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Art



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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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In 1866, the Ottoman vessel in which Imam Aburrahman Al-Baghdádi was traveling, while fleeing strong winds on his journey to Iraq, docked in the city of Rio de Janeiro, Brazil. Upon arriving at the port, the Imam was surprised by a large black Islamic community living in the country. Representatives of this community asked the Imam to stay longer in the country so they could learn from him. Due to the Brazilian government's strong repression against Muslim religious organizations after the Malês Insurrection, the Imam began teaching clandestinely and stayed in Brazil for 3 years, living among black communities, in the states of Rio de Janeiro, Bahia and Pernambuco. AL-Baghdádi left a very complete account of his experience in Brazil and his words are very important for the understanding we have today of these communities that fought for freedom and expressed their faith in the most diverse ways in search of physical and spiritual survival.



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MULAMBÖ
Al-Baghdádi
(“Night of Destiny” Series), 2023
Acrylic on canvas
30 x 30 cm
1.800 € VAT included

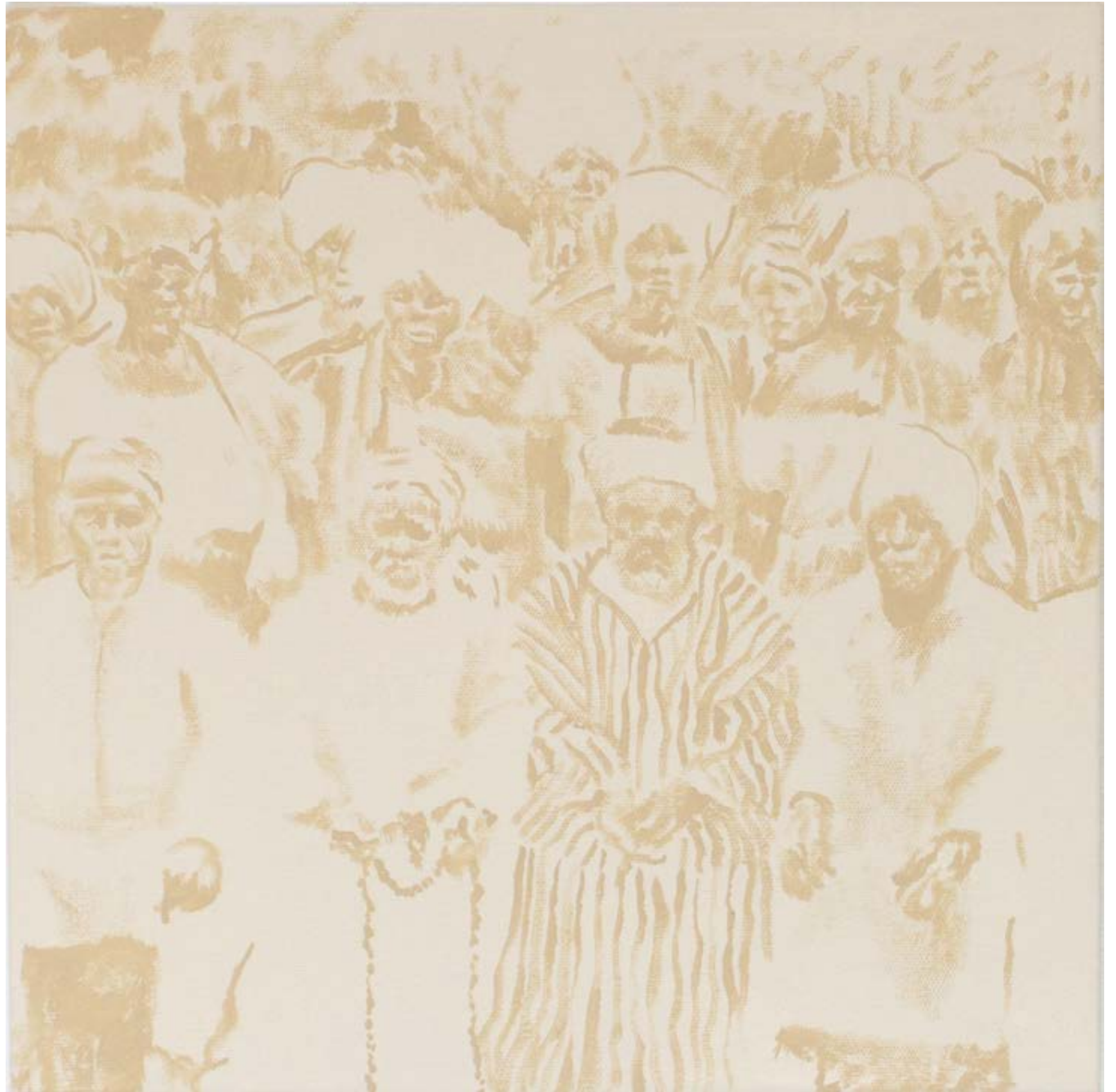


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In 1887, the only known photo of a Malê community in Brazil was taken, in the city of Penedo, in the northeast state of Alagoas, where a popular uprising also took place in 1815.



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MULAMBÖ
Malês em Alagoas
(“Night of Destiny” Series), 2023
Acrylic on canvas
30 x 30 cm
1.800 € VAT included



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This painting emerges from a drawing found on an amulet carried by a rebel killed during the Malês Insurrection. The ship represented the hope of one day returning, across the ocean, to the African continent and also of returning, through struggle, to a free world.



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MULAMBÖ

Navio

("Night of Destiny" Series), 2023

Acrylic on canvas

30 x 30 cm

1.800 € VAT included



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During the slavery period, Africans were prohibited from wearing shoes, so they became a very important symbol of freedom. Many black communities and organizations made shoes for newly freed people and the “Babuche”, a shoe of Muslim origin, was the first footwear that free men and women wore. To this day, Babuche is present in several cults of African-based religions in Brazil.



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MULAMBÖ

Babuche

("Night of Destiny" Series), 2023

Acrylic on canvas

30 x 30 cm

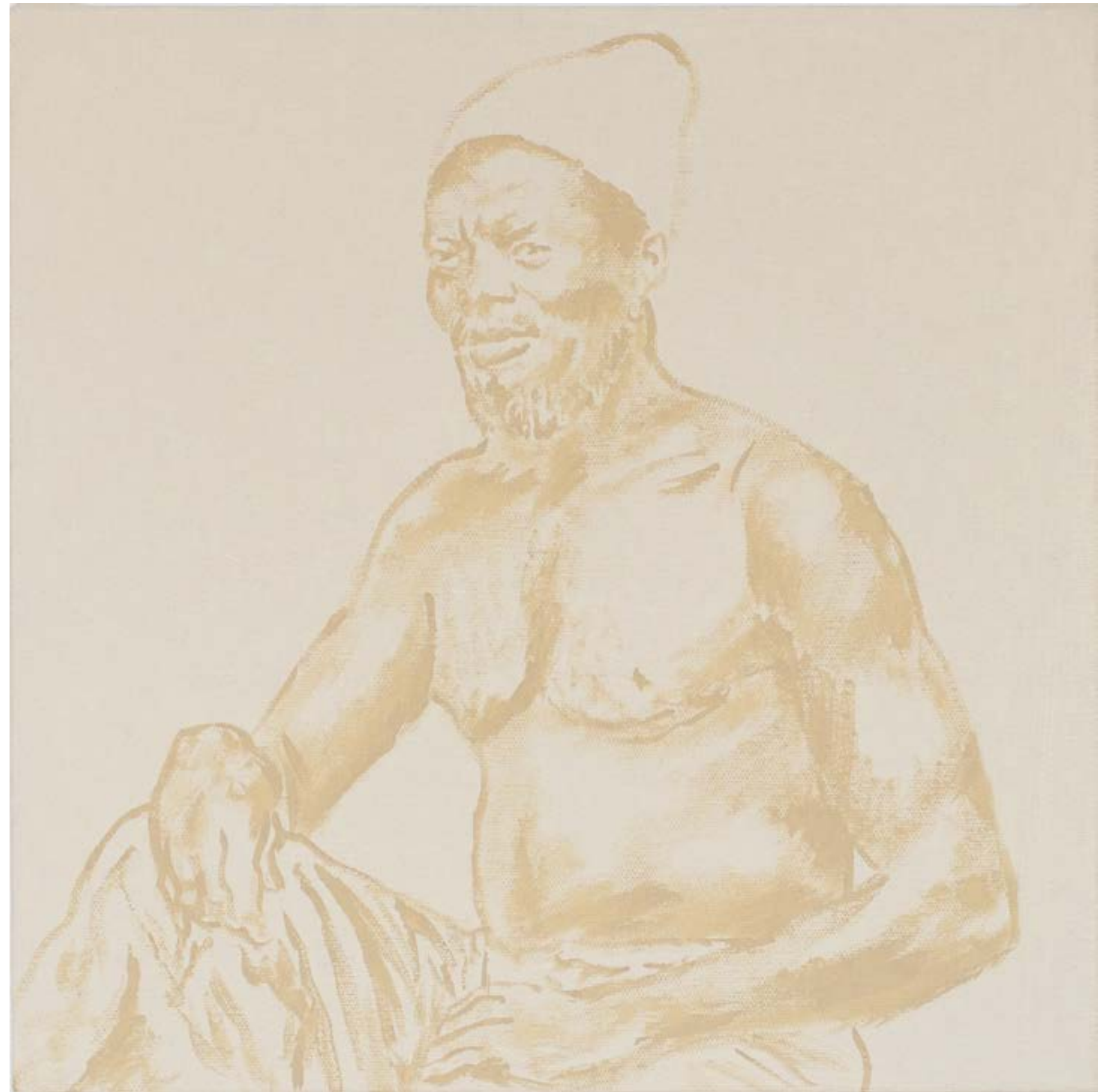
1.800 € VAT included







The Hauçá [Hausa] were enslaved in the Americas as a result of the political upheaval that preceded the jihad in Central Sudan. Muslim identity emerged as a predominant bond uniting the Hausa people and, by extension, neighboring slaves originating from Borno and Nupe. People of other ethnic origins in Central Sudan appear to have been absorbed into the Muslim community, regardless of whether or not they were Islamized before leaving Africa. It is possible that 100.000 to 150.000 slaves from Central Sudan (excluding the northern Yoruba) crossed the Atlantic between the mid-17th century and the first half of the 19th century. This estimate includes captives identified as Hausa, Nupe, Borno, Borgus, and other designations that indicate an origin north of Yorubaland. Between 75.000 and 124.000 of these slaves left between 1800 and 1850, with the vast majority heading to Brazil, especially to the northeast state of Bahia.



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MULAMBÖ

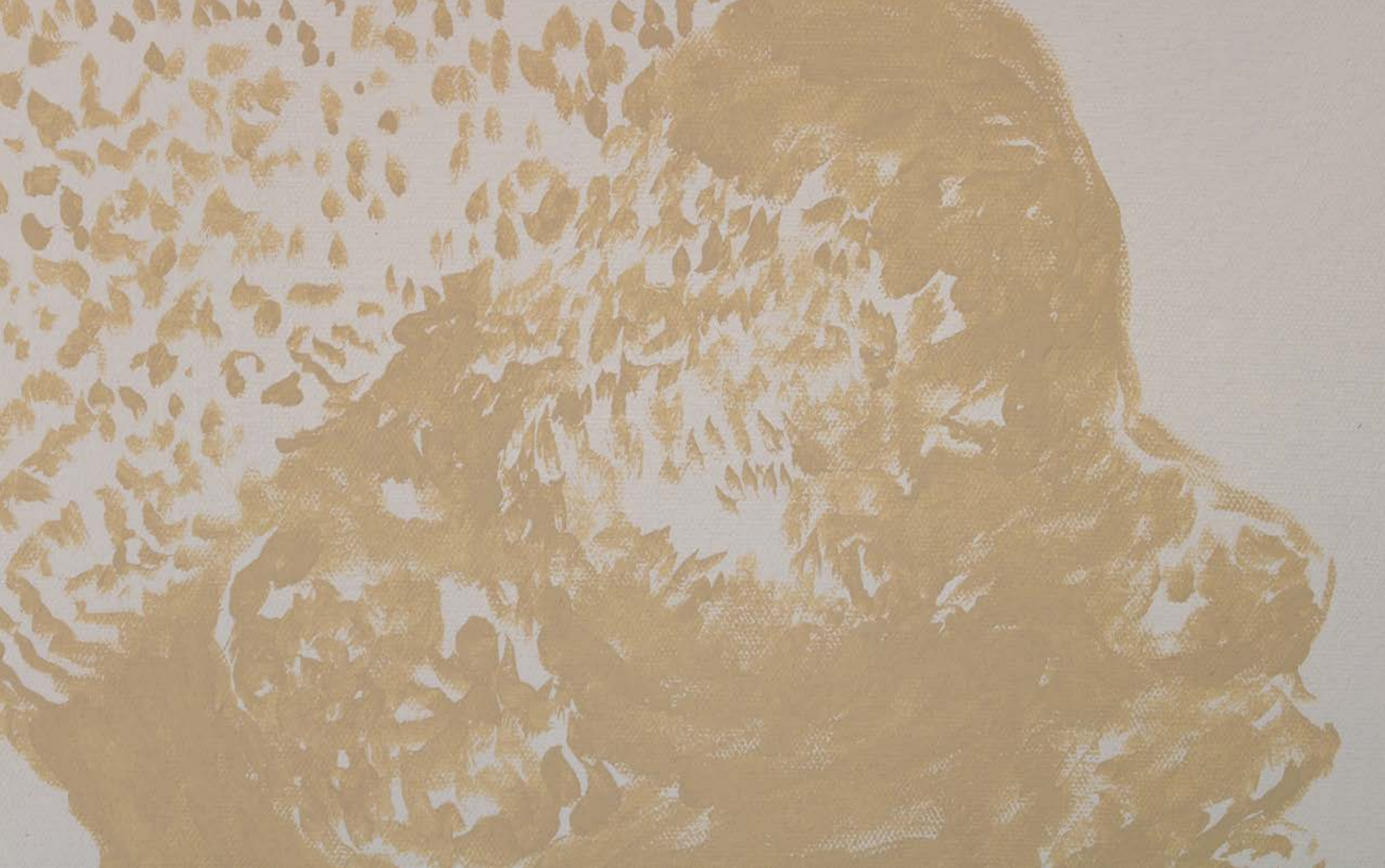
Hauçá

(“Night of Destiny” Series), 2023

Acrylic on canvas

30 x 30 cm

1.800 € VAT included

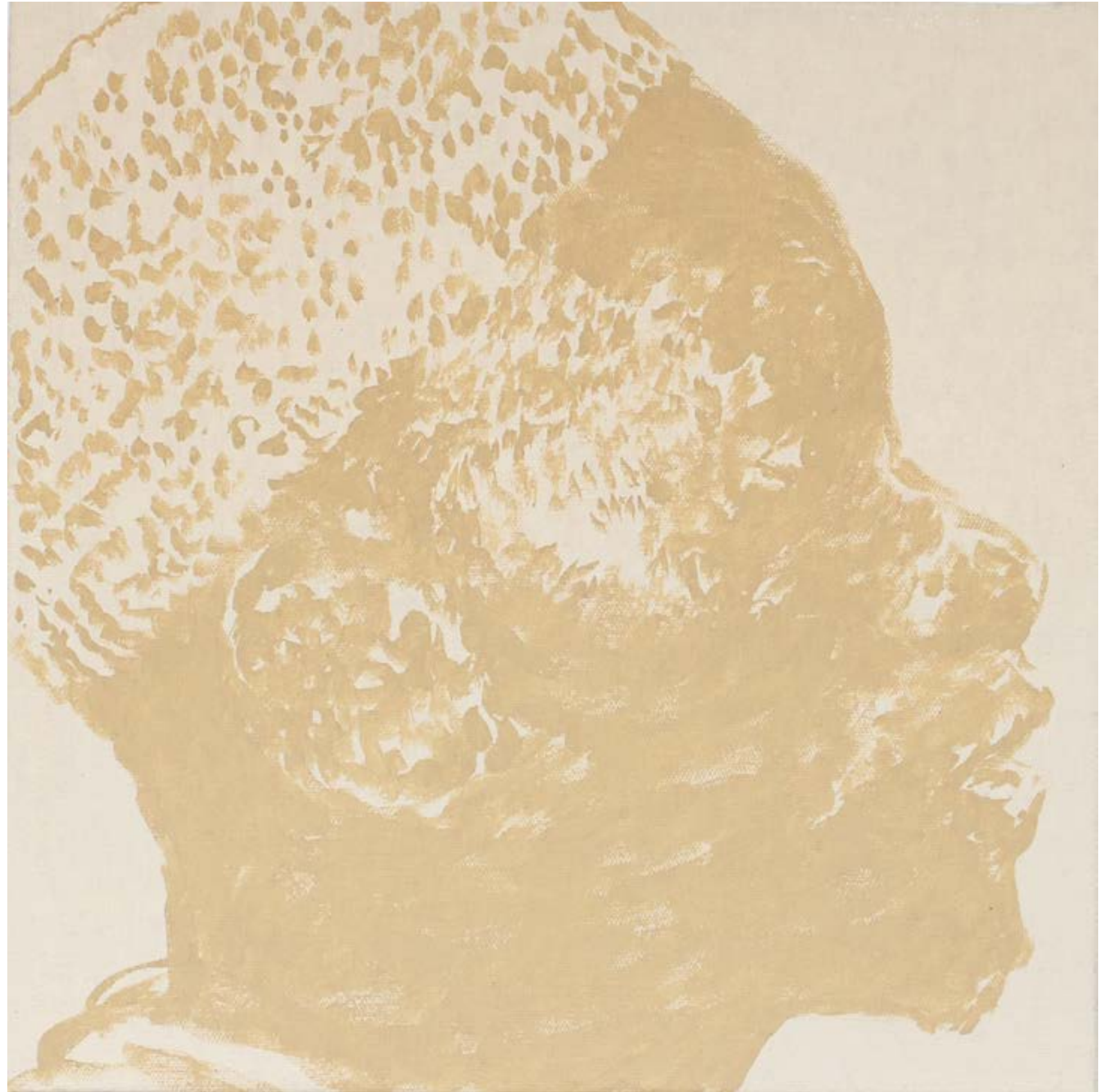


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The Yoruba-speaking enslaved people were called “Nagôs” and it was the Muslim Nagô communities that began to be called “Malês”. During the 1935 insurrection, a large part of the rebels were Nagô Muslims and around 30% of the city of Salvador at the time was made up of this ethnic group.



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MULAMBÖ

Nagô

("Night of Destiny" Series), 2023

Acrylic on canvas

30 x 30 cm

1.800 € VAT included



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MULAMBÖ

Malê

("Night of Destiny" Series), 2023

Acrylic on canvas

30 x 30 cm

1.800 € VAT included



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The Yoruba-speaking enslaved people were called “Nagôs” and it was the Muslim Nagô communities that began to be called “Malês”. During the 1935 insurrection, a large part of the rebels were Nagô Muslims and around 30% of the city of Salvador at the time was made up of this ethnic group.



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MULAMBÖ

Sociedade Protetora dos Desvalidos
(“Night of Destiny” Series), 2023

Acrylic on canvas

30 x 30 cm

1.800 € VAT included



MULAMBÖ

Born 1995, Saquarema, RJ, Brazil
Lives and works in Saquarema, RJ, Brazil.

Born João da Motta in 1995, the artist grew up as MULAMBÖ in the seaside town of Saquarema, Rio de Janeiro, Brazil, where he currently resides and works. In his artistic practice, he incorporates symbols and materials from everyday life, aiming for a 're-foundation' of the narratives that shape people's lives. His exploration encompasses themes such as football, Carnival, family, and the stories that form the foundation of his community, expressed through paintings, objects, flags, and installations. According to the artist, 'there is no museum in the world like our grandmother's house.'

In recent years, Mulambö has participated in numerous group shows at prestigious art institutions in Brazil, including MASP - Museu de Arte de São Paulo, MAR - Museu de Arte do Rio, Pinacoteca de São Paulo, Inhotim, Instituto Moreira Salles, and Sesc São Paulo, among others. Internationally, he presented the solo exhibition 'Out of many, muchos más' in Seattle (USA) and contributed to the collective exhibition 'Sweat' at Haus der Kunst in Munich (Germany), both in 2021. More recently, in 2022, he was commissioned to create the series of paintings 'O couro come' for Inhotim and the installation 'O penhor dessa igualdade' as part of the Centro Cultural São Paulo Exhibition Program in São Paulo. Mulambö's works are integral to significant institutional collections in Brazil, including Museu de Arte do Rio - MAR, Pinacoteca de São Paulo, Inhotim, and Museu do Ingá.

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