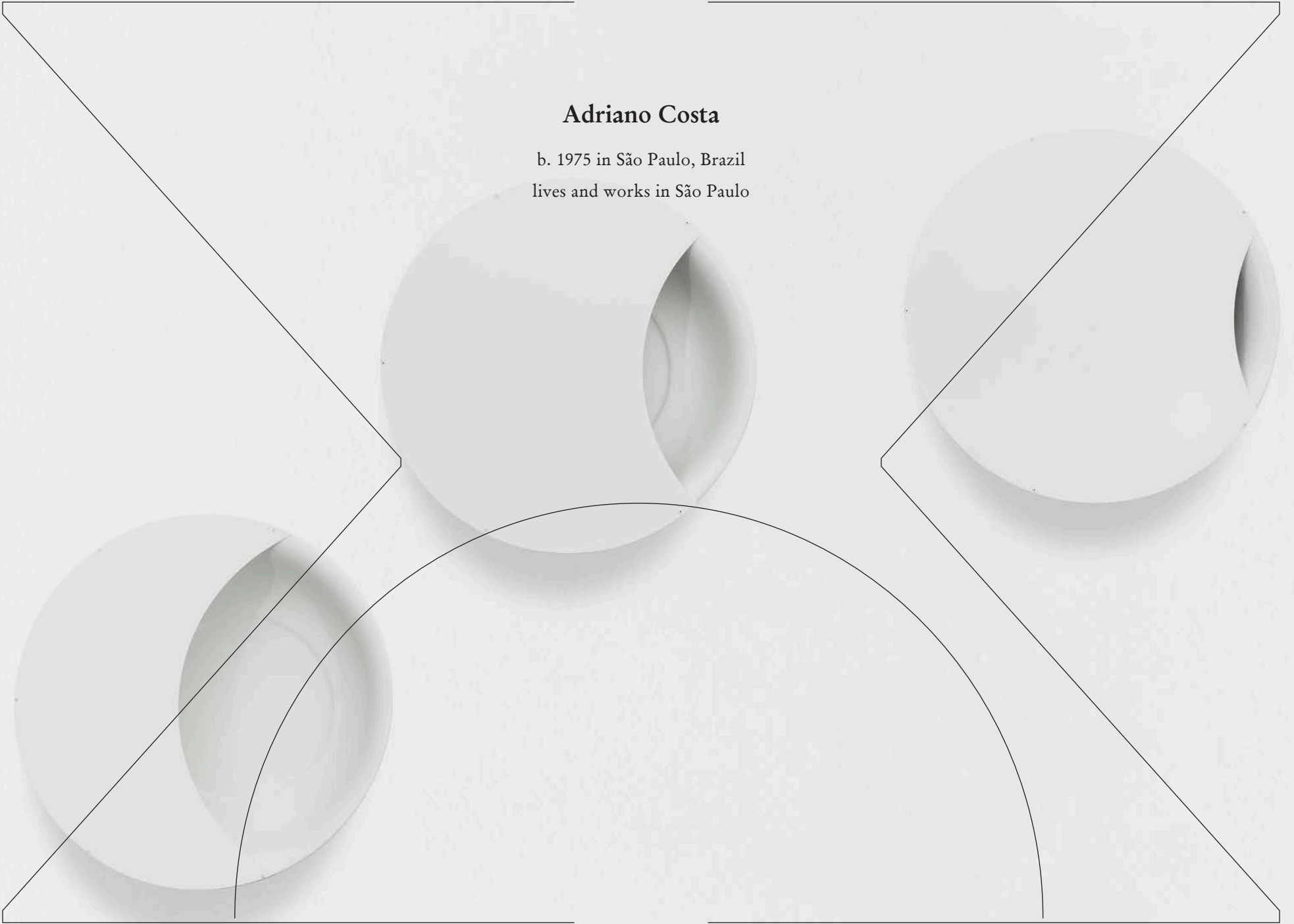


Adriano Costa

b. 1975 in São Paulo, Brazil
lives and works in São Paulo



Adriano Costa explores consumption, fashion, horror, and society's anxieties by juxtaposing a collection of objects with abstract yet often realistic sculptural forms. Working across a range of materials and media – including sculpture, assemblage, drawing, painting, and installation – Costa's work emerges as a sharp commentary on social class, popular culture, music, and youth.

Throughout Costa's practice, there is a deep engagement with reality that relies on tragic irony rather than originality within the creative process. He stretches a reflection on the true value of a work of art, probing the question of how common or even noble materials can be transmuted into an art object and vice versa.

Adriano Costa (b. 1975, São Paulo, Brazil) lives and works in São Paulo.

His solo exhibitions include *ax-d. us. t.*, **Emalin**, London (2024); *MILK OF SLUMS – RUA DOS CACIQUES*, **Mendes Wood DM**, New York (2023); *YOUR WORK AND ITS CONSEQUENCES*, **Emalin**, London (2022); *CEMITÉRIO*, **City SALTS**, Birsfelden (2022); *Philosophy of the World*, **Mendes Wood DM**, Brussels (2022); *ROCKWHORESHOW*, **Nuno Centeno**, Porto (2019); *wetANDsomeOL DstuffVANDALIZEDbyTHEartist*, **Kölnischer Kunstverein**, Cologne (2018); *B A I L E*, **Instituto Tomie Ohtake**, São Paulo (2018); *DearMeatCutsDevilMayCry*, **David Kordansky Gallery**, Los Angeles (2016); *Every Camel Tells a Story*, **Mendes Wood DM**, São Paulo (2015); *Touch me I am geometrically sensitive*, **Sadie Coles HQ**, London (2014).

Additionally, his work has been included in institutional group exhibitions such as *Lygia Clark: The I and the You and Sonia Boyce: An Awkward Relation, Limited Editions*, **Whitechapel Gallery**, London, (2024); *Cruella De-vil*, **Galerie Sultana**, Paris (2024); *The Rough Grace Of A Bard*, **FLATS**, Brussels (2024); *118½*, **Emalin**, London, (2024); *Primary Forms: III edition*, **Museum of Modern Art**, Warsaw (2023); *HISTÓRIA(S) DA ARTE*, **Serralves**, Porto (2022); *Breaking The Waves*, **Chi K11 Art Museum**, Shanghai (2021); *Everyday Poetics*, **Seattle Art Museum**, Seattle (2017); *Frucht & Faulheit*, **Lothringer13 Halle**, Munich (2017); *IMAGINE BRAZIL*, **Astrup Fearnley Museet**, Oslo and **Musee d'Art Contemporain de Lyon**, Lyon (2014); *Under the Same Sun: Art from Latin America Today*, **Solomon R. Guggenheim Museum**, New York (2014).

The image features two detailed bronze rooster figurines. The rooster on the left is shown in profile, facing right, with its wings raised and its tail feathers fanned out. It stands on a circular, scalloped-edged base. The rooster on the right is partially visible, showing its head and neck, also facing right. It stands on a similar base. The bronze has a dark, aged patina with some lighter greenish-blue highlights. The background is a plain, light-colored surface.

SELECTED
EXHIBITIONS



Milk of Slums – Rua dos Cacique, Mendes Wood DM, New York, 2023



Milk of Slums – Rua dos Cacique, Mendes Wood DM, New York, 2023

TADOR / COWBOY / CAT LOVER / VANDAL /

... TADOR / COWBOY / CAT LOVER / VANDAL / DELU







2018

Kölnischer Kunstverein, Cologne

wetANDsomeOLDstuffVANDALIZEDbyTHEartist

For his exhibitions, at first, Costa finds a rhythm: the flow of blood; the Costa spent an extended period of time in the Rhineland to carry out the preparations for his exhibition at the Kölnischer Kunstverein, and this enabled him to investigate and explore the region's social and historical conditions as well as its interconnections in terms of urban planning and landscape. Thus, in the context of this presentation, the focus is less on older works than on recent pieces, which are interwoven into a site-specific installation in the institution's various spaces: the central exhibition hall, the cabinet-style gallery in the lower level and the cinema. At the same time, this remarkably multifaceted project is linked with efforts to highlight parallels as well as contrasts between European and South American societies in order to heighten our awareness of living in a globalised world.



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



2021

Chi K11 Art Museum, Shanghai

Breaking The Waves

As we began to emerge from a time of solitude and isolation, *Breaking the Waves* brought together the works of 14 highly acclaimed artists and artist collectives from around the world, to explore discussion and dialogue as a cornerstone of contemporary art, and highlight the role of communication and social interaction in contemporary practice. The exhibition also examined the vast potential of art as a means of social development, communication and connectivity with the world through art.

The exhibition title refers both to persistence, the endlessly repeating climax of waves breaking on a shore, and the act of swimming against the tide, or coming up for air. In the current moment, it also seeks to convey optimism about the latent potentials for renewal as we slowly begin to re-enter a world reshaped following the COVID-19 pandemic. As a celebration of art's propensity for thinking differently and going against the grain, the exhibition seeks to speak to community, solidarity and the inspiring, sometimes challenging, visions of new futures and new possibilities that art is uniquely placed to offer.



Breaking The Waves, Chi K11 Art Museum, Shanghai, 2021



Breaking The Waves, Chi K11 Art Museum, Shanghai, 2021



2018
Instituto Tomie Ohtake, São Paulo
B A I L E

In his works, Adriano Costa, from São Paulo, makes use of banal objects and images today produced, consumed and supposedly forgotten, to, as the curator points out, recombine them until the logic of the products fractures the artistic work and vice versa. “To the point where it can be perceived that the most advanced artifacts, images and ideas in the current production chain are materials of the present and may already be the memorabilia of the ruins that will exist in the future”.



B A I L E, Instituto Tomie Ohtake, São Paulo, 2018



VENDESI
FOR SALE
NO. 123456789

2015
Fiorucci Art Trust, Stromboli
Volcano Extravaganza



Volcano Extravaganza, Fiorucci Art Trust, Stromboli, 2015



Set amid the wild beauty of Stromboli, the fifth edition of annual arts festival In Favor of a Total Eclipse harnessed the raw power of the Italian island's natural energy, inviting artists and musicians to create site-specific work in a number of locations, including on a remote beach, a sea cave, and on top of Mt. Stromboli – a live volcano. Below, curator Stella Bottai offers insight into the event's collaborations with artists including Adriano Costa, Goshka Macuga and Raphael Hefti, plus a special music program from Afro/cosmic DJ legend Daniele Baldelli and The Vinyl Factory.



Volcano Extravaganza, Fiorucci Art Trust, Stromboli, 2015



2014
Guggenheim Museum, New York
Under the Same Sun: Art from Latin America Today

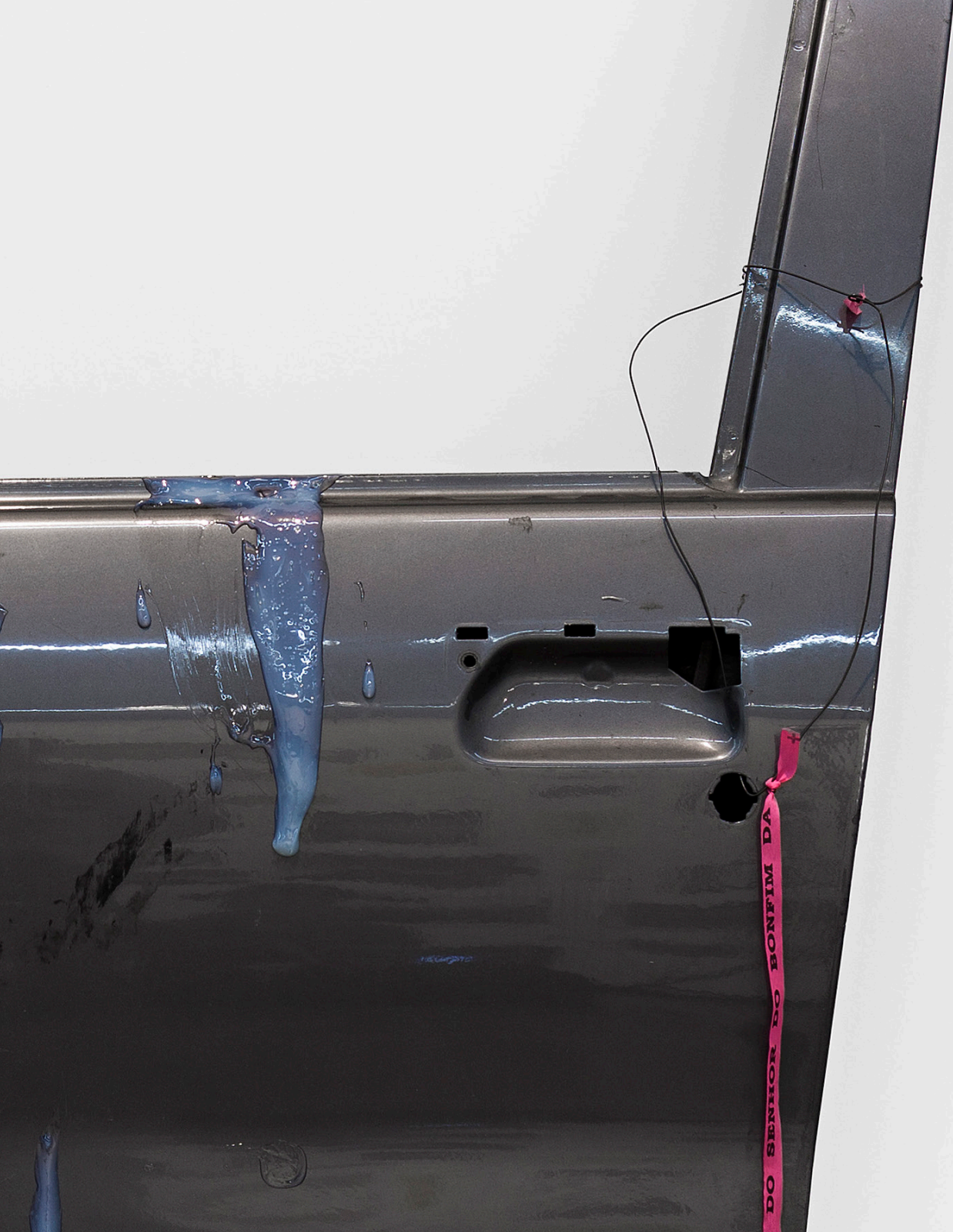


Under the Same Sun: Art from Latin America Today reconsiders the state of contemporary art in Latin America, investigating the creative responses of artists to complex, shared realities that have been influenced by colonial and modern histories, repressive governments, economic crises, and social inequality, as well as by concurrent periods of regional economic wealth, development, and progress. The exhibition presents contemporary artistic responses to the past and present that are inscribed within this highly nuanced situation, exploring the assertions of alternative futures.





The exhibition features 19 works by 12 artists that have been brought into the Museum's Collection in the last four years. Ranging from diverse media such as sculpture, drawing, collage, photography and film, the pieces represent themes that are recurrently explored by contemporary artists, namely the relationship between art and memory (personal, autobiographic and historic), the recognition of the virtues of fragility and impermanence (to the detriment of stability and monumentality), the questioning of the limits of the medium through its relationship with other forms of expression, and the bond between the art of now and the artistic, political and social movements that marked our more or less recent past.





Imagine Brazil, Instituto Tomie Ohtake, São Paulo, 2015



Imagine Brazil, Instituto Tomie Ohtake, São Paulo, 2015



2015
The Modern Institute, Glasgow
Kiti Ka'aeté



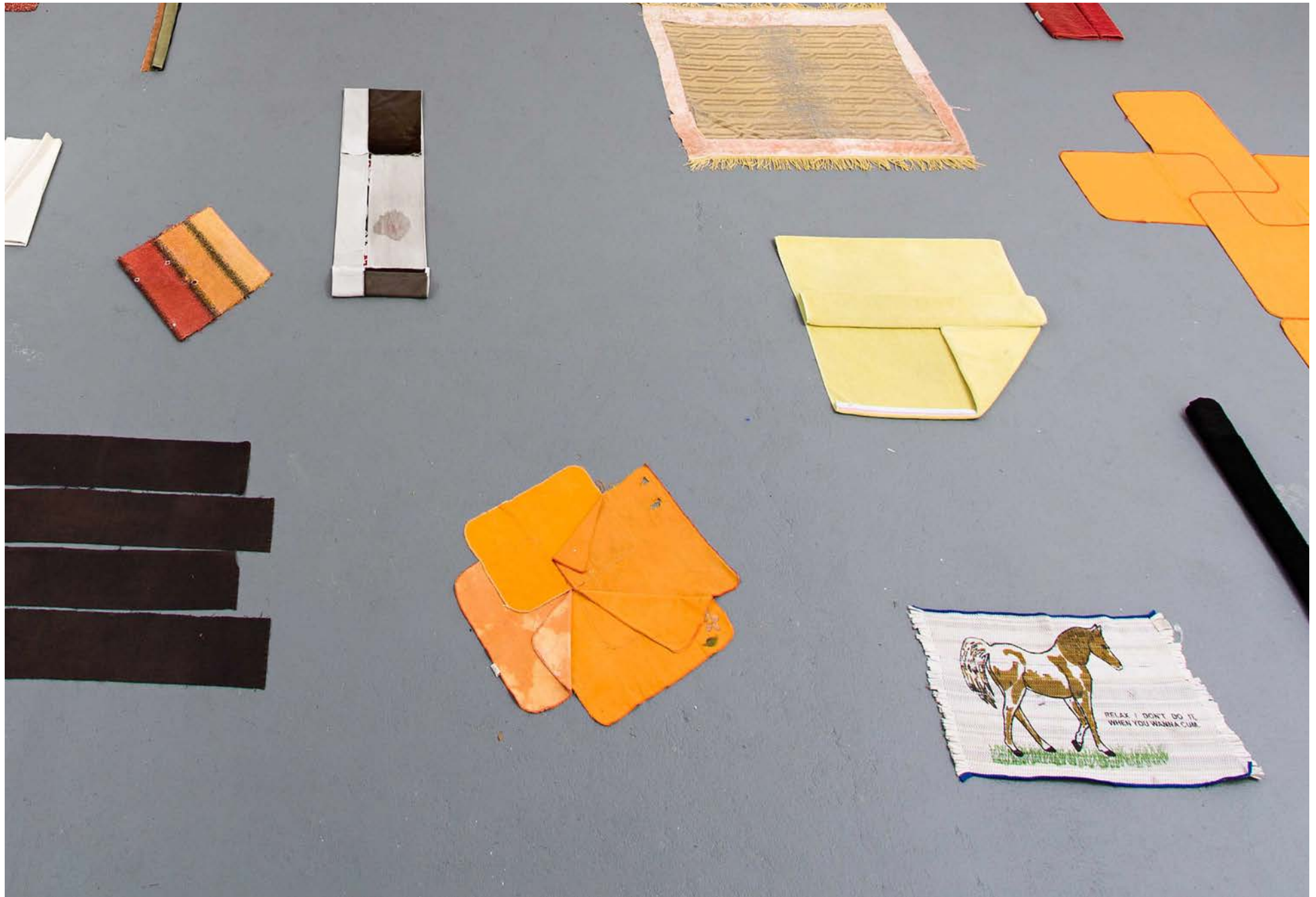
2013

Astrup Fearnley Museet, Oslo

Imagine Brazil

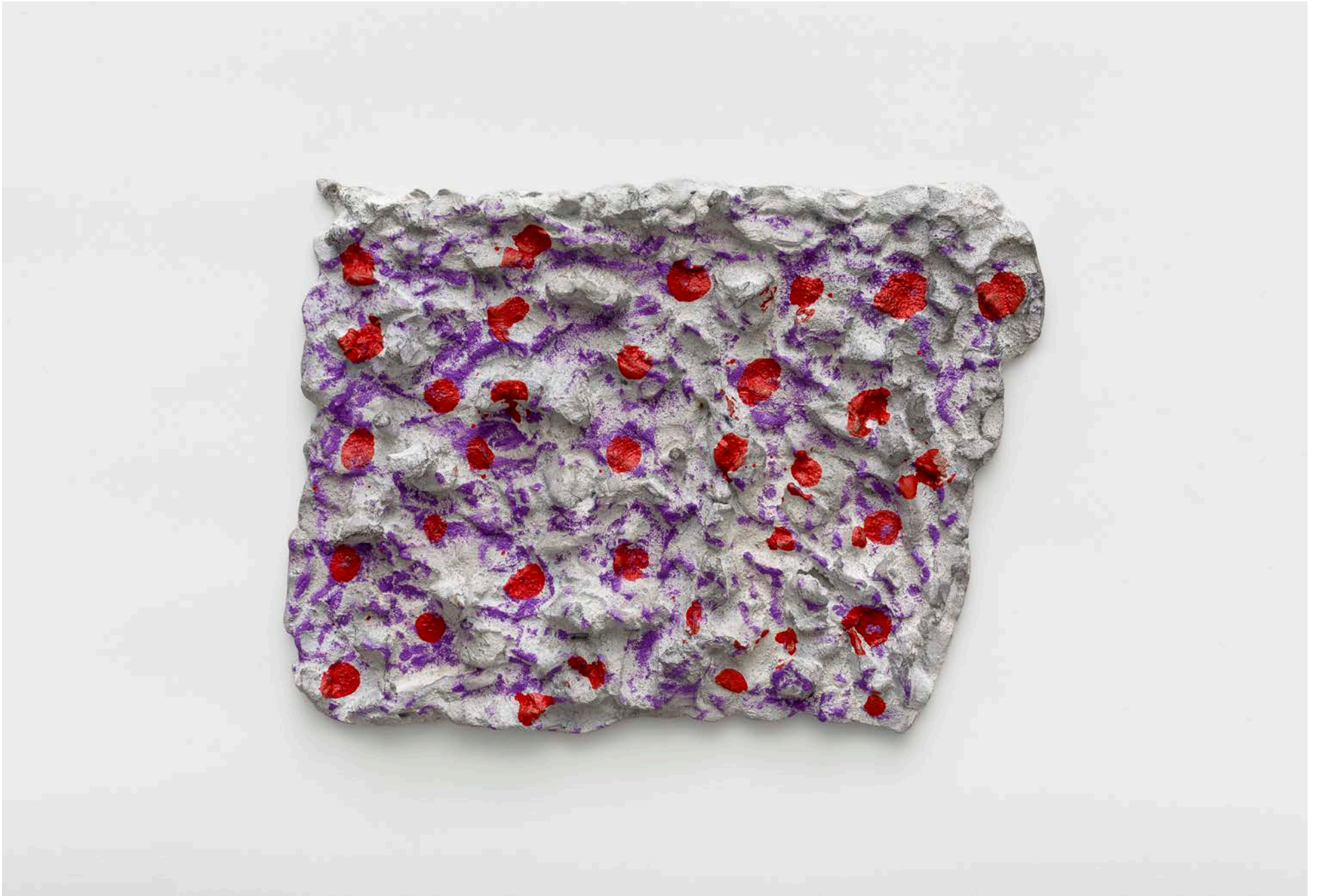
Fourteen young artists were invited to participate in the exhibition as representatives of the emerging art scene in Brazil. Curated by Gunnar B. Kvaran, Thierry Raspail and Hans Ulrich Obrist, the show wishes not only to present the young Brazilian artists's work, but also to put their artistic expression in a historical context. Accordingly, the selected artists were asked to choose an older artist, whom they consider important for Brazilian contemporary art, or for their own work, to accompany them in the exhibition. Adriano Costa, Sara Ramo, Magno Montez, Maria Martins, among others, merge their work and orchestrate the display of paintings, sculptures, installations, photography, video works and music.



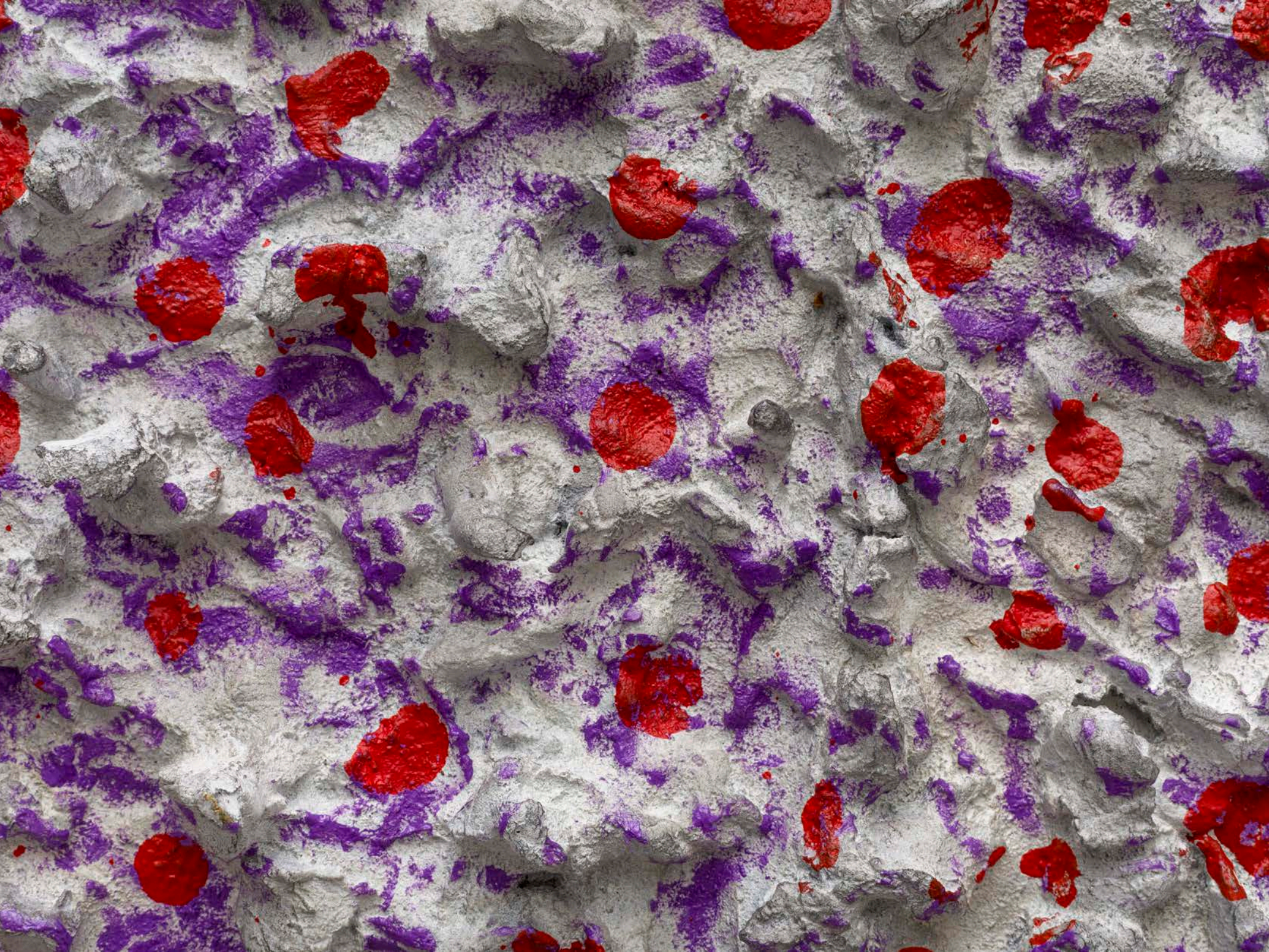


An abstract painting featuring thick, expressive brushstrokes. The background is a vibrant green, with various colored shapes and textures layered on top. The colors include shades of pink, blue, red, purple, and yellow. The overall effect is one of dynamic energy and rich color. The text "SELECTED WORKS" is centered in the middle of the image.

SELECTED
WORKS



Adriano Costa, *Untitled*, 2025, acrylic on bronze, 25 x 33 x 3.5 cm | 9 7/8 x 13 x 1 3/8 in, MW.ACT.1338





Adriano Costa, *Untitled*, 2025, acrylic on bronze, 45.5 x 52.5 x 2 cm | 17 7/8 x 20 5/8 x 3/4 in, MW.ACT.1335





Adriano Costa

Milk, 2025

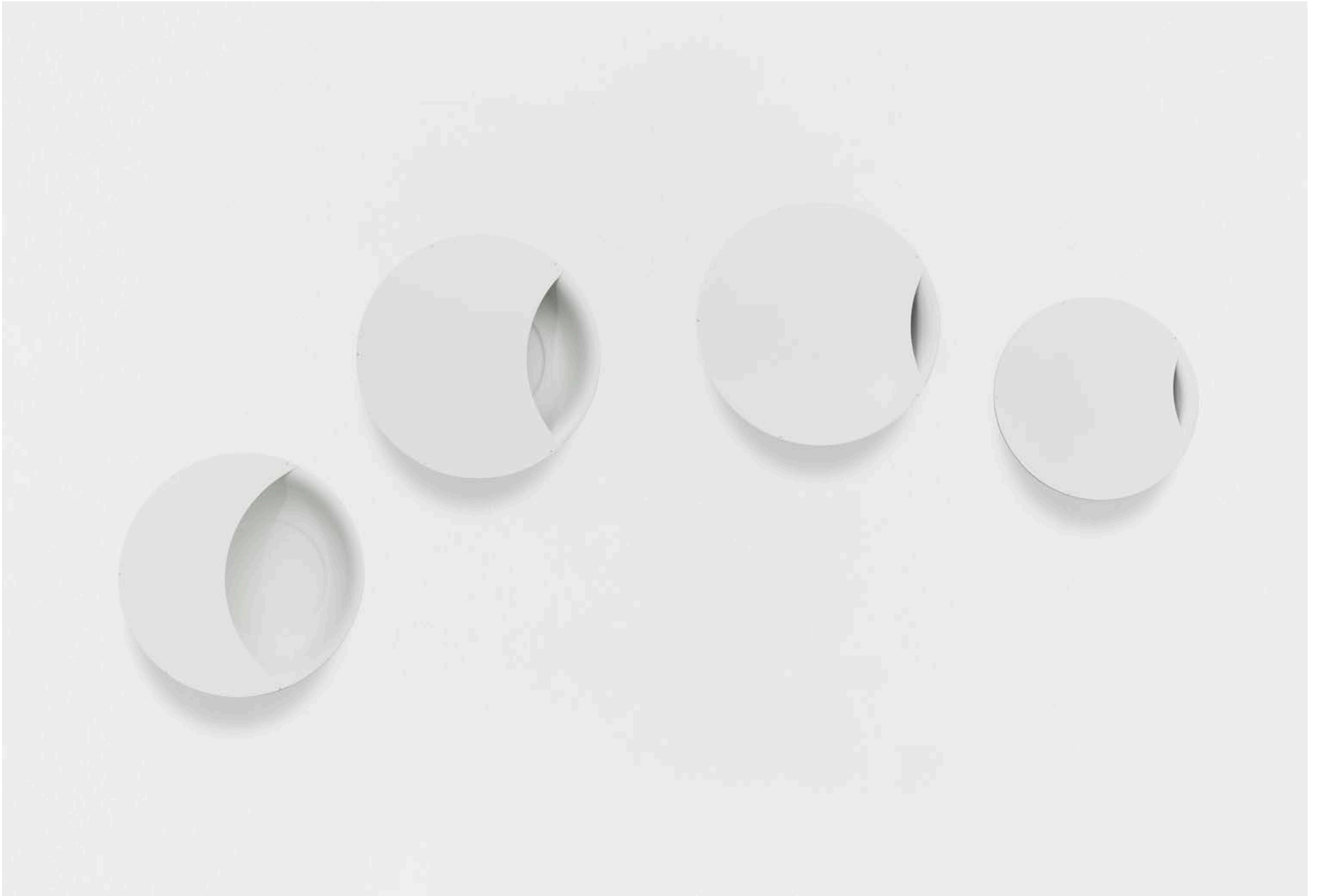
varnish and graffiti on bronze

35.8 x 27 x 2 cm

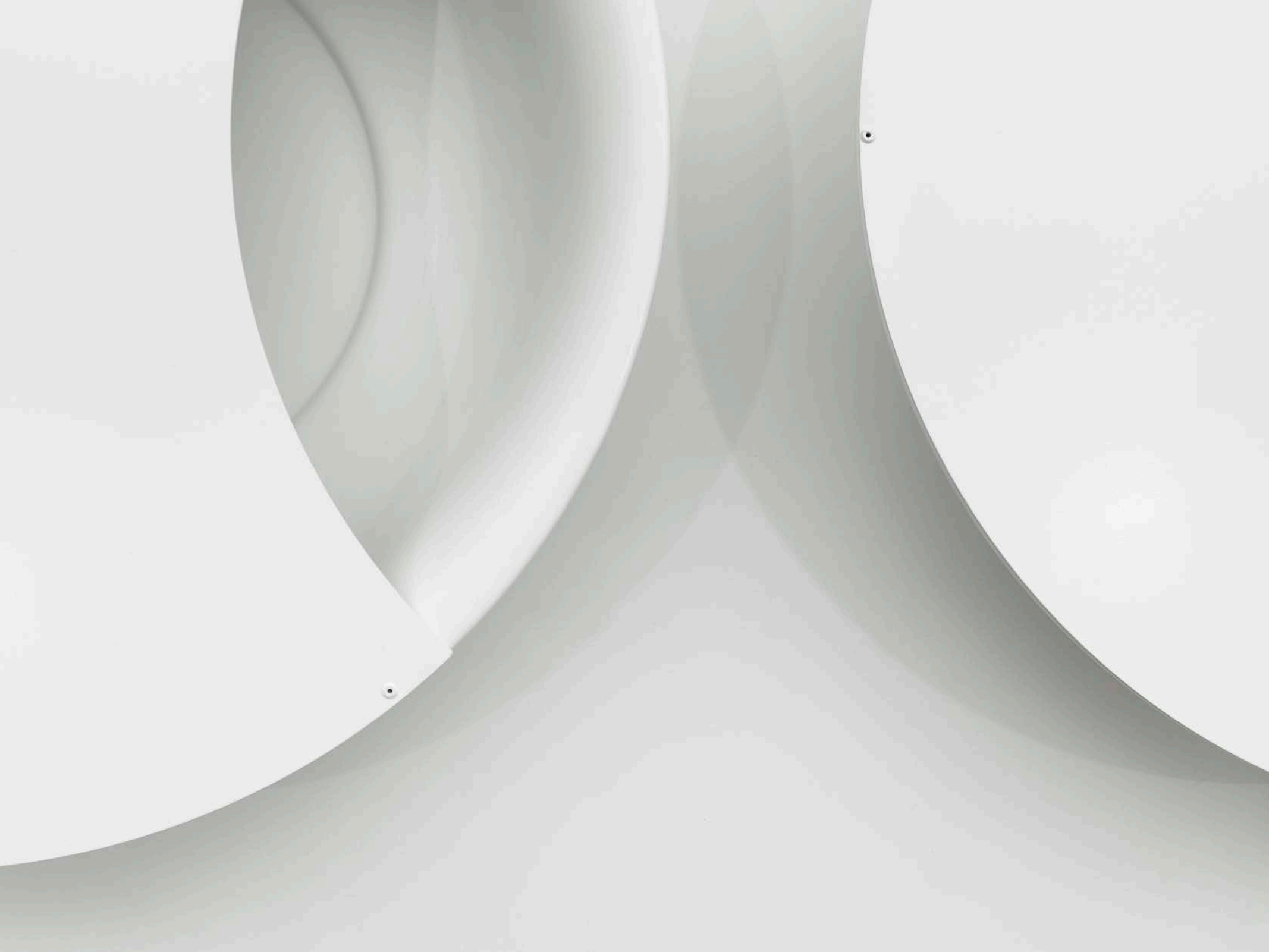
14 1/8 x 10 5/8 x 3/4 in

MW.ACT.1337





Adriano Costa, *LUA series - 4 casas*, 2024, electrostatic painting on iron and aluminum, 13 x 60 x 60 cm approx (each) | 5 1/8 x 23 5/8 x 23 5/8 in approx (each), MW.ACT.1285





Adriano Costa, *Sol Horizontal*, 2021, formica on wood, 211 x 31 x 5 cm | 83 1/8 x 12 1/4 x 2 in, MW.ACT.932





Adriano Costa

Medusa, 2023

acrylic on paper sewn on canvas

30 x 17 x 2 cm

11 3/4 x 6 3/4 x 3/4 in

MW.ACT.1165



Adriano Costa

Carrossel

2023

bronze and iron

55 x 57 x 36 cm

21 5/8 x 22 1/2 x 14 1/8 in

MW.ACT.1138



Adriano Costa, *César*, 2023, bronze, 28 x 32 x 20 cm (left) and 25 x 32 x 16 cm (right) | 11 x 12 5/8 x 7 7/8 in (left) and 9 7/8 x 12 5/8 x 6 1/4 in (right), MW.ACT.1168



Adriano Costa, *Landscape - Red Sun*, 2022, mixed media, 41 x 51 x 5 cm | 16 1/8 x 20 1/8 x 2 in, MW.ACT.996



Adriano Costa

Abajur

2018 – 2021

eletrostatic painting on bronze and aluminum

75 x 45 cm ø

29 1/2 x 17 3/4 in

edition of 5 plus 1 artist's proof

MW.ACT.930



Adriano Costa

The Butcher's Arms

2016

spray paint and leather mounted on wood

198 x 147 x 6 cm

78 x 57 7/8 x 2 3/8 in

MW.ACT.B.496

Linda Yablonsky around the 47th Art Basel

"By general consensus, this was turning out to be the best Art Basel in years." READ ON

We are in the full moon of Gemini. intense energy, great time to strengthen the creative mind and remember that life can be a magical experience when the mind works in our favor! Shalom!!!!



Consequently, the Olympians will almost certainly come into contact with disease-causing viruses, which, according to some tests, are present at levels up to 1.7 million times above what would be considered alarming in beaches in Southern California, USA.

2016201520142013201220112010200920082007200620052004200320022001200019991998199719961995199419931992199119901989198819871986198519841983198219811980197919781977197619751974197319721971197019691968196719661965196419631962



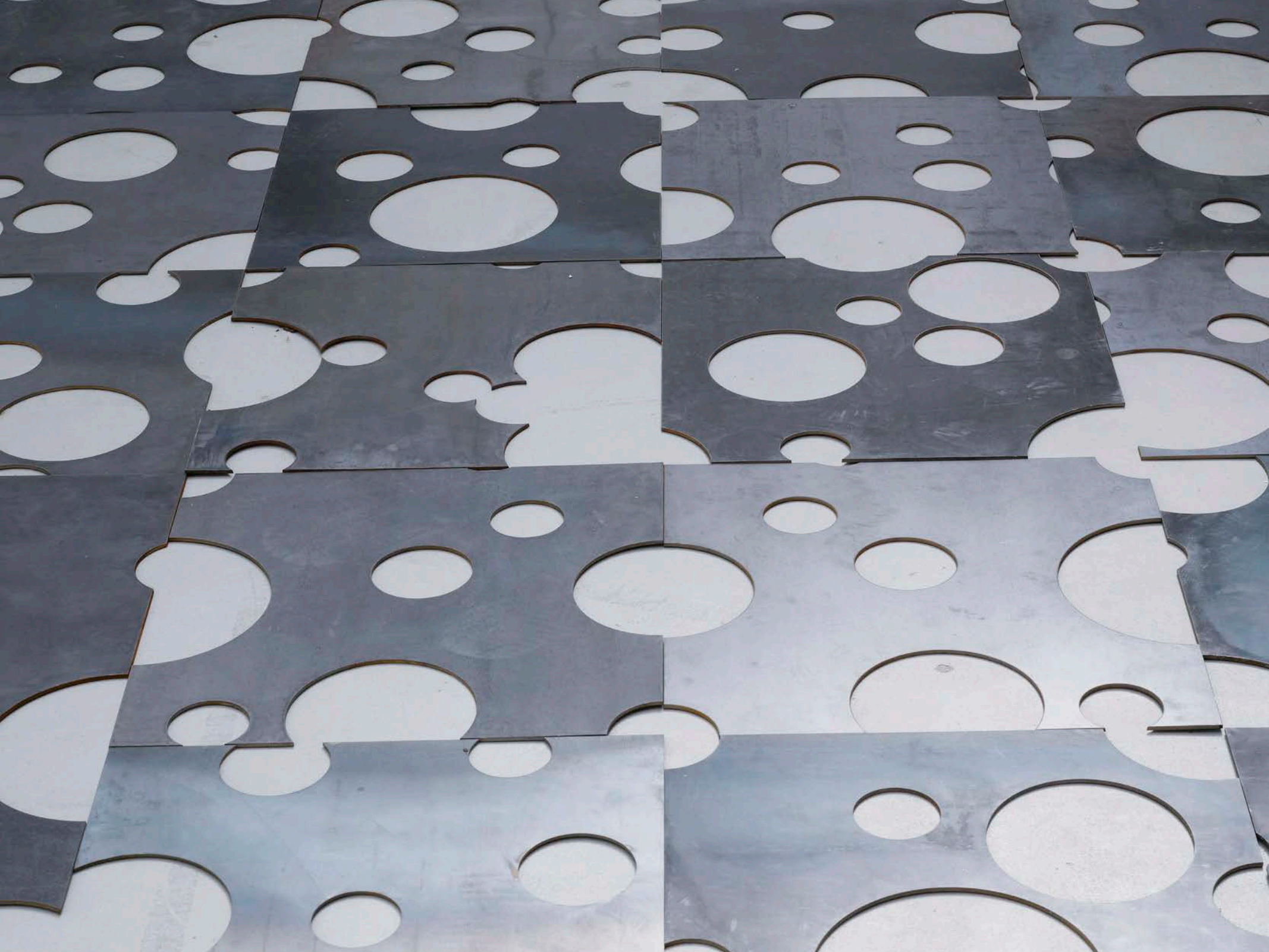


Adriano Costa, *A Morta*, 2015, acrylic on canvas, 52 x 63 x 4.5 cm | 20 1/2 x 24 3/4 x 1 3/4 in, MW.ACT.P.412



Adriano Costa, *Norwegian Cheese*, 2014, steel, variable dimensions, MW.ACT.667







Costa seeks observational freedom. He absorbs the forms of his world – tiles, bottles, slabs, skis, umbrellas – sometimes integrating them into his work, sometimes making new work informed by their humble energy. Nevertheless, he rejects the notion of ‘found’ materials, seeing all things, from bronze to plastic, as equal.

Primarily a sculptor, he also brings his material sensitivity to painting, drawing, collage and writing, all of which fill his vast, meticulous installations. Much of Costa’s work is in the act of arranging. A wall of bricks lays flat on the floor; rugs hang from the ceiling; a constellation of detritus crawls across the corner of a room. His environments suggest an idiosyncratic, anarchic culture of his own making, where he can do whatever he wants. He is both careful and sloppy, minimal and busy, highly formalist and crassly lowbrow. Often, he slips subversive humour into his gestures. He engraves the phrase ‘I see a penis’ into a chunk of marble. He casts ratty doormats in gold and stick-figures in bronze.

– Ross Simonini, Adriano Costa in conversation with Ross Simonini, ArtReview Magazine, 2018

Education

BA, ECA-Universidade São Paulo, São Paulo, Brazil

Solo Exhibitions

2024

ax-d. us. t., Emalin, London, UK

2023

all fishermen know about u(s), A Sud, Pescara, Italy

MILK OF SLUMS – RUA DOS CACIQUES, Mendes Wood DM, New York, USA

Jac Leirner & Adriano Costa, YOUR WORK AND ITS CONSEQUENCES, Emalin, London, UK

2022

CEMITÉRIO, City SALTS, Birsfelden, Switzerland

HUMAN ONLY, Terzo Fronte, Rome, Italy

ANY.BLOOD.?, Terzo Fronte, Athens, Greece

Philosophy of the World, Mendes Wood DM, Brussels, Belgium

2021

flowers and holes (glory), Mendes Wood DM, São Paulo, Brazil

2019

ROCKWHORESHOW3-What Have We Done 2 Deserve This, Castiglioni, Milan, Italy

ROCKWHORESHOW, Nuno Centeno, Porto, Portugal

2018

We Chose Life . What Now, Georg? Tshirts ?, Mendes Wood DM, São Paulo, Brazil

wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, Germany

B A I L E, Instituto Tomie Ohtake, São Paulo, Brazil

2017

ChapéuFilosófico – a show about LOVE LOST LET IT GO OR AS U WISH, Galeria Múrias Centeno, Lisbon, Portugal

2016

DearMeatCutsDevilMayCry, David Kordansky Gallery, Los Angeles, USA

Storytellingcaipira, Supportico Lopez, Berlin, Germany

2015

Tia Deth, Stefania Batoeva & Adriano Costa, Emalin, London, UK

Every Camel Tells a Story, Mendes Wood DM, São Paulo, Brazil

Draw Flying Penis/Pussy Against Gentrification, White Cubicle Toilet Gallery, London, UK

2014

Touch me I am geometrically sensitive, Sadie Coles HQ, London, UK

La Commedia dell'Arte, Peep-Hole, Milan, Italy

S Título C Amor From Me To U, Mendes Wood DM, São Paulo, Brazil

2012

Crisis Doesn't Matter If You Love Me, Galeria Nuno Centeno, Porto, Portugal

Plantation, Mendes Wood DM, São Paulo, Brazil

2010

Programa Anual de Exposições, Centro Cultural São Paulo, São Paulo, Brazil

2009

Black Barroco, galeria polinesia, São Paulo, Brazil

Group Exhibitions

2024

Prove per un paesaggio d'insieme, Collezione Agovino, Naples, Italy

Lygia Clark: The I and the You and Sonia Boyce: An Awkward Relation, Limited Editions, Whitechapel Gallery, London, UK

The Rough Grace of a Bard, FLATS, Brussels, Belgium

118½, Emalin, London, UK

Cruella De-vil, Galerie Sultana, Paris, France

2023

Primary Forms: III edition, Museum of Modern Art, Warsaw, Poland

Pick Pocket, Fondazione Zimei, Pescara, Italy

Tanz auf dem Vulkan, Fondazione Morra Greco, Napoli, Italy

SHOKAKKO, TheMerode, Brussels, Belgium

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Apaixonados, Coleção Andrea e José Olympio Pereira, São Paulo, Brazil

Slow Dance (3), Stadtgalerie Bern, Bern, Switzerland

Esfíngico Frontal, Mendes Wood DM, São Paulo, Brazil

Elzéard Bouffer, TheMerode, Brussels, Belgium

2022

HISTORY(IES) OF ART: RECENT ACQUISITIONS IN THE SERRALVES

COLLECTION, Serralves, Porto, Portugal

2021

O meu trabalho, Fortes D'Aloia e Gabriel, São Paulo, Brazil

Breaking The Waves, Chi K11 Art Museum, Shanghai, China

Tentativa e Aposta, Red Bull House of Art, São Paulo, Brazil
Sempre à Vista (Miragem), Mendes Wood DM, São Paulo, Brazil
2009

LO-FI KIBUTZ, galeria polinesia, São Paulo, Brazil
2008

Colônia Selvagem, galeria polinesia, São Paulo, Brazil
2007

TATI, Pandangle House/Favela Erótica, London, UK
2006

Viés, Galeria Vermelho, São Paulo, Brazil
2003

Vizinhos, Galeria Vermelho, São Paulo, Brazil
poT, Galeria Camargo Vilaça, São Paulo, Brazil

Awards

Prêmio Residência Artística, Kiosko, Santa Cruz de la Sierra, Bolivia
PIPA Prize nomination, 2012, 2013, 2016

Collections

Boros Collection

Museu de Arte Contemporânea Armando Martins (MACAM)


Museum of Fine Arts, Huston

Sandretto Re Rebaudengo Collection

Serralves Foundation

Solomon R. Guggenheim Museum

Zabludowicz Collection



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