



Also Known as Africa

Shikhani Reinata Sadimba Manuel Figueira

4 GENERATIONS OF ARTISTS COMING FROM 4 AFRICAN PORTUGUESE-SPEAKING COUNTRIES.

At a time when the discussion about “centers” and “peripheries” is on the agenda, it is increasingly recognized the importance of new ideas and aesthetics coming from the “periphery”.

It is also necessary to go after, to the ancestry of thought and creation, woven outside the western circuit, outside the reigning historical consensus, to establish a new global order, embracing, fair and unequivocal.

We walk to the abandonment of a reductionist denominator of Euro-American centrality, as a phenomenon of poignant development and in this context, it becomes important to show Africa and the modern and contemporary manifestations of its diversity; in this case, the Africa that Mozambique, Guiné Bissau, and the islands of Cape Verde and São Tomé Prince contains and that is certainly distinctive from the one that the other countries on this gigantic continent contain.

To expose the African artists is something urgent. Especially the ones most deeply rooted in their heritage and that were able to establish a new way of artistic creation. Especially the ones that have contributed to the emergence of other contemporary visual languages in their country, capable of assimilating a contemporary and international environment that is often hostile to anyone that does not come from the Western centralism.

The importance of presenting these artists come at a time when the art world is on a massive increase of interest in the work of modern and contemporary African artists.

However, on a deeper reflection it becomes evident that the most explored geographies of African art are focused towards an Anglophone and Francophone perspective of modern and contemporary African art. Portuguese-speaking (Lusophone) artists from Africa are still poorly represented.

This absence tells us that there is being built an erratic African art cartography and is urgent to have an embracing perspective from the various existing “Africas”. This project intends to represent the Lusophone art in the bases of its historical evolution.

For this reason, we have chosen to include modern and contemporary works of their representative artists, namely Ernesto Shikhani, Reinata Sadimba, Manuel Figueira, Malangatana, Manuela Jardim, José Chambel and Tchale Figueira.

In spite of being from different generations and using different mediums of expression, they are all founders of an international Africa. An Africa which transcends all stereotypes, that renews itself without falling into myriad, without falling into the temptation to flee to modern places, ephemeral in technologies and with mutant visual languages.

From Ernesto Shikhani, we present a core of painting, drawing and sculptural works produced by the artist as early as the 70's, 80's and 90's, which demonstrates a constant search for new ways in his own journey, as an artist and as a man concerned about the issues that were put to the contemporary African societies. In his work, Shikhani makes us realize the importance

Malangatana Manuela Jardim Chambel Tchalé

3 VISUAL ARTS MEDIUMS CLAY SCULPTURE, PAINTING AND PHOTOGRAPHY.

of a search for cultural identity and knowledge as inherent values in a sustained and sustainable development.

From Reinata Sadimba, we present the most recent ceramic and graphite sculptures where the author creates singular and unrepeatable narratives, involving human (trans) figuration all the time. Works impregnated of a surrealizing, symbolic and pantheistic atmosphere (we might say accidentally western). Sparsely inspired by real stories of ordinary people with whom she crosses, Reinata shapes her works according to her peculiar imaginary, full of legends and fables that arise in dreams – since her childhood, when she inhabited the vast and inhospitable Mueda at the Makonde Plateau.

Malangatana came from a simple background, and, today, he's one of the first artists from Portuguese speaking countries represented in important museums such as Tate Modern, in London. This was also thanks to the Portuguese architect Pancho Guedes, who gave him the garage for an atelier and the patronage of acquiring two paintings once a month. His work is frequently related to the struggles of ordinary people and the violence endured by native Mozambique people, fighting for independence from Portugal.

The artworks that will be exhibited in Akaa Paris incorporate his artistic period from the 60's, from which Tate's aquired artwork (also provenient from Perve Galeria) comes from.

From José Chambel we will present a group of photos of documentary nature, so natural to Chambel's universe, that were exhibited for the first time in Art Dubai - Bawwaba Section, March 2019. His themes often relate to the preservation of cultural, tangible and intangible heritage, both in Portugal, São Tomé and Príncipe and Cape Verde. The booth from Art Dubai was both interviewed and considered one of the most interesting by the BBC journalist Sylvia Smith.

Manuela Jardim artworks are the result of a very deep research that the artist did in Guiné Bissau getting back to her roots. They are presented as paintings but also in a sculptural lenses - Manuela Jardim thinks on the artistic object itself, as a whole, as its own medium.

Finally, Tchalé Figueira is a frontal, pragmatic and observant artist, whose vast pictorial collection recognized in several countries, reflects his own way of being and painting.

The works we will present belong to the series "War Is Stupid", consisting of about 20 frames of big dimensions. In the words of Tchalé, "War is always a concern I have as an artist and as a citizen of the world to express what comes to my heart," Considering himself as a "pacifist", this series is the author's artistic cry against the war.

These artists are included in the Lusophony's Collection, owned by Perve Gallery (Lisbon). A collection that has been built precisely on the idea of contribute to expand the possibilities, the limits and the borders of African Art as we see it nowadays.

ERNESTO SHIKHANI

MOÇAMBIQUE

Ernesto Shikani was born in 1934 in Mozambique and was later deceased in 2010, in Mozambique. He began to devote himself to sculpture art with the master Portuguese sculptor Lobo Fernandes.

In 1963, he became the assistant of Professor Silva Pinto. Shikani's work is recognized by many contemporary Mozambican artists including Malangatana and Chissano. His work 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. This documentary shows interviews and images of his own public art.

In 2015, five years after the death of Ernesto Shikhani and marking the 40th anniversary of independence of his country, Mozambique, Perve Galeria made a solo exhibition, showing five decades of his artistic production. More than 50 works (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 2015, 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 I:54, the African Art Fair held in New York, USA.

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



Untitled, 1974, Mixed media on paper, 60 x 40 cm, SI 19



Untitled, 1992, Mixed media on paper; 45 x 37,5 cm, S327



Untitled, 1974, Mixed media on paper; 43 x 30 cm, S240



Untitled, 1990, Wood Sculpture,
74 x 27 x 15 cm, S106



Images from Perve Galeria's booth, presented in Art Dubai 2015, with its Artistic Director, Carlos Cabral Nunes and HE Zaki Nusselbeh Cultural Advisor, Abu Dhabi Culture and Heritage Authority (ADACH), with artworks from Shikhani.

Newsletter from Art Dubai 2015, mentioning Perve Galeria and Ernesto Shikhani in particular:



Ernesto (Shikhani), Untitled, oil on canvas, 80x100cm, 1973 © Perve Galeria

ART DUBAI MODERN 2015

Now in its second year, Art Dubai Modern, sponsored by Mashreq Private Banking, is a unique programme that grows in 2015 to include 15 solo and two-person shows by masters from Africa, the Middle East and South Asia.

Selected by a committee of renowned curators and historians, galleries feature artists who proved influential in the twentieth century, particularly through the vibrant modern period of the 1940s to 1990s.

Read the full list of modern galleries participating in the 2015 fair, and more about the Advisory Committee, [here](#).



Participation in Art Dubai | Modern, with artworks from Ernesto Shikhani, Reinata Sadimba, Manuel Figueira and Cruzeiro Seixas. Pictures of Perve Galeria's stand.

MALANGATANA

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.

He was arrested by the colonial police, accused of being linked to FRELIMO and was imprisoned for about two years, and there he managed to paint some works. "Guerreiros - Momentos de Decisão" 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" in 2004. He 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 in 1970; the Nachingwea Medal for his contribution to Mozambique Culture in 1984 and the prize of the International Association of Art Critics, in Lisbon in 1990.

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

In the year 2020, the historical work of Malangatana "Guerreiros - Momentos de Decisão" will be loaned by Perve Galeria to an exhibition in Art Institute of Chicago.



BEASTLY FIGURES, 1971, Oil on Canvas, 81 x 54 cm, MALI 14



Untitled, 1963, Indian ink on paper; 15 x 21 cm, MAL11



Untitled, 1964, Indian ink on paper; 12 x 20 cm, 1964, MAL07



Untitled, 1968, Indian Ink on paper; 37 x 50,5 cm, MAL15



Four hours in Zobo, n.d, Oil on Platex, 44 x 55 cm, MAL16

MANUEL FIGUEIRA

CAPE-VERDE

Manuel Figueira was born in 1938, in the island of São Vicente, Cape Verde, in the African continent. Lived in Portugal between 1960 and 1974. He was the first Cape Verdean to attend the Fine Arts Academy in Lisbon. Having returned to his country in 1975, accompanied by his wife, Luisa Queirós, also a visual artist, to work on the regeneration of popular culture at this archipelago. Manuel Figueira founded, with other art lovers, the Cooperative Resistance in 1976. Through hard work of research and action, he has contributed to the current cultural setting of Cape Verde, promoting the regeneration of popular arts and ancient weaving techniques.

From January 1978 to March 1989 he was Director of the National Craft Centre, where he guided the project artistically, designing and performing his works, using the techniques of weaving traditional tapestry and dyeing.

Since 1963 he has exhibited in group and solo shows in Austria, Belgium, Brazil, Spain, France, USA, Portugal and of course in Cape Verde. In 2005, Perve Galeria organized the first retrospective exhibition of Manuel Figueira held in Portugal - "Infinite Visions" in which were presented 126 works from the period between 1963 (prior to his trip to Portugal) and 2004.

Throughout his rich career, the artist was honored with important distinctions. Figueira was given in 1988 the "Award Jaime Figueiredo" by the Ministry of Culture and Sports of Cape Verde and in 2000 received the Medal "Volcano", an award given on the occasion of 25 Years of Independence due to his importance for the fine arts and culture's development in Cape Verde.

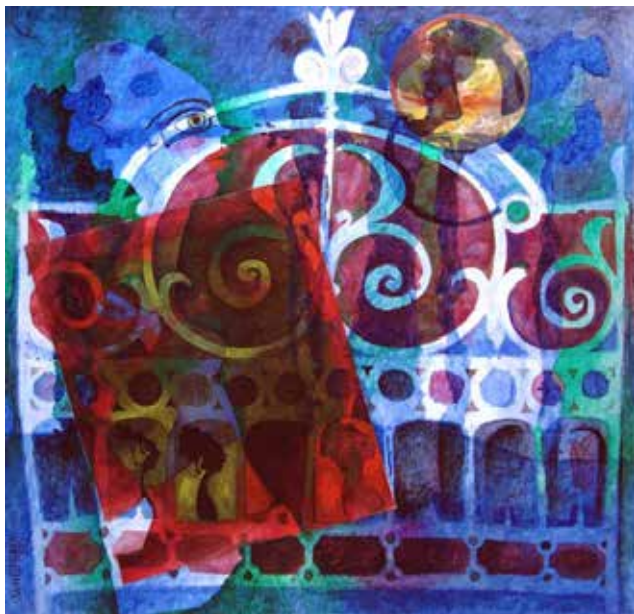
He became an indispensable name in the African art history and his work is represented in major public and private collections, such as the Museum of Ovar, Banco de Fomento and Culturgest - CGD Foundation, the Serralves Foundation, in Portugal, and Banco Totta & Azores, ANP in Cape Verde. His work is also in his country's Embassy to the UN, in New York) and in the Pro-Justitae Foundation, Palace of Culture in Cape Verde and in the LusoPhonies Collection of Perve Galeria. In 2019, Perve Galeria exhibited some of his works at Art Dubai 2019 in Dubai, UAE.



Musiccornea, 1991, Gouache on paper, 57 x 37 cm, MFI81



"Sem título" (Untitled), 1972, Gouache on paper, 39 x 21 cm, MF104



"Maguy" - Estrelas - Metal From Cancels, 2003, Oil on canvas, 100 x 100 cm, MF177



The Drunk, 1996, Gouache on paper, 31 x 41 cm, MF100

MANUELA JARDIM

GUINEA BISSAU

Maria Manuela Jardim Gouveia was born in Bolama, Guinea-Bissau. She has a degree in sculpture from the University of Fine Arts in Lisbon (1975). She attended the courses of engraving, textiles and decoration at Ricardo Espírito Santo Foundation (Lisbon) and serigraphy at the Institut National d'Éducation Populaire in Paris. From 1984 to 1989 she worked as plastic arts technician at Faoj, and she was the author of several posters promoting the organism. Manuela Jardim joined Portugal's representative team at the Biennial of Artists of the Mediterranean Countries in Greece in 1986 and in France in 1990.

She is the author of two stamps of a philatelic block commemorating the visit of His Holiness Pope John Paul II to Guinea Bissau in 1990. She is the author of the serigraphy commemorating the Centennial of the Vasco da Gama Aquarium (Lisbon) in 1998 and also the author of the painting that was used to disseminate the Colloquium "Océan: Archipel d Archipels" of the Franco-Portuguese Institute, in 1999.

In 2002/3, as plastic artist and teacher, Manuela Jardim developed a sabbatical internship at the National Museum of Ethnology in Lisbon having as her motivation the collection of Cape Verdean and Guinean Cloths hosted there. She has been part of the educational service team of the National Museum of Ethnology in Lisbon since 2008, under the cooperation protocol between the Ministries of Culture and Education.

Reencounters XX, 2008,
Mixed media on craft
paper paste, 50 x 50 cm,
MMJ39



Reencounters X, 2008
Mixed media on craft
paper paste, 50 x 50 cm
MMJ29



Reencounters XIV, 2008
Mixed media on craft
paper paste, 50 x 50 cm
MMJ33



Reencounters XX, 2008,
Mixed media on craft
paper paste, 50 x 50 cm,
MMJ40



Reencounters X, 2008
Mixed media on craft
paper paste, 50 x 50 cm
MMJ53



Constructed Ideas - Memory's Aromas II, 2015, Mixed media on burlap, 150 x 100 cm, MMJ48

REINATA SADIMBA

MOZAMBIQUE

The most important Mozambican sculptor and greatest icon of African art, 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'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.

In 2018, Perve Galeria presented a selection of the artist's work at the international art fair Art Dubai, which took place at Madinat Jumeirah, Dubai (UAE), from 21 to 24 March. Still in the same year, a selection of her artworks was presented at AKAA - Also Known As Africa, the first and only art fair in France de

voted to contemporary art and design centered on Africa held from 9 to 11 November in Paris. In 2019, Perve Galeria presented a selection of the artist's work at the international art fair JustMad X in Madrid (Spain) | 26 to 03 February.



Untitled, 2017, Terracotta and graphite, 34 x 21 x 22 cm, RI 14

Untitled, n.d.
Ceramic and graphite,
30 x 27 x 30 cm, R125



Untitled, 2017
Ceramic and graphite,
10,5 x 19 x 37 cm, R066





Reinata Sadimba's work exhibited in Art Dubai 2019.



Reinata Sadimba's work exhibited in Akaa 2018, Paris, France.

TCHALÉ FIGUEIRA

CAPE-VERDE

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

Tchalé Figueira is not only a visual artist, he is also a musician and a poet. 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 is also a fiction writer and published his novels *Solitário* and *Ptolomeu e a sua Viagem de circumnavegação* in 2005. In 2010 he edited the book *Contos de Basileia* and, in 2013, the novel *A Índia que procuramos*.

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. Figueira 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, the first and only art fair in France devoted to contemporary art and design centered on Africa held from 9 to 11 November in Paris. At the same time, a selection of his artworks was exhibited in a collective exhibition in Lisbon, Portugal, entitled "WRS | Resistance, Revolution and Sunflower (the dreamers effect)", held by Perve Galeria and Freedom's House - Mário Cesariny.



Untitled (series "Eros")
2018, Mixed Media on
cardboard, 48 x 65 cm
TCH20



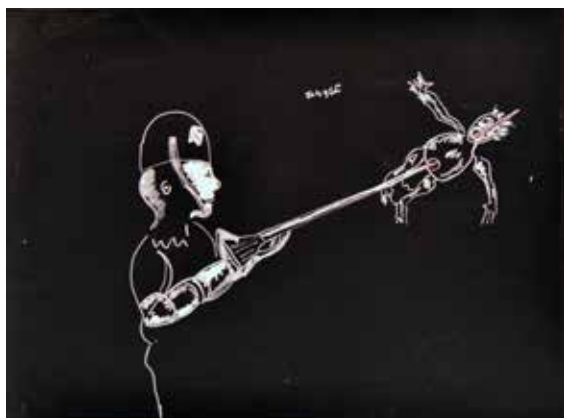
Untitled (series "Eros")
2018, Mixed Media on
cardboard, 48 x 65 cm
TCH16



Untitled (series "Eros")
2018, Mixed Media on
cardboard, 48 x 65 cm
TCH15



Untitled (series "War is stupid"), 2018, Mixed Media on cardboard, 48 x 65 cm
TCH10



Untitled (series "War is stupid"), 2018, Mixed Media on cardboard, 48 x 65 cm
TCH12



Untitled (series "Eros"), 2018, Mixed Media on cardboard, 48 x 65 cm
TCH14



Tchalé Figueira's work in exhibition. First in aPNG2, Lisbon, Portugal, and in Akaa 2018, next to Reinata's sculptures, Paris, France.

JOSÉ CHAMBEL

SÃO TOMÉ AND PRÍNCIPE

Born in São Tomé and Príncipe, José 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.

Among the various projects that José Chambel has carried out are "Industrial Archaeology" (Portugal), "Chilóli" (São Tomé and Príncipe), "Tabanka" (Cape Verde) and "Capital" (Ilha do Príncipe). His work is represented in several public and private collections, such as the collection of the Portuguese Photography Centre, the collection of the São João da Madeira Cultural Centre, the Ormeo Junqueira Botelho Foundation and the Lusophonies' Collection.

José Chambel has been exhibiting regularly since 1993, having participated in several biennials and collective exhibitions, both in Portugal and abroad, such as "Alfa e Ómega", the Portuguese Photography Institute (1996); Vila Franca de Xira 5th Biennial of Photography (1997); São João da Madeira Cultural Centre (1998); Portuguese Cultural Centre, São Tomé e Príncipe (2000); Curitiba International Biennial of Photography, Brazil (2001); Galeria Imagolúcis, Porto (2001); Museu de Tabanca, Assomada, Cape Verde (2001); FotoFesta, Maputo, Mozambique (2004); Image Museum, Braga (2005); Cultural Centre Humberto Mauro, Brazil (2005); Cineport II, Lagos (2006); Espaço Q Gallery, Porto (2013); Artists from Lusophone Countries, Casino Estoril (2013); "Resistance and Freedom - Independences in the art of Lusophonies", Palácio da Independência, Lisbon (2015), and CAPITAL - Santo António do Príncipe, Goa State Central Library, Patto, Panjim (2016).

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

SOLO EXHIBITIONS (selected) 2000 "Págá Dêvê", Centro Cultural Português, São Tomé and Príncipe. 1996 "Alfa e Ómega", Instituto Português de Fotografia, Lisbon, Portugal.



Untitled #02 (Danço Congo Series),
2016, hahnemuehle Baryta FB,
60 x 80 cm, JCH02#



Untitled (Págá Dêvê Series)
Black and white photograph - Epson
Ultrachrome impression - 1/6,
n.d., 40 x 50 cm, JCH009



Untitled #17, 2018,
hahnemuehle Baryta FB,
50 x 60 cm, JCH017#



Untitled #20 - (Danço Congo Series), 2016, Hahnemuehle bartya FB, 50 x 60 cm, JCH20#



Untitled #07 (Danço Congo Series), 2016, Hahnemuehle bartya FB, 60 x 80 cm, JCH07#



José Chambel's exhibition in Perve Galeria, appearing in an interview on RTP Africa, the national portuguese television channel related wth Africa.



José Chambel in an interview with Sylvia Smith for BBC. Art Dubai 2019.

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Mariana Salgado Serra

Production
Perve Galeria - Alfama
Casa da Liberdade - Mário Cesariny
aPGn2 - a PiGean too

Organization
Colectivo Multimédia Perve

Printing and Copyright
Perve Global - Lda.



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