

NATIONAL PAVILION OF MOZAMBIQUE



La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali



PALAZZO MORA >> VENEZIA

MAY 11th >> NOVEMBER 24th 2019

THE PAST THE PRESENT AND THE IN BETWEEN

ARTISTS

Gonçalo Mabunda
Mauro Pinto
Filipe Branquinho

CURATOR

Lidija Kostic
Khachatourian

COMMISSIONERS

Hon. Silva Armando Dunduro
Minister of Culture and
Tourism of the Republic
of Mozambique

Domingos do Rosário Artur
Permanent Secretary
of the Ministry of Culture
and Tourism of the Republic
of Mozambique

Pavilion of Mozambique
Biennale Arte 2019 - Venezia

Palazzo Mora
Strada Nuova 3659 Venice

May 11th - November 24th 2019
10.00 am to 6.00 pm
closed on Tuesdays

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THE PAST THE PRESENT AND THE IN BETWEEN

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#BiennaleArte2019 #MayYouLiveInInterestingTimes
Pavilionofmozambique2019 #Thepastthepresentandtheinbetween



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THE PROJECT

PAVILION OF MOZAMBIQUE
BIENNALE ARTE 2019
VENEZIA



Felipe Branquinho, "Happy holydays" from the series Lipiko, 2017

Presented for the first time in 2015 at the 56th Venice Biennale, the National Pavilion of Mozambique finds its home again for the 58th International Art Exhibition. The National Pavilion of Mozambique is commissioned by Hon. Silva Armando Dunduro, Minister of Culture and Tourism of the Republic of Mozambique, and appointed Commissioner Domingos do Rosário Artur, Permanent Secretary of the Ministry of Culture and Tourism of the Republic of Mozambique, and is supported and sponsored by Africa Legal Network, ADS Investment Solutions and Akka Project. The Past, The Present and The in Between, curated by Lidija Kostic Khachatourian, aims to show through a contemporary approach the troubled past of the nation of Mozambique and its consequences in today's society. Interpreted by the country's three most representative contemporary artists, Gonçalo Mabunda, Mauro Pinto, and Filipe Branquinho, each of whom grew up in post-colonial Mozambique during one of the bloodiest civil wars of the last century. This unfortunate

historical event lasted from 1977 to 1992, and is interpreted by the artists through diverse practices, styles, and outcomes. Through their art, they investigate the socioeconomic condition of their country, analyze the past, and question the present for a better future, bringing to this exhibition a reflection on violence, corruption and social injustice. Compared to other African countries, the Mozambican Republic gained independence only recently, in 1975, after ten years of insurrection against the Portuguese, which was swiftly followed by a 16-year-long civil war. During this time, artistic production had been heavily influenced by the political situation of the state and tied to the creation of a national identity. The independence of Mozambique heralded a new era for art and artists, who began questioning their role in a new nation lacking basic human rights following the end of colonialism. This historical experience is represented through artistic research that bears witness to the impact of the past on the present. The National Pavilion of

Mozambique aims to show, through a contemporary perspective, the troubled past of the nation and its influences in today's society. Portraying this journey are three artists who grew up in a post-colonial period during which the country was engulfed in a long civil war from 1977 to 1992. Heirs of a common historical and cultural background, Gonçalo Mabunda, Mauro Pinto and Filipe Branquinho, are producers of diversified discourses that converge in the way they critically interrogate vectors of power which adversely affect the lives of millions of Mozambicans today. They bring to this exhibition a space for reflection that goes beyond aesthetic pleasure, provoking a dialogical conversation on violence, corruption and social injustice. The integration of art in the public sphere is intrinsically linked to Mozambique's history. During the colonial-era and the decade after independence, renowned Mozambican artists like Malangatana and Alberto Chissano, as well as photographers like Ricardo

Rangel, were powerful motivators of critical commentaries about political and social processes through different artistic expressions. The post-war period of the 1990's and the beginning of a neoliberal era engendered new subjectivities and visual languages. Working with different mediums, the three artists in this exhibition give an ironic nod to the experience of human hardship. The result is artwork that investigates contemporary politics and popular culture, underpinned by a poetic and sometimes humorous accent. Extremely attentive to what happens around them, particularly to the deeper dimensions of the human experience, their work speaks to our most empathic feelings. Mabunda, Pinto and Branquinho for long have transcended the limits of national art production and circulation, securing worldwide recognition, often representing their country abroad.

text by Andrea Moreira

THE ARTISTS

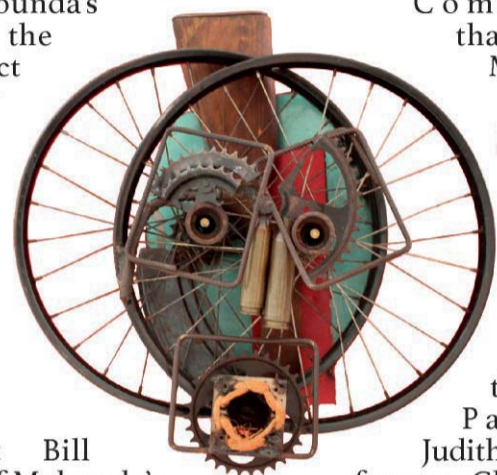
Gonçalo Mabunda

Gonçalo Mabunda is interested in the collective memory of his country, which has only recently emerged from a long civil war. Mabunda works with weapons recovered in 1992 at the end of the sixteen-year conflict that divided the region, creating objects of beauty from instruments of death – land mines, Kalashnikovs, rocket launchers, pistols, rifles, bombs and grenades – which he warps and welds to create vivid sculptures such as thrones, prehistoric animals with giant wings and legs, and anthropomorphic robots of the most diverse expressions and characteristics. While the deactivated weapons of war carry strong political connotations, the beautiful objects he creates simultaneously convey a positive reflection on the



transformative power of art and the resilience and creativity of African civilian societies. Mabunda is best known for his “thrones,” which, according to the artist, function as attributes of power, tribal symbols and traditional pieces of ethnic African art. They are an ironic commentary on his childhood experience of violence and absurdity amidst the long civil war that isolated his country. Mabunda’s work has been exhibited at Museum Kunst Palast in Dusseldorf, the Hayward Gallery in London, the Centre Pompidou in Paris, the Mori Art Museum in Tokyo, and the Johannesburg Art Gallery, among other venues. Gonçalo Mabunda’s artwork has been followed by the international

press, French Newspaper Le Monde, huffington Post from the UK are among medias that followed Mabunda’s work effect on his local community. In 2014, Mabunda was one of 20 African artists to figure in French art collector André Magnin publication African Stories. In 2015, Mabunda’s works were the main subject of CNN show Inside Africa, a TV series highlighting different economic, social and cultural personalities in Africa. Former US President Bill Clinton, a fan of Mabunda’s work, commissioned the artist to create trophies for his philanthropic organisation the Clinton Global Initiative. In July 2017, his pieces were shown in the European Parliament in an exhibition organized by the



European Centre for Electoral Support at the occasion of the launch of a handbook produced in the context of a project funded by the European Union on “Preventing Electoral Conflicts and Violence in the countries of the Southern African Development Communities” that includes Mozambique. The launching seminar in the European Parliament was chaired by the Member of the European Parliament, Judith Sargentini, former Chief Observer to the EU election observation mission in Mozambique and Tanzania and co-chaired by Alojz Peterle, Member of the European Parliament, former Chief Observer to the EU election observation mission in Kenya.

Transforming Guns into Hope

" If we destroy the weapons, the same weapon's not going to kill any more "

Gonçalo Mabunda was born in Mozambique, in 1975. Mabunda is an acclaimed sculptor who creates objects of beauty from instruments of death. From his workshop in Maputo, he fashions his artworks - masks, thrones and figures - from decommissioned weapons and military equipment. AK-47s, land mines, rocket launchers, soldiers’ boots and helmets, even sections of tank: all are warped and melded to create vivid sculptures sought by galleries and collectors around the world. The work, says Mabunda, is “trying to represent each [person] who died with this same material.” At the same time, the creation of each piece has a very practical consequence. “If we destroy the weapons, the same weapon’s not going to kill any more,” he said. Even after 20 years of peace, Mozambique, a country of about 24 million people in south east Africa, still labors under the legacy of conflict. A ten-year insurrection against the Portuguese colonial



powers prior to independence in 1975 was swiftly followed by a 16-year-long civil war, leaving the country dotted with hidden troves of weapons and unexploded ordnance. Since 1995, a group of local churches, the Christian Council of Mozambique, has been working to recover weapons from the community, exchanging surrendered guns for tools or building materials through a

program called “Transforming Guns into Hopes.” Inspired by the pacifist-spirited verse from the Book of Isaiah -- “They will beat their swords into plowshares and their spears into pruning hooks” -- the program has recovered more than 800,000 weapons to be destroyed, some of them through the hands of artists like Mabunda. A full-time artist since 1997, Gonçalo Mabunda’s

“My pieces prove that objects of violence can be transformed into something positive and something beautiful. Not only that, but – to me – the reworked weapons represent the resiliency and creativity of African civilian societies.”

earlier works were characterized by insecurity, as he was uncertain how long his country’s fragile peace would last. Mabunda’s work has since moved in new directions, yet is always informed by the experiences that have shaped his homeland, and an interest in its collective memory.

CNN source

Mauro Pinto

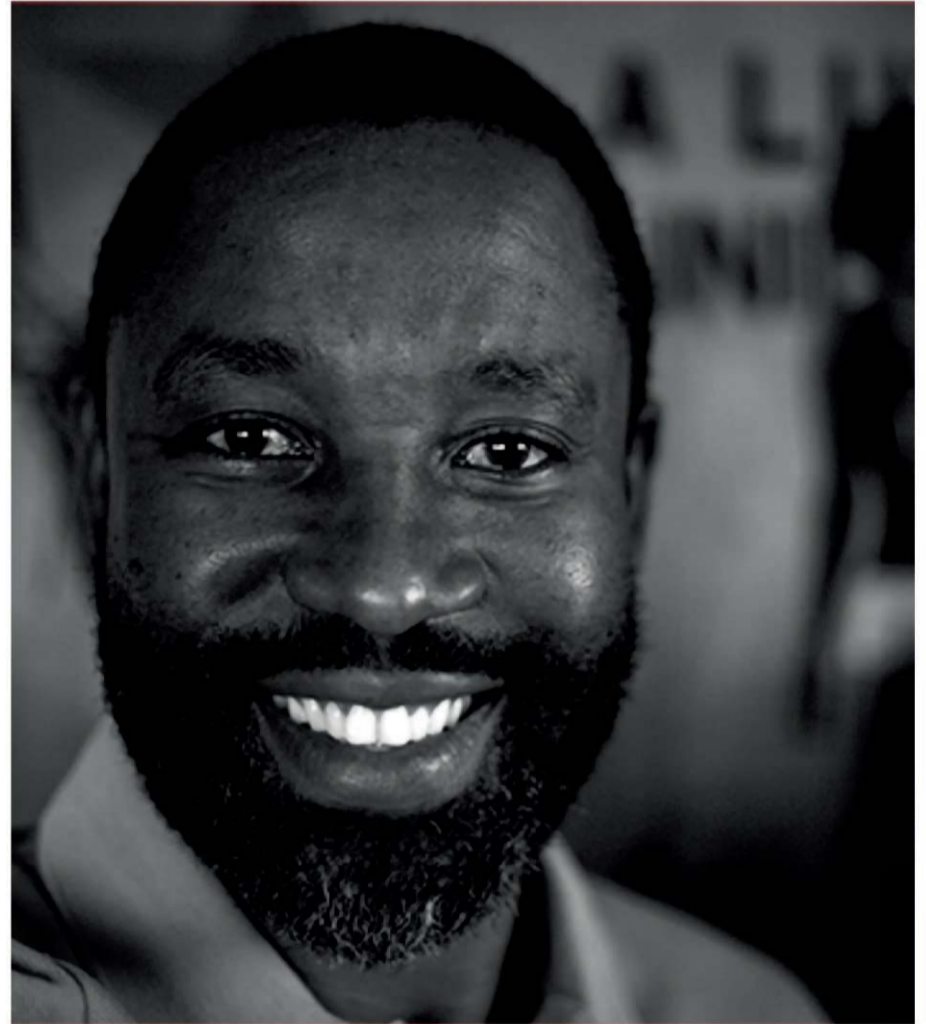
Mauro Pinto investigates visual creation, information and communication systems in his work, often through a clever play of provocative contrasts.

Through his lens, the artist celebrates the everyday world surrounding him, with an extraordinary ability to catch the stillness of space. Through his portraits, he tries to escape “false” dramas and capture reality through search for meaning over time.

“BlackMoney” is a photographic series set in the small locality of Moatize, in the Tete province of Mozambique, and documents a complex study of the role of coal, a mineral in high demand in global markets attracting significant investment in Mozambique that is barely visible in the living and working conditions of the local people directly affected by its extraction. It is in this context that this work observes and

analyzes the socio economic impact of this activity, describing “the eternal duality of humans and nature, of governments and governed, conflicts and complicities as a result of greed and corruption. In every stare the resilience and basic survival the only light source for the sadness and darkness.”

Mauro Pinto has participated in several solo and group exhibitions throughout Africa and Europe. His photographic works have been published in books, magazines, and catalogs and feature in various private and institutional collections.



BlackMoney

“ The public health conditions are an insult to human dignity ”



Mauro Pinto, From the series Blackmoney, ongoing

Coal! A mineral in high demand on world markets, even when offset against its high environmental cost and impact on global warming.

Its exploration has been the source of high investment in Mozambique. It’s in this context that this work observes and analyzes the socio-economic impact of this activity.

The investments that have been made in Mozambique as a direct result of coal exploration are barely visible in the living and working conditions of the local inhabitants, although there has been an increase in expat specialized labourer which are

“The eternal duality of humans and nature, of governments and governed, conflicts and complicities as a result of greed and corruption. In every stare the resilience and basic survival the only light source for the sadness and darkness.”



Mauro Pinto, From the series Blackmoney, ongoing

very well remunerated.

At the environmental level the results are catastrophic and public health conditions are very critical.

One of the coal extracting companies operates so close to an inhabited area that the systematic and frequent explosions create dust clouds which invade the homes of the local inhabitants. Many houses have cracks caused by the explosions.

The mozambican government has undertaken that 2.75% of its budget must be directed to communities directly affected by extraction industries, this funds could be used to build hospitals,

schools and infrastructure. Until now no part of this budget has been used to improve the lives of these communities. How will these people cope with the increased challenges and what is their future?

They ask: “2,75%, where are you?”



Mauro Pinto, From the series Blackmoney, ongoing

THE PAST AND THE FUTURE

BEFORE 1974

Having become a Portuguese colony in 1498, Mozambique remained under the rule of Lisbon for almost 500 years, subjected to a rapacious and systematic exploitation of natural resources (including the labor force) which for some periods at the beginning of the 20th century were also leased to the nations neighbors.

The conditions of the population deteriorate even more under the Salazar regime: a vast program of intensive cultivation of rice and cotton, to which the entire male workforce is obliged to participate, causes dreadful famines during the 40s and 50s. However, the Mozambican independence movement was born only in 1962 with the Marxist Frelimo (Frente de Libertação de Moçambique) headed by Eduardo Mondlane, who will begin a war that ended only in 1974 with the collapse of the fascist regime in Portugal. The following year Mozambique celebrates independence with Samora Machel president.

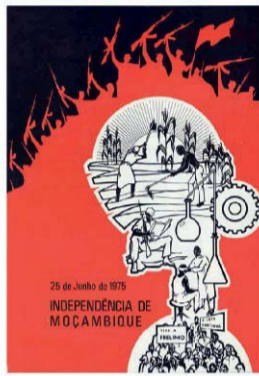
The lack of assistance provided by the Portuguese, who before they escape from the country arrive to sabotage most of the industrial establishments, hinders the development of the country that risks bankruptcy several times and uses the help of the USSR and East Germany, without however achieving appreciable results.

The Portuguese arrived in Mozambique in 1498 and occupied a number of trading stations along the East-African coast, where they traded for gold, ivory and slaves on their way to India. However, it was only from the end of the nineteenth century on, with the "scramble for Africa" among the colonial powers, that Portugal effectively occupied Mozambique. As Portugal did not possess the manpower and financial resources required to exploit the colony, Mozambican labour, land and resources were rented out to foreigners. Whole provinces were deprived of male labour, which had been hired out to neighbouring states, to South Africa particularly.

The 1930s saw a change in the Portuguese approach to its colonies; inspired by conservative and authoritarian ideologies, Antonio de Oliveira Salazar ruled a 36-year long dictatorship in Portugal, from 1932 until 1968. Under Salazar, foreign capital was locked out, African labour force was used more intensively and Portuguese peasants were encouraged to settle in the colony by receiving tracts of land, bonuses and low-interest credit.

The Mozambican Liberation Front (Frelimo) emerged from the experience of colonial domination. Frelimo was formed in Dar es Salaam, in 1962, under the leadership of Eduardo Mondlane. The armed struggle began two years later. Portuguese secret police intrigue, exploiting internal divisions, led to the assassination of Frelimo President Mondlane in 1969. Top guerrilla commander, Samora Machel, took over the leadership.

Mozambique's liberation war lasted until 1974 when the Armed Forces Movement, tired of colonial wars, overthrew the fascist dictatorship in Lisbon. FRELIMO, being the only liberation movement, took undisputed power at independence in 1975. On the 25th of June festive crowds celebrated the independence on the streets of every provincial capital.



1975

Independence of the former Portuguese colony.

Samora Machel becomes the first president.

FRELIMO declared themselves a Marxist-Leninist party and the country would develop along socialist lines.

1976

In 1976, just two years after the end of the liberation war, a Mozambican resistance movement (Renamo) was created by neighbouring apartheid governments to undermine the support given by Frelimo to the resistance fighters of their countries. Renamo was brought into existence by Rhodesian security forces to act against Frelimo for harbouring guerrillas who fought in the liberation war in Rhodesia.

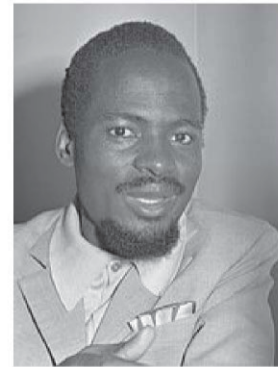
In 1980, when Rhodesia became Zimbabwe, Renamo activities were backed by South Africa. The Regan Administration backed South Africa, as an anti-communist bastion, and gave private US support for RENAMO.

Over one million people lost their lives and nearly one-fourth of the population were displaced from their homes. The Mozambican countryside was terrorized and the rural population was driven to seek refuge in the cities.

The country is now at its end and is also facing the Renamo (Resistencia Nacional Moçambicana) rebellion supported by the white regime of South Africa against the Liberation Front of Mozambique (FRELIMO), in power. The civil war cause over one million deaths.

1986

On October 19 of 1986, Samora Machel died on a plane crash in South Africa. Joaquim Chissano becomes president. The implementation of a structural adjustment program in 1987, in a country massacred by the effects of a war that ended up lasting 16 years, had devastating consequences for the majority of the population. The value of the minimum wage fell, the food prices increased dramatically and the cutbacks on public spending made health care and education inaccessible for many people. Mozambique became one of the most aid-dependent countries in the world.



1990

FRELIMO dropped Marxism-Leninism as the party's ideology and a multi-party system advanced rapidly.



1994

Signing of a peace agreement. The conflict ended in 1994 with the implementation of the Agreement on General Peace. The war saw the regular Mozambican army and guerrilla forces that gathered under the leadership of RENAMO. The anti-communist resistance group financed by the white government of the Rhodesia and South Africa and by the government of South Africa. These groups were commanded by mercenary soldiers and common people who have sown death and destruction in the villages, destroying lives, flora and fauna.

THE PRESENT

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1994

First democratic elections. Chissano is re-elected head of the state. The elections were held in 1994, and were accepted as regular and fair by most parties. The FRELIMO won; the RENAMO emerged as the main opposition party. However, the FRELIMO policy after the elections marked a clear change of course compared to the past.



1995

Mozambique entered the Commonwealth (the only member country to have never been part of the British Empire). Several million refugees began to return to the country.

1996

In 1996, he was among the founders of the CPLP - Community of Portuguese Language Countries.



1999

President Chissano and his party, FRELIMO, win the legislative and presidential elections.

2005

The presidency of the state passed to Armando Guebuza, FRELIMO candidate, who was also confirmed in the following 2009 elections.



2015

Filipe Nyusi, became the 4th president of Mozambique on 15 January 2015.

Filipe Branquinho

Filipe Branquinho, lives and works in Maputo (Mozambique). Best known for his photography, also produces paintings and drawings.

Raised in an environment closely connected to Maputo's journalistic and artistic spheres, he became particularly involved in the photographic field through contact with some of the greatest names in Mozambican scene, such as Ricardo Rangel, Kok Nam and José Cabral. A self-taught photographer, he studied architecture at Eduardo Mondlane University in Maputo and at the State University of Londrina, Brazil.

Regardless of his chosen media, each of his works are informed by his upbringing during the Mozambican civil war, which is influencing his life in all his aspects.

Through his art he likes to



investigates the Mozambican society, with particular attention to social dynamics and mythologies, class differences and the ways of life of the population. He discovered art as a means of expressing and representing reality exploring themes such

as class differences, culture, politics, work and collective memory.

His large format portraits are individual, but they are also the "survey" or the inventory of social spaces and architectures, telling personal stories to outline a documentary map of

a changing African world. In several photographic projects, he proposes a reading of the current reality of Mozambique, between memories and the present, current national affairs and tradition.

Branquinho's style combines his architectural background and his familiarity with the "school" of Mozambican photography, merging genres such as portrait and landscape. The "environmental" portraits, whose models, normally typified in groups, pose for the photographer in their homes or professional environments, are a strong characteristic of his work: images that are, at the same time, individual portraits and documents of a changing society, inventory of cities and architecture, suggestive of personal stories, documenting and drawing



Dama (Lady), 2018

the map of a contemporary Africa, and denying any quest for the exotic. In a project now underway entitled "Lipiko", in which he uses mapiko masks of the Maconde tradition, he associates drawing and photography with a strong sense of satire to propose a reflection on aspects and values of contemporary national affairs. From the colonial period to post-socialism, Mapiko's performance, a traditional initiation rite, allows the expression of an invisible magic world but also



Líder-comunitário (Community leader), 2019

of social criticisms and staged identities.

These Mapiko masks can be, traditionally, caricatures of characters of a magical (imaginary) world or real known characters from the community or region.

In the previous series there have been several photographic projects that propose a reading of the current reality of Mozambique, generally about urban identity, people and their space in the city, between memories and the present, current national affairs and



Os três arguidos (The three defendants), 2019

tradition: «Occupations» (portraits of anonymous inhabitants in their places of work or life - PHOTOQUAI 2013 and Revue Camera, Paris, n° 2, 2013); «Showtime», 2013 (portraits of women on a return to Rua Araújo that evoked Rangel and Cabral); «Interior Landscapes» (Maputo architectures and the reuse of old spaces of colonial times - POPCAP 15 Prize for African Photography); «Gurué 15 ° 28 'S 36 ° 59' E" (the immense landscapes of tea in Zambézia). It is a body of work with an



Oficial (Officer), 2018

evident thematic coherence and no use of shortcuts or exoticism.

Branquinho's works have been selected for a number of group and solo exhibitions around the world.

THE CURATOR

PAVILION OF MOZAMBIQUE
BIENNALE ARTE 2019
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Lidija Kostic Khachatourian

Lidija Kostic Khachatourian can typically be found traversing the globe, seeking emerging talent at art events and art hubs that span the Middle East, Africa, and Europe. With a special focus in African Contemporary Art, she has been producing shows and exhibitions in Dubai since 2014. Lidija started the serie “Africa & the Other 54 Countries” that sets out to change the image of Africa as one homogenous place by presenting an array of art, culture and entertainment that showcases the diversity of Africa presenting each Countries for its diversity and singularity. She explain: “Africa is often referred to as a single entity, or one country, when it is world’s second-largest and arguably most diverse continent”. In April 2018 she curated the exhibition “Seeing in the dark:

challenging how we use our senses to perceive art”, a multi-sensory art experience that enables people to rethink the way they perceive art.

She commissioned to the Ethiopian artist Workneh Bezu, who works with different medias, to create tactile artworks for the exhibition. The exhibition developed in a dark room where the visitors were asked to feel the work by touching it.

This experience produced in the public an unexpected shifts in perception and deep understanding how lack of sight means having a different conception of shape, mass and size.

The most recently she has curated an exhibition about the Kenyan photogriorialist, Mo Amin (in-depth information below), presented at The Ismaili Centre



in Dubai and in collaboration with Mo Amin Foundation and Camerapix.

The aim of the exhibition is to inspire changes to the future generation showing them the history through the lens of Mo Amin who witnessed and recorded the turmoil of Africa’s

emergence into the 20th century. Beyond curating she also works as international artist representative, art consultant and exhibition organizer.

Inspiring change

The photographic journey of Mohamed Amin

The distinctive approach of Lidija and Akka Project to the art scene is a balanced combination of research and scouting of established and emerging artists from the continent, for the two commercial galleries in Dubai and Venice, and being a true multidisciplinary platform for various form of arts and cultural events. In this contest a collaboration with Salim Amin, son of the late Mohammed Amin, started in 2018 aiming to promote an incredible work which is bringing to light one of Africa’s history best kept secrets. An archive of over 3,5 millions negatives and 88’000 hours of video recordings from the tumultuous and extraordinary 3 decades of Africa between 1960s to 1996. In an era where most of the youth on the continent have

access to social media, and main stream media with sometimes distorted representation of their history and political scenarios, the pictures and videos of Mo Amin are incredibly important reminders of what happened to their countries and which were the mistakes, abuses and dynamics that changed their lives and social environments.

Curated by Lidija Kostic Khachatourian the exhibition Inspiring Change featured approximately 100 images aiming to “inspire changes to the future generation” showing them the history through the lens of Mo Amin who witnessed and recorded the turmoil of Africa’s emergence into the 20th century.

Mohamed Amin built his career in photo-journalism based, in part, on using his cameras to give voice to people living under the marginalized conditions of war, poverty, natural disaster and political crisis. Some images from the Amin collection premiered during May, 2018 at the Charles Allis Museum in

Milwaukee, Wisconsin. The show is part of a larger project entitled “Giving Voice”, a title which perfectly describes the work of Mohamed Amin, and includes a permanent gallery, publications, and educational curricula using this unique content. Born in Kenya in 1943, Mohamed Amin spent much of his historic career working on the African continent. He also did significant photographic work in the Middle East and South Asia including Saudi Arabia, Pakistan and Afghanistan. While building Camerapix into an internationally renowned company, Amin also built an archive of close to 3,5 million still photos and thousands of hours of motion picture photography. Most notably, Amin was heralded for his groundbreaking work on the Ethiopian famine during 1984-85 that inspired both Live Aid and We Are The World. Mo Amin perished in a terrorist plane hijacking off the Comoros Islands in 1996. Mo’s son, Salim Amin, continues to run Camerapix. The company is now in its 55th year as one of Africa’s foremost production

companies. The aim is to give voice, through the exhibition, to stories that are not often told, to highlight the lives of people of color living throughout the global south, and to share the profound beauty and hope found in communities across East Africa. Using approximately 100 images, the work of Mohamed Amin weaves a seamless and nearly continuous story that covers Africa for more than half a century.



Mohamed Amin @ Camerapix

CULTURE NOTES FROM MOZAMBIQUE

Marrabenta Music

The artistic traditions of Mozambique are rich and very lively, despite decades of colonialism and civil war. After independence, the new leadership saw culture as an important tool for nation-building – a strategy employed by post-colonial governments across various countries on the African continent in an attempt to regain their respective identities. Mozambican art is imbued with traditional cultural values from the countryside and colonial influence. Painting and sculpture are the reflection of local ethnic customs and animist beliefs. Despite the vain attempts to suppress it during colonization, the oral transmission of knowledge is always current. The music of Mozambique is one of the most important manifestations of the culture in the country. Together with dance accompany all the stages of life. They express happiness as well as pain and even become weapons of war during conflicts. It serves many purposes, ranging

from religious expression to traditional ceremonies. One of the traditional music is called marrabenta born in the late 1930s, originally from the south of the country is an energetic mix of local dance rhythms and folk music from Portugal. The word itself is derived from the Portuguese verb *rebentar*, meaning “to break”. The music is not only danceable but is frequently characterized by texts with highly social current content. During the colonial period, the regime extended its influence to the arts and culture, demanding that only Portuguese music be played and danced to. Music therefore became a means of self-expression and conservation of cultural identity for many Mozambicans. The originators of Marrabenta were ordinary Mozambican men and women, who played guitar and sang at gatherings. The singing must match the dance and the melody. The dance is very unique with its own steps and its own style called *Dilon Djindji*. Musical

instruments in Mozambique are usually handmade. Some of the instruments used in Mozambican musical expression include wooden drums and animal skin; The *lupembe*, a wooden wind instrument made of animal or wood horns; And the *marimba*, a species of xylophone native to Mozambique and other parts of Africa. The *marimba* is a popular instrument with the *Chopis* of the southern southern coast, famous for their musical ability and their dance.



STREET GALLERY

Samuel Djive

In 2011 the artist Samuel Djive started the project “Street Gallery”, a street art project where freedom, creativity, expressiveness, identity sharing and common memories are sought. Without frontiers, ideological, religious, political, social.

The project purpose is to help children using their creativity and intellectual skills. It's a way to free children and adolescents from the world of drugs and crime, using art as a means of expressing.

To free children and adolescents from addictions, using art as a means of expressing themselves in peripheral areas themselves in peripheral areas.

CINEMA

Mueda, Memória and Massacre

Mueda, Memória and Massacre by Ruy Guerra (1979) Universally recognized as the first film in the history of Mozambique.

Already internationally recognized as one of the main and most influencer of the Brazilian *Cinéma Novo*, Ruy Guerra (Lourenço Marques, 22 August 1931) returns home to direct *Mueda, Memória and Massacre*, passed into history as the first feature film in the history of Mozambican cinema. The film was also presented at the Locarno Film Festival in the Open Doors section in 2014.

Synthesis: On June 16, 1960, in Mueda, Mozambique, when the population gathered in the public square, the Portuguese army opened fire on the crowd, slaughtering 600 people on the order of Portuguese governor. Since their country gained independence, every year the inhabitants of the city relive the event by staging a theatrical piece.

EDUCATION

School in Mozambique

The school organization of the territory bears the imprint of the Portuguese one. Education is compulsory for 7 years and starts at 7 years of age. Primary education is divided into two cycles, 5 and 2 years respectively; the secondary one starts at the age of 14 and is also divided into two cycles: the first lasting 3 years, the second of 2. In 2007 illiteracy concerned 55.6% of the population. In Maputo, the Lourenço Marques University was founded in 1962, and since 1976 is called Eduardo Mondlane, with humanistic and technical faculties. To this, in the nineties, other institutions of higher education were added; furthermore, private schools and universities were allowed, such as the Catholic University of Mozambique in Beira.

THE ISLAND

UNESCO World Heritage

Date of Inscription: 1991
The fortified city of Mozambique is located on this island, a former Portuguese trading-post on the route to India. Its remarkable architectural unity is due to the consistent use, since the 16th century, of the same building techniques, building materials (stone or macuti) and decorative principles.

The town and the fortifications on the Island of Mozambique are an outstanding example of an architecture in which local traditions, Portuguese influences and, to a somewhat lesser extent, Indian and Arab influences are all interwoven.

The Law for the Protection of the Mozambican Cultural Patrimony (Law No. 10/88) determines that the entire old town is explicitly classified as a urban ensemble, and that all buildings older than 1920 are classified as national cultural patrimony to be registered in the National Register for Cultural Heritage within the Ministry for Culture.

ASEM Mozambique

Mozambique is the place where the story of Swiss national Barbara Hofmann and the children's charity she founded way back in 1990 called the "Associationen faveur de l'Enfance Mozambicaine" (ASEM) or "Association for the Children of Mozambique" begins and continues. Since its beginning up today, ASEM has helped over 172,000 children at its Centers, Schools, through education, psychological support & health care, shelter, vocational training

and/or occasional support. Currently, ASEM helps over 6000 direct beneficiaries simultaneously through its daily activities by providing schooling, vocational training, food, medical support, psychological and moral rehabilitation and approximately 300,000 indirect beneficiaries' since its beginning. ASEM works with a professional staff of exclusively Mozambican citizens with the only exception of Barbara Hofmann.

To know more about ASEM Mozambique program and to learn about the achievements that Barbara had made in the past years please check the following links :

www.asem-mozambique.org
www.barbarahofmann.org

Direct contact of the Founder of ASEM Mozambique
Barbara Hofmann
barbara@asem-mozambique.org



Tourism

Africa is known for its wildlife, tribes, dance, music, food and rich natural heritage. Mozambique has 44% coastal lowlands that constitute beautiful beaches and marine tourist attractions. The fertile soil of this region provides it a rich vegetation, flora and fauna. The most striking features of this region are its population of 99.66% of tribal groups including Shangaan, Chokwe, Sena,

Makua and Manyika. Mozambique has a lot to offer: there are untamed islands and beaches that can be seen all across the sea-shores with a wonderful climate for marine adventure and beach parties, there is an immense culture mix in the region as the region was a territory of clash among various cultures from Africa, China, India, and Portugal and the aggregation of multiple cultures has not only given birth to archaeological wonders but also to a rich palette of delicious cuisines.

Republica de Mocambique
Ministerio de Cultura e Turismo
www.visitmozambique.net
Instituto Nacional do Turismo
Mozambique Tourism Authority
www.inatur.org.mz

"Visit Mozambique" is a touristic portal that aims to show you all the travel destinations of Mozambique and the beauty of the serene landscape, beaches, coral reefs and rich culture of the country.

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UNICEF Mozambique
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THE PARTICIPATION OF MOZAMBIQUE AS THE NATIONAL PAVILION AT THE BIENNALE ARTE 2019

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AND OF COURSE WITH THE CONSTANT WORK OF OUR EXCELLENT TEAM WHO HAVE COORDINATED AND DESIGNED
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Our firms are recognised as leading firms in their markets and many have advised on ground breaking, first of a kind deals.

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