

ISADORA NEVES MARQUES

1984, Lisbon, PT



The research conducted by the artist over the years has constantly questioned the premises underlying the relations between nature, technology, science, and colonial relations.

In all her projects Isadora Neves Marques highlights the transformation, in space and time, of cultural phenomena, from political and economic models to gender notions, expectations about the future, and even entire landscapes, as in Brazil, where they have worked for a decade now. As in her essays and literary oeuvre, the perspective adopted in her work emphasizes not only the contradictions within all of the above, but more recently also talk to intimate and personal stories that challenge preestablished political orders and images. To do so, her works encourage an ecological and anthropological approach to the definition of so-called natural processes, especially in relation to the technological and political sphere, through the use of art in a dialogue with other disciplines.

Until 2023 she worked under the name Pedro Neves Marques.

Isadora Neves Marques is a cinema director, artist, and writer, working across poetry and critical writings on art and theory. Storytelling, science fiction, and the political role of intimacy and emotions are defining elements of her work, through which she imagines possible futures and examines historical clashes between ecology, technology, gender, and sexuality. She represented Portugal at the 59th Venice Biennale in 2022, and she has also participated in several biennial over the years like: 12th International Cuenca Biennial curated by Jacopo Crivelli Visconti; 2018 Triennial: Songs for Sabotage, with Inhabitants (founded with Mariana Silva) curated by Gary Carrion-Murayari and Alex Gartenfeld, New Museum, New York; 2nd Yinchuan Biennial curated by Marco Scotini; 11th Liverpool Biennial curated by Manuela Moscoso; 13th Gwangju Biennial. She has participated in numerous exhibitions in public and private spaces such as: Kyoto City University of Arts Art Gallery, Kyoto, JP; Palais de Tokyo, Paris, FR; frac île-de-france, Paris, FR; Galerias Municipais, Lisbon, PT; Capc Musée d'art contemporain, Bordeaux, FR; 1646, The Hague, NL; Caixa Forum, Barcelona, SP; CA2M Centro de Arte Dos de Mayo, Madrid, SP; Pinchuk Art Centre, Kiev, UA; Highline, New York, US; Gaswork, London, UK; Castello di Rivoli, Turin, IT; PAMM | Pérez Art Museum, Miami; Museu Coleção Berardo, Lisbon, PT; Ghost Nets at OMR Gallery, Mexico City, MX; Guangdong Times Museum, Guangzhou, CN; Tate Film, London, UK; Jeu de Paume, Paris, FR; V.A.C. Foundation, Venice, IT; PAV, Turin, IT; Fundacion Botín, Santander, SP; e-flux, New York, SP; Kadist Art Foundation, Paris, FR; Fundação EDP/Museu da Electricidade, Lisbon, PT; Casa do Povo, São Paulo, BR; Sculpture Center, New York, US; Goethe Institute/Elizabeth Foundation for the Arts, New York, US. Her films have been presented at film festivals such as: Festival de Cannes, Semaine de la Critique, Cannes, FR; Toronto International Film Festival, CA; New York Film Festival, US; Internationale Kurzfilmtage Winterthur, CH; Go Short, NL (winner Best Short Film); MixBrasil, BR (winner Best Short Film); Panorama, BR; Moscow International Film Festival MIEFF 2020, RU (winner of Kodak Prize); Sicilia Queer filmfest 2020, IT (winner of Best International Short Film Prize); Vienna Shorts 2020, AT; London Short Film Festival, UK; Glasgow Short Film Festival 2020, UK; DocLisbon, PT; Indie Lisboa, PT; ForumBH, BR. In 2021 she received a Special Prize at the Pinchuk Future Generation Art Prize, and in 2018 she won the Present Future Art Prize at Artissima, Turin.

She actively collaborates with Umberto Di Marino Gallery since 2010, with whom she has had four solo exhibitions, *When's the End of Celebration?* (2011); *Learning to Live with Other Bodies* (2017); *Autofiction* (2020); and *In Space it's Always Night* (2023); and two group exhibitions: *The Horizon Line is Here*, curated by Lorenzo Bruni (2010) and *Carta Canta* (2023); as well as the special projects *Processo alla Natura* at Spazio Maria Calderara, Milan (2018) and *Android Loop*, Art Basel Hong Kong 2023, Discoveries Section, HKCEC, Hong Kong, HK.



Isadora Neves Marques (she/her)

Visual artist, filmmaker, and writer. Born in Lisbon, Portugal, 1984, live and work in Lisbon, PT
Until 2023 she worked under the name Pedro Neves Marques.

Education

- 2010 MA Art&Politics, Goldsmiths University of London, UK, with scholarship by Fundação Calouste Gulbenkian, Lisbon, PT
2007 BA in Fine Arts, Faculty of Fine Arts of the University of Lisbon, Portugal

Grants and Awards

- 2021 Future Generation Art Prize 2021 | Special Prize winner
2020 Winner of Best International Short Film Prize at the Sicilia Queer filmfest with A Mordida (The Bite)
Winner of Kodak 16mm Film Stock Prize at the MIEFF with A Mordida (The Bite)
Winner of II Award at ShortWaves of Poznan with A Mordida (The Bite)
Winner of Go Short - International Short Film Festival Nijmegen for the best fiction film with A Mordida (The Bite)
2019 Winner of La Caixa's Production Grant, Barcelona
2018 Illy Present Future Prize 2018 at Artissima 25
2017 Inhabitants (collaborative online project) is shortlisted for the 2017 Visible Award, cittadellarte Fondazione Pistoletto and Queens Museum of New York, US
2016 Grant from Institute of Portuguese Cinema, Portugal, for the short-film Semente Exterminadora [Exterminator Seed]
2015 - 2016 Grant from Fundación Botín, Santander, ES
2013 - 2014 Grant from Akademie der Künste der Welt, Cologne, DE
2011 - 2012 Art & Research grant from Centro Cultural Monterhermoso, Vitoria, ES
2011 - 2012 Research grant from Calouste Gulbenkian Foundation, Lisbon, PT

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

2024

Vampires in Space and Other Fictions, curated by Mitsuhiro Kishimoto Kyoto City University of Arts Art Gallery, JP

2023

Há, de facto, um film / Do We Ever Truly Arrive, Solar Galeria de Arte Cinematica, Vila Do Conde, PT
In Space It's Always Night, Galleria Umberto Di Marino, Naples, IT
Che cos'è l'intelligenza naturale?, curated by Matilde Galletti for Karussell, Palazzo Falconi, Fermo, IT

2022

Vampires in Space, curated by João Mourão & Luís Silva, Portuguese Pavilion at the 59th International Art Exhibition - La Biennale di Venezia, Venice, IT

2021

Medieval Bodies, cur. by Luis Silva, Galerias Municipais - Torreão Nascente da Cordoaria Nacional, Lisbon, PT
YWY Visions, cur. by Rosa Lleó, CA2M Centro de Arte Dos de Mayo, Móstoles, Madrid, ES
YWY Visions, cur. by Rosa Lleó, Caixa Forum, Barcelona, ES

2020

YWY, Vision, 1646, The Hague, NL
Autofiction, Galleria Umberto Di Marino, Napoli, IT
The HighLine New York 2020, solo program of films, HighLine at 14th St. New York, US



2019

Becoming Male in the Middle Ages, with music producer HAUT, curated by Marianna Vecellio at Castello di Rivoli, Torino, IT
It Bites Back, Gasworks, London; UK

2018

A Mordida (The Bite) Pérez Art Museum of Miami, US

2017

Learning to Live with the Enemy, Berardo Museum Collection, Lisbon, PT
Learning to Live with Other Bodies, Galleria Umberto Di Marino, Napoli, IT

2013

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

2012

The Chosen Ones, Galeria Pedro Cera, Lisbon, PT
The Integration Process, Parkour, Lisbon, PT

2011

When's the End of Celebration? Galleria Umberto Di Marino, Naples, IT
The Integration Process, A Certain Lack of Coherence, Porto, Portugal, PT

2010

A Curtain of Smoke/ Marble and Glass, with André Romão, EDP Foundation, Lisbon, PT
On the Invisibility of Performance and the Resonance of Lives - Three Proposal Explored, Etc Gallery, Prague, CZ

Group exhibitions

2024

Biennale NOVA_XX 2024, Centre Wallonie-Bruxelles/Paris, Paris, FR
Vieilles coques & jeunes récifs, curated by Céline Poulin & Alicia Reymond, frac île-de-france, Paris, FR
Rhizome – NetworkWithout Center Point, curated by Seolhui Lee, Kunsthall Aarhus, DE
A Botanical Conversation, Harlan Levey Projects, Brussels, BE
Long March Independent Space curated by Dai Xiyun, Expeditionary Botanic, Beijing, CN

2023

A FEW DAYS AFTER VALENTINE'S, curated by Tomek Pawłowski-Jarmołajew i Katarzyna Różniak-Szabelska, Arsenal Gallery, Białystok, PL
...and they lived..., curated by Jen Kratochvil/Tjaša Pogaar/Jelisaveta Rapai Kunthalle Bratislava, SK
Antéfur, curated by Sandra Patron, Capc Musée d'art contemporain de Bordeaux, FR
Think tank: REPRODUCTIVE AGENTS, curated by Florencia Chernajovsky, Museo Madre, Naples, IT
Bodies of Identities, co-curated by Krystyna Dul, Paul di Felice, Kevin Muhlen and Stilbé Schroeder, The Art Centre: Casino Luxembourg – Forum d'art contemporain, LU

2022

Shéhérazade, at night curated by Yoann Gourmel, Palais de Tokyo, Paris, FR
The Never-ending Egg, curated by Hana Buddeus, Erica Petrillo, Johana Pošová, Fotograf Gallery, Prague, CZ
Fear of property, curated by Karsten Lund, The Renaissance Society, University of Chicago, Illinois, US

2021

Future Generation Art Prize 2021, 21 shortlisted artists, Pinchuk Art Centre, Kiev, UK
The Ghost Ship and The Sea Change, 11th Göteborg International Biennial for Contemporary Art, cur. By Lisa Rosendahl, Göteborg, SE
Grandi Gallerie 02|Galleria Umberto Di Marino, Un posto come un altro dove appendere il cappello, Museo "O.



Licini", Ascoli Piceno, IT

The Stomach and the Port, Liverpool Biennial, cur. by Manuela Moscoso, Liverpool, UK

Minds Rising, Spirits Tuning, The 13th Gwangju Biennale, directed by Defne Ayas and Natasha Ginwala, Gwangju, KR

Rethinking Collectivity: The Guangzhou Image Triennial 2021, Frontier Mentality cur. by Yang Beichen, Guangdong Museum of Art, CN

2020

Breathing Through Skin cur. by Alvin Li, Antenna Space gallery, Shanghai, CN

Fluidités: l'humain qui vient, cur.by Benjamin Weil w/ Pascale Pronnier, Le Fresnoy - National Studio of Contemporary Arts, Tourcoing, FR

2019

Circulation, Feliz Gaudlitz Gallery, Vienna, AT

The Trouble Is Stayng, cur. by Inês Geraldos Cardoso, MeetFactory, Prague, CZ

Eco-Visionaries: Art and Architecture after the Anthropocene, Matadero, Madrid, ES

Ponto de Fuga | Vanishing Point, works from António Cachola Collection, curated by João Laia, Galeria Municipal Cordoaria Nacional, Lisbon; PT

Heart of Darkness. Can Art Prevent Mistakes? Castello di Rivoli OGR.1, cur. by Marcella Beccaria, Binario 2 |

OGR – Officine Grandi Riparazioni, Torino, IT

Hortus Conclusus, Ladera Oeste, Guadalajara, MX

2018

Ghost Nets, Galeria OMR, Mexico City, MX

The World to Come, Harn Museum of Art, Gainesville, US

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

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

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

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

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

The Future, cur.by Chus Martines, Rosa Lleó and Elise Lammer, ARCO Madrid, Madrid, ES 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, IT

4th Ural Biennial of Contemporary Art, Ekaterinburg, RU

Being Prey, Espacio Ódeon, Bogotá, CO

Terra, Galeria Solar, Vila do Conde, PT

Un inmenso juego de energias, Centre del Carme, Valencia, ES

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

Canibalia, Hangar, Lisbon, PT

Contour8 Biennial, Mechelen, Belgium. (as Inhabitants)

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

Itinerarios XXIII, Fundación Botín, Santander, ES

2016

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

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

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

2015

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



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

2014

Quotes from the Left Left hand, Galleria Massimodeluca, Mestre, Venice, IT

Postcodes, Casa do Povo, São Paulo, BR

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

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, ES

2012

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

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

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

2010

The Poetics of Life, curated by Hugo Canoilas, Gallerie Dana Charkasi, Wien, AT

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, IT

2009

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

Cinema Festivals and Screenings

2024

Festival de Cannes, Semaine de la Critique, Cannes, FR

2023

Leeum Museum of Art, Seoul, KR

Shape-shifters (this young monster), curated by Attilia Fattori Franchini, Mumok, Wien, AT

2020

Go Short - International Short Film Festival Nijmegen, NL.

Vienna Shorts 2020, AU

Sicilia Queer filmfest 2020, IT

Moscow International Film Festival MIEFF 2020, RU

Glasgow Short Film Festival 2020, SC

2019

57th New York Film Festival, New York, US

TIFF, Toronto International Film Festival, Toronto, CA

Deptford Moving Image Festival 2019, London, UK

Serpentine Cinema & General Ecology: On Earth at The Long Now, Berlin Atonal Festival, Berlin, DE

On Earth and Gardening film program, Serpentine Gallery at Peckhamplex Cinema, London, UK

2018

On Earth, Poison and Place film program, Serpentine Gallery at Peckhamplex Cinema, London, UK

La nature après film program, Jeu de Paume, Paris, FR



2017

After Effects film program, Art and General at Anthology Film Archives, New York, USA, and Kino Artis Cinema, Tallinn, EE

Screening at ForumdocBH film festival, Belo Horizonte, BR

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, PT

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

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

Indie Lisboa Film Festival: National Competition, Lisbon, PT

2016

FUSO Festival, Chiado Contemporary Art Museum, Lisbon, PT

"Antropofagia" film program, Mamm Medellín, CO

2014

Indie Lisboa Film Festival: Indie Moving Image, Lisbon, PT

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

In Practice exhibition, Sculpture Center, New York, US

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

Wellcome Collection, London, UK

Direcção Geral do Património Cultural da República Portuguesa, PT

Castello di Rivoli Museo d'Arte Contemporanea, Torino, IT

ARCO Foundation, Centro de Arte Dos de Mayo, Madrid, ES

Kadist, Paris, FR

Antonio Cachola Collection, Elvas, PT

Land Collection, Rome, IT

Taurisano Collection, Naples, IT

Films

- My Senses Are All I Have to Offer, 2024, short fiction film, 20', produced by Foi Bonita a Festa

- Becoming Male in the Middle Ages, 2022, short fiction film, 23', produced by Foi Bonita a Festa

- A Mordida [The Bite], 2019. Short-fiction film, 25 min. 30 sec.. Produced by Catarina de Sousa and Pedro Neves Marques. With the support of Pérez Art Museum of Miami.

- A arte que faz mal à vista [Art and Hurt], 2018. Film-manifesto, 20 min.. Produced by Catarina de Sousa and Pedro Neves Marques.

- Semente Exterminadora, [Exterminator Seed], 2017. Short fiction film, 28 min. 30 sec.. Produced by Pedro Neves Marques, Capivara Filmes, and Curtas Metragens CRL. With the support of Fundación Botín and Instituto do Cinema e do Audiovisual Português - ICA.

- Where to Sit at the Dinner Table?, 2013. Film-essay, 28 min.. Produced by Pedro Neves Marques. With the kind support of Centro Cultural Montehermoso.



Writings and Editorial Work

Authored Books

2022

YWY, Searching for a Character Between Future Worlds: Gender, Ecology, Science Fiction, Sternberg Press

2020

Sex as Care and Other Viral Poems, new poetry collection, pântano books edition

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 Kunst 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

Guest editor of "Apocalypsis" section of e-flux Journal #65, the Supercommunity issue for the 56th Venice Biennale. New York: 2015.

Essays, Articles, and Book Chapters

- Transgender Robotics: On Love, in e-flux Notes. New York: 2024.
- Parallel Futures: Of Spirits and Androids in Cinema, in Schemas of Uncertainty. Amsterdam: 2022.
- YWY, Searching for a Character Between East and West, Originally published in Times Museum South of the South #1. Guangzhou: 2020.
- Taking the Fiction Out of Science Fiction: A Conversation about Indigenous Futurisms, Interview with Grace Dillon, in e-flux journal #120. New York: 2021.
- Male Pregnancies, Exowombs, and the Meltdown Between Hetero- and Homonormativity, In The Stomach and the Port: Liverpool Biennale Reader Liverpool: 2021.
- If Futurity is the Philosophy of Science Fiction, Alterity is its Anthropology, In Futurity Report, ed. Sven Lutticken and Eric De Bruyn. Berlin: Sternberg Press, 2020.
- Contaminação por Capital: «Violência contra a terra, violência contra os nossos corpos», Em Revista Punkto. Porto: 2020.
- "Parallel Futures: One or Many Dystopias," e-flux Journal #99. New York: 2019.
- "If Futurity is the Philosophy of Science Fiction, Alterity is its Anthropology". In Futurity Report, Sven Lutticken and Eric De Bruyn (eds.). Berlin: Sternberg Press, 2019.
- "Look Above, the Sky is Falling." In Supercommunity: Diabolic Togetherness Beyond Contemporary Art. New York: Verso, 2018.
- "Sophia, with Love and Hate: Will Robot Rights Outweigh Migrant and Indigenous Futures?" The Baffler, New York, 2017.
- "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, 2017.
- - "Exceção/Extração/Extinção," conversation with architect Paulo Tavares, buala.org, Lisbon: Buala, 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/ Béton Salon. Paris, 2015: 63-75.
- "Every Participant's Dream of Violence," *Mute Magazine*. London, 2013.
- "Neoliberalismo Maoísta em Portugal," *Uninómade*. Rio de Janeiro, 2013.
- "1972." *A Circular*, 2, London, 2012: 30-37.
- "Curatorial Business," *Ment Journal #2*. Berlin, 2012.
- "Anti-Totem." In *Anti-Totem exhibition catalogue*, ed. Pedro Neves Marques and André Romão, 54-62. Lisbon: Galeria Quadrado, 2010.
- "The Escape Route's Design," with Mariana Silva. *e-flux Journal #9*. New York, 2009.

Art Reviews

- "Michael Stevenson, 'Signs and Wonders'." *Art-Agenda*, New York (2016)
- "Brazil, Deadly Environments: Desenvolvimentismo in the Work of Paulo Tavares e Beto Shwafaty." *Terramoto*, 5, Mexico City (2016).
- "Stan Douglas's 'The Secret Agent'." *Art-Agenda*, New York (2016).
- "Double Take—Julie Ault's 'afterlife'." *Art-Agenda*, New York (2016).
- "Joachim Koester's 'Body Electric'." *Art-Agenda*, New York (2015).
- "Que Sais Je?" *Kaleidoscope magazine blog* (2011).
- "Juan Araujo's La Silla Del Diablo." *Kaleidoscope magazine blog* (2011).
- "2ª Bienal de Atenas." *Artecapital*, Lisbon (2010).
- "11ª Bienal de Istambul." *Artecapital*, Lisbon (2010).

Published Short Fiction

- "The Liberator." Short story. In *The Machine Stops*, ed. Erik Wysocan. New York: Halmos, 2015.
- "Os Jurupixuna." Short story. *Raum*, Berardo Collection Museum (2014) and in *Tristes Tropiques* exhibition catalogue, ed. Tobi Maier: 42-49, São Paulo: Caixa Cultural (2014).
- "The Anonymous Life of Patek Philippe." Short story. *Rivet*, 2012.