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RODRIGO FISCHER

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I am a multidisciplinary artist working across the intersection of theatre, time-based media, and installation. I devise my work by the appropriation of audiovisual aesthetic, improvisation, and real-time composition among images, sounds, lights, objects, bodies, and space to create polyphonic pieces. I am currently interested in discussing how different modes of existence can constitute different ways of living together. My conception is that we change the world when we change the way we experience the world. Therefore, we reinvent the world as we experience time-space from different perspectives and through a disarrangement of representation.

In my perception, there is an urgency to reimagine and thus reinvent a new world. I feel my engagement as an artist is to conceive pieces where the audience can experience different perspectives to see the world. I am developing a real-time composition framework in which I use projections, live cameras, objects, miniatures, sounds, and my own body to enable the audience to experience different modes of existence. Since 2013, when my Ph.D. research about the filmmaker John Cassavetes reached me to the idea of autonomy onstage, I've been using a technology in which allows me to control light, sound, projection, sensors, and live cameras through my computer. I am more interested in how technology can help me to improve narratives than its own effect. I like to work with collaborators from different fields, such as musicians, programmers, visual artists, and filmmakers, to bring multiple perspectives to the creation. The result can be an installation, a multimedia-immersive-theatre piece or even an intimate event to provide experience to the audience in which I can use my own devices: one table, one screen behind the table, three live cameras, two projectors, a sound system, objects, miniatures, and audiovisual data to blend with the live material.

Since I decided to leave Brazil, avoiding the current repressive government, I've been trying to reinforce the political activism in my work. Currently, considering everything that it's happening in South America, especially concerning the indigenous resistance to keep their culture, land, and nation, I need to discuss themes such as ancestry, resilience, and social invisibility. Coming from a developing and colonized country, my work aims to understand possibilities to decolonize my own body and how this reflects on my work. Also, considering my reality in Brazil, where I was used to working without many resources, I prefer to work from a perspective of scarcity. This idea is not only to be coherent with my reality, but this conception brings the assumption of reinvention and reimagination, which are the foundation of my work. I'm interested in art as a site that creates its own memory and reality, that cannot and should not be separated from the present moment, but insistently resides within it.

Finally, it is important to mention that my artistic trajectory was never separate from my academic outlook and vice versa. On one hand, my Master dissertation and my Ph.D. thesis were sketched from my artistic processes, on the other, all of my artistic creation are related to my academic investigations.