

PATRICIA LEITE**FRESTA**

SET AJAR

04/02 – 25/02/2012

OPENING: SATURDAY, FEBRUARY 4, 2PM

My petit bourgeois look

At first, there seems to be few less inspiring places to write about the Patricia Leite's paintings than a village in the outskirts of Cologne, Germany, with the temperature around zero and the eyes on a landscape of dead trees, houses and buildings arranged in a repetitive sequence, in shades of white, gray, beige and dark green. The sky, obscured by a thick layer of clouds, does not draw any memory of distant sunny beaches, marked by the encounter of the sand, the sea and the solid blue of the sky, except for a melancholy remembrance, by an almost physical longing for heat and expansion of open space; the look that tries to go as far as the eye can see, on a deserted, luminous beach day.

However, in the artist's studio, in Belo Horizonte, in a sort of underground room, below the house swimming pool and open as a balcony, what one sees is the projection of a comprehensive and ugly view of the city's urban sprawl on the landscape, nowadays completely uncharacteristic by years of greedy real estate speculation, so typical of medium size and large Brazilian cities. From inside this small studio, we come across one of the fundamental questions of Patricia's paintings: wouldn't they represent a kind of archeology of the look? Of landscapes of the past now submerged by the weight of occupation of all spaces? Wouldn't this be, however, a local and personal interpretation of the artist's work? And couldn't it be when we are in a strange place - on the gray outskirts of Cologne in winter, for instance – inversely thought as the melancholy of displacement and consequent loss of a beloved landscape? Would Patricia's paintings evoke holidays sought by any petit bourgeois? A deserted beach, a circus or a countryside soccer field, a journey by river or just the availability of time for contemplation?

In this ambiguity, between a highly personal imagery, in which the choice of a "subject" stems from the artist's own experience - a vacation trip or a scene from a movie seen recently- and another composed of ideal, idyllic images sought after by all sorts of people, a structure of simplification of shapes, lines and colors, which gives unity to the work resides and develops. The starting point is not so much the source of the image itself, but rather the question: given this source, this picture I found when I returned from vacation, for example, how can I condense its elements in order to give them unity within the plane of the canvas? What kinds of solutions will be necessary to abstract this image, make it lean, and still, project it not only as a recognizable landscape, but also as a painting from which new relationships, new contacts, new perceptions between two colors emanate, and therefore, between them and the line that follows this meeting. When we look at the paintings - perhaps the best expression is chassis, since the paintings are on wood - we are forced to go beyond the simple recognition of a figuration or "theme" to concentrate on the colors that create a line or mass of one shape.

This framework of formal simplification - which structures or bases the landscape which refers to the artist's wishes and memories - also implies a relationship of the painter's affection with the pictorial tradition of the past, which also used this basis. Here, there is a direct dialogue - internalized in the work, however - with painters that flirted with the European heritage and that started from a point of view of popular art, such as Volpi and his banners, or Lorenzato and his dirt roads and trees, to name only Brazilians. Painters who instigated a look, not only on the

figuration or “theme”, but about their formal solutions, especially when small, humble and personal. These solutions are first committed to the painting and second with what they actually represent. They are shapes of color on wood that maybe find identity with the trajectory of a painter like Ellsworth Kelly, who kept apart from minimalism, though he sought simplicity, absorbing abstraction passionately by means of solid colors and lines.

The same affective relationship the artist cultivates with the different choices of “themes” is established in the game the construction of formal structures, since the conversation is not with the solution itself, but with what it has of personal and non transferable. How to bring light in one line? How to make one point shine on a black canvas? These issues are raised and brought into dialogue with artists of other generations, which somehow can only exist in silence of look and in the hard and daily work in the studio.

In this context, Patricia Leite's work, with a career of over twenty years, can transit between abstract and figurative, without ranks, by a hedonism that seeks past and lost paradises, while reiterating pleasure, present in the act of painting with paints and brushes: colors, lines, shapes, composition, canvas, image.

Ricardo Sardenberg
Cologne, Germany
January 26, 2012

PATRICIA LEITE

nascida em [born in] Belo Horizonte, 1955.

vive e trabalha [lives and works in] Belo Horizonte, MG, Brasil.

FORMAÇÃO ACADÊMICA [Education]

Bacharelado em Desenho e Gravura pela Escola de Belas Artes da UFMG -
1983

Núcleo Experimental de Arte dirigido por Amílcar de Castro – 81/82

Professora de pintura do Curso Livre da Escola Guignard

EXPOSIÇÕES INDIVIDUAIS [Solo Exhibitions]

2009- Contra o Céu – Galeria Nara Roesler – São Paulo, Brasil

2008- Espuma do mar eternamente e a Pedra - Manoel Macedo Galeria de Arte
– Belo Horizonte, Brasil

2005

Pinturas – Gesto Gráfico Galeria de Arte - Belo Horizonte, Brasil

Outra Praia – Museu de Arte da Pampulha – Curadoria Rodrigo Moura – Belo
Horizonte, Brasil

1993- Galeria de Arte Kolams – Belo Horizonte, Brasil

1992- Centro Cultural Cândido Mendes – Rio de Janeiro, Brasil

1991- Fernando Pedro Escritório de Arte – Belo Horizonte, Brasil

1990- Sala Corpo de Exposições – Belo Horizonte, Brasil

1988- Galeria Minas Contemporânea – Belo Horizonte, Brasil

1987

Galeria de Arte Vitrine – Belo Horizonte, Brasil

Itaú Galeria – Belo Horizonte, Brasil

1986- Galeria de Arte do Instituto dos Arquitetos do Brasil – Belo Horizonte,
Brasil

1984- Galeria Macunaíma – Funarte – Rio de Janeiro, Brasil

EXPOSIÇÕES COLETIVAS [Group Exhibitions]

2011

Estou aqui - Curadoria Luisa Duarte - Galeria Marilia Razuk - São Paulo, Brasil

2010

Reveillon - Curadoria Júlia Rebolças - Galeria Silvia Cintra - Box4 - Rio de
Janeiro, Brasil

2008

Paralela, De perto e de longe – Curadoria Rodrigo Moura – Liceu de Artes e
Ofícios - São Paulo, Brasil

Procedente . MAP: novas aquisições . Museu de Arte da Pampulha - Belo
Horizonte, Brasil.

Turistas, Volver – Curadoria Luisa Duarte . Galeria Carminha Macedo - Belo
Horizonte, Brasil.

2001

Setembro – Gesto Gráfico – Belo Horizonte, Brasil

1999

Centro de Convivência da UFV – Viçosa – Brasil

1998

A Ponte – Salas Genesco Murta, Arlinda Correa Lima – Belo Horizonte, Brasil

1997

Mês da Mulher – Casa de Cultura de Ribeirão Preto, Brasil

Prospecções / Arte nos Anos 80 e 90 – Palácio das Artes – Belo Horizonte, Brasil

1996

Efeito Festival – Pace Galeria de Arte - Belo Horizonte, Brasil

1994

Cor e Luz – Espaço Cultural Cemig – Belo Horizonte, Brasil

Retrospectiva 5 Anos do Escritório de Arte Fernando Pedro – Museu Mineiro – Belo Horizonte, Brasil

1992

Bonfim – Parque Lage – Rio de Janeiro, Brasil

1991

Utopias Contemporâneas – Palácio das Artes – Belo Horizonte, Brasil

Dez Anos de Acervo – Coleção Centro Cultural Cândido Mendes – Rio de Janeiro, Brasil

Bonfim – Palácio das Artes – Belo Horizonte, Brasil

1990

De um Time de Artistas “Arte Copa 90” – Centro Cultural UFMG – Belo Horizonte, Brasil

Sexta Básica – Galeria Enquadros – Belo Horizonte, Brasil

1989

Azulejos. Gravuras, Cerâmicas – Oficina Cerâmica Terra – Belo Horizonte, Brasil

1988

Imagem Pública – Projeto vencedor da concorrência FIAT – Out-doors – Belo Horizonte, Brasil

Descendo a Serra – Artistas Mineiros no Rio – Galeria Cândido Mendes - Rio de Janeiro, Brasil

Maltraçadas Linhas – Palácio das Artes – Belo Horizonte, Brasil

1987

Caminhos do Desenho Brasileiro – Museu de Arte do RGS – Porto Alegre, Brasil

1986

Preciosidades para Colecionadores – Centro Cultural UFMG – Belo Horizonte, Brasil

1985

Mostra Inauguração – Galeria Paulo Campos Guimarães – Belo Horizonte, Brasil

A Criança de Sempre – Espaço Cultural Cemig – Belo Horizonte, Brasil

Velha Mania – Desenhos – Parque Lage – Rio de Janeiro, Brasil

1984

Dez Artistas e um Computador – Fundação João Pinheiro – Belo Horizonte, Brasil

1982

Núcleo Experimental de Arte – Belo Horizonte, Brasil

1981

Quatro Artistas – Sala Corpo – Belo Horizonte, Brasil

SALÕES E PREMIAÇÕES [Grants]

2010

Indicada ao prêmio Pipa 2010

1990

XXII Salão Nacional – Museu de Arte da Pampulha – Belo Horizonte, Brasil

1989

XXI Salão Nacional – Museu de Arte da Pampulha – Belo Horizonte, Brasil

VII Salão Paulista de Arte Contemporânea – Prêmio de Aquisição – Brasil

1988

VI Salão Paulista de Arte Contemporânea – Pavilhão da Bienal – Brasil

XX Salão de Arte – Museu de Arte da Pampulha – Belo Horizonte, Brasil

1987

V Salão Paulista de Arte Contemporânea – Prêmio de Aquisição, Pinacoteca do Estado de São Paulo, Brasil

XIV Salão Nacional – Museu de Arte da Pampulha – Belo Horizonte, Brasil

1986

Salão Nacional de Artes Plásticas – Palácio das Artes – Belo Horizonte, Brasil

VII Mostra do Desenho Brasileiro – Museu de Arte Contemporânea – Curitiba

1985

XII Salão Nacional – Museu de Arte da Pampulha – Belo Horizonte, Brasil

XII Salão Nacional da Fundação Clóvis Salgado – Belo Horizonte, Brasil

1982

Salão Nacional de Artes Plásticas – Funarte/MAM – Rio de Janeiro, Brasil

FEIRAS [Art Fairs]

2008

ARCO 08, Madrid, Espanha

SP Arte, São Paulo, SP, Brasil

2007

SP Arte, São Paulo, SP, Brasil

COLEÇÕES [Collections]

Museu de Arte da Pampulha, Belo Horizonte, MG, Brasil

Thyssen-Bornemisza Art Contemporary, Viena, Áustria.

Pinacoteca do Estado de São Paulo, SP, Brasil.

Centro Cultural Cândido Mendes, Rio de Janeiro, RJ, Brasil.

Universidade Federal de Minas Gerais, Belo Horizonte, MG, Brasil.

SOBRE [About]

Patricia Leite (Belo Horizonte, 1955) works and lives in Belo Horizonte, Minas Gerais, Brazil. She was Amílcar de Castro's student and holds a degree in Drawing and Etching from the School of Fine Arts of the Federal University of Minas Gerais [UFMG]. According to curator Rodrigo Moura, she now "organizes her paintings from images which possess two qualities that are not naturally aligned with the abstractionist tradition that was once part of her trajectory: appropriated and photographic. It is the relation with these images that determines the composition of her paintings, made up of great masses of color obtained from the overlapping of thin layers of oil paint."

After her 1984 solo exhibition at Galeria Macunaíma, Rio de Janeiro, she was awarded by Fiat in 87 and by the Salão Paulista de Arte Contemporânea (São Paulo Contemporary Art Salon) in 88 and 89. Her work has since regularly been shown in solo and collective exhibitions, as well as taken part in salons. With her 2005 exhibition named Outra Praia (Another Beach), at Museu de Arte da Pampulha in Belo Horizonte, Patricia redefined landscape painting and reached the essential through her research with color.