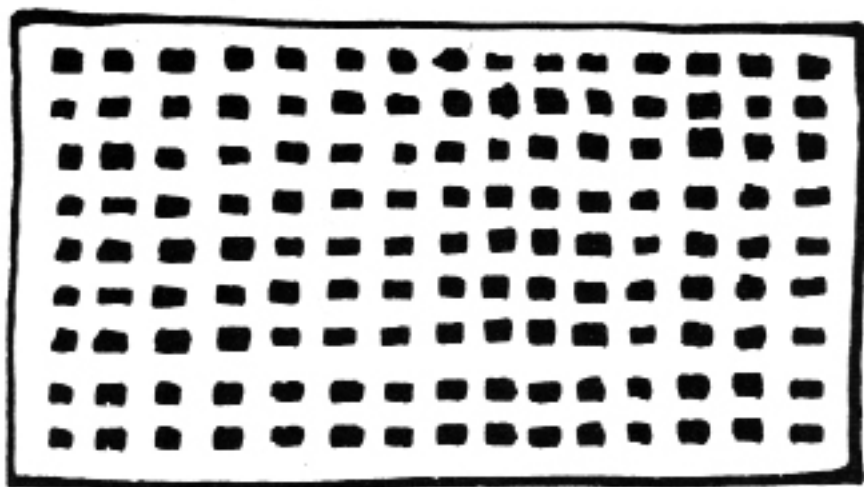


# MEMÓRIA FANTASMA YONAMINE

An exhibition by



Curated by: Marissa J. Moorman and Natxo Checa

From October 18<sup>th</sup> 2025 to January 16<sup>th</sup> 2026  
Monday to Saturday, 6pm—10pm

Galeria Zé dos Bois  
Rua da Barroca, 59

THE DAILY NEWSPAPER IS AN EPHEMERAL INFORMATIONAL SKIN. It is meant to be discarded. In official hands and preserved, it constitutes an archive. In between trash and archive, newspapers serve as book coverings, as padding, as insulation, they can be folded into seedling pots or DIY envelopes, and put to work as cleaning cloths. Newspaper is perfect for bringing glass windows to a high shine without leaving any residue. Newspaper is lint free. Still, it leaves a trace - you walk away with your fingers darkened and dried from the ink.

Yonamine never avoids getting his hands in it, whatever the medium. *Memória Fantasma* finds him with his hands in Angolan memory again and on the pages of the state daily, *Jornal de Angola*. He returns to the work he started in 2013. Using digital tools, he copied and pasted, highlighted, altered scale, adjusted color, juxtaposed and mixed stories. Look for the stutter, listen to the *chiaroscuro*, black ink on gray paper, black bodies in the foreground, white colonial capitalism still behind them, brown underneath them both. In the current iteration, he does not recuperate but remixes.

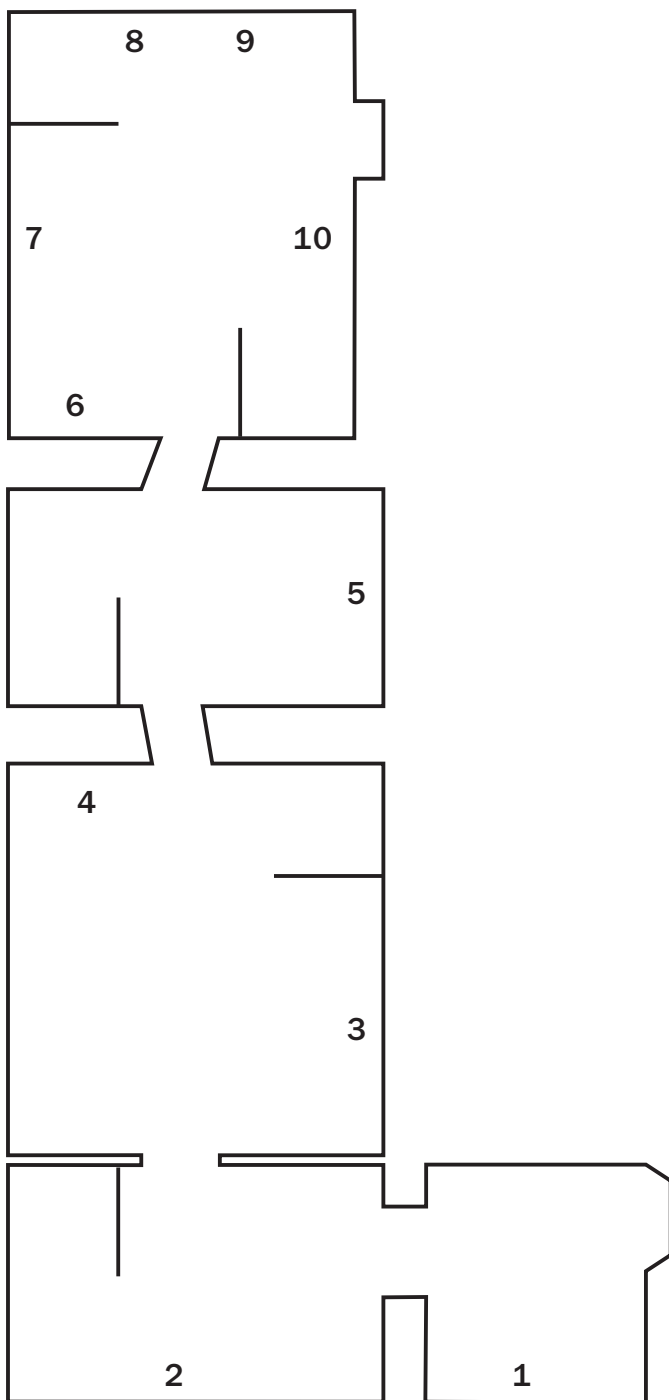
Yonamine makes incisions. Surgical, precise, the cuts reveal what is underneath, project a future hiding in the past, show some figureheads to be interchangeable. Iconoclastic, sure. And, assuredly, he is working in the house or tradition of Kapela. Kapela fez capela. In Yonamine's work we feel those spirits as ghosts. They haunt more than they reassure. The ghostly character of the memory, thin and also durable, or, at the very least, enduring. A system of one-party rule that may be a culture of one-party rule hovering over the public place and the home and relations between people.

Yonamine presses on the images. Found objects – Greek boat knots, coins, skeleton keys, school portraits, cigarette and joint butts, match boxes, pencils, and shiny stickers – texture the surface. The news is tactile. The detritus of everyday life sticking out from and sticking to the story the state tells. The careful placement of a hand cut cardboard ship calls the eye to the past not as an excavated layer but in small relief. It is, however, no relief at all. It looks small, self-contained, discrete but it changes everything.

Working on cardboard, Yonamine resurfaces the paper, and the past, bringing them back and giving them a new gloss. *Memória Fantasma*, like the jornal da parede so common in 1975, 1976 in newly independent Angola, sturdies the paper, makes it vertical, gives it a spine. Applying pressure, cutting into the surface, Yonamine makes media into a medium – the medium of his art, the medium that channels spirits. Don't sweep at night, lest you call up the kalundus, they say in Luanda.

All over the world, we have been sweeping at night. Unsettled spirits possess us. The connection between fascism and colonialism that Aime Cesaire discerned is our daily bread here in the early twenty-first century. Platformed and re-platformed, we consume the images, flame with rage, bristle with fear, have our hearts broken, are sleepless with grief. And it is not just outside us, coming in – corrupt leaders, unfair economic conditions, ecological disaster. We participate. We “accept terms and conditions” with a click, several times a day.

Marissa J. Moorman  
15 October 2025



1. *Five sisters* (2013—2025)

Mixed media on card. Acrylic on wall.

104 × 150 cm

2. *The power of the pussy* (2013—2025)

Mixed media on card.

160 × 300 cm

3. *Kilumba cine* (2013—2025)

Mixed media on card.

160 × 300 cm

4. *Keep Aka* (2013—2025)

Mixed media on card.

160 × 90 cm

5. *O bom militante* (2013—2025)

Installation. Various materials.

Variable dimensions.

6. *Untitled* (2013—2025)

Mixed media on card.

160 × 120 cm

7. *Luuanda* (2013—2025)

Mixed media on card.

160 × 300 cm

8. *Fundação-Niongo-Yalimbumu-Zanla*,

by Paulo Kapela (2009).

Private Collection of N.C.

Mixed media.

60 × 60 cm

9. *Sharp (certificado de artista plástico)*,

by Paulo Kapela (2007).

Private collection of Njamy Uolo.

Mixed media.

17 × 38 cm

10. *Disciplina* (2013—2025)

Mixed media on card.

160 × 180 cm.

# 125 MEDALHAS PARA A URSS

MONTREAL (E.) — A distribuição das medalhas de ouro, prata e bronze dos XXI Jogos Olímpicos ficou assim ordenada:

	Ouro	Prata	Brônze
URSS .....	47	43	35
R. D. A. ....	40	25	26
U. S. A. ....	34	35	26
R. F. A. ....	11	11	17
Japão .....	9	6	10
Polónia .....	8	6	11
Bulgária .....	7	8	9
Cuba .....	6	4	3
Roménia .....	4	9	14
Hungria .....	4	5	12
Finlândia .....	4	2	—
Suécia .....	4	1	—
Grã-Bretanha .....	3	5	5
Itália .....	2	7	4
Jugoslávia .....	2	3	3
Checoslováquia .....	2	2	4
Nova Zelândia .....	2	1	1
França .....	1	2	5
Coreia do Sul .....	1	1	4
Suiça .....	1	1	2
Jamaica .....	1	1	—
Noruega .....	1	1	—
Coreia do Norte .....	1	1	—
Dinamarca .....	1	—	2
México .....	1	—	1
Trinidad e Tobago .....	1	—	—
Canadá .....	—	5	6
Bélgica .....	—	3	—
Holanda .....	—	2	3
Portugal .....	—	2	—
Espanha .....	—	—	2
Austrália .....	—	1	4
Irão .....	—	1	1
Venezuela .....	—	1	—
Mongólia .....	—	1	—
Brasil .....	—	—	2
Austria .....	—	—	1
Bermudas .....	—	—	1
Porto Rico .....	—	—	1
Paquistão .....	—	—	1
Tailândia .....	—	—	—

## 20 de Janeiro Dia de luto na História dos povos

*Telegramas do Camarada Presidente  
aos cdas. Aristides Pereira  
e Luís Cabral*



*Tome nota*

**Curators**

Marissa J. Moorman e Natxo Checa

**Organization & Production**

Galeria Zé dos Bois

**Set-up**

Carlos Gaspar

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**Communication**

Alice Vale de Gato

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In preparation for this exhibition, Yonamine was in a creative residency at ZDB 8 Marvila, from August to October 2025, where he had the creative support of Sofia Medeiros and Carlos Gaspar.

The ghostly images and others from Northern Angola that were drawn on the walls of the exhibition were taken from the monthly bulletin of the “Female Mocidade Portuguesa” and from publications from the 1950s by the Cultural Services of the Angola Diamond Company.

**GALERIA ZÉ DOS BOIS**

Rua da Barroca 59, Bairro Alto, Lisbon

Monday to Saturday, 6pm—10pm

[zedosbois.org](http://zedosbois.org)

[@galeriazedosbois](https://www.instagram.com/galeriazedosbois)

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*Tijolos de vasos  
(panelas). Cerâ-  
mica grossa eira  
Tchiboco*



J.R.-142

0 1 2 3 4  
cm.