

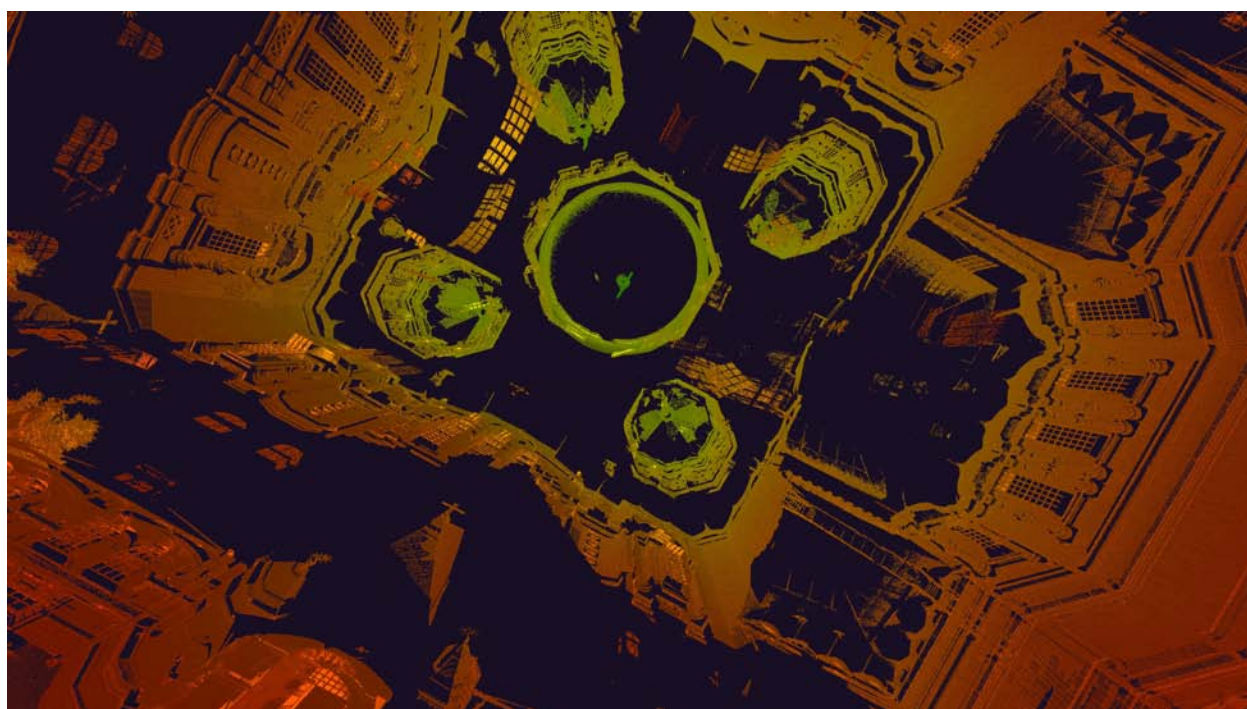
ABOUT THE EXHIBITION

Bahar Noorizadeh: *governance machines and the future of futures*

Curated by Julia Paoli

17 November 2018 – 19 January 2019

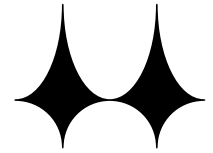
Opening Reception: Friday 16 November, 7PM



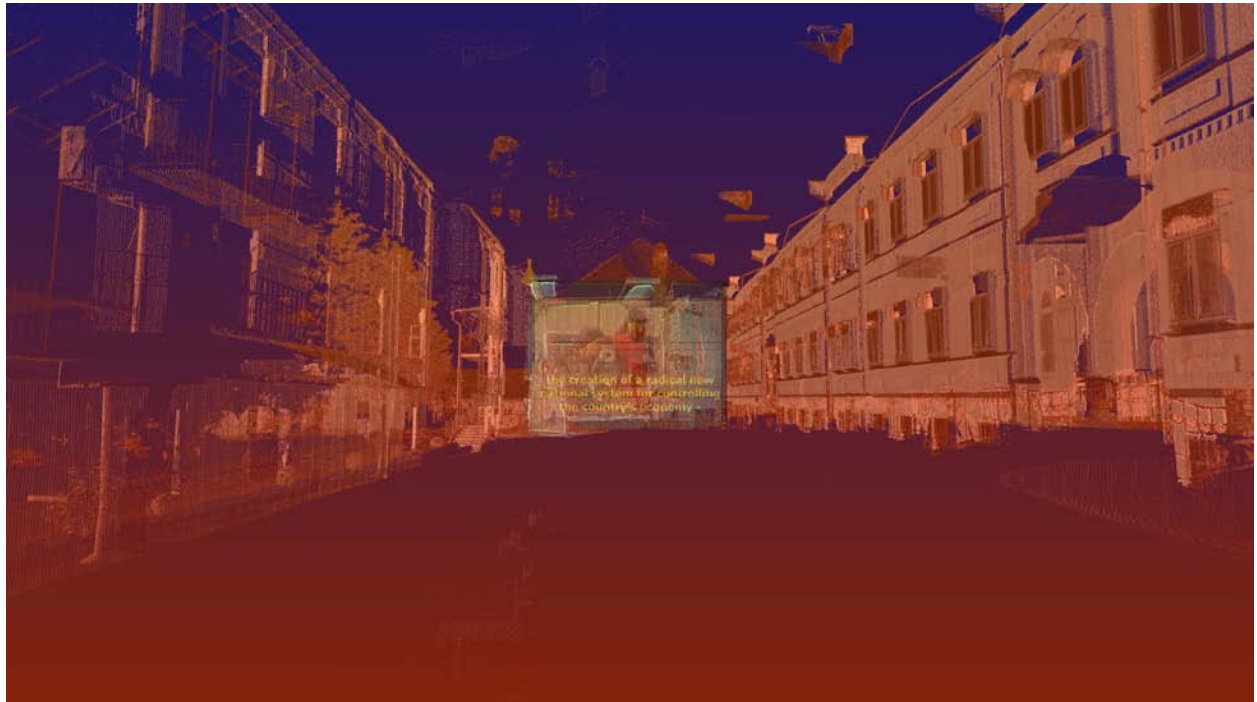
Bahar Noorizadeh, video still *After Scarcity*, 2018. Digital video. Courtesy the artist.
Commissioned by the Biennale de l'Image en Mouvement, Geneva.

Mercer Union is delighted to present a solo exhibition by Bahar Noorizadeh, an Iranian-Canadian artist whose engaging, multi-layered film and video works use speculation and phantasmic computer-generated imagery to collide and reframe disparate histories. This exhibition speaks to Mercer Union's exemplary history of introducing an artist's work to Canadian audiences. Having exhibited and screened her films widely in the international arena, *governance machines and the future of futures* marks Noorizadeh's first solo exhibition in Canada and premieres her newest works *Ultima Ratio A Mountain of the Sun* (2017) and *After Scarcity* (2018).

The exhibition is curated by Julia Paoli, Director of Exhibitions & Programs at Mercer Union.



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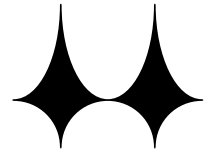


Bahar Noorizadeh, video still *After Scarcity*, 2018. Digital video. Courtesy the artist.
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In *Ultima Ratio A Mountain of the Sun* (2017), the camera traverses Lebanon's Beqaa Valley, recording its age-old industries of hashish, a mind-altering substance that affects the visual field. This documentary footage is cut with computer-generated 3D objects, an optic that seeks to discover what can be seen anew in its vivid, particled fields of matter.

Noorizadeh's newest film, *After Scarcity* (2018), is a sci-fi-essay film that tracks, via futuristic blueprints for a Soviet-era disurbanist city, an attempt to build a fully-automated planned economy. For Noorizadeh, this attempt finds traction today as a way of defying financialization. If history at its best is a blueprint for science-fiction, revisiting histories of economic technology might enable an access to the future.

The film speculates ways in which infrastructures of labour and production in art and culture can be modeled through techno-industries and their modes of governance, in order to find new ways of building coalitions under precarious working conditions that characterize the contemporary art world.



ABOUT THE ARTIST

Bahar Noorizadeh is an Iranian-Canadian artist, writer and filmmaker. She works on the reformulation of hegemonic time narratives as they collapse in the face of speculation: philosophical, financial, legal, futural, etc. Noorizadeh's practice traces the relationship between aesthetics and reason, and the desubjectification of experience as a pathway for producing new social subjects. Her work has appeared in the Tate Modern Artists' Cinema Program, London (2018); Berlinale Forum Expanded, Berlin (2018); Biennale of Moving Images, Geneva (2016); Nanjing International Art Festival (2016); Beirut Art Center (2016); National Gallery of Art, Washington (2016); and Toronto International Film Festival (2015), among others. Noorizadeh's current research examines the intersections of finance, Contemporary Art and emerging technology via shared imperatives of systemic regulation. She is pursuing this work as a PhD candidate in Art Practice at Goldsmiths University of London.



Bahar Noorizadeh, video still *Ultima Ratio A Mountain of the Sun*, 2017. Digital video. Courtesy the artist.