

THIÁ SGUOTI

portfolio | 2026





Thiá Sguoti (1995), based in São Paulo, Brazil, is an multimedia artist whose research centers on the mythical figure of the mermaid. Graduated in Visual Arts, the artist establishes dialogues between mythology, culture, and lived experience, addressing issues of gender, aesthetics, and spirituality through multiple techniques. Since 2014, her practice investigates an iconography that proposes non-colonial forms of existence, materialized in works that traverse the symbolic and the sensorial. Sguoti creates everything from objects to garments, enabling playful metamorphoses of real and imaginary bodies, and, drawing from these, explores other possibilities of worship and metamorphosis.

Is the first trans people to exhibit on a public museum at Itu (São Paulo, BR), she recently joined the inaugural exhibition of the first Transgender Museum of History and Art in Brazil, MUTHA, and the Acervo Rotativo's collection, curated by Laerte Ramos, and has participated in collective exhibitions such as *A Noite Não Adormece nos Olhos das Mulheres* (The Night Does Not Fall Asleep in Women's Eyes), in 2026, curated by the *Mulheres Arquivadas*' project at Caroço, *As Jóias da Rainha* (The Queen's Jewels), in 2024, curated by Renato de Cara at São Paulo Fashion Week, the 25th *Salão de Artes Visuais de Vinhedo* and the 69th *Salão de Abril*, in addition to his last solo exhibition *Santuário*, in 2026, curated by Marina Bortoluzzi at SOBRESOLO, awarded in Call VoA 2022-23 with the residence [Kaaysá Art Residency](#).

Thiá Sguoti's research departs from the mythical figure of the mermaid to investigate how images, symbols, and narratives construct modes of existence. Working across sculpture, sculptural garments, painting, and object-making, the artist establishes dialogues between mythology, spirituality, popular culture, and religious iconography, proposing fantasy as a critical and political tool.

Myth is understood as a living system of meanings capable of revealing tensions between body, gender, spirit, power, and memory. By shifting the mermaid from the realm of folklore to that of spirituality, Sguoti develops a distinctive iconography populated by hybrid creatures, sigils, relics, amulets, and ritual artifacts that oscillate between the sacred and the fictional.

Iron, latex, resin, pigments, metal leaf, and modeling processes are employed to create objects that simultaneously evoke archaeological sculptures, ceremonial instruments, and devices of fabulation. Rather than merely representing existing mythologies, the artist constructs new possibilities for worship, belief, and belonging, producing material fictions that challenge the boundaries between invention and tradition.

By investigating how images produce reality and how symbols can operate as devices for subjective and collective transformation, Sguoti's works bring together the playful and the ritualistic, artifice and devotion, suggesting that imagining other worlds is also a way of reinventing how we inhabit this one.



The series, titled Assentamento, is composed of objects and sculptures that form part of a kind of sacred setting. Assentamento is a Brazilian term, particularly associated with Afro-Brazilian religious practices, referring to the material establishment and grounding of a sacred force or entity. The term has no direct equivalent in English. The pieces evoke—individually or collectively—shapes that recall mythical figures and ritual objects, such as ceremonial vessels and other elements associated with sacred practices.

DIMENSIONS

Height | 27 cm
Width | 12 cm
Depth | 19 cm

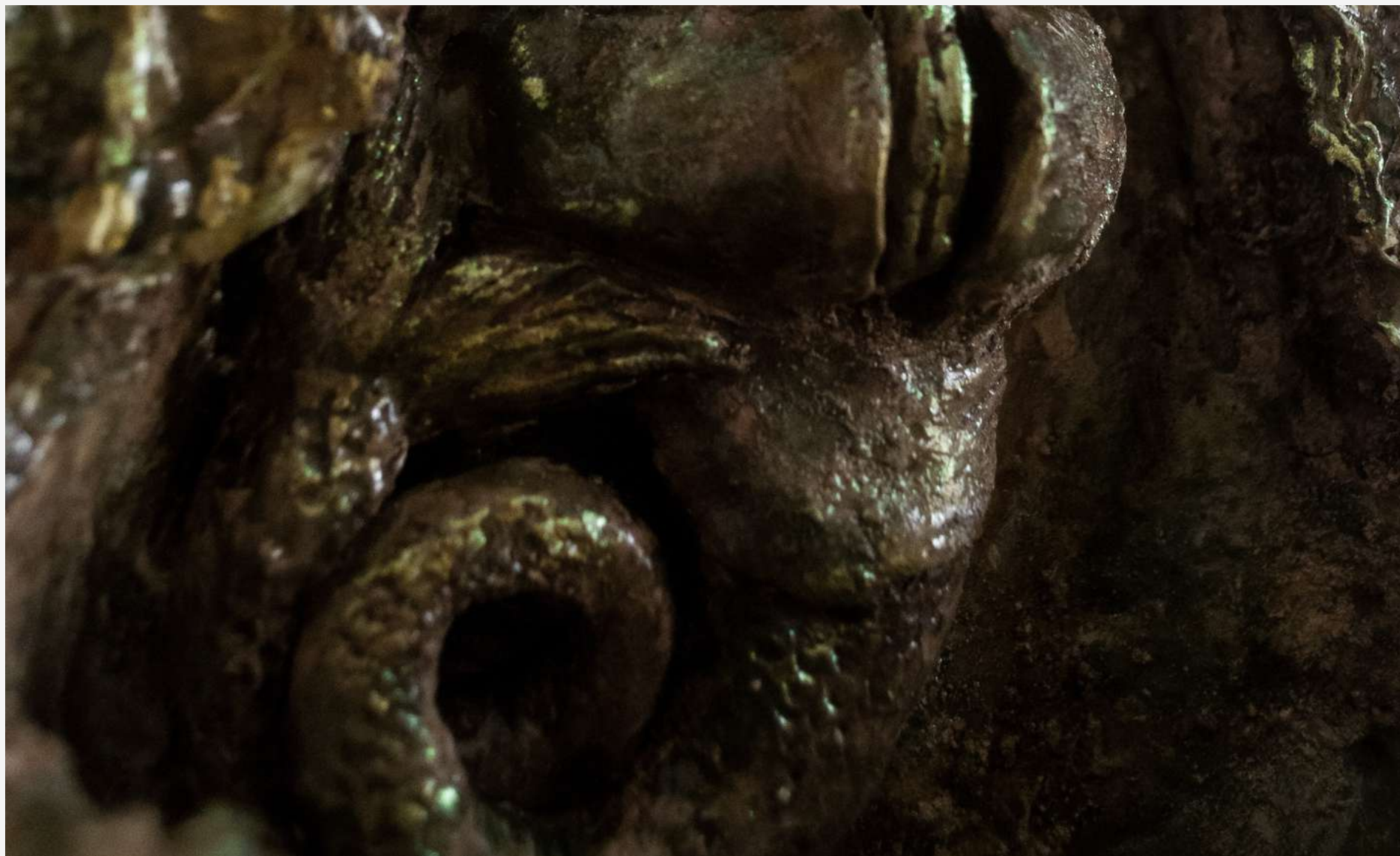
MEDIUM

Cold-curing ceramic, oyster shells, plastic, yeast, varnish, acrylic and pigment.

2026



DETAIL





A fossil is understood as "the preserved remains of living organisms or evidence of their biological activity, embedded in a variety of materials." In this series, the artist fossilizes real and imagined beings in resin, exploring the possibility of fabricating evidence that is not necessarily biological, but spiritual—traces of entities that have existed only within the imagination of a particular culture or civilization. In doing so, the works evoke intersections between mythology, archaeology, and spirituality.

DIMENSIONS

Height | 55 cm
Width | 55 cm
Depth | 5 cm

MEDIUM

Resin, gold and fish.

2026



DETAIL



DIMENSIONS

Height | 80 cm
Width | 35 cm
Depth | 5 cm

MEDIUM

Latex, resin and
gold pigment.

2025



DIMENSIONS

Height | 35 cm
Width | 28 cm
Depth | 3 cm

MEDIUM

Tilapia Skin Tilapia skin
embedded in resin with
gold pigment

2022



DIMENSIONS

Height | 27 cm
Widht | 22 cm
Depth | 21 cm

MEDIUM

Gold on pre-existing
organic matter.

2026





The series brings together artworks made from leftover latex fragments originating from the production of sculptural garments. Reassembled into new compositions, these remnants retain the traces of their previous forms.

In biology, an exuvia is the outer skin shed during the process of molting. In this series, the term refers to matter that endures through transformation, understanding each fragment not as waste, but as evidence of a body in constant metamorphosis.

DIMENSIONS

Height | 36 cm
Width | 36 cm
Depth | 3 cm

MEDIUM

Resin, latex and
gold on wood.

2025





DIMENSIONS

Height | 35 cm
Width | 25 cm
Depth | 3 cm

MEDIUM

Resin, latex and
silver on wood.

2022



DIMENSIONS

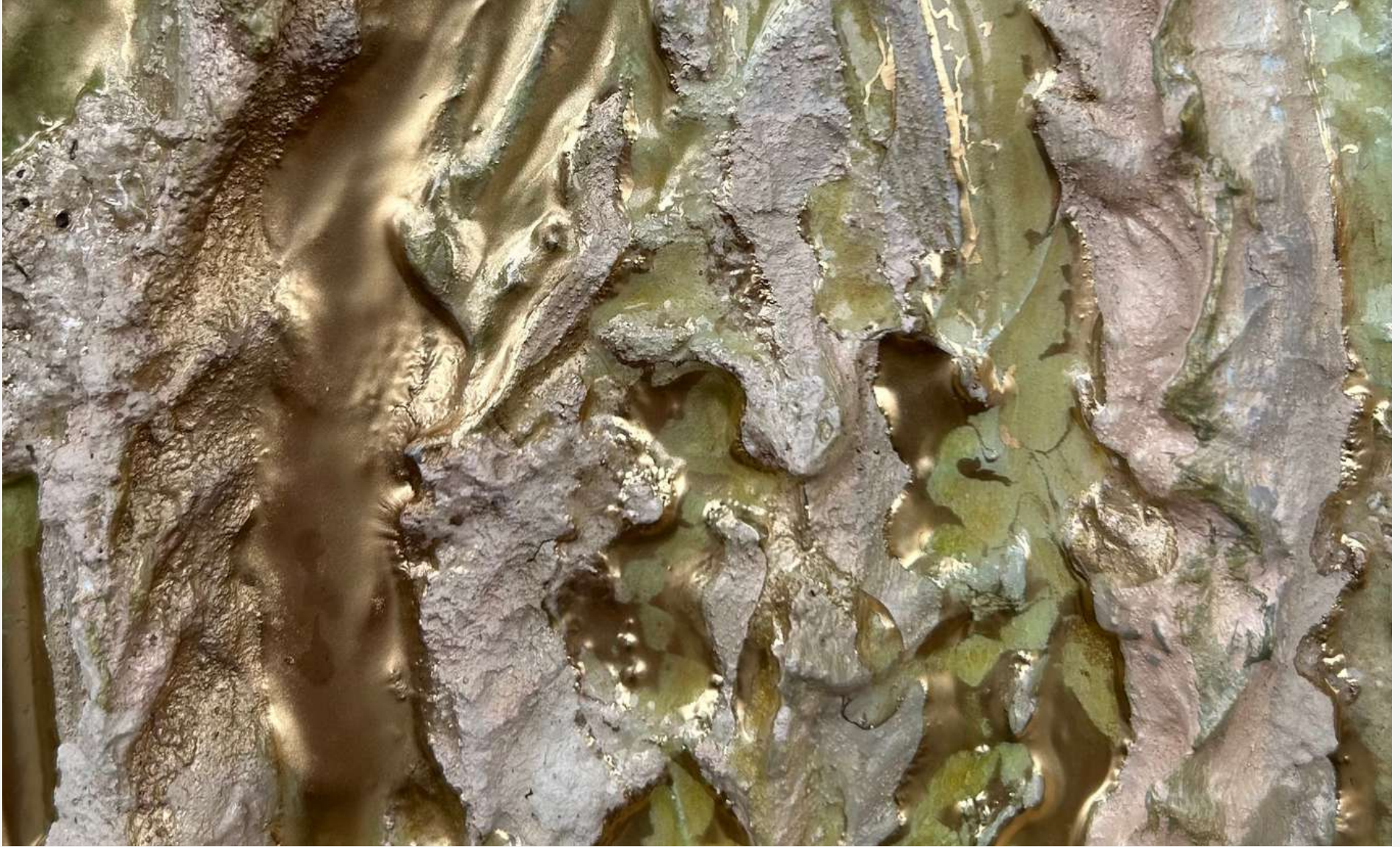
Height | 48 cm
Widht | 29 cm
Depth | 3 cm

MEDIUM

Resin, varnish, acrylic, leavening agent, and pigment on wood.

2026

Nucleus



DETAIL



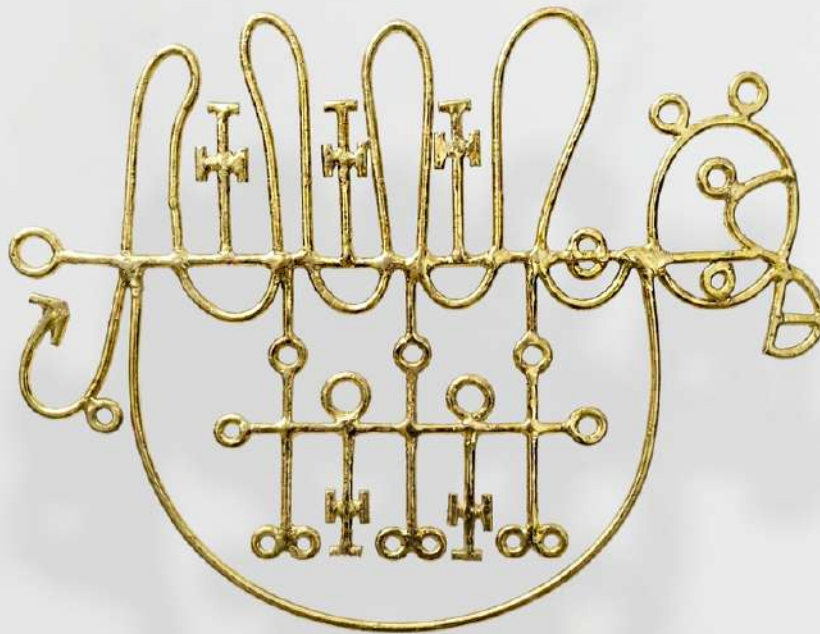
DIMENSIONS

Height | 27 cm
Widht | 21 cm
Depth | 3 cm

MEDIUM

Gold and acrylic on
cold-cure ceramic.

2025



A series of welded iron sculptures finished with gold leaf, based on drawings of sigil-graphic seals traditionally associated with spiritual entities across diverse esoteric and pagan traditions. Drawing from both historical grimoires and fictional constructions, the works materialize the "signatures" of real and imagined entities, displacing these symbols from the ritual sphere into the exhibition space.

Composed of lines, curves, and geometric forms, the sculptures preserve the graphic language of sigils while translating their two-dimensional compositions into three-dimensional objects. Their gold-leaf finish references the Byzantine tradition, appropriating its visual language of sacredness to propose a critical inversion of the values historically assigned to colonial religions and dissident spiritualities.

DIMENSIONS

Height | 40 cm
Width | 45 cm
Depth | 1 cm

MEDIUM

Gold on welded iron.

2026



DETAIL



DIMENSIONS

Height | 40 cm
Width | 30 cm
Depth | 1 cm

MEDIUM

Gold on welded iron
and cold-curing ceramic.

2026

Fish Bladder



DETAIL

A Noite Não Adormece nos Olhos das Mulheres ————— COLLECTIVE EXHIBITION



Caroço

Curated by Gui Zrenner | Mulheres Arquivada's Project

São Paulo, Brazil, 2026

Mitre II



The mitre, as an ecclesiastical insignia, is a ceremonial headdress traditionally worn by Christian bishops. While its historical origins are complex, this work draws on theories that trace its visual references to the ancient Near East and, more specifically, to the cult of Dagon, the principal deity of the ancient Philistines, often associated with fish and at times depicted as a merman emerging from the sea to bring knowledge to coastal peoples.

According to these speculative interpretations, Christianity appropriated elements from earlier pagan traditions, and the bishops' liturgical mitre can be read as a stylized representation of the open mouth of a fish. Within this framework, Catholic bishops become symbolic priests of Dagon—whether consciously or not. Rather than asserting this narrative as historical fact, the work engages with it as a mythological and symbolic construction, exploring the porous boundaries between belief, iconography, and cultural transmission.

DIMENSIONS

Hean:
Height | 16 cm
Widht | 9 cm
Depth | 13 cm

Fins (each):
3 cm
7 cm
3 cm

MEDIUM

Pigment on
glazed ceramic.

2026





DIMENSIONS

Head:
Height | 16 cm
Width | 9 cm
Depth | 13 cm

Fins (each):
3 cm
7 cm
3 cm

MEDIUM

Gold and pigment on
glazed ceramic.

2026





A series of wearable sculptures composed of latex mermaid tails, conceived as extensions of the body and as devices for fabulation. Suspended between garment, prosthesis, and skin, the works take the mermaid not merely as a mythical figure, but as an image historically relegated to the realms of excess, artifice, and performance.

The title of the series emerges from the friction between two interpretive frameworks: on one hand, fantasy as a force of enchantment, projection, and bodily reinvention; on the other, farce as the category to which the imaginary is so often consigned when it departs from utility, restraint, and social norms. By wearing a tail, the body momentarily abandons the expectation of coherence with reality and begins to inhabit an ambiguous territory where desire, play, absurdity, beauty, and estrangement coexist.

DIMENSIONS

Height | 160 cm
Width | 94 cm
Depth | 5 cm

MEDIUM

Latex and acrylic pigment.

2026





Sobresolo

Curated by Marina Bortoluzzi

São Paulo, Brazil, 2026



Sobresolo

Curated by Marina Bortoluzzi

São Paulo, Brazil, 2026



DIMENSIONS

Height | 165 cm
Width | 60 cm
Depth | 30 cm

MEDIUM

Latex, acrylic and monofin.

2024



Portal



DIMENSIONS

Height | 84 cm
Width | 41 cm
Depth | 16 cm

MEDIUM

Glazed ceramic and
adhesive-backed mirror

2024





25M

Curated by Núria Vieira

São Paulo, Brazil, 2026



The works are deconstructed amphorae—a type of vessel widely used in ancient Greek and Roman cultures—and reference the sacred geometric form known as the Vesica Piscis, created by the intersection of two circles of equal radius, with the center of each circle lying on the circumference of the other. Often mistakenly associated exclusively with Christianity, the symbol has much earlier origins and has also been linked to Babylonian deities whose iconography is closely connected to fish, fertility, and the mythical figure of the mermaid. The sculptures evoke archaeological artifacts through an aesthetic of ruin, as though they had been recovered from the submerged remains of an ancient civilization beneath the ocean.

DIMENSIONS

Height | 8 cm
Width | 37 cm
Depth | 19 cm

MEDIUM

Glazed ceramics.

2024



DETAIL



Metamorphosis



"(...) In the image, a natural landscape is interrupted by the scales of a trans-species from the world's origin—what she describes as an artifact of fiction/non-fiction, a fissure opening in the sand as the site of a rebirth. Seeking to invoke a lost ancestry through an archaeology of reinvention, the work extends onto the walls that sustain the exhibition space; there, another scale emerges across the surface to the left of the photograph.

Within this fragment of skin-like latex, we encounter the presence of a sacred goddess who outwits the concrete and transforms the emerging world into a transcendental mode of existence. It becomes evident that by excavating the structures of a society built upon manufactured forgetting, and by recreating the artifacts of lost spiritual bonds, the work announces the urgency of a new Golden Age—one that will inscribe trans existences into the pantheon of eternity."

Excerpt from the curatorial text by Bruno Cordeiro.

DIMENSIONS

Variable

TÉCNICA

Gold, latex and
acrylic resin.

2023





DIMENSIONS

Height | 20 cm
Widht | 15 cm
Depth | 5 cm



MEDIUM

Gold, cold porcelain, metal, aluminum,
wood and oyster shell.

2025



DIMENSIONS

Height | 173 cm
Width | 40 cm
Depth | 40 cm

MEDIUM

Pigment and Latex
sculpture on an iron base.

2026



São Paulo Fashion Week

Curated by Renato de Cara

São Paulo, Brazil, 2024

SOLO EXHIBITIONS

2026 | **Santuário**. Curated by Marina Bortoluzzi. Sobresolo. São Paulo (SP), Brazil.
2025 | **Vesica Piscis: O Eio Perdido**. Curated by Thais Rivitti. *lapa, Lapa*. São Paulo (SP), Brazil.
2016 | **Limites do Inconsciente**. Organized by Marcelo Lago e Fernanda Lago. *Galeria Aloísio Magalhães. Centro de Cultura Raul de Leoni*. Petrópolis (RJ), Brazil.

GROUP COLLECTIONS

2026 | **Portal**. Curated by Bruno Cordeiro. *Move Arte*. São Paulo (SP), Brazil.

2025 | **Corpo Vibrátil**. Curated by Lucas Dilacerda. *Blombó Gallery*. São Paulo (SP), Brazil.
2025 | **Como Construir uma Paisagem**. Curated by Vitor Mazon. Casa do Olhar Luiz Sacilotto. Santo André (SP), Brazil.
2025 | **Sala de Jantar**. Curated by Luana Fortes and Cristina Tolovi. *Marília Razuk Gallery*. São Paulo (SP), Brazil.
2025 | **AR - Acervo Rotativo**. Curated by Laerte Ramos. *Cultural Center SESI São José dos Campos*. São José dos Campos (SP), Brazil.

2024 | **Os Nomes do Fim**. Curated by Bruna Fernanda, Lucas Goulart and Thais Rivitti. *Vermelho Gallery*. São Paulo (SP), Brazil.
2024 | **AR - Acervo Rotativo**. Curated by Laerte Ramos. *Sesi Campinas Amoreiras*. Campinas (SP), Brazil.
2024 | **AR - Acervo Rotativo**. Curated by Laerte Ramos. *Sesi São José do Rio Preto*. São José do Rio Preto (SP), Brazil.
2024 | **Como Construir uma Paisagem**. Curated by Vitor Mazon. *CasaBASA.temp*. São Paulo (SP), Brazil.
2024 | **Sustentar o Efêmero**. Curated by Tania Rivitti and Marcia Lerro Pimenta. *Museu Republicano de Itu*. Itu (SP), Brazil.
2024 | **Duas Asas, Base e Gargalo**. Organized by Revista Amarelo. *Amarelo Barra Funda*. São Paulo (SP), Brazil.
2024 | **Vivarium**. Curated by Núria Vieira. *25M - Galeria Metrópole*. São Paulo (SP), Brazil.
2024 | **As Jóias da Rainha**. Curated by Renato de Cara. *São Paulo Fashion Week - SPFW +N8. PACUBRA - Pavilhão das Culturas Brasileiras*. São Paulo (SP), SP.
2024 | **Me Avise Antes que Acabe**. Curated by Bruna Fernanda, David Ribeiro, Lucas Goulart and Thais Rivitti. *Vermelho Gallery*. São Paulo (SP), Brazil.
2024 | **AR - Acervo Rotativo**. Curated by Laerte Ramos. *SESI Itapetininga*. Itapetininga (SP), Brazil.
2024 | **AR - Acervo Rotativo**. Curated by Laerte Ramos. *MARP - Museu de Arte Contemporânea de Ribeirão Preto*. Ribeirão Preto (SP), Brazil.

2023 | **1001 Oportunidades**. Curated by Érica Burini. *Ninetta Rabner Space*. São Paulo (SP), Brazil.
2023 | **AR - Acervo Rotativo**. Curated by Laerte Ramos. *MACS - Museu de Arte Contemporânea de Sorocaba*. Sorocaba (SP), Brazil.
2023 | **Good Vibes**. Curated by Thais Rivitti. *SP—Arte*. São Paulo (SP), Brazil.
2023 | **Mesmo Estando Separados**. Curated by Bruna Fernanda, Caio Bonifácio, Glaucete Santos and Lucas Goulart. *Ateliê397*. São Paulo (SP), Brazil.

2022 | **M.U.S.A**. Curated by Oscar D'Ambrósio. *RG Gallery - Parque da Cidade's Mall*. São Paulo (SP), Brazil.
2022 | **Abre a Rodinha, Meu Amor**. *Ateliê397*. São Paulo (SP), Brazil.

2021 | **Plantão**. Curated by Cadu Gonçalves, Lucas Goulart, Núria Vieira, Khadyg Fares and Paola Ribeiro. *Ateliê397*. São Paulo (SP), Brazil.
2021 | **AR - Acervo Rotativo**. Curated by Laerte Ramos. *Oficina Cultural Oswald Andrade*. São Paulo (SP), Brazil.
2021 | **MUTHA - First Exhibition**. Curated by Ian Habib. *MUTHA - Museu Transgênero de História e Arte*. On-line.

2020 | **25th SAV - Salão de Artes Visuais de Vinhedo**. Curated by Luiz Gustavo Paffaro, Marisa Gallerani Solimeo and Miro Bampa. *Centro de Exposições e Galeria Edilson Caldeira*. Vinhedo (SP), Brazil.

2019 | **2nd Encontro de Artes VIVIEUVI**. Organized by Vivian Villanova. *Escola Britânica de Artes Criativas (E.B.A.C.)*. São Paulo (SP), Brazil.

2018 | **1st Encontro de Artes VIVIEUVI**. Organized by Vivian Villanova. *Escola Britânica de Artes Criativas (E.B.A.C.)*. São Paulo (SP), Brazil.
2018 | **69th Salão de Abril**. Curated by Paulo Klein, Carlos Macêdo, Paloma Santa Rosa and Paulo Amoreira. *Casa do Barão de Camocim*. Fortaleza (CE), Brazil.
2018 | **Coletiva Eixo**. Curated by EIXO ARTE. *Fábrica Bhering*. Rio de Janeiro (RJ), Brazil.

2016 | **Corpo Presente**. Curated by Ale Lopes and Nathalia Cruz. *Cazamais*. São Paulo (SP), Brazil.
2016 | **Fundação**. Curated by Nathalia Cruz. *Ateliê Braço Forte Contemporâneo*. São Paulo (SP), Brazil.
2016 | **Qual é o seu link?**. Curated by Lúcia Avancini and Marliou Winograd. *Centro de Artes Calouste Gulbenkian*. Rio de Janeiro (RJ), Brazil.
2016 | **L.O.T.E. - 6th edition**. Curated by Agnus Valente, José Spaniol and Sérgio Romagnolo. *Alcindo Moreira Filho Gallery*. São Paulo (SP), Brazil.
2016 | **Coletiva Eixo > july**. Curated by EIXO Arte. *Estúdio Dezenove*. Rio de Janeiro (RJ), Brazil.

2015 | **Novas Impressões**. Curated by Marcia de Moraes. *Oficina Cultural Oswald de Andrade*. São Paulo (SP), Brazil.

2014 | **L.O.T.E. - 4th edition**. Curated by Agnus Valente, José Spaniol and Sérgio Romagnolo. *Alcindo Moreira Filho Gallery*. São Paulo (SP), Brazil.

AWARDS

VoA Call 2022-2023 | Awarded with residency.

RESIDENCES

OCTOBER 2022 | **Kaaysá Art Residency**. Curatorial guidance by Agnaldo Farias. Boiçucanga (SP), Brazil.

FAIRS

2026 | **Casa Cor Goiás — Mente e Coração**. *Sala Decantar - Leo Magno Arquitetura*. Goiânia (GO), Brazil.
2025 | **FARGO**. Ricardo Braudes. *Centro Cultural Oscar Niemeyer*. Goiânia (GO), Brazil.
2023 | **19th SP—Arte | Exhibit: Good Vibes**. Curated by Thais Rivitti. *Ateliê397 | Pavilhão da Bienal*. São Paulo (SP), Brazil.
2022 | **ArPa**. *Complexo do Pacaembu*. São Paulo (SP), Brazil.
2021 | **17th SP—Arte**. *Ateliê397*. São Paulo (SP), Brazil.

COLLABS

2023 — 2026 | **Amarelo Loja**. São Paulo (SP), Brazil.
2025 | **Lateral Gallery**. São Paulo (SP), Brazil.

MENTORSHIPS

2026 | **FLAMMA**. *Spiritual in Art*. Curatorial guidance by Marina Bortoluzzi.
2025 | **Clínica Geral**. *Ateliê397*. Curatorial guidance by Bruna Fernanda, Lucas Goulart, Raphael Escobar and Thais Rivitti.

PUBLIC COLLECTIONS

AR - Acervo Rotativo. Curated by Laerte Ramos. São Paulo (SP), Brazil.
MUTHA - Museu Transgênero de História e Arte. Curated by Ian Habib. On-line.

PRIVATE COLLECTIONS

Bueno-Seronni Collection. Goiânia (GO), Brazil.
Alayde Alves Collection. São Paulo (SP), Brazil.

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