

CRP/

CENTRE
RÉGIONAL DE LA PHOTOGRAPHIE
NORD-PAS-DE-CALAIS

PRESS RELEASE

ÂNGELA FERREIRA BOCA

SEPTEMBER 17th . . .
NOVEMBER 20th 2016



Press contact

Sarah Michel
communication@crp.photo
+ 33 [0]3 27 43 57 97

Centre régional de la photographie

Galerie de l'ancienne poste
Place des Nations
59282 Douchy-les-Mines / France

www.crp.photo

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Boca

An exhibition of Ângela Ferreira at the CRP/

from September 17th to November
20th 2016

Press visit

Saturday September 17th 2016 /
11:30am

in the presence of the curator and
the artists

Opening

Saturday September 17th 2016 /
12:30

On this occasion, Ângela Ferreira is
inviting the Miners' Band of Douchy-
les-Mines to perform a selection of
pieces from the mining tradition.

Free entrance

Tuesday ... Friday
1pm ... 5pm
Saturday - Sunday
14h ... 18h

Exhibition partners

Centre historique minier de Lewarde
Harmonie de Douchy-les-Mines

**The exhibition is supported by the
Portugal Embassy in France**

BOCA

Ângela Ferreira examines the social and political history of territories through the prism of art and architecture. In her works, she mainly explores Europe's complex relations with the African continent, making use of stories and references from modernist architecture, its displacement and its adaptation in Africa. She reconsiders its forms, its language, conveys its failures through composite installations mixing photography, films and sculptures, questioning the utopias to which architecture itself has given rise.

For the CRP/, she is building upon her projects on Africa's mining industry and its devastating social and political consequences, by developing artistic research linked to mining in the Hauts-de-France region, to its disappearance and its contemporary social and cultural manifestations. The exhibition Boca will present sculptures inspired both by the region's steel mine structures and by objects and instruments of the miners' band of Douchy-les-Mines. These will be combined with photographic documents and sound memories of the miners' bands of Nord, as well as films dedicated to the miners' band of Douchy-les-Mines, which will play at the CRP/ on 17 September, for the exhibition opening.

Ângela Ferreira was born in Mozambique where she grew up before moving to South Africa and then Portugal, where she lives today. Her sensitive and politically engaged perspective developed through her identity oscillation between Africa and Portugal, which enabled her to adopt a dual point of view, offering us a never-unequivocal vision of these countries' contemporary issues.

Muriel Enjalran,
Curator and CRP/ director

My interest in the former French mining region Nord Pas de Calais is a direct consequence of investigations conducted into the mining industry, especially its history of human greed and the resulting economic and social devastation in Africa. This past research led to a series of works such as *Stone Free*, 2012, which reflected on the large holes dug into the landscape at the Cullinan Diamond mine in South Africa, *Entrer Dans la Mine*, 2013, a sculpture and performance of a traditional song depicting the fears of a young miner before entering the mine in Katanga, and *Indépendance Cha Cha*, 2014, a video sculpture drawing from architecture to deliver video images of the fanfare Gecamines in Lubumbashi, DRC.

In France my curiosity focused on the process of the demise of the mining industry. More specifically, I was interested in the manner in which it ended. The resulting new social and economic landscape as well as the

physical environment intrigued me. I saw this as an opportunity to observe the changes that have taken place in the region. How the history of mining has been absorbed, effaced or reworked into museums and archives. I saw my research in the area as a laboratory to help me understand what could eventually happen if mining ended in other parts of the world. My starting point were questions like: Is it possible for a region to survive the end of mining? And how to do it? Is it good or a bad? Has the region prospered? What happens when such an enormous industrial presence disappears?

‘Boca Fosse’ was my logical choice as it is situated in the town of Douchy-les-Mines. The history of the town and the mine are one and the same. The ‘Harmonie’ is part of the heritage that comes directly out of the mines (the Harmonie de Douchy-les-Mines was created in 1875) and still operates today. Unlike the local landscape which is largely transformed, this musical institution survives. Its rehearsal space in the Centre des Arts et de la Culture l’Imaginaire also houses the archive of the Harmonie and served as inspiration for this new series of works entitled *Boca*, 2016. Here I found proof of the life of the mine. It is the space where the musical material and its history are stored. When it is activated it brings alive real moments of the mining life. It’s about the past and the present simultaneously. The scores of the songs, the shelving units, the musical instruments, and even the archival boxes are seen as symbols and sculptural elements in this project. My work developed sculpturally, photographically and performatively through an evocation of the archive of the Harmonie de Douchy –les-Mines.

Archives often serve to put to rest the material they contain. Its up to the users of the archive to activate the material. If its not activated it will remain dormant and forgotten and unable to stir up emotion. If its well activated it will bring again the discomforts and the solace that the material evokes and deserves. This project will inevitably contain a certain mournful and peaceful tone, a certain sense of homage, and it will also bring to mind other portions of the world that are still encapsulated in the harshness of the mines.

Ângela Ferreira

Ângela Ferreira

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. 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 the 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".

Significant exhibitions have been dedicated to her work, recently at the Galerias Municipais of Lisbon, "Underground Cinemas & Towering Radios" (2016), and especially at the Museum Coleção Berardo in Lisbon "A Tendency to Forget" (2015), at the MACO Mexico "Messy Colonialism ; Wild Decolonization" (2015), at Galeria Filomena Soares in Lisbon "Hollows, Tunnels, Cavities and More..." at the 8th Göteborg International Biennial for Contemporary Art "A Story within a story" (2015), at Stroom in The Hague "Revolutionary Traces" (2014), at Lumiar Cité in Lisbon "Indépendance Cha Cha" at Lubumbashi Biennial (2013), at Marlborough Contemporary in London "Stone Free" (2013), at Stills in Edimbourg "Political Cameras" (2013), at the 28th São Paulo Biennial (2008). Currently, she is participating in the 10th Taipei Biennial "Gestures and Archives of the Present, Genealogies of the Future".

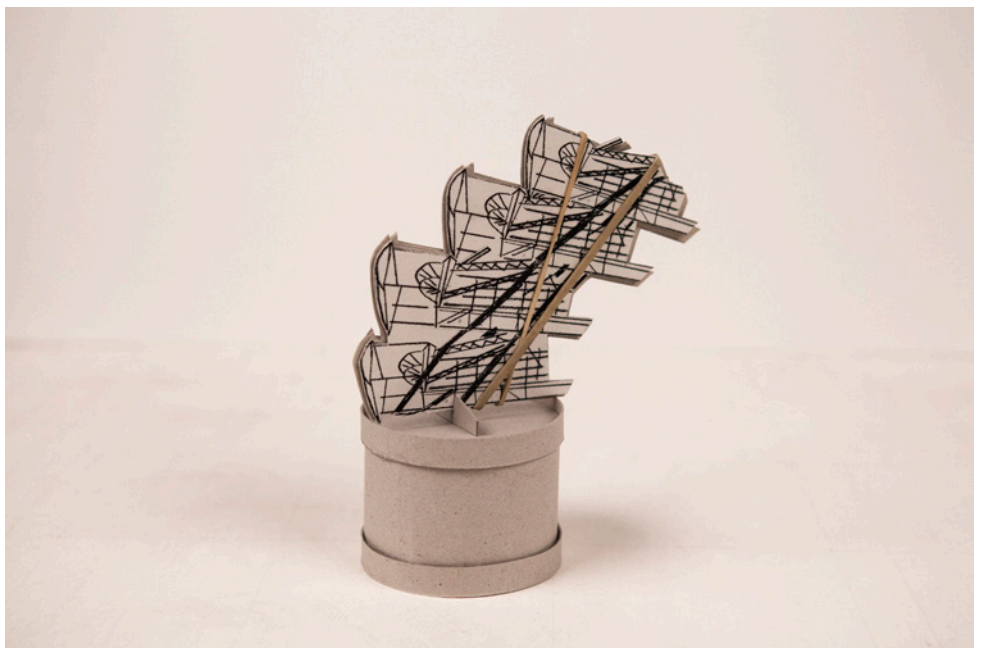
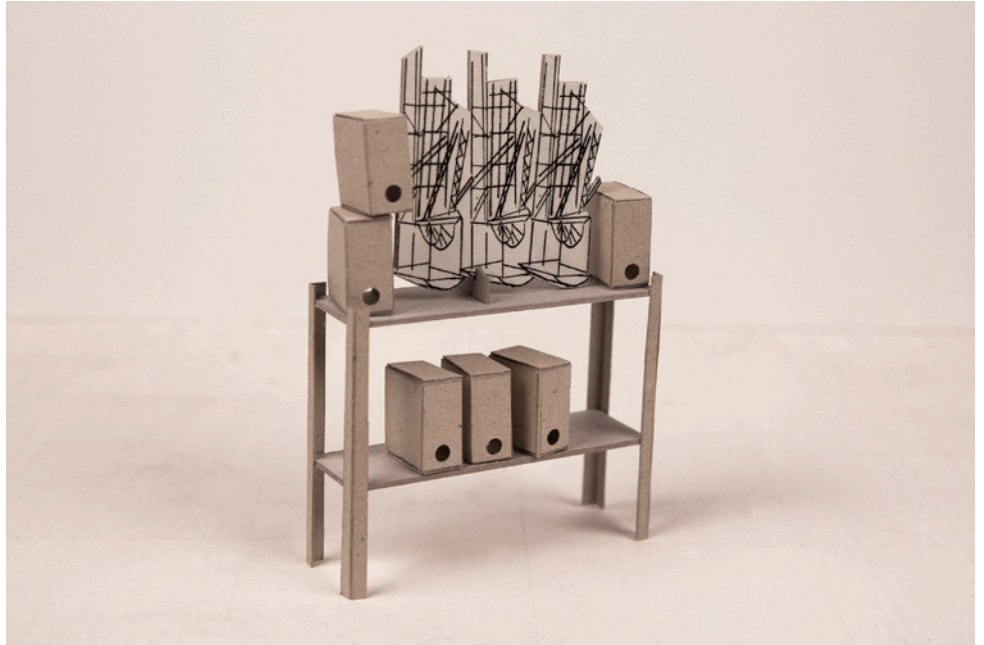
Selected recent works: "For Mozambique", 2008; "Cape Sonnets", 2010/12; "Collapsing Structures/Talking Buildings", 2012; "Political Cameras", 2012; "Stone Free", 2012; "Mount Mabu", 2013; "Entrer Dans la Mine", 2013, "Indépendance Cha Cha", 2014; "SAAL Brigades", 2014, "Revolutionary Traces", 2014, "Messy Colonialism; Wild Decolonization", 2015, "Tendency to Forget", 2015, "Wattle and Daub", 2016, "Boca", 2016 (produced by the CRP/)



First page /
Centenary of Lievin Harmony, november 1962,
 © Centre Historique Minier (loan ANMT)

↗
Boca (photographic component) 1/7, 105 x 70
 cm, inkjet print on baryta paper, production
 CRP/, © Ângela Ferreira

→
Boca (photographic component) 7/7, 105 x 70
 cm, inkjet print on baryta paper, production
 CRP/, © Ângela Ferreira



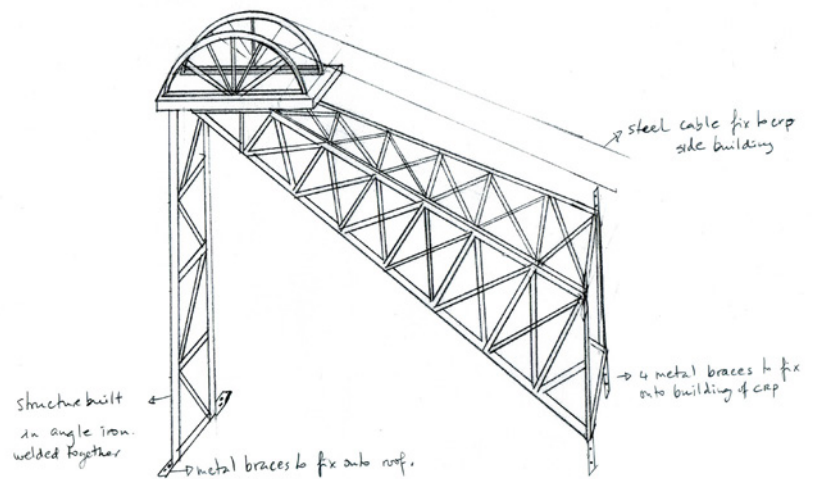
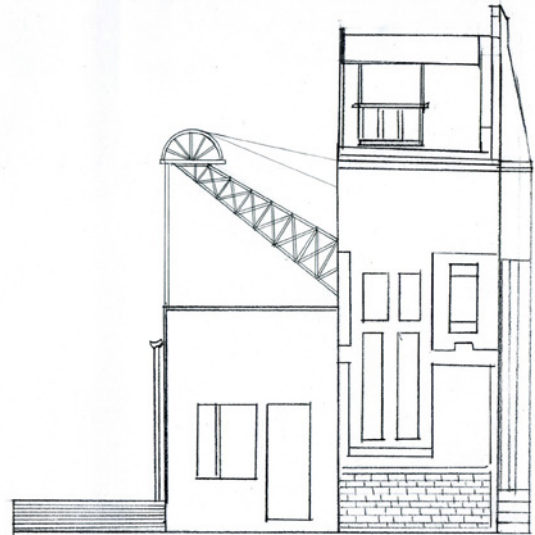
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Study for Boca 1 (sculpture component), 2016,
cardboard and elastic, 12cmx20xm 4cm,
© Ângela Ferreira

→
Study for Boca 2 (sculpture component), 2016,
cardboard and elastic, 12cmx20xm 4cm,
© Ângela Ferreira



↗
 Boca (photographic component) 3/7, 2016
 105 x 70 cm, inkjet print on baryta paper,
 production CRP/, © Ângela Ferreira

→
 Boca (photographic component) 6/7, 2016
 105 x 70 cm, inkjet print on baryta paper,
 production CRP/, © Ângela Ferreira



↗
Study for Boca, 2016, graphite on paper,
21 x 29cm, © Ângela Ferreira

→
Study for Boca, 2016, graphite on paper,
21 x 29cm, © Ângela Ferreira

THE CRP/

The CRP/ Centre régional de la photographie based in Douchy-les-Mines develops art centre missions in the field of photography and contemporary images.

In the visual arts sphere, art centres are essential actors promoting the creation of contemporary art and its distribution in France and abroad. Their primary purpose is to support artists by helping them conduct research produce their works, and by transmitting and distributing this art research to the wider public, by means of innovative mediation tools.

Founded in 1982, the CRP/ grew out of a collective of photographers who came from the photo club of the Usinor Denain Work Council. As a mobile association at the time, the CRP spent four years developing exhibitions and organising photography competitions. In 1983, in connection with its photographic commissions and its production of works, the Ministry of Culture recognised the CRP's art library, which became the first of its kind in France in the field of photography. In 1986, the CRP/ moved in to a former post office made available by the town of Douchy-les-Mines, and in 1991 the Ministry of Culture recognised it as a national art centre.

As a centre that supports creativity, at the outset it developed a project to commission works linked with its territory: the Mission Photographique Transmanche (1988 to 2006), which lay the foundations of its collection. This has since been supplemented through the art centre's programme and productions. The CRP/ is one of the few art centres endowed with a collection directly linked to its own production activity.

The CRP/ collection currently contains 9,000 works, with an art library offering the public over 300 works that may be borrowed. Linked to its significant publication activity, it also has a document collection of over 8000 books.

The CRP's activities include creative support, research, production, distribution and mediation, all of which is developed in a region that is marked by its industrial past, an area that showed a very early commitment to culture.

Today the CRP/ is a place of experience transmission, awareness-raising, mediation and training in the field of images, with a trans-regional and national reputation.

The CRP's artistic and cultural vision, championed by its current director Muriel Enjalran, endeavours to be forward-looking, encouraging young artists through its research and support mission, keeping in mind the regional history of images to which its collection testifies. It is regionally rooted while also giving attention to other art scenes abroad, through invitations to artists who come and shift or renew visitors' perceptions of their history and region, and provide access to other cultural and societal issues in the world.

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Place des Nations
59282 Douchy-les-Mines / France

+ 33 [0]3 27 43 56 50
communication@crp.photo

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