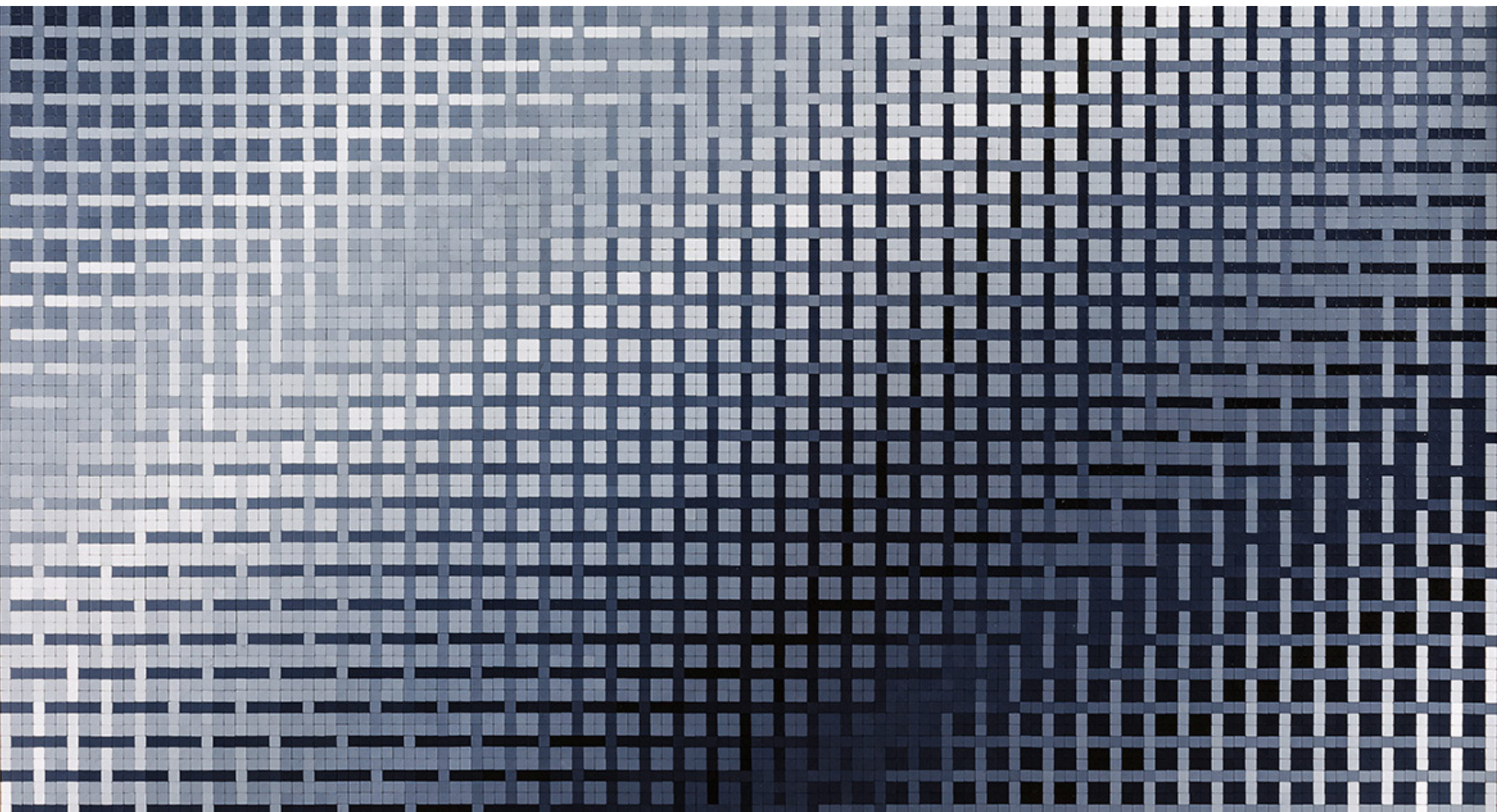


nara roesler

josé patrício



josé patrício

b. 1960, Recife, Brazil, where he lives and works

José Patrício's work blurs the boundaries between installation and painting. His practice stems from the arrangement of everyday-use objects, such as dominoes, dice, buttons, and nails, to create patterns and images, either in a geometric or organic manner, but always enigmatically familiar. Starting out his career in 1999 when he created an installation at the São Francisco Convent in João Pessoa, Patrício uses dominoes as a key element to several of his works. When viewed from afar, the patterns we see in his artworks assume an almost painterly tonality with an overall appearance that contrasts with the graphical nature of each individual domino

Under the influence of important Brazilian artistic trends and movements, such as geometric abstraction and Concretism, Patrício emphasizes the subtle limit between order and chaos, suggesting that even the most rigid of mathematical formulas has an expressive potential dimension. To the critic and curator Paulo Sérgio Duarte, Patrício's accumulation procedure places us 'on a different level than the issues set forth by the progress of science and technique in artwork. As the terrain of combinatorial mathematics is incorporated as a starting point, we are faced with the combination of series, endless in their possibilities. The problem is no longer the reproduction of the same; it is now about producing endless others from the same.'

[click to see full cv](#)

selected solo exhibitions

- *Geometry of Chance*, Nara Roesler, New York, USA (2023)
- *Infinitos Outros*, Nara Roesler, Rio de Janeiro, Brazil (2023)
- *Potência criadora infinita*, Nara Roesler, São Paulo, Brazil (2021)
- *José Patrício: Algorithm in 'Object Recognition'*, Pearl Lam Galleries Hong Kong H'Queens, Hong Kong (2018)
- *Precisão e acaso*, Museu Mineiro, Belo Horizonte; Museu Nacional de Brasília (MUN), Brasília, Brazil (2018)
- *Ponto zero*, Sesc Santo Amaro, São Paulo, Brazil (2017)
- *Explosão Fixa*, Instituto Ling, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Utopias e distopias*, Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil (2022)
- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Géométries américaines*, du Mexique à la Terre de Feu, Fondation Cartier pour l'art contemporain, Paris, France (2018)
- *Asas e Raízes*, Caixa Cultural, Rio de Janeiro, Brazil (2015)
- 8th La Habana Biennial, Cuba (2003)
- 22th São Paulo Biennial, Brazil (1994)

selected collections

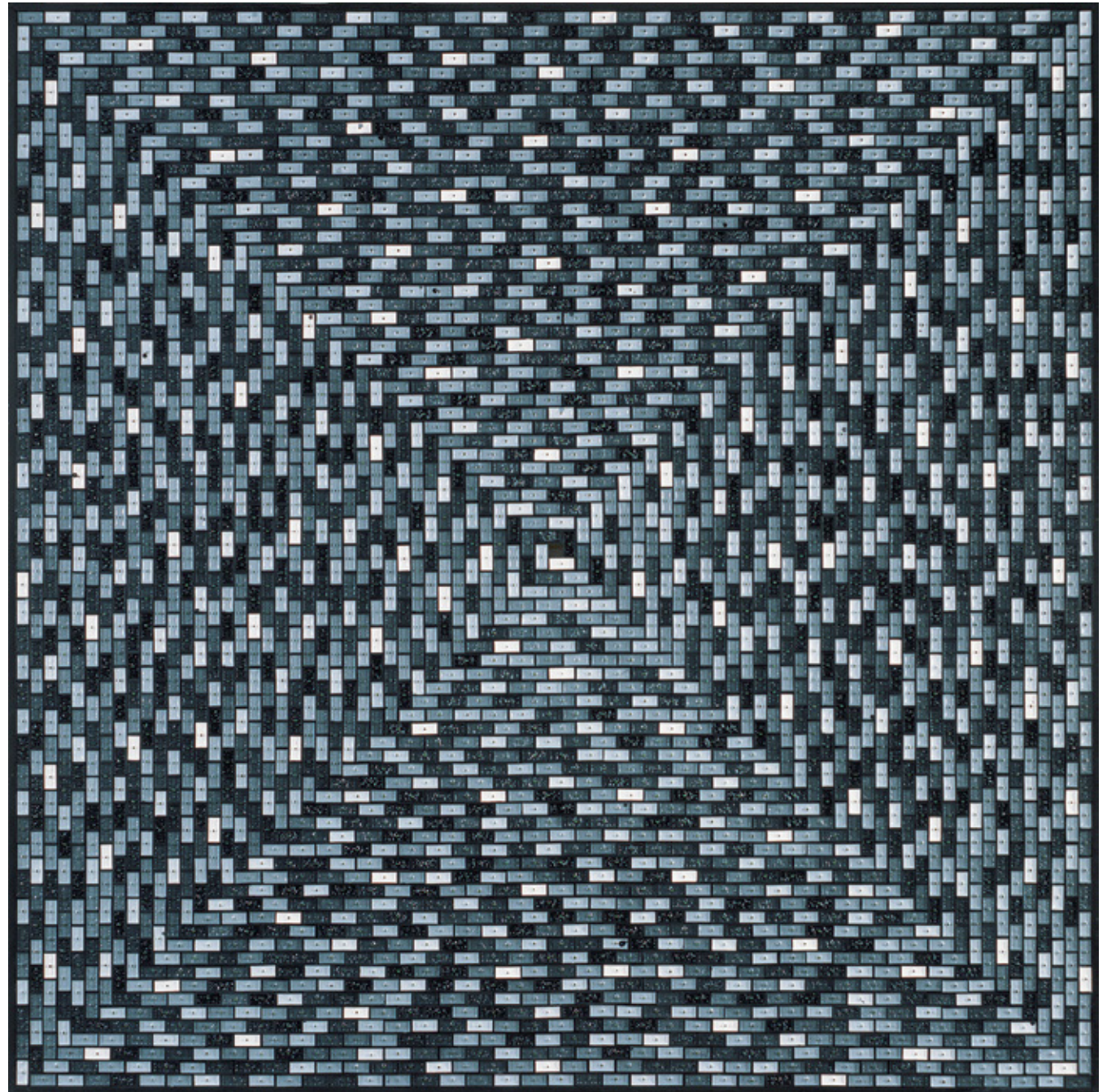
- Museu de Arte de São Paulo Assis Chateaubriand (MASP), São Paulo, Brazil
- Fondation Cartier pour L'art contemporain, Paris, France
- Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife, Brazil
- Museu de Arte Moderna da Bahia (MAM-BA), Salvador, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

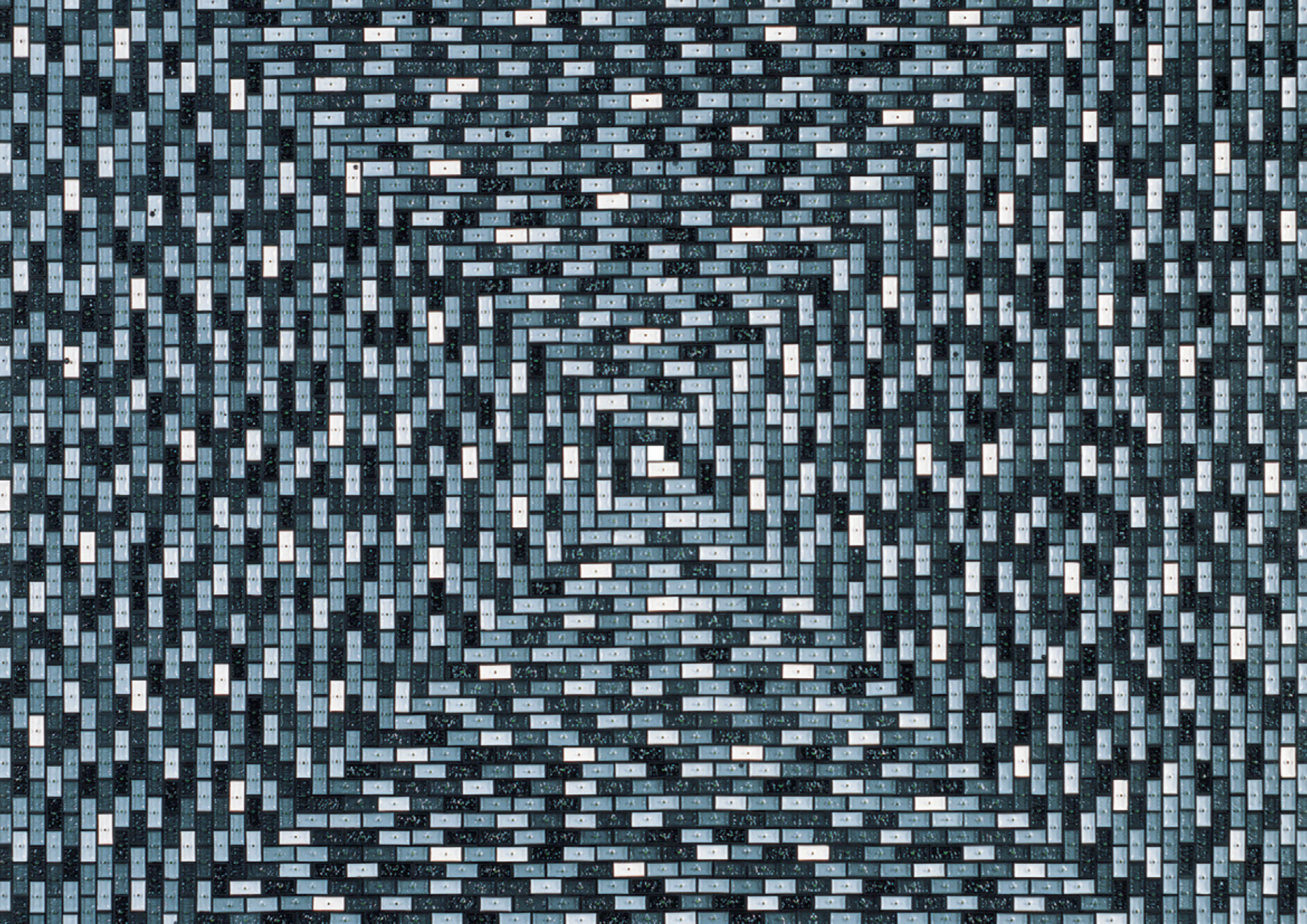
4	dominos
13	ars combinatoria
17	color game
18	puzzle
32	vanitas
37	dice
39	buttons
48	stamps
54	black series
58	early works

dominos

'The dominoes introduce two new variables into José Patricio's work: effective modulation (since the squares are born from the arrangement, side by side, of thousands of domino tacks) and the idea of play (expressed not only by the nature of the module but also in the rule that presides over the combination of the pieces). The frame of reference is still that of painting – planar, tonal gradations, rhythm, etc. – although Patricio's work tends to expand boundaries that prevent it from being clearly framed in fixed categories', said critic and curator Fernando Cocchiarale.

Spatial Dynamic I, 2007
enamel on plastic pieces
and metal nail on wood
148 x 148 cm
58.3 x 58.3 in



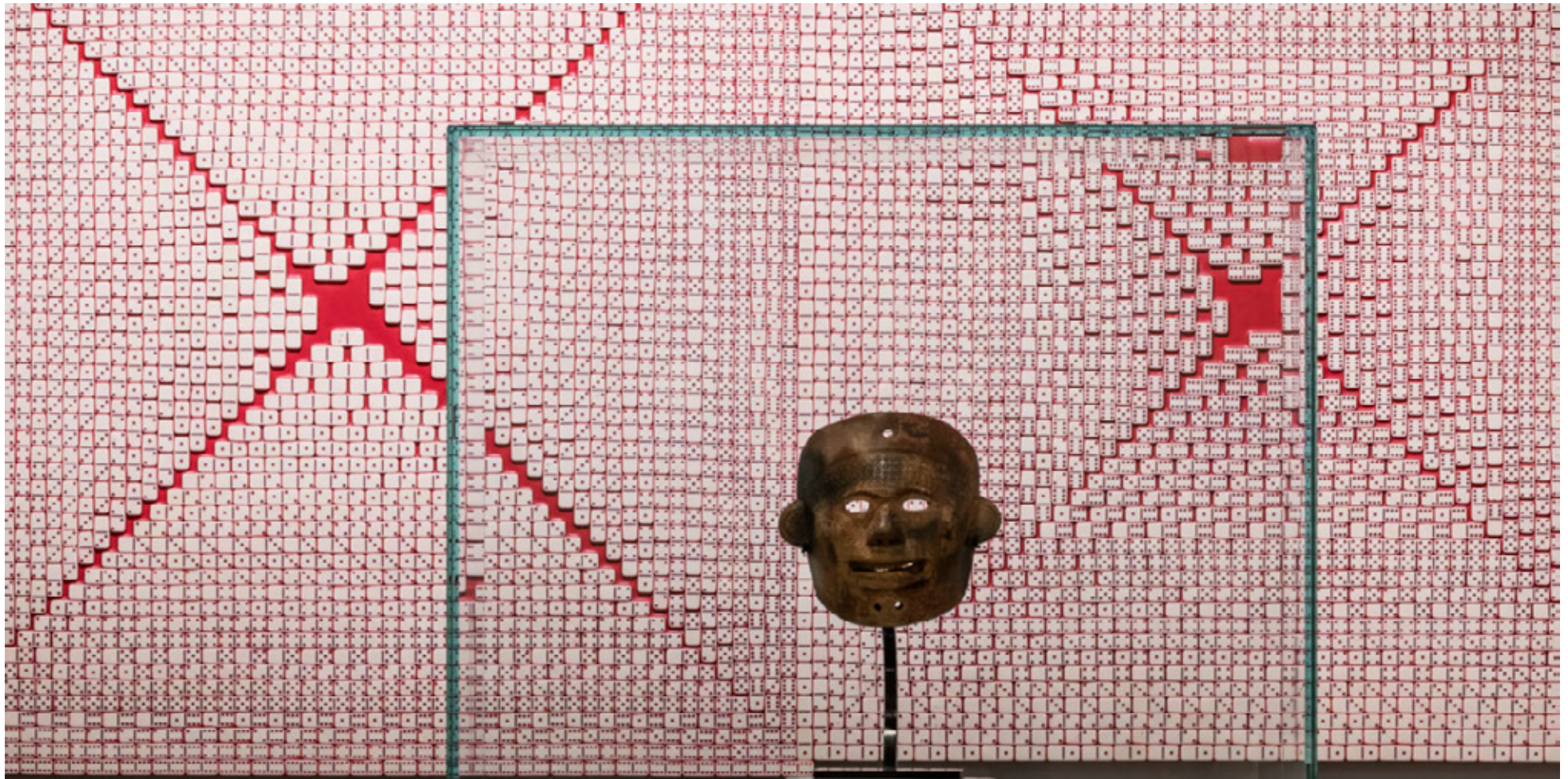




Since 1998, José Patrício has used dominos to create pieces that dialogue with the tradition of abstract art. His compositions begin with the organization of individual dominos following a principle of progression and a mathematical structure. The artist usually engages with the visual aspects of the material, such as its color, or chooses to paint over it. In this case, Patrício covers the entire surface of the domino pieces, standardizing all parts as a means of emphasizing their texture and relief. In his early works, the artist often covered just the dots on the dominos, subverting their original function.

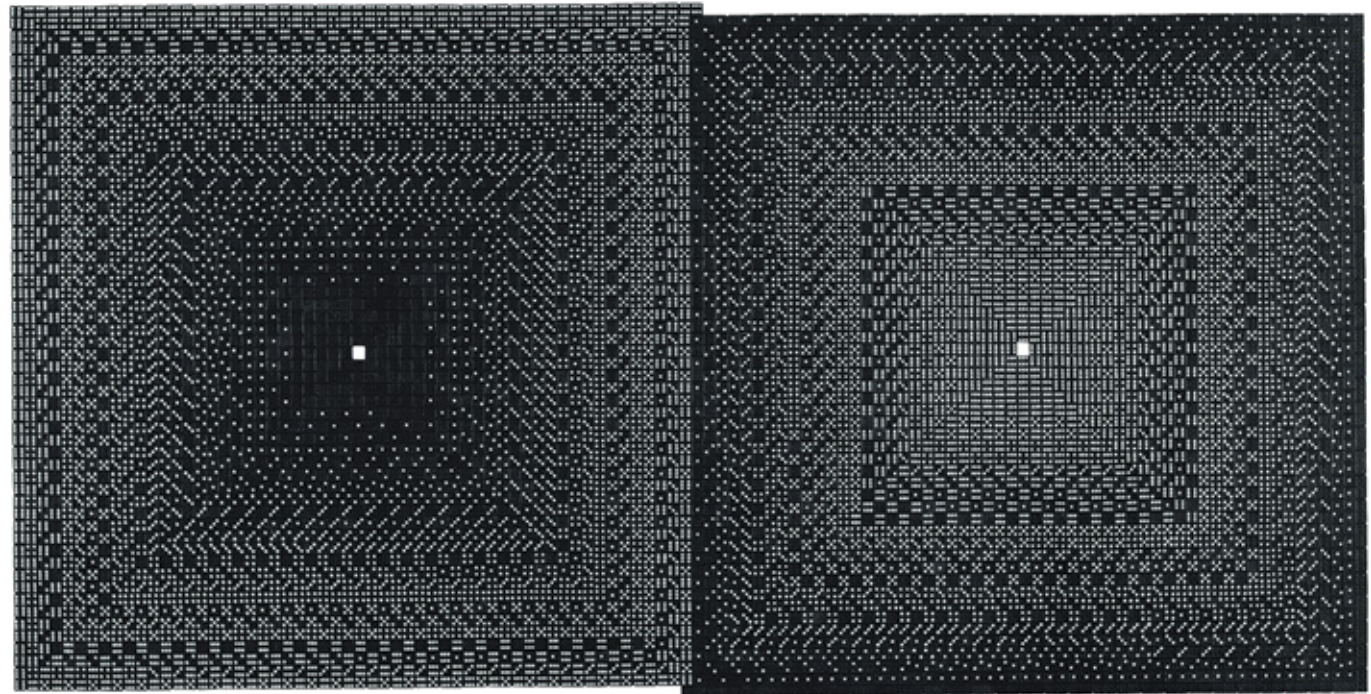
Imago Mundi VI, 2007
enamel on 7812 resin
domino pieces on wood
176 x 176 cm
69.3 x 69.3 in





exhibition view
*Géométries Américaines -
Du Mexique à la Terre de Feu,*
2018/2019
Fondation Cartier
Paris, France

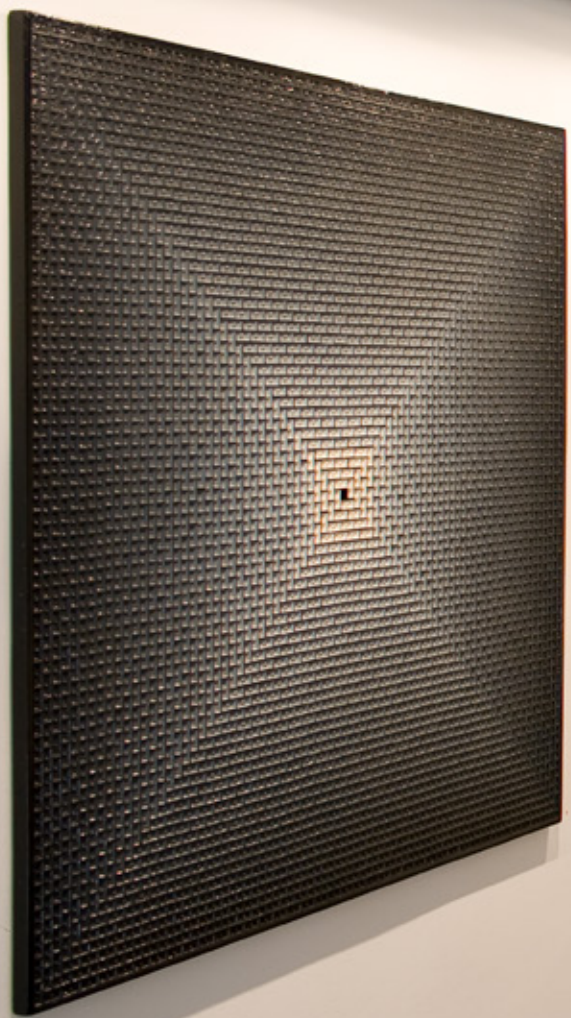
The process of systemizing the pieces into a composition instills a rhythm that triggers 'optical dynamism and movements rich in chromatic expressivity.' Often, the works are made in pairs, one stands as the echo, or a negative of the other, as Patrício inverts the process of construction. The infinite possibilities of arrangements is determined by the variety of domino pieces amongst a same game and throughout the market. The artist thus undertook the challenge of conducting an endless investigation, whose results will always surprise.



Pintura em preto e branco, 2004
Enamel on canvas glued to wood 128
x 249,5 cm
50.4 x 98.2 in

→
exhibition view
Pintura numerosa, 2008
Galeria Nara Roesler
São Paulo, Brazil

→→
exhibition view
Precisão e acaso, 2017
Museu do Estado de Pernambuco
Recife, Brazil









ars combinatoria

1999–2012

Ars Combinatoria lies between sculpture and painting. In this series of installations, José Patrício coordinates the arrangement of domino pieces on the floor of an exhibition space. The construction of the works involves the use of thousands of pieces organized in sets of 28 elements, each group with the same number, and follows a hierarchical principle. Each module is in the shape of a square with the center hollowed out due to the absence of pieces. The installations are different for each space they occupy, both in terms of size and the colors used.

exhibition view
Ars Combinatória, 2002
plastic domino pieces
Museu de Arte Moderna
Bahia, Brazil

As stated by curator Geraldo Mosquera:
'In the purest tradition of concretism,
these structures are determined by a fixed
mathematical formula established in
advance by the artist, which guides the
ordering of all the works. The installation
changes in each presentation, due to some
formal choices that can be made by the
people who assemble the piece, but the
rule goes beyond this element of chance.
No matter how different they look visually,
all the installations repeat the same formula.'
The work has been presented in various
institutions, such as the Pinacoteca do
Estado de São Paulo, the Museo Nacional
Centro de Artes Reina Sofia, the 8th Havana
Biennial, the Bahia Museum of Modern Art
(MAM-BA), among others.

exhibition view
Ars Combinatória, 2003
plastic domino pieces
Havana Biennial
Havana, Cuba

→
exhibition view
Expansão Múltipla, 2008
Projeto Octógono Arte
Contemporânea
Pinacoteca do Estado
de São Paulo
São Paulo, Brazil





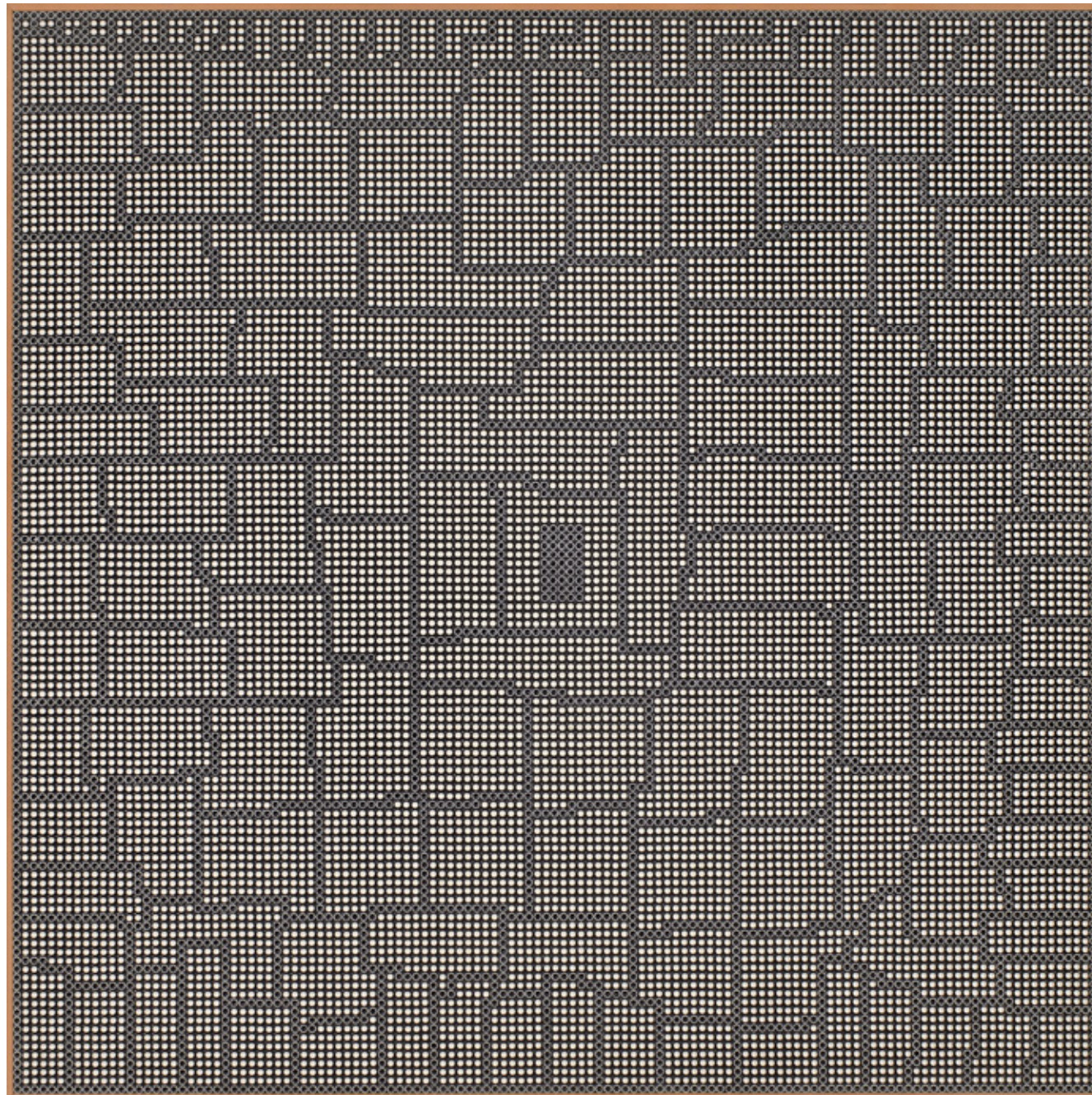


color game

2005

This work is an interactive installation whereby the artist invites the public to play a game of domino in a space specifically designed for that purpose. The color and the furniture of the space, as well as its geometric constitution, gives the impression that one is inhabiting one of Patricio's works. The place is propice for engaging in a recreational activity while also creating an aesthetic experience.

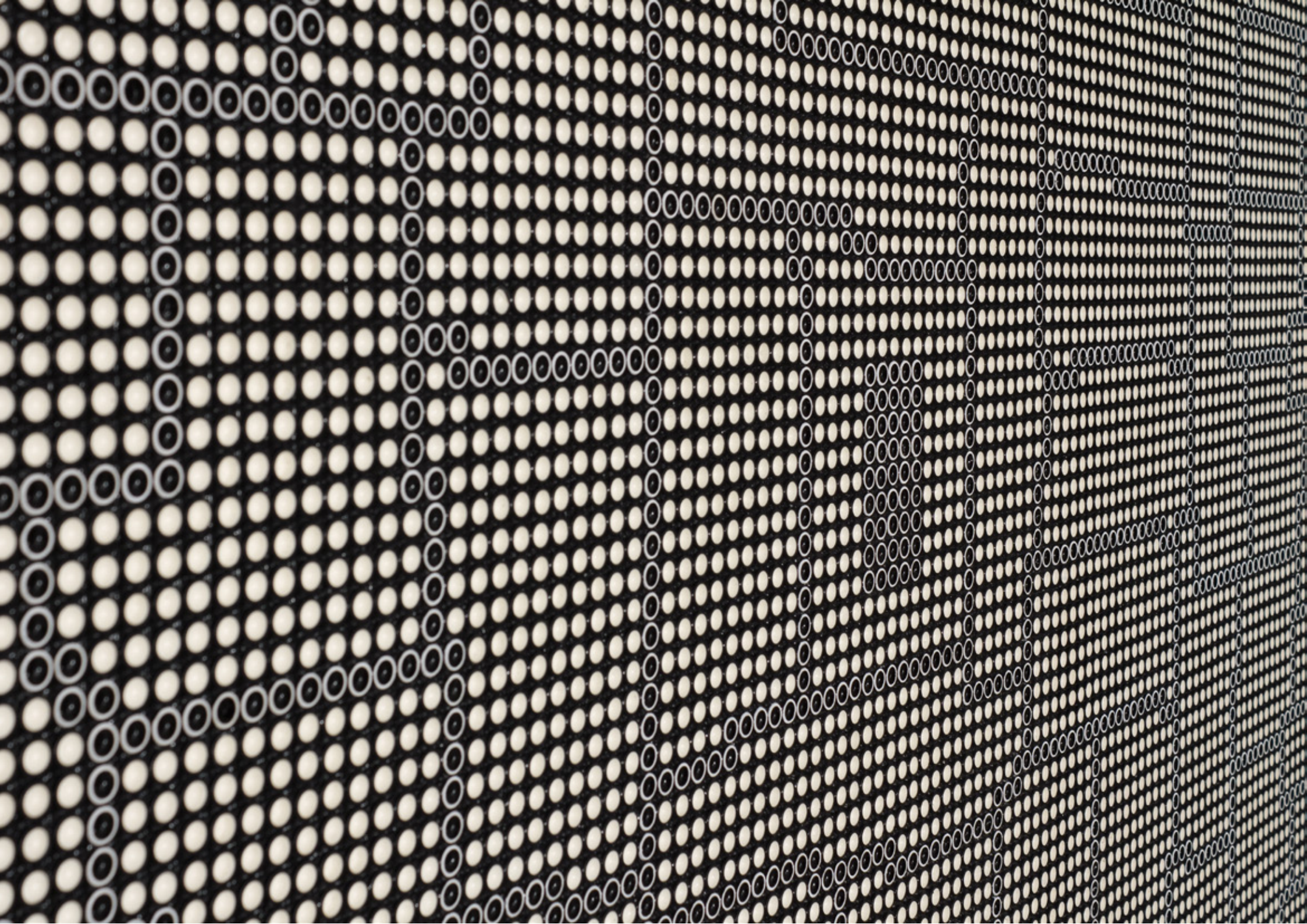


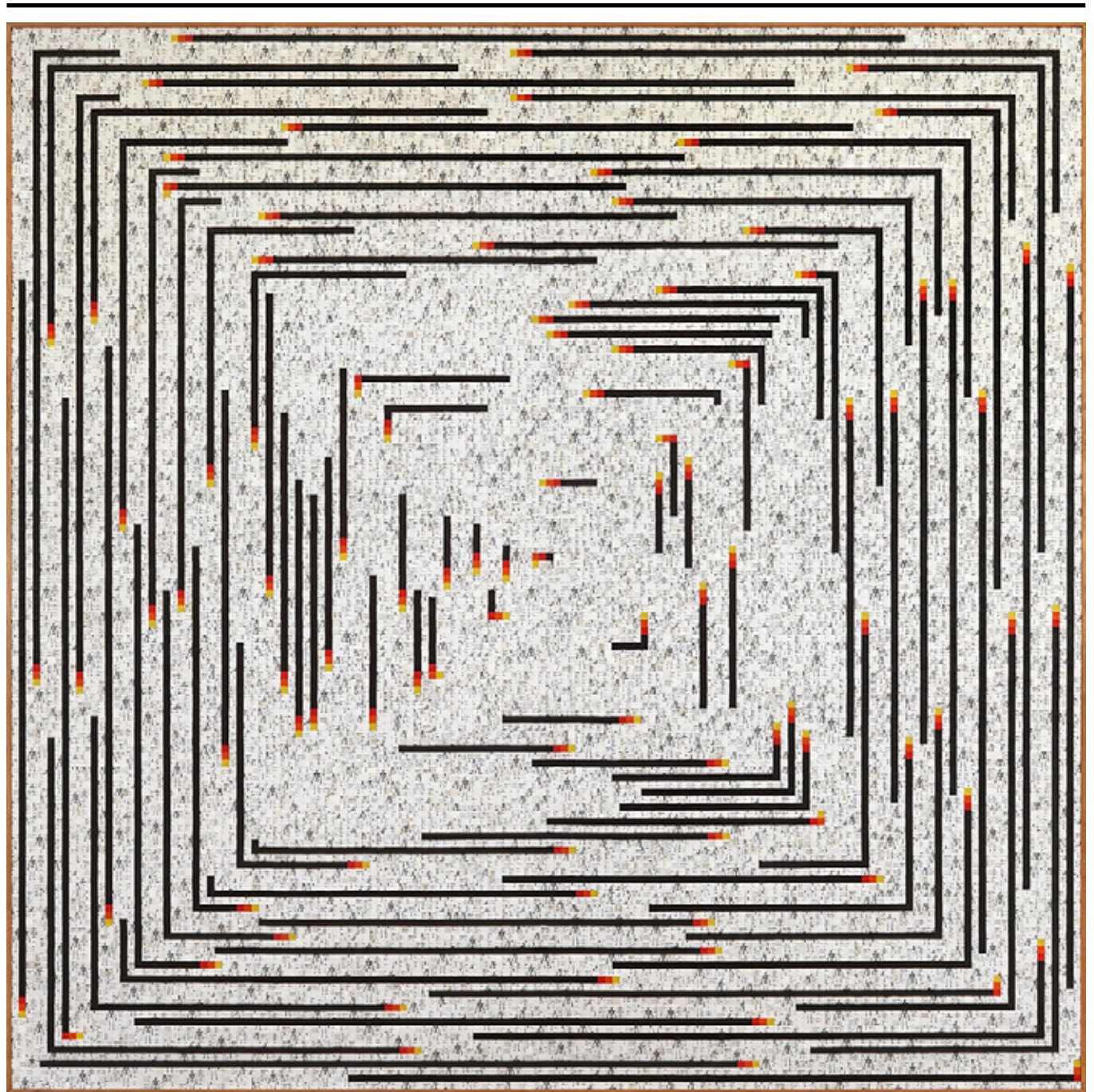


puzzle

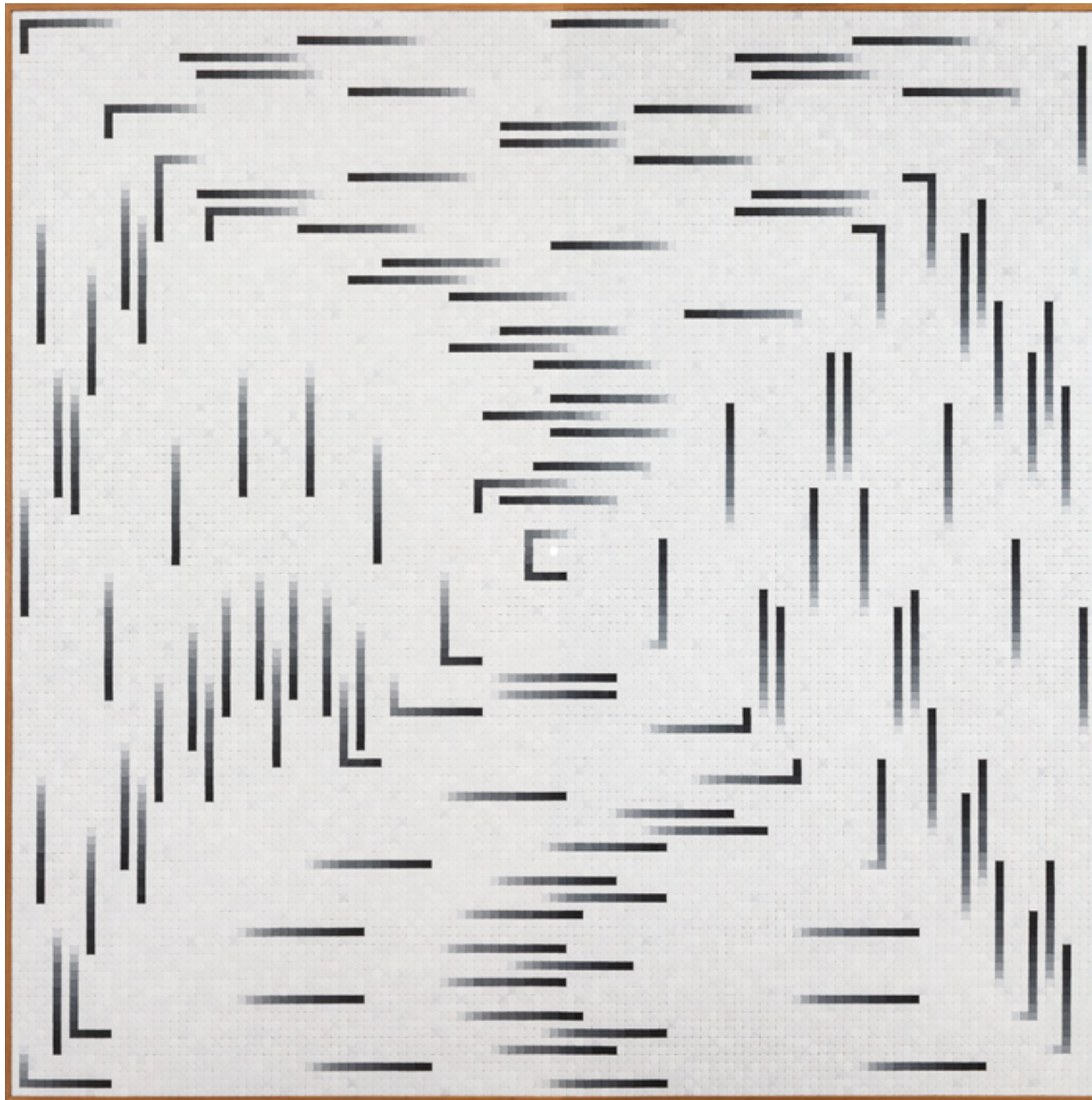
The puzzle is not only a metaphor for José Patrício's process of creation, in which different objects and materials are parts that fit together to form a whole, or an image, but it is also the very material used to build this series of works. Patrício creates formal and chromatic patterns that articulate works imbued with rhythm and dynamism. A recent series, which he has been developing since 2018, including works such as *Tonal Circuit*, *Trajectories on Black* and *Trajectories on White* best exemplify this. The titles of the work signal the strong influence that movement has on the compositions, a characteristic reinforced by the lack of color – in these works, the artist only utilizes white, black, and grays, making the structure of the work more obvious.

Sets in decreasing progression, 2011
synthetic enamel on plastic
puzzle pieces on wood
180 x 180 cm
70.9 x 70.9 in





Circuito numérico decreciente, 2016
plastic puzzle pieces on wood
207 x 207 cm
81.5 x 81.5 in

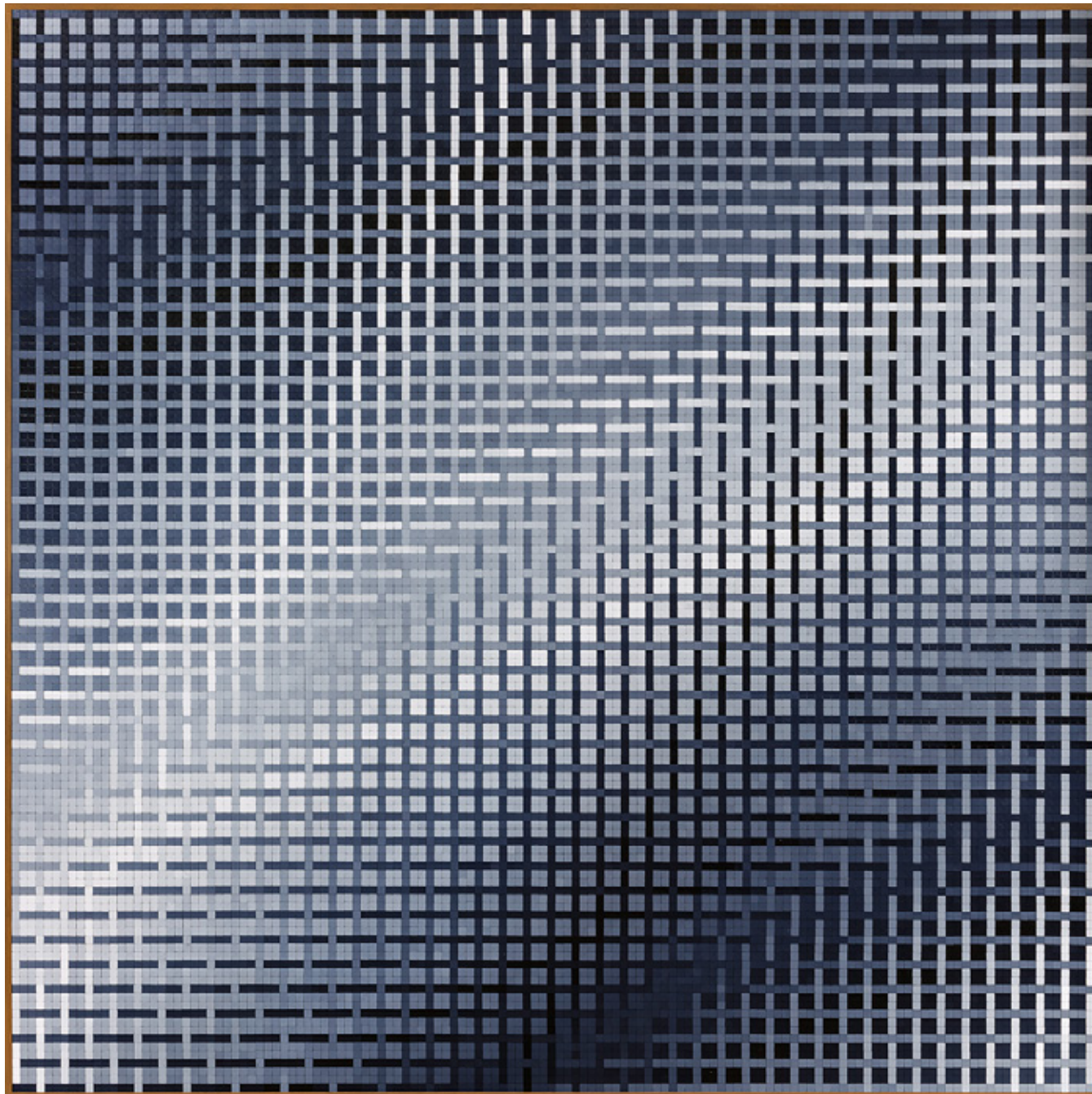


*Trajetórias sobre branco -
version 2, 2018*
plastic puzzle pieces on wood
190 x 190 cm
74.8 x 74.8 in

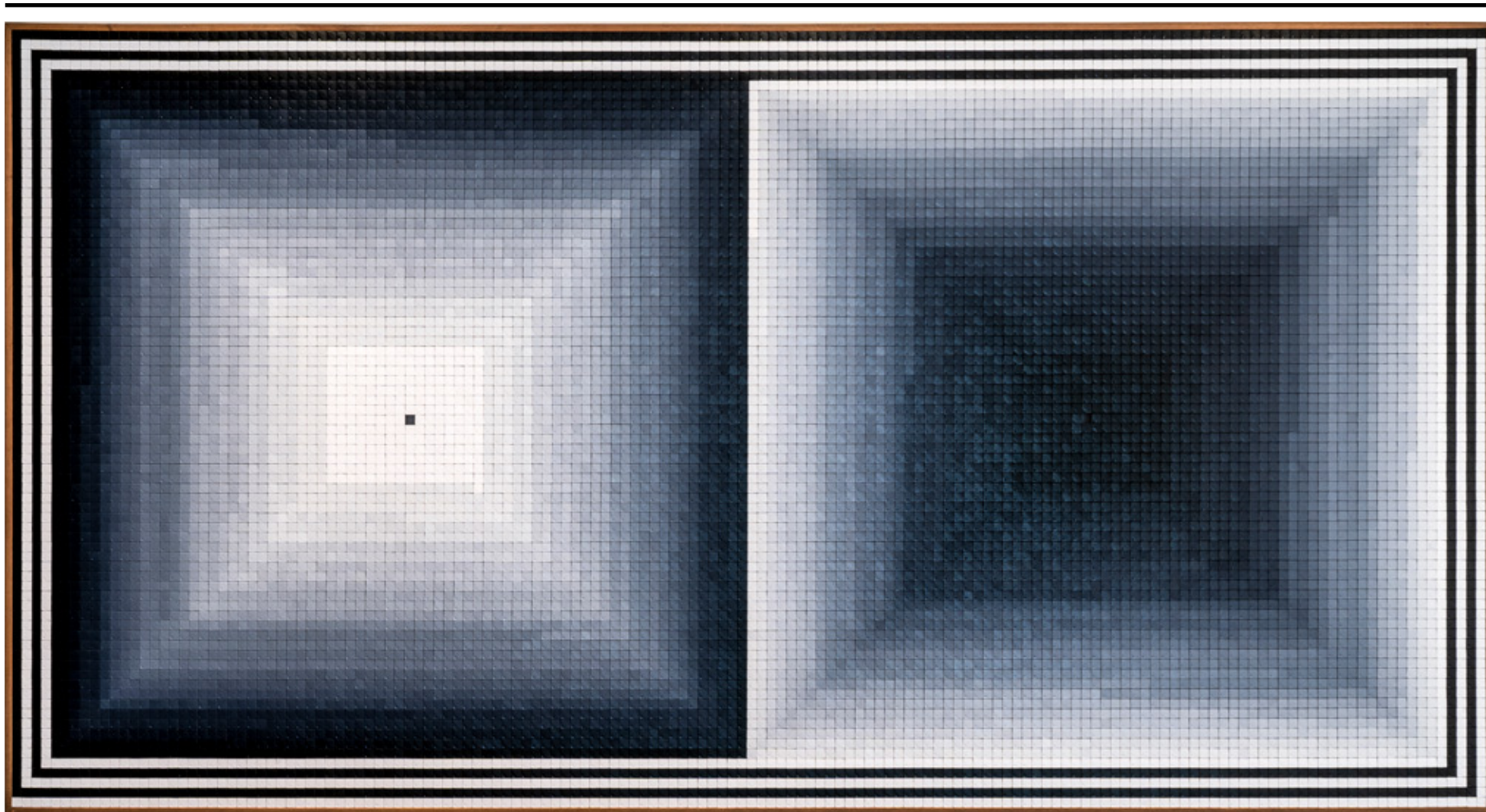
→
exhibition view
A espiral e o labirinto, 2012
Galeria Nara Roesler
São Paulo, Brazil
Photo © Everton Ballardin



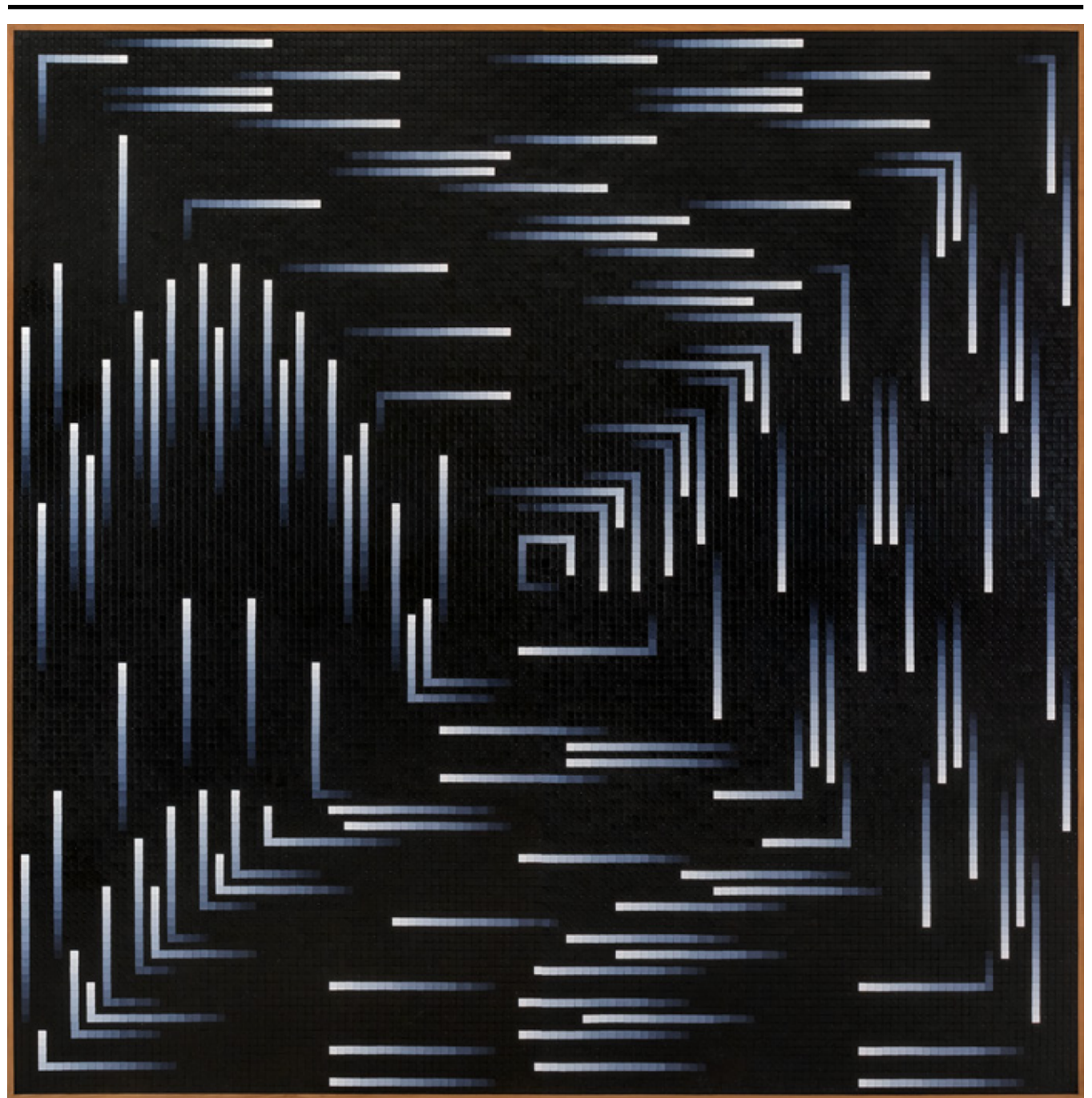




Tramas tonais VI, 2021
plastic puzzle pieces on wood
190 x 190 x 4 cm
74.8 x 74.8 x 1.6 in



*Expansão e retração
tonal – infinito, 2019*
plastic puzzle pieces on wood
114,5 x 215 cm
45.1 x 84.6 in

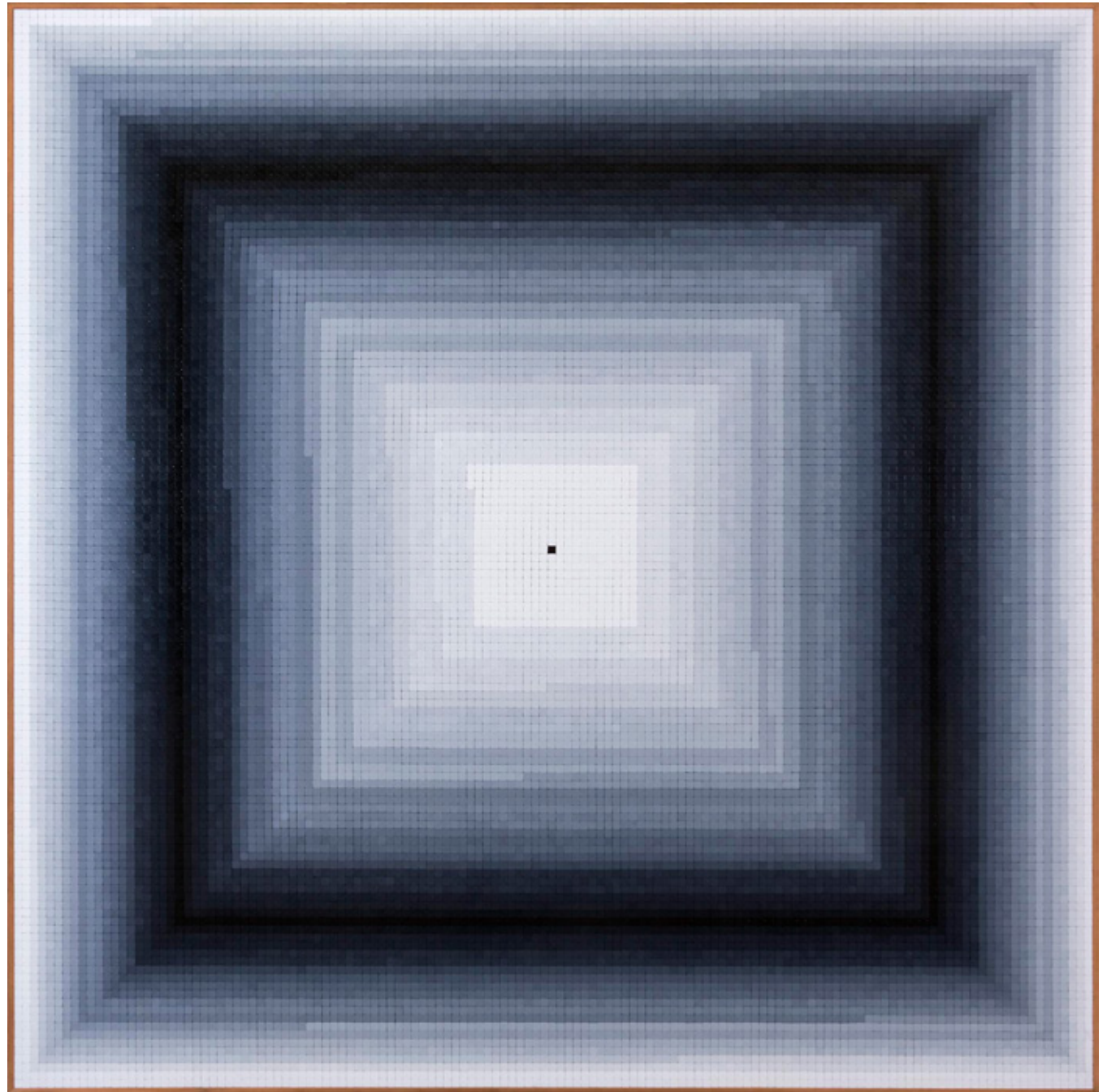


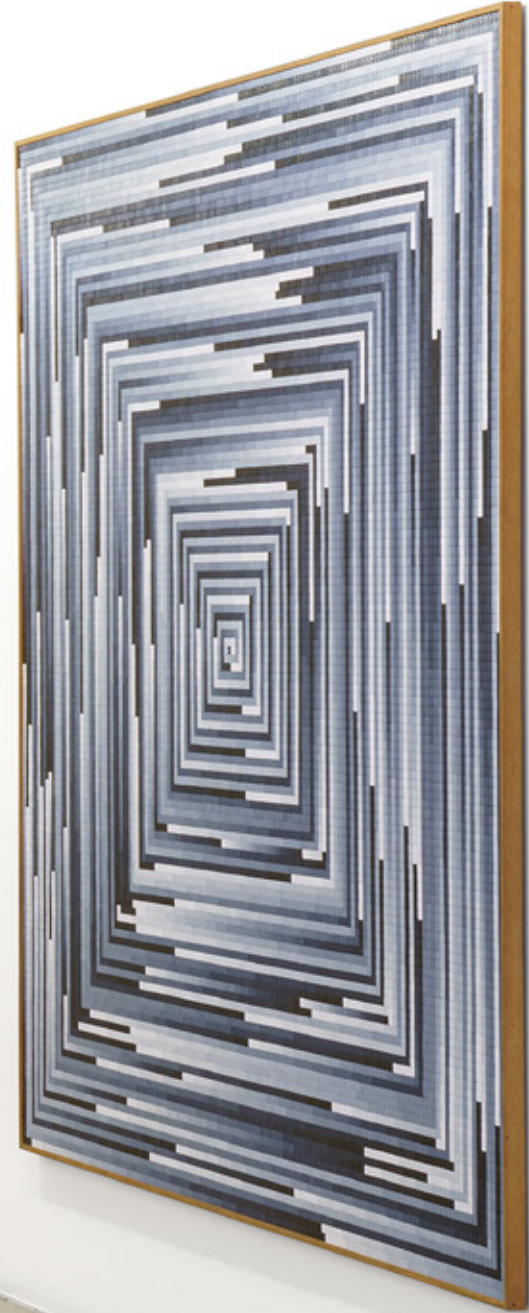
*Trajetórias sobre preto -
version 2, 2018*
plastic puzzle pieces on wood
190 x 190 cm
74.8 x 74.8 in
Foto © Robson Lemos



*Tonal expansion
and retraction I*, 2017
plastic puzzle pieces on wood
190 x 190 cm
74.8 x 74.8 in

→
exhibition view
Potência criadora infinita, 2021
Galeria Nara Roesler
São Paulo, Brazil
Photo © Flávio Freire







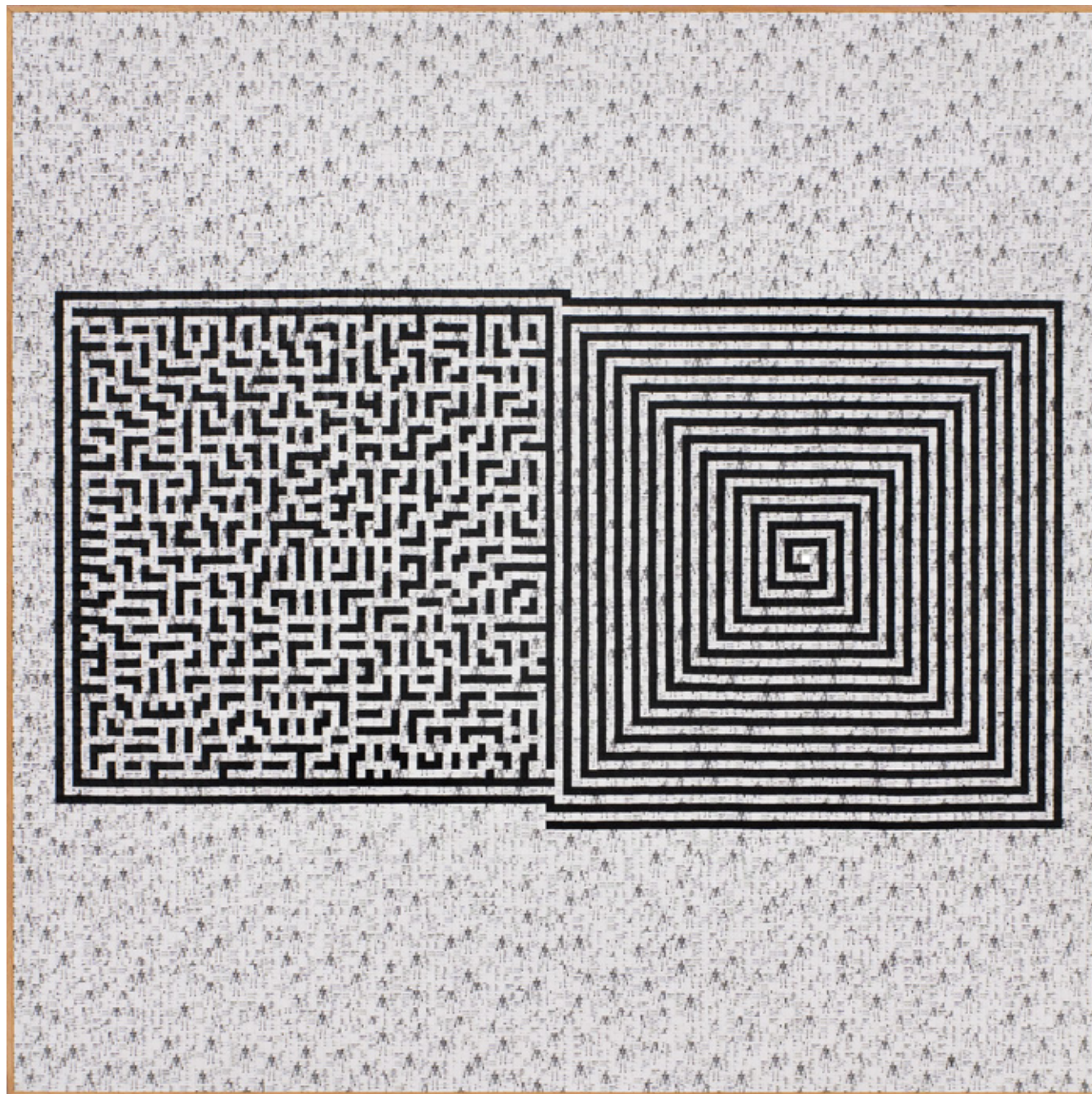
vanitas

2011–2012

In Western Art, *vanitas* has traditionally referred to a sub-genre of still-life. The term originates from Latin and, though its meaning is tied to the idea of ‘futility’, it is often used with the connotation of vanity. In these traditional compositions, one usually finds skulls, alluding to the question of the ephemerality of life and of its pleasures. In this series, José Patrício revisits the History of Art – he creates compositions with black and white puzzle pieces, some of which have partial images of a human skeleton on their surface. Though the figuration is lost amidst the composition, as one comes closer to the work, it becomes easier to discern. The series is also made up of smaller compositions, where the artist plays with spirals, labyrinths, and QR code shapes (barcodes that are easily read by cellphones).

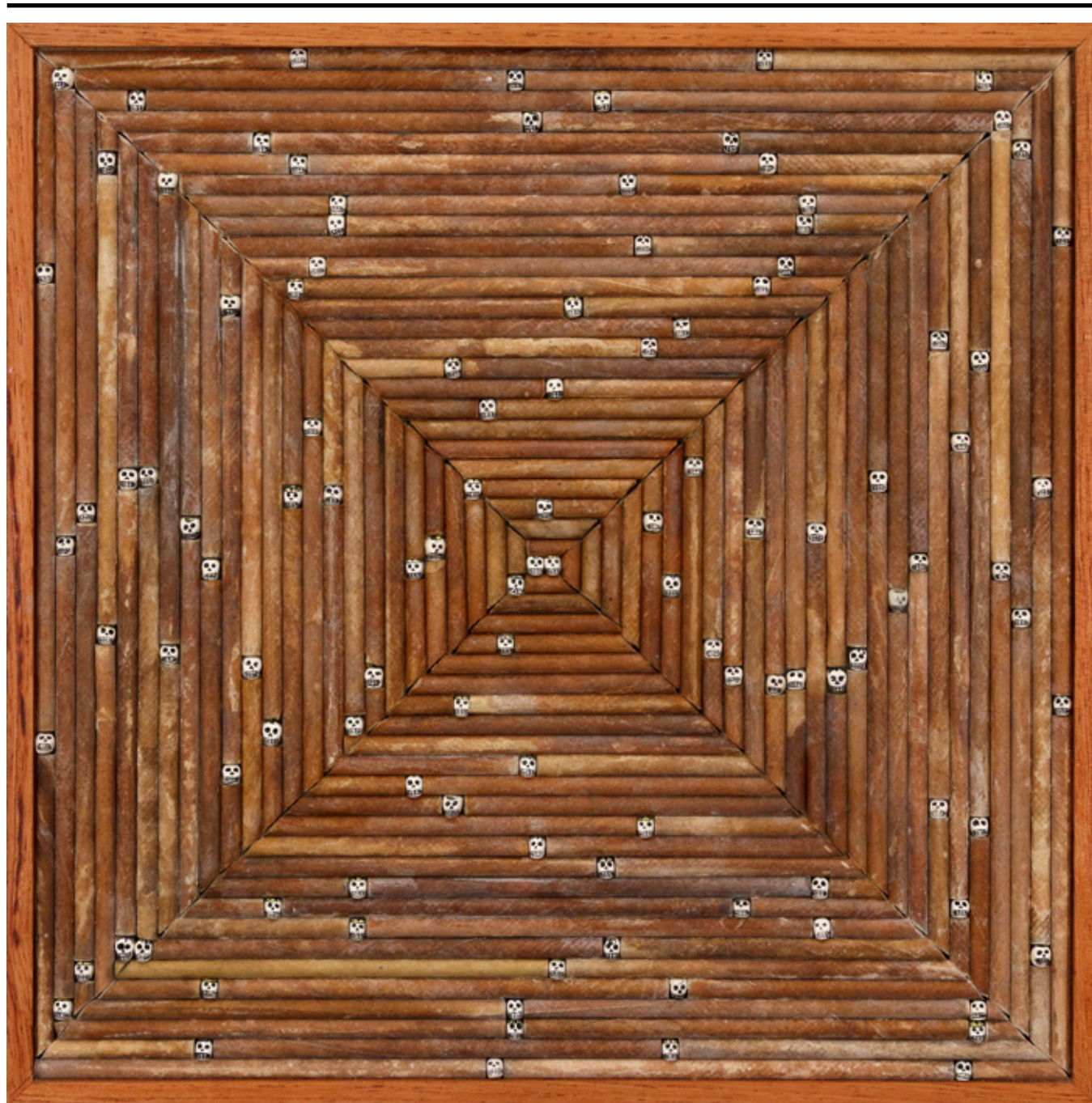
Vanitas QR code I, 2011
plastic puzzle pieces on wood
102,5 x 102,5 cm
40.4 x 40.4 in





For curator Cristiana Tejo: '*Vanitas QR code* is in a kind of transition. They thematize mortality, but their form of materialization obeys the logic of coding. (...) Obsolescence and finitude are found not only in the human being but in the very apparatus used for decoding, since the foundation of advanced capitalism is the systematic and dizzying exchange of goods for newer and more advanced ones.'

Vanitas - espiral e labirinto, 2012
plastic puzzle pieces on wood
181 x 181 cm
71.3 x 71.3 in



*Vanitas – notações ritmadas
em campo aleatório, 2015*
ceramic and paper pencil on wood
42 x 42 cm
16.5 x 16.5 in

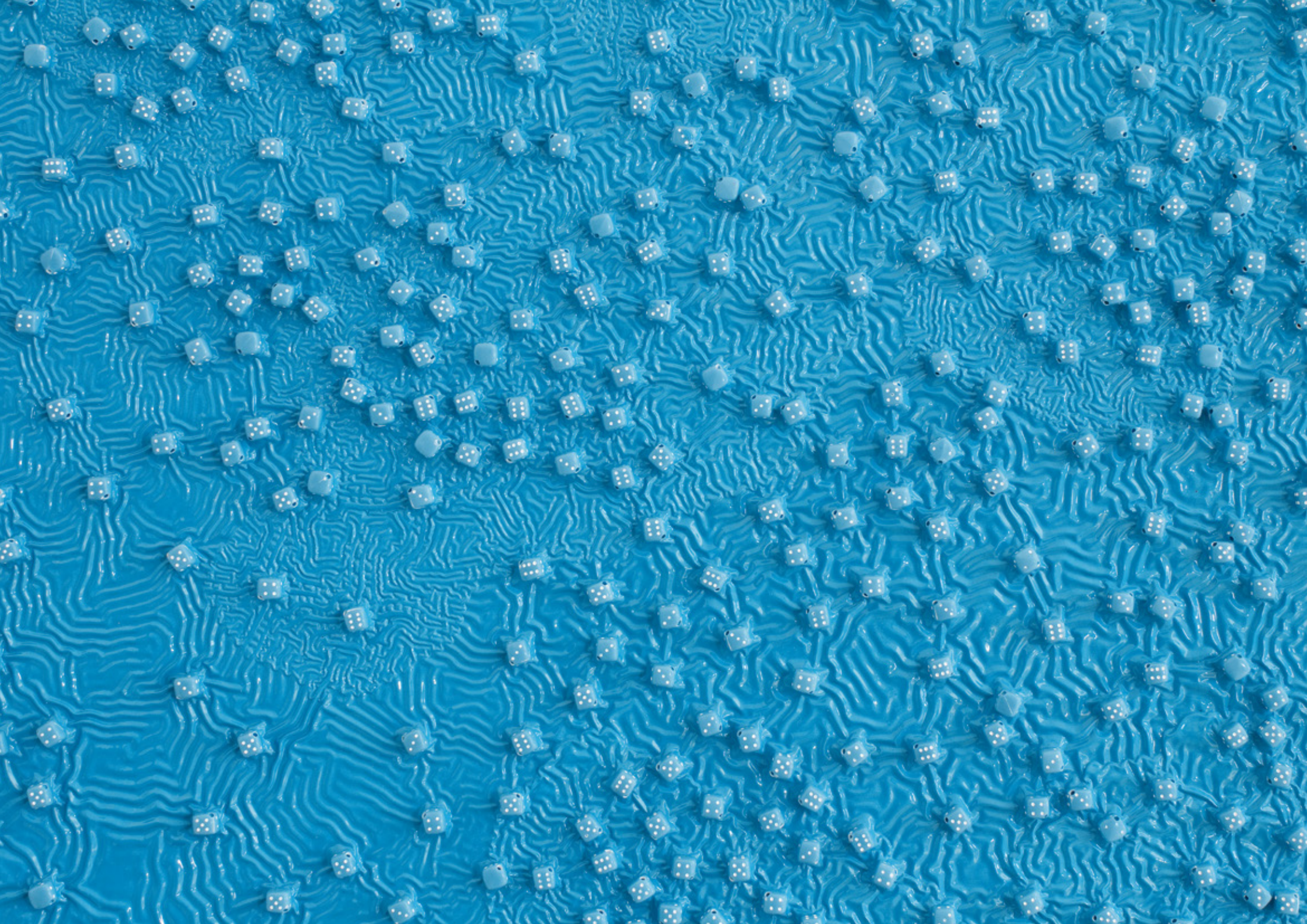




dice

Dice and domino pieces were widely utilized by José Patrício in the creation of several of his works. Both materials have similar characteristics, as they are both objects whose surface is covered with dots that represent a certain value. They are both linked to the world of board games and are easily found in markets in a variety of different materials and colors. Domino pieces can appear in orderly and monochromatic compositions, can be displayed in a haphazard manner, or can be shown with intervals between them, all of which demonstrate the diversity of the material as well as its three dimensional character.

1001 dados azuis, 2015
resin dominoes and synthetic
enamel on wood
81,5 x 81,5 cm
32.1 x 32.1 in

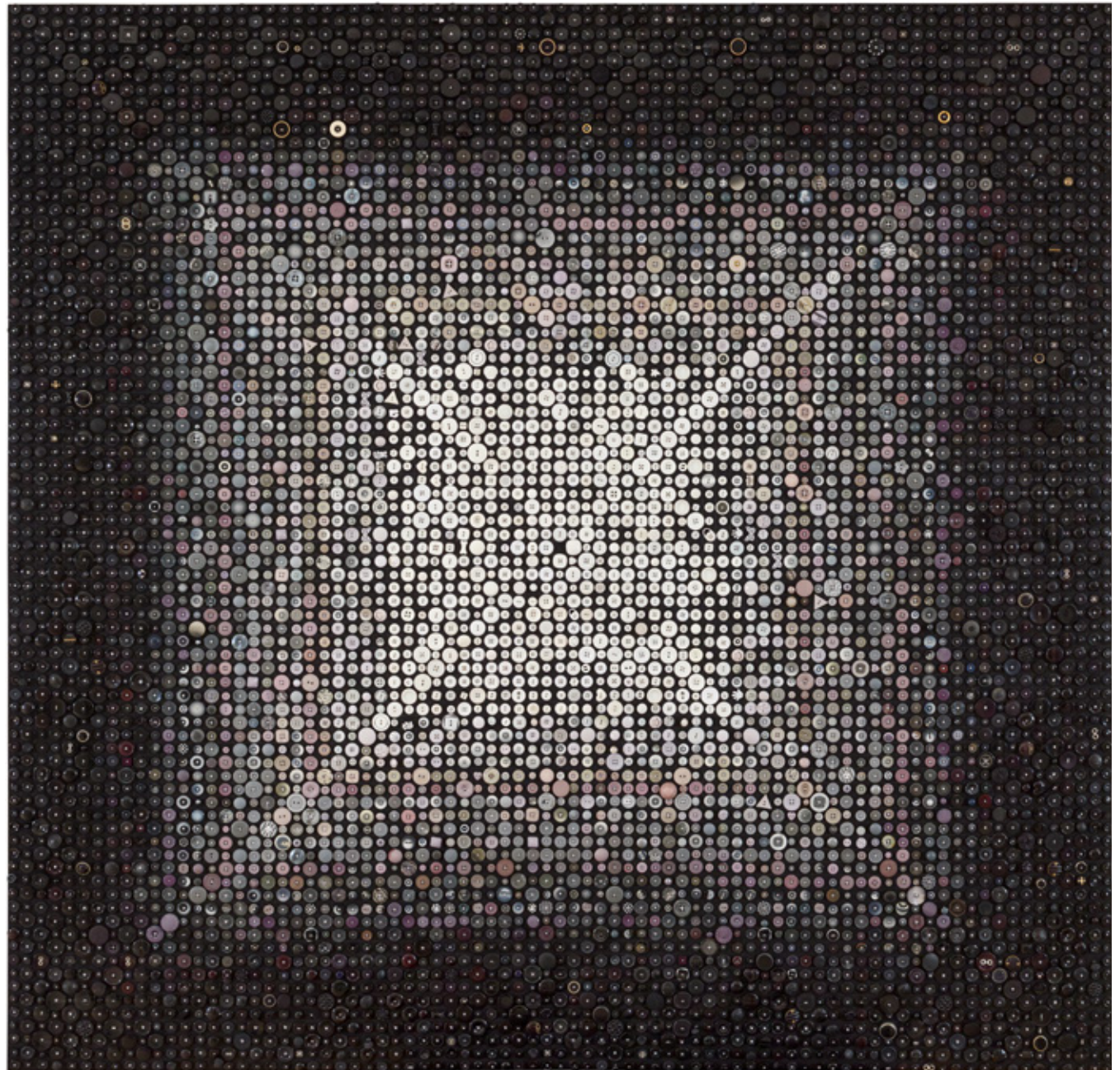


buttons

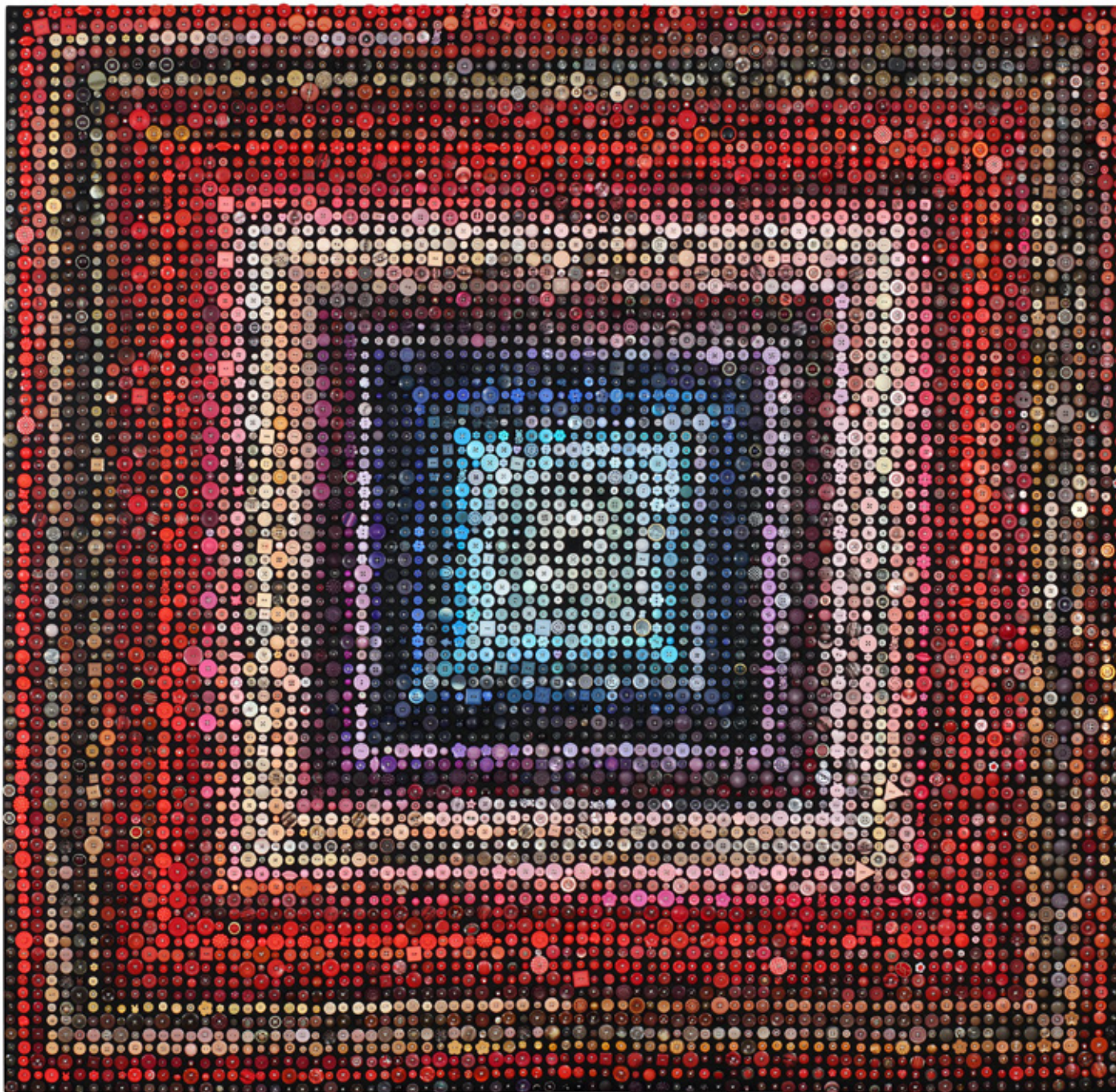
Chromatic Affinities is a series made up of a careful and minute organization of buttons on canvas, stretched over a wood plate. As the very title of the work designates, the composition is defined by the color of the objects. José Patricio creates sections of colors by assembling buttons that are similar in tone, shine, and texture.

The fact that the buttons vary significantly in size creates an illusion of depth, making the strictly geometric composition vibrate. In compositions such as that of *Mandala*, Patricio explores other possibilities, creating pieces that are still defined by a system of regularity but are more complex in terms of their formal characteristics.

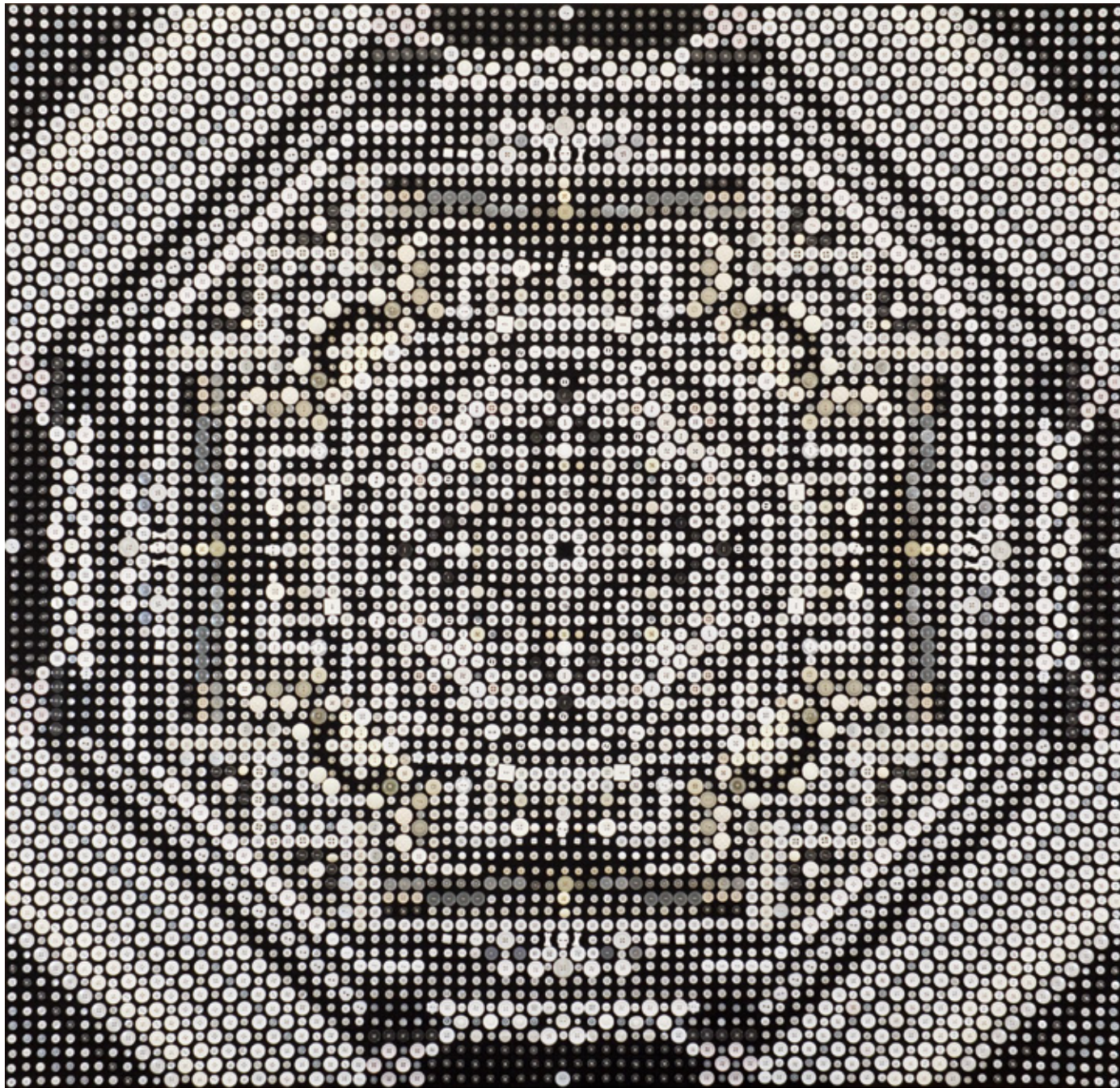
Afinidades cromáticas XXI
[*Chromatic affinities XXI*], 2014
buttons on canvas on wood
155 x 160 cm
61 x 63 in



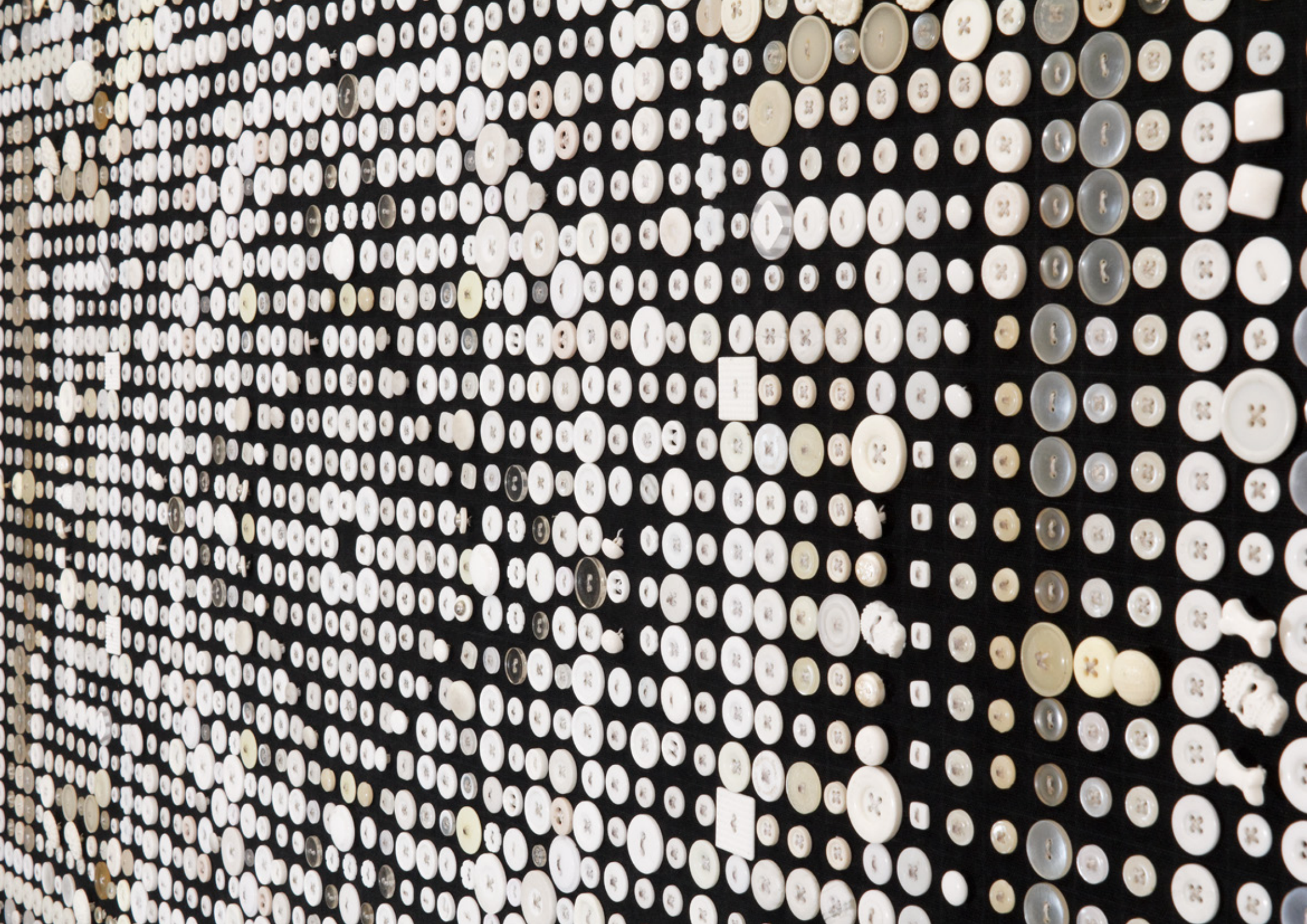




Afinidades cromáticas XII
[Chromatic affinities XII], 2013
buttons on canvas on wood
155 x 160 cm
61 x 63 in



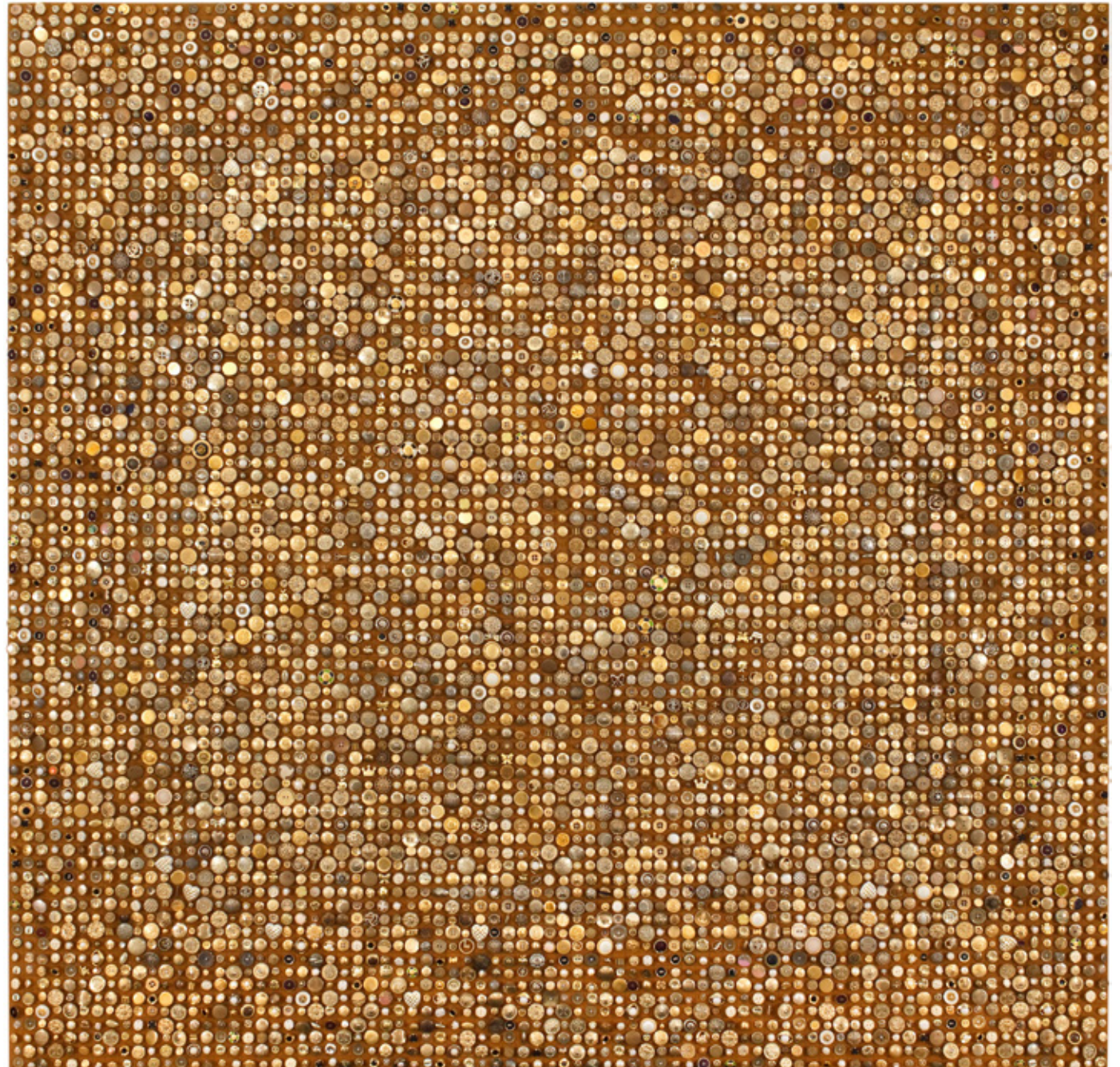
Mandala Branca, 2013
buttons on canvas stretched on wood
150,5 x 154 cm
59.3 x 60.6 in



Chromatic affinities - golden, 2015
buttons on canvas on wood
155,5 x 160,5 cm
61.2 x 63.2 in

→→
exhibition view
Afinidades cromáticas, 2014
Galeria Nara Roesler
São Paulo, Brazil

→→→
exhibition view
Explosão Fixa, 2017
Instituto Ling
Porto Alegre, Brazil



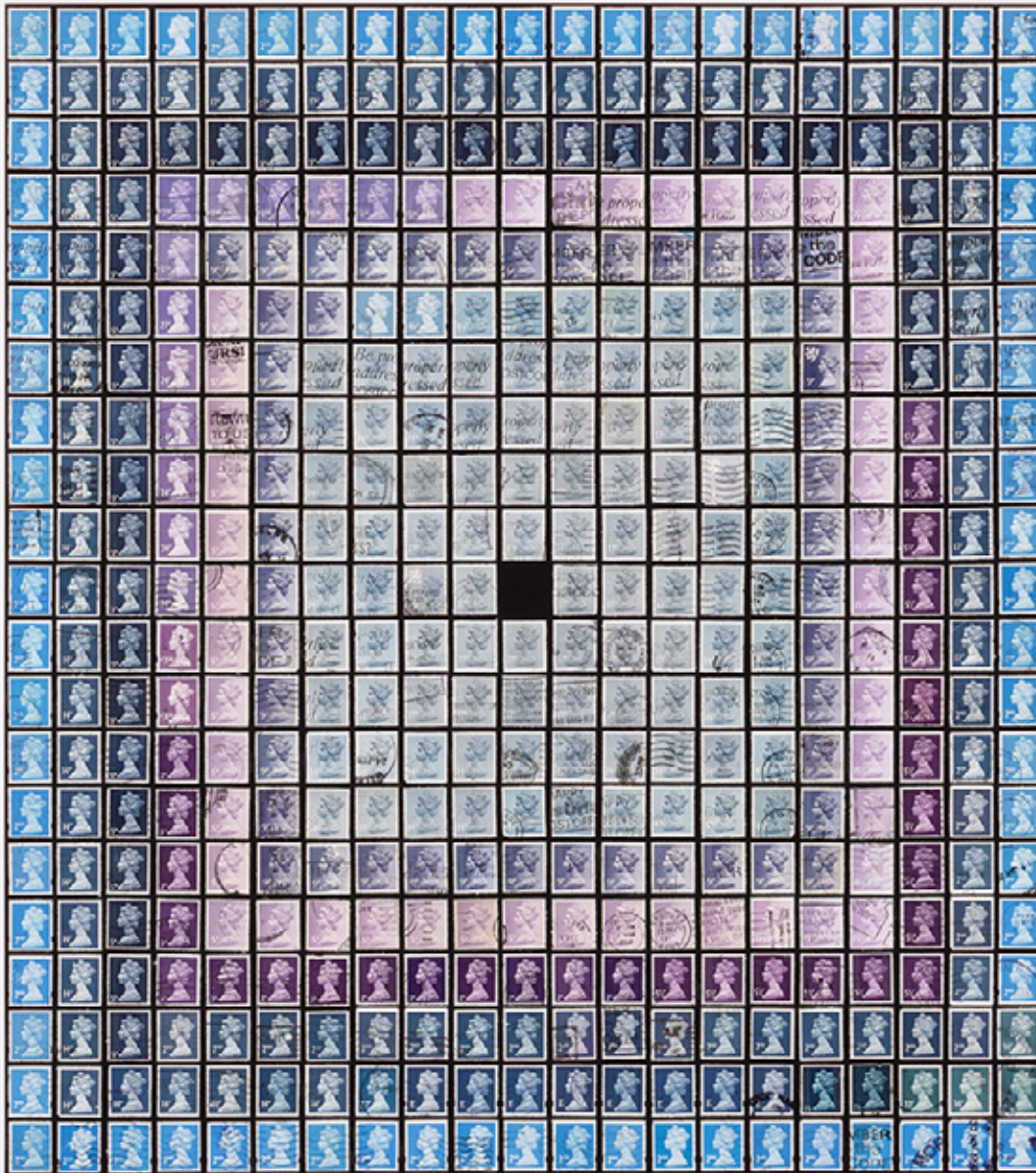




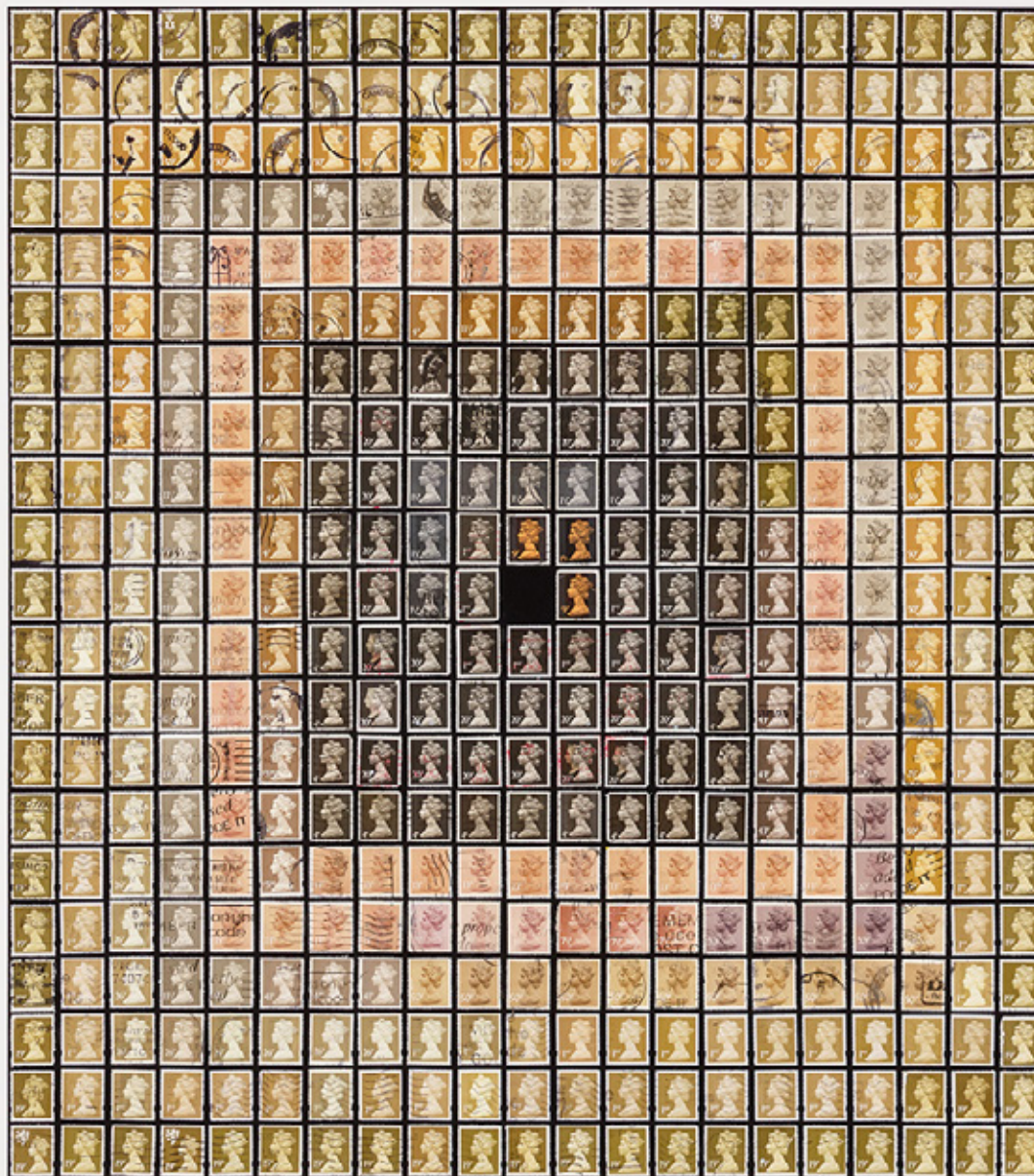


stamps

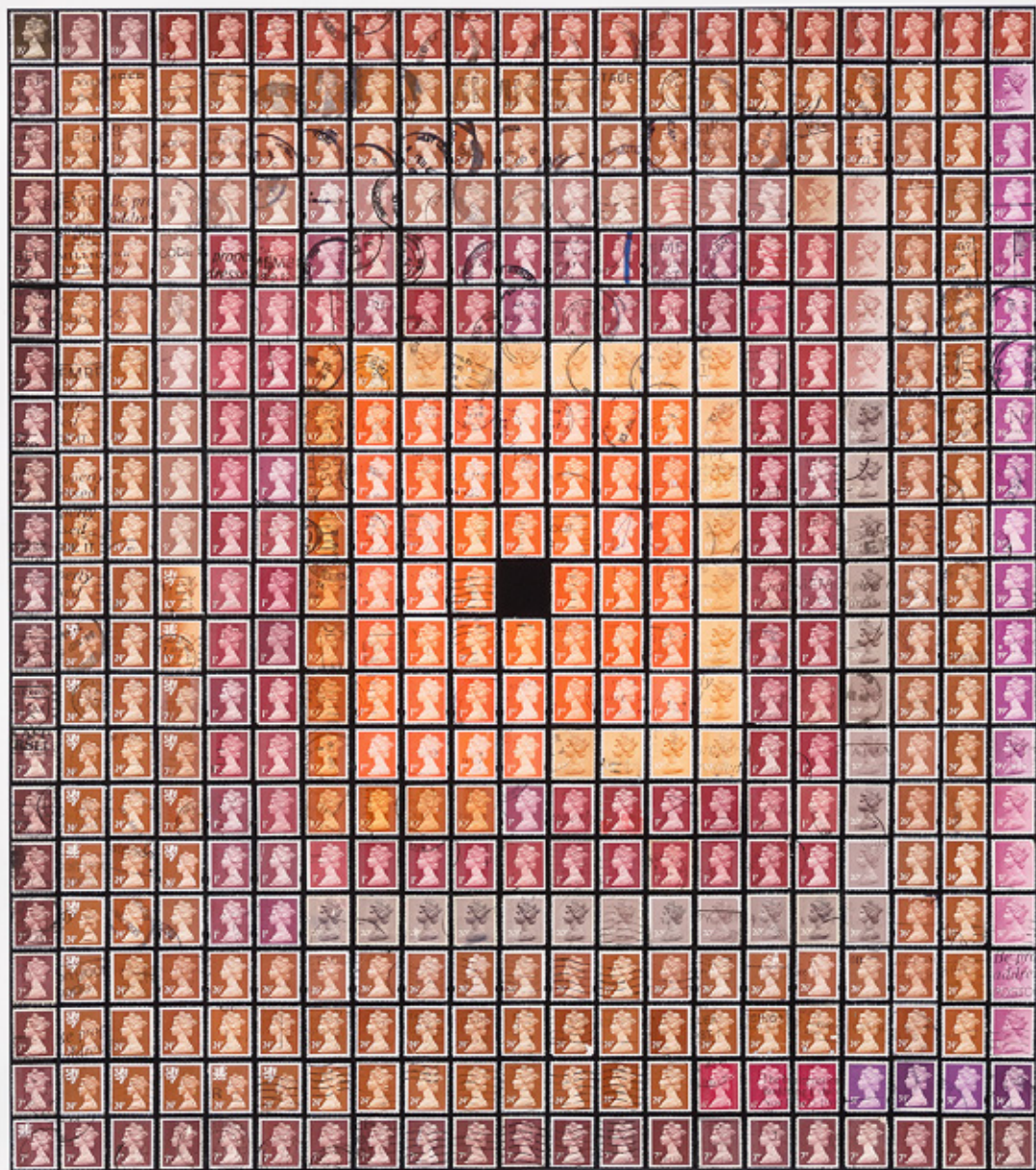
Chromatic Connections is a series of works made of a sequence of postage stamps organized by the artist. Arranged in regular but imperfect sequences, they are grouped around a common chromatic tone. These sets, although of different colors, dialogue with each other.



Conexões cromáticas A-1, 2016
stamp on Rag Photographique paper
70 x 61 cm
27.6 x 24 in



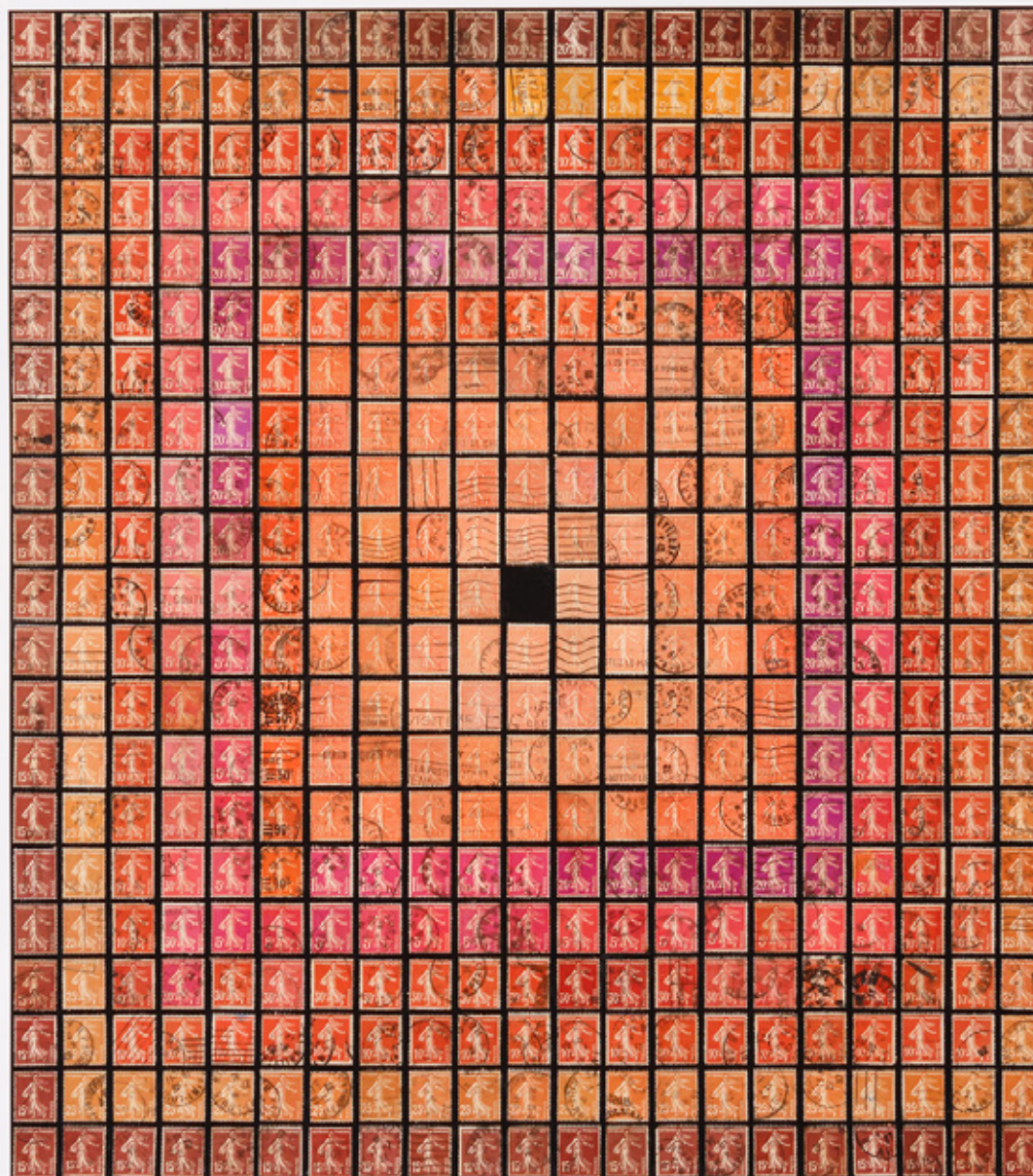
Conexões cromáticas A-2, 2016
stamp on Rag Photographique paper
70 x 61 cm
27.6 x 24 in

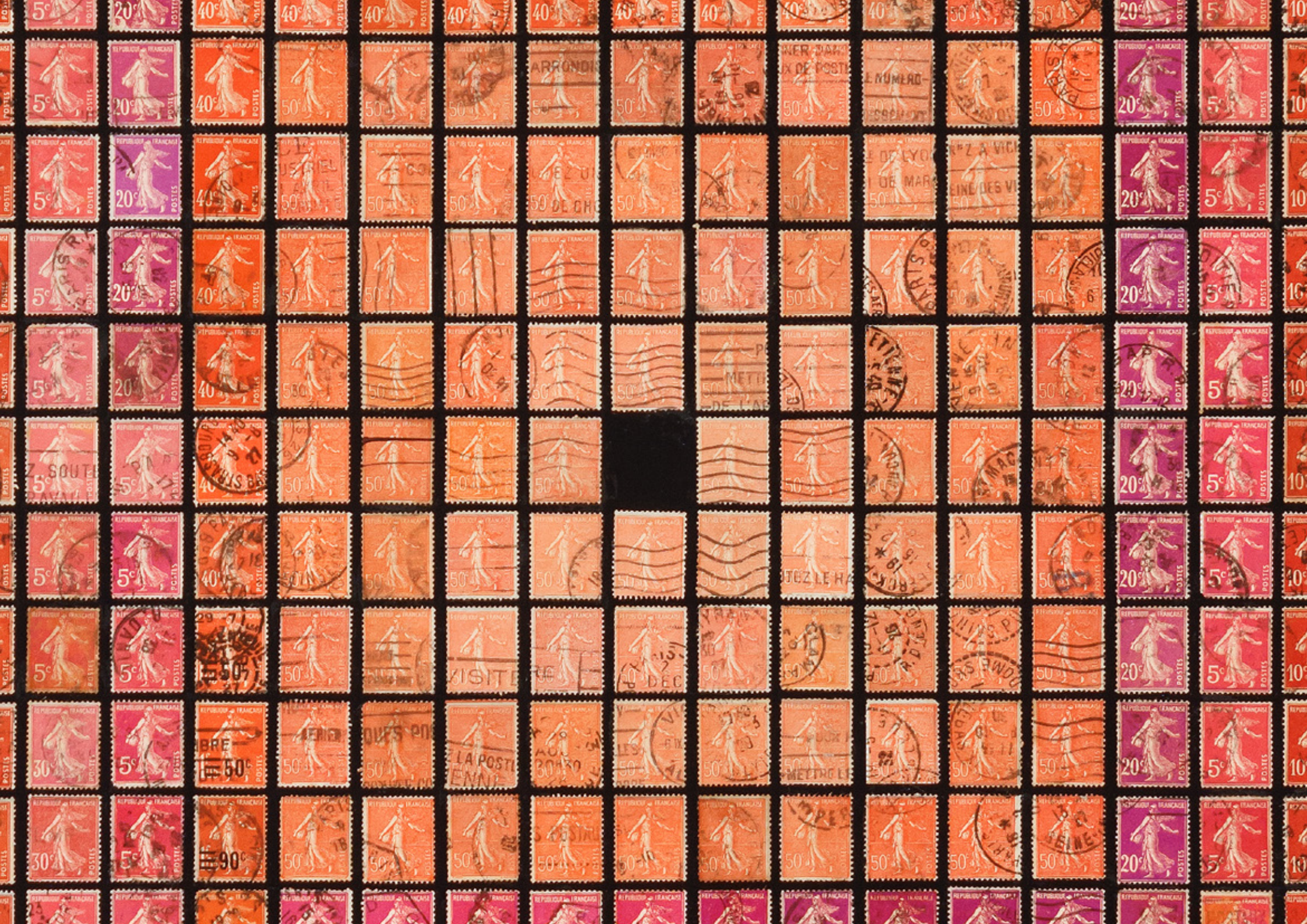


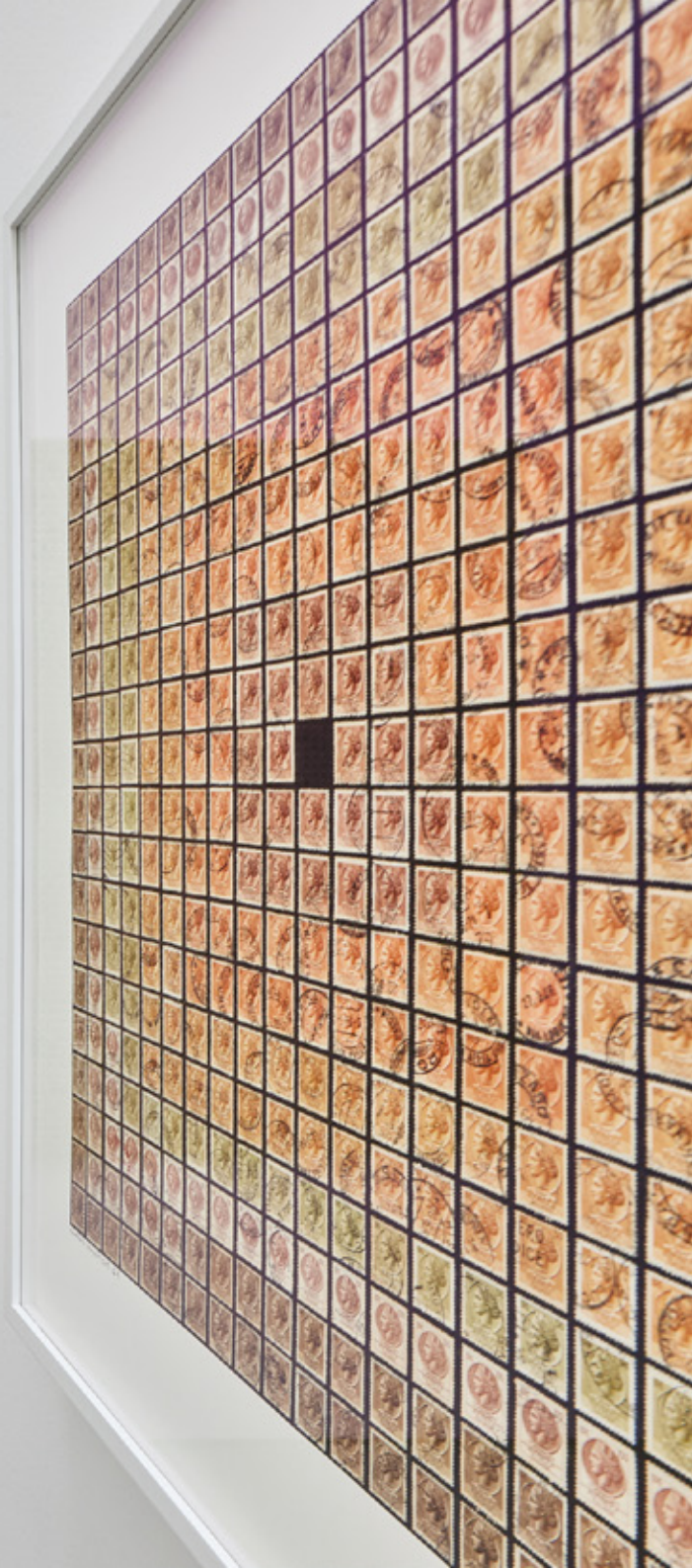
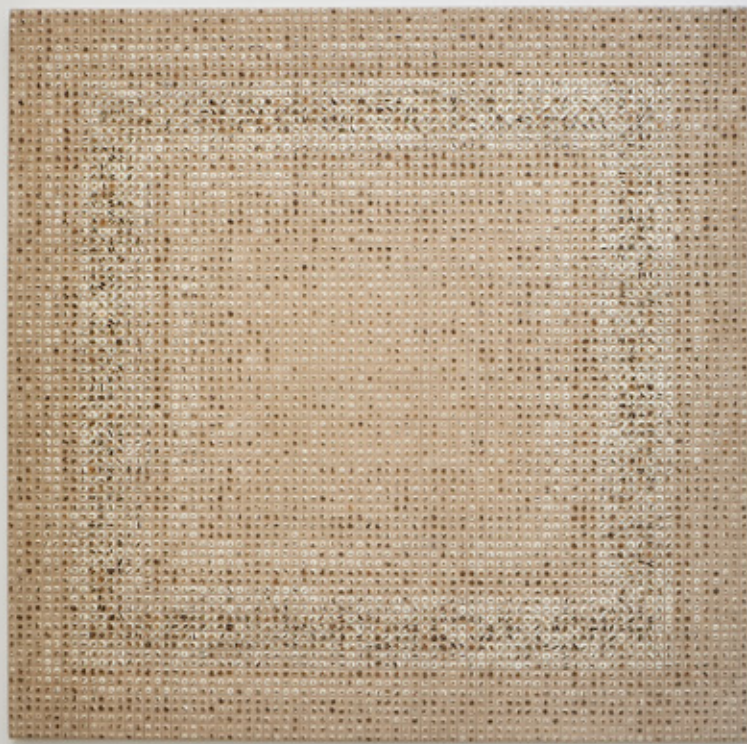
Conexões cromáticas A-6, 2016
stamp on Rag Photographique paper
70 x 61 cm
27.6 x 24 in

Conexões cromáticas B-1, 2016
stamp on Rag Photographique paper
70 x 61 cm
27.6 x 24 in

→→
exhibition view
Infinitos Outros, 2023
Galeria Nara Roesler
Rio de Janeiro, Brazil









black series

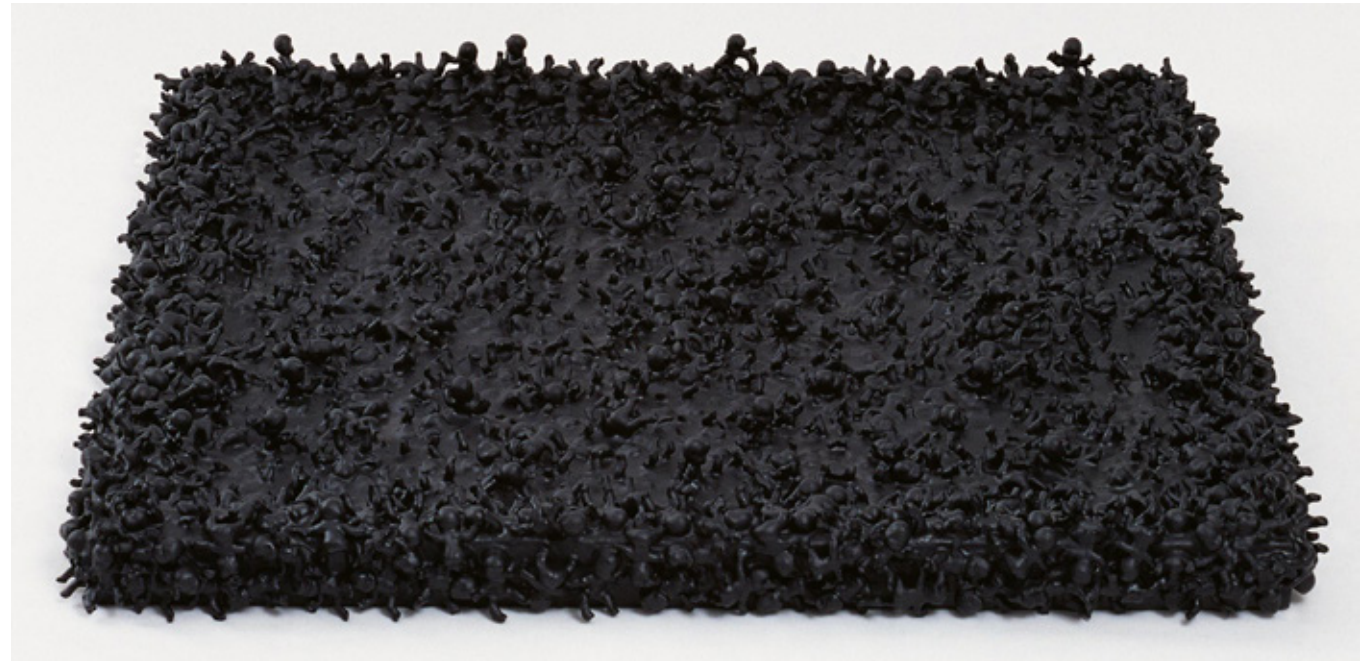
1998–1999

This body of work is considered an inflection point in José Patrício's career. During this period, he abandons his handcrafted approach to paper, which he worked with for over a decade, and begins to use pre-fabricated objects that originated from industrial processes and are widely available. The artist begins to appropriate these materials and create works that explore themes of grouping following a defined set of rules, as well as grouping at random. The first works in the series still contain similar sculptural aspects, present in the molded paper mass used, but they soon gave way to elements such as wooden beads, paper filters, dolls, and dominoes made of plastic, etc.

Untitled, 1999
steel wire, paper and enamel
20 x 45 x 45 cm
7.8 x 17.7 x 17.7 in
Photo © Flavio Lamenha

In the words of curator and art critic Ligia Canongia: 'José Patrício makes his art a possible testimony to the interweaving and fluctuation that travels between the organic and inorganic, construction and ruin. and the classicizing tendency of order and accidental imperatives of chance.'

Patrício exercises the possibilities of arranging these new materials, using the color black as an element that gives uniformity to the experiment. In this way, the immediate recognition of the object in its everyday function is hindered, allowing the formal appreciation of its construction with strong visual-plastic appeal to the viewer. Canongia points out that this chromatic procedure is fundamental, because 'although the composition is still geometric and orderly, the units (dolls) pulsate, and the black area carries an enigmatic tone that helps break up the neutrality of the geometric space. There is a latent desire to interfere with the subjective and metaphorical meaning of the originally planned order.'



Untitled, 1999
plastic dolls, glue
and enamel on wood
6 x 57 x 57 cm
2.4 x 22.4 x 22.4 in
Photo © Flavio Lamenha



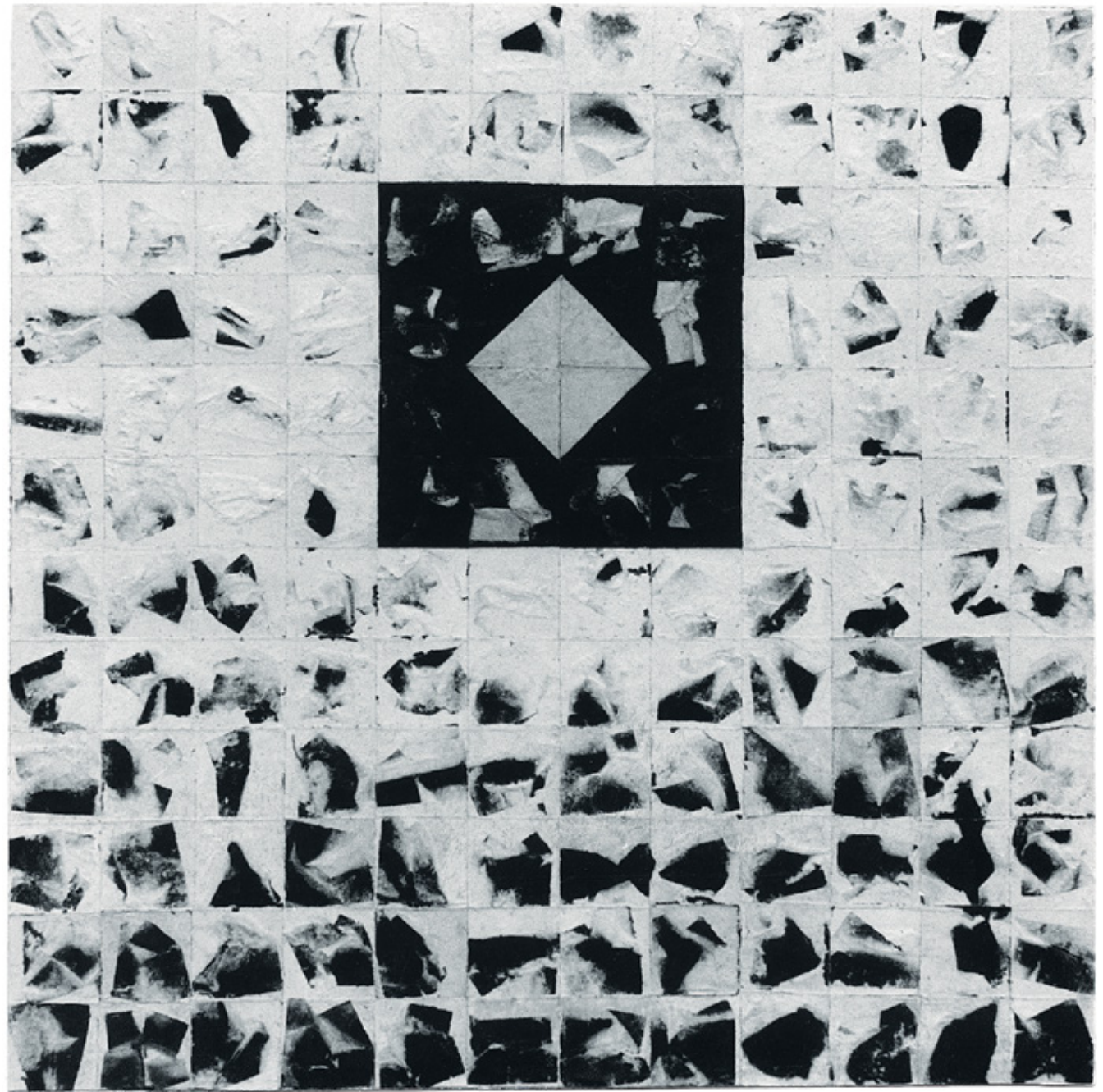


Caixa negra, 1998
wooden case, metal, resin eyes
and synthetic enamel
1 x 14 x 11 cm
0.3 x 5.5 x 4.3 in

early works

1970–1997

José Patrício's art practice began in the second half of the 1970s with engraving techniques. During his youth, he attended a series of courses and workshops that introduced him to the technique. The reproduction of images, in a way, became one of the foundational points of his work, an element that can be seen in his later works. His dependence on paper as a support for these images led him, in the early 1980s, to develop his own material. Handmade paper then gained a place in his practice, becoming not only a support but also a material. In the transition to the 1990s, works made with paper glued onto wood appeared, demonstrating Patrício's interest in the materiality and plasticity of objects, which would become one of the main aspects of his artistic work.

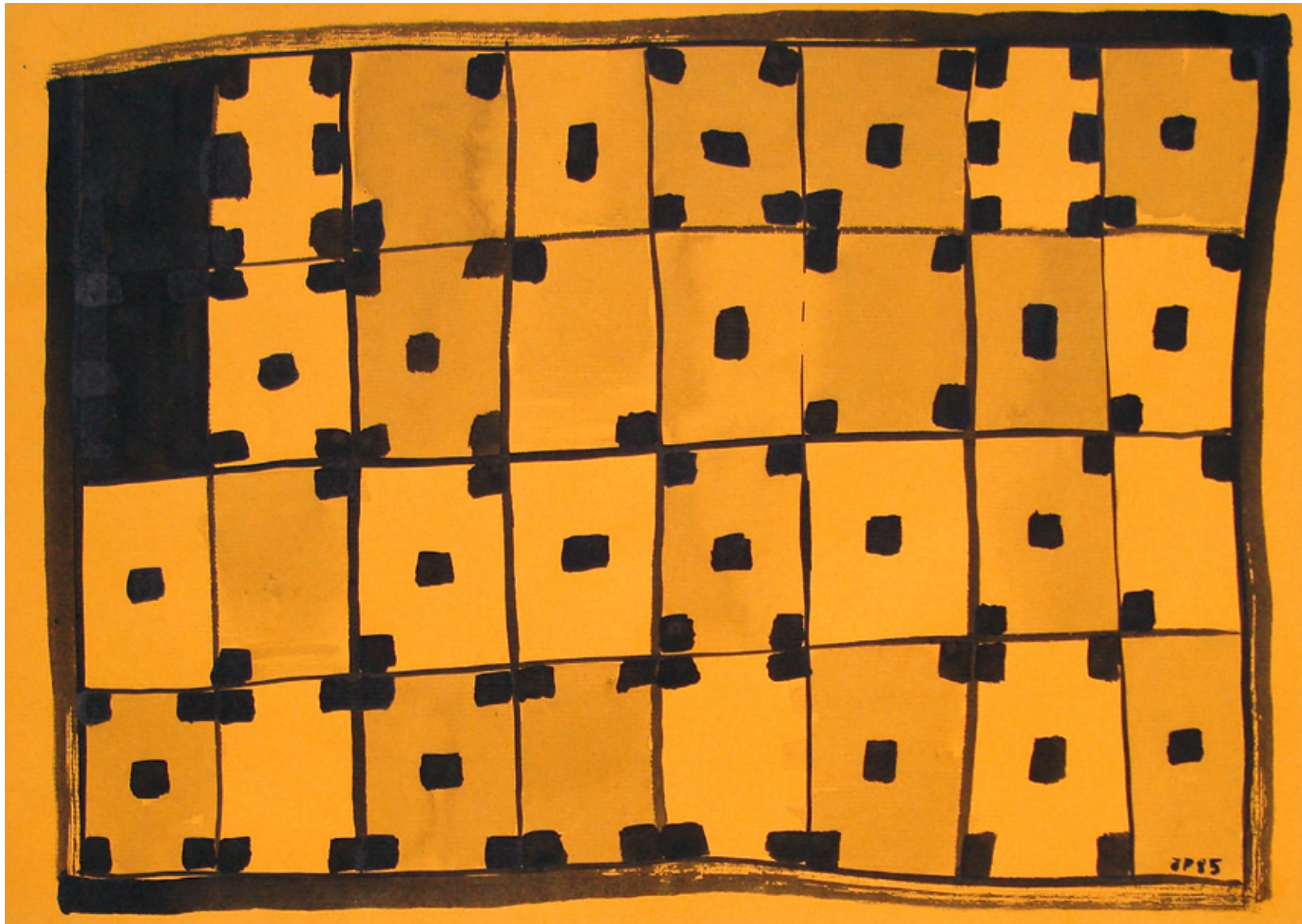


Composição em preto e branco, 1992
handmade paper on wood
150 x 150 cm
59 x 59 in



Regarding the works on paper, curator and critic Moacir dos Anjos wrote that they are the “result of research into different supports and techniques” that aim to ‘reconcile the rigor of the repeated and regular form with the chance that, to a large extent, governs the world.’ According to dos Anjos, ‘Through a deliberate restraint of gesture, [Patrício] promoted the crossing of the well-defined boundaries of those spaces by the same portion of paper and its careful interweaving into plots.’

Composição n.20, 1989
handmade paper on wood
62,5 x 62,5 cm
24.6 x 24.6 in



Untitled, 1985
indian ink on paper
24 x 33 cm
9.4 x 12.9 in

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