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Perve Galeria - Booth 17

15 - 21 June 2026

Volkshaus Basel, Switzerland

Curated by **Carlos Cabral Nunes**





Casa da Liberdade - Mário Cesariny, Perve Galeria and 27ARTE, Alfama, Lisbon

Perve Galeria

Founded in Lisbon in 2000, Perve Galeria is one of Portugal's most established contemporary art galleries, recognized for its commitment to artistic excellence and intercultural dialogue. Over the past two decades, the gallery has developed a distinctive international programme that brings together artists from diverse geographical and cultural backgrounds, fostering new perspectives on contemporary artistic practice.

Guided by the concept of global art, Perve Galeria promotes works that engage with themes such as identity, memory, history, migration and social transformation. Through exhibitions, publications, research initiatives and collaborations with institutions around the world, the gallery has played an important role in expanding the visibility of artists whose practices contribute to a broader and more inclusive understanding of contemporary art.

With a particular focus on the Portuguese-speaking world and its global connections, Perve Galeria represents both established and emerging artists working across a wide range of media, including painting, sculpture, photography, installation and new media. Its participation in major international art fairs and cultural projects has further strengthened its reputation as a platform for dialogue, discovery and exchange.

Today, Perve Galeria continues to build bridges between cultures and artistic communities, championing contemporary art as a powerful means of reflection, connection and global engagement.

Photo Basel 2026

For its debut participation at Photo Basel, Perve Galeria presents a selection of artists whose photographic practices reflect the gallery's commitment to fostering dialogues between historical and contemporary perspectives, cultural memory, and experimental approaches to image-making. Bringing together artworks by Bogdan Gulyay, Martin Wöllenstein, João Artur da Silva, José Chambel, and Renée Gagnon, the presentation highlights photography as a medium through which personal, social, and collective narratives are constructed, preserved, and reimagined.

Through exhibitions, research projects, publications, institutional collaborations, and participation in leading international art fairs, Perve Galeria has developed a programme dedicated both to the rediscovery of overlooked artistic legacies and to the promotion of contemporary practices that expand the boundaries of visual culture.

Bogdan Gulyay (b. 1980, Ukraine) works with analogue photographic processes, including gelatin silver and lith printing. His recent works address the realities of war, exploring its impact on landscapes, architecture, and human experience through images that balance documentary testimony with poetic reflection.

Martin Wöllenstein (b. 1991, Germany) presents photographs developed during his years in Cuba, where his engagement with Afro-religious traditions, ritual practices, and collective forms of cultural expression first emerged. These works anticipate themes that continue to shape his interdisciplinary practice, including community, spirituality, and cultural exchange across the African diaspora.

A central presence within the presentation is João Artur da Silva (b. 1928, Portugal/United Kingdom/Canada), a pioneering multidisciplinary artist and founding member of the 1940s Portuguese Surrealist group. His experimental photographic works, produced during his years in London (1950s-1970s) and only recently printed for the first time through Perve Galeria, reveal a remarkably innovative exploration of photographic language and image construction.

José Chambel (b. 1969, São Tomé and Príncipe/Portugal) develops a photographic practice rooted in the preservation of cultural heritage and collective memory. Working across Portugal, São Tomé and Príncipe, and Cape Verde, his images document both tangible and intangible traditions, contributing to contemporary discussions surrounding identity and the representation of Lusophone cultures.

Renée Gagnon (b. 1942, Montréal, Canada) bridges photography, visual arts, and socio-cultural research. Her recent works revisit the photographic archive she created while conducting research in the musseques of Luanda during the early 1970s, transforming historical documentation into new visual narratives that reflect on memory, history, and postcolonial experience.

Together, these artists demonstrate the diversity of contemporary photographic practice, from documentary and anthropological approaches to experimental and conceptual investigations. Through this presentation, Perve Galeria reaffirms its commitment to promoting distinctive artistic trajectories while creating meaningful connections between generations, geographies, and cultural contexts.



Bogdan Gulyay
Untitled - "Bare nature" series, 2012
Silver gelatin hand print analog photography, Ed. 2/10
20 x 30 cm

Ref.: BG035

Bogdan Gulyay

Bogdan Gulyay (b. Ukraine) is an art photographer based in Kyiv whose practice has focused on analogue photography since 2010. Originally trained in economics at Chernihiv State University of Economics and Administration, he began his professional career in journalism, working for several years in regional media before dedicating himself fully to photography.

Gulyay gained early recognition in 2013 with a second-place award in the Golden Camera competition, organized by the Kyiv School of Photography. In 2021, his acclaimed V series received the Reader's Choice Award in the Bird in Flight photography competition. He is a member of the Ukrainian Photographic Alternative (UPHA) and works primarily with traditional photographic processes, including gelatin silver printing, lith printing, and hand-coloured photographic works.

Since 2022, Gulyay has been represented by Perve Galeria. His work has been presented in the gallery's OBJECT exhibition cycle, held across three venues in Lisbon—atmosfera m, Casa da Liberdade – Mário Cesariny, and Perve Galeria. In the same year, his photographs were exhibited at the International Festival of Engraving and Art on Paper in Bilbao, where Perve Galeria was awarded Best Booth.

Recent projects engage directly with the realities of war and its lasting consequences, examining its architectural, territorial, physical, and psychological dimensions. His work was featured in Perve Galeria's presentations at JustMAD (Madrid) and JustLX (Lisbon) in 2023, as well as at VOLTA Basel. This was followed by a site-specific installation presented within the Ukrainian Pavilion at VOLTA New York 2024 and, most recently, at Investec Cape Town Art Fair 2026.



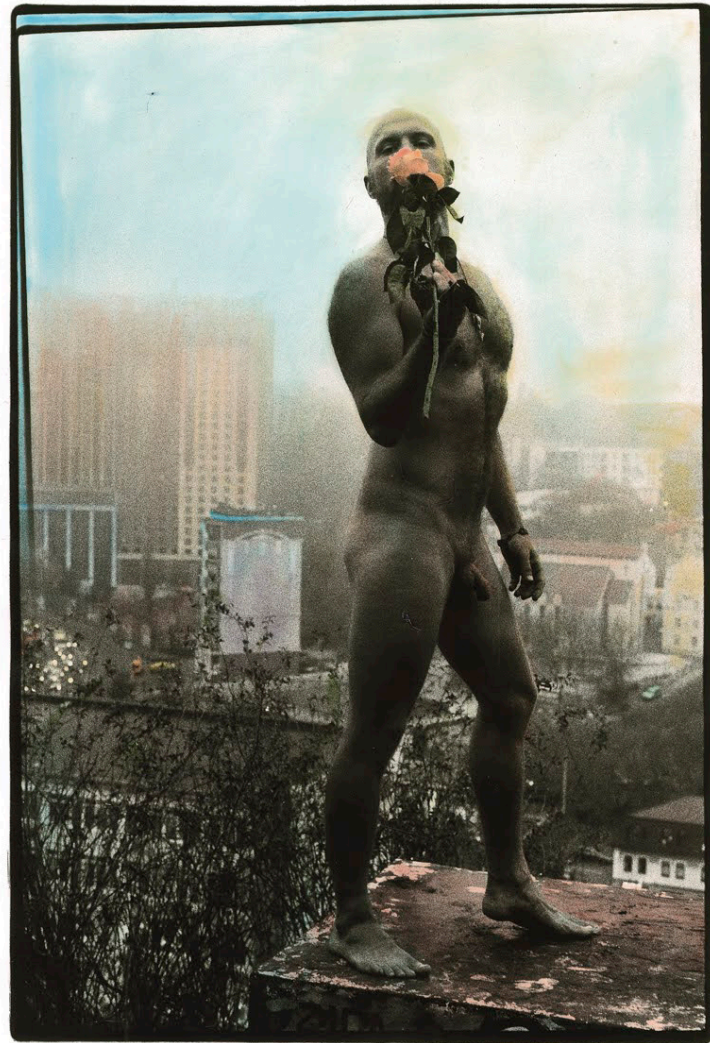
Untitled - "Blood and flash" series, 2016
Silver gelatin handprint analog photography, Ed. 1/10
24 x 30 cm

Ref.: BG032



Untitled - "Blood and flash" series, 2016
Silver gelatin handprint analog photography, Ed. 1/10
24 x 30 cm

Ref.: BG033



Wir haben uns entschieden diese Ungerechtigkeit zu beseitigen und der Stadt eine Blume zu schenken, als Zeichen der Liebe.

Untitled - "Flowers to Kyiv" series, 2020

Painted silver gelatin handprint analog photography, Ed. 1/5

30 x 40 cm

Ref.: BG056



у цьому тілі не було й сліду малюючого страждання
християнських святих терпців – тільки молодість, тільки краса,
тільки світло, тільки розкоші.

Untitled - "Easy target for marksmanship" series, 2020
Silver gelatin hand print analog photography, Ed. 1/10
45 x 30 cm

Ref.: BG051



На вишневих гірках, в таємному животі, тріхи вивернутому стамі-
не страданні, а якась насолода, сумна, нагнє музика

Untitled - "Easy target for marksmanship" series, 2020
Silver gelatin hand print analog photography, Ed. 1/10
45 x 30 cm

Ref.: BG053



Untitled - "Monuments of Kyiv during the war" series, 2022
Silver gelatin hand print analog photography, Ed. 1/10
18 x 24 cm

Ref.: BG094



Untitled, 2020
Silver gelatin hand print analog photography, Ed. 1/10
24 x 18 cm

Ref.: BG013



Untitled - "Silence Remains" series, 2022
Silver gelatin hand print analog photography, Ed. 1/3
30 x 30 cm

Ref.: BG170



Martin Wöllenstein

¡Abajo la tiranía! - La Isla en Peso series, 2017

Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2

30 x 40 cm

Ref.: MW009

Martin Wöllenstein

Martin Wöllenstein (b. 1991, Germany) is an artist and media facilitator whose practice spans installation, video, photography, and collaborative research. He studied Fine Arts at Burg Giebichenstein University of Art and Design Halle under Prof. Andrea Zaumseil, completing his diploma in 2016 before pursuing postgraduate studies. His artistic development was further shaped by periods in Istanbul and at the Instituto Superior de Arte (ISA) in Havana, Cuba, where he co-founded the VIVA art collective.

His work has been exhibited internationally, including at the Sinop Biennial and the Havana Biennial, and explores collective production, shared authorship, and socially engaged forms of artistic research. In 2023, he co-founded Nnobia Space in Takoradi, Ghana, a design education initiative inspired by the Akan principle of reciprocal cooperation and dedicated to supporting emerging artists and designers through collaborative learning.

The photographic works presented here were developed during the artist's years in Cuba and reveal an early engagement with the visual and spiritual imaginaries of Afro-religious traditions. Exploring themes of collective memory, ritual, and cultural transmission across the African diaspora, these images anticipate concerns that continue to inform his recent research in Ghana and West Africa, where communal forms of expression remain central to his practice.



Capital - La Isla en Peso series, 2017
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW001



Después de la lluvia - La Isla en Peso series, 2013
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW002



Casa Blanca - La Isla en Peso series, 2015
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW004



Martí - La Isla en Peso series, 2017
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW003



Espiritu - La Isla en Peso series, 2015
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW005



Sí se puede - La Isla en Peso series, 2017

Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2

30 x 40 cm

Ref.: MW008



Descanso - La Isla en Peso series, 2017
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW013



Compañía - La Isla en Peso series, 2026
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW015



Refugio - La Isla en Peso series, 2015
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW014



En cada pared, en cada casa, en cada persona, en cada sueño - la revolución - La Isla en Peso series, 2017

Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2

30 x 40 cm

Ref.: MW011



Defensa Civil - La Isla en Peso series, 2015

Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2

30 x 40 cm

Ref.: MW010



¡Ay, Habana! - La Isla en Peso series, 2017
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW012



1910 - La Isla en Peso series, 2017

Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW006



Países hermanos - La Isla en Peso series, 2016
Photography printed on Hahnemuehle Photo Rag paper, A.P. 1/2
30 x 40 cm

Ref.: MW007



João Artur da Silva
Skeleton leaves, 1974/2024
Photography print on cotton paper, A.P. 1/2
60 x 60 cm

Ref.: JAS_F003

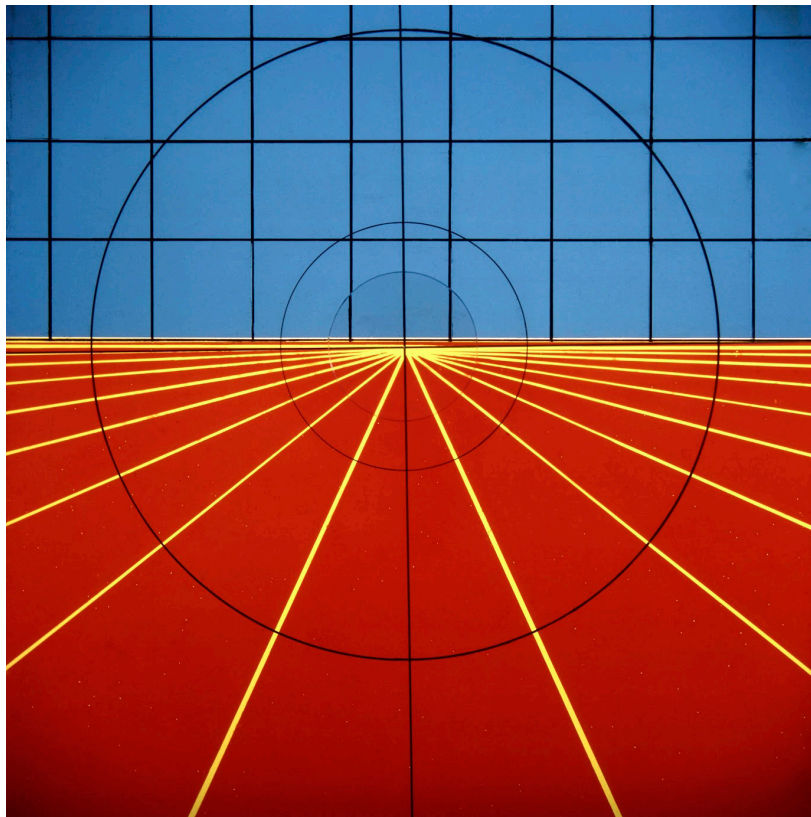
João Artur da Silva

João Artur da Silva (b. 1928, Cascais, Portugal) is a multidisciplinary artist and a founding member of the anti-group Os Surrealistas, one of the most significant movements in Portuguese Surrealism. After leaving Portugal in 1958, he settled in the United Kingdom, where he developed a diverse artistic practice spanning painting, sculpture, design, and photography.

While living in London during the late 1950s and 1960s, João Artur da Silva produced an important body of experimental photographic work that remained largely unseen for decades. Created through innovative visual manipulations and compositional interventions, these images reveal a strong affinity with Surrealist thought, exploring perception, symbolism, and the transformative possibilities of the photographic medium. Preserved exclusively as slides for more than half a century, they were printed for the first time in 2024–2025.

Although primarily recognized for his contributions to painting and sculpture, photography occupied a distinctive place within his creative practice, reflecting the same spirit of experimentation and poetic inquiry that characterizes his wider oeuvre. The works presented here offer a rare insight into a little-known chapter of the artist's career and contribute to a broader understanding of his role within post-war Portuguese Surrealism and its international resonances.

Following a renewed scholarly and curatorial interest in his work, João Artur da Silva has been represented by Perve Galeria since 2023. His recent resurgence has included major exhibitions in Portugal, Canada, the United Kingdom, and the United States, bringing renewed attention to a remarkable artistic legacy spanning more than seven decades.



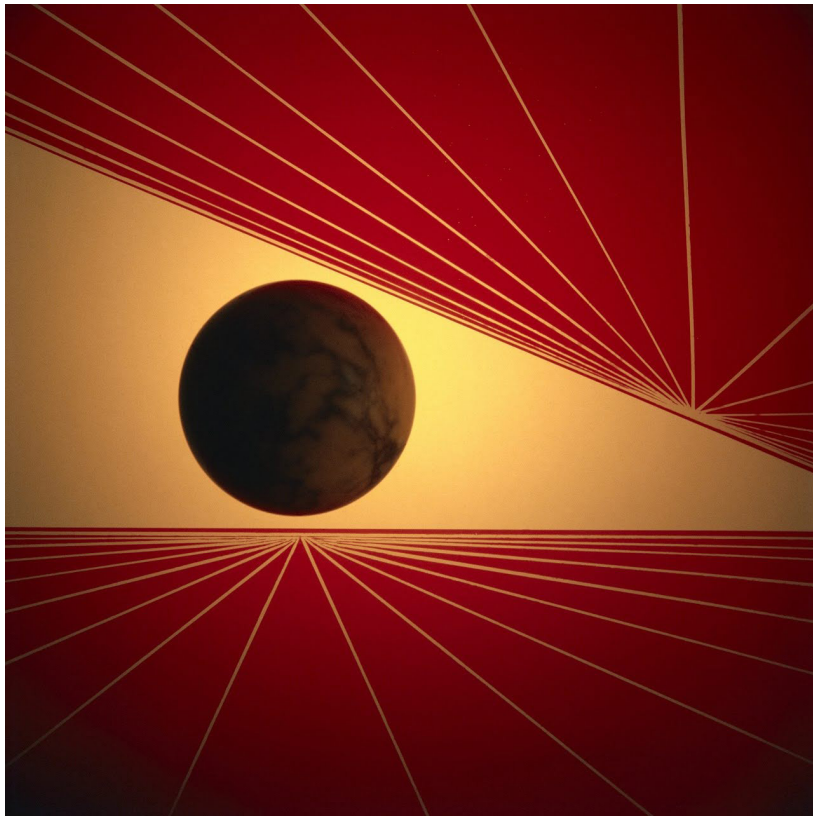
Untitled, 1970's/2025
Photography print on cotton paper, Ed. 3/5
40 x 40 cm

Ref.: JAS_F016



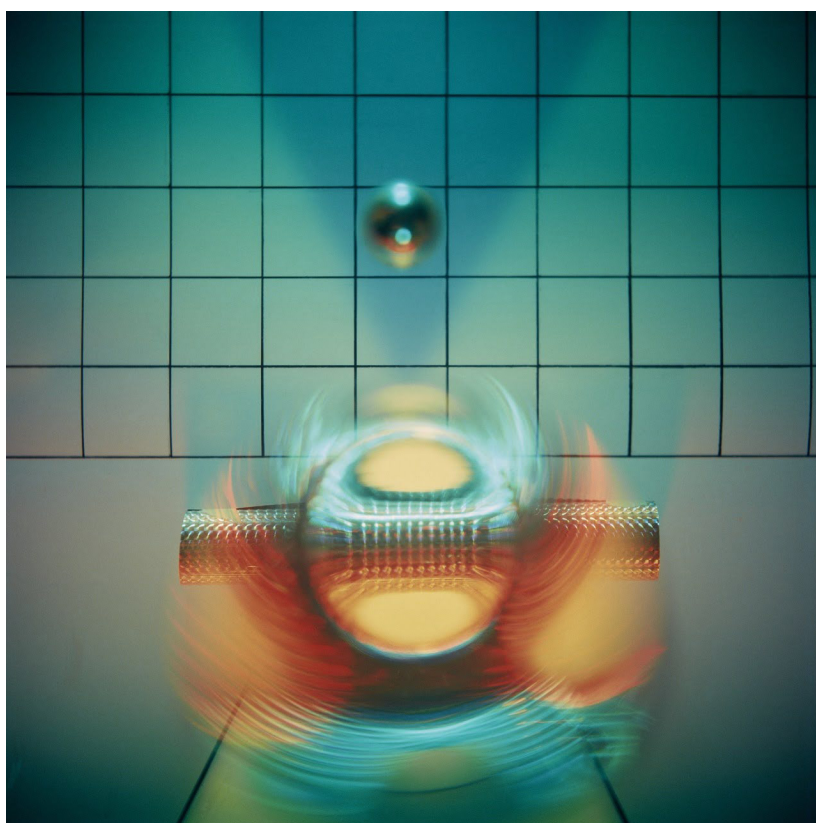
Leni through Foliage. Sunbathing Nude over Red Towel on Rocks, Crete, Ereeris, 1972/2025
Photography print on cotton paper, Ed. 3/5
40 x 40 cm

Ref.: JAS_F018



Untitled, 1974/2024
Photography print on cotton paper, A.P. 1/2
40 x 40 cm

Ref.: JAS_F004



Untitled, 1974/2024
Photography print on cotton paper, A.P. 1/2
40 x 40 cm

Ref.: JAS_F005



Untitled - Danço Congo series, 2016
Photography print on Hahnemuehle Baryta FB Paper, A.P. 2/2
50 x 60 cm

Ref.: JC034

José Chambel

José Chambel (b. 1969, São Tomé and Príncipe) is a photographer based in Portugal whose practice is rooted in a documentary approach and a profound engagement with cultural memory. Trained at the Instituto Português de Fotografia between 1992 and 1994, he has developed a body of work that explores the expressive qualities of light through black-and-white photography, often focusing on the preservation of both tangible and intangible heritage in Portugal, São Tomé and Príncipe, and Cape Verde.

Deeply informed by his Santomean roots, Chambel's photography examines identity, tradition, and the transmission of cultural knowledge, contributing to broader discussions surrounding the representation of Africa and its diasporas in contemporary visual culture. His work combines documentary observation with a poetic sensibility, creating images that reflect both historical continuity and social transformation.

Since 2015, Chambel has been represented by Perve Galeria. His work has been presented in international contexts including AKAA – Also Known As Africa in Paris, ARCO Lisboa's Africa in Focus section, and the 10th Biennial of Arts and Culture of São Tomé and Príncipe. His photographs are held in numerous public and private collections, including the Portuguese Centre of Photography and the Lusophonies Collection of Perve Galeria.

Alongside his artistic practice, Chambel is co-founder of Manga-Manga, an organization dedicated to researching, documenting, and promoting the cultural heritage of São Tomé and Príncipe through exhibitions, publications, performances, and educational initiatives.



Untitled - Danço Congo Series, 2016
Photography print on Hahnemuehle Baryta FB Paper. A.P. 1/2
38 x 57 cm

Ref.: JC043



Untitled - Danço Congo Series, 2018
Photography print on cotton paper, Ed. 3/6
31 x 47 cm

Ref.: JC048



Untitled - Tchilóli series, 1997
Photography print on cotton paper, A.P. 2/2
30 x 20 cm

Ref.: JC005



Untitled, 1997
Photography print on Hahnemuehle Baryta FB Paper, A.P. 1/2
32 x 40 cm

Ref.: JC055



Untitled - Danço Congo Series, 2018
Photography print on cotton paper, A.P. 2/2
20 x 30 cm

Ref.: JC050



Untitled - Tchilóli Series, 1997
Photography print on cotton paper, Ed. 4/6
40 x 50 cm

Ref.: JC001



Untitled - Danço Congo Series, 2018
Photography print on Epson Fine Art Cotton Paper, A.P. 2/2
20 x 30 cm

Ref.: JC053



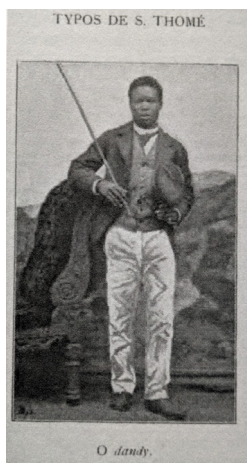
Untitled - Capital series, 2000
Photography print on cotton paper, A.P. 1/2
40 x 50 cm

Ref.: JC018



Typo de mestiças - "Post-Type: Diaspora Clichés" Series, 2025
Photography printed on 260 g/m² Photo Lust paper, A.P. 1/2
21 x 13 cm | 90 x 67 cm

Ref.: JC088_B / JC089



The dandy - "Post-Type: Diaspora Clichés" Series), 2025
Photography printed on 260 g/m² Photo Lust paper, A.P. 1/2
21 x 13 cm | 90 x 67 cm

Ref.: JC095_B / JC095



Renée Gagnon
Untitled, 2025
Mixed media on photography print on cotton paper
27 x 40 cm

Ref.: RNG099

Renée Gagnon

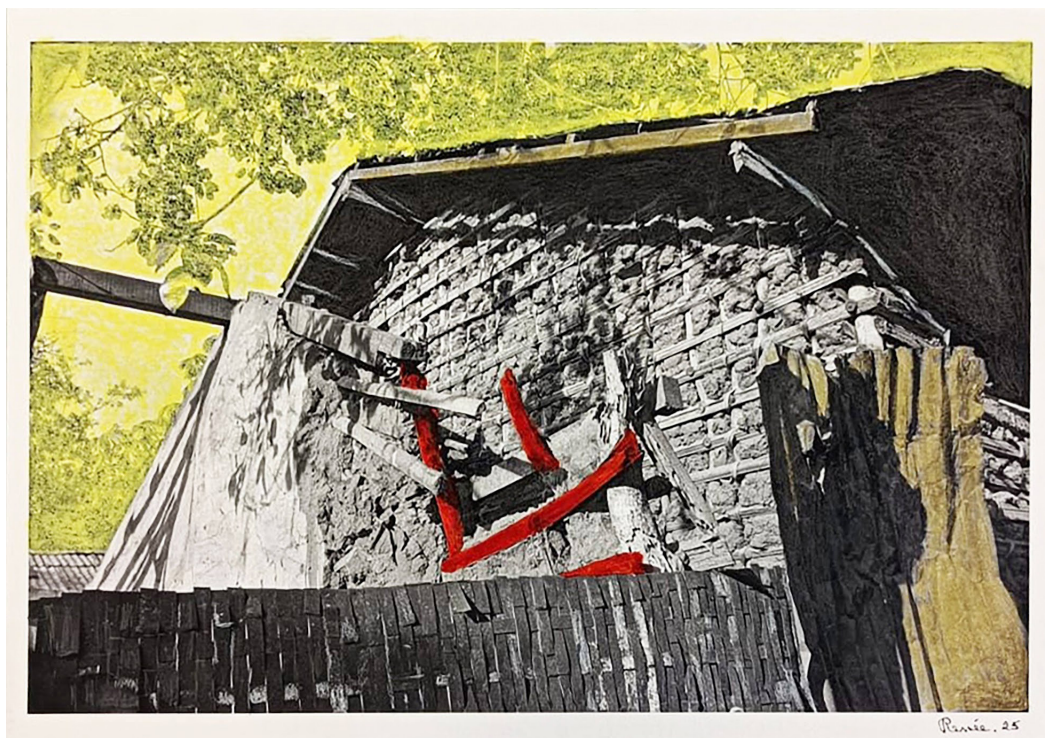
Renée Gagnon (b. 1942, Montréal, Canada) is an artist, researcher, and cultural observer whose multidisciplinary practice combines visual arts with socio-cultural investigation. After studying Painting at the School of Fine Arts in Montréal, she continued her education at the School of the Louvre in Paris and at the Grande Chaumière, where she trained under the painter Aujame.

Settling in Lisbon in 1970, Gagnon developed an innovative artistic practice centred on large-scale screen printing and painting. Her work explores questions of identity, social structures, and the relationship between individuals and their environments. A formative period in Luanda, Angola, between 1972 and 1974 led her to undertake extensive research into the Musseques, examining their architecture, social organization, and cultural significance. Supported by fellowships from the Calouste Gulbenkian Foundation, this research informed both her artistic production and a series of influential publications.

Throughout her career, Gagnon has maintained a distinctive dialogue between artistic creation and social inquiry, giving visibility to underrepresented communities and urban realities. Her work reflects a sustained commitment to understanding the cultural and human dimensions of place, memory, and collective experience.

In 2024, Perve Galeria and Casa da Liberdade – Mário Cesariny presented her first anthological exhibition in Lisbon. Subsequent presentations included the London Art Fair, ARCOLisboa, VOLTA Basel, and AKAAs Paris, further reaffirming the relevance of her work within contemporary discussions on art, society, and the Global South.

Renée Gagnon



Untitled, 2025
Mixed media on photography print on cotton paper
27 x 40 cm

Ref.: RNG096



Renée, 25

Untitled, 2025
Mixed media on photography print on cotton paper
27 x 40 cm

Ref.: RNG105

Renée Gagnon



Untitled - "Musseques" series, 1975/2024

Photography with Inkjet printing on Epson Ultra Smooth cotton paper, bonded to Dibond
78.5 x 58.5 cm

Ref.: RNG014



Untitled - "Musseques" series, 1975/2024

Photography with Inkjet printing on Epson Ultra Smooth cotton paper, bonded to Dibond
90 x 60 cm

Ref.: RNG047

Flowing Upstream

An Invitation to Experience Transformation

Perve Galeria is pleased to present Flowing Upstream, a Special Project by Swiss artist Martin Wöllenstein, developed in collaboration with Ghana's Supreme Masqueraders Society and presented at VOLTA Art Fair 2026 in Basel.

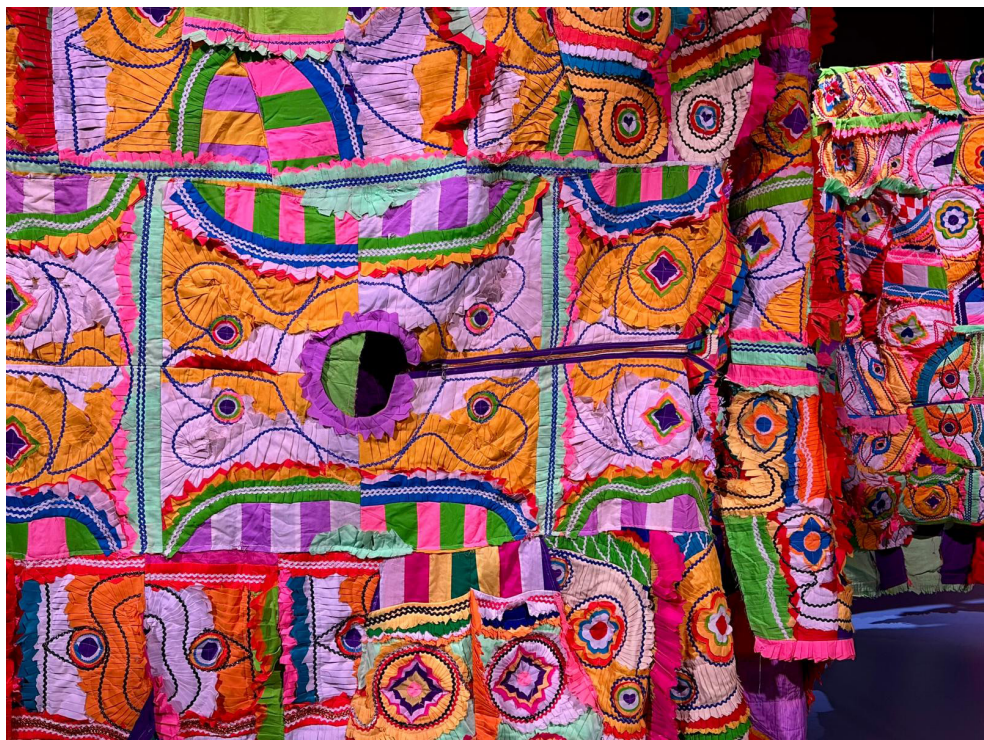
The project emerges from three years of research and collaboration in Ghana, drawing upon the vibrant carnival traditions of Sekondi-Takoradi. Working with hundreds of costumes discarded after the annual celebrations, Wöllenstein transforms these remnants of collective creativity into a large-scale immersive installation.

Through processes of dismantling, reassembly, and transformation, fragments of carnival become a new spatial language. Textile remnants are reconfigured into an environment that visitors can enter and navigate, where memory, material, and imagination converge.

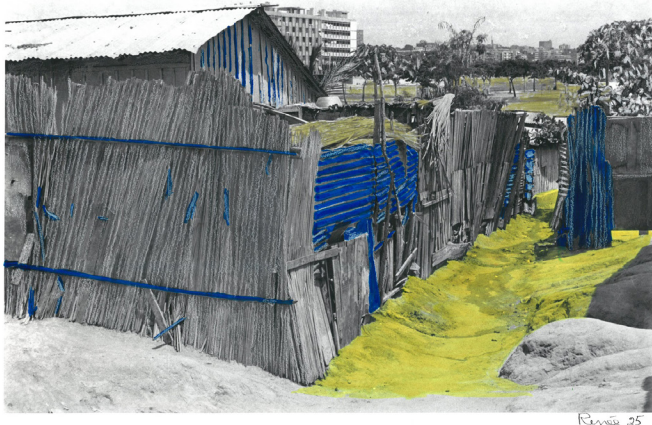
Activated by performers and shaped by the movement of its audience, the installation unfolds as a living landscape of encounters and transformations. Within this shifting environment, the boundaries between artwork and visitor, object and experience, become fluid, inviting new ways of seeing and inhabiting space.

At once poetic and critical, Flowing Upstream reflects on the ways value is assigned, lost, and renewed. Moving beyond conventional notions of reuse, the project proposes transformation as an act of cultural and artistic reimagination, revealing the enduring capacity of materials to carry stories, labor, and collective experience.

We warmly invite you to discover Flowing Upstream at VOLTA Art Fair 2026 and experience a work that brings together contemporary art, sustainability, and the transformative spirit of carnival.



Details of Martin Wöllenstein's project, on display at
VOLTA Art Fair 2026



Renée Gagnon
 Untitled, 2025
 Mixed media on photography print on paper
 27 x 40 cm

Ref.: RNG111

Credits

Concept and Curator
 Carlos Cabral Nunes

Management
 Nuno Espinho da Silva

Production
 Nuno Espinho da Silva

Communication
 Inês Rego & Ana Rita Rodrigues

Graphic Design
 CNN & Ana Rita Rodrigues

Organized by
 Colectivo Multimédia Perve

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