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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).

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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 Prouvé's 'Maison Tropicale'. Architecture is also the starting point for further probing into aspects of colonial memory and reparation denial, which finds its more complex materialization in the work *A Tendency to Forget* (2015) by looking at the ethnographic work of the couple Jorge and Margot Dias. Her sculptural, sound and videographic homages have continuously referenced economic, political and cultural history of the African continent whilst recuperating the work and image of unexpected figures like Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Bem Jor ou Diego Rivera.

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 Mabou* (2013); *Stone Free* (2012); *Political Cameras (from Mozambique series)* (2012); *Collapsing Structures/ Talking Buildings* (2012); *Cape Sonnets* (2010/2012); *For Mozambique* (2008).