

ALESHA ART | EMMA BALDER | NATALIE CHRISTENSEN | FREDDY D'AZURE-HERNÁNDEZ
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Art Reveal magazine



PYLON
by James Paddock

**the colors
of happiness**

Houda Bakkali





Rodrigo Franzão

São Paulo, Brazil

The research is based on the relation that the human being has with the effects and the interferences of himself in the world. By incorporating often non-artistic materials into my works, the central idea is to create a reflection between body, form and world. The body is represented by the behavior of the human being, the form is composed by the use of textile elements and the world is the interpretation that relates gestalt psychology and philosophy of art. In the works, optical phenomena are developed, integrating the viewer by means of kinetic visual processes in order that the works extend in the space of the observer. In addition, also works in art is a style known as material painting in order to strengthen the relationship that art has with life.

My work shows technical and aesthetic, mixing materials of different characteristics and sensitivity in order to build in the viewer a subjective approach to reality. I seek singularities in the field of philosophy, especially in Existentialism, a doctrine that focuses on the analysis of existence and the way humans exist in the world. I look at human behavior the psychological configuration in which we relate to the objects of mass production in order to find a way to make sense of our lives.





Who or what has a lasting influence on your art practice?

There is an invisible world, an invisibility that makes us feel, think and act. I have always reflected on the connection that we have with the objects that are created by the human being to facilitate and make practical our conviviality with the world. Between man and object there is something that we do not see, something that is rich in personal affection, and which dialogues in a common way among all of us, which is the feeling. If we stop to think about it, we have the artist who holds a brush, between the artist and the canvas there is something that is immaterial, nobody sees, but it's there, it exists, which is by many thinkers described as abstract, but which will help the artist to materialize his idea that will be called concrete. I believe that in this process the feeling is the concrete element, because both the artist and the canvas are abstract possibilities. Feeling moves the world, we are taken by it to all moments of our life, how could it be abstract being that it is it that makes us exist? I believe nothing exists until we are driven by feeling. The materialization of the objects of the world is abstract, for the objects are lacking in feeling, thinking or acting. Then they will only exist if the human being exists to give emotion, reason and utility that object.

What is the most challenging part of being an artist?

I think building a name is one of the biggest challenges. The beginning for anything

in life is difficult as it is very uncertain. In addition, there are other challenges such as acceptance of work, personal exposure and the argumentation that will sustain artistic research and give meaning to the work. But perfecting creativity becomes the reward.

In your opinion what does art mean in contemporary culture?

For me contemporary culture is based on mass culture, technological advancements, the introduction of artificial intelligence in people's lives, the exploration of Chemical Engineering, Mechanical Engineering and pharmaceutical research. With the evolution of the internet things seem to happen very fast, even the days seem to be shorter. I believe that Art is the perception necessary to connect all this movement.

How would you describe the art scene in your area?

My work is all based on the elements that can be found in the textile market. So much so that I develop a parallel career as a designer in the creation of fabrics for haute couture. Textile art has become more present, although it still suffers much prejudice, because it is described as a fragile and cheap art. Biennials of textile art around the world have encouraged many artists and greatly boosted this type of market. In the future, I believe that this artistic niche will be more receptive, because not the materials that should be taken into

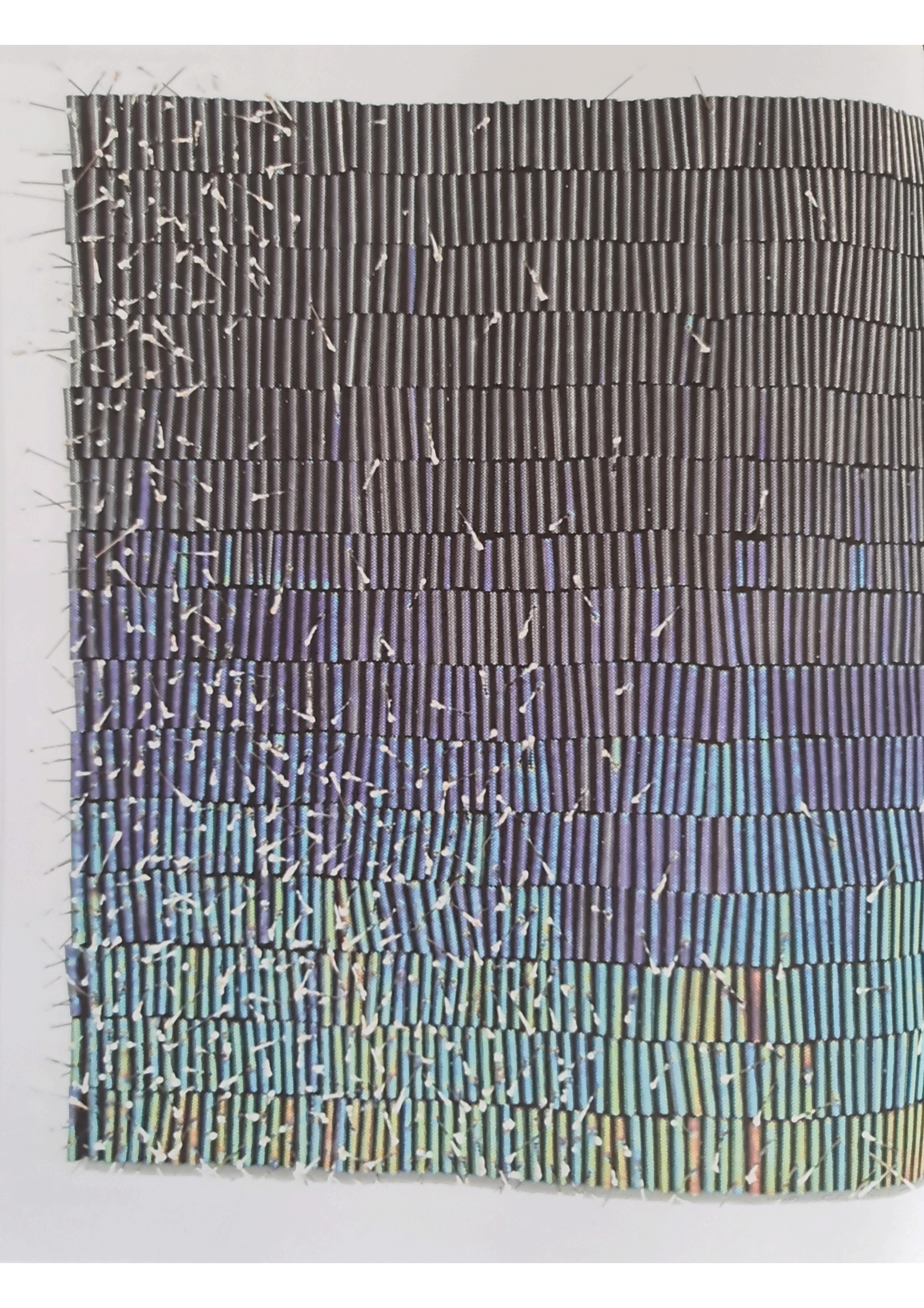
account, but rather the idea, the concept of the work of art being expressed.

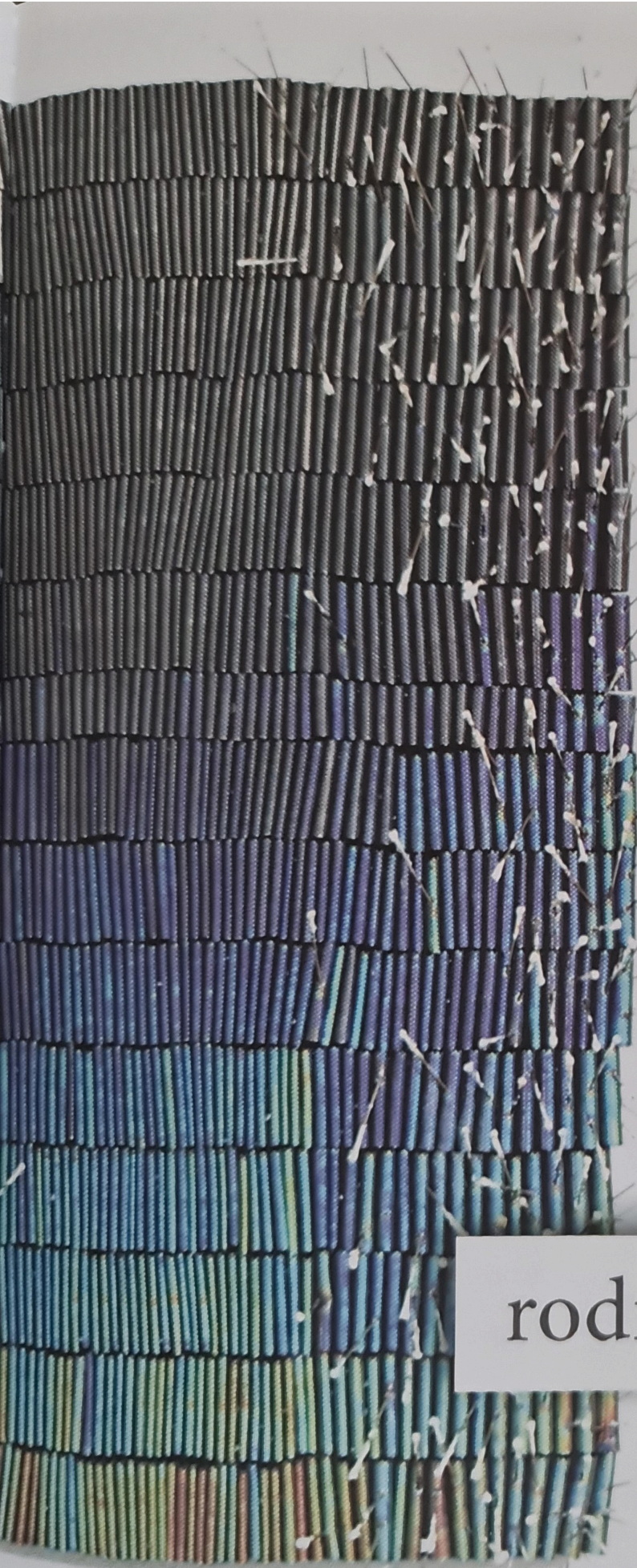
Name three artists you admire.

My main influences are Eva Hesse, she presents the work of art as an object that extends into the space of the observer; Günther Uecker, studied the optical phenomena that integrated the viewer and Antoni Tàpies, worked in a style that became known as painting material. I also like the ideas of Robert Rauschenberg when he says that painting is about art and life, and that neither can be created. My idea for art is to approach a subjective style, which translates the feeling I have experienced in the world. I believe that feeling is the recognition of our existence.

What are your future plans?

When I think of the direction of my career, I think about what is happening to the world, and how we react to it is interfering in our future. On collective individualism and what we will leave as an inheritance for the next generations. As an artistic goal, I want to improve my work more and more, always reinforcing my researches with philosophical arguments that support in the psychological field. I have the observer as an important element for my creations, I want to have the opportunity to work more with installations that mix technology with textile art and possibly collaborate with other artists on exciting projects.





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