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1
54 Contemporary
African Art Fair

February 08 — 11, 2024

Mulambö, Kika Carvalho, Éder Oliveira

Reiners Contemporary Art and Portas Vilaseca Galeria are delighted to announce their participation in the 1-54 Contemporary African Art Fair in Marrakech, 2024.

The curated project for 1-54 Marrakech features Mulambö, Kika Carvalho, and Éder Oliveira, who collectively present a compelling narrative. At its core, Mulambö's "The Night of Destiny" stands as a testament to meticulous research and a profound engagement with history, exploring the Muslim influence on black resistance in Brazil. His paintings transcend traditional representations, serving as visual aesthetics that illuminate forgotten communities. Drawing inspiration from historical drawings, Mulambö adds a phantasmagoric nuance that prompts reflection on collective memory.

Symbolisms, such as a boat signifying the return to Africa and Muslim "Babuche" shoes as symbols of freedom, delve into historical consciousness. This three-person exhibition offers a rich array of artistic expressions that collectively illuminate the intersections between identity, resistance, and cultural heritage in contemporary Brazil.



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ÉDER OLIVEIRA

Untitled (16), 2022

Oil on canvas

100 x 160 cm

10.300 € VAT included

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ÉDER OLIVEIRA

Untitled (12), 2022

Oil on canvas

100 x 160 cm

10.300 € VAT included



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ÉDER OLIVEIRA

Untitled (13), 2022

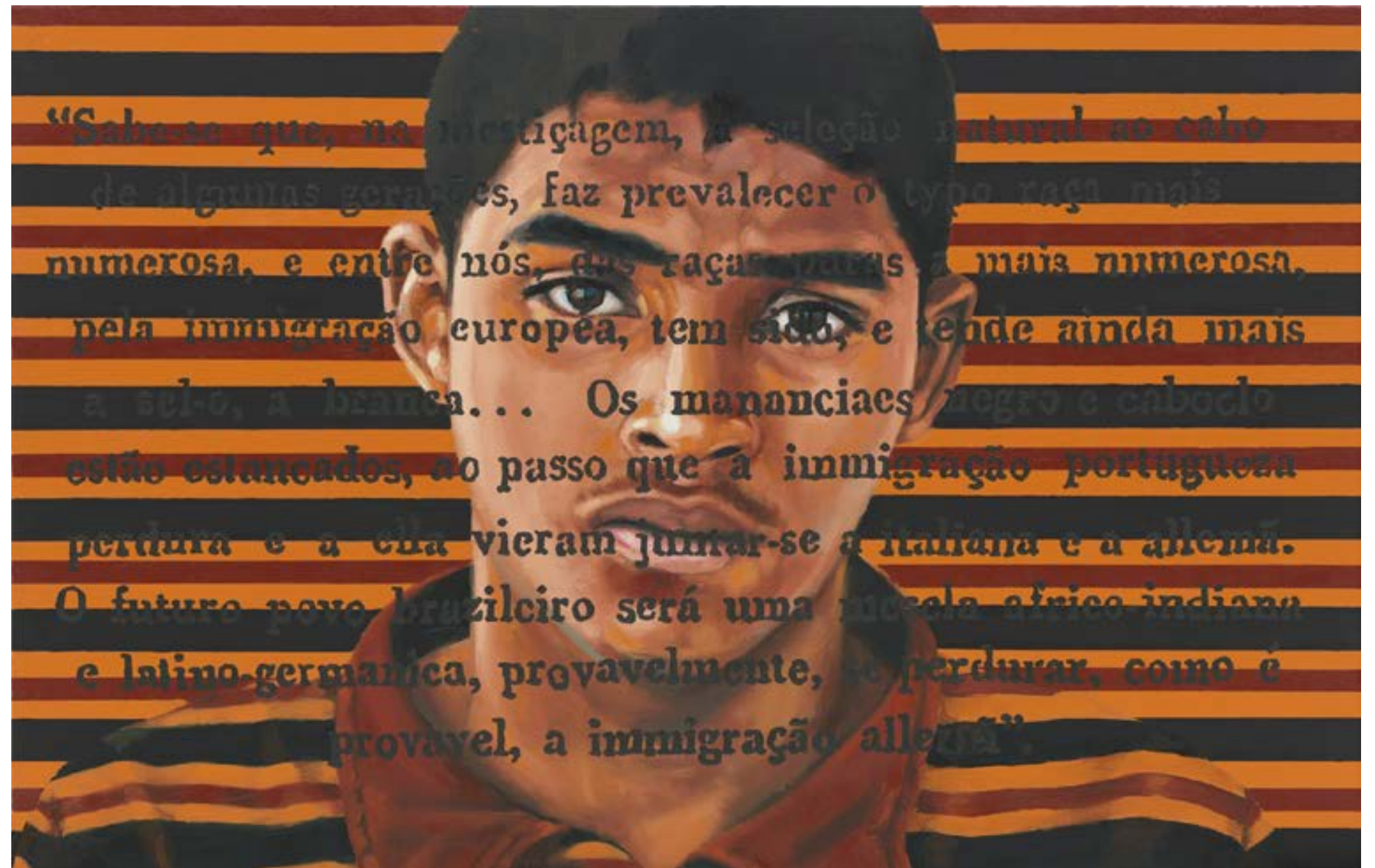
Oil on canvas

100 x 160 cm

10.300 € VAT included



na mestiçagem, a seleção natural ao caso
gerações, faz prevalecer o tipo raça mais
entre nós, das raças brancas a mais numero
ção europeia, tem sido, e tende ainda m
mista... Os mananciaes negro e caboc
los, ao passo que a imigração portugue
ela vieram juntar-se a italiana e a allen
o brasileiro será uma mesela africo-india
amica provavelmente se perdurar como



ÉDER OLIVEIRA
Untitled (Zitat), 2022
Oil on canvas
90 x 140 cm
9.680 € VAT included

ÉDER OLIVEIRA

Born 1983, Timboteua, Pará, Brazil.

Éder Oliveira's paintings navigate two main themes: the context of violence in Latin American culture and the dialectic of the subaltern. His visual narrative embodies principles of drama and seduction, serving as a bleeding canvas that warns of human malaise and reflects social unrest.

Oliveira's art is a departure from norms, representing opposition and denunciation. It goes beyond programmatic activism and resists being solely political performance. Embracing the grammar of resistance, Oliveira's paintings align with a systemic quest for explanation, speaking on behalf of others without exploiting their pain for media success.

In the era of selfies, Oliveira focuses on portraits, viewing the genre as 'polyhedral' and 'cubist.' His works, whether interventions on urban walls or easel paintings, evoke a deep emotional response to the omnipresent violence. They reveal political and assertive beauty, challenging the sense of what is true and timely.

Born in 1983 in Timboteua, Brazil, Oliveira, a graduate in Artistic Education - Fine Arts, has been exploring cultural identity since 2004. Notable exhibitions include the 31st São Paulo Biennial (2014) and 'Pororoca: A Amazônia no MAR' (2014). Awards include 'The Lingen Art Award' (2016) and the 2nd Grand Prize of the Salones Arte Pará (2007). His works reside in collections like Museu de Arte Contemporânea do Rio Grande do Sul and Museu de Arte do Rio de Janeiro.

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