



PSM
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OPEN Tue – Sat, 12 – 6 pm & by appointment
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Marilia Furman
MONSTROUS

29.4. – 18.06.2022, Tuesday – Saturday 12 – 6 pm

MONSTROUS is at the core of the show. Gimmicks, wires, mirrored plastics and specters, hanging from a grid. Echoes and little phantoms spin. They are animated. Mirrored pyramids make the images 3D. A thread of ties yarns the presence. Power extensions outsource energy. A body, full of smaller moving bodies, rests. It offers itself to our entanglement. The beast is at the heart of the exhibition space.

As it rests, we move. Around and inside it. Dozens of GIFs repeat in a loop. A flag, a mask, a gun, an electronic arm, a police car, a lamp. 18th Century ghosts and their derivations. Holograms and YouTube videos on a smartphone, as Marilia had once showed me in a WhatsApp message. Compressed images, uncompressed through an optic trick. For the phantoms, there is no rest, they repeat their movements. Once again. The Monstrous is still, however.

We follow.

Untitled is a video of a thing we cannot name. A thing we cannot see, where it starts or where it ends, nor its silhouette. As a mist. A thick gray liquid explodes from a bottle against the background of an aerial picture of a black and white cloud (or smoke). It loops, in a different angle each time. Low-res fragments. Glimpses of a much larger thing that exceeds our senses by scale, from which we cannot take distance, we can only perceive through the awakening of different senses. The video invites us to figure out what we are in.

Next to it, words appear. Short, brief. Cut out metal plaques with sentences. "END BY EXCESS", "ABSTRACTION AS VIOLENCE", "TAUTOLOGY AS AN END", among others. Echoes, observations. Signs. Negative inscriptions through which we can see.

Departing from the sensibility of recent Brazilian conjuncture, Monstrous tackles the current global process of social disaggregation and material destruction. Through operations of seeing and seeing again, hearing and hearing again, dislocation, slowness and speed, Marilia Furman's Monstrous takes us to the womb of the beast. At the moment of danger, of the accelerated global civil war, rise of the far right, militarization, unprecedented accumulation, nuclear threat, ecological and economic collapse, Marilia offers us a space to slow down the spin and open a rift. At the verge of the pile, her work recalls the entanglement of the eye with the cables, with the heart, with the hands, with the ears, with the power extensions, with the images, with the womb. It reconnects loose wires, ready to short circuit or spark at any time.

Clara Iani



Throughout her production, Marília Furman has been raising questions about the character of crisis and immanent collapse of the commodity producing system (or, late capitalism). Whether by appealing to immediate sensitivity through mechanisms that places raw materials such as glass, paraffin and ice into conflict; whether through the appropriation and deviation of meanings from objects and images, the artist seeks to shape structures of violence and social domination.

If in the last few years Furman has turned mainly to a discussion of the Brazilian political conjuncture, with works that resort to national symbols and visual elements of the country's cultural industry, it is important to note that such a scenario is not treated as something restricted, but part of a global phenomenon of violent intensification of social disintegration and material destruction.

MONSTROUS, the artist's third exhibition at the gallery, critically addresses these phenomena, taking as its central figure the idea of excess and the continuous expansion of the domination of everyday life, subjectivities, and bodies - from the control of time to technological domination. Exploring an imagining of imminent end that in recent years has come back to inhabit minds, the exhibited works assume the image of overproduction - of things, people, merchandise, images, as well as destruction, as a form of the announced catastrophe.

MARILIA FURMAN is born 1982 in São Paulo, Brazil. She lives and works in São Paulo.

SELECTED SOLO EXHIBITIONS

2022

MONSTROUS, PSM, Berlin, DE

2019

Wrong Position, PSM, Berlin, DE

2015

Appears, Inverts – and Against, PSM, Berlin, DE

2014

Mostruário (Showcase), Independent exhibition at artist's studio, São Paulo, BR

2011

Trabalho Abstrato (Abstract labor), Historical Museum of Santa Catarina, Florianópolis, BR

SELECTED GROUP EXHIBITIONS

2022

Contra-memória e outros 22, (Counter-memory and other 22), Municipal Theater of São Paulo, São Paulo, BR

Central Gallery, São Paulo, BR

2021

Casa-Chama Auction, Auroras, São Paulo, BR

2020

Construção (Construction), Mendes Wood DM Gallery, São Paulo, BR

Presently, life (is) political, Central Gallery, São Paulo, BR

Four Flags Brasil, Jaqueline Martins Gallery, São Paulo, BR

2019

TO SEE, installation in project room in AURORAS, São Paulo, BR

2018

O Fim dos Contornos (End of Contours), exhibition at the residency Pharus, Studio Pharus, São Paulo, BR

2017

DEUS ESTÁ SOLTO! (GOD IS LOOSE!), Jaqueline Martins Gallery, São Paulo, BR

A Quebra do Sistema (The System Crash), Al Jeniah, São Paulo, BR

Programa Um Trabalho | Um texto (One text | One work Program), São Paulo, BR

2016

NOW/HERE, Franz Josefs Kai 3, Vienna, AT

2015

o ponto de ebulição | the boiling point, PSM, Berlin, DE

2014

PIESP 2013-2014, Casa do Povo, São Paulo, BR

2013

Convite à Viagem (Invitation to travel), Rumos Visual Arts Program, Itaú Cultural, São Paulo, BR

2012

11th Biennial Recôncavo, Cultural Center Dannemann, São Félix, BR

63o Salão de Abril de Fortaleza (63rd Fortaleza April Salon), Antonio Bandeira Gallery, Fortaleza, BR

18o Salão Unama de Pequenos Formatos (18th Unama Small Formats Salon), Graça Landeira gallery, Belém, BR

À Deriva (Adrift), Rumos Visual Arts Program, Joinville Arts Museum, Santa Catarina, BR