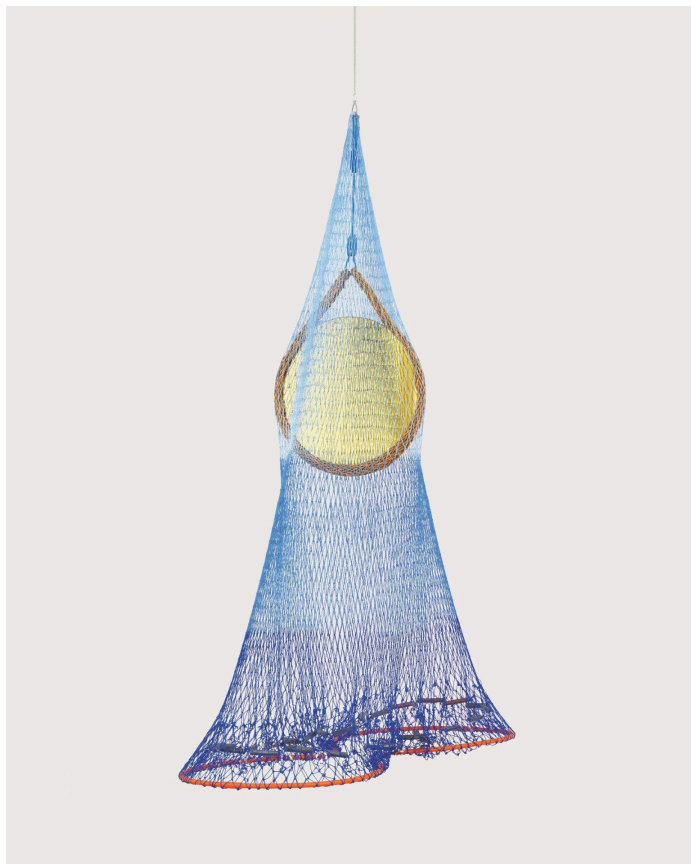


**MASP PRESENTS CAROLINA CAYCEDO'S
FIRST SOLO EXHIBITION IN BRAZIL**

A participant in the current Venice Biennale, Carolina Caycedo brings to MASP an exhibition articulating environmental issues and forms of resistance in Latin America and beyond



Carolina Caycedo, *El ocho de Oshun* [The Eight of Oshun],
from the *Cosmotarrayas* [Cosmonets] series, 2025
Courtesy of Commonwealth and Council; Paul Salveson

Access the full [press kit](#), including images, [here](#).

July 3 to October 4, 2026

MASP — Museu de Arte de São Paulo Assis Chateaubriand presents **Carolina Caycedo: Confluences**, on view from July 3. Bringing together photography, installation, video, performance, and drawing, the exhibition highlights the many relationships between rivers and communities, addressing environmental issues and forms of resistance. The exhibition takes its title from the new installation *Confluences*, created collaboratively during the People's Summit held alongside the 2025 United Nations Climate Change Conference

(COP30) in Belém, Pará, and presented to the public for the first time in this exhibition. Following its presentation at MASP, the exhibition will travel to El Museo del Barrio in New York.

Born in London and raised in Colombia, **Carolina Caycedo** (United Kingdom, 1978) grew up on the banks of the Magdalena River, an experience that profoundly shaped her relationship with ecology and her artistic practice. One of Colombia's most important waterways, the river has been deeply affected by dam construction, a recurring subject in the artist's work, which explores the symbolic, social, and political dimensions of water.

Confluences was developed in dialogue with the International Movement of People Affected by Dams, Environmental Crimes, and the Climate Crisis during the People's Summit held in the context of COP30. The installation brings together T-shirts, flags, and banners produced by participants in the gathering. The work evokes the idea of confluence as the meeting not only of waterways, but also of people, cultures, and forms of resistance, bringing together diverse experiences of struggle in defense of rivers and territories.

Curated by **Isabella Rjeille**, curator at MASP, the exhibition highlights a trajectory in Caycedo's practice that begins with the denunciation of social and environmental injustices and moves toward creating a space for proposal, repair, and healing. Throughout her career, water has remained a central force and structuring element of her artistic practice. This interest is expressed, among other works, in the *Cosmotarrayas* [Cosmonets] series (2016–ongoing). Developed through the artist's engagement with riverside communities, the sculptures are inspired by the way fishers hang their nets from tree trunks to dry. Composed of suspended artisanal fishing nets filled with objects collected by the artist, the *Cosmotarrayas* bring together stories, memories, and traces of the many forms of life that exist within and around rivers.

"Although denunciation remains present in her practice, Carolina Caycedo's work has increasingly shifted toward a space of proposition and the affirmation of life. In doing so, the artist acknowledges the legacies of women, activists, and others who have led environmental causes, acknowledging their trajectories and contributions to alternative forms of ecological thinking in Latin America and around the world," says curator Isabella Rjeille.

This movement can also be seen in *My Feminine Lineage of Struggle* (2018–2019), a work from MASP's collection that is included in the exhibition. Part of the *Genealogy of Struggle* series, the work reflects the artist's interest in trajectories connected to social and environmental activism, bringing together an extensive group of drawn portraits of women activists from Brazil and other countries. On the reverse side of each drawing, Caycedo

records the story of the portrayed figure, including Marielle Franco, Tuíra Kayapó, Ana Laide Barbosa, Anna Terra Yawalapiti, Dorothy Stang, and Maria do Carmo Silva D'Angelo.

As part of the exhibition's program, Caycedo will perform *Atarraya* on Saturday, July 4, at MASP's Free Span (*Vão Livre*). The work brings together voices affected by water infrastructures such as dams and canalization projects. During the performance, one participant gives voice to these narratives while another repeatedly casts a fishing net into the space. At the end, the audience is invited to hold and extend the net collectively, in a gesture of solidarity with the communities and ecosystems evoked by the performance.

Carolina Caycedo: Confluences is part of MASP's annual program dedicated to *Latin American Histories*. This year's program also includes exhibitions by Damián Ortega, Santiago Yahuarcani, Claudia Alarcón & Silät, La Chola Poblete, Sandra Gamarra Heshiki, Colectivo Acciones de Arte, Sol Calero, Pablo Delano, Rosa Elena Curruchich, Manuel Herreros and Mateo Manaure, Jesús Soto, as well as an international group exhibition.

ABOUT THE ARTIST

Carolina Caycedo is a multidisciplinary artist known for her performances, videos, sculptures, and installations exploring environmental and social issues. Her practice brings together research, collaboration, and engagement with movements for territorial resistance, solidarity economies, and initiatives advocating for housing as a human right, as well as with groups and communities affected by extractive projects related to dam construction and the privatization of water resources. A participant in the current edition of the Venice Biennale, Caycedo has an established trajectory, with works presented in exhibitions such as the 50th Venice Biennale (2003), the Whitney Biennial (2006), the Havana Biennial (2009), the Pontevedra Biennial (2010), the 32nd São Paulo Biennial (2016), the Made in L.A. biennial at the Hammer Museum (2018), the Chicago Architecture Biennial (2019), and Artes Mundi 10 (Wales, 2024).

ACCESSIBILITY

All MASP temporary exhibitions offer accessibility resources, with free admission for people with disabilities and one companion. The museum offers visits in Brazilian Sign Language (Libras) or with audio description upon request via email at acessibilidade@masp.org.br, as well as texts and labels in large print and audiovisual content with audio description, subtitles, and Libras interpretation. All materials are available on the museum's website and YouTube channel and may be used by people with or without disabilities, school groups, teachers, non-literate visitors, and any interested public, during spontaneous visits or visits accompanied by MASP staff.

CATALOG

A bilingual catalog, in Portuguese and English, will be published, featuring images and texts on the work of Carolina Caycedo. Edited by Isabella Rjeille, the publication includes contributions by Alex Ungprateeb Flynn, Ana Yarto Bilbao, Susanna V. Temkin, the TRansHisTor(ia) team, and Isabella Rjeille.

MASP STORE

In dialogue with the exhibition, the MASP Store presents special merchandise for *Carolina Caycedo: Confluences*, including notebooks, notepads, postcards, magnets, and bookmarks.

SUPPORT

Carolina Caycedo: Confluences is made possible through the Federal Culture Incentive Law. MASP's *Latin American Histories* year is sponsored by Nubank.

SERVICE***Carolina Caycedo: Confluences***

Curated by Isabella Rjeille, curator, MASP

July 3 — October 4, 2026

Lina Bo Bardi Building, 1st floor

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Phone number: +55 (11) 3149-5959

Opening hours: Tuesdays: free admission, 10 am–8 pm (last entry at 7 pm), sponsored by Nubank; Wednesday–Thursday: 10 am–6 pm (last entry at 5 pm); Friday: 10 am–9 pm (free admission 6 pm–8:30 pm, sponsored by B3); Saturday–Sunday: 10 am–6 pm (last entry at 5 pm); closed on Mondays.

Online booking required at masp.org.br/ingressos

Tickets: R\$ 85 (full price); R\$ 42 (half price)

Nubank Ultravioleta customers receive 50% off full-price admission and selected products at the MASP Store; Nubank customers receive 25% off.

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PRESS OFFICE

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