

The background of the cover is a large, abstract painting by Paul Ygartua. It features a complex composition of layered, textured brushstrokes in a palette dominated by reds, yellows, and browns. On the left side, there is a prominent, stylized, yellow-green face with large, dark, almond-shaped eyes and a wide, open mouth showing a row of teeth. The face appears to be part of a larger, more complex figure or mask. The overall style is expressive and chaotic, reflecting the title 'Primordial Chaos'.

PAUL YGARTUA

Primordial Chaos



Carlo Cambi Editore



FLORENCE
BIENNALE

BIENNALE
INTERNAZIONALE
DELL'ARTE
CONTEMPORANEA

PAUL YGARTUA

Primordial Chaos

Paul Ygartua

Progetto editoriale / Editorial project:



Carlo Cambi Editore

Catalogo a cura di / Catalog curated by:

Flora Rovigo

Prodotto e Promosso da / Produced and Promoted by:

Biennale Internazionale dell'Arte Contemporanea - Città di Firenze

"Collana degli Artisti" / "Biennale Artists' Series"

Redazione / Editorial department:

Valentina Sardelli

Progetto a cura di / Project curated by:

Arte Studio srl

Coordinamento/ Coordination:

Sandra Miranda Pattin

Traduzione / Translation:

An.Se. sas (Colle di Val d'Elsa - Si)

Referenze fotografiche / Photographic references:

Archivio privato Paul Ygartua / Paul Ygartua private archive

Nessuna parte di questo libro può essere riprodotta o trasmessa in qualsiasi forma o con qualsiasi mezzo elettronico, meccanico o altro senza l'autorizzazione scritta dei proprietari dei diritti e dell'editore.

Rights of reproduction, electronic storage and total or partial adaptation by any means, including microfilm and photostat copies, are not allowed without a written consent by rights' owners or by the publisher.



Nel 2001 le Nazioni Unite hanno riconosciuto la Biennale di Firenze come partner ufficiale nel loro programma "Dialogo fra le Civiltà". Programma egregiamente svolto dalla Biennale che ha visto la partecipazione crescente di artisti provenienti da ogni parte del mondo. Diversi per tradizioni etniche, linguistiche e religiose, gli artisti hanno trovato attraverso l'arte, un linguaggio comune, che ha permesso di comunicare i loro valori culturali in perfetta assonanza al pensiero espresso da Kofi Annan:

"Io credo che il dialogo sia un'opportunità per le persone provenienti da diverse culture e tradizioni, di conoscersi meglio tra di loro, sia che vivano agli estremi opposti del mondo sia che vivano nella stessa strada. Gli Artisti hanno un ruolo speciale da svolgere nella lotta per la pace. Gli artisti parlano non solo alla gente ma anche per la gente. L'arte è un' arma contro l'ignoranza e l'odio ed è anche il rappresentante della coscienza umana. L'arte apre nuove porte per imparare e capire, per raggiungere la pace fra popolazioni e nazioni."

Questa preziosa Collana degli Artisti della Biennale, attraverso il nobile linguaggio dell'Arte, rappresenta un nuovo importante capitolo della storia dell'Arte Contemporanea.

In 2001 the United Nations recognized the Florence Biennial as an official partner in their program "Dialogue Between Civilizations" - a program well executed by the Biennial, which has seen an increasing number of participants from all parts of the world; with different ethnic, linguistic and religious traditions, that have found through art a common language with which to communicate their cultural values in perfect harmony with Kofi Annan's statement:

"I believe that dialogue is an opportunity for people of different cultures and traditions to get to know each other better, whether they live at opposite ends of the world or in the same street. Artists have a special role to play in the struggle for peace. Artists speak not only to people but for people. Art is a weapon against ignorance and hatred and a representative of human conscience. Art opens new doors for learning, understanding, and peace among people and nations."

Through art language, the Biennale Artists' series, represent a new important chapter on Contemporary Art History.

G A R T U A



PRIMORDIAL CHAOS

CAOS PRIMORDIALE

Flora Rovigo
(Storica dell'Arte / Art Historian)

Interpretare razionalmente un'opera d'arte astratta o cercare solamente con il linguaggio verbale di introdurre qualcuno alla sua percezione può divenire un viaggio senza approdo. L'osservatore, spinto ad una conoscenza puramente estetica e non sensoriale, rischia di naufragare nel magma informale, può perdersi nelle paludi dei fraintendimenti e delle ambiguità.

Capire i meccanismi creativi che portano al concepimento artistico, stabilire come l'artista ha trasformato l'intuizione in materia pittorica e leggerne il risultato è sempre difficile.

Anche le opere di Paul Ygartua si prestano alle medesime indagini poiché vi riscontriamo immagini di una realtà apparentemente trasfigurata, sottratta ad ogni riferimento formale e, per questo, ad una lettura superficiale e impenetrabile.

Ad attrarci è l'esasperato cromatismo che invade la tela fino a dominarla totalmente, siamo rapiti dal caos delle tinte che si giustappongono l'una sull'altra per mezzo di rapide pennellate o con tratti più ampi apposti con la spatola.

Ma se per lo spettatore il colore funziona da catalizzatore, per Ygartua la cromia e la sua applicazione favorisce l'afflusso di tendenze istintive. Le composizioni dell'artista inglese non sono traduzioni artistiche di un mondo concreto, ma interpretazioni della parte più impulsiva, passionale ed energetica dell'universo. Secondo come tale moto energetico arriva al pittore, risvegliandone i sensi, esso si tramuta in orchestrazione tonale, in un coro a più voci o in un concerto con pochi elementi.

Il pittore non registra dati, sebbene parta da una realtà più volte osservata e anche riprodotta in passato in modo oggettivo; infatti ad interessarlo adesso è la forza emotiva trasmessa dal vero. Niente deve più omologarsi al reale da cui tutto ha avuto origine: la combinazione creativa si attiene unicamente agli stati d'animo suscitati.

La sensibilità con cui Ygartua percepisce le cose fa sì che non solo abbia la normale capacità di individuarne le proprietà strutturali generali, ma anche di scoprirne le qualità dinamiche: l'artista riesce a rappresentare le forme attraverso il gioco di forze ed energie che si scate-

Rationally interpreting a work of abstract art or even just using verbal language to try and introduce someone to its perception can become an endless journey. The spectator, forced into a purely aesthetic, non-sensorial knowledge, risks floundering in informal magma, getting lost in swamps of misunderstanding and ambiguity.

Understanding the creative mechanisms which lead to artistic conception, establishing how the artist has transformed intuition into pictorial material and reading the result is always difficult.

Paul Ygartua's works are ideal for this kind of analysis, because we find images of an apparently transfigured reality, subtracted from every formal reference and, consequently, from a superficial and impenetrable reading. What attracts us is the exasperated chromatism, which invades the canvas until it dominates it completely. We are enraptured by the chaos of the colours that juxtapose thanks to quick brushstrokes or broader touches, created using a spatula.

But while the spectator sees color as a catalyst, for Ygartua chromatics and the application of color encourage the flow of instinctive trends. The British artist's compositions aren't artistic translations of a solid world, but interpretations of the more impulsive, passionate and energetic part of the universe. Depending on how this energetic motion reaches the painter, reawakening his senses, it is changed into tonal orchestration, into a choir made up of numerous voices or into a concert with a reduced number of elements.

The painter doesn't record data, although he starts from a reality observed on several occasions and also reproduced in an objective way in the past; what he's interested in now is the emotional strength transmitted by what is real. Nothing must conform to the real element from which it originated: the creative combination adheres exclusively to the moods aroused.

The sensitivity with which Ygartua perceives things means that not only does he have the usual capacity to identify general structural properties, but also to discover their dynamic qualities: the artist succeeds

nano attraverso reciproche interazioni, riuscendo così a riprodurre il valore espressivo degli oggetti. L'arte di Ygartua è un mezzo per capire la potenza dei movimenti vitali del mondo, un modo per rendersi conto del suo valore e del suo potere; le sue creazioni offrono allo spettatore l'opportunità di comprendere le relazioni esistenti tra i vari elementi che compongono la realtà.

In opere come "*Dark Interlude*", "*Infinity*" o "*Kaleidoscope*" tutte le vibrazioni ed i moti che animano il reale prendono vita sotto forma di un agglomerato di fogge e colori che si sommano e si susseguono. Tutto appare frammentato, su un fondo monocromatico, o eseguito con pochi toni, si aggiungono schegge di consistenza e piccoli piani di una oggettività segmentata.

L'insieme delle parti esplode in un unico punto: è come se su un piano calmo e statico si fosse creata una fenditura (appunto dal greco *chaos*) e fosse deflagrata una massa organica e pulsante. Questo insieme policromatico non è maturato tramite pensieri razionali, ma su impressioni, commozioni ed euforia. Il pittore ricrea così il tracciato emotivo che le visioni esterne gli hanno procurato. Le sue opere hanno un livello concettuale molto alto scaturito interamente dall'osservazione intensa di un mondo più sensoriale che materiale.

I componimenti pittorici sono elaborati in modo rapido, in un crescendo di evoluzioni tonali e gestuali. Se le quinte cromatiche ricreano un andamento lento e sintetico, apparentemente bidimensionale, le orchestrazioni espressive in primo piano riescono a trasmettere movimento a tutta la struttura visiva, donando corpo e vita all'opera. L'artista non si è limitato ad individuare e selezionare certe caratteristiche del mondo sensibile ma ha scelto di ricrearne le dinamiche espressive.

All'interno di queste *dichiarazioni* visive, dove l'opera è un vero e proprio pensiero emotivo ed un inno allo scorrere dell'energia vitale, si ritrovano anche riferimenti formali presenti più per il loro significato metaforico che per il loro valore oggettivo.

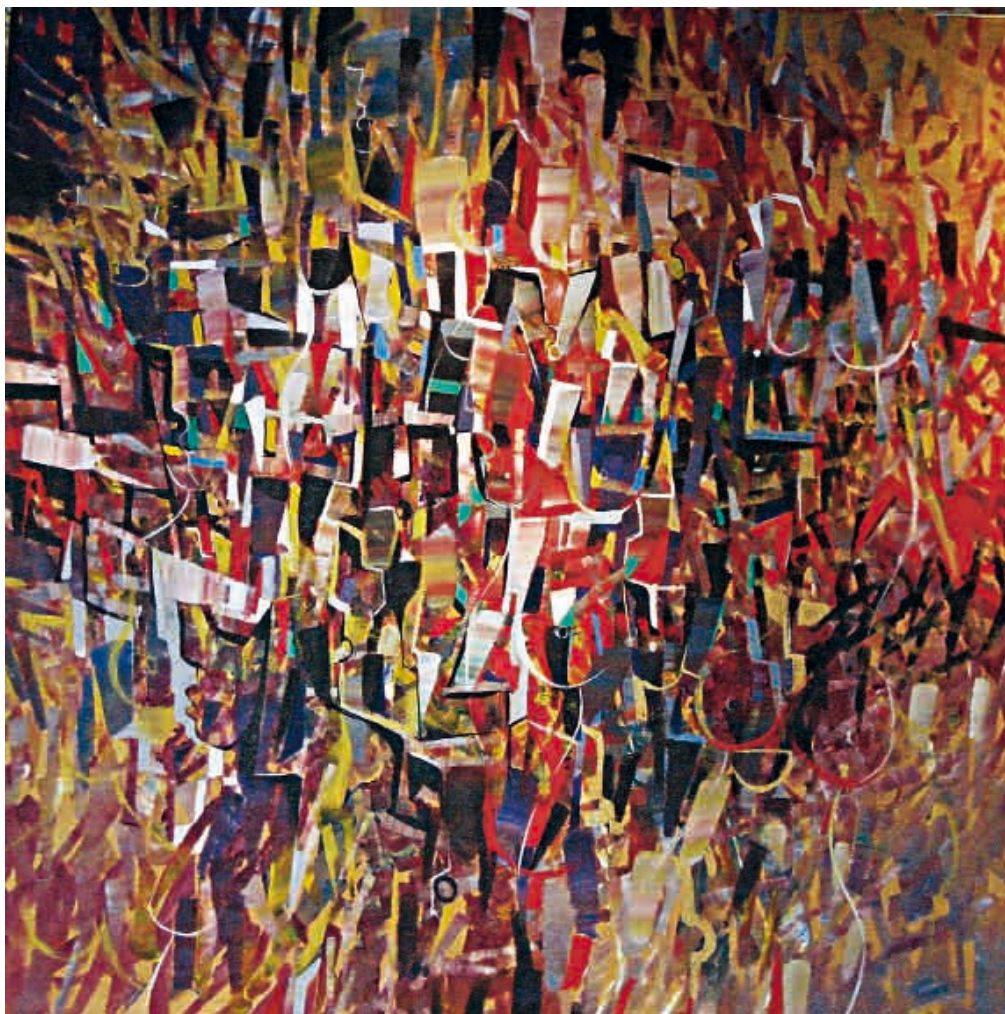
in representing shapes through a game of strengths and energies that are released through reciprocal interactions, thus managing to reproduce the expressive value of objects. Ygartua's art is a means of understanding the power of the vital movements of the world, a way of realizing its value and its power; his creations offer spectators the opportunity to comprehend the relationships that exist between the various elements that make up reality.

In works like "*Dark Interlude*", "*Infinity*" or "*Kaleidoscope*" all the vibrations and movements that animate reality come to life in the form of agglomerates of shapes and colours which accumulate and pursue each other in sequence. Everything seems to be fragmented, against a monochrome background, or created with just a few shades, with the addition of splinters of consistency and small planes of segmented objectivity.

The combination of parts explodes in a single point: it's as though a calm and static surface has split open (from the Greek *chaos*) and a throbbing organic mass has deflagrated. This polychromatic composition has not matured through rational thoughts, but via impressions, commotions and euphoric excitements. In this way the painter recreates the emotional track generated by external visions. His works have a very high conceptual level, triggered entirely by the intense observation of a world which is more sensorial than material.

The pictorial components are elaborated quickly, in a crescendo of tonal and gestural evolutions. If the colored scenes recreate a slow, synthetic and apparently two-dimensional progress, the expressive orchestrations in the foreground succeed in transmitting movement to the whole visual structure, conveying body and life to the work. The artist hasn't simply identified and selected certain features of the sensitive world, but has chosen to recreate its expressive dynamics.

Inside these visual *statements*, where the work is an authentic emotional thought and a tribute to the flow of vital energy, one also finds formal references, included largely for their metaphoric significance rather than for their objective value.



Abduction, acrylic on canvas, cm. 120 x 120, private collection

Spesso Ygartua cita visivamente gli scacchi: lo fa esplicitamente riproducendo vari pezzi del gioco posizionati sulle caselle o dipingendo la scacchiera come una sorta di pavimentazione che ci conduce all'interno del *disordine* pittorico ("*Chekmate*" e "*Continuum*" ne sono degli esempi). Quella descritta non è una partita dettata da regole logico-matematiche, sembra più intento a parlarci dell'eterna lotta tra principi originari e contrari, dell'infinito divenire dell'universo come della vita stessa.

Il pittore ci parla di quella dialettica del gioco che, uscendo fuori dai confini della scacchiera, si estende al mondo intero: i pedoni che vengono spostati dai giocatori altro non sono che degli uomini, la cui vita è mossa da un volere superiore. Il bianco e nero dei riquadri ci spingono verso l'ignoto, in quella lucida confusione gestuale e cromatica, dove realtà e gioco si fondono in un'imprecisata dilatazione di spazio e tempo: il mondo reale si dissolve in una medesima massa inorganica per confluire in nuo-

Ygartua often visually cites the chess game.

He does this either by laying out the actual chess figures on site or by painting the chessboard as a sort of ground that leads the viewer inside the pictorial chaos (as seen *Checkmate*" and "*Continuum*"). Such game is not described by logical or mathematical rules, but intended as a speech about the eternal struggle between binary opposites, about the infinite becoming of the universe and as life it self.

The painter tells us about those dialectics of the game which, breaking free from the confines of the chessboard, extend to the whole world: the pawns moved by the players are simply men, whose lives are piloted by a higher will. The black and white of the checks push us towards the unknown, in that lucid gestural and chromatic confusion, where reality and game merge into an unspecified dilation of space and time: the real world dissolves into one inorganic mass, to flow into new existences.



Material Equivalence,
acrylic on canvas, cm. 120 x 120,
private collection

ve esistenze.

Anche nell'esaltazione del corpo femminile, come in *"Femmes du Carnaval"* e *"Spanish Nuns"*, Ygartua loda la vita e la sua origine. Volti primitivi, dai tratti sintetici ed intensi, che riecheggiano maschere africane o i visi egizi, si uniscono a corpi voluttuosi e rigogliosi tipici di figure divine inneggianti la fertilità e la procreazione. Le figure muliebri, ritratte con poche linee nere dall'andamento sinuoso ma essenziale, emergono dal disordine estetico sottostante come se la vita, nonostante tutto, possa risorgere infinitamente.

L'artista, abbandonando l'organizzazione convenzionale e comunicando tramite l'informale, esprime anche la volontà di tornare al materiale grezzo e allo stato primordiale delle cose. Ma il caos emozionale a cui fa riferimento può rappresentare anche la dimensione cosmica, psicologica e artistica che precede ogni atto creativo. Il pittore traduce questo stato di subbuglio arcaico sulle

Also in the exultation of the female form, as in *"Femmes du Carnaval"* and *"Spanish Nuns"*, Ygartua praises life and its origin. Primitive faces, with synthetic, intense features, reminiscent of African masks or Egyptian faces, join with voluptuous and flourishing bodies typical of divine figures paying tribute to fertility and procreation. The womanly figures, portrayed with a few sinuous but basic black lines, emerge from the aesthetic disorder beneath, as if life, despite everything, can be resurrected infinitely.

The artist, having abandoned conventional organization and having chose to communicate in informal terms, also expresses the desire to return to the raw materials, to the primordial state of things. But the emotional chaos to which it refers can also represent the cosmic, psychological and artistic dimension, which precedes every creative deed. The painter translates this state of archaic upset on his canvases because he is aware that



Continuum,
acrylic on canvas, cm. 120 x 120,
private collection

sue tele poiché è consapevole che questa condizione funge da matrice originaria: dalla sua forza deriva il creato. In questo caos tutti gli elementi si ritrovano uniti prima di sottostare ad un'unica forza moderatrice.

Ogni artista, come un bravo alchimista, ha l'opportunità di ricondurre a perfezione questa massa informe ma può, come Ygartua, studiarne prima i processi evolutivi descrivendone le potenzialità ed il vigore sprigionati prima della manifestazione del nuovo. Le creazioni dell'artista ci conducono in un viaggio iniziatico, corrispondono alla metafora di un cammino interiore che porta ad una maggiore conoscenza di ciò che muove la parte più profonda delle coscienze: il caos primordiale è da attraversare come una sorta di bagno rigenerante. Dopo lo scompiglio la rinascita, dopo la tempesta la quiete, dopo le certezze del finito l'estasi dell'infinito.

this condition acts as an original matrix: its strength generates creation. In this chaos, all the elements are joined before submitting to a single moderating force. Every artist, like a skilled alchemist, has the opportunity to retrace this shapeless mass to perfection but can, like Ygartua, first study the evolutionary processes, describing their potential and the vigor released before anything new is manifested. The artist's creations take us on an initiatory trip, they correspond to the metaphor of an inner journey which leads to a greater awareness of what moves the deepest area of consciences: primordial chaos must be crossed like a sort of regenerating bath. Breakdown followed by rebirth, a storm followed by calm, the certainties of the finite followed by the ecstasies of the infinite.



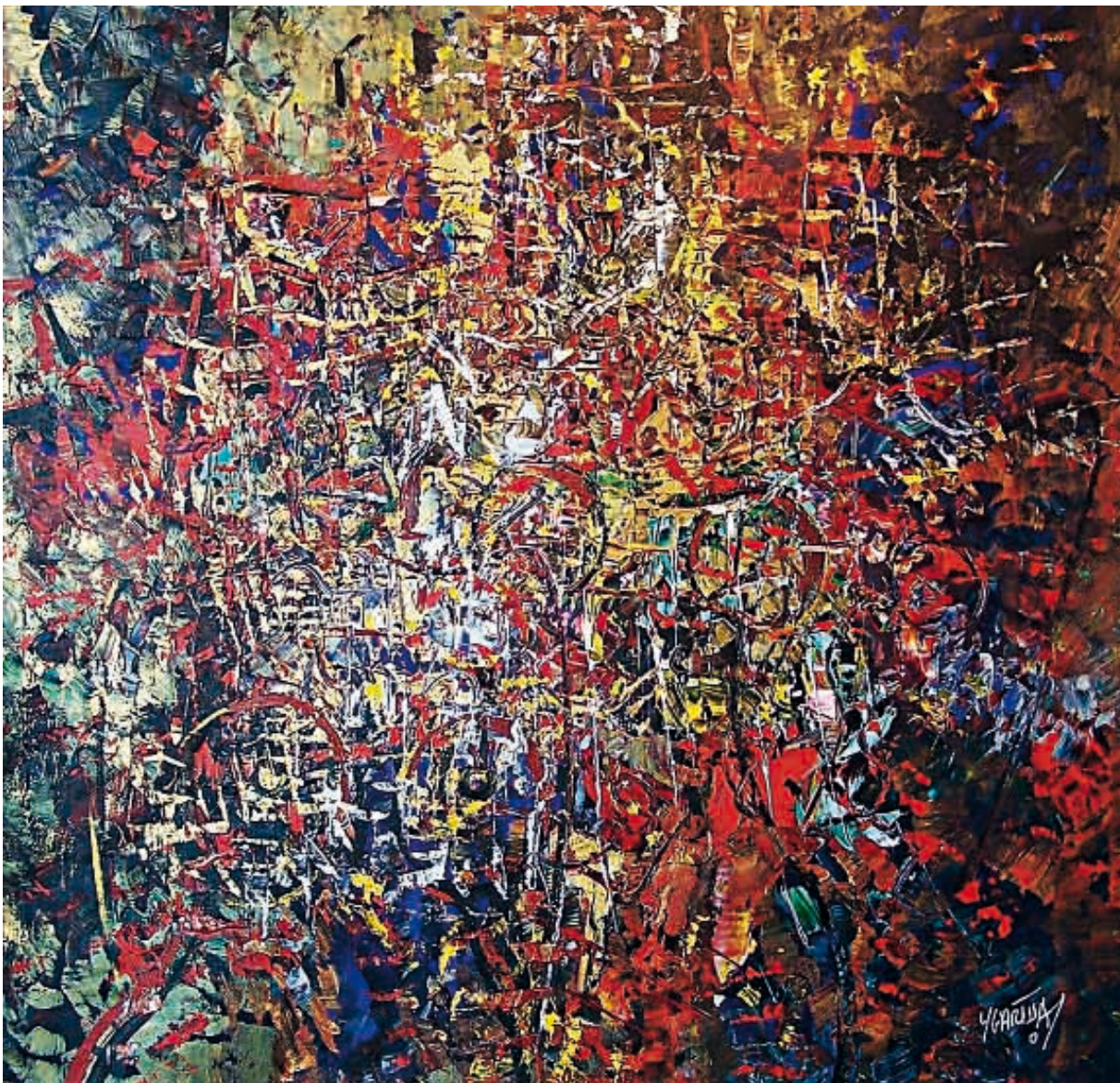
Northern Lights,
acrylic on canvas, cm. 120 x 120,
private collection



PORTRAIT OF A RUG MERCHANT

July 2, 2008

Michael Silverbrooke
(Collector)



Compulsion,
acrylic on canvas, cm. 120 x 120,
private collection

When Paul Ygartua created his first abstract expressionist work I wasn't there, but I was there on February 21, 2005. That is the date he created the first of an exciting new series of abstract expressionist paintings.

He creates (using knife and brush) these compelling images dominated by rich impasto, detailed with fine lines and punctuated with geometric shapes. On that February day I was in his studio when he put a 30" X24" blank canvas on the easel. I watched at his side until the work was complete, signed, titled, dated and removed from the easel. I should have been taking photos or notes, the process of watching a genius at work is fascinating and should be documented. Often when one looks at an abstract expressionist painting it is tempting to think that all the visual excitement, is the result of a haphazard process, of

course its not the case; at least with Paul.

As he worked, I asked about the colours, the lines, the knife manipulations, the shapes.

Paul explained them all. He worked at the canvas like a mathematician might work on a formula.

Everything had a purpose, the equation would be resolved. He was going into, what seemed to me, uncharted territory. I had never seen him create such a work. As usual, his confidence never faltered.

I suppose it can be, or look, easy if you have his imagination combined with his skill

as a colourist and draughtsman. In about one hour the sublime solution was found, the story complete.

The result, a compelling, graceful and expressive work. The title, "Portrait of a Rug Merchant" to humour and acknowledge the sole spectator of a one man show performed by a genius.



Checkmate, acrylic on canvas, cm. 120 x 120, private collection



The Game II, acrylic on canvas, cm. 120 x 120, private collection



Infinity, acrylic on canvas, cm. 120 x 120, private collection



Inverted Spectrum, acrylic on canvas, cm. 120 x 120, private collection

Composition, color, perspective, form.

Paul Ygartua told me those were the four things he looked for when creating or evaluating art.

This came in response to a question of mine about a new painting by another artist in my collection. He then went on to give a detailed academic like analysis of the canvas.

Paul is not a teacher: he has been a full time painter for the last forty years.

He has never taken students, but he can talk academic art with ease and insight.

He is a genius. These are a few of my perspectives of that genius.

Paul paints 8 to 10 hours every day. If people are watching in a public place; like his gallery, that's fine with him. He is supremely confident and goes about the business of creation.

If someone interrupts to ask a question he is always poised, with a friendly insightful response; but he keeps painting. Ten-hour stretches are not uncommon.

I remember reading about a famous Canadian artist who couldn't take the pressure of having to produce 18 paintings a year for his gallery; Paul is prolific and creates new works daily.

He says a good artist should be able to paint fast. The great ones do.

Gainsborough, like Paul, rarely went over the same brush stroke twice.

At an Ygartua show, about 2 years ago, I was approached by an architect who commented that the artist was a genius.

I asked how so? He said, "look at all these paintings (there were dozens) there is not one mistake, everyone is perfectly balanced, colored and in perspective."

He proceeded to go through the collection showing examples, adding "you can't look at one picture and say that color is wrong or that line is off." He was right.

Ygartua is a genius.

Paul is best known to the general public in our part of the world as a muralist. Paintings 20 feet by 50 feet on

the sides of public buildings. He does them free hand! No projectors, no graph grids, just give him a high lifter, a brush and paint. The ability to freely compose on such a large scale is amazing. Those who wonder what it would have been like to watch Michelangelo at work have their chance; he should sell tickets.

About 4 years ago, I was showing Paul a small Gainsborough portrait I'd bought at auction.

I commented "why would a great artist take all the time it would take to paint such a small picture?" Paul said "Gainsborough was a good artist it probably took him only 30 minutes."

When I questioned that, he said "give me the painting, I'll make you a copy."

We were having dinner at the Ygartua's the next night. I fully expected Paul to beg off the project.

After all, I had never seen him paint in anything like the Gainsborough style.

When we arrived he presented me with a copy, varnished and aged to look like the original.

I asked "how long did it take?" Joanne said "about half an hour." Paul corrected her, saying it was more like 2 hours, because he had to fashion a one bristle brush, age the painting, and apply varnish.

I put the painting in a frame the next day and took it back to the auction house to show them the copy.

Before I could explain, the manager asked why I had changed the 18th century frame. Paul can do anything. A greater example of his talent was when a mutual friend, who is a collector of Napoleonic memorabilia, wanted a 3'x6' painting of the Scots Greys charge at Waterloo (a La Elizabeth Butler).

I showed the concept to a few artist friends who balked at the enormous project, quoting weeks or months for completion.

My friend approached Paul on Saturday while having dinner at my home, about doing the job.

He said he would fit it in the following week, because it looked like an interesting challenge, and would have it delivered on Thursday. On Thursday morning (Paul seldom misses deadlines) we had the unveiling.



Kaleidoscope, acrylic on canvas, cm. 120 x 120, private collection

Seventeen horses and riders coming right at you. Every hoof, torso, leg and arm perfectly foreshortened. A tour de force. I've heard whole essays have been written about Rembrandt's foreshortening of the watch captain's outstretched arm in the "Night Watch". One day, essays may be written about Ygartua's "Scots Greys".

I've often compared the experience of watching Paul work, and discussing it with him while he works, to being in Hemingway's studio or at Beethoven's piano while they composed, freely asking questions

about each line and the creative process.

It is a rare occurrence to find an artist/creator of Paul's caliber, with whom you can do that.

Knowing Paul Ygartua has been one of the most fascinating experiences of my life.

I hope this book will allow more art lovers to know one of the great masters of today.



Dramatic Encounter, acrylic on canvas, cm. 120 x 120, private collection



The New World, acrylic on canvas, cm. 120 x 120, private collection



Evolving Universe, acrylic on canvas, cm. 120 x 120, private collection



The Awakening, acrylic on canvas, cm. 120 x 120, private collection

УВАЖАЮЩИМ

Ygartua is a painter most often translating the bold strokes of his life into the more subtle finer strokes of his work.

His bold strokes and color show his extraordinary ability and confidence to work in any medium, any style.

(William Davey Canadian Federation of Artists)

PAUL YGARTUA REVEALS THE POWER OF COLOR IN NEW YORK

Paul Ygartua's abstract and impressionist paintings exhibited with great success at the Montserrat Gallery in New York, unequivocally revealed the power of color and form in the service of free thought, leaving a trail of emotion in spectators, satisfying their thirst for contemporary expression and bringing the message of what humankind can accomplish with its futuristic thoughts and ideas. With his broad experience accumulated through extensive international travel, Paul Ygartua, with joy and untiring enthusiasm, has brought his work to the main art galleries of the great European, Asian and Latin American capitals.

In his interview he revealed the secret of his creativity, observing that "I haven't changed a bit, I continue living with the same passion and the same energy as the artist who has just begun and has to place himself at the starting point in order to better see the horizon that he has to reach; for this reason, in each work that I am going to begin, I put all my passion, feelings and will, in order to conceive something new and create with my brushes a fantasy capable of stirring the imagination. Critics of Paul Ygartua's work affirm that these are faithful reflections of his impulsive personality, transmitting his dynamism, speed, and originality.

(Luis Rodriguez Aranguren, New York)
New York, Soho - Montserrat Gallery

Paul Ygartua, son of a Basque father, was born in Bebington, near Liverpool, in 1945, and immigrated to Canada when he was twenty.

At that time he was a jewelry designer, until two years later when he was tempted to try painting.

His design background gave him skills, technique and even discipline, but he didn't truly find his path as a painter, it seems, until he discovered the North American photographer Edward Curtis.

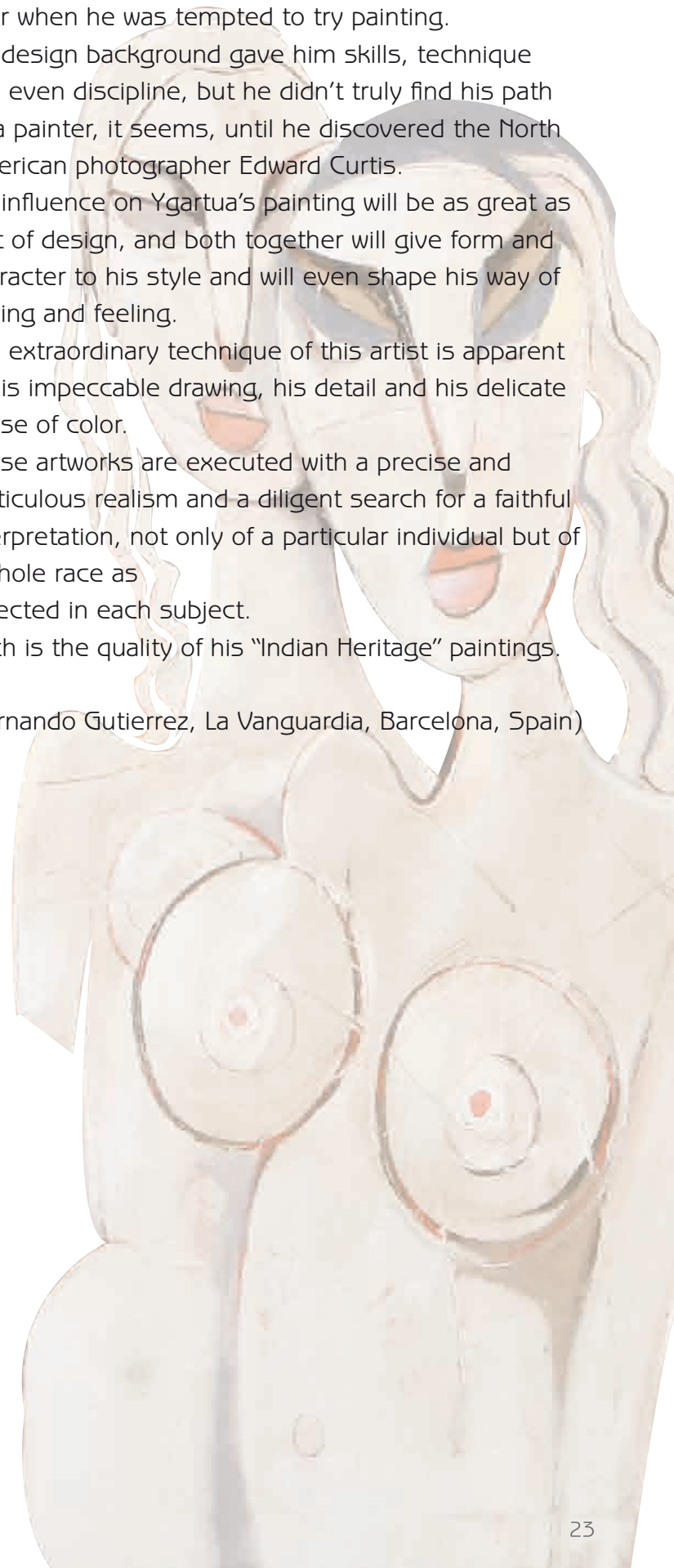
His influence on Ygartua's painting will be as great as that of design, and both together will give form and character to his style and will even shape his way of seeing and feeling.

The extraordinary technique of this artist is apparent in his impeccable drawing, his detail and his delicate sense of color.

These artworks are executed with a precise and meticulous realism and a diligent search for a faithful interpretation, not only of a particular individual but of a whole race as reflected in each subject.

Such is the quality of his "Indian Heritage" paintings.

(Fernando Gutierrez, La Vanguardia, Barcelona, Spain)





Femmes Du Carnaval, acrylic on canvas, cm. 120 x 120, private collection



Double Effect, acrylic on canvas, cm. 120 x 120, private collection



Asymmetric, acrylic on canvas, cm. 120 x 120, private collection



Man + Woman, acrylic on canvas, cm. 120 x 120, private collection



Primitive Compulsion, acrylic on canvas, cm. 120 x 120, private collection



Inclination, acrylic on canvas, cm. 120 x 120, private collection



Celestial Girls of the Night, acrylic on canvas, cm. 122 x 112, private collection



Spanish Nuns, acrylic on canvas, cm. 120 x 120, private collection



The Procession,
acrylic on canvas, cm. 120 x 200
private collection





La Maitresse, acrylic on canvas, cm. 120 x 120, private collection



The **Game III**, acrylic on canvas, cm. 120 x 120, private collection



Exposure, acrylic on canvas, cm. 120 x 120, private collection



Dark Interlude, acrylic on canvas, cm. 120 x 120, private collection



Contiguous Blue, acrylic on canvas, cm. 120 x 120, private collection



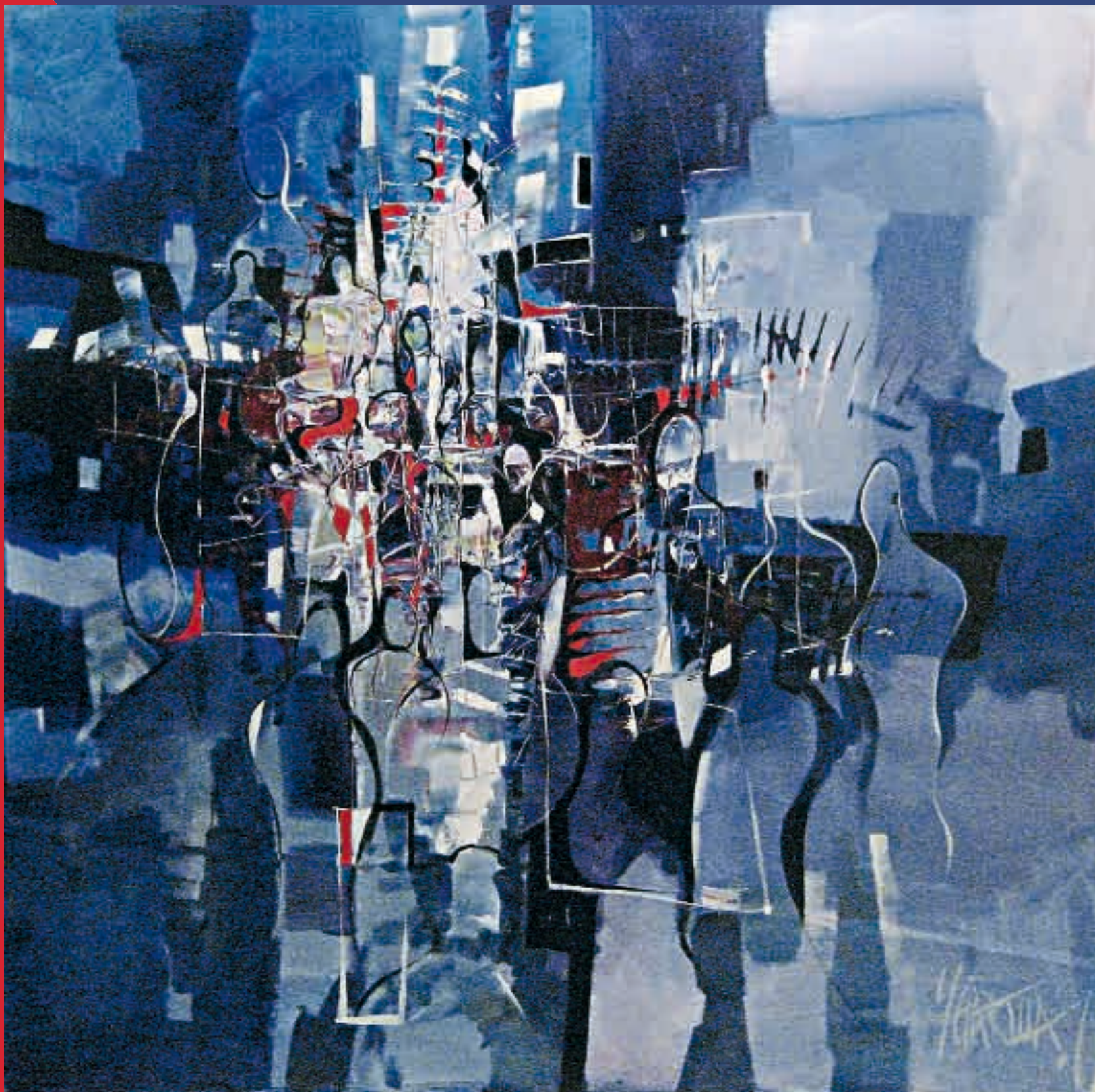
Deep Perception, acrylic on canvas, cm. 120 x 120, private collection



Without Boundaries, acrylic on canvas, cm. 120 x 120, private collection



Hidden Spirit, acrylic on canvas, cm. 120 x 120, private collection



Identity, acrylic on canvas, cm. 120 x 120, private collection

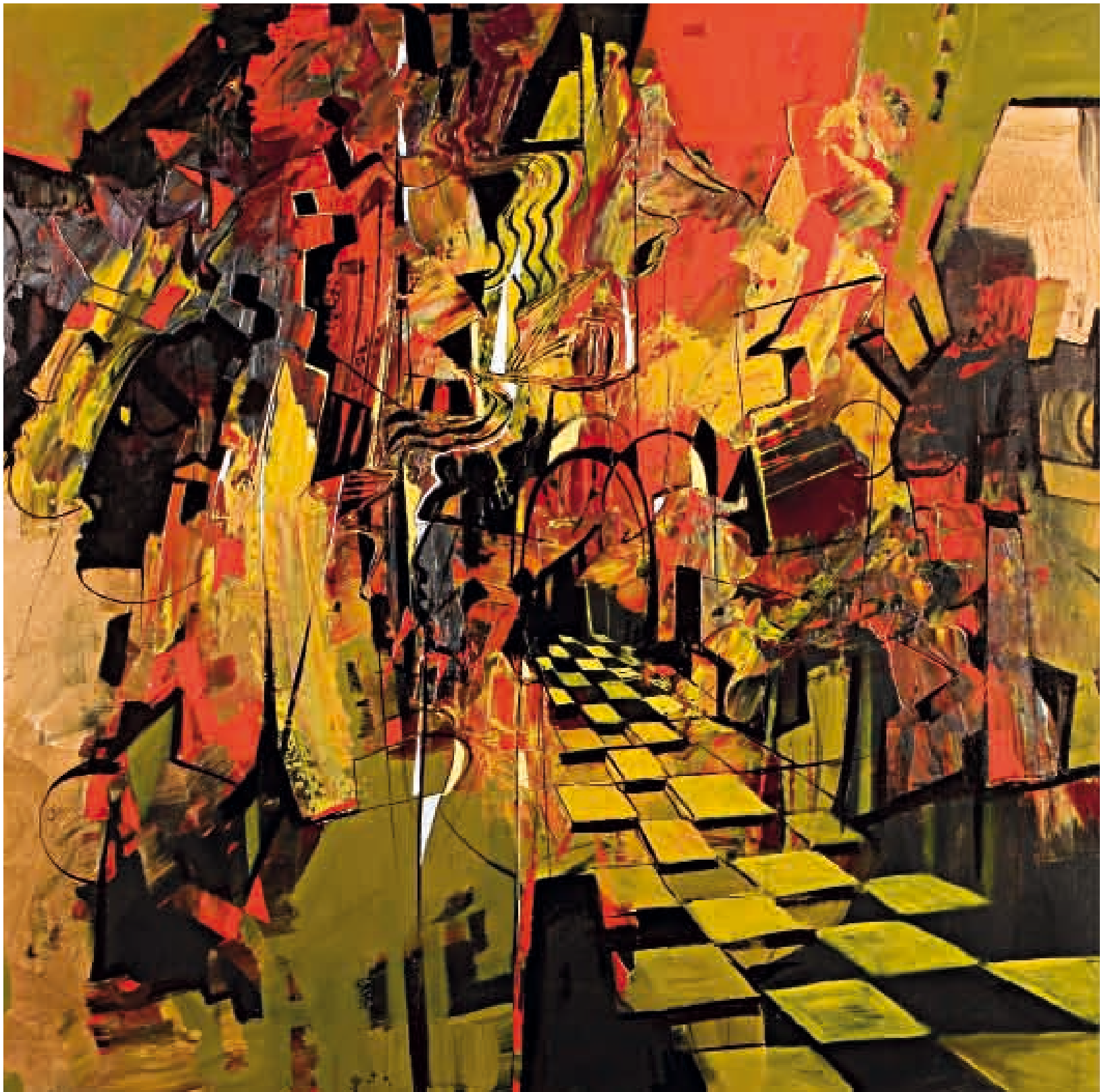


The Beginning, acrylic on canvas, cm. 120 x 120, private collection



Indomitable Spirit, acrylic on canvas, cm. 152 x 303, private collection





Blind Alley, acrylic on canvas, cm. 120 x 120, private collection



Caché, acrylic on canvas, cm. 120 x 120, private collection



La Fiesta, acrylic on canvas, cm. 120 x 120, private collection



Dante's Inferno, acrylic on canvas, cm. 120 x 120, private collection



Mystic Bay
acrylic on canvas, cm. 120 x 200,
private collection





Time Machine, acrylic on canvas, cm. 120 x 120, private collection



New York, acrylic on canvas, cm. 200 x 200, private collection



Corruption, acrylic on canvas, cm. 100 x 120, private collection



The Celestial Way, acrylic on canvas, cm. 120 x 120, private collection



The Equilibrium, acrylic on canvas, cm. 120 x 120, private collection



Venetian Light, acrylic on canvas, cm. 120 x 120, private collection



La Corrida,
acrylic on canvas, cm. 122 x 168
private collection





Opaque Structure, acrylic on canvas, cm. 120 x 120, private collection

PAUL YGARTUA PHILOSOPHY

The next painting will be the best.

It has been an ongoing struggle for perfection – being able to break through mental and physical barriers, pushing the envelope to realizing and developing that vision until ultimately a style is born.

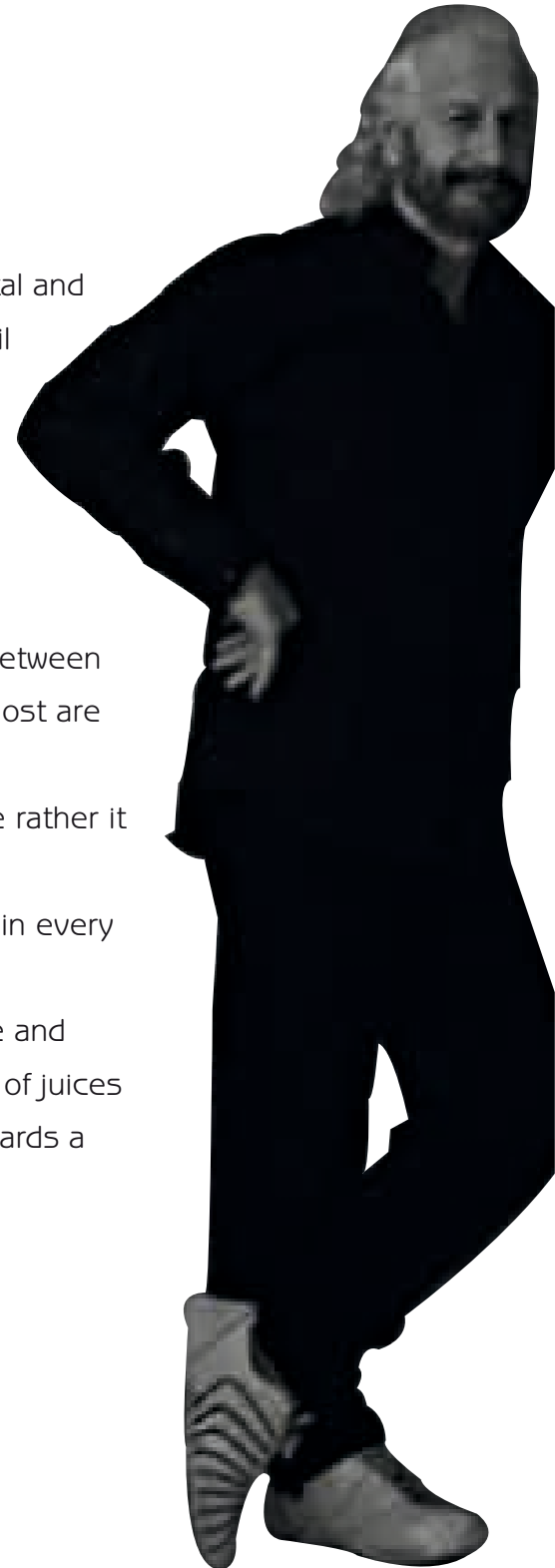
Then taking that style and working it until it cannot be developed further and only then moving on to adapt this to new ideas, taking you on a journey of versatility and determination to the next painting.

I am always looking to improve on each work so as to fine tune my coordination between body, mind and spirit with emphasis on reaching the point whereby my hands almost are moving without consciously guiding them.

Speed is an integral part of the process as it forces one to not dwell on exactitude rather it forces a continuous flow of inspiration and passion.

My concept of painting is the journey of struggle and determination for perfection in every aspect of my work - from design and composition to color and form.

A journey that never ends. Each style fits into a plan, like a road map to the future and sometimes the direction is not always forward, but like a continuous ebb and flow of juices which moves one, sometimes forwards and sometimes backwards but always towards a positive direction.



Perhaps artists are born-born with a desire to create and with some natural endowment in talent. What this means is that while they may have a god given gift they also have the need or desire to develop this natural endowment into real expression or interpretation which they hope can be understood and appreciated by others. The artist that creates only for his own satisfaction is at best a rare bird or alternatively without appreciable talent.

The path from god-given talent to successful expression is a path covering years of arduous study and years of hard work.

Paul ygartua is an artist - he has talent - and after years of determination and struggle he is finally achieving recognition as an international artist - an original creator producing remarkable work. Creation and interpretation is Paul's life.

In painting he is at home in all mediums and his production is prodigious. a qualified gold and silversmith with a degree in design.

Paul turned to painting immediately after graduating from the famous Liverpool School of Art in Great Britain.

His continuous study and work on techniques and painting mediums are apparent throughout his vast body of work - from his heritage series to his current abstract expressionism and his most recent pure abstraction.

As a young artist he showed a maturity in his work far beyond his years.

His excellent perspective no doubt relates to his early study in design - his technique in color, startling and impressive and his use of the knife bold and convincing.

His Celestialism shows the extent of his imagination - an important body of older work which is less familiar to viewers – giving an insight to his more intimate work illustrating the workings of the mind and soul.

His most recent works provoke a response that is both physical and emotional.

His application of color and line enables Paul to capture the essence of the subject with a spontaneity unparalleled by many.

His monumental murals and domed ceiling have received international acclaim.

The power of his achievement is appreciated and recognized by many collectors world-wide.

William Davey

Canadian Federation of Artists Canada





During a four year period of creation which saw the development of what I term my native heritage work, my study of the American native was both fascinating and furthered my education not only of the native people, but of myself and of people generally.

It seemed that there was a parallel between my Basque heritage, on my father's side, with its marked individuality and closeness to the soil and that of the native people.

Returning to Europe following this maturing period was a revelation and there seemed to be an affinity, not readily disclosed before, towards the basic people of Europe, towards those engaged in the time honored occupations such as the Basque and Portuguese shepherders and fishermen, the French farmers, the ordinary small market traders and of course the children and the mothers who always seem to relate to that which is fundamental wherever they are.

Over the years it really seems that a guiding hand is directing me to create a tableau, a record of character portraying the Nomadic people of the world.

Whether it is the North American native or the Aztec from South America, the Polynesian people of the Pacific or the semitic people still populating desert or

semi desert country of Asia Minor and North Africa or the black people - through all of these there is a difference and a similarity, difference in bone structure and color but a similarity in character as portrayed in the eyes — that penetrating impersonal look that seems to have understanding of natural things and the ability to see a vision far in the distance without any terminal quality; the firm and unemotional curve of the mouth that tells a story of continual effort and struggle as if survival was the initial goal and that only by unemotional and constant control was this possible. It seemed that some instinctive and natural inquisitiveness drawn from my Basque heritage -which is one of the oldest known ethnic groups in the world -was acting as a force which impelled me to seek out those fundamental values which are the root foundations of all civilizations.

And like the nomadic people of all time the urge to travel has dominated my life and during these travels Joanne, myself and our children Tala and Anton have been able to meet the local people, to relate to them and they have shared with us some of their customs, their pleasures and their hopes.

During this tour I was fortunate to be able to locate over this last winter in the Middle East where we resided in Jerusalem; one of the most ancient centers of civilization from which has evolved some of the most important groups of people and thought ever produced - where Christianity, Judaism and Mohammedanism all share the basic concepts and the seat of its origin.

The mystical and historical quality of Jerusalem with its varied structural background dating back to historical times is a fascinating reality.

It is my hope that has been possible for me to capture some of these qualities on canvas.

(Paul Ygartua 1980 QUOTES)







Studio, Vancouver - Canada



Circle of Life, Domed ceiling, cm. 500 diameter, commissioned by Beachcomber International



The Beatles, Hard Days Night Hotel, Liverpool - England





A Mythological Beginning, cm. 183 x 274, acrylic on canvas





The Pendulum Gallery, Vancouver, Canada



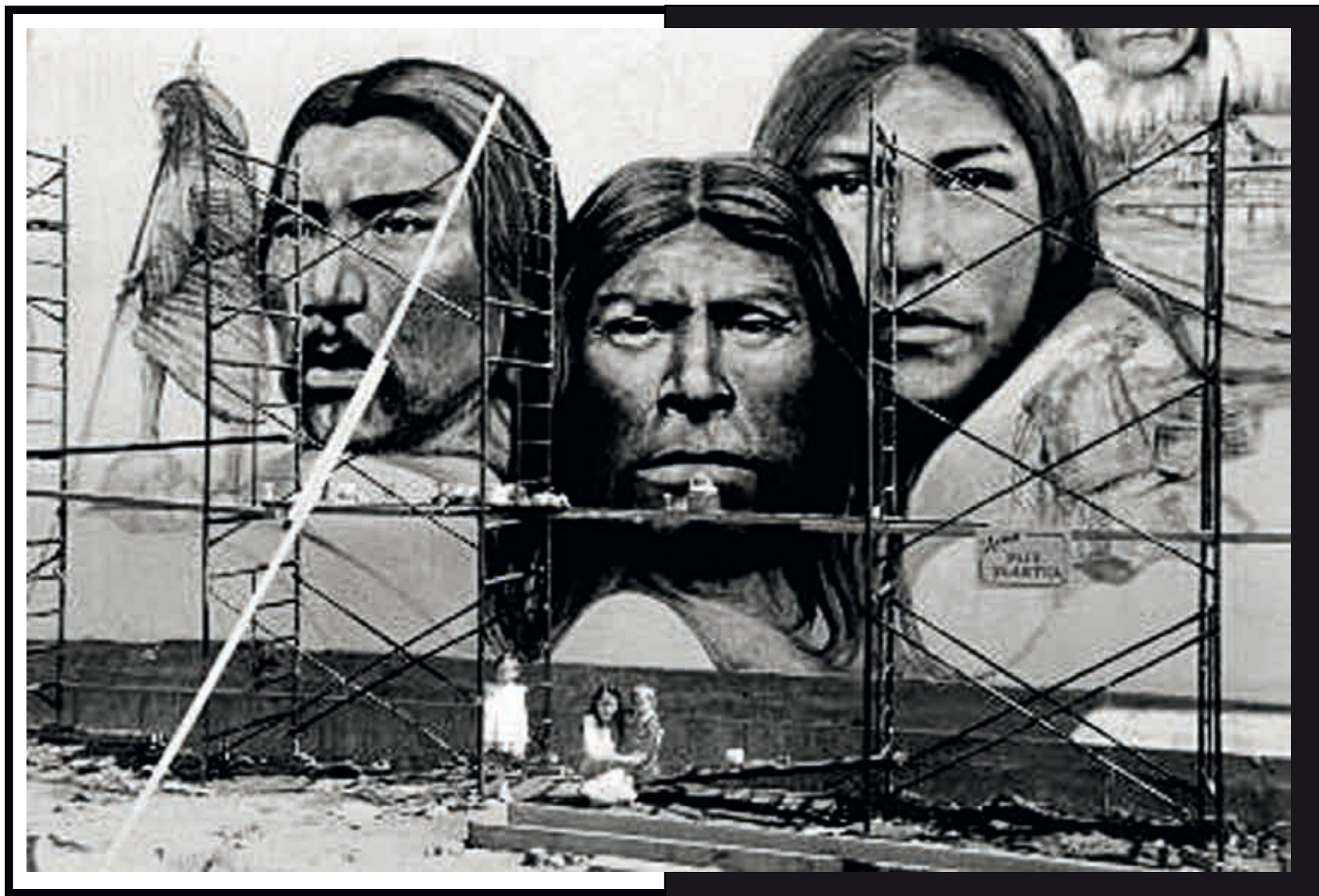


Art Expo New York





The Aftermath, cm. 213 x 274, acrylic on canvas



Native Heritage, 8 metre x 16 metre, Chemainus - Canada

CURRICULUM VITAE

Paul Ygartua Born in Bebington, England, June 1945.

1962-1965

Degree in Industrial Design Gold and Silver smith, Liverpool Art College, England.

1966-1967

working and designing for a Jewelers company in Canada.

1968

Kufursterdam Gallery, West Berlin, Germany.

1969

The Stratford Gallery, Stratford-upon-avon, England.

1970

Apollo Gallery, Vancouver, British Columbia, Canada.

1971

La Posada Gallery Acapulco, Mexico.

Apollo Gallery, Vancouver, British Columbia, Canada.

1972

The Living Art Gallery, Vancouver, British Columbia, Canada.

Galeria de Corfu, Corfu, Greece.

1973

Carnival of Art, Viaregio, Italy.

1974

Miskin Gallery, Florida, USA.

1975

Haddassah Cultural Centre, Vancouver, British Columbia Canada.

1976

Habitat Art Expo, Vancouver, British Columbia Canada.

Traveling Art Show, Scottsdale, Arizona USA.

Exhibition of Western Art, Death Valley, California USA.

Traveling Art show, Los Angeles, California USA.

1977

April Special Exhibition, de La Mano Gallery, Paradise Valley, Arizona USA.

Lowin Gallery, Honored Guest, Chief Dan George, Vancouver, British Columbia Canada.

and EXHIBITIONS

1977-1978

Resident artist, de La Mano Gallery, Paradise Valley, Arizona USA.

1978

Heritage Gallery, awarded Honorary Citizen of New Orleans (Black History Week), New Orleans, Louisiana, USA.

Hudson Bay Art Gallery, Victoria, British Columbia, Canada.

Apollo Gallery, Our Native North Americans -British Columbia, Canada.

The City of Vancouver presents their twin City Yokohama in Japan with a painting by Ygartua (Haida Masks), Vancouver, British Columbia, Canada.

1979

Special exhibitions, NATO Headquarters, Belgium and Spain; AFCENT Headquarters, The Netherlands.

Awarded member of the Canadian Federation of Artists.

Madei Sala d'Art, Barcelona Spain.

Hotel Sube, St.Tropez, France.

Special Exhibition, University of British Columbia Canada.

1980

10th Annual Original Exhibition and Auction of Western Art to benefit the National Museum of Culture, Spokane, Washington USA.

Aghazy Gallery, Calgary, Alberta Canada.

Heit Galleries, Phoenix, Arizona USA.

1981

Village Gallery, Maui Hawaii, USA; The Showcase Gallery, Kona, Hawaii USA.

Rodeo Club Mural Waikiki, Oahu, Hawaii USA.

Executive Gallery, Vancouver, British Columbia, Canada.

Federation of Canadian Artists Traveling Exhibition, Canada.

1982

Financial Plaza Exhibit, Honolulu, Oahu, Hawaii USA.

Kahala Art Exhibition, Honolulu, Oahu, Hawaii USA.

Vox Populi Exhibition, City hall, Honolulu, Oahu, Hawaii USA.

Moana Hotel Gallery, Waikiki Oahu Hawaii USA.

Old Main Gallery, Bellevue, Washington USA.

Art Encounter, Vancouver, British Columbia, Canada.

1983

Charles Russell Auction, Great Falls, Montana USA.

Children's Hospital, donation, Vancouver, British Columbia, Canada.

Chemainus, Mural, Chemainus, British Columbia, Canada.

Gastown Gallery, Vancouver, British Columbia, Canada.

1984

Copacabana, Rio de Janeiro Brazil.

Gallery West, Spokane, Washington USA.

World Premiere, Chemainus Murals, presenting Ygartua and the murals of Chemainus, Canada.

Special Exhibition, Impressions of Copacabana, Brazil, Vancouver, British Columbia, Canada.

Studio Colleen, Ottawa, Ontario Canada.

Great West Art Gallery, Special Exhibition, Mural Artists, Group Show, Chemainus, British Columbia, Canada.

1985

Gallery Norburn, Vancouver, British Columbia, Canada.

Westin Bayshore Show, International Suite, The Basques, dedicated to Pablo Ygartua

1986

Exhibition of Mural artists, Great West Gallery, Chemainus, British Columbia, Canada.

World Expo 1986, Vancouver, British Columbia, Canada.

United Nations Pavilion, Mural 100 ft.x30 ft., A World United, working with UNICEF and United Nations, exhibiting and selling posters, postcards and limited editions of A World United, produced by Ygartua Productions Ltd., The Expo Celebration, The Official Retrospective Book, Ygartua's Mural, P. 160, verse and illustration Poetry book, illustrated by Ygartua, pen and ink drawings book, artists of British Columbia, Canada, P. 121, United Nations presents many VIP's with limited editions of A World United including international actor Danny Kaye, First Nations Native Art Gallery, Expo' 86, Ygartua, Resident artist (May–October 1986).

1987

The Credit Union Bank of British Columbia; Mr. Nygren Jefe executive official presents the Secretary General of the UN. Javier Perez de Cuellar with limited edition, A World United, New York NY,USA.

Chemainus Festival of Murals Society, Mural book, Chemainus, British Columbia, Canada.

The government of British Columbia, Canada, presents the President of Granada, Spain with mural of Ygartua.

New York Art Expo, Jacobovits Convention Center NY,USA.

Studio show, Quebec City, Canada.

Los Angeles Art Expo 87, Los Angeles Convention Center, L.A., California USA

Ygartua, Artist of the Year, University of British Columbia, Canada.

Geneva Institute of Languages, Special Exhibition, Exhibition Cultural British Columbia, Canada.

Great West Art Gallery, Chemainus, British Columbia, Canada.

Honorable Mention, The Starting Line, Canadian Federation of Artists.

1988

Studio Colleen, Ottawa, Ontario, Canada.

Fort Nelson Mural, Canada's First People Laird Native Friendship Society, Fort Nelson, British Columbia, Canada.

Festival of Creative Artists, University of British Columbia, Canada.

1989

The Atrium, The Bank of Hong Kong, Vancouver, British Columbia, Canada.

Consulate of Spain, presented Princess Infanta Cristina (Spain's Royal family) with Paul's lithograph A World United, Vancouver, British Columbia, Canada.

1990

Altwis Gallery, Switzerland.

Salon d'Automne, Art Contemporain, Grand Palais, Society of Independent Artists Paris France.

Art Vancouver 90, Robson Square Conference Centre, Vancouver, British Columbia, Canada.

1991

Canadian Landmarks & Popular Places, Published in Canada, Mural, Native Heritage, Chemainus P.170.

International Art Guide, The 13th edition, world distributed, Published by P. Sermadiras Ygartua, P.490, Paris France.

Harrington Gallery, group show, Howe Sound Environmental Society Auction, Vancouver, British Columbia, Canada.

The Canadian Heritage Arts Society, Joint Project, Canadian Tour 1992, Experience Canada and Mural, Limited editions of Spirit of a Nation by Ygartua.

The 16th International Friendship Art Exhibition '91, Tokyo, Japan.

Grand Palais, Art Contemporain, Artists Society of Independant Artists, Paris, France

Qualicum Art Gallery, group show, Qualicum Beach, British Columbia, Canada.

1992

Chemainus, Ygartua's Native Mural at Heritage Square was chosen for first reproduction by Chemainus Mural Society, British Columbia, Canada.

One Man show, Casa de Cultura Gorliz, Bizkaia, Spain.

Profile on Ygartua, The Nomadic Artist, Euskal Telebista (Basque TV).

Salon d'Automne, Art Contemporain, Grand Palais, Society of Independent Artists, Paris, France.

Tokyo Metropolitan Art Museum, 17th International Friendship Art Exhibition '92, Tokyo, Japan.

Sinclair Centre, One Man show, Vancouver, British Columbia, Canada.

Special One Man show (A Year of Celebration), International Suite, Bayshore, Vancouver, British Columbia, Canada.

1993

Family Heritage, Commissioned by MacMillan Bloedel Ltd., Vancouver, British Columbia, Canada.

Unveiling Ceremony, Family Heritage, painting will hang at MacMillan Bloedel's boardroom, Chemainus, British Columbia, Canada.

Mural Magic, souvenir book, Mural, Chemainus, British Columbia, Canada.

Mural, Native Heritage, by Popular vote, chosen by British Columbia, Canada, first mural to be reproduced into limited edition.

One Man Show, Great West Art Gallery, Chemainus, British Columbia, Canada.

Pacific Rim Artisan Village, The Heritage Feast Commemoration Ceremony for the Natives depicted on Paul's mural, Heritage Square, Chemainus, British Columbia, Canada.

1994

West Coast City Ballet Art show, Vancouver, British Columbia, Canada.

The Atrium Bank of Hong Kong, Vancouver, British Columbia, Canada.

Montserrat Gallery, New York NY, USA .

Galerie d'Image, Quebec City, Quebec, Canada.

Grand Palais, Exposition d'Art Contemporain, Paris, France.

Sala de Cultura, Gorliz, Bizkaia, Spain.

1995

RZ Galerie, Lucerne, Switzerland.

Great West Art Gallery, Chemainus, British Columbia, Canada.

Grand Palais, exposition d'Art Contemporain, Paris France.

31st Grand Prix Honorable Mention de La Côte d'Azur France.

Handicapped Society of France, Chose Girls from St. Tropez for corporate Card, Paris France.

UNICEF chose two of Ygartua's paintings for Corporate and Public Christmas Cards, New York NY, USA.

1996

The Harley Show, Pan Pacific Centre, Vancouver, British Columbia, Canada.

Art book, Association Artiste Français, Univers des Arts, Paris, France.

RZ Galerie, Lucerne, Switzerland.

1997

Sala de Cultura, Bermeo, Bakio; Gorliz, Spain.

International Exhibition, Metropolitan Art Gallery, Tokyo, Japan.

Whistler Chateau Art Show, Whistler, British Columbia, Canada.

Oshawa Generals, Hockey Mural, commissioned by the City of Oshawa, Ontario, Canada.

Vancouver Motorcycle Show, Vancouver, British Columbia, Canada.

Chinese New Year Art Festival, Plaza of Nations, Vancouver, British Columbia, Canada.

1998

A tribute to Chief Dan George -painting and limited edition, commissioned by Chief Leonard George, Vancouver, British Columbia, Canada.

Harley Davidson 95th Anniversary and Auction.

1999

Golden Cactus Gallery, Mexico.

Banco di Caixa de Cataluna, Barcelona, Spain.

Vila Nova Galeria, Barcelona, Spain.

Beachcomber salutes the Legends and The Record Breakers (300'x30') largest mural in Canada, commissioned by Keith Scott of the Beachcomber International, Surrey, British Columbia, Canada.

2000

The Mayor of Vila Nova officially introduced Paul and his work and gave him the honor of opening their national Catalan fiesta, Fiesta Mayor, painting commissioned by Vila Nova for City Hall, Vila Nova, Spain.

Millenium Mural and Art Show, Vancouver, British Columbia, Canada.

Golden Cactus Galeria, Cabo San Lucas, Mexico.

Hyatt-Regent International Art Show, Vancouver, British Columbia, Canada.

2001

Chicago Art Show, Chicago, Illinois, USA.

Toronto Art Fair, Toronto, Ontario, Canada.

Toronto Design Show, Toronto, Ontario.

Old Port Arts Festival, Montreal, Quebec, Canada.

2002

Old Port Arts Festival, Montreal, Quebec, Canada.

Galeria de San Juan, Mexico.

2003

Old Port Arts Festival, Montreal, Quebec, Canada.

La Sala de Cultura, Bilbao, Spain.

Lansdowne Art Festival, Ottawa, Ontario, Canada.

2004

Italian Chamber of Commerce, Vancouver, British Columbia, Canada.

Rotary Club Art Show and Auction, Sunshine Coast, British Columbia, Canada.

2005

Congress Centre Art Exhibition, Ottawa, Ontario, Canada.

Tall Ships Art Exhibition, Victoria, British Columbia, Canada.

Folk Fest Art Festival, Victoria, British Columbia, Canada.

Toronto Art Fair, Toronto, Ontario Canada.

La Sala de Cultura, Gorliz, Bizcaya Spain.

Firenze International Biennale of Contemporary Art Exhibition, Florence, Italy.

2006

Grand Marche D'Art Contemporain, Place de Bastille, Paris, France
Golden Cactus Gallery, Cabo San Lucas, Mexico, Group exhibition

2007

Gallerie de Arte Gaudì, Madrid, Spain, Group exhibition
Europ'Art 2007, Geneva, Switzerland
Hard Days Night Hotel, Liverpool, England, Special Commission - The Beatles, Permanent exhibition
Art Contemporain, Rossini Maison de Ventes aux Encheres, Paris, France
La Sala de Cultura, Gorniz, Vizcaya, Spain, One man show
Exposicion d'Art Contemporain, Place de Bastille, Paris, France
Firenze International Biennale of Contemporary Art Exhibition, Florence, Italy.

2008

Art Expo New York, Javits Convention Center, New York, USA
Toronto Art Expo, Toronto, Canada
Grande Marche D'Art Contemporain, La Defense, Paris, France
Pendulum Gallery, Vancouver, Canada, Group show, Raices, Under the patronage of the General Consulate of Spain, Toronto and the Embassy of Spain to Canada
Trends, Global Art Book, published by World of Art Publishing
Art Contemporain, Rossini Maison de Ventes aux Encheres, Paris, France
Exposicion D'Art, Art Carousel, Le Louvre, Paris, France
Grande Marche D'Art Contemporain, Place de Bastille, Paris France

A stylized, handwritten signature in black ink. The signature consists of a large, bold 'Y' followed by the word 'GARTUA' in a similar bold, cursive style. The final letter 'A' has a long, sweeping horizontal stroke that extends to the right.



FLORENCE
BIENNALE

BIENNALE
INTERNAZIONALE
DELL'ARTE
CONTEMPORANEA

