

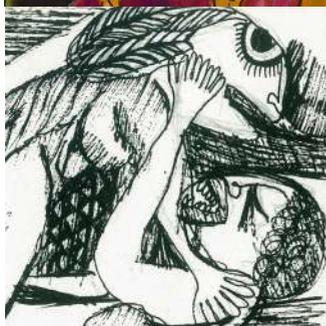
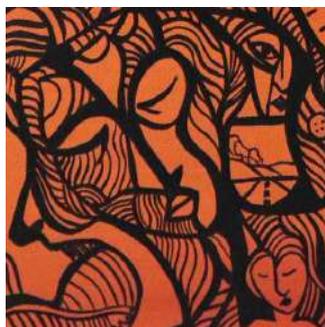
CONTEMPORARY AFRICAN ART FAIR



Also Known
As Africa

AFRICA DIALOGUES

Perve Galeria



NOVEMBER 2021, PARIS

STAND A2



Perve Galeria | AKA 2019
Carreau du Temple in Paris

AFRICA DIALOGUES

PERVE GALERIA

The Perve Galeria project for AKAA 2021 consists in creating a dialogue between four African artists from Portuguese-speaking countries, namely Mozambique, São Tomé and Príncipe and Cape Verde, with a relevant female presence and in a language linked to new and diverse forms of figurative creation. Based on the artistic production of four generations of African authors, the concept is to reveal a panorama of diversity in the contemporary African artistic scene.

The project entitled “Africa Dialogues” has a strong preponderance of political and gender concerns, presented by artists of different generations, artistic approaches and with a distinct status of artistic recognition in the art world, namely the deceased masters Ernesto Shikhani (1934-2010) and Malangatana Ngwenya (1936-2011) together with artists of more recent generations, such as the Mozambican artists Reinata Sadimba (b. 1945) and Tchalé Figueira (b. 1953) from Cape Verde and, on storage, the Santomensean artist Valdemar Dória (b. 1974), Mário Macilau (b. 1984) and the Portuguese master Cruzeiro Seixas (1920-2020). The aim of this project is to create a dialogue, based on these six artists that Perve Galeria has represented for a substantial period of time who, although in the same and dispersed geographical context, share a sense of rupture with the historical, cultural and artistic trajectory of the places from which they come, and a new reflection through which the tensions inherent in the position of adaptation and the cultural inadequacy of each artist can be felt. Although they belong to different generations and use different means of expression, they are all founders or representatives of an international Africa. An Africa that transcends all stereotypes, to renew itself without falling into myriad, without falling into the temptation to flee to modern places, ephemeral in technologies and with mutating visual languages.

Perve Galeria’s proposal intends to question the artistic and cultural realities of each artist due to their interventive/plastic action, formulations whose work reflects, elevating their artistic practice to new approaches to figuration itself. “Africa Dialogues” also intends to represent Lusophone art on the basis of its historical evolution, embracing a perspective from the various existing “Africas”. These six proposed artists are included in the Lusofonias Collection, owned by Perve Galeria (Lisbon, Portugal). A collection that was built precisely to contribute to and expand the possibilities, the limits and the boundaries of African art as we see it today.



Ernesto Shikhani (1934-2010)

Untitled (Liberation War series), 1973

Tempera and Indian ink on paper, 65 x 50 cm.

Ref.: S317

ERNESTO SHIKHANI

MOZAMBIQUE

Ernesto Shikani born in 1934 in Mozambique, where also passed away in 2010. He began to devote himself to sculpture art with the Portuguese sculptor master Lobo Fernandes. In 1963, he became the assistant of Professor Silva Pinto.

Shikani's artwork is recognized by many contemporary Mozambican artists including Malangatana and Chissano. His artwork is not a subsidiary of any specific style: although influenced by traditional Mozambique culture, it shows clear signs of a very original approach.

Shikani presented himself as a nationalist facing various obstacles, always pursuing ideas of freedom. His more recent painting and drawing show signs and colors, sometimes aggressive, vibrant, and radiant. From 1970 he began to devote himself to sculpture.

His first exhibition was in 1968. In 1973, he received a scholarship from the Gulbenkian Foundation in Lisbon, where he made a solo exhibition. In 1976 he was consolidated in the city of Beira, where he remained for a few years. Until 1979 he directed drawing courses in Auditório-Galeria. In 1982, he received a scholarship to study in the former USSR for 6 months. At Perve Galeria, in Lisbon, 2004, he made a retrospective exhibition with his 40 years of Painting and Sculpture. The exhibition also included the video documentary made by Cabral Nunes between 1999 and 2004, which addresses his plastic art and his existential path.

In 2015, five years after he passed away and marking the 40th anniversary of his country's independence, Mozambique, Perve Galeria made a solo exhibition, showing five decades of his artistic production. More than 50 artworks (paintings, drawings and sculptures) were displayed, highlighting an unusual sculpture patinated from 1962 and a set of original paintings on paper that reports to his initial creative phase (1960's). In the same year, Perve Galeria exhibited his work for the first time in Art Dubai's Modern Section and, in May 2019, his artworks were exhibited in a solo project at 1:54, the African Art Fair held in New York, USA.

His artwork is represented in the National Museum of Art in Mozambique, the African Art Collection of the Caixa Geral de Depósitos in Lisbon, Centre for Studies of Surrealism/Cupertino de Miranda Foundation, also in Portugal and in various private collections internationally.



Ernesto Shikhandi (1934-2010)
Untitled (Liberation War series),
 1970
 Indian ink on paper, 21 x 15 cm.
 Ref.: S336



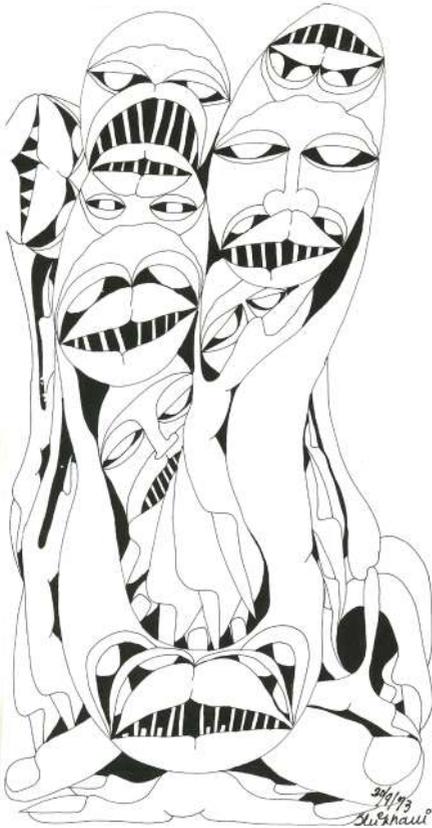
Ernesto Shikhandi (1934-2010)
Untitled (Liberation War series), 1973
 Tempera and Indian ink on paper,
 65 x 50 cm. Ref.: S316



Ernesto Shikhandi (1934-2010)
Untitled (Liberation War series), 1973
 Tempera and Indian ink on paper,
 65 x 50 cm. Ref.: S322



Ernesto Shikhandi (1934-2010)
Untitled (Liberation War series),
 1970
 Indian ink on paper, 21 x 15 cm.
 Ref.: S335



Ernesto Shikhani (1934-2010)
Untitled (Liberation War series), 1973
 Mixed media on paper, 37,5 x 19,2 cm
 Ref.: S284



Ernesto Shikhani (1934-2010)
Untitled, 1985
 Indian ink on paper, 42 x 30 cm.
 Ref.: S031



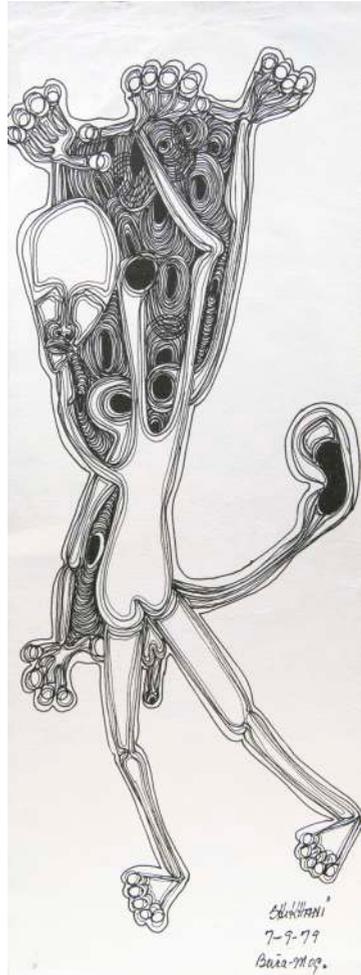
Ernesto Shikhani (1934-2010)
Untitled (Liberation War series), 1973
 Tempera and Indian ink on paper,
 65 x 50 cm. Ref.: S311



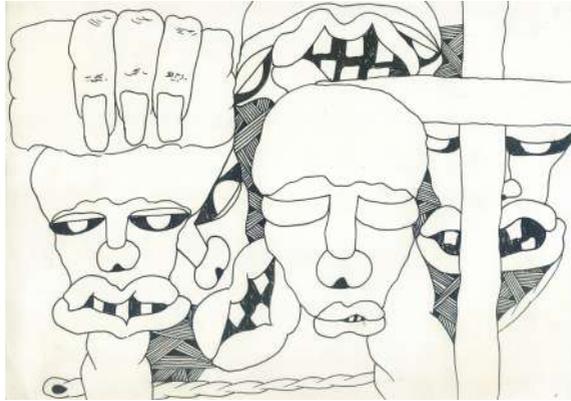
Ernesto Shikhani (1934-2010)
Untitled (Liberation War series),
 1974
 Mixed media on paper, 60 x 40
 cm. Ref.: S119



Ernesto Shikhani (1934-2010)
Untitled (Liberation War series),
 1973
 Mixed media on paper,
 50 x 32 cm. Ref.: S305



Ernesto Shikhani (1934-2010)
Untitled (Liberation War series),
 1979
 Mixed media on paper,
 43 x 15 cm. Ref.: S254



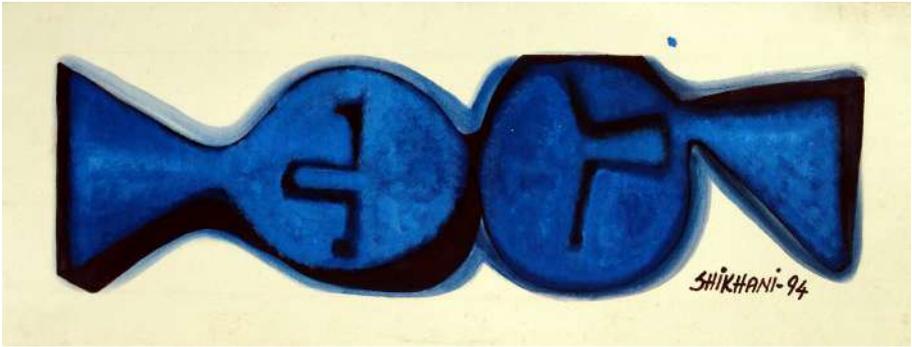
Ernesto Shikhani (1934-2010)

Untitled (Liberation War series), n.d. - circa 1970's
Indian ink on paper, 15 x 21 cm. Ref.: S337



Ernesto Shikhani (1934-2010)

Untitled (Liberation War series), circa 1980
Oil on canvas, 115 x 180 cm. Ref.: S332



Ernesto Shikhani (1934-2010)

Untitled, 1994

Mixed media on paper, 25 x 70 cm. Ref.: S221



Ernesto Shikhani (1934-2010)

Owl Chiveve, 1990

Wood sculpture, 48 x 30 x 18 cm.

Ref.: S108



Ernesto Shikhani (1934-2010)

Untitled, 1990

Wood sculpture, 58 x 28 x 16 cm.

Ref.: S331



Ernesto Shikhani (1934-2010)
Untitled (Peace series), 1990
Wood sculpture, 80 x 35 x 30 cm.
Ref.: S328



Ernesto Shikhani (1934-2010)
Untitled, 1990
Wood sculpture, 74 x 27 x 15 cm.
Ref.: S106



Ernesto Shikhani (1934-2010)
Untitled (Peace series), 1994
Mixed media on paper, 21 x 66 cm. Ref.: S122



Ernesto Shikhani (1934-2010)
Untitled, 2001
Mixed media on paper, 43 x 30 cm.
Ref.: S197



Ernesto Shikhani (1934-2010)
Untitled (M - Maputo series), 2003
Mixed media on paper, 61 x 43 cm.
Ref.: S181



Ernesto Shikhani (1934-2010)
Untitled, 2002
Mixed media on paper,
40 x 30 cm. Ref.: S125



Ernesto Shikhani (1934-2010)
Untitled (M - Maputo series), 2005
Mixed media on paper,
61,5 x 43,5 cm. Ref.: S173



Ernesto Shikhani (1934-2010)
Untitled (M - Maputo series), 2007
Mixed media on paper, 46 x 32,5 cm.
Ref.: S196



Ernesto Shikhani (1934-2010)
Untitled (M - Maputo series), 2007
Mixed media on paper, 46 x 32,5 cm.
Ref.: S206



Ernesto Shikhani (1934-2010)
Untitled (M - Maputo series), 2005
Mixed media on paper, 43 x 61 cm. Ref.: S168



Malangatana (1936-2011)

Four hours in Zobo, n.d. - circa 1960's
Oil on platex, 44 x 55 cm. Ref.: MAL16



Malangatana (1936-2011)

Untitled, 1964
Oil on platex, 120 x 80 cm. Ref.: MAL17

MALANGATANA NGWENGYA

MOZAMBIQUE

Malangatana Valente Ngwenya was born in 1936, in Maputo, Mozambique, having died in Portugal, in 2011. He studied at the Elementary School of Matalana and subsequently in Maputo in the early years of the Commercial School. He was a shepherd, an apprentice of traditional medicine and an employee of the colonial elite club in Lourenço Marques.

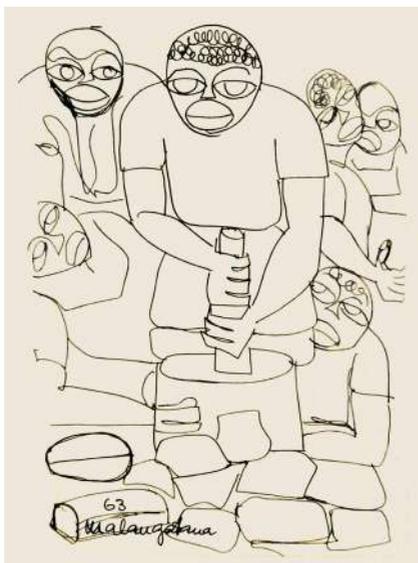
He became a professional artist in 1960 thanks to the Portuguese architect Pancho Guedes, who gave him the garage for an atelier and acquired two paintings once a month.

Malangatana was arrested by the colonial police, accused of being linked to FRELIMO and was imprisoned for about two years, where he managed to paint some artworks. *Guerreiros - Momentos de Decisão* (Warriors - Moments of Decision) is a testimony to this. After the independence, he was one of the creators of the National Museum of Arts of Mozambique, where he sought to maintain and revitalize the Art Nucleus.

Malangatana stands out not only as a plastic artist but also as a poet. His work is now recognized in Mozambique and internationally. He has participated in several exhibitions at Perve Galeria, including a collective exhibition *Maniguemente Ser* in 2001 or *Da Convergência dos Rios* (From the Convergence of Rivers) in 2004, and was represented by this art gallery in Lisbon in 2004 and 2005 at the exhibition of Contemporary Art Lisbon.

He has been rewarded with several awards such as the 1st Prize for the painting *Commemorations of Lourenço Marques*, in 1962; the Diploma and Medal of Merit from the Academy Tomase Campanella of Arts and Sciences, in Italy, 1970; the Nachingwea Medal for his contribution to Mozambique Culture in 1984 and the prize of the International Association of Art Critics, in Lisbon, 1990.

In 1995, he was distinguished in Portugal as Grand Officer of the Order of the Infante D. Henriques and, in 1997, with the Prince Klaus Award. His vast artwork is represented in several public museums and galleries, as well as in private collections around the world.



Malangatana (1936-2011)

Untitled, 1964

Indian ink on paper, 21 x 15 cm.

Ref.: MAL007



Malangatana (1936-2011)

Untitled, 1968

Indian ink on paper, 37 x 50,5 cm. Ref.: MAL015

Malangatana (1936-2011)

Untitled, 1990

India ink and watercolour on paper (drawing on the back),
13 x 18 cm. Ref.: RM2



Malangatana (1936-2011)

At the peak of tenderness, 1990
India ink and watercolor on paper (on the back), 18 x 13 cm.
Ref.: RM2_V



Malangatana (1936-2011)

Untitled, 1990

Indian ink on paper, 10 x 14 cm.
Ref.: RM86



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2000's
Ceramic and graphite,
7 x 11 x 12 cm. Ref.: R108-5



Reinata Sadimba (b. 1945)
Untitled, 2000
Ceramic, 25 x 20 x 10 cm.
Ref.: R026



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2000's
Ceramic and graphite,
7 x 11 x 12 cm. Ref.: R152



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2000's
Ceramic and graphite,
7 x 11 x 12 cm. Ref.: R108



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2010's
Ceramic and graphite, 22 x 24 x 7 cm.
Ref.: R131

REINATA SADIMBA

MOZAMBIQUE

The most important Mozambican sculptor and greatest icon of African art, Reinata Sadimba was born in a small village on the Mueda plateau, of the Makonde race, Mozambique. Daughter of farmers she first received the traditional Makonde education that included making objects in clay. As a child, her mother introduced her to handmade ceramic utilitarian objects, to which she escaped from a life of marital abuse, becoming one of the most creative and prolific artists in her country, by making use of these early influences.

Following the departure of her husband, and the death of six of her eight children during the war of independence, Reinata Sadimba began to make clay figures (traditionally men's work among the Makonde).

With the end of the civil war in 1992, she returned from Tanzania, where she had emigrated to, and settles in Maputo, where her career makes a remarkable advance thanks to the support of Augusto Cabral, then director of the Natural History Museum of Mozambique. Through pottery, the artist could then freely express her affections and views on the world.



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2000's
Terracotta and graphite, 41 x 32 x 21 cm.
Ref.: R152



Reinata Sadimba (b. 1945)
Untitled, 2006
Ceramic and graphite,
38 x 31 x 33 cm. Ref.: R036

Reinata Sadimba's pieces deeply reflect the Makonde matrilineal universe, reconfigured by a painful personal experience and a fertile imagination, addressing, in both a traditional and modern fashion, the topics of social and individual identity - particularly of women -, as well as the primordial connection to the land. Although the Makondes attribute the main part in society to women, in Mozambique, and also in Tanzania, sculpturing is still a "man's job". Maybe that is the reason why no one took Reinata Sadimba's art too seriously at first.

However, in 1975 she initiates a deep transformation in her ceramics becoming known worldwide by her "weird and fantastic forms".

Reinata Sadimba is now considered one of the most important women artists of the entire African Continent. Awarded with several prizes over the years, Reinata Sadimba's work has been exhibited in Belgium, Denmark, Portugal or Switzerland and now is represented in several institutions from the National Museum of Mozambique to the Portuguese Ethnographic Museum, Culturgest's Modern Art Collection or Perve Galeria's Lusophonies Collection. Her work is also represented in numerous private collections around the world, namely, Zaki Nusseibeh's collection, a reputed art collector who is currently a Minister of State in the UAE Government.

Perve Galeria presented a selection of the artist's work at the international art fair Art Dubai (2018 and 2021), at AKAA - Also Known As Africa (Paris, 2018) and at the international art fair JustMad (Madrid, 2019 and 2021), among many others.



Reinata Sadimba (b. 1945)
Untitled, 2019
Ceramic, 19 x 12 x 18 cm. Ref.: R140



Reinata Sadimba (b. 1945)
Untitled, 2017
Ceramic and graphite,
16 x 24 x 24 cm. Ref.: R124



Reinata Sadimba (b. 1945)

Untitled, 2017

Ceramic and graphite,
25 x 27 x 20 cm. Ref.: R112



Reinata Sadimba (b. 1945)

Untitled, 2017

Ceramic and graphite,
35 x 17 x 17 cm. Ref.: R135



Reinata Sadimba (b. 1945)

Untitled, 2017

Ceramic and graphite, 15 x 40 x 19 cm. Ref.: R120



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2010's
Ceramic and graphite, 46 x 30 x 30 cm.
Ref.: R150



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2010's
Ceramic and graphite,
24 x 14 x 21 cm. Ref.: R129



Reinata Sadimba (b. 1945)
Untitled, 2019
Ceramic and graphite,
38 x 11 x 11 cm.
Ref.: R144



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2000's
Ceramic and graphite,
24 x 14 x 21 cm. Ref.: R098



Reinata Sadimba (b. 1945)
Untitled, 2006
Ceramic, 53 x 25 x 25 cm.
Ref.: R054



Reinata Sadimba (b. 1945)
Untitled, 2017
Ceramic and graphite,
16 x 24 x 24 cm.
Ref.: R151



Reinata Sadimba (b. 1945)
Untitled, n.d. - circa 2000's
Ceramic and graphite,
43 x 20 x 20 cm. Ref.: R105



Tchalé Figueira (b. 1953)
The white ghost doesn't bother, 2017
Acrylic on canvas,
168 x 142 cm. Ref.: TCH042



Tchalé Figueira (b. 1953)
Between humans, animals and dreams, 2017
Acrylic on canvas, 128 x 128 cm. Ref.: TCH030

TCHALÉ FIGUEIRA

CAPE VERDE

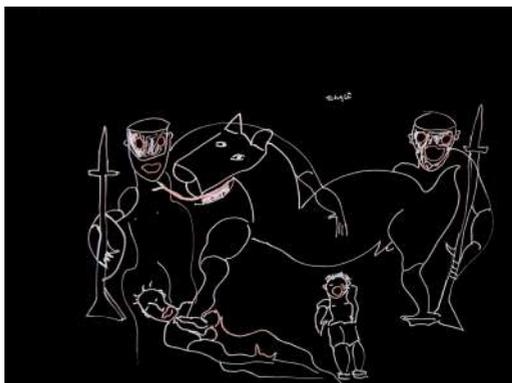
Tchalé Figueira was born in 1953 in Mindelo, São Vicente island, Cape Verde. In 1974, he moved to Switzerland to study at the Basel School of Design, taken his Fine Arts degree in 1979. Tchalé return to Mindelo in 1985, where he's living and working, and where is his own gallery, Ponta d' Praia, opened in 2014.

Beeing not only a visual artist, but a musician and a poet too, he published *Tous les naufrages du monde* (All the shipwrecks of the world) in 1992, *Là où les sentiments se rencontrent* (Where the Feelings Meet) in 1998, and then *L'azur et la mer* (The Blue and the Sea) in 2001. He's also a fiction writer and published his novels *Solitário* (Lonely) and *Ptolomeu e a sua Viagem de circumnavegação* (Ptolomeu and his travel of circumnavigation) in 2005. In 2010 he edited the book *Contos de Basileia* (Basileia's histories) and, in 2013, the novel *A Índia que procuramos* (The India that we look for).

His artworks as a painter are characterized by bright colors and distorted figures that are located in an abstract scenario, a mixture of real life and imagination. Tchalé denounces political and social issues, usually by representing them in an exasperate way, taking inspiration from the dynamics of local life.

In 2008, he received the Fondation Blachère award at the Dakar Biennial. His work has been shown all over the world - in Europe, Africa, the United States and Brazil. Perve Galeria presented his artworks at AKAA - Also Known As Africa (Paris, 2019), international art fair Art Dubai (2018 and 2021), and at JustMad (Madrid, 2019), alongside with many other artists.

Tchalé Figueira (b. 1953)
Untitled (War is Stupid serie),
2018
Mixed media on cardboard,
48 x 64 cm. Ref.: TCH010

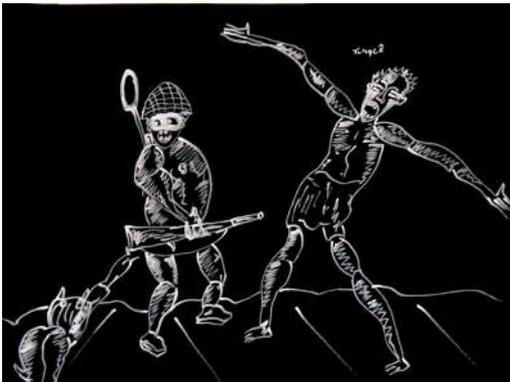




Tchalé Figueira (b. 1953)

Untitled (War is Stupid serie), 2015

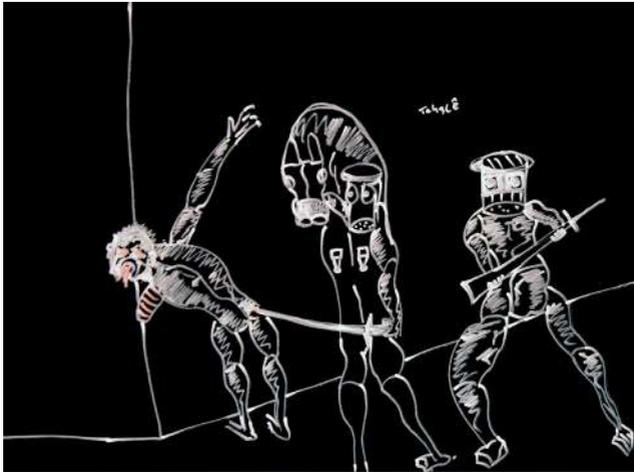
Mixed media on canvas, 170 x 164 cm. Ref.: TCH024



Tchalé Figueira (b. 1953)

Untitled (War is Stupid serie),
2018

Mixed media on cardboard,
48 x 64 cm. Ref.: TCH007



Tchalé Figueira (b. 1953)

Untitled (War is Stupid serie), 2018

Mixed media on cardboard, 48 x 64 cm. Ref.: TCH009



Tchalé Figueira (b. 1953)

Untitled (War is Stupid serie), 2018

Mixed media on cardboard, 48 x 64 cm. Ref.: TCH004

ARTWORKS
ON
STORAGE



Soly Cissé (b. 1969, Senegal)
Standing man, 2003
Painted wood sculpture,
162 x 25 x 20 cm.
Ref.: SLY001



Cruzeiro Seixas (1920-2020)

Encounter, 1957 (made in Angola, Africa)

Tempera and Indian ink on paper, 23 x 32 cm. Ref.: CS135



Cruzeiro Seixas (1920-2020)

Untitled, n.d. - circa 1950's (made in Angola, Africa)

Tempera on paper, 14 x 22 cm. Ref.: CS101

ARTWORKS ON STORAGE



Cruzeiro Seixas (1920-2020)

Encounter, 1957 (made in Angola, Africa)

Oil on natural fiber mat, 59 x 64 cm. Ref.: CS008

CRUZEIRO SEIXAS

PORTUGAL

Previously presented in October in London, UK, at the Frieze Masters 2021 international art fair, Cruzeiro Seixas was a relevant Portuguese master. Now in Paris, at AKAA, we present a selection of his works created during the time he lived in Angola, Africa.

Cruzeiro Seixas was born in 1920 in Portugal, where he passed away in 2020. He was one of the founding members of the Portuguese surrealist group “Os Surrealistas”, in 1948. In the 50's leaves Portugal towards Africa settling in Angola. During this time (12 years), between the 50's and 60's, he have made a wide range of significant artworks. It's important to mention that Seixas played a very important role in the development of contemporary art in that country. There he performed a significant part of his artwork, designed, painted, objectified and written and it was precisely in Luanda that he held his first solo exhibition presenting 48 drawings under the evocation of Aimé Césaire (Cinema da Restauração, 1953). This one, and especially the second exhibition that would be held in the African continent, as well as all the others he did there, was the subject of enormous controversy. In 1960 he started work in the Museum of Angola organizing exhibitions in an absolutely unprecedented way in the country: he has included in the exhibitions young african artists that become later on very famous. Malangatana from Mozambique (one of the artists being exhibited nowadays at Tate in London) is one of the key artists influenced by Seixas activity, among many others, like Shikhani, also from Mozambique. In 1964, with the intensification of the Colonial War, Cruzeiro Seixas, in complete disagreement with the colonial regime, was embarrassed to return to Europe and, back to Portugal, he participates in numerous exhibitions. The work he started at the Museum of Angola had a continuity in Lisbon, where he became not only a major artist, but also an artistic consultant.

With the step of the colonial war abandons Africa and returns to Portugal. He is represented in many public and private collections in the world, been the Perve Galeria collection one of the fews available in the international art market.

ARTWORKS ON STORAGE



Mário Macilau (b. 1984)

Purification of the soul (Zionists series), 2011-2012

Printed on cotton paper, without texture, smooth type,
ed. 1/6, 60 x 90 cm. Ref.: MMC0018



Mário Macilau (b. 1984)

Tomgi Agiama (Single series), 2011

Printed on cotton paper, without texture, smooth type,
ed. 4/6, 60 x 90 cm. Ref.: MMC0012

MÁRIO MACILAU

MOZAMBIQUE

Mário Macilau (b. 1984) lives and works in Maputo, Mozambique. He is a prominent figure of a new and impressive generation of African photographers. He started his photographic journey in 2003 and went professional after he traded his mother's cellphone for his first camera in 2007.

He specializes in long-term projects that link to multiple sub-genres: identity, political issues, environmental conditions and engagement with socially isolated groups. Macilau is committed to initiating positive change across different cultures, locations, and perspectives.

In March 2015, Mário Macilau participated on GRID, the international photography biennial, which was held for the first time outside of the Netherlands, in Cape Town, where was shown his Living on the Edge series, which portait the dumpsites in Dandora and the township of Korogocho on the outskirts of Nairobi, Kenya.

Macilau's artwork has been present regularly in solo and group exhibitions in his home country and abroad including Pangea: New Art from Africa and Latin America at Saatchi Gallery in London, UK (2014), Tempo at Galeria Belo-Galsterer in Lisbon, Portugal (2013), Dak'art Biennial OFF (2012), Bamako Biennial in Mali (2011), VI Chobi Mela Photo Festival in Dhaka, Bangladesh (2011), Photo Spring in Beijing, China (2011) and Lagos Photo in Lagos, Nigeria (2011). Recently he was one of the three artists presented at the Pavilion of the Holy See at the 56th Venice Biennale (2015), with artworks also presented at Volta NY (2016).

His artwork has been recognized with numerous awards, including the European Union Award for Environment (2015) and the UNESCO-Aschberg Bursary for Visual Arts (2014). He has also completed several artistic residencies and, most recently, has been selected by the Boston Global Forum to be a Michael Dukakis Leadership Fellow for 2016-2017. His artwork is held in many private and public collections.

In addition to photography, Macilau has been involved in many collaborative and educational projects. He's also an activist with Walking Together, a project for children's rights which provides access to education for girls and womens.

ARTWORKS ON STORAGE



Valdemar Dória (b. 1974)

The love bus (To much Love will Kill Me Series), 2010
Acrylic on canvas, 75 x 70 cm. Ref.: VD002



Valdemar Dória (b. 1974)

Spare Parts (To much Love will Kill Me Series), 2010
Acrylic on canvas, 75 x 70 cm. Ref.: VD001

VALDEMAR DÓRIA

SÃO TOMÉ AND PRÍNCIPE

Valdemar Dória was born in São Tomé and Príncipe under the name Tobias Amerika in 1974. While still a child, he emigrated to Lisbon, Portugal, with his mother, where he finished his studies and discovered the drawing, which would prove to be his future. He drew all his notebooks for all school subjects. Today, graphic diaries have become authentic artworks with autobiographical narratives and unexplored visual memories.

Valdemar Dória is a talented artist, compulsive and inborn, and drawing is his strong mechanism of communication. It is extraordinary how he manifests himself through the trace of everything or every support he appropriates, including the household appliances of his habitat. Everything is support and all supports serve to draw. It is through this vision that we look ontologically at this series of drawings that the artist has developed over the last fifteen years of his practice as an artist.

Maria João Mota, anthropologist and university professor who has accompanied the artist's artwork says: "He identifies with and represents the culture of São Tomé and Príncipe through the temporal absence and geographical distance that he feels in relation to it. The absence is thought of in relation to the Lisbon urban context of his daily life and in the practices that, like the creative, remind him of his native country."

Since 1994, Valdemar Dória has regularly exhibited his artistic work in Africa and Portugal, of which stands out his participation in the Biennale of Art and Culture of São Tomé and Príncipe, in 2011 and 2012.

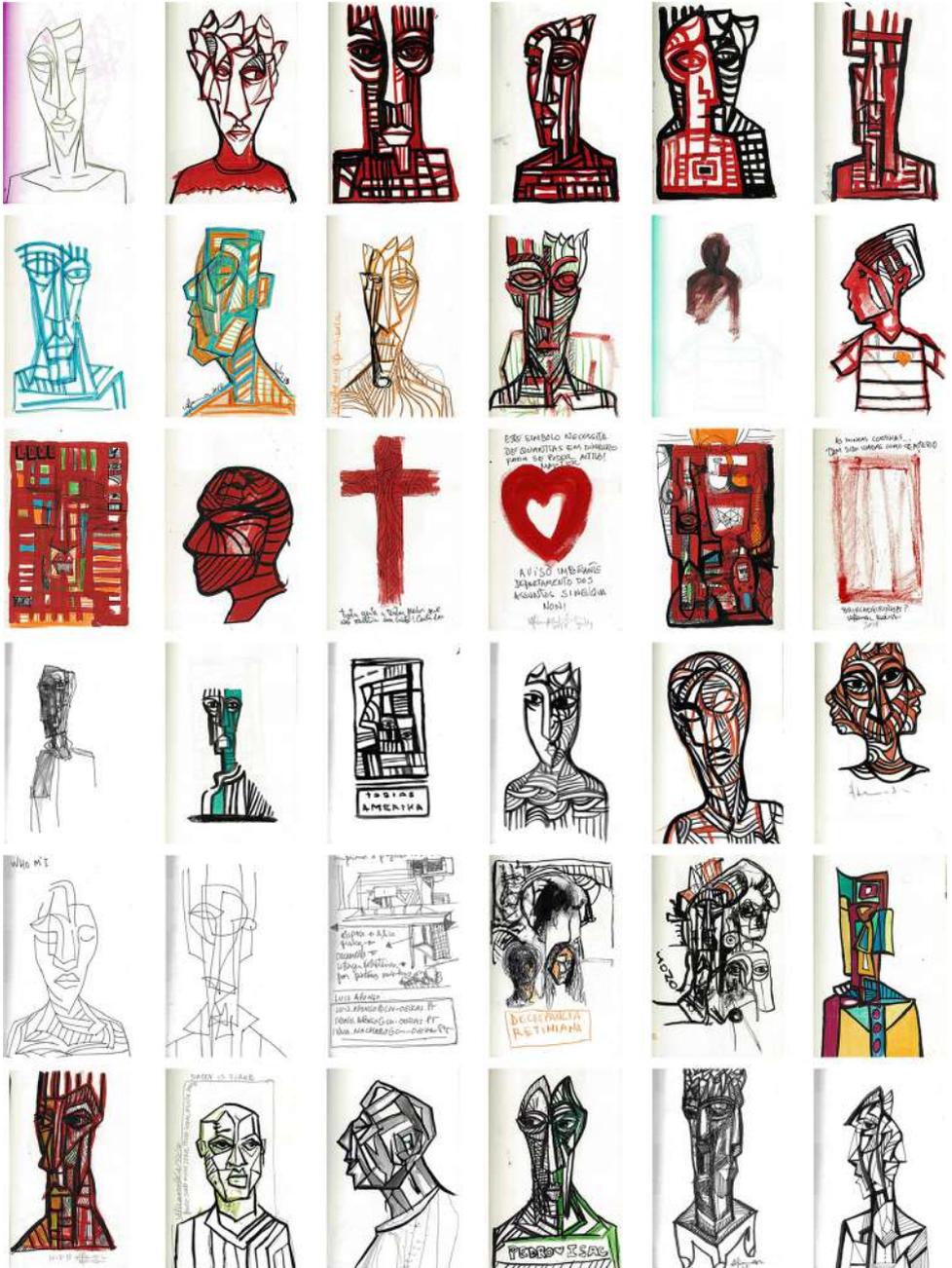
NEXT PAGES:

Valdemar Dória (b. 1974)

Assemblage of Artist Book with 71 pages, 2019

Mixed media on paper, 21 x 14,5 cm. Ref.: VD_LIV000

ARTWORKS ON STORAGE





RFI, Interview about AKAA 2019

A arte como arma política



2ª edição da feira de Arte Contemporânea Africana (AKAA) akaafair.com

Por: Ligeia 01/2019

Paris recebeu recentemente a 4ª edição da feira de Arte Contemporânea Africana - AKAA, onde estiveram representados artistas lusó-africanos na Parva galeria.

O que tem em comum a obra de Ernesto Shikheni, Rainato Sedimba, Tchelé Figueira e Manuel Figueira, José Chambal, Manuela Jardim? A arte como arma política.

Neste reportagem descobrimos a obra do pintor guineense Manuela Jardim, que denuncia várias formas de violência.

A escultora moçambicana Rainato Sedimba, que participou na luta de independência, trouxe as armas pela escultura, mas a que custo? O moçambicano Melangeiro defendeu um discurso político muito forte, com o tempo desiluzido deste papel interventivo.

O fotógrafo santomense José Chambal descreve, há vinte anos, um trabalho de investigação sociopolítica sobre os principais grupos de Dinso Congo.

Em Cabo Verde, os irmãos Tchelé Figueira e Manuel Figueira, mestre africano, foi o primeiro artista africano a estudar belas-artes em Portugal nos anos 80, durante a ditadura.

Como também redescobrir o período anterior à independência de Moçambique através da obra de Ernesto Shikheni, que pinta a sua independência, a guerra civil e desvinculou-se da política em favor do informalismo plástico.

Como percorremos todas estas artistas com a galerista Carlos Cabral Nunes, da Parva Galeria.



Images of the exhibition at AKAA 2018, by Perve Galeria, in Paris

Exploring the Portuguese connection

JAIDEEP DEEBHANI



There are several countries in that world that are connected by a common history of having some sort of Portuguese influence due to colonisation.

These Portuguese-influenced countries are not just influenced by the language and culture left behind, but are tied together through the works of a wide range of artists belonging to different generations. Their skills are on display in a show titled Lusophonies Lusofonias at the India International Centre here.

About 150 works in multiple media such as screen, canvas, paper, textiles, video and various other media and sculpture are on display and the exhibition has been divided into three sections: Colonialism, Independence and Future Miscegenation and Diaspora. The aim is to familiarise people with the art emerging from Portuguese-speaking countries and how it has evolved.

This traveling exhibition has been curated by Carlos Cabral Nunes and expresses the artistic diversity of the earlier artists as well as the work of a new generation of Portuguese-speaking artists.

Carlos says, "All the different works, perspectives, participants, authors and media exhibited in "Lusophonies | Lusofonias" have a common connection, whether experiential or through a formal aesthetic, to African roots."

Carlos says his focus now is on finding more connections with Portugal and Asia and is on a hunt for more influences found in India, especially Goa, and other parts of the Orient. He hopes that this endeavour will bring the people of these countries together through art.

India is represented at the exhibition by the works of Subodh Kerkar

The exhibition is on view till February 15 at the Art Gallery, Kamaladevi Complex, IIC. It is being held in collaboration with Perve Gallery, Lisbon, and Embassies of Portugal, Angola, Brazil and Mozambique.

The Indu, Interview about *Lusophonies* exhibition, held in New Delhi, India, in 2015



Images of the exhibition *Acervo*, at Perve Galeria, Lisbon, Portugal, in 2016. In this exhibition where present several artists from the gallery collection, such as Ernesto Shikhani, Reinata Sadimba, Cruzeiro Seixas, among others.

JOSÉ CHAMBEL

SÃO TOMÉ AND PRÍNCIPE

In AKA 2021 at the VIP Lounge section on Spotlight is the artwork of the Santomensean artist, José Chambel.

Born in São Tomé and Príncipe in 1969, Chambel lives and works in Portugal. He studied at the Portuguese Institute of Photography from 1992 to 1994.

His photographic work is part of a language set in documental character, developing projects where he explores light through black and white, with themes centered on the preservation of cultural, tangible and intangible heritage, in Portugal, São Tomé and Príncipe and Cape Verde.

In Portugal, his artwork has been represented by Perve Galeria since 2015.

VIP Lounge section
Stand C6



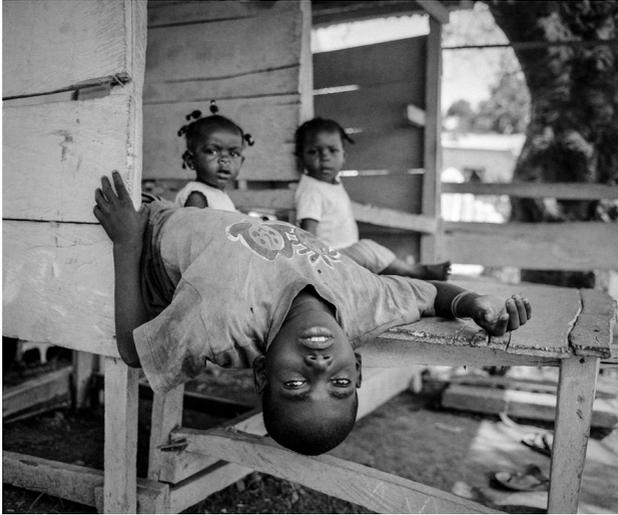
**Also Known
As Africa**



José Chambel (b. 1969)
Le Ministre serie - III, 2021
Epson Premium Luster print,
90x60cm. Ref.: #MIN210103



José Chambel (b. 1969)
Le Ministre serie - I, 2021
Epson Premium Luster print,
90x60cm. Ref.: #MIN210101



José Chambel (b. 1969)

Untitled #24 (Nigeria Street series), 2010

Hahnemuehle Baryta FB, 60 x 80 cm. Ref.: JCH024#



José Chambel (b. 1969)

Untitled #23, 2010

Hahnemuehle Baryta FB, 60 x 80 cm. Ref.: JCH023#

CREDITS

CONCEPT & CURATORSHIP

Carlos Cabral Nunes

EXECUTIVE DIRECTION

Nuno Espinho da Silva

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Mariana Guerra

Sofia Rodrigues

Vanessa Costa

GRAPHIC DESIGN

Carlos Cabral Nunes

Jessica Guerreiro

PRODUCTION

Perve Galeria

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Tchalé Figueira (b. 1953)

Untitled (Eros serie), 2018

Mixed media on cardboard, 48 x 64 cm.

Ref.: TCH015

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