

REINVENTING THE ARCHITECT

Rodolfo Edwards

In high school, I used to copy masterpieces by neoexpressionism artists. That's when I knew I wanted to be an artist.

I graduated as an architect from Universidad Católica de Valparaíso, Chile. My mentor there, Alberto Cruz, was the co-founder of the architecture school. I learned from his poetical way of observing and creating. Then I did the four-year international program at the Arts Student League of New York, where Bruce Dorfman became another mentor for three years and helped me believe in my work. Daily life and my experiences, my travels, and artistic influences have also been continuing sources of learning.

My medium is basically acrylic paints and photograph paper. I combine them to recreate the space or landscape that I'm trying to build in every piece. The materials speak to me in a complementary way. I mean that paper and acrylic are elements that have more potential when I add them together and they represent something.

My inspiration comes from natural colors, the construction of cities, geography, and from emerging contemporary artists. These cutting-edge artists exhibit a new idea or style of narrative. Also, I reference masters of modern art, such as Sol Lewitt, Liu Wei, Frank Stella, and more.

Five years ago, when I decided to live in New York and start a new life here with nothing, I began reinventing myself and that pushed me to start developing a new style of artwork that has become my language.

Like a writer wanting to tell a story, I keep making art. My work is telling a story about how we are living today. I'm very passionate about changes in this part of contemporary history, where many things are happening simultaneously and fast. One example is the cultural-social factor in Asian countries, specifically what is happening in countries like China, which have centuries of tradition co-existing with present-day development.

I try to keep myself busy and organized with a schedule of part-time jobs and selling my work to my collectors and interested buyers, usually from the United States and South America. I work part-time mornings at the League, and I spend the evenings in my studio working on my pieces as well as meeting with curators, artists, and collectors.





Artwork by Rodolfo Edwards

To survive as an artist, I save for the future when I'm having good sales, spend only on basic things, and keep doing more work.

Being an artist, I've learned how to adapt to American culture and understand people. For example, don't be impatient; things come at the right moment. Just keep your mind busy with ideas and motivation to create, and never get desperate about what's going to happen in the future. Just trust your creativity and develop, using your own personal process, the language that best represents you.

The most important thing to value in an artist is his or her own style, whether the topic changes or not. 🌐

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