



CV / PORTFOLIO

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In her installations, paintings, films, or photographs based on the memory of landscapes and the humans who inhabit them, Bianca Dacosta seeks the confluences, points of encounter, and those of rupture.

Her work, fueled by historical, scientific, and experimental research, invites us to navigate between images of nature threatened in the Anthropocene, fantasized representations of colonized lands, and organic forms that create new spaces for projecting a world that can still be hoped for, opposing all forms of domination and sketching a reconciliation of humanity with its environment.

The flora and fauna of Terra Brasilis have exerted a persistent fascination, with the magical force attributed to fruits and animals contrasting with the pure scientific vision of nature. To these so-called exact sciences (geography, ethnography, botany, or zoology), studied notably through illustrations of French expeditions during a research residency at the BnF, the artist associates, in a not horizontal but circular thought, the organic sciences, those of the living, unpredictable and abundant.

Thus, she takes us on a dive into the heart of matter (wood, earth, water, wax, or walnut husk), in which she digs the furrow of the infrathin, the microscopic, to penetrate the ashes of the Amazonian forest, expanding macro engravings on recycled textiles or recovered glass. And we follow the meanders of the Madeira River, the artificial flows of the Tignes dam, the veins of wood disturbed by a storm, or the braiding of a rope.

With extreme attention to materials, many of which hold the status of archive for her, she proceeds by questioning them, inventing new narratives.

This is exemplified by her experiments with what she calls “bioplastic,” made from exclusively natural ingredients, whose flexibility and translucency allow her to intertwine it with plant or mineral elements.

Thus, she empirically models fruits, seeds, or leaves – giving shape to raw earth, forming it, that is, nourishing it directly with her own knowledge, reflections, sensations, and intuitions – into which she sometimes molds bioplastic.

Like most of her pieces, these are “vessels of domination,” which denounce systems of imposed power, while proposing to radically transform them. For if it is about taming the material, it is never with the intention of absolute mastery; on the contrary: she enjoys being surprised by her potions whose effects vary depending on the vinegars she has on hand, the seasonal herbs, or the reactions of starch to ambient humidity.

Referring to the concept of counter-colonization developed by Antônio Bispo dos Santos in *A terra da terra quer*, she proposes, like him, in opposition to the registers of authority, “germinating” words, in reference to the living and more specifically to the earth that we must allow to become fertile again.

Bianca Dacosta thus invites us to think beyond ourselves, with Rimbaud’s “I is another” in mind, reminding us that ancient cultures and lands, even when trampled, are the enduring roots of those of today, and that it is only up to us to leave, in opposition to any appropriation, a shared legacy for tomorrow. Or the outline of a future as lucid as it is promising, one of a renewed pact between humanity and nature.

Aurélie Barnier

¹*Ubu Editoria, São Paulo (Brasil), 2023.*



DE LA FRANCE ANTARCTIQUE 114



Installation view, 2024
Exhibition Terra Brasilis: Navigating by Sight
Salle René Capitant, Mairie du 5eme - Paris
Amon Kaiser ©

Frutos de mandioca & Frutos de terra

Cassava Fruits & Soil Fruits

SCULPTURES 2024

Cassava bioplastic, beeswax, rope

Amon Kaiser ©





Frutos de mandioca & Frutos de terra

Cassava Fruits & Soil Fruits

SCULPTURES 2024

Cassava bioplastic, beeswax, rope

Amon Kaiser ©



Frutos de mandioca & Frutos de terra

Cassava Fruits & Soil Fruits

SCULPTURES 2024

Ceramics, beeswax, rope

Amon Kaiser ©



Frutos de mandioca & Frutos de terra
Cassava Fruits & Soil Fruits
SCULPTURES 2024
Ceramics, beeswax, rope
Amon Kaiser ©



Raíces de mandioca

Cassava Roots

INSTALLATION - 2024

Linen, cassava bioplastic, rope, bamboo, variable dimensions

Sublimation print on recycled linen of two illustrations from

Les singularités de la France antarctique - Engraved by Jean Cousin,
authored by André Thévet, 1558

Camille Rio ©



Installation view, 2024
Exhibition Terra Brasiliis: Navigating by Sight
Salle René Capitant, Mairie du 5eme - Paris
Amon Kaiser ©

Through film, installation, and photography, Bianca Dacosta blurs the boundaries of memory in order to create an ambiguity in the perception of reality. From layers of earth to the celestial vault, from mineral extraction to the impact of colonization, she questions the mechanisms through which narratives are constructed to perceive and convey a reality composed of multiple viewpoints—both real and speculative.

Through meticulous manipulation—such as assemblage, fragmentation, and decontextualization—the artist seeks to reclaim and reconfigure these territories, while inscribing a critical perspective on their realities. She develops a range of dispositifs intended to create spaces for mediation and reflection on human impact. In doing so, she offers viewers a sensory exploration of Brazil's cultural and colonial history, through organic, material, and theoretical strata.

As part of her recent research, conducted during a residency at the BnF, the artist undertakes a nuanced investigation of colonial archives held at the Bibliothèque nationale de France. In a context where past narratives are being reconsidered, she does not advocate for their erasure, but rather for their re-examination, in order to offer a more accurate understanding of Brazilian historical narratives.

Testimonies, as organic entities, become both remnants and fabrications of a bygone past, transforming into tools for understanding that era. By examining their impoverishment, she highlights the fantasies of the colonizers and explores the capacity of these archives to evoke a contemporary collective imaginary. The ambivalences she reveals are expressed in our perception of History, through which actions and representations are inscribed.

Drawing from travel narratives to Brazil and the rich and varied iconographic production that emerged from them, she appropriates these materials to create new points of view and propose a renewed critical discourse. By altering the course of History through visual and digital interventions, her sensitive approach produces visual ellipses that generate a more nuanced narrative. This experimental method reflects a process of extracting the very essence of knowledge contained within the resources she explores.

Faced with the erosion of Indigenous knowledge and cultures in Brazil, she seeks to map the meanderings of Brazilian histories, in search of their subtlest nuances, in order to better absorb them. Her sensitive dispositifs invite the public to engage with broader questions such as decolonization and its deeply rooted repercussions in our present. Within this trajectory, she navigates the vastness of a multifaceted narrative, where frictions give rise to material collisions between scientific, organic, and spiritual forms of knowledge.

Pierre Duval

This piece transposes illustrations onto window glass using the sandblasting technique. This method alters the perception of the images through a play of transparency, opacity, and shadow. These shadows, like ghosts, come to inhabit the image, directly questioning its content and meaning.

Sandblasting enables a modulation of how light is diffused, creating a dynamic interaction with the surrounding space. By reframing and layering the images, new visual compositions emerge, giving rise to new narratives yet to be written. This approach, combined with the title "Of America in Question", opens a critical space to interrogate and release a frozen colonial history, reopening the field of reflection on these historical narratives and their contemporary resonance.



De l'Amérique ?

INSTALLATION - 2024

Illustrations de "History of a Voyage to the Land of Brazil, Also Called America";
Jean de Léry, 1578 - Evil spirits, called Aygnan, tormenting Indigenous people of Brazil.
5 window frames, sandblasted glass, variable dimensions.

Bianca Dacosta ©

Singularidades apagadas

Erased Singularities

INSTALLATION 2024

Glass loupe, print on tracing paper of images from
Les singularités de la France antarctique
engraver Jean Cousin, author André Thévet, 1558
modified by artificial intelligence

Amon Kaiser ©

v



Current debates around artificial intelligence excessively emphasize the differences between humans and machines, while conversely giving little attention to the strategic uses of these digital tools or even their ecological and environmental impact. This piece highlights the erasure of all cultural artifacts that could contradict the myth of the «*noble savage*» exposed and vulnerable in the face of nature. Anachronistically, and echoing contemporary issues, the work questions the relationship with truth during colonial exploration, as well as the immense interests at play in the circulation of falsehoods.

Installation view, 2024
Exhibition Terra Brasilis: Navigating by Sight
Salle René Capitant, Mairie du 5eme - Paris
Amon Kaiser ©



Délio Tropical

Tropical Delirium

FILM, 2025 - in post-production



screenshots film, *Délio Tropical*, 30'

Link to the film:
<https://vimeo.com/1155317985>
password: riodejaneiro



Bianca Dacosta: The Emotions of the Earth, Gaia's Fire

Originally from Niterói, in the state of Rio de Janeiro, Bianca Dacosta grounds her artistic practice in cultural and ecological realities. Her creative path is deeply influenced by this context, and through her work she explores the complex and intimate relationship between humans and the Earth—seen as a living, dynamic entity capable of feeling and responding to the upheavals it undergoes.

Through a practice that merges installations, video, photography, and meticulous work in and with materials, Bianca questions the origin of things and materials while exploring the tensions between human and non-human dynamics. In works such as *Raízes de Mandioca and Frutos de Mandioca (2024)*, she uses natural materials like cassava bioplastic and rope, combining them with enlarged colonial engravings printed on fabric. These images, often caricatured representations of Indigenous peoples, are embedded in her installations to interrogate systems of domination and the exploitation of natural resources and Indigenous cultures. By choosing materials that come directly from Brazilian soil and pairing them with visual representations from a time marked by colonial extraction, Bianca explores how matter itself can tell complex stories of resistance and transformation.

Her film *Interior da Terra (2022)* is deeply rooted in the Amazonian context and portrays the land as “magical dust” that protects memory and preserves buried traces and fragments. The film traces a journey from the surface into the depths, revealing the earth as a living archive of hidden stories from the Amazon rainforest and its original peoples. It engages with political questions by documenting the destruction of the Amazon and illustrating how the extraction of natural resources is akin to erasing buried memories. This poetic film invites reflection on the conflict between extractivist practices and the urgent need to preserve the narratives and memories of the Earth.

In the Dorsal series (2022), Bianca Dacosta explores the consequences of rubber extraction, a material that played a fundamental role in Brazil's economic development but whose exploitation has deeply scarred the Amazon rainforest and its inhabitants. The scars left on the trees by this extraction are visible traces of a history in which humans have shaped, and at times violently transformed, their environment. These marks speak both to humanity's imprint on nature and to the repercussions of these transformations on the human body—whether that of laborers working under harsh conditions or communities impacted by ecological and climatic upheaval. Through these wounds, the series questions our relationship with natural resources and the subtle links between memory, territory, and resilience.

In the Madeira Queimada Corte Fresco & Cinzas series (2022), Bianca uses electron microscopy to examine the invisible marks left by fires on burnt wood and ashes collected in the Amazon. These photographs dive deep into the material itself, revealing the Earth's wounds while also illustrating its potential for regeneration. Bianca's work seeks to surface narratives of destruction and resilience, highlighting Gaia's regenerative strength in the face of violence.

Bianca Dacosta's practice belongs to a lineage of contemporary artists who interrogate humanity's impact on nature, but her approach stands out through a meticulous exploration of materials and a deep questioning of origins. By manipulating natural elements and everyday objects, she creates a space for reflection on historical and contemporary narratives of domination and resistance, always in dialogue with her Brazilian heritage.

Through her work, Bianca reminds us that we are not merely passive witnesses to Earth's cycles—we are part of them. Her art, crafted in and through material, invites us to rethink our place on this living planet and to imagine ways of inhabiting it that honor the Earth's origins, rhythms, and emotions.

Patrick Laffont de Lojo





Mémorias de Nazaré

Mémoires de Nazaré

BOÎTE À TIROIR, 2022

**Photographies argentiques imprimées on clear
et contraplaquée sur verre + table lumineuse.**

1.20 x 0,60 m

Bianca Dacosta ©

The dresser is an everyday object used to store common accessories. *Mémórias de Nazaré* subverts this object, using it to contain and layer the different strata of history from the forest peoples who once lived in Nazaré and its surroundings. The box includes four drawers, where geological veins intertwine through layers of transparency. At the bottom lies the clay once used by forest peoples as a construction material. Above that, an image of the soil from a soybean plantation plot. Then, the marks of a tractor in an agro-industrial field, and the soil in a agro-industrial field.

The memory of this place is a complex one – these layers tell the story of the historical erasure of traditional ways of life and their replacement by agro-industry. Yet this piece excavates – and in doing so, tends to – the memory of these erased, forgotten, or denied events.

interview autor de cette pièce :

<https://vimeo.com/790199848>

interview autor des séries photos :

<https://vimeo.com/790201462>

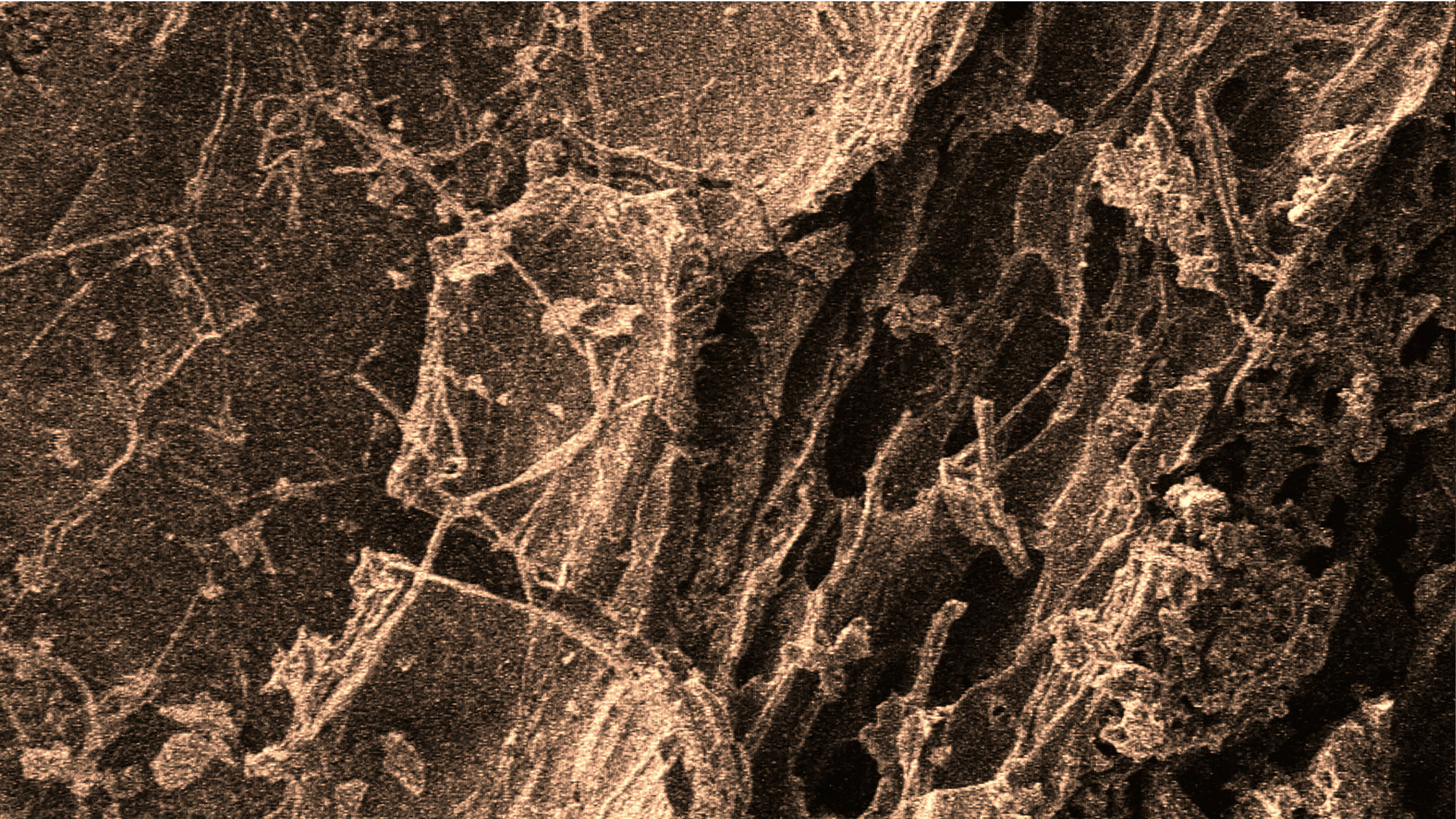


Vue de l'installation, 2024
Exposition Terra Brasilis: Naviguer à vues
Salle René Capitant, Mairie du 5eme - Paris
Amon Kaiser ©

Interior da terra

l'intérieur de la terre

FILM 17' - 2022



screenshots film, *Interior da terra 17'*

Link to the film:

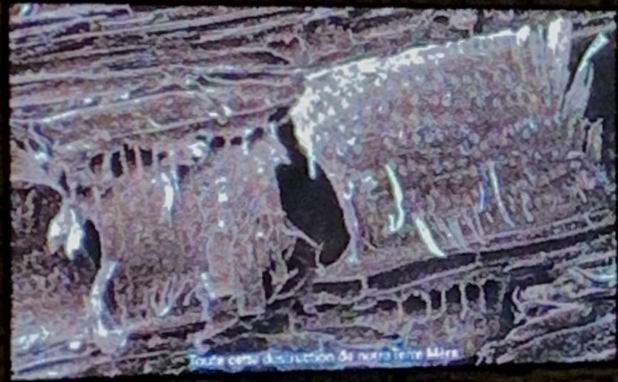
<https://vimeo.com/1040844751>

password: terra

interview sur le film:

<https://vimeo.com/790203202>

<https://vimeo.com/790203924>



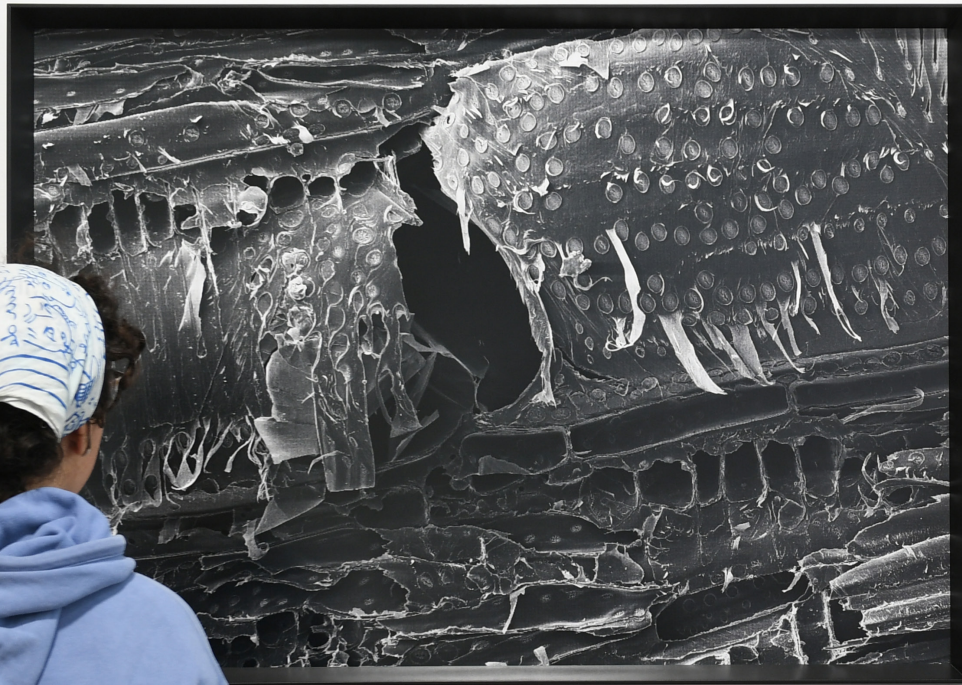
Vue de l'installation du film, 2022
Exposition L'humain qui vient
UNESCO - Paris
Bianca Dacosta ©

Madeira queimada corte fresco & Cinzas

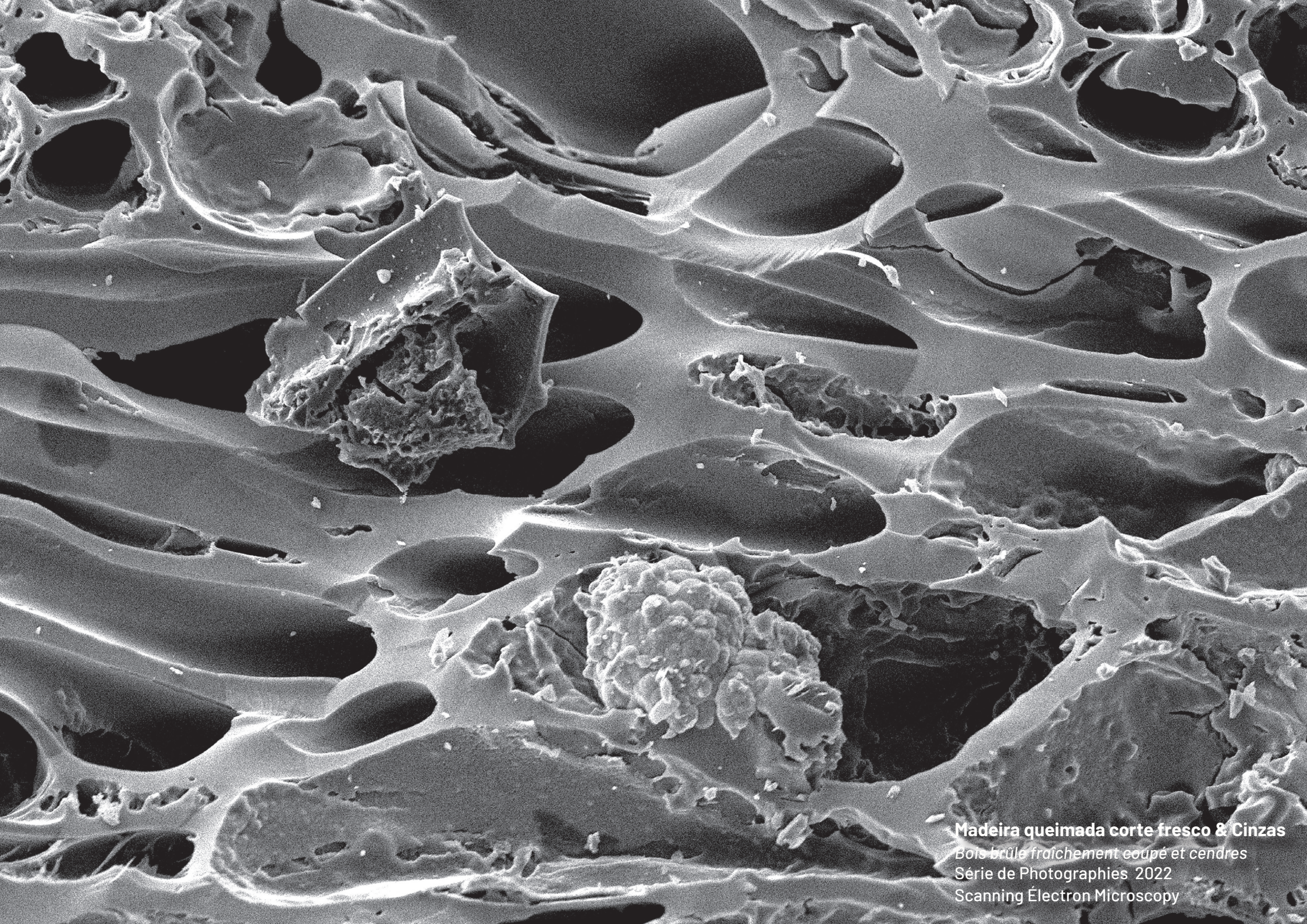
Bois brûlé fraîchement coupé et cendres

SÉRIE DE PHOTOGRAPHIES, 2022

Scanning Électron Microscopy



Vue de l'exposition
La Biennale du Vivant , 2023
ENSAD - Paris
Béryl Libault ©



Madeira queimada corte fresco & Cinzas
Bois brûlé fraîchement coupé et cendres
Série de Photographies 2022
Scanning Électron Microscopy

Corpo d'água

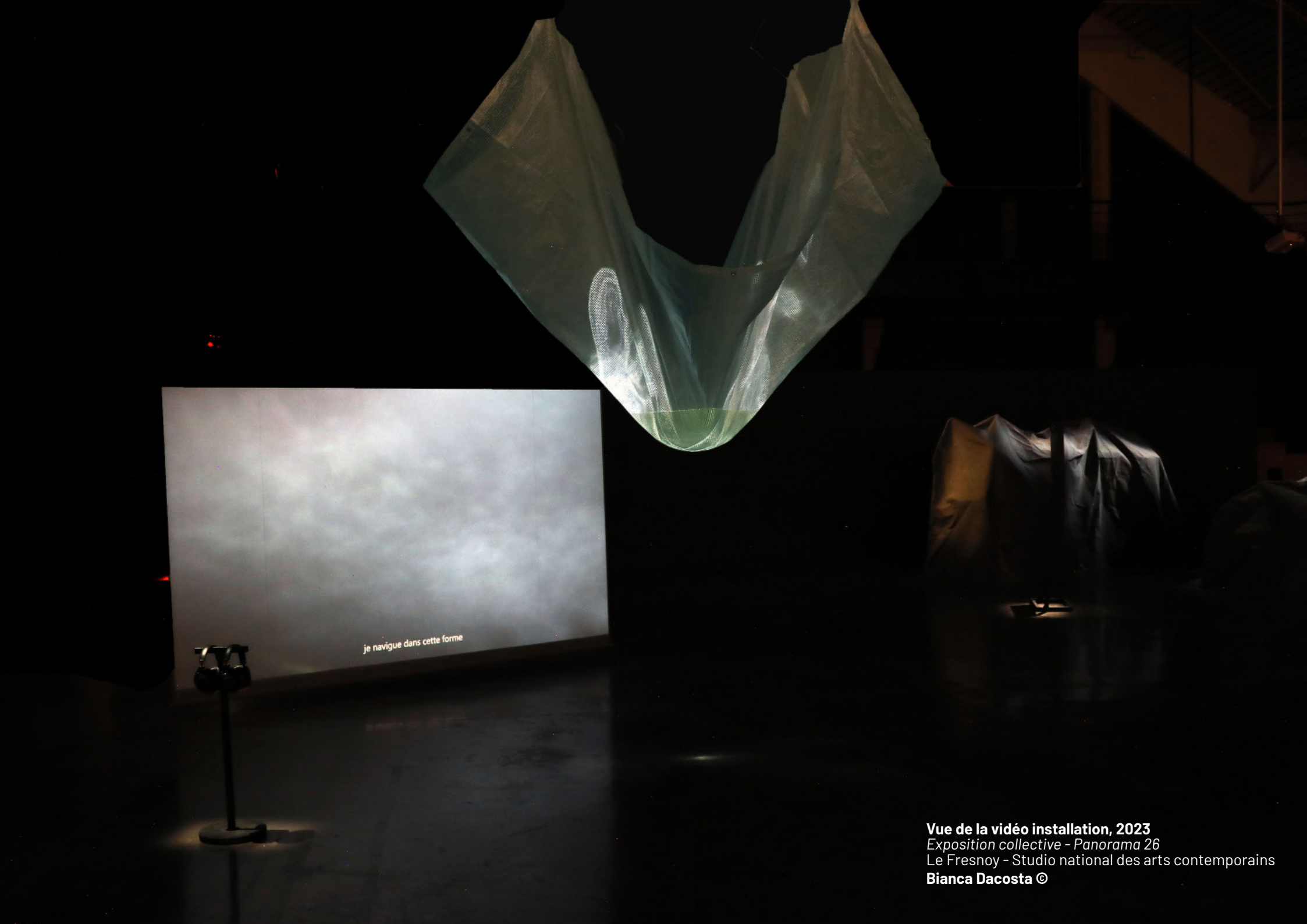
Water Body

VIDÉO INSTALLATION 15' - 2023



screenshots film, *Corpo d'água* 15'

lien vers le filme:
<https://vimeo.com/822308481>
mot de passe: agua



je navigue dans cette forme

Vue de la vidéo installation, 2023
Exposition collective - Panorama 26
Le Fresnoy - Studio national des arts contemporains
Bianca Dacosta ©

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Born in 1986 in Niterói, in the state of Rio de Janeiro, Brazil, Bianca Dacosta explores the notions of “memory of place” and “natural resources” through a political, post-colonial, and anti-extractivist lens. In her installations, paintings, films, and photographs—rooted in the memory of landscapes and the people who inhabit them—Bianca seeks confluences, meeting points, and moments of rupture.

Her work, nourished by historical, scientific, and experimental research, invites us to navigate between images of nature under threat in the Anthropocene era, fantastical representations of colonized lands, and organic forms that create new spaces for projecting a world we can still hope for—one that resists all forms of domination and gestures toward a reconciliation between humanity and its environment.

In 2021, Bianca was in residence at the Villa Arson in Nice. In 2024, she was selected as an artist-in-residence at the Bibliothèque nationale de France, and in Mairie du 5e arrondissement de Paris, and the Kymia Foundation in Marrakech. In 2025, she is undertaking a two-month residency in Toury-Sur-Jour - France, with the Fertile association.

Her work has been presented at the Prague Quadrennial of Performance Design and Space, UNESCO, the Espace Frans Krajcberg, CENTQUATRE and Carreau du Temple in Paris, as well as at the Grandes-Serres de Pantin.



RUI OLIVEIRA ©

Education

2025-2026 Pre-doctoral Research Program, École des Arts Décoratifs – Université PSL (Paris Sciences et Lettres), Art, Design and Society, Paris, France

2021-2023 Promotion Marguerite Duras – Le Fresnoy – National Studio of Contemporary Arts, Tourcoing, France

2019 Master's Degree in Scenography, École Nationale Supérieure des Arts Décoratifs (ENSAD), Paris, France

2018 Exchange Program in Performance and Choreography, ISAC – Royal Academy of Fine Arts, Brussels, Belgium

2016 Bachelor's Degree in Scenography, Federal University of Rio de Janeiro (UFRJ), Rio de Janeiro, Brazil

2015 Escola de Artes Visuais do Parque Lage, Rio de Janeiro, Brazil

2012 Bachelor's Degree in Political Science – International Relations, Estácio de Sá University (UFF), Brazil

Educational Workshops & Teaching Experience

Led workshops as a guest artist and educator with various educational institutions, including Le Fresnoy – Studio national des arts contemporains, where I collaborated with the educational department to run sessions for school groups. I worked with a CHAAP class at Collège Makeba in Lille as part of the national program Cordées de la Réussite, and supported visual arts students at École Jeannine Manuel in Marcq-en-Barœul in preparing for their baccalauréat. I also took part in the project Training through the Image with young participants, organized by La Fabrique du Regard – Le BAL in Paris.

Résidences

2025-2026 Artistic Residency, Casa da Música, Porto, PT

2023-2025 Digital Arts Residency, BnF, Paris, FR

2025 Résidence Association Fertile, Toury-sur-Jour, Bourgogne, FR

2024 Fondation Kymia – Marrakech, MA

2024 Villa Panthéon, Mairie du 5e – février à juin, Paris, FR

2021 Résidence au Centre d'Art Contemporain de la Villa Arson, Nice, FR

2018 Résidence à Capacete Program, Rio de Janeiro, BR

2017 Résidence à Casa Daros, incubateur pour les professions créatives, Rio de Janeiro, BR

Prix, Festivals, Collections

2024

- Collection Bibliothèque nationale de France, Contemporary Brazilian Photography Collection

2024

- IV Forum do Movimento das Imagens, screening of the film Interior da terra (Interior of the Earth), 17', Recife, Brazil

- International Festival of Films on Art – Le FIFA, screening of the film Interior da terra (Interior of the Earth), Montréal, Canada

- Rencontres Cinéma-Nature Festival, screening of the film Interior da terra (Interior of the Earth), 17', followed by a discussion, Dompierre-sur-Besbre,

France

2023

- Liberté Art Award in Photography by Le Quotidien de l'Art and Beaux Arts Consulting for the photographic series Dorsal, Paris, FR

- «Révélation» Prize awarded by Lille Art Up for the drawer-box installation Mémoires de Nazaré, Lille Grand Palais, Lille, FR

- Brésil en Mouvements Festival – screening of the film Interior da terra (17') followed by a public discussion, Paris, FR

- VI Mostra Sesc de Cinema – Interior da terra (17'), Rio de Janeiro, BR

- Mostra Ecofalante de Cinema – Interior da terra (17'), São Paulo, BR

- Olhar de Cinema – Curitiba International Film Festival – Interior da terra (17'), Curitiba, BR

2022

- Mostra Goiânia Curtas – Interior da terra (17'), Goiânia, BR

Solos Show

2025

- Exhibition in July/August presenting the video installation *Corpo d'Água*, the photography series *Dorsal*, and the installation *Dia do Fogo* – Fondation du Doute, Blois, France

- Exhibition presenting the outcome of the digital residency at the BnF – BnF François-Mitterrand, Paris, FR

2024

- Terra Brasilis: Naviguer à vues exhibition – outcome of the Villa Panthéon residency – Salle René Capitant, Mairie du 5e, curated by Aurélie Barnier and Viviana Lupuma – Paris, FR

2017

- Exhibition «Entre meios», photographic series «Em Processo» – Curated by Tina Velho, Parque Lage – Free School of Visual Arts, Rio de Janeiro, BR

Conferences, Workshops, and Publications

2024

- Symposium : Technologies in theatre, performance and exhibition design - PQ Talks - Embracing ancestral technologies - Prague Quadrennial of Performance Design and Space Prague, CZ

2023

- Symposium: Water Body - KIKK Festival - «The Artists & Curators Meeting» - KIKK Festival, Namur, BE

- Prague Quadrennial of Performance Design and Space: Participation in PQ Talks - Expanding Scenography from the South: Global Perspectives - Prague, CZ

2022

- Research Presentation at the Open Forum - Forum #5 - Anthropocene: Ecological Awareness with screening of the film Interior da terra (Inside the Earth) 17' followed by a round table - Le Fresnoy - National Studio for Contemporary Arts and Cité Scientifique Lille, FR

- Publication in the book - Bureau d'investigation du Sacré, La jeune création et le sacré - Les presses du réel - Research and production program Chair «La jeune création et le sacré», Paris, FR

2019

- Workshop avec RE.AL Company et João Fiadeiro «composition en temps réel» pour Le festival de danse contemporaine - Panorama, Lapa, BR

Expositions collectives, Performances et Scénographies

2025

- Exhibition with Yann Beavais and Edson Barrus - in dialogue with Frans Krajcberg - L'Espace Krajcberg, Paris, FR

2024

- Exhibition «The Collector's House» in dialogue with Frans Krajcberg, featuring the installation «Raízes de Mandioca e Frutos de Terra» and the photograph «Dorsal» - L'Espace Krajcberg, Paris, FR

2023

- Exhibition «Biennale, Nous le Vivant» with the installation «O Dia do Fogo» (The Day of Fire) and the series of photographs «Madeira Queimada Corte Fresco & Cinzas» (Freshly Cut Burnt Wood & Ashes) - In partnership with the École des Arts Décoratifs, the École Normale Supérieure - PSL, and the Musée National d'Histoire Naturelle, Paris, FR

- Exhibition «Panorama 25» with the video installation «Corpo d'Água» (Body of Water) 15' at Le Fresnoy - Studio National des Arts Contemporains, Tourcoing, FR

2023

- Exhibition «Collector's House - Paris Design Week» with the series of photographs «Madeira Queimada Corte Fresco & Cinzas» (Freshly Cut Burnt Wood & Ashes), Paris, FR

- Exhibition «Origines» with the installation «O Dia do Fogo» (The Day of Fire) - Curated by COAL Art Ecology - Lauranne Germond at the Carreau du Temple, Paris, FR

2022

- Exhibition and Symposium «L'humain qui vient» - Film «Interior da Terra» (The Interior of the Earth) 17' - UNESCO, Paris, FR

- Exhibition «Panorama 24 - L'autre côté» - Film «Interior da Terra» (The Interior of the Earth) 17' - Le Fresnoy - Studio National des Arts Contemporains, Tourcoing, FR

- Exhibition «Bureau d'investigation du Sacré» curated by Jeanne Mercier, Video-performance «Terra Perdida» (Lost Land) - Grands Serres, Pantin, FR

2021

- Exhibition «Vivants!» - Installation «O dia do fogo» (The Day of Fire) and «Zonas Afetadas» (Affected Zones) curated by Espace Krajcberg, Paris, FR

- Performer for the exhibition «The Power of My Hands» by artist Wura-Natasha Ongunji, Musée d'Art Moderne de Paris, FR

2020

- Exhibition «Amanha sera um outro dia» - Installation «O dia do fogo» (The Day of Fire) and discussion table, curated by Sandra Hegedus and Sofia Lannusse - Studio Iván Argote, Les Grandes-Serres, Pantin, FR

2019

- Performance «terre perdida» (Lost Earth), graduation project at EnsAD, Paris, FR

- Performance «ShoppingChão» at Prague Quadrennial of Performance Design and Space - Formations Exhibition, Prague, CZ

- Exhibition of the French Schools Pavilion «The Ninth School» at Prague Quadrennial of Performance Design and Space, Prague, CZ

2018

- Video-sound installation «Zone Frontière» at Palais de la Porte Dorée, Paris, FR

- Scenography and production for «Le Café des Imposteurs,» Magic WIP, Le WIP Villette - Paris, FR



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