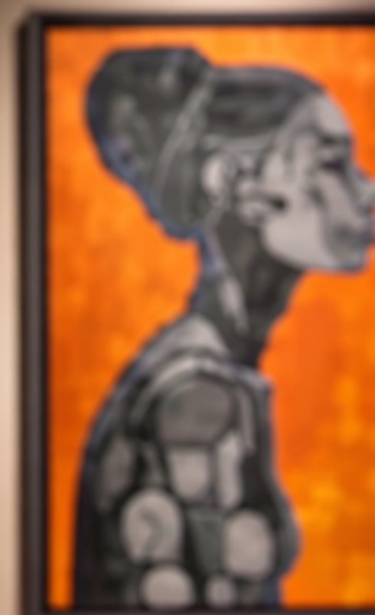


ARTIST PORTFOLIO 2026

FOSSIL BODY

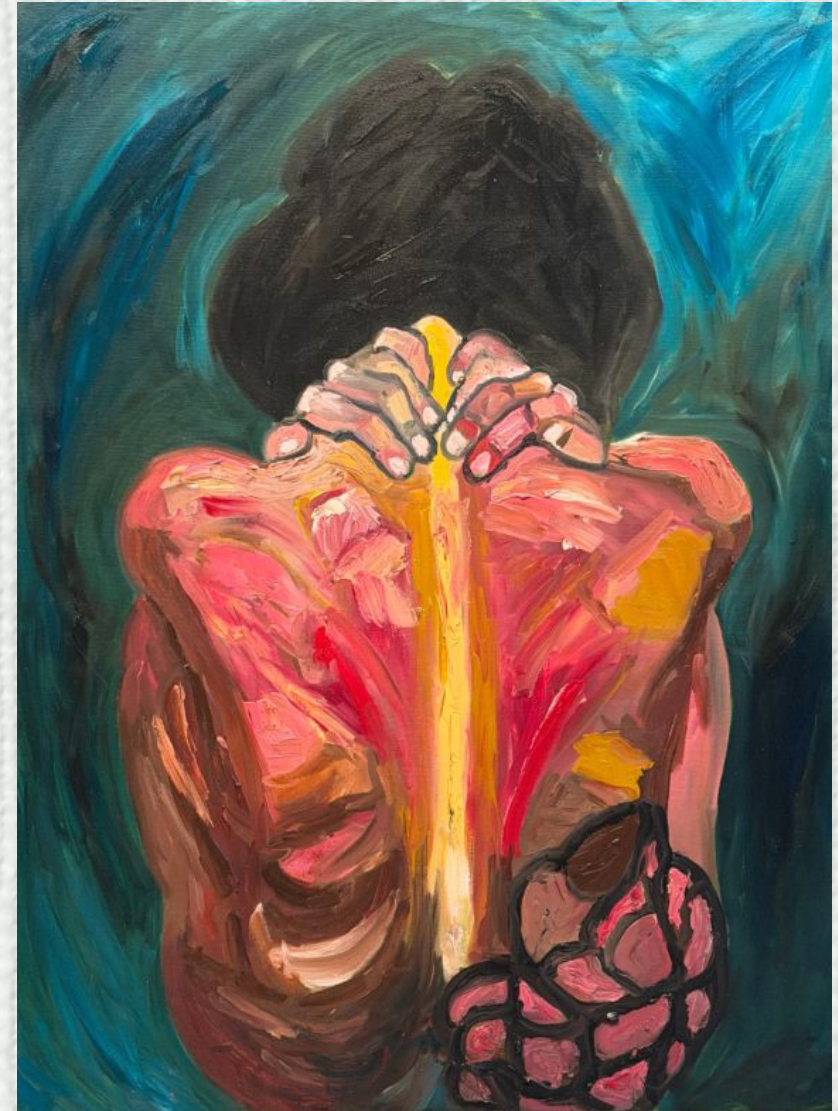
PATRICK ALEX

PAINTING, MEMORY AND
ARCHAEOLOGIES OF THE BODY



POETIC PRINCIPLE

Each figure is treated as a surface of inscription. Here, psychological and emotional experiences leave layers that endure, even when words can no longer be found.



MY WORK BEGINS WITH THE BODY

My work begins with the body as a site of inscription and with mental health as lived experience. I am interested in the body shaped by psychological and emotional states (tension, withdrawal, vulnerability, protection and resistance) rather than in an ideal form.

The segmented organic forms that constitute the figures act as sediment: layers of experience that accumulate, compress and transform the body.

They are not ornaments, but traces of what remains silently inscribed in matter. The intense backgrounds remove the figures from a specific time and place. The image ceases to illustrate a particular story and instead sustains a presence.

I EXPLORE WHAT
THE MIND ENDURES
AND THE BODY PRESERVES

A FOSSIL IS NOT ABSENCE. IT IS CONDENSED PRESENCE.



Fossil Body refers to a body shaped by deposits of time and experience. The figure preserves traces without becoming a literal document: it transforms psychological experiences into rhythm, volume and surface.

Painting is a form of excavation: it reveals, conceals, repeats and reorganizes.

The fossil ceases to be an inert remnant. It becomes living memory, a presence condensed in matter.



WHEN DOES THE FIGURE CEASE TO BE A PORTRAIT AND BECOME AN ARCHIVE?

- 01 What remains in the body when an experience can no longer find words?

- 02 How can we give form to psychological and emotional states that have no image of their own?

- 03 How do repetition, color and fragmentation transform silence into presence?

A GRAMMAR BUILT IN LAYERS



BODY

The human figure as a territory of psychological and emotional inscription.

FORM

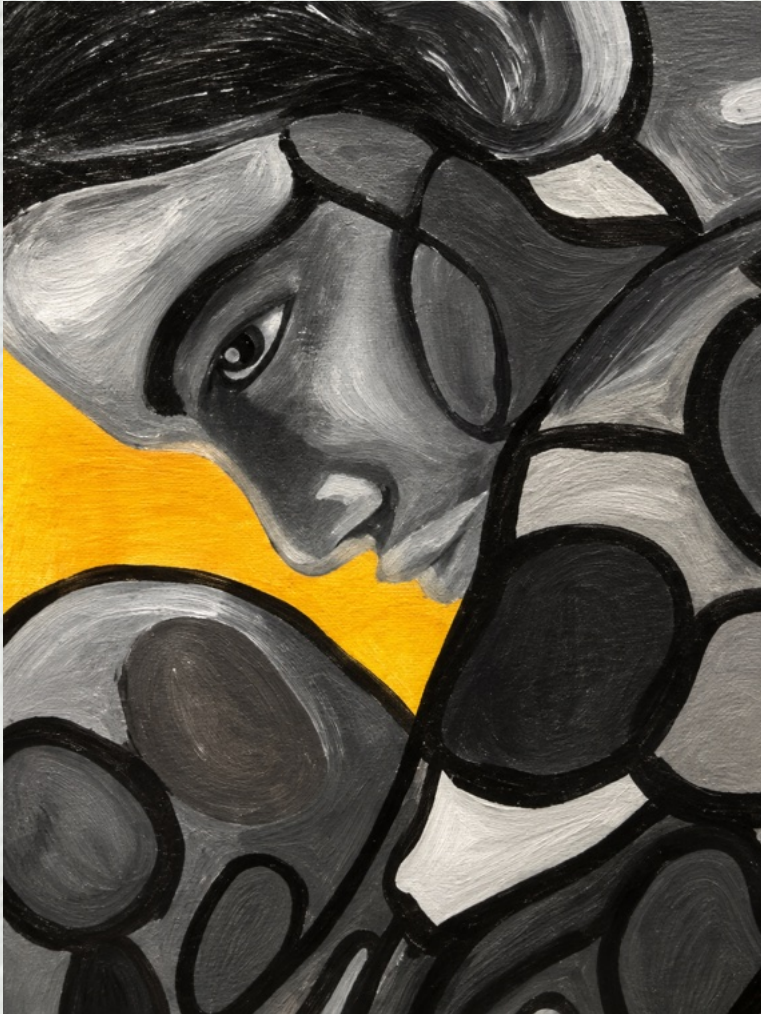
Repeated organic forms suggesting cells, sediments and cycles.

COLOR

Intense fields that remove the figures from a specific time and place.

GESTURE

Layers of acrylic paint, contours and contrasts act as a form of excavation.



ARCHAEOLOGIES OF THE BODY

Figures shaped by
segmented organic forms.

Each body acts as an archive of psychological
and emotional experiences: matter that holds,
accumulates, transforms and endures.



01

THE ORIGIN OF WEIGHT

2026

acrylic and oil on canvas

80 × 60 cm



THE ORIGIN OF WEIGHT

2026 · acrylic and oil on canvas · 80 × 60 cm



02

THE WEIGHT OF SKIN

2026

acrylic and oil on canvas

80 × 60 cm



THE WEIGHT OF SKIN

2026 · acrylic and oil on canvas · 80 x 60 cm



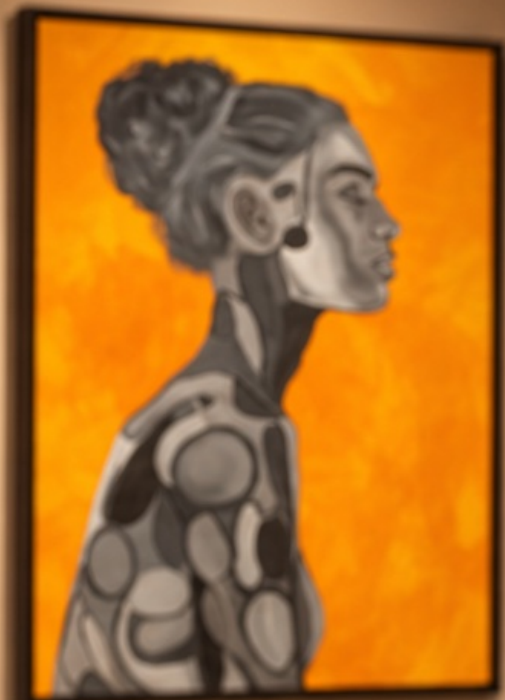
03

ANATOMY OF THE TRACE

2026

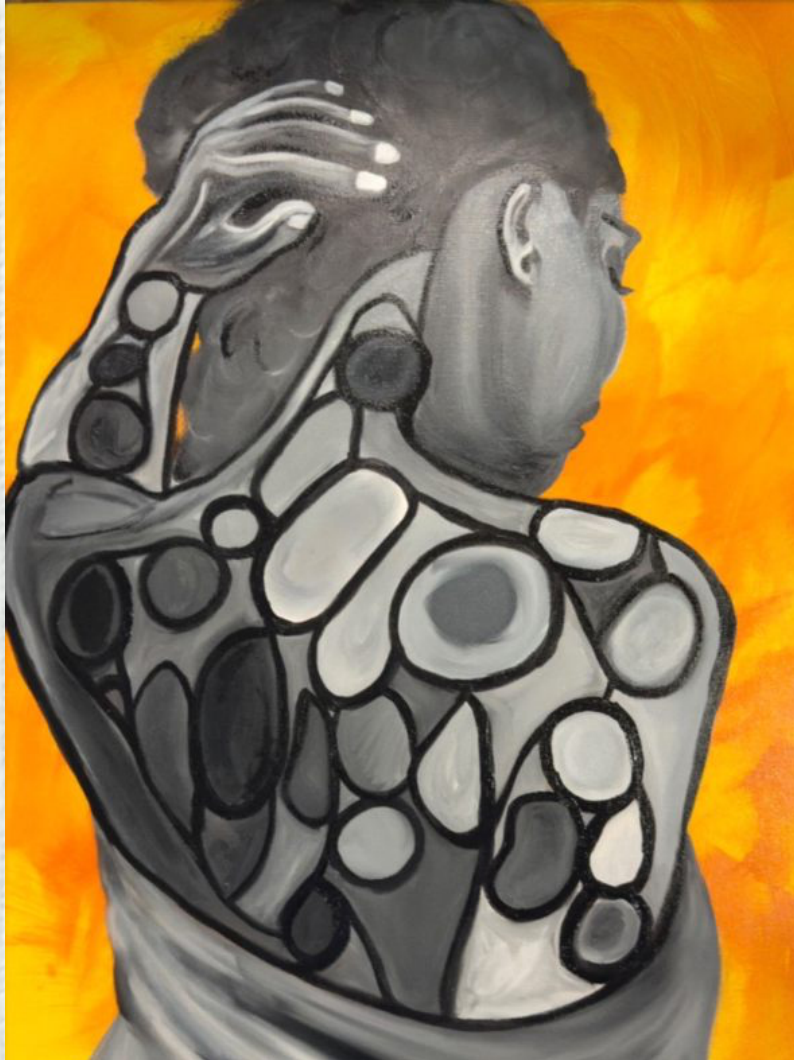
acrylic and oil on canvas

80 × 60 cm



ANATOMY OF THE TRACE

2026 · acrylic and oil on canvas · 80 x 60 cm



04

THE SILENCE THAT SPEAKS

2026

acrylic and oil on canvas

80 × 60 cm



THE SILENCE THAT SPEAKS

2026 · acrylic and oil on canvas · 80 × 60 cm



05

THE WEIGHT OF THE SCAR

2026

acrylic and oil on canvas

80 × 60 cm



THE WEIGHT OF THE SCAR

2026 · acrylic and oil on canvas · 80 × 60 cm



06

THE SILENCE OF THE BODY

2026

acrylic and oil on canvas

80 × 60 cm



THE SILENCE OF THE BODY

2026 · acrylic and oil on canvas · 80 x 60 cm



07

BODY IN PERMANENCE

2026

acrylic and oil on canvas

80 × 60 cm



BODY IN PERMANENCE

2026 · acrylic and oil on canvas · 80 x 60 cm



08

BODY OF SEDIMENT

2026

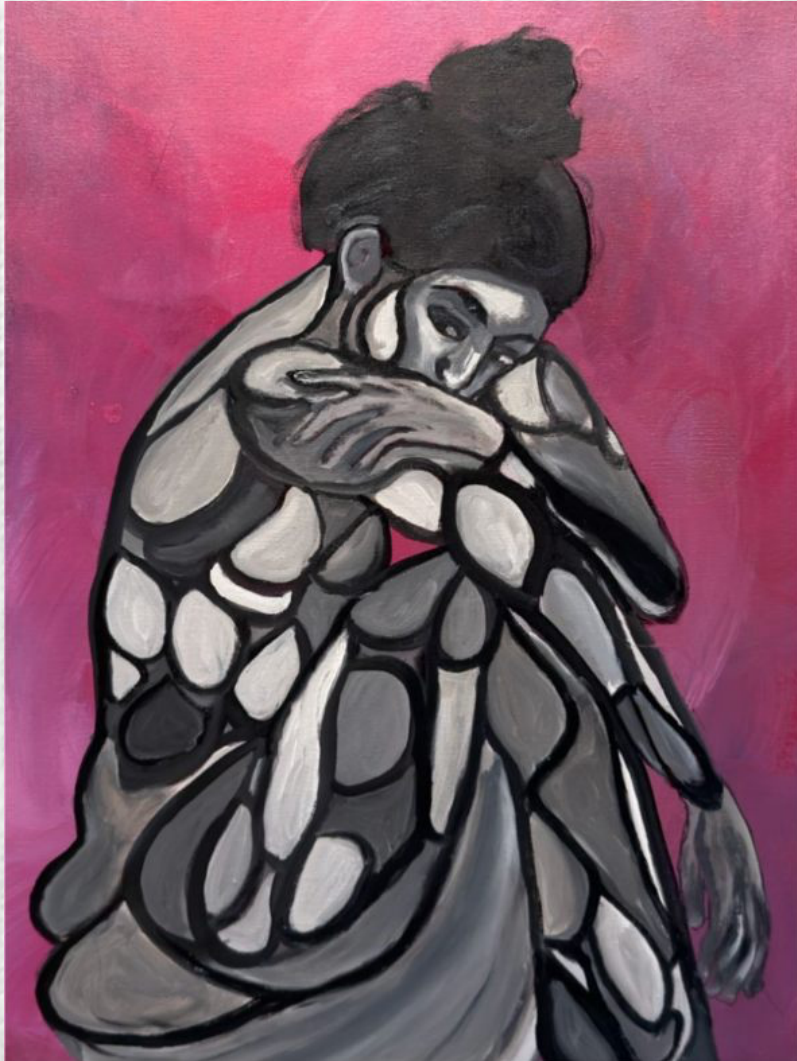
acrylic and oil on canvas

80 × 60 cm



BODY OF SEDIMENT

2026 · acrylic and oil on canvas · 80 × 60 cm



09

BODY OF STONE

2026

acrylic and oil on canvas

60 × 40 cm



BODY OF STONE

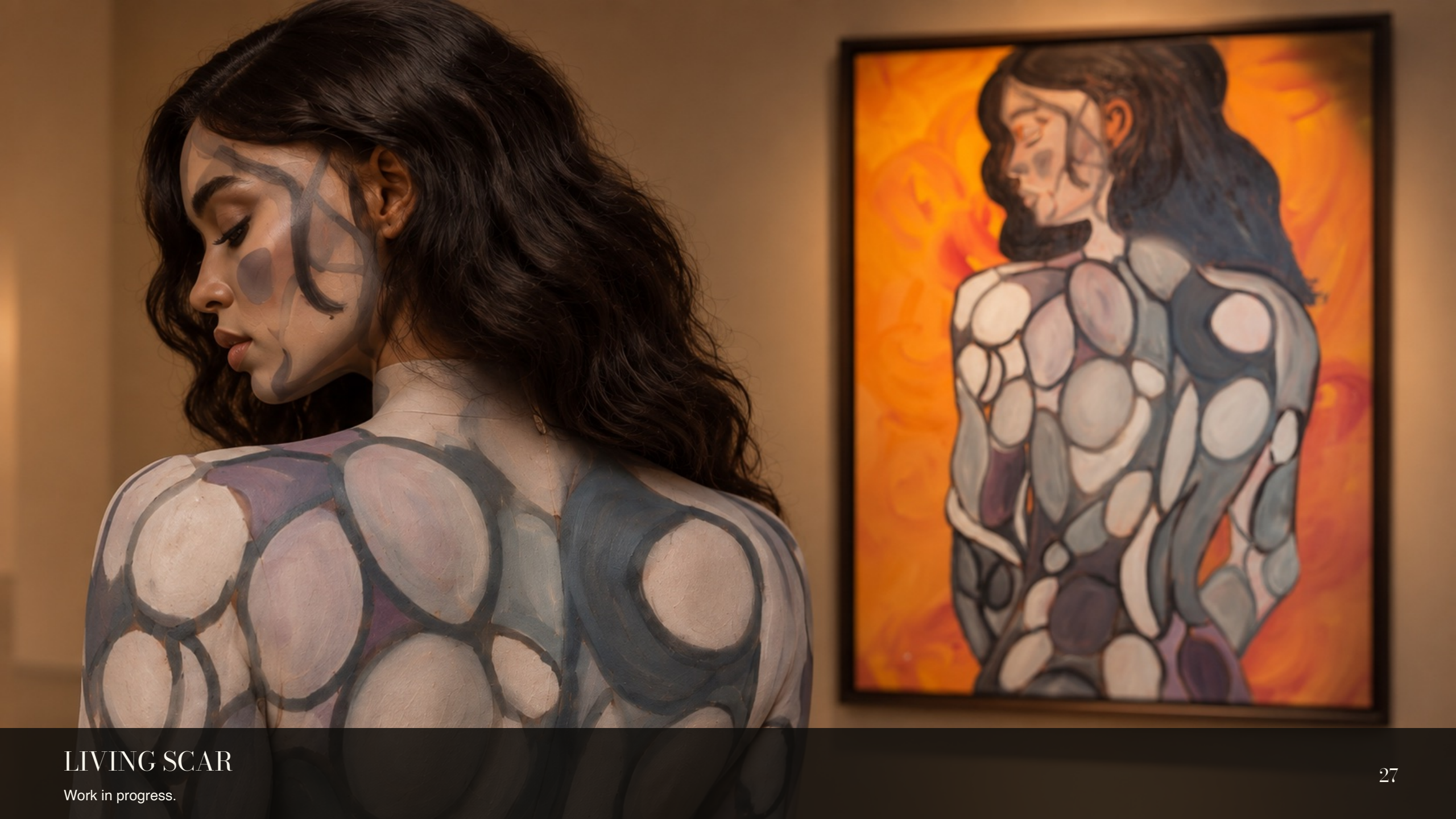
2026 · acrylic and oil on canvas · 60 x 40 cm



10

LIVING SCAR

Work in progress.



LIVING SCAR

Work in progress.



II

SILENCE

2026

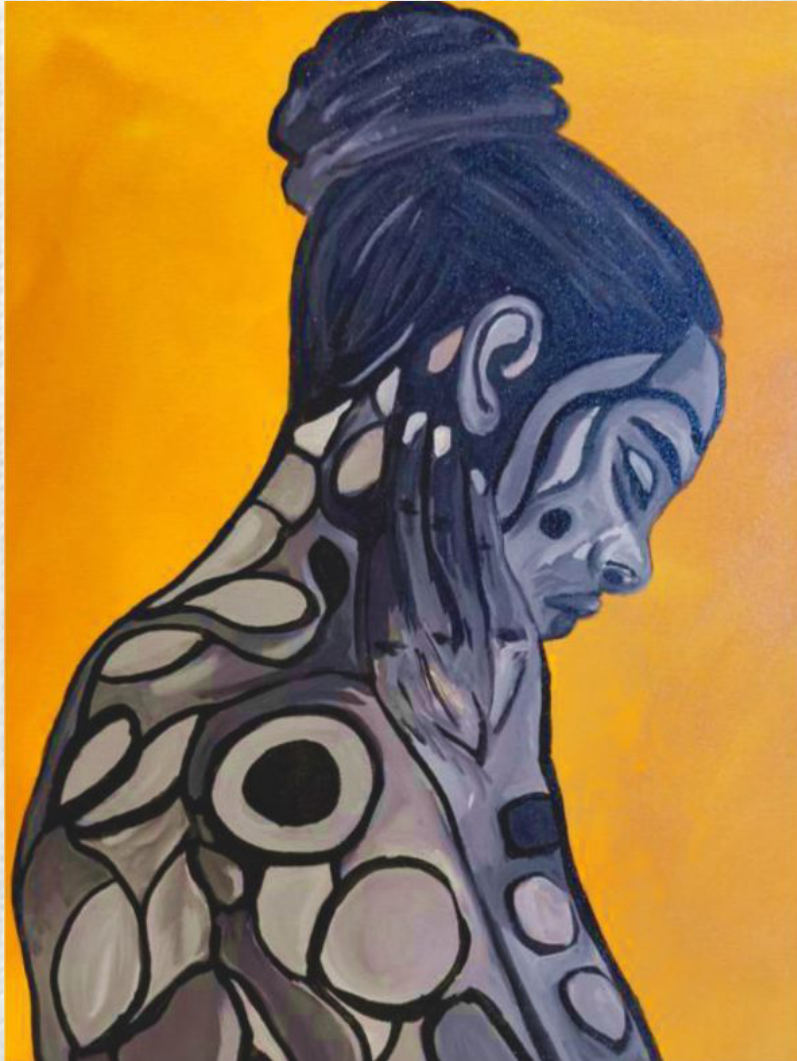
acrylic and oil on canvas

80 × 60 cm



SILENCE

2026 · acrylic and oil on canvas · 80 x 60 cm



12

MARKS OF LIFE

2026

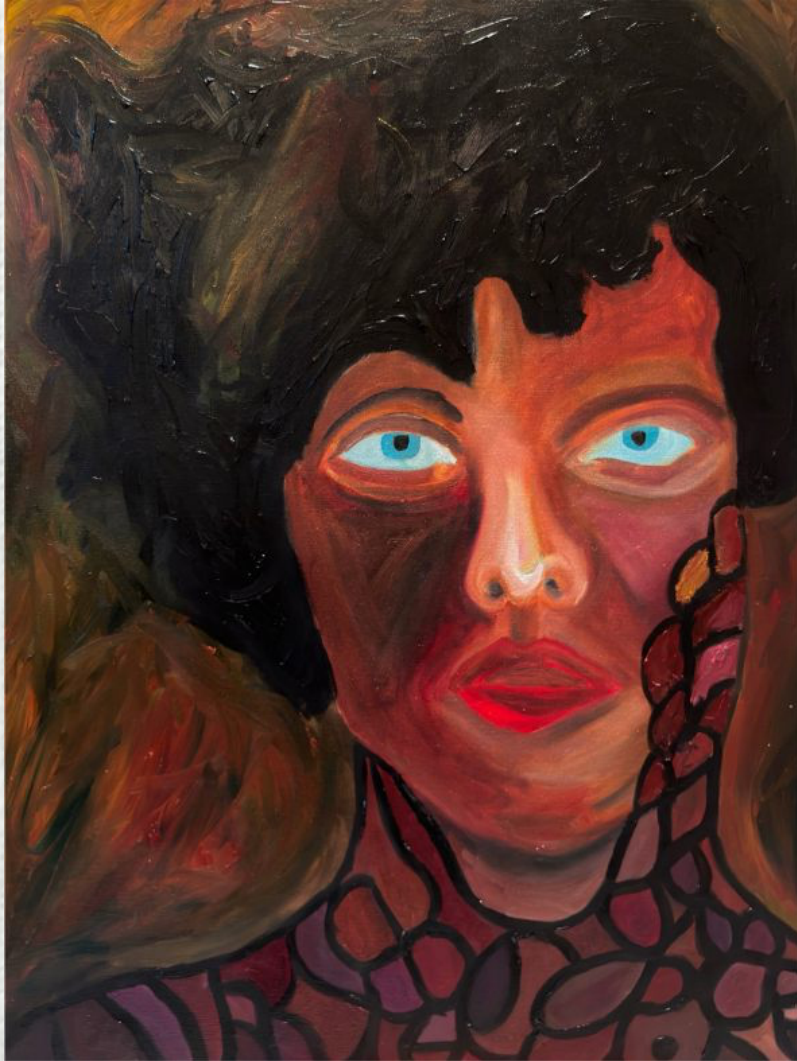
acrylic and oil on canvas

80 × 60 cm



MARKS OF LIFE

2026 · acrylic and oil on canvas · 80 x 60 cm



13

THE PAIN OF SILENCE

2026

acrylic and oil on canvas

80 × 60 cm



THE PAIN OF SILENCE

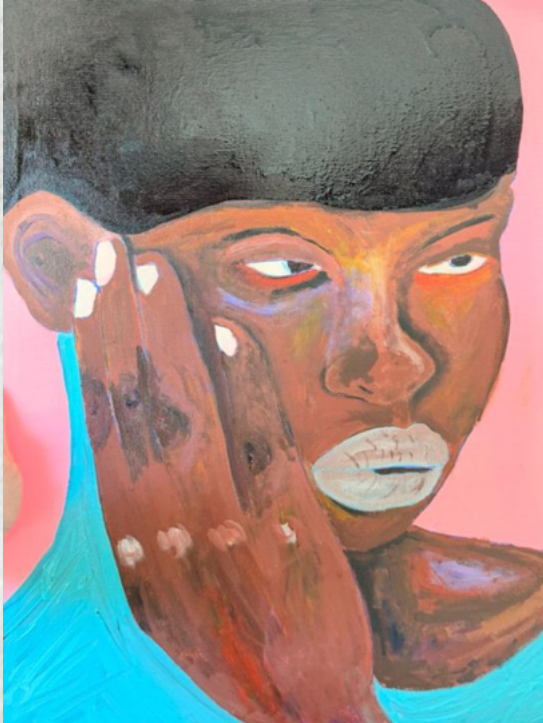
2026 · acrylic and oil on canvas · 80 × 60 cm

FACES AS SURFACE

The face does not confirm identity.
It becomes a passage between presence,
mask and memory.



BODY-MAP I



Feeling

2024 · acrylic on canvas · 80 × 60 cm



Reinventing Oneself

2025 · acrylic on canvas · 80 × 60 cm



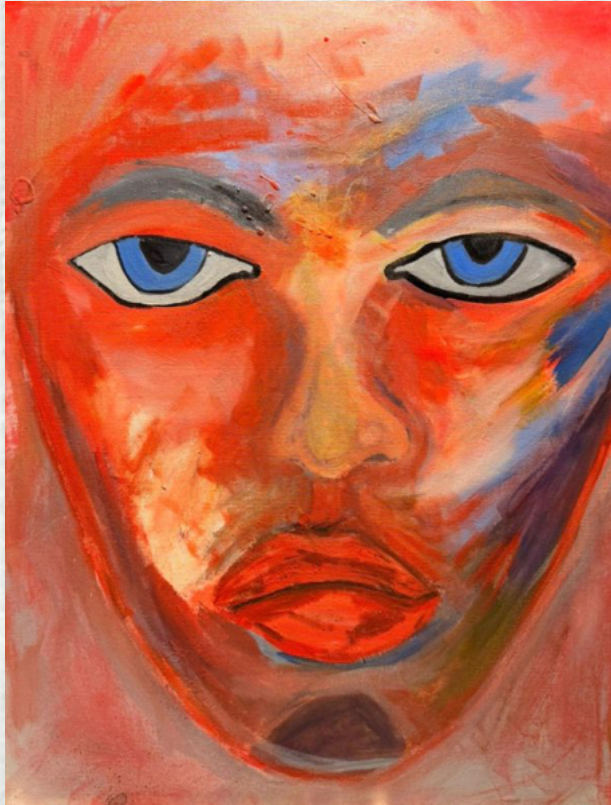
Ecstasy

2025 · acrylic on canvas · 80 × 60 cm



THE FACE HOLDS WHAT LANGUAGE CANNOT REACH

Cartography of Skin I
2026 · acrylic and oil on canvas · 40 × 60 cm



Mineral Red
2024 · acrylic on canvas · 60 × 80 cm

COLOR, GAZE AND MATTER REORGANIZE PRESENCE



Overflow
2025 · acrylic on canvas · 60 × 80 cm

PAINTING AS EXCAVATION

POSTURE

Choose a body capable of holding tension, silence or displacement.

SUSPENSION

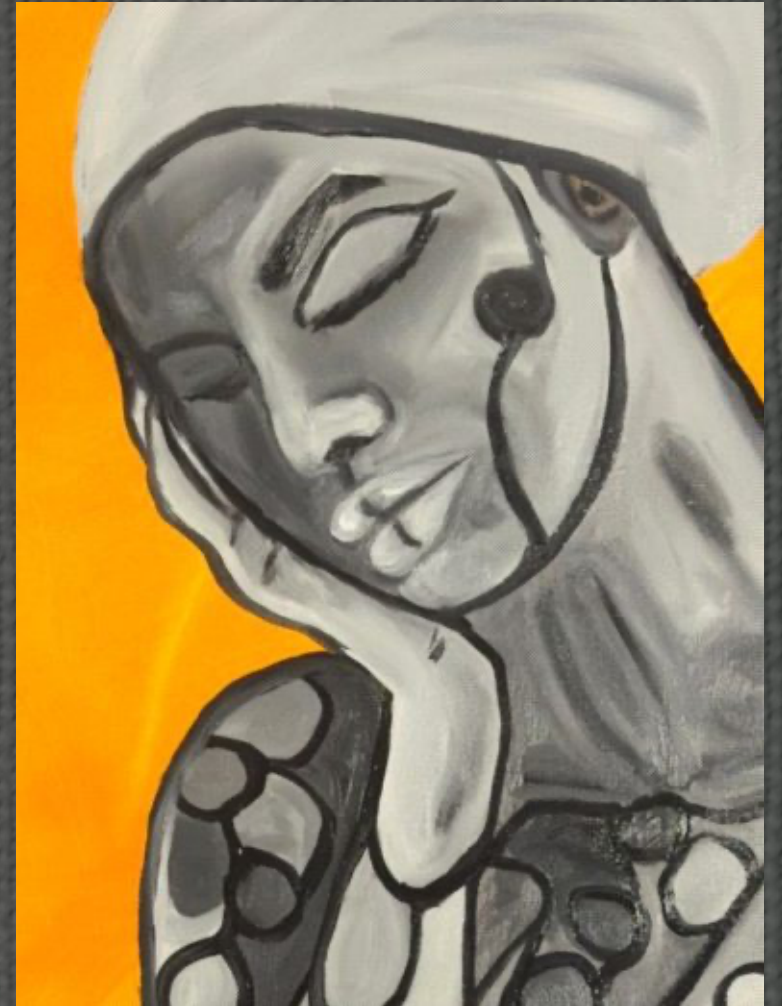
Remove the figure from a narrative setting through a field of color.

STRATIFICATION

Build modules, contours and layers until the skin becomes an archive.

PRESENCE

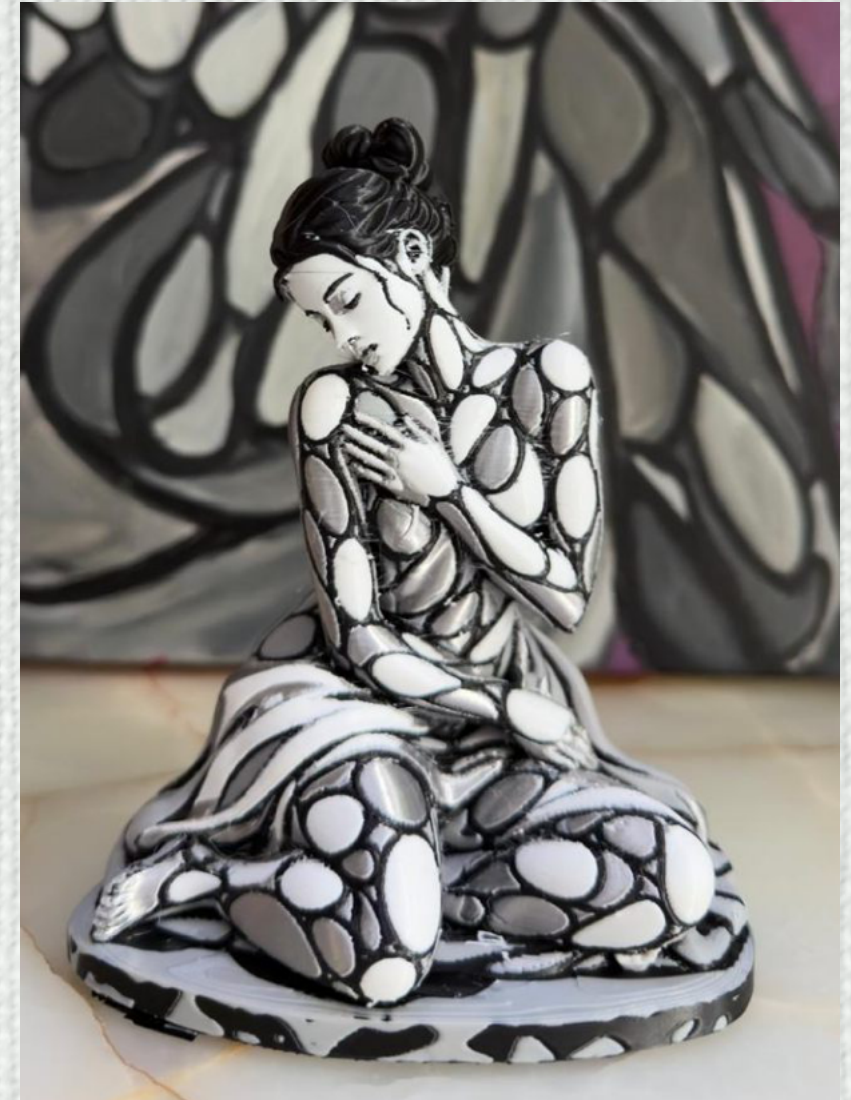
Stop the process when the figure ceases to illustrate and begins to endure.



FROM THE SURFACE TO THE BODY-OBJECT

The research may extend the painted modules into reliefs, sculptures and installations. Modeling by hand, digital modeling and 3D printing will be explored as ways of giving depth to the bodily archive.

Technology is not presented as a technical demonstration. It is part of a poetic process: a way to test what happens when an image of a body acquires volume and occupies space.



PATRICK ALEX

FOSSIL BODY

BRONZE

FOSSIL BODY

40



PATRICK ALEX

FOSSIL BODY

BRONZE



STUDIES OF SCALE AND PRESENCE IN SPACE



DIGITAL SIMULATIONS

The images above are spatial studies, not records of exhibitions. They explore scale, viewing distance and the relationship between artwork, architecture and the viewer's body.



ART AS PERMANENCE AND TRANSFORMATION

Patrick Alex is a visual artist born in Fortaleza, Ceará, Brazil, in 1981. His practice uses painting and the human figure to investigate memory, time, the body and systems of transformation.

His interdisciplinary background brings together artistic practice, technology and the creation of solutions. In *Fossil Body*, these experiences converge in an investigation of the body as an archive, with future developments in painting, objects and digital fabrication.

TECHNICAL INDEX

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ARTIST PORTFOLIO 2022-2026

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FOSSIL BODY

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