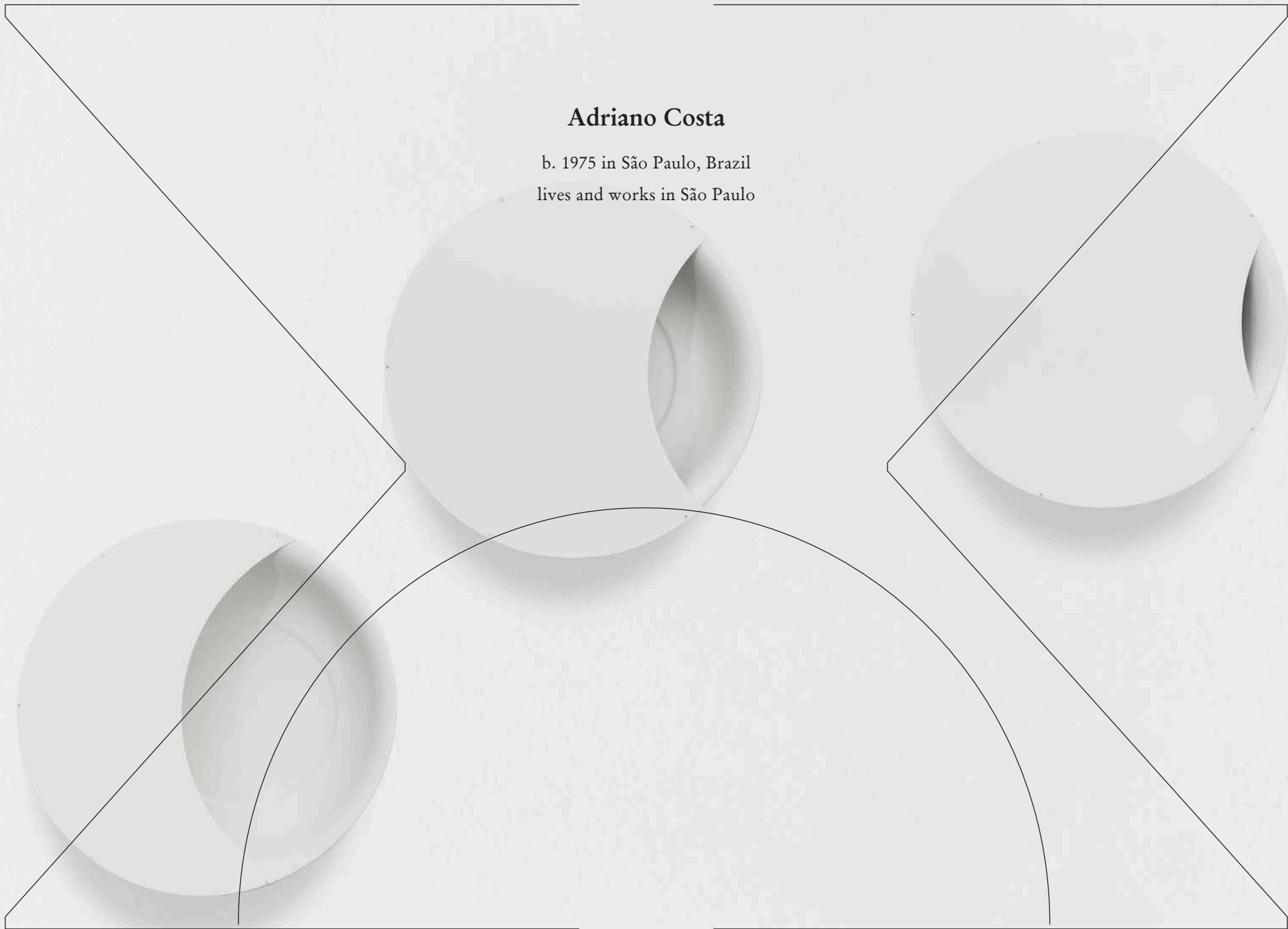


Adriano Costa

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 *We Wont Be Disappointed: The Paris Spin-Off*, **Au_Passage**, Paris (2025); *We Won't Be Disappointed*, **Pivô**, São Paulo (2025); *Elfen*, **Furstenberg Zeitgenossisch**, Donaueschingen (2025); *Sweet*, **Mendes Wood DM**, Paris (2025); *1 metro de cabelo*, **Mendes Wood DM**, São Paulo (2025); *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); *wetANDsomeOLDstuffVANDALIZEDbyTHEartist*, **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).

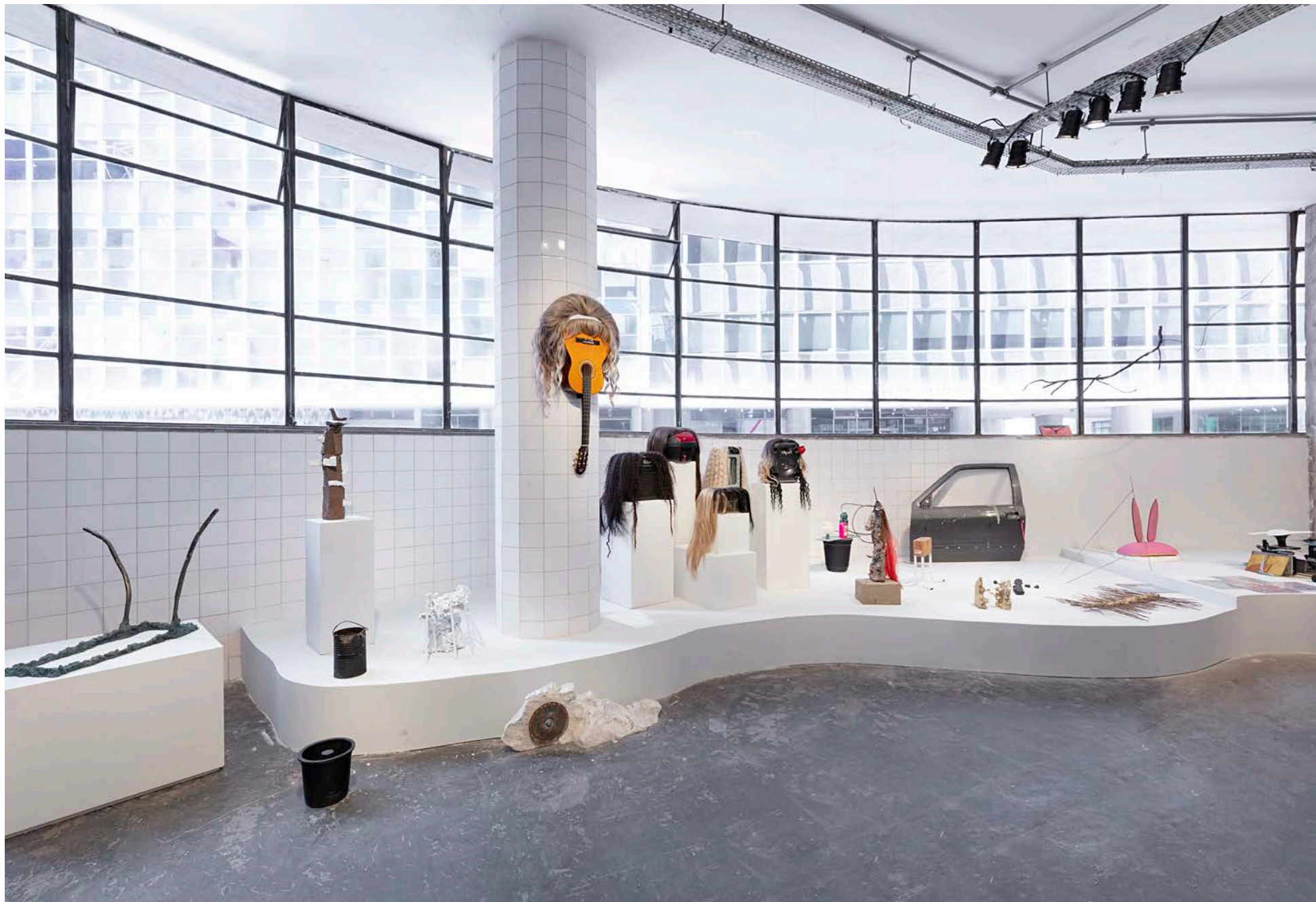
Additionally, his work has been included in institutional group exhibitions such as *Zhumqposeon*, **F.E.A.**, **ΦAA initiative**, Athens (2025); *Lygia Clark: The I and the You and Sonia Boyce: An Awkward Relation*, **Limited Editions**, **Whitechapel Gallery**, London, (2024); *Cruella De-vil*, **Galerie 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 sculptures of roosters. The rooster on the left is shown in profile, facing right, with its tail feathers fanned out. It stands on a dark, textured base. The rooster on the right is partially visible, showing its head and tail. The sculptures are set against a light gray, textured background. The text "SELECTED EXHIBITIONS" is centered in the middle of the image.

SELECTED
EXHIBITIONS



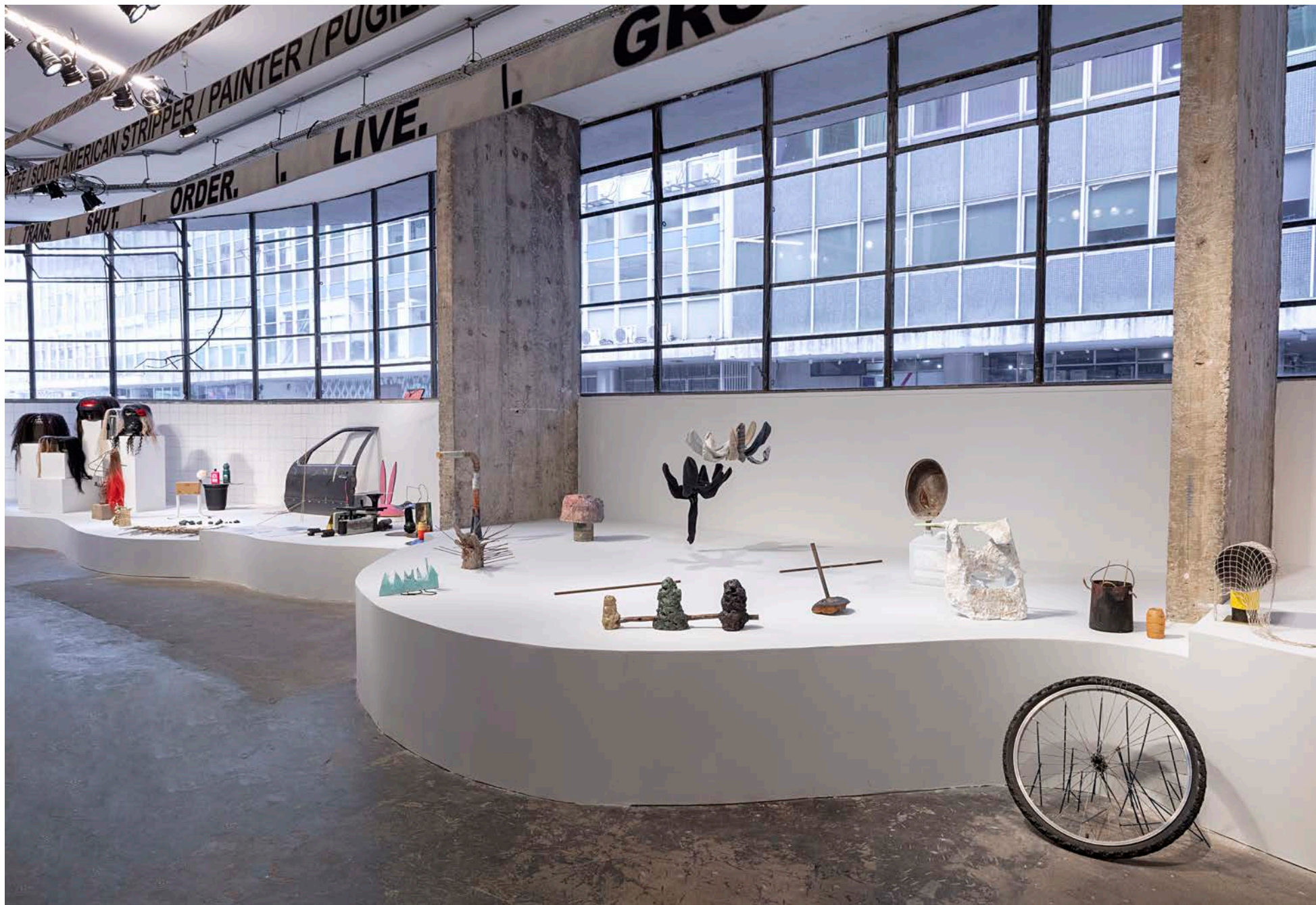
2025
Pivô, São Paulo
We Won't Be Disappointed



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



Costa approaches these materials with an animistic understanding, treating every fragment as a living entity with its agency and history. Bronze mingles with marble, concrete encounters fabric that might have once been a fast-fashion garment, creating hybrid assemblages that speak to our contemporary condition of perpetual circulation and abandonment. Objects find their way into his compositions through both “gentle vandalism” and the less gentle choreography of extraction, production, and disposal that leaves the world’s detritus strategically deposited in places designed to remain invisible.

– Fernanda Brenner



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



We Won't Be Disappointed, Pivô, São Paulo, 2025



2025
Mendes Wood DM, Paris
Sweet

What emerges in *Sweet* is what Costa calls “nostalgia for meaning itself” – not mourning for any particular lost meaning, but a bittersweet recognition that meaning is always shifting, always becoming something else. Each work responds to the specific atmosphere of Place des Vosges while maintaining his commitment to transformation as resistance that somehow remains tender. The historic setting amplifies this dialogue between preservation and change, between what endures and what transforms.



Sweet, Mendes Wood DM, Paris, 2025



Sweet, Mendes Wood DM, Paris, 2025



Sweet, Mendes Wood DM, Paris, 2025



Sweet, Mendes Wood DM, Paris, 2025



Sweet, Mendes Wood DM, Paris, 2025



Sweet, Mendes Wood DM, Paris, 2025



Sweet, Mendes Wood DM, Paris, 2025



Sweet, Mendes Wood DM, Paris, 2025



2025

Mendes Wood DM, São Paulo

1 metro de cabelo

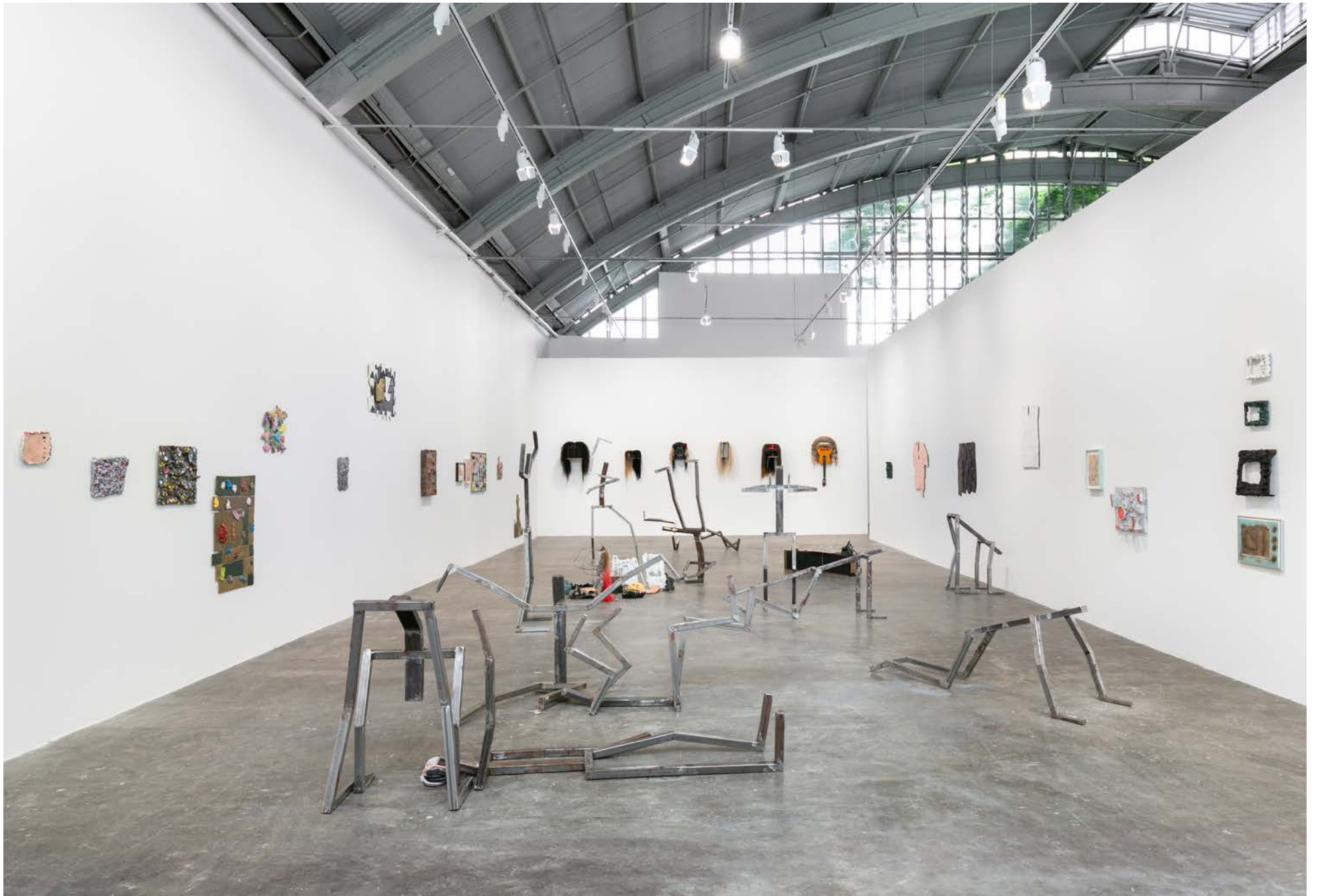
On *1 metro de cabelo*, his exhibition of new works at the gallery, he once again emphasizes his desire to place each work in relation, creating a space-time structure that can only be experienced in the context created within the exhibition environment. In addition, there is a direct reference to the expression “bater cabelo,” a type of headbanging present in LGBTQIA+ culture. In social environments for people who are still marginalized, there is indeed a corporal gesture that in many cases can be a hair battle between people in the same social circle, demonstrating empowerment and presence. It is certainly an index of body language that lives up to the expression itself.



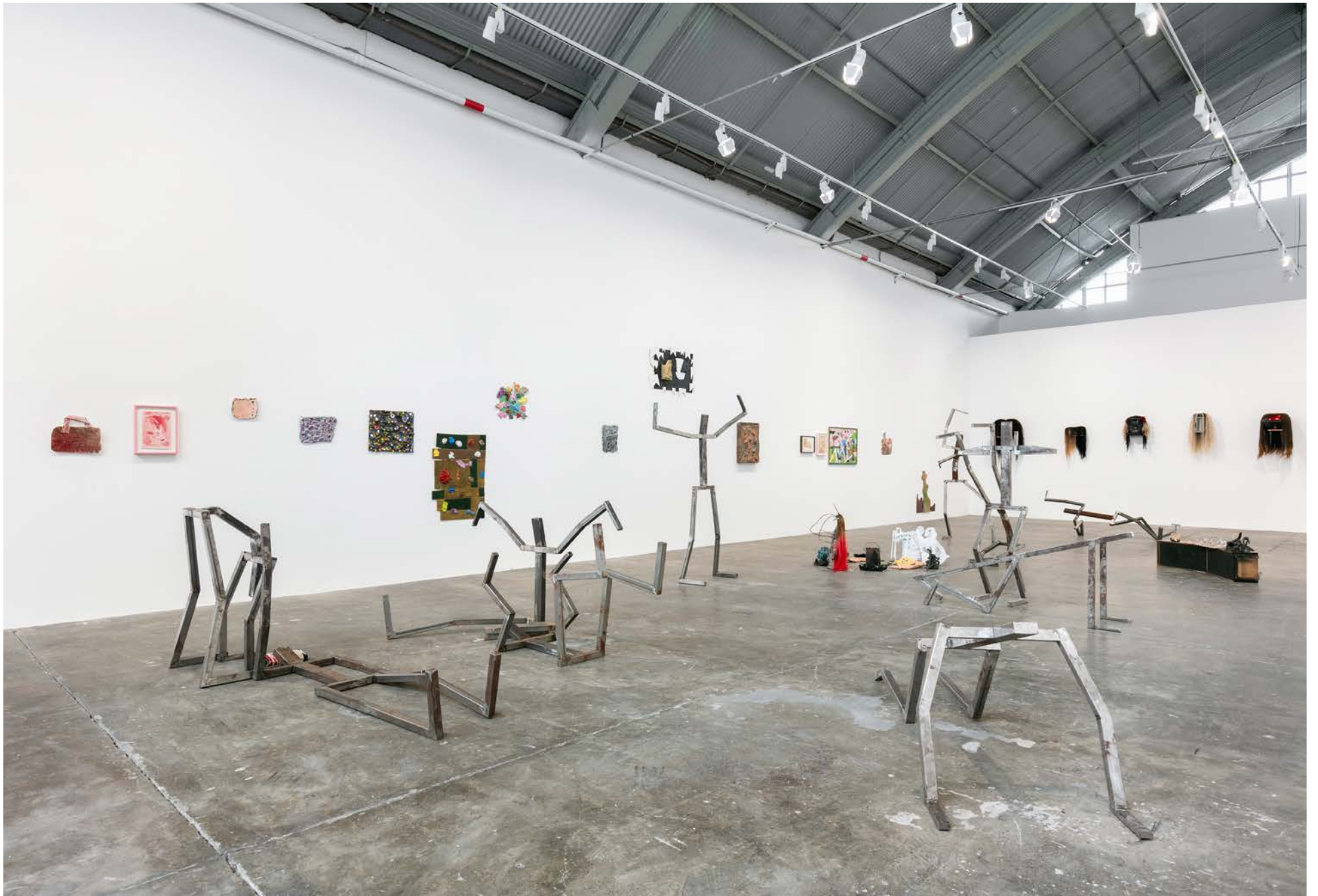
1 metro de cabelo, Mendes Wood DM, São Paulo, 2025



1 metro de cabelo, Mendes Wood DM, São Paulo, 2025



1 metro de cabelo, Mendes Wood DM, São Paulo, 2025



1 metro de cabelo, Mendes Wood DM, São Paulo, 2025



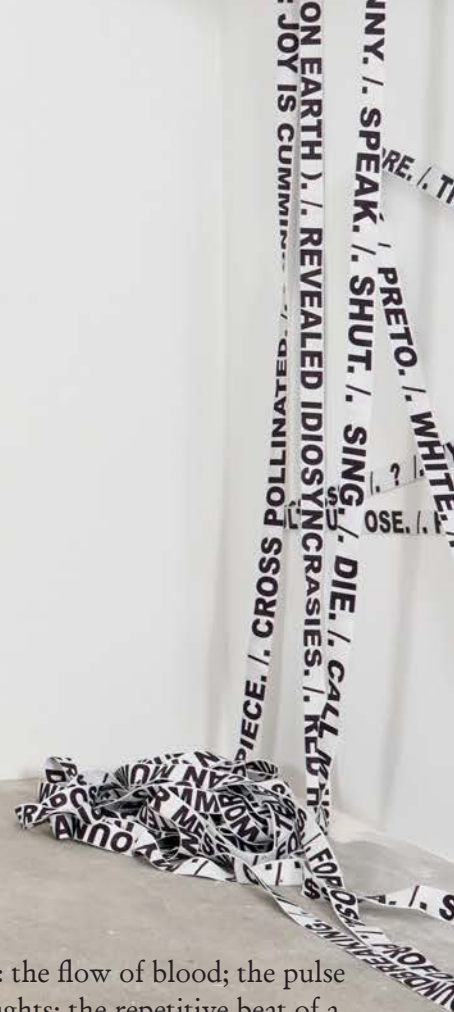
1 metro de cabelo, Mendes Wood DM, São Paulo, 2025



1 metro de cabelo, Mendes Wood DM, São Paulo, 2025



1 metro de cabelo, Mendes Wood DM, São Paulo, 2025



2023

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

For his exhibitions, at first, Costa finds a rhythm: the flow of blood; the pulse of a neighborhood; an arpeggio of materials, thoughts; the repetitive beat of a haunting image, drugs, relationships; a variety of forms and desires; the places where he is, their histories, their populations. MILK OF SLUMS - RUA DOS CACIQUES dances on a rhythm, one of Brazil and its universality, built upon a permanent present, part-dream, part-nightmare, part- promise. [Another curse: Brasil, país do futuro! Which future? I'm interested in the now and its baroque idiosyncrasies.]

In Costa's work, the materials live as they circulate in the mess of the slums, like fluids or crowds, like the sap that gives life to plants such as bromeliads. It has been said the favelas look like this plant, with resilience and strength against adversities of any kind. The Milk of Slums is what springs from these places, a spirit, an approach to things, a mental construction. Endless fecundation, or we can say, anti-fecundation, all growing in rhythm, passion, and craziness.



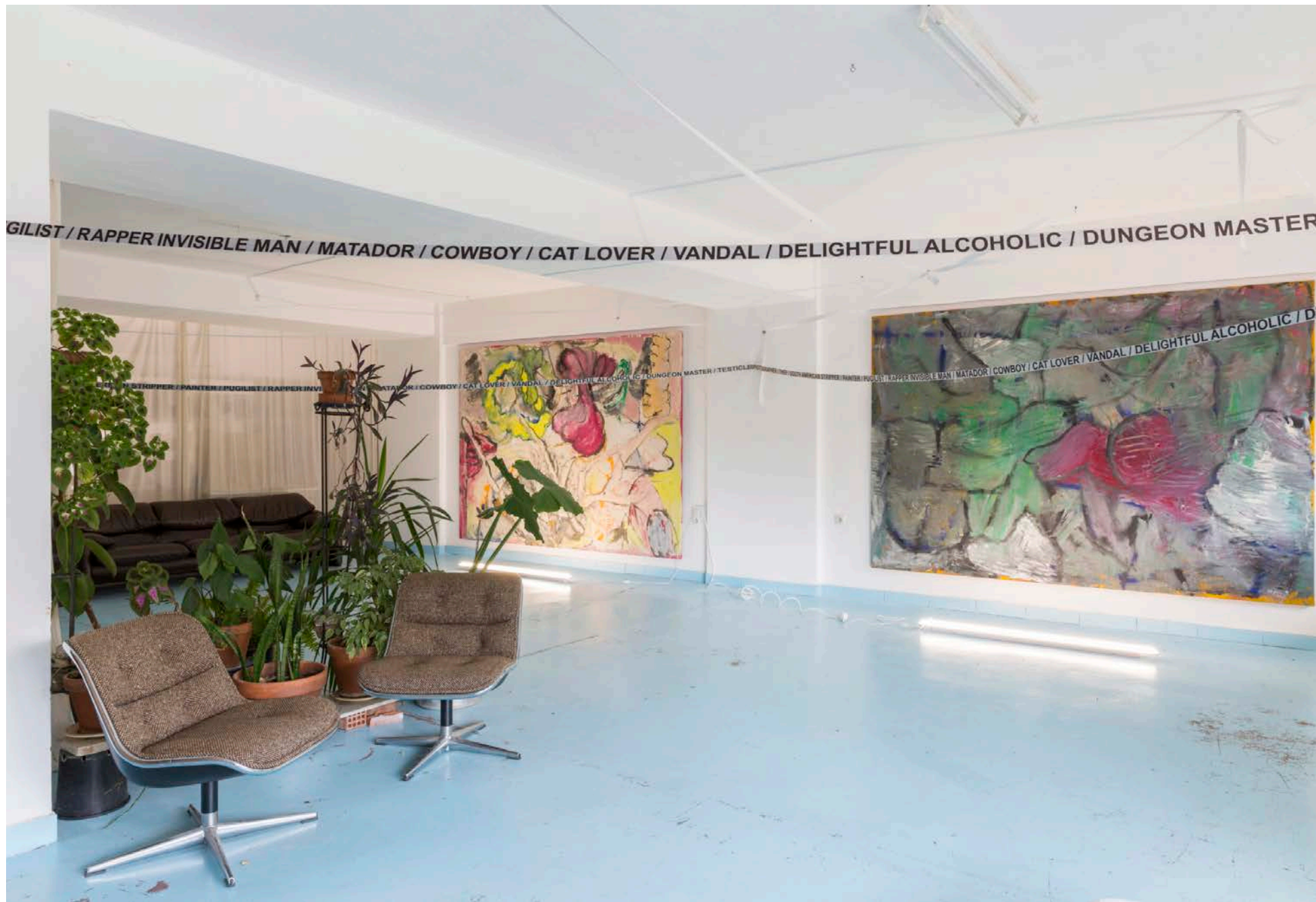
Milk of Slums - Rua dos Cacique, Mendes Wood DM, New York, 2023

TADOR / COWBOY / CAT LOVER / VANDAL /

WATADOR / COWBOY / CAT LOVER / VANDAL /



2022
Terzo Fronte, Athens
ANY.BLOOD.?



A NY.BLOOD.?, Terzo Fronte, Athens, 2022



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.



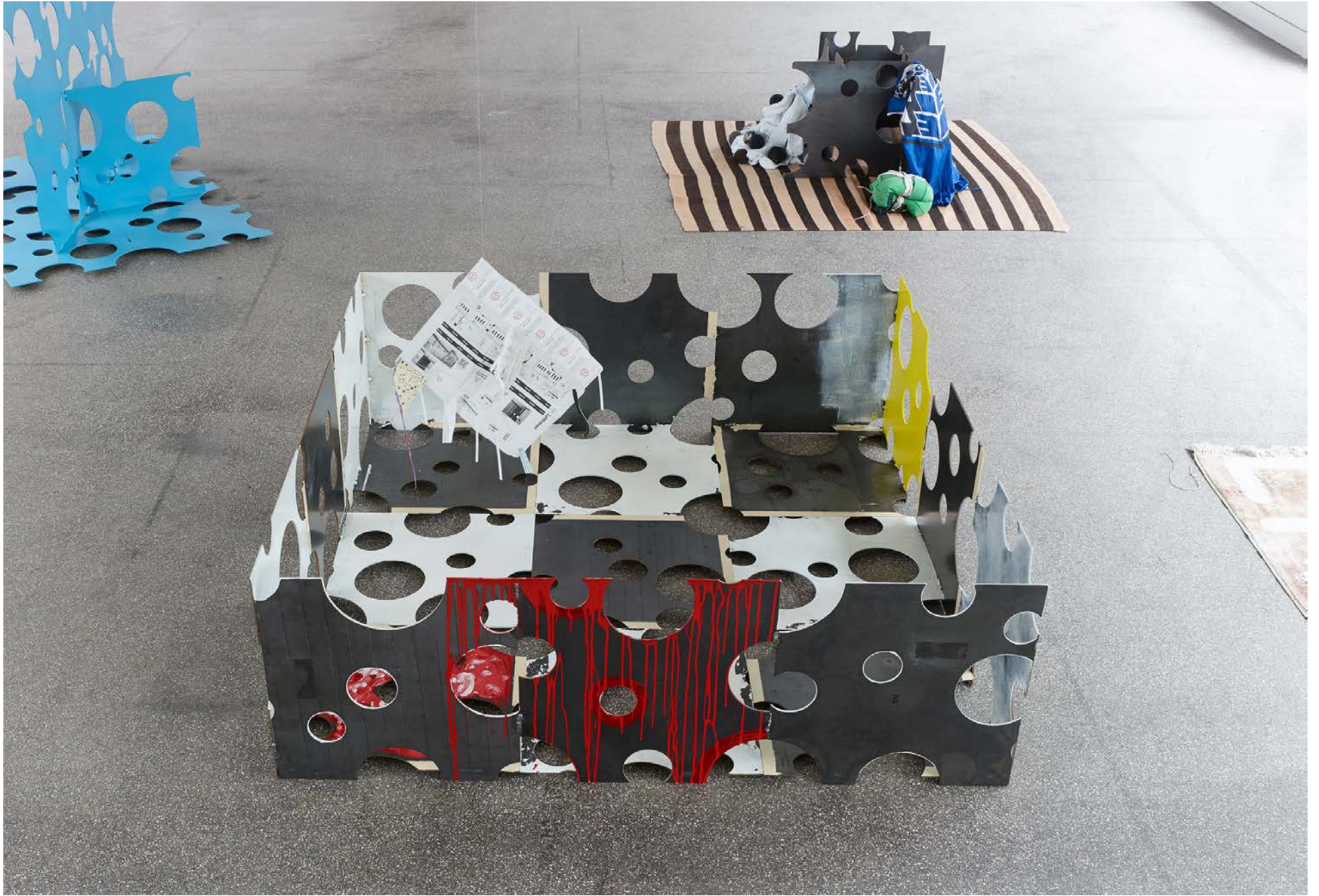
wetANDsomeOLDstuffVANDALIZEDbyTHEartist, Kölnischer Kunstverein, Cologne, 2018



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



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





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

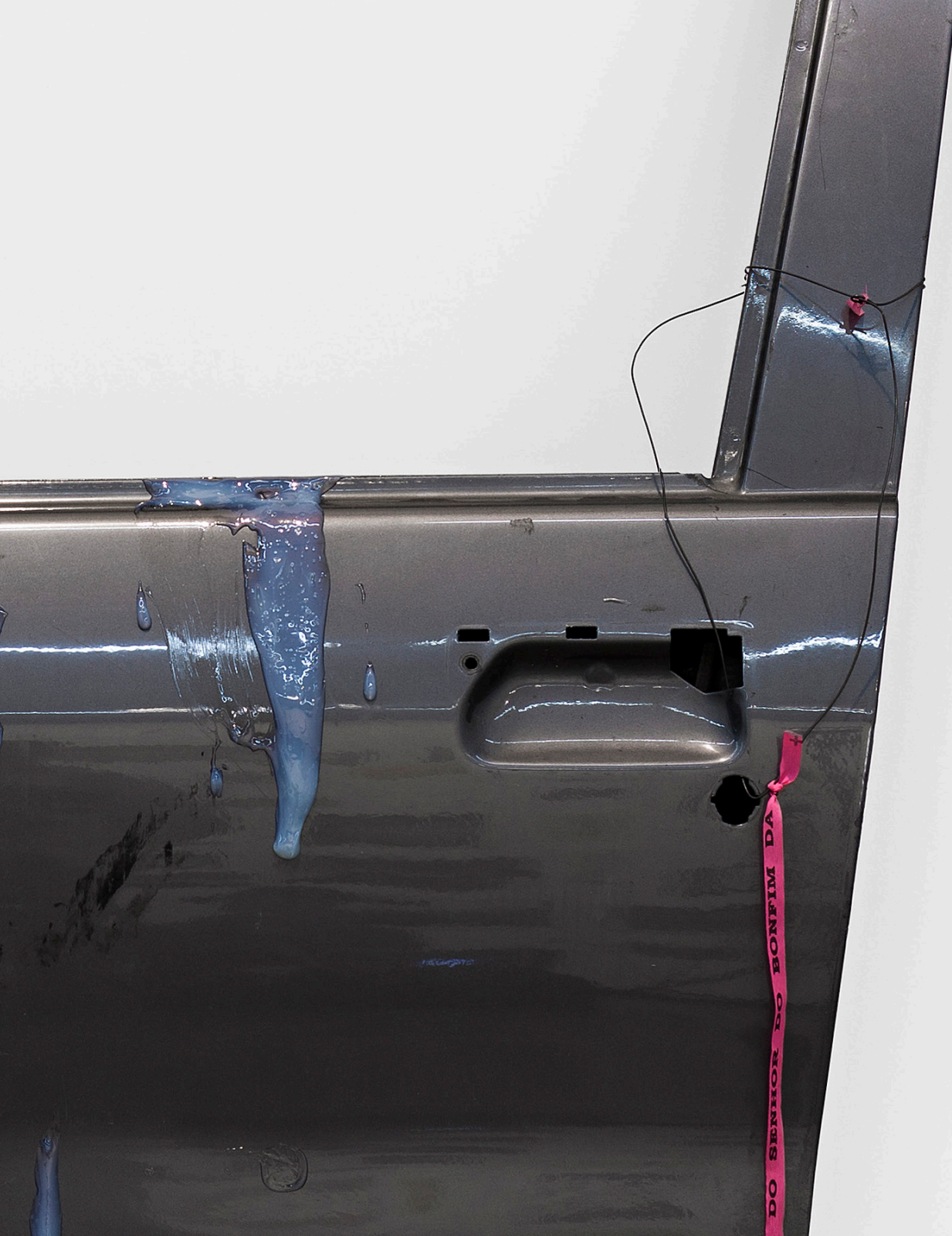


Under the Same Sun: Art from Latin America Today reconsiders the state of contemporary art in Latin America, investigating the creative responses of artists to complex, shared realities that have been influenced by colonial and modern histories, repressive governments, economic crises, and social inequality, 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





Kiti Ka'aetē, The Modern Institute, Glasgow, 2015





2013

Astrup Fearnley Museet, Oslo

Imagine Brazil

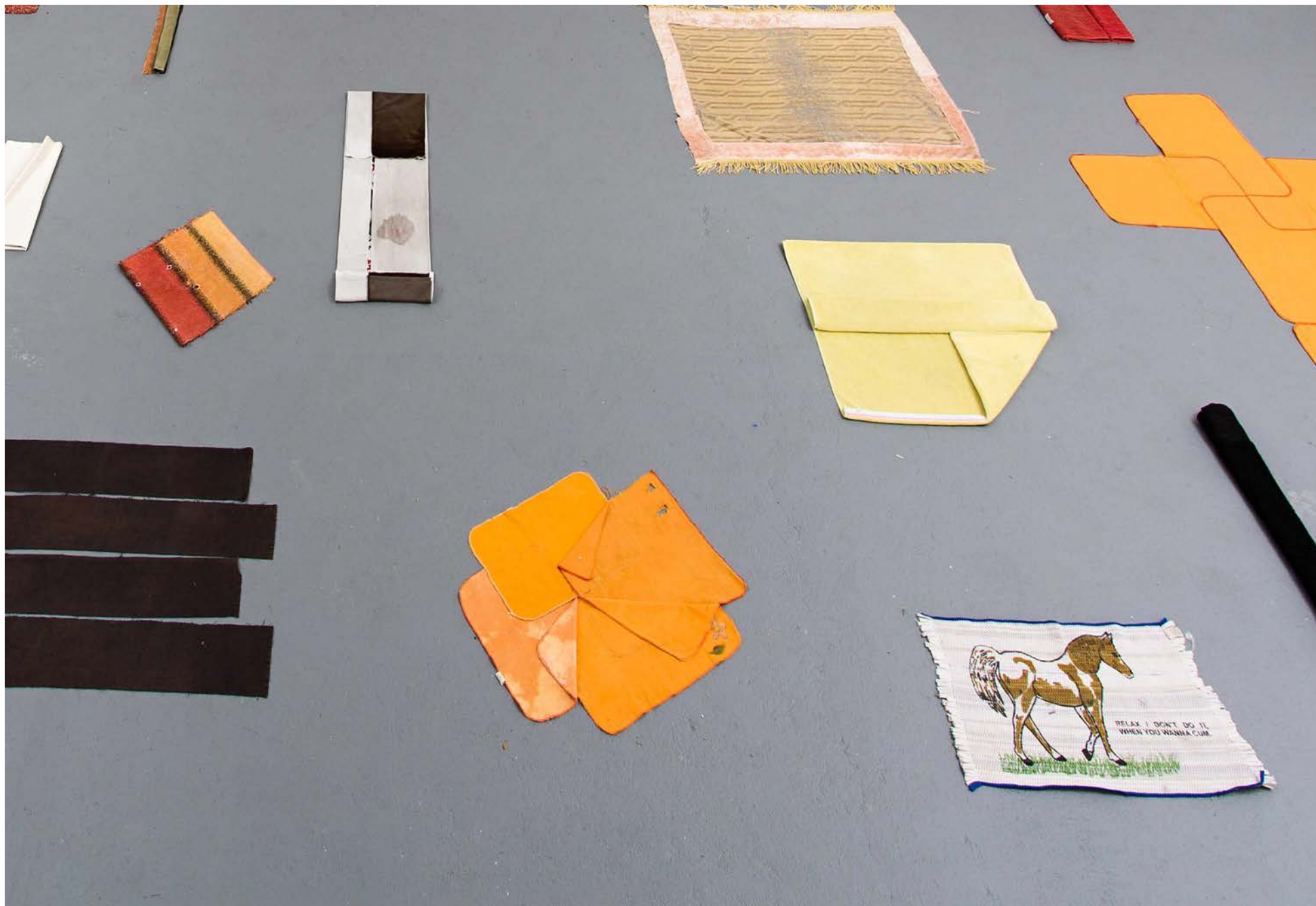
Fourteen young artists were invited to participate in the exhibition as representatives of the emerging art scene in Brazil. Curated by Gunnar B. Kvaran, Thierry Raspail and Hans Ulrich Obrist, the show wishes not only to present the young Brazilian artists's work, but also to put their artistic expression 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.



Imagine Brazil, Astrup Fearnley Museet, Oslo, 2013



Imagine Brazil, Astrup Fearnley Museet, Oslo, 2013



The background is a dark, mottled green with a rough, metallic texture. Several horizontal, gold-colored strips are embedded within the green material, some appearing as thin lines and others as thicker, more prominent bands. The overall effect is one of aged, weathered metal or stone.

SELECTED
WORKS



Adriano Costa

Boys, 2025

bronze

24 x 23.5 x 18 cm

9 1/2 x 9 1/4 x 7 1/8 in

MW.ACT.1446





Adriano Costa, *Amor é Fogo | Puteiro*, 2025, bronze and iron, 22 x 65 x 13 cm | 8 5/8 x 25 5/8 x 5 1/8 in, MW.ACT.1445





Adriano Costa

Bomb, 2025

acrylic on concrete

34 x 32 x 19 cm

13 3/8 x 12 5/8 x 7 1/2 in

MW.ACT.1432



Adriano Costa, *Porco Elefante*, 2025, enamel on bronze and iron, 33 x 62 x 48 cm | 13 x 24 3/8 x 18 7/8 in, MW.ACT.1438





Adriano Costa

Cindy Wilson, 2025

fake hair, fabric and guitar

123 x 70 x 20 cm

48 3/8 x 27 1/2 x 7 7/8 in

MW.ACT.1369



Adriano Costa

E desejo me corresponder com o rapaz que seja o tal, 2025

wig, flower and speaker

55 x 37 x 31 cm

21 5/8 x 14 5/8 x 12 1/4 in

MW.ACT.1340



Adriano Costa

Sandra (Arujá mototáxi), 2025

fake hair, motorcycle taxi trunk

90 x 50 x 51 cm

35 3/8 x 19 3/4 x 20 1/8 in

MW.ACT.1368



Adriano Costa

Garrincha, 2025

fake hair over guitar amp

100 x 71 x 44 cm

39 3/8 x 28 x 17 3/8 in

MW.ACT.1372



Adriano Costa

Burn, burning in flames, higher and higher, 2025

iron

165.5 x 60 x 60 cm

65 1/8 x 23 5/8 x 23 5/8 in

MW.ACT.1378



Adriano Costa

Burn, burning in flames, higher and higher, 2025

iron

165.5 x 60 x 60 cm

65 1/8 x 23 5/8 x 23 5/8 in

MW.ACT.1378



Adriano Costa

Rose, 2025

acrylic on bronze

97 x 95 x 0.5 cm

38 1/4 x 37 3/8 x 1/4 in

MW.ACT.1366



Adriano Costa, *Moletom*, 2025, acrylic on bronze, 75 x 81 x 0.5 cm | 29 1/2 x 31 7/8 x 1/4 in, MW.ACT.1361



Adriano Costa, *Esbórmia*, 2025, glazed ceramic, 21 x 25 x 21 cm | 8 1/4 x 9 7/8 x 8 1/4 in, MW.ACT.1343



Adriano Costa, *Aurora fluminense*, 2024, bronze, 32 x 42 x 2.5 cm | 12 5/8 x 16 1/2 x 1 in, MW.ACT.1329





Adriano Costa

TV Mulber, 2025

fake hair and sequins over bronze

75 x 35 x 62 cm

29 1/2 x 13 3/4 x 24 3/8 in

MW.ACT.1371



Adriano Costa, *Barroco Zona Leste*, 2025, glazed ceramic, 39 x 50 x 16 cm | 15 3/8 x 19 3/4 x 6 1/4 in, MW.ACT.1344





Adriano Costa

Erê, 2025

bronze on burnt tin

32 x 24 x 26 cm

12 5/8 x 9 1/2 x 10 1/4 in

MW.ACT.1374



Adriano Costa

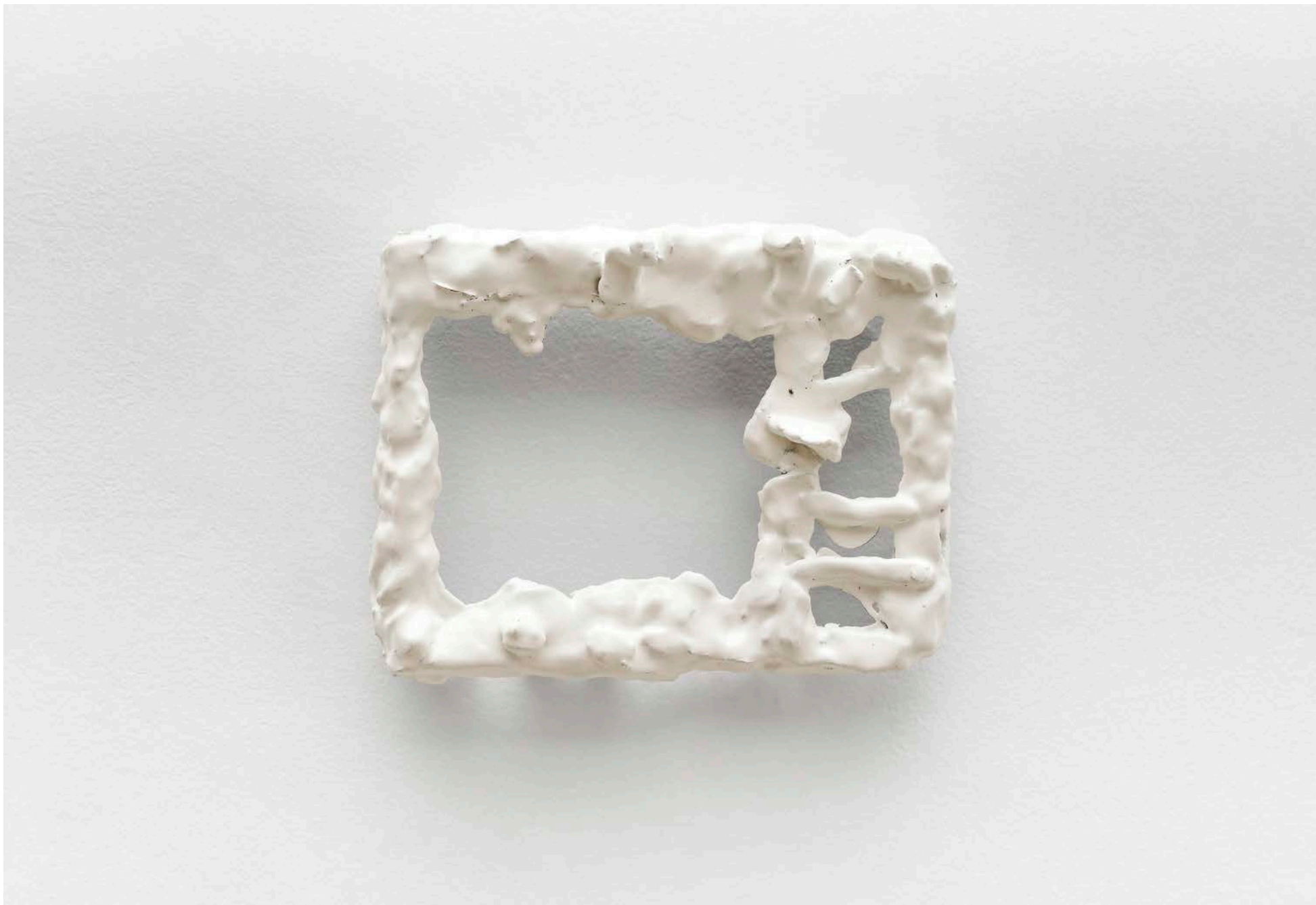
O Flautista, 2025

electrostatic painting on bronze

44 x 28 x 20 cm

17 3/8 x 11 x 7 7/8 in

MW.ACT.1331



Adriano Costa, *tvC15*, 2024, resin, 17.5 x 22.8 x 7 cm | 6 7/8 x 9 x 2 3/4 in, MW.ACT.1321





Adriano Costa, *Geiger Country*, 2024, bronze, 18 x 22 x 5 cm | 7 1/8 x 8 5/8 x 2 in, MW.ACT.1333



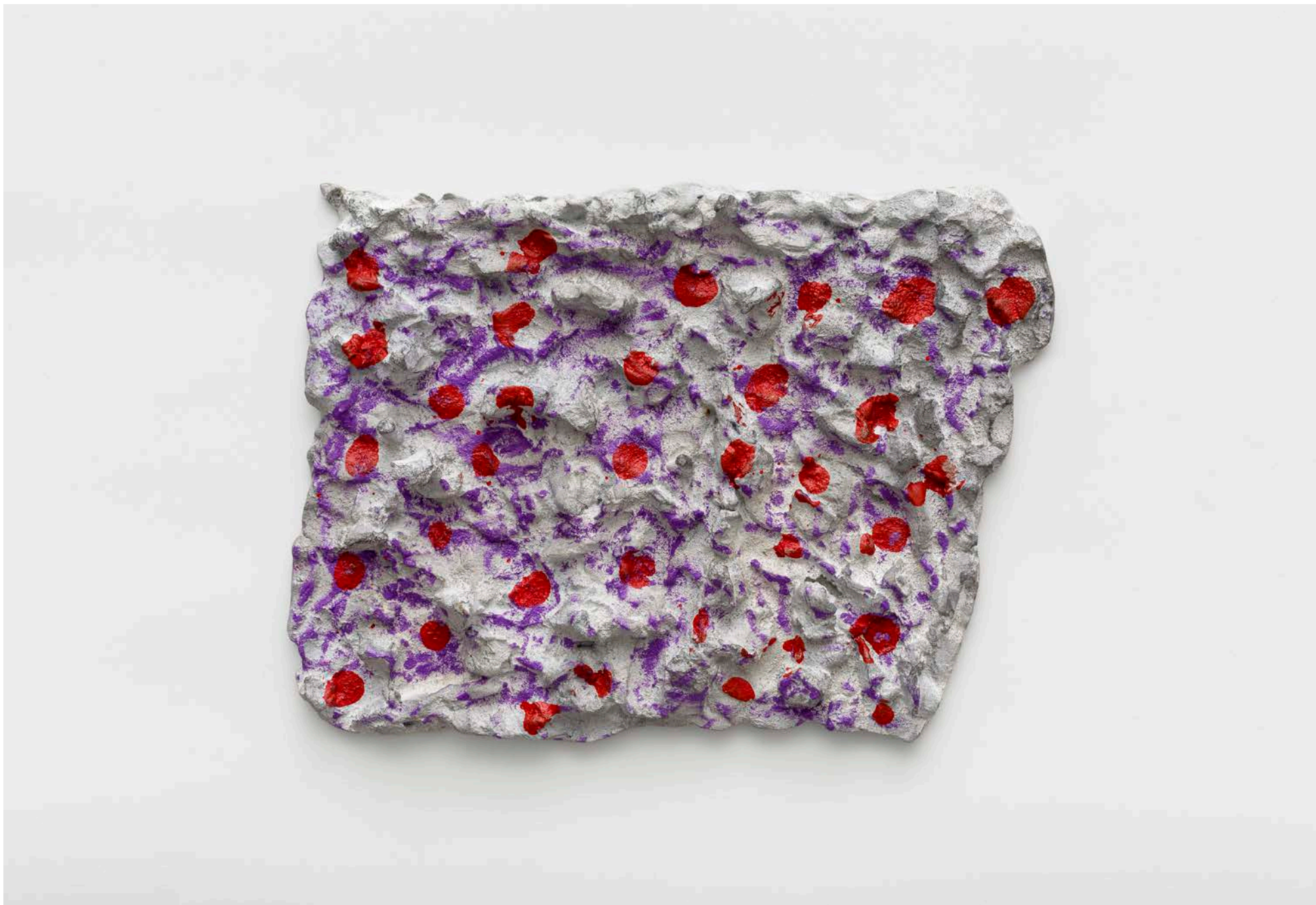
Adriano Costa, *Pifafon*, 2024, oil on paper, 30 x 42 cm | 11 3/4 x 16 1/2 in, MW.ACT.1318



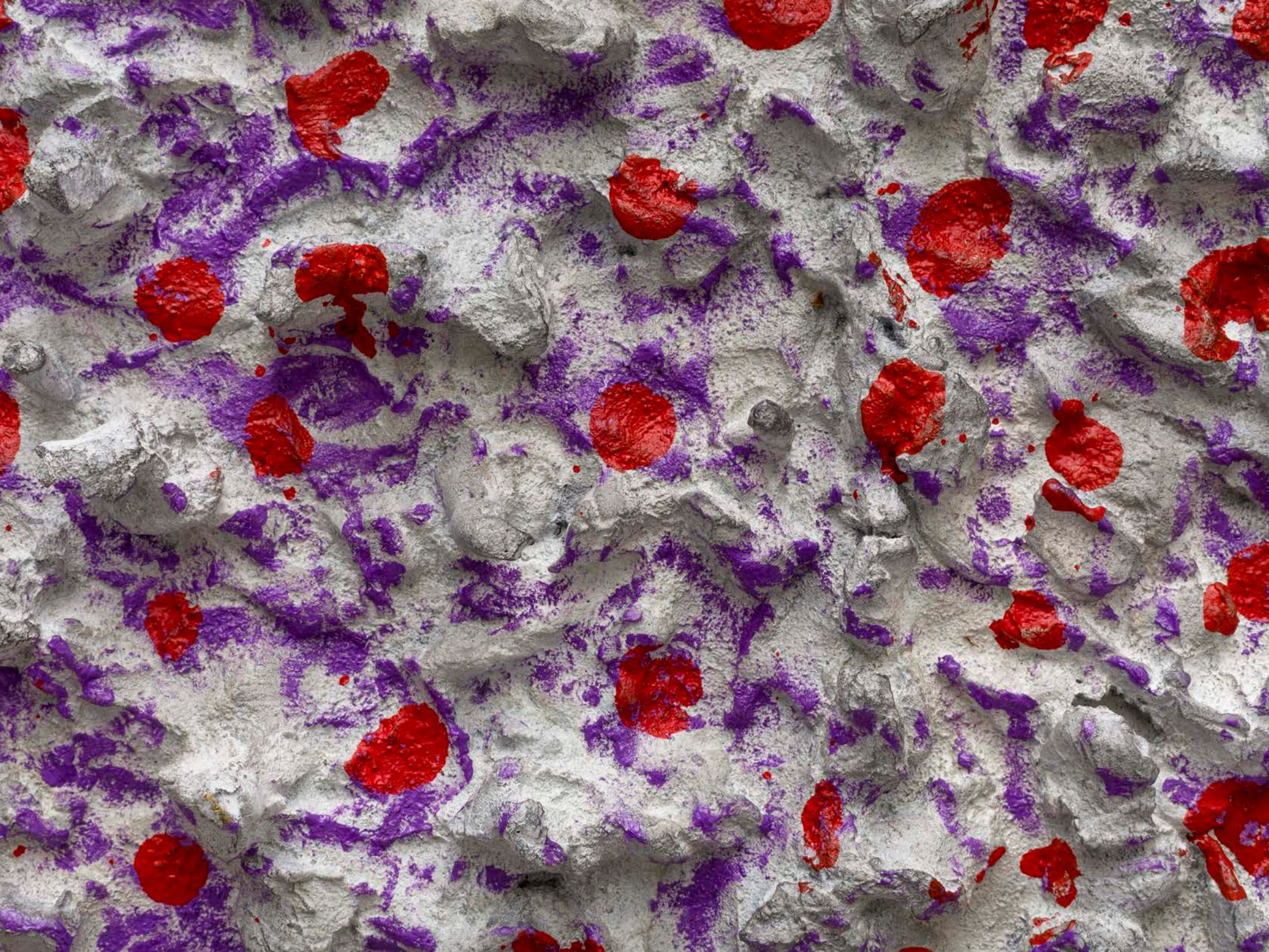
Adriano Costa, *Moda chata de consertar tudo*, 2024, t-shirt on a mirror, 67.5 x 64.6 x 6.2 cm | 26 5/8 x 25 3/8 x 2 1/2 in, MW.ACT.1322



Adriano Costa, *Cecil B. DeMille*, 2025, 8 neoprene swimsuits, variable dimensions, MW.ACT.1367



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, *quarta-feira*, 2025, acrylic on bronze, 41.5 x 47.5 x 5 cm | 16 3/8 x 18 3/4 x 2 in, MW.ACT.1336



Adriano Costa

Painting the sun and some flores, 2025

acrylic on bronze

62 x 90 x 4 cm

24 3/8 x 35 3/8 x 1 5/8 in

MW.ACT.1355





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

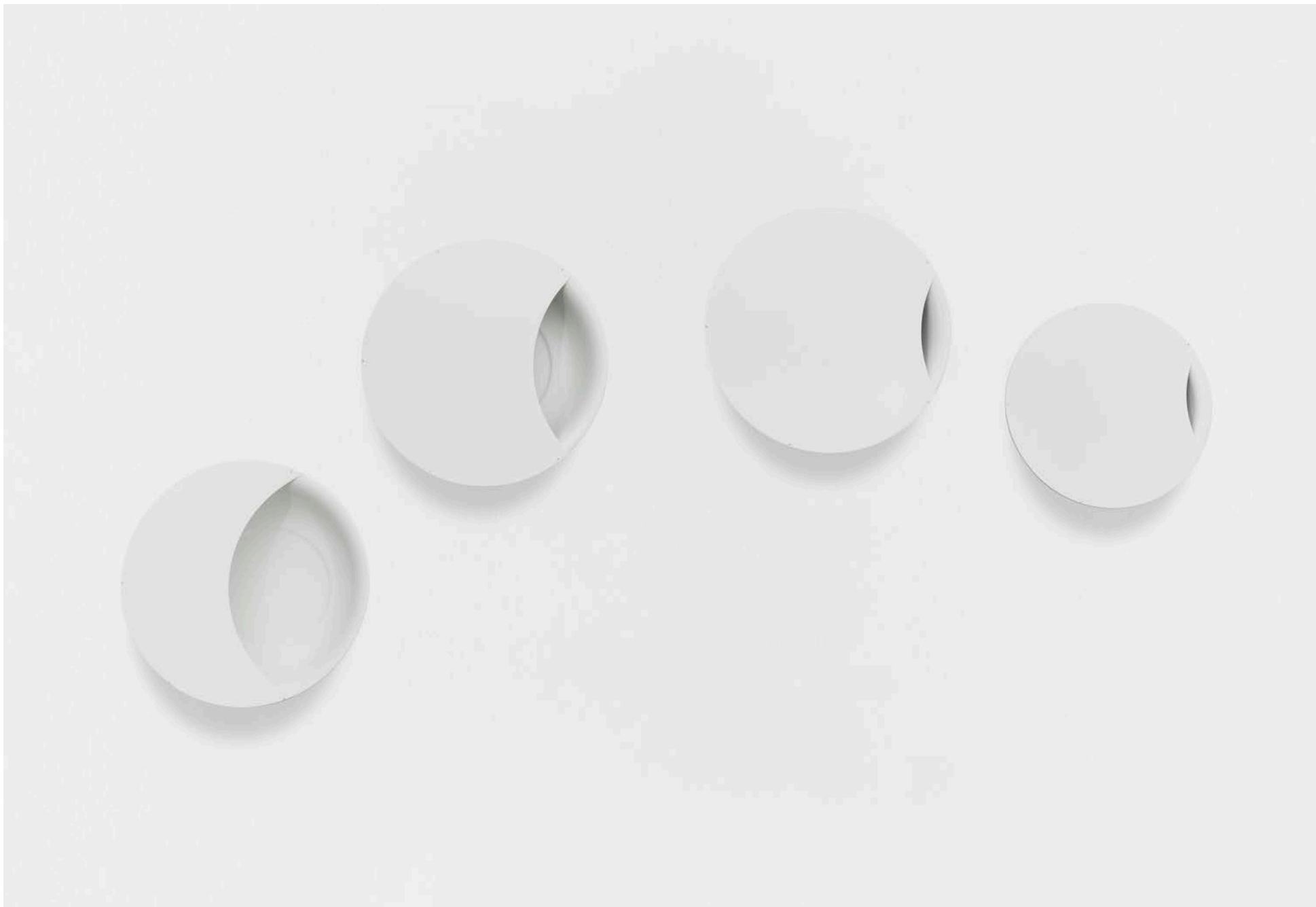
varnish and graffiti on bronze

35.8 x 27 x 2 cm

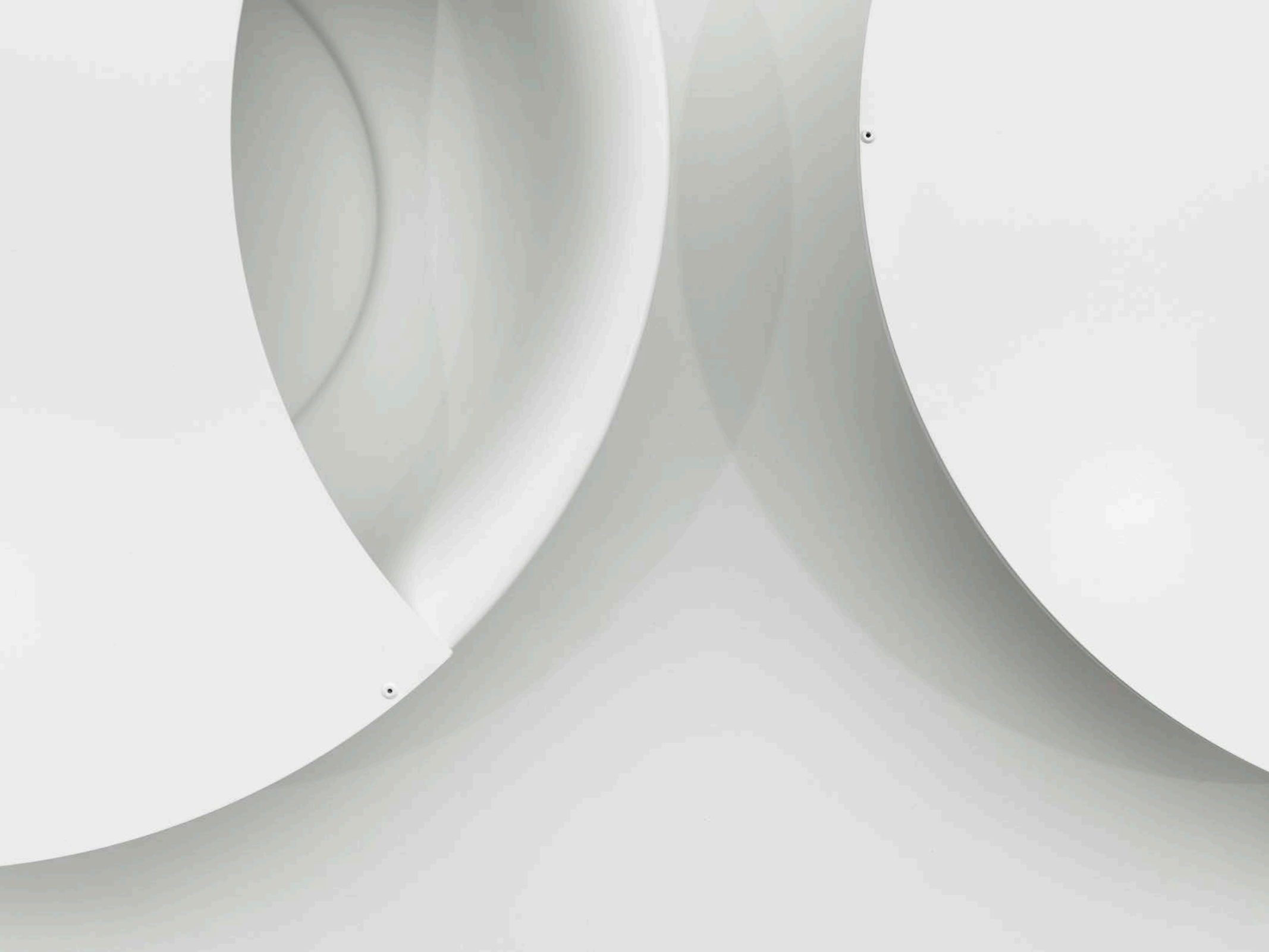
14 1/8 x 10 5/8 x 3/4 in

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

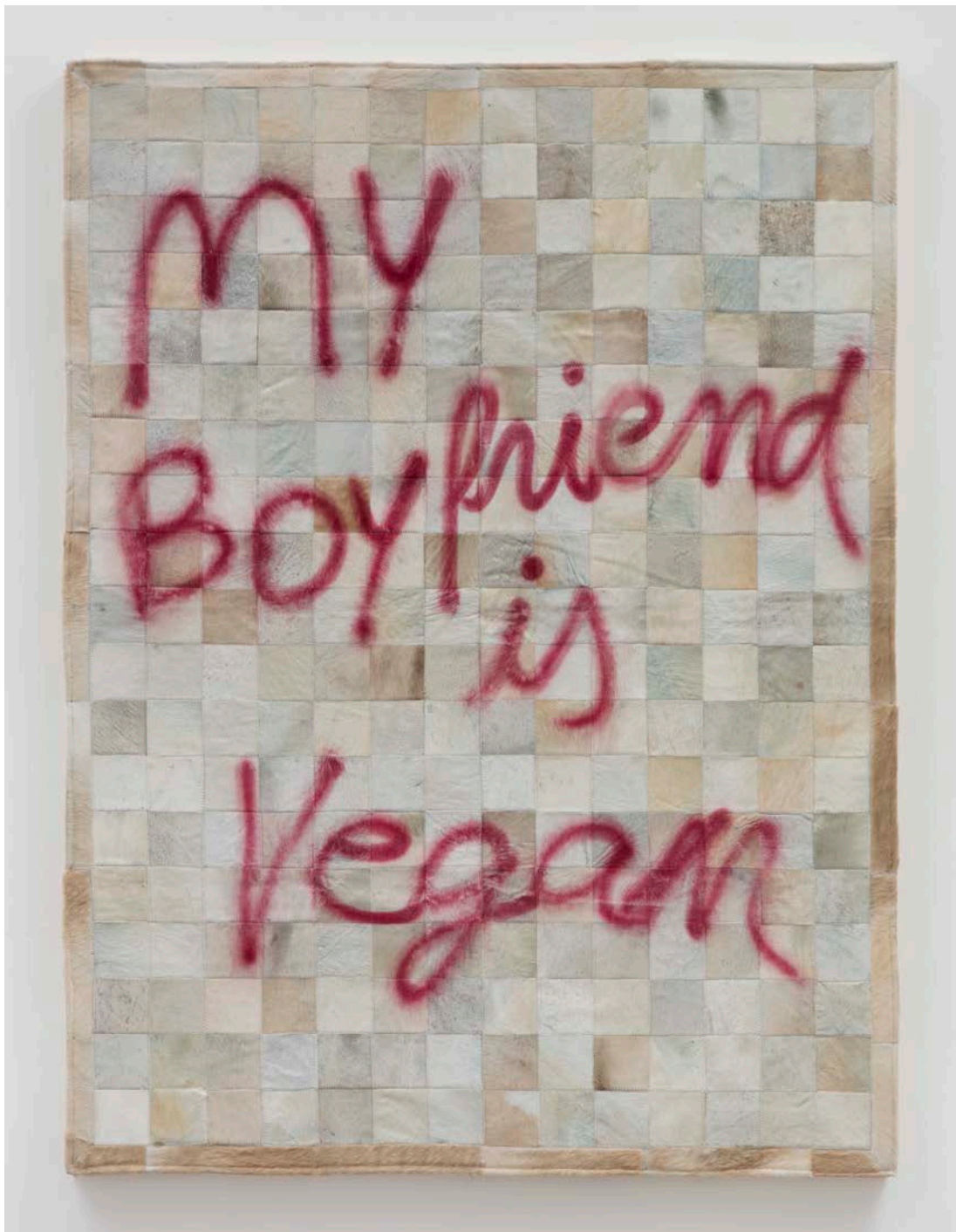
eletrostatic painting on bronze and aluminum

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

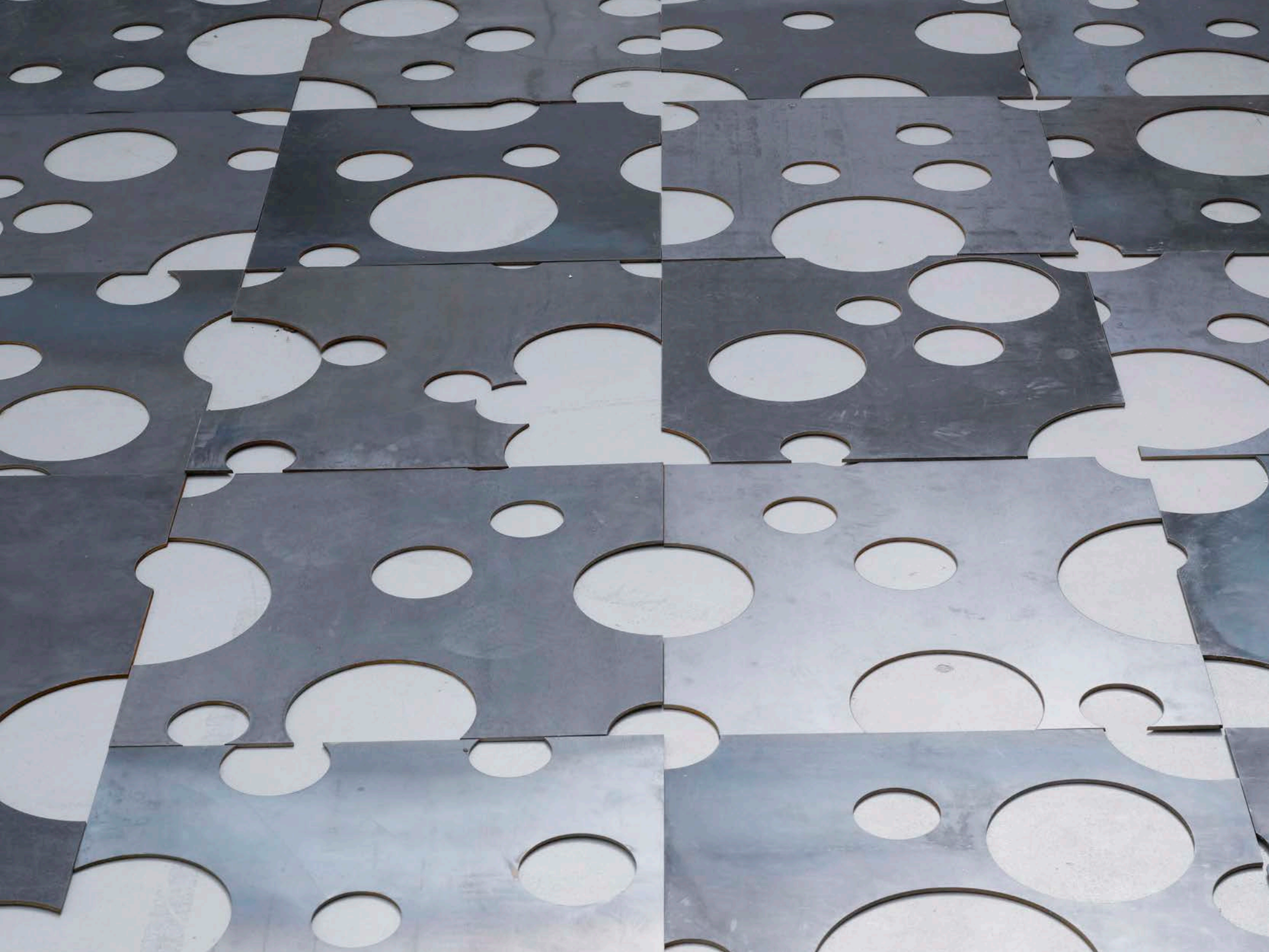


Adriano Costa, *A Morta*, 2015, acrylic on canvas, 52 x 63 x 4.5 cm | 20 1/2 x 24 3/4 x 1 3/4 in, MW.ACT.P.412



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

2025

We Wont Be Disappointed: The Paris Spin-Off, Au_Passage, Paris, France

We Wont Be Disappointed, Pivô, São Paulo, Brazil

Elfen, Furstenberg Zeitgenossisch, Donaueschingen, Germany

Sweet, Mendes Wood DM, Paris, Brazil

1 metro de cabelo, Mendes Wood DM, São Paulo, Brazil

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

H U M A N O N L Y, Terzo Fronte, Rome, Italy

A N Y . B L O O D . ?, 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

2025

Zhumqposeon, F.E.A, initiative, Athens, Greece

Contour Fatigue, Emalin, London, UK

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

Dreaming of Spilliaert, D'Ouwe Kerke, Retranchement, The Netherlands

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

A Sud, Pescara, Italy

Male Nudes: a salon from 1800 to 2021, Mendes Wood DM, São Paulo, Brazil

2020

CONSTRUÇÃO, Mendes Wood DM, São Paulo, Brazil

2019

Le Lucky, HVW8 Gallery, Berlin, Germany

The value of flowers, Part Cologne, Cologne, Germany

Collections

Boros Collection

Museu de Arte Moderna de São Paulo (MAM – SP)

Museu de Arte Contemporânea Armando Martins (MACAM)

Museum of Fine Arts, Huston

Sandretto Re Rebaudengo Collection

Serralves Foundation

Solomon R. Guggenheim Museum

Zabludowicz Collection

An abstract artwork featuring torn pieces of paper in various colors (brown, yellow, orange, pink, blue, red) and thick, expressive brushstrokes of paint in green, black, and white. The composition is layered and textured, with the text overlaid on a central black and white painted area.

Mendes
Wood
DM

São Paulo
Brussels
Paris
New York

www.mendeswooddm.com
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