

Pedro Neves Marques

Visual artist, filmmaker, and writer.

Born in Lisbon, Portugal, 1984, lives and works in New York, USA

Education

2010 MA Art&Politics, Goldsmiths University of London, UK, with scholarship by Fundação Calouste Gulbenkian, Lisbon, P

2007 BA in Fine Arts, Faculty of Fine Arts of the University of Lisbon, Portugal

Grants and Awards

2017 *Inhabitants* (collaborative online project) is shortlisted for the 2017 Visible Award, cittadellarte Fondazione Pistoletto and Queens Museum of New York

2016 Grant from Institute of Portuguese Cinema, Portugal, for the short-film *Semente Exterminadora* [Exterminator Seed]

2015 - 2016 Grant from Fundación Botín, Santander, Spain

2013 - 2014 Grant from Akademie der Künste der Welt, Cologne, Germany

2011 - 2012 Art & Research grant from Centro Cultural Monterhermoso, Vitoria, Spain

2011 – 2012 Research grant from Calouste Gulbenkian Foundation, Lisbon, Portugal

Ongoing Collaborative Projects

2015 – ongoing

Founder with fellow visual artist Mariana Silva of *Inhabitants*, an online channel for exploratory video and documentary reporting See <http://inhabitants-tv.org/>

Solo exhibitions

2019

Solo show at Gasworks, London (forthcoming April 2019)

2018

A Mordida (The Bite) Pérez Art Museum of Miami, USA (forthcoming December 2018)

2017

Learning to Live with the Enemy, Berardo Museum Collection, Lisbon, P

Learning to Live with Other Bodies, Galleria Umberto Di Marino, Napoli, I

2013

Environments, with Mariana Silva, e-flux, New York, USA

2012

The Chosen Ones, Galeria Pedro Cera, Lisbon, P

The Integration Process, Parkour, Lisbon, P

2011

When's the End of Celebration?, Galleria Umberto Di Marino, Napoli, I

The Integration Process, A Certain Lack of Coherence, Porto, Portugal, P

2010

A Curtain of Smoke/ Marble and Glass, with André Romão, EDP Foundation, Lisbon, P

On the Invisibility of Performance and the Resonance of Lives - Three Proposal Explored, Etc Gallery, Prague, CZ

Group exhibitions

2018

Ghost Nets, Galeria OMR, Mexico City

The World to Come, Harn Museum of Art, Florida

2nd Yinchuan Biennial: Starting from the Desert, cur. by Marco Scotini, Museum of Contemporary Art Yinchuan, China

Let's Talk About the Weather: Art and Ecology in a Time of Crisis, Times Museum, Guangzhou, China

Processo alla Natura, Galleria Umberto Di Marino c/o Spazio Maria Calderara, Milano, I

Eco-Visionaries: Art and Architecture after the Anthropocene, cur. by P. Gadanho, M. Pestana, MAAT, Lisbon, P

Songs for Sabotage: 2018 New Museum Triennial, New York (as *Inhabitants*)

The Future, cur. by Chus Martines, Rosa Lleó and Elise Lammer, ARCO Madrid with Galleria Umberto Di Marino

2017

Electric Comma, curated by Katerina Chuchalina from V-A-C Foundation and Pete Belkin from Kadist, VAC Foundation; Venice, I

4th Ural Biennial of Contemporary Art, Ekaterinburg, Russia

Being Prey, Espacio Ódeon, Bogotá, C

Terra, Galeria Solar, Vila do Conde, P

Un inmenso juego de energías, Centre del Carme, Valencia, Spain

The Extractive Machine: Neocolonialisms and Environmental Resources, cur.by Marco Scotini, PAV Parco Arte Vivente, Turin, I

Canibalia, Hangar, Lisbon, Portugal

Contour8 Biennial, Mechelen, Belgium. (as *Inhabitants*)

Citizen X: Human, Nature, and Robot Rights, Oregaard Museum, Hellerup, Denmark.

Itinerarios XXIII, Fundación Botín, Santander, Spain

2016

The Winter of Our Discontent, curated by Jacopo Crivelli Visconti, Galerie Martin Janda, Vienna, Austria

Let's Talk About The Weather: Art and Ecology in a Time of Crisis, Sursock Museum, Beirut,

Matter Fictions, Berardo Museum Collection, Lisbon. (as *Inhabitants*)

2015

The Methadone Metronome, curated by renaro, MK Gallery, Milton Keynes, UK

Canibalia, curated by Julia Morandeira Arrizabalaga, Kadist Art Foundation, Paris

2014

Quotes from the Left Left hand, Galleria Massimodeluca, Mestre, Venezia, I

Postcodes, Casa do Povo, São Paulo, BR

XII Bienal Internacional de Cuenca: Ir para Volver, curated by Jacopo Crivelli Visconti and Manuela Moscoso, Ecuador

2013

Contra Escambos Experiências Imaginativas Nos Trópicos, curated by Beto Shwafaty and Leandro Nerefuh, Palacio das Artes, Belo Horizonte / Espaço Fonte, Recife, BR

Quarter-System, curated by Manuela Moscoso, Universidad de Navarra, Spain

2012

Resonance and Repetition, curated by Rivet (Manuela Moscoso and Sarah Demeuse), Goethe Institute/Elizabeth Foundation for the Arts, New York, USA

Art & Research Grants, Centro Cultural Montehermoso, Vitoria, Spain

Se tudo é humano tudo é perigoso, SP Artes art fair, Sao Paulo, Brazil

2010

The Poetics of Life, curated by Hugo Canoilas, Gallerie Dana Charkasi, Vienna, A

Have a look! Have a look!, FormContent, London, UK

The Horizon Line is Here - Tornare per Partire, curated by Lorenzo Bruni, Galleria Umberto Di Marino, Napoli, I

2009

A camel is a horse designed by a committee/attempts at re-writing the world, Fondazione Claudio Buziol, Venezia, I

Cinema Festivals and Screenings

2017

After Effects film program, Art and General at Anthology Film Archives, New York, USA, and Kino Artis Cinema, Tallinn, Estonia, November 2017 and March 2018

Screening at ForumdocBH film festival, Belo Horizonte, Brazil

Tropicália and Beyond: Dialogues in Brazilian Film History, film program cur. by Stefan Solomon, Tate Modern, London, UK

Screening at Caminhos do Cinema Português film festival, Portugal

DocLisbon International Film Festival, October 2017. (session programmed by *Inhabitants*).

25th Vila do Conde Short Film Festival: National Competition, Portugal

Indie Lisboa Film Festival: National Competition, Lisbon, Portugal

2016

FUSO Festival, Chiado Contemporary Art Museum, Lisbon, Portugal.

"Antropofagia" film program, Mamm Medellín, Colombia.

2014

Indie Lisboa Film Festival: Indie Moving Image, Lisbon, Portugal.

De Ultramar film program, The Pipe Factory, Glasgow, Scotland.

In Practice exhibition, Sculpture Center, New York, USA.

www.vdrome.org.

2013

DocLisboa International Film Festival: National Competition.**Artist Residencies and Workshops**

2018

Gasworks Residency, London, UK

2017

Docs Kingdom, Portugal.

Triangle Art Residency, New York, USA, 2016-2017. (as Inhabitants)

2016

Anthropocene Campus: The Tecnosphere, Haus der Kulturen der Welt, Berlin, Germany

2014

Anthropocene Campus, Haus der Kulturen der Welt, Berlin, Germany

2010

Sommerakademie, curated by Jan Verwoert, Paul Klee Zentrum, Bern, Switzerland

2009

Advanced Course in Visual Arts of Fondazione Antonio Ratti, curated by Walid Raad, Fondazione Antonio Ratti, Como, Italy

Permanent Collections

ARCO Foundation, Centro de Arte Dos de Mayo, Madrid

Kadist, Paris

Antonio Cachola Collection, Elvas Portugal

Land Collection, Rome, Italy

Writings and Editorial Work**Authored Books**

2017

Morrer na América [Dying in America], collection of short-stories, Lisbon: Abysmo and Kunsthalle Lissabon, in Portuguese.

2015

The Forest and the School / Where to Sit at the Dinner Table?, Pedro Neves Marques (ed.), Berlin and Cologne: Archive Books and Akademie der Künste der Welt

2012

The Integration Process/ O Processo de Integração, collection of short-stories, Berlin and Lisbon: Atlas Projectos, bilingual English and Portuguese.

2010

Anti-Totem, Pedro Neves Marques and André Romão (eds.), Lisbon: Galeria Quadrum

2009

The Wandering Chief (1880 - 1891), self-published chapbook, Lisbon**Edited Journals**

2015

Guest editor of "Apocalypse" section of *e-flux Journal* #65, the *Supercommunity* issue for the 56th Venice Biennale. New York: 2015.**Essays, Articles, and Book Chapters**- "Predation-Gardens: Modernity from Botany to Biotechnology," *Third Text* special issue "The Wretched Earth: Botanical Conflicts and Artistic Interventions", R. Gray and S. Sheikh (eds.), London (2018).- "Look Above, the Sky is Falling." In *Supercommunity: Diabolic Togetherness Beyond Contemporary Art*. New York: Verso (2018).- "Filming Light Beings: A Challenge to 21st Century Cinema." In *Tropicália and Beyond: Dialogues in Brazilian Film History*, Stefan Solomon (ed.). Berlin: Archive Books (2017).

- "O que estamos vendo no planeta hoje é um combate de povos e não de classes. Ou as classes estão voltando a se

redefinir como povos,” interview with anthropologist Eduardo Viveiros de Castro, Pedro Neves Marques e Rita Natálio (ed.), www.buala.org, Lisbon, Portugal (2017).

- “Cosmopolítica da arte no multiverso: Apichatpong e o Mundano.” In *Variações do corpo selvagem: Em torno do pensamento de Eduardo Viveiros de Castro*, São Paulo: SESC (2017).

- “Mimetic Traps: Forests, Images, Worlds.” In *The Word for World is Forest*, Anna-Sophie Springer et al. (ed.), Berlin: Haus der Kulturen der Welt (2017).

- “Whose Limits?” In *Former West: Art and the Contemporary After 1989*, Marina Hlavajova and Simon Sheikh (ed.), Utrecht and Boston: BAK and MIT Press (2017). Previously published in *Ment Journal*, 5, Berlin (2014).

- “How Many Nature Can Nature Nurture? The Human, Multinaturalism, and Variation.” In *Elemental Propositions*, Ashkan Sepahvand et al. (ed.) Beirut: Sursock Art Museum (2016).

- “A Common Life.” In *Sketches for an Anthology*, a monograph about the artist André Guedes, ed. Kunsthalle Lissabon, Lisbon: Kunsthalle Lissabon (2016).

- “Filmar os seres de luz: Desafio ao cineasta do século XXI”, article in *Público* newspaper, Lisbon, Portugal (2015).

- “Look Above, the Sky is Falling: Humanity Before and After the End of the World.” *e-flux Journal*, 65, the *Supercommunity* issue for the 56th Venice Art Biennale (2015).

- “Curation sans concept.” In *Réalités du commissariat d'exposition*, ed. Estelle Nabeyrat et al. Paris: L'École Nationale Supérieure de Beaux-Arts de Paris (2015).

- “Why the Forest is the School,” *Qalqalah* #1. Kadist Art Foundation and Béton Salon, Paris (2015).

- “1972.” *A Circular* #2. London (2012).

- “Curatorial Business,” *Ment Journal*, 2. Berlin (2012).

- “The Escape Route’s Design,” with Mariana Silva. *e-flux Journal* #9. New York (2009).