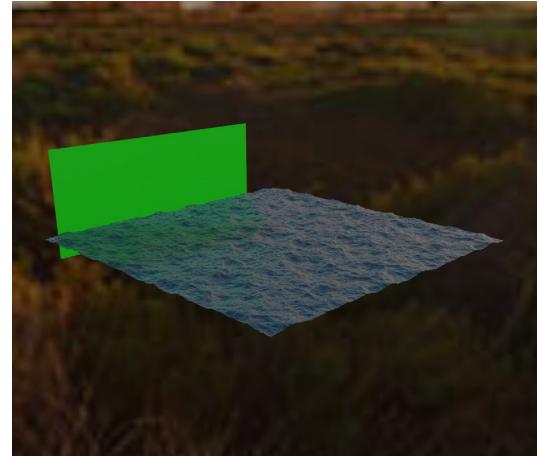


HUXLEY-PARLOUR

3-5 Swallow Street, London, W1B 4DE / gallery@huxleyparlour.com

Jonas Pequeno
/'fəʊli/

23rd September – 18th December 2020



Huxley-Parlour gallery presents a solo exhibition of new audiovisual and installation works by the London-based artist Jonas Pequeno. Comprising of three works, a kinetic sound installation *Foley*, a CGI video *Ocean Scene Composite* and a Giclee print, *and the act of appearing*, the exhibition considers incongruity in digital fictional constructs.

A recent graduate of Central Saint Martins, Pequeno has already gained significant recognition with works shown at The British Museum in London, as well as Bloomberg New Contemporaries at Leeds Art Gallery and South London Gallery in 2019.

The title of the exhibition, *'fəʊli/*, is a phonetic transcription of the word *foley*, a film-making technique used to manually mimic everyday sound effects in post-production when props do not acoustically match their real life counterparts. Commonly used *foley* techniques include using acorns or walnuts on wood to emulate breaking bones and cornstarch in a leather pouch to achieve the sound of crunching snow.

Influenced by the concept of *foley*, Pequeno's work features an audiovisual installation that incorporates microphones and balloons swayed by a fan, replicating the sound of crashing ocean waves. This sound is digitally processed and played through speakers alongside a computer-generated ocean scene; creating an entirely manufactured, simulated environment. *Foley* highlights the powerful possibilities of technology and challenges our perception of sound via Pequeno's experimental methods.

Pequeno works predominantly with sound, spanning various mediums including sculpture, painting, performance and video. He is interested in the transformative nature of sound and its intersection with language, exploring concepts around semiotics, absurdism and technological intervention.

Jonas Pequeno was born in 1995 in London, UK. He is currently a resident on the Associate Studio Programme, UAL. He lives and works in London. Recent exhibitions include Transatlantic Waves, Fourth Sounds, online (2020); >s>o>u>n>c>o>m>f>o>r>t>r>u>s>t, Agorama x Off Site Project, online (2020); You're in a Computer Game, Max!, SKELF, online (2020); Lateworks: of Noise, Slow Space, London (2020); Bloomberg New Contemporaries, Leeds Art Gallery, Leeds and South London Gallery, London (2019) and Ways of Knowing, British Museum (2017).

Artist Statement:

“Foley sound design, if done well, is a concealed craft. Foley artists often become performers in their own right, creating sound effects in foley studios by breaking objects, smashing fruit and acrobatic manoeuvres. These lively, absurd and meticulous performances are lost in the resulting film or video.

Inspired by the practicality of foley techniques, the central installation *Foley* incorporates multiple contact microphones inside of balloons that are swayed by the fan in the room. The signal from the contact microphone is processed live through digital effects to simulate the sound of an ocean ebbing and flowing.

Adjacently, speakers play this sound next to the muted looping video *Ocean Scene Composite*. As a response to the sound produced by the balloons, computer software has been used to generate an ocean to accompany this sonic output, functioning as reverse foley.

The Giclée print *and the act of appearing* deploys representative strategies that are commonly found in foley techniques, but rather than sound, uses metaphorical imagery and composition. Hands wearing leather gloves in hand-puppetry fashion are shown in a green-screen setting; leather gloves are commonly used to simulate the sound of flapping wings in foley sound design. Digital birds populate the oceanic video intermittently.

Foley offers an alternative set of conditions for an ocean scene, allowing the artist freedom to explore, generate and cultivate alternative narratives within. Each work in the exhibition is revealed as a series of transparent assemblies utilising common production techniques, making the ocean scene the sub-text of the inquisition of the digitisation of the real.”

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