

PERVE GALERIA at
AKAA
Also Known As Africa

CONTEMPORARY
AFRICAN ART FAIR



STAND C4

21 – 23 October 2022
Le Carreau du Temple, Paris





Perve Galeria | Lisbon, Portugal

AKAA – Also Known As Africa | Paris, 2022

Perve Galeria presents at the 7th edition of the largest African art fair in France - AKAA (Also Known As Africa) - a selection of artworks by important artists, such as Alberto Chissano, one of the most important Mozambican sculptors of his generation, Bertina Lopes, artist whose work was featured this year in a solo exhibition in Rome at the Richard Saltoun gallery, Ernesto Shikhani and Malangatana Ngwenya, authors recently integrated in the collection of the Georges Pompidou Centre with artworks from Perve Galeria. In the field of photography we highlight the presence of José Chambel, artist featured in the VIP Lounge of AKAA 2021, with his most recent series entitled “Le Ministre” and Ricardo Rangel, author considered the father of documentary and artistic photography of the Portuguese-speaking African countries.

The show also includes two great masters, both Mozambican, from the 1940's - Reinata Sadimba and Teresa Roza d'Oliveira. Also featured in the VIP Lounge at AKAA 2022, they make known in an international context, in an unprecedented dialogue between ceramics and painting, the contemporary African artistic panorama and the important role of artists and especially women, in the fight for gender rights.

To this group of representative artists of contemporary African art, Perve Galeria presents, for the first time in Paris, the international revelation of a Mozambican master whose artwork has fallen into an inexplicable oblivion and who, fortunately, is being recovered recently, through a documentary film, “Independent Painter”, directed by Diogo Varela Silva, shown at Doclisboa, and a show at ZDB. João Ayres.

The project consists in creating a dialogue between several authors from the Lusophonies collection, with a relevant female presence and in a language linked to new and diverse forms of figurative creation. The concept is to reveal a panorama of diversity in the contemporary African artistic panorama.

Located in the historic center of Lisbon, Perve Galeria presents exhibitions of modern and contemporary art, since November 2000. 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, Scope Basel, London Art Fair, Frieze Masters London, 1:54 London/New York, Contemporary Istanbul, Just Mad and Just Lx 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, Istanbul and Ankara, between 2009 until 2019); the 3 Global Art Meetings gathering the participation of more than 150 artists from 3 continents (Portugal, 2008-19); “Os Surrealistas 1949-2009” (Portugal, 2009) and “555-Ciclo Gutenberg” (Portugal, 2010).

Among the collections are the most emblematic ones dedicated to Surrealism, African Ancient Art, Erotic Art and Lusophonies.

The professionalism of Perve Galeria is evident in its already 22 years of presence in the art market.

ERNESTO SHIKHANI

1934-2010, MOZAMBIQUE

Ernesto Shikhani was born in Marracuene district, Mozambique, in 1934. He passed away in the last day of 2010 in his house in Maputo.

He began to devote himself to sculpture art with the Portuguese sculptor master Lobo Fernandes. In 1963, he became the assistant of Professor Silva Pinto.

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

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

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

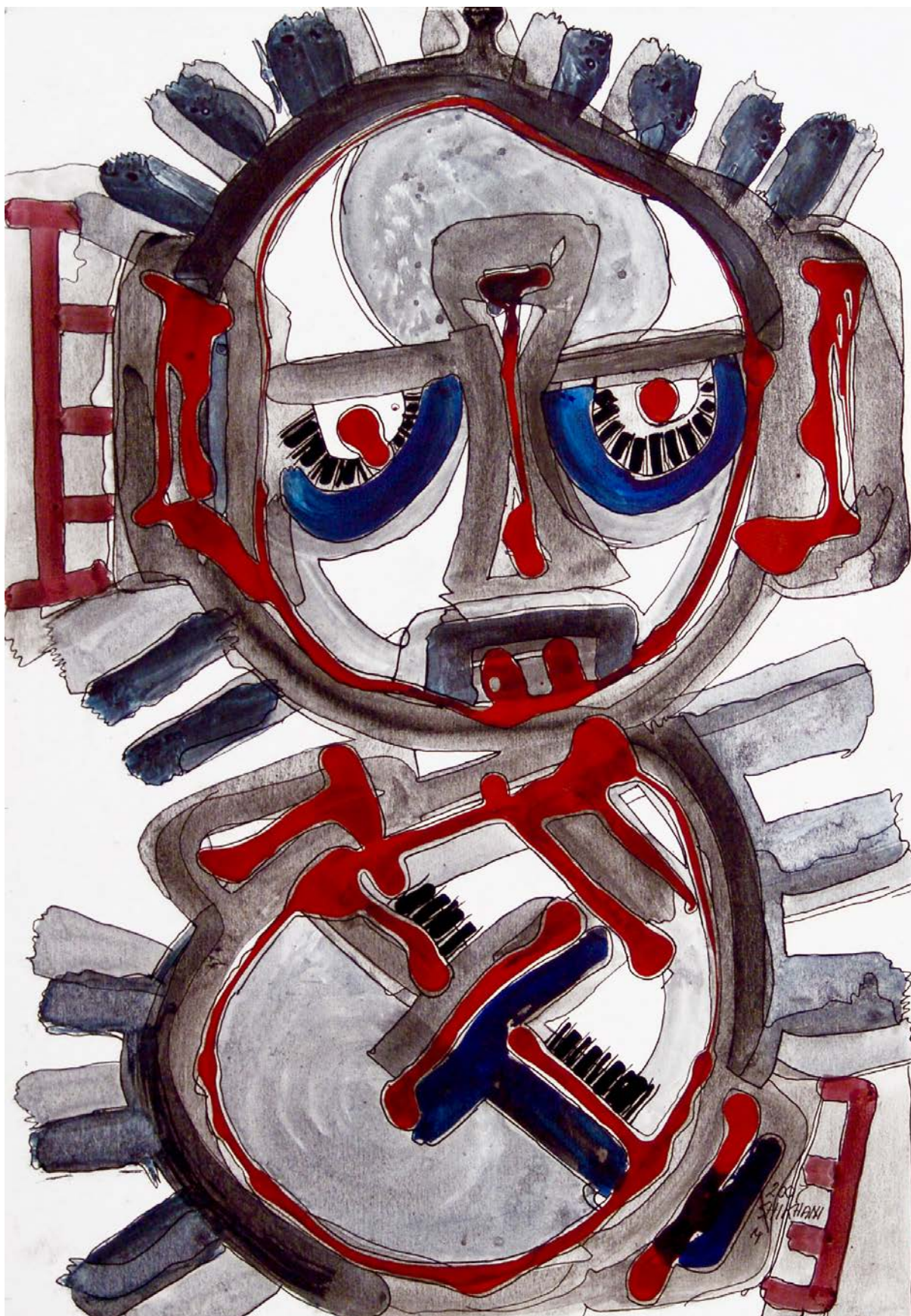
In 2015, five years after he passed away and to mark the 40th anniversary of his country's independence, Mozambique, Perve Galeria made him a solo exhibition, showing five decades of his artistic production. More than 50 artworks (paintings, drawings and sculptures) were displayed, highlighting an unusual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

In 2018, represented by Perve Galeria, Shikhani became the first African artist highlighted at the Spotlight section of Frieze Masters. Being one of the most important authors from Perve Galeria's LusoPhonies collection, Perve Galeria was bound to bring him to Turkey, in September 2019, both to Istanbul and Ankara, during the first Grand Exhibition of the LusoPhonies Collection in Turkey. This exhibition featured together artworks by an admirable group of artists from Portugal and several Portuguese-speaking countries, following its first international presentation back in 2015 (New Delhi, India) and National presentations in 2017 (UCCLA headquarters, Portugal), 2015 (Independence Palace, Portugal) and 2012, (Egyptian Palace, Portugal).

Continuing with a major presence in 2019's international art fairs, Shikhani's artworks were showcased by Perve Galeria in Paris at AKAA, after its success in 2018, as well as in Madrid (JustMad), USA and London (1-54 Contemporary African Art Fair), Portugal (JustLX and Arte Lisboa) and in 2020 at Investec - Cape Town Art Fair, for the first time in February and at the online catalogue at Art Dubai along with other artists. He have been also in the main auctions in the world, such as PIASA, Bonhams and Sotheby's.

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

In 2022, Shikhani's artwork, made in the 1970's, from Perve Galeria collection, was integrated in the collection of Centre Georges Pompidou - Musée National d'Art Moderne, Paris.



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



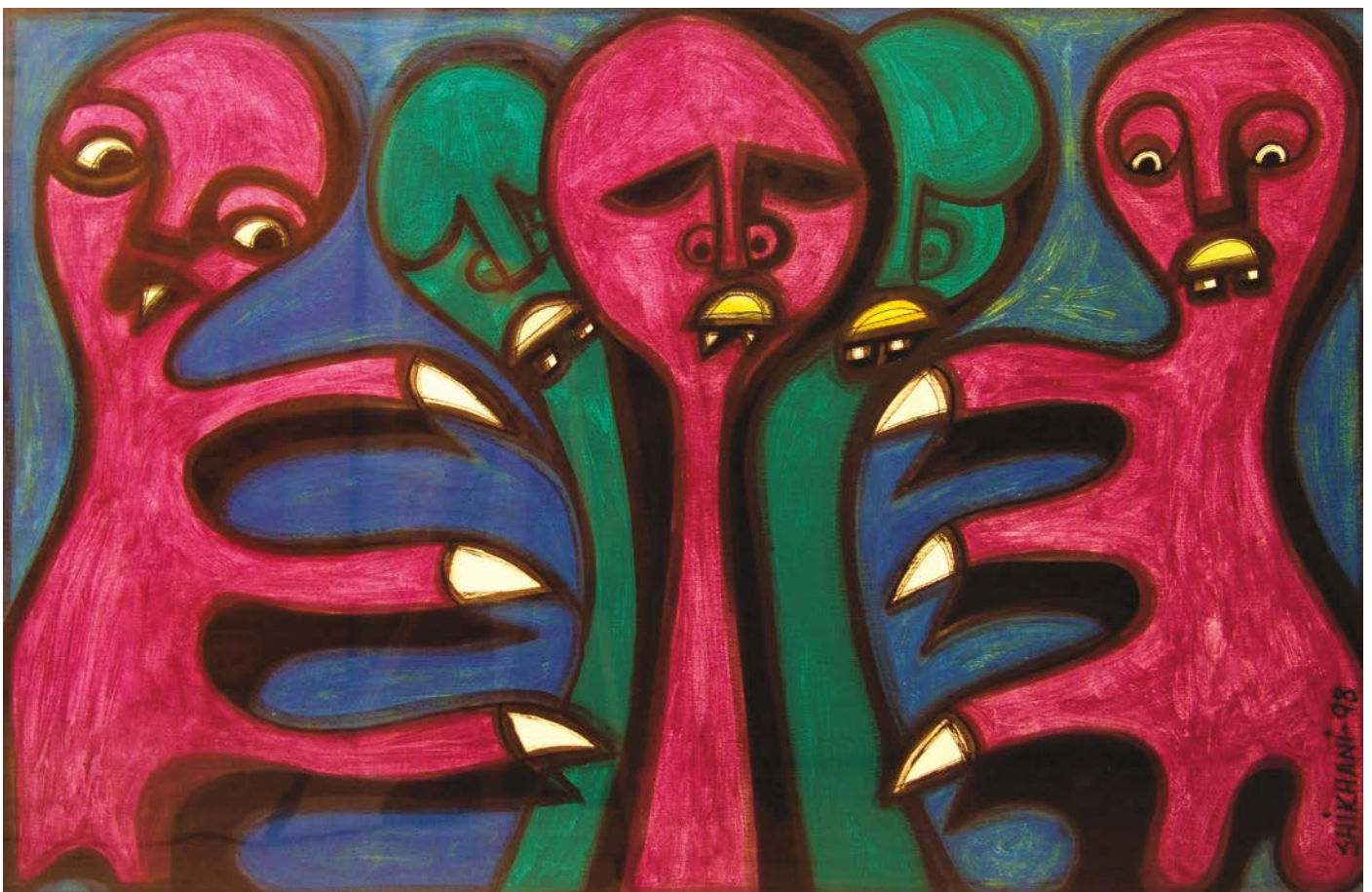
Ernesto Shikhani. *Untitled (M - Maputo series)*, 2007, Mixed media on paper, 47 x 34 cm.
Ref.: S199



Ernesto Shikhani. *Untitled*, 1990. Wooden sculpture,
57 x 27 x 15 cm. Ref.: S107



Ernesto Shikhani. *Untitled (Beira series)*, 1978, Mixed media on paper, 43 x 60 cm. Ref: S276



Ernesto Shikhani. *Untitled*, 1993. Mixed media on paper, 60 x 89 cm. Ref: S167

MALANGATANA NGWENYA

1936-2011, MOZAMBIQUE

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

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

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

Malangatana stands out not only as a plastic artist but also as a poet. His artwork is now recognized in Mozambique and internationally, being integrated in several international collections, such as of Centre Pompidou (Paris), Tate (New York), the LusoPhonies collection of Perve Galeria (Portugal), among others. He has participated in several exhibitions at Perve Galeria, including a collective exhibition *Manigüemente Ser* in 2001 or *Da Convergência dos Rios* (From the Convergence of Rivers) in 2004, and was represented by this art gallery in Lisbon in 2004 and 2005 at the exhibition of Contemporary Art Lisbon.

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

In 1995, he was distinguished in Portugal as Grand Officer of the Order of the Infante D. Henrique and, in 1997, with the Prince Klaus Award. His vast work is represented in several public museums and galleries, as well as in private collections around the world. In the year 2020, the historical work of Malangatana “*Guerreiros - Momentos de Decisão*” will be loaned by Perve Galeria to the exhibition “*Mozambique Modern*” in Art Museum of Chicago.

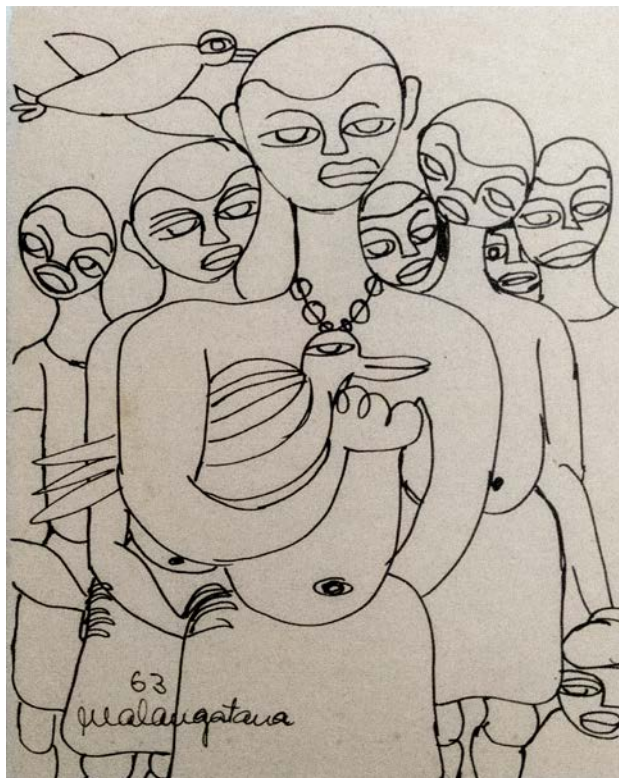
In 2022, an artwork by Malangatana, made in the decade of 1960's, from the Perve Galeria collection, was integrated on the collection of the Centre Pompidou - Musée National d'Art Moderne.



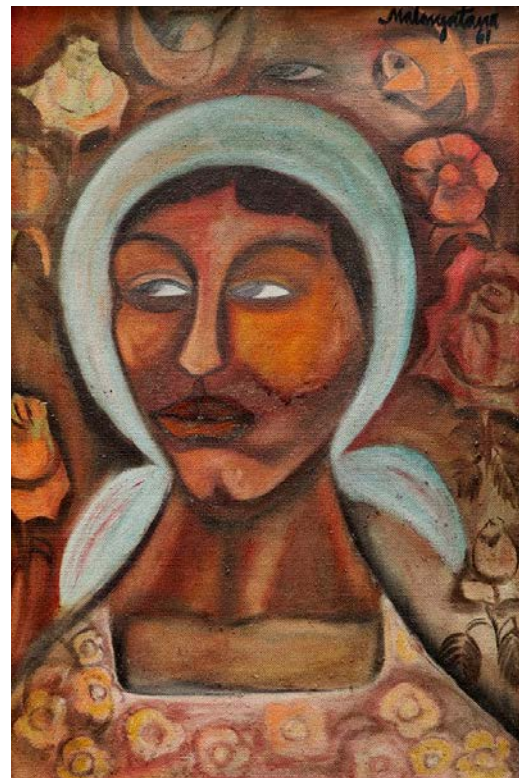
Malangatana. *Untitled*, 1963. Indian ink on paper, 20x12 cm.
Ref.: MAL007



Malangatana, *Untitled (Prison series)*, Indian ink on paper, 41 x 44 cm, 1965. Ref.: MAL019



Malangatana, *Untitled*, 1963. Indian ink on paper, 21,5 x 17 cm.
Ref.: MAL028



Malangatana, *Inês*, 1961. Oil over unitex. 40 x 60 cm
Ref.: MAL024

BERTINA LOPES

MOZAMBIQUE

Bertina Lopes was born in Maputo, capital of Mozambique, on 11th of July of 1924. She attended school in Maputo until the second year of high school and completed secondary school in Lisbon where she began to study painting and drawing with Lino António and Celestino Alves.

In 1961, for political reasons and due to strong oppression by colonialism, Bertina Lopes dropped out of teaching and left Mozambique for Portugal, where she lived and painted through a scholarship from the Calouste Gulbenkian Foundation in Lisbon, obtained thanks to the farsightedness of the young director Victor de Sá Machado.

In Lisbon, she met Manuel de Brito, director of Galeria III, through whom she continued to investigate the stylistic and conceptual novelties of avant-garde painting, popularizing it to many artists and intellectuals who had been in Portugal. Moreover, Bertina's figuration is related to the vanguardist aspiration, developed through the uninhibited use of colour and line, totally deduced from the post-cubist deconstructivism. Two elements that represent a true *fil rouge* on which Lopes has built, and will continue to build, the successive artistic catalogue itself.

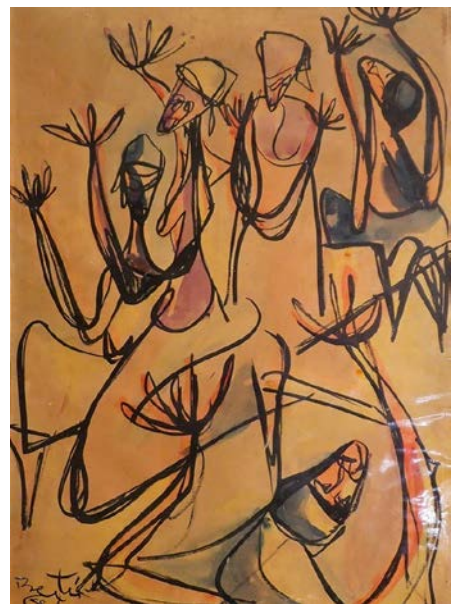
In 1993, in Lisbon, Bertina Lopes was nominated "Commendatrix of the Arts" by the President of Portugal, Mário Soares. Later that year, she became Cultural Advisor of the Embassy of Mozambique in Italy.

After travelling and living in some countries around the world, the artist died in Rome on 10th of February of 2012.

In 2022, Perve Galeria integrates in its LusoPhonies collection Bertina's artwork, that can also be found in numerous national and international private and public collections, among: National Museum of Modern Art (Baghdad, Iraq); Palazzo Comunale (Castelfranco Veneto, Treviso); National Museum of Art (Jedda, Saudi Arabia); Museum Staurós d'Arte Sacra Contemporânea (San Gabriele, Teramo); Calouste Gulbenkian Foundation Museum (Lisbon, Portugal); Mário Soares Foundation Museum (Lisbon, Portugal); National Museum of Art (Maputo, Mozambique); Palazzo Comunale (Orvieto, Terni); Central State Archive (Rome, Italy); FAO World Headquarters (Rome, Italy); Civic Museum (Varese, Italy); Museu Campano (Capua, Caserta).



Bertina Lopes. *Untitled*, 1970. Polychrome glazed stoneware tiles, 61,5 x 29,5 cm. Ref: BTL001



Bertina Lopes. *Untitled*, 1958. Oil on paper, 70 x 50 cm. Ref: BTL004



Bertina Lopes. *Untitled*, 1960. Oil on canvas, 63 x 44 cm. Ref.: BTL003



Alberto Chissano, *Untitled*. Wooden sculpture, 39 x 19 x 24 cm, 1971. Ref.: CH007

ALBERTO CHISSANO

MOZAMBIQUE

Alberto Mabungulane Chissano was one of the most important Mozambican sculptors of his generation. Born in January 1934, in Manjacaze, he became an orphan father since birth, having been educated by the mother and the grandparents.

His grandmother, a well-known healer, taught him to observe carefully the surrounding nature and transmitted to him a vast world of symbolism that, in a way, influenced his artwork. Another of the influences of his artwork is the traditional changana culture, which he knew very closely.

He exercised a varied range of professions. Was herdsman, tailor apprentice, domestic servant, miner, military and employee of the Maputo Art Center.

He began the art of carving in 1960, on the advice of the painter Malangatana, and made his first exhibition in 1966. The wood is the material that Alberto Chissano used for his sculptures, some of which reach about three meters in height.

The sadness, which characterized the sculptor, is present in all his artworks, such as symbol of suffering, hunger, and misery. Made his first exhibition in Portugal in 1974, followed by others in the 1980's. He was a Fellow of the Calouste Gulbenkian Foundation in the early 1980's. Created in his own home the Alberto Chissano Foundation.

He committed suicide in February 1994, in his residence.

Perve Galeria has presented his artwork in several exhibitions and art fairs since its foundation, in 2000. His artwork is also integrated in the LusoPhonies collection, in Portugal.



Alberto Chissano, *Untitled*. Wooden sculpture, 48x30x12cm, n.d. circa 1970. Ref.: CH010



José Chambel, *Untitled - Capital Series*. B/W Photography - Epson Ultrachrome Printing, ed. 1/6
40 x 50 cm, 2000. Ref.: JC014



José Chambel, *Untitled*. B/W Photography, Hahnemuehle Baryta FB, ed. 1/6, 50 x 60 cm, 2018. Ref.: JC061

JOSÉ CHAMBEL

SÃO TOMÉ AND PRÍNCIPE

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

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

Among the various projects that José Chambel carried out are “Industrial Archeology” (Portugal), “Tchilóli” (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 Portuguese Center of Photography, the Cultural Center of São João da Madeira, the Ormeo Junqueira Botelho Foundation and the Lusophonies Collection. José Chambel has been exhibiting regularly since 1993, participated in several biennials and collective exhibitions in Portugal and abroad, such as “Alpha and Omega”, Portuguese Institute of Photography (1996); V Biennial of Photography of Vila Franca de Xira (1997); Cultural Center of São João da Madeira (1998); Portuguese Cultural Center, São Tomé and Príncipe (2000); International Biennial of Photography of Curitiba, Brazil (2001); Gallery Imagolúcis, Porto (2001); Museum of Tabanca, Assomada, Cape Verde (2001); FotoFesta, Maputo, Mozambique (2004); Museum of Image, Braga (2005); Humberto Mauro Cultural Center, Brazil (2005); Cineport II, Lagos (2006); Gallery Space Q, Porto (2013); Artists from Lusophone Countries, Casino Estoril (2013); “Resistance and Freedom - Independence in Art Of the Lusophonies”, Independence Palace, Lisbon (2015), and CAPITAL - Santo António do Príncipe, Goa State Central Library, Patto, Panjim (2016).

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

In 2021, Chambel has a solo exhibition at the VIP Lounge of the contemporary African art fair AKAA - Also Known As Africa, where he performed.



José Chambel, *Danço Congo* series. Hahnemuehle Baryta, ed. 1/6, 40x50cm, 2016. Ref.: JCH031



Ricardo Rangel. *Untitled*, circa 1960's. Vintage photography, 24 x 30,5 cm. Ref.: RRA_06



Ricardo Rangel. *Untitled*, circa 1960's. Vintage photography, 24 x 30,5 cm. Ref.: RRA_05



Ricardo Rangel. *Untitled*, circa 1960's. Vintage photography, 24 x 30,5 cm. Ref.: RRA_07

RICARDO RANGEL

MOZAMBIQUE

Ricardo Achilles Rangel was born in Lourenço Marques (currently Maputo) on 15 February 1924 and has later passed away on 11 June 2009. With African, Asian and European roots, he began his contact with photography as a graphic worker, by the hand of Otílio de Vasconcelos, an elephant hunter in 1941. He was the first non-white photographer hired by the newspaper Notícias da Tarde in 1952, and in 1956 he then joined Jornal Notícias, the main newspaper in Mozambique. He worked as chief photographer on weekly A Tribuna from 1960 to 1964. He moved to the city of Beira, in the mid-1960s where he worked as a photographer for the Diário de Mozambique, Voz Africana and Notícias da Beira. In 1970 he joined other journalists to found a weekly newspaper called Tempo, as chief photographer, which had as its editorial line the opposition to the colonial regime. He became the target of the PIDE (the political portuguese Police, under the regime of António de Oliveira Salazar) and many of his photographs were banned or destroyed by censorship, which were only made public after the independence of Mozambique in 1975.

Rangel was a key player in the training of new photographers from independent Mozambique, after most of the photojournalists left the country. He founded two key institutions for photography in Mozambique, the Centro de Formação Fotográfica in 1983 (which he directed until his death in 2009), and the Associação de Moçambicana de Fotografia (“Mozambican Photography Association”), which awarded him the title of Honorary President.

In 2008 the Eduardo Mondlane University awarded the degree of Doctor Honoris Causa in Social Sciences for his contribution to Mozambican culture. From 1998 to 2003 he was elected to the Municipal Assembly of Maputo City by the group of citizens together for the city.

Rangel later passed at his home in Maputo, Mozambique, in 2009, at the age of 85.



Ricardo Rangel. *Untitled*, circa 1960's. Vintage photography, 24 x 30,5 cm. Ref.: RRA_08



Reinata Sadimba, *Untitled*. Ceramic, 33 x 34 x 12 cm, 2021. Ref.: R167



Reinata Sadimba, *Untitled*. Ceramic and limestone, 27 x 36 x 14 cm, 2021. Ref.: R163

REINATA SADIMBA

B. 1945, MOZAMBIQUE

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

Following the departure of her husband, and the death of six of her eight children during the war of independence, Reinata Sadimba began to make clay figures (traditionally men's work among the Makonde). With the end of the civil war in 1992, she returned from Tanzania, where she had emigrated to, and settles in Maputo, where her career makes a remarkable advance thanks to the support of Augusto Cabral, then director of the Natural History Museum of Mozambique. Through pottery, the artist could then freely express her affections and views on the world.

Reinata Sadimba's pieces deeply reflect the Makonde matrilineal universe, reconfigured by a painful personal experience and a fertile imagination, addressing, in both a traditional and modern fashion, the topics of social and individual identity - particularly of women -, as well as the primordial connection to the land. Although the Makondes attribute the main part in society to women, in Mozambique, and also in Tanzania, sculpturing is still a "man's job". Maybe that is the reason why no one took Reinata Sadimba's art too seriously at first. However, in 1975 she initiates a deep transformation in her ceramics becoming known worldwide by her "weird and fantastic forms".

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

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



Reinata Sadimba. *Untitled*, 2022. Ceramic and graphite, 12,5 x 13 x 45 cm. Ref.: R196



Teresa Roza d'Oliveira, *Untitled*. Oil on canvas, 110 x 60 cm, 2012
Ref.: TRO029



Teresa Roza d'Oliveira. *Untitled*, 2009. Oil on canvas, 70 x 50 cm. Ref.: TRO021

TERESA ROZA D'OLIVEIRA

1945 - 2019, MOZAMBIQUE

Teresa Roza d'Oliveira was born on the island of Mozambique in 1945. She was married to the poet Lourenço de Carvalho, father of her two children, from whom she separated in the late 1970s. Settled in Portugal since 1977, she returned to Mozambique in 1990, where she stayed for about a year. Back in Portugal, she lived until 2019, in the company of her partner Maria Emília Moraes.

She studied painting at the Nucleo of Art, lithography and engraving at the Portuguese Engravers Cooperative Society. The artist had as masters Frederico Ayres, João Ayres and Bertina Lopes and worked side by side with José Júlio, Malangatana, Ayres, Maluda and Freire.

Teresa Roza d'Oliveira has participated in multiple individual and collective exhibitions, in several countries, namely Mozambique, Angola, Portugal and Spain. Her artwork is represented in several museums in Maputo, Johannesburg, Pretoria and Durban, such as the Pretoria Museum and Durban City Museum, in South Africa; National Art Museum and the Chissano Museum House in Mozambique.

As an artist, played an important role in the fight for gender rights and particularly women's rights. Her artworks are still present in several collections, in Mozambique: Banco Nacional Ultramarino, Banco de Credito de Moçambique, Banco Pinto & Sotto Mayor, Banco de Moçambique, Banco de Fomento Exterior, Eduardo Mondlane University, Linhas Aéreas de Moçambique, Petromoc; Angola: Petróleos de Angola, Association of Angolan Artists, private collectors; South Africa: Royal College of Arts; and Portugal: Natália Correia's art collection (Azores), Cimpor, Petrogal, Portugal Telecom, Privanza.

The artist's estate was integrated into Perve Galeria's collection in January 2022.



Teresa Roza d'Oliveira, *Untitled*, 2009. Oil on canvas, 93 x 74 cm.
Ref: TRO048

Born in Lisbon in 1921, **João Ayres** studied architecture at the School of Fine Arts in Lisbon and in oPorto. In 1944, he took part in the II salon "Independentes" at the Coliseum in oPorto (a group exhibition in which very well known Portuguese Artists have participated, such as Fernando Lanhas, Nadir Afonso and Júlio Rezende, among others), and in the annual exhibition of the National Society of Fine Arts in Lisbon.

He moved to Mozambique in 1946, where he began his artistic practice more intensively and where he then taught drawing and painting at the Maputo's art institution Núcleo de Arte. He exhibited for the first time with his father, the painter Frederico Ayres, in 1947 in Maputo. In the following years, he participated in several group exhibitions and began contacts with Pancho Guedes, Cândido Portinari, Walter Battiss, and various artists from Mozambique, Brasil, South African and Rhodesian.

In Mozambique, he held his first solo exhibition in 1949, organised by Núcleo de Arte, where he exhibited his first african type of Neo-Realist paintings. It is accurate to say he is one of the most fundamental Masters of Mozambique as he was responsible for training and motivate african important artists such as Malangatana and Shikhani, among many others.

In the early 1960, in June the 16th, Mozambique witnessed the first massacre held by the Portuguese dictatorship colonial power. It was the so called Mueda Massacre and hundreds of civilian inhabitants from the country's north region were killed while asking for liberation of their region. This cruel act led in 1962 to the establishment of a people liberation army of Mozambique (FRELIMO) that would fought the Portuguese troupes over the years until Mozambique was finally set as an independent free nation in 1975. Throughout all this years, several massacres were held in the country. There is still not much knowledge about what happened back then. To have an idea about how much is still to be recognized, just on late October 2022, for the first time, a Portuguese Prime-Minister asked forgiveness to the Mozambican people, in this case to the ones from Tete Province because of a massacre held there by the Portuguese dictatorship in 1972.

In December 1963, João Ayres has witnessed surely a massacre that has not been yet revealed but, through his paintings from a series he did then, we can see how violent it was. It is a very astonishing artistic testimonial he let us and a very powerful speech against the horror of war and its cruelty.



João Ayres, Shot, Mixed media on paper, 67x47cm, 1963
Ref.: JAY009

JOÃO AYRES

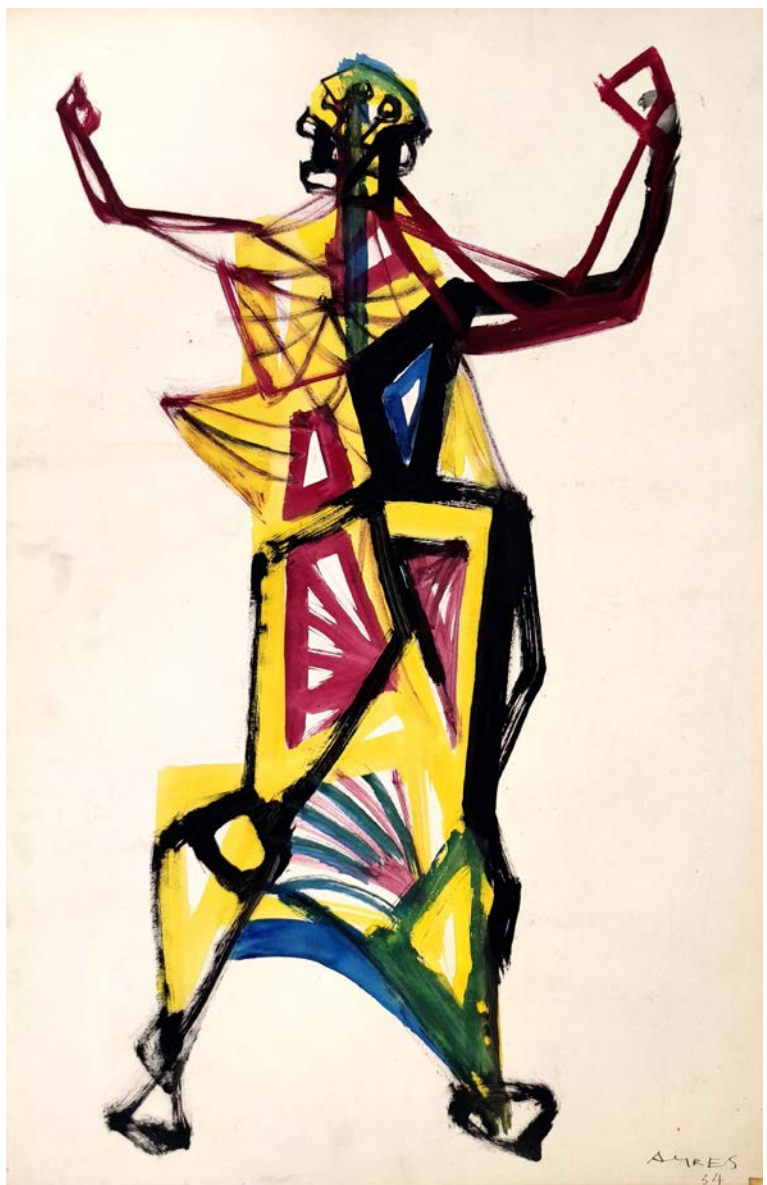
1921 - 2001

He continued to exhibit collectively and individually in the following years, with individual exhibitions at the Museu de Arte Moderna de São Paulo (1955); at Voster's Gallery in Pretoria (1961); at the Left Bank Galleries in Johannesburg (1965); at the Calouste Gulbenkian Foundation in Lisbon (1981). He came back to Portugal after the independence of Mozambique in 1975 and built up his own house and studio in Sintra, where he lived until his death in 2001. He always regretted much the oblivion his artwork was given by both countries he considered belonging to, Portugal and Mozambique.

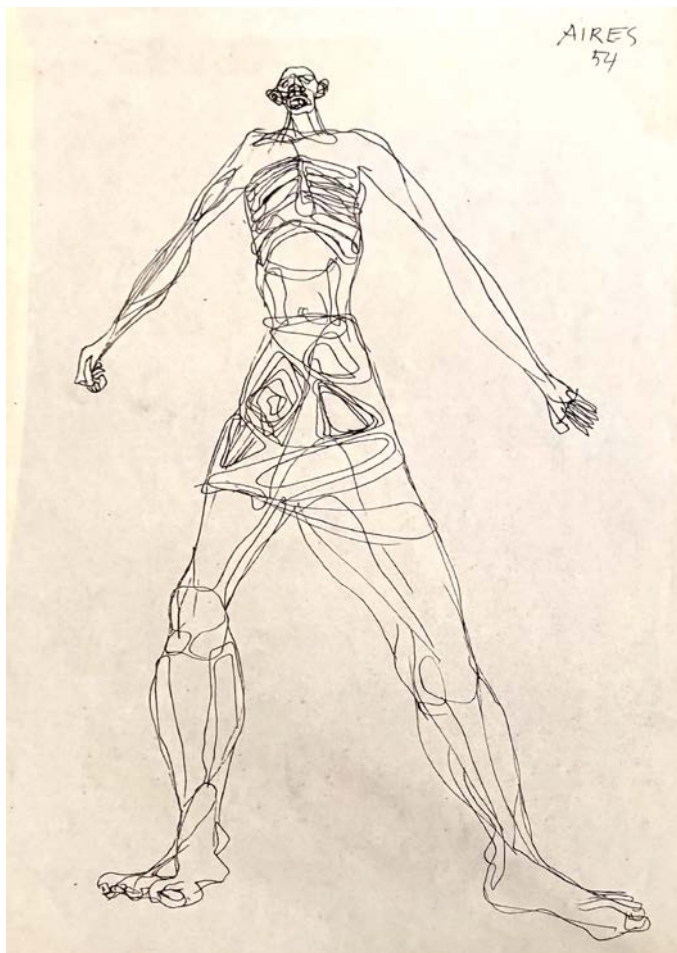
João Ayres is represented in various national and international private and institutional collections, including the Calouste Gulbenkian Foundation, the Museum of Modern Art in São Paulo, the Brazilian National Pinoteca and the Grão Vasco Museum in Viseu.

In 2022, Diogo Varela Silva directed the documentary film "João Ayres, an Independent Painter", premiered at the Doclisboa festival and selected for several important international film festivals.

Throughout this year, the artist's work has been subject of recovery and new interest arised nationally about him, through the exhibition at the ZDB gallery in Lisbon. Internationally and for the first time since his death, his work will be exhibited abroad by Perve Galeria, through the presentation at AKAA, the african art fair in Paris. It is a first glance to a selection of fundamental artworks representative of his artistic practices during more than 30 years he was living in Mozambique.



João Ayres, Untitled, Mixed media on paper, 72 x 46cm, 1954, Ref.: JAY004



João Ayres, Untitled, Indian ink on paper, 30 x 20cm, 1954
Ref.: JAY001



João Ayres, Untitled, Mixed media on paper, 70 x 47cm, 1953, Ref.: JAY006



João Ayres, Untitled, Mixed media on paper, 49 x 69cm, 1953
Ref.: JAY002



João Ayres, Untitled, Mixed media on paper, 36 x 25 cm, 1962
Ref.: JAY016



ART IN MOÇAMBIQUE

João Ayres

JOÃO AYRES, a gifted Portuguese painter from Lourenço Marques, held an exhibition of his work in Pretoria towards the end of 1961. This work was not only of a high technical standard but showed a distinctly different approach to the problems of creative art in Africa. A subsequent visit to his studio in Lourenço Marques proved that here was an artist deeply involved in creating significant form without falling into the pitfall of shallow imitation of the African motifs or the more dangerous attitude of remaining aloof from his environment.

Before examining the painting of João Ayres more specifically, it would be of interest to compare the work of contemporary artists in Moçambique with the rapidly rising standard of painting in this country. While we are involved in the development of art here, it is understandable yet regrettable that we tend to ignore events and artists working in other parts of the sub-continent. Artists working in South West Africa have enjoyed some publicity and their work has been acquired by our galleries, but little is known of Moçambique. Only the architect, Pancho Geddes, has made an impact with his highly individualistic style of building in Lourenço Marques.

It is interesting, however, to see what the painters have done on the eastern seaboard of Africa. The modern group known as *Les Indépendents* work in a vigorous con-

THE SPANISH LADY, 1954. Oil on board. Ayres is aware of the satirical aspect of humanity. The affectation of the woman is rather brutally exposed by the somewhat ridiculous attitude. Technically the artist is moving away from the realistic towards formalization of the human figure.

by
Anna Vorster

March 1963

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LANTEEN

LANTEEN March 1963

VITA, Lourenço Marques, 1958. Tempera on paper. This painting is a study in form and movement, and it is a study in the human figure. It is a study in the human figure, and it is a study in the human figure.

LANTEEN March 1963

VITA, Lourenço Marques, 1958. Tempera on paper. This painting is a study in form and movement, and it is a study in the human figure. It is a study in the human figure, and it is a study in the human figure.

LANTEEN March 1963

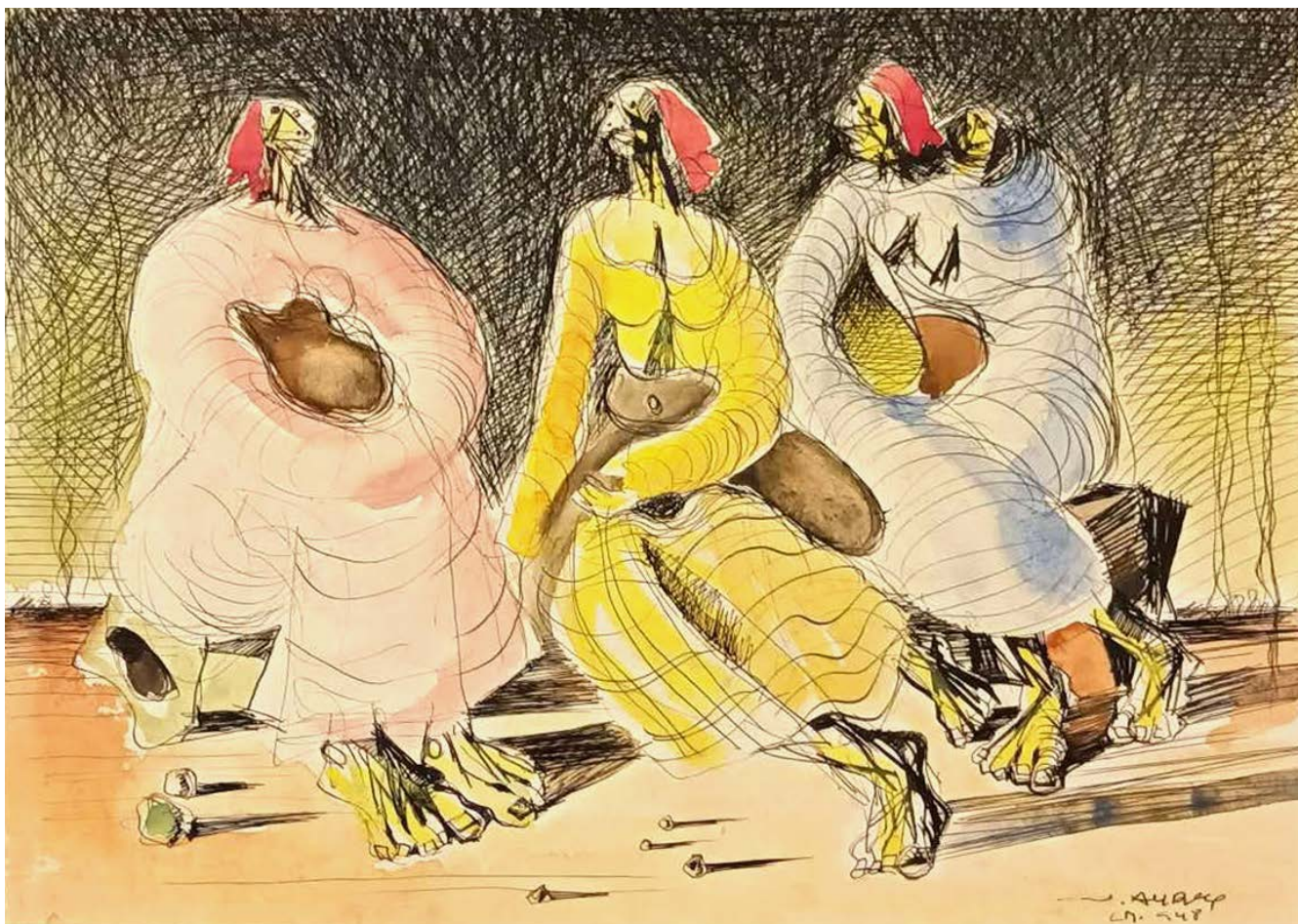
March 1963

VITA, Lourenço Marques, 1958. Tempera on paper. This painting is a study in form and movement, and it is a study in the human figure. It is a study in the human figure, and it is a study in the human figure.

LANTEEN March 1963

Lantern - Journal of Knowledge and Culture published by the Foundation for Education, Science & Technology, Pretoria, South Africa. Article about João Ayres written by Anna Vorster. March, 1963

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João Ayres, Untitled, Mixed media on paper, 30x40cm, 1948
Ref.: JAY015

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REINATA SADIMBA

B. 1945, MOZAMBIQUE



Reinata Sadimba. *Untitled*, 2022. Ceramic,
31 x 11,5 x 12 cm. Ref.: R202



Reinata Sadimba. *Untitled*, 2022. Ceramic,
33 x 16,5 x 17,5 cm. Ref.: R203



Reinata Sadimba. *Untitled*, 2022. Ceramic,
25,5 x 33,5 x 19 cm. Ref.: R195



Reinata Sadimba. *Untitled*, 2022. Ceramic,
31 x 22 x 17 cm. Ref.: R194



Reinata Sadimba. *Untitled*, 2022. Ceramic and graphite,
33,5 x 16,5 x 19,5 cm. Ref.: R192



Teresa Roza d'Oliveira. *Untitled*, 2000. Oil on canvas, 70 x 50 cm. Ref.: TRO074



Teresa Roza d'Oliveira. *Seven heavens*, 1994. Oil on canvas, 100x82cm. Ref.: TRO125



Teresa Roza d'Oliveira. *The cat's window*, 1992. Oil on canvas, 60x50cm. Ref.: TRO050

TERESA ROZA D'OLIVEIRA

1945 - 2019, MOZAMBIQUE



Teresa Roza d'Oliveira. *Untitled*, 2005. Oil on canvas, 60 x 110 cm. Ref: TRO046



Teresa Roza d'Oliveira. *Untitled*, 2005. Oil on canvas, 73 x 92 cm. Ref: TRO047



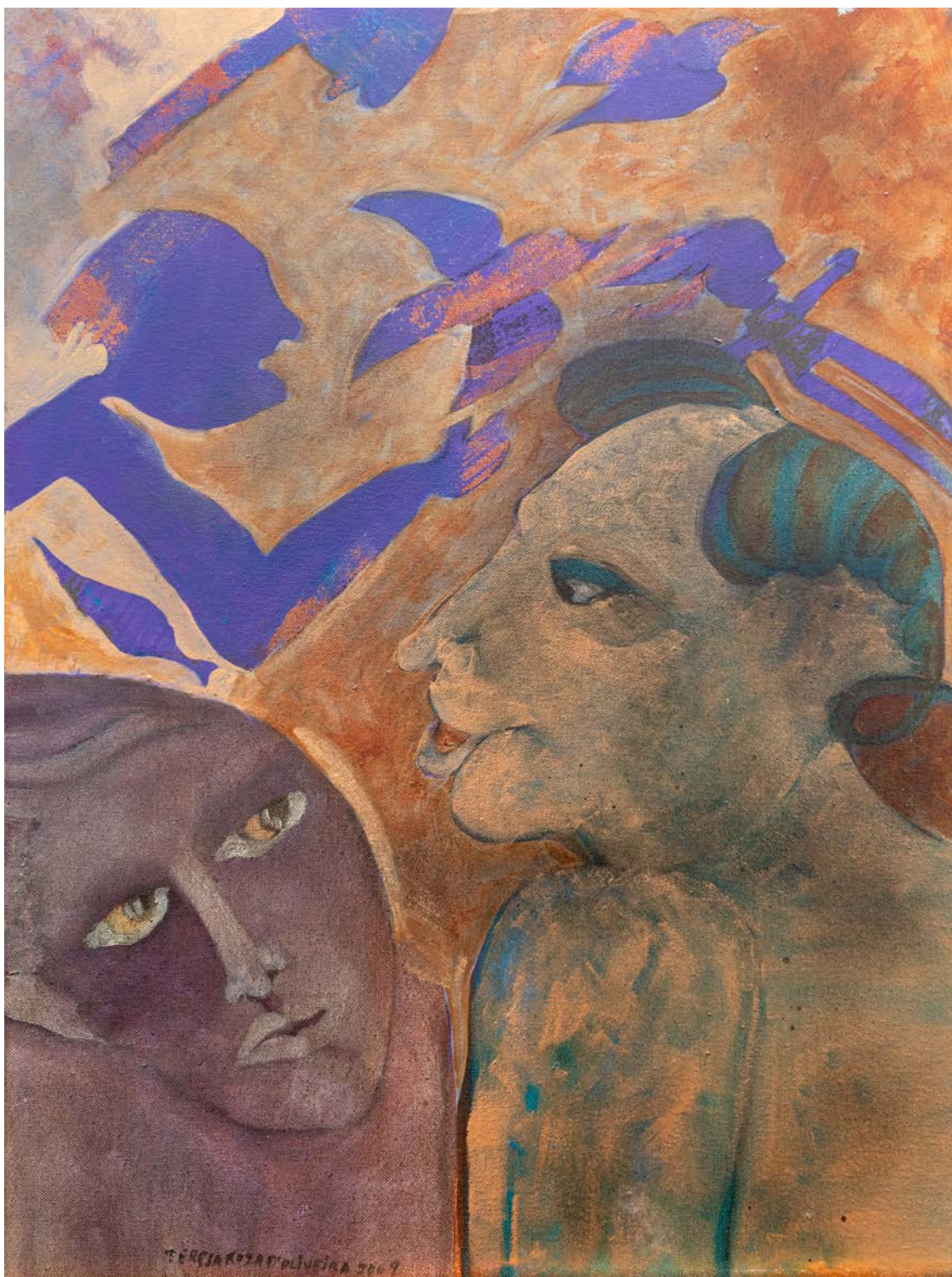
Teresa Roza d'Oliveira. *The houses*, 1992. Oil on canvas, 71,5 x 58,5 cm. Ref: TRO051



Teresa Roza d'Oliveira. *Cruzes Largartos, Algoz*, 1992. Oil on canvas, 71,5 x 58,5 cm. Ref: TRO052



Teresa Roza d'Oliveira. *The house's window*, 1997. Oil on canvas, 50 x 70 cm. Ref: TRO040



Teresa Roza d'Oliveira. *Talk*, 2009. Oil on canvas, 61,5 x 46 cm.
Ref.: TRO001



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