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ARTIST PORTFOLIO

2021

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ABOUT VHILS

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ALEXANDRE FARTO AKA VHILS

Portuguese artist Alexandre Farto aka Vhils (b. 1987) has developed a unique visual language based on the removal of the surface layers of walls and other media with non-conventional tools and techniques, establishing symbolic reflections on identity, the relationship of interdependence between people and the surrounding environment, and life in contemporary urban societies, as well as the impact of development, the passage of time, and material transformation. Having begun to interact with the urban environment through the practice of graffiti in the early 2000s, Vhils has been hailed as one of the most innovative artists of his generation. His poignant, poetic portraits chiselled into flaking walls can be seen adorning cityscapes around the world. Based on his aesthetics of vandalism, Vhils destroys as a means to create. He carves, cuts, drills, etches and blasts his way through the layers of materials. Yet, like an archaeologist, he removes in order to expose, bringing to light the beauty that lies trapped beneath the surface of things.

Since 2005, he has presented his work in over 30 countries around the world in solo and group exhibitions, site-specific art interventions, artistic events and projects in various contexts

– from working with communities in the favelas of Rio de Janeiro, to collaborations with well-reputed artistic and museological institutions such as MAAT – Museum of Art, Architecture and Technology, Lisbon (2022); Contemporary Arts Center, Cincinnati (2020); Le Centquatre-Paris, Paris (2018); CAFA Art Museum, Beijing (2017); Hong Kong Contemporary Art Foundation, Hong Kong (2016); Palais de Tokyo, Paris (2014); EDP Foundation, Lisbon (2014); and the Museum of Contemporary Art San Diego, San Diego (2010), among others. An avid experimentalist, besides his groundbreaking bas-relief carving technique – which forms the basis of the “Scratching the Surface” project –, Vhils has been developing his personal aesthetics in a plurality of media: from stencil painting to metal etching, from pyrotechnic explosions and video to sculptural installations. He has also directed several music videos, short films, and two stage productions.

Vhils works with several leading galleries, including Vera Cortês Gallery (Portugal), Danysz gallery (France and China), Delimbo Gallery (Spain), and Over the Influence gallery (Hong Kong and USA). His work is represented in several public and private collections in various countries.



WWW.VHILS.COM



“Vhils is a Portuguese artist who constantly innovates with new techniques and approaches to his art. Much of his work is created in situ and focuses on the transitory nature of the city, its history, and the lives of its inhabitants.”

Tristan Manco, in The Guardian

GLOBAL PRESENCE



SELECTED SOLO EXHIBITIONS

- 2022** *Prisma*, MAAT – Museum of Art, Architecture and Technology, Lisbon, Portugal
Fractal, Delimbo gallery, Seville, Spain
Vhils, Superchief Gallery NFT, New York, USA
- 2021** *Latency*, Danysz Gallery, Shanghai, China
Portal, MAGMA Gallery, Bologna, Italy
Fenestra, Vera Cortês Gallery, Lisbon, Portugal
- 2020** *Haze*, Contemporary Arts Center, Cincinnati, USA
- Realm*, Danysz Gallery, Shanghai, China
- 2019** *Incisão*, CAIXA Cultural Brasília, Brasilia, Brazil
- 2018** *Fragments Urbains*, Le Centquatre-Paris, Paris, France
Décombres, Danysz Gallery, Paris, France
Annihilation, Over the Influence Gallery, Los Angeles, USA
Intrínseco, Vera Cortês Gallery, Lisbon, Portugal
- 2017** *Remains*, Over the Influence Gallery, Hong Kong SAR, China
Imprint, CAFA Art Museum, Beijing, China
Debris – Macau, Contemporary Art Center, Macau SAR, China
- 2016** *Debris*, Hong Kong Contemporary Art Foundation, Hong Kong SAR, China



SELECTED SOLO EXHIBITIONS

- 2015 *Dissonance*, Lazarides Gallery, London, UK
- 2014 *Vestiges*, Magda Danysz Gallery, Paris, France
- 2014 *Dissecção / Dissection*, EDP Foundtion, Lisbon, Portugal
- 2013 *Fragmentos*, Clark Art Center, Rio de Janeiro, Brazil
Dissolve, Skalitzers Gallery, Sydney, Australia
- 2012 *Devoid*, Lazarides Gallery, London, UK
Entropy, Magda Danysz Gallery, Paris, France
Diorama, Vera Cortês Art Agency, Lisbon, Portugal
Visceral, Magda Danysz Gallery, Shanghai, China
- 2011 *Detritos*, Galeria Presença, Porto, Portugal
- 2009 *Scratching the Surface*, Lazarides Gallery, London, UK



SELECTED GROUP EXHIBITIONS & PROJECTS

- 2022** *Agents of Change*, Goldman Global Arts Gallery, Miami, USA
First Stone 2016 / 2022, National Coach Museum, Lisbon, Portugal
48 Artists, 48 Years of Freedom, MAAT – Museum of Art, Architecture and Technology, Lisbon, Portugal
Icons & Vandals: New York, West Chelsea Contemporary gallery, New York, USA
- 2021** *ADOLESCENCE – 15 Years Fucking with Art*, Studiocromie, Grottaglie, Italy
Novella Vista, Gana Art Center, Seoul, South Korea
Linha do Tempo – Coleção António Cachola, Centro de Artes de Sines, Sines, Portugal
- 2020** *Wynwood Walls: 10 Year Retrospective Group Show*, Goldman Global Arts Gallery, Miami, USA
RENAISSANCE, MAGMA gallery – Galleria d'Arte Contemporanea, Bologna, Italy
ProjectoMAP 2010_2020. Map or Exhibition, Museu Coleção Berardo, Lisbon, Portugal
Design em São Bento – Traços da Cultura Portuguesa, Palácio de São Bento, Lisbon, Portugal
Design em São Bento – Traços da Cultura Portuguesa, Palácio de São Bento, Lisbon, Portugal
Contemporâneo, Vera Cortês Gallery booth, Madrid, Spain
- 2019** *Beyond the Streets*, New York, USA
Conquête Urbaine – street art au musée, Musée des Beaux-Arts de Calais, Calais, France
Don't Believe the Hype, Artcurial, Paris, France
- 2018** *Imago – A History of Portraits*, MUCA – Museum of Urban and Contemporary Art, Munich, Germany
Do Tirar Polo Natural – inquérito ao retrato português, Museu Nacional de Arte Antiga, Lisbon, Portugal
Art From the Streets, ArtScience Museum, Singapore
- 2017** *Urban Fine Art*, MUCA – Museum of Urban and Contemporary Art, Munich, Germany
Arte Urbano, de la calle al Museo, MUBAM – Museo de Bellas Artes de Murcia, Murcia, Spain
Street Generation(s), La Condition Publique, Roubaix, France
- 2016** *Art from the Streets*, CAFA Art Museum, Beijing, China
Choices Paris 2016 – Collector's Weekend, Palais de Tokyo, Paris, France
They Would Be Kings, Sotheby's Hong Kong Gallery, Hong Kong SAR
- 2015** *#Station to Station*, Barbican Centre, London, UK
Iberian Suite – Installation, The Kennedy Center, Washington, USA
Sleeping Beauty, Magda Danysz Gallery, Paris, France

SELECTED GROUP EXHIBITIONS & PROJECTS

- 2014** *#Street Art*, Espace Fondation EDF, Paris, France
Lasco Project #3, Palais de Tokyo, Paris, France
Do Valongo à Favela, Museu de Arte do Rio, Rio de Janeiro, Brazil
- 2013** *Wooster Collective 2003-2013*, Jonathan Levine Gallery, New York, USA
Hecho en Oaxaca, Museo de Arte Contemporáneo, Oaxaca, Mexico
Ex Situ, Centre Pompidou, Paris, France
- 2012** *Au-delà du Street Art*, Musée de la Poste, Paris, France
Festival Images, Vevey, Switzerland
Domination, Hegemony and the Panopticon, Traffic Gallery, Dubai, UAE
- 2011** *Shadows and Reflections*, Magda Danysz Gallery, Paris, France
Observadores, Museu Berardo, Lisbon, Portugal
O Museu em Ruínas, Museu de Arte Contemporânea de Elvas, Elvas, Portugal

- 2010** *Contemporary Prints From the V&A*, Herbert Art Gallery & Museum, Coventry, UK
Viva la Revolución, Museum of Contemporary Art San Diego, San Diego, USA
Eurotrash, Lazarides Gallery, Los Angeles, USA

- 2009** *Outsiders Selection*, The Outsiders Newcastle, Newcastle upon Tyne, UK
Grifters, Lazarides Gallery, London, UK
Tunnel 228, Curated by Punchdrunk & Old Vic Theatre, Waterloo Station Tunnels, London, UK



SELECTED COMMISSIONS & PUBLIC ART PROJECTS

- 2021** Commotion, Europa building, headquarters of the Council of the European Union, Brussels, Belgium
- 2020** Centro Hospitalar Universitário de São João, Porto, Portugal
The Momentary – contemporary art museum, Bentonville, Arkansas, USA
- 2019** Biblioteca Municipal do Mindelo, Cabo Verde
Everyday Heroes, Vhils & PichiAvo, Super Bock Group, Leça do Balio, Portugal
MUCA – Museum of Urban and Contemporary Art, Munich, Germany
90 anos do Instituto Camões, Instituto Camões, Lisbon, Portugal
- 2018** We Yone Child Foundation & Affixed Productions, Freetown, Sierra Leone
Making the Invisible Visible – Hennessy, New York, Chicago, Johannesburg, Moscow, Ho Chi Minh City, London
Fondation Carmignac, Île de Porquerolles, France
Art Route Across Dams | EDP Foundation, Caniçada dam, Parada do Bouro, Portugal
- 2017** Embassy of Portugal in China, Beijing, China
Embassy of Portugal in Thailand, Bangkok, Thailand
- 2016** Université Cheikh Anta Diop, Dakar, Senegal
GS1 Portugal headquarters, Lisbon, Portugal
- 2015** Heavenly Hundred Garden, Kiev, Ukraine
Hyundai Card Music Library, Seoul, South Korea
- 2014** Le Freeport Luxembourg, Luxembourg
MAR – Museu de Arte do Rio de Janeiro, Rio de Janeiro, Brazil
- 2013** *Fragmentos*, Ladeira dos Tabajaras, Rio de Janeiro, Brazil
- 2013** *Descascando a Superfície*, Morro da Providência, Rio de Janeiro, Brazil

SELECTED PUBLIC & PRIVATE COLLECTIONS

APPortfolio Asia Collection, Shenzhen, China

China Central Academy of Fine Arts (CAFA) Art Museum, Beijing, China

Coleção de Arte Contemporânea Portugal Telecom, Lisbon, Portugal

Coleção de Arte Fundação EDP, Lisbon, Portugal

Colecção António Cachola – Museu de Arte Contemporânea de Elvas, Elvas, Portugal

Collection l'Adresse Musée de la Poste, Paris, France

Hong Kong Contemporary Art (HOCA) Foundation, Hong Kong SAR, China

Hyundai Art Collection, Seoul, South Korea

MAR – Museu de Arte do Rio de Janeiro, Rio de Janeiro, Brazil

Museum of Contemporary Art San Diego, San Diego, USA

Perez Art Museum Miami, Miami, USA



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PRESS – A SELECTION

“Vhils’ most common theme is urban decay; he uses peeling billboards and crumbling walls as his canvas, carving large-scale faces using scalpels, hammers and pneumatic drills. A recent solo show at a museum in Lisbon attracted more than 65,000 visitors in three months. In 2014 he directed a music video for the rock band U2.”

Forbes Magazine

Forbes Billionaire Secrets

Education

If you're born before 1950, Funeral Directors hope you don't know this easy trick

Click your age: < 60 61-64 65-69 70+

2015 30 Under 30: Art & Style 28 of 31

Vhils, 27
Street artist

Portuguese street artist Vhils has done murals in more than 50 cities around the world. Most display a single large textured face in earth tones, made with a technique that combines carving and paint. Vhils also works with wood, styrofoam, and small explosives. A recent solo show at a museum in Lisbon attracted more than 65,000 visitors in three months. In 2014 he directed a music video for the rock band U2.

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MUSIC

December 8, 2014

U2: Raised by Wolves

Portuguese street artist Vhils kicks off Films of Innocence

A pack of wolves roam the suburbs of Lisbon in U2's explosive collaboration with Vhils for *Films of Innocence*, the 24 hour film project screened with NOWNESS on December 8. The political murals of Northern Ireland inspired Bono, The Edge, Adam Clayton and Larry Mullen Jr. in the series of filmic couplings with 11 artists hailing from the UK to US, South Africa to Egypt, Belgium to Portugal, inspired by tracks from their polarizing new record *Songs of Innocence*. Vhils is Alexandre Farto, a young urban vanguard from Lisbon whose creative treatment of neglected bricks and mortar reveals haunting portraits of both political figures and the everyman. Working with U2 and Solid Dogma on "Raised by Wolves," Farto's dramatic, slow-motion set pieces were captured in only a day and a half.

"U2 have always been outspoken on social and political issues and the lyrics totally relate to my experience"

"The film was shot where I was born and grew up in the south bank of Lisbon around Almada and Seixal," Farto says of the industrial locations so fitting with his work that utilizes drilling and explosions as technique. "The band have always been outspoken on social and political issues and the lyrics totally relate to my experiences and fit with what I've been wanting to put out for a while." *Films of Innocence's* part animated, part live action approach also includes a collaboration with fantastical children's book illustrator and artist Oliver Jeffers, originally from Belfast.

U2: FILMS OF INNOCENCE

Eleven urban artists unveil their work through a collection of films, inspired by U2's *Songs of Innocence*, available now on iTunes. Tickets for the *iNNOCENCE + eXPERIENCE* world tour are available now.

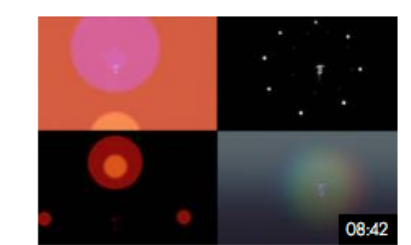


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The final instalment times2 and timesonline.co.uk

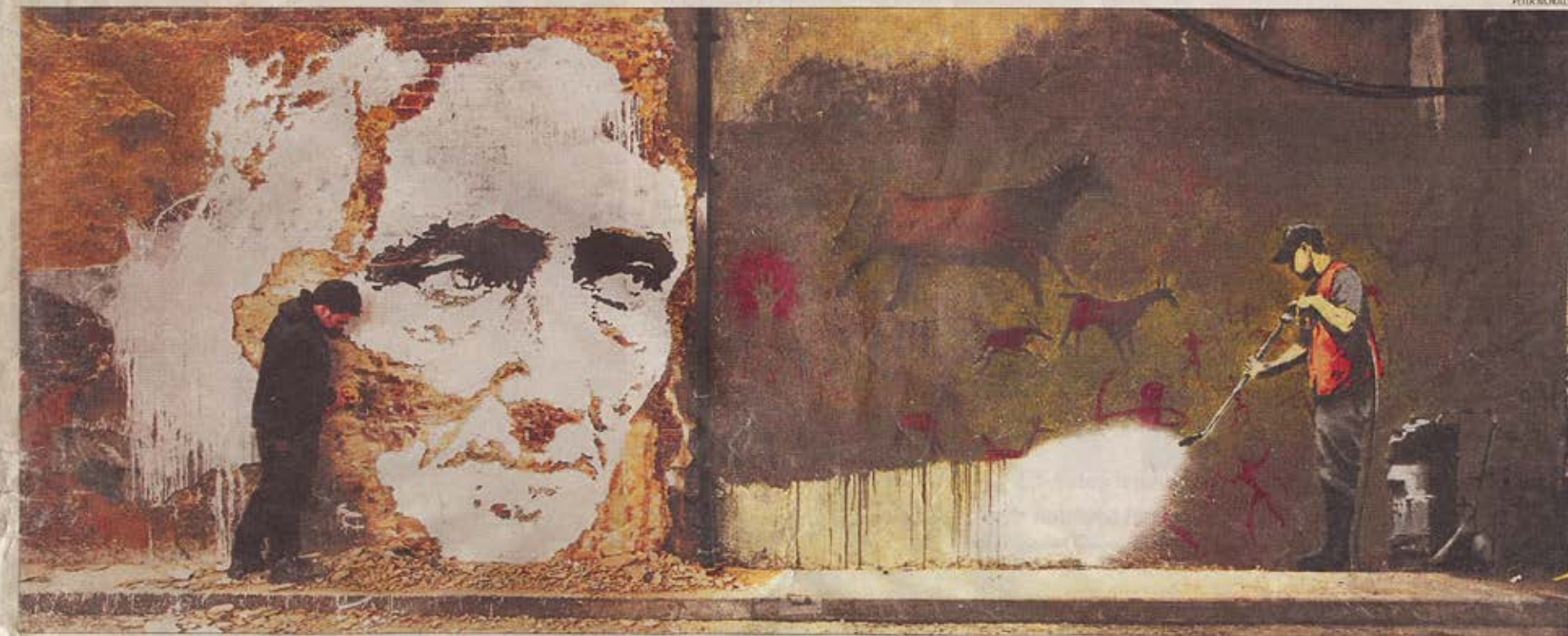
THE TIMES

Friday May 2 2008 timesonline.co.uk No 69313

20M

70p

Revealed: Banksy's renaissance for a railway tunnel



An exhibition of street art organised by Banksy in London, which opens to the public tomorrow, features his Cave Painting. Next to it, the graffiti artist Vhils works on his piece News, page 27

Sunday Morning Po

南華早報 PUBLISHED SINCE 1904 / VOLUME 71 / NO 324 Sunday, November 22, 2015 / See live updates

CHINESE EXECUTIVES KILLED IN MALI SIEGE

President Xi Jinping vows deadly hotel attack
strengthen his country's resolve to fight
terrorist activities that hurt innocent lives'

President Xi Jinping (W) yesterday "strongly condemned" an attack on a hotel in Mali that left three executives of a Chinese railway company...

Scratching the surface



LAW AND ORDER

Mainland to police railway

Confirmation from Beijing eyebrows over 'one co

Stuart Law
stuart.law@scmp.com

Mainland officers will be taking up law enforcement duties in Hong Kong when the bridge-busting cross-border rail line linking Kowloon with Guangzhou opens in 2015. Security Justice Secretary Yau Kow-leung has confirmed, in a move likely to fuel what is already simmering controversy...

ONES TO WATCH

ONES TO WATCH | Vhils



VHILS
27 | Lisbon, Portugal

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- O dia em que voei no maior avião do mundo! (Contramapa)
- Princess Ayako introduces her future husband, a shipping employee, to Japan
- Entire police force of Mexico town detained after mayoral candidate's assassination

PAID CONTENT

SmartFeed



Play this for 1 minute...
Sponsored: Vikings




The Must-Play City...
Sponsored: Forge Of Empires



The 25...
Sponsored: Work+Money



Alexandra Farto
Vhils dans son atelier à Hongkong, le 6 janvier 2016.



“Vhils is definitely an artist to watch. He’s a young guy, I think that he’s got a great vision. He’s given people a new medium in street art. Vhils has charted a new course and he’s the best at it so far.”

Shepard Fairey in CNN’s “Ones to Watch

A person is shown in profile, wearing a black respirator mask with a white filter and clear safety glasses. They are using a blue and black power tool, likely a sander or grinder, on a light-colored wall. The tool is emitting a cloud of white dust or debris. The background is dark and out of focus, showing what appears to be a window with horizontal blinds.

OUTDOOR WORKS

“His art is often described as destructive, but he considers it no more destructive than poetry is to a clean sheet of paper.”

Reuters.com



MUCEM, 2022
Marseille, França



Scratching the Surface project, 2020
Hospital São João - Porto, Portugal



[VIEW VIDEO >](#)

Portrait of José Saramago, 2020
Paimogo beach, Portugal



Scratching the Surface project
Mindelo, São Vicente island, Cape Verde, 2019



Scratching the Surface project
Cincinnati, USA, 2019



Scratching the Surface project
Aberdeen, UK, 2019



Scratching the Surface project
Barreiro, Portugal, 2018



Untitled painted mural
Macau SAR, 2017



Site-specific mural with hand-carved advertising posters
Hong Kong SAR, 2016



Site-specific piece with hand-carved advertising posters on Hong Kong tram
Hong Kong SAR, 2016



Scratching the Surface project
Hong Kong SAR, 2015



Scratching the Surface project
Honolulu, Hawaii, USA, 2014



Scratching the Surface project
Almada, Portugal, 2014



Scratching the Surface project
Lisbon, Portugal, 2014



Site-specific mural with hand-carved advertising posters
Lisbon, Portugal, 2014



Scratching the Surface project
Aberdeen, UK, 2019





Scratching the Surface project
Girona, Spain, 2013



Scratching the Surface project
Shanghai, China, 2012



Scratching the Surface project
Rio de Janeiro, Brazil, 2012



Scratching the Surface project
Stavanger, Norway, 2010



BILLBOARDS

“With his creative reductive techniques, Whils helped push the boundaries of outdoor art in Lisbon and internationally.”

The Washington Post



Scape Series #01, 2022

Hand-carved and laser-cut advertising posters mounted on metal structure
180 x 362 cm



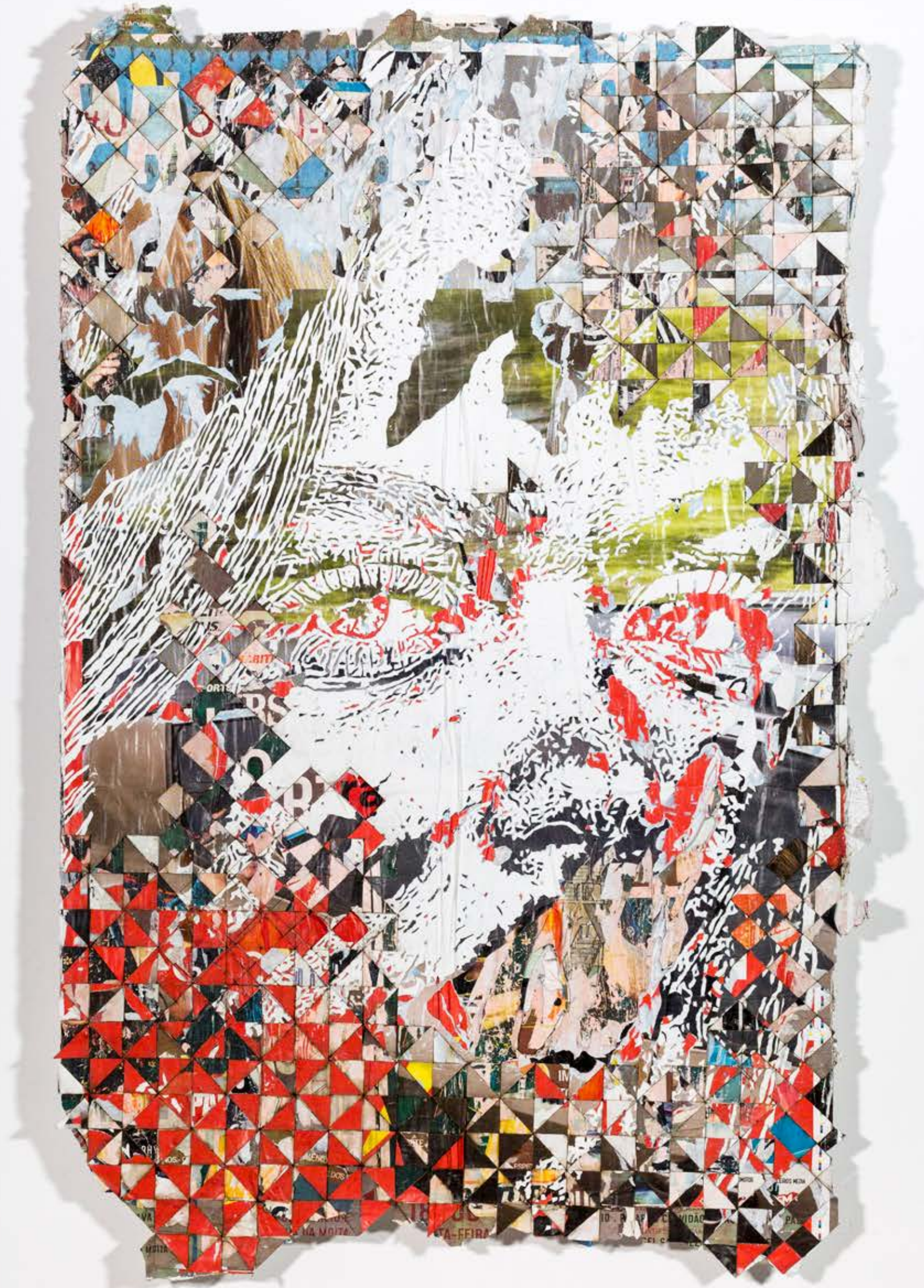
Tear Series #01, 2020
Hand-carved advertising posters
88 x 117 cm



Umbra Series #02, 2020
Hand-carved advertising posters
200 x 123 cm



Strata Series #09, 2020
Hand-carved and laser-cut advertising posters
181 x 126 cm



Diffuse Series #04, 2019
Laser-cut and hand-carved advertising posters
195 × 127 cm



Camada Series #01–#15, 2018

Hand-carved and laser-cut advertising posters mounted on metal structure
Various dimensions



Diminish Series #03, 2017
Hand-carved advertising posters
307 × 675 cm



Matter Series #01, 2016
Hand-carved advertising posters
185 × 137 cm



LOVEHATE, 2015
Hand-cut advertising posters
Love: 45 × 116 × 26 cm
Hate: 40.5 × 116 × 26 cm



WOOD

"I first saw Alex's work back in 2007 and was totally floored. Here was this crazy Portuguese kid, doing these mad portraits on the street by chopping out bits of walls. It was one of the most innovative techniques I'd ever seen. It has been a pleasure to see how much he has come on from those early days to his most recent museum show in Lisbon. Long may it continue."

Steve Lazarides in www.blouinartinfo.com



Portal Series #06, 2021
Old wooden doors, hand-carved, cut and assembled



Portal Series #18, 2021
Old wooden doors, assembled, laser engraved
206 x 71 x 46 cm



Orderliness Series #06, 2020
Old wooden doors, hand-carved, cut and assembled
260 x 239 cm



Graven Series #01, 2019
Hand-carved old wooden door
96 × 193 cm



Taint Series #01, 2019
Hand-carved old wooden door
231 × 114 cm

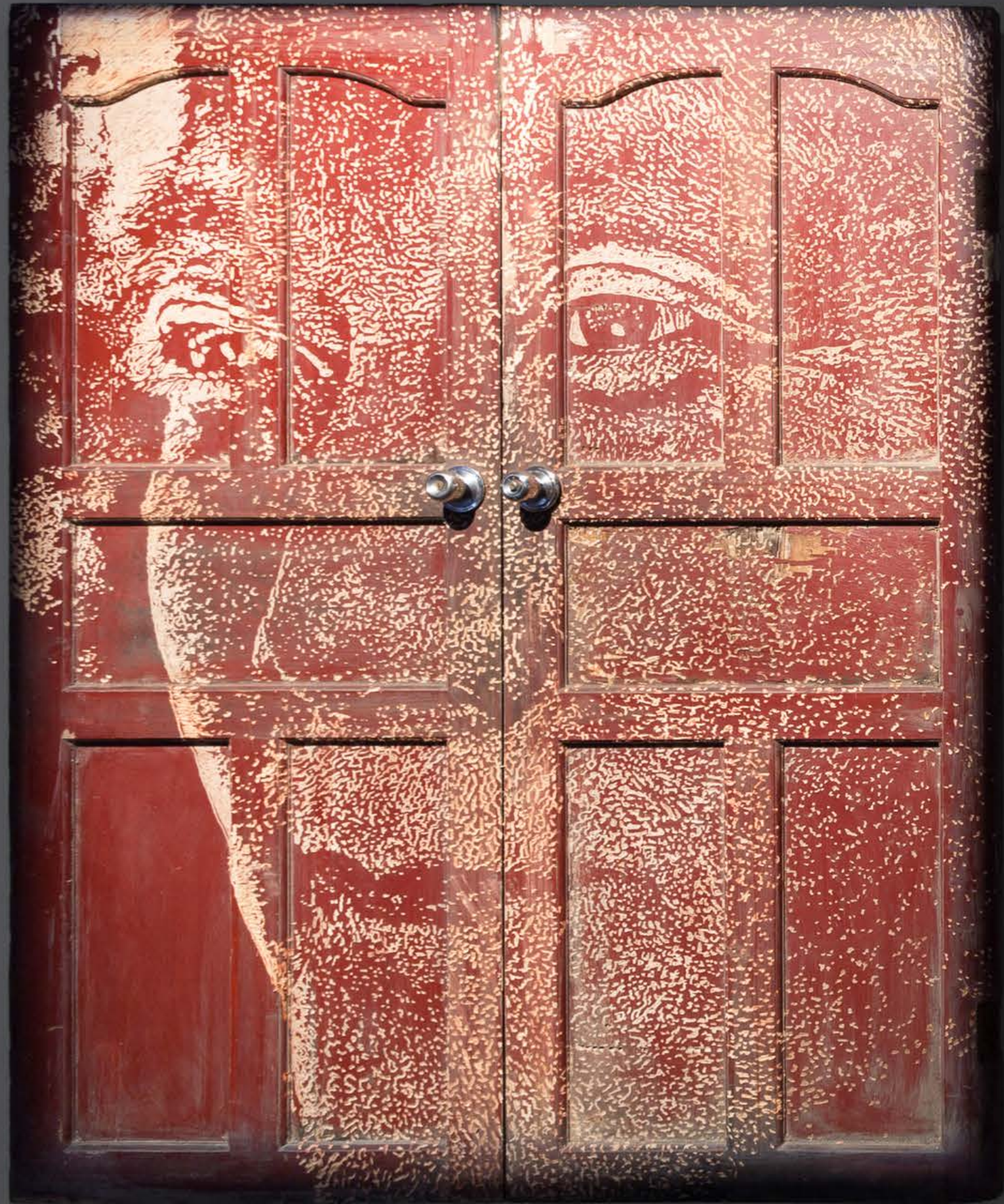


Babel, 2018
Installation with hand-carved old wooden doors and metal scaffolding
Various dimensions



Hoarding Series #04, 2017

Hand-carved old wooden doors and inlaid wooden overlays
275 × 151 cm



Still Series #01, #02, #05, 2016
Hand-carved old wooden doors
193 × 158 cm | 187 × 109 cm | 187 × 54 cm



Lancetar Series #03, 2014
Old wooden doors, hand-carved, cut and assembled
218 × 248 cm



Desvaecer Series #02, 2014
Laser-engraved old wooden doors
202.5 × 75 cm

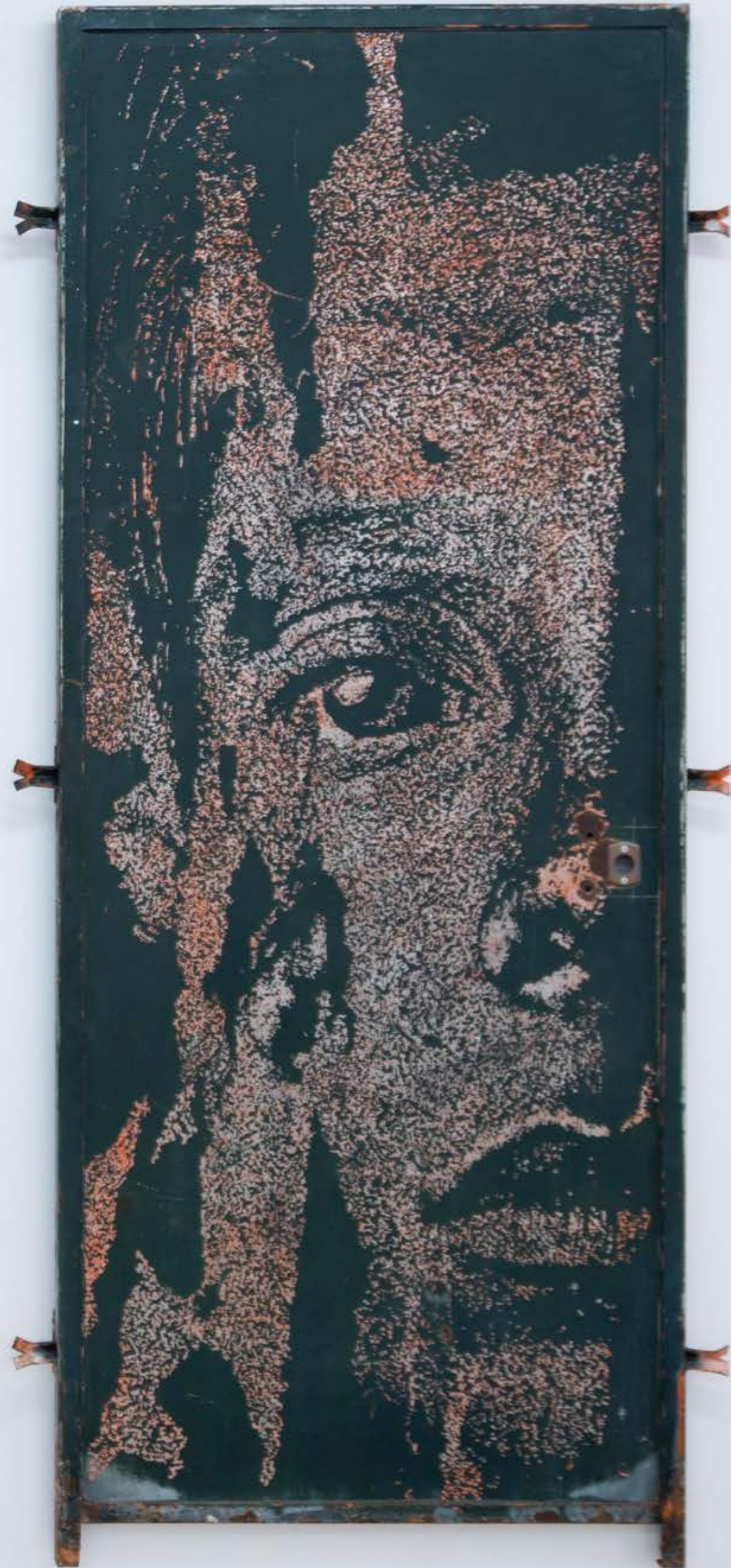


Ataxia Series #04, 2012
Old wooden doors, hand-carved, cut and assembled
210 × 196 cm

METAL



Concealed Series #02, 2021
Hand-carved old metal door
249 x 125 x 8 cm



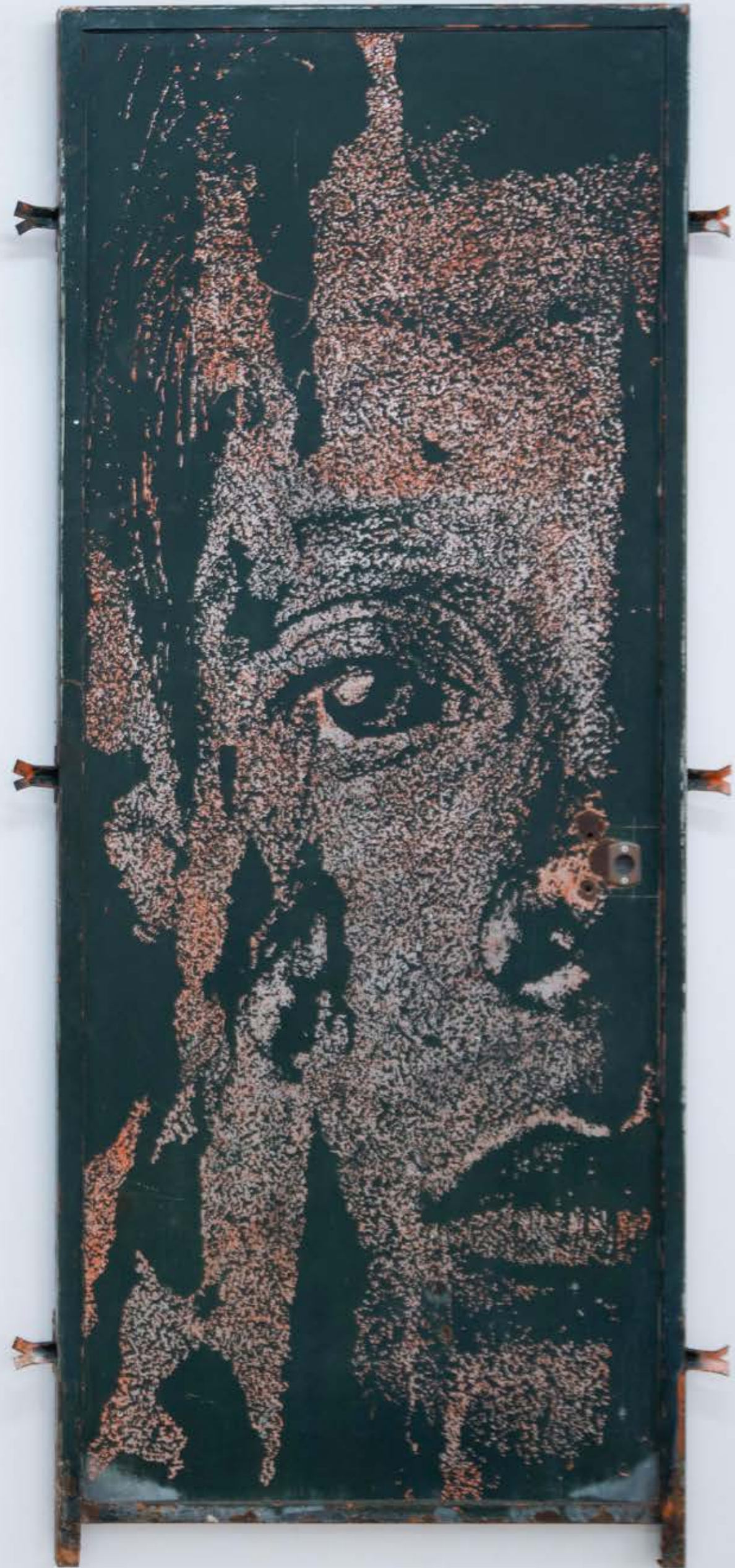
Havoc Series #01, 2020
Hand-carved old metal door
200 x 91,5 cm



Havoc Series #03, 2020
Hand-carved old fire hose box
65,5 x 65,5 x 27,5 cm



Contract Series #01, 2020
 Painted and hand-carved compacted scrap metal cube
 83 x 78 x 62 cm



Havoc Series #01, 2020
Hand-carved old metal door
200 x 91,5 cm



Havoc Series #02, 2020
Hand-carved old metal and wooden door
184 x 106 x 12 cm



Perplex Series #05, 2020
Acid-etched metal plates, cut and assembled
65 x 87 cm



Dwindle Series #05, 2020
Acid-etched metal plate
200 x 150 cm



Dwindle Series #03, 2019
Acid-etched metal plate
200 × 150 cm



Rust Series, 2018
Acid-etched metal plates, cut and assembled
Various dimensions



Untwine Series #02, 2016
Acid-etched metal plates, cut and assembled
140 × 417 cm



Tempo Series #07, 2015
Acid-etched metal plate
100 × 70 cm



Anagrama Series #03, 2014
Acid-etched metal plates, cut and assembled
100 × 150 cm



Anagrama Series #01, 2014
Acid-etched metal plates, cut and assembled
130 × 115 cm

DIORAMAS

“Presented by the Magda Danysz Gallery as «the new rising star of contemporary art», Alexandre Farto has already exhibited in several countries, including Brazil, USA, Italy and Colombia.”

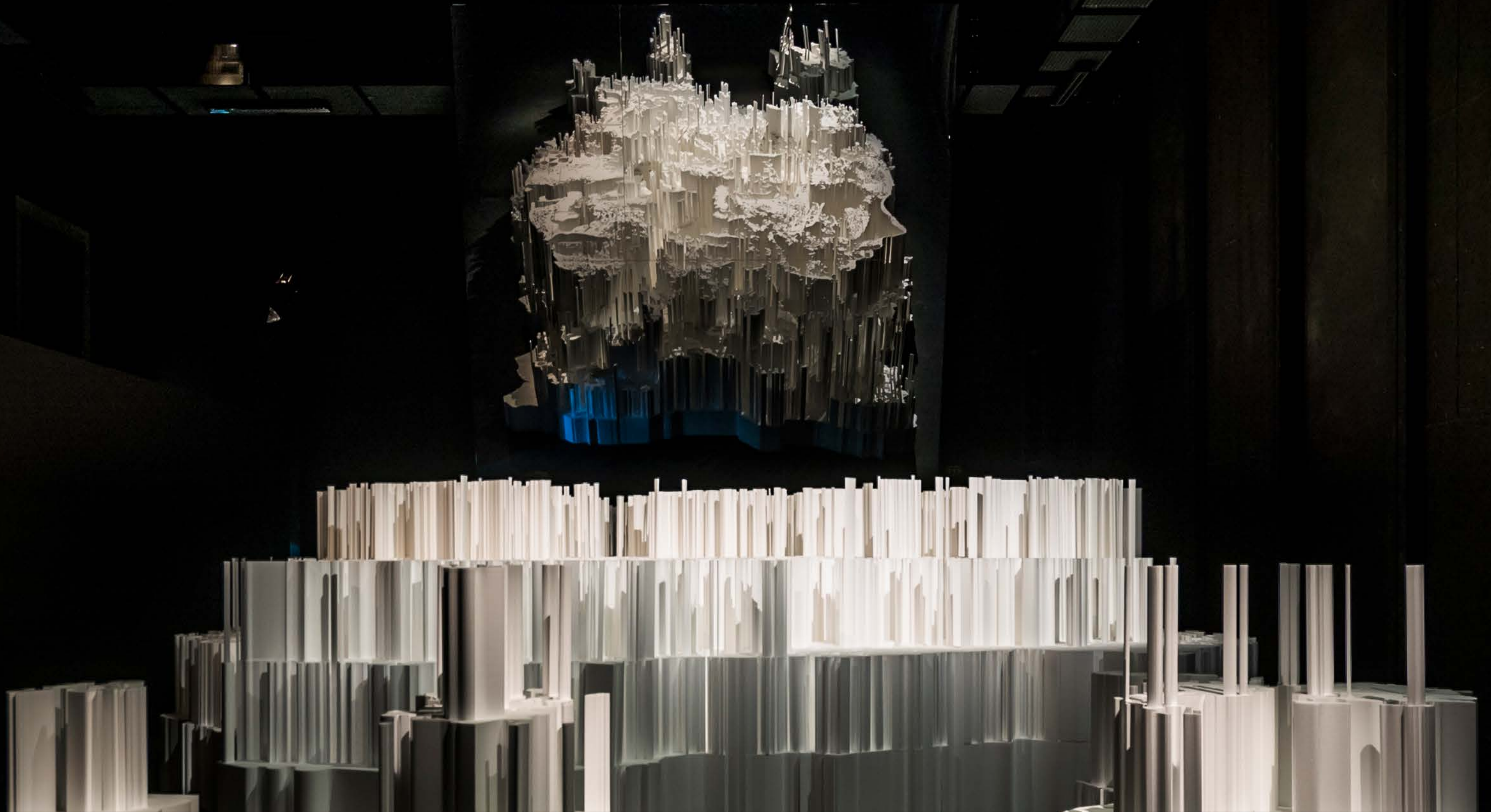
Público



Fractal Series #01, 2019
Laser-cut wooden panels, paint
345 × 412 × 9.5 cm



Monolith Series #01, 2018
Cement cast sculpture
60 × 60 × 32 cm



Diagrama, 2014-2018

Styrofoam cut with hot-wire, assembled and glued by hand

Approx. 300 × 510 × 196 cm



Concrete, 2016
Concrete cast sculpture
300 × 300 × 31 cm



Scope, 2016
Lost-wax cast white bronze sculpture
198.68 × 195.13 × 28 cm



Diorama Series #16, 2014

Styrofoam cut with hot-wire, assembled and glued by hand
197 × 170 × 28 cm



Contraste, 2013
Cork sheet and cork agglomerate on steel structure
400 × 1700 × 40 cm



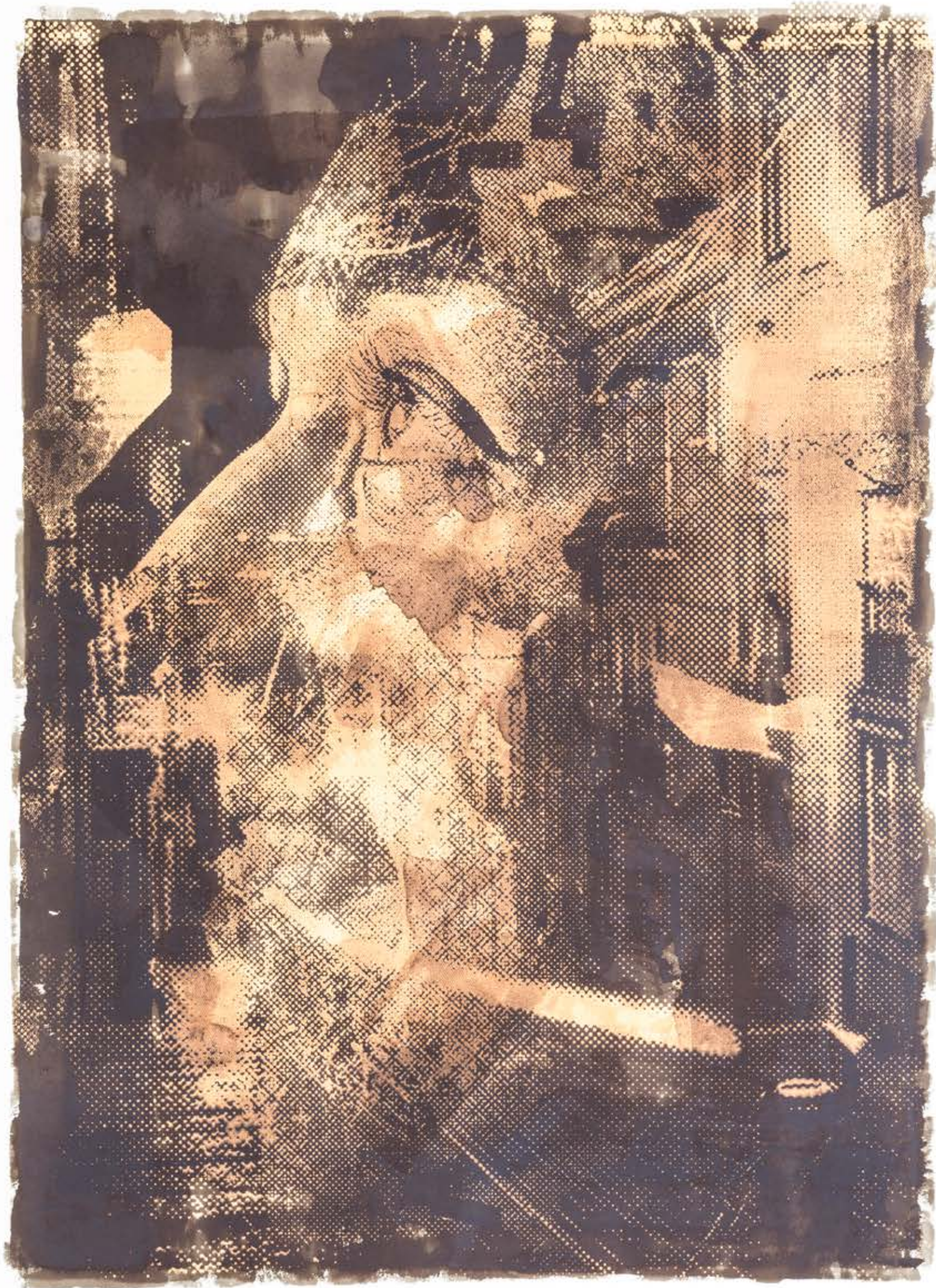
Diorama Series #05, 2012

Styrofoam cut with hot-wire, assembled and glued by hand
190 × 160 × 28 cm

SCREEN PRINTS

“Whether it’s blowing up a building façade in Berlin to reveal a carving of a man’s face or drilling portraits into favela walls in Rio de Janeiro, raucous street artist Alexandre Farto, who goes by the tag “Vhils,” has left an imprint on urban landscapes across the globe.”

CNN (Hong Kong)



Disintegrative Series #08, 2019
Quink ink, bleach, and screen print ink on paper
183 × 130 cm



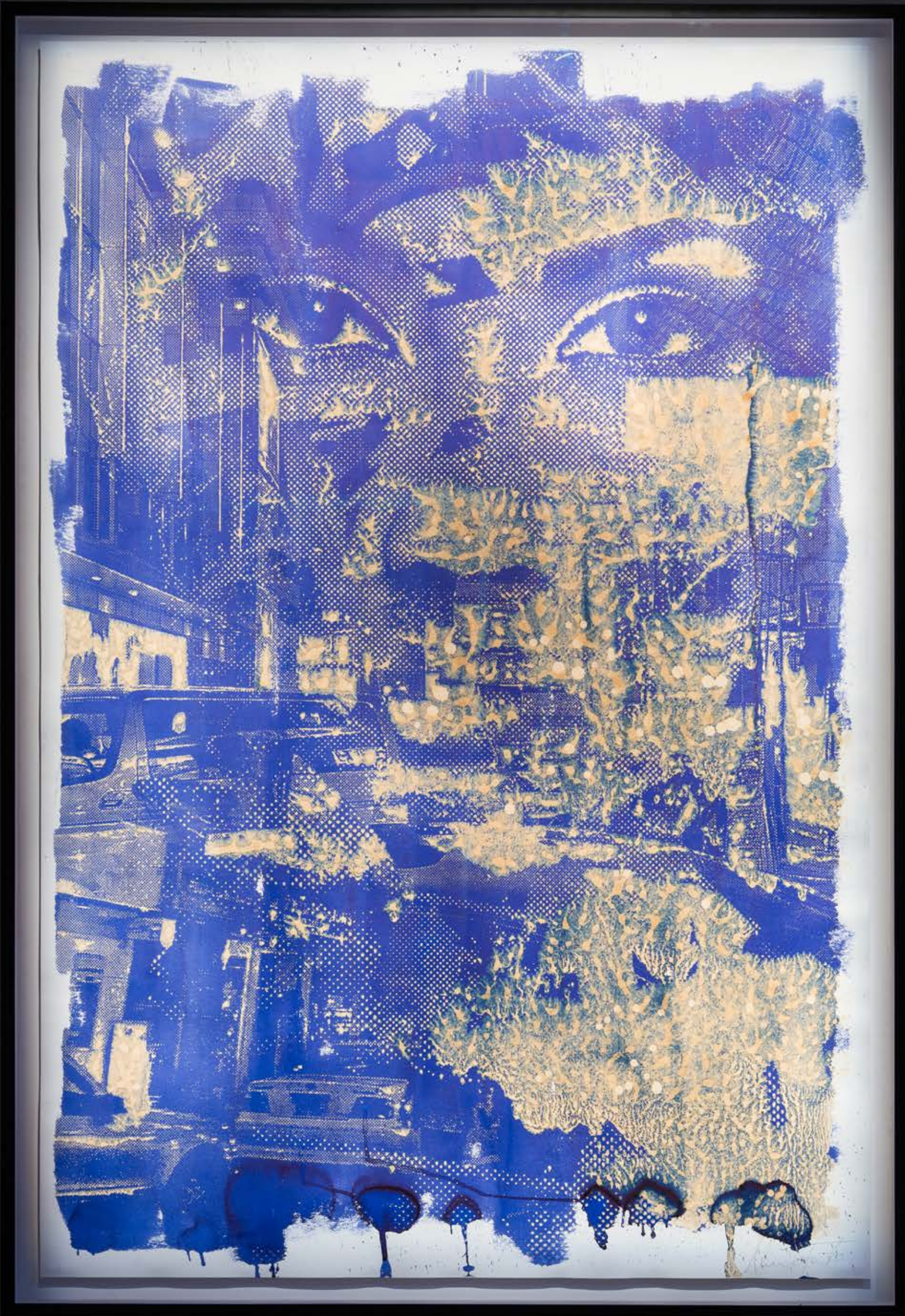
Disintegrative Series #05, 2018
Quink, screen print ink, and bleach on paper
185 × 130 cm



Vanish Series #06, 2017
Handmade print on paper; Quink ink and bleach
180 × 120 cm



Moment Series #03, 2016
Quink, screen print ink, and bleach on paper
180 × 120 cm



Moment Series #02, 2016
Quink, screen print ink, and bleach on paper
180 × 120 cm



Dilacerar Series #08, 2015
Quink, screen print ink, and bleach on paper
205 × 151 cm



Dilacerar Series #01, 2014
Quink, screen print ink, and bleach on paper
200 × 150 cm

A large glass window with a colorful, abstract pattern of thin rods. The rods are arranged in a dense, overlapping grid, with colors ranging from blue and purple to red and orange. The window is set in a modern building with a glass facade. A security camera is mounted on the window frame. The background shows a cityscape with a tall building and a clear blue sky.

OTHER MEDIA

[VIEW VIDEO >](#)

Overexposure #01, 2019



Prisma, 2022
Solo exhibition



Tiles, 2021
Tiles embossed
200 x 300 cm



Drip Series #01, 2022
Stencil hand painted glazed ceramic tiles
200 x 300 cm



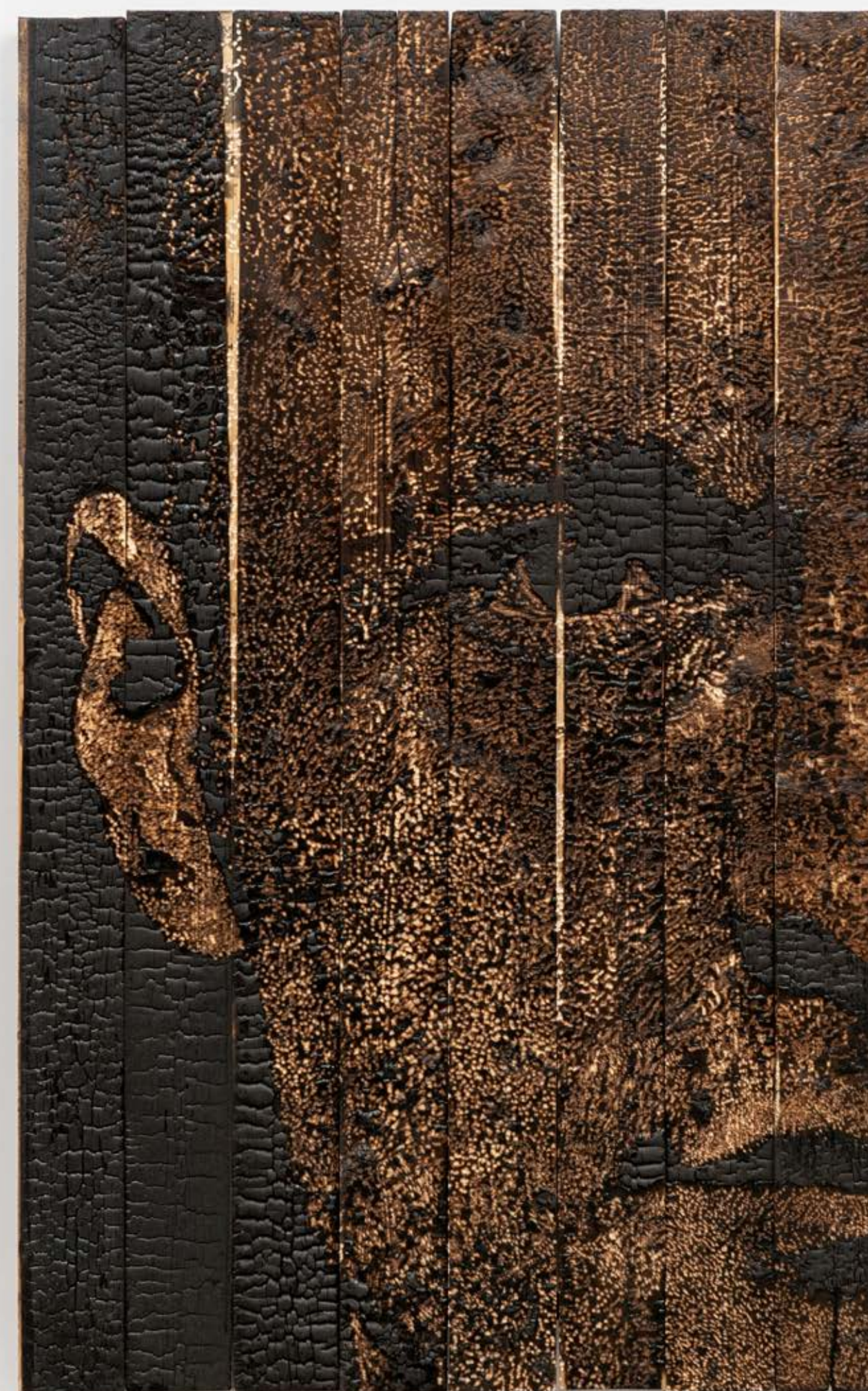
Stone Series #02, 2022
Marble stone, water jet and assembled by hand, brass
180 x 148 cm



Stone Series #01, 2022
Marble stone, water jet and assembled by hand, brass
180 x 147 cm



Burnt Series #03, 2022
Wooden panels, burned and hand-carved.
360 × 154 cm



Burnt Series #02, 2021
240 x 150 cm



Overexposure Series #01, 2020

Installation with structure of welded tubes (TIG) covered with stainless steel sheet, T8 tubular light bulbs, steel cables, metal rods, Arduino microcontrollers and power supply cables



Overexposure Series #02, 2020

Installation with structure of welded tubes (TIG) covered with stainless steel sheet, T8 tubular light bulbs, steel cables, metal rods, Arduino microcontrollers and power supply cables



Overexposure Series #03, 2020

Installation with structure of welded tubes (TIG) covered with stainless steel sheet, T8 tubular light bulbs, steel cables, metal rods, Arduino microcontrollers and power supply cables



Syncopate Series #02, 2020
Laser-engraved acrylic sheets
100 × 70 × 35 cm (piece)
200 × 70 × 35 cm (with plinth)



Disintegrate, 2020
Laser-engraved acrylic sheets
60 × 130 × 35 cm (piece)
160 × 130 × 35 cm (with plinth)



Petrifaction Series, 2020
Advertising posters, spray paint, glue, crystal epoxy
85 x 49.5 x 15 cm (piece)
179 x 50.5 x 33.5 cm (with podium)



Eolith Series #04 and #05, 2020
Advertising posters, spray paint, glue, crystal epoxy
150 x 113 x 6.5 cm



Shatter Series #01 and 3, 2020
Laser-engraved fragment from demolished building (brick, plaster, concrete, paint)
54 x 28 x 26 cm



Debris, 2018
Site-specific installation with assorted materials and CCTV monitors
Dimensions variable



City slow motion, 2018
Video installation



Intrínseco Series, 2018

Piezoelectric inkjet print dried with UV light on transparent crystal film

Spray paint applied with stencil on transparent crystal film

Each layer: 285 × 138



Residue Series, 2017

Bas-relief carving on plasterboard mounted on metal structure

Each piece: 200 × 120 × 40 cm



Gleam Series, 2016–2017
Site-specific installation with neon lights
Approx. 200 × 840 × 360 cm



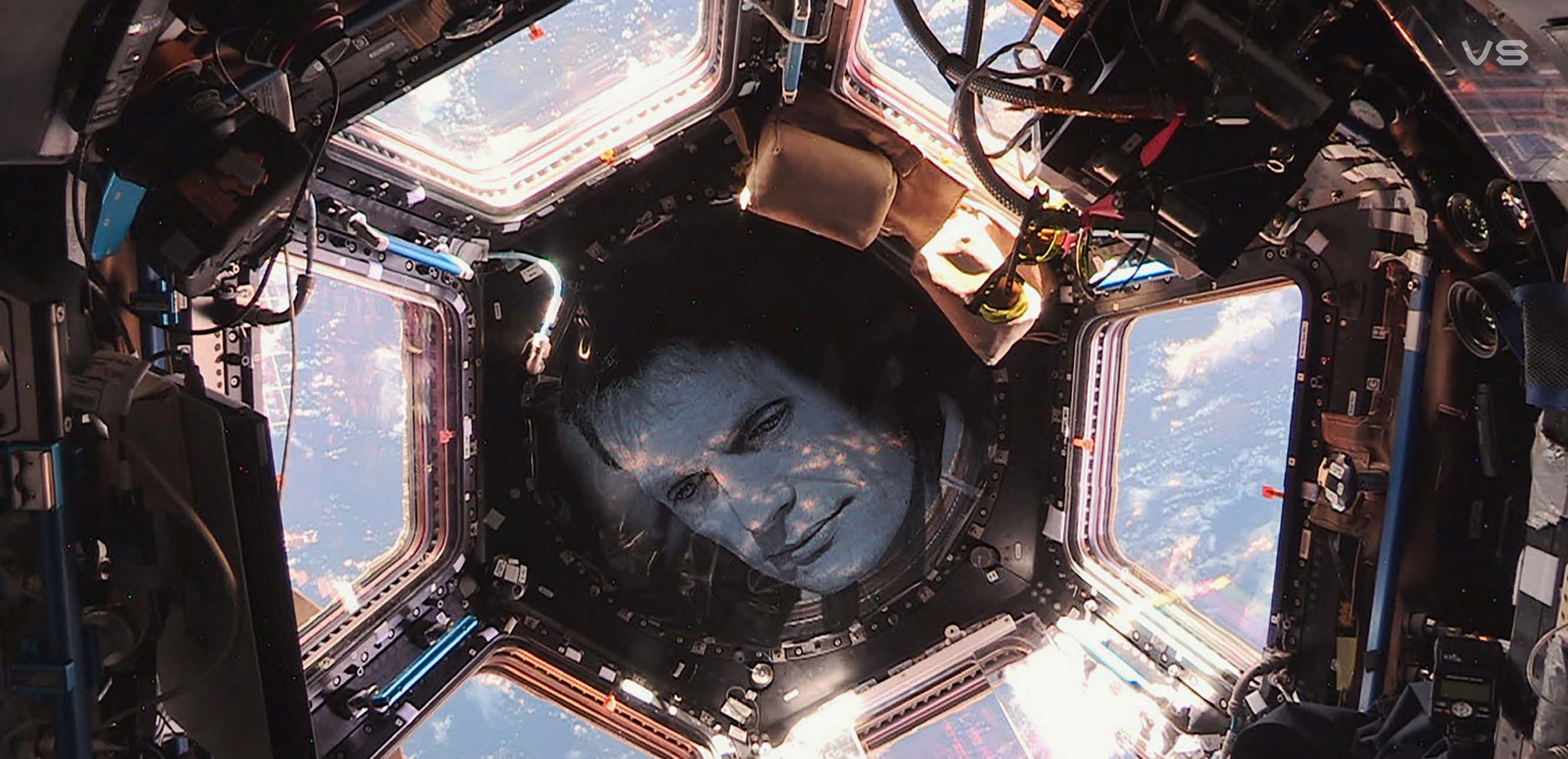
Flicker Series, 2017
Video installation with laser-cut acrylic boards
Approx. 330 × 610 × 20 cm



Untitled, 2016
GS1 Portugal headquarters, Lisbon, Portugal
Precast concrete
49 panels, each: 778 × 137 × 30 cm



Olhar, 2016
Newspaper cut-outs on superimposed acrylic sheets
Approx. 200 × 135 × 26 cm



Portrait of Andreas Mogensen, 2015
Site-specific installation
International Space Station
70 cm Ø



Calçada, 2015 (Portrait of Amália Rodrigues)
Paving stones
Lisbon, Portugal



Perspective, 2015

Site-specific installation with paper sheets and nylon thread

Approx. 300 × 900 × 1200 cm



[VIEW VIDEO >](#)

Detritos Series #02, 2011
DVD/PAL, colour, no sound
Running time: 0'41''

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