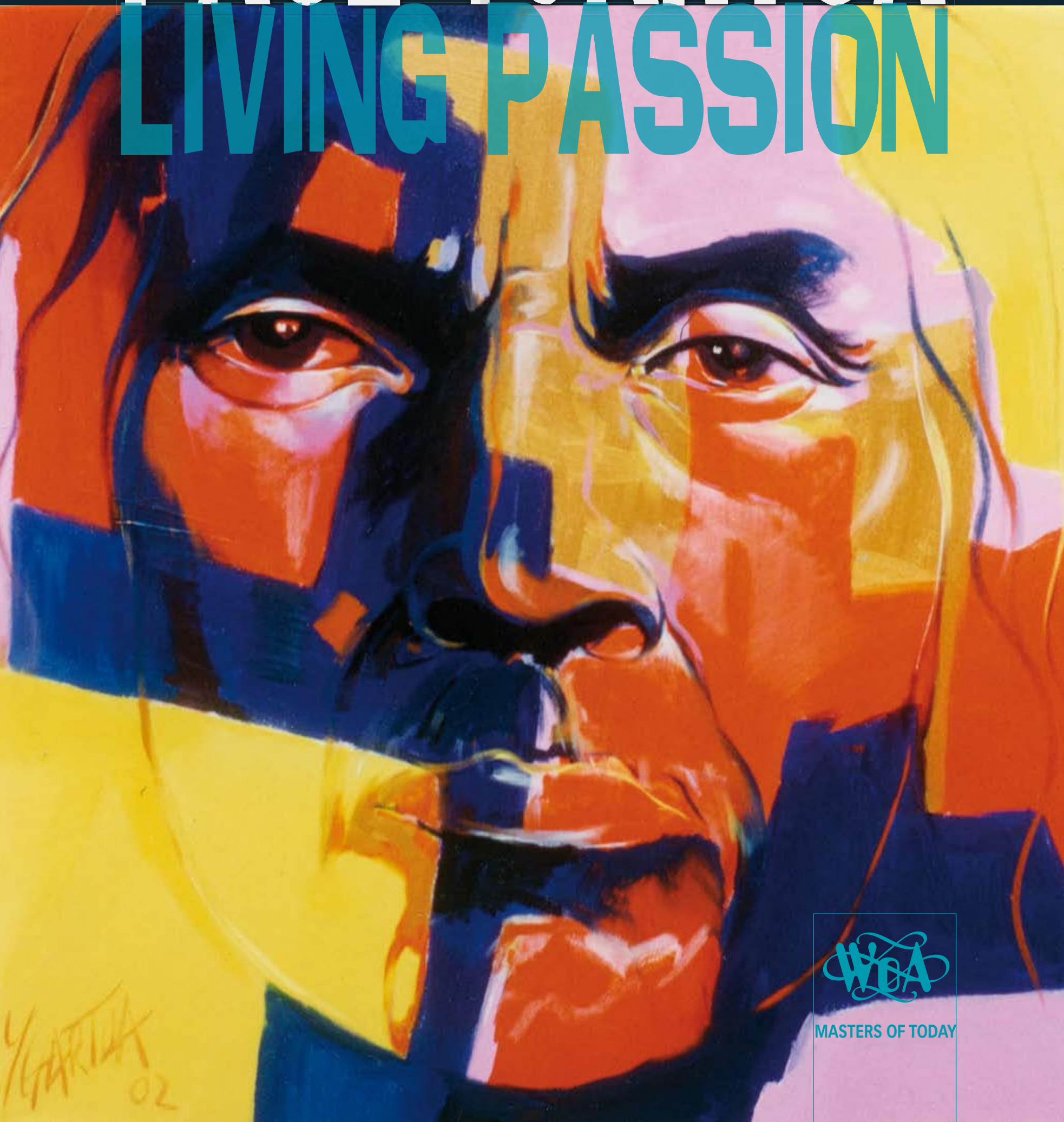


# PAUL YGARTUA

## LIVING PASSION



MASTERS OF TODAY

Y. YGARTUA  
02











Numbered exemplar

/

with the corresponding original work hand signed by Paul Ygartua

\_\_\_\_\_

\_\_\_\_\_



# LIVING PASSION

PAUL YGARTUA







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**WORLD OF ART**  
  
**PUBLISHING**

TO MY CHILDREN ANTON, TALA AND MATHIEU  
WITH APPRECIATION FOR BRINGING JOY TO MY WORLD

TO JOANNE WHO IS MY INSPIRATION

THE OSHAWA GENERALS >

1998 MURAL

4,25X12,00 M. / 14X35 FT.

PRIVATE COLLECTION:

CITY OF OSHAWA, ONTARIO CANADA







# YGARTUA COAT OF ARMS





YGARTUA

IS A

GENIUS

# HAIDA CHIEF

HAIDA CHIEF

1984 OIL ON CANVAS

91X122 CM. / 36X48 IN.

PRIVATE COLLECTION

VANCOUVER









PAUL YGARTUA AND THE AWAKENING 2005 ACRYLIC ON CANVAS 2,5X2,75 M. /7X9 FT. PRIVATE COLLECTION: GRAZIA ANTOCI, FLORENCE, ITALY

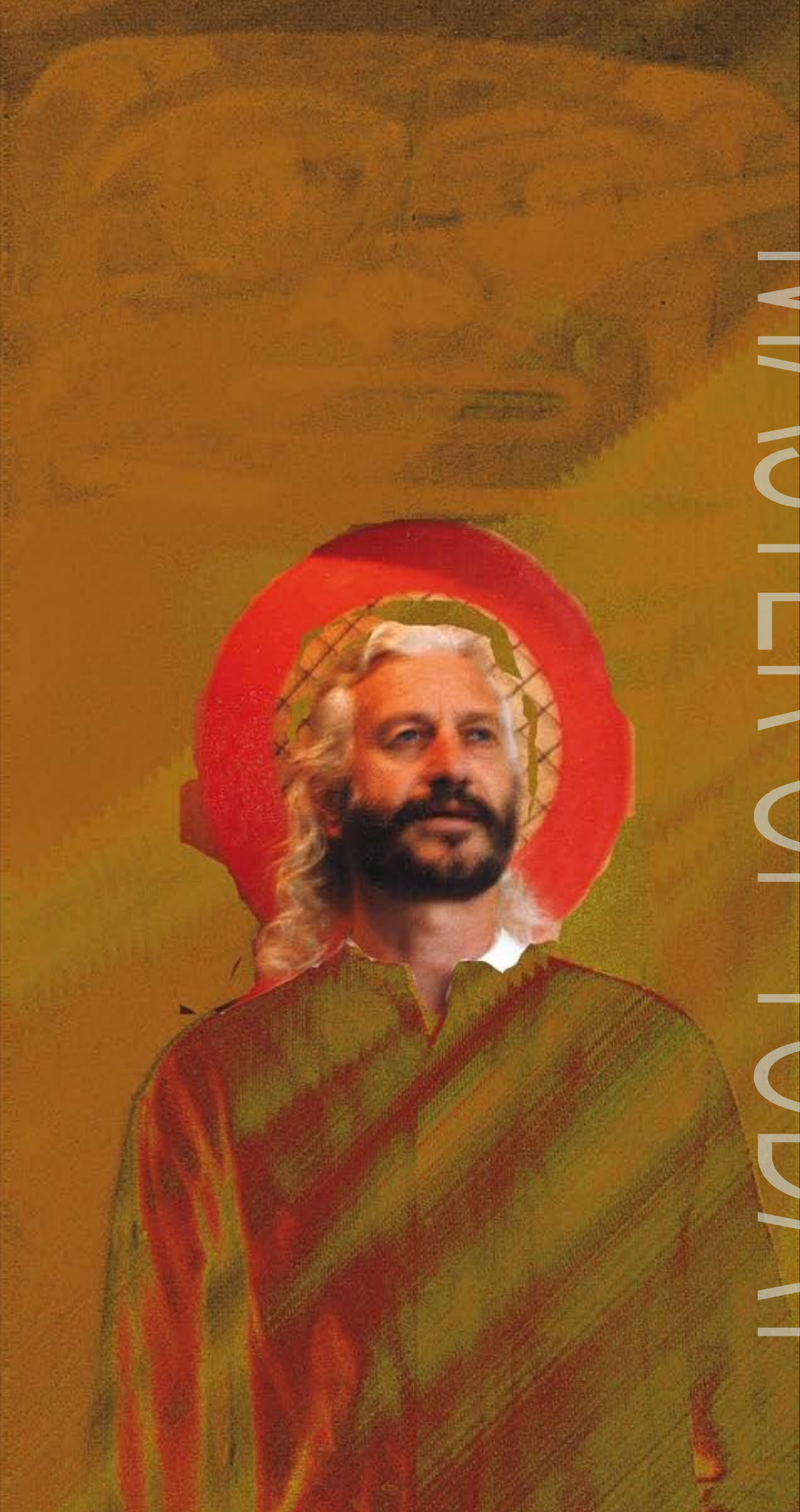


# PAUL YGARTUA PHILOSOPHY

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.

# MASTER OF TODAY





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'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 captains

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.

Michael Silverbrooke  
Collector, February 19, 2006

# HAIDA CHIEF

## HAIDA CHIEF

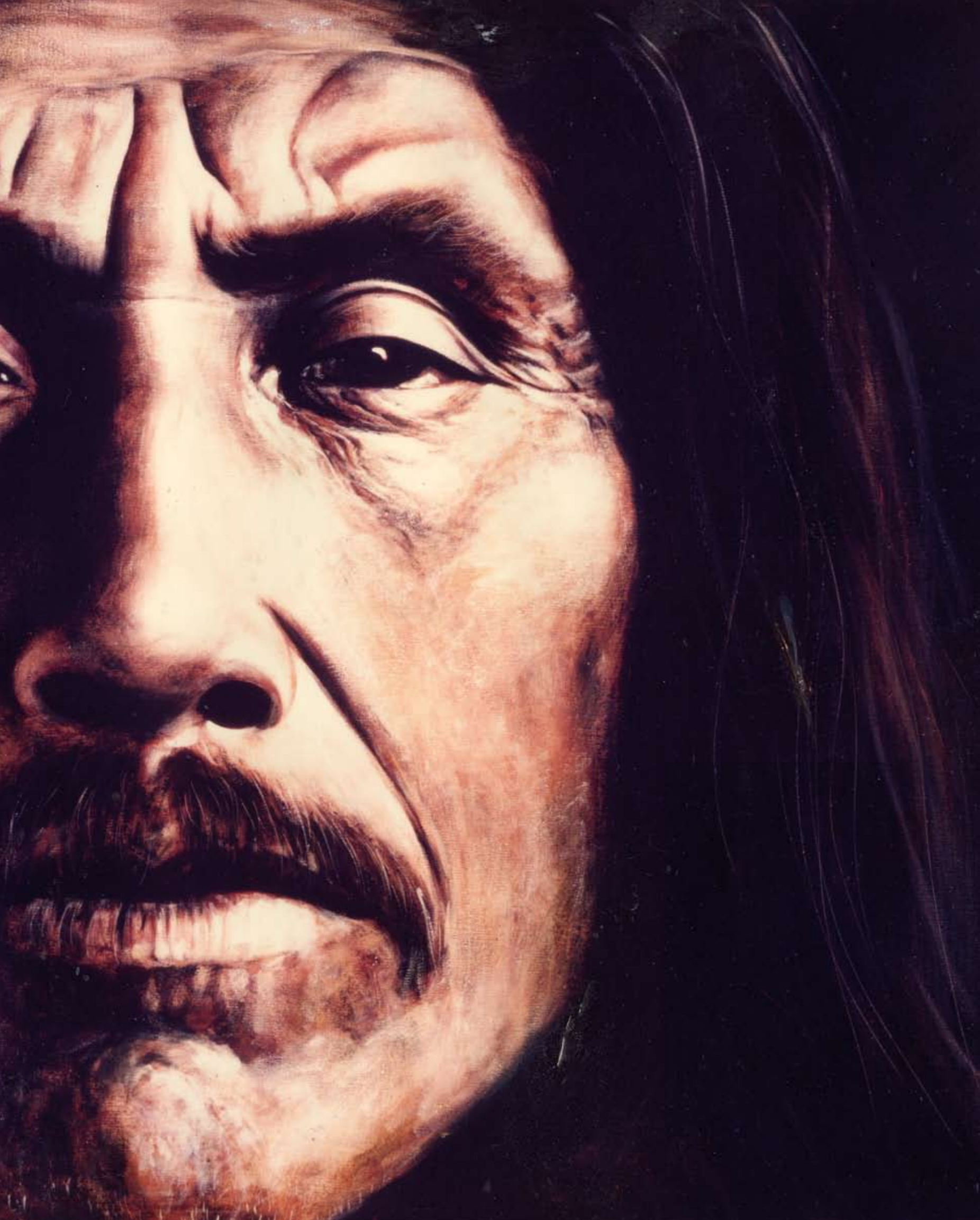
1986 OIL ON CANVAS

122X92 CM./ 3X4 FT.

ARTIST COLLECTION

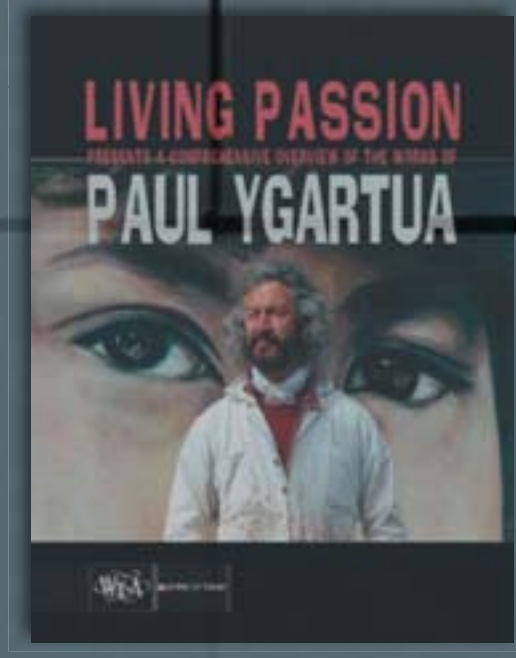






HOG  
1995 - 1997

THE REAL AMERICAN SCULPTURE













# PAUL YGARTUA

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

5X4 FT. / 152X122 CM.

PRIVATE COLLECTION, VICTORIA BC, CANADA

# HARLEY DAVIDSON

## THE REAL AMERICAN SCULPTURE

1995 ACRYLIC ON CANVAS

5X4 FT. / 152X122 CM.

PRIVATE COLLECTION:

JAVIER IGARTUA AND JOSUNE MENDIA, BILBAO/BIZKAIA, SPAIN











BILLY IDOL

1992 ACRYLIC ON CANVAS

4X4 FT. / 122X122 CM.

ARTIST COLLECTION





CANNES BIKER

1996 ACRYLIC ON CANVAS

4X4 FT. / 122X122 CM.

ARTIST COLLECTION









# HARLEY DAVIDSON

HARLEY DAVIDSON

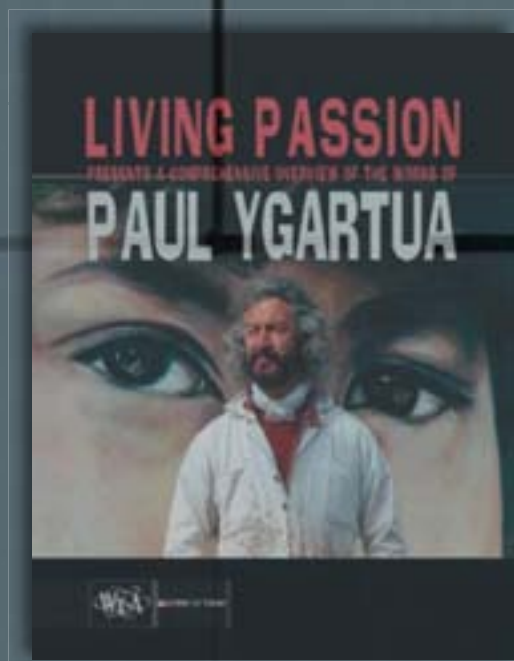
1996 ACRYLIC ON CANVAS

4X5 FT. / 122X152 CM.

PRIVATE COLLECTION SEATTLE USA

# JAZZ

1978 - 2005



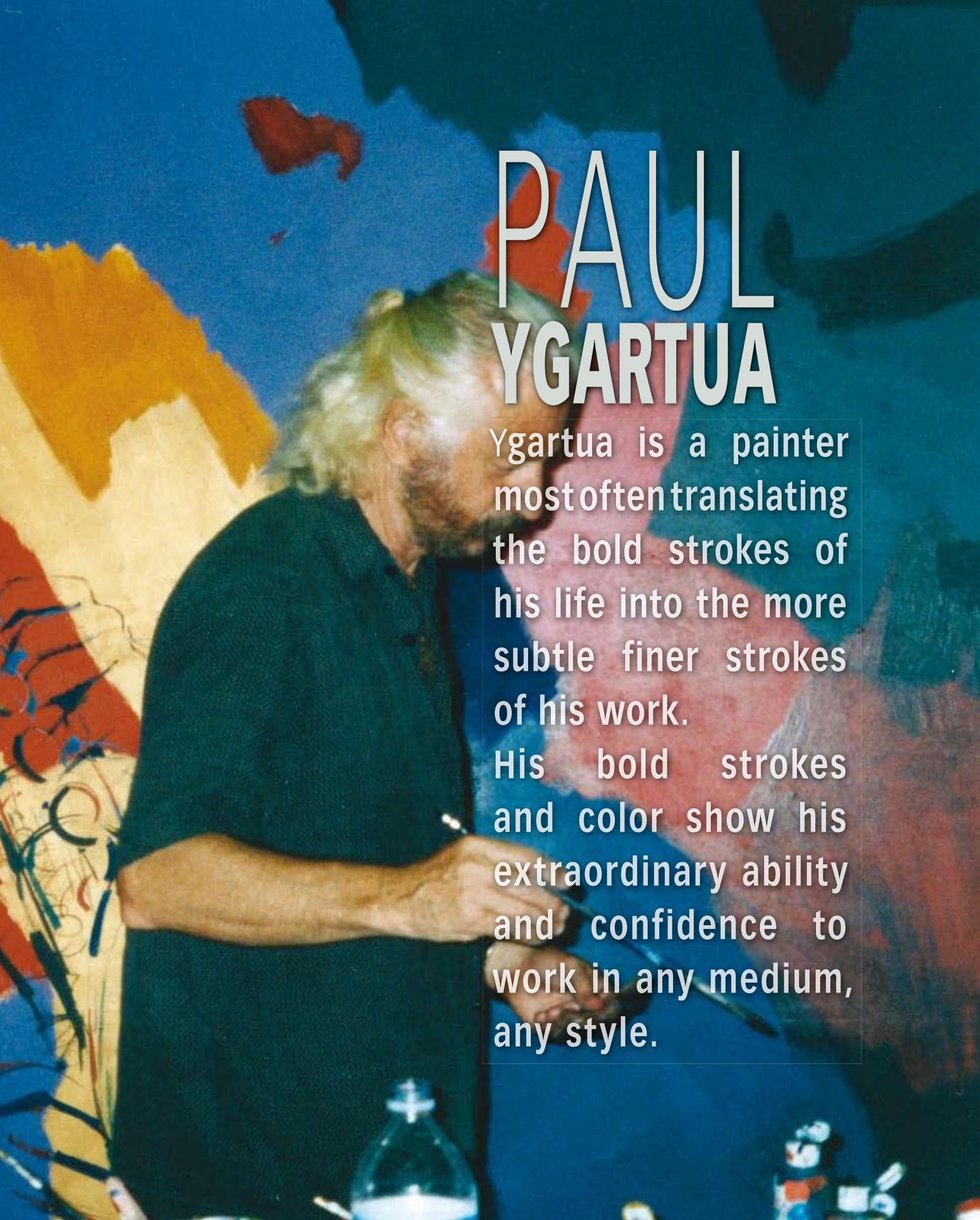






JAZZ 2005 MURAL PLENTZIA / BIZKAIA, SPAIN 2X3 M. /6,5X10 FT., PRIVATE COLLECTION: JUAN MAYOR



A photograph of Paul Ygartua, an older man with grey hair and a beard, wearing a dark green t-shirt. He is standing in front of a large, abstract painting with bold strokes of blue, red, yellow, and white. He is holding a paintbrush and appears to be working on the painting. The text 'PAUL YGARTUA' is overlaid in large, white, sans-serif capital letters on the right side of the image.

# PAUL YGARTUA

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.



LOUIS ARMSTRONG,  
MILES DAVIS

2003 ACRYLIC ON CANVAS  
92X122 CM. / 36X48 IN.  
PRIVATE COLLECTION  
BOJANGLES, VANCOUVER



LOUIS ARMSTRONG

2003 ACRYLIC ON CANVAS  
122X152 CM. / 48X60 IN.  
PRIVATE COLLECTION



JOHN COLTRANE >>

2003 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION



SYDNEY BECHET >>

2005 ACRYLIC ON CANVAS  
122X244 CM. / 48X96 IN.  
PRIVATE COLLECTION  
VANCOUVER







## JAZZ

2000 ACRYLIC ON CANVAS

122X92CM. / 48X36 IN.

PRIVATE COLLECTION



## JAZZ

2001 ACRYLIC ON CANVAS

122X92 CM. / 48X36 IN.

PRIVATE COLLECTION SYDNEY AUSTRALIA

## THELONIOUS MONK

2001 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION CANADA





SYDNEY BECHET

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION CANADA





SYDNEY BECHET

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





BB KING

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





CHARLIE PARKER

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





J J JOHNSON

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION CANADA





ART BLAKEY

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





J J JOHNSON

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





JOHN COLTRANE

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





MUSICAL DELIGHT I

1994 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION CANADA





MUSICAL DELIGHT II

1998 MIXED MEDIA

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION



# HENDRIX



JIMI HENDRIX

2005 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION:

DR. AND MRS. NIANIARIS, TORONTO, CANADA



# HENDRIX



JIMI HENDRIX

2001 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





MARLEY

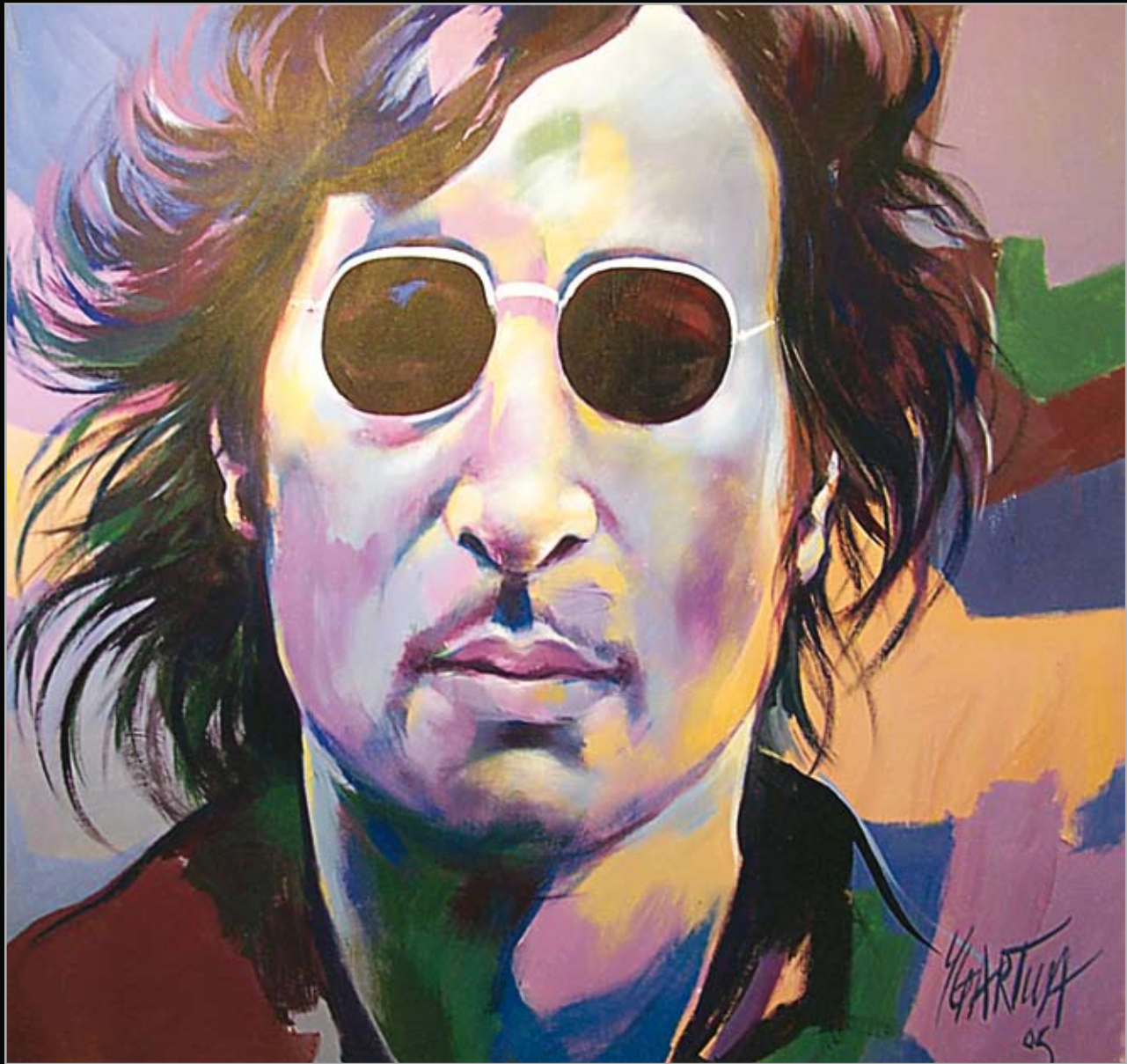
2005 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION:

DR. AND MRS. MARK GWARTZ, TORONTO





LENON

2005 ACRYLIC ON CANVAS

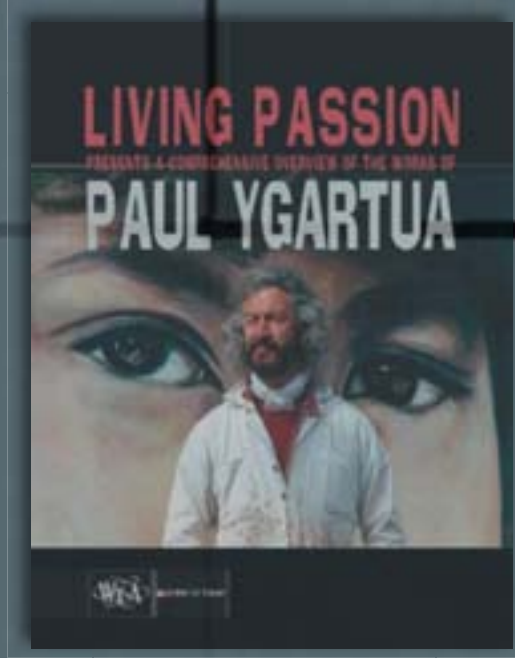
122X122 CM. / 48X48 IN.

PRIVATE COLLECTION



# PLEXIGLAS

1986- 1998









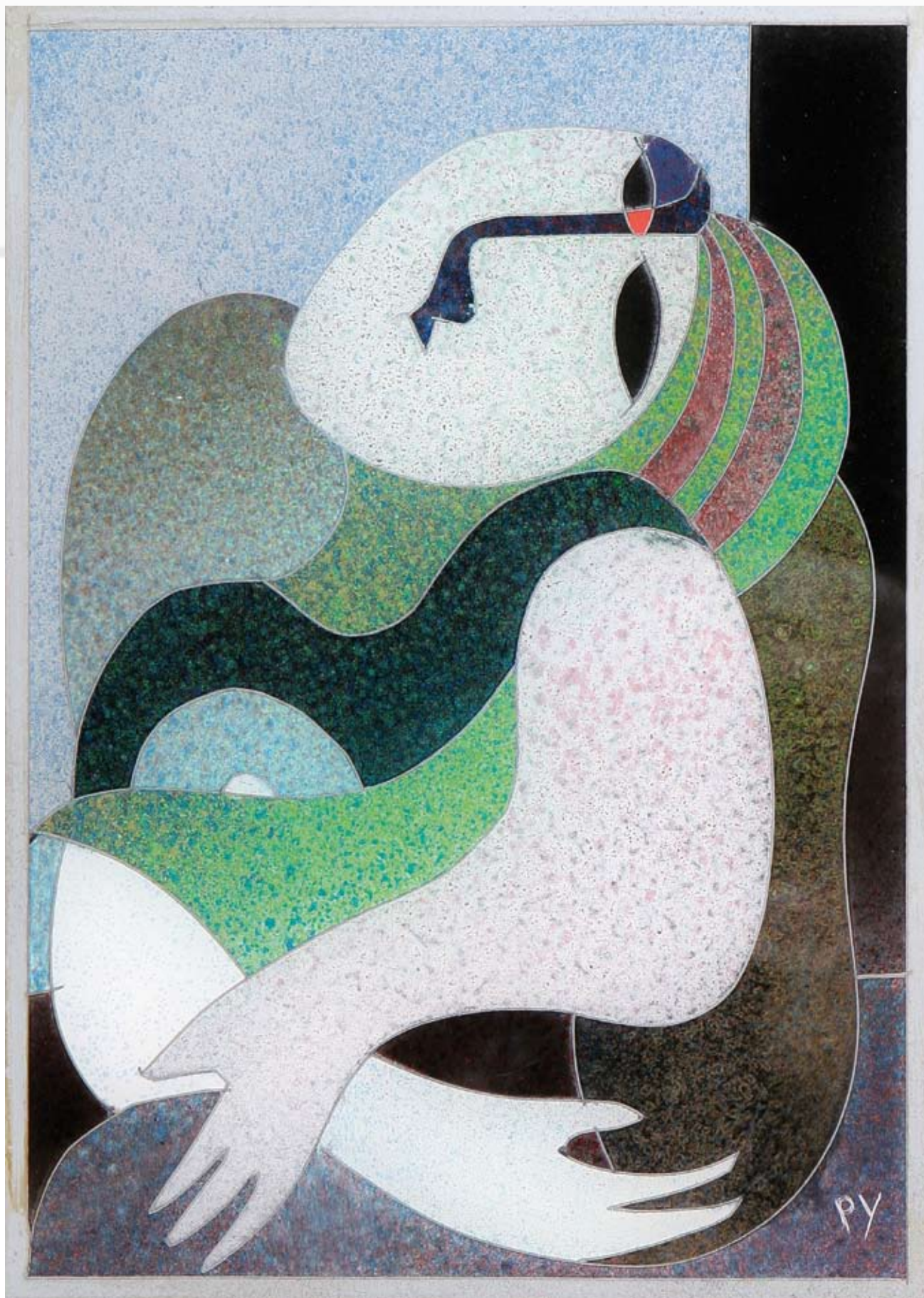




# PAUL YGARTUA PHILOSOPHY

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.





HARMONY

1999 REVERSE PAINTED ON PLEXIGLAS

31X38CM./12X15IN.

PRIVATE COLLECTION:

M.D.SILVERBROOKE, VANCOUVER, CANADA





SAMURAI

1994 REVERSE ON PLEXIGLAS

122X91 CM. / 48X36 IN.

PRIVATE COLLECTION





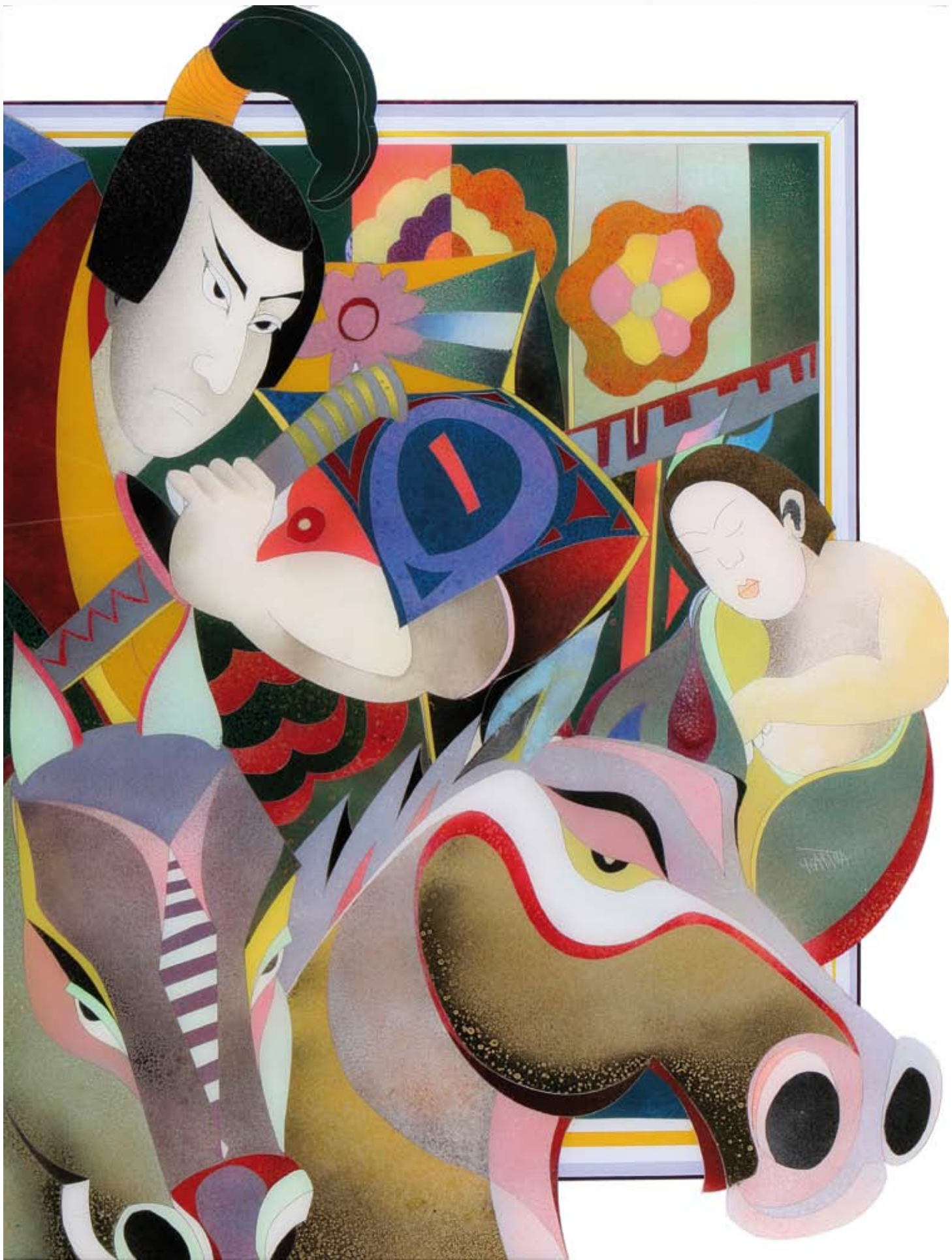
SAMURAI HORSEMEN

DYPTYCH 1992 REVERSE PAINTED ON PLEXIGLAS

122X183 CM./ 48X72 IN.

ARTIST COLLECTION









JAZZ COMPOSITION

1996 REVERSE ON PLEXIGLAS

45X126 CM./17.5X49.5 IN.

PRIVATE COLLECTION:

MATHIEU MAILLOT, PARIS, FRANCE









# FRENCH RIVIERA

1996 REVERSE ON PLEXIGLAS

122X91 CM. / 48X36 IN.

PRIVATE COLLECTION





JOE FORTES

1994 REVERSE ON PLEXIGLAS

122X91 CM. / 48X36 IN.

PRIVATE COLLECTION



# Curriculum Vitae

## PAUL YGARTUA

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

## EXHIBITIONS

**1968** Kufurstendamm 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. **1971** Apollo Gallery, Vancouver, British Columbia, Canada. **1972** The Living Art Gallery, Vancouver, British Columbia, Canada. **1972** Galeria de Corfu, Corfu, Greece. **1973** Carnival of Art, Viareggio, Italy. **1974** Miskin Gallery, Florida, United States. **1975** Haddassah Cultural

Centre, Vancouver, British Columbia Canada. **1976** Habitat Art Expo, Vancouver, British Columbia Canada. **1976** Traveling Art Show, Scottsdale, Arizona USA. **1976** Exhibition of Western Art, NA, Death Valley, California USA. **1976** Traveling Art Show, Los Angeles, California USA. **1977-1978** Resident Artist, De La Mano Gallery, Paradise Valley, Arizona USA. **1977** April Special Exhibition, De La Mano Gallery, Paradise Valley, Arizona USA. **1977** Lowin Gallery, Honored Guest, Chief Dan George, Vancouver, British Columbia Canada. **1978** Heritage Gallery, Awarded Honorary Citizen of New Orleans (Black History Week), New Orleans, Louisiana, USA. **1978** Hudson Bay Art Gallery, Victoria, British Columbia, Canada. **1978** Apollo Gallery, Our Native North Americans, British Columbia, Canada. **1978** The City of Vancouver presents their twin City Yokohama



DAY ON THE BOAT

1986 REVERSE ON PLEXIGLAS

122X91 CM. / 48X36 IN.

PRIVATE COLLECTION CANADA



THE MUSICIANS

1994 REVERSE ON PLEXIGLAS

122X91 CM. / 48X36 IN.

PRIVATE COLLECTION



# Curriculum Vitae

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. **1979** Awarded member of the Canadian Federation of Artists. **1979** Madei Sala D'Art, Barcelona Spain. **1979** Hotel Sube, St. Tropez France. **1979** 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. **1980** Agghazy Gallery Calgary, Alberta Canada. **1980** Heit Galleries, Phoenix, Arizona USA. **1981** Village Gallery, Maui Hawaii, USA; The Showcase Gallery, Kona, Hawaii USA. **1981** Rodeo Club Mural Waikiki, Hawaii USA. **1981** Executive Gallery, Vancouver, British Columbia, 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, British Columbia, Canada. **1983** Charles Russell Auction, Great Falls, Montana USA. **1983** Children's Hospital, Donation, Vancouver, British Columbia, Canada. **1983** Chemainus, Mural, Chemainus, British Columbia, Canada. **1983** Gastown Gallery, Vancouver, British Columbia, Canada. **1984** Copacabana, Rio de Janeiro Brazil. **1984** Gallery West, Spokane, Washington USA. **1984** World Premiere, Chemainus Murals, presenting Ygartua and the murals of Chemainus, Canada. **1984** Special Exhibition, Impressions of Copacabana,



## THE CHIEF

1986 REVERSE ON PLEXIGLAS

91X122 CM. / 36X48 IN.

PRIVATE COLLECTION NEW YORK



# Curriculum Vitae

Brazil and Vancouver, British Columbia, Canada. **1984** Studio Colleen, Ottawa, Ontario Canada. **1984** Great West Art Gallery, Special Exhibition, Mural Artists, Group Show, Chemainus, British Columbia, Canada. **1985** Gallery Norburn, Vancouver, British Columbia, Canada. **1985** Westin Bayshore Show, International Suite, The Basques, Dedicated to Pablo Ygartua **1986** World Expo 1986, Vancouver, British Columbia, Canada. **1986** 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 The 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 The World United including international actor Danny Kaye, First Nations Native Art Gallery, Expo' 86, Ygartua, Resident Artist (May–October 1986). **1986** Exhibition of Mural Artists, Great West Gallery, Chemainus, British Columbia, Canada. **1987** The Credit Union Bank of British Columbia; Mr. Nygren Jefe executive official presents the Secretary General of the U.N. Javier Perez de Cuellar with limited edition, A World United, New York NY USA. **1987** Chemainus Festival of Murals Society, Mural Book, Chemainus, British Columbia, Canada. **1987** The Government of British Columbia, Canada, presents the President of Granada, Spain with mural of Ygartua. **1987** New York Art Expo, Jacob Javits Convention Center NY USA. **1987** Studio Show, Quebec City,



## THE RACES

1985 REVERSE ON PLEXIGLAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION



# Curriculum Vitae

Canada. **1987** Los Angeles Art Expo 87, Los Angeles Convention Center, L.A., California USA. **1987** Ygartua, Artist of the Year, University of British Columbia, Canada. **1987** Geneva Institute of Languages, Special Exhibition, Exhibition Cultural British Columbia, Canada. **1987** Great West Art Gallery, Chemainus, British Columbia, Canada. **1987** Honorable Mention, The Starting Line, Canadian Federation of Artists. **1988** Studio Colleen, Ottawa, Ontario, Canada. **1988** Fort Nelson, Mural, Canada's First People Laird Native Friendship Society, Fort Nelson, British Columbia, Canada. **1988** Festival of Creative Artists, University of British Columbia, Canada. **1989** The Atrium, The Bank of Hong Kong, Vancouver, British Columbia, Canada. **1989** 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. **1990** Salon D'Automne, Art Contemporain, Grand Palais, Society of Independent Artists Paris France. **1990** 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. **1991** International Art Guide, The 13th Edition, World Distributed, Published by P. Sermadiras Ygartua, P.490, Paris France. **1991** Harrington Gallery, Group Show, Howe Sound Environmental Society Auction, Vancouver, British Columbia, Canada. **1991** The Canadian Heritage Arts Society, Joint Project, Canadian Tour **1992**, Experience Canada and Mural, Limited Editions of Spirit of a Nation by Ygartua. **1991** The 16th International Friendship



THE FAMILY OUTING

1990 REVERSE ON PLEXIGLAS

91X122 CM. / 36X48 IN.

PRIVATE COLLECTION CANADA



# Curriculum Vitae

Art Exhibition '91, Tokyo, Japan. **1991** Grand Palais, Art Contemporain, Society of Independent Art, Paris, France **1991** 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. **1992** One Man Show, Casa de Cultura Gorliz, Bizkaia, Spain. **1992** Profile on Ygartua, The Nomadic Artist, Euskal Telebista (Basque TV). **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, British Columbia, Canada. **1992** 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. **1993** Unveiling Ceremony, Family Heritage, Painting Will Hang at MacMillan Bloedel's Boardroom, Chemainus, British Columbia, Canada. **1993** Mural Magic, Souvenir Book, Mural, Chemainus, British Columbia, Canada. **1993** Mural, Native Heritage, by Popular Vote, chosen by British Columbia, Canada, first mural to be reproduced into limited edition. **1993** One Man Show, Great West Art Gallery, Chemainus, British Columbia, Canada. **1993** 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. **1994** The ATRIUM,



## JAZZ

1996 REVERSE PAINTED ON PLEXIGLASS

31X41 CM. /12X16 IN.

PRIVATE COLLECTION:

M.D.SILVERBROOKE, VANCOUVER,CANADA



# Curriculum Vitae

Bank of Hong Kong, Vancouver, British Columbia, Canada. **1994** Montserrat Gallery, New York NY USA. **1994** Galerie D'Image, Quebec City, Quebec, Canada. **1994** Grand Palais, Exposition d'art Contemporain, Paris, France. **1994** Sala de Cultura, Gorliz, Bizkaia, Spain. **1995** RZ Galerie, Lucerne, Switzerland. **1995** Great West Art Gallery, Chemainus, British Columbia, Canada. **1995** Grand Palais, Exposition D'Art Contemporain, Paris France. **1995** 31st Grand Prix de la Côte d'Azur France. **1995** Handicapped 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 NY USA. **1996** The Harley Show, Pan Pacific Centre, Vancouver, British Columbia, Canada. **1996** Art Book, Association Artiste Français, Univers des Arts,

Paris, France. **1996** RZ Galerie, Lucerne, Switzerland. **1997** Sala de Cultura, Bermeo, Bakio; Gorliz, Spain. **1997** International Exhibition, Metropolitan Art Gallery, Tokyo, Japan. **1997** Whistler Chateau Art Show, Whistler, British Columbia, Canada. **1997** Oshawa Generals, Hockey Mural, commissioned by the City of Oshawa, Ontario, Canada. **1997** Vancouver Motorcycle Show, Vancouver, British Columbia, Canada. **1997** 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; Harley Davidson 95th Anniversary Auction Vancouver, British Columbia, Canada. **1999** Golden Cactus Gallery, Mexico. **1999** Banco di Caixa de Cataluna, Barcelona, Spain. **1999** Vila Nova Galeria, Barcelona, Spain. **1999** Beachcomber Salutes



## THE GROUP

1990 REVERSE ON PLEXIGLAS

122X184 CM. / 48X72 IN.

PRIVATE COLLECTION CANADA



# Curriculum Vitae

the Legends and The Record Breakers (300'x30') largest mural in Canada, commissioned by Keith Scott of the Beachcomber Spa's, Worldwide, 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. **2000** Millenium Mural and Art Show, Vancouver, British Columbia, Canada. **2000** Golden Cactus Galeria, Cabo San Lucas, Spain. **2000** Hyatt-Regent International Art Show, Vancouver, British Columbia, Canada. **2001** Chicago Illinois USA. **2001** Toronto Art Fair, Toronto, Ontario, Canada. **2001** Toronto Design Show, Toronto, Ontario. **2001** Old Port Arts Festival, Montreal, Quebec, Canada. **2002** Old Port Arts Festival, Montreal, Quebec, Canada. **2002**

Galeria de San Juan, Mexico. **2003** Old Port Arts Festival, Montreal, Quebec, Canada. **2003** Sala de Cultura, Bilbao, Spain. **2003** Lansdowne Art Festival, Ottawa, Ontario, Canada. **2004** Italian Chamber of Commerce, Vancouver, British Columbia, Canada. **2004** Rotary Club Art Show and Auction, Sunshine Coast, British Columbia, Canada. **2005** Congress Centre Art Exhibition, Ottawa, Ontario, Canada. **2005** Tall Ships Art Exhibition, Victoria, British Columbia, Canada. **2005** Folk fest Art Festival, Victoria, British Columbia, Canada. **2005** Toronto Art Fair, Toronto, Ontario Canada. **2005** Sala de Cultura, Gorliz, Bizkaia Spain. **2005** Firenze Biennale International Contemporary Art Exhibition, Florence Italy. **2006** 'FAMOUS Contemporary Artists', global art book published by World of Art Publishing.



**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

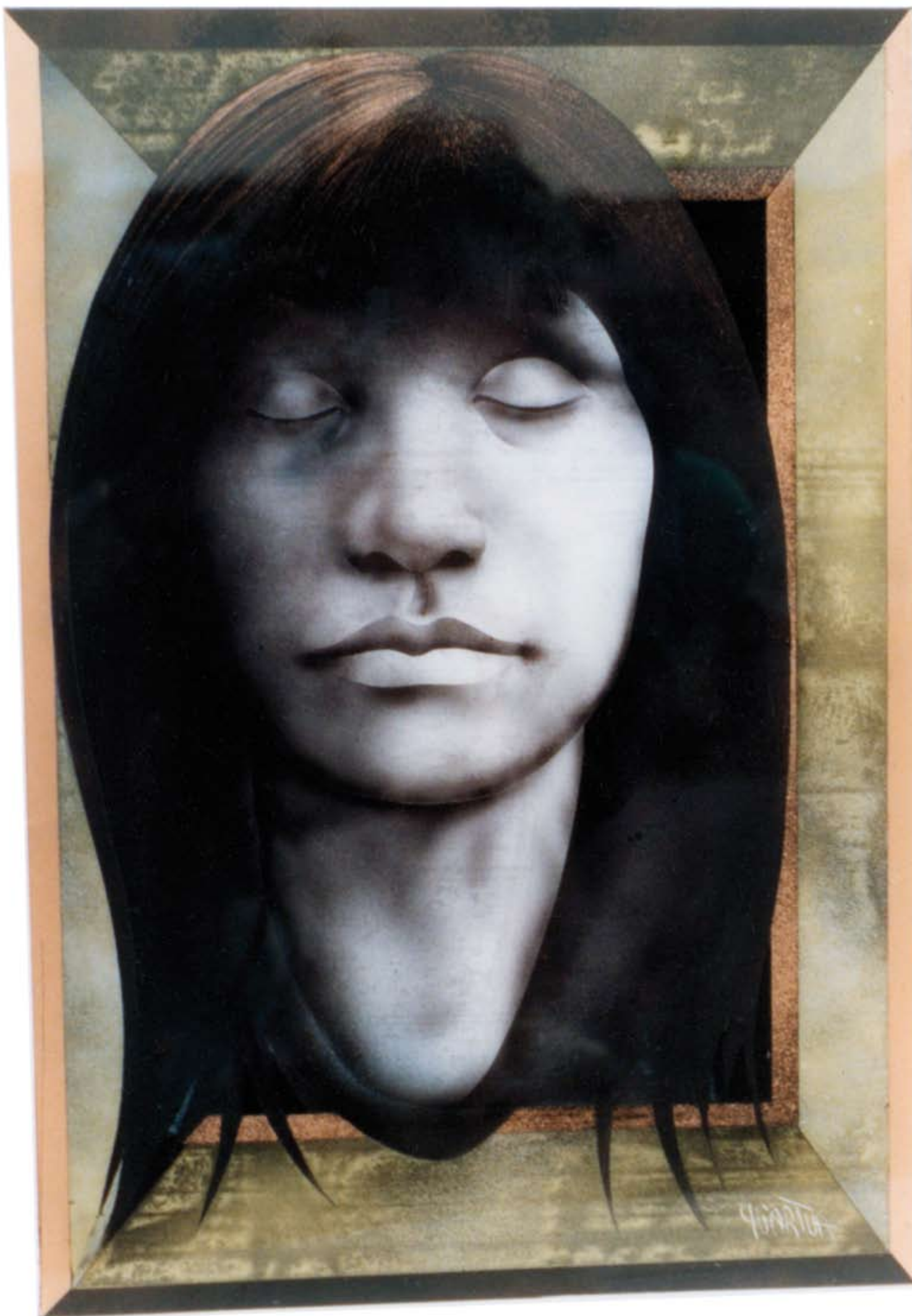
**THE DREAM >**

1986 REVERSE ON PLEXIGLAS  
46X61 CM. / 18X24 IN.

PRIVATE COLLECTION:

TALA YGARTUA, LONDON UK



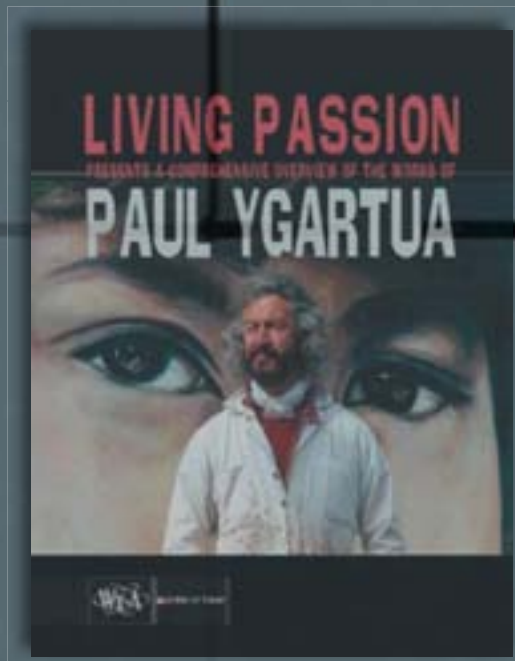


COLLECTION: TALA YGARTIA, LONDON UK



# ABSTRACT

2000 - 2005



# EXPRESSIONIST











# 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 revealing 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



# STILL LIFE

STILL LIFE

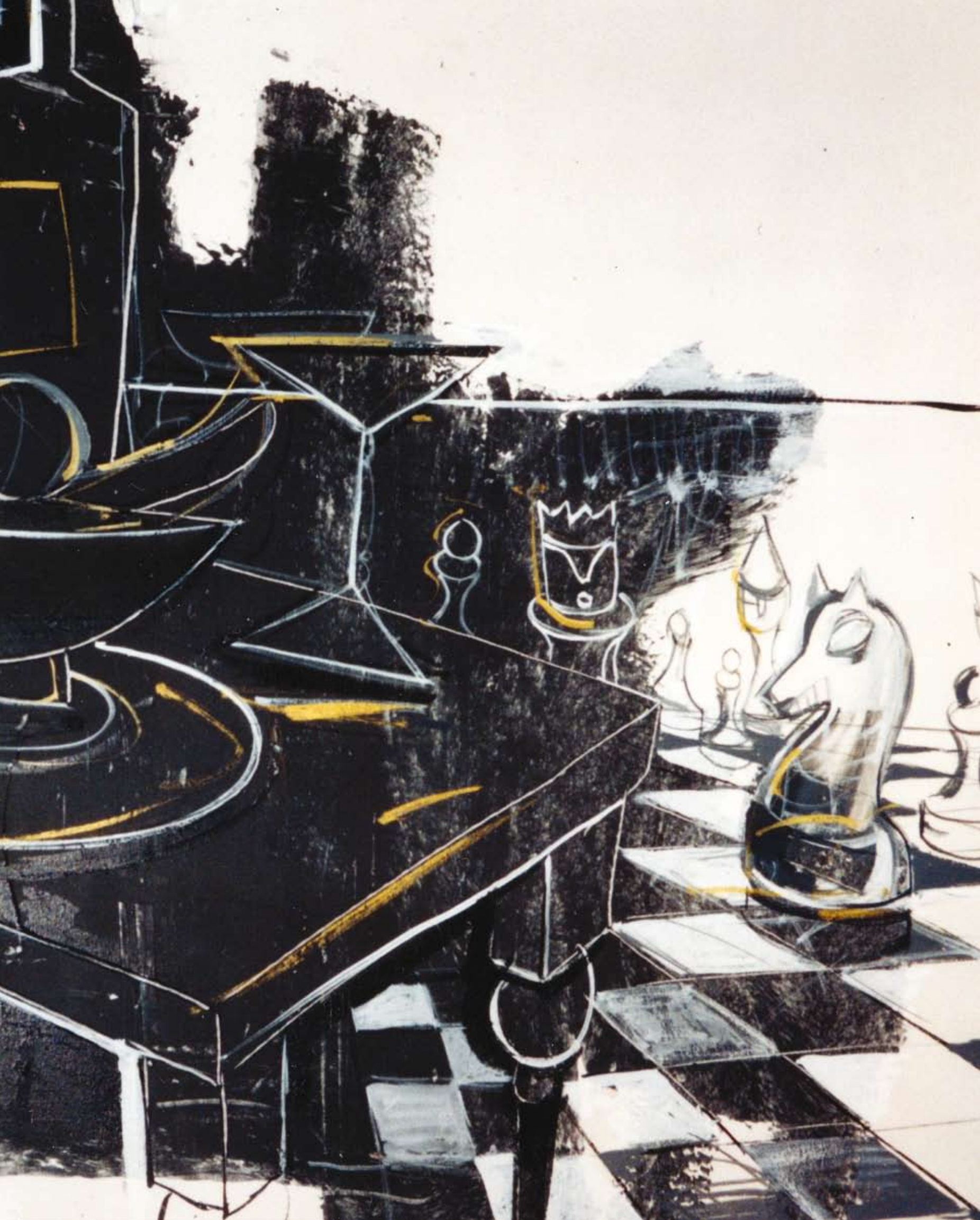
1999 MIXED MEDIA

91X122 CM. / 36X48 IN.

PRIVATE COLLECTION











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









CITYSCAPE

2004 ACRYLIC ON CANVAS

122X152 CM. / 48X60 IN.

PRIVATE COLLECTION









# < BIRD LADY

1997 ACRYLIC REVERSE PAINTED ON VINYL

61X92CM./24X36IN.

PRIVATE COLLECTION:

PATRICIA M. TONKIN, VANCOUVER, CANADA

# MARTINI LADY

1994 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION, CHICAGO



# MARTINI LADY

## MARTINI LADY >

DETAIL

2001 ACRYLIC ON CANVAS

183X122CM. / 72X48 IN.

ARTIST COLLECTION

## QUEEN FOR THE DAY >>

DETAIL

1999 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION

SPAIN















# BEACH PLEASURE

BEACH PLEASURE (DETAIL)

2004 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION:

MR. MATHIEU MAILLOT,

PARIS, FRANCE



# MARTINI LADY



GIRL IN CHAIR

2005 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION, PARIS FRANCE





# CELESTIAL GIRLS OF THE NIGHT

2005 ACRYLIC ON CANVAS

112X122 CM. / 44X48 IN.

PRIVATE COLLECTION:

M.D. SILVERBROOKE VANCOUVER CANADA





MONUMENTS IN WOOD

2006 ACRYLIC ON CANVAS

122X122 CM. /48X48 IN.

PRIVATE COLLECTION





THE JOURNEY

2006 ACRYLIC ON CANVAS

122X122 CM. /48X48 IN.

PRIVATE COLLECTION:

DIANE JING, VANCOUVER, CANADA









INDOMITABLE SPIRIT

2006 ACRYLIC ON CANVAS

303CMX152CM/10'X5'

ARTISTS COLLECTION





HIDDEN SPIRIT II

2006 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





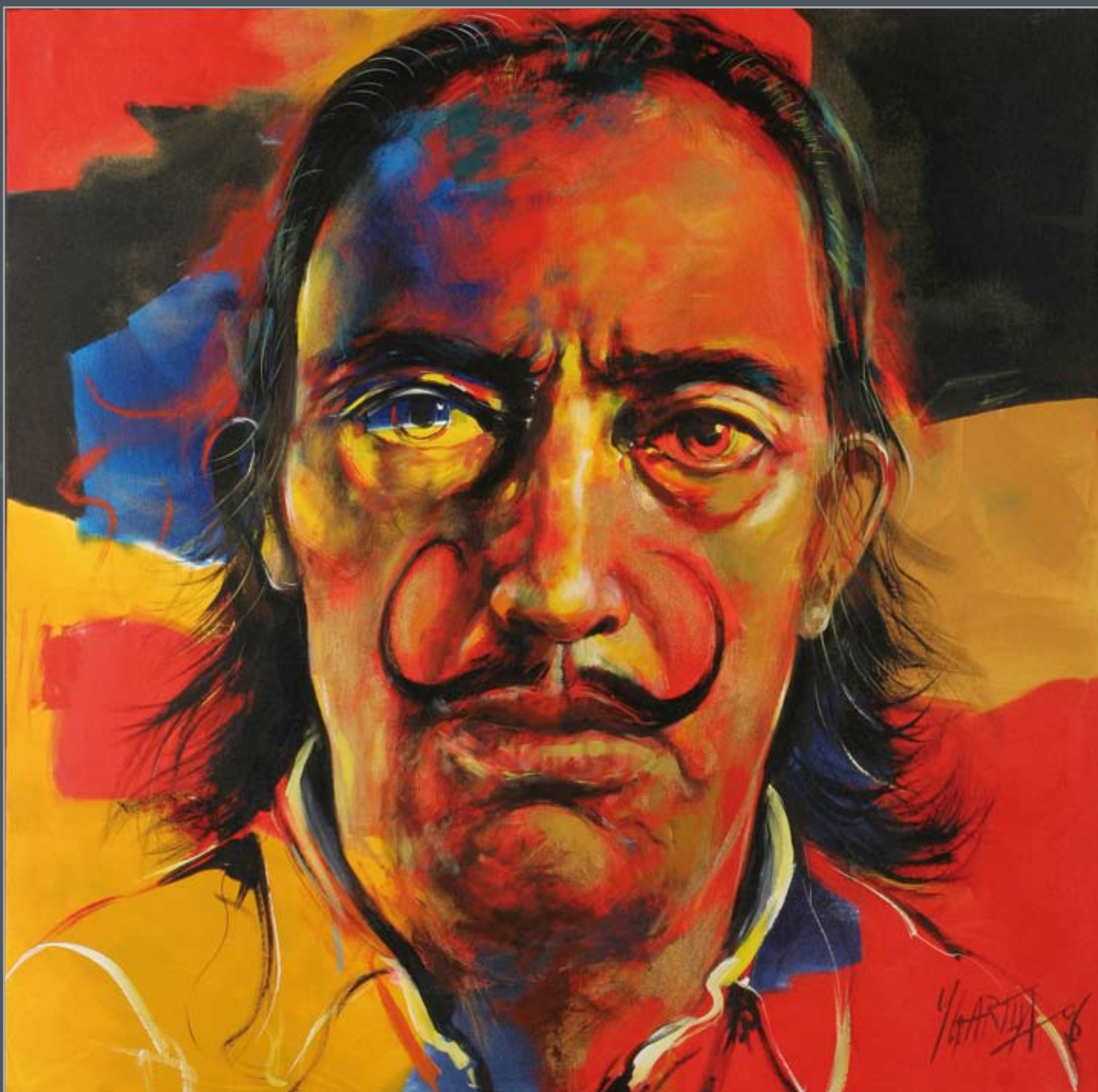
HIDDEN SPIRIT

2006 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





SALVADOR DALÍ

2006 ACRYLIC ON CANVAS

122X122CM. / 48X48 IN.

ARTISTS COLLECTION





SALVADOR DALÍ

2004 ACRYLIC ON CANVAS

122X122CM. / 48X48 IN.

PRIVATE COLLECTION





STILL LIFE

2003 MIXED MEDIA  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION





GERNIKA

2000 MIXED MEDIA

122X122 CM. / 48X48 IN.

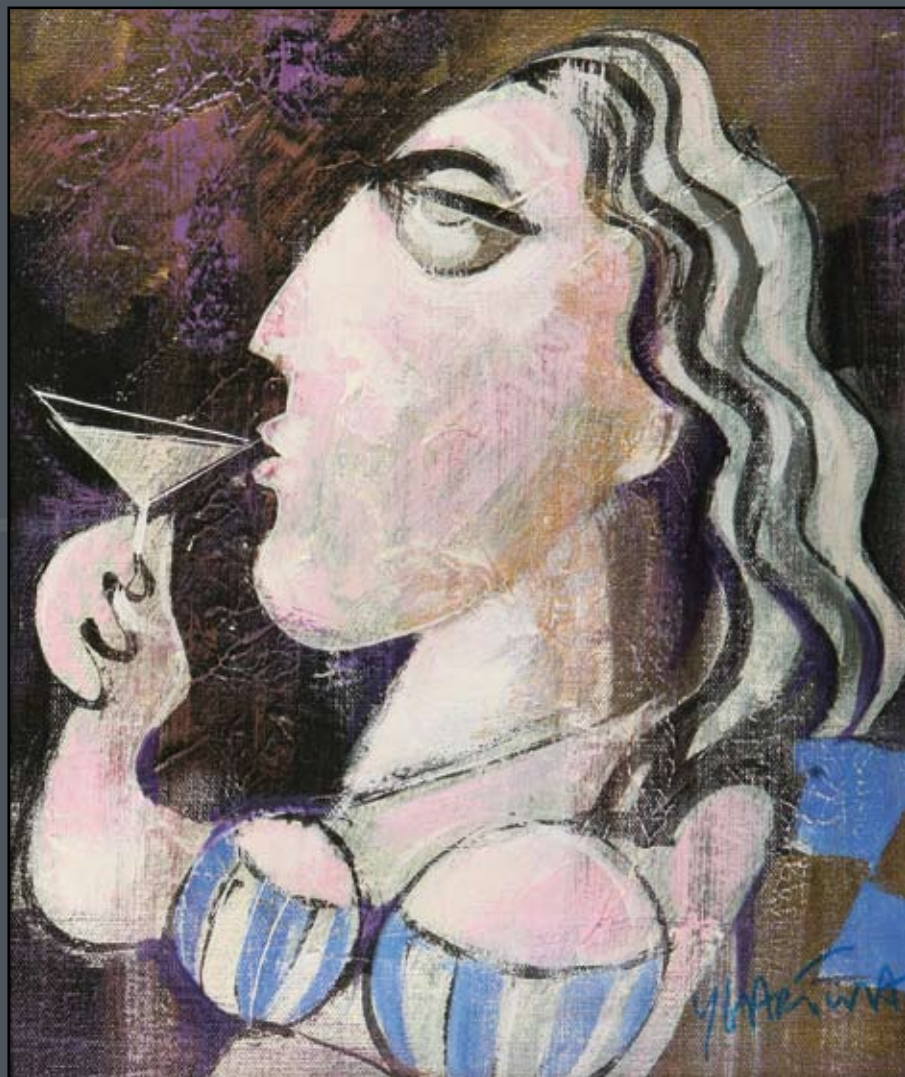
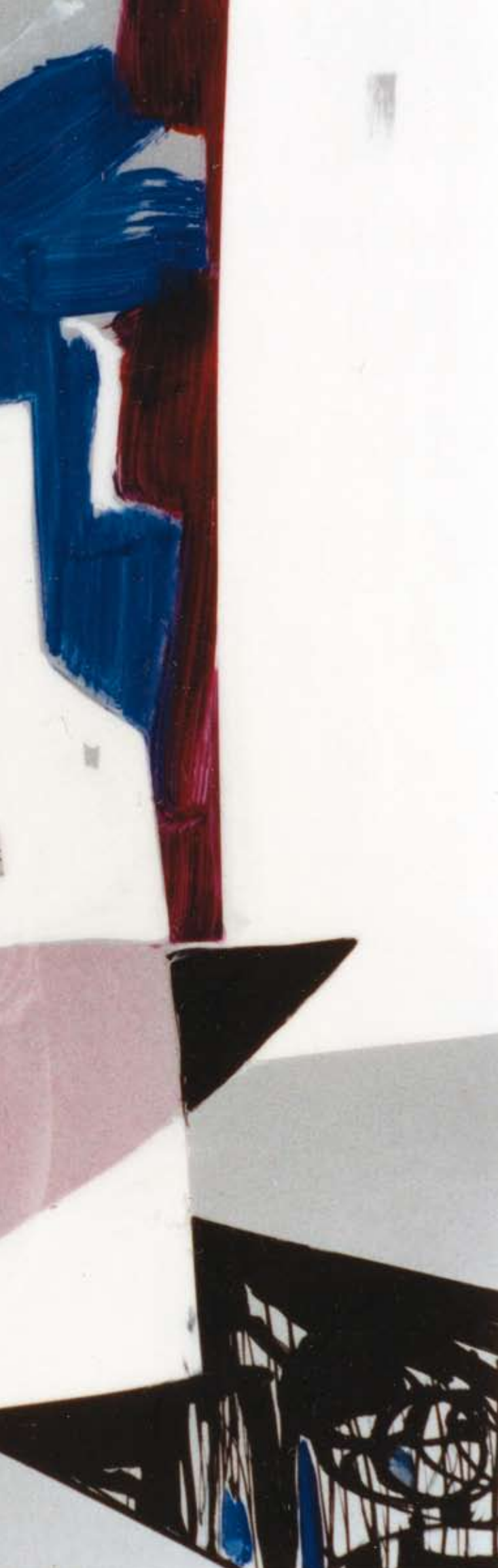
PRIVATE COLLECTION:

ANTON YGARTUA LONDON UK









< STILL LIFE

1999 MIXED MEDIA  
122X91CM. / 48X36 IN.  
PRIVATE COLLECTION NEW YORK

MARTINI LADY

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





# STILL LIFE

2003 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION

# GUITAR SAX >

1994 ACRYLIC ON CANVAS  
122X91 CM. / 48X36 IN.  
PRIVATE COLLECTION, BARCELONA









# THE RED VIOLIN

## THE RED VIOLIN

2000 ACRYLIC ON CANVAS

184X122 CM. / 72X48 IN.

COLLECTION

SERGEI SHINDER,

VANCOUVER, CANADA

SHINDER  
2000



# WINE AND FRUIT

## WINE AND FRUIT

2000 ACRYLIC ON CANVAS

184X122 CM. / 72X48 IN.

PRIVATE COLLECTION:

MATHIEU MAILLOT, PARIS

FRANCE







STILL LIFE

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





MUSICAL NIGHTS

1997 MIXED MEDIA

91X91 CM. / 36X36 IN.

PRIVATE COLLECTION





STILL LIFE

2004 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION:

WINNIPEG, CANADA





## STILL LIFE

2001 REVERSE ON PLEXIGLAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





THE BEGINNING

2005 ACRYLIC ON CANVAS

214X274 CM. / 7X9 FT.

PRIVATE COLLECTION LONDON UK





### THE AWAKENING

2005 ACRYLIC ON CANVAS

214X274 CM. / 7X9 FT.

PRIVATE COLLECTION:

MR. AND MRS. ANTOCI, FLORENCE, ITALY





CITY LIGHTS

2005 ACRYLIC ON CANVAS / MIXED MEDIA

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





ABSTRACT

2005 ACRYLIC ON CANVAS

122X152 CM. / 48X60 IN.

PRIVATE COLLECTION





BLUE UNIVERSE

2005 MIXED MEDIA

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





ABSTRACT COMPOSITION # 1

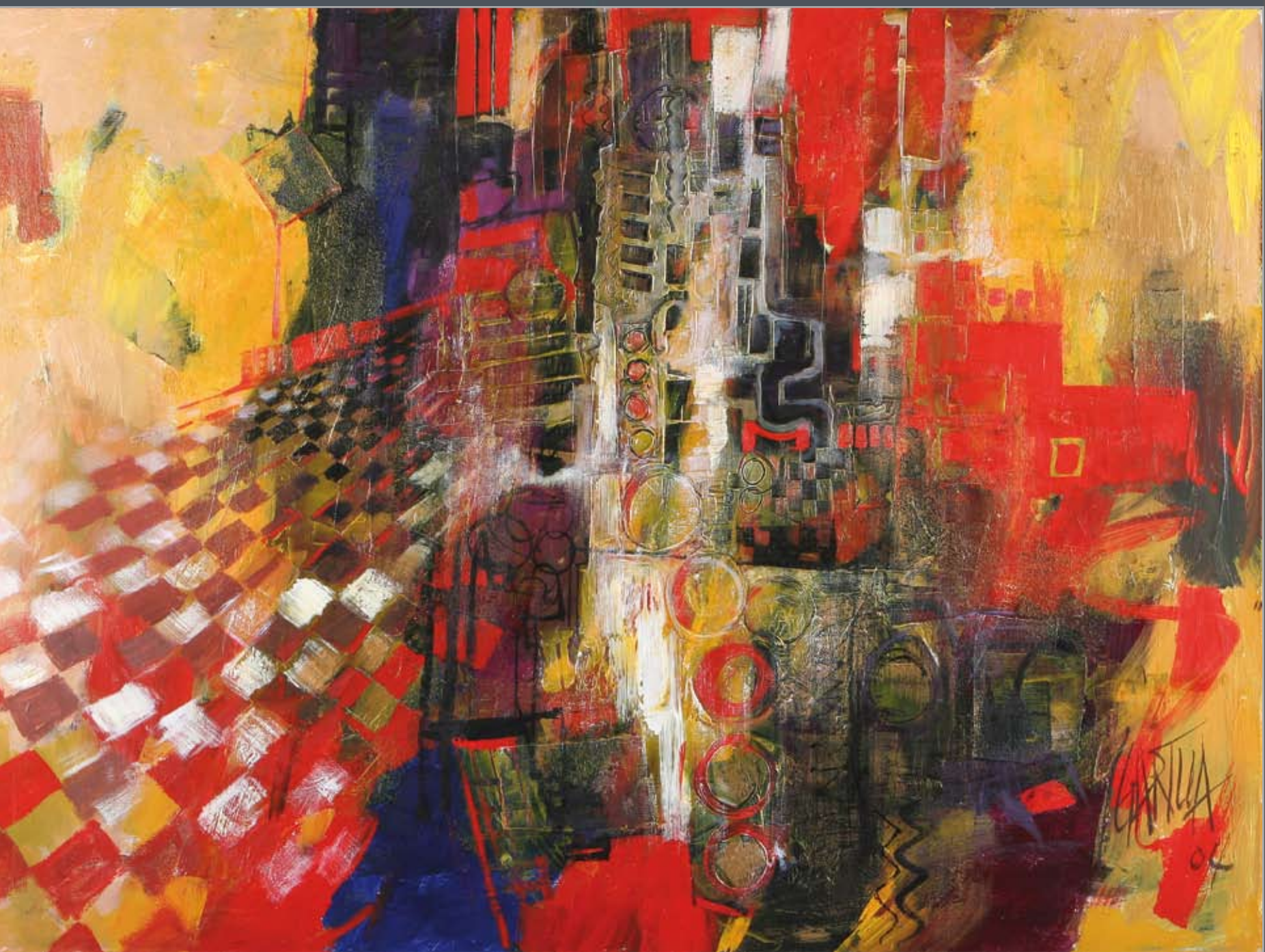
2004 ACRYLIC ON CANVAS

137X196 CM. / 54X77 IN.

PRIVATE COLLECTION:

M.D. SILVERBROOKE, VANCOUVER CANADA





ABSTRACT

2004 ACRYLIC AND COLLAGE ON CANVAS

122X168 CM. / 48X66 IN.

PRIVATE COLLECTION:

M. D. SILVERBROOKE, VANCOUVER CANADA





ABSTRACT COMPOSITION # 3

2004 ACRYLIC ON CANVAS

137X196 CM. / 54X77 IN.

PRIVATE COLLECTION:

M. D. SILVERBROOKE, VANCOUVER, CANADA





VIEWS OF VENICE  
2003 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION

MARTINI LADY  
2003 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION

VIEWS OF VENICE  
2003 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION

VIEWS OF VENICE  
2005 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION





#### WEST COAST I

2003 ACRYLIC ON CANVAS

91X91 CM. / 36X36 IN.

PRIVATE COLLECTION

#### WEST COAST II

2003 ACRYLIC ON CANVAS

91X91 CM. / 36X36 IN.

PRIVATE COLLECTION

#### MUNDACA

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION

#### CANAL GRANDE

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





### THE MERCHANT'S BROTHER

2005 ACRYLIC ON CANVAS

61X76 CM. / 24X36 IN.

PRIVATE COLLECTION:

DAVID AND SHERRY STEWART, VANCOUVER, CANADA

### SCENE

2004 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION.

### STILL LIFE

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





# ABSTRACT COMPOSITION

2005 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 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

# INFINITY II

2005 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION  
DR. AND MRS. NIANIARIS, TORONTO





#### 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





#### MISTIC RIVER

2005 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION

#### KALEIDOSCOPE

2005 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION

#### NIGHT REFLECTIONS

2005 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION

#### NEW YORK

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





#### STILL LIFE

##### CHECKMATE

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

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

#### ABSTRACT

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

#### THE ALARM

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





### BEACH TRIO

DETAIL

2004 ACRYLIC ON

CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION:

CANADA

### THE PATH

2004 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION

### DESTRUCTION

2005 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION







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



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



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



INFINITY  
2005 ACRYLIC ON CANVAS  
122X122 CM. / 48X48 IN.  
PRIVATE COLLECTION





EVOLVING UNIVERSE  
2003 ACRYLIC ON CANVAS  
122X152 CM. / 48X60 IN.  
PRIVATE COLLECTION



ABSTRACT  
2004 ACRYLIC ON CANVAS  
122X152 CM. / 48X60 IN.  
PRIVATE COLLECTION





VENICE BY NIGHT

2002 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





PORTOFINO

2000 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





## CADAQUES

2000 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





### SCENE PORTOFINO

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION TORONTO, CANADA

### MUNGIA BASQUE COUNTRY >

1998 MIXED MEDIA

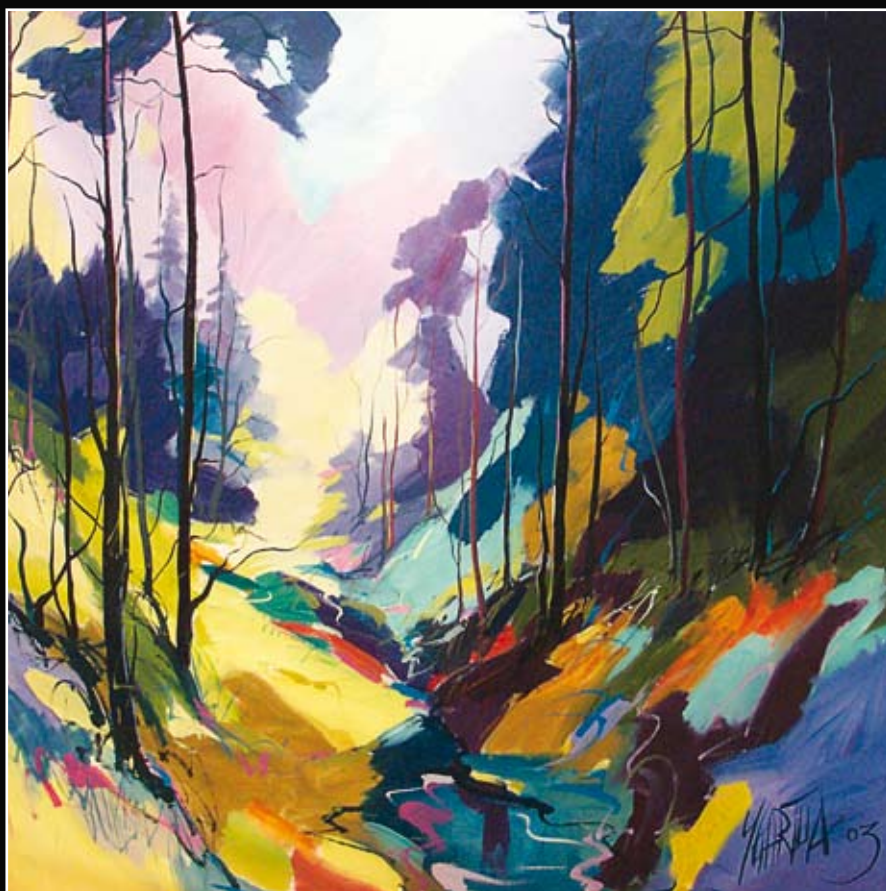
122X91 CM. / 48X36 IN.

PRIVATE COLLECTION SPAIN









### AUTUMN COLOURS

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION

### AUTUMN COLOURS >

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION

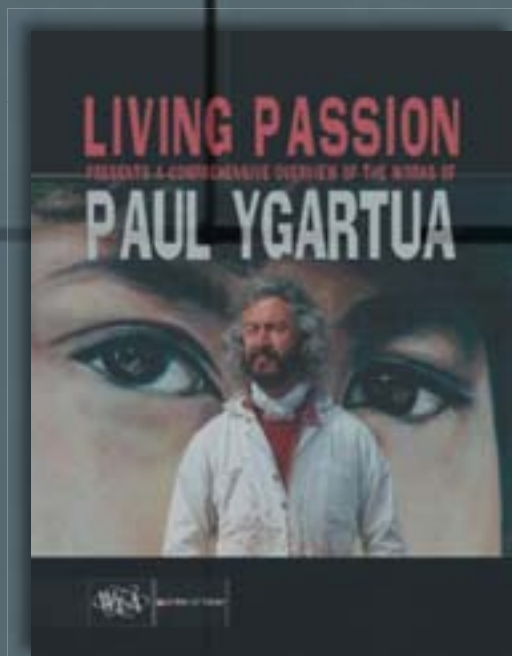






# PEOPLE

1974 - 2006









**D**uring 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



# QUOTES

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

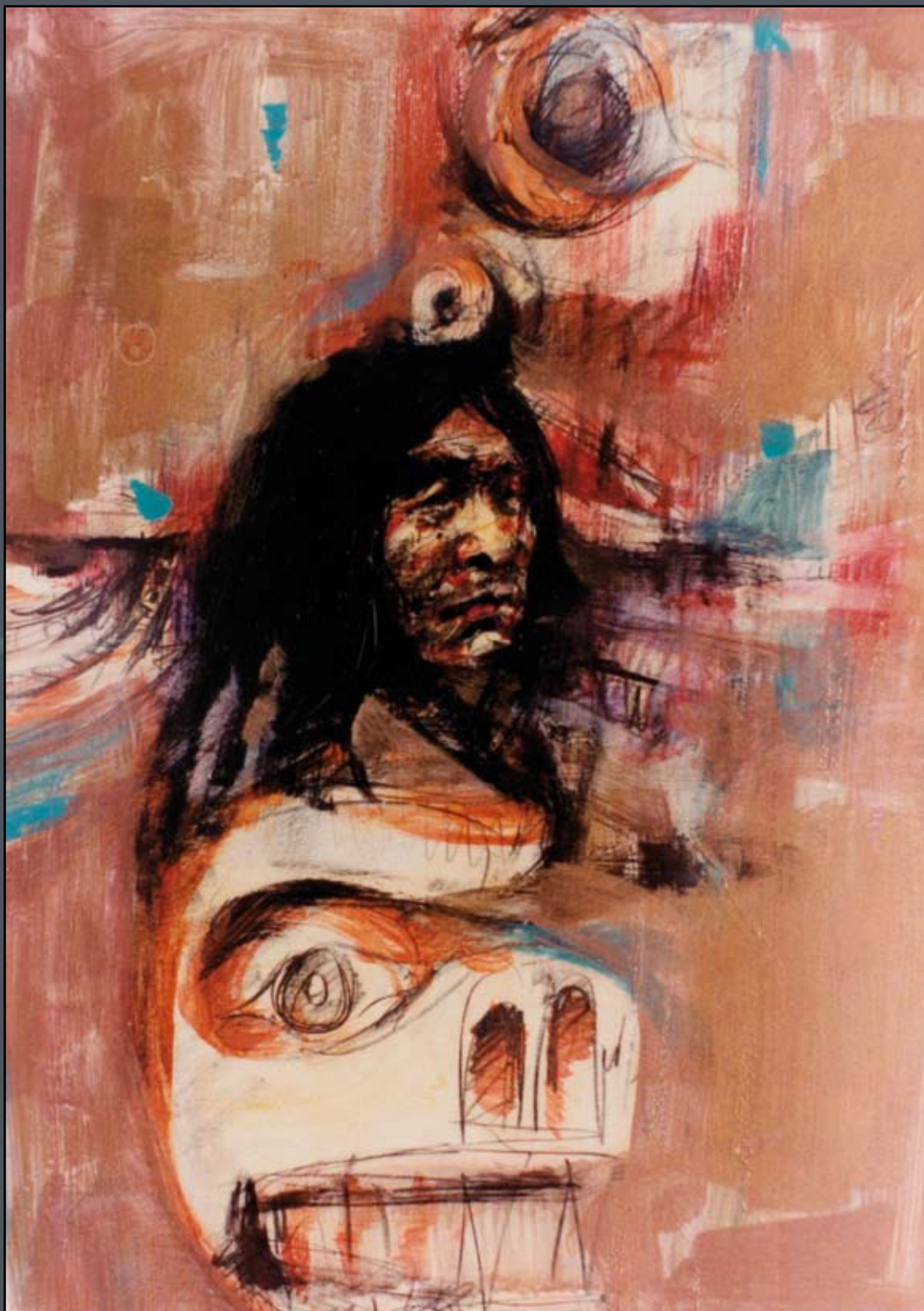
relate to them and they have shared with us some of their customs, their pleasures and their hopes.

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.

Paul Ygartua 1980





# WEST COAST NATIVE

1984 MIXED MEDIA  
75X55 CM. / 30X22 IN.  
PRIVATE COLLECTION

# THE FIRST PEOPLE >

1984 MIXED MEDIA  
75X35 CM. / 30X22 IN.  
PRIVATE COLLECTION













< ESKIMO AND CHILD

1989 OIL ON CANVAS

122X92 CM. / 48X36 IN.

PRIVATE COLLECTION ALASKA USA

MOTHER AND CHILD

2006 ACRYLIC ON CANVAS

122X122 CM./48X48 IN.

GALLERY COLLECTION MEXICO



# MEXICANATIVE

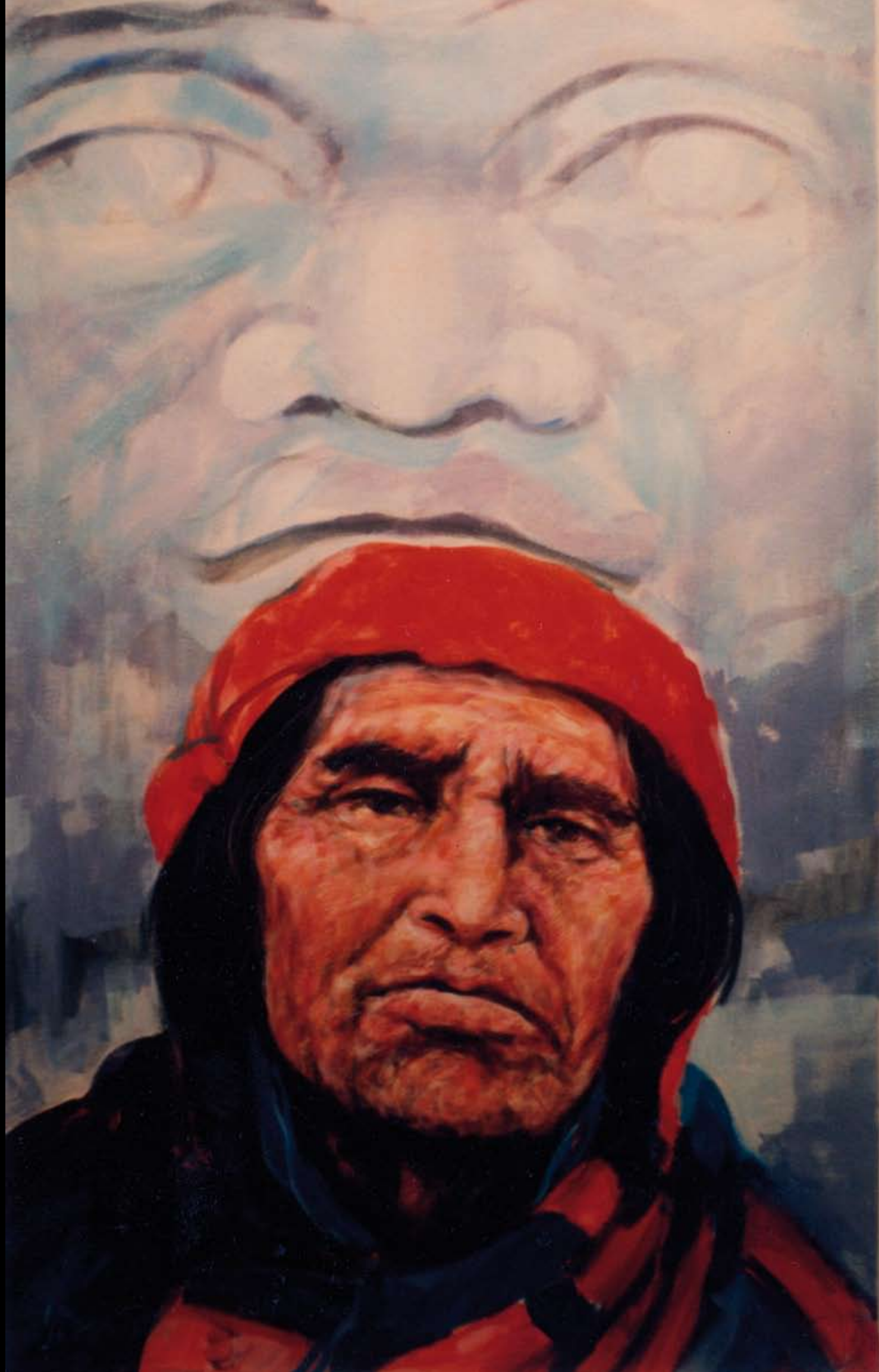


PAUL YGARTUA, 2002 CABO SAN LUCAS, MEXICO













# < MEXICAN NATIVE

2003 ACRYLIC ON CANVAS

122X91CM. / 48X36 IN.

PRIVATE COLLECTION

# MEXICO

2006 ACRYLIC ON CANVAS

91X122 CM. / 36X48 IN.

PRIVATE COLLECTION MEXICO





# MAYAN GATHERING

2005 ACRYLIC ON CANVAS  
122X91 CM. / 48X36 IN.  
PRIVATE COLLECTION USA

# MAYAN NATIVE >

2003 ACRYLIC ON CANVAS  
184X122 CM. / 72X48 IN.  
PRIVATE COLLECTION USA

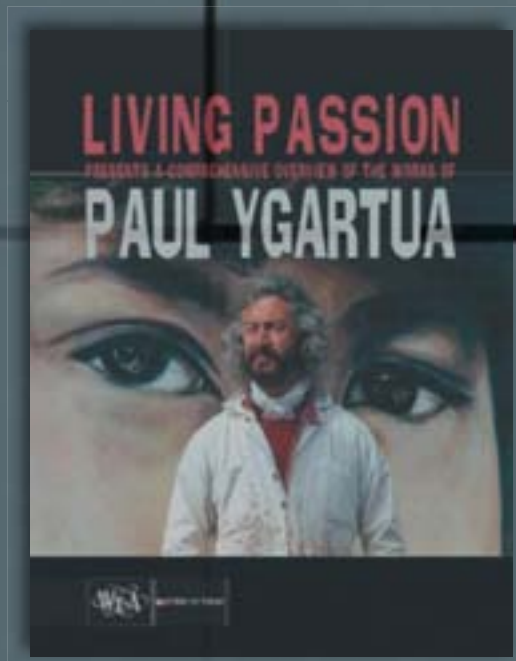






# THE BASQUES

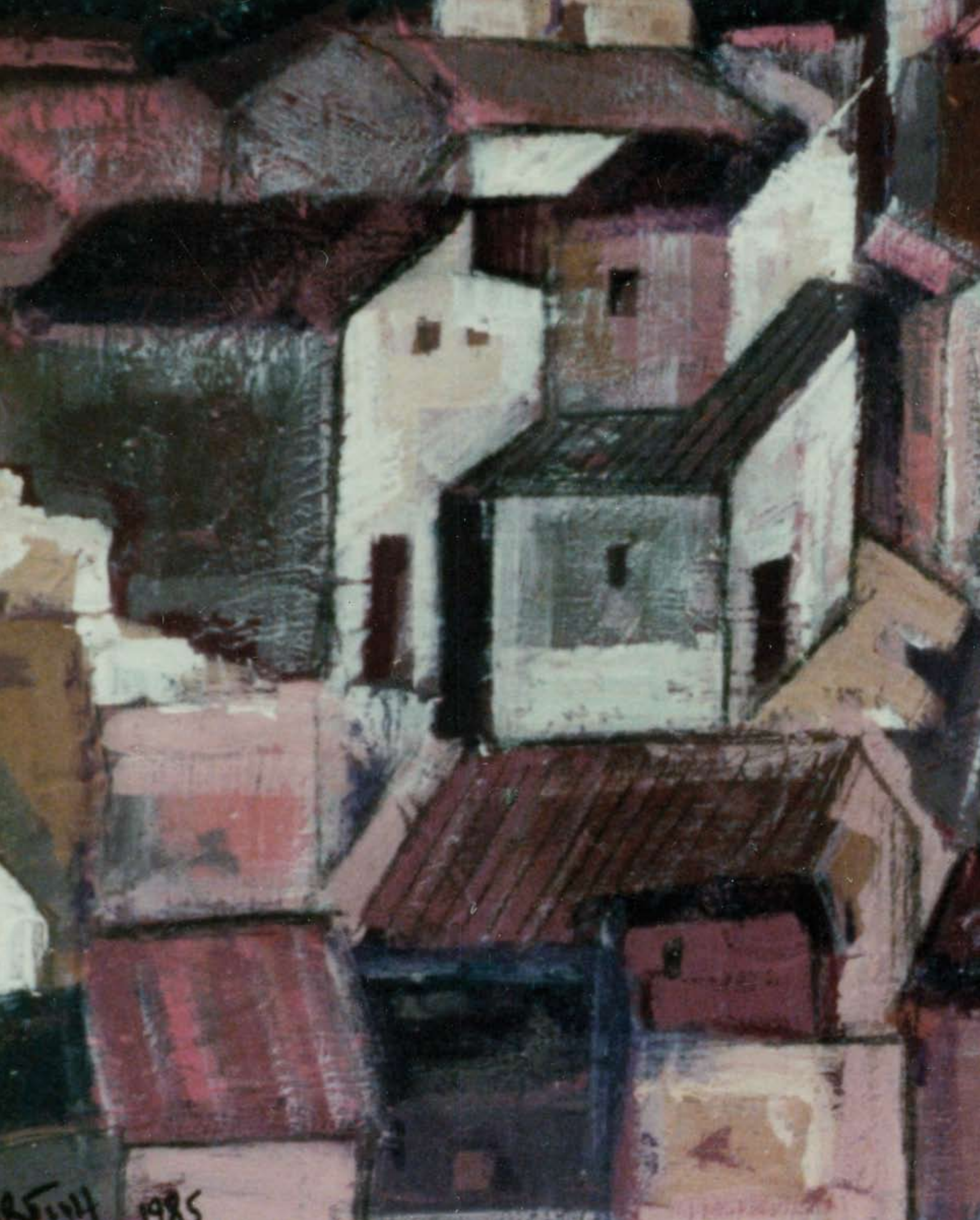
1985 - 2006











85114 1985





BASQUE COUNTRY

1985 MIXED MEDIA

56X75 CM. / 22X30 IN.

PRIVATE COLLECTION





# BASQUE COUNTRY

1985 OIL ON CANVAS  
75X75 CM. / 30X30 IN.  
PRIVATE COLLECTION

# AFTERNOON BREAK >

1985 OIL ON CANVAS  
112X91 CM. / 44X36 IN.  
PRIVATE COLLECTION













THE MONEY GAME

1985 OIL ON CANVAS

75X50 CM. / 30X40 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 EXHIBITION VANCOUVER BC CANADA  
IN MEMORY OF PAUL'S FATHER PABLO YGARTUA  
PAINTED IN THE BASQUE COUNTRY 1985



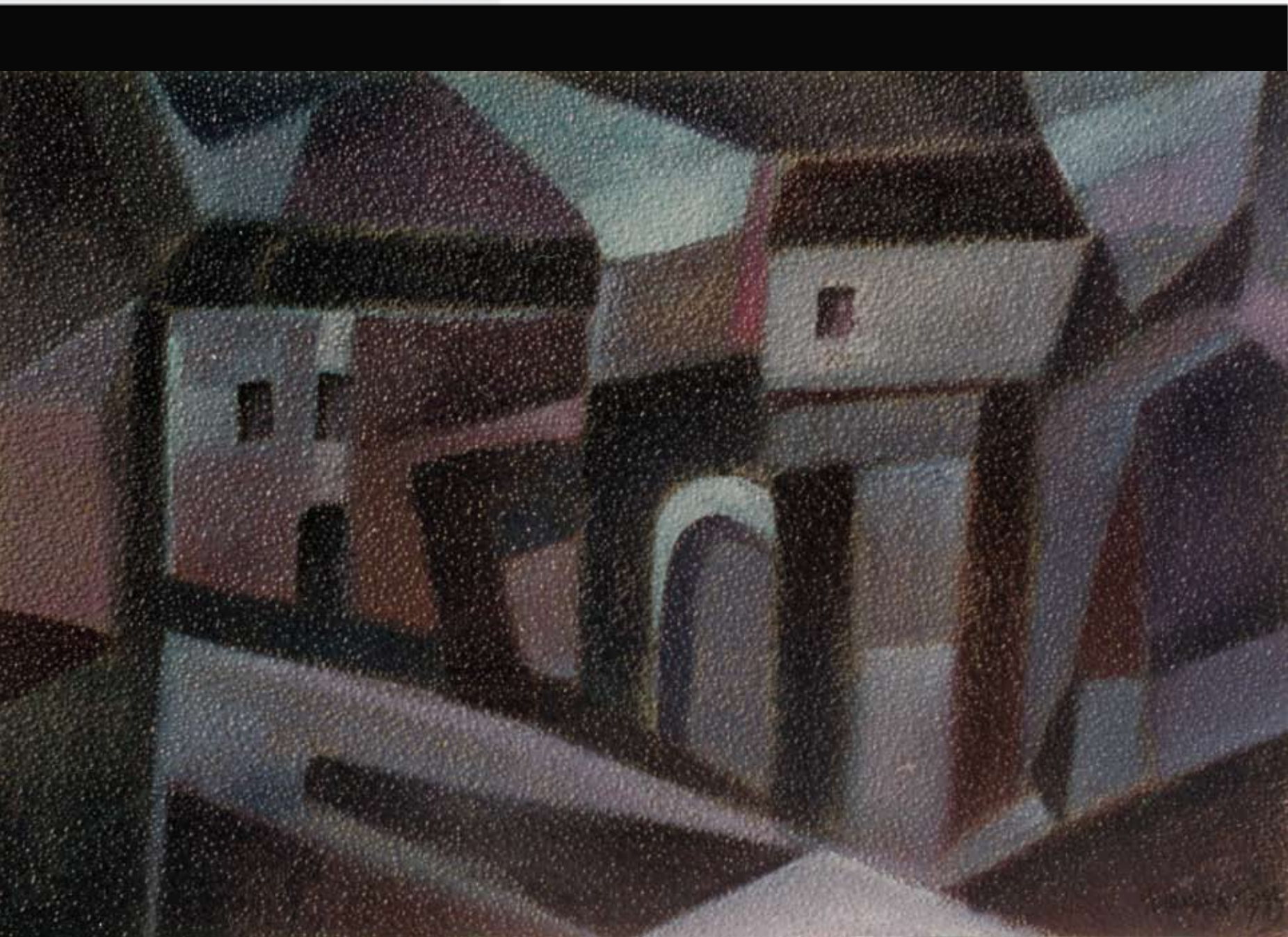
< BASQUE WITH POTS

1985 OIL ON CANVAS  
91X60 CM. / 36X24 IN.

BASQUE DANCERS

1984 OIL ON CANVAS  
75X100 CM. / 30X40 IN.  
PRIVATE COLLECTION





### BASQUE VILLAGE

1985 MIXED MEDIA  
50X75 CM. / 20X30 IN.  
PRIVATE COLLECTION

### CATALAN WINE BREAK >

1985 OIL ON CANVAS  
75X60 CM. / 30X24 IN.  
PRIVATE COLLECTION













THE BASQUES GERNIKA

1985 OIL ON CANVAS

105X157 CM. / 41X62 IN.

PRIVATE COLLECTION:

ANTON YGARTUA, LONDON, UK









# PAUL YGARTUA

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



# THE HAIDAS

HAIDA INDIAN >

2003 ACRYLIC ON CANVAS

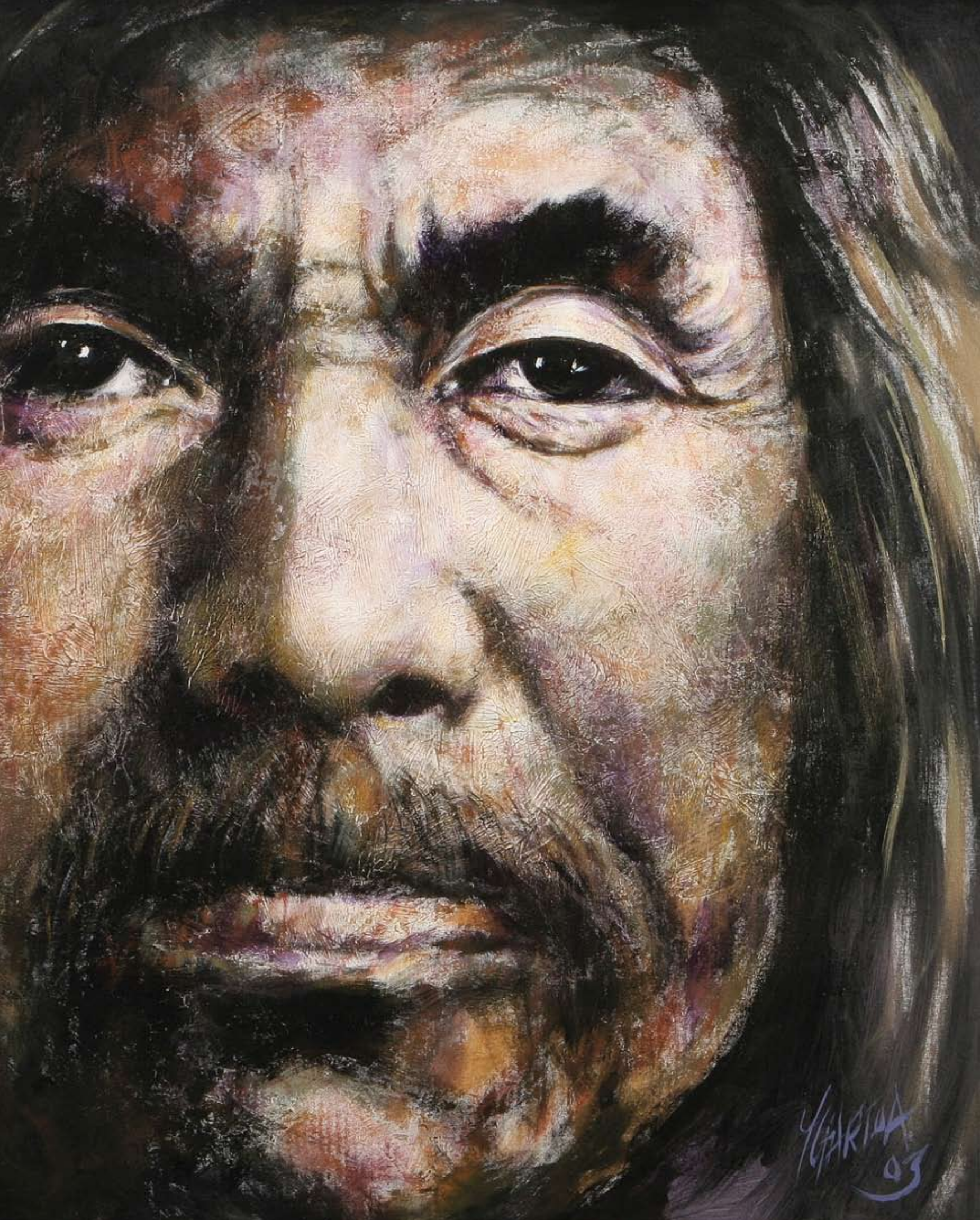
122X122 CM. /48X48 IN.

PRIVATE COLLECTION:

M.D. SILVERBROOKE, VANCOUVER, CANADA











HAIDA CHIEF

2003 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





HAIDA CHIEF

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





MOON MASK

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION TORONTO CANADA





HAIDA CHIEF

2002 ACRYLIC ON CANVAS

122X122 CM. / 48X48 IN.

PRIVATE COLLECTION





# HAIDA MASK

2003 ACRYLIC ON CANVAS

1,22X2,74 M. / 4X9 FT.

PRIVATE COLLECTION TORONTO, CANADA





# << WEST COAST HAIDA MASKS

2004 ACRYLIC ON CANVAS

2,14X1,52 M. / 7X5 FT.

PRIVATE COLLECTION

# < CANOE RIDERS

2001 ACRYLIC ON CANVAS

152X122 CM. / 60X48 IN.

PRIVATE COLLECTION

# SUN MASK >

2003 ACRYLIC ON CANVAS

300X122 CM. / 10'X4' FT.

PRIVATE COLLECTION:

ANTON YGARTUA, LONDON, UK



# BRAZIL

## THE AMAZON >

1984 ACRYLIC ON CANVAS

100X75 CM. / 40X30 IN.

PRIVATE COLLECTION BRAZIL









# RIO CARNIVAL

1984 MIXED MEDIA  
75X55 CM. / 30X22 IN.  
PRIVATE COLLECTION

# CARNIVAL RIO DE JANEIRO >

1984 OIL ON CANVAS  
100X75 CM. / 40X30 IN.  
PRIVATE COLLECTION









CARNIVAL

1983 OIL ON CANVAS  
75X100 CM. / 30X40 IN.  
PRIVATE COLLECTION





## CARNIVAL

1984 OIL ON CANVAS

91X122 CM. / 36X48 IN.

PRIVATE COLLECTION VANCOUVER, CANADA



# ISRAEL

CHILDREN OF JERUSALEM >

1980 OIL ON CANVAS

100X75 CM. / 40X30 IN.

PRIVATE COLLECTION ISRAEL









### JERUSALEM

1980 OIL ON CANVAS  
91X122 CM. / 36X48 IN.  
PRIVATE COLLECTION

### THE GATHERING >

1980 OIL ON CANVAS  
75X55 CM. / 30X22 IN.  
PRIVATE COLLECTION









THE HASIDICS

1980 PENCIL SKETCH ON PAPER

50X75 CM. / 20X30 IN.

PRIVATE COLLECTION

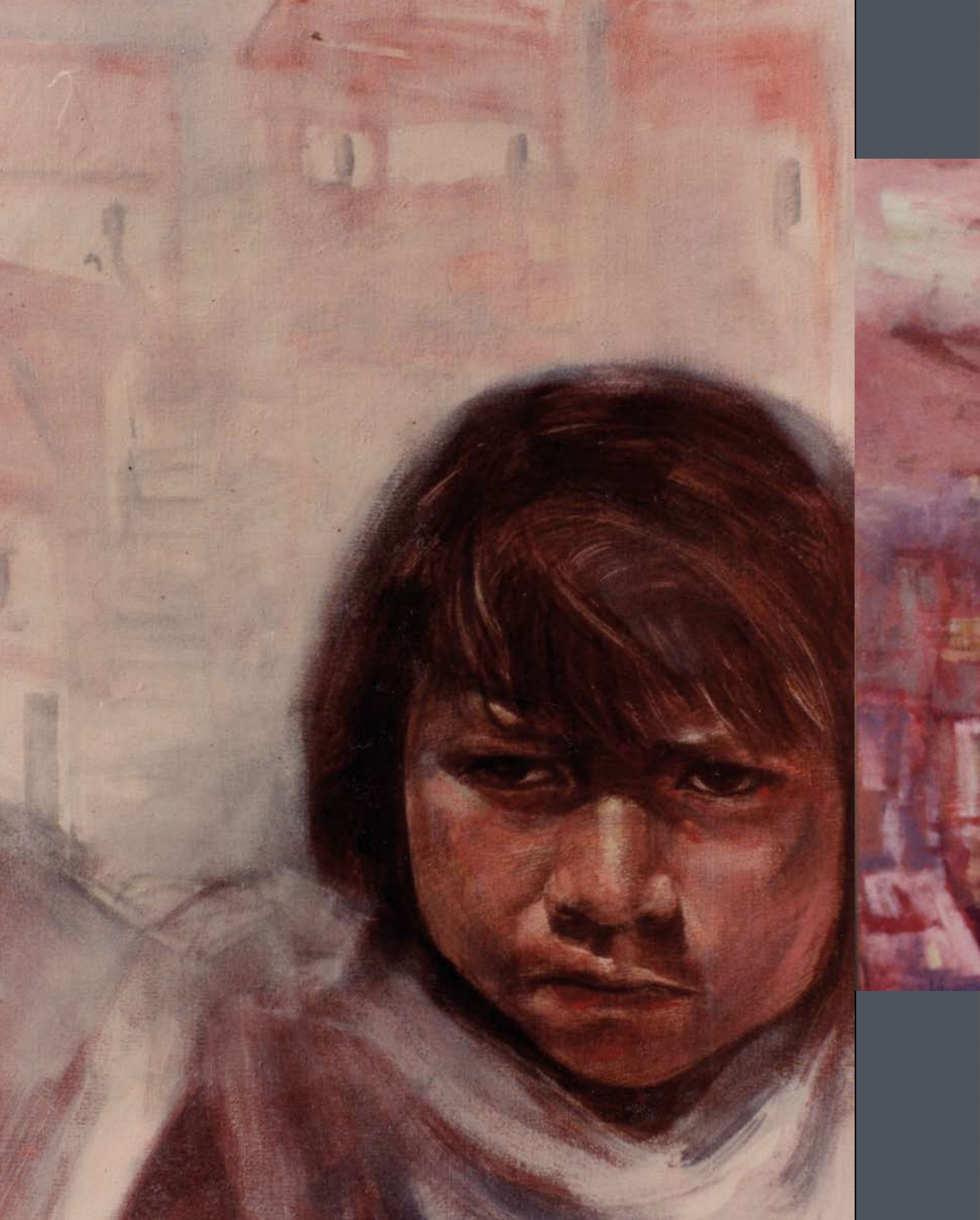




# OLD CITY JERUSALEM

1980 OIL ON CANVAS  
75X100 CM. / 30X40 IN.  
PRIVATE COLLECTION









< CHILDREN OF JERUSALEM

1980 OIL ON CANVAS  
100X75 CM. / 40X30 IN.  
PRIVATE COLLECTION

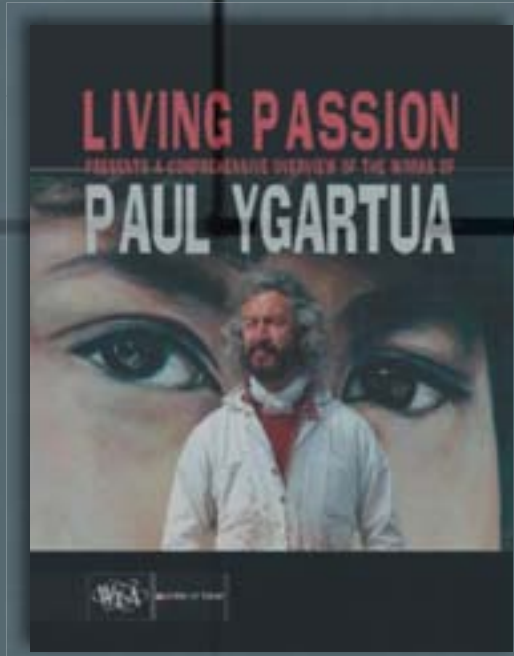
THE DOMED CITY

1980 OIL ON CANVAS  
75X100 CM. / 30X40 IN.  
PRIVATE COLLECTION



# MURALS

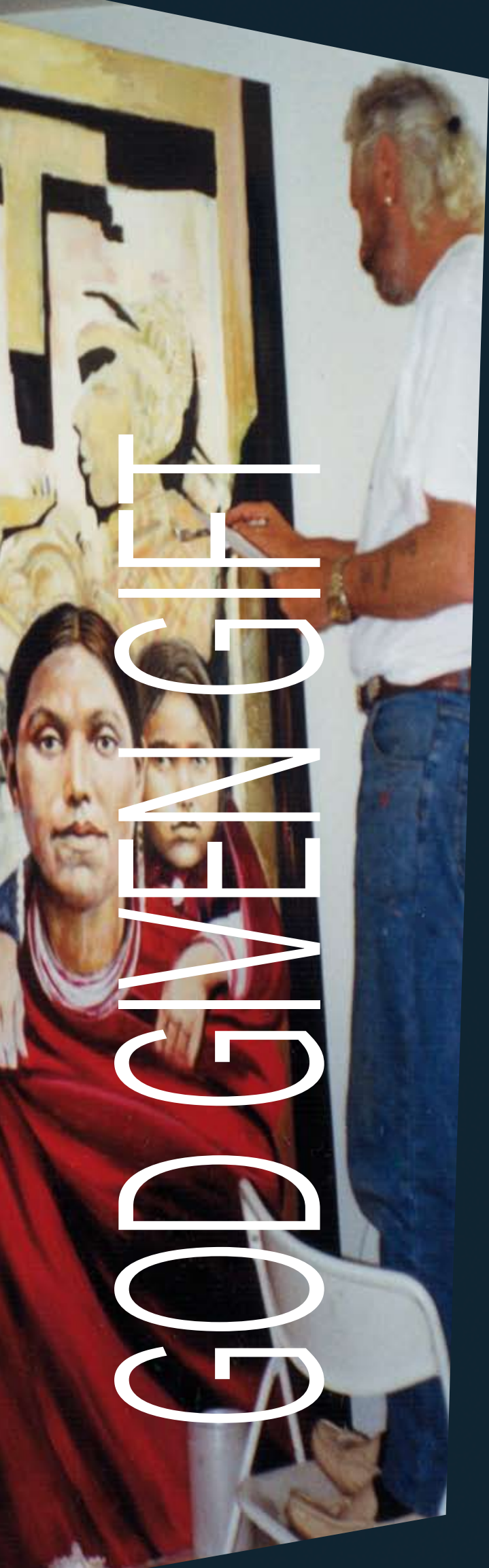
1983 - 2000











# PAUL YGARTUA

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





ICONS AND LEGENDS

2000 ACRYLIC ON WALL

91X7,5 M. / 300X25 FT.





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.









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

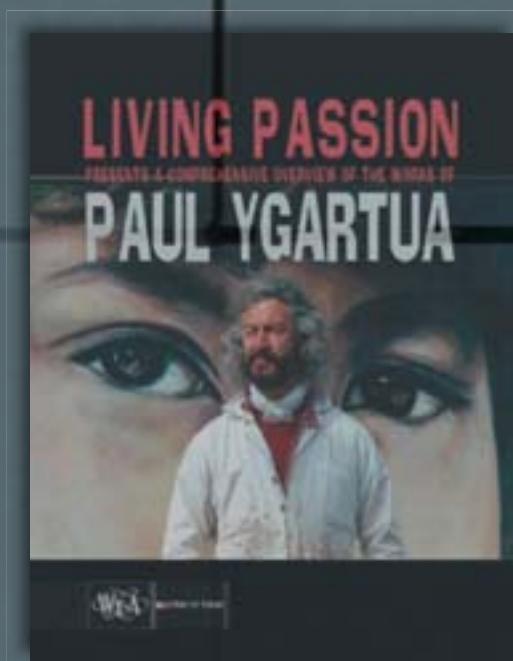
9,14X30,4 M. / 30X100 FT.

UN PAVILION EXPO 86 VANCOUVER CANADA



# CELESTIAL

1972 - 1979











196  
PAUL YGARTUA

FUTURE ROCK

1979 MIXED MEDIA

122X91CM. / 48X36 IN.

PRIVATE COLLECTION PARIS FRANCE

CELESTIAL PLAYERS >

1976 MIXED MEDIA

75X60CM. / 30X24 IN.

ARTIST COLLECTION

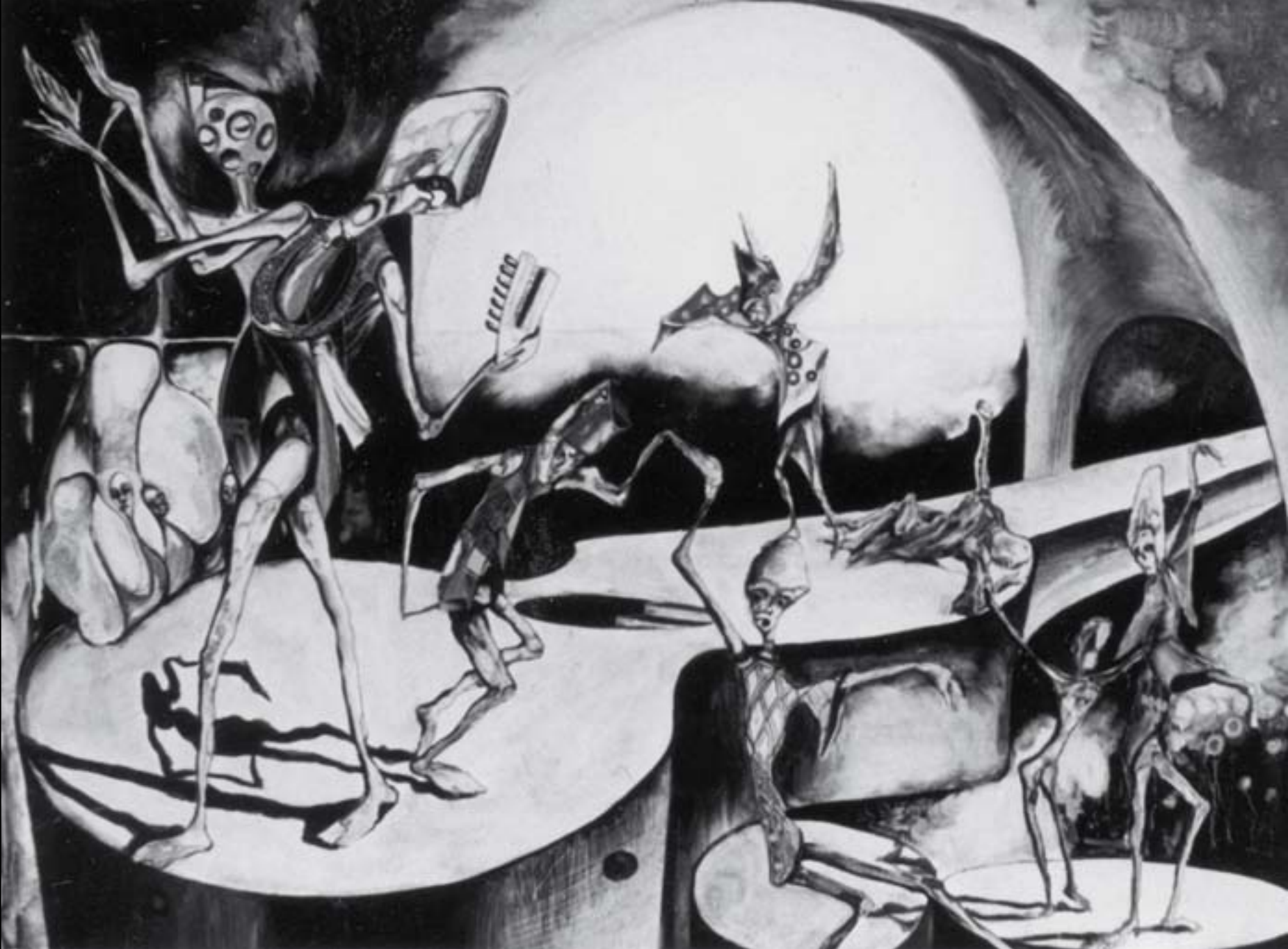












## HELL

1986 MIXED MEDIA

61X91CM. / 24X36 IN.

PRIVATE COLLECTION:

ANTON YGARTUA LONDON UK

## < CELESTIAL PRISON

1974 WATERCOLOUR

51X76 CM. / 20X30 IN.

PRIVATE COLLECTION:

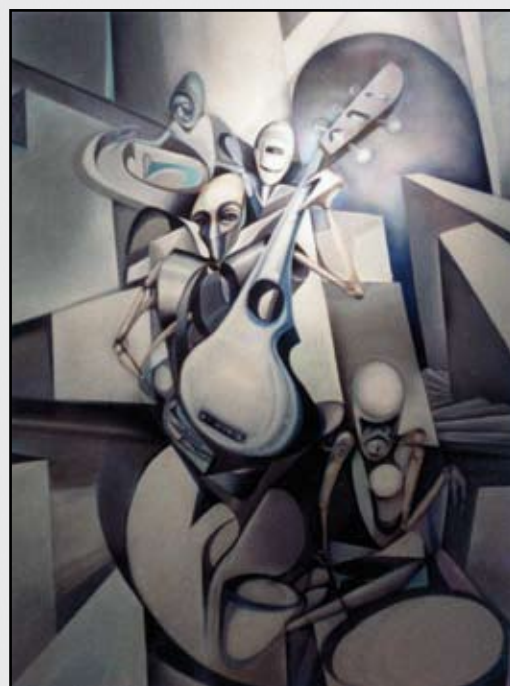
TALA YGARTUA LONDON UK

## FUTURE ROCK >

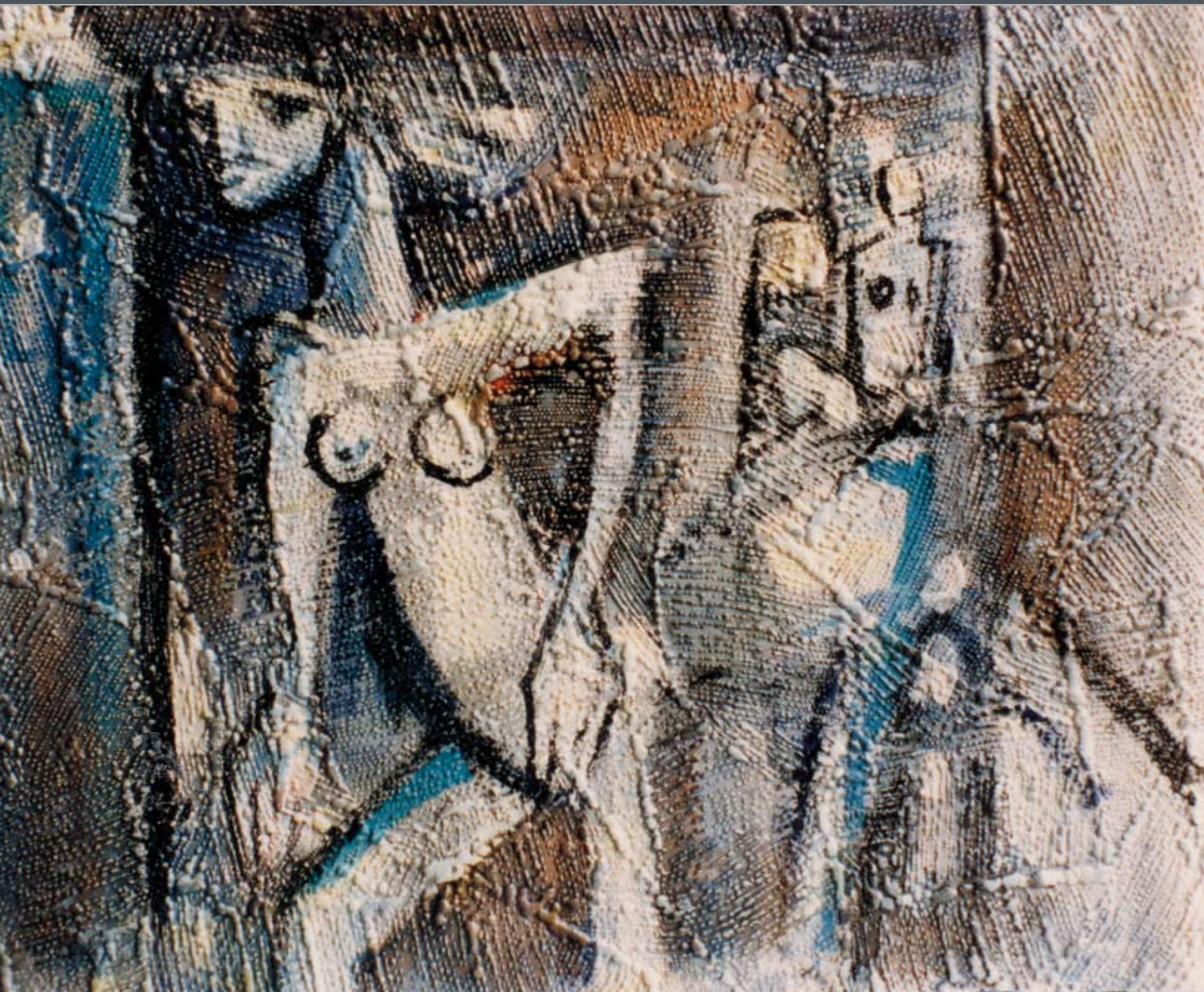
1988 MIXED MEDIA

122X91CM. / 48X36 IN.

PRIVATE COLLECTION







LOST IMAGES

1984 MIXED MEDIA

76X56 CM./ 30X22 IN.

PRIVATE COLLECTION

















# PAUL YGARTUA

## LIVING PASSION

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.

Michael Silverbrooke, Collector

[www.worldofartmagazine.com](http://www.worldofartmagazine.com)



MASTERS OF TODAY

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**PAUL YGARTUA**

**LIVING PASSION**

**M**ASTERS OF TODAY

*Ygartua 02*