

1:54 | Contemporary African Art Fair



London, 4-8 October 2017



Perve
Galeria



Reinata Sadimba
MOZAMBIQUE MOZAMBIQUE

Ernesto Shikhani
MOZAMBIQUE MOZAMBIQUE





1:54 | Arte Contemporânea Africana Londres, 5-8 de outubro de 2017

A Perve Galeria estará na 1:54 Contemporary African Fair que retornará a Londres para sua quinta edição entre 5-8 de outubro de 2017 na Somerset House.

Com edições semestrais em Londres e Nova York, esta é a principal feira internacional de arte dedicada à arte contemporânea da África e da sua diáspora. Referindo-se aos cinquenta e quatro países que constituem o continente africano, a 1:54 tem-se revelado uma plataforma sustentável e dinâmica que se dedica ao diálogo e ao intercâmbio contemporâneos.

Nesta edição, a Perve Galeria apresenta um projecto com o trabalho de dois mestres da África Lusófona: Ernesto Shikhani e Reinata Sadimba, ambos de Moçambique.

A importância de apresentar estes 2 artistas surge num momento em que o mundo da arte assiste ao aumento exponencial do interesse em torno do trabalho de artistas africanos. Todavia, uma reflexão atenta, permite verificar uma evidência: a de que as geografias mais exploradas da arte africana centram-se ainda numa perspectiva anglófona e francófona da arte africana, permanecendo os artistas da África lusófona mal representados.

Através desta ausência denota-se que está em construção uma cartografia de arte africana errónea e urge assegurar uma perspectiva abrangente das várias "Áfricas" existentes.

Ernesto Shikhani e Reinata Sadimba integram ambos a Coleção Lusofonias. Uma coleção que é pertença da Perve Galeria e que foi sendo construída, desde a década de 1990, precisamente ancorada na ideia de contribuir para expandir as possibilidades, os limites e as fronteiras da Arte Africana como a vemos actualmente.

O projecto que agora se apresenta em Londres pretende representar a arte da África lusófona nas bases de sua evolução histórica. Por esta razão, mostram-se obras de artistas representativos, que encetaram passos pioneiros que determinaram a produção artística lusófona a partir do sistema da ditadura e colonialismo e possibilitaram, com seu trabalho artístico, o sucesso das independências desses países africanos de língua portuguesa em 1974.

Paralelamente à realização da feira de arte em Londres, a galeria disponibilizará em Lisboa, nas suas instalações, um conjunto de obras destes dois autores.

Mais informações em: <http://1-54.com/london/>

Imagens em Alta resolução: <https://goo.gl/photos/np4KGXQnytRrG4AB8>

Perve Galeria
1:54 | Stand G28
October, 5-8th



1:54 | Contemporary African Art Fair London, 5-8 October 2017

Perve Galeria will be at 1:54 Contemporary African Fair, the leading international art fair dedicated to contemporary African art that will return to London for its fifth edition between 5-8 October 2017.

With biannual editions in London and New York, 1:54 is the leading international art fair devoted to contemporary art from Africa and its diaspora. Drawing reference to the fifty-four countries that constitute the African continent, 1:54 is a sustainable and dynamic platform that is engaged in contemporary dialogue and exchange.

On this edition, Perve Galeria will present an artistic project with 2 major artists from the Modern and Contemporary art scene of the Portuguese-speaking countries in Africa: Ernesto Shikhani and Reinata Sadimba.

The importance of presenting this 2 artists come at a time when the art world is on a massive increase of interest in the work of modern and contemporary African artists. However on a deeper reflection it becomes evident that the most explored geographies of African art are focused towards an Anglophone and Francophone perspective of modern and contemporary African art. Portuguese-speaking (Lusophone) artists from Africa are still poorly represented.

This absence tells us that there is being built an erratic African art cartography and is urgent to have an embracing perspective from the various existing "Africas".

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

This project intends to represent the Lusophone art in the bases of its historical evolution. For this reason, we have chosen to include modern works of their representative artists, especially those who made the pioneering steps that have determined the Lusophone artistic production since the dictatorship and colonialism system and made possible, with their artistic work, the success of the independences of those African Portuguese-speaking countries in 1974/75.

Parallel to the art fair exhibition in London, Perve Galeria shows a set of works by these two authors in Lisbon, at its facilities.

You can get additional information at

<http://1-54.com/london/>

Images:

<https://goo.gl/photos/np4KGXQnytRrG4AB8>

Curatorial concept

Shikhani and Reinata: Two artists coming from two African Portuguese-speaking countries. Two visual arts medium - painting, clay sculpture, made by one man and a woman.

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

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

We walk to the abandonment of a reductionist denominator of Euro-American centrality, as a phenomenon of poignant development and in this context, it becomes really important to show Africa and the modern and contemporary manifestations of its diversity.

In this case, the Africa that Mozambique contains and that is certainly distinctive from the one that the other countries on this gigantic continent contains.

Expose the African artists is something urgent. Especially the ones most deeply rooted in their heritage and that were able to establish a new way of artistic creation. Especially the ones that have contributed to the emergence of other contemporary visual languages in their country, capable of assimilate a contemporary and international environment that is often hostile to anyone that doesn't came from the Western centralism. This principle embodies these two artists: Ernesto Shikhani, and Reinata Sadimba. In spite of using different medium of expression, they all, are founders of an international Africa. An Africa which transcends all stereotypes, to renew itself without falling into myriad, without falling into the temptation to flee to modern places, ephemeral in technologies and with mutant visual languages.

From Ernesto Shikhani, we present a core of paintings and draws produced by the artist in the 70's, 80's and 90's that demonstrates a constant search for new ways in his own journey, as an artist and as a man concerned about the issues that were put to the contemporary African societies. In his work Shikhany make us realize the importance of a search for cultural identity and knowledge as inherent values in a sustained and sustainable development.

His painting develops from the end of the 1960's. Begins with a meticulously crafted figuration and a kind of human bestiary, in some cases zoomorphic (and close to the plastic universe of Reinata). Then, until 1975, the clamor, the contestation of the dictatorial political regime of the time, became progressively visible. Ghostly figures, twisted, vociferous, urging the viewer to action and to complicity.

After the independence of Mozambique (1975), Shikhani brings an inscription of narratives where traces of the anguish of the people starts appear, devastated by the scarcity of resources, famine and by an endless civil

war. The figuration, however, becomes more luminous and at the same time more human and less grotesque: the pantomime is now almost absent, as the dictatorial regime has fallen.

Despite the fact that it is a work full of abstract elements, in this period the human figures are more clear and defined. It contains again an appeal: redemption.

In the late 1990s, with the permanent establishment of a society without war, Shikhani's work experiences a last figurative journey, this time having elements that move away almost completely from the previous narrative and formal structures. However, it still maintains figurative lines. There are images that are almost like sacred illuminations, with a spiritualized and ethereal character. It is the construction of beauty that needs to be done and that is what the last characters of Shikhani call for.

They are almost incorporeal figures, with lyrical tones but simultaneously loaded with tension and apprehension. It is therefore in a natural and predictable process that Shikhani comes to the total pictorial abstraction, at the final stage of his life, specifically from 2000. It looks that he is saying that after wars, famine, reconciliation, what really matters, after all, is the inexplicable world of dream, fantasy, desires and drives. But also the individual yearnings, submerging fears, creating embellishments, populating themselves with emotions and glittering chimeras. All this said in an explosion of color, in a splendorous profusion of luminous, resolute, striking features because they are living, timeless traits.

In his work we can identify a thread of the same kind the one saved Ariadne and can save us. In his deep desire for redemption, the author bequeaths us the unceasing search for a constructive, positive way to a better world where each of us may have the right not only to dignity but to full life.

From Reinata Sadimba, we present ceramic and graphite sculptures, performed between the end of the 90's and 2006, where the author creates singular and unrepeatable narratives, involving human (trans) figuration all the time. Works impregnated of a surrealizing, symbolic and pantheistic atmosphere (we might say accidentally western).

Sparsely inspired by real stories of ordinary people with whom she crosses, Reinata shapes her works according to her peculiar imaginary, full of legends and fables that arise in dreams – since her childhood, when she inhabited the vast and inhospitable Mueda at the Makonde Plateau.

Despite of different methodological ways of approaching, of medium and expression, the purpose of the meeting of works by this two different authors, in a single project, is to affirm that the nature of their singular conception about the world, remains emerging and current through the ages.

Carlos Cabral Nunes



Untitled, Ceramics and graphite | Sem título Cerâmica e grafite
43x21x20 cm, circa 2000 | R054

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Reinata Sadimba

Ernesto Shikhani



Untitled, Indian Ink on paper | Sem Título, tinta da china s/ papel
46x32 cm, 1970 | S004



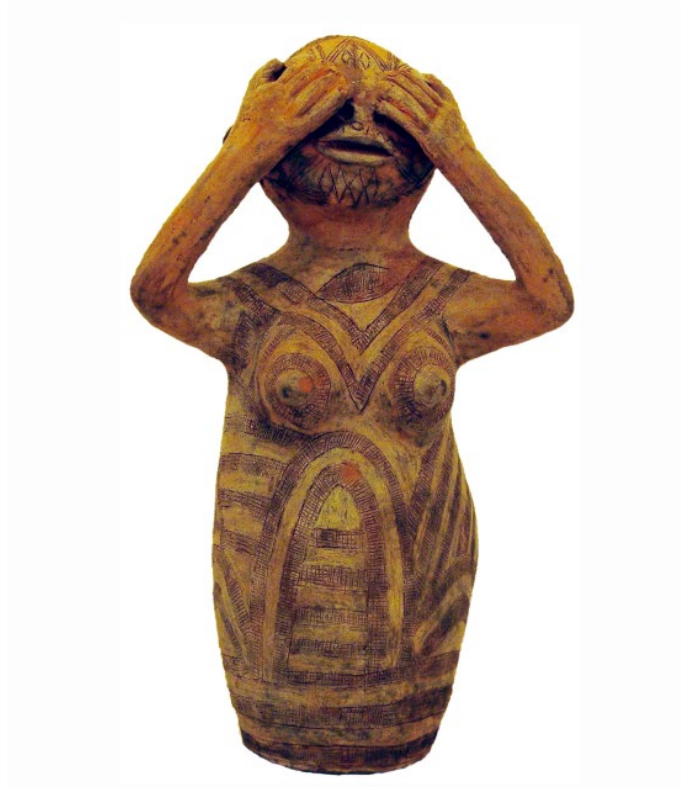
Untitled, Ceramics and graphite | Sem título Cerâmica e grafite
39x20x18 cm, circa 2000 | R102

Perve Galeria
Lisbon,
Portugal

Reinata Sadimba



Untitled, Indian Ink on paper | Sem Título, tinta da china s/
papel | 32x21 cm, 1972 | S008



Untitled, Ceramics and graphite | Sem título Cerâmica e grafite
42x25x20 cm, circa 2000 | R107

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Ernesto **Shikhani**



Untitled, Oil on canvas | Sem título, Óleo s/ tela
100x80 cm, 1973 | S101



Untitled, Sem título, Ceramics and graphite Cerâmica e grafite,
29x30x22 cm, circa 2000 | R091

Perve Galeria
Lisbon,
Portugal

Reinata Sadimba



Untitled, Quenching and Indian Ink on paper | Sem Título,
Têmpera e tinta da china s/ papel | 61x43 cm, 1978 | S021



Untitled, Ceramics and graphite | Sem título
Cerâmica e grafite | 28x18x19 cm, circa 2000 | R045



Untitled, Ceramics and graphite | Sem título Cerâmica
e grafite | 35x19x21 cm, circa 2000 | R050

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Ernesto **Shikhani**



Untitled, Quenching and Indian Ink on paper | Sem Título, Têmpera e tinta da china
s/ papel | 43x61 cm, 1978 | S019



Untitled, Ceramics and graphite | Sem título, Cerâmica e grafite
28x27x33 cm, circa 2000 | R090

Perve Galeria
Lisbon,
Portugal

Reinata Sadimba



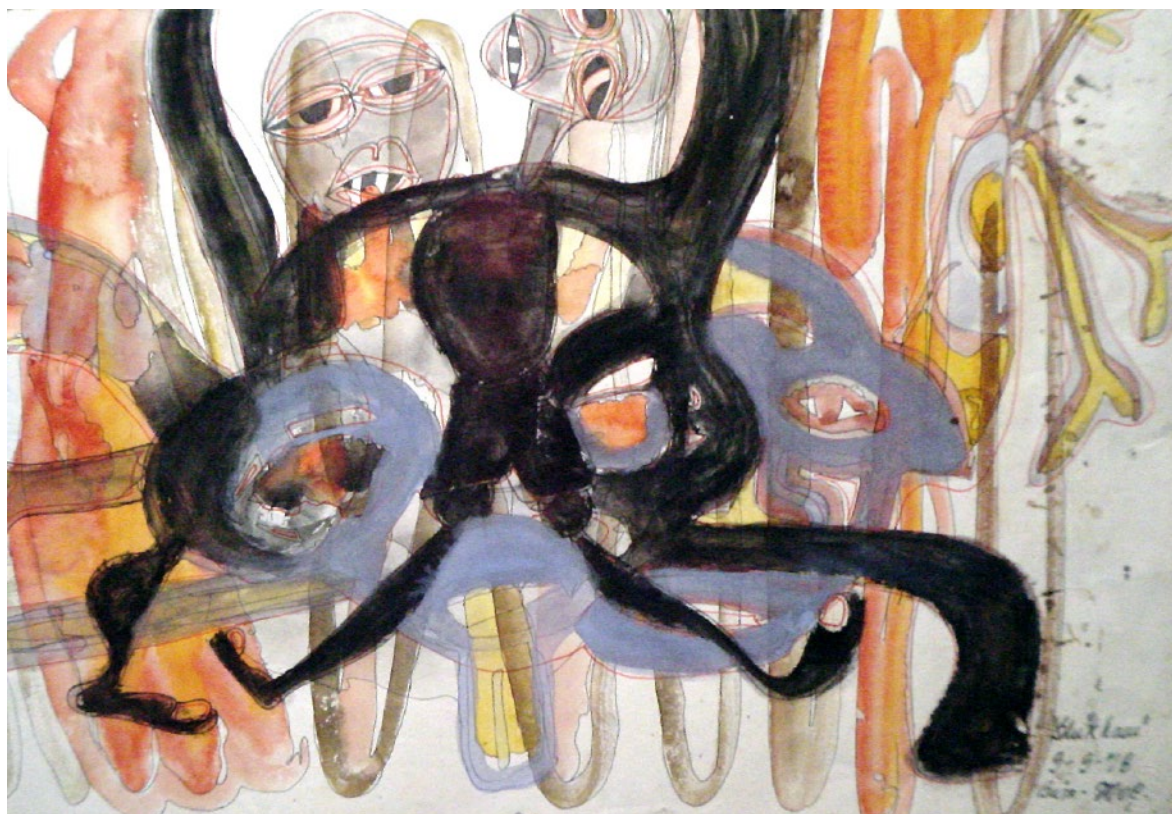
Untitled, Quenching and Indian Ink on paper | Sem Título
Têmpera e tinta da china s/ papel | 61x43 cm, 1978 | S021



Untitled, Ceramics and graphite | **Sem título, Cerâmica e grafite**
26x61x27 cm, circa 2000 | R037

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Ernesto **Shikhani**



Untitled, Quenching and Indian Ink on paper | **Sem Título, Têmpera e tinta da china s/ papel**
35x50 cm, 1978 | S022



Untitled, Ceramics and graphite | Sem título
Cerâmica e grafite | 27x20x21 cm, circa 2000 | R079



Untitled Sem título, Ceramics and graphite
Cerâmica e grafite | 26x23x33 cm, circa 2000 | R092

Perve Galeria
Lisbon,
Portugal

Reinata Sadimba



Untitled, Watercolor and Indian Ink on paper | Sem Título, Aguarela e tinta da china s/ papel | 59x40 cm, 1986 | S034



Untitled, Ceramics and graphite | Sem título, Cerâmica e grafite
35x20x15 cm, circa 2000 | R106

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Ernesto **Shikhani**



Corujachiveve, Wood Sculpture | Coruja chiveve,
Escultura em madeira | 48x30x18 cm, 1990 | S108



Untitled, Ceramics and graphite | Sem título, Cerâmica e grafite
41 x 19 x 15 cm, circa 2000 | R022

Perve Galeria
Lisbon,
Portugal

Reinata Sadimba



Untitled, Wood Sculpture | Sem Título, Escultura em madeira | 57x27x15 cm, 1990 | S107



Untitled, Ceramics and graphite | Sem título, Cerâmica e grafite
26x18x21 cm, circa 2000 | R106

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Ernesto **Shikhani**



Untitled, Quenching and Indian Ink on paper | Sem Título, Têmpera e tinta da china s/ papel | 68x35 cm, 1992 | S050



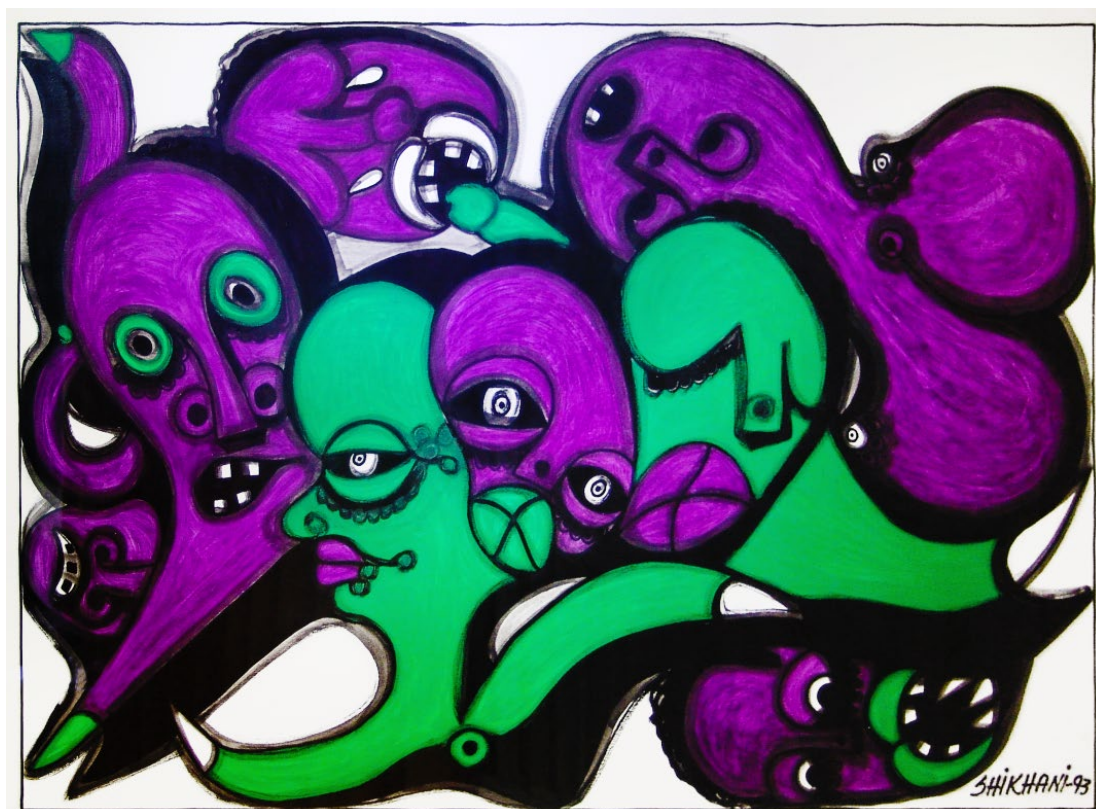
Untitled, Ceramics and graphite | Sem título Cerâmica e grafite
41x19x23 cm, circa 2000 | R052



Untitled, Ceramics and graphite | Sem título, Cerâmica e grafite
32x20x20 cm, circa 2000 | R060

Perve Galeria
Lisbon,
Portugal

Reinata Sadimba



Untitled mixed media on paper | Sem título Técnica
mista s/papel | 50x33 cm, 1993 | S166



Untitled, Ceramics and graphite | Sem título Cerâmica e grafite
25x36x16 cm, circa 2000, R096

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Ernesto **Shikhani**



Untitled, mixed media on paper | Sem título Técnica
mista s/papel | 60x89 cm, 1993 | S164



Reinata Sadimba

MOZAMBIQUE MOÇAMBIQUE

Reinata Sadimba, the most important Mozambican sculptor and greatest icon of African art, was born in 1945 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

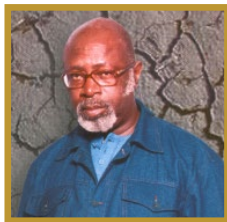
Cabral, then director of the Natural History Museum of Mozambique. Through pottery the artist could then freely express her affections and views on the world. Reinata Madimba's pieces deeply reflect the Makonde matrilineal universe, reconfigured by a painful personal experience and a fertile imagination, 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. She has received several prizes, exhibited her work in Belgium, Switzerland, Portugal or Denmark and her work is represented in several institutions from the National Museum of Mozambique, to the portuguese Etnographic Museum, Culturgest's Modern Art Collection ou Lusophonies Collection and in numerous private collections around the world.

Perve Galeria
Lisbon,
Portugal



Ernesto Shikhani

MOZAMBIQUE MOÇAMBIQUE

Born in 1934 in Mozambique, Shikhani began to devote himself to sculpture art with the master Portuguese sculptor Lobo Fernandes. In 1963, he became the assistant of Professor Silva Pinto. Shikhani'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. 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 it was consolidated in the city of Beira, where it 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 2004 he made an exhibition retrospective of 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. The documentary shows interviews and images of his own public art.

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 Braga and in various private collections internationally.

His work has been exhibited by Perve in several countries since 2004, namely in India, Senegal, UAE, Switzerland, Spain and UK, among others.



Untitled, Ceramics and graphite | Sem título Cerâmica e grafite
32x17x15 cm, circa 2000 | R053

Perve Galeria
1:54 | Stand **G28**
October, 5-8th

Reinata Sadimba

Ernesto Shikhanj



Untitled, mixed media on paper | Sem Título, Técnica
mista sobre papel | 40x30 cm, 2001 | S126

Produção

Production credits

conceito e curadoria
concept and curation

Carlos Cabral Nunes

direcção executiva
 executive direction

Nuno Espinho

produção executiva
 e comunicação
 executive production
 and communication

Graça Rodrigues

design gráfico
 graphic design

Nelson Chantre

direcção artística
 art direction

Colectivo Multimédia Perve

impressão e copyright

print & copyright

Perve Global - Lda.



Somerset House, South Wing
Strand, London WC2R 1LA
United Kingdom

Perve
Galeria



Alfama

Perve Galeria - Alfama

Rua das Escolas Gerais n.º 19 e 17, 1100-218 Lisboa, Portugal

Telephone: + 351 218 822 607/8 | Mobile: +351 912 521 450
galeria@pervegaleria.eu | www.pervegaleria.eu

Horário: segunda-feira a sábado das 14h às 20h

Timetable: from Monday to Saturday 2pm - 8pm
(GMT)

CT-64 | Outubro de 2017

Edição © Perve Global - Lda.

Proibida a reprodução integral ou parcial deste
catálogo, sem autorização expressa do editor.



Untitled, Ceramics and graphite | Sem título Cerâmica e
grafite | 45x16x16 cm, circa 2000 | R104

Reinata Sadimba

Ernesto Shikhani



Untitled, mixed media on paper | Sem Título, Técnica
mista sobre papel | 40x30 cm, 2002 | S319