

Environments is the first exhibition collaboration between Portuguese artists Pedro Neves Marques and Mariana Silva, and premieres four new videos alongside existing works. The show will continue as a series of events programmed for the month of October, both in and outside of the e-flux exhibition space. Further details on these will be updated on the e-flux website (e-flux.com/program).

Pedro Neves Marques (Lisbon, 1984, lives in New York). Solo shows include *The Chosen Ones*, Galeria Pedro Cera, Lisbon, Portugal, 2012; *The Integration Process*, Parkour, Lisbon, 2012; *When's the end of celebration?*, Galleria Umberto Di Marino, Naples, Italy, 2011; and *Uma Cortina de Fumo/ Mármore e Vidro*, with André Romão, Fundação EDP, Lisbon, 2010. Neves Marques has participated in several group shows, including *Contra-Escambos*, Palácio das Artes/ Edifício Fonte, Belo Horizonte/ Recife, Brazil, 2013; *Resonance and Repetition*, Elizabeth Foundation for the Arts, New York, 2012; and *Montehermoso Art & Research*, Centro Cultural Montehermoso, Vitoria, Spain, 2012. He has been resident at Zentrum Paul Klee Sommerakademie, Bern, Switzerland, 2010, and at Antonio Ratti Foundation, Como, Italy, 2009. In 2012 he published a collection of short stories, *The Integration Process* (Atlas Projectos; Berlin/Lisbon).

Mariana Silva (Lisbon, 1983, lives in New York). Solo shows include *P/p*, Mews Project Space, London, 2013 and *The organization of forms*, Kunsthalle Lissabon, Lisbon, 2011. Silva has participated in several group exhibitions, namely, *To the Arts, Citizens!*, Serralves Museum, Oporto, Portugal, 2011; *For Love, not Money*, 15th Tallinn Print Triennial, 2011; *Perpetual Interview*, Cristina Guerra Contemporary Art, Lisbon, 2010; *Into the Unknown*, Ludlow 38, New York, 2010; *República ou o Teatro do Povo*, Arte Contempo, Lisbon, 2009; and *BesRevelação 2008*, Serralves Museum, Oporto, 2008. She was a resident at Zentrum Paul Klee Sommerakademie, Bern, Switzerland, 2010, and at ISCP, New York, 2009–10.

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For further information please contact laura@e-flux.com.

Environments.

Pedro Neves Marques | Mariana Silva

September 17–November 2, 2013

Exhibition hours: Tuesday–Saturday, 12–6pm

Exhibition events:

24 October, 8pm, talk with Philip Mirowski, at e-flux

31 October, 7pm, talk with Timothy Mitchell and Alberto Toscano, at e-flux

1

In 1972 the future ended.

2

This was the year *The Limits to Growth*, an MIT led, Club of Rome funded “Report on the Human Environment” was published, coding the world into a systems-dynamic model of life past, present and future, and projecting the economy far into the 21st century. The report tied future environmental shocks to capitalism’s exponential growth. Unwittingly though, it signaled the mutation of the political ecology of the time into the economico-bureaucratic form of policy making between States or corporations.

From then on ecology is allowed only in the technocratic language of international policymaking tribunals. It must either go “deep” or apolitical. In contrast, neoliberalism, financial markets, and the economy itself would become ever more naturalized. There are even rumors that neoliberalism accomplished ecology.

3

It is said that the Earth is failing, and world-scale catastrophes nearing in on us, even if in many a discourse the tipping point keeps receding. Many in our generation grew up with a horizon delineated by a weak ecology, by unemployment, diminishing retirement funds, no social security. In seven years it will be 2020.

But all of this is wrong. Catastrophe has already happened. We have long lived in a state of trauma, pathologically driven to imagine a future that soon will catch us, when in fact the future assaulted us long ago.

4

All these bodies. See them decoupling from the multitude, every atom evermore individualized. In 1971 the dollar is decoupled from the gold standard, and henceforth the economy from the social, financial markets from economics. The rich withdraw from the poor. The middle class from politics. Only production meshes with consumption.

5

In 1978, out of the Energy Crisis, the first oil futures market is established at the New York Mercantile Exchange. The decoupling of the gold standard was also the decoupling of modern conceptions of the economy linked to material wealth. Just like the post-war boom in the production of plastic that preceded the energy crisis, this partition allowed for an image of abstraction and transparency in physical and metaphorical terms: materials that bend, stretch and flex and defy our material eternity, while being lightweight and socially-detached like markets and finance. Otherwise, how could a 1968 Parisian inflatable furniture line, named after space travel and produced by an engineer, propose to destabilize class relations and hierarchies by designing cheap, informal consumer bubbles to sit on?

6

The lump of anxiety lodged inside each of us is the residue of an ongoing trauma experienced in the past and volatilized at each socio-economic upheaval. The representation of old forms of labor no longer suffices for a pristine violence operated by remote. Under this 24/7 energy expenditure model of labor, workers' collars have been exchanged by the informality of hoodies and sportswear.

7

But neither are traditional machines of representation enough. In June of 2013 the Greek public television, ERT, was shut down, broadcasting its own ending live to a worldwide audience, as a consequence of the European crisis and its debt-ridden economy. After ERT's 2,700 workers were sacked, they carried on broadcasting for online streaming and satellite relay channels.

ERT may have been the last television channel to ever broadcast, the first and last television signal to be interrupted. In this respect, prosumer DSLR images of HD quality fail us as much as the overabundance of televised images before them—faced with the complexity of events, cameras remain narrowly perspective-oriented. As "extensions of men," broadcast images sit next to our own therapy sessions, in need of quarantine and treatment.

8

Someday, all of this will find its way to museum walls.

9

Looking back at the turn of the 21st century, museological narratives and displays had become in themselves preemptive gestures, attempts at capturing the modulation of capital and social erasure, as violence sunk in. But in this process it was as if the organs of the institutions themselves were put on display—finally, beyond the control of cultural workers and civic representation, art institutions were slowly recognized as also possessing their own psychological states.

In these temporary walls, financial dependencies, workers' memorabilia, and rhetorics of leisure and welfare state nostalgia accumulate in the face of an instability that repeatedly converted concepts into objects and objects back into concepts, merging simulation into exhibitions through the medium of information. It is here that the projective and the material fuse together into a single environment—one that mirrors the simultaneous liquidation and saturation of an unstable ecology we used to call the public.

List of works included:

Walls:

A *The Limits to Growth*, 2013, computer graphics video animation of a set of flowcharts from the 1972 report "The Limits to Growth," 5', loop, no sound.

B Magazine ad for the MOMA/Louvre Museum/Museum of Modern Art in Paris exhibition of the *Aerospace Collection* by Quasar Khanh(1934-), *The New Yorker*, 03 July 1970, mylar sleeve.

C *Relax*, from the *Aerospace Collection* by Quasar Khanh (1934-), original date of design 1968, P.V.C. furniture inflated with 21st century air.

D *Explore, Experience, Enjoy*, 2013, double-channel 3D video animation, 2' each, loop, sound. Including:

Donation box, 2000, Ab Rogers Design for Tate Modern, powder coated aluminium, glass, plexiglass.

Posters for Universal Basic Income, or Guaranteed Basic Income, n/a, digital print on paper, wall composition.

Liberator v1.0, 2013, 3D printed nylon plastic, prototype developed by Defense Distributed, Texas, USA. The world's first 3D printed gun, the sketch models of which have been distributed online free of charge.

Unspecified source, c. 2013, silicone prosthetic thumbs, Brazil. Silicone finger replicas used by hospital workers of Sao Paulo's metropolitan area to forge fingerprints onto a digital time-stamp machine with the objective of falsely stating extended works hours.

Unspecified source, origin 20th century, work collars, cotton.

Trauma and Tension Release, unspecified source, 2013, educational department brochures for therapy sessions, offset prints.

Dial-a-Poem, John Giorno, 1968, phone-based service system, telephones, off-set prints, as exhibited at *Information* exhibition held at MOMA, 1970.

Monitors (loop system):

E *Fuzzy Logic I*, 2013, 11' 30", HD video transferred to DVD, sound. Shot at the University of Navarra, Spain, with Econometrics expert Dr. Christine Choirat and the University's natural history collection. Credits: sample music from *Wie man Sieht* by Harun Farocki, 1986.

F *Untitled (Sinkhole)*, 2013, 30", HD animation transferred to DVD, no sound.

G *Beams of Cathodic Rays Shooting*, 2013, 8' 10", HD video transferred to DVD, sound. Credits: music samples from the BBC Radiophonic Workshop, by Delia Derbyshire, 1960 and 1971. Shot in an empty television studio, machines narrate the ending of the Greek public TV service ERT and the turning of its cameras onto demonstrations outside the main ERT building in the suburbs of Athens.

H *Hoods Up! (Every Participant's Dream of Violence)*, 2012, 6', HD video transferred to DVD, no sound. The spring of 2012 began with the death of young Trayvon Martin in Florida, USA, and closed with Mark Zuckerberg's hooded visit to the NYSE for Facebook's IPO.

