to Sunday, from 11am to 6pm

MAC / MUSÉE D'ART CONTEMPORAIN DE LYON

Le musée d'art contemporain de Lyon est ouvert du mercredi au dimanche de 11h à 18h

Informations au 04 72 69 17 17 et sur www.mac-lyon.com

SINGAPOUR OPEN SEA

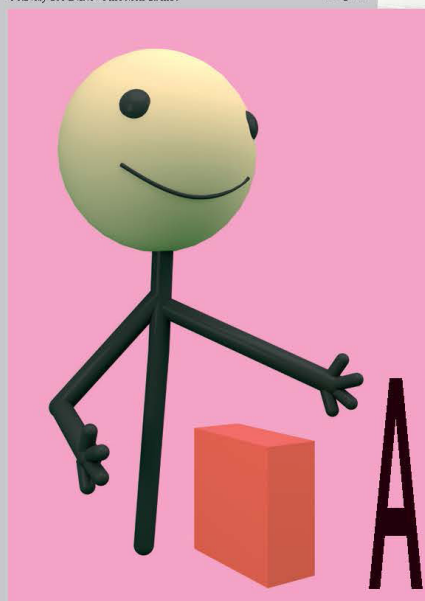


FESTIVAL
MARS-JUIN
2015

www.singaporefestival.com

Antoine Catala, *Cadence*, 2015
Détail de *Jambes synthétiques à l'échelle*, 2014-2015
Courtesy de l'artiste / Collection du MAC Lyon

Naïum, *Red Bull Energy Drink*
(The Red Bull Energy Drink), 2009-2010
Collection du Singapore Art Museum
Courtesy of Car & Art



17.04 — 12.07.15

ANTOINE CATALA



INSTITUT
FRANÇAIS



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OPENING HOURS
 Wednesday to Sunday, from 11am to 6pm

BOOKSHOP
 Wednesday to Sunday, from 10:30am to 6:30pm

CAFÉ DU MUSÉE
 Tuesday from 10am to 6pm ;
 Wednesday to Sunday, from 10am to 7pm

ADMISSION

→ Full : 6€
 → Concessions : 4€
 Free for visitors under 18

ACCESS

→ En voiture
 Along quai Charles de Gaulle, carparks P0 & P2
 → ridesharing
www.covoiturage-pour-sortir.fr
 → By bus, stop Musée d'art contemporain
 Bus C1, Gare Part-Dieu/Cuire
 Bus C4, Jean Macé/Cité internationale
 Bus C5, Bellecour/Rillieux-Vancia
 → By bike
 Several vélo'v stations around the museum
 Cycle lane from the Rhône's banks to the museum



View of the Musée d'art contemporain de Lyon
 Photo: Blaise Adilon

NEXT EXHIBITION
13^e BIENNALE DE LYON - *La vie moderne*
 from 10 September 2015 to 3 January 2016