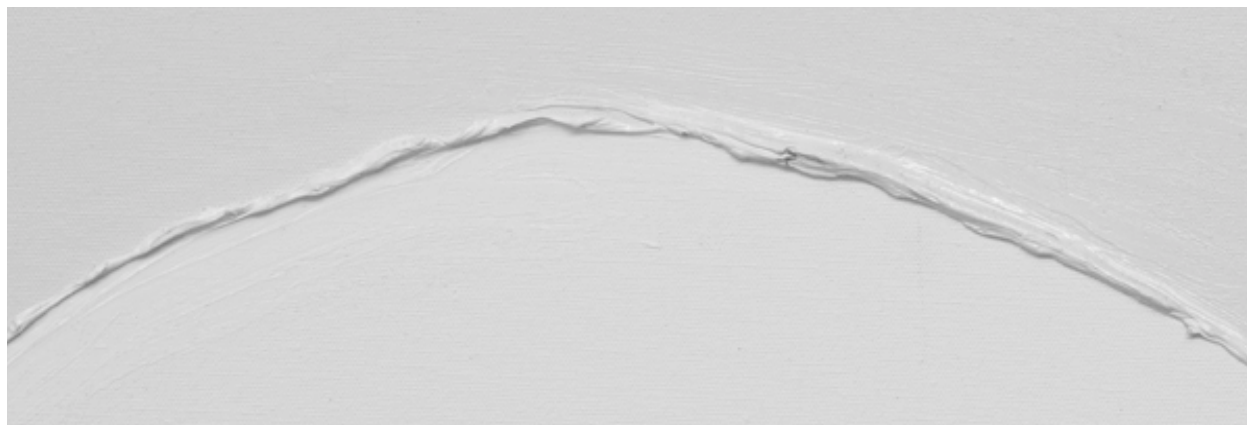


PAULO MONTEIRO

SEPTEMBER 28 – NOVEMBER 16, 2013

OPENING: SATURDAY, SEPTEMBER 28, 2PM – 7PM



Mendes Wood DM is pleased to announce the first solo exhibition of Sao Paulo based artist Paulo Monteiro at the gallery. Critic and curator Tiago Mesquita writes about Monteiro's practice,

Inside Out

The recent exhibition of Paulo Monteiro is one of his most inventive. The artist unfolds the questions of his work in different means and absorbs new meanings from the ungovernable paste with which he has been working for years.

Many of the canvases are almost monochromatic, made of a thick layer of paint that loans a homogeneity to the surface. However, Monteiro also thins areas with of brush. He moves a small portion of the thick layer to another space. This subtle dislocation, recollective of the work by Willys de Castro, removes the integrity of color reveals it to be an object on canvas. The paint is no longer color, adjective, but a thing, a noun. But that is no advantage for it.

Besides constantly reversing the sense of colors in his paintings and in the molds for his sculptures, he also creates objects that make us look at strips of metal, paper and sticking tape, cardboard, nails, ropes, and laminated paper inside out.

The artist always takes advantage of the tense relationship between the contours and the paste. By molding his sculptures, he reveals the viscosities and the slippery aspect of the material more than actually conforming it. And this is because the mold, in art history, was the instrument used to make a flexible matter gain a stable and permanent definition in a recognizable form.

When we observe to some of the small wall reliefs, the molding gesture of Monteiro largely deforms symmetric shapes, allowing the paste to leak to the sides of whatever is giving it shape. Therefore, the gesture does not bring the form to the surface, but instead it reveals the matter. He also employs dislocations often so that whatever was down words will be turned upright, and whatever was in front could is set backwards.

In older sculptures, the artist worked with this relationship as a kind of instability, so the shape seemed to be coming apart. We could see the gesture of the sculptor always losing to the material, a sort of gag, in which he tried to create shape in material that continuously come undone. It is clear that, here, the presence of the material is strong. But from subtle dislocations, the new exhibition by Paulo Monteiro makes us observe things from inside out, like crepe paper apparently hold together glued by strips of bond paper.

Tiago Mesquita

Paulo Monteiro, (born Sao Paulo, 1961), lives and works in Sao Paulo, Brazil.

Influenced by R. Crumb and Luiz Sa, Paulo Monteiro started to drawing comics in 1976, publishing his drawings in underground magazines like "Boca", "Papagaio", and later in "Makongo" and "Almanak 80".

From 1983 until 1985, the artist was part of the group "Casa 7" with Carlito Carvalhosa, Fábio Miguez, Nuno Ramos and Rodrigo Andrade, exhibiting his works at the Museum of Contemporary Art – Sao Paulo, Museum of Modern Art– Rio de Janeiro and in the 18th Biennale – Sao Paulo in 1985.

His first individual exhibition was in 1987 at Gabinete de Arte Raquel Arnaud, exhibiting sculptures that deal with the questions of equilibrium. The same year, Paulo Monteiro participated in the exhibition "Modernite, Art Brasilien du XXe Siècle" at Musée de la Ville, Paris, France and at the MAM – Sao Paulo. In 1991 a book was published on his drawings accompanied by texts of critic Alberto Tassinari

From the artist by had several individual exhibitions at Galeria Paulo Figueiredo, and Galeria Marília Razuk. In 1994 Paulo Monteiro returned to exhibit individually at the 22th Biennial. In 1999 he won the Vitae of Arts. In 2002 he participated in an exhibition in tribute to Lucio Fontana at the Centro Cultural Banco do Brasil - Rio de Janeiro and CCBB - Sao Paulo. In 2006 Monteiro made an exhibition at the Centro Universitario Maria Antônia and made the "design wall" at the MAM - Sao Paulo. In 2008 the Pinacoteca do Estado de Sao Paulo, held a solo exhibition with a selection of works between 1989-2008, curated by Taisa Palhares. In 2012 he exhibited paintings and sculptures at Centro Cultural Maria Antônia.