

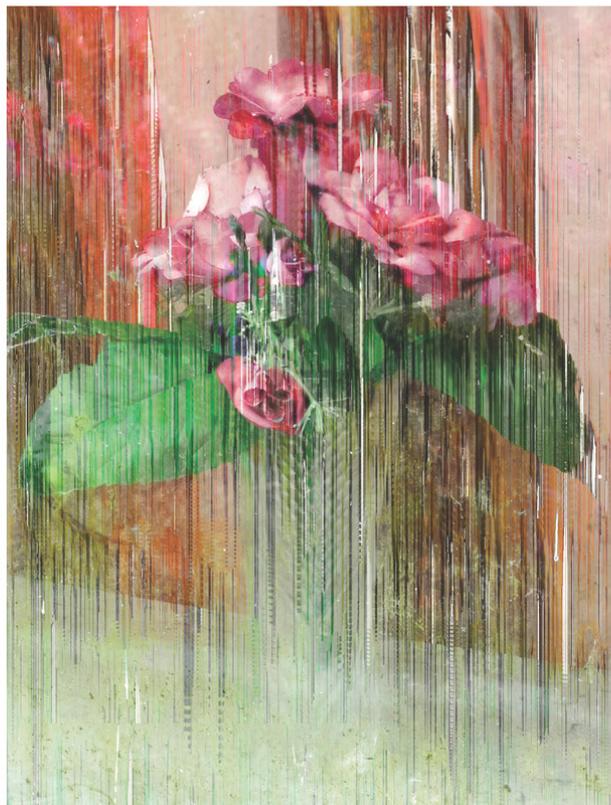
# PATRÍCIA ABREU



Patrícia Abreu is a Brazilian Visual Artist who mixes multiple techniques in the realization of her works. With a degree in Graphic Design, Photography and professional experience in Art Direction for Audiovisual Dramaturgy, she moves fluently through different artistic languages in search of her original expression. Themes about Time, Memory, and the Natural World are a constant presence in her work. In addition to Macro Photography, Conceptual Photography, and the composition of Digital Photomontages, she also carries out studies focused on the poetic and computational language of image creation, seeking to expand his field of artistic expressiveness.

*The **FLORA PERPÉTUA** series carries the fusion of the traditional aesthetics of Still Life paintings from past centuries with the imperfect visual aspect of Glitch Art that has emerged in our contemporary world after the advent of new communication technologies. A visual combination that aims to build bridges between the past and the future to allow timeless dialogues within the images. Bringing to the current aesthetic representation, the fragmented visuality that inhabits our daily lives of multiple images while incorporating the glitch to reinforce concepts of fragility, vulnerability, ephemerality, and artificiality that are so present in our social life today.*

Flora Perpétua #1  
Photography, digital photomontage, glitch art  
80x60cm, 2024



Flora Perpétua #2  
Photography, digital photomontage, glitch art  
80x60cm, 2024



**Your work navigates across multiple techniques and mediums. How do you determine which language—photography, digital montage, glitch, or others—best serves the concept you're exploring?**

*It is an intuitive and mental process the same time in which language emerges at the beginning of my conception because it is the choice of medium and capture technique that will allow me to explore the final visual aspect more deeply during the post-production phase.*

*The glitched images always come from shots taken with my iPhone 13 PRO Max in RAW mode, for example, as they are the result of a communication failure between its. DNG files and outdated software, are accessible only from my desktop computer. For macro photography, however, I need to work with cameras and lenses suitable for the technique.*

**Time, memory, and the natural world are recurring themes in your work. How do these elements come together in FLORA PERPÉTUA, and what personal meaning do they hold for you?**

*FLORA PERPÉTUA in Portuguese means "PERPETUAL FLORA" in English. Its title refers to a temporality since time is contained in everything. There is movement in time, nothing is fixed, and everything is in evolution in the natural world. By photographing these floral arrangements, I transformed instants into timeless memories, subverted by the potential ephemerality through their glitched visuality.*

**In fusing classical still-life aesthetics with glitch art, you're building bridges between past and future. What inspired you to merge these two seemingly contrasting visual worlds?**

*Glitch art has been a part of my work since 2022 when I accessed these fragmented files photographed with my new iPhone while converting them on my computer. I was surprised by the exposed error and decided to incorporate it into the original pristine images. This personal approach resonates with my questions about the reliability of images in this very moment of dystopian reality. Exposing the manipulation of glitchy digital images as an alternative way to portray the moment.*

**Glitch art often embraces error and fragmentation. How do you see 'imperfection' as a form of beauty or truth in your artistic process?**

*Ever since I was confronted with this dichotomy of having access to two different visual representations of the same original photo caption, I have come to embrace imperfection. The concept of beauty has expanded along with the images to encompass fragmentation. This has also changed my perception of reality, while giving me a sense of truth as interpretation, not as a static definition or inevitable fate.*

**Could you share how your background in audiovisual dramaturgy influences your approach to visual storytelling, particularly in static images?**

*My background in research and artistic production for audiovisual dramaturgy gave me the habit of perceiving things like objects, props, and other elements that make up a scene as narrative means. I still have those eyes that search for meanings scattered throughout the pieces of the image. Secrets are disguised as things that capture our attention. Through static images, we can further enhance our capacity for observation.*

**Digital photomontage allows for surreal and layered expressions. How do you balance control and spontaneity when composing these images?**

*Finding that balance is always a challenge. Because it's a journey that you want to explore, but you don't know how far you can go. But experimenting is important because you can always embrace something new in your practice, and that's the goal: to keep learning. I think it's very important to try to understand your image in advance, to prospect it, to give it time to manifest itself. It's a conversation and interacting takes time.*



Flora Perpétua #5  
Photography, digital photomontage, glitch art  
80x60cm, 2024

**The term 'computational language' suggests a deep exploration of the mechanics behind image creation. What does this technical-poetic approach look like in your studio practice?**

*I understand that my artistic language is expressed through technological artifacts. From paintbrushes and computers to digital and analog cameras, these are essential tools with which I construct my images. I need to value this in my process, even when I make aesthetic decisions that are very personal in my artistic journey. Thus, in my studio practice, I resonate with these tools to compose my work, and this I could call my technical poetic.*

**Do you see your work as a critique, a reflection, or an acceptance of these realities?**

*I see this as a reflection, as it leads me to fill in gaps with questions that go beyond predefined answers. For this series, I photographed floral arrangements that caught my attention in urban centers. But as I worked on the images, I began to confront this sense of ephemerality that they emanated, achieving a more pictorial finish by confronting the apparent artificiality that these flowers carried, reflecting a kind of melancholy so common in our contemporary world.*

**How do you decide where to focus your lens—literally and metaphorically?**

*My lens is focused on details. I find that I always maintain a cropped point of view. This allows me to add metaphorical thoughts to visual narratives. It's all about details and different points of view on ordinary things. Through photography, this "elastic medium", I feel compelled to compose images capable of achieving a certain abstraction.*

Flora Perpétua #7  
Photography, digital photomontage, glitch art  
80x60cm, 2024



Flora Perpétua #16  
Photography, digital photomontage, glitch art  
80x60cm, 2024



**How do you hope viewers will interpret the visual "dialogues" you create between tradition and technology in your work? What questions do you want your images to provoke?**

*I intend to displace the viewers from the moment. To provoke them with digitally modified images that belong to the present, but that can speak of the past or the future. Allowing the sensation of the passage of time not as a continuous movement, but as something that can be fragmented. Because I believe that we need to stay connected to the past to better understand our humanity.*

*Do we remain the same? What makes us different in the present?*

*What habits do we spontaneously preserve?*

*Are half-lies half-truths?*

*How do others prefer to name that which they only half know?*

Flora Perpétua #7/ 8/ 17  
Photography, digital photomontage, glitch art  
80x60cm, 2024



