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NF / NIEVES FERNÁNDEZ
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NF / Ângela Ferreira

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Ângela Ferreira

Maputo, 1958. Lives and works in Lisbon.

Ângela Ferreira, was born in Maputo, Mozambique, grew up in South Africa and earned her Master of Fine Arts from the Michaelis School of Fine Arts at the University of Cape Town.

Ferreira's work is concerned with the continuing impact of colonialism and postcolonialism in contemporary society, an investigation that she carries out in depth with the materialization of ideas in a concise and resonant formalization.

She represented Portugal at the 52nd Venice Biennale in 2007 with a continuation of her research on the mechanisms through which European modernism has tried to adapt, failing on numerous occasions, to the realities of the African continent, with a project that was conceived stemming from the story of the "Maison Tropicale" by Jean Prouvé.

The architecture also serves as a starting point to delve into her long investigation of the erasure of colonial memory and the rejection of repair. On the other hand, her sculptural, sound and video tributes make constant reference to the economic, political and cultural history of the African continent, while recovering the work and the image of unexpected figures such as Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Ben Jor, Jorge dos Santos, Diego Rivera or Miriam Makeba.

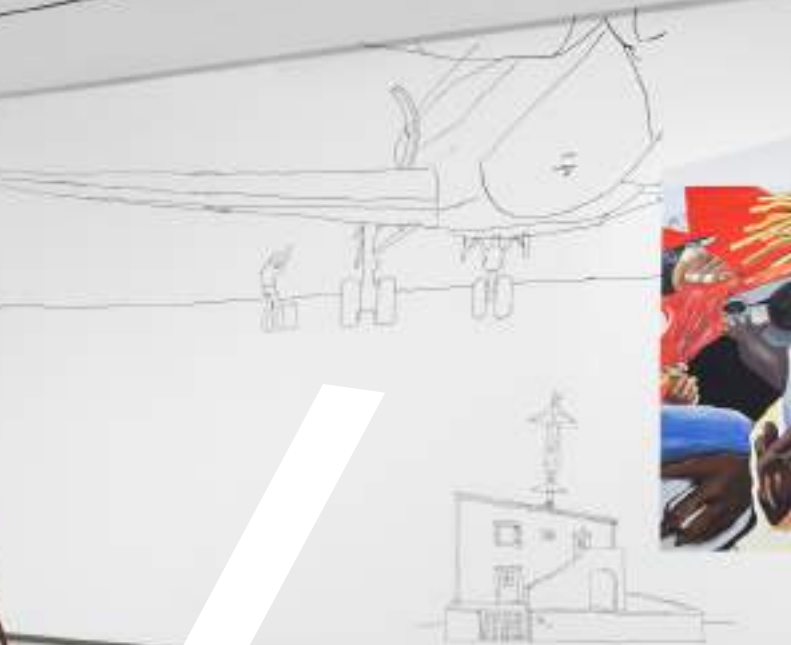
Ângela Ferreira

Has had solo and group exhibitions at MAAT, Lisbon; CGAC, Santiago de Compostela; Haus der Kulturen der Welt, Berlin; Culturgest, Lisbon; The Glasgow School of Art, Glasgow; Museo de Arte Contemporáneo de Barcelona (MACBA), Barcelona; Bildmuseet, Umeå; Museu de Serralves, Porto; Johannesburg Art Gallery, Johannesburg; DePaul Art Museum - Chicago Architecture Biennial, Chicago; Museo Tamayo, Mexico City; Museu Berardo, Centro Cultural de Belém, Lisbon; Stroom, The Hague; Stills, Edinburgh; ICA – Institute of Contemporary Art, Cape Town; Centro de Arte Moderna / Fundação Calouste Gulbenkian, Lisbon; SKD – Kunsthalle im Lipsiusbau, Dresden; Kadist Art Foundation, Paris; SCAD Museum of Art, Savannah, Georgia; Museu Nacional de Arte, Maputo; Oslo Museum, Oslo; Parasol Unit, London.

Has participated in several Biennial such as São Paulo, Lubumbashi, Gwangju, Taipei, Bucharest and Venice, and in this last one she exhibited in the Portuguese Pavilion for its 52nd edition.

Her work is a part of important international collections, such as: Art Gallery of New South Wales, Australia; MACBA, Fundación ARCO, CGAC, Fundación la Caixa, in Spain; Fundação EDP, Fundação de Serralves, Coleção António Cachola, Coleção DGARTES, Culturgest, Fundação Calouste Gulbenkian and Fundação PLMJ, in Portugal; FRAC Rennes, France; Market Gallery Foundation, South Africa.

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For Mozambique (Model no. 3 for propaganda stand, screen and loudspeaker platform celebrating a post-independence Utopia)

2008

Iron, Wood, print on PVC, video projection in two channels (color, sound, 60', loop)

450 x 500 x 100 cm

'For Mozambique' is a single project in three parts (Model # 1, # 2 and # 3) and focuses on two moments in history of great social and political optimism: the first is the period that followed the Russian Revolution of 1920s, which can be seen through the physical structure of the work; and the second refers to the euphoria that was felt around the independence of Mozambique in the mid-1970s, and that is experienced through the two films that integrate the artwork.

The structures/sculptures are based on 1922 drawings for 'agitprop' kiosks by the Russian-Latvian artist Gustav Klucis, an important exponent of Russian Constructivism. Kiosks were multi-functional structures widely used by the Russian Communist Party of the 1920s to influence and mobilize public opinion during the volatile period that followed the Russian Revolution. [continues]



NF/

For Mozambique (Model no.2 of Screen-Orator-Kiosk celebrating a post-independence Utopia)

2008

Wood, painted iron, video projection in two channels (color, sound, 60', loop)

450 x 300 x 190 cm

These temporary and often nomadic and detachable kiosks were placed on the streets during important events and offered various functions, including book stalls, megaphones and speaker platforms, places for posters, screens for projecting films.

Ferreira uses the 'agitprop' structures to present two films that capture the celebratory spirit of Mozambique after independence (1975-77). The short film 'Makwayela', directed by French ethnographer and filmmaker Jean Rouch and Jacques d'Arthuis, shows workers in a Mozambique factory expressing and articulating their independence from colonial power through song and dance; on the other hand, the lyrics of Bob Dylan's song describe a hedonistic atmosphere in Mozambique, where he sees himself 'among people who live in freedom.' [continues]



NF/

For Mozambique (Model no.1 of Screen-Tribune-Kiosk celebrating a post-independence Utopia)

2008

Wood, steel wire, video projection in two channels (color, sound, 60', loop)

500 x 270 x 270 cm

The work becomes a manifestation of the atmosphere of utopian celebration in post-independence Mozambique, and also a monument to the feelings of hope for the future of the country at that time, given the changes and landslides that led the country to fundamental Marxism and to civil war for the next two decades. The piece also opens up a parallelism between these two moments in history, given the utopian euphoria that had inspired Klucis during the state of political and artistic grace during Russian Constructivism and that culminated in an authoritarian Marxist system.

Ângela Ferreira is interested here in looking back at that hope, at that moment of political utopia and understanding what happened with the intention of instilling hope in the contemporary.



NF/ Collapsing Structures / Talking Buildings
 2012
 Wood and video on monitor (color, 6'58", loop)
 280 x 754 x 292 cm

In 1974, with the outbreak of the Carnation Revolution in Portugal, the Four Seasons hotel in Maputo, Mozambique, was almost entirely built. The Portuguese colonial rulers did not want to leave the building to the Mozambicans, so, according to legend, they sealed all the pipes with concrete before leaving the country. After sitting vacant for 33 years, the building, which was never completed, was demolished in 2007 to make room for the US embassy. Ângela Ferreira's multimedia sculpture, with shots of the formal language of architecture from the Haus der Kulturen der Welt in Berlin, superimposes images of the demolition of the hotel and the collapse and reconstruction of the roof of the Kongresshalle. In the process, it follows in the footsteps of destruction and reconstruction of ideologically motivated foreign policy both within and outside the African continent.



NF/ Collapsing Structures / Talking Buildings
2012
Wood and video on monitor (color, 6'58", loop)
280 x 754 x 292 cm



NF/ Collapsing Structures / Talking Buildings [stills]
2012
Wood and video on monitor (color, 6'58", loop)
280 x 754 x 292 cm



NF/

Dalaba: Sol d'Exil (Conakry)
Dalaba: Sol d'Exil (5 Posters)

2019

Digital print on paper on wall (Mamadou Cellou para Ângela Ferreira), 66,5 x 100 cm

Photocopy on paper, 60 x 40 cm each

Installation views at NF/NIEVES FERNÁNDEZ, Madrid

The 'Dalaba: Sol d'Exil' project is inspired by historical episodes linked to colonialism, its failure and its traumas. And, specifically, to the life and career of the activist and singer Miriam Makeba (1932-2008), one of the most prominent figures in the fight against apartheid in South Africa. The work portrays Makeba's exiles and the construction of her house in Guinea, where she lived with Stokely Carmichael, also an activist, and her partner between 1968 and 1983.

Inspired by this figure and her biography, Ângela Ferreira makes artworks based on the architectural elements of the house as prototypes of the relations between modernist architecture and African vernacular architecture, but above all, as a symbolic place of memory, refuge and exile.



NF/

Dalaba: Sol d'Exil (Telhado)

Dalaba: Sol d'Exil (Conakry)

2019

Pine and wavy zinc sheet, ø 345,8 x 48,4 cm

Digital print on paper on wall (Mamadou Cellou para Ângela Ferreira), 66,5 x 100 cm

Installation views at NF/NIEVES FERNÁNDEZ, Madrid

NF/

Dalaba: Sol d'Exil (Varanda)
2019
MDF, poplar and oak wood and iron
400,1 x 245,2 x 427,9 cm





NF/ Dalaba: Sol d'Exil (Alpendre)
2019
Poplar wood and iron
397,9 x 250 x 200 cm



NF/

Entrer Dans la Mine

2013

Installation/performance, video (color, sound, 7'), wood, metal, neon tubes

Variable measures

Installation views, Lubumbashi Biennale, Congo

The main component of Ângela Ferreira's installation in Lubumbashi is a 'modern' wooden sculpture installed on the roof of the GPM gas station on Munongo Avenue in the 'colonial' center of the city. The building designed by Belgian architect Claude Strebelle is paradigmatic of an architecture that various European colonial powers introduced in the 1950s throughout the African continent. Today the discussion about this architecture oscillates between the notions of a "shared heritage" and a "dissonant architecture".

In Ferreira's installation, Strebelle's modernist architecture, with its carefully designed façade, becomes the plinth for her sculpture, which in turn evokes the unrealized project by Russian Constructivist Vladimir Tatlin for the Monument to the Third International in the Soviet Union (1919). Ferreira 'turns' Tatlin's monument into a sculpture that explicitly cites the monument's hallmark, the 23.4° inclination of the earth's axial angle, as a symbol of the universalism of unfulfilled utopian goals. At night, the sculpture turns into a neon sign based on Dan Flavin's 'Monuments' series (1964-1990) in tribute to Tatlin.



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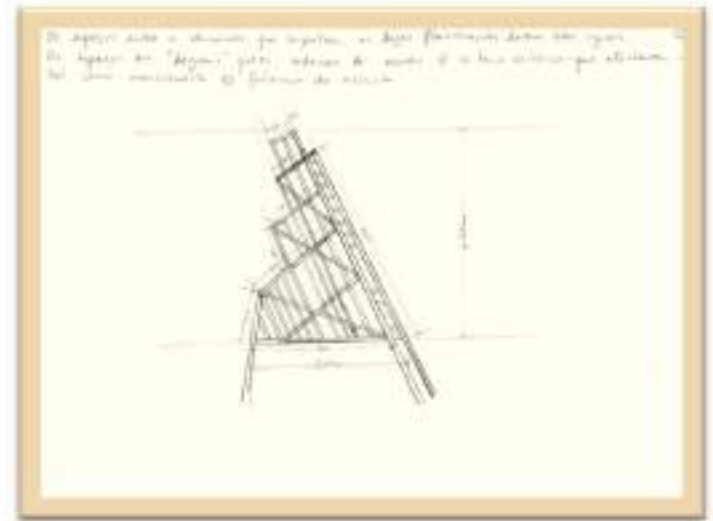
Entrer Dans la Mine

2013

Installation/performance, video (color, sound, 7'), wood, metal, neon tubes

Variable measures

Installation views, Lubumbashi Biennale, Congo



NF/

Study for Entrer Dans la Mine [3, 4 y 1]
2013
Graphite on Fabriano paper
21 x 28 cm each



NF/

Stone Free

2012

Variable measures

Installation views

The Cullinan Diamond Mine, source of one of the largest diamonds ever unearthed, acts as a reference point for Ângela Ferreira's series of works created for her first solo show in London. Loaded with symbolic value, the mines in South Africa were always a strong image of the apartheid structure they upheld.

For Ferreira, as a sculptor, the mine hole is conceptually interpreted as a negative monument that bears witness to the history of incredible human greed and at the same time as a formal structure. As a sculptor, she is interested in the shape of the huge hole, or an absence, in the landscape. How to represent a hole in material terms?



NF/
Stone Free: Research Composite [1, 2, 8, 7 y 4]
 2012
 Graphite on paper and photocopies
 Variable measures



NF/ Stone Free: Study for Hendrix / Cullinan Shaft and Underground Cinema (after R. Smithson)
2012
Aluminium, flashlight, C-print
150 x 108 x 69,5 cm / 30 x 40 cm



NF/

Maison Tropicale

2007

Installation on wood and metal

Variable measures

Installation views, Portuguese Pavilion, 52nd Venice Biennale

'Maison Tropicale', presented at the Portuguese Pavilion at the 52nd Venice Biennale, reflects on colonial history and its contemporary, post and neocolonial resonances. After World War II, the French Overseas Ministry, through collaboration with French designer Jean Prouvé, saw the possibility of further developing modernist ideas to conceive a series of aesthetically sophisticated prefabricated houses in Africa. Only three prototypes finally left Prouvé's atelier. In 1949, the first Maison Tropicale was flown to Niamey, Niger. Two other houses were transported to Brazzaville, Congo. With the (re)discovery of Prouvé's 'work' in the 1990s, the house also sparked new interest and became part of a process of fetishization of Prouvé's production. The three Tropical Houses were dismantled and transported to France where they were restored and later presented and sold in the United States.



NF/

Maison Tropicale

2007

Installation on wood and metal

Variable measures

Installation views, Portuguese Pavilion, 52nd Venice Biennale



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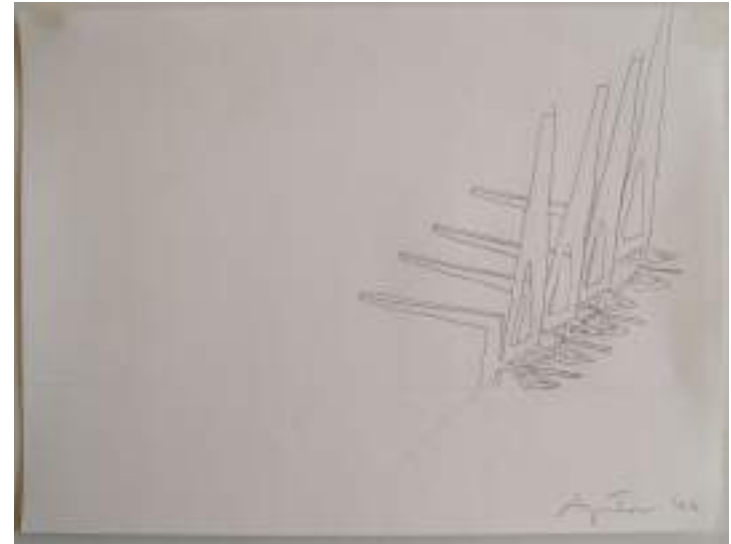
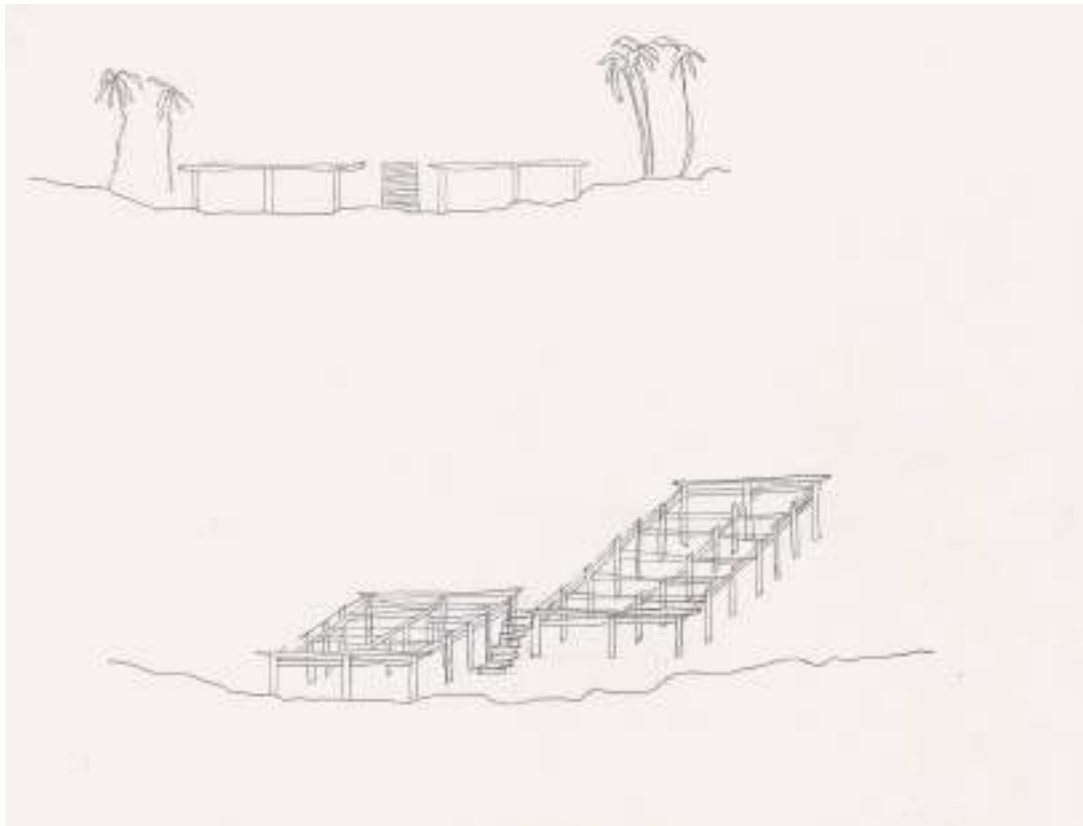
Maison Tropicale

2007

Installation on wood and metal

Variable measures

Installation views, Portuguese Pavilion, 52nd Venice Biennale



NF/ Estudios para Maison Tropicale
2007
Graphite on paper
Variable measures



NF/

Independence Cha Cha

2014

Pine, MDF, translucent and opaque screens, 2 videos (color, alternating sound) of 5'9" in loop, displays cases, composites with photographs and documents
257 x 1350 x 250 cm

The artwork is inspired by Ángela Ferreira's participation in the 2013 Lubumbashi Biennial, and consists of a sculpture that evokes the colonial architecture of the 1950s present in the urban center of Lubumbashi, capital of Katanga, a mineral-rich province of what was then called Belgian Congo. The sculpture is articulated with the architectural conditions of the place of presentation – in this case, in its first presentation, the Lumiar Cité space – and also serves as a screen for two videos.

One of the videos documents the performance organized by the artist for the Lubumbashi Biennial, in which two singers present the song-poem 'Je vais entrer dans la mine', sung in the predominant ancient language in the region, Kibemba. The lyrics tell of a man who writes to his mother about his fears of his death because he was forced to go down to the mines. In the second video, which gives the work its title, the band from the Park Hotel in Lubumbashi performs 'Indépendance Cha Cha', an emblematic anthem of the independence movements of the Francophone countries in the 1960s, written by the Congolese musician Joseph Kabasele, in Brussels, on the night in which an agreement was reached between the Belgian government and the Congolese delegation on the date of the independence of the African country.

NF/

Independance Cha Cha

2014

Pine, MDF, translucent and opaque screens, 2 videos (color, alternating sound) of 5'9" in loop, displays cases, composites with photographs and documents

257 x 1350 x 250 cm





NF/

Independance Cha Cha (Compositos)

2014

Graphite on Fabriano paper, collages and digital prints in color
90 x 60 cm each



NF/

Messy Colonialism, Wild Decolonization

2015

Wooden boxes and single-channel video projection

Variable measures

Installation views, Röda Sten Konsthall, Gothenburg, Sweden

The video-sculpture 'Messy Colonialism, Wild Decolonization' has as its starting point a series of iconic photographs from 1974-75. These images document the hundreds of boxes that contained the luggage of the so-called 'returnees', a term applied by the Portuguese to those who 'returned' from the former colonies after the rapid and poorly managed processes of independence. Many people arrived in Portugal in a hurry, with no plans and no place to go. The political turmoil the country was in after the Carnation Revolution did not allow this luggage, that remained on the dock for years, to be searched.

These images are particularly symbolic because they represent the residues of the end of colonialism on the Belém dock in Lisbon next to the Monument to the Padrão dos Descobrimentos in Praça do Império. A monument built by the fascist dictatorship as the culmination of the celebration of Portuguese colonialism during the Exposition of the Portuguese World. The sculptural form of the artwork refers to the pile of boxes that result in an installation that resembles the minimalist sculptural reference that the artist often uses. Inside this structure, a video emerges, created from cinematographic archive material that shows the different moments of the construction of the Monument to the Discoveries, in a relationship between the images the wood of the boxes and the wood of the construction of the monument.



NF/

Messy Colonialism, Wild Decolonization

2015

Wooden boxes and single-channel video projection

Variable measures

Installation views, Röda Sten Konsthall, Gothenburg, Sweden



NF/

Pan African Unity Mural

Untitled (Torre), 2018. Iron and MDF. 500 x 244 x 244 cm

Pan African Unity Mural Paintings, 2018. Acrylic on wall (Frieze of four murals and six paintings of black lines on curved walls). 740 x 476 x 5000 cm

Installation views, MAAT, Lisbon

The 'Pan African Unity Mural' installation intertwines biographies and places, creating crossroads and intersections of trajectories of different personalities. The artist intertwines her own biography with that of the South African singer Miriam Makeba and the American fugitive George Wright / Jorge dos Santos. The complexity of the three biographies forms the core of the Pan African Unity Mural. The feeling of living between worlds, characteristic of the identity of many Africans, is the engine that drives Ferreira's exploration of ideas that go beyond centers and peripheries, highlighting the importance of perspective. The connection between all the elements of the installation is shown through a tower, a symbol that Ferreira has used throughout her artistic practice to evoke the notions of the public and the politician. The sculpture refers to the mural 'Unidad Panamericana' by Mexican painter Diego Rivera, whose work was particularly relevant to South African anti-apartheid artists.



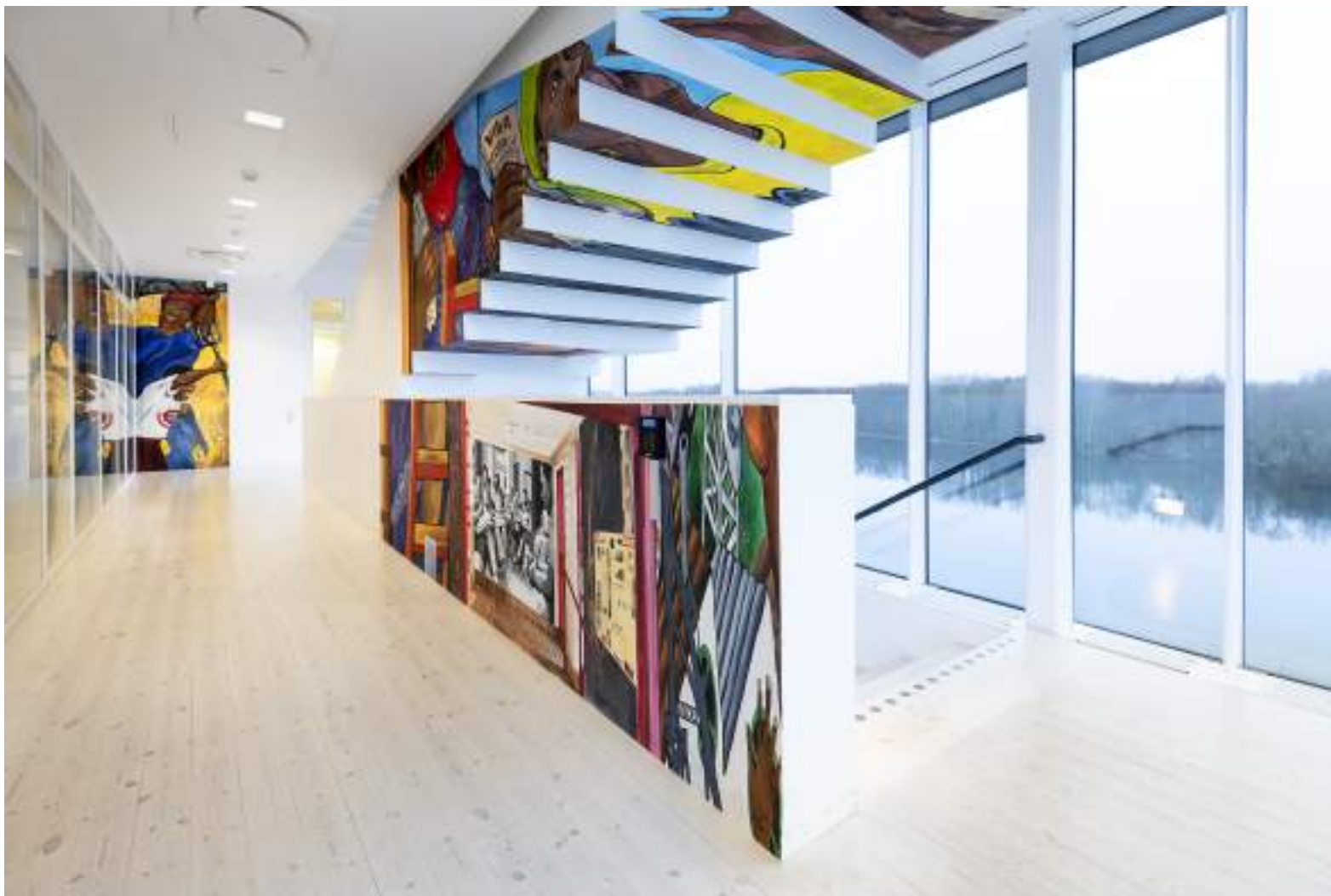
NF/

Pan African Unity Mural

Untitled (Torre), 2018. Iron and MDF. 500 x 244 x 244 cm

Pan African Unity Mural Paintings, 2018. Acrylic on wall (Frieze of four murals and six paintings of black lines on curved walls). 740 x 476 x 5000 cm

Installation views, MAAAT, Lisbon



NF/

Pan African Unity Mural Paintings

2018

Acrylic on wall (Frieze of four murals and six paintings of black lines on curved walls)

740 x 476 x 5000 cm

Installation views, Bildmuseet Umea



NF/ Pan African Unity Mural [Dibujo a pastel, conjunto de 10]
 2018
 Dry pastel on Fabriano paper
 35 x 50 cm each



NF/

1 Million Roses for Angela Davis

2020

Wood, metal and video (color, sound, loop. 11'47")

400 x 120 x 160 cm

Installation views, Staatliche Kunstsammlungen, Dresden

In the context of today's debates on the issue of fake news and the concept of "truth", Angela Davis' relationship with the Soviet Union and the GDR deserves to be considered from another perspective. During the Cold War period, people who were critical of the United States and its capitalist (racist) exploits believed that beyond the Berlin Wall a new kind of society was being put to the test and hoped that it would respect the good ideals it proclaimed to defend: peace, equal rights, non-racist communities. However, like today, knowing if what is read in the media is true was not easy. These regimes had a very powerful police force that operated cruel censorship. Similarly, if you lived in the United States, you did not believe in its racist statistics or in its ability to hide police violence. [continues]



NF/

1 Million Roses for Angela Davis

2020

Wood, metal and video (color, sound, loop. 11'47")

400 x 120 x 160 cm

Installation views, Staatliche Kunstsammlungen, Dresden

Angela Davis became enormously famous in the GDR, as a symbol: an American woman who did not approve of the West and therefore 'justified' the hatred that the Eastern Bloc countries had for the 'evil' of the West. On the other hand, in America she represented the worst threat and evil. And in that way she was used as a political tool in both systems during the cold war.

Hence, this project refers to the concept of 'political tool' in its structural part, emulating the mechanical forms of the printing press, which also seems an apt metaphor to question the relationship between media, propaganda and truth, which remains a contemporary axiomatic problem. Along with a video with different images and ways of portraying Angela Davis both in the United States and in the GDR.





NF/

Zip Zap Circus School
 2000 - 2002
 Wood, canvas and wheels (three structures)
 Variable measures
 Installation views, ICA, Cape Town

'Zip Zap Circus School' stems from two unrealized projects by modernist architects in different parts of the world: one by Mies van der Rohe in the Netherlands and another by Pancho Guedes in South Africa. Using these unrealized plans and models as the basis for his work, Ferreira points out how the plans are adapted to other uses, contexts, lives, and events. The first, a project designed by Mies van der Rohe, which was never built, commissioned by the Kroller-Muller family, which would house the family's art collection as a museum. And the second, an acknowledgment to the Zip Zap Circus School for Children in Cape Town, an educational project with an admirable mission in need of permanent residence, defined this community's desire for an architectural project. Mozambican architect Pancho Guedes designed a speculative project, first unveiled in 1996. Despite efforts by the circus school to raise funds to build this project, a house for the school has yet to be built.



NF/ Zip Zap Circus School
2000 - 2002
Gelatin silver print on paper
37 x 42 cm



NF/ Zip Zap Circus School
2000 - 2002
Wood, canvas and wheels (three structures)
Variable measures
Installation views, MNAC, Lisbon



NF/

Zip Zap Circus School

2000 - 2002

Wood, canvas and wheels (three structures)

Variable measures

Installation views, Fundação de Oeiras, Portugal

INT



NF / Ângela Ferreira

Solo Exhibitions (selection)

- 2021 Mais Pesado que o Céu / Havier than the Sky. Sismógrafo, Porto
Structures et gestes – Indépendance Cha Cha & #BucketSystemMustFall.
Centre d'art Ygrec- Ensanpc, Aubervilliers at Centre d'art de Abbaye de
Mausuison, Saint Ouen-L'Aumône, Paris
Talk Tower for Forough Farrokhzad. Bella Rune: Tensta's Magical
Wormholes, Tensta Konsthall, Stockholm
A Spontaneous Tour of Some Monuments of African Architecture. Hangar
– Centro de Investigação Artística, Lisboa
- 2020 Talk Tower for Forough Farrokhzad. Appleton Square, Lisbon
SENSO. Galeria para dias de clausura: Mayday, 1987. Ângela Ferreira (with
an typographic intervention of João Bicker). Atelier do Corvo, Coimbra
- 2019 Ângela Ferreira: Poco a poco. CGAC, Santiago de Compostela
Dalaba: Sol d'Exile. Culturgest, Lisboa
Zip Zap Circus School. Festival Modell und Ruin, Bauhaus Centenary
Celebration, Dessau
Dalaba: sol'Exil. Fidelidade Arte, Lisbon
- 2018 Pan African Unity Mural. Bildmuseet, Umeå
Pan African Unity Mural. MAAT, Lisboa
Demythologize That History And Put It To Rest. Palácio da Ajuda, Lisboa
Diamantes, Obelisco e Outros, Lisboa
Contrato (a tempo indeterminado), Museu Internacional de Escultura
Contemporânea de Santo Tirso
- 2017 Talk Tower for Ingrid Jonker. DIDAC, Santiago de Compostela
Magical Land. Laboratório de Curadoria, Coimbra
Zip Zap and Zumbi. DePaul Art Museum - Chicago Architecture Biennial,
Chicago
Talk Tower for Ingrid Jonker. Appleton Square, Lisboa
South Facing. Johannesburg Art Gallery, Johannesburg
- 2016 Boca. Centre Régional de la Photographie, Douchy-les-Mines, France
Underground Cinemas & Towering Radios. Galeria da Índia, Lisboa
Wattle and Daub. Old School, Lisboa
Ressignificação. Colégio das Artes, Coimbra

- 2015 A Tendency to Forget. Museu Berardo, Centro Cultural de Belém, Lisboa
Messy Colonialism, Wild Decolonization; MACO, Ciudad de México / Open
Plan, SP-Arte, São Paulo (2015);
Indépendance Cha Cha, Galeria do Parque, Vila Nova da Barquinha
Monuments in Reverse. CAAA, Guimarães
- 2014 Indépendance Cha Cha. Lumiar Cité, Lisboa
Revolutionary Traces. Stroom, La Haya
- 2013 Entrer dans la Mine, Lubumbashi Biennale, Congo
Political Cameras. Stills, Edimburgo
- 2012 Stone Free. Marlborough Contemporary, Londres
- 2011 Carlos Cardoso – Straight to the point & Peter Blum Cape Sonnets. Michael
Stevenson Gallery, Ciudad del Cabo
Carlos Cardoso – Direto ao Assunto. Galeria Filomena Soares, Lisboa
- 2010 Double Lecture. Carpe Diem, Lisboa
Werdmuller Centre and Other Works. Michael Stevenson Gallery, Ciudad del
Cabo
- 2008 Hard Rain Show. Museu Berardo, Centro Cultural de Belém / La Criée,
Rennes
For Mozambique. Michael Stevenson Gallery, Ciudad del Cabo
- 2007 Maison Tropicale. Pabellón de Portugal, 52ª Bienal de Venecia
- 2003 Em Sítio Algum, Museu Nacional de Arte Contemporânea – Museu do
Chiado, Lisboa
- 2002 Zip Zap Circus School, temporary public art, ICA – Institute of Contemporary
Art, Ciudad del Cabo
- 1999 Casa Maputo: Um Retrato Íntimo. Museu de Serralves, Oporto
- 1990 Ângela Ferreira, Centro de Arte Moderna / Fundação Calouste Gulbenkian,
Lisboa

Group Exhibitions (selection)

- 2021 Free State of Barackia: Landscapes of Liberation. Berlin
Coleção Outono/ Inverno. EGEAC, Lisbon
Arte em São Bento 2021 – Coleção AA. Lisbon

	Witness. Piero Atchugarry Gallery, Miami		The New Parthenon, Ciudad del Cabo
	Une Journée en Utopie. Familistère de Guise. Dunkerque		Ensaio (Sobre a Mesa) Lisboa
	O Silêncio da Terra – Visualidades (Pós) Coloniais Intercetadas pelo Arquivo Diamang. Braga		Uma Coleção = Um Museu 2007-2017, Elvas
	100 anos, 100 artistas. Gare Marítima de Alcântara, Lisbon		AAH Room, Lisboa
	O Desenho na Coleção Norlinda e José Lima. Biblioteca do Campus Universitário de Aveiro		A Classe Dos Povos Extintos, Lisboa
2020	Pretérito perfecto. Ângela Ferreira, Grada Kilomba y Rogelio López Cuenca. NF/ NIEVES FERNÁNDEZ, Madrid		4,543 Millions. La Question de la Matière, Burdeos
	1 Million Roses For Angela Davis. SKD – Kunsthalle im Lipsiusbau, Dresden		Them or Us!, Oporto
2019	After the End: Timing Socialism In Contemporary African Art, New York		Utopia / Dystopia. A Paradigm Shift in Art and Architecture, Lisboa
	Zip Zap Circus. School and the Milkbar, Dessau		Quote / Unquote – Entre Apropriação e Diálogo, Oporto
	Affective Utopia. Kadist Art Foundation, Paris		Exposição Racismo e Cidadania, Lisboa
2018	Haus Wittgenstein: Arte, Arquitetura, Filosofia. MAAT, Lisboa		Fifteen Sculptures, Santo Tirso
	12th Gwangju Biennale Imagine Borders, Gwangju	2016	Portugal em Flagrante. Operação 3, Lisboa
	Campo de Visão, Field of View Aquisições 2016-2017. Cordoaria Nacional, Lisboa		At British Bar #1, Lisboa
	Frente, Verso, Inverso. UCCLA (Union of Capital Cities of Portuguese Language), Lisboa		Visualidade & Visão – Arte Portuguesa na Coleção Berardo II, Museu Coleção Berardo, Lisboa
	Coleção de Serralves: Novas Linhas, Imagens, Objetos. Museu de Serralves, Porto		10th Taipei Biennial – Gestures and Archives of the Present, Genealogies of the Future, Taipei
	Meel. Press, Lisboa		Things Fall Apart, Calvert 22, Londres
	A Minha Casa é a Tua Casa, Imagens de Doméstico e do Urbano na Coleção de Serralves, Torres Vedras		Built World, SCAD Museum of Art, Savannah, Georgia
	Campo de Visão. Lisboa	2015	Materiais Transitórios – Núcleo de Escultura da Coleção da Fundação PLMJ, Fine Arts Society (SNBA), Lisboa
	The New Parthenon. Ciudad del Cabo	2014	Vanguardas e Neovanguardas na arte portuguesa do séc. XX e XXI, MNAC, Lisboa
	Escala 1:1, Madrid		Às Margens dos Mares, SESC Pinheiros, São Paulo
2017	Le Son Entre, Dunkerque		Projeto SAAL: Arquitetura e Participação, 1974-1976, Museu de Serralves, Oporto
	INSTALLATION ART – Walk-in and expansive works from the Museion Collection, Bozen)	2013	El Teatro Del Mundo, Museo Tamayo, Ciudad de México
	Still Cabanon, Coimbra		A Sculptural Premise. Stevenson Gallery, Ciudad del Cabo
	Healing and Repairing Curar e Reparar, Coimbra		93. CGAC, Santiago de Compostela
	Strategic Narratives of Technology and Africa, Madeira		Works with paper. More than I dare to think about. Marlborough Contemporary, Londres
	Racism and Citizenship, Lisboa		Colección: adquisições e incorporações recentes. CGAC, Santiago de Compostela

- 2012 Reakt. Views and Processes, Guimarães
Between Walls and Windows. Architecture and Ideology, Haus der Kulturen der Welt, Berlin
Outros Olhares – Novos Projectos. Museu do Chiado (MNAC), Lisboa
Trade Routes Over Time. Stevenson Gallery, Ciudad del Cabo
Maputo: A Tale of One City. Museu Nacional de Arte, Maputo
- 2011 Appropriated Landscapes. The Walther Collection, Neu-Ulm
Living Today- Mackintosh Museum, The Glasgow School of Art, Glasgow
- 2010 Let's talk about houses: when art speaks architecture. Museu do Chiado, Lisboa
Abandoned Settler's House, Bucharest Biennale 4, Bucharest
Modernologies, Varsovia
- 2009 Modernologies, Museo de Arte Contemporáneo de Barcelona (MACBA) Barcelona
Learning Modern, Sullivan Galleries SAIC, Chicago
Continents à la derive, Centre Régional d'Art Contemporain Languedoc-Roussillon, Sète
Maputo: A Tale of One City – Africa in Oslo Festival, Oslo Museum, Oslo
Serralves 2009 The Collection. Museu de Serralves, Oporto
- 2008 Front of House. Parasol Unit, Londres
In Living Contact. 28ª Bienal de São Paulo, São Paulo
Meridian House. Frieze Sculpture Park, Londres

Awards

- 2016 Loop Awards, 2016, Barcelona
- 2015 Novo Banco Photo Prize, 2015, Lisboa
- 2006 Prémio Doutor Gustavo Cordeiro Ramos, Academia Nacional de Belas Artes, Lisboa
- 2003 Honorary Research Associate, Michaelis School of Fine Art, Universidade de Cape Town
- 1997 Finalist, Prémio União Latina, Fundação União Latina, Lisboa
- 1995 Sculpture Prize Caldas da Rainha Biennale, Caldas da Rainha
- 1983 Michaelis Prize, Universidade de Cape Town

Museums and Collections

- Museo Reina Sofia, Spain
- Art Gallery of New South Wales, Australia
- Associação Industrial Portuguesa, Portugal
- Câmara Municipal de Lisboa, Portugal
- CGAC, Santiago de Compostela, Spain
- Coleção António Cachola, Portugal
- Coleção de Arte Fundação EDP, Portugal
- Coleção DGARTES, Portugal
- CRP Photo, Duchy-les-Mines, France
- Culturgest, Portugal
- Emile Stipp Collection, South Africa
- FRAC Dunkerque, France
- FRAC Rennes, France
- Fundação ARCO, Madrid, Spain
- Fundação Calouste Gulbenkian, Portugal
- Fundação PLMJ, Portugal
- Fundação Pro-Justitiae, Portugal
- Fundação de Serralves, Portugal
- Fundación la Caixa, Spain
- Instituto de Arte Contemporânea, Portugal
- MACBA, Barcelona, Spain
- Market Gallery Foundation, South Africa
- Michaelis School Of Fine Art Collection. UCT, South Africa



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