

37TH PANORAMA OF BRAZILIAN ART

UNDER THE ASHES E M B E R S

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Bel Falleiros
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davi de jesus
do nascimento
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ASCEND TO THE PRESENT

The paths we tread in the world run through many parts of a whole. As we pass through those trajectories and they through us, feelings are set in motion, and contexts change. Places will never be the same again and neither will we; our experiences are driven by the most diverse range of mechanisms. Nor will the whole itself remain unchanged.

Although transformations do occur, circumstances are apt to crystallize into their own logic, persisting as the specific character of each epoch. Faced with this immobility of any one system of social dynamics, certain spheres emerge that are able not only to cast a critical and revealing eye over less clearly visible layers, but also to propose different ways of being and positioning oneself in the world. Art is one of those.

In dealing sensitively with the present while according due consideration to the indelible marks of the past, artists create symbolic universes that shed light on *the kind* of life we lead and *how* we

live it, and on our close connection to the history that has gone before us. This aptly describes *Panorama of Brazilian Art: Under the Ashes, Embers*, currently on show at SESC Sorocaba.

In 2022, the 37th edition of the event, developed and hosted by the Museu de Arte Moderna de São Paulo [Museum of Modern Art of São Paulo], revolved primarily around the dialogue between contemporary work and its sociocultural background, presenting a manifesto for two historical landmarks: the bicentenary of Brazilian Independence, and the 100th anniversary of the 1922 São Paulo Modern Art Week. In this exhibition, artists from various geographic locations, of different generations, and with a diverse range of identities, draw attention to the many vectors and force lines present in Brazilian art. They thus demonstrate the powerful imprint history leaves on individuals and communities.

Determined by a system of social dynamics that, albeit fraying, continues to favor certain social strata, society uses art to seek out new horizons. This 37th *Panorama of Brazilian Art* provides

glimpses of that greater “whole”, and of the kind of educational mediation that art can also involve. SESC’s aims in co-hosting this edition are both to promote such educational dimension of culture and to sustain a process of constant renewal that proudly proclaims diversity and hence also its commitment to democratic values.

Danilo Santos de Miranda
Director of Sesc São Paulo



The *37th Panorama of Brazilian Art* at MAM São Paulo took place on an emblematic date: the 200th anniversary of what is known as Brazilian Independence and the 100th anniversary of the 1922 São Paulo Modern Art Week. These two events - which crisscross the history of Brazil - left behind legacies and a series of questions that resonate to this day within Brazilian society. Taking contemporary artistic production as a point of departure, it is possible to

distill links between Brazil and its colonial legacy, taking into account the historical, political, and aesthetic dimensions of the Independence of Brazil and of Modernism.

From contemporary perspectives and their own origins and references, many artists who have been at work since the late 1900s and early 2000s discuss issues through their artwork that go beyond Brazilian history from colonial times to today. These works pulsate as embers under the ashes of a razed land, which started to be destroyed with Portuguese colonization, with the annihilation and exploitation of indigenous people and with the enslavement of women and men uprooted from Africa.

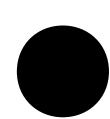
One of the goals of MAM's 2022 *Panorama* is to contribute to the deconstruction of certain normalized views and paradigms, as well as of Brazil's colonial legacy. Averse to a modern notion of progress, this edition's curatorial team emphasizes the ruins and barbarity of a country that has not even been able to fulfill basic promises of an economically modernized and integrated society.

From a curatorial network with a selection of artists spanning several different generations, regions, and ethno-racial and gender identities, the *37th Panorama* values the educational dimension of art, structured in collaboration with MAM's educational department. Its format does not go against any social and political view; art itself has educational power and can foment rupture and foster debate and reflection amongst many different audiences.

Our experience with art is capable of recovering our ability to project toward the future, to imagine utopias, seeing that we are in the midst of a catastrophe trying to put out fires - and burning colonial symbols. For some archaic societies, the future is actually in the past, in our relationship with our ancestors, that is, far from the avant-garde, modern view of being ahead of our times. While the embers burn under the ashes, many artists retell stories, propose dialogues from their own experiences, their origins, their repertoire, earth, mud, rubber, drawing, everyday objects, paint and canvas, video, narratives, stories, art, maps, flags, monuments, and bodies.

The embers hiding under ashes, under razed land, under the ruins of this project of a country, still burn. In the same manner in which colonial logic and retrograde thinking still persist, there is also resistance and action. This means that, if the embers are still consuming what is left, that which has not yet been burned, they also pulsate with transformative power. And embers, as we know, can be used as fertilizer for art and for everything that is still to flourish in this land.

**Cauê Alves,
Claudinei Roberto da Silva,
Cristiana Tejo,
Vanessa K. Davidson
Curators**



UNDER THE ASHES

E M B E R S

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Marca Texto (Sesc presentation)

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