



# Timeline of the MAM São Paulo *Panoramas* (1969-2022)

## Introduction

The ***Panorama of Brazilian Art*** is one of the longest-standing periodic exhibitions in Brazil. The first edition took place in 1969 on the occasion of the Museum of Modern Art of São Paulo (MAM São Paulo) reopening in its new headquarters at Ibirapuera Park. The museum was founded in 1948 but its original collection was donated to the University of São Paulo (USP) a decade and a half later. By awarding prizes that resulted in acquisitions, and through generous donations from the many artists who participated in the more than thirty editions of the show, the MAM was able to rebuild its visual arts collection.

Over time, the *Panorama* exhibition has been reconfigured considerably. For instance, the exhibition was first conceived with the name *Panorama of Current Brazilian Art*, and in the period between 1970 and 1993, it was organized according to categories such as paintings, engravings, drawings, and sculptures. In the 1990s this segmentation was abandoned, and the exhibition began to be based on curatorial structures and perspectives, under the official name *Panorama of Brazilian Art*, which was intended to convey an understanding of Brazilian art relating to issues averse to rigid (geographical) borders or temporal periods.

In 2022, the MAM São Paulo undertakes the 37th *Panorama of Brazilian Art: Under the Ashes, Embers*, curated by Cauê Alves, Claudinei Roberto da Silva, Cristiana Tejo, and Vanessa K. Davidson. We want to take advantage of this opportunity to revisit the history of the *Panoramas* and reaffirm their importance to the MAM, as well as to the research and production of Brazilian art.

Note: The digitized materials (content mainly in Portuguese) linked to hyperlinks below were made available by the Paulo Mendes de Almeida Library at the MAM São Paulo. Due credits are contained in the materials or indicated in the captions.

Click on the edition of highest interest from the list below to be directed to it:

1969 - 1<sup>st</sup> *Panorama of Current Brazilian Art*

1970 - 2<sup>nd</sup> *Panorama of Current Brazilian Art: Painting*

1971 - 3<sup>rd</sup> *Panorama of Current Brazilian Art: Drawing and Engraving*

1972 - 4<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object*

1973 - 5<sup>th</sup> *Panorama of Current Brazilian Art: Painting*

1974 – 6<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving*

1975 - 7<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object*

1976 - 8<sup>th</sup> *Panorama of Current Brazilian Art: Painting*

1977 – 9<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving*

1978 - 10<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object*

1979 - 11<sup>th</sup> *Panorama of Current Brazilian Art: Painting*

1980 - 12<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving*

1981 - 13<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture*

1983 - 14<sup>th</sup> *Panorama of Current Brazilian Art: Painting*

1984 - 15<sup>th</sup> *Panorama of Current Brazilian Art: Art on Paper*

1985 - 16<sup>th</sup> Panorama of Current Brazilian Art:  
Three-Dimensional Forms

1986 - 17<sup>th</sup> Panorama of Current Brazilian Art:  
Painting

1987 - 18<sup>th</sup> Panorama of Current Brazilian Art:  
Art on Paper

1988 - 19<sup>th</sup> Panorama of Current Brazilian Art:  
Three-Dimensional Forms

1989 - 20<sup>th</sup> Panorama of Current Brazilian Art:  
Painting

1990 - 21<sup>st</sup> Panorama of Current Brazilian Art:  
Paper

1991 - 22<sup>nd</sup> Panorama of Current Brazilian Art:  
Three-Dimensional Forms

1993 - 23<sup>rd</sup> Panorama of Current Brazilian Art:  
Painting

1995 - 24<sup>th</sup> Panorama of Brazilian Art

1997 - 25<sup>th</sup> Panorama of Brazilian Art

1999 - 26<sup>th</sup> Panorama of Brazilian Art

2001 - 27<sup>th</sup> Panorama of Brazilian Art

2003 - 28<sup>th</sup> Panorama of Brazilian Art: (disorderly)  
19 Disarrangements

2005 - 29<sup>th</sup> Panorama of Brazilian Art

2007 - 30<sup>th</sup> Panorama of Brazilian Art:  
Contradictory

2008 - Panorama of Panoramas

2009 - 31<sup>st</sup> Panorama of Brazilian Art: Mamõyguara  
opá mamo pupé

2011 - 32<sup>nd</sup> Panorama of Brazilian Art: Itineraries  
and Itinerancies

2013 - 33<sup>rd</sup> *Panorama of Brazilian Art: Unique Forms of Continuity in Space*

2015 - 34<sup>th</sup> *Panorama of Brazilian Art: From the Stone, From the Earth, From Here*

2017 - 35<sup>th</sup> *Panorama of Brazilian Art: Brazil by Multiplication*

2019 - 36<sup>th</sup> *Panorama of Brazilian Art: Sertão*

2022 - 37<sup>th</sup> *Panorama of Brazilian Art: Under the Ashes, Embers*

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## **1969 - 1st *Panorama of Current Brazilian Art***

The *Panorama*'s 1<sup>st</sup> edition, initially named *Panorama of Current Brazilian Art*, was organized by Diná Lopes Coelho, the creator of the *Panorama*, alongside other MAM directors at the time. As a group, they selected the works through invitations to artists recommended by critics. This form of exhibition organization was maintained with little change until at least the early 1980s.

Incorporating **around 100 artists** and **over 500 works**, the inaugural edition of the *Panorama* celebrated the museum's relocation to its new headquarters at Ibirapuera Park, as recorded in **the exhibition's opening invitation.**



Cover of the **catalogue** of the 1<sup>st</sup> *Panorama of Current Brazilian Art* (1969)

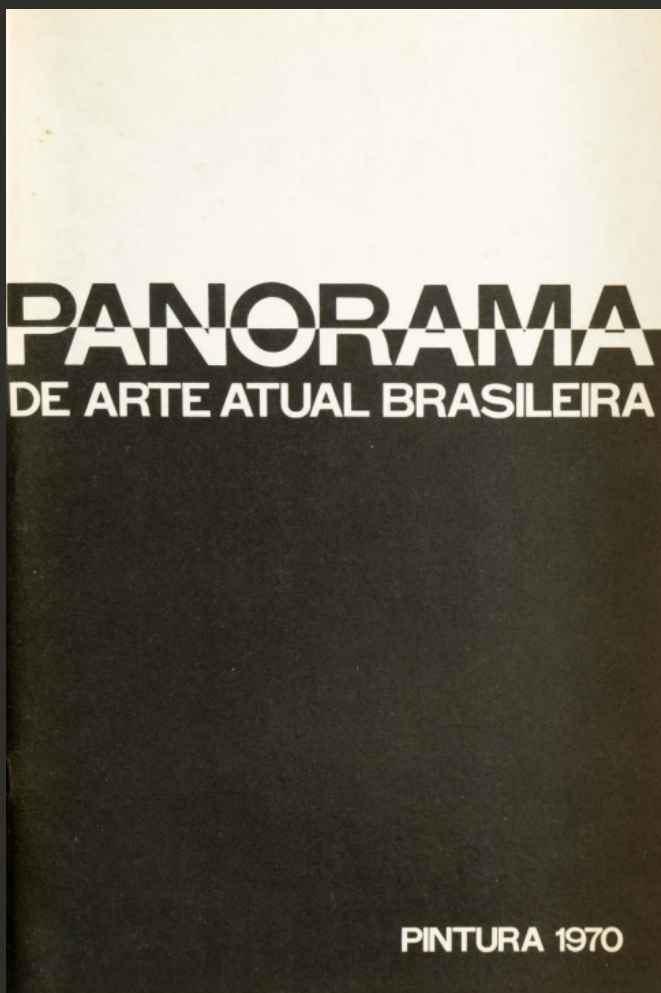


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## **1970 - 2<sup>nd</sup> *Panorama of Current Brazilian Art: Painting***

Starting with the 2<sup>nd</sup> *Panorama* in 1970, and until the 23<sup>rd</sup> edition in 1993, the MAM *Panoramas* were held almost annually, alternating exhibitions aimed at the most traditional artistic techniques and media. These were initially described as “Painting”, “Drawing and Engraving”, and “Sculpture and Object”.

In 1970 the exhibition focused on **paintings**, assembling **over 200 works** by **56 artists**, including names like Antonio Henrique Amaral, Tomie Ohtake, Wanda Pimentel, and Alfredo Volpi, who was awarded with the Museum of Modern Art of São Paulo Prize. In this *Panorama*, the acquisition prizes were instituted that would contribute to the formation of MAM’s collection.



Cover of the **catalogue** of the 2<sup>nd</sup> *Panorama of Current Brazilian Art: Painting* (1970)

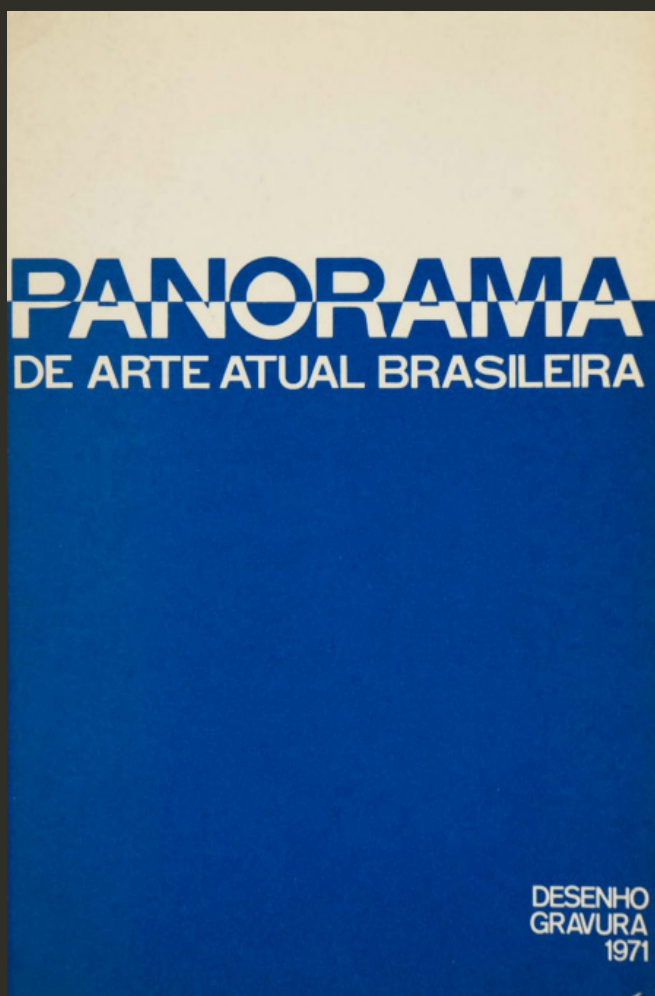
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## **1971 - 3<sup>rd</sup> *Panorama of Current Brazilian Art: Drawing and Engraving***

In 1971, the 3<sup>rd</sup> edition of the *Panorama* focused on **drawings** and **engravings**, bringing together **101 artists** and **almost 500 works**. On this occasion, the artists Lothar Charoux and Maria Bonomi were awarded prizes, in the drawing and engraving categories respectively.

Beginning with the 1970 *Panorama*, official commissions were instituted, charged with the role of selecting the artists and the works for the exhibitions, as well as awarding prizes. Below are the names of members of these commissions during the 1970s:

Arcangelo Ianelli (1978 and 1979), Arnaldo Pedroso D'Horta (from 1970 to 1973), Arthur Octavio de Camargo Pacheco (from 1970 to 1978), Danilo Di Prete (1979), Diná Lopes Coelho (from 1970 to 1979), Fábio Magalhães (1979), Fernando Cerqueira Lemos (1979), Flávio Pinho de Almeida (1979), José Nemirovsky (from 1977 to 1979), Luís Martins (from 1971 to 1977), Norberto Nicola (1979), Paulo Mendes de Almeida (from 1970 to 1976).



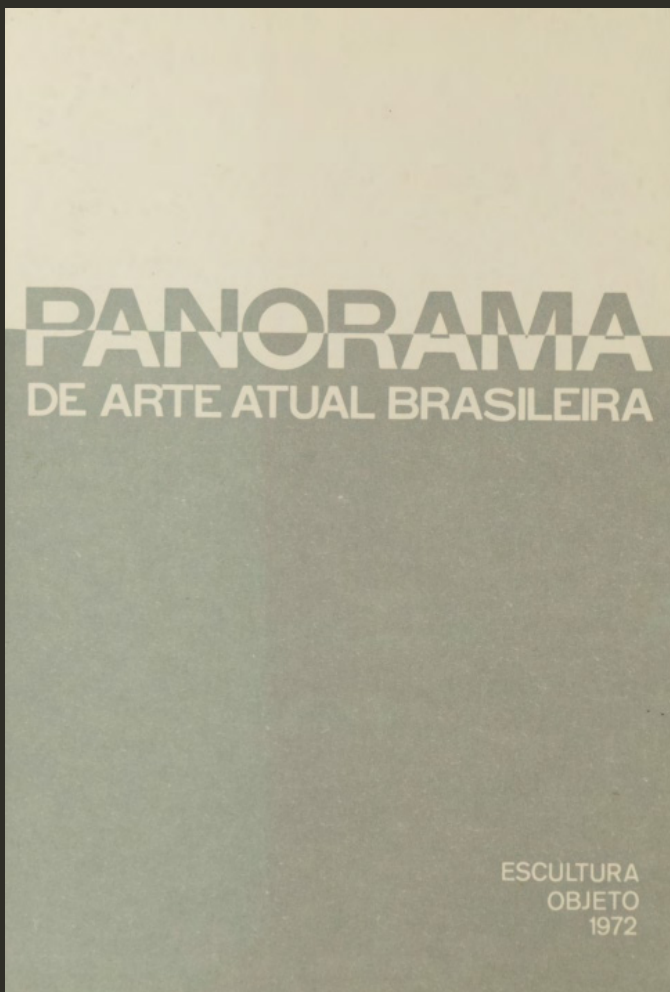
Cover of the **catalogue** of the 3<sup>rd</sup> *Panorama of Current Brazilian Art: Drawing and Engraving* (1971)

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## **1972 - 4<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object***

Focusing on **sculptures** and **objects**, the 1972 *Panorama* marked the last instance of the first cycle of alternating artistic techniques between editions of the show. By contemplating objects as a category, in addition to sculptures, the 4<sup>th</sup> *Panorama* manifested its contemporary character, since many three-dimensional works did not conform to the conventional definition of sculpture (i.e., a work that results from the act of sculpting).

There were **71 artists** and **almost 200 works** in the show. Ascânio MMM was awarded for sculpture, and Yutaka Toyota for object.



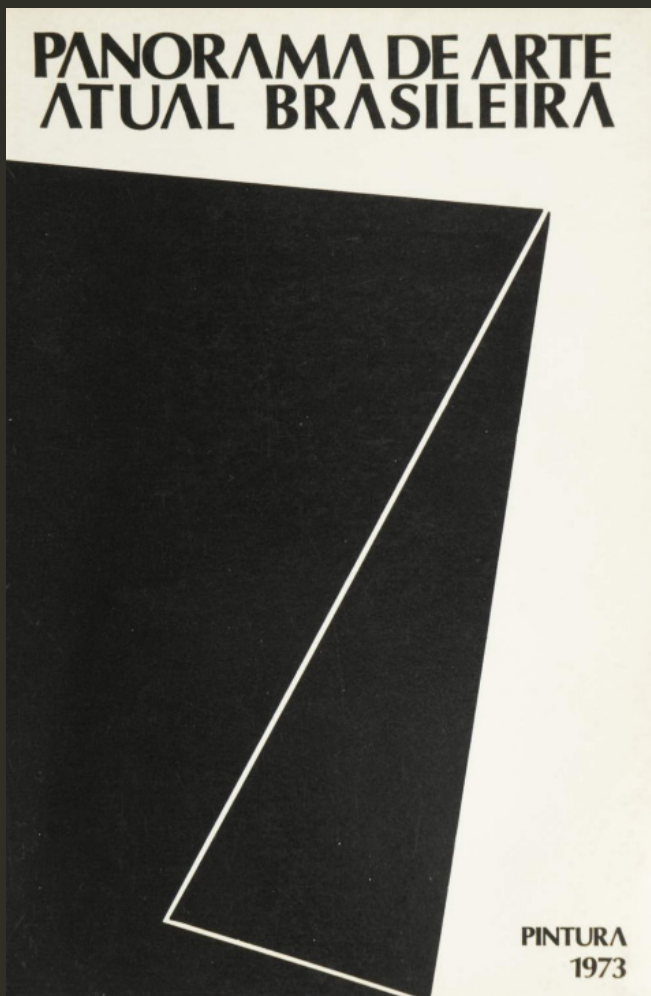
Cover of the **catalogue** of the 4<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object* (1972)



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## **1973 - 5<sup>th</sup> *Panorama of Current Brazilian Art: Painting***

The 5<sup>th</sup> MAM *Panorama* once again spotlighted works categorized as **painting**. **Seventy-five artists** took part in the exhibition, featuring **more than 260 works**. The artists Arcangelo Ianelli and Wanda Pimentel received prizes, the latter being the recipient of the Caixa Econômica Federal Stimulus Prize, awarded for the first time in this 5<sup>th</sup> edition of the *Panorama*.



Cover of the **catalogue** of the 5<sup>th</sup> *Panorama of Current Brazilian Art: Painting* (1973)

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## **1974 – 6<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving***

The 6<sup>th</sup> edition of *Panorama*, focused on **drawings** and **engravings**, gathered together **116 artists** and **452 works**. Juarez Magno and Luiz Paulo Baravelli were awarded in the drawing category, and Anna Letycia Quadros and Danúbio Gonçalves in the engraving category.



Cover of the **catalogue** of the 6<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving* (1974)

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## **1975 - 7<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object***

Featuring **almost 71 artists** and **nearly 200 works**, the 7<sup>th</sup> *Panorama of Current Brazilian Art* brought together artworks categorized as **sculpture** and **object**. Once again, artists in both categories were awarded prizes: Franz Weissmann and José Resende for sculptural work, and Ruben Valentim and Sergio Porto for objects.



Cover of the **catalogue** of the 7<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object* (1975)

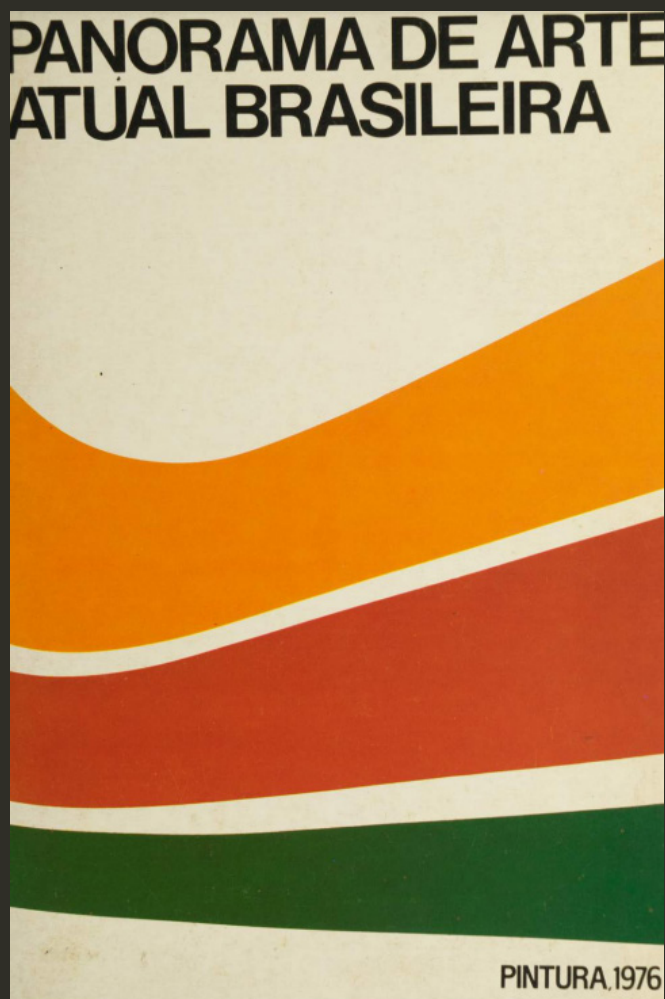
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## **1976 - 8<sup>th</sup> *Panorama of Current Brazilian Art: Painting***

The 1976 *Panorama* incorporated **almost 250 paintings** by **85 artists**, awarding prizes to the artists Takashi Fukushima and Wilma Martins.

The 8<sup>th</sup> *Panorama* was the last in which works by artists awarded with the Stimulus Prize were automatically incorporated into MAM's collection. From the next editions onward, some of the awarded artists made voluntary donations to the museum, but they did not always donate the same works shown at the *Panorama*.

In the 1970s, and since the 1<sup>st</sup> *Panorama*, figurative painting and a new realism were gaining ground over the abstraction and geometry that were better represented in the 1950s productions. This was no different in the 8<sup>th</sup> *Panorama*, as reported in a review published on Folha de S. Paulo at the time, which highlighted the ways in which the exhibition captured this transition in Brazilian post-*concretismo* painting.



Cover of the **catalogue** of the 8<sup>th</sup> *Panorama of Current Brazilian Art: Painting* (1976)

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## **1977 – 9<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving***

The 9<sup>th</sup> *Panorama of Current Brazilian Art* presented **140 artists** and **more than 400 works** in **drawing** and **engraving**. Amilcar de Castro and Jair Glass were awarded prizes in the drawings section, and Emannel Araújo and Ivone Couto were awarded in the engraving category.



Cover of the **catalogue** of the 9<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving* (1977)



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## **1978 - 10<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object***

The 10<sup>th</sup> *Panorama* closed the third cycle of exhibitions dedicated to different artistic techniques, presenting **160 works** by **58 artists**, categorized as **objects** or **sculptures**. Amilcar de Castro was awarded a prize again, this time in the sculpture category, in which the artist Mario Cravo also received an award. In the objects section, Wilson Alves and Mary Vieira were awarded.

In the catalogue (Portuguese only), the critic Mário Schenberg remarked that the participation of young artists in this edition of the *Panorama* was reduced “mainly due to economic factors”. However, in addition to underscoring the role of the authorities in making these artists’ work financially and structurally viable, Schenberg emphasized the political tone of the pieces by some of the youngest artists in the exhibition.



Cover of the **catalogue** of the 10<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture and Object* (1978)

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**1979 - 11<sup>th</sup> *Panorama of Current  
Brazilian Art: Painting***

Held on the **10<sup>th</sup> anniversary** of the installation of **MAM São Paulo** in its headquarters under the marquee of **Ibirapuera Park**, the 11<sup>th</sup> *Panorama of Current Brazilian Art* exhibited **195 paintings** by **67 artists**. Ricardo Van Steen and the renowned abstractionist painter Tomie Ohtake were awarded prizes.



Cover of the **catalogue** of the 11<sup>th</sup> *Panorama of Current Brazilian Art: Painting* (1979)

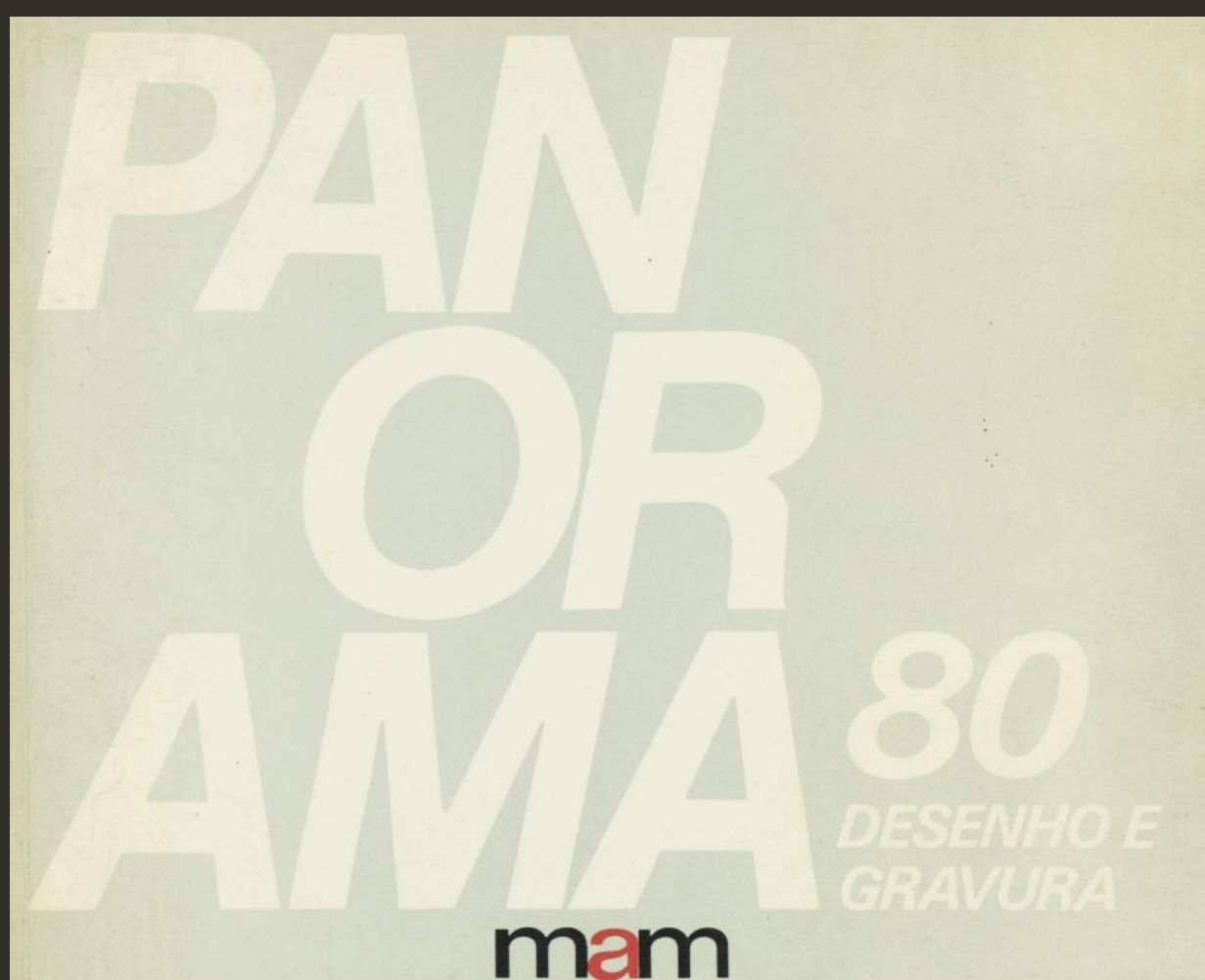
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## **1980 - 12<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving***

In the 1980 *Panorama*, which focused on **drawings** and **engravings**, **108 artists** participated with **more than 300 works**. In the first category, José Alberto Nemer and Leoni received awards, and in the second, Gilvan Samico and Marlene Hori.

Beginning with the 1970 *Panorama*, official commissions were instituted, charged with the role of selecting the artists and the works for the exhibitions, as well as awarding prizes. Below are the names of members of these commissions during the 1980s:

Arcangelo Ianelli (1986), Alberto Beuttenmüller (from 1983 to 1985), Aldemir Martins (1983 and 1984), Alexandre Eulálio Pimenta da Cunha (1987), Álvaro Moya (1984), Aparício Basílio da Silva (from 1985 to 1989), Aurelio Martines Flores (1983), Berta Sichel (1989), Biagio Motta (from 1985 to 1988), Camila Duprat (from 1986 to 1989), Carlos von Schmidt (1987 and 1988), Cesar Luis Pires de Mello (1981), Danilo Di Prete (1980), Diná Lopes Coelho (1980 and 1981), Edo Rocha (1981), Emanuel Araújo (from 1986 to 1988), Emidio Dias Carvalho (1981), Fábio Magalhães (1980), Fernando Cerqueira Lemos (1980), Glauco Pinto de Moraes (1983 and 1984), Ilsa Leal Ferreira (1983), Ivo Mesquita (1989), José Nemirovsky (1980), José Zaragoza (1981 and 1983), Ladi Biezus (1981), Lisbeth Rebollo Gonçalves (1989), Luiz Antonio Seráfico de Assis Carvalho (1980 and 1981), Marcello Grassmann (1983), Maria Alice Milliet (1988 and 1989), Moracy de Oliveira (1984), Norberto Nicola (1980), Paulo Antonacio (1981), Percival Tirapelli (1989), Roberto Bicelli (from 1985 to 1988), Sema Petragnani (1983), Sonia Guarita (1981), Stella Teixeira de Barros (from 1985 to 1989), Torquato Saboia Pessoa (1981), Vera Lucia Ória (from 1984 to 1986), Wolfgang Pfeiffer (from 1985 to 1989), Zélio Alves Pinto (1985).



Cover of the **catalogue** of the 12<sup>th</sup> *Panorama of Current Brazilian Art: Drawing and Engraving* (1980)

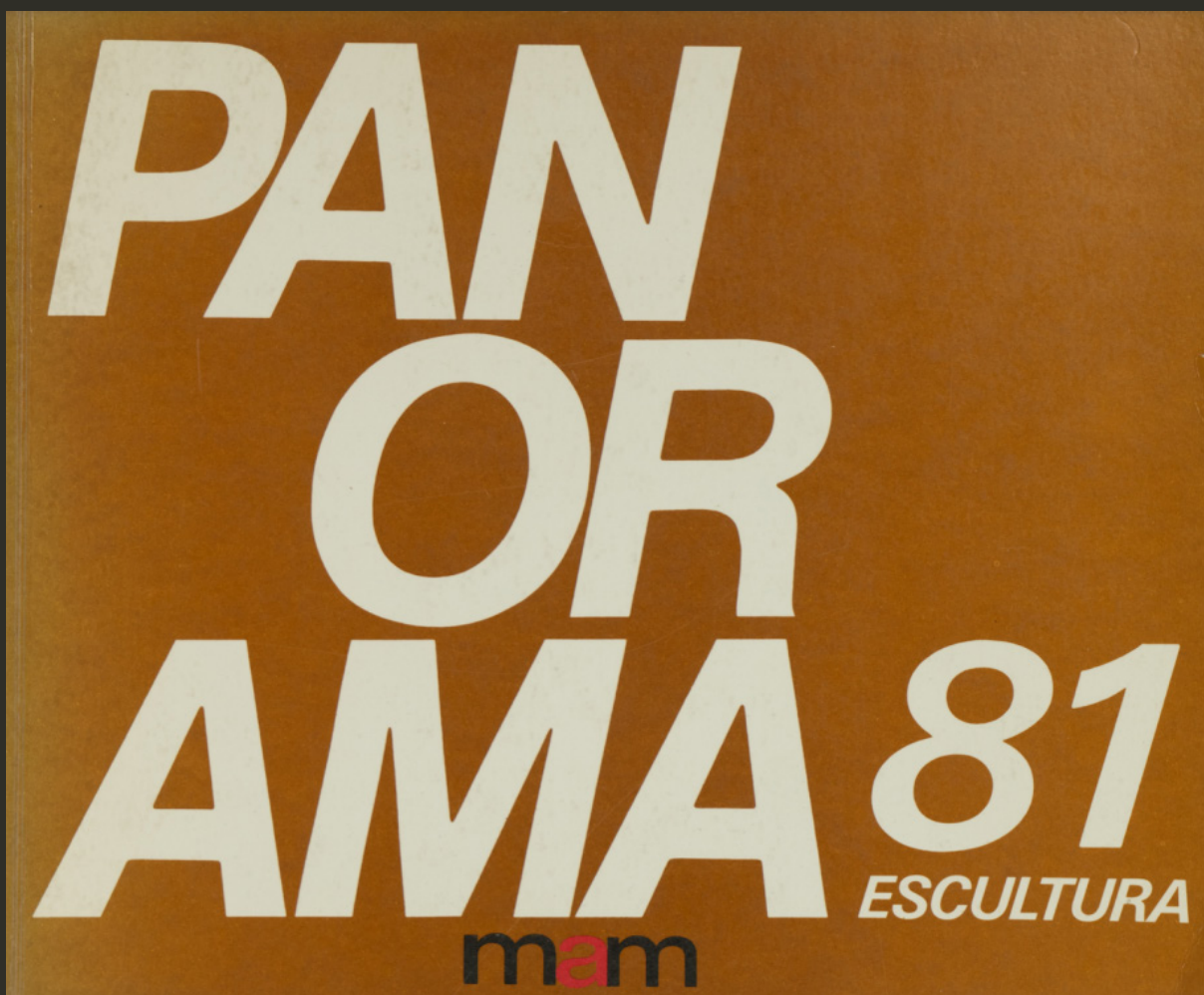


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**1981 - 13<sup>th</sup> *Panorama of Current  
Brazilian Art: Sculpture***

The 13<sup>th</sup> *Panorama*, which focused on **sculptures**, was assembled with **more than 170 works** by **44 artists**, with Emanuel Araújo and Nicolas Vlavianos receiving awards.

In this *Panorama*'s catalogue (Portuguese only), the president of MAM São Paulo at the time highlighted an apparent crisis in art, which, in Brazil's case, was understood to be a reflection of a general social crisis that had been persisting for two decades, more or less, considering that the country had been under a dictatorship since 1964. In this context, the 13<sup>th</sup> *Panorama* was dedicated only to "sculpture", rather than "sculpture and object" like previous editions. This suggests the return of a broader understanding of "sculpture" as an artwork whose technique is based on three-dimensional form, perhaps in an effort to simplify the debate instead of expounding the crises.



Cover of the catalogue of the 13<sup>th</sup> *Panorama of Current Brazilian Art: Sculpture* (1981)

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## **1983 - 14<sup>th</sup> *Panorama of Current Brazilian Art: Painting***

After a period in which it was closed in 1982 for a major renovation, designed by architect Lina Bo Bardi, the MAM São Paulo was once again reopened with an edition of the *Panorama*.

In 1983 the 14<sup>th</sup> *Panorama of Current Brazilian Art* was again dedicated to **paintings**, gathering **72 artists** and **almost 300 works**. The awards were expanded, and included artists Ivald Granato, Cleber Gouvêa, Luiz Paulo Baravelli, and Maria Tomaselli Cirne Lima.

In the 14<sup>th</sup> *Panorama's* catalogue, MAM's president celebrated the renovations, highlighting the museum's new exhibition space: the Paulo Figueiredo Room.



Cover of the catalogue of the 14<sup>th</sup> *Panorama of Current Brazilian Art: Painting* (1983)



**Panorama  
Atual  
da Arte  
Brasileira  
Pintura.**

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Museu de Arte Moderna de São Paulo – Ibirapuera

**Reabertura  
27 de  
outubro**

Poster for the 14<sup>th</sup> *Panorama of Current Brazilian Art: Painting* (1983) (photo Patricia De Filippi)

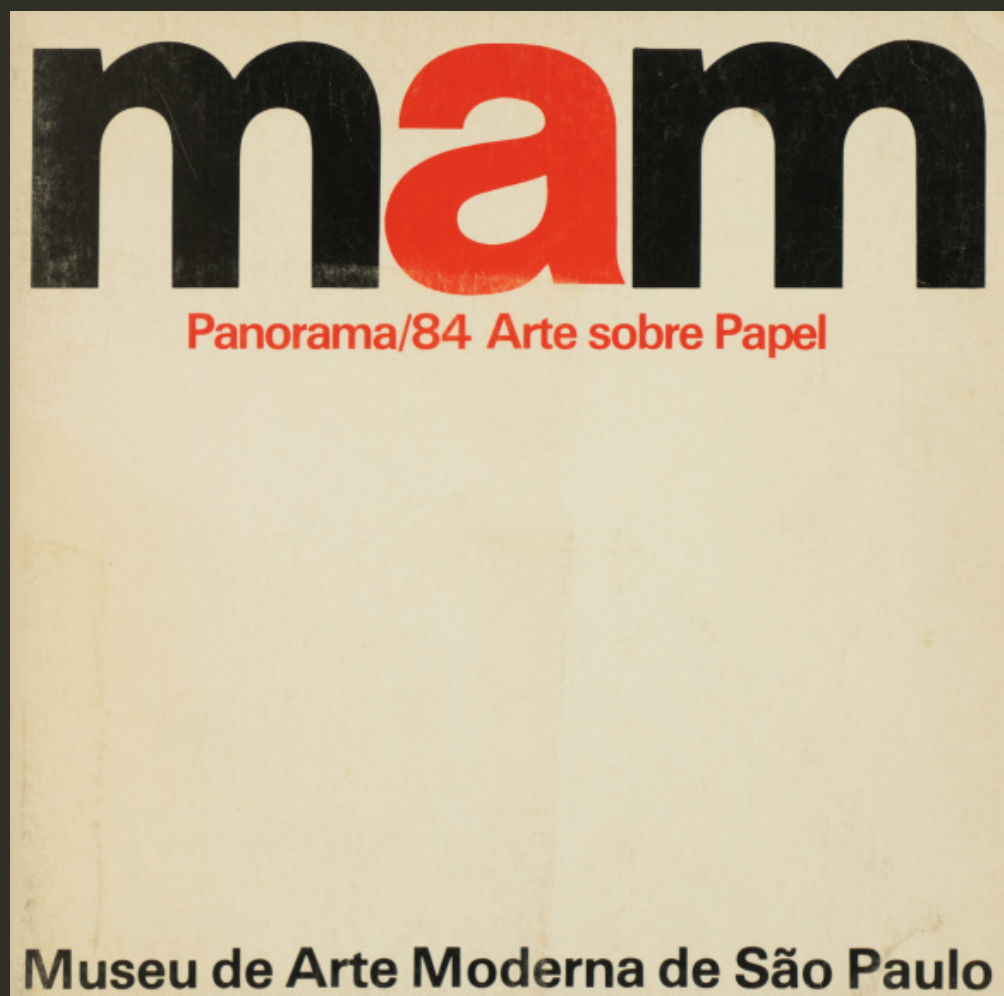
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**1984 - 15<sup>th</sup> *Panorama of Current Brazilian Art: Art on Paper***

The 1984 *Panorama* focused on “**art on paper**,” and included techniques that were left out of the previous exhibitions for not conventionally corresponding with “drawing” or “engraving,” such as xerox art, postal art, and the making of paper itself. In the same sense, the *Panorama* of the following year, which was intended to focus on “sculpture,” was dedicated to “three-dimensional forms.”

For the first time, the 15<sup>th</sup> *Panorama* was organized by a curator: Alberto Beuttenmüller, a member of the commission. The role of curatorship in the *Panoramas*, however, would only be consolidated in the late 1990s and early 2000s.

In addition to the **48 artists** who were invited for the exhibition and the **more than 140 works** presented, the 1984 *Panorama* also held a special show featuring all the prize-winning works from the previous *Panoramas* dedicated to art on paper. In the 15<sup>th</sup> *Panorama*, Alcindo Moreira Filho, Carlos Wladimirsky, and Renina Katz received prizes.

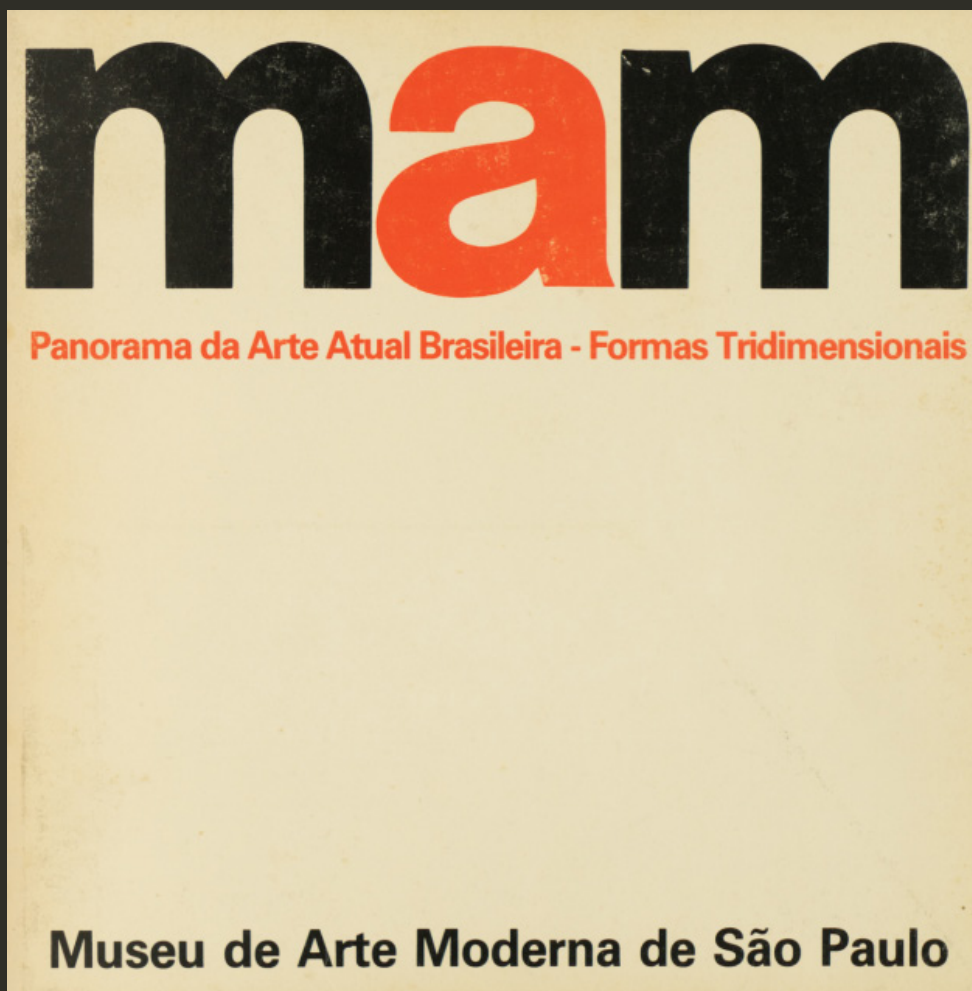


Cover of the catalogue of the 15<sup>th</sup> *Panorama of Current Brazilian Art: Art on Paper* (1984)

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**1985 - 16<sup>th</sup> *Panorama of Current  
Brazilian Art: Three-Dimensional Forms***

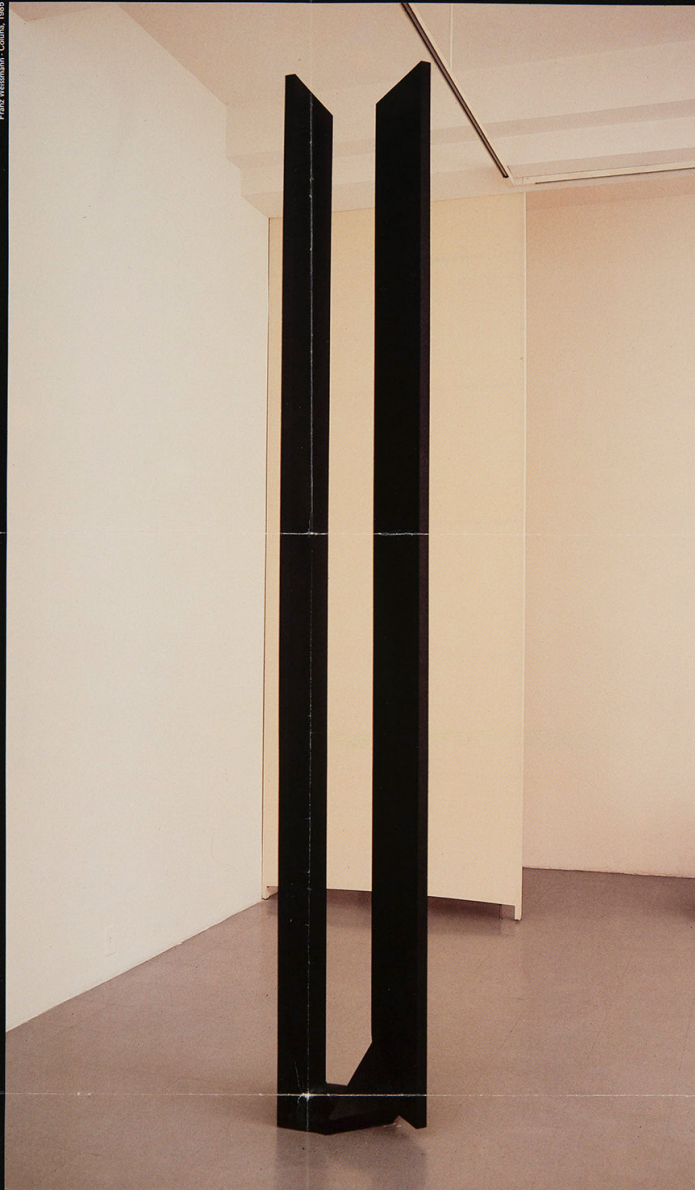
The 16<sup>th</sup> *Panorama* brought together **50 artists**, exhibiting **over 100 works** that related to **three-dimensional forms**. The museum's Board of Directors also organized a Special Gallery dedicated to the work of **Franz Weissmann**, one of the great constructivist sculptors in Brazil, who had been awarded a prize a decade earlier in the 7<sup>th</sup> *Panorama*. In the 16<sup>th</sup> *Panorama*, the artists Genilson Soares, Hisao Ohara, and Valquíria Chiarion were awarded prizes.



Cover of the **catalogue** of the 16<sup>th</sup> *Panorama of Current  
Brazilian Art: Three-Dimensional Forms* (1985)



Franz Weissmann - Coluna, 1985



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**Panorama de Arte Atual Brasileira**  
**Formas Tridimensionais**

**12 de Novembro de 1985 à 15 de Janeiro de 1986**  
**Museu de Arte Moderna de São Paulo**

**Colaboração: Bolsa de Valores de São Paulo — BOVESPA**

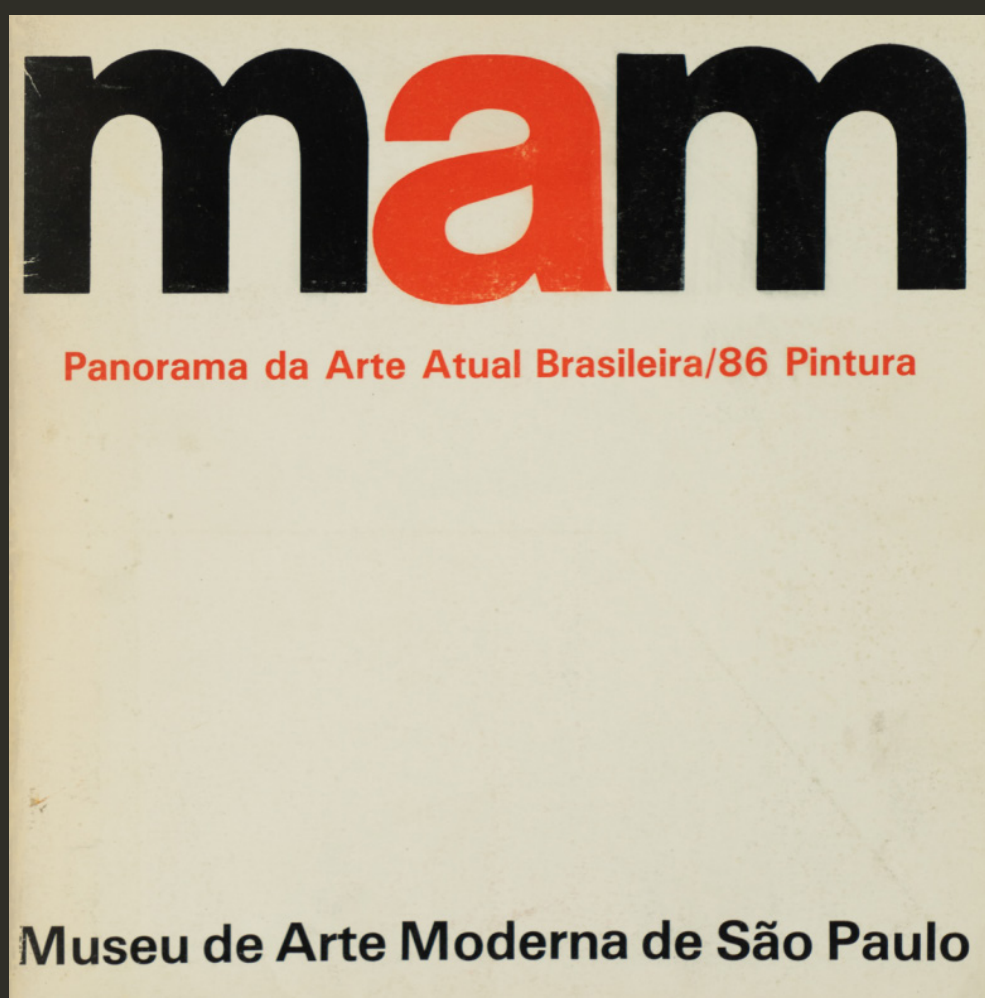
Poster for the 16<sup>th</sup> *Panorama of Current Brazilian Art: Three-Dimensional Forms* (1985) (photo Patricia De Filippi)

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**1986 - 17<sup>th</sup> *Panorama of Current  
Brazilian Art: Painting***

The 17<sup>th</sup> *Panorama* dedicated a gallery to the painter from the state of Ceará, **Antonio Bandeira**, curated by Stella Teixeira de Barros. In the catalogue (Portuguese only), Barros highlighted the abstract tendencies and the “explosion of the figure” as inclinations in the artist’s body of work.

**Another 42 artists** took part in this *Panorama* exhibition with around **106 paintings**, and the artists Abraham Palatnik, Alcindo Moreira Filho, Marcello Nitsche and Tomoshige Kasuno were awarded prizes.



Cover of the catalogue of the 17<sup>th</sup> *Panorama of Current  
Brazilian Art: Painting* (1986)



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**1987 - 18<sup>th</sup> *Panorama of Current  
Brazilian Art: Art on Paper***

In the 18<sup>th</sup> *Panorama*, focused on **art on paper**, the Special Gallery displayed works by the celebrated modernist **Oswaldo Goeldi**, represented in the exhibition by almost 70 artworks. **Fifty-five artists** participated in the *Panorama* with **more than 100 works**. The prizes were expanded once again, and were awarded to Arthur Luiz Piza, Marcello Grassmann, Maria Bonomi, Takashi Fukushima and Tuneu.



Cover of the catalogue do 18<sup>th</sup> *Panorama of Current  
Brazilian Art: Art on Paper* (1987)

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**1988 - 19<sup>th</sup> *Panorama of Current  
Brazilian Art: Three-Dimensional Forms***

Closing the sixth cycle of exhibitions dedicated to the three different artistic media, the 19<sup>th</sup> edition of the *Panorama* was focused on **three-dimensional forms**, and the Special Gallery exhibited the work of **Júlio Guerra**, author of the monument to the *bandeirante* Borba Gato (São Amaro, São Paulo), set on fire by protesters in July 2021.

**Fifty-eight artists** took part in the 19<sup>th</sup> *Panorama*'s general exhibition with **some 110 works**. Ada Yamaguishi (with Lidia Sano), Joaquim Tenreiro, and Mauro Fuke received prizes.



Cover of the **catalogue** of the 19<sup>th</sup> *Panorama of Current  
Brazilian Art: Three-Dimensional Forms* (1988)

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**1989 - 20<sup>th</sup> *Panorama of Current Brazilian Art: Painting***

In addition to the Special Gallery dedicated to the painter **Ernesto de Fiori**, the 20<sup>th</sup> edition of the *Panorama of Current Brazilian Art* was marked by the symbolic celebration of its twenty years of activity. On this occasion, MAM also celebrated new sponsorships and partnerships aimed at expanding the museum's activities in education and documentation, as well as in terms of infrastructure.

**Forty-three artists** participated in the 20<sup>th</sup> *Panorama*, and **more than 100 paintings** were displayed. Three artists were awarded prizes and are now part of MAM São Paulo's collection: Arlindo Daibert, Dudi Maia Rosa and Flávio Shiró.



Cover of the catalogue of the 20<sup>th</sup> *Panorama of Current Brazilian Art: Painting* (1989)



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## **1990 - 21<sup>st</sup> *Panorama of Current Brazilian Art: Paper***

The selection of the **67 artists** for the 21<sup>st</sup> *Panorama* was founded on collective curation, reconciling the judgments of each member of the official commission. Considering the main procedures of art on paper, the exhibition was divided into four groups - **engravings, drawings, paper as medium** and **artists' books** - and also presented the work of **Henrique Oswald** in a Special Gallery.

In total, around **220 works** were shown in the exhibition, and the artists Arnaldo Bttaglini, Ester Grinspum, Milton Machado and Nelson Leiner received prizes.

Beginning with the 1970 *Panorama*, official commissions were instituted, charged with the role of selecting the artists and the works for the exhibitions, as well as awarding prizes. Below are the names of members of these commissions during the 1990s:

Ana Maria Tavares (1997 and 1999), Aparício Basílio da Silva (1990 and 1991), Aracy Amaral (1997 and 1999), Cacilda Teixeira da Costa (1997 and 1999), Camila Duprat (1990 and 1991), Eduardo A. Levy Jr. (1993), Elmira Nogueira Batista (1997), Emanuel Araújo (1990 and 1991), Glória C. Motta (1993), Ingrid Olsen de Almeida (1997 and 1999), Ivo Mesquita (1990, 1997, and 1999), Lisbeth Rebollo Gonçalves (1990 and 1991), Mario Gallo (1990 and 1991), Milú Villela (1997 and 1999), Percival Tirapelli (1990 and 1991), Radha Abramo (1993, 1997, and 1999), Renina Katz (1993), Stella Teixeira de Barros (1990 and 1993), Tadeu Chiarelli (1997 and 1999), Vera D'Horta (1993), Wolfgang Pfeiffer (1990).



Cover of the catalogue of the 21<sup>st</sup> *Panorama of Current Brazilian Art: Paper* (1990)

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**1991 - 22<sup>nd</sup> *Panorama of Current  
Brazilian Art: Three-Dimensional Forms***

In 1991 the *Panorama* was once again dedicated to the **three-dimensional forms** of Brazilian contemporary art, bringing together **more than 80 works** by **44 artists**. In a more condensed edition, due to the economic crisis the country was undergoing at the time, the 22<sup>nd</sup> *Panorama* awarded solely one artist, Ernesto Neto, with the sponsored acquisition prize, and it did not publish a catalogue for the exhibition, but only a brochure with the list of works and the exhibition credits.



Cover of the brochure for the 22<sup>nd</sup> *Panorama of Current  
Brazilian Art: Three-Dimensional Forms* (1991)



# PANORAMA DA ARTE ATUAL BRASILEIRA 1991

ANA TAVARES ALCINDO MOREIRA FILHO ANGELO VENOSA ARTHUR LESCHER AMILCAR DE CASTRO  
ANNARÊ SMITH CACIPORÉ TORRES CARMELA GROSS CELEIDA TOSTES CILDO OLIVEIRA CLEBER MACHADO  
EDGARD DE SOUZA EDGAR RACY EDIVAL RAMOSA ELIANE PROLIK ERNESTO NETO FAJARDO FLORIAN  
RAISS FRIDA BARANECK GENILSON SOARES GONZAGA GUSTAVO RESENDE GUTO LACAZ IRINEU GARCIA  
JEANETTE MUSATTI LIA MENA BARRETO LIZÁRRAGA MARCOS BENJAMIM MARIA BUENO MARIA VILLARES  
MAURÍCIO BENTES MAURO FUK MIRIAM OBINO NAZARETH PACHECO NELSON LEIRNER OSMAR DALIO  
PAULO SCHIMIDT ROSANA MARIOTTO SANDRA TUCCI STELA BARBIERI TUNGA VALESKA SOARES YOLE DE FREITAS

## FORMAS TRIDIMENSIONAIS

**17 DE SETEMBRO A 30 DE OUTUBRO 1991**

**3ª A 6ª 13:00 ÀS 19:00 HS SÁBADO E DOMINGO 11:00 ÀS 19:00 HS**

**mam** Museu de Arte Moderna de São Paulo

POSTO CARLOS CRISTINA NUNES  
PROJETO: PANORAMA DE ARTE MODERNA

Poster for the 22<sup>nd</sup> *Panorama of Current Brazilian Art: Three-Dimensional Forms* (1991) (photo Patricia De Filippi)

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## **1993 - 23<sup>rd</sup> *Panorama of Current Brazilian Art: Painting***

As the last edition of the *Panorama* focusing on a specific artistic technique, the 23<sup>rd</sup> *Panorama* exhibited **104 paintings** by **40 artists**, of whom Hermelindo Fiaminghi and Fernando Velloso were awarded prizes.

Since this 1993 edition, the *Panorama* has been held **biennially**, and the organization of the exhibitions by artistic techniques has transitioned to curatorial conceptions.



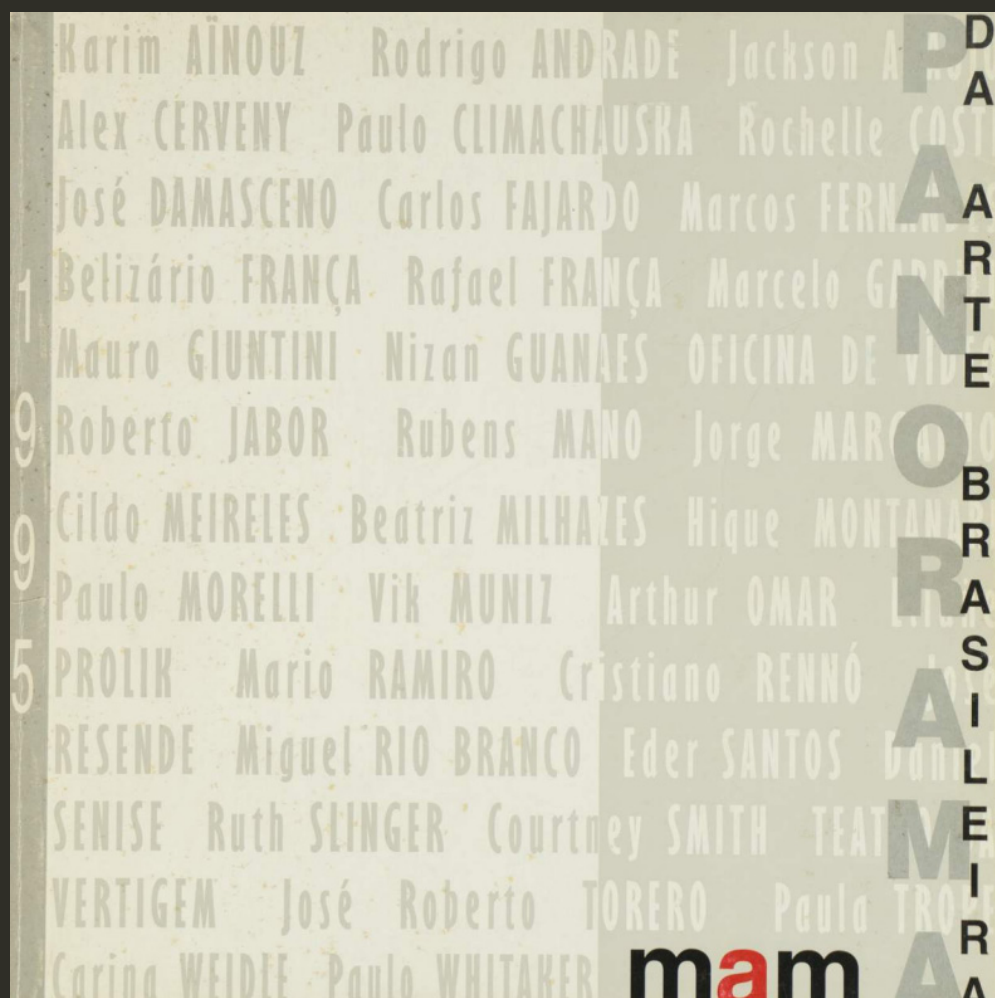
Cover of the **catalogue** for the 23<sup>rd</sup> *Panorama of Current Brazilian Art: Painting* (1993)

**1995 - 24<sup>th</sup> *Panorama of Brazilian Art***

The 24<sup>th</sup> *Panorama* marked the beginning of a new phase at MAM São Paulo. In addition to Milú Villela's appointment to the presidency of the museum in 1995, the *Panorama* inaugurated a new remodeling of the building, which now has an auditorium, a restaurant, and more acclimatized exhibition areas, among other improvements and expansions.

From the 24<sup>th</sup> *Panorama* onward, the exhibition was renamed ***Panorama of Brazilian Art***, and its concept was definitively transferred to **curatorship**. The **curator** in 1995 was **Ivo Mesquita**, who chose not to select any new works for the exhibition, but instead incorporated only works that had already been produced by the invited artists. **Thirty-six artists** took part in this *Panorama*, which displayed **almost 100 works** in different media, techniques and artistic languages, including photography, video, installation, and new media. On this occasion, an award committee composed by Gilberto Chateaubriand, Cacilda Teixeira da Costa and Marcus de Lontra Costa awarded the acquisition prizes to Alex Cervený, Carlos Fajardo, Eliane Prolik, Paula Trope and Rochelle Costi.

Since the 24<sup>th</sup> *Panorama*, the **catalogues** have given a greater emphasis to documenting the exhibition and the research generated for and from it, including a larger volume of texts and images than in previous editions. More robust catalogues containing curatorial texts, critical essays, and short texts about the artists have made it possible to represent the *Panoramas* in a more diverse and adequate way, according to the different editorial perspectives and propositions inspired by the curatorial vision.



Cover of the catalogue of the 24<sup>th</sup> *Panorama of Brazilian Art* (1995) (includes texts in English)



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Museu de Arte Moderna de São Paulo  
Parque Ibirapuera (Portão 3)

De 24 de outubro a  
26 de novembro de 1995

PRÊMIO PRICE WATERHOUSE



Museu de Arte Moderna do Rio de Janeiro  
Av. Infante Dom Henrique, 85  
Apoio: Prefeitura da Cidade do Rio de Janeiro

De 6 de dezembro 1995  
a 21 de janeiro de 1996

Patrocínio

PriceWaterhouse



Com o apoio institucional da  
Prefeitura do Município de São Paulo - Lei 10.923-90.

1995

Karim AÏNOUZ	Rodrigo ANDRADE	Jack P
Alex CERVENY	Paulo CLIMACHAUSKA	Rochelle COSTI
José DAMASCENO	Carlos FAJARDO	Marcos FERNANDES
Belizário FRANÇA	Rafael FRANÇA	Marcelo GABRIEL
Mauro GIUNTINI	Nizan GUANAES	OFICINA DE TIPO
Roberto JABOR	Rubens MANO	Jorge CARVALHO
Cildo MEIRELES	Beatriz MILHAZES	Hique MONTANARI
Paulo MORELLI	Vik MUNIZ	Arthur OMA
PROLIK	Mario RAMIRO	Cristiano RENNÓ
RESENDE	Miguel RIO BRANCO	Eder SANTOS
SENISE	Ruth SLINGER	Courtney SMITH
VERTIGEM	José Roberto TORERO	Paula TRAPE
Carina WEIDLE	Paulo WHITAKER	A

PANORAMA DE ARTE BRASILEIRA

Poster for the 24<sup>th</sup> *Panorama of Brazilian Art* (1995)  
(photo Patricia De Filippi)

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## **1997 - 25<sup>th</sup> *Panorama of Brazilian Art***

The 25<sup>th</sup> *Panorama* was intended to be a special event, marking the eve of the 50<sup>th</sup> anniversary of the founding of the MAM São Paulo in 1948. In addition to traditionally occupying the entire museum building, this *Panorama* also extended part of the exhibition into the Biennial Pavilion.

**Curated by Tadeu Chiarelli** and **assisted by Rejane Cintrão**, the 25<sup>th</sup> *Panorama* included the participation of **36 artists** and **about 130 works**. The curatorial texts in the catalogue elucidate that the selected artworks reflected upon the dilemmas experienced by the contemporary individual.

This *Panorama* edition awarded the most acquisition prizes, recognizing Nazareth Pacheco, Edgard de Souza, Iran do Espírito Santo, Vera Chaves Barcellos, Paulo Lima Buenoz, Rosana Paulino, Mario Cravo Neto, Paulo Pasta, Tunga, and Paulo Pereira.

Since the 24<sup>th</sup> *Panorama* in 1995, MAM has established partnerships with other institutions for the exhibition to travel after its conclusion in São Paulo. The '95 *Panorama* traveled to the Museum of Modern Art of Rio de Janeiro (MAM Rio), and its 25<sup>th</sup> edition in 1997 made an itinerancy both to the Museum of Contemporary Art of Niterói (MAC Niterói) and to the Museum of Modern Art of the state of Bahia (MAM Bahia).



Cover of the **catalogue** of the 25<sup>th</sup> *Panorama of Brazilian Art* (1997) (includes texts in English)





Poster for the 25<sup>th</sup> *Panorama of Brazilian Art* (1997)  
(photo Patricia De Filippi)

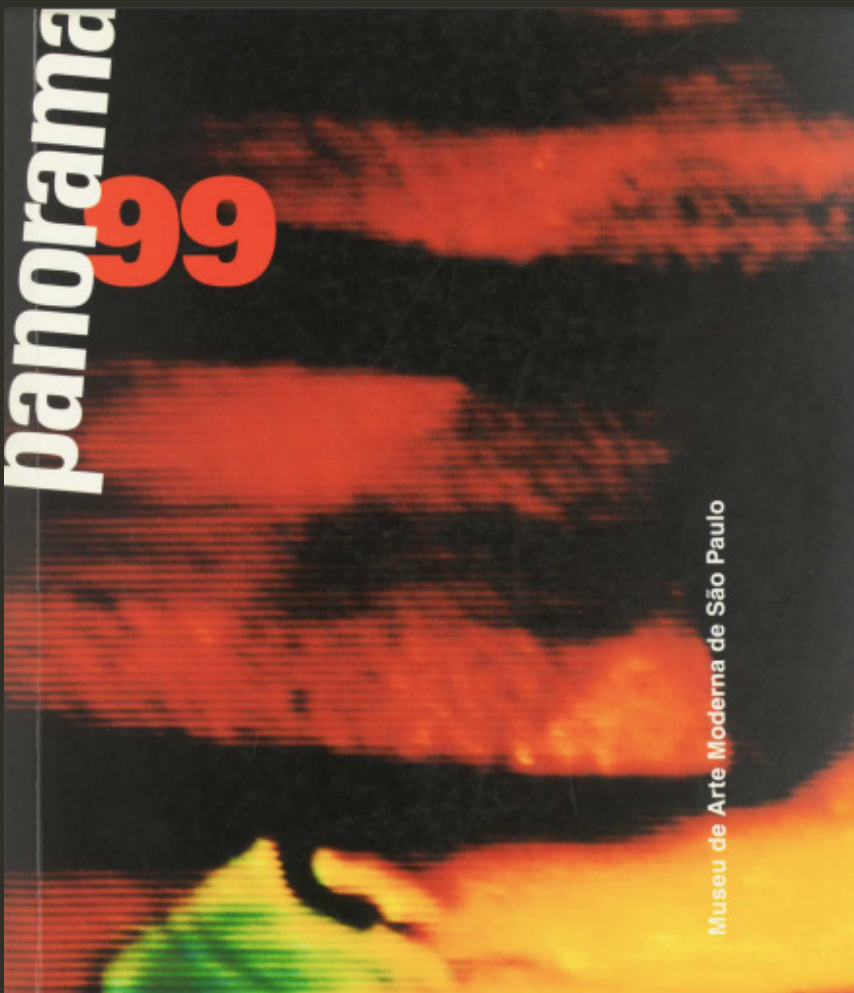
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## **1999 - 26<sup>th</sup> *Panorama of Brazilian Art***

The last *Panorama* held by the MAM São Paulo in the 20<sup>th</sup> century was once again **curated by Tadeu Chiarelli, assisted by Rejane Cintrão and Ricardo Resende.**

Composing the exhibition with around **150 works** by **40 artists**, the curatorial team formed thematic nuclei that explored traditional concepts regarding contemporary art, using as an axis and as starting points the works from MAM's collection that were incorporated through awards from the previous *Panoramas*.

On the occasion of the 26<sup>th</sup> *Panorama*, Deutsche Bank sponsored the acquisition of some of the works displayed in the exhibition for incorporation into MAM's collection. Artists Chico Amaral, Jac Leirner, Nelson Leirner, and Sergio Sister were the recipients.



Cover of the **catalogue** of the 26<sup>th</sup> *Panorama of Brazilian Art* (1999) (includes texts in English)



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## **2001 - 27<sup>th</sup> *Panorama of Brazilian Art***

**Paulo Reis, Ricardo Resende, and Ricardo Basbaum curated** the 27<sup>th</sup> *Panorama* **collectively**. Their curatorial framework explored the possibility of collaboration between artistic professionals by presenting a mapping of alternative spaces (cooperatives, organizations, communities) running in parallel with the institutional context (museums, cultural centers, art galleries).

Under this collaborative perspective, another **book** (including texts in English) was published in addition to the exhibition catalogue. Understood as part of the curatorial project, the book featured the free participation of all the independent artists and organizations invited to the 27<sup>th</sup> *Panorama*, some of whom presented works only in the publication and not in the exhibition space at the MAM.

In total, **29 artists** and organizations participated in the 27<sup>th</sup> *Panorama*, **presenting 80 works**. Continuing the change employed in the previous edition, the 2001 *Panorama* no longer offered prizes, either for stimulus or acquisition. Instead, works from the exhibition (by Iran do Espírito Santo, Cao Guimarães, and Rubens Mano) were acquired by the museum through the sponsorship of PricewaterhouseCoopers.



Cover of the **catalogue** of the 27<sup>th</sup> *Panorama of Brazilian Art* (2001) (includes texts in English)

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## 2003 - 28<sup>th</sup> *Panorama of Brazilian Art: (disorderly) 19 Disarrangements*

The 28<sup>th</sup> *Panorama* proposed an unprecedented approach: the curatorial concept and the selection of artists expanded to encompass **international** contexts. Integrating different nationalities, the curatorial team was headed by the Cuban **curator Gerardo Mosquera**, with **assistance** from the Panamanian curator **Adrienne Samos**. After extensive research, as well as trips to 11 Brazilian cities, **21 Brazilian and foreign artists** were selected, four of them working in pairs, and **66 works** were presented in the exhibition.

In 2008 the *Panorama* received a subtitle for the first time: “**(disorderly) 19 Disarrangements**”. The number alludes to the quantity of participants in the exhibition, and the text included in the catalogue by curator Gerardo Mosquera announces this would be an “anti-panorama” *Panorama*. It was not proposed to be an examination of the state of Brazilian art at that period, but rather an exhibition based on the concept of “disarrangements,” which can address both artistic practice that disrupts structures and the effects that such an innovative *Panorama* could cause in the institutional context.

After the conclusion at MAM São Paulo, the exhibition traveled internationally and was held at the Museum of Contemporary Art of Vigo (MARCO) in Spain in 2005, under the title “20 Dessaranxos”, and included the Galician artist Jorge Barbi. See [here](#) the catalogue of this exhibition (texts in Portuguese and Spanish only).



Cover of the [catalogue](#) of the 28<sup>th</sup> *Panorama of Brazilian Art: (disorderly) 19 Disarrangements* (2003) (includes texts in English)



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## **2005 - 29<sup>th</sup> *Panorama of Brazilian Art***

“What is Brazilian art?” This was the question that **curator Felipe Chaimovich** proposed for the 29<sup>th</sup> *Panorama*. The international reach of contemporary Brazilian production was put in dialogue with some precepts of nationality originally founded by academic art, as the curator organized the **50 works** by the **50 participating artists** into eight groups: landscape, customs, still life, portrait, allegory, emblem, religiosity, and history.

With the sponsorship of Energias do Brasil, the MAM São Paulo acquired many of the works exhibited in the 29<sup>th</sup> *Panorama* for its collection, by the artists: Caetano de Almeida, Rodrigo Andrade, Roberto Bethônico, Paulo Bruscky, Marcelo do Campo, Franklin Cassaro, João Loureiro, Pazé, Pitágoras Lopes Gonçalves, Yiftah Peled, and Mauro Restiffe.



Cover of the **catalogue** of the 29<sup>th</sup> *Panorama of Brazilian Art* (2005) (includes texts in English)

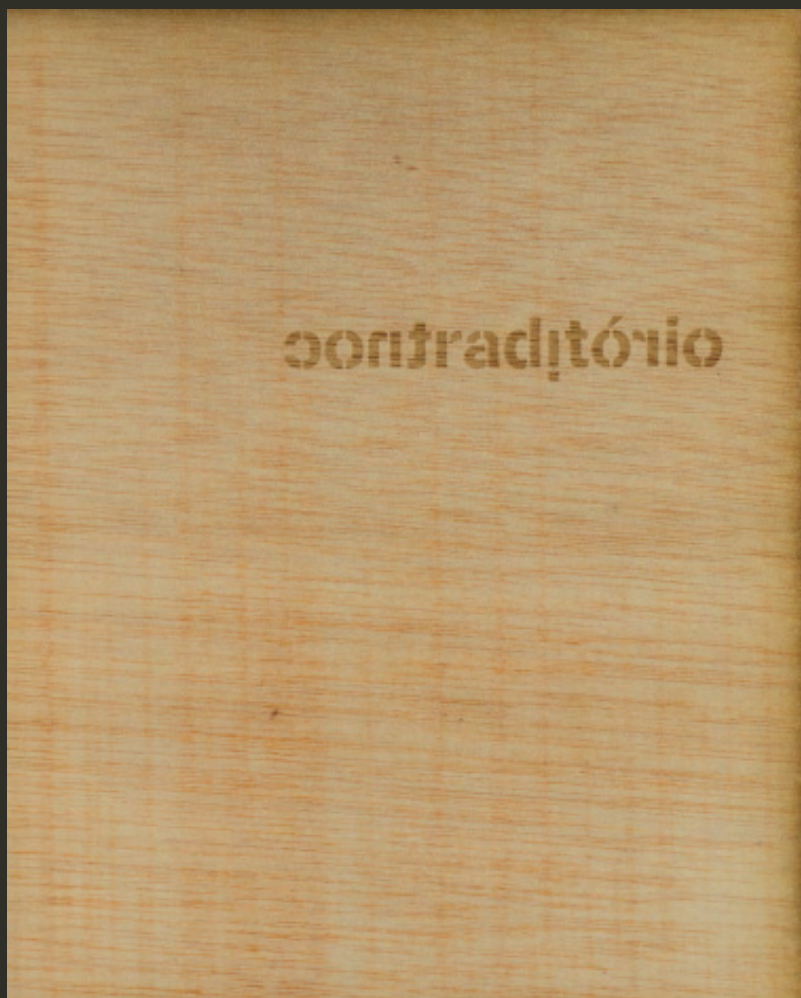
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## **2007 - 30<sup>th</sup> *Panorama of Brazilian Art: Contradictory***

**Curated by Moacir dos Anjos**, *Panorama*'s 30<sup>th</sup> edition was subtitled “**Contradictory**”. With no intention of presenting a total mapping of national artistic production in progress, the curator pondered the very meaning of the *Panorama* in contemporaneity, based on its speculative and reflective characters concerning the singularities of Brazilian art.

Presenting **37 works**, through a group of **27 artists**, the 30<sup>th</sup> *Panorama* sought to highlight the obstacles for a definition of “Brazilian art” in the context of the accelerated blurring of rigid boundaries separating cultural forms produced in different places.

On the occasion of the 30<sup>th</sup> *Panorama*, Telefônica sponsored the acquisition of some of the works in the exhibition, including the artists João Modé, Laura Lima, Lucia Koch/ Gabriel Acevedo Velarde, and Marilá Dardot. This was the last *Panorama* edition in which acquisitions were financed by the exhibition's sponsors.



Cover of the **catalogue** of the 30<sup>th</sup> *Panorama of Brazilian Art: Contradictory* (2007) (includes texts in English)

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## **2008 - *Panorama of Panoramas***

In 2008, the year that marked the 60<sup>th</sup> anniversary of MAM São Paulo's foundation, **curator Ricardo Resende** organized an exhibition dedicated to the works awarded in the previous *Panoramas*. Highlighting the diversity of possible perspectives on MAM's collection, as each award and consequent artwork incorporation encompassed a different curatorial approach, the *Panorama of Panoramas* exhibition highlighted the rapid transformations in the contemporary art and critical milieu over the four decades of previous *Panoramas*. **Eighty-five artists** and **around 100 works** were featured in the exhibition.



Cover of the **catalogue** of the exhibition *Panorama of Panoramas* (2008) (texts in Portuguese only)



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## 2009 - 31<sup>st</sup> *Panorama of Brazilian Art:* *Mamõyguara opá mamõ pupé*

The 2009 edition of the *Panorama* generated controversy for presenting **only works by foreign artists**. Understanding “Brazilian art” as that which establishes strong references to Brazilian content, **curator Adriano Pedrosa** brought together **36 artists** of different nationalities.

Through Brazilian artworks made by foreigners – an idea which was central to the curator’s proposition – the exhibition sought to highlight the influence of Brazil’s cultural, historical, and contemporary production in the global context. In dialogue with the provocation suggested by Gerardo Mosquera’s curatorship in the 2003 *Panorama*, the title ascribed to the 31<sup>st</sup> edition, “Mamõyguara opá mamõ pupé,” consists of the translation into ancient Tupi of the expression “foreigners everywhere.”



Cover of the **catalogue** of the 31<sup>st</sup> *Panorama of Brazilian Art: Mamõyguara opá mamõ pupé* (2009) (includes texts in English)



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## 2011 – 32<sup>nd</sup> *Panorama of Brazilian Art: Itineraries, Itinerancy*

The subtitle of the 32<sup>nd</sup> *Panorama*, “**Itineraries, Itinerancy**,” was proposed by the **curators Cauê Alves and Cristiana Tejo**. It refers to reflections on the state of art incorporating an increasingly accelerated sense of time, especially in the last decades. Bringing together **Brazilian and foreign artists**, the curators investigated the notions of permanence and movement in art, as well as intensities of time in artists’ creations and in their stances towards the urgency of always being in motion.

Among the propositions of the 2011 *Panorama* was an invitation for some artists to work directly with MAM’s Educational Department, aiming to address the role of pedagogical practice in museums.

In 2012, the Contemporary Nucleus of MAM São Paulo (a group of associates created in 2000 with the goal of expanding the museum’s collection) became an official supporter of the *Panoramas* and acquired the works by Pedro Motta and Jorge Menna Barreto, which had been exhibited in the 32<sup>nd</sup> *Panorama*.



Cover of the **catalogue** of the 32<sup>nd</sup> *Panorama of Brazilian Art: Itineraries, Itinerancy* (2011)  
(includes texts in English)

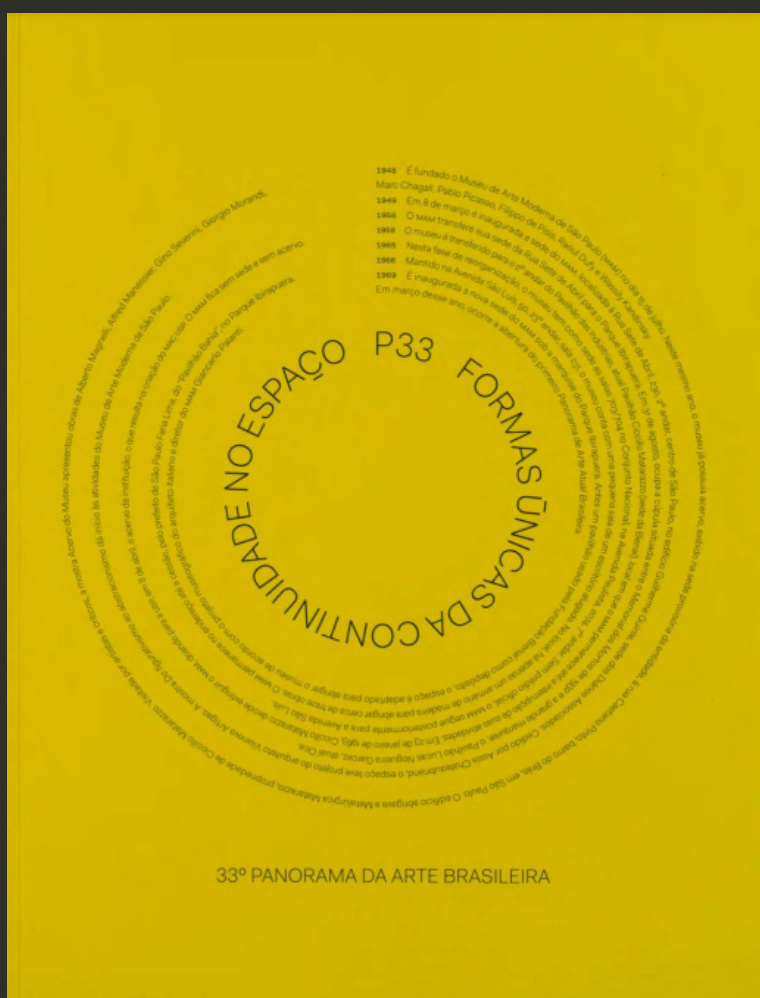
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## 2013 - 33<sup>rd</sup> *Panorama of Brazilian Art: Unique Forms of Continuity in Space*

In the 33<sup>rd</sup> *Panorama*, **curator Lisette Lagnado** and **associate curator Ana Maria Maia** reflected on the history of MAM São Paulo itself: the buildings that have housed the museum since its foundation in 1948; the donation of its original collection to USP in 1963; its reestablishment in the building under the marquee of Ibirapuera Park, on loan from the city government; the consolidation of its contemporary art collection through the *Panoramas*; and the ongoing relationship projected between the institution, art, and architecture.

Taking as a point of departure the absence of a headquarters built especially to house MAM São Paulo, the curators invited **artists and architects** to think about where this building would be located (inside or outside the Park) and what would be the purpose of its program. The subtitle of *Panorama 2013*, “**Unique Forms of Continuity in Space**”, was borrowed from the sculpture by Futurist artist Umberto Boccioni, which once belonged to the museum, and which turned 100 years old in 2013. Today the work is part of the collection of USP’s Museum of Contemporary Art.

On the occasion of the 33<sup>rd</sup> *Panorama*, the members of MAM’s Contemporary Nucleus sponsored the acquisition of works by artists Daniel Steegmann Mangrané and Mauro Restiffe.



Cover of the **catalogue** of the 33<sup>rd</sup> *Panorama of Brazilian Art: Unique Forms of Continuity in Space* (2013) (includes texts in English)

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**2015 - 34<sup>th</sup> *Panorama of Brazilian Art: From the Stone, From the Earth, From Here***

The 34<sup>th</sup> *Panorama* was organized by **curator Aracy Amaral** and **associate curator Paulo Miyada**. Its subtitle “**From the Stone, From the Earth, From Here**” represents its dual mission: to highlight a part of Brazilian history, little known by the general public as well as by artists and researchers, through a significant selection of **polished stone sculptures** (the first known three-dimensional manifestations in history); and to present a dialogue/provocation, insofar as these pieces inspired works produced by the seven **contemporary artists** invited to counterpoint this imagery.

On the occasion of the 34<sup>th</sup> *Panorama*, a cultural partnership between MAM São Paulo and Curta! produced an informative **video** about the exhibition, with statements from the curators (Portuguese language only) and views of the works.



Cover of the **catalogue** of the 34<sup>th</sup> *Panorama of Brazilian Art: From the Stone, From the Earth, From Here* (2015) (includes texts in English)

**mam**

## **2017 - 35<sup>th</sup> *Panorama of Brazilian Art: Brazil by Multiplication***

**Curated by Luiz Camillo Osorio**, the 35<sup>th</sup> *Panorama: Brazil by Multiplication* took as its point of departure reflections that originated in 1967, when artist Hélio Oiticica published the text “General Scheme of the New Objectivity.” The text discusses and highlights six characteristics of Brazilian art that, according to the artist, were emerging in the production of the time. Through these characteristics, Oiticica contemplated the possibility of a new relationship between local uniqueness and the global inclusion of Brazilian art, especially considering that our culture comes from such diverse and multiple matrices.

In the 2017 *Panorama*, these historical reflections served as a framework for exploring recent circumstances, to the extent that a constructive will of resistance still exists among us. The presence of voices and gestures that dispute hegemonic narratives, revealing the antagonisms and differences that constitute any idea of a panorama and any discussion about Brazil, brought dissenting poetics together in the exhibition.



Cover of the **catalogue** of the 35<sup>th</sup> *Panorama of Brazilian Art: Brazil by Multiplication* (2017) (includes texts in English)



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## **2019 - 36<sup>th</sup> *Panorama of Brazilian Art: Sertão***

Marking fifty years of *Panorama of Brazilian Art* exhibitions, its 36<sup>th</sup> edition in 2019, undertaken by **curator Júlia Rebouças**, took up the origin and history of the word “**sertão**,” which, in the Portuguese language, dates back to the 15<sup>th</sup> century.

Originally, the word “sertão” may have been used to refer to that which qualifies as the unknown, the vast, hinterland territory that could not be perceived from the coast by the colonizers. Since the beginning of the 20<sup>th</sup> century, with the unleashing of the modernization project in Brazil, “sertão” began to allude mainly to the Northeast region, imagined as a dry, harsh, and arduous place. However, the resistance attested by the lives that thrive there, with courage, experimentation, and collaboration, makes “sertão” a way of acting and thinking that not only relates to that vast region, but also spreads throughout Brazil, manifesting itself in the affections, forms, ideas, and fictions of our encounters and conflicts.



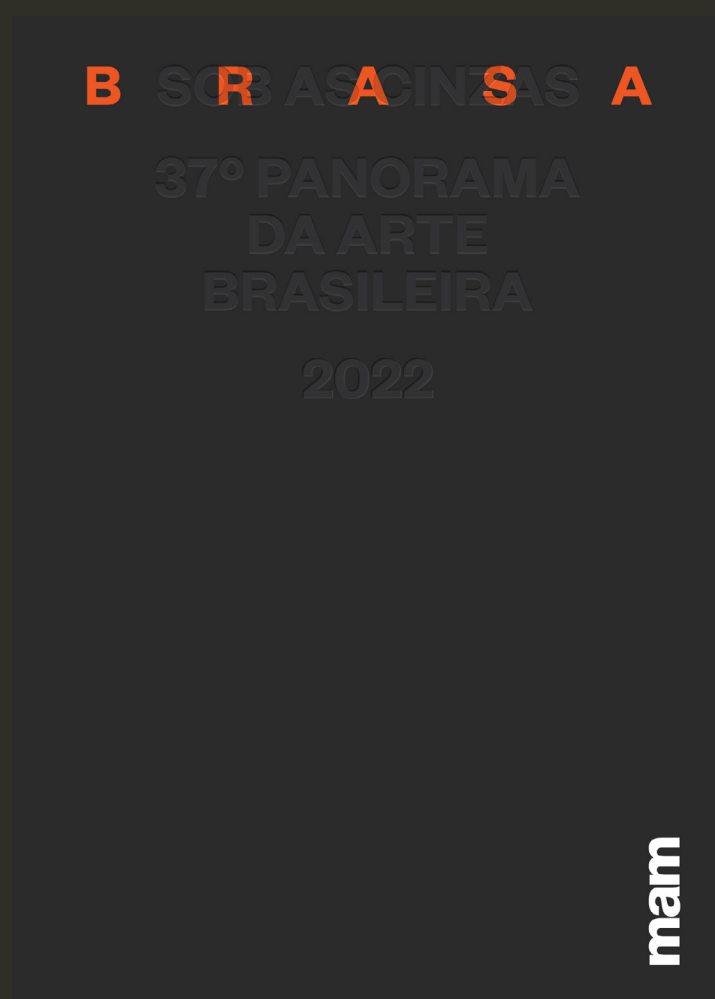
Cover of the **catalogue** of the 36<sup>th</sup> *Panorama of Brazilian Art: Sertão* (2019) (includes texts in English)

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## 2022 - 37<sup>th</sup> *Panorama of Brazilian Art:* *Under the Ashes, Embers*

Following its biennial periodicity, the 37<sup>th</sup> *Panorama of Brazilian Art* was intended to be held in 2021, two years after the 2019 edition. However, with the pandemic of the new coronavirus, the MAM São Paulo had to reorganize its entire programming, bypassing the 2020 period in which it was closed by engaging with digital initiatives, both in the streets and online.

Over a year later, the pandemic was considerably controlled, and by the end of 2021, the museum was back to planning a new *Panorama*. In May 2022 the 37<sup>th</sup> *Panorama of Brazilian Art* was announced: “**Under the Ashes, Embers**”, **curated by Claudinei Roberto da Silva, Cristiana Tejo, Vanessa K. Davidson, and Cauê Alves**, chief curator of MAM São Paulo.



Cover of the catalogue of the 37<sup>th</sup> *Panorama of Brazilian Art: Under the Ashes, Embers* (to be released)