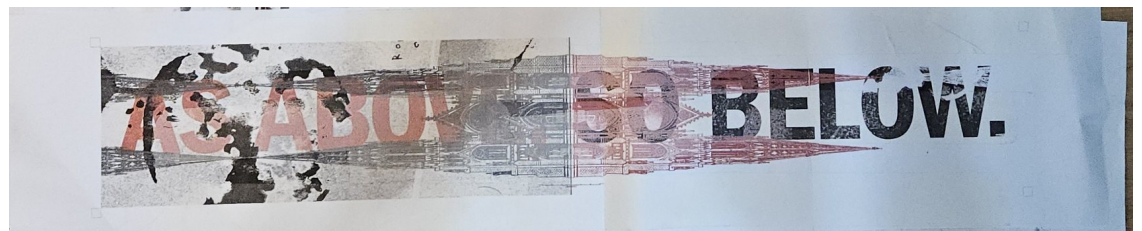


augusto mourão

portfolio 2026 · Belo Horizonte, Brazil



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Lives and works in Belo Horizonte, Brazil.

Augusto Mourão is a visual artist. Coming from graphic design, he works across photography, collage, visual poetry and collecting. His work starts from observing the urban landscape and the disposable, informational materials of the places he passes through: the wires, poles and cables that streak the city's sky, leaflets brought from elsewhere, photographs found at antique fairs, subway maps. Words, too, are treated as material.

The process begins on the computer and ends in the body of the paper. Images are sliced digitally and printed on a home printer the artist adapted to take long, narrow strips of paper, a vertical format like the utility pole itself. On these strips, masking tape works as support, glue, drawing and lettering: laid on the still-wet print, it lifts the ink and carries it onto another strip. Because the tape does not absorb all the ink, what is left passes to the artist's hands, and fingerprints stain the paper.

The gesture is recorded in the work as an exercise in memory and erasure: one strip keeps the image taken by the tape, the other keeps what was left behind, voids and fingerprints, like a memory that has lost its details. The strips are numbered with the red stickers used in analog photo labs, like negatives in an archive. The high-voltage wires that cross the city, carrying an energy no one sees, reappear interrupted and repeated. The tension passes from the cables to the gesture of pulling the tape, which with each transfer takes a little more of the image and brings the photograph closer to oblivion.

In his text-based works, in dialogue with the concrete poetry of Augusto and Haroldo de Campos and with Wladimir Dias-Pino's *poema/processo*, writing is taken apart until it errs, and the error becomes part of the poem. The sequence "*digerir, redigir, regredir*" (to digest, to write, to regress) describes the artist's own analytical process, the way he takes in and comes to understand a question: he digests what he receives, writes, goes back, errs. The words run together without spaces, and the dots of the "i"s leave their letters to form a line of their own above them. That line breaks the rhythm of reading and makes the eye alternate between letter and dot, like thought that stops and resumes. The slips of the process remain in the text: "*redigir*" fuses *redigir* (to write) and *rir* (to laugh); "*errir*" fuses *errar* (to err) and *rir*. In another work, "*você merece*" (you deserve it), rubber-stamped, repeats until it becomes "*à mercê de?*" (at the mercy of?), next to the word IMACULADO (immaculate), written in torn kraft tape.

In 2026 he took part in *Mostra Estalo*, at Mercado Novo in Belo Horizonte, with an installation made in collaboration with Malu Marçal, Gus Rocha and Gavioli. He develops his research under the mentorship of the artist Lucas Matoso.

education

Artistic mentorship with Lucas Matoso, Belo Horizonte (2026)

Degree in design

group exhibitions

Mostra Estalo, Mercado Novo, Belo Horizonte (2026). Interactive installation with camera, software and two screens, with Malu Marçal, Gus Rocha and Gavioli.

references

Sara Cwynar, David Hockney, Wladimir Dias-Pino, Augusto and Haroldo de Campos, Aloísio Magalhães

I look up and Belo Horizonte is written in wires. Lines that no one drew on purpose cross the sky, carrying energy, voice and data, and are almost never seen. I have photographed these crossings since 2023 and then cut them into strips, because that is how memory seems to work: in strips, with gaps, repeating whatever insists.

Inside them runs an invisible tension, noticed only when it fails. In Portuguese, *apagar* means both to switch off a light and to erase a memory. When I pull the tape, I do to the image what a blackout does to the city: each transfer takes one part and forgets another, and what remains is a memory full of gaps.

I am afraid of forgetting. And I am also afraid of not being able to forget.

I come from design, where everything has to work. So I take the machine apart: I open up my home printer so it accepts paper it was never meant to take, and I use masking tape, the material of the provisional, as if it were permanent. The tape sticks, tears, lifts and writes. I pull the image while the ink is still wet, and whatever the tape does not take stays on my fingers, and then on the paper. The fingerprints are the part of the work I do not control.

I do the same with words. *Digerir, redigir, regredir* (to digest, to write, to regress): this is how I come to understand a question. I take it in, chew it over, write, go back, make mistakes and laugh at them: *redigir* becomes *redigrir*, *errar* becomes *errir*. When I take the dot off the "i", the letter loses its dot and reading loses its rhythm. When I repeat "*você merece*" (you deserve it) too many times, the promise turns into a question: *à mercê de quê?* (at the mercy of what?)

My work is an exercise in taking apart what organizes things (the power grid, the alphabet, the ready-made phrase) and in seeing what is left when the process matters more than the result.

**0001 untitled (wires)**

2026

home printing, masking tape, collage and photo-lab sticker
on paper

2 strips, 20.3 × 100 cm each

Photographs of wires and poles in Belo Horizonte, taken between 2023 and 2026, sliced and printed on strips. Masking tape, laid on the still-wet ink, carries the image from one strip to the other. One keeps what the tape took; the other keeps the voids and the fingerprints.



**0002** untitled (Digerir Redigir Regredir)

2026

print on paper

20.3 × 100 cm

DigerirRedigirRegredirRedigrirRéErrir. The sequence (to digest, to write, to regress) describes the process of taking in and understanding a question: digesting, writing, going back, erring. The words run together and the dots of the "i"s leave their letters to form a line of their own, which breaks the rhythm of reading and makes the eye alternate between letter and dot. The errors of the process remain in the poem: redigrir fuses redigir (to write) and rir (to laugh); errir fuses error (to err) and rir.



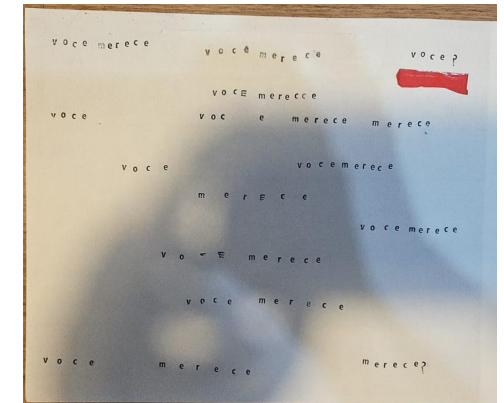
0003 untitled (IMACULADO)

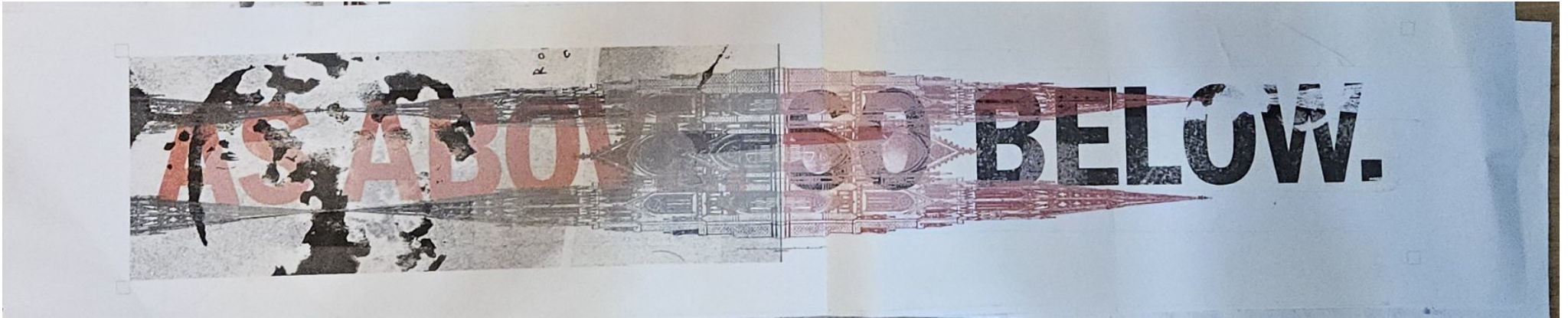
2026

kraft tape, rubber stamp and red tape on paper

20.3 × 160 cm

"Você merece" (you deserve it), rubber-stamped, repeats and slips out of line until it becomes "você?" (you?) and "merece?" (deserve?). In the middle of the strip, the word IMACULADO (immaculate), written in torn kraft tape. At the end, very small: "à mercê de?" (at the mercy of?).





0004 untitled (As above, so below)

2026

print and collage on paper

20.3 × 100 cm

A Gothic cathedral is mirrored downward in red. The Hermetic maxim is split between the two halves of the strip.



Digital reconstruction (mockup). There is no photographic record of the installation.

0005 Sou eu um(a) / Am I a(n)

2026

old camera, computer program and two screens
with Malu Marçal, Gus Rocha and Gavioli
Mostra Estalo, Mercado Novo, Belo Horizonte

A program captured visitors' images with an old camera and asked "Sou eu um(a) / Am I a(n)". On the other screen, the answer came as word-poems: Ordinary Fluid, Desired Alien, Rio Vermelho, Massa Cinzenta. There is no photographic record of the installation.



Installation simulation in a white cube (digital mockup with real photographs of the works), light wood frames with glass.

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