



Eugênia França

Portfolio

The artist's research operates at the intersection of body, memory, and gender-based violence, establishing a critical field of tension between expression and invisibility. Through poetic and performative approaches, she explores the boundaries between art and activism, aesthetics and ethics, the public and the private.

Each element — material, color, texture, space — becomes both memory and language. Each gesture and intervention — marking, exposing, wearing — constitutes a refusal of invisibility and a call to witness, assuming a ritual dimension in the articulation between memory, visibility, and presence in public space.





Entre a pele e a palavra
Eugênia França

Video art
5:26' min.
Contagem/MG,
Brazil, 2022

<https://youtu.be/ozBbAWwmoel?si=sD8uLzc7bSMcL7s>

During the project *Entre a pele e a palavra*, the artist manually printed 150 square meters of white fabric with different QR Codes.

These codes act as portals to stories of pain and resilience shared by women who have experienced situations of domestic violence.





Entre a pele e a palavra
Eugénia França

Performance
Contagem, Minas Gerais
Brazil, 2024

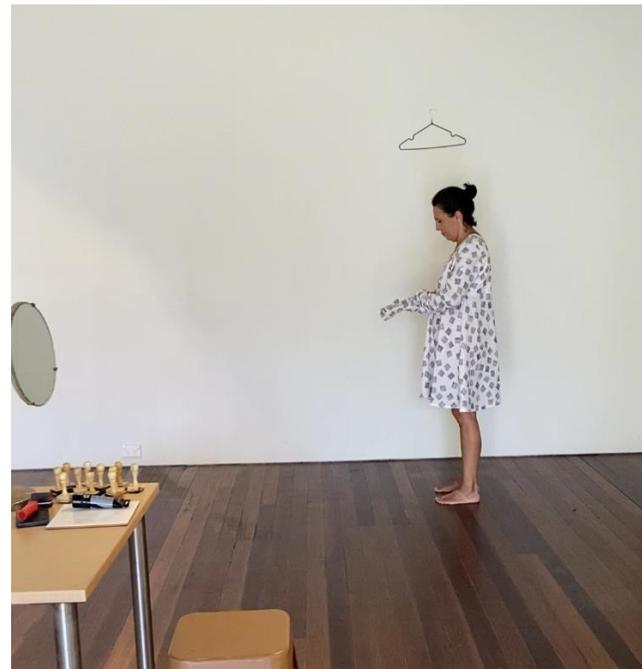




Entre a pele e a palavra
Eugênia França

Performance
Contagem, Minas Gerais
Brazil, 2024





Between skin and word
Eugênia França

Performance
Terrey Hills, Australia, 2023

<https://youtu.be/sLGEPHkON9c?si=P2vcZ-7ZP7plzcpH>





Percurso I
Eugênia França

Video performance
Museu da loucura
Barbacena, Minas Gerais
Brazil, 2023

https://youtu.be/wl34DgAwER0?si=W_40ue4hoH0mb3s6





Percurso II
Eugênia França

Video performance
Brasília de Minas/MG,
Brazil, 2024

<https://youtu.be/CSdRdYtLLzM?si=RzJneOBe0IU-kuB3>

The performance triad of the Project *Sob vozes silenciadas habitam corpos que gritam* operates as a technique for denaturalizing the violence that inscribes itself upon women's bodies.





*Sob vozes silenciadas habitam
corpos que gritam*
Eugênia França

Performance
Central Market of Contagem
Contagem, Minas Gerais
Brazil, 2025

<https://www.youtube.com/watch?v=mPlzn-LBiHU>





*Sob vozes silenciadas
habitam corpos que gritam*
Eugênia França

Performance
CESU Amazonas
Contagem, Minas Gerais
Brazil, 2025





*Sob vozes silenciadas
habitam corpos que gritam*
Eugênia França

Performance
Casa da cultura Nair Mendes
Moreira
Contagem, Minas Gerais
Brazil, 2025

Lasting 365 days, the intervention expands from Contagem, Brazil, to cities across Europe and Asia. On the first day, the artist walks dressed as a bride, wearing a gown printed with QR codes that reveal the stories of women who have experienced domestic violence.

By reinscribing violence into urban and social spaces, the work transforms the artist's body into a political medium and a collective territory.



1/365
Eugênia França

Performance
Contagem, Minas Gerais
Brazil, 2025



Performance 118/365 - Royal Palace of Madrid, Madrid, Spain, 2024



129/365 - The Women's Museum Bait al Bana, Dubai, EAU, 2024



141/365 - Hiroshima Peace Memorial Park, Hiroshima, Japan, 2024



157/365 - Walking Street Pattaya, Thailand, 2024



169/365 - Yick Cheong Building Hong Kong, 2025



175/365 - Gardens by the bay , Singapore, 2025



178/365 - Saint Paul's Church, Malacca, Malaysia,, 2025



187/365 - Tuol Sleng Genocide Museum, Phnom Penh, Camboja, 2025



202/365 -Vietnamese Women's Museum , , Hanoi, Vietnam, 2025



207/365 - Flowers Market, Jaipur, India, 2025



220/365 - Aristotle's Lyceum, Athens, Greece, 2025



365/365
Eugênia França

Performance
Contagem, Minas Gerais
Brazil, 2025





Between skin and word
Eugênia França

Performance
Auckland,
New Zealand, 2022





*Between skin
and word*
Eugênia França

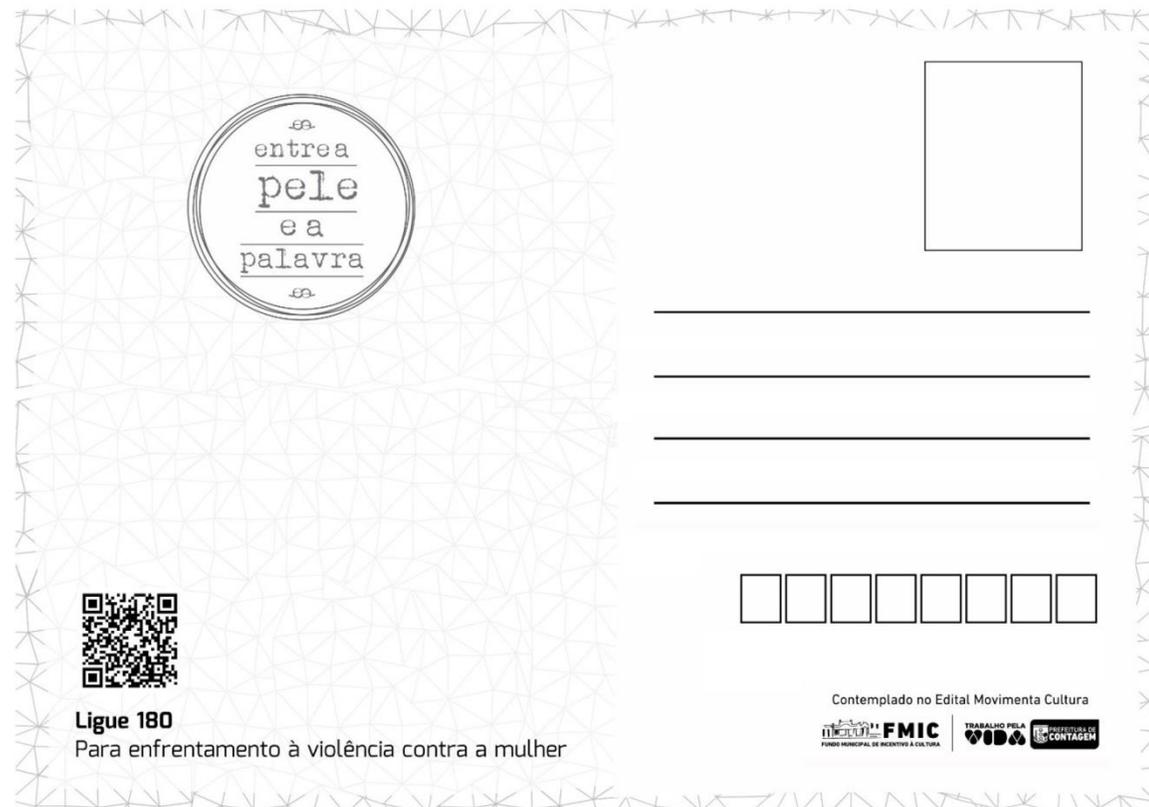
Performance
Bali
Indonesia, 2022



Sandra
Da série
Em nome das Rosas
Artista
Eugênia França



Beth - da série
Em Nome das Rosas



entre
a
pele
e a
palavra



Ligue 180
Para enfrentamento à violência contra a mulher



Contemplado no Edital Movimenta Cultura



Entre a pele e a palavra
Eugênia França

Post Card
15 x 9 cm.
2022/2/025

In this series, approximately two hundred portraits of women who were victims of domestic violence form a territory of memory, denunciation, and insurgent delicacy.

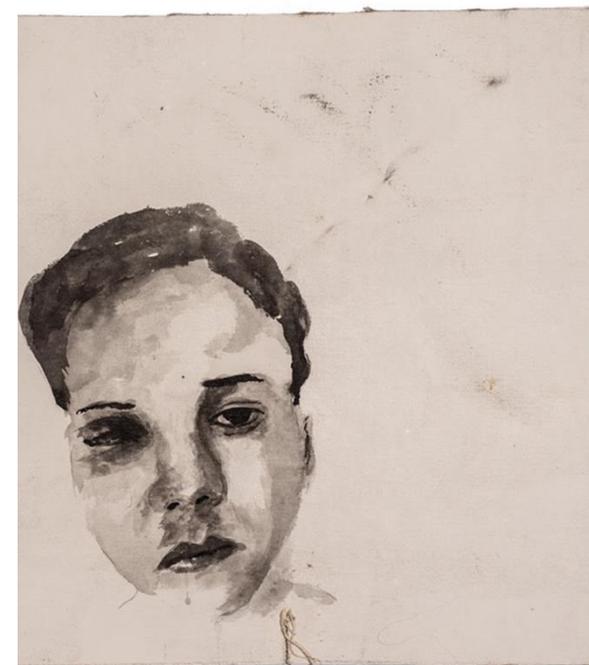
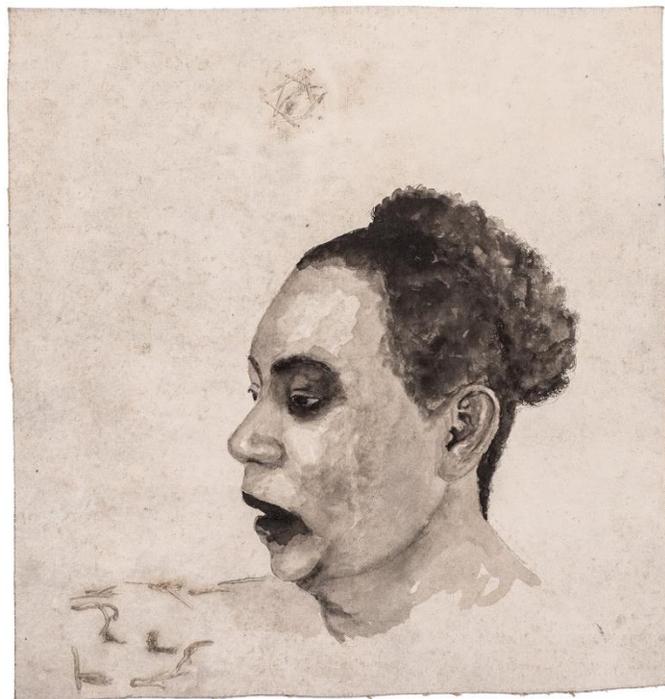
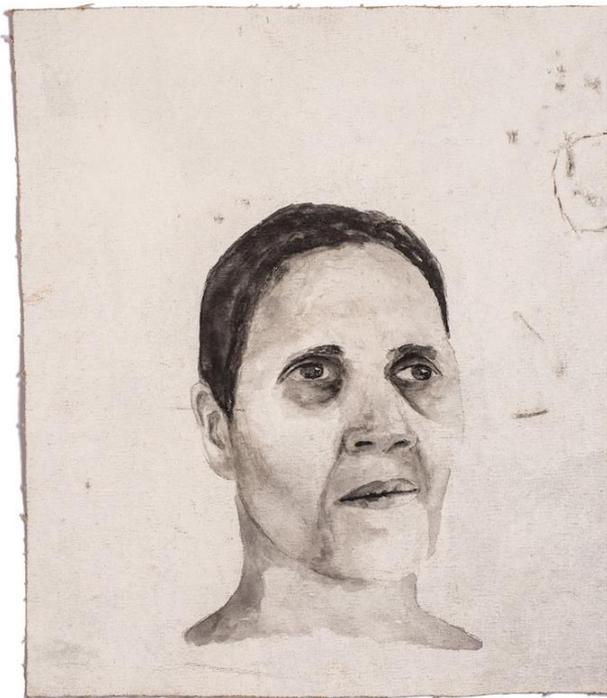
Used truck tarpaulins, whitewashed and worn by time, serve as supports where fissures and patches cut across the images like visible scars.





Cida,
Em nome das Rosas
Eugênia França

Acrylic on truck tarpaulins
37 x 35 cm 2018.



Em Nome das Rosas
Eugênia França

Eunice, 40,5 x 35,5 cm – 2019
Géralda, . 37 x 35 cm - 2018
Luana, 37,5 x 35,5 cm – 2020
Acrylic on truck tarpaulin
BDMG Cultural collection



Em Nome das Rosas
Eugênia França

Sandra, Tânia, Arlete e Bruna
37 x 35 cm approximately
Acrylic on truck tarpaulin
2018/ 2020



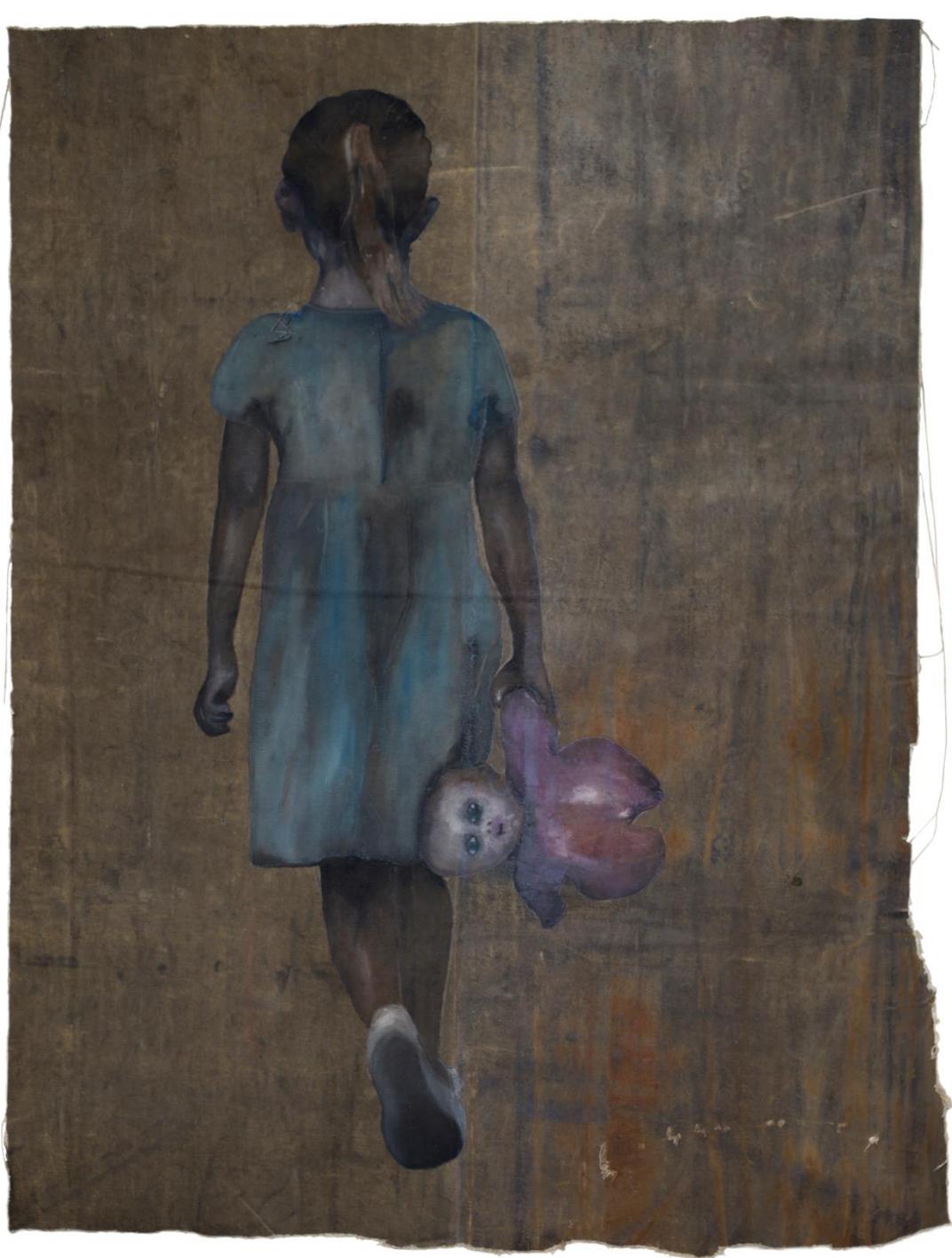
Self Portrait I
Eugênia França

Acrylic on canvas
40 x 35,5 cm
2021.



Self Portrait II
Eugênia França

Acrylic and transfer
on canvas
60 x 40 cm
2021.



*Do lado de cá, do
lado de lá*
Eugênia França

Acrylic on truck
tarpaulin
110x 86 cm
2016.



Do lado de cá, do lado de lá
Eugênia França

Acrylic on truck tarpaulin
Approximately
39 X 31 cm each
2016/2017.





Nós outros e Eu mesma
Eugênia França

Ceramics – 104 pieces,
approximately 25 x 35 x 20
cm each
Around 1 kg each,
2015



Nós outros e Eu mesma

Eugênia França

Process

Ceramics – 104 pieces,
approximately 25 x 35 x 20 cm
each

Around 1 kg each, 2015

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