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Elizabeth Pergam
Erica Dorn
Nick Rodwell
Pedro Gaspar
Pedro Mexia
Rayvenn Shaleigha D'Clark

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AND ILLUSTRATION

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Elena Onwochei-Garcia
Erica Dorn
Madalena Corrêa Mendes

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Cláudia Cibrão
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Coimbra Biennial of Contemporary Art
Francisca Gigante
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National Portrait Gallery
Ricardo Ramos Gonçalves
Royal Collection Trust
Sâmia Siqueira
Tiago Leonardo



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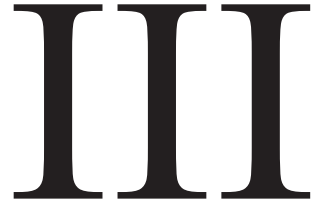
FITA MAGAZINE

S t a r P o r t r a i t s



friends in the arts





Our steps through London's fairy atmosphere are crowned by Georg Friedrich Haendel's symphony, which accompanies the cadence of our artistic aspirations. We are guided by the words and instructions of Virginia Woolf's diary, which warns us "The streets of London have their map, by your passions are uncharted. What are you going to meet if you turn this corner?" The portrait of passing through this very constellation of creative and inspired verve is immortalized by Thomas Gainsborough, who asks us to linger a little longer in the center of Hyde Park in order to capture the essence of the environment, and not to forget to visit the National Portrait Gallery.

On board a boat we sail down the River Thames, carried along by the audacity of William Turner. The crows flock in stampede at the sight of their fearless creator, none other than Daphne du Maurier, who invites us to drink tea and read her talented novels. As we leave the pub, we are photographed by Cecil Beaton's fast-moving lens, in flashes that blur with the furtive lightning of fame, earned by the immortality of the portrait.

Somewhere in Camden Town a telephone rings incessantly. We enter the booth to meet writer Evelyn Waugh, who immediately tells us "Sometimes, I feel the past and the future pressing so hard on either side that there's no room for the present at all." He was right, so we wasted no time and went to visit the Victoria and Albert Museum, guided by the historian Graham Greene. At sunset we continued on our artistic route, still listening to the river waves, transported by Emily Brontë's ode to the stars "Ah! Why, because the dazzling sun / Restored our Earth to joy, / Have you departed, every one, / And left a desert sky? / All through the night, your glorious eyes / Were gazing down in mine, / And revelled in my changeful dreams, / Like petrel on the sea."

Night has transformed the city into a universe of unparalleled discovery and intellectuality, where the shadow disappears and gives way to the bright stars that now illuminate us. Zadie Smith is one of those rare comets, passing with hundreds of years of distance. So that we could admire this shower of stars, E. M. Forster shows us his room with the best view over London.

In the morning we were allowed to visit the Royal Collection Trust at Buckingham Palace, with the enigmatic gaze of Artemisia Gentileschi, Van Dyck and Rembrandt, among other Old Masters. Their perfection is almost unattainable and offers us the masterful design of the timeless artist.

At Tate Britain, the artist Paula Rego offers a different perspective, placing the female portrait at the center, highlighting the difficulty and power of being a woman, daughter, mother, and artist.

There are still so many pathways to go among the portraits of stars that London immortalizes.

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Artwork

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Catarina Gentil

Artwork

**Portraits of Júlio Pomar:
Maps of Relationships**

Atelier-Museu Júlio Pomar

Article



The image shows a grand, ornate library interior. The space is filled with dark wood paneling, bookshelves, and study desks. A mezzanine level with a decorative iron railing is visible on the upper floor. The ceiling is high and features a large chandelier with multiple white globe lights. The overall atmosphere is one of historical grandeur and intellectual pursuit.

THE WAVES



KAREN PAULINA BISWELL

KIMA

KIMA (*Embera: Unity/Love*) is a project of photography, drawing and video installation between Karen Paulina Biswell, one of the most renowned young artists from Colombia, and Maria Amilbia Siagama Siagama, the eldest woman of a family of the indigenous *Embera* community in the Colombian Andes. Since 2010, Karen has been working with this family, retrieving their territory and giving the community a voice through their own artistic practice of drawings celebrating nature's offerings and representing the *Embera* healing myths.

For the *Embera-Chami* conversations are rituals and they have particularly elevated this practice

into an art, notably through the celebration of corn. This healing ritual revolves around the chanting of the *Jaibana* (shaman) which connects human thought to the pluralism of nature. It embodies a sacred conversation, the beating heart of a collective body.

During the ritual, the most pressing issues are discussed collectively: the return of armed paramilitary militias, forced displacement, ecology, but also questions of family and intimate life. The body of work tells a story created on the richness of the *Embera* rituals to invite us to revisit our contemporary narratives in regard to nature, otherness and

Karen Paulina Biswell (French-Colombian, b. 1983). Lives and works between Paris and Colombia. Her work explores the role of photography in the construction of subject and object by analyzing the notion of femininity and womanhood. Seminal for her practice is the ongoing series *Nama Bu*, a portrait of an *Embera* family in Colombia. She has broken boundaries within the art system, and the ethnological representation of the first nation. In the new series *Kima*, she tells a story which revisits the dominant narratives of the conquest, ethnographic stories, memories of independence, through the *Embera* rituals and a collective construction of image. The artist is represented by wildpalms.

María Amilbia is a woman of wisdom belonging to the *Embera* people. She holds the tradition of body painting with a natural ink made of the roots of *Jagua* (*Kipira* in *Embera*), which is being used in rituals, and as a form of communication. Her work brings together the necessary iconography to represent the visible and invisible universe. Her drawings are made with ink and *Jagua* and are sacred forms that make up the vocabulary that nature uses to manifest itself through dreams, poetry and in biology. In her community, she celebrates the rite of birth. Her hands are in charge of bringing babies to this reality and in her way of seeing the world, midwifery is a major art.

wildpalms exhibits and represents Latin American artists, as well Canadian and US artists, in Germany. Created by Jorge Sanguino and Alexandra Meffert, wildpalms has a focus on artistic research, social practices, environment and sustainability.

subsistir hasta un tiempo que en los territorios ocupados por las potencias europeas la destrucción de los naturales fue casi total. Así lo reconoce explícitamente un historiador tan documentado como el angloamericano Charles F. Lumis, al contrastar la obra de España con la que realizaron los ingleses en América.

Es claro que hubo aquí mismo en el Nuevo Reino de Granada funcionarios y encomenderos que abusaron de los descaldos aborígenes (una vez afirmada la conquista) para sus medios personales; pero, desde luego, se alzó siempre en defensa de los oprimidos la voz acusadora de los misioneros católicos y de los jefes de la Iglesia. De esto tenemos un ejemplo, en nuestra propia historia, en la lucha que sostuvo aquí en Popayán el santo y sabio Obispo Fr. Agustín de la Coruña con el gobernador García del Espinar, lucha que le trajo vejámenes y persecuciones.

Hace veinte años que el señor Arboleda Llorente viene empeñado con paciencia benedictina en el arreglo y catalogación de los documentos que constituyeron el archivo de la antigua Gobernación de Popayán; archivo extraordinariamente rico, ya que esa Gobernación (que dependió primeramente del Virreinato del Perú y después del de Santa Fé) ejercía su jurisdicción desde Otavalo, en lo que

II

hoy República del Ecuador, hasta el mar Caribe, y desde el Océano Pacífico hasta el río Magdalena y las sierritas del Sumapaz. Este archivo, que hoy es guardado hoy y arreglado con un ojo verdaderamente técnico, constituye uno de los tesoros veneros de información que hay en Colombia acerca de la administración colonial en estas vastas regiones. El señor Arboleda Llorente ha dedicado los mejores años de su vida a esa labor despendiosa, con entusiasmo imponderable; y puede decirse que su trabajo con justísimo orgullo puede decirse repitiendo las palabras de Horacio, exegi monumentum fere perennius: he erigido un monumento más duradero que el bronce, en cuanto se refiere a las bases de nuestra historia y de nuestra organización social.

Esa labor suya silenciosa y constante, que sólo puede ser apreciada por una elite, es decir, un reducido número de individuos, es de las que se subyugan a las multitudes, como el verbo encendido del religioso que arraiga mucho más profundamente en los corazones de la conciencia social que como el dicho ya por todos conocido — el que viene de la cultura humana son los que los que mandan.

MARCÉSIO RAGÓN

Popayán, 12 de agosto de 1947

02



03



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01 - ***KIMA***, 2022

Video still

© Courtesy Karen Paulina Biswell

wildpalms

02 - ***Drawings of the Embera to heal the history***

KIMA Series, 2022

Video still

© Courtesy Karen Paulina Biswell

wildpalms

03 - ***The ritual of healing the books of history***

KIMA Series, 2022

Video still

© Courtesy Karen Paulina Biswell

wildpalms

02 - ***Iguaka***

KIMA Series, 2022

Analog photograph

© Courtesy Karen Paulina Biswell

wildpalms

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O Presidente da República