

**ZABLUDOWICZ  
COLLECTION 2017  
ANNUAL COMMISSION  
EXHIBITION GUIDE**

**HAROON MIRZA / HRM199:  
FOR A PARTNERSHIP  
SOCIETY  
28.09.17—17.12.17**

For this new exhibition, Haroon Mirza has delved into our understanding of the relationship between matter and consciousness, truth and belief. *For A Partnership Society* responds to the building, artworks and context of the Collection, to create unique physical experiences at the intersection of art, architecture, sculpture, sound and music.

Mirza's practice continually seeks to breakdown traditional hierarchies or roles, exposing the realities and complexities of working together. Across four distinctive spaces, Mirza, working with his studio, hrm199, has adopted various modes of partnership.

The exhibition's title centers on the notion that coexistence is a vital force in a healthy society. It references a 1987 theory proposed by American scholar and activist Riane Eisler on the development of opposing social models: dominator or partnership. Her ideas were later taken up by writer and philosopher Terence McKenna in his exploration of the evolution of human consciousness and our relationship to psychoactive plants. McKenna writes, "*Eisler believes that the tension between partnership and dominator organisations and the overexpression of the dominator model are responsible for our alienation from nature, from ourselves and from each other.*"

Each installation can be approached as a sonic composition in space. The sound in the exhibition is produced either directly from the videos or from the amplification of the electrical signal that is powering the LEDs. Every element that you see in the gallery space is a functional part of the artworks.

#### **MAIN HALL: *The System*, 2014**

Originally a three-room installation, here the work takes over one space and divides it horizontally – red on the ceiling, green on the mezzanine and blue on the ground floor. The coloured LED's make up the additive colour system: the combination of all three makes white light, which is the foundation for the function of LED screens, projectors and televisions. The installation includes different types of ready-mades and found footage. In a video found on YouTube the Icelandic singer Björk outlines her personal understanding of how a Cathode Ray Tube Television works. Alongside this are edited existing interpretation videos and wall texts regarding Modernist designer Eileen Gray. These were from the exhibition preceding Mirza's at the Irish Museum of Modern Art in 2014 for which this work was made.

For this exhibition artists, musicians, dancers and choreographers have been invited to take up residence within the installation to produce new performances. Each one of them will interact and alter *The System* as necessary in order to develop their partnership with the work, the artist, the institution and the audience.

#### **MIDDLE GALLERY: *9/11-11/9 Fear of the Unknown*, 2017**

This installation, never before seen in the UK, continues the themes Mirza began to explore during a two-month residency at PIVÔ in São Paulo, Brazil, in 2016. The work directly addresses the current global political climate and the seismic events that have occurred internationally over the course of the past fifteen years—from the terrorist attack on September 11, 2001 in New York, to the US presidential election on November 9, 2016. Mirza references this in the uncanny typographic symmetry of these dates: 9/11–11/9. The included footage is a mixture of that found online or shot by the artist on his iPhone. It traces the events of a period marked by heated global debate and a rise of populism and extremist activity around the world. A planter in the corner of the room contains a UK native plant that has a high concentration of the naturally occurring psychedelic substance, Dimethyltryptamine (DMT)

**BACK ROOM: Pathological Theology, 2017**

Mirza has curated the work of other artists into the installation *Pathological Theology, 2017*, incorporating five existing artworks from the Zabłudowicz Collection by Steven Claydon, Rachel Maclean, Sonny Sanjay Vadgama, Stan VanDerBeek and his own work, *Adam, Eve, others and a UFO, 2013*. Effectively an exhibition within an exhibition, this new installation by Mirza explores empirical versus epistemological knowledge and the relationship between ‘belief’ and ‘truth’.

**ON FLOOR: Haroon Mirza, *Adam, Eve, others and a UFO, 2013*.**

A UFO is a circuit board with eight LED’s around a programmable microchip. This is placed in the centre of the room, from here cables run up to the ceiling and into the ceiling rose, then remerge as a mass of black cables, connected to eight circularly arranged, yet non identical speakers. The title refers to these: there is an ‘ADAM’ brand, opposite an ‘EVE’ brand, whilst the remaining six are OTHER makes of speaker. The electrical current that causes the flashing, brightening or dimming of the LEDs creates different sounds, which are amplified and audible through speakers that are controlled by the UFO. Although the title refers in straightforward fashion to the name of electronic equipment, the references and combination of these names creates a potentially controversial clash between belief systems.

**LEFT SCREEN: Rachel Maclean, *Germs, 2013*.** Producing all the costumes, make up and sets and playing all the characters herself, Maclean creates disturbing yet hilarious narratives that appropriate contemporary pop cultural material. In *Germs*, female stereotypes, pseudoscience and promised happiness clash with violent consequences. This three-minute film, produced by Channel 4 Random Acts, has been edited into short sections, appearing as an ‘advert break’ every time *Pathological Theology* loops.

**CENTRE SCREEN: Sonny Sanjay Vadgama, *Eye for An Eye, 2009*.** An animation of the 2002 controlled demolition of the Beirut Hilton Hotel is overlaid with audio news reports from the 1970s describing the conflict in the Lebanon. The video alludes to the cyclical nature of violence and the contradiction inherent in religious involvement in conflicts. The Hilton Hotel became a symbol for the Lebanese civil war after standing unused and distressed for over 30 years, and its demolition can be understood as a moment of renewal for Beirut.

*Poemfield 3, 1967* is a work from by the pioneer of early computer art; **Stan VanDerBeek**, which plays concurrently with that of Steven Claydon. In this film geometric groupings of monochrome patterns and words are created with the movie program BELFLIX, which was developed in the 1960s by Bell Telephone Laboratories programmer Kenneth Knowlton. The films were created via an ornate process: an IBM 7094 was fed instructions for BELFLIX to translate into a programming language. This code was transferred onto punch cards to be read by a computer that assembled a picture and record it to tape, this was then filmed from the screen onto 16mm film and hand-coloured.

**RIGHT SCREEN: Steve Claydon, *The Fictional Pixel, 2008*.** Made with found footage treated with a Fairlight Video Synthesizer and text to voice technology, this work – narrated by a pair of mechanised voices – explores how Pre-Socratic thinkers looked for a reasoning founded in nature, which later developed into science. This is in contrast to the ancient Greek Theologians of the same period who were concerned with reasoning derived through divine explanation.

Previously Mirza has worked collaboratively with curator Thom O’Noins and artist Richard Sides to produce several exhibitions that investigate the ‘curatorial problem of soundspill’ creating exhibitions that are also aural compositions of unique artworks. *Pathological Theology* extends and develops this idea further to create a complete work of art by partnering with a collection and other artists.

The exhibition continues upstairs, accessed via the foyer.

### **FOYER: *An Act of Meditation*, 2017**

A man is depicted at rest and one can hear the artist giving him instructions – when given the prompt he is told to open his eyes and speak the word ‘belief’ in three languages: English, Hebrew and Arabic. Each one is subtitled with one of the other languages. The soundtrack for the work features two very specific frequencies of sound: 42.7hz a triangular wave, and 936hz, a sine wave. These frequencies are said to stimulate the pineal gland, where melatonin is produced, and are also known as binaural beats that are used in meditation.

### **UPSTAIRS: *Chamber for Endogenous DMT (Collapsing the Wave Function)*, 2017**

This new commission, taking the form of a sensory deprivation chamber, finds Mirza collaborating with scientific researchers specialising in the effects of psychedelics, to ascertain the possibility of altered states of consciousness being accessed naturally. Science, like art, politics and religion, often relies on systems of belief in its pursuit of truth.

The work attempts to examine two ideas: that consciousness can control matter and that matter can control consciousness. To test the first, Mirza has installed a laser projecting through a slotted lens onto a small screen. Simulating a double-slit experiment, it asks if we can consciously influence the behaviour of light, which can act as both a wave and a particle. The laser beam has the potential to appear on the screen as an interference pattern (wave form) or straight lines (photons). We know that matter can affect consciousness – mind-altering substances have been used throughout human history. One such substance – Dimethyltryptamine (DMT) – occurs naturally in many plants and has also been observed in the human body, but its source has never been identified. Theories of its release from the lungs or the brain during near death experiences are, here, put to the test. Can complete sensory deprivation mimic such an experience and trigger DMT to be released in the body?

The artist, in partnership with researchers from Greenwich University and Imperial College, invites visitors to participate in a unique study. Please ask the gallery assistants for further information or to book an extended time slot in the chamber.

### **EVENTS**

All events are FREE, unless indicated otherwise. Booking recommended. More information can be found on our website: [zabludowiczcollection.com/events](http://zabludowiczcollection.com/events)

#### **Families Create**

Every Saturday, drop in between 2-5pm. Suitable for children aged 3 and over.

#### **Exhibition Tours**

Every Saturday, 4pm

#### **Residency Performance:**

**Studio Wayne McGregor**  
Thursday 5 October, 7pm

#### **Sculptural Sounds: Laura Buckley and Franziska Lantz**

Thursday 19 October, 7pm

#### **Workshop: Guided Meditation**

Sunday 22 October, 10.30am – 12pm

#### **Invites Artist's Presentation:**

**Rebecca Ackroyd**  
Sunday 22 October, 3pm

#### **Residency Performance:**

**Okkyung Lee**  
Saturday 28 October, 7pm

#### **Curator Tour: Elizabeth Neilson**

Saturday 11 November, 4pm  
**Whale Harmonies: TOMAGA & Rosana Antolí**  
Thursday 16 November, 7pm

#### **Residency Performance: Julie**

**Cunningham & Company**  
Saturday 25 November, 7pm  
**Panel discussion: Psychedelics**  
Thursday 7 December, 7pm

#### **Workshop: Music Hackspace**

Saturday 9 December, 11am - 6pm.  
Please note that booking is essential: £50

#### **Invites Artist's Presentation:**

**Beth Kettel**  
Sunday 10 December, 3pm

#### **Curator Tour: Elizabeth Neilson**

Saturday 16 December, 4pm

#### **Residency Performance: Shiva**

**Feshareki and Nik Void**  
Saturday 16 December, 7pm

**Haroon Mirza** (b. 1977, lives and works London) is an award-winning artist who founded studio hrm199 in 2004. A platform to consolidate his interdisciplinary practice, it brings together people from a diverse range of disciplines to collaborate. He holds a BA in Painting from Winchester School of Art (2002), 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). He is represented worldwide by Lisson Gallery. hrm199 is the studio of Haroon Mirza.

**Zabludowicz Collection** was founded on a commitment to producing a vibrant and sustainable ecology for art. It achieves this through a living archive of contemporary art and is dedicated to the conservation and production of new work by artists from the earliest foundations of their careers. The Collection runs an international programme of exhibitions, events, residencies and commissions across four permanent venues in the UK, USA and Finland. Its public activities are free and open to all.

#### **ZABLUDOWICZ COLLECTION**

Admission is FREE

Thursday–Sunday, 12–6pm or by appointment

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