Ian Marquez García
2003, Amsterdam

marqueziangarcia@gmail.com

In 2028 my first novel will be published and distributed by Uitgeverij Prometheus, Amsterdam.
Full portfolio on request.

exhibitions & peformances
2026 Ron Mandos (group show) “Best of Graduates”
2026 Gerrit Rietveld Academie Graduation Show
2026 M4 gastatelier (group show) “Income/Outcome”
2026 Perfect Attendance (group show) “Dedicated to”
2025 Tramhouse (duo-presentation & reading with Aneesa Razak) “Silver Bird”
2025 Luther Museum (musical performance) “Katharina von Bora and Hanne Darboven”
2025 Pa/////kt Foundation (group show) “Bare Bones”
2025 Artistic Research Studio Amsterdam (musical performance) Nelli Molfenter’s “Big Movie Star”
2025 Rechtbank Parnassusweg (group show) “Cellaria”
2024 LICHTING 2024 (musical performance) “Green Cowboy”
2024 Hotel Maria Kapel (group show) “Sleepy Castles”

publications
“Nieuwe Baan”, novella, self-published, 2026
“Filmmaking After the Fifteenth Century”, BA thesis, self-published, 2026
“Les Photos d’Alix”, artist book, self-published, 2025

education
2026-2025 Fine Arts, Gerrit Rietveld Academie
2024 Slavic Language & Culture, Universiteit van Amsterdam
2025-2022 Image & Language, Gerrit Rietveld Academie

residencies
2026 DeBuren schrijfresidentie, Fondation Biermans-Lapôtre, Paris

press
2026 Metropolis M issue 3 2026 “Really necessary, Rietveld Graduation Show 2026”

other
present-2025 Film-related collections & Eye Study, Eye Filmmuseum
present-2021 Funeral services & principal coffin bearer, Ferentes
present-2019 Church organist, Protestantse kerk Zandvoort

https://www.instagram.com/marqueziangarcia/
https://www.youtube.com/@ianmarquezgarcia

I am interested in the nature of re-enactment or re-creation and the notion of historical aesthetic forms. Close attention to the relation between an art form and its material support frames these topics. Part of my work is how it is embedded in its temporary context, enabling context and work to read each other as opposed to just comment on each other.

I like for there to be a gap between the simplicity of certain gestures and the complexity of making them happen. Imbalances between labour and reward help foreground the absurdity of reproducing or reanimating an object or image as a way of carrying it through time

The models of narrative I appropriate in my visual work coexist on a parallel track, namely in my practice of writing fiction.