Lillian Mulero

STATEMENT

In my 25 years of art-making practice, the one constant has been an interest in figuration. This past year I’ve dedicated my studio time to studying the faces of friends and neighbors. These very traditional portraits are quiet and formal – and I hope offer a view of the interior life of each subject.

The portrait has a long tradition, but it can be as contemporary as this very moment. A portrait is really two portraits at once: the artist and the subject. It can be argued that all art is portraiture, since all artists cannot help but leave their hand/eye/mind in plain view.

Notes:

The work referenced in After Velasquez; Against Nature, 2008 is

Diego Velasquez, (Spanish, 1599-1660)
Stag’s Head. ca 1636.
26 x 20 ½ “
Collection of the Marquis of Casa Torres, Madrid

Wallcolors:

Martha Stewart Signature paint in “Lavender Lustre” and “Cameo.”

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BIOGRAPHY

Lillian Mulero is a New York Foundation on the Arts fellow and advisory board member. She graduated from UAlbany in 1983, and since then has exhibited widely. She has shown at Feature gallery in Chicago and NYC, the New Langton Arts Center in San Francisco, the Walker Art Center in Minneapolis and universities and museums in New York state. Her one-person exhibition at the Jersey City Museum was a multimedia installation including sound, entitled Body and Soul of Lolita Lebron, a Puertorican revolutionary. One of her drawings was featured in the recent exhibition “Twice Drawn, Part Two” at the Tang Museum. Her sculpture has been included in the last two annual outdoor Contemporary Sculpture exhibitions at the Chesterwood museum.

Currently, her work “Flying Fish” can be viewed at the Albany International Airport – at the end of Terminal B, until 2009. Lillian Mulero's work deals with issues of gender, faith, and politics, and is never predictable.