

Galeria Nara Roesler presents José Patrício's sixth exhibition at the gallery, showcasing the Brazilian artist's iconic hypnotic compositions

The exhibition is to include approximately sixteen works composed exclusively of grayscale tones, instigating stunning movement, dynamism and rhythm before the viewer

opening reception: March 28 2020 | exhibition dates: March 30 – May 16 2020

Galeria Nara Roesler | São Paulo is pleased to announce the opening of the exhibition *José Patrício: Potência criadora infinita*, a solo show curated by Paula Braga, on view from 30 March until 16 May 2020. The presentation will showcase the artist's most recent production. For decades, the artist has dedicated his work to incorporating mathematical procedures in his compositions, using and organizing everyday objects into hypnotic designs.

Since the end of the 1990s, Patrício has continuously and methodically explored ordinary materials such as plastic figurines, buttons, dice and dominoes. These objects' apparent banality conveys a certain playfulness, while the artist's systematic compositions strips them from their function, redefines their purpose and transforms them into unusual images.

Apart from the act of re-appropriation of objects, shifting from the everyday to the universe of visual arts, the questions of seriality and reproduction are also key aspects of Patrício's practice. Indeed, the artist assembles, within a single composition, huge quantities of a same object - as such, the item becomes both, identifiable in its singularity, and de-characterized by the abundance in numbers and the artist's imposed compositional function.

On the occasion of his sixth exhibition at Galeria Nara Roesler, José Patrício has chosen to further his investigation into the search for and understand of the potential beauty of everyday objects, creating configurations that seek to amplify the items' formal possibilities by unveiling, often inherent, rhythms and colors.

Specifically, his most recent series consists of a body of works composed of small plastic cubes, whose colors vary from white to black, going through all the grays in between, totaling in twenty-two different tonalities. By focusing specifically on grayscales, and excluding other colors, the structure of the work becomes even more pronounced, with a sense of movement, dynamism and rhythm transpiring ever so strongly.

Patrício's new works are titled so as to further emphasize the series' focus on motion and cadence, with names such as *circuito tonal [tonal circuit]*, *trajetória sobre preto [black trajectory]*, *trajetória sobre branco [white trajectory]*. Ultimately, movement is incorporated into the artist's practice, not only as a path for his artistic research, but also as a source of endless possibilities and combinations. Though the series uses very few elements, employing variations of a same object, each work presents a different sequence alluding to the idea that compositional options are infinite.

According to the curator Paula Braga, the fact that the eccentric and concentric compositions capture the public's eye more effectively than the artist's creative process, reveals that time becomes visible when showing the impossibility of exhausting compositional possibilities.

José Patrício: Potência criadora infinita

opening reception
March 28 2020, at 11am

exhibition dates
March 28 – May 16 2020
monday to friday, from 10am to 7pm; saturdays from 11am to 3pm

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about the artist

José Patrício was born in 1960 in Recife, where he lives and works. Recent solo shows include: *José Patrício: Algorithm in 'Object Recognition'*, at Pearl Lam Galleries (2018), in Hong Kong, China; *Precisão e acaso*, at Museu Mineiro (2018), in Belo Horizonte, and at Museu Nacional Honestino Guimarães (MUN) (2018), in Brasília, Brazil; *Ponto zero*, at Sesc Santo Amaro (2017), in São Paulo, Brazil; *Explosão Fixa*, at Instituto Ling (2017), in Porto Alegre, Brazil. He featured in biennials such as the 22nd Bienal de São Paulo (1994) and the 3rd Mercosul Visual Arts Biennial, in Porto Alegre (1994), both in Brazil; and the 8th Havana Biennial, in Cuba (2003). Recent group shows include: *Ateliê de Gravura: da tradição à experimentação*, at Fundação Iberê Camargo (FIC) (2019), in Porto Alegre, Brazil; *Géométries Américaines, du Mexique à la Terre de Feu*, at Fondation Cartier pour l'art contemporain (2018), in Paris, France; *Asas e Raízes*, at Caixa Cultural (2015), in Rio de Janeiro, Brazil; *Le Hors-Là*, at Usina Cultural (2013), in João Pessoa, Brazil. His work is included in the collections of: Fondation Cartier pour l'art contemporain, Paris, France; Museu de Arte Moderna Aloisio Magalhães (MAMAM) and Fundação Joaquim Nabuco (Fundaj), both in 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.

about the gallery

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, which represents established and prominent emerging Brazilian and international artists, with headquarters in São Paulo, Rio de Janeiro, and New York. Founded by Nara Roesler in 1989, the gallery has fomented the development and the diffusion of its artists' work through a consistent exhibition program, solid institutional partnerships and constant dialogue with leading curators in the contemporary art scene.

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