



Hashish, Time, Cybernetics

Bahar Noorizadeh

1st May – 1st June 2019

Private view Wednesday 1st May, 6-8pm

narrative projects is pleased to present *Hashish, Time, Cybernetics*, a solo exhibition of works by Bahar Noorizadeh. The exhibition brings together two of the most recent films by Noorizadeh—*Ultima Ratio Δ Mountain of the Sun* (2017) and *After Scarcity* (2018). The latter was commissioned for the Biennale de l'Image en Mouvement in 2018 and produced by the Centre d'Art Contemporain Genève, and will here be shown in London for the first time.

In her work, Noorizadeh utilises fantastical sci-fi references and imagery to address wider political issues around globalisation and digital capitalism, explored against the legacy of the utopian ideas throughout history that continue to shape our visions of the future. Combining found footage, CGI, and LiDAR technology, along with distinct algorithmic rave soundtracks, Noorizadeh creates time lapses in which the camera 'follows futures' to a 'tensionless state [with] a lack of anxiety over demarcating sapience from sentience, automation from human, intelligence farms from organic machines.' Viewers are taken to a 'flash-forwarded optic' where spirits become mainframes and bodies become databanks.

In *Ultima Ratio Δ Mountain of the Sun* (2017), we traverse Lebanon's crime-enriched Bekaa Valley, uncovering the historic hashish industry, and its model for altering our realities. 'Vivid fields of matter' present 'emotions, optics...radio-transmitters, melodramas, fiber-optic communications, ideologies, and now, hashish' as a 'primitive technology,' in a space where the 'Now' is a science fiction, and where the Syro-Roman sun god Elagabalus, worshiped centuries ago in colossal Baalbek temples, continues. In *After Scarcity* (2018), we follow a group of Soviet cyberneticians working on an automated network to control planned economy in the mid-late 20th century, and enter a space where 'sluggish materialism' gives way to 'broadband idealism,' and 'high-speed capitalism melts solids and, in the bargain, time.' Between the two works, this exhibition builds a sci-fi essay that ponders what the past teaches us, and presents history as a blueprint for science fiction. The voices of Elagabalus and the cyberneticians meet, echoing across the hashish fields, and resonate through the surrounding mountains to become the noise of a failed analogue connection—murmuring at one another like long-distance lovers at two ends of a jagged chat line.

About the Artist

Bahar Noorizadeh (b. 1988, Tehran, lives and works in Canada and London, UK) is a filmmaker, writer, and platform designer. She is a PhD candidate in Art Practice and Theory at Goldsmiths, University of London, and is a founding member of BLOCC (Building Leverage over Creative Capitalism), a research and education platform. Her work has been shown at the Tate Modern Artists' Cinema Program, London (2018); Berlinale Forum Expanded, Berlin (2018); Biennale of Moving Images, Geneva (2016 and 2018); Beirut Art Center (2016); and Toronto International Film Festival (2015), among others.

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