**MAM São Paulo presents views on contemporary indigenous art**

**in new exhibition**

*Curated by Jaider Esbell,* Moquém\_Surarî: contemporary indigenous art *brings together paintings, sculptures, and works in other media by indigenous peoples such as Yanomamis, Pataxós and Guarani Mbyas. This exhibition is a joint undertaking by MAM and Fundação Bienal de São Paulo*

Starting September 4, the **Museu de Arte Moderna de São Paulo** holds the exhibition ***Moquém\_Surarî: arte indígena contemporânea*** [Moquém\_Surarî: contemporary indigenous art], a group show curated by **Jaider Esbell**, of the Macuxi nation, who is also a guest artist at the **34th Biennial**.A joint undertaking by **MAM** and **Fundação Bienal de São Paulo**, the exhibition is part of the network of partnerships of the 34th Biennial. The anthropologist and cultural programmer **Paula Berbert** provides curatorial assistance, and Pedro Cesarino, professor in the anthropology department at FFLCH/USP, offers consultancy. The project is supported by the open call project Edital ProAC Expresso 09/2020.

Moquém refers to the technology used for thousands of years by indigenous peoples to conserve food after a group hunting, and to make it easier to transport the products around the villages. The title of the show — *Moquém\_Surarî* — also refers to the makuxi story on the transformation of *Moquém* into a woman who, in ancient times, ascended to heaven in search of her master, who had abandoned her. Once in the sky, *Surarî* transforms into the constellation that brings the rain, marking the end of the world and the beginning of a new one. The *Moquém* technology is thus used to reflect on the exchange and transformation of knowledge that crosses different times and spaces — transits that make up the movements of contemporary indigenous art.

One of the main intentions of the curators is to show the audiences that there exists different art histories, and we should try not to put indigenous art into a canonical narrative. “We want to reproduce the shattering in the history of art and convey how this type of time-based relationship is chronically denied in Brazil, indigenous intellectuals were overlooked in Brazil, whether in art or in thought,” says **Jaider Esbell**.

*Moquém\_Surarî* showcases works by **34 indigenous artists** from such nations as the **Baniwa, Guarani Mbya, Huni Kuin, Krenak, Karipuna, Lakota, Makuxi, Marubo, Pataxó, Patamona, Taurepang, Tapirapé, Tikmũ'ũn\_Maxakali, Tukano, Wapichana, Xakriabá, Xirixana** e **Yanomami**. According to Esbell, these are works that embody transformations, visual translations of cosmovisions and narratives of the body of artists, bringing to the present time the temporal depth that underlies their practices. “The works attest that the time of contemporary indigenous art is not a hostage to the past. Ancestry is mobilized in the now, reconfiguring discursive stances and power relations in order to produce new forms of encounters between worlds no longer based on colonial extractivisms,” reflects **Cesarino**.

Audiences will come across works produced in different media, from drawings created by artists such as **Ailton Krenak**, an iconic indigenous leader, writer, and philosopher, **Joseca Yanomami**, **Rivaldo Tapirapé** and **Yaka Huni Kuin**; weavings by **Bernaldina José Pedro**; sculptures by **Dalzira Xakriabá** and **Nei Xakriabá**; photographs by **Sueli Maxakali** and **Arissana Pataxó**; a video by **Denilson Baniwa**; prints by **Gustavo Caboco**; paintings by **Carmézia Emiliano**, **Diogo Lima** and **Jaider Esbell**; among others.

The selection of artists is widely diverse, bringing together representatives from Roraima who reflect on the political and territorial effects of the invasions by cattle farmers in the region, added to other contemporary indigenous artists known to the Western visual arts scene, as well as artists who have no relationship with the contemporary art market, masters of shamanic practices, known as *pajés*. “These are works that show what the indigenous visual regimes are about, of thousand-year-old existences, and of which contemporary indigenous art is a recipient,” explains **Berbert**.

For **Cauê Alves**, chief curator at MAM, “the existence of this exhibition in the Museu de Arte Moderna de São Paulo’s programming evinces an institutional stance that deconstructs colonial assumptions. *Moquém\_Surarî* opens a direct conversation with indigenous artists that allows MAM to rethink and expand its policy regarding collection acquisitions, including ethnic groups that have been underrepresented or neglected throughout history.” And he adds, “the narratives of Makunaimî's descendants, told by themselves, certainly open new perspectives beyond those imagined by the modernist artists and intellectuals, who were vital to the foundation of MAM.”

“The *Moquém\_Surarî* exhibition not only broadens the visibility of contemporary indigenous art, but also points to MAM's interest in valuing the culture of ancestral peoples whose existence has been threatened over the last 500 years,” notes **Elizabeth Machado**, chair of the museum.

**About the curator**

Born in the region that is today demarcated as the Raposa Serra do Sol Indigenous Territory, Jaider Esbell is among the leading figures of the movement that is seeking to consolidate contemporary indigenous art in Brazil. He works in multiple fronts and in an interdisciplinary way — as artist, curator, writer, educator, activist, and cultural promoter and catalyst.

**Program**

In addition to the exhibition at MAM’s main building, the show will feature a series of video testimonies by seven artists from Roraima, which will be released throughout the exhibition period on the museum's digital channels, as well as an extensive educational program, including workshops and live streams with the artists on topics such as art and shamanism, indigenous peoples and the history of art in Brazil, and the strength of indigenous women in the arts.

**Catalog**

Towards the end of the exhibition, MAM will publish a catalog, bringing together texts by critics and essays by artists.

**FULL LIST OF ARTISTS**

Ailton Krenak | Amazoner Arawak | Antonio Brasil Marubo | Arissana Pataxó | Armando Mariano Marubo | Bartô | Bernaldina José Pedro | Bu’ú Kennedy | Carlos Papá | Carmézia Emiliano | Charles Gabriel | Daiara Tukano | Dalzira Xakriabá | Davi Kopenawa | Denilson Baniwa | Diogo Lima | Elisclésio Makuxi | Fanor Xirixana | Gustavo Caboco | Isael Maxakali  
Isaiais Miliano | Jaider Esbell | Joseca Yanomami | Luiz Matheus | MAHKU | Mario Flores Taurepang | Nei Leite Xakriabá | Paulino Joaquim Marubo | Rita Sales Huni Kuin | Rivaldo Tapyrapé | Sueli Maxakali | Vernon Foster | Yaka Huni Kuin | Yermollay Caripoune

**About MAM São Paulo**

Founded in 1948, the Museu de Arte Moderna de São Paulo is a non-profit public interest civil society organization. Its collection holds more than 5,000 works produced by the most prominent representatives of modern and contemporary art, mainly from Brazil. Both the collection and the exhibitions favor experimentalism, opening up to the plurality of artistic productions from around the world, as well as to the different interests of contemporary societies.

The Museum organizes a wide range of activities including courses, seminars, lectures, performances, concerts, film sessions, and artistic practices. The content of the exhibitions and activities is accessible to all audiences through guided visits conducted in Libras (Brazilian Sign Language), audio description of the works, and video guides in Libras. The collection of books, periodicals, documents, and audio and video material comprises 65,000 titles. The exchange with museum libraries from several countries keeps the collection alive.

Located inside Ibirapuera Park, the most important green area in São Paulo, the MAM building was adapted by Lina Bo Bardi and offers, in addition to the exhibition halls, studios, a library, an auditorium, a restaurant, and a store where visitors can purchase design objects, art books, and exclusive items with the MAM brand. The Museum's spaces are visually integrated with the Sculpture Garden, designed by Roberto Burle Marx to accommodate works from the MAM collection. All facilities are accessible to visitors with special needs.

About the 34th São Paulo Biennial

Under the general curatorship of Jacopo Crivelli Visconti, the 34th Biennial – *Faz escuro mas eu canto* [Though it’s dark, still I sing], which began in February 2020, has been unfolding in space and time with both in-person and online programming, and will close with a group show set to occupy the entire Ciccillo Matarazzo Pavilion in Ibirapuera Park, starting in September 2021, simultaneously with dozens of solo shows held at partner institutions in the city of São Paulo.

**Information**

***Moquém\_Surarî: arte indígena contemporânea [Moquém\_Surarî: Contemporary Indigenous Art]***   
**Venue:** Museu de Arte Moderna de São Paulo   
**Curator:** Jaider Esbell  
**Assistant Curator:**Paula Berbert  
**Consultant:**Pedro Cesarino  
**Exhibition period:** September 4 to November 28  
**Address:** Parque Ibirapuera (av. Pedro Álvares Cabral, s/nº - Portões 1 e 3)  
**Opening hours**: Tuesday to Sunday, from 10 am to 6 pm (tickets sold up until 5:30 pm)   
**Phone:** 55 11 5085 1300  
**Tickets:** **Free admission, with suggested contribution** Visits must be schedule in advance.

Tickets available online [www.mam.org.br/ingresso](http://www.mam.org.br/ingresso)

Accessible for persons with disability  
Restaurant/Café  
Air conditioning

[www.mam.org.br/MAMoficial](http://www.mam.org.br/MAMoficial)

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[www.facebook.com/MAMoficial](http://www.facebook.com/MAMoficial)

[www.youtube.com/MAMoficial](http://www.youtube.com/MAMoficial)

**34th São Paulo Biennial**  
**Period**: from September 4 to December 5, 2021  
**Venue:** Ciccillo Matarazzo Pavilion, Ibirapuera Park

**Free admission**

**Curatorial Team**

**General Curator:** Jacopo Crivelli Visconti

**Adjunct Curator:** Paulo Miyada

**Guest Curators:** Carla Zaccagnini, Francesco Stocchi, and Ruth Estévez

**Guest Editor:** Elvira Dyangani Ose, in collaboration with The Showroom, London

[www.34.bienal.org.br](http://www.34.bienal.org.br)

**Press Information**  
**a4&holofote comunicação**  
Ane Tavares - [anetavares@a4eholofote.com.br](mailto:anetavares@a4eholofote.com.br)  
Laura Jabur – [laurajabur@a4eholofote.com.br](mailto:laurajabur@a4eholofote.com.br)   
Neila Carvalho - [neilacarvalho@a4eholofote.com.br](mailto:neilacarvalho@a4eholofote.com.br)