

MARIANA SILVA

PAVILHÃO DAS FORMAS SOCIAIS

SOCIAL FORMS PAVILION

CURATOR Margarida Mendes



The Pavilion of Social Forms problematises the historical relationship between animal and human societies, analysing the movements of swarms and crowds and some of their recent mutations. The pavilion compares human collectives and social insects – such as ants and bees – and examines how the porous relationship between nature and culture permeates social policies, technology and the development of artificial intelligence. In an age when control and surveillance do not seemingly oppose the ideals of horizontality and immanence: in what ways do techno-utopian visions inform current technological systems? How do these systems reconfigure the space of potential the body politic, and at what point do they become an ideology?

The history of social insects raises questions about instinct – understood in evolutionary terms in opposition to intelligence since Darwin – representing strangeness and alterity in contrast to human intelligence. Questioning how animal intelligence and crowd behaviour can be reinterpreted in the algorithmic era, this exhibition crosses several axes of reflection unfolding over the various spaces of the pavilion.

The series of new commissions by Mariana Silva expands upon the speculative fiction of her previous exhibition *Olho Zoomórfico* (*Zoomorphic Eye*, Museu Gulbenkian, 2017). In Pavilion of Social Forms, the artist uses a visual lexicon composed of documentary images that cross-references scientific and biopolitical chronologies, including excerpts of B-grade Hollywood films. At the entrance of the pavilion, we find a chronology of references on the social history of insects and crowds. And in the two contiguous rooms, visitors find juxtaposed with the garden windows a series of screens showing excerpts of science fiction films and cartoons that also incorporate narratives of insects, ants, and human crowds.

Both rooms also feature a series of metal and papier maché replicas of anthills of the species *Pogonomyrmex badius* made by the artist Edgar Pires. The shapes of the anthills were collected by the myrmecologist Walter Tschinkel by pouring a metallic alloy into the nests' openings. The molten metal filled the negative space of the ant nest created a mould that reveals the complex matrix of its underground architecture.

In these rooms we can observe the sculptures and videos against the background of the garden, while accessing interviews with theorists Charlotte Sleight, author of *Six Legs Better: A Cultural History of Myrmecology* (2007); Jussi Parikka, author of *Insect*

until 27 / 01 / 2019

tuesday to sunday



10am–1pm and 2pm–6pm

PAVILHÃO BRANCO
entrance by Palácio Pimenta
Museu de Lisboa
Campo Grande

Media: An Archaeology of Animals and Technology (2010); Tania Munz, author of *The Dancing Bees: Karl Von Frisch and the Discovery of the Honeybee Language* (2016); and Stefan Jonsson, author of *A Brief History of the Masses: Three Revolutions* (2008).

The upper floor of the Pavilion of Social Forms, displays a new video *Swarms/Throngs* (after *Networks, Swarms, and Multitudes*) which juxtaposes the point of view of various disciplines, such as technology, biology and philosophy that study immanent forms. It explores science and technology scholar Donna Haraway's question as to whether there "can be a unit of analysis smaller than the relation", and revisits philosopher Eugene Thacker's 2004 reflection on the mutation of our conception of the body politic in *Networks, Swarms, and Multitudes*.

From the point of view of the mammal, is a work developed by the artist in 2017 where we can see an insect being indexed in a museum while a narrator reports on the perspective of non-human minds – whether animals, alien or robotic – as we take on the point of view of an insect, or mutant mammal, through the reification of an insect's particular visual singularity.

This exhibition was supported by Fablab Lisboa.

Acknowledgements

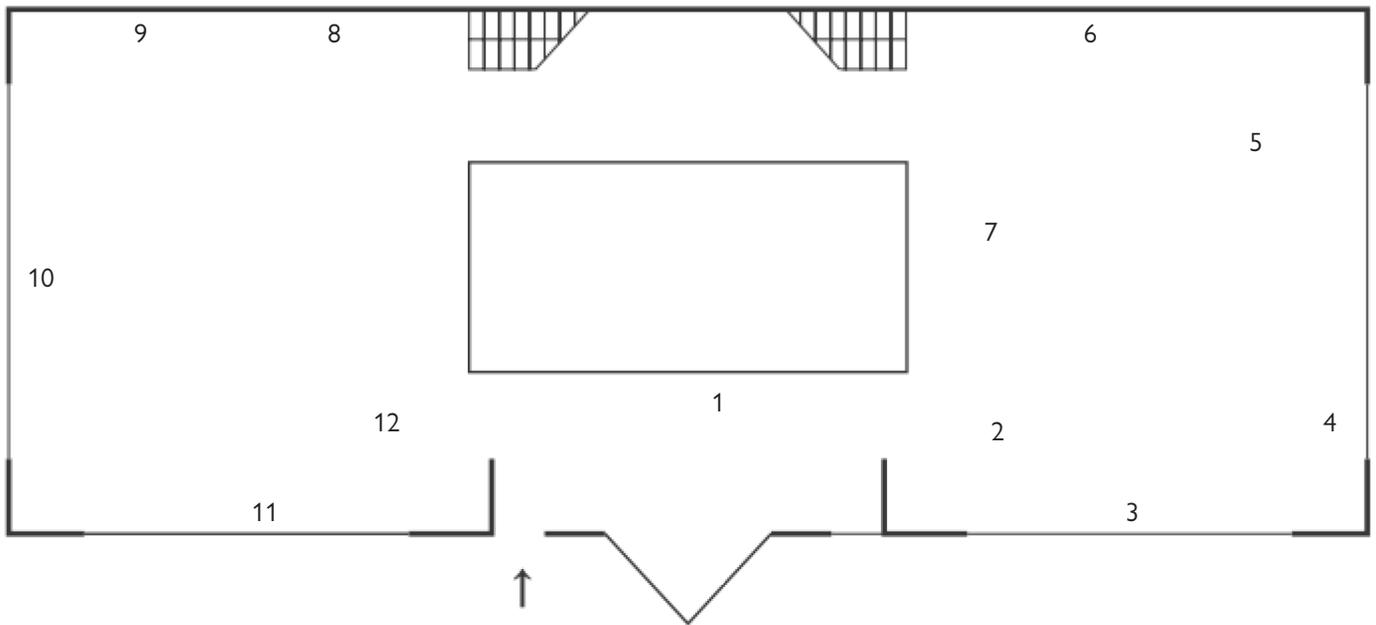
Elisa Aragão, Christian Bosch, Bárbara Bulhão, Luís Coelho, Duarte Crawford, Paulo Crawford, Aveline De Bruin, Rita Duro, Pedro Góis, Bernardo Gaeiras, Joana Gonçalves, Pedro Gonçalves, Gonçalo Gama Pinto, Stefan Jonsson, Joana Manuel, Nuno Marques, Margarida Mendes, Tania Munz, Pedro Neves Marques, Jussi Parikka, Andreia Pires, Edgar Pires, Craig Reynolds, Francisco Rocha, Margarida Rodrigues, Charlotte Sleigh, Walter Tschinkel, Francisco Valente and Flávia Violante.

BIOGRAPHIES

Mariana Silva graduated from the Faculty of Fine Arts at the University of Lisbon. She regularly presents her work in solo and group exhibitions, both in Portugal and abroad. Her solo exhibitions include: *Olho Zoomórfico (Camera Trap)*, Calouste Gulbenkian Foundation, Lisbon, 2017); *Audience Response Systems* (Parkour, Lisbon, 2014); *Environments*, with Pedro Neves Marques (e-flux, New York, 2013); *A organização das formas* (The Organisation of Forms, Kunsthalle Lissabon, Lisbon, 2011). She has participated in several groups exhibitions, including: Gwangju Biennial, (2016, Gwangju, South Korea); *HYPERCONNECTED* (2016, 5th Moscow International Biennial for Young Art at MMOMA—Moscow Modern Art Museum); EDP New Artists Award (2015, EDP Foundation, Lisbon); *Europe, Europe* (2014, Astrup Fearnley Museum, Oslo); IndieLisboa, Lisbon International Independent Film Festival (2012, Cinemateca de Lisboa, Lisbon).

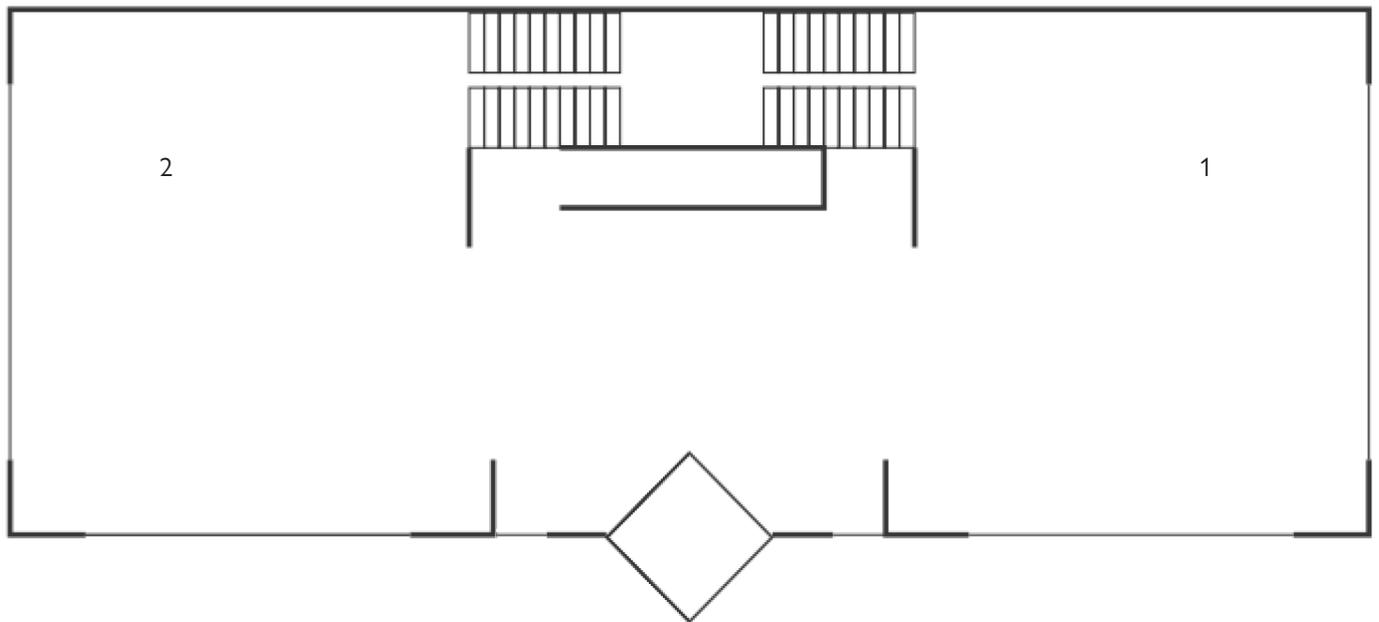
Mariana Silva was the winner of the 2015 EDP New Artists Award (Lisbon) and the 2008 BES Revelation Award (Porto). She has completed artistic residences at Gasworks, London (2016), and ISCP, New York (2009). Together with the artist and writer Pedro Neves Marques, she produces *inhabitants*, an online channel with exploratory video and documentary reports (<http://inhabitants-tv.org/>).

Margarida Mendes is a curator, educator and activist. Exploring the overlap between cybernetics, philosophy, sciences and experimental film, her personal research investigates the dynamic transformations of the environment and its impact on societal structures and cultural production. She was part of the curatorial team of the 11th Gwangju Biennale (2016) and 4th Istanbul Design Biennale (2018). She has directed several educational platforms, such as *escuelita*, an informal school at Centro de Arte Dos de Mayo (CA2M), Madrid (2017), The Barber Shop project space in Lisbon (2009-15), and the ecological inquiry curatorial research platform *The World In Which We Occur*, ongoing since 2014. She is a PhD candidate at the Centre for Research Architecture, Visual Culture Department, Goldsmiths University of London.



LEVEL 0

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| <p>1. <i>Social History of Insects and Crowds</i>, 2018 Wallprint 250 x 80cm</p> | <p>5. <i>Pogonomyrnx badius colony 82</i>, 2018 Metal, <i>papier maché</i> and graphite powder 67 x 49 x 190 cm</p> | <p>9. <i>Interview with Stefan Jonsson</i>, 2018 iPad and cherry tree stool</p> |
| <p>2. <i>Pogonomyrnx badius colony 155</i>, 2018 Metal, <i>papier maché</i> and graphite powder 42 x 38 x 216 cm</p> | <p>6. <i>Interview with Jussi Parikka</i>, 2018 iPad and cherry tree stool</p> | <p>10. Excerpts of "2084", "Albert in Blunderland", "Them!", "Metropolis" and "October"</p> |
| <p>3. Excerpts of "Tout Va Bien" and "Phase IV"</p> | <p>7. <i>Pogonomyrnx badius colony 64</i>, 2018 Metal, <i>papier maché</i> and graphite powder 44 x 33 x 185 cm</p> | <p>11. Excerpts of "Invasion of the Bee Girls", "Johnny the Giant Killer", "Workers leaving the Lumière Factory" and "2084"</p> |
| <p>4. <i>Interview with Charlotte Sleight</i>, 2018 iPad and oak tree stool</p> | <p>8. <i>Interview with Tania Munz</i>, 2018 iPad and oak tree stool</p> | <p>12. <i>Pogonomyrnx badius colony 146</i>, 2018 Metal, <i>papier maché</i> and graphite powder 50 x 38 x 235 cm</p> |



LEVEL 1

1.

Swarms/Throngs (after Networks, Swarms, and Multitudes), 2018

Video, dome screen and cork bench
6'15"

2.

From the point of view of the mammal, 2017

Video and screen
5'42"

Courtesy Bruin-Heijn Collection