

Cultural Daily

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Meet Muralist Milu Correch

Sami Wakim · Wednesday, February 15th, 2017



*Milu Correch is a young Argentinian painter and illustrator who lives and works in Buenos Aires. She always drew as a kid until about a few years ago when she attended a workshop on muralism given by **Lean Frizzera** and **Emy Mariani**, two street artists she admired. Soon after, she was translating her images from her sketch pad to city walls. Her walls got bigger and better with time.*

Her subjects focus mainly on mythological and anthropomorphic figures, fusing classic, ancient and Latin American iconography with characters from modern myths.

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In a short period of time she has had the opportunity to paint murals in several countries in South America and Europe.

I sent a few questions to Milu via email, and below are her answers.



Hi Milu, Do you recall your first memories on your interests in art?

My first interest in art was my childhood books that my mom bought me. As a literature teacher, she made sure of buying good literature books for kids that usually came with the best illustrations. At the same [time], my father started painting as a hobby when I was a kid and I'd usually paint next to him.

A lot of street artists started as graffiti writers, then developed their styles and became street artists/muralists. How was it for you starting up and what took you to the streets?

I started as a muralist following the steps of some muralists that painted in my neighborhood. I occasionally use a spray can for sketching, but my main weapons are the brush and roller.

Some artists claim that street art and graffiti fall under the umbrella of illegal work, while murals are more commissioned, therefore legal and understood as painting. Do you agree with these distinctions or not? And why?

“Street art” and “graffiti” are labels imposed by the market. They are both “murals” as they are both painted on muros/walls, I prefer this more objective approach. In Argentina, there is a legal loophole concerning intervening public spaces (as most of them are intervened by political campaigns) and the legality of a painting isn't much of a discussion. Most of my paintings are in public places; I always paint at daytime and people are supportive. I have to say that painting walls in Buenos Aires is legitimate rather than legal or illegal.



Do you consider yourself a muralist/street artist? And why did you choose the streets to express yourself?

I consider myself a wall painter or a “muralista” because I paint walls/muros. I like objective terms and I rather evade the “art” concept.

I don’t recall the choice of painting in the streets, it probably had something to do with painting alongside friends, but I do know that I enjoy the public spaces, to merge with the masses and dealing with the random.

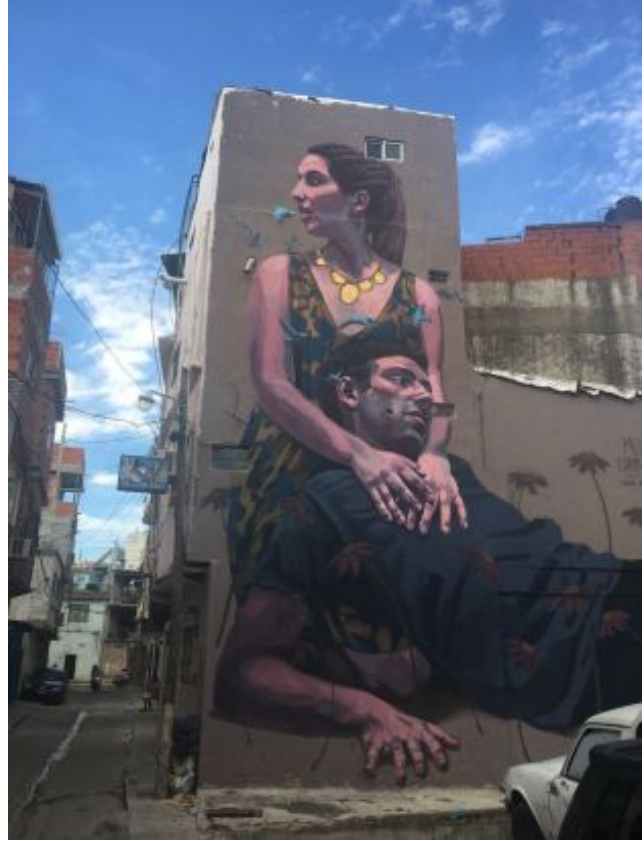


Your works deal a lot with femininity and childhood and it’s quite intimate. Is it a reflection

on your interior life?

Some of them deal with children and some of them have women. I won't say all of them. Somehow people do pay more attention to my compositions with women than men. I guess, as I'm the creator of those images, they must have something from my interior life, but I would say they have more to do with the stories I want to tell or I want the spectator to form.

While some claim the physical danger of working outdoors makes women reluctant to participate, do you think women are changing the status quo of street art which is kind of still a boys' club?



I think the world is a boy's club. I don't think women are reluctant because of the possible physical danger only. It's far more complex than that. The hetero-patriarchal paradigm pushes women to stay at home cleaning and raising children, not only keeping women out of painting in the street, but also managing big companies, ruling countries, having abortions, etc...

Have you painted in the USA? If so, how was your experience like?

Not yet.

Is there something you wished you did and now regret you never did it?

Sometimes I regret not studying art, going to an art university, but only sometimes.

The internet innately separates the creator from the audience. What are your thoughts on social media, and how it helps or hurts artists today?

I think is a double-edged weapon. It expands the public of a wall from a neighborhood to the world creating more possibilities for the artist abroad, etc. The other cutting edge is that if you are not a fan of it, managing your social media demands time and it is a little bit of a pain in the ass. Also you always have to have in mind that reality is far away from the keyboard to keep your authenticity.



Outside of the creating realm, away from screens, what activities occupy your time? Is it difficult to find a balance between “work” and “play”?

It's difficult sometimes to differentiate between them, when it's not, a good balance will pay your bills and keep you sane.

What's something about you that would surprise our readers?

I'm kind of used to myself, cohabiting all my life with me, so it's hard to find a surprise to share.



What can we look forward to seeing from you next? What collaborations, shows or projects do you have planned?

I'll have a solo show here in Buenos Aires in a few months, and I'll be painting some more walls. After that, I'll go once more to Europe's summer season for walls and exhibitions.

Any words of advice for aspiring new artists?

Paint, paint and paint.

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