

## **36<sup>th</sup> Edition of the Panorama of Brazilian Art promises to redefine the concept of "sertão"**

*Biennial exhibition at MAM São Paulo will take place from 08/17 to 11/15, with the curatorship of Júlia Rebouças*

In the second half of 2019, between 08/17 and 11/15, with the master sponsorship of Água AMA, the sponsorship of the Movida Aluguel de Carros and the support of Flytour, MAM São Paulo will stage the latest edition of the Panorama of Brazilian Art. "Sertão" is the title and concept proposed by the curator Júlia Rebouças to define the 36<sup>th</sup> Panorama, which will enjoy the participation of 29 artists and collectives, and the assistant curatorship of Maria Catarina Duncan. Following an extensive research process and trips to various regions throughout Brazil, including cities such as Cachoeira (BA), Recife (PE), Brasília (DF), Florianópolis (SC), São Paulo and the Cariri region of Ceará, the curator invited artists to engage with the concept, understanding art itself as a "sertão" – in the sense of experimentation and resistance–, thus challenging the restrictively geographic meaning generally associated with the word. *Sertão* is presented in this exhibition as a way of thinking and acting, one of whose principal defining aspects is artistic creation.

"There is no enterprise, monument or form of expression capable of fully symbolizing the *sertão*. There is always a *sertão*-condition which underlies another existence and does not allow itself be confined. If the imaginary of a certain common sense treats the *sertão* as emptiness, aridity, harshness or destitution, this, in turn, is challenged by notions of vitality, strength, endurance, experimentation and creation, based on an order of knowledge and practices that challenge the colonial project in its repeated attempts at submission. Allusively, *sertão* refers simultaneously both to art and the state of art," says Júlia.

The need to rewrite Brazilian history, social renegotiation, spirituality, gender identity, anti-racist struggles and the relationship with the environment are some of the issues that appear in the installations, photographs, paintings, videos, sculptures and projects in this Panorama. The selected artists are at the start or middle of their careers, with works that explore speculative territories that give meaning to the idea of *sertão*, in addition to artists with more established careers, who present works that deserve to be revisited in the light of the proposed debates.

### **36<sup>th</sup> Panorama of Brazilian Art: Sertão**

Non-hegemonic strategies of creation and new social technologies appear in various works that can be found at the exhibition. Ana Lira is an example, with her production of photographs and publications dealing with processes of collective construction. In the project that she has developed for *Sertão*, she follows the work of male and female experimenter farmers from the semi-arid region of the northeast. Raquel Versieux, an artist and teacher based in Crato (CE), proposes encounters of traditional knowledge in dynamics staged in the Cariri region. Maxim Malhado, an artist from Bahia, presents sculptures that relate to technologies of popular construction. Gabi Bresola and Mariana Berta discuss ways of relating the field of art to other human activities and matrices of knowledge, such as agriculture.

Ana Vaz, in her filmography, questions territories and geographies based on the meeting between fiction and history. For *Sertão*, Mabe Bethônico, who usually works with

archives and historical documents, proposes a debate about fences as political-cultural concepts and structures. The Coletivo Fulni-ô de Cinema collective speaks of the constant struggle for survival of the fulni-ô people in their territory of origin, in the semiarid region of Pernambuco. Santídio Pereira, using large woodcuts, depicts native species of the Caatinga biome, recreating imaginaries.

The vertigo of contemporary life appears in the paintings and installations of Regina Parra, while the artist Daniel Albuquerque uses three-dimensional works to address the human body and its rituals of pleasure and intimacy. Paul Setúbal reflects on the archaeology of violence, tensioning the relationship between objects of power and the body. The artist Raphael Escobar, who since 2009 has worked with non-formal education in contexts of social vulnerability, like the *Fundação Casa, Projeto Quixote* project and the *Craco Resiste* organization uses his work to question narratives that result in the erasure and stigmatization of the affected groups. While Vânia Medeiros, using notebooks of drawings as instruments of mediation, invites civil construction workers and prostitutes to portray the reality of their lives and work, and to reflect on them.

The work of Gê Viana addresses historically segregated populations, such as indigenous peoples, women and LGBT people, creating new political texts through photo-performances and collages. Vulcânica PokaRopa, an artist and researcher, has assembled an archive that discusses the invisibility of trans people, transvestites and non-binary people in institutional spaces, while Rosa Luz, a transvestite artist, who moves between music and the visual arts, addresses the social confrontations of dissident bodies. Mariana de Matos combines poetry and the visual arts to discuss the need to destabilize hegemonic narratives, while Randolpho Lamonier speculates on ways of life that produce exclusion and daily insurgencies. Maxwell Alexandre problematizes the concept of "patrimony" and draws attention to experimental practices that challenge established circuits.

Antonio Obá, in turn, discusses black identity and the violence imposed by structural racism, in paintings, sculptures and installations. Dalton Paula accesses Brazilian history to rewrite narratives about the black presence and its culture, that were erased from the official records. Ana Pi, a choreographer, addresses memories of the black diaspora in her work, which are reflected in gestures and dancing bodies. Desali, an artist from the working-class suburbs of the city of Contagem, in the metropolitan region of Belo Horizonte, presents a series of paintings and photographs developed more than ten years ago, depicting her daily life.

Gervane de Paula uses cryptic humor to debate social and environmental injustices. Lise Lobato, an artist from the state of Pará, uses Marajoara culture to discuss Amazonian civilizations, while Luciana Magno, also from Belém, discusses nature's resistance to the advances of harmful infrastructural projects. The natural environment in conflict with projects of global life and urbanity appears in works like that of Michel Zózimo, who produces drawings and sculptures about the relationship between culture and nature. The works of Cristiano Lenhardt also arise from different observations of the surroundings, using media such as videos, installations, photographs, drawings and engravings. Through his practice, the artist incorporates mystery and different cosmovisions in his works.

The Panorama will also enjoy the participation of collectives such as Radio Yandê, an entirely indigenous radio station operating since 2013, with a programming schedule that seeks to inform indigenous populations, as well as providing education to non-indigenous

people. This is also an important channel for the dissemination of the contemporary musical and cultural production of diverse indigenous peoples, which includes a wide range of hip-hop artists.

## **Architecture and visual identity**

To develop the expography of the exhibition, Júlia Rebouças invited the estúdio Risco, which presented a design based on the idea of a topographic landscape, where multiple forms of expression coexist. Instead of dividing the exhibition halls into rooms or corridors, the architects Tiago Guimarães, Humberto Pio and Marcelo Dacosta created a structure that "sprouts from the ground" and proposes an entirely new use for the scenographic panels available at MAM: through horizontal overlays and stacks, modules of different heights are created, whose external surfaces function as works.

The graphic design of the 36<sup>th</sup> Panorama, in turn, is the responsibility of Elaine Ramos, who has developed a mutant visual identity based on the reworking of codes, typographies and writings that evoke "sertão" as a form of expression in constant transformation.

## **Artists participating in the 36<sup>th</sup> Panorama of Brazilian Art: Sertão**

- 1-Ana Lira (Caruaru-PE, 1977. Lives in Recife)
- 2-Ana Pi (Belo Horizonte, 1986. Lives in Paris)
- 3-Ana Vaz (Brasília, 1986. Lives in Lisbon and Paris)
- 4-Antonio Obá (Ceilândia-DF, 1983. Lives in Brasília)
- 5-Coletivo Fulni-Ô de Cinema (Águas Belas - PE)
- 6-Cristiano Lenhardt (Itaara-RS, 1974. Lives in São Lourenço da Mata-PE)
- 7-Dalton Paula (Brasília, 1982. Lives in Goiânia)
- 8-Daniel Albuquerque (Rio de Janeiro, 1983. Lives in Rio de Janeiro)
- 9-Desali (Contagem-MG, 1983. Lives in Contagem - MG)
- 10-Gabi Bresola & Mariana Berta (Joaçaba-SC, 1992/Peritiba-SC, 1990. Live in Florianópolis)
- 11-Gê Viana (Santa Luzia-MA, 1986. Lives in São Luís)
- 12-Gervane de Paula (Cuiabá, 1961. Lives in Cuiabá)
- 13-Lise Lobato (Belém, 1963. Lives in Belém)
- 14-Luciana Magno (Belém, 1987. Lives in São Paulo)
- 15- Mabe Bethônico (Belo Horizonte, 1966. Lives in Geneva and Belo Horizonte)
- 16-Mariana de Matos (Governador Valadares-MG, 1987. Lives in Recife)
- 17-Maxim Malhado (Ibicaraí-BA, 1967. Lives in Massarandupió-BA)
- 18-Maxwell Alexandre (Rio de Janeiro, 1990. Lives in Rio de Janeiro)
- 19-Michel Zózimo (Santa Maria-RS, 1977. Lives in Porto Alegre)
- 20-Paul Setúbal (Aparecida de Goiânia-GO, 1987. Lives in São Paulo)
- 21-Radio Yandê (Rio de Janeiro, 2013)
- 22-Randolpho Lamonier (Contagem-MG, 1988. Lives in Belo Horizonte)
- 23-Raphael Escobar (São Paulo, 1987. Lives in São Paulo)
- 24-Raquel Versieux (Belo Horizonte, 1984. Lives in Crato-CE)
- 25-Regina Parra (São Paulo, 1984. Lives in São Paulo)
- 26-Rosa Luz (Gama-DF, 1995. Lives in São Paulo)

27-Santídio Pereira (Curral Comprido-PI, 1996. Lives in São Paulo)  
28-Vânia Medeiros (Salvador, 1984. Lives in São Paulo)  
29- Vulcânica PokaRopa (Presidente Bernardes-SP, 1993. Lives in Florianópolis)

## 50 Years of the Panorama

The Panorama of Brazilian Art had its first edition in 1969 and was conceived as a way for the museum to reassemble its collection and return to active participation in the contemporary artistic circuit. Initially an annual event, the Panorama proceeded to be held every two years from 1995 onwards, producing 35 editions up to the present.

## Partnerships

The 36<sup>th</sup> Panorama of Brazilian Art: Sertão has sought to broaden the time and space of its operation through strategic partnerships: together with the International Literary Festival of Paraty, two discussion tables will be organized comprising one participant from Flip and another from the Panorama, with the mediation of Júlia Rebouças and Fernanda Diamant, the curator of the 17th edition of Flip; a musical program has been organized with the Auditório Ibirapuera, a neighbor of the museum, based on the concepts explored at the Panorama, on 08/18, the day after the opening at MAM; and further debates will take place with the Brazilian Psychoanalysis Society of São Paulo, in September and October, promoting encounters between artists and psychoanalysts.

## The Campana brothers at the mam store

The estúdio Campana, of the brothers Fernando and Humberto Campana, celebrates its 35-year career anniversary in 2019, and will be responsible for the curatorship of the **mam** store for the duration of the Panorama, with the sponsorship of Iguatemi São Paulo. The work of the Campanas incorporates the idea of transformation, reinvention and integration between handicrafts and mass production, offering a design with its own identity, and mixing the individuality of materials with the preciousness of common characteristics of everyday Brazilian daily life, such as colors, mixtures, and creative chaos. The unique look of the Campana brothers, who gather an extensive work on Brazilian vernacular culture from the Brazilian northeast region in their collections, will grant visitors an experience of the shop's new space and access to carefully selected pieces that work with the expanded concept of "Sertão".

## AMA: Bringing drinking water to the semiarid region of Brazil

Putting the Sertão in focus has enabled the 36<sup>th</sup> Panorama of Brazilian Art to sign partnerships with objectives that extend far beyond simple financial support. One of the sponsors, Água AMA, the mineral water arm of the **Ambev brewery**, dedicates 100% of its profits to projects promoting access to drinking water in the Brazilian semiarid region. The show offers a chance for the public to discover a product which is gradually helping to transform the reality of many Brazilians living in the semiarid – a climate present in regions commonly associated with the traditional imaginary of the *sertão*. Already more than 26 thousand people have benefited from the projects financed by AMA, in all nine states that comprise the semiarid region in Brazil. This year, R\$ 4 million in profits were raised, which were entirely devoted to initiatives for promoting access to drinking water. Initiatives such as sponsoring the Brazilian Panorama of Art will allow these numbers to grow even more.

## **Support for the Panorama and the audience outside São Paulo**

Flytour, in addition to having become a supporting agency of the Panorama, has created a site for MAM where those interested in acquiring tickets and accommodation packages to travel to São Paulo and visit the 36<sup>th</sup> *Panorama of Brazilian Art: Sertão* will enjoy special discounts.

## **Team of the 36<sup>th</sup> Panorama of Brazilian Art: Sertão**

**Curatorship – Júlia Rebouças** (Aracaju, 1984; lives between Belo Horizonte and São Paulo) curator, researcher and art critic. She is the curator of the 36<sup>th</sup> Panorama of Brazilian Art, Museum of Modern Art – SP, in 2019. This same year, she is carrying out the curatorship of *Entrevendo*, a retrospective of the work of Cildo Meireles, to be inaugurated at Sesc Pompeia – SP, in September. She was the co-curator of the 32<sup>nd</sup> Biennale of São Paulo, *Incerteza Viva* (2016) from 2007 to 2015, and has worked on curatorship projects at the Instituto Inhotim, Minas Gerais. She collaborated with the *Associação Cultural Videobrasil*, forming part of the curatorship commission of the 18th and 19th SESC\_Videobrasil International Festivals of Contemporary Art, in São Paulo. She was assistant curator of the 9th Mercosul Biennale in Porto Alegre in 2013. She has realized several independent curatorial projects, of which we highlight the exhibition *Entrementes*, by the artist Valeska Soares, at the Estação Pinacoteca, São Paulo, from August to October 2018, the show *MitoMotim*, at Galpão VB, São Paulo, from April to July 2018 and *Zona de instabilidade*, with works by the artist Lais Myrrha, at Caixa Cultural, São Paulo, in 2013. She graduated in Social Communication/Journalism from the Federal University of Pernambuco (2006). She has a Master's and PhD from the Postgraduate Program in Visual Arts of the Federal University of Minas Gerais.

**Curatorial Assistance – Catarina Duncan** (Rio de Janeiro, 1993; lives in São Paulo) curator and cultural programmer. She graduated in Visual Cultures and Art History from Goldsmiths College, University of London (2010-2014), and was the curatorial assistant of the 32<sup>nd</sup> Biennale of São Paulo (2015-2016), '*Pivô Arte e Pesquisa*' (2014-2015) and the exhibitions '*Terra Comunal Marina Abramovic*' at Sesc Pompeia (2014), among others. She coordinated the public programming of the work '*Cura Bra Cura Té*' by Ernesto Neto at Pinacoteca (2019). She has participated in several artistic residences, including the 'Residents Art Dubai' (2019) curated by Fernanda Brenner, and '*Lastro*' in Bolivia and Guatemala (2015-2017), alongside the curator Beatriz Lemos. She was responsible for the curatorship of the exhibitions '*●*' at the Galeria Leme (2018), '*Somos Muitxs*' at the Solar dos Abacaxis (2018), '*Oráculo Piedoso*' by Martin Lanezan at the Galeria Sancovsky (2018), '*Travessias Ocultas – Lastro Bolivia*' at Sesc Bom Retiro (2018), and '*Fio Corpo Terra*' at espaço Saracura (2017). She was a member of the TerreyroCoreográfico collective (2015-2016). She works as a representative of the COINCIDENCA program of the Swiss cultural foundation Pro Helvetia in Brazil.

**Architecture – Estudio Risco.** Inaugurated in 2007, estúdio Risco is a collective formed by artists from different backgrounds and with multiple interests. It provides architectural, scenography, expography, product design, graphic design and videography services. It is currently formed of Humberto Pio, Juliana Amaral, Marcelo Dacosta and Tiago Guimarães. In the last four years, it has been responsible for the design of art shows such as: "*O que os Olhos Alcançam - Cristiano Mascaro*" (Sesc Pinheiros, 2019), "*Arte-Veículo*" (Sesc Pompei, 2018)", "*Estou Cá*" (Sesc Belenzinho, 2016-7), "*Sempre Algo Entre Nós*" (Sesc Belenzinho, 2016), "*Potlatch: Trocas de Arte*" (Sesc Belenzinho, 2016), "*Provocar Urbanos*" (Sesc Vila Mariana, 2016), "*Arno Rafael Minkinen: O corpo como evidência*" (Sesc Jundiaí and Sesc Vila Mariana, 2016) and *VI Mostra de 3M de Arte Digital Art* (Fundição Progresso, Rio de Janeiro, 2015).

**Graphic Design – Elaine Ramos** (São Paulo, 1974) is a designer who works in the cultural field and a partner of the São Paulo publishing company Ubu. For 11 years, she was the art director at Cosac Naify, where she also coordinated the production of works on design. She is the co-organizer of *Linha do tempo do design gráfico no Brasil*. She was the curator of the exhibition *Cidade Gráfica*, at Itaú Cultural in São Paulo and is a member of the Alliance Graphique Internationale (AGI).

Event: 36<sup>th</sup> Panorama of Brazilian Art: Sertão

Venue: Museu de Arte Moderna de São Paulo

Address: Parque Ibirapuera (av. Pedro Álvares Cabral, s/nº - Portões 1 e 3)

Opening Hours: Tuesday to Sunday, 10.00 to 17.30 (visitation until 18.00)

Phone Number: (11) 5085-1300

Tickets: R\$10.00. Free on Saturdays. Half-price for students and teachers, with identification.

Free for children under 10 and people over 60 years of age, people with disabilities, partners and students of MAM, employees of partner companies and museums, members of ICOM, AICA and ABCA with identification, environmental agents, CET, GCM, PM, subway and employees of the Yellow Line of the Metro, CPTM, Civil Police, bus conductors and drivers, chartered bus drivers, employees of SPTuris, itinerant vendors of Ibirapuera Park, gas-station attendants and taxi-drivers with identification and up to 4 guests.

For free scheduling of group visits call (11) 5085-1313 or email [educativo@mam.org.br](mailto:educativo@mam.org.br)  
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On-site parking (Blue Zone: R\$5.00 per 2 hours)

Disabled access

Restaurant/Cafe

Air conditioning

## Press Information

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