

Title: Interview with an artist: Adriana Molder
Publication: World Art Guide
Date: June 2014
Source: <http://worldartguide.org/2014/06/17/interview-with-an-artist-adriana-molder/>

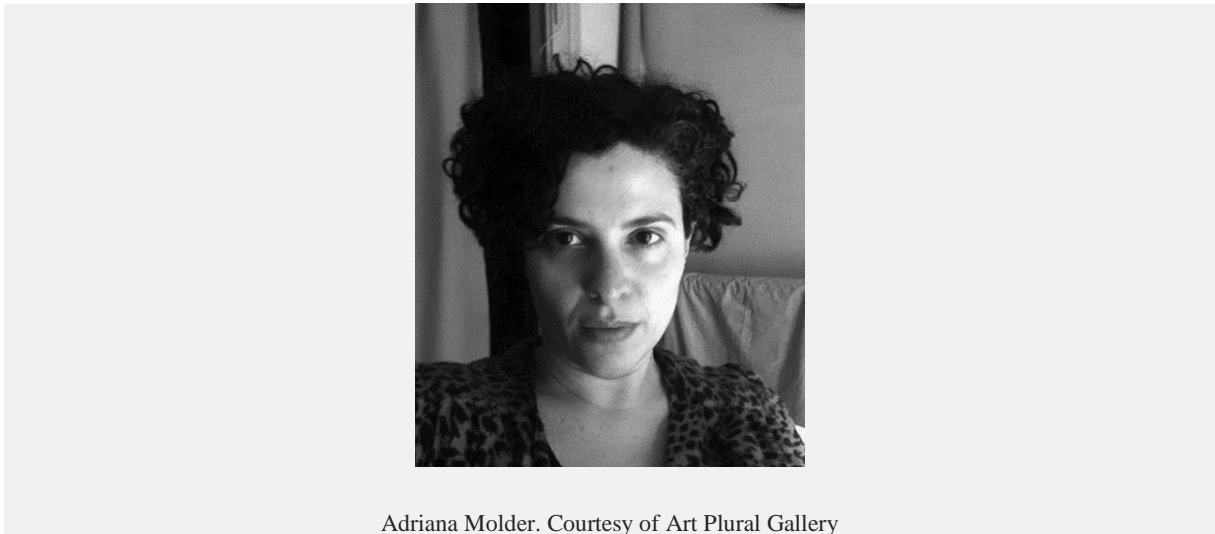
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By Mike Sullivan

How did you make the move from stage design to art?

I think I went from Art to Stage Design and then back to Art again. At that time I was very interested in the works of Pina Bausch and of Robert Wilson. After studying Stage Design I went to Art School, and I brought with me some elements from the Theater and the stage. Indeed my preference in doing big scale works came from the theatre, as well as how I deal with my paintings as if they were characters.



Adriana Molder. Courtesy of Art Plural Gallery

What triggers your creativity?

I don't think creativity has a trigger, either you are creative or not. However, I notice that there are moments that provoke in me the will to paint and draw. It's a very reactive and physical moment. It happens a lot when I interact with art, including art works, movies or novels and also real events and people. It's a mix of the two most of the times.

Please tell us about your motif, particularly the eyes.

I make portraits, so the motive is the human figure and in particular the face. I'm quite obsessed with eyes. If you watch people's eyes closely, you find a lot about them such as their traumas, sweetness and also detachment- it's all in there. Presence is there. So it's a part of the painting that needs special care, special time and place in the composition. I use a lot images taken from films as models for my works.



MOLDER, Adriana – Face Cut from the series Mystery (2014). Courtesy of Art Plural Gallery

Could you describe a normal working day? What is your process for making art?

A normal day for me is to wake up and go to the studio, and then in the evening from the studio going home. In the studio a lot happens besides painting and drawing. I watch movies and write and sometimes bring visitors to my studio. That is all part of the process. Preparing the studio for a new work is also very important, and there are works that can only appear if the studio is a mess and full of other works. On the other hand, some works need the studio to be very clean and without any images to interfere.

Please tell us about your latest exhibition at [Art Plural Gallery](#) in Singapore.

I'm presenting two new series of paintings and drawings called The Light in the Heart and Mystery. The title for The Light in the Heart comes from a short novel by Virginia Woolf. Ideas about lost love and lost life were in my mind. These portraits will introduce you to 6 very different characters with a strong background story. It is my intention that the public is free from narrative behind them (if any); it's just a suggestion.

The Mystery series are 6 small scale works on paper where I depict women watching something and being watched – observing something disturbing and being complacent in being observed. This series was influenced by some horror films images from the 40's.



It seems like you have at least one big exhibition every year – you must be very busy?

Yes I'm very busy most of the time, but I'm busy doing what I love to do. Even when I don't have any big exhibitions coming up I will be busy in the studio.

People in the art scene are always very busy, no weekends or holidays for us! However, I have to say that having the power to manage your own schedule is a blessing.

What is your future aim?

Actually my biggest aim for the moment is to be able to take longer time to do each project. I'm working on a new series of paintings related to a late 18th century novel.



MOLDER, Adriana – The Host from the series The Light in the Heart (2014). Courtesy of Art Plural Gallery



MOLDER, Adriana – Us Three from the series The Light in the Heart (2014). Courtesy of Art Plural Gallery