



MILAN
GALLERIA 10 A.M. ART
FROM 21 OCTOBER TO 16 DECEMBER 2021
“BETWEEN 99HFD3L AND P023ESB”
text by Friederike Nymphius

The title refers to two works in the exhibition, the one at the beginning and the one at the end, alluding to all the others as intermediate points in a continuous and constant search.

Manuel Fois's mirrors are quick on the eye, technical, hard and precise. They are autonomous bodies under electrical voltage, or in short: they are mental resets. Applied flat to the wall, they leave no room for emotions, but are digital codes of certain selected places and their intrinsic sounds. In their glitches, they compress the entire process of creation: the specific choice of location, the specific sounds recorded there over hours, the translation of the material into digital audio files, the analysis and search for an interesting moment that is isolated and realised as a unique piece in the screen-printing process. The images, created by using a variation of the traditional screen-printing technique, deliberately contrast with their digitally processed content.

Manuel Fois's serigraphs are created exclusively in the minimalist reduced non-colours white, grey and black, which underlines their technical coolness. Their surfaces, which oscillate between structure and monochrome, move on the edges of surface and space, of light and dark. The contrast between the sound waves applied to the picture plane and the mirror reflecting under the influence of light creates illusionistic depth/deep spaces from the surface, weaving the glitches into a visual tapestry of sound. Depending on the angle of view it becomes visible how their reflections on the picture ground create a spatial doubling in which the individual lines drift apart and overlap again, as if in a resonance chamber.

Each mirror is based on an audio file with its own acoustic identity, which can be heard as a QR code via smartphone. The merging of the two components into one sound image or soundscape amplifies its sensual effect, making seeing and hearing an integral part of the perception of the works. The experience is all the more intense because there is no information about the recording location. This blurring of boundaries, and the inherent attention placed on the recipient, make the simplicity of perception, and the different ways we can explore it, paramount.

In his first exhibition at the Galleria 10 A.M. ART new works in AR can be experienced, which ideally implement the simultaneity of real and digital/virtual. With the help of technical hardware such as smartphone, augmented reality adds virtual content to the user's surroundings. The glitches, which are transformed into a virtual three-dimensionality by computer software, float freely in the respective place where the user is moving. AR therefore makes it possible to connect the real world and the virtual object so that they coexist simultaneously in the same space-time structure.

Manuel Fois's work feeds on the experience of ambient sound, even embodying it as serigraphy, which is why he does not manipulate the audios. By making pure natural sounds his working material, he makes his work an integrative part of reality and detaches it from any artistic elevation. The immaterial sound, which knows neither boundaries nor fixed form, and which extends his artistic work beyond the picture and the

gallery space into the world, is the perfect material for this. Against this background, it is only logical that he refrains from framing his pictures.

With his work, Manuel Fois creates “acoustic spaces of experience” on a visual level, in which sound becomes the primary source of description and hearing the essential function of experience. Through the process of perception, he tries to actively involve the recipient in his investigations, which gives his oeuvre a conceptual-processual extension. The simultaneity of absence and presence, past and present, the connection between artwork and viewer becomes a constantly new experience.

Manuel Fois (*1995) studied architecture at Central St. Martins School in London from 2015. In the same year, he began working in the border area of art, nature and technology. By means of technical translation, he allows sound to pass through various material states from immaterial to digital, in order to finally materialise it as an image, installation or augmented reality. In doing so, he pursues his very own innovative path, which builds on his intense involvement with electronic music/new aesthetics and crosses the boundary between hearing and seeing.

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Milan, Galleria 10 A.M. ART (Corso San Gottardo, 5)

21 October - 16 December 2021

Opening: Thursday 21 October 2021 at 5 p.m.

Opening hours: from Tuesday to Friday, from 10 a.m. to 12.30 p.m., and from 2.30 p.m. to 6 p.m.

On other days by appointment only

Free entry

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