

THIAGO COSTA
visual artist



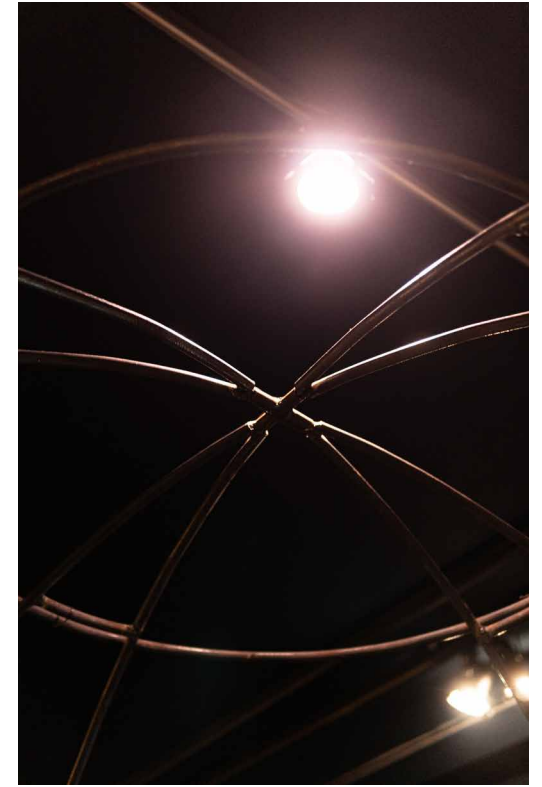
BIGGER KALUNGA

2022-2025

Movie, metal, and headphones

3m x 2.60m x 19" min

Calunga Maior reflects on Black families, memory, and ancestry, proposing through fiction a reimagining of history as an act of freedom. Triggered by grief and the discovery of a family letter, the protagonist embarks on a journey to reconnect with her lineage. Inspired by the Bakongo cosmogram — which organizes life into continuous cycles of birth, maturity, transformation, and rebirth — the film challenges Western narrative structures and proposes a cinema grounded in Bantu philosophies, where time, body, and spirituality intertwine in circular and spiral movements.





VERA BARONI LEDA MARIA MARTINS NORMA GOÉS
DANNY BARBOSA MARI MIGUEL LAÍZ DE OYÁ

CALUNGA MAIOR



um filme de **THIAGO COSTA**

roteiro e direção THIAGO COSTA prod. executiva LUZIA COSTA dir. de produção CAROLINA PORTO ass. de produção JÔ PONTES
diretor de fotografia LUÍS BARBOSA ass. de fotografia: KIO LIMA ass. de fotografia e logger CAMYLLA NEVES
still CAMILA SILVA som JUCA GONZAGA desenho de som VITOR GALMARINI trilha PODESERDESLIGADO
dir. de arte ANA DINIZ ass. de arte THALLES LIBÂNIO ass. de direção RAYSA PRADO montador e cor EDSON AKATOY
gaffer e chefe de maq. e elét. JOSÉ CARLOS ass. de maq. e elét. LAIRTON LUNGUINHO preparadora de elenco: JAMILA FACURY

Movie, 19min, Fiction
2023

FILM LINK SUB/EN:

<https://youtu.be/SS0BuyFwX54>



Bigger Kalunga reflects on Black families and their fragmented memories, exploring how fiction can retell and reinvent history through alternative narratives and fabulation. The film follows a woman in mourning who, upon finding a letter from her grandmother, begins a journey to reconnect with her lineage. Inspired by the Bakongo cosmogram — which understands existence as a circular and spiral movement — the film rejects Western linear storytelling. Produced during the pandemic, Bigger kalunga became both an aesthetic and epistemological insurgency, affirming ancestral philosophies and celebrating Black temporalities, memory, and spirituality within contemporary cinematic language.

tajá
filmes

A P
O 3

LEI ALDIR BLANC
NA PARAIBA
EXCELSA

SECRETARIA DE ESTADO
DA CULTURA

Somos todos
PARAIBA
Governo do Estado

SECRETARIA ESPECIAL DA
CULTURA

MINISTÉRIO DO
TURISMO

PÁTRIA AMADA
BRASIL
GOVERNO FEDERAL



**WHEN THE MOON ENTERS
THE SUN**

2025

Bamboo Sculpture

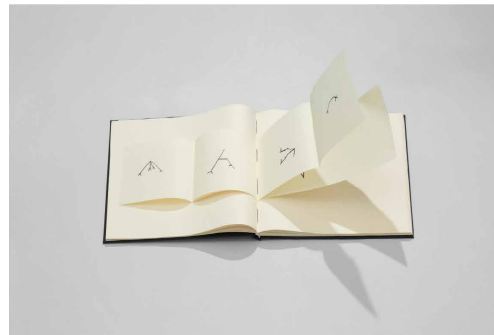
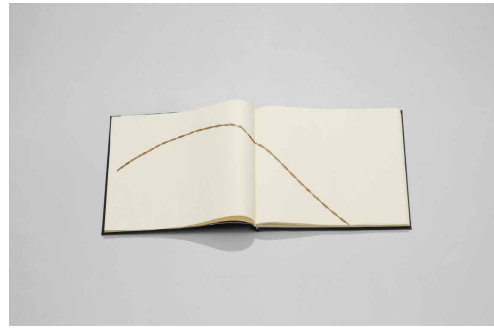
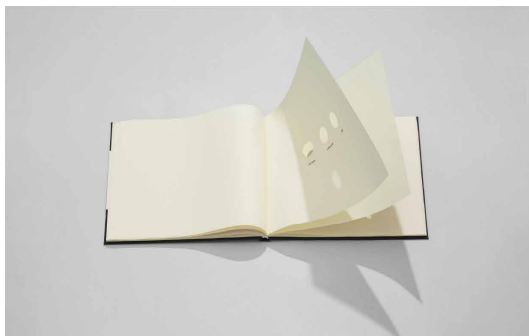
6m x 9m X 2M

Rio Art Museum Collection

When the moon enters the sun" is a clock inspired by the solar clock, conceived as a sculptural device that measures time through the interplay of light, shadow, and celestial movement. The work reflects on the erasures within traditions and ways of making that hinder the construction of memory and image, proposing sculpture as an exercise in crossing worlds and knowledges. Situated between sculpture and language, it explores enchantment methodologies as forms of image-making and fabulation, evoking the eclipse as a metaphor for humanity's detachment from nature and a call to reconnect with our shared ecosystem.







HOW THE EARTH TO TIME

Artist's Book
2020 - IN PROCESS
35x35

Trailer Book:

https://youtu.be/Df_l9pZfi98

Work selected in the Rumos Itaú 2020-2024 call for proposals. One of the most important artistic financing funds in the country.

"Show the Earth to Time" is an artist's book resulting from research on Afro-Brazilian oral literature supported by the Rumos Itaú Cultural Prize (2020), which funded artistic research in territories where African-rooted religions are significantly expressed. The initial motivation for the research was to understand these enchantment methodologies and communication possibilities, and thus the artist developed the thinking that served as input for the creative process of producing this artist's book, which addresses visual culture and oral literature.



NEIGHBORHOOD

2023

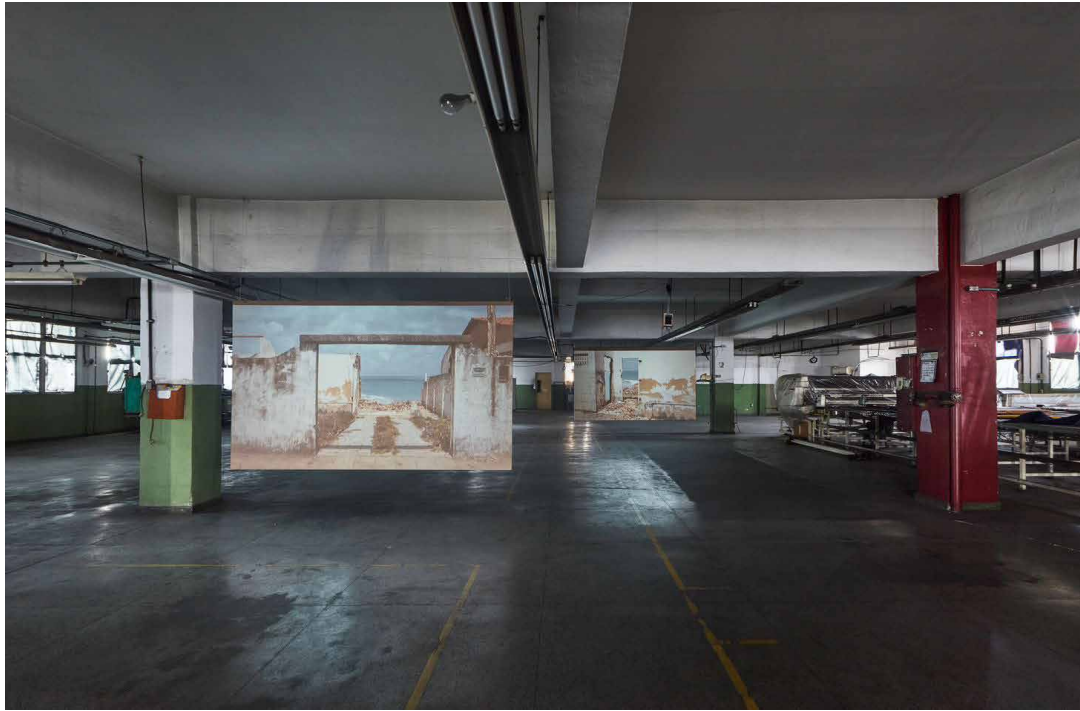
VIDEO INSTALLATION

FILM LINK

<https://youtu.be/OtKlQlioZH0>

Vizinhança is a video installation commissioned for the exhibition “Dos Brasis” (SESC São Paulo), currently touring across Brazil. The work stems from a year of research in Triunfo (Pernambuco) on the Caretas tradition, exploring intersections between cinema, performance, and popular culture. Divided into three parts — Earth, Attire, and Trance — it articulates territory, body, and celebration as inseparable dimensions. Drawing on the notion of cinemality and the oral, living nature of popular traditions, it envisions the archive as a poetic and communal gesture. Vizinhança transforms the artistic act into an exercise in preservation, resistance, and the invention of futures, affirming memory as cultural justice.





BELOW THIS, OTHER CITIES

Video

8'

2022

Link:

<https://vimeo.com/801622657>

The artwork is a video installation displayed on two screens within the exhibition space. It is part of the *Direito a Forma* exhibition at Inhotim (MG). The setting is Baía da Traição, a territory in Rio Grande do Norte, known for its colonial conflicts. It was the artist's first encounter with the beach, where he observed grand houses along the shore during his childhood. Today, due to the advancement of civil constructions, these grand houses lay abandoned and in ruins, half-submerged due to landfill and their invasive interactions with the sea and marine life. This process is occurring in various coastal areas due to anthropocentric practices and environmental disregard, leading to the condemnation of properties through gentrification and other urban interventions. In an exercise of speculative revenge.





THE LANDING

2025

Corten steel sculpture

Diptych

1.60 x 3

The sculptures "The Landing" and "Open Field" are large-scale works made of corten steel. They challenge the notion of composition by proposing an exercise between repetition and displacement: identical forms, when repositioned, configure new structures in which a narrative emerges, moved by desire.

These sculptures rehearse subtle gestures of nature—such as the act of landing, understood as an organic movement shared by different species. By materializing this instant, the sculpture becomes a kind of three-dimensional photograph of that sensitive act. Likewise, we can observe in many natural forms structures that extend outward, as if announcing an open field for encounter and the exchange of energy.





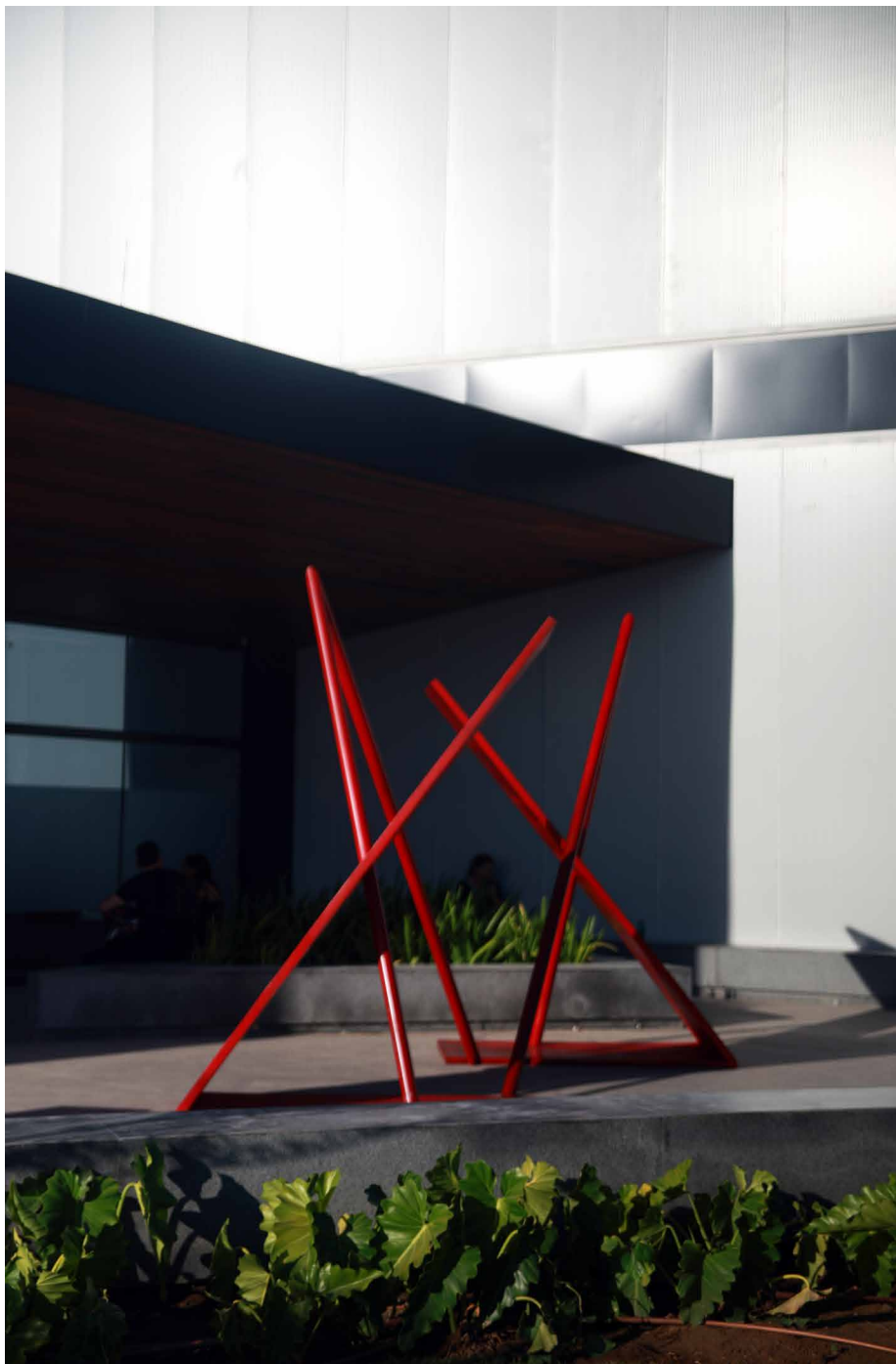
OPEN FIELD

2024

Corten steel sculpture

Diptych

2.5x3



FIRE ARROW

2025

Galvanized steel sculpture and oriki

Diptych

3.5x3

My work has an intrinsic relationship with poetry, and my creative process involves materializing poems. The planning and design of a sculpture are part of this poetic exercise, integrating poetry into the sculptural process. Flecha de Fogo and Cobra de Duas Cabeças are two examples of works in which a poem accompanies the entire development of the sculpture. At the same time, my investigations extend to industrial materials, combining them in a familiar and sensitive way, creating works that articulate form, narrative, and experience.

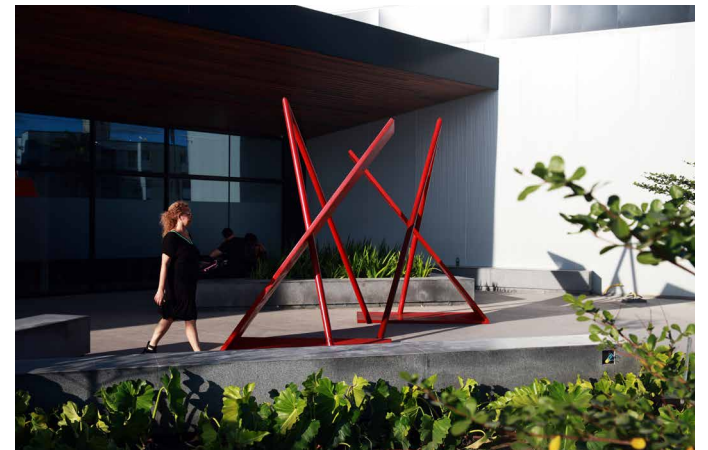
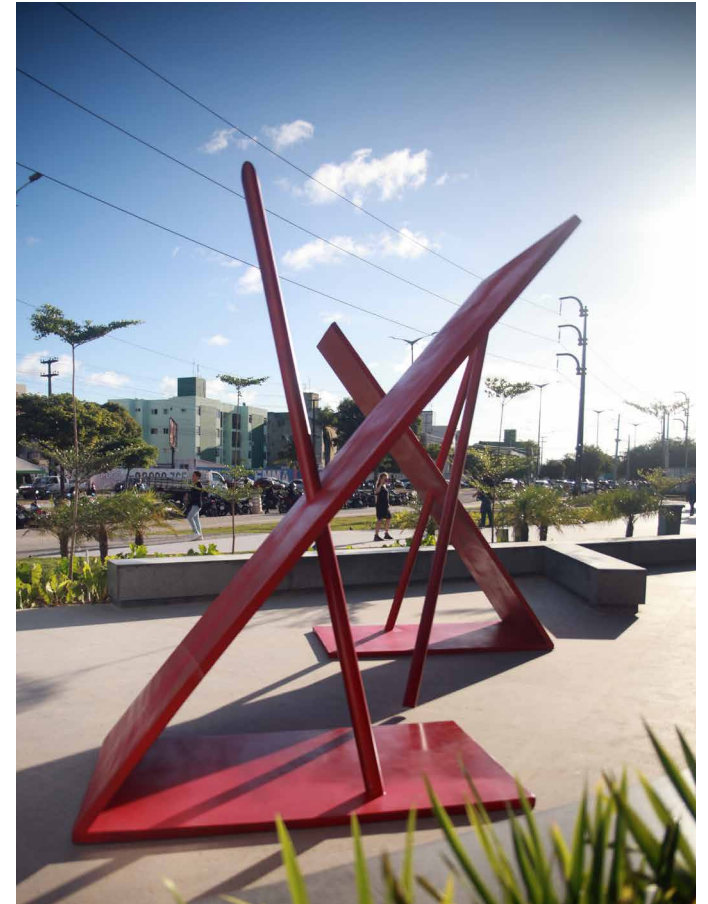
fire arrow

a red
hot
flaming
arrow

the unpredictability
of surprise
resonates
in the sweat
of this heat

a red
sharp
winged
quiet
silent

on this
day
neon
frisson
fullgas
ardor
blush
love





TWO-HEADED SNAKE

2023

Metal sculpture and oriki

1.50 x 140

oriki to dan

lives in me
a snake
a door
a crooked night
shed skin
coil in the sky
run on the ground
dan dan dan
lives in me
a snake
with all the names
alone in the big smoke
breathing underwater
in the summer
the void
senses
contained

dan dan dan



IN THE MIDDLE OF THE EARTH

Metal sculpture

1.70x140

2023

Planalto Palace Collection

Inspired by a homonymous poem by the artist about his artistic process, the artwork highlights the moment when the artist begins to contemplate three-dimensionality with curves. The act of writing with a material that comes from the depths of the earth and guiding it to a place of creative proposition is evident in the piece.

Teasers of my solo exhibition IGBAKI curated by Marcelo Campos at Caixa Cultural in São Paulo:

<https://abrir.link/tjCiB>

Exhibition catalog:

<https://abrir.link/SlrXm>





FOR AMARA

2021

Textile sculpture

1.50x1.50

Exhibition teaser:

<https://abrir.link/HYXXr>

The textile sculptures in my work are connected to a community-based process, built through the collection of fabrics and dialogues with the oral histories of the communities I engage with. The practice involves undoing fixed postures and seeking, through the gestures of cutting and sewing, the forms that emerge from the material itself. From these discovered forms, new materialities and shapes are combined and constructed, guided by the tendencies of the material itself. This process allows for the creation of collective meanings and narratives, in gestures that transform and intertwine matter, memory, and monument.

TO HELENA
Textile sculpture
2x1.74
2023







INTUITION IS MEMORY

2024

Studio objects and notice boards

Variable dimensions

MÃE RENILDA REJANE MAIA VÓ MERA
MÁRCIO DE PAULA LAÍZ DE OYÁ SIDNEY RUFINO

AXÉ MEU AMOR

um filme de
THIAGO COSTA

roteiro e direção THIAGO COSTA produção executiva BRUNA DOS ANJOS ass. em executiva GUSTAVO FERREIRA
dir. de fotografia LUIS BARBOSA 1º ass. de fotografia: KIO LIMA 2º ass. de fotog. MARCELO COUTINHO
3º ass. de fotog. e logger DIEGO BENEVIDES still CAMILA SILVA dir. de som direto JANAINA LACERDA ass. de som/microfonista JUCA GONZAGA
dir. de arte CLARA FARIAS ass. de dir. de arte JOAO PEREGRINO produção de objetos e cenografia: PEDRO MARQUES costureira HULDA FARIAS
figurino MARTINA NOBRE ass. em figurino AMANDA CARVALHO maquiagem PRETA LANG preparação de elenco VITOR BLAM
gaffer e maquinaria JOSE CARLOS E LAIRTON LUNGUINHO platô JUNIOR TEMPERO montagem e cor EDSON LEMOS AKATOY
trilha sonora original VICTORAMA músicos adicionais HUGO POWER LIMEIRA E TARCÍSIO EM CHAMAS edição e mixagem DAVID NEVES
ass. em direção: TAIS PASCOAL direção de produção CAROLINA PORTO ass. direção de produção BABI FRAGA



ASE MY LOVE

2024

18min, Fiction

FILM LINK SUB/EN:

<https://vimeo.com/1047676184/45161710dd>



Ase, My Love is a fiction film inspired by a true story lived by our priestess — a woman of deep wisdom and respect within our community. The film imagines a spiritual care clinic where healing takes place through the oracle, herbal baths, and divination sessions. Through this fabulation, it explores Afro-Brazilian methodologies of healing, care, and well-being, affirming ancestral knowledge as a source of resistance and renewal. Created collectively within the terreiro, Ase my love strengthens self-recognition, creativity, and the continuity of Afro-diasporic traditions through cinema.

> Curatorial text

RECOMBINING DESTINY, REBIRTH

MARCELO CAMPOS

Chief Curator of the Museum of Art of Rio (MAR)
and Professor Dr. UERJ-PPGAV

Text written for the exhibition

Igbaki or the Annunciation Settlement
at Caixa Cultural in São Paulo

Oriki - A word that designates an invocation to the African gods in Yoruba-Nagô culture. In the orikis, we hear mythical passages, the history of the gods, especially moments that define their personalities.

Igbá - Gourd that simultaneously brings the shape of the ancestral womb and the form that gave birth to the world, to the terrestrial globe.

Igbá Ori - Set of elements that determine individual settlements and recall the gourd of the world's creation, requiring worship and food for the maintenance of each individual's head (Ori) balance.

In Igbaki, an individual exhibition by artist Thiago Costa, we have the combination of words and meanings resulting from the junctions of settlement (igba) and annunciation (ki).

Settling, a gesture of life that is elaborated when we take care of certain elements and signs that constitute us as children of saints; announcing, exhibiting the awareness of the purpose we bring when we are born through explanations, speeches, and invocations to the deities that guide us.

One of the most common images we encounter when we are allowed to enter the rooms of the orixás, in the candomblé terreiros, are tools designed specifically for each symbolism related to certain orixás.

Brazil carries the tradition of orixá blacksmiths as a secular relic. Such tools usually accompany the Oborós, male orixás, maintaining the settlements of the holy women Iyabás, in dishes and jewelry boxes. For each god, a figurative combination, with snakes, spears, swords, bows, and

arrows. We could never apply the word "abstraction" to the set of sculptural pieces which, on the contrary, are pronunciatory, that is, they never leave doubts about the orixás to which they are destined. They are also fed by invocations, by breath, by the words spoken by the priests.

Thiago Costa organizes ideas and thoughts, from various combinations and recombinations between filmic, sculptural, textile, and poetic narratives. Here, the word "poetic" is organized in a direct way, with its first meaning, that is, relative to the poem itself. Perhaps from poetry come the multiple combinatorial possibilities that Thiago's sculpture thus presents us.

With elaborate research into Afro-diasporic narratives, what could become an image in the artist's production begins to offer us actions, just as happens in the expanded destinies present in the names of leaves and herbs that in their naming keep the uses to which we must bind them. "Grounding," "announcing," "suspending," "acting," "sharpening" appear, sometimes as infinitive verbs, sometimes in other conjugations, as happens with the herbs "road-opener," "demand-winner," "knot-untyer."

With this, we perceive the relationship between the artist and his paths of invocative announcements. Thiago Costa's work stages sculpture as an enlarged result of what we could perceive only as an object. In the combinatorial gestures, it is from the artist that the first doubts and openings arise so that the metal rods that constitute his sculptures can be recombined, in possibilities always open to change. With this, placing them on the ground, on walls, or on bases brings us closer to the thought of an artist whose scenic play becomes, perhaps, more important than fixation on a single fall. Yes, because the artist's metal sculptures await the moment of the fall, a word commonly attributed to the cowrie shell game, so that we can live with one of the many possible paths and destinies.

Analyzing combinations and remaking them leads us to different traditions of art history and African traditions themselves. It has become commonplace to associate the invention of computing,

for example, with the structure of the algorithmic system used by Africans for divinatory games. Both the Ifá, a combinatorial system consisting of geometric designs that foreshadow 16 stories (Itãs) unfolded into 256 possibilities of reading, and the merin-dilogum, a game with 16 cowrie shells, more widespread in Brazil, use algorithmic combinations, where zero and one result from the figurative forms of the cowrie shell or from fruits and dry beans of trees.

A closed cowrie shell resembles a line, a line, just like the image of the number one (1); an open cowrie shell, a void, an oval hollow, resembles the image of the number zero (0). That is, the figuration in African traditions bears implications, simultaneously magical and mathematical. In another sense, Dadaist poems, belonging to the avant-garde of the early twentieth century, already randomly recombined words, in what white intellectuals called "chance."

However, in African traditions, chance does not exist. To this word, we would attribute others, such as ancestry or even destiny (odú). When sentences are taken from divinatory games, from ancestral stories (Itãs), we know that the order is to walk carefully to what has been revealed, announced as a sacred message. With this, form and spirituality are harmonized.

From all this, a word emerges: "enchantment." The artist, researching terreiros throughout Brazil, including those of Terecô, in Codó, Maranhão, observes the broad meanings of the announcement, in moments where the word also becomes a strong spiritual component. Thiago affirms, "when we announce an oriki (...) the word is a settlement." We are already in the time to perceive invisible relationships beyond formal prerogatives. Saying, feeling, hearing, foreseeing need to be included in the verbs of art. Such action will make us rediscover our original purposes, purposes that constitute us as beings and verbs, grounding and floating, a sense of unity of multiple belongings, enabling us to live together familiarly and socially. A boy raised in the Costa family workshop sees his father and grandfather work on metalworking, sawing, drilling, welding. Now, he returns and proposes a certain de-functioning, leaving the rods loose, creating images, scratching the workshop floor, as if incorporated by announcements, magnetized by premonitions, pierced by enchanted beings. But the scales change, the lessons of art mirror Bantu and Yoruba

traditions, invoking caboclos and orixás.

And so, snakes with two heads, arrows, knives, and rainbows synthesize the ungraspable of time.

It's all here, said an indigenous leader to me, looking at Thiago Costa's sculptures.

At that moment, I understood that we were facing nature, as if we could, through metal, return to the forest.



Thiago Costa

Brazil, Paraíba, João Pessoa
thiagocosta@gmail.com
www.thiagocosta.site

Education

- > **Master's in Visual Arts** – PPGAV, School of Fine Arts, Universidade Federal de Minas Gerais (UFMG), 2025
- > **Bachelor's in Graphic Design** – Federal Institute of Paraíba (IFPB), 2023

Workshops and Short Courses

- > **Cinema and Digital Media** – São Paulo Film Institute, 2018
- > **Materials of Art: Metal Alloys** – Museum of Contemporary Art, University of São Paulo, 2024
- > **Brazilian Sculpture: From Modernism to Contemporary Art** – Museum of Modern Art, São Paulo, 2025

Representation:

- > **Marco Zero Gallery**

Awards

- > **PIPA Nominee**, 2025
- > **Rumos Itaú Cultural Award**, 2020-2024
- > **Museum is world Award** – 2nd Edition, 2024
- > **Visual Arts Olympics** – National Arts Foundation (FUNARTE), 2022
- > **Delmiro Gouveia Award** – Joaquin Nabuco Foundation (FUND AJ), 2021

Audiovisual Awards

Calunga Maior (2022)

- > **Best Short Film** (Official and Popular Jury) – João Pessoa International Film Festival
- > **Best Short Film** (Popular Jury, Critics/ABRACCI-NE), Best Soundtrack, Best Editing, Zózimo Bulbul Award – 55th Brasília Festival
- > **Best Direction, Cinematography, Cast, Editing, Sound** – 17th FestAruanda
- > **Best Art Direction** – 17th Recifest

> Axé Meu Amor (2023)

Best Soundtrack – 56th Brasília Festival

Artistic Residencies

- > **Fundação Armando Álvares Penteado (FAAP)**, São Paulo, 2024
- > **PIVÔ Art and Research**, São Paulo, 2021
- > **Eustáquio Neves Atelier (E.N.A)**, Diamantina, 2023

Solo Exhibitions

- > **IGBAKI or the settlement of the annunciation** – Caixa Cultural São Paulo | Curated by Marcelo Campos, 2023
- > **The floor has the whole story** – Funesc, Galeria Archidy de Picado, João Pessoa, 2024
- > **The floor has the whole story** – Usina Cultural Energisa, João Pessoa, 2024
- . **Banzo** – Museu Murillo La Greca, Recife | Curated by Ariana Nuala, 2019
- > **Banzo** – Casa da Pólvora, João Pessoa, 2028

Selected Group Exhibitions

- > **Nossa vida Bantu** - Museu de Arte do Rio (MAR) - Curadoria Tiganá Santana, Marcelo Campos e Amanda Bonam
- > **Carolina Maria de Jesus, um brasil para brasileiros** com curadoria de Hélio Menezes e Raquel Barreto – Instituto Moreira Salles (IMS) – São Paulo, SP - 2021
- **Bloco do Prazer** - Museu de Arte Contemporânea do Ceará - Curadoria Bitú Cassundé, Marcelo Campos e Amanda Bonan - 2024
- > **Red Atlantic** – United Nations, Geneva, Switzerland | Curated by Marcelo Campos
- > **Defect of Color** – Sesc Pinheiros, São Paulo, SP | Curated by Marcelo Campos, Ana Maria Gonçalves, Amanda Bonan
- > **Pleasure Bloc** – Rio Art Museum (MAR) | Curated by Bitú Cassundé, Marcelo Campos, Amanda Bonan
- > **Cais** – Galateia Gallery, Salvador, BA | Curated by Alana Silveira, Tomás Toledo
- > **Crossroads in Afro-Brazilian Art** – Banco do Brasil Cultural Center (CCBB), São Paulo, SP | Curated by Deri Andrade
- > **Direct to Form** – Inhotim Institute, Brumadinho, MG | Curated by Igor Simões, Deri Andrade
- > **The Invention of Kingdoms** – Ricardo Brennand Institute, Recife, PE | Curated by Marcelo Campos, Ariana Nuala
- > **From the Brasis** – Sesc Belenzinho, São Paulo, SP | Curated by Igor Simões, Marcelo Campos, Lorraine Mendes
- > **An Ocean to Wash One's Hands** – Sesc Quitandinha, Petrópolis, RJ | Curated by Marcelo Campos, Filipe Graciano

- > **74th Salão de Abril** – Fortaleza, CE | Curated by Jonas Van, Galciani Neves, Victor Perlingeiro
- > **Dialects in the Firmament** – Anita Schwartz Gallery, Rio de Janeiro, RJ | Curated by Bianca Bernardo
- > **Backflows** – Energisa Cultural Center, João Pessoa, PB | Curated by Diógenes Mendonça
- > **Ray by Ray** – Museum of Modern Art (MAM-RJ), Rio de Janeiro | Curated by Ariana Nuala – Solar dos Abacaxis
- Traces** – Cândido Portinari Gallery, UERJ, Rio de Janeiro, RJ
- > **16th Municipal Salon of Visual Arts (SAMAP)** – Casarão 34, João Pessoa, PB

- > **Black Magic** – Goethe-Institut, Salvador, BA | Curated by Tiago Santana

Direction and Screenwriting

- > **Vizinhança** (2023) – Director and Screenwriter | Commissioned by SESC for the Dos Brasis exhibition
- > **Axó** (2019–2024) – Director and Screenwriter | Commissioned by Rio Art Museum (MAR) for Pleasure Bloc
- > **Axé Meu Amor** (2023) – Director and Screenwriter | PROAC + Amazon Prime Video support
- > **Calunga Maior** (2022) – Director and Screenwriter | Aldir Blanc Law
- > **Santos Imigrantes** (2018) – Director and Screenwriter | Independent production

Curatorship, Panels, Workshops, and Jury

- > **Curator and founder** of MOÃ Showcase of Black and Indigenous Cinemas, 2021
- > **Curator** of the 18th Zózimo Bulbul Black Film

Festival, 2022

- > **Short Film Jury** – 59th Brasília Festival, 2024
- > **Masterclass** “Ethics and Aesthetics of Black Cinema: Building an Antiracist Imaginary” – III Walfredo Rodrigues Showcase, João Pessoa, PB, 2021
- > **Workshop** “Speculative Imagination: Crossroads of Images in Black Cinemas” – Aqualtune Film and Afrofuturism Festival, Maceió, AL, 2022
- > **Workshop** “Touching the Word” – INHOTIM, Rubem Valentim Atelier, Mediation and Experimentation Laboratory, 2023
- > **Panel** “Knowledge and Existence” – Talk: “Crossroads of Images and Black Imagination” – X Latin American Film and Art Colloquium (COCAAL), 2024
- > **Workshops** “Art Identity” – Project Óportuniz-ARTE, Regional Court of Paraíba – TRT, 2024

Individual Publications

- > **Mostrar para a terra o tempo** – Rumos Itaú Cultural, 2024
- > **Obé – Poesias y Orikis** – Editora Forma / FLIPB, 2021
- > **Igbaki ou o assentamento da anunciação** - Catalog – Caixa Cultural São Paulo, 2024

Publications in Anthologies

- > **Revista Miolo IIII** – PPGAV-UFBA, 2024
- > **Revista Gravidade** – Salvador, 2019
- > **Cadernos Negros** – Editora Quilombhj, 2018

Assistant Director

- > **2nd Assistant Director** – Feature Jardim Vitória | Director Ana Carolina Soares | Belo Horizonte, MG, 2025

+ in <https://www.thiagocosta.site/>