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istanbul

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**[www.pervegaleria.eu](http://www.pervegaleria.eu)**

Curator: Carlos Cabral Nunes



*In the twenty-first century, many Latin American and African 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.*

These vast territories, in Latin America and 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 forms of life and culture, combining Aztec, Mayan, Quechua and Tupi cultural contributions, among others; as well as African cultures (ascending to hundreds of ethnic groups in Africa, each with its own culture and dialect), in addition to the Iberian and other European cultures, even Slavic, Arab and Asian.

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, Latin American and 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-Ibero-American 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 exhibitive 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, Latin America and the Iberian Peninsula, 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 exhibitive 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-Ibero-American context, has been registering, in particular that which was materialised from the 1940s, until the present.

Carlos Cabral Nunes

# ALDO ALCOTA

CHILE (b.1976)

Aldo Alcota (Santiago de Chile, 1976). Poet, visual artist and cultural manager. He has lived in Valencia since 2007. He has been co-director of the Canibaaal art and literature magazine, and in Chile he is one of the editors of the Surrealist magazine Derrame for more than ten years. His poems are published in the book *Where the poetry passes* (Baile del Sol Ediciones, Tenerife) and that includes 70 European and Latin American poets; also in the anthology *Simultaneism* (Lumme Editor, Sao Paulo/Brazil, 2012). In 2013 he publishes *Guayacán / Virgen Bacon* (Ediciones Contrabando). He has exhibited his drawings and paintings at the Granell Foundation (Santiago de Compostela), Perve Galeria (Lisbon), Espacio Valverde (Madrid) and Galería Imprevisual (Valencia). He met in Paris great figures of Surrealism such as Ody Saban, Jean Benoît, Jorge Camacho and Édouard Jaguer, animator of the Phases movement. Enrico Baj writes about his exhibition *Jarry Monster*, held in 2002, Santiago de Chile. He has several unpublished poems. He is passionate about Pataphysics and the Panic group (Arrabal, Topor, Jodorowsky). It is quoted in the book *Caleidoscopio surrealista (1919-2011)* by Miguel Pérez Corrales (La Página Ediciones, Tenerife).



Untitled, 2017, Mixed media on paper, 29 x 36,5 cm | LC82





Untitled, 2017  
Mixed media on paper  
24x21,7 cm | ALC68

ALC 68

Untitled, 2017, Mixed  
media on paper;  
24 x 21,7 cm | ALC69



ALC 69



Untitled, 2017  
Mixed media on paper  
24x21,7 cm | ALC71

Untitled, 2017  
Mixed media on paper  
24 x 21,7 cm | ALC77



ALC77-19.

Untitled, 2017  
Mixed media on paper  
24 x 21,7 cm | ALC72



ALC72-19.

Untitled, 2017, Mixed  
media on paper;  
24x21,7 cm | ALC79



ALC79-19.

# BORDERLOVERS

PORTUGAL (2017)

United by a common passion for representation, appropriation, ink, quantity and improvisation, Pedro Amaral (Lisbon, 1960) and Ivo Bassanti (Lisbon, 1979) form in 2017, in France, the artistic duo Borderlovers. They like to refer to the Christmas truce of 1914 (the informal armistice that took place along the Western Front at Christmas 1914, during World War I) as a kind of avatar of their thinking. With a dadaist background they assume to include in their artistic practice notions of hope, spirituality, pacification and healing. The evocation and representation of authors, artists and thinkers from their country in dialogue with authors from other countries has served this purpose: they have done so in Portugal, France and Luxembourg, in collaboration with local Portuguese embassies and cultural centers relating, for example, names like: Amália Rodrigues and Edith Piaf, Manoel de Oliveira and Jean Renoir, Amadeo de Sousa Cardozo and Modigliani or Fernando Pessoa and Marcel Proust. The project, which has often materialized in collages of original paintings on the walls of the cities where they operate, will soon be continued in places such as Peru, Germany and the Czech Republic.

This September the duo presents at the Contemporary Istanbul Art Fair, at the invitation of Galeria Perve (Portugal), an indoor installation in the same spirit: a very personal crossing and journey through the stories of the personalities and phenomena of Turkish and Lusitanian cultures and the cities of Lisbon and Istanbul. Formally it is a large format wall piece composed of a hand painted wallpaper on which small canvases are displayed. The viewer can see paintings depicting Orhan Pamuk and Jose Saramago, Amália Rodrigues and Zehra Bilir, Maria Helena Vieira da Silva and Fahrelnissa Zeid, Maria de Medeiros and Turkan Soray and a cross between the Portuguese dissident group "The Surrealists" (Cruzeiro Seixas, António Maria Lisboa and Mário Cesariny) and the Turkish "Garip" movement (Melih Cevdet Anday, Orhan Veli and Otkay Rifat), among others.





**BORDERLOVERS** (Portugal), Amália Rodrigues, Acrylic on cotton canvas, 60 x 60 cms | BL09



Neyzen Tevfik, Acrylic on cotton canvas,  
60x60 cm | BL10



Turkan Soray,, Acrylic on cotton canvas,  
60x60 cm | BL07



Antônio Variações, Acrylic on cotton canvas,  
50x40 cm | BL05



Zehra Bilir, Acrylic on cotton canvas  
60x50 cm | BL06





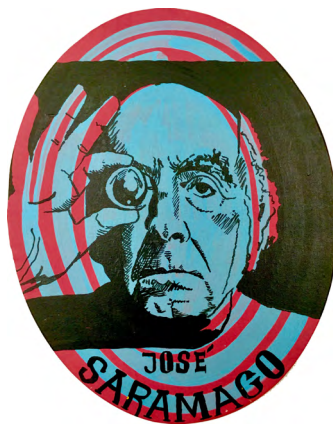
Halide Edip Adivar; Acrylic on cotton canvas,  
60x50 cm | BL08



Maria de Medeiros, Acrílico sobre tela de algodão,  
60x50cm | BL04



Orhan Pamuk,  
Acrylic on cotton canvas  
40x51 cm | BL02



José Saramago,  
Acrylic on cotton canvas  
40 x 51 cm | BL03



Maria Helena Vieira da Silva,  
Acrylic on cotton canvas  
40 x 51 cm | BL01



Beauty will save the World, Acrylic and sprays on wallpaper; 305x440 cms | BL11



# IVAN **VELIZ** **VILLALOBOS**

CHILE (b.1975)

Born in 1975, in Chile, Ivan Veliz Villalobos studied advertising and graphics drawing before embracing art. For more than 10 years, art and framing has been his main professional activity. He is the founder of Taller República, a multipurpose space located in Providencia (Chile) devoted to the world of framing, exhibitions, and sale of art, and represents the second branch of art in which he has been showing his creativity. Taller República features paintings made by the author himself, by neighbors, emerging young people and recognized artists such as Nemesio Antúnez, Mario Toral and Alejandro Balbontín. Regarding his own artistic creation, the unconscious is a driving force of his painting, full of a rich imagery where everything is in constant and continuous transformation.



"Giro de vista", 2018., Mixed media,  
ballpoint pen with acrylic, on  
acid-free passepartout and 40% uv  
sealant, 52 x 35 cm | IVAN\_003



Universo 6, Mixed media, ballpoint  
pen with acrylic, on acid-free  
passepartout and 40% uv sealant, 46  
x 46 cm | IVAN\_015



Cambio de Jinete, Mixed media, ballpoint pen with acrylic, on acid-free passepartout and 40% uv sealant, 46x46 cm | IVAN\_013



Horse horse, 2018, Mixed media, ballpoint pen with acrylic, on acid-free passepartout and 40% uv sealant, 57x45 cm | IVAN\_006

# JOÃO RIBEIRO

PORTUGAL (b.1955)

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.





Untitled, 2015, Mixed media on canvas with glued fabric, 30x30 cm | JRB75



The dead man and his ghost, 2014  
Acrylic and oil pastel on paper  
23x15 cm | JRB02





Angel, 2014  
Acrylic and oil pastel on paper  
23x15 cm | JRB1

# MANUEL JOÃO VIEIRA

PORTUGAL (b.1962)

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.



Floresta, Mixed technique on paper, 100 x 127 cm | MJV106





Untitled, 1986, Mixed technique on paper, 100 x 107 cm | MJV102



Untitled, 1986, Mixed technique on paper, 100 x 107 cm | MJV105

# MIGUEL HUERTA

CHILE

Born in 1964, Miguel Huerta is a Chilean artist based in Santiago de Chile. He studied at the Artistic Experimental School at Finis Terrae University as a guest student, at the Institute of Contemporary Art, and at The Metropolitan University of Educational Sciences. The artist auto-entitles himself as a hunter of energies and images, whose artworks reflect a “primitive-surrealistic” style, distinctive by an aesthetic and imagery of indigenous peoples and fascinating scenarios. Thus, his paintings are populated by ritual beings like shamans, hierophants, totems and hybrid animals that unfold in a ritual setting as well as real scenes. Since his first solo exhibition in 1993, at Galería Lawrence, his work has been exhibited in group and solo exhibitions in Chile, Portugal, Spain, the Netherlands, among other countries.



Untitled, n.d., Acrylic on canvas, 89x60 cm | MH10





Untitled, n.d., Acrylic on canvas, 105x76 cm | MH8





Untitled, n.d., Acrylic on canvas, 105x76 cm | MH9

# REINATA SADIMBA

MOZAMBIQUE (b.1945)

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, n.d, Ceramic, 32x20x17 cm | R72



Untitled, c. 2000, Ceramic and graphite, 26x18x21 cm | R38



Untitled, 2019, Ceramic and graphite, 11 x 11 x 38 cm | R144





Located in the historic centre of Lisbon since 2000, 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 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); "The Surrealists 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 90's. 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, UAE and India. The gallery also promotes the diffusion of contemporary art through the edition of screen-prints and the edition of signed and numbered art books. Information about this and other initiatives, exhibitions, art collections, artists and artistic editions it is available at [www.pervegaleria.eu](http://www.pervegaleria.eu), where you can check the regular activity of this Art Gallery. There are also available the exhibition catalogues, press clipping and exhibition images.

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## Organization



COLECTIVO  
MULTIMÉDIA  
**perve**  
20<sup>a</sup> Aniversário | 2017

## Production



**MANUEL JOÃO VIEIRA** (Portugal), 2015  
The (eternal) Presidential Candidate  
Project for a New Flag, Mixed media on  
paper 12x18cm | MJV

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