

campo

experimental

ÂNGELA

FERREIRA

in collaboration with

ALDA COSTA

curated by

PAULA NASCIMENTO | ÁLVARO LUÍS LIMA



1.

Escultura (Simione)

2003

sandalwood

24 x 27 x 25 cm

Col. Alda Costa



2.

Taipatim

2024

Hemp rope, beech
wood, iron, mahogany
wood

163 x 80 x 134 cm

3.

Secretária (Luis Ralha)

1979-83

Sisal rope, jambire

80 x 145 x 180 cm

Museu de Arte (MUSART),
Maputo

4.

Candeeiro (Lar Moderno)

c.1980

lamp, unidentified wood

30 x 16 x 16cm

Col. Alda Costa

5.

Cadeirão (Luis Ralha)

1979-83

jambire, cloth

76 x 74 x 69,5 cm

Col. Alda Costa



6.
Cadeirões biodigestores
 2024
 pvc, beech wood, brass,
 mahogany wood, cloth
 241 x 155 x 70 cm

7.
Parabolóide hiperbólico
 2024
 cotton, bamboo, cement,
 PVC, Quelimane wool
 tapestry (Col. Alda Costa).
 144 x 155 x 154



8.
2 Mulheres
2024
Woodcut (Matias Ntundu),
Nandimba Cooperative,
1983, edition of 100, 27,5 x
22,5 cm (Col. Alda Costa),
photographic reproduction

9.
Desenho (Malangatana)
1985
Ink on paper
21 x 15 cm
Col. Alda Costa

10.
Desenho (Malangatana)
1983
Ink on paper
29 x 20 cm
Col. Alda Costa

11.
*Woodcut (Matias Ntundu),
Nandimba Cooperative*
1985
nº 58/70
17 x 27,5 cm
Col. Alda Costa

12.

Viola (Niassa)

1994

Nylon cords, brass,
wood, snakeskin

10 x 62 x17 cm

Col. Alda Costa

13.

Candeeiro

2024

Laminated
beechwood

321 x 107 x 107 cm





14.

*TBARN mobilizar
a natureza*

Photographic series
1979

Photographic
reproduction

Tempo Magazine nº448,
pp 16-21
photos: Kok Nam

15.

Tear

2024

iron, mahogany wood
102 x 329 x 142 cm



16.
Banco (Pancho Guedes)
 c.1960
 45 x 180 x 47 cm
 Col. Alda Costa

17.
Candeeiro (Lar Moderno)
 c.1980
 lamp, unidentified wood
 47,5 x 15 x 15 cm
 Col. Alda Costa

18.
Cadeira Malawi 50
 c.1994
 unidentified wood
 95 x 85 x 18 cm
 Col. Alda Costa

19.
*Campo Experimental do
 TBARN, UEM*
*Photographic series
 (Ângela Ferreira)*
 2011
Photographic reproduction

20.
*Mesa de oito lugares
 - Emulação Socialista*
 1979-83
 73 x 145 x 80
 Col. Alda Costa

21.

Manual TBARN

– O que é o adobo?

Manual TBARN

– O que é o bambú?

Manual TBARN

– O que é o biodigestor?

Manual TBARN–

Programa de latrinas
melhoradas

– Excerpts from the

Manual to support the
study of fires and the
correct use of land for
cultivation, Eduardo
Mondlane University

– Excerpts from the Book

Eu, o Povo

de António Quadros.



22.

*Quebra cabeça de
Moçambique (Socimo),
jogos Coluna Brinquedos
cartolina
cardboard
37 x 27,5
Col. Alda Costa*

Experimental Field: Ângela Ferreira
in Collaboration with Alda Costa

explores material and environmental research undertaken in the early years of Mozambique's independence. The exhibition takes its name from an outdoor agricultural laboratory maintained at Eduardo Mondlane University's campus, where university staff, researchers, and students worked together to produce food, design resources, tools, structures, and train farmers and community technicians. This experimental space was coordinated by TBARN (Técnicas Básicas de Aproveitamento de Recursos Naturais), a research group formed in the early years of the post-independence revolution to improve the lives of rural populations under minimal resources. Ângela Ferreira builds on TBARN's visual and textual remains to reveal the revolutionary ethos that made Mozambique a global center for radical

experimentation in the 1970s and early 1980s. *Experimental Field* will travel to Mozambique's National Museum of Art, in Maputo, in late 2024. The exhibition expands on Ferreira's research-based practice and its search for the contemporaneity of the past.

Ferreira looks at a moment when art and cultural experimentation were central in shaping a revolutionary project. The artist follows the lead of Albie Sachs, a South African antiapartheid militant, when he recounts a major political lesson of living under forced exile in Maputo during the first years of national independence: "Mozambique taught me that art matters." Ferreira's work reaches a similar conclusion from the other way around; practical tools and technical methods are shown in their creativity and visual ingenuity. All aspects of the exhibition highlight TBARN's aesthetics: the vibrant wall colors based on one of the university's informational pamphlets (*Queimadas*,

1977), the multifunctional use of simple materials, the emphasis on the angular shapes of objects meant for pragmatic use. Aesthetic thinking becomes a productive method for reimagining all aspects of rural life under a new model of collectivization. Ferreira emphasizes TBARN's experimentation by turning some of its structures into strictly aesthetic objects. All works in the exhibition playfully render their elements unusable: from a biodigester held by chairs, to a roofing structure mounted on buckets, to a *taipatim*¹ placed on a desk. Sometimes the artist distances the objects from their intended use by changing their original scale, as in the case of a table lamp transformed into a large-scale sculpture. This whimsical approach recalls Dada, an avant-gardist influence that was within arm's reach of modern Mozambican culture.

The Marxist-Leninist character of the Mozambican government after 1977 may

1 *Taipatim* is a Portuguese term for an adobe brick making device.

mislead some to think of the country's relationship to socialism as dogmatic. Still, the period's ingenuity paints a more complex picture. To the students at Eduardo Mondlane University, Karl Marx's materialism was not historical and dialectical but jokingly referred to as "hysterical and diabolical." Indeed, many people affiliated with the university committed to the revolution without losing their tongue in cheek. Among them was TBARN's coordinator António Quadros, who developed an elaborate hoax by sending his collection of poems *I, the People* (*Eu, o Povo*; 1975) to a literary critic, so that it could be discovered as a treasure of the War of Independence. Quadros—an educated white man who did not fight in the war—signed the collection under the seemingly African name Mutimati Barnabé João, hoping it would be thought of as the work of a fallen combatant of the armed struggle. Mud and blood were sprinkled on the copy for added dramatic effect and the scheme succeeded

in promoting the poems among political cadres. Yet, upon reading the book, one cannot miss an idealism that goes beyond mere irony, revealing the intellectual's motivation of working under socialist principles in his own way. Quadros's book is referenced in Scúru Fitchádu's performance *I, the People (I again)*. Fitchádu's experimentation with sound expands the environment of Ferreira's pieces by bringing to live the ambivalences of the time.

Like Quadros's poetry, TBARN acted on its serious goals while expressing an experimental approach to radical politics. Arduousness and playfulness complemented one another to stimulate the work ethics and imagination needed towards the highly ambitious goals of social transformation. Ferreira highlights a dialogue between many figures and visual methods that show that the typical collectivized work of the time did not efface the eccentricity and individual expression of the cultural workers building Mozambican

socialism. Rather than engineers and agronomists—specialists in high demand at the time—the project was pushed forward by a more artistic crowd interested in the visual arts, music, writing, cinema, and various scholarly endeavors that they incorporated in their vision of rural reform. On display at the exhibition, Kok Nam's photographs of TBARN's experimental campus give evidence to this aesthetic gaze towards the project. Ferreira's more recent photographs sustain this gaze and show some vestiges of the time that are still visible on the campus. Her work recuperates scathed archival sources and quickly disappearing personal accounts as a refusal to accept the colonialist mentality implied in their erasure from the global imagination. She studies Mozambique's socialist moment as a historian, mobilizing TBARN's visual signs into new questions about the past and its salience today.

Experimental Field also emerges from the artist's ongoing dialogue with Alda

Costa, a pioneer Mozambican art historian and cultural worker whose lived experience during socialism and scholarship thereafter have made her living memory of an unmatched moment in cultural history. The exhibition displays historical objects from Costa's milieu and personal collection alongside Ferreira's work. These objects' design highlights the period's placement of material conditions at the forefront of cultural production. Discarded wood pieces and slabs, for example, were reclaimed by the designs of Luis Ralha, director the country's Industrial Design Cabinet, to build durable and elegant household items. They include Costa's dining table and lamp, the latter remade by Ferreira in a monumental scale. These objects suggest that TBARN's favoring of creative solutions out of material duress was a mode of thinking in socialist Mozambique. Through a dialogue with Costa and the history that her collection embodies, Ferreira's work investigates

histories that simultaneously express political pragmatism and creative playfulness, being both locally grounded and international in their reach.

Álvaro Luís Lima and Paula Nascimento



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5

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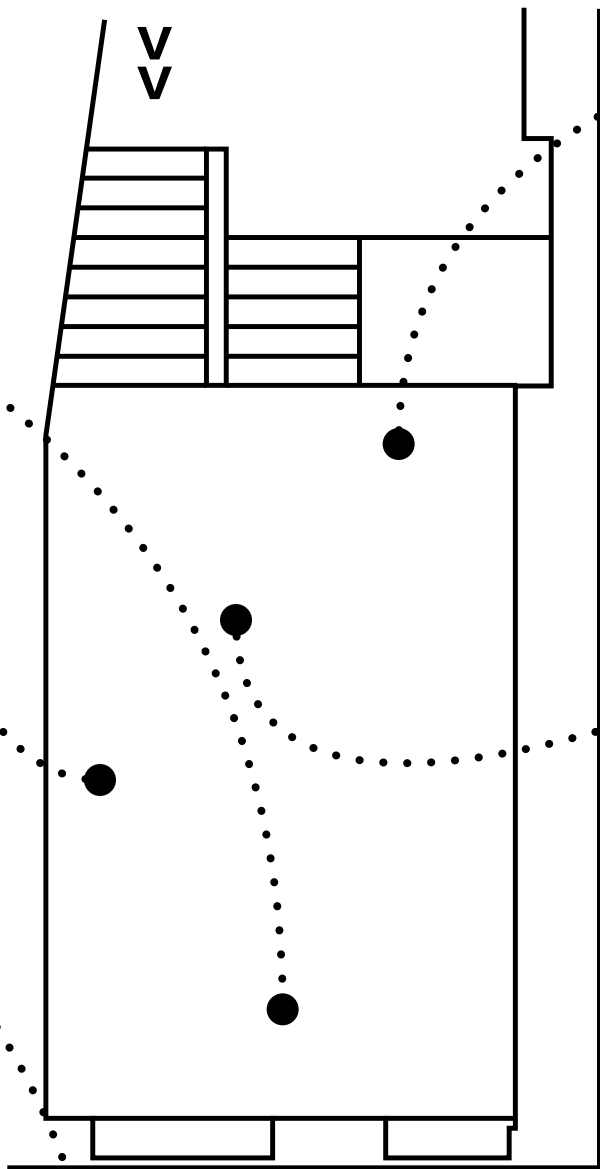
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16, 17, 18



19



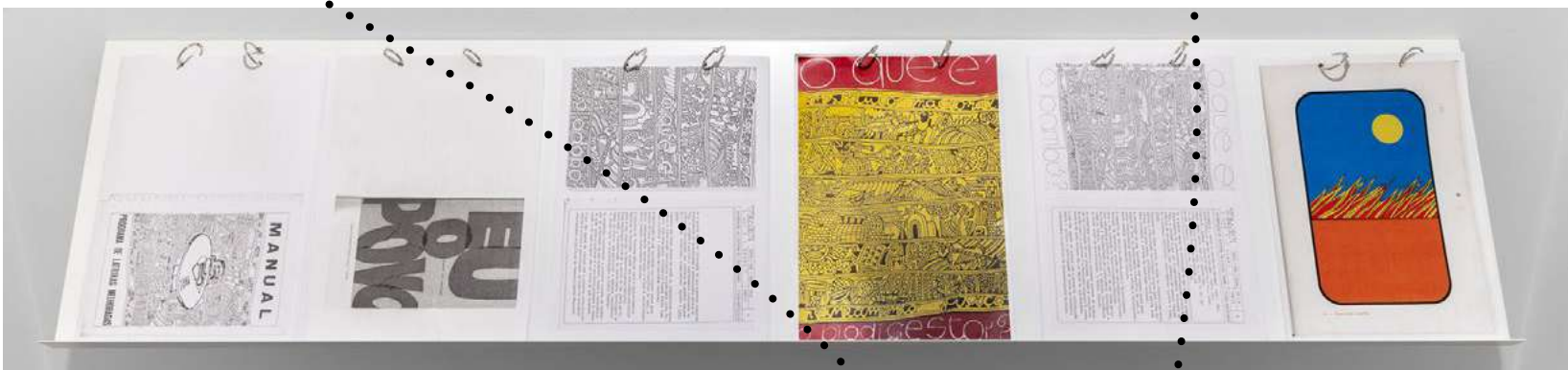
mezzanine



6



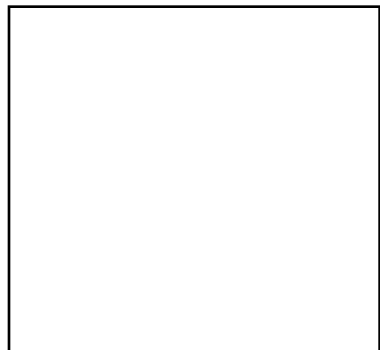
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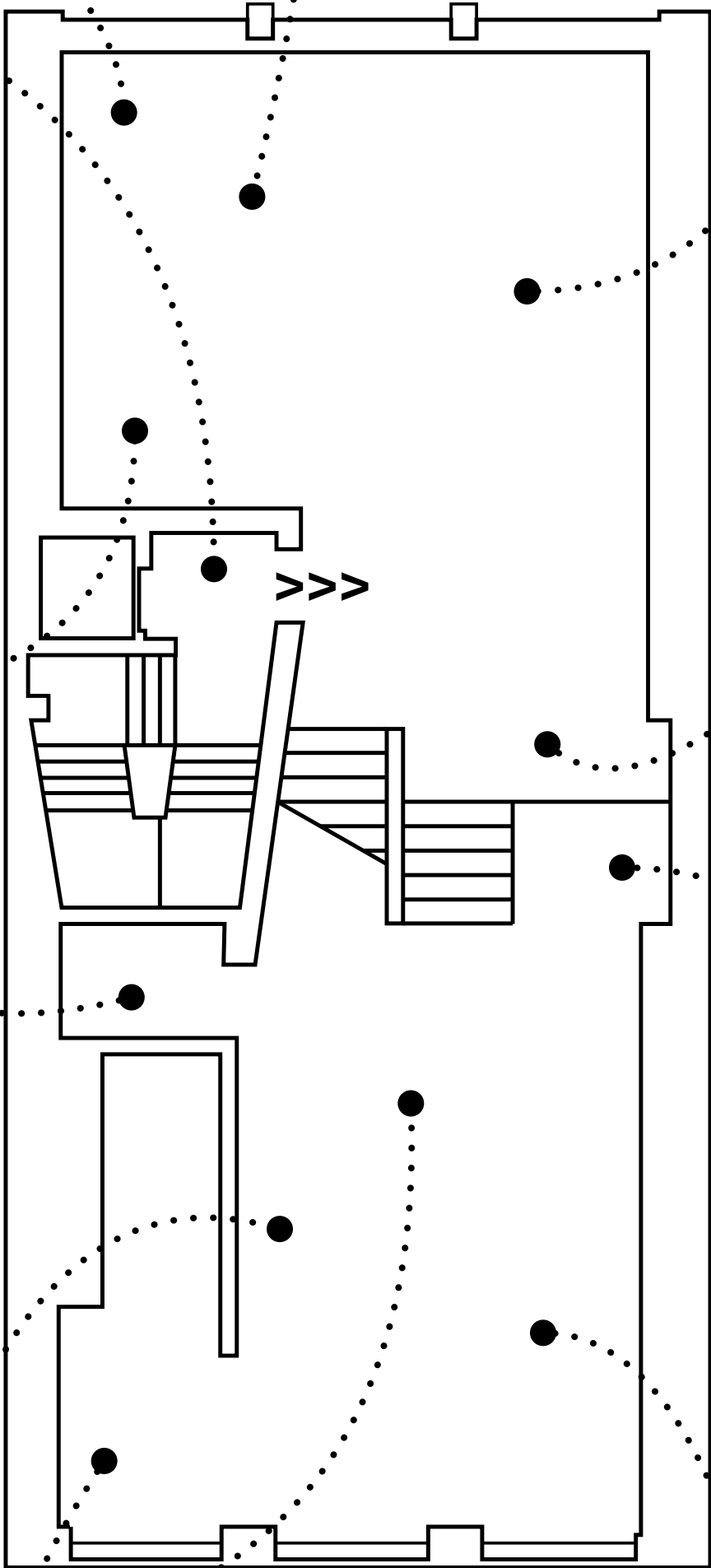
21



20



22



level 1



13



12



6



9, 10, 11



8



7

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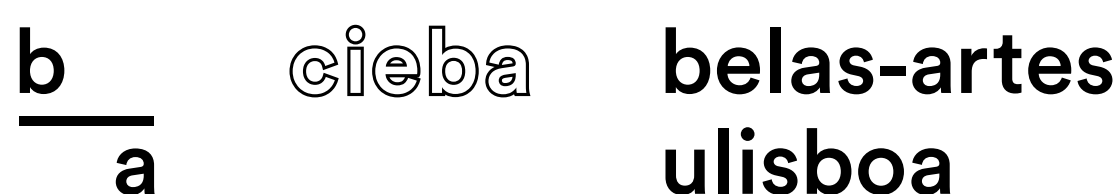
PAULA NASCIMENTO | ÁLVARO LUÍS LIMA



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