

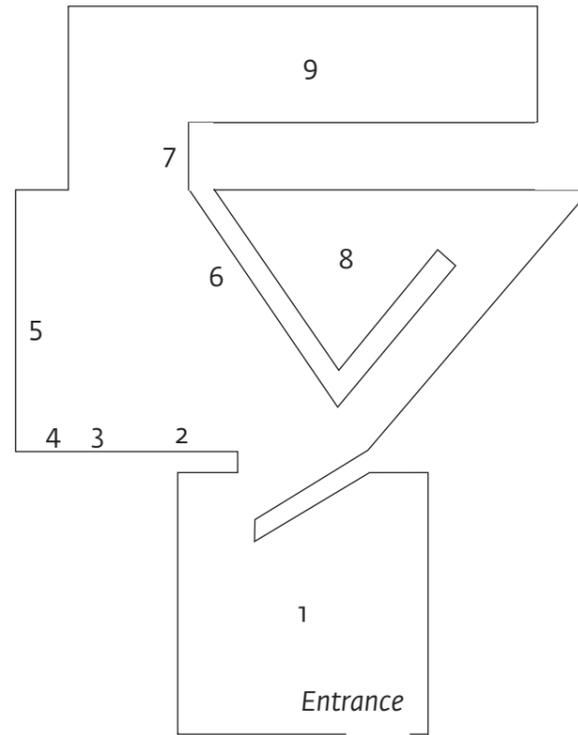
continuous deluge, yet the only audible sound here is white noise produced by the turned-up yet unconnected amplifier. *Siren* (2012) deals with the significance of sound as a signal. Made up of a UV light bulb, cymbal, radio and table leg, with movement produced by a motor, the cymbal and bulb rotate, generating a recurrent humming noise from a radio set to a static frequency.

The installation in the middle gallery, *Chamber for Horwitz: Sonakinatography Transcriptions in Surround Sound* (2015), is comprised of eight LED units, speakers and pyramidal foam panels, immersing us in a composition of light and sound. This is an installation that the audience occupies, free to move around inside, apprehending whatever occurs to them.

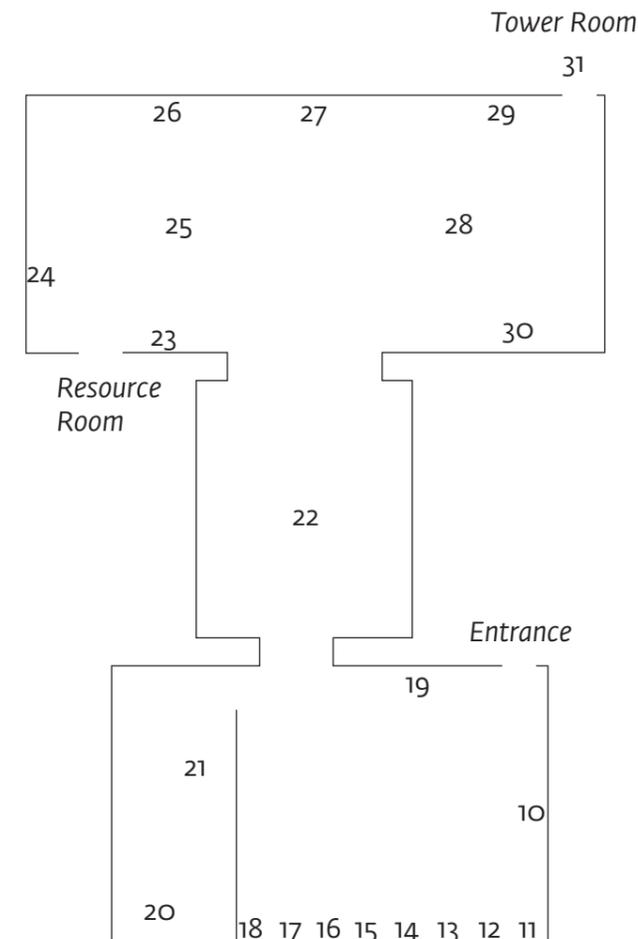
The final gallery reveals a recent series of works which play with the appropriation of Mirza's aesthetic into wider cultural spheres, here the fashion industry. *Rules of Appropriation 1-5* (2018) comprises solar panels, fake designer accessories and other elements. Mirza is responding to a Louis Vuitton advertising campaign involving imitations of his work. *Open Source/Copyright (Rule of Appropriation 5)* (2018), for instance, features a levitating wallet with the copyright symbol on one side and an icon indicating open source material on the other. Conversely, *Welcome to the Machine* (2018) is a collaborative piece with fashion designer Osman Yousefzada that references the fast fashion industry in Bangladesh, drawing together the machinery used to enable sweatshops and the broader geopolitical machinations of the industry.

In the Tower Room *Tescotrain (Homage to Guy Sherwin)* (2012) refers to works by Korean American artist Nam June Paik and Sherwin's film *Night Train* (1979). Sherwin generated sound by placing the exposed film strip through the optical reader on a projector, whereas here, Mirza creates live sound by attaching a copper strip and contact mic to the monitor.

First Floor Galleries



Second Floor Galleries



First Floor Galleries

1. **Taka tak**, 2008
Turntable, FM radio, DVD player, LEDs, FM transmitter, Arduino, Sufi statue, Qu'ran stand, fairy lights, amp, TV, speaker
Courtesy British Council Collection

2. **LED Circuit Composition 14**, 2015
Window frame and pane, cable, green and red LEDs, wire
Courtesy Nicholas Kirkwood Collection

3. **LED Circuit Composition 12**, 2015
Turntable dustcover, LEDs, wire, microphone cable
Courtesy Nicholas Kirkwood Collection

4. **GMT (LED Circuit Composition 24)**, 2016
Turntable cover, addressable LEDs, Arduino, wire
Courtesy the artist and Lisson Gallery

5. **Hibernal Solstice (LED Circuit Composition 27)**, 2018
Electroetched anamita muscaria on copper PCB blank, LEDs, polyurethane and Anamita muscaria spore prints on anodised aluminium, velcromat, record vinyl, copper tape, microphone cable, XLR socket, Arduino, addressable LEDs, LED tape, wire, aluminium profile, 12v adapter, limescale on canvas
Courtesy the artist

6. **A Monument to Celestial Objects (LED Circuit Composition 25)**, 2018
Addressable LEDs, copper tape, wire, Arduino, screen print, velcromat, copper rings found at CERN, canvas, XLR lead, aluminium profile
Courtesy the artist and Lisson Gallery

7. **Serpent / DNA (LED Circuit Composition 26)**, 2018
Ochre pigments and oil on canvas, snake shed, addressable LEDs, wire,

microphone cable, enamelled copper wire, conductive paint, Arduino, screws, XLR socket on power coated aluminium panel
Courtesy the artist

8. **The National Apavilion of Then and Now**, 2011
Anechoic chamber, LEDs, amp, speaker, foam, electronic circuit, stud walls, amplifier
Courtesy Lisson Gallery

9. **An_Infinato**, 2009
Mixed media including footage by Jeremy Deller and damaged off-cuts from 'Cycles #1' 1972/77 by Guy Sherwin ACC6/2011
Courtesy Arts Council Collection, Southbank Centre, London

Second Floor Galleries

10. **Channa Horwitz Sonakinatography Composition III**, c. 1996
Pencil on graph paper
Courtesy the artist and Lisson Gallery

11. **Snow Flake**, 2016
Amanita muscaria spore print on copper PCB blank
Courtesy the artist and Lisson Gallery

12. **Torched**, 2016
(Peruvian torch San Pedro)
electroetching on copper PCB blank
Courtesy the artist and Lisson Gallery

13. **Constellations**, 2016
Psilocybe cubensis electroetching on copper PCB blank
Courtesy the artist and Lisson Gallery

14. **Golden Cap**, 2016
Psilocybe cubensis spore print on copper PCB blank
Courtesy the artist and Lisson Gallery

15. **Cap Circle**, 2016
Psilocybin semilanceata spore print on copper PCB blank
Courtesy the artist and Lisson Gallery

16. **Fly Agaric**, 2016
Electroetched, Amanita muscaria on copper PCB blank
Courtesy the artist and Lisson Gallery

17. **Supernovaii (Crab Nebula)**, 2016
Lophophora williamsii electroetching on copper PCB blank
Courtesy the artist and Lisson Gallery

18. **Chacruna**, 2016
Chacruna leaf photo resist acid etch on copper PCB blank
Courtesy the artist and Lisson Gallery

19. **Channa Horwitz Sonakinatography I, Movement #II, Sheet C, 2nd Variation**, 1969
Plaka and pencil on graph paper
Private Collection

20. **Siren**, 2012
Cymbal, motor, wood, table leg, UV light bulb, light fixture, fabric cable, radio
Courtesy the artist and Lisson Gallery

21. **After the Big Bang**, 2014
Digital picture frame, Marshall amp
Courtesy the artist and Lisson Gallery

22. **A Chamber for Horwitz: Sonakinatography Transcriptions in Surround Sound**, 2015
Custom audio visual device, LEDs, speakers, foam
Courtesy the artist and Lisson Gallery

23. **Osman Yousefzada Welcome to the Machine**, 2018
Sound by Haroon Mirza
Video, photovoltaic panel, arduino, silent disco headphones, mixer
Courtesy the artist

24. **Handmade Purse**, 2018
Appropriated designer inspired bag, enamel
Courtesy the artist

25. **Phone Charger (Rules of Appropriation 3)**, 2018
Designer inspired handbag and purses, smartphone, wire, photovoltaic panel, PWM solar charger
Courtesy the artist

26. **Power to Instagram (Rules of Appropriation 4)**, 2018
Magnet, electromagnet PCB, lead acid battery, PWM solar charger, designer inspired purse, mobile device, wire, photovoltaic panels, steel hairpin legs, mirror
Courtesy the artist

27. **Open Source / Copyright (Rules of Appropriation 5)**, 2018
Magnet, levitation device, vinyl on modified designer inspired purse, microphone cable, photovoltaic panels, steel hairpin legs, mirror
Courtesy the artist

28. **Point of Sale (Rules of Appropriation 1)**, 2018
Magnet, electromagnet PCB, designer inspired wallet, hairpin legs on photovoltaic panel
Courtesy The Fortress Foundation

29. **Counterfeiting the Counter Fitters (Rules of Appropriation 2)**, 2018
Photovoltaic panels, metal stand, turntable, wires, designer inspired handbag, electronics
Courtesy The Fortress Foundation

30. **Orion & The Water Giver (Solar Powered LED Circuit Composition 21)**, 2015
Photovoltaic panels, LEDs, wood, PCB circuit and microphone cable
Courtesy Nicholas Kirkwood Collection

31. **Tescotrain (Homage to Guy Sherwin)**, 2012
Three TVs, two media players, Arduino, LED, relay
Courtesy the artist and Lisson Gallery

Associated Events

Talk

Collaboration or Appropriation?

Tuesday 15 January, 6-7pm - £3

Booking essential

The panel addresses the fine line between collaboration, appropriation and plagiarism across the visual arts, fashion and music. Chaired by Gilane Tawadros, Chief Executive of DACS and Vice Chair of the Stuart Hall Foundation, speakers include artist Haroon Mirza, fashion designer Osman Yousefzada and composer David Toop.

Film

Guy Sherwin Short Films

Tuesday 12 February, 6-7pm –FREE

Yorks Café at Ikon

Booking Essential

This event showcases Guy Sherwin's *Optical Sound Films 1971–2007*, published by LUX, including works that were shot on the train from London to Birmingham when the artist started teaching at the University of Wolverhampton, then Polytechnic, in the 1970s. The event sheds light on Haroon Mirza's *Tescotrain (Homage to Guy Sherwin)* (2012) and *An_ Infinato* (2009), which includes damaged off-cuts from Guy Sherwin's 16mm film *Cycles #1* (1972/77).

Music

hrm199 Studio Sessions presents:

Tom McLean and special guests

Wednesday 20 February 2019, 6pm-7pm

FREE

Yorks Café at Ikon

Booking essential

Tom McLean delivers newly developed material from studio session at hrm199, the platform for collective and collaborative practice. McLean uses a range of synthesisers, of his own creation, to explore aural textures and unconventional timbres. He collaborates in this one off performance with a special guest.

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Open Tuesday – Sunday
and Bank Holiday Mondays, 11am–5pm
Free entry, donations welcome

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IKON

Exhibition Guide

Haroon Mirza

reality is somehow what we expect it to be
30 November 2018 — 24 February 2019

This is the most comprehensive exhibition of work by Haroon Mirza in the UK to date, filling Ikon's exhibition spaces with moving imagery, sculptural installation and electronic sound. Involving smart sampling, sometimes through collaboration with other artists, Mirza's practice is characterised by a knowing eclecticism and sheer physical impact. His understanding of the nature of human perception – of what and how we see and hear – is demonstrated and combined with countless possibilities of meaning, and so his aesthetic proposition is more to do with messages received than those transmitted.

Mirza's early works mix old-fashioned furniture and electrical equipment, including radios, TVs and gramophones, synthesised with looping film footage and sound to arrive at robotic orchestral results. *Taka Tak* (2008) features a video of a Pakistani street food chef chopping ingredients with spatulas, like drumsticks, at the heart of a high energy composition, while flashing lights, a turntable and spinning Sufi statuette provide kinetic accompaniment.

Another earlier work, *An_ Infinato* (2009), problematises the possibility of the visual and acoustic as one singular aesthetic form. It combines a readymade assemblage, involving a piano keyboard, LED light circle and galvanised bin, with a looping video excerpt of swarming bats from Jeremy Deller's *Memory Bucket* (2003) and off-cuts from a 16mm film by Guy Sherwin (*Cycles*, 1972/77), back-projected onto a screen. *An_ Infinato* also reveals the artist's propensity for collaboration – often organic and experimental, it allows him to explore ideas with musicians, scientists, engineers amongst others.

Mirza has recently adopted a more minimal approach to installation, and has become less inclined to use found objects. This tendency was epitomised at the 2011 Venice Biennale by *The National Apavilion of Then and Now*, an architectural structure that referred to its context while being abstract in the extreme. Lined with grey sound-insulating pyramidal foam, the *Apavilion* is an anechoic chamber in which neither light nor sound is reflected. At its centre, suspended from the ceiling is a circle of white LED lights, a halo-like symbol of heavenliness, of spiritual perfection. After a period of total darkness, the LEDs get increasingly bright, accompanied by a crescendo of an electronic buzzing sound – our sensory perceptions affirming our vitality – then to abruptly stop, plunging the room back into darkness until the cycle starts again. *Apavilion* is flanked by examples of the *LED Circuit Composition* series, which Mirza began in 2013.

In the first gallery on the second floor we see eight framed works on copper, including *Cap Circle* (2016), a psilocybin spore print, and *Constellations* (2016), an electroetching of psilocybe cubensis. These works are traces of naturally occurring fungi (often referred to as 'magic mushrooms'), which distort our perception of reality, including vision and hearing, an effect which is analogous to that of spending extended periods of time in an anechoic chamber. This also reveals the artist's interest in chaotic processes, seen here in the use of organic materials and electricity. Accompanying are works by American artist Channa Horwitz, diagrams on graph paper, titled *Sonakinatography I, Movement #11, Sheet C, 2nd Variation* (1969) and *Sonakinatography Composition III* (c. 1996) that reveal systematic colour schemes translating sound into configurations.

Two earlier works are in the adjoining gallery, both of which utilise white noise. *After the Big Bang* (2014) is a sculptural assemblage made up of a digital picture frame and a Marshall amplifier. The work plays with the viewer's perception of sound and image by pairing a video of a waterfall with what appears to be the sound of a



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