

INFRASTRUCTURES INFRAESTRUCTURAS

VANMETER / SESCOSE / CARRERA

This exhibition attempts to underscore what lies beneath infrastructure as a horizon of meaning, and as a word that contains the way we conceive our relationships with the spaces we inhabit, and the way we live and move. Infrastructure and growth.

Infrastructure and growth are words that we often hear in Houston. Why? What forms of thought are shaped by the repetition of these words? Could we shape the way we think and our relationships through other words, perhaps words like wandering or distraction, or maybe reciprocity or pleasure?

During our artistic practices, we have recollected a tiny portion of the waste that lies on the edge of the processes of urbanization that have transformed the ecosystems of the bayous and prairies, in the territory of what nowadays is known as Houston. We have installed our collection of objects and materials in the space of this gallery.

This exhibition is the result of a collective installation montage. Through each of our practices, we have collected disposed materials and plants around us. And we built an organism that reveals what lies beneath the infrastructure, underneath the constructions that supports what is thought to be transportation, cities, public and private spaces, life itself. In the frame of this exhibition, we understand montage as the capacity to relate our three practices and the recollections that have emerged from them (metals, wood, stones, rods, glass, wax, steel, concrete, huizache seeds, mozote, sunflower, foam, one-dollar bills, estuary water, styrofoam, fiberglass, among many others) through a dialogue in which each material has meaning in its relationship to the other materials. It is a living organism.

We consider the first relevant finding of this process to be the strength of collectivity; that has been unfolded from the practice of three artists who relate their questions, scopes and problems into a unitary installation. In a context where individuality and the individual are taken for granted, we consider this action to be relevant and necessary.

The second finding consists of a reflection on the *infra*, the edge, the shore. Through this reflection we articulate our artistic practices and an installation grounded in a collective process, and the decisions involved in shaping it. The economy does not regulate itself. Neoliberalism is supported by countless sacrifices. Neoliberalism is a system of death. On the edge of our electricity bill for our A/C there is a planet in agony. There are plastic bottles floating on the water of the bayous. There is discarded rubbish accumulated beneath the highway bridges. The *infra* in this installation, therefore, seeks to make visible, in a gallery space of a public university, the residues that are discarded beneath the structures that sustain—perhaps not for much longer—modern systems of urbanization and transportation (systems that are colonial, capitalist and patriarchal).

We think of the Mexican Infra-realist poetry movement, that attempted to write using everyday language, with irreverence and vitality; poetry that could break away from the established formulations of modern poetry. We reflect on Infra-politics. A way of embracing political action in everyday life, rather than in ideology or theory, as Alberto Moreiras and Maddalena Cerrato point out, among others. *Infra* as a way of accepting that we are on the edge of a circle whose center is going towards catastrophe and extinction.

Emilio walks along the banks of Brays Bayou collecting edible plants and materials. Charles collects steel and concrete discarded in construction. Alejandro salvages discarded rubbish from streets. Sometimes we intervene, and sometimes we just collect. We put them here at ESS as a collection that form a living, latent organism that expresses what is left over from the processes of urbanization of the Bayou City.

Thank you for coming!