

YGGDRASILL









masters of today



FRONT AND BACK COVER

INDOMITABLE SPIRIT 2006 ACRYLIC ON CANVAS 303X152 CM | 10X5 FT
PRIVATE COLLECTION

INTERIOR COVER

THE GORLIZ MURAL 2010 CITY OF GORLIZ / UN MURAL PARA GORLIZ/ 'GORLIZ GEHITUZ',
GORLIZ, VIZCAYA, BASQUE COUNTRY, SPAIN 9X28 M | 29.5X92 FT

PAUL YGARTUA & THE AWAKENING 2005 ACRYLIC ON CANVAS 213X275 CM. /7X9 FT.
PRIVATE COLLECTION: GRAZIA ANTOCI, FLORENCE ITALY →

TO MY CHILDREN **TALA, ANTON, MATHIEU** AND **ANNE CHARLOTTE**
WITH APPRECIATION FOR BRINGING JOY TO MY WORLD.
TO **JOANNE** WHO IS MY INSPIRATION.

THIS IS A **PAUL YGARTUA** ORIGINAL SIGNED BIBLIOPHILE LIMITED EDITION ART BOOK.

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SIGNATURE

PAUL YGARTUA

EDITOR / PUBLISHER
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To purchase original artwork of the
contemporary artist Paul Ygartua
contact:

YGARTUA ORIGINAL ART

+1 604 783 5002

+33 (0)6 2771 2984

+1 604 685 5032 (studio)

Email: info@ygartua.com

Websites: www.ygartua.com

www.thisisartparis.com

www.thisisartlondon.com

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YGARTUA

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The next painting will be the best. It has been an on-going 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.



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.

YGARTUA
IS A
GENIUS



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

PAUL YGARTUA & A MYTHOLOGICAL BEGINNING 2007 183X274 CM | 70X97 IN

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; Paul 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."

YGARTUA IS A GENIUS BY MICHAEL SILVERBROOKE /COLLECTOR (2008)

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'x 6' 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. 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 Hemmingway'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.

YGARTUA IS A GENIUS BY MICHAEL SILVERBROOKE /COLLECTOR (2008)



THE CONVERSATION 2012 ACRYLIC ON CANVAS 122X150 CM | 48X59 IN
PRIVATE COLLECTION



THE BLESSING 2012 ACRYLIC ON CANVAS 122X150 CM | 48X59 IN
PRIVATE COLLECTION



THE BAPTISM 2012 ACRYLIC ON CANVAS 122X100 CM | 48X40 IN
PRIVATE COLLECTION



THE MONARCHY 2012 ACRYLIC ON CANVAS 122X200 CM | 48X78 IN
PRIVATE COLLECTION

CUBIST MOMENT 2012 ACRYLIC ON CANVAS 100X200 CM | 40X78 IN
PRIVATE COLLECTION



THE LOVERS 2010 ACRYLIC ON CANVAS 122X160 CM | 48X59 IN



BRAVE NEW WORLD 2010 ACRYLIC ON CANVAS 122X150 CM | 48X59 IN
PRIVATE COLLECTION: MR. & MRS. OLSZANSKI, SAINT GRATIEN FRANCE



MIRROR IMAGE 2012 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN



NON TOXIC 2011 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



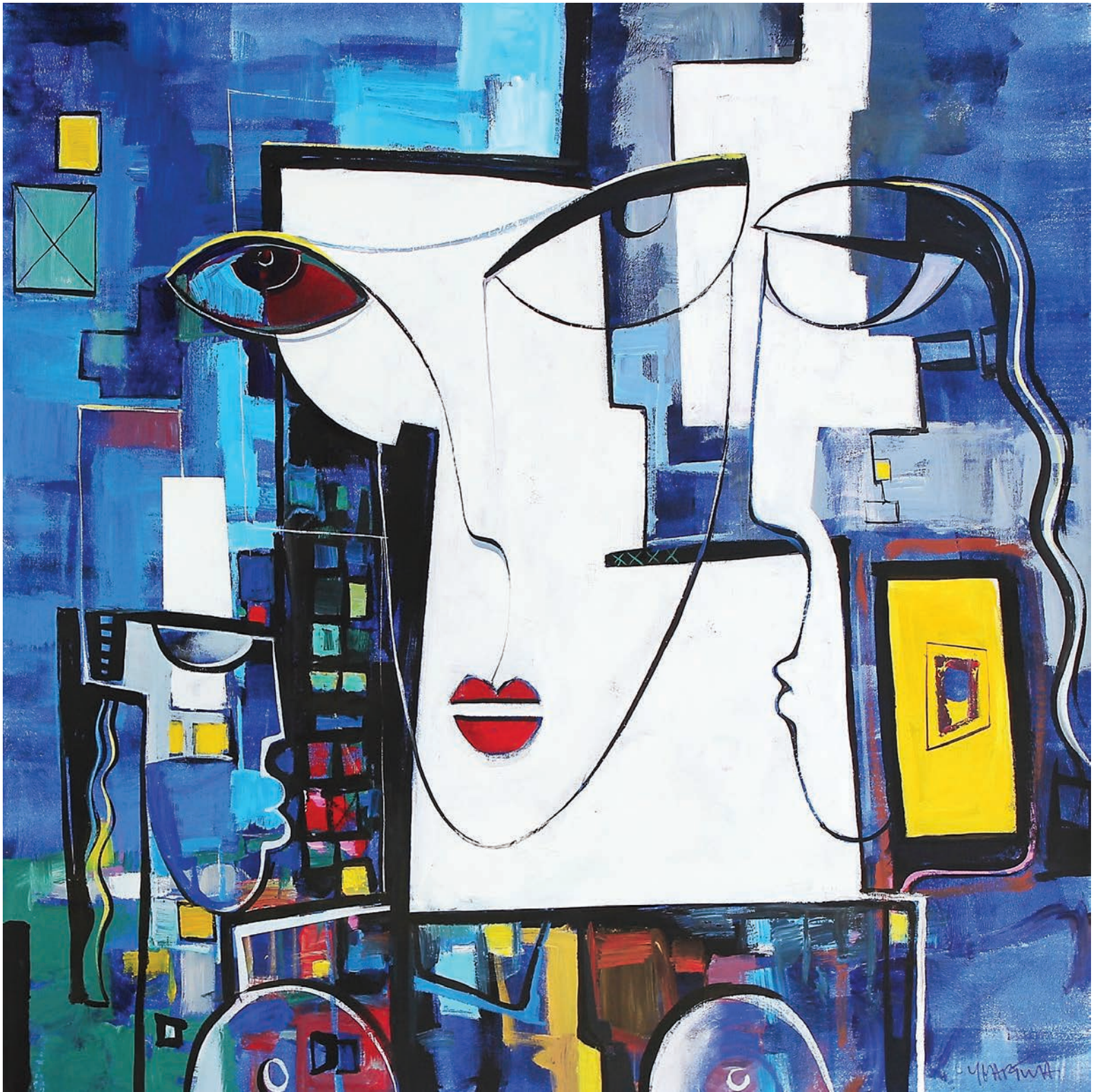
POLITICAL OBLIVION 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



SPIRITUAL HAPPENING 2010 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



THE INSIDERS 2011 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



NEW WORLD 2012 ACRYLIC ON CANVAS 48X48 CM | 122X122 IN

YGARTUA



THE CRUCIFIXION 2013 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN



TOWERS OF POWER 2013 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN

YGARTUA



ORANGE DYNASTY 2013 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN



AFTERTHOUGHTS 2010 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN
PRIVATE COLLECTION



NATIVE READINGS 2010 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN
PRIVATE COLLECTION



THE GUGGENHEIM MUSEUM BILBAO, SPAIN 2013 ACRYLIC ON CANVAS 122X150 CM | 48X59 IN
PRIVATE COLLECTION



U TURN 2012 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN

CELESTIAL



FUTURE ROCK 1988 MIXED MEDIA 122X91CM | 48X36 IN



FUTURE ROCK 1979 MIXED MEDIA 122X91 CM | 48X36 IN
PRIVATE COLLECTION: PARIS FRANCE

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 unparalled 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.



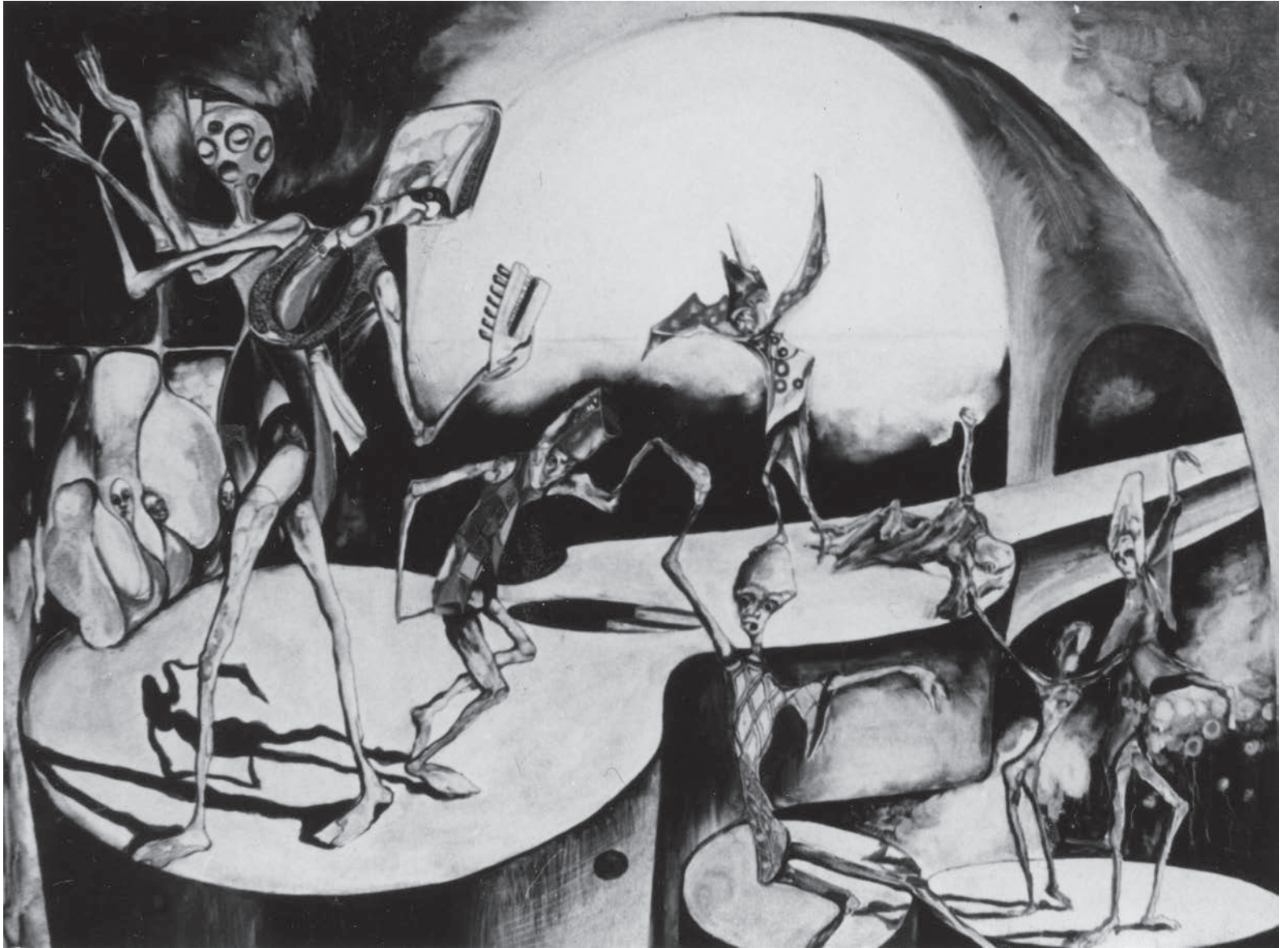
CELESTAIL PLAYERS II 2009 MIXED MEDIA 122X150 CM | 48X59 IN
ARTIST COLLECTION



CELESTIAL PLAYERS 1976 MIXED MEDIA 75X60 CM | 30X24 IN
ARTIST COLLECTION



CELESTIAL PRISON 1974 WATERCOLOUR 51X76 CM | 20X30 IN
PRIVATE COLLECTION: TALA YGARTUA, LONDON GREAT BRITAIN



HELL 1986 MIXED MEDIA 61X91 CM | 24X36 IN
PRIVATE COLLECTION: ANTON YGARTUA, LONDON GREAT BRITAIN



Chess is a frequent subject in paintings. The splendor of chess in artistic perspective is reflected in the fact that an artist has rendered on the canvas the intellectual depths of the game. That chess has been a subject matter in paintings is an attainment in terms of its value getting wider recognition. Chess

SYNTHESIS OF THE BEGINNING AND THE END BY KUVAY SANLI
THE DEPUTY PRESIDENT OF THE TURKISH CHESS FOUNDATION, ISTANBUL TURKEY

players, people watching chess games, chess pieces and other themes have been portrayed in different types of paintings. But there is also the "painting of chess". Without going into a discussion of what abstract painting is and different kinds of abstract painting, in my opinion the painting of chess should be a subject of abstract painting. Is it fair to say, then, a painting with chess as subject matter is a painting of chess, telling about chess.

Paul Ygartua is an artist whose versatility is reflected in his work. He is among those who lives elsewhere than their birthplaces. He was born in 1945 in Bebington, in the suburbs of Liverpool, England. After graduating from Faculty of Arts Industrial Design, Liverpool University in 1966, he immigrated to Vancouver, Canada. From then on painting becomes his whole existence. He calls Vancouver, the place he lives in when he is not traveling, his home. He has become well-known in Canada especially for his enormous murals. In time his status as a world artist is recognized with awards, his work finds place in art collections.

He says, "For me the Game of Chess is like the Game of life." Familiar, though, the simile of "game of life" is, perhaps, Ygartua is the first to use it as such. It is a word that be lauds neither life nor chess and meets them both within the construction of play.

Just before his above mentioned definition, Ygartua mentions that after the first years chess was first played, it became loaded with social meanings, with chess playing becoming an indicator of nobility and a source of prestige. He certainly states that it is a value associated with the Middle Ages. It is obvious that today chess has become a unifying element, also as a subject of artistic work, for the whole of humanity.

Ygartua says, "The objective is to win, but the challenge is designing and then acting out a strategy to achieve that goal—as in life, you must constantly evaluate and change your playing strategy." here he underlines the significance of methods in order to win. Although winning appears to be the end aim, it emerges as a means to the end, as a signifier. Only as a result of this correct approach does winning become an aim. Obviously we cannot forge relationships in terms of "winning", in any issue. We can do something in terms of method or approach, for strengthening our struggling power.

More by Ygartua himself: "Painting The Game of Chess allows me to enter into an imaginary world whereby I can invent a life situation in my mind and then put my imagination into each character, the King, the Queen, the Bishop, the Pawns, the Castle—each one portraying a different angle a different personality; I actually enter the game and become part of it, it is like I am in the game."



THE OPENING 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

I will make an inference using three examples from Ygartua's work. It is the beginning of the game. The singular is pronounced. The pieces are in place. Pieces have formal values at the beginning of a game of chess: Queen is worth 8 points, rook 5 points, knight and bishop 3 points each, and pawn 1 point. The pieces are ready to change from one plane to another. The journey begins.

We have come to the middle game. The singular is enmeshed within the whole. The pieces are less pronounced. Bit by bit we sink deeper into the game, that is, reality, and pieces start to lose their "relative" value. They become images in our minds in proportion with their position on the board and relevant influence.

It is now the end game, and the pieces are almost nonexistent. Their meaning lies in their interaction and they find echoes in our minds to the extent of their significance within the whole of the position. The pawn may even be worth more than 20 points or maybe it is worth everything. The queen is null. What is significant is the content as a whole, which is as it is reflected in our minds. The subject is freed from its apparent "arbitrary" nature, as in abstract paintings, devoid of its "random" nature at the outset. The game is not over but the construct has completed. For what it's worth in terms of stepping back for understanding, this construct is a new beginning.



THE MIDDLE GAME 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

All these evaluations are mine and thus subjective. Whether objectivity exists, there is no way to tell. We can think about what is more objective, and arrive at it, too. What about the absolute "objective"? Some say it exists, others say there is no such thing.

We may be tempted to ask, "what about the opinions of the artist?" Also valid is the question concerning whether the artist is in anyway related to his work once he shares it, turns the act of "thinking" to "thoughts". Or is it now the case that the only reality is the subjectivity in the minds of members of the audience? What gets us closer to objectivity, interaction between subjective viewpoints, just like singular pieces forming the whole on the chessboard?

There is a more essential element, much more substantial than this deep contemplation and overt or covert meaning, and that is the paintings of Paul Ygartua. The colors are brilliant and the impression it leaves on the audience is pleasant such that you get the feeling of buying one and hanging in your house. I had a hard time finding among many the three paintings above to exemplify the ideas I wanted to employ... The problem was not finding them but choosing them.



THE END GAME 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



CHESS STRATEGIES 2012 ACRYLIC ON CANVAS 122X150 CM | 48X59 IN



MY FATHER TAUGHT ME 2012 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



DISEMBODIED SPIRIT 2009 ACRYLIC ON CANVAS 122X150 CM | 48X59 IN



LA REINA 2012 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: BOXLIGHT MEDIA LTD., LONDON GREAT BRITAIN



Paul Ygartua's abstract and impressionist paintings exhibited with great success at the Montserrat Gallery in New York, unequivocally revealing the power of color and form in the service of free thought,

REVEALS THE POWER OF COLOR IN NEW YORK BY LOUIS RODRIGUEZ ARANGUREN, NEW YORK USA
PAUL YGARTUA | NEW YORK ART EXPO 2009

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.



J.J. JOHNSON 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

YGARTUA



J.J. JOHNSON 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: CANADA



CHARLIE PARKER 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



ART BLAKEY 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



SYDNEY BECHET 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: CANADA



SYDNEY BECHET 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN



B.B. KING 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

YGARTUA

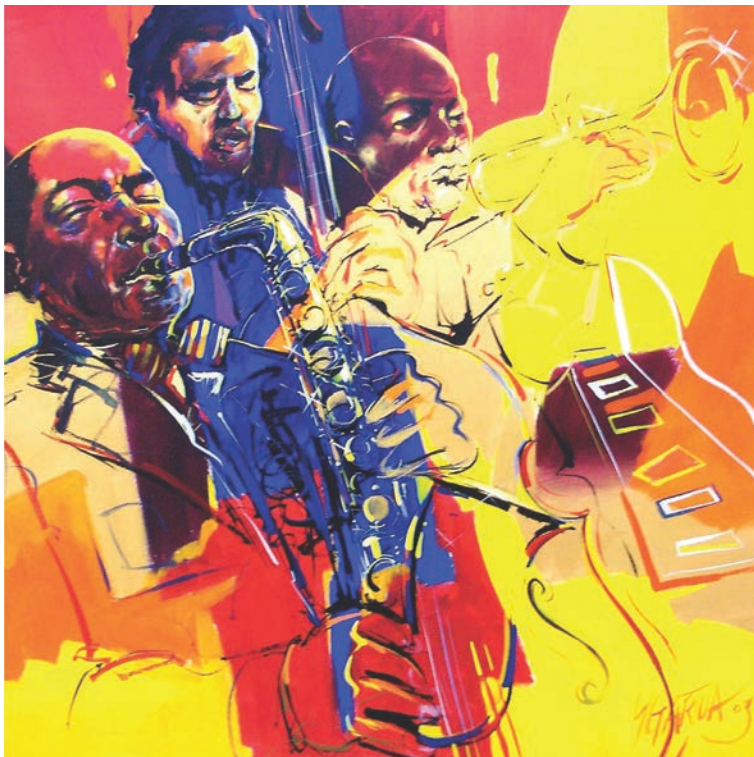


JOHN COLTRANE 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



MUSICAL DELIGHT II 1998 MIXED MEDIA 122X122 CM | 48X48 IN

YGARTUA



HOT JAZZ 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

JAZZ PASSION 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

ENDLESS NIGHTS 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

WHAT A WONDERFUL WORLD 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



JIMI HENDRIX 2001 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

LENNON 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

JIMI HENDRIX 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: DR. AND MRS. NIANIARIS, TORONTO CANADA

MARLEY 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: DR. AND MRS. MARK GWARTZ, TORONTO CANADA



JAGGER 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



SALVADOR DALÍ 2006 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
ARTISTS COLLECTION

YGARTUA



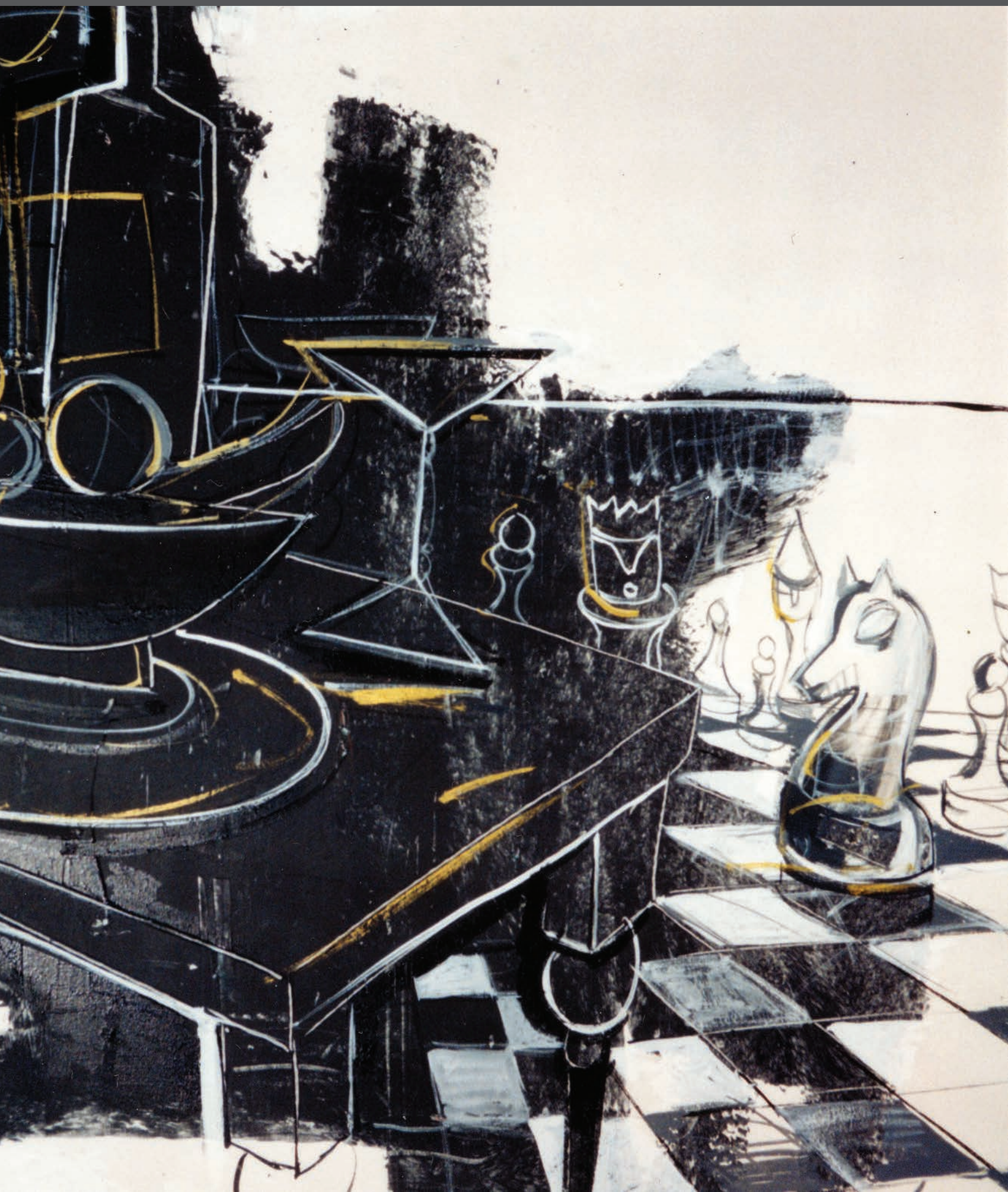
SALVADOR DALÍ 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

ABSTRACT EXPRESSIONIST

STILL LIFE 1999 MIXED MEDIA 91X122 CM | 36X48 IN

YGARTUA





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



LA DIAGONALE DU FOU 2013 ACRYLIC ON CANVAS, 50X80 CM | 20X31 IN
PRIVATE COLLECTION

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 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



ABDUCTION ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

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

PRIMORDIAL CHAOS BY FLORA ROVIGO, ART HISTORIAN, FLORENCE ITALY



MATERIAL EQUIVALENCE ACRYLIC ON CANVAS 122X100 CM | 48X40 IN
PRIVATE COLLECTION

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.

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.

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.



CONTINUUM 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

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 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.

PRIMORDIAL CHAOS BY FLORA ROVIGO, ART HISTORIAN, FLORENCE, ITALY



NORTHERN LIGHTS 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

CITYSCAPE 2004 ACRYLIC ON CANVAS 122X152 CM | 48X60 IN







INDOMITABLE SPIRIT 2006 ACRYLIC ON CANVAS 303X152 CM | 10X5 FT
ARTISTS COLLECTION

YGARTUA





BREAKING THROUGH 2005 ACRYLIC ON BOARD 35,5X28 CM | 14X11 IN
PRIVATE COLLECTION: PATRICIA M TONKIN, VANCOUVER CANADA



PORTRAIT OF A RUG MERCHANT 2005 ACRYLIC ON CANVAS 75X61 CM | 30X24 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE, VANCOUVER CANADA



STILL LIFE 1999 MIXED MEDIA 122X91 CM | 48X36 IN
PRIVATE COLLECTION: NEW YORK USA



GUITAR SAX 1994 ACRYLIC ON CANVAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION: BARCELONA SPAIN



MARTINI LADY 2003 MIXED MEDIA 33X27 CM | 13X10,5 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE, VANCOUVER CANADA



GUERNICA 2000 MIXED MEDIA 122X122 CM | 48X48 IN
PRIVATE COLLECTION: ANTON YGARTUA, LONDON GREAT BRITAIN



QUEEN FOR THE DAY (DETAIL) 1999 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: SPAIN



MARTINI LADY (DETAIL) 2001 ACRYLIC ON CANVAS 183X122 CM | 72X48 IN
PRIVATE COLLECTION: ANNE CHARLOTTE SILFVERBERG YGARTUA, STOCKHOLM SWEDEN



THE RED VIOLIN 2000 ACRYLIC ON CANVAS 184X122 CM | 72X48 IN
PRIVATE COLLECTION: SERGEI SHINDER, VANCOUVER CANADA



WINE AND FRUIT 2000 ACRYLIC ON CANVAS 184X122 CM | 72X48 IN
PRIVATE COLLECTION: MATHIEU MAILLOT, PARIS FRANCE



BIRD LADY 1997 ACRYLIC REVERSE PAINTED ON VINYL 61X92 CM | 24X36 IN
PRIVATE COLLECTION: PATRICIA M. TONKIN, VANCOUVER CANADA



MARTINI LADY 1994 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: CHICAGO USA



GIRL IN CHAIR 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: TALA YGARTUA, PARIS FRANCE



CELESTIAL GIRLS OF THE NIGHT 2005 ACRYLIC ON CANVAS 112X122 CM | 44X48 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE VANCOUVER CANADA



MUSICAL NIGHTS 1997 MIXED MEDIA 91X91 CM | 36X36 IN

YGARTUA



STILL LIFE 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: WINNIPEG CANADA



STILL LIFE 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



STILL LIFE 2001 REVERSE ON PLEXIGLAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



STILL LIFE 2002 MIXED MEDIA 122X122 CM | 48X48 IN
PRIVATE COLLECTION



STILL LIFE 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



CANALS IN VENICE 2001 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



VENETIAN LIGHT 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



VENETIAN LIGHT 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



VENICE BY NIGHT 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN



SCENE PORTOFINO 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: TORONTO CANADA



AUTUMN COLOURS 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



PORTOFINO 2000 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



CADAQUES 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



BEACH PLEASURE (DETAIL) 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: MATHIEU MAILLOT, PARIS FRANCE



MUNGIA BASQUE COUNTRY 1998 MIXED MEDIA 122X91 CM | 48X36 IN
PRIVATE COLLECTION: SPAIN



DOWNTOWN 2013 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN

YGARTUA



LONDON 2013 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



PARIS 2012 ACRYLIC ON CANVAS 110X122 CM | 43X48 IN
PRIVATE COLLECTION: PARIS FRANCE



LA PLAYA 2012 ACRYLIC ON CANVAS 90X90 CM | 35X35 IN



THE JOURNEY 2006 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: DIANE JING, VANCOUVER CANADA

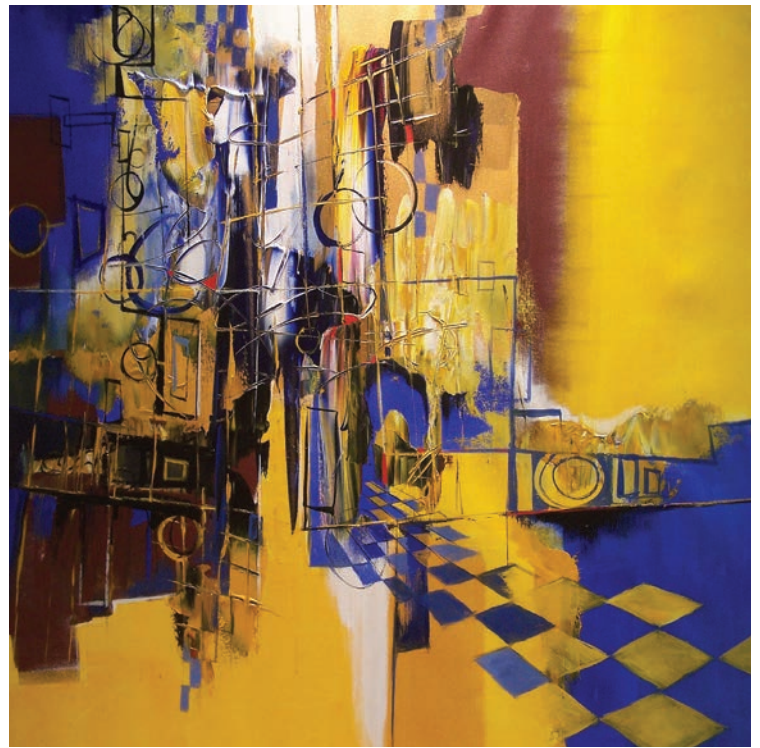


CHECKMATE 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

ABSTRACT 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

STILL LIFE 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: DR. AND MRS. S.ROCHARD, CASABLANCA MOROCCO

EXPLOITATION 2013 ACRYLIC ON CANVAS 80X80 CM | 31X31 IN
PRIVATE COLLECTION



UNTAMED 2012 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN
PRIVATE COLLECTION

STILL LIFE 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

NEW HORIZONS 2004 ACRYLIC ON CANVAS 122X122 CM. / 48X48 IN
PRIVATE COLLECTION

THE EQUILIBRIUM 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE, VANCOUVER CANADA



THE BEGINNING 2005 ACRYLIC ON CANVAS 214X274 CM | 7X9 FT
PRIVATE COLLECTION: BOXLIGHT MEDIA LTD., LONDON GREAT BRITAIN



HIDDEN SPIRIT 2006 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN



DESTRUCTION 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

LA CORRIDA 2013 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN
PRIVATE COLLECTION

THE PATH 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



THE AWAKENING 2005 ACRYLIC ON CANVAS 214X274 CM | 7X9 FT
PRIVATE COLLECTION: MR. AND MRS. ANTOCI, FLORENCE ITALY

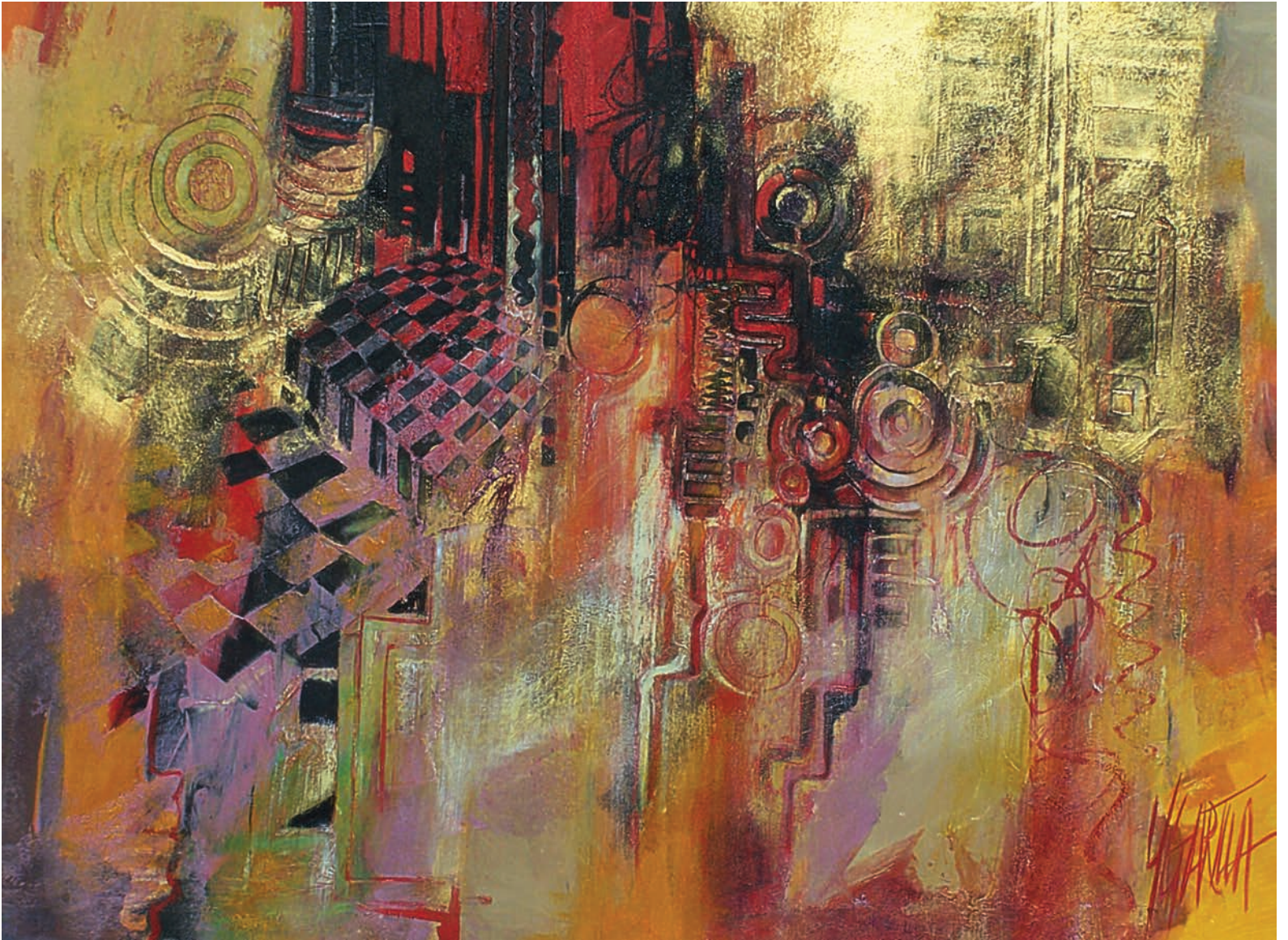


ETERNITY 2013 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN
PRIVATE COLLECTION

ABSTRACT COMPOSITION 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

ABSTRACT COMPOSITION 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

GUGGENHEIM MUSEUM BILBAO, SPAIN 2007 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: GORLIZ, BIZKAIA SPAIN



ABSTRACT COMPOSITION # 1 2004 ACRYLIC ON CANVAS 137X196 CM | 54X77 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE, VANCOUVER CANADA



PARIS FOREVER 2008 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

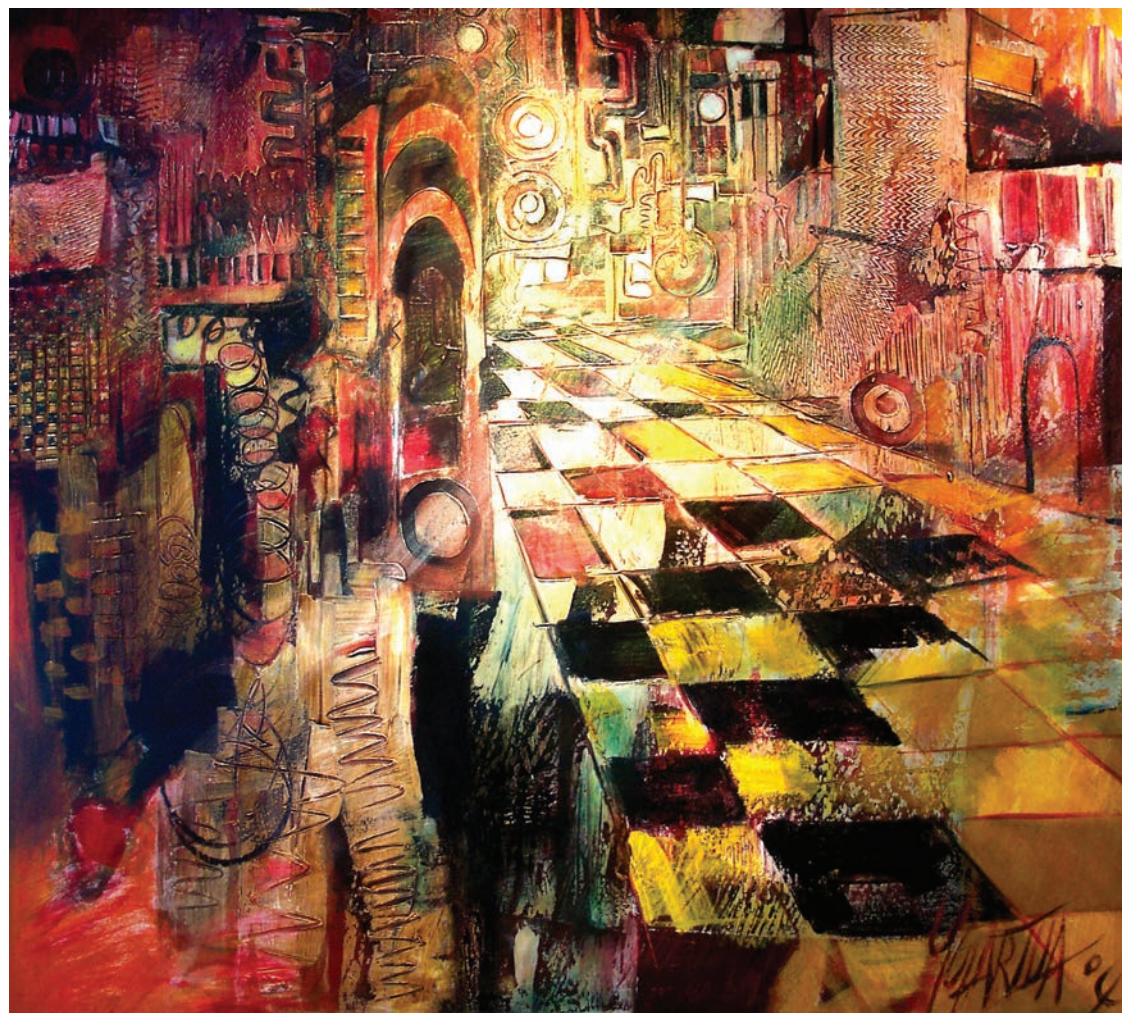
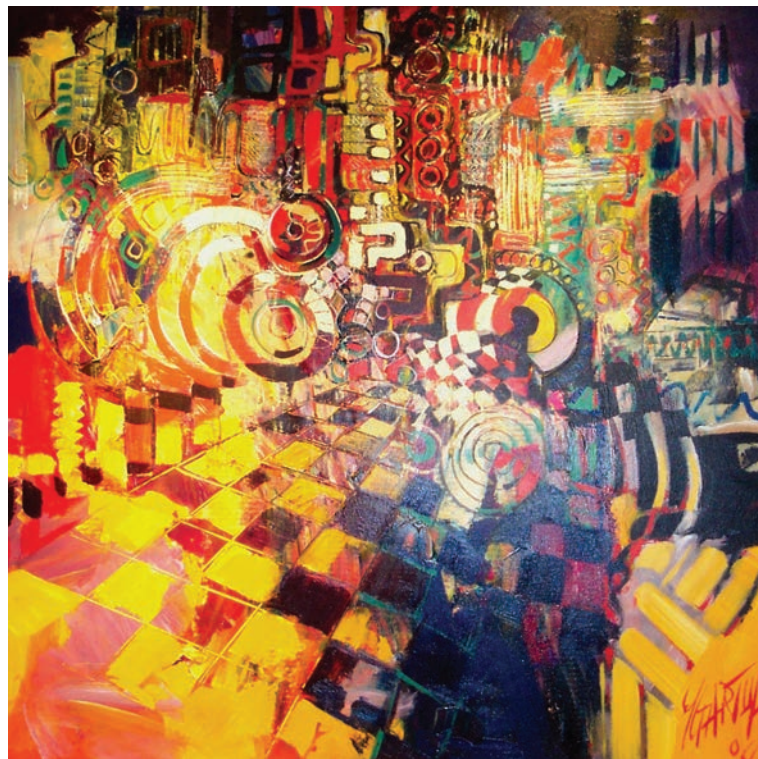
PARIS BY NIGHT 2011 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN
PRIVATE COLLECTION

METAMORPHOSIS 2012 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: JAMIE LEARMONTH, LONDON GREAT BRITAIN

BLUE UNIVERSE 2005 MIXED MEDIA 122X122 CM | 48X48 IN
PRIVATE COLLECTION



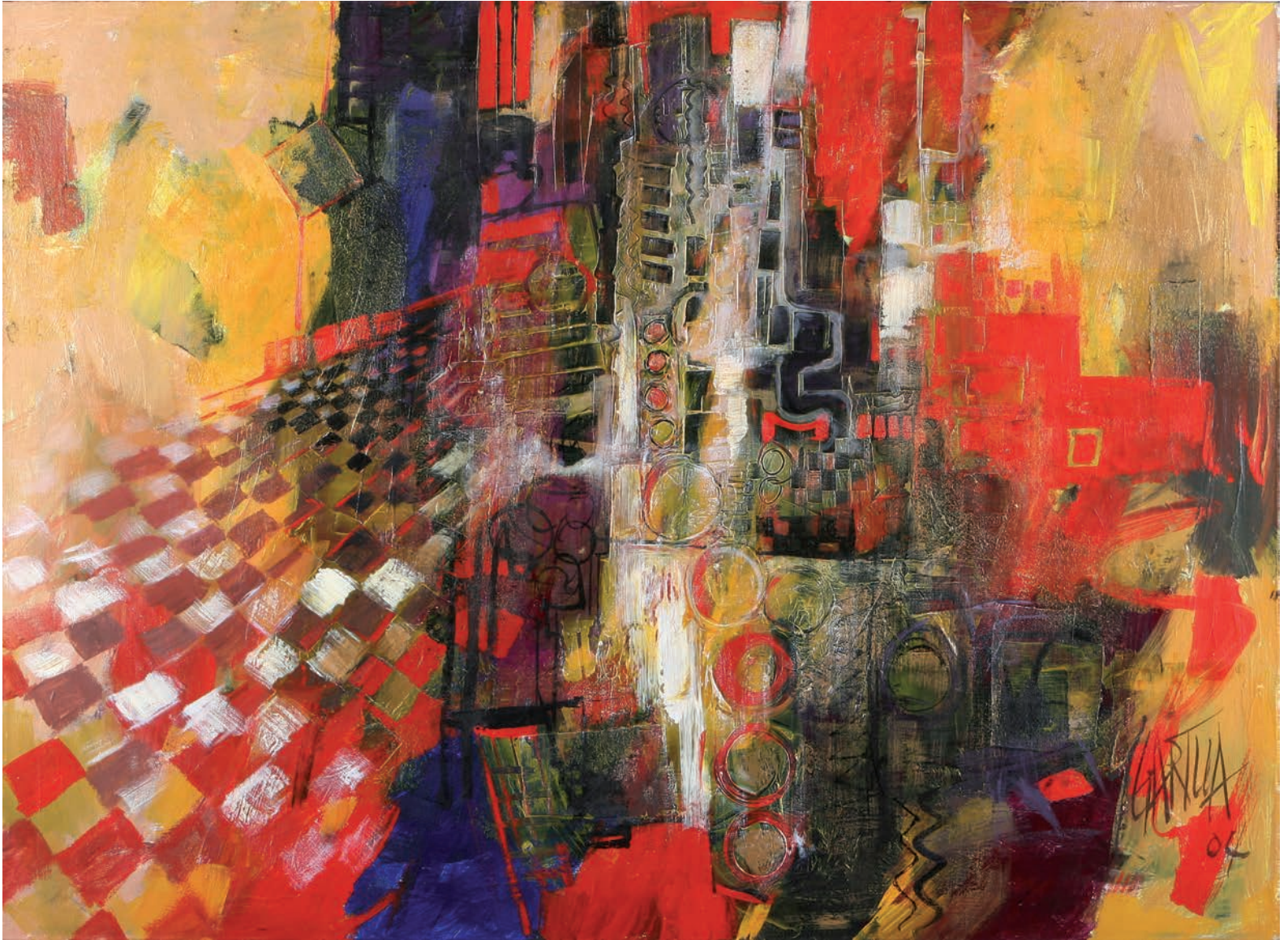
A PASSAGE TO THE OTHER SIDE 2013 ACRYLIC ON CANVAS 80X80 CM | 31X31 IN



THE TIME MACHINE 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: SQUAMISH BC CANADA

BROADWAY 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

THE GAME 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



ABSTRACT 2004 ACRYLIC AND COLLAGE ON CANVAS 122X168 CM | 48X66 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE, VANCOUVER CANADA



MISTIC RIVER 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

NIGHT REFLECTIONS 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

KALEIDOSCOPE 2005 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: DR. AND MRS. NIANIARIS, TORONTO CANADA

NEW YORK 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



NEW YORK IN BLUE 2011 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



WEST COAST I | 2003 ACRYLIC ON CANVAS 91X91 CM | 36X36 IN
PRIVATE COLLECTION

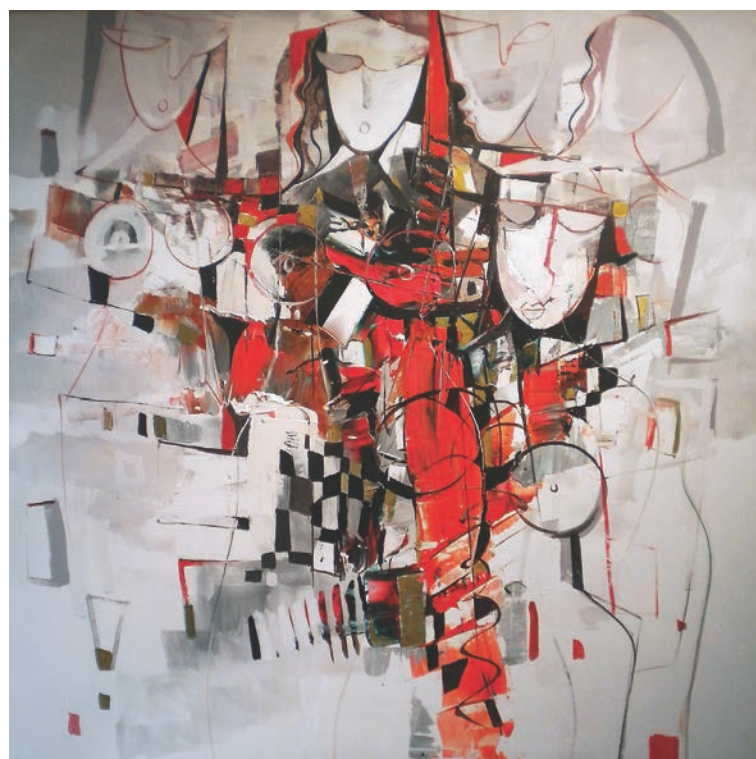
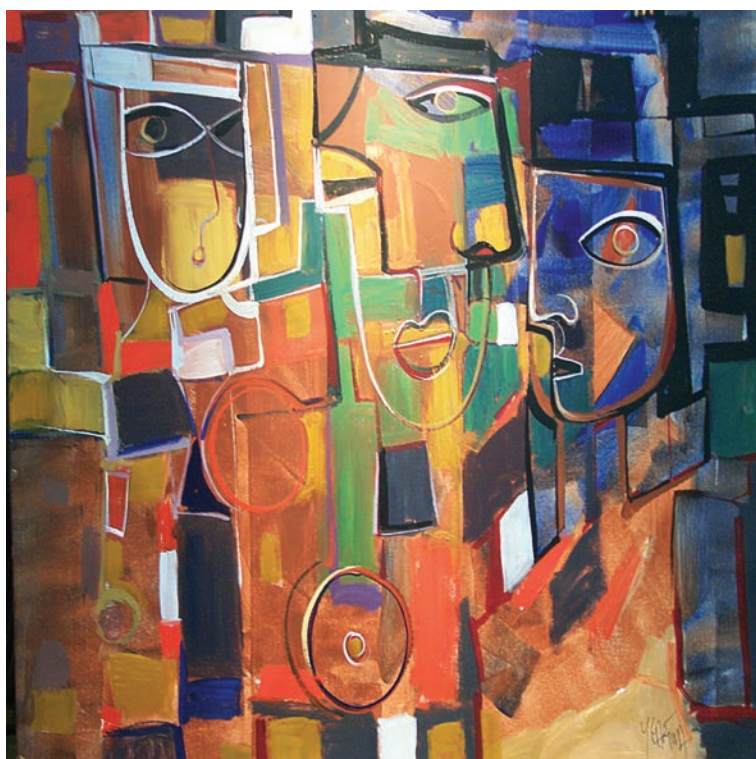
MUNDAKA | 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

WEST COAST II | 2003 ACRYLIC ON CANVAS 91X91 CM | 36X36 IN
PRIVATE COLLECTION

CANAL GRANDE | 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



SPIRITUAL REBIRTH 2013 ACRYLIC ON CANVAS 100X100 CM | 40X40 IN



THE PROCESSION 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

ABSTRACT 2006 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

THE QUEEN 2004 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

ENTICEMENT 2010 ACRYLIC ON CANVAS 120X120 CM | 47X47 IN
PRIVATE COLLECTION



MONUMENTS IN WOOD 2006 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

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 it has been possible for me to capture some of these qualities on canvas.

THE BASQUES



THE MONEY GAME 1985 OIL ON CANVAS 75X50 CM | 30X40 IN
PRIVATE COLLECTION

YGARTUA





BASQUE WITH POTS 1985 OIL ON CANVAS 91X60 CM | 36X24 IN
BASQUE EXHIBITION VANCOUVER BC CANADA IN MEMORY OF PAUL'S FATHER PABLO YGARTUA PAINTED IN THE BASQUE COUNTRY

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.

BASQUE DANCERS 1984 OIL ON CANVAS 75X100 CM | 30X40 IN
PRIVATE COLLECTION







125114

1985

BASQUE COUNTRY 1985 MIXED MEDIA 56X75 CM | 22X30 IN
PRIVATE COLLECTION

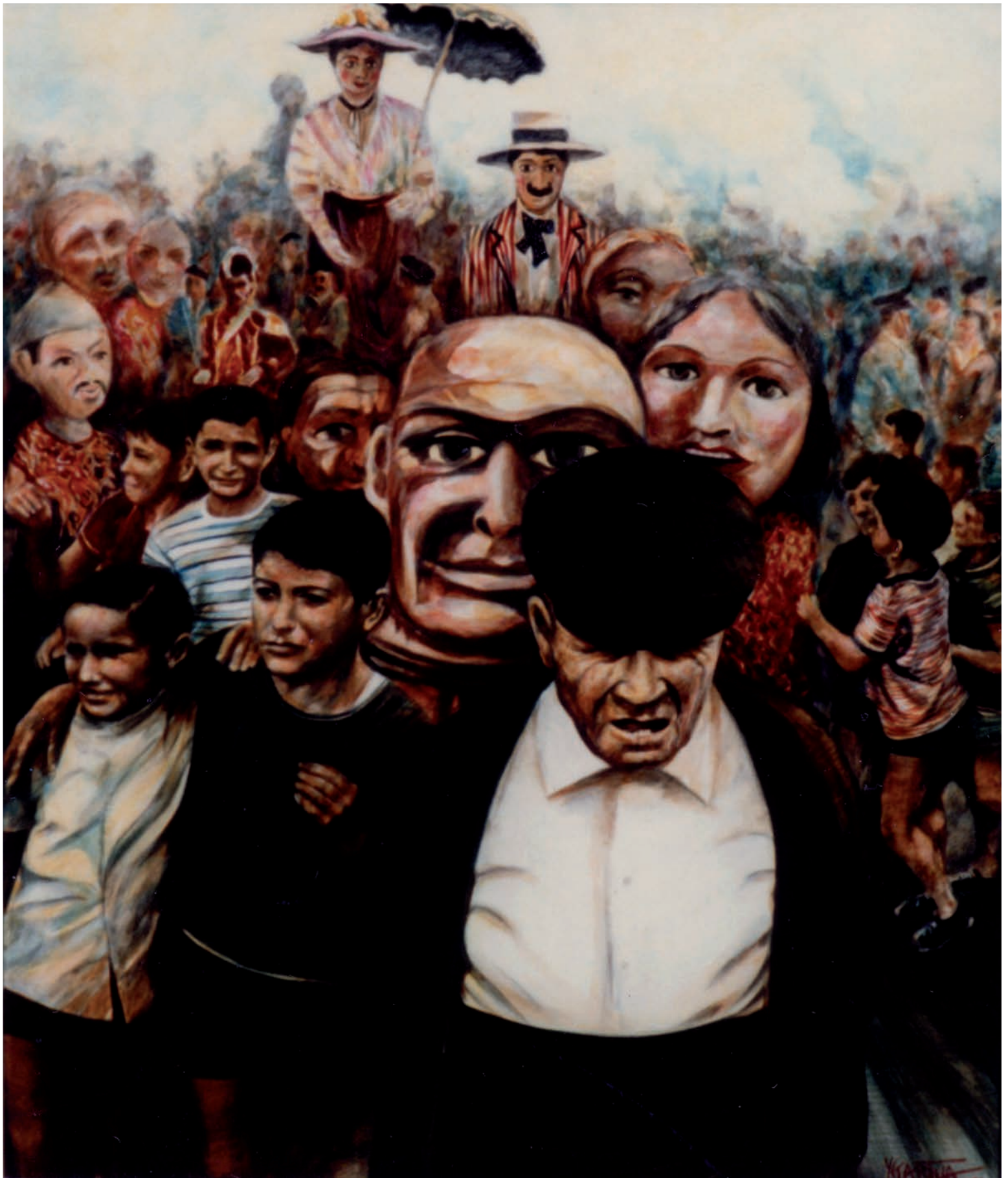




PLENTZIA, BASQUE COUNTRY 1985 OIL ON CANVAS 75X75 CM | 30X30 IN
PRIVATE COLLECTION



CATALAN WINE BREAK 1985 OIL ON CANVAS 75X60 CM | 30X24 IN
PRIVATE COLLECTION



FIESTA CATALUNA 1985 OIL ON CANVAS 100X75 CM | 40X30 IN
PRIVATE COLLECTION



THE BASQUES 1985 OIL ON CANVAS 100X75 CM | 40X30 IN
PRIVATE COLLECTION



BASQUE VILLAGE 1985 MIXED MEDIA 50X75 CM | 20X30 IN
PRIVATE COLLECTION



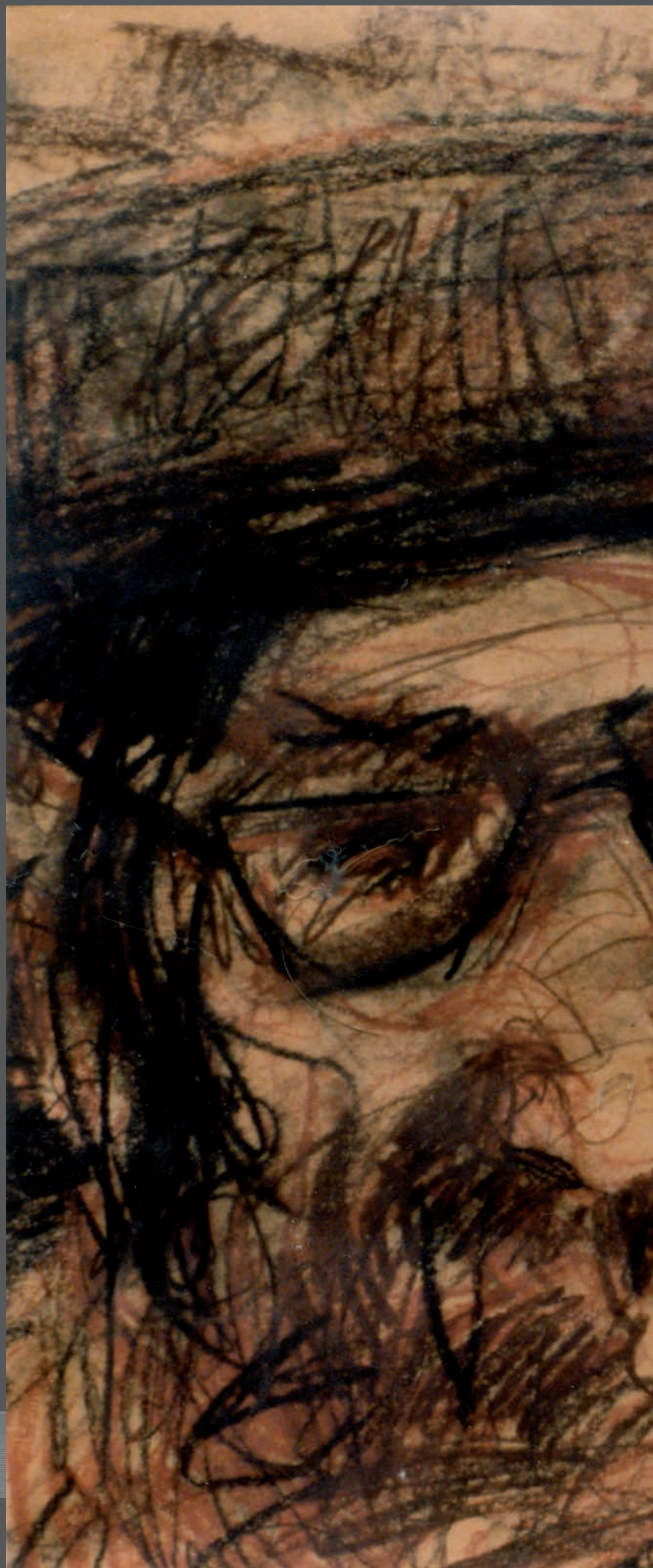
AFTERNOON BREAK 1985 OIL ON CANVAS 112X91 CM | 44X36 IN
PRIVATE COLLECTION





THE BASQUES GUERNICA 1985 OIL ON CANVAS 105X157 CM | 41X62 IN
PRIVATE COLLECTION: ANTON YGARTUA, LONDON GREAT BRITAIN

THE HASIDICS 1980 PENCIL SKETCH ON PAPER 50X75 CM | 20X30 IN
PRIVATE COLLECTION





1891



JERUSALEM 1980 OIL ON CANVAS 91X122 CM | 36X48 IN
PRIVATE COLLECTION



OLD CITY JERUSALEM 1980 OIL ON CANVAS 75X100 CM | 30X40 IN
PRIVATE COLLECTION



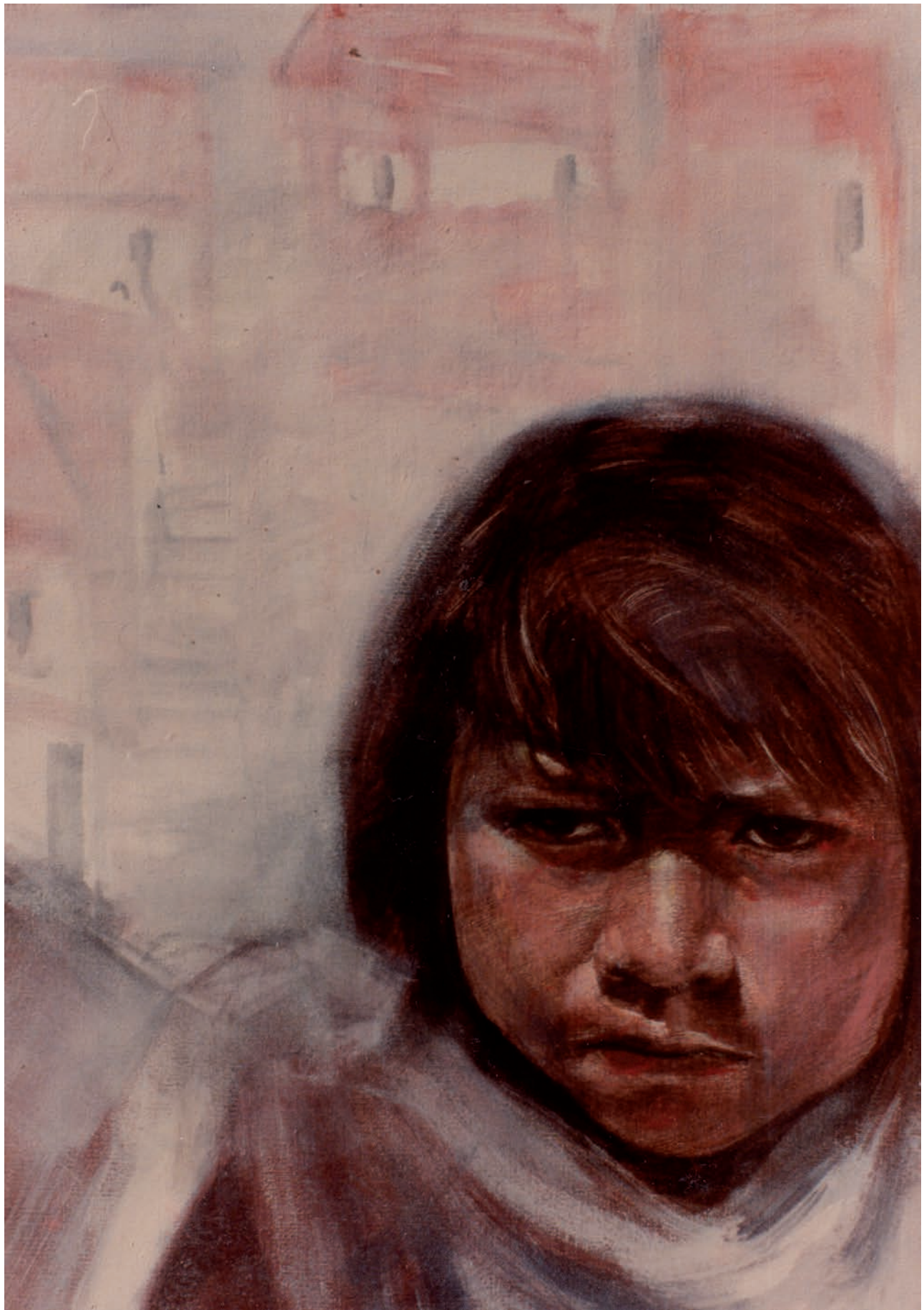
THE DOMED CITY 1980 OIL ON CANVAS 75X100 CM | 30X40 IN



THE GATHERING 1980 OIL ON CANVAS 75X55 CM | 30X22 IN
PRIVATE COLLECTION



CHILDREN OF JERUSALEM 1980 OIL ON CANVAS 100X75 CM | 40X30 IN
PRIVATE COLLECTION: ISRAEL



CHILDREN OF JERUSALEM 1980 OIL ON CANVAS 100X75 CM | 40X30 IN
PRIVATE COLLECTION

THE HAIDAS

Haida Chief 1986 OIL ON CANVAS 122X92 CM | 3X4 FT
ARTIST COLLECTION

YGARTUA

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Haida Chief 2000 Mixed Media 55x75 cm | 22x30 in
Private Collection



HAIDA NATION 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE, VANCOUVER CANADA



INVINCIBLE 2003 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

YGARTUA



FIRST PEOPLE 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



THE CHIEF 2007 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN

YGARTUA



THE WARRIOR 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



MOON MASK 2002 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: TORONTO CANADA



SUN MASK 2003 ACRYLIC ON CANVAS 300X122 CM | 118X48 IN
PRIVATE COLLECTION: ANTON YGARTUA, LONDON GREAT BRITAIN

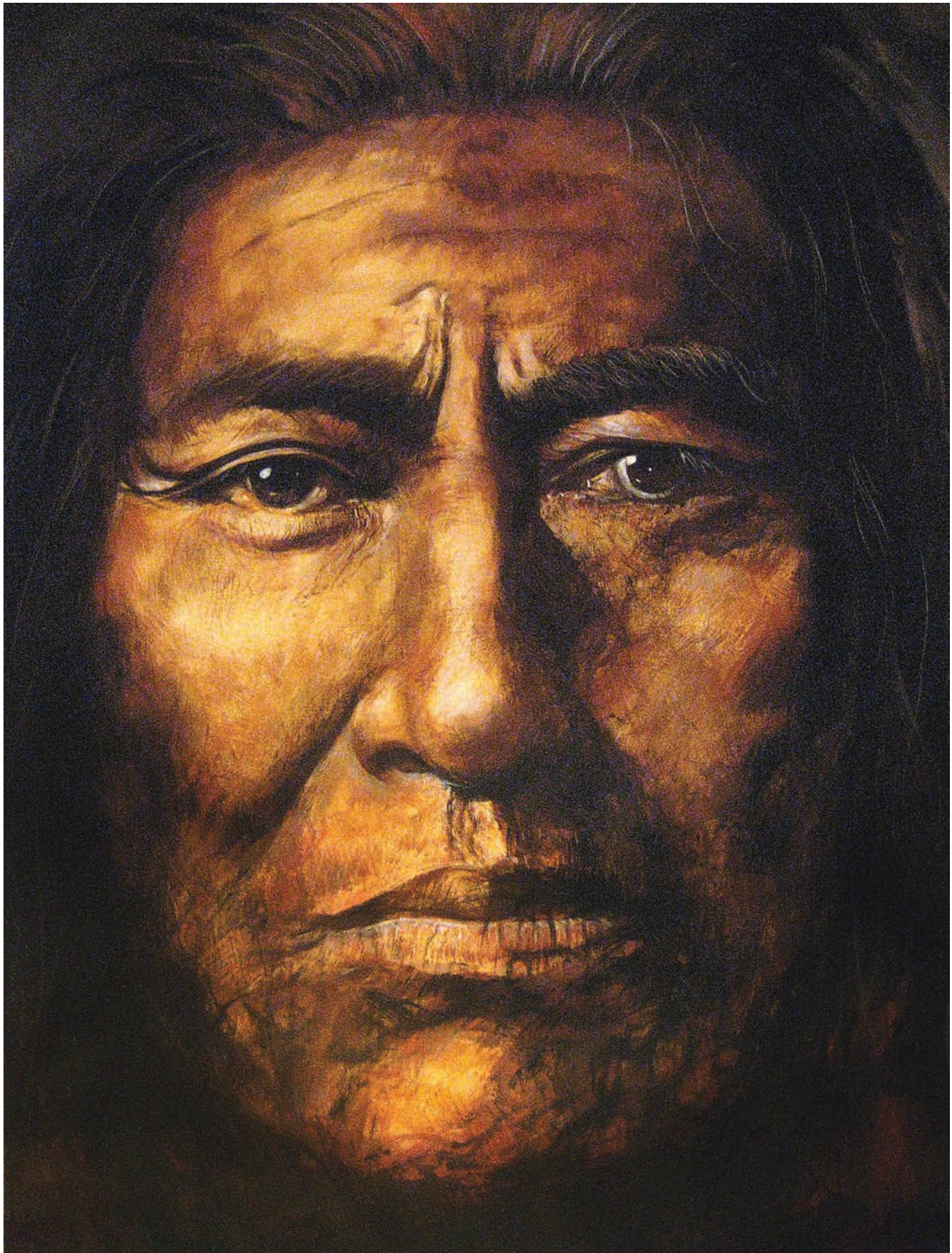


MASQUE 2010 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN

YGARTUA

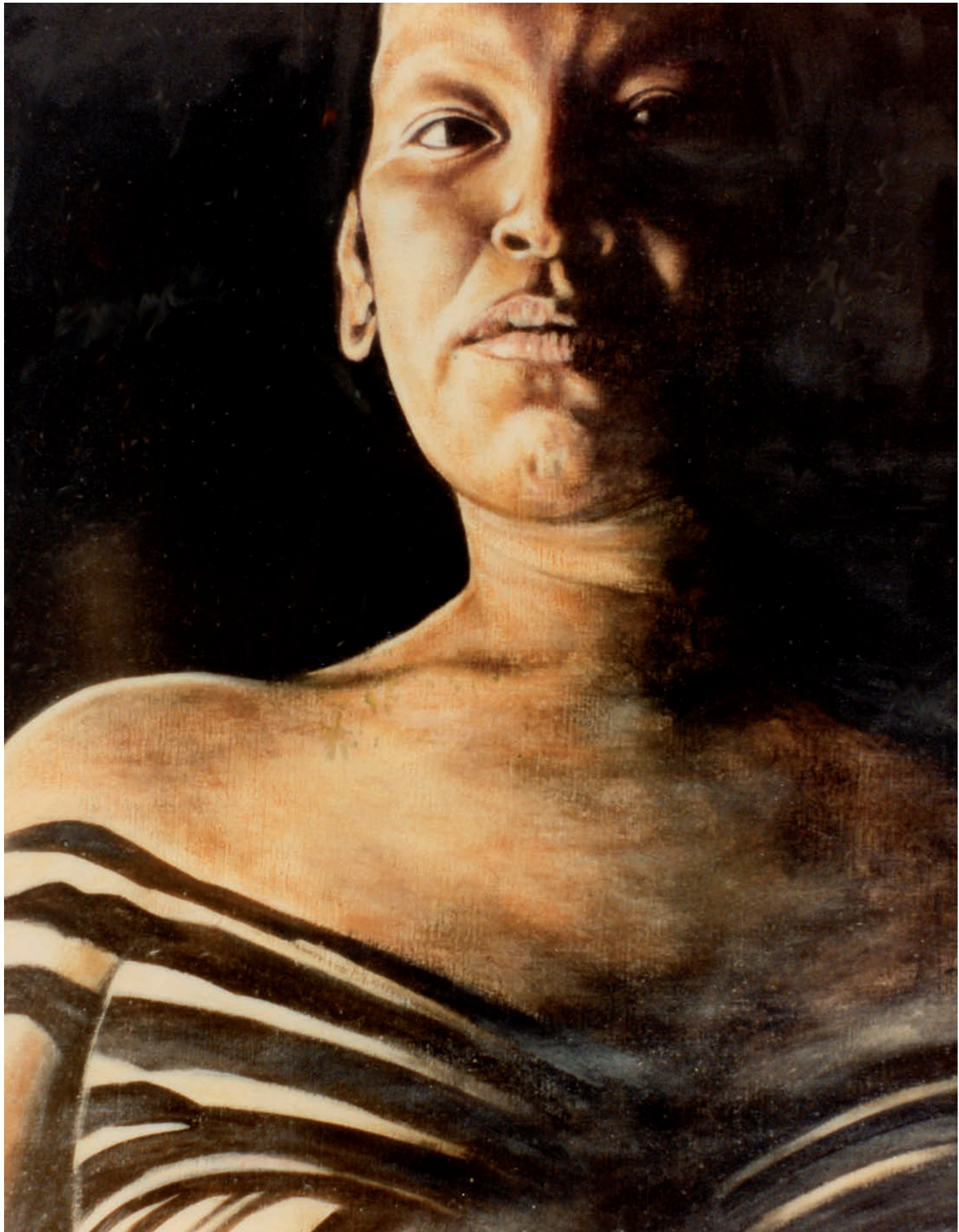


TOTEM ICONS 2012 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION



INDOMITABLE 2000 OIL ON CANVAS 92X122 CM | 35X48 IN
PRIVATE COLLECTION

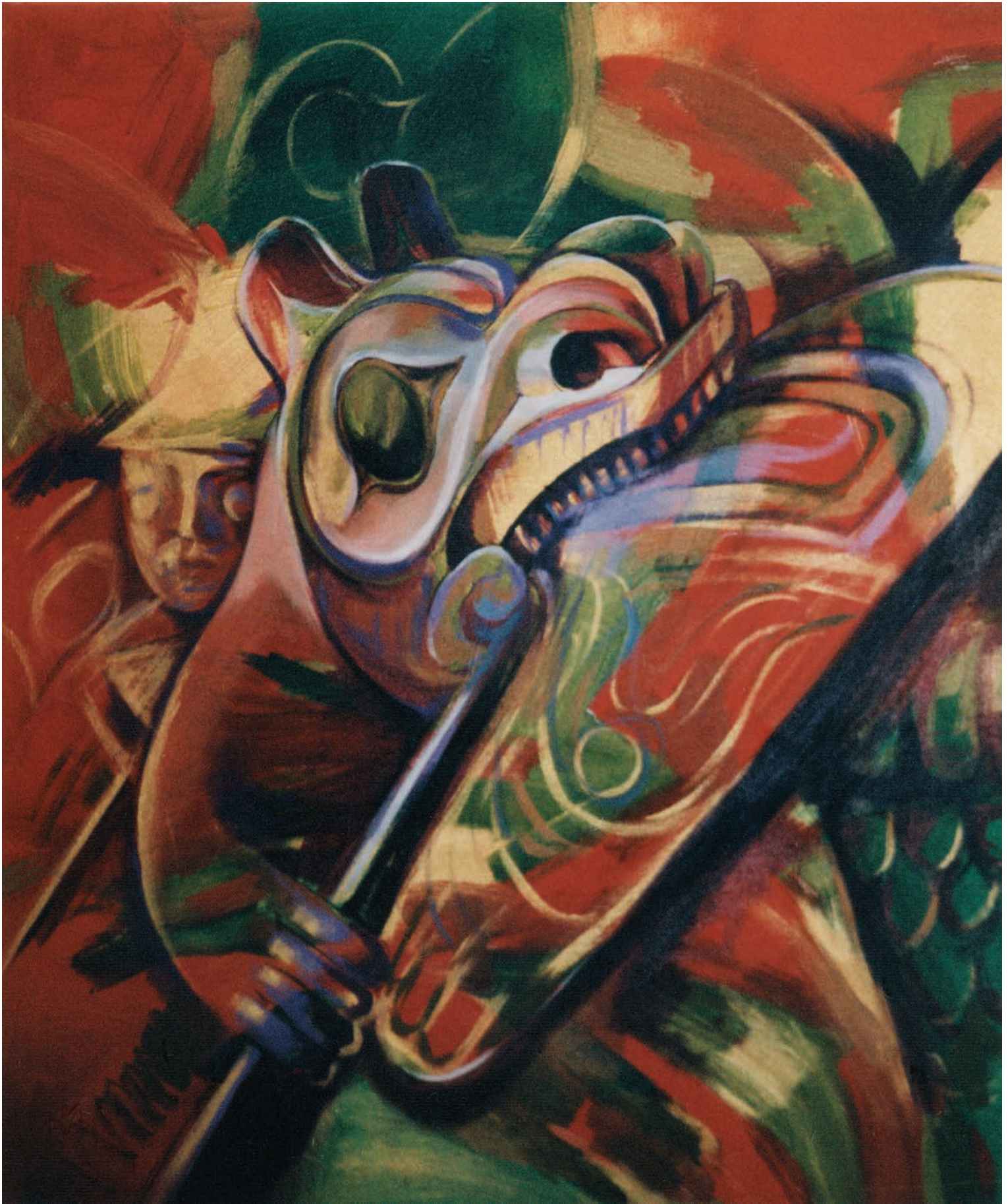
YGARTUA



THE AMAZON 1984 ACRYLIC ON CANVAS 100X75 CM | 40X30 IN
PRIVATE COLLECTION: BRAZIL



ESKIMO AND CHILD 1989 OIL ON CANVAS 122X92 CM | 48X36 IN
PRIVATE COLLECTION: ALASKA USA



CANOE RIDERS 2001 ACRYLIC ON CANVAS 152X122 CM | 60X48 IN
PRIVATE COLLECTION



MOTHER AND CHILD 2006 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
GALLERY COLLECTION: MEXICO

YGARTUA



WEST COAST NATIVE 1984 MIXED MEDIA 75X55 CM | 30X22 IN
PRIVATE COLLECTION



DIA DEL MERCADO 2006 ACRYLIC ON CANVAS 130X150 CM | 47X59 IN
PRIVATE COLLECTION



MUJER DEL PUEBLO 2004 ACRYLIC ON CANVAS 100X122 CM | 40X48 IN
PRIVATE COLLECTION



MEXICO 2006 ACRYLIC ON CANVAS 91X122 CM | 36X48 IN
PRIVATE COLLECTION: MEXICO



MAYAN NATIVE 2003 ACRYLIC ON CANVAS 184X122 CM | 72X48 IN
PRIVATE COLLECTION: USA



MEXICAN NATIVE 2003 ACRYLIC ON CANVAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION

YGARTUA



MAYAN GATHERING 2005 ACRYLIC ON CANVAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION: GORLIZ, BASQUE COUNTRY SPAIN



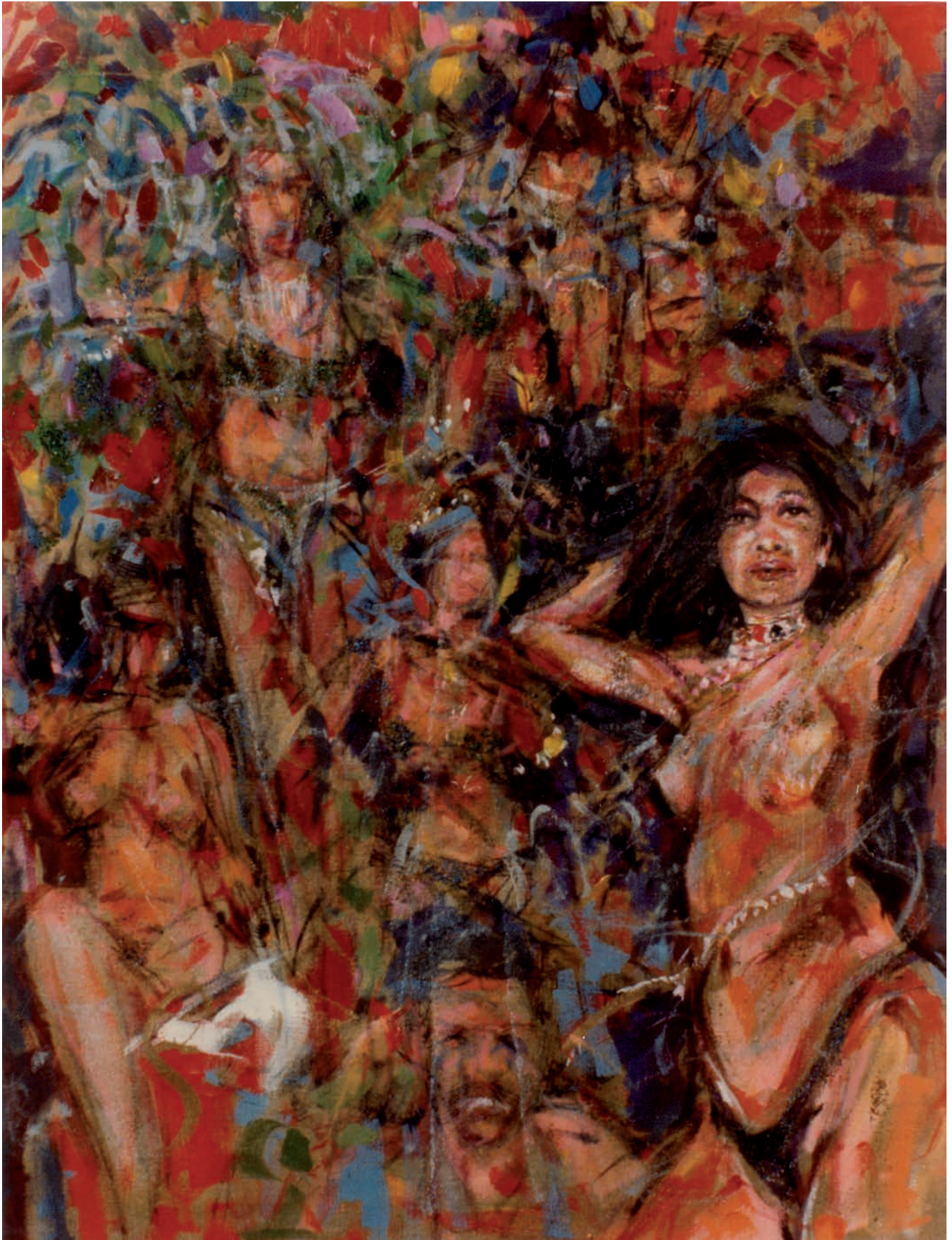
CARNIVAL 1983 OIL ON CANVAS 75X100 CM | 30X40 IN
PRIVATE COLLECTION



RIO CARNIVAL 1984 MIXED MEDIA 75X55 CM | 30X22 IN
PRIVATE COLLECTION

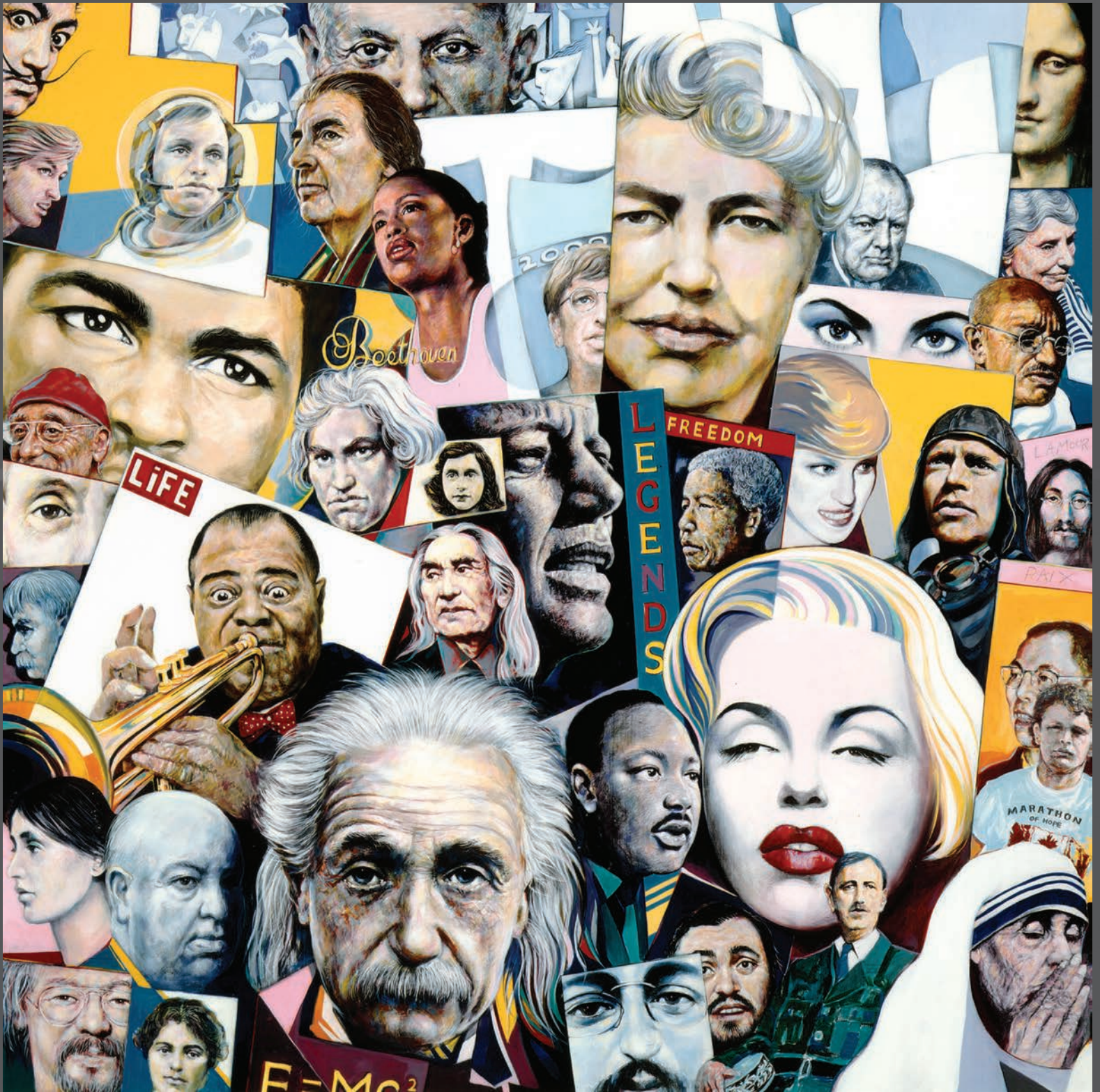


CARNIVAL 1984 OIL ON CANVAS 91X122 CM | 36X48 IN
PRIVATE COLLECTION: VANCOUVER CANADA



CARNIVAL RIO DE JANEIRO 1984 OIL ON CANVAS 100X75 CM | 40X30 IN
PRIVATE COLLECTION

MURALS



ICONS 2000 ACRYLIC ON CANVAS 184X184 CM | 6X6 FT
ARTIST COLLECTION

Working on large canvases or a large wall gives a much more vast expanse of space to expand a visual impact from many yards away, allowing viewing from a distance and visualizing a finished product.

Every artist aspires to painting majestic canvases and no better is that achieved than painting wall murals. Most of the walls I have painted range in size from 30 x 50 to 25 x 300 feet.

The challenge is creating the composition in the right proportions at such a large scale. This is approached with a vision of the wall finished before you start. You need to see it in your mind's eye just to get the perspective, balance and correct proportions. You must always take on the opportunity of working without a projector, in this manner the freedom of the hand will often bring that third dimension that you have always been trying to achieve. It is only then when you will actually envision the subject matter on the wall.



BELLA BELLA - UNITED IN HISTORY 2013 MONUMENTAL MURAL 36,5X6,70 M | 120X22 FT
THE MURAL REPRESENTING THE HEILTSUK NATION AND THE INDIVIDUALS WHO MADE A SIGNIFICANT CONTRIBUTION TO THE FOUNDING OF THE BELLA BELLA AREA SINCE
THE HUDSON BAY COMPANY ESTABLISHED FORT M'CLOUGHLIN IN 1833. COMMISSIONED BY CRAIG WIDSTEN, SHEARWATER RESORT & MARINA, DENNY ISLAND CANADA



THE OSHAWA GENERALS 1998 MURAL 4,25X12,00 M | 14X35 FT
PRIVATE COLLECTION: CITY OF OSHAWA, ONTARIO CANADA



THE OWNER OF BEACHCOMBER SPAS, KEITH SCOTT WAS AN ADMIRER OF PAUL'S MONUMENTAL WORK AT EXPO 86 IN VANCOUVER. SCOTT COMMISSIONED PAUL TO PAINT A MURAL ON THE EXTERIOR WALLS OF HIS BUILDING TO CELEBRATE THE MILLENNIUM HONOURING AND SALUTING THE ICONS AND LEGENDS OF THE 20TH CENTURY.



ICONS AND LEGENDS 2000 ACRYLIC ON WALL 91X7,5 M | 300X25 FT

HIS MONUMENTAL MURALS HAVE CAPTURED ATTENTION WORLDWIDE PORTRAYING AN INTEGRATED MOSAIC OF THE PEOPLE OF THE WORLD. THE WORLD IS HIS PALETTE AND ONE FEELS THEY ARE TRAVELING ALONGSIDE - AN EXCITING JOURNEY THAT TAKES YOU TO THE INNER DEPTHS OF HIS SOUL.





A WORLD UNITED 1986 ACRYLIC ON WALL 9,14X30,4 M | 30X100 FT
UNITED NATIONS PAVILION EXPO 86 VANCOUVER CANADA

THE REAL AMERICAN SCULPTURE



HOG



THE REAL AMERICAN SCULPTURE
1995 ACRYLIC ON CANVAS 152X122 CM | 5X4 FT
PRIVATE COLLECTION: JAVIER IGARTUA AND JOSUNE MENDIA, BIZKAIA SPAIN





BILLY IDOL 1992 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
ARTIST COLLECTION



CANNES BIKER 1996 ACRYLIC ON CANVAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION: TALA YGARTUA, PARIS FRANCE



As subject matter Paul sees the “Hog” as unique in its form and feeling “the real American sculpture” by a master of modern times. He finds the challenge of capturing the Harley’s spirit and soul on canvas an inspiration and an exciting opportunity to create a new dimension in his body of work. (John Smith)

HARLEY DAVIDSON 1996 ACRYLIC ON CANVAS 122X152 CM | 48X60 IN
PRIVATE COLLECTION: SEATTLE USA



HARLEY DAVIDSON 1996 ACRYLIC ON CANVAS 152X122 CM | 60X48 IN
PRIVATE COLLECTION: VICTORIA BC CANADA



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.

PLEXIGLAS

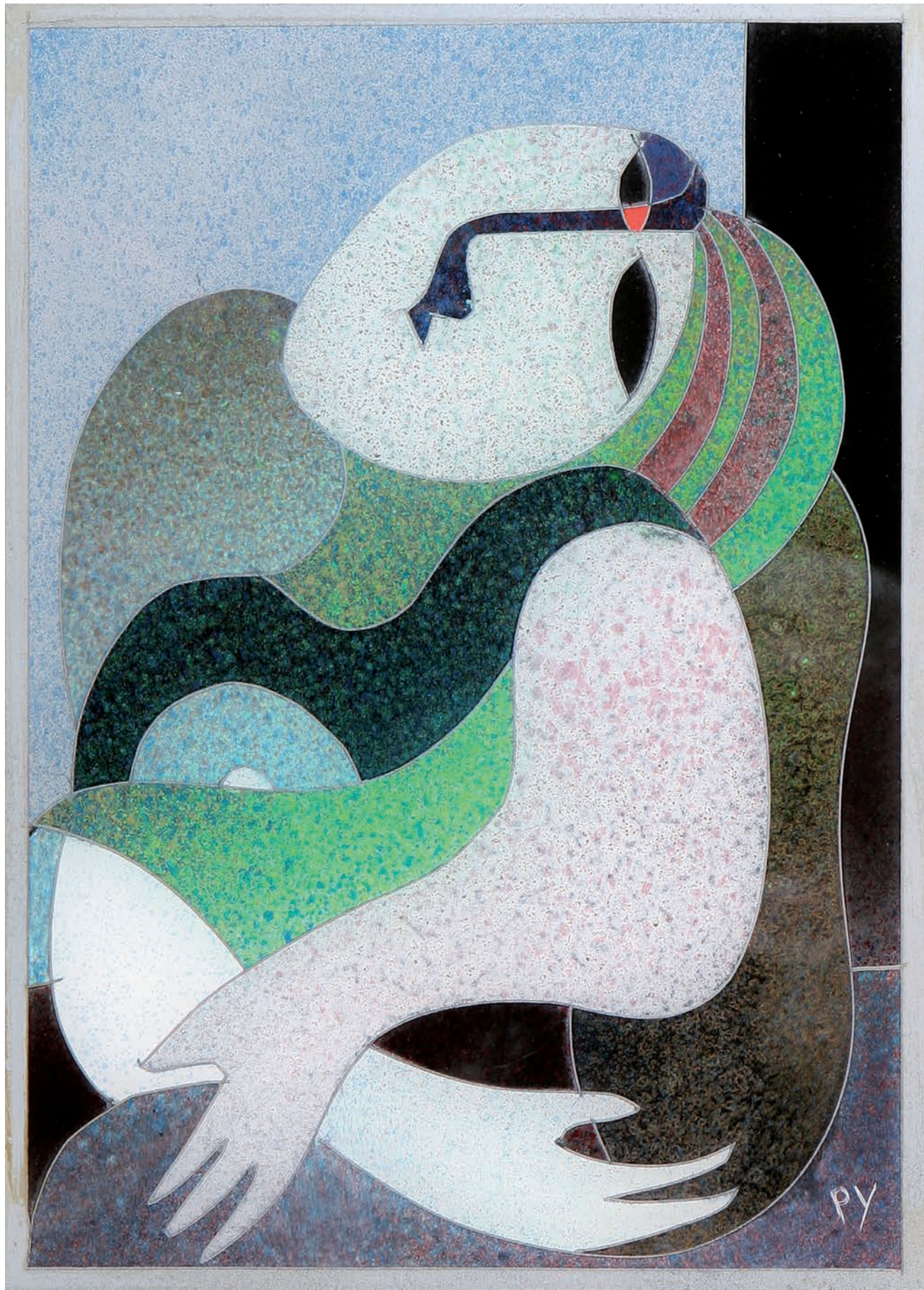


JAZZ COMPOSITION 1996 REVERSE ON PLEXIGLAS 45X126 CM | 17.5X49.5 IN
PRIVATE COLLECTION: MATHIEU MAILLOT, PARIS FRANCE

YGARTUA

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HARMONY 1999 REVERSE PAINTED ON PLEXIGLAS 31X38 CM | 12X15 IN
PRIVATE COLLECTION: M.D.SILVERBROOKE, VANCOUVER CANADA

SAMURAI 1994 REVERSE ON PLEXIGLAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION





SAMURAI HORSEMEN (DYPTYCH) 1992 REVERSE PAINTED ON PLEXIGLAS 122X183 CM | 48X72 IN
ARTIST COLLECTION





FRENCH RIVIERA 1996 REVERSE ON PLEXIGLAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION



JOE FORTES 1994 REVERSE ON PLEXIGLAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION

PAUL YGARTUA | CV

Born in Bebington, England, June 1945. **1962-1965** Degree in Industrial Design, Final City and Guild in Gold and Silversmithing, Liverpool Art Collage, Liverpool, United Kingdom. **1966-1967** Working and designing for a Jewelers company in Canada.

EXHIBITIONS, MURALS, PUBLIC COMMISSIONS

1968 Kufurstendamm Gallery, West Berlin, Germany. **1969** The Stratford Gallery, Stratford-Upon-Avon, United Kingdom. **1970** Apollo Gallery, Vancouver, Canada. **1971** La Posada Gallery Acapulco, Mexico. **1971** Apollo Gallery, Vancouver, Canada. **1972** The Living Art Gallery, Vancouver, Canada. **1972** Galeria de Corfu, Corfu, Greece. **1973** Carnival of Art, Viarregio, Italy. **1974** Miskin Gallery, Florida, USA. **1975** Haddassah Cultural Centre, Vancouver, Canada. **1976** Habitat Art Expo, Vancouver, Canada. **1976** Traveling Art Show, Scottsdale, Arizona, USA. **1976** Exhibition of Western Art, Death Valley National Park, CA, USA. **1976** Traveling Art Show, Los Angeles, CA, USA. **1977-1978** Artist-in-Residence, De La Mano Gallery, Paradise Valley, AZ, USA. **1977** April Special

Exhibition, De La Mano Gallery, Paradise Valley, AZ, USA. **1977** One-Man Show including Ygartua's first limited edition lithograph 'The Hunt' and 'The Journey'. Guest of Honour: Chief Dan George. Lowin Gallery, Vancouver, Canada. **1978** Heritage Gallery, Awarded Honorary Citizen of New Orleans, Black History Week, New Orleans, LA, USA. **1978** Hudson Bay Art Gallery, Victoria, Canada. **1978** Apollo Gallery, Our Native North Americans, Canada. **1978** The City of Vancouver presents their twin City Yokohama in Japan with a painting by Ygartua. **1979** NATO Headquarters, Special Exhibitions, Brussels, Belgium. AFCENT Headquarters, Maastricht, The Netherlands. **1979** Awarded member of the Federation of Canadian Artists, Vancouver, Canada. **1979** Madei Sala d'Art, Barcelona, Spain. **1979** Sube Hotel, St. Tropez, France. **1979** University of British Columbia, Special Exhibition, Vancouver, Canada. **1980** 10th Annual Original Exhibition and Auction of Western Art to benefit the National Museum of Culture, Spokane, Washington, USA. **1980** Agghazy Gallery, Calgary, Canada. **1980** Heit Galleries, Phoenix, Arizona, USA. **1981**



THE CHIEF 1986 REVERSE ON PLEXIGLAS 91X122 CM | 36X48 IN
PRIVATE COLLECTION: NEW YORK

Village Gallery, Maui Hawaii, USA. **1981** The Showcase Gallery, Kona, Hawaii USA. **1981** Rodeo Club Mural Waikiki, Hawaii, USA. **1981** Executive Gallery, Vancouver, Canada. **1981** Federation of Canadian Artists Traveling Exhibition, Canada. **1982** Financial Plaza Exhibit, Honolulu, Hawaii, USA. **1982** Kahala Art Exhibition, Honolulu, Hawaii, USA. **1982** Vox Populi Exhibition, City Hall, Honolulu, Hawaii, USA. **1982** Moana Hotel Gallery, Waikiki, Hawaii, USA. **1982** Old Main Gallery, Bellevue, Washington USA. **1982** Art Encounter, Vancouver, Canada. **1983** Charles Russell Auction, Great Falls, Montana, USA. **1983** Children's Hospital, Donation, Vancouver, Canada. **1983** Chemainus, Mural, Chemainus, Canada. **1983** Gastown Gallery, Vancouver, Canada. **1984** Copacabana, Rio de Janeiro, Brazil. **1984** Gallery West, Spokane, Washington, DC, USA. **1984** World Premiere, Chemainus Murals, presenting Ygartua and the murals of Chemainus, Canada. **1984** Special Exhibition, Impressions of Copacabana, Brazil and Vancouver, Canada. **1984** Studio Colleen, Ottawa, Canada. **1984** Great West Art Gallery, Special Exhibition, Mural Artists, Group

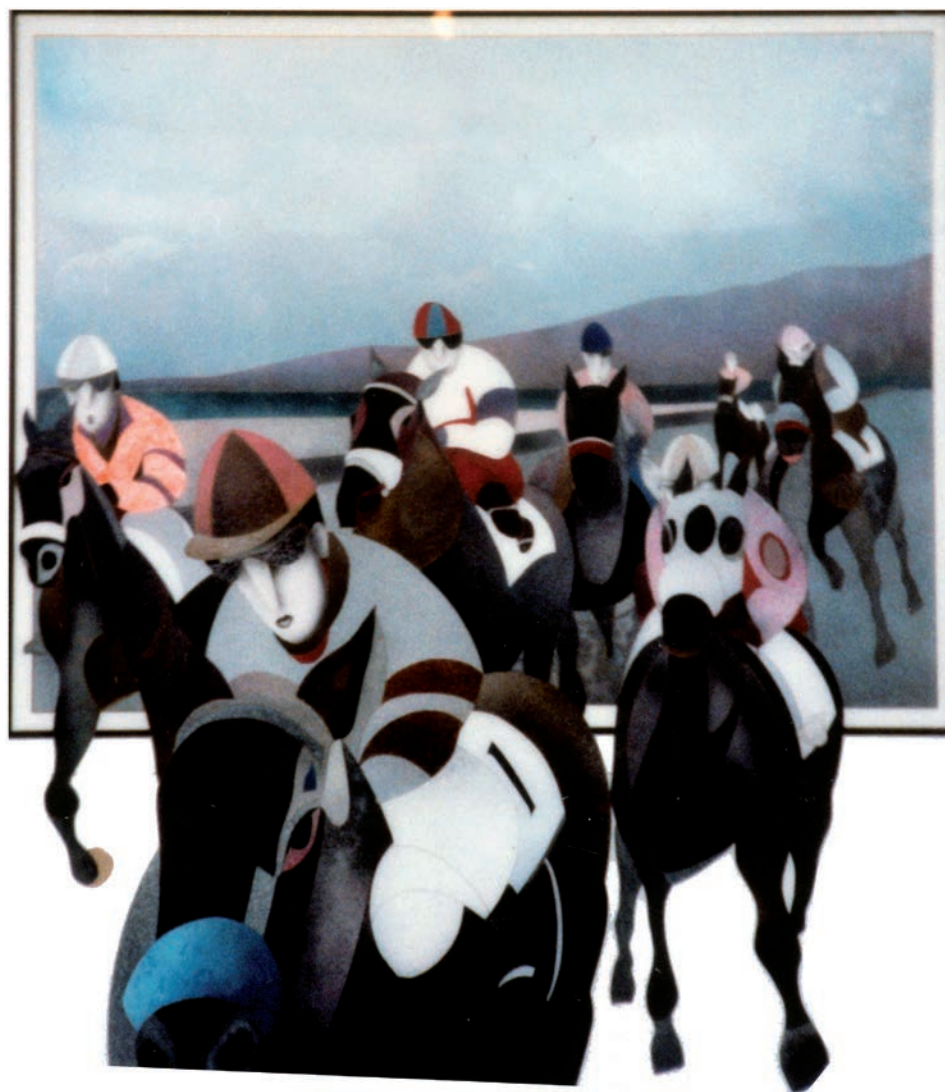
Show, Chemainus, Canada. **1985** Gallery Norburn, Vancouver, Canada. **1985** The Basques: Show dedicated to Pablo Ygartua, Westin Bayshore, International Suite, Vancouver, Canada. **1986** 'A World United', Mural commissioned by United Nations Pavilion, World Expo '86, Vancouver, Canada. **1986** 'A World United' Limited Edition officially presented to Secretary General of United Nation, Javier Perez de Cuellar, United Nations Pavilion, World Expo '86, Vancouver, Canada. **1986** Official Retrospective Book, The World Expo '86, Ygartua P.160, Vancouver, Canada. **1986** Book: 'Verse and Illustration' poetry by William Davey, drawing illustrations by Ygartua. **1986** Book: Artists of British Columbia, Page 121, Vancouver, Canada. **1986** Artist-in-Residence, First Nations Native Art Gallery, Vancouver, Canada. **1986** Mural Artists, Great West Gallery, Chemainus, Canada. **1987** Chemainus Festival of Murals Society, Mural Book, Chemainus, Canada. **1987** New York Art Expo, Jacob Javits Convention Center NY, USA. **1987** One-Man Show, Quebec City, Canada. **1987** Los Angeles Art Expo, Los Angeles Convention Center, CA, USA. **1987** Ygartua,



DAY ON THE BOAT 1986 REVERSE ON PLEXIGLAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION: CANADA

Artist of the Year, University of British Columbia, Canada. **1987** One-Man Show, Geneva Institute of Languages, Vancouver, Canada. **1987** Great West Art Gallery, Chemainus, Canada. **1987** Honorable Mention, The Starting Line, Canadian Federation of Artists. **1988** Studio Colleen, Ottawa, Canada. **1988** Fort Nelson, Mural and Limited Edition, Canada's First People Laird Native Friendship Society, Fort Nelson, Canada. **1988** Festival of Creative Artists, University of British Columbia, Canada. **1989** The Atrium, The Bank of Hong Kong, Vancouver, Canada. **1989** 'A World United' lithograph presented by the Spanish Consulate in Canada to Infanta Cristina, Duchess of Palma de Mallorca of the Spanish Royal Family, Consulate of Spain, Vancouver, Canada. **1990** Altwis Gallery, Lucerne, Switzerland. **1990** Salon D'Automne, Art Contemporain, Grand Palais, Society of Independent Artists Paris, France. **1990** Art Vancouver 90, Robson Square Conference Centre, Vancouver, Canada. **1991** Canadian Landmarks and Popular Places by Lindor Reynolds, Whitecap Books Edition, Ygartua P.170, Vancouver, Canada. **1991** International Art Guide, 13th Edition, P. 490, Sermadiras

Publishing House, Paris, France. **1991** Harrington Gallery, Group-Show, Howe Sound Environmental Society Auction, Vancouver, Canada. **1991** The Canadian Heritage Arts Society, Joint Project, Canadian Tour, Victoria, BC Canada. **1991** The 16th International Friendship Art Exhibition '91, Tokyo, Japan. **1991** Grand Palais, Art Contemporain, Society of Independent Art, Paris, France **1991** Qualicum Art Gallery, Group Show, Qualicum Beach, Canada. **1992** Experience Canada, Mural and Limited Edition of Spirit of a Nation. **1992** Chemainus, Ygartua's Native Mural at Heritage Square was chosen for first reproduction by Chemainus Mural Society, British Columbia, Canada. **1992** One-Man Show, Casa de Cultura Gorliz, Bizkaia, Spain. **1992** The Nomadic Artist, Profile on Ygartua at Euskal Telebista, (EITB, Basque Radio-television) the Basque Country's public broadcast service, Bizkaia, Spain. **1992** Salon D'Automne, Art Contemporain, Grand Palais, Society of Independent Artists, Paris, France. **1992** Tokyo Metropolitan Art Museum, 17th International Friendship Art Exhibition '92, Tokyo, Japan. **1992** Sinclair Centre, One-Man Show, Vancouver, Canada. **1992** A Year of Celebration, One-



THE RACES 1985 REVERSE ON PLEXIGLAS 122X122 CM | 48X48 IN
PRIVATE COLLECTION

Man Show, International Suite at The Westin Bayshore, Vancouver, Canada. **1993** Family Heritage, Commissioned by MacMillan Bloedel Ltd., Vancouver, Canada. **1993** Unveiling Ceremony and Family Heritage, Commissioned paintings by MacMillan Bloedel Ltd., Chemainus, Canada. **1993** Mural Magic, Souvenir Book, Mural, Chemainus, Canada. **1993** Native Heritage, Mural, The first mural to be reproduced into limited edition chosen by popular vote in British Columbia, Canada. **1993** One-Man Show, Great West Art Gallery, Chemainus, BC, Canada. **1993** Pacific Rim Artisan Village, The Heritage Feast and Commemoration Ceremony for the natives depicted on Paul's mural, Heritage Square, Chemainus, BC Canada. **1994** West Coast City Ballet Art Show, Vancouver, Canada. **1994** The Atrium, Bank of Hong Kong, Vancouver, Canada. **1994** Montserrat Gallery, New York, NY, USA. **1994** Galerie D'Image, Quebec City, Canada. **1994** Grand Palais, Exposition d'art Contemporain, Paris, France. **1994** Sala de Cultura, Gorniz, Bizkaia, Spain. **1995** RZ Galerie, Lucerne, Switzerland. **1995** Great West Art Gallery, Chemainus, Canada. **1995** Grand Palais, Exposition D'Art Contemporain,

Paris, France. **1995** Honorable Mention, 31st Grand Prix de la Côte d'Azur, France. **1995** Handicapped People Society of France chose 'Girls from St. Tropez' for corporate card, Paris, France. **1995** UNICEF chose two of Ygartua's paintings for Corporate and Public Christmas Cards, New York, USA. **1996** The Harley Show, Pan Pacific Centre, Vancouver, Canada. **1996** Art Book, Univers des Arts, Société des Artistes Français, Paris, France. **1996** RZ Galerie, Lucerne, Switzerland. **1997** Sala de Cultura, Bermeo, Bakio, Gorniz, Spain. **1997** International Exhibition, Metropolitan Art Gallery, Tokyo, Japan. **1997** Whistler Chateau Art Show, Whistler, BC, Canada. **1997** Oshawa Generals, Hockey Mural, commissioned by the City of Oshawa, Ontario, Canada. **1997** Vancouver Motorcycle Show, Vancouver, Canada. **1997** Chinese New Year Art Festival, Plaza of Nations, Vancouver, Canada. **2007-2008** Art Contemporain, Rossini Maison de Ventes aux Enchères (Auction) Paris, France. **1998** A tribute to Chief Dan George, painting and limited edition commissioned by Chief Leonard George. **1998** Harley Davidson 95th Anniversary Auction Vancouver, Canada. **1999** Golden Cactus Gallery, Cabo San



THE FAMILY OUTING 1990 REVERSE ON PLEXIGLAS 91X122 CM | 36X48 IN
PRIVATE COLLECTION: CANADA

Lucas, Baja California Sur, Mexico. **1999** Banco di Caixa de Cataluna, Barcelona, Spain. **1999** Vila Nova Galeria, Vila Nova, Spain. **1999** Beachcomber Salutes the Legends and The Record Breakers, commissioned by Keith Scott of the Beachcomber Spa's Worldwide (largest wall mural in Canada) Surrey, BC, Canada. **2000** Painting commissioned by Vila Nova City Hall, Vila Nova, Spain. **2000** Millenium Mural and Art Show, Vancouver, Canada. **2000** Golden Cactus Galeria, Cabo San Lucas, Spain. **2000** Hyatt - Regent International Art Show, Vancouver, Canada. **2001** Old Port Arts Festival, Montreal, Canada. **2001** Art Show, Chicago, Illinois USA. **2001** Toronto Art Fair, Toronto, Canada. **2001** Toronto Design Show, Canada. **2002** Old Port Arts Festival, Montreal, Canada. **2002** Galeria de San Juan, Mexico. **2003** Old Port Arts Festival, Montreal, Canada. **2003** Sala de Cultura, Bilbao, Spain. **2003** Lansdowne Art Festival, Lansdowne Park, Ottawa, Canada. **2004** Italian Chamber of Commerce, Vancouver, Canada. **2004** Rotary Club Art Show and Auction, Sunshine Coast, Canada. **2005** Congress Centre Art Exhibition, Canada. **2005** Tall Ships Art Exhibition, Victoria, Canada. **2005** Folkfest Art

Festival, Victoria, Canada. **2005** Toronto Art Fair, Toronto, Canada. **2005** Sala de Cultura, Gorliz, Bizkaia, Spain. **2005** Florence Biennale, Florence, Italy. **2006** Golden Cactus Gallery, Group Exhibition, Cabo San Lucas, Mexico. **2006** La Galeria de Vittoria, One-Man Show, Vittoria, Vizcaya, Spain. **2006** 'FAMOUS' 100 Contemporary Artists, collector art book in Masters of Today series by WOA | MOT Publishing. **2007** Jazz, Mural and Public Commission, Plentzia, Basque Country, Spain. **2007** Galeria de Arte Gaudi, Group Show, Madrid, Spain. **2007** Europ'Art 2007, Group Show, Geneva, Switzerland. **2007** Firenze Biennale International Contemporary Art Exhibition, Florence, Italy. **2008** Raices, The Pendulum Gallery, Group Show Patronized by the Embassy of Spain in Canada, the Consulate General of Spain in Toronto and the Spanish Society of British Columbia. Vancouver, Canada. **2008** City of Chemainus, Mural and Public Commission, The Hermit, Canada. **2008** Special Commission and Show, Hard Day's Night Hotel, Bar Four, The Beatles Mural, Liverpool, United Kingdom. **2008** Art Expo, New York, USA. **2008** Bill Reid Gallery of Northwest Coast Art (Special Commission /



JAZZ 1996 REVERSE PAINTED ON PLEXIGLAS 31X41 CM | 12X16 IN
PRIVATE COLLECTION: M.D. SILVERBROOKE, VANCOUVER CANADA

Permanent Collection), Vancouver, Canada. **2008** 'Trends' 137 Contemporary Artists, collector art book in Masters of Today series by WOA | MOT Publishing. **2009** Art Expo, Toronto, Canada. **2009** Art Expo, New York USA. **2009** One of Kind, New York, USA. **2009** Galerie Thorigny, Paris, France. **2009** Salon d'Art de Fontenay le Fleury, Fontenay le Fleury, France. **2009** Salon Antiquités Et Art Actuel, Parc Monceau, Paris, France. **2009** Hal Jones Collection, The largest and most important Ygartua's Native Collection in Canada. **2009** Carulo Collection, The largest and most important Ygartua's Native Collection in France, Nice, France. **2009** Exhibition in the occasion of the 84th French National Chess Championship, Guest of Honor, Nimes, France. **2009** GBR | Geronimo Berenguer de los Reyes Museum and Fine Art Collection, Permanent Collection, Manila, Philippines. **2009** Biennale of Chianciano, the Art Museum of Chianciano, Italy. **2009-2011** 22eme Salon de peinture du Sappey en Chartreuse, Group Show, Le Sappey en Chartreuse, France. **2010** Southern Nevada Museum of Fine Arts, Permanent Collection, Nevada, USA. **2010** Effetto Biennale /Biennale's Effect, Assisi, Italy.

2010 Emerging Talents Abstract Painting Group Exhibition, Bashimi Art House, Salzburg, Austria. **2010** La Galleria De Marchi, (International Art Exhibition curated by Paola Trevisan), Bologna, Italy. **2010** City of Gorliz, Un Mural para Gorliz /'Gorliz Gehituz', Mural and Public Commission, Gorliz, Vizcaya, Spain. **2010** Galerie des Thermes, Guest of Honor, Allevard en Belledonne, Grenoble, France. **2010** First Prize | Théâtre de Fontenay-le-Fleury, France. **2010** Cité des Peintres, One Man Show, Medieval City, Morestel, France. **2010** Gemluc, GemlucArt, Concours d'art International, Auditorium Prince Rainier, Monte Carlo, Monaco. **2010** Oxo Gallery, South Bank London, United Kingdom. **2010** A.G.B.I. Artists' General Benevolent Institution (Royal Patron HRH The Prince of Wales) London, United Kingdom. **2010** Galerie Hoche, Group Show, Versailles, France. **2010** Les Talents de Bailly, Bailly, France. **2010** Galerie Gamont, One-Man Show, Le Village Suisse, Paris, France. **2010-2011** Galerie Marion, Lyon, France. **2010-2011** Red Dot Art Fair, Miami, Florida, USA. **2011** Spirit of Art, Group Show, London, Great Britain. **2011** Tour Medievale, Group Show, Morestel, France. **2011** Galerie Lumieres de l'Art, One-



THE GROUP 1990 REVERSE ON PLEXIGLAS 122X184 CM | 48X72 IN
PRIVATE COLLECTION: CANADA

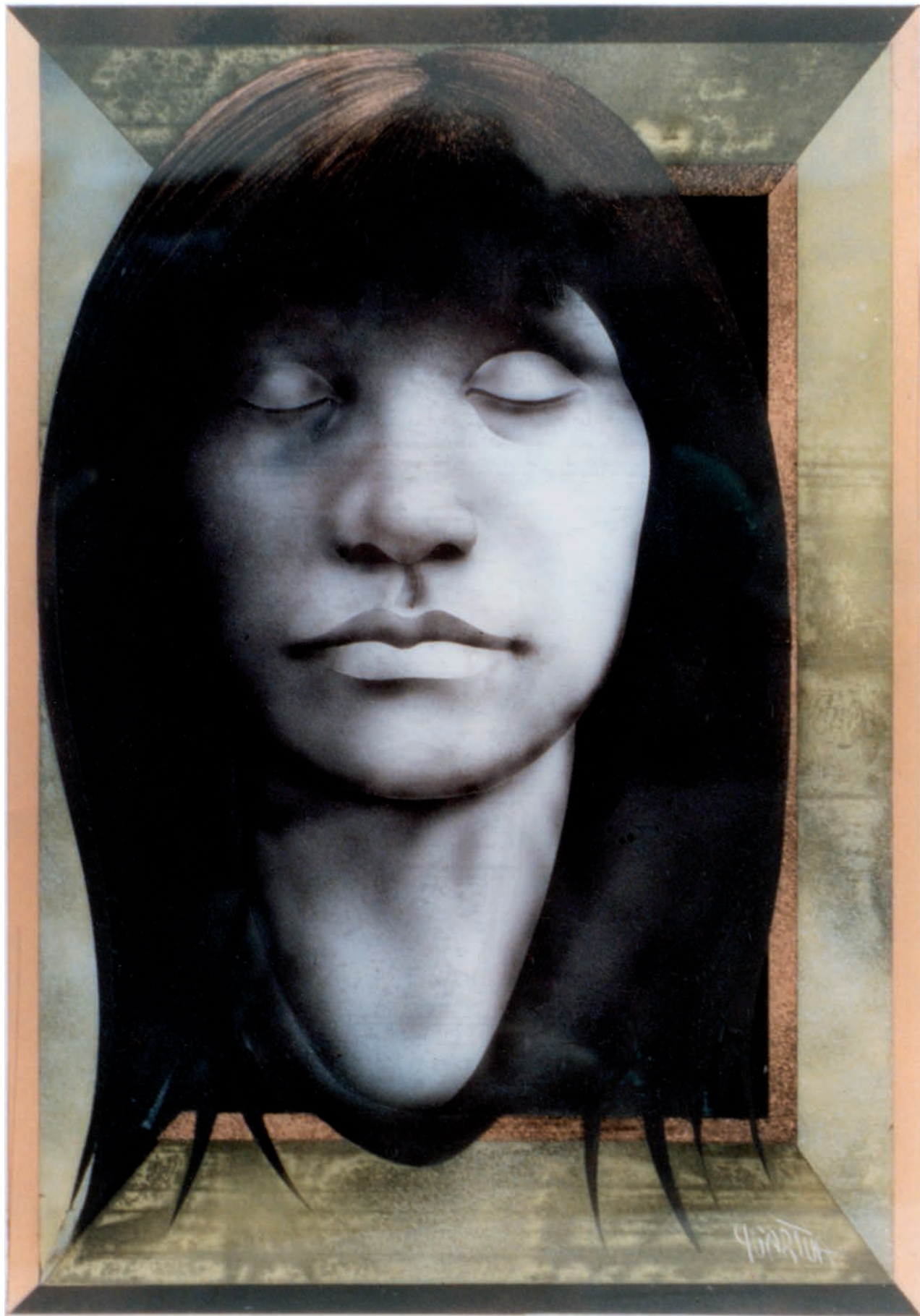
Man Show, La Garenne Colombes, France. **2011** Galerie Carre d'Artistes, Group Show, Paris, France. **2011** El Pregonero de las Fiestas de Santiago, Gorniz, Vizcaya Spain. **2011** World Art Vision Barcelona, Group Show organized by Studio Abba, Barcelona, Spain. **2011** The 1st International Izmir Art Biennial, Guest of Honor, Izmir, Turkey. **2011** International Beachcomber - Renovation of Legends of the Millennium, Mural and Public Commission - the largest mural in the world painted by one artist, Canada. **2011** Art en Capital, Société des Artistes Français, Gran Palais, Paris, France. **2011** China Arts Contemporary, Group Show, Beijing, China. **2012** Galerie Espace Improbable, One-Man Show, Paris France. **2012** Spirit of Art, Group Show, MOYA-Museum of Young Art, Palais Schonborn, Vienna, Austria. **2012** Salon des Artistes Contemporains de Honfleur, Group Show, Honfleur, France. **2012** Galerie des Pyramides, Group Show, Port Marly, France. **2012** Open Art Code Exhibition, Shanghai, China. **2012** Art en Capital, Société des Artistes Français, Gran Palais, Paris, France. **2001-2013** One of a Kind, Toronto, Canada. **2006-2013** Grand Marche d'Art Contemporain, Paris, France. **2006-**

2012 La Sala de Cultura, One-Man Show, Plentzia, Spain. **2006-2013** GMAC Bastille, Paris France. **2007-2013** La Sala de Cultura, One-Man Show, Gorniz, Spain. **2009-2013** Art Shopping, Group Show, Carrousel du Louvre, Paris, France. **2010-2013** Salon des Artistes Indépendants, Grand Palais, Paris, France. **2011-2013** Galerie Lumieres de l'Art, La Garenne Colombes, France. **2011-2013** GMAC, Ile des Impressionnistes, Group Show, Chatou, France. **2011-2013** Galerie Carre d'Artistes, Paris, France. **2013** London Art Biennale, London, United Kingdom. **2013** United in History, Mural and Public Commission, Shearwater Resort & Marine, Denny Island, BC, Canada. **2013** Recognized and honored as The Mural Miracle Maker by Pauline Hilistis Waterfall and The Heiltsuk Nation Hereditary Chiefs of Bella Bella, BC, Canada. **2013** Art en Capital, Société des Artistes Français, Gran Palais, Paris, France. **2013** BJ Gallery, Paris, France. **2013** 'Art Unlimited' 100 Contemporary Artists, collector art book in Masters of Today series by WOA | MOT Publishing. **2014** Galerie Raphael, Versailles, France. **2014** Galerie Carre d'Artistes, New York, USA. **2014** ArtExpo 'The Art Pier' Pier 94, New York, USA.

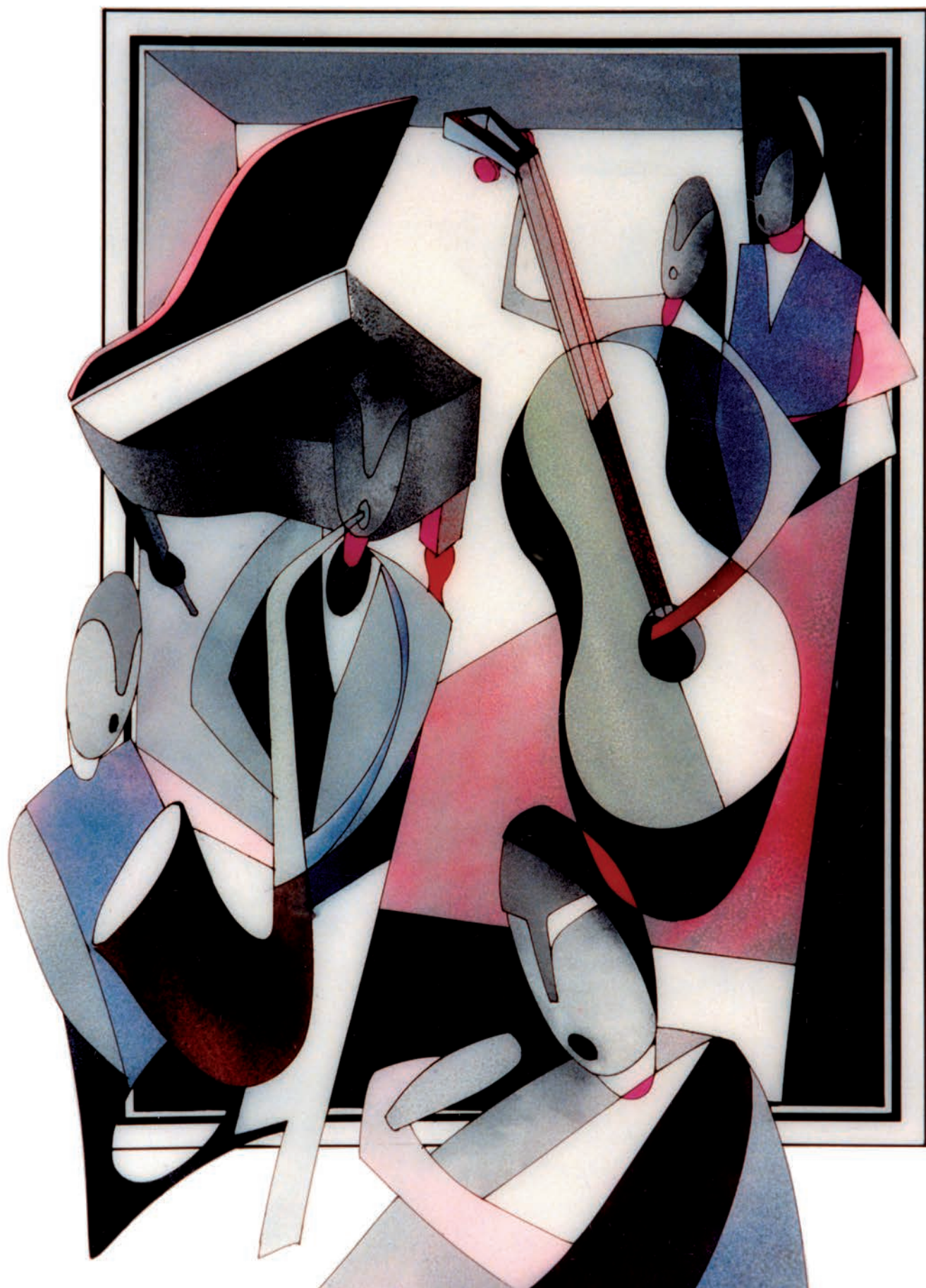


BORDELO BAR 1993 REVERSE ON PLEXIGLAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION: CANADA

BORDELO BAR 1993 REVERSE ON PLEXIGLAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION: CANADA



THE DREAM 1986 REVERSE ON PLEXIGLAS 46X61 CM | 18X24 IN
PRIVATE COLLECTION: TALA YGARTUA, LONDON GREAT BRITAIN



THE MUSICIANS 1994 REVERSE ON PLEXIGLAS 122X91 CM | 48X36 IN
PRIVATE COLLECTION

PAUL YGARTUA 2002 CABO SAN LUCAS, MEXICO →









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