

Ministry of Culture, Nubank, EMS and São Paulo Museum of Modern Art present

## Museum of Modern Art of São Paulo presents the 38th Panorama of Brazilian Art: *A thousand degrees*

*This edition of MAM's biennial show features 34 artists from 16 Brazilian states, showcasing more than 130 works, 79 of which are all-new pieces, in addition to special projects, such as a 3D environment and a podcast. The 38th Panorama will be held from October 5, 2024 to January 26, 2025 and, due to the renovation of Ibirapuera Park's marquee, the exhibition will be on view at MAC-USP*

The Museum of Modern Art of São Paulo opens on October 5 the 38th Panorama of Brazilian Art: Mil Graus, an exhibition curated by Germano Dushá and Thiago de Paula Souza, and co-curated by Ariana Nuala, whose title evokes the idea of a "heat-limit," where everything is transformed, referring to the intense climatic and metaphysical conditions that challenge and lead to inevitable processes of transmutation. In this edition, the MAM biennial exhibition presents 34 artists from 16 Brazilian states. See the list of artists [here](#).

Due to the renovation of Ibirapuera Park's marquee in the area where MAM is located, this edition of the Panorama will be shown at the Museum of Contemporary Art at the São Paulo University (MAC USP), a partner institution that shares the same origins as MAM. The exhibition will occupy parts of the ground floor and the third floor of MAC USP with more than 130 works, 79 of which are original pieces created for the 38th Panorama.

"For some years now, MAM has established partnerships with institutions of the cultural hub of the Ibirapuera Park. Holding MAM's 38th Panorama of Brazilian Art at MAC, in addition to a historic rapprochement between the two institutions, is a moment of integration and combined efforts for the benefit of art," explain Elizabeth Machado and Cauê Alves, respectively president and chief curator at MAM.

For José Lira, director of MAC USP, "it is with great satisfaction that the Museu de Arte Contemporânea da Universidade de São Paulo hosts the 38th Panorama of Brazilian Contemporary Art, traditionally organized by the Museum of Modern Art of São Paulo. Since 2018, it has been a fundamental feature of MAC USP's management to establish institutional partnerships for exhibitions and cultural events in general."

**38th Panorama of Brazilian Art: A thousand degrees**  
**Curatorship:** Germano Dushá and Thiago de Paula Souza  
**Associate curator:** Ariana Nuala

**Access images of the exhibition [here](#) and [here](#) records of the performances**

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## A thousand degrees

The curatorial proposal of the 38th Panorama of Brazilian Art is to critically elaborate on the current reality of Brazil under the notion of *heat-limit*, a concept that refers to a temperature at which everything melts, disintegrates and transforms. The project seeks to outline a multidimensional horizon of contemporary Brazilian artistic production, establishing points of contact and contrast between different investigations and practices that share a high energetic intensity.

The research conducted by the curators was guided by five thematic axes: General Ecology, Original Territories, Tropical Lead, Body-Devices, and Trances and Crossings. The axes do not serve as nuclei or segments of the exhibition, but rather as guiding threads that instigate reflections and interpretations, outlining possible relations between the works based on these perspectives.

In General Ecology, ecological notions and expanded environmental practices are highlighted, centering around a vision of total interconnectivity. *Original Territories* presents narratives and experiences of native peoples, quilombolas and other ways of life outside the uniformizing matrix of capital, capable of reflecting alternative views on Brazil's invention and current situation. *Tropical Lead*, in turn, will offer critical interpretations that subvert imaginaries and representations of Brazil, calling into question central aspects of national identity.

*Body-Devices* is the line that seeks to bring forth experimental interventions and reflections on the continuous corporeal transmutation of beings and things, with their hybridisms and interrelations, while *Trances and Crossings* addresses transcendental knowledge, spiritual practices and ecstatic experiences that channel vital mysteries.

## The Works

The body formed by 34 artists and collectives presents works that address ecological, historical, sociopolitical, technological and spiritual issues, and use both advanced technology and organic materials, such as clay.

Advânio Lessa created an all-new series of sculptures that allude to a network formed by different poles and connected in different venues: MAC USP, Museu Afro Brasil Emanuel Araujo, Caserê and a UMAPAZ. Adriano Amaral created a commissioned installation for MAC USP's ground floor, the work *Cabeça-d'água* (2024), an architectural structure, a type of octagonal capsule, which features on its walls new pieces from the series *Pinturas protéticas* (2022).

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Ana Clara Tito presents a commissioned installation that occupies the exhibition floor with a composition of pieces on different scales, like a rhizomatic ecology. With the commissioned work *Ascendendo o silêncio* (2024), Antonio Tarsis occupies the central spot in one of the exhibition rooms.

Davi Pontes presents a commissioned work that draws on previous elaborations, involving the creation of a repertoire together with a duo of performers. An original documentary record of the spiritual center and of the works of Dona Romana, a spiritual leader of Serra de Natividade, one of the oldest towns in Tocantins, will be displayed on a large scale in the exhibition room.

With two original works—the result of previous processes, but which culminated in projects commissioned for the 38th Panorama—Frederico Filippi addresses the collision and friction as conceptual tools to critically elaborate on the social imaginary of Brazil and South America under the indelible marks of advanced capitalism. Gabriel Massan presents a new development of his work *Baile do terror* (2022–2024), in which he draws a parallel between the escalation of tensions and violence on a global scale and the traumas of the “war on drugs” in the Rio–São Paulo axis.

Ivan Campos presents the work that marked his career as his most challenging project: an untitled painting (2008–2010), measuring seven meters horizontally, which took a year to complete and brings together the main aspects of his oeuvre. In shades of green and blue, the artist brings to life an intricate jungle, where everything is in motion.

Having passed away during the conception of the 38th Panorama, Jayme Fyguira is the only non-living artist to be part of the exhibition, and his participation is a tribute to his trajectory and his work that combines painting with the tradition of metal sculpture, marginal poetry, rock and denunciation of everyday oppression.

The collaboration between Jonas Van and Juno B. resulted in the immersive video installation *Visage* (2024), an immersive environmental experience that combines sculptures and furniture made from automobile parts, light, sound and video. José Adário dos Santos brings to the 38th Panorama a set of sculptures that refer to divinities and entities from religions of African origin, such as Ogum Oniré, Oxossi Odé, Agué, Padilha and Exu, and Joseca Mokahesi Yanomami shows ten new works.

Lais Amaral participates with two paintings from the series *Como um zumbido estrelar*, um pássaro no fundo do ouvido, *Sem título I* and *Sem título II*, both from 2024, while Labô and Rafaela Kennedy present a series of photographs in which they delve into the intertwining between natural phenomena and urban settings in Northern Brazil.

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Lucas Arruda displays a series of paintings that suggest a space between the real and the imaginary, with landscapes that move between the figurative and the abstract. With a commissioned work, Marcus Deusededit expands his investigation into the editing of objects, reformulating a piece of physical exercise equipment to discuss social and political issues.

Marina Woisky presents an installation made up of a series of new pieces, which stems from scientific illustrations and idealized representations, combining different eras and regions to demonstrate the movement or evolution of biological life on the Earth's surface.

Maria Lira Marques presents a series of over ten drawings on stones and Marlene Almeida presents two works with different dynamics: *Derrame* (2024), an all-new installation made with pieces of raw cotton dyed with pigments originating from basalt and volcanic rock, and *Tempo voraz II* (2012), a work in which the artist reflects on existential questions in the face of the fleeting nature of life. The MEXA group brings, in a single performance, the play *A Última Ceia* (2024), which was never staged in Brazil.

Mestre Nado, as Aguinaldo da Silva came to be known, presents three all-new works, large-scale sculptures— something rare in his production—that resemble wind towers, reminiscent of instruments such as bagpipes. Melissa de Oliveira shows two works linked to her experiences in the practice of "grau" [wheelie]. The images, produced with acquaintances and family members portray the practice of wheeling motorcycles in exhibitionist and risky stunts.

Noara Quintana exhibits two new works commissioned for the 38th Panorama. The first, *Satélite esqueleto âmbar* (2024), from the *Futuro fóssil* series, is a reproduction of a space object gravitating over the exhibition area. In the second work, entitled *Gengiva de fogo* (2024), a large, red, shapeless mass hovers over our heads. Rafael RG presents two commissioned works that connect and complement each other in their natures: one object-based and the other performative. In one of them, *De quando o céu e o chão eram a mesma coisa* (2024), the artist rescues immemorial writings inspired by the observation of the sky.

Rebeca Carapiá presents a large piece commissioned for the exhibition, which refers both to urban writing and to codes from other times. Solange Pessoa brings to the exhibition a constellation of almost a dozen soapstone sculptures, and a set composed of three ceramic and wool pieces (2019–2024), which refer to fragments of dark rocks, and hold the power of immemorial times.

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The Akroá Gamella people, in collaboration with Gê Viana and Thiago Martins de Melo, participate under the name Rop Cateh – Alma pintada em Terra de Encantaria dos Akroá Gamella, and exhibit a large multimedia panel that expresses the identity and spirituality articulated by the community. With a set of twenty ceramic spheres with graphic markings made with iron oxide, Sallisa Rosa brings to life her ongoing exercise of links with the land and territories.

Paulo Nimer Pjota presents an all-new work, in five canvases, in which he creates a sea of flames crossed by diffuse rays of sunlight, in which animals and fantastic beings blend with legends and elements of still lifes from different cultures. Paulo Pires participates with four works that denote his style and, simultaneously, the versatility of his compositions. Among the pieces are the large-format sculpture *Os desejos da pedra* (2023–2024) and *O namoro da pedra* (2021).

The Tropa do Gurilouko, a “bate-bolas” group created in 2023 in the Rio de Janeiro neighborhood of Campo Grande, marks its presence in the 38th Panorama through costumes created for the 2024 Carnival, as well as an outing of the group in São Paulo, near the MAC USP and Ibirapuera Park.

Zahy Tentebar presents her most recent research through the video performance *Ureipy* (Máquina Ancestral) (2023), and Zimar, as Eusimar Meireles Gomes is called, presents a series of masks originating from his connection with Bumba meu boi—the most important cultural manifestation in the region where he lives, Baixada Maranhense.

## Architecture and Exhibition Design

In this edition, in which, for the first time, the Panorama of Brazilian Art takes place outside the MAM headquarters, the exhibition design by architect Alberto Rheingantz was rebuilt and adapted for the spaces of MAC USP. The objective was to assimilate both the curatorial concepts and the visual and formal issues of the works on display.

The adaptation involved the challenge of connecting MAC’s floors that will host the 38th Panorama—part of the ground floor and the entire third floor—non-contiguous spaces, which led to the adoption of three main exhibition design concepts.

The first concept is the mirrored occupation of wings A and B of the building, with elements that complement one another in each one. The second is the use of metal panels as a structural base, allowing the use of varied combinations and materials on their surfaces. Finally, the third concept involves the installation of commissioned works in strategic locations, including under the entrance marquee and in specific areas of the museum.

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To expand its forms of use and flex the possibilities of displaying two-dimensional works, a range of materials was defined for the exhibition surfaces, and options were considered for complementary structures to the main panels, performing the function of "prostheses" that transform their original configuration. There are also exhibition devices and furniture made of metal and wood, designed to meet various specific demands.

## Public Programming

Traditionally, the Panorama of Brazilian Art promotes a series of activities that are open to the public. These include activations of works and performances, conversations with curators, guided visits with MAM educators and other educational activities. The schedule will be published soon on MAM's [website](#) and [social media](#).

## Special Projects

The proposal of the 38th Panorama of Brazilian Art involves a series of special projects, which are developments of the conceptualization of *Mil Graus* in different platforms and languages.

The 3D environment, which will be accessible free of charge throughout the exhibition, aims to expand the scope of the show and create a space for curatorial experimentation. The idea is not to reproduce the spaces of the physical exhibition in the digital format, but rather to create a space imagined by the curators and provide an immersive experience, which challenges the perception of materiality and critically reflects on the integration of digital infrastructures in what we understand as the "real world."

Comprising digital works and three-dimensional representations of physical creations by some of the participating artists, it brings together videos, 3D objects and sounds that form a space for interaction. Visitors can browse freely, exploring new imaginaries and connections that question traditional conventions of image production and interpretation in the artistic field. The proposal also reflects the dynamism and cybernetic creativity of contemporary Brazil.

Available on all major platforms starting September 30, the *Mil Graus* podcast will present, in six episodes, the themes covered in the 38th Panorama of Brazilian Art and tell the stories of some of the collectives and artists that are part of this edition of MAM's biennial show. The aim is to present stories and discussions about art regarding current topics, showing how they reflect contemporary social, political and cultural issues.

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In a series of five episodes available on [MAM's social media](#), the public can learn more about the artistic practices and the studios of Advânio Lessa, Adriano Amaral, Marina Woisky, Marlene Almeida and Zimar. The series reveals unique connections between the processes and territories in which each of the artists lives and works.

In an unprecedented collaboration with a brand, MAM launches a line of products inspired by the 38th Panorama.

More details about each project will be announced soon.

## Artists

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 Fygura (BA)  
 Jonas Van & Juno B. (CE)  
 José Adário dos Santos (BA)  
 Joseca Mokahesi Yanomami (RR)  
 Labô (PA) & Rafaela Kennedy (AM)  
 Laís Amaral (RJ)  
 Lucas Arruda (SP)  
 Marcus Deusdedit (MG)  
 Maria Lira Marques (MG)  
 Marina Woisky (SP)

Marlene 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 (em  
 colaboração com Gê Viana  
 e Thiago Martins de Melo) (MA)  
 Sallisa Rosa (GO)  
 Solange Pessoa (MG)  
 Tropa do Gurilouko (RJ)  
 Zahy Tentehar (MA)  
 Zimar (MA)

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Image caption:  
views of the exhibition 38th  
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2) Ruy Teixeira

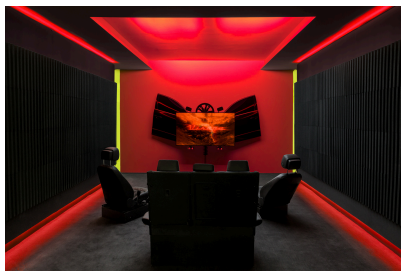
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1



2



3

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(photos 1 and 2) Ruy Teixeira, (photo 3) Estúdio em Obra

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1



2



3

Image caption:  
MEXA, *The Last Supper (Opening)*, 2024. Credits (photos 1, 2 and 3): Estúdio em Obra

Access more images the performances [here](#)

1



2

Image caption:  
Davi Pontes, *Serial Component*,  
2024

Credits (photos 1 and 2): Estúdio  
em Obra

Access more images the  
performances [here](#)

## About the Panorama of Brazilian Art of MAM São Paulo

The series of exhibitions Panorama of Brazilian Art began in 1969 and happened simultaneously to the installation of MAM São Paulo at its headquarters on Ibirapuera Park's marquee. The first editions of the Panorama left their marks on the history of the museum for contributing directly and effectively to the formation of its contemporary art collection. Throughout the 37 exhibitions held to date, MAM's Panorama has sought to establish productive dialogues with different notions about the Brazilian artistic production, our history, culture and society. Held every two years, it always produces new reflections on the most critical debates in contemporary Brazil.

## About MAM São Paulo

Founded in 1948, the Museu de Arte Moderna de São Paulo is a non-profit, civil society organization of public interest. Its collection holds more than 5,000 works produced by the most representative names in 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. MAM offers 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, MAM's 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 visually integrate with the Sculpture Garden, designed by Roberto Burle Marx and Haruyoshi Ono to house works from the MAM collection. All facilities are accessible to visitors with special needs.

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**Exhibition period:** October 5, 2024–January 26, 2025

Museu de Arte Moderna de São Paulo

**Address:** Museu de Arte Contemporânea da Universidade de São Paulo, MAC

USP / Ground floor and third floor

Opening hours: Tuesday to Sunday, from 10 am to 9 pm

Free entry

More information: [mam.org.br/38panorama](http://mam.org.br/38panorama)

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