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Ângela Ferreira, nasceu em 1958 em Maputo, Moçambique. Concluiu os estudos de Artes Plásticas na África do Sul obtendo o grau de mestre na Michaelis School of Fine Art, University of Cape Town. Atualmente vive e trabalha em Lisboa, leciona na Faculdade de Belas Artes de Lisboa, onde obteve o Doutoramento, em 2016. O trabalho de Ângela Ferreira desenvolve-se em torno do impacto do colonialismo e pós-colonialismo na sociedade contemporânea. Estas investigações são guiadas por uma pesquisa profunda e pelo filtrar de ideias que conduzem a formas concisas, depuradas e evocativas. Representou Portugal na 52ª Bienal de Veneza em 2007, onde continuou as suas investigações sobre a forma como o modernismo europeu se adaptou, ou não, às realidades do continente africano traçando a história da 'Maison Tropicale' de Jean Prouvé. É ainda a arquitetura que serve de ponto de partida para a o aprofundamento da sua longa pesquisa em torno do apagamento da memória colonial e a recusa da reparação, que encontra a sua mais complexa materialização na obra *A Tendency to Forget* (2015) focando o trabalho etnográfico do casal Jorge e Margot Dias. As suas homenagens escultóricas, sonoras e videográficas têm continuamente referenciado a história económica, política e cultural do continente africano ao recuperar a imagem e obra de algumas figuras inesperadas como Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Ben Jor ou Diego Rivera.

Dos seus trabalhos recentes destacam-se: *Remining* (2017); *Talk Tower for Diego Rivera* (2017); *Boca* (2016); *Wattle and Daub* (2016); *Hollows Tunnels, Cavities and more...* (2016); *A Tendency to Forget* (2015); *Wild Decolonization* (2015); *Messy Colonialism* (2015); *Revolutionary Traces* (2014); *SAAL Brigades* (2014); *Independance Cha Cha* (2014); *Entrer dans la mine* (2013); *Mount Mabou* (2013); *Stone Free* (2012); *Political Cameras (from Mozambique séries)* (2012); *Collapsing Structures/ Talking Buildings* (2012); *Cape Sonnets* (2010/2012); *For Mozambique* (2008).

Exposições individuais:

Talk Tower for Ingrid Jonker, Lisbon (2017); *Zip Zap and Zumbi, Chicago* (2017); *South Facing, Johannesburg* (2017); *Boca, Centre Régional de la Photographie, France* (2016); *Underground Cinemas & Towering Radios, Galeria da Índia, Lisbon* (2016); *Wattle and Daub, Old School, Lisbon* (2016); *Ressignificação, Colégio das Artes, Coimbra* (2016); *A Tendency to Forget, Museu Berardo, Centro Cultural de Belém* (2015); *Messy Colonialism, Wild Decolonization; MACO, Mexico / Open Plan, SParte, São Paulo* (2015); *Independance Cha Cha, Galeria do Parque, Vila Nova da Barquinha* (2015) / *Lumiar Cité, Lisbon* (2014); *Monuments in Reverse, CAAA, Guimarães* (2015); *Revolutionary Traces, Stroom, Den Haag* (2014); *Entrer dans la Mine, Lubumbashi Biennale, Congo* (2013); *Political Cameras. Stills, Edinburgh* (2013). *Stone Free, Marlborough Contemporary, London* (2012); *Carlos Cardoso – Straight to the point & Peter Blum Cape Sonnets, Michael Stevenson Gallery, Cape Town* (2011); *Carlos Cardoso – Direto ao Assunto, Galeria Filomena Soares, Lisbon*, (2011); *Double Lecture, Carpe Diem, Lisbon*, (2010); *Werdmuller Centre and Other Works, Michael Stevenson Gallery, Cape Town* (2010); *Hard Rain Show, Museu Berardo, Centro Cultural de Belém / La Criée, Rennes, France* (2008); *For Mozambique, Michael Stevenson Gallery* (2008); *Maison Tropicale, 52nd Venice Biennale,*

Venice (2007); *Em Sítio Algum*, Museu Nacional de Arte Contemporânea – Museu do Chiado, Lisbon (2003); *Zip Zap Circus School*, temporary public art, ICA – Institute of Contemporary Art, Cape Town (2002); *Casa Maputo: Um Retrato Íntimo*, Museu de Serralves, Oporto (1999); *Ângela Ferreira*, Centro de Arte Moderna / Fundação Calouste Gulbenkian, Lisbon (1990).

Exposições colectivas:

4,543 Billiards. La Question de la Matière, Bordeaux (2017); *Them or Us!*, Oporto (2017); *Utopia / Dystopia. A Paradigm Shift in Art and Architecture*, Lisbon (2017); *Quote / Unquote – Entre Apropriação e Diálogo*, Oporto (2017); *Exposição Racismo e Cidadania*, Lisbon (2017); *Fifteen Sculptures*, Santo Tirso (2017); *Portugal em Flagrante. Operação 3*, Lisbon (2017); *At British Bar #1*, Lisbon (2017); *Visualidade & Visão – Arte Portuguesa na Coleção Berardo II*, Museu Coleção Berardo, Lisbon (2016); *10th Taipei Bienal – Gestures and Archives of the Present, Genealogies of the Future*, Taipei (2016); *Things Fall Apart*, Calvert 22, London (2016); *Built World*, SCAD Museum of Art, Savannah, Georgia (2016); *Materiais Transitórios – Núcleo de Escultura da Coleção da Fundação PLMJ*, Fine Arts Society (SNBA), Lisbon (2016); *Vanguardas e Neovanguardas na arte portuguesa do séc. XX e XXI*, MNAC, Lisbon (2016); *Às Margens dos Mares*, SESC Pinheiros, São Paulo (2015); *Projeto SAAL: Arquitetura e Participação, 1974-1976*, Museu de Serralves, Oporto (2014); *El Teatro Del Mundo*, Museo Tamayo, México (2014); *A Sculptural Premise*, Stevenson Gallery, Cape Town (2013); 93. CGAC, Santiago de Compostela. (2013); *Works with paper. More than I dare to think about*, Marlborough Contemporary, London (2013); *Colección: adquisicións e incorporacións recentes*, CGAC, Santiago de Compostela (2013); *Reakt. Views and Processes*, Guimarães (2012); *Between Walls and Windows. Architecture and Ideology*, Haus der Kulturen der Welt, Berlin (2012); *Outros Olhares – Novos Projectos*, Museu do Chiado – MNAC, Lisbon (2012); *Trade Routes Over Time*, Stevenson Gallery, Cape Town (2012); *Maputo: A Tale of One City*, Museu Nacional de Arte, Maputo (2012); *Appropriated Landscapes*, The Walther Collection, Neu-Ulm, (2011); *Living Today*, Mackintosh Museum, The Glasgow School of Art, Glasgow (2011); *Let's talk about houses: when art speaks architecture*, Museu do Chiado, Lisbon (2010); *Abandoned Settler's House*, Bucharest Biennale 4, Bucharest (2010); *Modernologies*, Museu de Arte Contemporânea, MACBA, Barcelona (2009) and Warsaw (2010); *Learning Modern*, Sullivan Galleries SAIC, Chicago (2009); *Continents à la derive*, Centre Régional d'Art Contemporain Languedoc-Roussillon, Sète (2009); *Maputo: A Tale of One City - Africa in Oslo Festival*, Oslo Museum, Oslo (2009); *Serralves 2009 The Collection*, Oporto (2009); *Front of House*, Parasol Unit – Foundation For Contemporary Art, London (2008); *In Living Contact*, São Paulo 28^a Biennale, São Paulo (2008); *Meridian House*, Frieze Sculpture Park, London (2008).

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Born in 1958 in Maputo, Mozambique, Ângela Ferreira grew up in South Africa and obtained her MFA from the Michaelis School of Fine Art, University of Cape Town.

She lives and works in Lisbon, teaching Fine Art at Lisbon University, where she obtained her doctorate in 2016. Ferreira's work is concerned with the ongoing impact of colonialism and post-colonialism on contemporary society, an investigation that is conducted through in-depth research and distillation of ideas into concise and resonant forms. She represented Portugal at the 52nd Venice Biennale in 2007, continuing her investigations into the ways in which European modernism adapted or failed to adapt to the realities of the African continent by tracing the history of Jean Prové's 'Maison Tropicale'.

Selected works: *Remining* (2017); *Talk Tower for Diego Rivera* (2017); *Boca* (2016); *Wattle and Daub* (2016); *Hollows Tunnels, Cavities and more...* (2016); *A Tendency to Forget* (2015); *Wild Decolonization* (2015); *Messy Colonialism* (2015); *Revolutionary Traces* (2014); *SAAL Brigades* (2014); *Independance Cha Cha* (2014); *Entrer dans la mine* (2013); *Mount Mabú* (2013); *Stone Free* (2012); *Political Cameras (from Mozambique séries)* (2012); *Collapsing Structures/ Talking Buildings* (2012); *Cape Sonnets* (2010/2012); *For Mozambique* (2008).

Selected solo exhibitions:

Talk Tower for Ingrid Jonker, Lisbon (2017); *Zip Zap and Zumbi*, Chicago (2017); *South Facing*, Johannesburg (2017); *Boca*, Centre Régional de la Photographie, France (2016); *Underground Cinemas & Towering Radios*, Galeria da Índia, Lisbon (2016); *Wattle and Daub*, Old School, Lisbon (2016); *Ressignificação*, Colégio das Artes, Coimbra (2016); *A Tendency to Forget*, Museu Berardo, Centro Cultural de Belém (2015); *Messy Colonialism, Wild Decolonization*; MACO, Mexico / *Open Plan*, SParte, São Paulo (2015); *Independance Cha Cha*, Galeria do Parque, Vila Nova da Barquinha (2015) / *Lumiar Cité*, Lisbon (2014); *Monuments in Reverse*, CAAA, Guimarães (2015); *Revolutionary Traces*, Stroom, Den Haag (2014); *Entrer dans la Mine*, Lubumbashi Biennale, Congo (2013); *Political Cameras*. Stills, Edinburgh (2013). *Stone Free*. Marlborough Contemporary, London (2012); *Carlos Cardoso – Straight to the point & Peter Blum Cape Sonnets*, Michael Stevenson Gallery, Cape Town (2011); *Carlos Cardoso – Direto ao Assunto*, Galeria Filomena Soares, Lisbon, (2011); *Double Lecture*, Carpe Diem, Lisbon, (2010); *Werdmuller Centre and Other Works*, Michael Stevenson Gallery, Cape Town (2010); *Hard Rain Show*, Museu Berardo, Centro Cultural de Belém / *La Criée*, Rennes, France (2008); *For Mozambique*, Michael Stevenson Gallery (2008); *Maison Tropicale*, 52nd Venice Biennale, Venice (2007); *Em Sítio Algum*, Museu Nacional de Arte Contemporânea – Museu do Chiado, Lisbon (2003); *Zip Zap Circus School*, temporary public art, ICA – Institute of Contemporary Art, Cape Town (2002); *Casa Maputo: Um Retrato Íntimo*, Museu de Serralves, Oporto (1999); *Ângela Ferreira*, Centro de Arte Moderna / Fundação Calouste Gulbenkian, Lisbon (1990).

Selected group exhibitions:

4,543 Billiards. La Question de la Matière, Bordeaux (2017); *Them or Us!*, Oporto (2017); *Utopia / Dystopia. A Paradigm Shift in Art and Architecture*, Lisbon (2017); *Quote / Unquote – Entre Apropriação e Diálogo*, Oporto (2017); *Exposição Racismo e Cidadania*, Lisbon (2017); *Fifteen Sculptures*, Santo Tirso (2017); *Portugal em Flagrante. Operação 3*, Lisbon (2017); *At British Bar #1*, Lisbon (2017); *Visualidade & Visão – Arte Portuguesa na Coleção Berardo II*, Museu Coleção Berardo, Lisbon (2016); *10th Taipei Bienal – Gestures and Archives of the Present, Genealogies of the Future*, Taipei (2016); *Things Fall Apart*, Calvert 22, London (2016); *Built World*, SCAD Museum of Art, Savannah, Georgia (2016); *Materiais Transitórios – Núcleo de Escultura da Coleção da Fundação PLMJ*, Fine Arts Society (SNBA), Lisbon (2016); *Vanguardas e Neovanguardas na arte portuguesa do séc. XX e XXI*, MNAC, Lisbon (2016); *Às Margens dos Mares*, SESC Pinheiros, São Paulo (2015); *Projeto SAAL: Arquitetura e Participação, 1974-1976*, Museu de Serralves, Oporto (2014); *El Teatro Del Mundo*, Museo Tamayo, México (2014); *A Sculptural Premise*. Stevenson Gallery, Cape Town (2013); *93. CGAC*, Santiago de Compostela. (2013); *Works with paper. More than I dare to think about*. Marlborough Contemporary, London (2013); *Colección: adquisicions e incorporacions recentes*. CGAC, Santiago de Compostela (2013); *Reakt. Views and Processes*, Guimarães (2012); *Between Walls and Windows. Architecture and Ideology*, Haus der Kulturen der Welt, Berlin (2012); *Outros Olhares – Novos Projectos*, Museu do Chiado – MNAC, Lisbon (2012); *Trade Routes Over Time*, Stevenson Gallery, Cape Town (2012); *Maputo: A Tale of One City*, Museu Nacional de Arte, Maputo (2012); *Appropriated Landscapes*, The Walther Collection, Neu-Ulm, (2011); *Living Today*, Mackintosh Museum, The Glasgow School of Art, Glasgow (2011); *Let's talk about houses: when art speaks architecture*, Museu do Chiado, Lisbon (2010); *Abandoned Settler's House*, Bucharest Biennale 4, Bucharest (2010); *Modernologies*, Museu de Arte Contemporânea, MACBA, Barcelona (2009) and Warsaw (2010); *Learning Modern*, Sullivan Galleries SAIC, Chicago (2009); *Continents à la derive*, Centre Régional d'Art Contemporain Languedoc-Roussillon, Sète (2009); *Maputo: A Tale of One City - Africa* in Oslo Festival, Oslo Museum, Oslo (2009); *Serralves 2009 The Collection*, Oporto (2009); *Front of House*, Parasol Unit – Foundation For Contemporary Art, London (2008); *In Living Contact*, São Paulo 28^a Biennale, São Paulo (2008); *Meridian House*, Frieze Sculpture Park, London (2008).