

JULIO LARRAZ

COMING HOME

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COMING HOME, 2013

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm

JULIO LARRAZ, parallel universes

BÉLGICA RODRÍGUEZ

"I attempt to create a different reality where dreams serve as the foundations for a parallel universe. I do not harbor any further intention. I like to think that represented beings have a life of their own." This frequently quoted statement by Julio Larraz is a faithful reflection of the amplitude of a painting full of codes, of secret connections, of sweet shadows that culminate as a creative act in the splendors of golden glistening disks, of blue seas and clouds. Larraz acts as a thinker, as a visual philosopher of reality, his true realism being a way of revealing on the canvas his own experiences, oscillating between life and imagination. Amid strong emotional tensions, in the silence of atmospheres enveloping landscapes, marines and characters that, though extracted from real life, do not signify it, he solves his thematic obsessions in images frozen in time and space. A metaphysical beam touches and enlightens these obsessions of occult fires, as an imminence of the mysteries contained in a house, a train, a ship, a face, a body. His metaphysics obliterates the fullness of an objective world, articulated around a true reality transformed in pictorial appearances.

Julio Larraz's painting is a monologue. Somebody, or something, quietly converses with itself while retiring to the dwellings of mystery and enigma. Pictorial enigmas are solved in images withheld in memory, in communion with life and nature. In turn, adoration of life and nature starts from the passion to investigate in poetic-visual metaphors. When the artist tells us that there is something of narrative in his painting, he certainly reaches high literary decibels. Each painting is a dazzling vision, not quite for its realism, but for being so close to the everyday-life of Being, of a man or woman progressing through several existential stages where power, love, money, nature, natural or urban settings, have gnomic accents. Similar to the poets who, in a few words, can either state, offer or compose utterances of moral content, Larraz, walling up the visible realm, with a few images, often truncated or clipped, offers a full vision of subjects that deeply move the spectator. In *Coming Home* (2013), a yacht appears in front of the spectator, entering a tunnel located in the center of a huge solid mountain, with some visible incongruity in the relationship between the ship and the mountain, while in *Cosette Aboard La Temebunda* (2012), half a woman's body is standing on the tip of a yacht, both of them clipped, being thus necessary to reconstruct them with the imagination.





With no scorn for conventional pictorial values, Larraz invents his own ones and proposes the characteristic transcription of actual reality into pictorial reality. He rejects both Euclidean space and randomness, while approaching his visual response to the creative act as a coldly calculated artistic practice. Starting from metaphors extracted from an absurd universe in its different references, where the power of the image is privileged in a sense connoted by beautiful but snobbish people (elegant suits, sunglasses, fur coats), sublime landscapes, unconquerable seas, mysterious forests not aesthetically neuter, devoid of vulgarity, pictorial metaphors bring into consideration a peculiar meaning of the notion of beauty. Morphologically, Julio Larraz's painting implies the most essential in the frontal and flat dimensions starting from two points of view free from Euclidean perspective, though keeping an aerial one. A point outlines the absolutely frontal vision in the paintings of figures and objects in *For Amelia* (2013), and the omniscient vision, especially in the landscapes that seem aerial views of the thematic object, in *Wrong Turn* (2012) or *City of New Orleans* (2011). In the presentation of the "scene," on the surface of the canvas or from the zenithal (omniscient, aerial) point of view, a strange perspective, not very common in contemporary painting, breaks the order of the formal, conventional codes characterized by planes adjusted to the presence of one or several flight points, so that a geometry intrinsic to the work itself orders the forms, almost always enlarged in the foreground. Without modulations, the three-dimensional dialectics of the images treated in a naturalistic way, "frozen" in space, almost like a still-life, corresponds to a strict organization of the figurative planes related to their thematic meaning.

From a formalistic point of view, line and color build the figure-form. A wide scale occupies almost the entirety of the canvas. Generally of huge proportions, the dimension of the painting is intimately related with the spectator's scale, entering in his vision as the interpretation of experience and space that his sensibility is capable of giving. Also, the dimensions have been deliberately calculated according to the selected topic and the elements to interpret it. There is something surrealistic in the rupture of the scale of the objects or characters, in the unusual elements introduced, in the ambiguity of the pictorial space in *I Don't Forget Your Smile* (2012), but nothing is left to objective randomness. There is neither presence of the subconscious nor of dreams here; it is rather about reality being apparently transformed, of contemporary reality caught in its frag-

ments. The intrinsic expressiveness of color is very important in Larraz's painting; his palette is infinite, imbued in some cases with symbolic rather than visual values. The brightness acquired by the treatment of light, which many critics have defined as the light of the tropics, is quite important. But his is a universal light, a light of great pictorial value that, on the canvas, defines the form as solid and real. Forms which the artist relates with each other, building a cohesively expressive whole of real situations, exaggerating sometimes the proportions and details of characters typified by their attires and expressions, always belonging to areas of political and economic power.

The topics that draw Julio Larraz's attention are varied. Though one of them would seem to be the critique of consumerist society, women in furs getting off a light plane, others in bikinis enjoying themselves on a yacht, men smoking cigars, etc., implying a relentless criticism to consumerist and frivolous contemporary society, this is not the case. His is a disciplined statement of a pictorial fact with defined topics and latent sensuality. And it is here indeed where imagination and reality work together in relation to a painting bound to our twentieth century and extrapolated to the twenty-first, and especially to the nineteen-sixties, when "voyeurism" was an important part of pictorial discourse (David Hockney, Francis Bacon). Larraz looks for a window and transforms the images into fragments of the observed, or remembered, reality, which he details without being hyper-realist, representing it with abundant descriptions. His is a phenomenological response to a representational fact of pictorial character.

When analyzing Larraz's work in its compositional structure, it could be considered a summary of proposals characteristic of the historical vanguards of the twentieth century. He thus responds with vehemence to what has been known as *the crisis of figurative values* of the middle of that century, assuming certain surrealist features such as the "unexpected" appearance of forms in apparent discordance with the main characters; when he breaks bodies and objects into fragments, showing only one of their components, when the prow of a boat or yacht perforates the surface of the canvas from left or right, when an airplane is practically seen from only one of its angles. In short, it is an entire alienation process toward a stereotype of advertising "cliché," an anti-topic phenomenon perfectly located on the screen of the supporting canvas or paper. Larraz, like American artist



Rauschenberg, works in the breach that exists between art and life. It is in fact on this breach that this Cuban-American artist, in an attempt to demystify painting and its topics, but with an absolute respect for the discipline, integrates deliberate provocations, distortions of a "Villa Anatolia" and its enigmas, sublime and solitary landscapes amid a totality that is nothingness—*The Grounds of Villa Anatolia* (2012), or *The Island of Falconera* (2013).

It has been stated that Larraz's topics are not criticisms (or denounces) of social, economic, political and even artistic upper-classes. Although these beautiful, sophisticated people are taken from the social pages of newspapers, it is obvious that he assumes them as subjects absolutely susceptible of a pictorial-plastic interpretation, that even when he "depicts" a reality, it is always the artist's personal vision. These figures seem like rather ornamental "objects," however deprived of their actual condition. In them a metamorphosis of their own urban sense has taken place, thus it is not possible to classify this painting as critical to a certain social segment, but rather as satirical toward a certain contemporary reality. They are satires loaded with black humor, in which, paradoxically, a certain degree of fondness, of happiness, of beauty, of lyricism, can be perceived. They are obsessions of the artist's systematic character reflected in connotations of systems of significances not referred to the dialectical relationship between the real and the unreal. Nor are they in fact non-existent, since they are all part of the spectator's imagery. Here, Larraz works submerged in the breach mentioned by Rauschenberg between the imaginary (painting) and the reality (life); its peculiarity is that the "scene" is never complete, it is a puzzle that should be completed as the authentic message offered by the artist's rigorous pictorial discipline, being neither anecdotic nor critical, but just art. They are sceneries reduced to the phenomenological condition of being accepted by the spectator, as in fact they are, thus becoming "realities." For Larraz, painting and topic are one indissoluble binomial.

In his artistic work, Larraz breaks up with the axiom that beauty depends on the nobility of the subject. Fiercely figurative, he approaches many different themes such as marines, landscapes, still-lives, urban and rural scenes, with or without characters, with absolute freedom. As an artist committed only to his work, he assumes the crisis of figurative values, characteristic of the middle of last century, in function of being more than fig-

urative, becoming super-figurative in his own way, neither critical nor anecdotic or ambiguous, his painting is his own personal version of a reality captured by his soul, by his artist's spirit. In it, he generates a paradoxical pictorial "situation," through which the reality of his topics becomes unreal for the spectator, although whatever is perceived by the latter is perfectly recognizable in the scene in front of him. In this sense, the huge dimensions of Larraz's paintings play a decisive role. On the other hand, landscape outlines a different reality. Generally with a zenithal, omniscient perspective of metaphysical order, as it has been already pointed out, and with his characteristic creative freedom, Larraz's free will invents an imaginary world starting from what he knows, only to render it in recognizable images whose atmospheres reveal an exquisite and uncommon pictorial and poetic vocabulary, like in *Mediterranean Forest* (2011).

Around Larraz's painting there has been speculation about the imaginary and reality. Larraz is not limited to an empty aestheticism. Just the opposite. He is an observer of the environment. He meditates about the possibilities of using the photographic image, the advertising poster and the cartoon (let us remember that, in his beginnings, he worked very successfully with cartoons). But his turf is the glorious discipline of painting-painting, with a rejection of formal academic values. The artist's freedom is inspiring and this is one of the major contributions of his creative work, contemplating the exaltation of painting as a visual philosophy, as politics, ideology or religion, dedicating many working hours to its practice and devotion.

In the present day, when art is guided toward advanced technologies, Larraz assumes painting as an extraordinary aesthetic program of great validity and permanency in time. In the exhibition that occupies us, we find the excellence that characterizes Julio Larraz's work, universally acknowledged as great work of art. Each one of his thematic series is a paradigm of all his work. Regarding the latter and to conclude, we would like to remind Pierre Francastel's statement that "the only reality of art is in the works, never in the models or in the sources of inspiration."



THE DARING RESCUE OF
GENERAL ACAPULCO, 2012

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm





WRONG TURN, 2012

Watercolor and pastel on paper

Acuarela y pastel sobre papel

39 x 53 in.

99 x 134,6 cm

JULIO LARRAZ, universos paralelos

BÉLGICA RODRÍGUEZ

«Pretendo crear otra realidad donde los sueños sean fundamento de un universo paralelo. No albergo una segunda intención. Me gusta pensar que los seres representados tienen vida propia», esta declaración de Julio Larraz citada con frecuencia, es fiel reflejo del sentido más amplio de una pintura llena de claves, de secretas conexiones, de sombras dulces, que culmina como acto creador en los resplandores de relucientes discos dorados, de mares y nubes azules. Larraz se comporta como pensador, como filósofo visual de lo real, siendo su verdadero realismo un modo de patentizar sobre la tela una experiencia propia que oscila entre lo vivido y lo imaginado. De fuertes tensiones emocionales, en el silencio de las atmósferas que envuelven paisajes, marinas y personajes que, aunque extraídos de la vida real no la significan, resuelve sus obsesiones temáticas en imágenes congeladas en el tiempo y el espacio. Un rayo metafísico toca y alumbría estas obsesiones de fuegos ocultos, inmanencias de los misterios que encierra una casa, un tren, un barco, un rostro, un cuerpo. Metafísica que oblitera la plenitud de un mundo objetivo, articulado de acuerdo a una realidad real transformada en apariencias pictóricas.

La pintura de Julio Larraz es un monólogo. Alguien, o algo, conversa en silencio consigo mismo a tiempo para retirarse a las moradas donde el misterio y el enigma residen. Enigma pictórico resuelto en imágenes detenidas en la memoria, en comunión con la vida y la naturaleza. Esa vida y naturaleza, adorada a partir de la pasión por indagar en metáforas poético-visuales. Cuando el artista nos habla de que hay algo de narrativo en su pintura, ciertamente se acerca a altos decibéles literarios. Cada pintura es visión que deslumbra, no propiamente por su realismo, pero sí por estar tan cerca de la cotidianidad del Ser, de ese hombre o mujer que transita varias estancias existenciales donde el poder, el amor, el dinero, la naturaleza, lo natural o urbano, tienen acentos gnómicos. Igual a los poetas que con pocas palabras sentencian, ofrecen, componen frases de contenido moral, Larraz, amurallando lo visible, con pocas imágenes, muchas veces truncadas o recortadas, ofrece una visión completa de temas que tocan de cerca al espectador. En *Coming Home* (2013), un yate aparece de frente al espectador, entrando por un túnel situado en el centro de una gran montaña maciza, algo de incongruencia se visibiliza en la relación nave y montaña, mientras que en *Cosette Aboard La Temebunda* (2012), medio cuerpo de mujer está de pie en la punta de un yate, que al estar ambos recortados, es necesario reconstruirlos con la imaginación.





Sin desdeñar los valores pictóricos convencionales, Larraz inventa los suyos y propone la transcripción propia de una realidad real a una realidad plástica. Rechaza el espacio euclíadiano y el azar, mientras que aborda la respuesta visual, partiendo del hecho creativo como práctica artística fríamente calculada. A partir de metáforas que extrae de un universo absurdo en sus variadas referencias, donde el poder de la imagen se privilegia en sentido connotado con aquella de gente bella pero no noble (trajes elegantes, lentes oscuros, abrigos de pieles), de paisajes sublimes, de mares inconquistables, de misteriosos bosques, que sin ser estéticamente neutras, sin vulgaridad, estas metáforas plásticas traen a consideración un significado particular de la noción de belleza. Morfológicamente la pintura de Julio Larraz implica lo más esencial de la frontalidad y planitud a partir de dos puntos de vista sin perspectiva euclíadiana, aunque sí aérea. Un punto plantea la visión absolutamente frontal en las pinturas de figuras y objetos, *For Amelia* (2013), y otro la visión omnisciente, especialmente en los paisajes, que parecen vistas aéreas del objeto temático, *Wrong Turn* (2012) o *City of New Orleans* (2011). Al presentar la «escena», bien en la superficie de la tela, o desde lo cenital (omnisciente, aéreo), una extraña perspectiva, poco encontrada en la pintura contemporánea, rompe el orden de los códigos formales convencionales caracterizados por planos ajustados a la presencia de uno o varios puntos de fuga, de manera que una geometría intrínseca a la obra misma, ordena las formas, casi siempre agigantadas en el primer plano. Sin modulaciones, la dialéctica tridimensional entre las imágenes tratadas de modo naturalista, «congeladas» en el espacio, casi a la manera de la naturaleza muerta, corresponde a una estricta organización de los planos figurativos referenciales a su significado temático.

Desde el punto de vista formalista, línea y color construye la figura-forma. Una amplia escala ocupa la casi totalidad de la tela. Generalmente de grandes proporciones, la dimensión de la pintura está íntimamente relacionada con la escala del espectador, e irrumpen en su visión de acuerdo a la experiencia e interpretación espacial de la que sea capaz su sensibilidad. Además, las dimensiones han sido deliberadamente calculada de acuerdo al tema seleccionado y a los elementos para interpretarla. Hay algo surrealista en la ruptura de la escala de los objetos o personajes, en los elementos insólitos que introduce, en la ambigüedad del espacio pictórico, *Tu sonrisa no me olvida* (2012), pero nada es dejado al azar objetivo. No existe aquí presencia del subconsciente, ni presencia

de sueños, se trata de la realidad transformada en apariencia, de la realidad contemporánea atrapada en sus fragmentos. La expresividad intrínseca del color es importante en la pintura de Larraz; su paleta es infinita y en algunos casos con valores simbólicos más que visuales. Resulta importante la luminosidad adquirida por el tratamiento de la luz que mucha de la crítica ha definido como luz del trópico. Pero no, la suya es luz universal, una luz de buena factura plástica que, sobre la tela, define la forma como sólida y real. Formas con las que el artista, al relacionar una con otra, construye un todo coherentemente expresivo de situaciones reales, a veces exagerando las proporciones y los detalles de los personajes tipificados por sus atuendos, sus expresiones, siempre pertenecientes a zonas de poder político y económico.

Los temas que llaman la atención a Julio Larraz son variados. Si bien uno de ellos pareciera ser crítico de una sociedad de consumo, mujeres con pieles bajando de una avioneta, otras con bikinis disfrutando sobre un yate, hombres fumando habanos, etc., que plantea una incontestable crítica a la sociedad contemporánea, consumista y frívola, no este su caso. La suya, es postura disciplinada de un hecho pictórico con temas definidos y sensualidad latente. Y he aquí, precisamente, donde funciona lo imaginario y la realidad en relación a una pintura ligada a nuestro siglo veinte y extrapolada al veintiuno, en especial a los años sesenta cuando el «voyeurismo» fue parte importante de la creación plástica (David Hockney, Francis Bacon). Larraz mira por una ventana y trastoca las imágenes convirtiéndolas en fragmentos de la realidad observada, o recordada, la detalla y, que sin ser hiperrealista, representa con abundantes descripciones. Es la respuesta fenomenológica a un hecho representacional de carácter plástico-pictórico.

Al analizarla, la obra de Larraz, en su estructura compositiva, podría considerarse un compendio de propuestas propias de las vanguardias históricas del siglo veinte. Responde así, con vehemencia, a lo que se ha conocido como la *crisis de los valores figurativos* de mediados de ese siglo, asumiendo ciertos rasgos surrealistas cuando hace aparecer, «inesperadamente», formas al parecer discordantes con las actuantes principales; cuando fragmenta cuerpos, objetos, mostrando solo una de sus partes, cuando la proa de una lancha o yate, perfora la superficie de la tela saliendo desde la izquierda o derecha, cuando un avión está prácticamente visto desde solo uno de sus ángulos. En fin, es todo



un proceso de alienación hacia un estereotipo «cliché» publicitario, un fenómeno anti-tema perfectamente ubicado en la pantalla del soporte tela o papel. Larraz como el norteamericano Rauschenberg trabaja en la brecha que existe entre el arte y la vida. Es precisamente esta brecha la que este artista cubano-norteamericano, en un acto de desacralización de la pintura y sus temas, pero con respeto absoluto por la disciplina, actúa integrando provocaciones deliberadas, distorsiones de una «Villa Anatolia» y sus enigmas, de paisajes sublimes y solitarios en el medio de un todo que es la nada, *The Grounds of Villa Anatolia* (2012), o *The Island of Falconera* (2013).

Se ha anotado que los temas de Larraz no son críticas (o denuncias) a una alta clase social, económica, política e incluso artística. Aunque parecen tomados de las notas sociales de los periódicos, gente bella, sofisticada, es obvio que lo asume como sujeto absoluto susceptiblemente pictórico-plástico, que aún cuando «retrate» una realidad, es la visión personal del artista. Estas figuras, parecen «objetos» más bien decorativos, están privados de su condición real. En ellos se opera la metamorfosis de su propio sentido urbano, en consecuencia no es posible clasificar esta pintura como crítica a un determinado segmento social, podría más bien considerarse sátiras de una realidad contemporánea. Sátiras cargadas de humor negro, en las que, paradójicamente, se perciben ciertos grados de ternura, de alegría, de belleza, de lirismo. Son obsesiones del carácter sistemático del artista, que se reflejan en connotaciones con sistemas de significaciones referidos a la dialéctica entre lo real y lo no real. No son precisamente lo que no existe, puesto que son parte del imaginario de todo espectador. Aquí, Larraz trabaja sumergido en la brecha entre lo imaginario (la pintura) y la realidad (la vida) de la que habla Rauschenberg; su peculiaridad es que la «escena» nunca está completa, es el rompecabezas que debe ser completado como auténtico mensaje que ofrece el artista en rigurosa disciplina pictórica, ni anecdótica ni crítica, es solo arte. Son escenarios reducidos a una condición fenomenológica, que de ser aceptadas por el espectador, como de hecho lo son, pasan a ser “realidades”. Para Larraz, pintura y tema es binomio indisoluble.

En su trabajo de arte, Larraz rompe con el axioma de que la belleza depende de la nobleza del tema. Fieramente figurativo, son muchas las temáticas que aborda, marinas, paisajes, bodegones, escenas urbanas y no urbanas, con o sin personajes, es su libertad.

Como artista comprometido solo con su obra, asume la crisis de los valores figurativos, propios de la mitad del siglo pasado, en función de ser más que figurativo, es superfigurativo a su manera, sin críticas ni anécdotas, ni ambigüedades, su pintura es su versión personal de una realidad que le llega al alma, al espíritu de artista. En ella genera una «situación» plástica paradójica, conducente a que lo real de sus temas se haga irrealidad para el espectador, aunque le sea perfectamente reconocible lo que percibe en la escena que tiene frente a si mismo. En este sentido juega un papel determinante las grandes dimensiones de las pinturas larrazianas. El tema paisaje plantea otra realidad. Generalmente con una perspectiva omnisciente, cenital de orden metafísico, como ya se ha apuntado, y con la libertad creativa que lo caracteriza, el libre albedrío de Larraz inventa un mundo imaginario a partir de lo que conoce, lo revierte en imágenes reconocibles cuyas atmósferas revelan un vocabulario pictórico de una poética exquisita poco corriente, *Mediterranean Forest* (2011).

Alrededor de la pintura de Larraz se ha especulado sobre lo imaginario y la realidad. Larraz no se limita a un esteticismo vacío. Todo lo contrario. Observa el entorno. Reflexiona sobre las posibilidades del uso de la imagen fotográfica, del cartel publicitario y de la caricatura (recordemos que en sus inicios trabajó la caricatura con mucho éxito). Pero lo suyo es la gloriosa disciplina pintura-pintura, con un rechazo a valores formales académico. La libertad del artista es inspiradora y he ahí uno de los aportes más sobresalientes de su trabajo creador que contempla la exaltación de la pintura como una filosofía visual, como política, ideología o religión, a su práctica y devoción dedica muchas horas de trabajo.

En el presente, cuando el arte se orienta hacia avanzadas tecnologías, Larraz asume la pintura como extraordinario programa estético en su validez y permanencia en el tiempo. En la obra de la exposición que nos ocupa, encontramos la excelencia que caracteriza el trabajo de Julio Larraz, universalmente reconocido como obra de arte. cada una de sus series temáticas es paradigma de toda su obra. Muy a propósito de esta obra, para finalizar recordemos a Pierre Francastel cuando plantea que «la única realidad del arte son las obras, nunca los modelos ni las fuentes de inspiración».





WINTER RIDE, 2000

Oil on canvas

Óleo sobre tela

40 x 50 in.

101,6 x 127 cm



PUNTA AGRAVOX, 2011

Oil on masonite

Óleo sobre masonite

11 x 13.5 in.

27,9 x 34,2 cm



LA CASA DE LA BRUJA AT PUNTA COBADILES, 2013

Watercolor and pastel on paper

Acuarela y pastel sobre papel

39 x 53 in.

99 x 134,6 cm

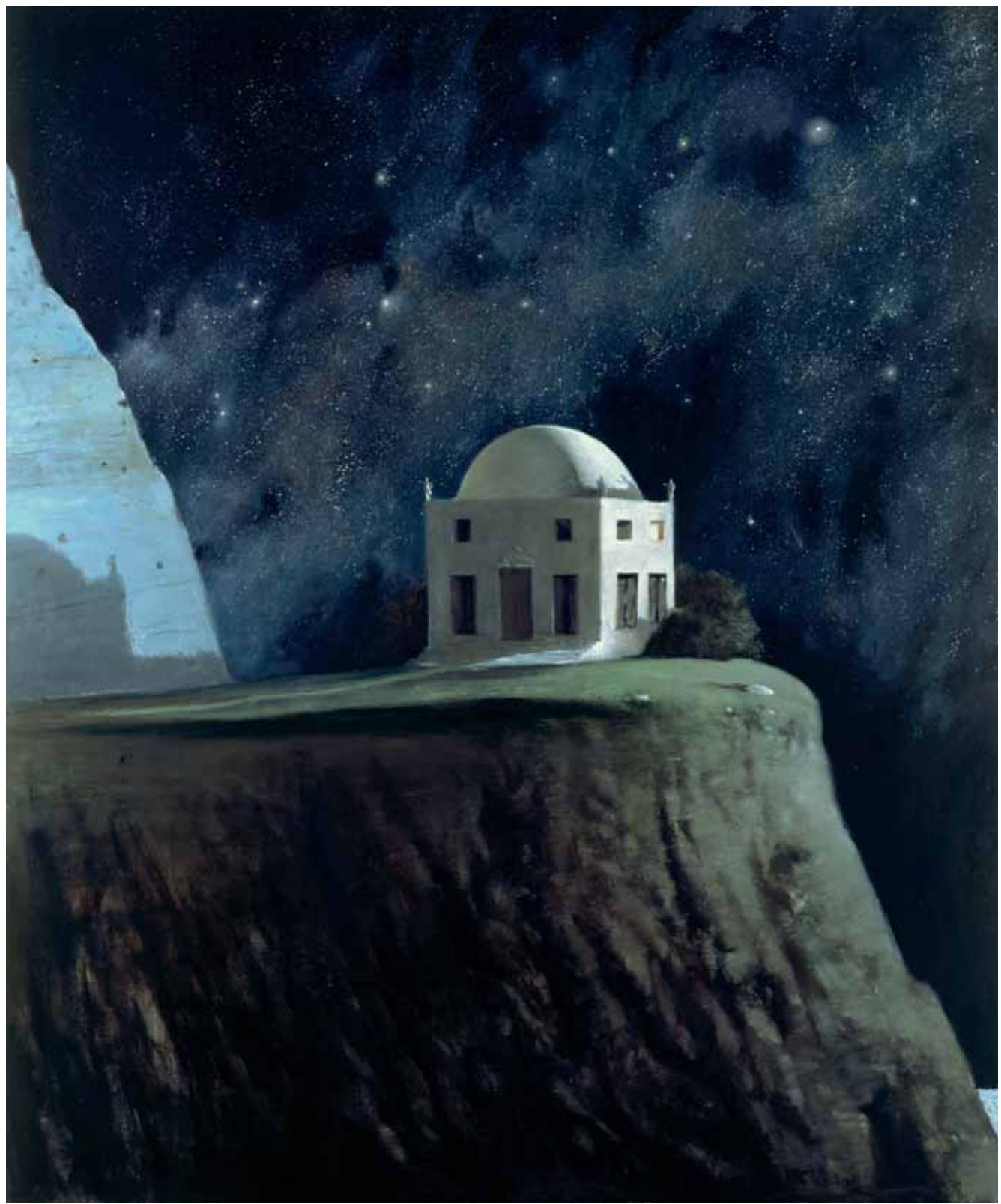
IN OUR CONSTELLATION, 2005

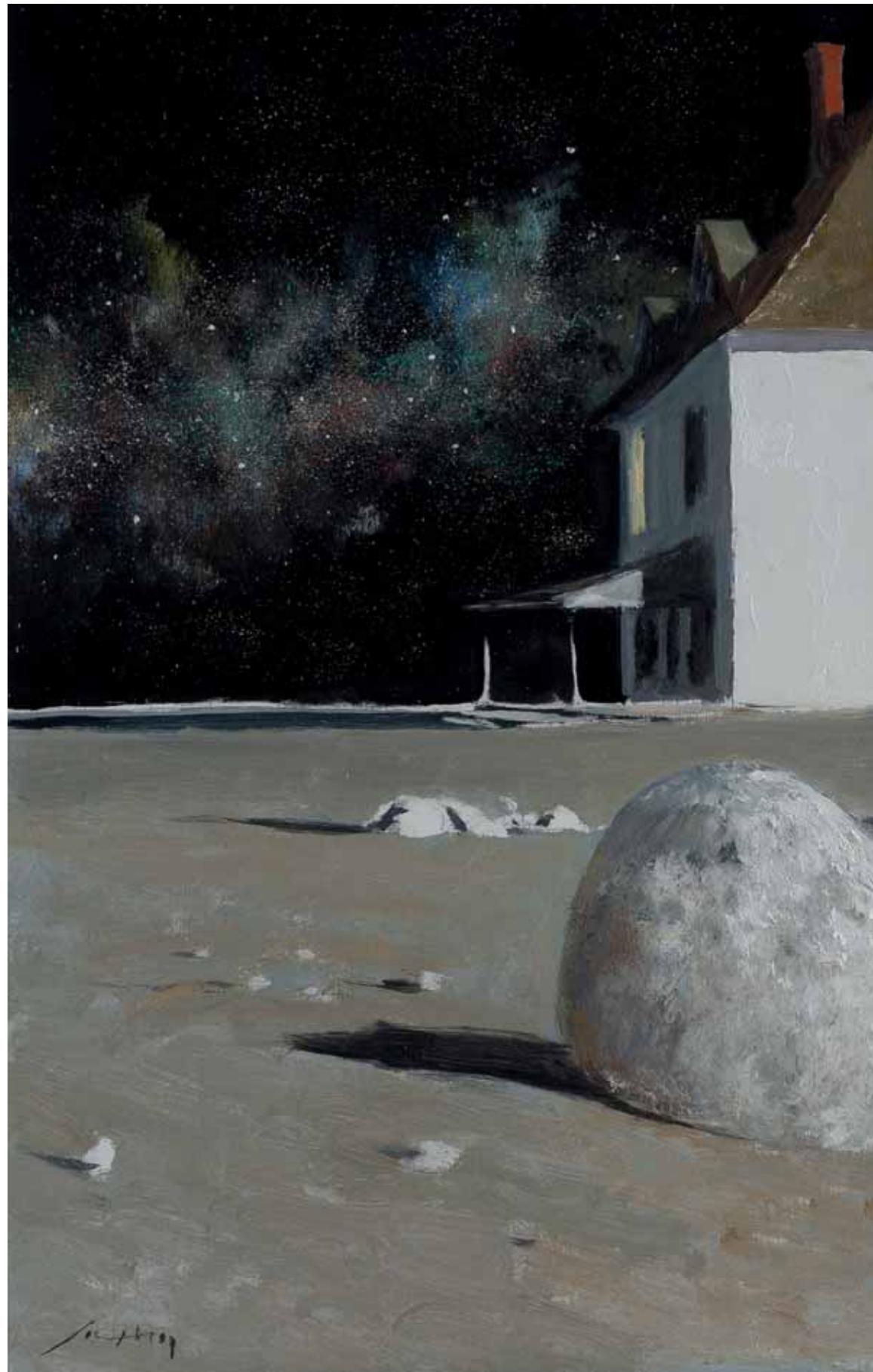
Oil on canvas

Óleo sobre tela

72 x 60 in.

182,8 x 152,4 cm







ABOVE THE SEA OF RAINS, 2013
Oil on canvas
Óleo sobre tela
40 x 50 in.
101,6 x 127 cm



MEDITERRANEAN FOREST, 2011

Oil on canvas

Óleo sobre tela

22 x 27.75 in.

55,8 x 70,4 cm



THE ORACLE'S HOUSE AT THE ISLAND
OF FALCONERA, 2013

Oil on canvas

Óleo sobre tela

40 x 50 in.

101,6 x 127 cm



ONE DAY IN OCTOBER, 2013

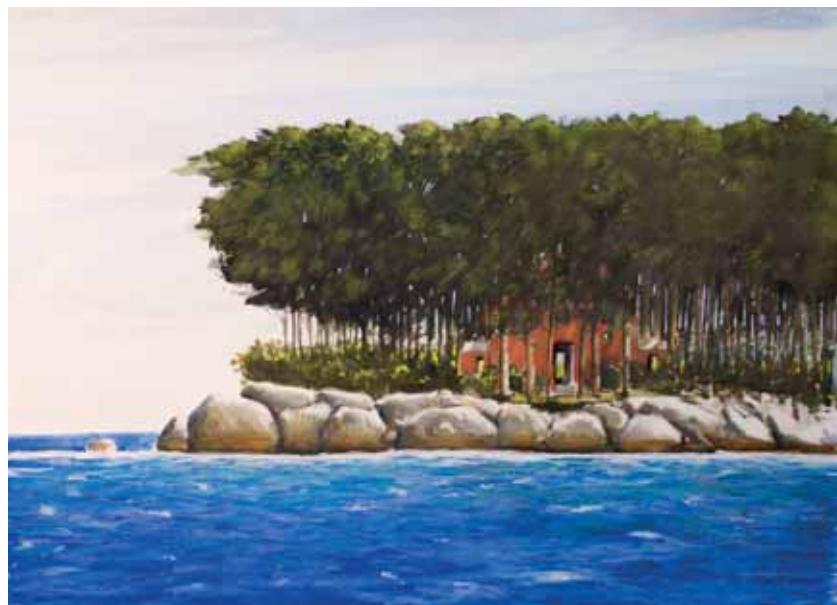
Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm





THE GROUNDS OF VILLA ANATOLIA, 2012
Watercolor and pastel on paper
Acuarela y pastel sobre papel
39 x 53 in.
99 x 134,6 cm

MIDDAY AT VILLA SIRIO, 2012
Watercolor and pastel on paper
Acuarela y pastel sobre papel
39 x 53 in.
99 x 134,6 cm



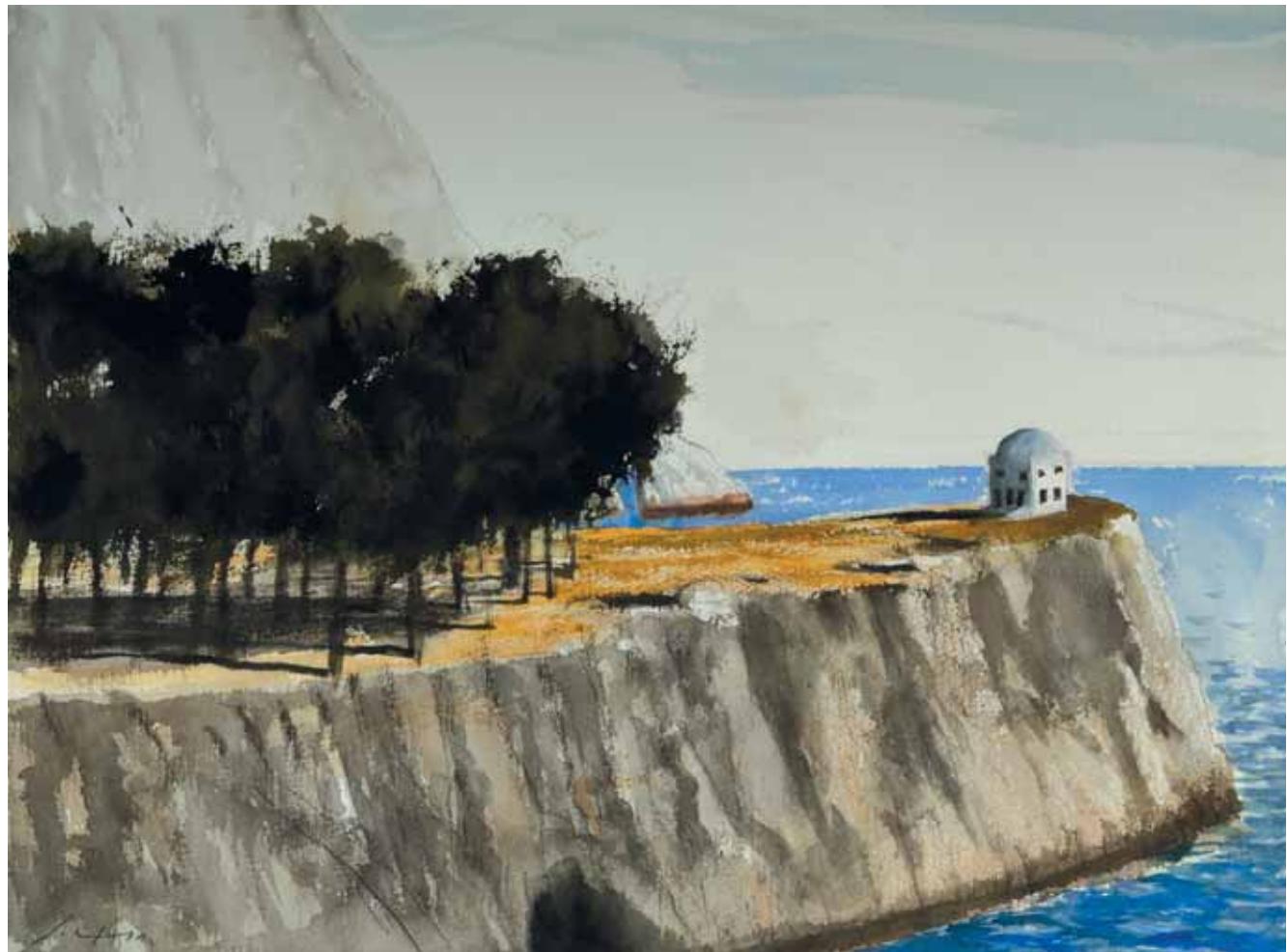
THE HOUSE BY THE SEA, 2012

Oil on canvas

Óleo sobre tela

24 x 20 in.

60,9 x 50,8 cm



VILLA ANATOLIA, 2012

Watercolor on paper

Acuarela sobre papel

18 x 24 in.

45,7 x 60,9 cm



A VIST FROM CATHERINE DE' MEDICI, 2013

Oil on canvas

Óleo sobre canvas

40 x 50 in.

101,6 x 127 cm





YASMIN, VIEW FROM THE TERRACE, 2012
Oil on canvas
Óleo sobre tela
60 x 72 in.
152,4 x 182,8 cm



GENERAL ASSEMBLY, 2012

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm



SUNDAY ON THE NARRAGANSETT, 2013

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm



COSETTE ABOARD LA TREMEBUNDA, 2012

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm



LA TRED
CASA



POET OF THE DEPTHS, 2006

Oil on canvas

Óleo sobre tela

31 x 39 in.

78,7 x 99 cm



STUDY FOR VAN GOGH IN THE BAHAMAS, 2004

Oil on canvas

Óleo sobre tela

30 x 40 in.

76,2 x 101,6 cm



GOOD MORNING PABLO, 2013

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm







ALTERNATE PASSAGES, 2013

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm



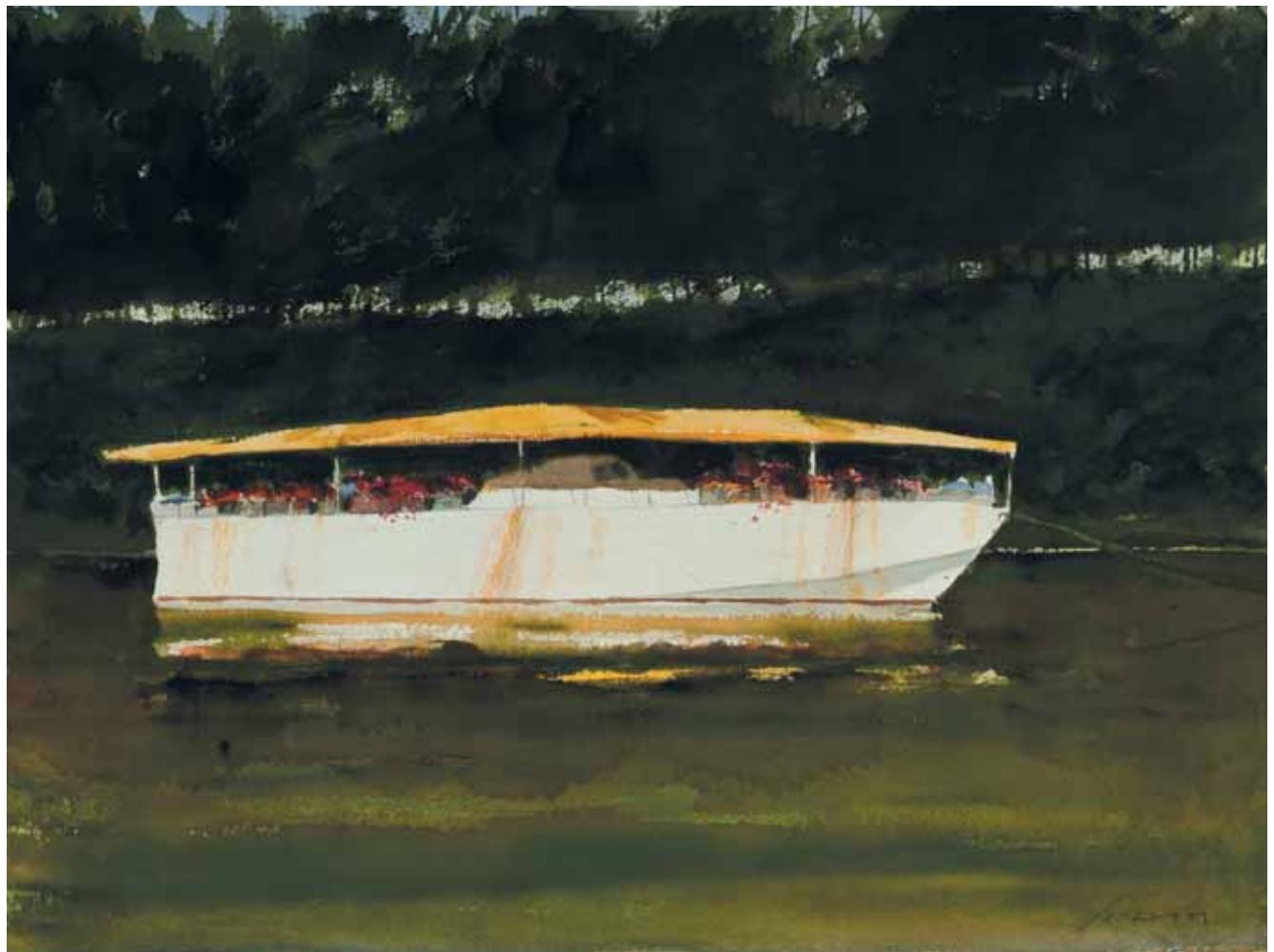
AFTERNOON IN LAE, 2012

Watercolor and pastel on paper

Acuarela y pastel sobre papel

39 x 52,5 in.

99 x 133,3 cm



EL FLORERO ON THE SANTA ANA RIVER, 2011

Watercolor on paper

Acuarela sobre papel

18 x 24 in.

45,7 x 60,9 cm





CITY OF NEW ORLEANS, 2011
Oil on canvas
Óleo sobre tela
60 x 72 in.
152,4 x 182,8 cm



NR

16820



FOR AMELIA, 2013

Oil on canvas

Óleo sobre tela

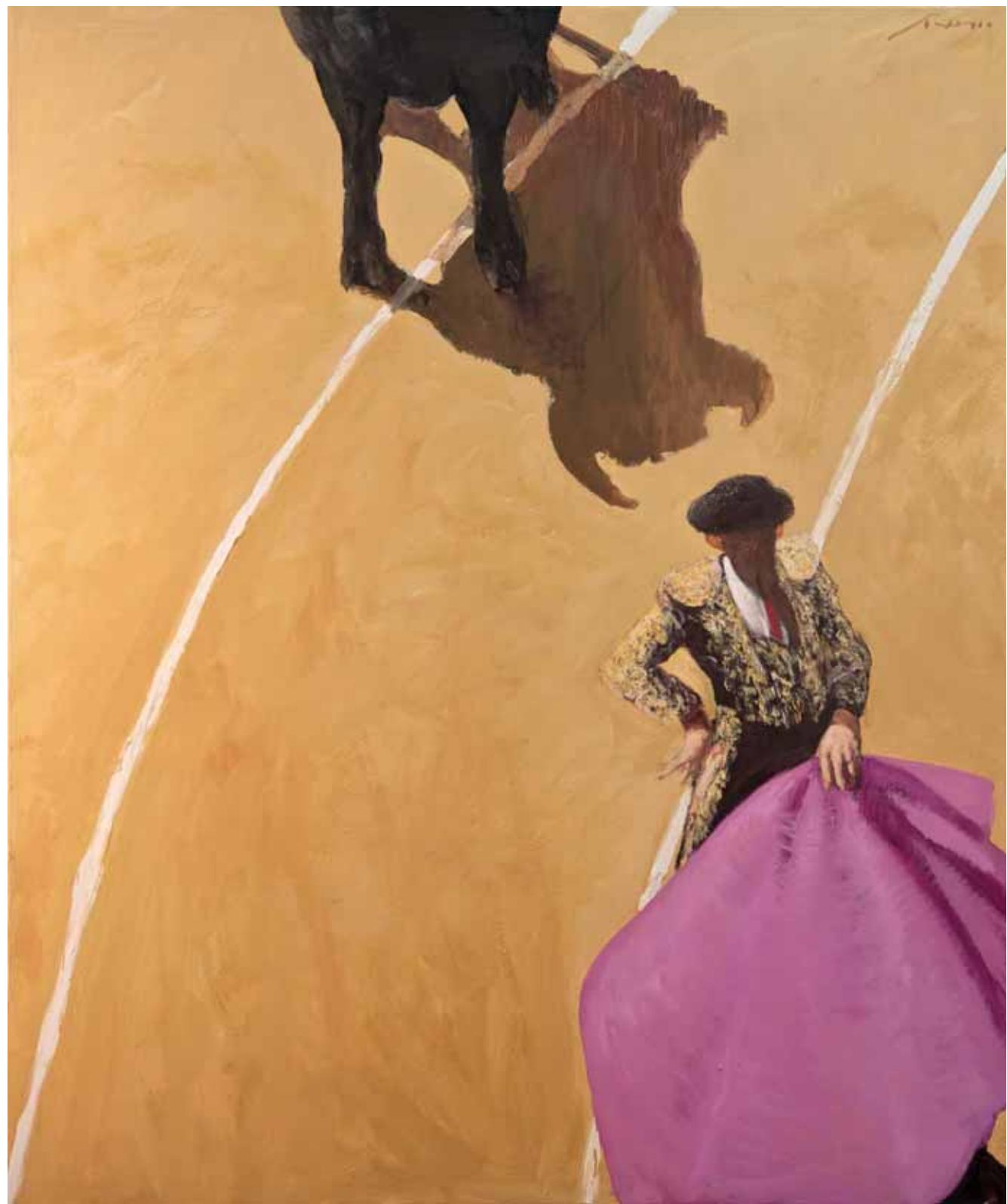
60 x 72 in.

152,4 x 182,8 cm





TU SONRISA NO
ME OLVIDA, 2012
Oil on canvas
Óleo sobre tela
72 x 96 in.
182,8 x 243,8 cm





DESPLANTE, 2013
Oil on canvas
Óleo sobre tela
72 x 60 in.
182,8 x 152,4 cm

THE ENTRANCE, THE HOUSE OF THE BLIND POET, 2013
Oil on canvas
Óleo sobre tela
60 x 72 in.
152,4 x 182,8 cm

HOMAGE TO CARMEN MIRANDA II, 2003

Oil on canvas

Óleo sobre tela

72 x 60 in.

182,8 x 152,4 cm





TARGET JUPITER, 2001

Oil on canvas

Óleo sobre tela

31.5 x 39.5 in.

80 x 100,3 cm



DUTCH TRADERS, 2002

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm

VICTORY, 1999

Oil on canvas

Óleo sobre tela

72 x 60 in.

182,8 x 152,4 cm



SARAH, 2000
Oil on canvas
Óleo sobre tela
72 x 79 in.
182,8 x 200,6 cm







LIST OF WORKS

LISTA DE OBRAS

VICTORY, 1999

Oil on canvas

Óleo sobre tela

72 x 60 in.

182,8 x 152,4 cm

SARAH, 2000

Oil on canvas

Óleo sobre tela

72 x 79 in.

182,8 x 200,6 cm

WINTER RIDE, 2000

Oil on canvas

Óleo sobre tela

40 x 50 in.

101,6 x 127 cm

TARGET JUPITER, 2001

Oil on canvas

Óleo sobre tela

31,5 x 39,5 in.

80 x 100,3 cm

DUTCH TRADERS, 2002

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm

HOMAGE TO CARMEN MIRANDA II, 2003

Oil on canvas

Óleo sobre tela

72 x 60 in.

182,8 x 152,4 cm

STUDY FOR VAN GOGH IN THE BAHAMAS, 2004

Oil on canvas

Óleo sobre tela

30 x 40 in.

76,2 x 101,6 cm

IN OUR CONSTELLATION, 2005

Oil on canvas

Óleo sobre tela

72 x 60 in.

182,8 x 152,4 cm

POET OF THE DEPHTS, 2006

Oil on canvas

Óleo sobre tela

31 x 39 in.

78,7 x 99 cm

MEDITERRANEAN FOREST, 2011

Oil on canvas

Óleo sobre tela

22 x 27,75 in.

55,8 x 70,4 cm

PUNTA AGRAVOX, 2011

Oil on masonite

Óleo sobre masonite

11 x 13,5 in.

27,9 x 34,2 cm

CITY OF NEW ORLEANS, 2011

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm

EL FLOREO ON THE SANTA ANA RIVER, 2011

Watercolor on paper

Acuarela sobre papel

18 x 24 in.

45,7 x 60,9 cm

BUZO, 2011

Watercolor on paper

Acuarela sobre papel

11 x 15 in.

27,9 x 38,1 cm

THE DARING RESCUE OF

GENERAL ACAPULCO, 2012

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm

TU SONRISA NO ME OLVIDA, 2012

Oil on canvas

Óleo sobre tela

72 x 96 in.

182,8 x 243,8 cm

THE HOUSE BY THE SEA, 2012

Oil on canvas

Óleo sobre tela

24 x 20 in.

60,9 x 50,8 cm

GENERAL ASSEMBLY, 2012

Oil on canvas

Óleo sobre tela

60 x 72 in.

152,4 x 182,8 cm

COSETTE ABOARD LA TREMEBUNDA, 2012 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm	ONE DAY IN OCTOBER, 2013 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm
MIDDAY AT VILLA SIRIO, 2012 Watercolor and pastel on paper Acuarela y pastel sobre papel 39 x 53 in. 99 x 134,6 cm	ALTERNATE PASSAGES, 2013 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm
THE GROUNDS OF VILLA ANATOLIA, 2012 Watercolor and pastel on paper Acuarela y pastel sobre papel 39 x 53 in. 99 x 134,6 cm	LA CASA DE LA BRUJA AT PUNTA COBADILES, 2013 Watercolor and pastel on paper Acuarela y pastel sobre papel 39 x 53 in. 99 x 134,6 cm
VILLA ANATOLIA, 2012 Watercolor on paper Acuarela sobre papel 18 x 24 in. 45,7 x 60,9 cm	SUNDAY ON THE NARRAGANSETT, 2013 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm
WRONG TURN, 2012 Watercolor and pastel on paper Acuarela y pastel sobre papel 39 x 53 in. 99 x 134,6 cm	THE ORACLE'S HOUSE AT THE ISLAND OF FALCONERA, 2013 Oil on canvas Óleo sobre tela 40 x 50 in. 101,6 x 127 cm
YASMIN, VIEW FROM THE TERRACE, 2012 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm	COMING HOME, 2013 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm
STUDY FOR AFTERNOON IN LAE, 2012 Watercolor on paper Acuarela sobre papel 12 x 16 in. 30,4 x 40,6 cm	DESPLANTE, 2013 Oil on canvas Óleo sobre tela 72 x 60 in. 182,8 x 152,4 cm
AFTERNOON IN LAE, 2012 Watercolor and pastel on paper Acuarela y pastel sobre papel 39 x 52,5 in. 99 x 133,3 cm	FOR AMELIA, 2013 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm
THE ENTRANCE, THE HOUSE OF THE BLIND POET, 2013 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm	ABOVE THE SEA OF RAINS, 2013 Oil on canvas Óleo sobre tela 40 x 50 in. 101,6 x 127 cm
A VIST FROM CATHERINE DE' MEDICI, 2013 Oil on canvas Óleo sobre tela 40 x 50 in. 101,6 x 127 cm	GOOD MORNING PABLO, 2013 Oil on canvas Óleo sobre tela 60 x 72 in. 152,4 x 182,8 cm





JULIO LARRAZ

Julio Larraz was born in Havana, Cuba, 12 March 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 of New York, which has represented him exclusively for the last 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 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.

Julio Larraz nació en La Habana, Cuba, el 12 de Marzo de 1944. Hijo del editor de un periódico, comenzó a dibujar desde una edad muy temprana. En 1961 toda su familia se trasladó a Miami, Florida. En 1962 se mudaron a Washington, DC, y en 1964 a Nueva York. Allí comenzó a dibujar caricaturas políticas que fueron publicadas por el New York Times, el Washington Post, el Chicago Tribune y la revista Vogue, entre otros.

En 1967 Larraz comenzó a trabajar tiempo completo como pintor profesional. Larraz acredita a varios artistas de Nueva York, tales como Burt Silverman, el aprendizaje de diversas técnicas de pintura. En 1971 su primera exposición individual tuvo lugar en Pyramid Gallery en Washington, DC. En 1972 tuvo una exposición en New School for Social Research en Nueva York y en 1973 realizó otra exhibición con FAR Gallery en Nueva York.

En 1976 ganó los premios de la Academia Americana de Artes y Letras y del Instituto Nacional de las Artes y las Letras. El mismo año también fue galardonado con la Beca Cintas del Instituto de Educación Internacional.

Un año más tarde Larraz se trasladó a San Patricio, Nuevo México, fascinado por la luz y la atmósfera de las colinas áridas del Valle Hondo. Fue allí donde conoció a Ron Hall, quien fue su galerista por varios años en Dallas, Texas. Ron Hall se convertiría en uno de sus mejores amigos. En 1983 se trasladó a París, donde permaneció durante dos años. En este nuevo entorno encontró inspiración para sus pinturas. Mientras vivía en París, Larraz también viajó a Marruecos. En 1984, se trasladó nuevamente a los Estados Unidos.

En 1983 conoció a Nohra Haime cuya galería en Nueva York lo representó hasta 1994.

En 1998 comenzó a trabajar con la Galería Marlborough de Nueva York, la cual lo ha representado exclusivamente durante los últimos quince años. Larraz se trasladó a Florencia, Italia, en el año 2000 donde permaneció hasta el año 2004. Una vez más, encontró allí una nueva oportunidad para su inspiración. En el año 2004, Larraz comenzó a trabajar con la Galleria D'Arte Contini en Italia, marcando el comienzo de otra gran relación profesional y de amistad que continúa hasta el día de hoy. Larraz visita con frecuencia Italia y en el año 2006 trabajó produciendo sus esculturas monumentales que fueron exhibidas en Pietrasanta. Julio Larraz es conocido por su técnica precisa y detallada, su imaginación y su toque sutil. Hoy en día, la obra de Julio Larraz es más sólida que nunca. Su obra se ha vuelto más concisa y sugerente, tanto en los trazos que reflejan la destreza de un maestro de la pintura como en las metáforas de sus geniales temas.

AWARDS | PREMIOS

- Gold Medal Award 2011*, Casita María, Center for the arts and education New York, USA
Cintas Grant, Instituto de Educación Internacional, New York, USA
Grants, The American Academy of Arts and Letters and the National Institute of Arts and Letters, New York, USA
Purchase Prize, Childe Hassam Fund Purchase Exhibition, the American Academy of Arts and Letters and the National Institute of Arts and Letters, New York, USA
1997 Facts About Cuban Exile, FACE, Miami, Florida, USA

SOLO EXHIBITIONS | EXPOSICIONES INDIVIDUALES

- 1971 Pyramid Galleries, Washington, DC, USA
1972 New School for Social Research, New York, USA
1974 FAR Gallery, New York, USA
1976 Westmoreland Museum of Art, Greensburg, Pennsylvania, USA
1977 FAR Gallery, New York, USA
1979 Hirsch & Adler Galleries, New York, USA
1980 Hirsch & Adler Galleries, New York, USA
Hall Galeries, Fort Worth, Texas, USA
1982 Works IL Gallery, Southampton, New York, USA
Belle Arts Gallery, Nyack, New York, USA
Bacardi Gallery, Miami, Florida, USA
Inter-American Art Gallery, New York, USA
1983 Wichita Falls Museum and Art Center, Wichita Falls, Texas, USA
Works IL Gallery, Southampton, New York, USA
Nohra Haime Gallery, FIAC, Paris, France
1984 Galería Iriarte, Bogota, Colombia
Nohra Haime Gallery, New York, USA
Galería Arteconsult, Panama City, Panama
1985 Galleria II Gabbiano, Rome, Italy
Nohra Haime Gallery, New York, USA
1986 Museo de Arte Moderno, Bogota, Colombia
Nohra Haime Gallery, New York, USA
1987 Museo de Monterrey, Monterrey, Mexico
Hall Galleries, Dallas, Texas, USA
1988 Ravel Gallery, Austin, Texas, USA
Nohra Haime Gallery, New York, USA
Frances Wolfson Art Gallery, Miami-Dade Community College, Miami, Florida, USA
Nohra Haime Gallery, New York, USA
1990 *Works on Paper*, Atrium Gallery, St. Louis, Missouri, USA

- Prints*, Colleen Greco Gallery, Nyack, New York, USA
Janey Beggs Gallery, Los Angeles, California, USA
Gerald Peters Gallery, Santa Fe, New Mexico
Watercolors, Nohra Haime Gallery, New York, USA
1991 *Moments in Time*, Nohra Haime Gallery, New York, USA
1992 Krannert Art Museum, University of Illinois at Urbana-Champaign, Illinois, USA
Witness to Silence, Nohra Haime Gallery, New York, USA
Works on Paper, Atrium Gallery, St. Louis, Missouri, USA
1994 *Julio Larraz*, Ron Hall Gallery, Dallas, Texas, USA
1995 *The Planets*, Tampa Museum of Art, Tampa, Florida, USA
Julio Larraz, Gallerie Vallois, Paris, France
The Planets, Ron Hall Gallery, Dallas, Texas, USA
Peter Findlay Gallery, New York, 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
The Gulf Stream, Atrium Gallery, St. Louis, Missouri, USA
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, USA
1998 *Julio Larraz*, Boca Raton Museum of Art, Boca Raton, Florida, USA
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, USA
Luis Perez Galeria, ARCO, Madrid, Spain
Julio Larraz, Atrium Gallery, St. Louis, Missouri, USA
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, Bogota, 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, USA
2005 *Julio Larraz - treinta años de trabajo*, Centro Cultural Metropolitano, Quito,

- Ecuador; traveled to Museo de Arte de Costa Rica, San Jose, 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: Recent Work, Marlborough Gallery, New York, USA
Julio Larraz - Giochi di potere, Piazza del Duomo, Chiesa e Chiostro di Sant'Agostino, Pietrasanta, Italy
- 2007 *Monumental Sculpture Show*, Pietrasanta, Italy
- 2008 *Julio Larraz*, The Bellevue, Biarritz, France (in collaboration with Marlborough New York)
Omaggio a Julio Larraz, Contini Galleria D'Arte, Cortina d'Ampezzo, Italy
- 2009 *Julio Larraz*, Marlborough Gallery, New York, USA
- 2010 *Julio Larraz*, Marlborough Gallery, Madrid, Spain
Julio Larraz, Contini Galleria D'Arte, Venice, Italy
- 2012 *Julio Larraz*, Complesso del Vittoriano, Rome, Italy (In collaboration with Galleria d'arte Contini)
- 2013 *Julio Larraz*, Marlborough Gallery, New York, USA
Julio Larraz, Marlborough Gallery Monaco. Monte Carlo, Monaco
Julio Larraz, Galeria Duque Arango and Art of the World, Medellin, Colombia
Coming Home, Ascaso Gallery, Miami, Florida, USA

GROUP EXHIBITIONS | EXPOSICIONES COLECTIVAS

- 1974 *American Still Lifes*, FAR Gallery, New York, USA
Paintings available for the Childe Hassam Fund Purchase, American Academy of Arts and Letters and National Institute of Arts and Letters, New York, USA
The Fine Art of Food, Galleries of the Claremont Colleges, Claremont, California, USA
- 1975 *Nine Cuban Artists*, Saint Peter's College Art Gallery, Jersey City, New Jersey, USA
Art in the Kitchen, Westmoreland Museum of Art, Greensburg, Pennsylvania, USA
Thirty-Ninth Annual Midyear Show, Butler Institute of American Art, Youngstown, Ohio, USA
- 1976 *Candidates for Art Awards*, American Academy of Arts and Letters and National Institute of Arts and Letters, New York, USA
A Sampling from the Academy Collection, American Academy of Arts and Letters and National Institute of Arts and Letters, New York, USA
Recent Latin American Drawings (1960-1976) Lines of Vision, organized by the International Exhibitions Foundation, Washington D.C., USA. 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, USA
Art in Decoration, High Museum of Art, Atlanta, Georgia, USA
- 1979 *Modern Latin American Paintings, Drawings and Sculpture*, Center for Inter-American Relations and Sotheby Parke-Bernet, New York, USA
Realism and Latin American Painting: The Seventies, Center for Inter-American Relations, New York, USA. This exhibition traveled to: Museo de Monterrey, Monterrey, Mexico
Five Realists, Hirschl & Adler Galleries, New York, USA
- 1981 *Dibujantes Latinoamericanos en Nueva York*, Galería Garcés-Velasquez, Santa Fe de Bogota, Colombia
5a Bienal del Grabado Latinoamericano, Instituto de Cultura Puertorriqueño, San Juan, Puerto Rico
- 1982 *Clouds*, Stuart-Neill Gallery, New York, USA
Inaugural Exhibition, Mary Anne Martin Fine Arts, New York, USA
Diciembre en Iriarte, Galería Iriarte, Bogota, Colombia and Bonino Gallery, New York, USA
- 1983 *Still Life – Thematic Survey*, Zin-Lerner Gallery, New York, USA
Maestros Latinoamericanos: Obras sobre papel, Galería Arteconsult, Panama City, Panama
Group Exhibition, Rossi Gallery, Morristown, New Jersey, USA
- 1984 *Artistas Latinoamericanos en París*, Galería Arteconsult, Panama City, Panama
Rotating, Nohra Haime Gallery, New York, USA
Summer Group Exhibition, Galleria II Gabbiano, Rome, Italy
MIRA, Museo del Barrio, New York, USA. 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, USA
Pastels, Nohra Haime Gallery, New York, USA
Gallery Artists-Recent Work, Nohra Haime Gallery, 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, USA
- 1986 *Landscape, Seascapes, Cityscape 1960-1985*, Contemporary Arts Center, New Orleans, Louisiana, USA. This exhibition traveled to: New York Academy of Art, New York; City Art Gallery, Raleigh, North Carolina
V Bienal de Artes Gráficas, Museo de Arte Moderno, La Tertulia, Cali, Colombia

- Maestros en la colección del Museo*, Museo de Arte Moderno, Bogota, Colombia
- The Mount Aramah Exhibition*, Orange County Historical Society, Arden, New York, USA
- Major Works Gallery Artists*, Nohra Haime Gallery, New York, USA
- Pastels*, Aleman Galleries, Boston, Massachusetts, USA
- Outside Cuba*, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey, USA. 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, 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, USA
- Eccentric Images*, RVS Fine Arts, Southampton, New York, USA
- Inaugural Exhibition: New Space*, Nohra Haime Gallery, New York, USA
- 1988 *Nocturne Portraying the Night*, Kansas City Art Institute, Kansas City, Missouri, USA
- Blues and Other Summer Delights*, Nohra Haime Gallery, New York, USA
- La naturaleza muerta*, Galería Iriarte, Bogota, Colombia
- 1989 *Selections*, Nohra Haime Gallery, New York, USA
- June Moon-Lunar Reflections by Contemporary Artists*, G.W. Einstein & Company, New York, USA
- Master Prints*, Nohra Haime Gallery, New York, USA
- Figurative-Abstract*, Archer M. Huntington Art Gallery, University of Texas, Austin, Texas, USA
- 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, 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, USA
- Dali, DePalma, Haring, Kuzio, Larraz, Warhol*, Montebello Park, Suffern, New York, USA
- 42 Annual Academy – Institute Purchase Exhibition*, American Academy and Institute of Arts and Letters, 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
- 1991 *Selections*, Nohra Haime Gallery, New York, USA
Topography of Landscape, Nohra Haime Gallery, New York, USA
Fifth Anniversary, Atrium Gallery, St. Louis, Missouri, USA
The Sterlington Exhibit, Sterlington, New York, 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 Pavillion, Taejon, Korea
- 1994 *Latin American Art Masters*, Gary Nader Fine Arts, Miami, Florida, USA
- 1995 *Magic & Mystery*, Austin Museum of Art at Laguna Gloria, Austin, Texa, USA
Point/Counterpoint, Santa Barbara Museum, Santa Barbara, California, USA
- 1996 *Latin Viewpoints into the Mainstream*, Nassau County Museum of Art, Roslyn Harbor, New York, USA
- 1997 *Group Show*, Peter Findlay Gallery, New York, USA
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, USA
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, Switzerland, Galleria TegaBasel
Biennale di Arte Sacra, Museo di Castello Ursino, Catania, Italy
Sobre el humor, Marlborough Gallery, Madrid, Spain
- 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, USA

- Art Basel, Basel, Switzerland, Galleria Tega
Arte de America Latina, Galería Lucia de la Puente, Lima, Peru
- 2003 *Parcours Figuratif*, Galerie Patrice Trigano, Paris, France
Paraíso perdido: aspectos del paisaje en el arte latinoamericano, Lowe Art Museum, Coral Gables, Florida, 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
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, USA
Works on Paper, Marlborough Gallery, New York, USA
- 2006 *Summer Group Show*, Marlborough Gallery, New York, USA
- 2007 *Wit & Whimsy*, Marlborough Gallery, New York, USA
Summer Exhibition, Marlborough Gallery, New York, USA
Sobre el Humor, Galería Marlborough, Madrid, Spain
Represeñation 2007 New York & San Francisco, Jenkins Johnson Gallery, San Francisco, California, USA
Latin Masters, Nassau County Museum of Art, Roslyn Harbor, New York, USA
- 2007 *Painting and Sculpture*, Marlborough Gallery, New York, USA
- 2008 *Latin American Art*, Marlborough Gallery, New York, USA
- 2009 *Works on Paper*, Marlborough Gallery, New York, USA
Art Basel, Miami, Marlborough Gallery
Art Miami, Galleria D'arte Contini
- 2010 *Art Basel*, Miami, Marlborough Gallery
The Miami Sculpture Biennale
- 2011 “*Omaggio agli artisti*” Galleria D’arte Contini, Venezia , Italy
- 2012 *Exposition de groupe*, Marlborough Gallery, Monaco
The Armory Show, Marlborough Gallery
- 2013 “*Omaggio Julio Larraz*”Galleria D’arte Contini, Venezia , Italy

SELECTED CORPORATE COLLECTIONS |
COLECCIONES CORPORATIVAS SELECTAS

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

PUBLIC COLLECTIONS | COLECCIONES PÚBLICAS

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Archer M. Huntington Art Gallery, University of Texas, Austin, Texas, USA
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, USA
Miami-Dade Public Library, Miami, Florida, USA
Museo de Arte Moderno, Bogota, Colombia
Museo de Monterrey, Monterrey, Mexico
Neuberger Museum, State University of New York, Purchase, New York, USA
University Museum, University of Pennsylvania, Philadelphia, Pennsylvania, USA
Vassar College Art Gallery, Poughkeepsie, New York, USA
Westmoreland Museum of Art, Greensburg, Pennsylvania, USA
Boca Raton Museum of Art, Florida, USA



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