



FONDAZIONE ROMA  
MEDITERRANEO

# JULIO LARRAZ

Del mare,  
dell'aria  
e di altre storie

a cura di Luca Beatrice









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# JULIO LARRAZ

Del mare, dell'aria e di altre storie  
Of the sea, air and other stories

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Ho sempre ammirato le opere di Julio Larraz, l'ecclettico e inconfondibile artista cubano, che ho avuto modo di conoscere in occasione della sua mostra al Vittoriano nel 2012. In quella circostanza, ho avvertito una familiarità ed una sintonia con il suo universo percettivo e figurativo, che mi hanno persuaso in pochi istanti – come non di rado mi accade nella vita, costellata di felici intuizioni che si tramutano in progetti di successo – dell'inevitabilità di dedicargli a mia volta una mostra, la più ampia mai ospitata in Europa, sotto l'egida della Fondazione Roma-Mediterraneo che mi onoro di presiedere, in un luogo più consono ai temi da lui trattati.

Solare ed “insulare”, Larraz colpisce lo spettatore per il tratto netto e pulito, l'uso morbido del colore ed il ricorrere – mai, tuttavia, ridondante o scontato – di temi a lui cari e caratterizzanti la sua arte: il mare innanzitutto, e poi l'avvenenza femminile, l'eros, la rappresentazione del potere temporale, i paesaggi onirici o allegorici.

In lui, e nelle sue tele in cui le tonalità del blu e dell'azzurro dilagano in un carezzevole dominio dello spazio, ho ritrovato le atmosfere care a coloro che – come me – sono nati in un'isola, circondati ma anche “delimitati” dal mare, dal cielo e dal nulla: una sensazione di

solitudine che, tuttavia, ci rende più sensibili e ricettivi; una condizione che esalta, di volta in volta trasfigurandoli oppure deridendoli, valori come la bellezza, la sensualità, l'autorità, l'opulenza.

Niente di più naturale, dunque, che scegliere di portare un'artista come Larraz a Catania: da Cuba alla Trinacria, da un'isola dell'Oceano Atlantico ad un'isola del Mar Mediterraneo, dai colori e sapori caraibici a quelli siciliani che mi hanno dato i natali. Il mare, in questo caso, non è il Mare Nostrum, ma è comunque un bacino aperto che ispira il viaggio, la tensione verso l'ignoto, il mistero dell'immenso e dell'inafferrabile, l'immaginazione.

Apolide e cosmopolita (ha vissuto tra i Caraibi e gli Stati Uniti, tra il Messico e Parigi), novello Ulisse – come ben lo definisce il curatore della mostra, Luca Beatrice – sempre sospeso tra la propensione al viaggio e il desiderio del ritorno, questo artista beneficia delle influenze del Surrealismo europeo e del Realismo alla Edward Hopper (altro pittore da me molto amato, cui nel 2010 la Fondazione Roma ha dedicato una personale di grande successo), coniugando visioni oniriche con rappresentazioni di sapore quasi cinematografico.

Ma l'universo di Larraz non si esaurisce qui: esso risente positivamente della lezione del padre, editore e giornalista a L'Avana, e dall'esperienza successivamente maturata durante gli anni newyorchesi come vignettista ed illustratore: da qui la sua vena caricaturale, dissacratoria, che esaspera la raffigurazione del potere deformandola attraverso la lente dell'ironia e del sarcasmo. Esemplari, in quest'ottica, i quadri che irridono il governante di turno, il generale dell'esercito, il grande uomo d'affari. Né va dimenticata la scultura in bronzo (anche in questo caso, dominano i busti imponenti di grotteschi personaggi qualificati come “imperatori”), tecnica scoperta e portata avanti dal 2007.

Julio Larraz è dunque, per me, romantico e retrò, ma allo stesso tempo attuale e “terreno”: un protagonista dell'arte contemporanea a tutto tondo. E la seduzione della sua arte sta proprio in questo, nel fatto che sa coniugare con estrema naturalezza e coerenza stilistica le suggestioni dell'immaginario latino-americano con una serie di contenuti di valenza sociologica ed etica, tipici della sua concezione della storia e del mondo.

*Emmanuele Francesco Maria Emanuele*

Presidente Fondazione Roma-Mediterraneo



I have always admired the works by Julio Larraz, the versatile and unmistakable Cuban artist who I met in 2012 when he held an exhibition in the Vittoriano museum in Rome. I felt so familiar and in accord with his perceptive and figurative universe that I was instantly convinced - as I often have been, converting many propitious insights into successful projects - that I should inevitably arrange, under the aegis of Fondazione Roma-Mediterraneo which I have the honour to chair, the largest exhibition of his works ever held in Europe in a venue more appropriate to the topics he addresses.

Larraz is an islander with a sunny disposition. Viewers are impressed by his sharp clean stroke, soft use of colour and the moderate or unpredictable recurrence of his favourite themes which characterise his art: primarily the sea, followed by feminine beauty, love, representations of secular power and dreamlike or allegorical landscapes.

I find that this artist and his paintings, in which the hues of pale and dark blue stream into a pleasant domination of space, recapture the atmosphere loved by those who, like myself, were born on an island surrounded and 'delimited' by the sea, the sky and vacuity: a feeling of loneliness which

nevertheless makes us more sensitive and receptive; a state that enhances qualities such as beauty, sensuality, authority or opulence by either transforming or deriding them.

Therefore, nothing was more natural than to bring an artist like Larraz to Catania: from Cuba to Sicily, from an island in the Atlantic Ocean to an island in the Mediterranean Sea, from Caribbean colours and savours to those of Sicily and my infancy. Though the sea in this case is not the Mediterranean, it is still a vast expanse of water that inspires voyages, the excitement of the unknown, imagination and the mystery of immensity and obscurity.

Stateless and cosmopolitan (having lived between the Caribbean, the United States, Mexico and Paris), another Odysseus - as the curator of the exhibition, Luca Beatrice, has described this artist - who constantly hovers between his propensity to travel and longing to return home. Coupling oneiric visions with almost cinematographic depictions, Larraz is influenced by European Surrealism and Edward Hopper's Realism (another artist that I adore and to whom Fondazione Roma devoted a successful solo exhibition in 2010).

However, there is more to Larraz's art: it is favourably influenced by the lessons he learnt from his father, a newspaper publisher

and journalist in Havana, and the experience he subsequently gained in New York as a cartoonist and illustrator: hence his satirical and discrediting vein, which exacerbates the image of power by distorting it through the lens of sarcasm. From this perspective the paintings that deride the incumbent ruler, the General of the Army and the great businessman are exemplary. His bronze sculptures should not be overlooked (here again the impressive busts of grotesque characters named 'Emperors' dominate), a medium he discovered and has continued to use since 2007.

Hence, in my opinion Julio Larraz is romantic and retro whilst being topical and 'worldly': a comprehensive protagonist of contemporary art. His art is seductive precisely because he knows how to couple the suggestiveness of Latin-American imagination with a series of contents of social and ethical value, typical of his vision of history and the world, in a very natural way and with stylistic consistency.

*Emmanuele F. M. Emanuele*

Chairman, Fondazione Roma-Mediterraneo



Del mare, dell'aria e di altre storie

# Un appuntamento con Omero

di Luca Beatrice

Quando Ulisse approda a Itaca non sa chi e cosa lo aspetta. Depositato sulla riva dell'agognata isola ancora addormentato e, ritrovatosi nel risveglio, scopre di doversela vedere con orde di amici infedeli, i Proci, e l'ira degli Dei. La fine dell'epopea è rinviata di un altro capitolo, il più tragico e umano.

Ulisse è l'eroe per antonomasia della mitologia greca, l'uomo dell'ingegno, archetipo di valori assoluti, di forza e volontà, protagonista indiscusso di quel lottare contro i nemici, sempre e a qualunque prezzo; non conosce l'abbandono e se anche si lascia sopraffare dalle debolezze, di carne e cuore, insegue un ideale di lealtà e temperanza tale da renderlo il personaggio più amato dal pubblico di ogni tempo. Eccezione fatta per Dante che, affibbiandogli le pene dell'Inferno, lo squalifica del ruolo di prode. Ma l'accusa dantesca è la stessa qualità tributata alla sua grandezza: non accettare i limiti della conoscenza umana.

Se dovessi paragonare la figura di Julio Larraz a quella di un eroe, l'alter ego dell'artista sarebbe sicuramente Ulisse. Isolano e global

trotter, il pittore insegue la curiosità del viaggio pur preservando la malinconia e il desiderio del ritorno. Nei suoi occhi sopravvive l'immaginario di un arcipelago dai contorni amati che si contamina di un database di storie universali, di vecchie e nuove dittature, giochi di potere ed egemonie economiche, di subordinazioni di classi e stati sociali. L'estetica americana di West ed East Coast, l'opulenza di Los Angeles e lo spirito caraibico, è camuffata dentro a fantasie oniriche e mitologiche. Sottomarini, aeroplani, barche a vela, rive paludose e porzioni d'oceano. Con Vincent Van Gogh e Capitano Nemo ci sono il vecchio pescatore sudamericano di Ernest



**A Rendezvous with Homer**

Hemingway e i teatranti dell'assurda zattera della speranza di Slawomir Mrozek (*In alto mare*).



**Nemo**

Julio Larraz ha sangue cubano, è nato sotto il sole dell'Avana nel 1944, nella casa di un padre editore e giornalista dal quale eredita lo stile narrativo graffiante e impegnato, di fatti e storie, rivelando sin da giovanissimo una vocazione all'illustrazione come strumento di sintesi e critica della società. Con la famiglia si trasferisce prima in Florida e poi a Washington, ma è a New York, appena ventenne, che Larraz trova spazio per dimostrare la sua abilità da disegnatore. Caricature di stampo politico finiscono ben presto sulle prime pagine delle più importanti testate americane, dal New York Times al Washington Post, fino a riviste blasonate tra cui Vogue.

Come Ulisse, anche Larraz ancora non sa cosa lo aspetta. La New York degli anni Settanta rappresenta per lui il trampolino di lancio nell'universo artistico; muove i primi passi verso la pittura riconoscendosi in una

tecnica che gli permette una maggiore libertà linguistica ed espressiva. E' nel paesaggio e nel colore – di matite, acquarelli e pittura a olio - che Larraz scopre le infinite possibilità del suo immaginario visivo.

Il viaggio, si può dire, è appena cominciato. Già nei lavori giovanili s'intuisce una personalità scevra da imposizioni stilistiche e mode. Un chiaro senso compositivo, derivatogli certo dall'esperienza editoriale di vignette e story board, e una più entusiasmante indagine spaziale trovano respiro nel grande formato della tela. Va delineandosi un tratto distintivo che matura nei successivi anni Novanta e Duemila: tagli cinematografici, come fotografie *still life* dove gli elementi occupano un ordine ben preciso e un sofisticato formalismo pittorico sperimentato nei generi della natura morta, del paesaggio, del nudo e del ritratto. Le atmosfere cupe e notturne dei primi anni lasciano il posto a panoramiche, d'interni ed esterni diurni, dove il sapiente gioco di luci fredde e calde produce chiaroscuri taglienti, volutamente artificiali.

Il *quid* creativo, capace di astrarre il soggetto e ricontestualizzarlo dentro a scenari a tutti gli effetti metafisici, si attesta nell'utilizzo di elementi iconici (la barca, la conchiglia, l'aragosta e poi frutti e fiori, personaggi somaticamente misteriosi) che gli derivano da un compendio di stimoli della storia dell'arte più colta: la lezione caravaggesca, il Simbolismo inglese, il Surrealismo europeo tra Magritte, Masson e de Chirico, l'Espressionismo drammatico di Bacon,

fino alla figurazione iperrealista di Edward Hopper e la pittura post-pop e fotografica di David Hockney.

Abbandonato il chiasso metropolitano newyorkese, il nostro Ulisse cerca casa a San Patricio, in New Messico, affascinato dalle atmosfere cromatiche delle colline della Hondo Valley. La ricerca di suggestioni luminose lo spinge fino in Europa, prima in



**Meditation of La Chocoune**

Francia e poi in Italia. Parigi e Firenze gli regalano il calore della cultura mediterranea, la luce impressionista da una parte e l'umanesimo del Rinascimento toscano dall'altra. Artista apolide, Larraz porta nel cuore l'idea della sua isola, i colori del Golfo del Messico, le distese oceaniche di Miami, il vento caldo dei Caraibi e dell'Avana. L'approdo del pittore è continuamente rimandato dentro orizzonti governati dall'acqua, viatico di sogni, di partenze e arrivi.

Il dominio del mare, nell'ultimo ciclo di lavori di Larraz, è metafora del tema del viaggio, quello d'esplorazione nella profondità degli abissi, dentro al Nautilus di Jules Verne (*Nemo*), o nell'immensità del coraggio umano

(*Man in the River*). Gli spazi impenetrabili, dell'animo e della mente sono una calla bianca su fondo nero, *White Hole*, o il profilo di una donna creola, *Meditation of La Choucounne*, trascinatasi in poltrona.

Larraz ci porta a navigare lungo le sponde di fiumi alla ricerca di creature della tradizione popolare (i bigfoot delle isole del Pacifico, *Sasquatch*) sulla nave coloniale di un moderno Fitzcarraldo (*The Casabianca Flower Trade*).

Il panismo occidentale trova il suo corrispettivo etimologico nella parola sanscrita, *Nirvikalpa*, quella mancanza di un'alternativa che conduce nella solitudine mistica e ascetica praticata dai monaci buddisti. Nella pittura di Larraz coabitano le due facce dell'Occidente, di coloni e colonizzatori, conosciuti tramite un viaggio (altre volte è un fuggire, *La fuga#1*) che sorvola da parte a parte l'oceano Atlantico e il Pacifico.

Le composizioni dell'artista sono condensate in un'atmosfera rarefatta ma essenziale.



**Study for la Fuga del #1**

La luce è piano di fissità temporale, fermo immagine di minuti che durano un'eternità. Il de Chirico che amava la luce calda delle città

mediterranee e le architetture classiche è il Larraz d'oltreoceano, intercontinentale, dagli orizzonti più ampi, che guarda le mitologie moderne (di poteri, politici, culturali e sociali)



**Polyphemus Wrath**

attraverso il binocolo di più antiche leggende. Ne è un esempio la serie *SPQR* con la quale ritorna all'uso della satira da carboncino nella sua versione 3D. Le sculture sono mezzibusti dei Senatori della Repubblica romana. La superbia del potere dittatoriale è la caricatura che questi uomini incarnano. Il bronzo nei quali sono fusi è colorato in gamme pop; il dramma dei volti si scioglie nell'estetica plastificata di soggetti ripetibili per serie.

L'ultima produzione dell'artista attesta la consapevolezza del percorso finora esplorato e mostra la stagione più matura della sua figurazione. Il dominio del mare persiste, reinventato, dentro a una più profonda visione del reale. Ridotto ai minimi termini, il paesaggio diviene allegorico nei titoli. *La Ira de Polyphemus*, *Polyphemus Wrath*, *A Rendezvous with Homer*. Tre quadri ci introducono al viaggio verso Itaca, dove Ulisse si risveglia, esausto delle avventure appena vissute.

La barca a vela di Larraz aspetta di raggiungere la riva, la sfiora, la brama, la sogna. Il suo approdo non è ancora un arrivo e altri capitoli continueranno a raccontare la sua storia.





Of the sea, air and other stories

## A meeting with Homer

Luca Beatrice

When Odysseus reached Ithaca he did not know who or what to expect. He washed ashore on the longed for island and, once awake, discovered that had to deal with hordes of unfaithful friends, the Proci and the wrath of the gods. The end of the epic will be told in the most human and tragic chapter.

Odysseus is the hero par excellence of Greek mythology, a genius, archetype of absolute values, strength and will and undisputed leader of the fight against foes at all times and at any cost. He never retreats and though he may be overpowered by the weaknesses of the flesh and heart, his pursuit of loyalty and temperance has made him the public's favourite character throughout the ages. Except for Dante who, by placing him in hell, disqualified his valiant role. However, Dante's accusation refers to the very quality that made Odysseus great: never accept the limits of human knowledge.

If I were to compare Julio Larraz with a hero, his alter ego would certainly be Odysseus. An islander and globetrotter, this artist pursues his curiosity by travelling, though he constantly longs for home. The vision of the cherished

contours of the archipelago stays in his eyes though it is spoiled by a database of universal stories, old and new dictatorships, games of power and economic supremacy and the subordination of the lower socio-economic classes. The beauty of the American East and West Coasts, the opulence of Los Angeles and the Caribbean spirit are disguised in dreamy and mythological imaginings; submarines, aeroplanes, sailing boats, marshy shores and expanses of ocean. Ernest Hemingway's old fisherman and the comedians on the raft



Nirvikalpa

in Slawomir Mrozek's *Out at Sea*, are with Vincent Van Gogh and Captain Nemo.

Julio Larraz has Cuban blood and was born in sunny Havana in 1944 in the home of his father, a newspaper editor from whom he has inherited the scathing and committed narrative style when reporting facts and stories. His talent for drawing appeared at



**The Casabianca Flower Trade**

an early age, which he used to outline and criticise society. He moved with his family to Florida and then to Washington, though he became a successful cartoonist in New York when he was barely twenty years old. His political caricatures were soon published in the most important American newspapers, from the *New York Times* to the *Washington Post*, and even in aristocratic magazines including *Vogue*.

Like *Odysseus*, Larraz was still unaware of what the future held. New York in the nineteen seventies acted as a springboard into the artistic universe. He took his first steps towards painting when he identified with a

technique that gave him more linguistic and expressive freedom. Larraz found the infinite potential for his visual mental imagery in landscapes and colours; pencils, crayons, watercolours and oil painting.

However, his journey, so to speak, had just started. A personality free from stylistic ties and trends was already perceivable in his early works. A clear sense of composition, which certainly arises from his experience in publishing cartoons and storyboards, and a more exciting investigation of space are expressed in the large size canvases. A distinctive stroke emerged and then matured during the nineteen nineties and the noughties: cinematographic clips, like still life photographs in which the elements are placed in a precise order, and a sophisticated pictorial formalism were experimented in still life paintings, landscapes, nudes and portraits. The early gloomy nocturnal atmospheres were replaced by indoor and outdoor panoramas in daylight, where the skilled play of cold and warm light produces sharp chiaroscuros that are intentionally artificial.

The creative 'something', capable of abstracting the subject and contextualising it in scenarios which, in all respects, are metaphysical, is demonstrated by the use of iconic elements (boat, shell, lobster and then fruits, flowers and characters with mysterious features) drawn from a compendium of incentives found in

a more erudite history of art: Caravaggio's teachings, British Symbolism, European Surrealism between Magritte, Masson and de Chirico, Bacon's dramatic Expressionism up to Edward Hopper's Hyperrealism and David Hockney's post-pop and photographic painting.

Fascinated by the light and atmosphere of the hills of the Hondo Valley, our *Odysseus* leaves noisy New York and looks for a house in San Patricio, New Mexico. His search for luminous



**SPQR VI**

suggestions takes him to Europe, initially to France and then to Italy. Paris and Florence offer the warmth of the Mediterranean culture, the light of Impressionism in the former and the Renaissance humanism founded in Tuscany in the latter. The image of his island, the colours of the Gulf of Mexico, the ocean expanses of Miami and the warm winds of the Caribbean and Havana are carried in the heart of this stateless artist. The painter's landing constantly refers to skylines governed by water; supplies for dreams, departures and arrivals.

In the last series of works by Larraz, the domination of the sea is a metaphor of topics concerning voyages, deep-sea explorations made inside Jules Verne's Nautilus (*Nemo*) or in the vastness of human courage (*Man in the River*). The impenetrable areas of the soul and mind are represented by a white calla on a black background, *White Hole*, or the profile of a Creole woman who has hauled herself into an armchair *Meditation of La Choucounne*.

Larraz takes us sailing along riverbanks in search of folkloristic creatures (Bigfoot or Sasquatch in the Pacific Islands) on the colonial boat of a modern Fitzcarraldo (*The Casabianca Flower Trade*).



**La Ira de Polyphemus**

The Sanskrit word Nirvikalpa is the etymological equivalent of Western nature worship, the lack of an alternative that leads to the mystical and ascetic solitude practiced by Buddhist monks. The two faces of the West coexist in Larraz's painting; colonizers and colonies with which he became acquainted during a coast to coast flight (occasionally

an escape, *La Fuga #1*) over the Atlantic and Pacific Oceans.

The artist's compositions are condensed in a rarefied yet essential atmosphere. Light is a plane of temporal fixity, freeze frames that last for ages rather than minutes. The artist de Chirico who adored the warm light of Mediterranean cities and classical architecture is like the intercontinental Larraz from overseas, who has wider horizons and looks at modern mythology (of political, cultural and social powers) through the binoculars of the most ancient legends. His series *SPQR*, in which he returns to satirical charcoal drawings in a 3D version, is a good example. The sculptures are busts of the Senators of the Roman Republic. These men epitomise the caricature of the haughtiness of dictatorial power. The bronze in which they are cast is coloured in pop hues. The drama on their faces dissolves in the plasticized aesthetics of subjects that may be produced in series.

The artist's latest works prove his awareness of the course he has explored to date and show the most mature period of his figurative representations. Domination of the sea persists, reinvented in a deeper vision of reality. Reduced to the lowest terms landscapes have allegorical titles: *La Ira de Polyphemus*, *Polyphemus Wrath*, *A Rendezvous with Homer*. Three pictures introduce the voyage to Ithaca, where Odysseus awoke

exhausted from his recent adventures.

Larraz's sailing ship is waiting to reach the shore, which he covets, dreams of and borders. He still has other landings ahead and more chapters will continue to tell his story.



IL MARE | THE SEA

**The Big Fish, 2000**  
*Olio su tela | Oil on canvas*  
*cm 127 x 177*



**The Casabianca Flower Trade, 2012**  
*Acquerello e pastello su carta | Watercolor and pastel on paper*  
*cm 99 x 135*





**A Rendezvous with Homer, 2013**  
*Olio su tela | Oil on canvas*  
*cm 182 x 213*





**Portrait, 2013**  
*Olio su tela | Oil on canvas*  
*cm 50 x 60*



**The Hurricane Season, 1984**  
*Olio su tela | Oil on canvas*  
*cm 128 x 146*



**Tropa de Asalto, 1992**  
*Olio su tela | Oil on canvas*  
*cm 93 x 122*





**Polyphemus Wrath, 2012**  
*Olio su tela | Oil on canvas*  
*cm 127 x 152*





**La Ira de Polyphemus, 2012**  
*Acquerello e pastello su carta | Watercolor and pastel on paper*  
*cm 114 x 150*

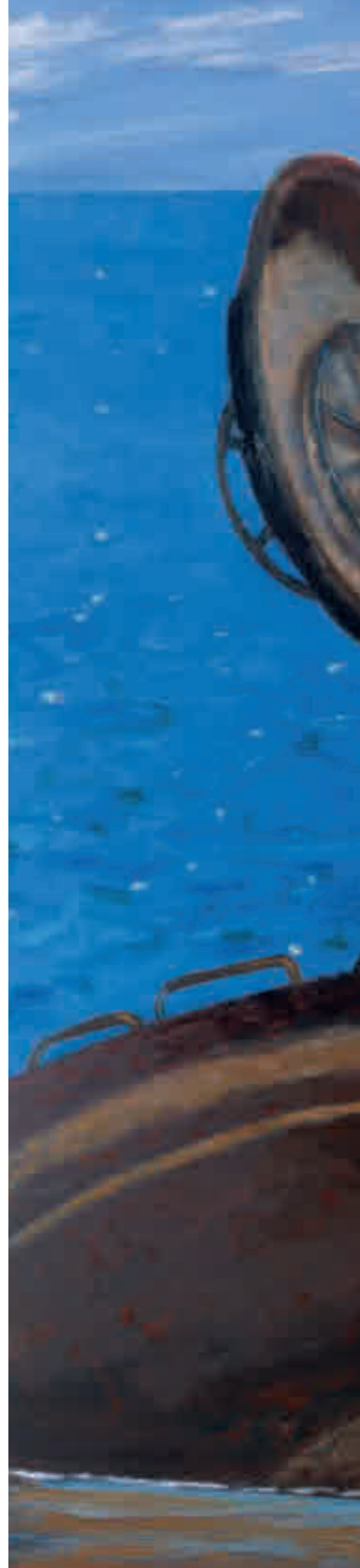


**The Royal M.L.E.S. Queen of Hearts**, 2011  
*Olio su tela | Oil on canvas*  
*cm 152 x 182*





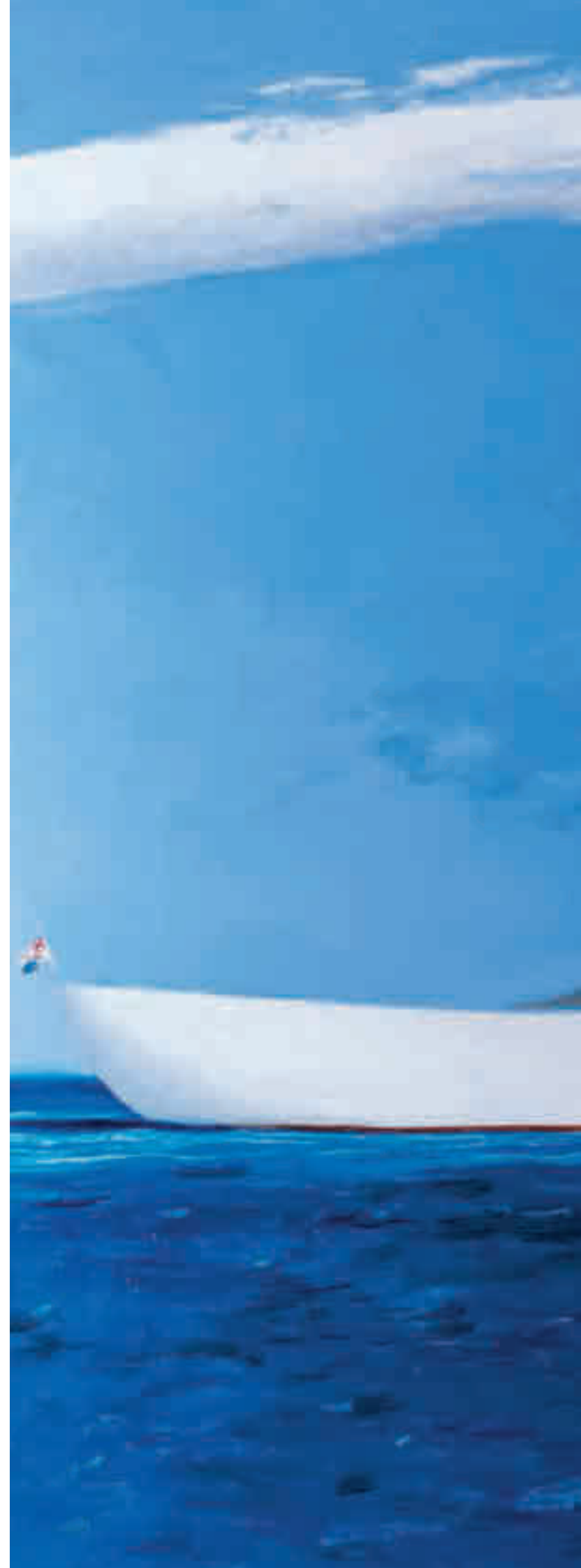
**Nemo, 2011**  
*Olio su tela | Oil on canvas*  
*cm 152 x 182*







**Medea Sing a Song for Me, 2012**  
*Olio su tela | Oil on canvas*  
*cm 182 x 244*





**Arrival of the Queen of Hearts, 2013**  
*Olio su tela | Oil on canvas*  
*cm 153 x 183*





**Flowers for the Queen of Hearts, 2012**  
*Olio su tela | Oil on canvas*  
*cm 153 x 183*





**On a Whitehall, 2012**  
*Olio su tela | Oil on canvas*  
*cm 100 x 130*





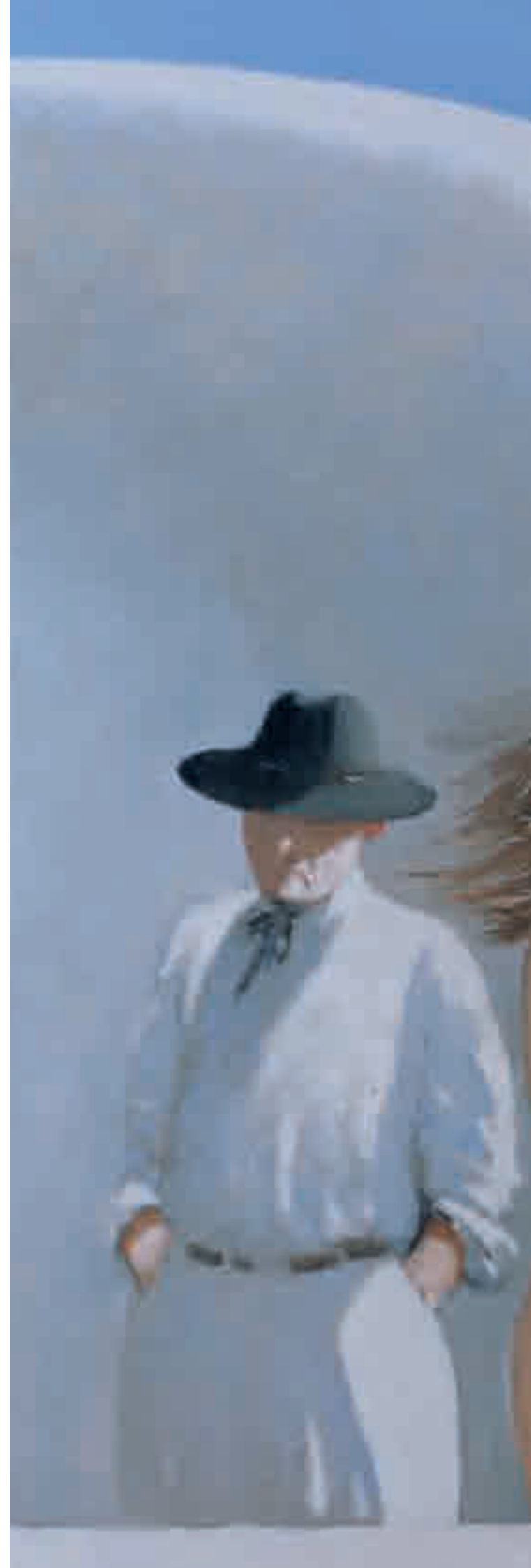
**Lading Her Poem, 2010**  
*Olio su tela | Oil on canvas*  
*cm 198 x 153*



**La Escolta de un Poeta, 2010**  
*Olio su tela | Oil on canvas*  
*cm 183 x 153*



**The Artist and His Model, 2011**  
*Olio su tela | Oil on canvas*  
*cm 152 x 198*





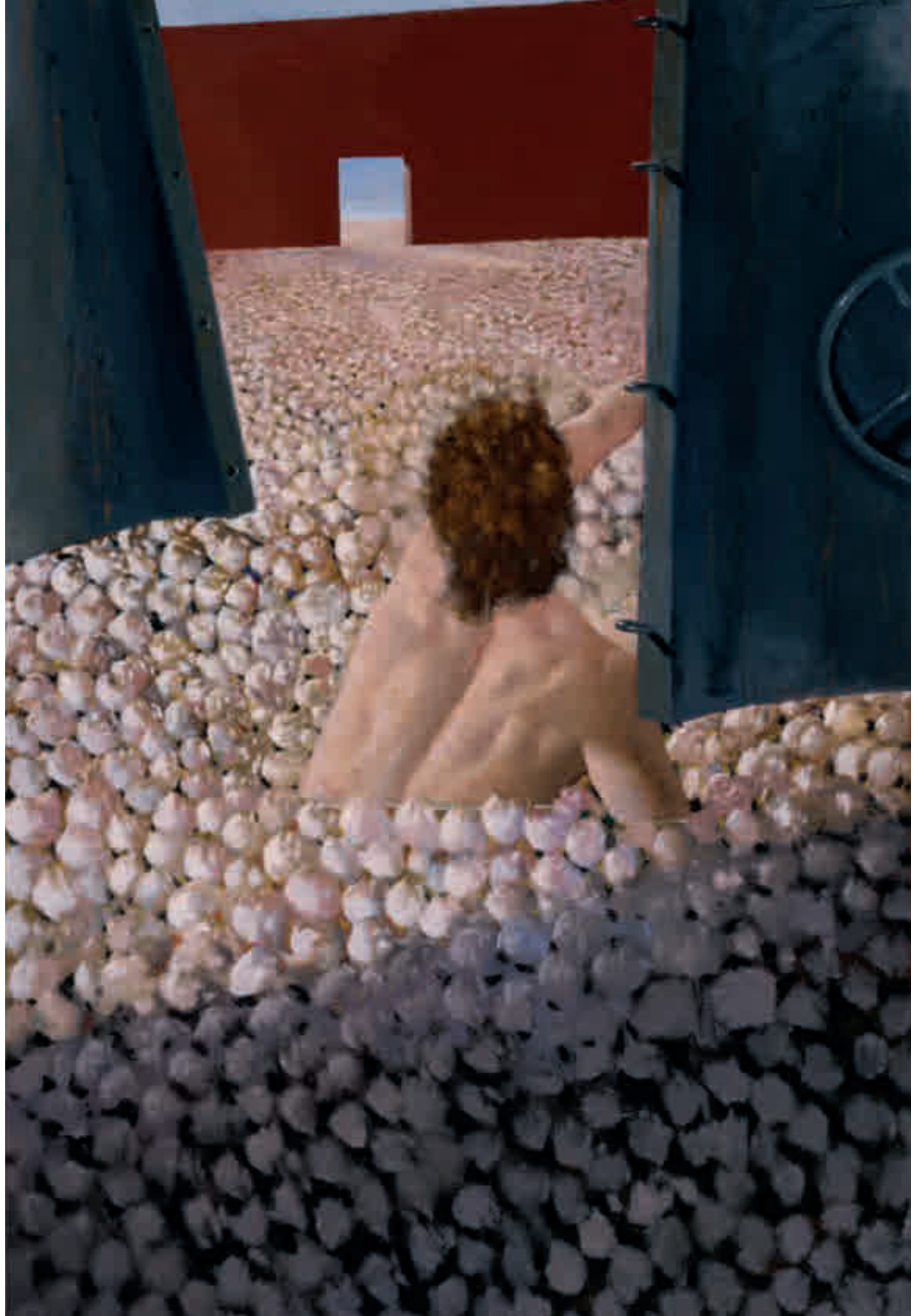


**Sea of Storms, 1978**  
*Olio su tela | Oil on canvas*  
*cm 76 x 185*

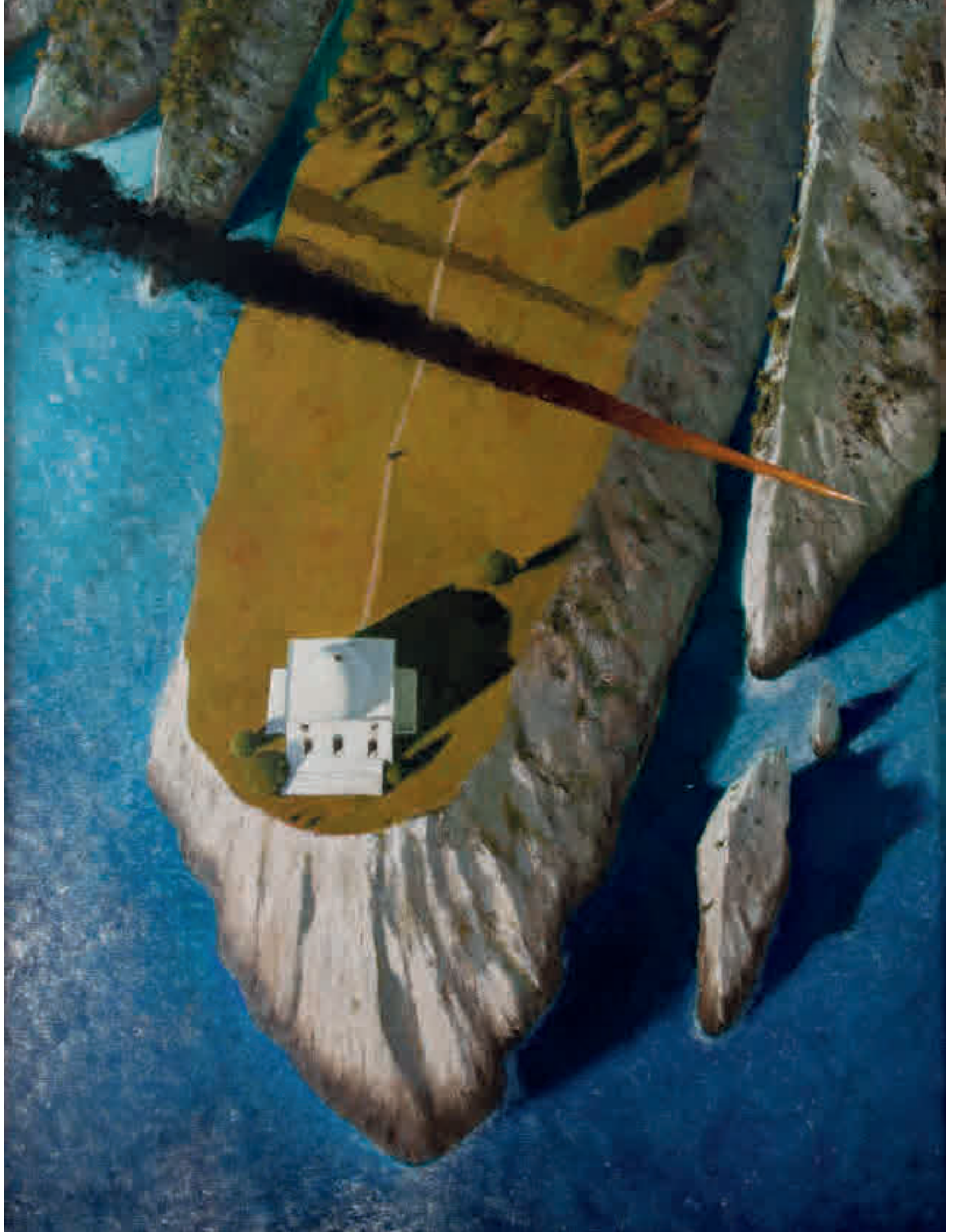




**Escape Into the Sea of Flowers, 1998**  
*Olio su tela | Oil on canvas*  
*cm 195 x 130*



**Icarus, a Walk with Homer at Punta Agravox, Cumae, 2007**  
*Olio su tela | Oil on canvas*  
*cm 244 x 183*



**The Fall of Icarus**, 1986  
*Olio su tela | Oil on canvas*  
*cm 215 x 127*



**Canoa, 1992**  
*Olio su tela | Oil on canvas*  
*cm 51 x 61*





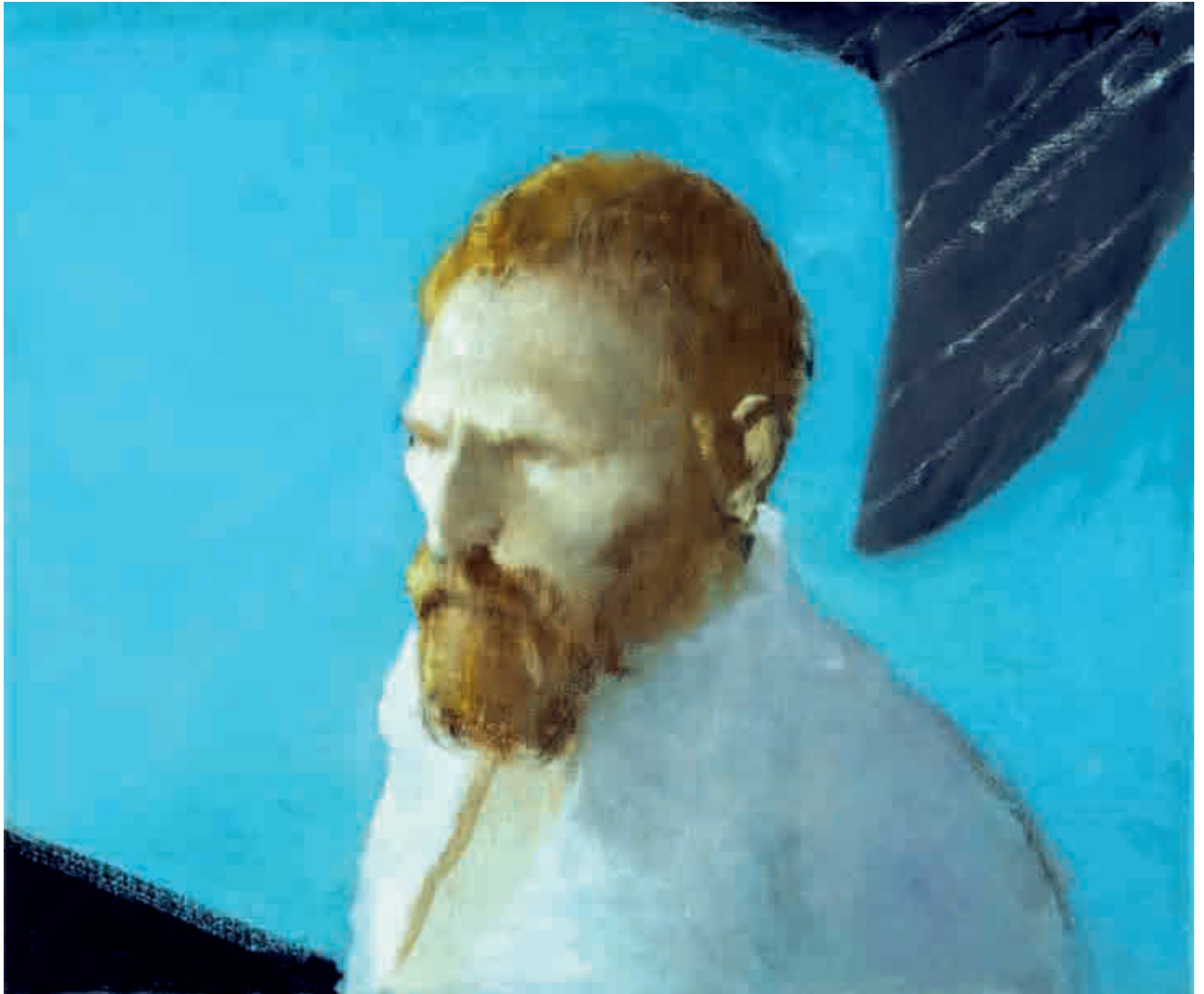
**Embarcadero, 1988**  
*Olio su tela | Oil on canvas*  
*cm 210 x 193*



**His Last Dream, 29 July, 2007**  
*Olio su tela | Oil on canvas*  
*cm 183 x 183*



**Vince**, 2005  
*Olio su tela | Oil on canvas*  
*cm 51 x 61*



**Windsor, 2011**  
*Olio su tela | Oil on canvas*  
*cm 152 x 183*





**Swimmer, 2006**  
*Olio su tela | Oil on canvas*  
*cm 152 x 183*





L' ARIA | THE AIR

**Concepto Espacial**, 2012  
*Olio su tela | Oil on canvas*  
*cm 182 x 152*



**Lost at Sea, 1986**  
*Olio su tela | Oil on canvas*  
*cm 195 x 195*





**Magallanes, 1994**  
*Olio su tela | Oil on canvas*  
*cm 182 x 205*





**Untitled, 1986**  
*Olio su tela | Oil on canvas*  
*cm 75 x 206*



**Rum & Coke, 1986**  
*Olio su tela | Oil on canvas*  
*cm 53 x 139*



**Study for La Fuga del #1, 2012**  
*Acquerello e pastello su carta | Watercolor and pastel on paper*  
*cm 99 x 135*





**Cape Laplace, 1998**  
*Olio su tela | Oil on canvas*  
*cm 131 x 147*



**Full Earth, 2011**  
*Olio su tela | Oil on canvas*  
*cm 152 x 198*





**The Long Road to Cape LaPlace, 2012**  
*Acquerello e pastello su carta | Watercolor and pastel on paper*  
*cm 99 x 135*









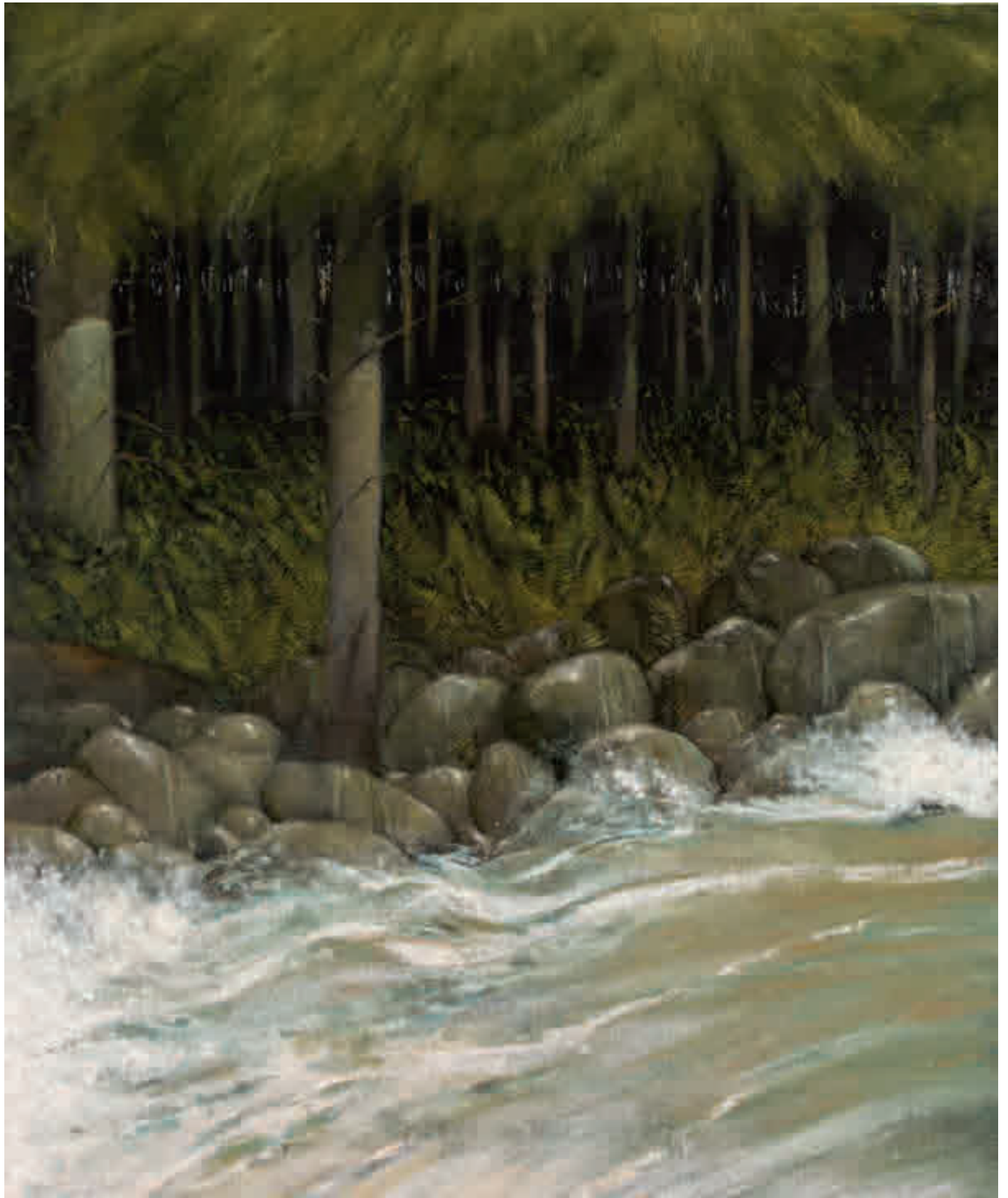
L' ACQUA | THE WATER

**Man in the River, Portrait of Man Ray, 2011**  
*Olio su tela | Oil on canvas*  
*cm 152 x 183*





**Sasquatch**, 2012  
*Olio su tela | Oil on canvas*  
*cm 183 x 152*



**La Tremebunda**, 2005  
*Olio su tela | Oil on canvas*  
*cm 152 x 183*







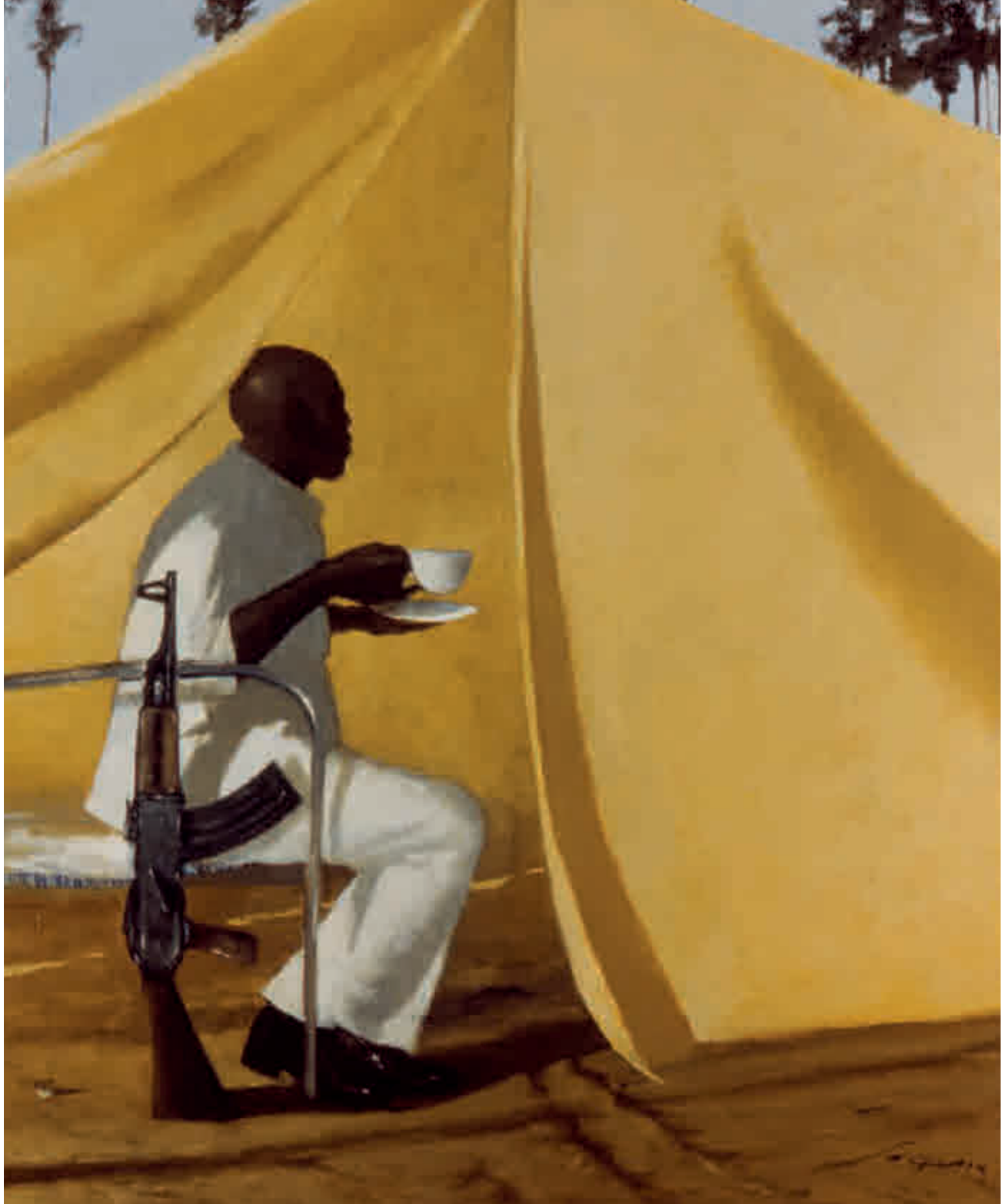
IL POTERE | THE POWER

**Defacto**, 1988  
*Olio su tela | Oil on canvas*  
*cm 147 x 213*





**Insurgente**, 2007  
*Olio su tela | Oil on canvas*  
*cm 183 x 153*



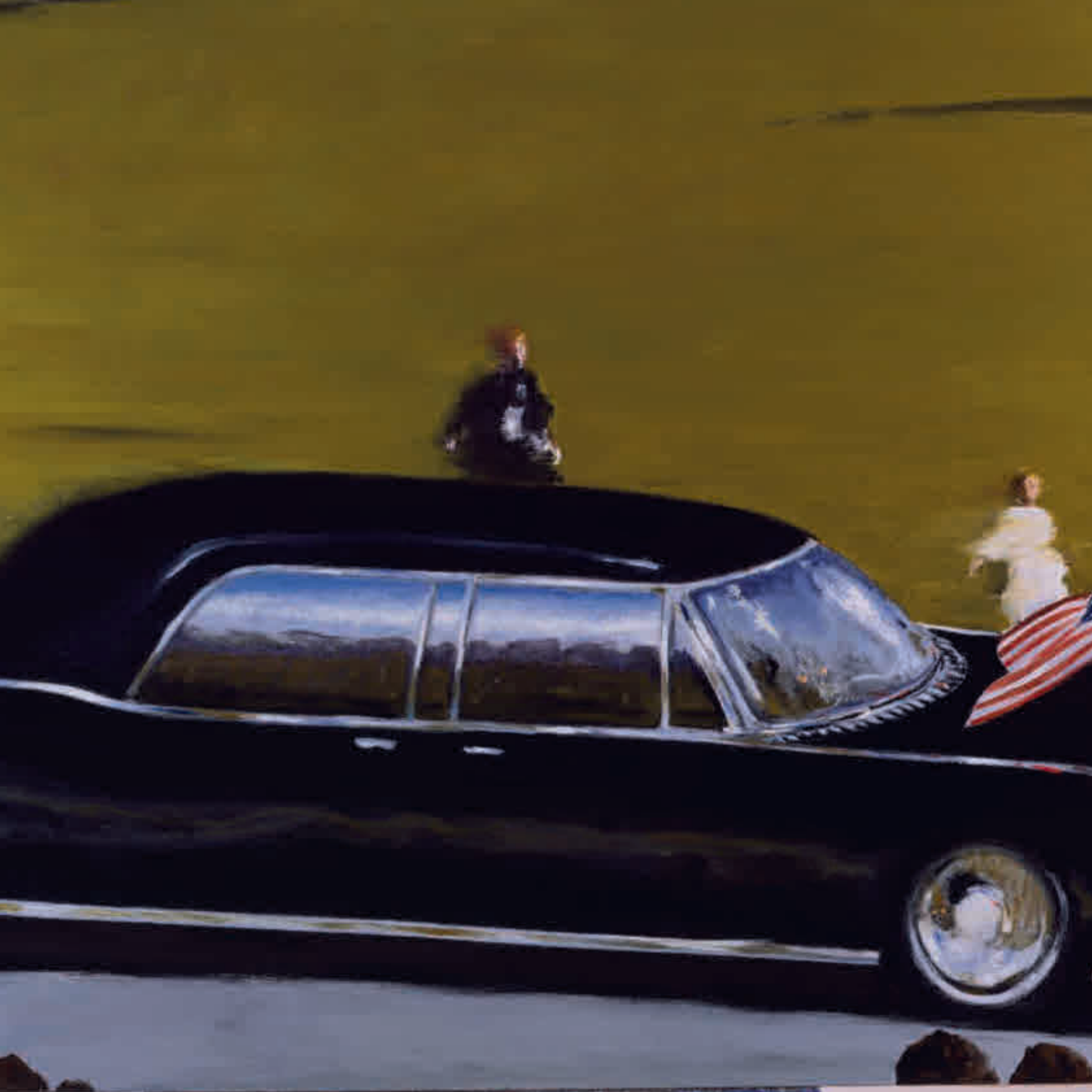
**The Poet King in the Wilderness, 2009**  
*Olio su tela | Oil on canvas*  
*cm 152 x 182*



**Et Tu Brute?**, 2012  
*Olio su tela | Oil on canvas*  
*cm 152 x 182*







**El Padre de la Patria Nueva, 1984**  
*Olio su tela | Oil on canvas*  
*cm 184 x 210*



**The Storm, 1985**  
*Olio su tela | Oil on canvas*  
*cm 96 x 151*



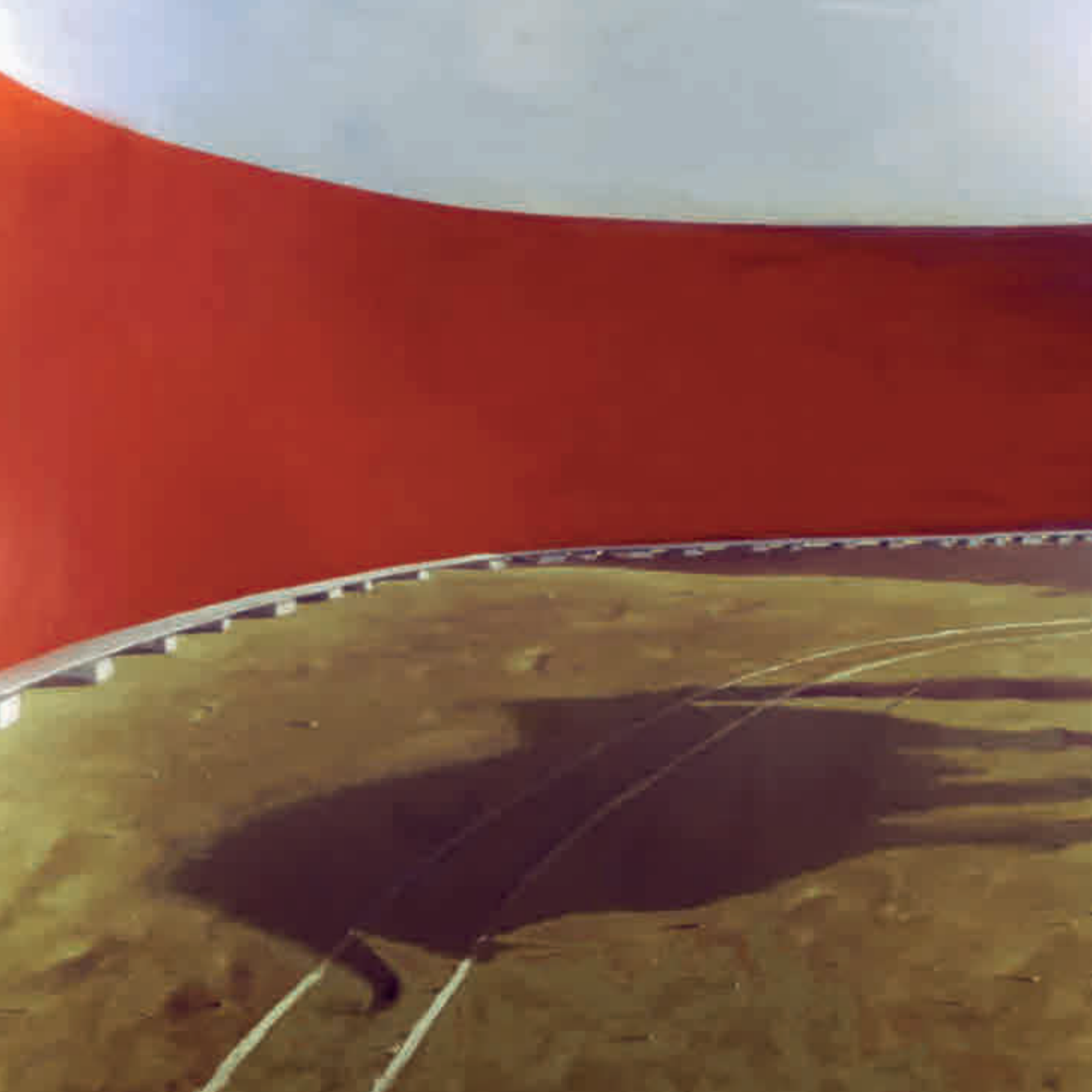


**Recuerdos de un Matao, 2012**  
*Olio su tela | Oil on canvas*  
*cm 182 x 152*

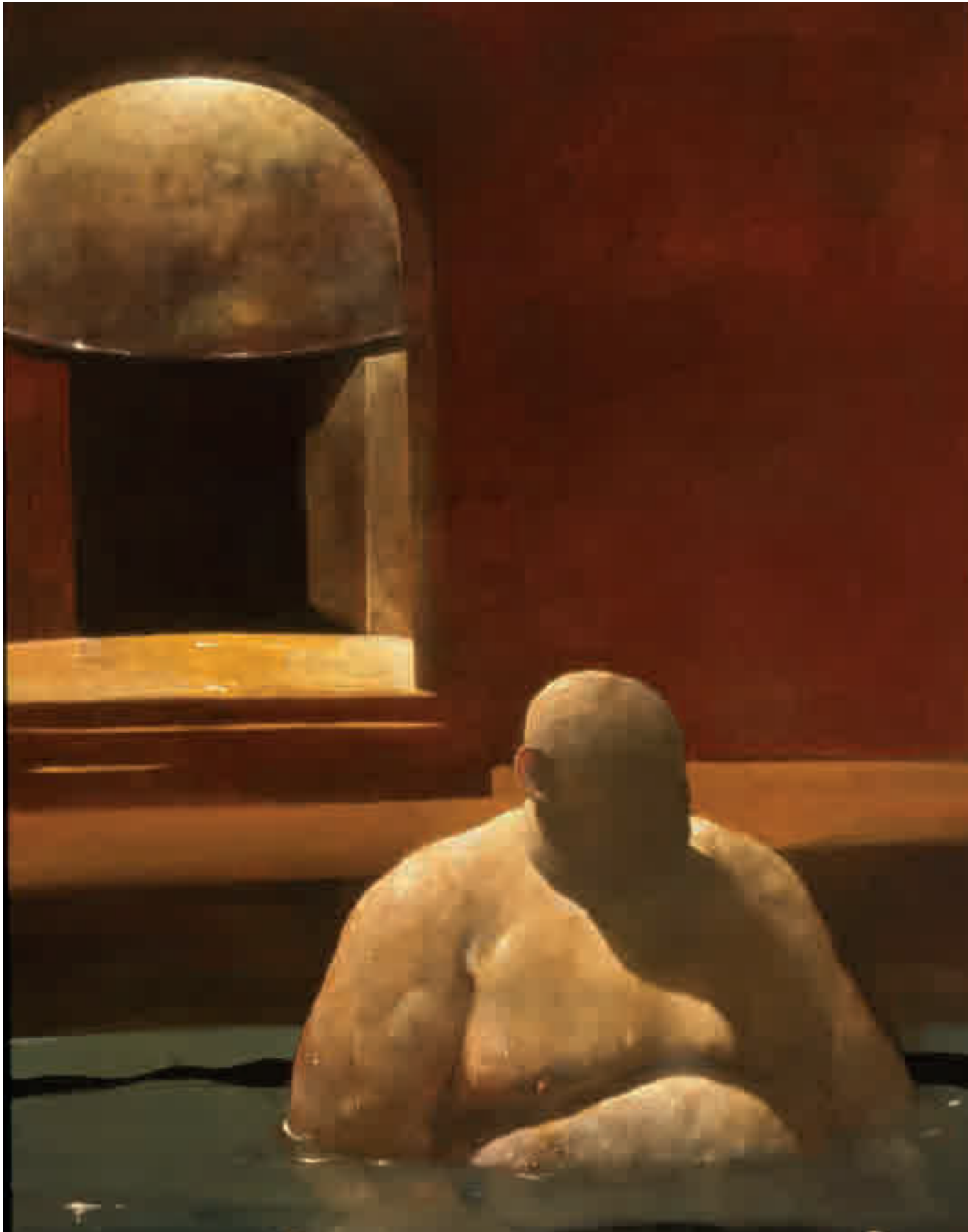


**Aire de Roma Andaluza, 1988**  
*Olio su tela | Oil on canvas*  
*cm 206 x 198*

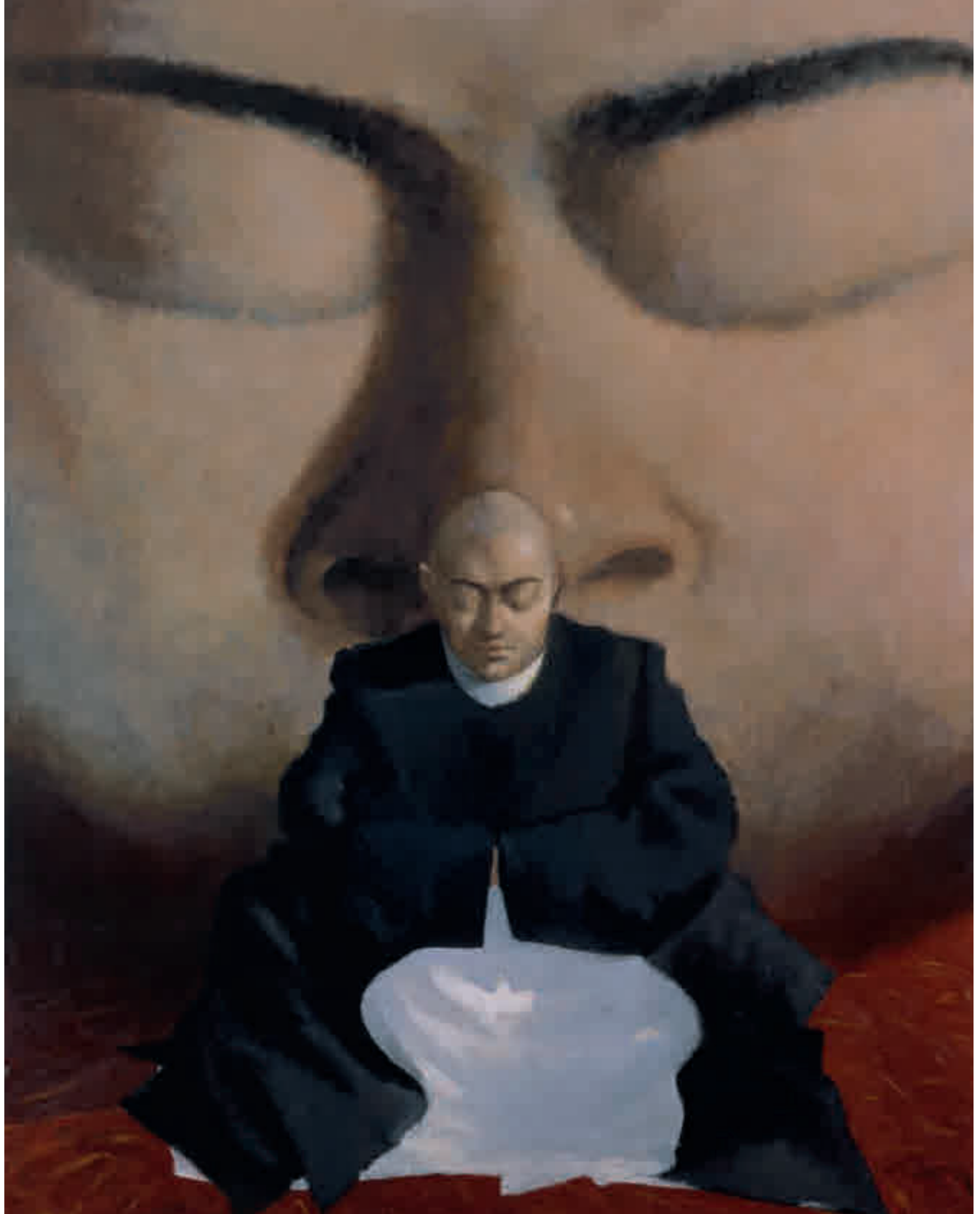




**The Giant, 1975**  
*Olio su tela | Oil on canvas*  
*cm 152 x 102*



**Nirvikalpa, 2010**  
*Olio su tela | Oil on canvas*  
*cm 198 x 152*



**Meditation of La Chocoune, 2012**  
*Acquerello e pastello su carta | Watercolor and pastel on paper*  
cm 99 x 135



**The Queen and Her Bodyguard, 2008**  
*Olio su tela | Oil on canvas*  
*cm 152 x 182*







**Hunters in the Snow, 1990**  
*Olio su tela | Oil on canvas*  
*cm 122 x 178*



**Cancun, 1989**  
*Olio su tela | Oil on canvas*  
*cm 145 x 213*

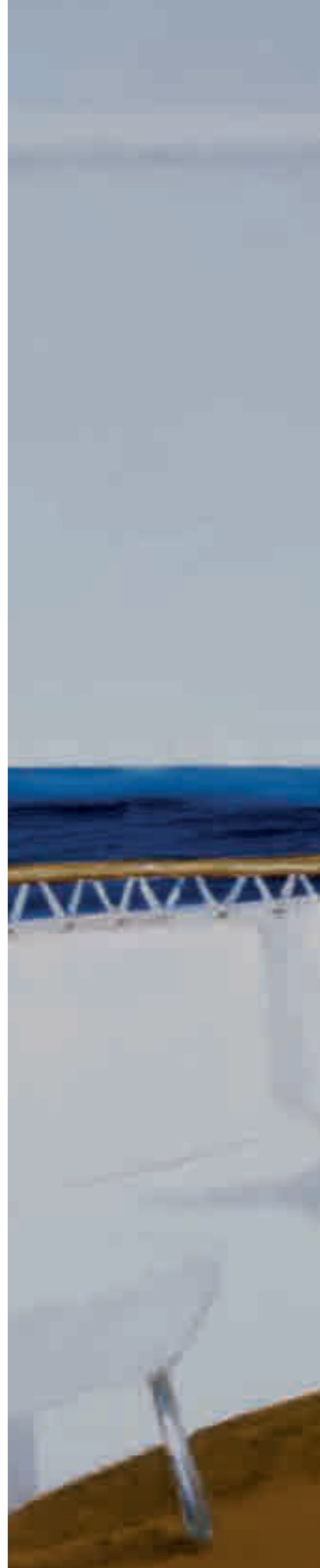




**Tuscan Morning, 1990**  
*Olio su tela | Oil on canvas*  
*cm 209 x 268*



**Soft Rumors from the Gulf Stream, 2009**  
*Olio su tela | Oil on canvas*  
*cm 153 x 183*







**General Quarters, 1989**  
*Olio su tela | Oil on canvas*  
*cm 157 x 175*



**Corteo di Fiori il 31 di Febbraio, 2010**  
*Olio su tela | Oil on canvas*  
*cm 198 x 152*



**La Gran Fabiola Reading Marcel Proust, 2010**  
*Olio su tela | Oil on canvas*  
*cm 198 x 152*



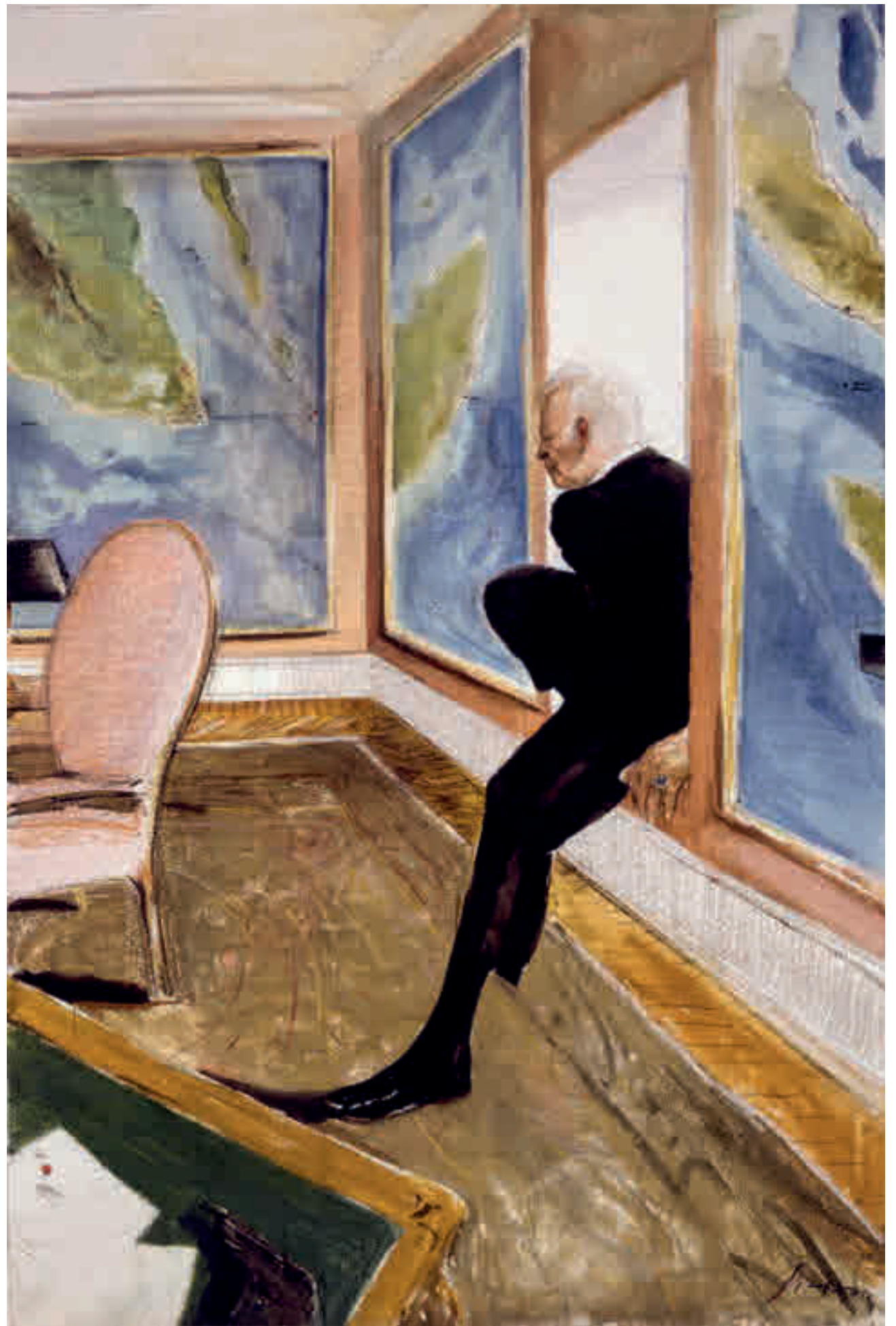
**Operaciones Navales, 1998**  
*Olio su tela | Oil on canvas*  
*cm 150 x 175*







**Study for the Thief, 2001**  
*Acquerello e pastello su carta | Watercolor and pastel on paper*  
*cm 220 x 140*



**St George and the Dragon, 2002**  
*Olio su tela | Oil on canvas*  
*cm 100 x 130*







NATURE MORTE | STILL LIFE

**Impact**, 1996  
*Olio su tela | Oil on canvas*  
*cm 175 x 292*









**Levante**, 1992  
*Olio su tela | Oil on canvas*  
*cm 73 x 154*



**Small Craft Warnings, 1983**  
*Olio su tela | Oil on canvas*  
*cm 76 x 121*





**Study for Earth, 1993**  
*Olio su tela | Oil on canvas*  
*cm 46 x 60*



**The Coven, 1980**  
*Olio su tela | Oil on canvas*  
*cm 182 x 151*





**Meltdown**, 1979  
*Olio su tela | Oil on canvas*  
*cm 172 x 121*



**Finisterre**, 1976  
*Olio su tela | Oil on canvas*  
*cm 152 x 183*



**Coca, 1978**  
*Olio su tela | Oil on canvas*  
*cm 84 x 157*





**Lunar Outpost, 2011**  
*Olio su tela | Oil on canvas*  
*cm 182 x 152*





**Cuerpo Celeste, 2001**  
*Olio su tela | Oil on canvas*  
*cm 180 x 149*



**Gravitas**, 2007  
*Olio su tela | Oil on canvas*  
*cm 152 x 122*



**Prime Cut, 2001**  
*Olio su tela | Oil on canvas*  
*cm 100 x 130*



**White Hole, 2011**  
*Olio su tela | Oil on canvas*  
*cm 198 x 182*





**Guillermo**, 2012  
*Olio su tela | Oil on canvas*  
*cm 97 x 130*





IL CIRCO | THE CIRCUS

**The Lion Tamer, 1990**  
*Olio su tela | Oil on canvas*  
*cm 84 x 125*



**Circo Miguelito, 1988**  
*Olio su tela | Oil on canvas*  
*cm 121 x 152*







**Canto a Giovanni, 2001**  
*Olio su tela | Oil on canvas*  
*cm 100 x 130*



**Falcon's Eye, 1988**  
*Olio su tela | Oil on canvas*  
*cm 76 x 102*





SCULTURE | SCULPTURES

**SPQR I**, 2007  
*Bronzo | Bronze*  
*cm 135 x 95 x 70*





**SPQR II**, 2007  
*Bronzo | Bronze*  
*cm 132 x 92 x 70*



**SPQR III**, 2007  
*Bronzo | Bronze*  
*cm 135 x 95 x 70*



**SPQR IV, 2007**  
*Bronzo | Bronze*  
*cm 129 x 85 x 70*



**SPQR V**, 2007  
*Bronzo | Bronze*  
*cm 124 x 95 x 70*





**SPQR VI, 2007**  
*Bronzo | Bronze*  
*cm 135 x 85 x 70*



**SPQR VII, 2007**  
*Bronzo | Bronze*  
*cm 140 x 87 x 70*



**Legend of the Hudson, 2007**  
*Bronzo | Bronze*  
*cm 317 x 170 x 85*







JULIO LARRAZ

## BIOGRAFIA BIOGRAPHY

**Julio Larraz** nasce a L'Avana , Cuba, il 12 marzo del 1944. Figlio di un editore di quotidiani inizia a disegnare già in tenera età. Nel 1961 la famiglia lascia Cuba per trasferirsi a Miami, Florida. L'anno successivo si trasferiscono a Washington, e poi nel 1964 a New York dove Julio 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. Larraz riconosce a numerosi artisti di New York, tra i quali Burt Silverman, il merito di avergli insegnato varie tecniche pittoriche.

Il 1971 è l'anno della sua prima personale alle Pyramid Galleries di Washington, D.C. . nel 1972 Larraz espone alla New School for Social Research a New York e un anno dopo la FAR Gallery, sempre a New York. Nel 1976 Julio Larraz vince i premi dell' American Academy of Arts and Letters e dal National Institute of Arts and Letters e nello stesso anno ottiene la borsa di studio Cintas dall'Institute of International Education.

Un anno dopo Larraz 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.

Nel 1983 si trasferisce a Parigi dove vive per due anni trovando ispirazione per i suoi dipinti. Durante il soggiorno parigino, Julio visita spesso il Marocco.

Nel 1984 ritorna negli Stati Uniti dove conosce Nohra Haime la cui galleria newyorkese lo rappresenta fino al 1994. Nel 1998 inizia la collaborazione con la Marlborough Gallery di New York, rapporto che si protrae per quindici anni.

Nel 2000 Julio si trasferisce a Firenze, città che lo accoglie fino al 2004, anno in cui ha inizio un nuovo grande rapporto professionale e personale con la Galleria d'Arte Contini che continua tuttora e porta Julio a visitare frequentemente l'Italia. Sempre qui, nel 2006, lavora alle sue sculture monumentali che vengono poi esposte a Pietrasanta, in Toscana.

Julio Larraz è meglio noto per la sua tecnica ricca in dettagli e precisa, per la creatività e il suo tocco sagace.

Oggi, l'opera di Julio Larraz è più solida che mai. La sua arte è diventata più suggestiva e concisa, non solo nella pennellata che riflette l'abilità del maestro ma anche nelle metafore dei suoi brillanti temi.

**Julio Larraz** was born in Havana, Cuba, on March 12 1944. The son of a newspaper editor, he began drawing at a very early age. In 1961 his whole family moved to Miami, Florida. In 1962 they moved to Washington, DC and in 1964 to New York. There he began to draw political caricatures that were published by the New York Times, the Washington Post, the Chicago Tribune and Vogue magazine, among others.

In 1967 Larraz began to work full time as professional painter. Larraz credits several New York artists such as Burt Silverman, for teaching him different painting techniques.

In 1971 his first individual exhibition took place in the Pyramid Gallery in Washington, DC. In 1972 his work was exhibited in the New School for Social Research in New York and in 1973 he carried out another exhibition with the FAR Gallery in New York.

In 1976 he won both the American Academy of Arts and Letters and the National Institute of Arts and Letters awards. The same year he was also rewarded with the Cintas scholarship of the International Education Institute.

One year later, Larraz moved to San Patricio, New Mexico, fascinated by the light and atmosphere of Valle Hondo's arid hills. There he met Ron Hall, whose gallery in Dallas, Texas harbored his work for several years. Ron Hall would become one of his best friends.

In 1983 he moved to Paris, where he stayed for two years. In this new environment he found inspiration for his

paintings. While living in Paris, Larraz also travelled to Morocco. In 1984 he moved again to the United States.

In 1983 he met Nohra Haime whose New York gallery represented him until 1994. In 1998 he began to work with the Marlborough Gallery in New York which represented him for fifteen years.

Larraz moved to Florence, Italy, in the year 2000, staying there until 2004. Once again he found new sources of inspiration there. In 2004, Larraz began to work with Galleria D'Arte Contini in Italy, marking the beginning of yet another great professional and personal relationship that continues to the present day. Larraz frequently visits Italy, where in 2006 he worked on his monumental sculptures which were exhibited in Pietrasanta.

Julio Larraz is best known by his precise and detailed technique, his imagination, and his subtle touch. Nowadays, Julio

Larraz's work is more solid than ever. His art has become more concise and suggestive, not only in the brushstrokes that reflect the dexterity of a master painter but in the metaphors of his brilliant themes.



ESPOSIZIONI  
PERSONALI

SOLO  
EXHIBITIONS

- 1971 Pyramid Galleries, Washington, DC
- 1972 New School for Social Research,  
New York
- 1974 FAR Gallery, New York, New York
- 1976 Westmoreland Museum of Art,  
Greensburg, Pennsylvania
- 1977 FAR Galleries, New York, New York
- 1979 Hirschl & Adler Galleries, New  
York, New York
- 1980 Hirschl & Adler Galleries, New  
York, New York
- Hall Galleries, Fort Worth, Texas
- 1982 Works IL Gallery, Southampton,  
New York
- Belle Arts Gallery, Nyack, New  
York
- Bacardi Gallery, Miami, Florida
- Inter-American Art Gallery, New  
York, New York
- 1983 Wichita Falls Museum and Art  
Center, Wichita Falls, Texas
- Works IL Gallery, Southampton,  
New York
- Nohra Haime Gallery, FIAC, Paris,  
France
- 1984 Galería Iriarte, Bogotá, Colombia
- Nohra Haime Gallery, New York,  
New York
- Galería Arteconsult, Panama City,  
Panama
- 1985 Galleria II Gabbiano, Rome, Italy
- Nohra Haime Gallery, New York,  
New York
- 1986 Museo de Arte Moderno, Bogotá,  
Colombia
- Nohra Haime Gallery, New York,  
New York
- 1987 Museo de Monterrey, Monterrey,  
Mexico
- Hall Galleries, Dallas, Texas
- 1988 Ravel Gallery, Austin, Texas

- Nohra Haime Gallery, New York,  
New York
- Frances Wolfson Art Gallery,  
Miami-Dade Community College,  
Miami, Florida
- Nohra Haime Gallery, New York,  
New York
- 1990 *Works on Paper*, Atrium Gallery, St.  
Louis, Missouri
- Prints*, Colleen Greco Gallery,  
Nyack, New York
- Janey Beggs Gallery, Los Angeles,  
California
- Gerald Peters Gallery, Santa Fe,  
New Mexico
- Watercolors*, Nohra Haime Gallery,  
New York, New York



Julio Larraz e Stefano Contini

- 1991 *Moments in Time*, Nohra Haime  
Gallery, New York, New York
- 1992 Krannert Art Museum, University  
of Illinois at Urbana-Champaign,  
Illinois
- Witness to Silence*, Nohra Haime  
Gallery, New York, New York
- Works on Paper*, Atrium Gallery, St.  
Louis, Missouri
- 1994 *Julio Larraz*, Ron Hall Gallery,  
Dallas, Texas

- 1995 *The Planets*, Tampa Museum of Art, Tampa, Florida  
*Julio Larraz*, Gallerie Vallois, Paris, France  
*The Planets*, Ron Hall Gallery, Dallas, Texas  
Peter Findlay Gallery, New York, New York
- 1996 *Watercolors and Pastels by Julio Larraz*, Peter Findlay Gallery, New York, New York  
*Recent Works by Julio Larraz*, Ron Hall Gallery, Dallas, Texas  
*The Gulf Stream*, Atrium Gallery, St. Louis, Missouri  
*Julio Larraz*, Ron Hall Gallery, Santa Fe, New Mexico  
*Works on Paper by Julio Larraz*, Ron Hall Gallery, Santa Fe, New Mexico
- 1997 Ron Hall Gallery, Art Miami, Miami, Florida
- 1998 *Julio Larraz*, Boca Raton Museum of Art, Boca Raton, Florida  
*Julio Larraz*, Museo Pedro de Osma, Lima, Peru  
*Julio Larraz*, Galería Der Brucke, Buenos Aires, Argentina
- 1999 *Julio Larraz's Sculptures*, Galleria Tega, Art Miami, Miami, Florida  
Luis Perez Galeria, ARCO, Madrid, Spain  
*Julio Larraz*, Atrium Gallery, St. Louis, Missouri  
*Julio Larraz*, Galleria Tega, FIAC, Paris, France
- 2000 *New Works*, Marlborough Florida, Boca Raton, Florida; traveled to Galería A.M.S. Marlborough, Santiago, Chile  
*Julio Larraz*, Galleria Tega, FIAC, Paris, France
- 2001 *Julio Larraz*, Fondazione Bevilacqua La Masa, Venice, Italy
- 2002 *Oeuvres récentes: peintures et sculptures*, Marlborough Monaco, Monte Carlo, Monaco  
*Julio Larraz*, Galerie Patrice Trigano, Paris, France  
*El sueño es vida*, Galleria Tega, Milan, Italy
- 2003 *L'ultimo sguardo dopo la Terra*, Forni Galleria d'Arte, Bologna, Italy
- 2004 *Treinta años de trabajo*, Museo de Arte Moderno de Bogotá, Bogotá, Colombia; traveled to Museo de Arte Moderno, Mexico City, Mexico; Museo de Arte de Zapopan, Guadalajara, Mexico; Museo de Arte Costarricense, San Jose, Costa Rica
- 2004 *Julio Larraz: Recent Paintings*, Marlborough Gallery, New York, New York
- 2005 *Julio Larraz - treinta años de trabajo*, Centro Cultural Metropolitano, Quito, Ecuador; traveled to Museo de Arte de Costa Rica, San José, Costa Rica  
*Altri Sol, Other Suns, Tuscan Sun Festival*, Cortona, Italy  
*Julio Larraz*, Contini Galleria D'Arte, Cortina d'Ampezzo, Italy
- 2006 *Julio Larraz*, Contini Galleria D'Arte, Venice, Italy  
*Julio Larraz: New Work*, Marlborough Gallery, New York, New York  
*Julio Larraz - Giochi di potere*, Piazza del Duomo, Chiesa e Chiostrò di Sant'Agostino Pietrasanta, Italy
- 2007 *Monumental Sculpture Show*, Piesanta, Italy
- 2008 *Julio Larraz*, The Bellevue, Biarritz, France (in collaboration with Marlborough New York)
- 2008 *Julio Larraz*, Contini Galleria D'Arte, Cortina d'Ampezzo, Italy
- 2009 *Julio Larraz*, Marlborough Gallery, New York, NY
- 2010 *Julio Larraz*, Marlborough Gallery, Madrid, Spain
- 2010 *Julio Larraz*, Contini Galleria D'Arte, Venice, Italy
- 2012 *Julio Larraz*, Complesso del Vittoriano, Rome ( In collaboration with Galleria d'arte Contini)
- 2013 *Julio Larraz*, Marlborough Gallery, New York, NY
- 2013 *Julio Larraz*, Marlborough Gallery Monaco. Monte Carlo, Monaco
- 2013 *"Omaggio Julio Larraz"* Galleria D'arte Contini, Venezia , Italy
- 2013 *Julio Larraz*, Galeria Duque Arango and Art of the World, Medellin, Colombia
- 2013 *Coming Home*, Ascaso Gallery, Miami, Florida
- 2014 *Del mare, dell'aria e di altre storie*, Fondazione Puglisi Cosentino - Catania, Italy (in collaboration with Galleria d'Arte Contini)



ESPOSIZIONI  
COLLETTIVE

GROUP  
EXHIBITIONS

- 1974 *American Still Lifes*, FAR Gallery, New York
- Paintings available for the Childe Hassam Fund Purchase, American Academy of Arts and Letters and National Institute of Arts and Letters, New York*
- The Fine Art of Food*, Galleries of the Claremont Colleges, Claremont, California
- 1975 *Nine Cuban Artists*, Saint Peter's College Art Gallery, Jersey City, New Jersey
- Art in the Kitchen*, Westmoreland Museum of Art, Greensburg, Pennsylvania
- Thirty-Ninth Annual Midyear Show*, Butler Institute of American Art, Youngstown, Ohio
- 1976 *Candidates for Art Awards*, American Academy of Arts and Letters and National Institute of Arts and Letters, New York
- A Sampling from the Academy Collection*, American Academy of Arts and Letters and National Institute of Arts and Letters, New York
- Recent Latin American Drawings (1960-1976) Lines of Vision*, organized by the International Exhibitions Foundation, Washington D.C. This exhibition traveled to: Center for Inter-American Relations, New York; Florida International University, Miami, Florida; Arkansas Arts Center, Little Rock, Arkansas; Archer M. Huntington Art Gallery, University of Texas, Austin, Texas; Art Gallery of Hamilton, Ontario, Canada; Oklahoma Art Center, Oklahoma City, Oklahoma
- 1978 *Image and Illustration*, Squibb Gallery, Princeton, New Jersey
- Art in Decoration*, High Museum of

- Art, Atlanta, Georgia
- 1979 *Modern Latin American Paintings, Drawings and Sculpture*, Center for Inter-American Relations and Sotheby Parke-Bernet, New York
- Realism and Latin American Painting: The Seventies*, Center for Inter-American Relations, New York. This exhibition traveled to: Museo de Monterrey, Monterrey, Mexico
- Five Realists*, Hirschl & Adler Galleries, New York
- 1981 *Dibujantes Latinoamericanos en Nueva York*, Galería Garcés-Velasquez, Santa Fe de Bogotá, Colombia
- 5a Bienal del Grabado Latinoamericano*, Instituto de Cultura Puertorriqueño, San Juan, Puerto Rico
- 1982 *Clouds*, Stuart-Neill Gallery, New York
- Inaugural Exhibition*, Mary Anne Martin Fine Arts, New York
- Diciembre en Iriarte*, Galería Iriarte, Bogotá, Colombia and Bonino Gallery, New York
- 1983 *Still Life – Thematic Survey*, Zin-Lerner Gallery, New York
- Maestros Latinoamericanos: Obras sobre papel*, Galería Arteconsult, Panama City, Panama
- Group Exhibition*, Rossi Gallery, Morristown, New Jersey
- 1984 *Artistas Latinoamericanos en Paris*, Galería Arteconsult, Panama City, Panama
- Rotating*, Nohra Haime Gallery, New York
- Summer Group Exhibition*, Galleria II Gabbiano, Rome, Italy
- MIRA*, Museo del Barrio, New York. This exhibition traveled to:
- Hyde Park Art Center, Chicago, Illinois; Cuban Museum of Art and Culture, Miami, Florida; Midtown Art Center, Houston, Texas; Arvada Center for Arts and Humanities, Denver, Colorado
- Latin American Artists in New York*, Arteconsult International, Boston, Massachusetts
- Pastels*, Nohra Haime Gallery, New York
- Gallery Artists-Recent Work*, Nohra Haime Gallery, New York
- The Art of South America*, Saint Paul's Companies, Saint Paul, Minnesota
- Julio Larraz-Hugo Robus*, Blue Hill Cultural Center, Pearl River, New York
- 1986 *Landscape, Seascape, Cityscape 1960-1985*, Contemporary Arts Center, New Orleans, Louisiana. This exhibition traveled to: New York Academy of Art, New York; City Art Gallery, Raleigh, North Carolina
- 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
- Major Works Gallery Artists*, Nohra Haime Gallery, New York
- Pastels*, Aleman Galleries, Boston, Massachusetts
- Outside Cuba*, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey. This exhibition later traveled to: Museum of Contemporary Hispanic Arts, New York; Miami University Art Museum, Oxford, Ohio; Museo de Arte de Ponce, Ponce, Puerto Rico; Center for the Fine Arts, Miami, Florida; Atlanta College of Art and New Visions Gallery of Contemporary Art, Atlanta, Georgia
- Fifth Anniversary Exhibition*, Nohra Haime Gallery, New York
- The Anatomy of Drawing*, Hooks/Epstein Gallery, Houston, Texas
- Latin American Artists in New York Since 1970*, Archer M. Huntington Art Gallery, University of Texas, Austin, Texas
- Watercolors Plus*, Nohra Haime Gallery, New York
- Eccentric Images*, RVS Fine Arts, Southampton, New York
- Inaugural Exhibition: New Space*, Nohra Haime Gallery, New York
- 1988 *Nocturne Portraying the Night*, Kansas City Art Institute, Kansas City, Missouri
- Blues and Other Summer Delights*, Nohra Haime Gallery, New York
- La Naturaleza Muerta*, Galería Iriarte, Bogotá, Colombia
- 1989 *Selections*, Nohra Haime Gallery, New York
- June Moon-Lunar Reflections by Contemporary Artists*, G.W. Einstein & Company, New York
- Master Prints*, Nohra Haime Gallery, New York
- Figurative-Abstract*, Archer M. Huntington Art Gallery, University of Texas, Austin, Texas
- 1990 *Voyages of the Modern Imagination-The Boat in Twentieth Century American Art*, William A. Farnsworth Library and Art Museum, Rockland, Maine
- Selections*, Nohra Haime Gallery, New York
- Figuración Fabulación*, Museo de

- Bellas Artes, Caracas, Venezuela  
*Contemporary & Modern Masters*, Ron Hall Gallery, Dallas, Texas  
*17 Contemporary Prints & Multiples*, Nohra Haime Gallery, New York  
*Dali, DePalma, Haring, Kuzio, Larraz, Warhol*, Montebello Park, Suffern, New York  
*42 Annual Academy – Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, New York  
*Works on Hanji Paper*, National Museum of Contemporary Art, Seoul, South Korea  
*Points of View in Landscape*, M. Gutierrez Fine Art, Key Biscayne, Florida
- 1991 *Selections*, Nohra Haime Gallery, New York  
*Topography of Landscape*, Nohra Haime Gallery, New York  
*Fifth Anniversary*, Atrium Gallery, St. Louis, Missouri  
*The Sterlington Exhibit*, Sterlington, New York
- 1993 *Cuban Masters of the Twentieth Century*, Museum of Art, Fort Lauderdale, Florida  
*Leaving our Earth – the Artistic Vision*, Taejon International Expo, USA Pavillion, Taejon, Korea
- 1994 *Latin American Art Masters*, Gary Nader Fine Arts, Miami, Florida
- 1995 *Magic & Mystery*, Austin Museum of Art at Laguna Gloria, Austin, Texas  
*Point/Counterpoint*, Santa Barbara Museum, Santa Barbara, California
- 1996 *Latin Viewpoints into the Mainstream*, Nassau County Museum of Art, Roslyn Harbor, New York
- 1997 *Group Show*, Peter Findlay Gallery, New York
- Octava Exposición de Pintura y Escultura Latinoamericana*, Galería Espacio, San Salvador, El Salvador
- 1998 *Maestros Latinoamericanos*, Galería Espacio, San Salvador, El Salvador
- 1999 *Latin American Still Life: Reflections of Time and Space*, Katonah Museum of Art, Katonah, New York. This exhibition traveled to: Museo del Barrio, New York  
*Silent Things, Secret Things, Still Life from Rembrandt to the Millenium*, Albuquerque Museum, Albuquerque, New Mexico  
*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
- 2000 *Arte Fiera*, Bologna, Italy, Galleria Tega  
 Art Miami, Miami, Florida, Marlborough Gallery  
 MiArt, Milan, Italy, Galleria Tega  
 Art Basel, Basel, Switzerland, Galleria Tega  
*Biennale di Arte Sacra*, Museo di Castello Ursino, Catania, Italy  
*Sobre el humor*, Marlborough Madrid
- 2001 FIAC, Paris, France, Galleria Tega  
 FIAC, Paris, France, Galerie Patrice Trigano  
 Art Basel, Basel, Switzerland, Galleria Tega  
 Arte Fiera, Bologna, Italy, Galleria Tega  
 Arte Fiera, Bologna, Italy, Marlborough Gallery
- 2002 *Arte Fiera*, Bologna, Italy, Marlborough Gallery
- Arte Fiera, Bologna, Italy, Galleria Tega  
 FIAC, Paris, France, Galerie Patrice Trigano  
*Latin American Artists*, Marlborough Gallery, New York  
 Art Basel, Basel, Switzerland, Galleria Tega  
*Arte de America Latina*, Galleria Lucia de la Puente, Lima, Peru
- 2003 *Parcours Figuratif*, Galerie Patrice Trigano, Paris France  
*Paraiso Perdido: Aspectos del Paisaje en el Arte Latinoamericano*, Lowe Art Museum, Coral Gables, Florida  
*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  
 Art Miami, Miami, Florida, Marlborough Gallery
- 2004 *Sculptures Monumentales à Saint-Tropez*, La Citadelle, Saint Tropez, France  
 Art Basel, Basel, Switzerland, Galleria Tega
- 2005 *Landscape, Cityscape*, Marlborough Gallery, New York  
*Works on Paper*, Marlborough Gallery, New York
- 2006 *Summer Group Show*, Marlborough Gallery, New York, New York
- 2007 *Wit & Whimsy*, Marlborough Gallery, New York, NY, March 6 - 31  
*Summer Exhibition*, Marlborough Gallery, New York, NY, June 6 – August  
*Sobre el Humor*, Galería Marlborough, Madrid, Spain, June 28 – September 8



*Represenation 2007 New York & San Francisco*, Jenkins Johnson Gallery, San Francisco, California, June 1 - July 21, 2007.

*Latin Masters*, Nassau County Museum of Art, Roslyn Harbor, New York, August 26 – November 4

2007 *Painting and Sculpture*, Marlborough Gallery, New York, New York, December 12, 2007 – February 9 2008

2008 *Latin American Art*, Marlborough Gallery, New York, New York

2009 *Works on Paper*, Marlborough Gallery, New York, New York

2009 *Art Basel*, Miami, Marlborough Gallery

2009 *Art Miami*, Galleria D'arte Contini

2010 *Art Basel*, Miami, Marlborough Gallery

2010 *The Miami Sculpture Biennale*

2011 *“Omaggio agli artisti”* Galleria D'arte Contini, Venezia , Italy

2012 *Art Miami*, Galleria d'Arte Contini

2012 *Exposition de groupe*, Marlborough Monaco

2013 *The Armory Show*, Marlborough Gallery

2013 *Art Southampton*, Southampton N. Y., Ascaso Gallery

2013 *FIA* , Caracas, Venezuela, Galeria de Arte Ascaso

2013 *Art Miami*, Ascaso Gallery



Julio Larraz with Paul Peabody

COLLEZIONI  
PRIVATE  
DI GRANDI  
AZIENDE

SELECTED  
CORPORATE  
COLLECTIONS

*American Express Bank, Paris, France*

*Bacardi Corporation, Miami, Florida*

*Chase Manhattan Bank, New York, New York*

*Dunn & Bradstreet, New York, New York*

*First Pennsylvania Bank, Philadelphia, Pennsylvania*

*Guest Quarters, Florida and Texas*

*Mitsui & Company (USA) Inc., New York, New York*

*W.R. Grace & Company, New York, New York*

*Westinghouse Electric Corporation, Pittsburgh, Pennsylvania*

*World Bank, Washington, D.C.*

COLLEZIONI  
PUBBLICHE  
  
PUBLIC  
COLLECTIONS

*Cintas Foundation*, New York, New York

*Archer M. Huntington Art Gallery*,  
University of Texas, Austin, Texas

*Herbert F. Johnson Museum of Art*, Cornell  
University, Ithaca, New York

*Miami-Dade Public Library*, Miami,  
Florida

*Museo de Arte Moderno*, Bogotá, Colombia

*Museo de Monterrey*, Monterrey, Mexico

*Neuberger Museum*, State University of  
New York, Purchase, New York

*University Museum*, University of  
Pennsylvania, Philadelphia, Pennsylvania

*Vassar College Art Gallery*, Poughkeepsie,  
New York

*Westmoreland Museum of Art*, Greensburg,  
Pennsylvania

*Boca raton Museum of Art*

*PAMM* , Miami

Gold Medal Award 2011,  
*Casita Maria*, Center for the arts and  
education, New York

*Cintas Grant*, Instituto de Educación  
Internacional, New York

PREMI

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

AWARDS

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

1997 *Facts About Cuban Exile*, *FACE*,  
Miami

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**The Big Fish**

2000 - Olio su tela | Oil on canvas  
cm 127 x 177

*Collezione privata*



**The Casabianca Flower Trade**

2012 - Acquerello e pastello su carta |  
Watercolor and pastel on paper  
cm 99 x 135

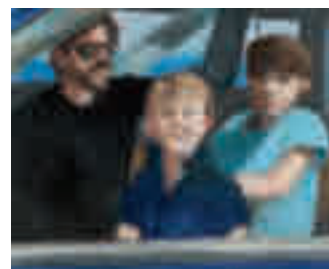
*Galleria d'Arte Contini*



**A Rendezvous with Homer**

2013 - Olio su tela | Oil on canvas  
cm 182 x 213

*Collezione privata*



**Portrait**

2013 - Olio su tela | Oil on canvas  
cm 50 x 60

*Collezione privata*



**The Hurricane Season**

1984 - Olio su tela | Oil on canvas  
cm 128 x 146

*Collezione privata*



**Tropa de Asalto**

1992 - Olio su tela | Oil on canvas  
cm 93 x 122

*Collezione privata*



**Polyphemus Wrath**

2012 - Olio su tela | Oil on canvas  
cm 127 x 152

*Galleria d'Arte Contini*



**La Ira de Polyphemus**

2012 - Acquerello e pastello su carta |  
Watercolor and pastel on paper  
cm 114 x 150

*Galleria d'Arte Contini*



**The Royal M.L.E.S.  
Queen of Hearts**

2011 - Olio su tela | Oil on canvas  
cm 152 x 182

*Galleria d'Arte Contini*



**Nemo**

2011 - Olio su tela | Oil on canvas  
cm 152 x 182

*Galleria d'Arte Contini*



**Medea Sing a Song for Me**

2012 - Olio su tela | Oil on canvas  
cm 182 x 244

*Galleria d'Arte Contini*



**Arrival of the Queen of Hearts**

2013 - Olio su tela | Oil on canvas  
cm 153 x 183

*Galleria d'Arte Contini*



**Flowers for  
the Queen of Hearts**

2012 Olio su tela | Oil on canvas  
cm 153 x 183

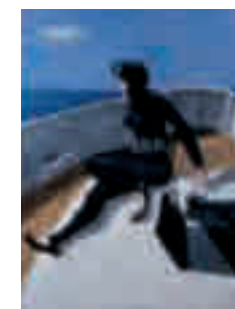
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**On a Whitehall**

2012 - Olio su tela | Oil on canvas  
cm 100 x 130

*Collezione privata*



**Ladling Her Poem**

2010 - Olio su tela | Oil on canvas  
cm 198 x 153

*Galleria d'Arte Contini*



**La Escolta de un Poeta**

2010 Olio su tela | Oil on canvas  
cm 183 x 153

*Galleria d'Arte Contini*



**The Artist and His Model**

2011 - Olio su tela | Oil on canvas  
cm 152 x 198

*Galleria d'Arte Contini*



**Sea of Storms**

1978 - Olio su tela | Oil on canvas  
cm 76 x 185

*Collezione privata*



**Escape Into the Sea of Flowers**

1998 - Olio su tela | Oil on canvas  
cm 195 x 130

*Galleria d'Arte Contini*



**Icarus, a Walk with Homer  
at Punta Agravox, Cumae**

2007 - Olio su tela | Oil on canvas  
cm 244 x 183

*Galleria d'Arte Contini*





**The Fall of Icarus**

1986 - Olio su tela | Oil on canvas  
cm 215 x 127

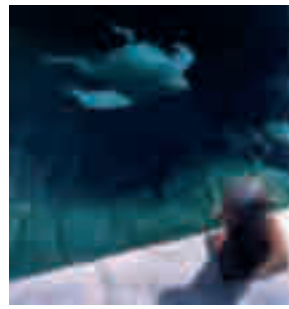
*Collezione privata*



**Canoa**

1992 - Olio su tela | Oil on canvas  
cm 51 x 61

*Collezione privata*



**Embarcadero**

1988 - Olio su tela | Oil on canvas  
cm 210 x 193

*Collezione privata*



**His Last Dream, 29 July**

2007 - Olio su tela | Oil on canvas  
cm 183 x 183

*Galleria d'Arte Contini*



**Vince**

2005 - Olio su tela | Oil on canvas  
cm 51 x 61

*Collezione Filippo e Anna Pia Pappalardo*



**Windsor**

2011 - Olio su tela | Oil on canvas  
cm 152 x 183

*Galleria d'Arte Contini*



**Swimmer**

2006 - Olio su tela | Oil on canvas  
cm 152 x 183

*Collezione privata*



**Concepto Espacial**

2012 - Olio su tela | Oil on canvas  
cm 182 x 152

*Galleria d'Arte Contini*



**Lost at Sea**

1986 - Olio su tela | Oil on canvas  
cm 195 x 195

*Collezione privata*



**Magallanes**

1994 - Olio su tela | Oil on canvas  
cm 182 x 205

*Collezione privata*



**Untitled**

1986 - Olio su tela | Oil on canvas  
cm 75 x 206

*Collezione privata*



**Rum & Coke**

1986 - Olio su tela | Oil on canvas  
cm 53 x 139

*Collezione privata*



**Study for La Fuga del #1**

2012 - Acquerello e pastello su carta |  
Watercolor and pastel on paper  
cm 99 x 135

*Galleria d'Arte Contini*



**Cape Laplace**

1998 - Olio su tela | Oil on canvas  
cm 131 x 147

*Collezione privata*



**Full Earth**

2011 - Olio su tela | Oil on canvas  
cm 152 x 198

*Collezione privata*



**The Long Road to Cape LaPlace**

2012 - Acquerello e pastello su carta |  
Watercolor and pastel on paper  
cm 99 x 135

*Collezione privata*



**Man in the River,  
Portrait of Man Ray**

2011 - Olio su tela | Oil on canvas  
cm 152 x 183

*Galleria d'Arte Contini*



**Sasquatch**

2012 - Olio su tela | Oil on canvas  
cm 183 x 152

*Galleria d'Arte Contini*



**La Tremebunda**

2005 - Olio su tela | Oil on canvas  
cm 152 x 183

*Collezione privata*



**Defacto**

1988 - Olio su tela | Oil on canvas  
cm 147 x 213

*Galleria d'Arte Contini*



**Insurgente**

2007 - Olio su tela | Oil on canvas  
cm 183 x 153

*Galleria d'Arte Contini*



**The Poet King in the Wilderness**

2009 - Olio su tela | Oil on canvas  
cm 152 x 182

*Galleria d'Arte Contini*



**Et Tu Brute?**

2012 - Olio su tela | Oil on canvas  
cm 152 x 182

*Galleria d'Arte Contini*



**El Padre de la Patria Nueva**

1984 - Olio su tela | Oil on canvas  
cm 184 x 210

*Collezione privata*



**The Storm**

1985 - Olio su tela | Oil on canvas  
cm 96 x 151

*Collezione privata*



**Recuerdos de un Matao**

2012 - Olio su tela | Oil on canvas  
cm 182 x 152

*Galleria d'Arte Contini*



**Aire de Roma Andaluza**

1988 - Olio su tela | Oil on canvas  
cm 206 x 198

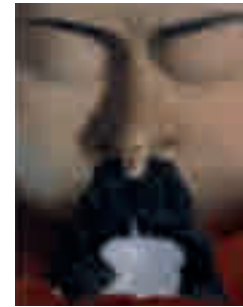
*Collezione privata*



**The Giant**

1975 - Olio su tela | Oil on canvas  
cm 152 x 102

*Collezione privata*



**Nirvikalpa**

2010 - Olio su tela | Oil on canvas  
cm 198 x 152

*Galleria d'Arte Contini*



**Meditation of La Chocoune**

2012 - Acquerello e pastello su carta |  
Watercolor and pastel on paper  
cm 99 x 135

*Galleria d'Arte Contini*



**The Queen and Her Bodyguard**

2008 - Olio su tela | Oil on canvas  
cm 152 x 182

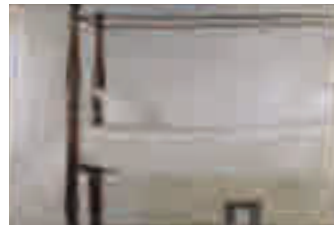
*Galleria d'Arte Contini*



**Hunters in the Snow**

1990 - Olio su tela | Oil on canvas  
cm 122 x 178

*Collezione privata*



**Cancun**

1989 - Olio su tela | Oil on canvas  
cm 145 x 213

*Collezione privata*



**Tuscan Morning**

1990 - Olio su tela | Oil on canvas  
cm 209 x 268

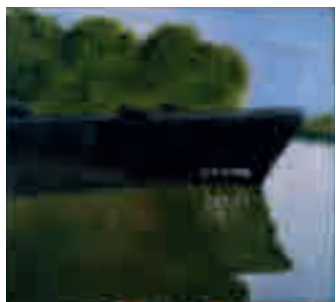
*Collezione privata*



**Soft Rumors  
from the Gulf Stream**

2009 - Olio su tela | Oil on canvas  
cm 153 x 183

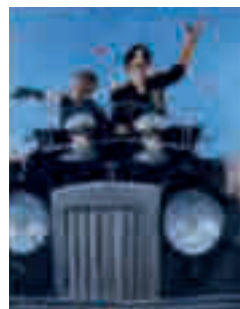
*Galleria d'Arte Contini*



**General Quarters**

1989 - Olio su tela | Oil on canvas  
cm 157 x 175

*Collezione privata*



**Corteo di Fiori  
il 31 di Febbraio**

2010 - Olio su tela | Oil on canvas  
cm 198 x 152

*Collezione privata*



**La Gran Fabiola  
Reading Marcel Proust**

2010 - Olio su tela | Oil on canvas  
cm 198 x 152

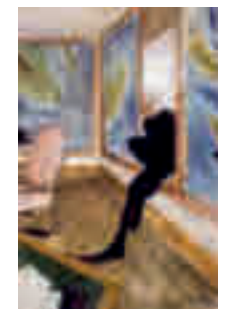
*Collezione privata*



**Operaciones Navales**

1998 - Olio su tela | Oil on canvas  
cm 150 x 175

*Collezione privata*



**Study for the Thief**

2001 - Acquerello e pastello su carta |  
Watercolor and pastel on paper  
cm 220 x 140

*Collezione privata*



**St George and the Dragon**

2002 - Olio su tela | Oil on canvas  
cm 100 x 130

*Collezione privata*



**Impact**

1996 - Olio su tela | Oil on canvas  
cm 175 x 292

*Collezione privata*



**Levante**

1992 - Olio su tela | Oil on canvas  
cm 73 x 154

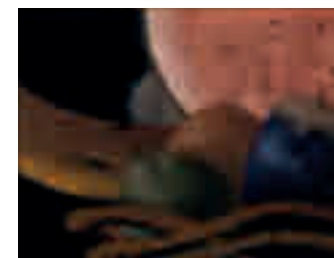
*Collezione privata*



**Small Craft Warnings**

1983 - Olio su tela | Oil on canvas  
cm 76 x 121

*Collezione privata*



**Study for Earth**

1993 - Olio su tela | Oil on canvas  
cm 46 x 60

*Collezione privata*



**The Coven**

1980 - Olio su tela | Oil on canvas  
cm 182 x 151

*Collezione privata*



**Meltdown**

1979 - Olio su tela | Oil on canvas  
cm 172 x 121

*Collezione privata*



**Finisterre**

1976 - Olio su tela | Oil on canvas  
cm 152 x 183

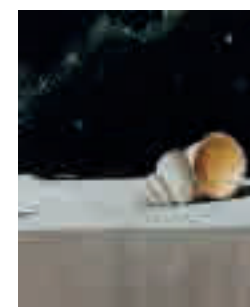
*Collezione privata*



**Coca**

1978 - Olio su tela | Oil on canvas  
cm 84 x 157

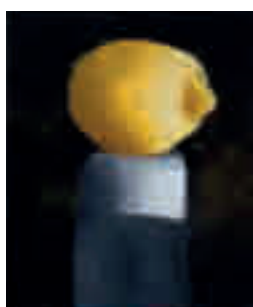
*Collezione privata*



**Lunar Outpost**

2011 - Olio su tela | Oil on canvas  
cm 182 x 152

*Galleria d'Arte Contini*



**Cuerpo Celeste**

2001 - Olio su tela | Oil on canvas  
cm 180 x 149

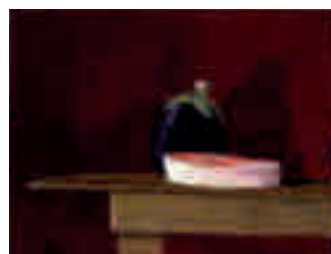
*Galleria d'Arte Contini*



**Gravitas**

2007 - Olio su tela | Oil on canvas  
cm 152 x 122

*Galleria d'Arte Contini*



**Prime Cut**

2001 - Olio su tela | Oil on canvas  
cm 100 x 130

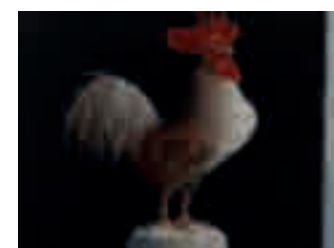
*Galleria d'Arte Contini*



**White Hole**

2011 - Olio su tela | Oil on canvas  
cm 198 x 182

*Galleria d'Arte Contini*



**Guillermito**

2012 - Olio su tela | Oil on canvas  
cm 97 x 130

*Galleria d'Arte Contini*



**The Lion Tamer**

1990 - Olio su tela | Oil on canvas  
cm 84 x 125

*Collezione privata*



**Circo Miguelito**

1988 - Olio su tela | Oil on canvas  
cm 121 x 152

*Collezione privata*



**Canto a Giovanni**

2001 - Olio su tela | Oil on canvas  
cm 100 x 130

*Collezione privata*



**Falcon's Eye**

1988 - Olio su tela | Oil on canvas  
cm 76 x 102

*Collezione privata*



**SPQR I**  
2007  
Bronzo | Bronze  
cm 135 x 95 x 70  
*Galleria d'Arte Contini*



**SPQR II**  
2007  
Bronzo | Bronze  
cm 132 x 92 x 70  
*Collezione privata*



**SPQR III**  
2007  
Bronzo | Bronze  
cm 135 x 95 x 70  
*Galleria d'Arte Contini*



**SPQR IV**  
2007  
Bronzo | Bronze  
cm 129 x 85 x 70  
*Galleria d'Arte Contini*



**SPQR V**  
2007  
Bronzo | Bronze  
cm 124 x 95 x 70  
*Collezione privata*



**SPQR VI**  
2007  
Bronzo | Bronze  
cm 135 x 85 x 70  
*Collezione privata*



**SPQR VII**  
2007  
Bronzo | Bronze  
cm 140 x 87 x 70  
*Collezione privata*



**Legend of the Hudson**  
2007  
Bronzo | Bronze  
cm 317 x 170 x 85  
*Galleria d'Arte Contini*







