

Museum of Modern Art of São Paulo announces Diane Lima as Curator of the 39th Panorama of Brazilian Art

Titled "After It's All Said", Diane Lima's curatorial project reflects on the directions in which contemporary artistic production has been expanding, exploring how artists today have sought to stretch the boundaries of aesthetic representation through acts of radical imagination.



Image credit:

Diane Lima, curator of the 39th Panorama of Brazilian Art at MAM São Paulo. Photo by: Mariana Valente.

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A cornerstone of Brazil's art history and a landmark event in Brazil's art calendar, the **Panorama da Arte Brasileira**, a biennial exhibition organized by the **Museum of Modern Art of São Paulo (MAM São Paulo)**, has appointed **Diane Lima** as the curator of its 39th edition, titled *Depois que tudo foi dito (After It's All Said)*.

Lima's appointment follows a five-month selection process overseen by **MAM's Board of Directors** and its **Arts Committee**, an advisory group composed of **Alexia Tala**, **Claudinei Roberto da Silva**, **Cristiana Tejo**, **Daniela Labra**, and **Rosana Paulino**, working alongside the museum's Chief Curator **Cauê Alves**.

The committee invited a group of curators to submit proposals for the edition and evaluated them for their conceptual strength and their vision for the Panorama. "Diane Lima's project was selected for broadening the discussion around the achievements of representational politics within Brazil's cultural landscape and for offering a perspective that challenges conventional readings of contemporary Brazilian art – which has always been a fundamental part of the Panorama of Brazilian Art," says Cauê Alves.

In her proposal, Diane Lima considers how contemporary artistic production has been making an effort to escape, or expand, the limits of aesthetic representation through acts of radical imagination. "Historically, artistic practices have not only inscribed racial debates into the fields of language and aesthetics; they have also been deeply influenced and broadened by them," she notes.

Lima frames her curatorial approach around what she describes as an "epistemological turnaround" driven by demands for reparation and by the advances of affirmative policies, proposing a forward-looking exercise that seeks to deepen the racialized aesthetic regime and, in doing so, to question the very definition of Brazilian art itself. "When we speak of the limits of representation shaped by a racial aesthetic regime, we are pointing to a structure that governs compositional thought and the use of language – one that confines artistic production within a categorical, predetermined, commodified imaginary, leading us to believe that artistic practices must be transparently aligned with social identities."

Pointing out that this is the current state of Brazilian art, Lima notes that the 39th edition proposes an exercise of speculation and reflection on the creation of a "historical experience of place: Where are we now, where have we arrived, and where do we want to go, after all that has already been said, done, seen, written, and imagined? And how can artistic practices retain the urgency and legitimacy of political demands while responding to the transformations those very same discourses have set in motion?" According to the curator, "questions about the originality, specificity, or nativeness of Brazilian art have been featured in several previous editions of the Panorama. In light of the Panorama's long-standing role as MAM's platform for artistic promotion and debate, this edition seeks to explore how the 'turnarounds' prompted by representational politics continue to reshape what we call Brazilian art: what we know about it, our sense of its past, the ways we view and describe it, and, ultimately, the shape it will take in generations to come".

The 39th edition of the Panorama of Brazilian Art is scheduled to open in **September 2026** at **Museum of Modern Art of São Paulo** in Ibirapuera Park, once renovation work on the museum and its pavilion (known as the *Marquise*) is completed.

After It's All Said: Concept and Exhibition

The title of the 39th *Panorama of Brazilian Art* is inspired by a philosophical question posed by **Denise Ferreira da Silva** – philosopher, theorist, artist, and one of the foremost Black feminist thinkers today – in which she asks us to imagine "whether we might cultivate a sensibility that presumes and anticipates what lies beyond all that has been

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said and done about colonial and racial violence, and the role they continue to play in sustaining global capital”.

In the writings and lectures where Ferreira da Silva develops this question, compiled under the title *After It's All Said* (rendered here as **Depois que tudo foi dito**), she approaches art as a form of confrontation, asking “what becomes possible, or impossible, when an artwork refuses any meaning that can be immediately assigned to it?”.

Building on this provocation and on her ongoing dialogue with the philosopher, Diane Lima develops a curatorial project that seeks to reflect on how certain artistic practices have performed, in their poetic and compositional procedures, radical exercises of imagination and experimentation that assume what she calls “oceanic, porous and monstrous forms”. The exhibition spans multiple generations, methods, regions, languages, and materialities. It aims to emphasize a continuous and collective movement of liberation: practices that disrupt mental geographies, are animated by matter, refuses rigid categories, reinvigorate critique, break with the theme-figure paradigm, and summon other sensibilities for thinking about contemporary Brazilian art.

About Diane Lima

Diane Lima is a curator and researcher with an MA in Communication and Semiotics from PUC-SP and is a Pre-doctoral Mellon Fellow affiliated with the Critical Racial Anti-Colonial Study Co-Lab (CRACS Co-Lab) in the Department of Spanish & Portuguese at New York University. She was recently announced as the curator of the Brazilian Pavilion at the 61st International Art Exhibition – La Biennale di Venezia. Her previous projects include *coreografias do impossível* [Coreographies of the Impossible], for the 35th São Paulo Biennial (2023); *Paulo Nazareth: Luzia* at Museo Tamayo, Mexico City (2024); *O rio é uma serpente* [The River is a Serpent], for the 3rd Frestas Triennial of Arts, SESC São Paulo (2020–2021); and the two-year program *Diálogos Ausentes* [Absent Dialogues] at Itaú Cultural (São Paulo, 2016–2017), which marked a turning point in the anti-colonial debates reshaping contemporary Brazilian art.

In 2025, Lima joined the Scientific Advisory Board of *documenta* and Museum Fridericianum gGmbH in Germany, where she serves as vice-president. Between 2024 and 2025, she was Director of Programming for the ESAP Fellowship 2025, a program led by the A&L Berg Foundation to support the professional development of Latinx curators. In 2024, she held a visiting professorship at the Aesthetic Research Institute at the National Autonomous University of Mexico (UNAM). She is the editor of the acclaimed anthology *Negros na Piscina: Arte Contemporânea, Curadoria e Educação* [Blacks in the Pool: Contemporary Art, Curatorship and Education] (Fósforo, 2024), which charts a decade of discussions on race and art in Brazil, and co-editor of *Textes à lire à voix haute* [Texts to Read Aloud], which brought together dissident anti-colonial voices from Lusophone and Francophone contexts (Brook, 2022). Lima is also a Ford Foundation Global Fellow (2021), a program that celebrates a new generation of global social-justice leaders.

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About the Panorama of Brazilian Art at MAM São Paulo

The *Panorama of Brazilian Art* series, which began in 1969, is a milestone in the history of art exhibitions in Latin America. Held by the Museum of Modern Art of São Paulo, the Panorama is the longest-running survey of contemporary art in a national museum. Every two years, MAM São Paulo celebrates and recognizes, through the lens of Panorama, the most urgent debates and prominent contemporary Brazilian artists. The first editions had a lasting impact on the museum's history, as they contributed directly and effectively to the formation of its contemporary art collection. The shift in format, initially organized by medium, now focuses on challenging the conceptual notions of what Brazilian artistic production is or has become. MAM is situated in Ibirapuera Park, the city's leading green space. The building was designed by Oscar Niemeyer in the 1950s and adapted by Lina Bo Bardi in 1982. Since 2024, the Museum of Modern Art of São Paulo has been temporarily relocated from its headquarters due to the renovation of the historic marquee. In 2026, the 39th Brazilian Art Panorama will celebrate the return of the MAM to the renovated building.

About the Museum of Modern Art of São Paulo

Established in 1948, the São Paulo Museum of Modern Art is a nonprofit civil association committed to serving the public. Its collection includes over five thousand works by major figures of modern and contemporary art, with a strong focus on Brazilian art. Guided by a spirit of experimentation, both its collection and exhibitions reflect the breadth of global artistic practice and the diverse interests that shape contemporary life. The museum offers a wide array of programs, such as courses, seminars, talks, performances, concerts, video screenings, and artistic workshops. All exhibitions and activities are designed to be accessible, with guided visits in Brazilian Sign Language (Libras), audio descriptions of artworks, and Libras video guides. The museum's library – containing books, periodicals, documents, and audiovisual materials – holds over 65,000 titles, and ongoing exchanges with museum libraries worldwide keep its holdings dynamically up to date.

MAM has been temporarily operating outside its building in Ibirapuera Park since August 2024, due to renovations to the Marquise carried out by the City of São Paulo's Department of Green and Environmental Affairs. The museum is expected to return to the park in the first half of 2026. Until then, its exhibitions are being presented in partnership with institutions such as the Biblioteca Mário de Andrade, Instituto Tomie Ohtake, and the Pinacoteca do Ceará.

For updates on MAM's programs and activities, please visit www.mam.org.br or follow us at [@mamsaopaulo](https://www.instagram.com/mamsaopaulo) on social media.

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