



March / 2024

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BIO

PATRICIA BORGES (Brazil, 1974) Lives and works in Rio de Janeiro. Graduated in Architecture and Urban Planning from PUC-PR, she studied photography at ACP in Sydney-Australia, jewellery design at IED Istituto Europeo di Design, cinematography and screenplay at the International Film Academy AIC, fine arts at Parque Lage Visual Arts School. And is currently enrolled as a MA researcher in the Arts and Design department at PUC-RJ.

Awarded at the Florence and Rome biennales. Her work has been widely published and is part of relevant private collections and three museums. Starting in 2018, she began using photographic images as material to compose installations and three-dimensional art objects. Her recent production borders on rheology and uses organic photochemical processes to address the notions of the passage of time, transformation and the paradox of finitude.

Recent exhibitions include Le 228e Salon des Artistes Français, Grand Palais - Paris, Tokyo Art Fair (2018), Luxembourg Art Fair, Photo Israel (2019), Society of Scottish Artists Annual Exhibition - Edinburgh (2019 and 2021), Festival de Tiradentes, Trieste Photo Days and Copenhagen Photo Festival (2020), A Quiet Scene at Los Angeles Music Center, with Brian Eno (2021), Ibero Camargo Foundation, Centro Cultural dos Correios RJ (2022), The Royal Photographic Society, UK (2022). Solar dos Abacaxis RJ, Blockchain Rio and ETH Milan (2023). In 2024 she attends Instinc Art Residency in Singapore.

ARTIST STATEMENT

My works are born from light 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 transitive states and in the notion of incompleteness. The discomfort that arouses from our opaque, unclear perception of reality. I inhabit then, 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 take on a body with inside/out; they might well settle in space and acquire movement, repetitions; or they will lose the rigidity once found in the physical universe when transformed into bits or words. They ask us how to emerge and disappear, how they transform themselves.

I am increasingly interested in producing impermanent artworks that changes over time and generate others. Physically, the same UV spectrum I employed in the process will continue to act on the work of art as an object - enhancing its infidelity from the digitized version. Amid poetic landscapes, environmental violence, fictions, realities, oceans and computing, I research several forms of insubordination.