

RINA PELEG
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Earthweb Series Statement

Rina Peleg's sculptures and installations are both contemplative and surreal. Using clay coils, she has woven a group of simple, geometric forms in white, unglazed clay that call to mind household items like carpets, tiled surfaces, baskets, and balls of yarn. The intricately woven clay spheres and mats evidence the linkage between process art of the 1970's and ancient craft-based disciplines, specifically basketry and weaving. The difference in Peleg's work is that her pieces defy the process by which she chooses to work. The laborious effort and the inevitable 'imperfections' one would expect the pieces to manifest are somehow absent. Instead of creating soft, malleable forms that reflect the gesture of the hand over time, the sculptures are fragile, weighty, and impossible to walk on. The white color of the clay lends to the shapes a quality not unlike that of a 'blank template', waiting to be identified with specific character traits. Their woven patterns heighten this invitation with the linearity of the coils forming pathways on which to 'write' meaning.

Rina Peleg's practice as an artist is shaped by her childhood life on the Kibbutz in Israel. Her experiences imparted a natural appreciation of history and exposed her to ancient Middle Eastern cultures and Bedouin communities. She taught basketry during high school and attended Bezalel Academy of Arts in Jerusalem. In the 1970's she moved to New York City and subsequently received her MFA from Alfred University, New York. Peleg's work has been exhibited internationally and she is the recipient of several awards including an Individual support grant from the Gottlieb Foundation, Pollack-Krasner Foundation and most recently, an Artists Fellowship grant from the New York Foundation for the Arts.