

Patricia Borges

WAGASHI - Photo Objects (2018)
Photographic prints on acrylic blocks, natural stones, wood,
stainless steel, needles, steel thread, gelatin and tule (Ed.1)
5 x 4 x 5 cm / 2 x 1,5 x 1,5 in

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

WAGASHI - photo objects (2018)

Photographic prints on acrylic blocks, natural stones, wood, stainless steel, needles, steel thread, gelatin and tule (Ed.1)

5 x 4 x 5 cm / 2 x 1,5 x 1,5 in

WAGASHI photographic objects comprise 12 series called "sweet emotions". In total 40 single edition objects were produced to be presented at Tokyo in 2018. During my initial research I was inspired by the transparent Japanese sweets made of agar-agar that often contains a solid delicacy in its interior. Proposed wagashis encapsulate a photographic image.

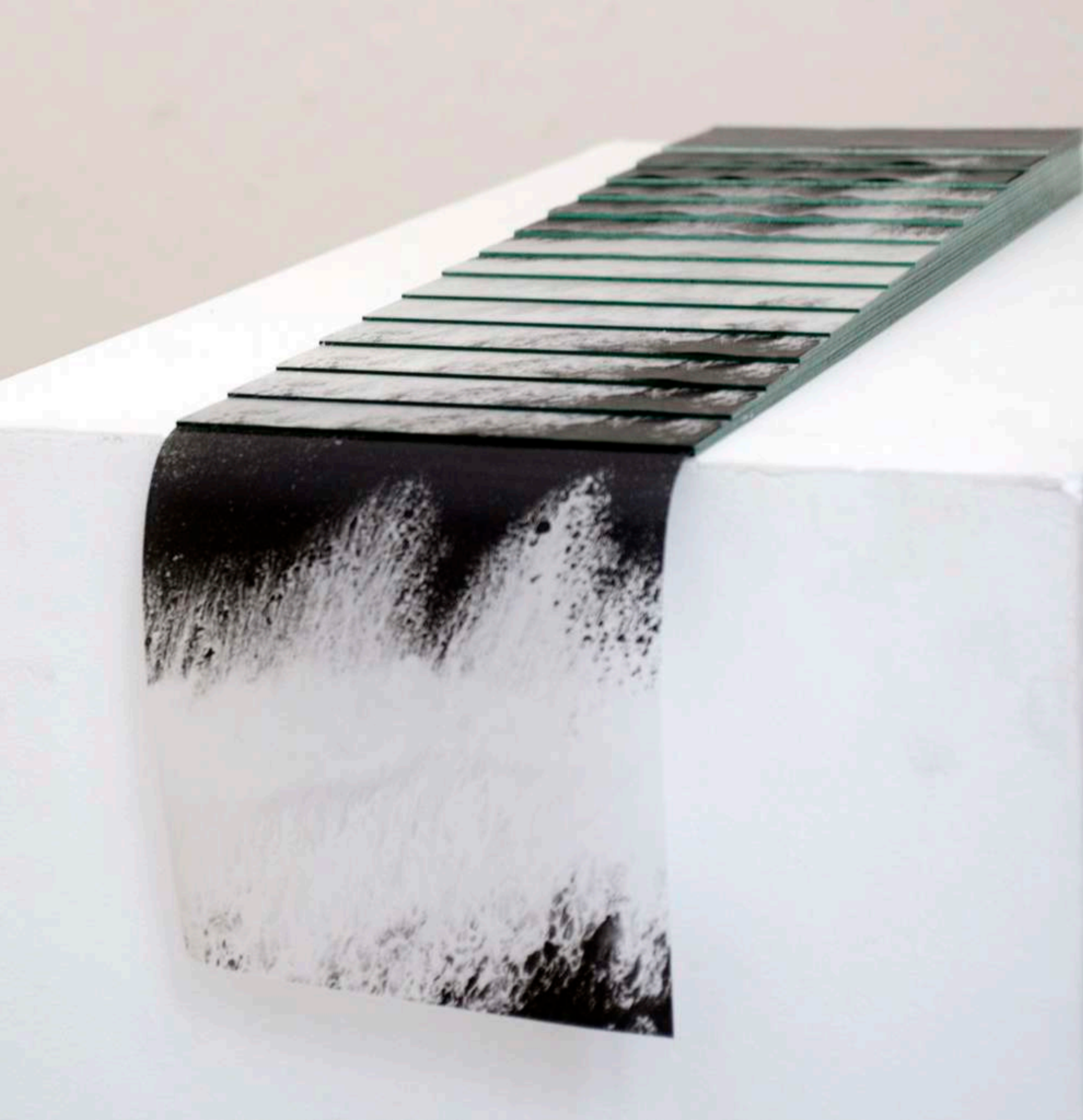
Each solid acrylic block holds a human emotion that is then connected to natural elements considering their physical weight and temperature. Stones, wood and metals are used here to interpose the emotional value represented on the confined image.

In some cases this material bond happens naturally, others an external intervention occurs and a thread is necessary to keep the ensemble together.

Water, glass and fabric may also encompass the cubes. Few emotions seem trapped by its surface and attempt to escape it, others remain comfortably nestled there as if equilibrium was finally found. The diminished scale arouses attention and care, after all they carry fragile emotions.

Patricia Borges

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



Patricia Borges

FLAT - Photo Object (2019)

Photographic prints on tracing paper, glass and breeze (Ed.1)

6 x 20 x 76 cm / 2 x 8 x 30 in

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

Video: <https://vimeo.com/315770248>

FLAT - photo object (2019)

Photographic prints on tracing paper and glass (Ed.1)

6 x 20 x 76 cm / 2 x 8 x 30 in

On FLAT photo-object I use layers of glass (melted sand) to build a reflected sea shore topography.

The movement of water under breaking waves appear mirrored on its surface. In a game where liquid matter is embodied and accumulates vertically, photographic planarity is put in check.

As if, fractions of this same repeated image weren't enough to indicate the rhythm contained therein, one last print is released to be activated by the air stream.

Patricia Borges

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

Video: <https://vimeo.com/315770248>



Patricia Borges

ZEN - Photo Object (2018)

Photographic prints on tracing paper and glass (Ed.1)

2 x 20 x 60 cm / 0,6 x 8 x 30 in

wood plinth 90 x 90 x 45 cm / 35 x 35 x 17 in

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

ZEN - photo object (2018)

Photographic prints on tracing paper and glass (Ed.1)

2 x 20 x 60 cm / 0,6 x 8 x 24 in

I have always seen myself as an image maker. My work evolves from pure photography to objects or movies out of necessity.

Lately I have been focused on exploring the idea that photography is not exclusively a matter of time. I've been increasingly interested in dealing with its materiality, the physical aspects of this ephemeral existence.

Each photograph will generate an image, a two-dimensional representation. This image will be printed, viewed through a screen or projected on a surface, not necessarily a flat one. I want to explore this photographic support with my work and how it impacts how we perceive a particular image. I search for a three-dimensional experience that goes beyond what is initially represented.

Sometimes, building the perfect photographic image and displaying it on the wall is no longer sufficient. But using this image or fractions of it to build something else, to encourage the observer to move around it and think beyond what is being depicted, really interests me now. I sense this research as image expansion but still very rooted on photography reasoning.

On ZEN photo-object I have photographed crumpled tracing paper, printed those photographs on the same material and crumpled the prints between glass planes into a close circuit.

ZEN looks calm, light and under control - from the surface - but it holds a great amount of effort and physical strength. It reminds me that what individuals go through to reach zen state is utterly unseen.

Patricia Borges

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



Patricia Borges

STOIC - Photo Object (2019)
Photographic prints on tracing paper,
glass, wood and eyelashes (Ed.1)
41 x 4 x 5,5 cm / 16 x 2 x 2 in

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

STOIC - photo object (2019)

Photographic prints on glass, wood, metal and acrylic eyelashes (Ed.1)

41 x 4 x 5,5 cm / 16 x 2 x 2,2 in

My works result from an attempt to understand the world we live in and to say something about it. Many of my photographic essays contemplate a feminine narrative, but I don't consider it a core theme of my work. I see the recurrent apparition of bodies and feelings as poetic fictions, not necessarily political statements.

There is a relation between STOIC and MEDEA. They were built almost simultaneously and using similar materials. I tend to work on several pieces at once, when I can't solve a problem (or create enough problems) in one artwork I move to another piece and get back to it later. In STOIC the architectural element photographed is again printed on tracing paper - formerly used for architectural plans and technical drawings.

Instead of the openings that I photographed for MEDEA, on STOIC I use images of deteriorated buildings. At the same time that I feel uncomfortable looking at decay I am attracted to it.

I applied the imprints to glass cutouts between eyelashes, that were then arranged as a multi-storey building. Painting runs down the walls on photographed buildings like mascara in the rain.

The secret element is also present here: although created architecture remains undaunted and sober on the wall - hence stoic - every sharp glass blade is about to fall.

Patricia Borges

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



Patricia Borges

MEDEA - Photo Object (2019)
Photographic prints on tracing paper, glass,
metal and natural hair (Ed.1)
7 x 7 x 126 cm / 3 x 3 x 49 in

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

MEDEA - photo object (2019)

Photographic prints on tracing paper, glass, metal and natural hair (Ed.1)

7 x 7 x 126 cm / 3 x 3 x 49 in

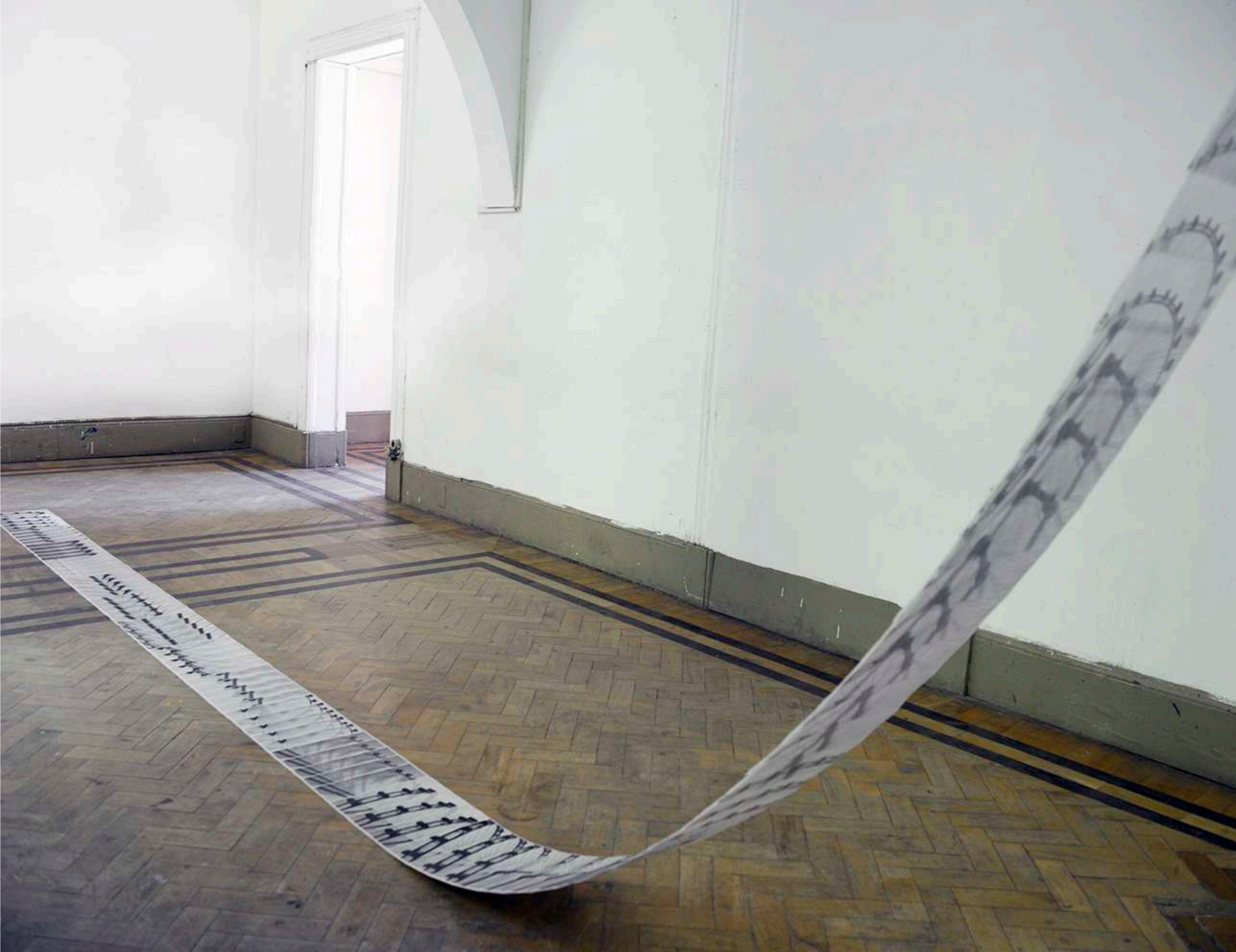
For MEDEA I photographed the bars, doors and gates that hold us at home. More than the official discourse of protecting us from the evil that lives outside, these culturally accepted elements often confine us without choice in the domestic environment as if it were always safe there.

The photographs were printed on delicate tracing paper and wrapped around a glass tube, from which the female hair comes. The interior that no one sees. I wish to protect this fragile component, but at the same time, I create an intimate life for this being I am building. A secret inner resistance to the outer pressure exerted by the clasp. A metal clamp that only has fit for closure, holds the assembly, compresses and tests the fragility of the glass that resists in the crumb.

The Medea myth talks about the archetype of the witch, an independent woman, invaded by great passions and with a great capacity for decision. At the time that this character was created, she represented the complete opposite of what a “model woman” should be, perhaps for this reason it has aroused my interest. I returned to this work a year later, cooking my I DON’T BELIEVE IN WITCHES, BUT THERE ARE.

Patricia Borges

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



Patricia Borges

GIGANTE - Photo Installation (2018)
Photographic Prints on tracing paper,
scotch tape and velcro (Ed.2)
900 x 30 cm / 354 x 12 in

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

Video: <https://vimeo.com/297386405>

GIGANTE - photo installation (2018)

Photographic prints on tracing paper (Ed.2)

900 x 30 cm / 354 x 12 inches (or) 600 x 20 cm / 236 x 8 inches

GIGANTE was named in Portuguese because the word can be translated as either *Giant* or *Roda Gigante*, meaning ferris wheel or giant wheel in our language.

The pace of repeated images accelerates. Overlaid transparencies saturate the eye and suggest a new image in addition to the photographic record itself.

Replication of the uniform support implies that we are facing a machine that perpetually copies the circular motion of the Universe.

Here, as the observer moves, perception of the work shifts, alternating between the recognition of the object already known and the arch that adheres to the edges of the room, detached from its central axis and the perfect curve. Images themselves, the metallic wheel and its movement, are always fractioned - we never see the whole.

Two subjects interest me here: the movement itself and the dichotomy of the man versus machine.

Static, I record the world that moves. Although I have the same capacity of displacement as others, I choose to stand still and follow with the camera the metallic structure that accelerates, loses speed, and returns to rest in all its weight.

This external observation results in documented fractions that are then organized according to my memory of the rhythmic sound and the recorded images in a sequence that serves both remembrance and autonomous architecture.

Revolving motion is perceived by those who are coupled to the structure in a different manner than it was from my point of observation, and yet in another singular way to those who experience the work. There are distinctive times - but the circular and repeated moment present in the plastic manifestation seeks to mimic with the body of the observer that instant initially recorded. It merges then and now, interweaves the visions from the inside and outside of the structure.

The second subject matter attracts me not in the collaborative sense of men who operate machines, but of those who mechanically repeat movements. The click that captures the images bears witness to the pace of the city and its pauses. The making of the art is also mechanical and repetitive because world and work here are one.

The wall has an active role as the work exists in relation to it. Paper architecture on masonry architecture. In tangent, a wall interrupts the large circumference and drives the sequence of images toward us. It cuts, opens the rim that no longer rotates. It is agent, not a mere holder for the photographs. There is continuity beyond the physical limits of the exhibition space.

Patricia Borges

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



Patricia Borges

LES FOURMIS - Photo Installation (2018)
Photographic prints on Japanese rice paper, nylon
threads, steel nails and wind (Ed.2)
30 x 1050 cm / 12 x 414 in

<http://www.patriciaborges.com/les-fourmis>

Video: <https://vimeo.com/288831299>

LES FOURMIS - photo installation (2018)

Photographic prints on Japanese rice paper, nylon threads, steel nails and air current (Ed.2)

30 x 1050 cm / 12 x 414 in

LES FOURMIS photographic installation is composed of 57 digital images printed continuously on rice paper. The walls are part of the dialogue, supporting and at the same time repelling the paper body.

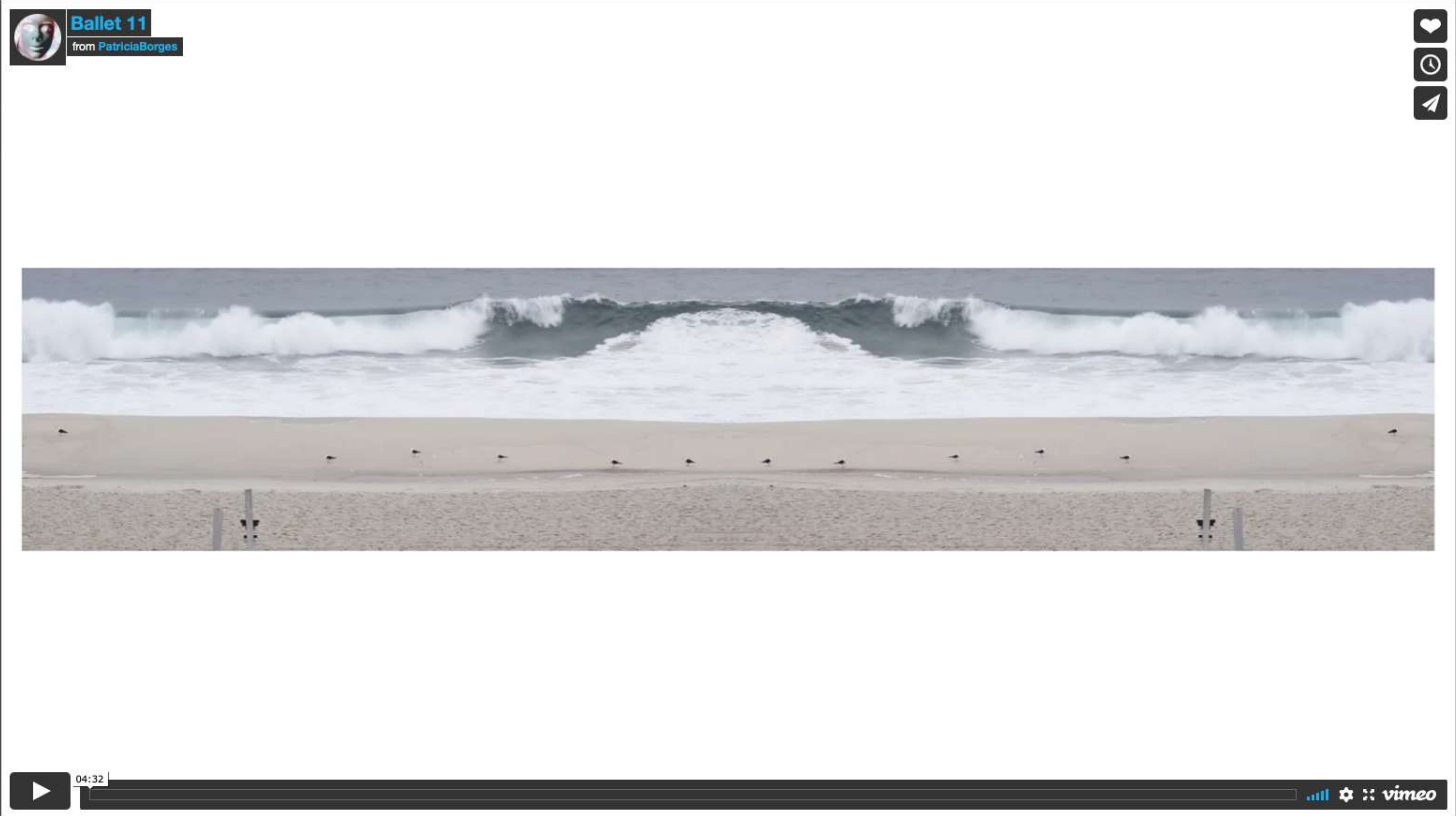
Hanging from a constant sequence of minimal nails and transparent nylon threads, the piece is paced. Her skin is activated by air movement (natural wind-blow or a gentle fan), moving like a Chinese dragon.

The mass of photographed human legs moves in a mechanical way from side to side, following a linear path that is then replicated by the observer.

An urban and social tale to reminds us of the ambiguous presence of natural and mechanized patterns, which we follow when carrying out our tasks as automatons.

Patricia Borges

<http://www.patriciaborges.com/les-fourmis>

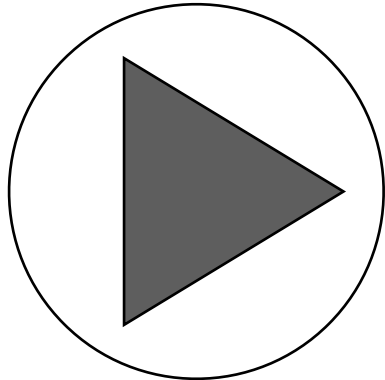


Patricia Borges

BALLET 11 (2018)

Video with sound 4'32"

<https://vimeo.com/245418652>



BALLET 11 (2018)

Video with sound 4'32"

Ballet suite performed by seagulls in Rio de Janeiro

Brief video synopsis: For this year's première, Brazilian seagulls choreograph a new work to Philip Glass' Concerto n.9, one of the composer's most admired music compositions. The ballet project, for 11 birds, was proudly sponsored by the Atlantic Ocean.

"The themes and progressions from the music piece have been slightly altered in order to respect the performers natural rhythm. Instead of conducting intensive rehearsal practices we chose to let the birds follow their own rhythm and intuitively respond to the piano étude with spontaneous movements and sounds" Ms. Borges says.

Patricia Borges

<https://vimeo.com/245418652>



Patricia Borges

168 BEATS PER MINUTE - Photo Object (2018)

Photographic Prints on tracing paper, test tubes and steel nails (Ed.2)

148 x 15 x 3 cm / 60 x 6 x 2 in

<http://www.patriciaborges.com/168-bpm>

Video: <https://vimeo.com/307737200>

168 BEATS PER MINUTE - photo object (2018)

Photographic prints on tracing paper, steel nails and test tubes (Ed.2)

148 x 15 x 3 cm / 60 x 6 x 2 in

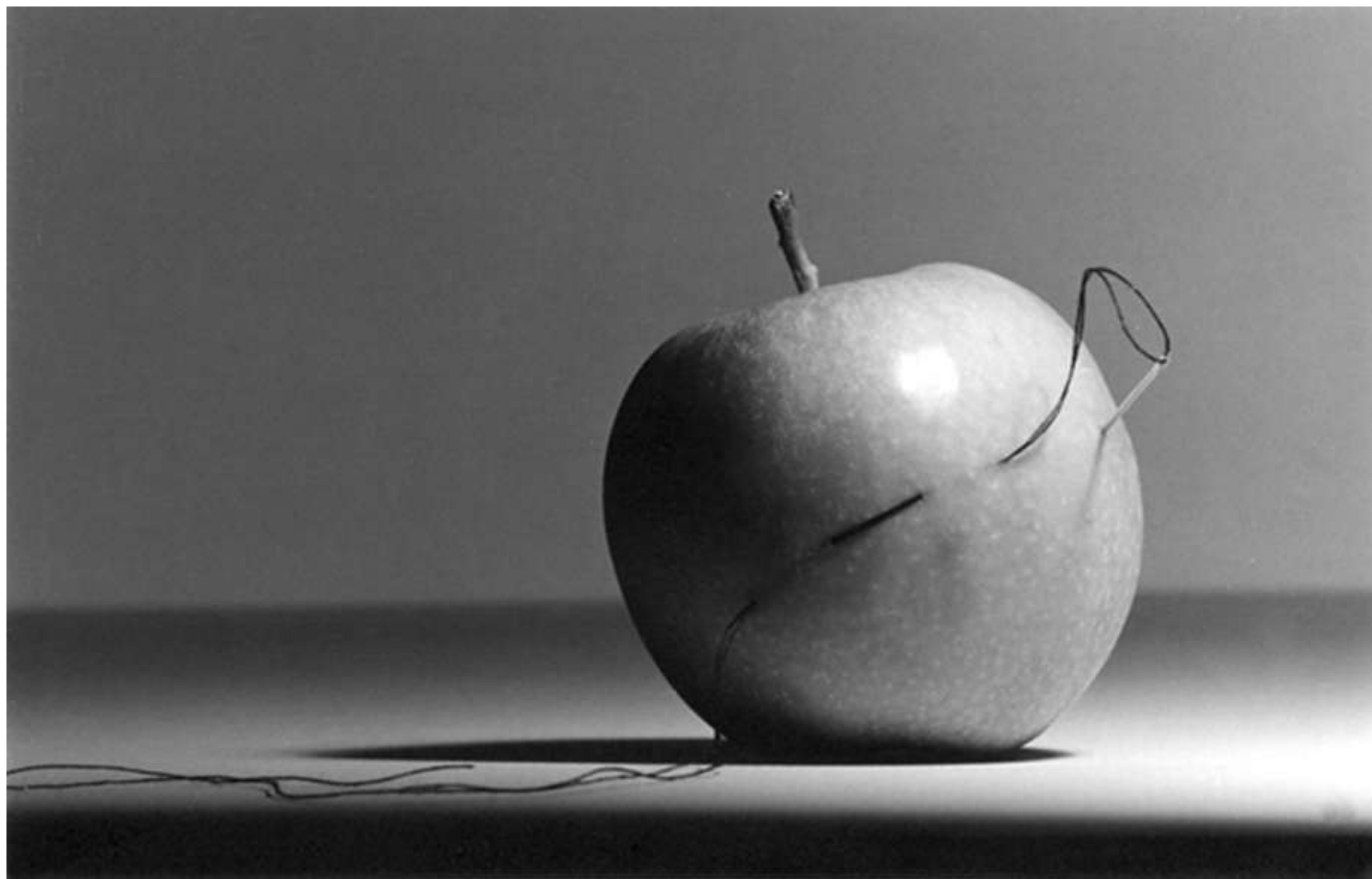
On 168bpm (beats per minute) installation artwork, 168 steel nails perforate the wall in order to fix a sequence of test tubes containing fractions of photographic images digitally printed on tracing paper.

The undulations created by the glass tubes along with the nails rhythm indicates a movement already contained on photographed subject.

The tubes, which were expected to be filled with liquid matter also indicate the content of the photographs they host. Even though water wasn't what I photograph here but the light reflected on the sea along various tides.

Patricia Borges

<http://www.patriciaborges.com/168-bpm>



Patricia Borges

NEEDLES - Photographic Series (2001-2013)
Gelatin silver prints on cotton paper (Ed.10 + 2 A.P.)
30 x 45 cm / 12x 18 in
53 x 80 cm / 20 x 32 in

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

NEEDLES - photographic series (2001-2013)

Gelatin silver prints on cotton paper (Ed. 10 + 2AP)

30 x 45 cm / 12 x 18 in

53 x 80 cm / 20 x 32 in

NEEDLES series is composed by 80 b&w photographs produced in 35mm negatives printed in silver halide and gelatin on cotton paper, using small-scale objects selected by the artist.

Quotidian matter presented here proposes imaginary possibilities that go beyond its ordinary function. Demonstrating how partial our perception can be, the work explores the fact that human understanding is often limited to the visual dimension. Its poetic reorganization comes to question our belief that to see something through a unique point of view is to know it.

This series comprises a preliminary research of objects that are appreciated, often related to positive feelings and affective memories that I associate to the beautiful, tasty, fragrant, and to comfort. Starting point is: "I like that...". Followed by a physical intervention that counterposes this emotional value, raising doubts over the initial premise of object esteem. Discomfort arises from the dialogue with other decontextualized albeit equally banal object.

In an attempt to question our expectations regarding the nature of objects, NEEDLES project presents documental photographs of improbable settings where needles and pins approach softer matter in a delicate and intimate way. It depicts odd relationships from my inanimate world.

It is proposed not only to change the way we think about our physical and social world, but also to elevate that world to extraordinary dimensions. Feeding the visual curiosity and contemplation through a new prism of things that surround us on a daily basis, as we explore tactile and aesthetic characteristics that transcend the conventional function of the object. Although disturbed by the unconscious of this new order presented.

Patricia Borges

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



Patricia Borges

SUTURES - Photographic Series (2017)

Photographic prints on latex (Ed.3 + 1 A.P.)

30 x 45 cm / 12 x 18 in

40 x 60 cm / 16 x 24 in

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

SUTURES - photographic series (2015)

Photographic prints on latex (Ed.3 + 1 A.P.)

30 x 45 cm / 12 x 18 in

40 x 60 cm / 16 x 24 in

SUTURES series explores the hierarchy between human skin and other skins, human flesh and other meat, organic matter that will soon be gone. The same gesture made to heal and mend, can also hurt and violate.

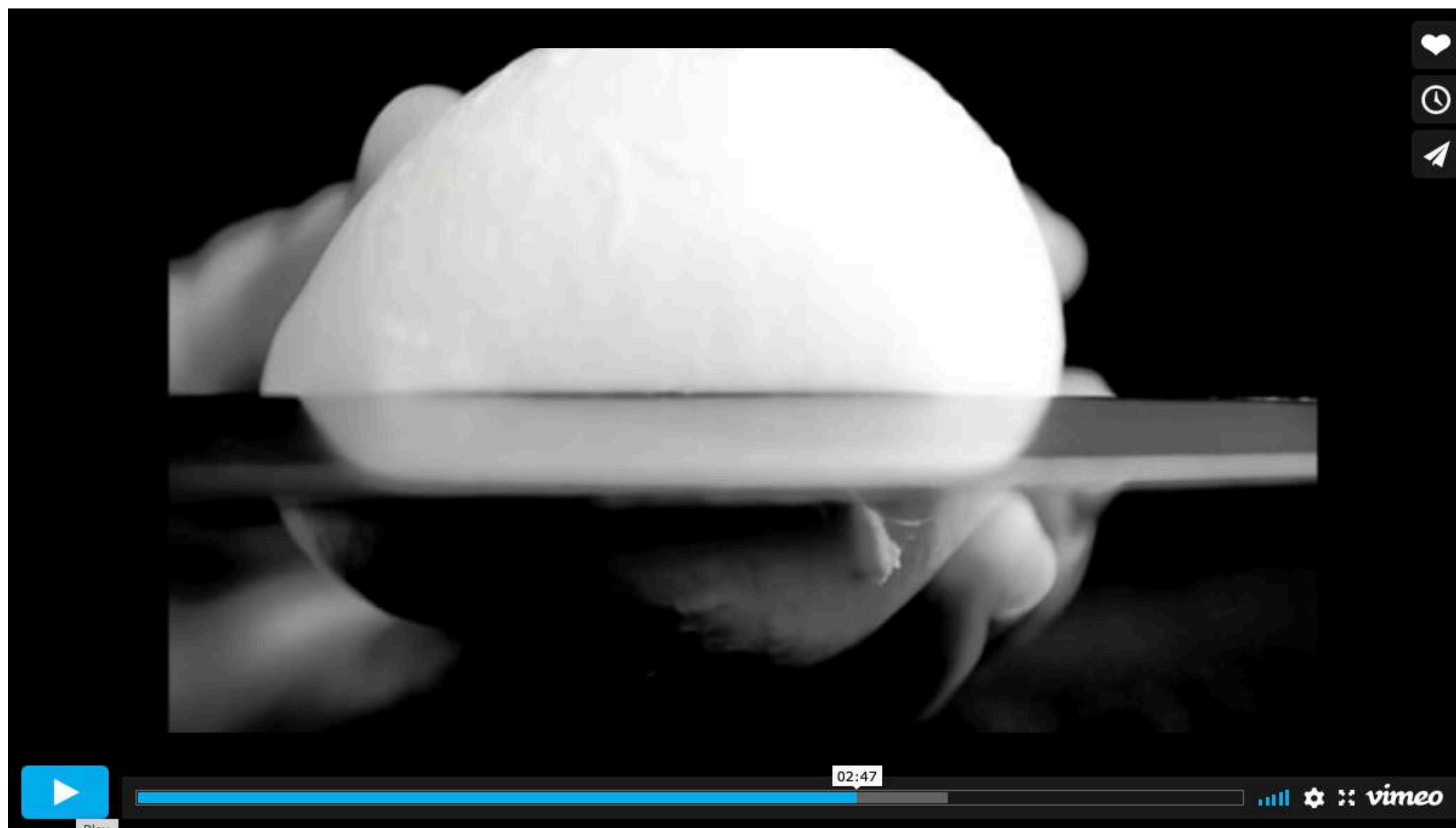
Suturing requires no cuts.

Elements from vegetable and animal origin can be humanized and remind us of the way in which the female body is often portrayed in art and photography. Grotesque fetish, curious and familiar place.

As if we took everything we found alive on the domestic path to the operating room, and submitted to the experience of the gesture every fiber and texture that is there. To see the needle pierce the flesh, tense the matter. Raw experiments prove: there is life in what is dead.

Patricia Borges

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



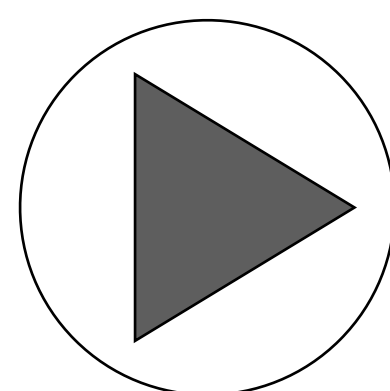
Patricia Borges

INSIDE (2018)

Video with sound

5min24sec

<https://vimeo.com/242690412>



INSIDE (2018)

Video with sound 5'24

INSIDE is an appropriation of Luis Bunuel's film "Un Chien Andalou inspired on its most notorious sequence of Simone Mareuil's eye being slit.

Ninety years after that, I explore several material resistances under the same move with the razor to create a new fictional piece. As the barber who witnesses the moon being crossed over by a cloud I physically explores Lorca-Dali's term Natura Morta.

The recurrent mechanism is paced on a somnolent state. The same passivity and the character's abandonment is constantly repeated.

A new soundtrack was created in opposition to the classic Tristan and Isolde by Richard Wagner. Using modern instruments, we have here the same kind of religious and distant music.

(Unintended: There was a letter from Bunuel to José Bello on Feb10,1929 where he reveals an alternative title to the original film: 'Defense de se Pencher à l'Intérieur', meaning 'No Bending Over Inside')

Patricia Borges

<https://vimeo.com/242690412>



Patricia Borges

DISAPPEARING ACT NUMBER ONE - Photo Performance (2020)

Window with latex membrane

12min

<http://www.patriciaborges.com/performance1>

DISAPPEARING ACT NUMBER ONE - Photo Performance(2020)

Window with latex barrier (drone images: Nil Canine)

12min

We have been living in subjective terms for months. Staying at home has become an existential condition. We subtract ourselves from the urban environment within the city. We subtract ourselves from our physical existence. Locked inside, nothing is seen, nothing is heard from the outside universe.

DISAPPEARING ACT N.1 is a response to the limitations of coexistence imposed by the 2020 pandemic. Being indoors for so long means building physical and psychic barriers to the outer world. The urban landscape here becomes anthropomorphic, the construction covers the subject that inhabits it. The rigid forms of architecture are strained by the delicacy of human presence. The spirit of our time manifests itself with the perspective of contemporary, simultaneous and ephemeral existence.

Minor White, commenting on Alfred Stieglitz's theory of equivalence, mentioned the ability of photographers to use the visual world as a plastic material for their own expressive purposes. He says "the power of the equivalent, in terms of the expressive-creative intention of the photographer, lies in the fact that he can transmit and evoke feelings about things, situations and events that, for one reason or another, are not or cannot be photographed."

As we lost the public space, we also lost the relationship of our body with the city. A performance through the window is not just about how we exist and resist at this time, but also about how we communicate to others beyond the walls of our castle. Beyond the space of our digital screens where now we face our own image talking to the others.

For me this action deals with spatial ambiguity. Window as a physical membrane that separates the inside from the outside - which divides us - but which is also a portal between the world we see and the world that looks at us. Limit for the body but not for the glance. I learned the word 'window' derives from Janus, the two-faced deity of Roman mythology; one facing forward for the future and the other facing backwards, in appreciation of the past.

Patricia Borges

<http://www.patriciaborges.com/performancen1>



Patricia Borges

BRASSICALES WORLD

Digitally Altered Photographic Series (2020-2021)

Pigmented inkjet prints on cotton paper

Ed.1 + 1 A.P.

41 X 62 cm / 16 x 24 in

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

BRASSICALES WORLD - Landscape broccolis insertion

Digitally Altered Photographic Series (2020-2021)

Pigmented inkjet prints on cotton paper (Ed. 1 + 1 A.P.)

41x62cm / 16x24in

BRASSICALES series is mainly focused on exploring the impact of digital manipulation on contemporary image making. How relevant reality is in the pursue of a beautiful photograph? When I insert out of scale broccolis on my landscapes images I find the ensamble very plausible and real.

I guess there is some humour in this constructed reality, a melancholic sense of belonging that create an ambiguous visual narrative that is both playful and poetic. These photographs explore the gap between what we look at and what we believe we see.

We live in an era of fake news, political polarization and algorithms. Every day we are overwhelmed by beautiful images. As I build these landscapes I ask for a second look, for a longer observation. I offer a renewed perspective of a wider place within the world, leaving some space for the hidden and the unnoticed. My works are fragments of memory and imagination. Photographs testify I have been there, I am not negotiating uncertainty. It is just a new reality, where fiction distorts fact.

Patricia Borges

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



Patricia Borges

LIQUID WORLD - Photographic Series (2002-2017)

Double-exposed 35mm negatives

Digitally printed on aluminium

Ed.25 + 3 A.P.

45 x 45 cm / 18 x 18 in

<http://www.patriciaborges.com/liquid-world>

LIQUID WORLD (2002-2017)

Double-exposed 35mm negatives

Digitally printed on aluminium (Ed.25 + 3 A.P.)

45 x 45 x 2,5 cm / 18 x 18 x 1 in

LIQUID WORLD photographic series is composed of 94 images; produced on the streets of Sydney - Australia, using the technique of multiple exposure of negatives.

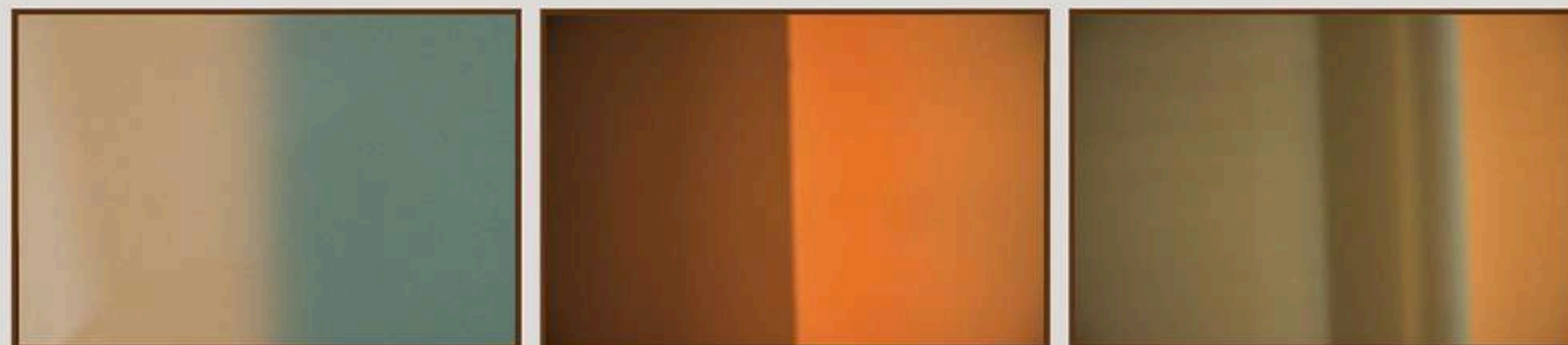
The essay questions our daily routine in big cities. It explores the impact on our lives of intensive exposure to technology, artificial lights, pollution, information, speed pressure, high population density and impersonal urban environments. At the same time it depicts how we do, at some extent, become used to all of it - as if we were living in a parallel world, displaced from our bodies, ignoring others and even the air that we breathe.

Hence comes the metaphor with the fish in the water, moving around at its own pace, diverting from others, regardless of memory, memoirs or truths.

Images witness the moving city, the lack of contact between humans, the emptiness in their expressions. Overlapping layers of our own absent existence.

Patricia Borges

<http://www.patriciaborges.com/liquid-world>



Patricia Borges

INSOMNIA - Photographic Series (2020)

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

61 x 91 cm / 24 x 36 in

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

INSOMNIA - photographic series (2020)

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

61 x 91 cm / 24 x 36 in

INSOMNIA Series emerged during the 2020 pandemic. Photographed during nights that became increasingly long in home confinement. Public lighting penetrates through the window and paint with color the white surfaces inside the apartment.

As the eye gets used to the darkness it is possible to register variations in tone and color temperature that previously went unnoticed. Now I notice three different kinds of lamps outside my window.

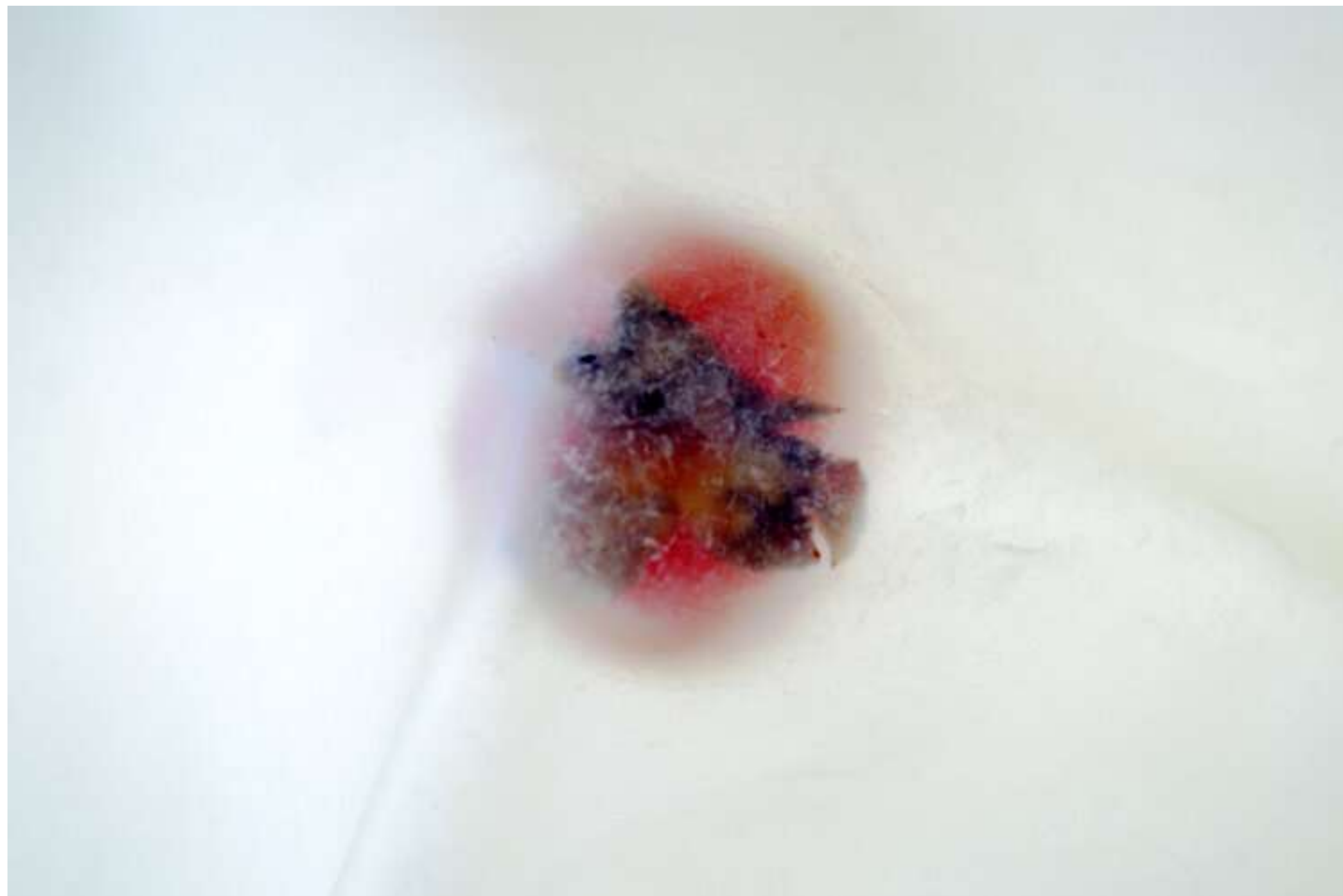
In a movement contrary to that of the day when we look outside; at night fragments of the outer world are recorded inside the domestic space. I perceive them as diluted landscapes. The light composes poetic abstractions dangled by a lethargic state that accompanies me in the darkest hours.

The eternal vigil of those who do not sleep lulls the shadows and defies conscience in a long silence. It is hard to tell if ones eyes are opened or closed. I inhabit here a place between the sleep and the dream.

(Inspired by the novels *Sleep* by Haruki Murakami and *The Machine Stops* by E.M. Forster)

Patricia Borges

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



Patricia Borges

DISAPPEARING ACT - Photographic Series (2020)

Digital photographs printed on latex (Ed.3 + 1 A.P.)

20 x 29 cm / 8 x 12 in

<http://www.patriciaborges.com/disappearing-act>

DISAPPEARING ACT - photographic series (2020)

Photographic prints on latex (Ed.3 + 1 A.P.)

20 x 29 cm / 8 x 12 inches

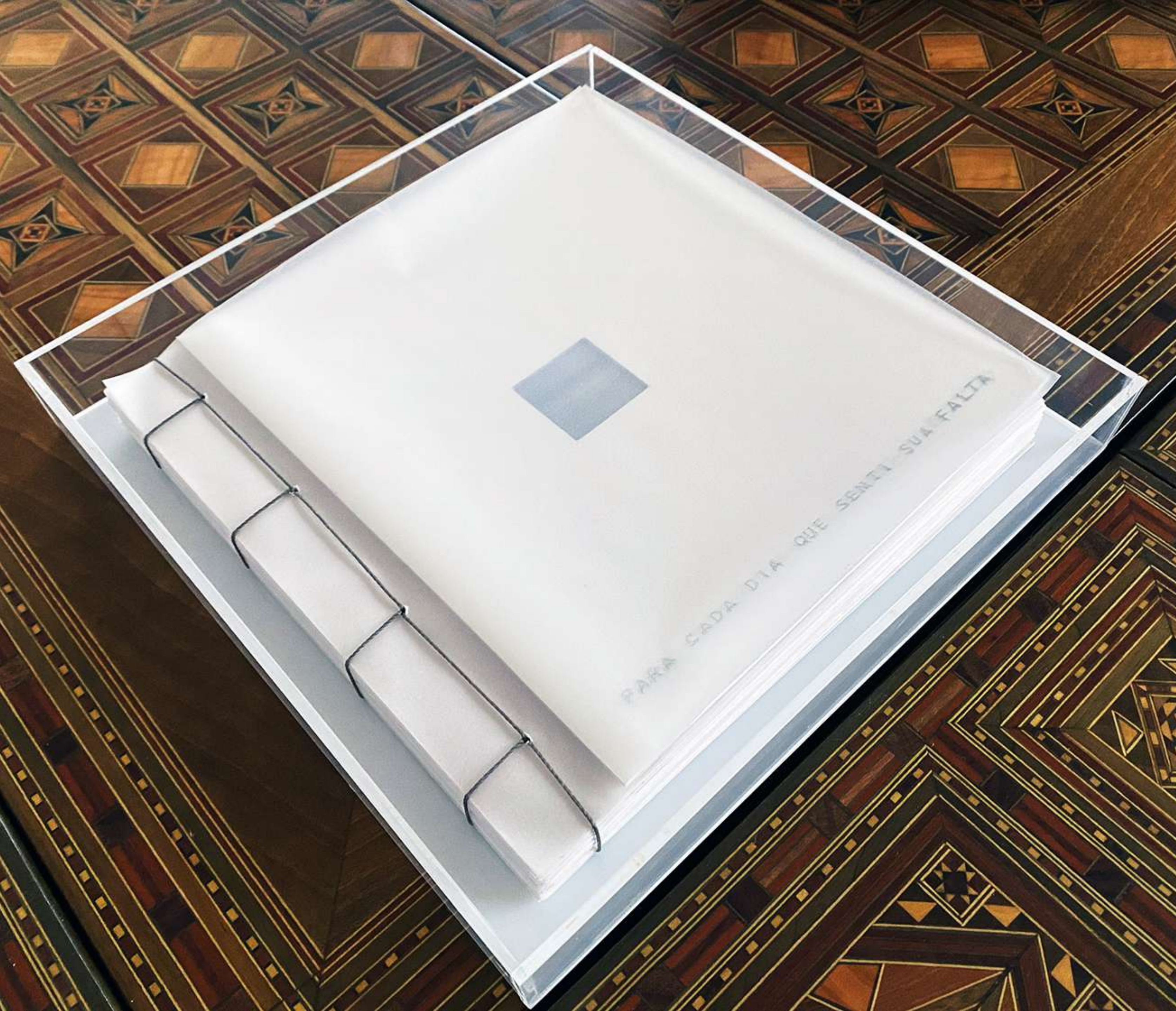
DISAPPEARING ACT photo series is an ongoing project that followed N.1 window performance in March 2020. In response to pandemic isolation and attracted by the latex from mittens that suddenly became a recurrent accessory in urban living, I chose this material as compositional element. And later, during the working process, natural rubber was also elected as my printing support for this body of work, for its tactility, ephemerality and lowered color rendering. Chosen output scale was very close to 1:1 in relate to photographed items.

As a membrane that isolates matter, our perception of time within private spaces was altered, blurred during confinement. We decided to avoid the touch as a way to preserve life. To extend time. In urban environment we distanced ourselves from nature. We shop for groceries through a computer screen. We look at the food that nourishes ourselves from a distance.

This series takes form from domestic actions, I manipulate perishable elements that arrived on my doorstep. My perception of perishability is latent even on banal relations. This sense of touch impediment, of a physical barrier that makes everything less palpable and unclear to the sight grasp my eye. Living matter sweat and suffocate under the latex sheet, colors fade. I deliver my contemporary interpretation of still life in arts.

Patricia Borges

<http://www.patriciaborges.com/disappearing-act>



Patricia Borges

FOR EACH DAY I FELT YOUR ABSENCE (2021)

Artist book (Ed. 5 - in Portuguese)

Digital photographic prints on rice paper, colour pencil on tracing paper, hard cover in passe-partout paper, manual stitching with waxed cotton thread

21 x 21 x 2cm / 8 x 8 x 1in (book)

25 x 25 x 3 cm / 10 x 10 x 1,5in (acrylic box)

<https://www.patriciaborges.com/cada-dia>

Narrated book 16'39" (in Portuguese)

<https://vimeo.com/663494459>

FOR EVERY DAY I FELT YOUR ABSENCE - object book (2021)

Artist book (Ed. 5 - in Portuguese)

Digital photographic prints on rice paper, colour pencil on tracing paper, hard cover in passe-partout paper, manual stitching with waxed cotton thread

21 x 21 x 2 cm / 8 x 8 x 1 in (book)

25 x 25 x 3 cm / 10 x 10 x 1,5 in (acrylic box)

The object-book FOR EVERY DAY THAT I MISSED YOU is a project that brings together text and photographs taken in 2020 from the same observation point - internal and also the landscape. In response to the pandemic confinement and its losses, the camera's eye looks at the apparent emptiness outside, where a mist insists on covering a grouping of emerging words.

The constant presence of the horizon that repeats itself, here is graph. While the words are images of that absence that constitutes us. Images that are void of action, as the ripple comes from the text itself.

Our thought moves word by word, page by page, from term to term. Pages sewn in vain, in an attempt to retain a memory in course of extinction. Our vision is hampered by letters that fade when handling the book, and that at some point will disappear. In the future, oblivion reigns and from there the past can no longer be seen.

Patricia Borges

<https://www.patriciaborges.com/cada-dia>

Narrated book:

<https://vimeo.com/663494459>



Patricia Borges

AKHENATON - THE CLOUDLESS AND NIGHTLESS ARCHIPELAGO

Photographic series - Triptychs (2021)

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 (2021)

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

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

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>



Patricia Borges

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

Ferric oxides on cotton paper, exposed to sunlight
Unique works / Various dimensions

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

130x150cm / 51x59in

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>



Patricia Borges

VOLUBLE VOLATILE (2020)

Photo sensitive object (Ed.1)

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>

VOLUBLE VOLATILE - photo sensitive object (2020)

Tracing paper sensitized with iron oxides without fixation, glass, stainless steel and waxed cotton thread
(Ed.1 A.P.)

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/voluvel>



Patricia Borges

I DON'T BELIEVE IN WITCHES (2020 - ongoing)
Mixed Media - wall objects

Paraffin, soot, human hair, spices, tobacco,
natural stones, needles,
eyelashes, wood, plants, gold, bone, false nails,
lead and glass

Each: 33 x 33 x 3 cm / 13 x 13 x 1,2 in

http://www.patriciaborges.com/las_brujas

Video: <https://vimeo.com/477706901>

I DON'T BELIEVE IN WITCHES (2020 - ongoing)

Mixed Media - wall objects

Paraffin, soot, human hair, spices, tobacco, natural stones, needles, eyelashes, wood, plants, gold, bone, false nails, lead and glass
33 x 33 x 3 cm / 13 x 13 x 1,2 in (each)

For I DON'T BELIEVE IN WITCHES I experiment with organic materials: paraffin, human hair, spices and plants. To them I add gold, glass and needles. I use the kitchen stove to bake my work. I am attracted by the matter transformation of state, by the way the ensemble changes from solid to liquid to solid during the casting process. How the colors change, and some elements resist to heat. It has something of magic or alchemical. But at the same time, a latency that resembles analog photography, where the image emerges from the invisible.

Things are not built as such, they are negative forms, a reverse process of image construction. I move the hot elements inside the mold and I cannot see through the volume, because the paraffin becomes opaque as it solidifies; the final image will only be visible upon unmolding it the next day. What brings me to the timing of photographic development once more.

My vocabulary during the pandemic period was built within the inner space. Working and living in the same environment, I go through my own drawers, revisiting and incorporating things that I have kept or set aside - mentally or physically. These works are extensions of the female, the domestic. Biomorph self-portraits, but above all a reflection on the place and space in which the mind chose to inhabit.

Patricia Borges

http://www.patriciaborges.com/las_brujas



Patricia Borges

BUT THERE ARE (2020 - ongoing)

Mixed Media - floor objects

Paraffin, glass, gold, soot, spices, human hair, brass, stones,
medicine pills, eyelashes, false nails, lead and needles

8x10x16cm / 3x4x6.5in each (approx.)

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

BUT THERE ARE (2020 - ongoing)

Mixed Media - floor objects

Paraffin, glass, gold, soot, spices, human hair, brass, stones, medicine pills, eyelashes, false nails, lead and needles

8x10x16cm / 3x4x6.5in each (approx.)

In BUT THERE ARE I continue the previous series and melt the works I DON'T BELIEVE IN WITCHES . Once again attracted by the alchemical processes of transformation of the physical state and color changes of the materials. The elements are reorganized when I bake the work.

I have little control over the amalgam of paraffin, hair, spices, glass, stones and metals that, on cooling, insist on leaving the position I moulded them in the heat. Beings that cohabit in broths and barnacles, that reveal themselves only in parts through the opacity of the volume.

The shape emerges here in the same way that the image became visible in I DON'T BELIEVE IN WITCHES, interweaving intention and memory. In the programmed disappearance of everything, each object will probably become something else in a future melting cycle.

Considering the primitiveness and the transitory character of these beings I decided to scan them in 3D - and NFT mint them.

Patricia Borges

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

Video: <https://vimeo.com/480419484>



Patricia Borges

**WHEN CALLOUSED WORDS DISAPPEARED
INTO THE SUN (2021)**

Mixed Media - wall objects ensemble

Wood, votive candles, latex, dry pastel, tulle and thumbtacks

48 x 202 x 5 cm / 19 x 79 x 2 in

WHEN CALLOUSED WORDS DISAPPEARED INTO THE SUN (2021)

Mixed Media - wall objects ensemble

Wood, votive candles, latex, dry pastel, tulle and thumbtacks
48 x 202 x 5 cm / 19 x 79 x 2 in

To continue my latex experiments, after the performance DISAPPEARING ACT NUMBER 1 (2020) and two photo series DISAPPEARING ACT (2020) and TAKE YOUR PILLS (2021), building wall objects seemed a natural development. An inner life started to grow underneath, to fight with this skin of contention.

Paraffin was also a familiar element for the fragmented and repeated bodies. Individuals here don't have as much relevance as the relationship between them. I wish to build a conversation between the pieces as I fight insubordinate materials. There is no protagonism here, each element holds the other and together they make an effort to exist.

Once the words disappear, silence emerges. The news that comes to us about the existence of this place is an event that brings a certain breath. A hope there might be somewhere to go, a doubt those words would some day return to us. But maybe their meaning is forever lost.

Patricia Borges

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

Video: <https://vimeo.com/527732631>



Patricia Borges

BECAUSE I'VE LIVED MANY LIVES BEFORE (2021)

Mixed media - Installation

Paraffin, wax, rosin, glass, human hair, steel wire, silicon carbide, lead, rock salt, false nails, soot, gold plated metals, suture line, pyrite, gold leaf, copper nitrate, metallic emulsion, medicine pills, false eyelashes, acupuncture needles, nylon threads and bees

40x220x3cm / 16x80x1,5in

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

BECAUSE I'VE LIVED MANY LIVES BEFORE (2021)

Mixed media - Installation

Paraffin, wax, rosin, glass, human hair, steel wire, silicon carbide, lead, rock salt, false nails, soot, gold plated metals, suture line, pyrite, gold leaf, copper nitrate, metallic emulsion, medicine pills, false eyelashes, acupuncture needles, nylon threads and bees
40x220x3cm / 16x80x1,5in

As I my experiments with natural resins and plant fossils, after NO CREO EN LAS BRUJAS. PERO QUE LAS HAY, LAS HAY (2021-2021) it was a natural development to build sequences that explore the translucency of materials. In consequence, the atmosphere around the work becomes decisive in its existence. The same light that passes through the work also composes its viscera. It will let see what pulsates inside the crust.

Recasted matter accommodates itself beyond the will I exert on it. Of soft substances, flattened still life is what remains. Once again, here I repeat the photographic reasoning: I slice, I freeze the moments of this temporal intertwining, joining fragments of past and present. For me there is this same latency from analogical development process: a gradual emergence of in negative formed images.

I think of memory, of accumulated deposits of time. On the incommunicability that surrounds us. I think about how our image of reality is unclear, nebulous. We don't understand everything we see. I think of our desire to look below the surface. In our sense of pandemic isolation, of being forced to wait. I think of recollections that fade. I think of the mold that squeezes and compresses. On how we can avoid the molds of society. In our lack of power to face those who manipulate life, who make others disappear. I think on how to keep lightness in dark times. So I prepare my potion, melt it and float it on almost invisible threads that hurt the amalgam - but it resists.

Patricia Borges

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



Patricia Borges

TRANSCARTESIAN

Photographic series - Diptychs (2022)

Scanned 120mm negatives

Printed with mineral pigments on cotton paper

(Ed. 1 + 1 P.A.)

150 x 140 cm / cada imagem: 105 x 70 cm

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

TRANSCARTESIAN - Photographic series / Diptychs (2022)

Scanned 120mm negatives - printed with mineral pigments on archival paper (*Ed. 1 + 1 A.P.*)
105x140cm / 40x54in (each image: 105x70cm / 40x27in)

The urban-technological dynamics of the contemporary world, social transformations and the speed of the digital universe point to the appreciation of the instant and the instantaneous.

I direct my wooden pinhole for several minutes to the sky and wait for the different wavelengths to hit the acetate film. Here, rudimentary instruments record prolonged moments, sensations of an extended, human time. Without the immediate visuality of the technical nature of bits that we are used to.

From the fraying of those limits that distinguish the well-formed image, easily recognizable in digital networks, I photograph nothing. And I see condensations of different times in the small space of each chrome when submitted to the reticular reading of a scanner.

Chromatic indexes become dust-pixels when viewed through the screen that cartesianizes it all. Images will then be printed on paper and photographed in a close circuit with the light of the exhibition space.

Patricia Borges

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



Patricia Borges

SOMETIMES I FORGET TO BE PERFECT (2022)

Mixed media

Paraffin, palm wax, coconut wax, beeswax, glass, sooth, suture, gold leaf, acupuncture needles, human hair, natural stones, ferric oxides, gold plated metal, hunting lead, fake eyelashes, silver, saffron, stainless steel, bismuth - molded on liposuction cannula case

Wall objects:: 50x10x1.5cm / 20x4x0.6in

Table objects:: 50x10x5cm / 20x4x2in

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

SOMETIMES I FORGET TO BE PERFECT (2022)

Mixed Media - Paraffin, palm wax, coconut wax, beeswax, glass, sooth, suture, gold leaf, acupuncture needles, human hair, natural stones, ferric oxides, gold plated metal, hunting lead, fake eyelashes, silver, saffron, stainless steel, bismuth - molded on liposuction cannula case

Wall objects: 50x10x1.5cm / 20x4x0.6in

Table objects: 50x10x5cm / 20x4x2in

The loss of confidence in the ability to intervene in social and behavioral transformations led me to seek a certain opacity.

Confusing the usual codes of identification, something insinuates itself, and frees us from the obvious presence of things already seen. The work is born and ends in an invisible zone. As if I built objects of internal investigation.

The series of objects continues in a process of successive mergers and unfoldings. The investigation does not start from a previously established formal program, but from the very vibration of matter that constantly changes state. It generates soot, dirt and heat. It consumes oxygen and exhales vapors while the Brazilian woman's home is built under the principles of perfect and beautiful domestic science. The interior - well molded - will be seen.

Patricia Borges

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



Patricia Borges

THE NINE LIVES OF A PRE-SOLAR CLOUD (2022)

Mixed media - impermanent objects

wax, steel and magnets

60 x 236 x 6 cm / 23 x 93 x 2,3in

<http://www.patriciaborges.com/9vidas>

THE NINE LIVES OF A PRE-SOLAR CLOUD (2022)

Mixed media - impermanent objects

Wax, polished steel and magnets

60 x 236 x 6 cm / 23 x 93 x 2,3in

We live in a time of acceleration. Human action extends to a global scale. We face the imminent collapse of the natural environment. The deformation of the planet's surface, in fact, is born in its interior, and spreads without borders.

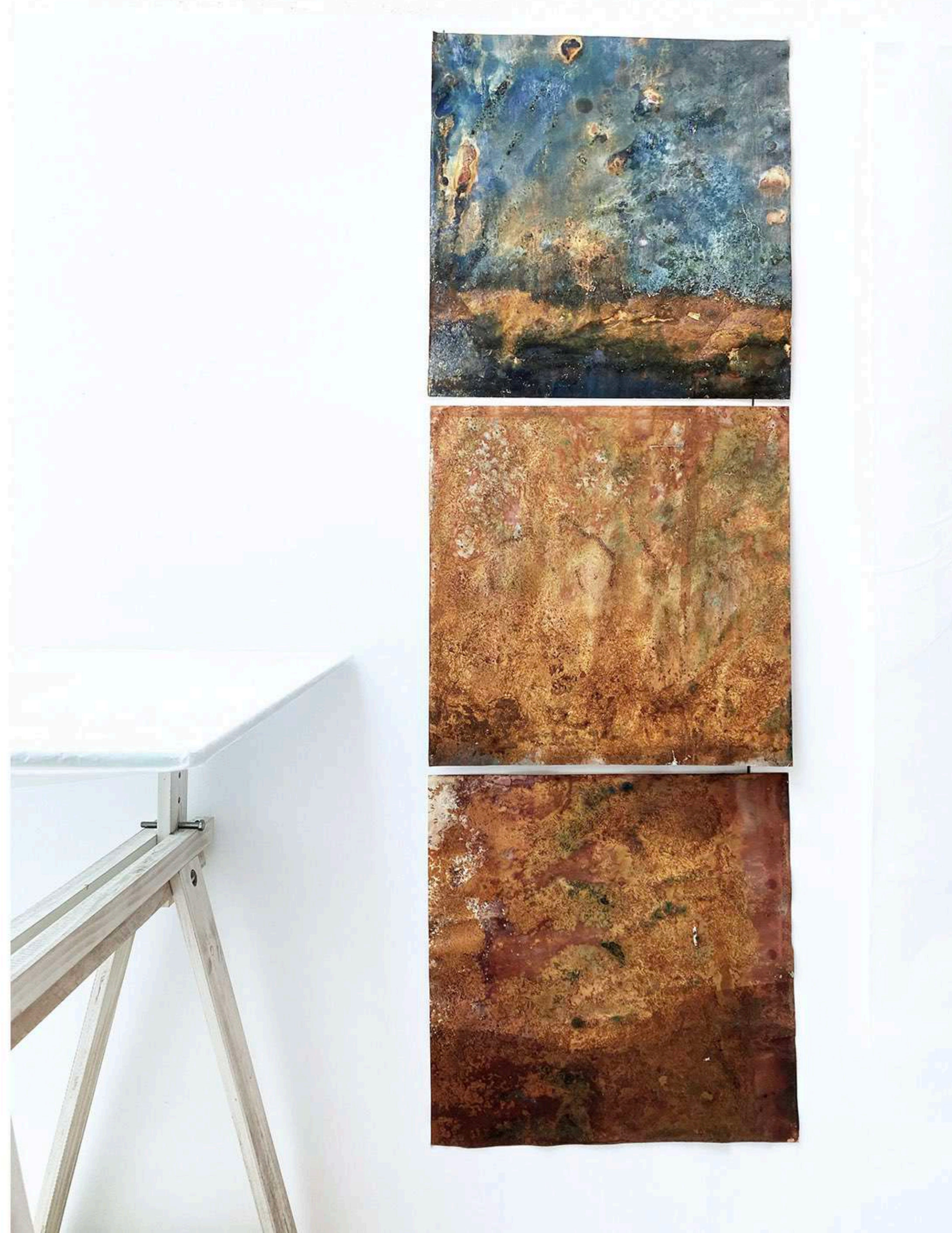
Liquid gold sometimes gushes, sometimes is sucked from the bowels of the earth, to be burned and consumed. Creating a reverse system that instead of feeding us, suffocates and buries us.

Here I create a museum collection of Precambrian fossil fuel used by a civilization before ours, where chance was canned. On this now extinct planet, humans emerged from their holes four hours before sunrise carrying a metal lunch box with their daily ration of plastic food.

The economic system that triumphed, called "contemporary life in a globalized world" had speed as its main characteristic. Recovered recordings: "We have reached the end of our material and human resources". Also: "Paraffin-based chewing gum. Highly recommended for constant use by ladies in charity sewing groups". We are investigating the meaning of this. It is not possible to detect exactly what happened. But analyzing the fragments, there is certainty that something happened, a visceral struggle was fought there.

Patricia Borges

<http://www.patriciaborges.com/9vidas>



Patricia Borges

THE INSUBORDINATE #2 (2022)

Oxidation on cotton paper

60 x 60 cm each/ 20 x 20 in

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



Patricia Borges

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

<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>



Patricia Borges

**LAFEMMEMAISON - 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

LAFEMMEMAISON - WATERTIGHT MODEL OF EXISTENCE WITH A SATISFACTORY STANDARD OF NORMALITY

Impermanent installation (2022)

Mixed Media: paraffin, palm wax, glass, gold leaves, ferric oxides, human hair and sooth.

On stainless steel cables. Molded on window frame.

110 x 80 x 5 cm / 43 x 31 x 2 in

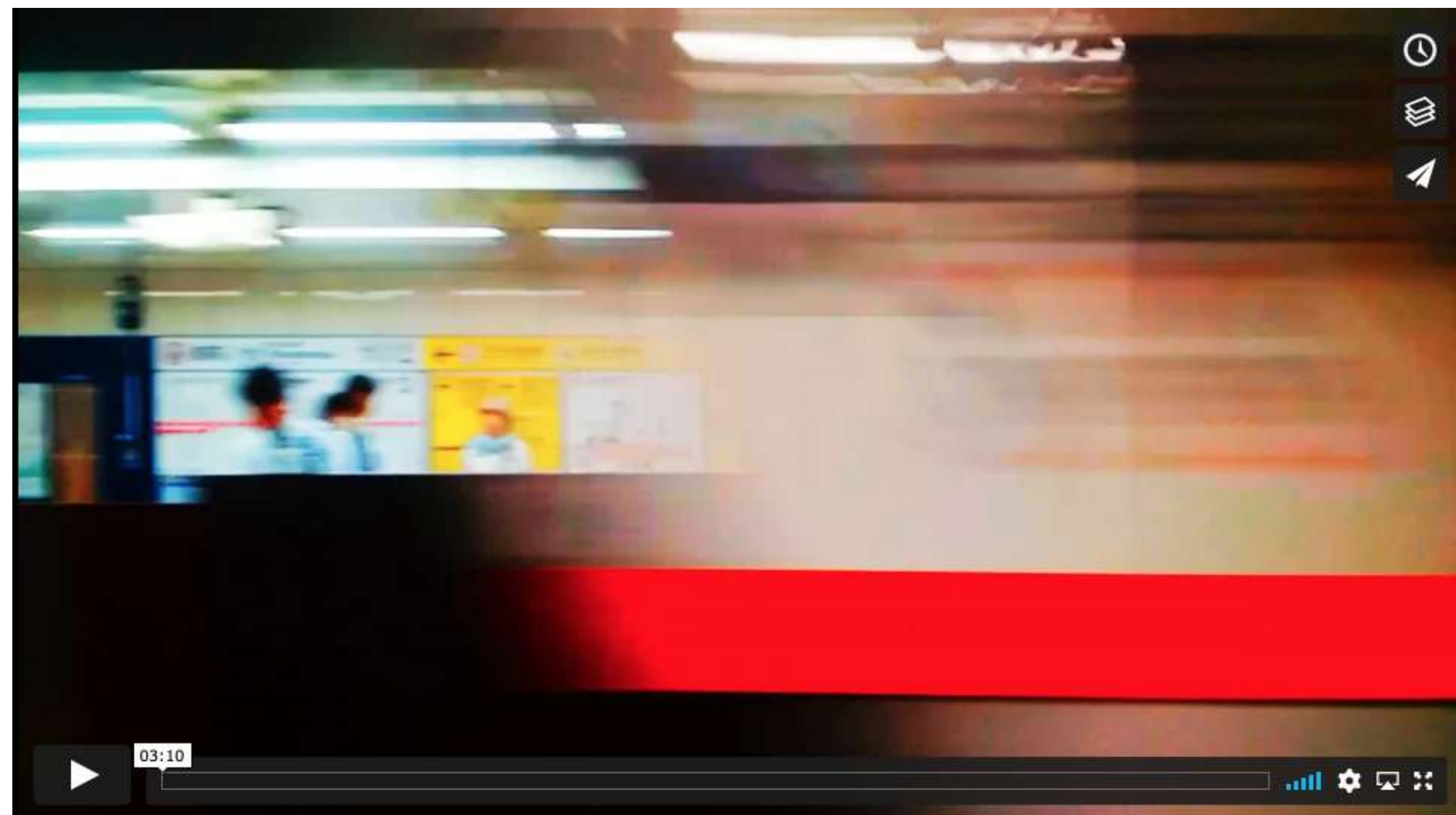
Culturally, we are used to the argument of the “natural connection between the woman and the home”. One of the consequences of the construction of this female model as the central figures of the modern home - and bearers of moral values such as chastity, purity, lightness - is a certain erasure of women's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



Patricia Borges

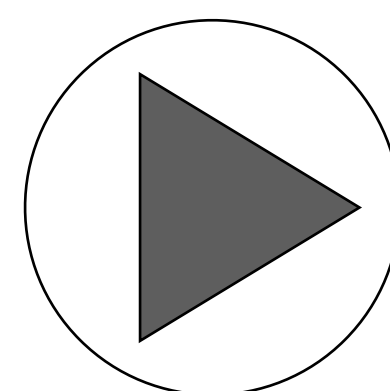
REVERTERE AD LOCUM TUUM (2020)

Video-Installation with sound 3'10"

Immersive experience:

Projection inside a British phone booth

<https://vimeo.com/442825563>



REVERTERE AD LOCUM TUUM (2020)

Video installation with sound 3'10" / Immersive experience: video to be displayed inside a telephone box

This video was conceived during the pandemic to be displayed inside a phone booth at the countryside of Scotland.

My main motivation was the constricted space, for the screening and for the viewer. I also took in consideration it would be shown in a small town, with no subway system. The idea was centered on displacement. I felt we were so stagnated inside our own homes, alone. I was longing to move fast, to be in a crowded place, to loose the focus on my window view.

I browsed my files for the busiest subway trip I could recall to experience: Tokyo. Then, I gradually removed the humans from each frame as we moved between stations, and enhanced the colors, trying to replicate that suspended time sensation as we have being locked down at home for so long.

It would be shown in loop so that we never arrive, constantly on the move. The sound needed to be a thick bass pace that would mark the mechanical rhythm of displacement, or its absence. I also wanted to be reminded of a heart beat to be felt inside the cabin.

The inscription 'Revertere Ad Locum Tuum' is usually engraved on cemetery entrance gates. It means in Latin: "return to the place of origin". This always caught my attention, and like a bad joke I wondered who the message was addressed to. Here I borrow it for the title without any funeral intent, just because the subway trip will go back and forward endlessly.

Patricia Borges

<https://vimeo.com/442825563>



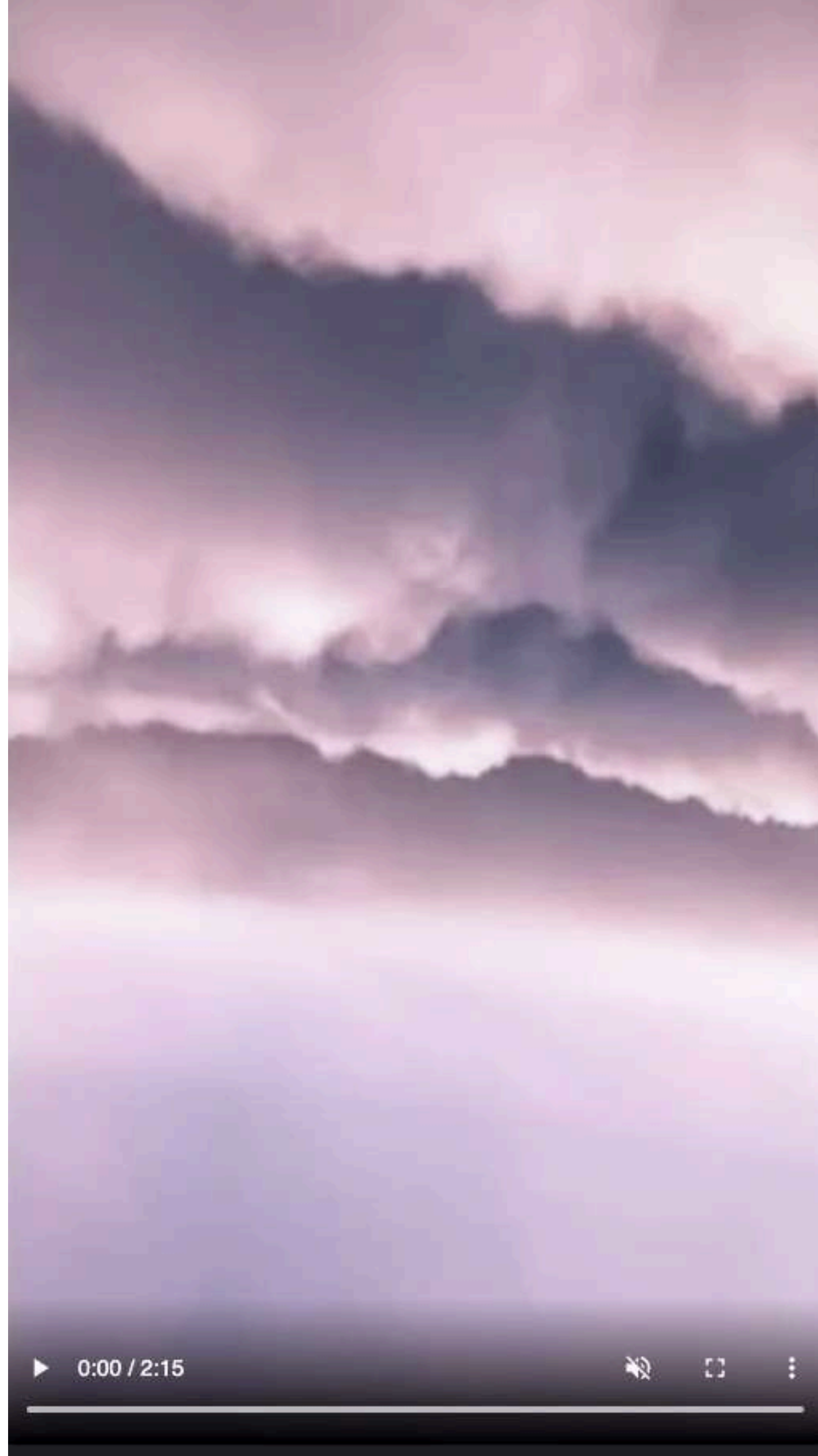
Patricia Borges

BEAUTY MIGHT LIE BENEATH (2022)

Microscopic photography - cancer cells

NFT

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



Patricia Borges

FOR THOSE WHO STAY (2021)

Video with sound 2'15"

NFT

This is a farewell gift. And should only be traded if one of the parts is moving away - either the buyer or the seller.

Happy trading and happy travels.

Yours truly, the artist.

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



Patricia Borges

A MIX OF AMAZEMENT AND JOY (2022)

Mixed media - Oxidation on wax

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

60 x 60 x 4 cm / 24 x 24 x 2 in

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



Patricia Borges

HER LIFE CONSISTED ABOVE ALL OF KEEPING PEOPLE AT A DISTANCE (2022)

Mixed media drawing

Rice papers, nail polish and air breeze

190 x 23 cm / 75 x 9 in

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



Patricia Borges

SELFGENERATIVE IN PUBLIC ARCHITECTURE (2022)

Mixed media drawing

Rice paper and masculine depilatory wax

195 x 46 cm / 78 x 18 in

<http://www.patriciaborges.com/autogenerativa2>



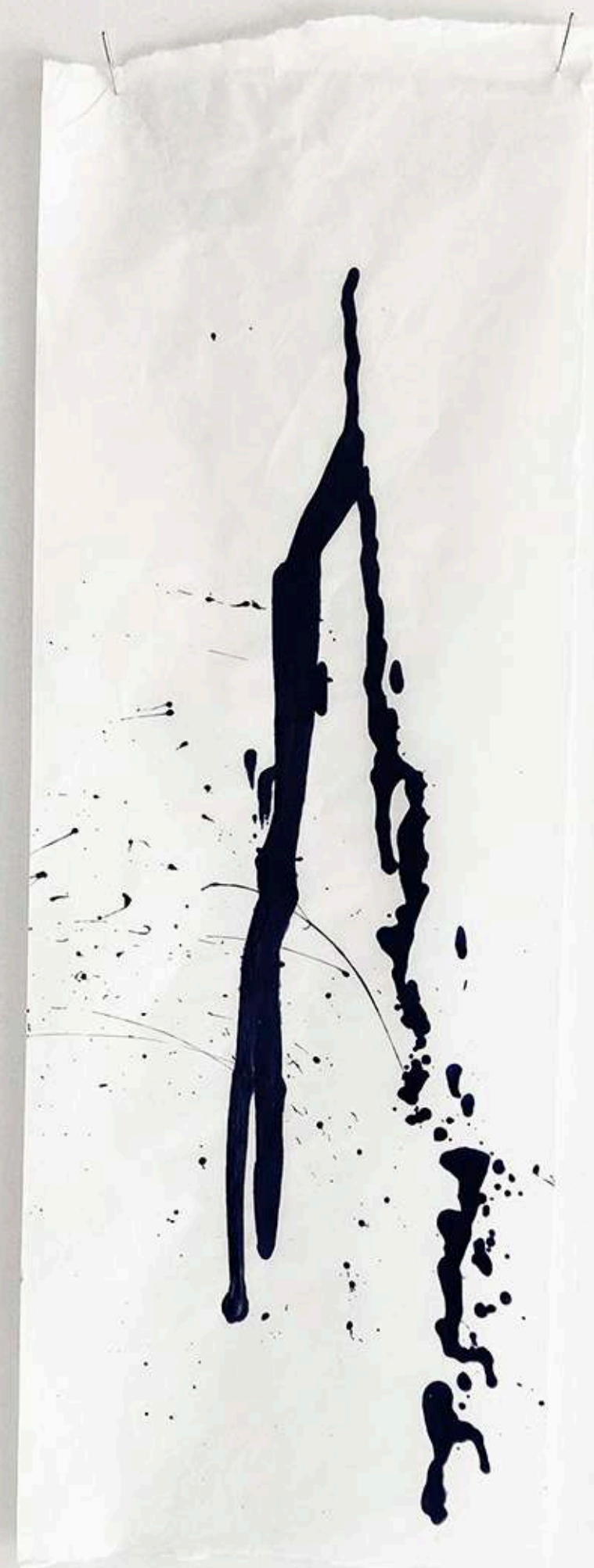
Patricia Borges

199 39 A QUAIL - ACCORDING TO GOOGLE LENS (2022)

Mixed media drawings

Rice paper and depilatory wax
63 x 330 cm / 63 x 23 cm each

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



Patricia Borges

SELFGENERATIVE IN DOMESTIC ARCHITECTURE (2022)

Mixed media drawing

Rice paper and nail polish
180 x 46 cm / or 63 x 23 cm



Patricia Borges

THE DISSOLUTE (2022)

Mixed media drawing

Rice paper, depilatory wax and acupuncture needles - grape juice scent

180 x 46 cm / 71 x 18 in

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

www.patriciaborges.com



Patricia Borges, 1974 Brazil www.patriciaborges.com

EDUCATION

Visual Arts - EAV Parque Lage - Escola de Artes Visuais, RJ / Brazil 2015-2022

Art Business - EBAC, SP / Brazil 2022

Modern and Contemporary Art and Design Specialization - MoMA, NY / USA 2022

Cinematography and Screenplay - AIC - International Film Academy, RJ / Brazil 2016-2017

Jewelry Design - IED European Institute of Design / Brazil and Italy 2015

Photography - ACP - Australian Centre for Photography, Sydney / Australia 2002-2003

Classical drawing and painting - MAK Museum of Applied Arts, Vienna / Austria 1997

Architecture and Urban Planning - PUC-PR Curitiba / Brazil 1992 to 1996 (and) 1998 to 1999

Softwares: DaVinci, InDesign, Photoshop and Rhinoceros / Languages: Portuguese, English and French

PROFESSIONAL ACTIVITIES

Visual Artist - Patricia Borges Arte Contemporanea Ltda, Rio de Janeiro / Brazil 2014-2022

Photographer - Modus Imagens, Curitiba, Sydney and Rio de Janeiro / Brazil 2004-2022

Cinematographer - Patricia Borges Escritorio de Arte, Rio de Janeiro / Brazil 2016-2017

Architect and Urban Planner - Modus Arquitetura, Curitiba / Brazil 2000-2001 (and) 2004-2013

SELECTED GROUP EXHIBITIONS

Matria - Parque das Ruínas, Rio de Janeiro. Brazil / December 2022-March 2023

FotoRio - International Photography Festival - Casa da Escada Colorida, RJ. Brazil / November 2022

Cofres, Gavetas e Armários - Centro Cultural Correios, Rio de Janeiro. Brazil / October-November 2022

FestFoto - Iberê Camargo Foundation, Porto Alegre. Brazil / October 2022

Nearly White - Artists Living Room, NYC. USA / August-September 2022

A/Symmetrical - PH21 Gallery at Centro Sperimentale di Fotografia Adams, Rome / June 2022

Through Your Lens - Galeria Monteoliveto at Spazio Tadini, Milano. Italy / June-July 2022

Imersão no Gênero Feminino - MAUC Museum, Fortaleza. Brazil / Jan-Mar 2022 (museum collection)

Ocupação Galeria Paralela - Espaço Oásis, Rio de Janeiro. Brazil / November-December 2021

Now! - Museu Haegemgang, Geje. South Korea / November-December 2021 (museum collection)

SSA Annual Exhibition, Royal Academy of Edinburgh. Scotland / October-December 2021

ARTEXPO NY, with New York Center for Photographic Art, Pier 36. EUA / October 2021

6th Biennial of Fine Art & Documentary Photography. Barcelona / September 2021 (JMC award)

Paralela Eixo - together with ArtRio. Rio de Janeiro / September 2021 (online collective)

A Quiet Scene - outdoor exhibition, Los Angeles Music Center, Brian Eno collaboration. USA / March 2021



Albe Art Gallery - solo online exhibition. Abu Dhabi UAE / March 2021
Tiradentes Photography Festival 2020, with Atelier Oriente. Brazil / November 2020
Trieste Photo Days. Italy / October-November 2020
Photo Milano, with Galeria Tadini and Monteoliveto gallery. Italy / June 2020 (postponed)
Copenhagen Photo Festival, Denmark / June 2020
Postcards From Great Britain Project / Exhibitions: The Netherlands, Belgium and France 2020 / Archives:
Cambridge University UK, Victoria and Albert Museum UK, DECK Library Singapore and Lightbox Taiwan.
Foremost Exhibition, Okinawa. Japan / January 2020
SSA - Society of Scottish Artists Annual Exhibition, Royal Scottish Academy. Edinburgh / Dec 2019
Photo Israel Photography Festival. Tel Aviv / Dec 2019
Luxembourg Art Fair. Luxembourg / Dec 2019
Volumes 2019, Kunsthalle Zurich. Switzerland / Nov - Dec 2019
Galerie Etienne de Causans, Paris. France / Nov 2019
Life Framer Photography Prize Exhibition, Officine Fotografiche, Milano. IT / Oct 2019
Life Framer Photography Prize Exhibition, Bermondsey Project Space, London. UK / Sept 2019
CorpoRealities, PH21 Gallery, Budapest. Hungary / Sept 2019
Circuito de Arte Contemporanea de Curitiba, MuMa museum. Brazil / Jan-Mar 2019
Venice Videoart Festival, Palazzo Ca'Zanardi and The Room Gallery, Venice. Italy / Oct-Dec 2018
Clio Art Fair, New York. USA / Oct 2018
Tokyo Art Fair, Japan / Jun 2018
228e Salon Des Artistes Français, Paris, France / Feb 2018
LACDA Snap-to-grid, Los Angeles Center for Digital Art / LA, USA 2017
The Street Experience - Galeria Millepiani, Roma, Italy 2017
X Biennale D'Arte di Roma, Italy 2014
IX Florence Biennale, Italy 2013

AWARDS

Budapest International Photo Awards (honorable mention) / Hungary 2022
15th FESTCC (Videoart finalist) Nazareth / Portugal 2022
IPE 164 - Royal Photographic Society (finalist) / UK 2022
6th Julia Margaret Cameron Award (honorable mention in 4 categories) / UK 2021
COCA Project, Rome (finalist) / Italy 2021
Urban Photo Awards, Trieste (portfolio category) / Italy 2020
Moscow Foto Awards (gold in video-art category / silver in photo-book category) / Russia 2020

London International Creative Competition (honorable mention in photography) / UK 2019
Life Framer V Photography Prize - Civilization Photo contest (honorable mention) / UK 2019
IPA Int'l Photography Awards - Street Photo Contest (honorable mention), Los Angeles / USA 2019
Minimalist Photography Awards Tehran - Conceptual category / 2019
13rd Premio Arte Laguna (1st selection - Photography) Venice / Italy 2019
PX3 Prix de La Photographie Paris (honorable mention) / France 2018
Reynaldo Roels Jr 3rd Installation Prize (nominee), Rio de Janeiro / Brazil 2017
1st Prize in Photography, X Biennale di Roma / Italy 2014
1st Prize in Photography, IX Biennale di Firenze / Italy 2013

PUBLICATIONS

For Every Day I Felt Your Absence - artist book / Brazil, 2021 (collection Instituto Moreira Salles)
Poetry - collective photobook - Shutterhub Press/ UK, 2021
Pandemic Meetings and Reflections with Iole de Freitas and 19 artists - collective book / Brazil, 2021
Photography In The Visual Culture / Italy, 2021
5 Artists Interviews book - Amazon Press / USA, 2021
Food&Gravity Art Magazine / Berlin, 2021
Edge of Humanity Magazine (online) / USA, April 2021
Grimoire Webzine / Tunisia, December 2020
CreativPaper Magazine - Issue 18 / UK, May 2020
Create! Magazine / USA, May 2020
Collector Book - New Perspectives, Contemporary Art Curator Magazine / 2020
Aesthetica Magazine - Issue 92 / Dec 2019 - UK, Jan 2020
Artness Contemporary Art Magazine (online) - Berlin, Sept 2019
u+i Magazine - Contemporary Architecture From The 60's (Brazil+Australia) / USA, Sept 2019
Life Framer - V Annual Edition / 2019
F-Stop Magazine - Consumption Issue #96 / Aug 2019
Spotlight Magazine - Circle Foundation for The Arts, Lyon / France 2019
Adore Magazine, Canada 2018
Hysteria.etc.br online platform, Brazil 2018
Times To Be Feminine zine, New York 2017
Liquid World - artist book, Rio de Janeiro 2017
The Cake - artist book, Rio de Janeiro 2016
Aguilhas - artist book, Rio de Janeiro 2016

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