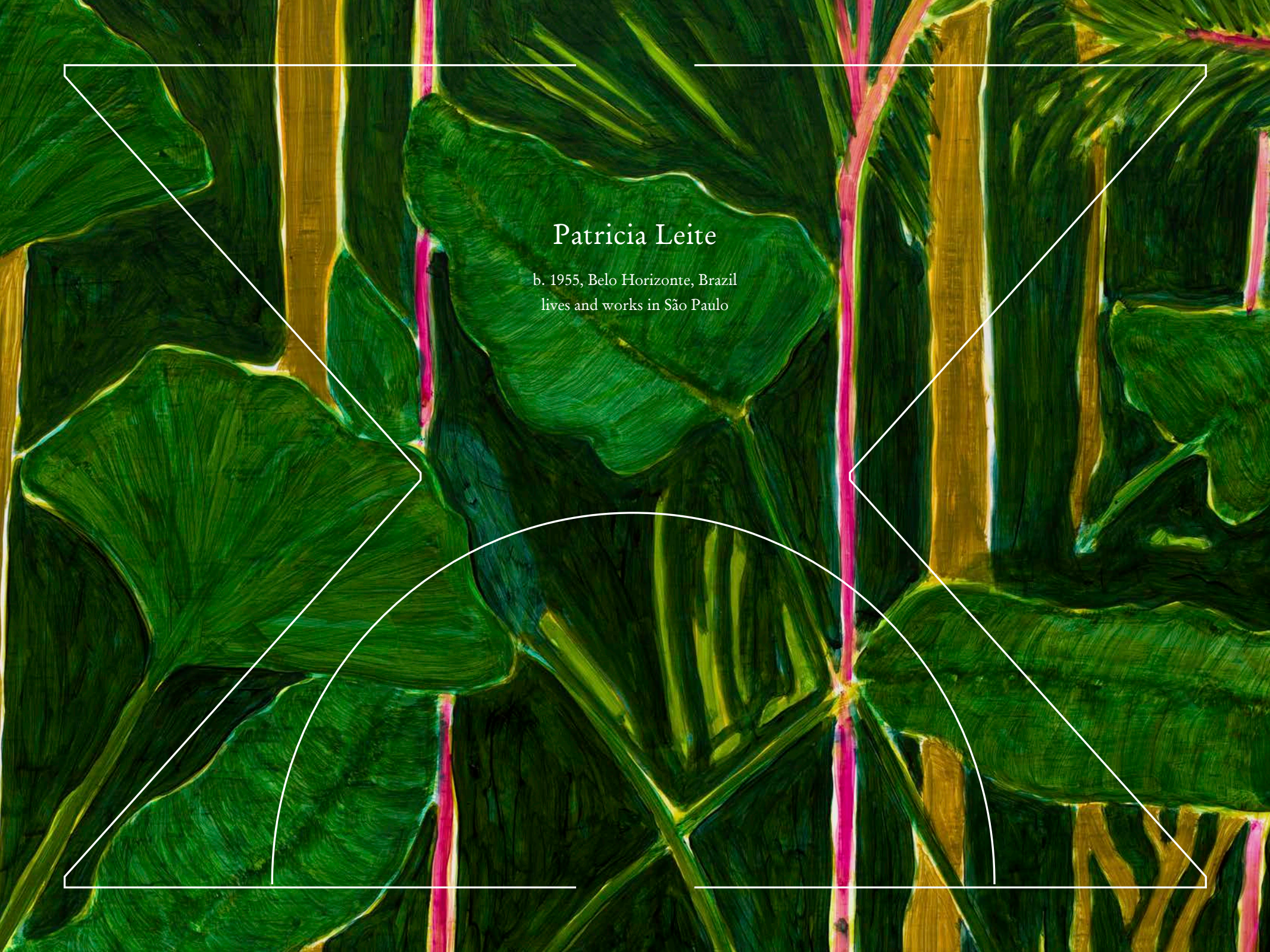
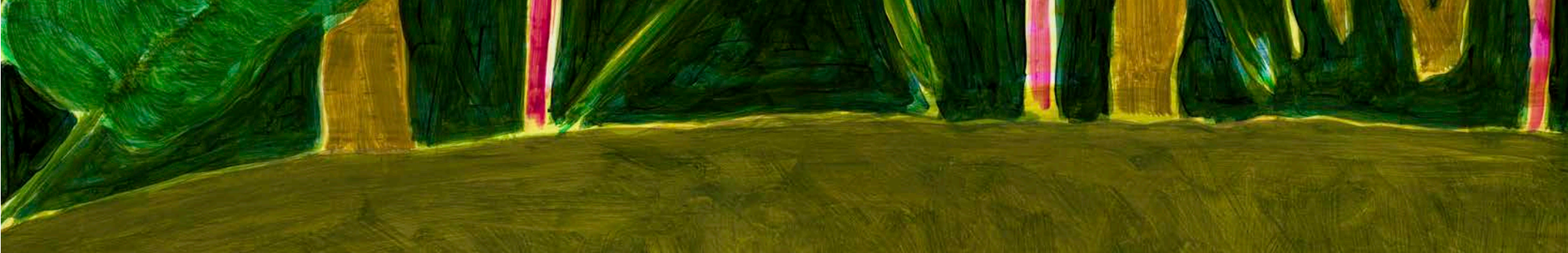


An abstract painting featuring large, vibrant green leaves with visible brushstrokes. Interspersed among the leaves are vertical stems in shades of pink and magenta, some accented with yellow. The composition is framed by white geometric lines: a large rectangle with inward-pointing corners at the top and bottom, and a semi-circular arc centered horizontally across the lower half of the image.

Patricia Leite

b. 1955, Belo Horizonte, Brazil
lives and works in São Paulo



Navigating various references, Patricia Leite gives an outlet to her memories and latent affections through an extremely peculiar pictorial exercise. Bucolic scenes from trips or images extracted from videos that caught her attention trigger a process towards paintings that come into existence in a rare combination between seriousness and leniency. In her cohesive body of work, we find recurring echoes and resonances from themes and styles that are well represented in the history of art, such as landscape painting and pop art elements. However, these resources are always used as a support to express intimate manifestations that could be in a diary or in a map with organically collected and carefully edited images.

Patricia Leite (b. 1955, Belo Horizonte, Brazil) lives and works in São Paulo.

Some of the artist's solo exhibitions include: **Fondazione Istituzione Bevilacqua La Masa**, Venice (2025); **Intituto Tomie Ohtake**, São Paulo (2025); **Thomas Dane Gallery**, London (2024); **Mendes Wood DM**, New York (2022); **Thomas Dane Gallery**, London (2021); **Mendes Wood DM**, São Paulo (2020); **The Arts Club**, London (2019); **Mendes Wood DM**, Brussels (2018); **Mendes Wood DM**, São Paulo (2015); **Nara Roesler**, São Paulo (2009); **Museu de Arte da Pampulha**, Belo Horizonte (2005).

Additionally, her work was included in group exhibition at **Casa da Cultura Comporta** and **Espaço Museológico Museu do Arroz**, Comporta (2026); **Museum Dhondt-Dhaenens**, Sint-Martens-Latem (2026); **Sala Curva**, São Paulo (2026); **Mendes Wood DM**, Brussels (2026); **Mendes Wood DM at d'Ouwe Kerk**, Retranchement (2025); **Mendes Wood DM**, Paris (2024); **Mendes Wood DM**, São Paulo (2023); **Pace Gallery**, New York (2022); **Mendes Wood DM at d'Ouwe Kerk**, Retranchement (2021); **Museum Dhondt-Dhaenens**, Sint-Martens-Latem (2020); **Thomas Dane**, Naples (2019); **Mendes Wood DM**, Brussels (2018); **Estação Pinacoteca**, São Paulo (2018); **Instituto Tomie Ohtake**, São Paulo (2016).



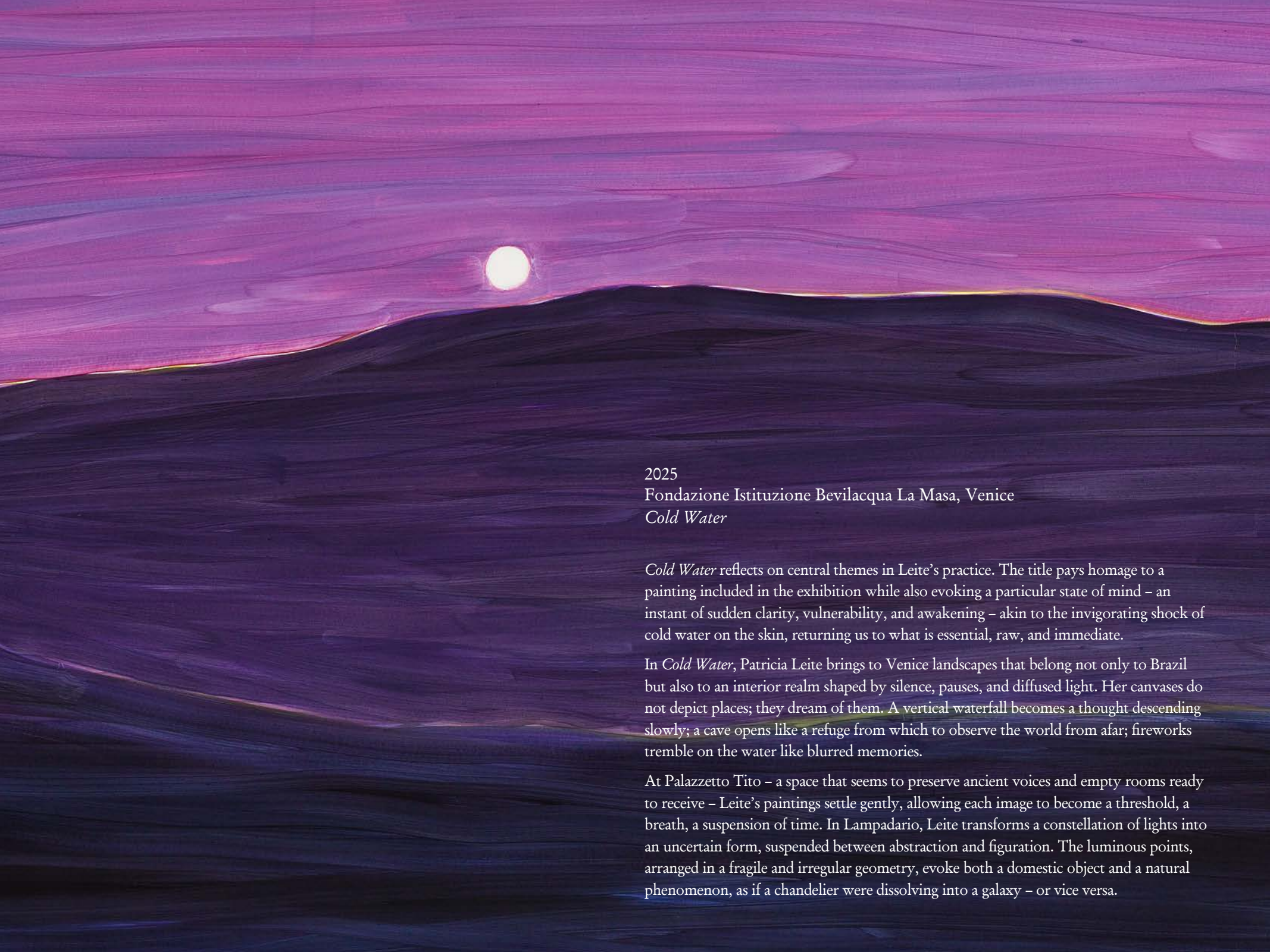


In a cold night in May 2018, I visited Patricia Leite's studio in Perdizes, a São Paulo neighborhood, right before she sent her works for a solo exhibition in New York. During that visit, we spent a little over one hour walking around an unheated warehouse, looking repeatedly at recently concluded paintings to which she had dedicated those last few months. The artist showed a certain apprehension when talking about them. A mix of excitement and insecurity made her descriptions of her work simultaneously enchanting and unnerving. For a painter almost 40 years into her career, Patricia (I will give myself permission to use the artist's first name in this essay) is far from having a close-minded perspective on her form of painting, a true relief in a scene that seems increasingly populated by artists full of certainties and devoid of patience to listen. Referring to one of the most impressive paintings in that small grouping, she asked me, disconcertingly: "Do you think I should cover the fruits with darker paint, so that they more closely resemble jabuticabas?"

– Rodrigo Moura

The image is a painting of a landscape at night. In the foreground and middle ground, there are dark green, jagged mountain peaks. The mountains are rendered with visible brushstrokes, giving them a textured appearance. The sky above is a deep black, filled with numerous small, bright stars in various colors, including white, yellow, pink, and blue. The overall composition is simple yet evocative, suggesting a quiet, celestial scene.

SELECTED
EXHIBITIONS



2025

Fondazione Istituzione Bevilacqua La Masa, Venice

Cold Water

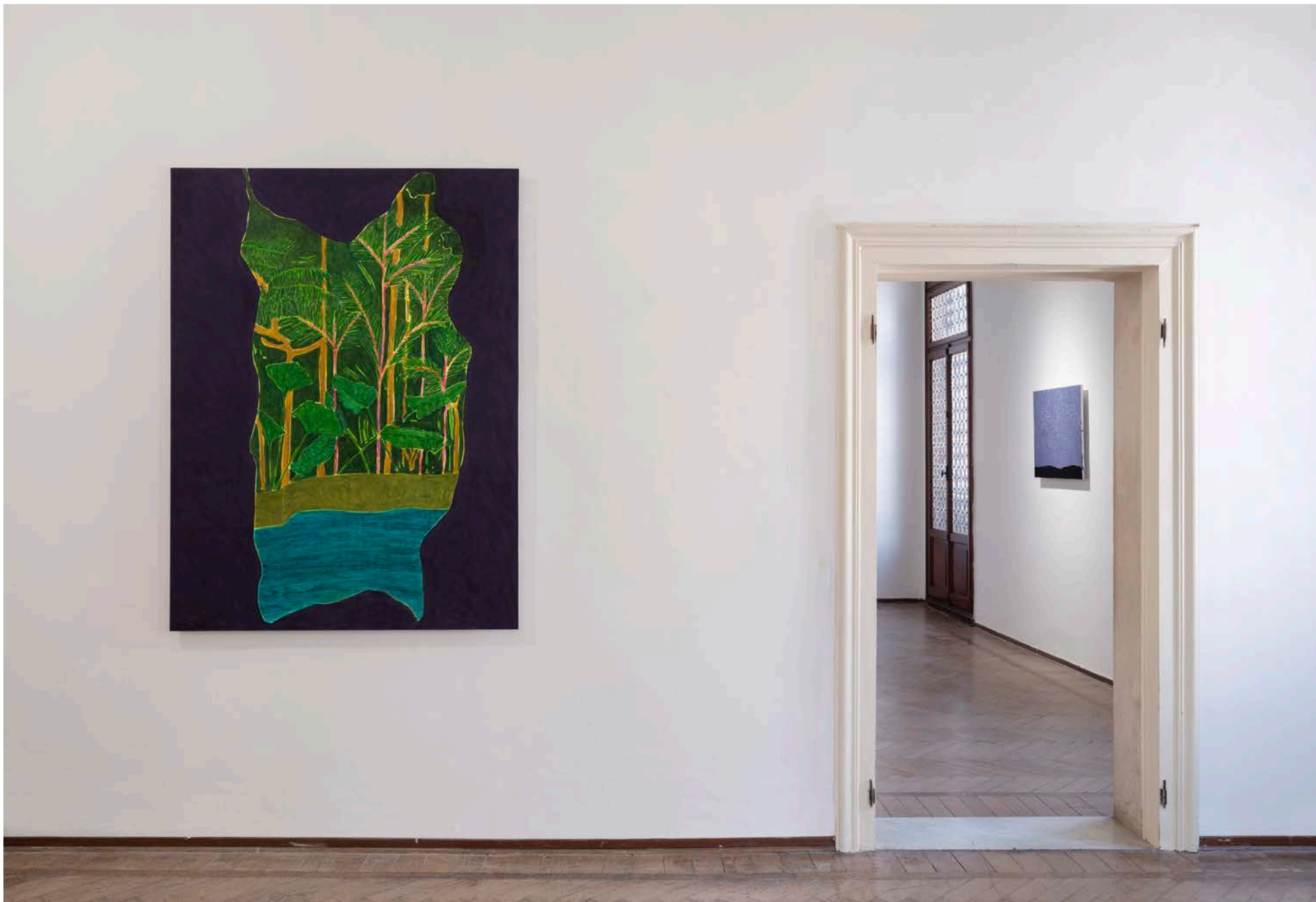
Cold Water reflects on central themes in Leite's practice. The title pays homage to a painting included in the exhibition while also evoking a particular state of mind – an instant of sudden clarity, vulnerability, and awakening – akin to the invigorating shock of cold water on the skin, returning us to what is essential, raw, and immediate.

In *Cold Water*, Patricia Leite brings to Venice landscapes that belong not only to Brazil but also to an interior realm shaped by silence, pauses, and diffused light. Her canvases do not depict places; they dream of them. A vertical waterfall becomes a thought descending slowly; a cave opens like a refuge from which to observe the world from afar; fireworks tremble on the water like blurred memories.

At Palazzetto Tito – a space that seems to preserve ancient voices and empty rooms ready to receive – Leite's paintings settle gently, allowing each image to become a threshold, a breath, a suspension of time. In *Lampadario*, Leite transforms a constellation of lights into an uncertain form, suspended between abstraction and figuration. The luminous points, arranged in a fragile and irregular geometry, evoke both a domestic object and a natural phenomenon, as if a chandelier were dissolving into a galaxy – or vice versa.



Cold Water, Fondazione Istituzione Bevilacqua La Masa, Venice, 2025



Cold Water, Fondazione Istituzione Bevilacqua La Masa, Venice, 2025



Cold Water, Fondazione Istituzione Bevilacqua La Masa, Venice, 2025



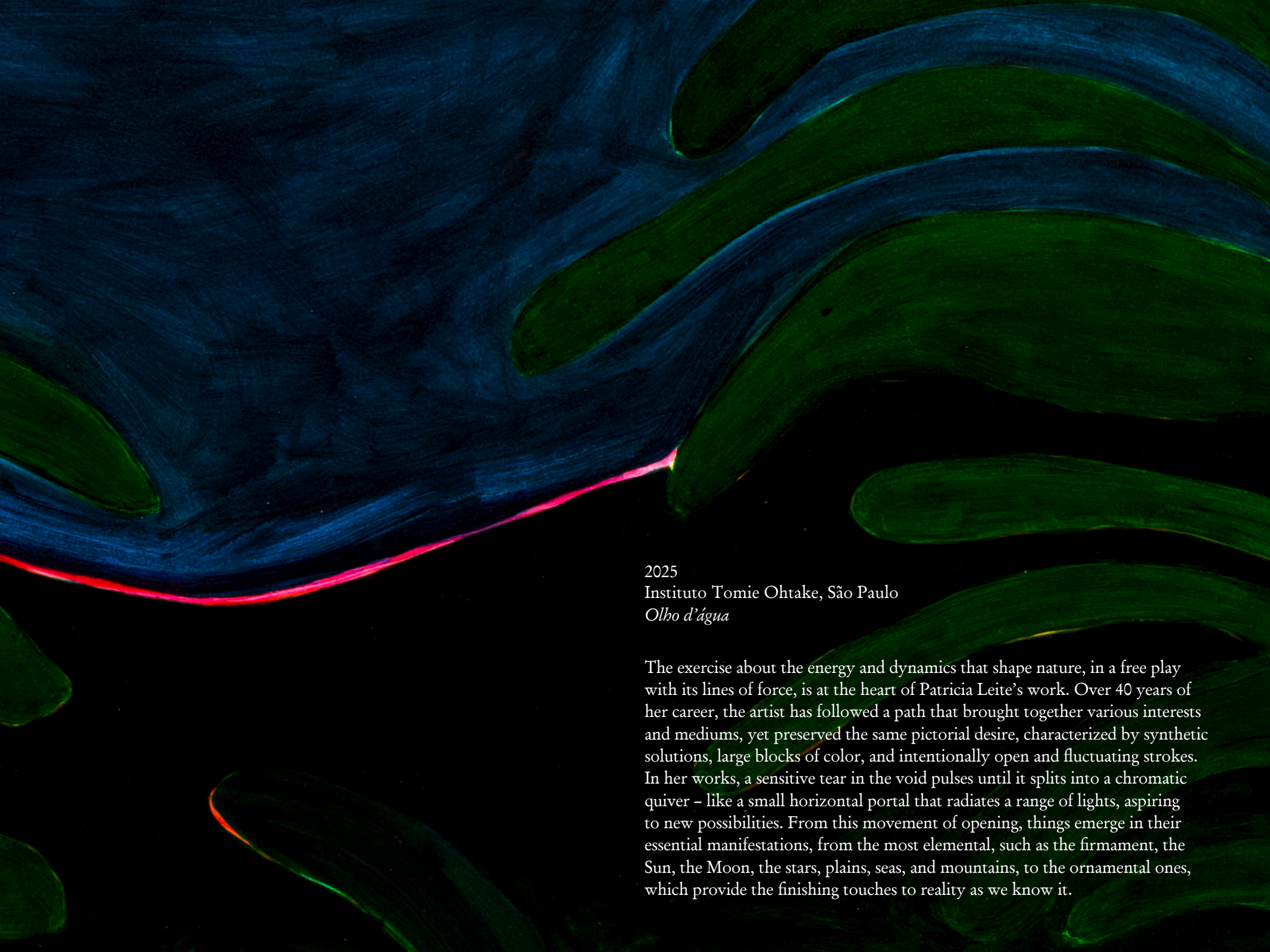
Cold Water, Fondazione Istituzione Bevilacqua La Masa, Venice, 2025



Cold Water, Fondazione Istituzione Bevilacqua La Masa, Venice, 2025



Cold Water, Fondazione Istituzione Bevilacqua La Masa, Venice, 2025



2025

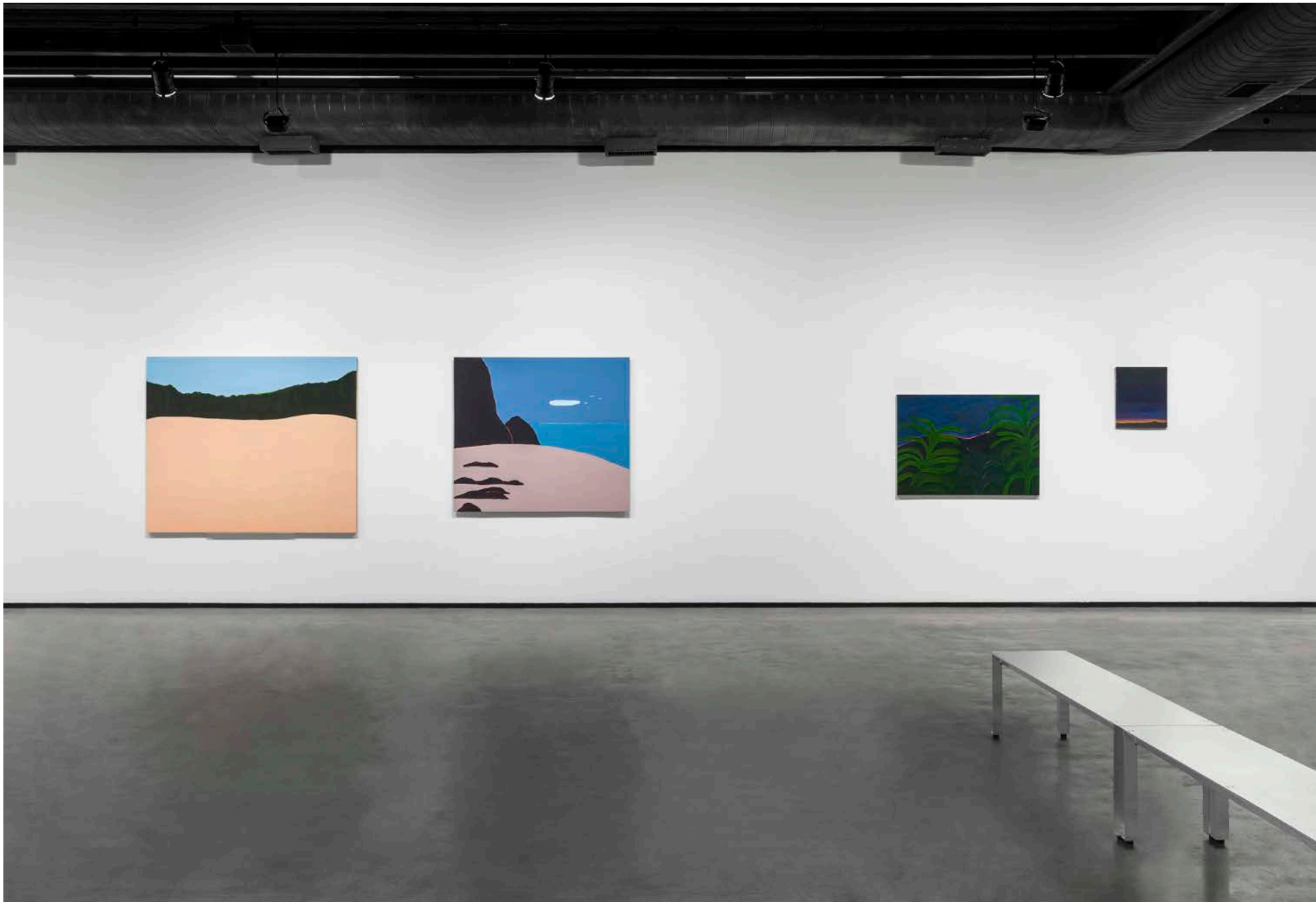
Instituto Tomie Ohtake, São Paulo

Olho d'água

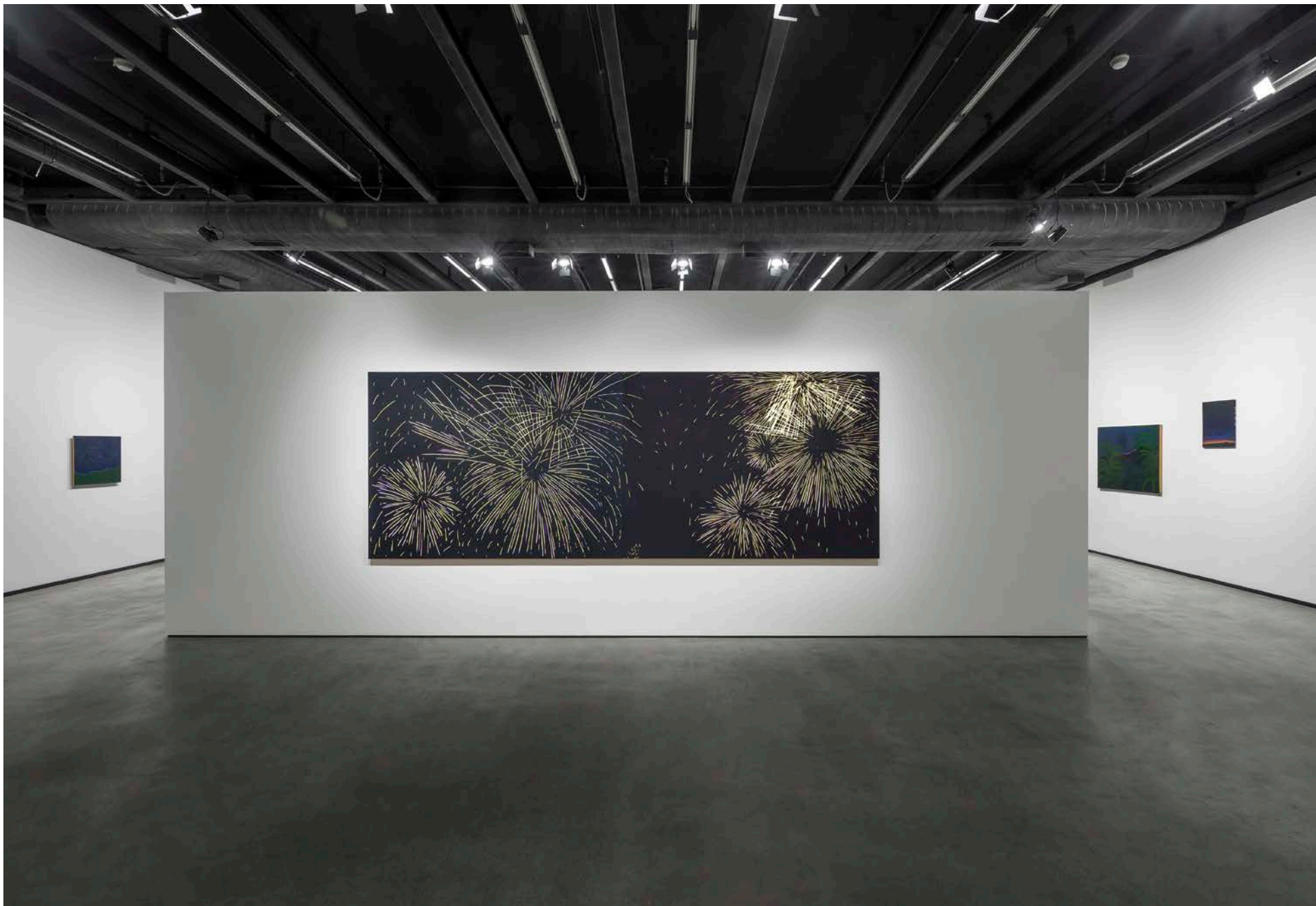
The exercise about the energy and dynamics that shape nature, in a free play with its lines of force, is at the heart of Patricia Leite's work. Over 40 years of her career, the artist has followed a path that brought together various interests and mediums, yet preserved the same pictorial desire, characterized by synthetic solutions, large blocks of color, and intentionally open and fluctuating strokes. In her works, a sensitive tear in the void pulses until it splits into a chromatic quiver – like a small horizontal portal that radiates a range of lights, aspiring to new possibilities. From this movement of opening, things emerge in their essential manifestations, from the most elemental, such as the firmament, the Sun, the Moon, the stars, plains, seas, and mountains, to the ornamental ones, which provide the finishing touches to reality as we know it.



Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



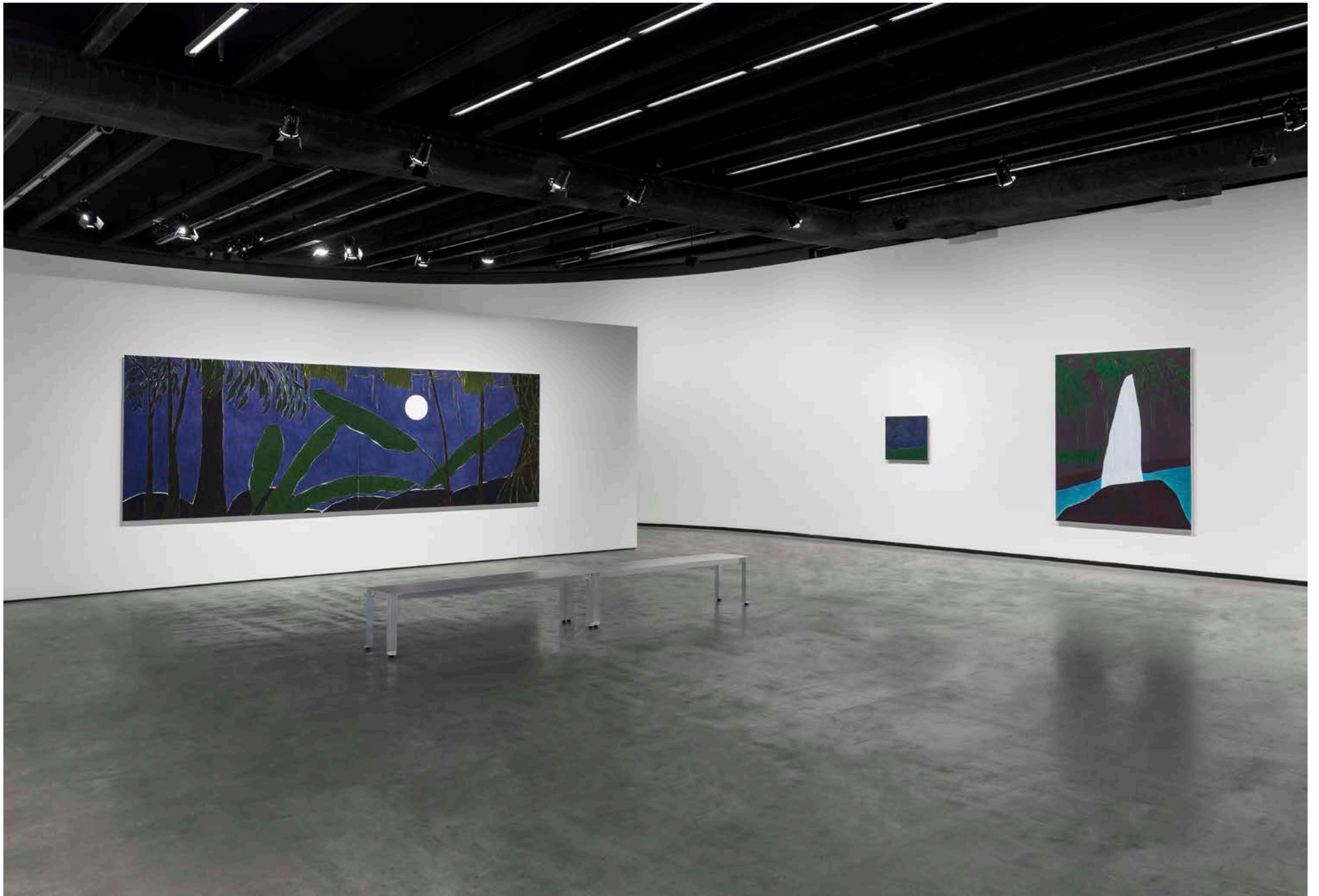
Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



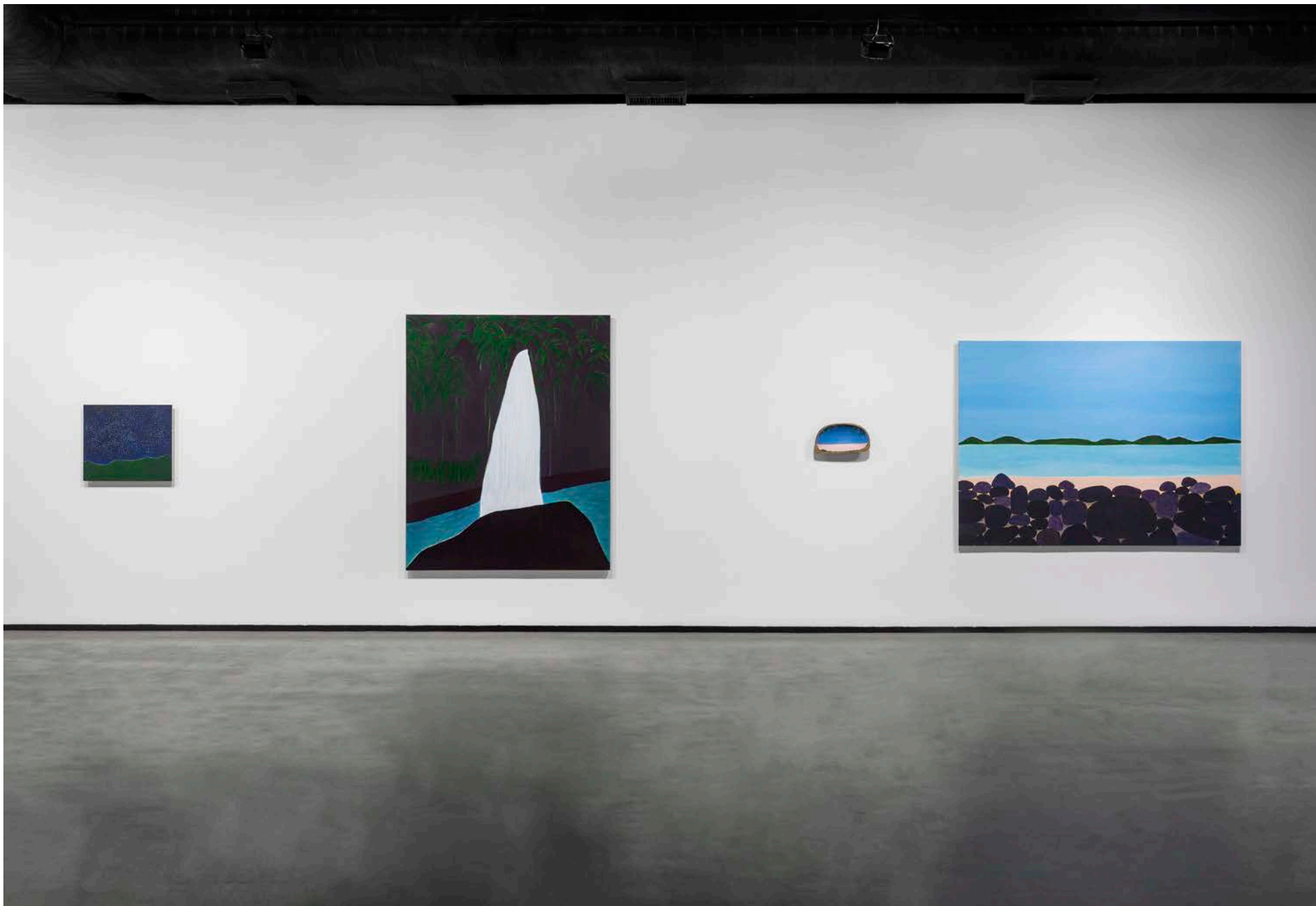
Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



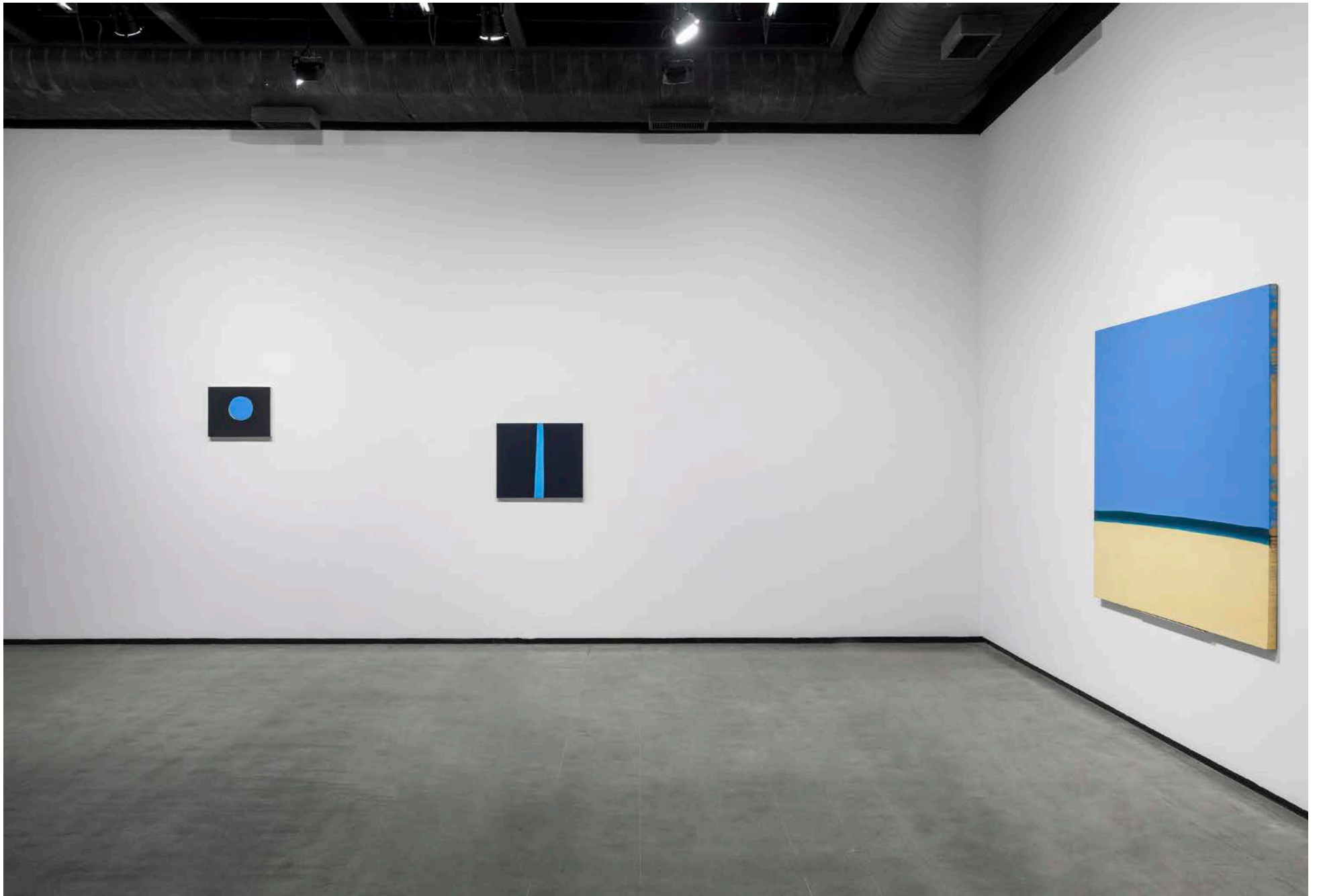
Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



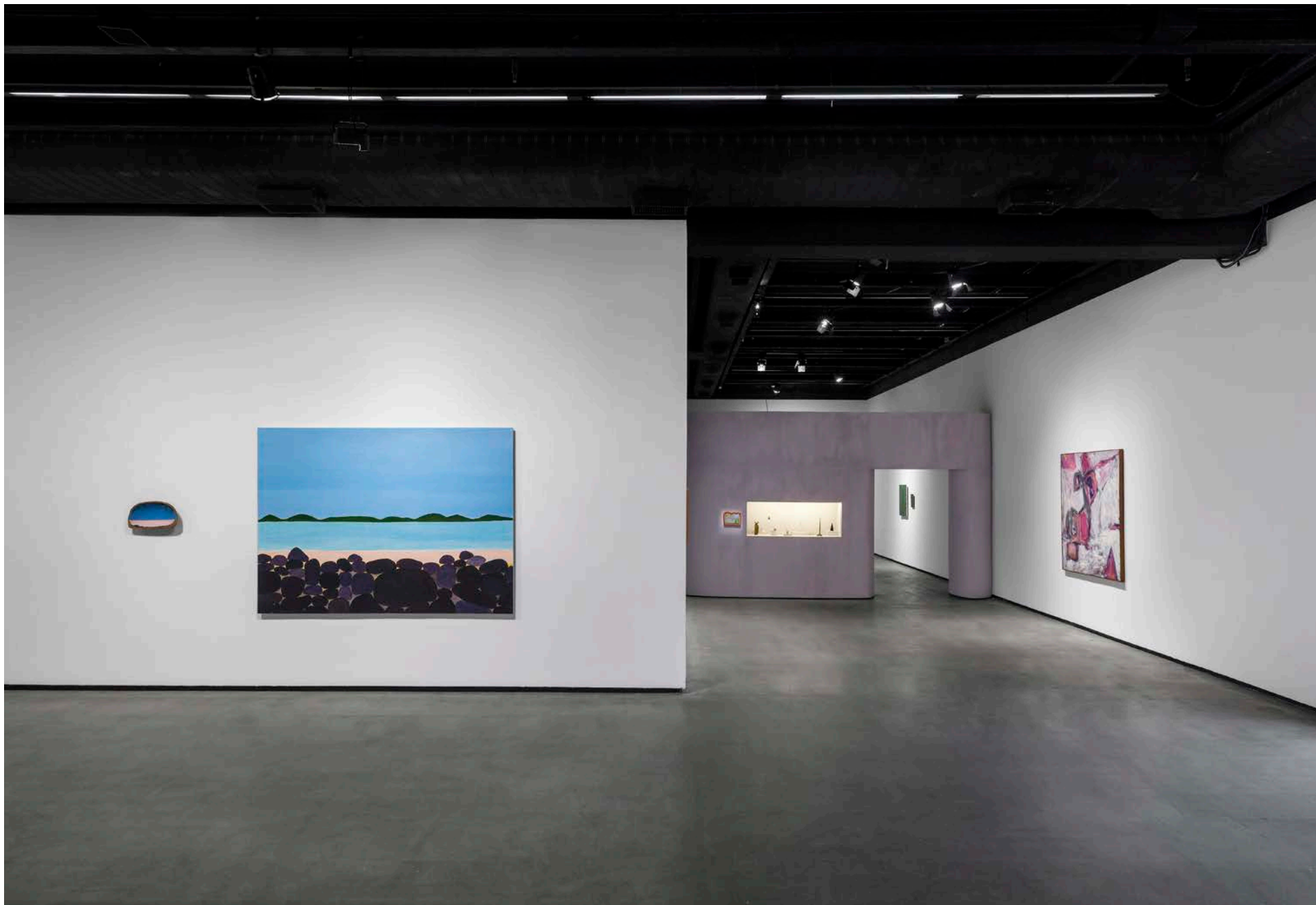
Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



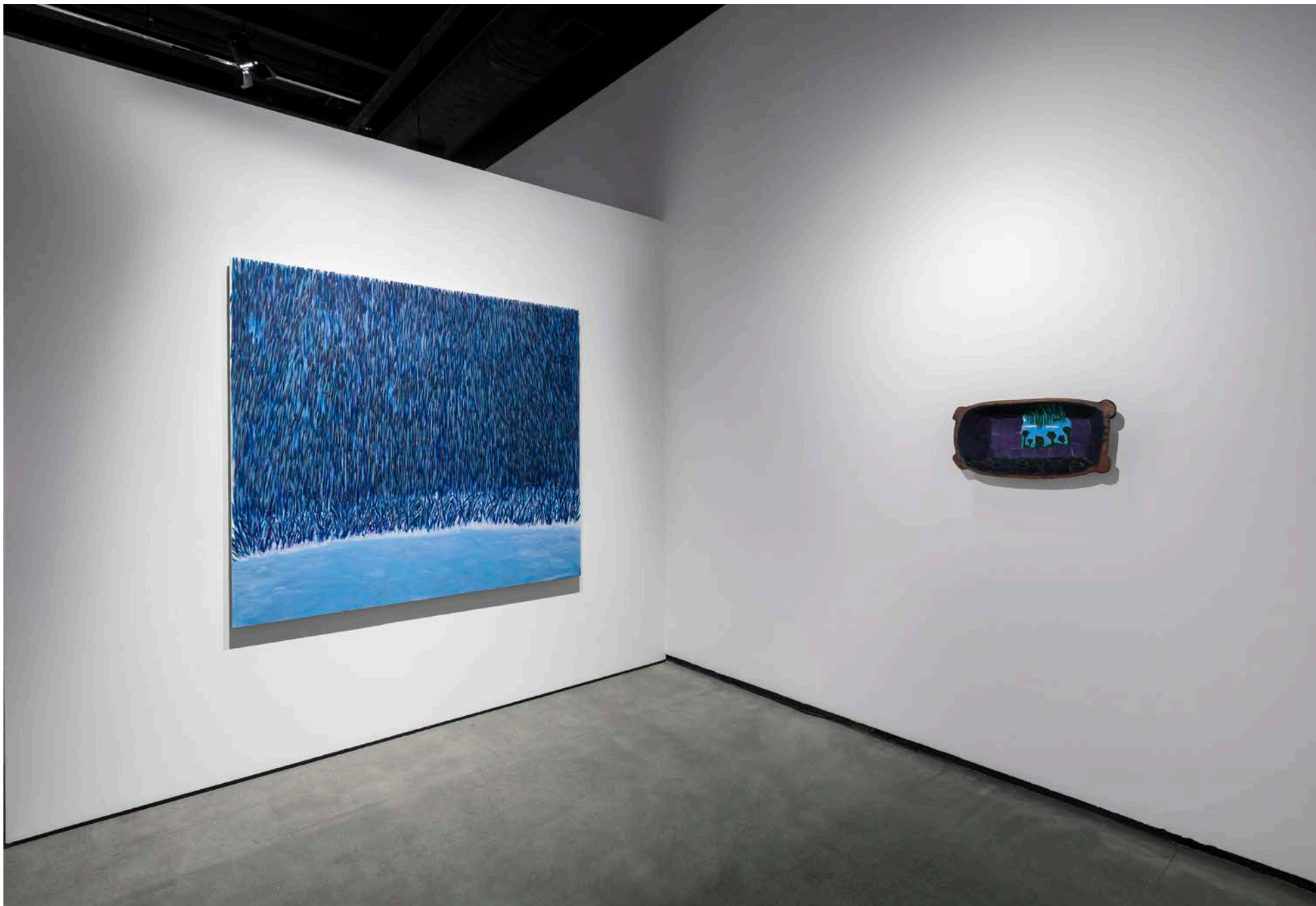
Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



Olho d'água, Instituto Tomie Ohtake, São Paulo, 2025



2024

Thomas Dane Gallery, London

Paisagem de Lenda

Like many Brazilian children, Patricia Leite (b.1955, Belo Horizonte, Brazil) was raised on the legends of the Tupi-Guarani indigenous people. These stories are embedded in the landscapes of Brazil, where the gods reside in the sun, the moon, the forest, the sea, the stars and the mountains, transforming these features of the landscape into lead characters to which a young Leite would look to shape her own world and imagination.

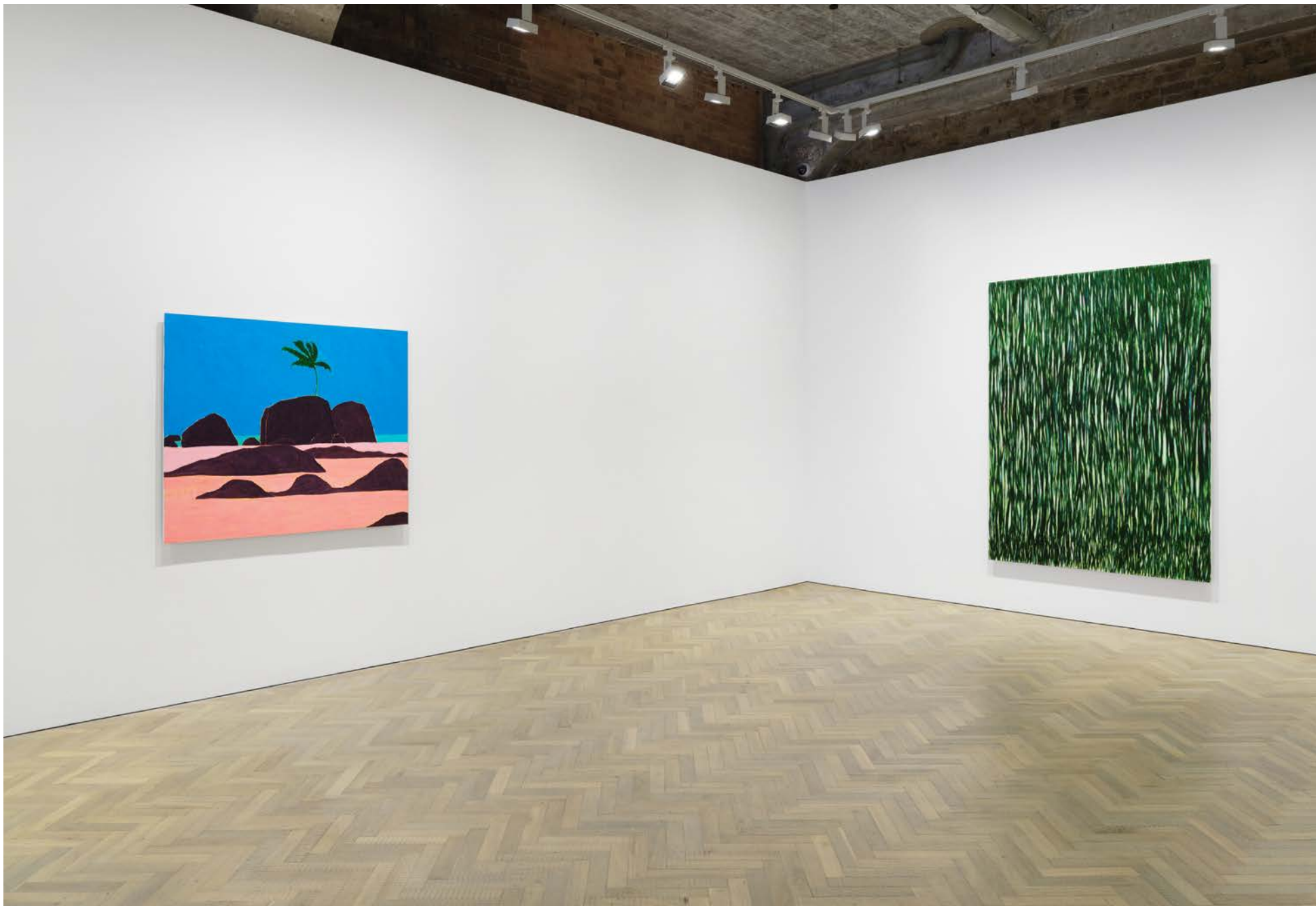
For *Paisagem de Lenda* (Landscape of Legend), her second exhibition at Thomas Dane Gallery in London, Leite presents a group of new paintings and a floor-based tapestry that invoke these indigenous stories, deeply linked to the landscape and ecology of Brazil. As these natural environments are being eroded by climate change, industry, extraction and the destructive policies of neglectful governments, Leite creates work that reflects on what will be lost, and in melancholic celebration of what still remains.



Paisagem de Lenda, Thomas Dane Gallery, London, 2024



Paisagem de Lenda, Thomas Dane Gallery, London, 2024



Paisagem de Lenda, Thomas Dane Gallery, London, 2024



Paisagem de Lenda, Thomas Dane Gallery, London, 2024



Paisagem de Lenda, Thomas Dane Gallery, London, 2024



2022

Mendes Wood DM, New York

Mantiqueira

Mantiqueira is a mountain range in Southern Brazil that forms a natural border separating Minas Gerais from the states of São Paulo and Rio de Janeiro. Its name derives from the indigenous Tupi language and translates to “mountains that cry,” a personification of the many rivers that pool and streak across the region’s face. Sandwiched between a saturated base of rushing water and a calm but mournful belt of open sky, the ridges of Mantiqueira’s cliffside form an imperfect line on the horizon that transforms Leite’s field of color into a distinct and recognizable landmass.

– Harry Tafoya



Mantiqueira, Mendes Wood DM, New York, 2022



Mantiqueira, Mendes Wood DM, New York, 2022



Mantiqueira, Mendes Wood DM, New York, 2022



Mantiqueira, Mendes Wood DM, New York, 2022



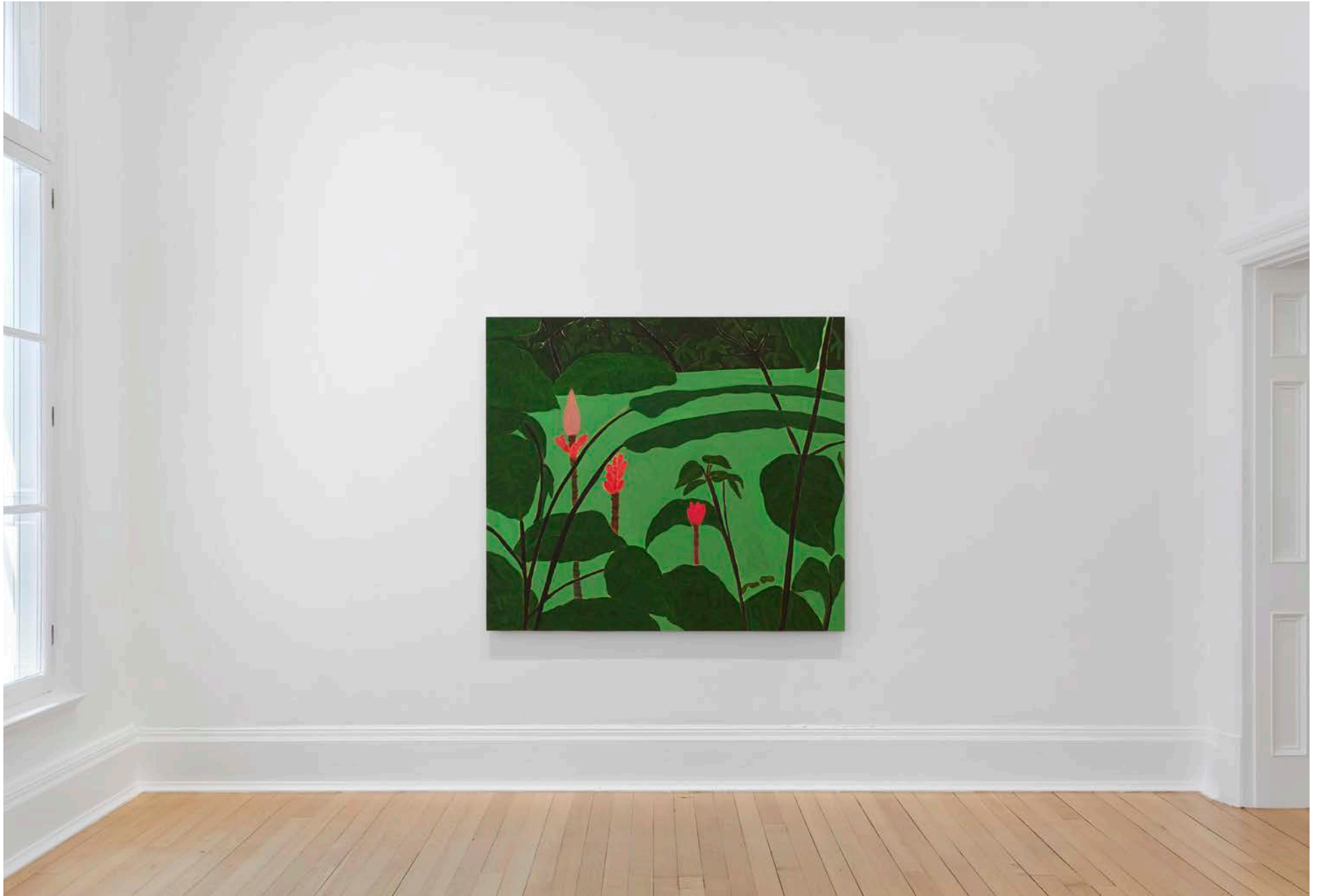
2021

Thomas Dane Gallery, London

CANINANA

Patricia Leite presented a new series of oil on wood paintings informed by the landscape of São Paulo's Barra do Una. Leite's paintings frequently involve the layering of pigment to ruminate on temporal and evanescent states such as qualities of light, ephemeral atmospheres and momentary sensations. In this new body of work, Leite examines a particularly biodiverse ecosystem, portraying the abundant flora, fauna, waterfalls and seascapes of the region.

As a site of outstanding natural beauty, the Barra do Una is also subject to profound environmental damage. For *Caninana*, Leite distils the Barra do Una's biodiversity to its essence, making visible otherwise overlooked details, and celebrating the region's fragile complexity.



CANINANA, Thomas Dane Gallery, London, 2021



CANINANA, Thomas Dane Gallery, London, 2021



2019

Thomas Dane Gallery, Naples

Terra Trema

The title of the exhibition refers to *La Terra Trema*—Luchino Visconti's 1948 film loosely adapted from Giovanni Verga's novel *I Malavoglia* (1881). Depicting a family of fishermen who live and work in Aci Trezza, Sicily, the film portrays the domestic struggles of social and economic mobility.

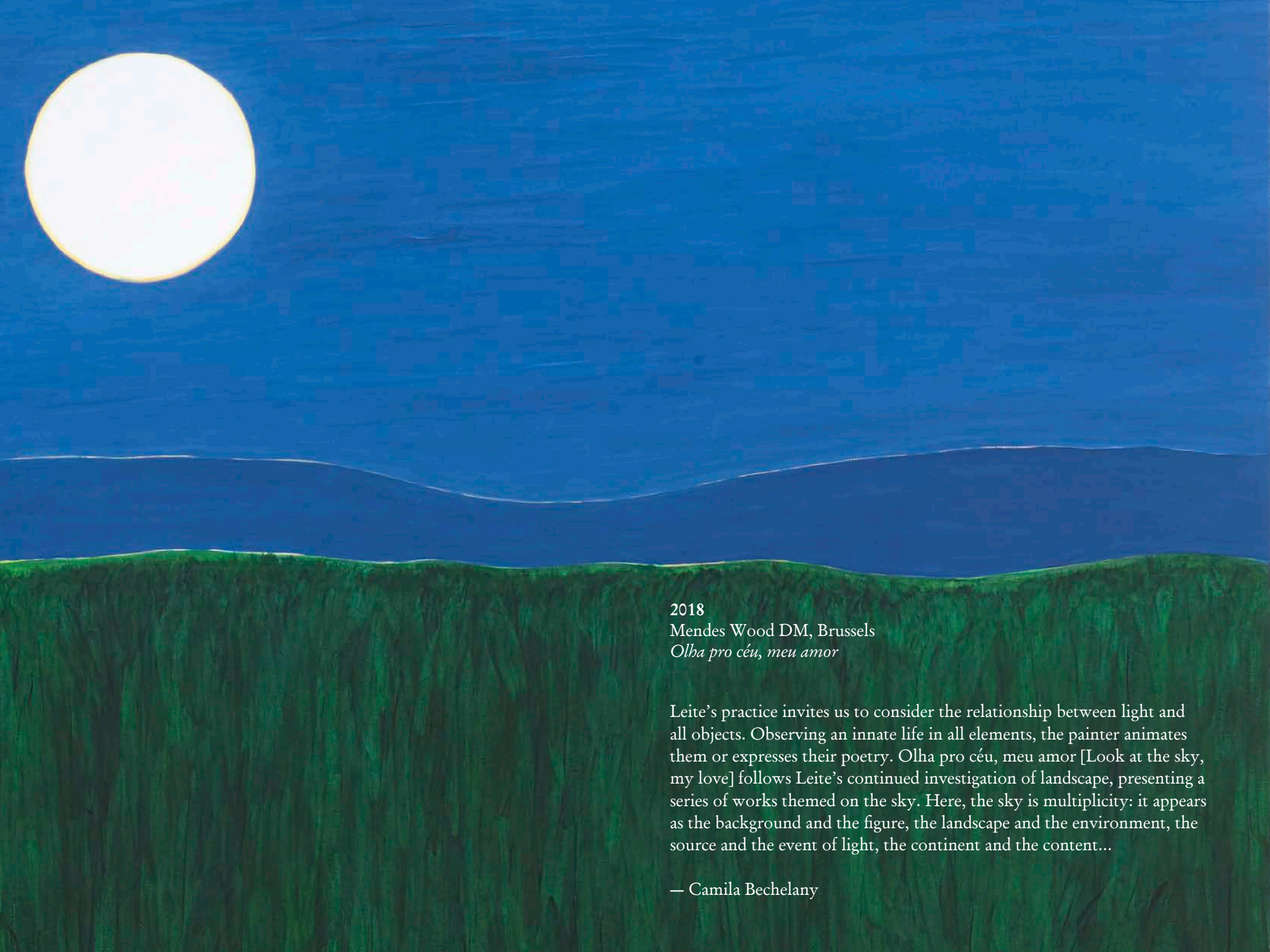
In Leite's paintings, which include new works on wood made specifically for the exhibition, her minimalist bucolic vignettes utilise a glancing perspective, rendering fleeting, almost naïve, visions from travels or videos; these sources externalise intimate experiences and tactile sensations.



Terra Trema, Thomas Dane Gallery, Naples, 2019



Terra Trema, Thomas Dane Gallery, Naples, 2019



2018

Mendes Wood DM, Brussels

Olha pro céu, meu amor

Leite's practice invites us to consider the relationship between light and all objects. Observing an innate life in all elements, the painter animates them or expresses their poetry. *Olha pro céu, meu amor* [Look at the sky, my love] follows Leite's continued investigation of landscape, presenting a series of works themed on the sky. Here, the sky is multiplicity: it appears as the background and the figure, the landscape and the environment, the source and the event of light, the continent and the content...

— Camila Bechelany



Olha pro céu, meu amor, Mendes Wood DM, Brussels, 2018



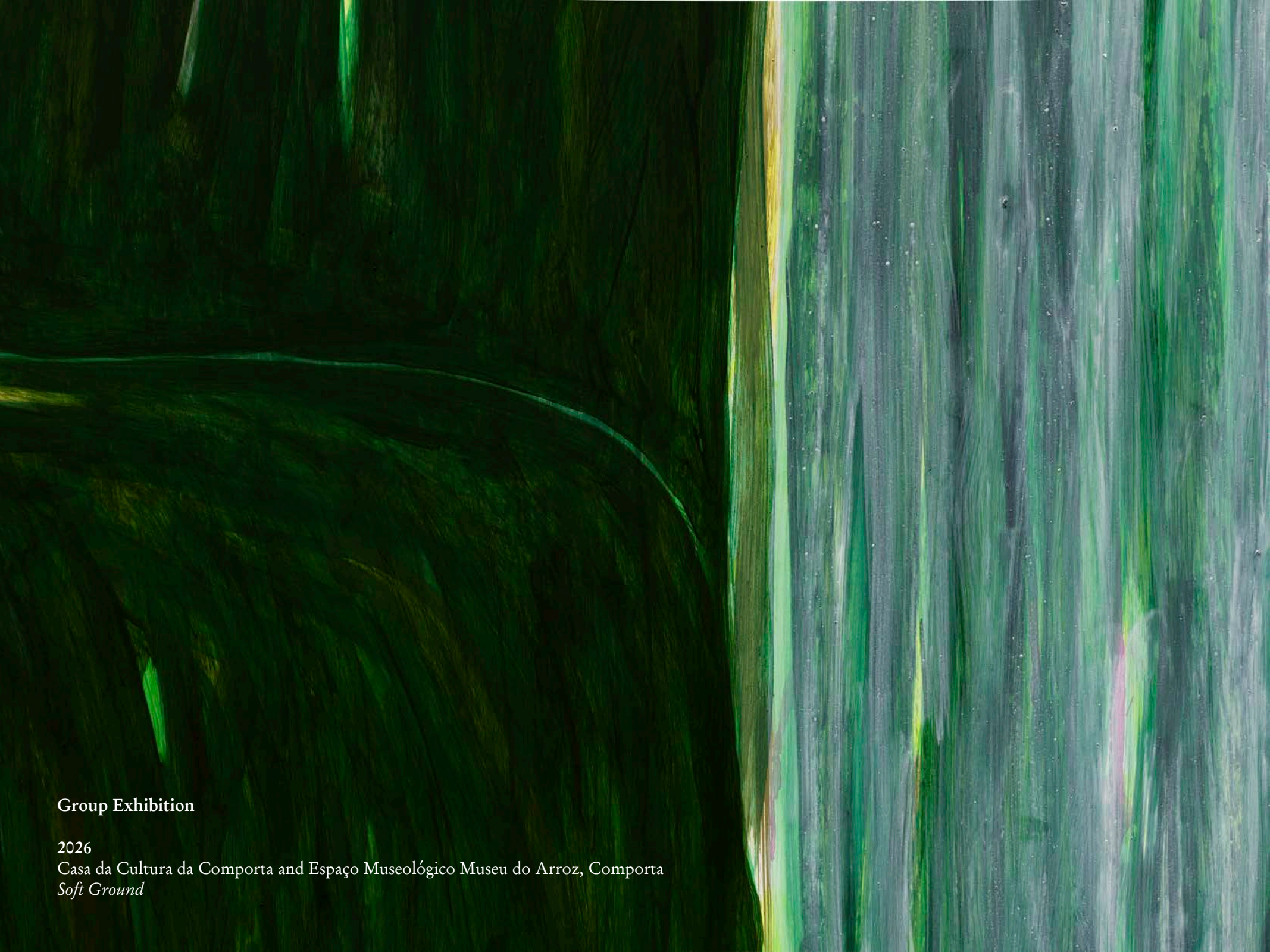
Olha pro céu, meu amor, Mendes Wood DM, Brussels, 2018



Olha pro céu, meu amor, Mendes Wood DM, Brussels, 2018



Olha pro céu, meu amor, Mendes Wood DM, Brussels, 2018

An abstract painting featuring dark green and blue vertical strokes, with a prominent curved line separating the left and right sides. The texture is visible, suggesting a thick application of paint.

Group Exhibition

2026

Casa da Cultura da Comporta and Espaço Museológico Museu do Arroz, Comporta
Soft Ground



Soft Ground, Casa da Cultura da Comporta and Espaço Museológico Museu do Arroz, Comporta, 2026



Soft Ground, Casa da Cultura da Comporta and Espaço Museológico Museu do Arroz, Comporta, 2026



Group Exhibition

2025

d'Ouwe Kerke, Retranchement

Artists Who Wear Jewelry



Artists Who Wear Jewelry, d'Ouwe Kerke, Retranchement, 2026

Y. | . TECH. | . UNDER. | . ION. VOLUME. | .
BODY. | . TECH. | . UNDER. | . VOLUME. | .
D ALL UNFINISHED MATTERS AND DILEMMAS

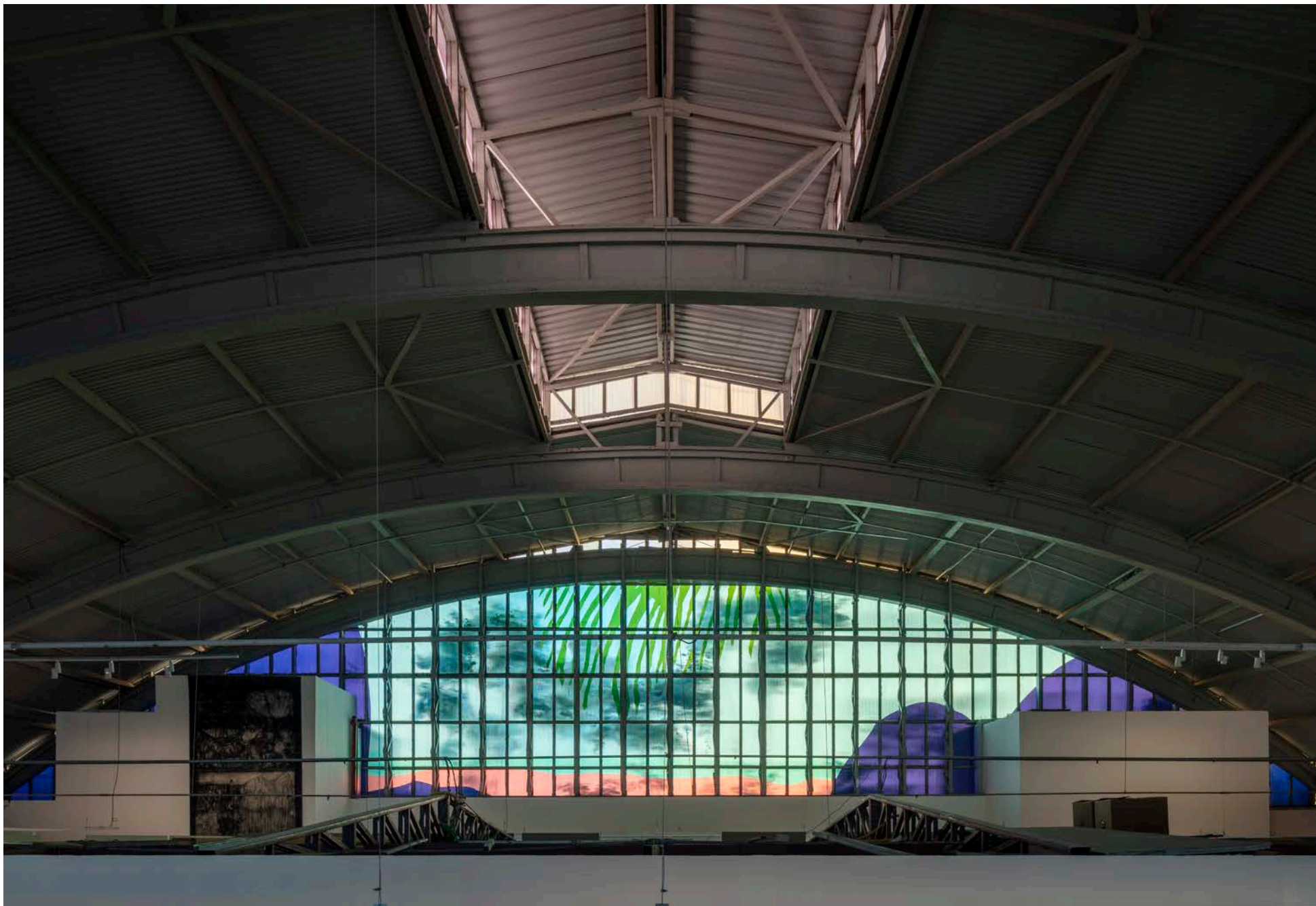


Group Exhibition

2023

Mendes Wood DM, São Paulo

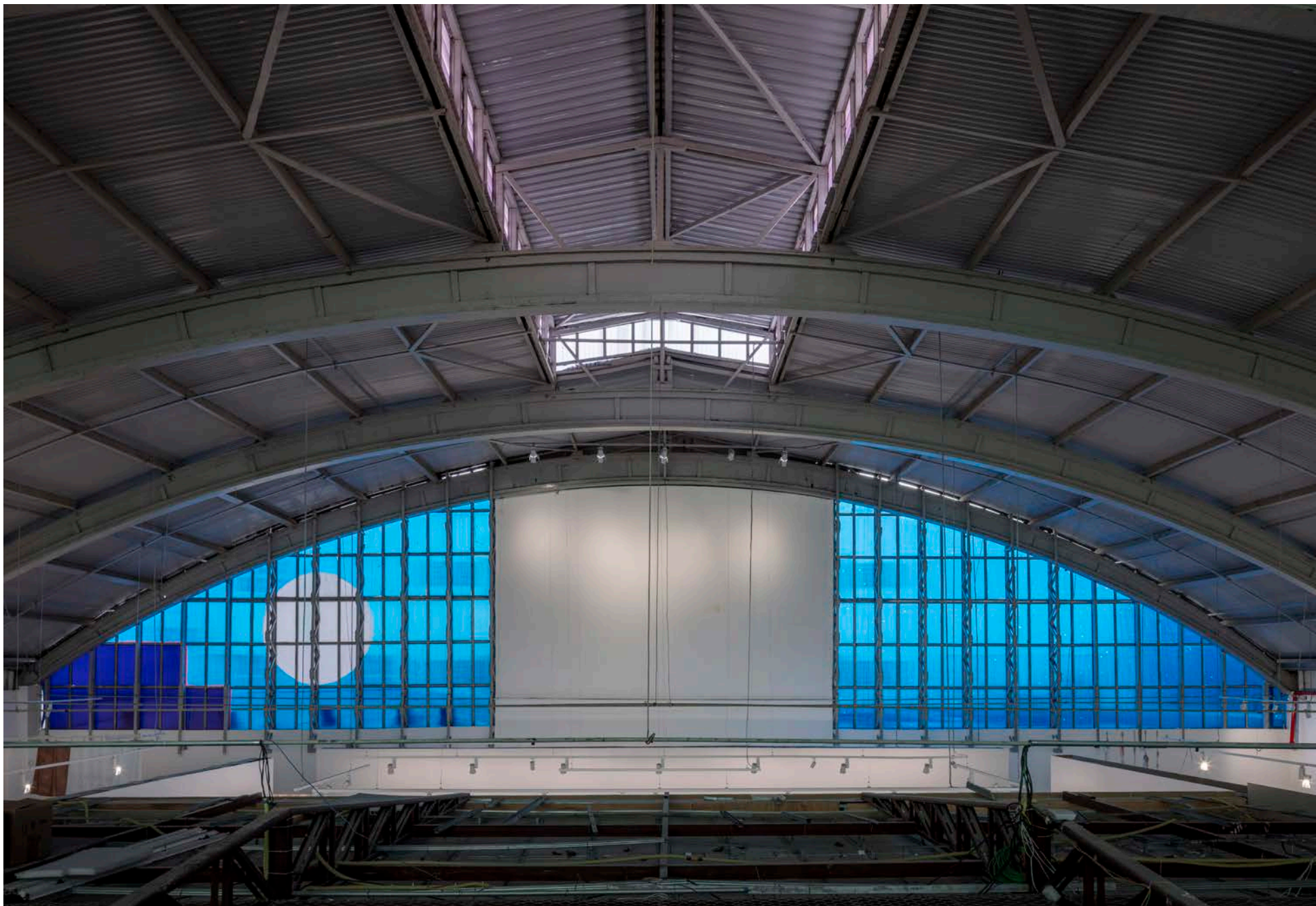
Linhas Tortas



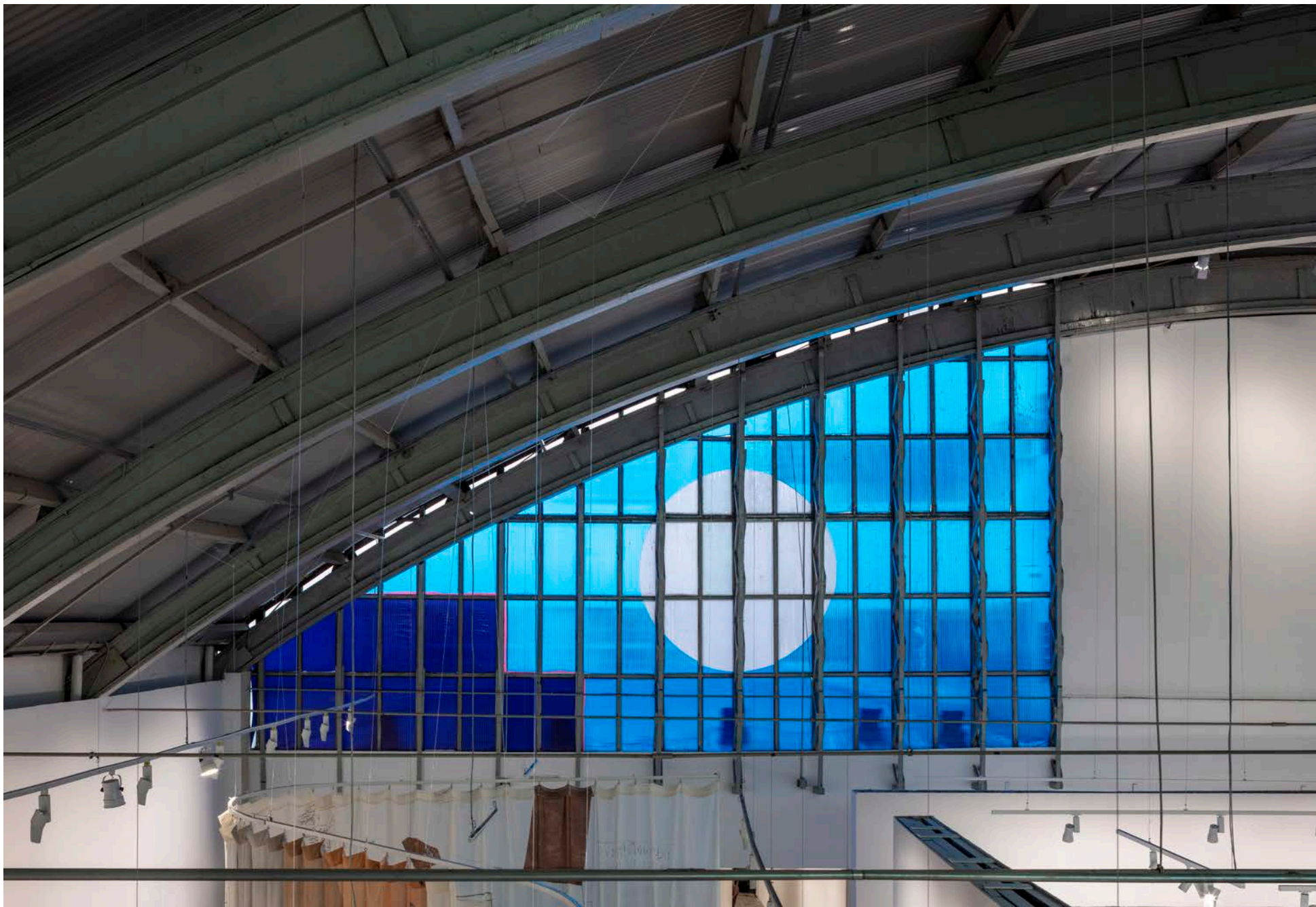
Linhas Tortas, Mendes Wood DM, São Paulo, 2023



Linhas Tortas, Mendes Wood DM, São Paulo, 2023



Linhas Tortas, Mendes Wood DM, São Paulo, 2023



Linhas Tortas, Mendes Wood DM, São Paulo, 2023



Group Exhibition

2023

Mendes Wood DM, São Paulo

Esfíngico Frontal



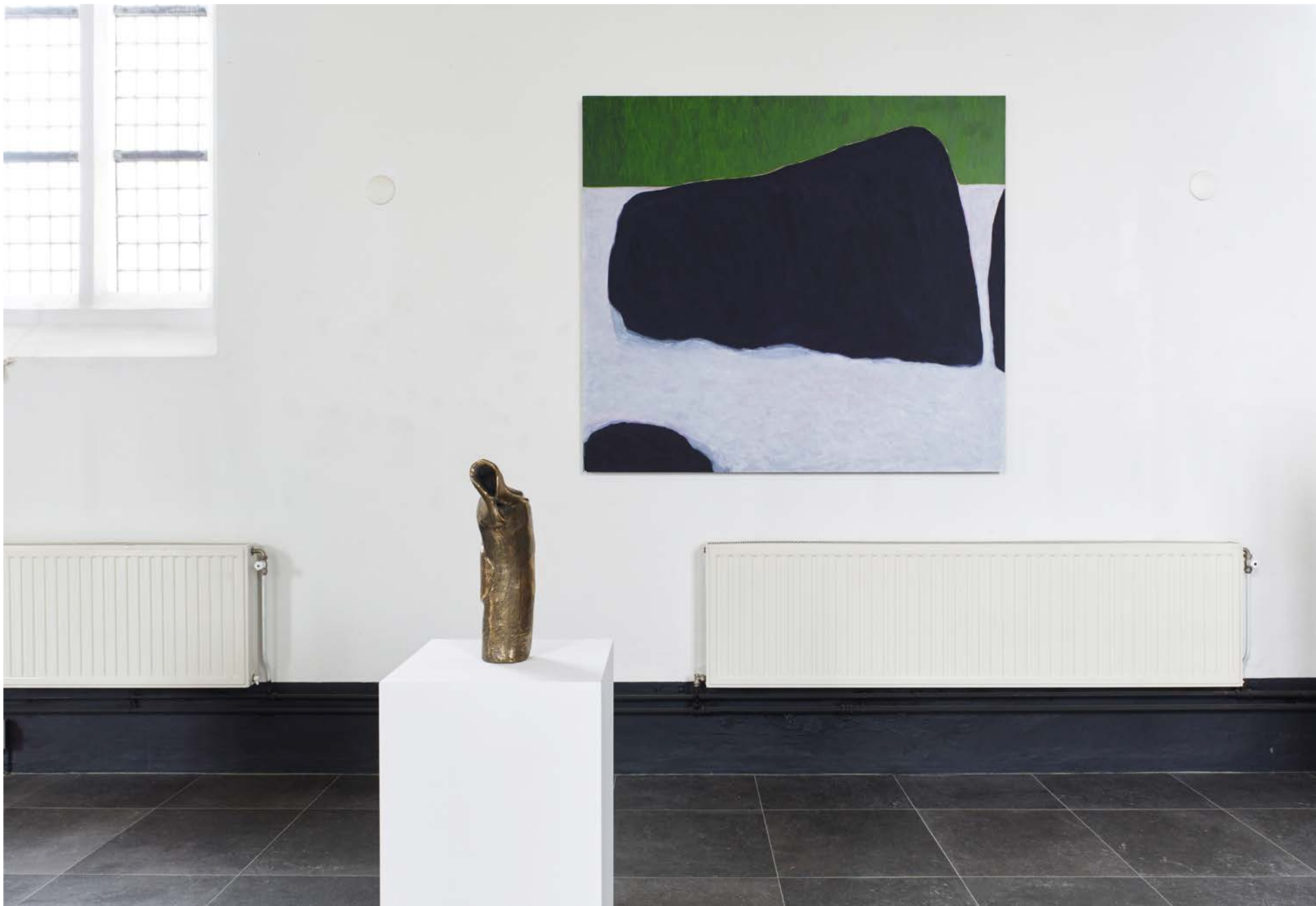
Group Exhibition

2021

d'Ouwe Kerke, Retranchement
Days of Inertia



Days of Inertia, d'Ouwe Kerke, Retranchement, 2021



Days of Inertia, d'Ouwe Kerke, Retranchement, 2021



Days of Inertia, d'Ouwe Kerke, Retranchement, 2021



11

2020

Museum Dhondt-Dhaenens, Sint-Martens-Latem
Prelude: Melancholy of the Future



2018

Pinacoteca Estação, São Paulo

Mínimo, múltiplo, comum

The exhibition, which is curated by José Augusto Ribeiro, curator of the Pinacoteca, presents works characterized by simple, flat and synthetic figurations, sometimes bordering on the limit of abstraction. These images reproduce, in general, scenes of solitude – through the isolation of beings and objects or through empty spaces, without human presence. The set, produced from 1960 onwards, comprises almost seven decades of pictorial production in Brazil, from the time of the first exhibitions by Koch, Fang and Lorenzato – whose productions were confused with variations of “primitivism” – until today, when the contemporary art circuit values and welcomes, without mediations, works by artists previously considered “popular” and “naive”.



Mínimo, múltiplo, comum, Estação Pinacoteca, São Paulo, 2018



Mínimo, múltiplo, comum, Estação Pinacoteca, São Paulo, 2018

An abstract painting featuring a dark, black background. In the upper portion, there are wavy, horizontal bands of light blue and pink. In the lower-left corner, there is a cluster of green, elongated, leaf-like shapes. The text "SELECTED WORKS" is centered in the black area.

SELECTED
WORKS



Patricia Leite, *Paulo Afonso Waterfall by Frans Post*, 2026, oil on wood, 160 x 220 cm | 63 x 86 5/8 in, MW.PLT.500





Patricia Leite, *Wrapping* | *Embrulho*, 2026, oil on wood, 46 x 90 cm | 18 1/8 x 35 3/8 in, MW.PLT.501





Patricia Leite

Miragem II, 2025

oil on wood

50 x 40 cm

19 3/4 x 15 3/4 in

MW.PLT.485



Patricia Leite
Olha! / Look!, 2025
oil on wood
160 x 120 cm
63 x 47 1/4 in
MW.PLT.436





Patricia Leite, *Falling Down*, 2025, oil on wood, 160 x 220 cm | 63 x 86 5/8 in, MW.PLT.442



Patricia Leite, *Pedra Rosa*, 2024, oil on wood, 160 x 220 cm | 63 x 86 5/8 in, MW.PLT.379



Patricia Leite, *Structure*, 2024, oil on gamela, 16 x 24 x 4.5 cm | 6 1/4 x 9 1/2 x 1 3/4 in, MW.PLT.394





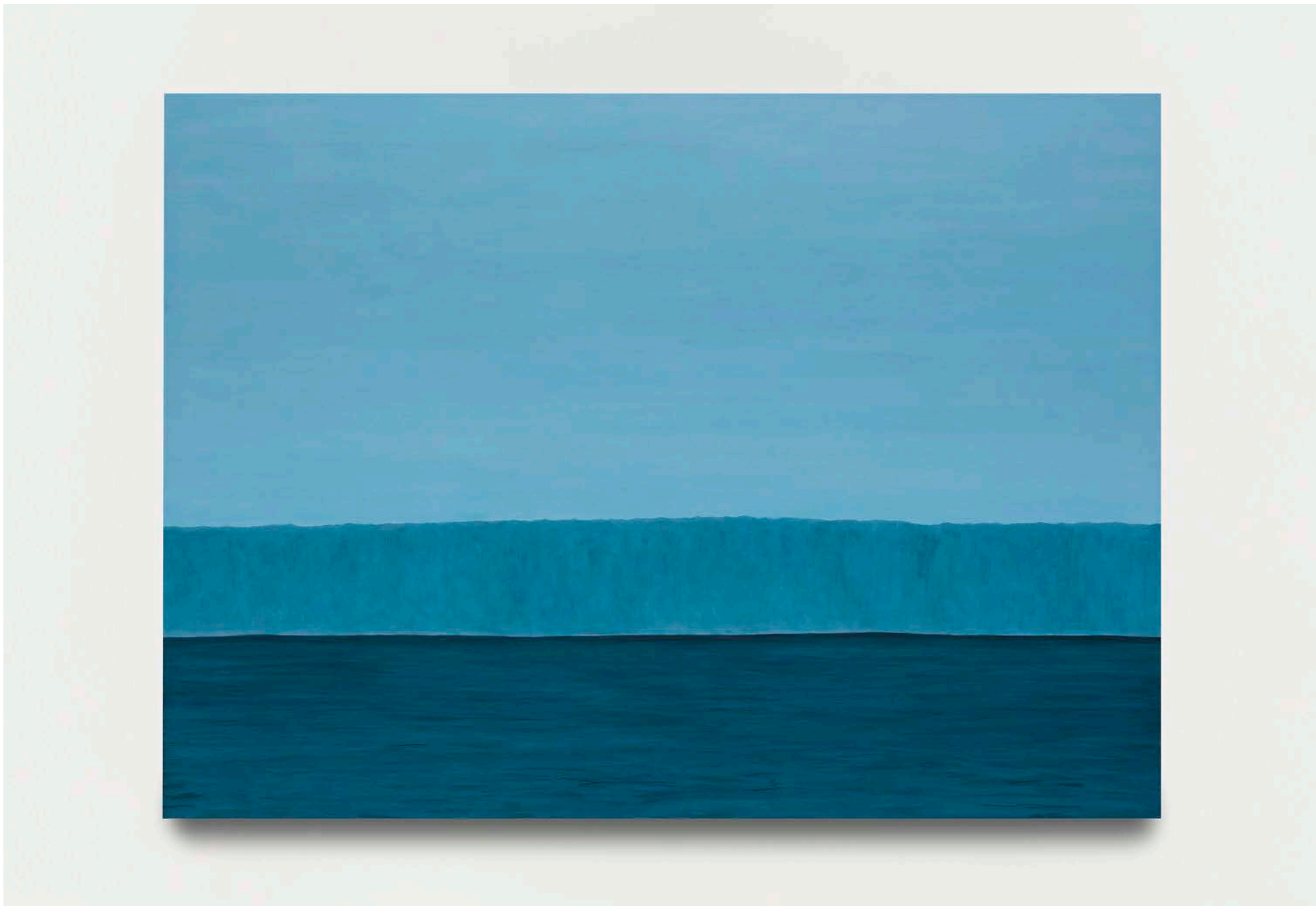
Patricia Leite
Estilhaços I, 2024
oil on wood
24 x 21.3 cm
9 1/2 x 8 3/8 in
MW.PLT.401





Patricia Leite, *Ilha Bela*, 2022, oil on wood, 160 x 220 cm | 63 x 86 5/8 in, MW.PLT.272





Patricia Leite, *Mantiqueira*, 2022, oil on wood, 160 x 220 cm | 63 x 86 5/8 in, MW.PLT.321



Patricia Leite, *Sempre haverá uma pedra*, 2021, oil on wood, 160 x 180 cm | 63 x 70 7/8 in, MW.PLT.256



Patricia Leite, *Até onde a vista alcança*, 2021, oil on wood, 160 x 180 cm | 63 x 70 7/8 in, MW.PLT.258

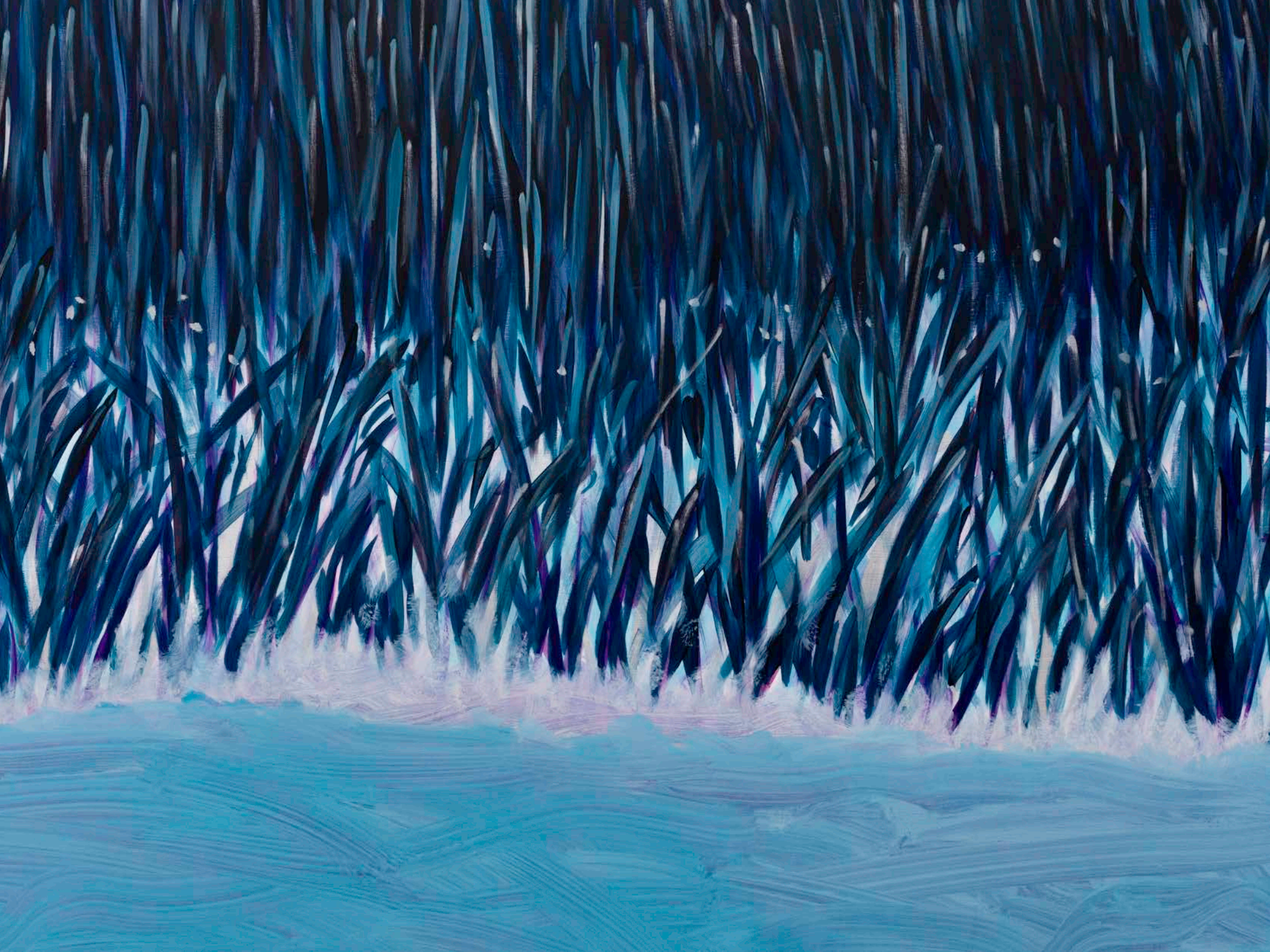




Patricia Leite, *Ilha de Lobos*, 2021, oil on wood, 160 x 220 cm | 63 x 86 5/8 in, MW.PLT.264



Patricia Leite, *Chuva (nada serve de chão onde caíam minhas lágrimas)*, 2020, oil on wood, 160 x 180 cm | 63 x 70 7/8 in, MW.PLT.217





Patricia Leite, *Costas para o mar*, 2019, oil on wood, 140 x 160 cm | 47 1/4 x 55 1/8 in, MW.PLT.173



Patricia Leite, *A praia do Cao*, 2019, oil on wood, 140 x 160 cm | 47 1/4 x 55 1/8 in, MW.PLT.193





Patricia Leite, *Natureza Morta com Barnett Newman*, 2019, oil on wood, 60 x 70 cm | 23 5/8 x 27 1/2 in, MW.PLT.176



Patricia Leite, *Jabuticabeira*, 2018, oil on wood, 160 x 220 cm | 63 x 86 5/8 in, MW.PLT.156





Patricia Leite, *Tapeçaria*, 2017, fabric and wool, 107 ø cm | 42 1/8 ø in, MW.PLT.S.141





Patricia Leite, *Lírio trombeta*, 2017, oil on gamela, 18 x 33 cm | 7 1/8 x 13 in, MW.PLT.P.123



Patricia Leite, *Gruta*, 2014, oil on wood, 160 x 180 cm | 63 x 70 7/8 in, MW.PLT.P.062





Patricia Leite

Gruta

2014

oil on wood

220 x 160 cm

86 5/8 x 63 in

MW.PLT.P.069

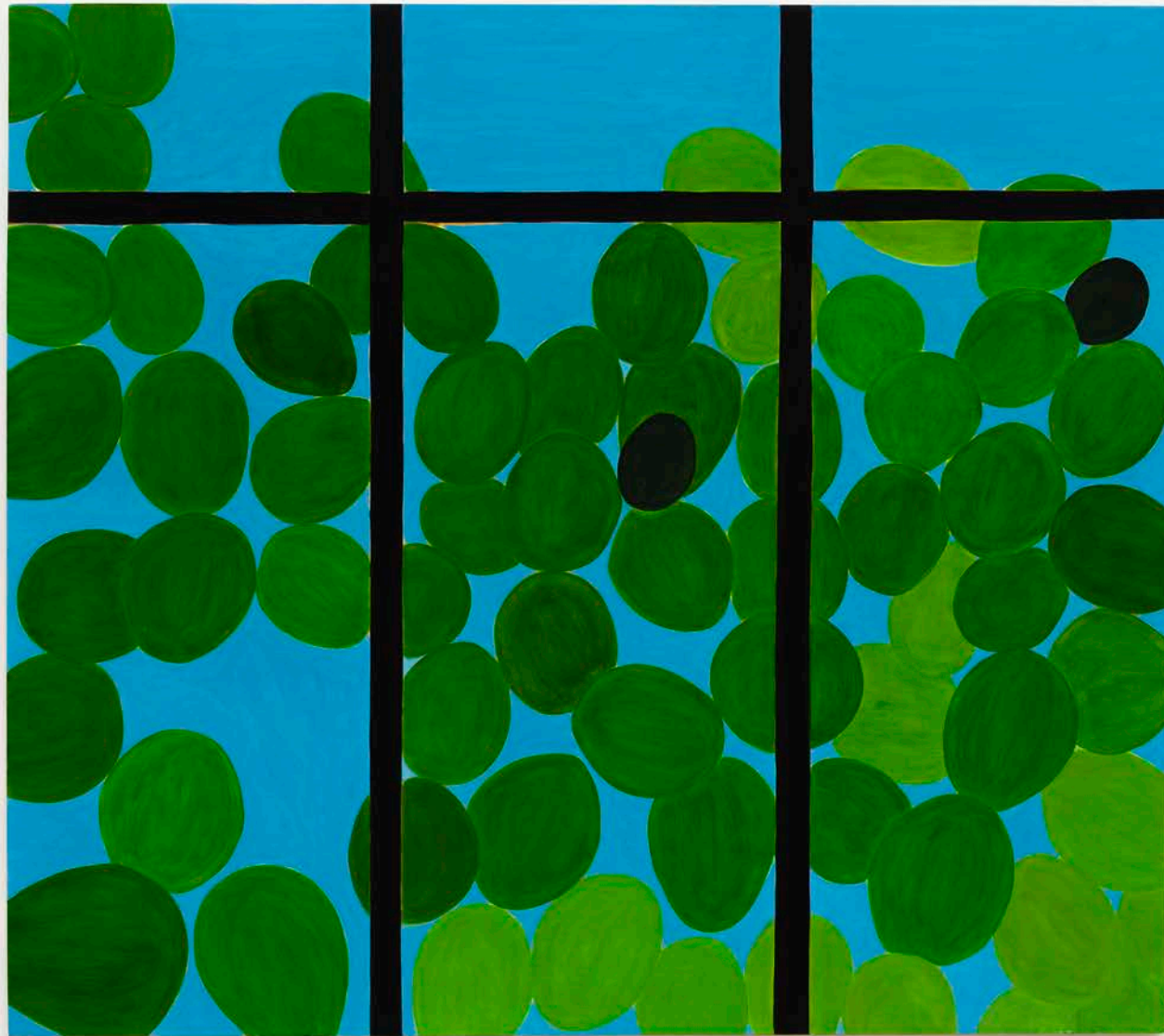




Patricia Leite, *Zabriskie 3*, 2012, oil on wood, 90 x 110 cm | 35 3/8 x 43 1/4 in, MW.PLT.P.034



Patricia Leite, *Zabriskie 3*, 2012, oil on wood, 160 x 200 cm | 63 x 78 3/4 in, MW.PLT.P.031



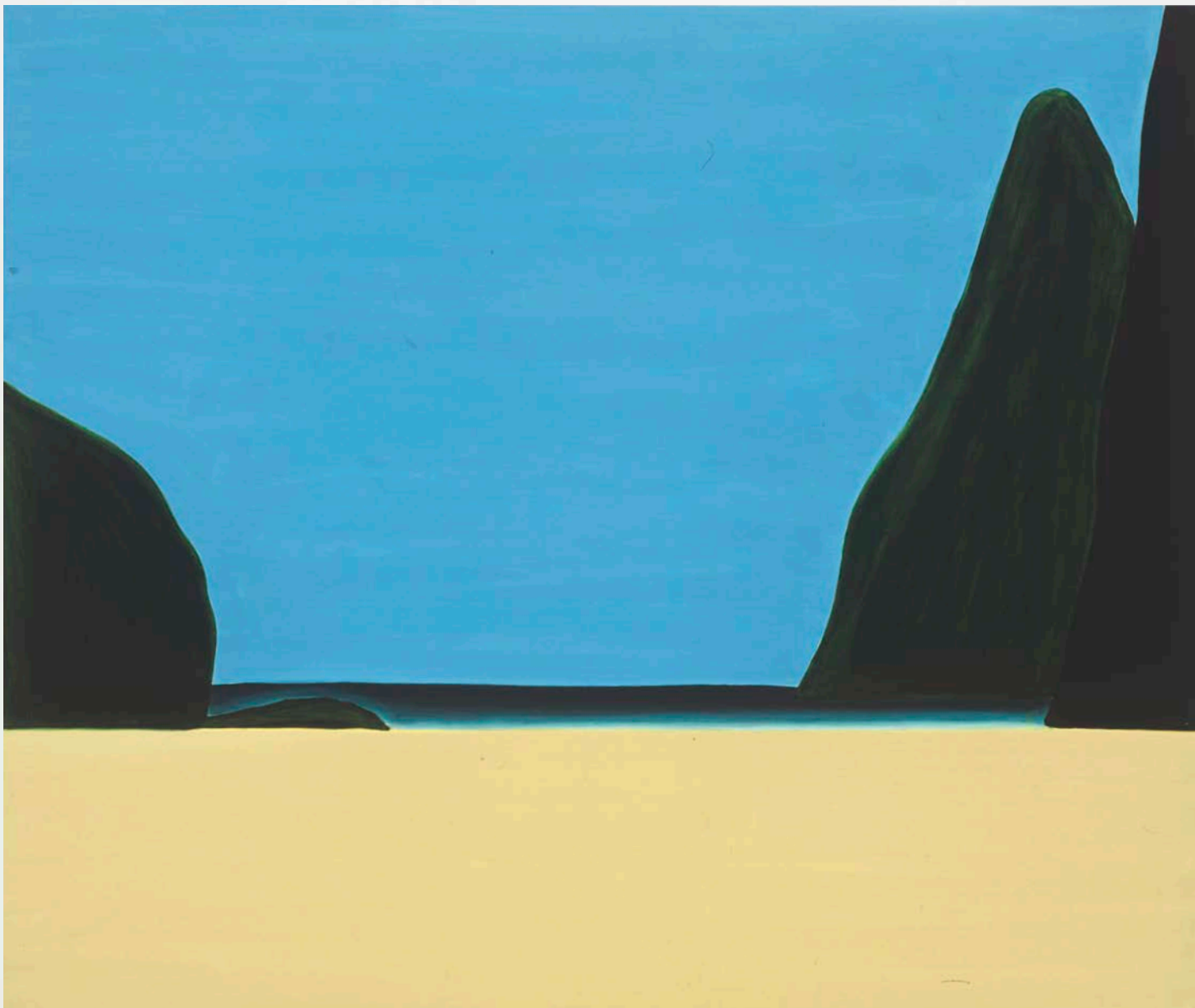
Patricia Leite, *Untitled (Aniversário)*, 2009, oil on wood, 160 x 180 cm | 63 x 70 7/8 in, MW.PLT.P.011





Patricia Leite, *Untitled (Lona Acesa)*, 2009, oil on wood, 90 x 110 cm | 35 3/8 x 43 1/4 in, MW.PLT.P.015





Patricia Leite, *Untitled (Duas Pedras)*, 2005, oil on wood, 160 x 190 cm | 63 x 74 3/4 in, MW.PLT.P.003



Patricia Leite, *Untitled (Quina do Gauguin)*, 2004, oil on wood, 160 x 190 cm | 63 x 74 3/4 in, MW.PLT.326



Inside The Studio, 2020, [click here to watch the video](#)



From that reading, from the landscape, in my own way, I opened up an immense horizon for my work. And so I continue until nowadays, working with what I call “sensations of landscapes”, or “diaries of my life”. The things I look at and I say “hey, I’m looking at this, I’m going to photograph it with my painting and it’s going to be an interesting image.

– Patricia Leite

Education

BA in Drawing and Printmaking by Escola de Belas Artes da UFMG
Experimental Nucleo of Art directed by Amílcar de Castro

Solo Exhibitions

2025

Cold water, Fondazione Bevilacqua La Masa, Venice, Italy
Olho d'água, Instituto Tomie Ohtake, São Paulo, Brazil

2024

Paisagem de Lenda, Thomas Dane Gallery, London, UK

2022

Mantiqueira, Mendes Wood DM, New York, USA

2021

Caninana, Thomas Dane Gallery, London, UK

2020

Vamos chamar o vento, Mendes Wood DM, São Paulo, Brazil

2019

Parks and Other Pretexts, Mendes Wood DM, São Paulo, Brazil
The Arts Club, London, UK

2018

lusco-fusco, Mendes Wood DM, New York, USA
Olha pro céu, meu amor, Mendes Wood DM, Brussels, Belgium

2015

Saudades do Brasil, Mendes Wood DM, São Paulo, Brazil

2012

Fresta, Mendes Wood DM, São Paulo, Brazil

2009

Contra o Céu, Nara Roesler Gallery, São Paulo, Brazil

2008

Espuma do mar eternamente e a Pedra, Manoel Macedo Galeria de Arte, Belo Horizonte, Brazil

2005 – 2006

Outra Praia, Museu de Arte da Pampulha, Belo Horizonte, Brazil

2005

Pinturas, Gesto Gráfico Galeria de Arte, Belo Horizonte, Brazil

1992

Centro Cultural Cândido Mendes, Rio de Janeiro, Brazil

1991

Fernando Pedro Escritório de Arte, Belo Horizonte, Brazil

1990

Sala Corpo de Exposições, Belo Horizonte, Brazil

1988

Galeria Minas Contemporânea, Belo Horizonte, Brazil

1987

Galeria de Arte Vitrine, Belo Horizonte, Brazil

Itaú Galeria, Belo Horizonte, Brazil

1986

Galeria de Arte do Instituto dos Arquitetos do Brasil, Belo Horizonte, Brazil

1984

Galeria Macunaíma, Funarte, Rio de Janeiro, Brazil

Group Exhibitions

2026

Soft Ground, Casa da Cultura da Comporta and Espaço Museológico Museu do Arroz, Comporta, Portugal
Painting Biennale, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium

Que Beleza!, Luisa Strina, São Paulo, Brazil

Caçador, Sala Curva, São Paulo, Brazil

A Serene Look Upon the World, Mendes Wood DM, Brussels, Belgium

2025

Artists Who Wear Jewelry, d'Ouwe Kerke, Retranchement, the Netherlands

2024

Galáxias, Mendes Wood DM, Brussels, Belgium

Amadeo Luciano Lorenzato En Conversation with Lucas Arruda, Sanam Khatibi, Patricia Leite, Paula Siebra, Marcos Siqueira, Erika Verzutti, Castiel Vitorino, Mendes Wood DM, Paris, France

Dreaming of Spilliaert, Mendes Wood DM at d'Ouwe Kerk, Retranchement, Belgium

2023

Shokakko, The Merode, Brussels, Belgium

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Esfíngico Frontal, Mendes Wood DM, São Paulo, Brazil

2022

Pequenas pinturas II, auroras, São Paulo, Brazil

Calor Universal, Pace Gallery, New York, USA

Unnatural Nature: Post-pop Landscapes, Acquavella Galleries, New York, USA

Sol, Marli Matsumoto Arte Contemporânea, São Paulo, Brazil

2021

Days of Inertia, Mendes Wood DM at d'Ouwe Kerk, Retranchement, The Netherlands

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

2020

The Noyes House, Connecticut, USA

Prelude: Melancholy of the Future, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium

2019

Terra Trema, Thomas Dane Gallery, Naples, Italy

2018

Nightfall, Mendes Wood DM, Brussels, Belgium

Mínimo, múltiplo, comum, Estação Pinacoteca, São Paulo, Brazil

2017

Neither., Mendes Wood DM, Brussels, Belgium

2016

Toda janela é um projétil, é um projeto, é uma paisagem, Sim Galeria, Curitiba, Brazil

Aprendendo Com Dorival Caymmi - Civilização Praieira, Instituto Tomie Ohtake, São Paulo, Brazil

2015

Femmes de Têtes, Femmes Esthètes, La vitrine am, Paris, France

2013

Noite Azul Elétrico, Mendes Wood DM, São Paulo, Brazil

2012

The Circus as a Parallel Universe, Kunsthalle Wien, Vienna, Austria

2011

Estou aqui, Galeria Marília Razuk, São Paulo, Brazil

2010

Reveillon, Galeria Silvia Cintra + Box4, Rio de Janeiro, Brazil

2008

Paralela, De perto e de longe, Licen de Artes e Ofícios, São Paulo, Brazil

Procedente MAP: novas aquisições, Museu de Arte da Pampulha, Belo Horizonte, Brazil

Turistas, Volver, Galeria Carminha Macedo, Belo Horizonte, Brazil

2001

Setembro, Gesto Gráfico, Belo Horizonte, Brazil

1999

Centro de Convivência da UFV, Viçosa, Brazil

1998

A Ponte, Salas Genesco Murta, Arlinda Correa Lima, Belo Horizonte, Brazil

1997

Mês da Mulher, Casa de Cultura de Ribeirão Preto, Brazil

Prospecções / Arte nos Anos 80 e 90, Palácio das Artes, Belo Horizonte, Brazil

1996

Efeito Festival, Pace Gallery, Belo Horizonte, Brazil

1994

Cor e Luz, Espaço Cultural Cemig, Belo Horizonte, Brazil

Retrospectiva 5 Anos do Escritório de Arte Fernando Pedro, Museu Mineiro, Belo Horizonte, Brazil

1992

Bonfim, Parque Lage, Rio de Janeiro, Brazil

1991

Utopias Contemporâneas, Palácio das Artes, Belo Horizonte, Brazil

Dez Anos de Acervo, Coleção Centro Cultural Cândido Mendes, Rio de Janeiro, Brazil

Bonfim, Palácio das Artes, Belo Horizonte, Brazil

1990

De um Time de Artistas Arte Copa 90, Centro Cultural UFMG, Belo Horizonte, Brazil

Sexta Básica, Galeria Enquadros, Belo Horizonte, Brazil

1989

Azulejos. Gravuras, Cerâmicas, Oficina Cerâmica Terra, Belo Horizonte, Brazil

1988

Imagem Pública, Projeto vencedor da concorrência FLAT, Out-doors, Belo Horizonte, Brazil

Descendo a Serra, Artistas Mineiros no Rio, Galeria Cândido Mendes, Rio de Janeiro, Brazil

Maltraçadas Linhas, Palácio das Artes, Belo Horizonte, Brazil

1987

Caminhos do Desenho Brasileiro, Museu de Arte do RGS, Porto Alegre, Brazil

1986

Preciosidades para Colecionadores, Centro Cultural UFMG, Belo Horizonte, Brazil

1985

Mostra Inauguração, Galeria Paulo Campos Guimarães, Belo Horizonte, Brazil

A Criança de Sempre, Espaço Cultural Cemig, Belo Horizonte, Brazil

Velha Mania, Desenhos, Parque Lage, Rio de Janeiro, Brazil

1984

Dez Artistas e um Computador, Fundação João Pinheiro, Belo Horizonte, Brazil

1982

Núcleo Experimental de Arte, Belo Horizonte, Brazil

1981

Quatro Artistas, Sala Corpo, Belo Horizonte, Brazil

Collections

Centro Cultural Candido Mendes, Rio de Janeiro, Brazil

Coleção Andrea & José Olympio Pereira, São Paulo Brazil

Cranford Collection, London, UK

EKARD Collection, Wassenaar, The Netherlands

Fiorucci Art Trust, London, UK

Loewe Collection, Madrid, Spain

Museu de Arte da Pampulha, Belo Horizonte, Brazil

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

Pinault Collection, Paris, France

Tabetia – Instituto de Arte Contemporânea, Brumadiabe, Brazil

Thyssen-Bornemisza Museum, Wien, Switzerland

Awards and Grants

1990

XXII Salão Nacional, Museu de Arte da Pampulha, Belo Horizonte, Brazil

1989

XXI Salão Nacional, Museu de Arte da Pampulha, Belo Horizonte, Brazil

VII Salão Paulista de Arte Contemporânea, Prêmio de Aquisição, Brazil

1988

VI Salão Paulista de Arte Contemporânea, Pavilhão da Bienal, Brazil

XX Salão de Arte, Museu de Arte da Pampulha, Belo Horizonte, Brazil

1987

V Salão Paulista de Arte Contemporânea, Prêmio de Aquisição, Pinacoteca do Estado de São Paulo, Brazil

XIV Salão Nacional, Museu de Arte da Pampulha, Belo Horizonte, Brazil

1986

Salão Nacional de Artes Plásticas, Palácio das Artes, Belo Horizonte, Brazil

VII Mostra do Desenho Brasileiro Museu de Arte Contemporânea, Curitiba, Brazil

1985

XII Salão Nacional, Museu de Arte da Pampulha, Belo Horizonte, Brazil

XII Salão Nacional da Fundação Clóvis Salgado, Belo Horizonte, Brazil

1982

Salão Nacional de Artes Plásticas, Funarte/MAM, Rio de Janeiro, Brazil

The background is a textured blue surface. A plant branch with several green, elongated leaves and a single pinkish-purple flower bud is painted across the upper left and center. The leaves have a yellowish-green outline, and the flower bud is a mix of pink and purple. The text is centered in the lower half of the image.

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www.mendeswooddm.com
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