

Following up on his exhibition of randomly-generated hexagon-shaped dye sublimation prints at Dominique Lévy, New York, Antek Walczak presents a new set of 36 hexagons for Jenny's, Los Angeles, arranged together like a game board map. This time around the artist's input is decidedly more present within the deployment of the automated texture-bombing processes, "trying to reassert a bit of author in all this." In addition to the aesthetics of patterns, tiles, and mosaics, most of the same concerns about art, information, and trends are still in play.

What is the nature of content or individual style in today's climate of accelerated artistic production in a crowded field? The little data in heads versus the big data of widely-applied algorithms. How to exit the confines of a trend-based view of technology and art that barely crawls out of the futurism of nineties rave culture, or gets easily transfixed by how kids adapt to different media device environments, without resorting to a stock techno-phobic paranoia? As well, a different question gets foregrounded in the new work. The prevalence of icons, symbols, and glyphs across the screen interfaces interacted with on a daily basis, and their basic shorthand command work equivalent to the first steps of written language. To communicate, at a glance, tallies of river cargo hauled on the Euphrates (c. 3100 BC), memorable recordings of mastodon hunts and campfires, what gets attention on the App Store.

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