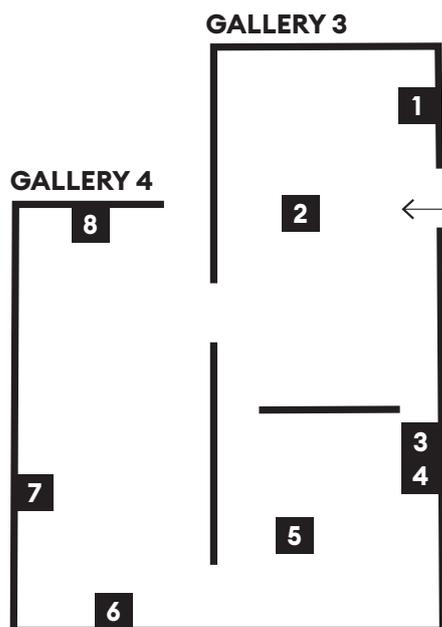


# Inma Femenía. Infrathin



**1**  
**Llum II 01.10.13 10.00 p.m.** (Light)  
2013  
Digitalised light transfer  
on transparent polyurethane  
155 x 145 cm  
Per Amor a l'Art Collection

**2**  
**Transversal**  
2020  
UV print on PVC  
Variable dimensions  
Courtesy the artist; work conceived  
specifically for the exhibition,  
and produced by Fundació Per Amor  
a l'Art / Bombas Gens  
Centre d'Art

**1-2:** In these works, the artist proposes a reflection about light within the exhibition space, and plays with the natural and artificial light of the art centre. Femenía is interested in working with materials with specific intrinsic qualities, specially those that, because of their reflective and transparency properties, interact with the surrounding light – such as metal and plastic. In the case of the *Llum* series, Femenía registers light digitally with a scanner, in order to explore and investigate the machine's ability to "see": she selects the smallest fragment of a digital image and increases its size in order to show how the primary colours (red, green and blue) are present. The works in this series always include in their title the date and time when the light was captured. *Transversal* is an installation also made specifically for the show with PVC, a material that, because of its lack of colour, is capable of making her interventions tangible, showing the way in which the properties of light-matter respond to a gaze shaped by the digital.

**3-4**  
**In Tension n.2 / In Tension n.3**  
2016  
UV print, modified aluminum  
and natural rubber  
162 x 136 x 21 cm / 146 x 112 x 20 cm  
Per Amor a l'Art Collection

**5**  
**Liminal XX**  
2020  
Synthetic painting and varnish on  
handled aluminium and natural rubber  
Variable dimensions  
Courtesy the artist; work conceived  
specifically for the exhibition,  
and produced by the Fundació Per Amor  
a l'Art / Bombas Gens Centre d'Art

**3-4-5:** Taking as her starting point the idea that the digital world is no longer exclusively behind the screen, the artist relates daily life perception –connected to memory and recognition– to digital language. In the *In Tension* works and the installation *Liminal XX* –which originates in that series– the point of reference is colour: the colours we perceive in our environment are mimetised with the digital chromatic range, as Femenía interprets such natural phenomenon through a direct digital impression on the surface. The metallic plates reveal the printing process, and show the separation of colours characteristic of the digital plotting. The surfaces, treated as photographs, become tridimensional pieces when they are modified by the visitors' body – the works have an implicit performative nature. Such reference to the body is perceived in the manipulation of the material, and also in the use of rubber, which alludes to a second skin with which she creates tension and new perceptions.

**6**  
**Black Mirror**  
2014-20  
Black methacrylate  
250 x 600 cm  
Courtesy the artist; installation  
conceived specifically for the exhibition,  
and produced by the Fundació Per Amor  
a l'Art / Bombas Gens Centre d'Art

**6:** This installation, which is a new version of the piece conceived in 2014, makes reference to a mobile telephone screen that hasn't been turned on, to "that moment in which [the telephone] is not working, and therefore doesn't show us virtual reality, but rather offers us a reflection of physical reality". Femenía allows the spectator, through her reflection on the "screen", to be a physical part in a discussion on

perception as shaped by digital media, which she understands as a language that modifies the appearance of forms.

**7**  
**Hold**  
2020  
PVC and metal  
Variable dimensions  
Courtesy the artist; work conceived  
specifically for the exhibition, and  
produced by the Fundació Per Amor  
a l'Art / Bombas Gens Centre d'Art

**7:** *Mehr Licht!*, *Hold* and *Black Mirror* are interpretations of the concept of "poor image", coined by Hito Steyerl – a theory on the circulation of the digital image and the distortion of our ways of looking. These works, as did *Free Fall* (2017), from which *Hold* originates, render visible the becomings of the digital image, which is increasingly conditioned by our need to connect and the speed of the exchanges, and expose the fact that the quality of images (for example those taken from security cameras) and their real-time reading push images towards abstraction. As in Femenía's other works, *Hold* also refers to concepts and shapes she perceives in daily life: in this case the leftover plastics sheets she finds in the agricultural fields of rural Valencia, where her studio is located.

**8**  
**Mehr Licht! (More Light!)**  
2018-20  
LED screen  
250 x 400 cm

Courtesy the artist; work conceived  
specifically for the exhibition, and  
produced by the Fundació Per Amor  
a l'Art / Bombas Gens Centre d'Art

**8:** For this exhibition, the artist presents adapted versions of earlier works, including *Mehr Licht!*, an installation in which she abandons matter, the use of photography techniques, or the search for surface gestures. Instead, she makes reference to the ecosystem of big cities and their urban centres, where large-scale advertising screens and their light emissions attract the attention of the passers-by, influencing their behaviour. Such digital light impregnates the spaces –in this case, an exhibition space– beyond content: the spectator doesn't perceive the publicised content, but rather the environment generated by the colour's properties and their reflection on surfaces. The title is taken from Goethe's last words in his deathbed, which Femenía considers a premonition of today's reality.