

The background of the poster is a painting. It features a central vertical band of red with a diamond or scale-like pattern. This red band is flanked by two dark, almost black, human figures. The figure on the left is partially visible, with its head and one arm reaching towards the red pattern. The figure on the right is more prominent, with its head and one hand reaching towards the red pattern. The background is a vibrant blue with vertical, slightly wavy lines, suggesting a textured surface or perhaps a window with blinds. The overall style is expressive and contemporary.

1
54

Contemporary
African Art Fair

13 — 16.10.2022

SOMERSET HOUSE

LONDON



PORTAS
VILASECA
GALERIA

PORTAS VILASECA GALERIA is pleased to present in the 10th edition of **1-54 London Contemporary African Art Fair** a selection of new works by artists **AYRSON HERÁCLITO**, **MULAMBÖ** and **PEDRO NEVES**.

Come along and visit the gallery's booth – **South Wing S07** – at Somerset House, in London, from **13 – 16 October 2022**.

1-54 LONDON 2022

VIP preview 11:00 – 18:00 Thursday 13 October

Public opening hours

10:00 – 19:00 Friday 14 October

10:00 – 19:00 Saturday 15 October

10:00 – 19:00 Sunday 16 October

Location

Somerset House | Strand, London WC2R 1LA | United Kingdom

1-54 LONDON 2022

Celebrating its 10th anniversary in London, 1-54 Contemporary African Art Fair will host at Somerset House 50 international exhibitors across 21 countries - 16 galleries are from the African continent, and 14 galleries will participate at the fair's London edition for the first time.

New and returning exhibitors will present over 130 artists working across an array of mediums from painting and sculpture to mixed media and installation. Works from established artists such as Ibrahim El-Salahi, Hassan Hajjaj, and Zanele Muholi to young and emerging artists including Sola Olulode and Pedro Neves will be on view.

1-54 London 2022 will be accompanied by a range of special projects and events, in addition to 1-54 Forum, the fair's multi-disciplinary programme of talks, screenings, performances, workshops, and readings which will be curated by Dr Omar Kholeif. In collaboration with Somerset House, interdisciplinary Lisbon-based artist Grada Kilomba will bring her critically acclaimed installation *O Barco / The Boat* to Somerset House's courtyard from 29 September – 19 October 2022.

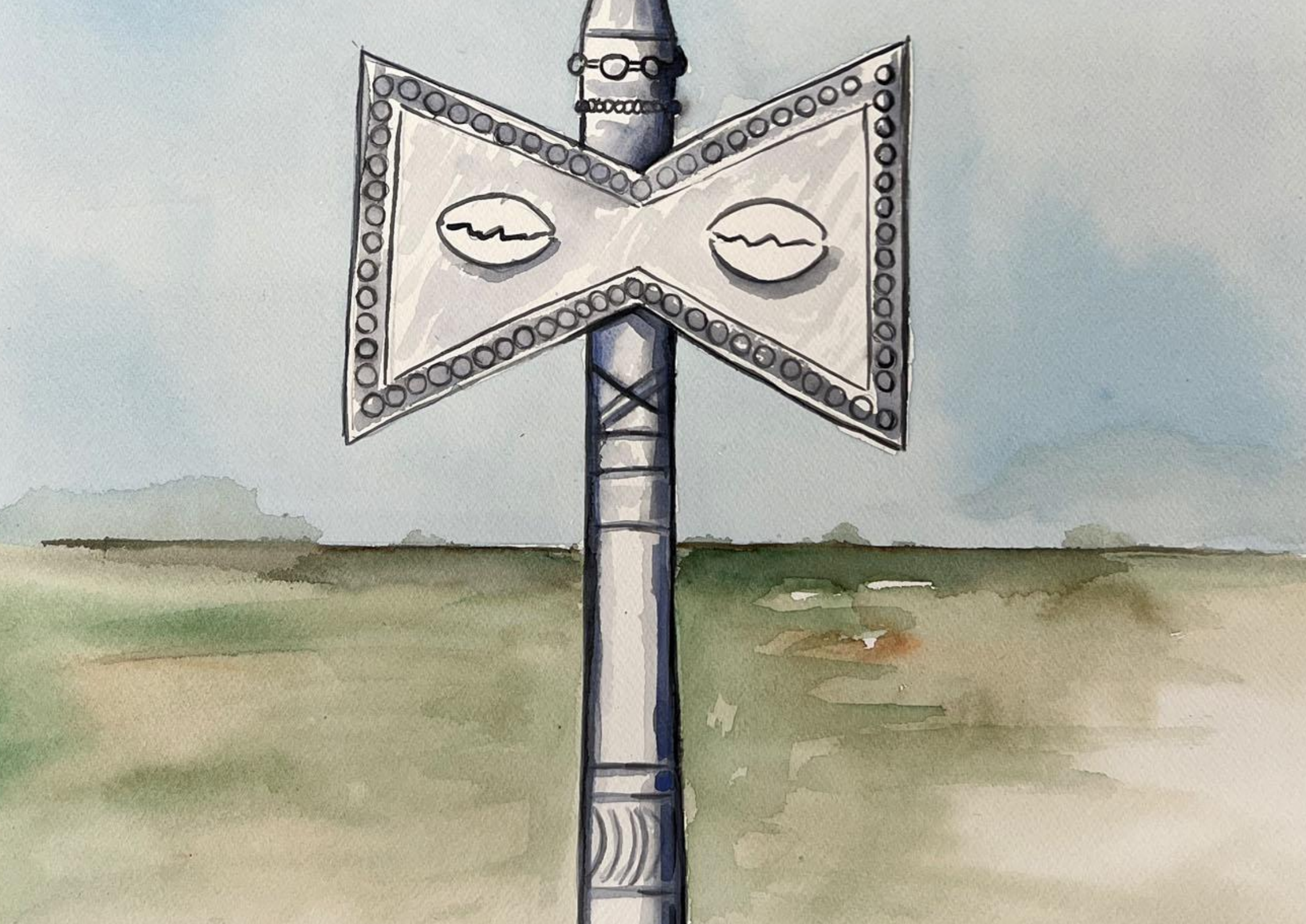
Cover

PEDRO NEVES | *Caça e Caçador (detail)*, 2022 | Acrylic on canvas | 150 x 150 cm

JUNTOS - OXÊ com ENQUERÊ

Signature
2022





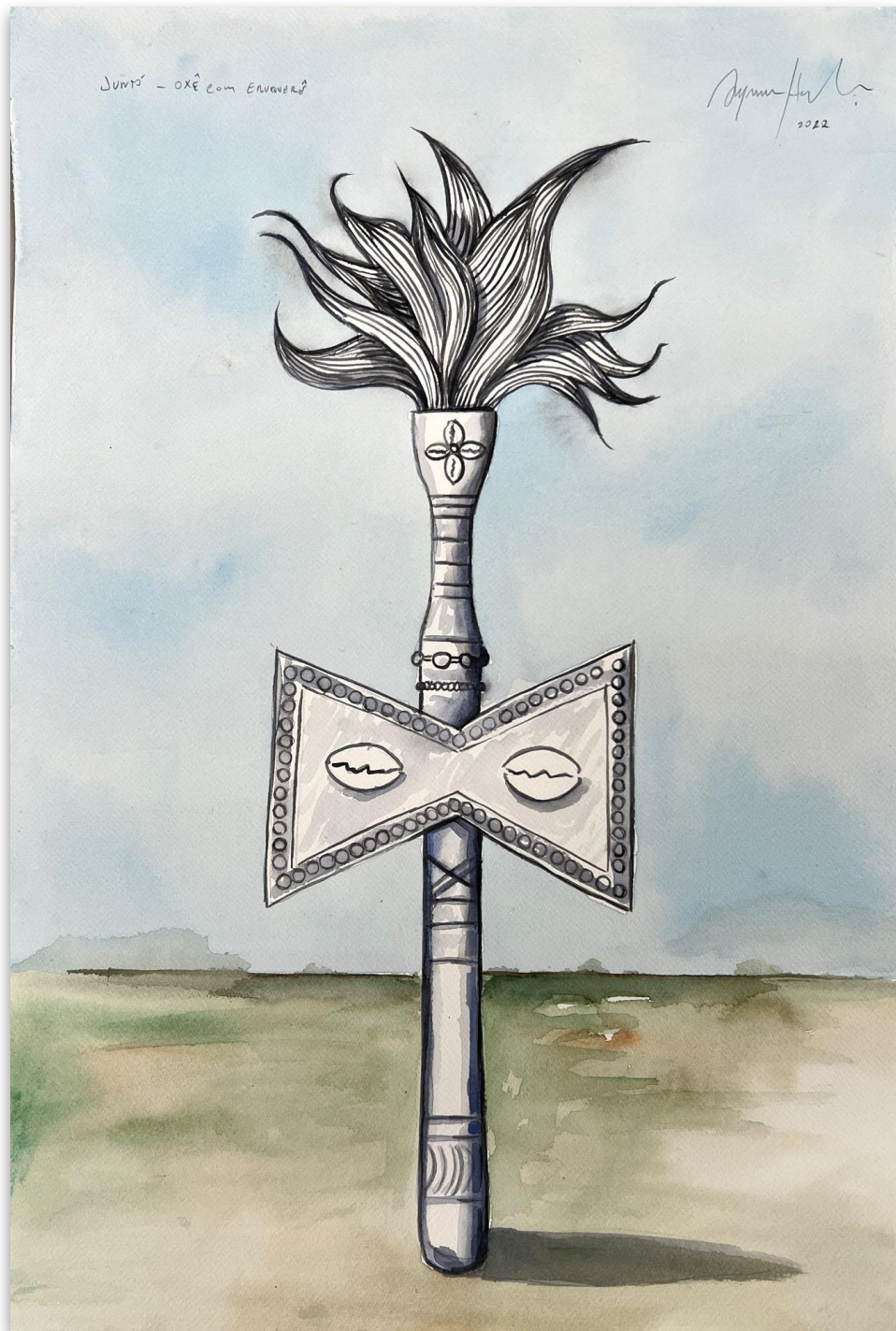


AYRSON HERÁCLITO - JUNTÓ

The work of Ayrson Heráclito emerges from the idea of sacredness expressed in the rituals and symbolism of Candomblé, an African diasporic religion that incorporates different spiritual influences and traditions from several West African territories. His practice is moved by the cosmologies of the *orishas*, especially from the Jeje-nagô tradition. Heráclito often draws on the performative aspects of the trance, of magical actions that evoke, purify and reorganize the energies, histories and memories of black heritage and colonial violence.

The series "*Juntó*" incorporates insignia and tools related to the pantheon of Candomblé deities and is a tribute to the Bahia-born sculptor, Candomblé priest and writer Mestre Didi (1917 - 2013).

"*Orishas*" are spirits sent by the supreme creator (*Olorun*) to assist humanity and to teach them to be successful on *Ayé* (*Earth*). Each person is guided by at least two orishas and the word "juntó" refers to the second (or the auxiliary) orisha, responsible for our balance and for accompanying the main orishas that rule our heads. The series comprises watercolors, drawings and sculptures, combining symbols associated with the ruling orisha and their "juntó". At 1-54 London, Ayrson Heráclito presents two new works from this series - the watercolour "*Oxé com Eruquerê*" and the sculpture "*Xaxará com Abebé*".



The Juntó *Oxé com Eruquerê* is formed by:

- A double axe, the **Oxé** of *Xangô*, who is noted in Candombé as the god of justice, a very powerful orisha that took on strong importance among African enslaved people in Brazil for his qualities of strength and resistance.
- A sacred scepter - **Xaxará** - that symbolizes the deities of the earth.
- The **Eruquerê**, an object associated with the orisha *lansã*, who commands winds, storms and lightning, the wife of *Xangô*. It is made with the tail of a buffalo and it is intended to drive spirits away to their sacred space; eliminate community adversities; and to attract abundance and prosperity. It is also used to scare away flies.

AYRSON HERÁCLITO

Juntó - Oxé com Eruquerê, 2022

Watercolour on paper

60 x 42 cm

Edition: unique





The Juntó *Xaxará com Abebé* is formed by:

- The **Abebé** - a kind of fan or mirror that is associated with water deities (sea or river). In this sculpture, it represents the river deity *Oxum*, an orisha related to divinity, femininity, fertility, beauty and love. The **Xaxará** is associated with *Omulu*, an orisha linked with the power of healing, as it helps in human illnesses by providing relief from pain and suffering.

AYRSON HERÁCLITO

Juntó - Xaxará com Abebé, 2022

Stainless steel

110 x 34 x 15 cm

Edition: unique

AYRSON HERÁCLITO

1968, Macaúbas, BA, Brazil

Lives and works between Cachoeira e Salvador, BA, Brazil

Artist, curator and professor, Ayrson Heráclito's research focuses on elements of Afro-Brazilian culture and its connections between Africa and the diaspora in the Americas. His works take the form of installation, performance, photography and video.

Heráclito crosses the history of art and exercises an updated understanding of the spiritual condition of art in contact with ancestral forces, in connection with the invisible. Reflecting on a colonial and genocidal past, he becomes one of the most significant artists in Brazil to elaborate healing rites.

Recent solo exhibitions include the critically acclaimed "YORÛBÁIANO" (2021-2022) at Museu de Arte do Rio - MAR and at Pinacoteca de São Paulo, both curated by Marcelo Campos; and "Senhor dos Caminhos" (2018), at the Contemporary Art Museum (MAC - Niterói), curated by Pablo León de la Barra and Raphael Fonseca.

He has also participated in relevant group exhibitions in recent years, among which we highlight: "Ekstase", at the Kunstmuseum, Stuttgart, Germany (2018); *The 57th Venice Biennale* (2017); "Afro-Brazilian Contemporary Art, *Europalia.Brasil*", Brussels, Belgium (2012); *Luanda Triennial*, Angola (2010); and "MIP 2", International Performance Manifestation, Belo Horizonte, MG, Brazil (2009).

He was one of the curators of the award-winning exhibition "Afro-Atlantic Histories", on display in 2018 at MASP and Instituto Tomie Ohtake, in São Paulo. In 2012, he received an award to participate in an artist residency programme in Dakar from Sesc-Videobrasil and from Raw Material Company, Senegal.

RECENT SOLO SHOWS

- *YORÛBÁIANO*. Curated by Marcelo Campos, Amanda Bonan and Ana Maria Maia. Pinacoteca do Estado de São Paulo, São Paulo, Brazil (2022);
- *YORÛBÁIANO*. Curated by Marcelo Campos and Amanda Bonan. Museu de Arte do Rio – MAR, Rio de Janeiro, Brazil (2021-2022);
- *Juntó*. Curated by Solange Farkas. Simões Assis Gallery, São Paulo, Brazil (2021);
- *Sacudimentos*. Videobrasil Online Festival. Curated by Solange Farkas (2020);
- *Bori*, 13th edition of the IC Encontro de Artes. Curated by Dimenti Produções Culturais Escola de Dança. Federal University of Bahia – UFBA, Salvador, Brazil (2019).

RECENT GROUP SHOWS

- *Enciclopédia Negra*. Pinacoteca do Estado de São Paulo, Brazil (2021);
- *Metamorfose: Sublimação e Transmutação*. Curated by Marc Pottier, Simões de Assis Gallery, São Paulo, Brazil (2021);
- *RESIST!* Museo Rautenstrauch-Joest. Cologne, Germany (2021);
- *XXII Guatemala Art Biennial*. "Lost. In the middle. Together". Curated by Alexia Tala. Guatemala City, Guatemala (2021);
- *Canções de um passado esquecido: works from the British Council, LUX and Videobrasil historical collections* - Curated by Tendai John Mutambu and Luise Malmaceda. Tomie Ohtake Institute, São Paulo, Brazil (2020);
- *Hubert Fichte: liebe und ethnologie* - Curated by Diedrich Diedrichsen, Anselm Franke, Max Jorge Hinderer Cruz and Amilcar Packer. Goethe Institut and Haus der Kulturen der Welt – HKW, Berlin, Germany (2019).

COLLECTIONS

- Museum der Weltkulturen, Frankfurt, Germany;
- Raw Material Company, Dakar, Senegal;
- Instituto Itaú Cultural, São Paulo, SP, Brazil;
- Museum of Modern Art of Bahia, Salvador, BA, Brazil;
- Museu de Arte do Rio – MAR, Rio de Janeiro, RJ, Brazil;
- Videobrasil Cultural Association, São Paulo, SP, Brazil;
- Pinacoteca do Estado de São Paulo, São Paulo, SP, Brazil;
- Instituto Inhotim, Brumadinho, Minas Gerais, Brazil.

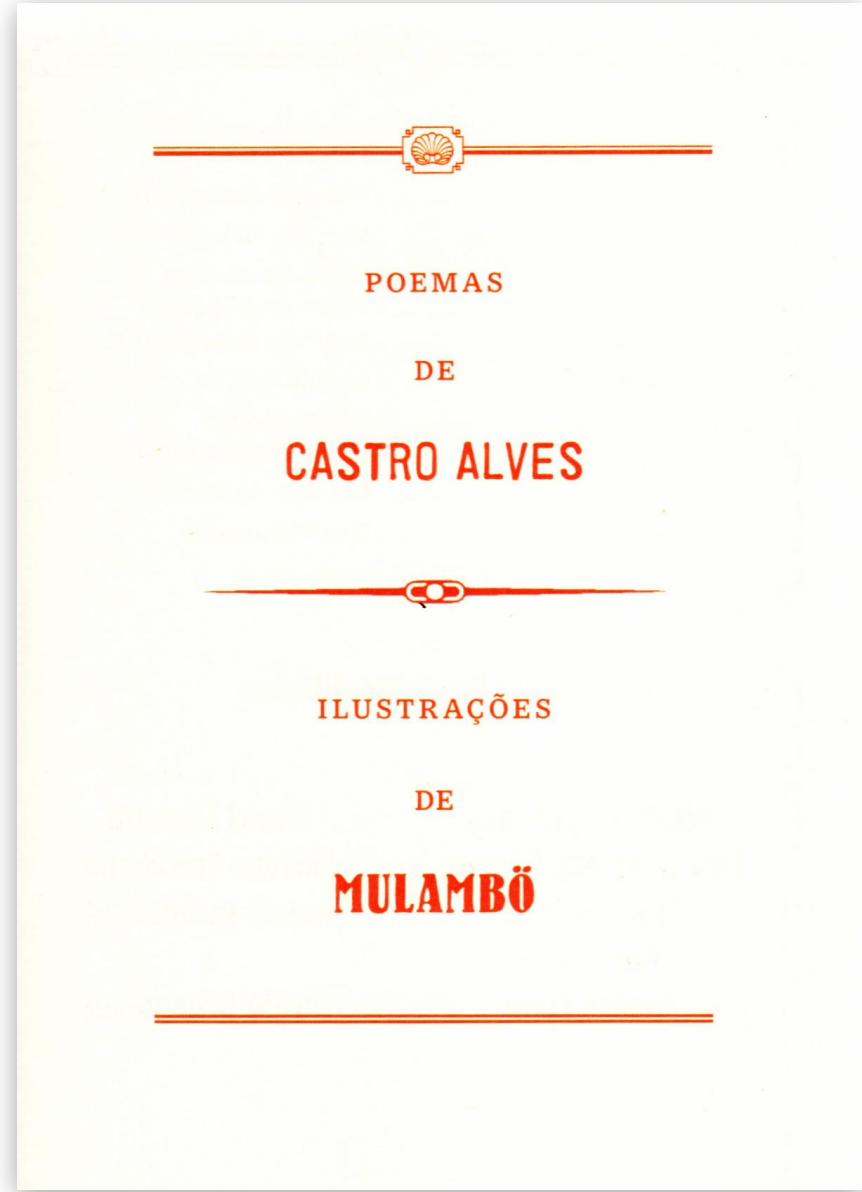
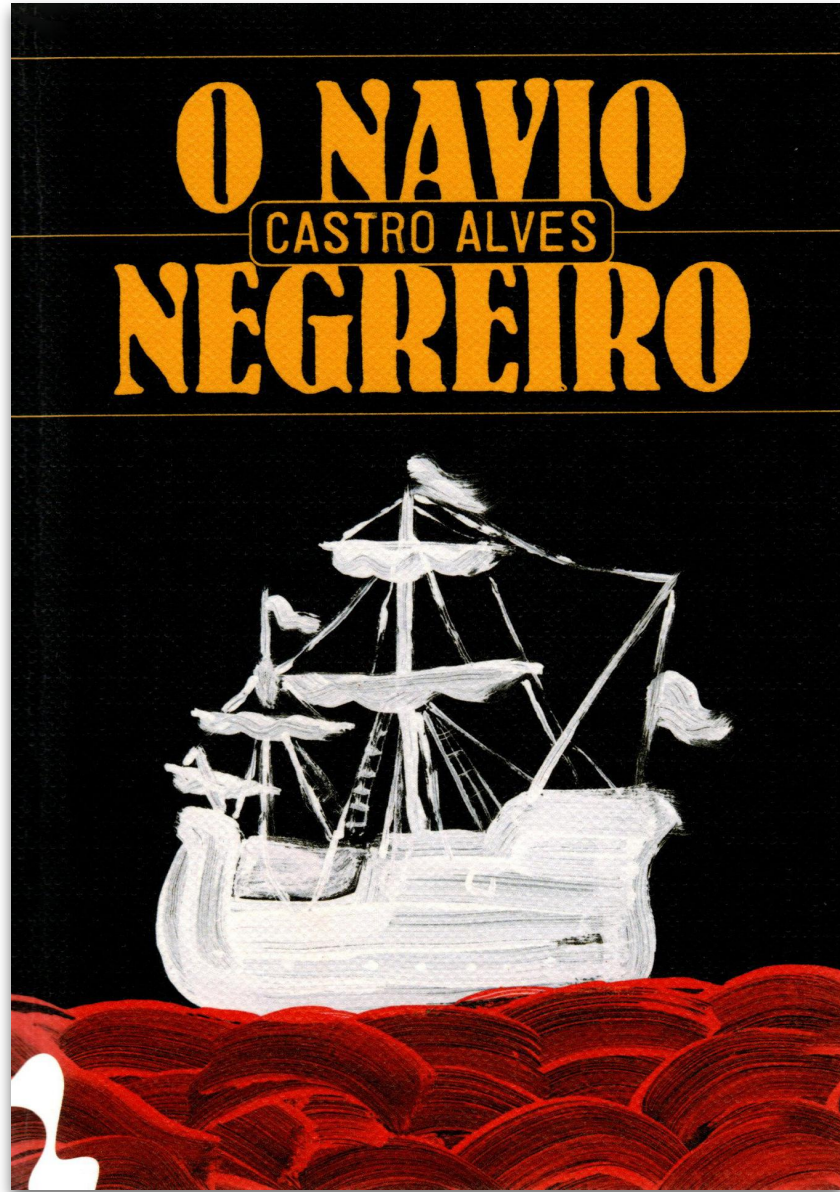


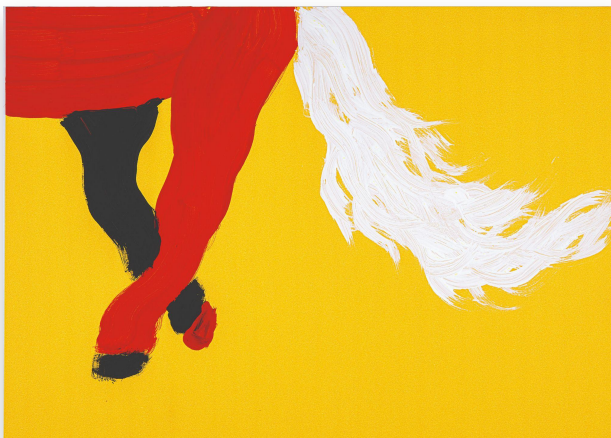
MULAMBÖ - O NAVIO NEGREIRO [THE SLAVE SHIP]

The series "*O Navio Negreiro*" [The Slave Ship] brings together a selection of new paintings on paper by Brazilian artist Mulambö. These works are the original pieces especially developed by the artist for the publication of the same name, re-launched in 2022 by Brazilian publisher Antofágica. This special edition of "*O Navio Negreiro*" has been conceived in conjunction with Mulambö's art works and Oga Mendonça's design, in order to offer a visual reading experience. At 1-54 London, the original paintings have been organized individually, in diptychs, triptychs or polyptychs and will be displayed in a custom made acrylic frame.

"*O Navio Negreiro*" is a dramatic epic poem written in 1868 by Castro Alves, one of the greatest names of Brazilian romanticism. The poem is considered an important anti-slavery manifesto, as it denounces the slave trade, 18 years after the practice was banned in the country. Alves' poetry narrates images that confront the collective consciousness of his time, created by the colonial system, and it also brings to the fore his nonconformist vision of the "*status of bitterness*", shaped by the surreal experience of the blacks in a white world.







MULAMBÖ

Cavalo [triptych], 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique



MULAMBÖ

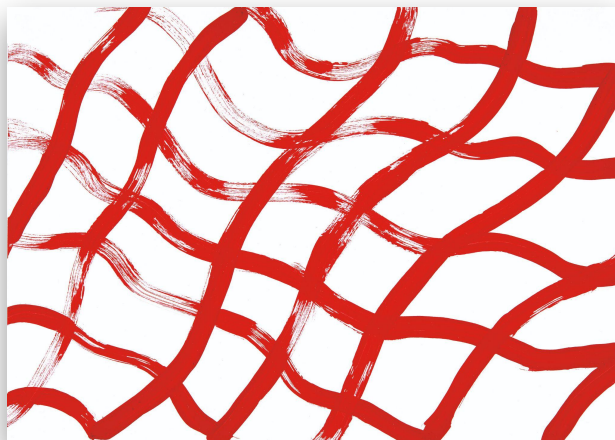
Maré [polyptych], 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique



MULAMBÖ

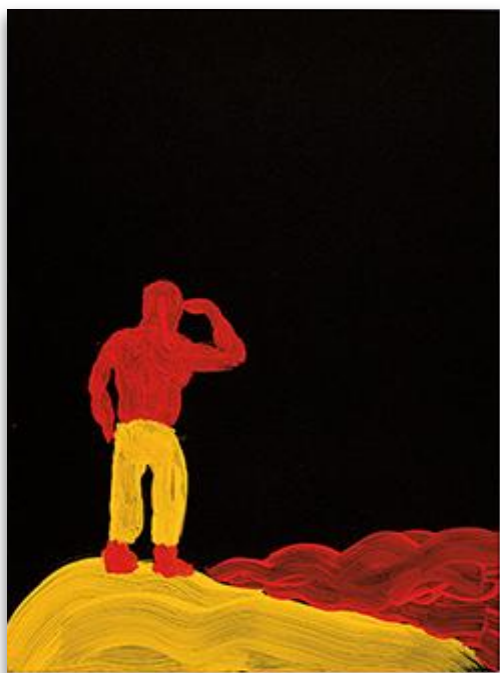
Rede [triptych], 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique



MULAMBÖ

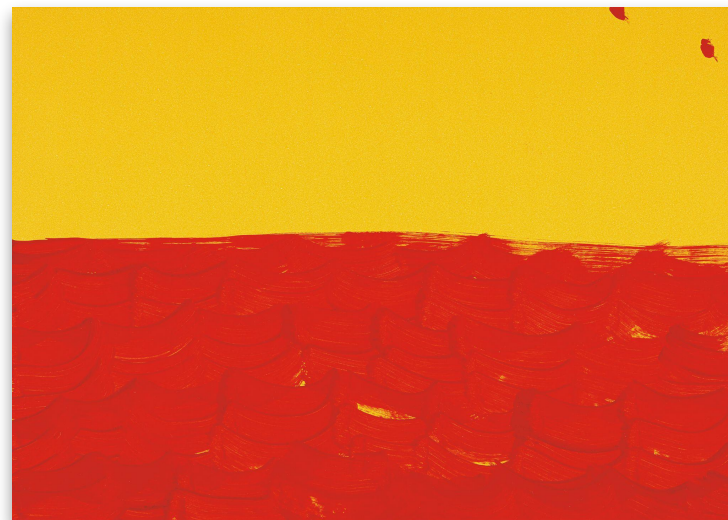
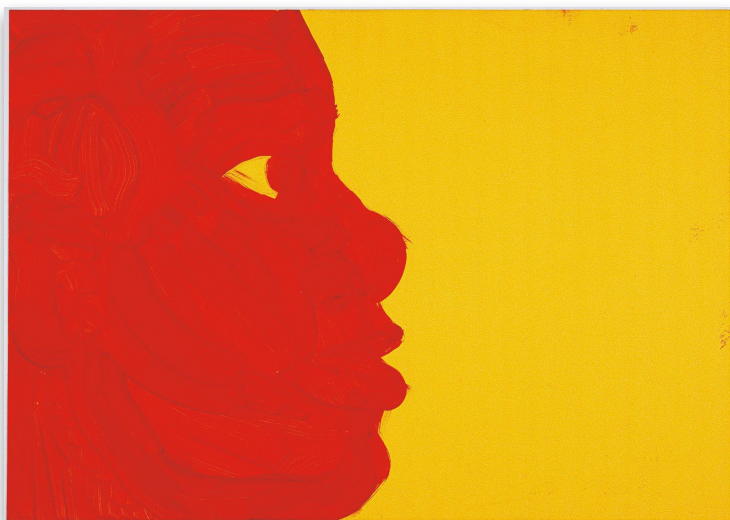
Vista [triptych], 2022

Series "Navio Negroiro" [The Slave Ship]

Acrylic on 180g Canson paper

30 x 20 cm (each)

Edition: unique



MULAMBÖ

Horizonte [diptych], 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique



MULAMBÖ

Rubro [polyptych], 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique





MULAMBÖ

Ri, 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm

Edition: unique



MULAMBÖ

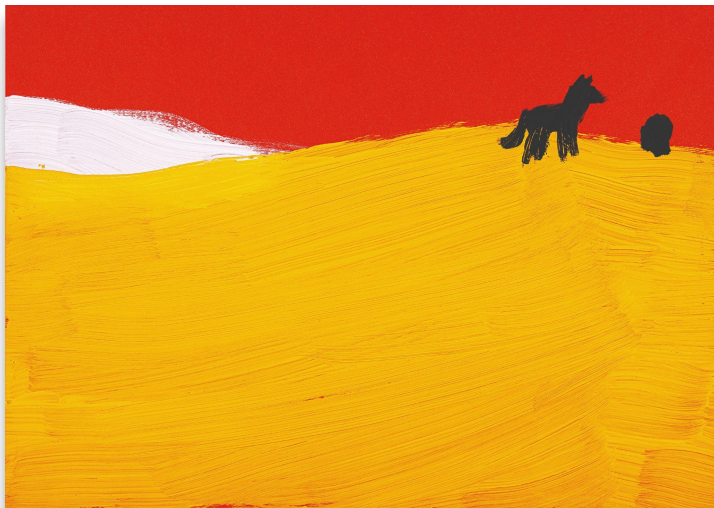
Breu [diptych], 2022

Series "*Navio Negreiro*" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique



MULAMBÖ

Quente [diptych], 2022

Series "*Navio Negreiro*" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique



MULAMBÖ

Leviatã [polyptych], 2022

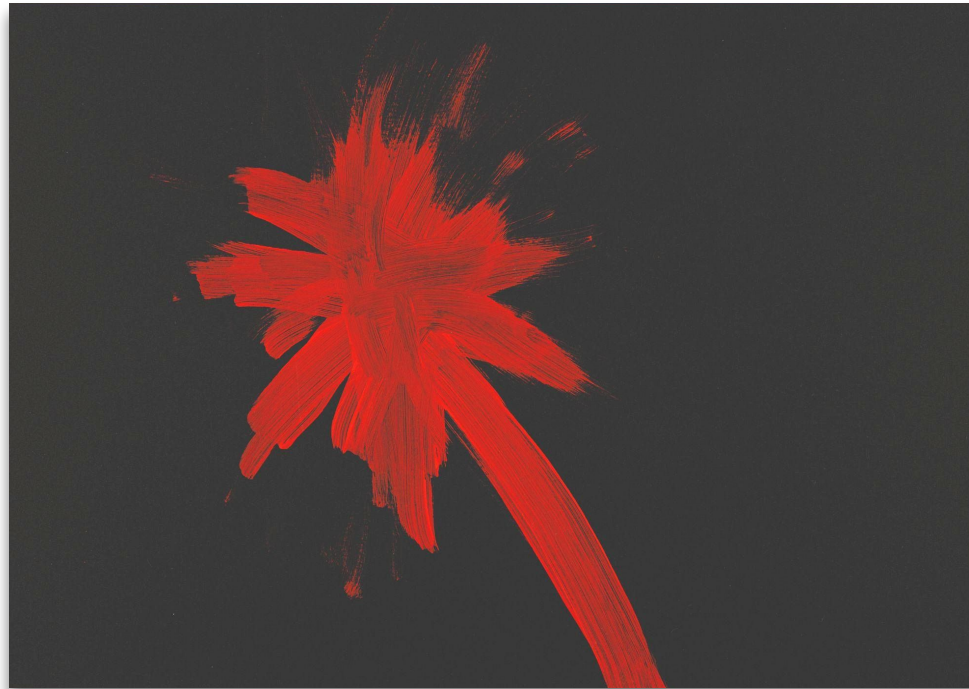
Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique





MULAMBÖ

Sangue, 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm

Edition: unique



MULAMBÖ

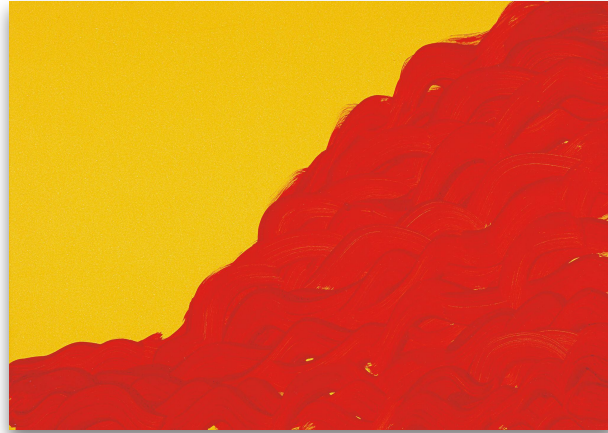
Carne, 2022

Series "*Navio Negreiro*" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm

Edition: unique



MULAMBÖ

Gigante [triptych], 2022

Series "Navio Negreiro" [The Slave Ship]

Acrylic on 180g Canson paper

20 x 30 cm (each)

Edition: unique



MULAMBÖ

Mãe, 2022

Acrylic on glass plate

28 x 28 x 2.5 cm

Edition: unique

MULAMBÖ

1995 - Saquarema, RJ, Brazil

Lives and works in Saquarema, RJ, Brazil

Mulambö's artistic practice is based on "refounding" powers, through which he seeks to re-value the symbols of suburban existence in Rio de Janeiro.

The artist explores everything from painting, the making of flags and objects to the internet as a work platform. He makes art to affirm that there is no museum in the world like our grandmother's house.

Mulambö presented his works in two critically acclaimed solo shows in Rio de Janeiro in 2019: "*Tudo Nosso*", at MAR - Museu de Arte do Rio, and "*Prato de Pedreiro*", at Centro Municipal de Arte Helio Oiticica. In 2020, he presented his first solo exhibition in São Paulo, at Sesc-Santana. In 2021, he opened Portas Vilaseca Galeria's annual exhibition calendar with his first solo show in the space, "*Mulambö all in gold*". In the same year, he was selected to exhibit for the first time outside Brazil, at the Das Schaufenster space, in Seattle (USA), where he presented the solo show "*Out of many, muchos más*"; and also at Haus der Kunst, in Munich (Germany), in the group exhibition "*SWEAT*", curated by Anna Schneider and Raphael Fonseca.

His works are part of important Brazilian collections, including: Museu de Arte do Rio - MAR (Rio de Janeiro, RJ); Pinacoteca do Estado de São Paulo (São Paulo, SP), The Ingá Museum (Niterói, RJ) and The Inhotim Institute (Brumadinho, MG).

RECENT SOLO SHOWS

- *Out of many, muchos más* - Curated by Anna Parisi and Tiffany Danielle Elliot, Das Schaufenster, Seattle, USA (2021);
- *Mulambö todo de ouro* - Curated by the artist. Critical text: Raphael Fonseca, Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2021);
- *Traçantes* - Curated by the artist. Sesc Santana, São Paulo, Brazil (2020)
- *Tudo Nosso* - Curated by the museum 's team. MAR - Museu de Arte do Rio, Rio de Janeiro, Brazil (2019);
- *Reservado para Pixador Amador* - Curated by the artist. Centro de Artes UFF, Niterói, RJ, Brazil (2019);
- *Prato de Pedreiro* - Curadoria do artista. Centro Municipal de Arte Hélio Oiticica, Rio de Janeiro, RJ, Brazil (2019).

RECENT GROUP SHOWS

- *Composição Carioca* - Curated by Cecília Fortes. Antigo Convento do Carmo, Rio de Janeiro, RJ, Brazil (2022);
- *Coleção MAR + Enciclopédia Negra* - Curated by the museum's team. Museu de Arte do Rio - MAR, Rio de Janeiro, Brazil (2022);
- *Nova Vanguarda Carioca* - Curated by Gringo Cardia. Cidade das Artes, Rio de Janeiro, RJ, Brazil (2022);
- *CAROLINA MARIA DE JESUS: Um Brasil para os brasileiros* - Curated by Hélio Menezes and Raquel Barreto - Instituto Moreira Salles, São Paulo, Brazil (2021-2022);
- *SWEAT* - Curated by Anna Schneider and Raphael Fonseca. Haus Der Kunst, Munique, Germany (2021-2022);
- *Crônicas Cariocas* - Curated by Marcelo Campos, Amanda Bonan, Luiz Antônio Simas and Conceção Evaristo - Museu de Arte do Rio - MAR, Rio de Janeiro, Brazil (2021-2022);
- *Estopim e Segredo* - Curated by Ulisses Carrilho and Clarissa Diniz. Escola de Artes Visuais, EAV Parque Lage, Rio de Janeiro, Brazil (2020).

COLLECTIONS

- Museu de Arte do Rio (MAR) - Rio de Janeiro, Brazil;
- Pinacoteca do Estado de Sao Paulo - Sao Paulo, Brazil;
- Ingá Museum - Niterói, RJ, Brazil;
- Inhotim Institute - Brumadinho, MG, Brazil.







PEDRO NEVES

The artist from Minas Gerais presents at 1-54 London 2022 his latest production in painting. The two *"Untitled"* works deal with the relationship between man and nature and the supernatural issues that surround us. According to Neves, our world is also inhabited by beings who are not visible to the eyes of "urban people". However, many people build another relationship with this supernatural side; for some, the presence of beings from the forests, water, fire, etc., is part of their everyday life. They are figures present in the collective consciousness of children, men, women and the elderly. Enchanted beings that walk the streets in the eyes of those who intend to see. The works *"Guerreiro"* [Warrior] and *"Caçador e Caça"* [Hunter and Hunting] play with images of violence existing in the popular imagination that permeates journalism with a sensationalist appeal. Neves explores scenes inspired by masks, props, photographic poses, colors and expressions present in popular traditions, reinventing the place of violence within a state of playfulness. And finally, the work *"Castigo"* [Punishment] is a reflection on public education and how the teaching experience is constructed. Much of what is learned is founded on the fear of punishment - a social scheme that spreads throughout people's daily lives.



PEDRO NEVES
Untitled, 2022
Acrylic on canvas
243 x 159 cm
Edition: unique





PEDRO NEVES

Untitled, 2022

Acrylic on canvas

174 x 160 cm [68.5 x

Edition: unique





PEDRO NEVES
Guerreiro, 2022
Acrylic on canvas
253 x 155 cm
Edition: unique





PEDRO NEVES

Caçador e caça (diptych), 2022

Acrylic on canvas

150 x 150 cm (each)

Edition: unique





PEDRO NEVES
Castigo, 2022
Acrylic on canvas
206 x 155 cm
Edition: unique

PEDRO NEVES

1997 - Imperatriz, MA, Brazil

Lives and works in Belo Horizonte, MG, Brazil

A practitioner of Capoeira Angola, Pedro Neves is graduated in Cultural Heritage studies. In his artistic practice, he seeks to represent daily life and the signs that embody Brazilian people and the cultural complexities that comprise them.

His work has been built through painting on different supports and dimensions, analog photographs and ceramic sculptures. In his research, he investigates the Brazilian identity and its relations with the outside world, with the colonization and the consequences left by this period in the country's social reality and in people's consciousness.

Neves believes that his identity construction is directly linked to his artistic process - both in constant transformation.

Among his most recent exhibitions, we highlight the solo show "*Tripa*", which took place at Portas Vilaseca Galeria earlier this year. The artist has recently participated in the *Bolsa Pampulha Residency Programme*, one of the most important art residencies in Brazil.

The works of Pedro Neves are part of the institutional collections of The Inimá de Paula Museum, in Belo Horizonte (MG, Brazil); and The Inhotim Institute, in Brumadinho (MG, Brazil).

RECENT SOLO SHOWS

- *Tripa* - Critical text by Nathalia Grilo. Portas Vilaseca Galeria, Rio de Janeiro, Brazil (2022);
- *Real*. Rodrigo Ratton Galeria de Arte, Belo Horizonte, Brazil (2020);
- *Brasilêros*. Galeria de Arte SESI-MINAS, Belo Horizonte, Brazil (2019);
- *De Marias*. Centro de Referência das Juventudes, Belo Horizonte, Brazil (2018).

RECENT GROUP SHOWS

- *NOW!* Curated by Romero Pimenta. Museu Inimá de Paula, Belo Horizonte, Brazil (2022);
- *Nova Vanguarda Carioca*. Cidade das Artes, Rio de Janeiro, Brazil (2022);
- *Corpocontinente*. Periscópio Arte Contemporânea Belo Horizonte, Brazil (2021);
- *Movências: CorpoCidade*. Centro Cultural UFMG, Belo Horizonte, Brazil (2020).

RECENT RESIDENCIES

- 8th Bolsa Pampulha. Museu de Arte da Pampulha. Belo Horizonte, Brazil (2022);
- LAB Cultural 2021. BDMG Cultural. (2021).

RECENT AND FORTHCOMING ART FAIRS

- 1-54 London 2022, London, United Kingdom;
- Untitled, Art Miami Beach 2022, USA;
- SP-Arte 2022, São Paulo, Brazil;
- ArtRio 2021, Rio de Janeiro, Brazil.

COLLECTIONS

- The Inimá de Paula Museum, Belo Horizonte, MG, Brazil;
- The Inhotim Institute, Brumadinho, MG, Brazil.



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