



Ana Manso

Ana Manso (1984) lives and works in Lisbon. Her practice is closely tied with the medium of painting and the painterly surface, which serves as a point of departure for the artist's exploration of frequently appropriated and abstracted forms. Her paintings are realized through the process of layering and accumulation, the juxtaposition of which, both reveals and conceals parts of her painterly process and suggest a revised reading of the medium as such, may this be through the sculptural or through the cinematic. Her recent body of work brings a new and darkened color pallet, with a more complex language of abstraction. The structure of the painterly surface becomes more dense and worked. Although faithful to the field of the non-representational, a tendency to repeat a body of patterns and signs becomes pertinent in the artists work, challenging thus the borders and pushing the limits of our understanding of what remains and what no longer is abstract.

Ana Manso has studied painting at the Art Academy in Lisbon. Her work has been exhibited at Museu Serralves (Oporto), FUTURA Centre for Contemporary Art (Prague), Spike Island (Bristol), Chiado 8 – Arte Contemporânea (Lisbon), Museo Nazionale di Capodimonte (Naples), Fondazione Rivolidue (Milan) or Museu da Electricidade (Lisbon) among others. Her works are part of the collection of Museu Serralves (Oporto), Museu de Arte Contemporânea de Elvas (Elvas, Portugal) or the Câmara Municipal de Lisboa (Lisbon) among others.

menstruum, 2024

tie-dye, acrylic, oil and ink stamp on canvas

186 × 149 cm





de olhos fechados, 2025
tie-dye, acrylic and oil on canvas
170 × 190 cm



Exhibition view *Espiral*, Appleton Square, Lisbon, 2025
Photo Teresa Santos / Pedro Tropa



Exhibition view *Espiral*, Appleton Square, Lisbon, 2025
Photo Teresa Santos / Pedro Tropa



sereia, 2025

tie-dye, acrylic and oil on canvas
70 × 50 cm



janela de bambu, 2024

tie-dye, acrylic, oil and ink stamp on canvas
50 x 35 cm



luas, 2024

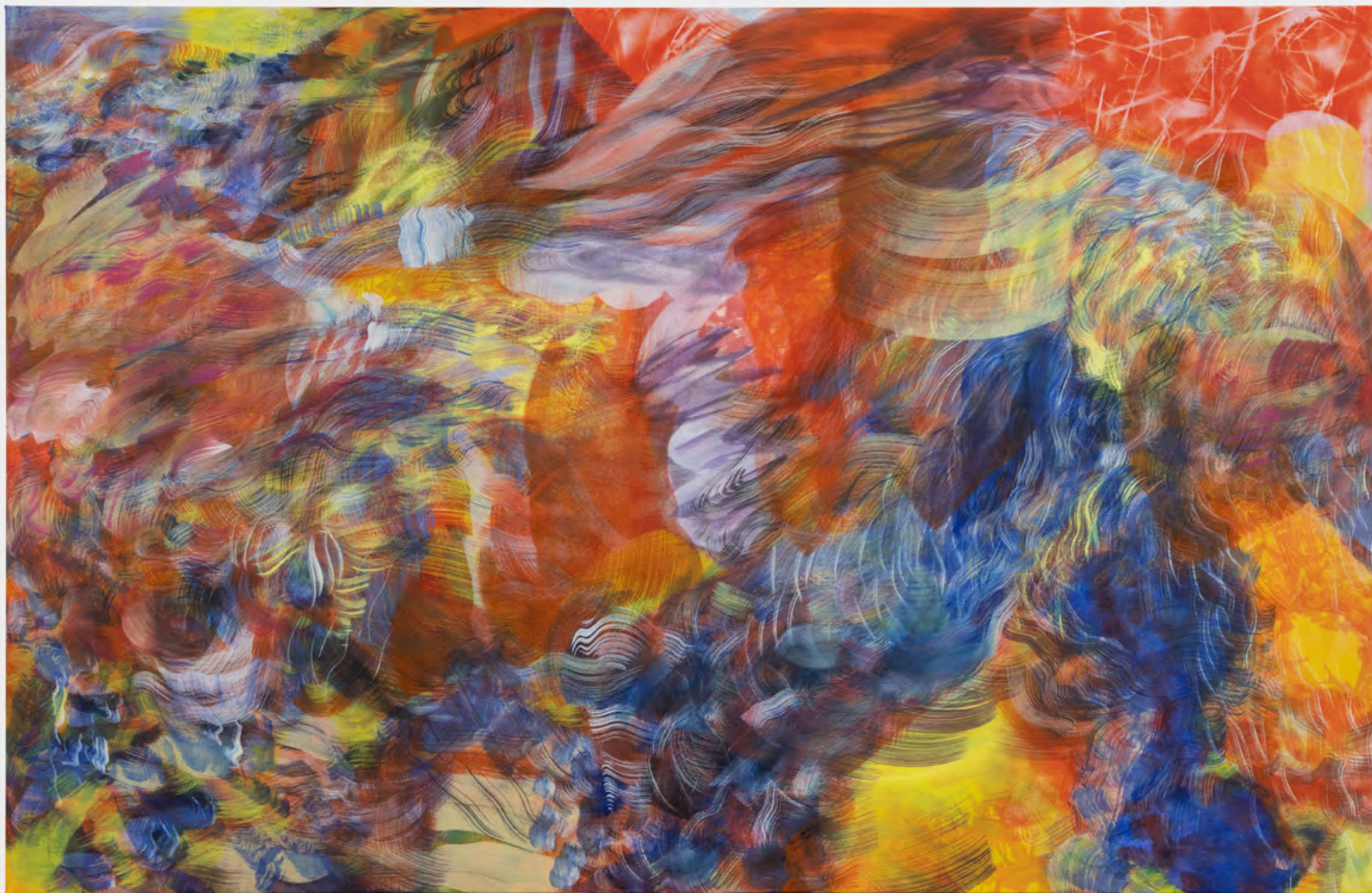
tie-dye, acrylic and oil on canvas
50 x 35 cm



Exhibition view *La Table Ronde*, NEVVEN, Göteborg, Sweden, 2024
Photo David Eng



Exhibition view *La Table Ronde*, NEVVEN, Göteborg, Sweden, 2024
Photo David Eng



ouro vermelho, 2024

tie-dye, acrylic and oil on canvas

116 × 180 cm



Exhibition view *Menstruum* at Pedro Cera Gallery, Lisbon, 2024



Exhibition view *Menstruum* at Pedro Cera Gallery, Lisbon, 2024

Menstruum by Ana Manso at Pedro Cera Gallery
***Umbigo Magazine*, March 25, 2024**
Maria Inês Augusto

‘Colour, a formidable tool for artistic expression, able to create aesthetic, communicative and sensory experiences, is matter in Ana Manso’s exhibition.

The artist, k

nown for her rhythmic and moving creations through colour, makes no exception in this, which is her fifth exhibition at Pedro Cera Gallery. By manipulating and coordinating colours, the artist offers us a sense of immersion. She leads us through intuitive gestures, which sometimes light up and become more obvious and clear, and other times are hidden by a sort of haze resulting from the coloured veils. Layers upon layers gradually build up shapes, transparencies and depths. The result extends beyond what is used on the surface – this is a set of vibrant, partially diluted compositions built from the artist’s mishmash of colours and lines, creating fine details and shapes that echo like energetic waves.

Colour is nothing new. We all know that Ana Manso is colour. Colour and layers. The novelty comes from the techniques that appear more or less visibly in this exhibition’s pieces. Bringing in tie-dye, stencils, stamps, space manipulation: all this leads to and sets the tone for a visual and sensory experience faced with the nine works, sometimes horizontal like *friso ou a mão invisível* (2024), sometimes vertical like *menstruum* (2024), in diptych (*cariátide*, 2023-2024) or mural (*êxtase*, 2024).

Influenced perhaps by Ana Manso’s words, who considers painting to be like a magical stone^[1], I see the works with a ritualistic, even mystical quality. Some belief systems claim that all objects radiate a unique energetic vibration. The visual trepidation resulting from Manso’s way of manipulating colour and working with layers taints the paintings and leads me to perceive them as a kind of crystal – a magic stone



Exhibition view *Menstruum* at Pedro Cera Gallery, Lisbon, 2024



what you will, 2023

tie-dye, acrylic and oil on canvas

130 × 280 cm

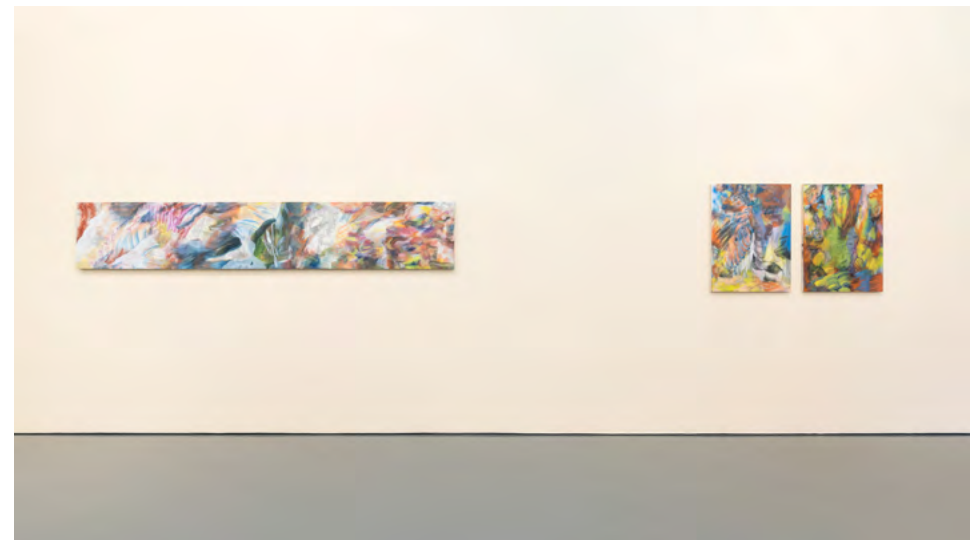
– able to absorb and even, perhaps, considering the renewal and regeneration process Ana Manso seeks through her artistic practice, cleanse and convert energy. In this exhibition, I would propose that we see Manso as a kind of healer, a possible bridge between different dimensional planes, expert at capturing the frequency of things, slowing down time, crystallising and fossilising energy in her paintings. We experience almost a blur resulting from the vibration, a moment in a different dimension in which everything is throbbing, everything is moving. This is what drives it, with impetuous and unscripted gestures, at the behest of the magic-painting-stone, making visible the dynamism, kinesics and energy of *deserto* (2023), of *veios veias* (2024) or of *ouro vermelho* (2023).

Sometimes amazed by the outcome, Manso gradually develops a merging of lines and shapes born of movement, of annihilating supreme immobility. As if external forces were turning points into rippling, vibrant lines, the fruit of different external forces and combinations[2]. The maximisation of an apparent energy flow is what makes these works organic. It perpetuates the impression of the fluid gestures repeated by the artist, lending them a spiritual, enigmatic character in which her feminine sensibility is embodied. This aura is felt through complex but soft flickering compositions, through veils moving back and forth. Manso designs living works, bursting with movements that circulate endlessly, regardless of who is looking. These are works that are not confined, they are intangible.

Whilst sometimes it seems pointless to dwell on the exhibition's title, it seems to me that *Menstruum*, due to its ambiguity, is significant in this case. This is a term uncommonly used in day-to-day language, applied mainly in specific contexts, such as alchemy and chemistry, and can refer to a solvent or liquid medium used to extract compounds from a substance, or to “month”, historically associated with cyclical processes, with what occurs monthly, such as women's menstrual cycle.

I have already mentioned that something resonates with feminine sensibility, but now let's consider the cyclical. If we assume that something occurs in repetitive or periodic cycles, following a regular pattern of repetition, we cannot help but think of Ana Manso in her studio, repeating gestures, opening rituals. Out of her need to constantly explore the surface, as the artist herself says[3], paintings are born that, ultimately, are not what they started out to be. Addition and subtraction cycles culminate in camouflaged planes, allowing us only to guess the moment Ana Manso was in each moment, in each stage, giving way to one and then another, until an external force tells to stop.

The exhibition is the outcome of Ana Manso's willingness to explore the body of the painting, to push through the surface and delve deeper, to suggest subsequent textures and densities through her de-serialised relationship with pigments, brushes, the will and the wind.



Exhibition view *Menstruum* at Pedro Cera Gallery, Lisbon, 2024



Ninfa, 2023
acrylic and oil on canvas
180 × 150 cm

mundos e fundos, 2023

oil on canvas

213 × 144cm



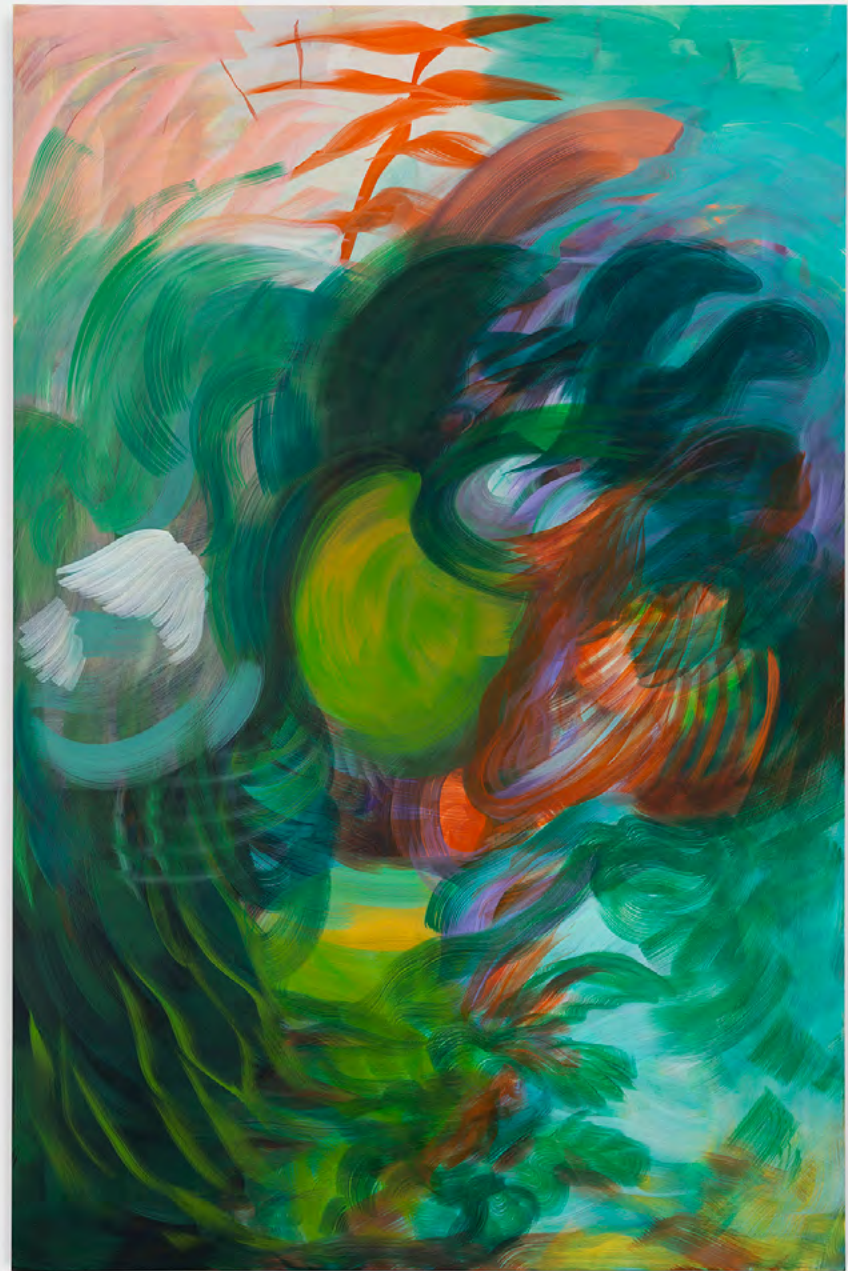


raízes de mãos, 2023

oil on canvas

200 x 185 cm

asa, 2021
oil on canvas
245 × 163 cm





este x oeste e meia Torre, 2021

clay, oil on canvas

230 × 33 cm (each)

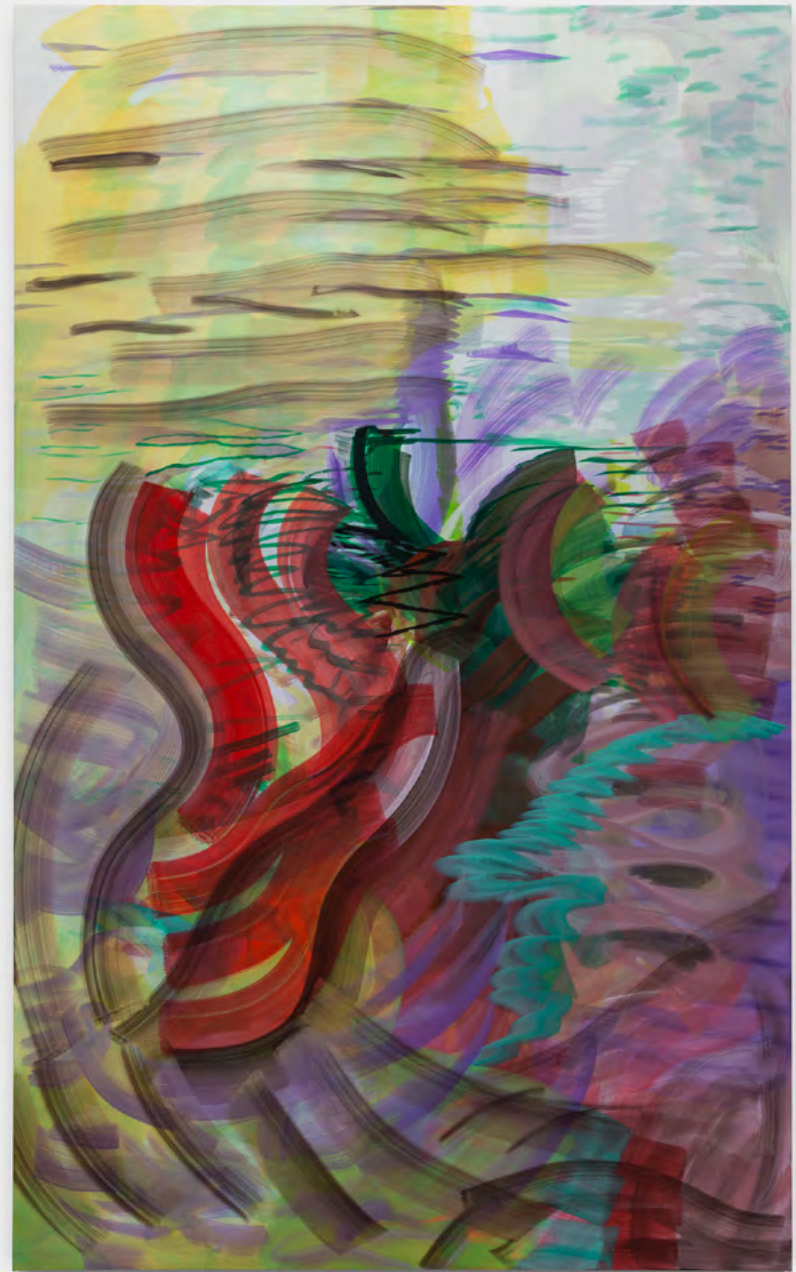


Exhibition view *mural view* (*Cangiante - A partir da Coleção da Caixa Geral de Depósitos*), Centro de Arqueologia e Artes de Beja, Portugal, 2021
Photo Joana Hintze



Exhibition view *mural view* (*Cangiente - A partir da Coleção da Caixa Geral de Depósitos*), Centro de Arqueologia e Artes de Beja, Portugal, 2021
Photo Joana Hintze

aranha, 2020
oil on canvas
245 × 151 cm





curvas, 2019
oil on canvas
130,5 x 89 cm



no guides, 2019

oil on canvas

195 × 100 cm



free will, 2019
oil on canvas
55 x 33 cm



Exhibition view *Agar* at Galeria do Paço, Universidade do Minho, Braga, Portugal, 2019

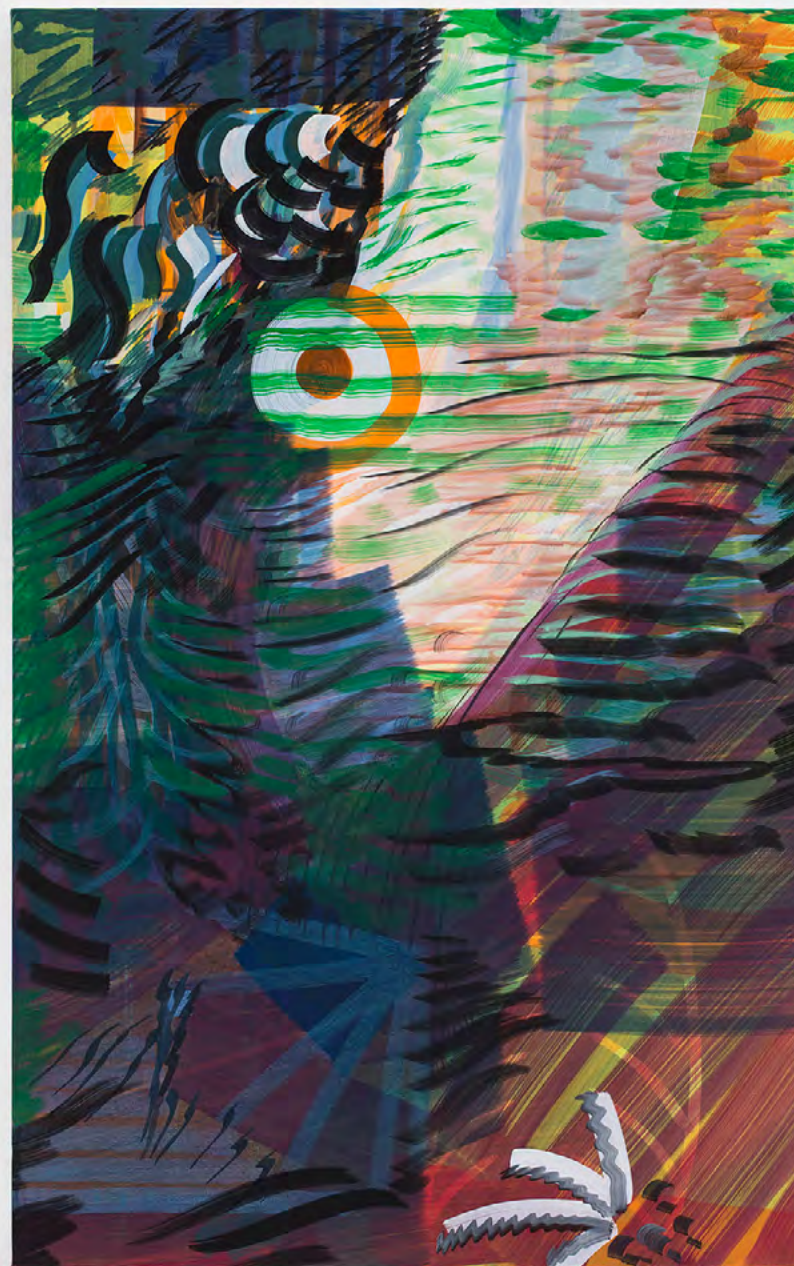


Exhibition view *Agar* at Galeria do Paço, Universidade do Minho, Braga, Portugal, 2019



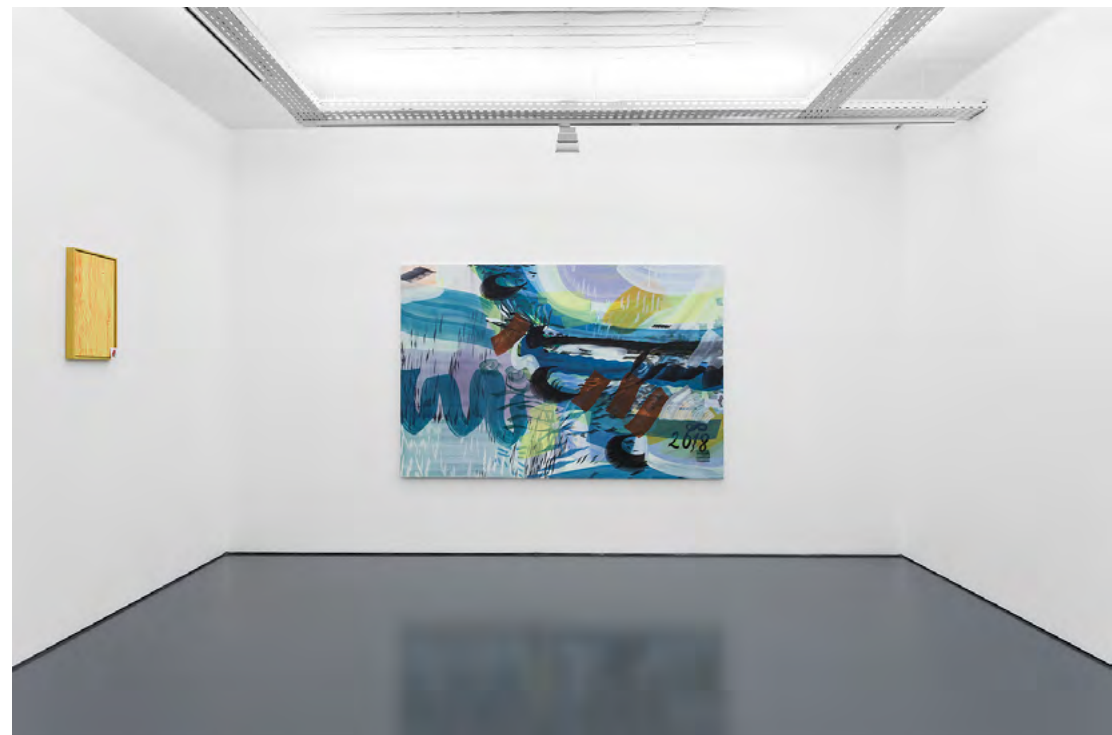
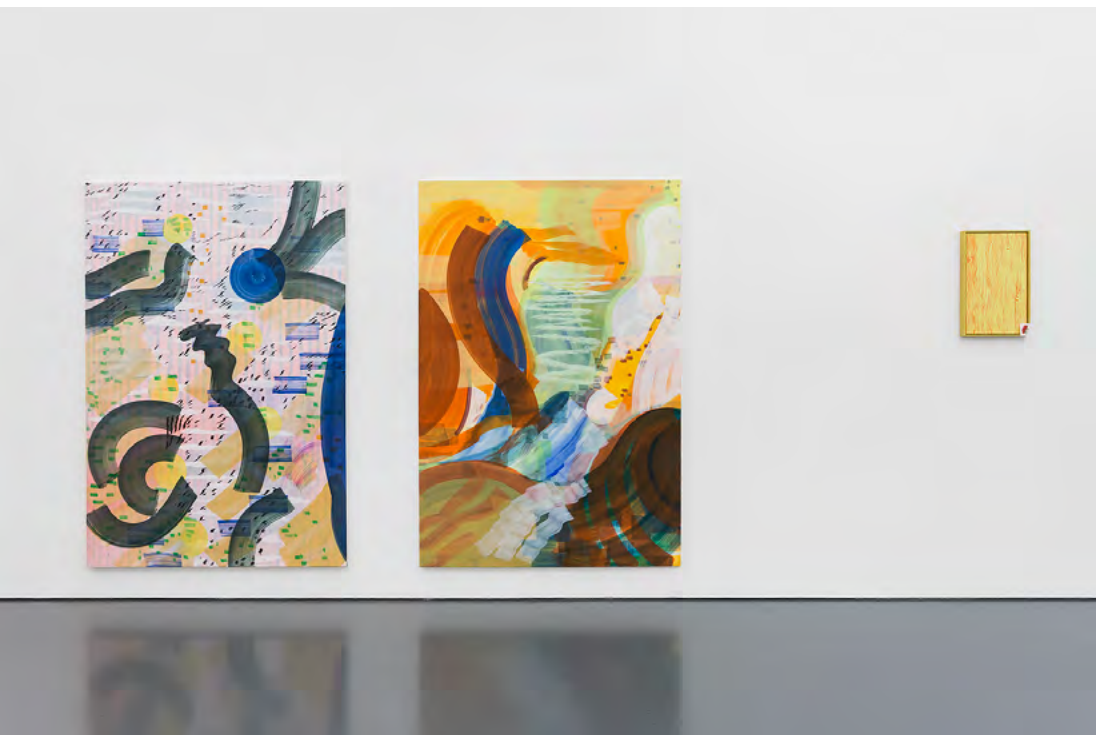
Exhibition view *Eye Massage* at Galeria Pedro Cera, Lisbon, 2018

dark circles, 2018
oil on canvas
116 × 73 cm





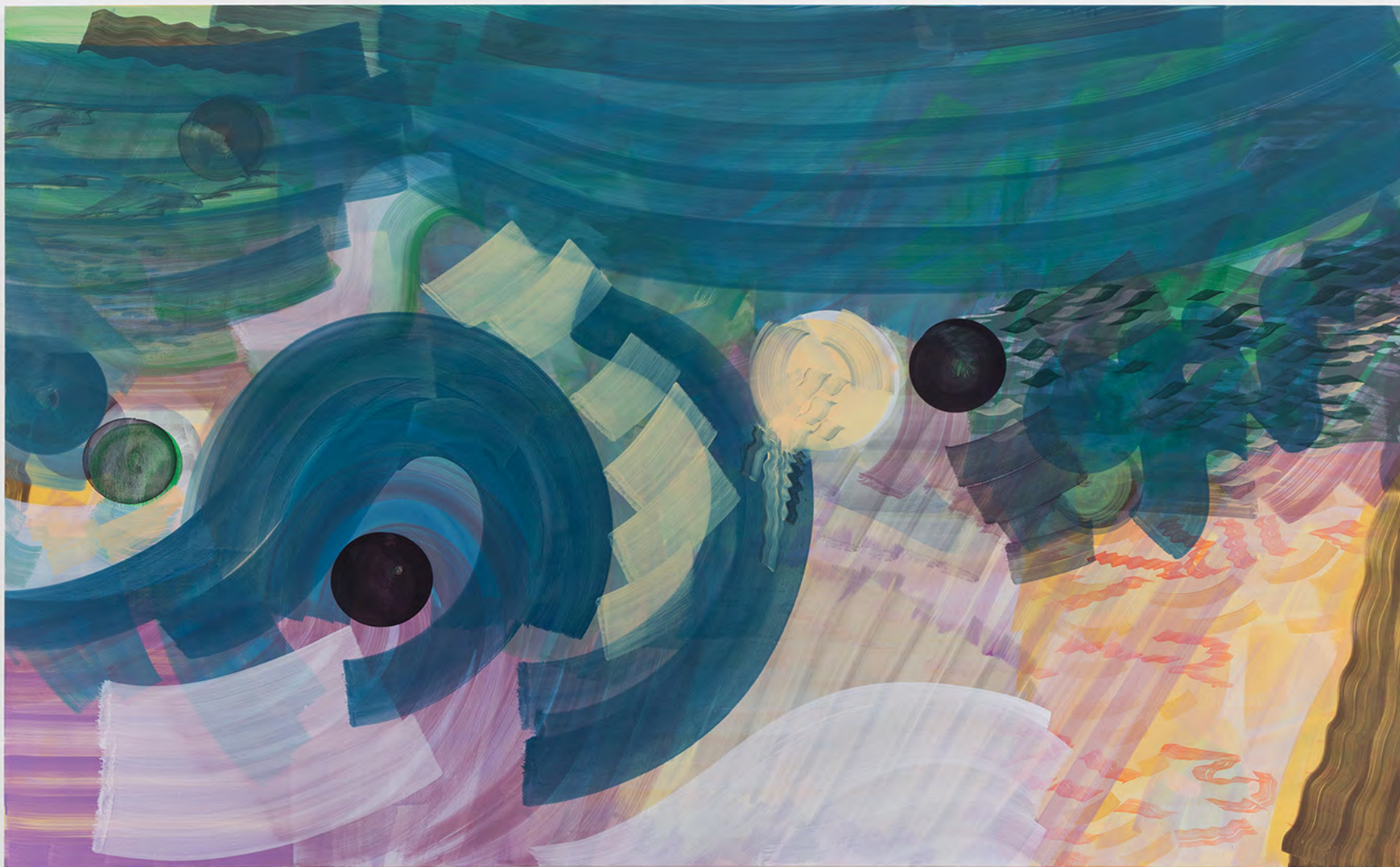
Exhibition view *Eye Massage* at Galeria Pedro Cera, Lisbon, 2018



Exhibition view *Eye Massage* at Galeria Pedro Cera, Lisbon, 2018



Exhibition view *Eye Massage* at Galeria Pedro Cera, Lisbon, 2018



bloody mary, 2018
oil on linen canvas
200 x 310 cm



Exhibition view *Yema* at El Matadero Madrid, Madrid, 2018



bom vento, 2018
detail



7, 2017

oil on canvas

124 × 75 cm

Ana Manso: YO-YO
at Fundação de Serralves, Oporto (Portugal), 2017
Ricardo Nicolau

‘Yo-Yo’ features fourteen paintings by Ana Manso (Lisbon, 1984) produced in the past year and with two murals specifically conceived for the Serralves Museum, which the artist has meticulously observed and transformed into a temporary studio.

Manso’s work mainly consists of abstract paintings on canvas and mural paintings, which she often presents together. ‘Yo-yo’ differs from other presentations of her work due to the deliberate use of both canvases and walls as supports for her paintings. Furthermore, although Manso has previously used motifs such as an ear and a horseshoe for her wall interventions, this is the first time she dedicated herself to figuration, or to the reproduction of a human figure, albeit in a twisted manner. 7-03-02 (2017) depicts an ‘invisible man’, where only the appropriate positioning of his presence, as the volume of an immaterial body. The reference of a scarf fluttering in the air can be traced to the tradition of painting; the presence of fluttering hair and woven and draped items is ubiquitous in the history of art, especially when depicting mythological figures, such as nymphs and the goddess Venus. Perhaps the most famous example is Sandro Botticelli’s *The Birth of Venus* (c. 1448). In 1893, art historian Aby Warburg made a revolutionary interpretation of two iconic works from the beginning of Italian Renaissance in his text ‘Sandro Botticelli’s Birth of Venus and Spring’. Accessory details in paintings, such as clothes and hair, became essential objects of Warburg’s analysis, establishing an unprecedented relationship with Classical Antiquity, based not on the immobility of figures, but rather on the idea of movement and pathos.

The movement of clothes, in this case of the scarf, represented in 7-03-02 in blue pastel and quickly sketched, is reminiscent of the brushstrokes that the artist uses in many of her paintings. On the one hand, these brushstrokes reveal pure physical pleasure in repeating a form- the activity of the hand and the arm that in turn gives rise to a form that translates movement - and, on the other hand, demonstrate the relationship between Manso's artistic activity and ideas of repetition and standardization.

The mural painting included in the exhibition is inspired by an image that the artist has kept for years, since she found it in a book bought in Berlin. Manso displays several images in her studio - photographs, drawings and objects - but in recent months, pride of place has been given to hand-painted pottery items. The images, which vary widely in iconographic terms, share certain common characteristics: figure and form cannot be immediately distinguished, regardless of the motifs represented, almost illustrating the techniques of camouflage and mimicry used by some animals. For example, a photograph of a reptile's stretched skin, ready to be transformed into a pair of shoes or suitcase. Many of Manso's recent paintings explore the

same principles of pattern and camouflage. The repetition of arabesque shapes - undulating brushstrokes that recall elemental representations of wind, waves and springs - and the game overlays, transparencies and opacities that renders her figures and background indiscernible, transforms several of the artist's works into authentic exercises about the current relationship between painting and decoration. The repetition of certain shapes invalidates classical forms of composition. During the installation of the exhibition, it was difficult to identify the top and bottom of her paintings. This makes several of her works resemble fabric patterns, as if they were a portion removed from a larger painting.

The artist's particular relationship to painting and to the exhibition format is clearly visible in the second mural, composed of circles and rectangles, in which we sense a kind of landscape. Manso used sand paint in both murals and created a subtle texture in certain areas. In this mural painting, the artist decided to overlay a painting over part of the original mural, underlining her interest in creating relationships between paintings, and between paintings and their surroundings, thereby withdrawing autonomy from each

individual work. In other words, Manso is interested in showing how the whole can be just as important, or even more important, than its constituent parts.

During preparation for the exhibition and frequent visits to the artist's studio, many conversations highlighted her interest in manual work, in fast disappearing crafts and the so-called minor arts. This interest is evident in the aforementioned pottery items that she has acquired, and the enthusiastic manner that Manso talks about handmade shoes, identifies details of decorative objects or describes architectural details of certain buildings. The decorative objects in her studio are painted irregularly, and the paint is applied in a manner that endows little homogeneity and opacity to the surfaces. We find the same characteristic in the artist's paintings, where the contours are unclear, and where we can clearly see the various layers of paint, the artist's movements, and the decisions and hesitations underlying the work. We could say that these paintings, in their agility, correspond to one of Italo Calvino's famous 'Six Memos for the Next Millennium': Lightness. As a counterpoint to assertive and essentialist painting, Manso's work is constituted by hesitations, repetitions,

layers, associations with everyday objects and images, that a certain idea of high culture - of Painting with capital 'P' - would consider to be reckless or frivolous.

The images used by the artist include a frame from the film, *Blow-up* (1966) by Michelangelo Antonioni (Ferrara, 1912 - Rome, 2007). The scene depicts the leading character, a fashion photographer in London's bustling Swinging Sixties, and an object that he buys in an antique shop, at the beginning of the film: a large plane propeller that he asks to be delivered to his home. Later it's delivered to his house at a time when we're no longer expecting it, when we've almost forgotten about it. At that moment, the viewer has the impression of establishing a connection between the past and the present, and hopes to finally have an answer, a reason for its presence. Since the protagonist is a photographer we expect this object will serve as a prop in a subsequent photograph! But the propeller remains on view, mute and enigmatic, like one of Marcel Duchamp's readymades, in its total absence of meaning. With neither a past nor future, the propeller is nothing more than a still-life.

For this exhibition in Serralves, the artist brought several mass produced wooden

benches from her studio, which she painted red. The presence of these objects in the gallery reinforces the relationship between Manso's artistic practice and everyday life, with shapes that can be found on the street, or in images that fascinated her, and are often far from the universe of art and painting. In its enigmatic muteness, in its presence that is simultaneously distance from any practical purpose and from the practice of painting, understood as an activity set apart from everyday life and from ordinary, generic objects, the little wooden benches to a certain extent function like the propeller in Antonioni's film.

The image of the propeller can also be related to the presence of circular motifs in several of Manso's recent works. Although there is no direct relationship between circles, propellers and exhibition's title, according to the artist, it is significant that she devotes herself to painting circles in movement - another sign of these work's movement and lightness - which led the exhibition to be named after an object that is inextricably linked to mobility, flow and displacement. In the case of yo-yo - formed by two discs connected by a central shaft and a thread wound around this shaft - movement is triggered by allowing the object to drop, and

then seeing it rise again with the impulse, and then successively fall and rise again, until the initial impulse ends. We are, therefore, faced with back-and-forth dynamic that can exemplify the artist's work.

Manso's artistic practice, particularly her relationship with the tradition of painting, is analogous to the movement of the toy after which the exhibition is titled: on the one hand, painting is skilfully explored as an art from with a specific potential - the paintings show a sophisticated play between background and figure, rich overlaying of paint and deliberate transparencies; on the other hand the works explore tensions between abstraction and figuration through use of concrete referents, which the artist collects from a wide array of different sources, from architectural and ornamental details found across the urban landscape to images gleaned from magazines and books, as well as details from paintings and drawings by others. This relationship of painting to everyday life allied to a cohabitation of painting as spatial intervention reflects the post-medium condition that characterizes current pictorial practices. Manso's plural and heterogeneous approach to painting fully demonstrates that this medium can no longer be defined only as an image on a canvas.



Exhibition view Yo-Yo at Museu de Arte Contemporânea de Serralves Oporto, Portugal, 2017



Exhibition view Yo-Yo at Museu de Arte Contemporânea de Serralves Oporto, Portugal, 2017



ui ui oui oui, 2017
oil on canvas
124 x 75 cm



turtle, 2017
oil on canvas
200 x 118,5 cm



Three horses galloping across a landscape, 2017
oil on canvas
184,5 x 134 cm



Exhibition view *In Order of Appearance* at Galeria Pedro Cera, Lisbon, 2016



Exhibition view *In Order of Appearance* at Galeria Pedro Cera, Lisbon, 2016



one thing before another, one thing after another, 2016

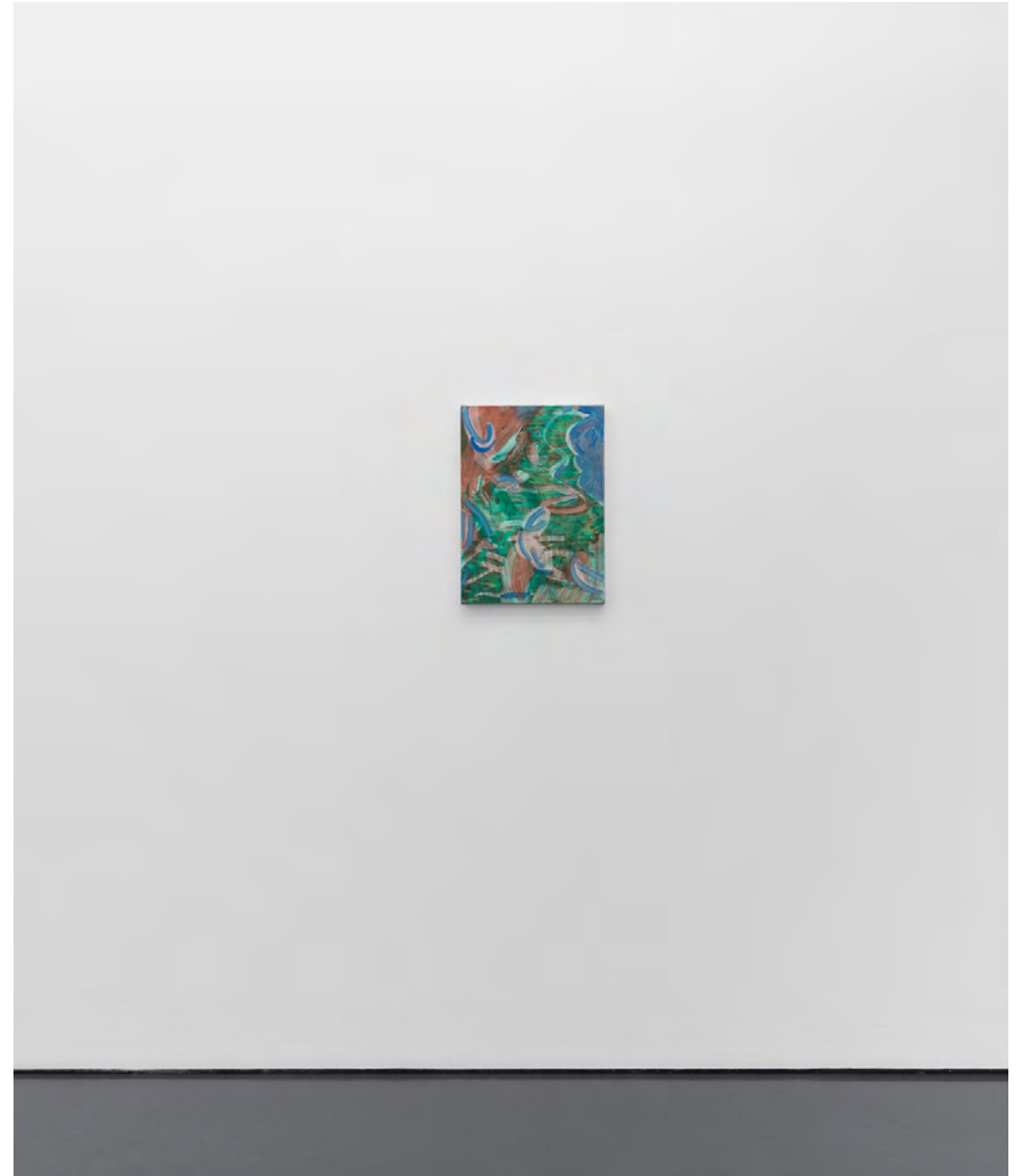
soft pastel and crayon on wall

variable size

Ana Manso: Galeria Pedro Cera
Artforum, February 2017
Markéta Starà Condeixa

To those familiar with the work of Portuguese artis Ana Manso, her double evocation of the idea of “order” in her recent exhibition -both in its title, “In Order of Appearance,” and in her emphasis on one of its structural pillars- might come as a surprise. In her practice, which has been deeply rooted within the medium of painting, Manso has always rejected any form of order, much as she has avoided the manifold fields of representation. Instead, the notion of an endless “landscape” composed of layers of paint, which are reminiscent of capsules of time -moments in which the artist returns to the canvas in an attempt to add to the gradually composed surface of the painting as such- suggests a form of abstraction based on the process of editing.

This operation connects Manso’s work to an invisible timeline. But hers is an analog process, and so her timeline forbids the “delete” or “undo” functions that we have become so used to in the digital age. She continually adds layers to already-layered surfaces, constructing what might be best understood as a process-based narrative but could also be described as an intuitive interplay among brushstrokes, forms, and colors. By using the idea of a timeline as a conceptual arena, Manso in many ways leaps into the subject of the cinematic. Specifically, this structure creates a break in her practice and allows for an introspective approach and a new, more conceptual viewing of her work by way of an implicit narrative that reveals not only



the end, 2016

oil on canvas
51 × 37 cm



the process of the works' making but also the importance of their titles, which serve to evoke individual parts of an assumed timeline, as exemplified by *the end* (all works 2016) or in *the meantime*, or the nature of its structure as such: *one thing before another, one thing after another*. As in experimental cinema, however, the conventional idea of the structure of storytelling is avoided and put under question here, allowing for fragments of the timeline to loosen from their base and to mix and merge as freely as the colors, layers, shapes, and forms in the paintings.

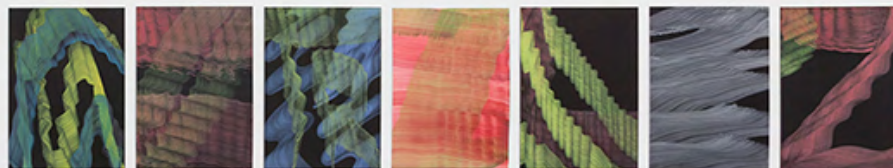
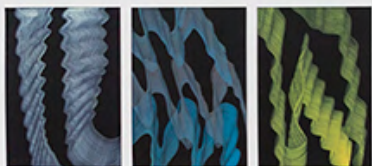
"In Order of Appearance" confronted the viewer with the materialization of a chain of events brought to life through a series of canvases, as a well as by *one thing before another, one thing after another*, a wall drawing of a horseshoe and an architectural detail. Manso has been playing with the figurative and the representational for some time -yet in this context, the mural served an architectural function, too. It provided an interval between individual parts of the assumed narrative, whose order was simultaneously reconsidered.

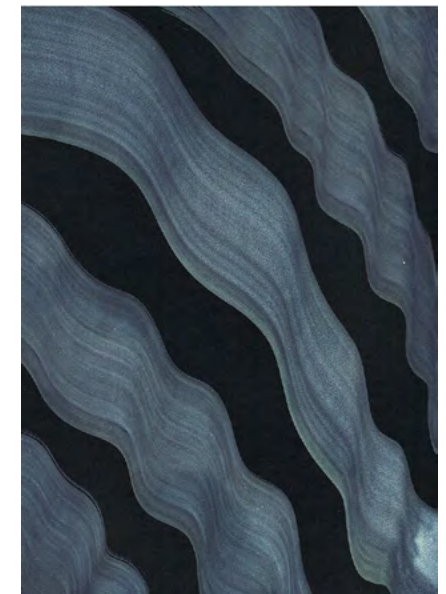
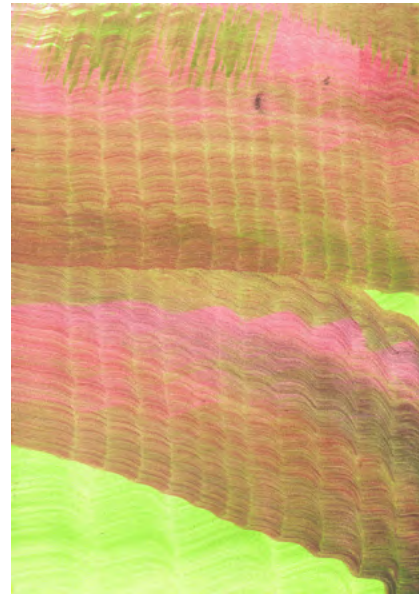
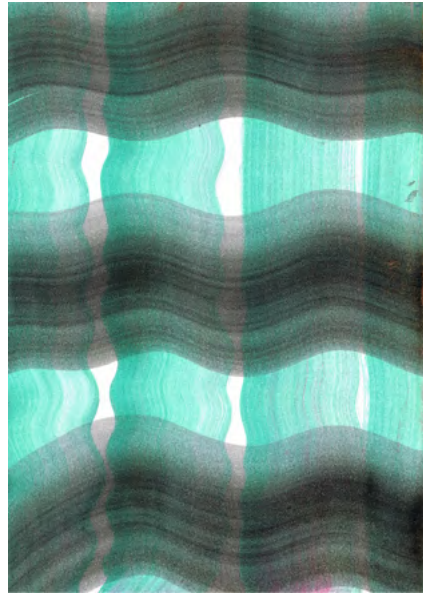
Although Manso was working with a revised and lightened color palette, her new paintings did not lose the characteristic depth of her previous efforts. On the contrary, their fragmented and complex nature allows them to reveal a multitude of individual surfaces and suggests a revised understanding of abstraction, which appears as an accumulation of solid and tangible fragments of the abstract reality that we live in today.

the end, 2016
detail



Exhibition view Z at Galeria Pedro Cera, Lisbon, 2013

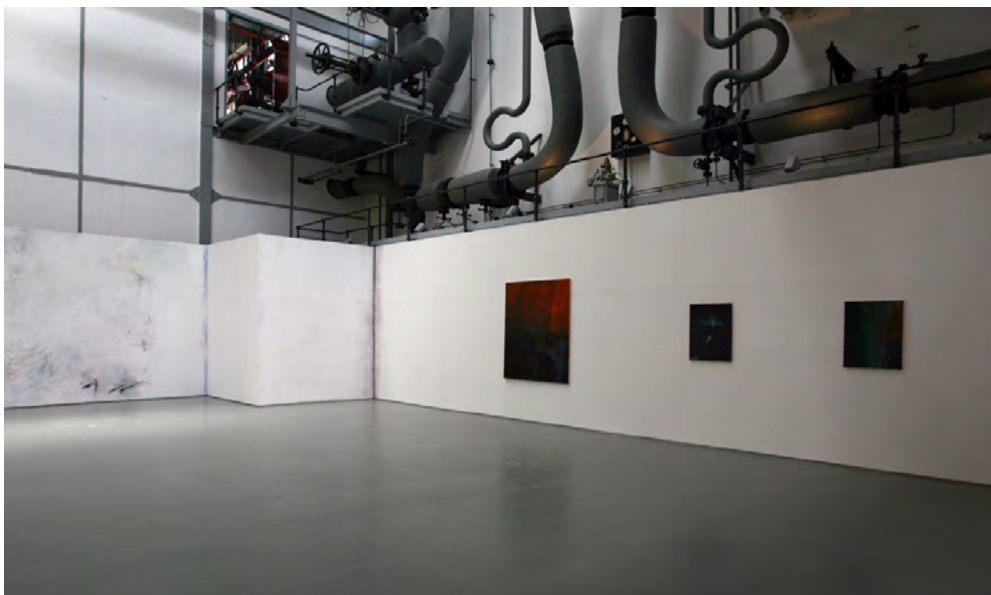




The shared name (serie), 2013
oil, pigment on paper
29,7 × 21 cm

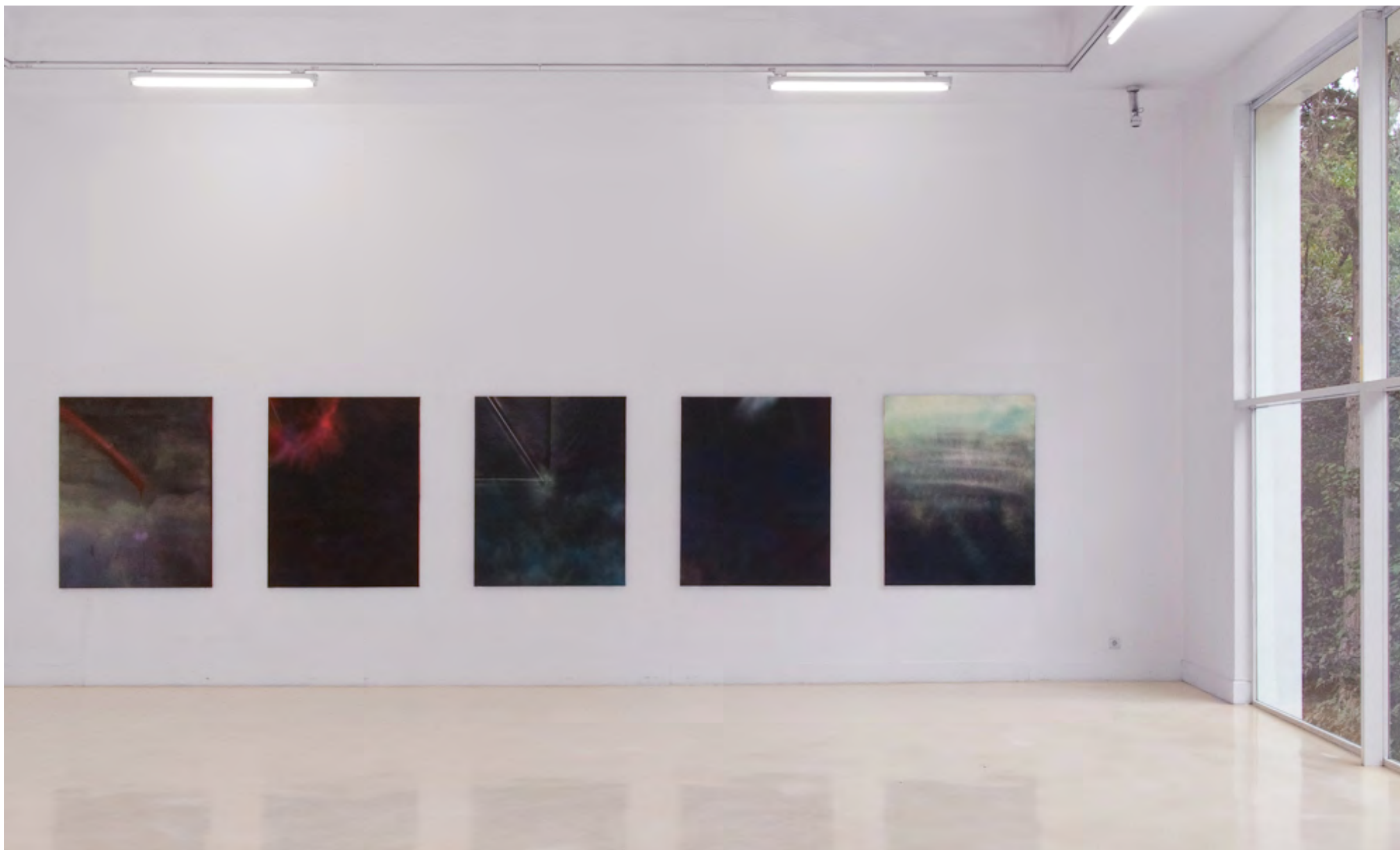


This is a circle, 2012
oil, pigment on canvas
469 x 168 cm



Exhibition view *Premio EDP Novos Artistas* at Museu da Electricidade, Lisbon, 2011





Exhibition view *O sol morre cedo* at Pavilhão Branco - Museu da Cidade, Lisbon, 2009



Falha de Ouro, 2009

gold leaf on ceiling

Exhibition view *O sol morre cedo* at Pavilhão Branco - Museu da Cidade, Lisbon, 2009

Ana Manso
Born in Lisbon, 1984
Lives and works in Lisbon

Education

2002-2007 BA Fine Arts-Painting FBAUL, Lisbon
2006-2007 Scholarship Sócrates/Erasmus, Facultat de Belles Arts, Universitat de Barcelona, Spain

Solo Exhibitions (selection)

2025 *dragon vein*, Galleria Umberto Di Marino, Naples, Italy
2024 *La Table Ronde*, NEVVEN, Gothenburg, Sweden
Menstruum, Pedro Cera, Lisbon
2020 *Tomorrow's weather*, Galleria Umberto Di Marino, Naples, Italy
2019 *Agar*, Galeria do Paço, Universidade do Minho, Braga, Portugal
2018 *Eye Massage*, Galeria Pedro Cera, Lisbon
accidentally touched my hair, Marquise, Lisbon
2017 *Two suns, two sons*, art3, Valence, France
Projectos Contemporâneos-Ana Manso: 'YO-YO', Fundação de Serralves, Oporto, Portugal
2016 *In Order of Appearance*, Galeria Pedro Cera, Lisbon
Não significam nada quando as faço - só uma confusão. Com o passar do tempo encontro algo onde me agarrar - como por exemplo - como - como..., Uma certa falta de coerência, Oporto, Portugal
2013 *Z*, Galeria Pedro Cera, Lisbon
2012 *Transition and duration*, Galleria Umberto Di Marino, Naples, Italy
oásis e o deserto, Galeria Pedro Cera, Lisbon

2011 *Universal*, Marz Galeria, Lisbon
Group Exhibitions (selection)
2026 *Dual Sim*, CACE Centro, Alcabideche, Portugal
2025 *Avenida 211*, MAC / CCB, Lisbon
Espiral (with André Romão), Projecto Pontes, Fundão, Portugal
Fulgor | Bienal de Arte Contemporânea da Maia, Maia, Portugal
Espiral (with André Romão), Appleton Square, Lisbon
2024 *Pulso de Seda* (with Rudi Brito), Buraco, Lisbon
2023 *Carta Cantata*, Casa Di Marino, Naples, Italy
La Flûte Enchantée, consultório sala de projectos & esculápio edições de artista, Chamusca, Portugal
Sovereign Art Prize 2023, Sociedade Nacional de Belas-Artes, Lisbon
Zonas de Transição - Obras da Coleção da Fundação PLMJ, Torreão Nascente da Cordoaria Nacional, Lisbon
Silvers in the Void, Mammoth, London
Froggy, Gemeinschaftsgarten Landhof, Basel, Switzerland
Good evening. Do not attempt to adjust your radio. There is nothing wrong. Belo Campo, Lisbon
Dark Safari, Museum do Côa, Vila Nova de Foz Côa, Portugal
do arquivo do acervo, MIAA, Abrantes, Portugal
2022 *Il Grande Brivido. Declinazioni di una collezione*, Palazzo Doria di Borgomaro, Italy
House of Tiger, Maus Hábitos, Porto, Portugal
Ninguém. Só eu. Centro de Arte Oliva, São João da Madeira, Portugal
2021 *Pintura. Tout court.* Galeria Juan Silió, Santander, Spain
Cangiante - A partir da Coleção da Caixa Geral de Depósitos, Centro de Arqueologia e Artes de Beja, Beja, Portugal
Pintura: campo de observação, Cristina Guerra Contemporary Art, Lisbon
Grandi Gallerie 02 - Galleria Umberto Di Marino - Un posto come un

	<i>altro dove appendere il cappello</i> , Galleria d'Arte Contemporanea, Museo Licini, Ascoli Piceno, Italy		
	<i>Chambre à soi</i> , Julio Artist-run Space, Paris		
	<i>100 Anos, 100 artistas</i> , Gare Marítima de Alcântara, Lisbon		
2020	<i>a room two rooms</i> , Kunsthalle Freeport, Oporto, Portugal		
	<i>Hier, Aujourd'hui, Demain</i> , works from Mudam's collection, Musée Mudam Luxembourg, Luxembourg		
	<i>Obras da coleção António Cachola</i> , Museu de Arte Contemporânea de Elvas, Portugal		
	<i>Arte em São Bento – Coleção Figueiredo Ribeiro</i> , Palácio de São Bento, Lisbon		
2019	<i>Voi rubate del tempo alla fretta, a noi il mare ci impone lentezza</i> , CASTRO based project, Ansedonia, Italy		
	<i>Voyage to the Beginning and Back, The Serralves Collection 1989-2019</i> , Museu de Serralves, Oporto, Portugal		
	<i>A line going for a walk</i> , MONITOR Lisbon, Portugal		
	<i>sssZ, UPERCUT</i> , Lisbon, Portugal		
	<i>Ponto de Fuga/ Vanishing Point</i> , Obras da Coleção António Cachola, Galeria do Torreão Nascente da Cordoaria, Lisbon, Portugal		
	<i>A musa em férias</i> , Casa Museu Guerra Junqueiro, Oporto, Portugal		
2018	<i>Arte em São Bento – Coleção António Cachola</i> , Palácio de São Bento, Lisbon		
	<i>yeti</i> , Museu Geológico, Lisbon		
	<i>YEMA</i> , Matadero - Centro de Creación Artística Contemporánea, Madrid		
	<i>Variations portugaises</i> , Centre d'Art Contemporain, Meymac, France		
	<i>Coleção de Serralves: Novas Linhas, Imagens, Objetos</i> , Fundação de Serralves, Oporto, Portugal		
	<i>Now it is Light</i> , Galeria da Boavista, Lisbon		
2017	<i>1000 anos depois entre Vénus e Marte</i> , Galeria Municipal do Porto, Oporto, Portugal		
	<i>Arte em São Bento – Serralves 2017</i> , Palácio de São Bento, Lisbon		
2016	<i>Magician's Right Hand</i> , FUTURA, Prague		
	<i>Aujourd'hui je dis oui</i> , Galeria da Boavista, Lisbon		
	<i>Rinoceronte-Ananás</i> , Galeria Murias Centeno, Oporto, Portugal		
	<i>Menthol</i> , Ar Sólido, Lisbon		
2015	<i>Group Show</i> , Schwarz Contemporary, Berlin		
	<i>Cidra Da Luz Escoval Manso Mendes Romão Sena</i> , Ar Sólido, Lisbon		
	<i>Sirena</i> , Galleria Umberto di Marino, Naples, Italy		
	<i>Contemporary Divan</i> , Palazzo Milio, Ficarra, Italy		
	<i>Wet Wet Sunset Ear on a Wall</i> , Syntax, Lisbon		
2014	<i>Through Painting</i> , Rivolidue, Milan, Italy		
	<i>The go-between</i> , Museo Di Capodimonte, Napoli, Italy		
	<i>Acervo – Artistas portugueses en la Colección Navacerrada</i> , Centro de Arte Alcobendas, Madrid		
	<i>Sereia</i> , Museu Nogueira da Silva, Braga, Portugal		
	<i>Schwarz Contemporary</i> , Berlin		
	<i>Quotes from the Left Left hand</i> , Galleria Massimo de Luca, Mestre Venezia, Italy		
	<i>Wondering Paths</i> , Plataforma Revólver, Lisbon		
2013	<i>Entre lo fugitivo y lo infinito</i> , Galería Maisterravalbuena, Madrid		
2012	<i>Gótico</i> , Parkour Lisboa, Lisbon		
	<i>Under Fire</i> , Galeria Baginski, Lisbon		
2011	<i>Prémio EDP Novos Artistas</i> , Museu da Electrecidade, Lisbon		
	<i>Thin Air</i> , Marz Galeria, Lisbon		
	<i>Prémio Fidelidade Mundial 2011 Jovens Pintores</i> , Chiado 8, Arte Contemporânea, Lisbon		
	<i>Conversation Piece</i> , Galeria de Arte Convento Espírito Santo, Loulé, Portugal		
2010	<i>Diamantes na sola dos sapatos</i> , Galeria 102-100, Castelo Branco, Portugal		
2009	<i>O sol morre cedo</i> , Pavilhão Branco, Museu da Cidade, Lisbon		

	<i>Uma mesa e três cadeiras</i> , ETIC, Lisbon
	<i>Democracia entre Tiranos</i> , Galeria Pedro Cera, Lisbon
	<i>Kubla Khan</i> , Arte Contempo, Lisbon
	<i>Recruit</i> , Stúdió Gáleria, Budapest
2008	<i>Observatório Tangencial 1</i> , Seven Days Project, Lisbon
	<i>A River ain't too much to love (part-ilha)</i> , Spike Island, Bristol, UK
	<i>O Ladrão de Túmulos</i> , Lagar de Azeite, Oeiras, Portugal
	<i>Eurásia</i> , Casa-Museu Dr. Anastácio Goçaves, Lisbon
2007	<i>Anteciparte 2007</i> , Museu de História Natural - Salão Negro, Lisbon
	<i>Antes que a Produção Cesse</i> , Espaço Avenida, Lisbon

Catalogues and Publications

2021	<i>Pintura. Tout Court</i> , Juan Silió Gallery, Santander, Spain
	<i>Cangiante</i> , Fundação CGD – Culturgest, Câmara Municipal de Beja / CAAB, Portugal
2019	<i>Ana Manso: Agar</i> , Cura Books, Rome, Italy
2017	<i>Yo-Yo</i> , Museu de Arte Contemporânea de Serralves, Porto, Portugal
2009	<i>O Sol Morre Cedo</i> , CML edition, Lisbon

Residencies

2022	The International Studio & Curatorial Program (ISCP), New York
2019	Casa Mahare, Pizarra, Málaga, Spain
2018	El Ranchito / EGEAC, Matadero - Centro de Creación Artística Contemporánea, Madrid
2008	Budapest Galéria / CML, Budapest
2007	Eira 33, Lisbon

Public Collections (selection)

CACE - Coleção de Arte Contemporânea do Estado, Portugal
Mudam Luxembourg. Musée d'Art Moderne Grand-Duc Jean, Luxembourg
Fundação de Serralves, Porto, Portugal
Fundação Calouste Gulbenkian, Lisbon
Coleção Câmara Municipal de Lisboa, Lisbon
Fundação PLMJ, Lisbon
Coleção António Cachola, Elvas, Portugal
Fundación Barrié, A Coruña, Spain
Fundazione Rivoli Due, Italy
Collezione Ernesto Esposito, Italy
Collezione Agovino, Naples, Italy