

V

H

Alexandre  
Farto AKA

Alexandre Farto  
aka **Vhils**

I

L

S

2020

ARTIST PORTFOLIO

# VHILS STUDIO

04 // About Vhils

06 // Global presence

07 // Selected CV

11 // Press

19 // Selected works and projects

STUDIO

ALEXANDRE FARTO  
aka  
**VHILS**



Scratching the Surface project  
Hong Kong SAR, 2015

Alexandre Farto aka

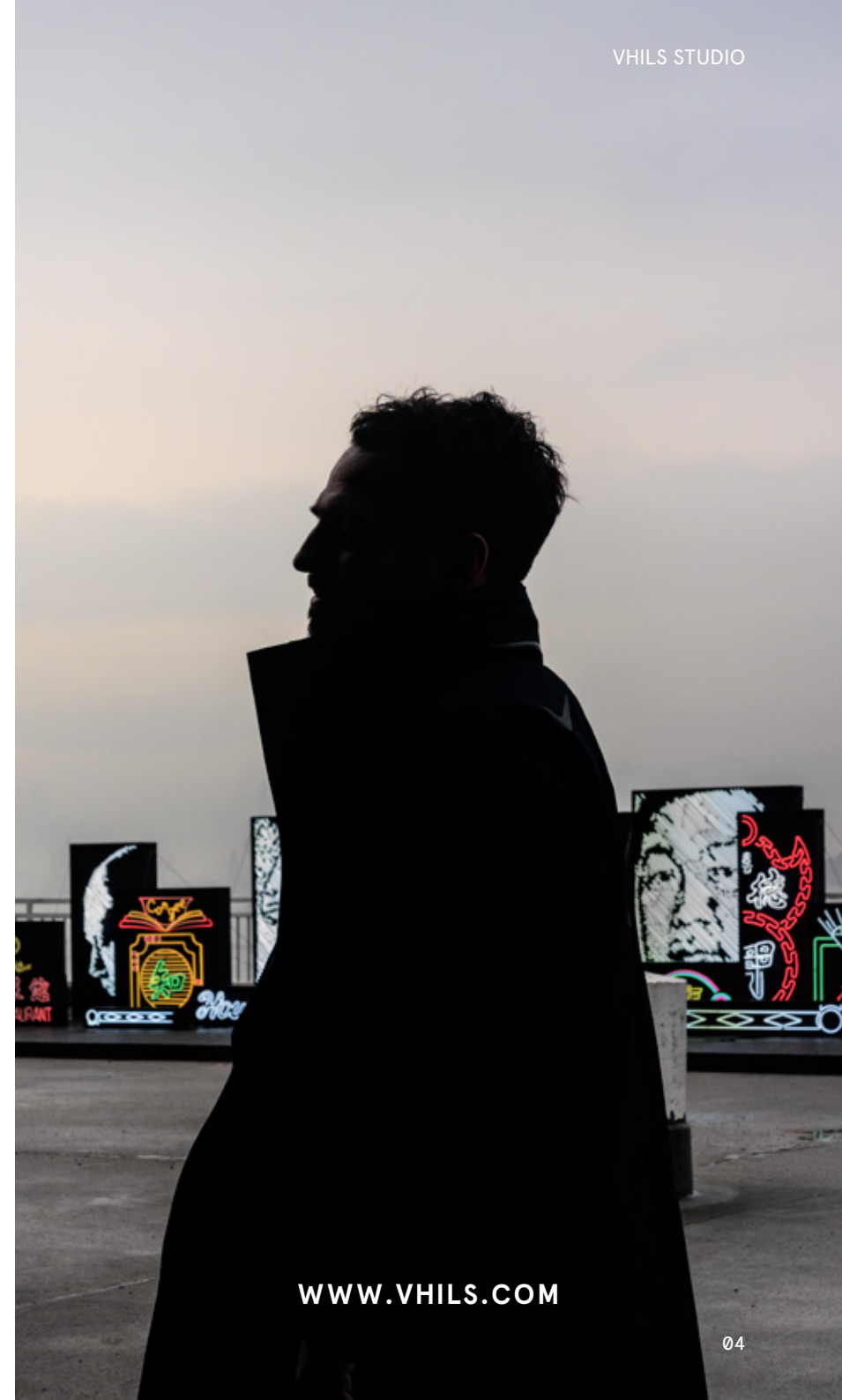
# VHILS

Portuguese visual 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 the 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 (2016); 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), 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](http://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



Vhils' work is present in over 30 countries around the world, where he has worked in solo and group exhibitions, site-specific art interventions, art events and projects in a variety of contexts. He has created some 250 public art pieces in the scope of his Scratching the Surface project.

## Selected solo exhibitions

- 2020 *Haze*, Contemporary Arts Center, Cincinnati, USA
- 2019 *Realm*, Danysz Gallery, Shanghai, China  
*Incisão*, CAIXA Cultural Brasília, Brasília, Brazil
- 2018 *Fragments Urbains*, Le Centquatre-Paris, Paris, France  
*Décombres*, Danysz Gallery, Paris, France  
*Annihilation*, Over the Influence Gallery, Los Angeles, USA  
*Intrinseco*, 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
- 2015 *Dissonance*, Lazarides Gallery, London, UK
- 2014 *Vestiges*, Magda Danysz Gallery, Paris, France  
*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

2020 *Design em São Bento – Traços da Cultura Portuguesa*, Palácio de São Bento, Lisbon, Portugal  
*ARCO Madrid 2020 – Feria Internacional de Arte Contemporáneo*, 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

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

- 2020 The Momentary – contemporary art museum, Bentonville, AK, 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
- 2012 *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  
 Coleção 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

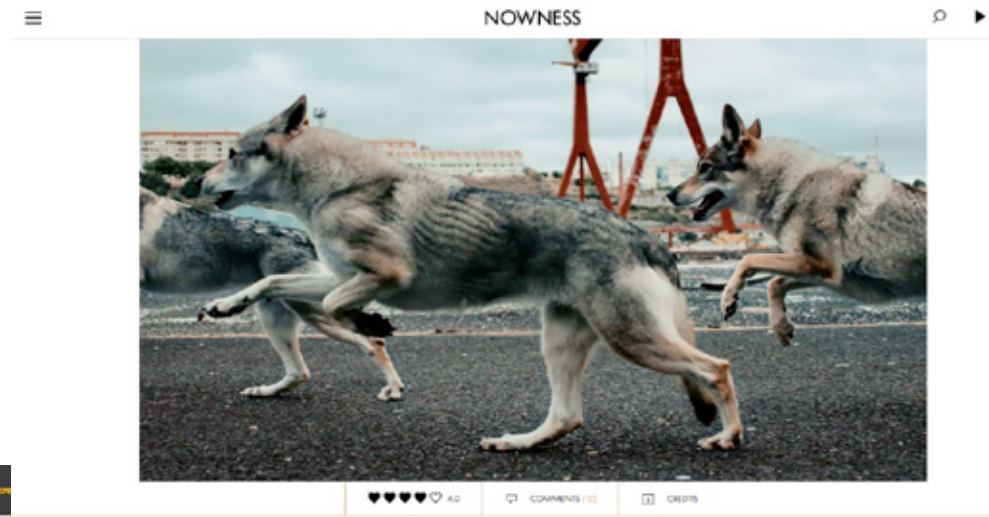
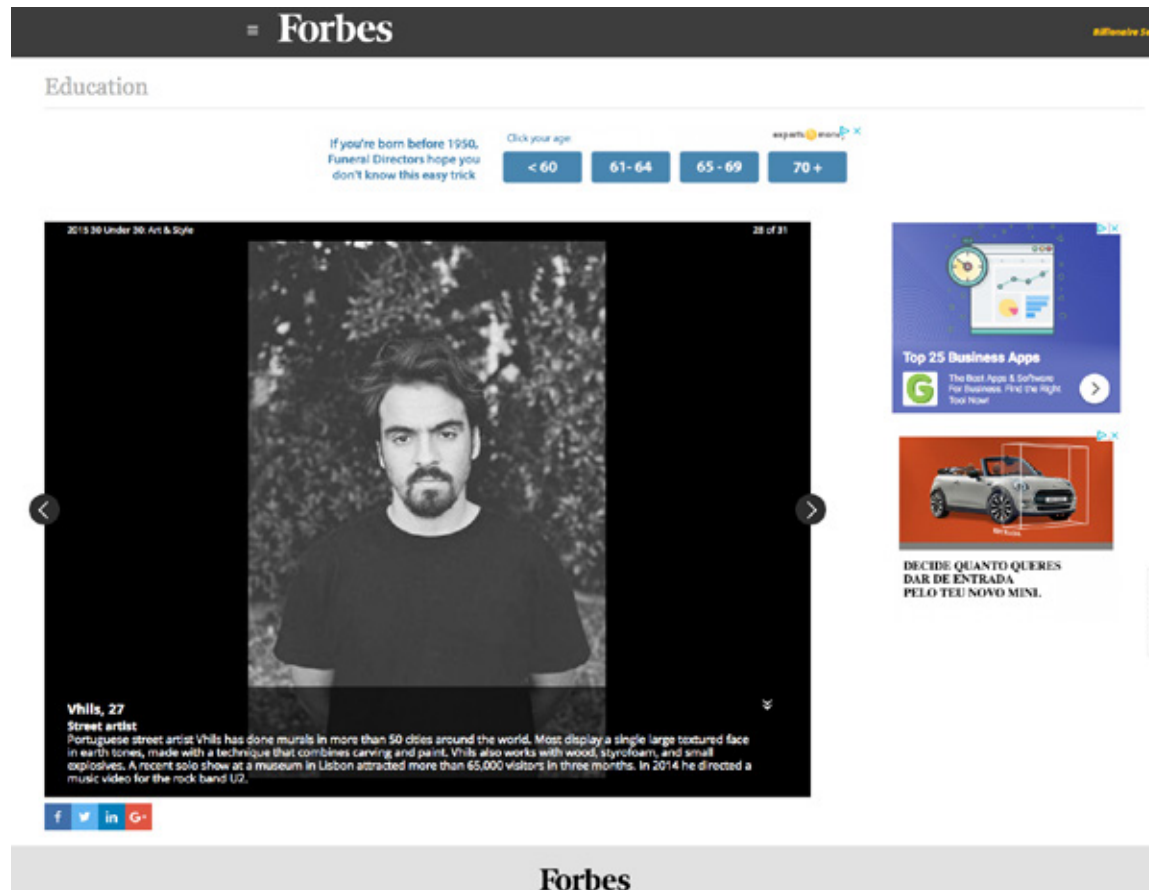
# 師大周



# 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



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 film 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 Faria, 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," Faria'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," Faria 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 *Elevar* 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.

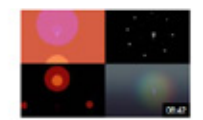


BUY

RELATED STORIES



**iStudio: Back to the Future**  
The Portland design collective's retro guide to augmented reality for MINI



**Continuum**  
Jamie xx, Four Tet, Keroles and John Talabot score Sofia Martini's vision



**Arisak Vahala**  
Keyboard shamanic folk command in an ode to lovers past



**JR: Now Up**



Sensation du street art. Le jeune lisboète fait surgir des façades des visages insoupçonnés. Rencontre à Hongkong où il prépare sa prochaine exposition.

— Par **Hervé Sadin**, envoyé spécial à Hongkong  
Photos **Leo Kwok**

« Il toujours été timide avec les langues », dit Alexandre Farto aka Vhils, 29 ans, après plus de cinq heures passées à parler en anglais de son travail, de politique, d'éducation artistique, de la ville, et de sa prochaine exposition, ici à Hongkong. Lui qui vit et travaille avec une France comprend notre langue mais aime la parler qu'en ses beaux parents. Alexandre Farto a inventé son propre langage : l'art urbain, l'art contextuel, le street art. Les aficionados savent que Vhils est l'un des créateurs les plus importants de ce mouvement. L'un de ceux qui renouvelent le genre tout en s'inspirant à l'histoire d'un art né à Philadelphie et New York dans les années 60. Son langage est profane. Vhils est un expérimentateur, un galeriste, un professeur, un messageur, un sculpteur. Avec cette constante : tout ce qu'il crée est politique. Au sens premier du terme : en lien avec la vie de la cité, de la ville. Pour comprendre pourquoi il sculpte en murs, pourquoi il les fait exploser, pourquoi ses visages nous regardent aux quatre coins du monde, il faut se glisser dans sa peau. Celle d'un jeune homme touché et modeste, vif, posé et chaleureux, look casual et sans fioritures. Magda Danysz, sa galeriste et grande spécialiste du street art résume bien l'homme et son travail : « Chez Vhils nous fait avec. Alors qu'il réalise quelque chose de sculptural, graver, gratter les murs, il réussit avec poésie à faire du nouveau sans que jamais l'effet ne prédomine sur le sens et l'émotion », que l'on peut parfois rapprocher à certains artistes contemporains. « Du plus tôt que je me souviens, je voulais faire quelque chose en lien »

**“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”



Scratching the Surface project  
Paris, France, 2014

## GLOBAL COVERAGE / KEY PERFORMANCE INDICATORS



2,766

### NEWS ITEMS

Number of news items deriving from online, print, TV and radio news sources.



1,966

### POSTS

Number of posts analysed on social media.



224 M

### OUTREACH

Total number of impressions prompted from the audience based on the circulation of media outlets where there were news items with references to the object of analysis.



3%

### ENGAGEMENT RATE

Average number of impressions based on likes, comments and shares generated by online and social media content, shown as a percentage.



€ 5.2 M

### AVE

Economic impact based on the value of the news item (AVE – Advertising Value Equivalence). The monetary value is based on the current advertising rates of the media that published news items on the object of analysis.

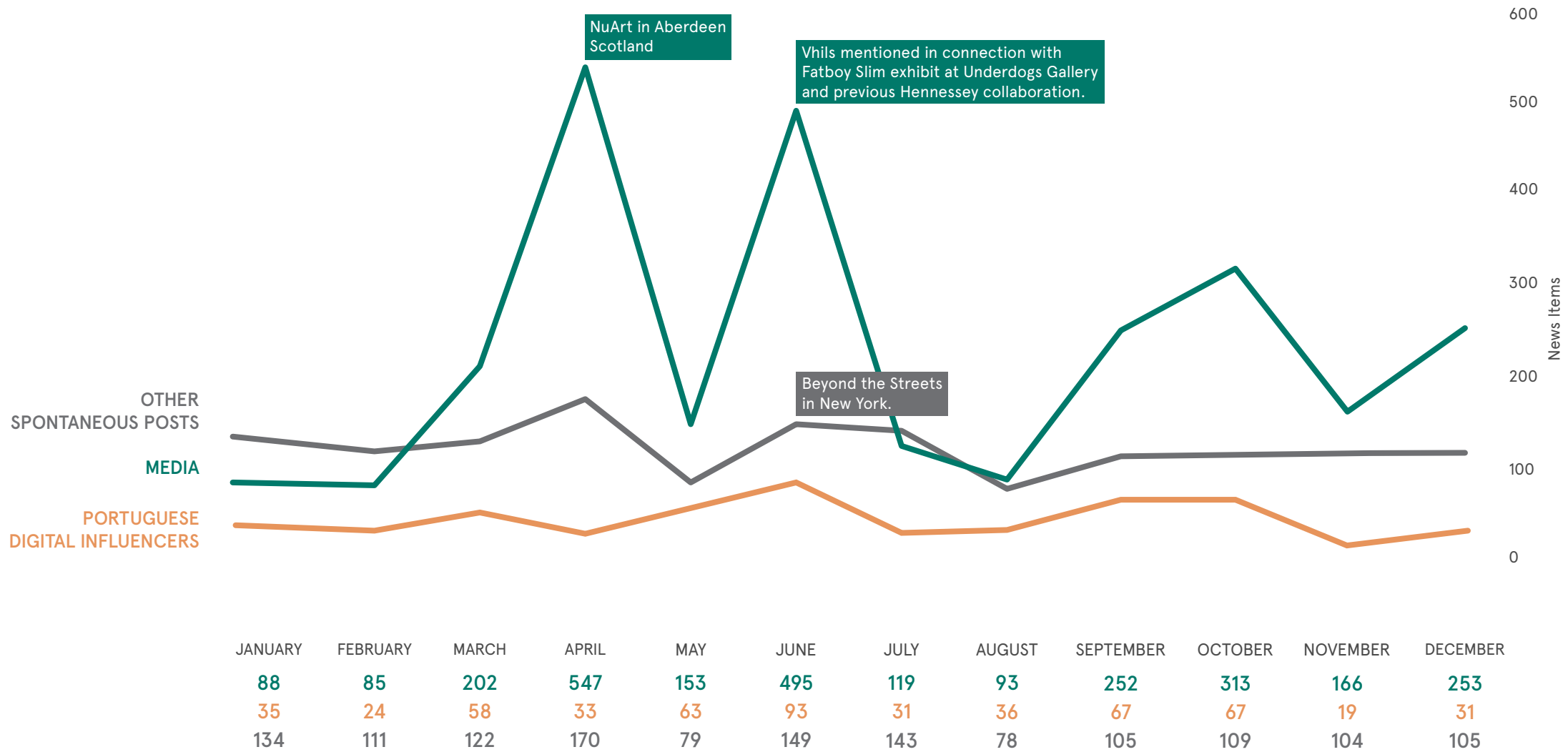


4.6

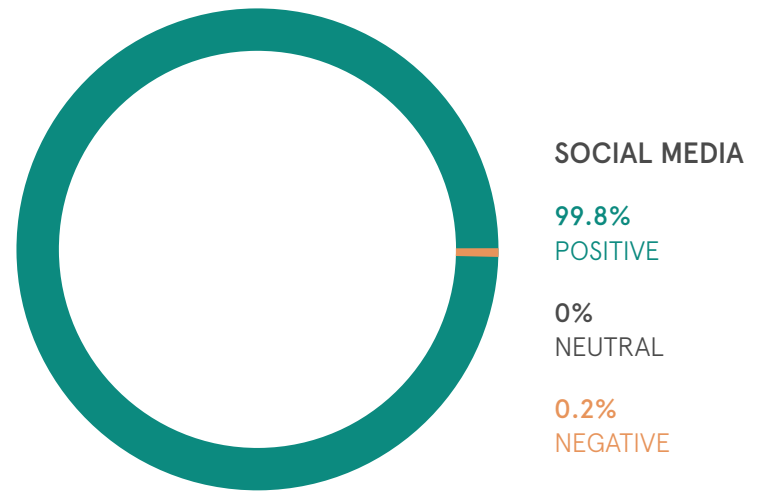
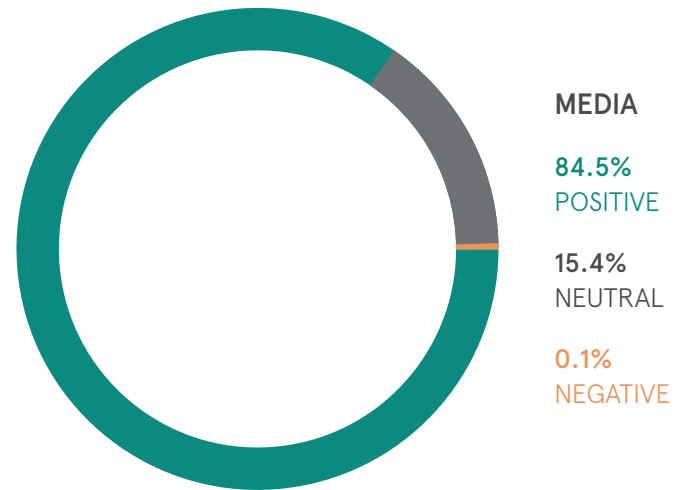
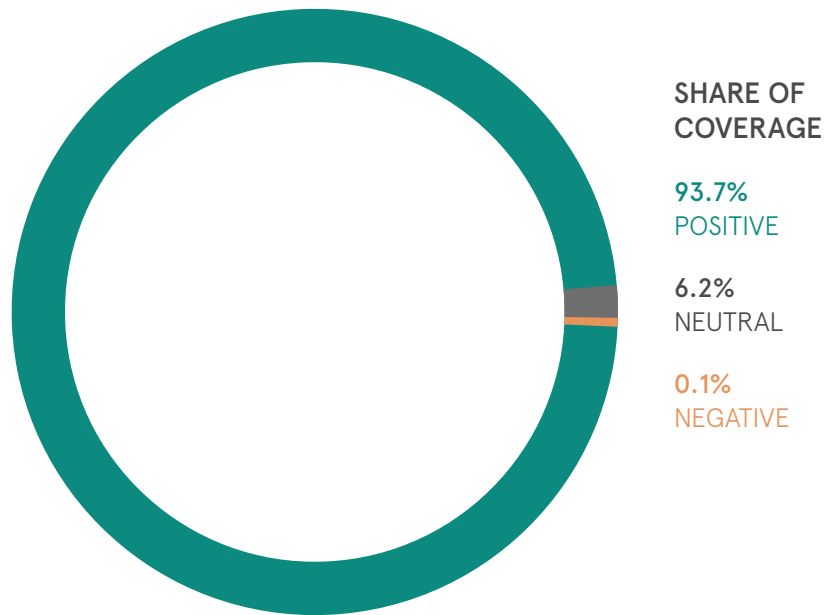
### TOPE

Editorial tendency based on the textual analysis of news content on a five-point scale in which 1 is Very Negative and 5 is Very Positive.

# GLOBAL COVERAGE / TIMELINE



# GLOBAL COVERAGE / TONE



# GLOBAL COVERAGE / MEDIA TYPES

## SHARE OF COVERAGE

- 58% MEDIA
- 12% PORTUGUESE DIGITAL INFLUENCERS
- 30% OTHER SPONTANEOUS PUBLICATIONS



## SHARE OF COVERAGE

**MEDIA 58%**

Online International	63%
Online	27%
Print	9%
TV	2%
Radio	0.2%



## NEWS ITEMS POSTS

**2,766**

1,732
735
239
55
5



## OUTREACH

**212,885,662**

155,025,416
43,556,310
7,361,869
6,727,979
214,088



## AVE

**€4,985,042**

€ 2,087,072
€ 1,234,436
€ 451,775
€ 1,206,710
€ 5,048



Posts by digital influencers pre-identified by Cision, based on the following criteria:

Ability and frequency in creating content that is generalized or about a specific interest

Ability to influence a particular group of people, either a large segment or a particular niche of consumers

- Digital natives
- Celebrities
- Journalists
- Authorities / Opinion leaders
- Activists

All social media content subject to API restrictions.

**PORTUGUESE DIGITAL INFLUENCERS 12%**

Facebook	46%
Twitter	31%
Instagram	20%
Blog	3.6%
Youtube	0.54%

**557**

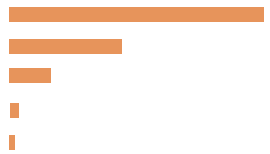
254
170
110
20
3

**8,014,497**

5,079,240
2,142,813
703,392
88,765
287

**€76,882**

€ 5,079,240
€ 2,142,813
€ 703,392
€ 88,765
€ 287



**OTHER SPONTANEOUS POSTS 30%**

Twitter	83%
Blog	14%
Youtube	3%

**1,409**

1,173
192
44

**3,140,559**

847,658
1,567,952
724,949

**€98,715**

€ 5,234
€ 40,560
€ 52,921



# GLOBAL COVERAGE / TOPICS

## SHARE OF COVERAGE

- 63.7%**  
VHILS/ALEXANDRE FARTO
- 29.5%**  
PROJECTS
- 5.2%**  
SOLO SHOWS
- 1.4%**  
GROUP SHOWS
- 0.2%**  
ART FAIRS



## SHARE OF COVERAGE

**MEDIA 58%**

Vhils/Alexandre Farto	64%
Projects	32%
Solo Shows	2%
Group Shows	1%
Art Fairs	0.1%



## NEWS ITEMS POSTS

**2,766**

Vhils/Alexandre Farto	1,772
Projects	888
Solo Shows	68
Group Shows	35
Art Fairs	3



## OUTREACH

**212,885,662**

Vhils/Alexandre Farto	141,805,000
Projects	63,374,323
Solo Shows	5,361,153
Group Shows	2,317,981
Art Fairs	27.205



## AVE

**€4,985,042**

Vhils/Alexandre Farto	€ 1,821,878
Projects	€ 2,818,297
Solo Shows	€ 296,457
Group Shows	€ 47,572
Art Fairs	€ 838



**PORTUGUESE DIGITAL INFLUENCERS 12%**

Vhils/Alexandre Farto	50%
Projects	40%
Solo Shows	6%
Group Shows	3%

**557**

Vhils/Alexandre Farto	280
Projects	224
Solo Shows	36
Group Shows	17

**8,014,497**

Vhils/Alexandre Farto	4,330,692
Projects	2,568,705
Solo Shows	732,290
Group Shows	382,810

**€ 76,882**

Vhils/Alexandre Farto	€ 43,839
Projects	€ 21,780
Solo Shows	€ 7,224
Group Shows	€ 4,039



**OTHER SPONTANEOUS POSTS 30%**

Vhils/Alexandre Farto	68%
Projects	20%
Solo Shows	10%
Group Shows	1%
Art Fairs	1%

**1,409**

Vhils/Alexandre Farto	961
Projects	285
Solo Shows	142
Group Shows	13
Art Fairs	8

**3,140,559**

Vhils/Alexandre Farto	2,820,782
Projects	209,700
Solo Shows	105,038
Group Shows	3,018
Art Fairs	2,021

**€ 98,715**

Vhils/Alexandre Farto	€ 91,312
Projects	€ 3,221
Solo Shows	€ 3,924
Group Shows	€ 246
Art Fairs	€ 13



## 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



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



*Palimpsesto*, 2019  
Site-specific wall piece with hand-carved advertising posters  
Lisbon, Portugal, 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  
Las Vegas, USA, 2013



Scratching the Surface project  
Sydney, Australia, 2013



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, Vhils helped push the boundaries of outdoor art in Lisbon and internationally.”

The Washington Post



*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



*Vestige Series #01, 2014*

Hand-carved and laser-cut advertising posters, cut and assembled  
203 × 223 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](http://www.blouinartinfo.com)



*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

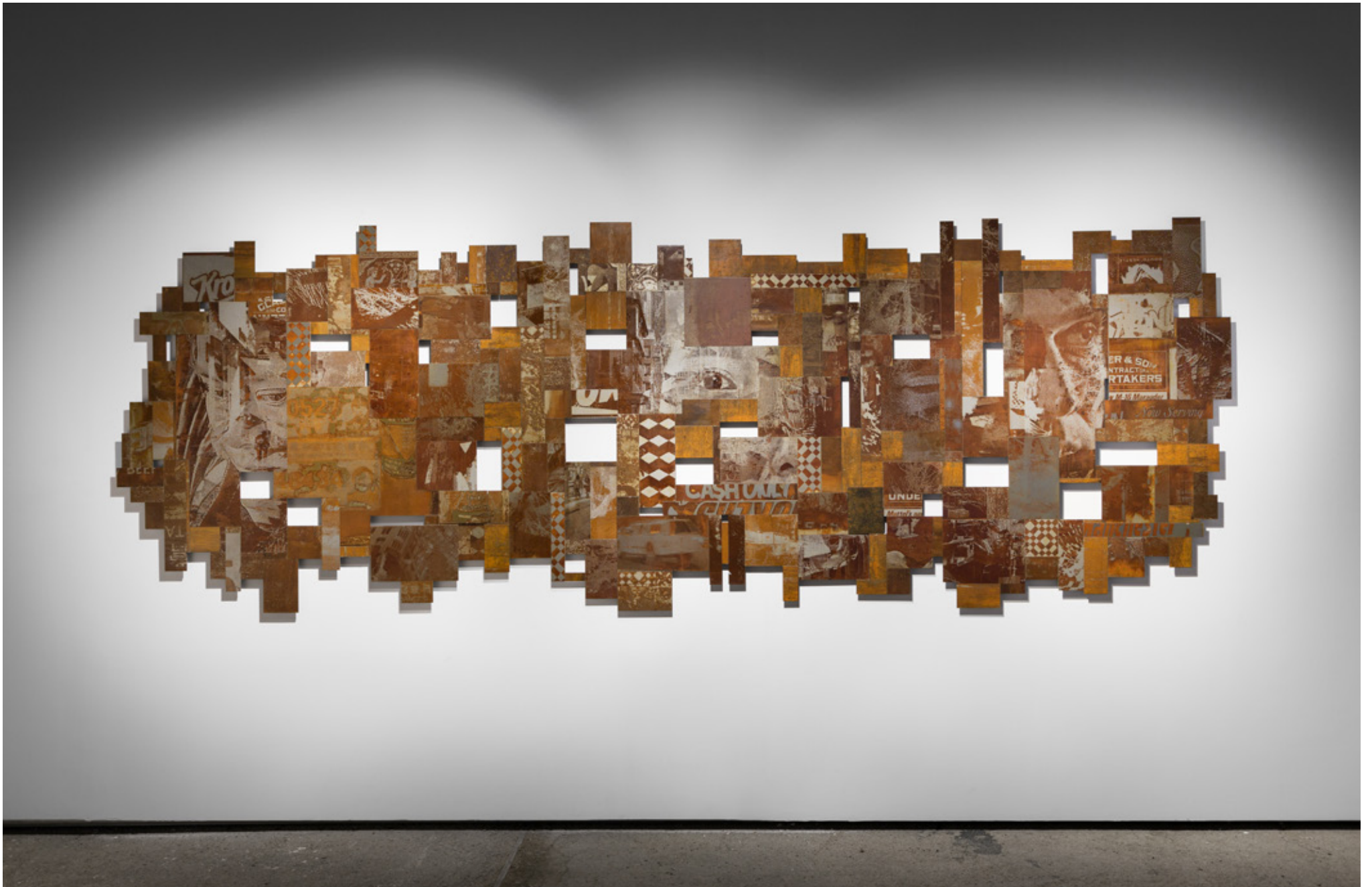




*Dwindle Series #03*, 2019  
Acid-etched metal plate  
200 × 150 cm



*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



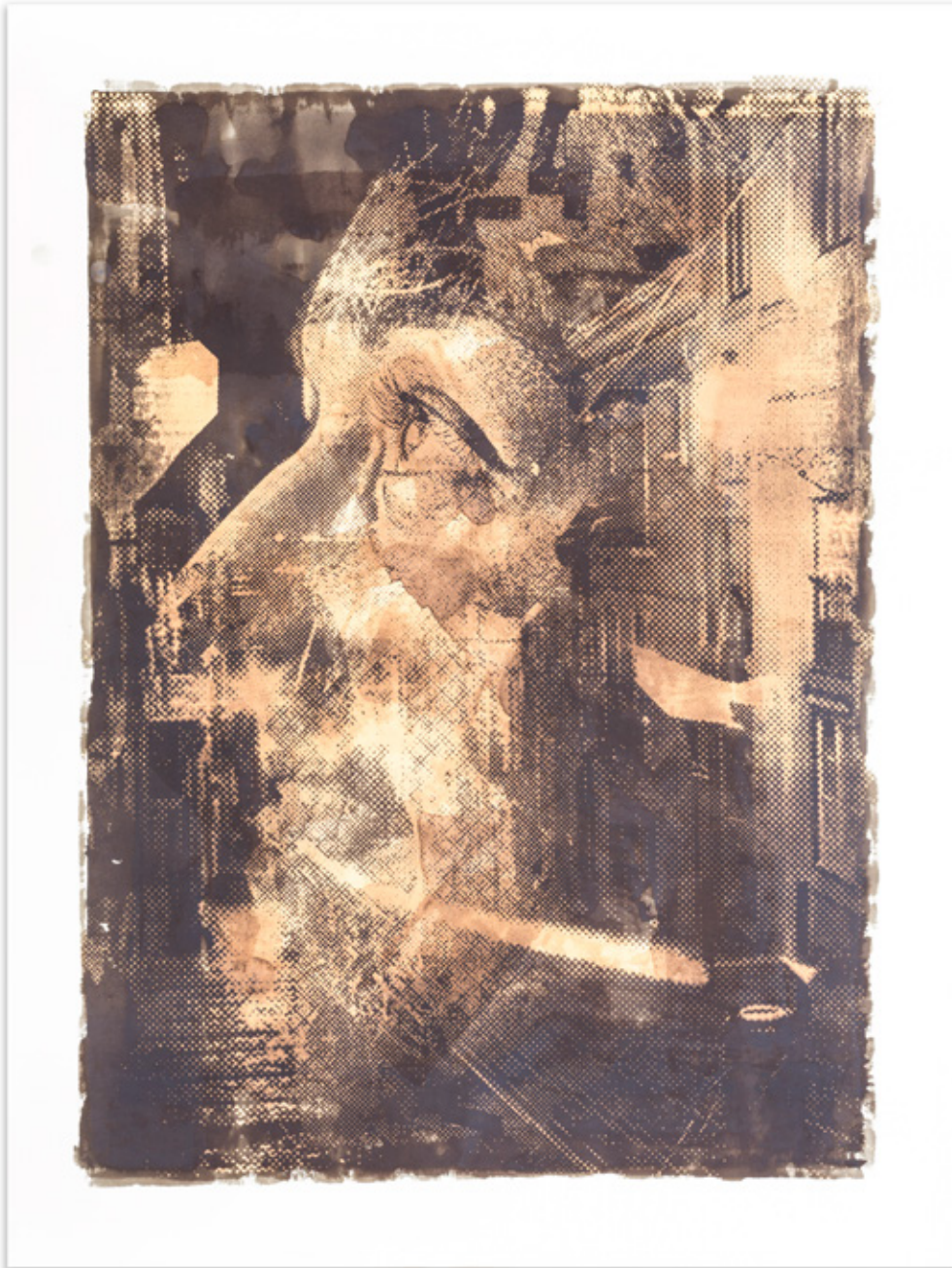
*Diorama Series #05, 2012*  
Styrofoam cut with hot-wire, assembled and glued by hand  
190 × 160 × 28 cm

## 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



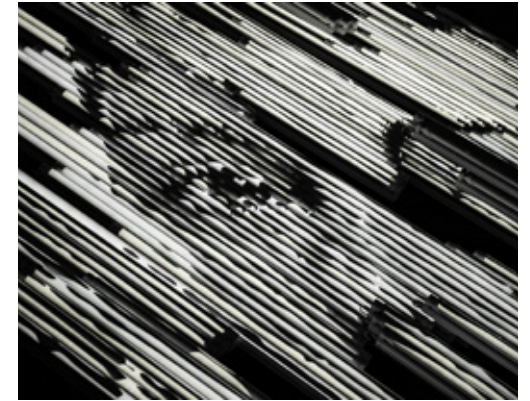
*Dilacerar Series #01, 2014*  
Quink, screen print ink, and bleach on paper  
200 × 150 cm

## OTHER MEDIA



[VIEW VIDEO >](#)

Vhils x U2 | "Raised by Wolves", 2014



*Overexposure #01, 2019*

Installation with structure of welded tubes (TIG) covered with stainless steel sheet, T8 tubular light bulbs, steel cables, metal rods, Arduino microcontrollers, motion sensors, and power supply cables  
Approx. 365 × 361 × 35 cm



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



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



*Crystallize*, 2018  
Video installation



*Intrinseco 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



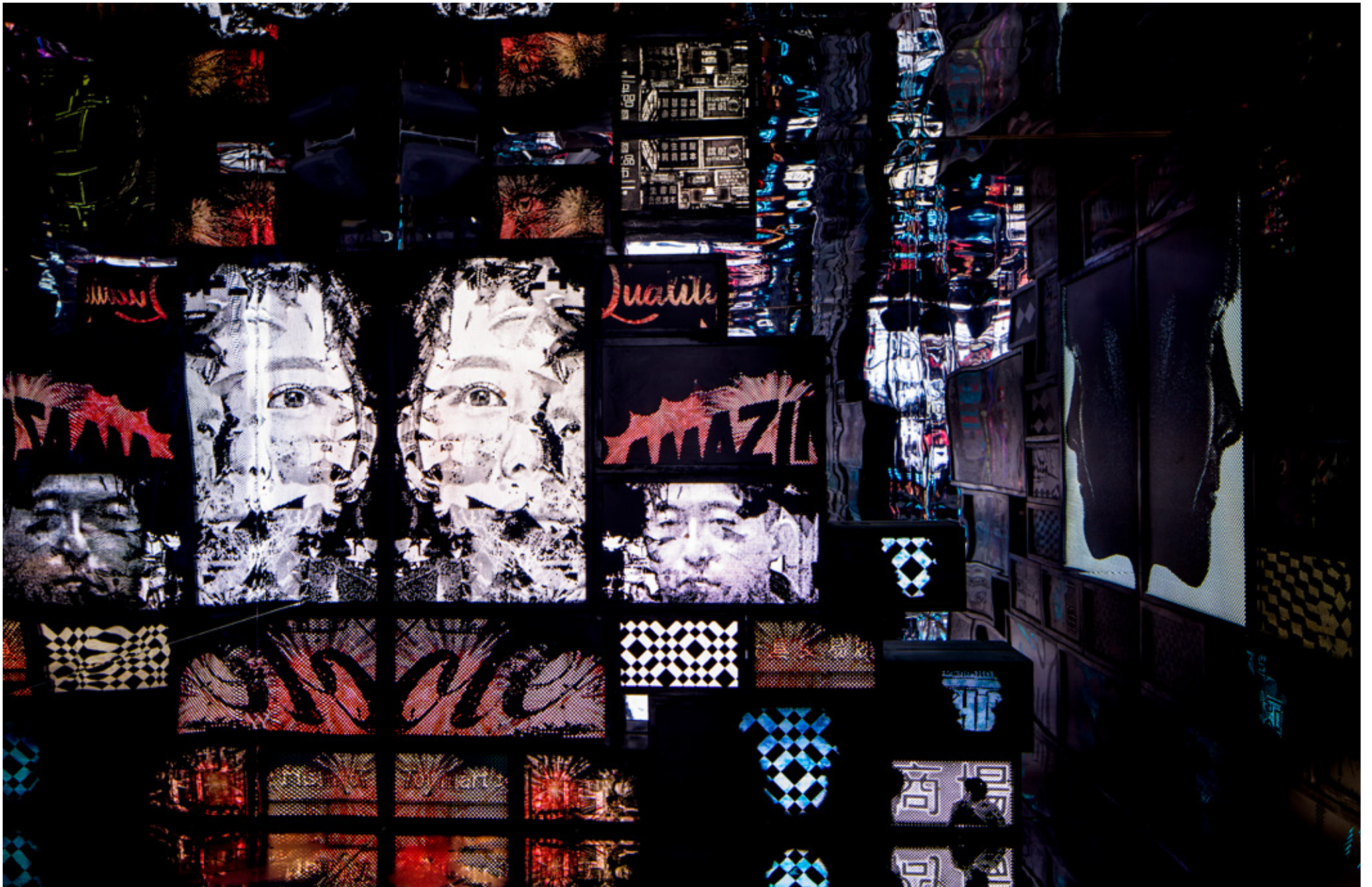
*Residue Series*, 2017

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

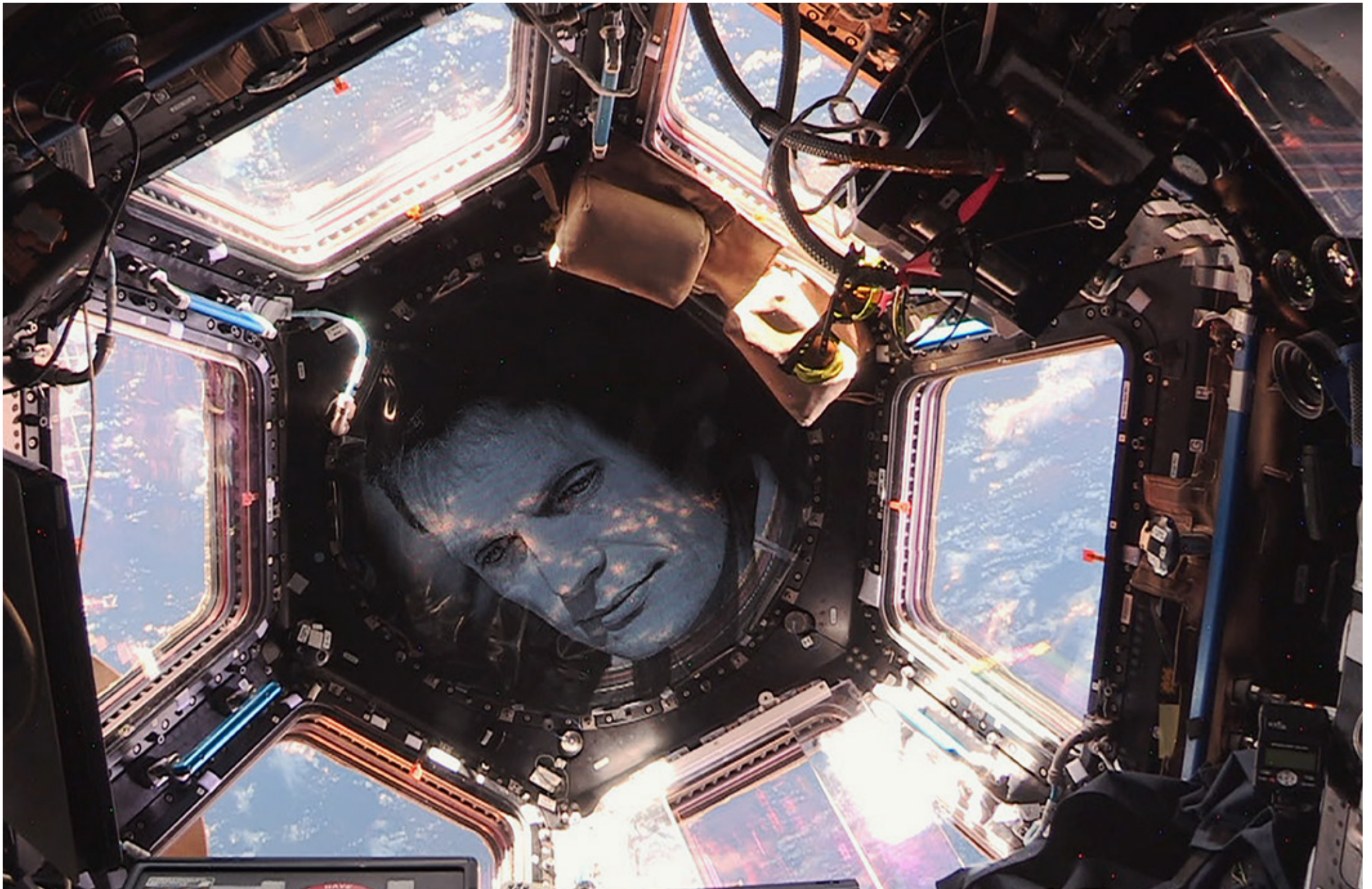


*Untitled, 2016*  
GS1 Portugal headquarters, Lisbon, Portugal  
Precast concrete  
49 panels, each: 778 × 137 × 30 cm



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

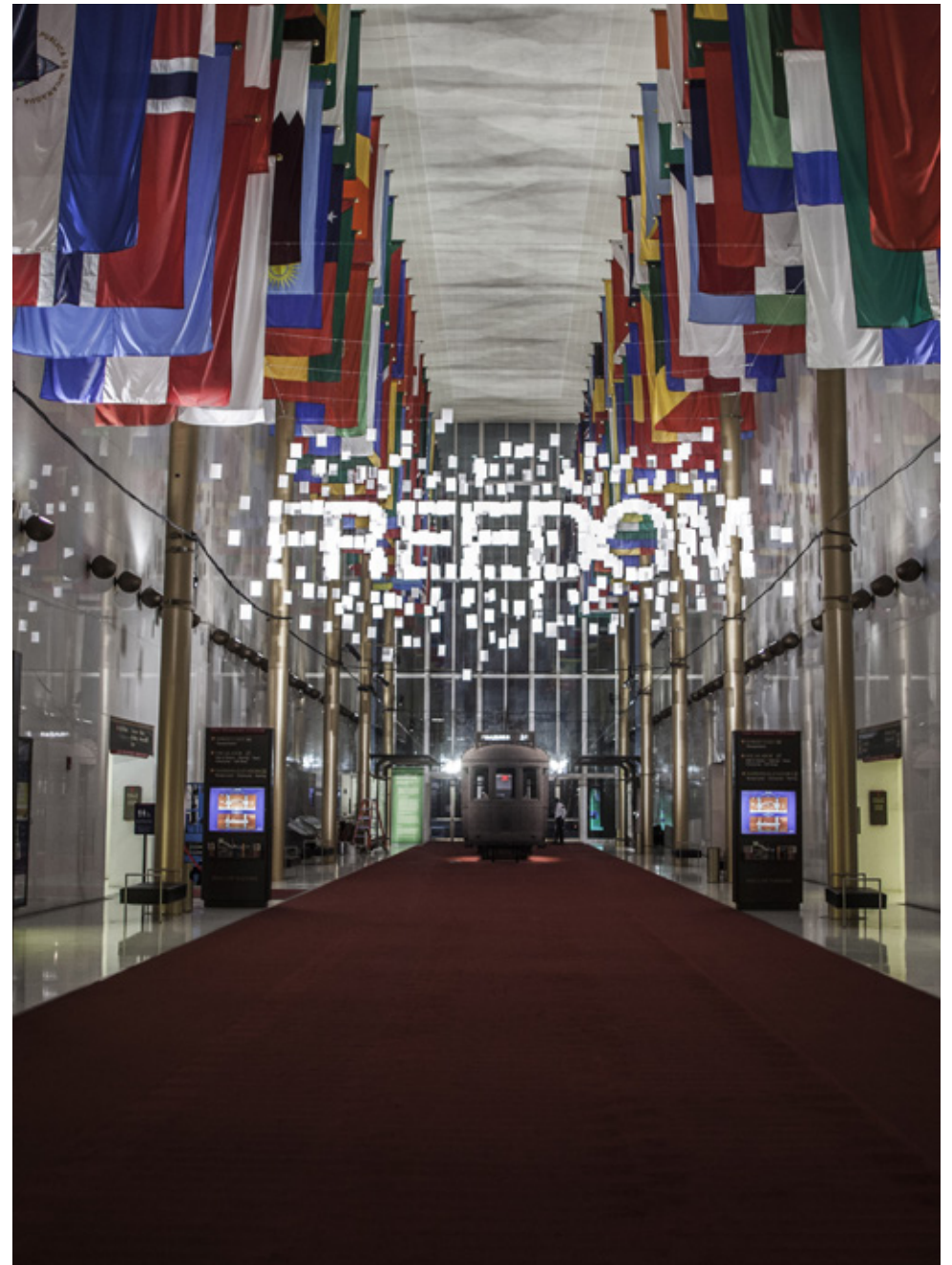




*Portrait of Andreas Mogensen, 2015*  
Site-specific installation  
International Space Station  
70 cm Ø

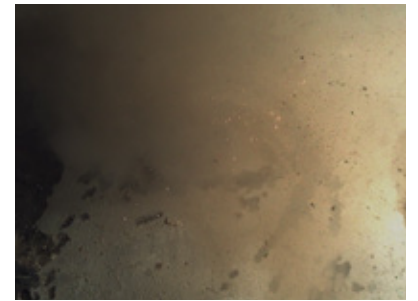


*Calçada*, 2015 (Portrait of Amália Rodrigues)  
Paving stones  
Lisbon, Portugal



*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''

# VHILS

Alexandre  
Farto AKA

**General enquiries:**  
[info@vhilstudio.com](mailto:info@vhilstudio.com)

**Press enquiries:**  
[press@vhilstudio.com](mailto:press@vhilstudio.com)



**Alexandre Farto aka Vhils**

**[www.vhils.com](http://www.vhils.com)**