

## MAM São Paulo announces the list of artists for the 37th edition of Panorama da Arte Brasileira (Panorama of Brazilian Art)

The edition is entitled "*Sob as cinzas, brasa*" (Under the Ashes, Embers) and will take place beginning July 23, curated by *Cauê Alves*, *Claudinei Roberto da Silva*, *Cristiana Tejo* and *Vanessa Davidson*



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Beginning July 23<sup>rd</sup>, the **São Paulo Museum of Modern Art** will host the **37th Panorama da Arte Brasileira (Panorama of Brazilian Art)**. "*Sob as cinzas, brasa*" (Under the Ashes, Embers) is the title and the image proposed by the diverse curatorial commission composed of **Claudinei Roberto da Silva**, **Vanessa Davidson**, **Cristiana Tejo** and **Cauê Alves**, who structured the exhibition with works by 26 artists and groups from different regions of Brazil. After an extensive process of investigation and debate, the **37th Panorama's** curatorial team emphasized research that results in possible artistic solutions arising from questioning and confronting a scenario in which barbarism is manifested in different ways. Ideals of civilization clash in the search for diversity on issues brought up by works related by the common condition of this scenario, yet also by a diversity of perspectives, as their authors come from

different generations and have differing ethnic, racial and gender identities. The exhibition is a co-organization of MAM São Paulo and Sesc São Paulo.

The need to review Brazilian history based on new political and social analyses, the diversity of gender identities, anti-racist struggles and the human relationship with the environment are some of the recurring themes in the installations, photographs, paintings, videos, sculptures and projects in this *Panorama*. For the curator **Claudinei Roberto da Silva**, “I believe that the cast of selected artists reflects the diversity of the curatorial group's experiences. I consider that the distinctions of gender, race and class that can be observed in this small community of curators created a friction, which instead of promoting divergences, was important to formatting the concepts that guided the selection of artists.”

The curatorship was based on a dynamic and organic process with artists and references that raised intriguing points of view. This research was also related to a possible symbolism of *embers*. This was possible through a “collaborative effort, a dynamic series of conversations about the images and issues at the heart of these diverse artists' practices that enabled the exhibition itself to gradually take shape”, considers curator **Vanessa Davidson**. “The group of artists gathered in the 2022 *Panorama* reveals the multiplicity and diversity of contemporary artistic production in Brazil. And even with all this diversity, the artists have poetics that allow new meanings when placed in dialogue with each other”, comments **Cauê Alves**, who is also the institution's chief-curator.

The 37th edition of *Panorama da Arte Brasileira* is sponsored by Unipar and EMS, and will occupy all the museum's exhibition spaces. For the curator **Cristiana Tejo**, “we seek to bring names that are not currently in the spotlight (or at least were not when we finished our research), so that the audience can experience a *Panorama* with a certain freshness to its selection. We managed to bring together a strong, powerful and honest group of artists. Above all, I'm very happy to be a part of this journey.”

#### **About *Panorama da Arte Brasileira* (Panorama of Brazilian Art) of MAM São Paulo**

The series of shows *Panorama da Arte Brasileira* (Panorama of Brazilian Art) began in 1969 and coincided with the installation of MAM São Paulo at its headquarters in the marquee of Parque Ibirapuera. The first editions of *Panorama* marked the history of the museum for having contributed directly and effectively to the formation of its contemporary art collection. Throughout the 36 exhibitions already held, MAM's *Panorama* sought to establish productive dialogues with different notions about Brazilian artistic production, our history, culture and society. “The *Panorama da Arte Brasileira* (Panorama of Brazilian Art) of MAM, held every two years, always produces new reflections on the most urgent debates in Brazilian contemporaneity. The cultural and social issues that permeate the country are continually

enhanced by the curatorship, which takes on multiple perspectives to deal with our historical problems”, says the president of MAM São Paulo, **Elizabeth Machado**.

**Artists that integrate the 37th Panorama da Arte Brasileira (Panorama of Brazilian Art) -**

**"Sob as cinzas, brasa" (Under the ashes, embers)**

Ana Mazzei (São Paulo, SP, 1980 – lives in São Paulo)

André Ricardo (São Paulo, SP, 1985 – lives in São Paulo)

Bel Falleiros (São Paulo, SP, 1983 – lives in New York, USA)

Camila Sposati (São Paulo, SP, 1972 – lives in Vienna, Austria)

Celeida Tostes (Rio de Janeiro, RJ, 1929 – idem, 1995)

Davi de Jesus do Nascimento (Pirapora, MG, 1997 – lives in Pirapora)

Éder Oliveira (Timboteua, PA, 1983 – lives in Belém)

Eneida Sanches (Salvador, BA, 1962 – lives in São Paulo, SP) and Tracy Collins (New York, USA, 1963 – lives in New York) (LAZYGOATWORKS)

Erica Ferrari (São Paulo, SP, 1981 – lives in São Paulo)

Giselle Beiguelman (São Paulo, SP, 1962 – lives in São Paulo)

Glauco Rodrigues (Bagé, RS, 1929 – Rio de Janeiro, RJ, 2004)

Gustavo Torrezan (Piracicaba, SP, 1984 – Lives in Piracicaba, SP and São Paulo, SP)

Jaime Lauriano (São Paulo, SP, 1985 – lives between São Paulo and Porto, Portugal)

Lais Myrrha (Belo Horizonte, MG, 1974 – lives in São Paulo)

Laryssa Machada (Porto Alegre, RS, 1983 – lives in Salvador, BA)

Lidia Lisboa (Guaíra, PR, 1970 – lives in São Paulo)

Luiz 83 (São Paulo, SP, 1983 – lives in São Paulo)

Marcelo D'Saete (São Paulo, SP, 1979 – lives in São Paulo)

Maria Laet (Rio de Janeiro, RJ, 1982 – lives in Rio de Janeiro)

Marina Camargo (Maceió, AL, 1980 – lives in Berlim)

Nô Martins (São Paulo, SP, 1987– lives in São Paulo)

RODRIGUEZREMOR (Denis Rodriguez [São Paulo, SP, 1977 – lives in Igatu, BA] and Leonardo Remor [Estação, RS, 1987 – lives in Igatu, BA])

Sérgio Lucena (João Pessoa, PB, 1963 – lives in São Paulo)

Sidney Amaral (São Paulo, SP, 1973 – idem, 2017)

Tadáskia (Rio de Janeiro, RJ, 1993 - lives between Rio de Janeiro and São Paulo, SP)

Xadalu Tupã Jekupé (Alegrete, RS, 1985 – lives in Porto Alegre, RS)

**About Cauê Alves**

Cauê Alves (São Paulo, SP, 1977) 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 professionals 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, at 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”, at Museu de Arte Contemporânea de Serralves, (Porto, Portugal) 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 “Pretatititude. Insurgências, emergências e afirmações. Arte afro-brasileira contemporânea”, held at different spaces of the Sesc São Paulo and he 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 (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 Belojardim, 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 5 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. 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.

### Service

#### **37th Panorama da Arte Brasileira (Panorama of Brazilian Art) - "Sob as cinzas, brasa" (Under the ashes, embers)**

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

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

**Place:** 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](http://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 caregivers; 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

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