

HECTOR DIAZ

Javier Arizabalo

Presentation

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The artist at his studio in Irun, Spain | Art & Photo © Javier Arizabalo

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Introduction

Presentation

Javier, recognized as one of the most outstanding realist artists of our time, captures the essence of human experience with extraordinary technical skill. His works, often mistaken for photography due to their extreme level of detail, transcend mere technique, offering a deep, contemplative exploration of reality. While frequently labeled as hyperrealist, Arizabalo prefers to describe his approach as realism, focusing not on perfection but on truth and emotion.

Arizabalo's artistic discourse revolves around the pursuit of beauty—not as something absolute, but as an ideal that is always perfectible. For him, beauty lies in precision, simplicity, and the ability to evoke an emotional response through harmony. His paintings do not rely on narrative; instead, they invite viewers to engage deeply with the image, to reflect on the tranquility and essence of life within each piece. This contemplative approach allows his work to resonate with those who value the subtle interplay of technique and emotion.

Javier Arizabalo's art has left an indelible mark on the world of realist painting. His dedication to capturing the fragility of human existence and the beauty within everyday moments ensures that his work will continue to inspire future generations, securing his lasting place in the history of art.

Recognition

Javier's international career is distinguished by his inclusion in high-profile collections and museums, notably the renowned IBEX Collection and the European Museum of Modern Art (MEAM).

His global recognition is reinforced by his articles in major media outlets, including his appearance on the cover of Art Market in the United States and his full-page article in Mexico's El Economista. This constant media coverage reinforces his relevance and strengthens collectors' confidence in his work.

He has been represented by HECTOR DIAZ since 2022, joining our select group of exceptional contemporary artists.

–Héctor Díaz

Statement

My work revolves around the retention and fixation of reality, of a selected reality, and as far as possible, exciting.

Every vision, as spectators, of the real or the fictitious, entails an emotional reaction on our part. My intention is the creation and/or perpetuation of this emotion, as a way of overcoming the primal anguish in the face of change and disappearance, of an elusive reality.

Every photograph we take, supposes that there is an image that represents a significant moment of our life, supposes a fixation.

Since we take the greatest number of photographs of life, of the closest generations in time, we understand that we have the greatest pregnance to everything that happens to us and passes, and that we also have the greatest sense of individualism, almost everything that happens to us is susceptible to being remembered.

Unfortunately, this also causes the truly important moments to dilute, we cannot maintain the same consideration for all events.

For all these reasons, I see in art the revitalization of the really significant moments, for their investment in time, materials and emotion, of the people and spaces that pass through my life, that are especially meaningful to me, or that give up their person for it.

These significant elements, even if they are from my experiences, which are less and less private, also say a lot about the society and culture in which I find myself.

Although the cultural times of Greek or Roman mythology, Christian mystifications, Renaissance beauty, historical paintings or ideological representations have passed, how is it that we do not long to visualize a body in the fullness and vitality of its youth, as a memory of what we were, or how is it that we do not want to see the inner history of an elderly person, with the vicissitudes carved into their skin?

We can continue to invent realities and spaces through theories, philosophies and graphic languages, but figurative re-presentation, now linked to photographic technique, is installed in the core of our imaginative presentations, and I subscribe to this field.

I am a painter of the real, with whatever ambiguity this statement may imply. Reality that is always interpretable, changing, and that is moderately captured thanks to the rules and tricks established over centuries of representation, composition, color, lighting, and also new artifacts, reinforcing the value and belonging to this culture of ours.

–Javier Arizabalo
Irun, Spain
August, 2024

Biography

Javier Arizabalo

B. April 6, 1965 - Saint-Jean-de-Luz, France.

His first memories of crafts were in preschool, in the French town of Hendaye. There, he took refuge in working with his hands in an environment that seemed strange to him. Soon his parents moved him to Irún, Spain, to begin his education.

Seeing his mother's sensitivity in making some small paintings, and in some books about art that were in his parents' house, he came into contact with art.

Irún is the region where he lives with his family, it is a special place as it is the intersection of roads between Spain and France.
It is a prosperous town, with an international atmosphere, with a small but thriving artistic activity. In it, glass and porcelain artists together with the activity of galleries in the neighbouring town of Hondarribia, are an attraction for painters and illustrators. Also in this area coexists a group of artists, mainly sculptors, of the Basque sculptural avant-garde.

All this allowed Javier to join, from the early age of nine, the municipal drawing classes, and to attend craft and painting classes with artists from the city.

During these years of childhood and youth, Javier has contact with artists and illustrators of various styles. He practices drawing from life, and begins to learn different painting techniques.

At the age of 18 he begins his studies of Fine Arts at the Faculty of Leioa, near Bilbao, finishing five years later, specializing in Graphic Techniques, although during that period he continues to attend painting sessions with a life model in Irún.

In 1989 he begins to work in a small advertising agency, near San Sebastian, doing what was called final art, design and layout, and occasionally illustration, and at the same time he continues to make paintings and drawings in his free time. At this time he ventures into 3D, and increases his knowledge of photography, now digital, in the first years of the new millennium.

In 2005 he quit his job and began to move towards a more artistic activity. He was undecided about whether to dedicate himself to photography or painting, but opted for the latter, taking into account his greater degree of training in it.

Based on his artistic training, what attracts him is classical painting, baroque painting, late impressionism by artists such as Joaquín Sorolla or John Singer Sargent, photorealism and the realism practiced in contemporary painting in Spain. His first steps will be in the creation of classical figure paintings.

Professionally, he began with the Archange Gallery in a well-known Parisian square full of galleries, to which he sent works of figures, generally female, and a series of baroque-illuminated hands. In them he combines his ease of drawing with his admiration for the classical nude and chiaroscuro lighting.
In addition to this French gallery, he has other collaborations with Spanish and some Mexican galleries.

In 2015, he joined the Ibex Collection project, along with more than twenty artists, to create a Masterpiece, to be exhibited in a unique location. The project underwent modifications and its original proposal was abandoned, but Javier completed the painting, which took almost a year to complete, the artist's most ambitious project to date.

His painting work is complemented by painting classes through weekend or full-week workshops in different locations in Europe and America, as well as video tutorials with a well-known training platform.

The three main areas of his work are distributed among collaboration with galleries, mainly in Mexico, commissions and sales to individuals, which come from his dissemination on social networks, and finally his teaching work, in face-to-face workshops.

Among his different lines of paintings we can find a small format line, focused on details of the human face, and another line focused on academic nudes, outdoors and indoors, with few accessory elements, such as fabrics and hats. The male works are divided into those that highlight anatomy, and those that represent people of a certain age, as an example of the passing of the years and the vicissitudes. At some specific times he may do some still lifes.



The artist at his studio in Irun, Spain | Art & Photo © Javier Arizabalo

Artworks



Suspension, Jun. 2025, Oil on Canvas, 114 x 146 cm, “Iconic” Sessions, “Girls” Series © Javier Arizabalo



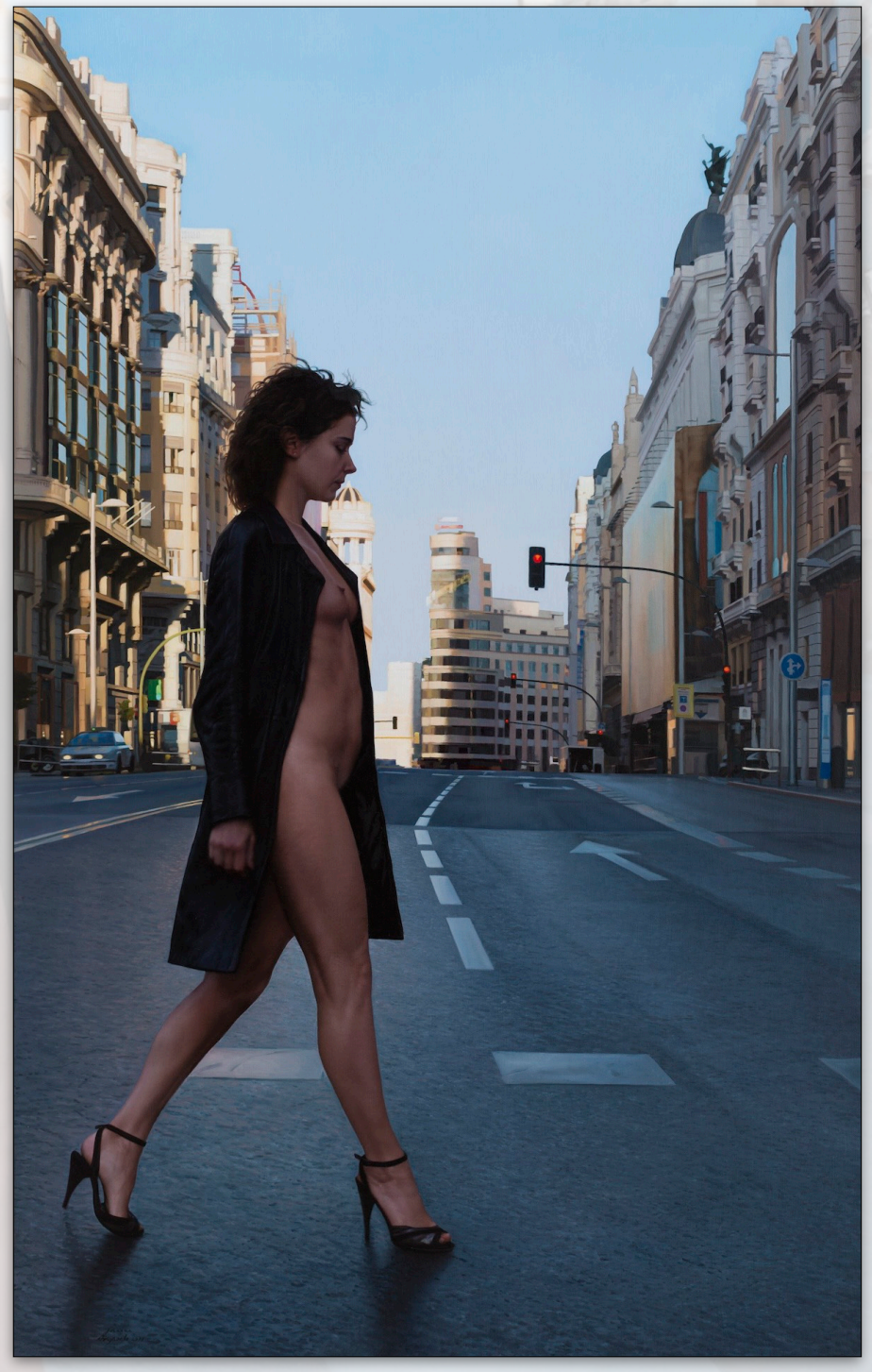
Barbara on the beach, Jun. 2024, Oil on Polyester, 73 x 116 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



Irene, Jan. 2024, Oil on Canvas, 114 x 195 cm, “Irene” Sessions, “Girls” Series” © Javier Arizabalo



Monica, Jul. 2022, Oil on Canvas, 97 x 162 cm, “Monica” Sessions, “Girls” Series © Javier Arizabalo



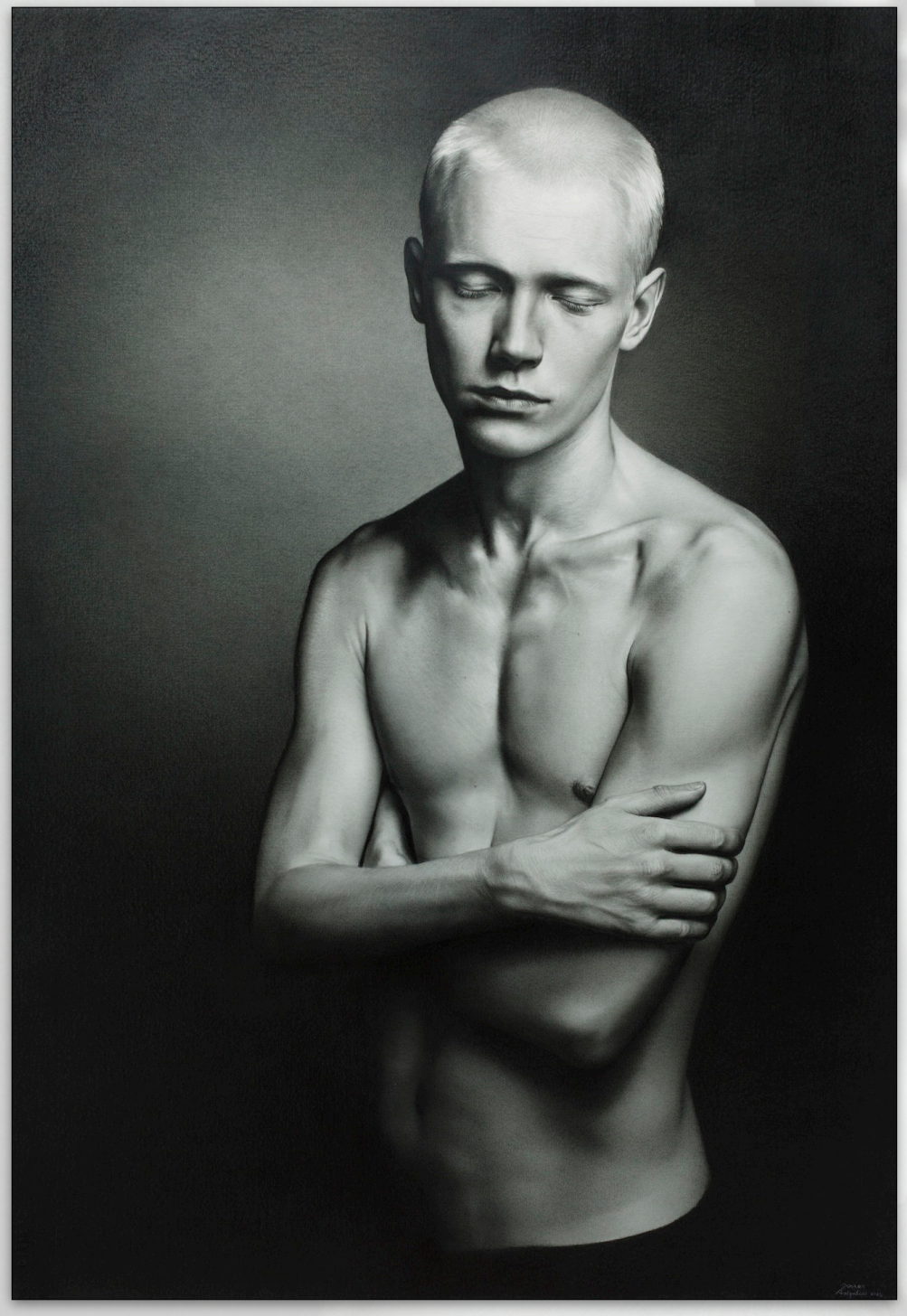
Gran Vía, Mar. 2017, Oil on Canvas, 116 x 73 cm, “Iconic” Sessions, “Girls” Series © Javier Arizabalo



Cristina lying down, Jan. 2012, Oil on Canvas, 100 x 162 cm, “Cristina” Sessions, “Women” Series © Javier Arizabalo



Guillermo, Aug. 2021, Oil on Canvas, 54 x 65 cm, “Guillermo” Sessions, “Men” Series © Javier Arizabalo



Boy, Oct. 2025, Graphite on Paper, 100 x 70 cm, “Boys” Series © Javier Arizabalo



Ane, Feb. 2020, Oil on Canvas, 92 x 60 cm, “Ane” Sessions, “Children” Series © Javier Arizabalo



Hand with candle, Apr. 2017, Oil on Canvas, 116 x 73 cm, “Hands” Series © Javier Arizabalo

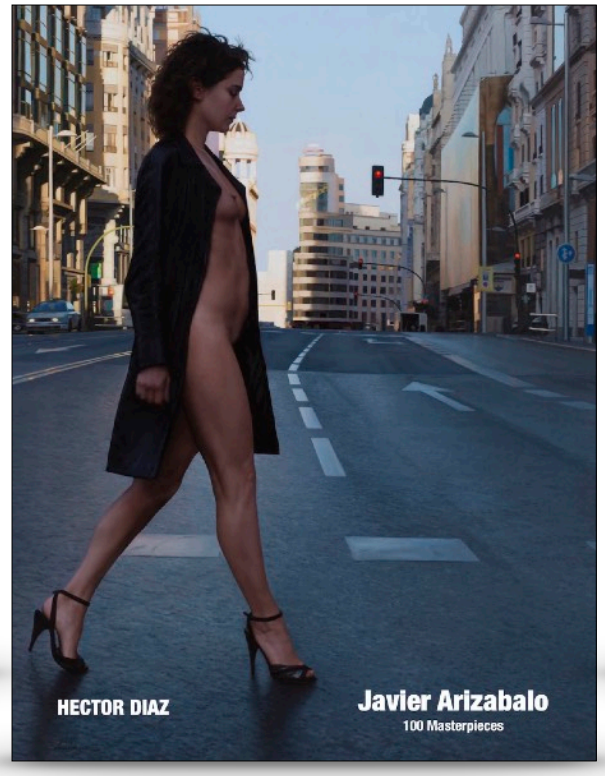


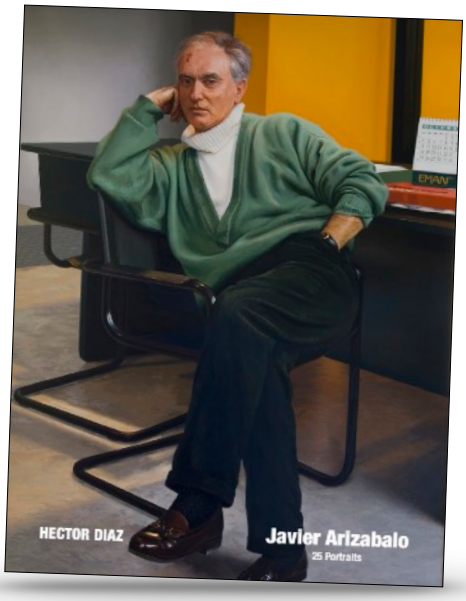
Transformation of wealth, Jan. 2013, Oil on Canvas, 92 x 60 cm, “Still lifes” Series © Javier Arizabalo

Catalogs

Discover, collect and enjoy the
“100 Masterpieces”, **“50 Drawings”**, and “**25 Portraits**” catalogs,
which feature a curated selection of works of art.







Download them here:
https://hectordiaz.art/javier-arizabalo

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Artwork Credits:

Cover: *Suspension*, Jun. 2025, Oil on Canvas, 114 x 146 cm
“Iconic” Sessions, “Girls” Series © Javier Arizabalo

Back Cover: *Barbara on the beach*, Jun. 2024, Oil on Polyester, 73 x 116 cm
“Barbara” Sessions, “Girls” Series © Javier Arizabalo

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