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MUSEO D'ARTE CONTEMPORANEA

ARTISSIMA



COMUNICATO STAMPA

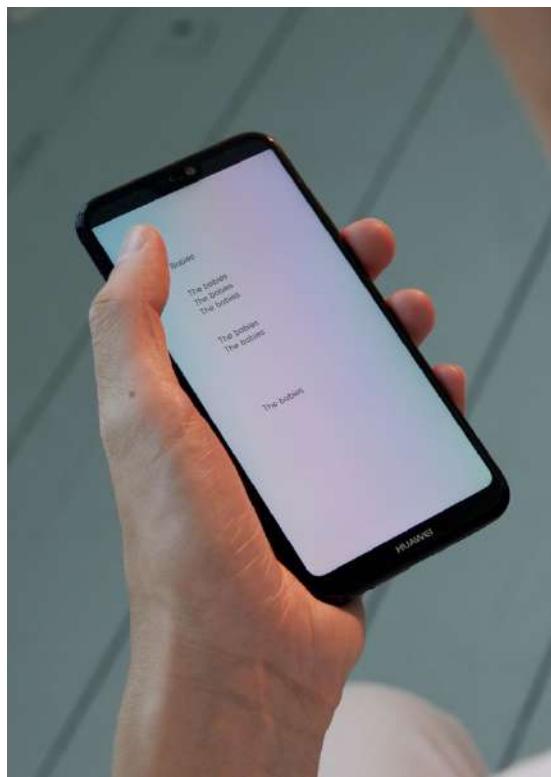
Pedro Neves Marques in collaborazione con HAUT

Becoming Male in the Middle Ages

illy Present Future Prize 2018 Exhibition

a cura di Marianna Vecellio

1 novembre 2019 – 23 febbraio 2020



Becoming Male in the Middle Ages (Diventare maschio nel Medioevo), 2019

(Fermo immagine)

video a canale singolo, muto, colore

Courtesy gli artisti e Galleria Umberto Di Marino, Napoli

Pedro Neves Marques, vincitore del Premio illy Present Future 2018, in concomitanza con Artissima 2019 presenta *Becoming Male in the Middle Ages* (Diventare maschio nel Medioevo, 2019). Questa nuova installazione multimediale realizzata in collaborazione con l'artista e producer HAUT, è concepita appositamente per la sala progetto della Manica Lunga del Castello di Rivoli. La mostra, a cura di Marianna Vecellio, sarà aperta al pubblico dal 2 novembre 2019 al 23 febbraio 2020.

Becoming Male in the Middle Ages è un'installazione immersiva che comprende film, musica, scrittura, brevi videoclip e un libro di narrativa di prossima pubblicazione. Liberamente tratto da una serie di nuovi racconti scritti dall'artista, il progetto esplora la relazione tra un gruppo di amici e amanti che attraversano insieme una crisi etica relativa a temi quali sessualità, riproduzione, genitorialità ed età.

Narrato da Neves Marques e arrangiato musicalmente da HAUT, il lavoro racconta la storia delle protesi corporee per la riproduzione, dell'omogenitorialità, e anche del cibo geneticamente modificato. Nel fluire degli accadimenti, l'artista esplora narrativamente alcune tra le questioni più insidiose e urgenti di oggi, come la genetica contemporanea, la salute, il genere, la gestazione e la normatività, nonché di ciò che è considerato naturale e artificiale.

Scrive Pedro Neves Marques: "Dopo un secolo di ricerche endocrinologiche, il corpo umano è sempre più visto come un organismo chimico e secrezionale disponibile alla manipolazione ormonale. Nel progetto, questa ricerca medica si mescola al genere letterario Mpreg, uno stile circolato online di romanzi incentrato sulla gravidanza maschile che, ironicamente, trova il suo principale pubblico nelle donne eterosessuali di mezza età. Fortemente codificato, questo genere segue tropi specifici all'interno della cultura gay, come il ruolo di *top* e *bottom* o *masc* e *fem*, con il partner femminile che assume il ruolo riproduttivo. Questa omonormatività (si definisce omonormatività la non corrispondenza al modello dell'uomo gay), replicando la mascolinità diretta e tossica, è la chiave delle storie che racconto, presentando il lavoro riproduttivo e il desiderio come luoghi di contestazione esplorati dai personaggi".

Racconta il curatore: "Neves Marques indaga la condizione di fluida transizione che le questioni costitutive e sociali dell'essere umano come il corpo, la sessualità, la morte, l'amore e la riproduzione assumono in un presente accelerato e metabolico e in costante ibridazione post-umana. A cavallo tra realtà e finzione, i suoi lavori affondano in una visione prospettivista, descrivendo una realtà *multinaturale* che narra di biologia, genetica, ecologia, politica, scienze e tecnologia. L'artista riflette sulla dicotomia di ciò che è considerato naturale e artificiale nonché sulla vita e la morte conducendo a una riconfigurazione delle distinzioni, in una tensione compresa tra il desiderio di empatia e l'incapacità di essere e sentire il prossimo".

L'opera *YWy, a androide* (*YWy, the Android*) (*YWy, l'androide*, 2017), con cui Neves Marques ha vinto l'edizione 2018 del Premio illy Present Future, è stata acquistata dalla Fondazione per l'Arte Moderna e Contemporanea CRT per le Collezioni del Castello di Rivoli Museo d'Arte Contemporanea.

Il lavoro è stato scelto durante Artissima 2018 dalla giuria tecnica del *Premio illy* composta da **Lorenzo Benedetti** (curatore del Kunstmuseum, San Gallo), **Carolyn Christov-Bakargiev** (direttore del Castello di Rivoli Museo d'Arte Contemporanea, Rivoli), **Kirsty Ogg** (direttrice di New Contemporaries, Londra), "per la coinvolgente presentazione che affronta argomenti di scottante attualità come l'ingegneria genetica, l'ambiente e la globalizzazione". L'opera colloca poeticamente l'individuo e il concetto di identità al centro della riflessione proposta.

Dal 2012 il Premio illy Present Future offre al vincitore l'eccezionale opportunità di esporre al Castello di Rivoli Museo d'Arte Contemporanea, oltre a sostenerne la ricerca. Il premio

rappresenta la volontà dell'azienda di supportare la comunità artistica e i giovani talenti nel loro percorso di crescita. Grazie alla visione contemporanea di illycaffè e all'attiva partnership con il Castello di Rivoli, il Premio illy Present Future offre un contributo importante all'affermazione degli artisti emergenti e conferma il ruolo innovatore di Artissima. I vincitori delle precedenti edizioni che hanno esposto al Castello di Rivoli sono stati: Vanessa Safavi, Santo Tolone e Naufus Ramírez - Figueroa (2012), Caroline Achaintre e Fatma Bucak (2013), Rachel Rose (2014), Alina Chaiderov (2015), Cécile B. Evans (2016) e Cally Spooner (2017).

Biografie

Pedro Neves Marques (Lisbona, 1984) è uno scrittore e artista visivo che vive e lavora a New York. Laureato in "Arte e Politiche" presso il Goldsmiths di Londra, Neves Marques ha vinto numerosi premi per i suoi video, tra i quali il Botín Foundation, Santander, Spagna nel 2016 e dall'Akademie der Künste der Welt di Colonia tra il 2013 e il 2014. Recentemente ha vinto il premio *La Caixa Production Grant* della Fondazione La Caixa di Barcellona (2019) per la realizzazione di un nuovo progetto. Nel 2015 ha pubblicato il libro *The Forest and the School: Where to Sit at the Dinner Table?* (2015), un'antologia sull'antropologia e antropofagia brasiliana ed è autore di due storie brevi: *Morrer na América* (2017) e *The Integration Process* (2012). In occasione della 56a edizione della Biennale di Venezia, *All The World's Futures* (2015), è stato invitato come editor per la sezione tematica "Apocalypse" contenuta nell'edizione speciale *Supercommunity* di e-flux Journal.

L'artista portoghese ha all'attivo diverse mostre personali quali *It Bites Back* da Gasworks a Londra nel 2019, *A Mordida (The Bite)* presso il Pérez Art Museum of Miami nel 2018 e *Learning to Live with the Enemy* nel 2017 nel Berardo Museum Collection di Lisbona. Il suo lavoro è stato inoltre esposto in importanti mostre collettive tra le quali *Heart of Darkness. Can Art Prevent Mistakes?*, a cura di Marcella Beccaria, una mostra con le opere della Collezione del Castello di Rivoli presso le OGR - Officine Grandi Riparazioni di Torino (2019); *2nd Yinchuan Biennial: Starting from the Desert*, a cura di Marco Scotini presso il Museum of Contemporary Art Yinchuan in Cina, (2018); con il progetto *inhabitants* ha partecipato all'esposizione *Songs for Sabotage: 2018 New Museum Triennial* di New York (2018); *Electric Comma*, a cura di Katerina Chuchalina dalla V-A-C Foundation e Pete Belkin da Kadist, presso V-A-C a Venezia (2017); la 4a edizione della *Ural Biennial of Contemporary Art* presso Ekaterinburg in Russia (2017); *The Extractive Machine: Neocolonialisms and Environmental Resources*, a cura di Marco Scotini al PAV Parco Arte Vivente di Torino (2017); *Let's Talk About The Weather: Art and Ecology in a Time of Crisis* al Sursock Museum di Beirut (2016) e *Times* al Guandong Museum, (2016 - 2018).

I suoi film sono stati proiettati in importanti festival come Toronto International Film Festival, New York Film Festival, Indie Lisboa Film Festival, DocLisboa International Film Festival e ForumdocBH, tra gli altri, e anche in alcuni musei come Tate Modern, (Londra), Jeu de Paume (Parigi) e Anthology Film Archives (New York). Insieme all'artista Mariana Silva porta avanti il progetto *inhabitants*, fondato nel 2015, un canale online per la ricerca di video e documentari, attualmente in collaborazione con TBA21 - Academy.

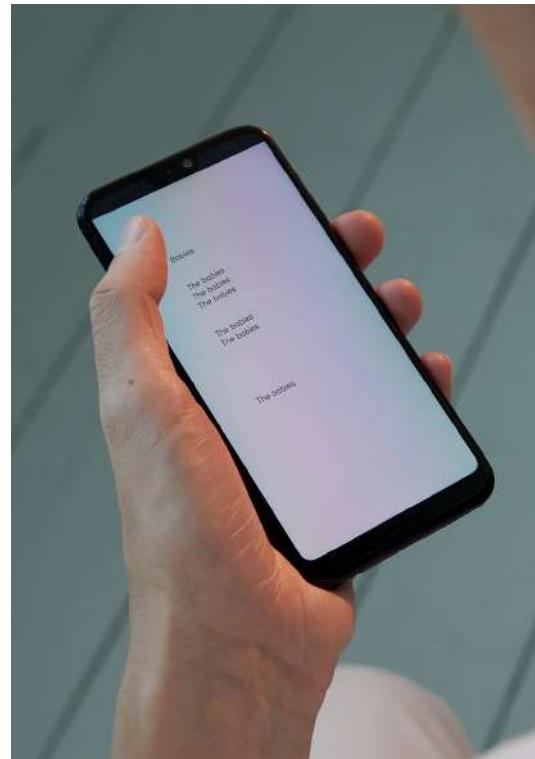
HAUT è un produttore musicale e performer che spazia fra la musica elettronica sperimentale e la cognizione musicale determinata dalle interazioni con il corpo. Attingendo alla sua esperienza di ex-psichiatra, esplora il suono come strumento di guarigione emotiva ed espressione politica: immagina i corpi come siti di processo e molteplicità, come sistemi aperti che si collegano agli altri, umani e non umani. Ha collaborato con artisti come il produttore musicale Lotic, l'artista computazionale MBJ Wetware, il coreografo Przemek Kaminski e il regista Pedro Neves Marques, tra gli altri. Nel 2019, si è laureato con un Master in Musica presso il Goldsmiths, University of London.

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Pedro Neves Marques

Becoming Male in the Middle Ages, 2019

Installation with single-channel video and multichannel musical composition by HAUT, 35 min., loop, color, carpet

Courtesy of the artist and Galleria Umberto Di Marino, Napoli, Italy

illy Present Future Prize 2018 exhibition curated by Marianna Vecellio

Marwa and Vincent, and Carl and Andreas, are all couples in their mid-thirties. On one hand, a heterosexual couple dealing with infertility issues; on the other, a homosexual couple trying to have a biological baby. When Carl decides to have a baby with his husband Andreas, Marwa must confront her feminist ideals against her best friends' reproductive desire and homonormativity, as well as Vincent's male fragility.

Wishing to have a baby, Carl decides to use an experimental method in which an ovary taken from a woman with cancer and frozen for posterity is implanted in a man, that is, Carl. Through hormone therapy, the ovary generates eggs, which can then be fertilized in vitro and passed to a surrogate belly. Most remarkably, the ovary can be implanted anywhere in the body, regardless of gender.

For her part, Marwa never wanted to be a mother, and Vincent always respected her. In time, however, Marwa eventually gives in to Vincent's wishes and tries to get pregnant. Despite timing their sexual activity with Marwa's fertility peaks, to their surprise, they fail. At first, Marwa thinks it's her fault, but soon finds out the infertility is Vincent's. The situation proves a source of tension between them, with Marwa disgusted at herself for assuming, normatively, that it was all her fault, while Vincent tries to deal with his own manhood and parental desires. The truth is that Carl and Andreas' attempts at a male pregnancy reflect back Marwa and Vincent's frustrations, and sooner or later someone or something will have to give.

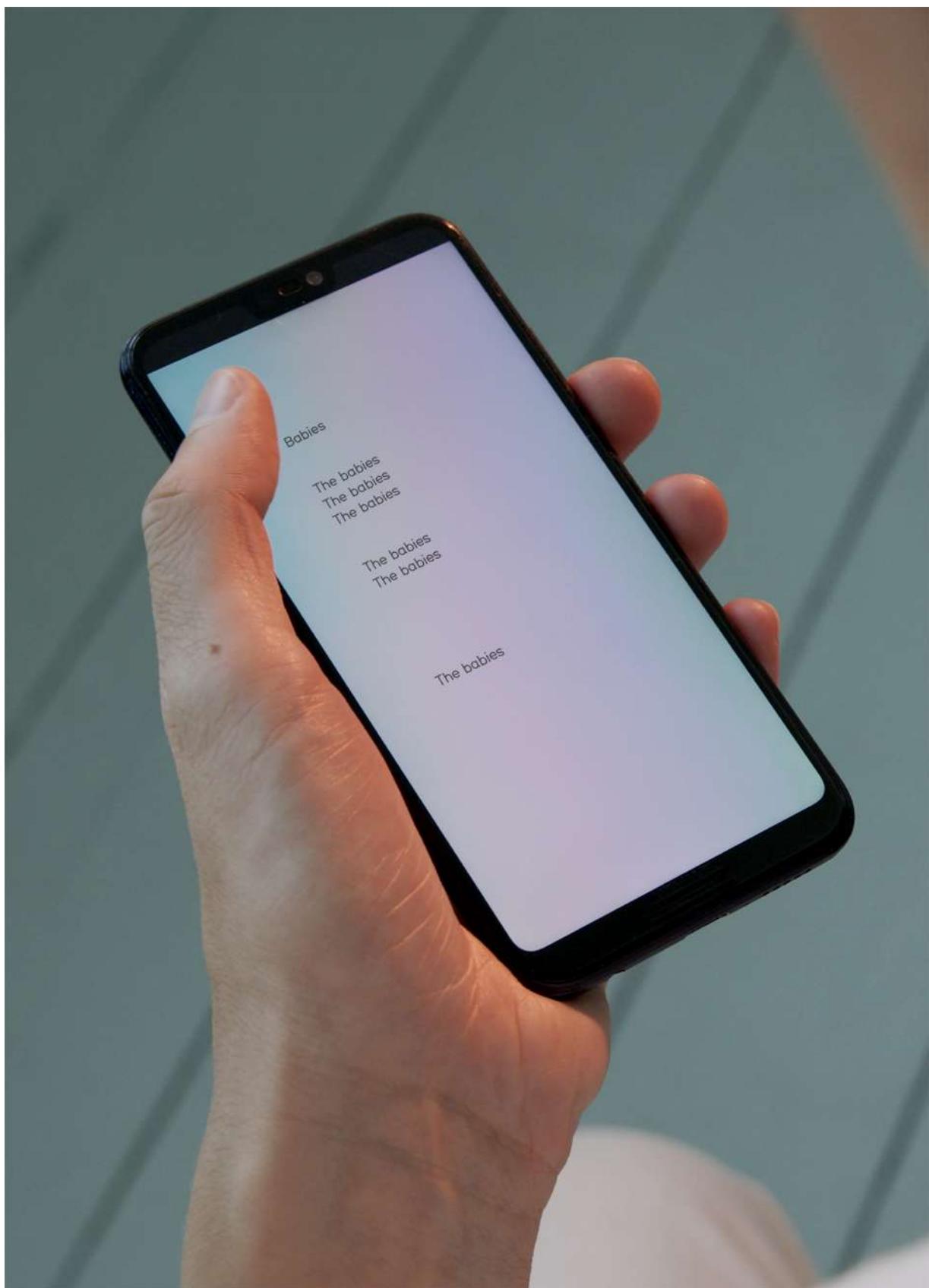
Adapted from one of my recent own short stories, *Becoming Male in the Middle Ages* takes as a starting point the strained relationships between a group of close friends and lovers, and in doing so fictionalizes research into the impacts of contemporary and near-future genetics on issues of gender, normativity, parenting, and reproduction, what is deemed natural and artificial, as well as life and death.

The artist has written this text during the preparation of his project for Castello di Rivoli.

The work can be viewed from 1 November 2019 to 23 February 2020 at Castello di Rivoli, Turin

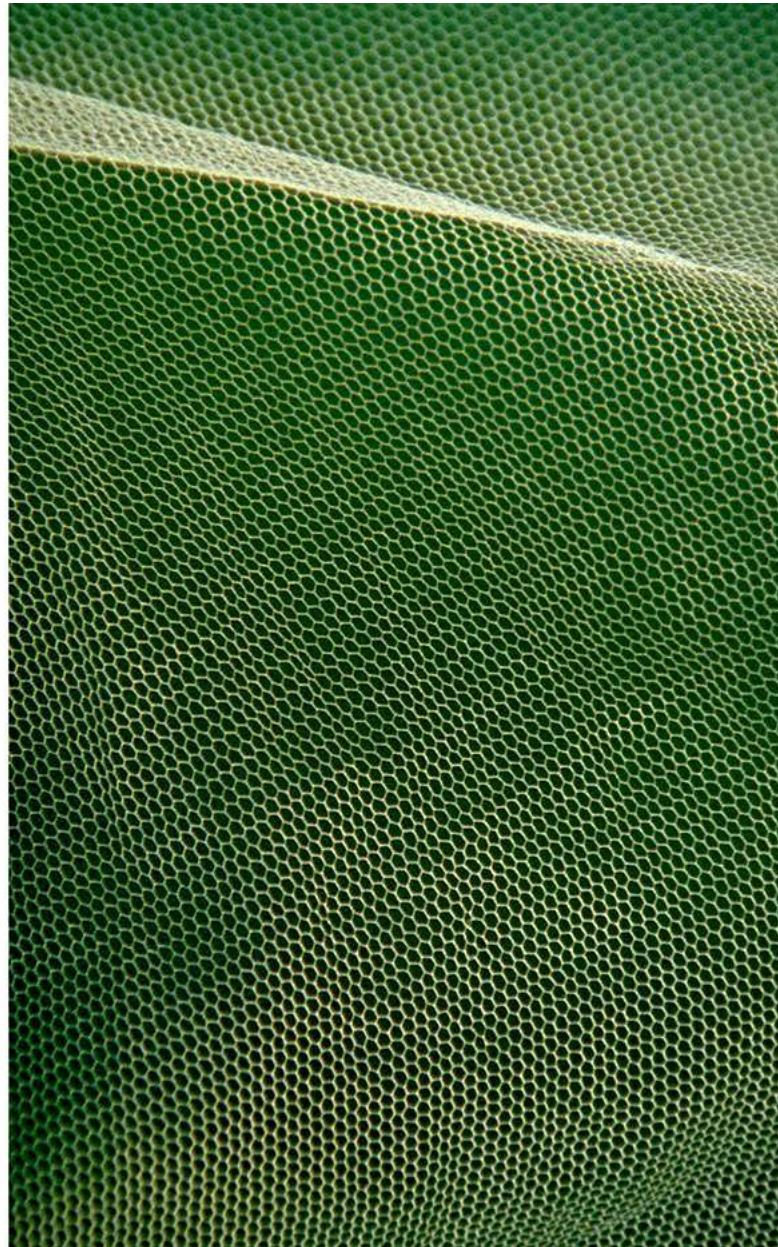
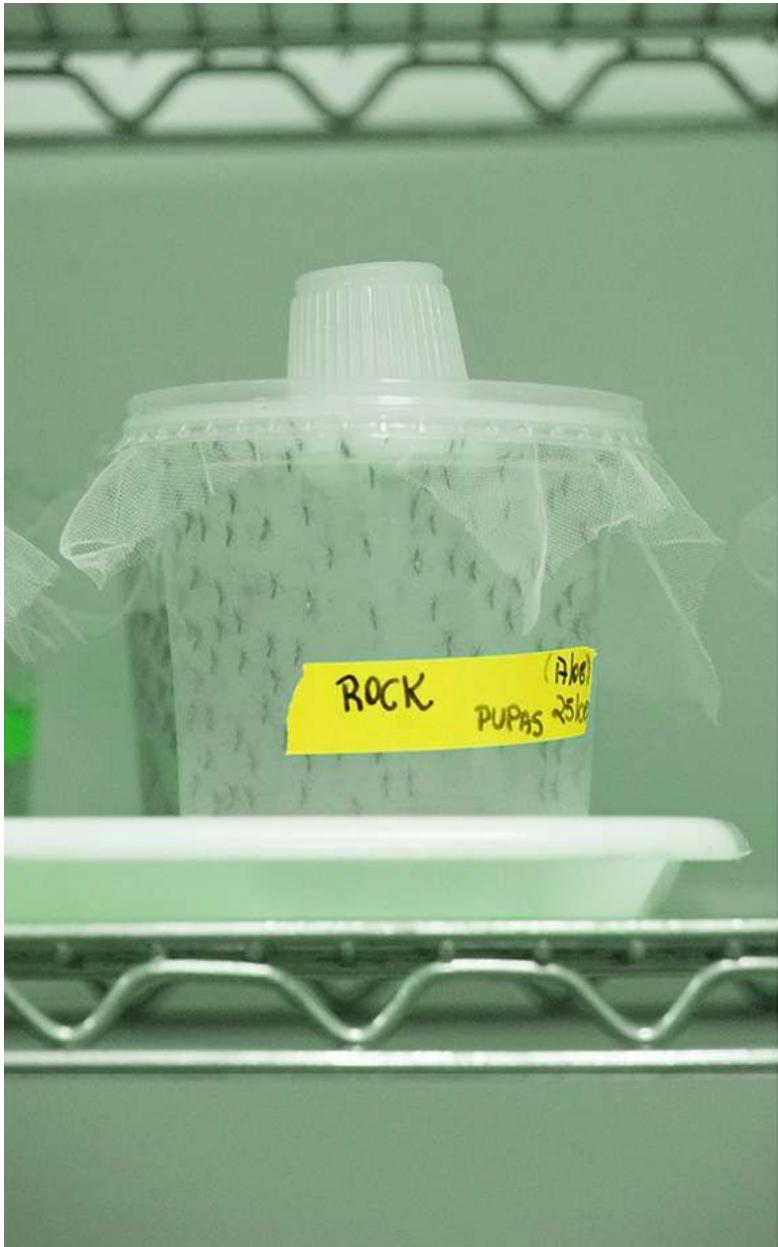


Pedro Neves Marques
fMpreg, 2019, color photograph, 60 x 42 cm, ed. of 3 + AP



Pedro Neves Marques

fMpreg—The Babies, 2019, color photograph, 60 x 42 cm, ed. of 3 + AP



Pedro Neves Marques

Masculine Natures I (Genetically-modified *Aedes aegypti* mosquito, August 2018, São Paulo, Brazil), Image-Trap I, 2018, digital print, wood frame, cm 63 x 45 each, ed 2/3



Pedro Neves Marques

Masculine Natures II (Genetically-modified Aedes aegypti mosquito, August 2018, São Paulo, Brazil), Image-Trap II, 2018, digital print, wood frame, cm 63 x 45 each, ed 2/3

EPIDEMICS

people out on the streets
become military
sweeping the land like a virus
this hatred

my tears
and other more serious threats

the suspense was killing us
—*the virus of culture*

these times
others become more other
than they've ever been purposely by now
it should be clear why—

the difference accentuated

the violence was always real
—*the virus of nature*

FE/MALE

What does it (she) do?
She bites and carries the disease. She is the vector.
She penetrates the male. She sees no gender.

What is it done to it (him)?

Recombination of genes. Makes him stronger.
Millions of him produced by the hour, set loose on
the target (her).

What does it (he) do to it (her)?

He sterilizes her. Controls her.
He fucks her and then lets her off to die.

MOSQUITOS

REFUGE

all this green
and the fireflies
and mosquitoes

the frog croaks
(they do not see them)
the moiré
comes,
bananas
the mush ground
jaracaras and heliports

class division,
roots like aliens
bite draws blood,

even in the green, the
they seek refuge in the forest
all the while knowing how the forest is a trap.

chemicals
such as glyphosate and methionyl
used in monocrops
all across Brazil
are the same chemicals
such as atrazine and acophate
used in towns where
Zika is pervasive.

*I want this poem to be:
as dry as possible—
because slow violence
is impossible of proof
by writing or film;
only cells are, in time, a
sign of crime.*

fumigation is a weapon
of both change
and permanence
practiced both by aircraft
and by hand—
it kills pests
both in the fields
and in people's homes.

it is only natural
that the industries behind
agrochemicals are the same
as those benefiting from
biological containment
—in times of viruses—
and the business of
transgenic mosquitos:
the carriers of disease.

TRANS AND TOXINS

II

transphobes say
besides males
turning into females
and females into males—
as if the binary was real
and preexistent—
that females are giving birth
without males.

Thelma,
the Florida python,
captive
and desperate for love
lays eggs which
are exclusively
her own—

biologists call it parthenogenesis;
common people call it virgin births.

biologists suggest
it is mostly reptiles and fish
who can change
and swap sex
when under
extreme conditions—

but when are there not
extreme conditions in the
human realm?

transphobes are irritated,
and take sex and its freedoms
as provocation;

they will not stand it
and so they will stand against it

because if mothers can
give birth by themselves, without
males, why wouldn't
these mothers' sons soon
give birth by themselves as well?

NONBINARY

SPACES

they—who have just become a woman
after years of nonbinary spaces, found it
a defense against violence.

they played with expectations—
including their own—

they could shapeshift, their magic
and hide from power, for as long as
*from an angle a boy
from another a woman*

the transition remained unseen
they were safe—

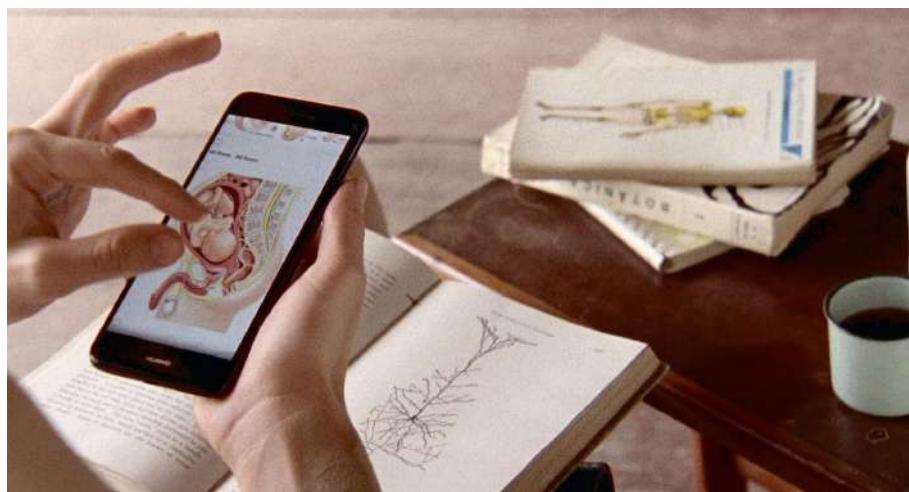
but is being a woman safer
than being none?

now that they have become a woman, she
is tired; the patch on her shoulder, wet

hormones from showering, she sees,
in ways ambiguity could not offer;

violence against her sisters.

two men in bed
and a woman
who refuses patriarchy
while they fuck
she watches kindly
the woman will bear no progeny
for them.



Pedro Neves Marques

A Mordida [The Bite], 2018

The installation comprises three film sequences, playing in a loop and respectively titled: *The Gender of the Lab; If the mosquito can kill, it cannot be born; Sex as Care*. Double channel film installation, 20 min., super 16mm transferred to video, color, sound, 6 channel surround sound piece. Portuguese and English spoken.

Written and directed by Pedro Neves Marques. Music by HAUT. Cast: Alina Dörzbacher, Ana Flávia Cavalcanti, Kelner Macedo, with the participation of Luiz Felipe Lucas, Diogo Hayashi and Pamela

Escolástico. Edited by: Pedro Neves Marques. Director of Photography Marta Simões, Sound Recordings by Tales Manfrinato, Art

Direction: Diogo Hayashi. Produced by: Pedro Neves Marques and Catarina de Sousa.

With the support of Pérez Art Museum of Miami.

"The installation brings together two apparently distinct images of epidemics, addressing clashes among politics of nature, technology, and gender.

The films are based on a research completed at a genetically modified mosquito factory in São Paulo, Brazil, and include both fictional and documentary elements, veering between the present and an imagined future. The biological epidemic of the Zika virus, being combated partly through the use of the mutated mosquitoes, becomes an analogue to the rise of reactionary conservatism in Brazilian politics, which reached a new zenith with the election of Jair Bolsonaro.

The films follow the protagonists (a man, a woman, and a transgender woman) through these two crises, drawing lines between psychological and bodily horrors, political and medical crises, the sterile heteronormativity of the laboratory and assaults on reproductive autonomy. While all these biopolitical tensions express themselves in personal relations, as a retreat or a refuge from the crisis, the films point to intimacy and care as possible futures beyond the constraints of a binary mentality."

— from "A Mordida" exhibition text by curator Jennifer Inácio, Pérez Art Museum of Miami, 2018.

Vimeo link:

<https://vimeo.com/303231471>

password: antropofagia



Pedro Neves Marques

Exterminator Seed (2017), Short-fiction film, 28 min., 2K, color, sound. In portuguese with english subtitles.

Written and directed by: Pedro Neves Marques. With: Zahy Guajajara and Luiz Felipe Lucas. Produced by Capivara Filmes (BR) and Curtas Metragens CRL (PT). With the support of Fondación Botín and Institute of Portuguese Cinema.

An oil spill contaminates the Brazilian coast. Capivara, an offshore oil rig worker, is evacuated back to Rio de Janeiro, where the locals remain ignorant of the incoming disaster. Despite the danger, Capivara wishes only to return to the offshore oil fields. In the city, he is aided by Ywy, a woman who convinces him to travel to her homeland of Mato Grosso do Sul, in search for work in the soya and corn monocultural plantations. There, Ywy tells him about the infertility proper to those transgenic plants and an android like her. But Capivara, a human, is incapable of understanding her

Vimeo link

<https://vimeo.com/214545113>

password: antropofagia



Pedro Neves Marques

YWy, a androide [YWy, The Android]. 2017.

8 min. loop, HD video, color, sound. Portuguese with english subtitles.

Written and directed by Pedro Neves Marques. With Zahy Guajajara. Produced by Capivara Filmes (BR).

With the support of: Fondación Botín (Spain), Oregaard Museu and Museu Colecao Berardo.

YWy, an indigenous android, talks with a GMO corn crop in the agricultural interior of Brazil. In a moment of intimacy, the woman, whom we come to understand is a field worker, and the plants talk about bodily rights, infertility, labor, and monocrops. As a human, the spectator is unable to hear the voice of corn, perceiving the dialogue as a strange monologue. The film's script is inspired by the writing of Brazilian author Jose Guimaraes Rosa, in which dialogues are often expressed through the voice of a single person.

Vimeo link:

<https://vimeo.com/204404097>

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Pedro Neves Marques

Learning to Live with the Enemy, 2017.

Video, 9 min. 30 sec., color, sound.

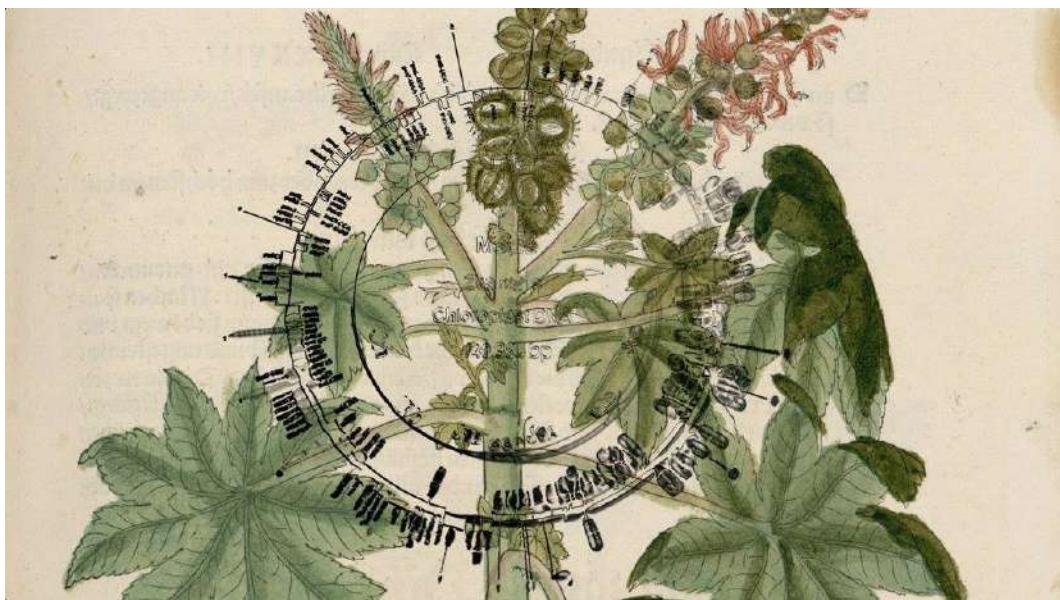
Written and directed by Pedro Neves Marques. Produced by Capivara Filmes (BR). With the support of Fundacion Botin, Oreguard Museum and Museu Colecao Berardo.

Shot in inner Rio Grande do Sul, Brazil, in a landscape transformed by the monoculture agriculture of transgenic soy, maize and sugar cane, the film follows the process of transforming soy crops into biodiesel, from the moment of harvest to the workflow of one of the main biodiesel processing factories in the region. In a diaristic tone, a narrator asks: What kind of life lies in transgenic seeds? And what does it mean to live with the enemy?

Vimeo link

<https://vimeo.com/202431863>

password: antropofagia



Pedro Neves Marques

Linneaus and the Terminator Seed, 2017.

Video, 15 min., color, sound.

Written and edited by Pedro Neves Marques. Voice: Simao Cayette and Syma Tariq. Music by Pedro Neves Marques.
With the support of Museu Colecao Berardo.

Is there a deterministic, evolutionary line connecting modern botany to the contemporary transgenics? Bringing together botanical drawings made by European naturalists in Latin America and Southeast Asia, contracts and UN documents on transgenic seeds, as well as depictions of the reproductive systems of flowers and humans, this short film-essay explores the sexual imaginary of modern botanists to consider the post- natural conditions governing current biotechnology, the colonial management of reproduction, as well the representation and indexation of life forms past and present.

Vimeo link:

<https://vimeo.com/219691786>

password: antropofagia



Pedro Neves Marques

Digital Animals: Dream Sequences

Video, 19', loop, sound. 2017.

Courtesy of the artist and Galleria Umberto Di Marino, Napoli, Italy

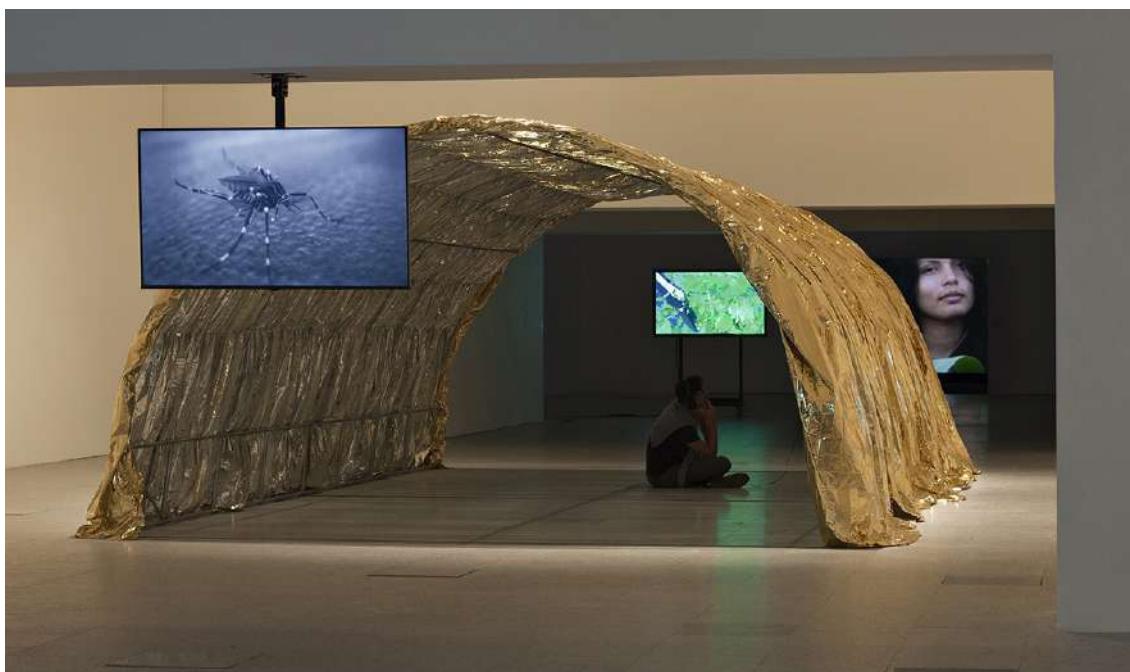
Several young adults are seen falling asleep or sleeping at night in their beds, kitchen or living rooms. The only source of light comes from the computers or tablets near them, which show films about threatened or near-extinct animals. What does a digital archive concerning forms of life that, in the near future, will no longer exist, mean? What affect do these moving bodies invoke? What kind of sounds do they produce? A film that takes its inspiration from Andy Warhol's Sleep and John Berger's Why Look at Animals?.

Cast: Pedro Simões, Catarina Lee, Bruno Cadinha, Margarida Magalhães, João Abreu, Henrique Loja. Director: Pedro Neves Marques. Photography: Mário Melo Costa. Color Correction: Fred Fleureau. Sound: Pedro Neves Marques. Produced by Pedro Neves Marques and Stenar Projects. With the support of Berardo Museum Collection.

Vimeo link:

<https://vimeo.com/228296008>

password: antropofagia



Pedro Neves Marques

Aedes Aegypti, 2017

Digital animation video, 1'50", loop.

Hidden under a chemical cloud, appearing and disappearing: we are granted glimpses of the Aedes Aegypti mosquito, transmitter of the Zika virus. In one sequence, the mosquito sits on human skin, sucking blood; in another, two mosquitos are engaged in a dance of copulation. The film refers to the emergence and control of this post-natural insect: Oxitec, a British biotechnology company, has developed genetically-modified sterile males for pest control and disease quarantine, with field trials performed in developing countries such as the Cayman Islands, Malaysia, or Brazil (where laboratory factories for the production of transgenic mosquitoes have been set in place).

Vimeo link:

<https://vimeo.com/219834501>

password: antropofagia