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"Turquoise"
Oil on canvas, 36 x 48 in



Your main focus is the natural world, with a particular focus on inanimate objects of extreme beauty: rocks. We will hardly find a pebble identical to the other strolling on the shore of the sea or a river, and many have extraordinary colors and shapes, abstract patterns perfect for playing on the canvas. When and why was your last series born?

My "Everybody needs a rock" series was born around two years ago when I was captivated by a photograph of some glistening rocks poking out of a creek/pond/lake. The colors of these pebbles weren't only enhanced by the light shining on them. Their wet surfaces were actually entirely transformed from the dancing reflections of the sky and clouds passing by. The abstract patterns and the ripples in the water around them played off each other, sometimes entirely translucent but also sometimes very mirror-like. **My imagination was stoked, and I wondered if I could create a painted illusion just as perfect as the reality that I was witnessing.** That was my mission from then on. In every painting I've created, I strive to bring out a different quality or characteristic of a particular stone. It could be the texture, colors, reflected light, or even a deeper meaning I find behind it. I started gathering and collecting different types of stones looking for their unique qualities. That's what I love about this subject matter; there are so many ways to interpret reality, that I find the dialog with my viewers has infinite possibilities. The more I explore this communication, the more passionate I am about it.

Rocks are symbols of permanence and legacy, something that remains longer than us, something that is able to tell us an extraordinary story, something that represents the eternity and spiritual energy of the Earth. How much "spiritual" is there in your art/life?

Everywhere! **Artists are spiritual beings by nature.** We see beyond our eyes, we feel intensely, we act passionately, and we are in a constant, desperate search for the essence within everyday things. All these emotions inevitably translate to the canvas. As a creative person, I always look for a way to communicate visually with others. **I strive to produce emotions that lift the viewer's spirit, that bring happiness and joy, or admiration for the beauty of simple things.** To me, this is the essence of spirituality. It's the quality of being able to focus on the soul's well-being, and art is entirely capable of doing that. Painting quiets my mind and heals my soul, so I can only imagine myself doing it until my eyes can no longer see.

In your statement you talk about the great influence that the Masters of the past have exerted on your art and on your personal growth. So, who are the artists that you mostly admire?



I admire the great masters from the 17th century like **Caravaggio, Velazquez, Rembrandt, and Vermeer.** Their depiction of reality was exquisitely executed. In fact, it was a life-changing experience to see Rembrandt's "The Night Watch" and Vermeer's "The Milkmaid" in person. The experience was completely and utterly overwhelming. The scenes were so masterfully executed that I felt part of the paintings. Among other classic favorites are **Joaquin Sorolla,** whose use of light in his paintings is remarkable. Lastly, my American heroes are **Edward Hopper and Norman Rockwell.** Their ability to tell stories is admirable. While the Masters from the past are my true muses, I do also admire and follow the great contemporaries of photorealism, such as **Roberto Bernardi, Anthony Brunelli, Tom Blackwell, and Chuck Close,** just to name a few. These are the artists that inspire me to get better and better every day.

There is another previous series of yours, in which you portray objects that apparently seem of little importance but that are linked to everyone's memory. All paintings refer to another sensory experience, a smell, a flavor, a sound, a touch, a sensation. Tell us a little about this series.

"Memories from the past" was born in a different way. The spark that jolted this small series to life is rooted in my unconscious mind, coming about right after my father's passing. The objects that are represented in the paintings have a special connection to personal memories of past events. Today, these objects might seem unimportant and forgotten to any other person, but to me they all have a story behind them. **A story that I invite the viewer to recreate with his or her own memories and personal experiences.** This small series has great potential to expand, and I am confident that I will be adding more paintings to it in the future.

Describe for us your creative process.

The process of creating a painting is a long one. For me, it involves significant work even before I start

painting. The first challenge is trying to fully materialize an idea and bring it to reality, which can take some time. To do this, I often play with some props and stones I have in my studio to create the feeling I had envisioned. Colors, textures and light play a significant role when choosing my composition. My painting process is an evolution from simple to detailed. I start by blocking big shapes of lights and shadows with color, keeping my edges soft. Once I completely cover the canvas with this first layer of paint, the magic begins. This takes place as I further develop the visual story from the details I lay over one another, going from layer to layer. The process can last many months, and however painstaking it may seem at the time, it brings immense satisfaction to see how various objects come to life. The ultimate goal of this process is to depict my subjects as realistically as possible. **My heart jumps from joy, and I know I've achieved my goal when exhibiting at a show and people move in closer to see my work from afar because they feel they can grab the objects.** That is a very exhilarating feeling.

These are difficult times for everyone, but many artists are the first who are showing solidarity with others, by donating paintings or proceeds from sales to charity; you are one of them. How important do you think the role of an artist is in this struggling period?

I think artists have played a very significant role during this pandemic. Artists are instinctively givers and our work is meant to be shared with others. Otherwise, it does not have any meaning. That intrinsic need to share makes us find creative ways to fulfill our inner drive. I think we have all seen examples of how actors, singers, musicians, writers, and painters found new ways to share their passions on social media in even more innovative ways over the past few weeks and months. That symbiosis between the artists and the public brings comfort and hope. "Art to Feed South Florida" is a project that I created to motivate people to enrich their lives with art while helping those in need. 100% of the proceeds from select sales are donated to the organization. It is very satisfactory to know that we can all play a role in making a difference.

Tell us a little about your artistic career.

Art found me later in life, like a childhood friend that came knocking on my door after a long hiatus apart. This rediscovery of my love for art happened when I moved to the US from Argentina and had two beautiful boys. Life was wonderful, but I was so busy doing things that I did not allow myself even a moment's pause to look inside. However, **one day I realized that I had been doing art every afternoon with my kids, which brought back fond memories and warm feelings from my childhood.** That old artistic friend had

come back, and this time to stay. I decided to begin educating myself in classical oil painting at different ateliers. I subsequently fell in love with the medium and knew that I would paint until the day I died. **Now, becoming a painter was the easy part, but becoming an artist was a challenge.** There were so many things to learn besides painting! And remember, I am not a child, so it was quite an effort to work on opening back up my imagination while also training rigorously in a school setting. But, I was determined to become a full-time artist. One of the greatest satisfactions was my first sale, when a complete stranger bought not one, but two, of my paintings! That was an exhilarating feeling. Another tipping point was my first participation in a group exhibition during **Miami's Art Basel Week.** I did not sleep for the whole week! The nerves were completely worth it, though. I can't even explain the satisfaction I feel when somebody takes home one of my pieces, no matter the size or the price. Just knowing that somebody likes my painting so much that he or she wants to see it every day warms my soul and makes me happy.

What are your plans and aspirations in the near future?

I've big plans and aspirations for my future artistic career. While our immediate future is a little uncertain, I'm sure that life will level up again at some point and we will be back to normal. My main focus and aspirations now are to find representation with a gallery that loves Hyperrealism. Even though artists do a lot of our own marketing and selling today, having a relationship with a well-established gallery that shares my passion is very important to me. **Beyond finding a partner gallery, another large aspiration I have is to be able to participate in a Hyperrealism exhibition.** Participating in such shows is a gratifying experience that fills my soul with memories, just as I hope to fill other people's souls with similar feelings of joy.



"The Great Escape"
Oil on canvas, 30 x 30 in



Previous page
Top:
"Orange Agates"
Oil on canvas, 24 x 36 in

Bottom:
"Agates In A Jar"
Oil on canvas, 30 x 40 in

"Infinite Hope"
Oil on canvas, 40 x 40 in

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