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## galeria nara roesler josé patrício

Countless possibilities of numerical combinations using commonplace materials will feature once again at Galeria Nara Roesler starting on June 14, Saturday, with the opening of the solo show by the Pernambuco state-born artist José Patrício. The show will include approximately 12 works from series such as *Afinidades Cromáticas* (Chromatic Affinities), made in 2012-2013 using elements such as buttons and puzzles.

Regarding the *Ars Combinatoria* series, in which Patrício crafts intricate geometrical mosaics combining domino pieces, the critic Paulo Sérgio Duarte commented in 2002: "The field of combinatory mathematics is incorporated as a starting point, and we are faced with the combination in the series, infinite in their possibilities. The problem is no longer the reproduction of the same; this time, it is about producing infinite others from the same."

This statement sheds light on the premise that underpins installations by the artist, whose use of color and shape also likens his works to painting. The orderliness with which commonplace elements are arranged is a direct allusion to the imagery of concretism. Corroborating this idea, Paulo Sérgio Duarte includes Patrício in the lineage of the "contemporary artist who does not despise history, who sees the artistic phenomenon as a specific cultural field within a tradition," and therefore "works under pressure from strong paradigms."

### opening

06.14.2014 11h>15h

### exhibition

06.14>07.20  
mon >fri 10h>19h  
sat 11h>15h

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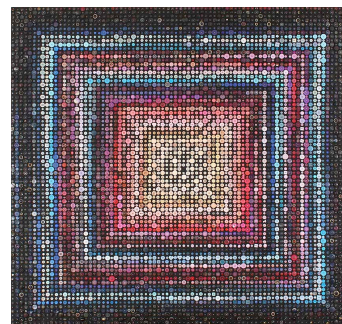
While concretism sings praise of reason and science, José Patrício adds subversive data to this universe. The trivial artifacts with which he creates patterns which are byzantine mosaics, at times, and literal constructivist pieces, at others, may fool unsuspecting eyes at first. For its formal potency, the whole imposes itself beforehand, and then gives way to an examination of its small components.

This is the case, for instance, with the *Afinidades Cromáticas* series. The concentric squares are composed of myriad clothing buttons in different shapes and colors, introducing a human element from an unsuspected perspective. Instead of the perceivable brushstroke in a visceral painting, the use of prosaic elements breaks the initial detachment and gives way to a feeling of familiarity.

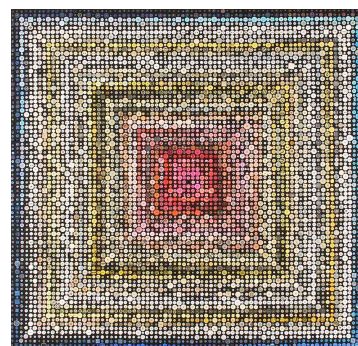
The multiplication of these artifacts into patterns, some of which even form labyrinths, is not random. It is the outcome of calculations, elaboration, the quest for the configuration that allows for the best effect, that is, human ingeniousness. The double perspective, macro- and micro-visual, outlines a mathematics whose structural cohesion causes the playful dimension of daily life to surface.

### **about the artist**

José Patrício was born in 1960, in Recife, where he lives and works. He has featured in biennials such as the *22th São Paulo Biennial* (1994) and the *3rd Mercosur Visual Arts Biennial*, in Porto Alegre (1994), both in Brazil; and in the *8th Havana Biennale*, in Cuba (2003). Recent group shows include: *Le Hors-Là (Usina Cultural, João Pessoa, Brazil, 2013)*; *Art in Brazil* (Palais des Beaux Arts, Brussels, Belgium, 2011); and *50 years of Brazilian art* (Bahia Museum of Modern Art, Salvador, Brazil, 2009). His latest solo shows are: *A espiral e o labirinto* (Galeria Nara Roesler, São Paulo, Brazil, 2012); *José Patrício: o número* (Caixa Cultural, Rio de Janeiro, Brasil, 2010); and *Expansão múltipla* (São Paulo State Art Gallery, São Paulo, Brazil, 2008). His work is a part of the collections of the Fondation Cartier pour L'Art Contemporain, Paris, France; Aloisio Magalhães Modern Art Museum, Recife, Brazil; Joaquim Nabuco Foundation, Recife, Brazil; Bahia Museum of Modern Art, Salvador,



afinidades cromáticas VII, 2012  
buttons on canvas on wood  
155 x 160 cm



afinidades cromáticas IX, 2012  
oil on canvas  
155 x 160 cm

Brazil; Itaú Cultural, São Paulo, Brazil; and Museum of Modern Art of Rio de Janeiro / Gilberto Chateaubriand, Rio de Janeiro, Brazil.

### **about the gallery**

For over 35 years now, Nara Roesler has promoted contemporary art alongside a set of national and international collectors, curators and intellectuals. In 1989, she founded Galeria Nara Roesler in São Paulo, as a venue in which to push the boundaries of artistic practice in Brazil and abroad. Representing some of the most relevant artists of our time, the gallery focuses on juxtaposing works dating from the 60s onwards, and their contemporary ramifications.

2012 was a year of major change for the gallery: Vik Muniz and Isaac Julien were added to its growing artist roster; the exhibition facilities were expanded, and the *Roesler Hotel* curating project was resumed, featuring groundbreaking proposals such as the group shows *Lo bueno y lo malo*, curated by Patrick Charpenel (director of fundación/colección jumex), and *Buzz*, a show dedicated to Op Art and devised by the artist Vik Muniz. In 2013, the project featured the shows *ATACAMA 1234567*, by Hamish Fulton, curated by Alexia Tala; and *Cães sem plumas [prólogo]* curated by Moacir dos Anjos. *Dispositivos para um mundo (im)possível*, curated by Luisa Duarte, was the first *Roesler Hotel* project in 2014, followed by *Spectres*, curated by Matthieu Poirier, from France.