

HOMO *et* NATURA

Marc Àvila Català

Marc Àvila Català's images evoke a world of cells. A solitary man finds himself in deserted landscapes whose atmosphere seems opaque. The air has a thickness, like a wall; and these walls are both a screen and a prison. A prison, because they enclose the character in a universe of hostile forms on which he is completely dependent as one form among others. A screen, because in the background, beyond the initial material presence (altered and grated), there are invented forms that place the character in a fictional place. Among these signs, words appear as a human attempt to inhabit these non-places. And perhaps these words are the only elements that survive the geological and chemical erosion of matter.

Christian Maccota.

Director of the Festival: Les Boutographies - Recontres photographiques de Montpellier -



W h e r e ?

The limit defines, encloses, delimits. From the margins and contours we interpret the form. Its knowledge helps us to orient ourselves and to order the totality of matter. In the adjoining space everything concludes. In the perimeter we obtain the distance that separates us from a nucleus or a center. An abstract path between point and point that will end up defining the physical thing itself and at the same time, that conceptual thing. Without limits the terrain would be a slippery, homogeneous and uniform flow.

The random and mutant nature of today's urban fringes becomes the best indecipherable reflection where the identity of contemporary societies is expressed and portrayed. An urban context that, according to historian Françoise Choay, leads to a "post-city" world. Where urban expansion at the planetary level leads to a progressive disappearance of boundaries. A new spatial world that gradually makes the sense of place disappear in the individual himself, who lives immersed in a tentacular and rhizomatic landscape.

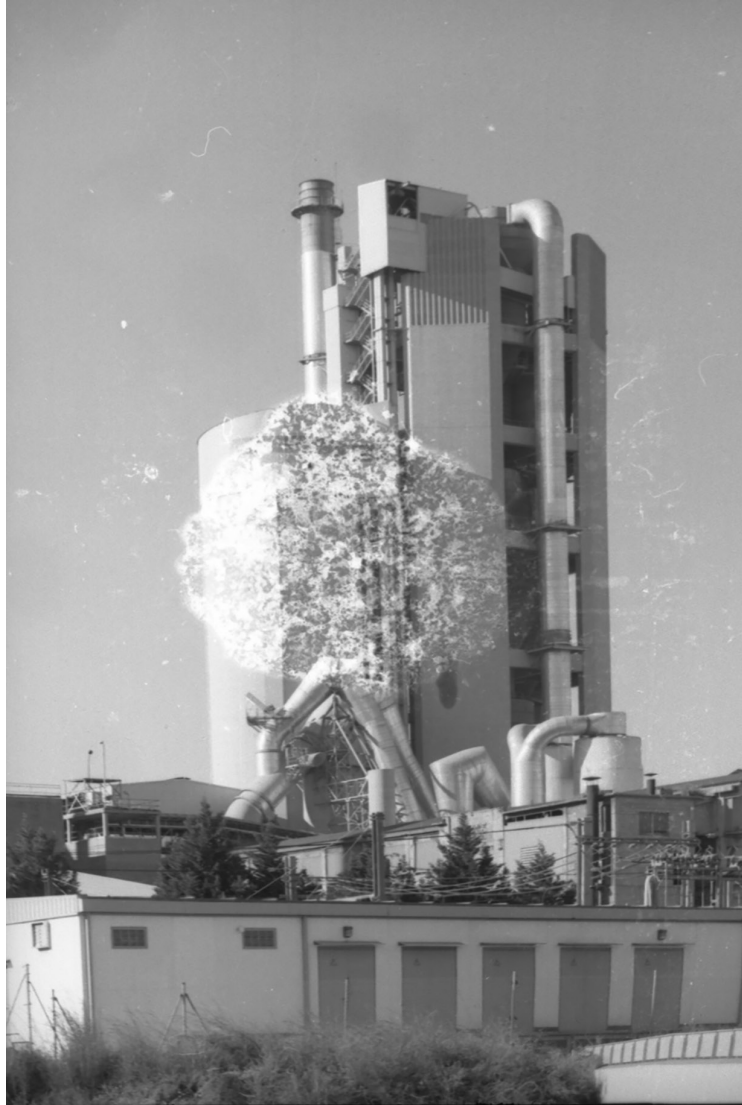
Homo et Natura is a photographic project based on disorientation as a psychic phenomenon produced by the lack of geographical sense in the territory. The photographic series forms a visual story that presents the loneliness of an anonymous character walking through the contemporary periphery. A visual friction between human beings and nature that questions the notion of progress inscribed in industrially advanced societies.

The matter concentrated in the photographs is the same chemical residue generated in the laboratory. The final image is the result of a photographic metabolism that describes a living process of chemical alteration, which progressively transforms the photographic support, as well as the landscape and the individual represented.



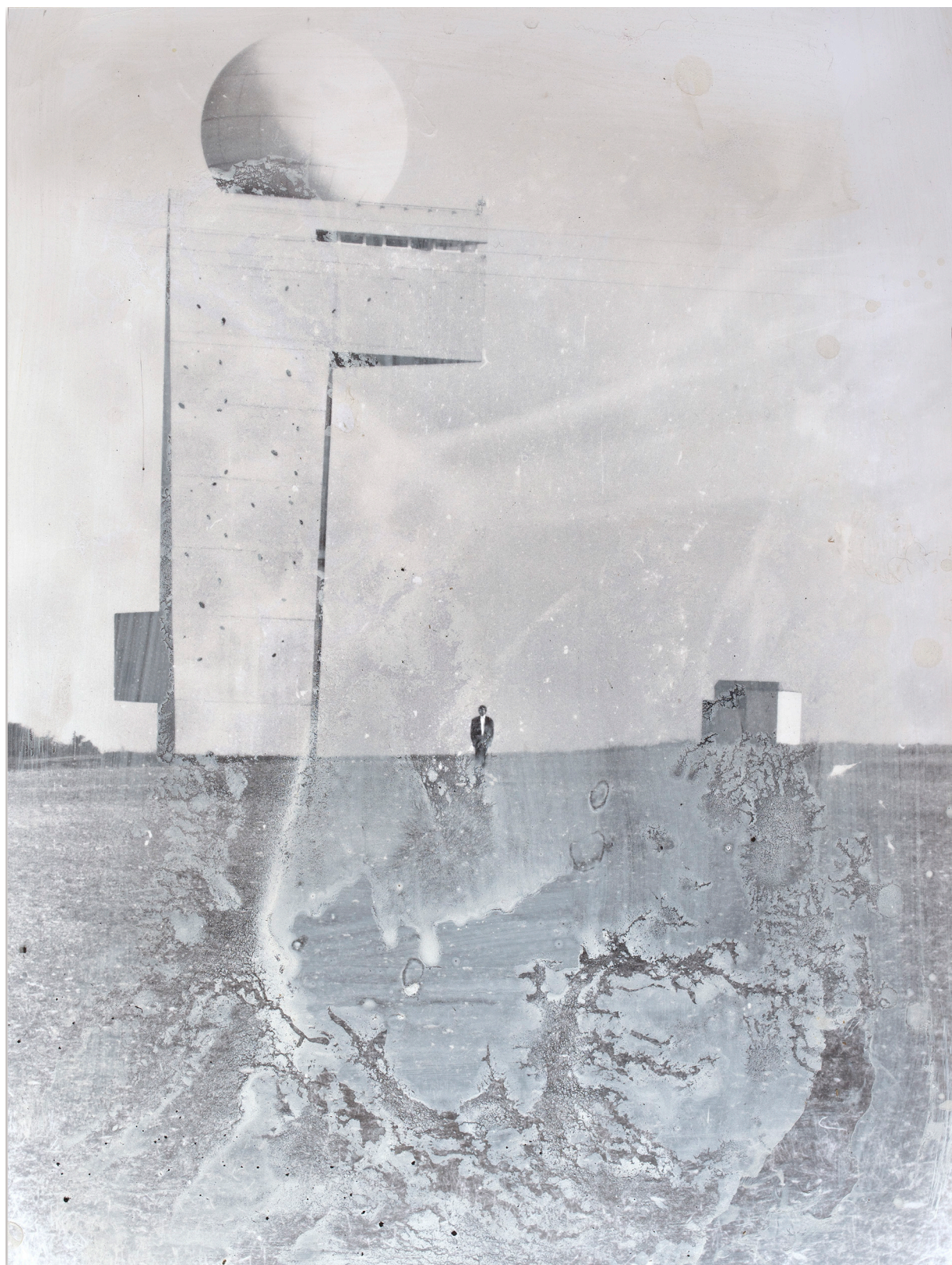














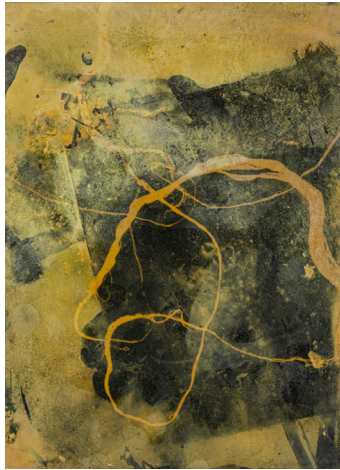






















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+34 677 11 54 66

www.marcavilacatala.com

marcavilacatala@gmail.com