

MAM São Paulo announces the list of artists for the 39th Panorama da Arte Brasileira (Panorama of Brazilian Art)

Curated by Diane Lima, the new edition of the biennial exhibition marks the museum's return to its headquarters after extensive renovations, and presents works by 33 artists from all regions of Brazil.

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The Museum of Modern Art of São Paulo (MAM São Paulo) announces the list of artists for the 39th Panorama da Arte Brasileira: Depois que tudo foi dito (Panorama of Brazilian Art: After It's All Said), an emblematic biennial project in the museum's history and a landmark in the history of Brazilian art, which in this edition features Diane Lima as its curator. Taking place between September 12, 2026, and January 24, 2027, the new edition of the exhibition marks the return of MAM to its headquarters in Ibirapuera Park, after a period of closure due to renovations of the Marquise.

The list features 33 artists from 13 Brazilian states, representing all regions of the country, and is composed of **Allan Weber, Amori, Ana Claudia Almeida, André Felipe Cardoso, Anti Ribeiro, Arorá, Bárbara Banida, biarritzzz, Carolina Cordeiro, Caroline Ricca Lee, Chacha Barja, Darks Miranda, Emer Freire, Fykyá Pankararu, Gilson Plano, Helô Sanvoy, Igor Peres, Josi, Jota Mombaça, Kuenan Mayu, Lia D Castro, Lita Cerqueira, Marcelo Conceição, Moacir Soares de Faria, Nazas, Osvaldo Gaia, Oto Ferreira, Rafael Chavez, Rayana Rayo, Rodrigo Cass, Rose Afefé, Thaís Muniz and Ygor Landarin.**

According to Diane Lima, the Panorama constitutes the most important and historic research platform on contemporary Brazilian art. For this edition, her investigation focuses especially on examining the effects, in the present, of what the curator calls an "epistemological turnpoint," a movement that has taken place in the last two decades and has definitively impacted the national artistic production – a period marked by the advancement of affirmative action policies and by significant social and racial transformations in Brazilian society.

The curatorial approach engages both this history and the conditions of the present to map current developments in artistic language, compositional thinking, material practices, and the debates shaping contemporary art across all regions of Brazil. Building on her previous curatorial investigations, Diane Lima examines how artistic production has sought to move beyond, or to radically expand, the limits of aesthetic representation through exercises of imagination and experimentation. By proposing what she describes as a "historical understanding of place", the curator invites the public to reflect on "where we are, where we have arrived, and where we want to go, beyond all that has already been

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said, done, seen, written, and imagined.”

“When conceiving the project and selecting the artists for the 39th Panorama, I questioned the meaning of organizing an exhibition with more than 57 years of history. Given that the exhibition engages only with Brazilian artists, it also became necessary to question a certain regulated artistic and compositional framework that can confine and reduce forms of expression to a predefined, commodified imaginary – one that presumes artistic practices must be transparently aligned with social identities. This produces an impasse that risks suspending artistic work outside the possibility of a radically creative dimension. What we will see in the exhibition, therefore, is that what unites us in this national panorama is a constant attempt at liberation, and it was in search of this impulse for liberation that I developed my research and defined and organized the list of artists,” explains the curator.

Drawing on the thinking of **Denise Ferreira da Silva**, as well as on two texts written by the curator between 2020 and 2022, the 39th Panorama seeks to expand debates on art and politics, foregrounding the importance of Black feminism within ongoing transformations in Brazilian art. “The first text is titled *O Nascimento da forma (The Birth of Form)*, and it is a testimonial in which I narrate the search, on the part of a few artists, to escape the limits of representation, and how my work as a curator focused primarily on creating the conditions for what was trying to take shape in the world to achieve its significance, which I ultimately called ‘oceanic, porous, and monstrous forms.’ The second text, titled *Tempo Negro (Black Time)*, takes a complex approach to the debate around abstraction and race. I argue that by abstracting—that is, by isolating or excluding, without figurativizing, everything that, under conditions of hypervisibility, can be read as excess—many artistic practices construct a broad field of references, drawing on materiality, ancestry, territory, and the aesthetic and theoretical frameworks of the diasporas that distance them from any direct alignment with the abstractionism of Western art history. I therefore suggest that the conjunction of these two conceptual and formal concerns forms the backbone of this Panorama,” explains Diane Lima.

The selection of artists for the 39th Panorama proposes a dialogue between different generations, regions, languages, methods, and materialities. These practices challenge established categories, expand systems of interpretation, and call for new ways of perceiving contemporary Brazilian art. In this context, the curatorial methodological process is based on a critical reflection on artistic practices and their modes of poetic and compositional operation, identifying exercises of imagination and experimentation that the curatorial team calls “oceanic, porous, and monstrous forms.”

According to the chief curator of MAM São Paulo, **Cauê Alves**, “since its creation in 1969, the Panorama of Brazilian Art has been a relevant platform both for the formation of the museum’s collection and for the exercise of its mission to encourage art from a contemporary outlook. This edition reaffirms MAM’s identity as a space of excellence in research and experimentation. Curated by Diane Lima, the exhibition brings together

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artists of diverse origins and multiple perspectives, fundamental premises for discussing current issues and for envisioning the future."

Depois que tudo foi dito (After It's All Said)

The title of the 39th Panorama is inspired by a philosophical question posed by **Denise Ferreira da Silva** – a philosopher, theorist, artist, and one of the leading contemporary Black feminist authors – in which she invites us to imagine "whether it would be possible to draw upon a sensibility that presumes and anticipates what lies beyond all that has been said and done about colonial and racial violence, and the work they perform for global capital."

In the philosophical question posed in essays and lectures entitled *Depois que tudo foi dito (After It's All Said)*, Ferreira da Silva interprets art as confrontation, questioning "what becomes possible or impossible when the work of art refuses anything that can be immediately said about it."

Departing from this provocation and the dialogue with the philosopher, Diane Lima seeks to reflect on how certain contemporary artistic practices have performed, in their poetic and compositional procedures, radical exercises of imagination and experimentation: "The works selected for the 39th Panorama, in general, question 'each mode, each form of presentation, transforming it into a confrontation – which is presentation as a refusal of representation. From this arises the interpretation that Denise Ferreira da Silva proposes: to read 'art as confrontation,' which occurs when the work destabilizes the spectators, their beliefs, as well as the limits of categories, refusing anything that can be immediately said about it. This is a constant exercise and invitation that the exhibition makes. The objective is to highlight a continuous and collective movement of liberation: practices that have destabilized mental geographies, are animated by matter, refuse rigid classifications, oxygenate criticism, break with the theme-figure norm, and summon other sensibilities to think about contemporary Brazilian art."

The team

Alongside Diane Lima, this 39th Panorama features professionals with backgrounds in research, curating, and project management at internationally renowned institutions and initiatives. Among them is **Giovanna Querido**, who collaborated with Lima on the 35th São Paulo Biennial and, at the MAM Panorama, serves as Curatorial Project Manager. Throughout the exhibition's development, Querido has been involved in various stages of the project, contributing to the coordination of curatorial and executive aspects.

"Based on my research on cultural institutions' field of work, I take on the Curatorial Project Management role as an opportunity to deepen reflections on the forms of collaboration that permeate contemporary curatorial practices. Throughout the work developed alongside Diane Lima, we have established a dynamic that seeks to expand more

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traditional divisions of curatorial work, proposing a collaborative practice that is close and deeply connected with both the artists and the museum staff," says Giovanna.

With the focus on broadening the project's reach, Lima recruited Porto Rocha studio to develop the show's visual identity. Porto Rocha is a design and branding agency recognized for connecting global brands to contemporary cultural movements, founded in New York by Brazilians Felipe Rocha and Leo Porto. It has gained international prominence for its ability to create visual identities that balance technical rigor and social relevance. Another partnership in the curatorial project is with the architecture firm Vão, founded in 2013 in São Paulo by Anna Juni, Enk te Winkel, and Gustavo Delonero, which will be responsible for the exhibition's architectural design.

The curator

Diane Lima is a curator and researcher. She has a Master's degree 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) of NYU's Department of Spanish & Portuguese Languages and Literatures. She has recently been appointed curator of the Brazilian Pavilion at the 61st International Art Exhibition of La Biennale di Venezia. Her previous exhibitions include *coreografias do impossível* - 35ª Bienal de São Paulo (choreographies of the impossible, 35th São Paulo Biennial, 2023); *Paulo Nazareth: Luzia*, Museo Tamayo, Mexico City (2024); *O rio é uma serpente* - 3ª Frestas Trienal de Artes do SESC São Paulo (The river is a serpent - SESC São Paulo's 3rd Frestas Arts Triennial 2020/2021); and the two-year-long project *Diálogos Ausentes* (Absent Dialogues) at Itaú Cultural (São Paulo, 2016-2017), which had a historical role in the anticolonial turning-point of Brazilian contemporary art.

In 2025, Lima was appointed Deputy Chair of the Scientific Advisory Board for the 2027 *documenta* and the Museum Fridericianum gGmbH, in Germany. Between 2024 and 2025, she was the Program Director for the ESAP Fellowship 2025 - an initiative led by A&L Berg Foundation to promote the professional development of Latinx curators in the United States. In 2024, Lima was a guest professor at the Instituto de Investigaciones Estéticas (IIE) of the Universidad Nacional Autónoma de México (UNAM). She edited the acclaimed anthology *Negros na Piscina: Arte Contemporânea, Curadoria e Educação* (Blacks in the Pool: Contemporary Art, Curatorship and Education, Fósforo, 2024), which documents the last ten years of debates on race and art in Brazil, and co-edited the volume *Textes à lire à voix haute* (Texts to Read Out Loud), which brought together anticolonial dissident voices in Lusophone and Francophone contexts (Brook, 2022). Diane Lima is also one of the recipients of the Ford Foundation Global Fellowship 2021, a program that celebrates the new generation of global leaders in social justice.

On the Panorama da Arte Brasileira do MAM São Paulo

The *Panorama da Arte Brasileira* (Panorama of Brazilian Art) is a biennial exhibition held by the Museu de Arte Moderna de São Paulo (Museum of Modern Art of São Paulo) since 1969. Established as one of the most important shows on the national art calendar, the exhibition presents, in each edition, curatorial selections that discuss urgent contemporary debates and highlight the diversity of artistic productions in the country, strengthening the dialogue between artists, institutions and audiences.

Its creation in 1969 coincided with the resumption of the museum's activities after a period of

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closure. The exhibition arose from the joint effort of Diná Lopes Coelho – technical director of the museum between 1968 and 1982 – and artists, curators, critics, and other cultural agents who mobilized to rebuild the museum and reactivate its programming. MAM found in Panorama an essential strategy to reconstruct its collection, incorporating works presented in each edition.

Throughout its 38 editions, the Panorama da Arte Brasileira has played a fundamental role in shaping the contemporary identity of the MAM and in strengthening the Brazilian artistic field. Its historical relevance and its continuous vocation for reflection, experimentation, and renewal maintain the Panorama as a central platform for understanding art produced in Brazil today.

On the Museu de Arte Moderna de São Paulo (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, MAM) is a non-profit, public interest civil society organization. Its collection is comprised of nearly six thousand works by some of the most representative names in modern and contemporary art, primarily from Brazil. Both the collection and the exhibitions prioritize experimentation, embracing the plurality of artistic productions from around the world and the diverse interests of contemporary societies. MAM offers a wide range of activities including courses, seminars, lectures, performances, musical concerts, video screenings, and artistic workshops. The content of the exhibitions and activities is accessible to all audiences through guided tours in Libras (Brazilian Sign Language), audio descriptions of the works, and video guides in Libras. The collection of books, periodicals, documents, and audiovisual material consists of 65,000 titles. Exchanges with museum libraries in various countries keep the collection vibrant. Learn more at mam.org.br.

Information:

39º Panorama da Arte Brasileira: Depois que tudo foi dito (39th Panorama of Brazilian Art: After It's All Said)

Curator: **Diane Lima**

Curatorial Project Manager: **Giovanna Querido**

Exhibition period: **September 12, 2026 to January 24, 2027**

Museu de Arte Moderna de São Paulo (Museum of Modern Art of São Paulo)

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

Hours: Tuesdays to Sundays, from 10am to 6pm (last entrance is at 5:30pm)

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