

An abstract painting depicting an underwater scene. The upper half is a deep blue, representing the water, with several fish rendered in broad, expressive brushstrokes of yellow, orange, and white. The lower half is a dense, textured area of red, orange, and pink, representing a rocky or coral seabed. The overall style is painterly and expressive, with visible brushwork throughout.

Susana Díaz-Rivera

a cura di Adelinda Allegretti

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c u r a t o r

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Progetto grafico di Renato Begotti, Perugia (Italy) 2018



con il patrocinio



Susana Díaz-Rivera

Adelinda Allegretti Curator Studio&Gallery

Via Frattale - Loc. Busche - Gualdo Tadino (PG)

orari: tutti i giorni su appuntamento

10-31 luglio 2018

inaugurazione martedì 10 luglio ore 18



Arrecife 1 (2018), olio su tela, cm 51x51



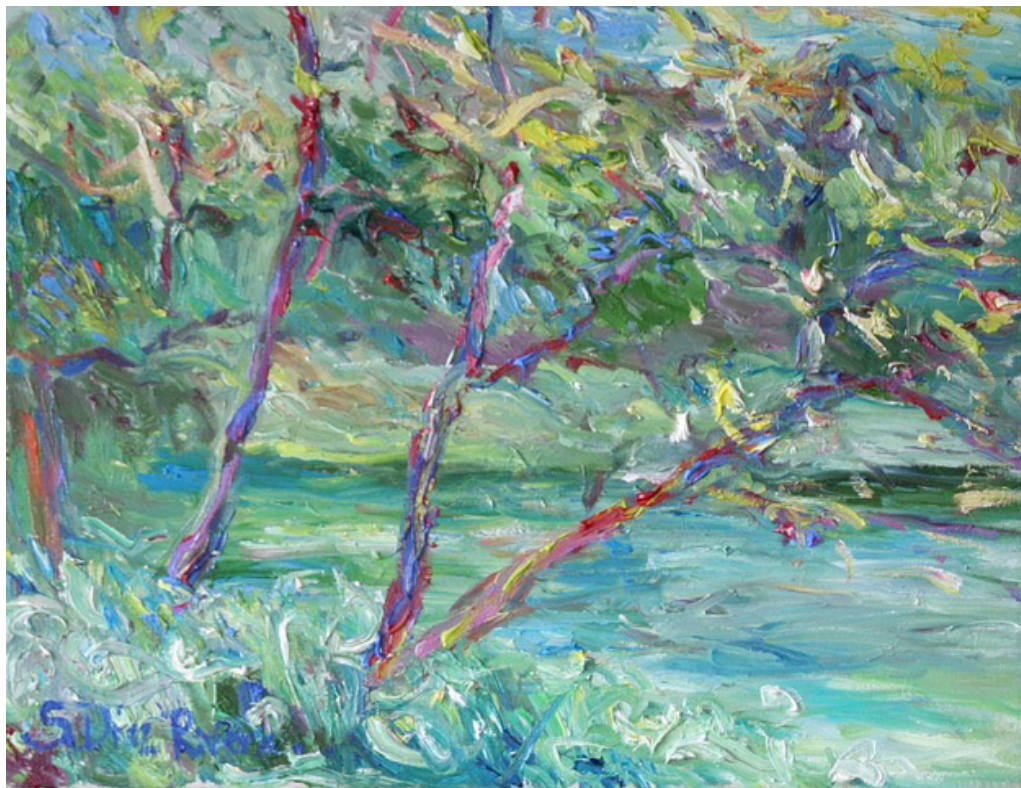
Arrecife 2 (2018), olio su tela, cm 51x51



Cariño acuático (2018), olio su tela, cm 91x91



Del campo (2018), olio su tela, cm 58x69



El rio (2018), olio su tela, cm 46x36



Fiesta (2018), olio su tela, cm 81x51



Flor de mar (2018), olio su tela, cm 76x61



Las florecitas (2018), olio su tela, cm 30x30



Las románticas (2014), olio su tela, cm 51x61



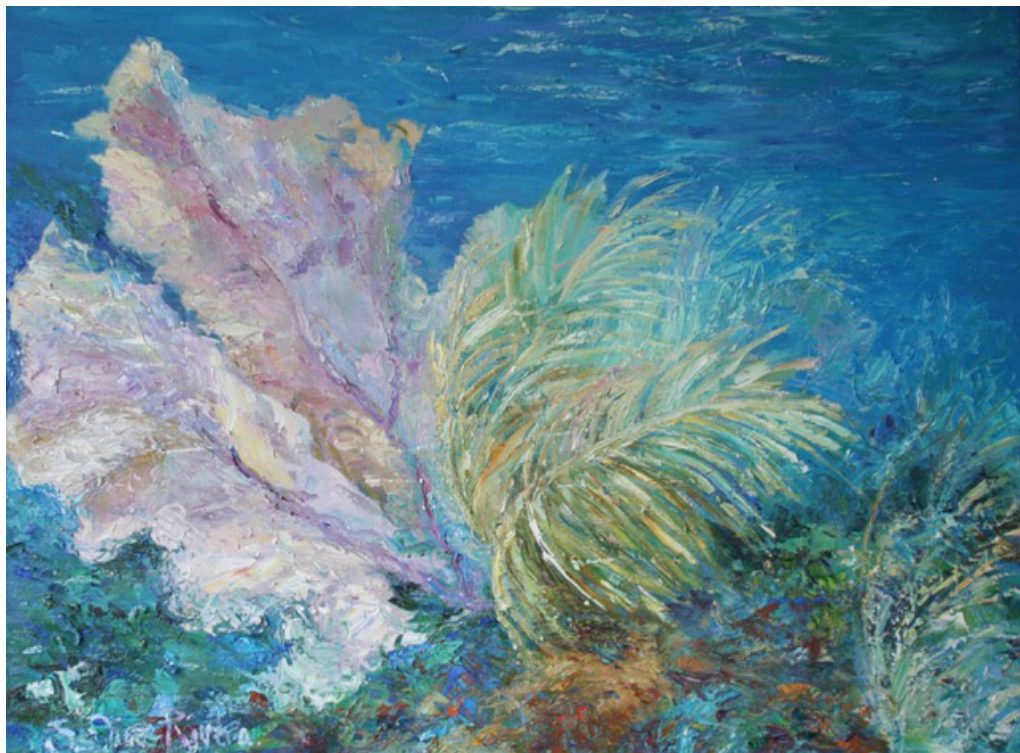
Me quiere, no me quiere (2018), olio su tela, cm 46x46



Momento de gozar (2018), olio su tela, cm 61x51



Para ti (2018), olio su tela, cm 51x51



Plumas para un pez (2018), olio su tela, cm 101x76



Sentimiento (2018), olio su tela, cm 76x76



Sombras y luces de Baja (2018), olio su tela, cm 51x25

La curatrice



Simone Ari, *Ritratto di Adelinda Alleghretti* (2011), olio su tela, cm 40x50

Nasce a Roma nel 1969 e qui si laurea presso l'Università degli Studi "La Sapienza" in Storia comparata dell'arte dei paesi europei col Prof. Enzo Bilardello, affrontando una tesi di ricerca sul pittore italo-spagnolo Bartolomé Carducho, vissuto in Spagna a cavallo tra il 1500 ed il 1600.

Iscritta dal 2003 all'Ordine Nazionale dei Giornalisti, Elenco Pubblicisti, ha lavorato come referente artistico per diversi quotidiani, da "Il Giornale" a "Torino Sera", a "Torino Cronaca". Attualmente scrive per il settimanale statunitense "L'Italo Americano".

Dal 1998 cura mostre in spazi pubblici e gallerie private, sia in Italia che all'estero. Nel 2004-2005 completa la sua formazione curatoriale frequentando il Master in "Organizzazione e Comunicazione delle Arti Visive" presso l'Accademia di Belle Arti di Brera, a Milano.

Già docente di Storia dell'Arte presso l'Uptier - Università Popolare di Roma e presso l'Accademia di Belle Arti di Brera in veste di Tutor del Master curatoriale in "Landscape Design", vive tra Roma e la provincia di Perugia.

An interview with the artist



I was born and raised in Mexico City. My dad was an architect, lover of music, photography and cinematography. My mom was very artistic in her own way in the creation of a fantastic home environment.

When I was six, my dad bought me a set of Prismacolors. You can see the photo down bellow. I will never forget that moment at the store where my dad used to purchase his architectural supplies. The box was oval and it had about 60 different colors. And that was the begining for me. I drew a mouse, I copied it from a children's book and it came out just the same and that is when I realized that I could draw and that it was fun! At 11 my parents took me to Italy and I saw the David of Michelangelo. That experience totally shifted me spiritually because the impact of its greatness, perfection and beauty really hit me hard, inside my heart, my mind, my whole perspective of life. I also remember arriving to the mediterranean, to the cost of Amalfi! And smelling the ocean, like no other aroma in the world. It was a very strong impact for me. At 12 my mom organized private art lessons in our home for all of us. We were five kids. Our teacher was the Professor Dolores Ortega de Diaz de Sollano, who had studied art in the Academy of San Carlos, directed by Diego Rivera. She was also friends with Siqueiros. The biggest lesson in art, in my entire life, came from her: as she was painting on my canvas one day, I noticed that she was projecting her feelings on the canvas. This realization was for me, fifty times more important than any technicality one can learn about art. It was really thanks to her, that I became a painter. Later on I went to the University and took some art lessons, but I know I would not have made it without her influence.

Later in life, of course, I had to brake loose, and find my own style. It was not easy, because one has a tendency to copy one's teachers. I accomplished that when I was forced by duty of a commission received for a hotel in Mexico, to

paint 130 paintings in 3 months. It was intense work, and that intensity and strong concentration allowed me to brake loose, and that was the beginning of my own discovery. But I think that never ends, because one always evolves. You can even see it in this show.. there is an evolution taking place constantly, a constant discovery and expansion.

And why fish? Or turtles? Or reefs?

When I was a teenager my family moved from México City to Cabo San Lucas. It was there that I started to snorkel with my siblings in the most beautiful and powerful oceans: The Pacific Ocean and The Sea of Cortez. One of my brothers was a free diver, (no tanks) speargun fisherman, and he had a little boat to go diving. I used to love going on board and swimming by the rocks and reefs. I could not dive deep, because my ears hurt me, so I had to snorkel close to the surface, but this was enough for me to see all the underwater life and activity. These adventures with my siblings is what inspired me to paint underwater scenes, with coral reefs and fish. I remember clearly after a wonderful day of seeing so many fish by the rocks, that I decided to paint them. I started working on this theme in the year 2000, for a solo show in Cabo San Lucas, where I painted turtles, fish and reef using in many cases multimedia (stained glass and granite stone with fossil shells).

I have always loved animals. Poor my parents! Really! How they put up with me!! So MANY ANIMALS I brought home!! When I was young, I had turtles, birds, rabbits, ducks, chickens, fish, dogs. We had a large garden and my parents allowed me to dig a whole to make a pond for the ducks! All the mud! I had six big white ducks! And I was the happiest of kids with all my animals. Later on in life, already married, I had a little bowl with a gold fish, and I realized that this fish was communicating with me! This was totally unexpected and a big surprised to me. I thought they belonged to the strata of life which had no thinkingness. But I guess I was wrong, because this fish communicated with me, with the same intensity that my very intelligent dog did. To the degree that once I went on a vacation and I missed the fish as much and in the same way that I missed my dog. I am so proud to paint these little creatures!

One of the main reasons for me to paint fish and turtles at this time, is that I want to help with the preservation of the turtles in the Sea of Cortez, México. One of my best friends is the president of an organization dedicated to their study and preservation. They take care of the eggs, making sure nobody steals them to sell them or eat them, and supervise that when they hatch, the little turtles make it safely into the ocean. They place radio receivers on some of the turtles, in order to study their behavior and patterns of swimming so that they can protect them. Turtles in that area had been endangered and they are trying to preserve them. So part of my recent work in painting turtles is for the purpose of donating a percentage of my earnings to this organization and help their preservation. I think they are beautiful and wonderful!!

In regards flowers, I have always love them. In Mexico we have so many flowers

and they sell them everywhere.

Years ago, I painted many of the flowers which my daughter picked from a barren garden (from where? I had no clue? I could not see them, but she found them).

In Los Angeles, the flower market which is huge, is one of my favorite places. I love its smell, the people who work and the clientele. It is an amazing energetic place to go to. I painted many of those flowers and sunflowers. The idea of the circular composition of flowers which appear on your show, come from those times, and the flowers from the LA Flower Market.

Living in Baja, later in my life, I did a series of paintings of flowers which I picked in Spring, from the side of the road. Totally wild. These were really fun to paint! I went with the dogs, driving along the narrow road, stopping every three minutes, here and there, to pick the flowers. I filled up the car! Then get home and start painting with speed and determination, before they dyed on me.

That series was very special in my heart, because it was so close to life, to the moment on earth when they come wild out of the ground.

In this last set we are exhibiting together, I feel I climbed a level in my ability to paint them and that I got looser and stronger in their representation. The painting Para ti is one of my favorite ever. Fast, to the point, strong and expressive. It has a change in technique, in that I only used spatula. This set of paintings which you are exhibiting have both techniques. Only brush, a mixture of brush and spatula, or only spatula. They are all oil.

The Turtles, for example, had been started with brush, but ended with only spatula. This allowed a freer expression of them.

