



Ângela Ferreira
(Mozambique, 1958)

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 Art at the University of Cape Town.

Ferreira's work is concerned with the ongoing impact of colonialism and postcolonialism on contemporary society, an in-depth investigation that she materializes into a concise and resonant formalization of ideas.

She represented Portugal at the 52nd Venice Biennale in 2007 with a continuation of her research on the mechanisms through which European modernism has attempted—often unsuccessfully—to adapt to the realities of the African continent. This project was conceived based on the history of Jean Prouvé’s Maison Tropicale.

Architecture also serves as a starting point for her extensive research into the erasure of colonial memory and the refusal of reparations. Additionally, her sculptural, sound, and video tributes constantly reference the economic, political, and cultural history of the African continent while reclaiming the work and image of unexpected figures such as Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Ben Jor, Jorge dos Santos, Diego Rivera, and Miriam Makeba.

She has held 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; Museu d’Art Contemporani 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; and Parasol Unit, London.

She has participated in biennials in São Paulo, Lubumbashi, Gwangju, Taipei, and Bucharest, and represented the Portuguese Pavilion at the 52nd Venice Biennale.

Her work is part of important international collections, including the Art Gallery of New South Wales, Australia; MACBA, Fundación ARCO, CGAC, and 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; and Market Gallery Foundation, South Africa.

Ângela Ferreira
(Moçambique, 1958)

Ângela Ferreira nasceu em Maputo, Moçambique, cresceu na África do Sul e obteve o grau de Mestre em Belas-Artes (MFA) na Michaelis School of Fine Art da Universidade da Cidade do Cabo.

O trabalho de Ferreira centra-se no impacto contínuo do colonialismo e do pós-colonialismo na sociedade contemporânea, uma investigação aprofundada que materializa numa formulação formal concisa e expressiva das suas ideias.

Em 2007, representou Portugal na 52.ª Bienal de Veneza, dando continuidade à sua investigação sobre os mecanismos através dos quais o modernismo europeu tentou — muitas vezes sem sucesso — adaptar-se às realidades do continente africano. Este projeto foi concebido a partir da história da Maison Tropicale, de Jean Prouvé.

A arquitetura constitui também um ponto de partida para a sua extensa investigação sobre o apagamento da memória colonial e a recusa de reparações. Além disso, os seus tributos escultóricos, sonoros e videográficos fazem referências constantes à história económica, política e cultural do continente africano, ao mesmo tempo que recuperam o trabalho e a imagem de figuras inesperadas, como Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Ben Jor, Jorge dos Santos, Diego Rivera e Miriam Makeba.

Realizou exposições individuais e coletivas em instituições como o MAAT, Lisboa; o CGAC, Santiago de Compostela; a Haus der Kulturen der Welt, Berlim; a Culturgest, Lisboa; a Glasgow School of Art, Glasgow; o Museu d’Art Contemporani de Barcelona (MACBA), Barcelona; o Bildmuseet, Umeå; o Museu de Serralves, Porto; a Johannesburg Art Gallery, Joanesburgo; o DePaul Art Museum, no âmbito da Chicago Architecture Biennial, Chicago; o Museo Tamayo, Cidade do México; o Museu Berardo, Centro Cultural de Belém, Lisboa; o Stroom, Haia; o Stills, Edimburgo; o ICA – Institute of Contemporary Art, Cidade do Cabo; o Centro de Arte Moderna / Fundação Calouste Gulbenkian, Lisboa; o SKD – Kunsthalle im Lipsiusbau, Dresden; a Kadist Art Foundation, Paris; o SCAD Museum of Art, Savannah, Geórgia; o Museu Nacional de Arte, Maputo; o Oslo Museum, Oslo; e a Parasol Unit, Londres.

Participou em bienais em São Paulo, Lubumbashi, Gwangju, Taipé e Bucarest, tendo representado Portugal no Pavilhão Português da 52.ª Bienal de Veneza.

A sua obra integra importantes coleções internacionais, incluindo a Art Gallery of New South Wales, na Austrália; o MACBA, a Fundación ARCO, o CGAC e a Fundación la Caixa, em Espanha; a Fundação EDP, a Fundação de Serralves, a Coleção António Cachola, a Coleção DGARTES, a Culturgest, a Fundação Calouste Gulbenkian e a Fundação PLMJ, em Portugal; o FRAC Rennes, em França; e a Market Gallery Foundation, na África do Sul.



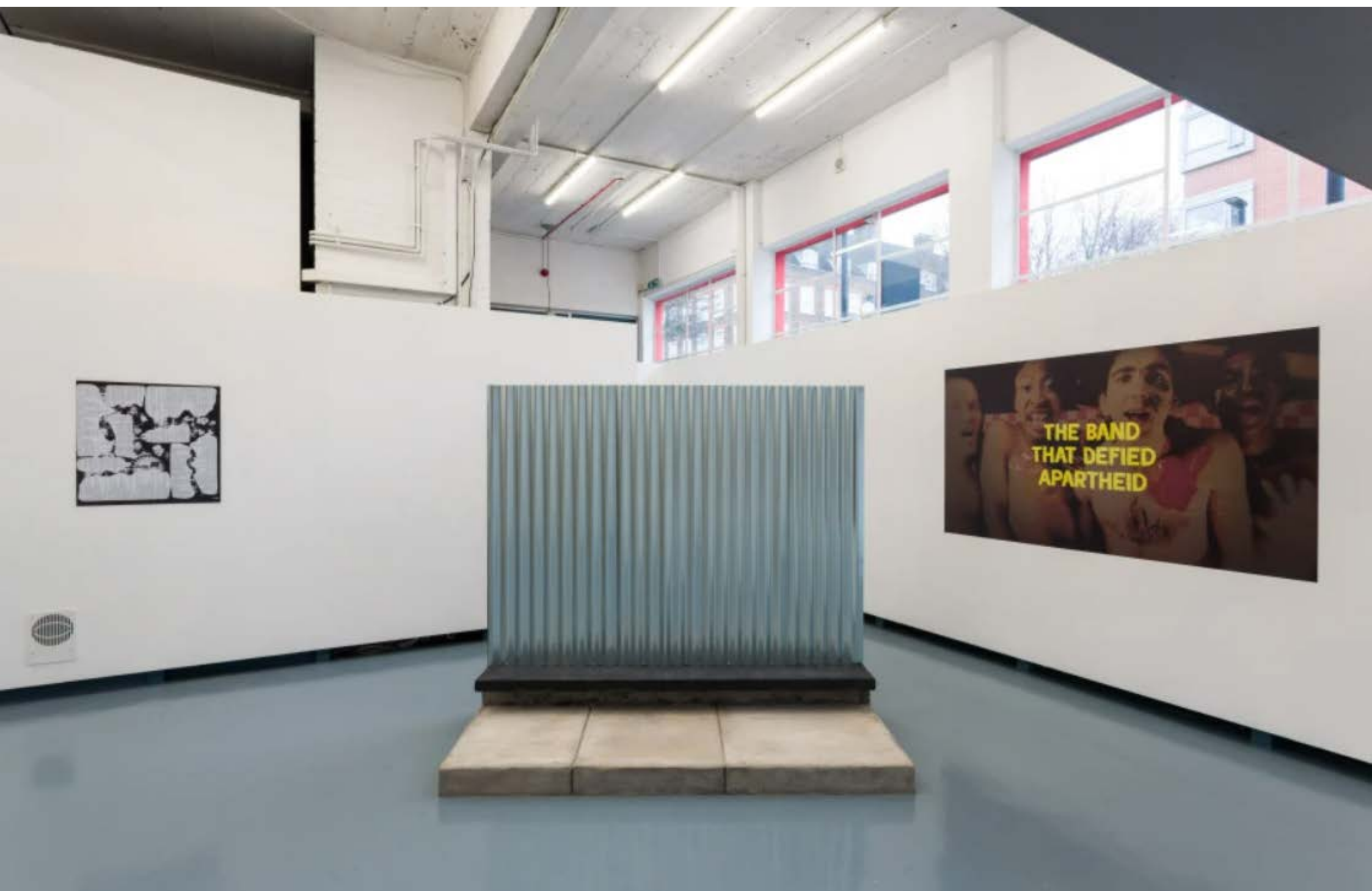


Ângela Ferreira
Here I Stand
 2026-2027
 MAC/CCB (Museu de Arte Contemporânea e Centro de Arquitetura)





Ângela Ferreira
Slits are Girls
 2026
 The Showroom, London





Ângela Ferreira

Experimental Field: Ângela Ferreira, in Collaboration with Alda Costa
2024
Museu Nacional de Arte in Maputo, Mozambique





Ângela Ferreira
Experimental Field: Ângela Ferreira, in Collaboration with Alda Costa
 2024
 Museu Nacional de Arte in Maputo, Mozambique





Ângela Ferreira
Realistic Manifesto
 2022
 NF/NIEVES FERNANDEZ, Madrid



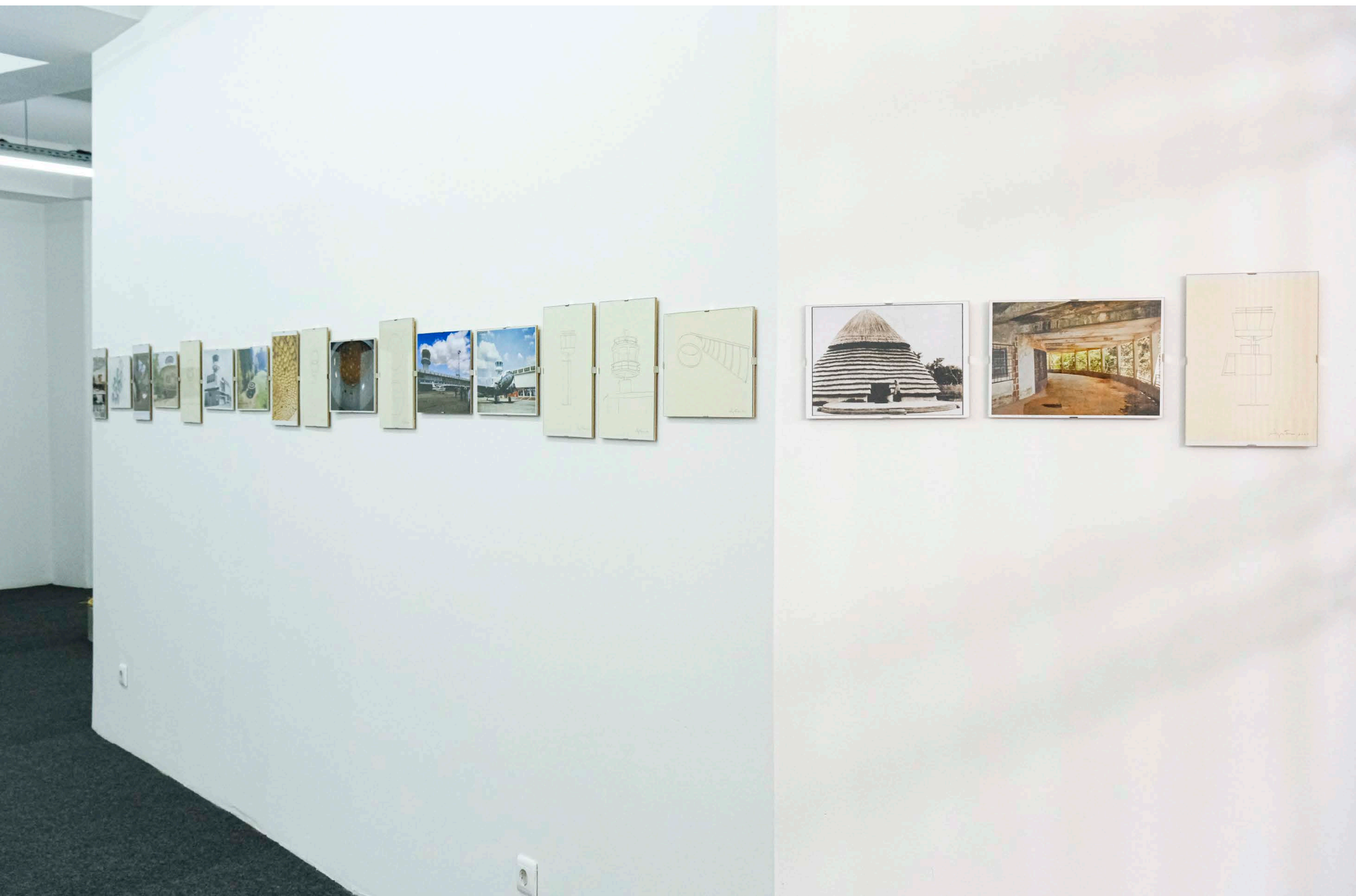


Ângela Ferreira
Rádio Voz da Liberdade
 2022
 FRAC Provence-Alpes





Ângela Ferreira
A Spontaneous Tour of Some Monuments of African Architecture
 2021
 Hangar Centro de Investigação Artística, Lisboa





Ângela Ferreira
Pretérito perfecto
2020
NF/NIEVES FERNÁNDEZ, 2020



We all know **Miriam Makeba** for her amazing voice and for becoming a worldwide phenomenon who put Africa on the global music map. Her unique voice reaches beyond borders and generations. However, **Makeba** was an amazing woman, not just a singer. She was also an actor and civil rights activist. Her story is complex and inspiring. Born in South Africa, **Makeba** began singing in and around Johannesburg. Cast in a **travelling** film "Come Back, Africa" by Lionel Rogosin, her performance attracted international attention, leading her to travel and perform abroad. The government objected to the film – which portrayed the racist regime – and withdrew

her passport. So **Makeba** settled in New York, where she released her first album and began to develop her singing career. However, her public denouncing of apartheid rule and her marriage to Stokely Carmichael led to her harassment by the US government and hostility from the music industry. In an attempt to find a peaceful place to live, the couple accepted an invitation from President Sékou Touré, who welcomed them to Guinea-Conakry, allowing **Makeba** to choose a spot to build a house. She selected a plot atop a hill in Dabala, which reminded her of the country of her birth. This house, designed according to **Makeba's**

wishes, was the centre of her world and her family's life for 15 years. It became the symbol of her search for a meaningful life and place in Africa. It is in the form of a large roundel overlooking a vast panorama. The structure is extended by a large veranda, which enables the relationship with the outside and the view, as if it wants to take in the vista and landscape. The interior walls display relief designs, also typical of that region, while the roof's interior is constructed the traditional way, creating a rich conical pattern. What caught my imagination was the image of this house and its potential meanings. It stands for a particular moment in

history when a South African woman could not return to her homeland, where, in any event, she would be unable to own land. The idea that she chose Dabala for its similarities with the landscape of her hometown is poignant and points to the richness of exile and to symbolic mechanisms of replacement. I was touched by the long effort to rear a family and a career on African soil despite the harshness of the South African and US treatment of her political personality. This house also reminds us of the similarities between the apartheid government and US policies of the early 1960s. When Western governments invested so much in pretending

to distance themselves from the apartheid regime. The building tells the story of another human-African cooperation and utopian unity of the 1950s and 1960s, as it highlights Sékou Touré's (at that time) generous plans to establish Conakry as a laboratory for thinking and developing African culture. Yet the present state of the house speaks of a failed utopia: in Guinea-Conakry **Makeba** suffered various family disasters and finally left the country out of fear of Sékou Touré's increasingly tight regime of terror. **Makeba** – the woman, performer, artist, activist – is still a role model for me today.



Ângela Ferreira
Zip Zap Circus School
2019





Ângela Ferreira
Pan African Unity Mural
 2018
 MAAT - Museum of Art, Architecture and Technology



Solo exhibitions (latest)

2026	Ângela Ferreira. Here I Stand. MAC/CCB Museu de Arte Contemporânea e Centro de ArquiteturaLisbon, Portugal
2023	Ângela Ferreira, Kunsthalle Recklinghausen, Recklinghausen, Germany. SAAL Neon, Escola das Artes – Catholic University of Portugal, Oporto, Portugal.
2022	Radio Voz da Liberdade, Centro de Arte FRAC, Marseille Realistic Manifesto (Gabo’s fundamental principles of constructivist practice), NF/ Nieves Fernández, Madrid
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 Mauseison, 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, Lisbon
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, Lisbon 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, Lisbon Demythologize That History And Put It To Rest. Palácio da Ajuda, Lisbon Diamantes, Obelisco e Outros, Lisbon 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, Lisbon South Facing. Johannesburg Art Gallery, Johannesburg
2016	Boca. Centre Régional de la Photographie, Douchy-les-Mines, France Underground Cinemas & Towering Radios. Galeria da Índia, Lisbon Wattle and Daub. Old School, Lisbon Ressignificação. Colégio das Artes, Coimbra
2015	A Tendency to Forget. Museu Berardo, Centro Cultural de Belém, Lisbon Messy Colonialism, Wild Decolonization; MACO, Ciudad de México / Open Plan, SP-Arte, São Paulo Independance Cha Cha, Galeria do Parque, Vila Nova da Barquinha Monuments in Reverse. CAAA, Guimarães

Group exhibitions (latest)

2025	Onde terá segura a curta vida?, UNESCO Headquarters, Paris, France
2024	Abril Vermelho, Centro de Artes Visuais, Coimbra.
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 Une Journée en Utopie. Familistère de Guise. Dunkerque O Silêncio da Terra – Visualidades (Pós) Coloniais Intercetadas pelo Arquivo Diamang. Braga 100 anos, 100 artistas. Gare Marítima de Alcântara, Lisbon O Desenho na Coleção Norlinda e José Lima. Biblioteca do Campus Universitário de Aveiro
2020	Pretérito perfecto. Ângela Ferreira, Grada Kilomba y Rogelio López Cuenca. NF/ NIEVES FERNÁNDEZ, Madrid 1 Million Roses For Angela Davis. SKD – Kunsthalle im Lipsiusbau, Dresden
2019	After the End: Timing Socialism In Contemporary African Art, New York Zip Zap Circus. School and the Milkbar, Dessau Affective Utopia. Kadist Art Foundation, Paris
2018	Haus Wittgenstein: Arte, Arquitetura, Filosofia. MAAT, Lisbon 12th Gwangju Biennale Imagine Borders, Gwangju

2017	Le Son Entre, Dunkerque INSTALLATION ART – Walk-in and expansive works from the Museion Collection, Bozen) Still Cabanon, Coimbra Healing and Repairing Curar e Reparar, Coimbra Strategic Narratives of Technology and Africa, Madeira Racism and Citizenship, Lisbon The New Parthenon, Cape Town Ensaios (Sobre a Mesa) Lisbon Uma Coleção = Um Museu 2007-2017, Elvas AAH Room, Lisbon A Classe Dos Povos Extintos, Lisbon 4,543 Millions. La Question de la Matière, Bordeaux Them or Us!, Porto Utopia / Dystopia. A Paradigm Shift in Art and Architecture, Lisbon Quote / Unquote – Entre Apropriação e Diálogo, Porto Exposição Racismo e Cidadania, Lisbon Fifteen Sculptures, Santo Tirso Portugal em Flagrante. Operação 3, Lisbon At British Bar #1, Lisbon
2016	Visualidade & Visão – Arte Portuguesa na Coleção Berardo II, Museu Colecção Berardo, Lisbon 10thTaipei Bienal – Gestures and Archives of the Present, Genealogies of the Future, Taipei Things Fall Apart, Calvert 22, London Built World, SCAD Museum of Art, Savannah, Georgia Materiais Transitórios – Núcleo de Escultura da Colecção da Fundação PLMJ, Fine Arts Society (SNBA), Lisbon Vanguardas e Neovanguardas na arte portuguesa do séc. XX e XXI, MNAC, Lisbon

Awards

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

Collections

Tate Modern, London
Museo Reina Sofía, 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
Coleção Julião Sarmento, 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

A close-up photograph of industrial equipment. On the left, a yellow corrugated hose is connected to a metal fitting. A braided metal hose extends from this fitting towards the center. In the center, a brass fitting with a red O-ring is connected to a stainless steel pipe. The word 'INTER' is overlaid in large, white, sans-serif capital letters across the middle of the image. The background is a plain, light-colored wall.

INTER