

# DEAR TEREZA...

an intergenerational dialogue that holds questions  
of womanhood, tradition and feminism



Saviya Lopes

Exhibit ends on 20th May

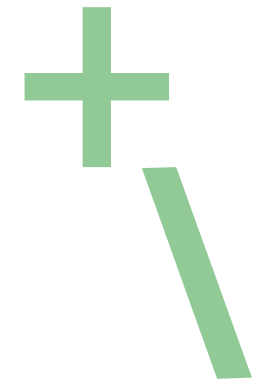
ART+CHARLIE

71A Pali Village  
Bandra West



# DEAR TEREZA...

A solo exhibit by Saviya Lopes



Welcome to a house of mothers and daughters, built of care, respect and patient work. It is a house like no other, inhabited only by women and their stories, it is the perfect safe space. It doesn't present the ambiguity of other houses: it is always kingdom, never prison, always palace of tenderness, never of violence. Here, artist Saviya Lopes speaks to and from the women of her family, her grand-mother, her mother and through them all the others, in an intergenerational dialogue that holds questions of womanhood, tradition and feminism.

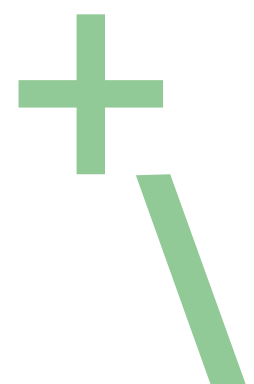
Many conversations have built this place, many words and gestures have been woven into these relationships that Lopes scours, looking for signs of quotidian resistance. They are kept in a cloth book stitched over 5 years in discussion with her Aaya - her grandmother - the starting point of all this body of work.

What are the small acts that foster the betterment of the community? Hands that cook, measure the ingredients, mix flour and water, knead the dough; fingers that pull the thread, stitch the quilt, calculate distances. These hands know, they possess knowledge, science and tradition. It is culture incarnated and passed through generations of women. As the body is the primarily vessel of this matrilineal thread, it becomes an object of worship to Lopes. She builds a shrine populated by anatomical ex-votos in sign of gratitude to this tool of resistance, to its health and capabilities. It almost feels like the birth of religion itself, as affect and practice preceded every theology and cosmogony, every sky father and every ruler. For an instant, the house becomes a temple.

Not far, red wine awaits. It was made by Tereza - Lopes' grandmother - everyday squeezing the black raisins to guide the process. It is said that every hand has its own taste, its own history written in the skin, nestled in its wrinkles : the flavor of the wine changes with the person making it, like an imprint. This work is the result of care, the outcome of a ritual, it is the art of waiting, of letting things change on their own. Sometimes, something sweet becomes something alcoholic. Other times, shrouded in its earthen vessel, something small and inert, almost invisible, becomes something big and living. All of this is the emotional labour of women, as essential and unseen as the pollination of bees.

Reflecting on tradition and matrilineal culture, Lopes finally looks at modern beauty standards as a paradigm of the illusory liberation of women through capitalism and technology. The perfect body, the perfect wife, the perfect female worker, they don't leave any place to imagine what a woman is, and could be, today, in a post-colonial and post-modern world. So, it is up to us, daughters of our mothers, to answer this question with the help of Lopes' works.

**Curatorial Note by Niccolò Moscatelli**















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**AS LONG AS  
THERE IS  
A LACK  
OF  
SAFE SPACES,  
I WILL BE  
A FEMINIST.**

**DEAR TEREZA...**  
an intergenerational dialogue that  
holds questions of womanhood,  
tradition and feminism  
by Seviya Lopes

**ART + CHARLIE**

आर्ट अण्ड चार्ली





## **'The Golden Glove'**

10" x 7" x 6"

Edition of 3  
Stereolithography,  
Resin, Plywood





## 'Wants and Needs'

11" x 16"

Edition of 10  
Serigraphy on vintage  
paper





## **'To You I Owe'**

36" x 24" x 17"

Edition of 3  
Wood, Dental Stone,  
Iridescent Organza  
Fabric





## **'Nurtured Practices'**

Dimensions Variable  
Edition of 5  
Glass bottles, Ceramic jar, Traditional homemade raisin wine



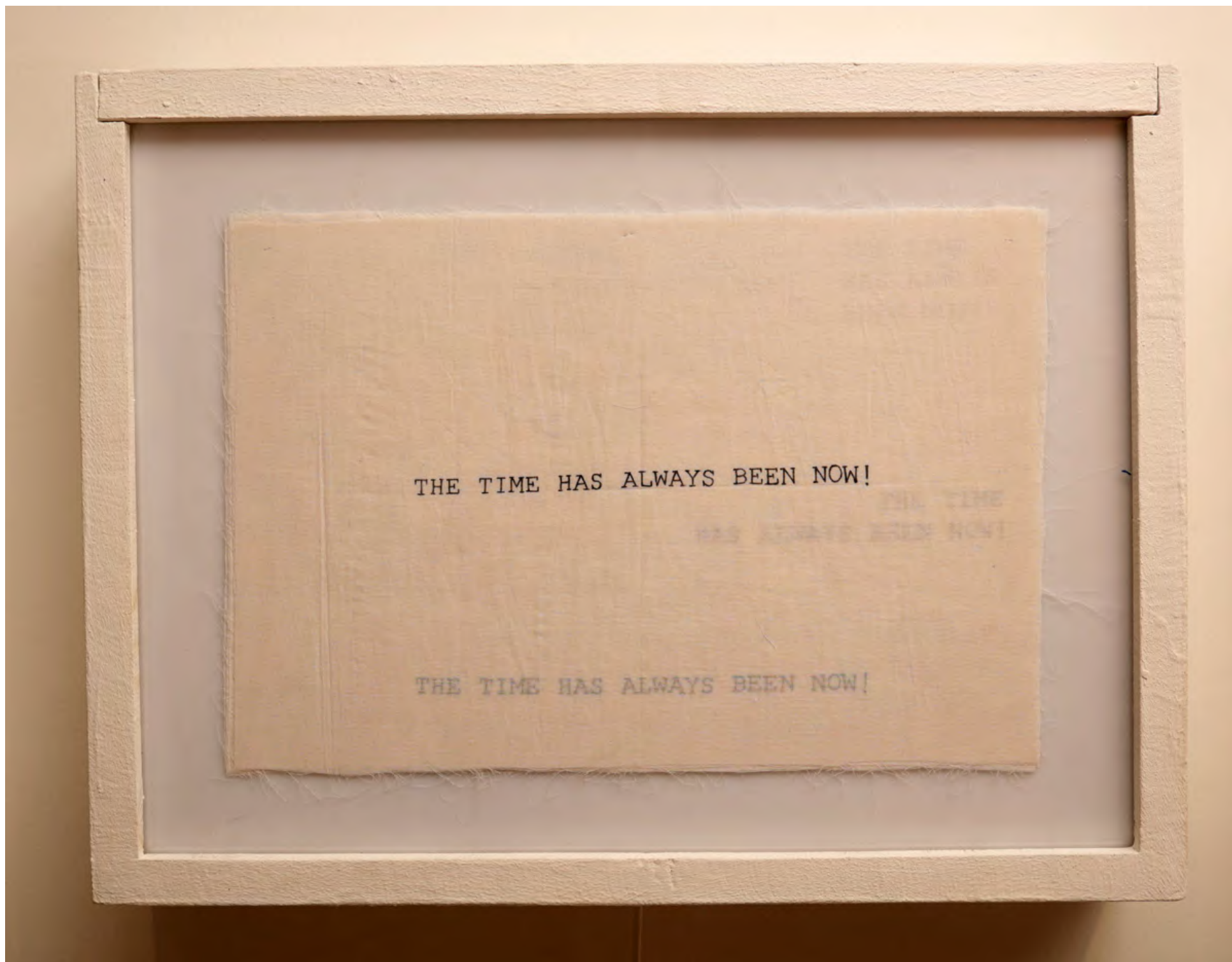


**'Repeat After Me'**

16.5" x 12.5" x 3.5"

Edition of 3  
Muslin cloth,  
Waterproof pigment  
ink, Wood



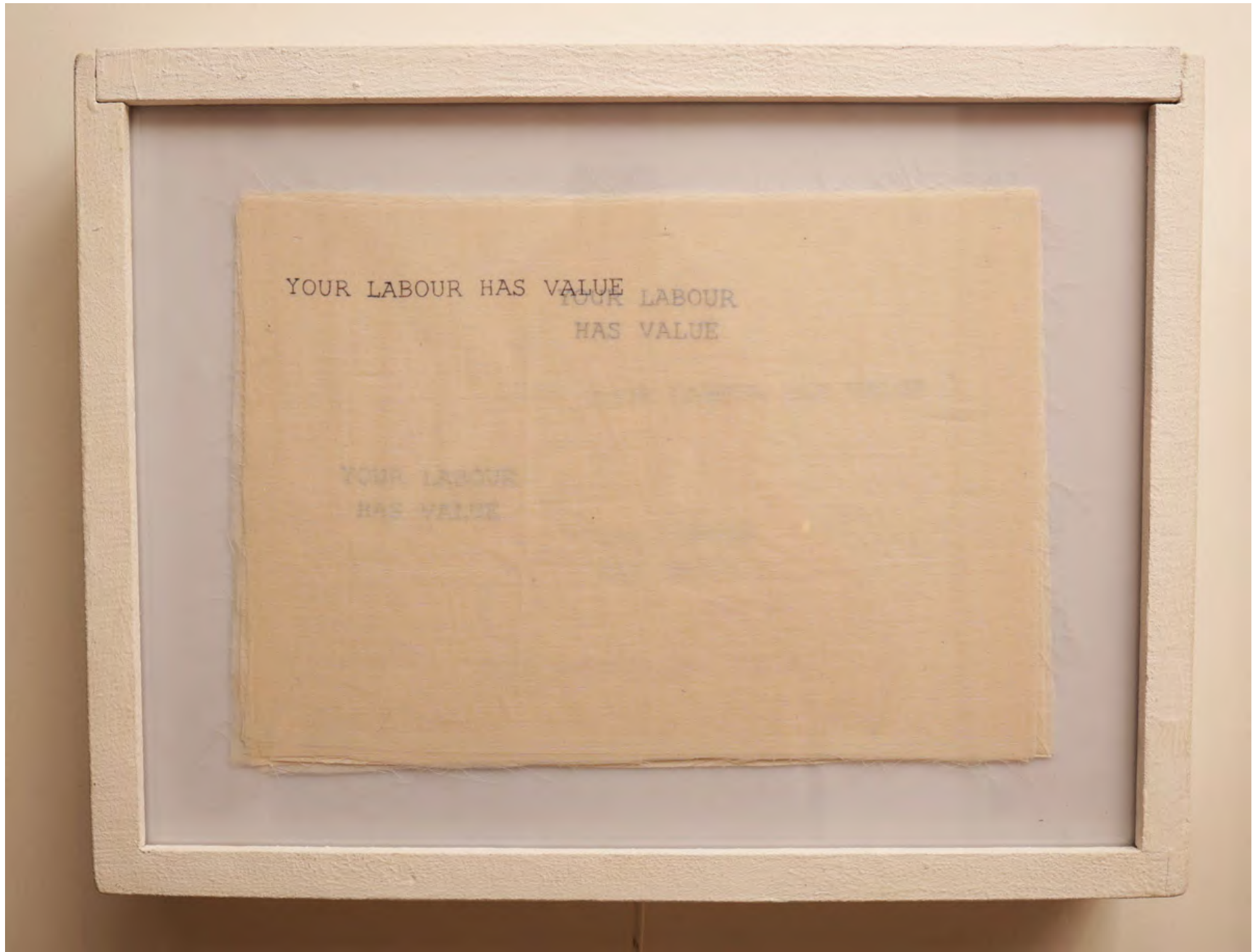


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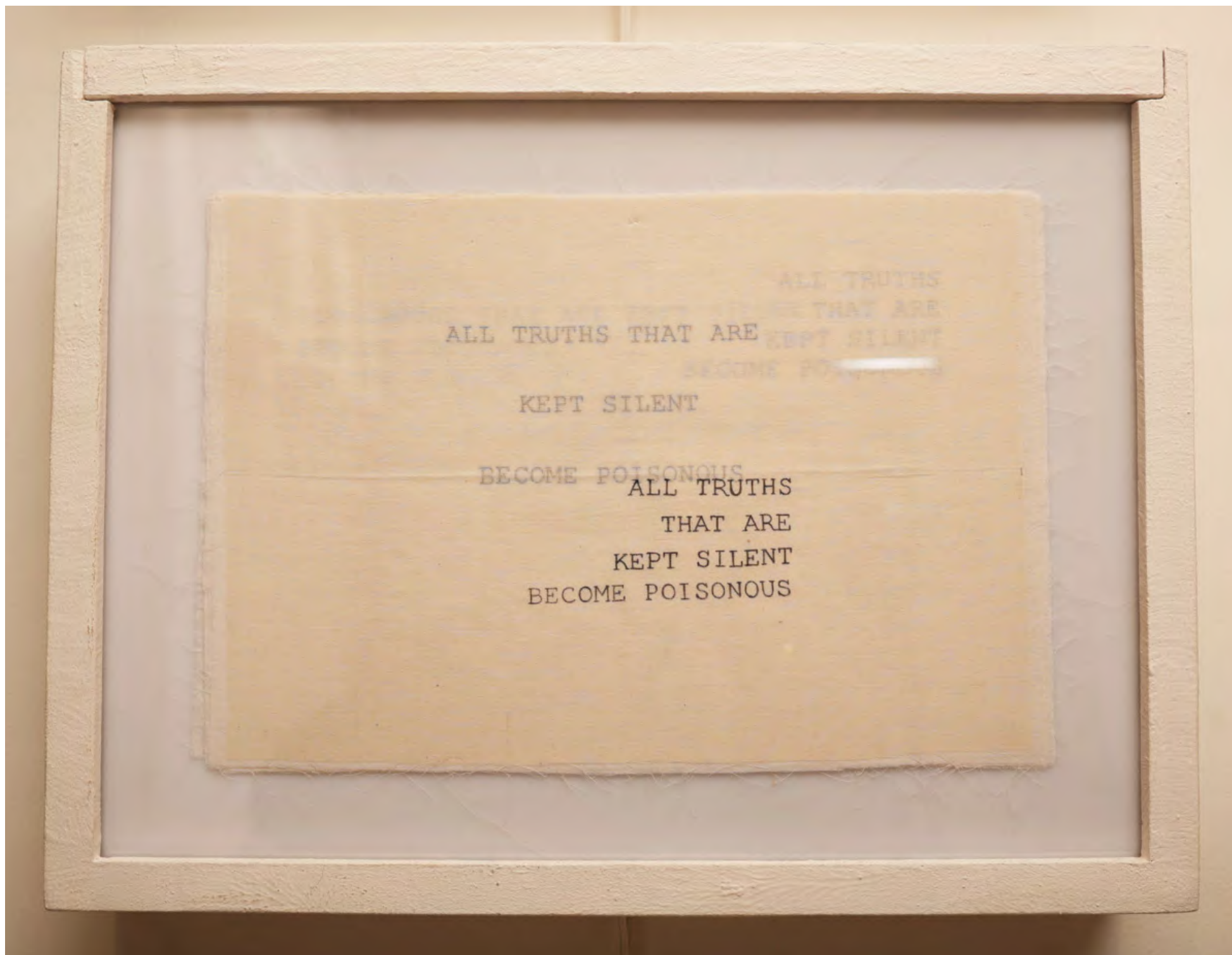


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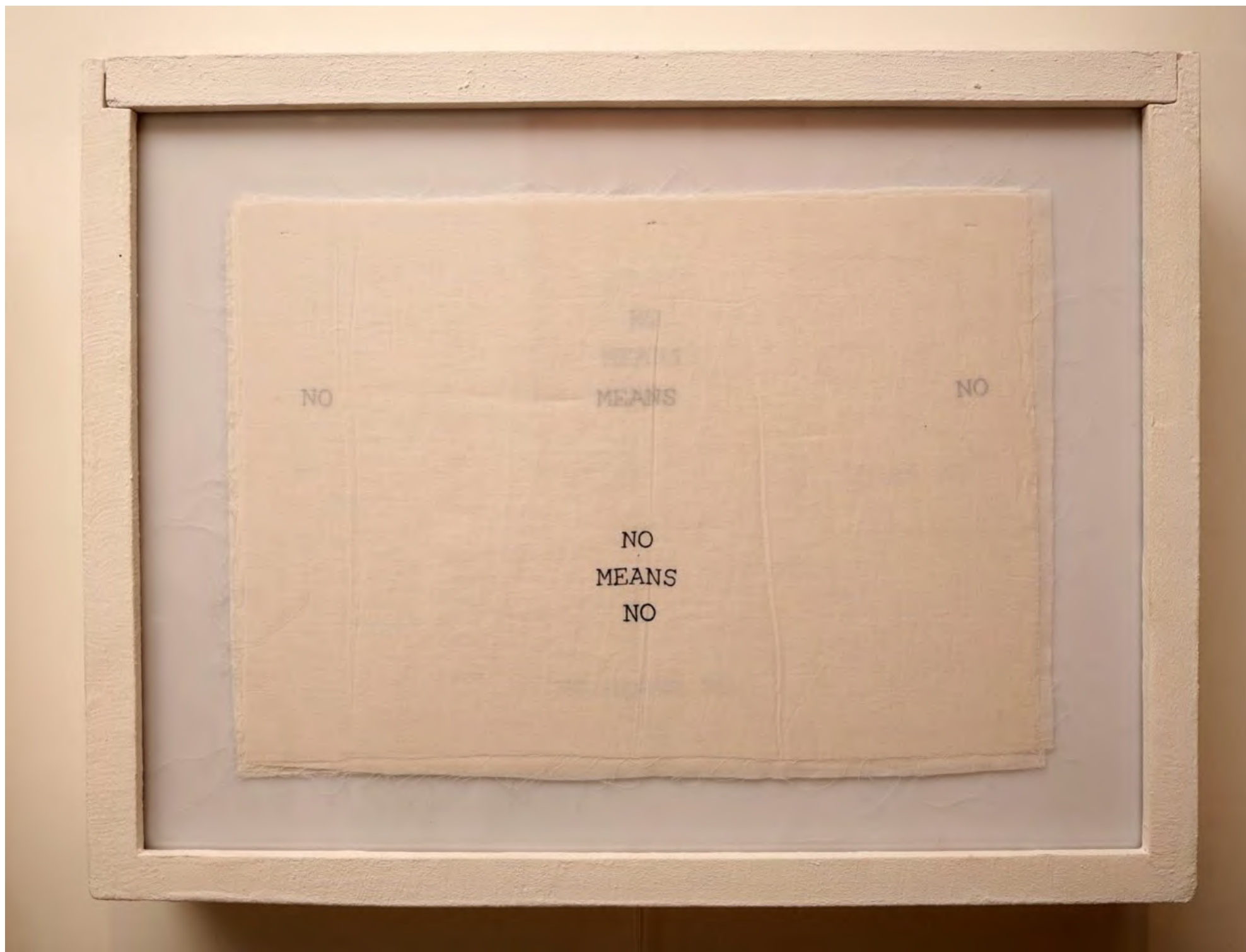


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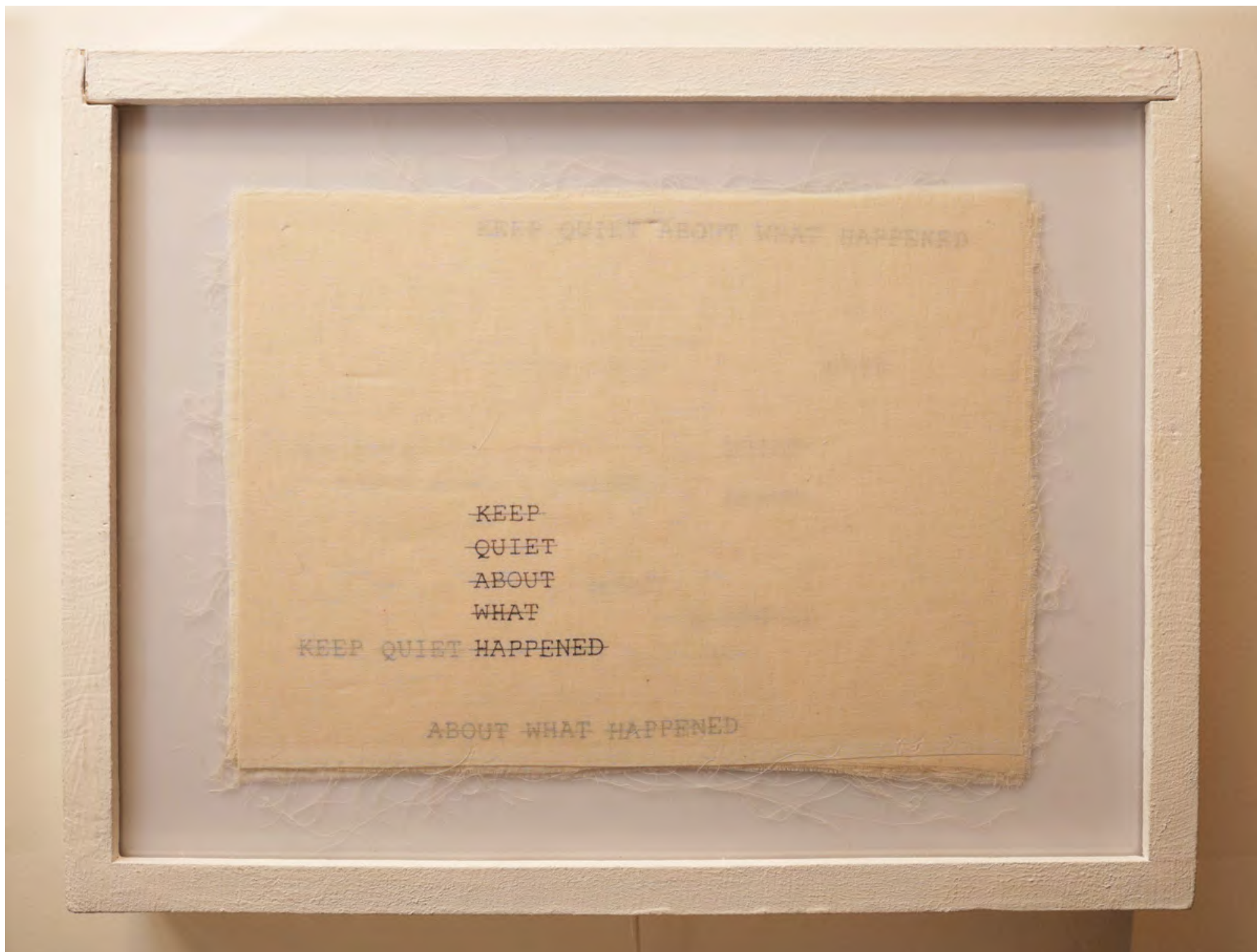


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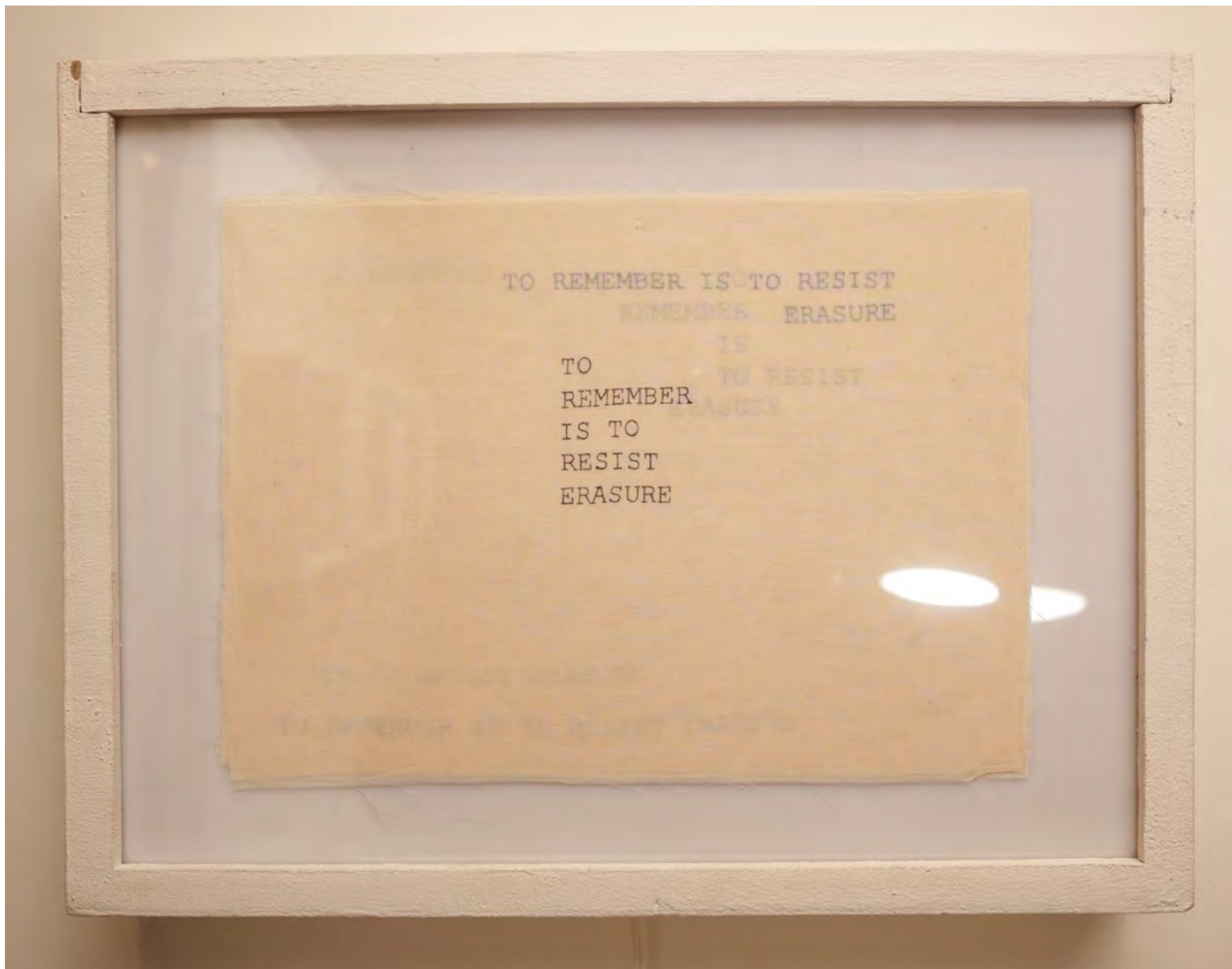


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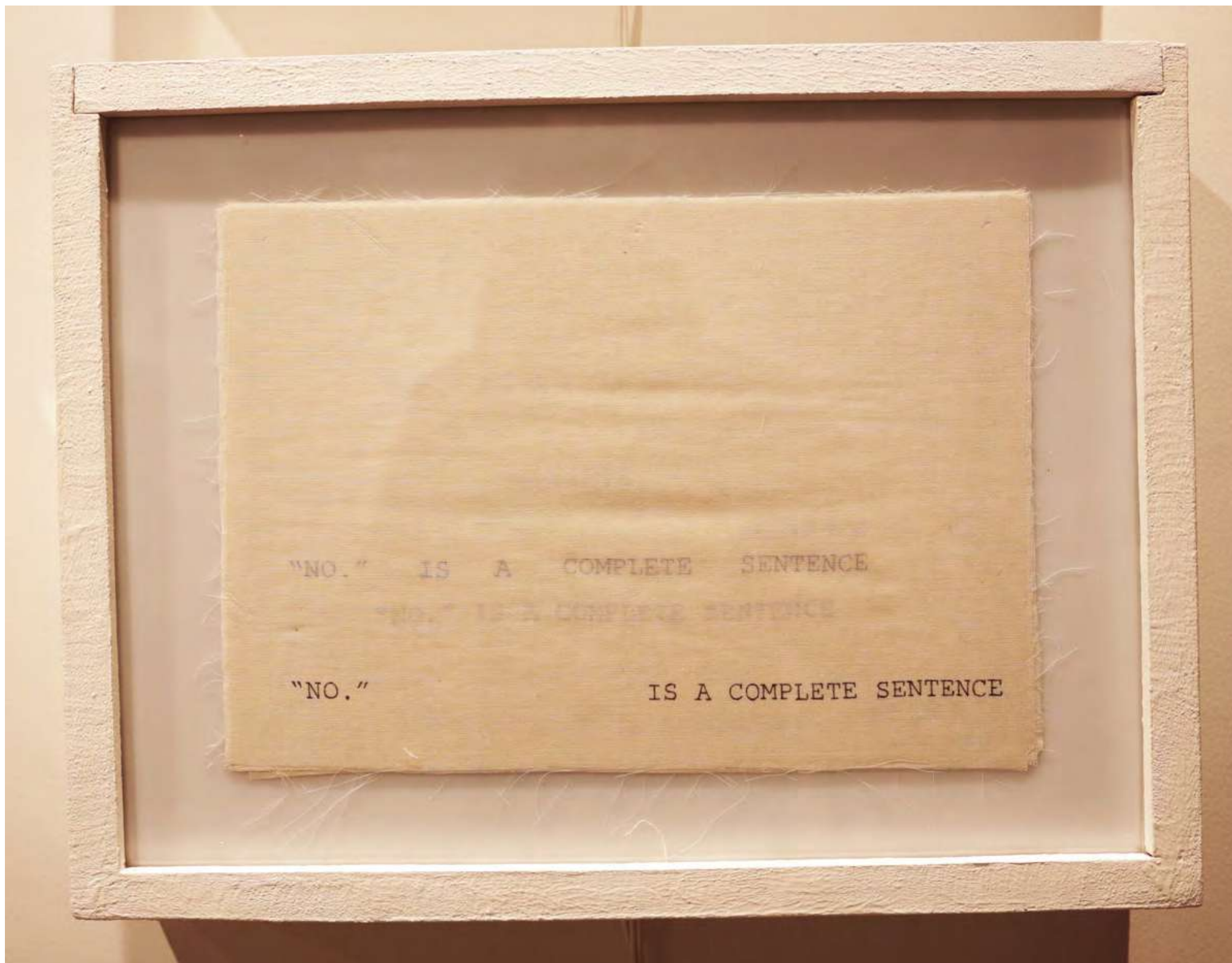


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Muslin cloth,  
Waterproof pigment  
ink, Wood





## **'Birthday Suit'**

Dimensions Variable

Edition of 2 + AP

Tulle fabric

Set of 5 Dresses





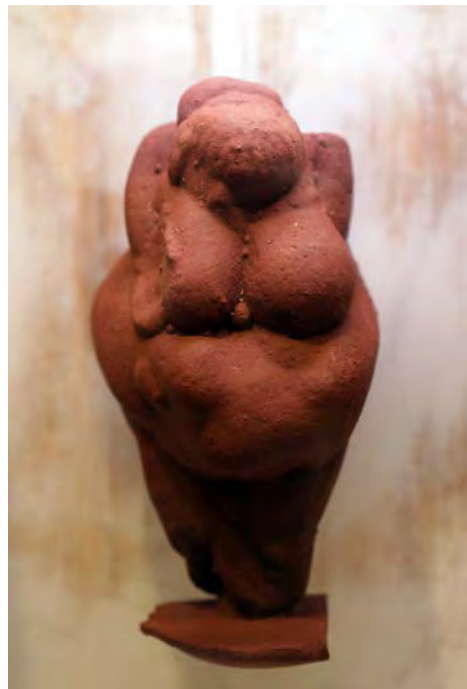
**'Mirror Mirror  
On The Wall, I  
Am Gonna Be  
Myself Afterall'**

Dimensions Variable

Edition of 3

Stereolithography,  
Mirror, Glass





## 'Lineage'

5" x 4.5" x 7"

Edition of 3

Dental stone, Red  
Oxide, Wood, Museum  
Glass





## 'Quilt Us A Story'

64 x 52"

Single Edition  
Manchester cloth,  
Lugda, Sequins, Fabric  
scraps





## **'Vessels of Care'**

Dimensions Variable

Single Edition,  
sculpture

Dental stone





## **'Vessels of Care'**

Dimensions Variable

Single Edition,  
sculpture

Dental stone





## **'Vessels of Care'**

Dimensions Variable

Single Edition,  
sculpture

Dental stone





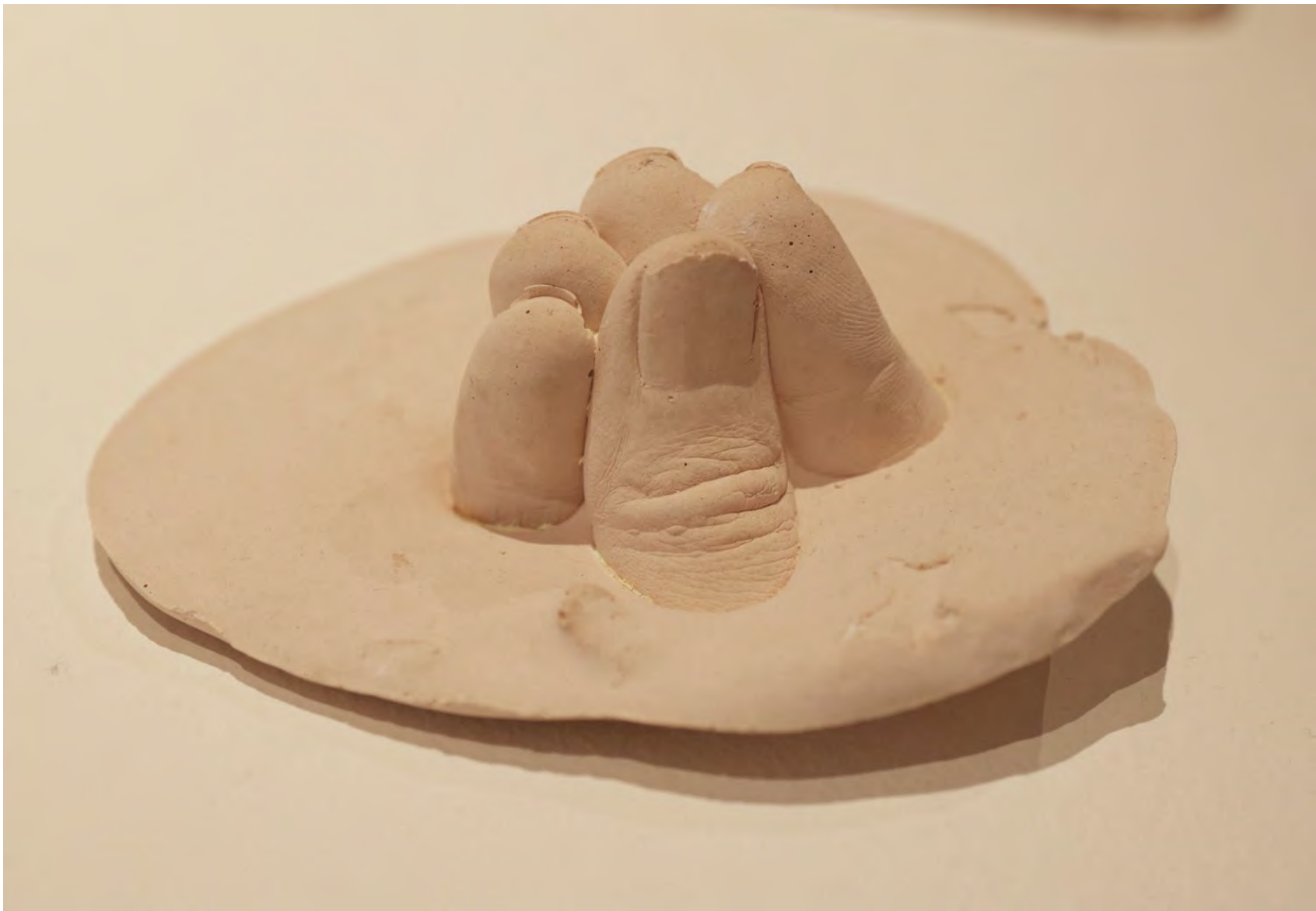
## **'Vessels of Care'**

Dimensions Variable

Single Edition,  
sculpture

Dental stone





## **'Vessels of Care'**

Dimensions Variable

Single Edition,  
sculpture

Dental stone





## **'Vessels of Care'**

Dimensions Variable  
Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth



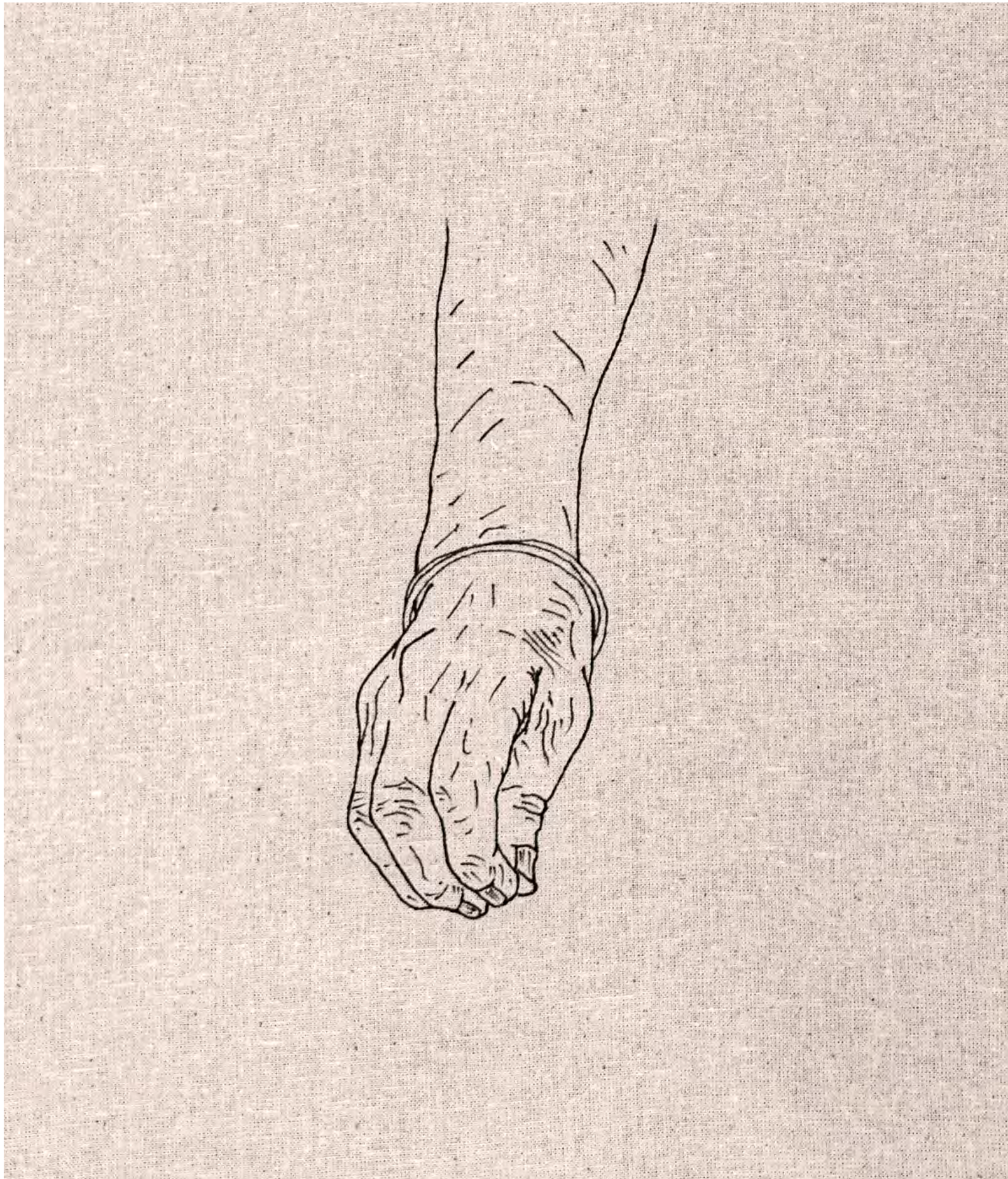


## **'Vessels of Care'**

12 x 16.5"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth



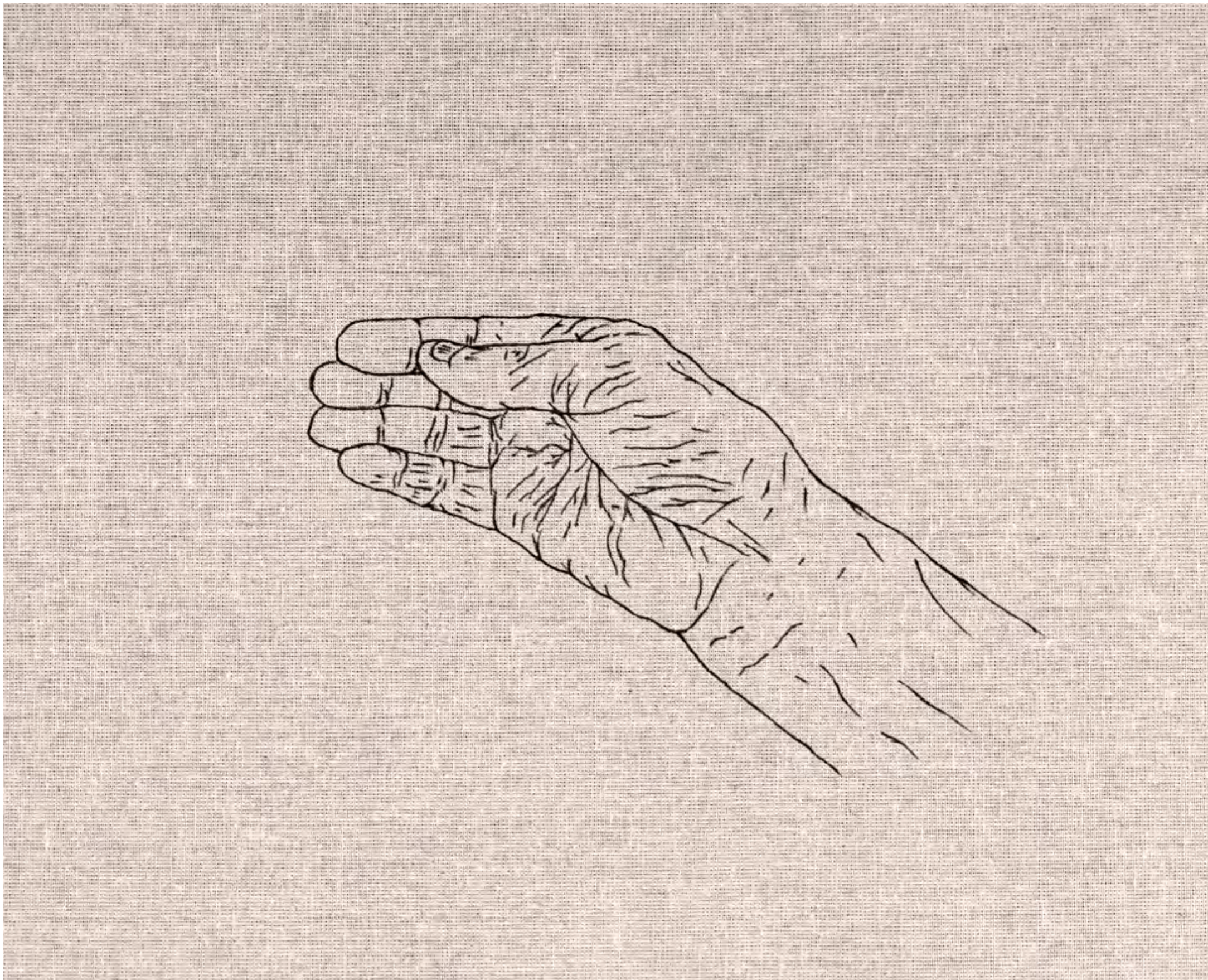


## **'Vessels of Care'**

11.5 x 15"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth





## **'Vessels of Care'**

15 x 11"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth



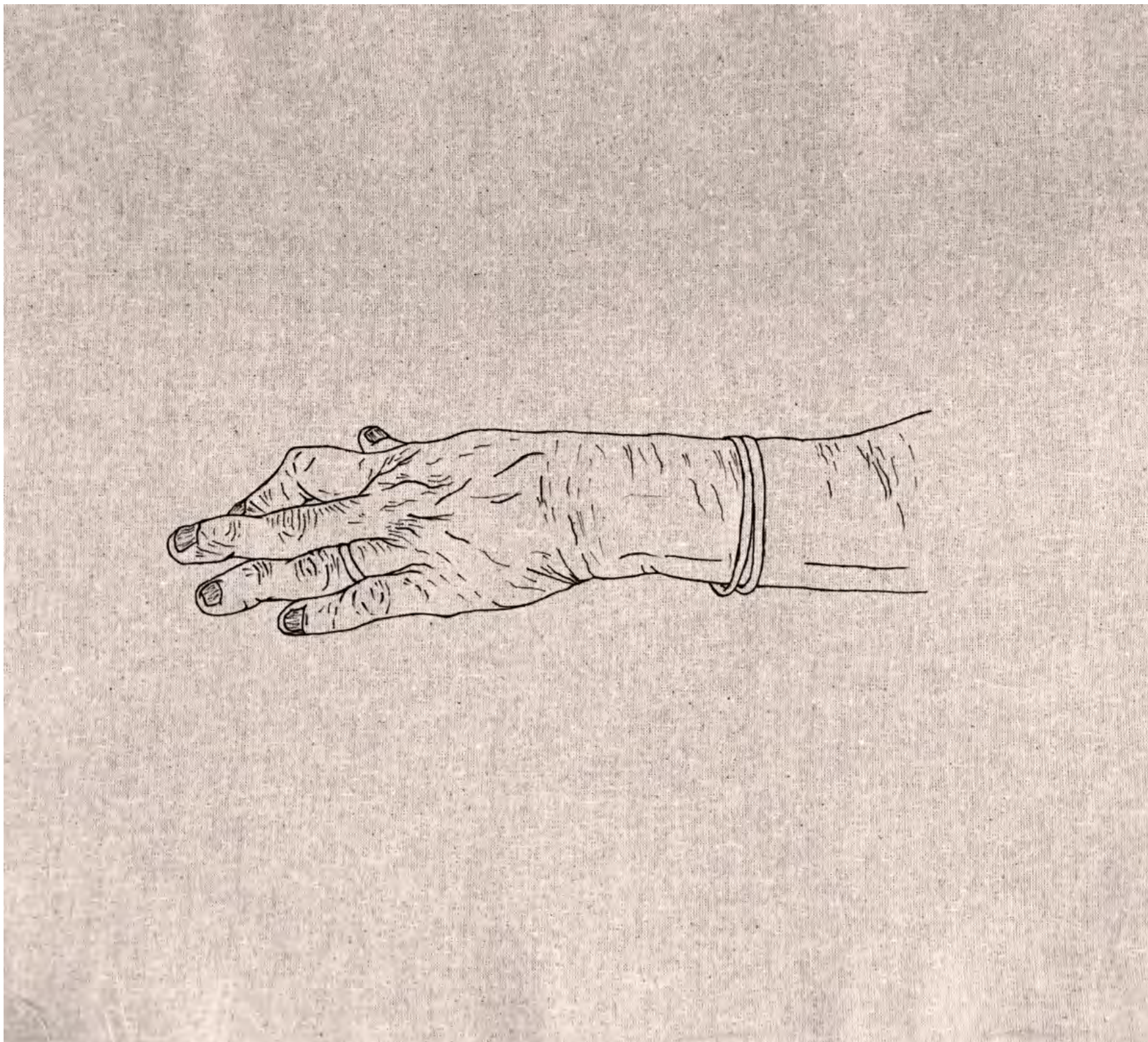


## **'Vessels of Care'**

15 x 11"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth



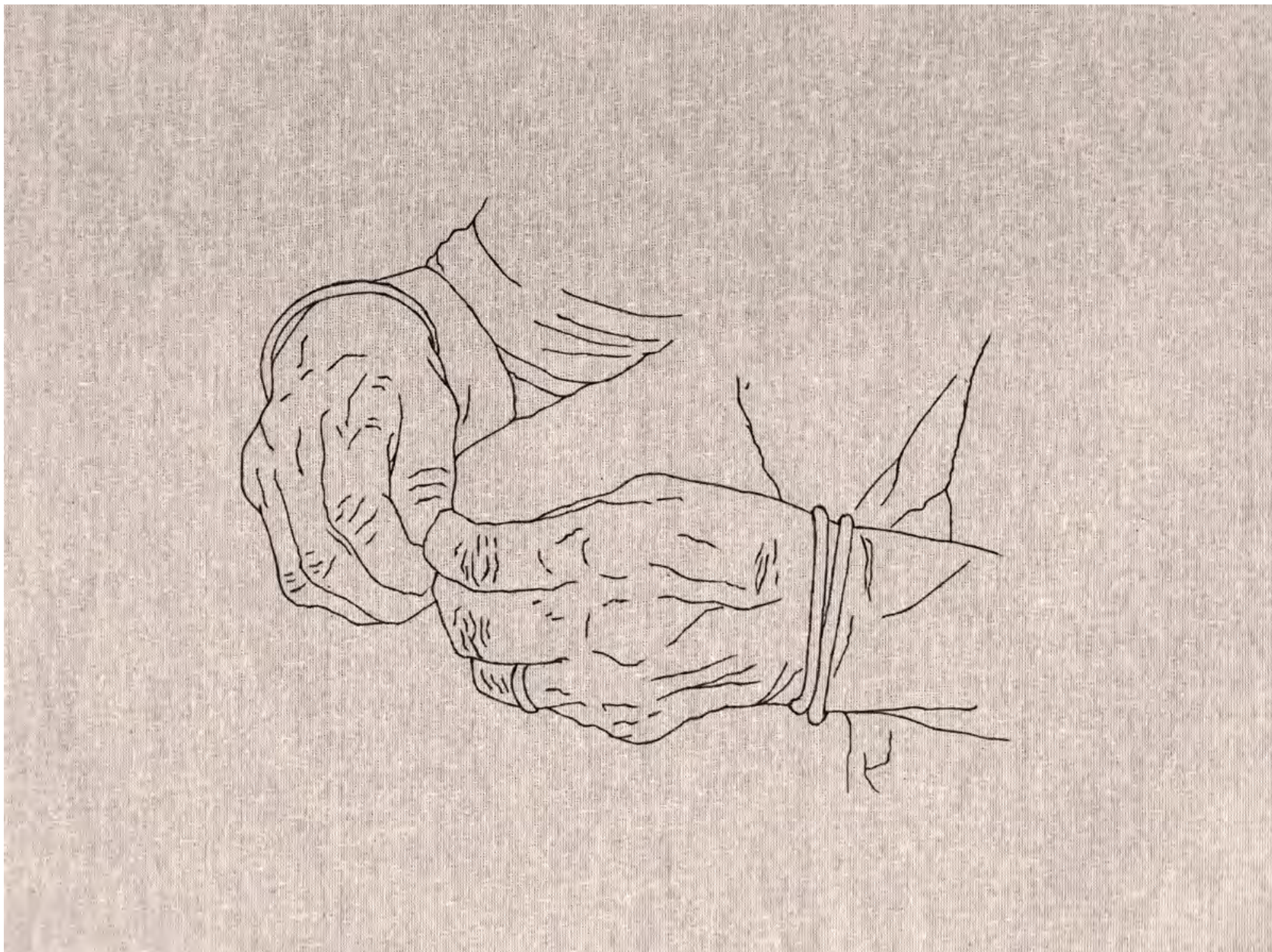


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15 x 11"

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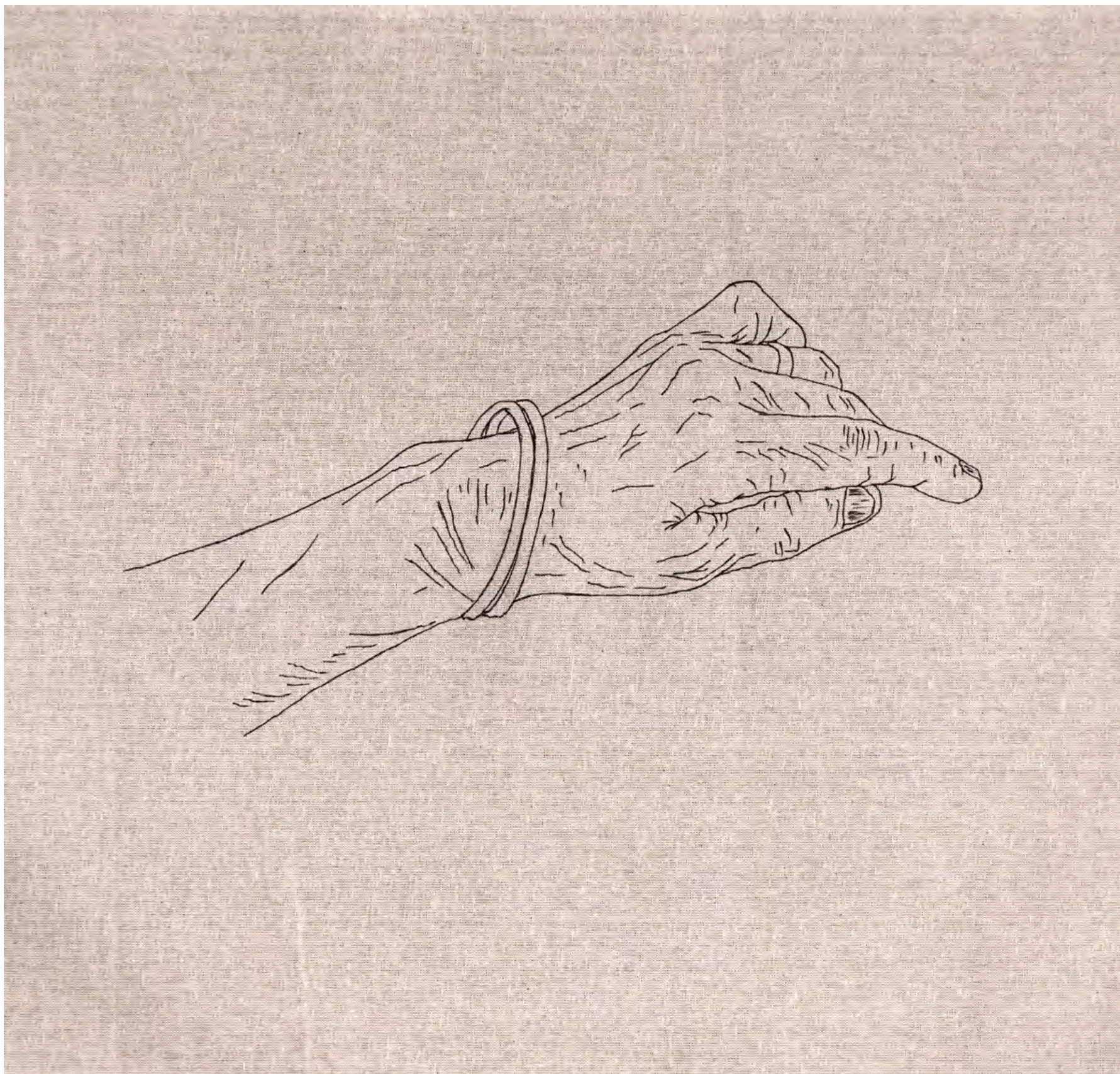


## **'Vessels of Care'**

11 x 15"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth





## **'Vessels of Care'**

17 x 11"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth





## **'Vessels of Care'**

12 x 16.5"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth





## **'Vessels of Care'**

16.5 x 12"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth



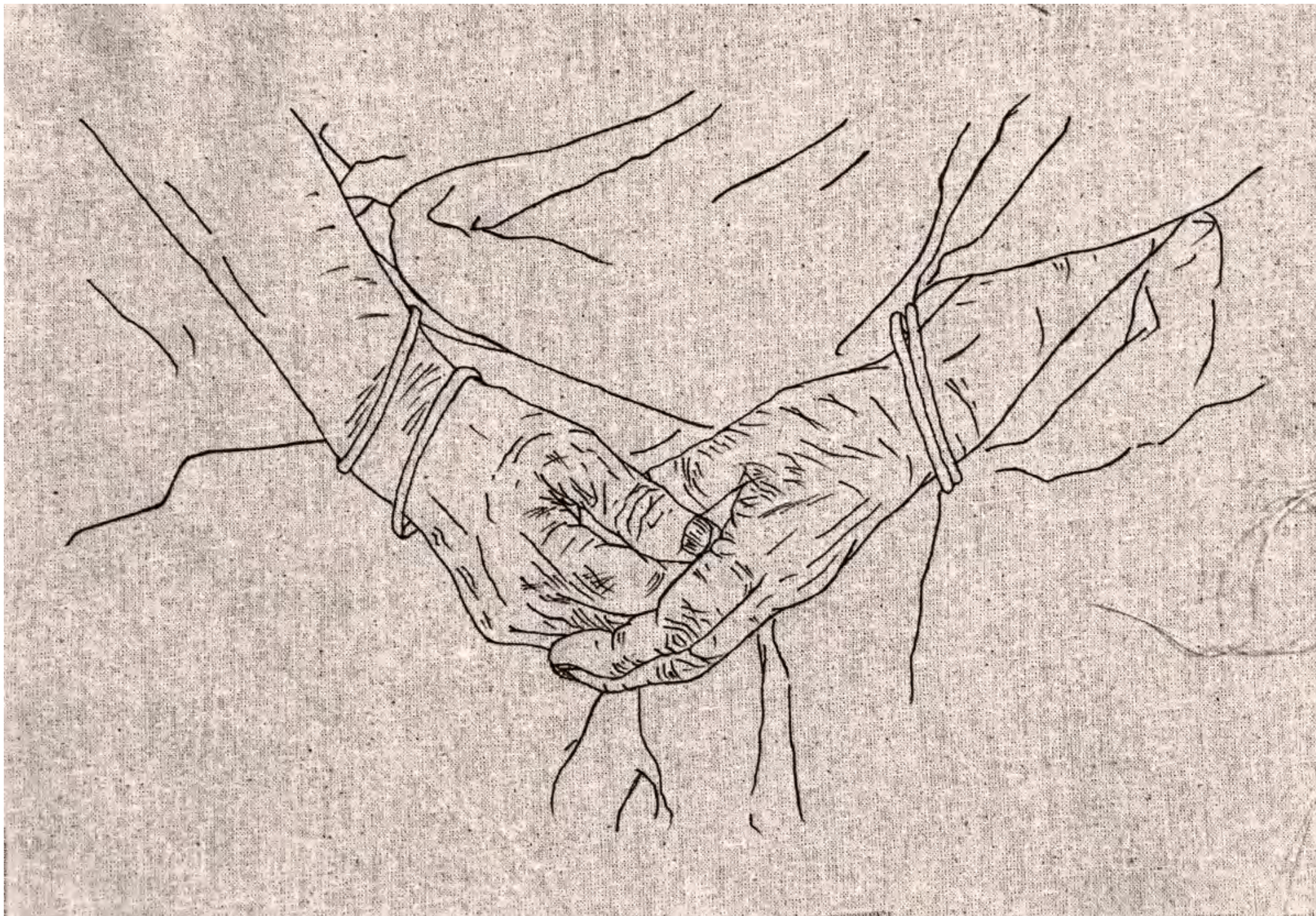


## **'Vessels of Care'**

16.5 x 12"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth



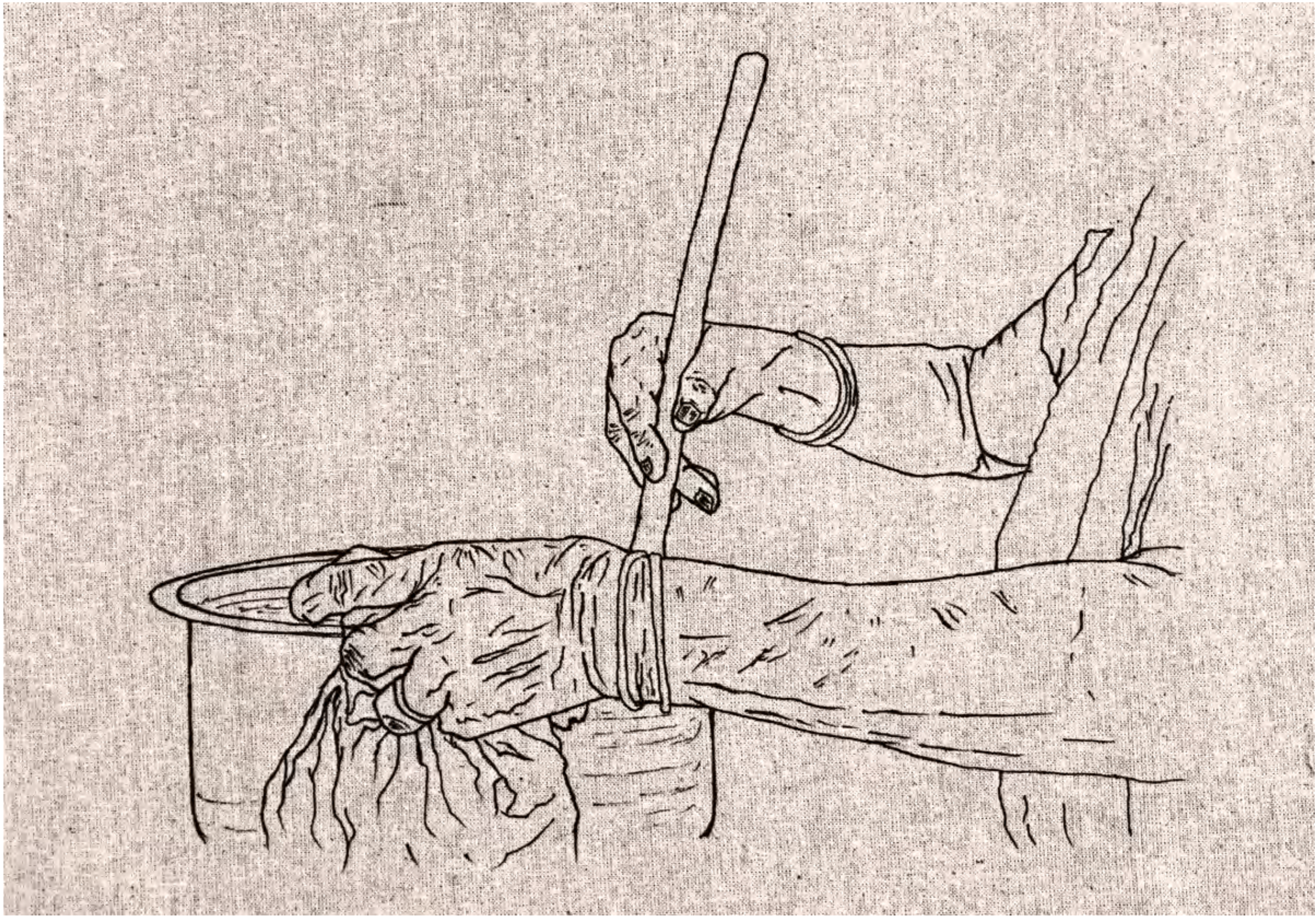


## **'Vessels of Care'**

15 x 11"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth





## **'Vessels of Care'**

15 x 11.5"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth



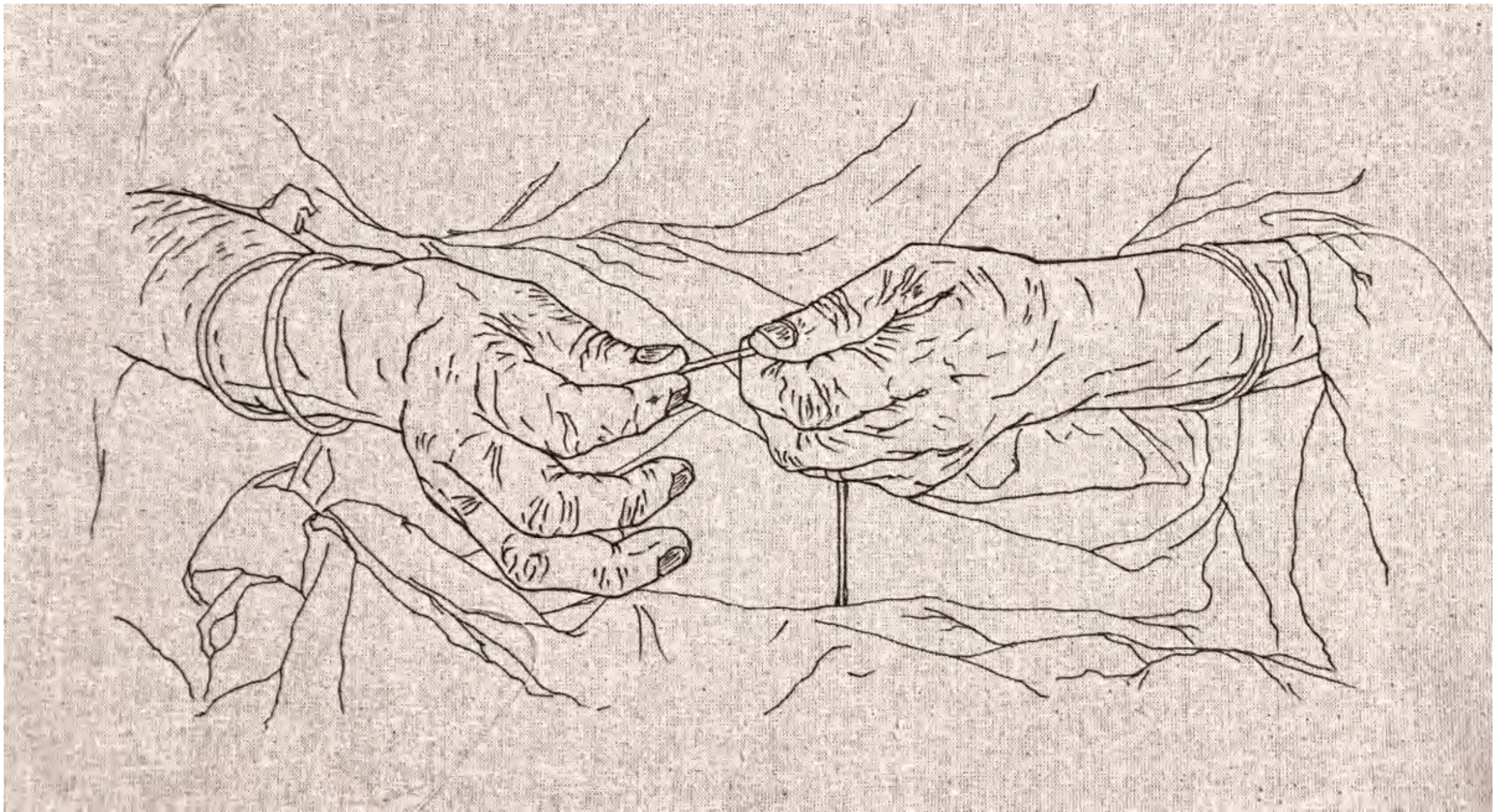


## **'Vessels of Care'**

14 x 12 "

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth





## **'Vessels of Care'**

16.5 x 12"

Edition of 3, drawings  
Archival pigment ink,  
Manchester cloth





## **'Bees'**

Open edition  
Stereolithography,  
Resin





## Saviya Lopes

Saviya Lopes is a visual artist, based in Vasai (Bassein), India. She graduated from Rachna Sansad AFAC, Mumbai and has participated in various group exhibitions in India and across the globe since 2015. She was a participating artist and later the Director at Clark House Initiative, Mumbai

Coming from the community of East Indian Catholics, she often works with her native history, through family archives and oral narratives; drawing upon activities like quilt making by her grandmother as manifestations of dissent. Her work deftly unpicks; reimagines history and reconsiders it for future generations. It never wavers in choosing a visual language to reinterpret what is lost. Her works really speak on a feminist key, intersectional, where subtlety, transparency, delicacy convey stories of violence, of heritage, colonialism. And so much more that there is to think from them. She is passionate about the role of women in relationship to labour and textile histories. Lopes' artistic practice draws from experiences in the spaces she inhabits. She looks at the body as an active agent of societal protest and symbolic value. Her work shows interest in the inter- relation between body, language, culture and navigation of spaces.

Solo and group exhibitions include an exhibition at Clark House Initiative, Bombay(2016); Dakar Biennale (2016); Historica – Republican Aesthetics at IMMA, Ireland (2016); Stories My country told me, Asia Culture Centre, Gwangju Biennale (2016); Gondwana Series – An intervention at Centre Pompidou, Paris (2017); Working Practices, The Showroom, London (2018); The Crown Letter Project, Foundation Fiminco, Paris (2021); Bienalsur, Argentina (2021); “No More Ephemeral Bodies | Solo at Kathiwada City House, Mumbai. She has been twice invited to South Korea for Gwangju Biennale as a fellow to participate and has participated as a visiting speaker at the Asia Art Space, Network Asia, South Korea. She was on the curatorial team for the Kochi Students Biennale 2022-23.