

## Haroon Mirza ããã – Fear of the Unknown remix

March 3 – April 1, 2017  
136 Tenth Avenue, New York

For his first solo exhibition with Lisson Gallery New York and to launch a second space in the city, British artist Haroon Mirza presents an installation highlighting his recent exploration of the perceptual distinctions between noise, sound and light as experienced through the transformative use of psychotropic plants. *ããã – Fear of the Unknown remix* inaugurates Lisson Gallery's new venue in New York, five blocks south of the gallery's location under the High Line on 24<sup>th</sup> Street, which opened in May 2016.

The new installation continues the themes Mirza began to explore during a two-month residency at PIVÔ in São Paulo, Brazil, last year. For the iteration at Lisson Gallery Tenth Avenue, *ããã – Fear of the Unknown remix* draws on his work in Brazil and integrates new footage and subject matter which addresses the current global political climate. The video discusses the seismic events that have occurred internationally over the course of the past fifteen years—from the terrorist attack on September 11, 2011 in New York, to the conclusion of the recent United States presidential election on November 9, 2016. Footage traces the events of a period, which is marked by heated global debate, a shift from an ethos of internationalism to a rise in ardent isolationism, to a surge of populism that has spread throughout the United Kingdom to the United States, and continues its universal rise in pending elections around the world. Exploring the developments of the last decade and a half, and the uncanny typographic symmetry of the dates which the period encapsulates, *9/11–11/9*, the work comments on the undeniable fact that we are living in a much different world—and the future, the direction, and how we progress forward remains ever more in doubt.

While in Brazil Mirza investigated entheogens—herbs that have psychedelic properties like the ones used in the ancient Amazonian hallucinogenic blend, Ayahuasca—with a view to furthering his exploration of developments in scientific endeavor, theoretical physics and cosmologies. In New York, there will be a number of psychotropic plants placed within the gallery. The use of such plants, and the chaotic and unpredictable nature of autonomous organic objects, continue Mirza's ongoing experimentation with the ability to create, harness, and manipulate natural elements.

*ããã – Fear of the Unknown remix* is comprised of four videos and eight channels of electrical signals. The signal is transmitted through several strips of colored LED lights, arranged in a circle providing the frequencies of light required for plant growth. It is the same electrical signal that is made audible and makes up parts of the composition. In all, the pulsating light, sound and moving imagery of

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the video result in a near-hallucinatory experience for the visitor, similar to the transformative encounter that can occur when psychotropic plants are ingested—or the disorienting shift of the entire global perspective over the past fifteen years.

### About Haroon Mirza

Haroon Mirza has won international acclaim for installations that test the interplay and friction between sound and light waves and electric current. He devises kinetic sculptures, performances and immersive installations, such as *The National Apavillion of Then and Now* (2011)—an anechoic chamber with a circle of light that grows brighter in response to increasing drone, and completely dark when there is silence. An advocate of interference (in the sense of electro-acoustic or radio disruption), he creates situations that purposefully cross wires. He describes his role as a composer, manipulating electricity, a live, invisible and volatile phenomenon, to make it dance to a different tune and calling on instruments as varied as household electronics, vinyl and turntables, LEDs, furniture, video footage and existing artworks to behave differently. Processes are left exposed and sounds occupy space in an unruly way, testing codes of conduct and charging the atmosphere. Mirza asks us to reconsider the perceptual distinctions between noise, sound and music, and draws into question the categorization of cultural forms. “All music is organized sound or organized noise,” he says. “So as long as you’re organizing acoustic material, it’s just the perception and the context that defines it as music or noise or sound or just a nuisance” (2013).

Haroon Mirza was born in London in 1977 where he lives and works. He has a BA in Painting from Winchester School of Art, an MA in Design Critical Practice and Theory from Goldsmiths College (2006) and an MA in Fine Art from Chelsea College of Art and Design (2007). Recent solo exhibitions include ‘Entheogens,’ Contemporary Art Gallery, Vancouver, Canada (2017); ‘ããã,” Pivô, São Paulo, Brazil (2016); Nam June Paik Center, Seoul, South Korea (2015); Matadero, Madrid, Spain (2015); Museum Tinguely, Basel, Switzerland (2015); Museum Haus Konstruktiv, Zurich, Switzerland (2014); Le Corbusier’s Villa Savoye, Poissy, France (2014); IMMA, Dublin, Ireland (2014); Le Grand Café, Saint-Nazaire, France (2014); The Hepworth, Wakefield, UK (2013); MIMA, Middlesbrough, UK (2013); The New Museum, New York, USA (2012); Kunst Halle Sankt Gallen, St Gallen, Switzerland (2012); University of Michigan Museum of Art, Ann Arbor, USA (2012); Camden Arts Centre, London, UK (2011) and A-Foundation, Liverpool, UK (2009). His work was included in the 7th Shenzhen Sculpture Biennale, China (2012) and the 54th Venice Biennale, Italy (2011), where he was awarded the Silver Lion. He was awarded the Northern Art Prize in 2011, the DAIWA Foundation Art Prize in 2012, the Zurich Art Prize in 2013, the Nam June Paik Art Center Prize in 2014 and the Calder Art Prize in 2015. This marks his third solo exhibition with the gallery, previous presentations were held in 2011 and 2013.

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### About 136 Tenth Avenue

Following the opening of the first New York location at 504 West 24<sup>th</sup> Street in May 2016, 136 Tenth Avenue expands Lisson Gallery's commitment to the city and will allow an additional 3,500 square foot venue for programming intimate exhibitions for its rich and diverse artist roster. The building has been renovated by Studio Christian Wassmann, the architect who, along with Studio MDA, is responsible for Lisson Gallery's purpose-built space under the High Line. It will remain consistent with the aesthetic in all other locations. An exhibition of paintings on paper and prints by Carmen Herrera will open during Frieze New York (May – August 2017).

### About Lisson Gallery's 50<sup>th</sup> anniversary

2017 marks the 50<sup>th</sup> anniversary of the gallery, which first opened on April 4, 1967 on Bell Street in London. Established by Nicholas Logsdail, it pioneered the early careers of important Minimal and Conceptual artists of the 1960s and early '70s, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, Sol LeWitt, Richard Long, and Robert Ryman, among others. Lisson Gallery was an early champion of the significant British artists of the 1970s and '80s, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Today, it continues to promote a younger generation of influential contemporary artists such as Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander and Haroon Mirza. Across two locations in London, one in Milan, and now two in New York, the gallery is pleased to support and develop 52 international artists.

### Opening Hours

Tuesday – Saturday, 10am – 6pm

### For press enquiries, please contact

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