More spaghetti please, comrade
Noah Barker
February 4, 2019 – March 31, 2019
Lodos, Mexico City

Twilight comes twice a day, at end of westerns and the dawn of new regimes. We search for a plot amidst the soft light of its interlude encountering a duo beneath desert heavens. They've set out for the cinema, but not gotten very far. Props and idle instruments lay about. *"More spaghetti please, comrade"* beckons Industry, a young gringo and hired gun. Collective as carbohydrates in a sauce of strategy are garnered through consultation with the *Franco Solinas Constellator.* Franco wrote for the movies and was a man of the left. And as someone once said "every Marxist on the block wanted to make a western," so Franco did four of them, or many more depending who you ask. Peering into moments of his oeuvre the would-be filmmakers glimpse common practices and recurring themes. They redevelop and juxtapose. Protagonists and plots slip between centuries and continents. In turn, they do with the aesthetic object what we do with the technical in a dream of mistaking their sets for the real. "*Cinema is war by other means*" whispers Politics, who's tattered and unshaven. Franco might disapprove, but for us it's enough to move the plot forward.

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Noah Barker lives and works in New York, NY. Recent solo exhibitions include Air de Paris (2018), Eclair, Berlin, (2017) AndNow, Dallas, (2016); First Continent, Baltimore, MD (2015). Recent curatorial projects include Une Chambre Comme Les Autres, Sydney, Sydney, (2018); A Few Open Systems, AndNow, Dallas, (2017); encore mode, Lodos, Mexico City, (2017); International Currency, Lodos Contemporáneo, Mexico City, (2015).

<u>Works Exhibited</u>

Franco Solinas Constellator, 2019
Powder-coated steel, lamp, acrylic, C-print, magnets
182 x 488 cm

Screen Adaptation of a Western, 2019
Spandex, old press releases
Dimensions variable

"It is better to know where to go and not know how to get there than it is to know how to go but not where." 2019
Light on west wall
Dimensions variable