

THEO FIRMO
selected
recent
works

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Theo Firmo (São Paulo, BR, 1983), graduated in Linguistics and is a Master in Visual Culture by the UAM / Reina Sofia Museum. His work ranges drawing, sculpture, installation pieces, video and painting. In a chronic exercise of poetically analysing communication processes, Firmo transplants their emotional charges to matter, generating vestiges of gesture, dialogue and touch. Responding to a universe plagued with narratives and words, in his work there is a clear choice for formal synthesis and openness of meaning. He lives and works in Madrid.

FIRMO & SALGUEIRO (2023-2026)

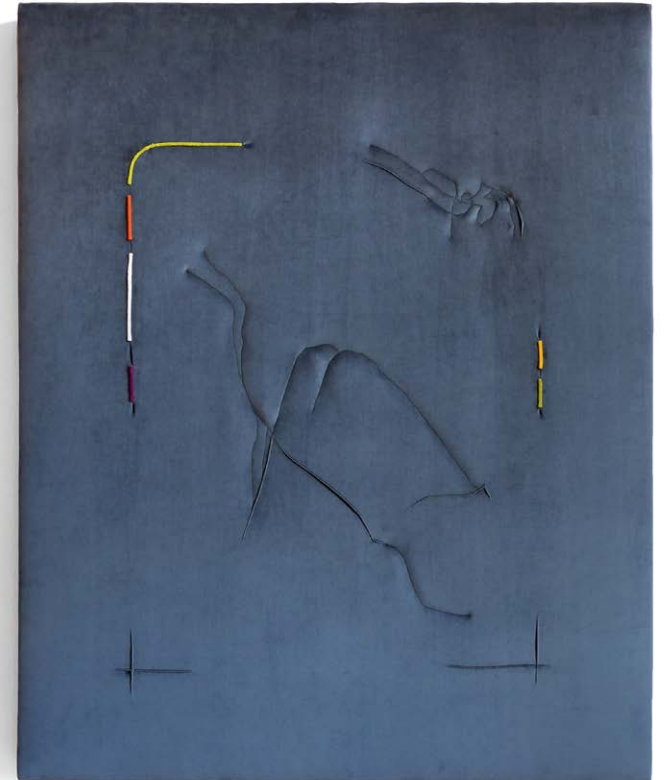
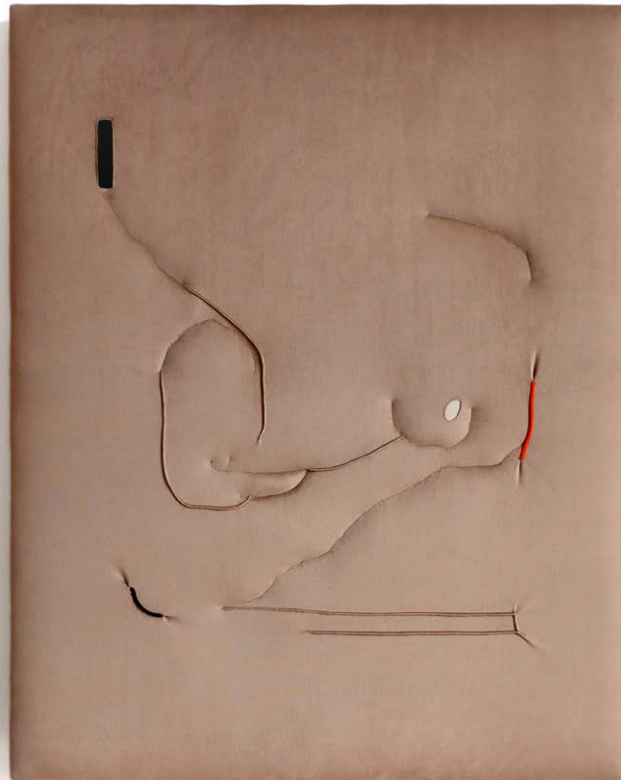
Rafaela Salgueiro and Theo Firmo work together as a collective since 2023 between the cities of Lisbon and Madrid. Their research focuses on the domestic sphere and the objects and materials that accommodate the body. By displacing key design concepts (such as convenience, utility and ornament), the duo proposes new orientations for the techniques and objects that make up the imaginary of comfort and home furnishings, calling for a queer reading of traditional and normative elements.

For more information visit www.firmoesalgueiro.com

Sonambular 2

Velvet, wadding, metal bars
100 x 210 cm
2024





Maranhas
Velvet, felt, synthetic leather, wadding
80 x 100 cm
2023



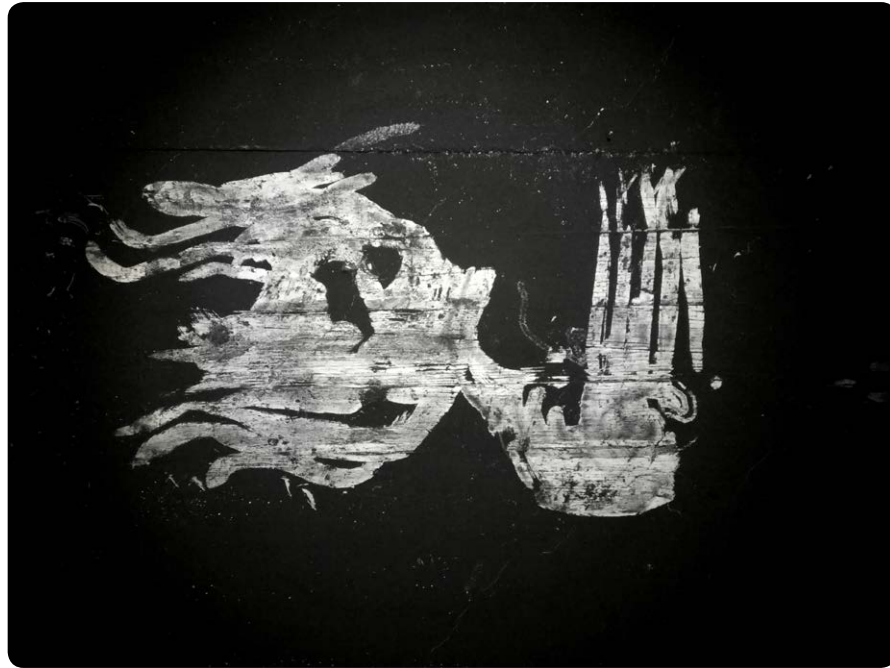
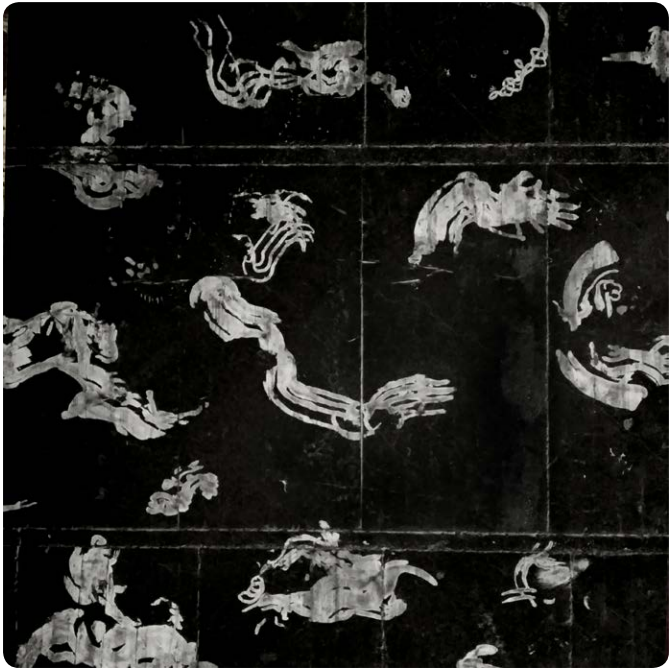
Tramoias
Synthetic leather, foam
55 x 75 cm
2023

GRIETA (Madrid, 2021)

"Grieta" is an intervention that occupies the ceiling of one of the access ramps to the garage of an abandoned building. Due to the combustion of a car, the surface of about 60 square meters is covered with soot, and the drawings have been made by removing the soot directly with the hands. In a way, "Grieta" is the record of a long and deliberate caress on a hostile material in an inhospitable place. Or a poetic exercise of registering the body in an uninhabitable place, since the Aragon Park building is a structure that seems to be designed to shelter other structures, and not to serve as a shelter for the body.

The process of realization of "Grieta" occurred without planning, respecting the idea of touching the space and thus allowing a registration of the body in the environment. For this reason, the drawings-inscriptions-cracks acquire an almost divinatory character, configuring a sort of subterranean constellation that was revealed in the making and that is equally revealed in the looking.





Grieta
Permanent installation
Intervention on soot
Unknown measures
2021

THE WEIGHT (Zurich, 2019)

"If you hold a stone
Hold it in your hand
If you feel the weight
You'll never be late
To understand " (Caetano Veloso)

A pile of books. A wall of books, a barricade, a rampart.

To dig a hole in a pile of books, to gently caress them, to give and feel pleasure, the wisdom of pleasure (never the other way round).

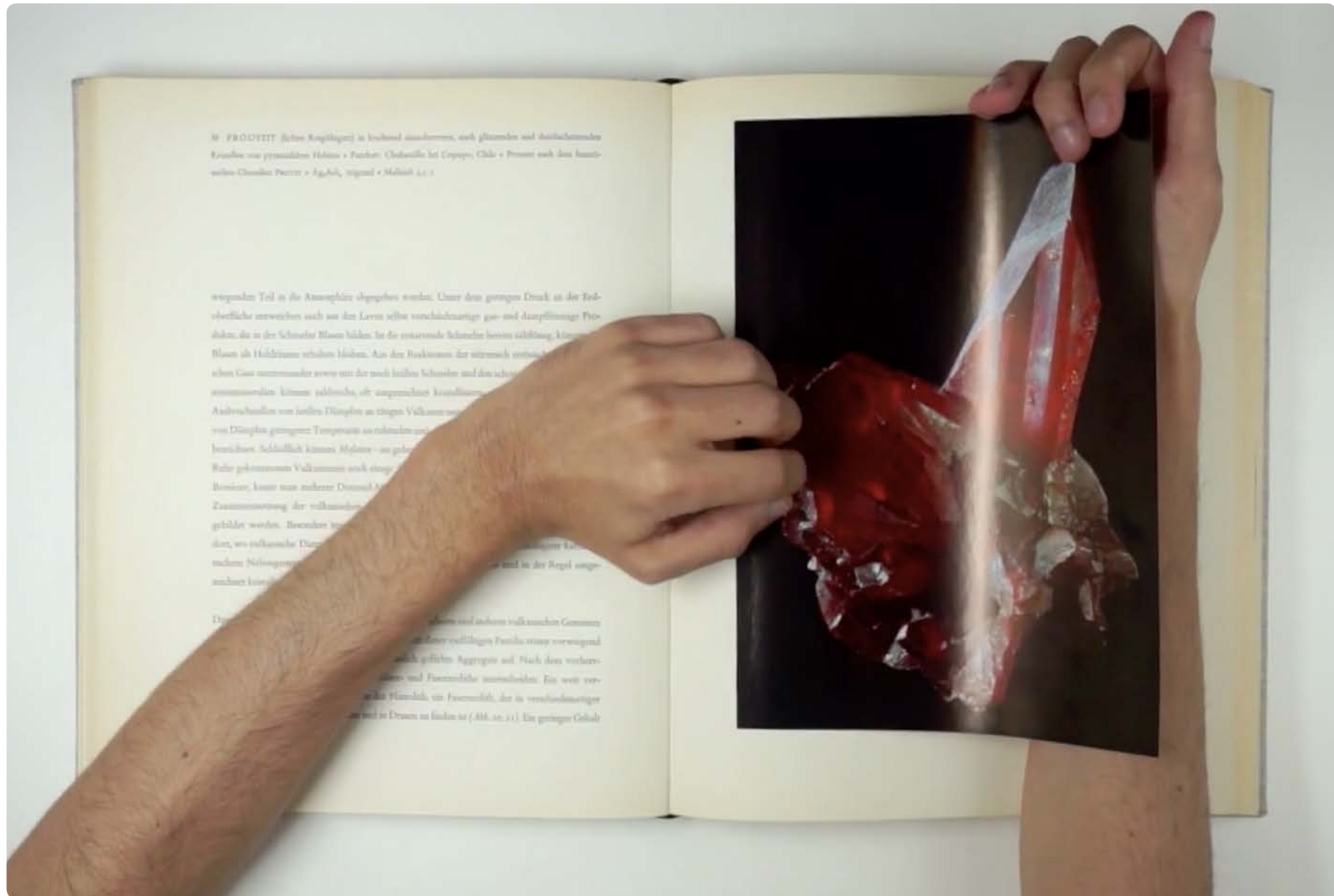
During my stay in Bibliothek Andreas Zeust I have tried to hold all the books I could. I have touched every one of them and felt the smell of many. I have heard the sound of their different papers and, from all of that, built a weightless portrait of many things that might have been overlooked other times these books were read.

It was an exercise of approaching the library from pleasure before wisdom and, in doing so, recognizing the wisdom that lies within pleasure, a knowledge often missed out that felt eager to be felt.



(Video, 73 minutes)

Link to video: <https://theofirmo.com/weight.html>



DELIKADO PELIGROSO (Madrid, 2017)

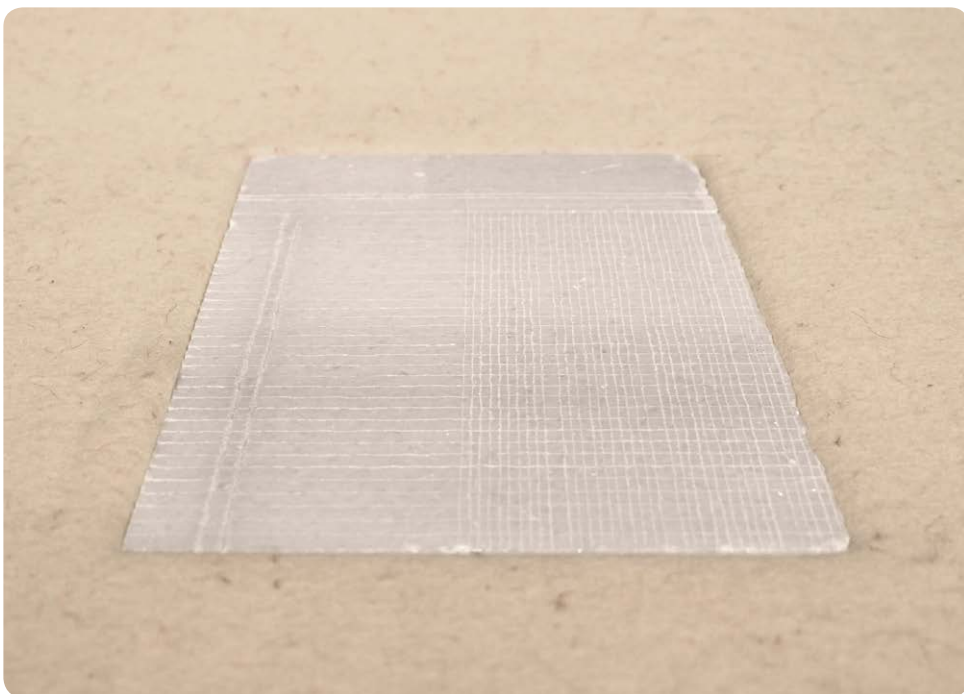
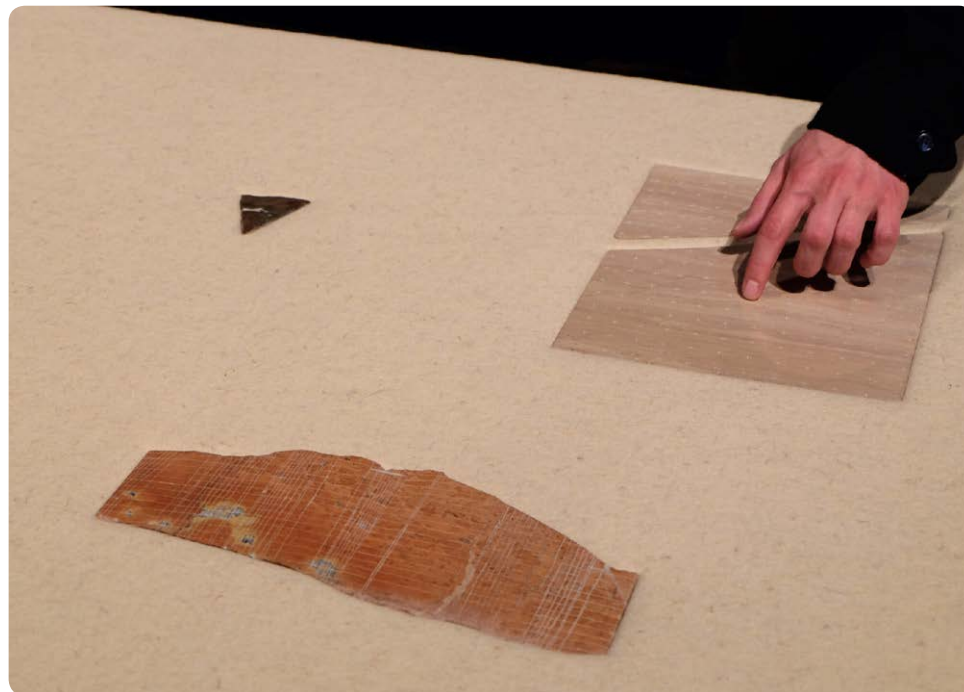
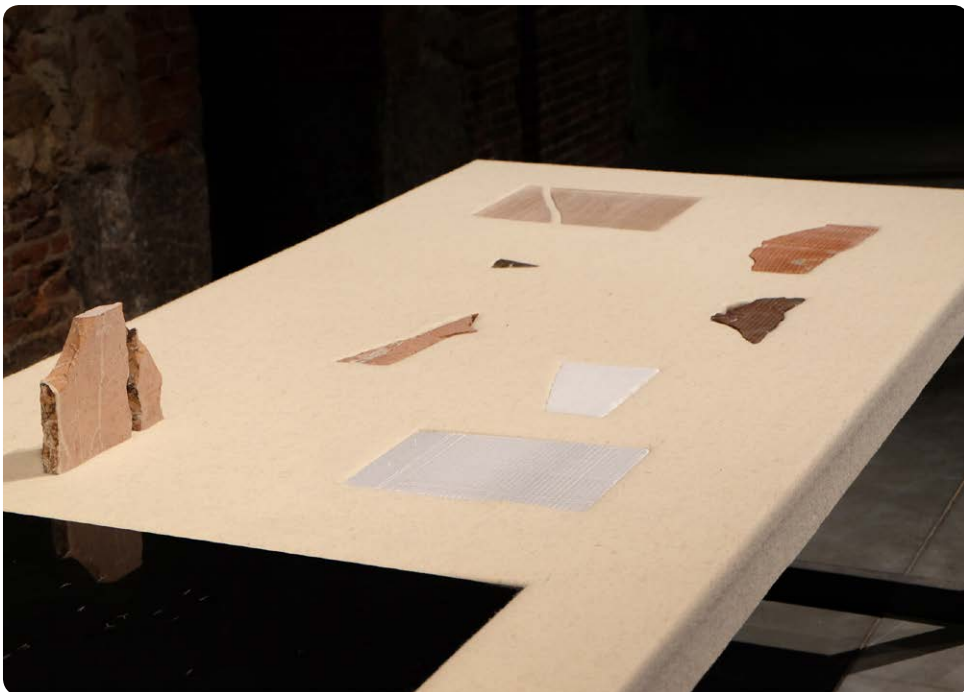
Tagalog (the official language of the Philippines) has many words of Spanish origin. While some still have their original meanings, others were transformed when they became part of the Philippine universe. *Delikado*, for example, no longer means delicate, but has evolved to mean *dangerous*.

Manila is one of those cities where the body seems to be forbidden, or is constrained by linguistic, physical, and social structures, that are so rigid that they seem to make it disappear. Although not a single city comes to mind that does not suffer from the same issues, in the Philippine context (colonisation after colonisation) they are strengthened and have become more evident. Or rather, it robs bodies of their strength and makes these bodies less evident.

But the same fragile body that suffers the effects of cities and History, is also a weapon and a narrative device. The same body which is an obstacle to be overcome (and a problem to be solved) is also the only place where we can be: a place where strength lies in softness; where presence is constant; and where questions are more valuable than the answers.

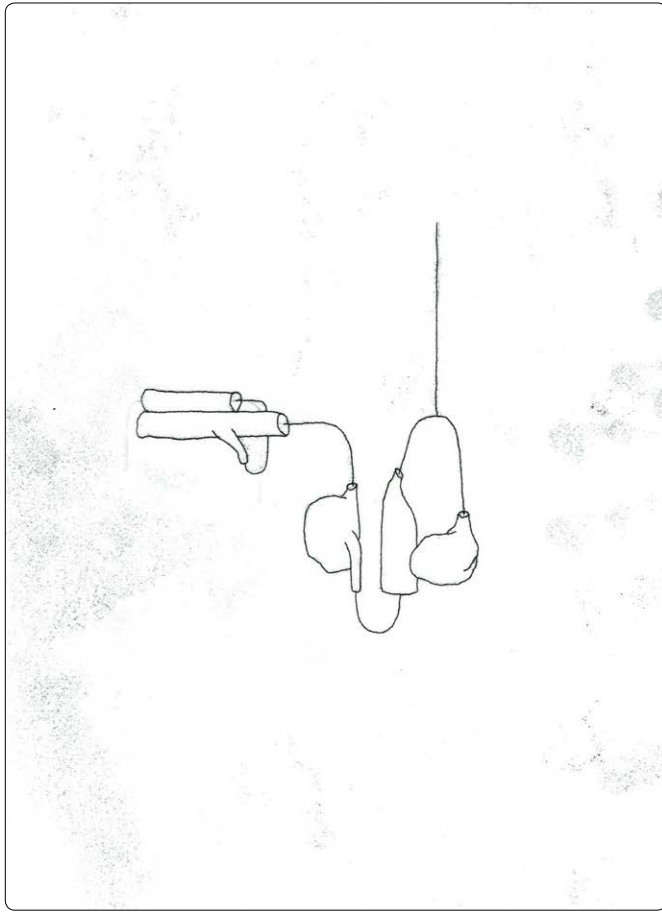
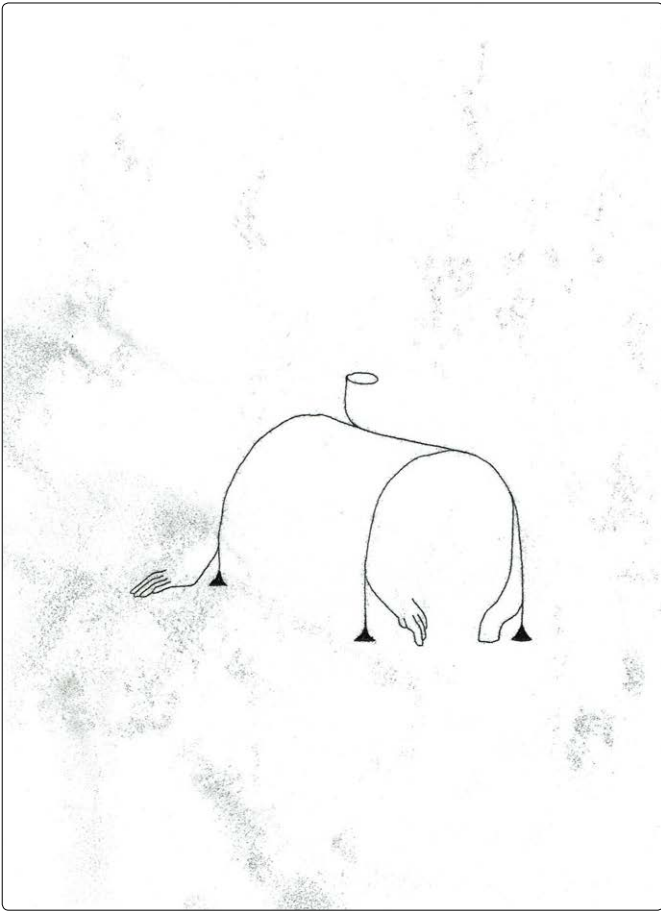
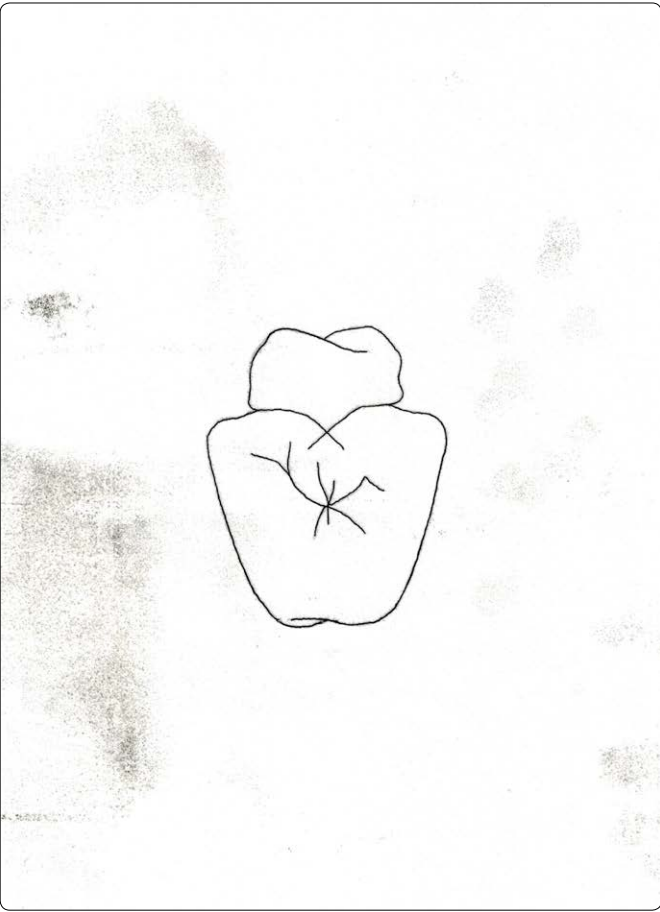


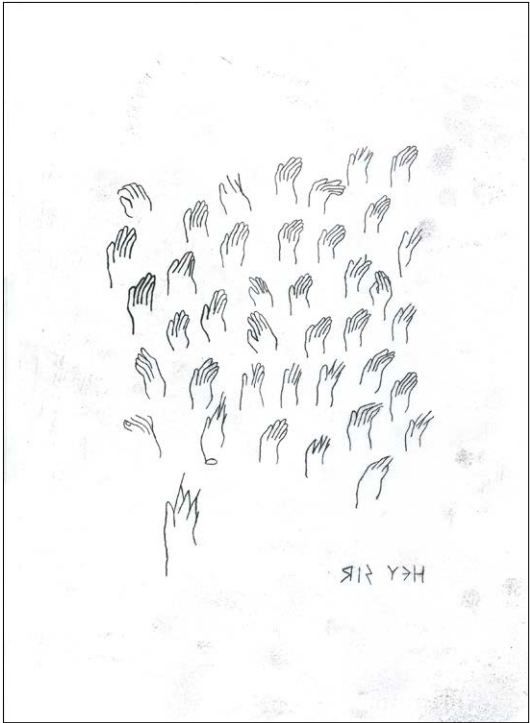
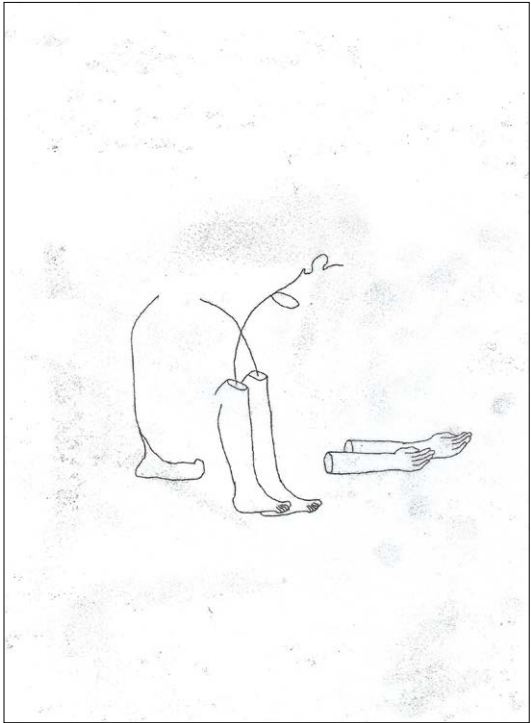
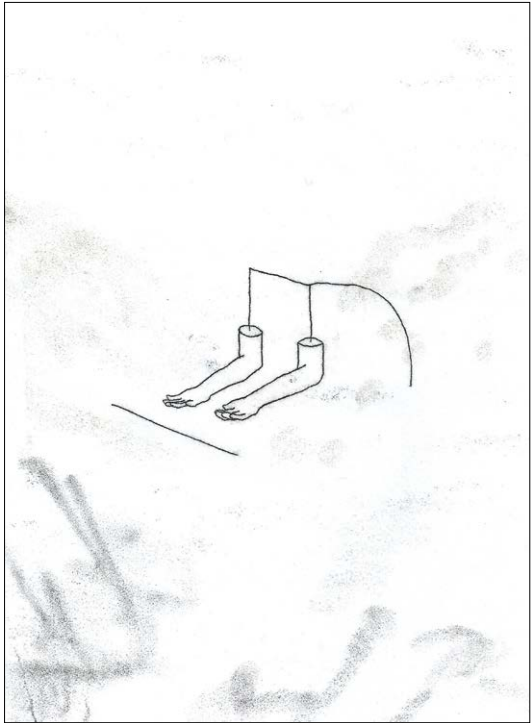
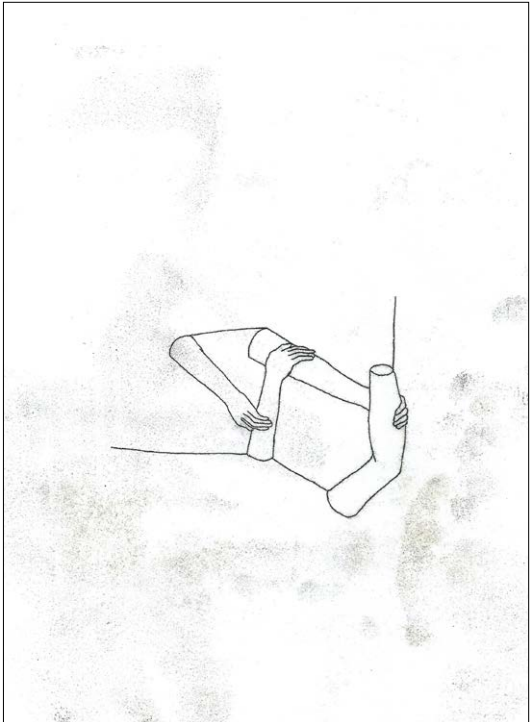
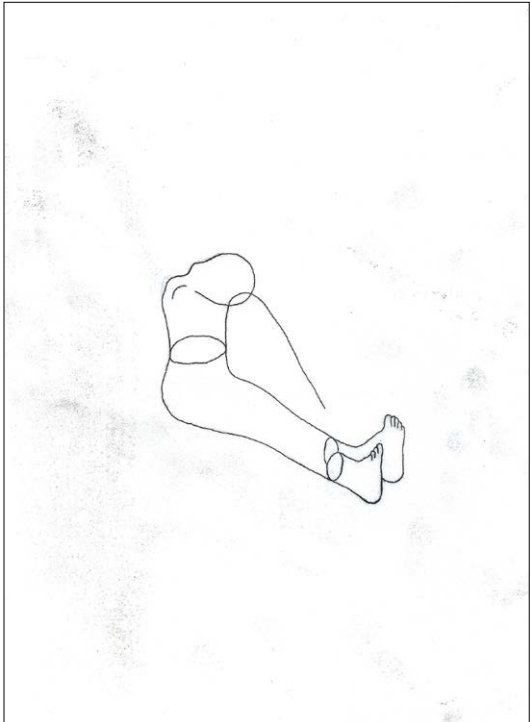
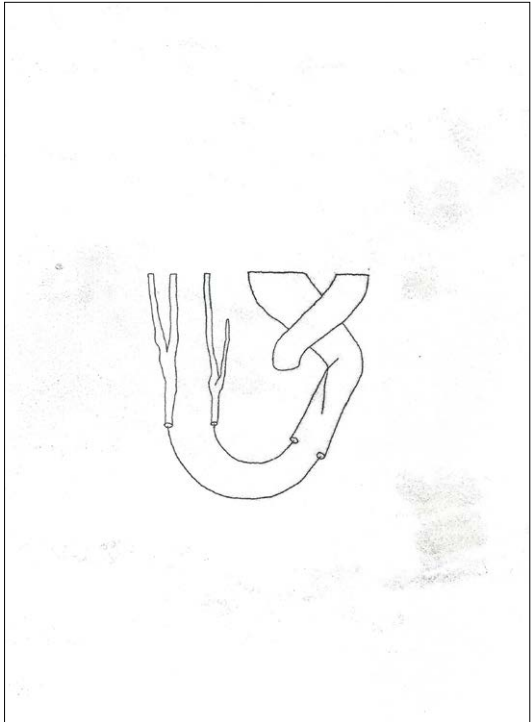
There is only a thin line between delicate and dangerous, separating the agent and the object (that which causes danger and that which is in danger). This transformation is actually a change of point of view, and occurs in the ideal semantic space to talk about the condition of the body (every body, any body) in the contemporary context, and more specifically, in the experience of life in Manila.



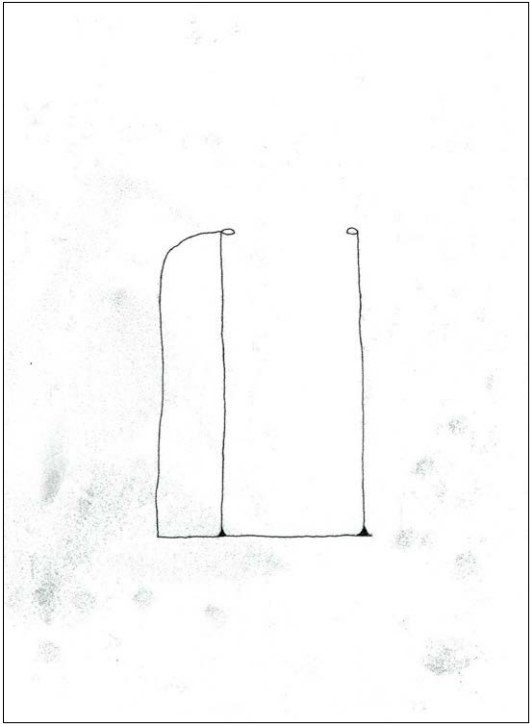
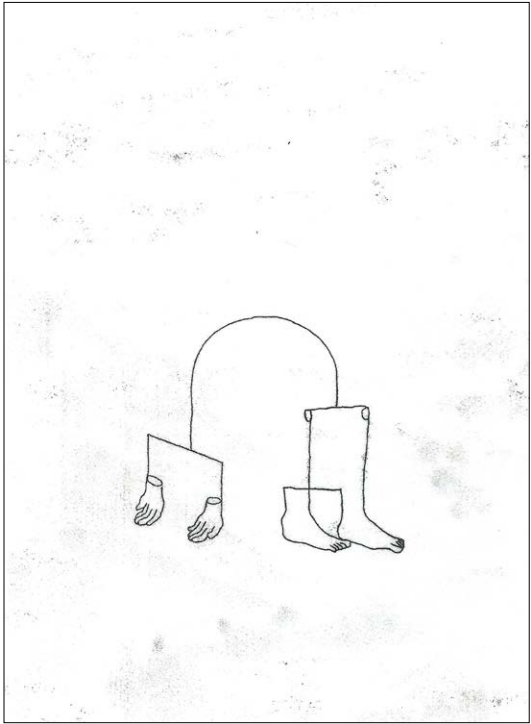
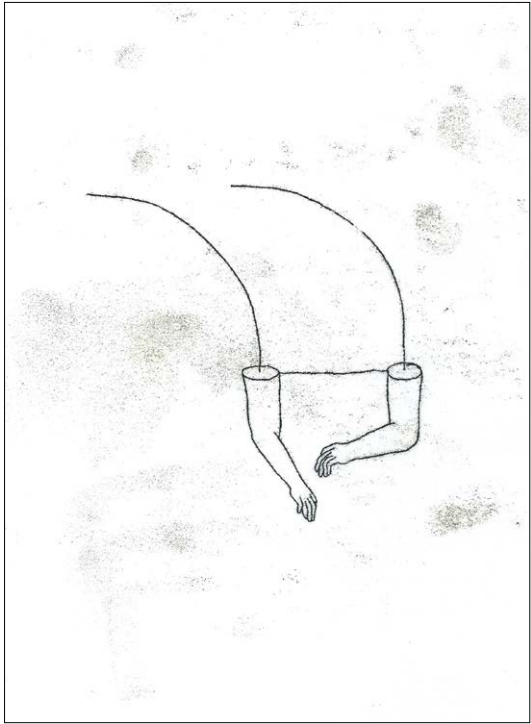
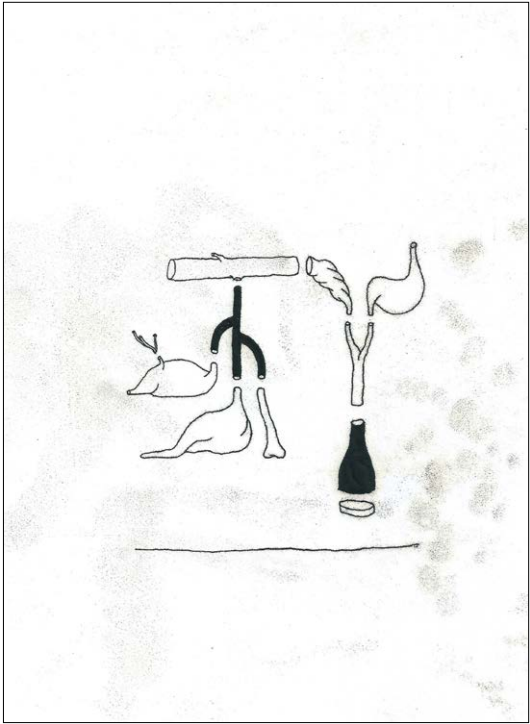
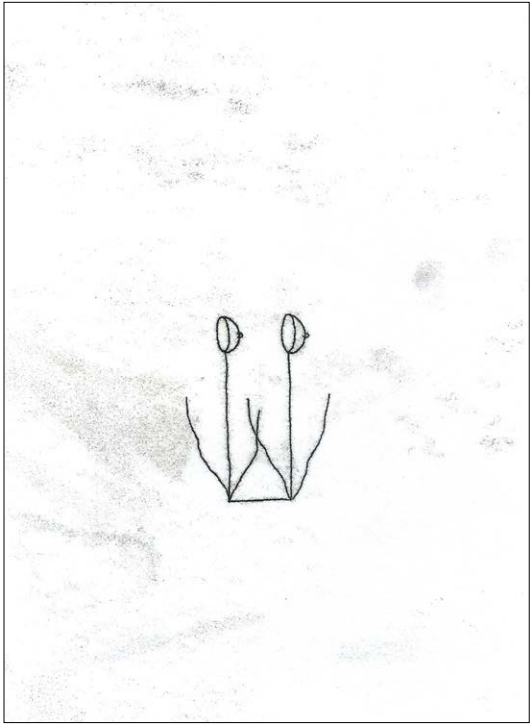
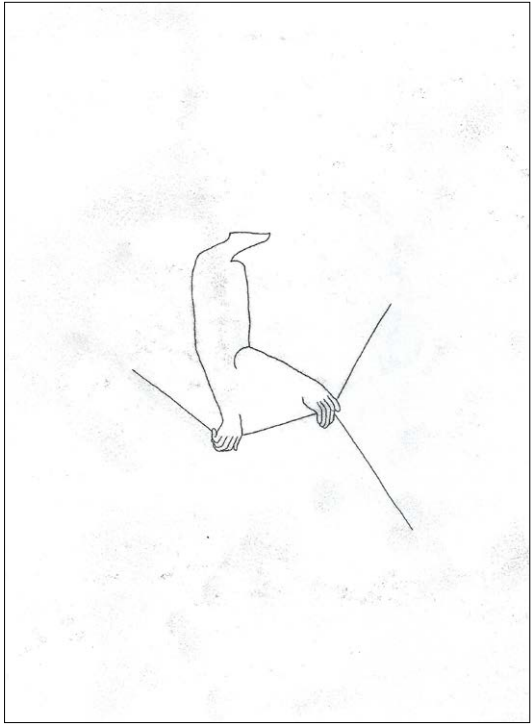
Delikado Peligroso
Installation (etched stones, felt)
Variable dimensions
2017
View of exhibition at Matadero Madrid

monotypes





Untitled
Oil monotypes on rice paper
21 x 29 cm
ongoing series (2016-2024)

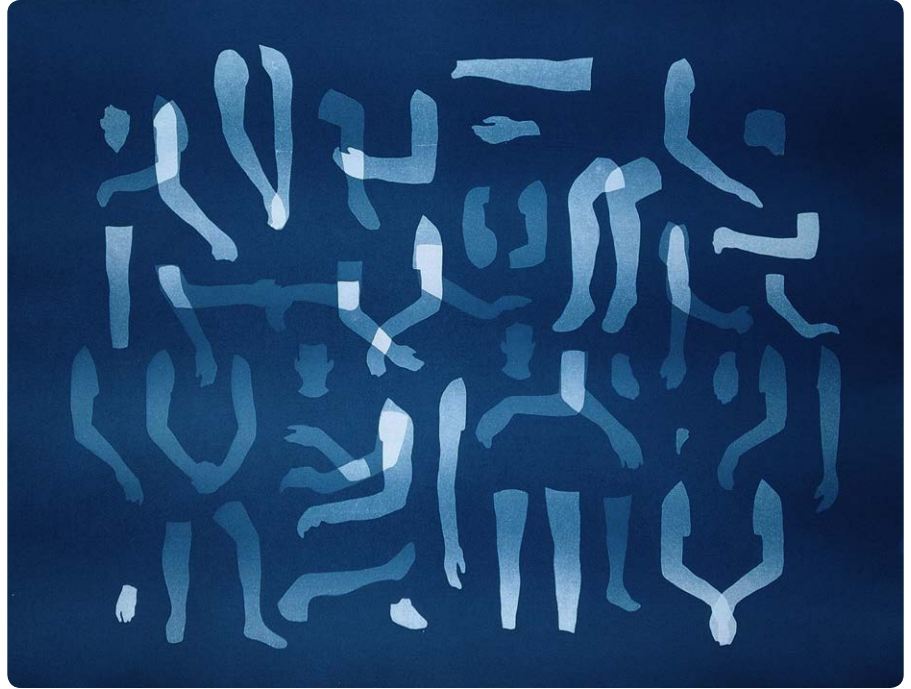
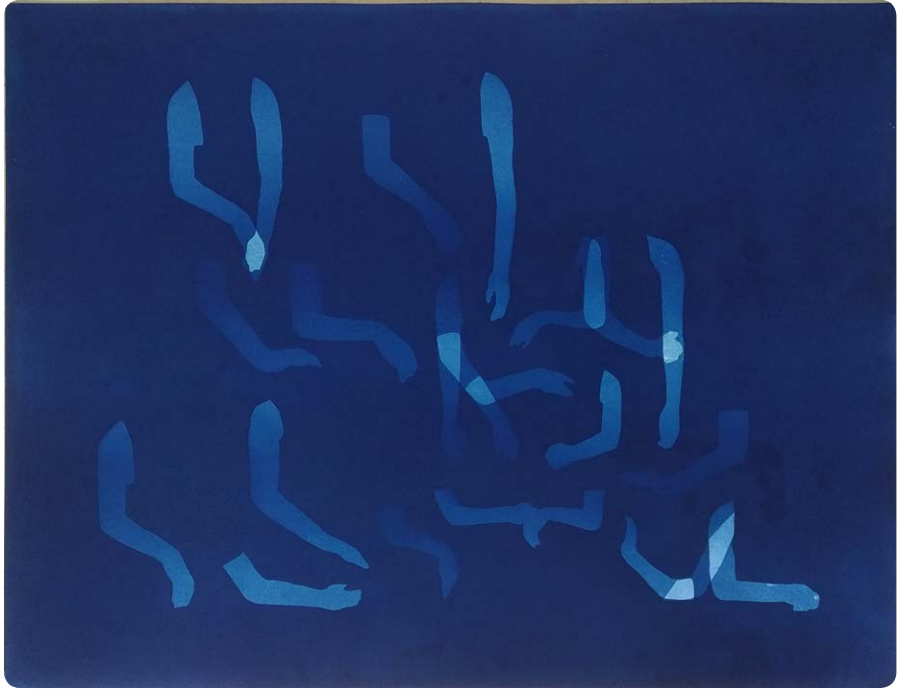


cyanotypes



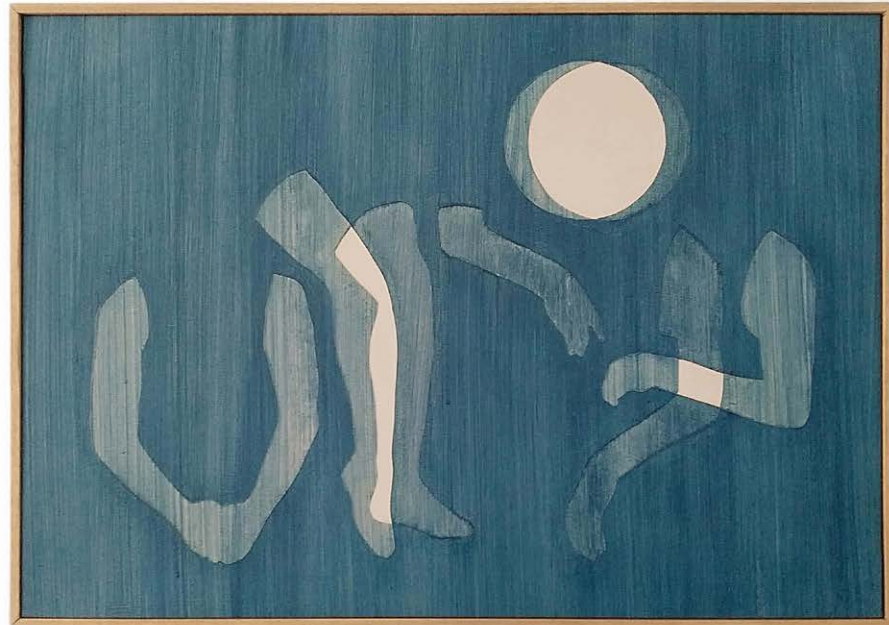
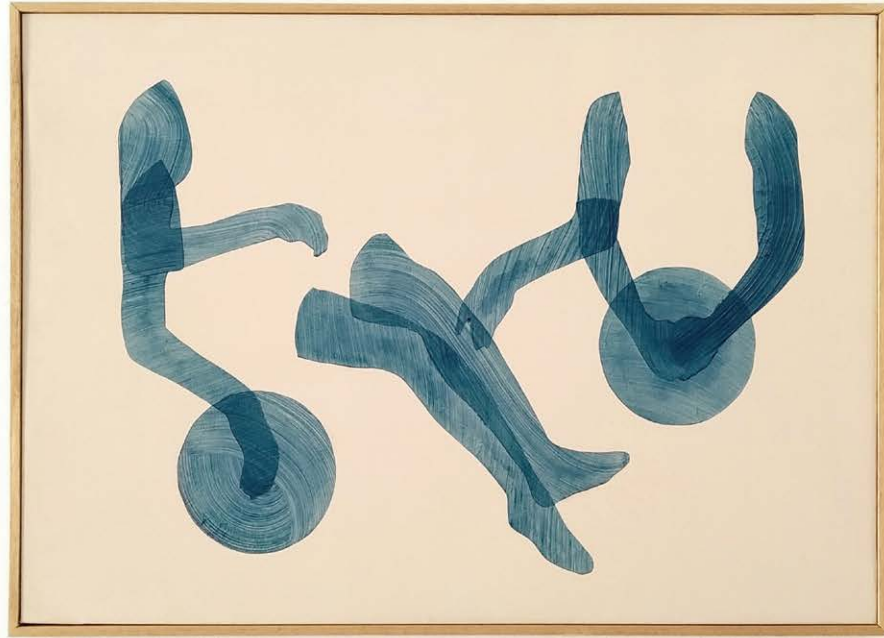
Untitled

Cyanotypes on paper
Various sizes
2019-2021

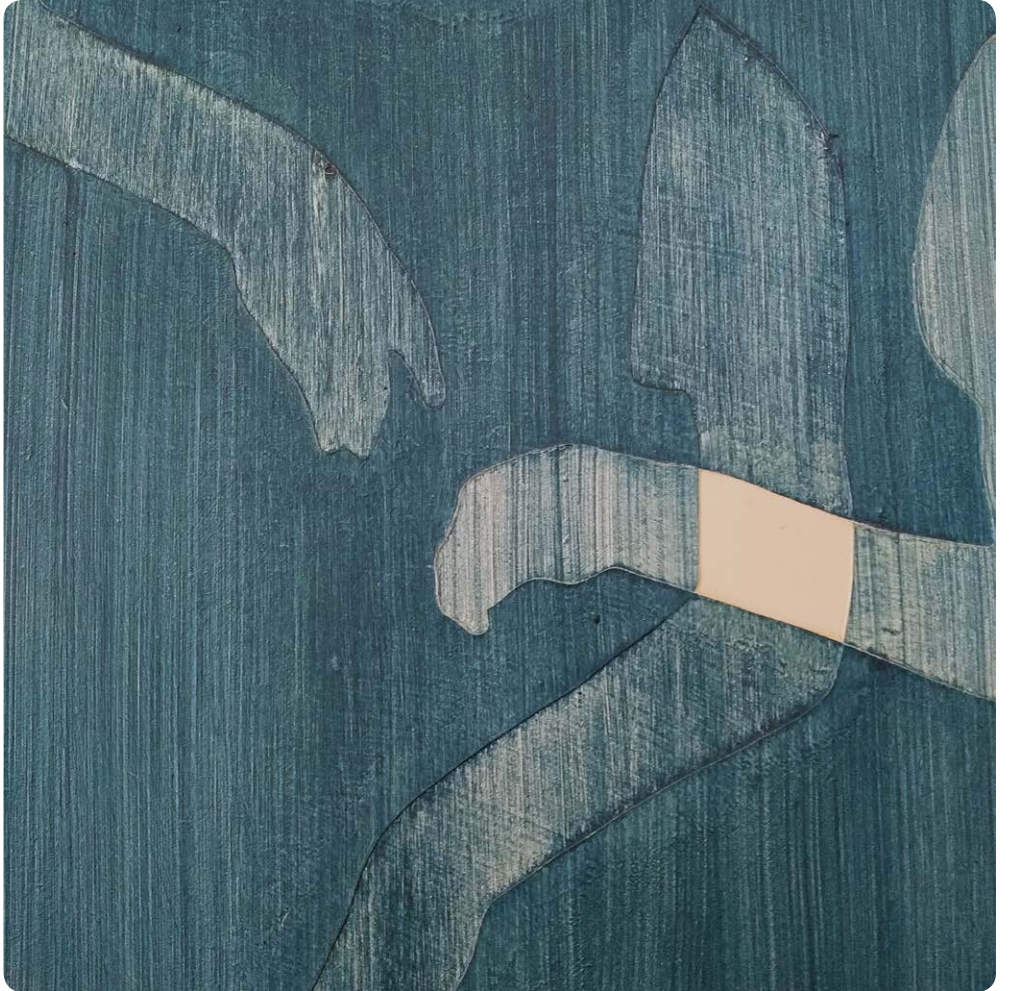
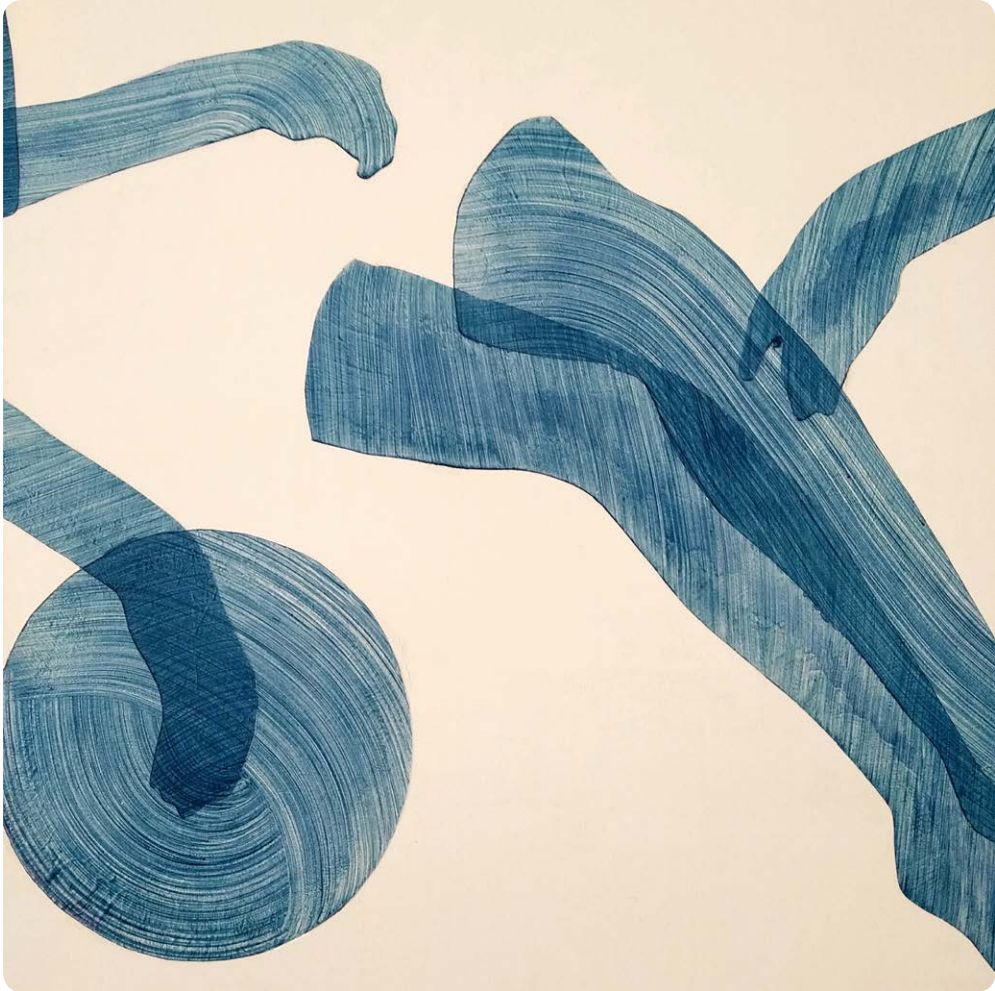


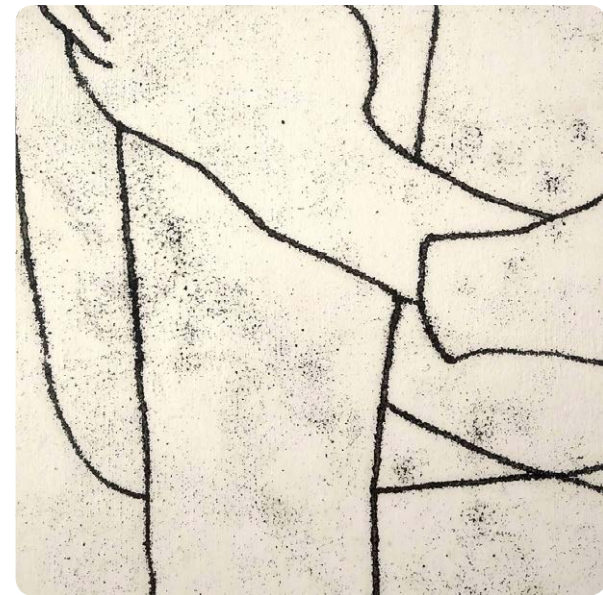
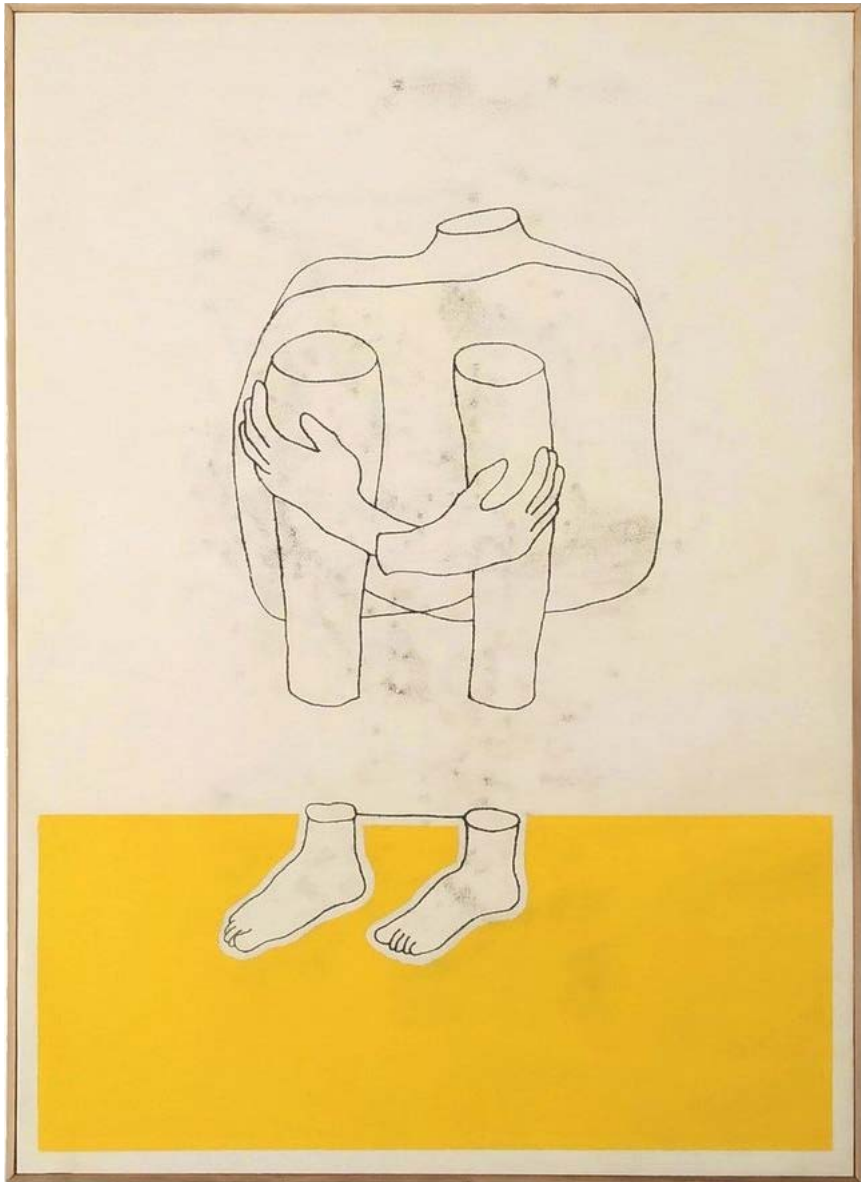


paintings



Untitled
Acrylic on canvas
65 x 46 cm
2022

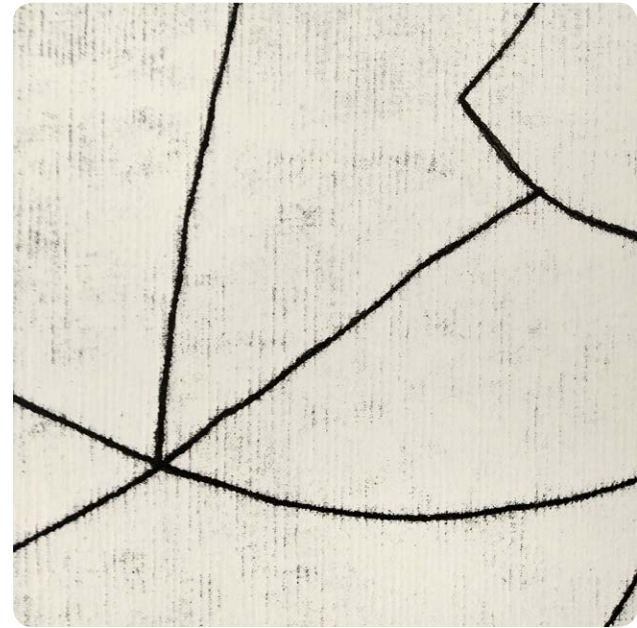




Untitled
Oil on canvas
70 x 100 cm
2022



Untitled
Oil on canvas
70 x 100 cm
2022



Untitled
Oil on canvas
70 x 100 cm
2022

C.V.

Educational Background

- 2015** Master's Degree in Visual Culture - UAM / Reina Sofía Museum
- 2003** Bachelor in Linguistics - Universidade São Judas Tadeu, São Paulo

Solo Shows

- 2025** "Nervio Blando", as Theo Firmo & Rafaela Salgueiro - FORMATOCÓMODO (Madrid)
- 2016** "Smoky Black, Ghost White" - CRUCE Arte y Pensamiento Contemporáneo (Madrid)
- 2015** "Meio Fim" - Galeria Emma Thomas (São Paulo)
"Desplazarse sin Moverse", with Iñaki Chávarri - Galería Javier Silva (Valladolid)
- 2013** "Fuga Número 2" - Galería Javier Silva (Valladolid)
"Eles e Nós" - Galeria Emma Thomas (São Paulo)
- 2011** "Outros Contos" - Galeria Emma Thomas (São Paulo)
"A Estoria Hilustrada", Centro de Arte Joven de la Comunidad de Madrid (Madrid)
- 2010** "Suma Cero", La Fresh Gallery (Madrid)
- 2009** "Casa Tomada", Galería Columpio (Madrid)

Projects and Site-specifics

- 2024** "Sonambulares", as Theo Firmo & Rafaela Salgueiro - NowHere (Lisboa)
- 2014** "Silencio" - Función Lenguaje (Madrid)
"Fondo de Seguridad" - Alimentación30 (Madrid)
"Car Town Flower Truck" - La Eriza (Madrid)
- 2013** "Yo Tampoco" - Museo Pátio Herrерiano (Valladolid)
"Una línea" - Frágil (Madrid)
"A line a year", with Amélie Bouvie - Arte Santander (Santander)
"Colorbomb" - BOX 27, Casal Solleric (Palma de Mallorca)
- 2012** "Older Brothers to protect your teeth" - Open Studio (Madrid)
- 2010** "Storytelling n°3", installation - XII Tentaciones, Estampa Art Fair (Madrid)
- 2009** "Mamá", installation - The Black Pillar (Madrid)

Selected Group Shows

- 2022** "Anonymous Drawings", Galerie Im Körnerpark (Berlin)
- 2021** "Aragón Park", Aragón Park (Madrid)
- 2020** "Birth", Zardoz Gallery (Cryptovoxels)

- 2019** "Los tres estados", OTR (Madrid)
 "Vínculos y percepciones", Museo Barjola (Gijón, Spain)
 "Residencia Florencio de La Fuente" MAC Florencio de La Fuente (Huete, Spain)
- 2017** "Delikado Peligroso", Matadero (Madrid)
 "Picture of a thousand sunsets", 98B (Manila, Philipines)
- 2016** "Antropologías", Fundación CajaSol (Sevilla)
 "Ventanadas", Casa de la Cultura de Azuqueca (Azuqueca de Henares, Spain)
- 2015** "La buena Estrella*", OTR (Madrid)
 "Alimentación 30: Archivo 2014-2015", Cruce (Madrid)
- 2014** "Èdra - Connecting Landscapes", Embajada de Brasil en Roma (Rome)
 "Desaparició", Galería Fran Reus (Palma de Mallorca, Spain)
 "Centro/Periferia", Terme di Diocleziano (Rome)
- 2013** "Arquivos Abertos da Sra. Thomas", Galeria Emma Thomas (São Paulo)
 "Foreign Body", Another Vacant Space (Berlin)
 "Here Together Now", Matadero (Madrid)
 "News, events, and Friends", La New Gallery (Madrid)
 "Gabinete de Curiosidades", Galería Pilar Cubillo (Madrid)
 "Biblioteca Intervenida", DAFO (Lleida, Spain)
- 2012** "ICEBERG", Matadero (Madrid)
 "Biblioteca Intervenida", Centro Torrente Ballester (Ferrol, Spain)
 "La mirada vaga", Carmen Sandiego Galería (Buenos Aires, Argentina)
- 2011** "Encerramento Ateliê Aberto #5," Casa Tomada (São Paulo)
 "Mostra Amarelo Ano II", Amarelo (São Paulo)
 "Premios de Creación INJUVE 2011", Tabacalera (Madrid)
 "Summer Calling '11" , 3+1 Arte Contemporanea (Lisbon)

Residencies

- 2019** Residencia MAC Florencio de La Fuente (Huete, Spain)
- 2018** Bibliothek Andreas Züst Stipend (Oberegg, Switzerland)
- 2017** El Ranchito Filipinas (Manila, Philipines)
 Casa Tomada (São Paulo, Brasil)
- 2010** Casa Falconieri (Sardinia, Italy)