

MAM São Paulo Reopens with the 39th Panorama of Brazilian Art

Curated by Diane Lima, the 39th Panorama, titled "After It's All Said", features 33 artists from 11 states.

The opening will also see the launch of the 39th Panorama publication, followed by a conversation between Diane Lima and Denise Ferreira da Silva.

CLICK [HERE](#) TO VIEW WORKS FEATURED IN THE 39TH PANORAMA

On September 12, 2026, **MAM São Paulo** will reopen its Ibirapuera Park headquarters with the **39th Panorama of Brazilian Art: After It's All Said**, curated by **Diane Lima**.

The Panorama is one of Brazil's leading contemporary art exhibitions. This edition features 33 artists from 11 states: **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.** [Click here](#) for more information about the artists.

MAM São Paulo's chief curator Cauê Alves says the 39th Panorama of Brazilian Art "marks a particularly significant moment for MAM. As we return to our 'home' in Ibirapuera Park, we reconnect with a history that began in 1969, when the Panorama first became an important space for engaging with contemporary art in Brazil. After two years operating outside its Ibirapuera Park home, the museum turns a new page, with renewed infrastructure and a commitment to moving forward".

After It's All Said

Curated by [Diane Lima](#), the **39th Panorama of Brazilian Art: After It's All Said** looks at how art has moved beyond established limits of aesthetic representation through a radical exercise of imagination. At its core, the exhibition examines how recent epistemological shifts, driven by demands for racial reparation and advances in affirmative action, have transformed Brazilian art. These transformations have not only made race an integral part of debates around language and aesthetics; those debates have, in turn, shaped and expanded the transformations themselves.

Diane Lima describes the works in the exhibition as taking up this question "through strategies of escape and refusal, producing oceanic, porous, and monstrous forms that challenge established forms of representation and expand how

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we imagine and inhabit the world". From this perspective, the exhibition brings together works that unsettle established ideas of science and geography, opening up new possibilities for critical thought and for imagining Brazilian art. "Issues of originality, specificity, and nativeness in Brazilian art have recurred throughout the history of the Panorama," Lima says. "This 39th edition explores how artistic practices can preserve the urgency and legitimacy of political demands while responding to the changes those very demands have brought to the ways art is made and understood".

The title draws on a philosophical question posed by Denise Ferreira da Silva, one of the leading Black feminist theorists of our time: can we develop a sensibility that anticipates what lies beyond everything that has been said and done about colonial and racial violence, and the work that violence performs for global capital? Taking this question as a starting point, Diane Lima develops a project that approaches art as confrontation. She considers how artists, through their poetic and compositional practices, have turned to radical forms of imagination and experimentation, revealing an ongoing, collective movement toward liberation.

In this sense, the Panorama is a platform for critical thought that looks to the future while grounding us in the history of the present: where we are, how we got here, and where we want to go. The exhibition challenges conventional ways of defining, seeing, and describing art in order to complicate the racial order that shapes aesthetic experience, and with it, our very understanding of Brazilian art: what we know of its history, how we have learned to see it, and, above all, what artistic practices might take shape in the generations to come.

Artists

The works in the 39th Panorama of Brazilian Art explore the connections between body, matter, memory, territory, and imagination through a wide range of media, materials, and lived experiences. Painting, sculpture, installation, photography, video, and works rooted in collective practices share the exhibition space without being divided into discrete sections.

For these artists, materials carry histories of their own, becoming a means of preserving, transforming, and reimagining memory. **amorí** works with *cambitos*, rural wooden structures found among relatives in the interior of Pernambuco, turning them into sculptures and a painting that recasts the objects as remnants of both an earthly and a cosmic landscape. **Ana Cláudia Almeida** draws on materials left over from her studio, continually transferring and reworking fabric, plastic, paint, and pigments in *Todo santo dia, pois todo dia é santo* (Every Single day / Because Every Day is Sacred – 2026), a work that brings memory, the body, and abstraction together. **André Felipe Cardoso** revisits historical images of Brazil's interior through sculptures made with dozens of natural materials, working alongside members of the Kalunga territory to explore other ways of telling the story of the Cerrado and its many conflicts.

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In **arorá's** paintings and sculptures, time, space, darkness, and matter are indissociable – one and the same. **Chacha Barja** turns to clay as a vehicle for imagination and memory, creating works that move freely between painting and sculpture. In **Emer Freire's** sculptures, organic, industrial, and architectural materials come together as hybrid organisms, deliberately disrupting or unsettling the boundaries between human and nonhuman, protection and threat.

Landscape and memory are closely tied to materials in the work of **Bárbara Banida**, **biarritzz**, **Carolina Cordeiro**, **Darks Miranda**, **Gilson Plano**, and **Iagor Peres**. **Bárbara Banida** presents creatures from *Erotar*, a fictional world she has developed from her experience of the sea, sand, and mangroves of Fortaleza, where regeneration opens up a vision of the future. In *Castelinho de areia* (2026), **biarritzz** draws parallels between the northeastern sertão and the Sahara Desert, linking the grain of sand to the pixel and looking at leather as an archive of journeys and the places people remain. **Carolina Cordeiro** uses zinc and partially transparent mirrors to turn materials associated with architecture and the city into tools for exploring memory and perception.

Darks Miranda conjures a dune dotted with ceramic eggs, somewhere between an archaeological site and a scene from a science-fiction film. In *Cintilação*, **Gilson Plano** takes the cycles of the sun as a starting point, combining leather and iron with light, energy, and references to the Itaparica lithic tradition. **Iagor Peres** works beyond the museum's architectural envelope, extending his installation onto MAM's glass and into the Sculpture Garden. There, a separate work brings welding – which is usually concealed – to the center of the composition.

The exhibition turns to ancestral knowledge and techniques as ways of carrying traditions forward while making room for new forms of imagination. **Fykyá Pankaruru's** sculptures draw on the worldview and knowledge of the Pankaruru people, combining ceramics, graphic motifs, and materials such as Toá and Tawá. **Helô Sanvoy** brings together glass, leather, aluminum, and lead in works that explore transparency and opacity, protection and violence, and the relationship between architecture and the body. **Josi** works with sculpture and painting, combining different materials, pigments, and processes, including those developed during a residency in Benin and through knowledge passed down through ancestral traditions and popular or folk beliefs.

Kuenan Mayu works with tururi, a traditional textile made from the inner bark of Amazonian trees. She uses natural pigments such as genipap and annatto to conjure beings and worlds where bodies, trees, fish, and spirits coexist, constantly changing and transforming one another.

Lia D Castro explores power as it plays out in intimate relationships, vulnerability, and negotiation, drawing on her own experiences and on encounters shaped by her work in prostitution. In *Boi de Piranha*, the two paintings that make up *Lia D Troia* are based on

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portraits of Military Police officers and reverse the usual power dynamics of portraiture. One painting is given to the police institution and installed in its command room; the other remains in the artist's collection. The title refers to "troia," the Military Police term for placing undercover officers in specific gang territories, turning the portrait into a "covert" and subversive presence within the institution itself. Oto Ferreira also explores the ties between material, memory, and spirituality, transforming wood from tree pruning, demolition sites, and exchanges into sculptures and paintings informed by knowledge rooted in Afro-Brazilian religious traditions.

Water, land, and natural environments are central to the work of Jota Mombaça, Osvaldo Gaia, Rayana Rayo, and Ygor Landarin. In *Um dia vou voltar* (One Day, I'll Be Back, 2026), **Jota Mombaça** submerges 222 meters of fabric in different bodies of water around Natal, later displaying the pieces in MAM's Glass Room. Shaped by currents, aquatic life, and the changing conditions of each place, the fabric records the movement of water and its relationship to colonial memory and the struggle to survive. **Osvaldo Gaia** draws on the knowledge of Amazonian fishing-corral builders, turning their knowledge into sculptures that bring together landscape, tides, and memory. In *Ilha Monstro* (Monster Island, 2026), **Rayana Rayo** turns the island into a physical and symbolic territory where landscape, desire, memory, and imagination intersect. **Ygor Landarin** explores the sea and sambaquis through works made with sand, shells, stones, and embroidery by his mother, tracing connections between time and familial memory.

Some of the works in the exhibition look at how landscapes take shape through memory, history, and shared experience. **Caroline Ricca Lee** draws on the import-export shops that once operated in São Paulo to create an installation about migration, commerce, and family memory, while questioning the erasure and homogenization of Asian identities. For more than five decades, **Lita Cerqueira** has photographed Black life in Brazil, capturing religious celebrations, cultural traditions, workers, artists, and myriad everyday scenes.

Moacir Faria (1954–2025) is at the heart of the exhibition. His drawings, made with crayons and colored pencils, conjure a world of rivers, mountains, animals, flowers, people, God, the Devil, and the infinite. The exhibition also brings together his work with *Moacir: Arte Bruta* (2006), a documentary that opens up questions about the categories and labels used to define his work. *nazas* turns to *tecnobrega*'s visual, emotional, and performative language in a series of large-scale textiles and paintings celebrating the creativity of low-income Amazonian communities.

Rafael Chavez draws on the landscapes and spiritual traditions of the northeastern sertão and the Caatinga, as well as the experiences of queer and gender-nonconforming people, to explore the connections between body, place, spirituality, and land. **Rodrigo Cass** brings painting, sculpture, video, and text together in a new installation inspired by the seven colors of the rainbow. The work considers political transformation through the lens of spiritual imagination, while taking painting beyond the canvas and into the gallery itself.

Exhibition Design

[Click here](#) to view images of the exhibition design

For the exhibition design, **Vão studio** – **Anna Juni**, **Enk te Winkel**, and **Gustavo Delonero** – looks to one of MAM's most distinctive features: its glass façade. The façade has played a central role in

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shaping the museum's public image and its presence in Ibirapuera Park.

The design uses the museum's glass façade to blur the boundary between MAM and Ibirapuera park. In the Milú Villela Room, removing the dark film from the windows opens the exhibition space back onto the park, while new frames cut through the façade and extend beyond the building in both directions. At the far end of the room, the existing panels have been rearranged in a zigzag, a smaller, inverted take on the wall Lina Bo Bardi designed. Mineral surfaces alternate with reflective aluminum, while the park filters back into the exhibition through blurred, fragmented reflections on the walls. Works of art, bodies, vegetation, and architecture overlap within the same field of vision. The other rooms approach the connection between inside and outside differently. The walls angle toward the windows, while colored glass changes the light and creates new visual connections with the park outside.

"The exhibition design is rooted in MAM's architecture, particularly in the ambiguous nature of its glass façade. While it connects the museum to the park, it also creates a separation between the two. Rather than trying to dissolve this boundary, the project makes it more apparent and turns it into an experience. Walls, frames, reflections, and transparent surfaces create situations in which inside and outside overlap without losing their distinction, making the boundary itself a space for encounter, tension, and perception," say the architects at Vão.

The distinctions between inside and outside, public and private, and artwork and surroundings become increasingly fluid. Rather than erasing these boundaries, the exhibition design brings their complexity and ambiguity to the fore, inviting us to consider how they both divide and connect us.

Program

39th Panorama Publication Launch

The 39th Panorama of Brazilian Art: *After It's All Said*, opens on September 12 with the **launch of its publication**, followed by a **conversation between Diane Lima and Denise Ferreira da Silva**. The conversation will take place in the museum's Auditorium at **11 a.m.** Admission is free, and the event will last one hour.

At 364 pages, the publication features texts by MAM chief curator **Cauê Alves** and museum president **Elizabeth Machado**, a new contribution from curator **Diane Lima**, and artist entries by **Giovanna Querido**, project manager for the 39th Panorama's curatorial team. It also includes a new interview with Diane Lima by writer and professor **Christina Sharpe**, a commissioned text by philosopher **Denise Ferreira da Silva**, and an essay by historian and literary critic **David Lloyd**.

As part of the curatorial project, four writers were invited to create new texts inspired by the artists and their work: writer and screenwriter **Ricardo Terto**, whose books include *Brincadeira sem futuro* and *A fortaleza dos Homens-Borracha*; poet, writer, screenwriter and visual artist **Maria Isabel Iorio**, whose work also spans theater and performance; poet and performer **Natasha Felix**, author of *Use o alicate agora* and *Inferinho*; and writer and multimedia artist **Mirella Ferreira**, author of *Filosofia da ancestralidade*. The texts offer new ways of approaching the works in this edition of the Panorama, drawing links between literature, criticism, poetry, and visual art.

The bilingual Portuguese-English publication was designed by Porto Rocha.

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Admission is free. Tickets can be purchased [online](#) or at the venue 30 minutes before the event.

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As part of the public program for the 39th Panorama of Brazilian Art, **nazas** will undertake an artist residency at [Ybytu](#) in partnership with MAM São Paulo. The residency continues her research into brega and tecnobrega and brings her creative process into closer contact with the public through a series of activities and events. Throughout the exhibition, nazas will also lead activities as part of the Panorama's public program. The schedule will be announced on the MAM [website](#) and social media (@mamsaopaulo).

About Diane Lima

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.

About MAM São Paulo's Panorama of Brazilian Art

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 closure. The exhibition arose from the joint effort of Diná Lopes Coelho – technical director of the

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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.

About the Museum of Modern Art of São Paulo (MAM São Paulo)

Founded in 1948, the Museu de Arte Moderna de São Paulo is a non-profit cultural institution dedicated to the research, preservation, production, and dissemination of modern and contemporary art. Located in Ibirapuera Park, São Paulo's largest green area, the museum holds one of the most important collections of modern and contemporary art in the country, comprising over 5,000 works, primarily by Brazilian artists.

In addition to its exhibition programming, MAM organizes courses, seminars, lectures, performances, educational activities, and artistic training programs for diverse audiences. Key initiatives include the Panorama da Arte Brasileira, one of the country's most prominent projects dedicated to contemporary Brazilian art; the Collectors' Club, a national reference in promoting art collecting and multiples; and MAM Educativo, a pioneer among Brazilian museums in developing mediation, training, and accessibility initiatives.

Committed to democratizing access to culture, the museum offers accessibility features such as guided tours in Brazilian Sign Language (Libras), audio description, and Libras video guides, as well as developing programs focused on the inclusion and participation of people with disabilities. Its Paulo Mendes de Almeida Library holds a specialized collection of approximately 65,000 books, periodicals, documents, and audiovisual materials, consolidating MAM as an important research center for modern and contemporary art.

Learn more at www.mam.org.br and follow @mamsaopaulo on social media.

Service Information

39th Panorama of Brazilian Art: After It's All Said

Curator: Diane Lima

Curatorial Project Manager: Giovanna Querido

Opening: September 12, Saturday, 10 a.m.–6 p.m. (last admission at 5:30 p.m.)

Free admission

Tickets available at www.mam.org.br/ingressos

Exhibition dates: September 12, 2026–January 24, 2027

São Paulo Museum of Modern Art – MAM

Ibirapuera Park – Av. Pedro Álvares Cabral, s/nº

Access via Gates 1 and 3

Hours: Tuesday–Sunday, 10 a.m.–6 p.m.

Last admission at 5:30 p.m.

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