

Noah Barker
On the Beach
April 17 – June 6, 2026
Lodos, Mexico City

*The forming of the five senses
is a labor of the entire history of
the world down to the present.**

Aerial warfare preceded winged aircraft by two millennia. The Han dynasty deployed lanterns as a means of communication while Austrian balloons dropped the first ordinances on Venice in 1849. Arrival of the airplane quickly brought prominence to the skies. The Second World War opened with the Luftwaffe's leveling of Wieluń, but the limits of airpower were learned in London, where the blitz destroyed a million homes yet failed to achieve surrender.

On the Allied side analysts studied the totality of enemy enterprise with the hope of stifling it through precision. The top target in Germany was ball bearings, something in the middle of everything else. Yet despite 12,000 tons of bombs, the decentralization of bearing production increased output through the war.

Having lost the skies, Germans turned to missiles. Raining terror on British civilians from the continental Europe, the V1 and V2 were a precursor to the post-war ICBM. A target everywhere from anywhere, subjects in the crosshairs learned to live with avoidance. Security of the whole rooted in evasive individualism, a decentralization of the self.

* Marx quoted by Michael Fried in the epigraph to *Morris Louis* (New York: Harry N. Abrams, 1970).

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Checklist

Unfurled

2026

Fiber reactive dye, linen
274 cm diameter

Unfurled

2026

Fiber reactive dye, linen
213 cm diameter

Unfurled

2026

Fiber reactive dye, linen
152 cm diameter

Display

1941/2026

Britain at War, May 23–Sep 2, 1941, Museum of Modern Art, New York; prepared by Carlos Dyer, Technical Assistant, Department of Exhibitions, with the collaboration of Captain Paul W. Thompson and Lieutenant Colonel Homer Saint-Gaudens, Army of the United States
240 x 230 cm

Something in the middle of everything else

2020

Self-aligning Ball Bearing, SKF Industries, Photographed by Ruth Bernhard for the catalogue of Machine Art, curated by Philip Johnson, 1969 reprint, aluminum, museum glass
50 × 38 × 3.5 cm

Trip

2026

Happening
Dimensions variable