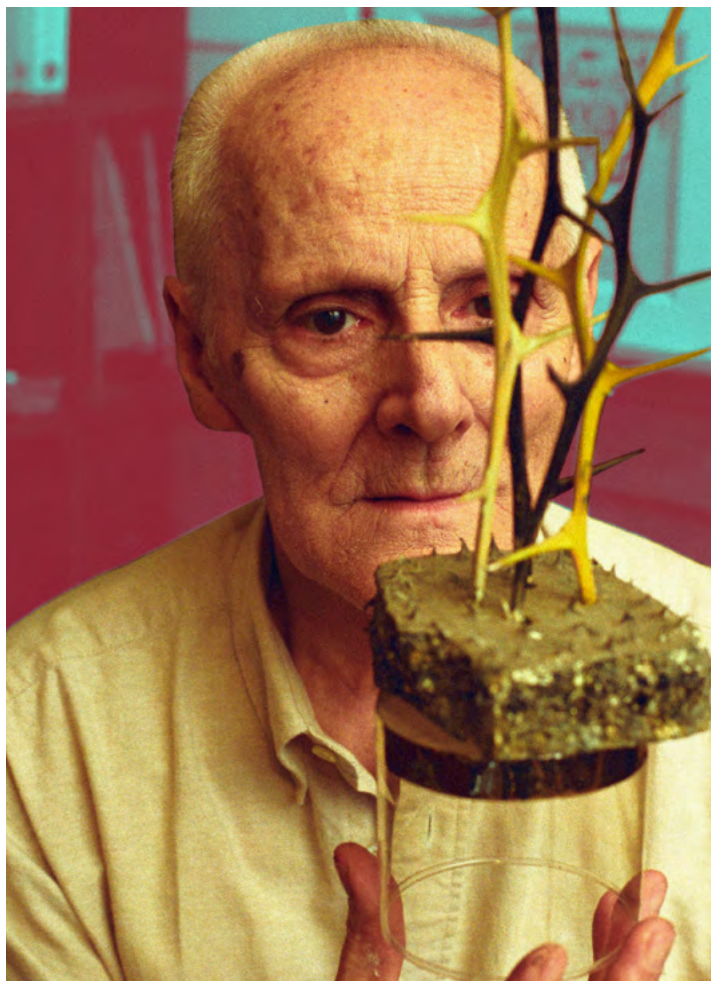


Cesariny — Lusofonias — Surrealismo



*Mário Cesariny, Cruzeiro Seixas, Gabriel Garcia, Sónia Aniceto,
MarYserra, Reinata Sadimba, Teresa Roza d'Oliveira, Ernesto Shikhani,
Lizette Chirrimé, Figueiredo Sobral, Jayme Reis, Vanessa Paz,
Manuela Jardim, Valdemar Dória, Paulo Kapela, Manuel Figueira*

Cesariny — Lusofonias — Surrealismo

Mário Cesariny
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Lizette Chirime
Figueiredo Sobral
Jayme Reis
Vanessa Paz
Manuela Jardim
Valdemar Dória
Paulo Kapela
Manuel Figueira

26 October — 18 November 2023
Tues. — Sat., 12 am — 5 pm

Davis Gallery
Contemporary Art
Bredgade 69
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Surrealism needs no further explanation.

However, who is Cesariny and what does Lusophony mean and why this title for the exhibition?

Mário Cesariny was a Portuguese poet and artist, often a provocateur that enjoyed pushing the limits with his experiments in literature and in the visual arts. An assumed homosexual (a big challenge in the Portugal of his youth) he would have turned 100 years in August this year and this exhibition is part of the commemoration of his centenary. We cannot speak about Surrealism in Portugal without mentioning him and his influence.

The Lusophone world is a community of Portuguese speaking countries, like the Anglophone world for the English speaking or the Francophone world for the French speaking. That explains the meaning of Lusofonias, or, in translation, Lusophonies.

The community of Portuguese speaking countries have cultural and linguistic connections that unite them, but in Denmark, one often forgets that Portuguese is among the 10 most spoken languages in the world. To start feeling the dimension of this community we mention some countries that are part of it, like Brazil, Mozambique, Cape Verde, Angola, Guinea-Bissau, São Tomé e Príncipe and, of course, Portugal. Not being an exhaustive list, it gives the feeling of its dimension. Not to mention the diaspora of all these countries spread all over the World.

For this exhibition, the Embassy of Portugal in Copenhagen is very pleased to collaborate with Annegrethe Davis, from Gallery Davis Contemporary Art, who gladly accepted and engaged in hosting it. The Embassy wishes also to express a special thank you to Carlos Cabral Nunes and the staff at Perve Gallery and Foundation in Lisbon for bringing and sharing with us all the knowledge and works shown in this exhibition, giving us an unique opportunity to get more acquainted with great artists from the Lusophone World. We hope you enjoy the journey.

This exhibition would not have been possible without the support of the Portuguese Cultural Institute, Instituto Camões.

Last, but not least, I would like to acknowledge all the effort and engagement of our Cultural Counsellor, Sílvia Schiermacher, for the success of this exhibition. Without her, it would not have been possible.

João Maria Cabral
Ambassador of Portugal



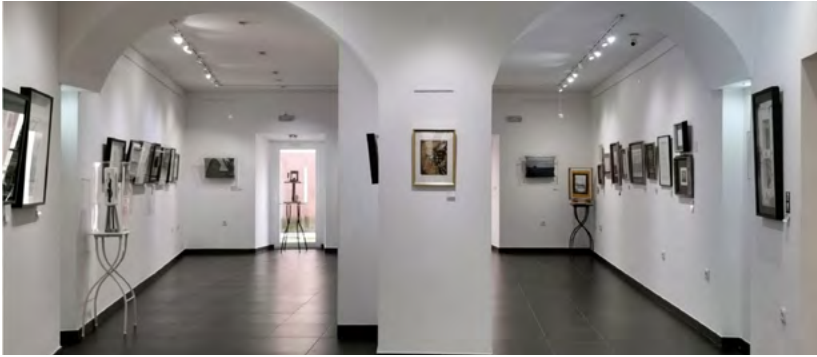


Image from the Mário Cesariny's Centenary Celebration Cycle
at Casa da Liberdade – Mário Cesariny and Perve Galeria

Celebrating the life and legacy of Mário Cesariny de Vasconcelos (1923–2006), leading figure in Surrealism, “Cesariny – Lusofonias – Surrealismo” explores the impact and influence the poet and artist had, and continues to have, on the artistic and cultural scene in the Portuguese-Speaking countries, his impact upon the avant-garde movements within the then Portuguese colonies, while also illuminating the influence he cast upon contemporary artists, who, in their own creative pursuits, have drawn inspiration from his legacy.

As a surrealist poet and painter, Cesariny perceived artistic creation as the very quintessence of existence itself. Assuming a particular focus on political, social and gender issues, this exhibition shows 16 artists from different generations and provenances, integrated in the Lusophonies Collection of Perve Galeria.

From Mozambique, the show features artists from a generation that evolved in the context of the country's liberation struggle against the

Portuguese regime, namely, Ernesto Shikhani (1934–2010), Reinata Sadimba (1945) and Teresa Roza d'Oliveira (1945–2019). The last two artists' creative path has been established against patriarchal and heteronormative restraints, founding an intimate sense of freedom, which is also present in the artwork of Lizette Chirime (1973). Facing art as a therapeutic and spiritual tool, Chirime creates large-scale textile-driven works on canvas, with the collage of printed fabrics creating abstract forms.

Figueiredo Sobral (1920–2020), an open opposer of Salazar's dictatorship, was imprisoned numerous times for political reasons, finally taking refuge in Brazil, where he lived in the 1970s. Brazil is also represented by Jayme Reis, a self-taught artist who explores a wide diversity of mediums. One of the youngest artists on show, Vanessa Paz (1993), has been exploring a neorealist language based in personal thoughts, feelings, memories and stories.

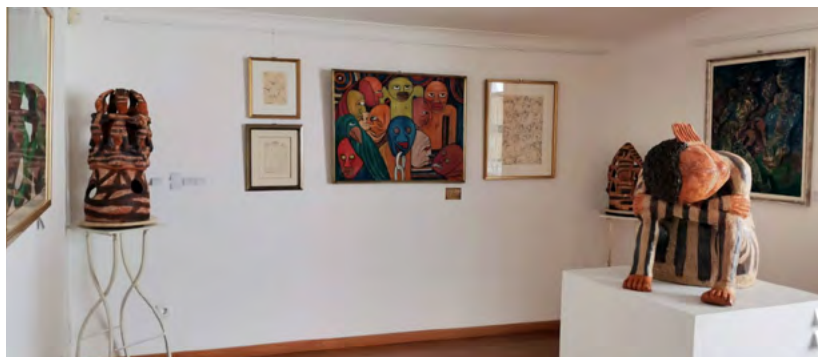


Image from the Mário Cesariny's Centenary Celebration Cycle
at Casa da Liberdade – Mário Cesariny and Perve Galeria

Manuel Figueira (1938–2023), from Cape Verde sadly passed away this October 8th. He lived in Portugal from 1960 until the independence of his country in 1975. Returning to his homeland, his role in reinvigorating the archipelago's rich cultural heritage was invaluable and we aim to pay tribute to his significant role.

Manuela Jardim (1949) from Guinea-Bissau, works in the meeting point between her African and European heritages, from her mother and father. Advocating for the affirmation of Guinean culture, she often explores the historical, social and cultural context of textiles, as well as their aesthetic, artistic and pedagogic value.

From São Tomé and Príncipe and representing a younger generation of creators Valdemar Dória has a deeply biographical work, free and loose in expression.

From Portugal, Cruzeiro Seixas (1920–2020), is another of the great masters of the Portuguese Surrealism. From the younger gen-

eration, Gabriel Garcia (1997), Sónia Aniceto (1976) and MarYserra (1994) whose artistic production is defined by an incessant search for identity, dealing with socio-cultural themes influenced by a feminist paradigm.

This exhibition has been developed by a fruitful collaboration between the Portuguese Embassy in Denmark, represented by the Ambassador João Maria Cabral and Sílvia Schiermacher, Cultural Counsellor, Annegrethe Davis of Davis Gallery and Perve Galeria. We would like to finish by extending a heartfelt gratitude for their invaluable support in making this exhibition possible.

Carlos Cabral Nunes
Curator



Many of you know the joy of discovering a new treasure, an unknown world that opens right in front of you. That is what I felt when I visited the great collection that Perve Gallery in Lisbon has been assembling in decades. It is a collection of artists that are connected throughout the Lusophone world.

This group of peoples came together after the centuries where Portuguese seafarers sailed to geographic parts of the world far away from home. They established different types of connections, amongst which the cultural bond is the strongest, especially because it is sustained by a common language.

Brazil got its independence in the beginning of the nineteenth century, but the Portuguese regime insisted on keeping control over the other overseas territories, the colonies, which isolated the country more and more internationally until the Carnation Revolution in 1974. Only then, less than 50 years ago, things changed. Portugal became a democracy and soon after many countries got their independence.

That meant a huge change for both Portugal and the new independent countries. There was a start, a rediscovery of identity, a redefinition in many fields, including the cultural.

Mário Cesariny would have turned 100 years in 2023. We commemorate him, who lived in both worlds, under dictatorship and in freedom. One of the main figures of Surrealism in Portugal, we present him together with artists from the Lusophone world, honouring the poet that he was, the visual artist, the citizen that never abdicated from his own opinions and beliefs, the controversial person that never ceased to be himself.

We know very little about African art here in Denmark. It is therefore my great pleasure to introduce you to some of the most distinguished of its representatives, their own thinking, their way of expressing their stories, their way of contributing and influencing their world and us.

Annegrethe Davis
Gallerist



Displayed Authors

Portugal

Mário Cesariny

Cruzeiro Seixas

Gabriel Garcia

Sónia Aniceto

MarYserra

Mozambique

Reinata Sadimba

Teresa Roza d'Oliveira

Ernesto Shikhani

Lizette Chirrimé

Brazil

Figueiredo Sobral

Jayme Reis

Vanessa Paz

Guinea-Bissau

Manuela Jardim

São Tomé and Príncipe

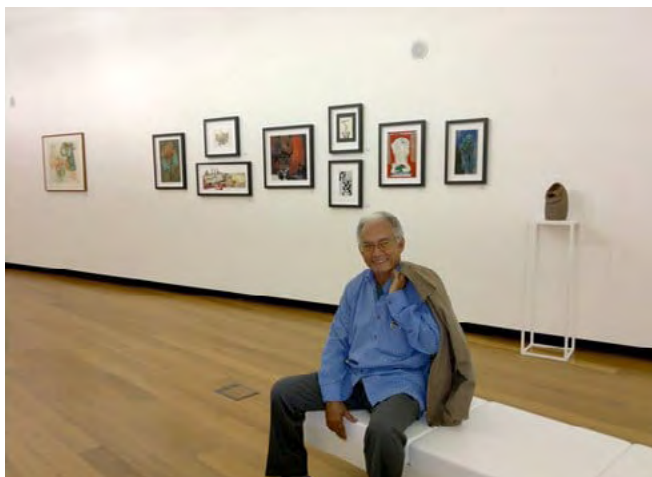
Valdemar Dória

Angola

Paulo Kapela

Cape Verde

Manuel Figueira



Manuel Figueira at the Lusofonias (Lusophonies) exhibition.
Palácio do Egipto, Oeiras, Portugal, 2012.

In memoriam of Manuel Figueira

(November 1st 1938 – October 8th 2023)

Sad news, very sad news, reaching me from Cape Verde: Manuel Figueira has passed away, a remarkable artist whose work has every potential to be internationally recognized, if his family and friends wish it.

I had the pleasure of meeting him several times over the years, and we corresponded regularly. While rereading some of his letters, I came across his testimony during a particularly challenging time – when we were deeply involved in the process to prevent the Portuguese State from selling off Joan Miró's artworks, nearly 10 years ago:

"I have been receiving regular updates from Perve Galeria about the important heritage, which is the works of the brilliant Miró. Unfortunately, I'm not very adept at internet matters, but I wholeheartedly support all the efforts made by Perve Galeria to keep the works of the great artist, Miró, in Portugal. We must not falter in this fight! Strength! With a supportive embrace from the artist: Manuel Figueira / May 24th, 2014"

This was Manuel Figueira: generous, kind, and brilliant.

I saw him one last time on Christmas Eve in 2021. We bid farewell at the doorstep of his home in Mindelo with a heartfelt and prolonged embrace. I think both of us felt that it would probably be the last time we'd see each other in this world. During that visit, I recorded many of his stories and took some important photographs, which I hope will be used someday.

But here, in this virtual and posthumous farewell, I share a photograph from 2012 in which he appears visibly content, with his artworks behind him, during his visit to the Lusophonies Collection exhibition at the Palace of Egypt in Oeiras, Portugal.

I also have one regret: not being able to organize the grand exhibition he truly deserved while he was alive. It was not due to a lack of mutual desire or effort. Unfortunately, it will no longer be possible...»

Carlos Cabral Nunes via Facebook
October 8th 2023

Mário Cesariny

Portugal, 1923 – 2006



O dinheiro roubado (The stolen money), c.1950

Marker on paper

15,7 x 21 cm | CSY 061



Untitled, 1948

Mixed media on paper

15,4 x 21,1 cm | CSY 074



Homage to Mário Henrique Leiria, 1982
Oil on silk pillow
40 x 60 cm | CSY 030



Untitled, 1982
Oil on fabric cushion (also painted on the back)
40 x 60 cm | CSY31

Although he started by studying music, in early 1940s Mário Cesariny joined the School of Arts, António Arroio, in Lisbon, where he met art and literature fellows that would become reference names in these fields and companions of a lifetime.

In 1944, he joined for a short period the neo-realism movement but in 1947, after a trip to Paris (to study at the Academie de La Grande Chaumière) where he met André Breton, he participated in the creation of the Lisbon Surrealist Group. Due to a great deal of controversies and discussions about what was the “real surrealism” and the aim of the group, he decides to move away from the group and in 1949, creates a new group “Os Surrealistas”, The Surrealists.

Mostly known for his poetry, Mário Cesariny never ceased to express himself in visual arts

and has a very important and pioneer role for always showing and exploring ways out of conventions in the use of new materials and supports for painting, collage, assemblage, creation of objects. He participated in cadavre exquis, as well as in the promotion of surrealist exhibitions in Portugal and in the translation of authors like Rimbaud, Buñuel, Novalis.

Always involved in a great deal of controversies, never abdicating of his irreverences and provocations, his poetry was published since the 60s, while most of his exhibitions only took place after the Revolution that brought democracy to Portugal in 1974.

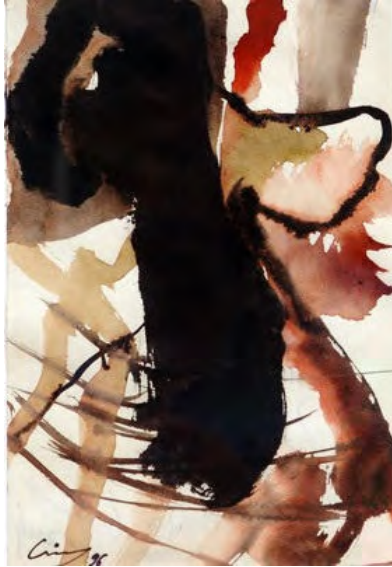
Before his death in 2006, he finally received important prizes and recognitions, including the Great Cross of the Order of Liberty, awarded to him by the President of the Portuguese Republic.



Il n'est venu que pour se remarier..., c.1950
Mixed media on paper
16,3 x 20,2 cm | CSY 068



Untitled, from the series *Passage to India*, 1999
Mixed media on paper
29 x 21 cm | CSY133



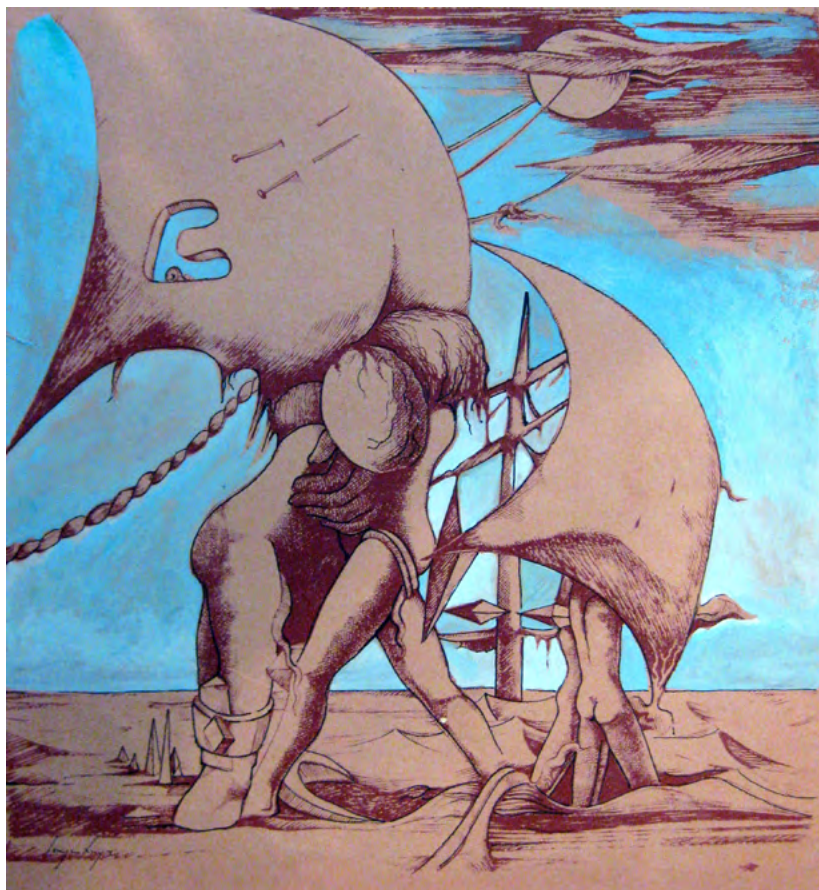
Untitled, 1996
Watercolour on paper
21 x 14,5 cm | CSY135



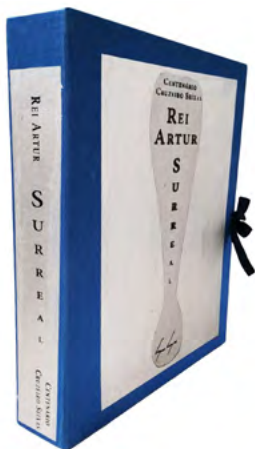
Ready-Made Assisted, n.d.
Oil on wood
12 x 31 x 20 cm | CSY24

Cruzeiro Seixas

Portugal, 1920- 2020



Untitled, n.d. – c.1960's
Tempera and Indian ink on paper
30,5 x 32,5 cm | CS S022



Rei Artur Surreal (Surreal King Arthur)
Artistic object/book
CS S022



Prosseguimos às cegas pela Intensidade
(We Proceed Blind by the Intensity of Light), 2009
Artistic object/book
25 x 18 x 2 cm | CS019

Artur do Cruzeiro Seixas is another of the big names of Surrealism in Portugal. He also studied at the António Arroio Art School, where he met many of his peers on the Portuguese art scene, including Mário Cesariny.

He had short periods where expressionism and neorealism took his attention, but he soon found the world of surrealism, where he was one of the central figures in the foundation of the group in Portugal, in 1947.

He remained faithful to surrealism until his death a few days before turning one hundred

years old. His work is vast, includes poetry, painting, drawing, sculpture, objects and can be seen in several museums, public and private collections.

He lived in África, Angola, for 12 years and travelled in Índia and the Asia. It was in África that he starts writing poetry.

The Lusofonias collection in Perve Gallery, that has represented the artist since its foundation in 2000 and has a significant number of his works, regularly exhibiting them in Portugal and internationally.



Untitled, n.d. - c.1950's
Mixed media on paper
14 x 22 cm | CS101



Os segredos do vento (The secrets of the wind), 2004
Indian ink and tempera on paper
20 x 26,5 cm | CS131



Untitled, 1961
Indian ink and tempera on paper
21 x 16,5 cm | CS073

Gabriel Garcia

Portugal, (Azores), 1977



Entre as Portas e a Luz (Between Doors and Light), 2009
Installation with 15 original works and box
Mixed media on cardboard
15 x 20 cm (each) | CSL105

He finished his Degree in Painting from the Faculty of Fine Arts in Lisbon in 2005.

In addition to his academic training, he also attended several workshops and courses in photography, stage-drama and scientific illustration.

Driven by curiosity and a wish to experiment, his art is presented in different supports and technics, including drawing, painting, installation and engraving.

The list of solo and group exhibitions is long and have taken his works, from besides Portugal, France, Finland, Bulgaria, India and Check Republic. He won several prizes and recognitions.

He is represented in various private and public collections.

Sónia Aniceto

Portugal, 1976



Les témoins #guerisseuse (The witnesses #healers)

Oil on "vichy" tissue, free embroidery stitch

130 x 110 x 210 cm | SAN9



Cabra Cega, 2015
Oil on "Vichy" fabric, free embroidery stitch
40 x 40 cm | SAN4



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

She graduated from the Faculty of Fine Arts, University of Lisbon, in Painting and Tapestry.

After receiving a scholarship to participate in Erasmus at the Academy of Fine Arts of Brussels, she moved to Brussels, but kept studios and connection to galleries in Lisbon.

Aniceto was a resident artist of the Pianofabrick Cultural Center and at the same time enrolled in the post-graduation seminars of the academy of Fine Arts of Brussels.

Since 2005 she has aggregation as a teacher of Fine Arts.

Between 2000 and 2006 she worked in the scenography ateliers of "La Monnaie" the Royal Opera House of Brussels.

Her artistic career has developed into frequent collaborations with galleries in Belgium, France, Portugal, Germany, Great Britain, Ukraine and USA.

MarYserra

Portugal, 1994



Untitled, from the series *Not Enough Vulvas*, 2019
Installation, 44 watercolors on paper and 15 ceramics
21 x 16 cm (variable) | MS_VV01

MaYserra is the pseudonym of Mariana Salgado Serra and a graduate in Painting from the Faculty of Fine Arts of the University of Lisbon.

She is an illustrator and visual artist, currently taking a Master's degree in Drawing.

Her work is defined by a kind of harmonious restlessness, very autobiographical, in search of the feminine identity. An inner turmoil that seeks balance. The narratives are sociocultural and profoundly influenced by feminist waves.

She maintains a constant presence in collective exhibitions, participates in social projects, and organizes artistic groups.

Celebrating the diversity of the female body, "Not Enough Vulvas" is composed of a set of 44 watercolours and 15 ceramic pieces representing vulvas of different shapes and sizes.

Dismantling taboos, through this work the artist celebrates a part of the female body socially seen, by some, as obscene. She aims for it to turn normal as a theme in art, like the male sexual organ has been for centuries.

Reinata Sadimba

Mozambique, 1945



Untitled, 2010
Sculpture in ceramic and graphite
44 x 24 x 30 cm | R155



Untitled, 2023
Sculpture in ceramic with graphite and limestone
12 x 24 x 7 cm | R215



Untitled, 2021
Sculpture in ceramic
34 x 17 x 17 cm | R180



Untitled, 2000
Sculpture in ceramic and graphite
35 x 19 x 21 cm | R050

Reinata Sadimba is considered one of the most important female artists on the African continent. Daughter of farmers, she received traditional Makonde education, which included the creation of utilitarian objects from clay. Although the Makonde assign a predominant role in society to women, in Mozambique, sculpting is still a task only occupied by men.

This is probably the main reason why few people took Reinata Sadimba into account at the beginning of her career.

However, in 1975, Reinata began a profound transformation of her ceramics, quickly becoming known for her fantastic and strange forms, reflecting the Makonde matrilineal universe. Defying traditions, she embraced sculpture, came into the national and international art scene, winning awards and distinctions.

Reinata Sadimba's artwork has been displayed at Perve Galeria since her first exhibition "Eyes of the World" in November 2000.

In addition to Portugal, Reinata Sadimba's artworks have been displayed in Angola, Belgium, Brazil, Cape Verde, Denmark, England, France, Italy, Kenya, Mozambique, Senegal, Spain, Switzerland, Tanzania, and Turkey. The artist is also represented in various institutions, museums and in numerous private collections around the world.

In this context, it is important to mention that in 2023, coming from the collection of late Robert Loder, 3 artworks by Reinata Sadimba were integrated into the collection of the British National Museum of Modern Art, Tate Modern.

Teresa Roza d'Oliveira
Mozambique, 1945



Trás-os-Montes III, 1993
Oil on canvas
50 x 60 cm | TR0049



A janela dos gatos (The cat's window), 1992
Oil on canvas
60 x 50 cm | TR0050



A janela da casa (The house window), 1997

Oil on canvas

50 x 70 cm | TR0040

She is 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 1970's. 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.

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, she played an important role in the fight for gender rights and particularly women's rights.

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

Her artwork was presented by Perve Galeria in the VIP Lounge of the contemporary African art fair AKAAs - Also Known As Africa, in Paris, together with the artwork of Reinata Sadimba. In November 2022 she was featured in the auction dedicated to modern and contemporary African art promoted by Piasa. In March 2023 her artworks were included in an important auction by Sotheby's, in London. Teresa Roza d'Oliveira will be represented by Perve Galeria at 1-54 London and at AKAAs - Also known as Africa, in Paris, in October 2023.



Um pai ausente (An absent father), 1998
Oil on canvas
50 x 40 cm | TR0029



Untitled, 1988
Oil on canvas
55 x 38 cm | TR0011



Untitled, 2012
Oil on canvas
93 x 73 cm | TR0120

Ernesto Shikhani
Mozambique, 1934 - 2010



Untitled (Liberation War Series), 1973
Mixed media on paper
65 x 50 cm | S317



Untitled (Liberation War Series), 1972
Indian ink on paper
32 x 21 cm | S007



Untitled, 1973
Indian ink on paper
38 x 18 cm | S288

Ernesto Shikhani was part of a prominent group of artists in Mozambique who played a key role in broadening aesthetic reciprocity across Africa, Europe, and the USA.

He belongs to a generation of artists that evolved in a context of the liberation struggles of the former Portuguese colonies.

His work is bold in scope, making references to Mozambique's artistic traditions while pushing the boundaries of formal conventions.

Shikhani first began exhibiting his work in 1968 in Maputo, Mozambique.

In 1973 a scholarship from the Gulbenkian Foundation in Lisbon, allowed him to conceive his first solo exhibition abroad. Since then, his work has been exhibited widely in Portugal, Switzerland, Spain, the UAE, among other countries.

In 2018, represented by Perve Galeria, he became the first African artist highlighted at the Spotlight section of Frieze Masters. 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.



Untitled (Liberation War Series), 1970
Mixed media on paper
21 x 15 cm | S335



Untitled, 1976
Mixed media on paper
47 x 34 cm | S242



Untitled (Peace Series), 1992
Mixed media on paper
45 x 37.5 cm | S327

Lizette Chirime

Mozambique, 1973

Creating artworks using paint and sewing has always been an important hobby for Lizette Chirime, but she never received a formal art education.

After her first solo exhibition at the Association of Photography in Maputo, Mozambique, in 2004, Lizette Chirime accepted a three-month residency at Greatmore Studios in Cape Town, South Africa, where she lives ever since.

The artist stood out for the creation of 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 apparel on the continent.

Lizette Chirime's large-scale works have been exhibited in solo and collective exhibitions in South Africa and other countries.

Her rise has been gradual and only now the uniqueness of her autobiographical art is paying dividends.

Dubbed the 'Mermaid of Mozambique', Lizette Chirime was highlighted at the 2016 edition of 1:54 Contemporary African Art Fair, in London. Since then, the fabric collages inspired by her relationship with nature and the deep feminine have been conquering the public at the art fairs worldwide.

After presenting the artist at the collective exhibition "in-Bodied Emotions" at the beginning of 2018, Perve Galeria exhibited her artworks at the international art fairs JustLx, in Lisbon, Scope Art Show, in Basel, and Contemporary Istanbul, in Istanbul.

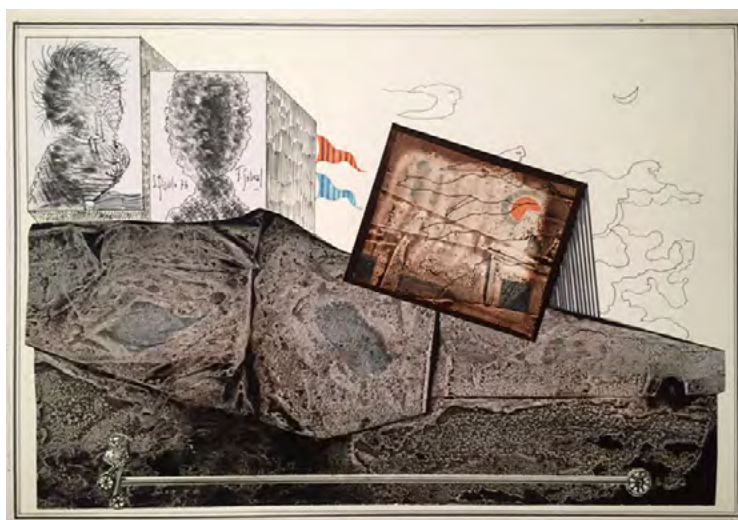
WORLDART gallery, in Cape Town, hosted Lizette Chirime's fourth solo exhibition titled "The forms of the invisible demand", that consists of a new body of work in her characteristic style. Her artworks was presented at AKAA - Also Known As Africa, the first and only art fair in France devoted to contemporary art and design from African artists.



Untitled, 2019
Mixed media on fabric
180 x 115 cm | LCH013

Figueiredo Sobral

Portugal/Brazil, 1926-2010

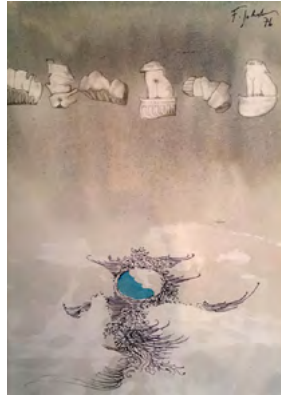


Untitled, n.d., c.1970
Mixed media on paper
33 x 48 cm | FGS057



Untitled
Watercolor and calligraphic pen
18 x 25 cm, 1976 | FGS035

José Maria Figueiredo Sobral was born in Lisbon in 1926. He studied graphic arts at António Arroio Secondary School (Escola Secundária Artística António Arroio), with Lino António, Paula Campos and Rodrigues Alves. Sobral worked in a wide range of mediums, including painting, graphic design, illustration, scenography and poetry. His first paintings were first publicly exhibited at the General Exhibitions of Fine Arts, in the National Society of Fine Arts, in Lisbon, immediately after the Second World War in the 1940s. He informally joined the Portuguese surrealist group, formed by António Maria Lisboa, Mário Cesariny and Cruzeiro Seixas, among other artists. His first solo exhibition was in Castelo de Vide, in 1952. From then on, his work was exhibited in several individual and collective exhibitions. Until the end of the 1950's, Figueiredo Sobral worked in creative advertising and graphic illustration. He also wrote poetry and theatre, and worked as a designer. He was a critic of the regime of António de Oliveira Salazar, having been detained several times for political reasons. He resumed his work in sculpture in the 1960s, and then in ceramics. In



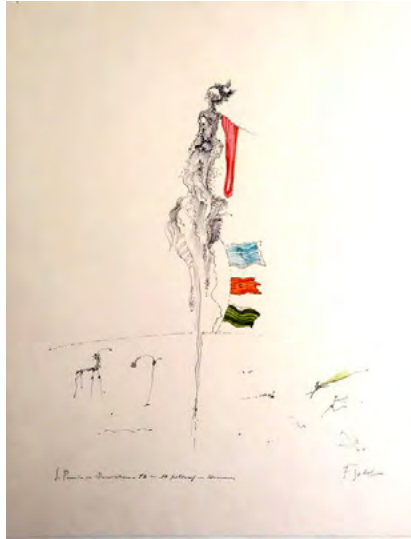
Untitled, 1976
Watercolor and calligraphic pen
18 x 25 cm | FGS031

1970 he began collaborating in the manufacture of tapestries with the Portalegre Tapestries Factory. He was co-founder of the publisher Minotauro with Urbano Tavares Rodrigues, a company that published the magazine of the same name.

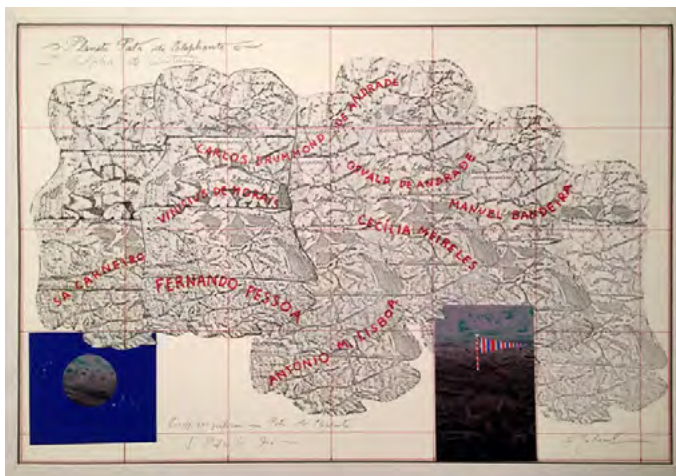
In 1975 he moved to Americana, São Paulo, where he created a sculpture for the entrance to the city at the invitation of the former Mayor, Ralph Biasi. Figueiredo Sobral died on August 13, 2010, in Lisbon, at the age of 85. His monumental sculptures and wall paintings are installed in urban public spaces in Brazil and Portugal. His work is represented in the Boston Museum, The Art World Gallery, Michigan, Interart Gallery, Miami, and in private collections in Portugal, Antwerp, Brussels, Paris, Toulon, São Paulo and Chicago. His work has been included, since 2014, in the Lusophony Collection of Casa da Liberdade - Mário Cesariny and Perve Galeria, and was shown in that context at the 1st Art Biennial of Vila Nova de Gaia and in Turkey, in Istanbul and Ankara, among other locations.



Untitled, 1976
Oil on cardboard
35 x 60 cm | FGS078



Untitled, 1976
Watercolor and calligraphic pen on paper
35 x 31 cm | FGS096



Elephant's Foot Planet in Centauri Alpha, 1976
Mixed media on paper
33 x 48 cm | FGS060

Jayme Reis

Brazil, 1958



Untitled, 2001

Linoleum engraving, print 10/27
35 x 40 cm | JYM008

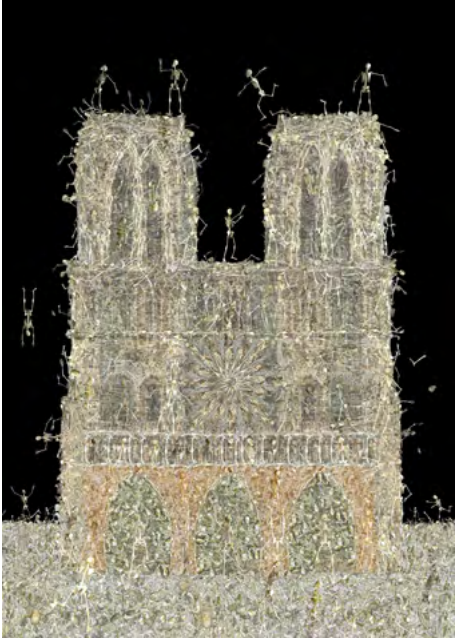
Jayme Reis is a self-taught plastic artist, a multidisciplinary that explores a diversity of technologies - ceramics, objects, drawing, engraving, photography and digital art. Language and gender have almost a permanent presence in Jayme Reis art.

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.

He was selected for the Artistic Residencies project of the Foundation Bienal of Art of Cerveira - Vila Nova de Cerveira - Portugal, as well as for the Artistic Residencies project of the Gaivotas Cultural Center | Boavista - Lisbon (2017).

Some of his works are now part of the Lusofonias in Perve Gallery Collection - Lisbon.



The cathedral, 2017

Digital photography on hahnemühle paper, author's printing sample
40 x 30 cm | JYM010



A round for Gaelde, 2002

Linoleum engraving, print 98/150
22 x 32 cm | JYM013

Vanessa Paz

Brazil, 1993



Entre o sonho e a fantasia (Between the dream and the fantasy), 2023

Mixed media on canvas

74 x 104 cm



Tirando meu cavallinho da chuva (Removing my little horse out of the rain), 2023
Mixed media on canvas
100 x 67 cm

Vanessa Paz is a visual artist born in 1993 in Guabiruba, Santa Catarina, Brazil.

She honed her artistic sensibilities by graduating in graphic design from UNIFEBE, where her passion for visual expression first took root.

In 2020, Vanessa ventured into the realm of independent artistry, embracing the intuitive art of painting. The following year, 2021, saw her host four independent exhibitions throughout Santa Catarina, marking the beginning of her public journey as an artist.

In search of new inspirations and horizons, Vanessa relocated to Portugal.

In early 2022, she showcased her work at the Le Carrossel Du Louvre fair in Paris, and continued to exhibit in two more independent exhibitions. Still living in Portugal, Vanessa has been exploring a particular creative practice, having as main mediums sculpture and painting, exploring a neorealist based language, infused with personal thoughts, feelings, memories and stories, in a playful combination of mystical and natural elements.

Manuela Jardim

Guinea-Bissau, 1949



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



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

Maria Manuela Jardim finished a degree in sculpture from the University of Fine Arts in Lisbon in 1975, and she attended engraving, textiles and decoration courses at the Ricardo

Espírito Santo Foundation, later serigraphy at the Institut National D'Education Populaire de Paris.

From 1984 to 1989 she worked as a visual arts technician and was the author of several posters.

He was part of the representation team of Portugal at the Artists' Biennial of the Mediterranean countries, in Greece in 1986 and in France in 1990.

Among many others works, she is the author of two stamps and a philatelic block commemorating the visit of His Holiness Pope João Paulo II to Guinea-Bissau in 1990.

In 2002/3, Manuela Jardim, as a plastic artist and teacher, hold a sabbatical year at the National Museum of Ethnology in Lisbon and that had great impact in her work.

Manuela Jardim is integrated in Perve Galeria Lusophonies collection since its foundation, in 2000.

Valdemar Dória

São Tomé and Príncipe, 1974



The love bus, from the series To Much Love Will Kill Me, 2010

Acrylic on canvas
75 x 70 cm | VD002

Valdemar Dória is the pseudonym of Tobias Amerika.

A very talented artist, using drawing as his most powerful means of communication.

Born in São Tomé and Príncipe, he emigrated to Portugal with his mother at a very early age. He studied in Lisbon and drawing emerged as the revealing force in him. In school, he would draw in all the notebooks during classes. Currently, his graphic diaries have become authentic works of art with auto-biographical narratives and unexplored visual memories.

During his school years and as a visual artist, he expresses himself through drawing more than many of the artists in his social circle. His manifestation through line and stroke on any available surface, including household appliances, is extraordinary.

Everything serves as a support, and all surfaces are meant for drawing.

It is through this perspective that we ontologically examine this series of drawings that the artist has developed over the last fifteen years of his career as a visual artist.



Assemblage of Artist Book with 71 pages
 Mixed media on paper
 21 x 14,5 cm (each) | VD_LIV001



Paulo Kapela

Angola, 1947



Untitled
Mixed media on paper
11,5 x 15 cm (each) | PK25

Born in 1947 in the Democratic Republic of Congo, Kapelab began painting in 1960 at the Poto-Poto school in Brazzaville, Congo. He is a member of the 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, "Africa Remix" collective exhibition in London and Düsseldorf and in 2005 in Japan.

His work is part of important collections.

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.

He currently lives and works in Luanda, Angola.

Manuel Figueira

Cape Verde, 1938-2023



Cotano smiling, 1974
Mixed media on paper
22 x 30,5 cm | MF118

In memoriam of Manuel Figueira

While we were preparing this catalogue, very sad news arrived from Cape Verde: Manuel Figueira has passed away on October 8.

Generous, kind and a brilliant artist, his work has every potential to be internationally recognized.

Born in the island of São Vicente, Cape Verde, Manuel Figueira was the first Cape Verdean to attend the Fine Arts Academy in Lisbon. After the independence of Cape Verde he returned to his country, in 1975 where accompanied by his wife, Luisa Queirós, also a visual artist, they worked on the regeneration of popular culture in this archipelago.

Manuel Figueira founded, with other art lovers, the Cooperative Resistance in 1976. Through hard work of research and action, he has contributed to the current cultural setting of Cape Verde, promoting the regeneration of popular arts and ancient weaving techniques. From January 1978 to March 1989 he was Director of the National Craft Centre, where he guided the project artistically, designing and performing his works, using the techniques of weaving traditional tapestry and dyeing.

Since 1963 he has exhibited in group and solo shows in Austria, Belgium, Brazil, Spain, France, USA, Portugal and of course in Cape Verde. In 2005, Perve Galeria organized the first retrospective exhibition of Manuel Figueira held in Portugal.

Throughout his rich career, the artist was honored with important distinctions. He became an indispensable name in the African art history and his artwork is represented in major public and private collections, for instance in his country's Embassy to the UN, in New York and in the Pro-Justitae Foundation, Palace of Culture in Cape Verde.

Perve Galeria has exhibited some of his artworks in important international art fairs as Art Dubai and Akaa, Paris.



Untitled, 1978
Gouache on paper
20 x 15 cm | MF116

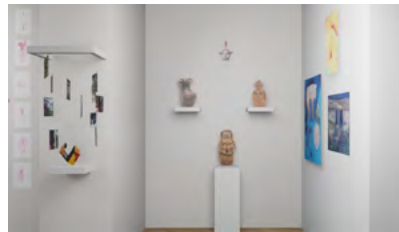
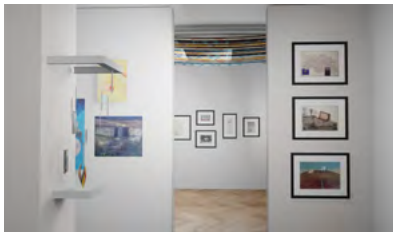
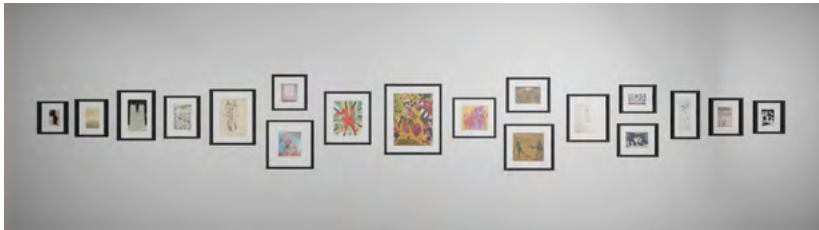


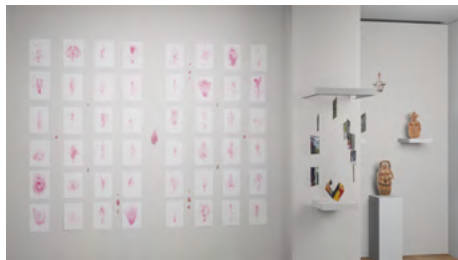
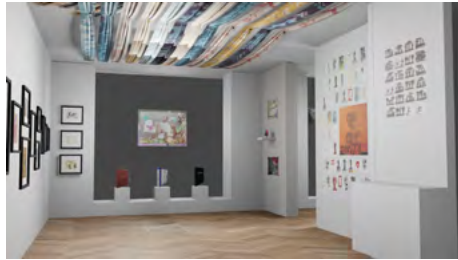
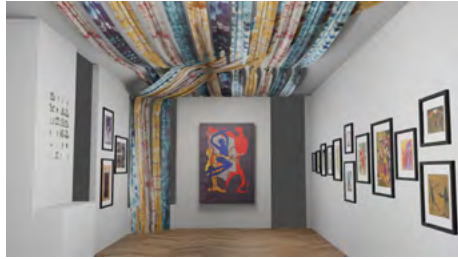
Natchon di Liberdadi, 1974
Indian ink on paper
20 x 15 cm | MF118



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

3d plan of the exhibition





Perve Galeria and Lusophonies Collection

Perve Galeria was founded in 2000 with the aim of promoting the concept of Global Art and has from the beginning created various important art events at an international level. Located in Alfama, the historic centre of Lisbon, the gallery, presents exhibitions of modern and contemporary art, developing and promoting artistic and cultural projects, both in Portugal and abroad.

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 in music, poetry, cinema, interactive multimedia, and performance.

In 2013 the gallery launched the museological space in Lisbon named Freedom House – Mário Cesariny, that pays homage to this fundamental Portuguese poet and surrealist painter. It hosts an artistic and documentary estate bequeathed by Cesariny, along with some collections that have been gathered since the beginning of the 1990s, such as those dedicated to Surrealism, Primitive African Art, Erotic Art and Lusophony.

Alongside its regular exhibition programme, Perve Galeria also promotes the diffusion of contemporary art through the edition of silkscreens and signed and numbered art books. Aiming to cover a temporal universe of one century of artistic production in the context of Portuguese-speaking artists living in their countries of origin, expatriates living in Portuguese-speaking territories, and Portuguese-speaking artists in the diaspora, the Collection aims to give visibility to authors to whom the art market, museology and art history have not yet paid the attention they're due.

Lusophonies collection is built not only on this territorial indicator, but also on thematic denominators, where multiculturalism and plurality are the basic principles of a path to mirror a broad vision of the spectrum of modern, contemporary, global artistic creation. The collection houses hundreds of pieces, including works by some of the most representative authors from Angola, Brazil, Cape Verde, Guinea-Bissau, Mozambique, Portugal and São Tomé and Príncipe. Established in a scope that allows various readings, it is grouped thematically into three central historical nuclei – “Authoritarianism, Doctrine and Resistance”, “The Emergence of Democracies” and “Futures, Miscegenation and Diaspora”.

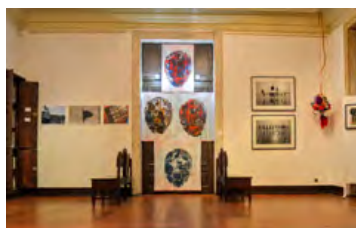
“Cesariny - Lusofonias - Surrealismo” is part of this concept. All the artworks present in the exhibition belong to the collection devoted to modern and contemporary art from the Portuguese-speaking countries.

All information about this and other initiatives, exhibitions, art collections, artists and artistic editions it's available at: www.pervegaleria.eu

Previous presentations of the Lusophonies collection



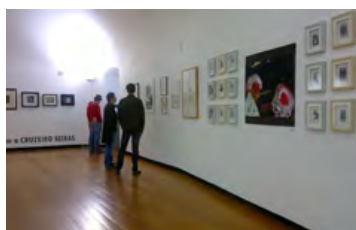
Portuguese Embassy & FADA gallery in Bilkent University, Ankara, Turquia, 2019



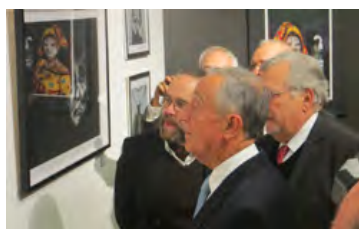
Independence Palace, Lisbon, Portugal, 2015



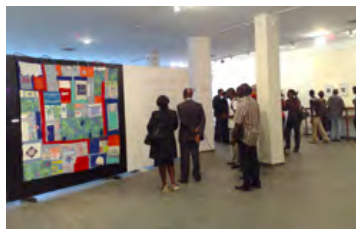
TomTom Kirmizi building, Istanbul, Turkey, 2019



Egipt Palace, Portugal, 2012



UCCLA, Lisbon, Portugal, 2017



Senegal National Gallery, Dakar, 2010



Crossing Borders: Collections Dialogue.

Presentation of the Lusophonies collection at ISPA, Lisbon, Portugal, August 2023.

Thank You

Instituto Camões
Embassy of Portugal in Denmark
Silvia Schiermacher



Cesariny – Lusofonias – Surrealismo
Groupshow, Davis Gallery
26.10 – 18.11 2023

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