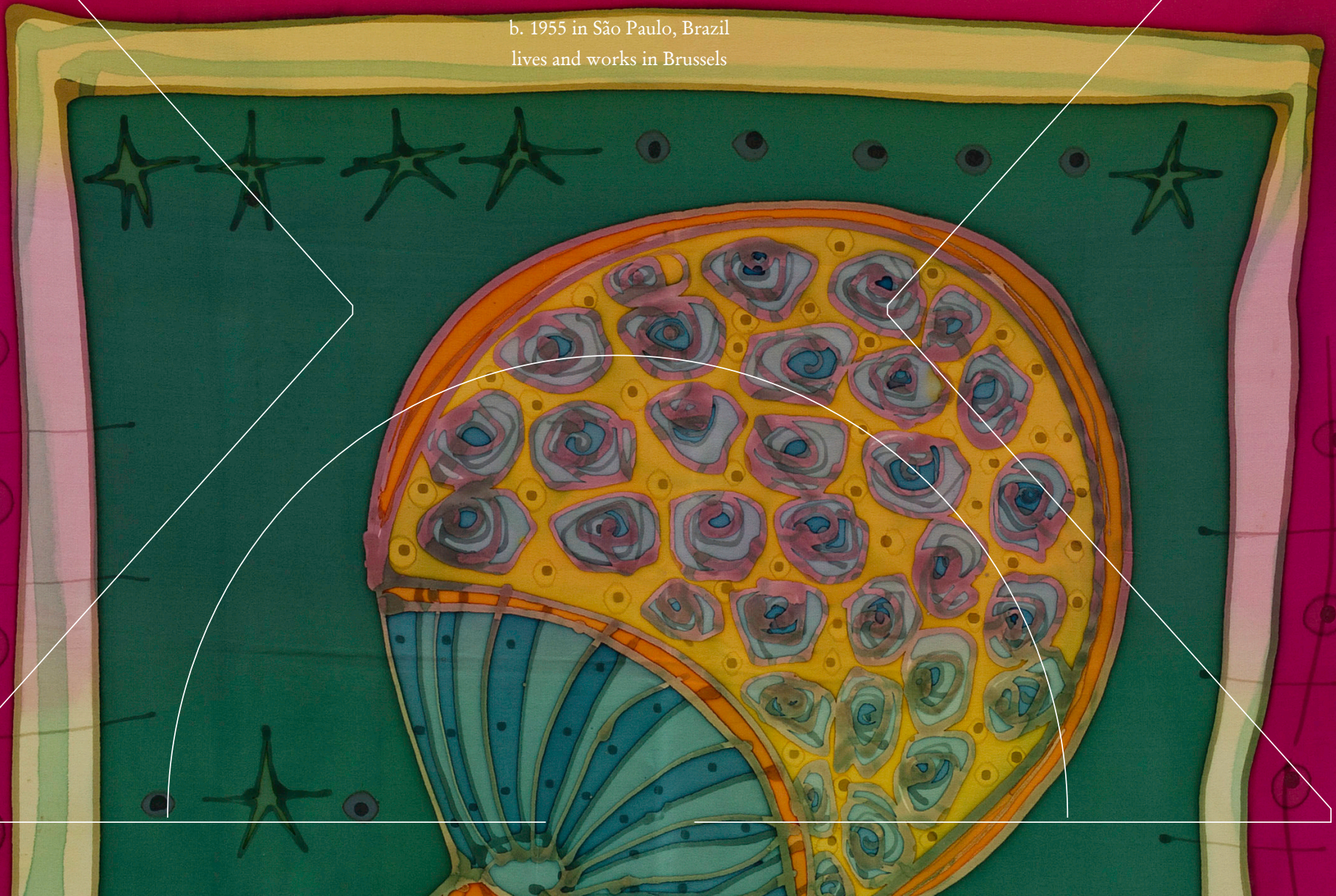
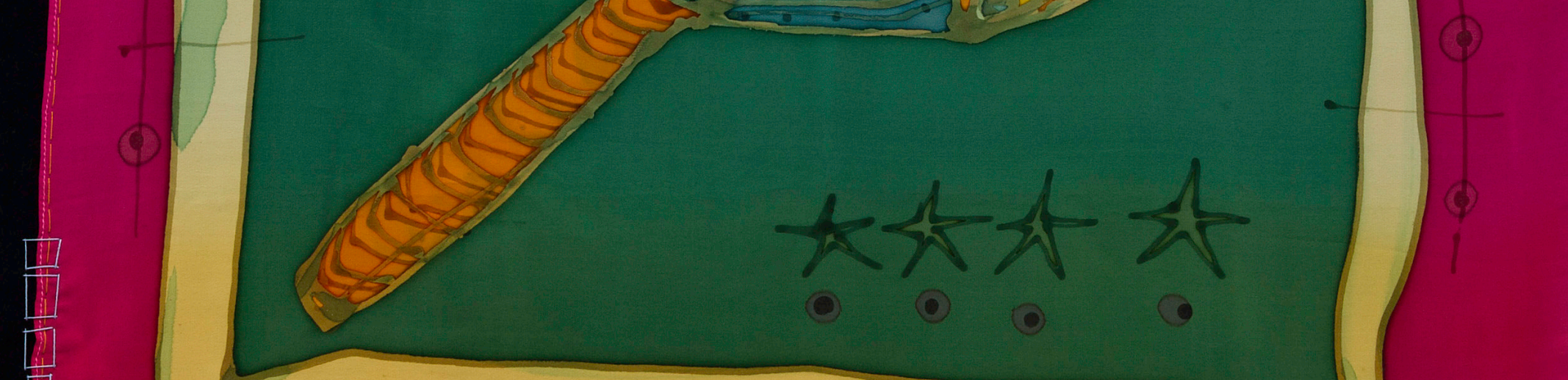


Fernando Marques Penteado

b. 1955 in São Paulo, Brazil
lives and works in Brussels





The practice of Fernando Marques Penteado (aka f.marquespenteado) 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 Penteado, 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 Penteado (b. 1955, São Paulo, Brazil) lives and works in Brussels.

Selected solo exhibitions have been held at **NW Aalst**, Aalst (2025); **Culturgest**, Lisbon (2025); **Mendes Wood DM**, São Paulo (2024); **Lehmann & Silva**, Porto (2024); **Caixa de Correio**, Porto (2021); **Mendes Wood DM**, Brussels (2020); **Freedman Fitzpatrick**, Los Angeles (2017); **Museu do Objeto Brasileiro**, São Paulo (2014).

His work was most recently included in group shows at **BOZAR**, Brussels (2024); **CC Strombeek**, Strombeek (2023); **Museu de Arte Brasileira FAAP**, São Paulo (2023); **Farol Santander**, São Paulo (2023); **KIOSK**, Ghent (2022); **Mendes Wood DM**, São Paulo (2021); **Pavilhão Branco**, Lisbon (2021); **Kunstverein Harburger Bahnhof**, Hamburg (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); **30th Bienal de São Paulo**, São Paulo (2012).



STUDIO VISIT







SELECTED
EXHIBITIONS



2025

Culturgest, Lisbon

Stubborn Draft — *Ardent Fictions*

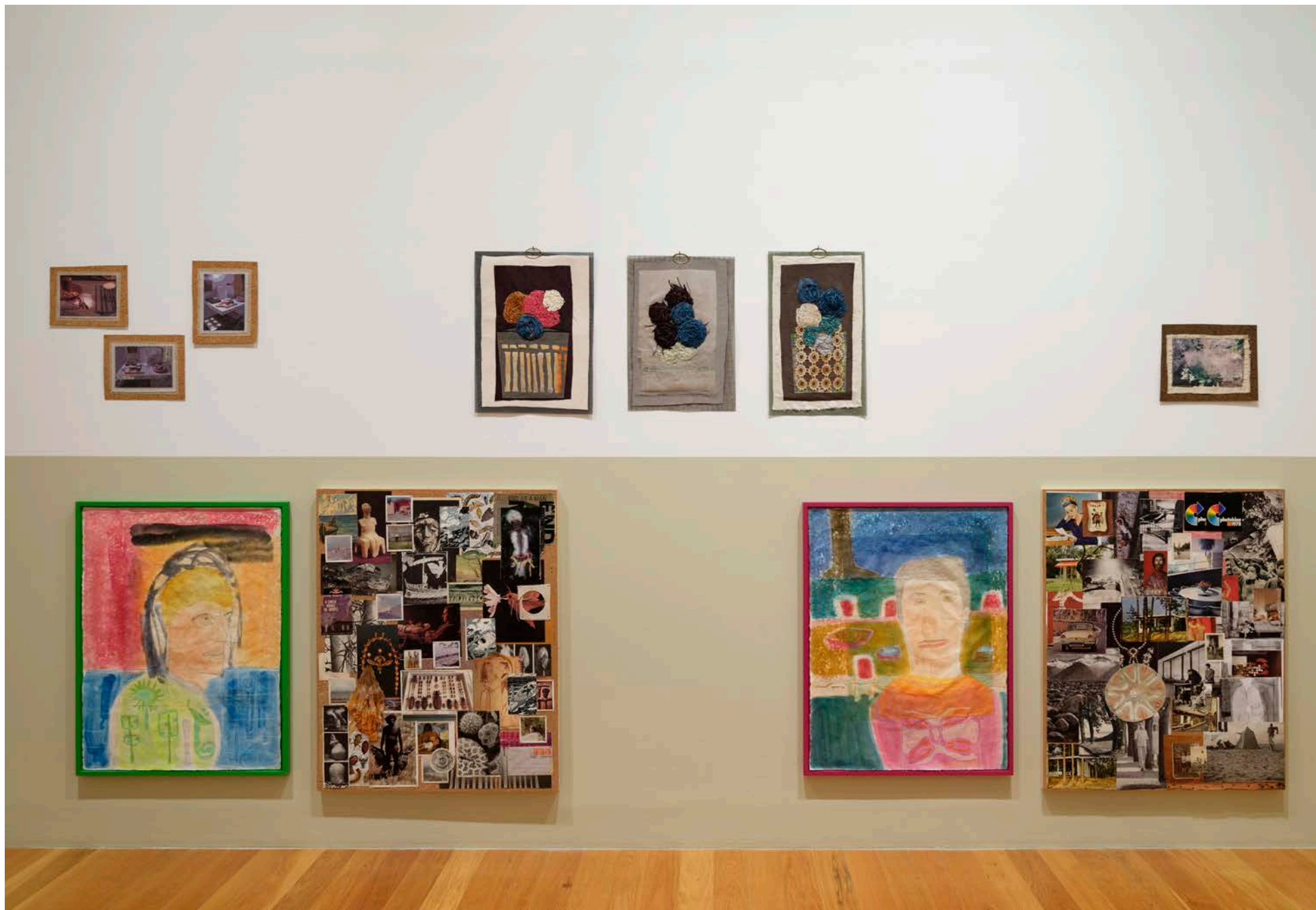
One of the obsessions of the so-called 20th century avant-garde movements in art was a desire to merge art and life. The goal was to move art from the sterile realm of contemplation and into everyday life, putting it at the service of representing and incorporating ordinary things and popular expressions and, if all went well, actively contributing to the transformation of social relations and shared sensibility. Fernando Marques Penteadó took this mission to heart; so much so that it is practically impossible to distinguish between his life and his art. More than that, that distinction is undesirable.



*Stubborn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025



*Stubbhorn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025



*Stubborn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025



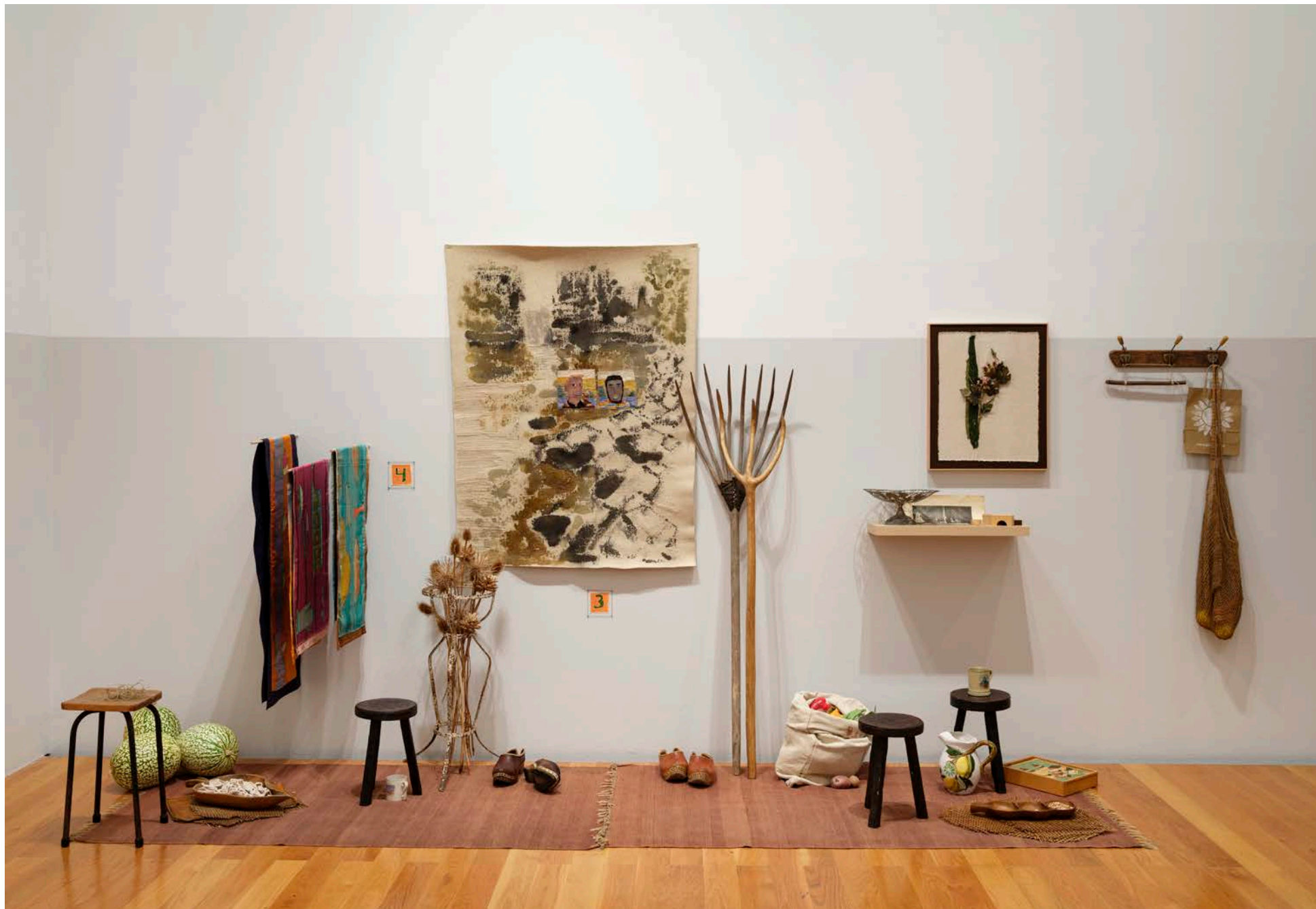
*Stubborn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025



To enter an exhibition by Marques Penteadó is to enter his home, wander around his living room, his bedroom, peek inside his closet and scrutinise his bookshelves; to sit in his chairs and read his diaries, leaf through his albums and immerse yourself in his stories. But it is also to realise that, despite all the evidence, his art is not of the biographical or confessional kind; that his case is more complex than that. That somewhere in time, the individual Marques Penteadó and the artist Marques Penteadó signed a pact of communion and transference that made their lives – the imagined one and the other – one continuous flow. That's why his work is full of stories – of narratives, figures, images and objects – that resemble in every way the stories we ourselves compose when we pull on the thread of memory. The same tensions, joys and dramas that we experience are played out in them, but filtered through the lens of Penteadó's *cafona*, tacky aesthetic – a sign of the *ficcio*real space where his life takes place and his freedom is expressed.

Stubborn Drafts — *Ardent Fictions* is one of the artist's most extensive exhibitions ever. The seven spaces that comprise it propose immersion in scenarios whose plots are unveiled in our minds in real time. As if standing with a foot on either side of the cinema screen, the exhibition is a journey through the threshold space of fantasy, where all boundaries and hierarchies are undone by the force of the torrent where all the tributaries of life converge.





*Stubbhorn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025



*Stubborn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025



*Stubborn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025



*Stubborn Draft*___*Ardent Fictions*, Culturgest, Lisbon, 2025

2025

Network Aalst, Aalst

Tender, Trivial, Totemic Table Talks

In *Tender, Trivial, Totemic Table Talks*, São Paulo-born artist Fernando Marques Penteadó (b. 1955) transforms the exhibition space into a site of encounter, where everyday rituals—setting a table, sharing food, telling stories—take centre stage. By softening hierarchies and imagining new forms of connection, Penteadó draws attention to the social lives of objects and the politics of hospitality.

At the heart of Penteadó's practice is a sensitivity to the often-overlooked aesthetics of daily life. For this project, he sources tables from local thrift stores in Aalst, adorning them with textiles and objects imbued with personal taste and history. Totemic sculptures—created by a local artisan—are initially decorated with snacks contributed by the community during three public activations. When the food is gone, the sculptures are reimaged with snack replicas, handmade by children and young people in school workshops.





Tender, Trivial, Totemic Table Talks, Netwerk Aalst, Aalst, 2025



Tender, Trivial, Totemic Table Talks, Netwerk Aalst, Aalst, 2025



By engaging informal networks, local economies, communities, and schools, Penteado expands the temporal and institutional boundaries of the exhibition. The project becomes more than a display—it is a process, shaped by participation, memory, and care.

Set in a former passementerie—NW was once a factory for ornamental embroidery—the exhibition reactivates the building’s material history. Penteado reframes decoration not as excess, but as a gesture of attention—challenging established hierarchies of taste and cultural legitimacy. His theatrical use of colour, pattern, and repetition evokes a camp sensibility: tender, attentive, and grounded in often-overlooked forms of expression and the invisible labour behind them.

This ethos also threads through his textile works and wall arrangements, where theatricality meets sincerity. Through repeated gestures and motifs, Penteado weaves layered, resonant narratives that honour everyday life.

Tender, Trivial, Totemic Table Talks invites us to reconsider how we gather, who gets a seat at the table, and what shapes our shared cultural spaces.



Tender, Trivial, Totemic Table Talks, Netwerk Aalst, Aalst, 2025



Tender, Trivial, Totemic Table Talks, Network Aalst, Aalst, 2025

2024

Mendes Wood DM, São Paulo, Brazil

ARDOR AND WRATH

We perpetually oscillate between pacification and affront. Ardor regenerates and fosters prosperity. Wrath reaps, eliminates, and triggers rancor. In this vast world, there is no place more serene, esteemed, and sought after than a home. And for a house to be consecrated as a home, it requires protection. Evoking the protection of a home, of a family, is an ancestral gesture. Emblematic figures cast their effects and vitality, which the house then adopts as its guardians.

Some walls in the exhibition revive ancient forms that call for fertility, others seek health, and others devotion. The side walls, however, are dedicated to one of the guides of the current year, 2024, *Exu_Bará*, with his abilities as a tenacious messenger between the physical and the psychic, subterranean worlds.

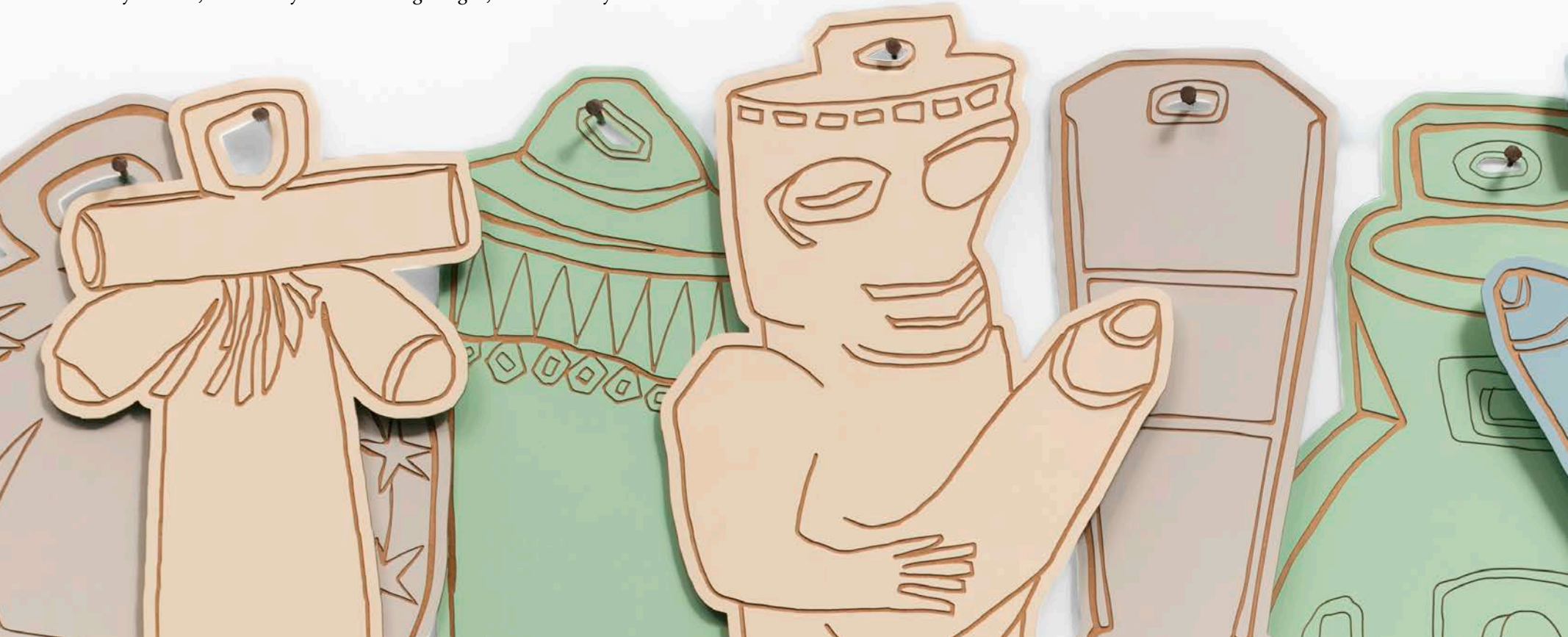
Another large wall presents a continuum of stories about homes: when they are already owned, when they are still being sought, or when they are lost due to

misfortune. Fictions, arrangements, ornaments, sculptures, and maps expand our terrestrial globe. The home, just like life, oscillates between solid and ephemeral, beautiful and in ruins, protected or at the mercy of the elements and curses.

Finally, the exhibition includes three fictional narrative lines, accompanied by satellite objects: 1. the saga of Lurdes as she retrieves the urn containing her sister's ashes; 2. the joyful journey of Konrad from Bratislava in the Czech Republic to Portland in the USA; and 3. a riddle describing the inconsiderate man—a character, unfortunately, still very much in vogue.

That's it. Come and enjoy.

– Fernando Marques Penteado





ARDOR AND WRATH, Mendes Wood DM, São Paulo, 2024



ARDOR AND WRATH, Mendes Wood DM, São Paulo, 2024



ARDOR AND WRATH, Mendes Wood DM, São Paulo, 2024



ARDOR AND WRATH, Mendes Wood DM, São Paulo, 2024



ARDOR AND WRATH, Mendes Wood DM, São Paulo, 2024

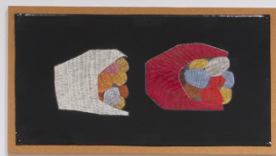


ARDOR AND WRATH, Mendes Wood DM, São Paulo, 2024

ad Life

1984 Cab Ride 1995 NYC 1975 Cesarean 1957 CDC 1981 wonderbread 1995

Crisc
Wild is



2024
BOZAR, Brussels
Love is louder





Love is louder, BOZAR, Brussels, 2024



Love is louder, BOZAR, Brussels, 2024



2024

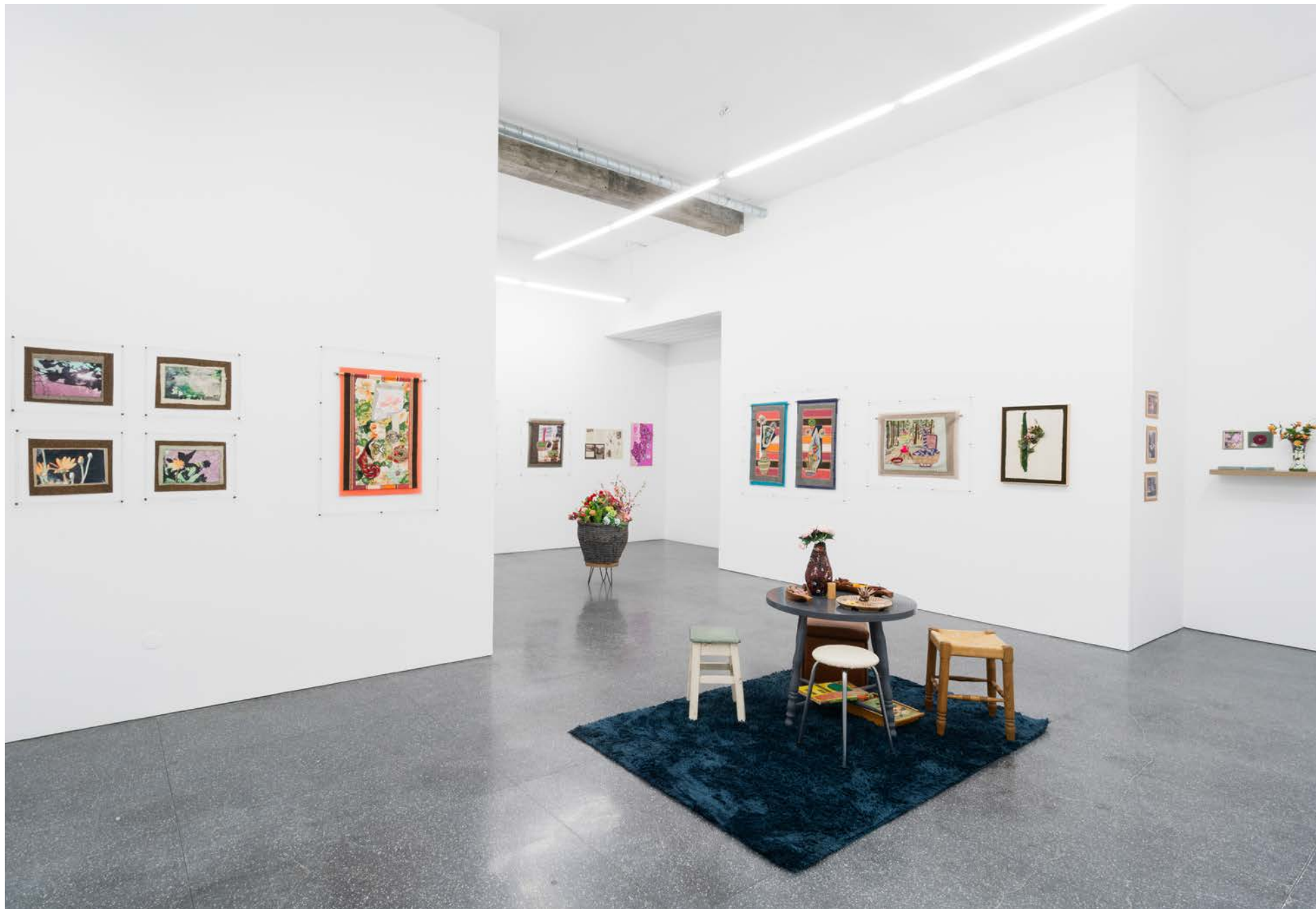
Lehmann & Silva, Porto

Decals, Postcards and Souvenirs

You walk blindly, but if well guided by your beating heart, you'll always find favourable destinations. Here in this exhibition, the anonymous narrator is right at the front door and draws you a route with a few stops. You can sit down at each different station and taste new dreams. The works entwine fabrics and stories, maps and photos, all events glued together in a confusing, inverted, riddled timeline for you to figure new contents. This 'much revealed, much hidden' is the keynote of the exhibition. Central are the paths of an enmeshed Portugal. Country's past lands accelerate their pace and become memories,

souvenirs evoke affection of a received gift, the vibrancy of a printed design or a stamped location. Postcards are messengers and all illustrated correspondences are sources and support of our fraternities, people of no anchored borders. So, amidst lobsters, a platter or a pair of glasses, you are invited to run a visit with no itineraries. And chill out for a while.

— Fernando Marques Penteado



Decals, Postcards and Souvenirs, Lehmann & Silva, Porto, 2024



Decals, Postcards and Souvenirs, Lehmann & Silva, Porto, 2024



Decals, Postcards and Souvenirs, Lehmann & Silva, Porto, 2024

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

An abstract artwork featuring a complex composition of organic, flowing shapes. The color palette is dominated by warm tones: deep reds, oranges, yellows, and pinks, which are layered and blended. A prominent, large, light-colored shape with a dark outline occupies the upper right. Below it, a large, textured area of orange and red is visible. In the lower right, there are intricate, vein-like patterns in shades of pink and red, outlined in a darker pink or purple. On the left side, there are vertical bands of green and blue, suggesting a different material or a different layer of the work. The overall effect is one of depth and complexity, with various textures and colors interacting to create a rich visual experience.

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



Marques Penteadó addresses more profound ideas of identity construction and the passage of time – an analysis of how we craft our own personalities and histories, and how these change as we grow older. As the artist defines it, this exhibition is about the *archeology of memory*.

The storyboards, which were on display in the gallery and which acted as character profiles for each of the confirmed guests so far, were perhaps the best expression of this concept. Each storyboard is composed of the kind of carefully curated paraphernalia, painstakingly gathered by the artist himself in market stalls around the world, that each one of us collects, carries and privately displays throughout life – little written notes, theater tickets, old photographs, bus passes, a handkerchief, a poem, a vinyl cover or a postcard, for example. To a psychologist, the type of effort required in piecing together these fragments, to form a clear vision of a person, is akin to what an archeologist would do to paint a picture of an entire civilization.



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 Penteado 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, Riviéras 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





rivieras __ bags __ scarves __ alps, Mendes Wood DM, São Paulo, 2018



rivieras ___ bags ___ scarves ___ alps, Mendes Wood DM, São Paulo, 2018



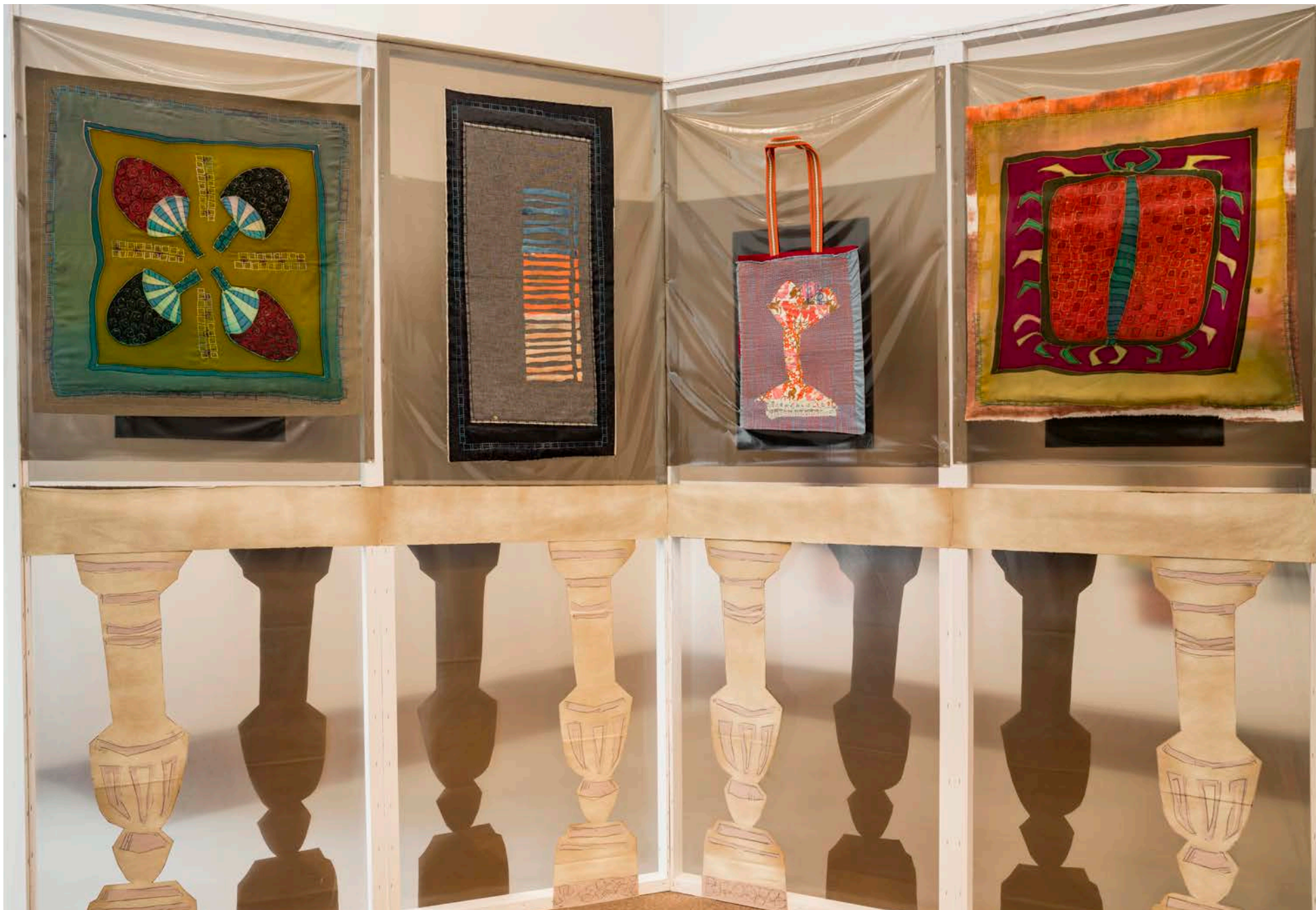
“Our taste for eccentricity fed our commerce gesture without which we wouldn’t be humans since our experiential, relational, emotional and carnal interdependency as human beings is our most important essence. However, this same trade force has created delusions and excesses, unstoppable desires of consuming. 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 Penteado



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.

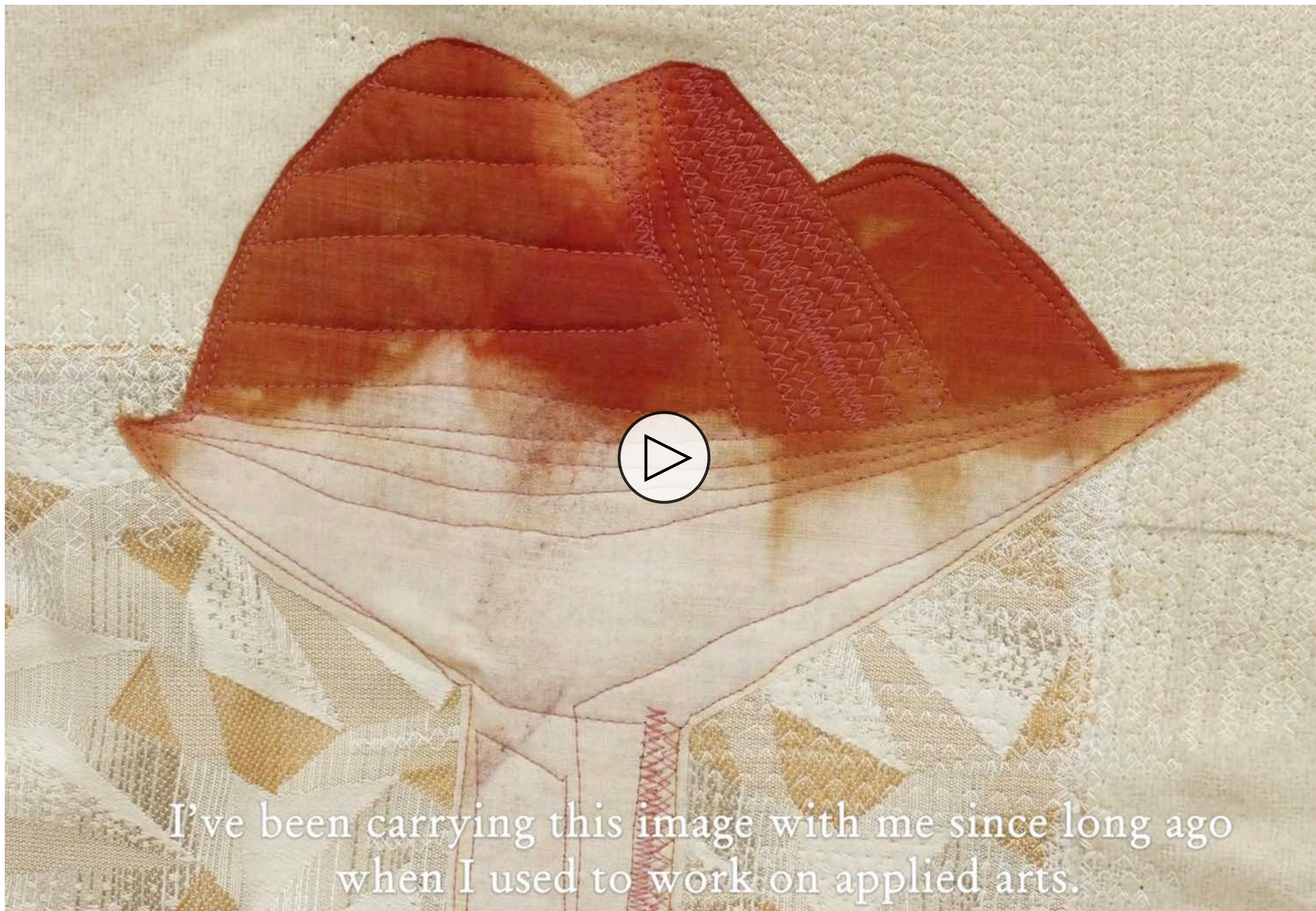
They all, JORGE, DIEGO, PEDRO, JUAN, PABLO, CARLOS and LUPE, work for the county's film industry. Same as JOEL, an Englishman who has been chasing opportunities in American productions. The knights will intimate and discreetly probe the proponent of LUPE's heart, a heart that must not be exposed after 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 Penteado





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





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 Penteado, 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





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 Penteado'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

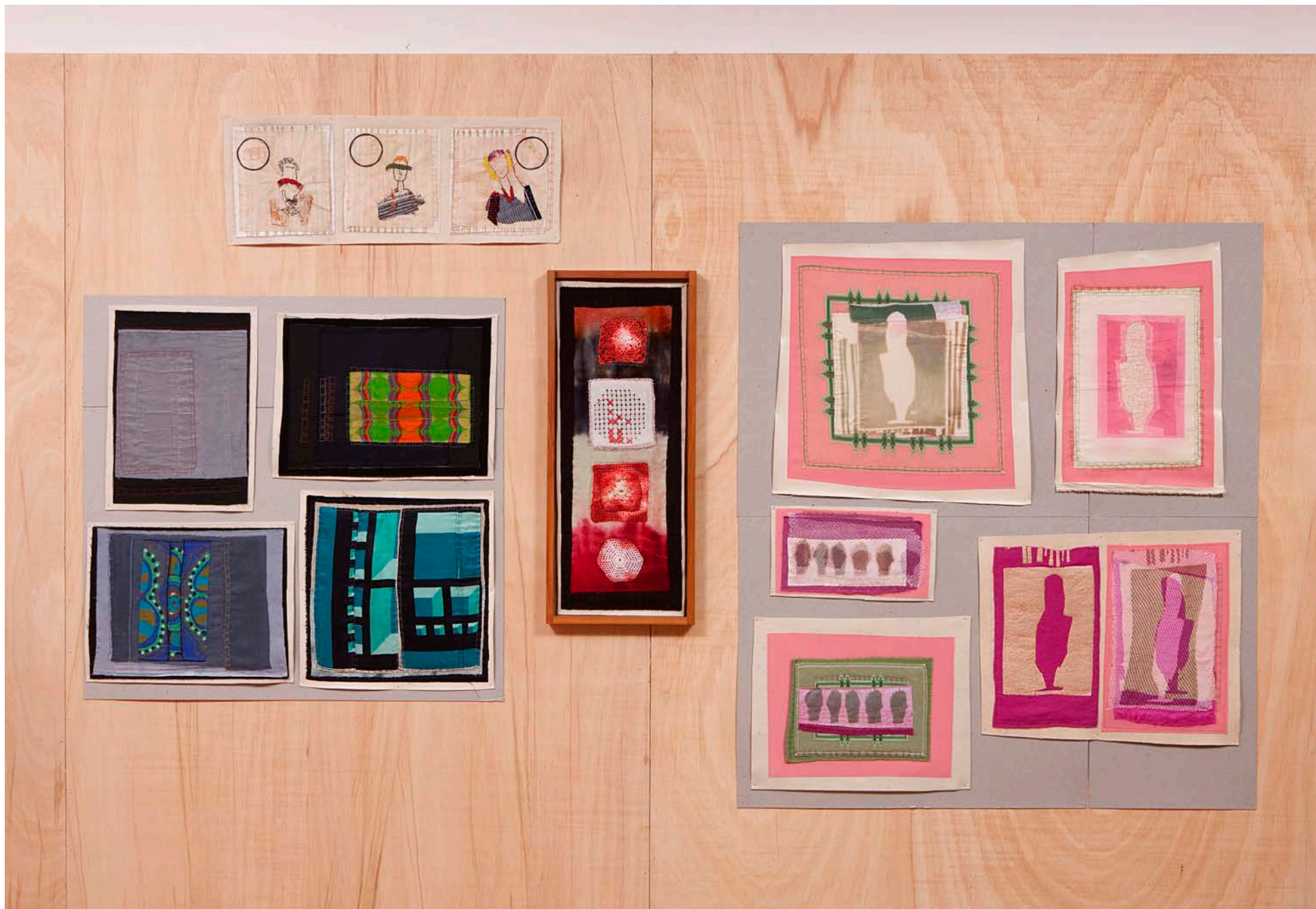


Common Denominator, Mendes Wood DM, São Paulo, 2013



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

30th Bienal de São Paulo
The Imminence of Poetics



The Imminence of Poetics, 30th Bienal de São Paulo, 2012

2003

Crafts Council, London

Prison Speech Project, HM Prison Wandsworth;

Constance Howard Textile Research Centre; Boys Who Sew



SELECTED
WORKS



Fernando Marques Penteado

CAPA PARA EXU, 2024

denim, PVCs, ribbons, beads, linen and cotton threads, hand embroidered

jeans, PVCs, fitas, miçangas, fios de linho e algodão, bordados à mão

83.3 x 47.7 cm

32 3/4 x 18 3/4 in

MW.FMP.721





Fernando Marques Penteado, *FILÉ COM FAROFA PARA EXU*, 2024, cotton, lining, dyed wool, PVCs, beads, linen and cotton threads, hand embroidered, 46 x 53 cm | 18 1/8 x 20 7/8 in, MW.FMP.719





Fernando Marques, *PENCA 03*, 2024, formica, 15 cm (approx; each), edition of 5, MW.FMP.732



Fernando Marques Penteado

Rafael Arenas Amoros [RAA], 2024

racket, cotton and linen thread, ballpoint pen, PVC, hand embroidery

56.5 x 19.5 x 2 cm (left)

22 1/4 x 7 5/8 x 3/4 in

68.5 x 24 x 3.5 cm (middle)

27 x 9 1/2 x 1 3/8 in

56 x 20 x 2 cm (right)

22 x 7 7/8 x 3/4 in

MW.FMP.681



Fernando Marques Pentead

Lan van Hoang [LH], 2024

racket, cotton and linen thread, ballpoint pen, PVC, hand embroidery

69 x 22.5 x 4 cm

27 1/8 x 8 7/8 x 1 5/8 in

MW.FMP.677





Fernando Marques Penteadó

Ikebana 02, 2023

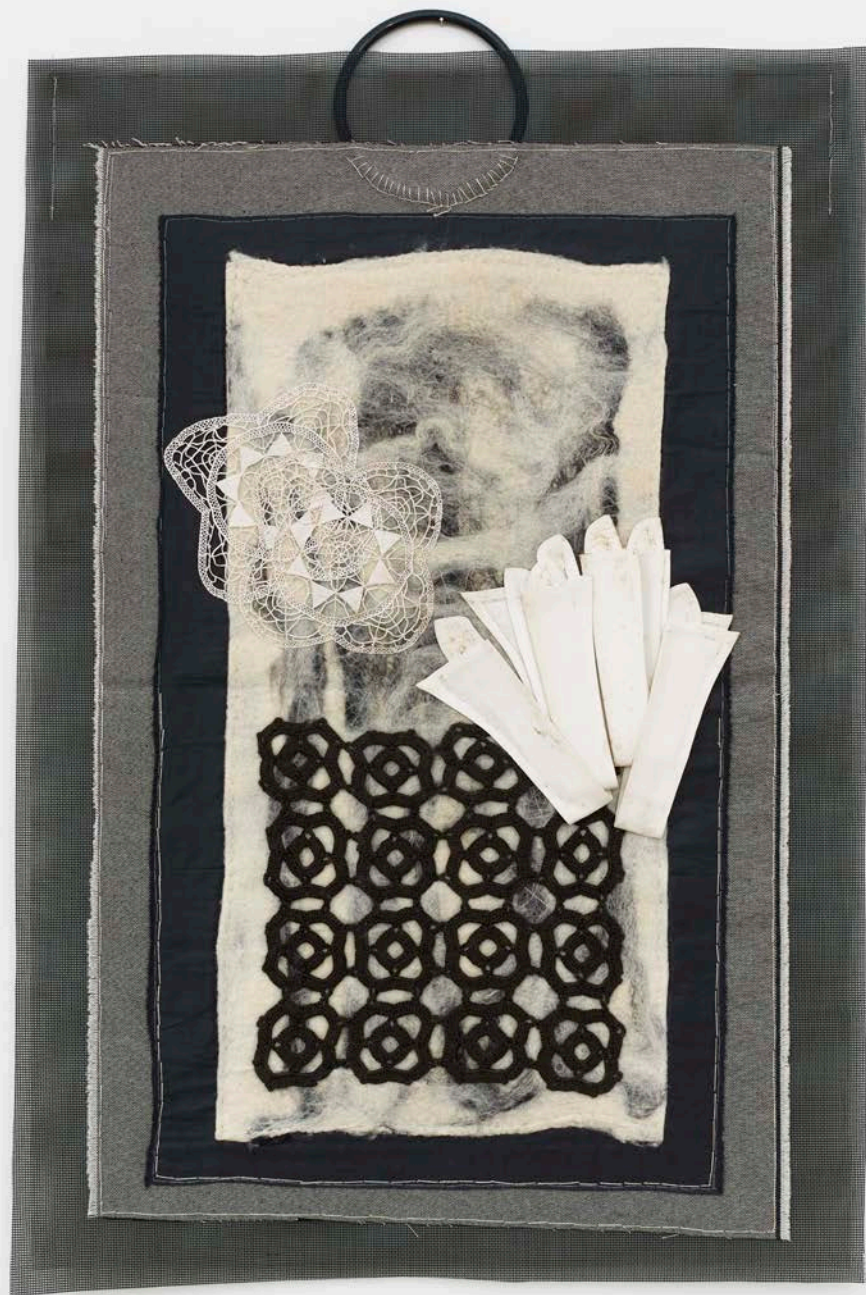
rafia, linen, dyed silk and hand embroidery

54.5 x 55.5 cm

21 1/2 x 21 7/8 in

MW.FMP.665





Fernando Marques Pentead

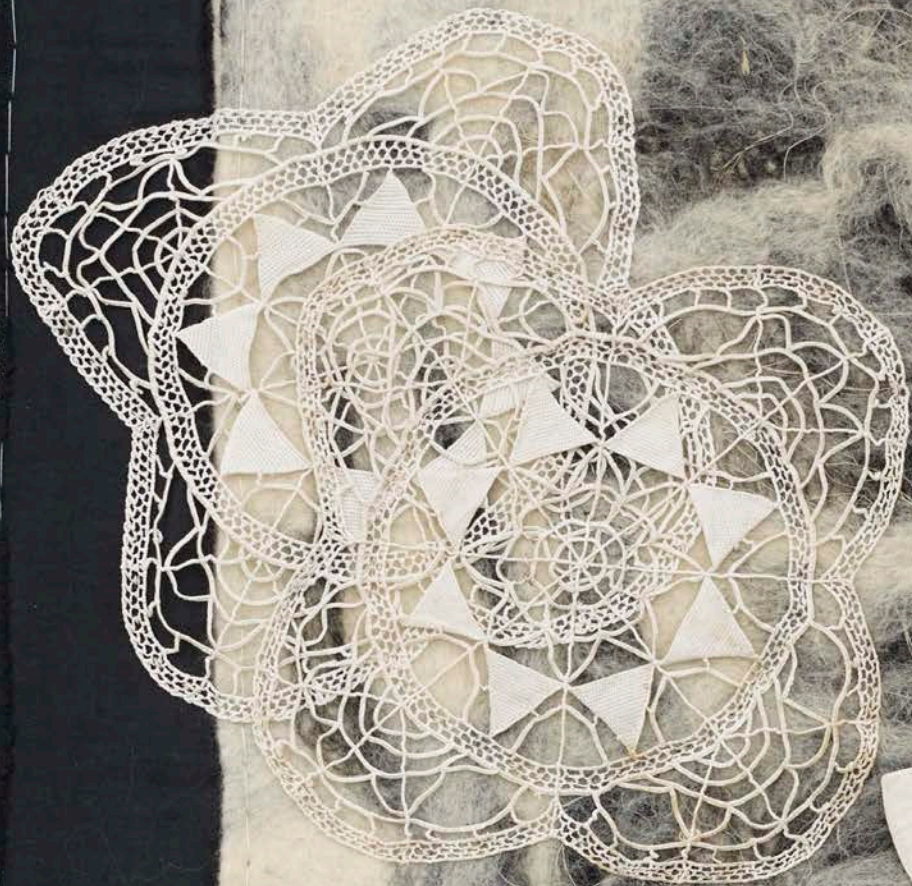
Flower Tributes 11, 2021

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

97 x 64 cm

38 19/100 x 25 1/5 in

MW.FMP.644





Fernando Marques Pentead

Flower Tributes 09, 2021

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

55 x 42 cm

21 13/20 x 16 27/50 in

MW.FMP.641



Fernando Marques Penteadó

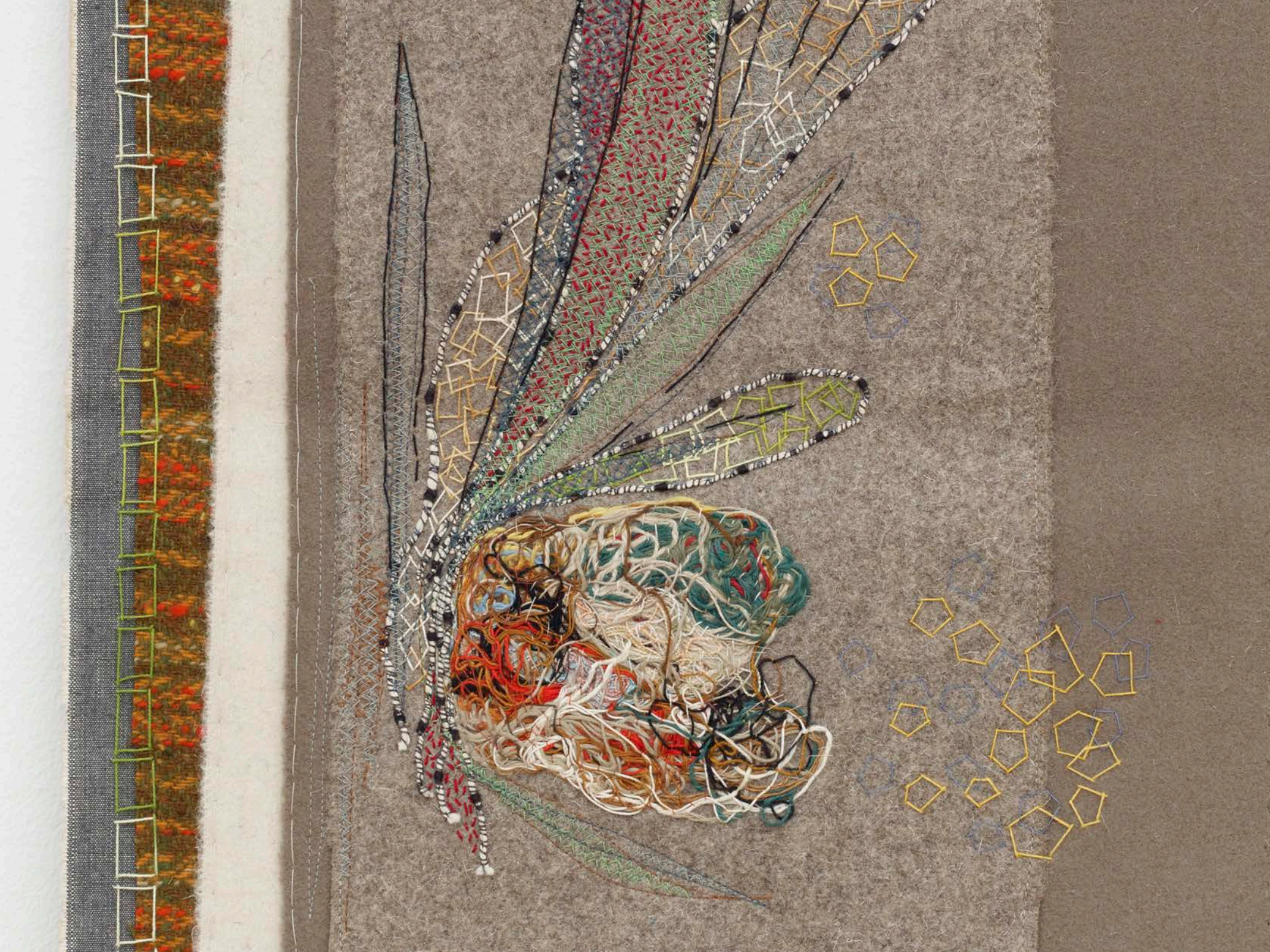
Flores para Lupe, 2017

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

70 x 40 cm

27 1/2 x 15 3/4 in

MW.FMP.B.350





Fernando Marques Penteadó

Chocolate Box, 2019

embroidery on PVC, linen, wood frame

55 x 89 cm

21 5/8 x 35 1/8 in

MW.FMP.542



Fernando Marques Penteado, *VIP Snacks*, 2019, collage of embroideries on black PVC, 95 x 48 cm | 20 1/8 x 36 5/8 in, MW.FMP.545



Fernando Marques Penteado, *Mining*, from the *Cultures in a Map* series, 2020, hand embroidery on cotton and wool, 56.5 x 43.5 x 3 cm | 22 1/4 x 17 1/8 x 1 1/8 in, MW.FMP.548



Fernando Marques Pentead

Chic Snacks 04, 2020

collage, hand embroidery on cotton

56.5 x 43.5 x 3 cm

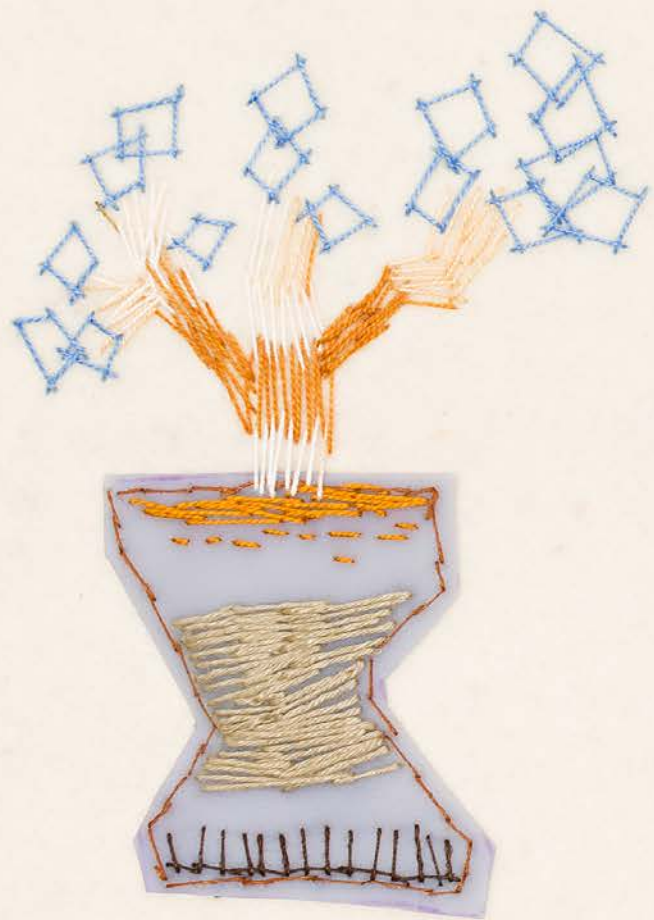
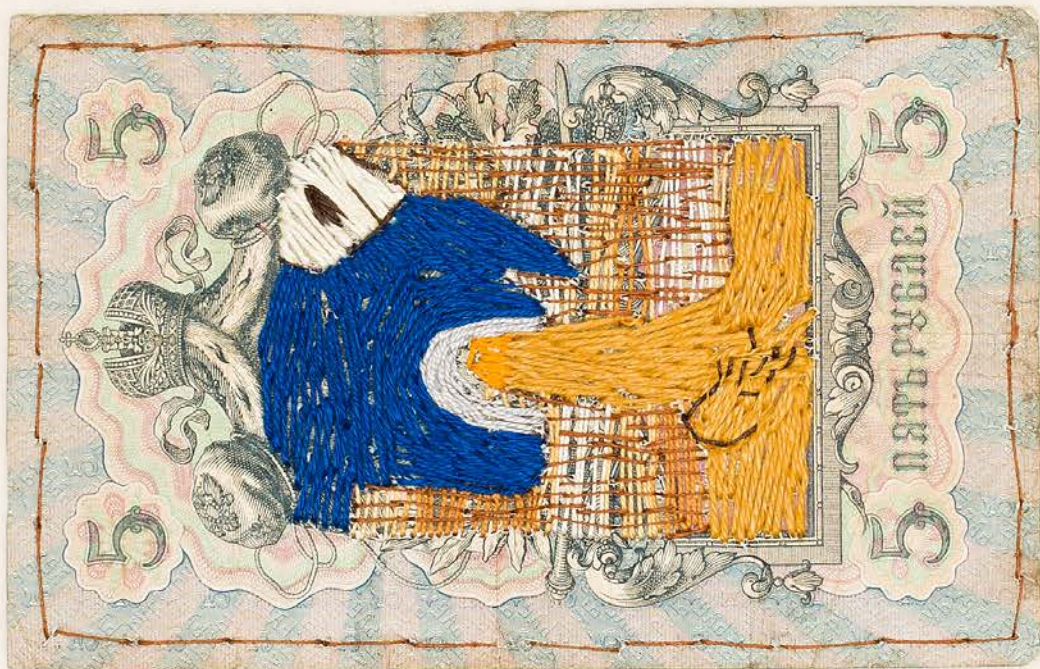
22 1/4 x 17 1/8 x 1 1/8 in

MW.FMP.571





Fernando Marques Pentead, *Mil boquetes 08*, da série *Wedgwood erótica*, 2008, old banknote hand embroidery with linen thread on industrial felt, 22.5 x 47 cm | 8 5/8 x 18 1/2 in, MW.FMP.119





Fernando Marques Pentead

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

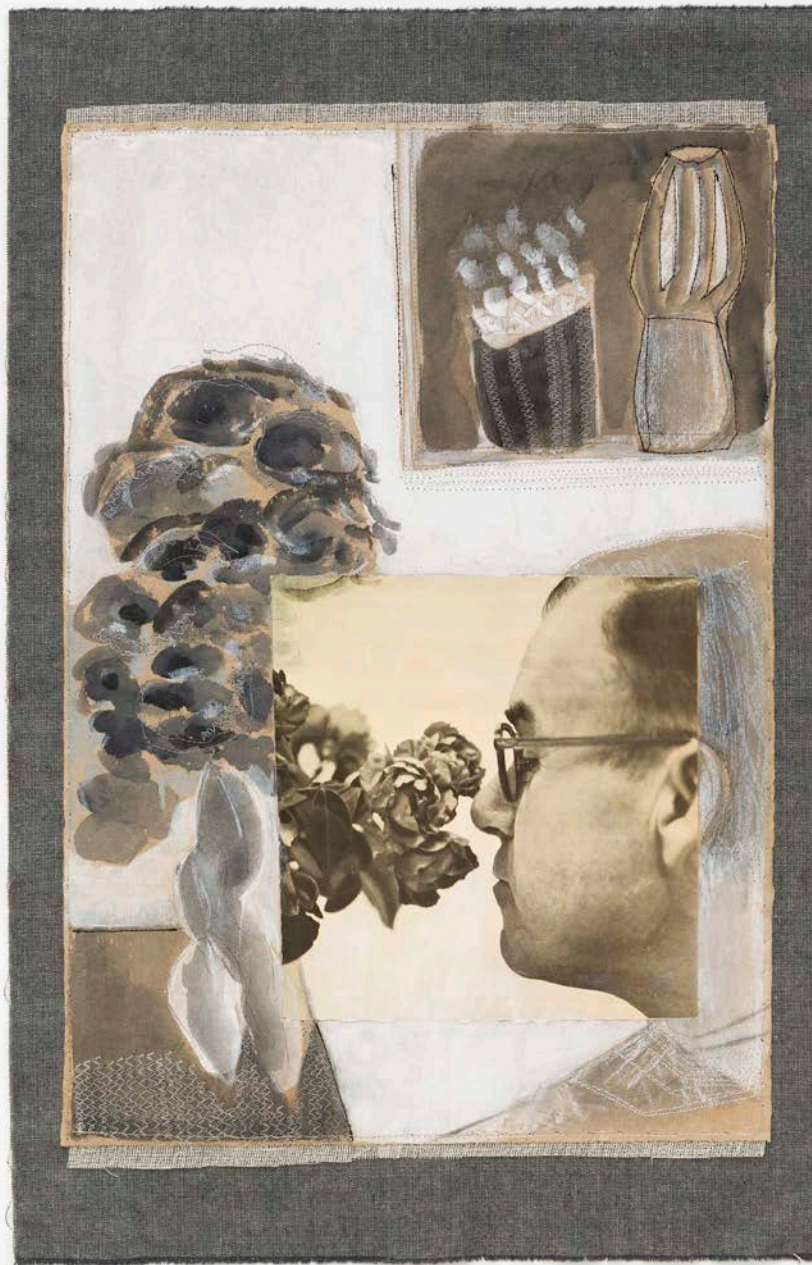
digital print on paper hand and machine embroidery

28 x 22.5 cm

11 x 8 5/8 in

MW.FMP.B.138





Fernando Marques Penteadó

Cadernos de Viagem_06, 2018

collages on paper, pencil and gouache drawings on cotton

60 x 40 cm

23 5/8 x 15 3/4 in

MW.FMP.O.427





Fernando Marques Penteado

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

40 1/8 x 16 7/8 ø in

MW.FMP.O.202





Fernando Marques Penteado, *Untitled*, (from the *Bancarrota* series), 2002, platter holder, muslin and linen threads, 8 x 43 x 20 cm | 3 1/8 x 16 7/8 x 7 7/8 in, MW.FMP.B.214





Fernando Marques Penteado, *Os cubos da ciência*, 2013, hand and machine embroidery drawing on industrial felt, 51 x 119.5 x 5 cm | 20 1/8 x 46 7/8 x 2 in, MW.FMP.B.086



Fernando Marques Penteado, *Homenagem à Câmara Cascudo*, (from the "Cortinas Franjadas" serie), 2008, different kinds of PVC hand and machine embroidery, 170 x 229 cm | 66 7/8 x 90 1/8 in, MW.FMP.B.135



Fernando Marques Penteado

Bolo de Sorvete Napolitano com Calvário, 2006

PVC fringe hand embroidered and sewing machine forming a curtain

222 x 180 cm

87 3/8 x 70 7/8 in

MW.FMP.I.050





My main remark is on how suppressed a situation between two men can be. It doesn't have to end up in homosexuality. It is more about the confusion of men who cannot be frank to one another on an emotional level. Machismo is just the epitome of this nonsense.

– Fernando Marques Penteado

Education

2002

Master in Visual Arts/Textiles at Goldsmiths College, University of London, London, UK

1989

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

1985

Watercolor Techniques, Instituto d'Arte Donatello, Milan, Italy

1978

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

Solo Exhibitions

2025

Tender, Trivial, Totemic Table Talks, Netwerk Aalst, Aalst, Belgium

Stubborn Draft ___ *Ardent Fictions*, Culturgest, Lisbon, Portugal

2024

ARDOR AND WRATH, Mendes Wood DM, São Paulo, Brazil

Decals, Postcards and Souvenirs, Lehmann & Silva, Porto, Portugal

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

In Sosta, Tenuta dello Scompiglio, Vorno, Italy

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

Denominador Comum, 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, UK

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

2005

Proper Noun, Dconcept Gallery, São Paulo, Brazil

2004

In Double Bodies, London Printworks Trust, London, UK

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, UK

1997

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

1985

Wearables, Galeria Paradoxart, São Paulo, Brazil

Group Exhibitions

2026

The 10th Biennial of Painting, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium

2025

Artists Who Wear Jewelry, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

2nd Chapter: Uma Estreita Lacuna, Fundação Arpad Szenes – Vieira da Silva, Lisbon, Portugal

3rd Chapter: Histórias de Bichos de Seda, Fundação Arpad Szenes – Vieira da Silva, Lisbon, Portugal

4th Chapter: Notas Sobre a Melodia das Coisas, Fundação Arpad Szenes – Vieira da Silva, Lisbon, Portugal

5th Chapter: Ascension Vers la Lumière, Fundação Arpad Szenes – Vieira da Silva, Lisbon, Portugal

Tender, Trivial, Totemic Table Talks, Netwerk Aalst, Aalst, Belgium

2024

Love is louder, BOZAR, Brussels, Belgium

1st Chapter: O Tecido do Mundo, Fundação Arpad Szenes – Vieira da Silva, Lisbon, Portugal

2023

Still Life / Still Living, Olhão, São Paulo, Brazil

Rosas Brasileiras, Farol Santander, São Paulo, Brazil

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, Lucca, Italy

The Postcard Party, CC Strombeek, Grimbergen, Belgium

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

Shokakko, TheMerode, Brussels, Belgium

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, Artissima, Turin, Italy (performance)

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, Šančiai, Kaunas, Lithuania

City (Re)Searches Experiences of Publicness, Community Arts Partnership, Derry, Northern Ireland

2012

The Imminence of Poetics, 30th 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

2nd 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, UK

30 Artistas na Biblioteca, Biblioteca do Pari, São Paulo, Brazil

V22 Collection, Workspace Groups Clerkenwell Workshops, London, UK

Carte Blanche, University of the Arts, curator Maria Moreira, London, UK

2005

Textile 05, 5th Kaunas Art Biennial, M. K. Čiurlionis National Museum of Art, Kaunas, Lithuania

2004

Boys Who Sew, Crafts Council, London, UK

The Knitting & Stitching Show, gallery space, London, UK; Dublin, Ireland

2003

Alternating Currents – modern and contemporary Latin American Art, firstsite @ the minorities art gallery, Colchester, UK

2002

Final Degree Show, Goldsmiths College, New Cross, London, UK

Creative Workshop, HM Prison Wandsworth, London, UK

Random Cross Stitch, 33, Monmouth Street, London, UK

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

Lectures & Talks

Seminário da Amizade, Universidade Federal do Rio de Janeiro and Museu Nacional de Belas Artes (online), Rio de Janeiro, Brazil, 2026

Collections

Collectie Vlaamse Gemeenschap

Constance Howard Resource and Research Centre in Textiles (CHRRCT)

Essex Collection of Art from Latin America (ESCALA)

KADIST Foundation

Museu de Arte Brasileira FAAP

Museu do Objeto Brasileiro

Tenuta dello Scompiglio

Treger Saint Silvestre Collection

Mendes
Wood
DM

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Brussels
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New York

www.mendeswooddm.com
[@mendeswooddm](https://www.instagram.com/mendeswooddm)