

MASP PRESENTS EIGHT ART ACTIONS BY THE CHILEAN COLLECTIVE CADA

The exhibition brings together photographs, films, and other records of the group's interventions in public spaces during the dictatorship in Chile, challenging institutional art circuits



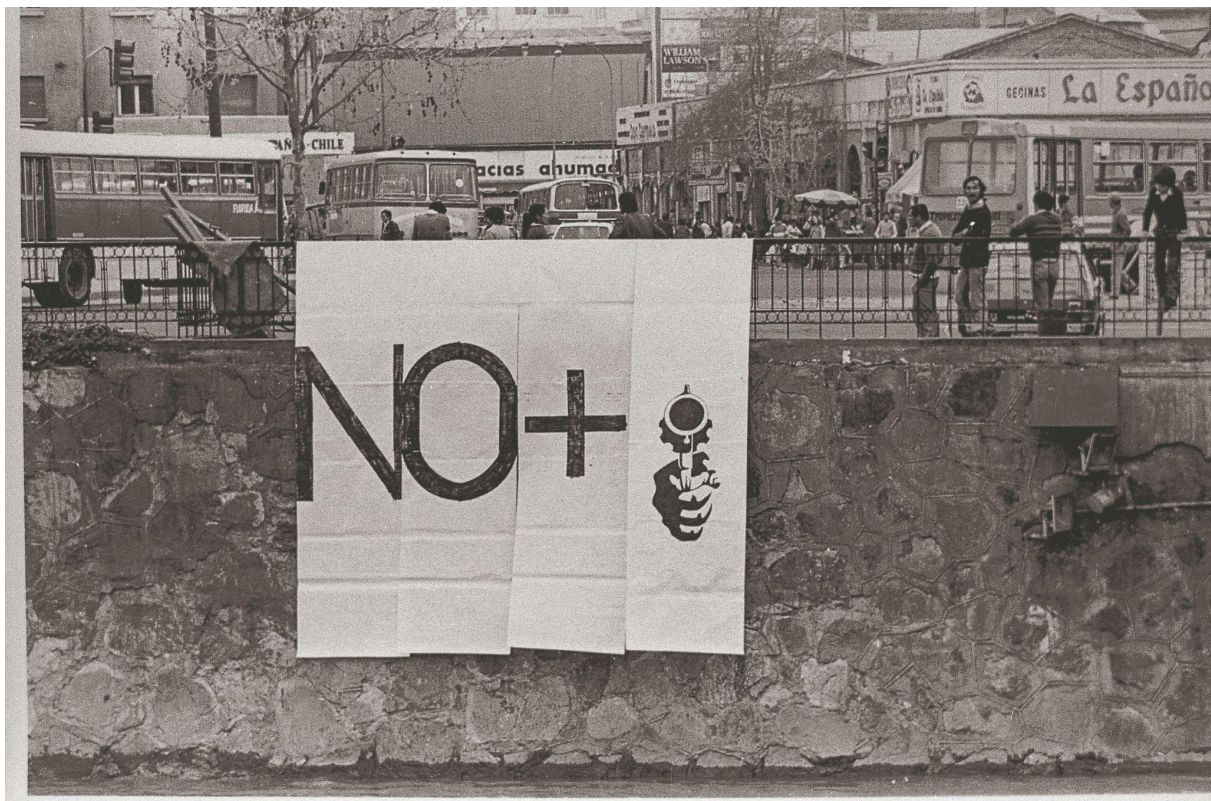
Colectivo Acciones de Arte. *Inversión de escena* [Inversion of Scene], 1979. Museo de la Memoria y los Derechos Humanos, CADA Archive. Gift from Lotty Rosenfeld and Diamela Eltit, 2016, Santiago

April 7th to August 2nd, 2026

MASP — Museu de Arte de São Paulo Assis Chateaubriand presents, from April 7th to August 2nd, 2026, the exhibition ***Colectivo Acciones de Arte: Radical Democracy***. Curated by **André Mesquita**, curator, MASP, the exhibition presents photographs, films, documents, publications, drawings, and posters from eight art actions carried out by Colectivo Acciones de Arte (CADA) between 1979 and 1985. Such interventions took place mainly in public spaces, were carried out quickly, and in many cases also anonymously, as a strategy to circumvent the Chilean dictatorship's mechanisms of censorship and surveillance.

Founded in Santiago in 1979, the collective developed actions that stirred up the relations between art and politics in a context of repression and worsening of social and economic inequalities. The group was composed by artists Lotty Rosenfeld (1943–2020) and Juan Castillo (1952–2025), writer Diamela Eltit (1949), poet Raúl Zurita (1950), and sociologist Fernando Balcells (1950), with eventual changes in its composition over time.

In *NO+* (1983), CADA's best-known action, the collective spread throughout the urban landscape the open slogan *NO+* [No more] so that citizens and social movements could complete it according to their specific demands. The sentence was then appropriated incorporating different statements, like "*NO+ dictadura*" [No more dictatorship], "*NO+ muerte*" [No more death], "*NO+ hambre*" [No more hunger], among many others. Such popular participation turned the action into a powerful means to manifest collectively, going beyond the boundaries of the collective and symbolically anticipating the 1988 Plebiscite, landmark of the end of the dictatorship in Chile. CADA's actions served as forms of collective participation and protest against the hardships and constraints imposed by the regime, becoming essential to understand the connections between art and politics in Latin America during the 1970s and 1980s.



Jorge Brantmayer, *NO+* [No More], 1983. Museo de la Memoria y los Derechos Humanos, CADA Archive. Gift from Lotty Rosenfeld and Diamela Eltit, 2016, Santiago

“The slogan *NO+* has consolidated itself as an expression of activism in Latin America, finding its place in urban interventions and demonstrations across various political contexts. In the final years of the Chilean dictatorship, it was widely used in actions calling for its end, while also appearing in demonstrations by the feminist movement *Mujeres por la Vida* [Women for Life], which is also present in the exhibition with photographs and posters of its activities. There are also more recent records of its use in new political contexts, such as the photograph published in a Chilean newspaper of a mobilization demanding public funds to build a hospital in 2009,” comments the curator André Mesquita.

Photographic and video records of the action *¡Ay Sudamérica!* [Oh, South America!] (1981) document the flight of six planes over different neighborhoods of Santiago, from which approximately 400,000 leaflets were dropped, promoting the idea that everyone is an artist. The images evoke the political memory of the bombing that struck the La Moneda Palace on September 11, 1973, by the military forces of General Augusto Pinochet (1915–2006), who violently overthrew the government of Salvador Allende (1908–1973), in a symbolic inversion that replaces bombs with messages connecting art to life spaces.

In *Inversión de escena* [Inversion of Scene] (1979), the collective articulated daily objects that, under the military regime, took on new connotations. In the action, held in 1979, they organized a motorcade of milk trucks heading towards the Museo Nacional de Bellas Artes, whose entrance was blocked by a huge white fabric. The passage of the vehicles was perceived as a parade of war tanks. The white fabric and the milk symbolically referred to the food shortage experienced by Chilean people and the consequences associated with the violence of the dictatorship. By blocking the museum’s entrance with a huge white fabric, CADA signaled a shift in the focus of art away from institutions and toward the city, transforming daily life into a collective work.

Colectivo Acciones de Arte: Radical Democracy is part of MASP’s annual program dedicated to *Latin-American Histories*. The year-long program also includes exhibitions by Carolina Caycedo, Claudia Alarcón and Silät, Damián Ortega, Jesús Soto, La Chola Poblete, Manuel Herreros and Mateo Manaure, Pablo Delano, Rosa Elena Curruchich, Sandra Gamarra Heshiki, Santiago Yahuarcani, and Sol Calero.

ABOUT THE COLLECTIVE

Colectivo Acciones de Arte (CADA), active between 1979 and 1985, was composed by artists Lotty Rosenfeld (1943–2020), Juan Castillo (1952–2025), Diamela Eltit (1949), Raúl Zurita (1950), and Fernando Balcells (1950). The group conducted interventions in public spaces, questioning the boundaries between art, city, life, and politics, as well as the traditional spaces in which artistic practices operate.

ACCESSIBILITY

All temporary exhibitions held at MASP have accessibility resources and free admission for people with disabilities, plus one companion. Descriptive guided tours or in Brazilian Sign Language are available upon request by email at acessibilidade@masp.org.br, in addition to texts and captions in large font and video content with audio description, subtitles, and interpretation in Brazilian Sign Language. All materials are available on the museum's website and YouTube channel and can be used by people with or without disabilities, school groups, teachers, illiterate people, and anyone else interested, whether on spontaneous visits or accompanied by the MASP staff.

CATALOG

A bilingual catalog in Portuguese and English comprising images and texts about the exhibition will be published. The publication counts on the editorial organization by André Mesquita, including an essay by the himself and another by CADA, in addition to texts by the invited authors Ana Longoni, Nelly Richard, and Julia Bryan-Wilson.

ACHIEVEMENT

Colectivo Acciones de Arte: Radical Democracy is made possible by the Brazilian Federal Law for Culture Incentive.

SERVICE

Colectivo Acciones de Arte: Radical Democracy

Curatorship: André Mesquita, curator, MASP

April 7th — August 2nd, 2026

Pietro Maria Bardi Building, 4th floor

MASP — Museu de Arte de São Paulo Assis Chateaubriand

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Opening Hours: Free Tuesdays, from 10 am to 8 pm (admission until 7 pm); Wednesdays and Thursdays from 10 am to 6 pm (admission until 5 pm); Fridays from 10 am to 9 pm (free admission from 6 pm to 8:30 pm); Saturdays and Sundays, from 10 am to 6 pm (admission until 5 pm); closed on Mondays. Mandatory online booking through the link masp.org.br/ingressos

Tickets: BRL 85 (full admission); BRL 42 (reduced price)

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