

Museum of Modern Art of São Paulo announces list of artists for the 38th Panorama of Brazilian Art

Curated by Germano Dushá, Thiago de Paula Souza and adjunct curator Ariana Nuala, the next edition of MAM's biennial exhibition will present works by 34 artists from 16 Brazilian states

The **Museum of Modern Art of São Paulo** announces the list of artists that will join the **38th Panorama of Brazilian Art: 1000°**, a biennial and fundamental project in the history of MAM, which will be presented between October 2024 and January 2025.

The curators **Germano Dushá, Thiago de Paula Souza** and **Ariana Nuala**, adjunct curator who has just joined the curatorial team, present a selection of 34 artists, from 16 Brazilian states, composed of **Adriano Amaral** (SP), **Advânio Lessa** (MG), **Ana Clara Tito** (RJ), **Antonio Tarsis** (BA), **Davi Pontes** (RJ), **Dona Romana** (TO), **Frederico Filippi** (SP), **Gabriel Massan** (RJ), **Ivan Campos** (AC), **Jayme Fycura** (BA), **Jonas Van & Juno B.** (CE), **José Adário dos Santos** (BA), **Joseca Mokahezi Yanomami** (RR), **Labō** (PA) & **Rafaela Kennedy** (AM), **Laís Amaral** (RJ), **Lucas Arruda** (SP), **Marcus Deusdedit** (MG), **Maria Lira Marques** (MG), **Marina Woisky** (SP), **Marlene Costa de Almeida** (PB), **Melissa de Oliveira** (RJ), **Mestre Nado** (PE), **MEXA** (SP), **Noara Quintana** (SC), **Paulo Nimer Pjota** (SP), **Paulo Pires** (MT), **Rafael RG** (SP), **Rebeca Carapiá** (BA), **Rop Cateh - Alma pintada em Terra de Encantaria dos Akroá Gamella** (MA) - in collaboration with **Gê Viana** (MA) and **Thiago Martins de Melo** (MA) -, **Sallisa Rosa** (GO), **Solange Pessoa** (MG), **Tropa do Gurilouko** (RJ), **Zahy Tentehar** (MA) and **Zimar** (MA).

The process of creating this list began about a year ago and, along the way, the curators sought to compose a group of artists that was plural and intersectional.

The composition of this group brings together artists from different generations, with participants born in the 1940s to others born in the late 1990s and early 2000s. The diversity of media derived from this artistic body is a final reflection of the plurality that guided the project's design: there are artists who work with organic materials and traditional media, some with spontaneous practices linked to traditional knowledge and others more connected to academic training. Added to this group are artists who experiment with new media, technologies that are unconventional to the artistic circuit, digital resources and images, industrial equipment and artificial materials. Among the key reasons behind this group of artists' work are matters such as spirituality,

the notion of expanded ecology, the paradoxes of technology, the eroticism of the flows of energy and bodies through cities.

“These are artists that we think, but also feel and perceive intuitively, that carry a certain energy that has everything to do with the core and vision of the project, and whose practices represent and incorporate the sense of urgency that we want to address. Furthermore, a less conceptual criteria was the decision to focus on living, active artists, prioritizing people who did not participate in the São Paulo Biennial or were not in previous editions of the Panorama”, says the trio of curators.

Also according to the team, “the curatorial project respects and invites to a heated dialogue — in a non-condescending way — the centuries-old matrices of thought and ways of doing things, while bringing experiments with new technologies, urban scenarios and elaborations of futures. The idea is to establish a certain energetic cohesion through the encounter of differences, flexing rigid concepts of space and time, and experimenting with how things can connect and coexist in non-linear ways. We are interested in reflecting on whether — and how — artists from such disparate contexts, with such different practices, can approach the same energetic vibration. And not to have a totalizing and overwhelming vision of things, on the contrary: to understand equality in difference and in multitude, and always renewed, ways of elaborating reality, exercising imagination, making art and living together”.

1000° it will be a reading of what Ariana Nuala, Germano Dushá and Thiago de Paula Souza understand as a temporary portrait of a cultural panorama and the Brazilian artistic scene based on the concepts that were chosen to support the exhibition. “Like other curators that came before us, we know that drawing up a 'Panorama of Brazilian Art' is an impossible task from the outset and that it would be too presumptuous to imagine that an exhibition of contemporary art, even more so given the limits of time, space, concept, among other issues, could account for the dimension of a continental country, with deep social and cultural complexities, like Brazil. Our curatorial project took this into consideration and we accepted the fact that our perspectives would never be able to cover the multiplicity of artistic practices emerging in the country at this time”, they explain.

Curatorship

The expansion of the curatorial team, with the arrival of Ariana Nuala as an assistant curator, was due to the desire of Germano Dushá and Thiago de Paula Souza to broaden their perspective on the project.

“Ariana Nuala is someone we had already worked with individually and had been in dialogue with for a while. At the same time that she has a background

linked to independent organizations, she also accumulates institutional experiences, and in recent years she has also traveled through different regions of Brazil, and we know that she closely follows many artists and movements that interest us. At some point we thought that having a third look from someone we trusted and who could add other experiences and perspectives would be important, and her name was the first one that came to us. It proved to be a happy choice, as we feel that we have reached a good balance between our visions and desires. Her contribution has been of utmost importance and, broadly speaking, will influence all aspects of the project, as she actively worked to define the greatest part of the artists list, and will now support us in monitoring the creation processes of the works, in the expographic thinking, in the elaboration of the texts, the editorial organization of the publications, and in the other developments of the exhibition”, explain Germano and Thiago.

1000° (Mil graus/ A thousand degrees)

The title chosen by the curators of this 38th edition is based on a colloquial expression that can take on multiple meanings depending on the context, but which invariably works as an index of high intensity. In a presentation text about the project, the curatorship says that “as a motto, the idea of a temperature opposite to absolute zero, an insurmountable maximum temperature, the incidence of which results in total molecular agitation, that is, capable of melting any existing matter, serves as a point of imagination to think about contexts with a high rate of environmental variation and situations involving combustion processes, electricity and friction. In this sense, the project is guided by an interest in formulations linked to experimentation, intense risk, radical situations, extreme conditions through heat — metaphysical, metaphorical and climatic — and the states — of soul and matter — that put us in the face of transmutation as an inevitable and immediate destiny”.

The curators

Born in Serra dos Carajás (PA), **Germano Dushá** is a curator, writer, critic and cultural agent. With a degree in Law (FGV-SP) and postgraduate degree in Art: Criticism and Curation (PUC-SP), he lives and works in São Paulo. His research brings together aesthetics, criticism and esoteric traditions, and his practice takes multiple forms — in curatorial, literary and hypermedia experiments — in order to investigate social imaginaries, and the energy linked to radical subjective experiences and processes of transmutation. Throughout his career, he has collaborated with institutions, galleries and publications in different countries. Among the most recent exhibitions he curated are *Esfíngico Frontal*, at Galeria Mendes Wood DM (São Paulo) and *Arqueia mas não quebra*, at Almeida & Dale (São Paulo), both in 2023; *Calor Universal*, at Pace Gallery

(Hamptons); *Semana sim, Semana não*, at Casa Zalszupin (São Paulo), in 2022 and *A Hora Instável*, at Bruno Múrias (Lisboa), in 2019. He is currently the coordinator of Fora, a multidisciplinary organization founded in 2018 that works with cultural projects and institutional strategies.

Thiago de Paula Souza is a healer and educator. His research permeates the desire to expand and re-elaborate the exhibition format, and the power of contemporary art and education in rethinking the past and producing new ethical codes. Thiago's practice crosses different settings of knowledge and power, articulating the construction of infrastructures to imagine a world in which violence is no longer part of its foundation. He has a degree in Social Sciences from Unesp and a doctorate from HDK-Valand at the University of Gothenburg, Sweden. Among the institutional projects in which he has worked are: *While We Are Embattled* (2022), from Para Site, in Hong Kong, where he was co-curator and *Atos de revolta*, at MAM Rio. Thiago was also part of the curatorial teams for the 3rd edition of *Frestas – Trienal de Artes* (2020 - 2021), organized by Sesc São Paulo; *We don't need another hero – 10th Berlin Biennale* (2018) and was curatorial consultant for the 58th Carnegie International (2012/2022). Between 2022 and 2023 he was co-curator of the Nomadic Program at the Vleeshal Center for Contemporary Art in the Netherlands. He is currently a member of the curatorial committee of the Ners Foundation. His most recent exhibition was *Some May Work as Symbols: Art Made in Brazil, 1950-1970*.

Ariana Nuala was born in Recife (PE), where she currently lives and works. She is an educator, researcher and curator who engages with artistic collectives to discuss dynamics of power, impermanence and diaspora. She combines strategies that emerge from the body for her exercise in writing, shaping her curatorial practice in a poetic way. Ariana has a Bachelor's degree in Visual Arts from UFPE and is currently a master's student in Art History at UFPB, with academic experiences at UNAM and CLACSO. She holds the position of Education and Research Manager at Oficina Francisco Brennand, an institution where she was previously a curator, and was also Education Coordinator at the Murillo La Greca Museum (2018-2020). She curated the exhibition *Invenção dos Reinos* together with Marcelo Campos at Oficina Francisco Brennand. Ariana also collaborated with galleries such as Marco Zero (PE) in exhibitions such as *As Janelas de Bajado*, and *Festa para o Caçador*, by Gilvan Samico; with Verve at the exhibit *Vira-casaca*, by Fefa Lins (SP); with Almeida e Dale (SP) at the group exhibition *Arqueia mas não quebra*, together with Germano Dushá and Rafael RG; with Cavalo at *Labirintos Vivos*, by Ana Clara Tito (RJ); with Nara Roesler (SP) at the exhibit *Infinito outros*, by José Patrício, among other collabs, such as in the curatorship of the exhibition *Além. Aquém. Aqui*. by Abiniel João Nascimento at Centre d'Art Contemporain Paradise (França) and in the curation of the group exhibit *Estratégias para o contorno*, that travelled through a number of SESC PE units. She was also a



residency mentor at PEMBA, in the *DOS BRASIS* project, and collaborates with artistic jury and creating residencies for art agents.

About the Panorama of Brazilian Art at MAM São Paulo

The Panorama of Brazilian Art series of exhibitions began in 1969 and coincided with the establishment of MAM São Paulo at its headquarters in the Ibirapuera Park marquee. The first editions of the Panorama left a lasting impact on the history of the museum as it contributed directly and effectively to the formation of its contemporary art collection. Throughout the 37 exhibitions already held, MAM's Panorama sought to establish productive dialogues with different concepts of Brazilian artistic production, our history, culture and society. Held every two years, it always brings up new reflections on the most urgent debates in contemporary Brazil.

About Museum of Modern Art of São Paulo

Founded in 1948, the Museu de Arte Moderna de São Paulo [Museum of Modern Art of São Paulo] is a non-profit civil society of public interest. Its collection has more than 5,000 pieces produced by the most prominent names within Brazilian modern and contemporary art. Both the collection and the exhibitions favor experimentalism, opening up to the plurality of global artistic production and the diversity of interests of contemporary societies.

The Museum maintains a wide range of activities that include courses, seminars, lectures, performances, musical shows, video sessions and artistic practices. The content of the exhibitions and activities is accessible to all audiences through visits in Libras [Brazilian Sign Language], audio description of the works and video guides in Libras [Brazilian Sign Language]. The collection of books, periodicals, documents and audiovisual material comprises 65,000 titles. The exchange with museum libraries in several countries keeps the collection alive.

Located in Ibirapuera Park, the most important green space in São Paulo, the building housing MAM was adapted by Lina Bo Bardi and in addition to the exhibition rooms it features a studio, library, auditorium, restaurant and a shop where visitors can find design objects, art books and a line of products from the MAM brand. The museum spaces are also visually integrated with the Sculpture Garden, designed by Roberto Burle Marx and Haruyoshi Ono to house works from the collection. All facilities are accessible to special needs visitors.

Information

38th Panorama of Brazilian Art: 1000°



Curation: **Germano Dushá, Thiago de Paula Souza** and **Ariana Nuala**
Exhibition period: **October 3rd, 2024 to January 26th, 2025**

Museum of Modern Art of São Paulo

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

Opening hours: Tuesday to Sunday, from 10am to 6pm (last entry at 5:30pm)

Tickets: R\$30.00 full price and R\$15.00 half-price. On Sundays, entry is free and visitors can contribute whatever amount they want. For advance tickets, go to mam.org.br/visite

*Half price for students, with identification; low-income young people and the elderly (+60). Free for children under 10 years old; people with disabilities and companions; teachers and directors from the state and municipal public schools of São Paulo with identification; friends and students of MAM; employees of partner companies and museums; members of ICOM, AICA and ABCA, with identification; employees of SPTuris and employees of the Municipal Department of Culture.

Telephone: (11) 5085-1300

Access for people with disabilities

Restaurant/cafe

Air conditioning

More information:

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