

Title: Interview with Adriana Molder: Drama in Painting  
Publication: The Culture Trip  
Date: June 2014  
Source: [http://theculturetrip.com/europe/portugal/articles/interview-with-portuguese-artists-adriana-molder-drama-in-painting/?utm\\_source=emails&utm\\_medium=external&utm\\_campaign=16072014portugalart](http://theculturetrip.com/europe/portugal/articles/interview-with-portuguese-artists-adriana-molder-drama-in-painting/?utm_source=emails&utm_medium=external&utm_campaign=16072014portugalart)

### **Interview with Portuguese Artist Adriana Molder: Drama in Painting**

The paintings of Portuguese artist Adriana Molder take inspiration from cinema, performance and her own background in stage design. Her 2014 solo exhibition at Singapore's Art Plural Gallery, *The Light in the Heart and Mystery*, collects together several portraits depicting imagined characters from a non-existent narrative. Ellen Von Wiegand finds out what fires the artist's vivid imagination.



*Courtesy of Art Plural Gallery, Adriana Molder, 'Face Cut' from the series Mystery (2014), ink and acrylic on canvas, 76 x 58 cm*

**Ellen Von Wiegand: Describe your practice in a few sentences.**

Adriana Molder: My life is my practice and my practice is my life.

**EVW: I've read that you have a longstanding love for drama and film which led you to pursue a degree in stage design before you turned to fine arts. What impact have the dramatic arts had on your fine art practice?**

AM: A big one I would say. When I went to study stage design I was very interested in the works of Pina Bausch and Robert Wilson. I was very interested in staged artworks like the paintings of Caravaggio or the photographs of Jeff Wall. I guess my love, fascination and hate for actors comes from that period too. The large-scale works, which is what my hand feels most comfortable with, has a lot to do with the grand scale of the stage.



*Courtesy of Art Plural Gallery, Adriana Molder, 'The Hat' from the series Mystery (2014), ink and acrylic on canvas, 76 x 58 cm*

**EVW: What intrigues you about portraiture?**

AM: The same things that intrigue me about people: to know someone and to want to know more. Portraying someone is almost an impossible task, but I find that capturing someone is more likely in painting and in film. I also like that there is such an incredibly strong tradition behind me.

**EVW: What role does colour – or lack thereof – play in your work?**

AM: For a long time I wanted to work in black and white, then I began to use red and now there are other colours naturally joining my work. When I think about dreams and memories, what comes to mind is black and white. Even though I still work a lot in black, white and red, in this moment I'm more interested in a different type of composition that deals with the present and with the presence of the subject I paint. The contrast between strong colours and black translates to that more recent desire.



Courtesy of Art Plural Gallery, Adriana Molder, 'The Host' from the series *The Light in the Heart* (2014), acrylic on canvas, 157 x 137 cm

**EVW: Can you talk about the relationship between your paintings, your videos and your texts?**

AM: I really like to write. And I do it mostly after a series is completed. I did some videos before but I've stopped because I like cinema too much. One day I would love to direct a film. The videos I did belong to specific series of works and are connected to the practice of drawing or to my fascination with film, faces and photography.



Courtesy of Art Plural Gallery, Adriana Molder, 'Us Three' from the series *The Light in the Heart* (2014), acrylic on canvas, 160 x 185 cm

**EVW: Can you speak a bit more in depth about some of the overarching themes that are addressed throughout your practice?**

AM: No matter what idea surrounds the series that I do, I think the theme is always the same in all of them. Can you capture someone? Can you recreate a true likeness in the form of a portrait?

**EVW: Tell us about your summer exhibition at Singapore's Art Plural Gallery.**

AM: I'm presenting two different new series of works: *The Light in the Heart* and *Mystery*. *The Light in the Heart* is a series of six paintings. The title comes from a short novel by Virginia Woolf. Some kind of vision of lost love and lost life was in my mind when I was doing these paintings. All six portraits bring you close to extremely different characters with a strong background story. Although you are never presented with any kind of narrative, because in fact there isn't one, the way that these works relate to each other creates the suggestion.

The *Mystery* series includes six small scale works on paper where I depict women watching something and being watched, observing something disturbing, being complacent in being observed. This series was influenced by images in horror films from the 1940s.



*Courtesy of Art Plural Gallery, Adriana Molder, 'Neon Lady' from the series The Light in the Heart (2014), acrylic on canvas, 160 x 101 cm*

**EVW: What is next for you?**

AM: My next project is centered around a late 18th century book that I find very inspiring.

*Adriana Molder: The Light in the Heart* runs through 10 July, 2014 at Art Plural Gallery Singapore.

*By Ellen Von Wiegand*