



Perve Galeria
presents

Teresa Roza d'Oliveira

Curated by
Carlos Cabral Nunes

Solo Exhibition
in the Spotlight Section

**FRIEZE
MASTERS**

Stand S13

15 - 19 October, 2025

The Regent's Park, London



My Father's Closet, n.d. - circa 1970's
Installation composed by six panels of Acrylic on Jambire wood
Variable Dimensions.
Ref.: TRO_INST

Teresa Roza d'Oliveira

Spotlight Section

Perve Galeria is proud to participate in the 2025 edition of Frieze Masters in London, at Stand S13, presenting a Spotlight solo project devoted to Mozambican artist Teresa Roza d'Oliveira (1945–2019), curated by Carlos Cabral Nunes. A pioneering African feminist artist whose practice remains largely under-recognized, Teresa is the first woman from a Portuguese-speaking African country to appear in this prestigious Spotlight section, an invitation extended by its curator, Valerie Cassel Oliver. Born on the Island of Mozambique to Portuguese parents, she developed a visual language marked by symbolic intensity, expressive figuration, and profound emotional depth, establishing herself as a singular voice within African modernism and Lusophone art.

The presentation features paintings and drawings created between the early 1960s and late 1970s, many publicly exhibited for the first time. While her early career unfolded alongside Mozambique's independence movement and artists such as Malangatana Ngwenya, Teresa's work remained deeply personal, blending poetic reflections on the female experience with a steadfast commitment to feminist causes. Teresa's life and practice resist easy categorization.

A white woman born in Africa, she challenged expectations of what a Mozambican artist should represent after independence. Her marginalization stemmed not only from her colonial lineage but also from her bold personal choices: in the 1970s, she publicly embraced a same-sex relationship: a daring act in a context of limited queer visibility.

With this project, Perve Galeria continues its mission of spotlighting overlooked voices from the Global South, following presentations of Ernesto Shikhani (2018), Teresa Balté (2020), and Cruzeiro Seixas (2021). Teresa Roza d'Oliveira's singular vision, at once historically significant, politically charged, and poetically intimate, resonates powerfully with contemporary concerns around visibility, resistance, and the redefinition of modernism.



My Father's Closet, n.d. - circa 1970's – Back of left panel
 Acrylic on Jambire Wood
 170 x 140 cm (open)
 Ref.: TRO294



My Father's Closet, n.d. - circa 1970's – Front of left panel
 Acrylic on Jambire Wood
 170 x 140 cm (open)
 Ref.: TRO294



My Father's Closet, n.d. - circa 1970's – Back panel
 Acrylic on Jambire Wood
 160 x 110 cm
 Ref.: TRO295



My Father's Closet, n.d. - circa 1970's – Front of right panel
 Acrylic on Jambire Wood
 161 x 109 cm (open)
 Ref.: TRO293



My Father's Closet, n.d. - circa 1970's – Back of right panel
 Acrylic on Jambire Wood
 161 x 109 cm (open)
 Ref.: TRO293



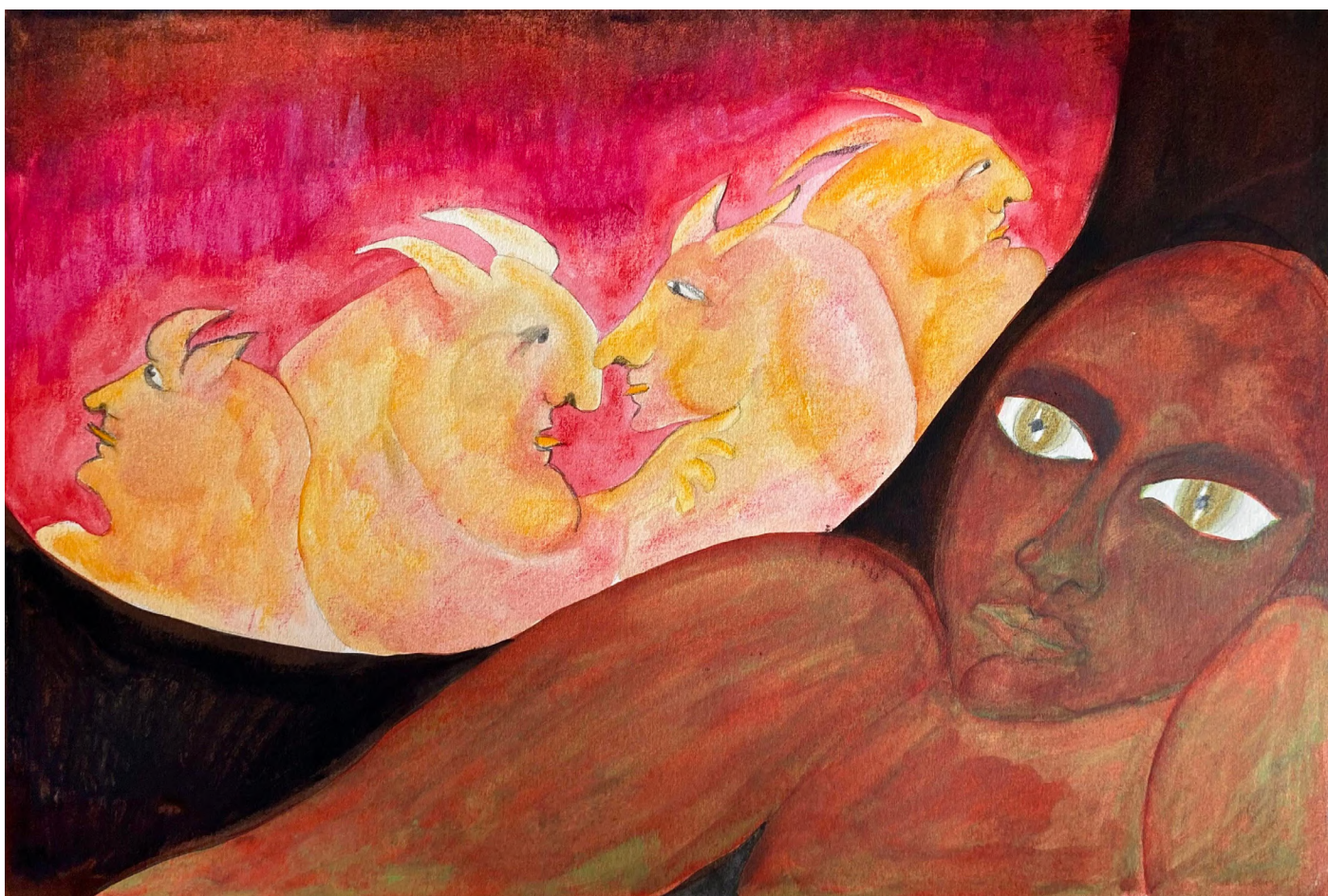
My Father's Closet, n.d. - circa 1970's – Floor panel
 Acrylic on Jambire wood
 110 x 55 cm
 Ref.: TRO279



Untitled, n.d. - circa 1970's
Mixed media on paper
24 x 24 cm
Ref.: TRO291



Untitled, n.d. - circa 1970's
Mixed technique on paper
14,5 x 14,5 cm
Ref.: TRO287



Untitled, n.d. - circa 1970's
Mixed media on paper
37,5 x 56
Ref.: TRO403



Untitled, 1973
 Indian ink on paper
 39 x 30 cm
 Ref.: TRO225



Untitled, n.d. - circa 1970's
 Indian ink on paper
 39 x 30 cm
 Ref.: TRO224



Untitled, n.d. - circa 1970's
Indian ink on paper
31,5 x 40,5 cm
Ref.: TRO223



Untitled, n.d. - circa 1970's
 Indian ink on paper
 12,5 x 44,5 cm
 Ref.: TRO416



Untitled, n.d. - circa 1970's
 Indian ink on paper
 12,5 x 44,5 cm
 Ref.: TRO348



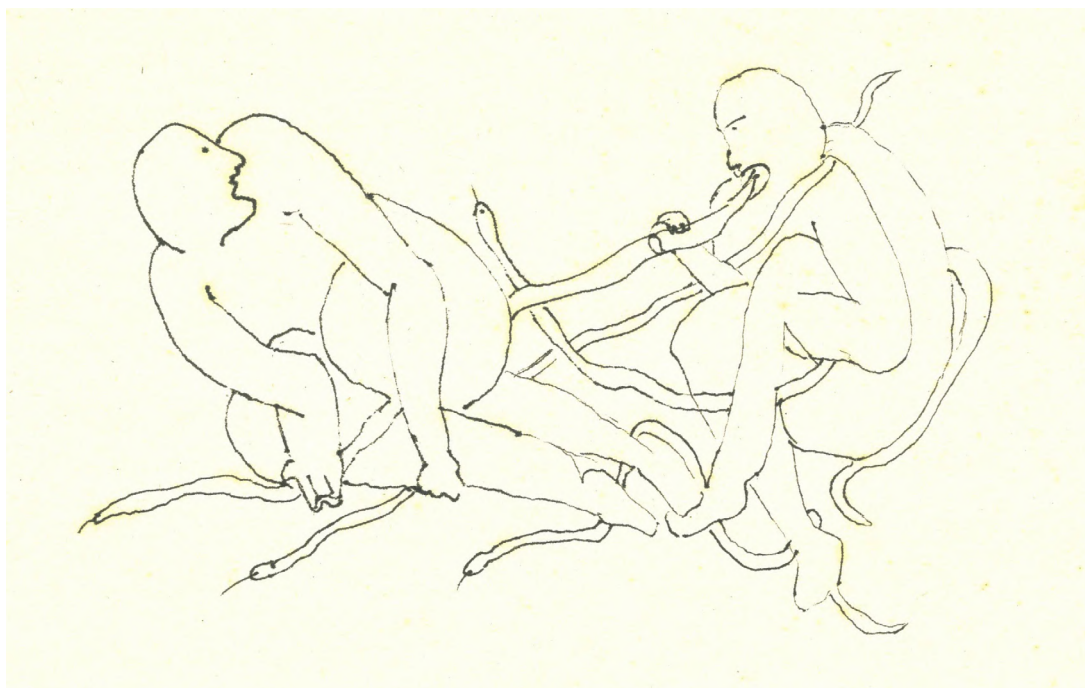
This early work by Teresa Roza d'Oliveira, created when she was just 16, dates from a formative period during which she began engaging with influential artists and activists for Mozambique's independence, including Malangatana and Bertina Lopes. It remains one of the few surviving pieces from her earliest phase.

Despite its youthful origins, the painting already reveals key elements of Teresa's evolving visual language—her distinctive iconography marked by expressive forms, symbolic figures, and vivid emotional intensity. This artwork offers a rare glimpse into the foundational moments of an artist whose practice would grow into a profound exploration of identity, resistance, and imagination.

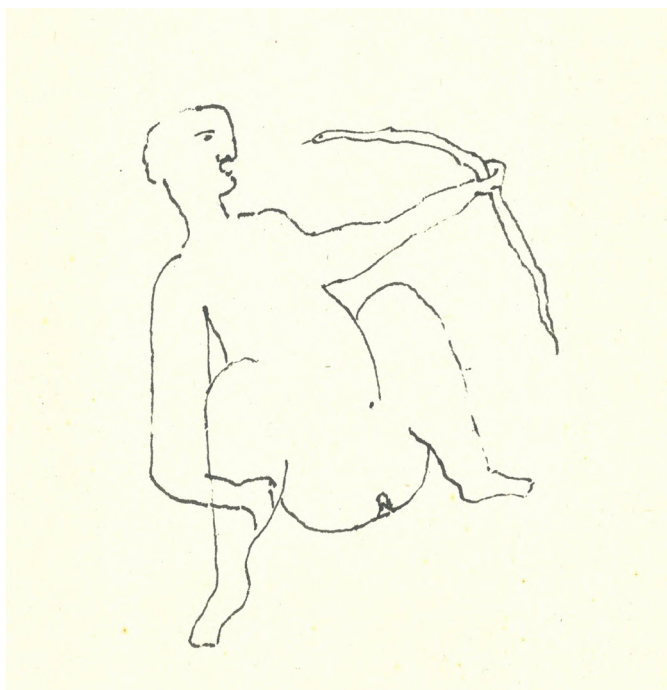
Untitled, 1961
Oil on canvas
58 x 45 cm
Ref.: TRO036



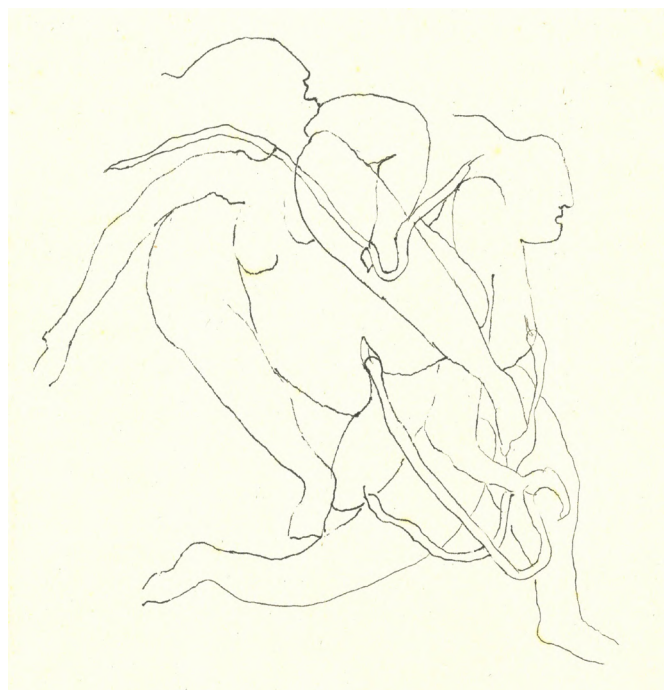
Untitled, n.d.
Oil on wood chipboard
27 x 46 cm
Ref.: TRO189



Untitled, n.d. - circa 1970s
Indian ink on paper
22 x 28 cm
Ref.: TRO210



Untitled, n.d. - circa 1970's
 Indian ink on paper
 28 x 22 cm
 Ref.: TRO212



Untitled, n.d. - circa 1970s
 Indian ink on paper
 28 x 22 cm
 Ref.: TRO206



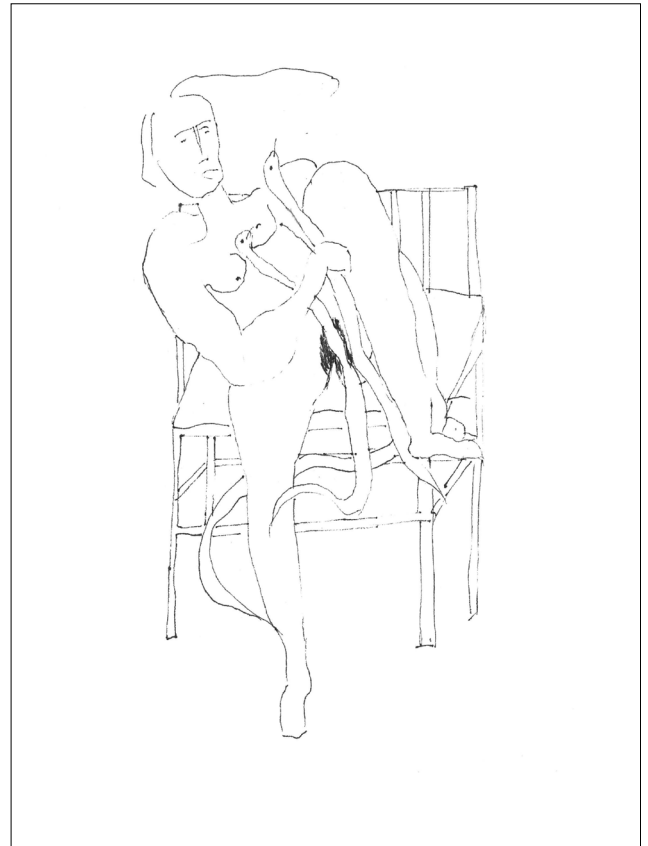
Untitled, n.d. - circa 1970's
Oil on plywood
46 x 38 cm
Ref.: TRO179



Untitled, n.d. - circa 1970's
Oil on canvas
81 x 60 cm
Ref.: TRO081



Untitled, n.d. - circa 1970's
 Indian ink on paper
 28 x 22 cm
 Ref.: TRO211



Untitled, n.d. - circa 1970's
 Indian ink on paper
 28 x 22 cm
 Ref.: TRO208



Untitled, n.d. - circa 1970's
Indian ink on paper
28 x 22 cm
Ref.: TRO204



Untitled, n.d. - circa 1970's
Oil on canvas
24 x 30 cm
Ref.: TRO034



Untitled, n.d. - circa 1970's
Mixed media on paper
29,5 x 42 cm
Ref.: TRO290



Untitled, n.d. - circa 1970's
Watercolour on paper
27 x 37 cm
Ref.: TRO201



Untitled, n.d. - circa 1970's
Watercolour on paper
27 x 37 cm
Ref.: TRO192



Untitled, n.d. - circa 1970's
Watercolor on paper
27 x 37 cm
Ref.: TRO197

Untitled, n.d. - circa 1970's
 Watercolour on paper
 26,5 x 38 cm
 Ref.: TRO203



Untitled, n.d. - circa 1970's
 Watercolor on paper
 27 x 37 cm
 Ref.: TRO196





Untitled, n.d. - circa 1970's
Oil on canvas
45,5 x 25,5 cm
Ref.: TRO187



Untitled, n.d. - circa 1970's
Oil on canvas
50 x 70 cm
Ref.: TRO009

About Teresa

Teresa Roza d'Oliveira was born on the Island of Mozambique in 1945. She married the poet Lourenço de Carvalho, father of her two children, but separated from him in the late 1970s to embrace a same-sex relationship. After settling in Portugal in 1977, she briefly returned to Mozambique in 1990, before resettling in Portugal, where she lived with her partner, Maria Emília Moraes, until her passing in 2019.

She studied painting at the Nucleo of Art, lithography and engraving at the Portuguese Engravers Cooperative Society. The artist had as masters Frederico Ayres, João Ayres and Bertina Lopes and worked side by side with José Júlio, Malangatana, Ayres, Maluda and Freire.

Teresa Roza d'Oliveira has participated in multiple individual and collective exhibitions, in several countries, namely Mozambique, Angola, Portugal and Spain. Her artwork is represented in several museums in Maputo, Johannesburg, Pretoria and Durban, such as the Pretoria Museum and Durban City Museum, in South Africa; National Art Museum and the Chissano Museum House in Mozambique. Her artworks are still present in several collections, in Mozambique: Banco Nacional Ultramarino, Banco de Crédito de Moçambique, Banco Pinto & Sotto Mayor, Banco de Moçambique, Banco de Fomento Exterior, Eduardo Mondlane University, Linhas Aéreas de Moçambique, Petromoc; Angola: Petróleos de Angola, Association of Angolan Artists, private collectors; South Africa: Royal College of Arts; and Portugal: Natália Correia's art collection (Azores), Cimpor, Petrogal, Portugal Telecom, Privanza.

The artist's estate was integrated into the Perve Galeria collection in January 2022. In the same year, her artwork is presented by Perve Galeria in the VIP Lounge of the contemporary African art fair AKAA - Also Known As Africa, in Paris, together with the artwork of Reinata Sadimba. In November 2022 she was featured in the auction dedicated to modern and contemporary African art promoted by Piasa. In March 2023 her artworks were included in an important auction by Sotheby's, in London, and her first anthological exhibition was held at Freedom's House - Mário Cesariny and Perve Galeria, in Lisbon. In May 2023, her artworks were highlighted at the Africa in Focus section of the contemporary art fair ARCO Lisboa.

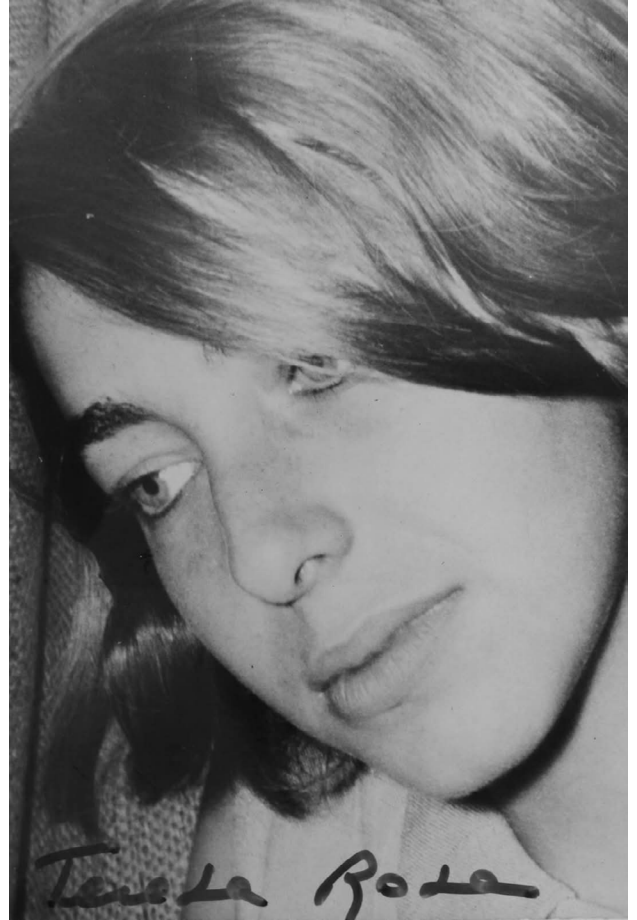


Teresa Roza d'Oliveira

October 2023 marks Teresa Roza d'Oliveira's first presentation in London, UK, at the 1-54 London art fair, represented by Perve Galeria, leading up to her artwork being showcased at the auction dedicated to modern and contemporary African art by Sotheby's. In the same month she is featured at AKAA - Also known as Africa, in Paris, represented by Perve Galeria and at Piasa's auction dedicated to modern and contemporary African Art.

In February 2024, Ed Cross – Fine Art in London presented Teresa Roza d'Oliveira's first solo exhibition in the United Kingdom. Her works were subsequently showcased at AKAA – Also Known as Africa 2024 and at the London Art Fair 2025, where they attracted growing international attention.

In October 2025, Teresa Roza d'Oliveira will make history as the first African woman from a Portuguese-speaking country to be featured in the Spotlight section at Frieze Masters, with a solo project presented by Perve Galeria, following an invitation from the section's curator, Valerie Cassel Oliver. The following month, she will have a major presence in the UAE at Abu Dhabi Art Fair, with a special solo project co-curated with the fair's director, Dyala Nusseibeh, and inclusion in Perve Galeria's special project dedicated to art from Portuguese-speaking African countries. In early winter 2026, Teresa Roza d'Oliveira will be included in the exhibition "Here: Pride and Belonging in African Art" at the Smithsonian National Museum of African Art in Washington, D.C.



Teresa Roza d'Oliveira

Short biography

Selection of Exhibitions

2025

“50-Independents: Art and Freedom in Portuguese-speaking African Countries”, Perve Galeria and Freedom House - Mário Cesariny

“Lusofilia Feminina”, aPGN2 - A Pigeon Two

“Daedalus: 25 Years in Alfama”, Perve Galeria and Freedom House - Mário Cesariny

2024

“The 25th of April and the Independencies - a critical view from the Lusophonies Collection”, Perve Galeria and Freedom House - Mário Cesariny

2023

“Cesariny, Lusofonias. Surrealismo”, Perve Galeria

“...e os seus contemporâneos”, Ciclo Mário Cesariny, Perve Galeria

“Artistry: a Triad of African Art”, Perve Galeria

“Hands of Sculpture & a visionary on the island (of Mozambique)”, Perve Galeria and Freedom House - Mário Cesariny

2022

“OBJECTivista”, Perve Galeria

“Imaginação (devorada)”, Perve Galeria.

“Homenagem a Cruzeiro Seixas”, Perve Galeria

“20+2 Dédalo em Alfama”, Perve Galeria

Selection of Exhibitions

2010s

“Mozambican Painters”, Casino Estoril, Lisbon, Portugal (2010)

2000s

“Mozambique Republic Anniversary”, Caixa Geral de Depósitos, Lisbon, Portugal (2007)

1990s

Museum of the Republic of Resistance, Lisbon, Portugal (1998)

Guest Artist at Avante Biennial, Portugal (1997)

“Group Exhibition Against Racism”, Mar (1993)

“Mozambican Artists” (1991)

1980s

“Iberian Exhibition of Modern Art”, Cáceres, Spain (1987)

1970s

“Mozambique Independence Anniversary” (1976)

Chissano Gallery, Mozambique (1974)

“African Association Group Exhibition”, Mozambique (1970)

1950s

1st Plastic Arts Competition, Associação dos Naturais de Moçambique (Association of Mozambican Nationals), Mozambique (1959)

Selection of Art Fairs

2025

Abu Dhabi Art, Abu Dhabi, UAE

Frieze Masters, London. UK

London Art Fair, London, UK

2024

AKAA - Also Known As Africa, Paris, France

ARCOLisboa, Lisbon, Portugal

2023

FIG Bilbao, Bilbao, Spain

AKAA - Also Known As Africa, Paris, France

1-54 London, London, UK

ARCO Lisboa, Lisbon, Portugal



ARCOLisboa, Lisbon, Portugal, 2024



“Hands of Sculpture & a Visionary on the Island (of Mozambique)”, Perve Galeria and Freedom House - Mário Cesariny, 2023



Portrait of Glória de Sant'Anna, n.d. - circa 1970's
Oil on canvas
50 x 40 cm
Ref.: TRO134



Portrait of Bertina Lopes, n.d. - circa 1970's
Oil on canvas
50 x 40 cm
Ref.: TRO153

About Glória de Sant'Anna

Widely regarded by some as one of the greatest voices in Mozambican lyricism, the work of Glória de Sant'Anna (1925-2009) remains largely overlooked due to ideological and racial biases within both Mozambican and Portuguese literary canons. Despite this silence, her six published poetry collections have deeply influenced Mozambican poets, establishing a dominant lyrical tradition. A lifelong schoolteacher in Porto Amélia (now Pemba) and Vila Pery (now Chimoio), she later retired to Óvar, Portugal.

Like Teresa Roza d'Oliveira's art, Glória de Sant'Anna's poetry bridges cultures and speaks eloquently to themes of displacement, longing, and the complexities of feminine identity.

About Bertina Lopes

Bertina Lopes (1924-2012), modernist painter and anti-colonial activist, mentored Teresa Roza d'Oliveira at Maputo's influential Núcleo de Arte, becoming its president in 1959. She held her first retrospective at Palazzo Venezia in 1986, received Portugal's Commander of Arts in 1993, the Gabriele D'Annunzio Prize in 1995, and was honored by Italy in 2002. Her last public appearance was at the Venice Biennale in 2011.

Renowned for her bold, expressive style and commitment to social justice, Lopes shaped Mozambique's art scene across independence. Her mentorship of Teresa highlights the transmission of feminist and artistic values across generations of Mozambican women artists.



Portrait of Ricardo Rangel, n.d. - circa 1970's
Oil on canvas
50 x 40 cm
Ref.: TRO137

About Ricardo Rangel

Ricardo Achilles Rangel (1924–2009) was a pioneering Mozambican photojournalist who captured the social realities of colonial and post-independence Mozambique with striking clarity. Despite censorship and persecution under Portuguese rule, he documented the country's struggles and later helped train new generations of photographers, founding Mozambique's first photography school and gaining international recognition.

Rangel's inclusion in Teresa Roza d'Oliveira's portraiture canon links her practice with a broader commitment to truth-telling and visual memory. His portrait may be a reference to his photograph "The Colonizer Mark" (n. d.).



Portrait of Noémia de Sousa, n.d. - circa 1970's
Portrait of Alberto Chissano, n.d. - circa 1970's
Portrait of Malangatana Ngwenya, n.d. - circa 1970's
Oil on canvas
50 x 40 cm
Ref.: TRO159, TRO158, TRO157

Previous Press

Forbes África Lusófona, January 30, 2024

“Exhibition in London seeks rehabilitation of painter Teresa Roza d’Oliveira”

Forbes
África Lusófona

Exposição em Londres procura reabilitação da pintora Teresa Roza d’Oliveira



LusopressTV, January 31, 2024

“Teresa Roza d’Oliveira’s first exhibition in London”



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Cultura

Primeira exposição de Teresa Roza d’Oliveira em Londres

Por **Verónica Ferreira** 31 de Janeiro, 2024

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SAPO, January 29 2024

“Exhibition in London seeks rehabilitation of painter Teresa Roza d’Oliveira: “She was belittled, erased and silenced” for being Luso-Mozambican, a woman and a lesbian”

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Exposição em Londres procura reabilitação de pintora Teresa Roza d’Oliveira: “Foi minorizada, apagada e silenciada” por ser luso-moçambicana ser mulher e lésbica

T.D. / LUSA

Radio France Internationale (RFI), March 18, 2023

“Reinata Sadimba and Teresa Roza d’Oliveira affirm the power of art made by Mozambican women”

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CONVIDADO
Reinata Sadimba e Teresa Roza d'Oliveira afirmam o poder da arte feita por moçambicanas
Publicado a: 18/03/2023 - 10:52

 **Ouvir - 17:48**

 **Partilhar**

 **Acrescentar na lista de leitura**

"Mãos de Escultura e uma visionária na ilha (de Moçambique)" é o nome da exposição que promove o encontro de duas artistas moçambicanas, Reinata Sadimba e Teresa Roza d'Oliveira, e conta com a participação especial de Samuel Muankongue. A exposição está patente na

Perve Galeria

Established in Lisbon's historic center since 2000, Perve Galeria presents exhibitions of modern and contemporary art, bringing together artists from diverse backgrounds and artistic languages, and promoting the concept of "Global Art." Since then, it has actively participated in prestigious international art fairs, such as Frieze Masters, 1-54 London and New York, Art Dubai, Abu Dhabi Art, ARCO Lisboa, among others.

Its name, Perve, is a non-existent word created by the gallery's founders, symbolizing a shift in perspective towards life. Its ethos is grounded in the transformative power of art, capable of turning negative experiences into positive outcomes and elevating them to a higher plane of existence. For 25 years, this principle has guided its mission to champion unjustly under-represented artists, such as Reinata Sadimba, Ernesto Shikhani, Malangatana Ngwenya, and Manuel Figueira. Through the gallery's dedication, their work is now represented in major international collections, including Tate Modern, the Pompidou Center, and the Serralves Foundation.

Since the late 1990s, Perve Galeria has been building the Lusophonies Collection, a vast body of more than 300 works of modern and contemporary art from Portuguese-speaking countries. The collection fosters dialogue between Africa, Europe, the Middle East and South America, and has been presented in countries such as India, Portugal, Senegal, Turkey, and Denmark.

In 2013, the gallery expanded with Freedom's House – Mário Cesariny, dedicated to the influential Portuguese poet and painter. In 2019, it began managing aPGn2 – a PiGeon too in Lisbon, and in 2022 it launched 27ARTE, an open-air space for performance and visual arts.



Exterior of Perve Galeria, 2024



Teresa Roza d'Oliveira and Malangatana Valente Ngwenya

“(…) I was 9 years old. It was when I met you (…). You said, ‘Little miss, when people have big eyes, they see a lot more. Your big eyes are beautiful. Don’t forget to use them’. It was the beginning of a long journey together. I looked at you, you looked at me and we shared the things we saw. We used charcoal sharpened with a penknife and macala to draw on everything we could find, paper, leaves, bits of wood from crates of Coca-Cola or Laurentina and I don’t know what else. But we didn’t have colour. School crayons did not suffice, so we started experimenting with flowers, fruits, seeds, everything which came to hand. (…) I remember how you shared these precious things with me. After all, it was joint research. To express our knowledge, our relationship with the earth, everything which made us glad to be alive, to share the good things of nature… With you, I began to be born into art. The basics of flight which you taught me made possible this fatal and eternal passion. (…)

Teresa Roza d'Oliveira writes to Malangatana, cit. in Richard Gray, “Teresa Roza d'Oliveira: Sem Título”, 2024. Text for the Catalogue of the “Sem Título” exhibition at Ed Cross - Fine Art, London, 2024.

“(…) She made, on the green leaves of those ‘50s, dolls with strings of hope. With the beards of fierce figures, she wove tortuous paths in communion with the corn husks and cigarettes twirled in these ochre leaves. (…) The colours and shapes, beyond curious compositions, subtly tell tales of magic. Psikopo (souls from the other world) always joins people from a land of dreams. A land of hungry people, vampires carrying their victims, carts and vultures whose nocturnal movements do not cause them to lose their necessary balance. I recognise this painter’s work even without the traditional signature.”

Malangatana Valente Ngwenya on Teresa Roza d'Oliveira (1988)



Teresa Roza d'Oliveira



Teresa Roza d'Oliveira (1945-2019, Mozambique)

Untitled, n.d.

Oil on wood chipboard

61 x 50 cm

Ref.: TRO176

Credits

Concept and Curator
Carlos Cabral Nunes

Management
Nuno Espinho da Silva

Production
Mariana Guerra & Lúcia Neves

Communication
Inês Rego, Catarina Mendonça & Cláudia Fernandes

Graphic Design
CCN & Catarina Mendonça

Executive Production
Mariana Guerra

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Casa da Liberdade - Mário Cesariny

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