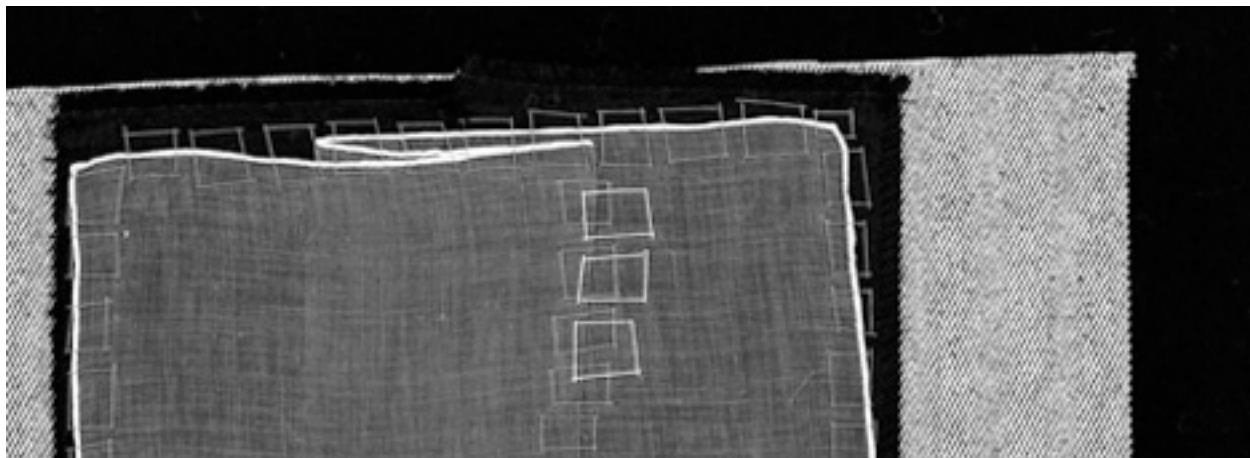


F. MARQUES PENTEADO

DENOMINADOR COMUM

FEBRUARY 2 – MARCH 2, 2013

OPENING: SATURDAY, FEBRUARY 2, 2PM – 6PM



"Malaise" neo-concretista 04 (detail), 2011, linens, cottons and hand embroidery on wool industrial felt

f.marquespenteado's solo exhibition at Mendes Wood is a testament to the passage of the artist's time. The works on view evoke the hand-made embroidery -- the medium of choice in his series "common denominator".

The stitches of these works are laden with the attention to details of his protracted working sessions. From this tenacious condition of hours and hours without interruption, sometimes to reach the frayed opening, sometimes the darning of the fabric, the artist brings together on the same surface surprising objects randomly found by the passerby. This is what we see in *A Casa* (The House) (a construction inside a cutlery case), *Refúgio Distante* (Distant Refuge) (a loofa gourd, shell and embroidery) and *Facas 01* (Knives 01) (a small tray). With urban hunting skills, f.marquespenteado evidences his readymade findings, in the style of street-dumpsters and garage sale events -- as in *Refúgio Distante 02* (Distant Refuge 02 -- an oil painting on a restored canvas), *O Repouso da Guerreira* (Warrior's Rest) (a chair with cushion) or *sem título* (untitled) (collage with crochet on manual bucket dyes).

About the NeoConcrete *Malaise* series (ten pieces in linen and one in silk), the development of the "Fernando" stitch behind, a recurring technique in the artist's work (developed by the artist while at Goldsmiths in London), embeds in its sequential structure of squares an uncompromising homage to the visual tapestry code of the Albers couple; to the economic rigor of the field with the letter, trace and knot of Mira Schendel; to the colors and patterns of Leonilson's cloths; and even, why not?, to the sophistication of finishing details of *Forma* (Forma S.A., *Móveis e Objetos de Arte* in Sao Paulo, a factory and shop founded in the 1950's that owned the copyrights of major international designers. It was bought by Giroflex in 1997).

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 quite symmetrical lines, make us forget, for some healthy moments, the subtle hardness of the works created at the heart of the neo-concrete movement.

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.

Marcio Harum
January, 2013

f. marquespenteado was born in 1955 in Sao Paulo, where he presently lives and works. He has participated in numerous group exhibitions, including 30a. Bienal de São Paulo "Iminência da Poéticas" (Sao Paulo, 2012), "Para além da História" no Centro Internacional de Artes José de Guimarães em Guimarães (Portugal, 2012), the solo show "A bancarrota" at the Museu Regional de Faro [Faro, Portugal, 2010], "Experimenta Folklore" at the Frankfurter Kunstverein (Frankfurt, Germany, 2008) and the solo exhibition, "Promised Lands" at V22 Gallery (London, England 2007). His work is in permanent collections as the V22 Collection and Constance Howard Resource and Research Centre in Textiles [CHRRCT] (London, England), the Essex Collection of Art from Latin America (Colchester, England), and the Kaunas Textile Biennale Collection em Kaunas (Lithuania).