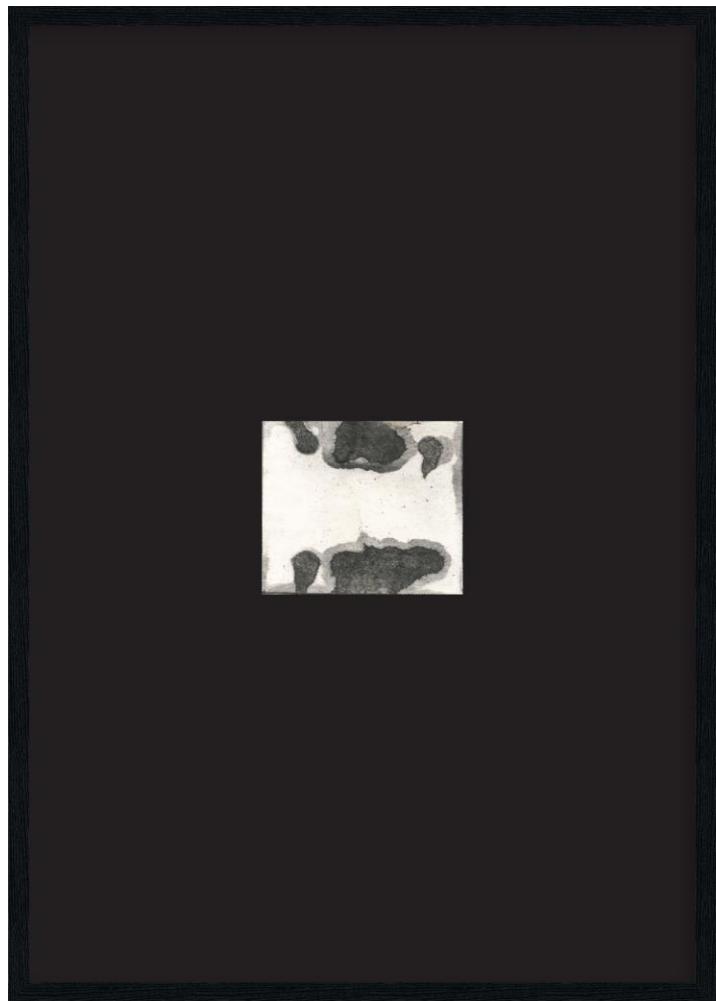
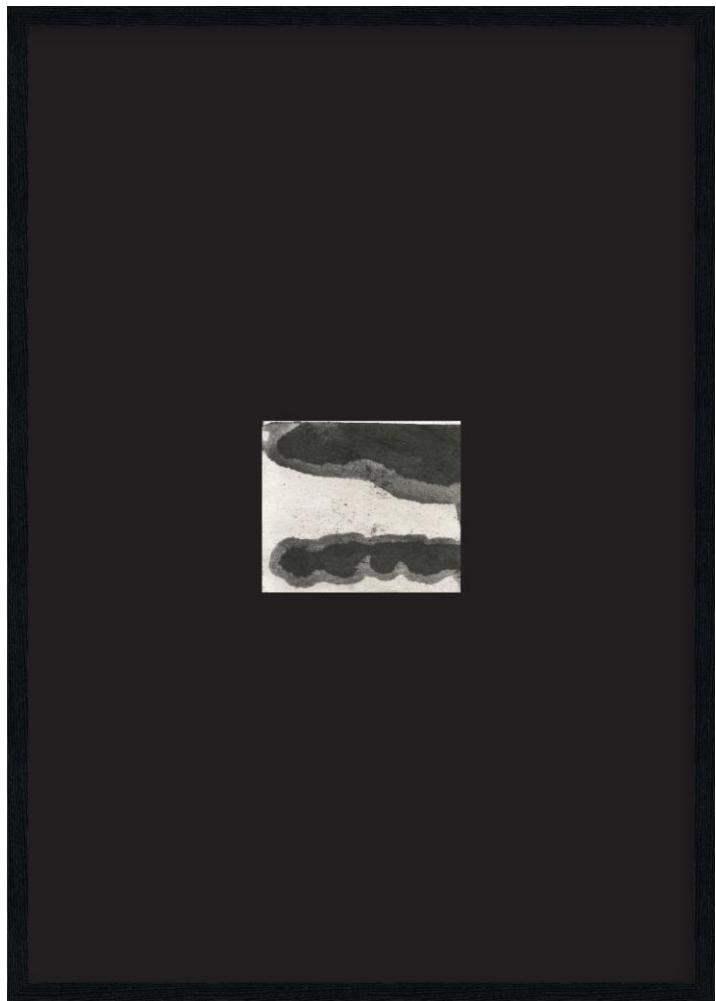
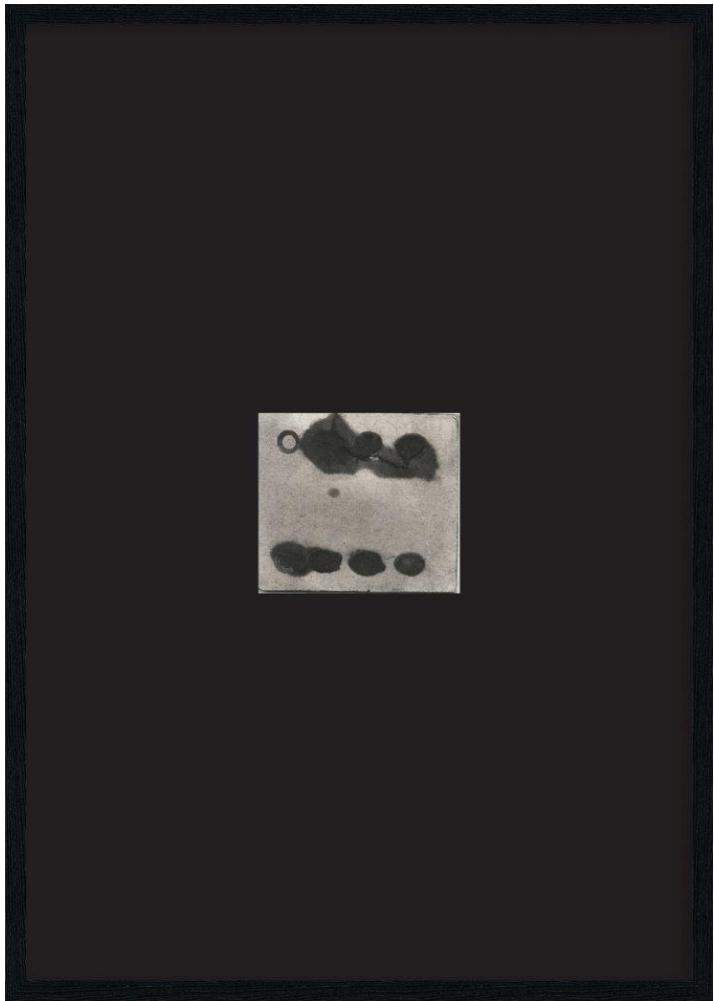


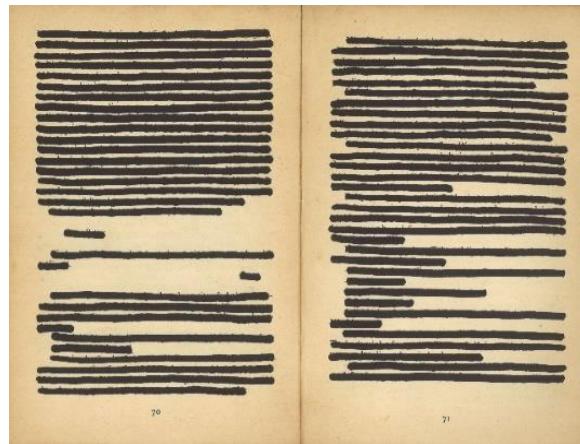
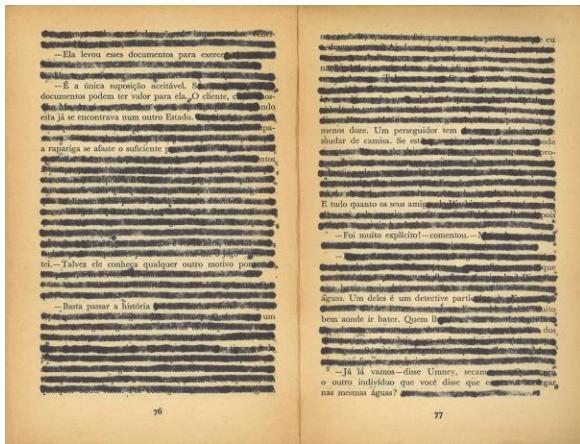
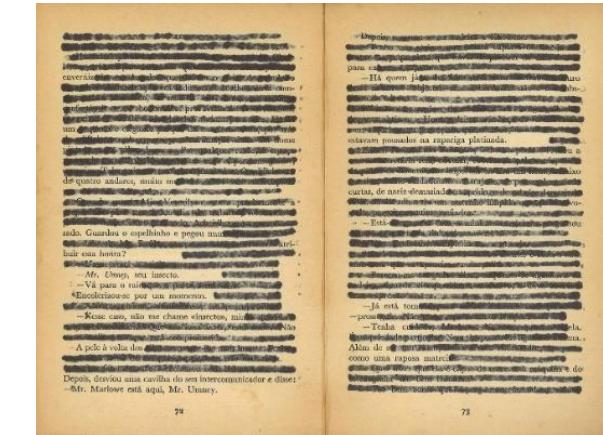
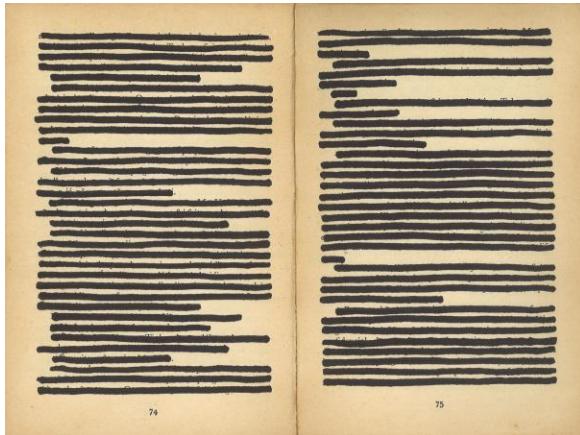
Beatriz Delerue Portas  
Portfolio  
2025



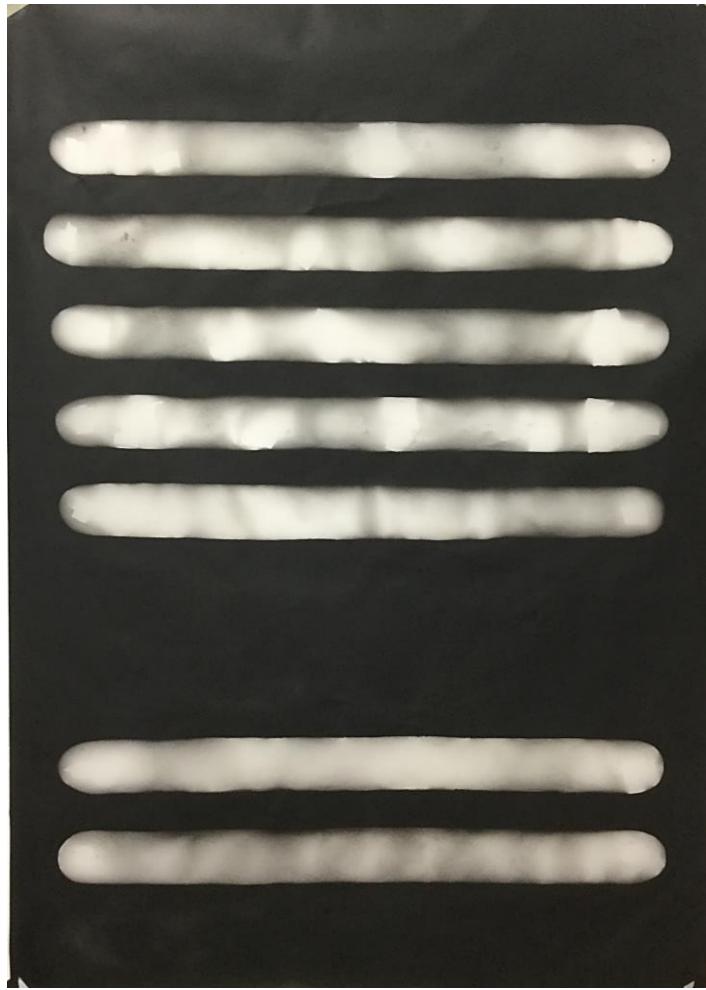
Series *What remains*, 2020. Coal ink on cardboard. 29,7x21cm.



Series *What remains*, 2020. Coal ink on cardboard. 29,7x21cm.



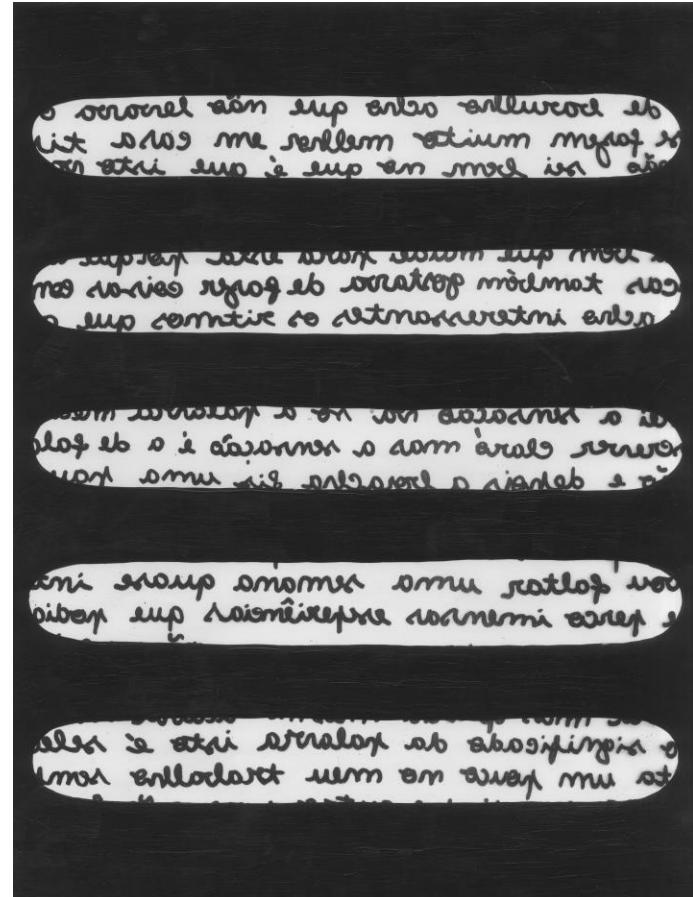
Censurated, 2019. Permanent ink marker on book pages. 14,8x21 cm.



*Text*, 2019. Montana 94 spray on paper. 84x59,4cm.



Untitled, 2019. Chinese ink and acrylic on paper. 168,2x118,9cm.



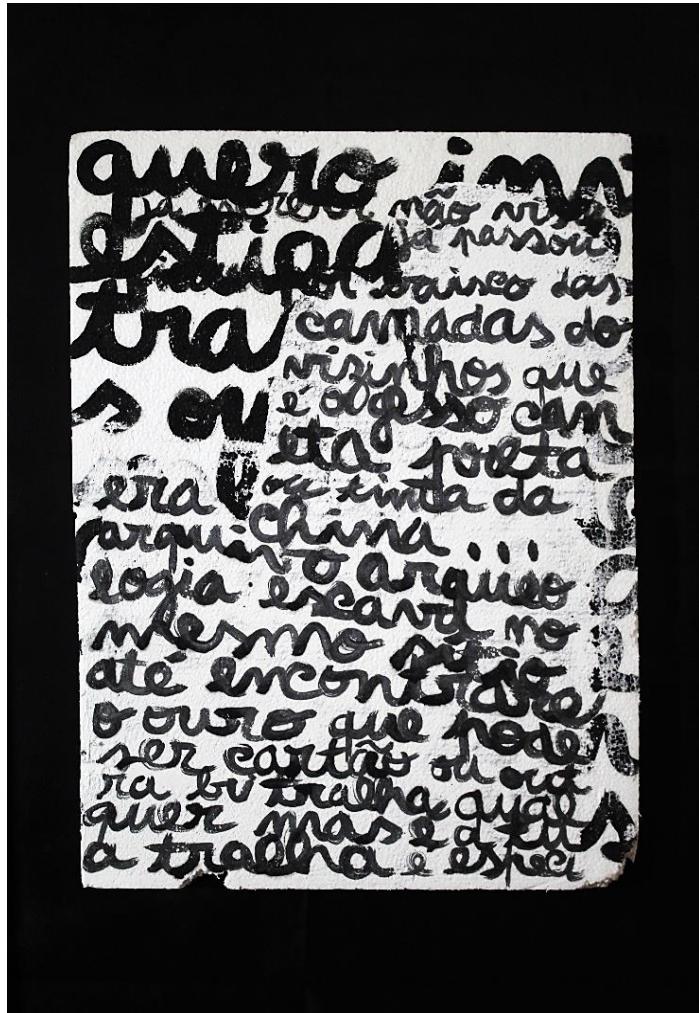
Untitled,  
Posca marker and acrylic on paper. 168,2x118,9cm.

2019.

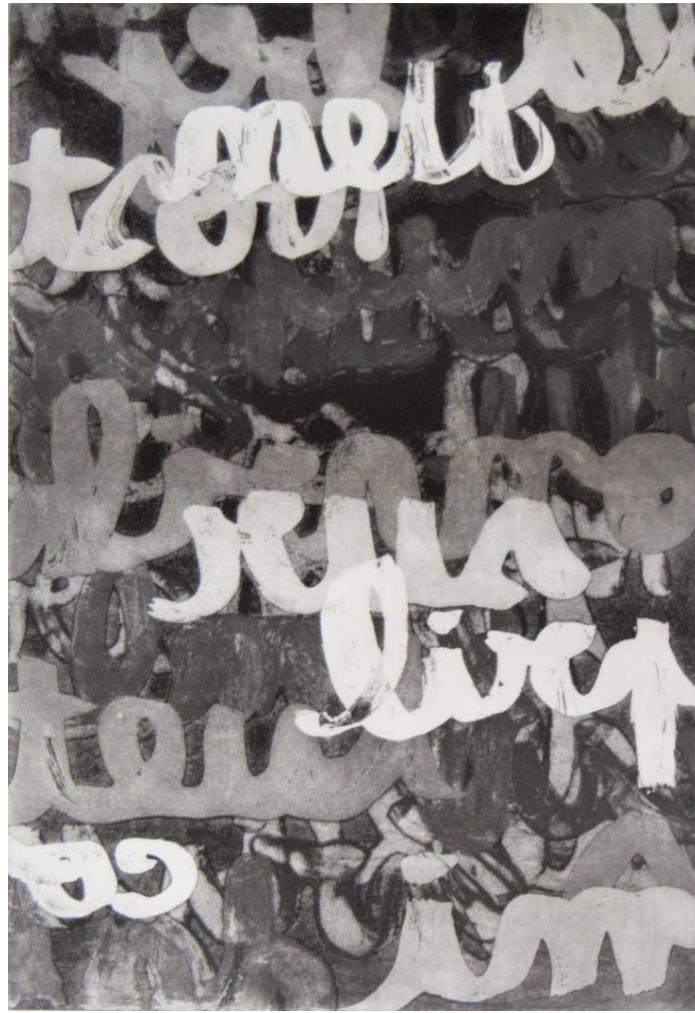
*The writing gesture*, 2019. Black marker and grafite on paper.  
85x59,5cm.



*Writing as drawing*, 2019. Chinese ink and grafite on paper.  
85x59,5cm.



*Layers*, 2020. Chinese ink and plaster on styrofoam.  
59,4x42cm.



*Writing gestures*, 2021. Engraving ink on paper. 24x29,5cm.



*I want to tell you*, 2022. Performance.



*Street Walking*, 2022. Digital printing on paper. 42x29,7 cm.



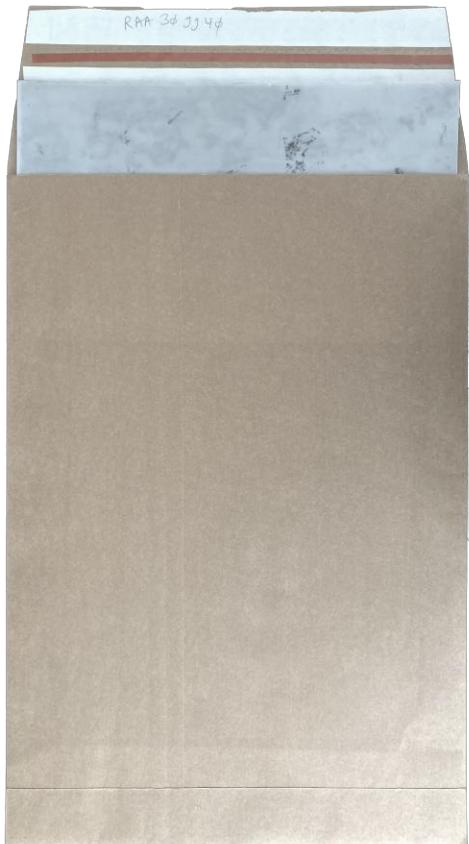
*Footprints*, 2019. Pigma Micron Sakura marker on paper. 29,7x21cm. *Footprints*, 2019. Pigma Micron Sakura marker on paper. 29,7x21cm.



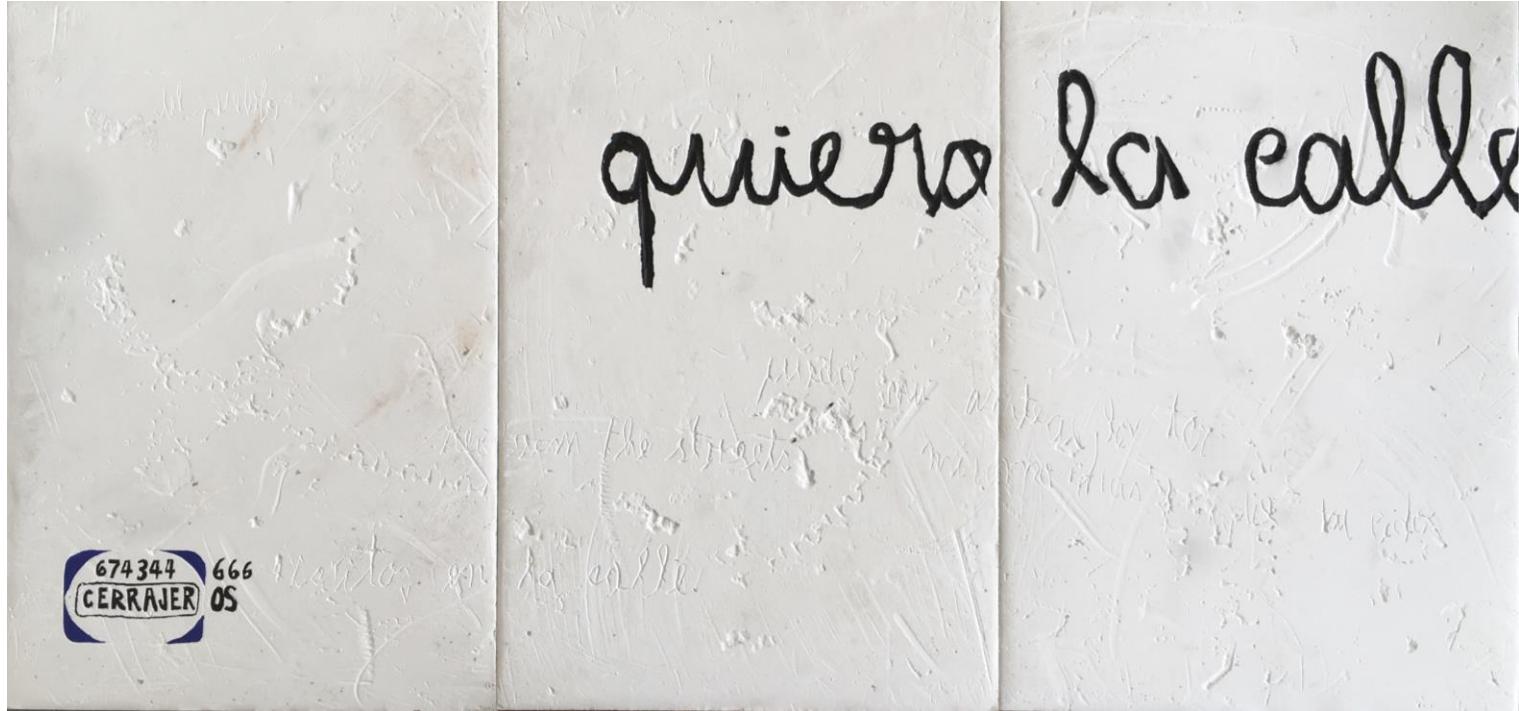
Pages from the artist's book *Based on Surfaces*, 2021. Engraving with acetate and zinc plate on paper. 25x15cm.



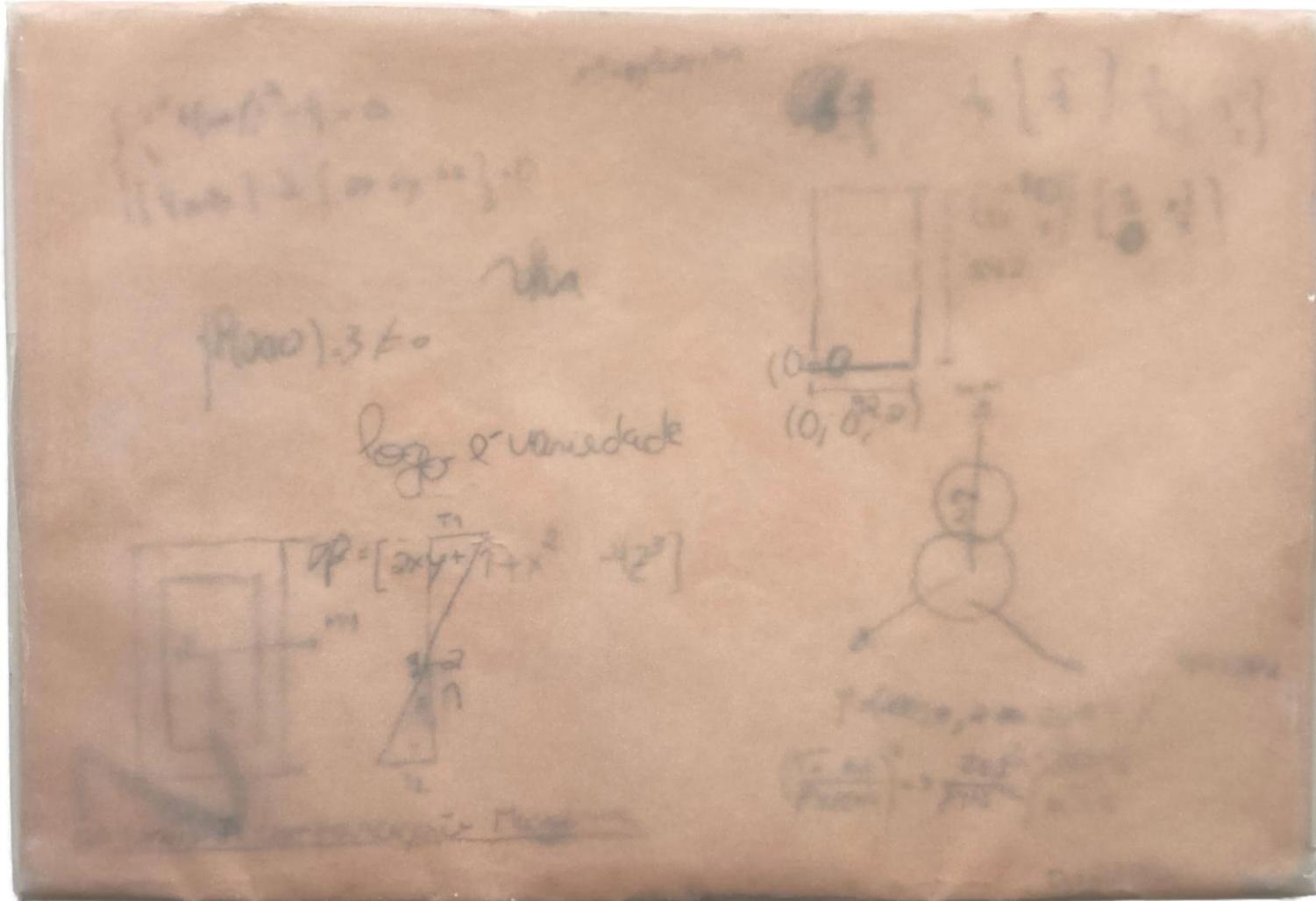
*Wall Archive*, 2022. Cardboard box and digital printing on paper. 29,7x21cm.



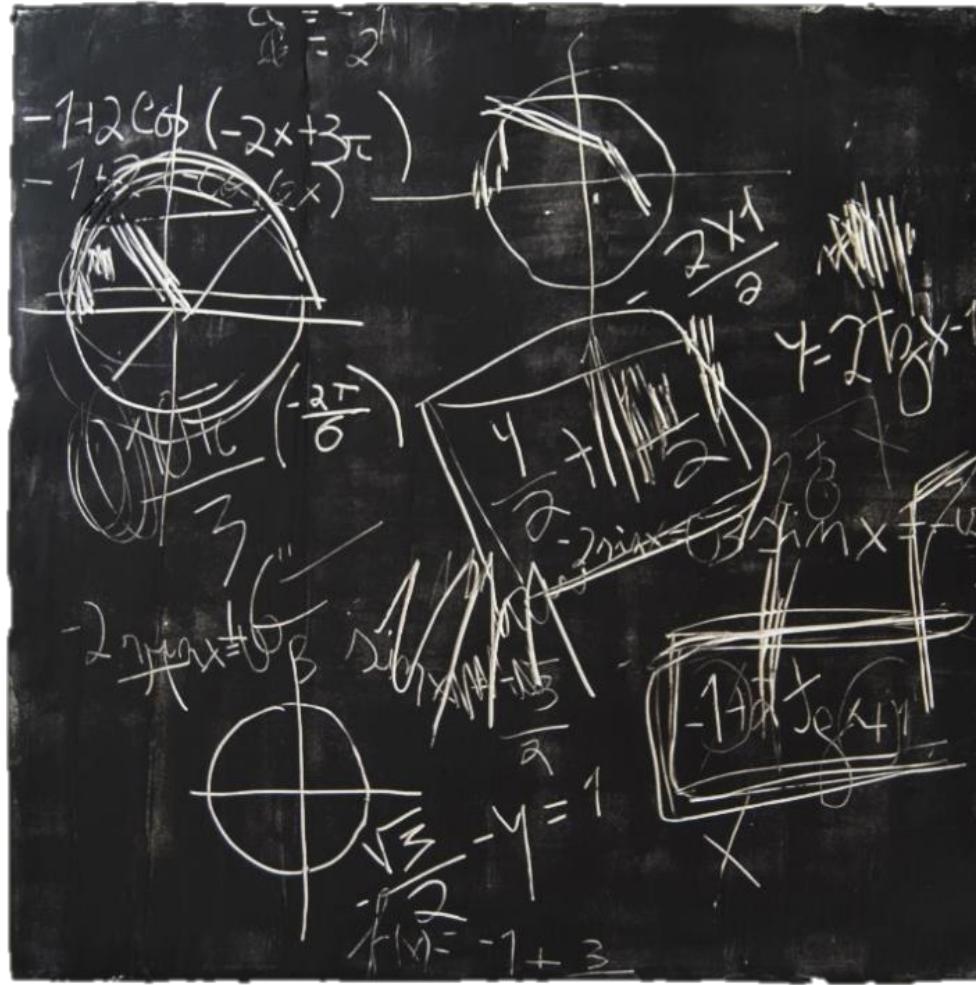
Wall Archive II, 2022. Paper envelope and digital printing on tracing paper. 42x29,7cm



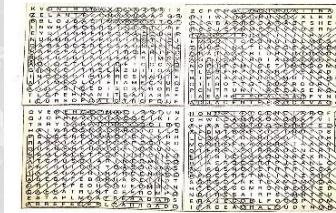
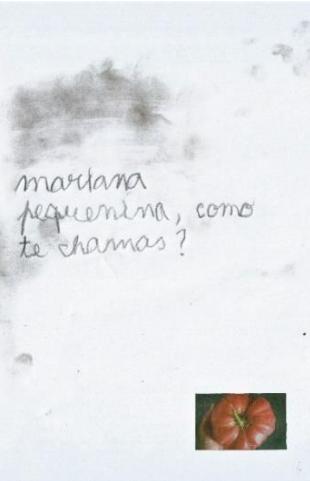
*Quiero la calle*, 2022. Acrylic and plaster on wood. 29,7x63cm.



And my favorite activity still is wrapping up, 2023. Clay, graphite and tracing paper. 26,5x39x1cm.



Scheme, 2020. Acrylic and plaster on styrofoam. 50x50cm.

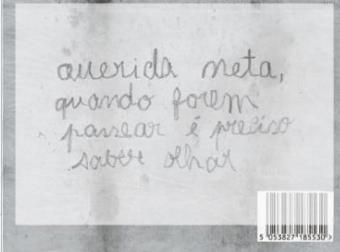


uma mãe affita pede lhe a  
vossa protecção para um  
filho que tem Angola  
numa das regiões mais  
atacadas pelo terrorismo  
peço - nos querida mãe do  
côr que alcance do nosso  
amado Filho a graça

Pages from the artist's book *Memories from a pandemic*, 2020. Digital printing on paper . 21x14,8cm.

Estado Novo. "Nem imagina como isso altera a sociedade", respondeu o jornalista, sublinhando a interferência do Estado no país. O passo seguinte de interferência levou dois: homem/mulher foi a Concordata (artigo 1º) e o Estado português (artigo 2º). Um dos pontos-chave do retrocesso dos nossos direitos era a lei republicana do divórcio foi substituída por um acordo que impedia os casamentos pela Igreja. Na prática, os casamentos eram proibidos, as pessoas viviam casadas com os homens que nasciam sob o anel deles sem me ensinar o meu irmão a dar socos sem me ensinar a mim também.

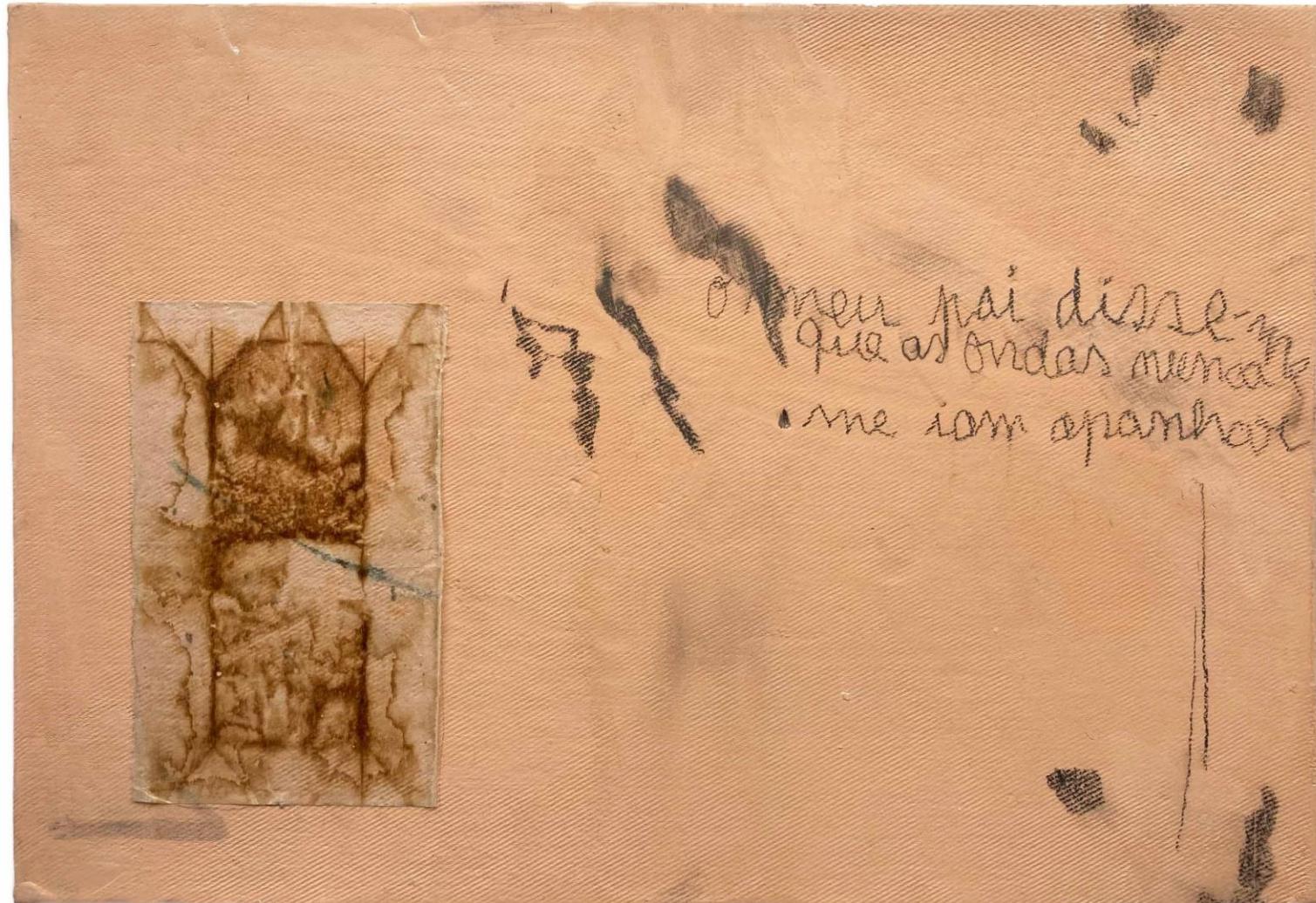
Na altura, a mulher, o Estado Novo foi para o lado dos homens. E uns deles tornou-se um símbolo: Maria Alcónia. Fala: o aborto. "O aborto é uma doença", dizia descrevendo-a como "uma epidemia que rastejava pelas ruas da América Latina". Nas classes populares existia uma cultura que levava a principal causa de morte feminina: o aborto. Ela que promovia a diferença às mulheres: "as mulheres vinham destrangem-sutubor, a gente lembrava de haver um grande número que, preñada de difícil, se submetia ao aborto sem anestesia. Nem a introdução da piluleta mudava esse cenário, pois tornava-lhe em Portugal, mais tarde. "Havia uma forte resistência desse ginecologista a vender as farmácias as vendiam. Era uma simulação total". Por outro lado, em 1965, em distritos como Viseu, Vila Real e Bragança, mais de 70% das parturientes não tinham tido acesso



Talentim da Silva Dias

Eu e sua mãe avançá a vossa pia de Fátima, mãe da Portuguesa  
gratidão - vos a graça que vos  
esse filho, ir para a guerra e o  
alto, agora estamos aqui todos

Pages from the artist's book *Memories from a pandemic*, 2020. Digital printing on paper. 21x14,8cm.



*A long time ago*, 2021. Clay, collage and graphite. 26,5x39x1cm.



Series *Between drawing and writing*, 2024. Digital printing on paper. 29,7x21cm.



Series *Between drawing and writing*, 2024. Digital printing on paper. 29,7x21cm.



*Era Assim*, 2024. Digital printing on paper. 14,8x10,5cm.



Era Assim, 2024. Digital printing on paper. 14,8x10,5cm.



As extremidades  
secavam mais  
rápido

Ela sabia.



*Era Assim*, 2024. Digital printing on paper. 14,8x10,5cm.

**One day, I  
saw the sun.**



**ne day, I  
w the sun.**



*One day, I saw the sun*, 2023. Digital printing on paper. 21x14,8cm.



*One day, I saw the sun*, 2023. Digital printing on paper. 21x14,8cm.



*One day, I saw the sun*, 2023. Digital printing on paper. 21x14,8cm.



*One day, I saw the sun.*, 2023. Digital printing on paper. 21x14,8cm.



Series *Sidewalk*, 2024. Digital printing on paper. 42x29,7cm.



Series *Europe*, 2024. Digital printing on paper. 42x29,7cm.

The artistic practice of Beatriz Delerue Portas revolves around the need to document and represent the passage of time, primarily through drawing and photography.

Writing, a cornerstone of her work, is approached as a plastic process unfolding within a specific space-time context, exploring gesture and drawing. She investigates the nuances between seeing and reading, the distinct ways meaning is constructed in each, and their mutual influence. In the act of writing, time is extended, and the memory of the writing body is revived.

Places of transit, meanwhile, reveal traces of prior moments through the accumulation of marks etched onto surfaces and the abandonment of objects. The house wall, the street wall, and the ground are metaphorically treated as testimonial surfaces preserving a memory of human action. Time is conveyed through the stratification of dirt and visual noise that accumulates over time.

The possibility of remembering gives rise to repetition. The small rituals of everyday life, as attempts to return to familiar and predictable spaces, shape certain identities. The work seeks to evoke these particular actions and voices, which symbolize archetypal characters. More broadly, it reflects the human tendency to standardize in order to find meaning in randomness.

Through memory emerges a sense of time, of a past, and of a hidden story yet to be told.