

FRANCISCA CARDOSO PATROCÍNIO  
SELECTED WORKS 2021 – 2024



*Roses, 2024*  
Book, colored laser print on Daunendruck Natural Paper, red glue binding, red gouache edge painting  
36 pages, 38,6 x 25,8 cm



*Roses, 2024*  
Book, colored laser print on Daunendruck Natural Paper, red glue binding, red gouache edge painting, detail  
36 pages, 38,6 x 25,8 cm

areia s. f. conjunto de pequenas grãos de natureza mineral que se desprenderam das rochas e que se encontram nas praias e nos desertos

areia s. f. 1. barro; 2. (figurado) fragilidade

caos s. m. grande confusão; desordem

erção s. f. (geologia) fenômeno que resulta da atividade do ar, do vento, do fogo e dos seres vivos, e que altera o relevo terrestre

esquecer v. t. 1. deixar sair da memória; 2. não fazer caso de, esquecer; 3. omitir // v. refl. não se lembrar, contr. esquecer-se de

frágil adj. t. que quebra facilmente; 2. de pouca duração

fragmento s. m. porção de uma coisa quebrada; fracção

pó s. m. 1. fragmentos que andam suspensos no ar; poeira; 2. substância mole e que ficará reduzida a partículas minúsculas

ruína s. f. 1. ato ou efeito de ruir; 2. ruína ou destruição de um edifício; desmoronamento; 3. destruição; 4. (figurado) decadência

tempo s. m. 1. sucessão de momentos, horas, dias, anos, em que se dão acontecimentos; 2. condições atmosféricas em dado momento e num certo lugar; 3. ocasião, oportunidade; 4. época, período; 5. (gramática) forma verbal que indica o momento em que a ação se realiza; 6. dialeto: lugar; 7. prazo

areia s. f. conjunto de pequenos grãos de natureza mineral que se desprenderam das rochas e que se encontram nas praias e nos desertos

argila s. f. 1. barro; 2. (figurado) fragilidade

caos s. m. grande confusão; desordem

erosão s. f. (geologia) fenômeno que resulta da atividade do ar, do vento, da água e dos seres vivos, e que altera o relevo terrestre

esquecer j. v. tr. 1. deixar sair da memória; 2. não fazer caso de; desprezar; 3. omitir; || v. refl. não se lembrar, contr. esquecer-se de

frágil adj. 1. que quebra facilmente; 2. de pouca duração

fragmento s. m. porção de uma coisa quebrada; fraccão

pó s. m. 1. fragmentos que andam suspensos no ar; poeira; 2. substância moída até ficar reduzida a partículas minúsculas

ruína s. f. 1. acto ou efeno de ruir; 2. restos ou destroços de um edificio desmoronado; 3. destruição; 4. (figurado) decadência

tempo s. m. 1. sucessão de momentos, horas, dias, anos, em que se dão acontecimentos; 2. condições atmosféricas em dado momento e num certo lugar; 3. ocasião própria; oportunidade; 4. época, período; 5. (gramática) flexão verbal que indica o momento em que a ação se realiza; 6. demora; vagar; 7. prazo



The hand carries the gift and offers it. Fitting in the palm of the hand - the ultimate container - becomes the measure unity for the pieces presented in the small exhibition space. Carefully chosen, all wrapped in colorful paper and embellished with big shiny bows, gifts are a manifestation of the social relations we establish with each other. We gift for love, friendship, politeness or political reasons. For grief, life and celebration.

Giving, or gifting something to someone is a practice that exists since the beginning of human civilization, or that even predates it, story tells. It is believed that when we were still living in caves, this gesture was used among each other. From unusual shaped rocks to animal teeth, gifts were given as a sign of appreciation and used to strengthen social connections. Then gifts changed and adapted with time, reflecting the socio-political, cultural and economical, as well as material and emotional dimensions of their context. Sometimes easy, other times difficult to choose, gifts reaffirm our connection to others. Small or big, they defy the idea of value and worth.

Books, socks, flowers, rings, rings, rings. Small packages, big love.

Exhibition text by Francisca Patrocínio

*a chama que quase apaga com o sopro do ar, 2023*

Hand molded wax-candle

GIFT, Toni-Areal, Zurich, co-organized and curated with Anne-Sophie Knobloch, featured in [Rundgang.io](http://Rundgang.io)



*fuzz fuzz, 2023*

Stoneware, moss, tape, audio-system, 2-channel audio, looped, variable dimensions  
ETH Klimarunde, Zurich, collaboration with Massimiliano Rossetto



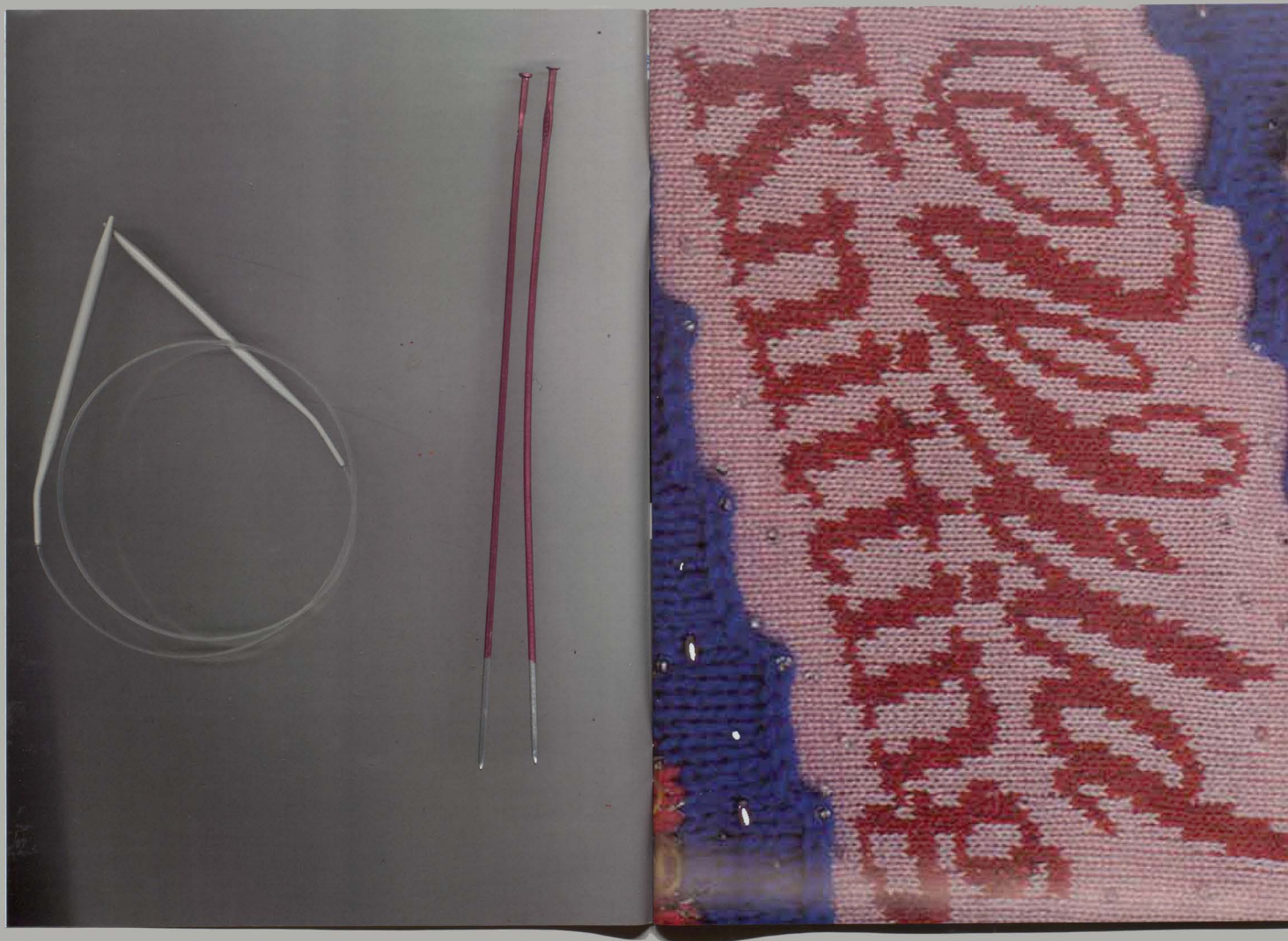
In *fuzz fuzz*, hand-moulded clay bodies emerge as echoes of natural spaces - an extension of a hypothetical inhabited landscape where encounters can take place. In exploring the relationship between organisms and the environment, the artists question ideas of sensibility and interdependence.

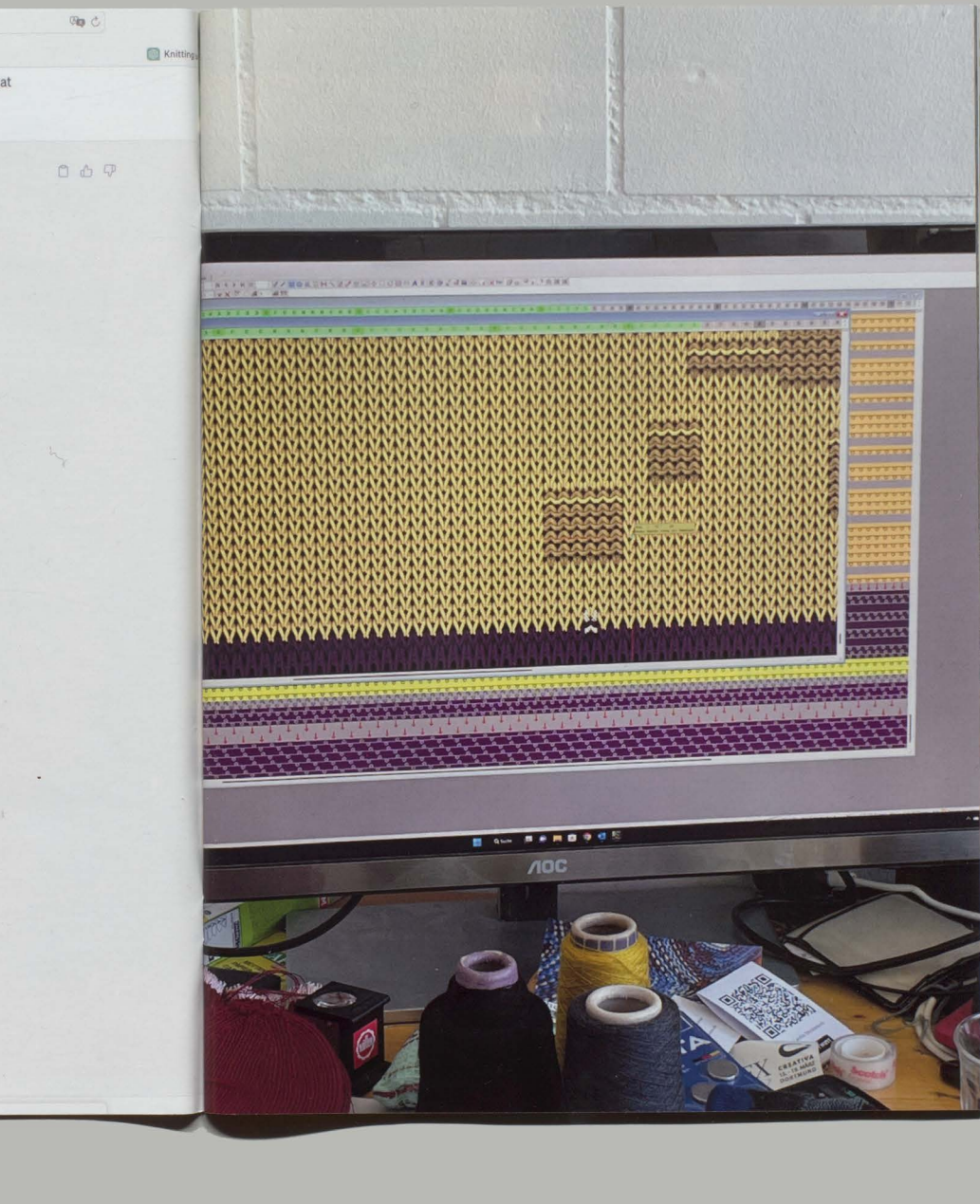
The clay bodies are covered by moss belonging to the diverse group of bryophytes, small but vital plants made up of three distinct groups: mosses, liverworts and hornworts. Found in diverse ecosystems including forests, grasslands, wetlands, tundra and even cities, these plants play a critical role in the Earth's ecosystem, regulating water and nutrient cycles, providing habitats for other organisms and sequestering carbon from the atmosphere. With this work, the artist duo Francisca Patrocínio and Massimiliano Rossetto deepen the understanding of interconnections through sculpture and sound material, attempting to make a collective of organisms tangible. A place where bodies encounter each other in a landscape of wetness, fuzz and queer resilience.

*fuzz fuzz*, 2023

Stoneware, moss, tape, audio-system, 2-channel audio, looped, variable dimensions, detail  
ETH Klimarunde, Zurich, collaboration with Massimiliano Rossetto







The Knitting Club is a project developed by Anaïs Strübin, Élisabeth Féraud, Francisca Patrocínio and Selina Zürcher, focusing on knitting practices. Through a series of discussions, workshops, and shared experiences, they explored various aspects of knitting, from its historical significance to contemporary interpretations. Drawing from their diverse interests and approaches to knitting practices, each member of the club contributed with research material, their own perspectives and references. As part of the project they developed a zine that compiles their collective explorations. Featuring a blend of visual research, knitting material and experiments, speculative conversations, and personal reflections on knitting techniques. With a focus on image-based content, the publication aimed to capture the multifaceted nature of knitting and its intersection with art, design, and social discourse.

*The Knitting Club Zine, 2023*  
 50 edition Digital print on glossy paper, A4, detail  
 Collaboration with Anaïs Strübin, Élisabeth Féraud and Selina Zürcher



*Spaces of encounter: Sew to mend, or Sewing as a lifestyle, 2023 – ongoing*  
Fabric scraps and thread stretched on canvas, 2 channel video on iPad screens, loop, variable dimensions  
Toni-Areal, Zurich



*Spaces of encounter: Sew to mend, or Sewing as a lifestyle, 2023 – ongoing*  
Fabric scraps and thread stretched on canvas, 2 channel video on iPad screens, loop, variable dimensions  
Toni-Areal, Zurich



*In I was floating at the surface, looking between spaces*, hand moulded sculptural glazed vessels are presented in form of landscapes, as a reminiscence of corals and cliffs. The work arises from the gestures of drinking, transporting, containing, and over floating water. The creation of the pieces is made with natural materials: water and clay.

The vessels, shared in a fluid motion, can circulate, be touched and experienced by others in the exhibition space. The earthy colours represent the foundation we stand on - the different sediments consisting of rocks and minerals that are solid but at the same time moving, shifting, and ever-changing.

*I was floating at the surface, looking between spaces* indicates a physical presence in a water space with the sensation of floating in the water line between elements and a mental state of seeing across the spaces that separate two or more layers.

*I was floating on the surface, looking between spaces*, 2023

Glazed stoneware, water

OnCurating Space, Zurich, collaboration with Massimiliano Rossetto



*I was floating on the surface, looking between spaces, 2023*  
Glazed stoneware, water  
OnCurating Space, Zurich, collaboration with Massimiliano Rossetto



*Cor*, 2022

Weld, daisy, dark daisy, madder, transparent vinyl sticker glued on glass jars, water  
Galeria Municipal do Porto, Portugal, photographed by Renato Cruz Santos

COMO É QUE PODEMOS FAZER EM CONJUNTO?  
COMO É QUE PODEMOS CONSTRUIR EM CONJUNTO?  
COMO É QUE PODEMOS IMAGINAR EM CONJUNTO?

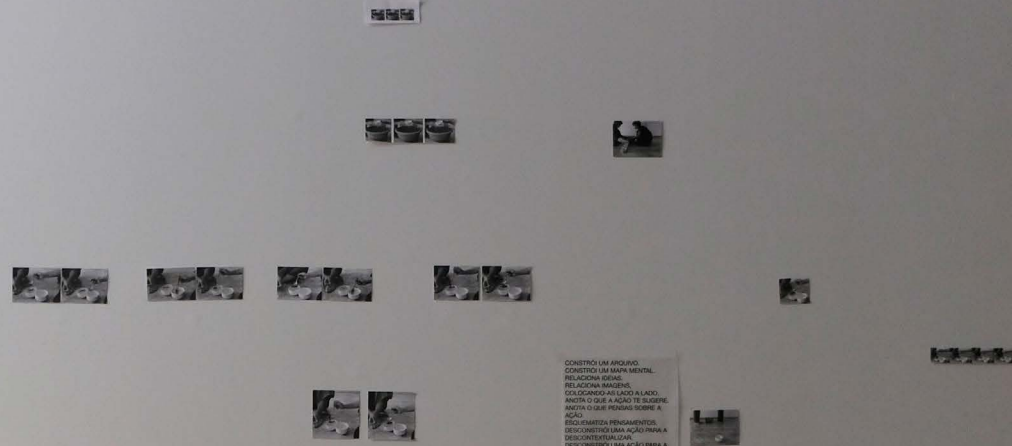
REGRAS DE OPERAÇÃO

FAZER UMA AÇÃO, FAZER NON-STOP, FAZER COMO  
ESPAÇO DE EXPERIMENTAÇÃO, A PENSAR NOS  
MOMENTOS COMO DE CONSTRUIR E COMO DE  
DESCONSTRUIR/AMPLIFICAR.

CONSTRUIR UM ARQUIVO, PENSAR AS IMAGENS, O  
ESPAÇO QUE ELAS OCUPAM E COMO, COMO TAMBÉM  
SE RELACIONAM ENTRE SI.

IMAGINAR EM CONJUNTO, É BRINCAR,  
IMAGINAR COMO UM ESPAÇO DE DIÁLOGO.

FAZER 30 MIN. A CONSTRUIR 30 MIN. - IMAGINA 30 MIN.  
FAZER 15 MIN. A CONSTRUIR 15 MIN. - IMAGINA 30 MIN.  
FAZER 15 MIN. A CONSTRUIR 15 MIN. - IMAGINAR 15 MIN.  
FAZER NA PRIMEIRA PARTE DO DIA, CONSTRUIR NA  
SEGUNDA, IMAGINAR NA TERCEIRA  
FAZER DE MANHÃ, CONSTRUIR À TARDE, IMAGINAR À  
NOITE.



CONSTRUIR UM ARQUIVO,  
CONSTRUIR UM MAPA MENTAL,  
RELACIONAR IMAGENS,  
RELACIONAR IMAGENS,  
COLACIONDO-AS LADO A LADO,  
ANTES QUE AÇÃO TE SURTISSSE,  
ANTES QUE PENSAR SOBRE A  
AÇÃO.  
RECONSTRUIR/AMPLIFICAR/  
DESCONSTRUIR UMA AÇÃO PARA A  
DESCONSTRUIR UMA  
DESCONSTRUIR UMA AÇÃO PARA A  
POSSÍVEIS DE UMA CENA  
DIFERENTE.  
ALTERAR ESCALAS DE RECORTE,  
ALTERAR ESCALAS DE  
SOBEREIGNIDADES.  
ESTRUTURAS PARA SUJEITOS NOVAS  
LITURGIAS  
MÓDULO PARA CRIAR IMAGENS  
LEGENDA AS AÇÕES  
LEGENDA PARA O CONSTRUIR UMA  
NARRATIVA.



*São precisas duas pessoas para beber um copo de água, 2021*  
Performative action in the shared space: various objects; research material: printing, marking, image shooting and projection  
oMuseu FBAUP, Porto, Portugal, collaboration with Leonor Talefe





*It takes two people to drink a glass of water is a moment of encounter,  
is a routine action, an act of articulation, a space of compromise.  
It takes two people to drink a glass of water is a reflection on the gesture,  
is working together, learning to notice.  
It's a conversation,  
thinking about the two parts and thinking about the whole,  
deconstructing the gesture and thinking about building something together.  
It's an exercise of mutual help.  
It's a dialog that projects itself.  
Because it takes two people to hold hands.  
Because it takes two people to talk.*

*São precisas duas pessoas para beber um copo de água, 2021*  
Performative action in the shared space: various objects; research material: printing, marking, image shooting and projection  
oMuseu FBAUP, Porto, Portugal, collaboration with Leonor Talefe

TIME

RESEARCH 10MIN + TALK 10MIN + BUILD 10MIN

RESEARCH ONE DAY, TALK WITH DIFFERENT PEOPLE ABOUT  
THE SUBJECT YOU RESEARCHED, BUILD DURING A WEEK.

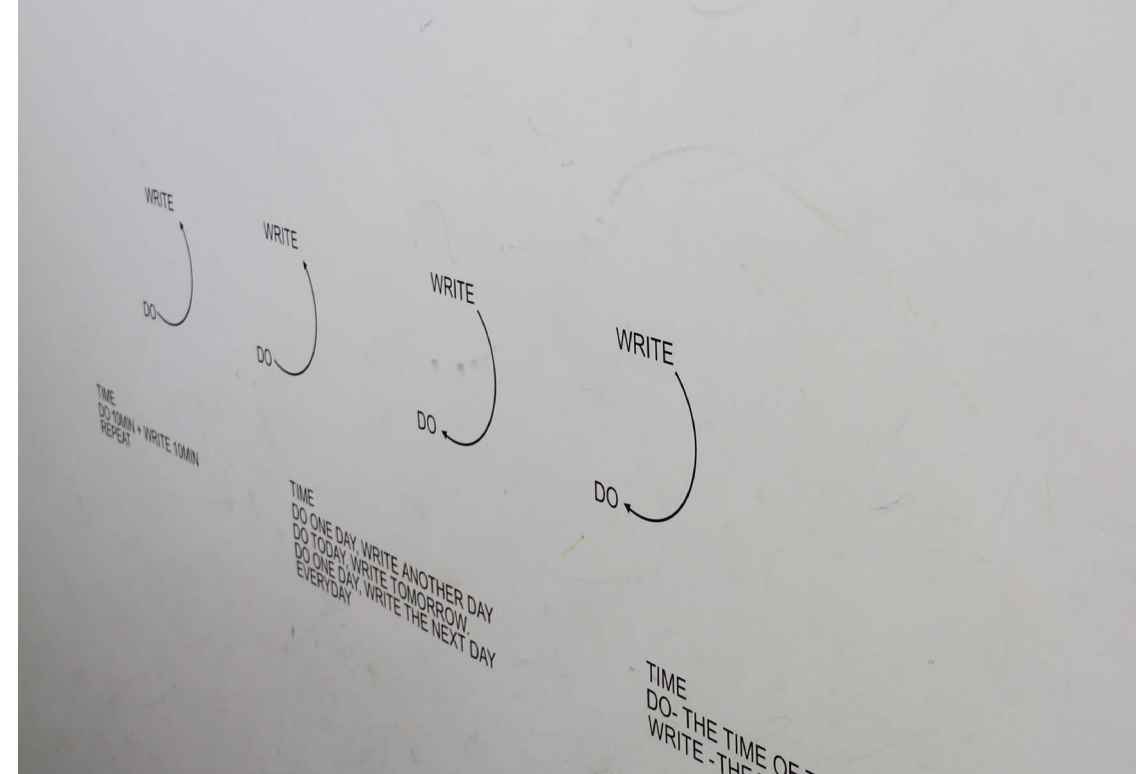
RESEARCH HALF AN HOUR, TALK ONE HOUR,  
BUILD ONE HOUR AND A HALF

OPERATION RULES:

RESEARCH NON-STOP, WITHOUT TAKING NOTES,  
ANY KIND OF NOTES. FOCUS, MEMORIZE.

TALK ABOUT WHAT YOU'VE RESEARCHED.  
NON-STOP. FOCUS. REMEMBER EVERYTHING AND CONNECT IDEAS

BUILD FROM WHAT YOU RESEARCHED AND TALKED ABOUT.  
FOCUS ON MAKING YOUR IDEAS TANGIBLE



$1+1=3$

What can a map do?

a non-linear narrative, that questions, that points, that indicates?

What does it mean to us? what is its meaning?

where does it take us? and what comes next?

things that aren't places, a space for dialog.

$1+1=3$  is a space for: reflection, action, dialogue, orientation, disorientation, options (choices), transformation and assimilation.

A space to: start again, be secure and be stable, find/lose again, take risks, play, question, learn, know how to be alone/know how to be with everyone, feel small/and big.

$1+1=3$ , 2021

Black cut-out vinyl sticker

Access to oMuseu FBAUP, Porto, Portugal, collaboration with Leonor Talefe

## CV Francisca Cardoso Patrocínio

Born in Porto, Portugal, in 1999  
Lives and works in Zürich, CH

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### Education

2022 – 2024 Master of Fine Arts, Zurich University of the Arts, CH  
2017 – 2021 BA of Fine Arts - Sculpture, Faculty of Fine Arts, University of Porto, PT  
2020 – 2021 Erasmus Studies Program at the Academy of Fine Arts in Vienna, AT  
2014 – 2017 Secondary Artistic School Soares dos Reis - Ceramic, Decorative Painting and specialization in Printmaking techniques, Porto, PT

### Selected Exhibitions

2024 *making space*, finding form, Diploma Exhibition MFA, ZHdK, CH  
2023 *GIFT*, Toni-Areal, Zurich CH  
2023 *Of Each Absence*, ETH Zurich, CH  
2023 *Wounded and healing waters*, OnCurating, Zurich, CH  
2022 *EntreMontra*, Parnaso Building, Porto, PT  
2022 *VIDEODREAMS #1*, Práticas dos Imaginários, FBAUP, Porto, PT  
2022 *Assembly of Plants*, Galeria Municipal do Porto, Porto, PT  
2021 *Present Continuous*, AlmadaPonto, Porto, PT  
2021 *yH brid Spaces*, Billboard installation, FLUC Vienna, AT  
2021 *Vinte Rasgos - Clarabóia*, BA Sculpture Diploma Exhibition, FBAUP, Porto, PT  
2020 *Emergências*, Contextile 2020, Biennial of Contemporary Textile Art, at the Guimarães Design Institute, PT

### Selected Artistic Residencies/Summer Schools

2023 *Art and Activism Summer School*, IfCAR and Istituto Svizzero in Rome, IT  
2022 *Órbita #2*, Festival Súbito, Agit Lab and Águeda City Council, Aveiro, PT  
2020 *Displacements*, 3rd edition, Santo Tirso International Museum of Contemporary Sculpture and Faculty of Fine Arts of the University of Porto, PT

### Prize and grants

2021 *Prémio Aquisição FBAUP*, Honorable Mention BA Fine Arts Diploma Work, with Leonor Talefe  
2020 Erasmus Studies Programm Grant, FBAUP, PT with Akbild Kunst Wien, AT

### Selected Courses/Masterclasses/Workshops

2021 *Temporary collections* with Tiina Sööt & Dorothea Zeyringer, Kunstraum Niederösterreich, AT  
2020 *Between each forkfull is a full breath*, with Inês Neto dos Santos, Open School East, London, UK  
2019 *Food Cosmogonies*, The Gramounce collective, UK in collaboration with the Institute for Postnatural Studies in Madrid, ES  
2016 – 2017 *Illustrated Books from Start to Finish: Photography, Illustration, Engraving and Binding*, FBAUP, Porto, PT

### Selected Publications

2024 *LOVE*, Diploma Publication, 350 edition, with Anaïs Strübin, Arthur Heck, Élisabeth Féraud, Inês Henriques and Massimiliano Rossetto, to be published in June by ZHdK, Zurich, CH  
2024 *Roses*, Laser print on Daunendruck paper, launched at Soft Launch, Zurich, CH  
2024 *Blue Hour/Hora Azul*, A Glossary of More Than Words, MFA thesis, ZHdK, CH  
2024 *I will never show this to anyone*, Collective Leporello Book, Zurich, CH  
2023 *The Knitting Club Zine*, 50 edition digital print on glossy paper, with Anaïs Strübin, Élisabeth Féraud and Selina Zürcher, Zurich, CH  
2017 *Cidades Invisíveis*, 6 edition Silkscreen and Linocut, Porto, PT

### Event

2023 *Book Machines*, presentation of *The Knitting Club Zine*, ZHdK, Zurich, CH