

MARILIA FURMAN PORTFOLIO

In different sociological, artistic or journalistic representations, be they national or foreign, Brazil is commonly portrayed as a society with a structural duality – economically divided and of pendular temporality: at the same time modern and backward, characterized by the richness of its popular culture (of African matrix) and by its concentrated wealth (in the hands of a white oligarchy), also participating in the global geopolitical imaginary sometimes as "country of the future" (according to Stefan Zweig's slogan), or sometimes as the stage of the most heinous social, political and environmental crimes. In recent years, the covers of the English magazine *The Economist* portrayed the country as a redeemer rocket, which miraculously "took off" in 2009 only to have "blown it" in 2013 (resulting, in 2018, in "Latin America's latest menace").

It is in this scenario that the artistic production authored by Marilia Furman has been recognizing the deep shadows projected by the blinding lights of "progressive" modernization processes (or "neo-developmentalists", in Latin American economic jargon), with particular interest in the violent material reality of their intangible mechanisms of production of the sensible. Previous works, developed during the rise of Brazil's global image of an "advanced" country (apparently resistant to the global economic crisis that began in 2008, anchored by commodities' prices growth... as well as interest rates), bore a strong material and formal unity, in which duality, contrast and polarization gained aesthetic configuration by opposing different objects and materials. Therefore, instruments and tools (hammers, meters, screwdrivers, searchlights etc.) were placed in conflicting interaction with mouldable materials from the chemical-industrial sector (iron, glass, wax, plaster etc.). With a plain metaphorical sense, a work such as *Resistance* (2013), in which glass plates were subjected to the intense light of a halogen lamp, whose heat dilated the material to the point of rupture, emerges as critical model.

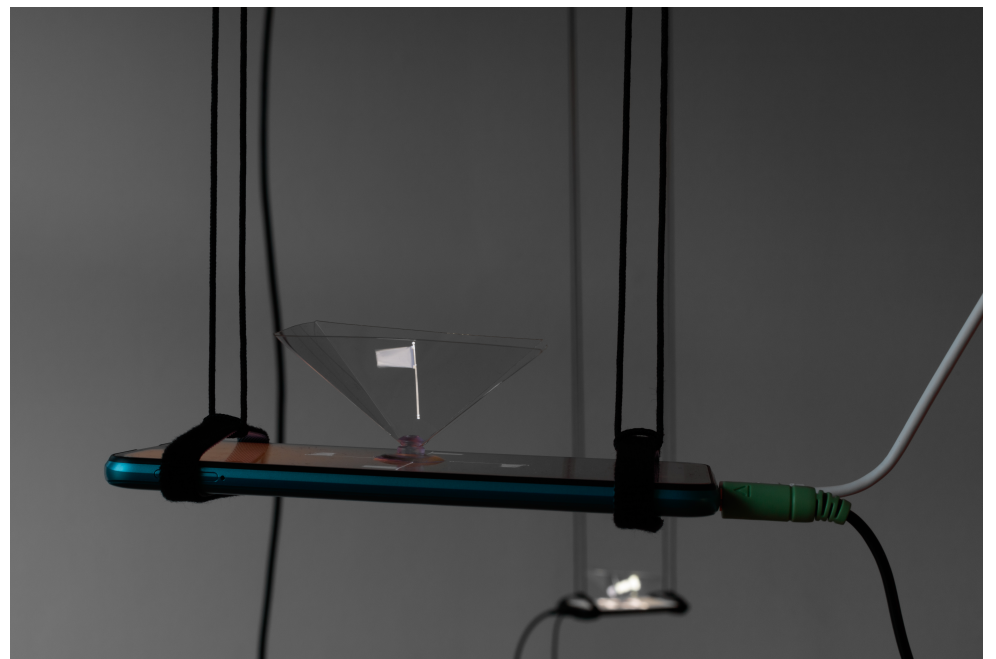
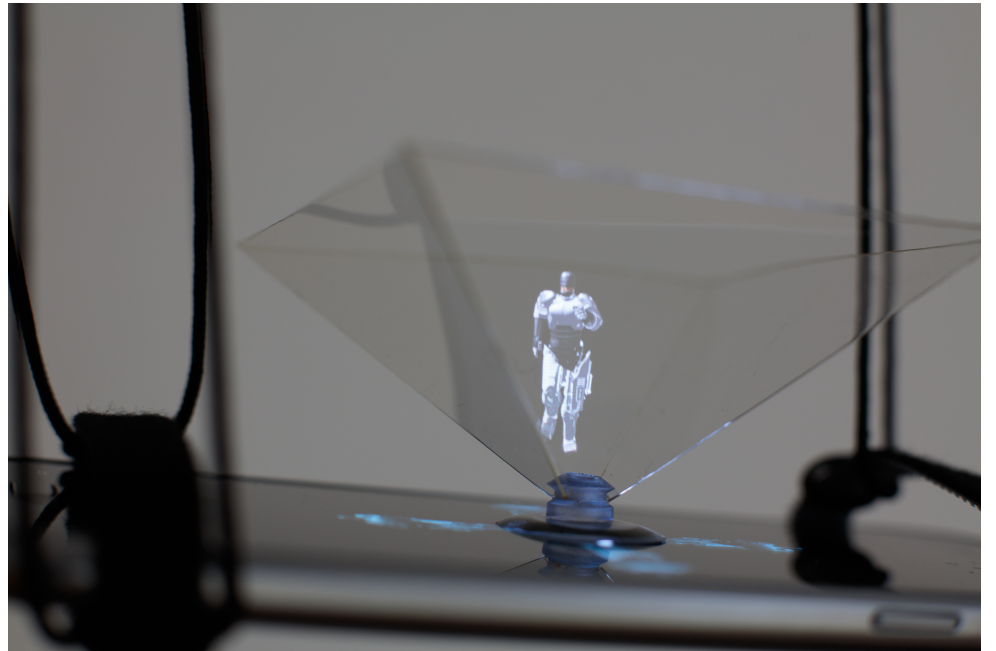
Considering this, it is worth noticing in the most recent production, presented in wrong position, a striking abandonment of the raw physicality of these materials, favoring instead the repeated use of visual signs of consumption – especially images, logos, slogans and other cultural mediations. Surreptitiously stolen from the formidable storage room of the Spectacle, such signs take shape in various conventionally artistic techniques: drawings, videos, installations, ready-mades etc. The hijacking of signs and visual procedures manifests itself as a strategy of action when faced with the catastrophic image of the violent decomposition of social ties, on a national and global scale, a decomposition politically regulated by image devices of personal messaging and internet memes – where the self-destruction of life is experienced as an aesthetic pleasure of the order of the entertainment. The usage of varied visual media, much like an avid consumer wanting to try "one of everything", emulates the social fact that images accumulate ad infinitum, which attests at the same time to its suffocating omnipresence – that is, totalitarian – and to its structural fragility – that is, its existence in ruin.

MONSTROUS

Plexiglas, Smartphone, Cabels, Metal, Cords

Format and dimensions variable

2022



,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 Ianni

Untitled (3 Cenas)
Video loop
5 + 1AP
2022



Untitled (As)
Laser cut steel sheets
216 x 50 cm
2022



Growing (Hologram)
Flatscreen, Foil, Tape, Glas, Wood
Dimensions variable
2022



KNIFE IN THE SKULL (PONTE RIO-SP)
São Paulo military police helmet, knife and PVC foil
38x46cm
2019



INSTRUMENT TO SEE THE WORLD (1)
glass, wood and peephole
184x115x50cm
2019



UNTITLED (INVISIBLE)
laser cut steel sheets
100x50cm (each)
2019

THE INVISIBLE
MACHINE
DICTATED THE
RHYTHM OF
YOUR BODY

THE INVISIBLE
HAND KEEPS
YOU MOVING

KNIFE IN THE SKULL (2)
São Paulo military police hat, knife and formica foil
50 cm (diameter) x 25cm
2020



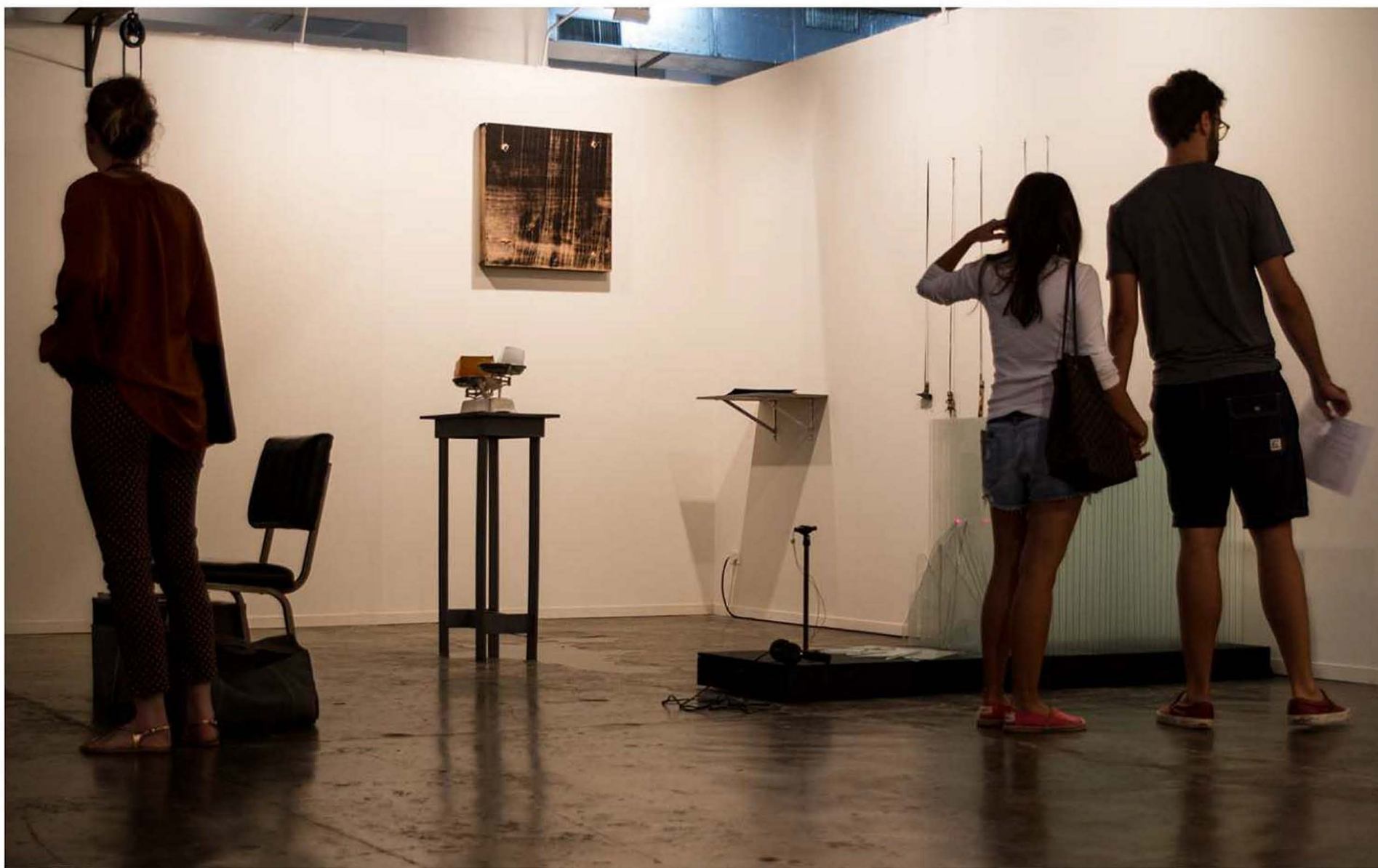
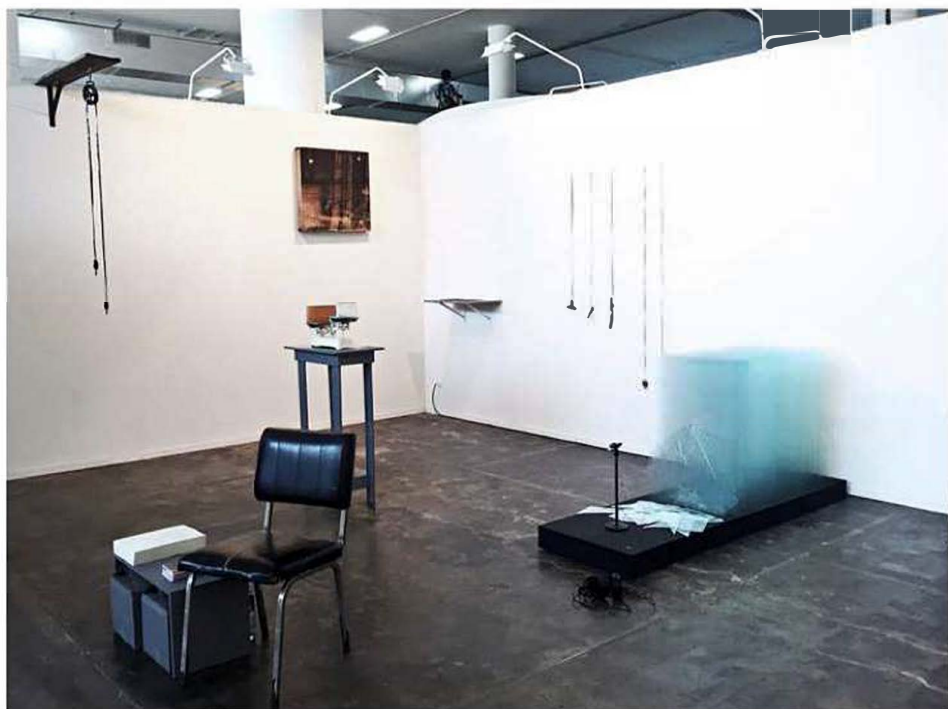
ACCELERATE
(in collaboration with Pontogor)
video loop
2018



DORIA, SCHWARZENWEGGER AND NERO
prints, book pages, paint on paper, clipboard, glass, photography, fire hammer and tape
variable dimensions
2018



SP-ARTE
solo project with PSM, Berlin
2016

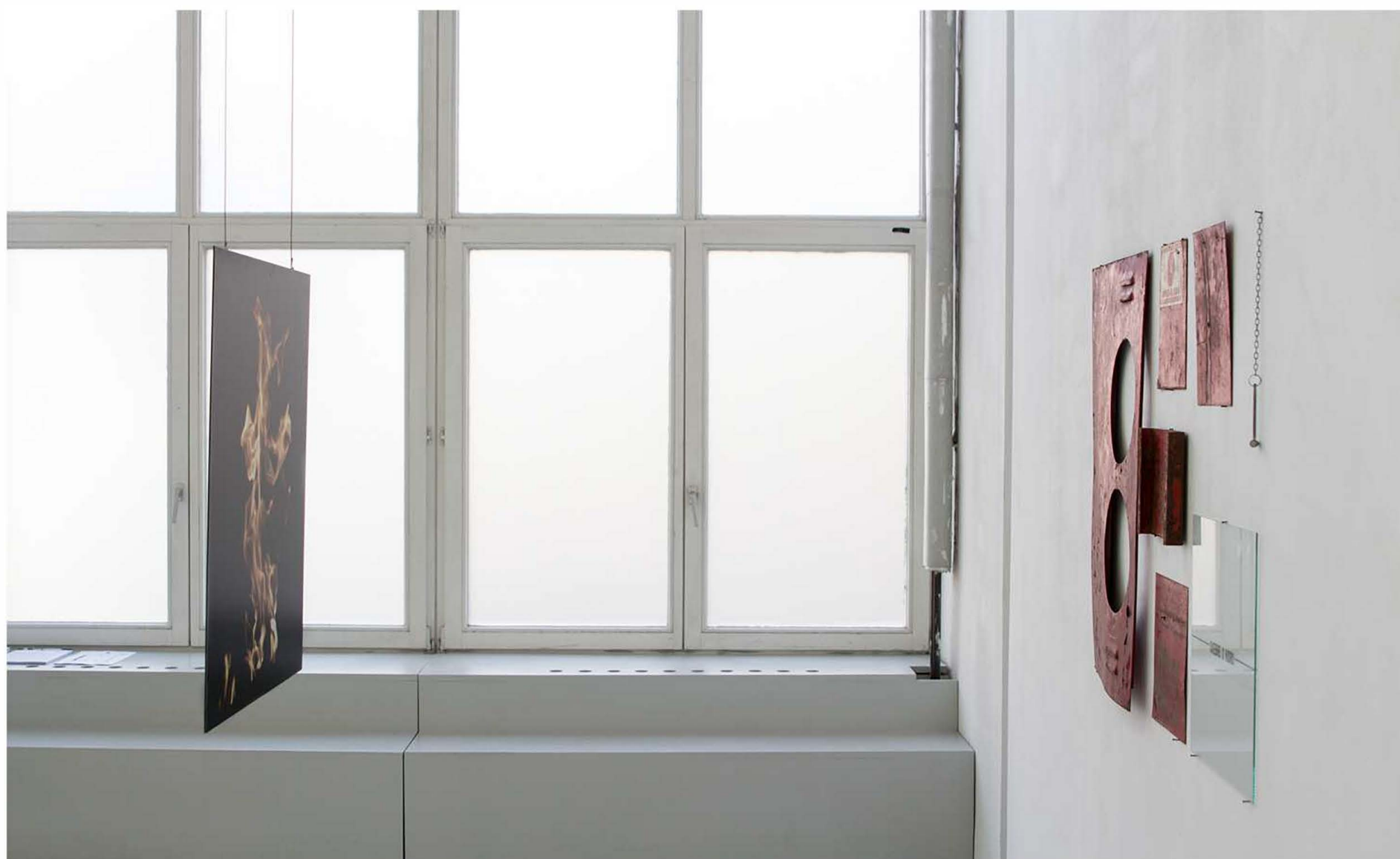


FIRE ALARM

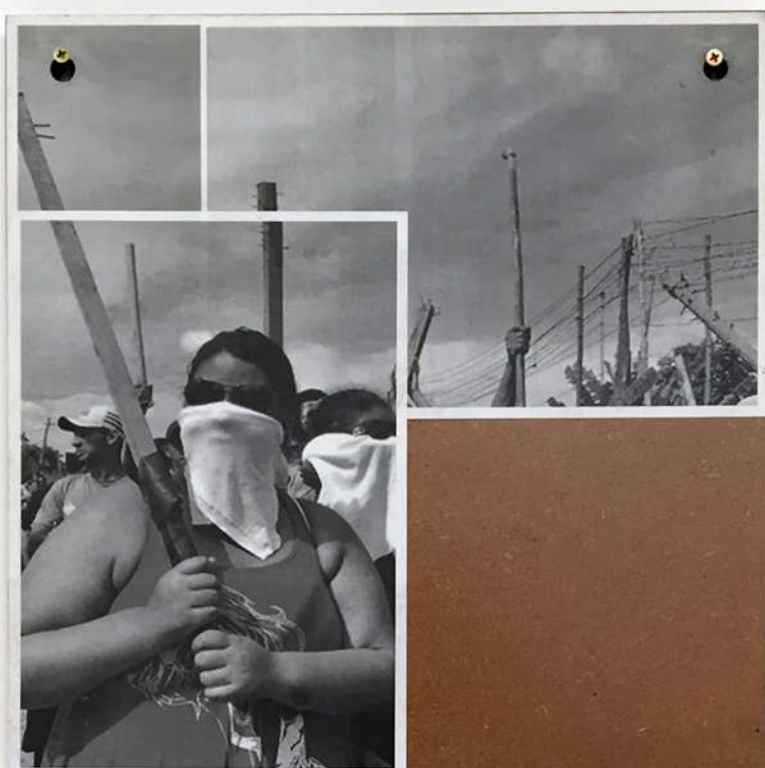
Pieces of fire box, glass, hammer and C-print

70X80cm (picture) and 150x80cm (pieces)

2014



INVERSION
paper collage on mdf board
2x40x40cm (each)
2015



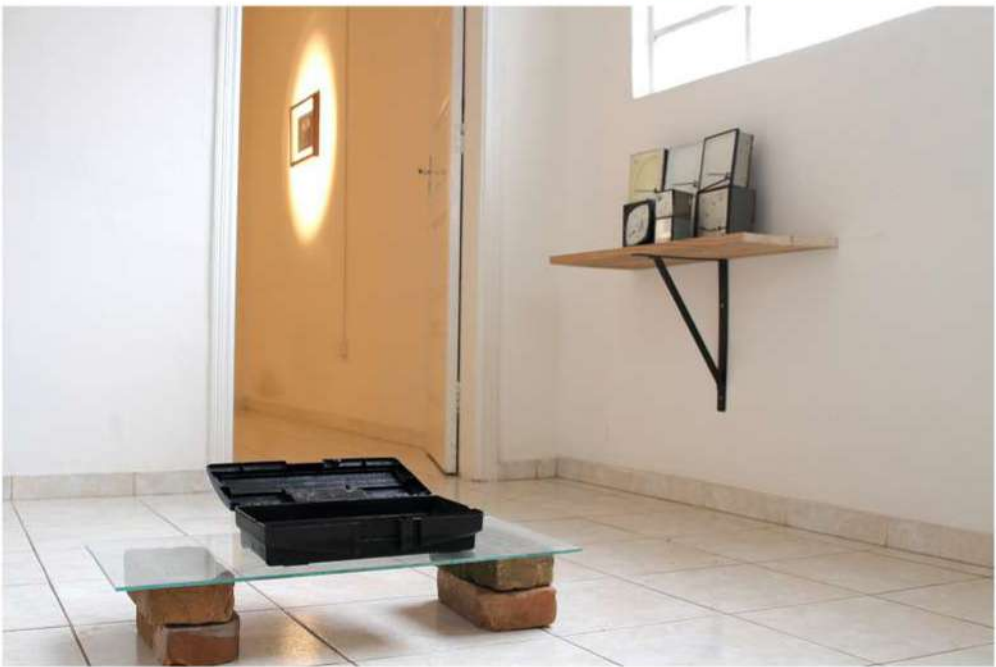
FIRE X AGAINST-FIRE

Watering can, gasolin can, plastic ribbon and black tape
variable dimensions

2015



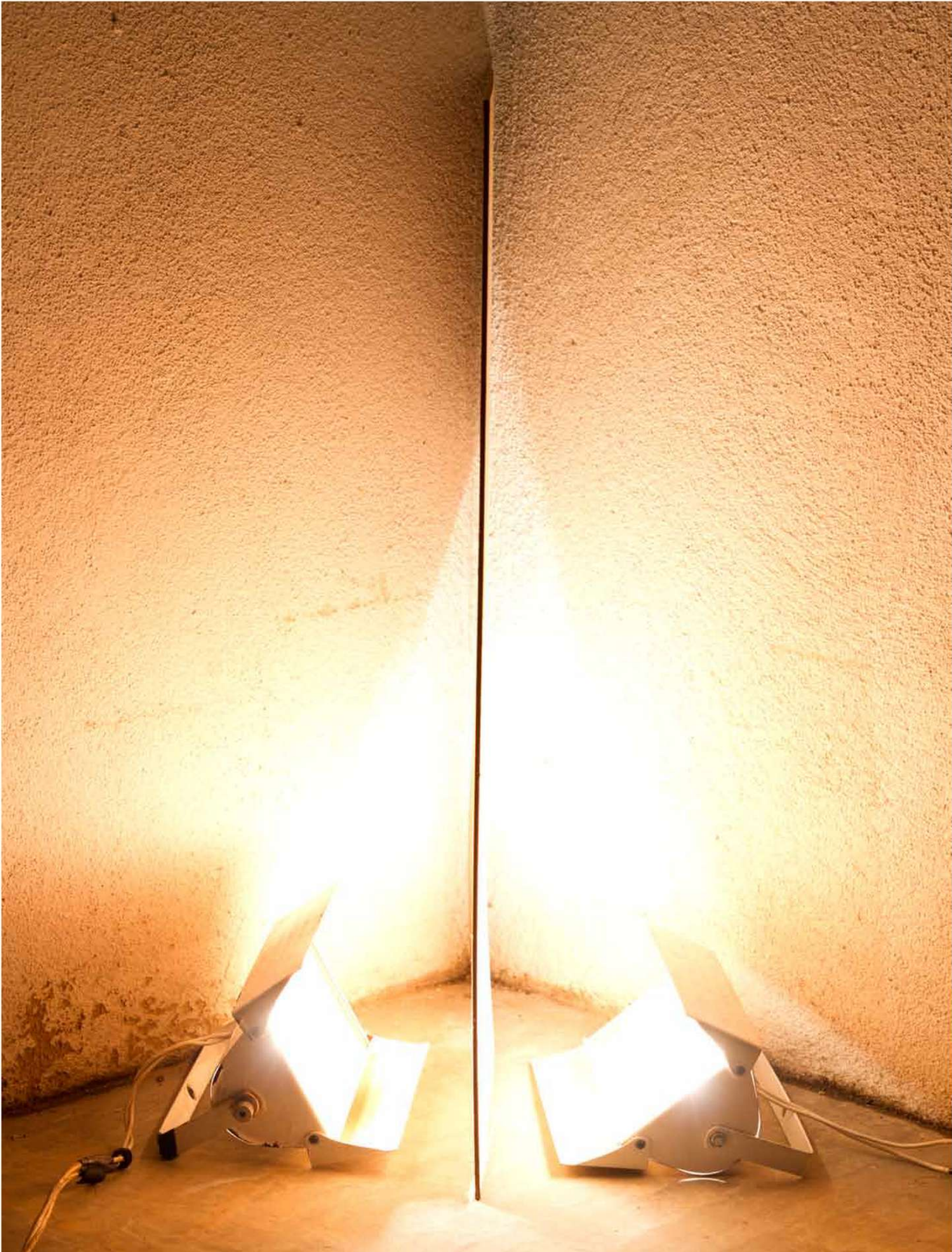
SHOWROOM
solo show at artist's studio
2014



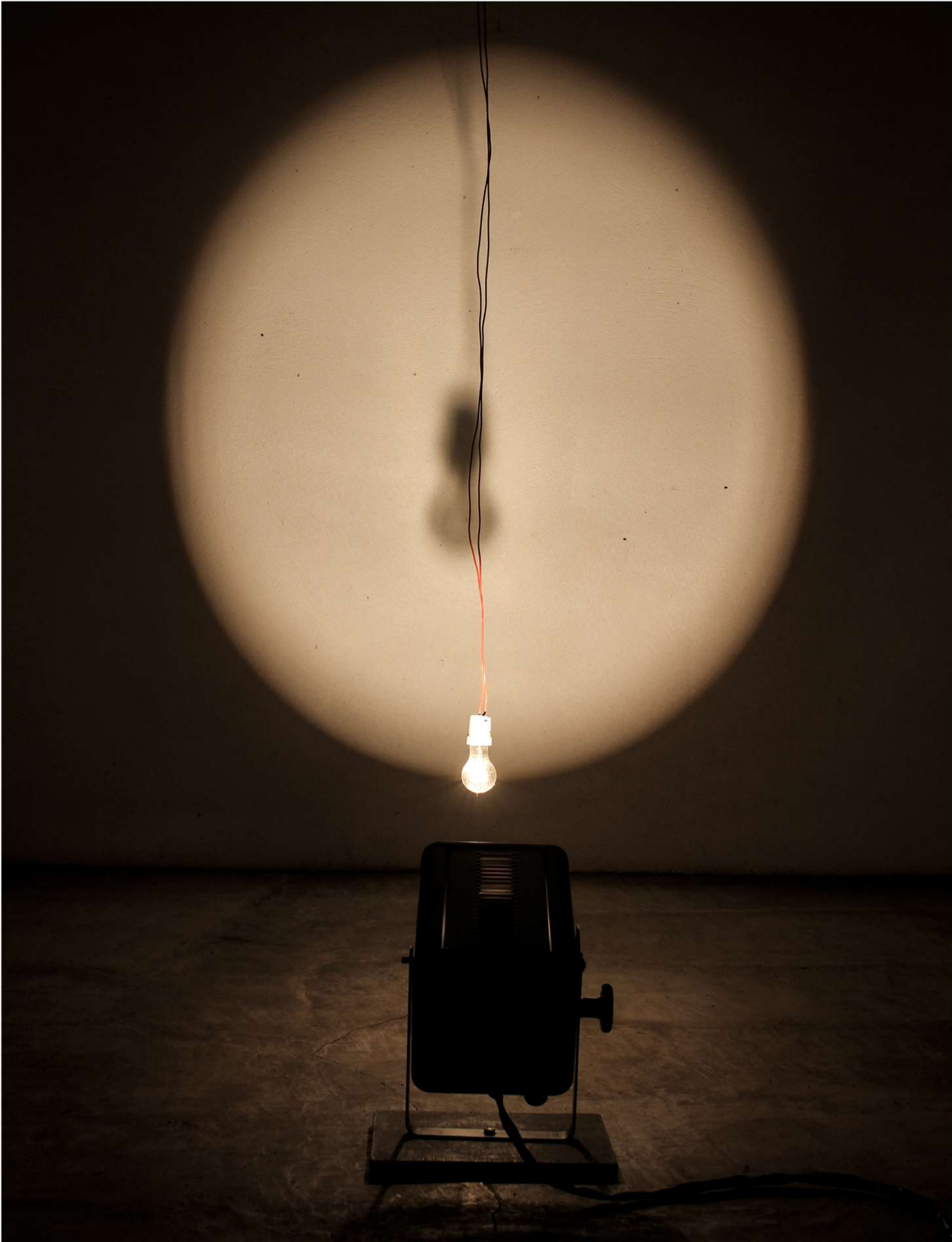
SPECULATIVE REPRODUCTION (from the series WAR OF ALL AGAINST ALL)
1000w fresnel spotlight and 100w tungsten lamp
variable dimensions
2014



UNTITLED (from the series WAR OF ALL AGAINST ALL)
500w halogen spotlights and wood
variable dimensions
2014



SPECULATIVE REPRODUCTION (from the series WAR OF ALL AGAINST ALL)
1000w fresnel spotlight and 100w tungsten lamp
variable dimensions
2014



UNTITLED (from the series ON THE IMPOSSIBILITY OF CRITICISM)
iron, glass, wood and fire hammer
40x40x55cm and 15x40x6cm
2010



UNTITLED (from the series ON THE IMPOSSIBILITY OF CRITICISM)
iron, paraffin and 200w lamp
150x30cm
2010



THREE MOMENTS

triptych ON THE IMPOSSIBILITY OF CRITICISM, TO DIRECT ACTION PRACTICE and DEFENESTRATION

iron, glass, wax, plaster and acrylic paint

different dimensions

2008



ON THE IMPOSSIBILITY OF CRITICISM
iron, glass and bee wax
54x54x20cm
2010



TO DIRECT ACTION PRACTICE
iron, glass and acrylic paint on plaster
brick 40x20x40 and 10x5x22cm
2010

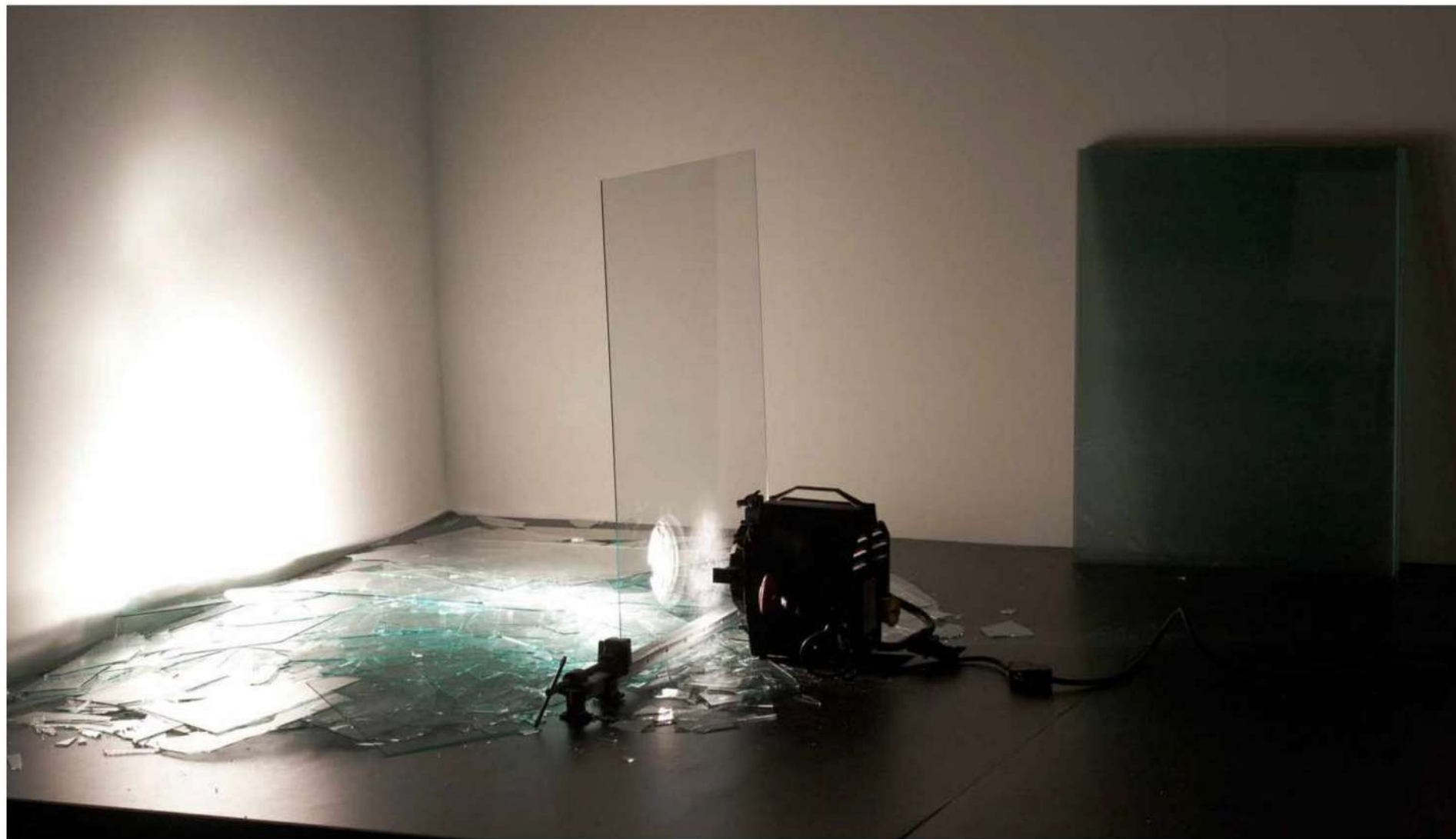


DEFENESTRATION
iron and glass
45x43x45cm
2009



RESISTANCE
spotlight, clamp and glass sheets
different dimensions
2012

[video available on: <https://vimeo.com/143471731>]



NON-SIMULTANEOUS AND COMBINED EVOLUTION TO CRASH

ice, paraffin, 500w halogen spotlights, freezer, shelf, mdf, arduino, motors, polys sistem and metal plates
variable dimensions
2015



GIANT
glass, mdf, screws, hose and water
100x100cm (glass)
2017



EQUIVALENT EXCHANGE AND INEQUALITY

gelatin, ice and scale

variable dimensions

2015



UNTITLED

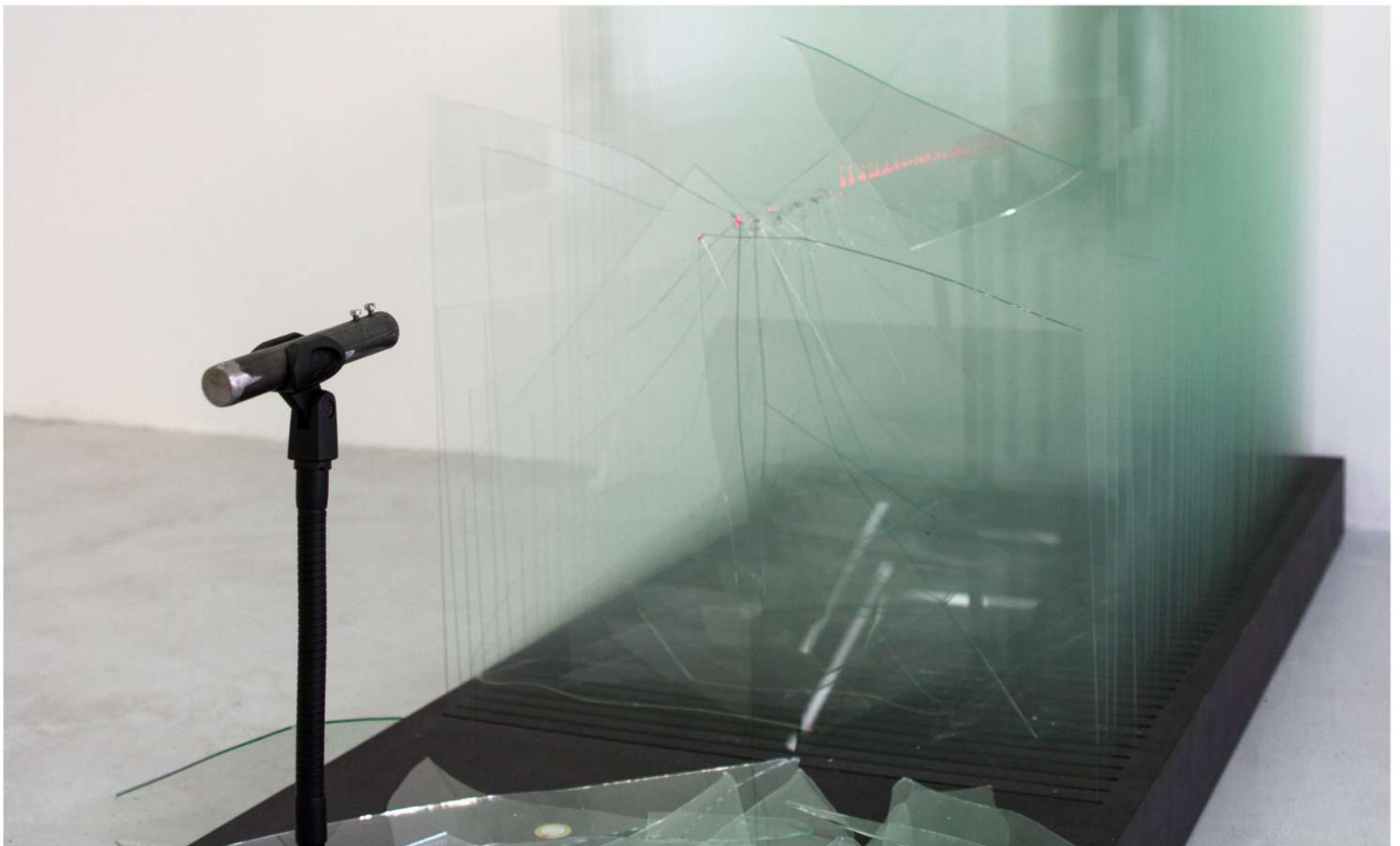
(in collaboration with André Damião)

glass sheets, wood, laser beam, sound and micro computer

variable dimensions

2015

[sound available on: goo.gl/MbkF9I]



BLACK PROJECT
paint (found wooden object)
70x70x7cm
2014



BOOTY-SPELL

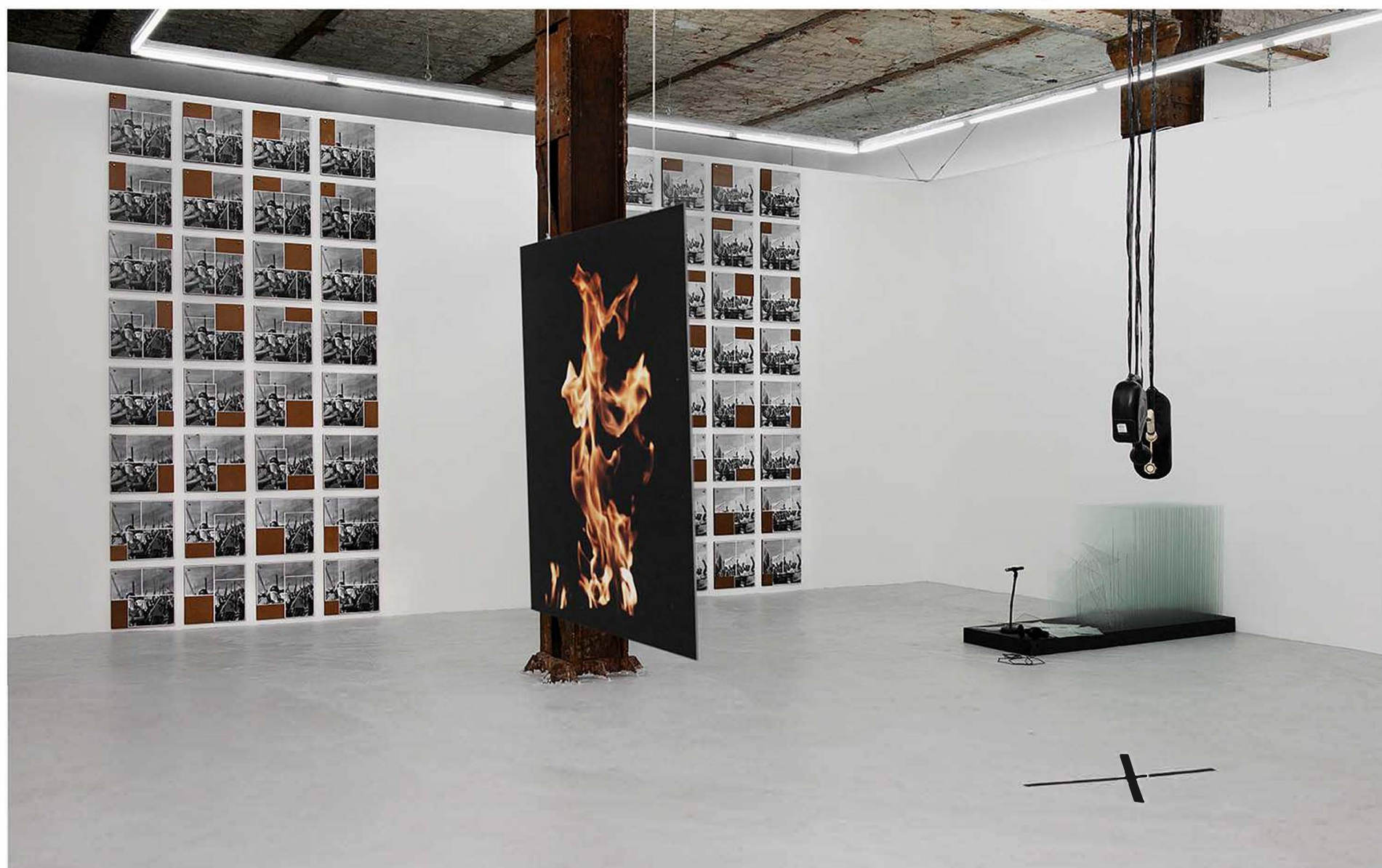
Hammer head, gate spike, knife without handle, creased bullet 5.56 caliber, lock and plastic ribbon

125 x 170 cm

2014



APPERS, INVERTS - AND AGAINST
solo exhibition at PSM, Berlin
2015

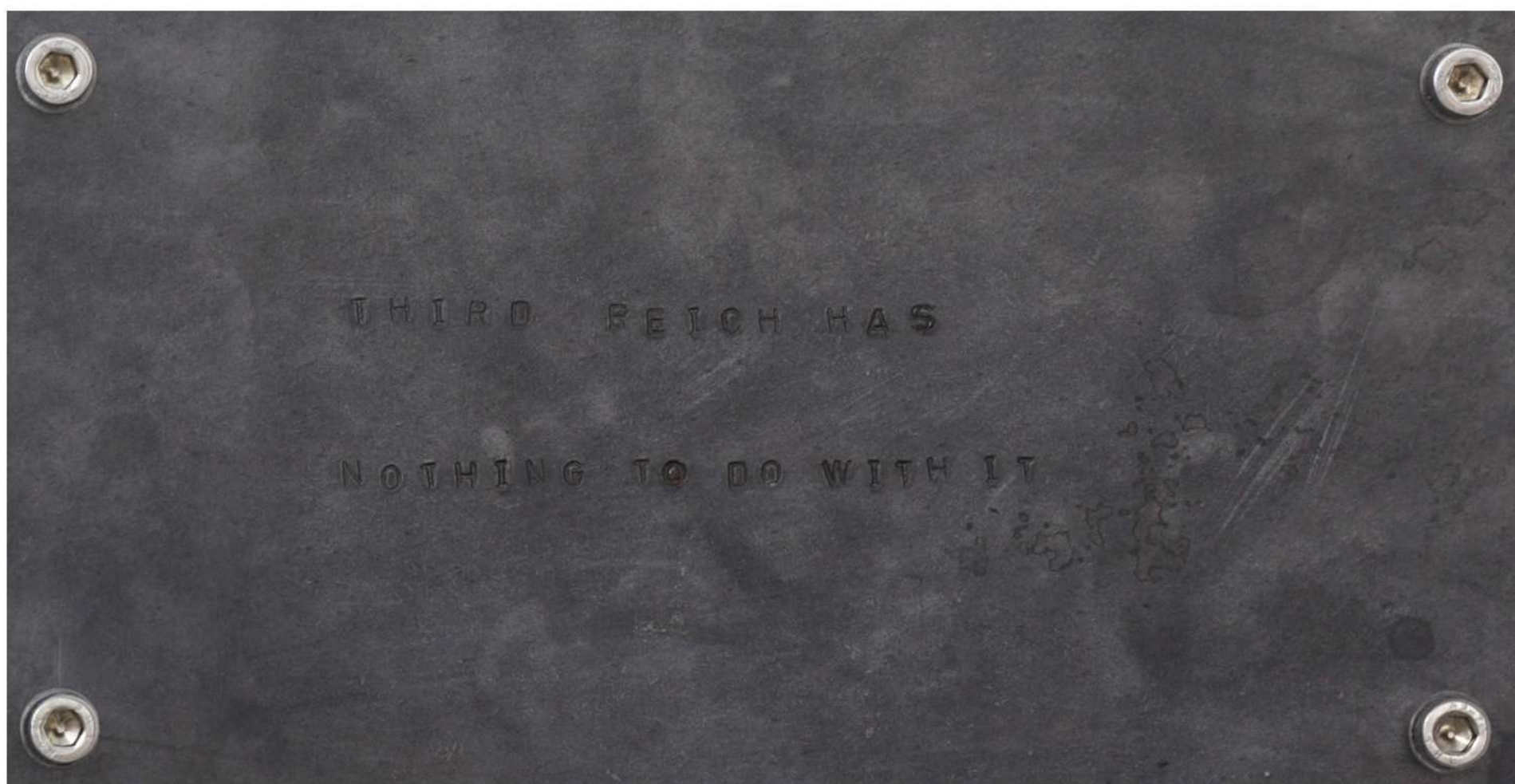
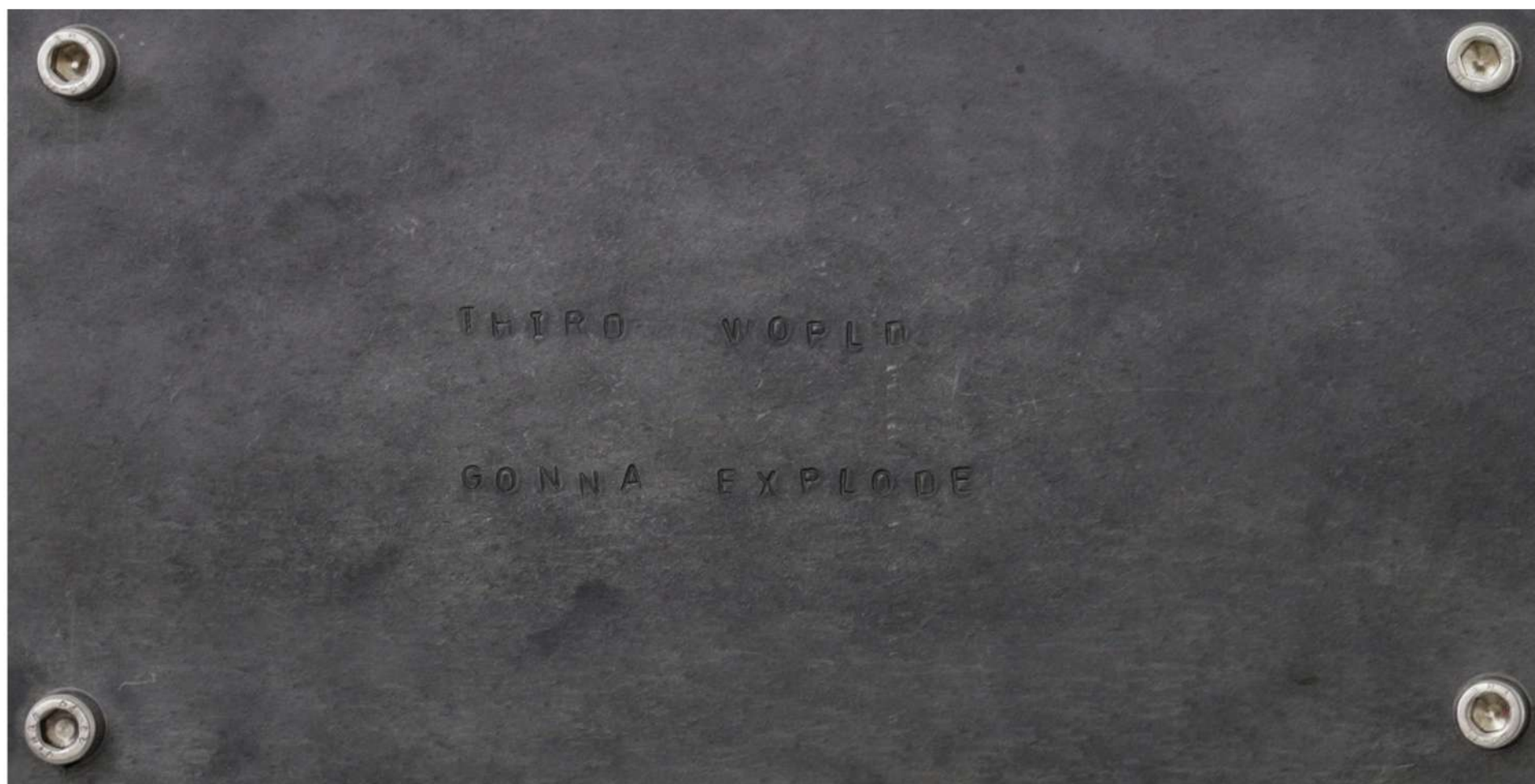


THIRD WORLD/REICH (third world gonna explode | third reich has nothing to do with it)

metal plates

22x12cm (each one)

2015



TO SEE

Closed circuit security camera, video projection, 1000w spotlight , tripods and chair

variable dimensions

2015

[video available on: <https://vimeo.com/148721192>]



UNTITLED (CANE)
wood, silver, metal
92x10,5x3cm
2011



MY FIRST OF MAY
plaster bricks, acrylic paint e wooden shelf
40x20x5cm
2011



A. METER
Measuring instruments
variable dimensions
2010-2013



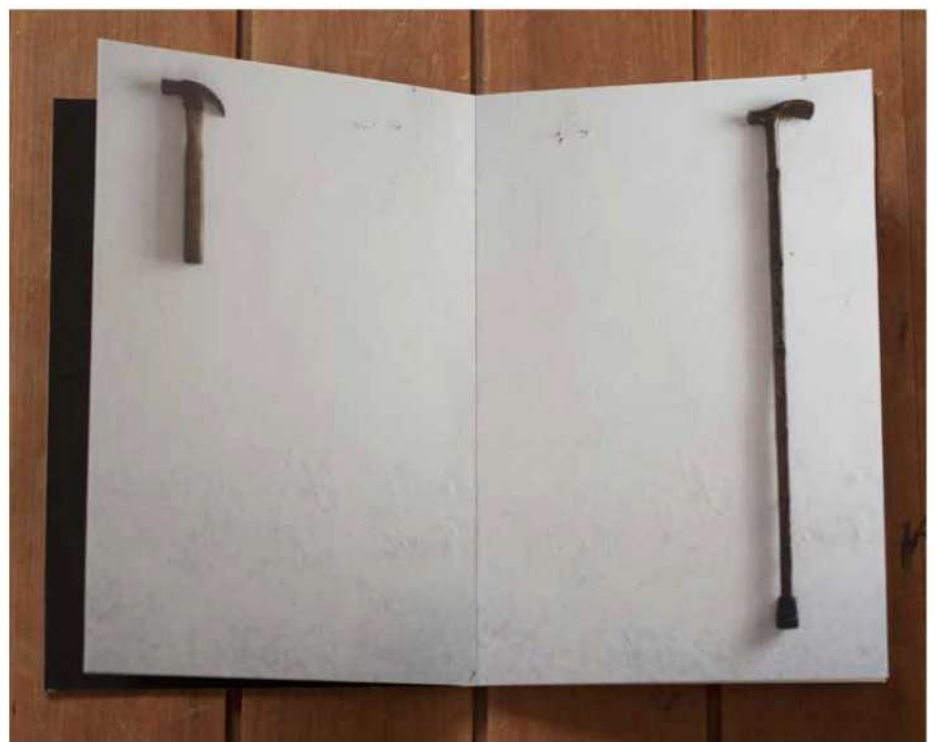
PALPABILITY
poster
29,7x42cm
2008



ON SOLIDS BASES
clay bricks and bee wax bricks
variable dimensions
2008



SUBJECT AND OBJECTC
book (selected pages)
10x15cm
2009



TO THE VALUE CRITIQUE
gelatin and plastic box
15x05x30cm
2008





MARILIA FURMAN

Born 1982 in São Paulo, Brazil. Lives and works in São Paulo, BR

EDUCATION

Attended, Faculty of History, University of São Paulo, BR
Photographic Art and Culture, University Center SENAC, São Paulo, BR
School of Communication and Arts (ECA), University of São Paulo (USP), BR
São Paulo School Independent Program for Artists and Curators (PIESP), coordinated by Adriano Pedrosa, BR

RESIDENCYS

2018 *Studio Pharos*, São Paulo, BR

2019 *Pivô*, São Paulo, BR

SELECTED SOLO EXHIBITIONS

2022

MONSTROUS, PSM, Berlin, DE

2019

Wrong Position, PSM, Berlin, DE

2016

SP-Arte with PSM, São Paulo, BR

2015

Appears, Inverts – and Againstst, PSM, Berlin, DE
abc art berlin contemporary with 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

2021

SParte with Central Gallery, São Paulo, BR
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
ArteBA, With PSM Gallery, Buenos Aires, AR

2019

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

**2018**

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

Art Toronto, with PSM Gallery, Toronto, CA

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 ARCOMadrid with PSM, Madrid, ES

2016

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

2015

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

Art Toronto, with PSM Gallery, Toronto, CA

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 Intuition

ET Cetera, Rumos Visual Arts Program, Modern Art Museum Aloisio Magalhães, Recife, BR

2011

20th Meeting of Atibaia Fine Arts, Convention Center Victor Brecheret, Atibaia, BR

2010

Visual Arts Week of Recife (SPA), Recife, BR

2008

CAP 008 – Fine Arts Faculty Exhibition, School of Communication and Arts (ECA), University of São Paulo, BR

2007

CAP 007 – Fine Arts Faculty Exhibition, School of Communication and Arts (ECA), University of São Paulo, BR

2005

Imagem-ato (Image-Act), Casa da Lagartixa, São Paulo, BR

Minha Boca Muda Grita em sua Orelha surda (My mute mouth screams in your deaf ear), Casa da Lagartixa, São Paulo, BR

2003

Fotografia Ordinária (Ordinary photography), Funarte, São Paulo, BR