

JOSÉ PATRÍCIO: Algorithm in ‘Object Recognition’

何塞·帕特里西奧：
算法—“對象識別”



Algorithm in ‘Object Recognition’

Text by Sarina Tang, exhibition curator
October 2018

The ability to rapidly recognize objects despite substantial appearance variation is solved in the brain via a cascade of reflexive, largely feedforward computations that culminate in a powerful neuronal representation.* The perception or reading of the pictorial plane shifts dramatically as one begins to comprehend that what seems to be a “painting” from a distance reveals itself to be an assemblage of buttons, or pieces of dominoes, closer up. The mathematical calculations applied by the artist to form visually stimulating works of art are not immediately apparent, and only by trying to count the number of objects in the sequence of each row can one verify the formula. The surprising result defies logic, and the play between random and calculated effects becomes an adventure in discovery.

In the current exhibition at the Whitney Museum of American Art in New York, *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, the curators focus on conceptual, video and computational works of art based on instructions encompassing sets of rules, code, and programming. Uniquely, José Patrício applies his computational algorithms without the aid of technology. His works of art are an amalgam of painting, sculpture, and assemblage of objects. The carefully calculated sequences of everyday objects such as buttons, dominoes, dice, and other materials result in extraordinary patterns, both symmetrical and asymmetrical. Algorithms applied to the placement of these objects have been used by artists at different times. However, each artist invents his own method and technique, attaining unique visually stimulating effects.

Josef Albers was born in 1888 in Botrop, Westphalia, Germany. As a younger artist to his contemporary teachers at Bauhaus Wassily

Kandinsky and Paul Klee, he was the crafts master. When Bauhaus closed, Albers moved to the US in 1933 to teach painting at Black Mountain College. His students included Robert Rauschenberg and Cy Twombly.

In Josef Albers' *Homage to the Square* (1949 onwards), he made hundreds of paintings based on the idea of nesting 3 or 4 squares, each in a different colour or tone. These chromatic interactions demonstrated that the permutations of the order in which he placed the colour combinations altered the emotional impact of the paintings, as well as the perception of the size of each square.

Sol Lewitt, an American artist born in 1928, was renowned for postmodernism, minimalism, and conceptual art since the early 1960s. He worked as a graphic designer for the architect I.M. Pei in the 1950s. In 1967, Lewitt stated, “In conceptual art the idea or concept is the most important aspect of the work. . . . [A]ll of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.”

Since 2008, 105 of Sol Lewitt's *Wall Drawings* that were created between 1969 and 2007 have been on view at the Massachusetts Museum of Contemporary Art. Number 289 had the following instructions:

A 6-inch (15 cm) grid covering each of the four black walls. White lines to points on the grids. Fourth wall: twenty-four lines from the centre, twelve lines from the midpoint of each of the sides, twelve lines from each corner. (The length of the lines and their placement are determined by the drafter.) (Detail: 4th wall only)

In the 1960s, using handmade paper in printmaking, José Patrício started to create works in different mediums, including sculpture, assemblage, and painting. For several decades, he experimented and refined his techniques. The results are varied, evoking patterns of different cultures, both past and present.

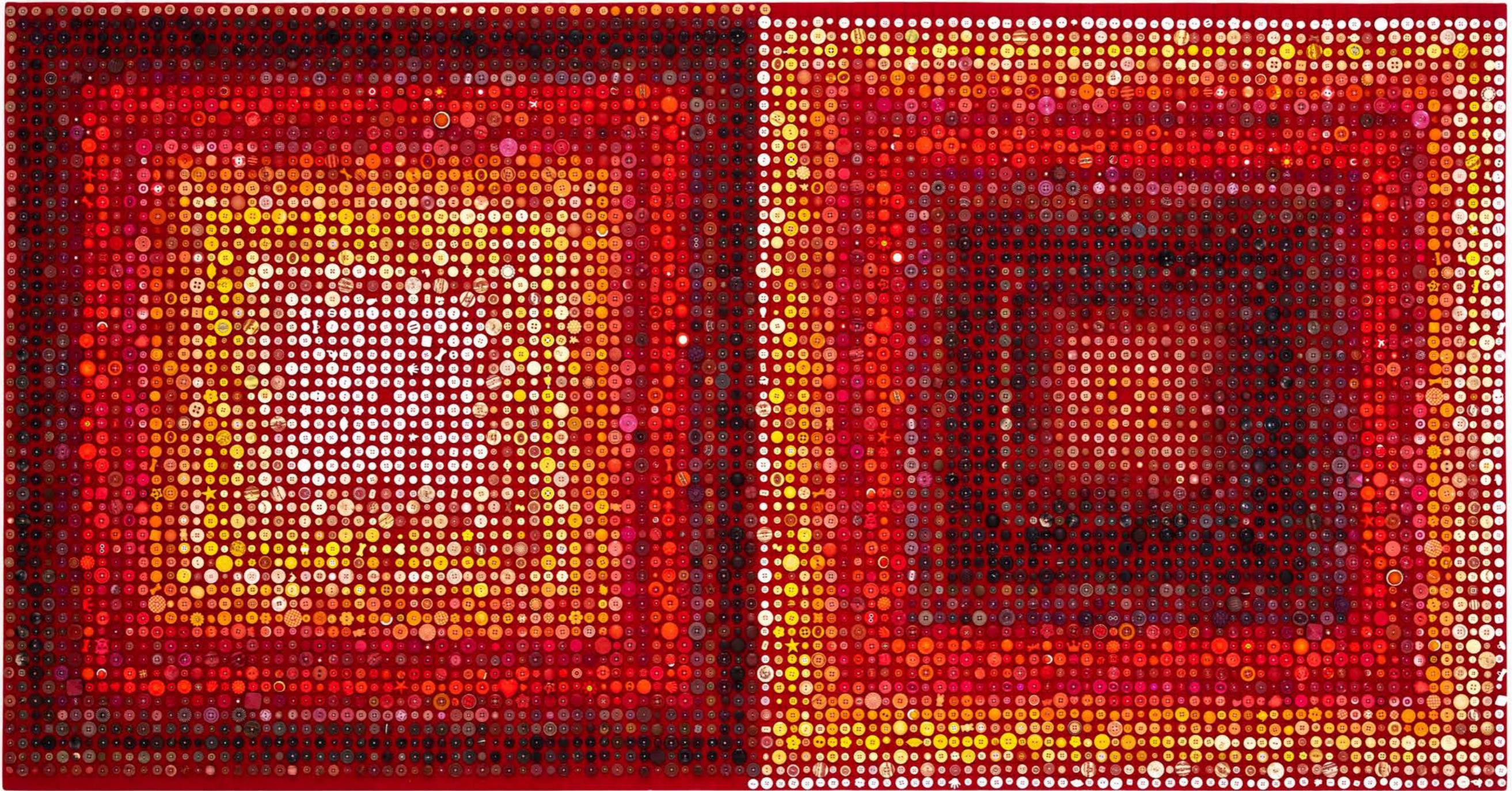
Patrício is as intuitive in his approach to living as he is to his work. Throughout the decades of ups and downs in political, economic, and social upheavals in Brazil, he has managed to create and establish his own rules. The life Patrício constructed from the start is that of a traditionally regarded “gentleman”, with mild manners and high principles, adhering to an exemplary moral rectitude. His innermost passion and deeply felt emotion is translated through a disciplined organization of life. He has achieved a balance in his work akin to the evolution from an administrative position in a cultural institution. He has gone from being the technician in the visual arts program at the Joaquim Nabuco Foundation to finally being able to devote himself exclusively to his successful career as an artist.

Referring to *Imago Mundi*, the artist says, “This work symbolizes and refers to the concept of a unit, in turn a totality and the manifestation of a whole as the result of a permanent creative action. The integral is a recurring idea in my work. Other works of mine can also encapsulate this, but I believe that the series *Imago Mundi* definitely embodies this aspect, simultaneously producing repetition and diversity.”

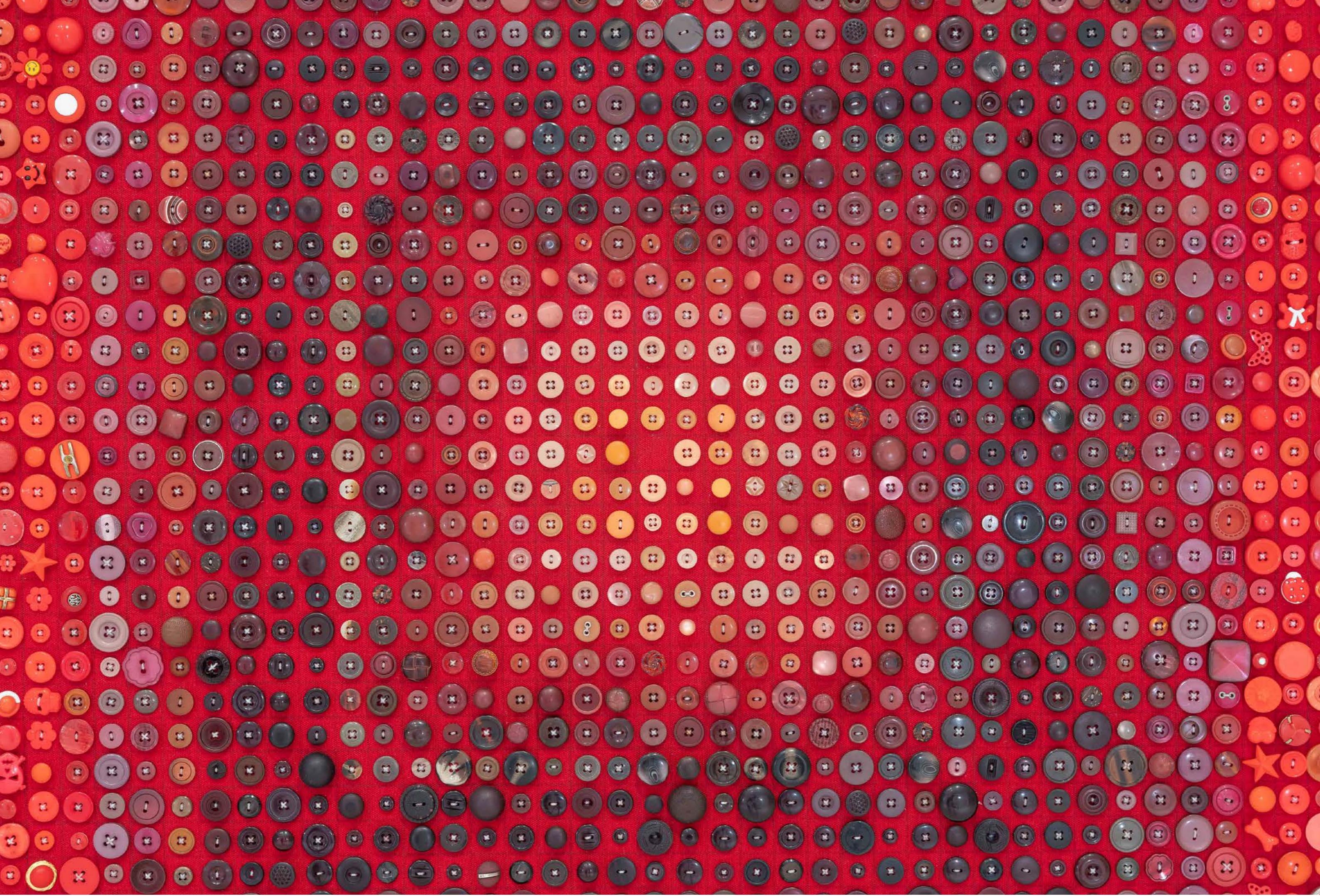
* J. DiCarlo, D. Zoccolan, and N. Rust, “How Does the Brain Solve Visual Object Recognition?”, *Neuron*, vol. 73, issue 3, 9 February, 2012, pp. 415–434.



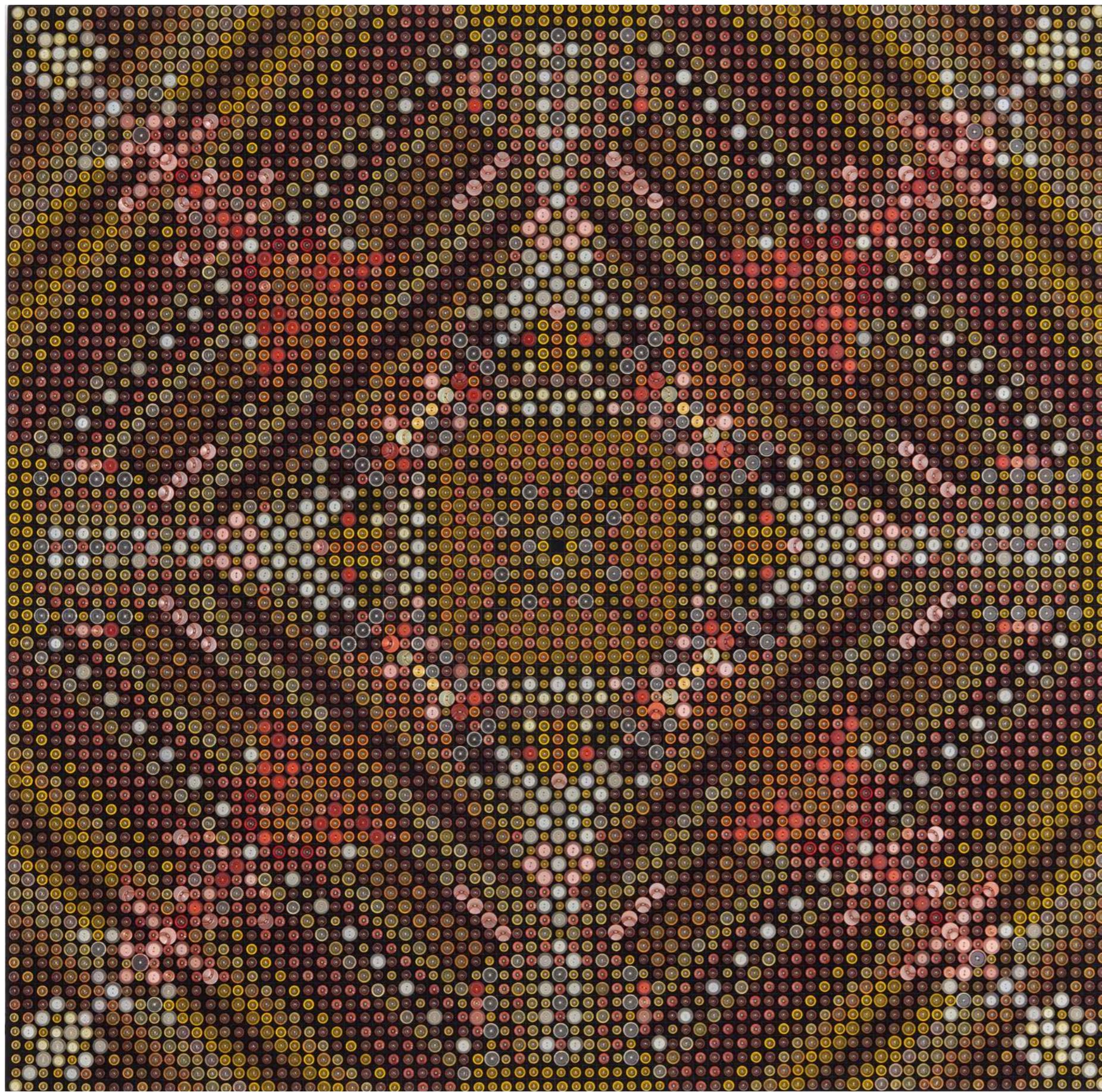
Installation view, *Algorithm in 'Object Recognition'*, Pearl Lam Galleries HK H Queen's, November 2018



Chromatic Spirals IV 旋轉色IV, 2017
Buttons on canvas on wood 紐扣、畫布、木材
114 x 223 cm (44 7/8 x 87 3/4 in.)



Chromatic Spirals IV (detail) 旋轉色IV (局部), 2017



Mandala 曼陀羅, 2016

Buttons on canvas on wood

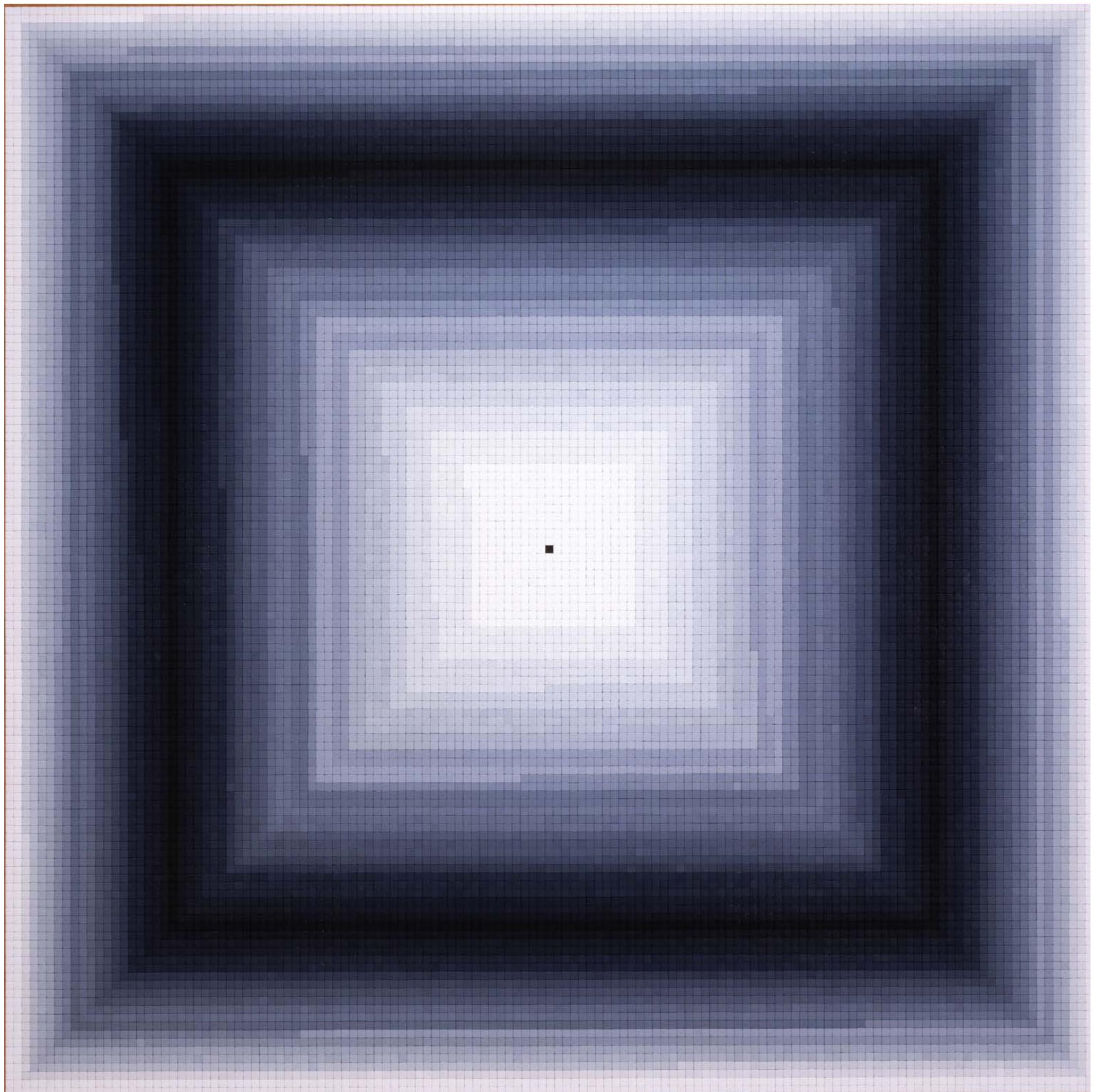
紐扣、畫布、木材

157 x 159 cm (61 3/4 x 62 5/8 in.)

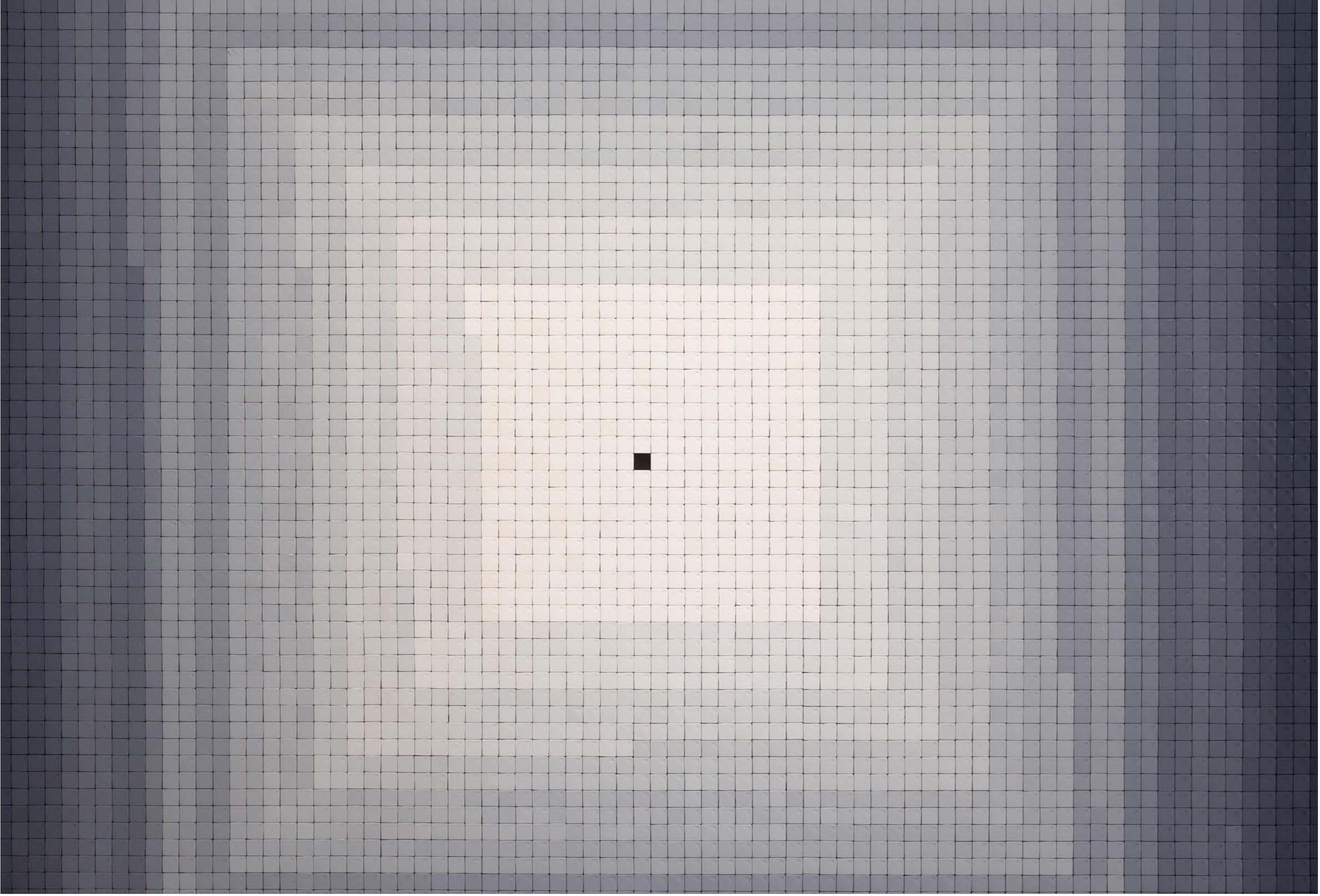


Mandala (detail) 曼陀羅 (局部), 2016

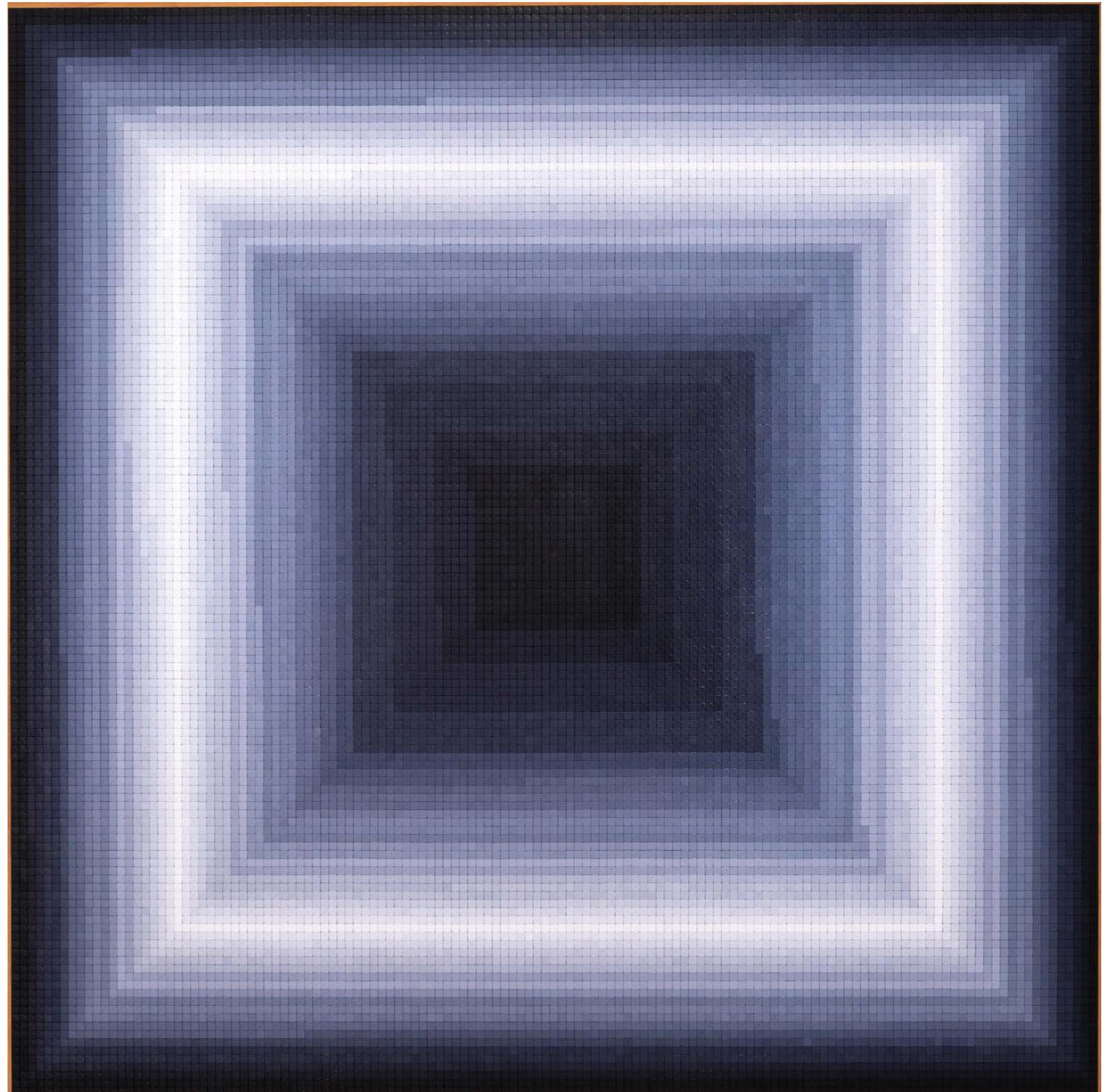




Tonal Expansion and Retraction I 色調延伸與收縮I, 2017
Plastic puzzle pieces on wood 塑料拼圖、木材
190 x 190 cm (74 3/4 x 74 3/4 in.)
Edition 2/3 + 1 AP 版本2/3 + 1個藝術家版本



Tonal Expansion and Retraction I (detail) 色調延伸與收縮I (局部), 2017

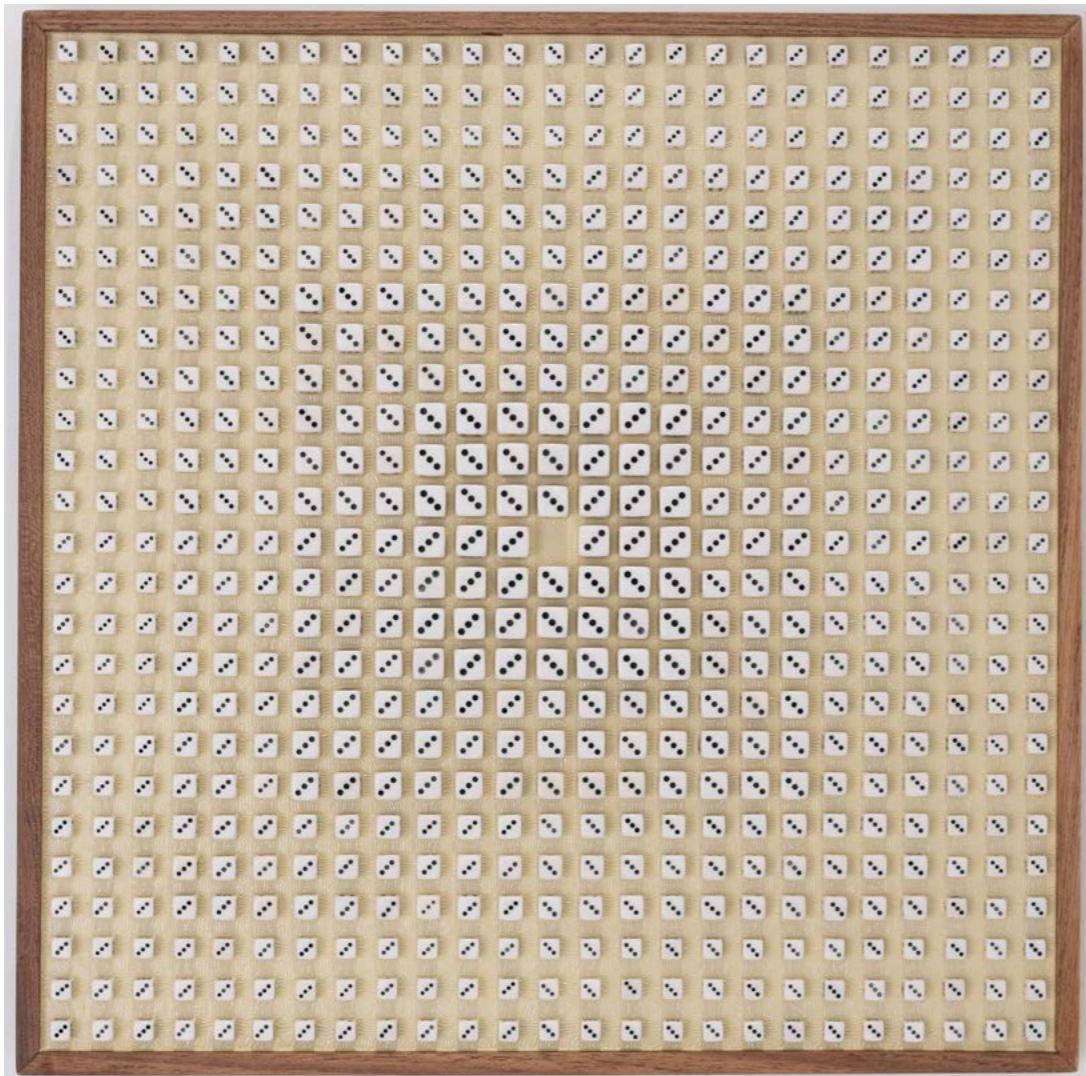


Tonal Expansion and Retraction II 色調延伸與收縮II, 2017

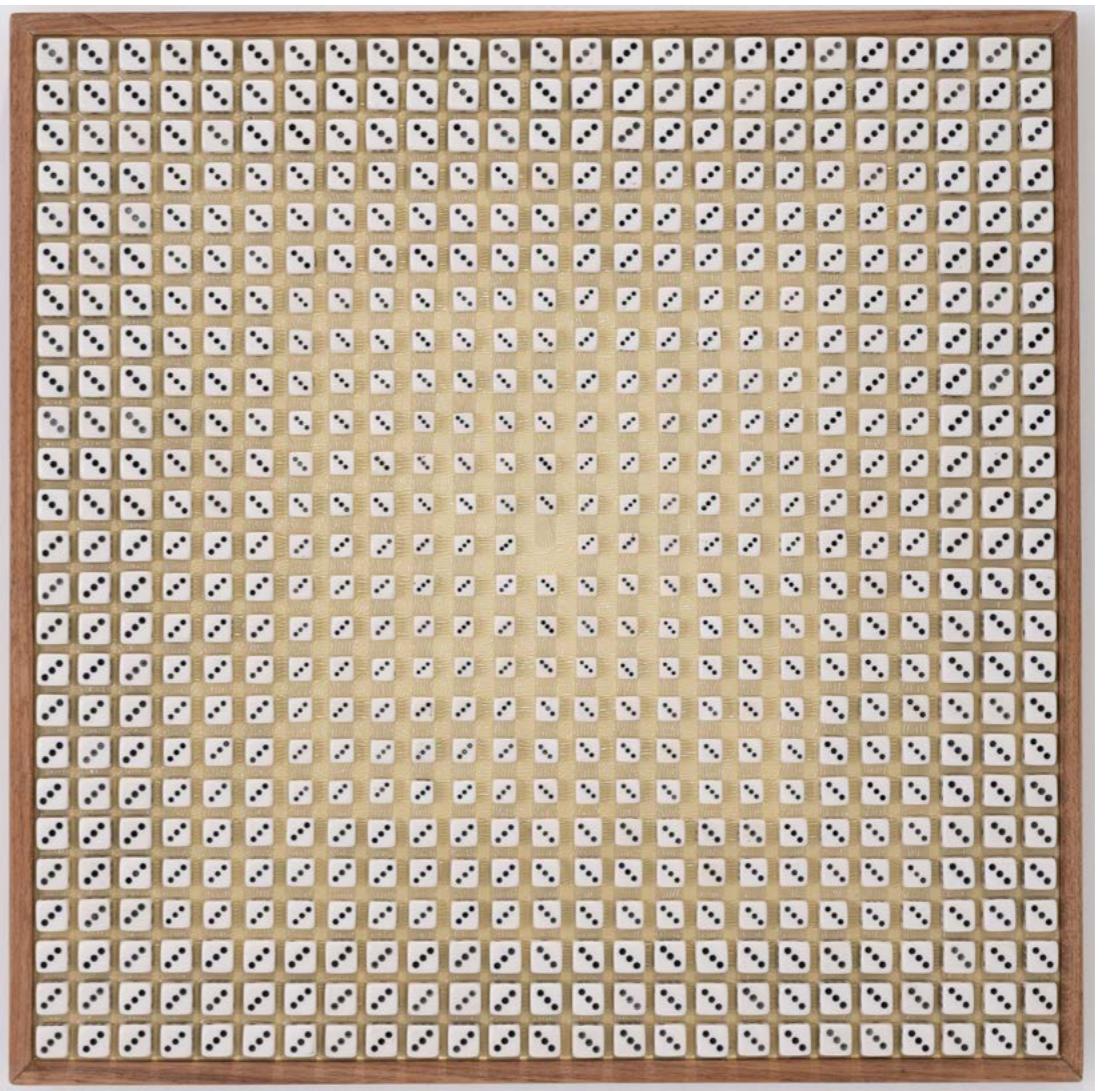
Plastic puzzle pieces on wood 塑料拼圖、木材

190 x 190 cm (74 3/4 x 74 3/4 in.)

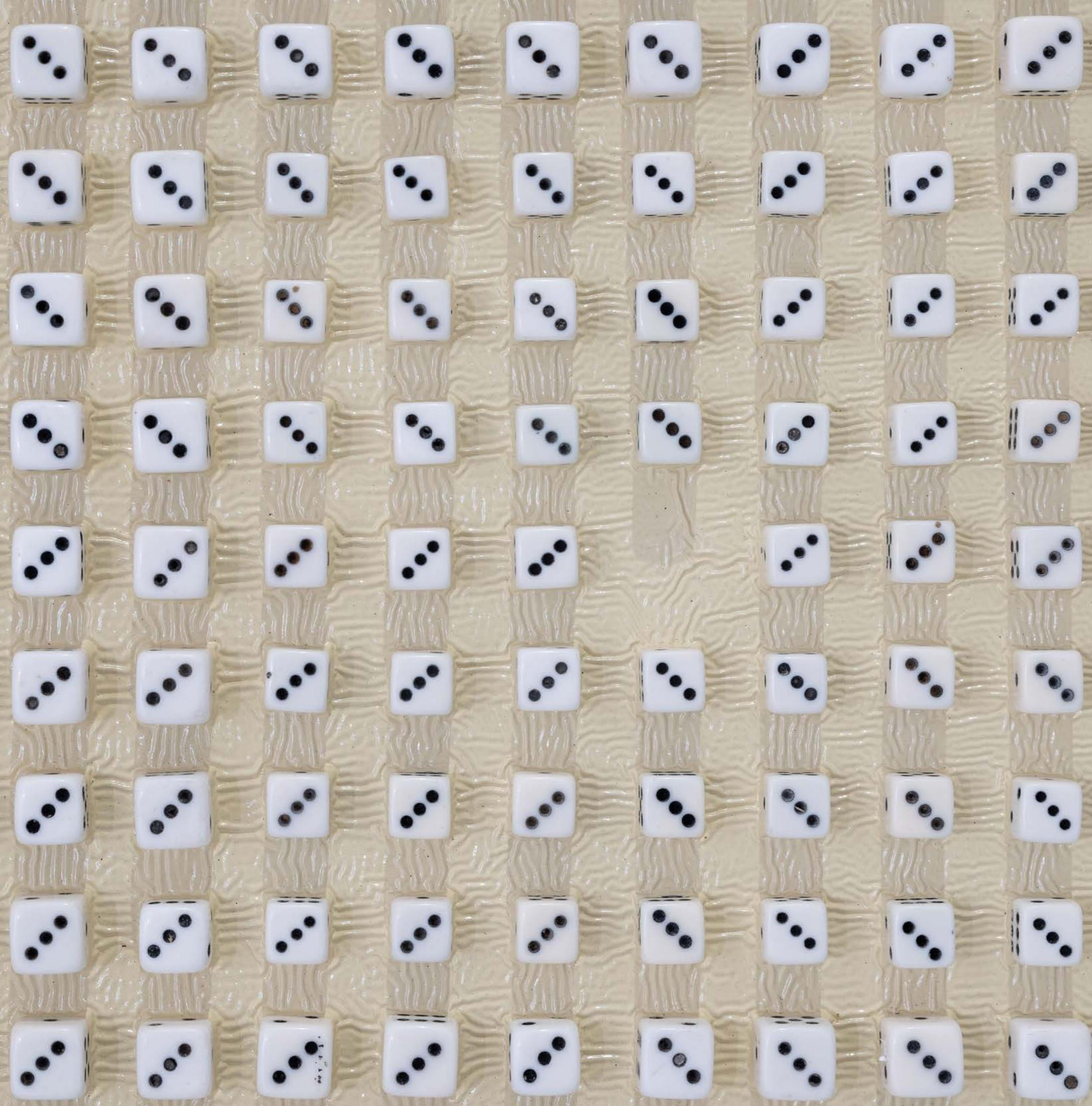
Edition 2/3 + 1 AP 版本2/3 + 1個藝術家版本



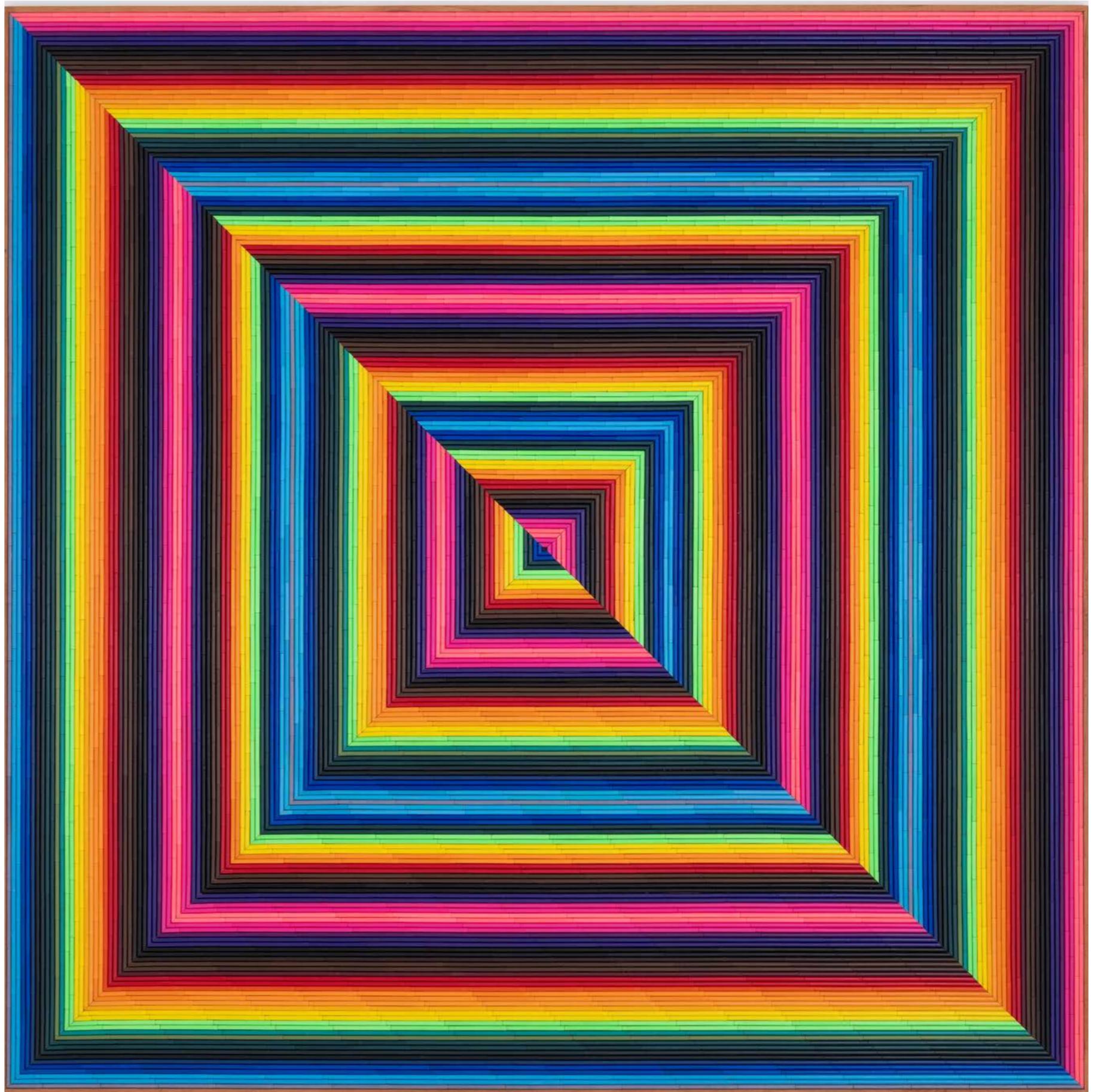
Decreasing Dimensional Expansion with Dice 骰子越來越小, 2018
Enamel and resin dice on wood 搪瓷、树脂骰子、木材
52 x 52 cm (20 1/2 x 20 1/2 in.)



Increasing Dimensional Expansion with Dice 骰子越來越大, 2018
Enamel and resin dice on wood 搪瓷、树脂骰子、木材
52 x 52 cm (20 1/2 x 20 1/2 in.)



Increasing Dimensional Expansion with Dice (detail)
骰子越來越大 (局部), 2018

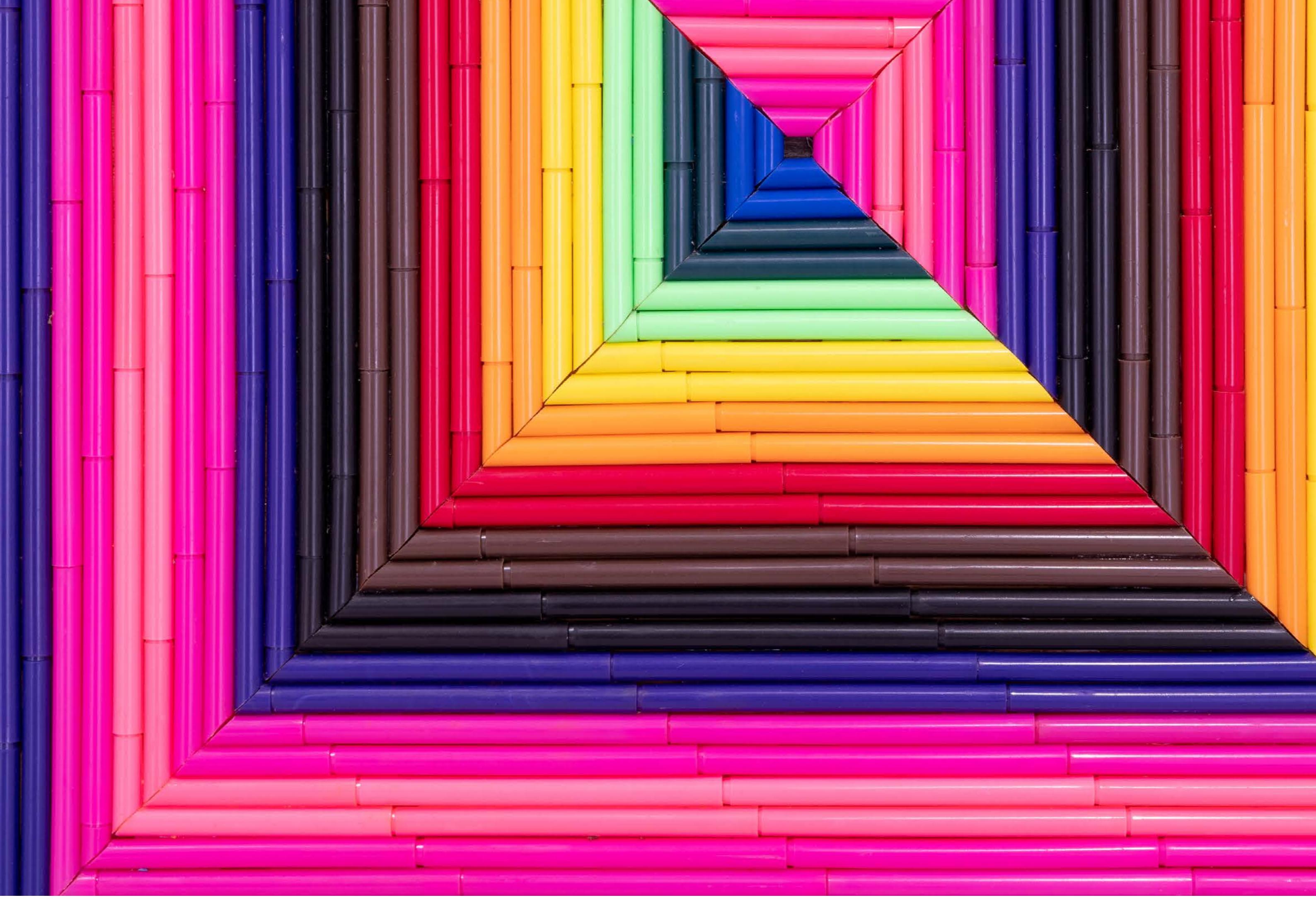


Chromatic Sequences – Diagonal 色序-對角線, 2012

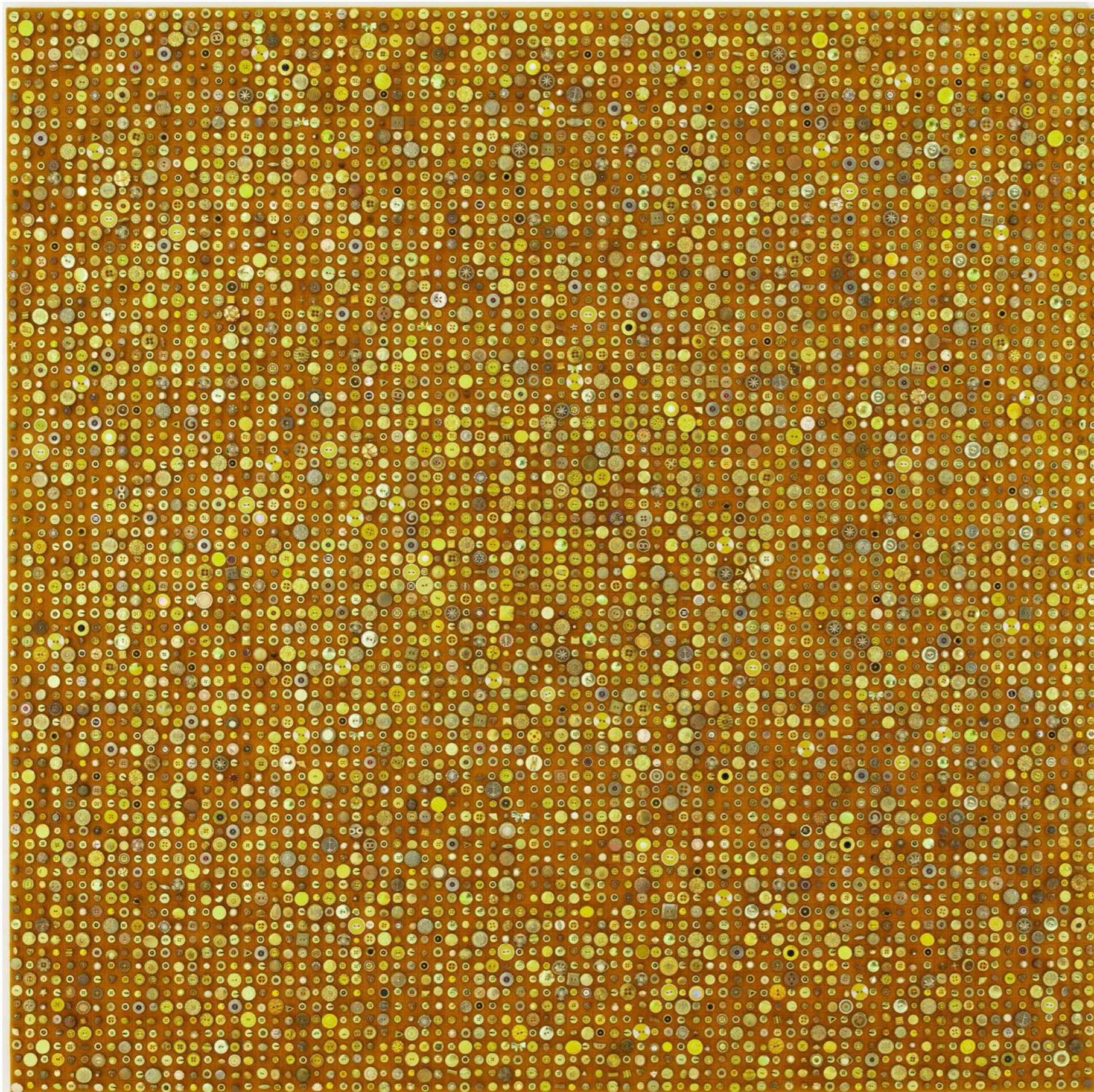
Tubes of plastic felt-tip pen on wood

氈尖筆塑料管、木材

177 x 177 cm (69 5/8 x 69 5/8 in.)



Chromatic Sequences – Diagonal (detail) 色序-對角線 (局部), 2012



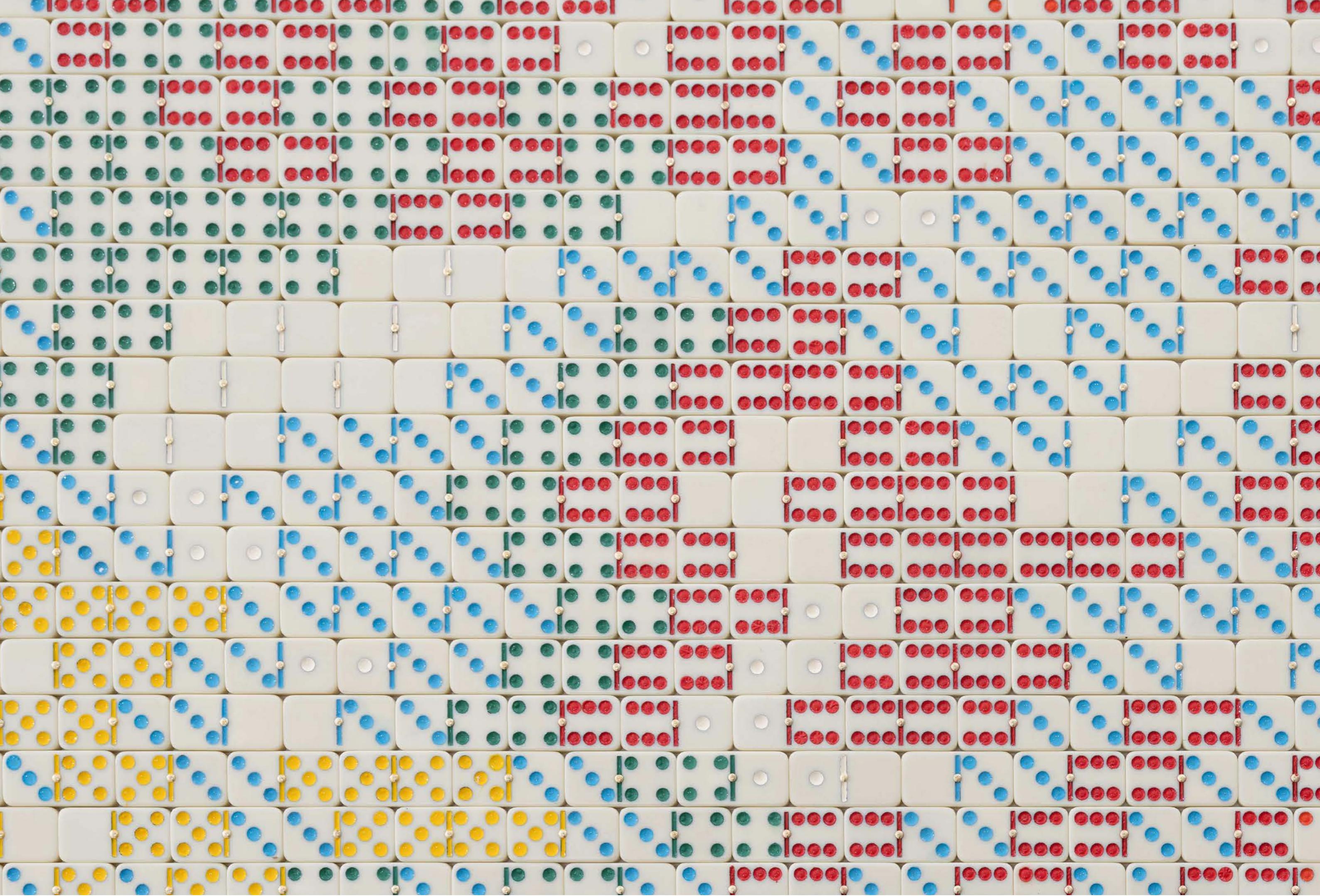
Chromatic Affinities - Gold - Version 2 類似色 – 金2, 2018
Buttons on canvas on wood 紐扣、畫布、木材
161 x 162 cm (63 3/8 x 63 3/4 in.)

Chromatic Affinities - Gold - Version 2 (detail)
類似色 - 金2 (局部), 2018



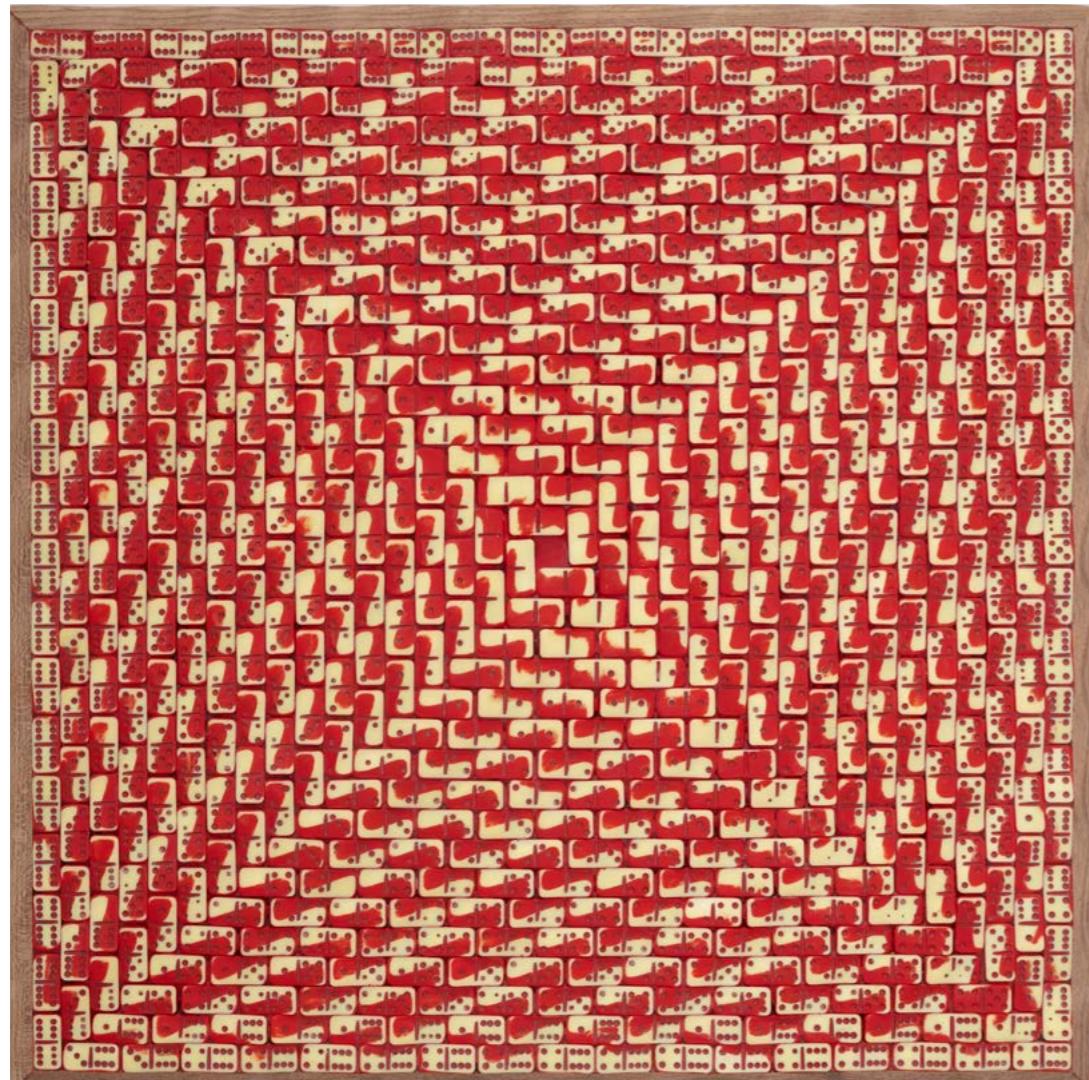


Imago Mundi 世界印象, 2018, Resin domino tiles on the floor 地面樹脂多米諾, 312 x 312 cm (122 7/8 x 122 7/8 in.), Edition of 4 + 1 AP 版本4 + 1個藝術家版本

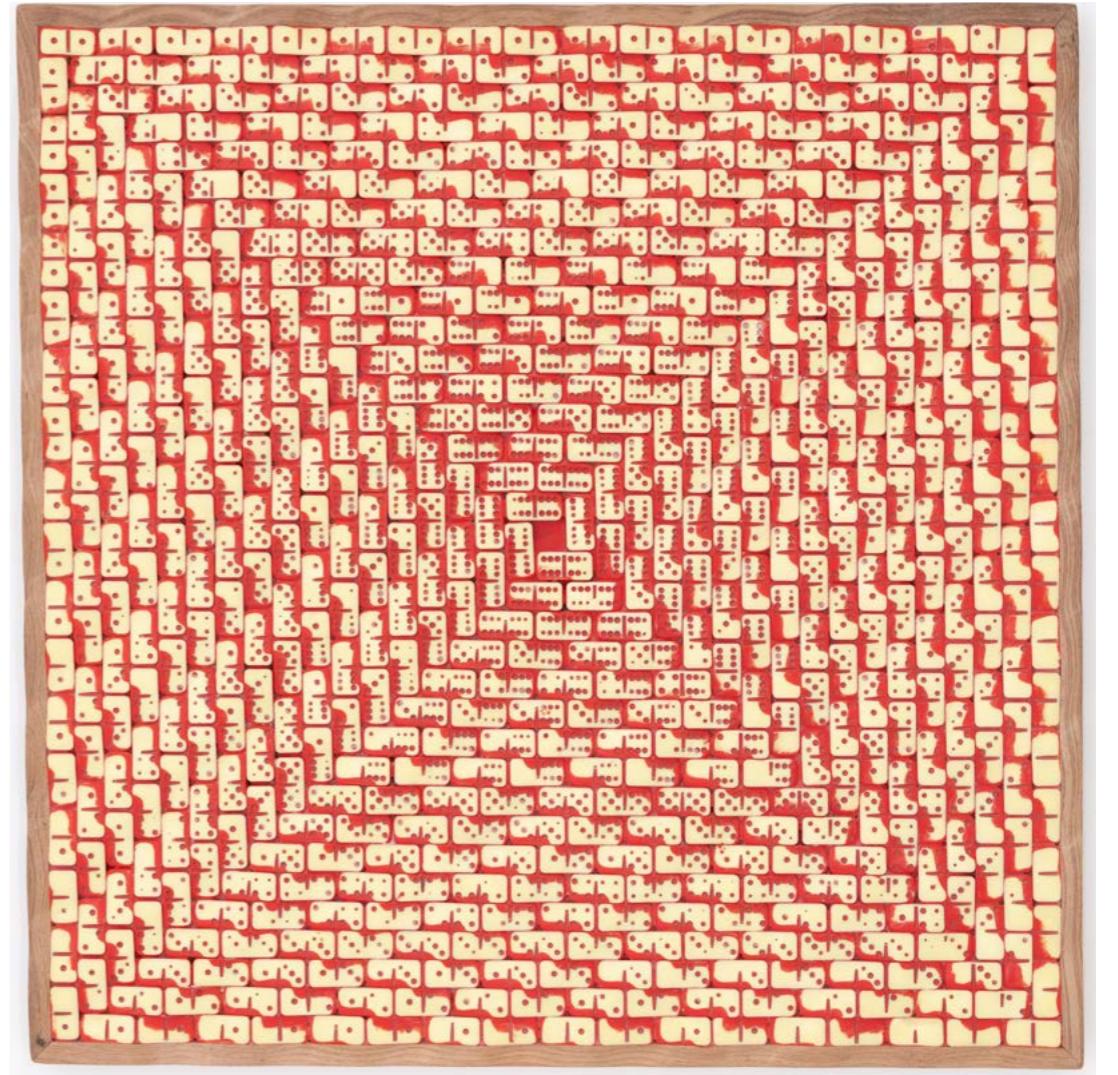


Imago Mundi (detail) 世界印象 (局部), 2018

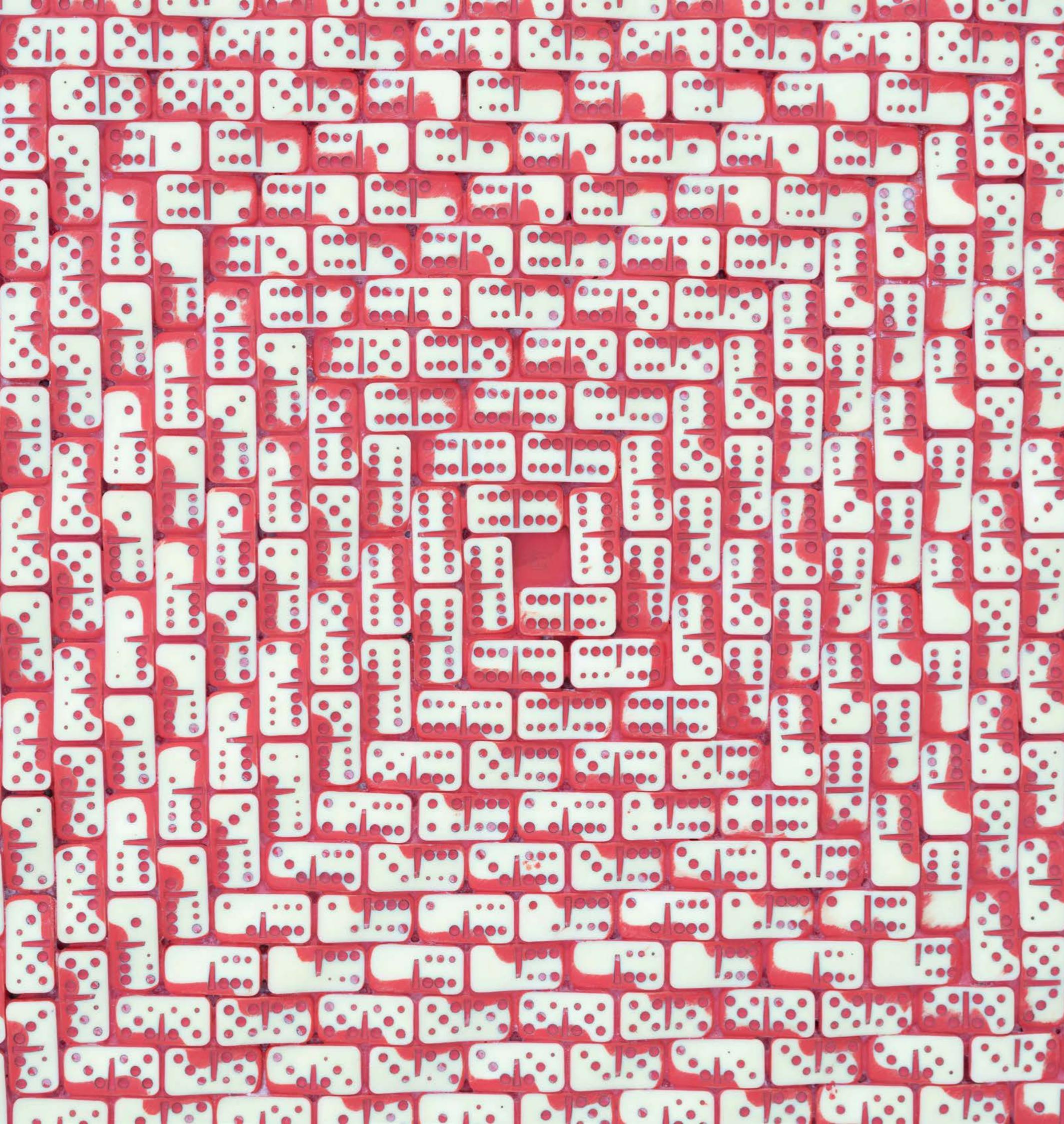




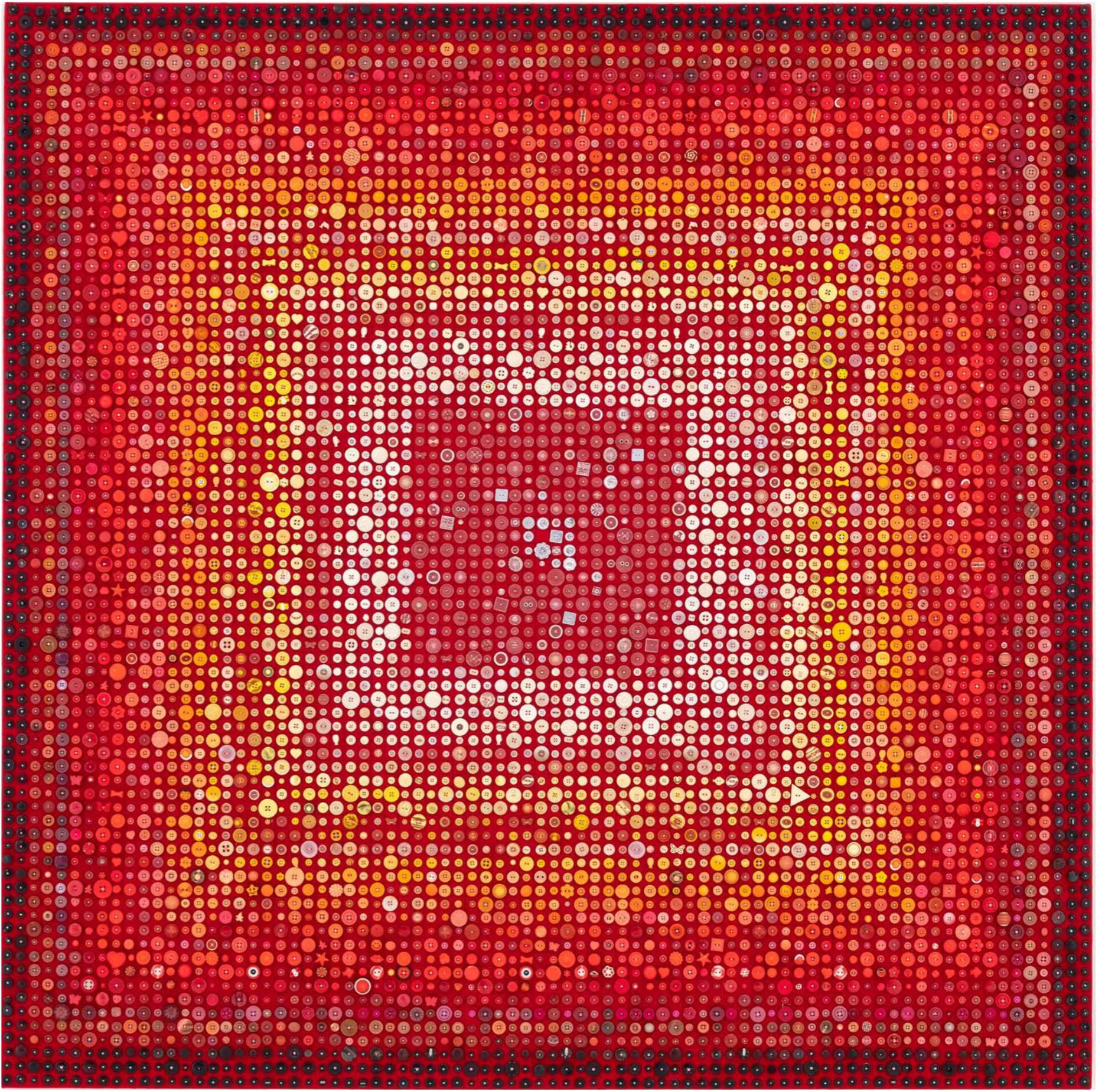
Dominoes in Decreasing Progression 多米諾越來越小, 2018
Enamel and resin dominoes on wood 搪瓷、树脂多米諾、木材
52 x 52 cm (20 1/2 x 20 1/2 in.)



Dominoes in Increasing Progression 多米諾越來越大, 2018
Enamel and resin dominoes on wood 捷瓷、树脂多米諾、木材
52 x 52 cm (20 1/2 x 20 1/2 in.)



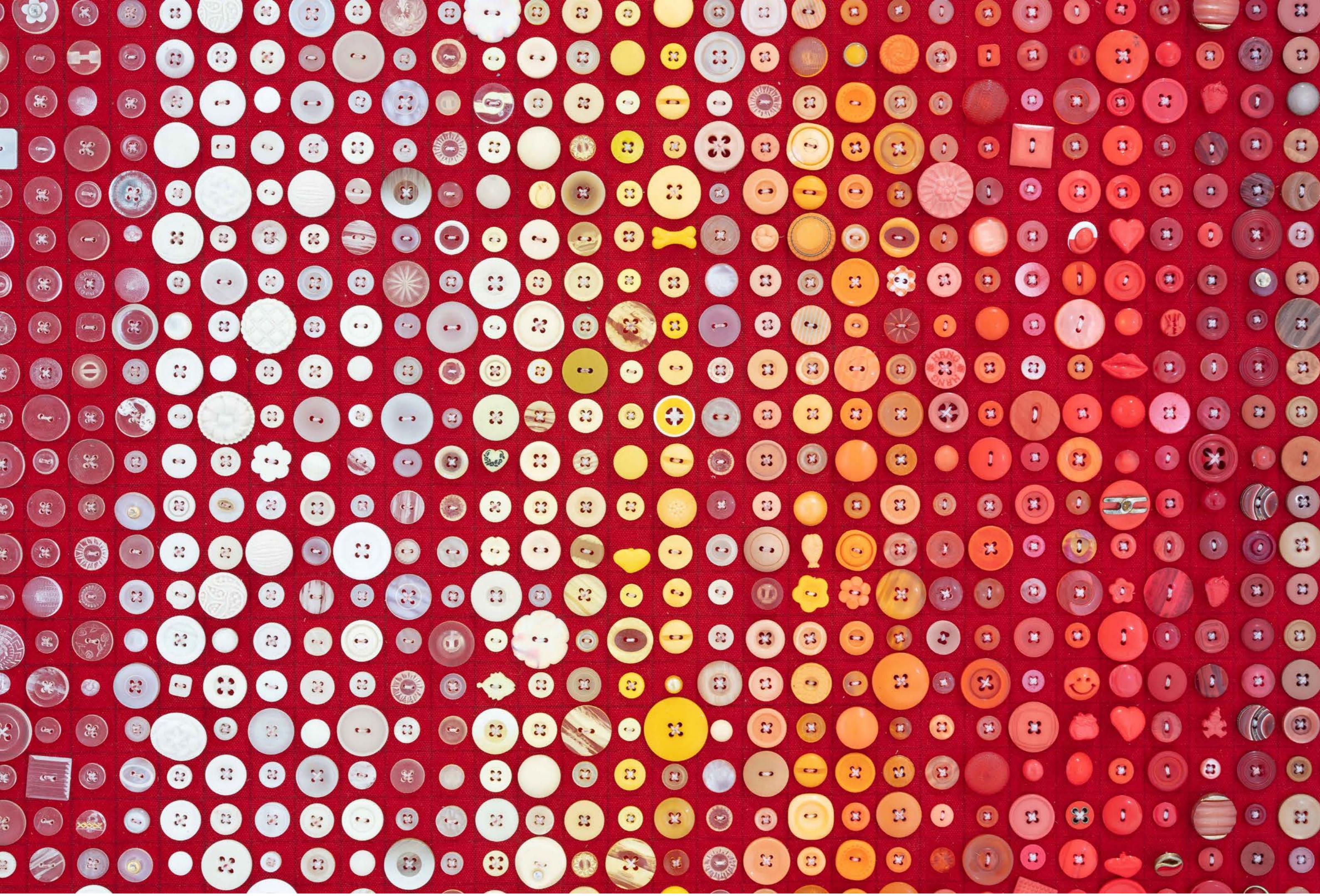
Dominoes in Increasing Progression (detail)
多米諾越來越大 (局部), 2018



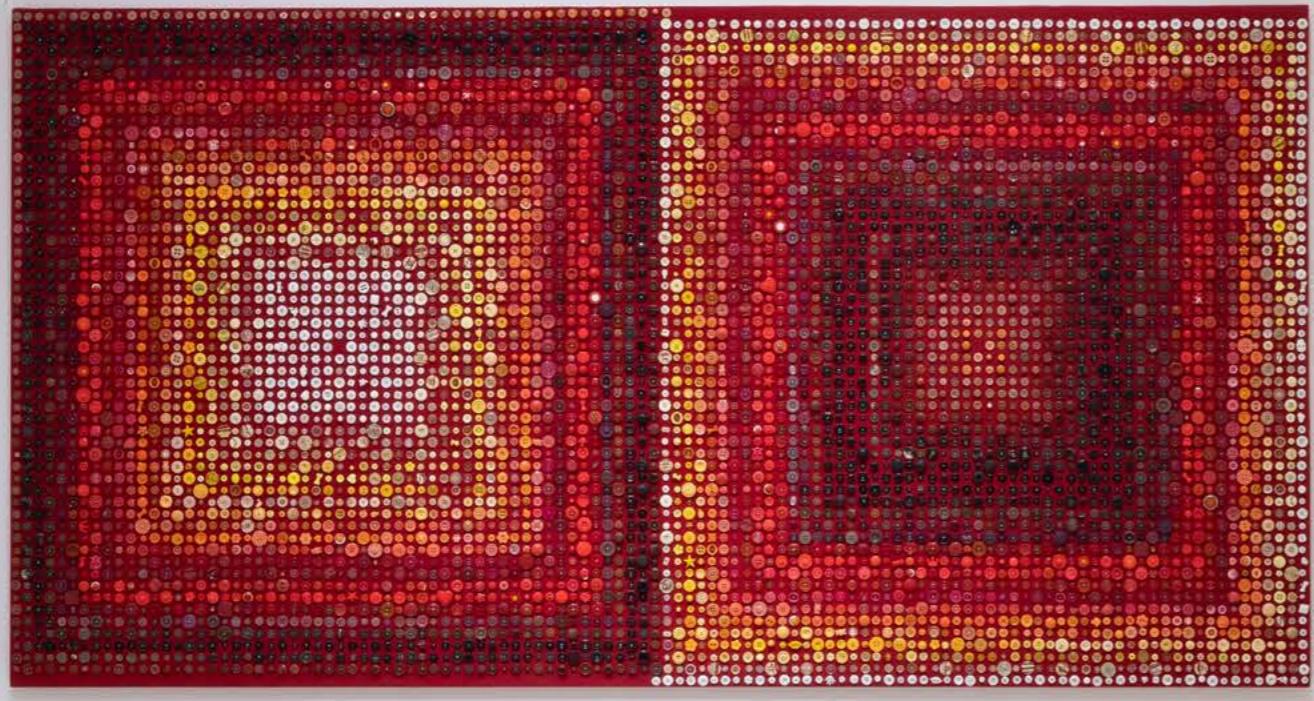
Chromatic Affinities XXXIX 類似色XXXIX, 2018

Buttons on canvas on wood 紐扣、畫布、木材

160 x 161 cm (63 x 63 3/8 in.)



Chromatic Affinities XXXIX (detail) 類似色XXXIX (局部), 2018





José Patrício was born in 1960 in Recife, Brazil. In 1982, he graduated with a bachelor's degree in social sciences from the Federal University of Pernambuco. In 2014, he graduated with a master's degree in visual arts from the Federal University of Pernambuco/Federal University of Paraíba. Patrício currently lives and works in Recife, Brazil.

Patrício is influenced by geometric and concrete art movements in Brazil. His works reveal the relationship between order and disorder, repetition and variability, as well as predictability and precariousness. Over the past few decades, the artist has established his unique visual language by applying found objects such as nails, buttons, dominoes, and dice to form patterns and images. The formal compositions suggest his examination of the traditional usage of these daily materials and investigation of the new possibilities for the creation of form.

Patrício has held various exhibitions such as the current group show *Géométries Sud, du Mexique à la Terre de Feu* (2018), Fondation Cartier pour l'art contemporain, Paris, France; the solo show *Precisão e Acaso* (2018), Museu Mineiro, Belo Horizonte, Brazil and Museu Nacional do Conjunto Cultural da República, Brasília, Brazil; *Precisão e Acaso* (2017), Museu do Estado de Pernambuco (MEPE), Recife, Brazil; *José Patrício: Os amigos da gravura* (2013), Museu da Chácara do Céu, Rio de Janeiro, Brazil; the 29th Panorama of Brazilian Art (2005), Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; and the 22nd International Biennial of São Paulo (1994), Pavilhão da Bienal, São Paulo, Brazil.

Patrício's works have been included in numerous collections: Coleção Gilberto Chateaubriand – MAM-SP, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; Coleção João Sattamini – MAC-Niterói, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil; Fundação Joaquim Nabuco (FUNDAJ), Recife, Brazil; Fondation Cartier pour l'art contemporain, Paris, France; and the Walter E. Washington Convention Center, Washington, D.C., USA.

何塞 · 帕特里西奧於1960年出生於巴西 勒西菲。他於1982年畢業於伯南布哥聯邦大學並取得社會科學學士學位。2014年，他於伯南布哥聯邦大學／帕拉伊巴聯邦大學畢業並取得視覺藝術碩士學位。帕特里西奧現居住和工作於巴西 勒西菲。

帕特里西奧受到巴西幾何和具象主義藝術運動的影響。他的作品揭示次序與無序、重複與多變、可預測性和不確定性的關係。在過去的數十年，藝術家應用現成品如釘子、紐扣、多米諾和骰子組建紋樣和圖像，並籍此建立其獨特的視覺語言。佈置井然的構成物暗含著藝術家對這些日常物品傳統用處的探索及形式創新新可能性的研究。

帕特里西奧舉辦過眾多展覽，例如正在展出的群展《南部幾何——從墨西哥到巴塔哥尼亞》（2018），卡地亞當代藝術基金會，法國 巴黎；個展《準確性和偶然性》（2018），Mineiro美術館，巴西 比路賀利桑特；共和國文化中心國家博物館，巴西 巴西利亞；《準確性和偶然性》（2017），伯南布哥州博物館，巴西 勒西菲；《何塞 · 帕特里西奧——圖像摯友》（2013），查卡拉多休博物館，巴西 里約熱內盧；第29屆巴西藝術全景（2005），聖保羅現代美術館，巴西 聖保羅；第22屆聖保羅國際雙年展（1994），雙年展展亭，巴西 聖保羅。

帕特里西奧的作品亦被廣泛收藏，包括Gilberto Chateaubriand藏品，聖保羅現代美術館，巴西 聖保羅；João Sattamini藏品，尼泰羅伊當代藝術博物館，巴西 尼泰羅伊；Joaquim Nabuco基金會，巴西 勒西菲；卡地亞當代藝術基金會，法國巴黎；沃爾特 · 華盛頓會議中心，美國 華盛頓。

JOSÉ PATRÍCIO

1960 Born in Recife, Brazil
1982 Bachelor's degree in social sciences, Universidade Federal de Pernambuco (Federal University of Pernambuco), Recife, Brazil
2014 Master's degree in visual arts, Universidade Federal de Pernambuco/Universidade Federal da Paraíba (Federal University of Pernambuco/ Federal University of Paraíba), Recife/João Pessoa, Brazil
Present Lives and works in Recife, Brazil

Solo Exhibitions

2018 *Algorithm in 'Object Recognition'*, Pearl Lam Galleries HK H Queen's, Hong Kong, China
Precisão e Acaso (Precision and Chance), Museu Mineiro, Belo Horizonte, Brazil; Museu Nacional do Conjunto Cultural da República, Brasília, Brazil
2017 *Explosão Fixa (Fixed Explosion)*, Instituto Ling, Porto Alegre, Brazil
Precisão e Acaso, Museu do Estado de Pernambuco (MEPE), Recife, Brazil
Ponto Zero (Zero Point), SESC Santo Amaro, São Paulo, Brazil
2015 *Avulsos*, Galeria Nara Roesler, Rio de Janeiro, Brazil
2014 *Afinidades Cromáticas (Chromatic Affinities)*, Galeria Nara Roesler, São Paulo, Brazil
2013 *José Patrício: Os amigos da gravura (Friends of Printmaking Project)*, Museu da Chácara do Céu, Rio de Janeiro, Brazil
2012 *A espiral e o labirinto (The spiral and the labyrinth)*, Galeria Nara Roesler, São Paulo, Brazil
2010 *José Patrício: O Número (The Number)*, Centro Cultural Banco do Nordeste, Fortaleza, Brazil; Centro Cultural Banco do Nordeste, Cariri, Brazil; CAIXA Cultural, Rio de Janeiro, Brazil
2008 *José Patrício: Ars Combinatoria | 112 Dominós*, Galeria Annamaria Niemeyer, Rio de Janeiro, Brazil
Mostra SESC de Arte, SESC São José do Rio Preto, São Paulo, Brazil
Connections, Pharos Centre for Contemporary Art, Nicosia, Cyprus
Pintura numerosa (Numerous painting), Galeria Nara Roesler, São Paulo, Brazil
SESC Rio Preto, São Paulo, Brazil
Expansão Múltipla (Multiple Expansion), Projeto Octógono Arte Contemporânea (Octagon Contemporary Art Project), Pinacoteca do Estado de São Paulo, São Paulo, Brazil
2007 Casa da Ribeira, Natal, Brazil
2006 Galeria Mariana Moura, Recife, Brazil
Torreão, Porto Alegre, Brazil
2005 Abbaye de Sylvacane (Silvacane Abbey), Aix en Provence, France
Observatório Cultural Malakoff, Recife, Brazil
2004 Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil
2003 Galeria Nara Roesler, São Paulo, Brazil
2002 Museu de Arte Contemporânea do Ceará, Centro Dragão do Mar, Fortaleza, Brazil
Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil
Paço das Artes (Palace of Arts), São Paulo, Brazil
Amparo 60 Galeria de Arte, Recife, Brazil
2001 Paço Imperial (Imperial Palace), Rio de Janeiro, Brazil
2000 Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil
1999 Centro Cultural de São Francisco, Convento de São Francisco, João Pessoa, Brazil
1990 Pasárgada Arte Contemporânea, Recife, Brazil
1986 Galeria Metropolitana Aloísio Magalhães, Recife, Brazil
1983 Galeria Espaço Alternativo, Funarte, Rio de Janeiro, Brazil
Oficina Guianases de Gravura (printmaking workshop), Olinda, Brazil

Group Exhibitions

2018 *Southern Geometries, from Mexico to Patagonia*, Fondation Cartier pour l'art contemporain, Paris, France
2017 *Spot, Dots, Pips, Tiles: An Exhibition About Dominoes*, Pérez Art Museum Miami (PAMM), Miami, USA
Modos de ver o Brasil: Itaú Cultural 30 anos (Ways to see Brazil: Itaú Cultural 30 years), Oca, São Paulo, Brazil
A pureza é um mito: o monocromático na arte contemporânea (Purity is a myth: the monochrome in contemporary art), Galeria Nara Roesler, São Paulo, Brazil
Evoé, Galeria Amparo 60, Recife, Brazil
Chromophilia vs. Cromophobia: Continues, Galeria Nara Roesler, Rio de Janeiro, Brazil
Encruzilhada (Crossroads), Escola de Arte Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil
Asas e Raízes (Wings and Roots), CAIXA Cultural, Rio de Janeiro, Brazil
Triangulações (Triangulations), Museu Nacional do Conjunto Cultural da República, Brasília, Brazil; Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil; Museu Carlos Costa Pinto, Salvador, Brazil
Le Hors-Là (The Out-There), Usina Cultural, João Pessoa, Brazil
Buzz, Galeria Nara Roesler, São Paulo, Brazil
2015 *Anna Maria Niemeyer, um caminho (Anna Maria Niemeyer, A Path)*, Paço Imperial, Rio de Janeiro, Brazil
Ars Combinatória (Combinatorial Art), site-specific installation for Art HK Projects, curated by Yuko Hasegawa, Hong Kong International Art Fair, Hong Kong, China
Art in Brazil (1950–2011), Palais des Beaux Arts, Brussels, Belgium
Coleção MAM-Bahia, 50 anos de arte brasileira (MAM-Bahia Collection, 50 years of Brazilian Art), Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil
Mania de colecionar (Mania of collecting), Museu do Futebol, São Paulo, Brazil
19 Desarreglos (19 Derangements), Museo de Arte Del Banco de la República de Bogotá, Colombia
Pharos—TEN, Nicosia Municipal Arts Centre, Nicosia, Cyprus
2013 *Arte pela Amazônia: arte e atitude (Art for the Amazon: Art and Attitude)*, Fundação Bienal de São Paulo, São Paulo, Brazil
2012 *LO[S] CINÉTICO[S] [The Kinetic(s)]*, Museo Nacional Centro de Arte Reina Sofia (MNCARS), Madrid, Spain
O[S] CINÉTICO[S], Instituto Tomie Ohtake (ITO), São Paulo, Brazil
2009 *Novas aquisições 2006/2007 (New acquisitions 2006/2007)*, Coleção Gilberto Chateaubriand (Gilberto Chateaubriand Collection), Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
2008 *Abrigo poético—diálogos com Lygia Clark (Poetic shelter—dialogues with Lygia Clark)*, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
Contemporary Brazilian Art, Espasso Design Gallery, New York, NY, USA
É Hoje na Arte Contemporânea Brasileira (Today in Brazilian Contemporary Art), Santander Cultural, Porto Alegre, Brazil
2007 *Paralela 2006*, Uma exposição de arte contemporânea brasileira (Parallel 2006, an exhibition of contemporary Brazilian art), Pavilhão Armando de Arruda Pereira, São Paulo, Brazil
2006 *29º Panorama da Arte Brasileira 2005 (29th Panorama of Brazilian Art 2005)*, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
Territórios Transitórios (Transitional Territories), Palais de la Porte Dorée, Paris, France
Homo Ludens (Playing Man), Itaú Cultural, São Paulo, Brazil
Discover Brazil, Ludwig Museum, Koblenz, Germany
2005 *Diversité dans l'art Contemporain Brésilien (Diversity in Contemporary Brazilian Art)*, Espaço Brazil, Carreau du Temple, Paris, France

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| 2004 | Arte Brasileira Hoje—Coleção Gilberto Chateaubriand (Brazilian Art Today—Gilberto Chateaubriand Collection), Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil <i>Panorama da Arte Brasileira: (Desarrumado): 19 Desarranjos</i> [Panorama of Brazilian Art: (messy): 19 breakdowns], Museo de Arte Contemporânea de Vigo (MARCO), Vigo, Spain <i>Coletiva Inaugural</i> , Galeria Mariana Moura, Recife, Brazil <i>Coleção Museu de Arte Moderna Aloísio Magalhães—Doações 2001–2004</i> , Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil <i>Paralela 2004</i> , exposição de arte contemporânea brasileira, São Paulo, Brazil <i>Tudo é Brasil</i> (Everything Is Brazil), Paço Imperial (Imperial Palace), Rio de Janeiro, Brazil; Itaú Cultural, São Paulo, Brazil <i>Arte em Construção</i> (Art in Construction), Galeria Marcantônio Vilaça de Arte Contemporânea, Instituto Cultural Bandepe, Recife, Brazil <i>Postcards from Cuba: A Selection from the 8th Havana Biennial</i> , Henie Onstad Kunstsenter, Oslo, Norway <i>Desarrumado 19 Desarranjos</i> , Panorama da Arte Brasileira, Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil <i>Heterodoxia</i> (Heterodoxy), Galerias Massangana e Baobá, Fundação Joaquim Nabuco, Recife, Brazil | 1999 | Brasília, Brasília, Brazil <i>Vertentes Contemporâneas</i> (Contemporary Strands), Museu de Arte Contemporânea do Paraná, Curitiba, Brazil VII Salão da Bahia (7th Exhibition of Bahia), Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil <i>Pacaembú—uma réplica planetária para a cidade/mundo de São Paulo</i> (Pacaembu—a planetary replica for the city/world of Sao Paulo), Oficina Cultural Oswald de Andrade, São Paulo, Brazil Nordestes (Northeast), SESC Pompeia, São Paulo, Brazil VI Salão da Bahia (6th Exhibition of Bahia), Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil – Prêmio Aquisitivo (Acquisitive Prize) <i>Vertentes Contemporâneas—Rumos Visuais Itaú Cultural</i> (Contemporary art acquisitive prize—Visual Directions of Itaú Cultural), Centro Dragão do Mar de Arte e Cultura (Dragão do Mar Center of Art and Culture), Fortaleza, Brazil; Fundação Joaquim Nabuco, Recife, Brazil <i>O Plano Ampliado—Rumos Visuais Itaú Cultural</i> (The Enhanced Plan—Visual Directions of Itaú Cultural), Itaú Cultural Belo Horizonte, Belo Horizonte, Brazil |
| | 2003 | Sommerakademie 1998 (Summer Academy 1998), Königstadtterrassen, Berlin, Germany <i>Dragões e Leões</i> (Dragons and Lions), Centro Dragão do Mar de Arte e Cultura, Fortaleza, Brazil Ausstellung der Dozenten (Exhibition of Lecturers), Quartier 206, Friedrichstadt-Passagen, Berlin, Germany <i>Pernambuco Ver e Verso</i> (Pernambuco View and Look Back), Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil II Salão MAM – Bahia, Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil <i>José Patrício e Roró de Sá</i> , Galerie Le Hors-là, Marseille, France 22nd Bienal Internacional de São Paulo (22nd International Biennial of São Paulo), Pavilhão da Bienal, São Paulo, Brazil XXVI Festival International de la Peinture (XXVI International Painting Festival), Chateau Musée de Cagnes-sur-Mer, France <i>Projeto CumpliCIDADES</i> (CompliCITIES Project), Museu de Amadeo de Souza Cardoso, Amarante, Portugal | |
| | 2002 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Itinerância por 10 capitais brasileiras (travelled to 10 Brazilian capitals) <i>Cinco Artistas da Associação Le Hors-là</i> (Five Artists of the Out-There Association), Les Arcenaulx, Marseille, France <i>Recife Porto na Arte, Cinco Artistas Pernambucanos</i> (Recife Port in Art, Five Pernambucan Artists), Centro Unesco do Porto, Porto, Portugal <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Montessanti-Roesler, São Paulo, Brazil Salão de Arte Contemporânea de Pernambuco (Exhibition of Pernambucan Contemporary Art), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |
| | 2001 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Fort Saint-Jean, Marseille, France <i>Reciclo</i> (Recycle), Galerias Sérgio Milliet e Rodrigo M.F. de Andrade, IBAC, Rio de Janeiro, Brazil <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Artespaço, Recife, Brazil 12º Salão Nacional de Artes Plásticas (12th National Exhibition of Visual Arts), Museu de Arte de Brasília, Brazil – Prêmio Aquisitivo (Acquisitive Prize) <i>A Cor na Arte Brasileira</i> (Colour in Brazilian Art), Paço das Artes (Palace of Arts), São Paulo, Brazil <i>Brazil Phase II</i> , Kennedy Fine Arts Center, Savannah, USA | |
| | 2000 | 11º Salão Nacional de Artes Plásticas (11th National Exhibition of Visual Arts), Fundação Nacional de Arte - Funarte, Rio de Janeiro, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |
| | 1999 | <i>Vertentes Contemporâneas</i> (Contemporary Strands), Museu de Arte Contemporânea do Paraná, Curitiba, Brazil VII Salão da Bahia (7th Exhibition of Bahia), Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil <i>Pacaembú—uma réplica planetária para a cidade/mundo de São Paulo</i> (Pacaembu—a planetary replica for the city/world of Sao Paulo), Oficina Cultural Oswald de Andrade, São Paulo, Brazil Nordestes (Northeast), SESC Pompeia, São Paulo, Brazil VI Salão da Bahia (6th Exhibition of Bahia), Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil – Prêmio Aquisitivo (Acquisitive Prize) <i>Vertentes Contemporâneas—Rumos Visuais Itaú Cultural</i> (Contemporary art acquisitive prize—Visual Directions of Itaú Cultural), Centro Dragão do Mar de Arte e Cultura (Dragão do Mar Center of Art and Culture), Fortaleza, Brazil; Fundação Joaquim Nabuco, Recife, Brazil <i>O Plano Ampliado—Rumos Visuais Itaú Cultural</i> (The Enhanced Plan—Visual Directions of Itaú Cultural), Itaú Cultural Belo Horizonte, Belo Horizonte, Brazil | |
| | 1998 | Sommerakademie 1998 (Summer Academy 1998), Königstadtterrassen, Berlin, Germany <i>Dragões e Leões</i> (Dragons and Lions), Centro Dragão do Mar de Arte e Cultura, Fortaleza, Brazil Ausstellung der Dozenten (Exhibition of Lecturers), Quartier 206, Friedrichstadt-Passagen, Berlin, Germany <i>Pernambuco Ver e Verso</i> (Pernambuco View and Look Back), Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil II Salão MAM – Bahia, Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil <i>José Patrício e Roró de Sá</i> , Galerie Le Hors-là, Marseille, France 22nd Bienal Internacional de São Paulo (22nd International Biennial of São Paulo), Pavilhão da Bienal, São Paulo, Brazil XXVI Festival International de la Peinture (XXVI International Painting Festival), Chateau Musée de Cagnes-sur-Mer, France <i>Projeto CumpliCIDADES</i> (CompliCITIES Project), Museu de Amadeo de Souza Cardoso, Amarante, Portugal | |
| | 1997 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Itinerância por 10 capitais brasileiras (travelled to 10 Brazilian capitals) <i>Cinco Artistas da Associação Le Hors-là</i> (Five Artists of the Out-There Association), Les Arcenaulx, Marseille, France <i>Recife Porto na Arte, Cinco Artistas Pernambucanos</i> (Recife Port in Art, Five Pernambucan Artists), Centro Unesco do Porto, Porto, Portugal <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Montessanti-Roesler, São Paulo, Brazil Salão de Arte Contemporânea de Pernambuco (Exhibition of Pernambucan Contemporary Art), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |
| | 1995 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Fort Saint-Jean, Marseille, France <i>Reciclo</i> (Recycle), Galerias Sérgio Milliet e Rodrigo M.F. de Andrade, IBAC, Rio de Janeiro, Brazil <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Artespaço, Recife, Brazil 12º Salão Nacional de Artes Plásticas (12th National Exhibition of Visual Arts), Museu de Arte de Brasília, Brazil – Prêmio Aquisitivo (Acquisitive Prize) <i>A Cor na Arte Brasileira</i> (Colour in Brazilian Art), Paço das Artes (Palace of Arts), São Paulo, Brazil <i>Brazil Phase II</i> , Kennedy Fine Arts Center, Savannah, USA | |
| | 1994 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Itinerância por 10 capitais brasileiras (travelled to 10 Brazilian capitals) <i>Cinco Artistas da Associação Le Hors-là</i> (Five Artists of the Out-There Association), Les Arcenaulx, Marseille, France <i>Recife Porto na Arte, Cinco Artistas Pernambucanos</i> (Recife Port in Art, Five Pernambucan Artists), Centro Unesco do Porto, Porto, Portugal <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Montessanti-Roesler, São Paulo, Brazil Salão de Arte Contemporânea de Pernambuco (Exhibition of Pernambucan Contemporary Art), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |
| | 1993 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Itinerância por 10 capitais brasileiras (travelled to 10 Brazilian capitals) <i>Cinco Artistas da Associação Le Hors-là</i> (Five Artists of the Out-There Association), Les Arcenaulx, Marseille, France <i>Recife Porto na Arte, Cinco Artistas Pernambucanos</i> (Recife Port in Art, Five Pernambucan Artists), Centro Unesco do Porto, Porto, Portugal <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Montessanti-Roesler, São Paulo, Brazil Salão de Arte Contemporânea de Pernambuco (Exhibition of Pernambucan Contemporary Art), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |
| | 1992 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Itinerância por 10 capitais brasileiras (travelled to 10 Brazilian capitals) <i>Cinco Artistas da Associação Le Hors-là</i> (Five Artists of the Out-There Association), Les Arcenaulx, Marseille, France <i>Recife Porto na Arte, Cinco Artistas Pernambucanos</i> (Recife Port in Art, Five Pernambucan Artists), Centro Unesco do Porto, Porto, Portugal <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Montessanti-Roesler, São Paulo, Brazil Salão de Arte Contemporânea de Pernambuco (Exhibition of Pernambucan Contemporary Art), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |
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| | 1990 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Itinerância por 10 capitais brasileiras (travelled to 10 Brazilian capitals) <i>Cinco Artistas da Associação Le Hors-là</i> (Five Artists of the Out-There Association), Les Arcenaulx, Marseille, France <i>Recife Porto na Arte, Cinco Artistas Pernambucanos</i> (Recife Port in Art, Five Pernambucan Artists), Centro Unesco do Porto, Porto, Portugal <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Montessanti-Roesler, São Paulo, Brazil Salão de Arte Contemporânea de Pernambuco (Exhibition of Pernambucan Contemporary Art), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |
| | 1989 | <i>Rencontre des Deux Mondes</i> (Encounter of Two Worlds), Itinerância por 10 capitais brasileiras (travelled to 10 Brazilian capitals) <i>Cinco Artistas da Associação Le Hors-là</i> (Five Artists of the Out-There Association), Les Arcenaulx, Marseille, France <i>Recife Porto na Arte, Cinco Artistas Pernambucanos</i> (Recife Port in Art, Five Pernambucan Artists), Centro Unesco do Porto, Porto, Portugal <i>Pernambuco: Estética de Resistência</i> (Pernambuco: Aesthetics of Resistance), Galeria Montessanti-Roesler, São Paulo, Brazil Salão de Arte Contemporânea de Pernambuco (Exhibition of Pernambucan Contemporary Art), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Aquisitivo (Acquisitive Prize) | |

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| | 1º Encontro de Papel Artesanal da América Latina (First Gathering of Latin American Paper Craft), Pinacoteca do Estado de São Paulo, São Paulo, Brazil |
| | <i>Carasparanambuco III</i> , Centro Cultural Adalgisa Falcão, Recife, Brazil |
| 1988 | <i>Exibição Especial Arte de Hoje</i> (Art Today Special Exhibition), Sala Abelardo Zaluar, Museu Nacional de Belas Artes (MNBA), Rio de Janeiro, Brazil |
| 1987 | <i>Carasparanambuco</i> , Museu de Arte Contemporânea de Pernambuco, Olinda, Brazil <i>Salão de Arte Contemporânea de Pernambuco</i> (Pernambuco Contemporary Art Exhibition), Museu do Estado de Pernambuco (MEPE), Recife, Brazil – Prêmio Arte Mural (Mural Art Prize) |
| 1986 | <i>Papel: Corpo e Matéria</i> (Paper: Body and Matter), Escola de Artes Visuais do Parque Lage (EAV Parque Lage), Rio de Janeiro, Brazil |
| | 9º Salão Nacional de Artes Plásticas - Mostra Nordeste (9th National Exhibition of Visual Arts — Northeast Show), Centro de Convenções de Pernambuco (Pernambuco Convention Center), Olinda, Brazil |
| 1984 | <i>Artistas de Pernambuco</i> (Artists of Pernambuco), Museu de Arte Brasileira da Fundação Armando Álvares Penteado (MAB-FAAP), São Paulo, Brazil |
| | 8º Salão Nacional de Artes Plásticas (8th National Exhibition of Visual Arts), Museu de Arte Moderna, Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil |
| 1983 | Mostra Norte/Nordeste do 6º Salão Nacional de Artes Plásticas (North/Northeast Show of the 6th National Exhibition of Visual Arts), Fundação Espaço Cultural, João Pessoa, Brazil |
| 1982 | 38º Salão de Artes Plásticas de Pernambuco (38th Exhibition of Visual Arts of Pernambuco), Museu do Estado de Pernambuco, Recife, Brazil – Prêmio Aquisitivo e Prêmio Artista Pernambucano Mais Promissor (Acquisitive Prize and Most Promising Pernambucan Artist Prize) |

Selected Public Collections

Coleção Gilberto Chateaubriand – MAM-SP, Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
 Coleção João Sattamini – MAC-Niterói, Museu de Arte Contemporânea de Niterói (MAC-Niterói), Niterói, Brazil
 Coleção Marcantonio Vilaça, Instituto Cultural Bandepe, Recife, Brazil
 Espaço Cultural Marcantonio Vilaça, Centro Cultural do TCU/ISC, Tribunal de Contas da União – Instituto Serzedello Corrêa (TCU/ISC), Brasília, Brazil
 Fundação do Patrimônio Histórico e Artístico de Pernambuco (Fundarpe), Recife, Brazil
 Fundação Joaquim Nabuco (FUNDAJ), Recife, Brazil
 Fundação Nacional de Arte (Funarte), Rio de Janeiro, Brazil
 Fondation Cartier pour l'art contemporain, Paris, France
 Instituto Itaú Cultural, São Paulo, Brazil
 Museu de Arte Assis Chateaubriand (MAC), Campina Grande, Brazil
 Museu de Arte de Brasília (MAB), Brasília, Brazil
 Museu de Arte Contemporânea Espaço Cultural Casa das Onze Janelas, Belém do Pará, Brazil
 Museu de Arte Contemporânea de Pernambuco (MAC-PE), Olinda, Brazil
 Museu de Arte Moderna Aloísio Magalhães (MAMAM), Recife, Brazil
 Museu de Arte Moderna da Bahia (MAM-Bahia), Salvador, Brazil
 Museu do Estado de Pernambuco (MEPE), Recife, Brazil
 Museu Nacional de Belas Artes (MNBA), Rio de Janeiro, Brazil
 Oficina Guianases de Gravura, Universidade Federal de Pernambuco (UFPE), Recife, Brazil
 Pinacoteca do Estado de São Paulo, São Paulo, Brazil
 Walter E. Washington Convention Center, Washington, D.C., USA

何塞·帕特里西奧

1960
1982
2014
現今

生於巴西 勒西菲
社會科學學士學位，畢業於伯南布哥聯邦大學，巴西 勒西菲
視覺藝術碩士學位，畢業於伯南布哥聯邦大學／帕拉伊巴聯邦大學，巴西 勒西菲／若昂佩索阿
生活與工作於巴西 勒西菲

主要個展

| | | | |
|------|--|------|---|
| 2018 | 《算法一“對象識別”》，藝術門香港H Queen's，香港 | 2017 | 《斑點，圓點，點子，瓷磚：多米諾展覽》，邁阿密佩雷茲美術館，美國 邁阿密 |
| | 《準確性和偶然性》，Mineiro美術館，巴西 比路賀利桑特；共和國文化中心國家博物館，巴西 巴西利亞 | | 《看待巴西的方式：伊塔文化30年》，Oca展覽館，巴西 聖保羅 |
| 2017 | 《不可改變的逆發》，Instituto Ling，巴西 阿雷格里港 | | 《純粹即神話：當代藝術中的單色主義》，Nara Roesler畫廊，巴西 聖保羅 |
| 2016 | 《準確性和偶然性》，伯南布哥州博物館，巴西 勒西菲 | | 《Evoé》，Amparo 60畫廊，巴西 勒西菲 |
| | 《零點》，SESC Santo Amaro，巴西 聖保羅 | | 《Cromofilia與cromofobia》，Nara Roesler畫廊，巴西 里約熱內盧 |
| 2015 | 《分離》，Nara Roesler畫廊，巴西 里約熱內盧 | | 《十字路口》，Parque Lage視覺藝術學校，巴西 里約熱內盧 |
| 2014 | 《類似色》，Nara Roesler畫廊，巴西 聖保羅 | | 《翅膀與根源》，CAIXA文化中心，巴西 里約熱內盧 |
| 2013 | 《何塞·帕特里西奧——圖像摯友》，查卡拉多休博物館，巴西 里約熱內盧 | | 《三角》，共和國文化中心國家博物館，巴西 巴西利亞 |
| 2012 | 《螺旋與迷宮》，Nara Roesler畫廊，巴西 聖保羅 | | Aloísio Magalhães現代美術館，巴西 勒西菲；Carlos Costa Pinto博物館，巴西 薩瓦爾多 |
| 2010 | 《何塞·帕特里西奧——數字》，Banco do Nordeste文化中心，巴西 福塔萊薩；Banco do Nordeste文化中心，巴西 卡里里；CAIXA文化中心，巴西 里約熱內盧 | | 《在那裡》，化工廠，巴西若昂佩索阿 |
| 2008 | 《何塞·帕特里西奧——112多米諾組合》，Annamaria Niemeyer畫廊，巴西 里約熱內盧 | | 《蜂鳴》，Nara Roesler畫廊，巴西 聖保羅 |
| | SESC藝術展覽，SESC普雷圖河畔聖若澤，巴西 聖保羅 | | 《安娜•瑪麗亞•尼邁耶，一條路徑》，帝宮，巴西 里約熱內盧 |
| | 《連接》，燈塔當代藝術中心，塞普勒斯 尼科西亞 | | 《藝術組合》，特定場域裝置，藝術香港項目，由長谷川祐子策展，香港國際藝術展，中國 香港 |
| | 《很多畫作》，Nara Roesler畫廊，巴西 聖保羅 | | 《藝術巴西，1950–2011》，布魯塞爾美藝廳，比利時 布魯塞爾 |
| | SESC普雷圖河畔聖若澤，巴西 聖保羅 | | 《巴伊亞現代藝術博物館館藏，巴西藝術50年》，巴伊亞現代藝術博物館，巴西 薩爾瓦多 |
| | 《多面延展》，八角形當代藝術項目，聖保羅州畫廊，巴西 聖保羅 | | 《收藏的狂熱》，足球博物館，巴西 聖保羅 |
| 2007 | Casa da Ribeira，巴西 納塔爾 | | 《19個混亂》，波哥大共和國銀行藝術博物館，哥倫比亞法羅群島——10，尼科西亞市立藝術中心，塞普勒斯, 尼科西亞 |
| 2006 | Mariana Moura畫廊，巴西 勒西菲 | | 《亞馬遜藝術：藝術和態度》，聖保羅雙年展基金會，巴西 聖保羅 |
| | Torreão，巴西 阿雷格里港 | | 《動力學》，雷納索非亞國家藝術博物館中心，西班牙 馬德里 |
| 2005 | 西瓦岡修道院，法國 普羅旺斯 | | 《動力學》，Tomie Ohtake研究所，巴西 聖保羅 |
| | 馬拉科夫文化觀察站，巴西 勒西菲 | | 《新品2006/2007》，Gilberto Chateaubriand藏品，里約熱內盧現代藝術博物館，巴西 里約熱內盧 |
| 2004 | Anna Maria Niemeyer畫廊，巴西 里約熱內盧 | | 《詩意的庇護——與Lygia Clark的對話》，尼泰羅伊當代藝術博物館，巴西 尼泰羅伊 |
| 2003 | Nara Roesler畫廊，巴西 聖保羅 | | 《巴西當代藝術》，Espassos設計畫廊，美國 紐約 |
| | 塞阿拉當代藝術博物館，Dragão do Mar中心，巴西 福塔萊薩 | | 《今天的巴西當代藝術》，Santander文化中心，巴西 阿雷格里港 |
| 2002 | 巴伊亞現代藝術博物館，巴西 薩爾瓦多 | | 《平行2006，巴西當代藝術展》，Armando de Arruda Pereira展亭，巴西 聖保羅 |
| | 藝術宮，巴西 聖保羅 | | 第29屆巴西藝術全景2005，聖保羅現代藝術博物館，巴西 聖保羅 |
| | Amparo 60畫廊，巴西 勒西菲 | | 《過渡地區》，鍍金門宮，法國 巴黎 |
| 2001 | 帝宮，巴西 里約熱內盧 | | 《文玩》，伊塔文化中心，巴西 聖保羅 |
| 2000 | Aloísio Magalhães現代美術館，巴西 勒西菲 | | 《發現巴西》，路德維希博物館，德國 科隆 |
| 1999 | 聖方濟各文化中心，聖方濟各修道院，巴西 若昂佩索阿 | | 《多樣的巴西當代藝術》，巴西空間，廟堂方塊文化中心，法國 巴黎 |
| 1990 | 帕薩爾加德當代藝術，巴西 勒西菲 | | 《今日巴西藝術——Gilberto Chateaubriand藏品》，里約熱內盧現代藝術博物館，巴西 里約熱內盧 |
| 1986 | Aloísio Magalhães城市畫廊，巴西 勒西菲 | | 《巴西藝術全景，混亂，19次故障》，維戈當代藝術博物館，西班牙 維戈 |
| | 替代空間畫廊，Funarte，巴西 里約熱內盧 | | 《集體就職》，Mariana Moura畫廊，巴西 勒西菲 |
| 1983 | Guaianases雕刻辦公室（版畫工作坊），巴西 奧林達 | | 《Aloísio Magalhães現代美術館藏品——捐贈2001–2004》，Aloísio Magalhães現代美術館，巴西 勒西菲 |
| | 《南部幾何——從墨西哥到巴塔哥尼亞》，卡地亞當代藝術基金會，法國 巴黎 | | 《平行2004，巴西當代藝術展》，巴西 聖保羅 |
| | | | 《巴西的一切》，帝宮，巴西 里約熱內盧；伊塔文化中心，巴西 聖保羅 |
| | | | 《藝術建構》，Marcantônio Vilaça當代藝術畫廊，Bandepe文化中心，巴西 勒西菲 |
| | | | 《從古巴寄來的明信片：第8屆哈瓦那雙年展入選作品》，Henie Onstad藝術中心，挪威 奧斯陸 |
| | | | 《混亂，19次故障》，巴西藝術全景，Aloísio Magalhães現代美術館，巴西 勒西菲 |
| | | | 《異端》，Massangana和Baobá畫廊，Joaquim Nabuco基金會，巴西 勒西菲 |
| | | | 第8屆哈瓦那雙年展，古巴 哈瓦那 |
| | | | 《混亂，19次故障》，巴西藝術全景，聖保羅現代藝術博物館，巴西 聖保羅；帝宮，巴西 里約熱內盧 |
| | | | 《異端》，Marta Traba畫廊，拉丁美洲紀念館，巴西 聖保羅；戈亞斯聯邦大學文化中心，巴西 戈亞尼亞；Archidy Picado畫廊，巴西 若昂佩索阿 |

主要群展

2018 《南部幾何——從墨西哥到巴塔哥尼亞》，卡地亞當代藝術基金會，法國 巴黎

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| 2002 | 《視覺新／新視覺》，Aloísio Magalhães現代美術館，巴西 勒西菲 第45屆伯南布哥視覺藝術展，客席藝術家，前Tacaruna工廠，巴西 勒西菲 《盲鏡》，Aloísio Magalhães現代美術館，巴西 勒西菲 | 1991 1990 1989 1988 1987 1986 1984 1983 1982 | 《循環》，Sérgio Milliet和Rodrigo M.F. de Andrade畫廊，巴西文化改進研究所，巴西 里約熱內盧 《伯南布哥：抵抗美學》，畫廊藝術空間，巴西 勒西菲 第12屆國家視覺藝術展，巴西利亞藝術博物館，巴西 巴西利亞（得獎） 《巴西藝術色彩》，藝術宮，巴西 聖保羅 《巴西時期2》，肯尼迪美術中心，美國 薩凡納 第11屆國家視覺藝術展，國家藝術基金會，Funarte，巴西 里約熱內盧（得獎） 第1屆拉丁美洲造紙工藝會議，聖保羅州畫廊，巴西 聖保羅 《Carasparanambuco 3》，Adalgisa Falcão文化中心，巴西 勒西菲 《今日藝術特別展》，Abelardo Zaluar展廳，國家美術博物館，巴西 里約熱內盧 《Carasparanambuco》，伯南布哥當代藝術博物館，巴西 奧林達 《伯南布哥當代藝術展》，伯南布哥州博物館，巴西 勒西菲（壁畫藝術獎） 《紙：身體和物質》，Parque Lage視覺藝術學校，巴西 里約熱內盧 第9屆國家視覺藝術展——東北展區，伯南布哥會議中心，巴西 奧林達 《伯南布哥藝術家》，巴西藝術博物館，Armando Alvares Benteado基金會，巴西 聖保羅 第8屆國家視覺藝術展，里約熱內盧現代藝術博物館，巴西 里約熱內盧 第6屆國家視覺藝術展——北部／東北展區，文化空間基金會，巴西 若昂佩索阿 第38屆伯南布哥視覺藝術展，伯南布哥州博物館，巴西 勒西菲（得獎及最有前途伯南布哥藝術家獎） |
| | 《當代線索——伊塔文化的視覺方向》，里約熱內盧現代藝術博物館，巴西 里約熱內盧 《巴西藝術中的光線軌跡》，伊塔文化中心，巴西 聖保羅 《盲鏡》，聖保羅現代藝術博物館，巴西 聖保羅；帝宮，巴西 里約熱內盧 貝南西奧當代文化空間，巴西 巴西利亞 《連續和斷裂》，馬拉科夫文化觀察站，巴西 勒西菲 《圖像遊戲》，貝南西奧當代文化空間，巴西 巴西利亞 《時間分歧的地方》，聖方濟各文化中心，聖方濟各修道院，巴西 若昂佩索阿 《巴西東北部：流行矩陣與建構意識》，Romulo Maiorana基金會，巴西 貝倫 《調查：視覺方向2》，伊塔文化中心，巴西 聖保羅 《增強計劃》，佩納波利斯伊塔文化中心，巴西 佩納波利斯；巴西利亞伊塔文化中心，巴西 巴西利亞 《當代線索》，巴拉那當代藝術博物館，巴西 庫里奇巴 第7屆巴伊亞展覽，巴伊亞現代藝術博物館，巴西 薩爾瓦多 | | |
| | 《帕卡恩布——聖保羅市的行星複本》，Oswaldo de Andrade文化辦公室，巴西 聖保羅 《東北》，SESC龐培，巴西 聖保羅 第6屆巴伊亞展覽，巴伊亞現代藝術博物館，巴西 薩爾瓦多（得獎） 《當代藝術獎——伊塔文化的視覺方向》，海之龍文化和藝術中心，巴西 福塔萊薩；Joaquim Nabuco基金會，巴西 勒西菲 《增強計劃——伊塔文化的視覺方向》，比路賀利桑特伊塔文化中心，巴西 比路賀利桑特 | | |
| | 《暑期學術1998》，皇家城市露台，德國 柏林 《龍與獅子》，海之龍文化和藝術中心，巴西 福塔萊薩 《讀者之展》，社區206，弗里德里希商場，德國 柏林 | | |
| | 《伯南布哥景觀和回顧》，Aloísio Magalhães現代美術館，巴西 勒西菲 第2屆巴伊亞沙龍，巴伊亞現代藝術博物館，巴西 薩爾瓦多 《何塞•帕特里西奧和Roró de Sá》，Le Hors-là畫廊，法國 馬賽 | | |
| | 第22屆聖保羅國際雙年展，雙年展館，巴西 聖保羅 第16屆國際繪畫節，Cagnes-sur-Mer城堡博物館，法國 《共同項目》，Amadeo de Souza Cardoso博物館，葡萄牙 阿馬蘭蒂 | | |
| | 《兩個世界相遇》，（十個巴西城市的巡展） 《Out-There協會的五位藝術家》，Les Arcenaulx，法國 馬賽 | | |
| | 《勒西菲港藝術——五位伯南布哥藝術家》，聯合國教科文組織波爾圖中心，葡萄牙 波爾圖 《伯南布哥：抵抗美學》，Montessanti-Roesler畫廊，巴西 聖保羅 《伯南布哥當代藝術展》，伯南布哥州博物館，巴西 勒西菲（得獎） 《兩個世界相遇》，聖約翰堡，法國 馬賽 | | |
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| 1999 | | | 公共收藏 |
| 1998 | | | 聖保羅現代藝術博物館，巴西 聖保羅 尼泰羅伊當代藝術博物館，巴西 尼泰羅伊 班德佩文化研究所，巴西 勒西菲 Marcantonio Vilaça文化空間，TCU/ISC文化中心，聯邦審計法院，Serzedello Corrêa研究所，巴西 巴西利亞 伯南布哥歷史和藝術遺產基金會，Fundarpe，巴西 勒西菲 Joaquim Nabuco基金會，FUNDAJ，巴西 勒西菲 國家藝術基金會，Funarte，巴西 里約熱內盧 卡地亞當代藝術基金會，法國 巴黎 伊塔文化研究所，巴西 聖保羅 Assis Chateaubriand藝術博物館，巴西 大坎皮納 巴西利亞藝術博物館，巴西 巴西利亞 Casa das Onze Janelas文化空間當代藝術博物館，巴西 貝倫 伯南布哥當代藝術博物館，巴西 奧林達 Aloísio Magalhães現代藝術博物館，巴西 勒西菲 巴伊亞現代藝術博物館，巴西 薩爾瓦多 伯南布哥州博物館，巴西 勒西菲 國家藝術博物館，巴西 里約熱內盧 伯南布哥聯邦大學，Guaianases雕刻辦公室，巴西 勒西菲 聖保羅州畫廊，巴西 聖保羅 沃爾特E.華盛頓會議中心，美國 華盛頓 |
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Pearl Lam Galleries

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9/F, H Queen's, 80 Queen's Road Central, Hong Kong, tel (852) 2857 1328 香港中環皇后大道中80號H Queen's 9樓
G/F, 181 Middle Jiangxi Road, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002
9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284