



Valença Vaz' Arbeiten konzentrieren sich auf Schnittstellen zwischen dem menschlichen Körper und seiner Dematerialisierung. Mit einer interdisziplinären Methode, die narrative Strukturen erforscht, untersuchen die Arbeiten posthumane Zustände im Bereich kommerzieller Ästhetiken und migratorischer Objekte. Im Gegensatz zur Banalität des Alltags werden diese Objekte zu Relikten, die Glauben und Hoffnung einfordern. In dieser verzweifelten Umgebung werfen die Arbeiten die Frage auf, welche Sehnsüchte der Moderne in einer Welt verbleiben, die nur noch nach Benzin und frisch ausgepackten iPhones riecht.





was Gescheites | 2026

Exhibition-view: vakuum, Salzburger Kunstverein

Eight handmade clay bottles, made from the same material as ancient wine vessels (amphorae), form the starting point of the work. Before they dried, the artist removed the air from their interior using his own lungs. This physical intervention created a vacuum that reshaped the bottles.

The work thus contains a performative gesture: breath, mouth, voice, words—everything that comes from the lungs—leaves traces in the material. The vacuum generates form and meaning. As closures, the bottles carry casts of the artist's head. They recall white antique busts, yet are made of plastic. They appear like logos or promises: signs that mark identity outwardly while simultaneously pointing to a future not yet fulfilled. In this way, a discourse emerges between body and object, materiality and absence, political discourse and commercial aesthetics.

The work understands the vacuum as a withdrawn void, a condensed space that re-examines our relationship to products and territories (to the clay that comes from the ground), as well as our identification with this ground and with symbols. Something “decent” can at first appear cumbersome and ill-fitting in relation to the radiant, post-internet aesthetic elements of our present. Precisely through this, a field of tension opens up in which past and future enter into dialogue.



was Gescheites | 2026 | Exhibition-view: vakuum, Salzburger Kunstverein.



aware of you, 2025, Krems an der Donau, Lateria Verein, Krems an der Donau.



every street has your name, 2025, Krems an der Donau, Lateria Verein, Krems an der Donau.

EVERY STREET HAS YOUR NAME

A conversation with
Francisco Valenca Vaz
by Radek Krolczyk

RK: You designed your work *every street has your name* (2023) as a diptych. You animated everyday objects that appears on the monitors: handles, car tires, ashtrays. The form of a two-part pictorial surface refers to altarpieces as they have appeared in Christianity since the early Middle Ages. What is the religious content of these very ordinary things that you show here?

FVV: They are religious in two ways. First, I show my modules as commodities, with a polished, capitalist aesthetic, like one does in advertisements. Second, they are filled with hopes and desires. The horizontally rotating car tires, for example, is decorated with the zodiac symbols. My objects want to be consumed, but also give consolation and solace. This transforms them into sacred objects, and there's a lot of irony in there, of course.

RK: A diptych takes up different concepts of early Christianity dichotomies: heaven and hell, Madonna and Jesus, creating narratives and telling stories inform of a book. But in your video work, significantly more than two figures appear.

FVV: I take the Christian form and then open it. In fact, my characters only appear for a few seconds and then disappear again. Another religious aspect is that all the mundane things of everyday life dematerialize and become mere ideas. In this way they become completely spiritualized.

RK: In your earlier works, you repeatedly took everyday objects and converted them into materials that rendered them into something completely useless. Be it ashtrays made of soap or popsicles made of wax, for instance in your group of works *bona fide* (2020/21). Both materials tend to be lucid, becoming transparent when exposed to light, and dissolving when exposed to moisture or heat. But here you go a step further and all that remains is the image of an ashtray or a car tire, which disappears as soon as the film time passes.

FVV: From the profane objects, I transition to the special objects. I show 3D models of monuments that I found in public space in Vienna or in Olomouc in the Czech Republic. In my film, these statues collapse while the profane objects grow into monuments.

RK: You gave some of these monuments your own face.

FVV: It is a performance of projection that we ascribe their meaning to all objects, whether profane or monumental. These objects do not carry this meaning within themselves, it is put into them afterwards. So all sanctity comes from ourselves. That's how important we take ourselves, and that's why this title: every street has your name. We consider it so important that all streets bear our own name. This can be applied to things that have acquired their sacredness from their constant presence in advertising, that is, things of consumption.

RK: But the fact is that you didn't opt for the classic symbols of the capitalist world of goods. We don't see the pictures of smartphones, Coca-Cola bottles or hamburgers.

FVV: I keep it more abstract and that makes the moment of hope more general and stronger. Many of my objects also have something to do with movement: car tires, bicycles, e-scooters, the horses on the Maria-Theresa Monument in Vienna.

RK: What you carry over from the symbols of consumption is the aesthetic.

FVV: Exactly – At the same time I show all these objects in a fluid and monumental way. In these clean and blatant colors. I believe an image cannot be more powerful.

RK: The idea urges to appear material. It's like the animated opening credits of a movie. The power of images is great. They become real: from the searchlights that cut through the film space like columns to the flights along the contours of the emblems of film production companies.

FVV: In my film, the tires and ashtrays sink into their surroundings as they rotate. This rotation takes place in a space without logical or physical laws.

RK: Your references here are numerous and varied: we have the pictorial form of early Christianity, a consumerist surface aesthetic, the spiritualization of everyday things...

FVV: It is important to me that all these different levels of meaning overlap and replace one another. On the screens the objects appear and disappear. Every possible constellation returns again and again in the loop. In this way, they can unfold in the exhibition space and in time in ever-changing ways.

Radek Krolczyk (*1978, Pyskowice, PL) lives in Bremen as an author and gallery owner. He works on the political implications of aesthetics. He has been a lecturer at the HfK since 2014 and in art history at the University of Bremen since 2019. In 2018 he was awarded the prize for art criticism by "Art Cologne" and the "Arbeitsgemeinschaft deutscher Kunstvereine" (ADKV) as an author. He is the owner of Galerie K' in Bremen.





me pretending I don't care 2025, Club Portitz, Leipzig.





with persuasive trace resting heavy behind your shoulders | 2024 | Das Weisse Haus, Vienna.

One of the main things in the *work with persuasive trace resting heavy behind your shoulders* is the independence of thought, the courage not to sanctify images, not to stay within the limits of thought set by a particular work of art.

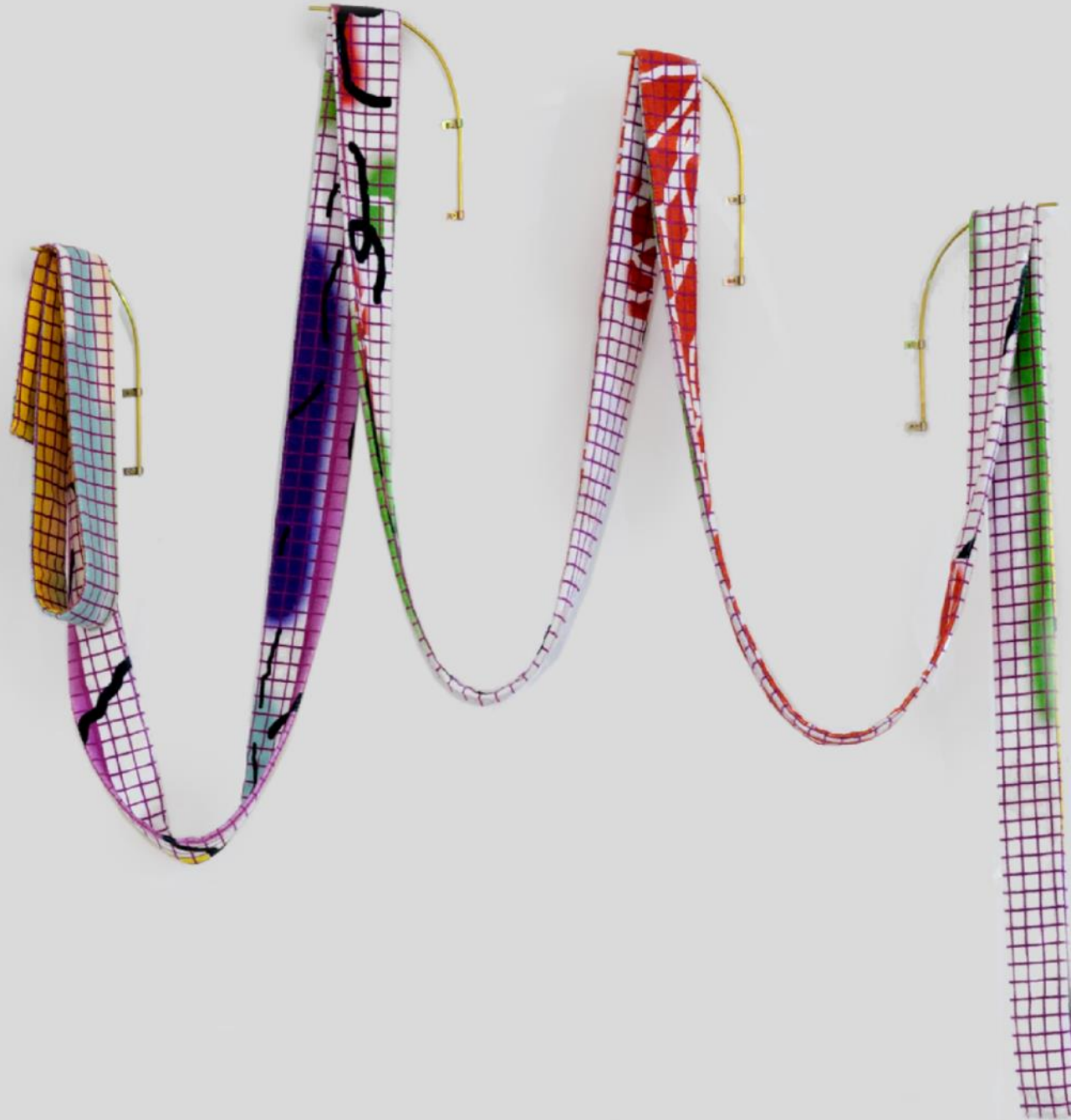
Francisco Valença Vaz takes an image of an object that we, as consumers of public transportation, do not attach importance to. He disconnects the object from its meaning to serve the public and turns it into a work of art, a relic displayed on the floor or other uncommon places, the object of daily use becomes distant, inaccessible and unfunctional. The artist draws our attention to the fact that to perceive the contextualization of an object, we have to observe and reflect not only on the individual work but also its place in complex systems of production, representation, distribution, consumption, economy, society, ideology, history, interpretation, and criticism. Then, when it is launched into those complicated relationships, it is possible, necessary, and mandatory to return to it — and understand the meanings revealed within it. How these complicated relationships can reveal meanings related to the places of movement and transition where the handles can be found? What is the relations between movement, materiality and the body of the work that uses it?

Dispersing the handles throughout public transport functions as a method of crowd control, a reduction of the individual's physical space compression, a feeling of alienation in relation to labor, and in general, the entire space of the passenger becomes in this way a complex and challenging site from an economic and cultural point of view. The question arises, what is the price the individual pays to get to work.

Along with raising the complexity and questions that the object suggests; its advantages must be treated as well. Its Improves safety, mobility and accessibility. It allows movement but at the same time imprisons it.

In Francisco Valença Vaz's work, there is no separation between the material and the image — the material itself is an image, and the image is completely material. The 3D printing production of the work practically doubles the output and even commercializes the work of art. The contradiction between the role of the handles to transport creates a balance of forces between accessibility and control. Francisco Valença Vaz rebels against the power of the image and poses a paradox in this deep sense, as well as an image and a critique of the image simultaneously.

- Nitza Perry, Das Weisse Haus, 2024, Vienna.





Clutch Tag | 2024 | Brunnenpassage, Vienna.



CLUTCH TAG
2024 Brunnenpassage, Vienna.

To prevent theft or accidental loss of new goods, clothing items are often protected with a security tag known as the Clutch Tag. This measure not only gives the products an appearance of value but also evokes a certain excitement for these presumably precious and exclusive items - a kind of hope for something special. The exhibition explores places of consumption, often regarded as sacred. Several broken security tags are displayed in the exhibition space at Brunnenpassage, forming a playful pattern - a kind of relic of our time. Consumer aesthetics are juxtaposed with the environment, such as a pizza box promising a view of the sky. The artist uses this motif as a self-portrait; a kind of migratory object that moves from place to place, always carrying something with it while simultaneously trying to keep it warm.

"On the right side, I place the work 'About to find solace in your arms.' This consists of wood and plastic and resembles structures found in public spaces, such as pipes often installed in train stations or at tram stops. For the exhibition, a total of five hangers are leaned against these pipes, giving the work the characteristic of clothing racks. However, these hangers are very unusual as they have two heads and therefore can never stand straight. The space may remind one of a clothing store, although, and importantly for me, without actual clothing items. I also find it amusing to think that the clothing items only enter the exhibition when a viewer steps into the room.

On the back wall, a kind of 'horoscope-energy' can be seen. It shows an energy drink can designed by me with drawings of the horoscope. Specifically, the zodiac sign 'Libra' is visible. This image can evoke various conspiratorial associations. It is about the hyper-capitalized consumption of energy drinks, often consumed in work-oriented situations, not necessarily for entertainment, but to increase productivity. At the same time, it represents the deception these drinks promise, suggesting unattainable energy that ultimately only provides sugar, caffeine, and artificial flavors. The background of the image is blue, symbolizing freedom, summer, or a reference to the sky. The energy drink can here becomes a symbol of unattainable work productivity. Like the can itself, the image is not a real object but a 3D model that corresponds to a societal 'ideal.' Thus, it has become a relic of our time.

On two walls, Clutch Tags are hammered in. These come with their own needles, and I will arrange them in a pattern on the wall. There are 80 in total, 40 on each wall. The act of breaking the security tags relates to the exhibition title and allows for a performative attempt to break the items that protect goods (like a vampire bite, according to Karl Marx). At the same time, this is aestheticized, creating a kind of pattern and decorative objects."







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AUSBILDUNG

- 2022 / 25 M.A. in Critical Studies, Akademie der bildenden Künste Wien.
- 2023 / 25 Sommelier Ausbildung, Weinakademie Österreich, Palais Coburg, Vienna.
- 2022 Teilnahme, Internationale Sommerakademie für Bildende Kunst Salzburg, (Prof. Flaka Hailti).
- 2021 Meisterschüler - Freie Kunst, Hochschule für Künste Bremen, (Prof. Stephan Baumkötter).
- 2016 / 20 Diplom - Freie Kunst, Hochschule für Künste Bremen (Prof. Rosa Barba, Prof. Stephan Baumkötter, Prof. Natascha Sadr Haghighian).

PROJEKTE

- 2024 / 25 Künstler, Laboratory for Artistic Practices, mit den Kuratorinnen Cristiane Tejo & Luiza Baldan, NowHere, Lisbon.
- 2024 Künstler, Question me and answer, Künstler:innen Kollektiv, Wien
- 2023 Kurator, there's room to sprawl, time freezes in a sense von Guilherme Maggessi und Rafal Morusiewicz. Kuratiert zusammen mit Thomas Böker, SPEDITION Art & Culture Association in Kooperation mit der Vortragsreihe Critical Porn Studies an der Universität Bremen.
- 2018 / 22 Kurator, Completely Knocked Down – Recife Bremen Connection, kollektive Doppelausstellung als Initiator und Kurator gemeinsam mit Rebekka Kronsteiner und 13 Künstler:innen. Städtische Galerie Bremen und Museu de Arte Moderna Aloisio Magalhães, Recife.
- 2022 Kurator, Jelly is Sticky on Steam mit Ju Aichinger, Theresa Rötke, Theresa Weber, Jenny Schäfer und Ada Hillebrecht. Kuratiert gemeinsam mit Rebekka Kronsteiner und Mira Anneli Naß, Galerie Mitte Bremen.
- 2021 Kurator, Der Wind stößt auf eine leere Plastikflasche und sie rollt den Hügel hinunter mit Clara Boesl, Saskia Senge, Irene Strese, Olga Steiner, Jana Thiel, Carlos Vasconcelos und Ingo Vetter. Teil des RausProject, Wien.
- 2019 / 20 Kurator, MMS Offspace – Multimedia Messaging Service“. Offspace-Galerieprojekt, initiiert und kuratiert gemeinsam mit Rebekka Kronsteiner, mit 23 Künstler:innen aus verschiedenen deutschen Städten.

EINZELAUSSTELLUNG

- 2026 Galerie K´, Bremen. Upcoming
Corte Omega, Verso Galeria, Lisbon. Upcoming
- 2025 Trugbilder, ASIFAKEIL, Museumsquartier, Wien.
Handmutter, Altstadt-Galerie, Kunsthaus Gmünd.
- 2024 Radikaler Optimismus, Galerie K´, Bremen.
double ways, Red Carpet Art Award, Wien.
Clutch Tag, Brunnenpassage, Wien.
- 2023 Nimm, was du kriegen kannst, Galerie Eboran, Salzburg.
who am I to trouble your happiness?, Basement Project & Galerie XY, Olomouc.
nur ned hudIn, Stern Studio Galerie, Wien.
- 2021 Francisco Valença Vaz, Galerie K´, Bremen.
Erstmal sacken lassen, Künstlerhäuser Worpswede
SwH1, Galerie Mitte, Bremen.

GRUPPENAUSSTELLUNG

- 2026 Tor Pignattara, Galerie K´, Bremen. Upcoming
- 2025 Codes and How to Conduct, IG Bildende Kunst, Wien.
Vakuum, Salzburger Kunstverein, Salzburg.
Memory Game, Performance, Ars Eletronica, Linz.
Creams an der Donau, Lateria25, Krems an der Donau.
Stunlock, Klub Portitz, Leipzig.
AMOSTRA 25, NowHere, Lisboa.
Baumkötter Ciao, Galerie Mitte, Bremen.
- 2024 Fragmented Worlds - Common Grounds, Barvinsky Galerie, Wien.
Fragility of Being, Das Weisse Haus, Wien.
Sludge pour Sludge, Back to Athens Art Festival, Athen.
Schauvier, ENT Kunst und Kulturverein, Stadt Haag, Österreich.
Selbstreflexionen als Räume der Gesellschaft, LNR Magazine & Kunstraum Pro Arte, Hallein, Österreich.
All you have is not just Flesh and Bones, Exhibit Galerie, Akademie der bildenden Künste Wien.
- 2023 Parallel Vienna, Art Fair, Wien.
À TABLE!, Schloss Agathenburg, Agathenburg, Deutschland.
Die Bücher der Künstler/innen, Galerie K´, Bremen.
Feira de Arte Contemporanea de Pernambuco, Numero Galeria, Recife.
- 2022 Completely Knocked Down – Teil 2, Städtische Galerie Bremen.
Internationale Sommerakademie für Bildende Kunst Salzburg.
Weaving Echos, Gerhard-Marcus-Haus, Bremen.
Like a fish out of water, Universität der Künste Berlin
Rhizom, Galeriefestival Kassel, Südgalerien e.V., Kassel.
200 Positionen, KW Randlage, Worpswede, Deutschland.
45th Bremen Art Promotion Award, Municipal Gallery Bremen.
Gopea Art Price, Burg Bentheim, Bad Bentheim, Deutschland.

PREISE & NOMINIERUNG

- 2025 Reisestipendium – Karin und Uwe Hollweg Stiftung, Bremen.
- 2020 / 24 Stipendium - Janusz-Korczak-Stiftung, Bremen.
- 2022 Stipendium - Internationale Sommerakademie für Bildende Kunst, Salzburg.
- 2021 Nominierung - 45. Bremer Förderpreis für Bildende Kunst, Städtische Galerie Bremen.
- 2021 Nominierung - Gallery of Pre-Established Art (GOPEA), Art Grant, Nordhorn.
- 2020 Nominierung für den Bundespreis für Kunststudierende, Bonn.
- 2019 Scholarship - DAAD Freundeskreis der Hochschule für Künste Bremen e.V.
- 2018 Preis - Arte Mediathek and FFA Hamburg for the program Look I'm Right Over There at Schauburg Kino GmbH.

VORTRÄGE

- 2022 CKD, kuratorische Einleitung, Städtische Galerie Bremen.
- 2021 Brasilianisches Kunst-Tutorium, Hochschule für Künste Bremen.

SAMMLUNGEN

- Karin und Uwe-Hollweg-Stiftung, Bremen.
- Zentrum für Künstlerpublikationen, Weserburg Museum, Bremen.
- Kunstsammlung der Hansestadt Bremen.
- Janusz-Korczak-Stiftung, Bremen.
- Kunsthaus Gmünd, Gmünd in Kärnten.

PUBLIKATIONEN

- 2022 Katalog, CKD Project, MAMAM Museum Recife, Brasilien.
- 2020 Magazine, Discount- Diplomprojekt, Project Space, Bremen.
- 2020 Künstlerbuch, Notes on Absent-mindedness, Bremen.
- 2019 Magazine, #9d768 Ausstellung, Tor40, Bremen.

KÜNSTLERRESIDENZEN

- 2025 Reise Stipendium Rom, Karin und Uwe-Hollweg-Stiftung.
- 2025 Gastatelier, Künstlerstadt Gmund, Austria.

Mitglieder: IG Bildende Künste, Wien., Bildrecht, Wien., Salzburger Kunstverein.

- 2021 oVierzig aufladen, Galerie Mitte, Bremen.
Multiplas, Número Galeria, Recife.
subtil, Galerie 149, Bremerhaven.
erots, Horror Vacuii Galerie, Leipzig.
Tsinghua International Conference on Art and Design Education, Peking.
Family Affairs, FAQ, Bremen.
Botscha, Haus 6, Künstlerhäuser Worpswede.
Art Matters 3, Galerie Biesenbach, Köln.
- 2020 Art in Bremen, Die Deutsche Kammerphilharmonie Bremen.
Raus.Project 4.0, Project Space, Kassel.
Scope, Project Space, Düsseldorf.
Happy Meal, Galerie CK, Leipzig.
Wir sind für Sie da, Galerie Mitte, Bremen.
Completely Knocked Down, Museu de Arte Moderna Aloisio Magalhães, Recife.
- 2019 Klassen Ausstellung mit Prof. Rosa Barba, Auditorium, HfK Bremen.
Ausstellung Karl-Heinz Heise Stiftung Kunstpreis, Dessau-Roßlau.
Westentasche, Galerie des Westens, Bremen.
#9d725b, Tor40 Güterbahnhof, Bremen.
aRaum | aGalerie mit Kollektiv aRaum, ASIA Universität Bremen & Zwischen Zeit Zentrale Bremen.
Montage am Dienstag, Hochschule für Bildenden Künste Braunschweig.
HOME WORK, mit Klassen Fort, Prof. Jenny Kropp, Bremen.
- 2018 Look I'm Right Over There, Bremen Filmkunsttheater GmbH.
A_Sample, Schwarzen Meer Galerie, Bremen.
Christian Haake und Francisco Valença Vaz, Temporärer Raum, Vor dem Steintor 124, Bremen.
Das Rätsel der Freiheit, Focke Museum, Bremen.
Useful Surfaces, Galerie Humboldt Schlüter, Bremen.
Hochschultage, Hochschule für Künste Bremen.
Rundgang, Hochschule für Künste im Sozialen Ottersberg.