



SYZYGY: THE COSMOLOGY OF
LOW TIDE — CHAPTER COROAS
UILER COSTA-SANTOS
(2018-ONGOING)

BIO

Uiler Costa-Santos was born in 1983, and lives and works in Salvador, the capital of the state of Bahia, Brazil. He is a visual artist and educator. Through photography and the study of images, his research seeks to interlace the imagination of the landscape and the politics of redistribution of the senses through abstraction. His work uses images as aesthetic vehicles, and he employs them as tools to offer the body different perceptual experiences based on common, everyday spaces, returning to it the potentialities of geo-political imagination. Since 2017 the artist has dedicated himself to the series “Sizigia”, a project using aerial photography of the Itaparica channel, a region on the coast of Bahia, in which he traces different reliefs and movements of the tide creating new ways to interpret the local landscape. In 2022 he held the solo exhibitions *Cosmologia da maré baixa* [Cosmology of low tide] (Galeria Babel-SP) and *Coroas* [Crowns] (Museu de Arte da Bahia-BA). His group exhibitions include the *Rencontres de Bamako Photography Biennial 2022-2023*. Since 2015 he has taught photography courses with an emphasis on technique and poetic research, such as “The path emerges by walking: Memory, Belonging and Imagination in artistic projects At SESC do Paço (Curitiba). His artistic work is represented by Paulo Darzé Galeria (BR) and São Mamede (PT).

STATEMENT (PT)

I have always been captivated by landscapes. They make me feel something that perhaps I would feel even if I wasn't there. This interest in observing everyday spaces from new perspectives is rooted in the potentiality of sense to guide us through a reading of reality, and allows us to develop it even when confronted by its most haunting form. To paraphrase the geography of Milton Santos, “Everything that we see, that our vision embraces, is the landscape (...) made up not only of volume, but also of colour, movement, scent, sound (...)”. And it is being able to conceive of landscapes as a crossing that enables us to realise everything is connected.

When I look back on my childhood in the neighbourhood of Águas Claras, on the edges of Salvador, I see how the lack of contact with other forms of nature that were socially unavailable affected me. I realise how the desire for new places of existence that the construction of landscapes facilitates for me becomes a work tool, a haven, and a means of relating to my own territory.

Before experiencing the state of suspension offered by aerial photography, I used to explore the landscape from the tops of buildings. Silence, scale and perspective are compositional elements that enable me to reflect on how we are immersed in (pre) fabricated realities, and on how such socio-historical engineering can rob us of the ability to understand these in other ways. It is in attempting to develop such realities that I start to understand the political and fictional substance that is involved in the construction of this work.

My relationship with the coast and with water also stems from childhood. The sea has always been within reach to our family and although my memories are hazy, I still carry within the sensation and tug of the tides, whose impermanence and power transmit something deeply familiar to me. In this sense, the production of images that flex the differences and similarities between space and nature through the abstraction of the living territory itself, allows me to build visual enigmas that, photographically, open up what is in fact real into a new reality.

COROAS

Syzygies are instants of connection in which sea, soil, and rivers construct new reliefs and geographies. In moments of Syzygy, when three bodies belonging to a gravitational system come into alignment, something common to the collective unconscious emerges as a revelation. Syzygy is also encounter: the time-space in which diverse forms of non-human life respond to the synchronous movement of the cosmos to produce their flows, destinies, reliefs, and maps. It is during Syzygies that the landscape transmutes itself, allowing us to perceive the everyday and its constant capacity for creation.

Grounded in this practice of observing and listening to the landscape with which I relate, the production of the images begins with a reading of time and weather: moments of Syzygy, the occurrence of low tide, meteorological conditions, air humidity, light, and atmospheric visibility. These natural variables define the kind of visual dialogue constructed with the territory. Since 2017, this encounter between technique and poetics has taken place across the Baía de Todos-os-Santos (Bay of All Saints) — Barra do Paraguaçu, Salinas das Margaridas, the Itaparica Channel, Caixa Prego, extending to the mouth of the Jagua-ripe River — places where, through flights, I gather the raw photographs that form the first stage of the series. This moment of suspension is also a moment of immersion, which makes the studio the site of evaluation, selection, and assembly: landscapes constructed from the landscapes investigated. Purifying, reassembling, removing excess, amplifying textures, correcting colors, accentuating lines and forms — these are some of the compositional strategies adopted on the way to the final images.

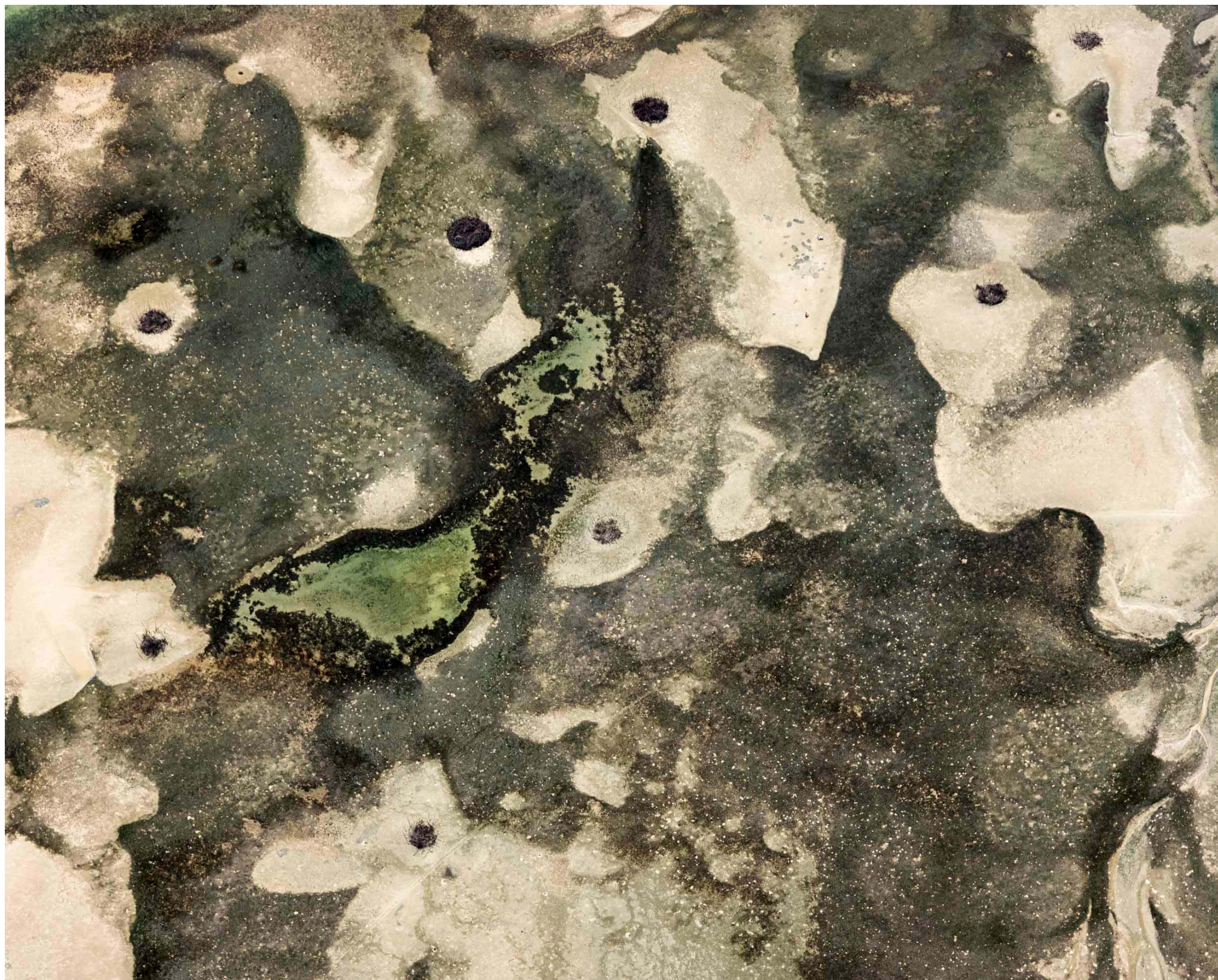
The Syzygy series and research currently unfolds across six visual chapters, each of which seeks to extend the situations experienced in the territory: the poetics of non-human geographies, the impacts of contemporary life on traditional ways of conceiving space, and the contributions that embodied ways of knowing offer to the construction of new politics through imagination.

In the series “Coroas,”* what this interplay of abstraction through the landscape reveals is the synchronous presence of a sophisticated fishing technology produced by traditional fishing communities in the region. Known as “Pesqueiros” (fishing grounds), these areas are engineered through refined observation of the tides and the use of ancestral fishing knowledge. The immense wooden circles are structured in dialogue with the ebb and flow of the sea, revealing the possibility of understanding fishing not as a means of exploiting and extracting natural resources, but as a form of relation, contact, and communication between humans and non-humans.

If we return to the philosophical propositions of Milton Santos from a political and historical perspective, we find the definition of technique put forward by his thought. For Santos, techniques are all the instrumental means through which life realizes itself — that is, all the strategies of coexistence that different forms of life find in order to fulfill their creative purpose. In “Coroas,” my aim in constructing these landscapes is to intensify, through the imaginary, the choreography of movements that the sea offers to human practices when these two forms of life come to inhabit the same plane of experience. At their radical limit, the “pesqueiros” allow us to reimagine other ways out of the impasses posed by the present, when we touch upon ancestral and contemporary forms of knowing, inhabiting, and existing.



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
110 x 165 cm
Edition of 3 plus 1 artist's proof
(20200917__DSC4681)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Signed and numbered verso
Giclee Print on Canson rag photographique
310gsm
110 x 137,5cm
Edition of 3 plus 1 artist's proof
(20200311_A1040565)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
signed and numbered verso
Giclée Print on Canson Baryta Prestigie
340gsm
30 x 45 cm
11 3/4 x 17 3/4 in
Edition of 3 plus 1 artist's proof
(20201113_UCSL8703)



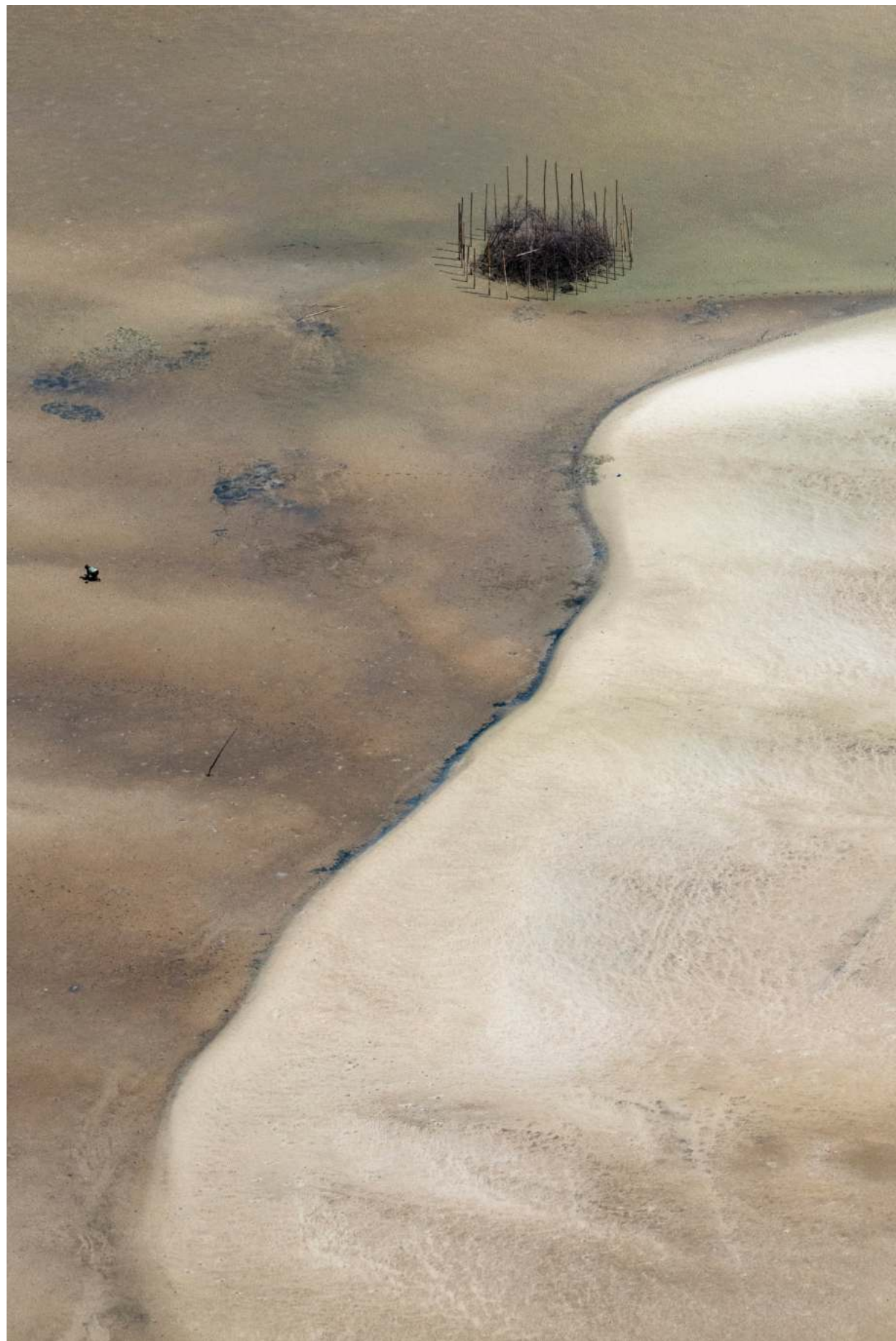
UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
signed and numbered verso
Giclée Print on Canson Baryta Prestigie
340gsm
30 x 45 cm
11 3/4 x 17 3/4 in
Edition of 3 plus 1 artist's proof
(20200917__DSC5138)



UILER COSTA-SANTOS
CHAPTER COROAS
 Untitled, The Bay of All Saints, 2020
 Giclée Print on Canson Rag Photographique
 150 x 100 cm
 Edition of 3 plus 1 artist's proof
 (20201113__UCS6420)



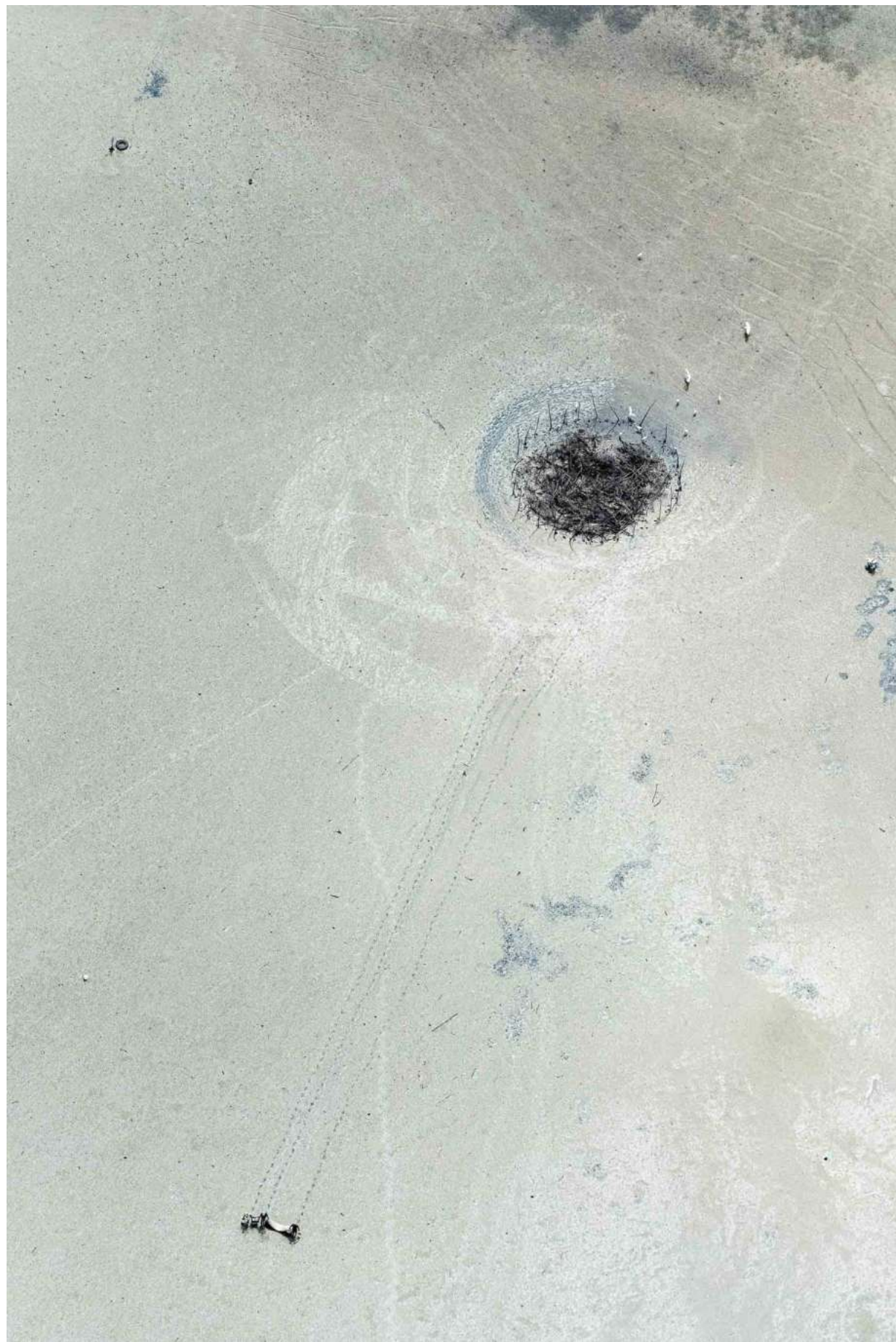
UILER COSTA-SANTOS
CHAPTER COROAS
 Sem título, BTS - Bahia 2020
 Pigmento mineral sobre papel de algodão
 150 x 100 cm
 Edition of 3 plus 1 artist's proof
 (20201113__UCS6431)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
110 x 165 cm
Edition of 3 plus 1 artist's proof
(20201113_UCS6514)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
110 x 165 cm
Edition of 3 plus 1 artist's proof
(20200917_DSC4918)



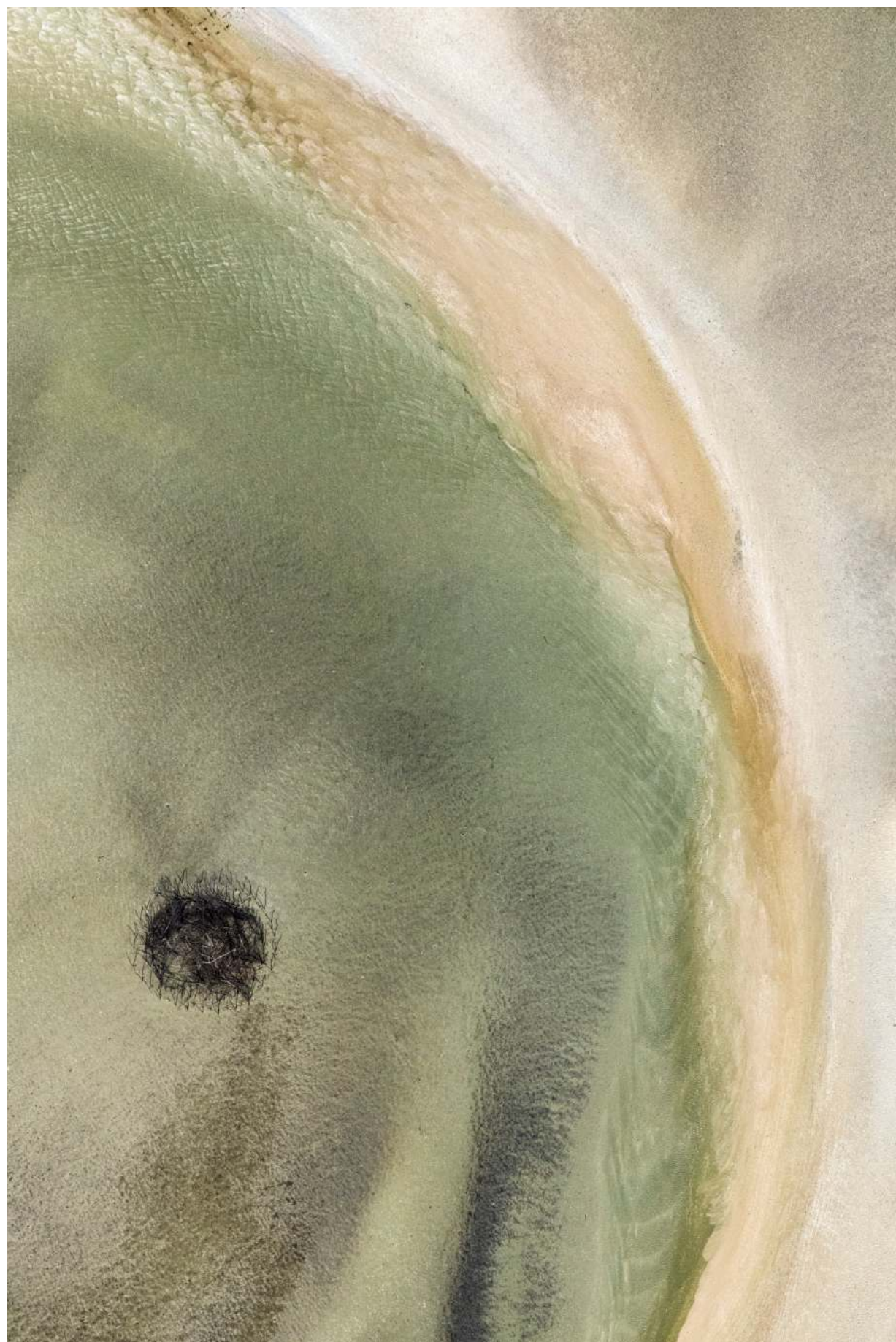
UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, diptych, 2020
signed and numbered verso
Giclée Print on Canson rag photographique
310gsm
120 x 160 cm
Edition of 3 plus 1 artist's proof
(20210313__UCS9160 / UCS9168)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
110 x 165 cm
Edition of 3 plus 1 artist's proof
(20210313_UCS9130)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
110 x 165 cm
Edition of 3 plus 1 artist's proof
(20201113_UCS6652)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
110 x 165 cm
Edition of 3 plus 1 artist's proof
(20201113_UCS6417)



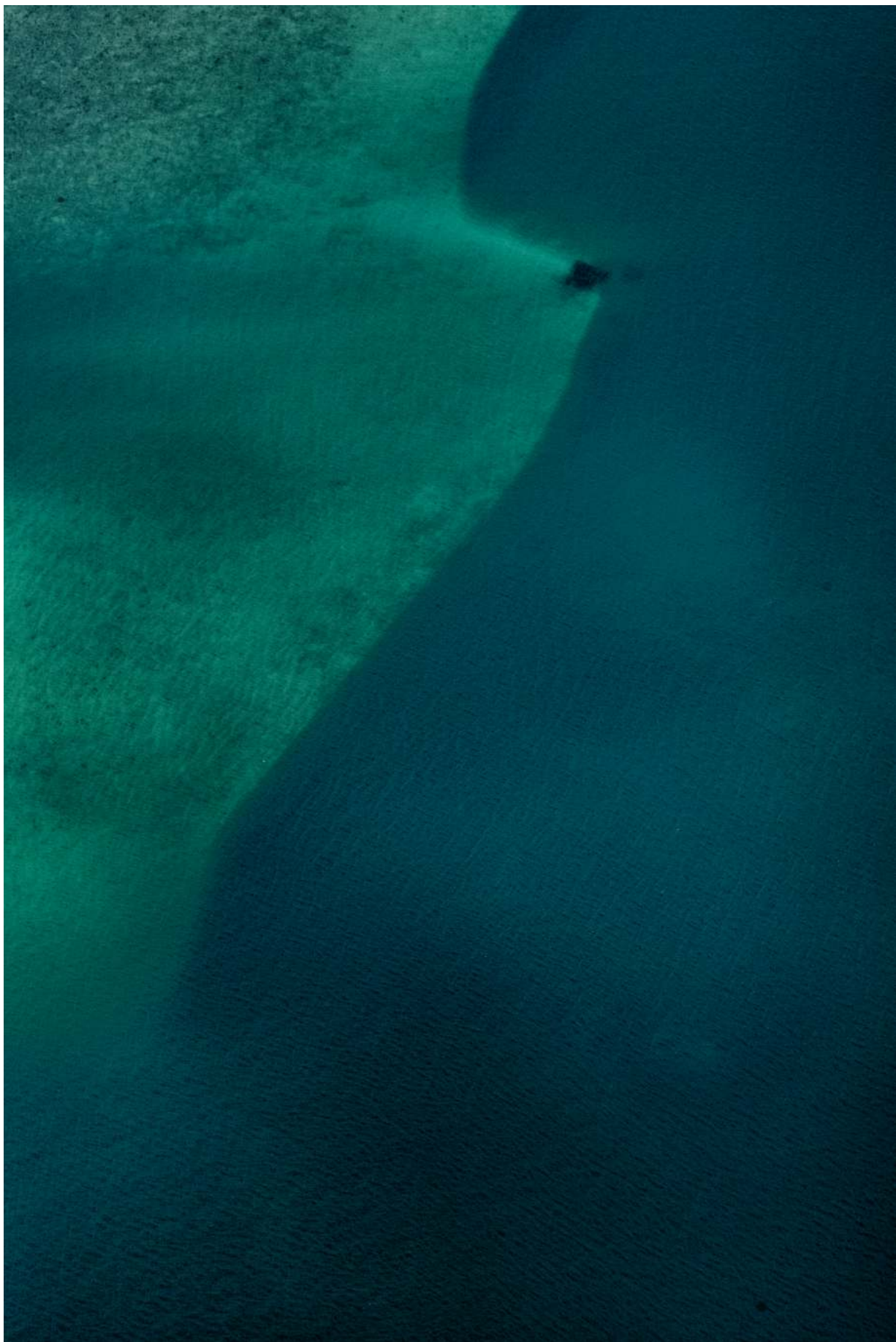
UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2021
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
140 x 100 cm
Edition of 3 plus 1 artist's proof
(20210313_UCS9041)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2021
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
156 x 88 cm
Edition of 3 plus 1 artist's proof
(20210313_UCS8879)



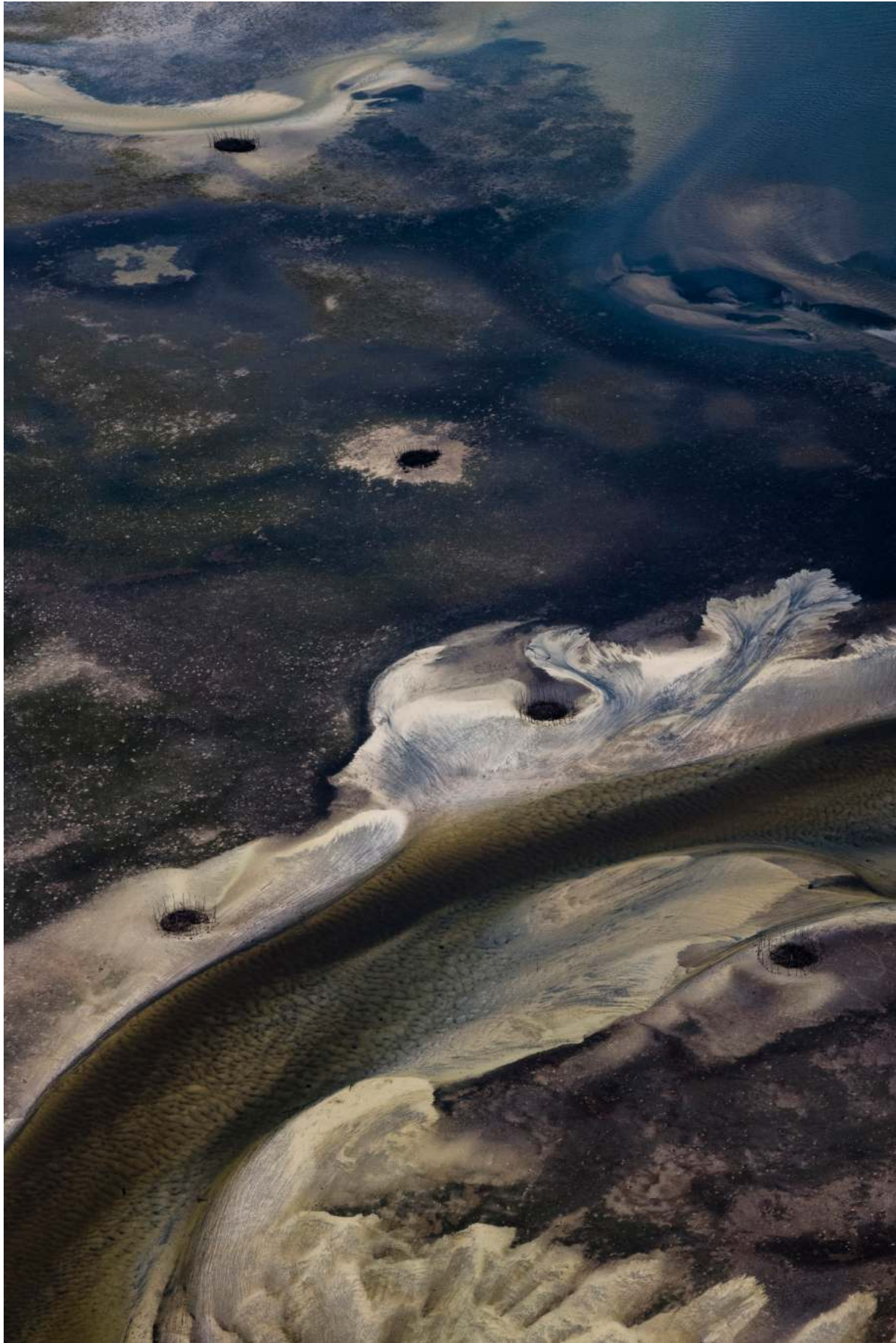
UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2021
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
150 x 100 cm
Edition of 3 plus 1 artist's proof
(20200917_DSC4897)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2021
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
160 x 100 cm
Edition of 3 plus 1 artist's proof
(20211020_UCSL4028)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2021
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
160 x 100 cm
Edition of 3 plus 1 artist's proof
(20211020_UCSL4325)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
150 x 100 cm
Edition of 3 plus 1 artist's proof
(20200311_UCSL8423)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2020
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
36 x 24 cm
Edition of 3 plus 1 artist's proof
(20200311_UCSL8381)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2019
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
150 x 100 cm
Edition of 3 plus 1 artist's proof
(20190514__UCSL4515)



UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2021
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
30 x 45 cm
Edition of 3 plus 1 artist's proof
(20210121_UCSL0041)

UILER COSTA-SANTOS
CHAPTER COROAS
Untitled, The Bay of All Saints, 2021
Giclée Print on Canson Rag Photographique
310gsm
Signed and numbered verso
30 x 45 cm
Edition of 3 plus 1 artist's proof
(20210121_UCSL0043)

CV

TRAINING

- Bachelor degree in Graphic Design by Unijorge. (Jorge Amado University, Salvador Bahia) 2013
- Technologist in Multimedia Production by Unijorge (Jorge Amado University, Salvador Bahia) 2010

INDIVIDUAL ART EXHIBITIONS

- Coroas, SESC Nova Iguaçu, Rio de Janeiro, RJ, 14/09 - 15/12/2024
- Syzygy: The Cosmology of the Low Tide - Chapter Crown, Bursa FotoFest, Bursa, Turkey, 02-09/12/2022
- Fósseis, Caltagirone Museo Diocesano, IT. 16/10 a 18/12/2022
- Coroas, Museu de Arte da Bahia, BA, 28/07 a 18/09/2022
- Cosmologia da Maré Baixa, Galeria Babel, SP - 05/07 a 27/08/2022
- Salvador vista de cima, Salvador, BA. 2017

COLLECTIVE EXHIBITIONS

- Favela em Fluxo, Exposição itinerante, Museu das Favelas, São Paulo, SP, 03/12/2024 a 23/12/2024
- Favela em Fluxo, Exposição itinerante, Museu das Favelas, Museu da Maré, Rio de Janeiro, RJ, 30/09/2024 a 02/11/2024
- Favela em Fluxo, Exposição itinerante, Museu das Favelas, Solar Ferrão, Salvador, BA, 01/08/2024 a 15/09/2024
- Favela em Fluxo, Exposição itinerante, Museu das Favelas, Paço do Frevo, Recife PE, 14/05/2024 a 17/07/2024
- Dos Brasis – Arte e Pensamento Negro, SESC Quitandinha, Petrópolis, RJ, 03/05/2024 a 27/10/2024
- Ocupação Acervo da Laje: 14 anos contando histórias (invisíveis) de Salvador, Casa das Histórias de Salvador - 26/01/2024 a 26/06/2024
- Africa Foto Fair 2023 - Museu das Artes e Cultura Adama Toungara - MUCAT, Abidjã, Costa do Marfim. 05/11/2023 a 17/12/2023
- Dos Brasis – Arte e Pensamento Negro, SESC Belenzinho, São Paulo, SP, 02/08/2023 a 28/01/2024
- Brasil Futuro, As formas da democracia, Centro Cultural Solar Ferrão, Salvador, BA. 14/07/2023 a 15/11/2023
- 13th Rencontres de Bamako - Chapter 5: Dwelling made of rainstorms of the deluge. Musée du District de Bamako, Bamako, Mali, 10/12/2020 - 08/02/2022
- SP–Arte: Rotas Brasileiras, Galeria Babel, São Paulo, SP 24-28/082022
- SP-Arte, Galeria Babel, São Paulo, SP 06-10/04/2022
- V Festival Fotografia em Tempo e Afeto, Porto Velho, RO. 03/2022
- SP-Arte, Galeria Babel, São paulo, SP. 20-24/10/2021
- F23 Encontros fotográficos, São Paulo, SP. 21-07 a 19/09/2021
- SP-Arte viewing room, São Paulo, SP. 09-13/06 2021
- Sp-foto viewing room, São Paulo, SP. 2020
- Agua, Espaço judith Munki, Petrópolis, RJ. 11/2019-02/2020
- 16° Salão Nacional de Fotografias Pérsio Galembeck, Araras, SP. 2019
- SSA Mapping o Centro Pulsa, Salvador, BA. 2017
- Crated, Canvaspop, New York. 2014

AWARDS

- Prêmio Funarte Marc Ferrez de Fotografia – 17ª Edição, 2024
- Prêmio Nacional de Fotografia Pierre Verger – 8º Edição, 2021-2022
- Ensino da arte pelo ato fotográfico, Prêmio das Artes Jorge Portugal. SALVADOR, BA.2020

BIENNALE

- 13th Rencontres de Bamako - Biennale Africaine de la Photographie, 2022

PRESS

Sizígia – The Cosmology of the low tide - ‘Sizígia’ represents that moment when everything merges and creates new forms: the sea, the soil, and the rivers. Uiler Costa-Santos has captured it in photographs.
<https://www.leica-camera.blog/2022/02/28/sizigia-the-cosmology-of-the-low-tide/>

LFI: Behind the Scenes - Sizígia – The Cosmology of the low tide
<https://lfi-online.de/en/blog/uiler-costa-santos-sizigia-2619.html>

VIST Projects - Sizigia: Paisajes del momento exacto en el que la luna y el sol están alineados
<https://vistprojects.com/sizigia-paisajes-del-momento-exacto-en-el-que-la-luna-y-el-sol-estan-alineados/>

Sesc Paço da Liberdade promove oficina de fotografia sobre memórias pessoais, identidade e pertencimento com o artista baiano Uiler Costa-Santos
<https://www.fecomerciopr.com.br/sala-de-imprensa/noticia/sesc-paco-da-liberdade-promove-oficina-de-fotografia-sobre-memorias-pessoais-identidade-e-pertencimento-com-o-artista-baiano-uiler-costa-santos/>

Prêmio PIPA 2022
<https://www.premiopipa.com/uiler-costa-santos/>

Entrevista ao Podcast Português Prova de Contato
<https://open.spotify.com/episode/6EZBIfhABxY7UHceFuHFRb?si=57b7bd8e6d024c76>

CONTACT

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