

FERNANDA FRAGATEIRO

ÂNGELA FERREIRA

This second exhibition of the António Cachola Collection at Chiado 8 juxtaposes the work of two of the leading contemporary Portuguese artists: Fernanda Fragateiro and Ângela Ferreira. In both cases the link with architecture, the critical memory of modernism and the attention paid to the political echoes of the aesthetic process define complex and poetic ways of understanding the relationship between art and the spectator.

Ângela Ferreira's work is always the result of a diligent investigation that the artist carries out around historical moments or episodes that have particular significance in the context of colonial memory or processes of emancipation and social upheaval. The artist investigates these relationships and memories through architectural aspects, in so far as the architectural space defines our public and shared space.

In this sense, her sculptures and installations use architectural forms and language, often taken from iconic pieces of modern architecture, in so far as they are materialisations of ideological beliefs and constructions concerning the public space, with strong political implications. Sometimes her works refer to vernacular architecture situations that paradoxically establish bridges with the world of modern sculpture.

The pieces on display belong to two different stages in Ângela Ferreira's career: the earliest work, *Marquise* (1993), stems from a very common feature of Portuguese vernacular architecture – the informal extensions and enclosures of dwellings that expand interior space by cutting off its permeability in relation to public space.

This sculpture by Ângela Ferreira is thus a variation on the theme of *Marquise*, referring to 3 photographic images from similar situations collected by the artist.

The most recent work was specifically conceived for the exhibition on the Serviço Ambulatório de Apoio Local (SAAL, Local Mobile Support Service) on display at the Serralves Foundation from October 2014 to February 2015. The SAAL was an interesting participatory



Ângela Ferreira

Marquise, 1993
Aluminum, glass and three
photographs
Variable dimensions

Brigadas do SAAL, 2014

Bigger component:
Wood, painted mdf, retroprojection
screen. Video: colour, sound, loop.
13' 43". Video text: *Manifest from
the São Vitor Brigade: Lines of action
for the technicians as technicians (1976)*

235 × 217 × 475 cm

Stairs component:

Grey mdf, painted steel

136 × 60 × 126 cm

Presentation of the text *Manifest
from the São Vitor Brigade: Lines of
action for the technicians as technicians
(1976)* by the duo *Lavoisier*: Patrícia
Relvas and Roberto Afonso

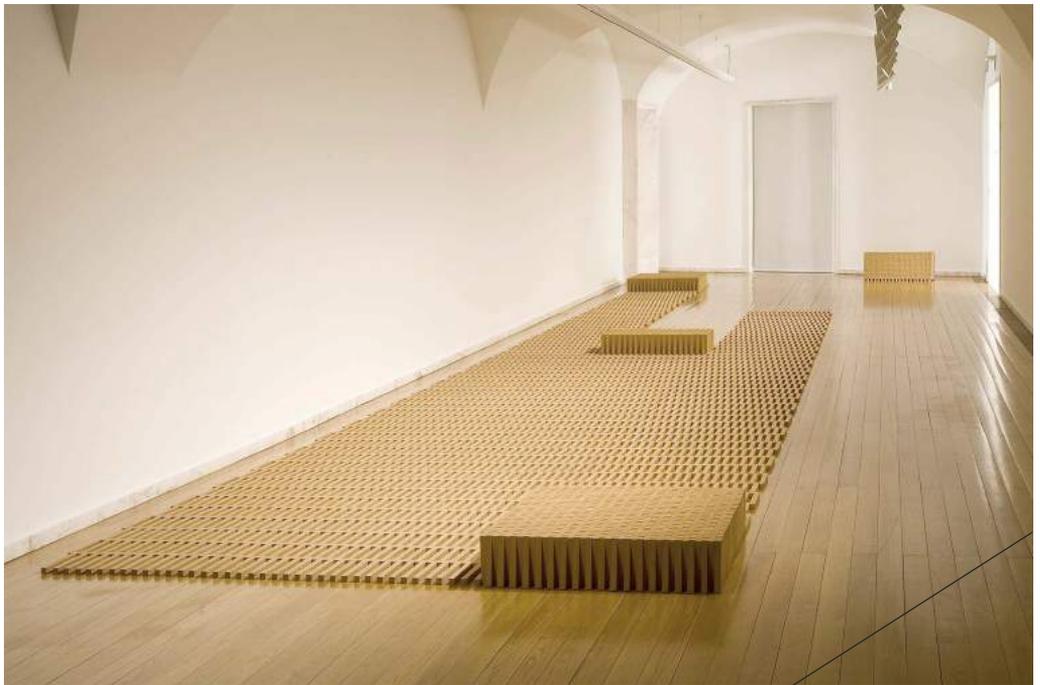


architectural project carried out between 1974 and 1976 through the initiative of Nuno Portas. The aim was to solve the enormous housing needs of urban areas by placing technical brigades made up of architects, engineers, social workers and lawyers in contact with the population of slums and “islands” and designing new housing projects with them. Incorporating an explicit reference to Álvaro Siza Vieira’s project in Bouça (Porto), the sculpture is also the place where a performance is carried out, involving the reading of a published text of the era by the Brigada de São Victor, led by Siza as well. The António Cachola Collection has a very particular connection with this work in that it agreed to produce it even before there was a plan, thereby allowing the artist to develop the work under optimum conditions.

Fernanda Fragateiro also has a very intense and enduring relationship with architecture, which is a key theme in the development of her creative process and an element that fuels her work. Her interventions are intimately linked to two features that converge: the construction of an inclusive field of negotiation that often involves the spectator and the centring of aesthetic experience in the collective space or in the confrontation between collective and private space.

To deal with these two major interconnected areas, Fernanda Fragateiro often resorts to cooperating with architects, sometimes establishing a limbo between art and architecture, the identity of which is almost indecipherable, in so far as many of the artistic issues which it raises – the physical relationship with space, its experiences, the politics of sharing and spatial hierarchies - are materialised in constructions and architectural gestures.

The work that we are showing, which belongs to the Cachola Collection, is very literally a floor. In contrast to the tradition of sculpture, which is bound up with the idea of the monument, Fernanda Fragateiro, in several of her pieces, is interested in the anti-monumentality of the ground, the common field. If the political metaphor is intense, it only works because it emanates from a very strict formal construction. However, this ground is also flexible and adaptable: it moulds itself to the space, it adapts and can assume a range of configurations. The one being presented at Chiado 8 is the result of a precise shaping to the actual irregularity of the room and the way we move within it.



Fernanda Fragateiro

*Expectativa de uma Paisagem
de Acontecimentos, III, 2007*

Cork and galvanized steel
Variable dimensions

António Cachola Collection

Curator and texts

Delfim Sardo

/

Coordination

Gabinete de Comunicação e Imagem (Fidelidade)

/

Installation Coordination

António Sequeira Lopes

/

Installation

Mariatorrada

/

Support

Museu de Arte Contemporânea de Elvas, MACE

/

Design

Atelier Pedro Falcão

/

Translations

Kennis Translations

/

The works belong to the António Cachola Collection

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The performance *Manifesto da Brigada de São Vítor: Linhas de ação dos técnicos enquanto técnicos* (1976) is interpreted by the duo Lavoisier: Patricia Relvas and Roberto Afonso.

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July 27 → October 30, 2015

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Chiado8 – Espaço Fidelidade Arte Contemporânea

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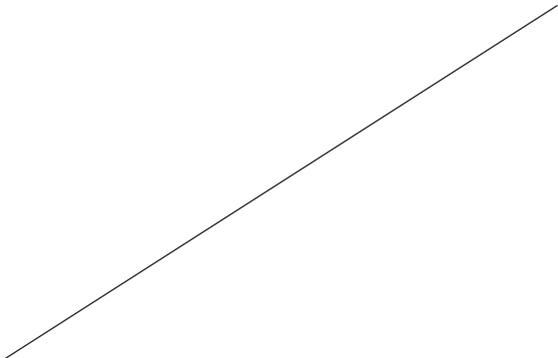
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SEGUROS DESDE 1800

MUSEU DE ARTE
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DE ELVAS



COLEÇÃO
ANTÓNIO
CACHOLA



Ângela Ferreira

Ângela Ferreira was born in Maputo in 1958. She lives and works in Lisbon. She studied Visual Arts – Sculpture at the University of Cape Town in Cape Town, South Africa. She has been a teacher at the Faculty of Fine Art, University of Lisbon, since 2003 and has carried out teaching activities in various national and international institutions since the 1980s. She has exhibited regularly since the early 1990s, and represented Portugal at the 52nd Venice Biennale in 2007. Her work has been presented in numerous museums and institutions, including: Museu Coleção Berardo, Lisbon; La Criée Centre for Contemporary Art, Rennes; Museu do Chiado, Lisbon; Fundação de Serralves, Porto; Chinati Foundation, Marfa, USA; Calouste Gulbenkian Foundation's Modern Art Centre, Lisbon; MACBA, Barcelona; Parasol Unit, London; Witte de With, Rotterdam; De Appel Foundation, Amsterdam; Museion, Bolzano; Haus der Kulturen Der Welt, Berlin; Art Institute of Chicago; Stills – Scotland's Centre for Photography, Edinburgh; National Museum of Art, Maputo; Tamayo Museum, Mexico City, among many other galleries, institutions and contemporary art events.

Fernanda Fragateiro

Fernanda Fragateiro was born in Montijo in 1962. She lives and works in Lisbon. Her work has been presented in numerous museums and institutions, including: Bronx Museum, New York; Koldo Mitxelena Kulturunea, San Sebastian; MUAC, Mexico; Calouste Gulbenkian Centre, Paris; Calouste Gulbenkian Foundation's Modern Art Centre, Lisbon; Dublin Contemporary; Lisbon Architecture Triennale; Fundación Marcelino Botín, Santander; IVAM, Valencia; Centro Cultural de Belém, Lisbon; Centro Galego de Arte Contemporánea, Santiago de Compostela; Fundação de Serralves, Porto; Fundación 'La Caixa', Caixa Forum, Barcelona; Culturgest, Lisbon; Fogg Museum, Harvard, among many others.

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