



JULIO LARRAZ

VIAGGIO NELLA FANTASIA



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CONTINI

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Fotografie delle opere / *Photographs of works*

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Copertina / *Cover*

The Dome at The Villa Anatolia

Quarta di copertina / *Back cover*

Versilia, The Last Days of August

Cosa si può chiedere ad un artista?

Creatività, innovazione, genialità, maestria nel rappresentare ciò che egli vuole raccontare, la capacità di trasmettere sensazioni e, perché no, ironia. Ah! Allora tutto questo è Julio Larraz. La sua natura di sud-americano gli permette di giocare anche nelle situazioni più serie, di cadere e sorridere, star male e pensare che può esserci anche di peggio, guardare la vita sempre sorridendo. Tutto ciò aiuta a vivere meglio e più a lungo. Viva Julio Larraz! Grande, grandissimo uomo e artista.

Tuo,
Stefano

What can one ask of from an artist?

Creativity, innovation, geniality, mastering the art of representing that which one wishes to say, an ability to transmit feelings and irony. Wait! Julio Larraz is all of the above. His Latin-American nature allows him to play with even the most serious situations, to fall down and still smile, to feel bad yet know it could always be worse, to live life with a smile. This helps one live better and longer.

Viva Julio Larraz! Grand, greatest man and artist.

*Yours,
Stefano*

JULIO LARRAZ: VIAGGIO NELLA FANTASIA

La mostra presenta una rassegna di più di sessanta opere dell'artista cubano Julio Larraz, accostando capolavori ormai iconici a lavori inediti che appartengono alla sua produzione artistica più recente. Un invito a proseguire il viaggio alla scoperta dell'affascinante mondo di Larraz, dove realismo narrativo e seduzioni oniriche si mescolano ai colori pieni e intensi delle ambientazioni caraibiche e del Sudamerica, lasciando libero spazio ai sentieri della fantasia.

Le inquadrature dai tagli insoliti e i piani ravvicinati dei dipinti di Larraz offrono scorci evocativi di luoghi esotici e ambienti domestici ristretti; un senso di claustrofobia visiva spinge l'occhio ad investigare l'immagine in profondità piuttosto che nella sua ampiezza. Se ad un primo sguardo silenzio e immobilità sembrano dominare il dipinto, lentamente l'immagine assoluta e attonita si schiude, offrendo il pretesto per lo svilupparsi di una trama fantastica.

Riprendendo uno dei temi più visitati della storia dell'arte in chiave del tutto moderna, l'opera di Larraz invita lo spettatore a riflettere sulla complessità della rappresentazione dell'identità attraverso il ritratto. In *Fumatorium at la Maestranza* intravediamo il corpo nudo e morbido di una donna, distesa supina mentre placida fuma un sigaro. Un cerchio bianco di fumo sospeso leggero sopra il ventre evoca un'atmosfera di calma contemplazione, mentre lo schienale del divano cela il volto di questa figura ignota, la cui nudità rimane misteriosamente in mostra. Come in *Them Legs*, dipinto da Larraz otto anni prima, a dominare la scena sono le gambe sensuali della donna e lo sguardo invisibile dell'uomo che la osserva. La presenza maschile è evocata maggiormente dal sigaro fumante, simbolo per eccellenza di potere e ricchezza. Attraverso una sapiente metonimia visiva, Larraz suggerisce nel dettaglio di quella mano adornata di bracciali d'oro e smalto rosso acceso l'intero ritratto di un personaggio e della sua storia e, ancora una volta, sapientemente, accende la nostra immaginazione. Caratterizzate da un erotismo enigmatico, elegante e appena accennato, queste figure femminili rendono lo spettatore cosciente anche di un altro sguardo: il proprio. Mentre il nostro occhio accarezza i contorni delicati degli incarnati, improvvisamente e inevitabilmente ci ritroviamo colti nel ruolo di *voyeur*.

Il punto di vista privilegiato dello spettatore come osservatore nascosto è sottolineato anche in opere quali *Whales in Sight*, *Langostera*, *Curious and Curiouser*, dove l'uso della prospettiva aerea conferisce un carattere cinematografico all'opera. La stratificata compagine visiva che fluidifica la relazione tra osservatore ed osservato risulta rafforzata dal titolo stesso dell'opera: sospesi a mezz'aria sopra il blu cobalto di un mare tropicale contempliamo la possibilità che ad essere i più curiosi – “curiouser” – siamo forse proprio noi.

In questa mostra non manca uno dei *leitmotiv* più importanti della creazione artistica di Larraz: la satira del potere. L'ironia pungente e la maestria dell'artista danno vita a penetranti allegorie pittoriche, ritratti ambigui, decadenti, spesso grotteschi, emblemi di un'umanità degradata e ossessionata dalla volontà di dominio. Accanto a soggetti nuovi, ritroviamo motivi e personaggi famigliari che contraddistinguono i suoi ritratti del potere: “Homer”, “Pharaoh”, “The Quinn of Hearts”, insieme alla serie scultorea dei suoi “imperatori”.

La poetica di Larraz si tinge di un surrealismo enigmatico alla Magritte nelle nature morte dai colori lontani di *Arabesque*, *Daiquiri* e *Ghiaccio d'Estate*. La dicotomia tra naturale ed artificiale, reale ed irreale è espressa da una delicata composizione formale di tensioni morbide, discrete, che non generano conflitto ma sono lo spunto per una riflessione sul potere espressivo e destabilizzante dell'immagine pittorica. Il tema della finestra, che per tradizione rappresenta la metafora stessa della pittura, è ripreso in *Arabesque* come espediente

stilistico per mettere in comunicazione il paesaggio naturale con lo spazio interno artificiale. Carica di un forte connotato psicologico, nella pittura metafisica e surrealista la finestra funge da luogo di apertura sul mondo interiore per investigare il mistero dell'inconscio. L'elegante staticità espressiva della conchiglia in primo piano domina la scena e aggiunge ulteriore simbolismo all'opera. Evocando sensualità ed esoterismo, questa custode di un segreto prezioso sembra essere sul punto di aprirsi e dischiudere un mondo celato ai più. Aerei a motore, automobili, treni che sfrecciano nell'azzurro del cielo terso e poltrone che lievitano e bianche si confondono tra le nuvole: i viaggi nella fantasia che ci regala l'estro creativo di Julio Larraz spaziano per ricchezza di forme e colori, si biforcano tra atmosfere sospese di mondi surreali e narrazioni che si confondono tra cielo e mare, per congiungersi infine in una poetica pittorica colta ma diretta e dalla straordinaria potenza espressiva.

JULIO LARRAZ: VIAGGIO NELLA FANTASIA

The exhibition presents an overview of more than sixty artworks by the Cuban artist Julio Larraz, spanning his iconic masterpieces, to recent works to exhibited for the first time. The exhibition invites the viewer to undertake a journey through their imagination, to unravel the fascinating artistic world of Larraz where realism, narrative and seduction emerge through bold colors and expressive scenarios of the Caribbean and South America.

The unconventional way in Larraz frames his paintings; together with his use of multiple focal points enable the viewer to catch glimpses of exotic places and narrow domestic environments. Rather than getting lost in the depth and vastness of an image, this visual sense of claustrophobia offers a closer observation of the image. At first glance, the silence and stillness of these works seem domineering; yet their absoluteness and warmth renders the image open to a narrative to unfold.

*Portraiture, one of the most visited themes in the history of art and considered the key to modernism, is a common theme in the work of Julio Larraz. Through portraiture, Larraz invites the viewer to reflect on the concept of identity through placing figures in surreal settings, and amongst disparate objects. In *Fumatorium at la Maestranza*, we see the naked, soft body of a woman, lying placidly on her back smoking a cigar. The subtle circle of white smoke, suspended above the figures' stomach, evokes a calm, contemplative atmosphere, while the back of the sofa hides the face of this unknown figure, whose exposed nudity remains a mystery. A similar theme can also be seen in the earlier work *Them Legs*, whereby the legs of a female figure dominate the composition and the viewer adopts the gaze of the invisible man who is observing her. In the work of Larraz, male presence often manifests in the form of cigar smoke, symbolizing not only power but also wealth and excellence. Through visual analogies such as this, Larraz ignites our imagination and portrays characters with a persona and a past. As viewers, we feel a sense of intimacy or familiarity when we recognize a repeated motif among multiple artworks, such as a piece of jewelry, red nail polish or the same female figure. Larraz portrays these women with great subtlety and elegance, characterized by enigmatic eroticism; viewers are positioned to become aware of their own gaze unto the figure in the painting. While the viewer explores the works, visually caressing and getting lost in the delicate flesh tones, they inevitably adopt the role of the voyeur.*

*In the works *Whales in Sight*, *Langostera*, and in *Curious and Curiouser*, the viewer is graced with a cinematic experience of an aerial perspective. We find ourselves suspended midair above cobalt blue tropical seas, where we contemplate the possibility of identifying as the curious ones. This use of layered composition renders the relationship between the observer and the observed rather fluid.*

*Power and satire are common themes in Larraz's artworks, his bitter sense of irony together with his oeuvre give life to these pervasive allegories, and ambiguous portraits which are often grotesque and emblematic of humanities degradation and the violence associated with the obsession of domination. Familiar characters reappear in the recent works and we recognize the theme of power as they recall the works such as *Homer*, *Pharaoh*, *The Quinn of Hearts*, as well as the sculptural series *Emperor*.*

*Through his tendency to create and depict enigmatic surrealist settings, Larraz makes a firm nod to surrealist artists such as Magritte. This reference can be seen in his still life's and application of color in works such as *Arabesque*, *Daiquiri* and *Ghiaccio d'Estate*. The dichotomy between both natural and artificial and real and unreal is expressed by a delicate, formal composition of soft, discrete tensions, which rather than creating conflict, offer the viewer an opportunity to reflect on the expressive and destabilizing power of the image.*

In painting, the presence of a window traditionally represents the metaphor in the act of painting itself. The psychological connotation associated with this theme recalls the metaphysical concept found in surrealism, in which the window symbolizes the gateway to the inner self, revealing the mystery of the subconsciousness. In Arabesque, Larraz plays with this theme by merging the natural landscape with the artificial, interior space. The elegant expressiveness of the shell in the foreground dominates the composition, reinforcing the preexisting symbolism. In this work, Larraz has accentuated the crevices of this shell, giving weight to the gaping curves, evoking a level of sensuality. In surrealism, a shell is imbued with esoteric connotations and is reminiscent of a precious secret. Furthermore, the way in which Larraz has placed the shell is also symbolic, it is as though it stands on the verge of the horizon, opening up to reveal a hidden world. Larraz depicts a multitude of subjects from motor planes, cars, and trains which race through the blue hue of the sky, or a pale armchair hovering in the sky that loses itself amongst the clouds. The creative imagination of Julio Larraz invites us to journey through his pictorial language, whereby shapes and rich colors oscillate between suspended atmospheres and surreal narratives. The allegories found in the work of Julio Larraz exist in the subtle equilibrium between the sky and sea which, at last, meet both conceptually and physically from his extraordinary expressive power.

IL REALISMO MAGICO DI JULIO LARRAZ

Tratto dal testo di Edward Lucie-Smith

Julio Larraz è un esiliato da Cuba, ma non per scelta: fa parte della grande migrazione cubana. Sebbene sia emigrato in America quando era solo un adolescente e quindi prima di iniziare la sua carriera di artista, ha sempre conservato un forte senso di identità con Cuba, anche se il suo lavoro è stato influenzato dalla conoscenza dell'arte nord-americana e dal lavoro di Winslow Homer con i suoi dipinti ed acquerelli ispirati ai numerosi viaggi nei Caraibi.

Un altro ascendente importante e duraturo nasce dall'appassionata conoscenza da parte di Larraz della tradizione spagnola e franco-spagnola, soprattutto dell'opera di Velázquez e dell'interpretazione fatta da Manet di Velázquez e di Goya.

Larraz iniziò la sua carriera come caricaturista professionista e ancora oggi le sue più memorabili composizioni sono taglienti satire politiche, con una particolare enfasi sugli abusi di potere e sulla sinistra compiacenza dei potenti.

La caricatura come forma d'arte, è stata surrealista ancor prima della comparsa del Movimento Surrealista nei primi anni del XX secolo. Essa offre all'osservatore una realtà parallela a quella familiare, toglie i veli delle convenzioni e mostra allo spettatore le cose ad occhio nudo. Questo tipo di trasformazione – dal superficialmente “reale” a qualcosa di più profondamente vero – è stata anche la promotrice del movimento del Realismo Magico nella letteratura latino-americana del XX secolo. Infatti per molti aspetti è più semplice comparare l'arte di Larraz non a quella visiva, bensì a quella di alcuni dei maggiori autori latino-americani del XX secolo: egli sembra a mio avviso, avere una speciale affinità con Gabriel Garcia Marquez, al punto che diversi dipinti qui esposti sembrano delle illustrazioni per delle storie che Marquez avrebbe potuto scrivere, ma che per qualche motivo, non vi è mai riuscito.

Le opere esposte in questa mostra coprono un'ampia gamma di temi. Si passa attraverso un mondo familiare per chiunque abbia studiato il lavoro di Larraz in passato. Esso è un universo fatto di simbolismi potentemente sinistri. Larraz è un maestro dell'immagine losca ed inquietante, che diventa in qualche modo anche poetica in maniera risonante. I suoi dipinti tornano all'immaginazione molto tempo dopo l'averli visti per la prima volta. Essi sono molto più reali della realtà.

THE MAGIC REALISM OF JULIO LARRAZ

An excerpt from a text by Edward Lucie-Smith

Julio Larraz, who comes from Cuba, is an exile, but not by choice. He belongs to the great Cuban diaspora. Though he emigrated to America when he was still only a teenager, before he began his career as an artist, he retains a strong feeling of Cuban identity. At the same time, however, his work has been influenced by an experience of North American art – perhaps most of all by the work of Winslow Homer, who made many paintings and – especially – watercolours inspired by regular visits to the Caribbean.

Another important and lasting influence has been Larraz's keen awareness of the Spanish and Franco-Spanish tradition, in particular the work of Velazquez, and the use made by Manet of both Velazquez and Goya.

Larraz began his career as a professional caricaturist, and to this day a number of his most memorable compositions are sharp-edged political satires, with a particular emphasis on misuses of power and on the sinister complacency of the powerful. Caricature, as an art form, was surrealist long before the emergence of the Surrealist Movement in the early years of the 20th century. It offers the viewer, not familiar reality, but a parallel reality. It tears aside the veils of convention, and shows the viewer how things are when we view them completely naked.

This kind of transformation – from the superficially 'real' into something more profoundly truthful – has also been the mainspring of the Magic Realist movement in 20th century Latin American literature. In many ways, it makes more sense to compare Larraz's art, not to that of other visual artists, but to that of some of the major 20th century Latin American authors – he seems to me to have a special affinity to Gabriel García Márquez, to the point where a number of the paintings exhibited here seem like illustrations to stories that Márquez should have written, but somehow never got around to.

The works shown in this exhibition cover a wide spectrum of subjects. From here one moves into a world familiar to anyone who has studied Larraz's work in the past. It is a world of powerfully sinister symbolisms. Larraz is a master of the sinister and unsettling image, which somehow also becomes resonantly poetic. His paintings haunt the imagination long after one has first seen them. They are more real than reality.





Oli su tela / *Oil on canvas*

Arabesque

olio su tela / *oil on canvas*, 2016

cm 152,4x183



Ghiaccio d'Estate

olio su tela / *oil on canvas*, 2018
cm 183x213,4

“Il messaggio trasmesso dalle mie opere è sempre legato alla volontà di evocare un dialogo con se stessi. Non c'è un obiettivo o un fine. I miei dipinti li realizzo per la necessità di creare, ma il significato lo si crea sempre per se stessi.”

“The message of my work is always to spark a dialogue with yourself. There is no focus or goal. The paintings are made because I was compelled to, but the meaning, you create for yourself.”

Ans



Curious and Curiouser
olio su tela / *oil on canvas*, 2017
cm 183x152



Langostera

olio su tela / *oil on canvas*, 2017

cm 152x183



Daiquiri

olio su tela / *oil on canvas*, 2018
cm 152x183



Above the Clouds

olio su tela / *oil on canvas*, 2015
cm 152,5x183



Night Fishing at The Bay of Mirrors
olio su tela / *oil on canvas*, 2018
cm 183x208





A Walk with Homer

olio su tela / *oil on canvas*, 2015
cm 269x175

“Come artista sono felice di essere consapevole che non cambierò il mondo dell’arte. La cosa più importante è realizzare che se ciò che lascerai è solo un segno sul muro della vita, questo è già abbastanza.

Solo una piccola nota, una goccia nel mare. Soprattutto c’è la speranza che qualcuno che lo meriti possa trarre ispirazione e imparare da quello che hai prodotto.”

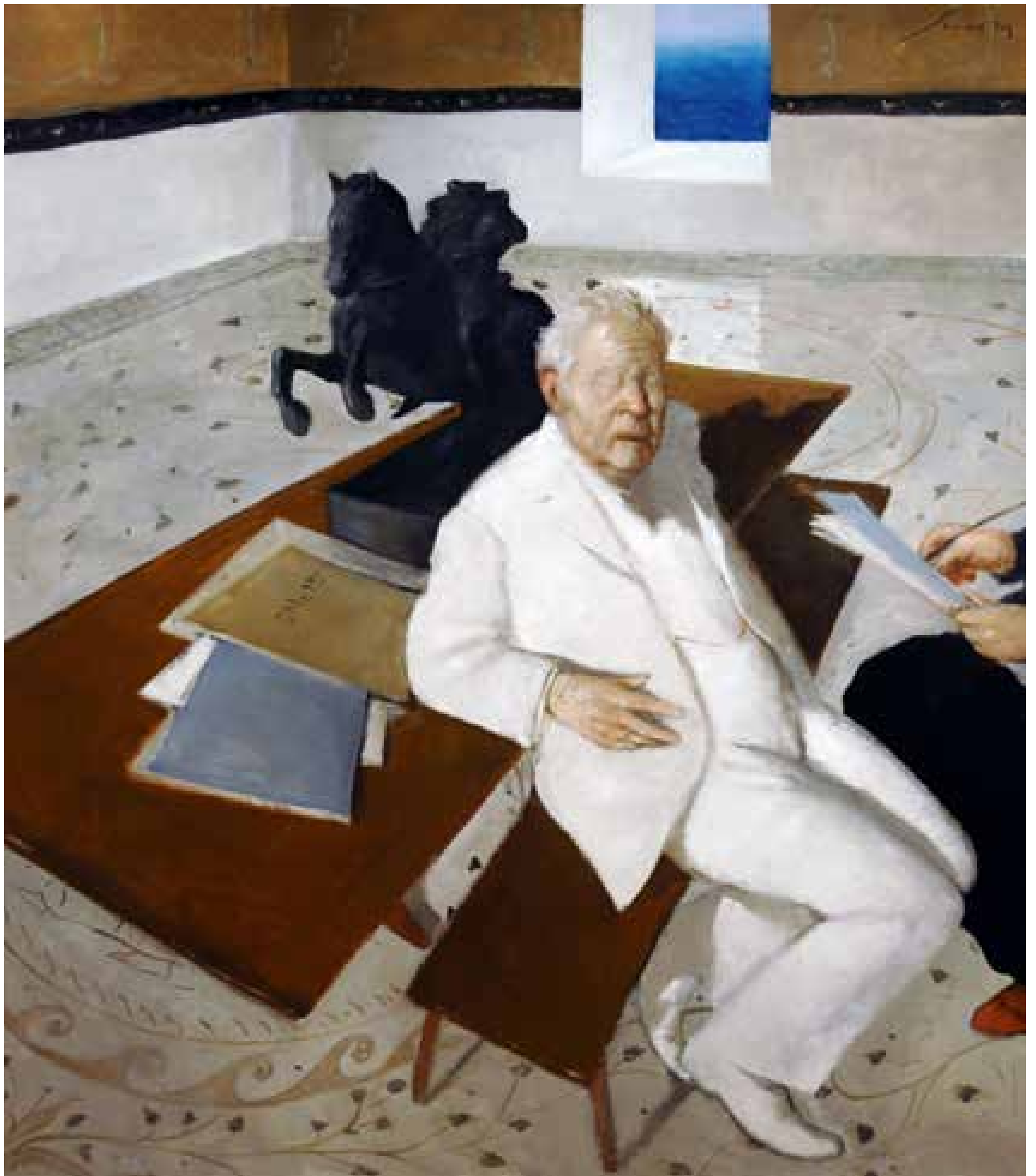
“As an artist, I feel happy knowing that I am not going to change the art world. The most important thing is to realize that if what you leave is just a little mark on the wall of life, it is enough. Just a little note, a little drop of gravity. Most importantly, hope that someone who deserved it can gain or learn something from what you produced.”

Amis



Homer at Work

olio su tela / *oil on canvas*, 2005
cm 165x145



The Dome at The Villa Anatolia
olio su tela / *oil on canvas*, 2018
cm 183x208





The Governor's House

olio su tela / *oil on canvas*, 1981
cm 122x152,5



Whales in Sight

olio su tela / *oil on canvas*, 2016
cm 183x152



Versilia, The Last Day of August
olio su tela / *oil on canvas*, 2018
cm 152x183



Operaciones Navales

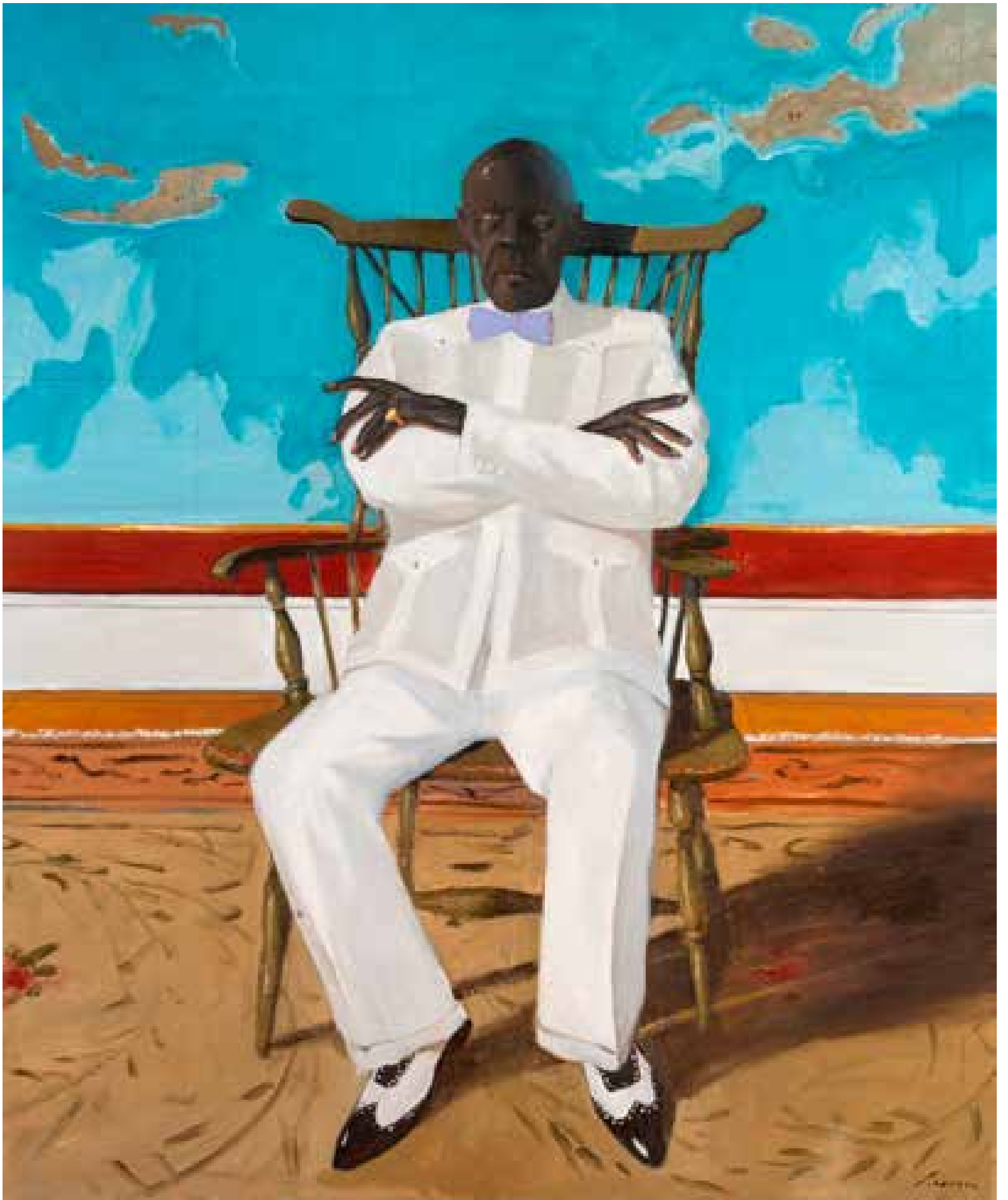
olio su tela / *oil on canvas*, 1998
cm 152x177



Malacara, A Man Called the Pharaoh

olio su tela / *oil on canvas*, 2016

cm 183x152,5



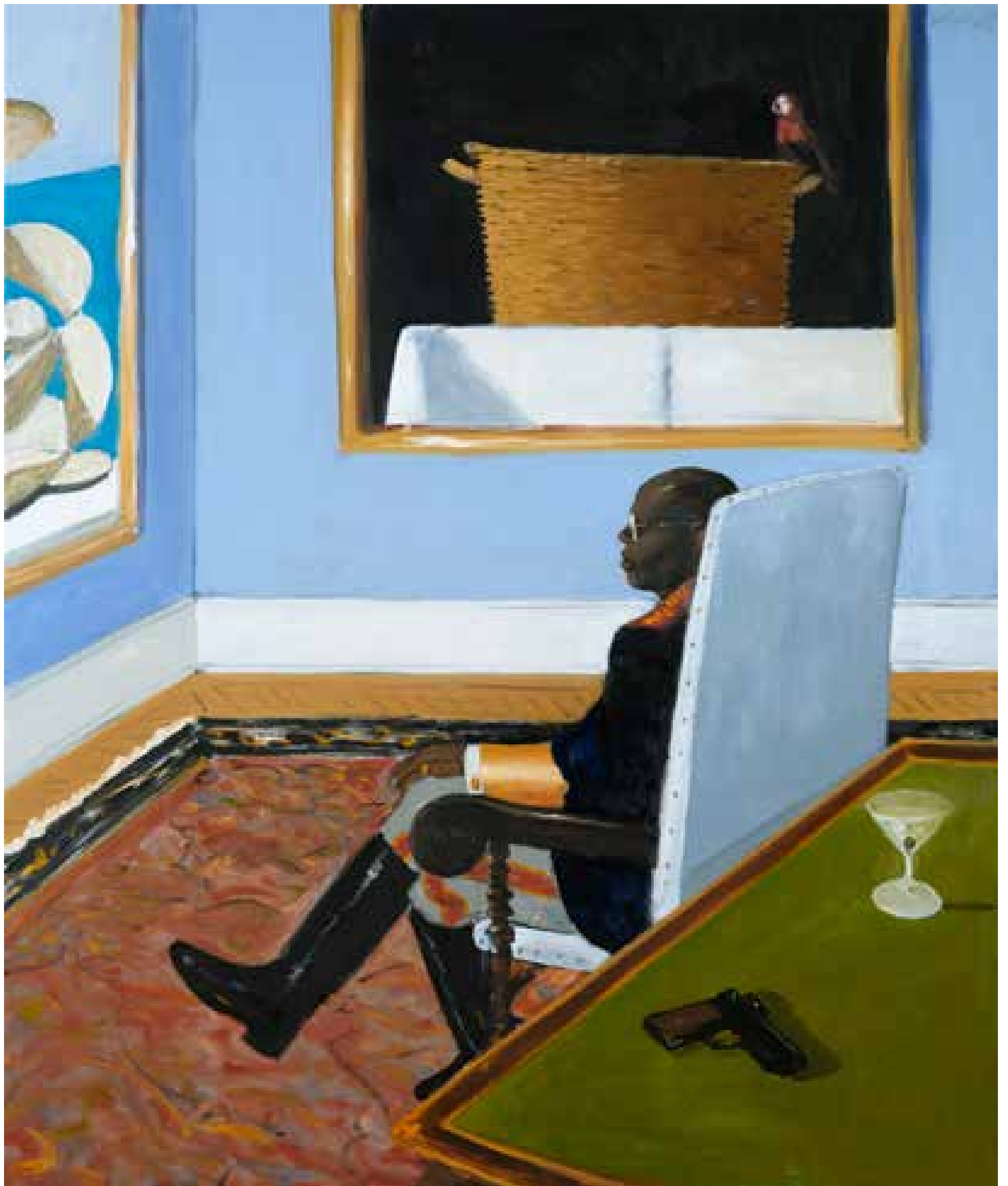
A Man Called Pharaoh

olio su tela / *oil on canvas*, 2017
cm 152x183



The Exiled

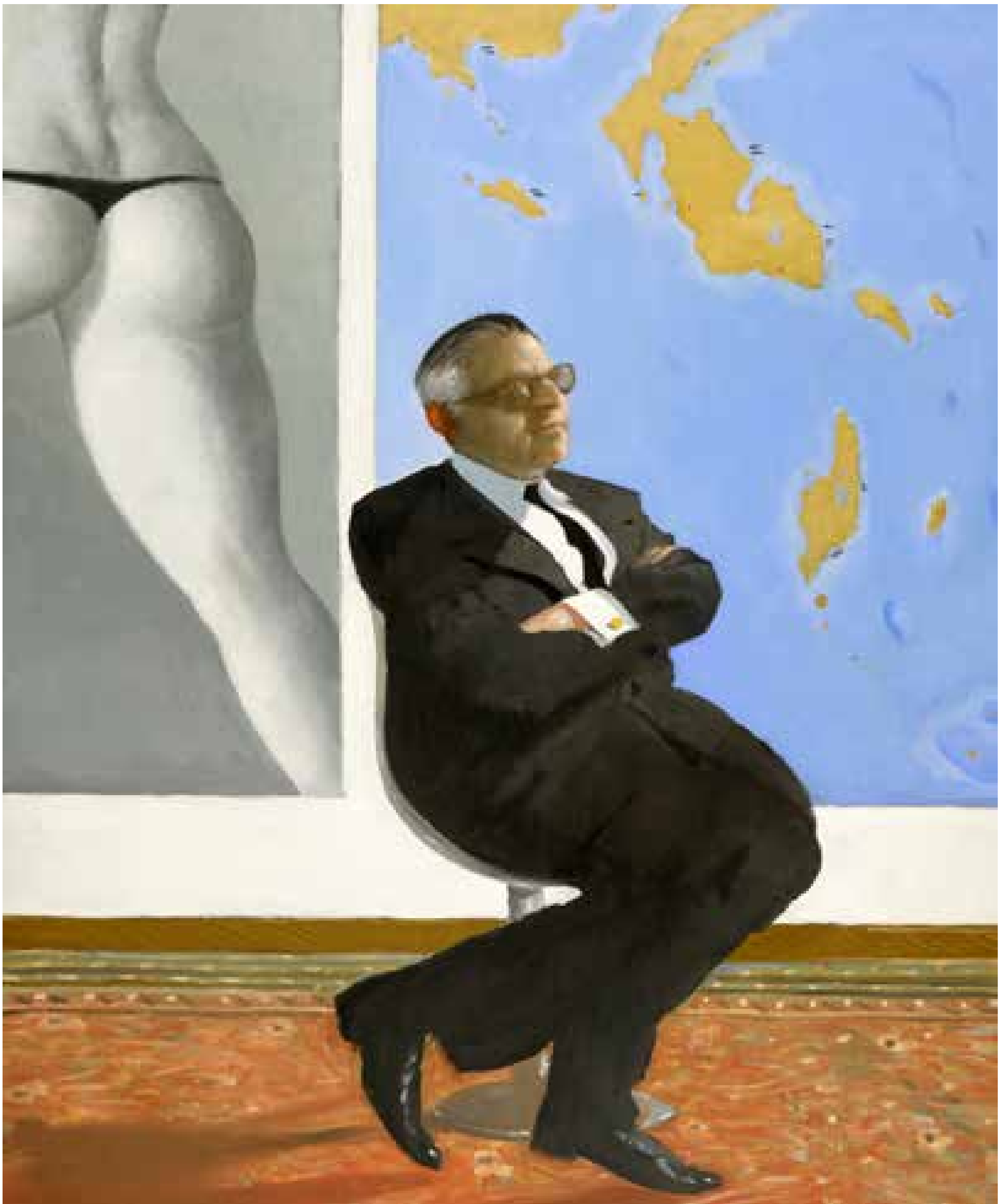
olio su tela / *oil on canvas*, 2018
cm 183x152,4



A Video Show in the War Room

olio su tela / *oil on canvas*, 2009

cm 182x152



El Jefe de la Policia Secreta
olio su tela / *oil on canvas*, 2011
cm 198x153



Soft Rumors from the Gulf Stream

olio su tela / *oil on canvas*, 2009

cm 152x182



Plebis Scitum

olio su tela / *oil on canvas*, 2016
cm 183x152,5



Fumatorium at la Maestranza

olio su tela / *oil on canvas*, 2018

cm 152x183

“Dipingere è una sorta di meditazione, io mi concentro su cose che non sono qui e nemmeno lì. Si tratta di oggetti effimeri o personaggi che diventano vivi agli occhi del pittore. Prendono vita sulla superficie dimensionale della carta o della tela: è come un’entrata che conduce ad un’altra dimensione, una porta verso un altro luogo.”

“Painting is sort of a meditation, I concentrate on things that are there and that are not here. They are fictitious things or characters, but for the painter they become alive, they are living things in a two dimensional canvas or paper.. it is like an entrance to another dimension, a door to another place.”

/ 2018



Them Legs

olio su tela / *oil on canvas*, 2010
cm 152x182



Sovereign of Casabianca
olio su tela / *oil on canvas*, 2018
cm 101,6x127



From the Memory of a Portrait

olio su tela / *oil on canvas*, 2014

cm 183x152



I Paparazzi

olio su tela / *oil on canvas*, 2018
cm 141x163



In the Green Room with Winston

olio su tela / *oil on canvas*, 2017

cm 152,4x183



American Credentials Before the Queen of Hearts

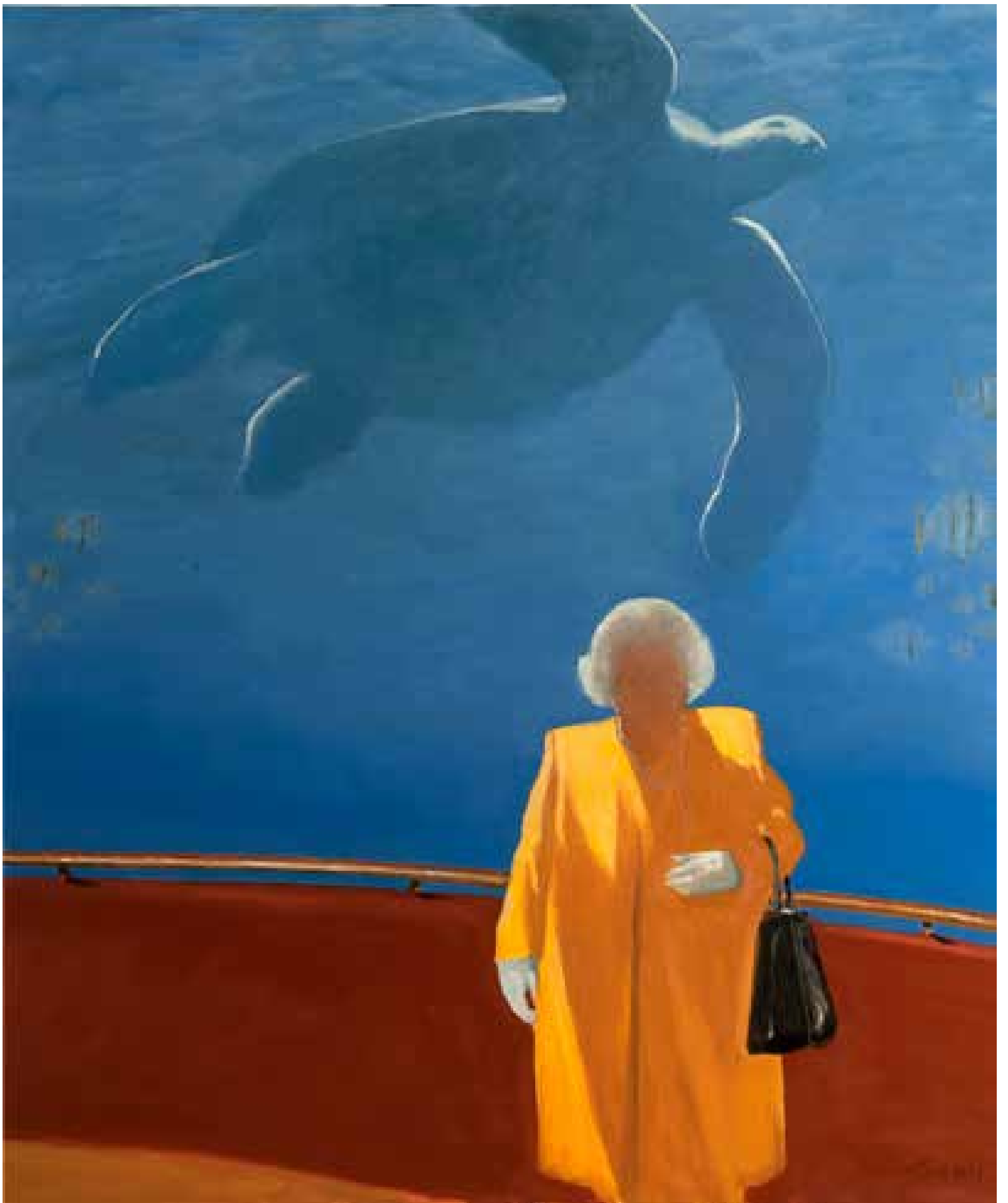
olio su tela / *oil on canvas*, 2018

cm 214x181



A day at the Aquarium

olio su tela / *oil on canvas*, 2014
cm 183x152,5



Non Furtum Facies

olio su tela / *oil on canvas*, 2017
cm 183x152



The Queen's Envoy

olio su tela / *oil on canvas*, 2014
cm 152x183

“Come tutto, l'arte evolve e se evolve con la forza, non funziona. Essa però evolve da sola, è un'evoluzione automatica che cresce, che si discosta da ciò che era prima, dall'attenzione... e si trasforma in qualcosa di più semplice, diretto, alcune volte più brutale. È così.”

“Just as everything evolves so does art and if it is forced to evolve it does not work. Instead, art evolves by itself as an automatic evolution, which grows from attention as a deviation from what it was before, and transforms into something more simplified and direct, and at times into something more brutal. That's it.”

/Ans



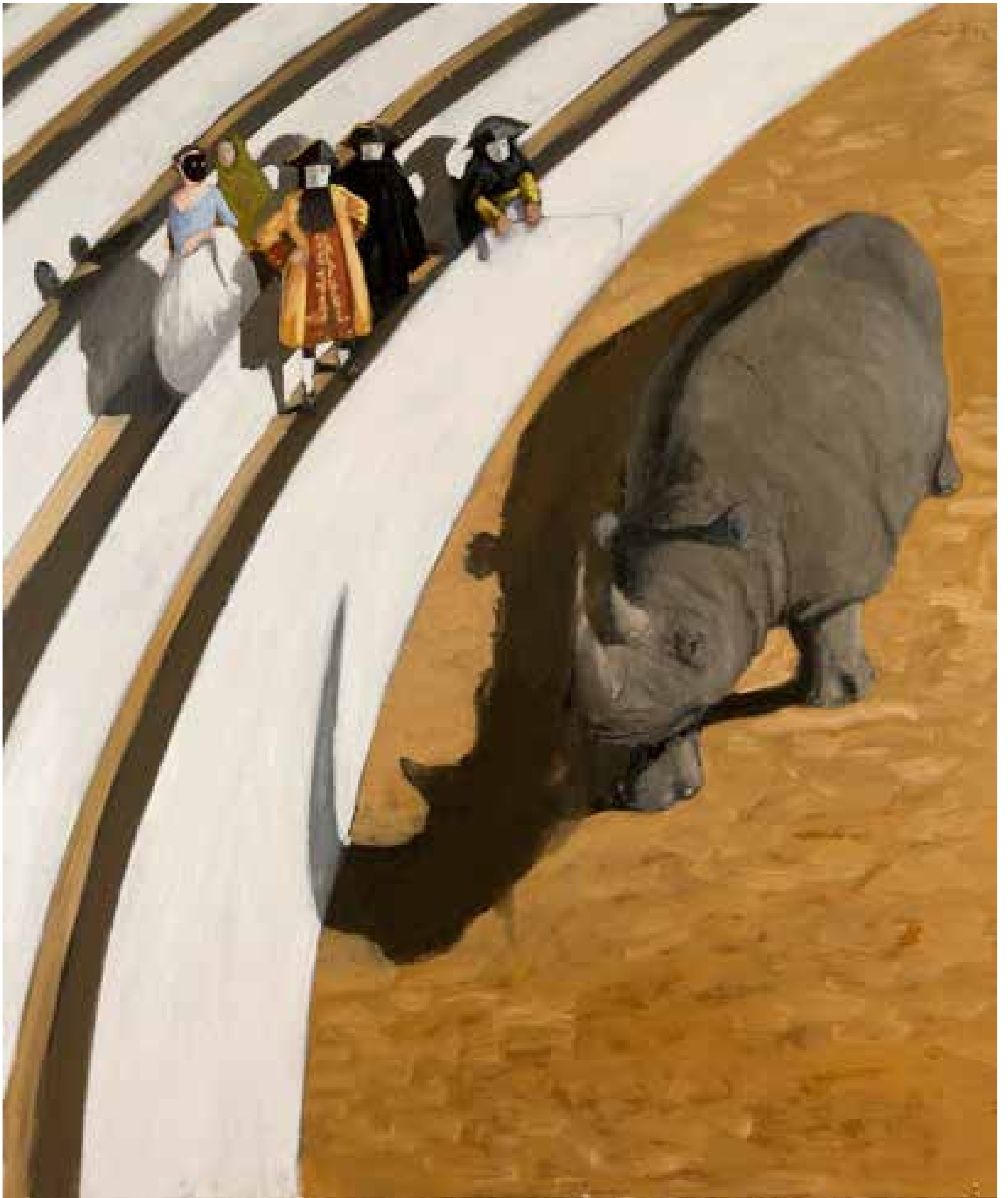
Turbulence

olio su tela / *oil on canvas*, 2015
cm 152,5x183



Dreaming in Longhi

olio su tela / *oil on canvas*, 2015
cm 183x152

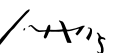


La Corriente del Golfo

olio su tela / *oil on canvas*, 2002
cm 100x130

“Per me i giorni liberi sono quando lavoro, vado in vacanza quando sto lavorando perché per me è un piacere enorme dipingere. Se potessi andare in vacanza con il mio studio sarebbe l'ideale. In aereo mi porto fogli e acquarelli e poi dipingo nuvole.”

“My free days are the days in which I produce; working is like a holiday for me because I get an enormous pleasure from painting. If I could go on holiday with my studio, it would be great. When I fly, I take paper and watercolors on the airplane to paint the clouds.”





Hunters in the Snow at Punta Cobadiles

olio su tela / *oil on canvas*, 2016

cm 152,5x183



Flower Storm over Sappho's House

olio su tela / *oil on canvas*, 2016

cm 152x182



High Winds

olio su tela / *oil on canvas*, 2016
cm 152x183

“Arte è libertà assoluta, libertà totale. Una volta che essa viene sottratta ad un’artista, viene meno anche l’arte in sé. Io voglio liberarmi della camicia di forza per non finire imprigionato.”

“Art is absolute freedom, freedom. Once you take that away from the artist, there is no art anymore. I always want to get out of the straight jacket, I do not want to be a mummy.”

/-X-15



The Left Wing

olio su tela / *oil on canvas*, 2011
cm 152x198





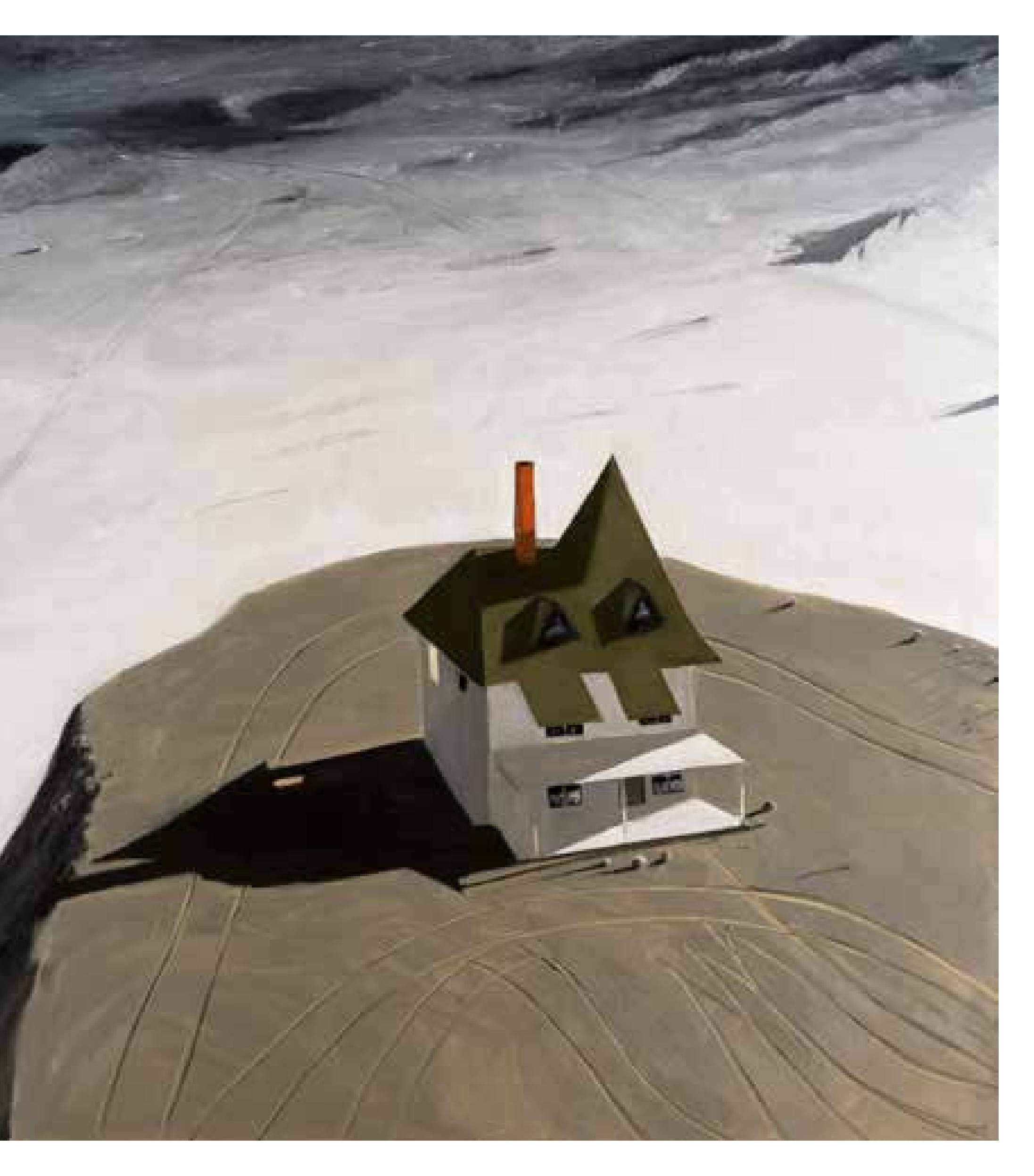
One Day in the Life of Monsieur Vincent
olio su tela / *oil on canvas*, 2009
cm 182x242





Port of Call on the Sea of Rains
olio su tela / *oil on canvas*, 2016
cm 183x244





Radames in the Hall of Phrophecies

olio su tela / *oil on canvas*, 2016

cm 152,5x183

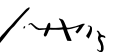


Smoke Signals

olio su tela / *oil on canvas*, 2015
cm 152,5x183

*“L’arte dovrebbe essere interpretata da colui che la osserva.
E’ un’esperienza intima; credo che sia solo per i propri occhi.”*

*“Art should be interpreted by the one that sees it. It is an intimate
experience; I believe it is for your eyes only.”*





Per Ardua ad Astra

olio su tela / *oil on canvas*, 2015
cm 152,5x183

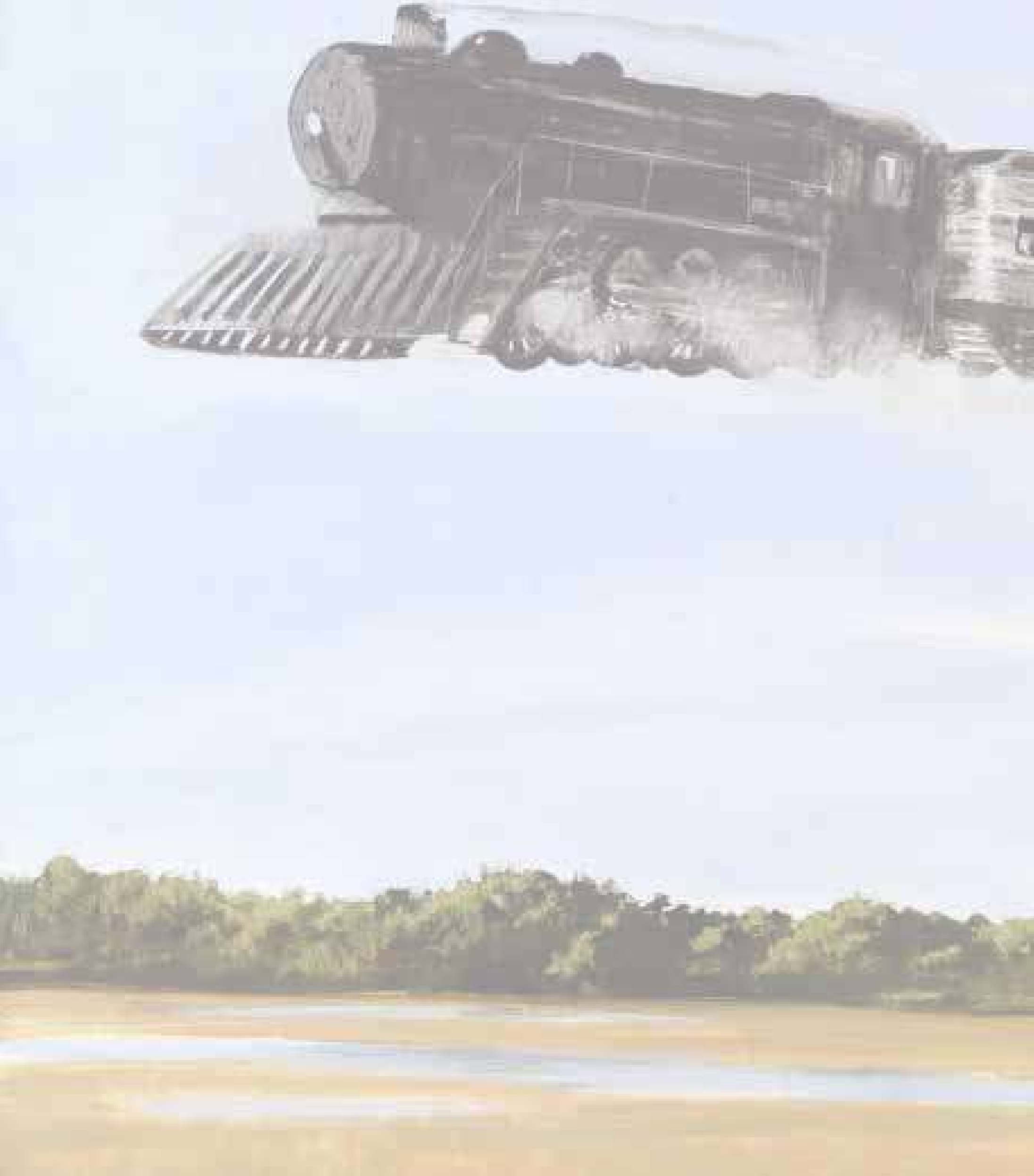


The Royal Crown of the Queen of Hearts

olio su tela / *oil on canvas*, 2018

cm 152,4x183





A person wearing a white lab coat stands in the foreground of a large, open field. In the background, a long, multi-story building with many windows stretches across the horizon under a clear blue sky. The scene is brightly lit, suggesting a sunny day.

**Acquerelli e pastelli /
*Watercolor and pastels***

Poet of the Depths

pastello su carta / *pastel on paper*, 2008
cm 152,5x114,5



Channel

acquerello e pastello su carta /
watercolor and pastel on paper, 2016
cm 183x152,5

*“Da bambino un giorno mia zia, parlando con me, insisteva che
dovevo parlare di più - di più di quanto fosse necessario - e io le
dissi: “ questo è il modo in cui mi esprimo meglio, con una matita e
un foglio”. E continua ad essere così.”*

*“When I was a child, my aunt would always insist that I speak
more, even more than what was necessary, and I would answer her:
«this is the way in which I best express myself, with a pencil and
piece of paper». I never changed. ”*

/-HNS



Study for Declaration by the Sea
acquerello e pastello su carta /
watercolor and pastel on paper, 2006
cm 183x132



Bembé

acquerello e pastello su carta /
watercolor and pastel on paper, 2015
cm 99x135



Salt Marshes

acquerello e pastello su carta /
watercolor and pastel on paper, 2016
cm 151x183



Study for La Fuga del #1

acquerello e pastello su carta /

watercolor and pastel on paper, 2012

cm 99x134



Settlement

acquerello e pastello su carta /
watercolor and pastel on paper, 2015
cm 99x135



Space Station

acquerello su carta / *watercolor on paper*, 2007
cm 61x71



Untitled (Corrida II)

pastello su carta / *pastel on paper*, 2007
cm 91,5x130,5



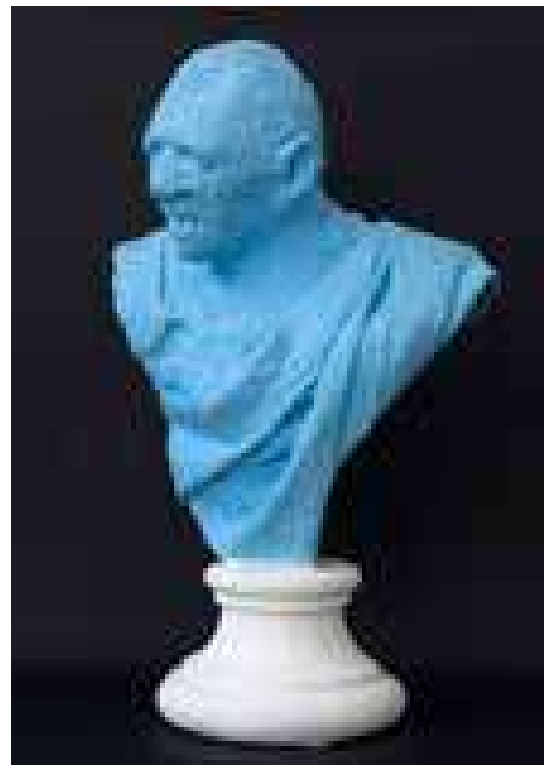




Sculpture / *Sculptures*

Emperor VI

bronzo patina azzurra / *bronze blue patina*, 2006
cm 45x32x22





Emperor III

bronzo patina rosa / *bronze rose patina*, 2006
cm 42x32x24





Emperor II

bronzo patina blu /
bronze cobalt blue patina, 2014
cm 44x39x22





Emperor V

bronzo patina celeste /
bronze patina blue, 2014
cm 47x34x25





Emperor IV

bronzo patina gialla /
bronze yellow patina, 2014
cm 51x35x22





Emperor III

bronzo patina rosa antico /

bronze antique pink patina, 2014

cm 41x37x22





Emperor VI

bronzo patina verde /
bronze green patina, 2014
cm 51x32x22





Emperor VII

bronzo patina viola /
bronze purple patina, 2014
cm 45x32x22





Emperor I

bronzo patina rossa /
bronze red patina, 2014
cm 45x31x22





S.P.Q.R. I

bronzo patina fucsia /
bronze fucsia patina, 2007
cm 135x95x70



S.P.Q.R. III

bronzo patina rosa /
bronze pink patina, 2007
cm 135x95x70



S.P.Q.R. IV

bronzo patina viola /

bronze purple patina, 2007

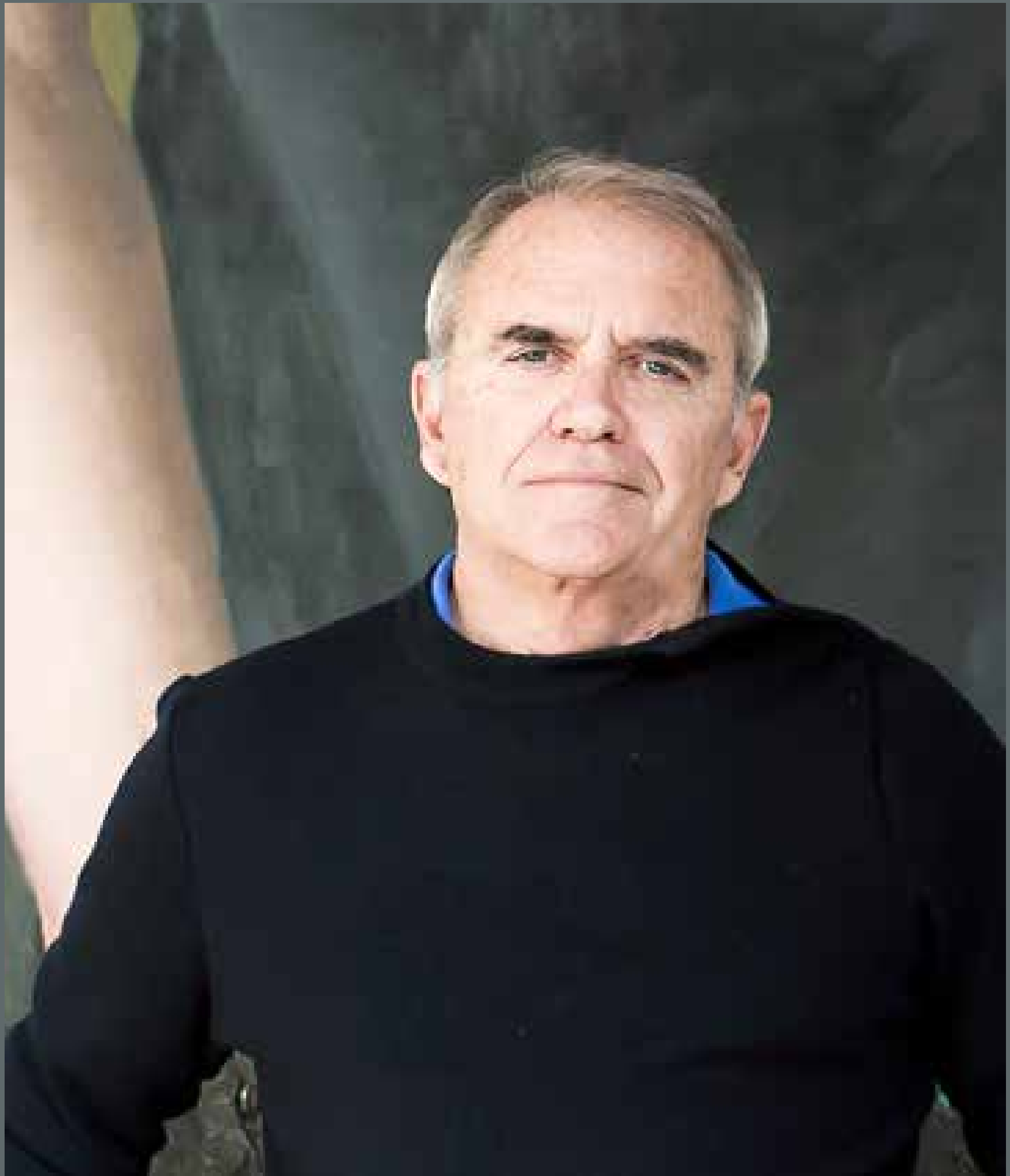
cm 135x95x70



Partial Eclipse

bronzo / *bronze*, 1998
cm 54x95x49





BIOGRAFIA

Julio Larraz nasce a L'Avana, Cuba, il 12 marzo del 1944. Figlio di Julio Fernandez, un editore di quotidiani, inizia a disegnare già in tenera età. Nel 1961, la famiglia lascia Cuba per trasferirsi a Miami, Florida, e l'anno successivo a New York, dove Julio vive per cinque anni. Qui comincia a realizzare caricature a sfondo politico, che vengono pubblicate sul New York Times, Washington Post, sul Chicago Tribune e sulla rivista Vogue, per citarne solo alcune.

Nel 1967, inizia a dedicarsi a tempo pieno alla carriera di pittore ed entra in contatto con alcuni importanti artisti newyorkesi, come Burt Silverman, da cui apprende diverse tecniche pittoriche. Il 1971, è l'anno della sua prima mostra personale alle Pyramid Galleries di Washington DC. Nel 1972, Larraz espone alla New School for Social Research a New York e un anno dopo alla FAR Gallery. Nel 1976, vince i premi dell'American Academy of Arts and Letters e del National Institute of Arts and Letters, e nello stesso anno ottiene la borsa di studio Cintas Grant dall'Institute of International Education; vince inoltre numerosi premi al Center for the Arts and Education di New York; al FACE di Miami, Florida, e all'Instituto de Educación Internacional di New York.

Nel 1977, l'artista trasferisce la sua residenza a San Patricio, Nuovo Messico, affascinato dalla luce e dall'atmosfera delle aspre colline della Hondo Valley. Qui incontra Ron Hall, gallerista del Texas, che in seguito diverrà il suo agente. Un anno dopo, Larraz acquista una casa a Grandview, nello stato di New York, dove incontra Nohra Haime, la cui galleria newyorkese lo rappresenterà fino al 1994. Nel 1983 si trasferisce a Parigi, dove vivrà per due anni, e successivamente a Miami, Florida.

L'artista, utilizzando l'ironia, presenta le sue invettive e i ritratti burleschi fortemente ostili ad ogni genere di sopruso, ad ogni prevaricazione, ad ogni ingiustizia, in una contestazione morale velata e giocosa. La varietà dei suoi quadri abbraccia numerose tematiche, dalla politica al paesaggio, alle donne, uno dei suoi temi prediletti. Nelle sue opere si ritrovano molti riferimenti culturali alla nativa Cuba e al Surrealismo. I suoi dipinti sono dominati da paesaggi imponenti, mari impetuosi, spazi e scene enigmatiche, personaggi eleganti che indossano abiti scintillati, che mettono in questione il significato stesso di bellezza. Julio Larraz deve la sua notorietà a una tecnica precisa fin nel dettaglio, alla grande fantasia e a un tocco delicato e unico, tre elementi che hanno contribuito a farlo annoverare tra i pittori latino-americani più importanti della scena contemporanea.

Dal 2005 inizia la collaborazione con la Galleria d'Arte Contini, con sedi a Venezia e Cortina d'Ampezzo.

Le sue opere vengono esposte in numerose mostre personali e collettive, tra le quali: nel 2012 "Julio Larraz" presso il Complesso del Vittoriano a Roma; nel 2014 "Del mare, dell'aria e di altre storie" presso la Fondazione Puglisi Cosentino di Catania e nel 2016 la sede principale di Venezia della Galleria d'Arte Contini ospita la grande retrospettiva dell'artista "Omaggio a Julio Larraz".

Dopo aver trascorso tre anni a Firenze, si è attualmente stabilito con la famiglia a Miami, Florida.

BIOGRAPHY

Julio Larraz was born in Havana, Cuba, on the 12th of March, 1944. His father worked as an editor for a local newspaper and in 1961, his parents decided to move the family to Miami Florida, afterwards in 1962 to Washington, D.C. and in 1964 to New York City, where Larraz lived for the next five years. As a very young child in Cuba, Larraz began to draw; and later in his life in NYC, he started drawing caricatures for leading publishing houses, namely; the New York Times, the Washington Post, the Chicago Tribune, and Vogue Magazine. In 1967, Larraz decided to dedicate himself to being an artist; he became acquainted with some of the influential New York based artists such as Burt Silverman who taught him various techniques and methods in painting. Four years later, Larraz had his first solo exhibition which was held at the Pyramid Galleries in Washington D.C. In 1972 Larraz exhibited at the New School for Social Research and a year later at the FAR Gallery, both in New York. In 1976, Larraz was presented several awards of recognition from the American Academy of Arts and Letters, as well as from the National Institute of Arts and Letters. The same year he was also awarded the Cintas Grant from the Institute of International Education; alongside numerous awards from the Centre for the Arts and Education of New York, and from FACE of Miami and from the Instituto de Educación Internacional of New York.

In 1977, Larraz moved to San Patricio, New Mexico, as he was fascinated by the light and atmosphere of the barren hills of the Hondo Valley. It was there where he met Texas based art dealer Ron Hall, who would later represent him as an artist. A year later, Larraz bought a home in Grandview, New York. There he met Nohra Haim who represented him at her New York gallery until 1994. In 1983, he moved to Paris for two years, and a year later Larraz moved to Miami, Florida.

In the work of Larraz, light is predominant. The subjects on canvas collide with the sunlight, which is taken from his vision of the sunlight in Cuba, Miami and Tuscany, where he lived for four years. His past history as a caricaturist and skilled graphic artist is revealed in his pictorial language as he paints deeply layered satires of art and life. He is a visual philosopher interchanging reality and imagination. Without being hyper-realistic, fragments of scenes are revealed with abundant descriptions. His paintings are dominated by imposing landscapes, powerful seas, enigmatic space scenes, and elegant individuals wearing resplendent attire that call into question the meaning of beauty. He is best known for a distinctive, almost metaphysical approach to painting, each work exemplifies the artists' master of dexterity through wide brushstrokes, exquisite use of colour, and his unique way of seeing that lead him to create bewildering, surrealistic images that recall reality and everyday life.

Since 2005, Larraz has collaborated with Contini Art Gallery in both Venice and Cortina d'Ampezzo.

His work has been extensively exhibited in multiple solo shows, namely; at the Complesso del Vittoriano 2012, Rome; Fondazione Puglisi Cosentino in Catania for his exhibition "Del mare, dell'aria e di altre storie" in 2014; at Contini Art Gallery for a retrospective entitled "Omaggio a Julio Larraz", 2016. The artist has also exhibited widely internationally in many group exhibitions. His work can be found across private and public collections internationally.

He spent four years in Florence, Italy, between 1999 and 2003, before returning to Miami, where he currently lives and works.

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2015

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2016

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2017

Julio Larraz, 2017, New York: Miles McEnery Gallery.

Julio Larraz, Paintings and Sculpture, 2017, Florida: Museum of Art – Deland.

2018

Tangible Ambiguities: Paintings by Julio Larraz, 2018, New York: Edward J. Sullivan, Miles McEnery Gallery.

Julio Larraz: Viaggio nella Fantasia, 2018, Ed. Peruzzo, Venezia: Galleria d’Arte Contini.

PREMI / AWARDS

2011 Gold Medal Award 2011, Casita Maria, Center for the Arts and Education, New York, NY

1997 Facts About Cuban Exile, FACE, Miami, FL

1977 Purchase Prize, Childe Hassam Fund Purchase Exhibition, the American Academy of Arts and Letters and the National Institute of Arts and Letters, New York, NY

1976 Grants, The American Academy of Arts and Letters and the National Institute of Arts and Letters, New York, NY

1975 Cintas Grant, Instituto de Educación Internacional, New York, NY

ESPOSIZIONI PERSONALI

SOLO EXHIBITIONS

2018

Julio Larraz, Viaggio nella Fantasia, Galleria d'Arte Contini, Venice, Italy

Tangible Ambiguities: Paintings by Julio Larraz, Miles McEnery Gallery, New York, New York, USA

2017

Maestro Julio Larraz Sculptures, NADER Art Museum Latin America, Miami, Florida, USA

Revelations, Art of The World Gallery, Houston, Texas, USA

New Beginnings by Julio Larraz, The John T. Surovek Gallery, Palm Beach, Florida, USA

Julio Larraz, Paintings and Sculpture, Museum of Art – Deland, Florida, USA

2016

Made in U.S.A., Ascaso Gallery, Miami, Florida, USA

Omaggio a Julio Larraz, Galleria d'Arte Contini, Venice, Italy

2016

Omaggio a Julio Larraz, Galleria d'Arte Contini, Venice, Italy

2015

Julio Larraz, Ameringer, McEnery & Yohe Gallery, New York, New York, USA

2014

Julio Larraz, Art Basel Miami, Ameringer, McEnery & Yohe Gallery, New York, USA

Rules of Engagement, Contini Art UK, London, UK

Del mare, dell'aria e di altre storie, Fondazione Puglisi Cosentino in collaboration with Galleria d'Arte Contini, Catania, Italy

"Two Hundred Years in Power" Galeria Arteconsult, in collaboration with Ascaso Gallery, Panama city, Panama

2013

Coming Home, Ascaso Gallery, Miami, Florida, USA

Julio Larraz, Galeria Duque Arango and Art of the World, Medellin, Colombia

"Omaggio Julio Larraz" Galleria d'Arte Contini, Venice, Italy

Julio Larraz, Marlborough Gallery Monaco, Monte Carlo, Monaco

Julio Larraz, Marlborough Gallery, New York, New York, USA

2012

Julio Larraz, Complesso del Vittoriano, Rome, Italy

2011

Julio Larraz, Galleria d'Arte Contini, Venice, Italy

2010

Julio Larraz, Galleria d'Arte Contini, Venice, Italy

Julio Larraz, Marlborough Gallery, Madrid, Spain

2009

Julio Larraz: Recent Work, Marlborough Gallery, New York, New York, USA

2008

Julio Larraz, The Bellevue, Biarritz, France (in collaboration with Marlborough New York)

Julio Larraz, Galleria d'Arte Contini, Cortina d'Ampezzo, Italy

2007

Giocchi di Potere, Sculture monumentali & dipinti, Pietrasanta, Italy

2006

Julio Larraz - Giocchi di potere, Piazza del Duomo, Chiesa e Chiostrò di Sant'Agostino, Pietrasanta, Italy

Julio Larraz, Galleria d'Arte Contini, Venice, Italy

2005

Julio Larraz: treinta años de trabajo, Centro Cultural Metropolitano, Quito, Ecuador, traveled to Museo de Arte de Costa Rica, San José, Costa Rica

Julio Larraz, Galleria d'Arte Contini, Cortina d'Ampezzo, Italy

2004

Julio Larraz: Recent Paintings, Marlborough Gallery, New York, New York, USA

Trinta años de trabajo, Museo de Arte Moderno de Bogotá, Bogotá, Colombia, traveled to Museo de Arte Moderno, Mexico City, Mexico

2003

L'ultimo sguardo dopo la Terra, Forni Galleria d'Arte, Bologna, Italy

2002

Oeuvres récentes: peintures et sculptures, Marlborough Monaco, Monte Carlo

Julio Larraz, Galerie Patrice Trigano, Paris, France

El sueño es vida, Galleria Tega, Milan, Italy

2001

Julio Larraz, Fondazione Bevilacqua La Masa, Venice, Italy

2000

New Works, Marlborough Florida, Boca Raton, Florida. Traveled to Galería A.M.S. Marlborough, Santiago, Chile

Julio Larraz, Galleria Tega, FIAC; Paris, France

1999

Julio Larraz's Sculptures, Galleria Tega, Art Miami, Miami, Florida, Luis Perez Galeria, ARCO, Madrid, Spain

Julio Larraz, Galleria Tega, FIAC, Paris, France

1998

Julio Larraz, Roca Raton Museum of Art, Boca Raton, Florida, USA
Julio Larraz, Museo Pedro de Osma, Lima, Perú

1997

Ron Hall Gallery, Art Miami, Miami, Florida, USA

1996

Watercolors and Pastels by Julio Larraz, Peter Findlay Gallery, New York, USA
Recent Works by Julio Larraz, Ron Hall Gallery, Dallas, Texas, USA

1995

The Planets, Tampa Museum of Art, Tampa, Florida, USA
Julio Larraz, Gallerie Vallois, Paris, France

1994

Julio Larraz, Ron Hall Gallery, Dallas, Texas, USA

1992

Krannert Art Museum, University of Illinois at Urbana-Champaign, Illinois, USA
Witness to Silence, Nohra Haime Gallery, New York, New York, USA

1991

Moments in Time, Nohra Haime Gallery, New York, New York, USA

1990

Works on Paper, Atrium Gallery, St. Louis, Missouri, USA
Prints, Colleen Greco Gallery, Nyack, , New York, New York, USA

1988

Ravel Gallery, Austin, Texas, USA
Julio Larraz: Recent Paintings, Nohra Haime Gallery, New York, New York, USA
Frances Wolfson Art Gallery, Miami-Dade Community College, Miami, Florida, USA

1987

Larraz, Museo de Monterrey, Monterrey, Mexico
Hall Galleries, Dallas, Texas, USA

1986

Museo de Arte Moderno, Bogotá, Colombia
Julio Larraz: Watercolors and Pastels, Nohra Haime Gallery, New York, New York, USA

1985

Galleria II Gabbiano, Rome, Italy
Julio Larraz: Recent Paintings, Nohra Haime Gallery, New York, New York, USA

1984

Galería Iritarte, Bogotá, Colombia
Julio Larraz: Recent Paintings, Nohra Haime Gallery, New York, New York, USA
Galería Arteconsult, Panama City, Panama

1983

Wichita Falls Museum and Art Center, Wichita Falls, Texas, USA
Works IL Gallery, Southampton, New York, USA

1982

Works IL Gallery, Southampton, New York, New York, USA
Belle Arts Gallery, Nyack, New York, New York, USA
Bacardi Gallery, Miami, Florida, USA
Inter-American Art Gallery, New York, New York, USA

1980

Hirschl & Adler Galleries, New York, New York, USA
Hall Galleries, Fort Worth, Texas

1979

Hirschl & Adler Galleries, New York, New York, USA

1977

FAR Galleries, New York, New York, USA

1976

Westmoreland Museum of Art, Greensburg, Pennsylvania, USA

1974

FAR Galleries, New York, New York, USA
New School for Social Research, New York, New York, USA

1972

New School for Social Research, New York, New York, USA

1971

Pyramid Galleries, Washington, D.C., USA

ESPOSIZIONI COLLETTIVE GROUP EXHIBITIONS

2018

Art New York, Ascaso Gallery Miami, New York, New York, USA
ZONAMACO Mexico Arte Contemporaneo Fair, Art of the World Gallery, Mexico
Belief in Giants, Miles McEnery Gallery, New York, New York, USA
Art Wynwood, Ascaso Gallery, Miami, Florida, USA
Artefiera, Galleria d'Arte Contini, Bologna, Italy
Palm Beach, Modern and Contemporary, Ascaso Gallery, Miami, Florida, USA

2017

Art Miami, Ascaso Gallery, Miami, Florida, USA
Miart, Galleria d'Arte Contini, Milano, Italy
Art Wynwood, Ascaso Gallery, Miami, Florida, USA

2016

Art Miami, Ascaso Gallery, Miami, Florida, USA
Art New York, Ascaso Gallery Miami, New York, New York, USA
Art Wynwood, Ascaso Gallery Miami, Florida, USA
Group exhibition, NH Gallery, Cartagena, Colombia

2015

Art Miami, Ascaso Gallery Miami and Galeria La Cometa Bogota, Miami, Florida, USA
Art Southampton, Ascaso Gallery Miami, Miami, Florida, USA
Imaginarios Urbanos Galeria Enlace – Arte Contemporaneo, Lima, Perù
Art Wynwood, Ascaso Gallery Miami, Florida, USA

2014

Art Miami, Ascaso Gallery, Miami, Florida, USA
Caribbean: Crossroads of the World, Perez Art Museum Miami, Miami, Florida, USA
Papertrail, Latin American Masters, Santa Monica, California, USA

2013

Art Miami, Ascaso Gallery, Miami, Florida, USA
FIA, Galeria de Arte Ascaso, Caracas, Venezuela
Art Southampton, Ascaso Gallery, Southampton, New York, New York, USA
The Armory Show, Marlborough Gallery, New York, New York, USA

2012

Exposition de groupe, Marlborough Gallery, Montecarlo, Monaco

2011

Omaggio agli artisti, Galleria D'Arte Contini, Venice, Italy

2010

The Miami Sculpture Biennale, Miami, Florida, USA

2009

Summer Exhibition, Marlborough Chelsea, New York, New York, USA
Sculpture, Marlborough Gallery, New York, New York, USA

2008

Latin American Art, Marlborough Gallery, New York, New York, USA

2007

Wit & Whimsy, Marlborough Gallery, New York, New York, USA

2006

Summer Group Show, Marlborough Gallery, New York, New York, USA

2005

Landscape, Cityscape, Marlborough Gallery, New York, New York, USA
Works on Paper, Marlborough Gallery, New York, New York, USA

2004

Sculptures Monumentales à Saint-Tropez, La Citadelle, Saint-Tropez, France

2003

Parcours Figuratif, Galerie Patrice Trigano, Paris, France

Paraiso Perdido. Aspectos del Paisaje en el Arte Latinoamericano, Coral Gables FL, Lowe Art Museum, USA

Modelvrouwen, The Hague Sculpture-Kloosterkerk, The Hague, Netherlands

La Fête, Le Bellevue, Biarritz, France. This show traveled to Museo Valenciano de la Ilustración y la Modernidad, Valencia, Spain

2002

Latin American Artists, Marlborough Gallery, New York, New York, USA

2000

Biennale di Arte Sacra, Museo di Castello Ursino, Catania, Italy

Sobre el humor, Marlborough Gallery, Madrid, Spain

1999

Latin American Still Life: Reflections of Time and Space, Katonah, New York, New York, USA

Museum, Katonah, New York. Traveled to Museo del Barrio, New York, New York, USA

Silent Things, Secret Things, Still Life from Rembrandt to the Millenium, Albuquerque Museum, Albuquerque, New Mexico, USA

Figuración Internacional, Galería Marlborough, Madrid. This exhibition traveled to: Caja Burgos, Burgos, Spain; Centro Cultural Rioja, Logroño, Spain

Giardino botanico di Paul Klee, Museo di Arte Moderno di Catania, Catania, Italy

1998

Maestros Latinoamericanos, Galeria Espacio, San Salvador, El Salvador

1997

Group Show, Peter Findlay Gallery, New York, New York, USA

Octava Exposicion de Pintura y Escultura Latino Americana, Galeria Espacio, San Salvador, El Salvador

1996

Latin Viewpoints into the Mainstream, Nassau County Museum of Art, Roslyn Harbor, New York, New York, USA

1995

Magic & Mystery, Austin Museum of Art at Laguna Gloria, Austin, Texas, USA

Point/Counterpoint, Santa Barbara Museum, Santa Barbara, California, USA

1994

Latin American Art Masters, Gary Nader Fine Arts, Miami, Florida, USA

1993

Cuban Masters of the Twentieth Century, Museum of Art, Fort Lauderdale, Florida, USA

Leaving our Earth - the Artistic Vision, Taejon International Expo, USA Pavilion, Taejon, Korea

1991

Selections, Nohra Haime Gallery, New York, New York, USA

Topography of a Landscape, Nohra Haime Gallery, New York, New York, USA

Fifth Anniversary, Atrium Gallery, St. Louis, Missouri, USA
The Sterlington Exhibit, Sterlington, New York, New York, USA

1990

Voyages of the Modern Imagination - The Boat in Twentieth Century American Art, William A. Farnsworth Library and Art Museum, Rockland, Maine, USA
Selections, Nohra Haime Gallery, New York, New York, USA
Figuración Fabulación, Museo de Bellas Artes, Caracas, Venezuela
Contemporary & Modern Masters, Ron Hall Gallery, Dallas, Texas, USA
17 Contemporary Prints & Multiples, Nohra Haime Gallery, New York, New York, USA
Dali, DePalma, Haring, Kuzio, Larraz, Warhol, Montebello Park, Suffern, New York, New York, USA
42 Annual Academy – Institute Purchase Exhibition, American Academy and Institute of Arts and Letters, New York, New York, USA
Works on Hanji Paper, National Museum of Contemporary Art, Seoul, South Korea
Points of View in Landscape, M. Gutierrez Fine Art, Key Biscayne, Florida, USA

1989

Selections, Nohra Haime Gallery, New York, New York, USA
June Moon-Lunar Reflections by Contemporary Artists, G.W. Einstein & Company, New York, New York, USA
Master Prints, Nohra Haime Gallery, New York, New York, USA
Figurative-Abstract, Archer M. Huntington Art Gallery, University of Texas, Austin, Texas, USA

1988

Nocturne Portraying the Night, Kansas City Art Institute, Kansas City, Missouri, USA
Blues and Other Summer Delights, Nohra Haime Gallery, New York, New York, USA
La Naturaleza Muerta, Galería Iriarte, Bogotá, Colombia

1986

Landscape, Seascape, Cityscape 1960-1 985, Contemporary Arts Center, New Orleans, Louisiana, USA
V Bienal de Artes Graficas, Museo de Arte Moderno, La Tertulia, Cali, Colombia
Maestros en la colección del Museo, Museo de Arte Moderno, Bogotá, Colombia
The Mount Aramah Exhibition, Orange County Historical Society, Arden, New York, New York, USA
Major Works Gallery Artists, Nohra Haime Gallery, New York, New York, USA
Pastels, Aleman Galleries, Boston, Massachusetts, USA
Outside Cuba, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, USA
Fifth Anniversary Exhibition, Nohra Haime Gallery, New York, New York, USA
The Anatomy of Drawing, Hooks/Epstein Gallery, Houston, Texas, USA
Latin American Artists in New York Since 1970, Archer M. Huntington Art Gallery, University of Texas, Austin, Texas, USA
Watercolors Plus, Nohra Haime Gallery, New York, New York, USA
Eccentric Images, RVS Fine Arts, Southampton, New York, New York, USA
Inaugural Exhibition: New Space, Nohra Haime Gallery, New York, New York, USA

1984

Artistas Latinoamericanos en París, Galeria Arteconsult, Panama City, Panama
Rotating Nohra Haime Gallery, New York, New York, USA
Summer Group Exhibition, Galleria II Gabbiano, Rome, Italy
MIRA, Museo del Barrio, New York, New York, USA
Latin American Artists in New York, Arteconsult International, Boston, Massachusetts, USA
Pastels, Nohra Haime Gallery, New York, New York, USA
Gallery Artists-Recent Work, Nohra Haime Gallery, New York, New York, USA
The Art of South America, Saint Paul's Companies, Saint Paul, Minnesota, USA
Julio Larraz-Hugo Robus, Blue Hill Cultural Center, Pearl River, New York, New York, USA

1983

Still Life - Thematic Survey Zin-Lerner Gallery, New York, New York, USA

Maestros Latinoamericanos: obras sobre papel, Galeria Arteconsult, Panama City, Panama

Group Exhibition, Rossi Gallery, Morristown, New Jersey, USA

1982

Clouds, Stuart-Neill Gallery, New York, New York, USA

Inaugural Exhibition, Mary Anne Martin Fine Arts, New York, New York, USA

Diciembre en Iriarte, Galería Iriarte, Bogotá, Colombia and Bonino Gallery, New York, New York, USA

1981

Dibujantes Latinoamericanos en Nueva York, Galeria Garcés Velasquez, Santa Fe Bogotá, Colombia

5a Bienal Del Grabado Latinoamericano, Instituto de Cultura Puertorriqueño, San Juan, Puerto Rico

1979

Modern Latin American Paintings; Drawings; and Sculpture, Center for Inter- American Relations and Sotheby Parke Bernet, New York, New York, USA

Realism and Latin American Painting: The Seventies, Center for Inter-American Relations, New York, New York, USA

Five Realists, Hirschl & Adler Galleries, New York, New York, USA

1978

Image and illustration, Squibb Gallery, Princeton, New Jersey, USA

Art in Decoration, High Museum of Art, Atlanta, Georgia, USA

1976

Candidates for Art Awards, American Academy of Arts and Letters and National Institute of Arts and Letters, New York, New York, USA

A Sampling from the Academy Collection, American Academy of Arts and Letters and National Institute of Arts and Letters, New York, New York, USA

Recent Latin American Drawings (1960-1976) Lines of Vision, organized by the International Exhibitions Foundation, Washington D.C., USA

1975

Nine Cuban Artists, Saint Peters College Art Gallery, Jersey City, New Jersey, USA

Art in the Kitchen, Westmoreland Museum of Art, Greensburg, Pennsylvania, USA

1974

American Still Lifes, FAR Gallery, New York, New York, USA

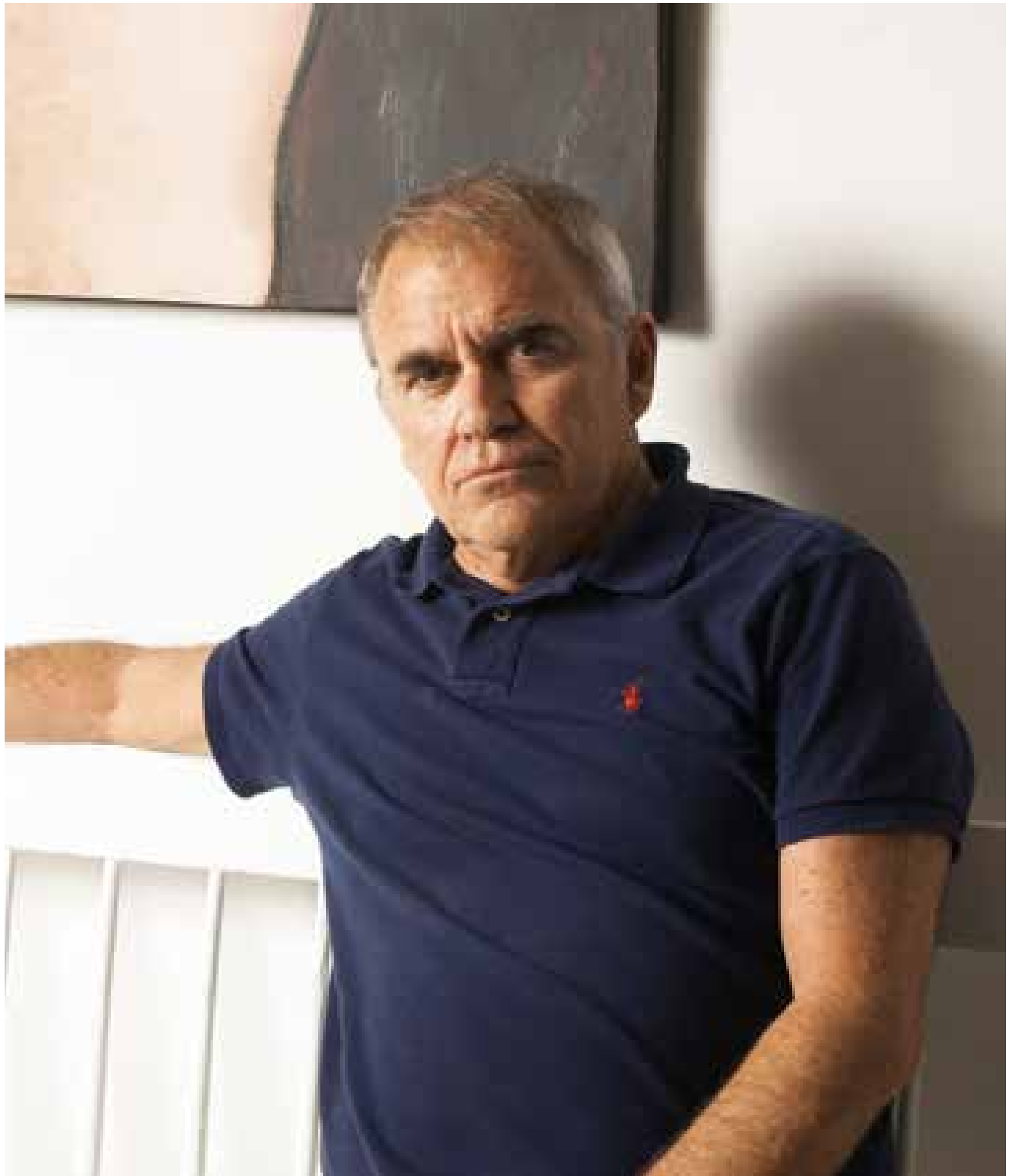
The Fine Art of Food, Galleries of the Claremont Colleges, Claremont, California, USA

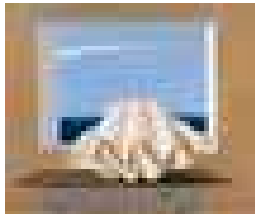
COLLEZIONI PUBBLICHE PUBLIC COLLECTIONS

Archer M. Huntington Art Gallery, University of Texas, Austin, TX
Boca Raton Museum of Art, Boca Raton, FL
Cintas Foundation, New York, NY
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Miami-Dade Public Library, Miami, FL
Museo de Arte Moderno, Bogotá, Colombia
Museo de Monterrey, Monterrey, Mexico
Miles McEnery Gallery, New York, NY
Neuberger Museum, State University of New York, Purchase, NY
PAMM, Miami, FL
University Museum, University of Pennsylvania, Philadelphia, PA
Vassar College Art Gallery, Poughkeepsie, NY
Westmoreland Museum of Art, Greensburg, PA

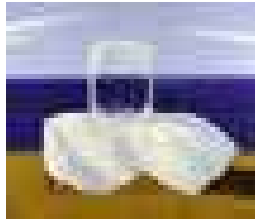
COLLEZIONI PRIVATE DI GRANDI AZIENDE SELECTED CORPORATE COLLECTIONS

American Express Bank, Paris, France
Bacardi Corporation, Miami, FL
Chase Manhattan Bank, New York, NY
Dunn & Bradstreet, New York, NY
First Pennsylvania Bank, Philadelphia, PA
Guest Quarters, Florida and Texas
Mitsui & Company (USA) Inc., New York, NY
W.R. Grace & Company, New York, NY
Westinghouse Electric Corporation, Pittsburgh, PA
World Bank, Washington, D.C.





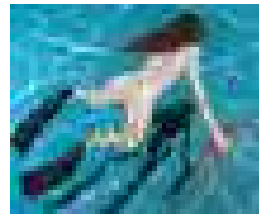
Arabesque
olio su tela / oil on canvas, 2016
cm 152,4x183
pag. 12



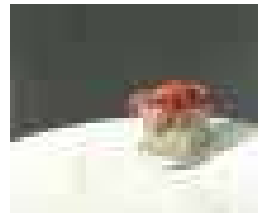
Ghiaccio d'Estate
olio su tela / oil on canvas, 2018
cm 183x213,4
pag. 14



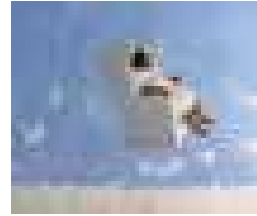
Curious and Curiouser
olio su tela / oil on canvas, 2017
cm 183x152
pag. 16



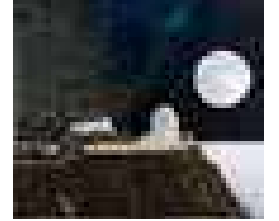
Langostera
olio su tela / oil on canvas, 2017
cm 152x183
pag. 18



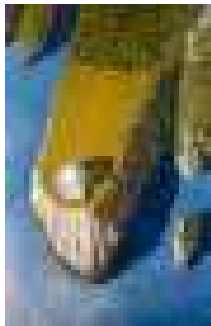
Daiquiri
olio su tela / oil on canvas, 2018
cm 152x183
pag. 20



Above the Clouds
olio su tela / oil on canvas, 2015
cm 152,5x183
pag. 22



Night Fishing at The Bay of Mirrors
olio su tela / oil on canvas, 2018
cm 183x208
pag. 24



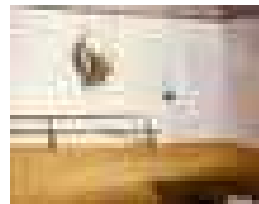
A Walk with Homer
olio su tela / oil on canvas, 2015
cm 269x175
pag. 26



Homer at Work
olio su tela / oil on canvas, 2005
cm 165x145
pag. 28



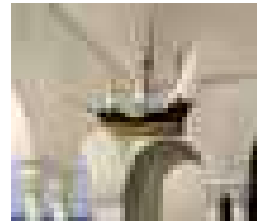
The Dome at The Villa Anatolia
olio su tela / oil on canvas, 2018
cm 183x208
pag. 30



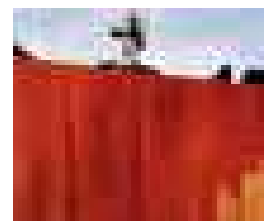
The Governor's House
olio su tela / oil on canvas, 1981
cm 122x152,5
pag. 32



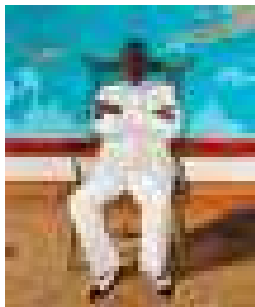
Whales in Sight
olio su tela / oil on canvas, 2016
cm 183x152
pag. 34



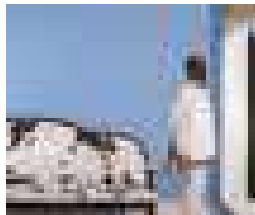
Versilia, The Last Day of August
olio su tela / oil on canvas, 2018
cm 152x183
pag. 36



Operaciones Navales
olio su tela / oil on canvas, 1998
cm 152x177
pag. 38



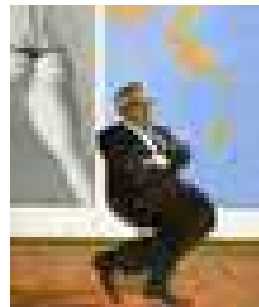
Malacara, A Man Called the Pharaoh
olio su tela / oil on canvas, 2016
cm 183x152,5
pag. 40



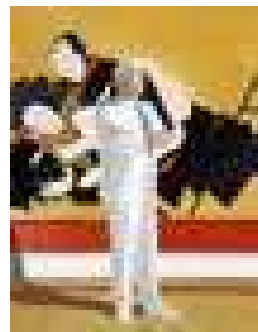
A Man Called Pharaoh
olio su tela / oil on canvas, 2017
cm 152x183
pag. 42



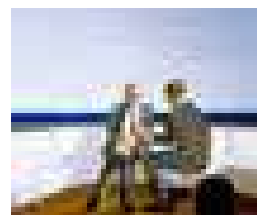
The Exiled
olio su tela / oil on canvas, 2018
cm 183x152,4
pag. 44



A Video Show in the War Room
olio su tela / oil on canvas, 2009
cm 182x152
pag. 46



El Jefe de la Policia Secreta
olio su tela / oil on canvas, 2011
cm 198x153
pag. 48



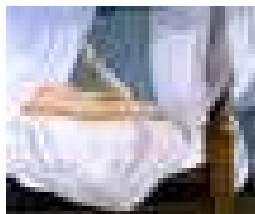
Soft Rumors from the Gulf Stream
olio su tela / oil on canvas, 2009
cm 152x182
pag. 50



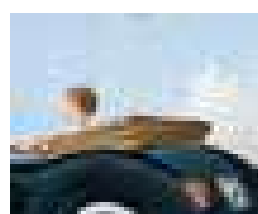
Plebis Scitum
olio su tela / oil on canvas, 2016
cm 183x152,5
pag. 52



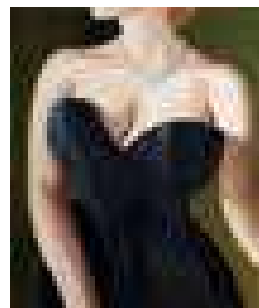
Fumatorium at la Maestranza
olio su tela / oil on canvas, 2018
cm 152x183
pag. 54



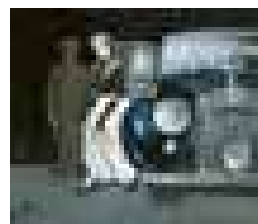
Them Legs
olio su tela / oil on canvas, 2010
cm 152x182
pag. 56



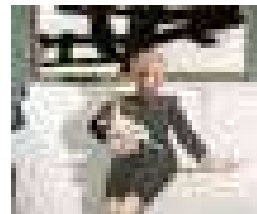
Sovereign of Casablanca
olio su tela / oil on canvas, 2018
cm 101,6x127
pag. 58



From the Memory of a Portrait
olio su tela / oil on canvas, 2014
cm 183x152
pag. 60



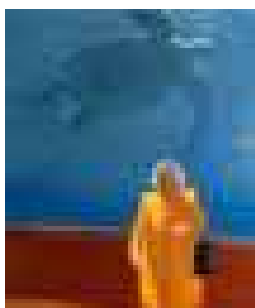
I Paparazzi
olio su tela / oil on canvas, 2018
cm 141x163
pag. 62



In the Green Room with Winston
olio su tela / oil on canvas, 2017
cm 152,4x183
pag. 64



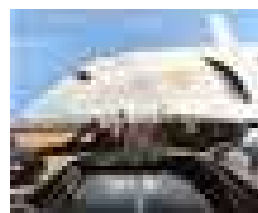
American Credentials Before the Queen of Hearts
olio su tela / oil on canvas, 2018
cm 214x181
pag. 66



A day at the Aquarium
olio su tela / oil on canvas, 2014
cm 183x152,5
pag. 68



Non Furtum Facies
olio su tela / oil on canvas, 2017
cm 183x152
pag. 70



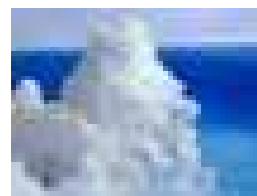
The Queen's Envoy
olio su tela / oil on canvas, 2014
cm 152x183
pag. 72



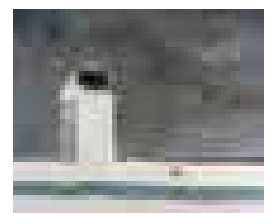
Turbulence
olio su tela / oil on canvas, 2015
cm 152,5x183
pag. 74



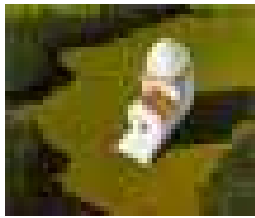
Dreaming in Longhi
olio su tela / oil on canvas, 2015
cm 183x152
pag. 76



La Corriente del Golfo
olio su tela / oil on canvas, 2002
cm 100x130
pag. 78



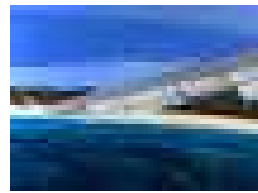
Hunters in the Snow at Punta Cobadiles
olio su tela / oil on canvas, 2016
cm 152,5x183
pag. 80



**Flower Storm
over Sappho's House**
olio su tela / *oil on canvas*, 2016
cm 152x182
pag. 82



High Winds
olio su tela / *oil on canvas*, 2016
cm 152x183
pag. 84



The Left Wing
olio su tela / *oil on canvas*, 2011
cm 152x198
pag. 86



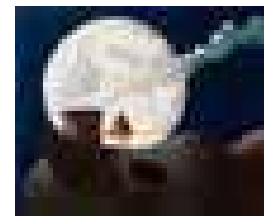
**One Day in the Life
of Monsieur Vincent**
olio su tela / *oil on canvas*, 2009
cm 182x242
pag. 88



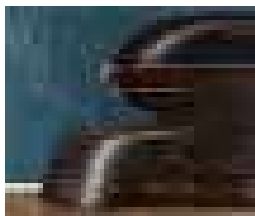
Port of Call on the Sea of Rains
olio su tela / *oil on canvas*, 2016
cm 183x244
pag. 90



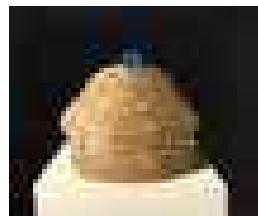
**Radames in the
Hall of Phrophecies**
olio su tela / *oil on canvas*, 2016
cm 152,5x183
pag. 92



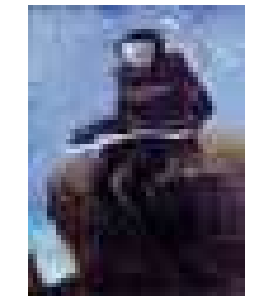
Smoke Signals
olio su tela / *oil on canvas*, 2015
cm 152,5x183
pag. 94



Per Ardua ad Astra
olio su tela / *oil on canvas*, 2015
cm 152,5x183
pag. 96



**The Royal Crown
of the Queen of Hearts**
olio su tela / *oil on canvas*, 2018
cm 152,4x183
pag. 98



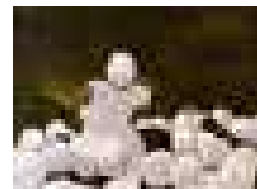
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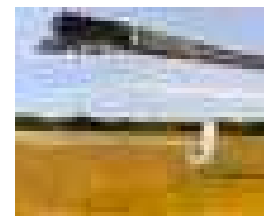
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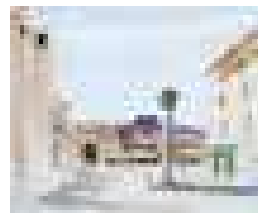
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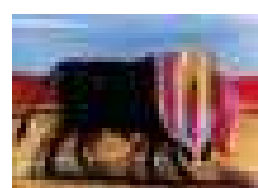
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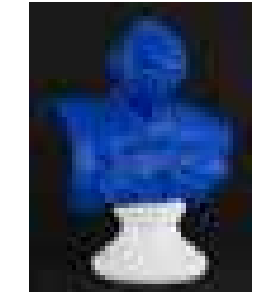
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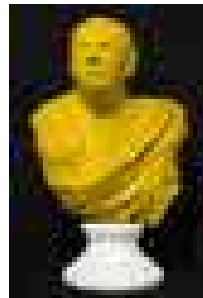
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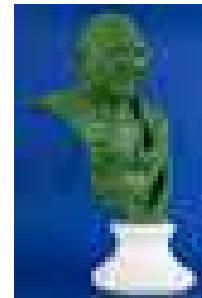
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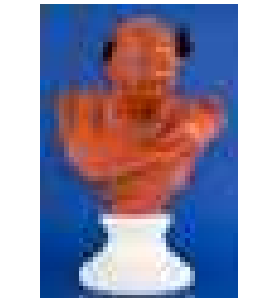
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