



Perve Galeria

presents

Ernesto Shikhani
Hellal Zoubir
José Chambel
Reinata Sadimba
Renée Gagnon
Teresa Roza d'Oliveira

Curated by
Carlos Cabral Nunes

at

AKAA - Also Known as Africa 2025

The first contemporary art and design fair in France centered around Africa



Le Carreau du Temple, Paris
24 - 26 October 2025
Booth C2



Casa da Liberdade - Mário Cesariny and Perve Galeria, Alfama, Lisbon

Perve Galeria

Established in Lisbon's historic center since 2000, Perve Galeria presents exhibitions of modern and contemporary art, bringing together artists from diverse backgrounds and artistic languages, and promoting the concept of "Global Art." Since then, it has actively participated in prestigious international art fairs, such as Frieze Masters, 1-54 London and New York, Art Dubai, Abu Dhabi Art, ARCO Lisboa, among others.

Its name, Perve, is a non-existent word created by the gallery's founders, symbolizing a shift in perspective towards life. Its ethos is grounded in the transformative power of art, capable of turning negative experiences into positive outcomes and elevating them to a higher plane of existence. For 25 years, this principle has guided its mission to champion unjustly under-represented artists, such as Reinata Sadimba, Ernesto Shikhani, Malangatana Ngwenya, and Manuel Figueira. Through the gallery's dedication, their work is now represented in major international collections, including Tate Modern, the Pompidou Center, and the Serralves Foundation.

Since the late 1990s, Perve Galeria has been building the Lusophonies Collection, a vast body of more than 300 works of modern and contemporary art from Portuguese-speaking countries. The collection fosters dialogue between Africa, Europe, the Middle East and South America, and has been presented in countries such as India, Portugal, Senegal, Turkey, and Denmark.

In 2013, the gallery expanded with Freedom's House – Mário Cesariny, dedicated to the influential Portuguese poet and painter. In 2019, it began managing aPGn2 – a PiGeon too in Lisbon, and in 2022 it launched 27ARTe, an open-air space for performance and visual arts.



Perve Galeria at AKAA - Also Known as Africa 2024

AKAA - Also Known as Africa 2025

At AKAA – Also Known As Africa 2025, Perve Galeria presents a selection of six artists whose practices offer distinct perspectives on contemporary African and diasporic realities through diverse media: Ernesto Shikhani (1934–2010, Mozambique), Reinata Sadimba (b. 1945, Mozambique), Teresa Roza d'Oliveira (1945–2019, Mozambique), Renée Gagnon (b. 1942, Canada/Portugal), José Chambel (b. 1969, São Tomé and Príncipe), and Hellal Zoubir (b. 1952, Algeria).

Ernesto Shikhani and Reinata Sadimba explore ancestral symbology, liberation, and transformation within African modernism. Teresa Roza d'Oliveira, recently recognized as the first woman from a Portuguese-speaking African country featured in Frieze Masters' Spotlight, offers an intimate reflection on identity, gender, resistance, and freedom. Renée Gagnon's photographic and mixed-media practice draws from long-term engagement with the musseques of Angola, while José Chambel investigates architecture, memory, and post-colonial identity across Lusophone Africa.

In special participation, following his recent inclusion in the Afreximbank Curated Spotlight at this year's 1-54 London, Algerian artist Hellal Zoubir brings a vivid, politically engaged visual language that reflects on post-independence Algeria, expanding the booth's focus beyond Lusophone contexts. Through this presentation, Perve Galeria reaffirms its commitment to fostering dialogue around African and Afro-diasporic identities, bridging geographies, histories, and voices within contemporary art.



Ernesto Shikhaní (1934 - 2010, Mozambique)
Untitled (Liberation War series), 1970
Indian ink on paper
15 x 21 cm
Ref.: S338

Ernesto Shikhani

1934 - 2010, Mozambique

Ernesto Shikhani was born in 1934 in Mozambique. He began working in sculpture under the Portuguese master Lobo Fernandes and later became assistant to Professor Silva Pinto in 1963. Admired by fellow Mozambican artists such as Malangatana and Alberto Chissano, Shikhani developed a highly original style that, while rooted in Mozambican traditions, stood out for its unique contribution to modern and contemporary African art.

His first exhibition took place in 1968 in Mozambique. Always pursuing ideas of freedom and new artistic expression, from 1970 onwards, he began painting alongside his sculptural practice, which he continued until the late 1990s, when he was diagnosed with diabetes.

In 1973, with support from the Calouste Gulbenkian Foundation, he lived briefly in Lisbon to prepare for a solo in Portugal's capital city. However, the dictatorship's political police deemed the show subversive, and his grant was revoked. The works remained hidden in Portugal for over 30 years until rediscovered by Perve Galeria in 2005.

In 1976, Shikhani moved to Beira, where he created significant public artworks, including a large concrete bas-relief mural on

Portuguese colonialism at the city's Wedding Palace. Between 1976 and 1979, he also directed drawing courses at the Auditório-Galeria, and in 1982 he spent six months in the former USSR on an artistic grant.

His first retrospective was held at Perve Galeria in 2004, featuring works from 40 years of creation and a documentary by Carlos Cabral Nunes. In 2015, marking five years after his death and 40 years of Mozambique's independence, Perve Galeria organized a major solo exhibition and presented his work in the U.A.E. and in India.

Since then, his work has been featured in major art fairs such as Frieze Masters, where he became the first African artist residing on the continent to be included in the Spotlight section, 1-54 London, AKAA in Paris, and Art Dubai, among others. In 2023, one of his works was acquired by the Tate Modern as part of the estate of Robert Loder, founder of the Triangle Network.

Shikhani's works are held in major private and institutional collections worldwide, including the National Museum of Art of Mozambique, Caixa Geral de Depósitos (Lisbon), and the Cupertino de Miranda Foundation in Portugal, among others.

Ernesto Shikhan



Untitled (Liberation War series), 1970
Indian ink on paper
46 x 32 cm
Ref.: S004

Ernesto Shikhaní



Untitled (Liberation War series), 1979
Mixed media on paper
61 x 43 cm
Ref.: S245

Ernesto Shikhani



Untitled (M - Maputo series), 2001
Mixed media on paper
40 x 30 cm
Ref.: S140

Ernesto Shikhani



Untitled (M - Maputo series), 1998
Tempera and indian ink on paper,
50 x 34 cm
Ref.: S081



Reinata Sadimba (1945, Mozambique)
Untitled, 2023
Ceramic with graphite and limestone
45 x 24 x 27 cm
Ref.: R261

Reinata Sadimba

1945, Mozambique

Reinata Sadimba, born in 1945 in Nemu, Mozambique, is a pioneering artist whose journey from the traditional Makonde community to international recognition reflects remarkable resilience and creativity. Raised in a family of farmers, she learned traditional Makonde clay work from an early age. Although women hold a central role in Makonde society, sculpting was long dominated by men, which initially limited recognition of her work.

In 1975, Reinata transformed her ceramics, creating imaginative and expressive forms inspired by the Makonde matrilineal universe. Defying conventions, she established herself nationally and internationally, earning multiple awards.

Since her first exhibition at Perve Galeria in 2000, her work has been shown globally and is held in major private and institutional collections such as Tate Modern, the National Museum of Mozambique, Lisbon's Ethnology Museum, Culturgest, the Sarenco Collection, and Perve Galeria's Lusophonies Collection, among others.

Reinata's art reflects her life experiences and her people's collective memory. Key milestones include her participation in *The Power of My Hands* (Musée d'Art Moderne de Paris, 2021), the AKA A VIP Lounge project in 2022, and inclusion in *African Artists: From 1882 to Now* (Phaidon).

In 2023, after an artistic residency with Perve Galeria, she had an anthological exhibition in Lisboa, entitled "*Hands of Sculpture & a Visionary on the Island (of Mozambique)*" which was followed by presentations at ARCO Lisboa, 1-54 London, and AKA A Paris. In 2024, Perve Galeria showcased her solo exhibition in Art Dubai's Bawwaba section, later presenting her works at ARCO Lisboa, VOLTA New York, 1-54 London, AKA A Paris, and Abu Dhabi Art.

In 2025, her work was once again featured at ARCO Lisboa, VOLTA Basel, at the group exhibition "*The Power of My Hands*" at SESC Pompeia, in São Paulo, and AKA A Paris, culminating with Perve Galeria's special project on Lusophone African art at Abu Dhabi Art and Park Hyatt Dubai.

Reinata Sadimba



Untitled, 2023
Ceramic
27 x 22 x 13 cm
Ref.: R260



Untitled, 2025
Ceramic
29 x 24,5 x 21 cm
Ref.: R306

Reinata Sadimba



Untitled, 2025
Ceramic with graphite and lime
33,5 x 19,5 x 21 cm
Ref.: R296



Untitled, 2025
Ceramic
30 x 15,5 x 20 cm
Ref.: R297

Reinata Sadimba



Untitled, 2025
Ceramic and graphite
15 x 15,5 x 3,5 cm
Ref.: R284



Untitled, 2025
Ceramic
12,5 x 13 x 5,5 cm
Ref.: R283



Untitled, 2024
Ceramic and graphite
18 x 12 x 6 cm
Ref.: R290

Reinata Sadimba



Untitled, 2025
Ceramic with graphite and limestone
32 x 26 x 18 cm
Ref.: R315



Teresa Roza d'Oliveira (1945 - 2019, Mozambique)
Macua Visions, 1994
Oil on canvas
100 x 55 cm
Ref.: TRO105

Teresa Roza d'Oliveira

1945 - 2019, Mozambique

Teresa Roza d'Oliveira, a pioneering African feminist artist, was born on the Island of Mozambique in 1945. She studied painting at the Núcleo de Arte in Lourenço Marques (now Maputo), training under prominent artists such as Frederico Ayres, João Ayres, and Bertina Lopes, and working alongside figures like Malangatana. She married the poet Lourenço de Carvalho, with whom she had two children, but the couple separated in the late 1970s, after which she pursued a same-sex relationship. In the 1990s, she settled permanently in Portugal, where she lived until her death in 2019.

Throughout her life, she exhibited widely in Mozambique, Angola, Portugal, and Spain, and her works are held in major collections and institutions, including the National Museum of Art and Chissano Museum House (Mozambique), the Pretoria and Durban City Museums (South Africa), and in important corporate and private collections.

In 2022, Perve Galeria integrated her artistic estate, leading to renewed international recognition. That year, her works were

presented at the VIP Lounge at AKAA Paris and featured in auctions by Piasa and Sotheby's. In 2023, Perve Galeria organized her first anthological exhibition in Lisbon and presented her at ARCOLisboa, 1-54 London, and AKAA Paris.

In 2024, her first UK solo show opened at Ed Cross Fine Art in London. Her works were later shown at AKAA Paris and the London Art Fair 2025.

In 2025, Teresa Roza d'Oliveira became the first African woman from a Portuguese-speaking country featured in the Spotlight section at Frieze Masters, with a solo project by Perve Galeria, which is being followed by a major presence at Abu Dhabi Art in a special solo project co-curated with the fair's director, Dyala Nusseibeh.

In early winter 2026, Teresa Roza d'Oliveira will be included in the exhibition "Here: Pride and Belonging in African Art" at the Smithsonian National Museum of African Art in Washington, D.C.

Teresa Roza d'Oliveira



Untitled, 2007
Mixed media on canvas
36 x 51 cm
Ref.: TRO016



Untitled, 2007
Mixed media on paper
65 x 45 cm
Ref.: TRO341

Teresa Roza d'Oliveira

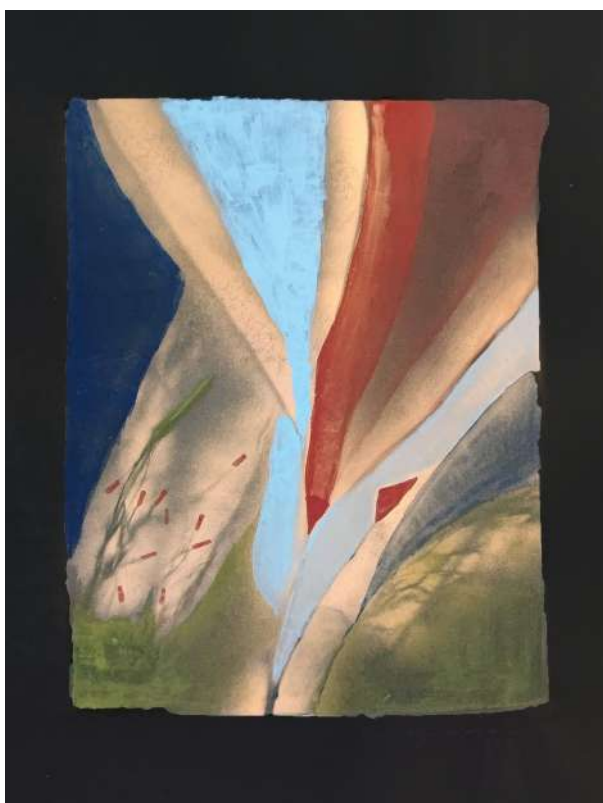


Camões, 1994
Oil on canvas
74 x 60 cm
Ref.: TRO102

Teresa Roza d'Oliveira



Indian Ocean, 1997
Mixed media on paper
33 x 25 cm
Ref.: TRO311



Untitled, 2004
Mixed media on paper
33 x 25 cm
Ref.: TRO327

Teresa Roza d'Oliveira



The young Jesus and the angels, 2011
Oil on canvas
73 x 61 cm
Ref.: TRO101

Teresa Roza d'Oliveira



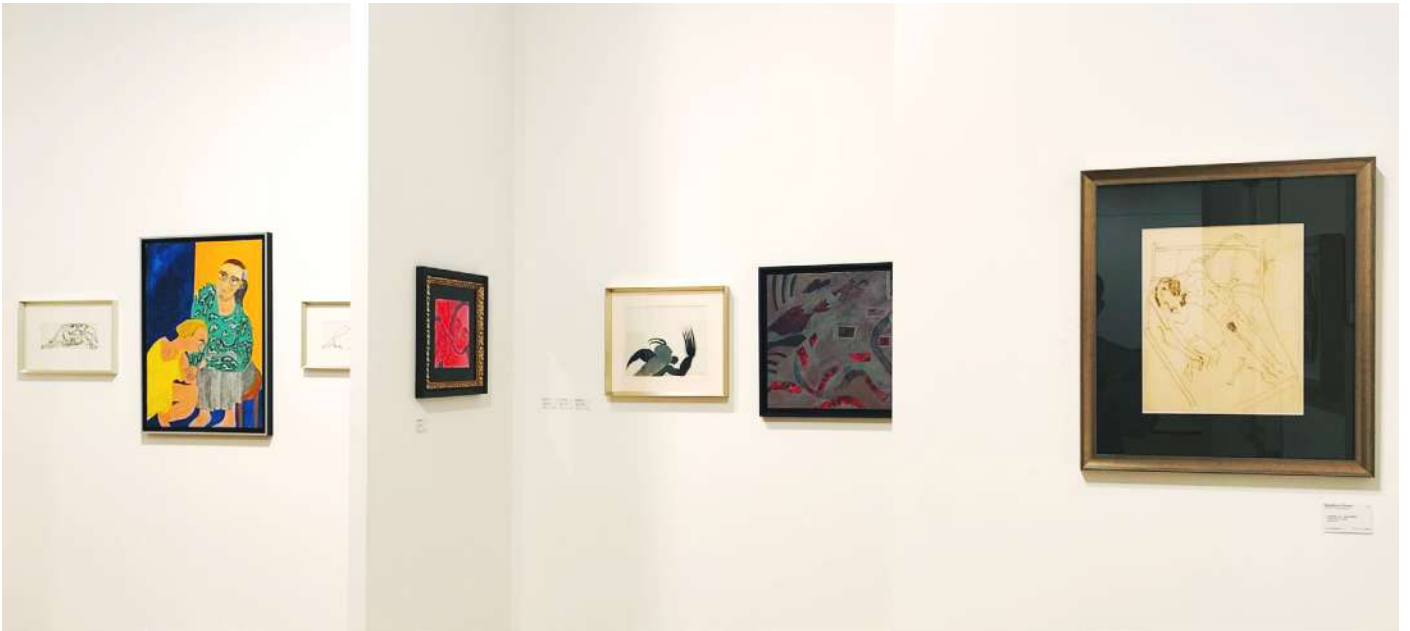
Perve Galeria presenting Teresa Roza d'Oliveira in the Spotlight section at Frieze Masters 2025 |
Photo: Hugo Glendinning

Teresa Roza d'Oliveira



Perve Galeria presenting Teresa Roza d'Oliveira in the Spotlight section at Frieze Masters 2025, featuring the installation "My Father's Closet" | Photo: Hugo Glendinning

Teresa Roza d'Oliveira



Perve Galeria presenting Teresa Roza d'Oliveira in the Spotlight section at Frieze Masters 2025

Teresa Roza d'Oliveira



Perve Galeria presenting Teresa Roza d'Oliveira in the Spotlight section at Frieze Masters 2025

ARTS · GALLERIES

Frieze London Restores Market Confidence and Outsells Expectations

From blue-chip sell-outs to radical rediscoveries, the 2025 edition proved London is still an art world power stage—even with Paris snapping at its heels.

By Elise Carollo · 10/16/25 11:02am



Among the artists worth discovering at Frieze Masters was Mozambican artist Teresa Roza d'Oliveira, presented by Portugal's Perve Galeria—a pioneering African feminist and activist whose work has long been overlooked. Born on the Island of Mozambique to Portuguese parents, d'Oliveira developed a fiercely expressive visual language: archetypically symbolic, emotionally raw and unafraid to confront the “demons” of society—patriarchy, oppression and internal conflict. Living at the constant crossroads of African and European identity, she resisted all attempts at easy categorization and spent her life struggling to “fit”—a white woman born in Africa during independence, and one of the few artists of her generation to openly embrace a same-sex relationship in the 1970s. The resulting paintings and drawings from the 1960s to the late 1970s—many shown publicly for the first time—merge poetic reflections on female experience with intuitive symbolism and radical political charge, forming a body of work that feels historically pivotal and urgently contemporary.



Perve Galeria at Frieze Masters 2025. Photo: Hugo Giendinning

Article by Elise Carollo for the American online publication “Observer”, covering Perve Galeria’s participation in Frieze Masters 2025

CULTURE • ARTS

A Londres, la foire d'art contemporain Frieze veut résister à la friilosité des acheteurs

Les œuvres présentées à l'édition 2025, qui a ouvert ses portes mercredi dans la capitale britannique, se distinguent par une grande diversité esthétique et géographique.

Par Roxana Azimi (Londres)

Publié aujourd'hui à 21h00 • 🕒 Lecture 4 min.

Festin pour les yeux

Stimulant, Frieze Masters, consacré aux arts anciens et modernes jusqu'aux années 1970, l'est depuis toujours. Malgré la raréfaction de chefs-d'œuvre, cette édition reste un festin pour les yeux, depuis les origines de l'art, avec un fossile vieux de 50 millions d'années exhumé dans le Wyoming chez Ancient Art, jusqu'à la généalogie des rois d'Angleterre du IX^e au XIII^e siècle, long rouleau enluminé dont la galerie Daniel Crouch demande 750 000 livres sterling (environ 860 000 euros).

Dans la section Spotlight, qui propose de redécouvrir des artistes oubliés, on ne sait où poser le regard pour découvrir l'univers érotique d'une artiste du Mozambique des années 1960-1970, Teresa Roza d'Oliveira (1945-2019), chez Perve, ou les miniatures obsessionnelles au format de cartes de tarot de Robert Coutelas (1930-1985) chez Loeve & Co. La Tate a d'ailleurs acquis l'un des dessins vertigineux de l'artiste spirite Madge Gill (1882-1961) chez The Gallery of Everything.



Les œuvres de Teresa Roza d'Oliveira, chez Perve, lors de l'exposition Frieze London 2025, à Londres, en octobre 2025. HUGO GLENDINNING

Teresa Roza d'Oliveira



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Perve Galeria presents Mozambican artist Teresa Roza d'Oliveira at Frieze London

October 15, 2025

Perve Galeria is proud to participate in the 2025 edition of Frieze Masters in London, at Stand S13, presenting a Spotlight solo project devoted to Mozambican artist Teresa Roza d'Oliveira (1945–2019), curated by Carlos Cabral Nunes.



Perve Galeria is proud to participate in the 2025 edition of Frieze Masters in London, at Stand S13, presenting a Spotlight solo project devoted to Mozambican artist Teresa Roza d'Oliveira (1945–2019), curated by Carlos Cabral Nunes. A pioneering African feminist and LGBTQ+ artist whose practice remains largely under-recognized, Teresa is the first woman from a Portuguese-speaking African country to appear in this prestigious Spotlight section, an invitation extended by its curator, Valerie Cassel Oliver. Born on the Island of Mozambique to Portuguese parents, she developed a visual language marked by symbolic intensity, expressive figuration, and profound emotional depth, establishing herself as a singular voice within African modernism and Lusophone art.

The presentation features paintings and drawings created between the early 1960s and late 1970s, many publicly exhibited for the first time. While her early career unfolded alongside Mozambique's independence movement and artists such as Malangatana Ngwenya, Teresa's work remained deeply personal, blending poetic reflections on the female experience with a steadfast commitment to feminist and LGBTQ+ causes.

Teresa's life and practice resist easy categorization. A white woman born in Africa, she challenged expectations of what a Mozambican artist should represent after independence. Her marginalization stemmed not only from her colonial lineage but also from her bold personal choices: in the 1970s, she publicly embraced a same-sex relationship: a daring act in a context of limited LGBTQ+ visibility.

With this project, Perve Galeria continues its mission of spotlighting overlooked voices from the Global South, following presentations of Ernesto Shikhani (2018), Teresa Balté (2020), and Cruzeiro Seixas (2021). Teresa Roza d'Oliveira's singular vision, at once historically significant, politically charged, and poetically intimate, resonates powerfully with contemporary concerns around visibility, resistance, and the redefinition of modernism.

Source: [Perve Galeria](#)

Article by "WAAU – World African Artists United", covering Perve Galeria's participation in Frieze Masters 2025

Teresa Roza d'Oliveira

LE QUOTIDIEN DE L'ART 20.10.24 LUNDI

MUSEES
Spectaculaire casse au Louvre



FOIRES
A Londres, Frieze garde son cap
BUDGET
170 millions d'euros d'économie à la Culture
GALERIES
La galerie Jean Fournier s'éteint avec une donation au FRAC Picardie
INSTITUTION
L'Académie des beaux-arts ouvre sa galerie rue Vivienne

Preview Today 14-18h
OFFSCREEN
Chapelle Saint-Louis de la Salpêtrière
17/334 5 €

Une année sur deux, la galerie perverse vient à Spoungu faire redécouvrir un ou une artiste, souvent originaire d'une ancienne colonie portugaise, à l'instar de Teresa Roza d'Oliveira (1945-2019), une féministe LGBTQ+ de parents portugais qui a grandi au Mozambique. Sa mini rétrospective a retenu l'attention de nombre de collectionneurs

et institutions américaines, européennes et du Moyen-Orient qui ont acquis une large partie des dessins et peintures, entre 3 500 et 150 000 euros l'unité. Des œuvres érotiques ont été emportées par un collectionneur d'Abu Dhabi. L'accrochage a eu tellement de succès que Carlos Cabral Nunes, directeur de la galerie envisage à présent d'« augmenter les prix pour cette artiste dont l'œuvre se raréfie. »

frieze.com

« Avec le succès de la mini rétrospective de Teresa Roza d'Oliveira dont l'œuvre se raréfie, nous envisageons d'augmenter les prix pour cette artiste. »
CARLOS CABRAL NUNES, DIRECTEUR DE LA GALERIE PERVE.



Frieze Masters 2025.
Teresa Roza d'Oliveira.
Sans titre, années 1970, huile sur contreplaqué, 48 x 38 cm.
Galerie Pervo (Lisbonne).
© Photo Armelle Malvoisin



Frieze Masters 2025.
Robert Coutelas, série « Mes Nuits », vers 1967, huile sur carton, 11,5 x 5,5 cm (chaque).
Galerie Loeve&Co (Paris).
© Photo Armelle Malvoisin

Article by Armelle Malvoisin for the French publication "Le Quotidien de l'Art", covering Pervo Galeria's participation in Frieze Masters 2025



Renée Gagnon (1942, Canada)
Joy, n.d., circa 1980
Fluorescent inks on etching on high contrast film
112 x 78 cm
REF: RNG049

Renée Gagnon

1942, Canada

Renée Gagnon, born in 1942 in Montréal, Canada, is an artist and researcher whose work bridges visual art and socio-cultural study. She earned a Diploma in Painting from the School of Fine Arts in Montréal and continued her studies at the School of the Louvre and the Grande Chaumière in Paris.

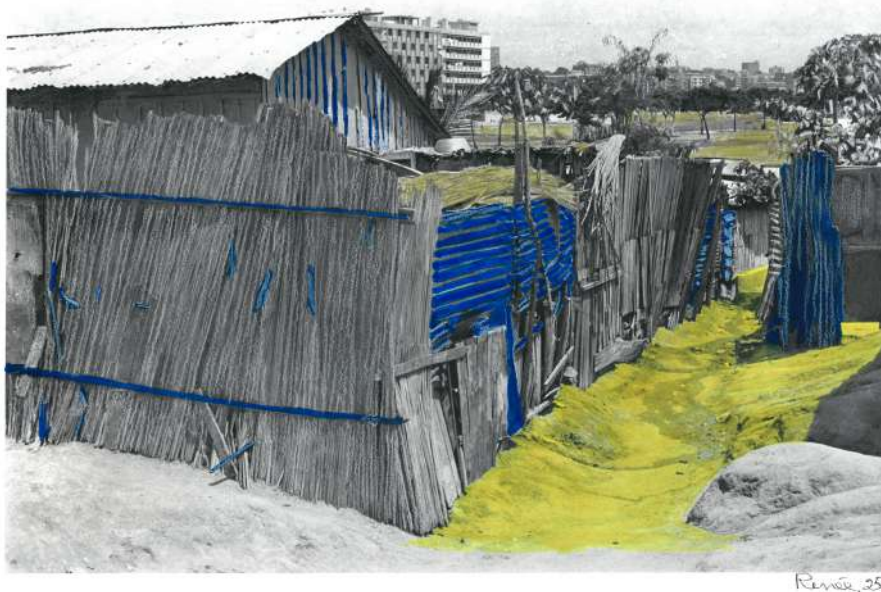
In 1970, Gagnon settled in Lisbon, where she began experimenting with innovative screen-printing techniques on large canvases, merging traditional and experimental methods to explore identity, social structures, and urban space.

From 1972 to 1974, she lived in Luanda, Angola, where her artistic and anthropological interests converged. Supported by a Calouste Gulbenkian Foundation fellowship (1975), she conducted pioneering research

on the Musseques (slums), documenting their architecture and cultural dynamics — work that led to influential publications highlighting the resilience of these communities. A second Gulbenkian fellowship (1986–87) further supported her interdisciplinary practice, combining painting, printmaking, and socio-cultural analysis.

Now based in Lisbon, Gagnon remains active in both artistic and academic circles. Her first anthological exhibition was presented by Perve Galeria and Freedom House – Mário Cesariny in December 2024, followed by showcases at the London Art Fair, ARCOLisboa, and VOLTA Basel in 2025. At AKA A Paris, she is debuting new works in which she intervenes plastically on her photographic archive of Luanda's musseques.

Renée Gagnon

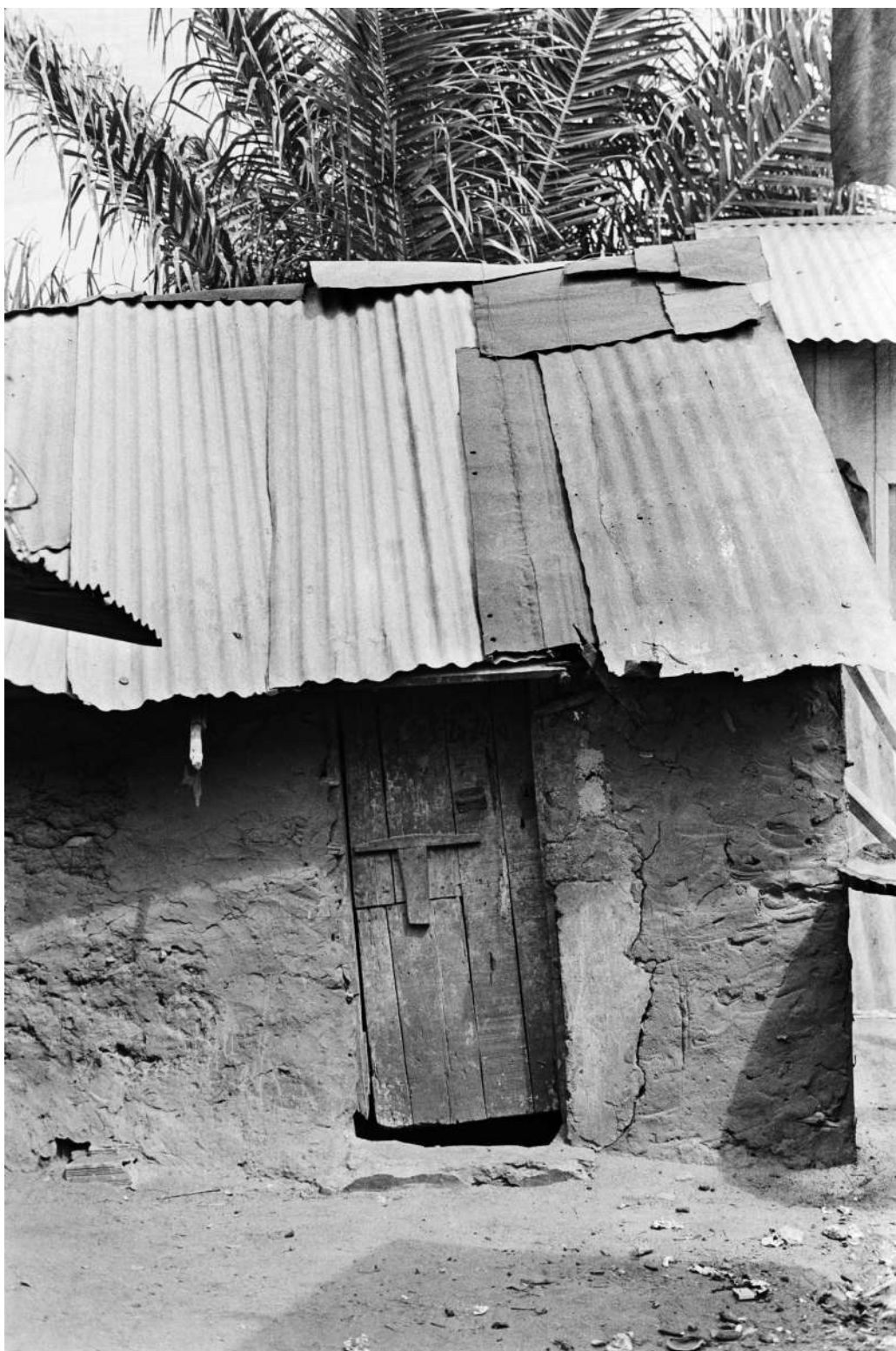


Untitled, 2025
Mixed media on photography print paper
27 x 40 cm
Ref.: RNG111



Untitled, 2025
Mixed media on photography print paper
27 x 40 cm
Ref.: RNG108

Renée Gagnon



Untitled (Musseques series), 1975 / 2024

Inkjet printing on Epson Ultra Smooth cotton paper, bonded to Dibond. Ed. 1/3.

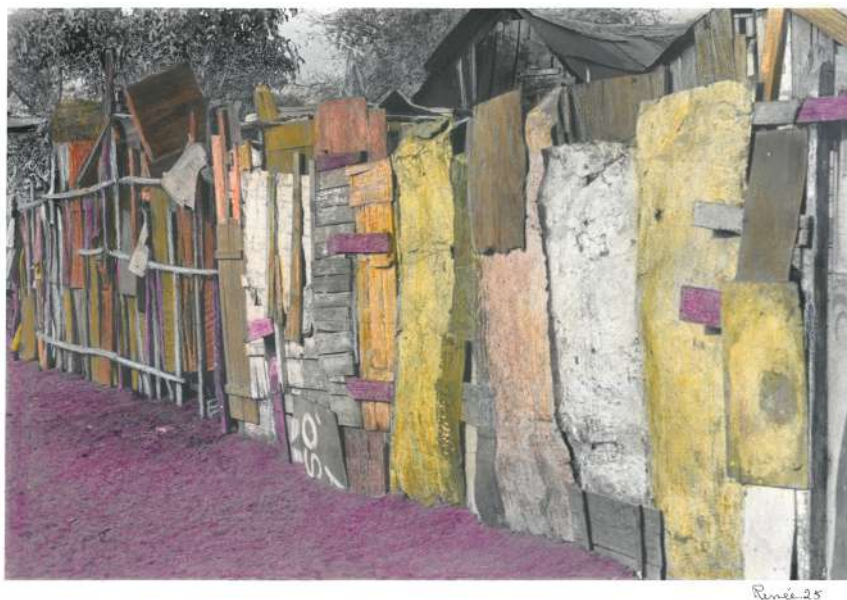
90 x 60 cm

REF: RNG065

Renée Gagnon



Untitled, 2025
Mixed media on photography print paper
26,5 x 40 cm
Ref.: RNG107



Untitled, 2025
Mixed media on photography print paper
26,5 x 40 cm
Ref.: RNG110

Renée Gagnon



Untitled (Musseques series), 1975 / 2024

Inkjet printing on Epson Ultra Smooth cotton paper, bonded to Dibond. Ed. 1/3.

90 x 60 cm

REF: RNG028



José Chambel (1969, São Tomé and Príncipe)
Untitled (Danço Congo Series), 2016
Hahnemuehle Baryta FB Paper. P.A. 1/2.
38 x 57 cm
Ref.: JC045

José Chambel

1969, São Tomé and Príncipe

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

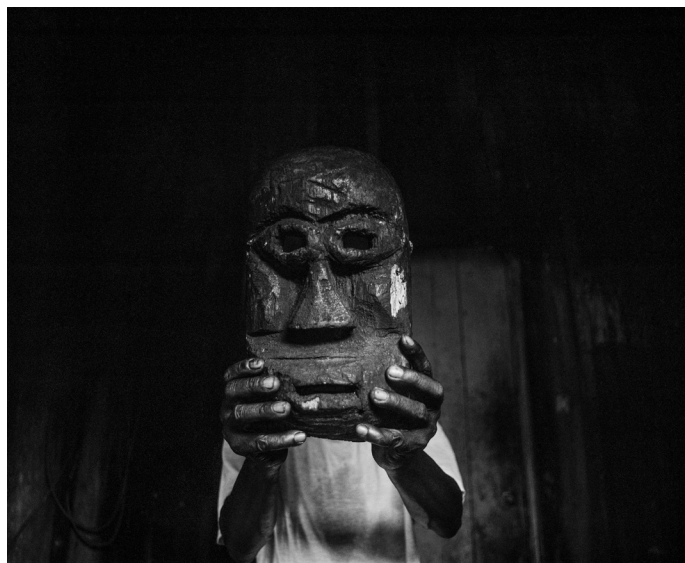
His photographic work is in a language of documentary nature, developing projects where he explores the light through black and white, with themes centered on the preservation of cultural, tangible and intangible heritage, in Portugal, São Tomé and Príncipe and Cape Verde. His work is represented in several public and private collections, such as the collection of Portuguese Center of Photography, the Cultural Center of São João da Madeira, the Ormeo Junqueira Botelho Foundation, the Lusophonies Collection, and the Norlinda e José Lima Collection. In Portugal, his work has been represented by Perve Galeria since 2015.

In spite of being deeply rooted in his heritage, José Chambel embodies a promising and talented generation that is committed to play a significant role in today's African society, encouraging the act of rethinking the image of Africa. In 2021, his work was featured in AKAA's VIP Lounge, where he gave, in loco, four interactive performances, and presented for the first time to the public the series "Le Ministre". In 2023, his photographs were highlighted in the Africa in Focus section of ARCO Lisboa, where Perve Galeria participated by invitation of the section's curator, Paula Nascimento. In 2024, the artist presented the project 'Danço. Between knowing and believing' at the 10th edition of the São Tomé and Príncipe Biennial of Arts and Culture.

José Chambel



Untitled, 2018
Hahnemuehle Baryta FB Paper. P.A. 1/2.
47 x 57
Ref.: JC061



Untitled (Danço Congo series), 2016
Papel Algodão. Ed. 3/6.
47 x 57
Ref.: JC035



Untitled (Capital series), 2000
Papel algodão. Ed. 3/6
47 x 57
Ref.: JC013

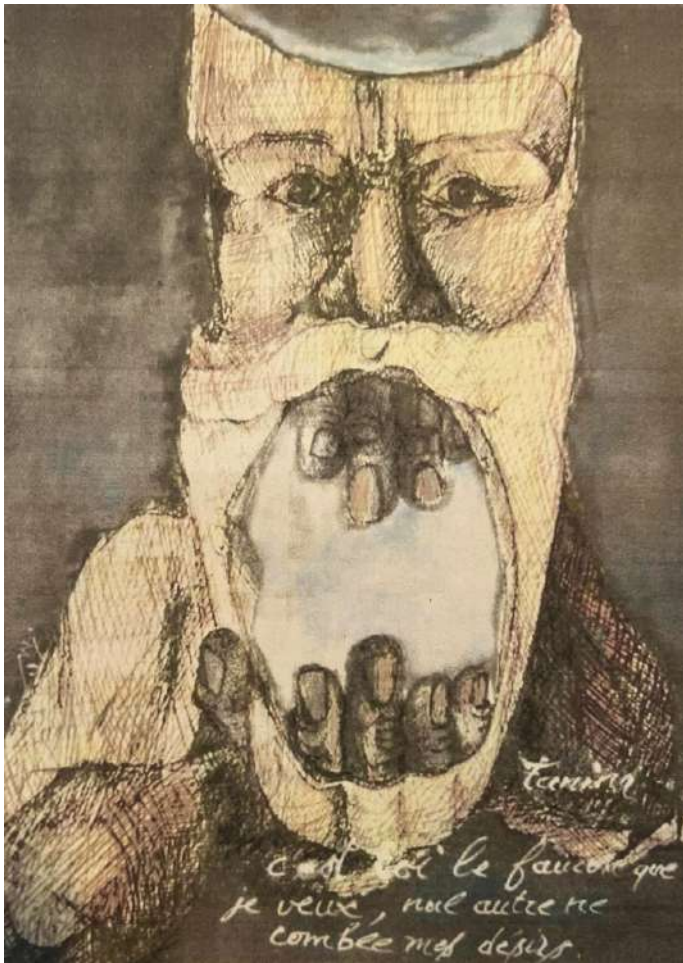
José Chambel



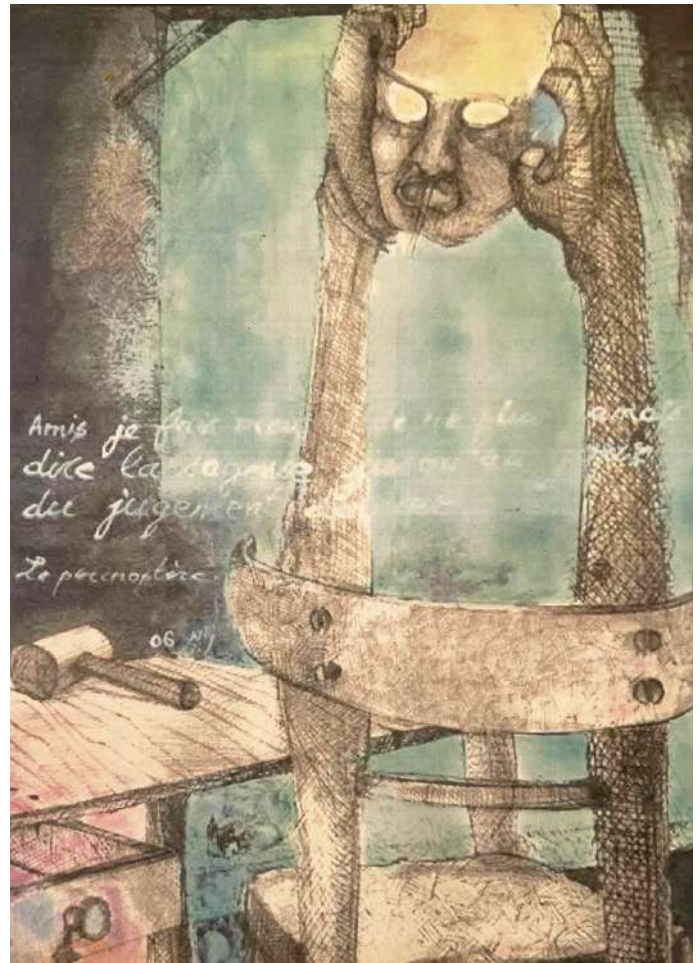
Untitled (Danço Congo series), 2016
Fotografia impressa em Papel de Algodão. Ed. 3/6.
31 x 47 cm
Ref.: JC048



Untitled (Danço Congo Series), 2016
Hahnemuehle Baryta FB Paper. P.A. 1/2.
38 x 57 cm
Ref.: JC043



Hellal Zoubir (1952, Algeria)
Tanina, 1977/2006
 Mixed media on paper
 34 x 26 cm
 Ref.: HZ001



Hellal Zoubir (1952, Algeria)
Le Percnoptère, 1977/2006
 Mixed media on paper
 34 x 26 cm
 Ref.: HZ002

Hellal Zoubir

1952, Algeria

Hellal Zoubir is a painter, visual designer, and curator whose work bridges art, architecture, and political reflection. He studied at the Société des Beaux-Arts d'Alger (1966–1967) with Camille Leroy and later at the École Nationale d'Architecture et des Beaux-Arts d'Alger (1967–1970) under Mesli Choukri. A scholarship took him to the École Nationale Supérieure des Arts Décoratifs in Paris (1970–1974), where he also completed a residency at the Cité Internationale des Arts and encountered the work of Georges Rohner.

In 1988, Zoubir earned a Diplôme d'Études Approfondies in Fine Arts from Université Paris-Saint-Denis under Professor Edmond Couchot. Returning to Algiers that year, he witnessed the October 1988 riots, which deeply influenced his artistic vision. His work from this period reflects the unrest and political transformations of Algerian society.

A founding member of the collective Essabaghine ("The Painters"), alongside Nour-Eddine Ferroukhi, Ammar Bouras, and others, Zoubir developed a visual language marked by irony, critical distance, and vivid colour, depicting the contradictions of contemporary Algeria.

Parallel to his artistic career, he taught at the École Supérieure des Beaux-Arts d'Alger (1977–2010), serving as Director of Studies (1983–1992) and coordinating the Fine Arts Department during "L'Année de l'Algérie en France" (2003). He also contributed to major public projects, including the Tunnel des Facultés d'Alger fresco (1986, with Salah Malek) and design coordination for the Algiers Metro.

Zoubir's works are held in major public and private collections in Algeria and abroad, including the National Museum of Fine Arts (Algiers), Zabana Museum (Oran), Museo Allende (Chile), and the Arab-Hispanic Institute (Spain). He received the Medal of the President of the Republic in 1986 and remains a leading figure in Algerian modern and contemporary art.

Beginning his collaboration with Perve Galeria in 2025, the gallery showcased his work at the Afreximbank Curated Spotlight during 1-54 London, followed by his special participation at AKAA in Paris.

Hellal Zoubir



Adam et Eve # 1 (La désobéissance originelle series), 2019
Mixed media on paper
30 x 20
Ref.: HZ005

Hellal Zoubir



Adam et Eve # 4 (La désobéissance originelle series), 2019
Mixed media on paper
30 x 20
Ref.: HZ006



Adam et Eve # 7 (La désobéissance originelle series), 2019
Mixed media on paper
30 x 20
Ref.: HZ007



Perve Galeria presenting José Chambel at FIG Bilbao 2022



Perve Galeria presenting Renée Gagnon at ARCOLisboa 2025



Perve Galeria presenting Reinata Sadimba at Abu Dhabi Art 2023



The little boy Jesus and the little devils, 2011

Oil on canvas

40 x 20 cm

Ref.: TRO144

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