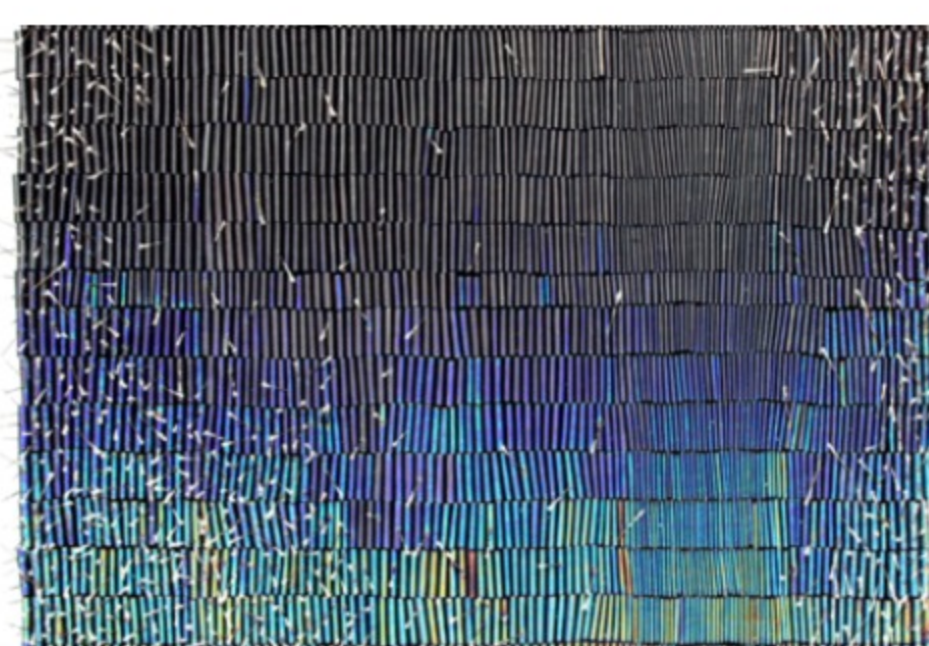
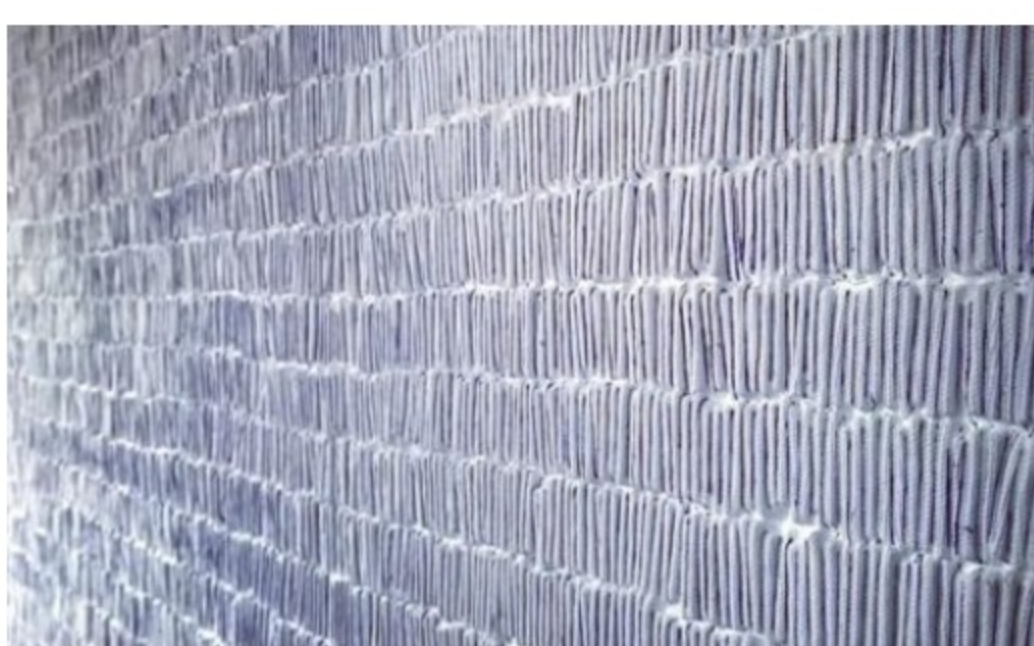


Rodrigo Franzão



Empty (2019)  
35 x 47 cms  
Fabric, nails and acrylic



Counting People (2015)  
110 x 95 cms  
Fabric and Indian Ink



What I hear (2018)  
114 x 85 cms  
Fabric, elastic thread and acrylic



What I Feel (2018)  
81 x 81 cms  
Fabric, elastic thread, acrylic



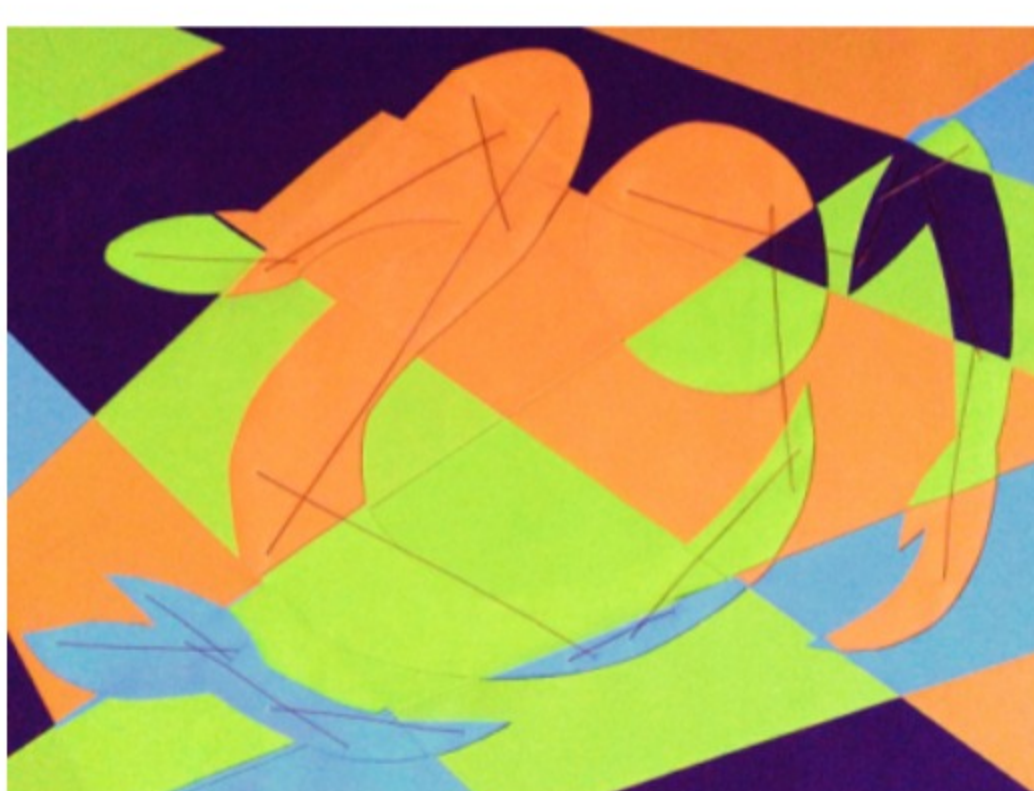
Compulsion (2018)  
50 x 50 cms  
Fabric, plastic thread, acrylic, copper wire



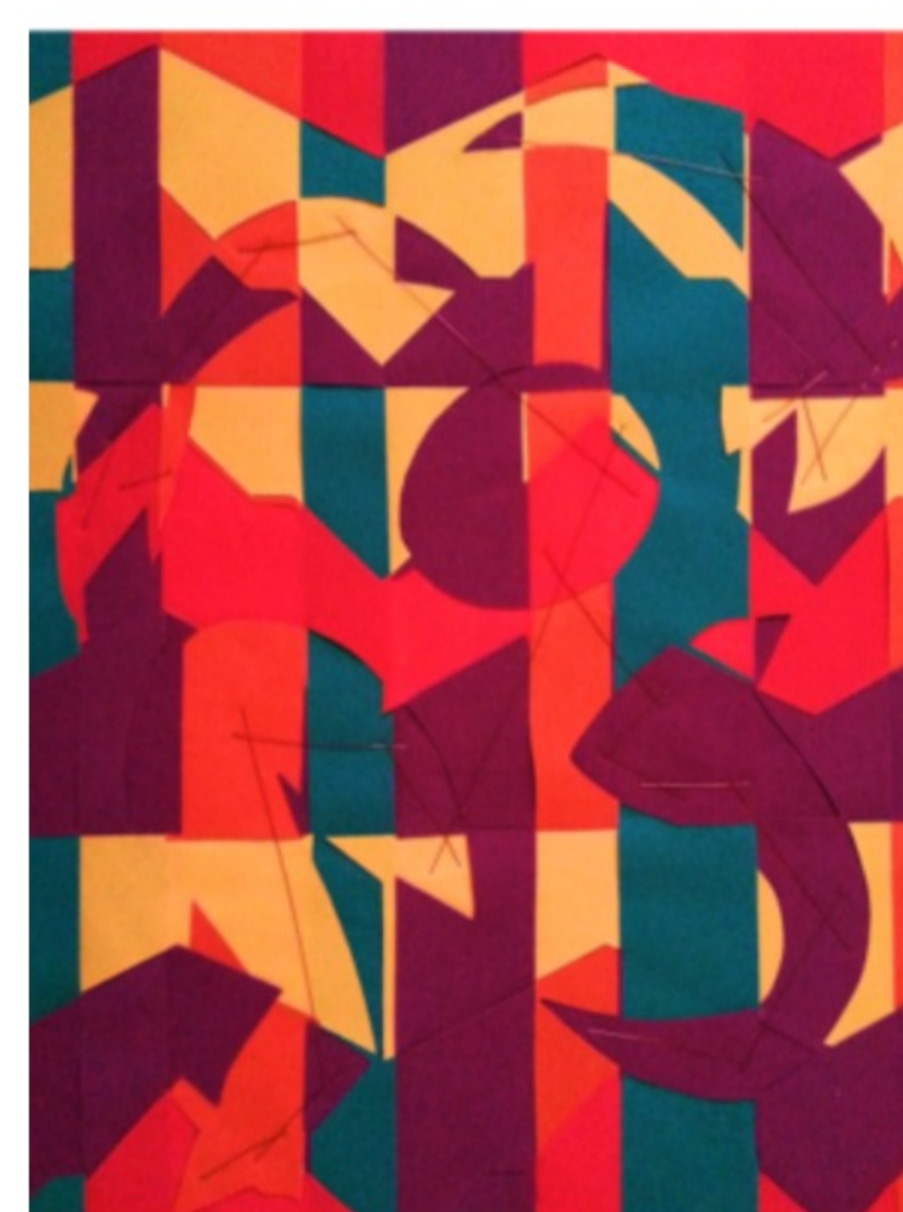
Mass Consumption - detail (2015)  
45 x 33 cms  
Fabric



Exclusion Essence (2014)  
90 x 78 cms  
Fabric and copper wire



Deductive Imitation (2014)  
43 x 68 cms  
Fabric and copper wire



Involuntary Decomposition (2014)  
90 x 78 cms  
Fabric and copper wire

Brazilian artist Rodrigo Franzao works from his home studio in São Paulo. He often features elements that aren't usually associated with textile art such as nails and electric cables which he includes with fabric. The juxtaposition between the materials creates mesmerising textures for his subject matter which he describes as 'a translation of society.'

What is your background in textiles?

Textile art has always been a passion. It has always been something that I was attracted to, the shapes, movement and possibilities are endless to me. I learned to manipulate textile materials by watching my mother work as a seamstress. Watching her since I was a young boy triggered my desire to work in this genre.

What is it about using textiles that appeals to you?

What I like most about using textile elements are the possibilities and mixtures. It is possible to translate elements so that they obtain a textile appearance, and even if they are not necessarily of this nature, the textile artist manages to add the same value to these elements when mixing with textile. For example, I like industrial materials such as copper wire, electric cables, nails etc. I see them well arranged with the fabrics, I feel that it is a great contrast to mix soft materials with rough edgy elements. In addition, textile has a historical relationship with the human body, whether through fragility, necessity or power. My research focuses on this interaction, I like this kind of philosophical reflection and I manage to break it all down in textile art.

How do you describe your art?

My art is a translation of society. When I'm going to start a project, I say project, because I like to work by theme, I research philosophical texts on the subject that I'm curious to investigate. Then I go to the streets to gather information. I talk to people that are close to me, I try to understand their points of view on the theme I am working on and then I do an extensive research.

Your work is very varied, what techniques do you usually use?

The reason my work comes across as being varied is mainly because I like to work by projects. I like to learn and investigate all the techniques, I try to incorporate, in the way that best suits my work. In 2013/14 I did a work, almost unconsciously, which I called it "Mass Consumption". This work is part of a project called "Involuntary Exclusion" exhibited in 2014 in a public museum in Brasilia, Brazil. The technique came from researching pleats, the same language used by fashion designer Issey Miyake. Folding the fabric systematically and regularly, I realised that the work I was developing with this technique related to society and the routine of the human being. This is one of the techniques that caught my attention and I still use it today. From what I see this method has been inspiring a lot of young artists.

Can you describe how you create a piece?

In the past, as soon as I had an idea I used to immediately create it. Nowadays, I can say that I have been researching more about materials and their possibilities. I imagine, experiment and then create.

I know it's hard to answer but roughly how long does a piece take from start to finish?

It takes me up to two weeks. I am a bit of a perfectionist, I need to agree with the visual approach of the work.

Do you have any advice for aspiring textile artists?

Textile production is very particular. I think the first thing to do is to find a technique. You really need to be familiar with it for further investigation. I see textile art like reading a book, you don't talk about a subject you don't know, first you know the subject and then talk about it. You need to recognise the momentum that the technique will give you. At least, for me, research is very important.

What are you most proud of in your career to date?

I have worked on many side projects and exhibitions that I am proud of outside of Brazil. I learned a lot from my first exhibition in New York. I had the opportunity to work with the National Arts Club curator, Robert Yarhner, whom I am very fond of and who taught me many things.

Is there anything you would like to add?

I am working on a new project. They are large textile works blended with non-textile elements with a more visionary characteristic. An exhibition was scheduled for this year in a museum in São Paulo, but due to Covid-19, I had to postpone it until 2021.

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