

VAMPIRES IN SPACE AT THE 59TH INTERNATIONAL ART EXHIBITION – LA BIENNALE DI VENEZIA 2022



La Biennale di Venezia

59. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

The Official Portuguese Representation at the 59th International Art Exhibition – La Biennale di Venezia 2022, with official opening on April 22 at Palazzo Franchetti, presents *Vampires in Space*, a project by artist, filmmaker, and writer Pedro Neves Marques. Curated by João Mourão and Luís Silva, the work dialogues with *The Milk of Dreams* by Leonora Carrington, theme proposed by Biennale Arte 2022 curator Cecilia Alemani, focusing on “the representation of bodies and their metamorphoses, the relationship between individuals and technologies, and the connection between bodies and the Earth”.

Through a new film, poetry and an immersive exhibition design, *Vampires in Space* takes the form of a narrative installation that transforms the second floor of Palazzo Franchetti into an unexpected spaceship, within which the wistful existence, dramas and routines of its five passengers unfold during a centuries-long trip to a faraway planet. Designed with the support of Diogo Passarinho Studio, the installation contrasts the Gothic Venetian style of the palazzo with a speculative sensibility, typical of Neves Marques' practice, known for spanning art and cinema, critical writing, fiction and poetry.

Vampires in Space is the first explicitly queer project presented in the history of the Pavilion of Portugal at the International Art Exhibitions of La Biennale di Venezia, where trans- and non-binary representation matters gain unprecedented visibility. By presenting this project, Portugal places itself at the forefront of discussions on key issues of our times, in which identity processes, ecology, transhumanism and biopolitics are interdependent and complementary themes for thinking and acting in the present and, above all, in the future.

The work resorts to the figure and expectations of what we consider a “vampire” to be in order to address questions of gender identity, non-nuclear families, queer reproduction, and also the role of intimacy and mental health today. The vampire's imagined longevity, reinforced here by a physical distance from planet Earth and the notion of humanity, allows for a retrospective exercise in what would be called a “science autofiction” anchored in Neves Marques' own trans non-binary experience, as well as a political review of an extensive history of control over the bodies and desire. If vampires have always reflected period debates on gender, from the Victorian era to feminist liberation and the AIDS crisis, how do they answer today to advances in biotechnology or the emancipation of queer lives and ecologies? As is characteristic of the artist's work, *Vampires in Space* is built on a balance between forthright sociopolitical critique, an uncommon narrational enterprise and the creative and emotional place of personal exposure, invoking a space of intellectual and poetic freedom for art. After all, in space it's always night and, in their immortality, vampires are the perfect beings to deal with the incommensurability of spatial distances. At once funny and tragic, kind and empowering, *Vampires in Space* presents a closed cycle between memories of past - and perhaps future - lives, and the melancholic reality of a trip to a distant territory.

The project includes a public program curated by Filipa Ramos - a discursive platform to mediate and discuss the themes explored in *Vampires in Space* through a series of films, music, performances and talks. In an effort to make further accessible and decentralize the visual arts, this program spans various areas of Portugal thanks to the support of institutional partnerships:

the Calouste Gulbenkian Foundation Modern Art Center [Lisbon], Arquipélago - Contemporary Arts Center [São Miguel, Azores], José de Guimarães International Arts Center [Guimarães] and Batalha Film Center [Porto]. The project's publication, conceived as a locus for a theoretical narrative as well as critical production of knowledge, is editorially coordinated by Renata Catambas, designed by Remco van Bladel Studio, and will be edited and distributed by Sternberg Press. Once Biennale Arte 2022 comes to a close, *Vampires in Space* will be presented at the newly renovated Calouste Gulbenkian Foundation Modern Art Center in Lisbon, and the itinerancy continues with presentations at Haus der Kunst in Munich and at the Pivô, contemporary art center in São Paulo.

Pedro Neves Marques most recently premiered *Becoming Male in the Middle Ages* [2022] at the Tiger Short Competition of the International Film Festival Rotterdam, for which they have been awarded with the prestigious Ammodo Tiger Short Award and are nominated by IFFR Pro to the short film category of the European Film Awards. Just previously, they won the Special Prize of the Pinchuk Future Generation Art Prize 2021, and, thus, will participate in the Future Generation Art Prize 2021 @ Venice group exhibition, organized by the Victor Pinchuk Foundation at Scuola Grande della Misericordia.

The Official Portuguese Representation at the 59th International Art Exhibition – La Biennale di Venezia 2022 is commissioned by the Directorate-General for the Arts.

EDP Foundation is the Official Portuguese Representation's main sponsor. Additional support is generously provided by Fundação Carmona e Costa, Fundação PLMJ and Fundación Botín.

The 59th International Art Exhibition – La Biennale di Venezia 2022 is open to the public from April 23 to November 27 2022.

For more information

Directorate-General for the Arts
Communication
Campo Grande, n.º 83-1º 1700-088 Lisboa
comunicacao@dgartes.pt
tel. +351 21 150 70 10
www.dgartes.pt | www.facebook.com/dgartes |
www.instagram.com/dg.artes

Press contact

Aviva Obst | aviva@avivaobst.pt | +351934728 964
www.vampiresinspace.pt | www.instagram.com/vampiresinspace.pt

Main Sponsor

EDP Foundation

With the support

ArtAV, Fundação PLMJ, Fundación Botín, Collezione Agovino [Napoli], Galleria Umberto Di Marino, Fundação Carmona e Costa, AICEP - Portugal Global, Collezione E. Righi, Matteo Novarese [Bologna], Collezione Alloggia [Roma], Collezione Renato Carraffa [Roma], Collezione Giardina-Barba [Palermo], Collezione Tommaso e Paola Guerini [Bologna]

Partners

Calouste Gulbenkian Foundation Modern Art Center
Arquipélago Contemporary Arts Center
José de Guimarães International Arts Center
Batalha Film Center

Media Partners

RTP - Rádio e Televisão de Portugal
CURA.
Electra
Jornal de Letras

Organization and commissioner

Ministry of Culture of Portugal
Directorate-General for the Arts



MECENAS PRINCIPAL / MAIN SPONSOR



Umberto Di Marino



CURA.

ELECTRA



Vampires in Space, 2022. Courtesy of the artist, Galleria Umberto Di Marino and Foi Bonita a Festa

THE RENEWED FLIGHTS OF PORTUGUESE ART

In an effervescent period in which multiple questionings and challenges permeate cultural ecosystems, agents and relations, the Official Portuguese Representation at the 59th International Art Exhibition – La Biennale di Venezia 2022 is a passport to the international recognition of Portuguese contemporary art.

It is thus with unabashed pride and enthusiasm that I offer my support to the Portuguese representation at this Biennale, in recognition that the promotion of Portuguese artistic inventiveness and vitality abroad is an objective of enormous importance for the Ministry of Culture.

Contemporary art is an area in which the Portuguese government has adopted various strategic and ambitious measures in the last two years, including the revitalisation of the State Contemporary Art Collection, the enactment of legislation regulating the inclusion of artistic creations in public works, the reinforcement of the governmental financial support in the field of the visual arts, and the recent creation of the Portuguese Contemporary Art Network.

This year, under the rubric “The Milk of Dreams”, the title of a book by surrealist artist Leonora Carrington, La Biennale di Venezia proposes a captivatingly imaginative and transformative journey that is permeable and attentive to the becoming of the world, focusing on capillarity and boundaries relating to physical, ethical and political coexistence within the human species, and between humans and the other in the form of animals, plants, the natural world and the planet.

This artistic reflection on the web of connections and interdependencies between individuals and technologies, between bodies and planetary reality, together with the representation of corporality and its metamorphoses, lays bare profound changes that give rise to new subjectivities, hierarchies and anatomies. The project “*Vampires in Space*” by Pedro Neves Marques, curated by João Mourão and Luís Silva, represents Portugal at this important event.

Identitary positioning and socio-political criticism are at the heart of many contemporary artistic proposals in recent times, reaching a remarkable presence in the media and across society, and Pedro Neves Marques’ project is broadly committed to this multi-faceted reality, invoking critical contemporary themes such as gender identity, sexuality [namely the history of control over bodies and desire], non-nuclear families and the

impact of biotechnology on the reproductive process.

“*Vampires in Space*” is presented at La Biennale di Venezia as an explicitly queer project, revisiting issues of trans and non-binary representation, and reinforcing the presence in the public sphere of issues of gender, ecology and biopolitics as beacons for drawing new horizons at a time that calls for an urgent, responsible and lucid examination of democracy, diversity, equity, sustainability and inclusion.

It is important to underline the parallel programming of artistic mediation that accompanies this multidisciplinary approach, with a discursive platform that deepens debate of the themes explored in Neves Marques’ creative proposal and which brings together activities in the areas of cinema, music, performance and reflection. Mention must also be made of the strategic aim to decentralise and stimulate the circulation of this project to other geographies and audiences to enhance its overall impact.

I owe a final word of gratitude and praise to the artist Pedro Neves Marques for the presented project, and to the entire artistic, technical and executive team involved, and to the curators João Mourão, Luís Silva and Filipa Ramos. This recognition is also due to the editorial coordinator Renata Catambas, to those responsible for the project’s visual identity and design, to those behind the exhibition design and architecture [Remco Van Bladel Studio and Diogo Passarinho Studio, respectively], and to the art publisher Sternberg Press. Finally, a special thanks to the Directorate-General for the Arts for all its organisational work, to EDP Foundation [the Main Sponsor], to Fundação Carmona e Costa, to Fundação PLMJ and to Fundación Botín.

May Portuguese contemporary art continue to diverge, take risks, question, and open new horizons, imagining other modes of coexistence and transformation of the world, and weaving renewed cosmologies. Such new questions are essential for the invention of new futures.

Graça Fonseca
Minister of Culture

CURATORIAL STATEMENT

The Official Portuguese Representation at the 59th International Art Exhibition of La Biennale di Venezia presents a solo project by Pedro Neves Marques, one of the most relevant and celebrated artists of their generation.

Neves Marques's practice, which spans visual arts, cinema, poetry and theory has established a brand of speculative fiction that deals with some of the most prescient issues of our time, from ecology to body politics. Neves Marques understands the tropes of the sci-fi genre in a manner that enables them to question the dystopian futures that loom over our heads, giving us a glimpse of parallel, critical ways of being in the world.

Titled *Vampires in Space*, Neves Marques' project for the Portugal Pavilion takes the form of a narrative installation, comprising film, confessional poetry and scenography that transforms the second floor of Palazzo Franchetti into an unexpected spaceship, within which the wistful existence, dramas and routines of its five passengers unfold during a centuries-long trip to a distant planet. The immersive scenography contrasts the Gothic Venetian style of the palace with a sci-fi and speculative sensibility, typical of the artist's ongoing practice.

The straightforwardness of the title is intentional and allows the narrative to unfold unburden by world building. In a way, the title says it all. The film offers a glimpse into the life of five vampires as they travel through space, carrying life to a faraway Earth-like planet. After all, in space it is always night and, having eternity at their disposal, vampires are the ideal candidates to roam the stars. In their solitude, away from societal constraints and expectations, this family of vampires recalls and reimagines their past lives, guiding the visitor through an open-ended narrative about the role of fiction in our lives, and in particular in lives marked by gender dysphoria or transgender experiences.

Vampires in Space presents itself as a tale with no beginning nor end, in which what matters is the journey and not the destiny. Emma, the youngest vampire on board, is afflicted by amnesia, only remembering their past lovers' scents and touch, never their names or faces, and finds solace in the comic books of her youth. Selena is a transgender person of many lives, whose only wish is for this family to simply hold on a little longer. Itá, who had once been the commander of the mission can now barely find the strength to leave her bed, while Alex is about to discover the true meaning of vampirism. Lorna, a cis woman who wished to live forever and for that reason was turned a vampire just before the mission launched, is now in charge of the mission.

Vampires in Space thus resorts to the figure and expectations of what we consider a "vampire" in order to address issues of gender identity, non-nuclear families, queer reproduction, as well as the role of intimacy and mental health today. The vampire's imagined longevity, reinforced here by a physical distance from planet Earth and the notion of humanity, allows for a retrospective exercise in what could be called a "science autofiction" anchored in Neves Marques' own gender experience, as well as a political critique of an extensive history of control over bodies, desire and imagination. If vampires have always reflected epochal debates on gender, from the Victorian era to feminist emancipation and the AIDS crisis, how do they respond to contemporary biotechnology or the emancipation of queer lives and ecologies?

Vampires in Space is, as all of Neves Marques's work, built on an equilibrium between forthright socio-political critique, an uncommon storytelling speculation, and the creative and emotional place of personal exposure, invoking a space of intellectual and poetic freedom for art.

João Mourão & Luís Silva

BIOGRAPHIES

Pedro Neves Marques [Lisbon, 1984, they/them] is a visual artist, film director and writer. Over the last fifteen years they have lived in London, São Paulo and New York and held solo exhibitions in institutions such as Galerias Municipais – Cordoaria Nacional [Lisbon], CA2M Centro de Arte Dos de Mayo [Madrid], CaixaForum [Barcelona], 1646 [The Hague], High Line [New York], Castello di Rivoli [Turin], Gasworks [London], Pérez Art Museum Miami, Museu Coleção Berardo [Lisbon] and e-flux [New York]. Their work has been featured in numerous biennials, including Liverpool Biennial, Gwangju Biennale, Göteborg International Biennial, Guangzhou Image Triennial, New Museum Triennial, Ural Biennial for Contemporary Art, Contour Biennial and Cuenca International Biennial. Recent group exhibitions and screenings in which they have participated include Trondheim Kunsthall, PinchukArtCentre [Kiev], Inside Out Art Museum [Beijing], Antenna Space Gallery [Shanghai], Le Fresnoy [Tourcoing], Matadero [Madrid], Harn Museum of Art – University of Florida, MAAT [Lisbon], Parco Arte Vivente [Turin], Fundación Botín [Santander], Kadist [Paris], Tate Modern Film [London], Serpentine Galleries Cinema [London] and Guangdong Times Museum [Guangzhou]. Their films have been shown at film festivals such as Toronto International Film Festival and New York Film Festival, received awards at festivals such as MixBrasil [São Paulo], Go Shorts [Nijmegen], Short Waves [Poznan], Sicilia Queer Film Festival and Moscow International Experimental Film Festival, and been nominated for the European Film Awards. Together with Alice dos Reis, Neves Marques co-founded the poetry publishing house Livros do Pântano / Pântano Books, with which they published the poetry book *Sex as Care and Other Viral Poems* [2020] and translated the work of the North American poet CA Conrad into Portuguese. Neves Marques is the author of the short story book *Morrer na América* [Dying in America] [Abysmo and Kunsthalle Lissabon, 2017] and edited the anthologies *YWY, Searching for a Character Between Future Worlds: Gender, Ecology, Science Fiction* [Sternberg Press, 2021] and *The Forest and The School* [Archive Books, 2015]. They also co-edited

a special issue of the art and theory journal *e-flux journal* for the 65th Venice Biennale [2015]. The work of Pedro Neves Marques received the “Present Future Art Prize” at Artissima in 2018 and the “Special Prize” of the PinchukArtCentre Future Generation Art Prize 2021. They recently premiered *Becoming Male in the Middle Ages* [2022] at the Ammodo Tiger Short Competition at the International Film Festival Rotterdam [IFFR], for which they received the prestigious Ammodo Tiger Short Award, and which was nominated by IFFR Pro at the European Film Awards for short films. Their artistic work is represented by Galleria Umberto di Marino [Naples] and their films are distributed by Portugal Film and Agência da Curta Metragem.

João Mourão [Alegrete, 1975] is currently director of Arquipélago – Contemporary Arts Centre in the Azores and was previously the director of the Galerias Municipais de Lisboa. In 2009, in partnership with Luís Silva, he founded the Kunsthalle Lissabon, which he co-directed until 2020. Mourão and Silva curated the Drawing section at Artissima [Turin], solo projects at Zona Maco Sur [Mexico City], solo projects at Arte BA [Buenos Aires], and the Performance section at Art Dubai. The duo has also curated exhibitions in institutions such as MAAT [Lisbon], Fundação Arpad-Szenes Viera da Silva [Lisbon], MACE [Elvas], David Roberts Art Foundation [London], Fondazione Giuliani [Rome], Pivô [São Paulo], Institute for Contemporary Art [Philadelphia], Extra City [Antwerp]. Also with Silva, he was contributing editor of CURA magazine, and his texts have been published in Artreview, Kaleidoscope and Contemporânea. The duo has been invited to debates regarding institutional models in London, New York, Cairo, Oslo and Beirut, and they have made nominations for the Pinchuk Art Prize, Kiev and Venice; the Nasher Prize, Dallas; and for the Battaglia Sculpture Prize, Milan. He was a member of the Gulbenkian acquisitions committee and a member of the EDP awards judging panel.

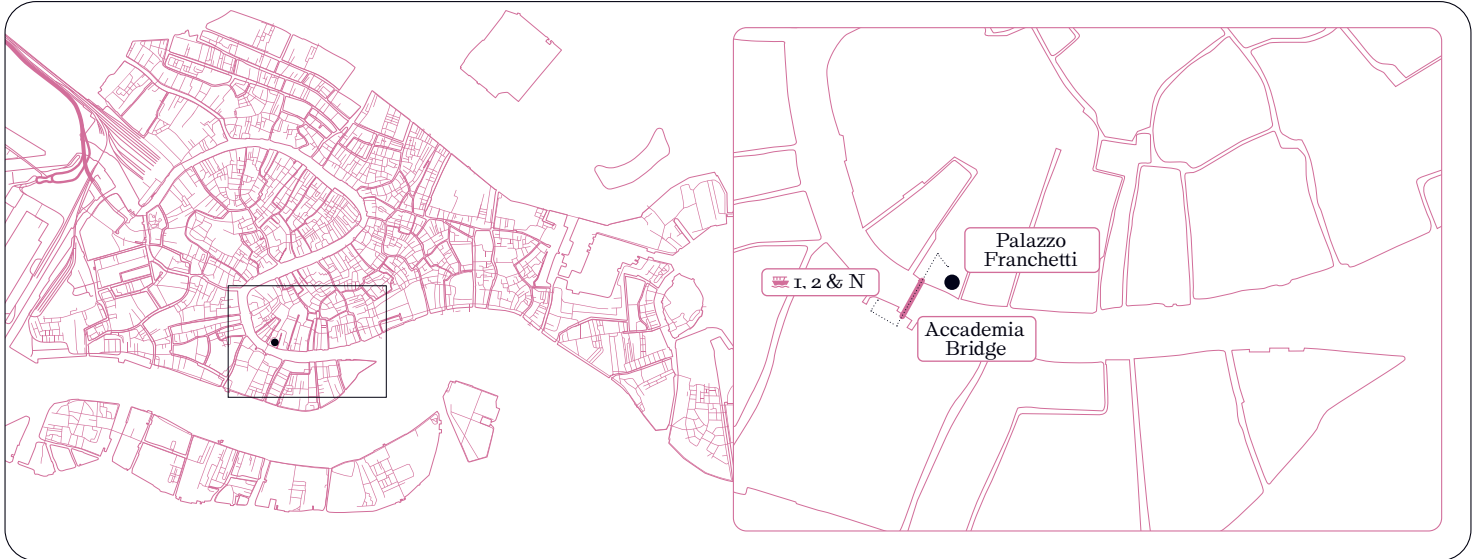
Luís Silva [Lisbon, 1978] is Director of Kunsthalle Lissabon, which he founded with João Mourão in 2009, and where they

presented projects by renowned artists such as Sheroanawe Hakihiwe, Laure Prouvost, Naufus Ramírez-Figueroa, Nathalie Du Pasquier, Petrit Halilaj, Mariana Castillo Deball, Haris Epaminonda, Jonathas de Andrade, Amalia Pica, Leonor Antunes and André Guedes. Together with Mourão, he has curated numerous exhibitions both in Portugal and abroad, including Manuel Solano [Pivô, São Paulo], Eduardo Batarda [Fundação Arpad Szenes Vieira da Silva], Inês Ferreira [Galeria Pelaires, Mallorca], Carla Filipe [MAAT], Pedro Barateiro [Basement Roma], and group exhibitions in institutions such as MACE [Elvas], David Roberts Art Foundation [London], Fondazione Giuliani [Rome], and Extra City [Antwerp]. The duo curated Zona Maco Sur [Mexico City], the Drawing section of Artissima [Turin], the solo projects section of Arte BA [Buenos Aires], and the performance section at Art Dubai. He was editor of CURA magazine and co-editor of the Performing the Institution[al] series. He has edited monographs by artists such as André Guedes, Pedro Barateiro, Naufus Ramírez-Figueroa [in collaboration with the New Museum] and Haris Epaminonda and Daniel G. Cramer. He recently curated a solo exhibition by Pedro Neves Marques at the Galerias Municipais – Cordoaria Nacional [Lisbon].



Vampires in Space, 2022. Courtesy of the artist, Galleria Umberto Di Marino and Foi Bonita a Festa

PORTUGAL PAVILION



Pre-opening Biennale Arte:

April 20, 21 & 22

Official Opening of Portugal Pavilion:

Friday, April 22 4pm - 8pm

Press Visit: 9.30am – 11am

Opening Hours:

April 23 – November 27 2022, 10am – 6pm

Closed on Mondays, except:

April 25

May 30

June 27

July 25

August 15

September 5

September 19

October 31

November 21

Closing Date:

November 27, 2022

Address:

Palazzo Franchetti

San Marco 2842 - 30124 Venice

[ACCADEMIA bridge]

Barco / ACCADEMIA Line: 1, 2 and N

Palazzo Franchetti

Built in the second half of the XV Century by a historical venetian family, Palazzo Franchetti is one of the most prestigious examples of gothic architecture in Venice. Many owners have modified the building over the centuries. In 1922 Sarah Luisa de Rothschild sold the building to Istituto federale di credito per il risorgimento delle Venezie, which renovated it to its current appearance and started a new phase of functional adjustments giving it a mainly exhibition destination.

CREDITS

PAVILION TEAM CREDITS

VAMPIRES IN SPACE

Portugal Pavilion
59th International Art Exhibition – La
Biennale di Venezia
23.04 – 27.11.2022

Site

Palazzo Franchetti
San Marco 2842
30124 Venice

Artist

Pedro Neves Marques

Curators

João Mourão & Luís Silva

Organization

Ministry of Culture of Portugal
Graça Fonseca

Commissioner

Directorate-General for the Arts
Américo Rodrigues

Executive Production & Communication

Catarina Correia, Joana Branco,
Maria Messias, Sofia Isidoro

Public Programme

Filipa Ramos, Curator
Diogo Pinto, Assistant Curator

Exhibition Design & Architecture

Diogo Passarinho Studio

Project Management & Production

Nataša Venturi

Production Assistant

Maria Elena Fantoni

Editorial Coordination

Renata Catambas

Graphic Design & Visual Identity

Remco Van Bladel Studio

Press & Communication

Aviva Obst

Installation & Technical Team

ArtAV, Spazio Luce, WeExhibit

Website Development

Studio RGB

FILM CREDITS

Production

Foi Bonita a Festa

Director

Pedro Neves Marques

Cast

Zahy Guajajara, Joana Manuel,
Putá da Silva, Jules*Elting, João Abreu

Extras

Dennis Correia, João Porto

Annotation

Tomás Paula Marques

Casting Directors

Pedro Neves Marques, Catarina de Sousa

Executive Production/Production Director

Catarina de Sousa

Production Director/Scouting

Raquel da Silva

Director of Photography

Marta Simões

1st Camera

Ana Ramos, Soraia Rego

2nd Camera

Helena Marina, João Porto,
Mariana Santana

Set Photographer

José Pedro Cortes

Gaffer

Paulo Xein, Inês Alegre

Best Boy

Daniel Nicolau, Ricardo Giglio

Sound

Pedro Balazeiro/ FFFlecha

Perchista

Jérémy Pouivet

Music

HAUT

Art Direction

Artur Pinheiro

Art Assistant

Ivo Fartura

Props

Susana Paixão
Maria Guiomar

Costume Designer

Inês Simões

Wardrobe/Choreography

Alice dos Reis

Hair & Make-up

Pedro Ferreira

Seamstress

Carmo Boucinha

Post-Production Studio

Walla Collective

Colorist

Andreia Bertini

Sound Designer and Mixer

Tiago Matos, António Pires

Film Studio

Grupo Nova Imagem

Film Equipment

Planar Gestão Equipamentos Cine-
matográficos LDA
Showreel Audiovisuais

Accountant

ACR Contabilidade e Consultoria
Amadeu Dorés

Financial Controller

Line Alves



Vampires in Space. 2022. Courtesy of the artist. Galleria Umberto Di Marino and Foi Bonita a Festa

INFORMATION

Download Press Kit and high resolution images:

<https://www.dgartes.gov.pt/pt/acao/5006>

www.vampiresinspace.pt

Ministry of Culture of Portugal

Press Office

Palácio Nacional da Ajuda, 1300-018 Lisboa

manuela.r.santos@mc.gov.pt

bruno.fragabraz@mc.gov.pt

tel. +351 213614500

Directorate-General for the Arts

Communication

Campo Grande, n.º 83-1º 1700-088 Lisboa

comunicacao@dgartes.pt

tel. +351 21 150 70 10

www.dgartes.pt www.facebook.com/dgartes

www.instagram.com/dg.artes

Press & Communication

Aviva Obst

aviva@avivaobst.pt

+351 934 728 964

www.vampiresinspace.pt | www.instagram.com/vampiresinspace.pt

Organization and Commissioner

Ministry of Culture of Portugal

Directorate-General for the Arts

Main Sponsor

EDP Foundation

With the support

ArtAV, Fundação PLMJ, Fundación Botín, Collezione Agovino

[Napoli], Galleria Umberto Di Marino, Fundação Carmona e Costa,

AICEP – Portugal Global, Collezione E. Righi, Matteo Novarese

[Bologna], Collezione Alloggia [Roma], Collezione Renato Carraffa

[Roma], Collezione Giardina-Barba [Palermo], Collezione Tommaso

e Paola Guerini [Bologna]

Hashtags La Biennale di Venezia

#BiennaleArte2022

#LaBiennaleDiVenezia

#ILatteDeiSogni

#TheMilkOfDreams

Portugal Pavilion

#vampiresinspace

#inspaceitsalwaynight

#pavilhaoportugal2022

#portugalpavilion2022

#pedronevesmarques

#dgartes

#ministeriodacultura

Partners

Calouste Gulbenkian Foundation Modern Art Center

Arquipélago - Contemporary Arts Center

José de Guimarães International Arts Center

Batalha Film Center

Media Partners

RTP - Rádio e Televisão de Portugal

CURA.

Electra

Jornal de Letras



REPÚBLICA
PORTUGUESA

CULTURA

dgARTES
DIREÇÃO-GERAL
DAS ARTES

MECENAS PRINCIPAL / MAIN SPONSOR

fundação *edp*

ArtAV

FUNDAÇÃO
PLMJ



Umberto Di Marino



CURA.

E L E C T R A