

## Galeria Janaina Torres

Interview with RENATA PELEGRINI

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**Although the line and the drawing are strong components of your work, the quality of your painting highlights a strong operating territory. What does painting mean to you today?**

RENATA PELEGRINI: It's interesting how you use the word "strong" to speak about them both. I think what you are proposing brings together drawing and painting through one feature which is strength. And perhaps the strength does come from the line. The line may or may not express itself in my work. It is not always so dominant, but it is the base of my thinking. It was the highlight of my art instruction. It organizes the drawing and the painting I do. Actually, it means that the line organizes my thinking. Even so, my paintings and drawings are independent from each other. I paint without doing any previous drawings and when I draw, I don't have to paint what I have just drafted. These are processes that share the same base and have the same support material (paper, canvas, linen, acetate). They all cooperate for the "painting", using the word you chose. I call what I do as an 'exercise', or an 'attempt'. I think that practicing my thoughts through these 'exercises' means bringing together differences and reuniting possible ways of investigating things.

**People have already defined your images as "shifting landscapes". There is a certain instability in your form, a kind of swing between abstraction and figurative, between line and the mass of color. Do you make a rational choice when you paint? Is there a blueprint, like a building plan?**

RENATA PELEGRINI: These 'attempts' as I called them when I answered your first question are the 'rehearsal', the 'possibility' of change. I would say the "plan" you mention is risky, open, and unpretentious. What interests me is the readiness for something that could happen, the view towards another place where I can move. Sure, this might seem unstable and can be seen as liberating, precisely because it is a trigger for new paths. It is a fuel. In this sense, swinging between what could be abstract and figurative is something that does not make much sense in terms of what I do because it seems to be a less open purpose.

**Japanese calligraphy, which is an element of your artistic education, is more or less clear in the black structures of certain works. It is particularly clearly highlighted in the drawings, incidentally. Where do you place yourself – in the Japanese thoroughness or the gestural strength of a Franz Kline?**

RENATA PELEGRINI: Yes, Japanese as well as Chinese calligraphy attracted me at a certain time. Studying them opened a new understanding of the relationship between my body and the instrument, the instrument with the support material and the body in relation to the support material. You're right in your comment about the paper. And I have to say that this also happens with the canvas. What interests me in both is the strength. I think that Franz Kline and the oriental calligraphies also interest me in this sense because of their strength. I would say that China ink is the safe haven in all this, one of the few stable elements in this eastern calligraphy learning.

**Yours is not a peaceful world, as has already been said. There is a lot of tension underlying these smooth and earthy tones of your paintings. A gesture emerges from the fullness, as well as the striking interventions and almost aggressive strong colors, and the black. How do you see the blank canvas? Is the act of painting tense?**

RENATA PELEGRINI: The tension, if you see it, is a choice. My work is not a transposition of my spiritual state when I paint or anything like that. It's a choice. There is no drama in this. The risk in carrying out my work interests me.

**Art feeds on art, but in your case, it is difficult to point to leading influences. Is there any artist or artists you would like to pay tribute to and why?**

RENATA PELEGRINI: Maybe Van Gogh, as he is one of the painters my mother loved. And as a reminder of this passion, there were two framed reproductions in our living room. They looked at me every day, vibrant and "unstable". It was an encouragement I noted.