



LILIAN GARCIA-ROIG







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## *SOLID FLUIDITY*

Interview with Lilian Garcia-Roig

Essay by Richard Shiff, Ph.D.



VALLEY HOUSE GALLERY & SCULPTURE GARDEN

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## Interview with Lilian Garcia-Roig

Cheryl Vogel,  
Curator of Valley House Gallery  
Spring 2012



CV: Solid Fluidity is an evocative title. How did you select it?

LG-R: Titles are hard for me to come up with, both for paintings and for shows, since I usually desire two things that don't easily co-exist: a specific descriptive element and a poetic suggestive phrase. I think the title of this show accomplishes this dual goal while also addressing the two main bodies of work in the show: woods and water. This title underscores the solidity in the way I paint fluid water and the fluidity in the way I paint solid trees and rocks.

CV: How do you conceptualize your work?

LG-R: My paintings are documents of a real-time process: the accumulation of fleeting moments... the experience of the day. My formal painting concerns have led me to use dense wilderness landscape as my subject and an on-site, cumulative, wet-on-wet process of painting in my attempt to reconcile the abstract nature of painting with its representational role.

CV: How does your experience of this "real-time process" affect your work?

LG-R: While painting, I continuously focus in and out at various depths. As the light changes over time, different features become highlighted, come to my attention, and are recorded on the canvas. This method achieves an expanded sense of space and time in my work by evoking more than is naturally seen at a single glance. Since I am integrating many moments, my process is more like that of an actor who knows her characters (color/space/shape) and script (changing light) and uses each performance to discover another nuance.

Additionally, when I'm painting, I don't limit myself to exactly the tangle I'm currently studying. If I hear a bird, I'll look up and perhaps because I did, I will notice something else that I would have never seen otherwise. So, I like the idea of letting accidents happen in the field. I want to respond, not command. I don't want to decide from the get-go what it is without having more input from the "living" place where I am. Instead, I want to engage in a conversation with nature.

CV: How does your Cuban heritage contribute to your painting approach?

LG-R: I think we are all products of not only our

parents, but where and how we grew up. I was born in another country, Cuba, yet grew up in Texas. As a Cuban refugee immigrant, my perceptions about a good path through life were muddled at best. My roles as both a Cuban daughter and an American adolescent were exceptionally complicated. I had to be open to seeing things from at least two culturally distinct, and often opposing, perspectives. This, however, did not mean that I was not able to achieve a certain type of clarity or decisiveness in life. It just meant I had to learn to cope with constant struggle and mediation, learning to see the fluidity of all of smaller things that made up the "big picture." This directly translated to the imagery I am attracted to, how I interpret it, and how I manage it. I like complexity, fluidity and density; if it is too easy to see or get, I am not drawn to it.

CV: Does the landscape serve your formal, artistic interests or your personal interests?

LG-R: Both. As a perceptually-based painter I am trying to capture first-hand the character of seemingly ordinary, dense landscape over the course of a day in a cumulative manner. At the same time, I also want to reflect a passionate engagement with both the scene in front of me and with the painting process. Even the fact that I choose dense foliage and ordinary scenes instead of grand vistas stems from both formal and personal reasons. Given my immigrant background, "sense of place" and belonging have been complex propositions for me to negotiate. At best, I feel a like a woman without deep roots and at worst like an outsider everywhere I live. In natural, undeveloped spaces I begin to feel a strong connection to place, even if only temporarily, like an explorer discovering new lands. Formally, these complex, dense scenes offer the most potential for the interchange of figure-ground relationships to occur within my paintings. Dense landscape

allows me to use colors and marks that are simultaneously thickly built on the surface and also give the illusion of space. These formal possibilities of the landscape - and the push/pull of figure/ground relationships - really excite me.

CV: Several curators have described your work as a "tour de force," including Peter Baldaia and Barbara O'Brien, who wrote that your paintings are "tour de force reinvestigations of the plein air painting tradition."<sup>1</sup> What do you think they meant by such a bold statement?

LG-R: That statement both implies and rejects the assumption that perceptually-based painting, especially seemingly straight-forward landscape



Cover: *Water and Rock Flows*, 2010, oil on canvas, 48 x 48 inches

page 2: Detail, *Water and Rock Flows*, 2010

page 3: *Rocky Flows*, 2010, oil on canvas, 36 x 48 inches

page 4: Lilian Garcia-Roig and her truck, en route back to Tallahassee after painting in Washington, summer 2010

page 5: *Extreme Maple Branches*, 2010, oil on canvas, 48 x 48 inches



painting, is somehow dead and has no place in the contemporary critical dialogue of painting. I believe that in today's fast-paced virtual culture, this seemingly passé mode of plein-air painting has a new relevance and urgency because it helps underscore how removed our experiences, and even images, of nature have become. The making and viewing perceptual plein-air painting can even open a discourse on nature as a social construct in terms of its relationship to ideas of perception, mediation and experience of nature. Barbara O'Brien's statement also seems to touch on the fact that my works reflect the way in which I intensely engage with the act of painting. I paint in a very physical, unrestrained, and fearless way, even if it means having to make bold adjustments during the course of the day. No guts, no glory.

CV: Have you ever worked from photographs?

LG-R: Painting outdoors in extreme weather with the bugs and other challenges is not the most efficient way to create art. Naturally, I have considered trying to see if I could make studio paintings based on photos, and the answer was a resounding NO!

Even with numerous photos of the scene in front of me, taken with various focal depths over the

course of the day, the resulting photographs were all too one-dimensional and flat, both in illusionistic space and color depth. Photography, like painting, is its own medium with its own strengths and limitations. In photographs of dense woods, you will notice that often the dark areas, which were a beautiful variety of browns and greens, end up looking almost black. The camera cannot capture all of the subtle nuances in the middle range tones that the eye perceives.

CV: Why don't you make preparatory drawings?

LG-R: Sketches and underpainting are used to find clarity and structure in a logical, ordered way. I do not want to understand the subject in such a pre-defined way. Rather, I want to have as much freshness and fluidity in the work as there is in the scene in front of me, for as long as possible. I have always been interested in the idea of an image emerging out of paint. This is important to me because it is the struggle to find a precarious balance between my rational desires for specificity and my seemingly irrational approach to gathering the cumulative information in front of me that results in the most exciting moments in my work and of me "being in the moment".





CV: Many of the paintings reproduced in this catalog are quite large for plein-air paintings, 3 x 4 and 4 x 5 feet. Why did you decide you needed to make your work larger?

LG-R: I wanted to work bigger because I believed bigger would be better in my work. I felt that by going larger I could open up the possibility of having two very different viewing experiences. From a distance, I want the viewer to perceive the illusion of a conventional space. Up close, however, I want the image to break down. I want the lush, gestural paint marks, squeezed-out paint patches and areas of raw canvas to help reinforce the 2-D character of painting as both an abstract action and a material product. Working larger was easier said than done since the larger paintings have a surface square footage that is much greater than the modest-sized canvases that many plein-air painters use. For many years I worked up to the special challenges of creating effective large-scale works, up to 60 x 48 inches, that contained proportionally more details without losing overall effectiveness. This meant I had to figure out

a way to gather and interpret much more information without turning the painting into a muddy mess.

CV: Since you often spend extended periods of time painting on site, your truck must be a mobile studio that facilitates these larger paintings. Can you tell me about the photograph of you sitting on your tailgate?

LG-R: It shows me with a truckload of fresh paintings from Washington State on racks along with the rest of my supplies that I haul to and from my home base in Tallahassee whenever I go on an extended painting trip. The rack system in my truck is essential to being able to transport large, wet canvases around without damaging their surfaces.

CV: What tools do you use for mixing and applying paint to your canvases?

LG-R: I use a full range of brushes to mix specific colors for each site from my expansive range of store-bought pigments. I arrange them roughly by spectrum on the edge of my palette. To apply paint to the canvas I mostly use brushes, but I also use my gloved fingers and hand to both scrape-out as well as apply paint. Later in my painting

page 6: Installation view of *Space, Unlimited*, twelve 60 x 48 inch MacDowell paintings at the Art Museum of the Americas, Washington D.C., 2009

page 7: Installation view of *Hyperbolic Nature: la Florida*, 2012, 12 x 29 feet, Medios y Ambientes, El Chopo Museum, Mexico City



process, I start using thicker paint to avoid muddying the color. To achieve this, I squeeze out paint directly from tubes, often from the custom tubes of color I have specifically mixed for that site. Where a brush might lift or mix colors and my fingers can only apply small amounts of paint, the tubes allow me to make long, sinuous marks with a specific and clean color.

CV: When you begin a painting, do you have an idea of what it may look like when you are done?

LG-R: Although I am looking at my subject, I never know what the painting is going to end up looking like. When I start, I really don't know what this site is going to reveal over the course of an entire day, even if I have walked past the place two or three times. I have always felt I needed a subject to be the beacon that keeps me going in one direction. Ironically, I find that when I am focused on a specific subject, I become emboldened to paint with greater freedom and creativity.

CV: How do you know when a painting is finished?

LG-R: I know when a painting is not finished. If my eye keeps going to a spot and seems to question it or get a little stuck in it, that's a problem. I want a painting that I can really look in, where every square inch seems to be as important as every other square inch, even if one of those square inches is raw canvas.

CV: How do you decide to group together certain paintings?

LG-R: After I return from an extended painting trip, I take all paintings of the same height and play around with combinations and permutations of groupings. If any combination is greater than the sum of its parts, and if qualities in one complement the qualities of another, then they become diptychs, triptychs, or polyptychs. With an installation (pp. 6, 7), I hope to amplify what I do in each individual painting. I like making images that are perceptually active and create a sense of compelling overwhelmingness in the viewer. I now have enough of the large-scale, on-site paintings to create walk-in room installations that better reflect the experience of being in dense woods. In my installations, individual works from the same area are hung less than six inches apart (if not actually touching) and wrap around one or two corners of a space to suggest a filmstrip montage. The grouped paintings work together because they have formal connections but they are not contiguous scenes. Images with different horizons and perspectives talk to one another through strong color, shape, and line interactions.

CV: What is the best response you can receive?

LG-R: When someone looks at my painting and says, "Wow, that shouldn't work but it does....how did she do that?!" People tell me all the time, "it's too much, I can't see it all." To me, that's a compliment, that's exactly what I want. I don't

page 8: The artist's palette before the addition of white at the center

page 9: *Reds Square Greens*, 2008, oil on canvas, 48 x 84 inches (diptych)

page 11: *Autumn Lichen*, 2008, oil on canvas, 48 x 36 inches

page 12: *Teal Fluidity: Morning*, 2009, oil on canvas, 15 x 30 inches

page 13: *Teal Fluidity: Afternoon*, 2009, oil on canvas, 15 x 30 inches





want my paintings to be immediately absorbed; although they overwhelm at first, they unfold over time, much like nature itself does.

CV: How did Richard Schiff, whose essay follows this interview, come to write about your new water paintings?

LG-R: Richard and I were colleagues when I was teaching at The University of Texas at Austin. I admire how he writes in a way that satiates the art historians' and theorists' intellectual needs while engaging lay people and stimulating artists. After hearing Richard speak, I always felt like running to my studio and painting. He liked my work over the years, so I contacted him when I heard he would be visiting Florida State University (where I am a Professor of painting) as the 2010 Distinguished Speaker for the Art History

department's annual symposium. He visited the studio and was taken by the new water paintings. Since the Polk Museum of Art in Lakeland, Florida, was publishing a catalog for my upcoming exhibition, I asked him if he would consider writing about my work. He contributed the essay, "Catching Up With The Instant," that is reprinted in this catalog.

<sup>1</sup> Barbara O'Brien, Curator, Kemper Museum of Contemporary Art, Kansas City, Missouri, *New American Paintings: juried exhibitions-in-print*, 88, June/July 2010, Juror's Comments, p. 3; and Peter J. Baldaia, Director of Curatorial Affairs, Huntsville Museum of Art, Alabama, *Encounters: Lilian Garcia-Roig*, exhibition catalog, 2008.



For many years, Lilian Garcia-Roig has been painting images of dense forest, working at outdoor sites. Her canvases show obvious signs of landscape representation—vertical tree-forms, branching elements, the colors of vegetation. Yet, especially in areas of accumulated detail, these works leave an impression of pictorial abstraction. Both the large scale and the aggressive surface quality encourage a viewer to zoom in on individual sensuous strokes of pigment, perhaps assuming precisely the point of view that the artist must have taken as she engaged her developing painting directly, intently, establishing this degree of material presence. Seen close up in isolation, any given area of one of her forest scenes threatens to degenerate into mere deposits of pigment, as if no mimetic impulse had been guiding it—as if the painter, in a moment of material concentration, had forgotten the trees just beyond her canvas. In the context of the whole, however, this impression reverses. The collective rhythm of Garcia-Roig's strokes and their range of color generate effects of form and illumination readily translated into features of a natural scene. She has mastered the art of keeping tactile materiality and the optics of representation in balance and in productive tension. She calls her work “maximalist” because no sensory aspect, psychological orientation, or perceptual attitude escapes it.

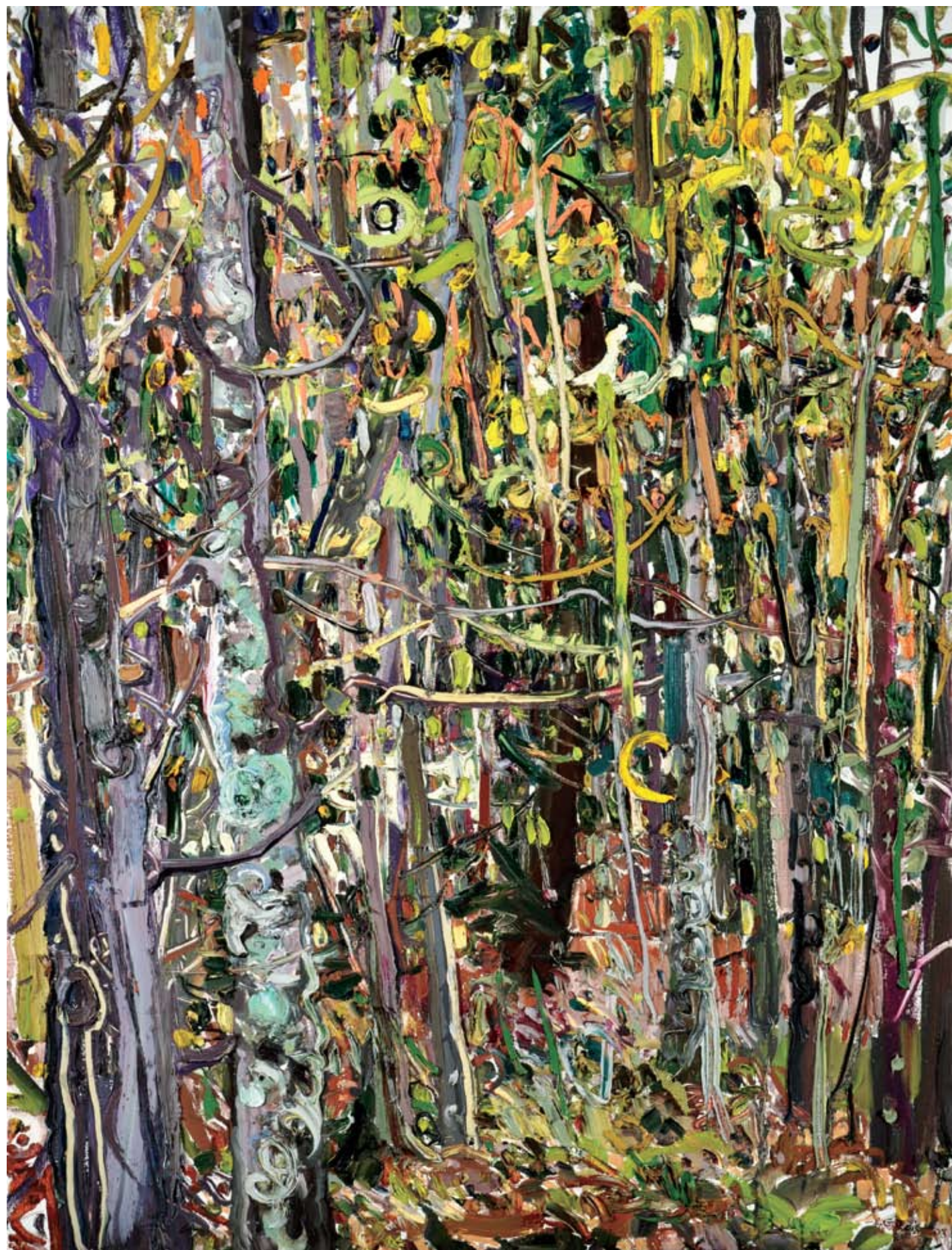
Garcia-Roig is a restless, adventurous artist. During the past year or so, her impulse to experiment has led her to creating images of moving water. When I asked her to explain this relatively new interest, the terms of her understanding confirmed what her maximalist paintings had already revealed to me. Glassy, stilled water has little appeal to her as a representational subject. She notes that the conventional inclusion of water in landscape painting usually does little

more than create a kind of pause or relief in the context of more actively articulated forms of terrain and vegetation. It seems that painters often get lazy about water, rendering it with pictorial rigidity, contradicting the inherent instability of fluids in nature. Even in a quiet lake, water moves. Garcia-Roig recognizes this aspect of water and welcomes it into her art. She accepts the challenge that the rapid currents of a woodland stream or a wilderness river pose. With its ever-changing palette of reflected color, fully animated water presents a visual density comparable to the weave of trees in a lush forest where, as Garcia-Roig points out, “the figure is the ground and the ground is the figure.” Within a dense forest, no background ever emerges: behind the trees are more trees, filling all available space.

Why, more precisely, does Garcia-Roig perceive in moving water effects analogous to those of the forest? We might object that water, after all, is transparent—vision penetrates this substance while failing to penetrate a wooded grove. I imagine the artist countering with considerations along the lines that follow. When we view an active stream or river, we observe one level of color and light building on another, combining levels of depth. To look into moving water while also glancing along its surface is to explore interchangeable, ultimately impenetrable, effects. Reflection is affecting everything, everywhere. Reflection fills the space. For the painter who troubles to look, moving water generates pictorial possibilities very similar to those of the forest—a perspective both yielding (illusionistic, representational) and resistant (materially textured, abstract).

Garcia-Roig's paintings of moving water depict it in at least three of its aspects. The water







moves with respect to its immediate physical environment (the banks and stream bed that contain it), it moves in interaction with ambient light (its reflections), and it moves relative to the position of the artist painting it. "The idea that I am looking at something that is changing," Garcia-Roig says, "makes the challenge of capturing a cumulative experience of that image very exciting ... there is no one right (or even obvious) way of doing it." As she paints, she observes multiple qualities that she feels she must convey: "With flowing waters, one usually looks first at the general flow and surface of the water, but then one might focus under the water, and then notice a reflection." If she is to paint what she sees, the representation will be in triplicate (or more): she needs to represent the water's flow, its unmoving base underneath, and its transient surface reflections above. This last factor amounts in itself to a double movement: the material surface, the actual water, is moving, pulled along by gravity; but the material source of reflection is also moving, for example, clouds passing in the distant sky, brought close by water's optical play. The painter has to put all of her resources to work to convey this accumulation of effects. In response, her surfaces become remarkably varied, punctuated by boldly abstract, thick strokes, often applied by pressing pigment directly

out of a tube. She also inverts this exaggerated materiality by either reserving, or scraping down to, thin spots that reveal a white painting ground. In the representational context of highly reflective water, these thin areas can evoke a view below the surface into a visually quieter realm or, quite the contrary, a complicating variation belonging to the surface of reflection at the top.

The fact that Garcia-Roig renders these related features—flowing water, a stream bed underneath, reflections of sky above—evokes for me an experience recorded in another era in a different medium: what Henry David Thoreau wrote at Walden in 1854. Moving water fascinated Thoreau just as it does Garcia-Roig, and he anticipated her paintings with his poetic words. Along with the forest and other elements of nature, moving water inspired in Thoreau some of his most profound philosophical thoughts. "Time is but the stream I go a-fishing in," he wrote in his journal: "I drink at it; but while I drink I see



the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom



is pebbly with stars." Thoreau can see the sky reflected in the stream; the optical phenomenon provokes his musing over stars and pebbles. The visual effect leads him toward a temporal abstraction. Through the metaphor of the stream, he grasps an immaterial phenomenon by a material aspect (like a painter using her colors to grasp light). The time Thoreau imagines is both intimately close and utterly remote. We use the word *deep* to describe both waters below us and heavens above us. Observations of a shallow stream suggest to Thoreau that, in one respect at least, the deep eternity of the sky is shallow enough to be accessible from his humble position on earth. Pebbles, stars, and Thoreau himself constitute a single nature—both transient and eternal, near and far.

"Eternity remains," Thoreau concluded long ago, out in the woods. This realization might apply just as well to Garcia-Roig's renderings of dense forests or streaming water. Eternity remains, while

three successive days. One day in 2010, she slipped out of her usual custom, having been especially pleased with the look of a diminutive 18 by 24-inch canvas completed during the morning hours alone. The view of this work, *Fluid Waters Morning*, is an extreme close-up of a segment of the Skykomish River in Washington. During the afternoon hours of the same day, the painter returned to precisely the same position and rendered *Fluid Waters Afternoon*. The two canvases have significantly different ranges of color—*Morning* is cooler and greener, with contrasting yellows, whereas *Afternoon* is warmer and redder, with contrasting blues. This is barely a description, since both canvases contain Garcia-Roig's characteristically broad range of hues and values.

Most, if not all of Garcia-Roig's other views of this river include the rocks that protrude from the underlying bed, accounting for much of the agitation in the current. The two *Fluid Waters*

paintings represent animated water exclusively—the current, its deviations, its eddies. The artist framed the view to eliminate the rocks, making the effect that much more abstract, with moving paint-strokes representing moving water, nothing more. In essence, paint is



the painter often works to compress into a single surface the changing illumination of the entire span of daylight, hour by hour, for as many as

liquid just as water is, so each inclines to imitate the other: a photograph of a water stain can look like a paint stain, even though Garcia-Roig's

paint would be the most viscous water nature has ever known. Some of her thickly applied strokes waver or seem to tremble (a breeze strikes the surface?); some are straight and direct (forceful, unimpeded current?); some punctuate the presence of others (spots of reflected light?).

All of these effects occur simultaneously within the painter's range of observation but not within her course of action. She necessarily makes her marks in succession, shifting from one gesture to another. To develop a working method fast enough to suit the subject of flowing water—and also for her forest scenes, which, after all, waver with the animated passage of light—Garcia-Roig will have at hand a palette of as many as 65 commercial oil pigments, supplemented by around 100 mixtures of her own devising that she prepares in tubes. As she observes one color after another in nature, she attempts to seize these transient combinations by choosing from the vast array, switching pigments as rapidly as conditions seem to demand. Her project requires that she somehow catch up with nature. Any artist, no matter how well prepared, loses this contest; but Garcia-Roig plays the game as well as any and in her own way. Art is the result—Thoreau-like art, perhaps.

With her densely physical paintings, Garcia-Roig, like Thoreau, touches eternity. This is quite a claim, but it feels right to me. It is my own claim, not Garcia-Roig's; she is more modest, more pragmatic, about such things. So I need to explain. To paint nature is to be involved with natural cycles of passage and renewal. To paint water is to confront, all the more obviously, the phenomenon of time—eternal, ever-moving time. With her pictures of moving water, Garcia-Roig enters a natural cycle in a specific location. Water itself, no matter where we find it, participates in











a round of evaporation and condensation. And, as a fluid, it can assume any shape and take any direction. Its natural movement is downward—"seeking its level" in accord with the universal force of gravity—but evaporation (and at times sublimation) reverses this effect to restart the cycle.

It may be that Garcia-Roig cares little about gravity, condensation, evaporation, and the like—these are a natural scientist's abstractions, not those of an artist who renders nature with her own material means. Yet each of Garcia-Roig's paintings enters a natural cycle. Her art is less about fixing the image of a moment, more about participating *in* the moment, which heightens the artist's sensitivity to her existence within nature's continuity. In one sense, as Garcia-Roig paints, she must lag behind time, which defeats her attempts at being true to nature, seizing water's movement by its passing color—the tail of the beast. Whatever effect she captures has

already run past. But we need to recall that the finished painting is as much an abstraction as a representation. As a material abstraction—as the object that Garcia-Roig has fashioned—the work is complete when (in her words) "my eye is never stopped in any one place in the painting." In this respect, when she faces her finished painting, it is no longer "finished." At this moment of contact, the painting never ceases to move, nor do Garcia-Roig's vision and comprehension of it come to a static rest. Her art establishes an eternal harmonic balance—an energizing equilibrium that, like nature's configuration, keeps changing.

Richard Shiff, Ph.D.

page 14: *Fluid Waters: Afternoon*, 2010, oil on canvas, 18 x 24 inches

page 16: *Fluid Waters: Morning*, 2010, oil on canvas, 18 x 24 inches

page 17-T: *Big River Rocks*, 2010, oil on canvas, 30 x 30 inches

page 17-B: *Rushing Waters*, 2010, oil on canvas, 30 x 40 inches









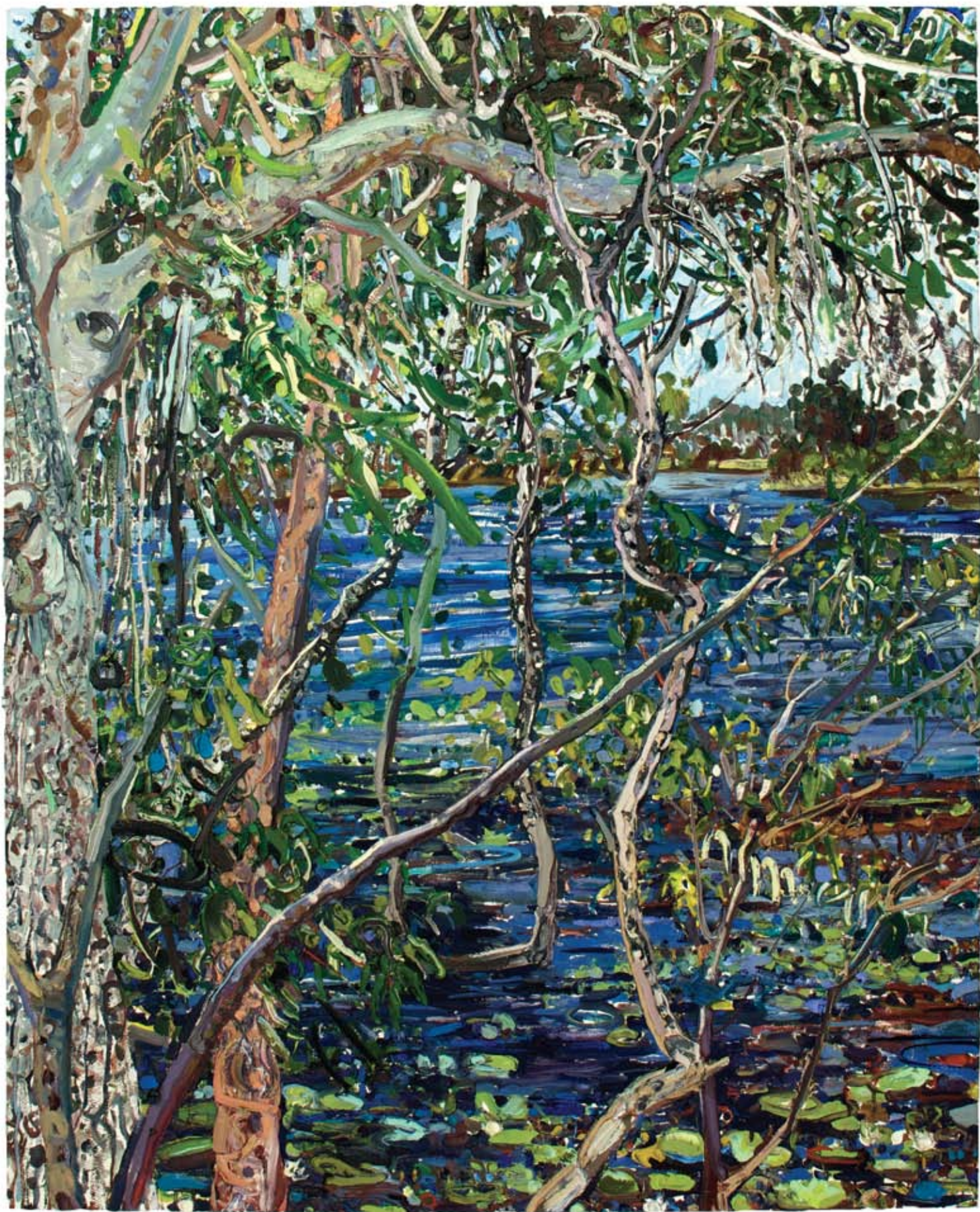
page 18-T: *Wetland Palm and Water Lilies*, 2011, oil on canvas, 38 x 48 inches

page 18-B: *Palm Frenzy*, 2011, oil on canvas, 30 x 48 inches (diptych)

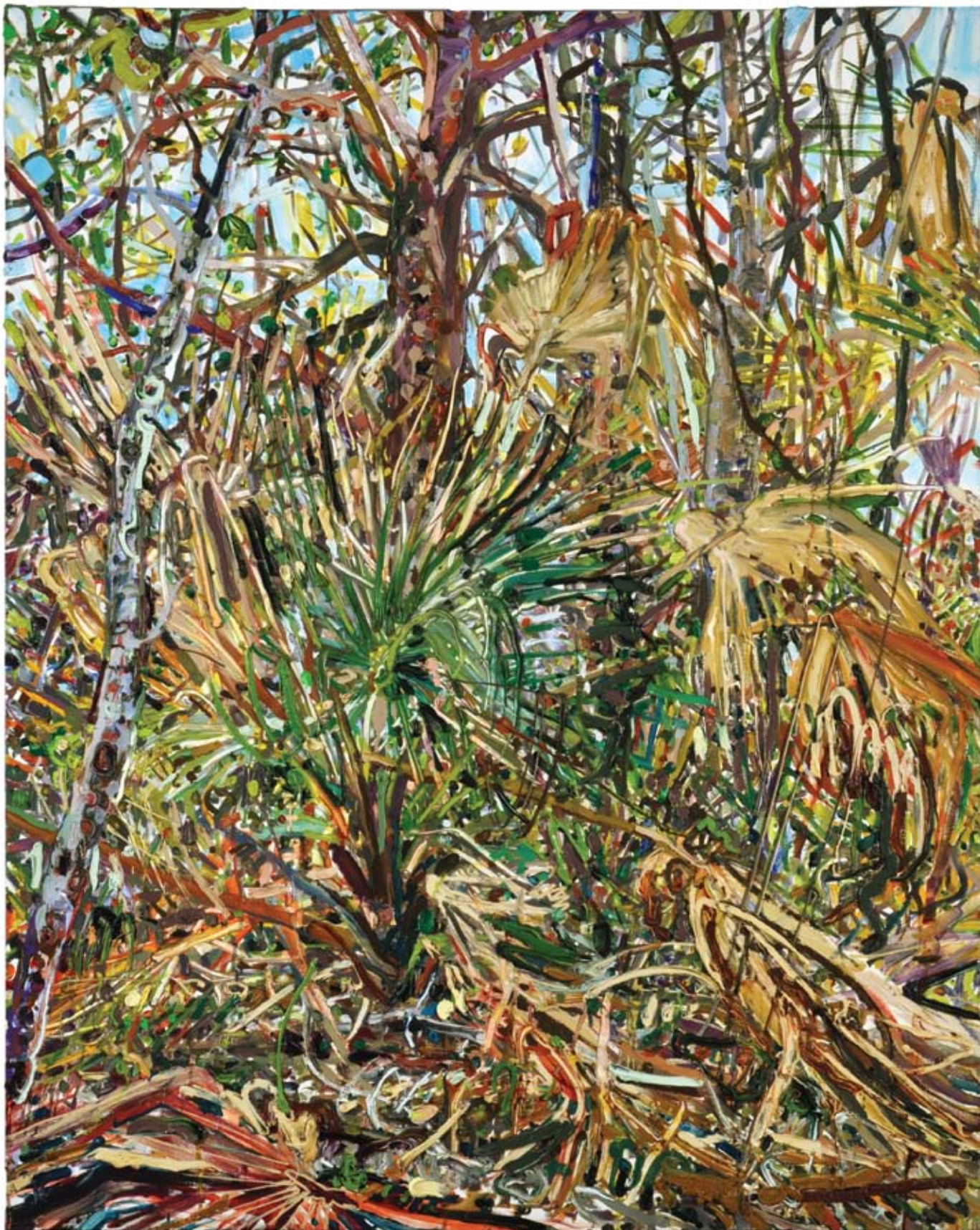
page 19: *Water's Edge Guardian*, 2011, oil on canvas, 60 x 48 inches















page 20: *Palm & Fronds*, 2008, oil on canvas, 60 x 48 inches  
 page 21-T: *Yellow Yonder, TX*, 2008, oil on canvas, 36 x 48 inches  
 page 21-B: *Orange TX Maple*, 2008, oil on canvas, 30 x 30 inches







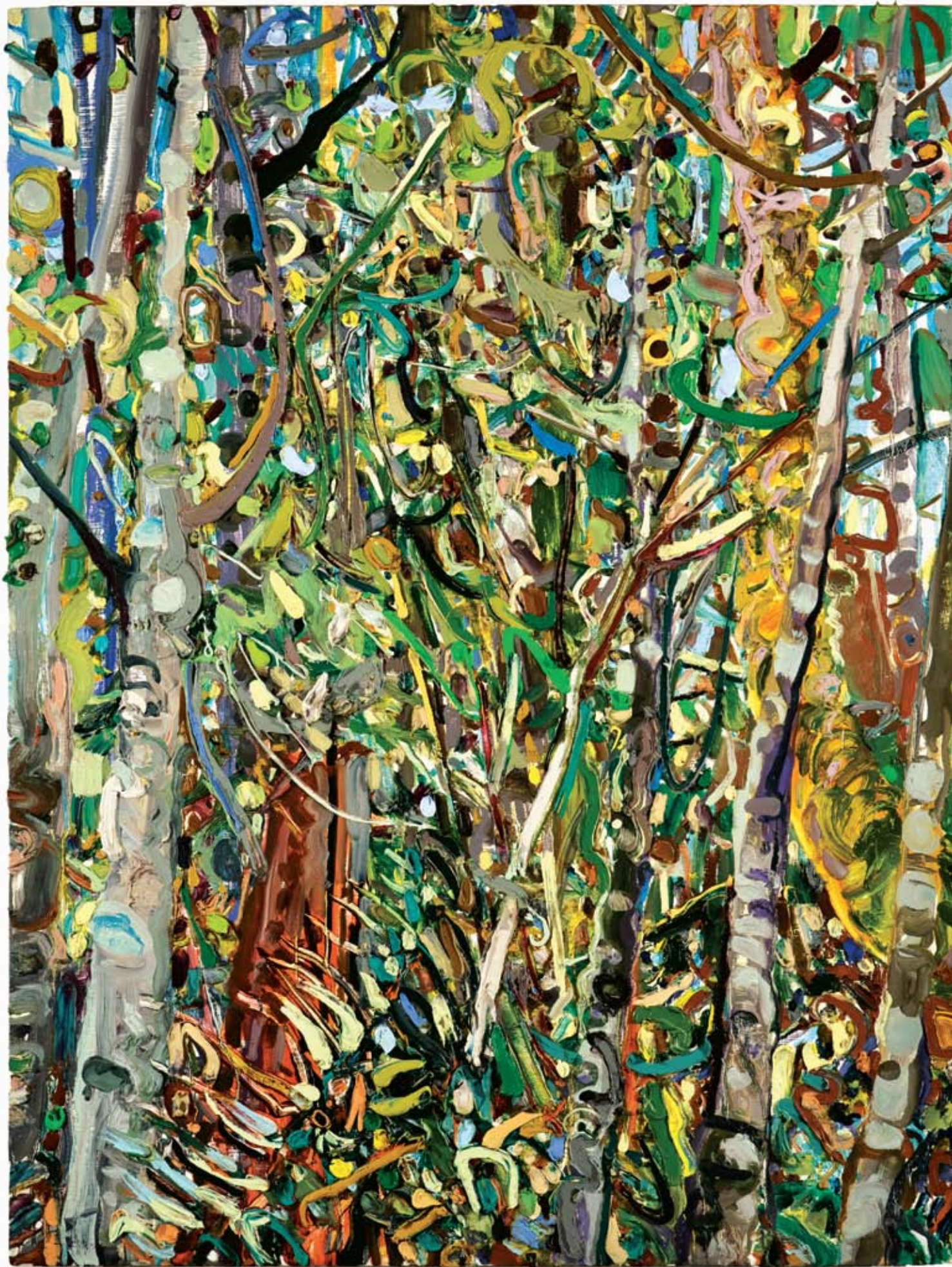




page 22-T: *Little Big View*, 2009, oil on canvas, 24 x 30 inches  
 page 22-B: *Arched Woods*, 2010, oil on canvas, 48 x 72 inches (diptych)  
 page 23-T: *Rapid Waters*, 2010, oil on canvas, 36 x 48 inches  
 page 23-B: *Rapid Zen*, 2012, oil on canvas, 36 x 36 inches













## LILIAN GARCIA-ROIG

**Born:** 1966, Havana, Cuba  
**Citizenship:** United States

### Education:

1990 M.F.A., University of Pennsylvania, Philadelphia, Pennsylvania  
 1988 B.F.A., Southern Methodist University, Dallas, Texas

### Selected Solo Exhibitions:

2012 Lilian Garcia-Roig: *Solid Fluidity*, Valley House Gallery, Dallas, TX (catalogue)  
 2011 *En Plein Site*, Polk Museum of Art, Lakeland, FL (catalogue with essay by Richard Shiff, Ph.D.)  
 2011 *Cumulative Nature: New Hampshire Autumn*, Scope NYC, New York, NY (Carol Jazzar Gallery)  
 2010 *Hyperbolic Nature*, Museum of Contemporary Art, Jacksonville, FL (catalogue with essay by Debra Murphy)  
 2010 *More Than a Brush With Nature*, University of North Florida Gallery, Jacksonville, FL, curated by Debra Murphy  
 2010 *Lilian Garcia-Roig: Caught in the Act of Looking: Post Modern Plein-Air Painting*, The Art Gallery, Broward College South Campus, Pembroke Pines, FL  
 2009 *Lilian Garcia-Roig: Autumn Spectacles*, Valley House Gallery, Dallas, TX  
 2009 *Lilian Garcia-Roig: Nature of Being There*, Bob Rauschenberg Gallery, Edison State College, Fort Myers, FL  
 2008 *Encounters: Lilian Garcia-Roig*, Huntsville Museum of Art, Huntsville, AL (catalogue with interview by Peter Baldaia)  
 2008 *Into the Woods: Lilian Garcia-Roig*, Michelson Museum, Marshall, TX  
 2008 *Into the Woods: Paintings of Lilian Garcia-Roig*, The Grace Museum, Abilene, TX  
 2007 *Cumulative Nature*, Carol Jazzar Gallery, Miami, FL  
 2007 *Painted Woods*, Valley House Gallery, Dallas, TX (catalogue with essay by Tatiana Flores, Ph.D.)  
 2006 *Lilian Garcia-Roig: Thick Brush Painting Installation*, The McKinney Avenue Contemporary, Dallas, TX  
 2006 *Lilian Garcia-Roig: A Visual Transculturation*, International Center Gallery, Tallahassee, FL  
 2004 *Lilian Garcia-Roig: An Overview*, Capital Rotunda Gallery, Tallahassee, FL  
 2004 *Lilian Garcia-Roig: Sight on Site*, Valley House Gallery, Dallas, TX  
 2002 *Abstracted Landscapes: Two Views: Lilian Garcia-Roig*, City Hall Gallery, Tallahassee, FL  
 1999 *Lilian Garcia-Roig: Arranging Paint and Flowers*, Valley House Gallery, Dallas, TX  
 1999 *Lilian Garcia-Roig: Seeing & Painting*, Inaugural Exhibit, San Angelo Museum of Art, San Angelo, TX  
 1997 *Lilian Garcia-Roig: Recent Paintings*, Valley House Gallery, Dallas, TX  
 1995 *Lilian Garcia-Roig: Of Paint and Land (Selected paintings from 1991-1995)*, The Jung Center, Houston, TX, curated by Michael Collins  
 1995 *Fall Spectacle of Colors*, Galeria Sin Fronteras, Austin, TX  
 1994 *Lilian Garcia-Roig: On Site*, Valley House Gallery, Dallas, TX  
 1993 *Invited Artist: Monoprints*, Flatbed Gallery, Austin, TX  
 1992 *LandEscapes*, Galeria Sin Fronteras, Austin, TX  
 1990 *Maine Series*, Lowell Collins Gallery, Houston, TX  
 1988 *Hispanic Undercurrents*, Intercultural Resource Center, Dallas, TX  
 1988 *Recent Works*, Extremes Gallery, Dallas, TX

### Selected Group Exhibitions:

2012 *Medios y Ambientes*, El Museo del Chocho, Mexico City, Mexico (catalogue), travels to El Centro de las Artes, Monterrey, Mexico  
 2011 *Houston Fine Art Fair*, George R. Brown Convention Center, Houston, TX (Valley House Gallery)  
 2011 *Dallas Art Fair*, Fashion Industry Gallery, Dallas, TX (Valley House Gallery), also in 2010, 2009  
 2011 *New X3*, Spiral I Gallery, Ashville, NC  
 2011 *Women from the Permanent Collection*, Art Museum of South Texas, Corpus Christi, TX  
 2011 *Southern Mix*, Edge Zones Gallery, Miami, FL  
 2011 *Fresh & Sally*, Fort Worth Community Arts Center, Fort Worth, TX (Valley House Gallery)  
 2010 *Florida Visual Arts Fellowship Traveling Exhibition*, Bob Rauschenberg Gallery at Edison State College, Ft. Myers, FL; Gray Building Gallery, Tallahassee, FL (catalogue)  
 2010 *ART CHICAGO*, Merchandise Mart, Chicago, IL (Valley House Gallery)  
 2010 *New American Paintings #88, Southern Edition*, selected by Barbara O'Brian, curator, Kemper Art Museum, Kansas City, MO

2010 *Visual Arts Society of Texas 42nd Annual National Visual Arts Exhibition*, juror: Melissa Miller, Meadows Gallery, Center for Visual Arts, Denton, TX (Award)  
 2009 *Inaugural Juried Exhibition*, Florida Museum for Women Artists, DeLand, FL  
 2009 *Time + Temp: Surveying the Shifting Climate of Painting in South Florida*, curated by Jane Hart, Art and Culture Center of Hollywood, Hollywood, FL  
 2009 *Into the Wild*, Carol Jazzar Gallery, Miami, FL  
 2009 *Space, Unlimited*, Art Museum of the Americas, Washington D.C.  
 2009 *NEXT*, art fair, Chicago, IL (Douz and Mille)  
 2009 *Escape into Landscape: Selections from the Permanent Collection*, Art Museum of South Texas, Corpus Christi, TX  
 2008 *Texas Tour: 100 Years of Texas Landscape by Texas Artists*, Valley House Gallery, Dallas, TX  
 2008 *Mysterious Clarity IX: Mark Messersmith, Ray Burggraf & Lilian Garcia-Roig*, Brevard Museum of Art, Melbourne, FL  
 2008 *SCOPE Basel*, art fair, Basel, Switzerland (Byblos Gallery)  
 2008 *More is More: Maximalism in Contemporary American Painting*, Byblos Gallery, Verona, Italy  
 2008 *CADD Contemporary Art Dealers of Dallas Art Fair*, 333 First Avenue, Dallas, TX (Valley House Gallery), also in 2007  
 2008 *Mysterious ClarityVIII: Mark Messersmith, Ray Burggraf & Lilian Garcia-Roig*, Gulf Coast Museum of Art, Largo, FL  
 2008 *Art Encounter 2008*, Van Lieberg Art Center, Naples, FL  
 2008 *BRIDGE*, art fair, New York, NY (Carol Jazzar Gallery)  
 2008 *Gigantes en Minatura*, Centro Cultural Vito Alesio Robles, Saltillo, Mexico  
 2008 *New American Painting # 76, Southern Edition*, Miami Art Museum, Miami, FL, curated by Peter Boswell, curator of Miami Art Museum  
 2007 *3 Joan Mitchell Foundation Award Winners: Lilian Garcia-Roig, Sedrick Huckaby, Mark Messersmith*, Wynwood Lofts, Miami, FL (Valley House Gallery during Art Basel Miami Beach)  
 2007 *The Red Clay Survey*, Huntsville Museum of Arts, Huntsville, AL, "Juror's Choice" First Place Award and "People's Choice Award", (catalogue)  
 2007 *Sense of Habitat*, Tallahassee Museum, Tallahassee, FL  
 2007 *MacDowell Centennial Art Exhibition*, Sharon Arts Center, Peterborough, NH  
 2007 *The 56th Annual All Florida Juried Competition and Exhibition*, The Boca Raton Museum of Art, Boca Raton, FL (Juror's Award)  
 2007 *St. Marks Wild Life Refugees: The Triumph of Plein-Air*, Florida State University Museum of Arts, Tallahassee, FL  
 2007 *Mysterious Clarity VII*, Albany Museum of Art, Albany, GA  
 2007 *Love Your Mother: A Pictorial Discourse on the Environment*, LeMoyné Art Foundation, Tallahassee, FL  
 2007 *More as More: Maximalist Tendencies in Contemporary American Painting*, Florida State University Museum of Art, Tallahassee, FL, curated by Tatiana Flores (catalogue)  
 2006 *Mysterious Clarity VI: Garcia-Roig, Messersmith, Burggraf*, Wynwood Art Complex, Miami, FL  
 2006 *Transitory Patterns: Florida Women Artists*, Art Center, Pensacola, FL; and Mary Brogan Museum of Art, Tallahassee, FL  
 2006 *Mysterious Clarity V*, Sam Houston State University Art Gallery, Huntsville, TX  
 2006 *Annual International*, University of Texas at Tyler, TX, juror: Andrea Kames  
 2006 *underCURRENT/overVIEW 8*, Tampa Museum of Art, Tampa, FL, curated by Jeffery Grove  
 2005 *Intense Landscapes* (three person show), Breston Museum Gallery, Jacksonville University, Jacksonville, FL  
 2005 *Mysterious Clarity III*, Okaloosa-Walton College Arts Center Gallery, Niceville, FL, curated by Karen Valdez  
 2005 *Transitory Patterns: Florida Women Artists*, Ft. Lauderdale Museum of Art, Ft. Lauderdale, FL; and Deland Museum of Art, FL  
 2005 *Bowery Gallery National Competition*, New York, NY, juror: Bill Jensen  
 2005 *Viridian Artists Sixteenth National Juried Exhibition*, New York, NY, juror: Robert Rosenblum  
 2005 *Florida Focus: Northern Tropics*, Gulf Coast Museum of Art, Clearwater, FL, curated by Rena Blades  
 2005 *Cintas Fellowships in the Visual Arts Finalists*, The Americas Society Art Gallery, New York, NY, curated by Gabriela Rangel  
 2005 *Valley House Gallery Exhibition*, Masur Museum, Monroe, LA  
 2004 *Florida by Florida Artists*, LeMoyné Art Foundation, Center for the Visual Arts, Tallahassee, FL, curated by Sam Fleeger  
 2004 *50th Anniversary*, Valley House Gallery, Dallas, TX (catalogue)  
 2004 *Rogue Nations: Cuban and Chinese Artist*, MACLA, San Jose, CA, curated by TONEL (Antonio E. Fernandez)  
 2004 *Mysterious Clarity II*, Valdosta State University Gallery, Valdosta, GA, curated by Julie Bowland



2004 *Mysterious Clarity* (Garcia-Roig, Messersmith, and Burgraff), 621 Gallery, Tallahassee, FL

2004 *Transitory Patterns: Florida Women Artists*, National Museum of Women in the Arts, Washington D.C., curated by Joyce Swartz (catalogue)

2003 *Coronado Studios Series Tenth Anniversary Exhibition*, Mexic-Arte Museum, Austin, TX

2003 *American Additions*, Havana, Cuba, curated by Cynthia Hollis

2002 *Tejano Artists: Prints from Coronado Studios*, O'Kane Gallery, Houston, TX

2002 *Time/Frame*, Blanton Museum of Art, University of Texas at Austin, Austin, TX, curated by Annette Carlozzi (catalogue)

2002 *Flora: Art & Ecology in Florida*, Mary Brogan Museum of Arts, Tallahassee, FL, curated by Cynthia Hollis (catalogue)

2001 *Sussman Memorial Exhibit*, Worth-Ryder Gallery, Berkeley, CA

2000 *Annual U.T. Faculty Show*, Blanton Museum of Art, Austin, TX, also in 1999

1999 *New Visions: Introductions '99*, Pro Arts Gallery, Oakland, CA

1999 *Invited Artist ('99)*, Ludwig Foundation of Cuba, Havana, Cuba

1999 *Annual Juried Show*, Women and Their Work Gallery, Austin, TX, juror: Suzanne Weaver

1998 *Naturaleza Evocativa* (three person show), Guadalupe Cultural Arts Center, San Antonio, TX, curated by Kathy Vargas

1998 *New Works*, Women & Their Work Gallery, Austin, TX, curated by Lynn Herbert

1998 *Fresh Paint*, Rudolph-Poissant Gallery, Houston, TX

1998 *Drawing: The Basis for all Arts*, Helms Fine Arts Center, Austin, TX

1998 *60th Annual U.T. Faculty Show*, Blanton Museum of Art, Austin, TX (catalogue)

1998 *Shared Vision: Texas Artists Then and Now*, Arlington Museum of Art, Arlington, TX, curated by Murray Smither

1998 *A Skowhegan Decade*, David Beitzel Gallery, New York, NY

1997 *A Natural Element* (regional invitational), Rudolph-Poissant Gallery, Houston, TX

1997 *Texas Wonders* (invitational), Valley House Gallery, Dallas, TX

1997 *Annual U.T. Faculty Exhibition*, Huntington Art Gallery, Austin, TX, also in 1992, 1993, 1994, 1995, 1996

1997 *Landscapes: Changing Perspectives of the Western Eye*, El Paso Museum of Art, El Paso, TX

1997 *Paper Dreams Show*, McAllen International Museum, McAllen, TX

1997 *Hecho en Tejas*, Galeria Otra Vez, Los Angeles, CA

1997 *Fresh Ink: A Historical and Contemporary Overview of Prints Produced in Austin Print Workshops*, Austin Museum of Art, Austin, TX, curated by Mark Smith (catalogue)

1996 *Juried Members' Show*, Women and Their Work Gallery, Austin, TX, juror: Annette Carlozzi, curator of the Huntington Museum

1996 *The New Eden*, Slover McCuecheon Gallery, Houston, TX

1996 *Tenth Anniversary Group Show*, Galeria Sin Fronteras, Austin, TX

1996 *Images of Nature V*, Martin Rathburn Gallery, San Antonio, TX

1996 *Six Contemporary Texas Artists*, Tyler Museum of Art, Tyler, TX, curated by Wendell Ott

1996 *Twelfth Annual Festival de la Raza Invitational Monotype Workshop Exhibit: Border Identities*, Organized by El Programa Cultural de las Fronteras (Mexico) and Galeria Sin Fronteras Texas), Touring Exhibition in Tijuana, Cd. Juarez, and Nuevo Laredo, Mexico also in 1994 and 1995.

1996 *Close to the Border VI* (biennial juried exhibition), New Mexico State University, Las Cruces, NM, juror: Thomas Sokolosky

1996 *With Respect to Painting*, 1203 Art Space, San Antonio, TX, curated by Roxi McCloskey and Mark Semmes

1995 *10th Annual December Competition*, The Lubbock Fine Arts Center, Lubbock, TX, juror: Jeffrey Moore

1995 *1995 Portfolio: Latino Artists from Texas*, Sam Coronado Studios, Austin, TX

1995 *Those Who Can Teach: U.T. Faculty Exhibit*, Meredith Long & Company, Houston, TX

1995 *Images of Nature III* (invitational), Martin-Rathburn Gallery, San Antonio, TX

1995 *Works on Paper, Invitational Exhibition*, Hahnemann Gallery, Philadelphia, PA

1994 *Transformations* (bi-annual invitational), Women and Their Work, Austin, TX, jurors: Advisory Council for Women and Their Work

1994 *Tenth Annual Juried Women's Art Exhibit: Latina Artists*, Guadalupe Cultural Art Center, San Antonio, TX, juror: Inverna Lockpez (Juror's Award)

1993 *New Directions '93*, Barrett House Galleries, Poughkeepsie, NY, juror: Adam Weinberg

1993 *Texas Biennial Exhibition*, Dallas Artists Research and Exhibition, Dallas, TX, jurors: Chris Cowden, Al Harris, Benito Huerta, Marti Mayo (catalogue)

1993 *National Competition*, First Street Gallery, New York, NY, juror: Janet Fish

1993 *Amarillo Competition*, Amarillo Art Center, TX, juror: Jim Edwards

1993 *ArtStravaganza*, Chattanooga, TN, juror: Michael G. Auping

1993 *Tri-State Plus 93*, Beaumont Art League, Beaumont, TX, juror: Janet Landay (First Prize)

1993 *New American Talent: The Ninth Exhibition*, Laguna Gloria Art Museum, Austin, TX, juror: Kerry Broucher (catalogue)

1993 *Chance Operations*, Mexic-Arte Museum, Austin, TX, juror and organizer: Jackie May (catalogue)

1993 *Expo 93*, 500 Exposition Gallery, Dallas, TX, juror: Dr. Annegreth Nil (Juror's Award)

1993 *Combined Talents: The Florida National 1993*, Florida State University Gallery & Museum, Tallahassee, FL, Jurors: faculty from FSU School of Visual Arts and Dance (catalogue)

1992 *1992 Central Texas Competition*, The Art Center, Waco, TX, juror: Lynn Castle

1992 *Seventh Annual Main Street Fine Art Exhibition*, Fort Worth, TX, juror: Dianne Vanderlip (Juror's Award)

1992 *48th Annual Museums of Abilene Competition*, Abilene, TX, juror: Kevin Donovan

1991 *New Directions 1991*, Barrett House Galleries, Poughkeepsie, New York, NY, juror: Richard Armstrong (Juror's Award)

1991 *MFA Exhibition*, Meyerson Gallery, University of Pennsylvania, Philadelphia, PA

#### Awards and Fellowships:

2011 Hambidge Center for the Creative Arts and Sciences Fellow

2008 MacDowell Colony Fellow

2008 State of Florida Individual Artist Grant

2006 Joan Mitchell Foundation Award in Painting

2006 MacDowell Colony Milton and Sally Avery Fellow

2006 State of Florida Artists Enhancement Grant

2004 Featured Artist for the State of Florida during National Hispanic Heritage Month

1999 Ludwig Foundation, Havana, Cuba, Invited Visiting Artist

1994 Vermont Studio Center, Artist in Residency Fellowship

1994 Mid-America Arts Alliance/NEA Fellowship Award in Painting

1994 John D. Murchison Fellowship in Fine Arts, University of Texas

1992 Kimbrough Award, Dallas Museum of Art, Dallas, Texas

1990 Charles Addams Memorial Prize in Fine Art, University of Pennsylvania

1990 Skowhegan Fellowship, Skowhegan School of Painting and Sculpture

#### Selected Collections:

A.H. Belo Corporation, Dallas, TX

American Airlines Admirals Club Gallery, Austin-Bergstrom Airport, Austin, TX

Arizona State University Art Museum, Tempe, AZ

Art Museum of South Texas, Corpus Christi, Texas

Austin-Bergstrom Airport, Austin, Texas

Austin Museum of Art, Austin, TX

Blanton Museum of Art, Austin, TX

Blue Cross Blue Shield, Dallas, TX

Brackenridge Hospital, Austin, TX

Center for Hispanic Arts, Corpus Christi, TX

Center for Latin American Studies, University of Texas at Austin, Austin, TX

Center for Mexican American Studies, University of Texas at Austin, Austin, TX

Center for Women's Studies, University of Texas at Austin, Austin, TX

Coronado Press, Austin, TX

Dallas Arboretum, Dallas, TX

Dallas/Fort Worth International Airport, Corporate Aviation, Fort Worth, TX

El Paso Museum of Art, El Paso, TX

Huntsville Museum of Art, Huntsville, AL

Inter-Cultural Resource Center, Southern Methodist University, Dallas, TX

Lake Austin Spa Resort, Austin, TX

McAllen International Museum, McAllen, TX

McKinney Avenue Contemporary, Dallas, TX

Mexic-Arte Museum, Austin, TX

Polk Museum of Art, Lakeland, FL

San Angelo Museum of Art, San Angelo, TX

Seay Biomedical Building, University of Texas Southwestern Medical Center, Dallas, TX

Strike Edition Press, Austin, TX

Texas A&M University, Corpus Christi, TX

Thomas Grant Chandeliers, Dallas, TX

Tyler Museum of Art, Tyler, TX

pages 24-25: *Fern Interactions*, 2009, oil on canvas, 48 x 72 inches (diptych)

page 28: *Hemlock Curtains*, 2010, oil on canvas, 48 x 36 inches

Photography by Carolyn Detmer, Alec Kercheval, Abby Richbourg, and Kevin Vogel



