

Room Temperature
Allan Gandhi
Jun 6 – Aug 1, 2026

Mendes Wood DM is pleased to present *Room Temperature*, the first solo exhibition in Brussels by São Paulo-based painter Allan Gandhi.

Noted for the shifting expressions and quiet strangeness of his subjects, Gandhi begins to paint with the intention of surprising himself with the ideas presented at the final stage. The resulting elements, therefore, should not be understood as the themes that surround his creations so much as the feeling of certainty that comes from working on paintings he takes pride in and that feel right to the current moment.

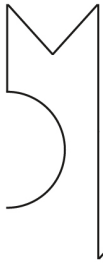
In *Room Temperature*, the artist is particularly moved by the materiality of painting. This refers to the technical implications of the craft itself, unpacked in works which can feel incredibly material, such as in *The Fight* (2026, all works from this year), fluid as in the practice of watercolor exemplified by *Leather Gloves* or even intentionally satirical as in the drawing-like *After Sex*. But it is also echoed in the intention of the artist to defy a single reading of the artworks, proposing instead the freedom of ambivalence. And so, the characters that populate the images created by Gandhi are at once familiar and absurd, confronting the viewer through their innate peculiarity. Although often male-like, they do not necessarily imply a gaze. They are, more simply, the fruit of Gandhi's enduring quest to conjure characters that attract yet alarm. Heads might disappear into smoke, or limbs might stretch to surreal proportions, as in *The Hypnotized*, in no pre-set condition. In a multilayered painting symbolically titled *Self-portrait in My Forehead*, the artist perhaps mockingly responds to the effort to frame one's creative output.

Significantly, Gandhi views his practice as a pictorial diary of life, responding to experiences, lived or felt, and interpreting them through images. By choosing to paint such moments, the artist makes a (conscious) decision to live with these emotions, however troublesome they might be to the viewer or himself. In placing the artworks together for this exhibition, the artist recalls the sensation of entering a space for the first time and the insecurities that surround these early pre-assumptions, allegedly reading the room. But what conclusion can be drawn about a body of work that brings forward subjects that might be dressed in uniform like in *Sing for Your Supper*, adorned with hats or gloves like in *O vilão*, or almost naked like in *My Bed*? Hence, the title chosen for the show brings forward an essential doubt on the thermic sensation of its images, but most importantly an awareness of interrelationships that circulate beyond them.

Language and humor are further elements that inform the artist's practice. Gandhi chases thought-provoking ideas that trigger sensations of amusement or eschew objectivity, as in *Oysters Bouquet*. What becomes evident is that this intuition, as Allan Gandhi describes, is the moving force behind his decisions painted on canvas, cardboard, or linen without any preceding sketch or experimentation. Beyond the studio, the artist draws inspiration from artists such as Marlene Dumas, Miriam Cahn, Edvard Munch, and R.B. Kitaj, among other figures who motivate his quest for surprise. By testing the limits of the material or the stability of his characters, the artist alludes to upcoming pages of his ever-growing diary.

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Depicting themselves through a range of facial expressions, gestures, and actions, Allan Gandhi's characters speak a compact, idiosyncratic language that moves between eccentricity and the wildness of internal play. Familiar and absurd in equal measure, they confront the viewer through their innate peculiarity, often male-like yet refusing a fixed gaze, the result of the artist's ongoing search for figures that attract and unsettle. Heads may dissolve into smoke or limbs extend to surreal proportions, always in open possibility. Working with a vibrant palette and applying oil paint in varied hues and tones, Gandhi builds a dramatic painterly language transmitted through expression and material presence, in works that can feel dense, fluid, or intentionally satirical. Treating his practice as a pictorial diary, he responds to experiences lived or felt, allowing emotion, language, and humor to guide decisions made directly on canvas, cardboard, or linen, without preliminary sketches.

Allan Gandhi (b. 1989, Guarujá, Brazil) lives and works in São Paulo.

Recent solo exhibitions include presentations at **Mendes Wood DM**, Brussels (2026); **Sardenberg**, São Paulo (2025); and **GRUTA.CC**, São Paulo (2024).

His work has been included in group exhibitions at **Andrew Kreps Gallery**, New York (2026); **Au Passage**, Paris (2026); **Droste Galladé**, Paris (2026); **Galeria Luisa Strina**, São Paulo (2025); **Kubik Gallery**, São Paulo (2025); **Auroras**, São Paulo (2025); **Delphian Gallery**, London (2025); and **Quadra Galeria**, São Paulo (2024); among others.

The artist has been a resident at **Piramidon Centre d'Art Contemporani**, Barcelona (2026) and **Duplex Air**, Lisbon (2022), with an upcoming residency at **Palazzo Monti**, Brescia.

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