

# JULIO LARRAZ

80 Circunnavegaciones del sol



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DUQUE ARANGO  
— GALERÍA —

## Julio Larraz

80 Circunnavegaciones del sol  
80 Circumnavigations of the sun  
2024

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# JULIO LARRAZ

## 80 circunnavegaciones del sol

### Toda una vida de creatividad

Al acercarse el inminente 80 aniversario de Julio, se hizo evidente que estaba justificado un evento conmemorativo de magnitud extraordinaria; una celebración acorde con su ilustre carrera, que honrara el tapiz de sus logros pasados al tiempo que abrazara el vibrante lienzo de sus empeños presentes. Lo que más llama la atención es la inquebrantable dedicación de Julio a numerosos proyectos simultáneos, un testimonio de la inagotable fuente de energía que impulsa su trayectoria artística. Su pasión por la escultura sigue floreciendo, como demuestra su colaboración con la apreciada fundidora Fonderia Artistica Versiliese de Italia. Allí inauguró las obras maestras monumentales Estación espacial en Pietrasanta y Valles Marinaris en Viareggio. A su regreso a los serenos confines de su estudio de Miami, Julio pasó sin problemas a la creación de otra cautivadora escultura, reflejo de su incesante búsqueda de expresión artística.

Este brío se extiende sin fisuras a su exploración del lienzo pintado. Optando por traspasar los límites de las dimensiones artísticas convencionales, Julio se embarcó en una audaz experimentación con formatos más grandes. Es a través de estos lienzos expansivos que se esfuerza por impregnar sus temas con una nueva grandeza, ofreciendo a los espectadores una vista panorámica de su destreza creativa. Ser testigo de cómo Julio prepara, contempla y finalmente ejecuta meticulosamente estas monumentales composiciones es una experiencia fugaz pero inolvidable que subraya su inquebrantable compromiso con la evolución artística.

A la venerable edad de 80 años, Julio Larraz se encuentra ante una nueva frontera, una coyuntura en la que la esencia de su ser, su esencia misma, se encapsula en las esculturas y pinturas monumentales que crea. No son meras manifestaciones artísticas, sino testamentos vivos de su espíritu indomable, siempre adelante, siempre soñador, siempre exigente de libertad. Su decidida negativa a aceptar el paso del tiempo es sobrecogedora, un faro de inspiración para todos los que tienen el privilegio de habitar su mundo.

Al reflexionar sobre la extraordinaria vida y carrera de Julio, recordamos el profundo impacto que sigue ejerciendo en el panorama artístico. Su insaciable sed de explorar la ilimitada extensión de sus sueños y visiones sigue intacta, sin dejarse intimidar por las sombras de la edad o el inevitable desgaste físico. Su determinación inquebrantable y su implacable ética de trabajo sirven de guía a quienes lo apoyan y lo impulsan en su odisea artística.

La próxima exposición es un testimonio del legado perdurable de Julio, una celebración de la obra de su vida, meticulosamente curada para recorrer las galerías que han custodiado su visión. Es un homenaje colectivo a la magnum opus de Julio Larraz, una sinfonía de brillantez artística orquestada por un maestro en el cenit de sus poderes creativos. A las galerías que han apoyado firmemente a Julio a lo largo de su ilustre trayectoria, nuestro más sincero agradecimiento. Su inquebrantable dedicación ha hecho posible esta trascendental ocasión, permitiéndonos compartir con el mundo la trascendente visión de Julio.

*Ariel Larraz*

# JULIO LARRAZ

## 80 Circumnavigations of the sun

### A lifetime of Creativity

Approaching Julio's impending 80th milestone, it became evident that a commemorative event of extraordinary magnitude was warranted; a celebration befitting his illustrious career, one that honors the tapestry of his past achievements while embracing the vibrant canvas of his present endeavors. What strikes observers as truly remarkable is Julio's unwavering dedication to numerous concurrent projects; a testament to the inexhaustible wellspring of energy that propels his artistic journey. His passion for sculpting continues to burgeon, as evidenced by his collaboration with the esteemed Fonderia Artistica Versiliese Foundry in Italy. There, he unveiled the monumental masterpieces "Space Station" in Pietrasanta and "Valles Marinaris" in Viareggio. Upon his return to the serene confines of his Miami studio, Julio seamlessly transitioned into the creation of yet another captivating sculpture, a reflection of his relentless pursuit of artistic expression.

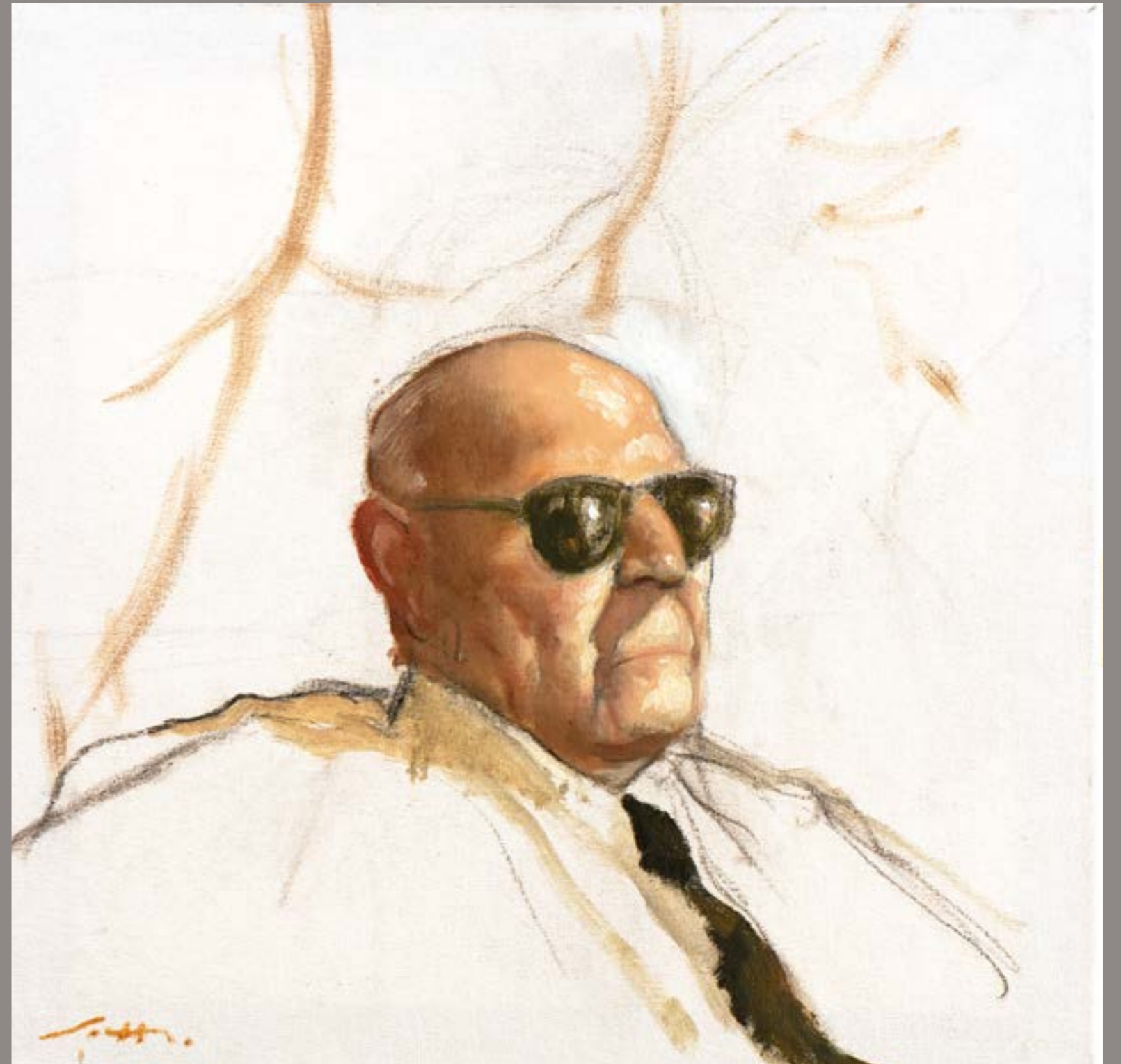
This verve seamlessly extends into his exploration of the painted canvas. Opting to push the boundaries of conventional artistic dimensions, Julio embarked on a daring experimentation with larger formats. It is through these expansive canvases that he endeavors to imbue his subjects with a newfound grandeur, offering viewers a panoramic vista of his creative prowess. Witnessing Julio meticulously prepare, contemplate, and ultimately execute these monumental compositions is a fleeting yet unforgettable experience that underscores his unyielding commitment to artistic evolution.

At the venerable age of 80, Julio Larraz finds himself standing at the precipice of a new frontier, a juncture where the essence of his being, his very essence, is encapsulated within the monumental sculptures and paintings he creates. They are not merely artistic manifestations but living testaments to Julio's indomitable spirit; ever-forward, ever-dreaming, ever-demanding freedom. His resolute refusal to acquiesce to the passage of time is awe-inspiring, a beacon of inspiration for all who are privileged to inhabit his world.

As we reflect on Julio's extraordinary life and career, we are reminded of the profound impact he continues to wield upon the artistic landscape. His insatiable thirst to explore the boundless expanse of his dreams and visions remains undiminished, undeterred by the encroaching shadows of age or the inevitable toll of physical exertion. His unwavering resolve, his relentless work ethic, serves as a guiding light for those who rally behind him, propelling him forward on his artistic odyssey.

The forthcoming exhibition stands as a testament to Julio's enduring legacy—a celebration of his life's work meticulously curated to traverse the galleries that have served as custodians of his vision. It is a collective homage to Julio Larraz's "magnum opus," a symphony of artistic brilliance orchestrated by a maestro at the zenith of his creative powers. To the galleries that have steadfastly supported Julio throughout his illustrious journey, we extend our heartfelt gratitude. Your unwavering dedication has made this momentous occasion possible, allowing us to share Julio's transcendent vision with the world.

*Ariel Larraz*



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# JULIO LARRAZ

## El reino que llevamos dentro

*Love's the boy stood on the burning deck  
trying to recite "The boy stood on  
the burning deck". Love's the son  
stood stammering elocution  
while the poor ship in flames went down.*

Elizabeth Bishop, *Casabianca*, fragmento, (*North & South*, 1946).

El pasado mes de marzo cumplió ochenta años de vida el artista visual de origen cubano Julio Larraz, autor singular y una de las figuras más interesantes en la escena de la pintura panamericana contemporánea. El momento es coyuntural, pues tendrán lugar algunos eventos para conmemorar este aniversario tan especial. La exposición del artista que esta edición registra y documenta tiene, en este sentido, una relevancia particular por el hecho de que se trata de una oportunidad para el público del medio cultural mexicano de observar una selección consistente de la obra de Larraz. Es bien sabido que estamos hablando de un artista viajero que comenzó su periplo creativo cuando emigró de Cuba hacia Estados Unidos de América en los años sesenta, un explorador pluricultural para quien la movilidad —tanto la de facto, como la imaginaria— ha sido parte fundamental en la producción de su opus visual.

Desde otra perspectiva, es significativo que el proyecto expositivo de Julio Larraz en México haya sido pensado, en esta ocasión, para el centro cultural *Casa Nuestra* (antigua sede del Senado de la República), una edificación comenzada en el siglo XVII con una historia ligada a las fundaciones jesuitas. La cuestión es que, además del entorno que provee el carisma republicano del recinto, el contexto cultural de aquel siglo paralelo a la eclosión de la estética barroca coincidió, precisamente, con el cambio de paradigma social que detonaría el proceso local de autoconsciencia territorial y de independencia geopolítica que es paralelo, a la vez, con la visión filosófica de que la autonomía de las incipientes naciones americanas tendría que ser un fenómeno continental. Desde mi punto de vista, lo dicho se potencia por el hecho de que uno de los principales sustratos de sentido subyacentes en lo profundo de la obra de Julio Larraz, tiene la forma de una meditación irónica (poético-política) enmarcada en una mitología personal del universo americano.

Dentro de las características que distinguen a las tendencias y autores propositivos en el campo del arte actual más avanzado, está la capacidad de los mismos para abrir umbrales, cruzar fronteras y producir artefactos/discursos en zonas híbridas o intersticiales. Julio Larraz, que aparte de ser pintor moviliza su sensibilidad y produce piezas en otros medios plásticos (escultura, gráfica y estampa), es un autor liminal por definición. En primer término, pasó de una actividad como caricaturista en prestigiosos medios impresos de comunicación (*Rolling Stone Magazine*, *Time Magazine*) hacia una labor dentro del sistema artístico de la pintura, y lo hizo integrando —orgánicamente— los códigos y los referentes de ambas prácticas de tal manera que logró insertarse en dos de las genealogías más relevantes del arte moderno y contemporáneo: por una parte, el linaje de los artistas duales que componen su obra en un régimen circular que va de la esfera gráfica a la pictórica, y viceversa; y, por otra parte, en la estirpe de los visionarios de la figuración americana que componen su obra en un juego circular que va del naturalismo a lo sobrenatural, y viceversa.

Con más de medio siglo de trayectoria creativa a cuestas, Julio Larraz se ha referido en distintas ocasiones a la matriz de donde proviene (y en donde se reelabora) su prodigioso imaginario: una coordenada subjetiva que él mismo ha denominado *Casabianca*. La crítica que ha abordado el trabajo de Larraz identifica este lugar interno, casi siempre, con sitios ficticios como el *Macondo* de García Márquez (pienso ahora en otra región literaria latinoamericana: *Comala*, de Juan Rulfo). En lo personal, me parece que el artista concibe *Casabianca* no como un “lugar representado temáticamente” en su obra, sino como el reino enigmático —consciente y subconsciente— donde opera su capacidad de imaginación narrativa-visual al interior de ese complejo todavía más vasto que es la propia mente del artista: *The Kingdom We carry inside*, lo ha llamado también Larraz. Por lo demás, el origen específico de la elección, por parte del artista, del nombre *Casabianca* es un asunto asimismo bien conocido: es el título de un meta-poema de la escritora norteamericana Elizabeth Bishop, en el que ésta se refiere a otro poema homónimo de una escritora británica activa en el siglo XIX, Felicia Dorothea Hemans.

Lo que he definido en esta escritura como la *mitología americana* de Julio Larraz (por ello es, precisamente, un interlocutor capaz de dialogar con pintores como Edward Hopper y Eric Fischl) es, por principio, una plataforma pictórica que no es susceptible de un desciframiento discursivo completo. Al contrario, la pintura de Larraz funciona a la manera de una proposición artística ambivalente que triunfa porque estimula —con el mismo nivel de seducción— las interpretaciones objetivas y la contemplación intuitiva de sus escenificaciones. En esa tónica entre esotérica y transparente, el conjunto de cuadros presentes en esta exposición contiene algunas de las figuras y tropos recurrentes en el discurso creolizado (heterogeneidad cultural autoconsciente) de Larraz: la ficcionalización de la memoria; la epifanía del poeta homérico (invidente y visionario) trasladado al trópico; la pasarela de los arrogantes “mandones” del poder político, social y económico; el vuelo de los nómadas flotantes que remontan las fronteras geopolíticas duras que oprimen al sujeto y a las comunidades; en fin, la sucesión de los paisajes intertemporales y de los acontecimientos inquietantes que actualizan la estética Art Déco americana, mientras parafrasean las retóricas de la pintura metafísica o surrealista europeas y transcriben los esquemas compositivos de los bodegones o “vida suspendida” (como se llamaban, originariamente, las “naturalezas muertas” en la pintura neerlandesa del siglo XVII).

Hay, finalmente, dos presencias iconográficas en el repertorio de las imágenes de la muestra que merecen ser destacadas porque sintetizan la circularidad perpetua que corre de lo estético a lo político en la obra de Julio Larraz: la visión fantasmagórica de la Erinia Alecto (quizás una alusión a la resistencia de lo poético como contraparte de la hibris o desmesura autoritaria) y las referencias a *Dédalo e Ícaro*, dos figuras que representan al arte y al artista en, y contra, el laberinto (el lenguaje y el mundo). Figuras todas ellas que dan cuenta del fino relato cifrado en el arte de Julio Larraz: la imaginación poética cultivada en un mundo contradictorio y colapsado es como el sueño evanescente (y luminoso), donde un chico que implora la respuesta salvífica de su padre caído en la catástrofe se entrega inexorablemente al manto abrasador de las llamas.

Erik Castillo  
Curador y crítico arte

# JULIO LARRAZ

## The Kingdom We Carry Inside

*“Love’s the boy stood on the burning deck  
trying to recite ‘The boy stood on  
the burning deck.’ Love’s the son  
stood stammering elocution  
while the poor ship in flames went down.”*

Elizabeth Bishop, “Casabianca,” excerpt, (North & South, 1946).

Last March, Cuban visual artist Julio Larraz—an exceptional author and one of the most interesting figures in the contemporary Pan-American painting scene—turned eighty years old. To commemorate this special day, several events will take place. The celebrated artist’s exhibition provides an opportunity for those interested in Mexico’s artistic scene to observe a robust selection of Larraz’s work. Larraz is well known for being a traveling artist who began his creative journey when he emigrated from Cuba to the United States in the sixties. He is a multicultural explorer for whom mobility—both real and imaginary—has played a key part in producing his visual opus.

Additionally, the fact that Julio Larraz’s exhibition in Mexico has been designed for the Casa Nuestra Cultural Center, which is housed in a 17th-century building linked to the Jesuit foundations that is also the former seat of the Senate of the Republic, adds another layer of meaning. In addition to the charming ambiance of this republican-style venue, the cultural context of the 17th century and the emergence of the baroque aesthetic coincided with a change in the social paradigm that triggered a local process of self-awareness and geopolitical independence. This simultaneously aligned with the philosophical vision that the autonomy of the incipient American nations would have to be a continental phenomenon. From my point of view, this is enhanced by the fact that one of the main underlying layers of meaning in the depths of Julio Larraz’s work takes the form of an ironic poetic-political meditation framed in a personal mythology of the American universe.

These inventive authors and trends stand out in the avant-garde artistic landscape due to their ability to push limits, cross borders, and produce artifacts/discourses in hybrid or interstitial areas. In addition to being a painter who uses his sensitivity to produce pieces in other visual arts media (sculpture, graphics, and prints), Julio Larraz is also defined as a liminal author. First, he went from working as a caricaturist in prestigious print media (Rolling Stone, Time) to working in the realm of painting. He did so by organically integrating the codes and models of both practices in such a way that he managed to insert himself into two of the most relevant genealogies of modern and contemporary art: the lineage of multi-faceted artists who create their work rotating between the graphic and the pictorial sphere (and vice versa); and the lineage of visionaries of American imagination who create their work circularly, flowing from naturalism to the supernatural, and vice versa.

On several occasions during his artistic career which spans more than half a century, Julio Larraz has referred to the matrix that gave way to his prodigious imaginary (and where it is reworked): a subjective piece that he himself has called Casabianca. The critics who have analyzed Larraz’s work almost always identify this internal place with fictitious sites such as the Macondo by García Márquez, which also brings to mind another Latin American literary region: Comala, by Juan Rulfo. Personally, it seems to me that the artist conceives Casabianca not as a “place

represented thematically” in his work, but as the enigmatic realm—both conscious and subconscious—where his capacity for narrative and visual imagination operates within an even vaster complex that is the artist’s own mind; Larraz has also called it The Kingdom We Carry Inside. Moreover, the specific origin of the name Casabianca it is also a well-known subject; it is the title of a meta-poem by the American writer Elizabeth Bishop, in which she refers to another poem of the same name by 19th-century British writer Felicia Dorothea Hemans.

What I have defined in this text as the “American mythology” of Julio Larraz (which is precisely why he is an interlocutor capable of dialoguing with painters such as Edward Hopper and Eric Fischl) is mainly a pictorial platform that is not susceptible to a complete discursive decoding. On the contrary, Larraz’s painting serves as an ambivalent artistic proposition that triumphs because it entices both objective interpretations and intuitive contemplation of his stagings. In this tone between esoteric and transparent, the set of paintings in this exhibition contains some of the figures and tropes that recur in Larraz’s creolized discourse (self-conscious cultural heterogeneity): the fictionalization of memory; the epiphany of the Homeric poet (blind and visionary) transferred to the tropics; the catwalk of arrogant “bosses” holding political, social, and economic power; the flight of wandering nomads who surmount the hard geopolitical borders that oppress individuals and communities; and finally, the succession of intertemporal landscapes and disturbing events that update the American Art Deco aesthetic, while paraphrasing the rhetoric of European metaphysical or surrealist painting and transcribing the compositional schemes of still life or “suspended life” (as “still life” depictions were originally called in seventeenth-century Dutch painting).

Finally, there are two examples of iconography in the exhibition’s repertoire of images that deserve to be highlighted because they synthesize the perpetually cyclical movement between the aesthetic and the political that is present in Julio Larraz’s work. The first is the phantasmagorical vision of the Erinia Alecto (perhaps an allusion to the resistance of the poetic as a counterpart to hubris or authoritarian excess) and the second is references to Daedalus and Icarus, two figures representing art and the artist in—and against—the labyrinth (language and the world). All of these are imaginings that account for the story hidden in Julio Larraz’s art; the poetic imagination cultivated in a contradictory and collapsed world is like an evanescent (and luminous) dream, where a boy—imploing the salvific response of his father caught in catastrophe—inexorably surrenders to the scorching mantle of the flames.

*Erik Castillo*  
Curator and art critic



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Julio Larraz, en su estudio



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## Curriculum Vitae

### JULIO LARRAZ

1944 Born on March 12th in Havana, Cuba

#### AWARDS

- *Gold Medal Award*, Casita Maria, Center for the arts and education New York, N.Y.
- *Cintas Grant*, Instituto de Educación Internacional, New York, N.Y.
- *Award*, The American Academy of Arts and Letters and the National Institute of Arts and Letters, New York, N.Y.
- *Purchase Prize*, Childe Hassam Fund. Purchase Exhibition, American Academy of Arts and Letters and the National Institute of Arts and Letters, New York, N.Y.
- *Award*, Facts About Cuban Exile, FACE, Miami, FL.

#### SOLO EXHIBITIONS

- 2024** *Julio Larraz, 80 Circumnavigations of the Sun*, Itinerant exhibition, Ascaso Gallery, Miami  
Galería Duque Arango, Mexico City. Art of the World Gallery, Houston, Texas
- 2023** *The Allegory of Dreams*, Galleria D'arte Contini, Venice, Italy  
*Casabianca*, Galería Duque Arango, Guadalajara, Mexico
- 2022** *Julio Larraz, Pasajes Alternos*, Marlborough Gallery Madrid, Spain
- 2021/22** *Julio Larraz, The kingdom we carry inside*, A retrospective at Coral Gables Museum, FL.
- 2020** *Julio Larraz, Casabianca*, Galeria Duque Arango, Medellin, Colombia
- 2019** *Behind The Curtain of Dreams*, Ascaso Gallery, Miami, FL.  
*Julio Larraz*, Ron Hall Gallery, Dallas Texas
- 2018** *Julio Larraz*, Art Miami, Ascaso Gallery  
*Viaggio Nella Fantasia*, Galleria D'arte Contini, Venice, Italy  
*Julio Larraz*, Miles McEnery Gallery, New York, N.Y.
- 2017** *Maestro Julio Larraz Sculptures*, NADER Art Museum Latin America, Miami, FL.  
*New Beginnings by Julio Larraz*, The John T. Surovek Gallery, Palm Beach, FL.  
*Revelations*, Art of The World Gallery, Houston, Texas  
*Julio Larraz, Paintings and Sculpture*, Museum of Art – Deland, FL.
- 2016** *Made in U.S.A.*, Ascaso Gallery, Miami, FL.  
*Omaggio Julio Larraz*, Galleria D'arte Contini, Venice, Italy
- 2015** *Julio Larraz*, Ameringer, McEnery & Yohe Gallery, New York, N.Y.
- 2014** *Julio Larraz*, Art Basel Miami, Ameringer, McEnery & Yohe Gallery, New York *Rules of Engagement*, Contini Art UK, London  
*Del mare, dell'aria e di altre storie*, Catania, Italy, Fondazione Puglisi Cocentino in collaboration with Galleria d'Arte Contini

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

- 2013** *Julio Larraz*, Marlborough Gallery, New York, NY  
*Julio Larraz*, Marlborough Gallery Monaco. Monte Carlo, Monaco  
*Omaggio Julio Larraz*, Galleria D'arte Contini, Venice, Italy  
*Julio Larraz*, Galeria Duque Arango and Art of the World Gallery, Medellin, Colombia  
*Coming Home*, Ascaso Gallery, Miami, Florida
- 2012** *Julio Larraz*, Complesso del Vittoriano, Rome in collaboration with Galleria d'arte Contini
- 2010** *Julio Larraz*, Marlborough Gallery, Madrid, Spain  
*Julio Larraz*, Contini Galleria D'Arte, Venice, Italy
- 2009** *Julio Larraz*, Marlborough Gallery, New York, NY
- 2008** *Julio Larraz*, Contini Galleria D'Arte, Cortina d'Ampezzo, Italy  
*Julio Larraz*, The Bellevue, Biarritz, France, in collaboration with Marlborough New York
- 2007** *Monumental Sculpture Show*, Piesanta, Italy
- 2006** *Julio Larraz*, Contini Galleria D'Arte, Venice, Italy  
*Julio Larraz: New Work*, Marlborough Gallery, New York, N.Y.  
*Julio Larraz - Giochi di potere*, Piazza del Duomo, Chiesa e Chiostro di Sant'Agostino Pietrasanta, Italy
- 2005** *Julio Larraz - treinta años de trabajo*, Centro Cultural Metropolitano, Quito, Ecuador; traveled to Museo de Arte de Costa Rica, San José, Costa Rica  
*Altri Sol, Other Suns*, Tuscan Sun Festival, Cortona, Italy  
*Julio Larraz*, Contini Galleria D'Arte, Cortina d'Ampezzo, Italy
- 2004** *Julio Larraz: Recent Paintings*, Marlborough Gallery, New York, N.Y.  
*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
- 2003** *L'ultimo sguardo dopo la Terra*, Forni Galleria d'Arte, Bologna, 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
- 2001** *Julio Larraz*, Fondazione Bevilacqua La Masa, Venice, Italy
- 2000** *New Works*, Marlborough Florida, Boca Raton, Florida; traveled to Galería A.M.S. Marlborough, Santiago, Chile  
*Julio Larraz*, Galleria Tega, FIAC, Paris, France
- 1999** *Julio Larraz's Sculptures*, Galleria Tega, Art Miami, Miami, FL.  
*Luis Perez Galeria*, ARCO, Madrid, Spain



- Julio Larraz*, Atrium Gallery, St. Louis, Missouri  
*Julio Larraz*, Galleria Tega, FIAC, Paris, France
- 1998** *Julio Larraz*, Boca Raton Museum of Art, Boca Raton, FL.  
*Julio Larraz*, Museo Pedro de Osma, Lima, Peru  
*Julio Larraz*, Galería Der Brucke, Buenos Aires, Argentina
- 1997** Ron Hall Gallery, Art Miami, Miami, FL.
- 1996** *Watercolors and Pastels by Julio Larraz*, Peter Findlay Gallery, New York, N.Y.  
*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
- 1995** *The Planets*, Tampa Museum of Art, Tampa, FL.  
*Julio Larraz*, Gallerie Vallois, Paris, France  
*The Planets*, Ron Hall Gallery, Dallas, Texas  
Peter Findlay Gallery, New York, N.Y.
- 1994** *Julio Larraz*, Ron Hall Gallery, Dallas, Texas
- 1992** Krannert Art Museum, University of Illinois at Urbana-Champaign, Illinois  
*Witness to Silence*, Nohra Haime Gallery, New York, N.Y.  
*Works on Paper*, Atrium Gallery, St. Louis, Missouri
- 1991** *Moments in Time*, Nohra Haime Gallery, New York, N.Y.
- 1990** *Works on Paper*, Atrium Gallery, St. Louis, Missouri  
*Prints*, Colleen Greco Gallery, Nyack, N.Y.  
Janey Beggs Gallery, Los Angeles, California  
*Watercolors*, Nohra Haime Gallery, New York, N.Y.
- 1988** Ravel Gallery, Austin, Texas  
Nohra Haime Gallery, New New York, N.Y.  
Frances Wolfson Art Gallery, Miami-Dade Community College, Miami, FL.  
Nohra Haime Gallery, New York, N.Y.
- 1987** Museo de Monterrey, Monterrey, Mexico  
Hall Galleries, Dallas, Texas
- 1986** Museo de Arte Moderno, Bogotá, Colombia  
Nohra Haime Gallery, New York, N.Y.
- 1985** Galleria Il Gabbiano, Rome, Italy  
Nohra Haime Gallery, New York, N.Y.
- 1984** Galería Iriarte, Bogotá, Colombia  
Nohra Haime Gallery, New York, N.Y.  
Galería Arteconsult, Panama City, Panama

- 1983** Wichita Falls Museum and Art Center, Wichita Falls, Texas  
Works IL Gallery, Southampton, New York, N.Y.  
Nohra Haime Gallery, FIAC, Paris, France
- 1982** Works IL Gallery, Southampton, New York  
Belle Arts Gallery, Nyack, New York  
Bacardi Gallery, Miami, Florida  
Inter-American Art Gallery, New York, N.Y.
- 1980** Hirschl & Adler Galleries, New York, N.Y.  
Hall Galleries, Fort Worth, Texas
- 1979** Hirschl & Adler Galleries, New York, N.Y.
- 1977** FAR Galleries, New York, N.Y.
- 1976** Westmoreland Museum of Art, Greensburg, Pennsylvania
- 1974** FAR Gallery, New York, N.Y.
- 1972** New School for Social Research, New York, N.Y.
- 1971** Pyramid Galleries, Washington, DC

#### GROUP EXHIBITIONS

- 2024** *Miart*, Galleria d'Arte Contini, Milano, Italy  
*EXPO CHGO*, Ascaso Gallery  
*Palm Beach, Modern and Contemporary, Art Fair*, Ascaso Gallery, Art of the World Gallery  
*ZONAMACO Mexico Arte Contemporaneo Fair*, Art of the World Gallery  
*Artefiera*, Galleria d'Arte Contini, Bologna Italy
- 2023** *Art Miami*, Art of the World Gallery, Ascaso Gallery and Duque Arango Gallery  
*Roma Arte in Nuvola*, Galleria d'Arte Contini, Rome, Italy  
*EXPO CHGO*, Ascaso Gallery  
*Miart*, Galleria d'Arte Contini, Milano, Italy  
*ZONAMACO Mexico Arte Contemporaneo Fair*, Art of the World Gallery  
*Artefiera*, Galleria d'Arte Contini, Bologna Italy
- 2022** *Art Miami*, Art of the World Gallery, Ascaso Gallery and Duque Arango Gallery  
*Roma Arte in Nuvola*, Galleria d'Arte Contini, Rome, Italy  
*EXPO CHGO*, Ascaso Gallery  
*Arco Madrid*, Marlborough Gallery Madrid, Spain  
*Palm Beach, Modern and Contemporary, Art Fair*, Ascaso Gallery, Art of the World Gallery  
*ZONAMACO Mexico Arte Contemporaneo Fair*, Duque Arango Gallery, Marlborough Gallery  
and Art of the World Gallery
- 2021** *Art Miami*, Art of the World Gallery, Ascaso Gallery and Duque Arango Gallery  
*EXPO CHGO Online event*, Ascaso Gallery

- 2020** *Abstraction and Figuration in Space*, Ascaso Gallery, Miami, Sculptures exhibition  
*Palm Beach, Modern and Contemporary, Art Fair*, Art of the World Gallery
- 2019** *Art Miami*, Art of the World Gallery, and Ascaso Gallery  
*The Nascense*, Oblong Contemporarry Art Gallery, Dubai  
*Crafting Identity, Highlights of the TIA Collection from around the world*, in The Rockwell Museum, Corning, New York, N.Y.  
*Art Busan, South Korea*, Art of the World Gallery  
*Artefiera*, Galleria d'Arte Contini, Bologna Italy  
*Art New York Fair*, N.Y. Ascaso Gallery Miami  
*Art Wynwood*, Miami, Ascaso Gallery  
*Palm Beach, Modern and Contemporary, Art Fair*, Ascaso Gallery
- 2018** KIAF Art Seoul, Art of the World Gallery  
*Transformative Effects*, Ascaso Gallery Miami  
*Art New York Fair*, N.Y. Ascaso Gallery Miami  
*ZONAMACO Mexico Arte Contemporaneo Fair*, Art of the World Gallery  
*Belief in Giants*, Miles McEnery Gallery, New York  
*Art Wynwood*, Ascaso Gallery, Miami  
*Artefiera*, Galleria d'Arte Contini, Bologna Italy  
*Palm Beach, Modern and Contemporary, Art Fair*, Ascaso Gallery
- 2017** *Art Miami*, Ascaso Gallery Miami  
*Miart*, Galleria d'Arte Contini. Milano, Italy  
*Art Wynwood*, Ascaso Gallery Miami
- 2016** *Art Miami*, Ascaso Gallery Miami  
*Art New York, N.Y.* Ascaso Gallery Miami  
*Art Wynwood*, Ascaso Gallery Miami  
*Group exhibition*, NH Gallery Cartagena, Colombia
- 2015** *Art Miami*, Ascaso Gallery Miami and Galeria La Cometa Bogota  
*Art Southampton*, Ascaso Gallery Miami  
*Imaginaris Urbanos* Galeria Enlace – Arte Contemporaneo, Lima Peru  
*Art Wynwood*, Ascaso Gallery Miami
- 2014** *Caribbean: Crossroads of the World*, Perez Art Museum Miami  
*Papertrail*, Latin American Masters, Santa Monica, California  
*Art Miami*, Ascaso Gallery
- 2013** *The Armory Show*, Marlborough Gallery  
*Art Southampton, Southampton N. Y.*, Ascaso Gallery  
*FIA, Caracas, Venezuela*, Galeria de Arte Ascaso  
*Art Miami*, Ascaso Gallery
- 2012** *Exposition de Groupe*, Marlborough Monaco
- 2011** *Omaggio agli artisti*, Galleria D'arte Contini, Venezia, Italy
- 2010** *Art Basel, Miami*, Marlborough Gallery  
*The Miami Sculpture Biennale*
- 2009** *Works on Paper*, Marlborough Gallery, New York, N.Y.  
*Art Basel, Miami*, Marlborough Gallery  
*Art Miami*, Galleria D'arte Contini
- 2008** *Latin American Art*, Marlborough Gallery, New York, N.Y.
- 2007** *Painting and Sculpture*, Marlborough Gallery, New York, N.Y.  
*Wit & Whimsy*, Marlborough Gallery, New York, N.Y.  
*Summer Exhibition*, Marlborough Gallery, New York, N.Y.  
*Sobre el Humor*, Galeria 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
- 2006** *Summer Group Show*, Marlborough Gallery, New York, N.Y.
- 2005** *Landscape, Cityscape*, Marlborough Gallery, New York, N.Y.  
*Works on Paper*, Marlborough Gallery, New York, N.Y.
- 2004** *Sculptures Monumentales à Saint-Tropez*, La Citadelle, Saint Tropez, France  
*Art Basel*, Basel, Switzerland, Galleria Tega
- 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, New York, N.Y.
- 2002** *Arte Fiera*, Bologna, Italy Marlborough Gallery, New York, N.Y.  
*Arte Fiera*, Bologna, Italy, Galleria Tega  
FIAC, Paris, France, Galerie Patrice Trigano  
*Latin American Artists*, Marlborough Gallery, New York, N.Y.  
*Art Basel*, Basel, Switzerland, Galleria Tega  
*Arte de America Latina*, Galleria Lucia de la Puente, Lima, Peru
- 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
- 2000** *Arte Fiera*, Bologna, Italy, Galleria Tega  
*Art Miami*, Miami, Florida, Marlborough Gallery, New York, N.Y.  
*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
- 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, oja, Logroño, Spain  
*Giardino botanico di Paul Klee*, Museo di Arte Moderno di Catania, Catania, Italy
- 1998** *Maestros Latinoamericanos*, Galería Espacio, San Salvador, El Salvador
- 1997** *Group Show*, Peter Findlay Gallery, New York  
*Octava Exposición de Pintura y Escultura Latinoamericana*, Galería Espacio, San Salvador, El Salvador
- 1996** *Latin Viewpoints into the Mainstream*, Nassau County Museum of Art, Roslyn Harbor, New York
- 1995** *Magic & Mystery*, Austin Museum of Art at Laguna Gloria, Austin, Texas  
*Point/Counterpoint*, Santa Barbara Museum, Santa Barbara, California
- 1994** *Latin American Art Masters*, Gary Nader Fine Arts, Miami, Florida
- 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
- 1991** *Selections*, Nohra Haim e Gallery, New York  
*Topography of Landscape*, Nohra Haime Gallery, New York  
*Fifth Anniversary*, Atrium Gallery, St. Louis, Missouri  
*The Sterlington Exhibit*, Sterlington, New York
- 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
- 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
- 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
- 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
- 1984** *Artistas Latinoamericanos en Paris*, Galería Arteconsult, Panama City, Panama  
*Rotating*, Nohra Haime Gallery, New York  
*Summer Group Exhibition*, Galleria Il 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
- 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
- 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
- 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

- 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
- 1978** *Image and Illustration*, Squibb Gallery, Princeton, New Jersey  
*Art in Decoration*, High Museum of Art, Atlanta, Georgia
- 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
- 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
- 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

#### 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.

#### PUBLIC COLLECTIONS

- Albuquerque Museum, Albuquerque, New Mexico
- Blanton Museum of Art, University of Texas at Austin, Texas
- Boca Raton Museums of Art, Boca Raton, Florida
- Cintas Foundation
- City of Pietrasanta, Italy
- Coral Gables Museum, Coral Gables, Florida
- Fondazione Terso Pilastro Internazionale, Rome, Italy

- Fine Arts Museums of San Francisco, California
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
- Kemper Museum of Contemporary Art, Kansas City, Missouri
- Miami-Dade Public Library, Miami, Florida
- Museo de Arte Moderno, Bogotá, Colombia
- Museo de Arte Moderno, Mexico D.F.
- Museo de Monterrey, Monterrey, Mexico
- Museum of Art Deland- Deland, Florida
- Museum of Modern Art – MoMA, New York, New York
- Neuberger Museum, State University of New York, Purchase, New York
- NSU Art Museum, Fort Lauderdale, Florida
- Patricia and Phillip Frost Art Museum. FIU, Miami, Florida
- Perez Art Museum Miami – PAMM, Miami, Florida
- SONS Museum, Kruishoutem, Belgium
- The Frances Lehman Loeb Art Center, Poughkeepsie, New York
- The Westmoreland Museum of American Art, Greensburg, Pennsylvania
- University Museum, University of Pennsylvania, Philadelphia, Pennsylvania
- The Westmoreland Museum of American Art, Greensburg, Pennsylvania

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DUQUE ARANGO  
— GALERÍA —