



Coleção **Lusofonias**

CONNECTING TO PORTUGAL

AND TO THE PORTUGUESE-SPEAKING WORLD
A MODERN AND CONTEMPORARY ART EXHIBITION



OPTYLON  KREA

Preview

TomTom Kirmizi building
Istanbul | 11.09 - 14.09.2019

Exhibition

Bilkent University fada art gallery
Ankara | 19.09 - 04.10.2019



CONNECTING TO PORTUGAL AND TO THE PORTUGUESE-SPEAKING WORLD

A MODERN AND CONTEMPORARY ART EXHIBITION

It is my privilege and honor to introduce to the Turkish audience the present modern and contemporary fine art exhibition, displaying an art collection that includes some of the most prestigious artists, not only from Portugal, but also from other Portuguese speaking countries and communities.

During my tenure as Ambassador of Portugal, serving in Turkey - a beautiful and unique country where art, masterpieces, and remainders of past civilizations are so current - it is the first time that a Portuguese art exhibition of this nature sees the light of day. An additional reason for pride, therefore, also in the sense that it allows and promotes the deepening of the bilateral cultural agenda among two countries geographically far apart - Portugal initiating the map of Europe in the West, and Turkey outlining it in the East - but still so close to each other.

The presentation of this art collection only became possible through a solid and proficient partnership between the Embassy of Portugal/Instituto Camões and Krea-Optilon, Contemporary Istanbul, as well as Bilkent University. The sponsorship and dedicated support of these Turkish entities were decisive for realizing the present endeavor.

A sincere word of praise is also due to Perve Galeria, a prominent and innovative Portuguese art gallery, responsible for assembling and curating this precious collection of masterworks.

An appealing heterogeneity characterizes this large-scale exposition. The concepts, techniques or tools employed by the

various artists on display are miscellaneous, in an array that goes from painting and sculpture to video, photography, tapestry or performance; Likewise there is an enlarged spatial scope represented, from Portugal to Brazil, from Angola to Mozambique, São Tomé e Príncipe, Guiné-Bissau, Cabo Verde, China (Macau) and India (Goa). In addition, the temporal range is similarly vast, starting in 1930's until the present-day, as there are works of art in the process of continuous making, to be finalized here in Turkey, during the period of this exhibition.

Nevertheless, underneath this holistic heterogeneity lie the Portuguese language, as a persevering feature of unity and accord, almost tangible throughout the entire collection.

Picasso rightly said that the purpose of art is washing the dust of daily life off our souls - allow it to happen by capturing and savoring this exhibition's intimacy, it's peculiar powerfulness, the conceptual diverseness, the depiction of human stereotypes, the loneliness of secluded objects, the vastness of bloody experiences, the chromatic subtleness, the grotesque of a battle or the quietness of the silhouettes.



H.E. **Paula Leal da Silva**
Ambassador of Portugal in Turkey

Ankara, September 2019

ABOUT

THE COLLECTION

The LusoFonias | LusoPhonies collection, managed by Perve Galeria, from Lisbon, exhibits a wide range of artworks covering almost a century of creation made by artists from Portugal and from Portuguese-speaking countries and communities such as Brazil, Angola, Mozambique, Cape Verde, Guinea-Bissau, São Tomé and Príncipe. Artists from the Portuguese former colonies of Goa (India) and Macau (China) are also represented in the collection. This will be presented in three themes: "Authoritarianism, Doctrine and Resistance", "The Democracy's Emergency" and "Future, Miscegenation and Diaspora".

This travel exhibition in Turkey, to be presented in Istanbul in the TomTom Kimizi Building and in Ankara, in the Bilkent University gallery, derives from a series of international presentations made since 2010. The LusoFonias | LusoPhonies Collection has been, over the years, subject of various exhibitions, with wide dissemination by the media. Among them, we highlight those that took place in Senegal, at the National Art Gallery in Dakar, prior to the World Festival of Black Arts (FESMAN III) in 2010 and, subsequently, the one that was presented in the context of the Drawing 12 Triennale, at the Egyptian Palace, in Oeiras, in addition to the presentation of various themes from the collection at Lisbon's Art Fair and at Perve Galeria.

In January 2014, following the participation of Perve Galeria in India Art Fair, the most prestigious art fair held in New Delhi, where the work of some of the authors represented in the LusoPhonies Collection was shown, the IIC - India International Center (www.iicdelhi.nic.in), addressed an invitation for the Collection to be exhibited in January 2015, within the VIP program of the Art Fair.

In the current exhibition in Turkey, there will be special participations of 2 artists: Manuel João Vieira and Pedro Amaral, mentor of the BorderLovers Collective, both having made site specific artworks to be exhibited. Manuel João Vieira is one of the most outstanding artists from his time, has always been connected to the arts from painting to performance, from music to cinema, from literature to politics as well. His work mirrors his critical and humorous theatrical nature, and ends up provoking with his grotesque scenarios using his natural audacity. The other live participating artist will be representing the collective "BorderLovers", a duo that has been active for more than two years and that has the concept of urban street art and intervention with the application of traditional artistic creation techniques such as painting shown in an outdoor environment. The art is characterized by the creative spirit and improvisation of who produces it, as they have already presented their work all over the world, passing through Paris, Luxembourg and Lisbon, addressing aspects of the Portuguese culture, some of the country's most iconic figures and the spectrum of the Portuguese language.

THE ORGANIZER

Founded in 1997, Colectivo Multimédia Perve is a nonprofit association devoted to art and culture that have, since then, created various important art events at an international level.

With the support of the association, in the year 2000, Perve Galeria was founded. Located in the historic center of Lisbon, they have helped and devoted themselves to the Portuguese-speaking artists and, since then, presented exhibitions of modern and contemporary art. The gallery develops and promotes nationally and internationally artistic, cultural and technological projects.

One of its primary objectives has been the dissemination of authors coming from the Portuguese-speaking countries, not only in the fields of visual arts but also with multimedia art and interactivity. Perve Galeria's history, includes exhibitions at Arte Lisboa, Porto Arte, Art Madrid, Hot Art Basel, Puro Arte Vigo, India Art Fair, Art Dubai, London Art Fair and the organization of multiple national and international artistic initiatives, with emphasis on curatorial projects such as:

International Triennial of Contemporary Art in Prague (Czech Republic, 2008); International traveling exhibition "Mobility Re-reading the Future" (Poland, Finland, Bulgaria, Czech Republic and Portugal, 2008-09); "Lusofonias" (Lisbon, Dakar, New Delhi, 2009-17); the 2nd Global Art Meeting with the participation of more than 150 artists from 3 continents (Portugal, 2008-09); "Os Surrealistas 1949-2009" (Portugal, 2009) and "555-Ciclo Gutenberg" (Portugal, 2010).

In 2013 the gallery launched a new museological space in Lisbon: Freedom House - Mário Cesariny that is a versatile artistic project, built in honor of the poet and surrealist painter Mário Cesariny de Vasconcelos, that hosts the artistic and documentary estate, bequeathed by the artist, along with some collections that began to be gathered from the beginning of the 90s. Among the collections are the most emblematic ones dedicated to Surrealism, African Primitive Art, Erotic Art and Lusophony.

The professionalism of Perve Galeria is evident in its already 17 years of presence in the art market. During 17 years of regular activity, there were many initiatives developed in Portugal and abroad, as in the case of Senegal, Brazil, and India. We also promote the diffusion of contemporary art through the edition of screenprints and the edition of signed and numbered art books.

Information about this and other initiatives, exhibitions, art collections, artists and artistic editions it's available at: www.pervegaleria.eu, where you can check the regular activity of this Art Gallery.

There are also available the exhibition catalogs, press clipping and exhibition images.

LIVE . PERFORMANCE ART

LONGING FOR PARADISE

Performed live by **MANUEL JOÃO VIEIRA**

Art is the place where it's possible to find a state of Freedom that allows one to build a Somewhere/Place, which is also a Nowhere/No-place, a place where a certain idea of perfection or anything else may be fully outlined, not mandatorily towards the edification of a building of harmonious social mechanisms, but in the sense of Will orientation and manipulation/handling/movement for similar purposes in a poetical level/lieu. Particularly in this case, these exercises operate as jets, pointing out to the (re)construction of the idea of Paradise, as future project and, simultaneously, as memory and nostalgia of the perfect place. The place of perfection; all qualities and no flaws, could be applied to several objects. Negative objects exist also as perfect objects. The idea of a selected purpose crossing an artistic path may be mistaken for the artist's life, maybe with a particular life of the artist, with that less visible life that works as a double of the life of facts and of the facts of life. so often with their head against the wall of Paradise, look for a New World.



Manuel João Vieira is one of the most prolific and important Portuguese artists from his generation. He was born in Lisbon, Portugal, a city-scene of his action in various areas from painting to music, performance-art, film, literature and politics. In 1983 he founded the "Homeostético" Group that paid attention to emerging artistic trends at the time.

With a sharp critique, Vieira has a very strong personality and humorous theatrical component. This is visible in his scenographic inhabited spaces, and the grotesque environments that he creates.

Founder and lead singer of the bands "Ena Pá 2000", "Irmãos Catita" and "Corações de Atum" also includes the theatrical representation of characters like "Orgasmo Carlos", "Lello Universal", among others, also participating in feature films, movies, and television series. In 2011, he did one of his most courageous art performances: he announced his candidacy for President of the Portuguese Republic and did several performing acts within the frame of a political campaign.

VIDEO . PERFORMANCE ART

Video Performances by **ALBERTO PIMENTA**

"... Life and work are something of an enigma ... put by the sphinx that fit each one: we will be living and the puzzle will be revealed! Because at the age of 14 ... some mimic heroes ... others imitate texts ... it's all there from the beginning, heroes and texts that transform according to time... and then when I left Portugal ... already (or still) 23 years old... and the poetic form was beginning to take shape ... the thread ball changed color ... color that radically mismatched ... nothing matched ... the shock was of languages, each with their own reality ... and then I started painting: life settled into the work or vice versa ... and I participated in a group exhibition... and was appreciated... and kept 4 or 5 years... but then I returned to poetry... met some German concrete poets ... this poetry united word and image... wove them... the ball thickened ... the thread got thicker: it was exciting... but then... near 1970 (maybe 66/67 to 74/75)... the invisible life hidden within us made me visible... in the city where I lived - Heidelberg - was the German hospital specializing in prosthetics for war wounds... there were many Portuguese... I saw many... I spoke to many... the first books of poetry were about war, mutilation and death... life was very dirty inside... and then out, and at that time I was already a refugee and undocumented... although I continued to teach... the university that had hired me, had its pride, resisted several Portuguese pressures. To come back as I did... with an attractive invitation that was made unininvitation after I made "Homo Sapiens"... a future professor of the Faculty of Arts of the most noble and always loyal city... can not put himself in a cage with monkeys... the clear reason invoked was another, was a curriculum change... Treats have come mainly from Brazil, that I do not know... I only know poets... and Camões has a square with his name in the capital of the Republic, and the name plate has the word poet in brackets... so poet in brackets... not between relatives!...

It is possible... it is clear that what I do puts questions: echos of my own. "What is this?" But no one asks it before life. "What is it?" Just try to make the best or the best part of the hunting party which one joined, because this way one accepted or choosed"

Poetic biography excerpt by the author



Performance "Homo Sapiens" at the Lisbon Zoo, 1977. Photo Jacques Minassian.



Performance "Homo Venalis" Chiado, Lisbon, 1991



Performance "Vier -Elemente Poesia", the incandescent water, Nuremberg 1989, picture of Kurt Pallus

Video Performances by **REGINA FRANK**

German artist living and working in Portugal since 2006. Since 1989, she has been one of the pioneers of performance art combined with technology, integrating the Internet and interactive social software installations. Her performances and installations deal with social and political-social issues and link digital media with traditional text transformed into textiles. Since 1989 she worked under the title The Artist is Present and published two books/catalogs with the same title. When this was used by Marina Abramović in 2010 Regina Frank dropped the “ist” of the Art-ist and focused on The Art is Present, later (since November 2015) “The Heart is Present.”

Regina Frank was based most of her life in Berlin and in a small town in the south of Germany, interrupted by many foreign scholarships, guest professorships and travels, in the USA, Japan, China, Taiwan, France, Finland, and Spain.

From 2006 onwards she held a base in Portugal, where she spends more and more time.

Early life and education | Born in 1965, she is the daughter of Elisabeth Frank and Franz Josef Frank, and grew up in a small town in Germany, in Meßkirch, where she kept a base until 2016. Being the youngest of four siblings and dealing with various health issues, she found refuge as a child in drawing and painting, exhibiting her first works very early. (“The only part of my body that I could move was my hands, and the white paper opened the door to my dreams, my pencil was my best friend, and I learned early that drawing could take me from being alone to be all-one.”) Due to the families’ and her home-towns close connection to Martin Heidegger, she devoted much of her youth to art and philosophy, later ventured into Zen Buddhism and Advaita Vedanta. She studied Sinology and Sanskrit, Old Oriental Studies at Freie Universität Berlin (Free University) until she got accepted in costume design department and later at the Visual Arts Department at University of the Arts in Berlin.

Here she did her Masters with Katharina Sieverding. As a tutor she taught photography and printing and organized many artist talks between 1990 and 1992, among others



L'Adieu - Pearls before Gods

Iris Print: Pigment on Büttenpapier, n° 1/25, 58 cm x 89 cm | RFK098

Photo: Fred Scruton, 1993, Exhibition: “Trade Routes” Comissioned by New Museum of Contemporary Art, New York Goethe Institut, Westminster Bank, Dow Jones, Curator: Laura TrippiIris

with John Cage, Joan Jonas, Marina Abramovi, Alfredo Jaar, Antoni Muntadas, Joseph Kosuth, Dara Birnbaum, Christina Kubisch, Hans Haake, Guerilla Girls, Gretchen Faust, Stephen Willats, Ugo Dossi and Nan Goldin.

She was a founding member of the student organization Interflugs, which represented the students interests to the administration and to professors, and gave access to at the time advanced technological equipment, such as computers, video projectors, editing equipment and video cameras. Together with her fellow students, she advocated equal rights and demanded a higher share of women as female professors at the still predominantly male college of arts. Consequently she was very active in the student strike.

In addition to a number of subtle performances and photographic works dealing with political themes, such as golf war, AIDS, she held her studio first in a squat and later above an homeless asylum in Berlin. She supported various forms of demonstrations in public space for equality, integration of foreigners and acceptance of homosexuals and collected funds for various social purposes.

Video Performances by **CARLOS ZÍNGARO**

Carlos Zingaro begins studying music at age of 4 (Friends of Children Musical Foundation, the National Conservatory of Lisbon, Academy of Music Amateurs and School of Sacred Music), becoming professional at the age of 13, as a member of the Chamber Music University Orchestra directed by maestro Ivo Cruz. In addition to the violin studies he also attends church organ courses and Gregorian chant with Antoine Sibertin Blanc. Musicology studies, electroacoustic music and contemporary music (theater-music) are part of residencies at the Technical University of Wroclaw 1978 (Poland) and Creative Music Foundation 1979 - Fulbright Grant (Woodstock / New York). Set Design course at the School of Theatre Lisbon where he became assistant professor of drawing. Pioneer in Portugal in the use of new technologies in the composition and interaction in real time, as well as in the relation sound/movement and "instant composition".

Presents himself in absolute solo or with groups at the major "improvisation" and "new music" festivals in Europe, America and Asia. Composers and musicians internationally significant in these musical areas such as Fred Frith, Peter Kowald, Joelle Leandre, Daunik Lazro, Richard Teitelbaum, Derek Bailey, Otomo Yoshihide, George Lewis, Christian Marclay, Evan Parker, Frederic Rzewski, Elliott Sharp, Keith Rowe. He is praised by names from La Monte Young to Siegfried Palm, from Alvin Lucie to Steve Lacy and John Zorn.

He was the music director of THE COMICS - Theatre Group and, years later he founded the gallery with the same name. Collaborated with several choreographers, directors and filmmakers as Olga Roriz, Michala Marcus, Paula Massano, Vasco Wellenkamp, Vera Mantero, Francisco Camacho, Giorgio Barberio Corsetti, Ricardo Pais, Constance Capdeville, Fernanda Lapa, Carlos Aviles Antonio Rama, Seixas Santos, Ludger Lamers and Francis Plisson.



Performance made in the opening of
the "Freedom House - Mário Cesariny" | 2013

Zingaro has a record production in its own name or collaborations with other musicians / composers with over 50 titles, with editions in France, Switzerland, Germany, Canada, Italy, England, Japan, Netherlands, USA. Best record of the year assignments in WIRE Magazine (GB), CODA (Canada) as well as two "Chock La Musique - Monde de la Musique" (F). He is, since 2002, the founder and president of GRANULAR association dedicated to experimentation in sound arts and inter-disciplinary relations.

Video Performances by **JOÃO GARCIA MIGUEL**

Born in 1961 in Lisbon, Portugal. Certified in Painting by ESBAL. Miguel completed a postgraduate diploma in Communication, Culture and Information Technologies with a thesis titled “O Imagem Actor” in ISCTE studies.

In 2007 he had his PhD in “Theoria, Historia y Práctica del Teatro” in Alcalá de Henares University, Madrid. He teaches Theatre, Cultural Animation, Sound and Image in ESAD in Caldas de Rainha. He has taught courses in several schools, and was guardian of academic training in collaboration with the University of Évora. He is a founding member of the group Canibalismo Cósmico which has developed in the area of performance / installation, some notable works such as “O Enigma da Fonte Santa” (1990) and “Redondo” (1995).

He is also a founding member of the ZDB Gallery and group OLHO theater. He was given the Honorable Mention Award at ACARTE / Maria Madalena de Azeredo Perdigão, Calouste Gulbenkian Foundation and the Scenography, models and original contest winners prize at the Theatre in the Decade soundtracks, Portuguese Club of Arts and Ideas. He organized jointly with OLHO, Festival X - which he continues to organize and lead artistically. He works as an interpreter for major works like “Waiting for Godot” Beckett, directed by João Fiadeiro and Homens-Toupeira, which he co-directed with Edgar Pera. He created and staged the show “Nada Especial” and co-directed with Clara Andermatt and Michael Margotta “As Ondas” (2004). In 2005 he staged with Teatro Bruto the play “Ruínas”, where he exhibited a series of paintings influenced by characters in the play. He presented his first solo exhibition at Perve Gallery with “Sem Título há 20 Anos” integrated in the 2nd Meeting of Global Art, in which he also participated with the staging of “A Casa Velha” by Luiz Pacheco.



Tears of Portugal | 2014



Tears of Portugal | 2014

ABSTRACT

EXHIBITION CUARTORIAL CONCEPT

In the twenty-first century, many countries are probably still looking for an identity vision of themselves that will allow their people to rediscover their past, beyond official history, in what may be deep roots before any of the occupations, to contemplate a future that starts from a present time where the resolution of antagonisms is a real pathway to follow.

Some of these vast territories, specially the ones in Africa, can be seen as large and complex labs of cultures and civilisations, forms of sociability and games of social powers, ethnicities and religions; including structures of domination and appropriation, nativism and nationalism, colonialism and imperialism; entering an era of globalisation. There can be experienced new ways of living and creating art in relation to hundreds of ethnic groups in Africa, each with its own culture and dialect.

It is in this multiform environment, in an attempt to construct an identity with common features, that great Collections of art appear, many of which replicate, mimicking European models. After the border adjustments that occurred during the 19th and 20th centuries, African countries were engaged in the construction of a narrative of historical past, in many cases also an edification of history with models imported from Europe.

The task of building collections of contemporary Afro-European Art is fundamental, since it involves questioning the current organisation, establishing communication and mutual knowledge paths and also reviewing the past. It is in this sense that we present an exhibition project that was given the title "in the convergence of the rivers ... the sea appears", symbolically marking the artistic convergence between authors who share convergent cultural traits and a common native language. The project

also reflects the narrowing of simultaneously aesthetic and conceptual relations between Africa and Europe once a colonising agent which time fortunately later transformed into a fraternal entity, seeking to contribute to the creation of constructive debate and to the structuring of thought on the artistic, aesthetic and philosophical contemporaneity.

Today, the Latin American and Lusophone terms are very much associated with a market interest, far from understanding a search for identity, as was the case during the twentieth century, and opens a possibility of establishing or re-establishing links between countries that are desired to be structural. This is therefore a second version of a dialogue that began many centuries ago. As if a computer program were to be referred to, a second revised and improved version, of a relationship that must be nurtured, that must grow, that must be carried out in the most complete and lasting way in which its participants, the artists, but not only, are capable of doing.

As José Roca, curator of the Mercosur Biennial (2011) and former curator of the Latin American Art section of Tate Modern, says, we live in a "post-Latin American" moment, where it makes no sense to build a collection whose indicator is merely territorial. The denominators should not be geographic, but thematic. In a broader and geographically more comprehensive view, it would be said that we live in a moment of postmodernity marked by (a social) disenchantment with respect to religion, politics and science. Modern ideas of truth and progress are constantly being questioned, giving way to subjectivity, multiculturalism and plurality. From this something profoundly different can arise, in terms of the world that which has been known so far. This may not be the end of a path, but its beginning. In deep consonance with this idea, the artists selected for this exhibit project, with diverse origins and from different generations, reveal in their works a

unifying line, sometimes almost humorous, in the deconstruction in which they operate, in the specific themes with which they identify, they impregnate, making their discourses structural elements in what can be a thought, a common action. Passing through History in general (and the History of Art, specifically), addressing it on the political and social side, even in the way they reveal the “monsters” coming from their communities and the mitigated construction of their fears, these artists, over time, populated their creations with a perennial truth and a non-desistance, a resistance, to which we must give attention. Like a lighthouse in the darkest night, these works point out paths, possible ways out.

In these works, there is a configuration and expression that transmits a surreal side of life but that adds to and explores the dualities of today’s world, maintaining the perennial meaning that art, as fruitful, timeless matter, intends to imprint on reality.

The exhibition “on the convergence of rivers ...the sea appears”, presents, in a non-exhaustive, synthetic way, the art of this vast territory and the way it has evolved historically, choosing to divide the exhibition into three periods, arranged around sections dedicated to the themes “Authoritarianism, Doctrine and Resistance”, “The Emergence of Democracies” and “Future, Miscegenation and Diaspora”, in order to reflect on the paths and connections that art, produced in an Afro-European context, has been registering, in particular that which was materialised from the 1940s, until the present.

Carlos Cabral Nunes



MANUELA JARDIM (b. 1949, Guinea Bissau) *Constructed Ideas - Memory's Aromas II*, 2015, Mixed media on burlap
150x100 cm | MMJ48

"ON THE CONVERGENCE OF RIVERS ...THE SEA APPEARS"

ARTWORKS FROM LUSOFONIAS COLLECTION

The Lusofonias Collection is currently seen in Portugal as one of the most relevant collections of modern and contemporary art from Portuguese-speaking countries. Its genesis dates back to the end of the 1990s, when it began to be assembled in a researched environment by the curator Carlos Cabral Nunes, hosting today hundreds of pieces thematically grouped in sections.

Although anchored in the specific territory of the Lusophony, the collection is built not only under this territorial indicator but, more than anything, under thematic denominators, where subjectivity, multiculturalism and plurality are the basic principles of a path that mirrors a broad vision on the spectrum of modern, contemporary and global artistic creation. It is, so to speak, the affinity with a certain form of "being portuguese" and a portugueseness, which unites the authors featured in the collection.

Therefore, there is an active and dynamic integration of artists who meet their criteria, as well as a conceptual basis on metamorphosis, which seeks to follow the directions and trends that are verified in the art of Lusophonies.

Despite maintaining this status as an open collection, which fulfils a permanent research and development programme, the Lusofonias collection initially defined its outlines around three central historical sections, which have been the subject of more persistent dissemination in various exhibitions held in Portugal and other regions, especially from 2009 onwards: at the UCCLA headquarters in Lisbon (2017); at the Palácio da Independência, in Lisbon, as part of the celebrations of 40 years of independence of the PALOP (2015); at the India International Centre, in New Delhi (2015); at the Egyptian Palace, Oeiras (2012) and at the Dakar National Art Gallery, in Senegal (2010).

"Authoritarianism, Doctrine and Resistance", "The Emergence of Democracies" and "Futures, Miscegenation and Diaspora", contextualise, in a synthetic and chronological way, the modern and contemporary artistic production of this vast lusophone

territory, to which the collection relates, and the way it has evolved historically between the 1930s and the present.

"AUTHORITARIANISM, DOCTRINE AND RESISTANCE" refers to the artistic production prior to the independence of the Portuguese-speaking African Countries (PALOP), which was to take place between 1974 and 1975. The works included in this period reflect the predominance of a tendency to use art as a revolutionary discourse and of a political and social claim, not only in the countries that lived under colonialism, but also in Portugal, where there was a dictatorship.

"THE EMERGENCE OF DEMOCRACIES" integrates works marked by the process of independence, with the installation of sovereign regimes and the affirmation of a unique identity in the various Portuguese-speaking countries. Also in Portugal, the freedom that followed decades of repression was felt in a particular way in artistic development.

"FUTURES, MISCEGENATION AND DIASPORA" gives motto to the third moment, seeking to present the artistic production that has been taking place, in contemporary times, not only that not only of authors residing in their countries of origin but also those whose work has been developed in the diaspora.

Thematically, stylistically and chronologically organized, the collection allows for multiple interpretations. Among its many protagonists, it presents deeply acclaimed figures, integrating relevant works in the artistic career of historical authors such as Malangatana, Cruzeiro Seixas, Manuel Figueira, Raul Perez, Pancho Guedes and Mário Cesariny. Throughout its almost 20 years of existence, the Lusofonias collection has not only been enriched in these historical centres, but has also opened up new sectors that mirror the diversity in contemporary artistic languages. For example, it houses a relevant section dedicated to photography that focuses mainly on the work of authors from the post-colonial periods and the diaspora. Authors who use photography as a visual weapon and who illustrate a new generation, one of the unique paths and

visions that the African diaspora expresses across the globe, in the field of contemporary art.

In deep consonance with this principle, over the course of a few months, the exhibition “On the Convergence of Rivers ...The Sea Appears”, held at the Citadel of Cascais Palace, shows, for the first time, works belonging to five previously unpublished sections of the Collection, never addressed in the exhibitions previously organised.

Carlos Cabral Nunes conceived a unique exhibition concept that explores the three themes of the collection, placing them in confrontation / dialogue with a selection of pieces of ancestral, traditional, popular, performative and experimental art, creating combinations which we believe may prove surprising and unforeseen, which reveal productions that are in dialogue, in a genealogical contemporary way with each other but which are matriarchally distinct.

The exhibition circuit is defined based on five distinct “images” of contemporary art: “Ancestral Art” bringing together works of ethnic art, commonly called primitive art, made in a wide range of African, Asian and South American communities, with a special focus on the communities integrated in the territories that have historically been related to Portugal; Traditional art with a special focus on artistic production carried out behind the mountains and on masks, showing what its plastic relationship is with the works of the previous core; “Popular Art” by singular artists such as those of the three generations of the Ramalho family (Rosa, Júlia and António) and the plastic and identity relationship with artists such as the Mozambican ceramist Reinata Sadimba; “Performatic Art”, with works by authors such as Fernando Aguiar, Vitor Pi or João Garcia Miguel, together with the Portuguese-Germanic artist Regina Frank; and, finally, the nucleus of “Experimental Art”, where visual, poetic and audiovisual works by artists such as E.M. Melo e Castro, Alberto Pimenta, Ana Hatherly and Sallete Tavares, can be seen, among others.

The work of important Portuguese-speaking artists of the 20th and 21st centuries is presented in parallel with the experimental / ancestral / collective / innate creative capacity of civilisations, allowing this, to be seen in a new light.

The encounter with an art that mirrors not only the historical reality of the countries that are at its origin but also witnesses an intuited cultural mix, which is based on a broader context of mobility on a global scale, configuring and reformulating ancestral narratives that, through globalization, today contribute to the building of critical mass and structuring of a widened critical and valid thought about the construction of new territories.

Starting from a (globalised) present, anchored in this specific past and closely related, in many cases, with distinctively local languages, the artists, more individual or more “communitarian”, are carriers of a solid and international discourse, given the very valid aspirations that, over time, have been built through a particular aesthetic, simultaneously of philosophical and artistic formulation. It is within this richness, this sensitivity, that this collection, and this exhibition in particular, converges.

The exhibition “On the Convergence of Rivers ...The Sea Appears”, like the collection, takes on the responsibility of stimulating and deepening the knowledge, enjoyment and confrontation of the public with the new and ancestral artistic practices. In fulfilling its mission, it is assumed as an element of integration and inclusion, a space of independence of thought, questioning and challenge.





1st SECTION

artworks from 1930's until 1970's

"AUTHORITARIANISM, DOCTRINE AND RESISTANCE"

The first moment of this exhibition includes art-work by authors whose work began to assert itself during the period in which the dictatorship of Estado Novo, from 1933 to 1974, had taken place in Portugal and its colonised countries in Africa. This was a period of enormous violence to which the majority of artists opposed, resisting and opposing, through art, the dictatorial regime.

EXHIBITED ARTISTS

- . Cruzeiro Seixas (*Portugal*)
- . Ernesto Shikhani (*Mozambique*)
- . Eurico Gonçalves (*Portugal*)
- . E. M. de Melo e Castro (*Portugal | Brazil*)
- . Evandro Carlos Jardim (*Brazil*)
- . Fernando Lemos (*Portugal | Brazil*)
- . Figueiredo Sobral (*Portugal*)
- . Francisco Relógio (*Portugal*)
- . Júlio Pomar (*Portugal*)
- . Malangatana (*Mozambique*)
- . Manuel Figueira (*Cape-Verde*)
- . Marcelo Grassmann (*Brazil*)
- . Mário Cesariny (*Portugal*)
- . Pancho Guedes (*Portugal*)
- . Salette Tavares (*Mozambique | Portugal*)
- . Teresa Balté (*Portugal*)

OTHER ARTISTS REPRESENTED IN THE LUSOPHONIES COLLECTION

Alberto Chissano (*Mozambique*) . Aldina (*Portugal*) . António Paulo Tomaz (*Portugal*) . António Quadros (*Portugal*) . Artur Bual (*Portugal*) . Benjamim Marques (*Portugal | France*) . Carlos Eurico da Costa (*Portugal*) . Eduardo Nery (*Portugal*) . Fernando Azevedo (*Portugal*) . Henrique Risques Pereira (*Portugal*) . Isabel Meyrelles (*Portugal*) . Jorge Vieira (*Portugal*) . Júlio Resende (*Portugal*) . José de Guimarães (*Portugal*) . José Escada (*Portugal*) . Lud (*Portugal*) . Mankew Mahumane (*Mozambique*) . Martins Correia (*Portugal*) . Pedro Oom (*Portugal*) . Ricardo Rangel (*Mozambique*) . among others .

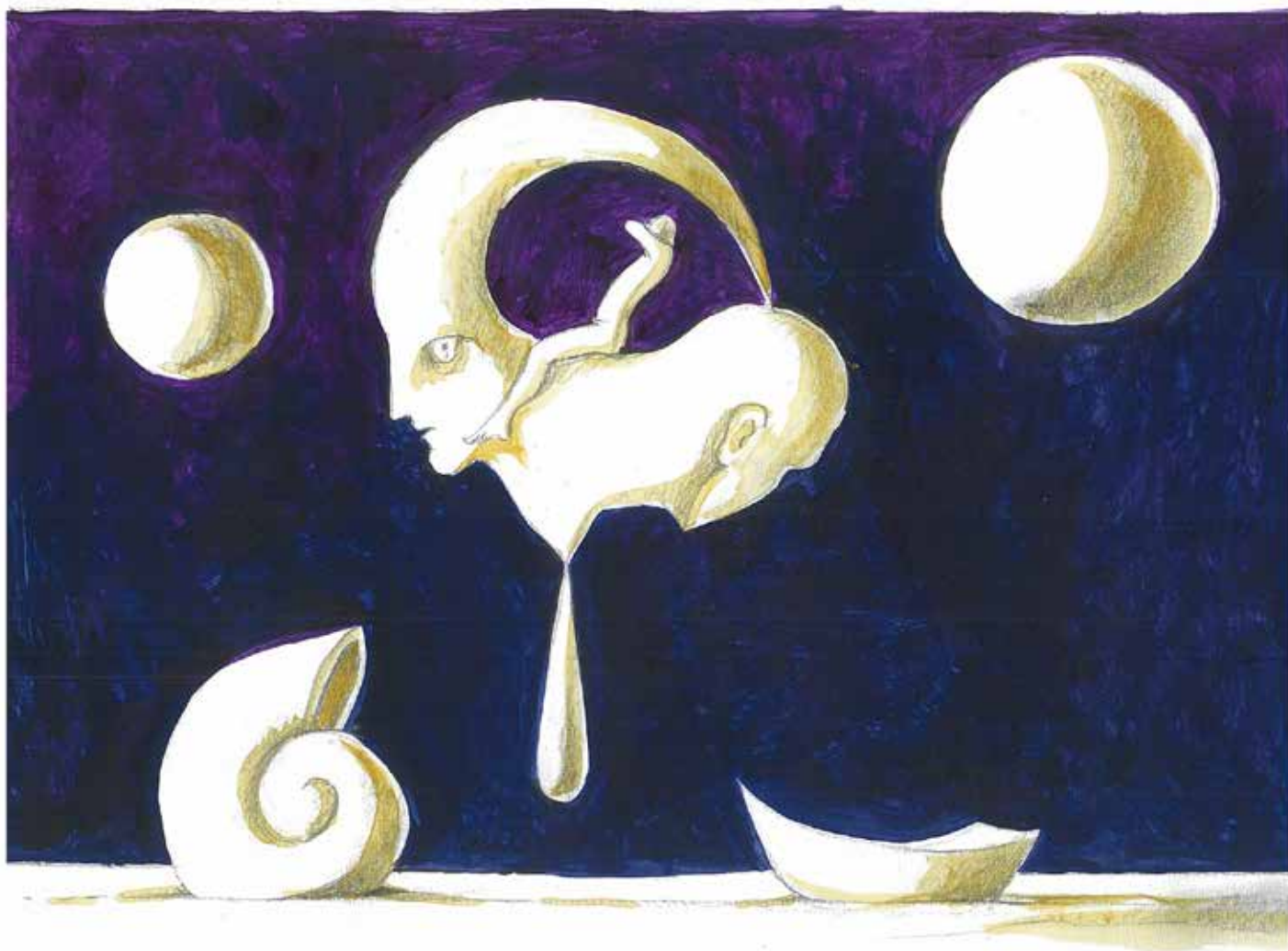
CRUZEIRO SEIXAS

PORTUGAL

Born in 1920 in Amadora. Attended the School Antonio Arroio, in Lisbon. In 1948 joins "the Surrealists," with Mário Cesariny, Pedro Oom, Henrique Risques Pereira, António Maria Lisboa, Mário Henrique Leiria, Fernando José Francisco, Fernando Alves dos Santos and Carlos Calvet. In the 50 leaves Portugal towards Africa settling in Angola. With the step of the colonial war abandons Africa and returns to Portugal where he produced illustrations for "Erotic and Satirical Portuguese Poetry Anthology" of Natália Correia and in 1967, with Mário Cesariny exhibits "Surrealist Painting" at Divulgação Gallery in Porto. In 1969, again with Cesariny, integrates the International Surrealist exhibition in the Netherlands and during the 70's show his work in numerous collectives of The International Surrealist Movement, especially those related to Phases Group which whom had joined. In the following decades, after cutting ties with Cesariny, moves away from the commercial and institutional art circuits. Fixes in Algarve and continues to present his work in solo and group exhibitions. The Perve Gallery in 2006 presented "Cesariny, Cruzeiro Seixas and Fernando José Francisco and the exquisite corpse walk." This exhibition marked the reunion of the three artists. Original works carried out between 1941 and 2006 were presented. He is represented in the Museu do Chiado collection (Lisbon); Modern Art Centre of the Calouste Gulbenkian Foundation (Lisbon); Institute of National Library and the Book; Machado de Castro National Museum (Coimbra); Francisco Tavares Proença Júnior Museum (Castelo Branco); António Prates Foundation (Ponte de Sor), Cupertino de Miranda Foundation (VNFamalicão), Eugenio Granell Fundación (Galicia), among others.



Untitled, n.d., Mixed Media on paper 36x20 cm | CS184



Untitled, n.d., circa 80's, Tempera on paper, 13,5x21 cm | CS171

ERNESTO SHIKHANI

MOÇAMBIQUE

Ernesto Shikani was born in 1934 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.

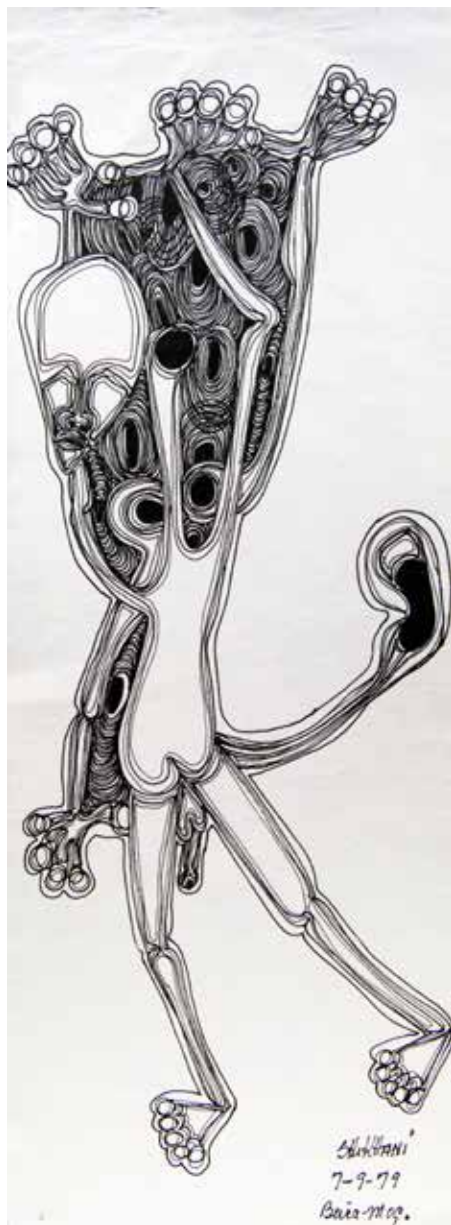
In 2015, five years after the death of Ernesto Shikani and marking the 40th anniversary of independence of his country, Mozambique, Perve Galeria made a solo exhibition, showing five decades of his artistic production. More than 50 works (paintings, drawings and sculptures) were displayed, highlighting 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 ,1992, Mixed media on paper, 47x18 cm | S281



Untitled, 1979, Mixed media on paper, 43x15 cm | S254

Untitled, 1972
India ink on paper, 32x22 cm
S287



Untitled, 2005
mixed media on paper, 61 x43 cm

Untitled (Liberation war), 1973
Mixed media on paper, 50 x32 cm
S305



Untitled, 1973
Mixed media on paper, 50x32 cm
S307

EURICO GONÇALVES

PORTUGAL

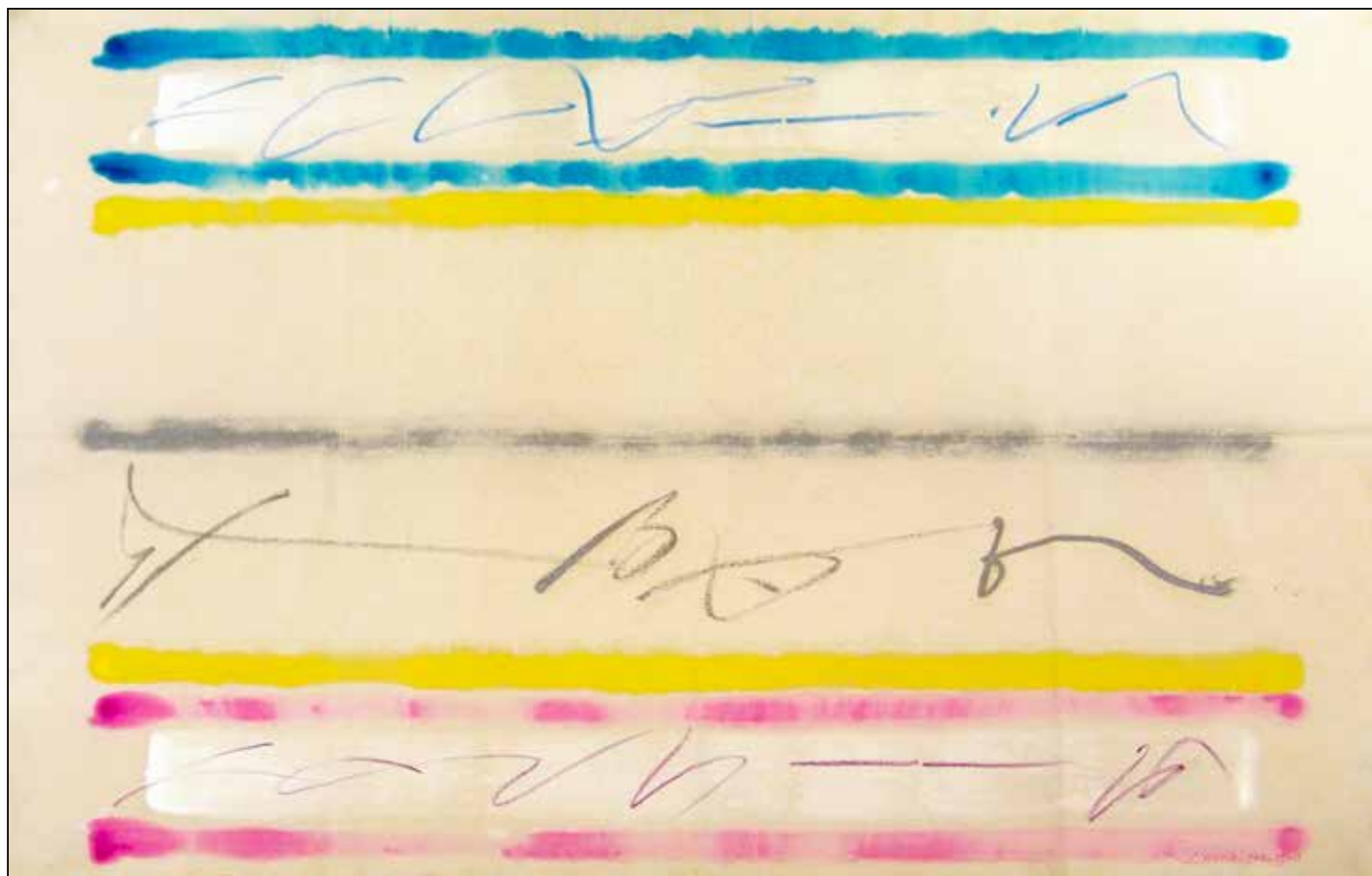
Eurico Gonçalves was born in 1932 in Abragão, Penafiel. Surrealist since 1949. In 1950/51, he wrote and illustrated narratives of dreams, automatic texts and poems, compiled in four manuscripts notebooks, partially recovered today in a deluxe edition; there, words, drawings, collages and gouaches merge into one form of expression. In some ways, his painting already approached Neo-Figurative. It is manifesting through improvisation, their figures gave way to simple graphic signs, agile abstract calligraphy, derived from gesturalism with extremely debugged results. His rapid but serene gestural execution is faced with archetypal forms of the Collective Unconscious, as advocated by Jung, who demonstrated a great conformity between the impulsive movement of the hands and the own state of mind. In turn, André Breton declared that the purpose of Surrealism is the rehabilitation of all psychic abilities. Since 1964, Eurico Gonçalves has published Contemporary Art popular articles and studies on Free Expression of the Child, the Dadaism, the "Zen" and the painting-writing. In 1966/67, he received a scholarship from the Calouste Gulbenkian Foundation in Paris, where he worked with the French painter Jean Degottex. In 1972, prefaced an important exhibition of Henri Michaux painting in S.Mamede gallery, Lisbon. This year he joined the Governing Bodies of SNBA (Fine Arts National Society). Exhibiting since 1954, Eurico Gonçalves was part of numerous shows, in particular the first International Biennial of Drawing "LIS'79"; the International Festival of Painting in Cagnes-sur-Mer (France), 1980; the XVII International Biennial of São Paulo (Brazil), 1983; in "A Face to Fernando Pessoa," CAM / F.Gulbenkian, 1985; in "Le XX.ème au Portugal", Brussels, 1986; in III Gulbenkian Exhibition, 1986; in "The Theatricality in Portuguese Painting", F. Gulbenkian, 1987; the "Portuguese Contemporary Art", Osnabrück, Germany, 1992; in the "First Exhibition of Surrealism or not" on S.Mamede Gallery, Lisbon, 1994; and "Drawings of the Surrealists in Portugal", at the National Museum Soares dos Reis, Porto, 1999.

In 1971 he was awarded with an Honorable Mention Award of the Portuguese Art Criticism, subsidized by Soquil. In 1998 he was awarded with the Prize for Painting Almada Negreiros, subsidized by the Cultural Mapfre Vida Foundation.

He is represented at Modern Art Centre of the Calouste Gulbenkian Foundation, Amadeo de Souza-Cardoso Museum in Amarante, in Castelo Branco and Estremoz Museums, Cupertino de Miranda Foundation - Famalicão, Culturgest, Freedom House - Mário Cesariny and in many private collections.



Untitled (series), nd, Indian Ink and
crayons on paper, 21×29,7 cm
EU74 | EU82
EU78 | EU81



Unfolding (original title: Desdobragem), 2001, Acrylic painting and oil pastel over cloth, 150x210 cm | EU66

E. M. DE MELO E CASTRO

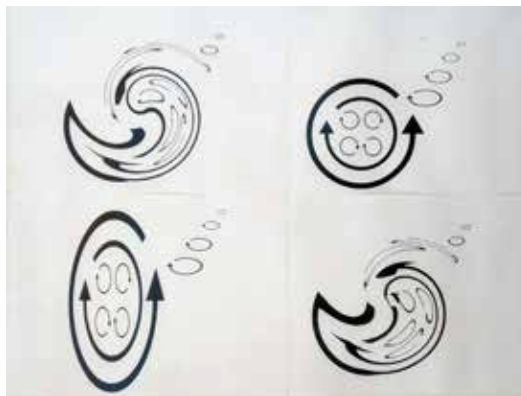
PORTUGAL | BRAZIL

Born in 1932, in Covilhã. Ernesto Manuel de Melo e Castro graduated in Textile Engineering at the Technological Institute of Bradford, England, where he worked. Doctorate in Literature from the University of São Paulo and as a regular contributor to periodicals, he started his poetic career with "Cademos do Meio-Dia". He also animated the Experimental Poetry Group with theoretical intervention sessions, and organized, in collaboration with Maria Alberta Menêres an "Anthology of Brand new Portuguese Poetry".

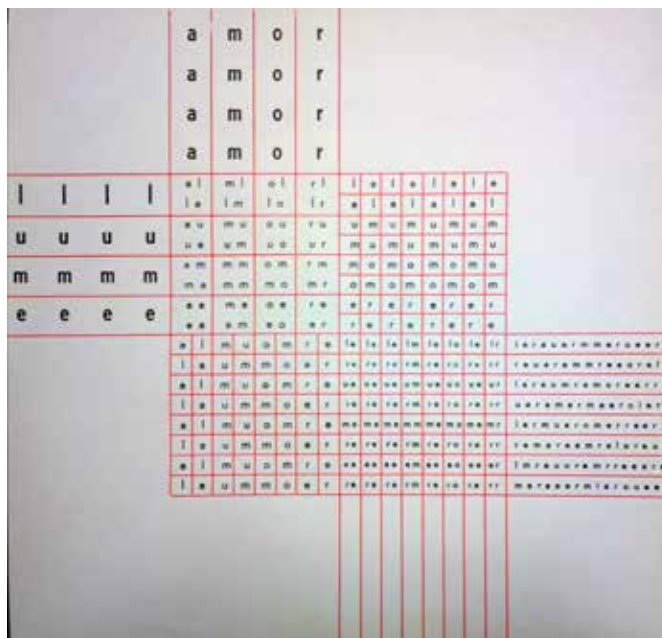
In 1966, he organized the second Anthology of Experimental Poetry, hosting theoretical texts and literary creation aimed to the enhancement of visual and phonic potential of the linguistic significant. Author of a manifesto of experimental poetry, Proposition

1.2-Experimental Poetry, his literary creation is developed in line with the poetic cutting edge.

He is also author of several works in the field of Design and Textile Engineering.



Untitled, Indian Ink on paper, 21x28 cm, n. d., circa 1960 | EMC000



Amor (Love) - Visual poem
Mixed Media on paper, 40x40 cm, circa 1960 | EMC00

EVANDRO CARLOS JARDIM

BRAZIL

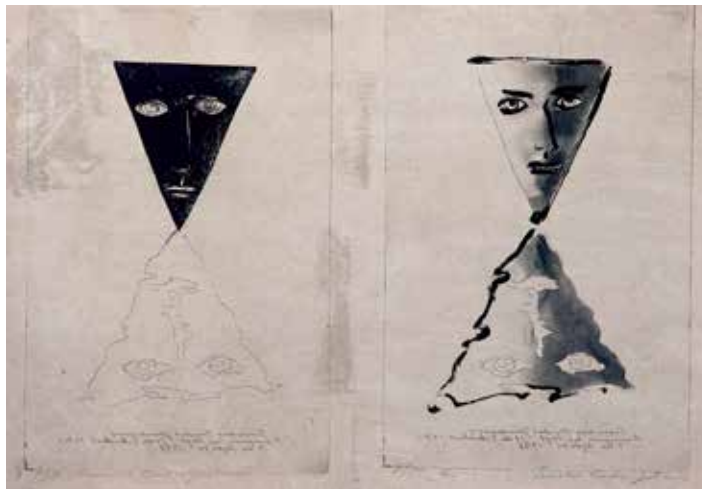
Engraver, draughtsman, painter, entered in 1953 in the School of Fine Arts of São Paulo, where he studied painting, modeling and sculpture. Between 1956 and 1957, he studied metal engraving with Francesc Domingo Segura, where he specialised in the technique of etching.

Parallel to his artistic career, he was also a teacher in institutions such as the School of Fine Arts, the Armando Álvares Penteado Foundation and the School of Communications and Arts of the University of São Paulo.

He began his artistic work in the 1950s. He became acquainted with important personalities of modernism in São Paulo, including Sérgio Milliet. It is through the biennials that he comes into contact with modern international production, being interested in artists such as Munch, Kokoschka and Morandi.

In his first works, the engraving takes on a deep resemblance to the drawing through the scratches on the copper plate with a chisel and a dry tip. In the 1960s, he related different technical and aesthetic registries, where more realistic figures are combined with geometric forms and gestural graphics. In the series "Interlagos" (1967) he mixes great black forms with stained drawings of the urban landscape. In 1973, he made the solo exhibition "À Noite", at MASP, where he presents three-dimensional engravings and objects in bronze, iron, aluminium and wood. He works with a reduced repertoire of images and sometimes the same forms appear in different works, with new meanings.

In the mature phase of his work he takes advantage of the various graphic registries and artistic disciplines to represent images and themes of everyday life. He explores subjects such as still life, portrait and landscape and begins to paint with greater intensity, encouraged by the marchand Antonio Maluf. In the 1980s, the figures gained greater independence. In 1991, he exhibits the series "Figuras Jacentes" at Galeria São Paulo, where the relationship between the elements is even more subtle, with the images distributed on white paper, stained and divided into quadrilaterals. The images do not follow any order, establishing unexpected relationships with each other.



Untitled, 1971, Calcography in Aquatint (AP), 26,5x28,50 cm | EVJ01



Untitled, 1991, Calcography in Mezzotint (AP), 27,5x39 cm | EVJ02

FERNANDO LEMOS

PORTUGAL | BRAZIL

José Fernandes de Lemos was born in 1926 in Lisbon. José is a graphic designer, photographer, designer, painter, weaver, engraver, muralist and poet. After attending António Arroio School of Decorative Arts, between 1938 and 1943, he studied painting at the National Society of Fine Arts in Lisbon. He was more dedicated to photography in the early 1950s. He tended to take photographs of intellectuals and artists connected with the surrealist movement and also everyday images, transformed by light effects. He has acted as a draftsman using industrial lithographs and collaborated with poets and illustrators in the magazine *Uni / Pentacómio*. In 1953 he travelled to Brazil where he stayed in São Paulo. There, he began to work with drawing and painting, in a non-figurative style. He taught graphic arts at the School of Architecture and Urbanism at the University of São Paulo. Between 1968 and 1970 José held the presidency of the Association of Industrial Design - ABDI, where he is a founding member. As a writer and illustrator, he contributed to the *Portugal Democratic* newspaper, a primary organ of the Portuguese political exiles in Brazil between 1955 and 1975. In 2003, the book *'Na Casca do Ovo, Princípio do Desenho Industrial'* (In the egg shell, the Industrial Design Principle) is published, with his writings on design.

Recently his work has been shown in a retrospective at the Pinacoteca do Estado de São Paulo, one of the most relevant Brazilian institution linked to the arts.

Perve Gallery honored the artist with the presentation of the exhibition "Diachronic Drawing" in 2011, which showed 50 small format paintings that the artist made throughout 2010, a chronicle record of evolutionary artistic endeavor.



Autoportrait, circa 50/1998, Gello and Silve Print w/turning in selenium. Vintage Print 20x20 cm | FL04



Series Ex-Photos "The machine that fell upon us", 2005/2009
Photographic Print example 1/5, 70x100 cm | FL63

FIGUEIREDO SOBRAL

PORTUGAL

José Maria Figueiredo Sobral was born in Lisbon in 1926. He graduated from the Antonio Arroio Decorative Arts School (Escola Secundária Artística António Arroio) where he studied under Lino António, Paula Campos and Rodrigues Alves. Sobral worked in a range of media including painting, graphic design, illustration, scenography and poetry. His paintings were first shown publicly at the General Exhibitions of Fine Arts (SNBA, Lisbon) immediately after World War II (1939–45). He joined the Portuguese surrealist group formed by António Maria Lisboa and Cesariny Vasconcelos. His first individual exhibition was in Castelo de Vide in 1952. Since then his work has been shown in many individual and group exhibitions. Until the late 1950s Sobral worked in creative advertising and a graphic illustration. He also wrote poetry and drama, and worked as a layout designer. He was critical of the regime of António de Oliveira Salazar, and was arrested several times for political reasons. He took up sculpture in the 1960s, and then ceramics. In 1970 he began to collaborate in making tapestry with the Manufactura de Tapeçarias de Portalegre. He was a co-founder of the Minotauro publishing house with Urbano Tavares Rodrigues. This company published the Minotauro magazine. In 1975 he moved to Americana, São Paulo, where he created a sculpture for the city entrance at the invitation of former Mayor Ralph Biasi. Figueiredo Sobral died on 13 August 2010 in Lisbon at the age of 85. Sobral's monumental sculptures and mural paintings are installed in urban public spaces in Brazil and Portugal. His work is held in the Boston Museum, The Art World Gallery, Michigan and the Interart Gallery, Miami, and in private collections in Portugal, Antwerp, Brussels, Paris, Toulon, São Paulo and Chicago.



Untitled, n.d., Painting with collage, 48x33 cm | FGS64



FIGUEIREDO SOBRAL (Portugal), Untitled Series, n.d., Painting with collage, 33x48 cm each | FGS55 | FGS60 | FGS59 | FGS61

FRANCISCO RELÓGIO

PORTUGAL

Born in Vila Verde de Ficalho, municipality of Serpa, in 1926. From 1939, he attended the industrial school Fonseca Benevides, in Lisbon.

In the 50's, his painting and drawing are characterized by often labyrinthine constructions, populated with stylized figures, which occupy the entire space.

His works also reveal Fernand Léger's influences in terms of graphic formulation, while the contents lead us to references linked to neo-realism.

In the years 59 to 61, he received a scholarship from the Gulbenkian.

From 1963 onwards, he began to work on murals and the study of tile techniques.

His figures, chained together in an obsessive occupation of space, can play decoratively on large surfaces, with illusory effects, sometimes curious, in an established taste between "new art" and "pop".

JOSÉ AUGUSTO FRANÇA, IN
A ARTE EM PORTUGAL NO SÉC. XX.

His murals are scattered throughout various public and private spaces, most notably in Lisbon.

He was also a set designer, theatre costume designer, he created cards for tapestries and also illustrated books.

He passed away in 1997.



Flowers and Birds, 1983 - Tapestry Arraiolos Stitch - 3 / 10, 215 x 180 cm | FR01

JÚLIO POMAR

PORTUGAL

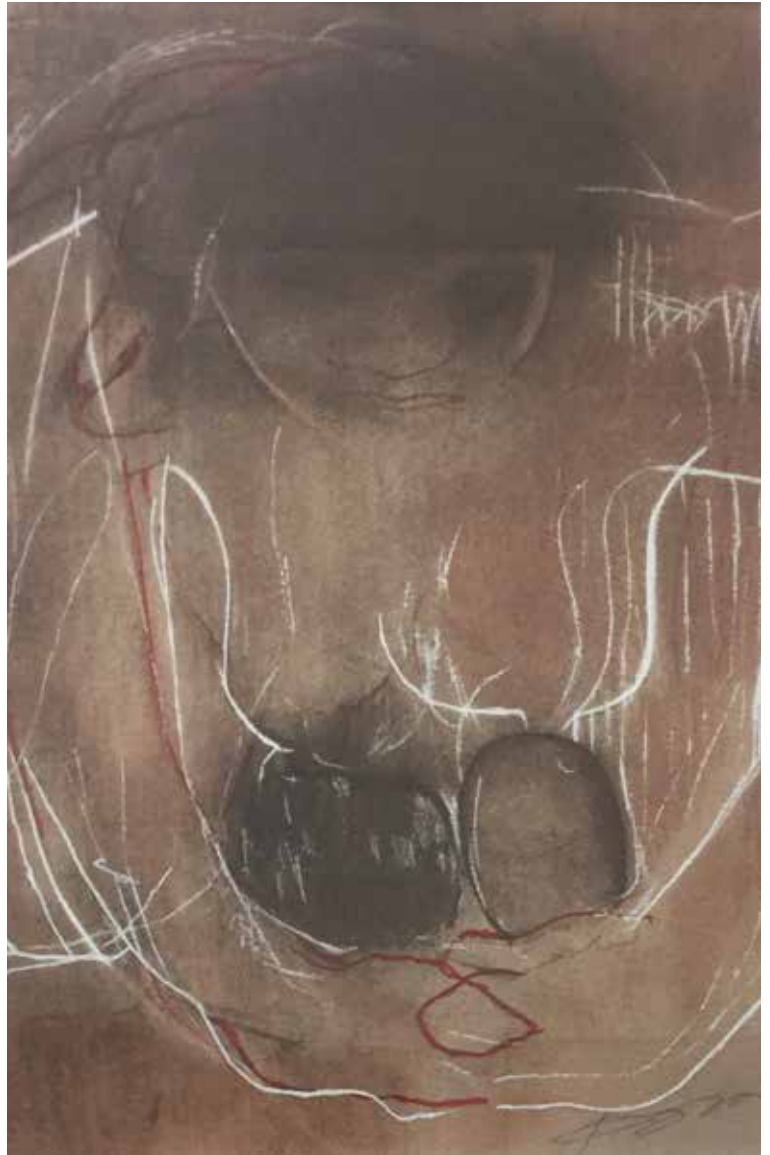
Born in 1926 in Lisbon. He attended the António Arroio School of Decorative Arts and the Schools of Fine Arts in Lisbon (ESBAL) and Porto (ESBAP). In 1942 he participated in a first group exhibition in Lisbon and held his first solo exhibition in 1947 in Porto, where he presented a number of drawings. In those years, his opposition to Salazar's regime led to a four-month stay in prison, the apprehension of one of his paintings by the political police and the concealment of frescoes with more than 100 m2, made for the Batalha Cinema in Porto. He remained in Portugal until 1963, when he settled in Paris. He lived and worked between Paris and Lisbon until he died in May 2018 in Lisbon. He showed "Recent Paintings", unpublished in Portugal, at the Centro de Congressos de Aveiro in 2000. In 2008, the Contemporary Art Museum of Serralves, in Porto, featured numerous unpublished assemblages of his in an exhibition. In addition to his work of painting, drawing, sculpture, ceramics, engraving, etc., Júlio Pomar wrote about art and made two collections of poetry. In addition, in recent decades of Júlio Pomar's work were anthologised by Hellmut Wohl in Lisbon.



Maternité I, 2003, Charcoal on
paper, 37 x 25 cm
JPM02



Untitled, circa 90s, Iron and Bronze
Sculpture, Example 10/50
40,5x10x13 cm
JPM01



Maternité II, 2003, Charcoal on
paper, 38x25 cm
JPM003

MALANGATANA

MOZAMBIQUE

Born in 1936 in Maputo Province, Mozambique. He studied at the Elementary School of Matalana and later, in Maputo during the early years of the Commercial School. He was a shepherd, traditional medicine practitioner, and a an employee of the colonial elite club in Lourenço Marques. He became a professional artist in 1960, with the help of the Portuguese architect Pancho Guedes, who gave him his garage to use as a workshop as well as two frames a month. He was arrested by the colonial police, accused of being linked to FRELIMO, remaining incarcerated for about two years, but succeeded in painting works such as "Warriors: Moments of Decision". Following his release he joined the National Arts Museum of Mozambique where he continued his career. Malangatana is not only a visual artist, but also a poet. Today his work is recognized in Mozambique and internationally. He has participated in several exhibitions at Perve Gallery, including a collective exhibition "Manigüemente Ser" in 2001 or "Da Convergence 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 1st Prize for the painting "Commemorations of Lourenço Marques," 1962, the Diploma and Medal of Merit from the Academy Tomaso Campanella of Arts and Sciences, Italy, in 1970, the Nachingwe Medal for his contribution to Mozambican Culture in 1984 and the prize of the International Association of Art Critics, Lisbon, 1990. In 1995 he was distinguished in Portugal as Grand Officer of the Order of Infante D. Henrique and in 1997 with price Prince Klaus. His extensive work is in several museums and public galleries, as well as in numerous private collections around the world. Died in 2011 in Matosinhos.



Untitled, 1968, Ink on paper; 37 x 50,5 cm | Ref: MAL15



Four hours in Zobo, n.d, Oil on Platex, 44x55 cm | MAL16

MANUEL FIGUEIRA

CAPE-VERDE

Born in 1938 in the island of São Vicente, Cape Verde. He lived in Portugal between 1960 and 1974 where he completed a course in painting at the High School of Fine Arts in Lisbon. He returned to Cape Verde in 1975 to work with the regeneration of popular culture at this archipelago. In 1976 he established the Cooperative Resistance with the aim of keeping alive traditional weaving in Cape Verde.

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

Since 1963 Figueira exhibited group and solo exhibitions in Austria, Belgium, Brazil, Spain, France, United States America, Portugal, and Cape Verde. In 2005, Perve Gallery presented the first retrospective works of Manuel Figueira made in Portugal.

At this exhibition, “Visões do Infinito” (Visions from Infinity) 126 works of the period between 1963 (before his trip to Portugal) and 2004, were presented.

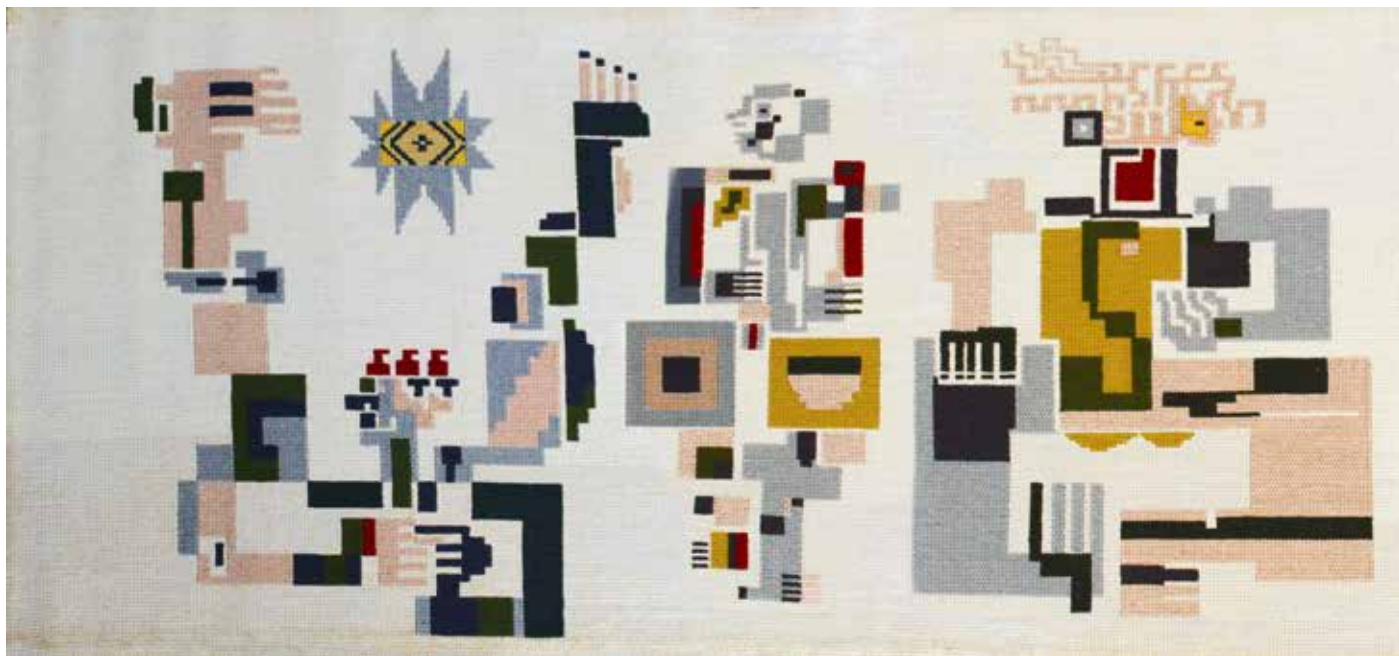
Throughout his rich career, the artist was honored with important distinctions. In 1988 he received the Jaime Figueiredo award (Ministry of Culture and Sports of Cape Verde) and in 2000 he received the Medal of Volcano, on the occasion of 25 Years of Independence, for his importance in the Arts and culture of Cape Verde. His work is represented in numerous public and private collections in several countries, including in the prominent collections Museum of Ovar, Banco Fomento, Banco Totta & Açores, ANP (City of Praia, Cape Verde), the Embassy of Cape Verde to the United Nations (New York) and the Palace of Culture (Cape Verde).



Músicacórnea 1991, Gouache on paper, 57x37cm | MF181



Creole Narciso, 1992, Gouache on paper, 47,5x44,5 cm | MF096



MANUEL FIGUEIRA (Cape Verde), Dans la sérénité de la plage (figures sur la plage), Arraiolos Tapestry - Unique Piece, 394x88 cm | MF178



MARCELO GRASSMANN

BRAZIL

Marcelo Grassmann (1925-2013) was a Brazilian engraver and draughtsman. Initially interested in sculpture, Grassmann became a wood engraver in the 1940s and in the 1950s became famous as a metal engraver and draughtsman. He won several international first prizes, as in the I Salon of Modern Art of Rio de Janeiro (1953), the III Biennale of São Paulo (1955), the XXXI Biennale of Venice (1958) - prize for sacred art, III Biennale for Graphic Arts - Florence (1972). Influenced by Austrian artist Alfred Kubin and Brazilian engravers Oswaldo Goeldi and Livio Abramo, Grassmann soon developed his own style of dreamlike figures including knights, maidens, death, horses, crabs and other fantastic creatures. Grassmann has also produced a large number of drawings. His works figures, among others, in the collections of the MoMA in New York, the Bibliothèque Nationale in Paris, the Museum of Fine Arts in Dallas and the Pinacoteca do Estado in São Paulo.



Untitled, 1954/2006, Woodcut (AP), 65x79cm | MGSS02

MÁRIO CESARINY

PORTUGAL

Born in 1923 in Lisbon, Portugal where he later came to pass away, in 2006. Having studied at the Academy of Amateur Musicians under the guidance of Fernando Lopes Graça, he joined the António Arroio School of Arts in the early 1940s, where he met Marcelino Vespeira, Fernando de Azevedo, Júlio Pomar, José Leonel Rodrigues, Fernando José Francisco, Cruzeiro Seixas, amongst others.

In 1944 he joined the neo-realism movement. Later on he would give a conference entitled "Art in Crisis" around 1947, before moving away from the Lisbon Surrealist Group (GSL) dissatisfied with their limitations and charges. At that time he produced several informalist artworks including "O Operário" and "Sopro-Figuraso", but could not definitively integrate the new collective. In 1948, in a letter to Alexandre O'Neill he expressed his disagreement and walked away to co-found a new group, "Os Surrealistas". He participated in countless controversies with GSL. In 1949 his work featured the first exhibition of "Os Surrealistas" at an old projection room called Pathe-Baby. Controversies became more pronounced in the following three years through writing, sending correspondence and conferences. At the beginning of the 1960s two of his works of poetry were published by Guimarães Editora, (Antologia do Cadaver Esquisito and Planisfério e Outros Poemas) and he participated in an exhibition with Mário Henrique Leiria. During the 1980s he made several exhibitions in Lisbon, Almada and Torres Novas. In 2002 he received the Grand Prix EDP. In 2005 he received the "Literary Life" Prize from the Portuguese Association of Authors and the Great Cross of the Order of Freedom, awarded by Dr. Jorge Sampaio, President of the Portuguese Republic. At Perve Gallery in 2006 he presented "Cesariny the exhibition", with Cruzeiro Seixas and Fernando José Francisco "E o passeio do cadáver esquisito" (the exquisite corpse walk), which marked the anniversary of the first meeting between these three artists. Original works created between 1941 and 2006 were presented which included a unique set of 12 newly created "Exquisite Corpse".



Homage to Mário Henrique
Leiria, 1982, Oil on Pillow's
fabric, 40x60cm
CSY30



Homage to Franz Marc,
1982, Oil on Pillow's fabric,
40x60cm
CSY32

PANCHO GUEDES

PORTUGAL

Born in Portugal in 1925. He is an architect, sculptor, painter and teacher. He was a professor and director of the architecture department at University of Witwatersrand, Joanesburgo. His most creative period was in Mozambique, during the 1950s and 1960s, where he designed more than 500 projects for buildings, many of them built in Mozambique and some in Angola, South Africa and Portugal. He is known around the world, especially in areas related to architecture. His visual imagination absorbs many influences from African art to surrealism, and synthesizes

them in a clean style that is well recognized. In 1962 his works have been published in the French magazine "L'Architecture d'Aujourd'hui" (Architecture of Today) with the title "Fantastic Architectures". In the same year he participated in the 1st Congress of African Art in Salisbury, Rhodesia, with the title "The Auto-Biofarcical hour" where he presented paintings, sculptures and other works that raised enormous interest. In 1987 he had an exhibition of drawings and paintings in the Cómicos gallery in Lisbon, Portugal. In Perve Gallery in 2005 he displayed an anthology of works in the exhibition "VIVA PANCHO" to commemorate 60 years of his artistic work. In 2006 he planned the installation, "Lisboscópio" in partnership with Ricardo Jacinto for Esedra space, in "Giardini", the 10th International Architecture Exhibition of the Venice Biennale, Italy. In the same year he participated in the "Acervo 06" exhibition at Perve Gallery. On the 29th September of 2007 he exhibited at the Museum of Architecture in Basilei, Switzerland. The exhibition was entitled "Pancho Guedes, an Alternative Modernist," which was also presented in 2008 at the National Gallery of Iziko Museum City of Cape Town, South Africa. He became commander of the Order of Santiago Espada when he received the Gold Medal for Architecture at the Institute of Architects South African, having previously been awarded "Doctor Honoris Causa" by the University of Pretoria and Wits, South Africa. In 2004 he received the Medal of Merit

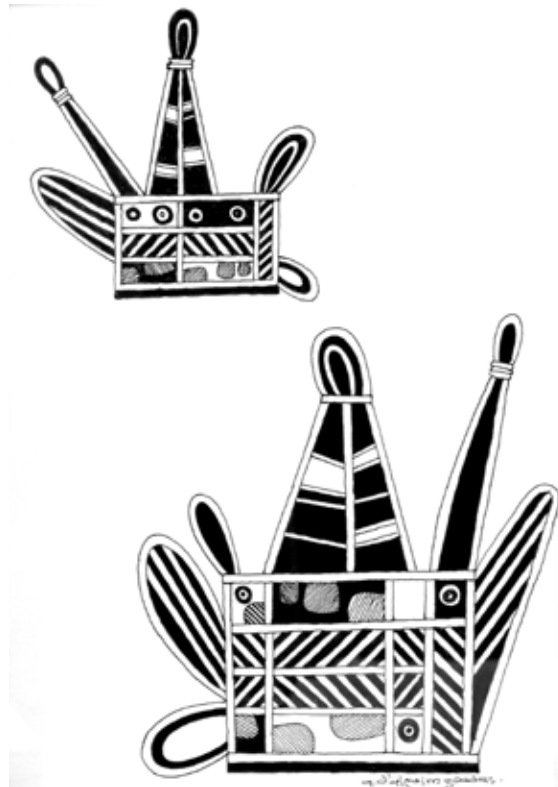
from the Humanities Lusophone University and Technologies. He is a Honorary Member of the Portuguese Order of Architects.



Tribute to Paul Klee - Veil dance, 2005 Indian ink on paper, 21x30 cm | PG73



PANCHO GUEDES (Portugal), One aboriginal ship, 2005 Indian ink on paper, 21x30 cm | PG69



PANCHO GUEDES (Portugal), Two aboriginal ships, 2005, Indian ink on paper, 21x30 cm | PG70

SALETTE TAVARES

MOZAMBIQUE | PORTUGAL

Salette Tavares was born in 1922, in Mozambique, at the time a Portuguese colony, in the city of Lourenço Marques (today Maputo). At the age of eleven he moved to Sintra, Portugal, and lived in Lisbon until 1994, when she passed away at the age of 72.

She completed a course in Historical-Philosophical Sciences at the University of Lisbon, graduating in 1948 with the thesis “Aproximação ao pensamento concreto de Gabriel Marcel” (“Approach to concrete thought of Gabriel Marcel”), which would be published that same year, in Lisbon. She translated Pascal's *Pensamentos*, and Georges Sadoul's *As maravilhas do cinema* (“The Wonders of Cinema”). She was awarded a scholarship by the Calouste Gulbenkian Foundation to specialise in Aesthetics in France and Italy, where she worked with Mikel Dufrenne, Étienne Souriau and Gillo Dorfles. In 1964, following the publication of the first *Notebook of Experimental Poetry* (See: *Portuguese Experimental Poetry*), published in *Cadernos de Hoje*, she visited New York where she was able to explore several museums in the company of her friend Frank O'Hara, a poet who studied modern architecture with Philip Johnson. During the peak of the Portuguese concretist production, in 1965, she taught Aesthetics at Sociedade Nacional de Belas Artes (“National Society of Fine Arts”), and published the corresponding lessons, without illustrations, in *Brotéria* magazine. A book with the same lessons, but complete, entitled “A dialética das formas” (“The dialectics of forms”), was written in 1972, but was never published.



FFF, n.d., Visual Poem - Serigraphy print 37/100, 86 x 60 cm | ST08



Arre, arre, arranhisso, n.d., Visual Poem - Serigraphy print 40/100, 60x70 cm | ST07

TERESA BALTÉ

PORTUGAL

Teresa Balté was born in Lisbon, in 1942. She studied German Philology and Philosophy in Lisbon and Hamburg; Comparative Literature in Chicago; and Music in Lisbon with Francine Benoit. She worked as a translator and a copywriter for "Humboldt" magazine; made musical criticism for the "Diário de Lisboa" and the "Jornal do Comércio"; and organized refugee support actions. In 1977-1978, she collaborated with the Institute of Geographical Studies of the Universidade de Lisboa; in 1979, she was a reader of Portuguese at ELTE in Budapest; in 1980-2005, she taught in the Department of German Studies of the Universidade Nova de Lisboa. She translated German (Büchner, Brecht, Erich Fried, Günter Kunert, etc.) and Hungarian (Ady, Attila József, Radnóti, etc.) authors. She published poetry: *Jogos* (Lisbon 1962); *Estações* (Lisbon 1967); *Horizontes Portáteis* (Inova, Porto 1977); *Metamorfoses* (*O Oiro do Dia*, Porto 1980); *Mediações* (Contexto, Lisbon 1983); *10 Poemas Ingênuos e 1 Postfácio* (*O Oiro do Dia*, Porto 1983); *Poemas dos Últimos Anos* (D. Quixote, Lisbon 1990); *Sub Specie Eternitatis* (Asa, Porto 2003); *Poesia Quase Toda* (Asa, Porto 2004); and the stories for children: *A Abelha Zulmira* (Asa, Porto 1979) and *O País Azul* (Porto Editora, Porto 1990). Author of the volume *Hein Semke. A Coragem de Ser Rosto* (Imprensa Nacional-Casa da Moeda, Lisbon 1989) has published with the sculptor Hein Semke *O Livro dos Peixes ou O Aquário de Papel* (Hugin, Lisbon 1997). Painting discontinuously, she participated in collective exhibitions and exhibited individually in the Club 50, in 1986 and 1992, and in the Galeria Bertrand, in 1988.



Untitled, 1987
Mixed media on paper, 50x42 cm
TB3



Untitled, c. 1968, Mixed media on paper, 11,5x54,5 cm, TB50



Untitled, 1968, Mixed media on cardboard, 11,5x54 cm | TB133



Untitled, 1968, Mixed media on cardboard, 11,5x54 cm | TB136

2ND SECTION

artworks from 1970's until 1990's

"THE EMERGENCE OF DEMOCRACIES"

The second moment of the exhibition, features works made throughout (and after) the revolutionary processes of democratic affirmation in Latin America, Africa and also Spain and Portugal, where the freedom that followed decades of oppression was felt in a particular way by the artistic development.



EXHIBITED ARTISTS

- . Agostinho Santos (*Portugal*)
- . Alberto Pimenta (*Portugal*)
- . Albino Moura (*Portugal*)
- . Alfredo Luz (*Portugal | Angola*)
- . António Palolo (*Portugal*)
- . Carlos Zíngaro (*Portugal*)
- . Leonel Moura (*Portugal*)
- . Lília Manfroí (*Brazil*)
- . Manuela Jardim (*Guinea Bissau*)
- . Paulo Bruscky (*Brazil*)
- . Paulo Kapela (*Angola*)
- . Reinata Sadimba (*Mozambique*)
- . Tchalé Figueira (*Cape-Verde*)

OTHER ARTISTS IN THE LUSOPHONIES COLLECTION

Dorindo Carvalho (*Portugal*) . Fernando Aguiar (*Portugal*) . Fernando Grade (*Portugal*) . Feres Lourenço Khoury (*Brazil*) . Francisco Carvalho Rego (*Portugal | Macau*) . Ídasse (*Mozambique*) . José Emídio (*Portugal*) . Luísa Queirós (*Cape-Verde*) . Mário Botas (*Portugal*) . Pedro Wrede (*Brazil*) . Raúl Perez (*Portugal*) . Salete Mulin (*Brasil*) . Vitor Belém (*Portugal*) . among others .

AGOSTINHO SANTOS

PORTUGAL

Agostinho Santos was born in 1960, Vila Nova de Gaia. Journalist and visual artist. Master in Painting from the Faculty of Fine Arts of the University of Porto (FBAUP) 2012, PhD in Museum Studies from the Faculty of Fine Arts, University of Porto 2010-2014.

Held over 70 solo exhibitions of painting, drawing, sculpture and objects in Portugal, Spain, Brazil and India and participated in about 300 group shows and collective, at home and abroad. Author of "Pessoa Cow", selected for the CowParade Lisbon, 2006. Author of the 2nd Feminist Congress poster, Calouste Gulbenkian Foundation, Lisbon, 2008. Author Trophy S. João da Madeira / Illustration capital, São João da Madeira, 2010. Makes his anthological exhibition in Perve in 2014, with the title "The depth of color - and other sensitive matters".



Short-circuit Series (IV; III; VI; I; VII; II; V; VIII; IX), circa 2013, Instalation, Mixed Media on PVC
varied dimensions (around 50cm diameter each piece)

AGS45 | AGS44 | AGS47
AGS42 | AGS48 | AGS43
AGS46 | AGS49 | AGS50



“Dessin Noir” Series, 2014, Mixed
Media on paper, 29x21 cm
AGS72 | AGS73 | AGS66 | AGS67 | AGS68
AGS69 | AGS70 | AGS71



ALBERTO PIMENTA

PORTUGAL

"... Life and work are something of an enigma ... put by the sphinx that fit each one: we will be living and the puzzle will be revealed! Because at the age of 14 ... some mimic heroes ... others imitate texts ... it's all there from the beginning, heroes and texts that transform according to time... and then when I left Portugal ... already (or still) 23 years old... and the poetic form was beginning to take shape ... the thread ball changed color ... color that radically mismatched ... nothing matched ... the shock was of languages, each with their own reality ... and then I started painting: life settled into the work or vice versa ... and I participated in a group exhibition... and was appreciated... and kept 4 or 5 years... but then I returned to poetry... met some German concrete poets ... this poetry united word and image... wove them... the ball thickened ... the thread got thicker: it was exciting... but then... near 1970 (maybe 66/67 to 74/75)... the invisible life hidden within us made me visible... in the city where I lived - Heidelberg - was the German hospital specializing in prosthetics for war wounds... there were many Portuguese... I saw many... I spoke to many... the first books of poetry were about war, mutilation and death... life was very dirty inside... and then out, and at that time I was already a refugee and undocumented... although I continued to teach... the university that had hired me, had its pride, resisted several Portuguese pressures. To come back as I did... with an attractive invitation that was made uninvention after I made "Homo Sapiens"... a future professor of the Faculty of Arts of the most noble and always loyal city... can not put himself in a cage with monkeys... the clear reason invoked was another, was a curriculum change... Treats have come mainly from Brazil, that I do not know... I only know poets... and Camões has a square with his name in the capital of the Republic, and the name plate has the word poet in brackets... so poet in brackets... not between relatives!... It is possible... it is clear that what I do puts questions: echos of my own. "What is this?" But no one asks it before life. "What is it?" Just try to make the best or the best part of the hunting party which one joined, because this way one accepted or choosed"

Poetic biography excerpt by the author



Untitled Series, 2010, Mixed Media on Cardboard, 32x22 cm
ALPOBI14 | ALPOBI86 | ALPOBI87 | ALPOBI75 | ALPOBI91 | ALPOBI77

ALBINO MOURA

PORTUGAL

Born in 1940 in Lisbon, Portugal. Self-taught, he was advertising decorator, graphic designer and illustrator. Under the guidance of Fred Kradolfer he worked on decoration, painting and ceramics. Albino Moura has a long artistic career with several solo and group exhibitions, exposing regularly since 1959. In Perve Gallery he presented in 2003 the solo exhibition "Erotismos" where he presented drawing, painting and sculpture. Moura was represented by Perve Gallery on Arte Lisboa 2005 - Contemporary Art Fair of Lisbon and Art Madrid 07 and 08. He also participated in group exhibitions such as "Collection 06" and the opening exhibition of Perve Gallery "Look at the World" in 2008. He has received several awards for painting from Municipal Chambers Abrantes and Vila Franca de Xira, the Silver Medal of the Sunshine Coast, poster mode - Camões Day Celebrations, poster mode - Municipality of Palmela, 1985, poster mode - Town Hall Vila Franca de Xira. Painting Prize Manuel Filipe, Honorable Mention - Small Format Exhibition, Cascais, I Salon of Plastic Arts, Sintra, 1992. He is represented in the Municipality of Seixal, Art Museum of Mozambique, Municipal Museum of Almada, Municipal Museum of Sambucus, Seixal City Council, Municipality of Alcácer do Sal and domestic and foreign private collections.



Untitled (front), 2010
Mixed Media on paper,
49x68 cm
AM93



Untitled (back), 2010
Mixed Media on paper,
49x68 cm
AM93

ALFREDO LUZ

PORTUGAL | ANGOLA

Born in Riomeão, Santa Maria da Feira, on 31 October 1951. A neo-figurative, sometimes abstract, lyrical painter, he attended the António Arroio School's Course in Decorative Arts. He lived in Luanda (Angola) between 1961 and 1978; he was a teacher but has dedicated himself exclusively to painting since 1985, the year that marks his first solo exhibition. He has been awarded several prizes in the areas of painting and drawing and is represented in numerous public and private collections. He has published numerous critical texts about his work, written by personalities such as: Carlos Lança, António Campos, Eurico Gonçalves, Fernando Pamplona, Lima de Carvalho, Manuel Vieira, Manuela Alfredo Luz de Azevedo, Porfírio Alves Pires, Rodrigues Vaz, Eunice Lopes, Baptista Bastos, Nuno de Oliveira Pinto, Aliette Martins, Pedro Barroso, José Carlos Cardoso, Inês Serra Lopes, Edgar do Xavier, Celestino Portela, Nuno Rebocho, Teresa Pinto, Jorge Listopad and Egídio Álvaro.



Untitled, 2014, Mixed Media on paper, 19x25 cm | AL026



Untitled, 2014, Mixed Media on Cardboard, 25x19cm | AL039

ANTÓNIO PALOLO

PORTUGAL

Born in Évora in 1946, António Palolo is an autodidact whose work emerges early, immediately revealing an unusual maturity. He exposes his first one in 1964 in Gallery III in Lisbon.

In the following years his reputation consolidates up. The period between 1972 and 1974 was "a great success for his painting; and were years in which despite the intensity of work he was able to travel and meet great European museums."

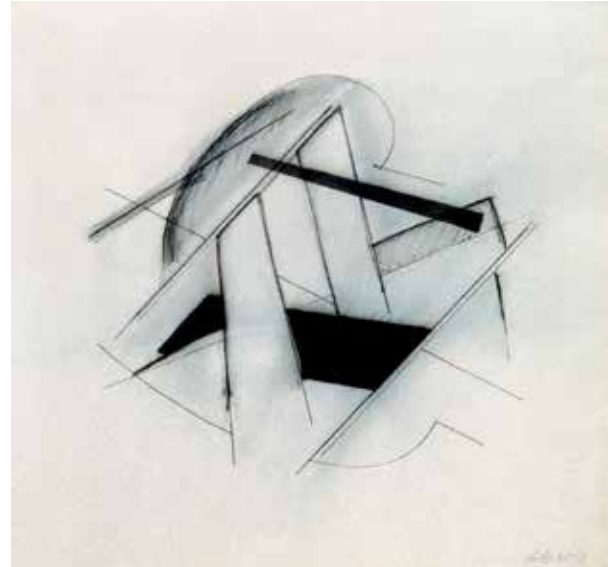
Throughout the 1970s, 80s and 90s, Palolo marks the Portuguese art scene with his regular presence; engages with a multitude of galleries and institutions (Galleries: Quadrum, Altamira, Valentim de Carvalho, National Society of Fine Arts), and presents the work in group exhibitions in Portugal and abroad.

In 1995-96 he makes a great anthological exhibition at the Modern Art Centre of the Calouste Gulbenkian Foundation, with representative works from all his artistic journey.

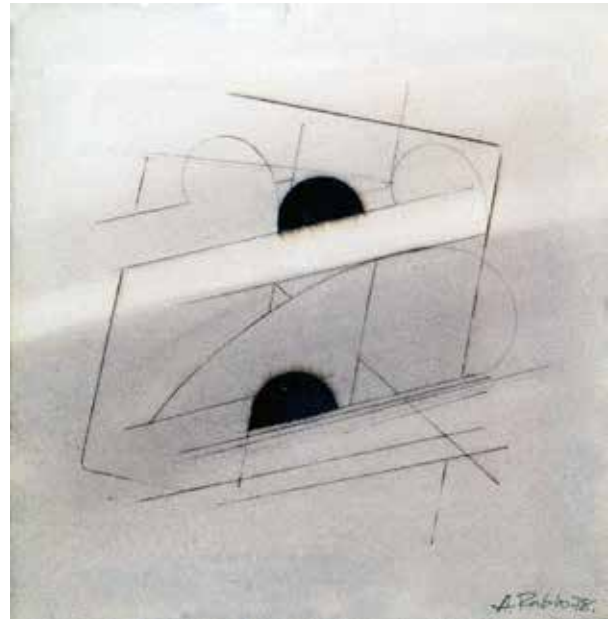
Placed in an ambiguous area between figuration and abstraction, its initial work is marked by disordered and chaotic compositions, populated by a plurality of elements, from the small signal to abstract forms, which is part of a strict geometrical definition. This formal universe evolves rapidly to a markedly Pop language, informed "by a culture where comics abounded, the hippie folklore, fantasy and joy of the early scenes." Their small-format collages approach the example of Rauschenberg, and then we see pictorial and abstract elements converging, expressive, along with fragments "of the popular universe, newspaper clippings, printed figures in the mass media." In the early years of the 1970s the figurative allusions disappear and Palolo assumes a geometric option with "stand structures, angles, almost simulations of objects." At the end of the 1970s he develops lines of work that account for a diverse experimental vocation. Palolo expands its action to new territories, new means of expression: he makes the exhibition/performance Crater-Calice, Mind and Rear Vision in Quadrum Gallery, Lisbon; and he engages in experimental and performance (which records in video). In the early 1980s his work changes direction, this change will not be outside the new directions of the international art scene, then dominated by a return to figurative painting of expressionist bias.

His painting is invaded by ambiguous figures, for a world of "fantastic beings, of primordial dreams warriors" that dialogue with abstract shapes and backgrounds sometimes tumultuous, "These bodies dematerialized, faceless or thickness, are the pictorial elements of a job without descriptive sense, and which is organized beyond the visible, around an outer space made of puzzles and deciphering".

This figurative raid lasts until the start of the second half of the 80s, when the artist makes a synthesis of the essential aspects of his work to establish a language and a program that was to last until his premature death in 2000. in Lisbon.



Untitled, 1981, Indian Ink on paper, 20x25 cm | PLL4



Untitled, 1981, Indian Ink on paper, 20x25 cm | PLL5

CARLOS ZÍNGARO

PORTUGAL

Carlos Zingaro begins studying music at age of 4 (Friends of Children Musical Foundation, the National Conservatory of Lisbon, Academy of Music Amateurs and School of Sacred Music), becoming professional at the age of 13, as a member of the Chamber Music University Orchestra directed by maestro Ivo Cruz. In addition to the violin studies he also attends church organ courses and Gregorian chant with Antoine Sibertin Blanc. Musicology studies, electroacoustic music and contemporary music (theater-music) are part of residencies at the Technical University of Wrocław 1978 (Poland) and Creative Music Foundation 1979 - Fulbright Grant (Woodstock / New York). Set Design course at the School of Theatre Lisbon where he became assistant professor of drawing. Pioneer in Portugal in the use of new technologies in the composition and interaction in real time, as well as in the relation sound/movement and "instant composition".

Presents himself in absolute solo or with groups at the major "improvisation" and "new music" festivals in Europe, America and Asia. Composers and musicians internationally significant in these musical areas such as Fred Frith, Peter Kowald, Joelle Leandre, Daunik Lazro, Richard Teitelbaum, Derek Bailey, Otomo Yoshihide, George Lewis, Christian Marclay, Evan Parker, Frederic Rzewski, Elliott Sharp, Keith Rowe. He is praised by names from La Monte Young to Siegfried Palm, from Alvin Lucie to Steve Lacy and John Zorn.

He was the music director of THE COMICS - Theatre Group and, years later he founded the gallery with the same name.

Collaborated with several choreographers, directors and filmmakers as Olga Roriz, Michala Marcus, Paula Massano, Vasco Wellenkamp, Vera Mantero, Francisco Camacho, Giorgio Barberio Corsetti, Ricardo Pais, Constance Capdeville, Fernanda Lapa, Carlos Aviles Antonio Rama, Seixas Santos, Ludger Lamers and Francis Plisson.

Zingaro has a record production in its own name or collaborations with other musicians / composers with over 50 titles, with editions in France, Switzerland, Germany, Canada, Italy, England, Japan, Netherlands, USA. Best record of the year assignments in WIRE Magazine (GB), CODA (Canada) as well as two "Chock La Musique - Monde de la Musique" (F).

He is, since 2002, the founder and president of GRANULAR association dedicated to experimentation in sound arts and inter-disciplinary relations.



Bloody Experience #02, 2017, Acrylic on cardboard canvas, 13x18 cm | CZ178



Bloody Experience #01, 2017, Acrylic on cardboard canvas, 13x18 cm | CZ179



A light touch keeps a grip on delicate particles , 2016, Acrylic on canvas, 40x40 cm | CZI135



Fair of (some) Vanities, 2017, Oil on canvas, 50x70 cm | CZI153



Two figures on a stage, 2017, Acrylic and pastel on canvas, 20x40 cm | CZ200



The net, 2014, Acrylic on canvas, 12,5x30 cm | CZI107



Bloody Experiment #05, 2017, Acrylic and pastel on canvas, 20x40 cm | CZI175

LEONEL MOURA

PORTUGAL

Leonel Moura is a European artist born in Lisbon, Portugal, in 1948, that works with AI and robotics.

In 2001 he created the first robot arm able to generate unique paintings operate by an 'ant algorithm'.

In 2003 a swarm of 'Painting Robots' were able to produce artworks based on simple rules and emergent behavior. Since then he has produced several artbots, each time more autonomous and sophisticated. RAP (Robotic Action Painter), 2006, created for a permanent exhibition at the American Museum of Natural History in New York, is able to generate highly creative and unique art works, to decide when the work is ready and to sign it, which it does with a distinctive signature.

ISU (The Poet Robot), 2006, generates poems and paintings with letters and words.

In 2007 the Robotarium, the first zoo dedicated to robots and artificial life, opened in Alverca.

Other works include 3D sculptures, interactive installations, augmented reality, generative art, space art and the play R.U.R. from Karel Capek, with 3 robots performing aside 3 human actors, premiered in São Paulo in 2010.

Recently, with the project "Bebot", a swarm of robots able to create unique art works, he participate in the shows "Artistes & Robots", Expo Astana (2017), Kazakhstan, Grand Palais, Paris (2018), and "Brain", Gulbenkian Foundation, Lisbon (2019).

Member of the Portuguese Robotics Society

Member of the Consulting Council of IADE

European Ambassador for Creativity and Innovation (2009)

Member of the working group "Museums of the Future"

His 3D sculpture's project for a monument in homage to the former Portuguese President Mário Soares was included in the Lusophonies Collection in 2018, along with the costumes made by his painting Robots.



Marchas de Alfama Costumes, 2017, Markers on canvas (work by painter Robots), Varied Dimensions (152x123 cm, 80x110 cm)
LM004



Mário Soares, 1948,
3D printed sculpture,
25x16x22 cm
LM003

LÍLIA MANFROI

BRAZIL

Lília M. Sentinger Manfroi, born in Porto Alegre, graduated in Pedagogy from UFRGS and has a Master in Evaluation. At the State School 1º de Maio, in Porto Alegre, of which she was a student, she developed several pedagogical activities and was the first elected director.

In her youth, she dedicated herself to fencing, becoming individual Brazilian champion in 1967. She participated in the Pan_American-63 and the Universiade-63.

She is a bibliographic reference of the book *Universiade 1963*, by Rodrigo Koch, Unisinos, 2003.

She attended the Literary Workshop 9, at PUCRS, with the writer L. A. Assis Brasil, participated in the anthologies Workshop Tales 9, 1992 and Tales in the Manor House, 1995 and released in 2005 the novel *Caringi: Now I am there in Bronze*, Ed, AGE, RS.

She edits the ALMANAQUE page of the Boletim Informativo de Bombinhas ("Informative Bombinhas Bulletin") newspaper, Santa Catarina, Brazil, where she also writes chronicles.

She received a Honorable Mention in the 5th National Contest of Stories Josué Guimarães.



Babel, 2011, Calcography
in Aquatint and Mezzotint,
13x8,5 cm
LIL010



Encounters, 2016,
Calcography in Aquatint
and Mezzotint, 13x8,5 cm
LIL003

MANUELA JARDIM

GUINEA BISSAU

Manuela Jardim 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.



Constructed Ideas - Memory's Aromas I, 2015
Mixed media on burlap, 150 x 200 cm
Ref.: MMJ47

PAULO BRUSCKY

BRAZIL

Paulo Roberto Barbosa Bruscky (Recife, March 21, 1949) is a Brazilian multimedia artist and poet known for his extensive participation in the Brazilian conceptual art movement. His father was an artist from Belarus who was on tour in Brazil when he met his mother at the Teatro Santa Isabel. Paulo was the third son of a family of seven siblings and became interested in art when he worked at his father's photography studio while studying music at the conservatory. He studied journalism and during his studies he graffitied the walls against the military regime. He ended up being arrested in 1968 and fired from the Joaquim Nabuco Foundation where he worked at the time. In the 1970s, he developed research in xerox art, being one of the pioneers of the International Postal Art Movement in Brazil. In 1976, he has a solo exhibition closed by the Military Dictatorship and, in 1981, he receives the Guggenheim Visual Arts Scholarship, living in New York for a year. He participated in four editions of the São Paulo Biennial, and his works are part of the collections of places such as the Museum of Modern Art in New York, the Solomon R. Guggenheim Museum, Tate and the Museum of Modern Art in São Paulo.



Untitled, 2017,
Watercolour on paper,
21x29,7 cm
PB001



Untitled, 2017,
Watercolour on paper,
21x29,7 cm
PB002

PAULO KAPELA

ANGOLA

Born in 1947 in the Democratic Republic of Congo. Kapela began painting in 1960 at the Poto-Poto school in Brazzaville, Congo. He is an associate in UNAP - Fine Arts National Association, Luanda. Paulo Kapela sticks together collages and assemblages with remains of modern society and images of the central social and political figures. The result is a flow of historical events that have marked the 20th century in Africa and the world, in relation to African independence. He has made several solo and collective exhibitions since 1995 including the collective exhibition "Africus" at the Johannesburg Biennale, South Africa in 2003 "Tons Texturas e da Angolanidade" Forum Telecom - Lisbon, 2004 "Africa Remix" collective exhibition in London and Düsseldorf and in 2005 in Japan. His work is part of the collection "Obras de Artistas de África" at Caixa Geral de Depósitos, Lisbon, that was shown in the exhibition "Mais a Sul" (More to the South) in 2005. He worked with the Sindika Dokolo collective - Collection of African Art in Contemporary Luanda, 2006. In 2007 he was represented in the 52nd Venice Biennale, Italy. In 2003 he was awarded the CICBA Award - International Centre for Bantu Civilizations Congo. He currently lives and works in Luanda, Angola.



Untitled Series, 2004, Mixed media on paper, 11,5x15 cm (each piece) | PK25

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, 2019, Ceramic Sculpture, 26 x 18 x 32 cm, R138

SALETE MULINN

BRAZIL

Salete Mulin Born in Santos (SP, in 1954. Lives and works in São Paulo, Brazil. Graduated in plastic arts from Fundação Armando Álvares Penteado - FAAP, 1980, and Master in Visual Arts from the Paulista State University - UNESP, 1998, both in São Paulo. She has been a professor of engraving at the Santa Marcelina College of Arts since 1987. Currently, she directs a research group in contemporary printmaking, as well as curatorships and exhibition projects for Graphias Casa da Gravura. She has participated in several print salons and exhibitions, with works in public and private collections, in Brazil and abroad, standing out:

Individual Exhibitions: Autumn Afternoons|April Nights, May|June 2014. Graphias Casa da Gravura, São Paulo.

Monuments, March|May 2013. SESC. Ribeirão Preto (SP).

Collective Exhibitions: Entretempos, Novas Visagens, May|June 2013. Graphias Casa da Gravura. São Paulo. Artist's Bookstore, April 2013. Brazilian Printmaking. São Paulo.

Dialogues, September|October 2012. Brazilian Printmaking. São Paulo.

International: Prize acquisition and works in the public collection of the Santo André, São Bernardo do Campo and São José do Rio Preto pinacotecas.



Untitled - "From the series Gold and Iron in Minas Gerais", 1999, Calcography
Single print, 130x200 cm | SMN01

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.

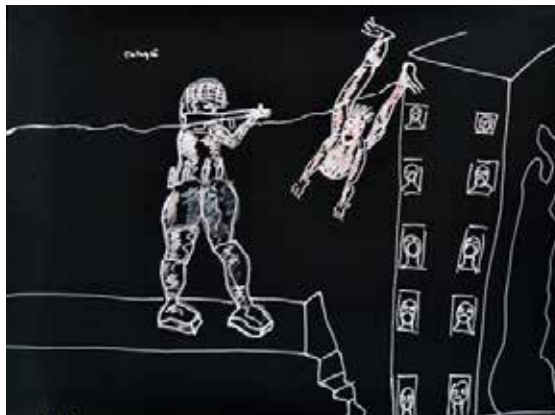
He is also a fiction writer and published his novels *Solitário* and *Ptolomeu e a sua Viagem de circumnavegação* in 2005. In 2010 he edited the book *Contos de Basileia* and, in 2013, the novel *A Índia que procuramos*.

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.

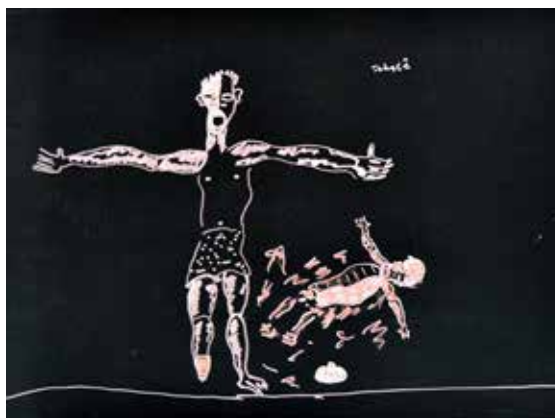
Perve Galeria presented his artworks at AKAA - Also Known As Africa, the first and only art fair in France devoted to contemporary art and design centered on Africa held from 9 to 11 November in Paris. At the same time, a selection of his artworks was exhibited in a collective exhibition in Lisbon, Portugal,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



Untitled (series "War is stupid"), 2018, Mixed Media on cardboard, 48x65 cm
TCH06



Untitled (series "War is stupid"), 2018, Mixed Media on cardboard, 48x65 cm
TCH08



Untitled (series "War Is Stupid"), 2018, Mixed media on paper, 48x65 cm
TCH11



3RD SECTION:

artworks from 1990's until the present day
"FUTURE, MISCEGENATION AND
DIASPORA"

The third and final moment of this exhibit seeks to present the artistic creation that has been taking place in contemporary times, the fruit of a generation that, fortunately, has not passed through the hardships of previous generations but, in a context of interconnected world, faces challenges of validation and identity perhaps never before observed in the artistic environment. And this generation of authors has achieved precisely this: their affirmation within the context of consolidated democracies or those that are still in the process of affirmation, not avoiding the responsibility of facing the (new) challenges posed by the era of Globalisation.

EXHIBITED ARTISTS

- . Abraão Vicente (*Cape-Verde*)
- . Alex da Silva (*Angola | Cape-Verde*)
- . André de Castro (*Brazil*)
- . Ana Silva (*Angola*)
- . BorderLovers (*Portugal*)
- . Cabral Nunes (*Mozambique | Portugal*)
Special project "Pixel", by Andreas Treske (Germany)
- . Gabriel Garcia (*Portugal*)
- . Isabella Carvalho (*Brazil*)
- . Jayme Reis (*Brazil*)
- . João Garcia Miguel (*Portugal*)
- . João Ribeiro (*Portugal*)
- . José Chambel (*São Tomé and Príncipe*)
- . Lizette Chirime (*Mozambique*)
- . Manuel João Vieira (*Portugal*)
- . Mário Macilau (*Mozambique*)
- . Pedro Ferreira (*Portugal | Germany*)
- . Raquel Rocha (*Portugal*)
- . Regina Costa (*Angola | Brazil*)
- . Ricardo Coxixo (*Portugal*)
- . Rodrigo Bettencourt da Câmara (*Portugal*)
- . Rui Simões (*Portugal*)
- . Sérgio Santimano (*Mozambique*)
- . Sónia Aniceto (*Portugal | Belgium*)
- . Suekí Rolando Ferreira (*Angola*)
- . Valter Hugo Mãe (*Angola | Portugal*)
- . Valdemar Dória (*Sao Tome and Príncipe*)
- . Vítor Rua (*Portugal*)
- . Tomo (*Mozambique*)

OTHER ARTISTS IN THE LUSOPHONIES COLLECTION

Edson Chagas (*Angola*) . João Donato (*Mozambique*) . Márcia Matonse (*Mozambique*) .
Marco Brás (*Mozambique | Portugal | USA*) . Mito (*Cabo Verde*) . Nhate (*Mozambique*)
. Sérgio Guerra (*Brazil*) . Subodh Kerkar (*Goa | India*) . among others .

ABRAÃO VICENTE

CAPE-VERDE

Abraão Vicente was born on February 26, 1980, in the interior of the island of Santiago, in Cape Verde, into a large family, the sixth of eight brothers. At home he found in his father and grandfather, scholars of the Creole language and culture of the island, a taste for literature and the arts.

He studied in Vila de Assomada and the city of Praia and, at the age of 18, settled in Lisbon, where he graduated in Sociology from the Faculty of Social and Human Sciences of the New University of Lisbon (2003), with a thesis on the construction of the artistic field in Portugal during the 20th century.

Between individual and collective exhibitions, he spent a period in Barcelona, where he was one of the programmers and artist of the Miscellaneous artistic experimentation space.

In the literary field, he is the author of "O Trampolim" (Romance), "E de Repente a Noite" (Poetry), "Traços Rosa Choque" (Collection of Chronicles) and "1980 Labyrinths" (Poetry) and, also, is part of the collection "Dez contos para ler sentado" (Tales).

He is a multifaceted artist. He was a television host and, since 2011, has been a deputy for the Movement for Democracy.

He currently lives in Cape Verde where, along with the development of his work in the fine arts, he has already worked as a journalist. He is a social activist and chronicler, writing regularly for several Cape Verdean newspapers. He is the current Minister of Culture of Cape Verde.



Untitled, 2015, Mixed media on paper, 60x84 cm | AV001



Untitled, 2015, Mixed media on paper, 60x84 cm | AV008

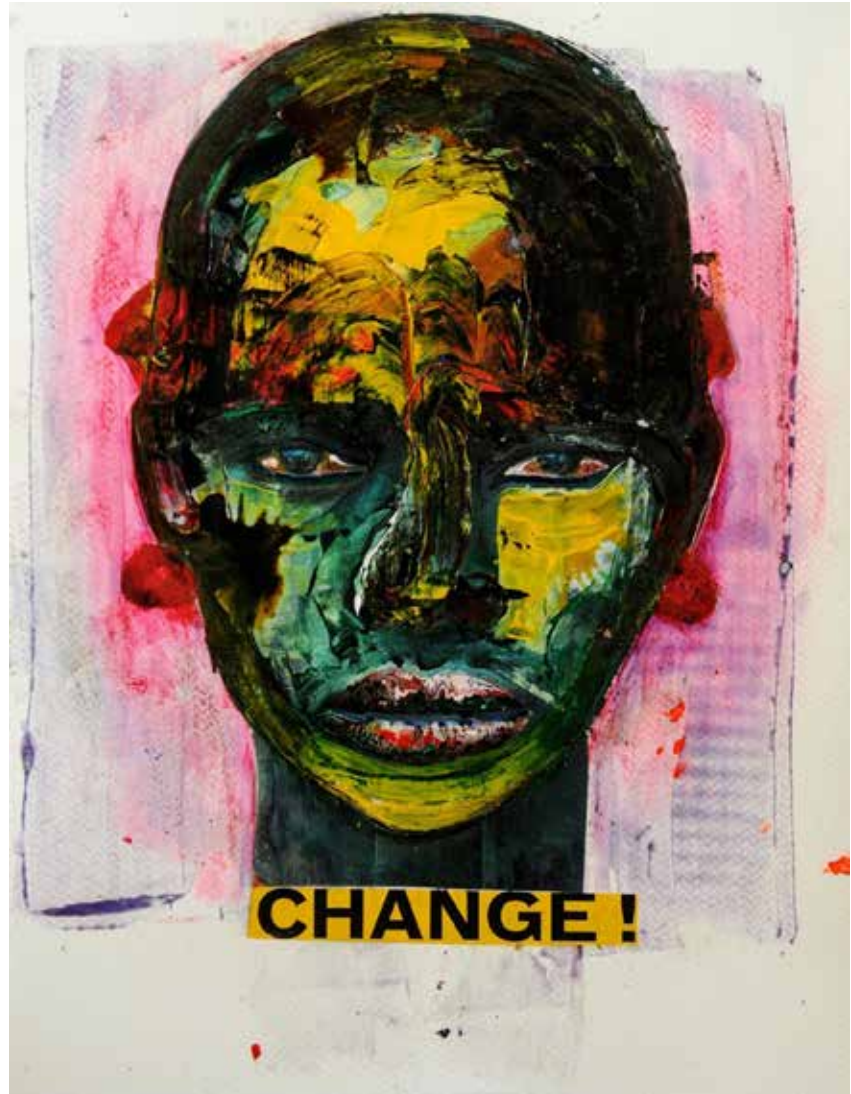
ALEX DA SILVA

ANGOLA | CAPE-VERDE

Alex da Silva Barbosa Andrade, who also signs his works using the pseudonym Xand, was born on April 16th 1974, in Luanda (Angola). Son of Cape Verdean parents, he grew up in that same archipelago and today he shares his life between Cape Verde and Holland. He graduated, with distinction, from the Willem Academy of Art and Architecture in Kooning, Rotterdam, in 1999. He was a student of the European Union's Socrates/Erasmus Exchange Programme at the Alonso Cano Faculty of Fine Arts in Granada, Spain, between 1997 and 1998. He went on to graduate and Masters' degree in 2000 at the Minerva Academy in Groningen, the Netherlands.

Alex da Silva has exhibited his work regularly since 1999 in Cape Verde, the Netherlands, the United Arab Emirates, Spain, France, Luxembourg, Curaçao, Senegal, Germany and Portugal. In 2012, Alex was chosen to create a monument entitled "Clave" in Rotterdam to commemorate the 150th anniversary of the abolition of the Dutch slave trade, from Africa to Suriname and the Antilles.

In 2015, Alex da Silva began his collaboration with Perve Galeria, having participated in the exhibition "7+5=1", held in October, with his work subsequently integrated into the Lusophonies' Collection.



Change (series "Liquid Spirits"), 2015, Mixed media on paper, 27x35 cm | AXS31

ANDRÉ DE CASTRO

BRAZIL

André De Castro is a Brazilian visual artist who explores the boundaries between graphic design and art as tools to engage with people on social and political issues. His work discusses identity, social agency and forms of signification. He combines a variety of techniques, including photography, silkscreen, paint and collage among others. Art and Activism is the underlying theme of Andre's work and the base of his ideas. Art is not used for illustration purposes only but also as a tool and a mechanism to transform the given reality. His last project, Movements, portrays youth protesters in different cities around the world. Movements was exhibited in Miami during Art Basel (2013); Opus Project, New York (2014); Centro Cultural Banco Brasil in Belo Horizonte and Brasília, Brazil (2015); Caixa Cultural do Rio de Janeiro, Brazil (2015) and Espaço Espelho D'água, Lisboa, Portugal (2016). André De Castro has an MFA from Pratt Institute, NY.



Mbanza Hambza, 2016
Silk-screen printing Monoprints,
Acrylics on paper,
50x70 cm
ACT09



Arão Bula Tempo, (series
"Liberdade Já" - Freedom Now),
2016, Monotype on paper;
50x70 cm | ACT08

ANA SILVA

ANGOLA

Ana Silva was born in 1970, in Calulo, Angola.

In 2002 she went to Portugal, where she attended the artistic training course in Drawing, Painting and Art History, at ArCo, Lisbon. In 1999 she held her first solo exhibition at Alliance Française, in Luanda. In the same year she dedicated herself to sculpture, painting and ceramics. The exhibitions in Angola have been recurring over the years, in particular the Collective Painting Exhibition at the African Investment Bank, in 2000, and the Painting and Sculpture Exhibition at the Italian Embassy in Angola, in 2001. In Lisbon, she held her first solo exhibition "Saying that we are people" in 2002 and, in 2003, the exhibition "Suspended beings" at Perve Galeria.

She was also responsible for the preparation of book covers by the writer Ondjaki, such as "Bom dia camaradas" ("Good morning comrades") and "Há Prendizagens com o Xão" ("There are Arrangements with the Shah"), both edited in Portugal by Caminho; as well as for the costumes and scenography of the theatre and dance show "Yeux bleus, Cheveux noirs", by Marguerite Duras, adapted by Fabrizio dal Borgo, in Luanda, in 2001.

In 2001 she won the 2nd place in the Beers Competition, Luanda, Angola. In 2004 she took part in the Lisbon Art Fair, at the Perve Galeria stand, with composition made of 8 backlit metal sheets, a project curated by Carlos Cabral Nunes, which was considered by the newspaper "Público" as the "Best Artwork" on display at that fair.

Of this composition, 2 works were integrated into the Lusophonies' Collection, joining other 2 canvases, of her authorship, that had been previously incorporated into this collection.



ANA SILVA (Angola), *Untitled*, 2016, 130x220 cm | AS32



Untitled, 2016, Mixed media on Zinc plate, 100x140 cm | AS31

BORDERLOVERS

PORTUGAL

Site Specific project made for the Lusofonias Collection Exhibition in Turkey.

Works by the artistic duo Borderlovers (Pedro Amaral, Lisbon, 1960 and Ivo Bassanti, Lisbon, 1979), recently included in the Lusofonias collection, are shown. They are mostly evocative representations of Portuguese-speaking authors, from various disciplines, music, fine arts, literature and cinema / theater: from Cesária Évora to Sérgio Godinho and António Variações through Natália Correia and the historic “Café Gelo”. The works now presented here were part of the exhibition “Sempre chegamos ao sítio aonde nos esperam - We always come to the place where they are waiting for us” (phrase by José Saramago) that took place at the Lisbon Museum, in the Palácio Pimenta gardens, between May and July 2019, curated by João Pinharanda . The collaboration between the duo and this curator began in Paris in 2017, through pictorial and performative tributes on the city's streets to Portuguese authors with relevant presence in the city of light, in the 19th and 20th centuries. Such collaboration was crucial and since then the Borderlovers have replicated and developed this kind of concepts and actions that always have a strong performative component and interaction with the public. The duo developed a method by which they glue and then take off, outdoors (always trying to preserve the built heritage to the maximum) original paintings, performed in studio. The aim is to evoke and celebrate the thought, works and luminosity of the authors represented, establishing relationships among themselves, reflected in the present day. Future actions of similar characteristics are scheduled for Peru, Germany and the Czech Republic and again for Portugal, France and Luxembourg.



Cruzeiro Seixas, 2019, Acrylic on canvas, 45x25 cm | BL00



Mário Cesariny, 2019, Acrylic on canvas, 45x25 cm | BL000



Natália Correia, 2019, Mixed Media on Wallpaper, 190x220 cm | BL15



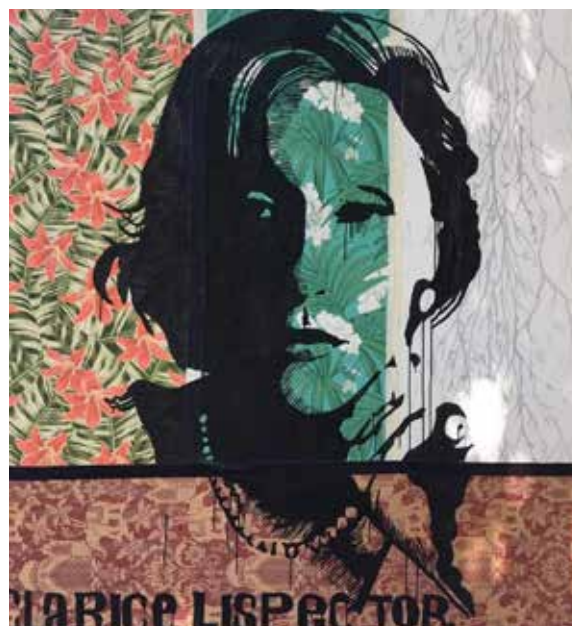
Cesária Évora, 2019, Mixed Media on Wallpaper, 200x165 cm | BL21



António Variações, 2019, Mixed Media on Wallpaper, 200x165 cm | BL13



As Três Marias, 2019, Mixed Media on Wallpaper, 200x165 cm | BL19



Clarice, 2019, Mixed Media on Wallpaper, 190x165 cm | BL12



Café Gelo, 2019, Mixed Media on Wallpaper, 180x165 cm | BL18

CABRAL NUNES

MOZAMBIQUE | PORTUGAL

Born in 1971 in Lourenço Marques, Mozambique. Nunes has lived in Portugal since 1975. Nunes was a student at the Art Academy Remscheid, Germany, in 1989. Friend and admirer of the work of Arthur Bual and Mário Cesariny, to whom he owes the incentive to exhibit, from 1997. In the same year he made a clear concept of Global Art, which during the same year lead to the establishment of Perve Multimedia Collective, of which he is a founding member and artistic coordinator. As a multimedia author, he has received several prizes in Portugal and abroad. He was a member of the jury of "Top Talent Award" in 2003. Nunes completed the "Digital Multimedia Authoring" course at Arthouse Multimedia Centre in Dublin, Ireland, and is a permanent member of the Digital European Academy, Utrecht, Holland. He has performed the functions of Commissioner and curator of contemporary art exhibitions held by Perve Gallery since 1999. He regularly participates as a trainer and speaker, exhibiting audiovisual and multimedia work in courses, seminars and conferences in the sector and in countries such as Spain, France, Germany, Austria and Czech Republic. He is the director of the series documentary "NOMA" (1999 - ...), comprising of 24 films dedicated to contemporary art. In 2008 he presented a draft Trusteeship to the Prague Triennial (ITCA 2008) entitled "MOBILITY-Re-Reading the Future". The project was also included into the guardianship plan of this triennial.

He has participated in several group exhibitions and been represented by Perve Art Gallery in Lisbon 2005 - Art Fair Contemporary, Lisbon. Solo exhibitions include: Exhibition of painting, design and installation (multimedia and interactivity) "Mr. Art" at Perve Gallery 2002; exhibition of painting, drawing and Installation (nós) "Para Além do Mar" at the Gallery of IPJ, 2002; Exhibition of drawing and photography at "Zoomorfismos da cor" Perve Gallery, 2003.

He was distinguished amongst others for the Youth Prize - Contemporary Art in XI Biennial of Vila Nova de Cerveira 2001, having been awarded the "Visual Design e Interacção" National Award for Multimedia - 2001 and an "Honorable Mention" by the jury National Multimedia Award 2001.



The book of Knowledge - 1st chapter
 Story of a lonely heart
 - in Hommage to Cruzeiro Seixas
 The airplane series
 Installation with 24 parts and sound
 Mixed media on paper, variable dimensions
 Made in the travel between Istanbul and Lisbon
 22.11.2016

Between us and words

Carlos called
between us and words
is the photo graph
Cesariny watching
listening
lines connected
a friend a poet a painter unknown
a recording
Cleaning, general cleaning,
tea service preparing,
continuously, a life
there is nothing else.
In the evening,
I take the 5:45 service home.
I eat, leateggwithnocomplain.
Machinist
from him to him
"Between us and words those who are walled in,
and between us and words our duty to speak."

Andreas Treske - September, 2019
in reference to the poem 'You Are Welcome
to Helsinore' by Mário Cesariny



CABRAL NUNES (Portugal)
mixed media on paper*, 30x20cm, 2002
*Pictures of Cesariny admiring Andreas Treske's
installation, exhibition held in Perve Galeri, Lisbon 2001

ANDREAS TRESKE

GERMANY | TURKEY



Andreas Treske is Chair of the Department of Communication and Design at Bilkent University, Ankara. He teaches Media Production and Theory. His interactive audiovisual installations and short films have been shown at Cannes, Berlin, Venice. Co-director: Takim boyle tutulur (released in 50+ Turkish cinemas and worldwide, 2005). Editor: Mustafa (dir. Can Dündar, 2008). Supervising editor: Teslimiyet (dir. Emre Yalgin, 2010). Co-producer: Black not Gray - Ankara Rocks (2017). Member of the video vortex network. Latest publications: "The inner life of the video sphere" [Institute of Network Cultures, Amsterdam 2013]; "Video Theory. Online Video Aesthetic or The Afterlife of Video." [Transcript, Bielefeld 2015, Russian translation, 2017].

"Pixelstreet II" Instalation, 2000, exhibited at Perve Galeria's group exhibition "Meanings of existence", Perve Galeria, 2001.

It was included in the LusoPhonies Collection in 2019, as a **special project** related to the presence of Mário Cesariny at "Meanings of Existence" exhibition and it was also included in presentation of the Collection, in Ancara.

ANDREAS TRESKE (Germany | Turkey)
Pixelstreet II, 2000, Media Instalation,
*special project

GABRIEL GARCIA

PORTUGAL

Born in the island of Pico, Azores, Portugal in 1977, Garcia attended an artistic expression workshop between 1994-1995 in drawing and painting at the Academy of Arts Ponta Delgada, guided by the artist Filipe Franco. In 2005 he finished the commissioned Painting at the Faculty of Fine Arts in Lisbon. In addition to his academic training, he also attended several workshops and courses in photography, stage-drama and scientific illustration, amongst others. Still in the initial stages of his artistic journey, he has participated in several solo and group exhibitions. In 2000 he had a solo exhibition at the José Saramago library - Beja, Portugal - that included drawings based on the work of José Saramago "O Conto da Ilha desconhecida", during the Nobel Prize winners visit to this institution. In 2003 he held an etching and painting exhibition "Memoriar" at Perve Gallery. In 2007, he participated in the project "membranes" in the collective IndigoNoir & mecanosphere at the Franco-Portuguese Institute in Lisbon. In 2008 his work was part of an exhibition of Contemporary Engraving, with students and graduates of the Faculty of Fine Arts at the University of Lisbon, in the National Museum of Natural History. In 2008 he exhibited in the Salon des Artistes 62nd Hurepoix, Paris. He has also exhibited in the Praga Triennial (ITCA 2008) and in the project supervising the Perve Gallery - Mobility, "Re-reading of the future." This exhibition was also opened in the galleries of FAFA KAIKU the Finnish Academy of Fine Arts in Helsinki, in the National Pantheon in Lisbon and in the National Gallery in Sofia. His work is represented in various private collections



Willpower to meet, who?!, 2008, Watercolour and Indian Ink on paper, 20x20 cm
CSL13



Guts' eaters, 2008, Watercolour and Indian Ink on paper, 20x20 cm
CSL14



Untitled, 2008, Watercolours and Indian Ink on paper, 20x20 cm
CSL15



Between the doors and the Light, 2009
 Instalation with 15 Drawings in a box,
 15x20 cm (Variable Dimensions)
 CSL105



ISABELLA CARVALHO

BRAZIL

Born in 1964 in Rio de Janeiro, Brazil. Carvalho attended several courses in drawing, art history, painting and tile manufacturing in tissues. In France she was responsible for several formations in the printing of fabrics by attending the workshop ADAC - "Cultural Expression Workshop" Paris. In 1993 she exhibited in the Maison de la Radio, Paris. Since then she has participated in several collective exhibitions. Her work was displayed at the Banco do Brasil in São

Paulo, 1995 and 1999, Solange Gallery Cazzaro, Campinas. In a period of three years, when she lived in Portugal she exhibited "Mac" - Movement Art Contemporary in Lisbon in 2001, and in 2002 took part in the collective exhibition "Sulcos (Roxos) do olhar" at Perve gallery. In 2004 she exhibited individually in the Municipal Prefecture of São José dos Campos, São Paulo. She was represented by Perve Art Gallery in Lisbon 2005 - Contemporary Art Fair of Lisbon, and the exhibition of the 5th Anniversary of the Gallery. Carvalho is currently based in the city of São José dos Campos, where she is developing her work, either in the workshop or in the gallery, where she creates and develops exhibitions of art interchanging Contemporary Iberian and French pilot work within São Paulo.

Belly n8, 2004,
Fabric Assemblage
80x30x20 cm
IC9





Le Sac, 2004, Assemblage - Installation with 15 Drawings and a box, 200 x 190 cm | ICI

JAYME REIS

BRAZIL

Brazilian self-taught plastic artist, multidisciplinary, Jayme Reis, 1958 - Itabira - MG, explores a diversity of technologies - ceramics, objects, drawing, engraving, photography and digital art, seeking expressions bordering on language and gender. He worked as a sculpture teacher at Elke Hering Atelier, Blumenau, SC, 1988. He was a visiting artist in the Department of Architecture and Urbanism of UFSC (1990) and Coltec/UFMG (1994-95). Obtained the Prize for Cultural Incentive of the State of Santa Catarina, State Secretariat of Culture, Florianopolis (1990) and the 1st Prize in the 1st Hall of Fine Arts of the City of Uberaba, MG (1995). Participated in the National Salon of Curitiba (1991-97); National Biennial of Santos, SP (1995); I Contest of Erotic Art and I Salon of Erotic Art, Barcelona, Spain (1996). Publishes the EPIPHANIA booklet/catalogue containing text and 37 images that narrate his experience with Photoshop and digital photography in 2007. Selected for the Artistic Residencies project of the Foundation Bienal of Art of Cerveira - Vila Nova de Cerveira - Portugal, and also for the Artistic Residencies project of the Gaivotas Cultural Center | Boavista - Lisbon (2017) Some of his works are now part of the Lusofonias da Perve Galeria Collection - Lisbon (2018).



A round for Goeldi, 2002, Engraving 98/150, 22x32 cm | JYM013

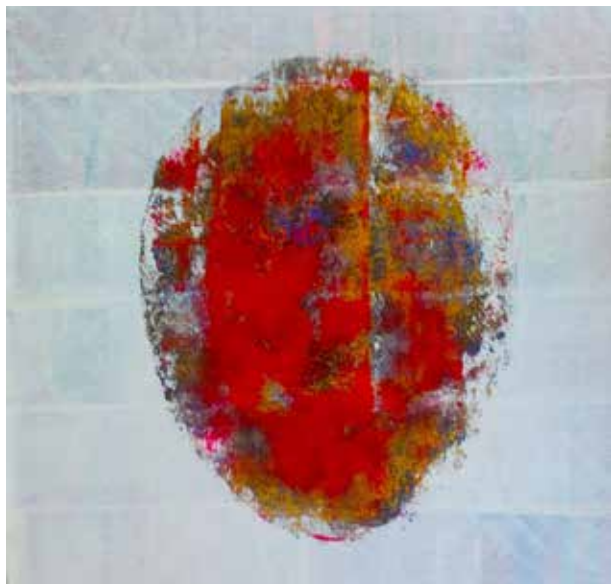
JOÃO GARCIA MIGUEL

PORTUGAL

Born in 1961 in Lisbon, Portugal. Certified in Painting by ESBAL. Miguel completed a postgraduate diploma in Communication, Culture and Information Technologies with a thesis titled "O Imagem Actor" (The Image Actor) in ISCTE studies. In 2007 he had his PhD in "Theoria, Historia y Práctica del Teatro" (Theory, History and Practices of Theatre) in Alcala de Henares University, Madrid. He teaches Theatre, Cultural Animation, Sound and Image in ESAD in Caldas de Rainha. He has taught courses in several schools, and was guardian of academic training in collaboration with the University of Évora. He is a founding member of the group Canibalismo Cósmico which has developed in the area of performance / installation, some notable works such as "O Enigma da Fonte Santa" ("Holy Fountain Enigma" - 1990) and "Redondo" ("Round" - 1995). He is also a founding member of the ZDB Gallery and group OLHO theater. He was given the Honorable Mention Award at ACARTE / Maria Madalena de Azeredo Perdigao, Calouste Gulbenkian Foundation and the Scenography, models and original contest winners prize at the Theatre in the Decade soundtracks, Portuguese Club of Arts and Ideas. He organized jointly with OLHO, Festival X - which he continues to organize and lead artistically. He works as an interpreter for major works like "Waiting for Godot" Beckett, directed by João Fiadeiro and Homens-Toupeira, which he co-directed with Edgar Pera. He created and staged the show "Nada Especial" ("Nothing Special") and co-directed with Clara Andermatt and Michael Margotta "As Ondas" ("The Waves" - 2004). In 2005 he staged with Teatro Bruto the play "Ruínas" ("Ruins"), where he exhibited a series of paintings influenced by characters in the play. He presented his first solo exhibition at Perve Gallery with "Sem Título há 20 Anos" ("20 Years Untitled") integrated in the 2nd Meeting of Global Art, in which he also participated with the staging of "A Casa Velha" ("The old House") by Luiz Pacheco.



Untitled #33 - from Touch Emotions Series, 2014, Acrylic on Canvas, 105x105cm | JMG265



Untitled - from Touch Emotions Series, 2014, Acrylic on Canvas, Dimensions may vary 100x90cm
JMG276 | JMG301
JMG268 | JMG277

JOÃO RIBEIRO

PORTUGAL

João Ribeiro was born in Lisbon in 1955. He graduated in Painting from the Escola Superior de Belas Artes de Lisboa (ESBAL) and has been exhibiting regularly, individually and collectively, for more than 30 years, in galleries and institutional spaces.

His work won him, in 1985, the “Espírito Santo Esteves” painting award, at the II Bienal de Chaves, and is represented in collections such as Caixa Geral de Depósitos, CTT, BCP, Museu de Arte e Pintura Diogo Gonçalves, Ministério da Justiça, among many others, in Portugal and abroad.

João Ribeiro has a long and fruitful career. His work is first abstractionist, then, following a permanence of the painter in Belgium, it is populated by the appearance of angels, icons and allegorical figures already with the mastery of the technique he had developed until that time.

Nowadays, it stands out for the deepening of the technique of drawing at the same time as the symbolic nature of the work has increased.

It uses a non-geometric pictorial space, with allegorical figures and environments close to a popular medievalist symbolism. Along with the themes, there is a well thought-out design and colour.

His works carry a renewed iconography, where the divine and the profane meet, showing a persistent duality of meaning.

Supporting João Ribeiro's creative (alchemical) process, this duplicity of meaning is exponentiated in works where the object becomes the body of a persistent plastic metamorphosis, evident in the textures and planes, through which the author gives expression to the manipulation of the image and the reconfiguration of its previous visual grammar.

In 2015, he held the individual exhibition “Whispers” at Perve Galeria, which marks his return after a few years of absence from the gallery environment motivated by the development of these new plastic and narrative paths.



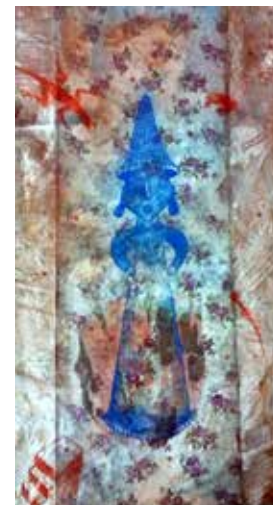
Vegetable God, Mixed Media on fabric collage over cardboard, 2014, 23x17cm | JRB49



Hapocrates cries, Mixed Media on fabric collage over cardboard, 2014, 41x25cm | JRB33



Harpocrates, Mixed Media on fabric collage over cardboard, 2015, 35x30cm | JRB38



The Roses Miracle, Mixed Media on fabric collage over cardboard, 2014, 45x25cm | JRB34

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, whose themes focus on the preservation of cultural heritage, material and immaterial, 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 Lusophones”, 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.



Untitled (series Tchilóli), 1997
B&W Photography (P.A. 1/6)
40x50 cm | JCH014



Untitled (series Tchilóli), 1997
B&W Photography (P.A. 1/6)
40x50 cm | JCH015



Untitled (series Capital), 2000, B&W Photography (P.A. 1/6)
40x50 cm | JCH001



Untitled #18 (series Danço Congo), 2016
Digital Photography, hahnemuehle Baryta FB
50x60cm | JCH018



Untitled #30 (series Danço Congo), 2016
Digital Photography, hahnemuehle Baryta FB
50x60cm | JCH030



Untitled #31 (series Danço Congo), 2016
Digital Photography, hahnemuehle Baryta FB
50x60cm | JCH031



Untitled #33 (series Danço Congo), 2016
Digital Photography, hahnemuehle Baryta FB
50x60cm | JCH033

MANUEL JOÃO VIEIRA

PORTUGAL

Manuel João Vieira was born in Lisbon in 1962. He is one of the most prolific and important Portuguese artists of his generation.

Plastic artist, musician and entertainer, Vieira made his degree in Painting at ESBAL where he co-founded the group Homeostética in 1983. With an acute critique, he has a strong personality, combined with a humorous theatrical component. This is visible in her inhabited spaces and in the grotesque environments it creates.

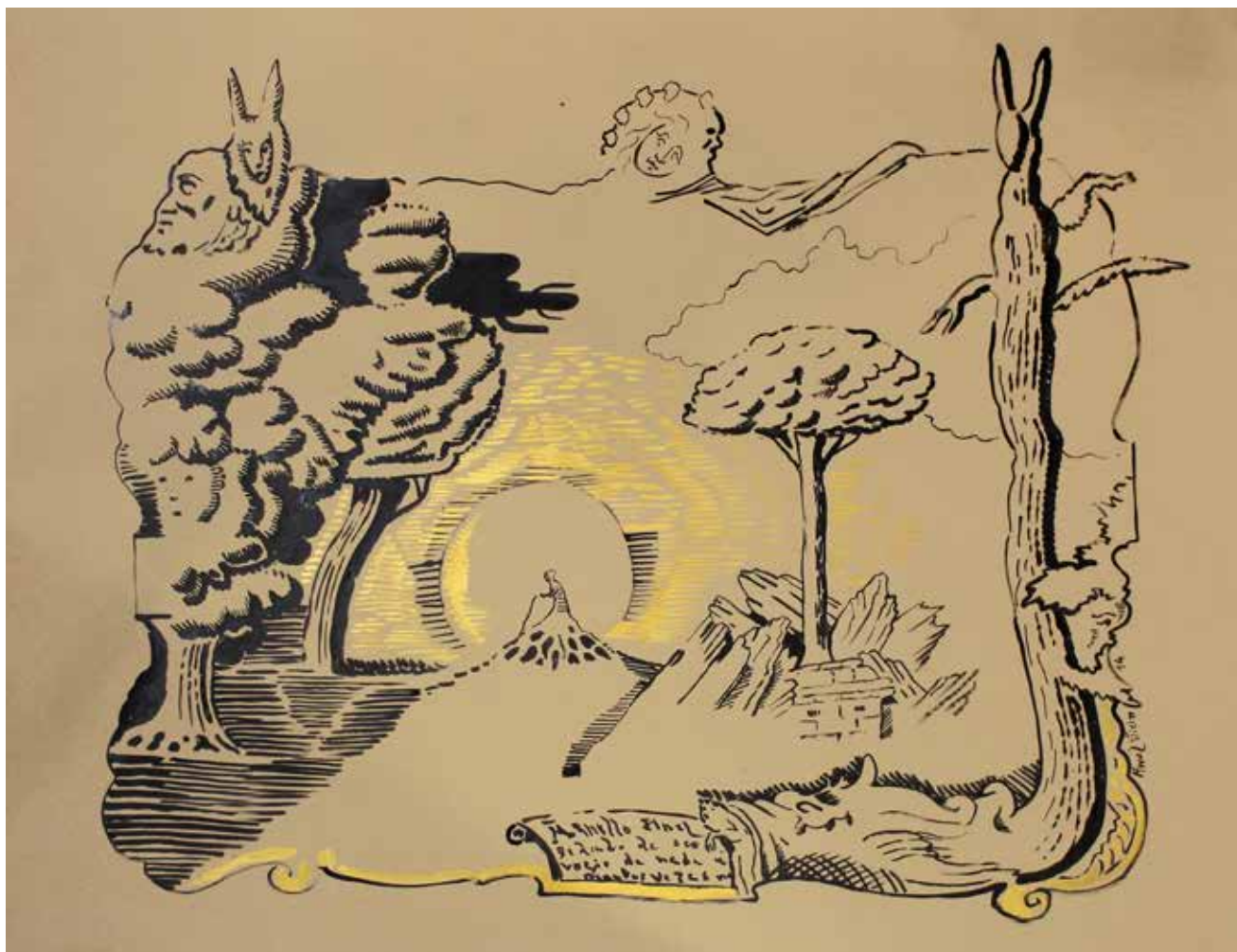
Founder and vocalist of bands such as “Ena Pá 2000”, “Irmãos Catita” or “Corações de Atum”, which includes the theatrical representation of characters such as “Orgasmo Carlos”, “Lello Universal”, among others, which are also present in feature films, videos and television series. He has been afterwards co-founder of the art groups Ases da Paleta (1989) and Orgasmo Carlos (2004).

In 2011, he made his artistic performance more courageous: he announced his candidacy for the Presidency of the Portuguese Republic where he created several artistic acts within the framework of a political campaign.

His artworks have been integrated in the Lusophonies Collection since 2009, when he did his solo exhibition at Perve Galeria, in Lisbon. In 2015 his was represented in India Art Fair and in the Lusophonies Collection exhibition at IIC - India International Centre, in New Delhi.



Untitled, 2019, Mixed Media on paper, 50x60 cm | MJV183



Floresta, 2014, Mixed Media on paper, 100x127 cm | MJV106



Untitled, n.d., Mixed Media on paper, 100x127 cm | MJV102

LIZETTE CHIRRIME

MOZAMBIQUE

Lizette Chirime was born in 1973 in Maputo, Mozambique, where she grew up and attended commercial school until the age of seventeen. Creating artworks using paint and sewing has always been an important pastime for her and she never received a formal arts education. In 2004 she was invited to participate in her first solo exhibition in Mozambique and in 2005 she accepted a three-month residency at Greatmore Studios in Cape Town, South Africa.

Chirime now lives and works in Cape Town.

She creates large-scale textile-driven works on canvas. It consists of abstract forms rendered in a collage of printed fabrics from Tshwe-tshwe to other so-called African prints associated with dress on the continent.

"These abstract forms evoke the human body and my identity-responsive practice where I refashion my self-image and transcend a painful upbringing that left me shattered and broken. I literally 're-stitched' myself together. These liberated 'souls' are depicted 'dancing' on the canvas, bringing to mind, well-dressed African women celebrating" says Chirime.

The interplay between textiles, abstraction and art as a therapeutic and spiritual tool all make Chirime's art unique and distinctively African.

"I grew up under very harsh conditions, angry and afraid of life and with no self-esteem. I was a wounded person. I started gardening and drawing and this became my therapy. As a young adult I found myself on an island off the coast of Nyambane in Mozambique where I lived on my own for months. Here I started facing nature and understanding that I am part of nature and that I could conquer my fears feeding off the strength of this very nature that I am part of. I kept myself busy during the days creating artworks out of found materials. This is where the healing process started. I eventually returned to Maputo and started making and selling unique clothing items. These became sought-after and I was invited to participate in group exhibitions and related events. My work is guided and influenced by water, the female and a combination of happiness and sadness," she states.



Angel Fish, n.d., Mixed media on burlap, 157 x 85,5 cm | LCHI

MÁRIO MACILAU

MOZAMBIQUE

Mário Macilau was born in Mozambique in 1984. He is a prominent figure in a new and remarkable generation of African photographers. He began his artistic work in 2003 on the streets of his country's capital, Maputo. In 2015, he participated in the 56th Venice Biennale, with an unexpected project on the lives of street children in Maputo, on display at the Vatican Pavilion.

Mário Macilau recently won several awards, including "The FP Magazine's Global Thinkers award". He was a finalist for "Unicef Photo of the Year" in 2009. His work has been widely presented in individual and collective exhibitions, both in his country of origin and internationally, namely in "Pangaea: New Art from Africa and Latin America", Saatchi Gallery (2014), "Making Africa", Vitra Design Museum (2015), Venice Biennale (2015) and Guggenheim, Bilbao (2015-16).

Macilau's work is part of the institutional collections of the Daimler Art Collection, Berlin/Stuttgart (Germany), the PLMJ Foundation (Lisbon, Portugal), the Commercial and Investment Bank (Maputo), the French Embassy in Maputo and the African Artists' Foundation (Lagos). He is also featured in several Portuguese and international private collections (Germany, France, Spain, United States and Africa).



Untitled, 2016, Printed on cotton paper, without texture, smooth type 308g, print 1/6, 30x21cm | MMC0015

PEDRO FERREIRA

PORTUGAL | GERMANY

Pedro Ferreira was born on June 21, 1976 and currently lives and works in Porto. He has a Master's Degree in Teaching of Visual Arts in 3rd cycle primary and secondary schools. He also has a post-graduation in New Media and Webdesign at the Faculty of Human and Social Sciences of the New University of Lisbon, and a degree in Fine Arts at the School of Technology, Art Management and Design. E.S.T.G.A.D. Currently E.S.A.D. Caldas da Rainha.

You can see his work in his flash #pedropumkferreira.

He has made some exhibitions among which: Casa Plástica ("Plastic House"), at the time of the event A Porta Festival, Leiria, 2013; Nada em Comum ("Nothing in Common") Banco de Portugal, Leiria, 2011; In 2010, O Berço de Sofia ("The Cradle of Sofia") Espaço ao Cubo, Alegro, Lisbon; "Summer Calling", Galeria 3+1, Lisbon; em 2009: 24horas a fazer Arte ("24hours making Art") Sede A9))))), Leiria; Work Showcase "Tourmez manège" ("Turn the carousel"), Pampero, Lisbon; "quartosroomschambreszimmer", Pavilhão 28, Júlio de Matos Hospital, Lisbon; Situação Pumk ("Pumk Situation"); 'the room' Project, Lisbon.

He's been participating in some zines and conducts several painting and drawing workshops.

His work, an instalation made in 2016, was integrated in the Lusophonies Collection in 2017.



Drawing series
Instalation, n.d.,
Indian Ink on paper
Variable dimensions | PF

RAQUEL ROCHA

PORTUGAL

Born in Porto on October 14, 1976, where she lives and develops her work as an artist. Her great passion has always been drawing and 1998 she graduated in Artistic Design at ESAP (Artistic College of Porto). It was there where she soon determined her field of action in the world of arts - the Eroticism - influenced by some teachers and, above all, by the rejection of the work "The Body as a Social Transgression" by the academic direction at the time concerning the finalists' exhibition, leading her to immediately have to "defend" the theme for her public presentation, and being accepted.

This situation defined its course, from then on channelling all her attention to this theme.

She collaborates with children's book illustrations for institutions. Occasionally, she does Art Therapy in several IPSS. Published in OJoOs magazine with a study on Erotic Art.



Untitled, 2013, Mixed Media over paper, 50x37 cm | RQR010

REGINA COSTA

ANGOLA | BRAZIL

Regina Costa was born in Lubango, Angola, in 1963. She moved to Brazil as a teenager, where she graduated in Arts from the School of Fine Arts of the Federal University of Bahia, and then obtained the Diploma of Advanced Studies (DEA) at the Faculty of Fine Arts of the University of Barcelona in Spain.

Regina Costa has held dozens of exhibitions in several countries, of which we highlight: in 2015, International Print Triennial and a show in the gallery Bunkier Sztuki, both held in Krakow, Poland; Global Print; Museum of Art and Archaeology of the Côa Valley, Portugal; VI Iberoamerican Biennial of Graphic Works, Palacio de la Isla, Cáceres, Spain. In 2014 she participated in the 3rd Bahia Biennial in Brazil and continued with exhibitions held in Brazil, at the Museu Imaginário do Nordeste, curated by Ayrson Heráclito and Cultural Space Hansen Bahia. In that same year, in Portugal, she took part in the "(Con)Tributes of Liberty to Joan Miró", in the Perve Galeria, in Lisbon and in the 7th International Biennial of Douro Prints. In 2013 she participated in the International Print Triennial and showcase at the Mimar Sinan Fine Arts University, both held in Istanbul, Turkey; at the 1st International Contemporary Engraving Festival, in Bilbao, Spain; she exhibited at the Lamego Museum; participated in the International Print Triennial, Kunstlerhaus, in Vienna, Austria and exhibited at The Contemporary Art Gallery, Opole, in Poland.

In 2011 she participated in the 16th International Biennial of Cerveira, in Vila Nova de Cerveira, Portugal. Her curriculum also includes other participations in important exhibitions and biennials: IEEB4 - 4th International Experimental Engraving Biennial, The Brancovan Palaces Cultural Center, Mogosoia, Bucharest, Romania; International Print Triennial, "Grafik Ohne Grenzen", Horst-Janssen Museum, Oldenburg, Germany (2010); Bunkier Sztuki Contemporary Art Gallery, Krakow, Poland (2009).

I YEAR, 3 MONTHS AND 4 NIGHTS UNDER PRESSURE,
2011, Digital print over Berger fabric
258x80 cm | RGC001



RICARDO COXIXO

PORTUGAL

Born on December 25, 1980 in Borba, currently lives in Barreiro. He graduated in Painting from the Faculty of Fine Arts of Lisbon; he completed a Master's Degree in Drawing from the Faculty of Fine Arts of Lisbon, as well as a Master's Degree in Teaching Visual Arts from IADE. He was connected to the association Artesfera. Teacher of Visual Arts in the 2nd/3rd cycle and Secondary. He has made numerous individual and collective exhibitions in Lisbon, Porto, Mafra, Torres de Vedras, Barreiro, Moita and Alcochete. In 2005 he received the Afonso Madeira Award and published illustrations in the literary magazine "Sitio".

Ricardo Coxixo works on an approach to the work of art and the practice of drawing and painting, as if they were reinterpretations of other works of art.

He was introduced to the public with his new dynamic works in the exhibition *Al. Em Marcha*, organized at Perve Galeria in 2017, simultaneously becoming represented in the Lusophonies Collection, given the deeply mixed character of his plastic production, as well as his importance as a producer of late-revivalist views scenic and polymorphically androgynous. Not only in the visions of an artist but also of an entire society, imaginably realistic.

His drawing experiences emerges in this context as an irreplaceable basic exercise of all plastic language, as well as an essential tool in the structuring of visual thought. It appears in this exercise as a motivating instrument of creativity, since it allows an immediacy of the register of thought, as well as to perceive sunsets and generate new forms of realization through images.



Marching Series, 2017, Acrylic on canvas, 30x30 cm (each)
RCX2 | RCX3 | RCX4 | RCX5 | RCX6 | RCX7

RODRIGO BETTENCOURT DA CÂMARA

PORTUGAL

Born in Lisbon in 1969. Rodrigo Bettencourt da Câmara began painting in 1986 and had his first camera in 1989. His formation goes through Painting, Drawing, Restoration, Photo & Video, a degree in Multimedia and Installation at the Faculty of Fine Arts, University of Lisbon. Specialized in art conservation and restoration at the International Art University in Florence, Italy and currently works in the Berardo Collection in CCB. He also gives artistic restoration classes at the Faculty of Fine Arts, University of Lisbon. Exposes regularly since 1990.

Rodrigo Bettencourt da Câmara photographs show what we recognize, with more or less evidence, as museum spaces - exhibitions mounting, reservations, warehouses, institutions - rarely identified but nevertheless recognizable, perhaps for the idea of excess that the presence objects suggests.

They are images of backstage, institutional and professional everyday that Rodrigo Bettencourt da Câmara knows from within. Confronts the autonomous space inherent in art musealization - your breathing space, distance, neutralizing background noise - with its material bill. Rodrigo Bettencourt is interested in places. Places that were frozen in time and remain today as a living memory of the characteristics of that time.



Stairs, (series "Hamburgo Bar"), 2006, Photography on fine arts Hahnemuhle paper, 270g, 60x75 cm | RBC002



Bar in Hamburgo, (series "Hamburgo Bar"), 2006, Photography on fine arts Hahnemuhle paper, 270g, Print 1/6, 60x75 cm | RBC001

RUI SIMÕES

PORTUGAL

Born in Lisbon in 1944, he is a Portuguese filmmaker characterized by the practice of historical documentaries, seen as militant cinema, of political intervention, and also by the making of video documentaries and the recording of theatre and ballet plays. After his high school studies, he attended a ballet course at the São Carlos National Theatre in Lisbon and left the country (1966), avoiding military service and mobilisation for the colonial war. He settled in Paris and then in Brussels, where he attended the École Ouvrière Supérieure and pursued a History course at the Université Libre de Bruxelles. In 1970 he studied Film and Television Direction at IAD (Institut des Arts de Diffusion, Brussels).

He returns to Portugal after the Carnation Revolution, and works for the company Animatógrafo de António da Cunha Telles ("Animatographer of António da Cunha Telles") as production director. He has pedagogical functions in training courses at several institutions, such as Núcleo de Cineastas Independentes ("Nucleus of Independent Filmmakers"), in higher education schools, at Quaser-Centro, at Academia de Artes e Tecnologias ("Academy of Arts and Technologies"), at Universidade Nova de Lisboa ("New University of Lisbon") and at Universidade Independente ("Independent University"). He also has been teaching in the United States, at Harvard University (Carpenter Center), Cornell (History and Anthropology Department) and at Berkeley (Pacific Films Archives).

He is responsible for the production company Realicção (Lisbon), where he develops educational activities in audiovisual and multimedia. His recent work is focused on the visual arts, having produced films dedicated to visual artists such as António Ole, from Angola and Fernando Lemos, a Portuguese artist living in Brazil since the 1950s.



Li.ber.dade - Angola (Fre.dom - Angola, series), 2012, Photography, 120x30 cm
RUS02 | RUS03

SÉRGIO SANTIMANO

MOÇAMBIQUE

Sérgio Santimano, was born in Lourenço Marques, now Maputo, Mozambique, in 1956. Sérgio Santimano works in the tradition of classic documentary and reportage photography.

Under the guidance of Ricardo Rangel he started to work as a photo journalist for the newspaper Domingo in 1982. From 1983 to 1988, he produced and published relevant work for the national and well as international press, covering war, famine, and political issues for AIM (Mozambican News Agency). In 1988 with his Swedish wife he moved to Sweden where he worked and studied documentary photography.

After the end of the Mozambican civil war in 1992 he started as freelancer, documenting the consequences of war and the reconstruction of the country. For the first time in his life he could travel across the entire country and discover it in times of peace.

His first big work starting from 1992 until 1993 was a long-term project – a series of portraits about a mine victim, Luísa Macuácuá, who he

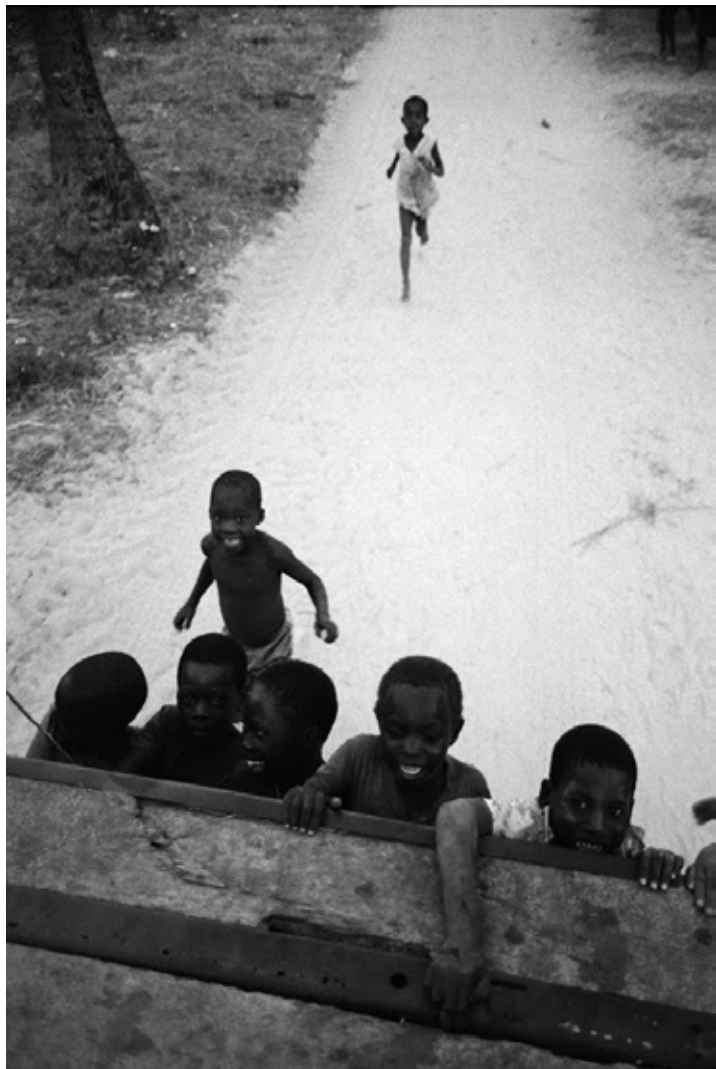
accompanied from the capital Maputo back to her town of Inhambane. From this work resulted an exhibition with the title "Mozambique – Caminhos / The Long and Winding Road". It was shown internationally,

and extracts from it were published in "Revue Noir" and the prestigious Portuguese news magazine "Grande Reportagem" in Lisbon.

Since 1997 Santimano has worked in Northern Mozambique. On several trips he has explored the northernmost province of Cabo Delgado on the Indian Ocean for an extended project. The outstanding series Cabo Delgado - A Photographic History of Africa emerged as a result of these journeys.

In the years from 2001 to 2005 there his "Terra Incógnita", his work on Niassa as a homage to its people. He focuses on the realities of human life, the cultural identity of the people, and their solidarity in a place where they live under very difficult circumstances. On his trips to the North, Santimano always visits the Mozambique island (UNESCO Cultural World Heritage Site), the legendary first Portuguese base situated on the East African coast on the way to India. This is where he is working on another long-term project at present.

Since 1992, Sérgio Santimano has exhibited extensively in Africa, Sweden, Europe, India.



Untitled (Liberation of the kidnaped Civil Population) - Armed Conflict, Macanzenze frontier with South Africa, n.d., Vintage Photography, Handmade printing on barium paper, 17x25 cm | SS008

SÓNIA ANICETO

PORTUGAL | BELGIUM

Sonia Aniceto is a Portuguese visual artist, lives and works in Brussels, Belgium. Honors Degree in Fine Arts – Painting and Tapestry - Faculty of Fine Art of the University of Lisbon, Portugal. Received a scholarship to participate in the program of Socrates / Erasmus at the Academy of Fine Arts of Brussels (2000). Moved to Brussels and kept studio and galleries in Lisbon. Was a resident artist of the Pianofabriek Cultural Center during the first year. Frequented at the same time the seminars of the post-graduate of the academy of Fine Arts of Brussels. Received the official aggregation as a teacher of Fine Arts in 2005. Free student at the interuniversity master in actual art of ULB, in 2006. Worked in the scenography ateliers of “La Monnaie” the Royal Opera House of Brussels, between 2000 and 2006. In 2007 she received a nomination for the “Prémios Talento” in Visual arts (price organised by the Ministry of foreign affairs from Portugal). She teaches in an art school since 2006. Gives art workshops for children with the international organisation Mus-e. Her artistic career has developed into frequent collaborations with galleries in Belgium, France, Portugal, Germany, Great Britain, Ukraine and USA.

Monsters#22, 2017
Oil and acrylic on canvas, free embroidery stitch,
textile fibers and Vichy,
43x53x180 cm
SAN009





Untitled, 2017, Oil on canvas, free embroidery stitch, 45x45,5 cm | SAN8

SUÉKI

ANGOLA

Born in 1981, Luanda. At the age of 17, he moved to Cape Town, South Africa, to finish high school.

In 2002, he completed a technical course in Design and Graphic Communication at the ETIC (Technical School of Image and Communication) in Lisbon, where he lived for 8 years. Despite being an activity characterized by a strong graphic component, it allowed him to acquire important notions about image in general and also helped him to develop a more artistic and symbolic interpretation of the world and the things around it, which in turn resulted in a better translation of ideas and feelings into visual formats.

After that and for a short period of 4 months, he joined an advertising agency, Motive Pub, also in the Portuguese capital. Since then, he has developed his activities in the area of design and art as a freelancer.

It was recently, after a 3-year season in Italy, spent in the lands of the Etna volcano, that he decided to revive the practice of pure drawing, kept asleep for so long, perhaps as a result of the excessive use of digital tools and the limitations that they impose on artistic practice. He later took part in drawing and painting classes, although his technical learning was done autonomously, with the support of books and material acquired on the Internet.



Series Freedom NOW! (About an activist youth, imprisoned in Angola), 2015, Print in engraving museum paper, 50x30 cm
SUEKI001

Series Freedom NOW! (About an activist youth, imprisoned in Angola), 2015, Print in engraving museum paper, 50x30 cm
SUEKI002



VALTER HUGO MÃE

ANGOLA | PORTUGAL

Valter Hugo Mãe is one of the most outstanding Portuguese authors of today. He spent his childhood in Paços de Ferreira and in 1980 moved to Vila do Conde. He graduated in Law and did a post-graduation in Modern and Contemporary Portuguese Literature at the Faculty of Letters of the University of Porto. In 1999 he co-founded Quasi editions, in which he published works by Mário Soares, Caetano Veloso, Adriana Calcanhotto, Manoel de Barros, António Ramos Rosa, Artur do Cruzeiro Seixas, Ferreira Gullar, Adolfo Luxúria Canibal and many others. Codirected the magazine Apeadeiro, from 2001 to 2004 and in 2006 founded the Objecto Cardíaco ("Cardiac Object") publisher. His work has been translated into many different languages and has earned a prestigious reception in countries such as Brazil, Germany, Spain, France and Croatia.

He has published the following novels: "Homens Imprudentemente Poéticos" ("Unwisely Poetic Men"), "A dehumanização" ("Dehumanization"); "O filho de mil homens" ("The son of a thousand men"); "A máquina de fazer espanhóis" ("The Spanish machine"), which won the Great Prize Portugal Telecom Best Book of the Year and Portugal Telecom Best Romance of the Year Prize; "o apocalipse dos trabalhadores" ("The apocalypse of workers"); "o remorso de baltazar serapião" ("The remorse of the serapão") which won the José Saramago Prize and "O nosso reino" ("Our kingdom"). Today, all with the Porto Editora seal. He wrote some books for all ages, including: "Paradise is others" and "Tales of dogs and bad wolves". His poetry was gathered in the volume "Publication of mortality", with Assírio & Alvim seal. Publishes the chronicle "Autobiografia Imaginária" ("Imaginary Autobiography") in the Jornal de Letras.



in collab with **CESARINY**
Untitled, 2018
Mixed Media on paper,
50x71 cm
CSVHM_004



Untitled, 2018
Indian Ink on paper,
50x71 cm
VHM_015



in collab with **CESARINY**
Untitled, 2018
Mixed on paper,
50x71 cm
CSVHM_005

VALDEMAR DÓRIA

SÃO TOMÉ AND PRÍNCIPE

Tobias Amerika (being his artistic pseudonym Valdemar Dória), a talented compulsive and innate artist, the drawing is his strong mechanism of communication. He was born in São Tomé and Príncipe and emigrated to Portugal with his mother at pre-school age. In Lisbon he studied and, at this stage of his life, drawing affirmed in his life as the revealer of what would be his future. He drew in the notebooks of all school subjects. Today, graphic diaries have become authentic works of art with autobiographical narratives and unexplored visual memories.

In his school childhood and as an artist, he expresses himself through drawing more than many of the artists in his social environment. His manifestation is extraordinary through the stroke over everything or any support in which he appropriates, including the household appliances of his habitat. Everything is support and all supports can be used to draw.

It is through this vision that we ontologically look at this series of drawings that the artist has developed over the last fifteen years of his exercise as an artist.

Artist Book w/71 pages
21x14,5 cm
VD_LIV000



VÍTOR RUA

PORTUGAL

Vítor Manuel Ferreira Rua was born in Mesão Frio in 1961. Choosing to dedicate himself only to rock, he founded with Alexandre Soares, in 1979, the GNR, acronym of Grupo Novo Rock ("New Rock Group"); with this group, he recorded his first compositions with great popular impact (e.g. "Portugal na CEE", 1980 and, "Sê um GNR", 1981); in 1981 he invited Rui Reininho to join the GNR and directed the recording of the first LP ("Independança", a playful mix of the words independence and dance, 1982, a cult work). In the same year, he participated as a producer and composer in the phonograms of Manuela Moura Guedes (Álibi, 1982) and António Variações (Anjo da Guarda, 1983). In 1982 he personally met Jorge Lima Barreto; his acquaintance and influence was decisive for his definitive change of musical direction, having formed with him the group Telectu and edited that year "Ctu Telectu", transition album from rock to the new improvised music and electronic live (1982). Legal divergences that would last until mid-Vítor Rua in 1990, created a schism about the ownership of the acronym GNR; since 1983 and began to dedicate itself primarily to the duo Telectu, in a career that still continues today, magnified by dozens of phonograms and videograms, hundreds of concerts, and multimedia and interart shows where he revealed his enormous talent as an electronic guitarist, polynstrumentalist, composer, prototype inventor, polyartist.

In 1990 he started his own unique learning of musical notation, starting a career as a composer of contemporary classical music. In 1994, he formed the Vidya Ensemble for the interpretation of some of his works. Since the 2000s, he has regularly composed functional music for dance, theatre, cinema, theater and performance art. As a singular videologist, he created video and fictional works and composed music for videograms of E.M. de Melo e Castro, Rita Nunes and Edgar Pêra. He made music for installations by Joana Vasconcelos, produced several records by authors

experimentalists, gave conferences and taught private and public seminars. He was the author of the radio program "Canton of Rock", Macau, 1989. He wrote the book "A música na era do porquinho Baby" ("Music in the Baby Pig Age"); he wrote several manifests on rock and contemporary music, jazz, improvised, in an ironic and pedagogical style. Performing various functions in different artistic activities, his action was guided by the crossing and approximation of different areas of music.



Portraits Series - Barak Obama
Portrait #66, 2013
Mixed media on paper
32x17cm | VR89

VR

TOMO

MOZAMBIQUE

Bernardo Camula Tomo was born in Maputo. He began to be interested in music, with which in the 70s he participated in several verbena and other entertainment venues in Maputo city. He was a teacher for several years and in 1982 he fell in love with drawing and began to paint. He exhibits since 1990. Tomo has participated in several collective exhibitions inside and outside the country, as well as in several national and international workshops.

He won the 1st Prize for painting at the Biennale TDM99, the 2nd Prize at the Biennale TDM01 and the 2nd Prize at the Musart Annual 2001.

He is represented in private collections in several countries. He was secretary of the Núcleo de Arte ("Art Nucleus"), an institution of which he is a member. He is also a member of the Arte Feliz Cooperative ("Happy Art Cooperative").



Untitled, 2017, Acrylics on canvas, 118x104 cm | TM6



Untitled, 2011, Acrylics on canvas, 109x139,5 cm | TM5

LUSOPHONIES COLLECTION

ART FAIRS & PREVIOUS EXHIBITIONS

The Lusophonies' Collection takes on the status of an "open collection", with an active and dynamic inclusion of artists who meet its criteria. In this context, it is intended that there is a continuous incorporation of works and authors, as well as a conceptual basis in metamorphosis, which seeks to follow the directions and trends that are verified in the art of Portuguese-speaking countries. The different works, perspectives, participants, authors and "media" exposed, have a common framework, whether experimental, aesthetic or formal, with African roots. However, from the African influence we started to reflect on the Asian influence and, more recently, on the connections with Latin America.

This exhibition also marks that other conceptual direction given to the collection, promoting an analysis of the presence of South American cultures in the framework of Lusophonies, to understand how this influence was projected into the artistic sphere. Previous presentations of the show took place in Senegal, in Dakar, in the National Gallery, in 2010; in the Perve galleries, in Alfama and Alcântara (2009) and in the Lisbon Congress Centre (2010); in the Egyptian Palace Cultural Centre, in Oeiras (2012); in January 2015, it was taken to the India International Centre, in New Delhi; In March 2015, in the modern art section of the Dubai Art Fair, in the United Arab Emirates, 2 authors were widely represented in the Lusophonies' Collection - Manuel Figueira, from Cape Verde, and Ernesto Shikhani, from Mozambique - while in December 2016, a core collection dedicated to "Resistance and Freedom" was presented at the Independence Palace, in Lisbon, on the occasion of 40 years of independence from PALOP.



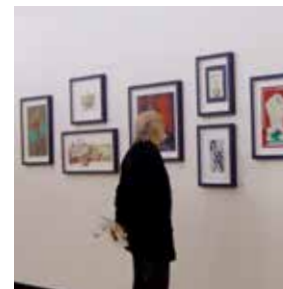
Given the large number of works that are part of the collection, it is difficult to promote their full presentation, so it is necessary to choose, inevitably, the selection of a restricted set of works, in order to adapt them to the exhibition sites and their specificities, as it is also the case here, having been left out, to our regret, several works that may equally integrate this sample.

The following pages summarise some of the presentations listed above, for visual record and future memory of this path that we have been making for two decades around the Lusophonies, also registering a work by Malangatana Valente Ngwenya, which was lent in 2016 for inclusion in the relevant Tate Modern collection, in London, and which thus symbolically indicates what we also want this collection to signify, as regards of the statement and international representation of artists whose works we chose to integrate the Lusophonies' Collection, and in terms of their international status as artists.



Images of the presentation of the Lusophony collection at the National Art Gallery in Dakar, Senegal, in November 2010.

Exhibition "The Drawing in the Lusophone Collection", presented at the Egyptian Palace, presence of artists, Manuel Figueira (1), Eduardo Nery (2) and Dorindo Carvalho (3), Oeiras (2012).



2



3





1



2



3



1 - Work of Malangatana on exhibition at Tate Modern, in January 2017.
 2 and 3 - Exhibition "Lusofonias - LusoPhonies", exhibited at the Perve Galeria, in Alfama, in November 2012, highlighting the work of Malangatana Valente Ngwenya, dated 1967, which was ceded for integration into the Tate Modern collection, in London.
 "Esquire" article about the inauguration of the new wing of Tate Modern, illustrated with the work of Malangatana.



Previous Exhibitions of the Lusophonies' Collection

IIC, New Delhi, India
between January and February 2015.

Images of the exhibition and News
published in the Indian press.





IIC, New Delhi, India
between January and February 2015.

Images of the exhibition and News published in the Indian press. Report on the radio and television show.; Opening of the exhibition with the presence of the Ambassadors of the European Union and Portugal and the Director of IIC, Premola Ghose; performance by Nuno Reis.



LUSOPHONIES COLLECTION AT **INDEPENDENCE PALACE**



Grand opening of the exhibition "Resistance and Freedom" in the Independence Palace, Lisbon, a presentation of the Lusophonies Collection, in presence of poets from Portugal and Cape Verde.





"Resistance and Freedom - Independences in the art of Lusophonies". Exhibition at the Palace of Independence from 23.11 to 19.12.2015

UCCLA, Lisbon, Portugal
“Afro-Ibero-American
Connections”

The “Afro-Ibero-American Connections” exhibition at the UCCLA’s new headquarters in Belém, initially scheduled to end on the 30th April, was extended and remained open to the public until 7 May. Due to the high interest of the public The initiative was carried out in partnership with the Coletivo Multimédia Perve, the Lisbon City Hall and the Berardo Collection Museum. It marks a new strategic cultural direction of the UCCLA, which will be characterised by exhibitions and other cultural initiatives, in order to enhance the new premises, recently inaugurated.



The opening ceremony of the exhibition “Afro-Ibero-American Connections” took place on February 21, 2017, in the headquarters of UCCLA. The President of the Portuguese Republic, Marcelo Rebelo de Sousa, was present and made a very enthusiastic speech.



Perve Gallery exhibits in Art Dubai over the years, since 2014. The leading international art fair in the Middle East and South Asia, offers every year the opportunity to engage with an extensive showcase of over 500 artists from the region and around the world.

The Gallery has integrated the Dubai Art Modern, a section launched in 2014, which features artists who have demonstrated notoriety in the 20th century, particularly throughout the vibrant modern period of the 1940s to 1980s. It was an honour for us to be able to present a project with the work of two masters from the African continent: Manuel Figueira from Cape Verde and Ernesto Shikhani from Mozambique.



Images from the Stand a Perve Galeria at the Art Dubai fair in 2017.
Above: local press review with the work of Ernesto Shikhani.







Participation in Art Dubai, section of modern art, with works by Ernesto Shikhami and Manuel Figueira. The work in close-up in the image was ceded for integration in the Serralves Collection in 2016. Visit by SE Sheikh Hamdan Bin Mohammed Bin Rashid Al Maktoum and article about this visit in the newspaper "Emarat Al Youm" of the United Arab Emirates. March 2015.





CREDITS TO

Concept and Curator

Carlos Cabral Nunes

Executive Producer

Nuno Espinho

PR and Communication

João Gonçalves

Angela Martinez

Graphic Design

CCN & Marianas, Serra&Guerra

Production

Perve Galeria

Casa da Liberdade - Mário Cesariny

Organization

Colectivo Multimédia Perve

Embassy of Portugal to Turkey

H.E. Paula Leal da Silva

Camões IP - Turkey Representative

Mário Tiago Paixão

Optylon Krea Representative

Hakan Kodall

CI - Contemporary Istanbul Art Fair Representative

Burcu Öztürkclair

Bilkent University Representative

Andreas Treske

Local crew support in Istanbul

Yasemin Akenniz; Ulas Eren; Bora Sezer

COLECTIVO MULTIMÉDIA **PERVE**

CASA DA LIBERDADE - MÁRIO CESARINY

galeria@pervegaleria.eu

Rua das Escolas Gerais nº 13 - Alfama

1100-218 Lisboa | Portugal

phone: 218822607/8 | mobile: 912521450

www.pervegaleria.eu

BILKENT UNIVERSITY

Faculty of Art, Design & Architecture

feedback.bilkent.edu.tr/form-en/

Üniversiteler | 06800 Çankaya, Ankara | Turkey

phone: +90 312 290 40 00

www.bilkent.edu

TOMTOM KIRMIZI

Tomtom Mahallesi Boğazkesen Caddesi

Istanbul | Turkey

phone: +90 533 352 51 64

Organization



COLECTIVO
MULTIMÉDIA
perve
30ª Aniversária | 2017

Production



MANUEL JOÃO VIEIRA (Portugal), 2015

The (eternal) Presidential Candidate

Project for a New Flag, Mixed media on paper

12x18cm | MJV

Istanbul partners



ci contemporary
istanbul

TOMTOM KIRMIZI OPTYLON KREA

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