

ALTERED CYANOTYPES PROJECT

Patricia Borges (BR)

Previous Oxidation /Corrosion Works



Patricia Borges

SOLARES - cyanotype series
UV Light experiment (2019)

Camera-less cyanotype on 330g aquarelle paper
28 x 38 cm

<http://www.patriciaborges.com/solares>

Previous Oxidation /Corrosion Works



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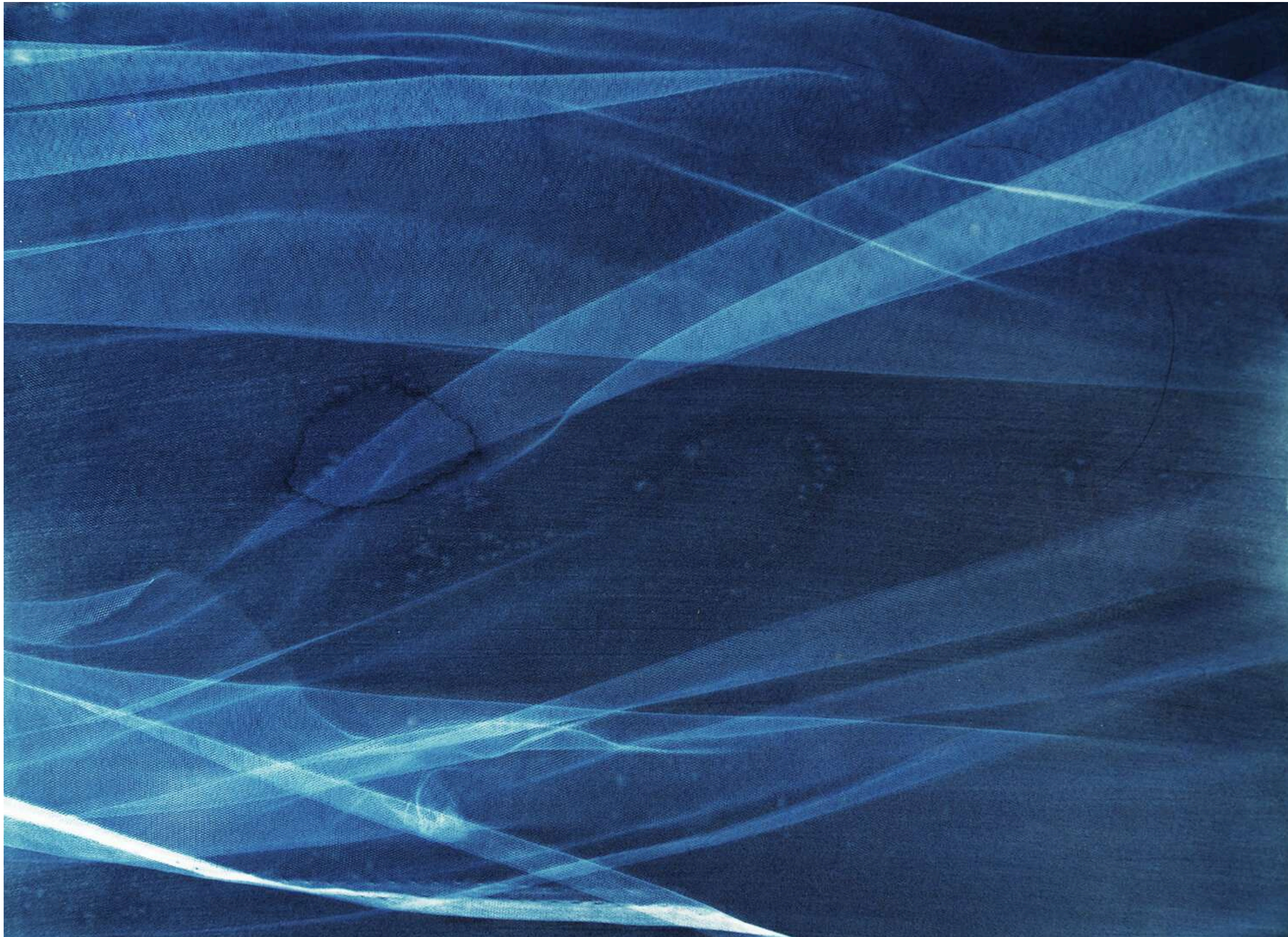
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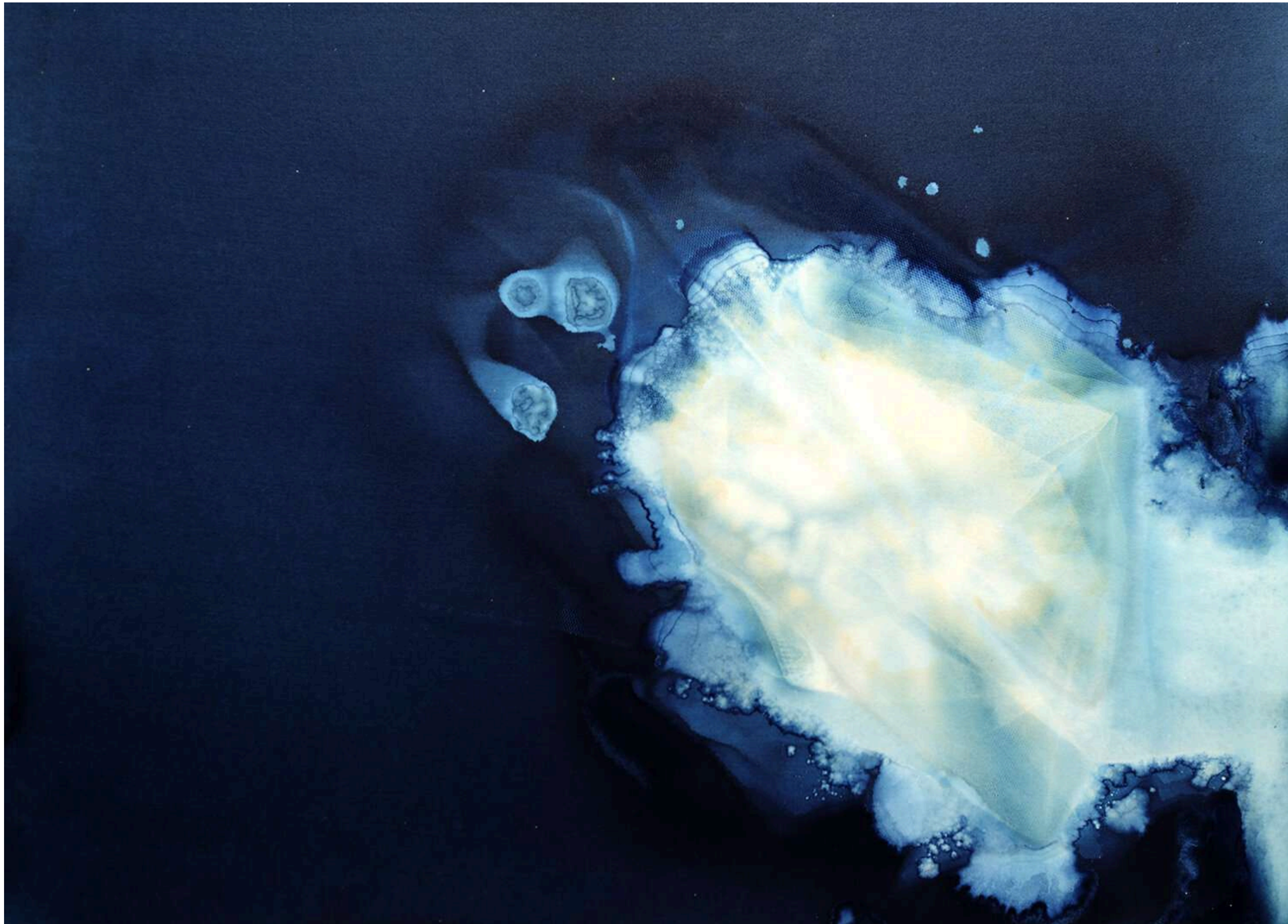
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Patricia Borges

SOLARES - cyanotype series
UV Light experiments (2019 - ongoing)

Camera-less cyanotypes on 330g aquarelle paper
28 x 38 cm / 11 x 15 in (or the reverse)

<http://www.patriciaborges.com/solares>

SOLARES Cyanotype series - UV Light experiments (2019 - ongoing)

Camera-less cyanotypes on 300g aquarelle paper (unique works)
28 x 38 cm / 15 x 17 in (or the reverse)

I believe that we photograph in an attempt to understand the impermanence of life, the transience of all things that cease to exist, despite our desire to retain them, to keep them. But not even the photographic image is permanent or eternal. Without light, there would be no photography. Without light, there would be no day. Technology gives us the eternal day and the illusion of infinite time, also the ability to shoot at any time.

How to be here now, pay attention to the moment? Since everything around us is constantly changing, perhaps producing impermanent images that are interfered by light with the passage of time is a way to appreciate ephemerality. By exploring today a 19th century technique, I intend to create a historical reflection of the paths taken by photography as an art form from the industrial era to post-digital world, thinking about the intrinsic reproducibility of the medium.

The images result from this series of unpredictabilities. And they will continue to change over time, as they have not been completely revealed and fixed, and ferric oxides will continue to react to the ambient UV light. The image is alive, it disappears, reappears when exposed to daylight or kept at dark. The tones will change over time. A challenge for those who live in the era of controlling algorithms.

The only way to stop time and freeze a current color stage will be digitalizing the image. The original cyanotype will look increasingly different from its photography.

Patricia Borges

<http://www.patriciaborges.com/solares>

Previous Oxidation /Corrosion Works



Patricia Borges

THE PAST HAS BEEN ALTERED

- impermanent paintings series
UV Light experiment (2023)

Ferric oxides on cotton paper,
exposed to sunlight
320 x 120 cm

[http://www.patriciaborges.com/
altered3](http://www.patriciaborges.com/altered3)

Previous Oxidation /Corrosion Works



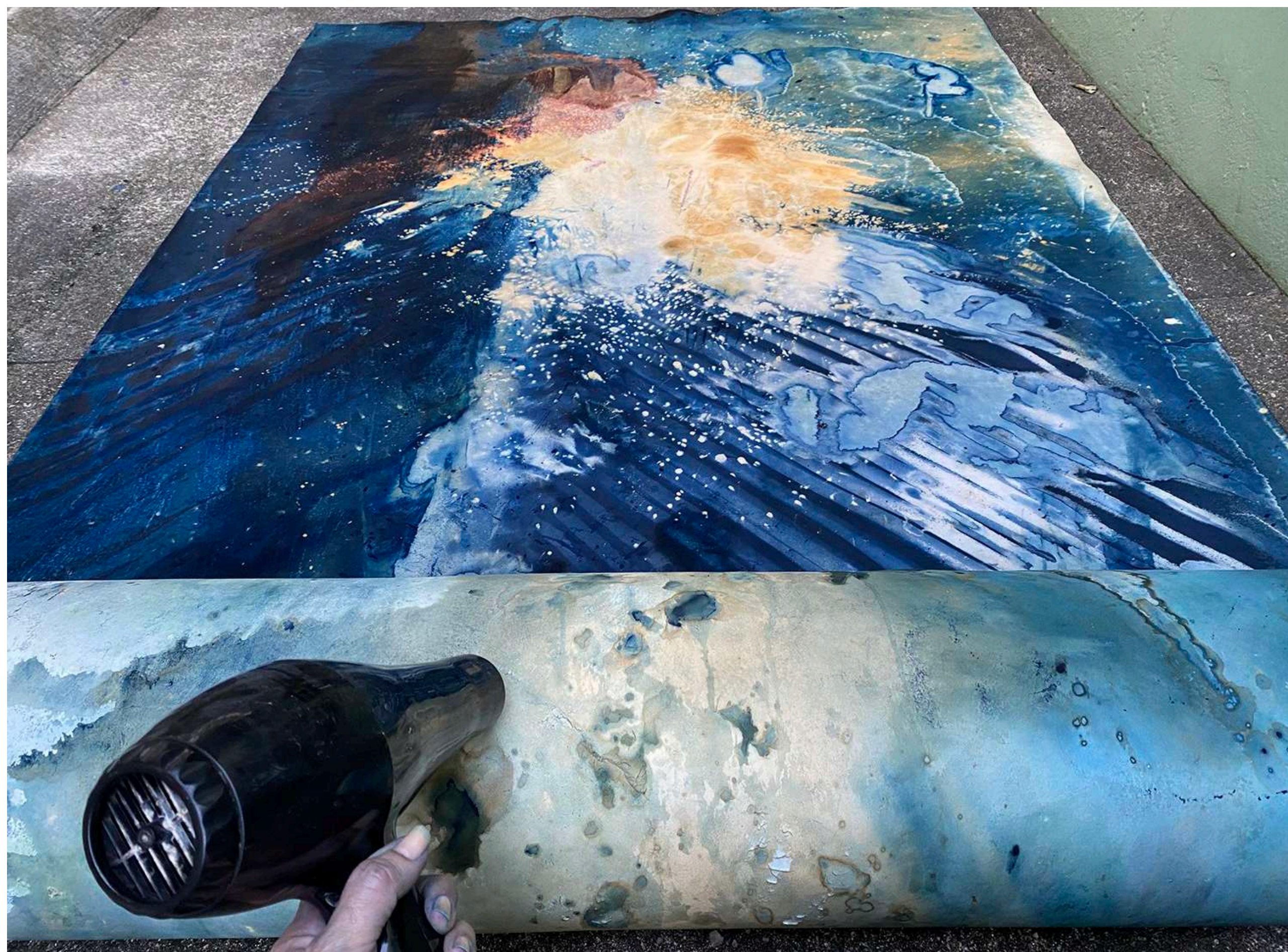
Patricia Borges

THE PAST HAS ALREADY BEEN ALTERED 2 (2022)

Ferric oxides and salts on cotton paper exposed to sunlight

125 x 1000 cm / 50 x 390 in (Unique work)

<http://www.patriciaborges.com/altered2>



Previous Oxidation /Corrosion Works



Patricia Borges

THE PAST HAS ALREADY BEEN ALTERED

- impermanent paintings series

UV Light experiment (2021)

Ferric oxides on cotton paper, exposed to sunlight

130 x 220 cm

<http://www.patriciaborges.com/altered-past>

Previous Oxidation /Corrosion Works



Patricia Borges

THE PAST HAS ALREADY BEEN ALTERED

- impermanent paintings series

UV Light experiment (2021)

Ferric oxides on cotton paper, exposed to sunlight

28 x 75 cm

<http://www.patriciaborges.com/altered-past>

Previous Oxidation /Corrosion Works



Patricia Borges

THE PAST HAS ALREADY BEEN ALTERED

- impermanent paintings series

UV Light experiment (2021)

Ferric oxides on cotton paper, exposed to sunlight

75 x 56 cm

<http://www.patriciaborges.com/altered-past>

Previous Oxidation /Corrosion Works



Patricia Borges

THE PAST HAS ALREADY BEEN ALTERED - impermanent paintings series
UV Light experiment (2021)

Ferric oxides on cotton paper, exposed to sunlight
130 x 150 cm

<http://www.patriciaborges.com/altered-past>

Previous Oxidation /Corrosion Works



Patricia Borges

THE PAST HAS ALREADY BEEN ALTERED

- impermanent paintings series

UV Light experiment (2020)

Ferric oxides on cotton paper, exposed to sunlight

120 x 240 cm

<http://www.patriciaborges.com/altered-past>

THE PAST HAS BEEN ALTERED - impermanent paintings series / UV Light experiments (2019 - ongoing)

Ferric oxides and salts on 300g cotton paper exposed to sunlight
Various dimensions / unique works

I describe my production as expanded forms of photography. Since 2019 my primary research has been focused on camera-less photographic records. My works on paper explore and update the historical process of cyanotype. Images result from a series of unpredictabilities comprising UV light exposure, pigmentation, chemical reactions and physical relationship with the materials that I use to push the boundaries of the medium: salts, sea water, tap water, hot water, alcohol, sand.

On THE PAST HAS ALREADY BEEN ALTERED series the sun is no longer reflected light but an alchemical brush. I leave the lab to work away from my computer, my camera and cell phone. Open air I experience the contradictions of the natural environment within the city. Nothing can be controlled: air temperature, the inconsistency of natural light, the wind. Chemical reactions originate different shades of blue, the iron in the formula oxidizes either to green or to orange.

And images will continue to change overtime as they have not been completely developed and fixed, ferric oxides will continue to react to ambient UV light. The image is alive. I aim to explore the ephemerality of art, of life. To create a historical reflection of the paths taken by photography from an artisanal medium at pre-industrial world to its digital version post-internet, when everything seems to be equally transitory.

Patricia Borges

<http://www.patriciaborges.com/altered-past>



Previous Oxidation /Corrosion Works

Patricia Borges

VOLUBLE AND VOLATILE (2020)

Photo sensitive object

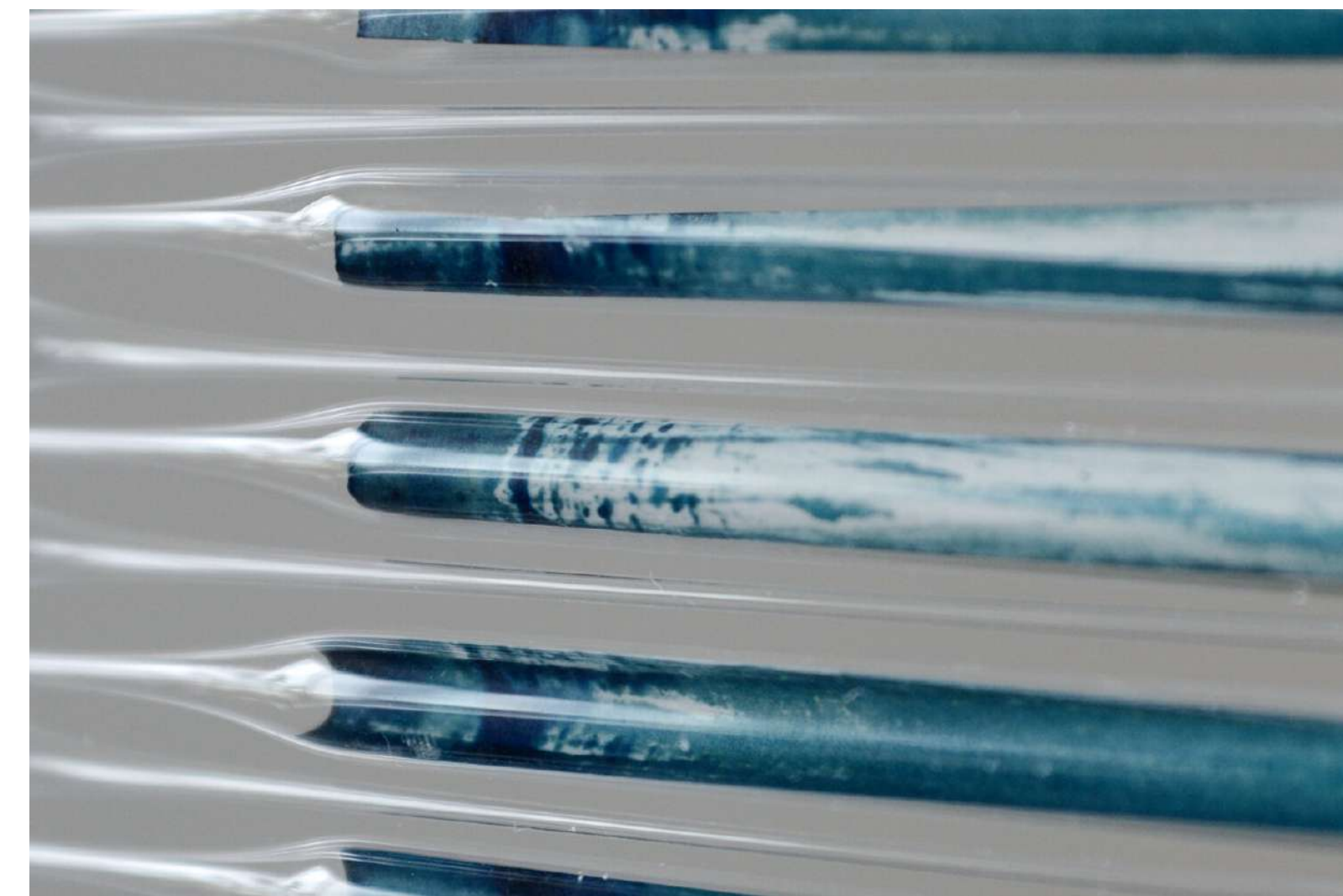
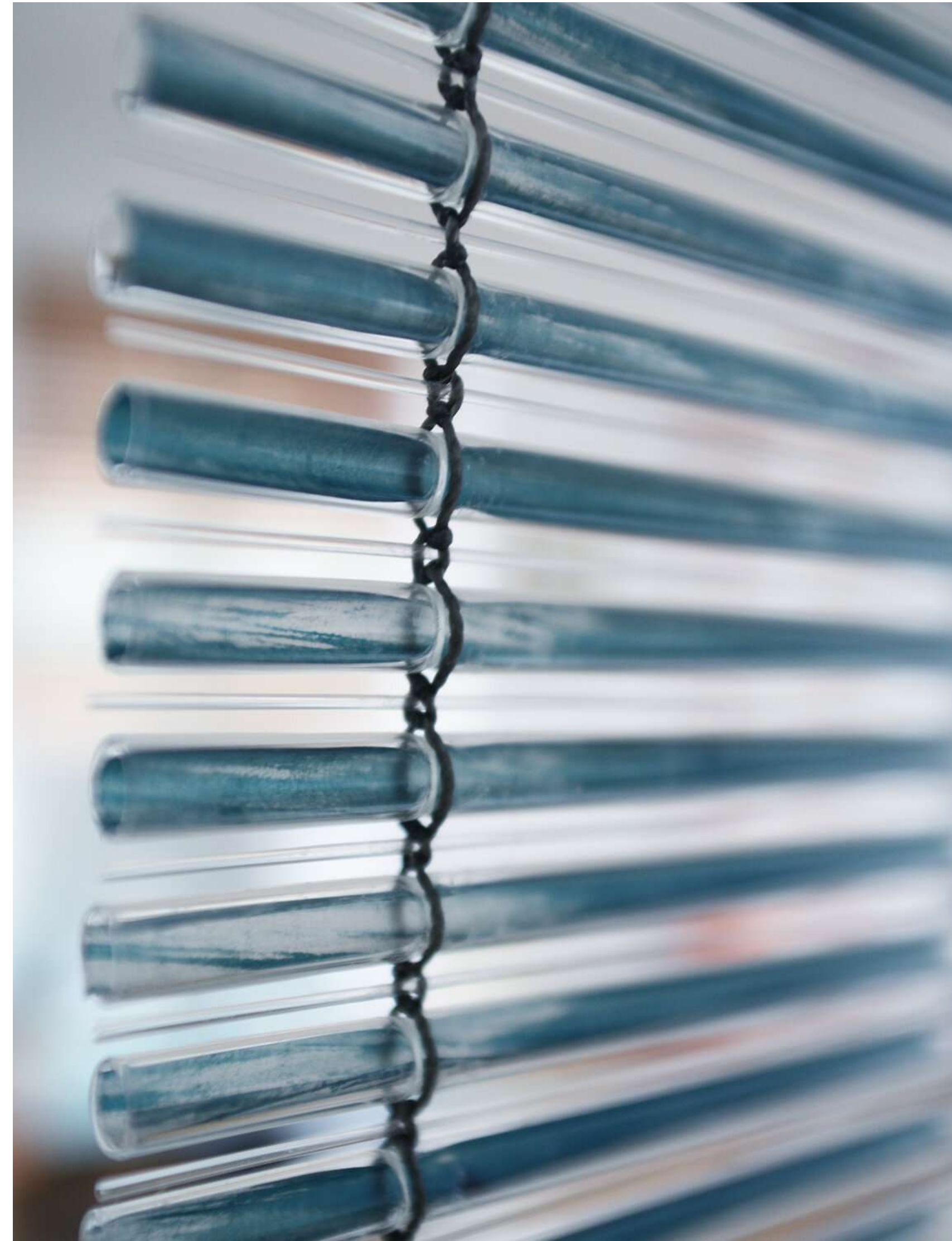
Chemically sensitized tracing paper exposed to sunlight,
glass, stainless steels and waxed cotton thread

254 x 23 x 0,5 cm / 100 x 9 x 0,2 in

<http://www.patriciaborges.com/voluvel>

Video: <https://vimeo.com/442210866>

Previous Oxidation /Corrosion Works



VOLUBLE AND VOLATILE - photo sensitive object (2020)

Tracing paper sensitized with iron oxides without fixation, glass, stainless steel and waxed cotton thread
254 x 23 x 0,5cm / 100 x 9 x 0,2in

My doubt about "being an image is to be bound by convention to your own two-dimensionality", has led me to embody photography and make it sensitive to the architecture around it.

Which made me ask if everything produced in the visual realm is an image. And if, every moving image would necessarily be a film.

VOLATILE VOLUBLE emerged to originate new questions when transiting between the conceptual and the material universes: an uncertain and fugitive image that would not exist in the sub-solar world, which feeds on light. Transparency supported by color.

Expanded, dilated photography. Not etymologic in the sense of light, but in the sense of time. Architectural body that does not retain the image. Matter that negotiates with the invisible. Unpredictable pigmentation by chemical reactions, fugitive colors.

Not a site-specific work, but site-sensitive. Subject, subordinate to the luminosity surrounding it.

Patricia Borges

<http://www.patriciaborges.com/voluble>

Previous Oxidation /Corrosion Works



Patricia Borges

THE INSUBORDINATE (2022)

Mixed media - Ferric oxidation on metal

Copper and tin foils on natural wood boxes,
with glass on the back

Each: 60 x 60 x 4 cm / 24 x 24 x 1,5 in

<http://www.patriciaborges.com/insubordinate>

THE INSUBORDINATE (2022)

Mixed media - Oxidation on metal

Copper and tin foils on natural wood boxes, with glass on the back
60 x 60 x 4 cm / 24 x 24 x 1,5 in

My growing interest in transitive states, in the passage between things and ambiguous processes of construction; led me to the oxidation of matter. THE INSUBORDINATE arise from the very vibration of the metal, the investigation is not part of a previously established formal program. It is about negotiating with time, with the air and humidity. It's resisting the frustration of ephemeral successes, the melancholy of seeing a color or texture disappear.

I am interested in the dilemmas about the irreversibility of time, the complexity of life. I try to explore the possibility of existing on the edge. Where, in a way, accumulation is also absence. The more the metal sheet oxidizes, the less it resists and the thicker it becomes. The gnawed result that the work has was achieved slowly, without haste. There is in the desperate fragility of the fragments that detach and fall from the metal, the certainty that we were wrong; that wholeness was only apparent. We have a nostalgia for lost continuity. There is something brutal, something painful about seeing the end. We hardly bear the perishable individuality that we are. And that dynamic can be applied to art. If there is no permanence associated with a given work, we continue to breathe life.

The metal sheet was subjected to successive corrosion processes with ferric oxides. Each work takes around 100 days to receive its wooden box and leave the studio. It is a living organism, which will continue to wear out slowly, depending on the climatic conditions to which it is exposed. To be aware of the passage of time is to watch the transformation of work into its "always disappearing" nature, to train the sight of waiting, without anticipation. To resist the curiosity of accelerating the natural oxidation of excess matter, shortening its existence and losing the alchemical beauty of the process.

Patricia Borges

<http://www.patriciaborges.com/insubordinate>

Previous Oxidation /Corrosion Works



Patricia Borges

THE INSUBORDINATE #2 (2022)

Oxidation on cotton paper

Each: 50 x 50 cm each/ 20 x 20 in

<http://www.patriciaborges.com/insubordinate2>

Previous Oxidation /Corrosion Works



Patricia Borges

**FEMME-MAISON: WATERTIGHT MODEL OF EXISTENCE
WITH A SATISFACTORY STANDARD OF NORMALITY (2022)**

Mixed media - Impermanent installation

Paraffin, palm wax, glass, gold leaves, ferric oxides, human hair
and sooth. On stainless steel cables.

Molded on window frame.

110x80x5cm / 43x31x2in

<http://www.patriciaborges.com/femme-maison>

FEMME-MAISON - WATERTIGHT MODEL OF EXISTENCE WITH A SATISFACTORY STANDARD OF NORMALITY (2022)

Mixed media - Site-specific Temporary Installation in Oxidized Wax with Golden Leaves

Paraffin, palm wax, glass, gold leaves, ferric oxides, human hair and sooth. On stainless steel cables. Molded on window frame.

110x80x5cm / 43x31x2in

Culturally, we are used to the argument of the “natural connection between the woman and the home”. One of the consequences of the construction of this female model as the central figures of the modern home - and bearers of moral values such as chastity, purity, lightness - is a certain erasure of women's wishes, longings and desires.

I am interested in exploring the idea of a being so structured by the private sphere that it ends up being incorporated into domestic architecture. From this perspective, its construction is based on the limits of this home. The house appears as a kind of mold, where the frontier, the contact with the outside world, is the window. Through which she sees and shows herself.

A model historically situated in the 19th century, when modern scientific and religious discourses established an image of women as a devout, affective and asexual wife-housewife-mother. In the process of merging this body with the building, we have an amalgam that shapes and replicates this opening on the facade, reproducing the limiting experience of being a femme-maison.

Patricia Borges

<http://www.patriciaborges.com/femme-maison>

Previous Oxidation /Corrosion Works



Patricia Borges

THEY WHO HAVE VERANDAHS' SOUL (2022)

Mixed Media

Paraffin, bee wax, hunting lead, gold leaf, silicon carbide, rust, soot,
steel wool, glass and ferric oxides

50 x 50 x 7 cm

<http://www.patriciaborges.com/avarandadas>

THEY WHO HAVE VERANDAHS' SOUL (2022)

Mixed Media

Paraffin, bee wax, hunting lead, gold leaf, silicon carbide, rust, soot, steel wool, glass and ferric oxides

50x50x7cm / 20x20x3in (each)

I am interested in building a subtle boundary between the chaos of matter and the formalization of the work, being on the border of what was and what is in the process of being formed. Repeatedly reusing the same material, re-melting and re-forming the wax, feeding the oxidation process. Perhaps creating a work that never ends, always changing - as a response to the insolvent question of finitude. The ephemeral is a given of the contemporary moment, in industry, in art.

The time convened with the series They Who Have Verandah' Soul manifests the presence of different pasts and brings evidence of a memory confluence, always rescued from complete dissolution. Unlike the photographic fixity, here I am interested in the fluidity, in the decompositions and losses of this invented process, in an interiority that comes to light with the paraffin cure. In this system of pre-determined chance, I think of things that are transformed in coexistence with the sea, of what floats or sinks.

But as if my mind kept returning to photography, maybe I just found one more way to document the moment. One that questions the status of the image and the insufficiency of the visible, a deliberate refusal to the constant transparency of the image as a window and double of the world. I sink into the liquid region, quiet and unfathomable, where vague and fresh mists hover, like those of dawn.

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<http://www.patriciaborges.com/avarandadas>

Previous Oxidation /Corrosion Works



Patricia Borges

A MIX OF AMAZEMENT AND JOY (2022)

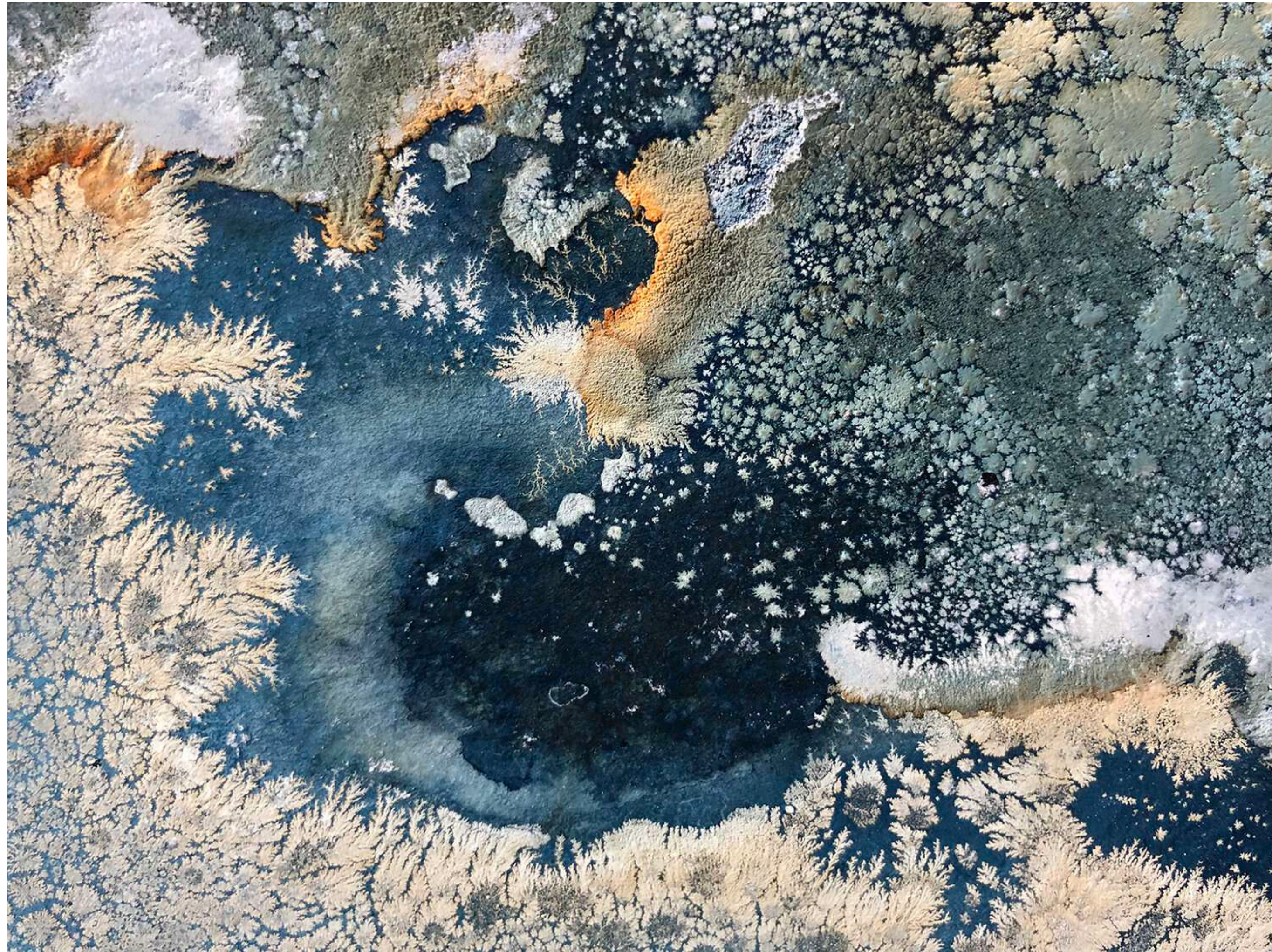
Mixed Media

Paraffin, depilatory wax, coconut wax, votive candles, indigo, rust, soot, human hair, remains of gold leaves, ferric oxides and wood

60 x 60 x 4 cm

<http://www.patriciaborges.com/misto>

Previous Oxidation /Corrosion Works



Patricia Borges

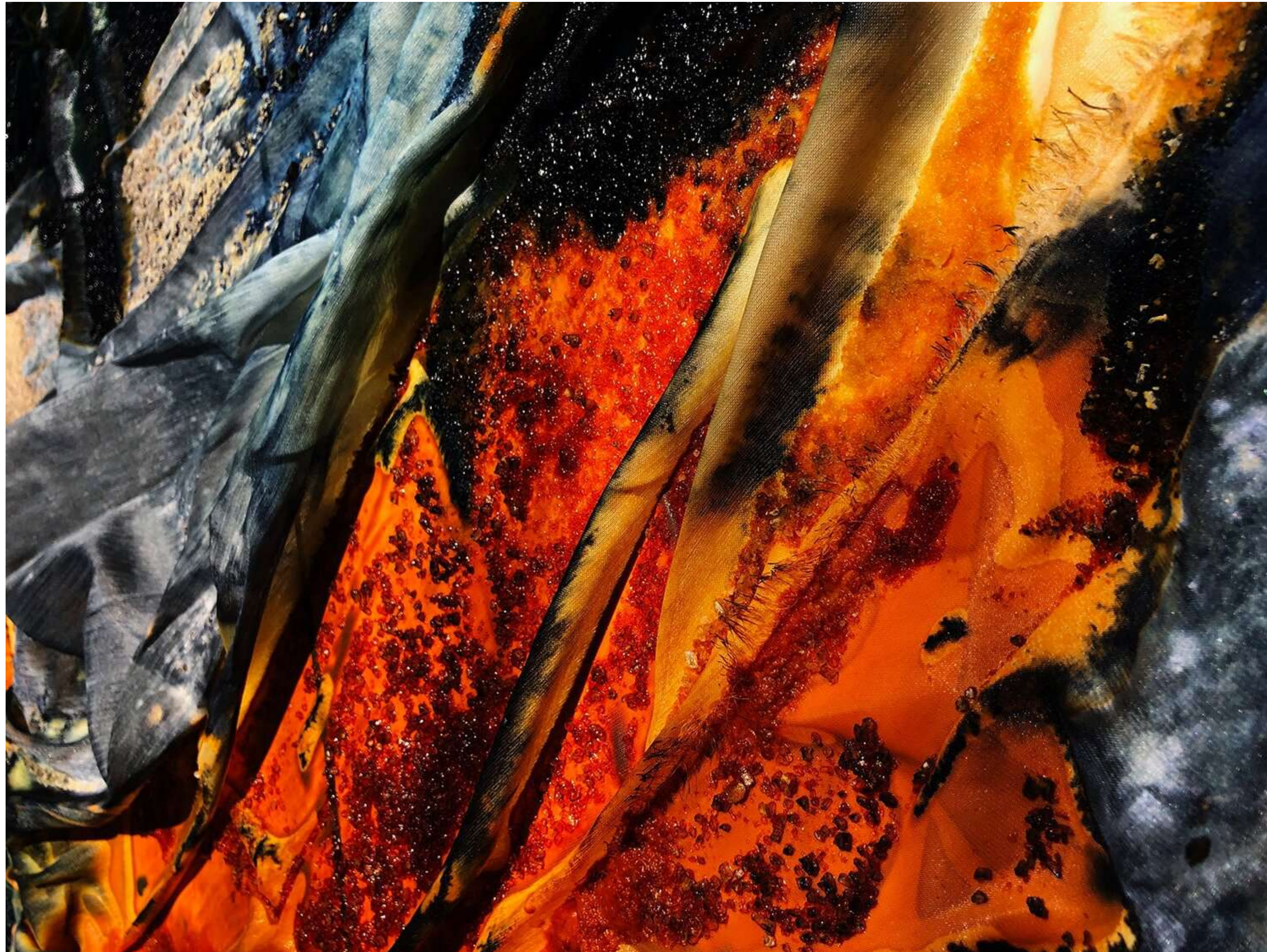
AKHENATON - THE CLOUDLESS AND NIGHTLESS ARCHIPELAGO (2022)

Chromogenic print on cotton paper (Ed. 3 + 1 A.P.)

70 x 100 cm / 28 x 39 inches

<http://www.patriciaborges.com/akhenaton>

Previous Oxidation /Corrosion Works



Patricia Borges

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Previous Oxidation /Corrosion Works



Patricia Borges

AKHENATON - THE CLOUDLESS AND NIGHTLESS ARCHIPELAGO

Photographic series - Triptychs (2022)

Chromogenic prints on cotton paper (Ed. 3 + 1 A.P.)

70 x 300 cm / 28 x 120 in (triptych)

70 x 100 cm / 28 x 39 in (each image)

<http://www.patriciaborges.com/akhenaton>

AKHENATON - THE CLOUDLESS AND NIGHTLESS ARCHIPELAGO - Photographic series / Triptychs (2022)

Chromogenic prints on cotton paper (Ed. 3 + 1 A.P.)

70 x 300 cm / 28 x 120 in (triptych)

70 x 100 cm / 28 x 39 in (each image)

Broken economic models incentivize the degradation of land, destroy ecosystems and fuel climate change. Several photographic projects register on aerial images massive mining operations, industrial pollution ponds merging with the ocean, oil spills, natural disasters of fire, melting glaciers and landscape modifications in the Anthropocene.

Without getting on a plane for several months, due to the travel restrictions imposed by the pandemic, I decided to build reminders of geographic formations in an attempt to evoke the poignancy and melancholy that come with the disappearance of something beautiful in the natural world. In a reverse mining process, I built my landscapes with deposits of ferric oxides, rust and salts.

I flew over the uninhabited Akhenaton archipelago with its landscapes of eternal sun - *terra incognita*. Images of these sites operate on a metaphorical level as much as a documentary one. Once again I play with the concept of truth, using fake images and real news.

Patricia Borges

<http://www.patriciaborges.com/akhenaton>



Patricia Borges

**ENTER THE CLOUD – OR A SAGA OF
DISAPPEARANCES (2023)**

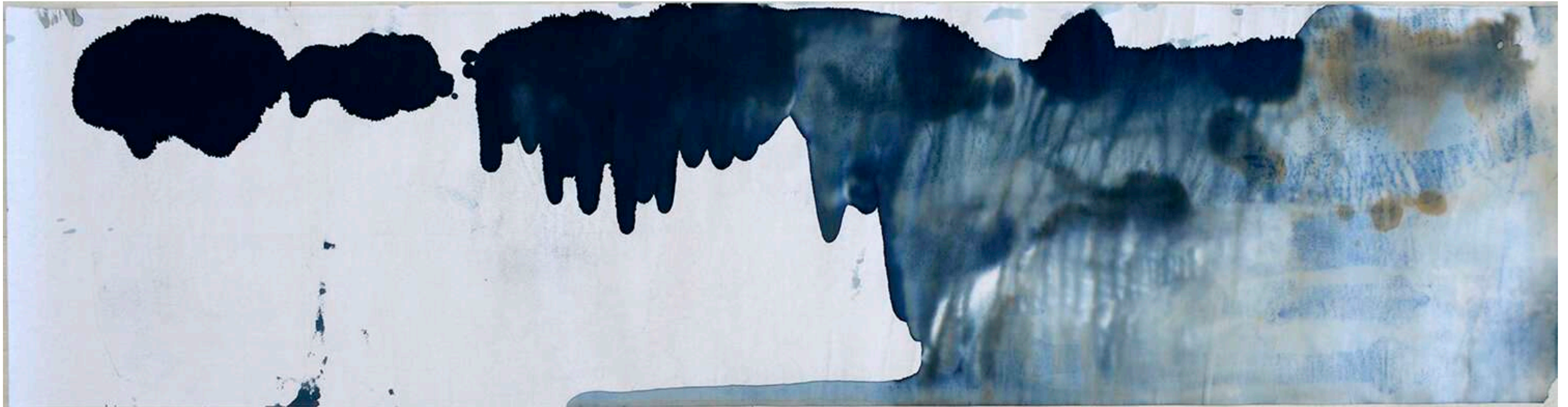
- impermanent paintings series

UV Light experiment (2023)

Rice paper and ferric oxides

170x92cm

<http://www.patriciaborges.com/entruvem>



Patricia Borges

CYANO EXPERIMENTS (2020)

Ferric oxides on rice paper

35 x 135 cm

<http://www.patriciaborges.com/cyano>

ARTIST STATEMENT

My works are born from heat and humidity. They speak about an internal state, an inner noise, while the silence presents itself to the outside world. They whisper the absurdities of reality on this paradoxical and ambiguous era. I am interested in the notions of uncertainty and incompleteness. The discomfort that arouses from our unclear perception of reality, where not everything presents itself, despite being there.

The reasoning seems to always start from analog photography processes. It is chemical, it is about limits. Images will then take on a body and start to have an inside/out; they will either settle in space, gain movement, repetitions; or will lose the stability once found in the physical universe when transformed into bits or words. It emerges and disappears.

I am increasingly interested in producing impermanent artworks that undergo changes over time, that become something else. Physically, the same UV spectrum I used in the process will continue to act on the work of art as an object - increasing infidelity from its digitized version. The action of time upon matter becomes a recurring research through my practice.

Patricia Borges