



# VALLEY HOUSE GALLERY INC.

& SCULPTURE GARDEN

## Lilian Garcia-Roig: Thick Brush Painting Installation

November 4 – December 16, 2006

New Works Space at The McKinney Avenue Contemporary, Dallas, Texas

[www.the-mac.org](http://www.the-mac.org)

“I cannot attain the intensity that is unfolded before my senses.”

-Cezanne

I believe I know exactly what Cezanne meant. I desire to grow comfortable with complexity, and want the viewer to feel the tension of a chaotic representation, harnessed by a recognizable formal coherence. In contrast to minimalism, I adhere to a “maximalist” aesthetic. I want my respect for illusionistic representation, my love of the materiality of paint, and my passion for intensity of process to intersect in one complex, cohesive image. Lines and areas of color are best when they refer not only to literal shadows, highlights, and physical edges, but also stand as signs of force and displacement within the idiom of the painting’s formal structure. All this results in a perceptual tension in the work in which the qualities of landscape are rolled back into the qualities of paint.

These paintings were made directly from life in the foothills of the Cascade Mountains of Washington State in the July months of 2004 - 2006. On site, I feel less confined by conventional rules and feel freer to create gesturally an expression of the whole particular scene as I experience it. I focus in and out at various depths, and as the light changes over time, different features become highlighted, come to my attention, and are recorded on the canvas. In this way, I achieve an expanded sense of space and time in my work, and evoke more than is naturally seen at any one time. I strive to capture the essence or feel of being in a specific place, rather than attempt to record all its details. Since I am integrating *many* moments, my process is more like that of an actor who knows her characters (colors/space/trees) and script (changing light) and uses each performance to discover another nuance. In this sense, my paintings are both preconceived and entirely spontaneous.

Essential to the feel of my work is the complexity of the scene being represented. Rather than attempting to simplify the image to create order, I instead embrace that complexity, give in to it, follow where it leads, and then seek an order and clarity as part of a process of “fixing” the inevitably “failed” result. I desire to grow comfortable with complexity and want the viewer to feel the tension of a chaotic representation, eased a bit by recognizability and formal coherence.

I like to show my individually conceived paintings as large installations of closely hung, formally connected works that create a sense of compelling *overwhelmingness* in the viewer. All in all, I want the viewer to come away believing that *more* information, *more* square footage, *more* complexity, *more* time, *more* abstraction, *more* representation, *more* paint, etc., even in a single image, can add up to a more powerful and rewarding visual experience. I believe, that in fact, one can do more with more and I hope to show how relevant and exciting on-site landscape can be in the world of contemporary painting.

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