

APRIL 2022 #69

art Market

CONTEMPORARY ART / DESIGN / AUCTIONS / EXHIBITIONS / ART FAIRS

Javier Arizabalo
AN EXCLUSIVE INTERVIEW

JOHN PAUL FAUVES
The Masks Artist



la Biennale di Venezia

TIMES REIMAGINED

CHUN KWANG YOUNG & STEFANO BOERI

APRIL 23 - NOVEMBER 11 2022



RODRIGO FRANZÃO

Ocular, 2021
Mixed media, Wooden frame
64 x 74 cm, Signed back



Visual Movement

“*Franzão's recent paintings, paintings of geometric forms arranged in contrasting narrow stripes, create visual effects following the movement through the eyes of the viewer.*

In continuation, for example, Franzão is planning installations with light, which can be manipulated by the viewer. It is essential in the work of Rodrigo Franzão that the material is in dialogue with the subject, but in addition, the work should also enter into an active, alternating dialogue with the viewer.”

- Peer Golo Willi, Critic e Art Historian, Berlin



Red, 2022
Mixed media. Wooden frame
25.2 x 25.2 in. Signed on the back
Rodrigo Franzão © All rights reserved.

Visual
Movement



RODRIGO FRANZÃO

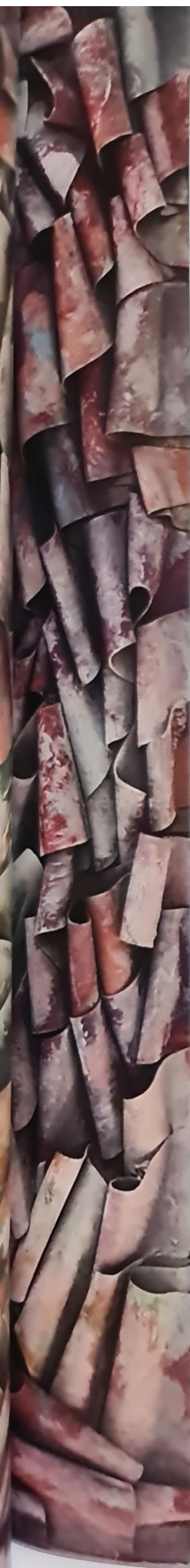
Rodrigo Franzão is a contemporary Brazilian mixed media artist who works mainly with textile elements, creating three-dimensional abstract geometric shapes out of everyday materials. These "reinventions" push the boundaries of textile art, elevating the material out of the realm of utilitarian craft into pure art for art's sake. His elaborate, highly rhythmic pieces are created by hand-placing each individual piece of material onto a three-dimensional substrate. Dynamic tension is evident between the tangible sense of hand-work and the overall effect of the abstraction.

One element at a time, his artworks emerge as a shimmering field that is never static, giving a sense of organic life and movement.

Rodrigo seeks to synthesize principles from different mediums with degrees in Language and Visual Arts, with an MBA in Art History e Visual Culture and a concentration in Psychopedagogy and Art Therapy. His sculptural works evoke emotions through the interplay of color, light, and texture.

Top: Gray, 2022
Mixed media. Wooden frame
39.37 x 39.37 in. Signed back
Rodrigo Franzão © All rights reserved.





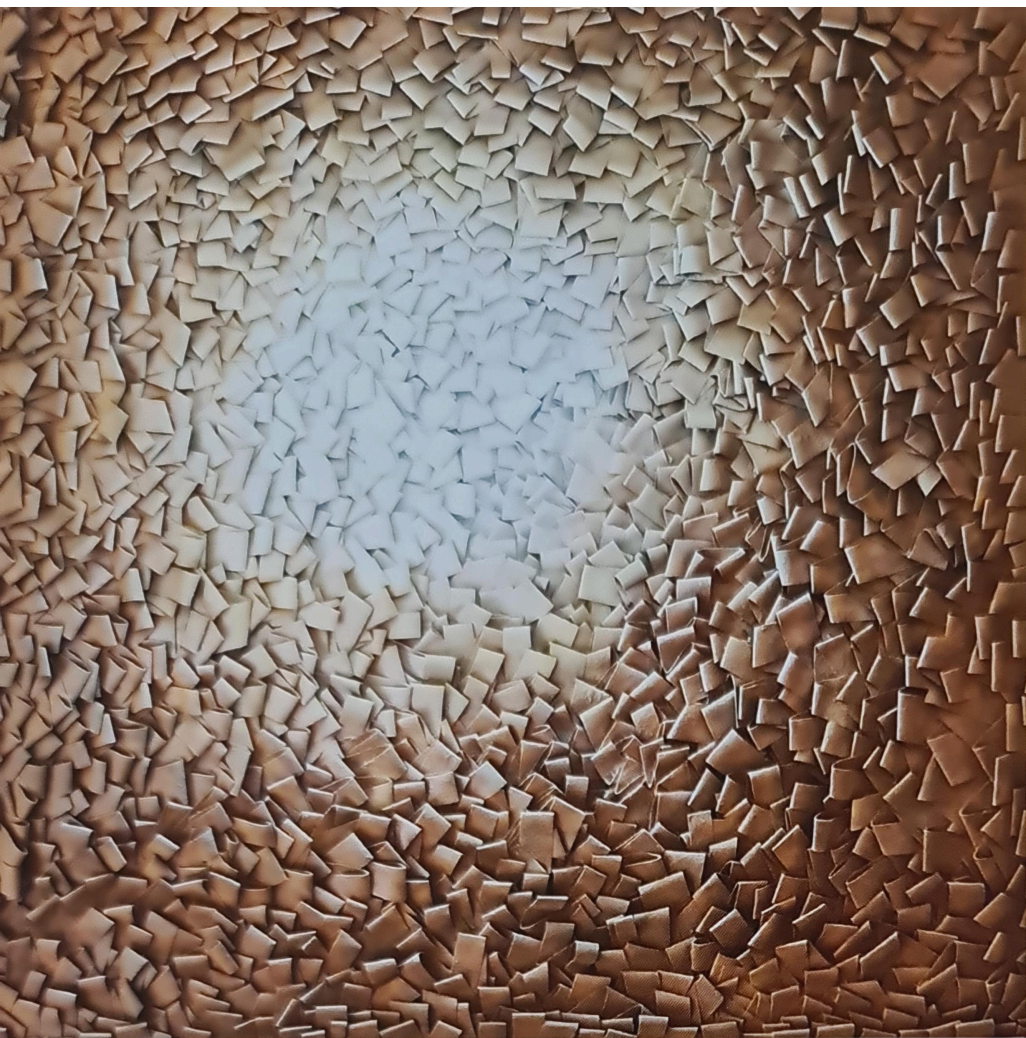
RODRIGO FRANZÃO

ives and works in São Paulo, Brazil, producing mixed media art, painting, and video art. His research is linked to philosophical and psychological approaches, in which he takes place in the observation of human behavior as a social being. He develops his ideas on different supports such as fabrics, recycled materials, natural pigments, as well as paper. His curriculum includes numerous individual and collective exhibitions, and his work is present in

private collections in New York, São Paulo, London, Los Angeles, Berlin, Portugal, Spain, Detroit, Miami, New Orleans, and public collections such as National Arts Clubs, New York, USA, Exhibition Center Odivelas Museum, Lisbon, Portugal, Superior Court of Justice Museum, Brasília, Brazil. The artist has already presented his works in individual exhibitions in Brazil, United States, Portugal, Greece, Germany, Ukraine, South Korea.

Left Page: Happiness, 2021
Mixed media. Wooden frame
100 x 100 cm. Signed back
Rodrigo França © All rights reserved.

Left: Quinto Sol, 2022 (Detail)
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo França © All rights reserved.



“

The search for existence, for the sense of existing, and for the experience with the world in the most diverse manifestations lead the artist to reflect on the distortions of the urban, the values of contemporary society, and the interventions of human beings in the world and their interaction with themselves. He develops various languages using mixed media art, textile art, and video art techniques to highlight the details and mechanisms that fragment into dispersions, intervals, and noises. He wants to combine 2D and 3D effects, creating a relationship of dependence between them, harmonizing the contrast between shape and colors in the timeless plane.

-Rodrigo Franzão

Left Top: *Quinto Sol*, 2022
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

Left: *Permanence*, 2021
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

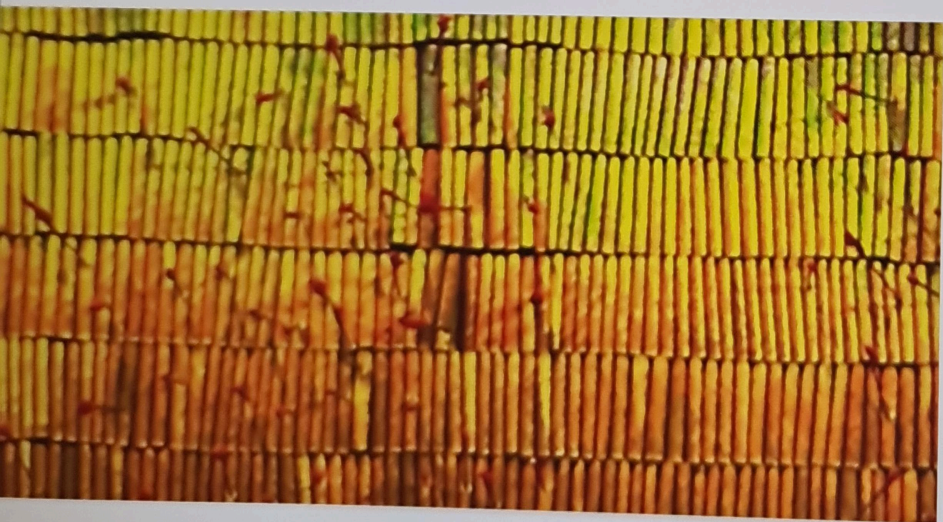
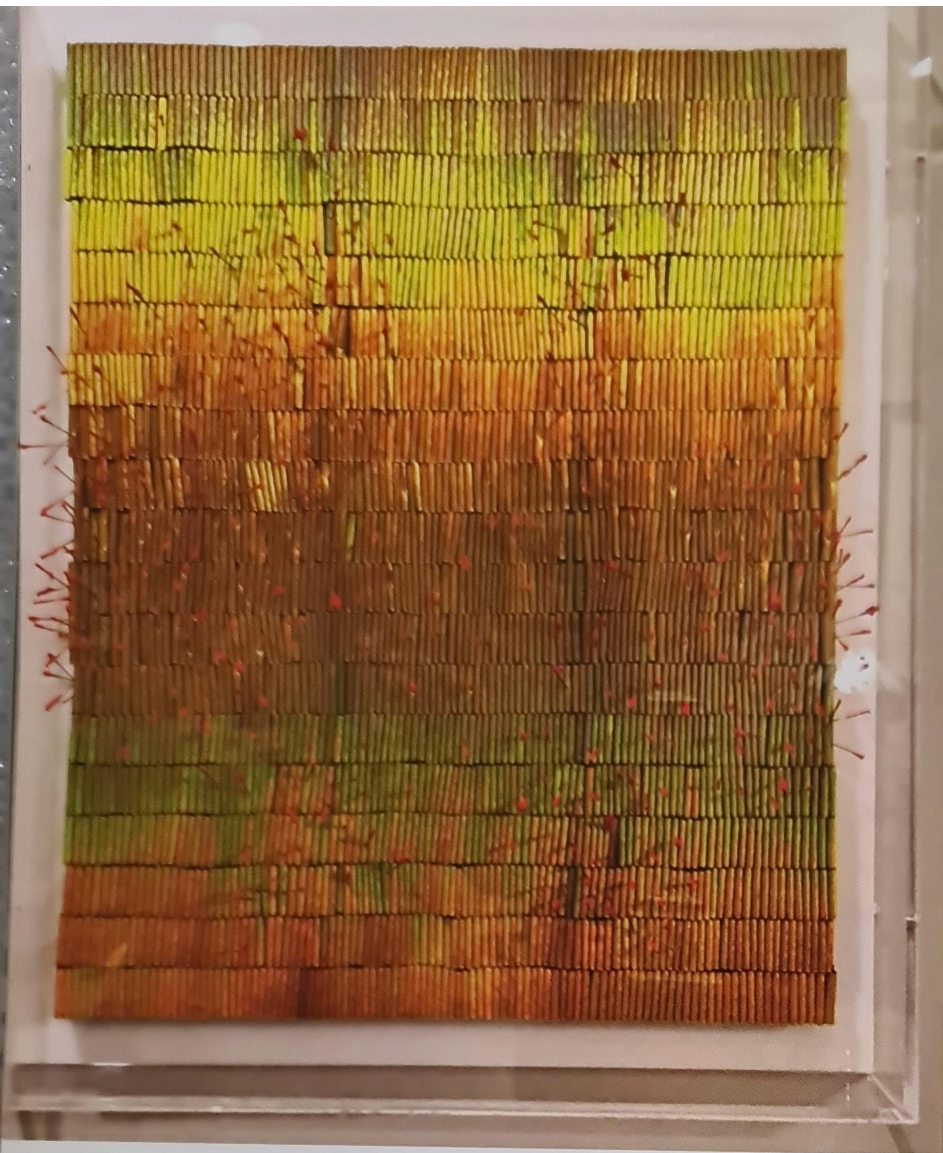
Right Page: *Green*, 2022
Mixed media. Wooden frame
74 x 74 cm. Signed back



The color, the colorfulness, is the most striking feature that the viewer finds in the works of the Brazilian Rodrigo Franzão. This applies in particular to the objects in which he combines different materials, primarily textiles and metal objects found. Franzão woven stripes of different fabrics in powerful colors into rhythmic compositions which, by interacting with the objects of metal, move between an apparent bulkiness and extraordinary

dynamics. The combination of the colors, which is often balanced, but not infrequently also on the border of the harmony, testifies to Franz's willingness to explore boundaries and, if necessary, to cross them.

The artist primarily uses textiles and different fabrics for his work, but also sewing needles, copper wire, and paper, sometimes also working with oil and acrylic paints.



Top: Over the shadow, 2019
Mixed media. Wooden frame
64 x 74 cm. Signed back
Rodrigo Franzão © All rights reserved.

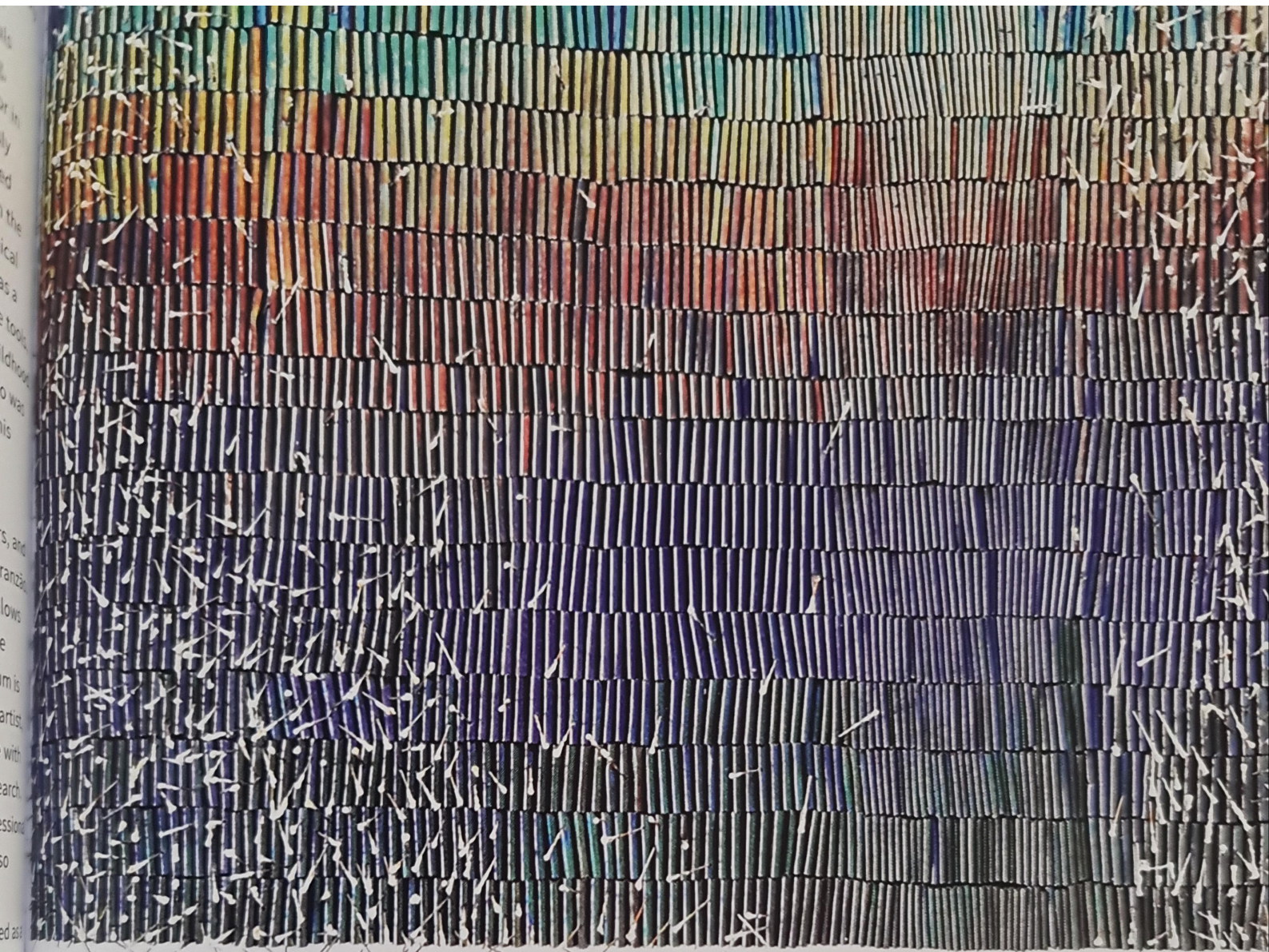
Right Page: Over the shadow. 2019
Mixed media. Wooden frame
74 x 64 cm. Signed back
Rodrigo Franzão © All rights reserved.

Over the shadow, 2019 (Detail)
Mixed media. Wooden frame
64 x 74 cm. Signed back
Rodrigo Franzão © All rights reserved.

Franzão's focus on every day, preferably industrial, materials underlines his predilection for the materials that surround the human being, whether he is wearing them on the skin or in daily life, directly or indirectly, consciously or unconsciously. When asked why he used material, which is usually associated with the art of textiles, Franzão points to biographical experiences: that his mother, who works as a seamstress, already has the materials, the tools, and the sound from her workshop. His childhood Similar impressions refer to his father, who was active in metallurgy. From this, he draws his passion and inspiration.

However, his researches, art studies, colors, and material research are also important for Franzão. The linking of different textile materials allows him countless artistic possibilities, and the choice of both the material and the medium is dependent on the subject. Thus, says the artist, "the material should enter into a dialogue with the subject." In addition to his artistic research, which is part of his work process, his professional career, which led him to the fine arts, is also remarkable. Rodrigo Franzão had already integrated art into his work when he worked as a Portuguese teacher for several years. Subsequently, he studied architecture, psychopedagogy, and art therapy. Currently, he is studying art history and aesthetics. Thus, what interests him at the scientific level, art in its historical, social, and aesthetic context, he expands in the concept of his artistic research, color and material research, as well as a broad philosophical view of man and his role in society.

In his work complex *Subtração Involuntária*, which Franzão has created mainly in the years 2014 to 2015, work can be categorized as panels (oil or acrylic) with applications (sewing needles, copper wire). Here, however, the viewer also encounters works that extend so far into the room that they leave the plane of the panel: objects made of interlaced, colored cloths and wires of copper, which protrude from this surface, leaving them, as it were, extensively and



comparatively disorderly. Especially the objects in which he combines textiles with copper wires very much remind us of Eva Hesse's works. But other influences of geometric abstraction and constructivism are also evident.

These objects are often installed at a certain distance from the exhibition wall so that they search for the dialogue with the viewer as autonomous objects, sometimes free-hanging.

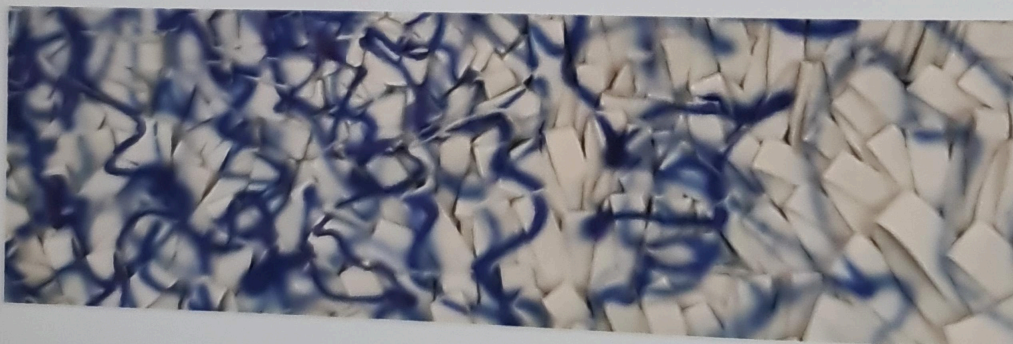
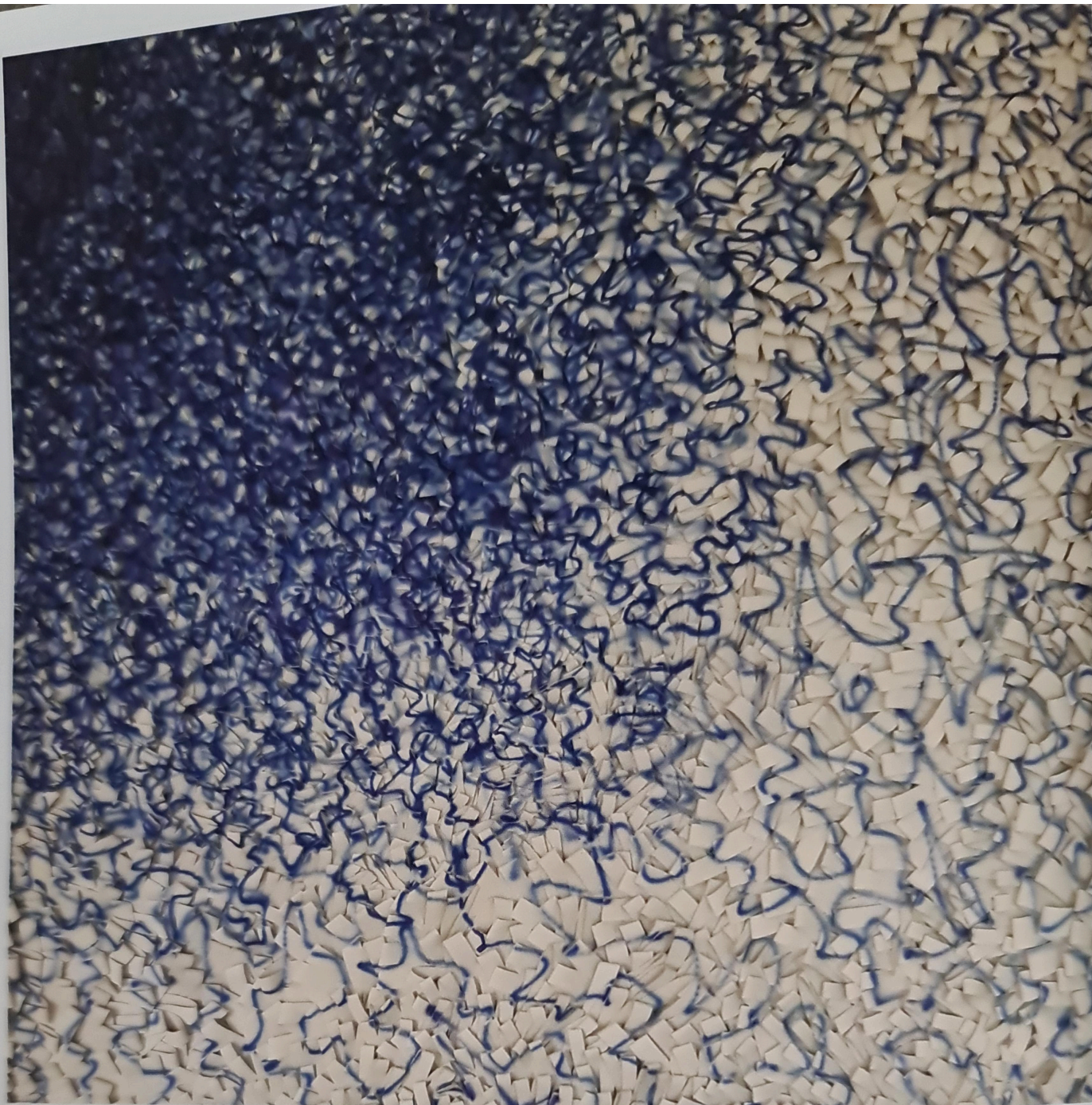
It is for him, "says Franzão," to make the individual "what makes his life as a visible, active member of society," his "role as a consumer, and how he conceals his true being through this role," This connection is not

necessarily immediately apparent when these works, which are sometimes inaccessible at all dynamics, It is precisely through the high degree of abstraction of these works that such considerations are left to the viewer at first sight.

Naturally, content access to the works is easier when figurative elements come into play. In his series of catharsis, on which Rodrigo Franzão has been working since last year, the artist presents forms in his wall objects that are familiar: human organs, stomach, intestines, kidneys, and bladders, lung wings.

The forms are kept simple, as they are to be found on radiographs or, in models, in medical and biological literature. They are distinguished by a red color from abstract-polychromatic background and are interspersed with laid copper wires and needles. Franzão's inspiration is clearly the human being, the human body, and its biological structures.

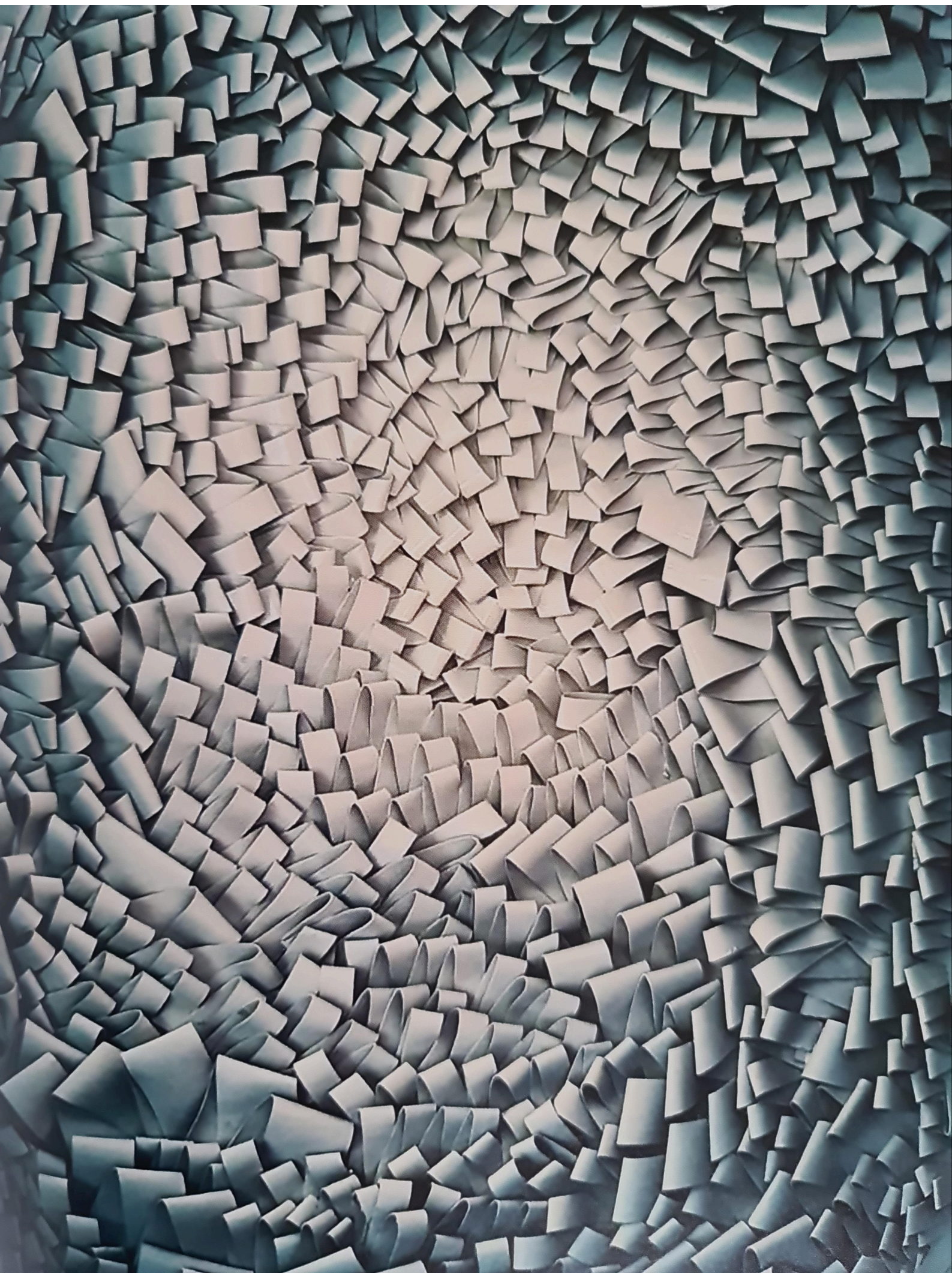
In this structural model, the artist contrasts an observation model: By contrasting the aesthetic aspects of the color composition with the aspect of the biological condition, the artist makes the viewer look less toward a general than to his own individual reality.



Expression. 2021
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

Right Page: Vácuo. 2022
Mixed media. Wooden frame
87 x 57 cm. Signed back
Rodrigo Franzão © All rights reserved.

The material, which moves in these forms and is not food, fluid, and breathing air, but found metal objects, leads this work back to the abstract plane, which Franzão had already treaded in *Subtração Involuntária*. To this extent, Franzão reveals, on the other hand, the dialogue between consumption and its effects on the one hand and the people in society on the other. The fact that Franzão does not want to leave it with a mere projection of his ideas with regard to man and society in the sense of a pure projection is demonstrated in Franzão's participatory approach, which according to his own data, is to gain increasing importance in his future work. Already, as Franzão wished, the viewer should "step in front of his works and become a part of it," and he should "create an effect that remains in his memory."





Top: Optimistic. 2021
Mixed media. Wooden frame
100 x 100 cm. Signed back
Rodrigo Franzão © All rights reserved.

Right Page: Alma da Água. 2022
Mixed media. Wooden frame
110 x 110 cm. Signed back
Rodrigo Franzão © All rights reserved.

REPRESENTED BY:

Jill McGaughey (Art Dealer)

Jillian Mac Fine Arts (Art Gallery)

www.jillianmac.com

jill@jillianmac.com

(504) 344-5423

712 Touro Street, New Orleans, LA

70116 USA

Instagram: [@jillian_mac_fine_art](https://www.instagram.com/jillian_mac_fine_art)

Flavio Dolce (Art Promoter)

[@flavio.dolce](https://www.instagram.com/flavio.dolce)

RODRIGO FRANZÃO

Instagram: [@rofranzao](https://www.instagram.com/rofranzao)

Website: www.rodriogofranzao.com

“Franzão is one of the most dynamic and provocative artists among Brazil's new generation of talent. Enlightened by an early background in Literature and Communications, the work of Rodrigo Franzão reveals an incantatory discourse between the artist, his vision, and his uninhibited involvement with found materials.”

-Robert Yahner, Curator at The National Arts Club, New York, USA