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Alexandre
Farto AKA

Alexandre Farto
aka **Vhils**

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2019

ARTIST PORTFOLIO

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STUDIO

ALEXANDRE FARTO
aka
VHILS



Scratching the Surface project
Hong Kong SAR, 2015

Alexandre Farto aka

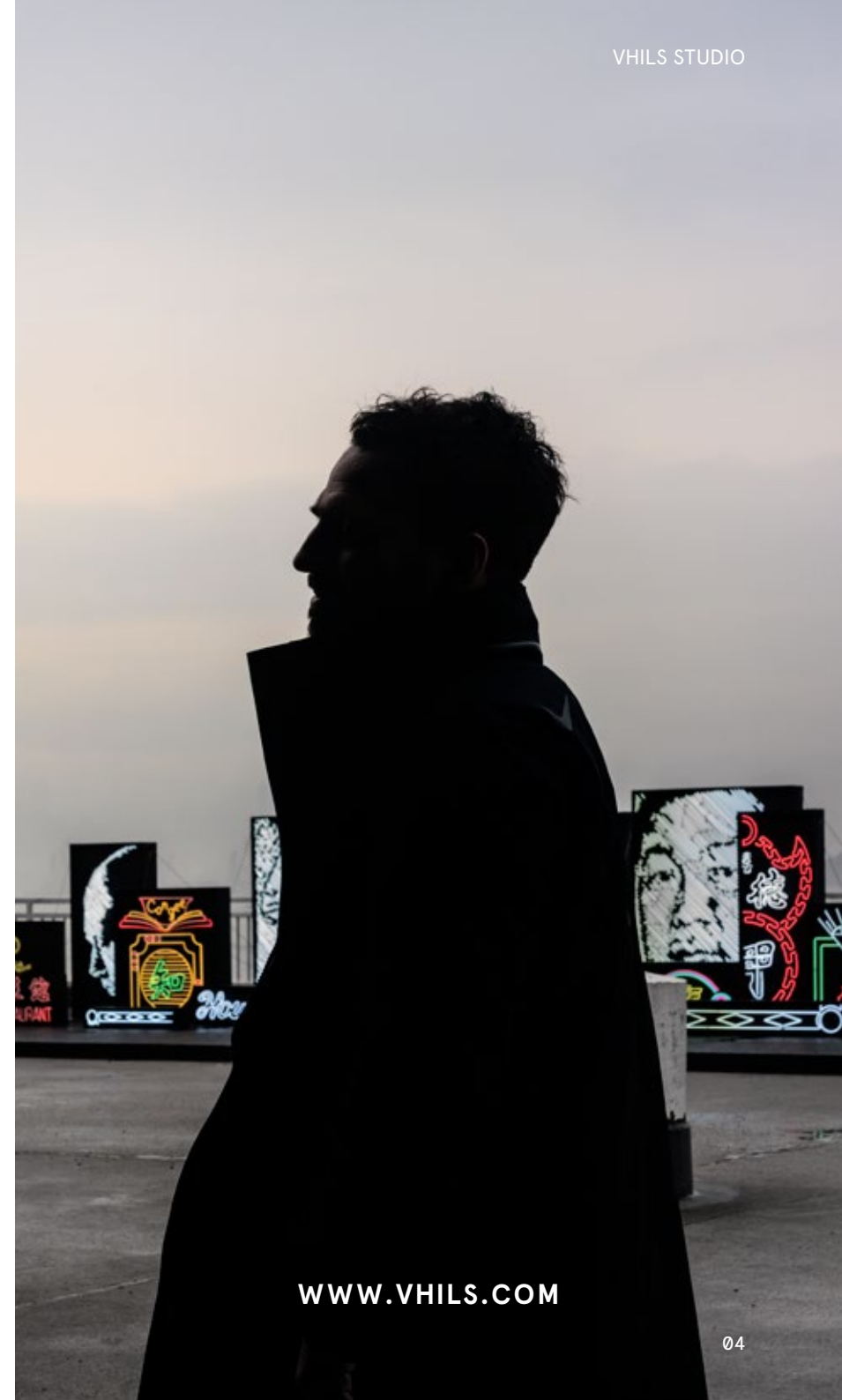
VHILS

Portuguese visual artist Alexandre Farto aka Vhils (1987) has become renowned for developing 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. Hailed as one of the most innovative artists of his generation, Vhils has been cutting new ground in the urban and contemporary art scenes since coming into the global public eye in 2008. His poignant, poetic portraits chiselled into flaking walls can be seen adorning city landscapes 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 into the surface 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.


He has presented his work in over 30 countries around the world in solo and group exhibitions, site-specific art interventions, events and projects in various contexts – from working with communities in the favelas of Rio de Janeiro,

to collaborations with reputed artistic institutions such as the EDP Foundation (Lisbon), Centre Pompidou (Paris), Barbican Centre (London), CAFA Art Museum (Beijing), or the Museum of Contemporary Art San Diego (San Diego), among others. Singled out by leading US business magazine Forbes in 2015 in the “Art and Style” category of their “30 Under 30s” success list, as well as by US news channel CNN in their 2015 series “Ones to Watch”, Vhils has participated in some of the most prestigious urban and contemporary art events around the world, having also placed a site-specific piece aboard the International Space Station in 2015. 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 one stage production.

Vhils works with several leading galleries, including Vera Cortês Gallery (Portugal), Lazarides gallery (United Kingdom), 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



“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

- 2019 *Incisão*, CAIXA Cultural Brasília, Brasília, Brazil
- 2018 *Ethereal*, Goldman Global Arts Gallery, Miami, USA
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 – China Academy of Fine Arts, Beijing, China
Debris – Macau, Contemporary Art Center – Naval Yard No.1, Macau SAR, China
- 2016 *Debris*, Hong Kong Contemporary Art (HOCA) Foundation, Hong Kong SAR, China
- 2015 *Dissonance*, Lazarides Gallery, London, UK
- 2014 *Vestiges*, Magda Danysz Gallery, Paris, France
Dissecção / Dissection, EDP Foundation, 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

- 2018 *Beyond the Streets*, Werkartz, Los Angeles, USA
Arte em São Bento – Coleção António Cachola, Palácio de São Bento, Lisbon, Portugal
Art From the Streets, ArtScience Museum, Singapore
- 2017 *Reflexion of the City*, Speerstra Gallery, Bursins, Switzerland
When the Sun Goes Down, Arcade Art Gallery, Kaohsiung City, Taiwan
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, China
- 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

- 2018 *Making the Invisible Visible – Hennessy*, New York, Chicago, Johannesburg, Moscow, Ho Chi Minh City, London
Intangible – SEAT x Vhils, Cascais, Portugal
 Fondation Carmignac, Île de Porquerolles, France
Roteiro de Arte em Barragens | Fundação EDP, 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

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

Forbes

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.

Top 25 Business Apps

Decide quanto queres dar de entrada pelo teu novo Mini.

Forbes

NOWNESS

December 8, 2014

MUSIC

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 war 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 *Elevaria* 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

ii-Studio: Back to the Future

The Parisian design collective's retro guide to augmented reality for MINI

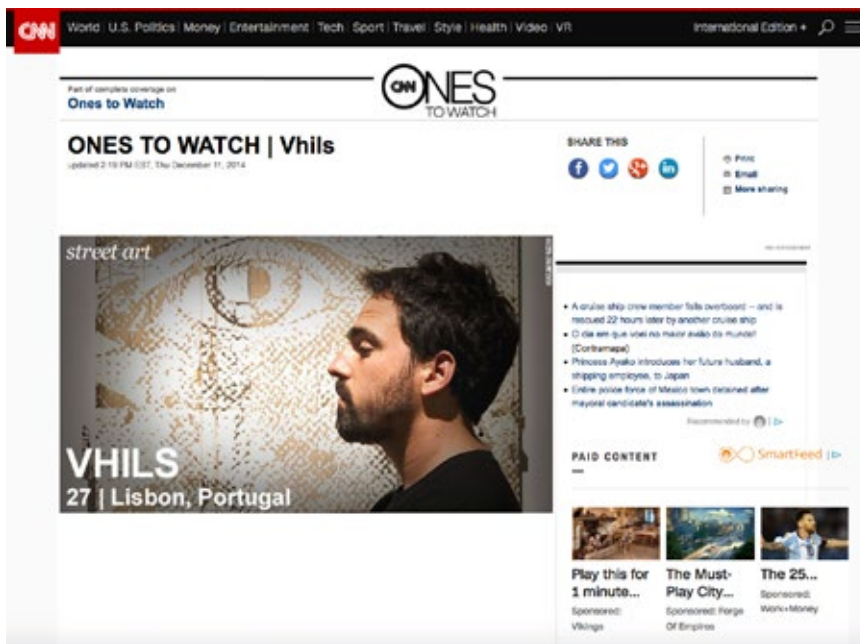
Continuum

Jamie xx, Four Tet, Keroles and John Talbot score Sofia Martini's vision

Arkoñic 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 Jérôme Badin, envoyé spécial à Hongkong
Photos Leo Kwok

« Il toujours été timide avec les langues », dit Alexandre Farto aka Vhils, 28 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'avec ses beaux parents. Alexandre Farto a inventé son propre langage : l'art urbain. Ici contextualisé, le street art. Les aficionados savent que Vhils est l'un des artistes les plus importants du moment. L'un de ceux qui renouvellent le genre tout en s'inspirant à l'histoire de l'art né à Philadelphie et New York dans les années 60. Son langage est précis. Vhils est un expérimentateur, une galerie, un professeur, un message, un sculpteur. Avec cette constance : 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, voix posée et chaleureuse, 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

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
Barreiro, Portugal, 2018



Mural piece in collaboration with Shepard Fairey
Los Angeles, USA, 2018



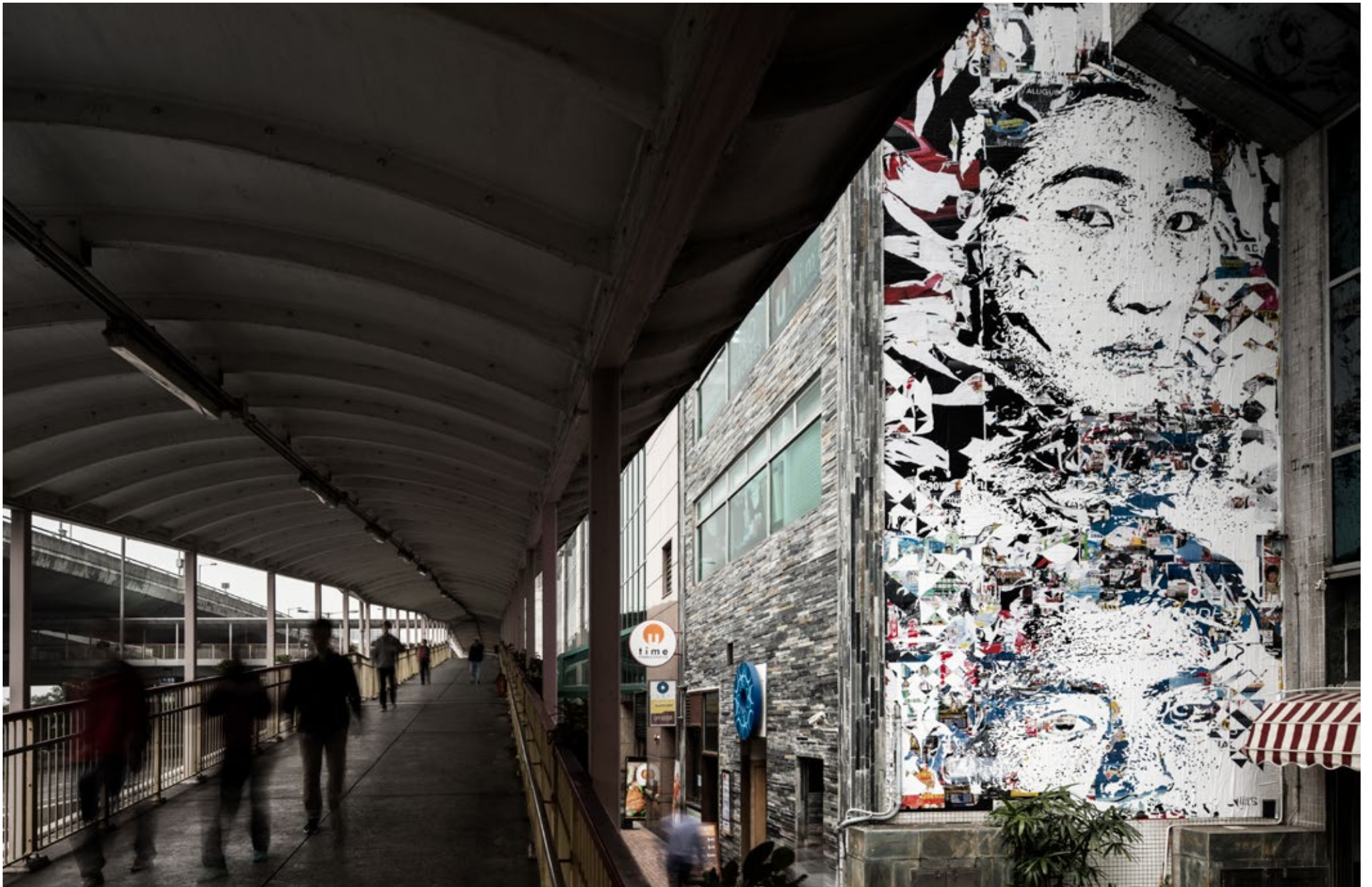
Scratching the Surface project
Macau SAR, 2017



Scratching the Surface project
Macau SAR, 2017



Scratching the Surface project
Bucharest, Romania, 2016



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
Dubai, UAE, 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



Mural piece in collaboration with JR
Los Angeles, USA, 2010

BILLBOARDS



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

The Washington Post



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



Achromatize Series #05, 2017
Hand-carved advertising posters
193 × 127 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



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



Babel, 2018 (detail)



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

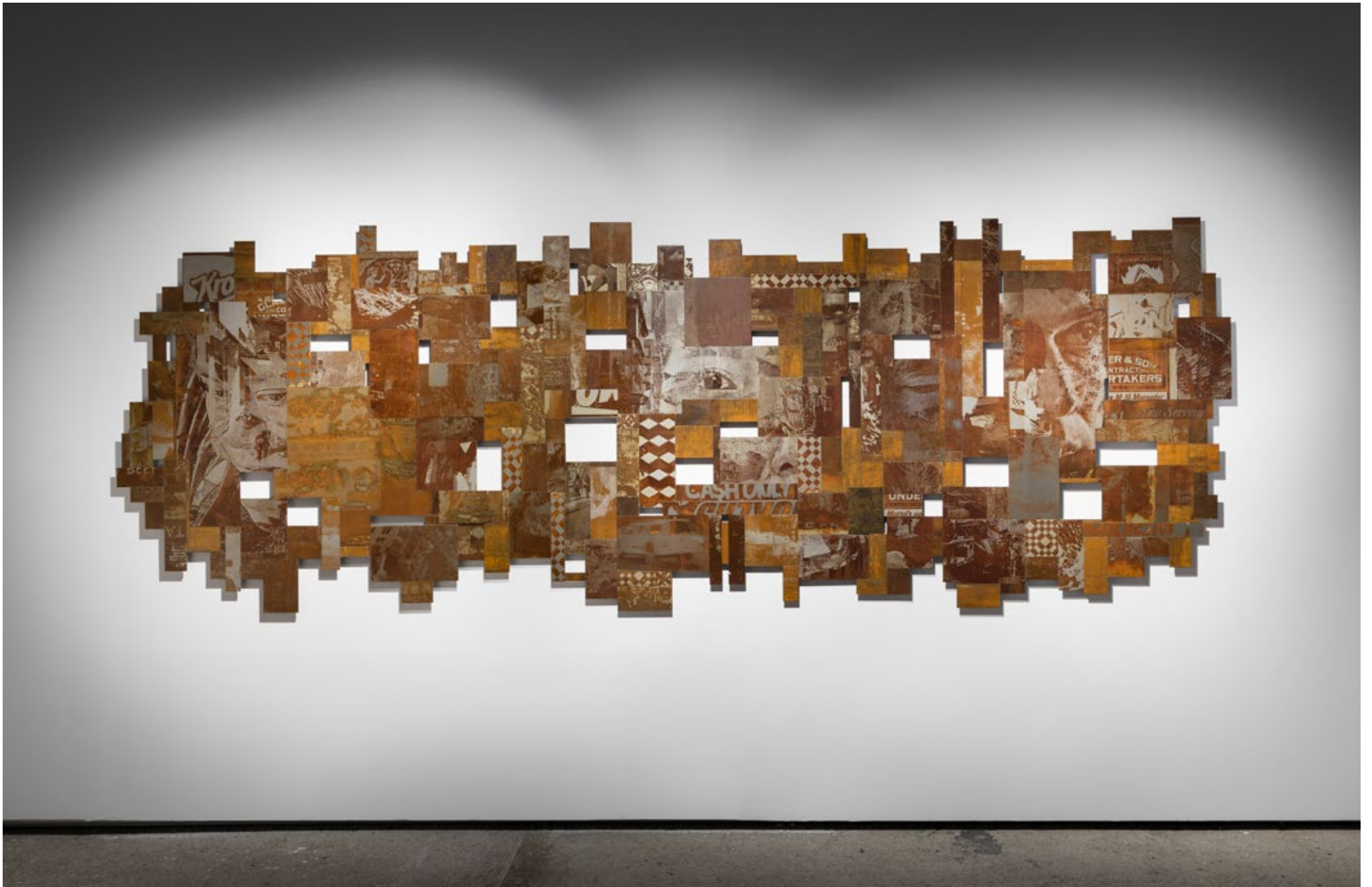




Rust Series, 2018
Acid-etched metal plates, cut and assembled
Various dimensions



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



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



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



Contraste, 2013 (detail)



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 #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



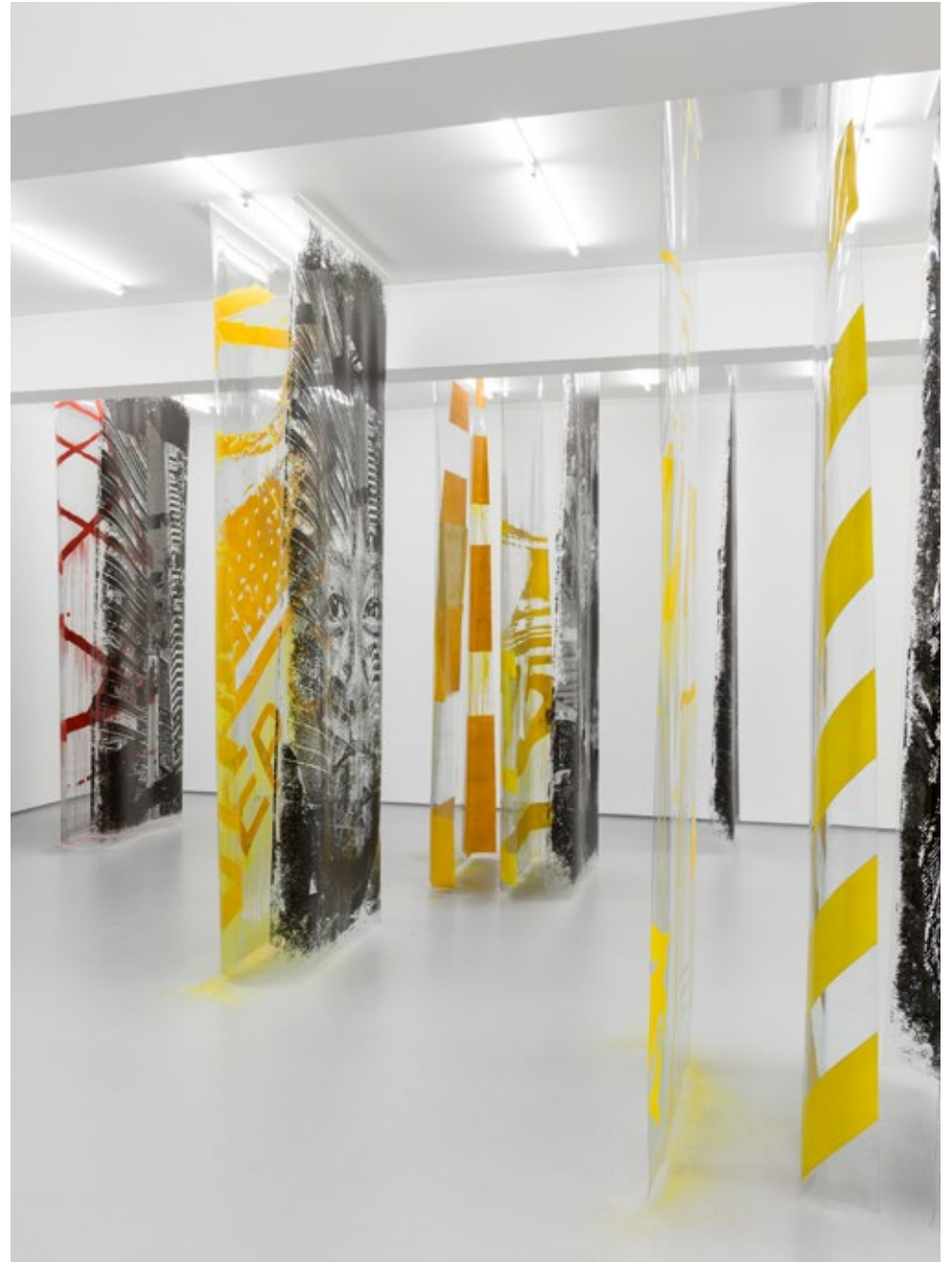
Debris, 2018
Site-specific installation with assorted materials and CCTV monitors
Dimensions variable



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



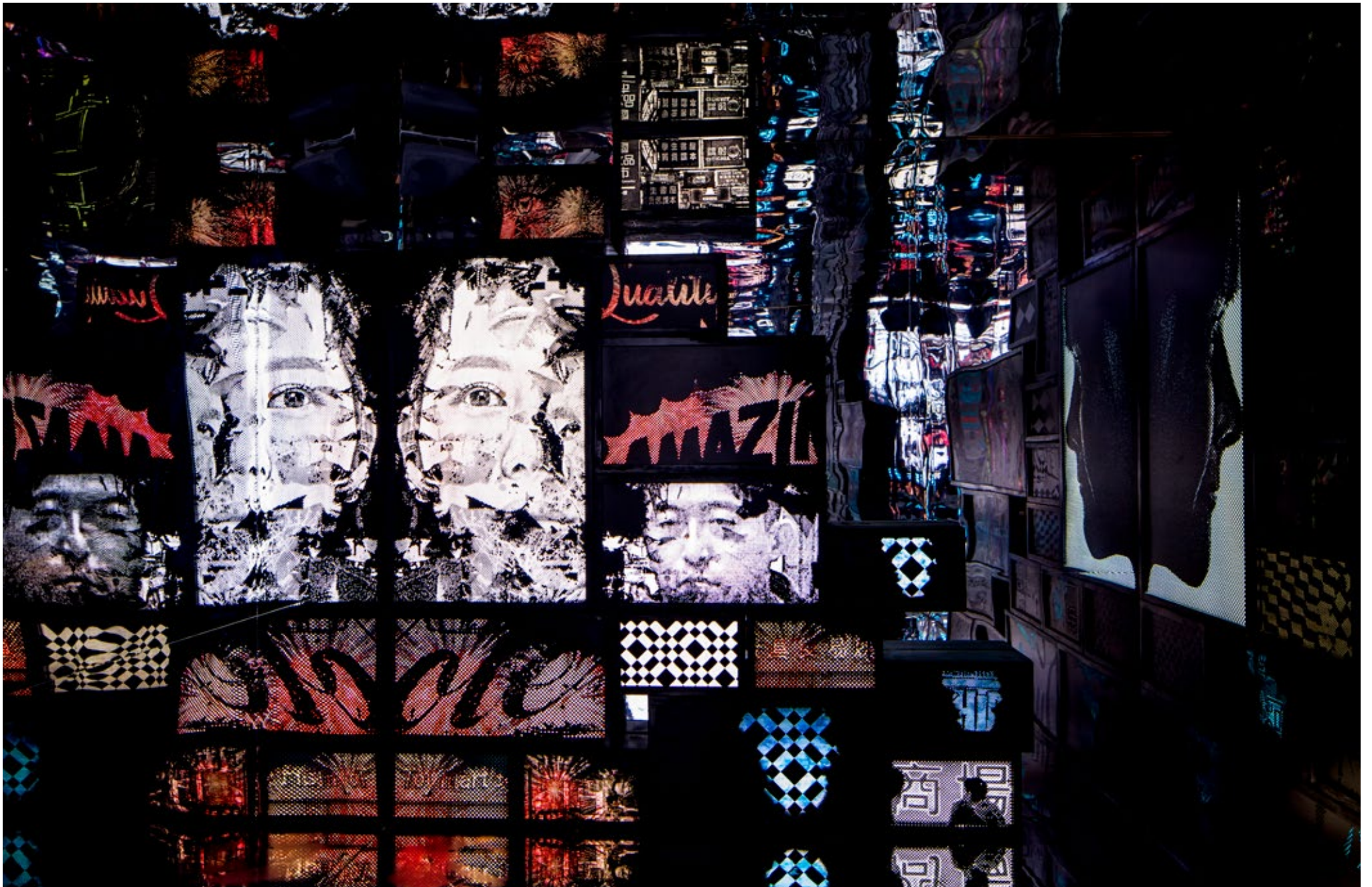
Residue Series, 2017

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

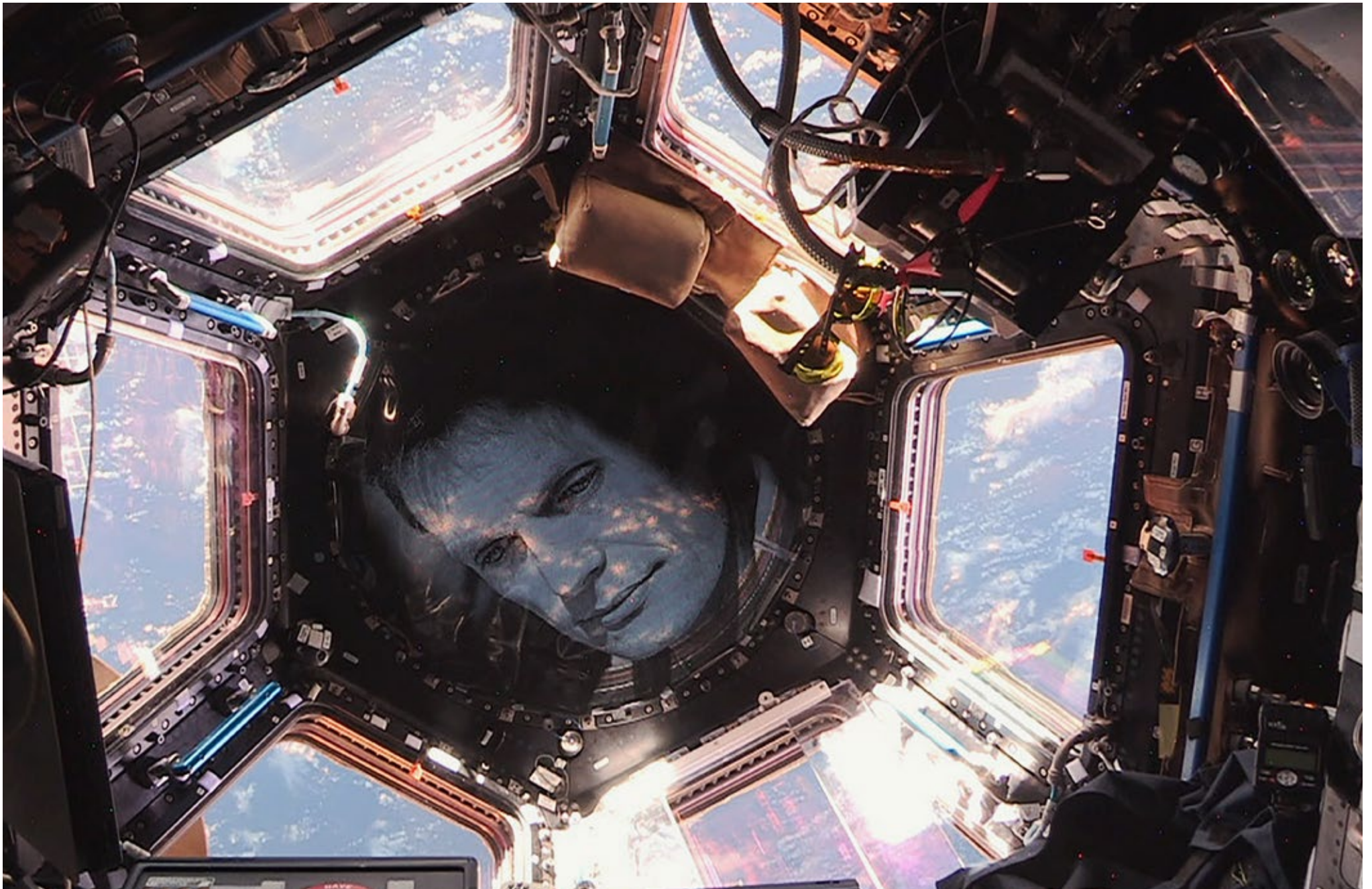


Untitled, 2016
GS1 Portugal headquarters, Lisbon, Portugal
Precast concrete
49 panels, each: 778 × 137 × 30 cm



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

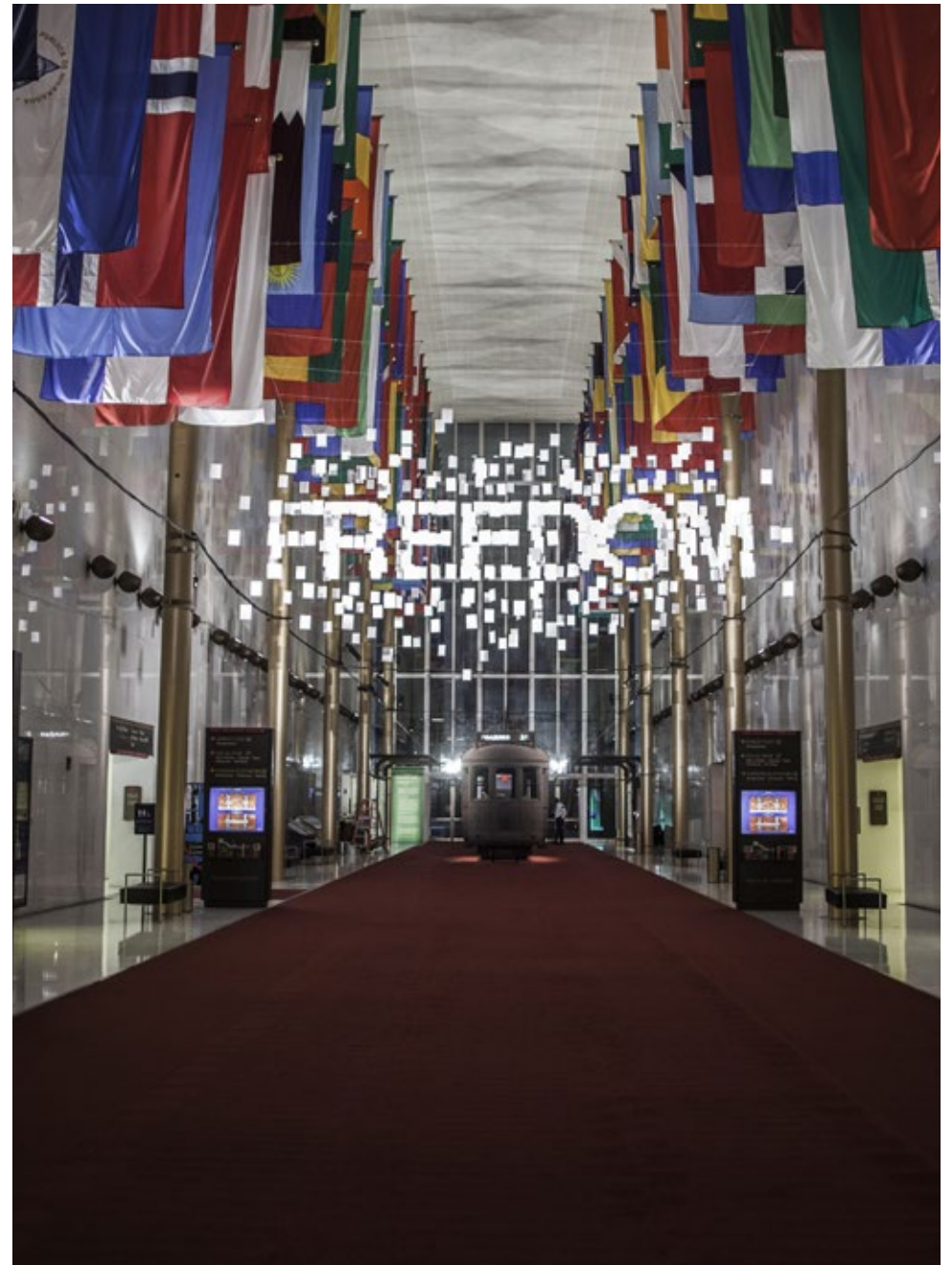




Portrait of Andreas Mogensen, 2015
Site-specific installation
International Space Station
70 cm Ø

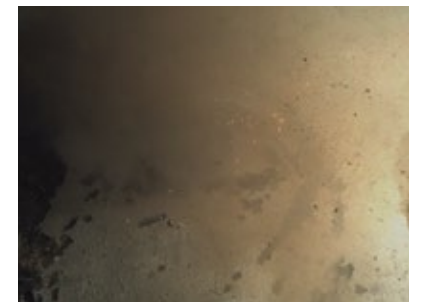


Calçada, 2015 (Portrait of Amália Rodrigues)
Paving stones
Lisbon, Portugal



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

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