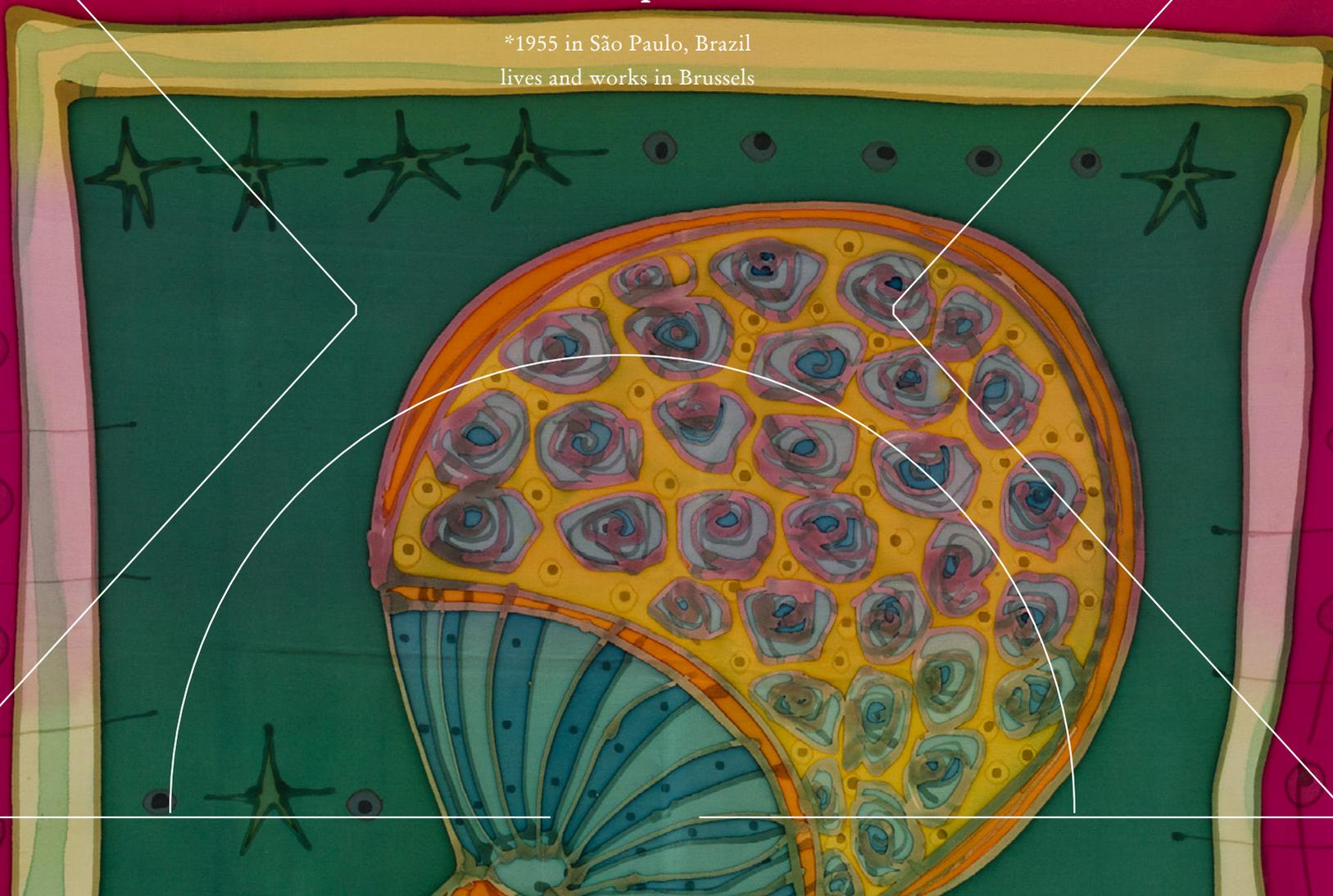


# Fernando Marques Penteado

\*1955 in São Paulo, Brazil

lives and works in Brussels





The practice of Fernando Marques Penteadó (aka f.marquespenteadó) is supported by a very well defined method that involves long processes and specific techniques that are tenaciously operated. The artist has a work trajectory specially marked by embroidery, which ends up linking clothing accessories, books and found objects. And for an aesthetic choice, it combines autobiographical and historical matter in the link of inventive literary creations.

Starting with in-depth research on the contribution of the textile universe to visual culture and the diffusion of knowledge, the artist elaborates narratives permeated by his own personal vocabulary, whose profoundness is articulated by playful undertones that constantly negotiate the meaning of things. In representations sewn by Fernando Marques Penteadó, we are faced with common human relations and historical and semantic displacements. It is within these that topics such as sexuality, homoeroticism, gender and violence are considered from a perspective that articulates, in a very particular way, social critiques from domestic environments.

**Fernando Marques Penteadó** (b. 1955, São Paulo, Brazil) lives and works in Brussels.

Selected solo exhibitions include at **Mendes Wood DM**, Brussels (2020); **Mendes Wood DM**, São Paulo (2018); **Freedman Fitzpatrick**, Los Angeles (2017); **Galeria Múrias Centeno**, Lisbon (2016); **Mendes Wood DM**, São Paulo (2014); **Museu do Objeto Brasileiro**, São Paulo (2014); **Mendes Wood DM**, São Paulo (2013).

His work was most recently included in group shows at **KIOSK**, Ghent (2022); **Pavilhão Branco**, Lisbon (2021); **Mendes Wood DM**, São Paulo (2021); **Kunstverein Harburger Bahnhof** (2019); **Guimarães**, Vienna (2018); **El Gran Vidrio**, Córdoba (2018); **JAN KAPS**, Cologne (2017); **Gladstone Gallery**, New York (2017); **CIAJG**, Guimarães (2016); **Jewish Museum**, New York (2015); **30<sup>th</sup> Bienal de São Paulo** (2012).

STUDIO VISIT









A collage of fabric and textile art. The background consists of various fabric panels with abstract, organic patterns in shades of brown, tan, and yellow. In the lower-left corner, there are three embroidered flowers in shades of orange and red. In the upper-right corner, there is a piece of white lace with orange and pink threads. In the center-right, several small, cylindrical metal objects are scattered. The entire composition is framed by a white border with small, evenly spaced vertical lines.

SELECTED  
EXHIBITIONS

2021

Pavilhão Branco, Lisbon

*Entretecido | Interlace*

The exhibition *Entretecido | Interlace* at Pavilhão Branco features the work by twenty-six artists attempting to address some of the ramifications of textile production for fashion, architecture, as codification or expression of identity politics or regional folklore.

For the show, Fernando Marques Penteado designed a new body of work inspired by his frequent visits to Portugal since the 1970s, and a period of residence in Porto between 2014 and 2018. The installation is entitled *Cultures on a map* and contains embroidered maps, flags and legends. The development of this body of work took as its starting point the ROTEP maps of Portugal Tourism, from the 1950s and 1960s, which the artist acquired in a bookshop in Lisbon. Each ROTEP map depicts one of Portugal's 272 counties. Their original design, with precise information and accompanied by curious comments, inspired the artist. Marques Penteado selected eight counties and interpreted them in drawings and embroidery, resulting in an installation that conceptually offers several entries: from ethnography to topography, from archeology to history, and the current role of tourism for the country. Other hand-embroidered works in the series, in cotton and wool, depict the traditional professions of the Fisherman or the Washerwoman, animals such as the lobster, and industries such as distilling and mining. If, at first glance, *Cultures on a map* seems to refer to the immediate Portuguese context, it also finds translation in one of Marques Penteado's favorite areas: the magnetic signs of the zodiac.





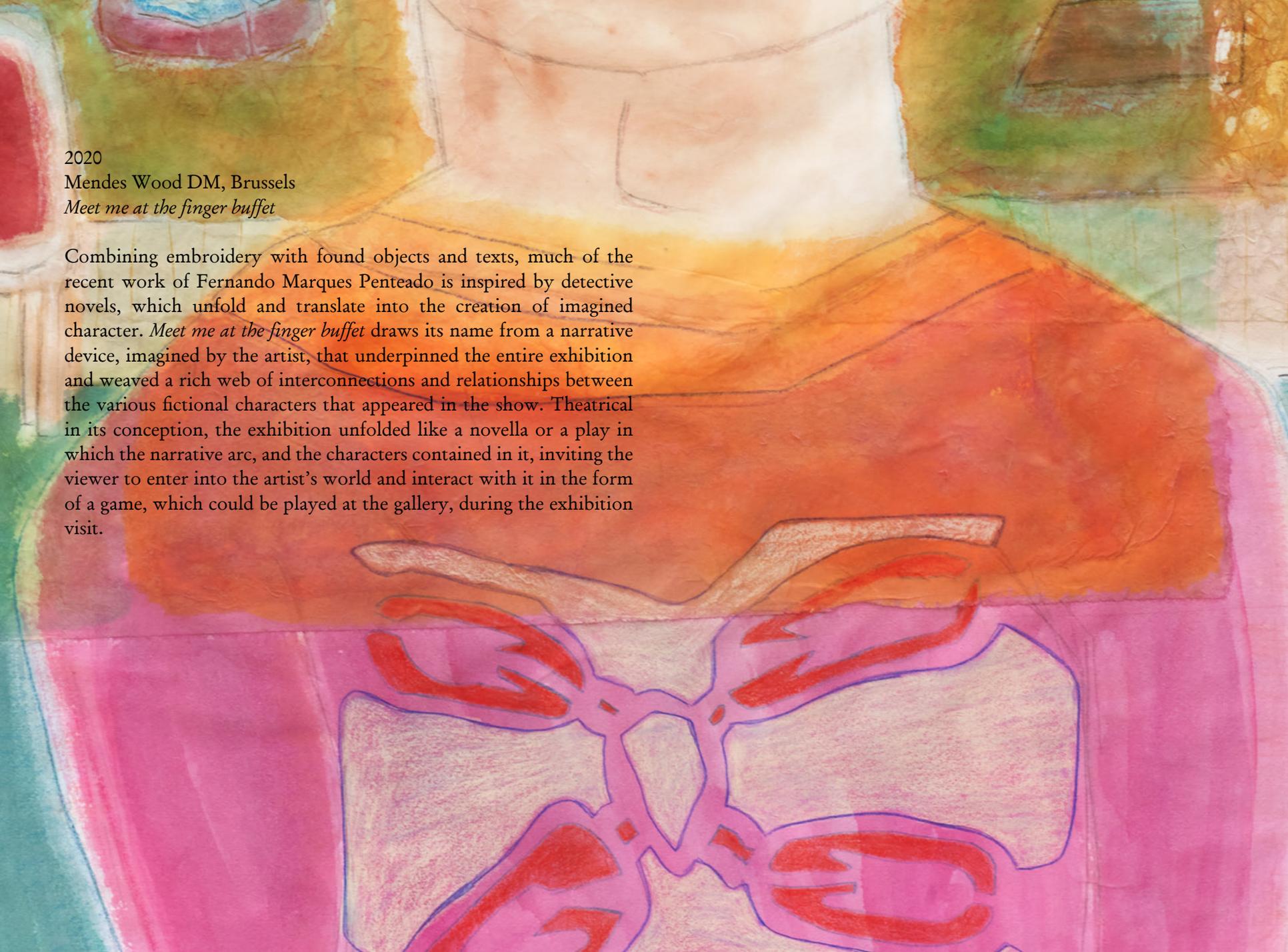
*Entretecido | Interlace, Pavilhão Branco, Lisbon, 2021*



2021  
TheMerode, Brussels  
*Le Pays de Nulle Part*



*Le Pays de Nulle Part*, TheMerode, Brussels, 2021

The background of the page is a large, abstract artwork. It features a complex composition of organic, flowing shapes in a rich palette of colors including deep reds, oranges, yellows, greens, and purples. The textures appear layered and somewhat translucent, suggesting a combination of materials like paper, fabric, or embroidery. The overall effect is one of vibrant, textured abstraction.

2020

Mendes Wood DM, Brussels

*Meet me at the finger buffet*

Combining embroidery with found objects and texts, much of the recent work of Fernando Marques Penteado is inspired by detective novels, which unfold and translate into the creation of imagined character. *Meet me at the finger buffet* draws its name from a narrative device, imagined by the artist, that underpinned the entire exhibition and weaved a rich web of interconnections and relationships between the various fictional characters that appeared in the show. Theatrical in its conception, the exhibition unfolded like a novella or a play in which the narrative arc, and the characters contained in it, inviting the viewer to enter into the artist's world and interact with it in the form of a game, which could be played at the gallery, during the exhibition visit.



*Meet me at the finger buffet*, Mendes Wood DM, Brussels, 2020



*Meet me at the finger buffet*, Mendes Wood DM, Brussels, 2020





*Meet me at the finger buffet*, Mendes Wood DM, Brussels, 2020



*Meet me at the finger buffet*, Mendes Wood DM, Brussels, 2020



2019

Kunstverein Harburger Bahnhof, Hamburg

*Five in Fives #1*

On view at Opener, the first *Five in Fives* exhibition, the selection of four portraits on rackets derive from the series of works entitled “men in trouble” - a project started by Fernando Marques Penteadó in 2018.

The series portrays fictional male figures whose backstories have evolved stitch by stitch on the woven surface of sports rackets. Using drawing, text, textile and embroidery, the portraits express the struggles of contemporary masculine life, addressing questions of gender, sexuality and regimes of power within society. Their life stories are literarily stitched to the net of a racket.

*men in trouble* is a series composed of rackets that have been hand-embroidered with portraits of fictional male figures against curious backgrounds. Embroidering over drawings and subsequently attaching these to the rackets, the backstories of these male figures have evolved stitch by stitch. From the lavish and grandiose life of a sculptor, to the risky and deceitful existence of a charlatan, the works express the intense, emotional and distempered moments in a man’s life and his pursuit to frame himself within his personal and cultural environments where he juggles to identify and retain his own profound beliefs.



*Five in Fives #1*, Kunstverein Harburger Bahnhof, Hamburg, 2019

2018

Mendes Wood DM, São Paulo

*rivieras \_\_bags\_\_scarves \_\_alps*

For *rivieras \_\_bags\_\_scarves \_\_alps*, Fernando Marques Penteado invites the visitors to a journey to a distant place, of an old-fashion glamour, Riviervas and Alps, casinos, fiscal and touristic paradises. In a series made from bags and scarves, the artist investigated the conterminous tension between consuming and collecting in a time of excesses and incongruences; his works refer to artisanal techniques and craft work as embroidery, painting and textile collage, all of those understood most often as small works of art of feminine tradition.

Along researching the origin of the production means in different chains and reasons, Fernando Marques Penteado proposed an observation on the theme and its contradictions; beyond aesthetic reasons, the artist exposed the relation among the lack of meaning in the consuming experience, be it of manufactured goods, intellectual property or social acceptance tickets.

“The word object must always be read as plural. Objects are born from contrasting geographic origins, of manufacturing unique secrets and always present complex and varied designs worldwide, therefore from one people to another, objects are put into service by their own creator in different ways. In lands where there have been certain cultivation, there will be certain harvest and the local society will serve itself of everything in particular that there have been extracted: this crop is its real culture, its objects, which on the other hand holds the matrix of different natures that thrive in its lands and in the soul of its population. Therefore, to all societies the ownership of local objects is the most proper feature and its currency.”

– Fernando Marques Penteado, 2018





*rivieras \_\_ bags \_\_ scarves \_\_ alps*, Mendes Wood DM, São Paulo, 2018



*rivieras \_\_ bags \_\_ scarves \_\_ alps*, Mendes Wood DM, São Paulo, 2018



“Our taste for eccentricity fed our commerce gesture without which we wouldn’t be humans since our experiential, relational, emotional and carnal interdependency as human beings is our most important essence. However, this same trade force has created delusions and excesses, unstoppable desires of consuming. The assets and well-being which we all end up aspiring have made the number of things easily produced nowadays and thoughtlessly discarded increase aberrantly.

Furthermore, we have stopped admiring existing objects that surround us; we have stopped granting them merit, beauty and the refinement, which they deserve and lie in their simplicity and economy, in the singular designs and exquisite execution. And for their misfortune, in the modern occidental world to objects there have been given the requirement of taste. Same tastes parade within iconic scenarios, and nowadays vanities are built among ski equipment for snow ski stations, the beach looks and scenarios of yacht gatherings, with drinks and sunset. In the midst of all this, few people can discern the place in themselves, what their personal registry is, their interior culture and their real self.”

- Fernando Marques Penteadó, 2018



*rivieras\_\_bags\_\_scarves\_\_alps*, Mendes Wood DM, São Paulo, 2018



*rivieras\_\_bags\_\_scarves\_\_alps*, Mendes Wood DM, São Paulo, 2018



I make it into an ancestral memory.

2017

Freedman Fitzpatrick, Los Angeles

*Guess Who's Coming to Dinner?*

“Tonight is the night, a mild summer evening. LUPE, a colorist living in LA has prepared dinner for her six closest male friends. They must decipher JOEL, a stuntman she recently fell in love with. Her friends are her knights: American-born Californians from Mexican backgrounds presently living in LA, who have been suffering, and collecting shares of their local, socially unbalanced, fractured urban environment. Like LUPE, they are lifelong stakeholders in discussions that have the rights and the representations of Latino communities at stake.

They all, JORGE, DIEGO, PEDRO, JUAN, PABLO, CARLOS and LUPE, work for the county's film industry. Same as JOEL, an Englishman who has been chasing opportunities in American productions. The knights will intimate and discreetly probe the proponent of LUPE's heart, a heart that must not be exposed after the unexpected destiny and fatal incidents she experienced. The stunt must be correct. They all confirm. The family altar bares candles on fire. The doorbell rings.”

— Fernando Marques Penteadó, 2017





*Guess Who's Coming to Dinner?*, Freedman Fitzpatrick, Los Angeles, 2017



I've been carrying this image with me since long ago  
when I used to work on applied arts.



*Guess Who's Coming to Dinner?*, Freedman Fitzpatrick, Los Angeles, 2017



*Guess Who's Coming to Dinner?*, Freedman Fitzpatrick, Los Angeles, 2017



2017  
Mendes Wood DM, Brussels  
*Neither.*



*Neither.*, Mendes Wood DM, Brussels, 2017



2016  
Galeria Múrias Centeno, Porto  
*Unknown Subjects Among Solitaires*



*Unknown Subjects Among Solitaires*, Galeria Múrias Centeno, Porto, 2016



*Unknown Subjects Among Solitaires*, Galeria Múrias Centeno, Porto, 2016



*Unknown Subjects Among Solitaires*, Galeria Múrias Centeno, Porto, 2016



2014

Mendes Wood DM, São Paulo

*3 Novels*

“Love creates plots which in turn define the destinies of its subjects, both courting and displeasing those who become involved in it. Life is the arena for these love stories, a play staged outdoors. *3 NOVELS* amplifies fictional stories that grew out of the narrator’s love-life with three of his lovers — Sean, Javier and Jonas. In the exhibition room, three panels with collages introduce these characters’ profiles. An interplay of drawings and embroidering are placed on different surfaces and media. The themes that most appear in these rooms are rife with erotic gestures, androerotic gestures, those concerned with addressing everyone and anyone who lives and breathes the male body in their veins, pulsating with erotic radiation and heat. Hence wanting it. And, from time to time, loving it.

All the rest... are stories.

What follows are selected passages unveiled through these novels—passages that are inconclusive since love itself never composes plot-lines with the same premise, a single answer or way out.”

— Fernando Marques Penteadó, 2014



*3 Novels*, Mendes Wood DM, São Paulo, 2014



*3 Novels*, Mendes Wood DM, São Paulo, 2014



*3 Novels*, Mendes Wood DM, São Paulo, 2014



2014  
A CASA, Museu do Objeto Brasileiro, São Paulo  
*Sentido Figurado*



*Sentido Figurado, A CASA, Museu do Objeto Brasileiro, São Paulo, 2014*



*Sentido Figurado, A CASA, Museu do Objeto Brasileiro, São Paulo, 2014*



*Sentido Figurado, A CASA, Museu do Objeto Brasileiro, São Paulo, 2014*

2013

Mendes Wood DM, São Paulo

*Common Denominator*

Fernando Marques Penteadó's first solo exhibition at Mendes Wood DM is a testament to the passage of the artist's time. The works on view evoked hand-made embroidery - the medium of choice in his series *common denominator*.

The extremely detailed nature of the stitches of the embroideries are the result of long, intensive working sessions. Hours upon hours of this laborious process can involve the darning of the fabric or fixing frayed openings. The artist is able to surprisingly combine the objects found by passers-by on a single surface.

Palpably, the visitor is invited to reflect on the impossibility of measuring the physical effort and the use (or non-use) of time for the self, which is clearly evident among the works on display. Soft, geometric, closed compositions inspired by the purity of near-symmetrical lines, make us forget, for a few blissful moments, the subtle hardness of the works created at the heart of the neo-concrete movement.

The stitch open to the infinite imagination of textile knowledge unfolds like a parachute, made in pure silk, which gently carried from air to land the spies of World War II fantastic narratives. Yes, those soldiers brought the reconnaissance map of enemy territory tied to their necks as scarves. *Common Denominator*, deals with the attractive abyss of excess of such aesthetic choice.





*Common Denominator*, Mendes Wood DM, São Paulo, 2013



*Common Denominator*, Mendes Wood DM, São Paulo, 2013



In the *NeoConcrete Malaise* there is a living touch of a revisitation, right in front of our eyes: the dirt of memories as value of indelible marks of body contact with the stoic times of missing windows of scarf shops. Like the filigree paint on fabric or the drawing that possesses a sewn notebook, remains are left, and there is no way to expunge the marks of inhabited drawers.

The stitch open to the infinite imagination of textile knowledge unfolds like a parachute, made in pure silk, which gently carried from air to land the spies of World War II fantastic narratives. Yes, those soldiers brought the reconnaissance map of enemy territory tied to their necks as scarves. *Common Denominator*, deals with the attractive abyss of excess of such aesthetic choice.



*Common Denominator*, Mendes Wood DM, São Paulo, 2013



2012  
30<sup>th</sup> Bienal de São Paulo  
*The Imminence of Poetics*



*The Imminence of Poetics*, 30<sup>th</sup> Bienal de São Paulo, 2012

2003

Crafts Council, London

Prison Speech Project, HM Prison Wandsworth;

Constance Howard Textile Research Centre; Boys Who Sew



An abstract artwork featuring a large, dark, wavy shape that resembles a stylized letter 'S' or a similar form. This shape is filled with a dense, intricate grid of thin, light-colored lines. The background is a solid, dark color. Several small, square, gold-colored patches are scattered across the composition, some within the grid and some on the dark background. The overall aesthetic is modern and geometric.

SELECTED  
WORKS



*Ikebana 02, 2023*

rafia, linen, dyed silk and hand embroidery

54.5 x 55.5 cm

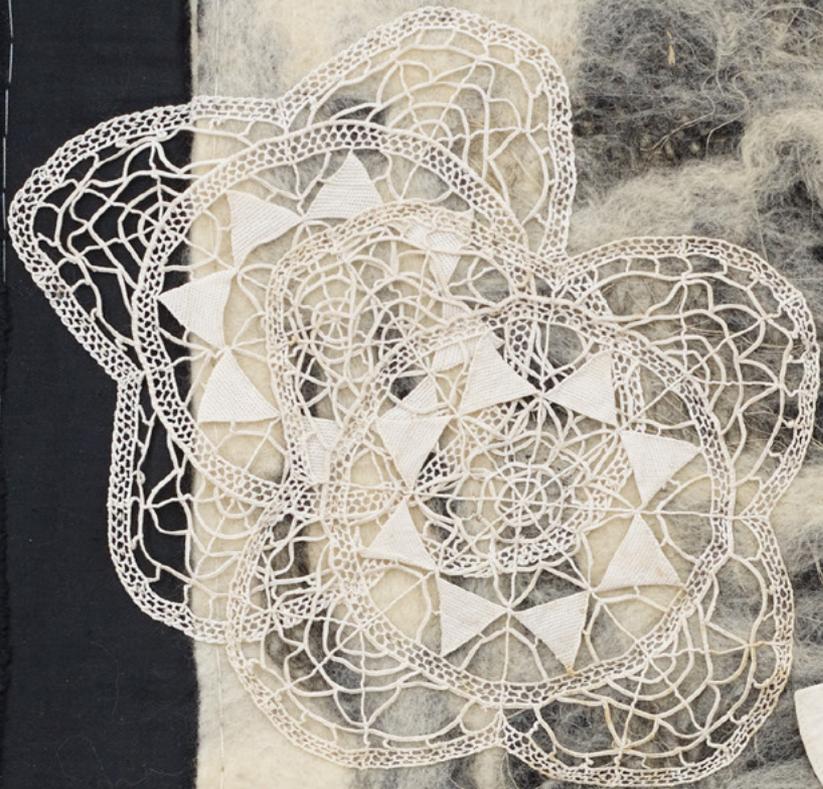




*Flower Tributes 11, 2021*

hand embroidery on felt, crochet, shirt collars, PVC mesh,  
denim, cotton, threads, plastic ring

97 x 64 cm





*Flower Tributes 09, 2021*

hand embroidery on printed silk, crochet, lace, plastic appliance,  
PVC mesh, threads, beads, metal ring

55 x 42 cm



*Flores para Lupe*, 2017

machine and hand embroidery on wools and jeans,  
wood shelf, glass vase

70 x 40 cm





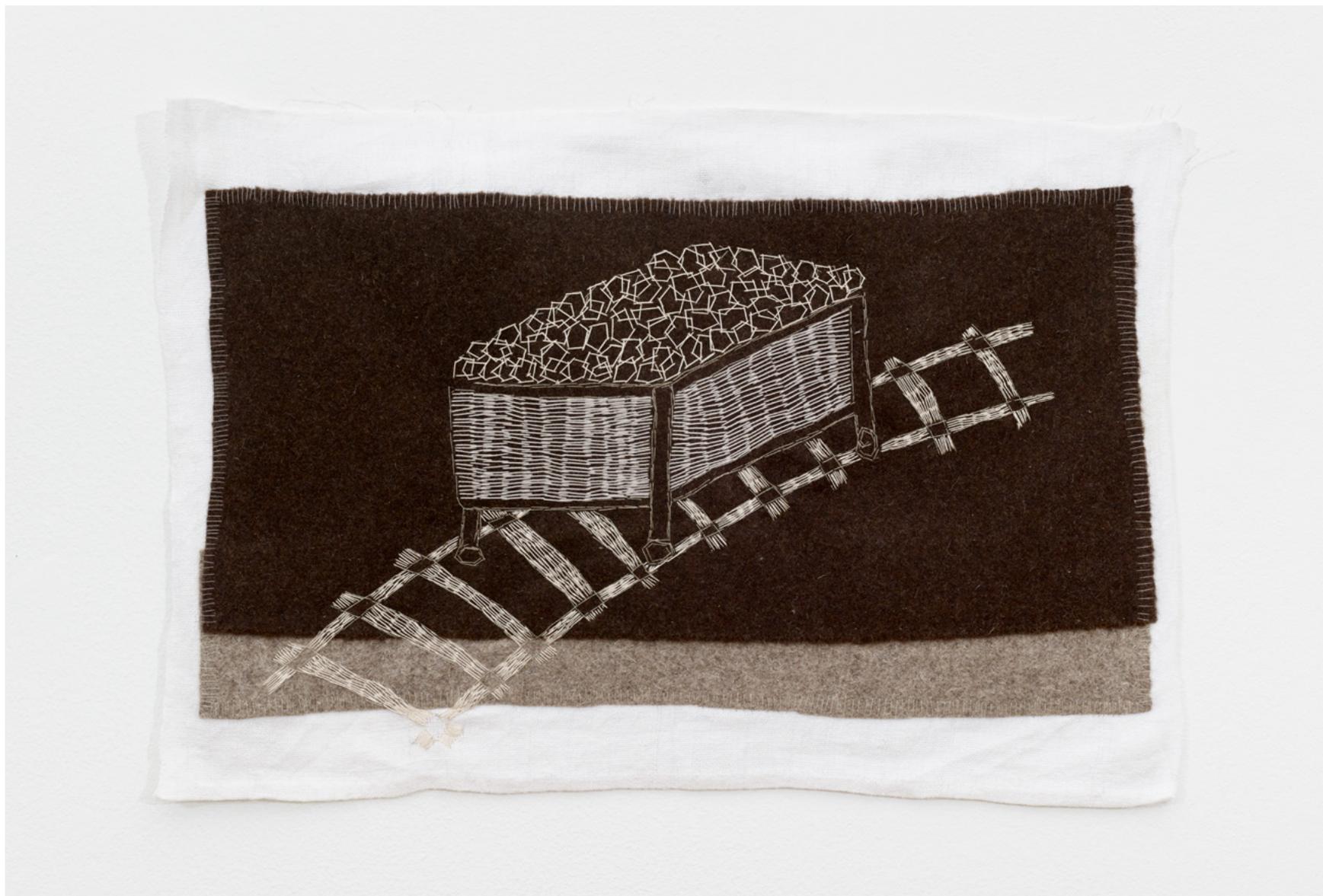
*Chocolate Box*, 2019

embroidery on PVC, linen, wood frame

55 x 89 cm



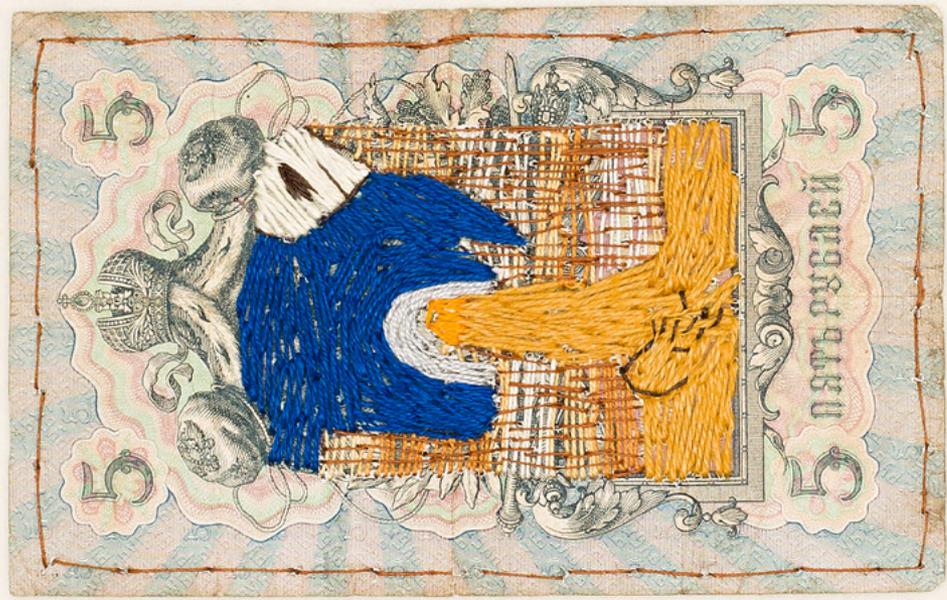
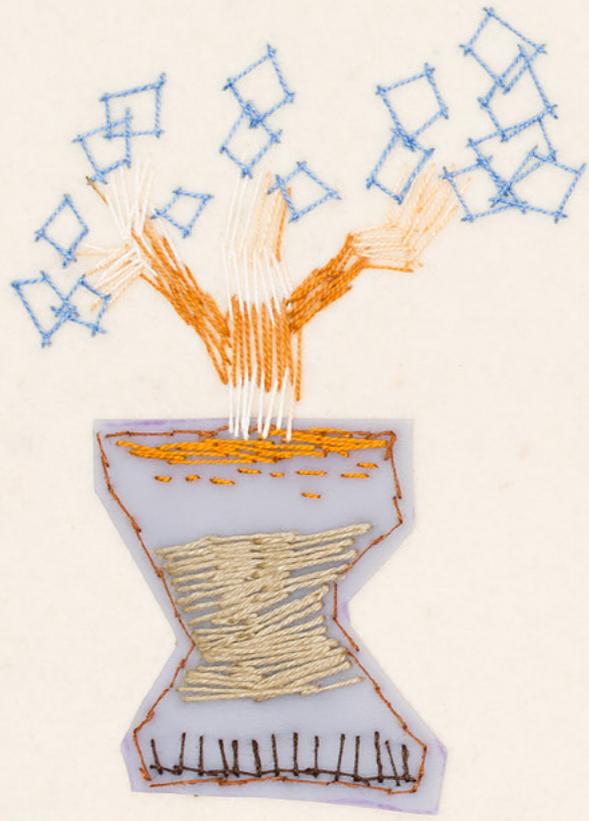
*VIP Snacks*, 2019, collage of embroideries on black PVC, 95 x 48 cm



*Mining, from the Cultures in a Map series, 2020, hand embroidery on cotton and wool, 56.5 x 43.5 x 3 cm*



*Mil boquetes 08, da série Wedgwood erótica, 2008, old banknote hand embroidery with linen thread on industrial felt, 22.5 x 47 cm*





*Flip flop (from the Identifique as palavras do vernáculo das prisões serie), 2001*

digital print on paper hand and machine embroidery

28 x 22.5 cm





*Chic Snacks 04, 2020*

collage, hand embroidery on cotton

56.5 x 43.5 x 3 cm





*Cadernos de Viagem\_06, 2018*

collages on paper, pencil and gouache drawings on cotton

60 x 40 cm





*Valto 3D\_\_06*, 2017, yarn, wool and cotton, nails, applied on linen, 60 x 30 cm



*Eduardo Jobim [E]], 2018, racket, cotton and linen thread, ballpoint pen, PVC, hand embroidery, 70 x 32 x 5 cm*



*Guillaume Alcan [GA], 2018, racket, cotton and linen thread, ballpoint pen, PVC, hand embroidery, 70 x 32 x 5 cm*



*Zorro, o rei da luta livre (from the “Camafeu e broches de reis, santos e homens veados” serie), 2004*

PVC hand embroidery with linen threads in industrialized bread basket

6 x 27 cm ø

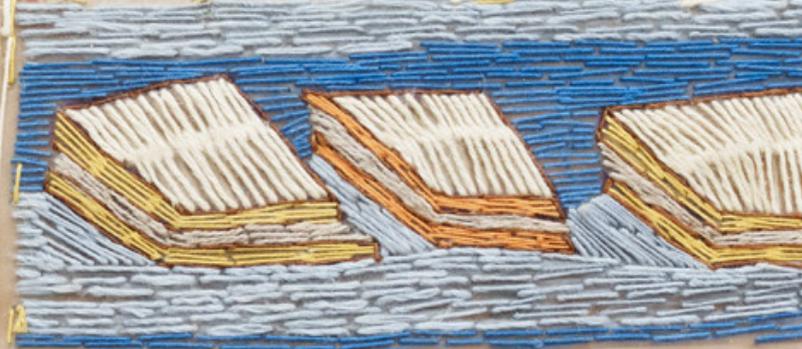


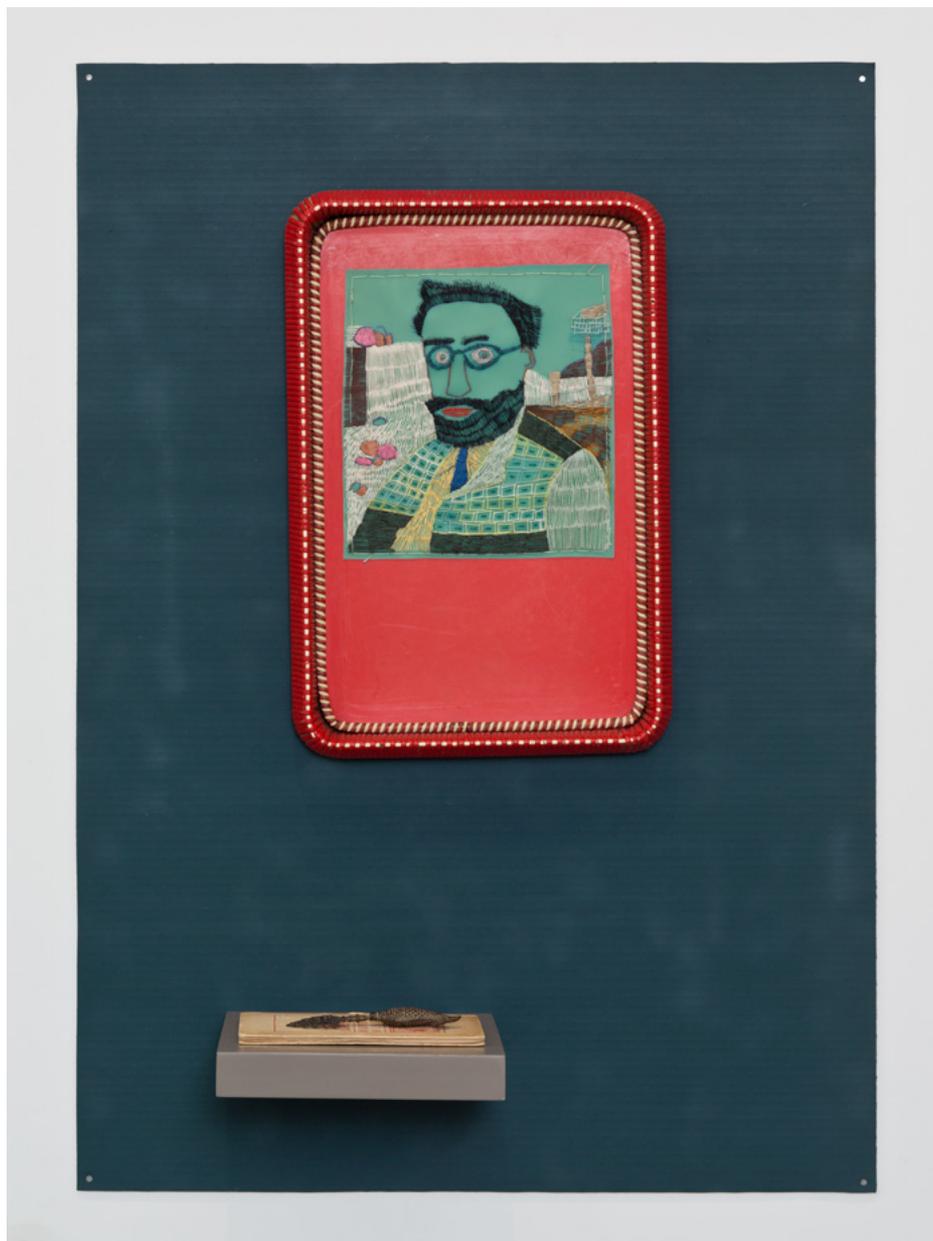






*Mexican Guest 04, 2017, book covers, hand embroidered plastic, paper, fountain pen, 21 x 28 cm (each)*





*[OE] Ólafur ErduArbjörnsson, 2017*

wooden tray with plastic décor, hand embroidered plastic surface,  
wood shelf, book, perfume holder

105 x 75 x 25 cm



*Mesa de centro, da série Sentido Figurado, 2014, reuse wood, hand and machine embroidery on industrial felt, various objects, 91 x 143 x 47 cm*



*Refúgio Distante 01*, 2012, bushings, embroidery dwarves, book covers, saline formations, shells and pottery, 18 x 56 x 40 cm





*VI Prêmio, da série Arranjos Premiados, 2014*

bouquet inside wicker basket,  
artificial flowers hand and machine embroidery,  
wool pennant, paint and trimmings

102 x 43 ø cm





*Untitled, (from the Bancarrota series), 2002, platter holder, muslin and linen threads, 8 x 43 x 20 cm*





*Os cubos da ciência*, 2013, hand and machine embroidery drawing on industrial felt, 51 x 119.5 x 5 cm



*Homenagem à Câmara Cascudo, (from the "Cortinas Franjadas" serie), 2008, different kinds of PVC hand and machine embroidery, 170 x 229 cm*



*Bolo de Sorvete Napolitano com Calvário, 2006*

PVC fringe hand embroidered and sewing machine forming a curtain

222 x 180 cm



## Education

2002

MA in Visual Arts/Textiles at Goldsmiths College, University of London, London, United Kingdom

1989

Post Graduate Degree in education at Institut für Waldorf Pädagogie, Witten-Annen, Germany

1985

Watercolour Techniques at Instituto d'Arte Donatello, Milan, Italy

1978

BA in Social Sciences – Anthropology, Sociology and Politics at Pontifícia Universidade Católica de São Paulo, São Paulo, Brazil

## Solo Exhibitions

2024

Lehmann & Silva, Porto, Portugal (upcoming)

2021

*Fernando Marques Penteado*, Caixa de Correio, Porto, Portugal

2020

*Meet me at the finger buffet*, Mendes Wood DM, Brussels, Belgium

*Fernando Marques Penteado: Scarves & Bags*, Mendes Wood DM, online

2018

*men in trouble*, Independent Art Fair with Mendes Wood DM, Brussels, Belgium

*rivieras \_\_\_bags\_\_\_scarves\_\_\_alps*, Mendes Wood DM, São Paulo, Brazil

2017

*Guess Who's Coming to Dinner?*, Freedman Fitzpatrick, Los Angeles, USA

2016

*Unknown Subjects Among Solitaires*, Galeria Múrias Centeno, Porto, Portugal

2014

*3 Novels*, Mendes Wood DM, São Paulo, Brazil

*Figurative Sense*, A CASA, Museu do Objeto Brasileiro, São Paulo, Brazil

*In Sosta*, Tenuta dello Scompiglio, Vorno, Italy

2013

*Common Denominator*, Mendes Wood DM, São Paulo, Brazil

2010

*Bankruptcy*, Museu Regional do Algarve, Faro, Portugal

2009

*Steaks and Tapas*, Galeria Polinesia, São Paulo, Brazil

2007

*Promised Lands*, V22 collection at Ashwin Street Gallery, London, United Kingdom

*On men...on stories*, Graphic Gallery, Kaunas, Lithuania

2005

*Proper Noun*, Dconcept Gallery, São Paulo, Brazil

2004

*In Double Bodies*, London Printworks Trust, London, United Kingdom

2003

*Projeto Boraceia Advent's Procession*, convento de São Francisco, São Paulo, Brazil

*Prison Speech Project*, HM Prison Wandsworth; Constance Howard Textile Research

Centre; Crafts Council, London, United Kingdom

1997

*Textile Speech*, Galeria Monica Filgueiras de Almeida, São Paulo, Brazil

1985

*Wearables*, Galeria Paradoxart, São Paulo, Brazil

## Group Exhibitions

2023

*Elzéard Bouffier*, TheMerode, Brussels, Belgium

*A Poética do Fazer: Moda e Arte no MAB*, Museu de Arte Brasileira FAAP, São Paulo, Brazil

*Rubedo*, performance, Tenuta dello Scompiglio, Torno, Italy

*The Postcard Party*, CC Strombeek, Grimbergen, Belgium

*STILL LIFE/STILL LIVING*, Olhão, São Paulo, Brazil

2022

*Dear Yves*, KIOSK, Ghent, Belgium

*The Clown Spirit - The Circus We Are*, Belgian Gallery, Namur, Belgium

*SOL*, Marli Matsumoto Arte Contemporânea, São Paulo, Brazil

*Amour, Gloire & Beauté*, TheMerode, Brussels, Belgium

*Le Pays de Nulle Part*, TheMerode, Brussels, Belgium

2021

*Entretecido | Interlace*, Pavilhão Branco, Lisbon, Portugal

*Male Nudes: a salon from 1800 to 2021*, Mendes Wood DM, São Paulo, Brazil

*Convergent Acts*, Bubble'n'Squeak, Brussels, Belgium

*Doubles*, June, Berlin, Germany

2020

*Transbordar - Transgressões do Bordado na Arte*, SESC Pinheiros, São Paulo, Brazil

*On the corner*, Tenuta dello Scompiglio, Vorno, Italy

*The Clown Spirit*, Galerie Ronny van de Velde, Antwerp, Belgium

*Garden of Time*, Mendes Wood DM, online  
*Ao Ar Livre*, São Paulo, Brazil  
**2019**  
*Five in Fives #1*, Kunstverein Harburger Bahnhof, Hamburg, Germany  
**2018**  
*SCHMALTZ*, Guimarães, Vienna, Austria  
*Dislexia*, El Gran Vidrio, Córdoba, Argentina  
**2017**  
*Namedropping*, JAN KAPS, Cologne, Germany  
*Lyrics on a Battlefield*, Gladstone Gallery, New York, USA  
*Neither.*, Mendes Wood DM Brussels, Brussels, Belgium  
**2016**  
*Odd Objects: an essay on proto-sculpture*, CIAJG, Guimarães, Portugal  
**2015**  
*Portraits: The last headline*, Galeria Bergamin, São Paulo, Brazil  
*Travelling Places*, Bienal de Maia, 2015, Galerias do Fórum da Maia / Centro Comercial Plaza, Maia, Portugal  
*Unorthodox*, Jewish Museum, New York, USA  
**2014**  
*3 Novels*, performance, Artissima, Turin, Italy  
*City (Re)Searches Experiences of Publicness*, Rotterdam, The Netherlands  
*Rituais com Máscaras : um face-a-face*, CIAJG, Guimarães, Portugal  
*A Composição do Ar – Coleção permanente e outras obras*, CIAJG, Guimarães, Portugal  
**2013**  
*Love and Hate to Lygia Clark*, Zacheta, National Gallery of Art, Warsaw, Poland  
*Pagan Kitchen*, Casa Modernista, São Paulo, Brazil  
*New Bondings*, Hacienda la Trinidad, Caracas, Venezuela  
*City (Re)Searches Experiences of Publicness*, M.K. Šančiai, Kaunas, Lithuania  
*City (Re)Searches Experiences of Publicness*, Community Arts Partnership, Derry, Northern Ireland  
**2012**  
*The Imminence of Poetics*, 30<sup>th</sup> Bienal de São Paulo, São Paulo, Brazil  
*Beyond History (artist in residence)*, CIAJG, Guimarães, Portugal  
*City (Re)Searches Experiences of Publicness*, Bluedrum, Dublin, Ireland  
**2009**  
*2<sup>nd</sup> Thessaloniki Biennale*, Mount Athos Centre, Thessaloniki, Greece  
**2008**  
*Experimenta Folklore*, Frankfurter Kunstverein, Frankfurt, Germany

**2007**  
*Kaunas Art Biennial TEXTILE 07*, Kaunas, Lithuania (curator)  
**2006**  
*Portrait*, V22 at Ashwin Street Gallery, London, United Kingdom  
*30 Artistas na Biblioteca*, Biblioteca do Pari, São Paulo, Brazil  
*V22 Collection*, Workspace Groups Clerkenwell Workshops, London, United Kingdom  
*Carte Blanche*, University of the Arts, curator Maria Moreira, London, United Kingdom  
**2005**  
*5<sup>th</sup> Kaunas Art Biennial 'Textile 05'*, M. K. Čiurlionis National Museum of Art, Kaunas, Lithuania  
**2004**  
*Boys Who Sew*, Crafts Council, London, United Kingdom  
*The Knitting & Stitching Show*, gallery space, London, United Kingdom; Dublin, Ireland  
**2003**  
*Alternating Currents – modern and contemporary Latin American Art*, firstsite @ the minorities art gallery, Colchester, United Kingdom  
**2002**  
*Final Degree Show*, Goldsmiths College, New Cross, London, United Kingdom  
*Creative Workshop*, HM Prison Wandsworth, London, United Kingdom  
*Random Cross Stitch*, 33, Monmouth Street, London, United Kingdom  
**1996**  
*Art to wear – Kunst als Kleidung*, Handwerkskammer, Dusseldorf; Textilmuseum Max Berk, Heildeberg, Germany  
**1991**  
*Guess who's coming for dinner?*, Imaginarium, Florianópolis, Brazil  
**1990**  
*Costume, an object of art?*, Fundação C.Gulbenkian, Lisbon, Portugal  
**1987**  
*Costume, an object of art?*, Museu de Arte de São Paulo, São Paulo, Brazil

**Collections**  
Constance Howard Resource and Research Centre in Textiles (CHRRCT)  
ESCALA \_\_ The Essex Collection of Art from Latin America  
KADIST Foundation  
Museu de Arte Brasileira FAAP  
Museu do Objeto Brasileiro  
Tenuta dello Scampiglio

Mendes  
Wood  
DM

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