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36TH PANORAMA  
OF BRAZILIAN ART

*Sertão* is a word of unknown origin. In the Portuguese language, records of its existence date back to the 15th century. When the colonizers landed here, they brought the term with them, using it to designate the vast territory of the inlands, which was imperceptible from the coast. Since then, various meanings have been assigned to this word, without ever fixing on a settled idea. It is formed of oppositions: it can refer to the forest and to open land, to the desert and to settlements, to that which is close and that which is remote. It describes the visible and the unknown, aridity and the fertility, the uncultured and the cultivated. Although this term came to Brazil in a caravel ship, this did not stop *sertão* from rising up against colonialism and escaping its intentions. It preserves its power of invention. It does not surrender to the monopolies of patriarchal knowledge. It demands new social pacts. It de-hierarchizes its relationship with nature, reveres mystery, and celebrates.

In the light of a certain production of Brazilian art, *Sertão* is a way of thinking and acting. An evocative term, it carries with it transformative affects, political forms, ideals of creation, memories of struggle, rituals of healing, and fictions of the future. This *sertão*-art which is presented here is found in the fluidity of languages. More than a place, *sertão* is a crossing. It spreads throughout Brazil; it is in the working of the small holding, it prevails in the alleys of the favela; it descends along the riverbed; it is written on the walls of the city and present in the reclaimed land.

At the 36th Panorama of Brazilian Art, twenty-nine artists and collectives are gathered together to share strategies of resistance and models of experimentation, based on their stories. If, by definition, the *sertão* is at the limit of what can be apprehended, the notion of panorama is complementary in the form of its contradiction. The importance of bringing together these elements and embracing these oppositions, however, is due to the ever-increasing need to defend non-hegemonic existences and to share other ways of life. As long as art can assert its *sertão* condition, there will always be struggle, there will always be difference, there will always be the new.

Júlia Rebouças [curator]

## ANA LIRA

Caruaru, PE, 1977. Lives in Recife, PE.

I present in *Sertão* a work that offers a synthesis of more than fifteen years' experience of living with farmers and agriculturists who inhabit the Brazilian semiarid region. I did an internship at Centro Sabiá, a pioneering agroecology organization in Pernambuco, founded with Jones Severino Pereira. I followed various projects with the Articulação do Semiárido Brasileiro – ASA [Brazilian Semiarid Coordination] and the Articulação Nacional de Agroecologia – ANA [National Coordination of Agroecology]. I would join them at meetings and documenting processes, but then I would come back alone to visit the communities and continue photographing them. The experience of agroecology in the semiarid reveals a system which, if you respect its

peculiarities, provides a balanced life. The image of these places built by the drought industry made the rest of Brazil believe that the semiarid was a place of impotence, of a people who didn't know how to make decisions and required the protection of the state. These choices undermine the constructive power of regeneration that the semiarid region possesses. Drought is not a problem to be combated; it is a natural phenomenon, like snow. If you work with ecosystems respectfully, cycles occur without sacrificing the lives of people, animals, and species. I am proposing an artist's book which is a channel of interlocution and transmission of an experience which I believe in and that makes me see the Northeast, the *Sertão*, and the semiarid region, in all its vibrant power.

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*Mandalla*, 2012–2019

Artist's book

30 × 30 cm

Artist's collection

## ANA PI

Belo Horizonte, MG, 1986. Lives in Paris.

*NoirBLUE – deslocamentos de uma dança* [NoirBLUE–dance displacements, 2018] is a dream. I get quite emotional because it's a work that has given me much more than I expected. It's a documentary film that extrapolates the issue of time and enables the spaces of the diaspora and Africa, imaginary places strategically diminished by the colonial project, to dialogue through dance, a completely subjective object fully shared with people who identify as black, in the African diaspora. I visited nine capitals in Africa: Niamey, Ouagadougou, Bamako, Lagos, Nouakchott, Malabo, Abidjan, Luanda, Addis. I realized that the

category of “Black Dance,” in the context of such a vast continent and an even larger diaspora, is incapable of doing justice to this complexity. So, starting with this expression “a very black blue,” which is used to denigrate black people, people of color, I decided to create a blue dance, with a stage play and a film, which is like a making-of. It is an object that speaks for itself. I like to reframe the discourse, using other terms, to take words that have been used to propagate violence against bodies like mine. Or bodies that are in the same struggle as mine, for the sake of balance on this planet Earth.

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*NoirBLUE – deslocamentos de uma dança*, 2018  
Video installation, 27'  
Artist's collection

## ANA VAZ

Brasília, DF, 1986. Lives between Paris and Lisbon.

*Atomic Garden* (2018) is my first film in Japan, part of a long project, *The Voyage Out*, which is a speculative fiction that arose from two events: the nuclear accident in Fukushima, in March 2011, and the birth of a new island in the Pacific, in southern Japan, a year and a half after the accident. The work was made on two 16 mm reels and filmed in a single trip, without any pre-script, based only on encounters and intuitions. After the film was developed, these three minutes of flowers appeared next to three minutes of fireworks. There seemed to be a very close—if not metamorphic—relationship between these fireworks and the flowers, so I decided to

combine the two images as two layers of the same vibrant image. *Atomic Garden*, through its stroboscopic vision of the world, seeks to explode and expand the relationships between nature and artifice, atomization and recomposition, contamination and resistance. It is a technological, nonhuman, supernatural vision. It means a lot to come to Brazil with a film made in the Far East, especially in Fukushima, a place so far away for us, and find another *Sertão*, without boundaries, without limits, condemned to be an end and a beginning of the world. In Fukushima, from within a possibly toxic land, other roots, other life forms and worlds sprout.

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*Atomic Garden*, 2018  
16 mm transferred to HD, stereo, 8'  
Artist's collection / Produced by  
Spectre Productions

## ANTONIO OBÁ

Ceilândia, DF, 1983. Lives in Brasília, DF.

For *Sertão*, I present an oil painting, in which I create an allegory with the idea of the motherland. I use the image of a black woman with her breasts exposed to suggest the nourishing of two “children,” so to speak, that are lions (or the specter of such). It is some way from the sanitized figure of the “gentle mother.” I first counterpoint the figure of a fierce mother who, with milk and blood (the mark of a history of sacrifices and bloody events), feeds her offspring but does not represent herself as a victim, and finds in this vivid memory strength and courage to resist. The work ends up provoking thoughts about

how this historical inheritance is present in the mestizo, black physical body and in the relationships that unfold in the symbolic body of social relations. What it means, then, is to reflect on this black body which is mine, and that of my relatives and ancestors in the fields of action of micro and macro power. Apart from this I also present three drawings that mention the term “settlement,” within some Yorubá traditions, mostly the Candomblé [Afro-brazilian religion], they reference an aspect of connection and recognition between the terrain and the metaphysical, processes of renovation.

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*Mama*, 2019  
Oil and gold foil on canvas  
150 x 100 cm  
Courtesy Mendes Wood DM, São Paulo / New York / Brussels

*Figura assentada I*, 2019  
Acrylic and charcoal on paper  
32 x 24 cm  
Courtesy of Mendes Wood DM, São Paulo / New York / Brussels

*Figura assentada II*, 2019  
Acrylic and charcoal on paper  
32 x 24 cm  
Courtesy of Mendes Wood DM, São Paulo / New York / Brussels

*Figura assentada III*, 2019  
Acrylic and charcoal on paper  
32 x 24 cm  
Courtesy of Mendes Wood DM, São Paulo / New York / Brussels

## COLETIVO FULNI-Ô DE CINEMA

Águas Belas, PE, 2013. Based in Fulni-ô Indian Village, Águas Belas, PE.

Our first work was *YOONAHLE – A palavra dos Fulni-ô* [YOONAHLE – The word of the Fulni-ô, 2013]. Yoonahle means: “Now, it’s us,” which is actually the word of the Fulni-ô. Our people are one of those who have managed to preserve the Yaathé language. It is a privilege for us, but we do not actually consider it a point of pride, since, unfortunately, other peoples have lost their native languages. Águas Belas, where we live, was erected on top of our indigenous village. They massacred our ancestors. It was a process of aggression, of cultural imposition, in which many were catechized, exterminated, and lost their languages. In the film, the spectator sees this man

taking palm to give to his cattle, in the northeastern semiarid region, during the drought, and assumes this is a “typical northeastern” film. Except that this is the tough northeastern Indian, who lives in the sertão, who has suffered massacres and cultural imposition by non-Indians. The work expresses all this resistance amid the traces left by colonial history. We resist time; the sertão is symbolic to our people; the knowledge of this place comes from our ancestors. For many people, the sertão does not mean anything, but for us, who live here, it has everything to do with our lives and with our very existence.

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*YOONAHLE – A palavra dos Fulni-ô*, 2013  
Video, 45'  
Collective's collection

## CRISTIANO LENHARDT

Itaara, RS, 1975. Lives in São Lourenço da Mata, PE.

I'm working on a piece that is the result of a project I did in 2016, when I participated in the Bienal de São Paulo, called *Trair a espécie* [Betraying the species, 2014–2016]. It's a set of sculptures made from yams, a tuber that people eat a lot here in Pernambuco State. I made these sculptures, which were living sculptures. They were on display for three months and, during this period, they began to ramify. In the end, I took all these yams and their sprouts and put them into composters. After two and a half years, all the material had been reduced to thirty kilograms of a compound like wet mud

comprising the decomposed yams and their shoots. This has all been a long process of care, observation, and attention. Through this interaction based on respect and care for these beings of another species, I have learned many things. I took some linen and folded it inside this box of clay. I opened it up, extended, and left it in the sun to dry. I repeated the process and the linen ended up getting dyed, which created a drawing. I want to use this material that is the product of the work of living beings to produce this other form of communication. This is a work of listening and respect for beings.

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*As terras*, 2019  
Clay on linen in wooden frame  
Variable dimensions  
Artist's collection

## DALTON PAULA

Brasília, DF, 1982. Lives in Goiânia, GO.

I have developed a methodology about the places that have to do with the African Diaspora and the territories where these black bodies are concentrated, especially in Brazil. I try to offer a reflection on how these stories happened in the past and how they continue to persist in the present. For *Rota do ouro* [Gold route, 2019], which is my current research project from which *Bamburrô* (2019) comes from, I collected over forty gold pans that came from Serra Pelada, Pilar de Goiás, and Diamantina, in the state of Minas Gerais, places associated with gold-digging. I carry out a reflection on mining, on the period of gold exploration, and this incursion into the interior of Brazil, with the

*sertanismo*, and the *bandeirante* pioneers. The idea is to produce an installation, a marching band, based on the intervention in these gold pans, which are all used, and which bear traces and memories. I want to transport this body which, in the past, was in the place of the manual labor, often forced labor, and now tell a story through desire, which is the place of the musician, for example. Mining is a very current thing, and as time has passed, it has gained exponential proportions. Recently, in Brazil, we had two environmental crimes related to this, in Mariana and Brumadinho. Personally, I believe that the removal of the gold from the earth generates an imbalance.

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*Bamburrô*, 2019  
Oil and gold foil painting on wood and metal gold pans and troughs  
Variable dimensions  
Collection Sé Galeria

## DANIEL ALBUQUERQUE

Rio de Janeiro, RJ, 1983. Lives in Rio de Janeiro, RJ.

These works are possibilities based on knitting, things I've been researching but which here are seen as architectural elements, spatial experiments. They are works that acquire scale with gravity, yielding. I tend to see knitting as painting, but in this case, I see it as sculpture—the voids are interesting. Removed from the wall, these works can be accessed in several ways, which weakens them, when what is traditionally expected of a sculpture is strength. Due to the holes in the weaves, you can see through the fabric, like a chador, a veil, which creates the possibility of seeing without being seen, depending on the

angle that you look at the piece. How should you address these objects: as a passage or a barrier? Emotions matter a lot to me. These intentions are in the works, which are highly sensitive and have these conditions amplified by the scale. They are very delicate works because they are woven, because they are produced using traditional manual practices, because they are subject to their own weight, temperature, and humidity; they are also very vulnerable because they are transparent. In this type of interweaving, any break in the yarn compromises the entire structure of the work.

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*Sem título (dobra Kondo)*, 2019  
Knitting  
33 × 62 × 40 cm  
Artist's collection

*Volta XVI*, 2019  
Knitting and painting  
Variable dimensions  
Artist's collection

*Volta XVII*, 2019  
Knitting  
Variable dimensions  
Artist's collection

*Sem título (horror vacui)*, 2019  
Knitting  
380 × 380 × 50 cm  
Artist's collection

Acknowledgment:  
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## DESALI

Belo Horizonte, MG, 1983. Lives in Contagem, MG.

I still live at the end of the Bairro Nacional district, on the outskirts of Contagem, in Minas Gerais State. In Sertão, I present some series of paintings that I have worked over a long period of my life in this neighborhood, but that have never been shown together. *Alicerce* [Foundation, 2006–2019] is formed from wooden objects that I collect in the street. I reshape them and paint landscapes and abstractions with opaque tones close to the intense light of the sun. The series *Embarque nessa promoção* [Take advantage of this offer, 2006–2019] is related to *Alicerce*, but I paint with my hand, and cut out layers of paint that accumulate in the studio. The idea is that they are intense figures, bodies of the night. They live during the day, but at night, they discard the masks of work, of the

slave, of the worker, and become unique, through narcotics, with people who share this madness. These are repressed bodies which are not accepted by the imposed norms. Both get together with the series *Bairro Nacional* (2006–2019), which are still lifes, small everyday situations that are tied to words, as titles beneath each painting. The series revolves around the layers of prejudice to which we are subjected. In addition to the paintings, there is an excerpt from the series *Homem semelhante* [Similar man, 2012–2019]. These are black-and-white photos I've been taking for over ten years, recording my friends, people close to me here in the neighborhood, in spontaneous but unusual gestures. I record the same people at different times.

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Series *Homem semelhante*, 2012–19  
Photography  
8 photos: 53.3 × 80 cm  
1 photo: 110 × 80 cm  
Artist's and AM Galeria de Arte collection

Resende, Emmanuelle Grossi, Mariana Sucupira, AM Galeria de Arte

Series *Bairro Nacional*, 2006–19  
Acrylic painting on wood and canvas  
Variable dimensions  
Collections Rodrigo Rattom, Eduardo

## GABI BRESOLA AND MARIANA BERTA

Joaçaba and Peritiba, SC, 1992 and 1990.  
Live in Ilha de Santa Catarina, SC.

For *Sertão*, we have proposed an initiative, which is to attend dance balls in our cities, or *surungos*, as we call them, which, according to the definition of the word, are “common people’s dances.” Over time, we realized that there were radically different ways of thinking about, producing, and promoting art. The *surungo* is a social and cultural space of exchange, where the community is based. It is at this weekly event, away from the scope of the house, the field, and the factory that these bodies are released from the state of the daily routine to enter a state of ultimate freedom. Wheeling around the hall with the *marcha a ré*, *marchinha*, *xote*, and *vanerão* dances, played

by local bands, the participants of the *surungo* reveal their ways of life, where “the cure is effected by wearing away your shoe leather.” We arranged for the Galpão Crioulo/Rodeio da Amizade hall to receive our work every Sunday of the Panorama, which extends beyond the space of the hall, with the transmission of a period of the afternoons on the radio (1470 AM and, soon, 107.5 FM). We have constructed *Surungo* (2019) as an event or an opportunity for events. An invitation to move from the outside to the inside, taking the periphery as the center. Twelve Sundays, twelve *surungos*, twelve opportunities. Twelve waves.

*Surungo*, 2019  
Printed photography, bus ticket,  
and plotted text  
Variable dimensions  
Artists’ collection

## GÊ VIANA

Santa Luzia, MA, 1986. Lives in São Luís, MA.

*Retiro de caça ou um outro capelobo* [Hunting retreat or another ‘Capelobo,’ 2019] comes from the need to talk about the things that happened to our people, removed from their place of origin. My grandmother was the first one I questioned about my identity, asking if there were any indigenous people in the family. She said, “Oh, my child, my mother was a wild one. She was caught in the woods.” Several families were built from psychological violence, rape, and imprisonment. People were lassoed, bodies were forced into relationships they didn’t want. In the mythology of Maranhão State, the ‘Capelobo’ is a wolf with a

man’s body and an anteater’s nose. It is a being that lives in the woods, and which is found in this hunting place. For *Sertão*, I build a ‘Capelobo’ based on my experience to produce a fictional protection against that violence. I know I’m going to open up a wound and I don’t want to do it in any old way—you have to treat it. It is true that there is an interaction of birth between plants and women; this retreat will no longer be done by men who domesticate free bodies; the dogs will no longer obey the white men; they will rebel when they feel the blood that flows from the trees and the wombs of the women of the virgin forest.

*Retiro de caça ou um outro capelobo*, 2019  
3 photomontages on canvas  
2 photomontages: 300 × 200 cm  
1 photomontage: 200 × 300 cm  
Artist’s collection

## GERVANE DE PAULA

Cuiabá, MT, 1961. Lives in Cuiabá, MT.

In *Sertão*, I present two object-paintings entitled *Arte Aqui eu Mato* [Art here I kill, 2016] and *Arte Não Inventa* [Art don't invent, 2016], and an installation entitled *Deus Ápis, suas esposas e seu rebanho ou O Mundo Animal* [Deus Ápis, his wives, and his herd or The animal world, 2016–2019]. The origin of the phrase “Here I kill art” is the title of the 1990 book by the art critic Aline Figueiredo, which reads: “Art here is field” [Arte aqui é mato]. This book speaks of the abundance of artists in Cuiabá despite being a city far from the major centers. I find in this virtue a decadence. An art that is produced and has no resonance, no audience; its authors suffer many privations and, because it is

narrow, it is very resistant to the new. *Deus Ápis, suas esposas e seu rebanho ou O Mundo Animal* refers to ancient Egypt, where the Bull is venerated and represents the life force of nature. I depart from this distant and very close historical context, taking into account how much the bull imposes rules and influences political and economic decisions in the state of Mato Grosso and in Brazil. In the work, I use the enclosing walls of some old farms that imprisoned the bulls, as well as their horns, leather, and wire. By nature, all materials are marked by time, full of poetry, slots, cracks, and marks. It is also erotic, poetic, regional, national, and international.

*Arte Aqui Eu Mato*, 2016  
Oil on iron plate  
92 × 65 cm  
Artist's collection

*Arte Não Inventa*, 2016  
Oil on iron plate punctured by bullets  
92 × 65 cm  
Artist's collection

*Deus Ápis, suas esposas e seu rebanho ou O Mundo Animal*, 2016–19  
Wood (post), horns, and handicrafts  
Variable dimensions  
Collection Tuca Dias  
Collaboration: Adir Sodré, Jonas Barros, and Benedito Nunes

## LISE LOBATO

Belém, PA, 1963. Lives in Belém, PA.

The works that will be on display in *Sertão* are *As facas de meu pai* [My father's knives, 2005], and *Acari* and *Pirarucu* (2008). *As facas de meu pai* are knives made by him. All the handles, blades, and stitched sheaths. I spent a good part of my life watching my dad make these knives. I inherited some of this from him. In Marajó, every cowboy has knives. When he passed away,

I decided to take these knives and make an installation with them. The fishes are works made from paper, a record of this region of Marajó, and form part of the path that goes to the farm, passing along the Arari River, which is the biggest river on the island of Marajó. These fish have their routes, and this is related to the entire history of my childhood on that island.

*As facas de meu pai*, 2005  
Leather, metal, plastic / manufacture  
Variable dimensions  
Collection MAR – Museu de Arte do Rio /  
Secretaria Municipal de Cultura da  
cidade do Rio de Janeiro

*Acari*, 2008  
Dry pastel on paper  
41.8 × 59.2 cm  
Collection MAR – Museu de Arte do Rio /  
Secretaria Municipal de Cultura da  
cidade do Rio de Janeiro

*Pirarucu*, 2008  
Dry pastel on paper  
41.8 × 59.2 cm  
Collection MAR – Museu de Arte do Rio /  
Secretaria Municipal de Cultura da  
cidade do Rio de Janeiro

## LUCIANA MAGNO

Belém, PA, 1987. Lives between Belém, PA, and São Paulo, SP.

The work for *Sertão* is a video that depicts a female body ripped from within the earth, like a tuber. The body is buried from its genitals to its head—the hair touching the earth and feet held by a winching system. The work is produced in an agroforestry community, in order to think about the nourishment of bodies. I have reflected a lot about where food comes from in the big cities, especially where the spaces for production on the land are very

small or nearly nonexistent. I have also researched, including in my doctorate, how the body has been portrayed in Brazil, through the naturalistic illustrations of travelers. Many of them classified the indigenous people as part of the fauna. There is also that image from the Figueiredo Report (1967) where an indigenous woman is hanging upside down, her body cut in half, like an animal. This work is also a reference to that, and an attempt at resignification.

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*Devir tubérculo*, 2019

Performance directed to video, 3'37"

Artist's collection

## MABE BETHÔNICO

Belo Horizonte, MG, 1966. Lives in Geneva.

In *Sertão*, I present this work called *Uma extensa definição de cerca, substantivo feminino* [An extensive definition of fence, a feminine noun, 2019]. The project began with research conducted in 2013, at the Museum of Ethnography of Geneva, into the work of the geologist, photographer, and geographer Edgar Aubert de La Rüe (1901–1991). Looking for images of the Alps in his files, I found images of the Brazilian *sertão* in the 1950s, and I discovered that he had produced a book about this trip, *Brasil árido – a vida na caatinga*

[Arid Brazil – Life in the caatinga, 1957], a bestseller. I produced a translation of this book in Portuguese, with the peculiarity that I did not speak French. Among the photo series that Aubert de La Rüe compiled for his studies, there was one on fences. Rural fences, walls, in different forms and materials. I performed the exercise of freely defining what a fence is, producing an extensive entry, with quotations and contributions. I'm going to show a documentary series, a historical series with photographs, and insertions of new elements.

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*Cerca, substantivo feminino*, 2013–16

24-photo installation, projection /  
slideshow, and books

Variable dimensions

Courtesy of the artist and Editora

Capacete, Rio de Janeiro

*Uma extensa definição de cerca,  
substantivo feminino*, 2019

Digital printing on paper, raw linen

5 copies, 1024 pages, 17.8 × 23.8 × 7.4 cm

Courtesy of the artist and Editora Ikrek,  
São Paulo

## MARIANA DE MATOS

Governador Valadares, MG, 1987.

Lives between Recife, PE, and São Paulo, SP.

*fundamento* [foundation, 2019] is the work that has been produced for *sertão*. based on the observation of the devastating power that coloniality exerts on life; and also on inventions of regulatory statutes that disregard many forms of existence; and, above all, on concerns about how to exercise subjectivity following a dehumanization process. *fundamento* is a work that tensions the construction of the imaginary; the invention of difference; subalternity; the fictionalization of life; symbolic violence; and which celebrates multiple existences, humanities, subjectivities, and the exercise

of citizenship and otherness. *fundamento* is the culmination of investigations that i have conducted over the past few years. a work that is formed from the encounter between non-hegemonic existences and the possible wonder that is born when we are willing to perceive that which we had not previously considered. it is composed of the latent desire to establish contact with subjects limited by the principle of normality and the construction of imaginaries, and to learn from the power that these existences have to reconfigure their paths.

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*Fundamento*, 2019  
Multimedia poetry  
Variable dimensions  
Artist's collection

## MAXIM MALHADO

Ibicaraí, BA, 1967. Lives in Massarandupió, BA.

My father's dream was to be an engineer. He spent his whole life building and demolishing houses. In a different way, this reference is in works like *Prumos* [Plumb Lines, 2015–2016], instruments for making squares, which have to do with alignment, as well as the fact that every child has heard his or her mother say that they have to “toe the line in life.” The plumb is a beautiful object, and this aesthetic value is significant. It's like an instrument for divining in water, digging holes, something that is present in the imaginary of the entire Northeast of Brazil. In 1995, I had the opportunity (and courage) to display a termite's

mound, an ovenbird nest, and a thorn-bird's nest, at an exhibition. I call this sculpture *Garrincheiro* (1995–1996) made out of vines. The nest is a house; I regard it as architecture. It is a housing solution, it has a welcoming, protective, sheltering aspect, just like a roof. There's also the *Escada* [Ladder, 2016–2017], in the exhibition, a powerful symbol in our memory, there are two houses encrusted on it which prevent the object from being a ladder. Obstacles are something else that I continually work with. Even if an object can hinder us, we need to confront it and be brave.

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*Prumos*, 2015–16  
2 wood sculptures  
202 × 170 × 85 cm (each)  
Artist's collection

*Garrincheiro*, 1995–96  
Vine  
112 cm (diameter)  
Artist's collection

*Escada*, 2016–17  
Madeira  
Wood  
301 × 51 × 41 cm  
Artist's collection

## MAXWELL ALEXANDRE

Rio de Janeiro, RJ, 1990. Lives in Rio de Janeiro, RJ.

The series of works *Patrimônio* [Property] is inspired by the observation of objects stored in public spaces, covered by tarpaulins and secured with ropes and chains. It is possible to find household utensils in the street under this type of protection, although this system is mostly used to protect things from the street trade, such as popcorn and

hot dog stalls. There is a code assimilated by common sense in this practice: if it is covered, it has an owner, it is someone's property/asset. I began to mimic this procedure to protect my paintings, which began to be stored in the street. I use a lot of materials that I find in the street. There's a precariousness which is the way I like to work.

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*Sem título – Patrimoniado*, from the series *Isso Até Você Faria*, 2016–17  
Latex, dye, spray, ballpoint pen, graphite, tape, grease, and crayon on wood / clear plastic packaging, waterproof canvas, clothesline rope, chain, and padlock  
110 × 90 cm

Courtesy of the artist and  
A Gentil Carioca

*Sem título – Patrimoniado*, from the series *Isso Até Você Faria*, 2017  
Grease and candle on wood, packaging of Biscoito Globo, chain, and padlock  
30 × 18 cm

Courtesy of the artist and  
A Gentil Carioca

*Quatorze e quatorze*, from the series *Reprovados*, 2017  
Latex, *Henê*, bitumen, dye, graphite, ballpoint pen, charcoal, plexiglass, and dirt on office door  
210 × 120 cm

Courtesy of the artist and  
A Gentil Carioca

*Sem título – Patrimoniado*, from the series *Isso Até Você Faria*, 2017  
Grease and candle on wood, polyethylene foam, and latex elastic  
30 × 18 cm  
Courtesy of the artist and  
A Gentil Carioca

*Sem título – Patrimoniado*, from the series *Isso Até Você Faria*, 2017  
Chains, padlocks, and plastic canvas on wood  
105 × 65 cm

Courtesy of the artist and  
A Gentil Carioca

## MICHEL ZÓZIMO

Santa Maria, RS, 1977. Lives in Porto Alegre, RS.

For *Sertão*, I'm producing three different works, which subtly dialogue with each other. The first is comprised of drawings that bind together living beings, animals, and plants in their compositions. Despite the lack of a narrative, there is a sense of event. The idea of hunting, the eroticism of death. Many overlapping layers of colored pencils are laid down, which are lent texture by a quill pen: like in old encyclopedia plates or botanical prints. The second work is a kind of animal-cloak that I have constructed from thousands of pieces of green fabric cut into the shape of leaf-feather. It's like a journey from the

flat space of the sheet of paper to the three dimensions of a piece of clothing. I establish a formal relationship with the Tupinambá mantle, with the monsters that threatened Jaspion, and, conceptually, with the character of Uncle Boonmee. His image came to me as a vision. The third series consists of flags, pennants, banners, or any other type of synonym that can refer to the idea of a people, state, nation, collective, social movement, foundation, educational institution, environmental association, cultural, scientific, religious, or political entity. The desires and symbols are greater than their legends.

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*Plantas, animais e insetos*, 2019  
Drawing on paper  
63 × 45 cm  
Collection Buarque Leite

*Daime*, 2019  
Drawing on paper  
82 × 63 × 3.2 cm  
Private collection

*Oviparos*, 2019  
Drawing on paper  
63 × 45 cm  
Artist's collection

*Cavalo*, 2019  
Drawing on paper  
82 × 63 cm  
Artist's collection

*Manto Verde*, 2019  
Woven cloak  
160 × 80 × 80 cm  
Artist's collection

*Avante*, 2019  
Flags and banners  
Variable dimensions  
Artist's collection

## PAUL SETÚBAL

Aparecida de Goiânia, GO, 1987. Lives in São Paulo, SP.

*Tropeiros* [Muleteers, 2019], developed for *Sertão*, refers to the contemporary shock troops and reexamines the groups that wandered through the interior of the country handling cattle, exchanging technologies and food. The festivals come from a people seeking to preserve their traditions. From these stories, there survives not only a cultural tradition but also the world of invasive exploitation that forms part of the daily life of the country. The work comprises five suspended bronze sculptures, for which I used shapes and vectors of targets. I am interested in this reversal of the target, since whoever shoots, also shoots at him or herself, in

human form. The sculptures are the size of gates through which the human body can pass. This scale is relevant because it preserves a mechanics that the body recognizes. This sign is almost a return to a primitive process of the transformation of things, such as the preparation of clay, the firm imprint of the hammer, or of hard work with tools in the field. Many objects appear to have been fused with the body, evidencing a process of reciprocity between subject and object or human and animal. There is, in the installation, a tool in reference to [the Afro-Brazilian divinity] Ogun, whose domain is technology, the transformation of matter, and war.

*Tropeiros*, 2019  
Gold, bronze, steel, leather,  
pigment, and wax  
5 panels: 200 × 90 × 20 cm (each)  
Artist's collection

## RÁDIO YANDÊ

Rio de Janeiro, RJ, 2013. Based in Rio de Janeiro, RJ.

In *Sertão*, we present an installation of sounds, in which different audios are organized in a sound experience to allow you to enter the cosmological universe of the native peoples. The experience will enable people to discover indigenous languages, bringing awareness to those who are not speakers. Indigenous people over the centuries have been forced to learn Portuguese and other languages to survive. Children and adults were prohibited from speaking their own languages. The sound feature is used here in the search for voices and chants that wish to be heard for a long time. The

languages included are: Patxohã, of the macro-jê linguistic branch, from the same family as the Maxakali languages, a language being revived by the Pataxó People of Bahia; Iá-tê of the Fulni-ô people of Pernambuco; Guarani Nandeva of Mato Grosso do Sul, from the Tupi-Guarani linguistic family; The Tenetehara (Guajajara) ethnic group of Maranhão, language ze'egete, branch Tupi-Guarani; Kaingang, from the Jê family of the macro-jê branch of Rio Grande do Sul; and Puri, belonging to the macro-jê linguistic branch, which is being revived in Minas Gerais and Rio de Janeiro.

*Território sônico ancestral*, 2019  
Sound installation  
3 × 3.5 m  
Collection of the Radio. Developed in  
partnership with Eddu Ferreira

## RANDOLPHO LAMONIER

Contagem, MG, 1988. Lives in Belo Horizonte, MG.

Since the beginning of my career, I have been interested in Contagem and this investigation of the city, which suffuses my history. This ended up giving me a greater sense of belonging, of responsibility, and, in a way, also made me feel a little less alone in time and space. For *Sertão*, I'm producing two works based on this process of returning. One work is in fabric, where I build a design for *A casa de dois andares sonhada por minha mãe no início dos anos 90* [The two-story house my mother dreamed about in the early 1990s, 2019], a house she never had, a gift from me to her. The other, *Fui criado entre máquinas e fogo* [I was raised

between machines and fire, 2019], is an installation that updates my interest in working with domestic objects and industrial materials, and in the tense relationship of this type of matter with so-called organic life, sensitive life, which continues to survive despite all the "buts." For me, it is an attempt to draw a movement that is simultaneously looking backwards and forwards but with its feet rooted in the now. It is a declaration of confronting the I with the THING, because the future will undoubtedly be written shakily on crooked lines, and it is necessary to keep your courage until the end.

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*A casa de dois andares sonhada por minha mãe no início dos anos 90*, 2019

Embroidery and sewing on fabric  
180 × 220 cm  
Artist's collection

*Fui criado entre máquinas e fogo*, 2019

Installation  
Variable dimensions  
Artist's collection

## RAPHAEL ESCOBAR

São Paulo, SP, 1987. Lives in São Paulo, SP.

*Usuário* [User, 2019] is a project of drug quality test by social class that shows the difference in the quality of drugs people use depending on their purchasing power. In 1992, the Dutch government created DIMS (Drug Information and Monitoring System), aiming at checking and verifying the drug origin, in order to introduce regulation laws. Soon the initiative was replicated in other European countries. The lack of state control over the drug consumed is harmful to all of us, but mainly to the lower classes. Prohibitionism doesn't prevent its use, but renders a certain type of user more vulnerable. With the primary goal of reducing damages caused by drug consumption, such as poisoning and death, and engaging on a dialog with users, in order to advise them as to the risks, I teach people from various social classes, from Jardim Europa to Cracolândia, how to use a colorimetric test to find out what components and substances are in a drug

(sugar, powdered milk, codeine, amphetamine, Ritalin...). In several countries, this work is developed by drug-verifying programs, often carried out by Nonprofit Organizations. The idea is to disseminate this activity so that people know what they're using. After the tests, I catalog the drugs and their level of purity, by social class. The profile considers the value of a square meter [of real estate] where the drug was consumed and the user's salary base. Why does the cocaine of poor neighborhoods contain more coffee than the cocaine of [the upper-class neighborhood of] Jardim Europa? Why is there almost no LSD in Brazil? Why does marijuana have a high concentration of ammonia among the lower classes, but not among the upper classes? Whenever there is sensationalist reporting on the drugs trade, it's always about the poor. The rich person is just a user; the poor person is criminalized.

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*Usuário*, 2019

Mixed media  
440 × 180 cm  
Artist's collection

## RAQUEL VERSIEUX

Belo Horizonte, MG, 1984. Lives in Crato, CE.

For *Sertão*, I developed a cycle of activities that will take place here in the region, placing in temporal parallel Cariri and the Panorama, in São Paulo. I contacted the artist Elis Rigoni, who works with permaculture, and we developed a program of these meetings, to which we gave the name of *Manejo Movente* [Moving management, 2019]. The project consists of three meetings in Cariri, in August, September, and October, and a fourth meeting in São Paulo. We have invited key people from the community to lead activities and present their fields of action. One of these is the Assentamento 10 de Abril [April 10 Settlement], one of the oldest of the MST [Landless Movement] here in Ceará, which houses approximately forty families. The settlement is in the neighborhood where the

Caldeirão da Santa Cruz do Deserto occurred—a movement that was not only messianic, led by the holy man José Lourenço, and one of the protests that led to the struggle for agrarian reform in Brazil, between the years 1926 and 1936. The third place is the Casa de Quitéria, a cultural entity in the district of Baixo das Palmeiras, which has been a place of meeting, exchange, and resistance. So, what unites these spaces is the social, economic, and environmental context behind the policies for water, land, and access to the means of production. The idea is to discover what it is possible to build collectively, based on historical and current circumstances, using the knowledge produced in those spaces.

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*Manejo Movente*, 2019

Cycle of collaborative meetings,  
held in Crato, CE

Artist's collection. Developed in  
partnership with Elis Rigoni

## REGINA PARRA

São Paulo, SP, 1984. Lives in São Paulo, SP.

For *Sertão*, I address the idea of resistance as a place of strength. Resistance is not renunciation but transformation, something that occurs in the creation of the unexpected. Based on a rereading of *Grande sertão: veredas* [*The Devil to Pay in the Backlands*, 1956], by João Guimarães Rosa, I got the image of the whirlwind: “The devil in the street, in the middle of the whirlwind.” There is a circularity in this figure, an instability, but there is also this place where new configurations necessarily occur. Although it may seem threatening, the whirlwind also represents promise. I was then led to research the involuntary movements of our bodies when we are in an extreme situation, such as drowning—a whirlwind of water. Even if it's intense, drowning is not a subtle thing. I began to address it almost

as an existential drowning. This research is guiding my work now, which will be formalized in paintings that will be installed or displayed as a large Body. *Algumas escaparam* [Some escaped, 2019] is a sentence in neon that was taken from the play *The Bacchae* (405 BC), by Euripides (480–406 BC), these women who adored and cultuated the god Dionysus, they did a series of rituals with dance, music, sex, and drinks. There is a moment in the play where the king Pentheus says: “Of course it is only sex, I placed most of them in jail, some escaped.” This is a text from ancient Greece, that related with a political issue that we are living now, a super conservative and controlling moment. These authorities are trying to dominate the bodies of women. This work is about how to escape.

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*Não mais temer*, 2019

Oil on paper mounted on wooden frame  
Variable dimensions

Artist's collection

*Algumas escaparam*, 2019

Neon

85 × 230 cm

Collection José and Natalie Salazar

## ROSA LUZ

Gama, DF, 1995. Lives in São Paulo, SP.

I decided to create my own channel on YouTube, in 2016, called *Barraco da Rosa* [Rosa's shack]. Although I knew nothing about communication, over time, the channel started to become successful, and my work began to develop. And it was a tool that ensured I didn't have to abandon my career as a visual artist. In Brazil, 90 percent of transvestites work in prostitution. Our life expectancy is thirty-five years. Through the channel, I am able to talk to people. I speak in the first person to break negative stigmas regarding transsexuality. I am the proponent of my own narratives, and this has opened people's minds a little. I speak about transsexuality, race, class, and gender from an intersectional perspective based on my own experiences, without disregarding the visual arts. In addition, I've been making music. In 2015, with

crowd-funding, I recorded the EP entitled *Rosa Maria, Codinome Rosa Luz* [Rosa Maria, codename Rosa Luz] and I'm currently working on my second EP, *Contra o encarceramento em massa* [Against mass incarceration], produced entirely by trans gender people. Rap occupies a fascinating place in my research because it's where I mix visual arts with the word. I have always written a lot; this has formed part of my creative process since childhood. For *Sertão*, I present the music video for the first part of my EP, which is a documentary of sorts. There I tell a little bit of my story; the lyrics are autobiographical. I included some references from the northeastern *repente* [improvised singing tradition] in the first part of the song—my family came from Ceará to Brasília, on the back of a truck, at the time of its construction.

*Rosa Maria, Codinome Rosa Luz*, 2017  
Music and word, 4'59"  
Artist's collection

## SANTÍDIO PEREIRA

Curral Comprido, PI, 1996. Lives in São Paulo, SP.

In *Sertão*, I present three woodcuts and five smaller monotypes. The woodcuts are of macambira bromeliads, a type of plant that exists there in the *caatinga*, and which form part of my childhood memories. The macambira is green, but sometimes I introduce a color that is not local; you could have a blue macambira, an orange, pink, or red one. These are not the colors of the plant, but we create them; the figure is a medium. The plants already existed in my work as a background for other images, like

a series of birds I developed. Now they've come to the fore. These bromeliads emerge from a series I've been producing called *A bromélia do tamanho do homem* [A bromeliad the size of man, 2019]. The monotypes are also bromeliads from the *caatinga*, the Atlantic Rainforest, the Amazon, which I began to develop during a residence in New York: an incredible experience of exchanging knowledge, of being under a new sun, and seeing other people and cultures.

Untitled, 2019  
3 woodcuts  
210 x 200 cm (each)  
Collection Galeria Estação

Untitled, 2019  
5 monotypes on rice paper  
140 x 96 cm (each)  
Collection Galeria Estação

## VÂNIA MEDEIROS

Salvador, BA, 1984. Lives in São Paulo, SP.

The work I present in *Sertão* is called *Caderno de Campo* [Field notebook, 2019], and it functions as a platform to which I invite people to create a file of drawings that corresponds to a collective working process. *Caderno de Campo*, so far, has had two experiences: with civil construction workers and with sex workers. The first project was produced through *Contracondutas* [Counter-conducts], a commission that addressed work relationships in the civil construction industry. These relationships at the construction site are rendered invisible, like a

shadow zone of sorts. The worker is not given the chance to produce thought about himself. I thought it would be powerful to invite these subjects to (self-) represent their daily lives.

For the second project, I invited sex workers to take part, because, in my view, this is also a profession portrayed mostly from the perspective of third parties, and we hear very little from the mouths of the people who perform the work themselves. These two working universes are permeated by countless social and gender issues that appear in the drawings.

### *Caderno de Campo*, 2019

Drawings on paper, photographs, offset-printed posters, books, and wood furniture

Variable dimensions

Artist's collection. Developed in partnership with: Aduino Santos, Débora Maciel, Fernando Santos, Fresnel Fleuricin, José Fernandes, Kethlyn Fonseca, Luiz Nogueira, Marcelo Santos, Marcia Bayma, Márcio Almeida Biana Palma, Morena Batista, Priscila Neves, Ranieli Oliveira  
Photos: Tiago Lima

## VULCANICA POKAROPA

Presidente Bernardes, SP, 1993. Lives in São Paulo, SP.

I produce *Desaquenda* (2016–2019), which is a series of videos available on YouTube, where transgender people, transvestites, and nonbinary people discuss theater and performance, politics, life, and art. It emerged when I began my master's degree in theater at Udesc. I'm the first trans person to take that graduate course. I go there, take my classes, and when I talk about trans people, texts by trans people, music, and work, etc., they don't let me include this on the coursework. In questioning this attitude within academia, I realized the need to no longer do work where the people I was talking about were not seen or heard. It is also vital to end the discourse that we are not qualified to do the work.

This series is so that people can see the number of trans people who are working in the arts, and that our languages and means of expression are different. Although there are things that unite us, our agendas differ; trans people are not all alike as cisgender people assume. *Desaquenda* is also about ceasing to be the object of cisgender people's studies and starting to produce our own material. The series brings together the work of people similar to us, with trans people producing all the content, with the autonomy to include whatever they want and without the politicking of having to negotiate acceptance. I have traveled around Brazil, trying to film people from all the states, including foreigners who are living here.

### *Desaquenda*, 2016–19

12-channel video installation and painting and print on canvas

1. Vita Pereira, 7'19" / 2. Dodi Leal, 8'07" / 3. Rosa Luz, 8'52" / 4. Lyz Parayzo, 10'18" / 5. Bruna Kury, 13'10" / 6. Carmen Laveau, 8'49" / 7. Caio Jade, 9'47" / 8. Leona Jhovs, 10'57" / 9. Jota Mombaça, 14'24" / 10. Rainha Favelada, 10'47" / 11. Mogli Saura, 9'25" / 12. Ventura Profana, 12'53"

216 × 154 cm

Artist's collection

### *Furya Travesti*, 2019

Painting and collage  
Variable dimension  
Artist's collection

### *Prosperydady Travesti*, 2019

Mixed media sculpture  
Variable dimensions  
Artist's collection

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Museu de Arte Moderna de São Paulo

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CURATORSHIP  
Júlia Rebouças

COMMUNICATION  
MktMix

CURATORSHIP ASSISTANCE  
Catarina Duncan

These texts are excerpts from the artists' testimonies about their work, edited by Júlia Rebouças, Catarina Duncan, and the artists themselves.

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