

Noah Barker
A False Belief in the Stars
09.06-21.06.2020

“At a crossroad he glimpsed the sky to the west, above the sea. There was Venus, wrapped in her turban of autumn mist. She was always faithful, always waiting for Don Fabrizio on his early morning outings, at Donnafugata before a shoot, now after a ball.”

Giuseppe Tomasi di Lampedusa, *The Leopard*

“Was there even the remotest chance of stopping the rise of the north? At all events, every capitalist development of this order seems, by reaching the stage of financial expansion, to have in some sense announced its maturity: it was a sign of autumn.”

Fernand Braudel, *The Perspective of the World*

Fanta-MLN is pleased to furnish a solo presentation of works by Noah Barker from six exhibitions over the past five years. “**A False Belief in the Stars**” constellates moments of teleology and the artist’s practice, under the auspices of the proclaimed *Risorgimento*.

Entering, users are greeted by the absent crowd of “**Transparent. Open. Flexible. Crowded. Userfriendly**”, from “**a room like any other**”¹. The audio is an excerpt from the minute following the Pompidou Center’s first opening of its doors, January 31, 1977. Its title serves dually to describe the structure and as a distorted echo of slogans from the May of nine years prior.

(dispatch) sets a horizon retaining the original vinyl format of its exterior window installation when it interrupted a city view. The text is a diary entry from a site of didactic divergence in a futureless present introduced in the prior exhibition “**Prologue: Divergence Motor/Albatross Alarm**”².

It’s better to know where to go and not how than how but not where is above the horizon on our west wall. A second work with the same title exists but is not present, only distinct by its required installation on an east facing wall, completing the motif of first and last stars of morning and night. Quoting a line relayed by a guerilla of Jose Delores’s revolutionary band in *Queimada!* (1969), the phrase of the title was likely penned by the film’s screenwriter Franco Solinas. In the exhibition “**More Spaghetti Please, Comrade**”³ the work accompanied **Franco Solinas Constellator**, a mutable montage of plots from the writer’s oeuvre, not unlike the current conjuring.

Beneath this beacon the sound of a piano lingers. **Albatross Alarm** is an automated rework of Fleetwood Mac’s 1968 single that scored a slideshow of images and text which,

with altered lighting, composed the exhibition “**A Projection in the DDF**”⁴. Displaced from the pavilion of “**We Walked Toward the Music and Away from the Party**”⁵, **Untitled (Rhodiacéta reception)** is set askew in the center of the room. The Bertolia network of its illuminated facade refers to both the seating at the screening of SLON’s (Chris Marker) *Be Seeing You* (1968), when its audience of workers criticized the film from which spawned Groupe Medvedkine, and Barker’s sometimes collaborator Wyatt Niehaus’s *Common Assembly* (2016). Rhodiacéta is the factory SLON filmed at in Besançon, a city Marker and much of the French left would visit several years later when the workers at the LIP watch factory set off on a self-management experiment and decade long struggle.

Adjacent to a view of some fictive exterior is one of two photographs excerpted from “**Sometimes A Great Notion**”⁶, an exhibition as book review produced with Niehaus on a history of the LIP workers. **For those who could hear them, the bells of the church defined the boundaries of the vil-lage and work day** shares an axis with another photo from the exhibition hung opposite, **With the technical object, we must do what we do with the aesthetic object**.

1 Air de Paris, Paris, FR, 2018

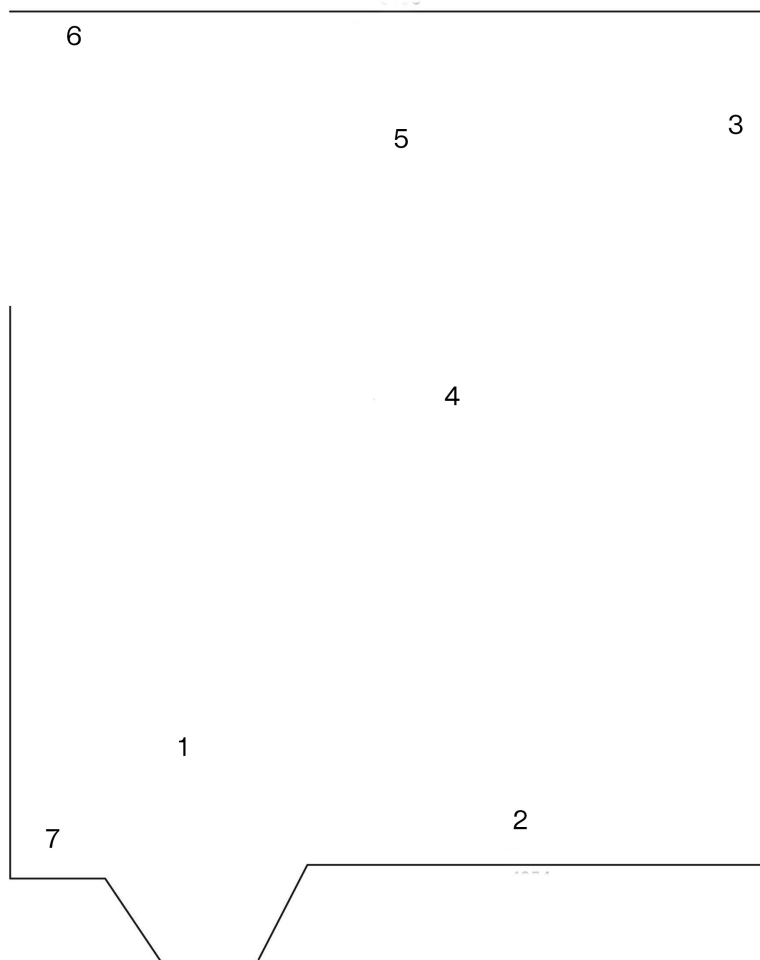
2 First Continent, Baltimore, US, 2015

3 Lodos, Mexico City, MX, 2019

4 AndNow, Dallas, US, 2016

5 Fanta-MLN, Milan, I, 2019

6 AndNow, Dallas, US, 2018



1
"Transparent. Open. Flexible. Crowded. Userfriendly", 2018
 Digital sound file on audio CD, wall mounted CD player
 1 min, looped
 Ed. 2/3 + IAP

2
(dispatch), 2016
 Vinyl, text
 Environmental dimension
 Unique

[...ucinating from brain aneurism and hangover: a pastoral alarm echoes as an aporia unfolds before me. I gaze from the facility where everything has been altered at a rate relative to the influx of innovation and contest outside. One seeps into the motor's divergence and gets changed here too. Yet I remain, as do the spent collateral of its output. In turn, the remainder fixes my thought upon what is absent from what was to becom...]

3
It's better to know where to go and not how than how to go but not where, 2019
 Light on west wall
 Variable dimension
 Unique

4
Untitled (Rhodiace'ta reception), 2019
 Wood, plexiglass, light, vinyl, steel ball bearing
 90 x 195 x 76 cm
 Unique

5
Albatross Alarm, 2015
 Digital sound file
 Unique

6
 Noah Barker and Wyatt Niehaus
For those who could hear them, the bells of the church defined the boundaries of the village and work day, 2018
 Framed digital pigment print
 31 x 41 cm
 Ed. 1/1 + IIAP

7
 Noah Barker and Wyatt Niehaus
With the technical object, we must do what we do with the aesthetic object, 2018
 Framed digital pigment print
 31 x 41 cm
 Ed. 1/1 + IIAP

Noah Barker
A False Belief in the Stars
09.06-21.06.2020

“Da una viuzza traversa intravide la parte orientale del cielo, al disopra del mare. Venere stava lì, avvolta nel suo turbante di vapori autunnali. Essa era sempre fedele, aspettava sempre Don Fabrizio alle sue uscite mattutine, a Donnafugata prima della caccia, adesso dopo il ballo.”
Giuseppe Tomasi di Lampedusa, *Il Gattopardo*

“C’era anche la più remota possibilità di fermare l’ascesa del nord? Ogni evoluzione complessiva [dell’ordine capitalistico] sembra annunciare, con lo stadio del rigoglio finanziario, una sorta di maturità: è il segnale dell’autunno.”
Fernand Braudel, *La Prospettiva del Mondo*

Fanta-MLN è lieta di fornire una presentazione personale di opere di Noah Barker appartenenti a sei mostre realizzate negli ultimi cinque anni. **“A False Belief in the Stars”** è una costellazione di momenti di teleologia e della pratica dell’artista, sotto gli auspici dell’annunciato *Risorgimento*.

Entrando, gli spettatori sono accolti dalla folla assente di **“Transparent. Open. Flexible. Crowded. Userfriendly”**, originariamente presentato in **“a room like any other”**¹. L’audio è un estratto dal minuto successivo alla prima apertura delle porte del Centre Pompidou, il 31 gennaio 1977. Il titolo è sia una descrizione della struttura che un’eco distorto degli slogan del Maggio di nove anni prima.

(dispatch) definisce una linea di orizzonte, mantenendo il formato originale in vinile utilizzato nella sua precedente installazione all’esterno di una vetrina, dove interrompeva la vista sul paesaggio urbano circostante. Il testo è la traccia di un diario estratta da un sito di divergenza didattica sulla messa in scena di un presente senza futuro, introdotta nella mostra **“Prologue: Divergence Motor/Albatross Alarm”**².

It’s better to know where to go and not how than how to go but not where si trova sopra l’orizzonte, sulla parete ad ovest. Esiste una seconda opera con lo stesso titolo che non è presente in mostra, distinta solo per la sua installazione richiesta sul muro esposto ad est, completando così il motivo della prima e dell’ultima stella del mattino e della sera. Citando la battuta di un esponente della guerriglia rivoluzionaria di Jose Delores in *Queimada!* (1969), la frase del titolo è stata probabilmente scritta dallo sceneggiatore del film Franco Solinas. Nella mostra **“More Spaghetti Please, Comrade”**³ l’opera accompagnava *Franco Solinas Constellator*, un montaggio mutevole delle trame presenti

1 Air de Paris, Parigi, FR, 2018

2 First Continent, Baltimora, US, 2015

3 Lodos, Città del Messico, MX, 2019

nell’opera dello scrittore, non diversamente da quello qui suggerito.

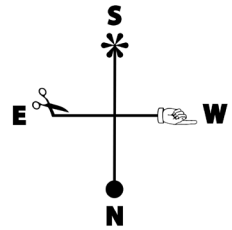
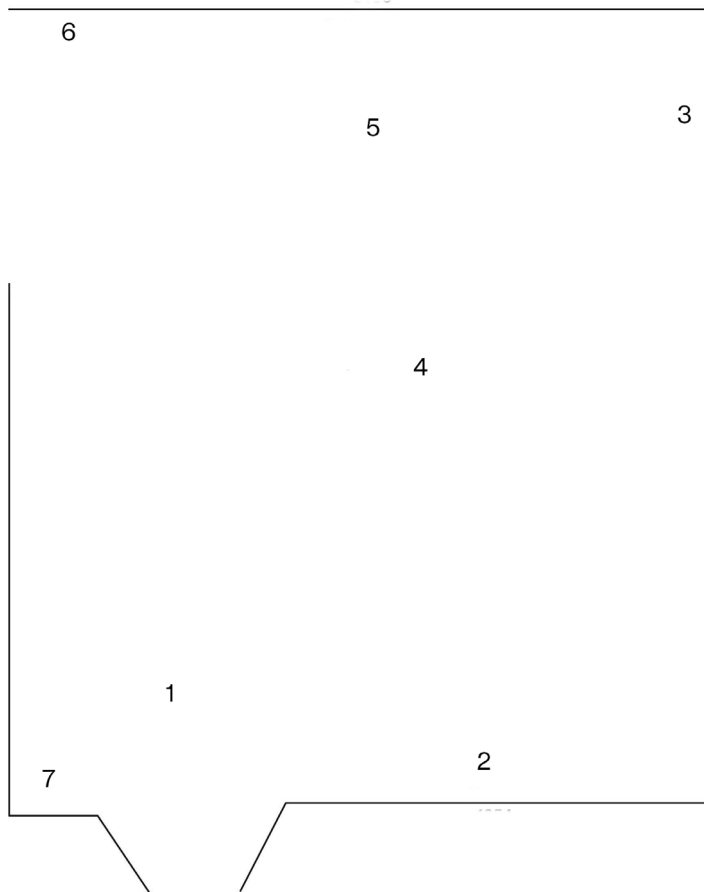
Albatross Alarm è una rielaborazione automatizzata del singolo del 1968 dei Fleetwood Mac, che originariamente punteggiava uno slideshow di immagini e testo che, insieme all’alterazione dell’impianto di illuminazione, componeva la mostra **“A Projection in the DDF”**⁴.

Dislocata dal padiglione di **“We Walked Toward the Music and Away from the Party”**⁵, **Untitled (Rhodiacéta reception)** occupa di traverso il centro della stanza. La rete di sedie Bertioia sulla sua facciata illuminata, si riferisce sia alle sedute utilizzate durante la proiezione di *Be Seeing You* (1968) di SLON (Chris Marker), in cui il suo pubblico di operai criticò il film e da cui nacque il Groupe Medvekiné, che a *Common Assembly* (2016) di Wyatt Niehaus, con cui Barker talvolta collabora. Rhodiacéta è la fabbrica che SLON ha filmato a Besançon, una città che Marker e gran parte della sinistra francese visiteranno diversi anni dopo, quando i lavoratori della fabbrica di orologi LIP inizieranno un esperimento di autogestione e una lotta decennale. Adiacente alla vista su un esterno fittizio è installata una delle due fotografie estratte da **“Sometimes A Great Notion”**⁶, una mostra concepita come recensione di un libro, prodotta insieme a Niehaus sulla storia dei lavoratori della LIP. **For those who could hear them, the bells of the church defined the boundaries of the village and work day** condivide l’asse con un’altra foto della stessa mostra appesa di fronte, **With the technical object, we must do what we do with the aesthetic object.**

4 AndNow, Dallas, US, 2016

5 Fanta-MLN, Milano, I, 2019

6 AndNow, Dallas, US, 2018



1
"Transparent. Open. Flexible. Crowded. Userfriendly", 2018
 File digitale sonoro su CD audio, CD player montato a parete
 1 min, loop
 Ed. 2/3 + IAP

2
(dispatch), 2016
 Prespaziato in vinile, testo
 Dimensioni ambientali
 Es. unico

[...ucinating from brain aneurism and hangover: a pastoral alarm echoes as an aporia unfolds before me. I gaze from the facility where everything has been altered at a rate relative to the influx of innovation and contest outside. One seeps into the motor's divergence and gets changed here too. Yet I remain, as do the spent collateral of its output. In turn, the remainder fixes my thought upon what is absent from what was to becom...]

3
It's better to know where to go and not how than how to go but not where, 2019
 Luce installata su muro a ovest
 Dimensioni variabili
 Es. unico

4
Untitled (Rhodiacéta reception), 2019
 Legno, plexiglass, luci, vinile, cuscini sferici in acciaio
 90 x 195 x 76 cm
 Es. unico

5
Albatross Alarm, 2015
 File digitale sonoro
 Es. unico

6
 Noah Barker e Wyatt Niehaus
For those who could hear them, the bells of the church defined the boundaries of the village and work day, 2018
 Stampa digitale a inchiostro, cornice
 31 x 41 cm
 Ed. 1/1 + IIAP

7
 Noah Barker and Wyatt Niehaus
With the technical object, we must do what we do with the aesthetic object, 2018
 Stampa digitale a inchiostro, cornice
 31 x 41 cm
 Ed. 1/1 + IIAP