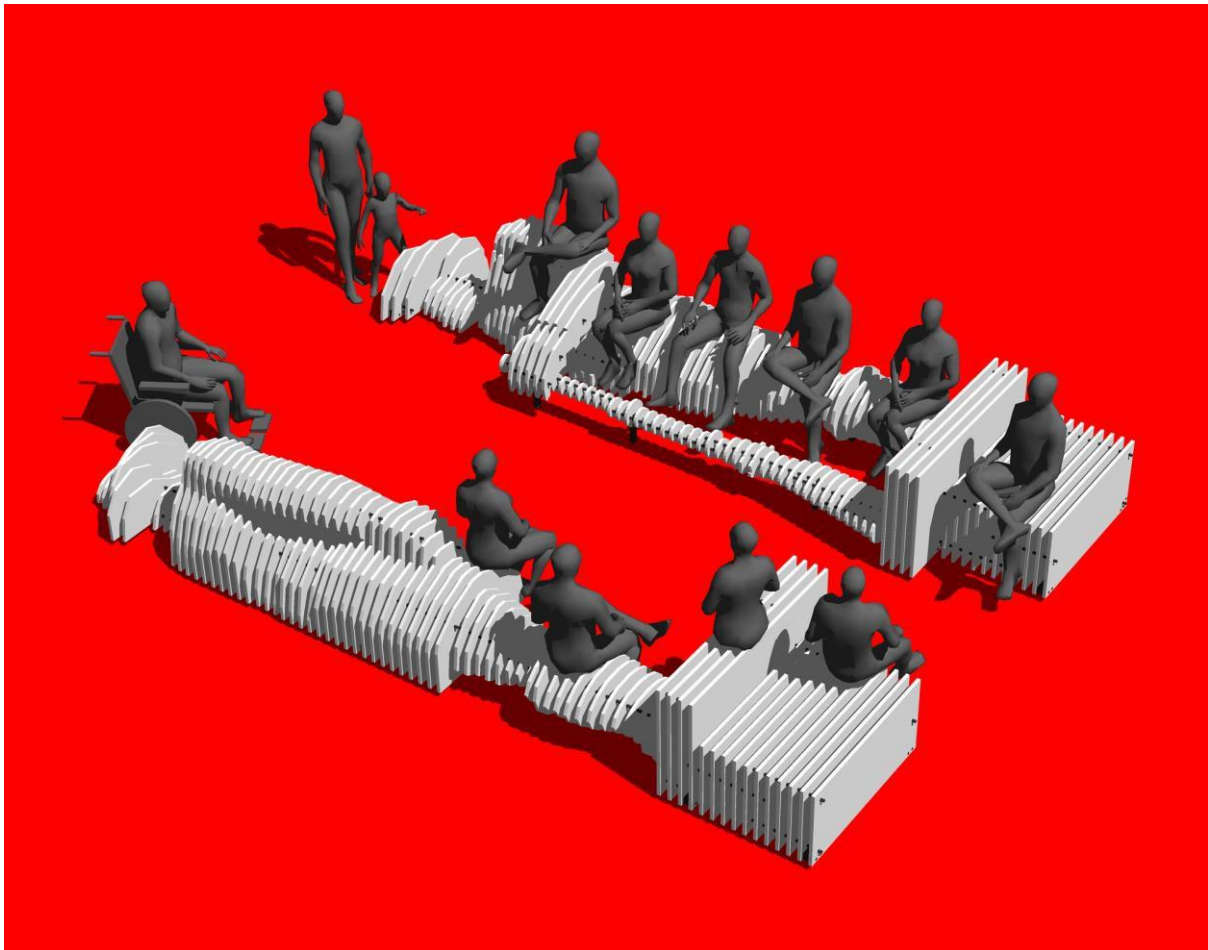


## The 37th edition of the Panorama of Brazilian Art – MAM São Paulo announces new works and programming

Featuring 26 artists, the edition is entitled *Under the Ashes, Embers*, and will be open starting July 23



Giselle Beiguelman, *Meio monumento*, 2022 | Image Courtesy of MAM

[Link to more high-quality images](#)

*Under the Ashes, Embers* is the title and concept proposed by the curators **Claudinei Roberto da Silva**, **Vanessa Davidson**, **Cristiana Tejo** and **Cauê Alves** for the **37th edition of the Panorama of Brazilian Art** of the **Museu de Arte Moderna de São Paulo**, sponsored by EMS and Unipar. Committed to fostering ethnic, gender and class equality among the selected artists, the curatorial concept encompasses artistic proposals on how to confront the scenario of social and environmental emergencies in Brazil. Featuring **26 artists**, this year's edition showcases a significant number of both previously unreleased and newly commissioned works, addressing the diversity of artistic production, while also simultaneously establishing dialogues and creating connections among them.

For the curators of the **37th edition of the Panorama of Brazilian Art** at the **Museu de Arte Moderna de São Paulo**: *“Experiencing art can restore our ability to project the future, to imagine utopias, since we are in the midst of a catastrophe trying to put out fires—and setting fire to colonial symbols. For some ancient societies, the future lies precisely in the past, in the relationship with its ancestors, that is, far from the modern avant-garde vision of being ahead of its own time. While the embers burn under the ashes, many artists retell stories, propose dialogues based on their own experiences, their origins, repertoires, earth, clay, rubber, drawing, everyday objects, paint and canvas, video, narratives, stories, art, maps, flags, monuments and bodies.”*

The central idea is to reflect upon the symbolism of the *ember* as resilience, instigating forms of rebirth that mirror both our ancestral and present-day symbolic constructions. The installations, photographs, paintings, videos and sculptures on display are poetic expressions that propose to tackle the challenges of human, social, political and geographical relationships. In developing this edition, the **Museu de Arte Moderna de São Paulo** expanded its borders, using the space of MAM’s **Sculpture Garden** as part of the exhibition with a piece by **Jaime Lauriano**, and establishing a partnership with the **Museu Afro Brasil**, which hosts works by the artists **Davi de Jesus do Nascimento** and **Lídia Lisboa**. “The partnership with the Museu Afro, unprecedented in the context of the *Panoramas*, is consistent with MAM’s intention to further partnerships with fellow institutions located inside the Park, as was the case with MAC-USP, in the exhibition *Zona da Mata*, and with the Biennial, in the exhibition *Moquém\_Surarí: Contemporary Indigenous Art*,” explains MAM’s President, **Elizabeth Machado**.

**MAM Educativo** is in charge of the Panorama’s educational programming, which includes activations among the works of art, talks with artists, mediated visits, and workshops during the six months of the exhibition, inviting the audience to take part in discussions about heritage, history and territory in Giselle Beiguelman’s work; a film screening curated by the duo RODRIGUEZREMOR; a workshop for building a ceramic Japamala; among other activities. Some initiatives are already available on MAM’s website, at [mam.org.br/agenda](http://mam.org.br/agenda).

In *Under the Ashes, Embers*, several artists discuss national symbols, territory, and cartography, and make references to the bicentennial of Brazilian independence, the centennial of the Modern Art Week of 1922, and national identity. **Gustavo Torrezan** reflects on collective organizations’ historical power structures, as well as the constitutions of their cultures and identities. For the *Panorama*, the artist brings works that address the idea of the national flag and its relationship with charcoal, or what results when the embers burn to ashes. **Jaime Lauriano** invites us to examine the power structures contained in the production of History, evincing the violent relationships maintained between the State’s institutions of power and control. At the *Panorama*, the artist debuts a new painting as well as an installation with brazilwood seedlings, scattered around the Sculpture Garden. **Ana Mazzei** also takes her research on historical moments and their representations in art history as points of departure, building structures that, with the public’s interaction, reposition these symbols of power. **Marina Camargo** presents a map of Latin America made of rubber, exploring the idea of a

malleable, frayed continent, bending in different directions.

The relationship with land and the earth is a theme addressed by several of the artists present in the exhibition, such as **Celeida Tostes**, a deceased artist who used clay to explore archetypal symbols related to womanhood and to fertility. **Bel Falleiros** draws on the symbolism of the explored natural world to reveal how artificially-built contemporary landscapes (poorly) represent the different layers of presence that make up a place. **Lídia Lisboa** works with sculpture—especially in clay—printmaking, painting, sewing and crochet. For the *Panorama*, she brings her termite mounds to **MAM's Glass Gallery** as well as to the hall of the **Museu Afro Brasil**, evoking the ambiguous symbolism of the termite, which is the first living being to emerge in a devastated land, but which, at the same time, also razes it. The duo **RODRIGUEZREMOR** questions visible and invisible imposed borders, such as the separation of nature and culture; contemporary art and popular art; architecture; technology. In this exhibition, they focus on the manipulation of clay, presenting the process of Dona Dagmar, a ceramic artist from the backlands of Bahia, and they also invite the audience to participate in the construction of a new ceramic work, through **MAM Educativo's** program.

**Laryssa Machado** builds images as evocations of decolonization and new present/future narratives with an Afrofuturist aesthetic and ritualistic dimension. **Xadalu**, an artist who is also part of the current edition of the MAM Collectors Club, brings four previously unseen paintings that recount narratives of Guarani cosmologies.

**Camila Sposati** presents an installation that evokes dimensions of sound by displaying musical instruments made of clay. **Davi de Jesus do Nascimento** draws on his research on the ancestry of riverside communities to debut a set of previously unknown works, with drawings at MAM and an installation at the **Museu Afro Brasil**.

**Tadáskia** proposes large-scale abstract drawings, alongside smaller ones, which evoke a playful aspect that evokes a sensibility of Tropicalia, but in which the symbology of fire and entities of African origin also occupy a special place.

**Maria Laet** produces pieces with earth and clay. For the *Panorama*, she presents photographic registers of a performance linked to the soil, as well as new clay sculptures.

Heritage, monuments and architecture are also themes explored by artists' productions in *Under the Ashes, Embers*. **Érica Ferrari** creates installations based on her research on the relationships between architecture, space and history within the Ibirapuera Park itself, investigating the memory of gestures embedded in history. **Giselle Beiguelman** researches the aesthetics of memory today, with an emphasis on the politics of forgetfulness and the processes of making colonialism contemporary through digital technologies. Her work at the *Panorama* serves as an arena that will host meetings for debates on the construction of memory and heritage of colonialist monuments. **Laís Myrrha** creates works with architectural fragments and structures. For the *Panorama*, the artist brings pieces that examine the architecture of Ibirapuera Park's Marquee, designed by Oscar Niemeyer, and which houses

**Eneida and Tracy Collins (LAZYGOATWORKS)** research African and Afro-Brazilian history and aesthetics, and present the video installation “I'm not from here,” in which they question colonialism and its pseudo-scientific practices.

Some artists examine what the curators call *caboclo* words, such as **André Ricardo** and **Sérgio Lucena**, who present abstract paintings with elements of Afro-Brazilian origin. **Luiz 83** recreates street art culture, re-elaborating certain notions of Constructivism consecrated by the artistic canon, by exhibiting sculptures that three-dimensionalize “tags”— the urban graffiti graphic signatures.

**Éder Oliveira** develops his artistic investigations into relationships between the themes of portrait and identity, focusing on the Amazonian individual. He brings to the *Panorama* paintings that affirm the *caboclo* identity and the mixed-race body.

**Marcelo D'Saete** revitalizes drawing and simultaneously revives the past history of Afro-Brazilians in comics that he elaborates by incorporating the universe of street art, *pixação* [tagging] and popular culture.

**Nô Martins** practices such diverse media as painting, installation and performances, in which he addresses everyday interpersonal relationships, especially the relations of the black population in urban daily life. He presents the installation *Danger*, which raises discussion about the violence of the State through law enforcement, in addition to paintings especially commissioned for MAM's Wall Project.

**Sidney Amaral** addresses ethnic and racial issues, including the condition of the black population, particularly of the black man, in Brazil. Prematurely deceased (2014), the artist mirrors, in his works, systemic racism in Brazil and its consequences through history.

**Glauco Rodrigues**, an artist who died in 2004 and who exercised "critical Tropicalism," is represented at the *Panorama* with a painting that examines the Brazilian identity through the appropriation of national symbols.

### About Cauê Alves

Cauê Alves (São Paulo, SP, 1977) holds a bachelor's, a master's and a doctorate degree in Philosophy from the Faculty of Philosophy, Sciences and Letters of the University of São Paulo (FFLCH-USP). Since 2020 he has served as chief curator of the Museu de Arte Moderna de São Paulo. Since 2010 he has served a professor at the Department of Arts at the Faculty of Philosophy, Communication, Letters and Arts at Pontifical Catholic University of São Paulo (PUC-SP). Between 2016 and 2020 he was chief curator of MuBE, where he organized, alongside other professionals, the exhibitions *Ambiental: arte e movimentos* (2019), *Burle Marx: arte, paisagem e botânica* (2018–2019), awarded by ABCA, *Amazônia: os novos viajantes* (2018) and *Pedra no Céu: Arte e a Arquitetura de Paulo Mendes da Rocha* (2017). He

was co-curator, alongside Vanessa K. Davidson, of *Past/ Future/ Present: Contemporary Brazilian Art* at the Phoenix Art Museum, Arizona, USA and MAM-SP (2017–2019). He was assistant curator of the Brazilian Pavilion at the 56th Venice Biennale (2015). He published a text in the catalogue of Mira Schendel's exhibition, held at the Serralves Museum of Contemporary Art (Porto, Portugal), the Pinacoteca do Estado de São Paulo (2014), and Tate Modern (London, 2013). He was co-curator of *Más Allá de la Xilografía*, at the Museo de la Solidaridad Salvador Allende, in Santiago, Chile (2012). He was assistant curator of the 8th Mercosul Biennial (2011) and co-curator, with Cristiana Tejo, of the 32nd Panorama of Brazilian Art at 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 holds a degree from the Art Department of the University of São Paulo. As a curator, he organized, among others, such exhibitions as *Sidney Amaral – O Banzo, o amor e a Cozinha*, 1st place at the Funarte prize for black artists and curators – Museu Afro Brasil, the 13th Brazilian Naïfs Biennial at Sesc Piracicaba, and the series *Pretatitude – Insurgências, emergências e afirmações. Arte afro-brasileira contemporânea*, which was held at several Sesc centers in the state of São Paulo, as well as a guest curator for the project *MAC-USP Research on Curatorial Processes – Critical Curatorship and Decolonial Studies in Visual Arts: African Diasporas in the Americas*. He coordinated, among others, the Educational Nucleus of the Museu Afro Brasil. He served as Artistic and Pedagogical Coordinator of the multinational project *A Journey through African diaspora*, of the American Alliance of Museums, in partnership with the Museu Afro Brasil and the Prince George African American Museum. He was a Fellow in the International Visitor Leadership Program of the U.S. Department of State. He is part of the curatorial board of the Museu de Arte Moderna de São Paulo. His works are part of the collection of the National Museum of Afro-Brazilian Culture (MUNCAB) in Salvador, Bahia.

#### **About Cristiana Tejo**

Cristiana Tejo (Recife, PE, 1976) is an independent curator and PhD in Sociology (UFPE). She is co-founder of Espaço NowHere (Lisbon) and researcher at the Art History Institute at the Universidade Nova de Lisboa, where she served as researcher on the project *Artists and Radical Education in Latin America: 1960s/1970s*. She is co-curator of the Belojardim Residency, in the region of the state of Pernambuco known as *agreste*. She worked as Public Program Coordinator at the Fundação Joaquim Nabuco (2009–2011), Director at the Museu de Arte Moderna Aloísio Magalhães (2007–2009) and Visual Arts Curator at the Fundação Joaquim Nabuco (2002–2006). She co-curated the 32nd Panorama of Brazilian Art at MAM-SP and the Project *Rumos Artes Visuais*, at Itaú Cultural (2005–2006), and curated Paulo Bruscky's Special Room at the 10th Havana Biennial (2009). She lives and works in Lisbon.

#### **About Vanessa Davidson**

Dr. Vanessa K. Davidson received her BA in Spanish-American Literature from Harvard University. She 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



scholarship to conduct doctoral dissertation research in Argentina and Brazil, and received her PhD in the History of 20th and 21st Century Latin American Art at the Institute of Fine Arts, New York University. She worked at the Museum of Fine Arts in Boston and in the Metropolitan Museum of Art. She served as the Shawn and Joe Lampe Curator of Latin American Art at the Phoenix Art Museum for eight years. During this time, she organized twelve large-scale exhibitions, two of which toured internationally. Davidson was co-curator alongside 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 at *Focus Latin America: Art Is Our Last Hope* (2014–2015). She curated the exhibit *Horacio Zabala: Mapping the Monochrome* (Phoenix and Buenos Aires, 2016–2017) and co-curated with Cauê Alves *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art, São Paulo* (Phoenix and São Paulo, 2017–2019). She is also the curator of *Oscar Muñoz: Invisibilia* (2021–2022), the first North American retrospective of this Colombian artist. She assumed the position 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 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 house works from the MAM collection. All facilities are accessible to visitors with special needs.

### **Plan your visit**

#### **37th Panorama of Brazilian Art – *Under the Ashes, Embers***

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

**Exhibition period:** July 23, 2022 to January 15, 2023

**Realization:** Museu de Arte Moderna de São Paulo and SESC

Venue: **Museu de Arte Moderna de São Paulo**

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

Hours: Tuesday to Sunday, from 10 am to 6 pm (last entry at 5:30 pm) Phone:  
+55 11 5085 1300

**Admission:** R\$25.00. Free on Sundays. Visits must be schedule in advance. Tickets available online at [www.mam.org.br/ingresso](http://www.mam.org.br/ingresso) 50% discount for students with a valid ID, low-income youth and seniors (+60). Free for children under 10 years old; people with disabilities and companion; teachers and principals of state and municipal public schools in the state of São Paulo, with valid ID; members and students of MAM; employees of partner companies and museums; members of ICOM, AICA and ABCA, with valid ID; employees of SPTuris and employees of the Municipal Secretariat of Culture.

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

[www.instagram.com/MAMoficial](https://www.instagram.com/MAMoficial)

[www.twitter.com/MAMoficial](https://www.twitter.com/MAMoficial)

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

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

Venue: **Museu Afro Brasil**

**Exhibition Period:** From July 23 to October 23, 2022

Address: Ibirapuera Park (Av. Pedro Álvares Cabral, s/nº - Gate 10 / Parking access through Gate 3)

Hours: Tuesdays to Sundays, 10 am to 5 pm (visits allowed up until 6 pm)

Phone: +55 11 3320 8900

**Admission:** R\$ 15.00 (half-price R\$7.50) Free on Wednesdays.

Tickets available online at <https://museuafrobrasil.byinti.com/#/ticket/>

Half-price for students on autonomous visits; low-income youth, aged between 15 and 29, upon presentation of ID Jovem; people aged 60 and over; retirees. Free for children up to 7 years old; groups from public schools and non-profit social institutions that serve people with disabilities and/or in situations of social vulnerability; teachers, coordinators and directors, supervisors, support staff of public schools (federal, state or municipal) and staff of the Secretariat of Education of the State of São Paulo, upon presentation of the payslip for the current or previous month (printed or digital), with free admission extended to the spouse or partner, children and minors under their guardianship accompanying in the visit; military, civil and technical-scientific police of the Public Security Secretariat of the State of São Paulo, upon presentation of the payslip for the current or previous month (printed or digital), with free admission extended to the spouse or partner, children and minors under their guardianship accompanying in the visit; professionals from the Secretariat of Culture and Creative Economy of the State of São Paulo, upon presentation of professional badge; professionals from the museums of the Secretariat of Culture and Creative Economy of the State of São Paulo, upon presentation of professional badge; accredited tour guides; members of ICOM, upon presentation of ID; people with disabilities, with free admission extended to 1 companion.

Accessible for persons with disability

### **About Museu Afro Brasil**

The Museu Afro Brasil is a public institution managed by the Associação Museu Afro Brasil – Social Organization of Culture. Opened in 2004, with the private collection of its curator, Emanuel Araujo, the Museu Afro Brasil is a space for history, memory and art.

Located in the Padre Manoel da Nóbrega Pavilion, inside the most notorious park in São Paulo, the Ibirapuera Park, the Museum keeps, in about 12,000 square meters, a museum collection with more than 8,000 works, presenting several aspects of the African and Afro-Brazilian cultural universes, and addressing themes such as religiosity, art and history, based on the contributions of the black population to the construction of Brazilian society and national culture. The museum shows part of this collection in its long-term exhibition, and holds temporary shows, educational activities, in addition to a broad cultural program.

[www.museuafrobrasil.org.br](http://www.museuafrobrasil.org.br)

[www.instagram.com/museuafrobrasil](https://www.instagram.com/museuafrobrasil)

[www.facebook.com/museuafrobrasil.oficial](https://www.facebook.com/museuafrobrasil.oficial)

[www.youtube.com/user/museuafrobrasil1](https://www.youtube.com/user/museuafrobrasil1)

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#### **Museu Afro Brasil**

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