

MAM São Paulo: 37th edition of the *Panorama da Arte Brasileira* (Panorama of Brazilian Art) presents a diverse curatorial commission and artists from different regions of the country

"Sob as cinzas, brasa" (Under the Ashes, Embers) is the title of the 37th edition of the historical exhibition organized by MAM São Paulo, which seeks to strengthen the values of diversity and to deepen democratic ideals



Clockwise: Claudinei Roberto da Silva, Vanessa Davidson, Cristiana Tejo and Cauê Alves
Link for additional high-res images: <https://flic.kr/s/aHBqjzEX2E>

During the emblematic period of the bicentennial of the independence of Brazil, the **Museu de Arte Moderna de São Paulo** will host, beginning on July 23rd, the **37th Panorama da Arte**

Brasileira (Panorama of Brazilian Art), which proposes to deconstruct normalized paradigms relating to Brazil as a colony. As a counterpoint, this year also celebrates the centenary of the **Semana de Arte Moderna de 1922** (1922 Modern Art Week), a milestone for Brazilian modernism that brought about vast, new cultural scene, with artists from different regions of the country. This current exhibition is a collaboration between the museum and Sesc São Paulo.

"The São Paulo Museum of Modern Art highlights the importance of the Panorama in the contemporary art circuit and in the museum's own history, being a significant part of the restructuring phase that MAM went through in the late 1960s", states **Elizabeth Machado**, president of the museum's Board.

With a diverse curatorial group, consisting of **Cauê Alves, Cristiana Tejo, Vanessa Davidson** and **Claudinei Roberto da Silva**, this year's edition, the 37th Panorama, emphasizes the problems and brutalities of a country that has not yet established itself as a civilization, reflecting this scenario with works by artists of different generations, with ethnic, racial and gender diversity.

For the curator **Claudinei Roberto da Silva**, "Democratically, we sought to ensure the values of diversity, understanding that they deepen democratic ideals also sanctioned in projects that, through their qualities, confirm the resilience and the primacy of the country's art and culture. In the projections elaborated by these artists remains the ancestral and dialectical symbolism of ashes and embers, of the fire that is, at times, propitiatory. This symbolism is also elaborated in the cosmology of those who came before us, of the original inhabitants of the country".

Sponsored by Unipar and EMS, this exhibition values the pedagogical dimension of art and seeks structural ruptures. Still in a pandemic world, the *Panorama* proposes to investigate how artists rooted in Brazil have faced the multiple problems caused by the expansionist development model adopted throughout the last centuries. "The series of *Panorama da Arte Brasileira* shows, which began in 1969, is undoubtedly among the most important in Latin America in terms of cultural and artistic relevance. The 37th Panorama is curated by a pluralistic team, as is the group of invited artists ", says **Cauê Alves**, curator of the Museu de Arte Moderna de São Paulo.

The curatorial project was based on signs that are subtly linked to embers, as a symbol of resistance but also reflecting an ambiguity of meanings, inviting a diversity of perspectives and lines of investigation. According to curator **Cristiana Tejo**, "it is a great responsibility to be part of the curatorial team of an exhibition as important as the *Panorama da Arte Brasileira* in a year of enormous complexity like the current one. That is why I am honored to join my

brilliant colleagues in this task of elaborating and articulating together the cycles, the ambiguity and the power that the word *ember* carries".

Vanessa Davidson, on the other hand, points out that she imagines "the diversified works in this *Panorama* as the manifestation of the Phoenix rising from the ashes, born once again, more powerful than ever". The only foreigner on the team, she highlights that, looking from the outside in, the diverse selection of artists chosen for this curatorial project, "reflects the extraordinarily dynamic landscape of Brazilian contemporary art, so strong that its resonance extends internationally".

About Cauê Alves

Cauê Alves has undergraduate, masters and doctoral degrees in Philosophy from FFLCH - Universidade de São Paulo. He has been the chief-curator of the Museu de Arte Moderna de São Paulo since 2020. Beginning in 2010, he assumed his role as a professor in the *Departamento de Artes da Faculdade de Filosofia, Comunicação, Letras e Artes* of PUC-SP. Between 2016 and 2020 he was the chief-curator of MuBE, where he realized, together with other [either "museum professionals," or "scholars," or "colleagues"], the exhibitions "*Ambiental: arte e movimentos*" (2019), "*Burle Marx: arte, paisagem e botânica*" (2018-2019), which received the ABCA prize; "*Amazônia: os novos viajantes*" (2018) and "*Pedra no Céu: Arte e a Arquitetura de Paulo Mendes da Rocha*" (2017). He was the co-curator, together with Vanessa K. Davidson, of the exhibition *Past/Future/Present: Contemporary Brazilian Art from the Collection of the Museu de Arte Moderna, São Paulo*, held at the Phoenix Art Museum, Arizona, USA and MAM-SP (2017-2019). He was the assistant curator of the Brazilian Pavilion during the 56th Venice Biennale (2015). He published essays in the exhibition catalogue "*Mira Schendel*", Museu de Arte Contemporânea de Serralves, Porto, and Pinacoteca do Estado de São Paulo (2014) and Tate Modern, London (2013). He was the co-curator of "*Más Allá de la Xilografía*", at Museo de la Solidaridad Salvador Allende, in Santiago, Chile (2012). He was the adjunct curator for the 8th Mercosur Biennale (2011) and the co-curator, together with Cristiana Tejo, of the *32nd Panorama da Arte Brasileira* of the Museu de Arte Moderna de São Paulo (2011).

About Claudinei Roberto da Silva

Claudinei Roberto da Silva (professor, curator, visual artist) was born in 1963 in São Paulo, where he lives and works. He graduated in arts from the *Departamento de Arte* of the Universidade de São Paulo. As a curator he organized several exhibition, including Sidney Amaral's "*O Banzo, o amor e a Cozinha*", 1º prêmio Funarte para artistas e curadores negros – Museu Afro Brasil; the "*13ª Bienal Naïfs do Brasil*" at Sesc Piracicaba; and the series "*Pretatitudo. Insurgências, emergências e afirmações. Arte afro-brasileira contemporânea*",

held at different spaces of the Sesc São Paulo network; and was a guest curator for the project “*Pesquisa MAC USP Processos Curatoriais - Curadoria Crítica e Estudos Decoloniais em Artes Visuais: Diásporas Africanas nas Américas*”. He coordinated, among others, the Educational Division of the Museu Afro Brasil. He was the pedagogical-artistic coordinator of the multi-national project “A Journey through the African diáspora”, of the American Alliance of Museums, in partnership with Museu Afro Brasil and the Prince George African American Museum. He was granted a scholarship through the “International Visitor Leadership Program” by the United States Government State Department. He is part of the curatorial board of the Museu de Arte Moderna de São Paulo. He has artworks in the collection of the Museu Nacional de cultura afro-brasileira - MUNCAB, in Salvador, Bahia.

About Cristiana Tejo

Cristiana Tejo (Recife, 1976) is an independent curator and has a Doctoral degree in Sociology from UFPE. She is the co-founder of the Espaço NowHere (Lisbon) and a researcher for the Instituto de História da Arte of the Universidade Nova de Lisboa, where she was also a researcher for the project “*Artistas e Educação Radical na América Latina: anos 1960/1970*”. She is the co-curator of the Residência Belo Jardim, in the hinterland of Pernambuco. She was the Coordinator of Public Programs of the Fundação Joaquim Nabuco (2009-2011), Director of the Museu de Arte Moderna Aloísio Magalhães (2007-2009) and Visual Arts Curator of the Fundação Joaquim Nabuco (2002-2006). She co-curated the 32nd Panorama da Arte Brasileira of MAM-SP and the Itaú Cultural project Rumos Artes Visuais (2005-2006). She also curated the Special Room dedicated to Paulo Bruscky at the X Havana Biennial (2009). She lives and works in Lisbon.

About Vanessa Davidson

Dr. Vanessa K. Davidson received her B.A. in Hispanic American Literature from Harvard University, and studied Latin American Art and Argentine poetry at the Universidad de Buenos Aires, Argentina, and Portuguese at the University of São Paulo. She received a Fulbright-Hays fellowship for doctoral dissertation research in Argentina and Brazil, and received her Ph.D. in 20th and 21st Century Latin American Art History from New York University's Institute of Fine Arts. She worked at Boston's Museum of Fine Arts as well as the Metropolitan Museum of Art. She worked for eight years as the Shawn and Joe Lampe Curator of Latin American Art at Phoenix Art Museum, and there organized twelve large-scale exhibitions, two of which traveled internationally. Davidson was co-curator with Dr. Sergio Bessa of *Paulo Bruscky: Art Is Our Last Hope* (2014). She curated the largest international exhibition of contemporary mail art in the US since the 1970s in *Focus Latin America: Art Is Our Last Hope* (2014-15). She was the curator of *Horacio Zabala: Mapping the Monochrome* (Phoenix and Buenos Aires, 2016-17), and co-curator with Cauê Alves of *Past/Future/Present: Contemporary Brazilian Art from the Collection of the Museu de Arte Moderna, São Paulo* (Phoenix and São Paulo, 2017-2019).

She is also the curator of *Oscar Muñoz: Invisibilia* (2021-22), this Colombian artist's first US retrospective. She assumed the role of Curator of Latin American Art at the Blanton Museum of Art in Austin, Texas, in 2019.

About MAM São Paulo

Founded in 1948, the Museu de Arte Moderna de São Paulo is a not-for-profit Public Interest Civil Society Organization. Its collection is comprised of over five thousand artworks produced by the most representative names in modern and contemporary art, especially from Brazil. Both the collection and the exhibitions it organizes favor experimentation, and are open to the plurality of the world's artistic production and to the diversity of interests from contemporary societies.

The Museum also maintains a wide range of activities, including courses, seminars, lectures, performances, music shows, film sessions and artistic practices. The contents of the exhibitions and activities are accessible to all audiences through sign-language visits, audio description and sign-language video guides. The collection of books, magazines, documents and audio-visual material is comprised of 65.000 items, and the exchange with museum libraries across the world keeps the archive alive.

Located in the Parque Ibirapuera, the city's most important green area, the Museum's building was adapted by Lina Bo Bardi and has, in addition to the exhibition rooms, an atelier, a library, an auditorium, a restaurant and a gift shop, where visitors can find design products, art books, and a line of MAM brand objects. The spaces in the museum are visually integrated with the Sculpture Garden, designed by Roberto Burle Marx to host works from the collection. All spaces are accessible for people with disabilities.

Information

37º Panorama da Arte Brasileira - *sob as cinzas, brasa* (37th Panorama of Brazilian Art: "Under the Ashes, Embers")

Curators: Cauê Alves, Cristiana Tejo, Vanessa Davidson and Claudinei Roberto da Silva

Exhibition period: from July 23rd to January 15, 2023

Where: Museu de Arte Moderna de São Paulo

Address: Parque Ibirapuera (Park) (Av. Pedro Álvares Cabral, s/nº - Gates 1 and 3)

Hours: Tuesdays to Sundays, 10am to 6pm (last entrance until 5:30pm)

Phone: (11) 5085-1300

Admission: R\$25,00. Free admission on Sundays. Previous booking is mandatory.

Tickets are available at www.mam.org.br/ingresso

Half-price tickets are available to students with Student ID; low income youth; and people

over 60. Admission is free for children under the age of 10; for people with disabilities and their carers; for teachers and directors from public state and municipal education; patrons and students of MAM; for employees from partner companies and museums; for members of the ICOM, AICA and ABCA, with ID; for employees of SPTuris and the Municipal Secretary of Culture.

Accessible for people with disabilities

Restaurant/Café

Air-conditioning

www.mam.org.br/MAMoficial

www.instagram.com/MAMoficial

www.twitter.com/MAMoficial

www.facebook.com/MAMoficial

www.youtube.com/MAMoficial

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