



MARTINEZ GALLERY

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PRESS RELEASE
November 11, 2016

FRACTURED
FAIRY TALES

NEW YORK - Martinez Gallery is proud to present the first solo exhibition of Brazilian artist SALMOS in New York.

Artist:

SALMOS

Brazilian graffiti stands today as one of the most significant strands of what is already a global urban art movement, especially because its inventiveness and its diversity set it off from the pervasive uniformity that tends to characterize graffiti worldwide. This environment of common practices seems to be the result of a long history of urban expression that exploded all over the Latin American metropolises in the 80s, particularly in São Paulo, Buenos Aires, Bogotá, Santiago, Rio De Janeiro, Mexico City, and Caracas. This regional graffiti already presented certain innovations with respect to other Western areas, or to what we acknowledge as the forefathers of graffiti art, particularly a strong ironic and humorous dimension that links Latin American graffiti to the traditional modes of spontaneous expressions, from jokes and proverbs to popular legends, and a fusion of graffiti interventions with public art, especially graffiti murals.

NOVEMBER 12 -
DECEMBER, 2016

RECEPTION: SAT,
12 NOV, 6-8PM,
AFTERPARTY: 8PM-
MIDNIGHT, MUSIC
BY BECKER AND
MARTINEZ

Coming out of the great revival of the graffiti movement in São Paulo and Rio during the 90s, SALMOS' works are informed by these characteristics that we can appreciate also in other internationally acclaimed Brazilian graffiti artists. The wall paintings and drawings that SALMOS is presenting at the gallery are rich in shapes and colors, and have a sense of depth and movement that, in many instances, we can easily trace back to Disney's and Hanna-Barbera's animated cartoons. That would account for the Fractured Fairy Tales of the show's title. Nostalgia and irony are essential parts of the picture, as they are in most of SALMOS' street works and murals.

photography by
NATO

Born in Brazil in 1982, SALMOS started painting in 1997 in the Zona Leste section of São Paulo. He considers himself a "bomber." Being poor and unemployed, he had trouble getting materials to paint or even to do "pixação," one of São Paulo's variants of graffiti (primarily black, minimal, monochromatic calligraphy composed of straight lines and sharp edges). As he puts it, "Fat Caps were a luxury. We used rollers and bucket paint acquired from construction sites. The spray paint available was used for automobiles and of very bad quality. We used Nugget liquid shoe polish instead of markers. We would find walls to paint on abandoned properties. We had no knowledge of graffiti from outside sources." From 1998 to 2004, he painted freight trains under the ISHI tag. In 2003, he opened his own tattoo store, from which he makes his living. In 2006, he stopped painting, and, in 2014, he re-emerged as SALMOS, which stands for Sou Artista Livre Mais Ouseda de São Paulo ("I am the most daring free artist in São Paulo"). He clarifies that "that's certainly not the case, but I was young and I grew out of that attitude."

For more
information:

www.martinezgal
lery.com

Octavio Zaya, Curator