



Interview with

INTERVIEW / Artists

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“ *I have chosen to live in an extremely crowded city, with more than fifteen millions of habitants. Here there are all sorts of people, from all* ”

sorts of places, races, cultures, etc. Being so, I feel what I do is influenced by these multiple global and particular sources.

Do you think that in your artistic work

I believe some jewelers are always those who live in a crowded city, with many people from all sorts of places, races, cultures, global and particular philosophies until difficult for the other to consider.



cal and universal

but fortunately there are people who live in an extremely crowded city, with many people from all sorts of places, races, cultures, global and particular philosophies until difficult for the other to consider.

What do you expect when exposing your work to the public (for example with an exhibition)?

I expect people to be interested in touching it, to feel intrigued, to feel like interacting with my artistic proposals.

Are other areas besides the jewelry, present in your work?

Yes, my artistic procedures are a mix of techniques. I'm not doing pure jewelry as I am not doing pure painting, engraving or drawing. Generally, when I choose one technique I don't like to use it in the traditional way. Imagine that engraving is a circle, and jewelry is another circle: I act as the hands that puts those circles in contact and the tangent point that results is my work.

For instance, my most recent series of works, "**Ensaio de Imprecisões**" (**Essays of Imprecisions**), deals with the possibility of a dialogue between drawing, jewelry and even Aikido.

The last work, book, film, that has moved me was...

Last week I watched a documentary, "We live in public" and it was moving in the sense that makes us think about the inevitable consequences of the virtual social life we have to deal with (like facebook, instagram, twitter, etc.). How do we relate these days and how much of these virtual contacts became indispensable, how do we deal with the amount of interferences they cause in our real relationships: these are subjects that interest me a lot.

A place, space, country whose creativity surprises me...

I guess there is no such space. What surprises me are some individuals that are creative, and they do not come from one single place. In general I feel surprised with people that solve problems without many material resources: sometimes is a financial limitation, sometimes is a technical limitation and nevertheless these people come up with great ideas.

Is there any designer, jeweller, artist, you appreciate a lot?

There are many, but I would like to mention the artist Lygia Clark because of the revolutionary proposal of her body of work.

What piece or work has given you the most satisfaction?

I am very happy with a very recent work "**Cetro**" (**Sceptre**), because its proposal demands the public reaction. It deals with the concept of power (and subsequently, risk), which in my point of view relates to jewellery.

In this work I have "imploded" the sceptre – symbol of power - in hundreds of units. The imprinted marks of making suggest a way of relating to it, and also evokes the act of holding a



sceptre: but it would be an invisible one. In the moment of exhibition, I display these pieces on the floor, demanding the other to bend. They may take one home, but in exchange I ask for their picture with it.

At this very moment the contrary, to reflect camera and a mirror painting/photograph procedures I am suggesting. What is the power of



disposition and, on cing one (there is a the fields of her. With these ld it be your image?

I had the opportunity surprising. I will do it again at Galeria Amaranto, Barcelona, next October.

e results were



Image of the process of “Ensaios de Imprecisões” (Essays of Imprecisions) – 2011- 2013

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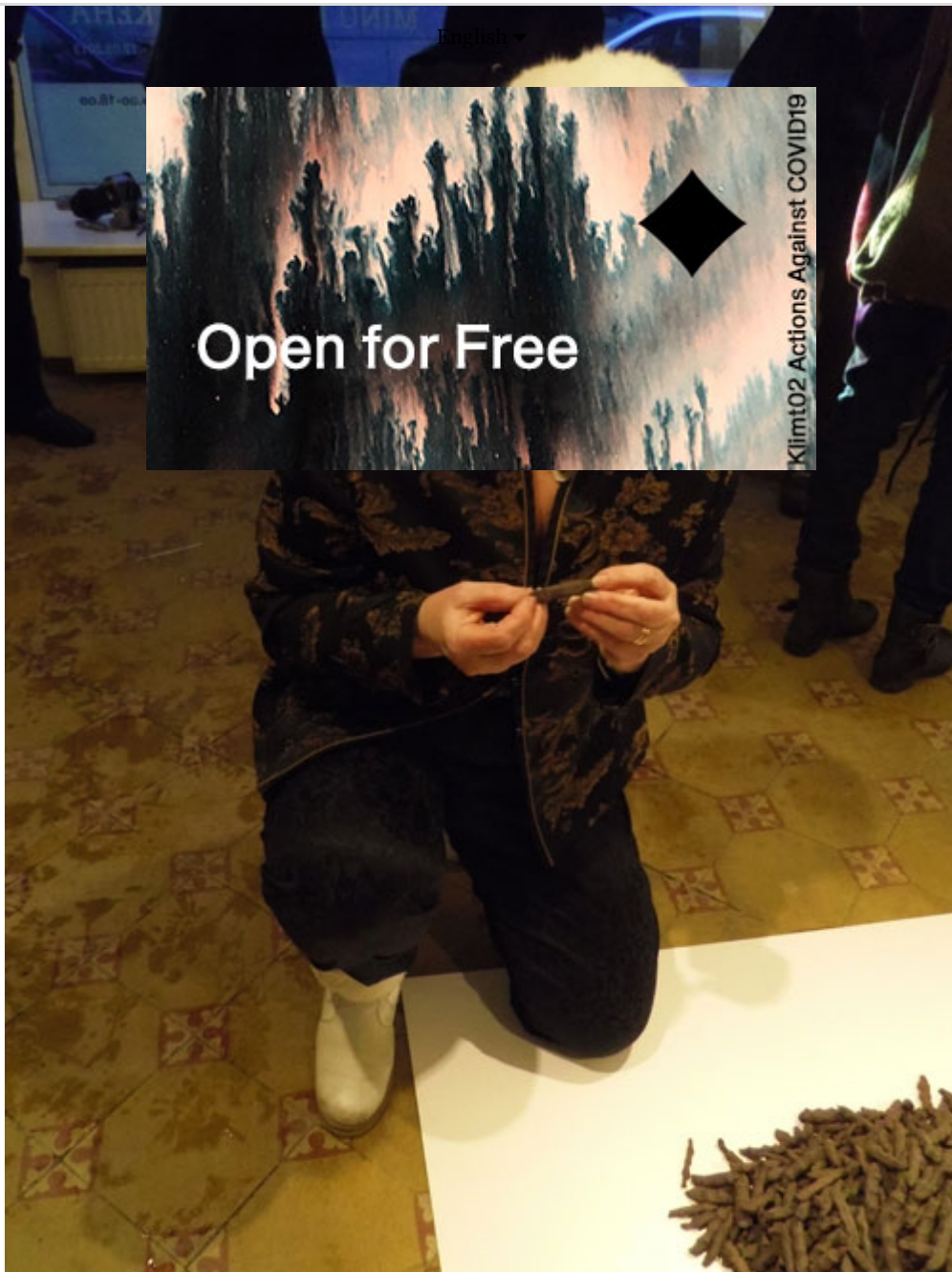


Image of the exhibition at Galerie Hop, February 2013

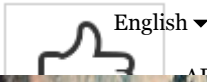
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“Cetro” (Scepter), ceramic, mirror, digital camera, photographs, 2013

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Related Events.



Mirla Fernandes: Ensaio de Imprecisões (Essays of Imprecisions)

EXHIBITION

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