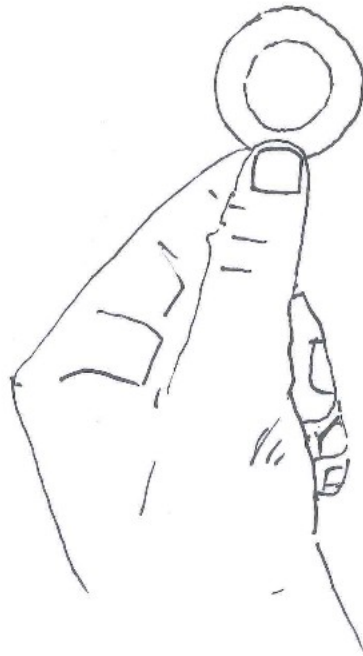


Flávio Rodrigues

Portfolio - Selected Projects



Biography



My name is Flávio Rodrigues. I was born in 1984, in Arcozelo (Vila Nova de Gaia), Portugal.

I am an artist and, since 2006, I have been developing a body of work situated at the intersection of drawing, gesture, performance art, installation, and sculpture—approaching these mediums as fertile territories for action and thought.

My artistic proposals are primarily minimalist, analogue, and ceremonial in nature. Often employing walking as a foundational gesture, the processes I initiate lead to the discovery of textures, objects, sounds, and other possible landscapes, revealed through experimental and processual approaches.

My artistic journey began in 1992 with the teacher and artist Maria Alexandrina Alves da Costa, in Vila Nova de Gaia, through dance and drawing. In 2003, I completed my training at Balleteatro Professional School, where I would later become an associate artist. At this institution, I lead creative laboratories focused on performance and public space intervention, and collaborate as co-curator of the programs Corpo + Cidade and Extemporânea.

Since my first solo project in 2006, I have presented works across various contexts and collaborations, including Festival da Fábrica / Teatro Helena Sá Costa (Porto), Appleton Gallery (Lisbon), Mandala Festival (Wrocław, Poland), Acción Spring(t) (Madrid, Spain), Sofia Underground Festival / Toplo Centrala (Sofia, Bulgaria), FIDANC/CDCE (Évora), Starptelpa/Kino Bize (Riga, Letônia) and Lake Studios (Berlin, Germany).

I have participated in several artist residencies, including Reclamar Tempo – first edition at Estúdios Campus PCS (Porto/PT); Projeto Tijolo by Oficinas do Convento (Montemor-o-Novo/PT); Museu Bordalo Pinheiro (Lisbon/PT); Les Repérages (Lille, Rio de Janeiro / FR and BR); and ADA – Artistic Dynamic Association (Vienna/Austria).

In 2022, I delivered a talk on my artistic trajectory and creative process at Cinema Passos Manuel, organized by the Faculty of Philosophy of the University of Porto in partnership with Balleteatro. The event culminated in the creation of three autobiographical drawings, published in the book *Performances no Contemporâneo*, by Né Barros and Eugénia Vilela.

In 2024, I was one of the represented artists at the Cerveira Biennial.

Title: rúptil | na era dos castigos incorpóreos

Year of production: 2019

Support/Funding: This project is funded by Fundação GDA, Plaka, and the Calouste Gulbenkian Foundation. It was presented at Festival DDD (Porto), Festival Mandala (Poland), CEA (Moita), TAGV (Coimbra), STUDIO: ILKA THEURICH (Hanover, Germany), 4BID Gallery (Amsterdam, Netherlands), and the Public Library Casa de las Conchas (Salamanca, Spain). It was developed during artistic residencies at Teatro de Ferro (Porto), Balleateatro (Porto), and Devir CAPa (Faro).

...a process-based project that has taken on various forms throughout its development. Here, I highlight the visual documentation of a performance that took place in Wrocław, Poland, as part of the Mandala Festival.

The action involved drawing a large circular shape on the ground using soil collected from the area surrounding the performance site. The act of drawing served as both a symbolic gesture and a ritual practice, in direct dialogue with the space and the present moment.

After the performance, the soil-based installation remained in place for three days, open to visitation and quiet contemplation. At the end of this period, the earth used in the piece was carefully returned to its original location – completing the cycle with an act of restitution and respect for the land.



Title: Hodiernidade | na anfibologia do Agora
Year of production: 2020
Support/Funding: This project was supported by Campus Paulo Cunha e Silva, Walk And Talk Açores e Balleteatro;

A processual and ongoing research project, developed across both theoretical and practical fields, in which various performative and visual actions were carried out. I highlight, in particular, the action/video-drawing presented at the DDD – Dias da Dança Festival, during a residency at Espaço Armazém 22. This drawing was later exhibited at the opening of the Paulo Cunha e Silva Campus in Porto.

The work consists of a single, continuous, circular line drawing, in which the tip of the pen initiates an intuitive path. The drawn gesture unfolds into an unpremeditated figure – the unique result of a specific moment, the performer’s attuned body, and intuitive movement. The drawing does not seek to represent, but rather to exist as a trace of time lived in attentive presence.





Title: Laivos | Ante improvisos e ressonâncias
Year of production: 2021
Support/Funding: This project was supported Lake Studios (Berlin) and Dgartes (Portugal);

Project developed during a two-month residency at Lake Studios in Berlin.
The proposal consisted of a continuous and intuitive drawing, using the floor as its primary support. The material used for the piece originated from a book found during a riverside walk – an object that, when dismantled page by page, gave rise to the installation.
The performative action unfolds through a patient and rhythmic gesture, marking the space with fragments of the book in a progressive composition that explores time, silence, and presence.



Title: escrita | da atenção pluriprisma

Year of production: 2023

Support/Funding: This project was supported by Fundação GDA and Balleteatro (Corpo + Cidade, Festival DDD); it was presented at ANOZERO - Biennial of Contemporary Art in Coimbra, and developed through artistic residencies at Rumor do Fumo (Lisbon) and Sekoia Artes Performativas (Porto).

... a performance based on a simple action: drawing slowly with pieces of reclaimed wood. These wooden pieces were collected from a carpenter's workshop, where they had been left without function or use – remnants from past constructions. In the performance, each piece is placed on the floor one after the other, in a slow and continuous rhythm, as if tracing a walking path. The action unfolds patiently, creating a drawing in space that grows over time. The work explores presence, attention, and transformation through this quiet, step-by-step process.





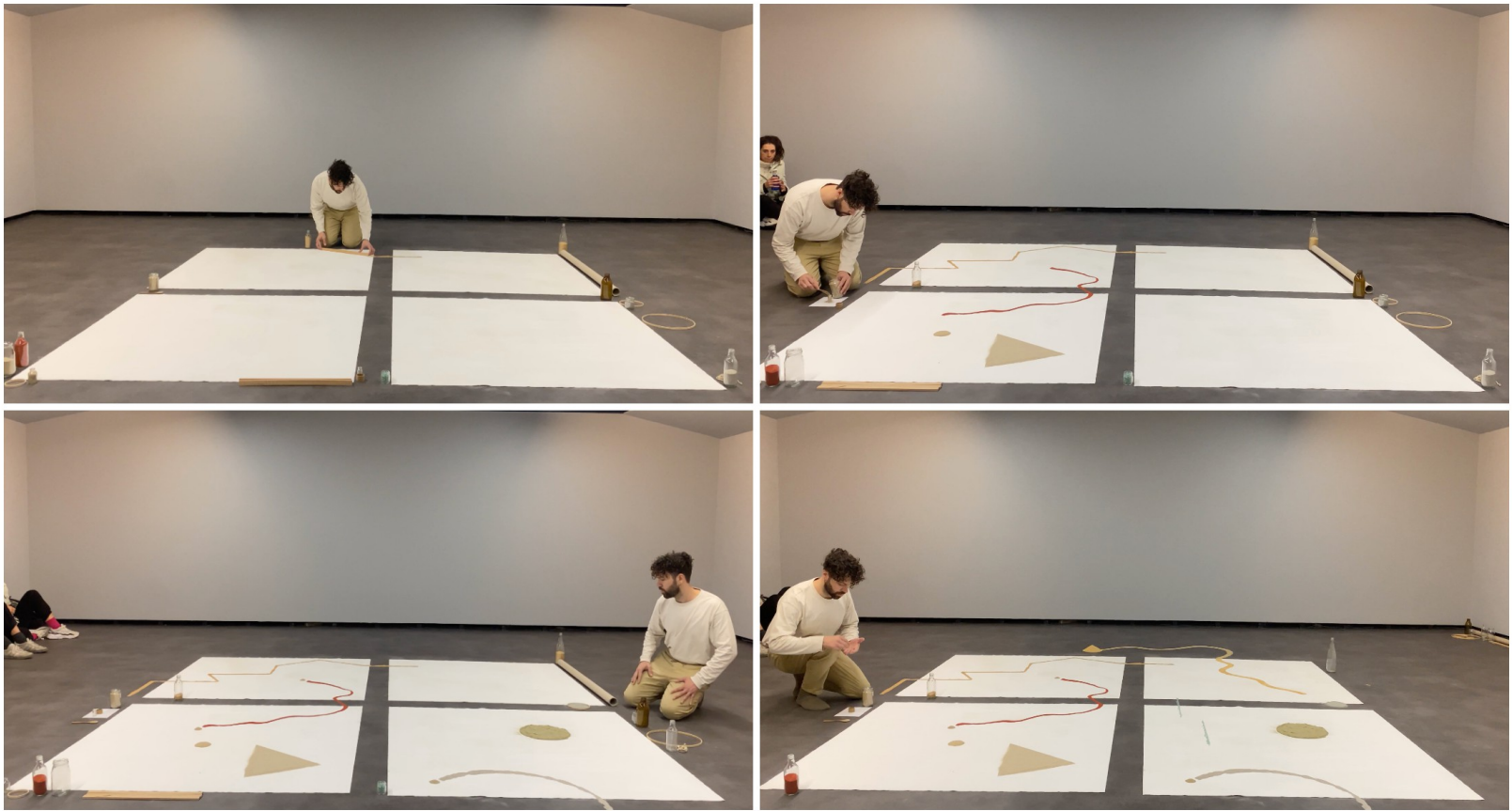
Title: composição | arar o solo com derivas e mistérios

Year of production: 2024

Support/Funding: This project was supported by DGARTES and has been presented at the Galeria da Biodiversidade (Porto) and Galeria Appleton (Lisbon). It was developed through a series of artistic residencies at Teatro de Ferro (Porto), Arte Total (Braga), PAR – Performative Art Residency (Rome), and DeVIR CAPa (Faro).

As preliminary elements, I employ four white square sheets, separated by a small margin, on which rest objects and materials found during walks through streets and beaches, as well as visits to abandoned houses and factories. Throughout the process, the materials that have, so to speak, been making their presence felt, stand out for their fragmented nature, such as, for example, sandy materials.

Initially, what intrigued me was to collect these materialities associated with a concept of nature – extracted and placed in construction contexts, such as a house, for instance, that has collapsed, leaving these elements displaced from their original point of origin, neglected, and devoid of functionality. In the studio, these materials, through a dynamic of affection, are carefully treated, housed, and repaired as fundamental elements, reclaiming and attributing to them new potentialities, significations, and virtualities. The structure that rises upon and between the sheets emerges in a manner similar to and in continuity with previous creations, originating from experimental and intuitive practices, being processual in its construction and reflection, with a performative character and resulting in an expository device.





Title: ausblenden (video-performance)

Year of production: 2021

Support/Funding: This project was supported by DGARTES. It was developed during an artistic residency at Lake Studios (Berlin) and presented at Poste (Matosinhos), Riga Performance Festival Starptelpa (Riga, Latvia), and URBAN BODY IN ACTION IV Edition of the International Festival of Minimal Urban Performances, curated by Elia Torrecilla (Santa Fe, Argentina).

"Ausblenden" is a short video created as part of the processual project "Laivos | Ante improvisos e ressonâncias," developed during an artist residency at Lake Studios in Berlin in 2021. The video captures the simple action of stepping back to disappear from the foreground, where a tree stands, leaving the body hidden in the background. The theme of the disappearance of my own body as an artist has been a recurring concern in recent years, driven by two key factors: first, my withdrawal from projects in the field of dance and performance since 2017; and second, the emergence of a series of works where the body shifts from being the main subject to becoming a creator of objects or devices that remain after the action is completed. In these works, the body exits the scene, and the object, in a rhetorical sense, becomes the focus of the viewer's attention. For this particular video, I was also interested in exploring the idea of the body dissolving into the vegetation. In nature, there is no room for contemplation; we are not separate from it, but rather a raw, integrated part of it, blended, fused, and absorbed.



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