



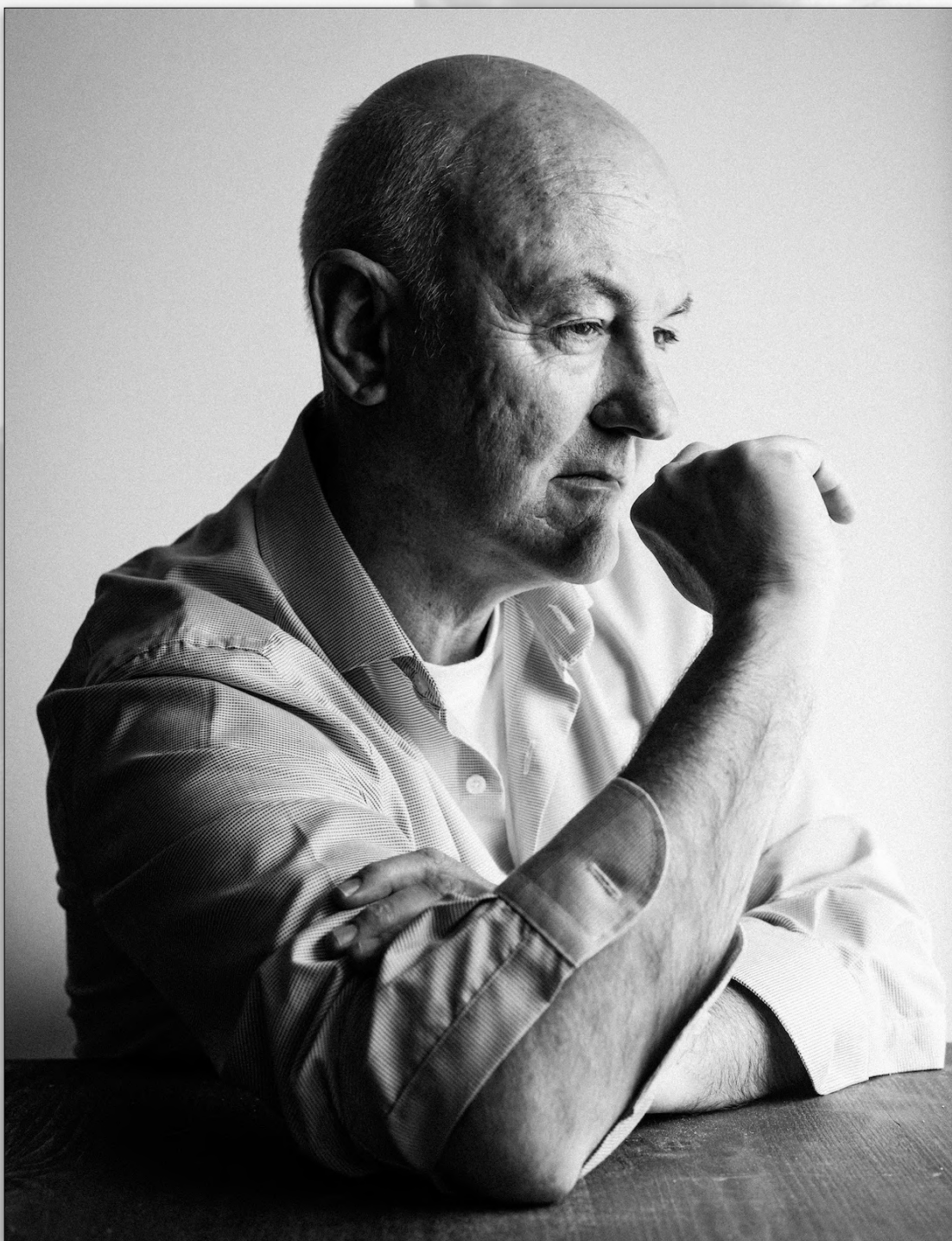
HECTOR DIAZ

Javier Arizabalo

100 Masterpieces

Javier Arizabalo

100 Masterpieces



Javier Arizabalo

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Javier Arizabalo

Introduction

Javier Arizabalo

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

We resignify or turn reality, image, time, space, volume, color, into an intelligible sign through art, we could say that we would not be aware of life without it.

–Javier Arizabalo

Javier is 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.

His subjects are drawn from everyday life: human figures, intimate moments, and still lifes, which through his mastery acquire an almost timeless quality. Light plays a fundamental role in his work, expertly used to create volume, contrast, and atmosphere. His compositions, though seemingly simple, reveal a thoughtful complexity that showcases his profound understanding of form, structure, and balance.

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.

Over the course of his career, Arizabalo has garnered international recognition for his ability to distill reality into its purest form. His works are part of prestigious private collections, including the IBEX Collection, a significant achievement in the world of realism and hyperrealism.

His paintings have been exhibited in major galleries and international exhibitions, where his technical mastery and philosophical depth have earned him widespread acclaim.

In his own words, Arizabalo views his work as the confluence of his current skills, materials, and the moment in which the creation occurs. Each painting, he believes, captures a unique intersection of time, space, and light—irreproducible and deeply personal. His works invite viewers to pause and discover something new, offering an experience that transcends the immediate image.

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.

–Héctor Díaz

The following documents:

- Statement
- Biography
- Exhibition History
- Bibliography
- Media
- Essays by the artist
- Essays on the artist

They are available in downloadable PDF format at this link: **Javier Arizabalo**

Javier Arizabalo

Girls Series

“Girls” Series

From the origins of art, the figure of the woman has been a recurrent and fundamental theme. Throughout history, she has served as a symbol of fertility, divinity, idealized beauty, and, more recently, of individual identity and emotion.

The tradition of the nude in Western art is rooted in classical antiquity, where Greek sculptures celebrated the anatomical perfection and ideal grace of the human body, both male and female.

However, in the Renaissance, the female nude took on a new prominence, often justified under mythological or biblical pretexts, as in Titian's famous *Venus of Urbino*.

With the arrival of Impressionism and subsequent movements, the representation of women became more personal and less idealized. Artists like Manet challenged conventions with works like *Olympia*, which presented women not as distant mythological figures, but as real people with a direct and defiant gaze. This shift marked the beginning of a more complex conversation about the woman's role as a subject, and not just an object, of the artwork.

In the 20th century, artists like Picasso and Modigliani deconstructed and reinterpreted the female figure, exploring her form and psychology in abstract and expressionistic ways. The nude ceased to be exclusively a matter of beauty and became a means of exploring human identity, power, and vulnerability.

Within this long and rich historical context, the following works emerge as a fascinating dialogue between tradition and contemporaneity. The series dedicated to portraits of women and the nude are not a simple continuation of established canons, but a profound reinterpretation of the female figure through a masterful hyperrealistic technique.

In the nudes, the figure is stripped of any narrative or mythological artifice, placing her directly and honestly at the center of attention. The models are not simply "Venuses" or "nymphs," but women with a tangible presence and a palpable inner strength. It is an art that invites the viewer to look closely, to find beauty in imperfections and in reality, and to reflect on the individuality that resides in every human being. In this way, it also pays homage to a millennial artistic legacy, offering a fresh, powerful, and deeply human vision of women in the 21st century.

—Javier Arizabalo

Iconic Sessions



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



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

Irene Sessions



Irene, Feb. 2025, Oil on Canvas, 97 x 70 cm, "Irene" Sessions, "Girls" Series" © Javier Arizabalo



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



Irene, Feb. 2023, Oil on Polyester, 91 x 60 cm, "Irene" Sessions, "Girls" Series" © Javier Arizabalo

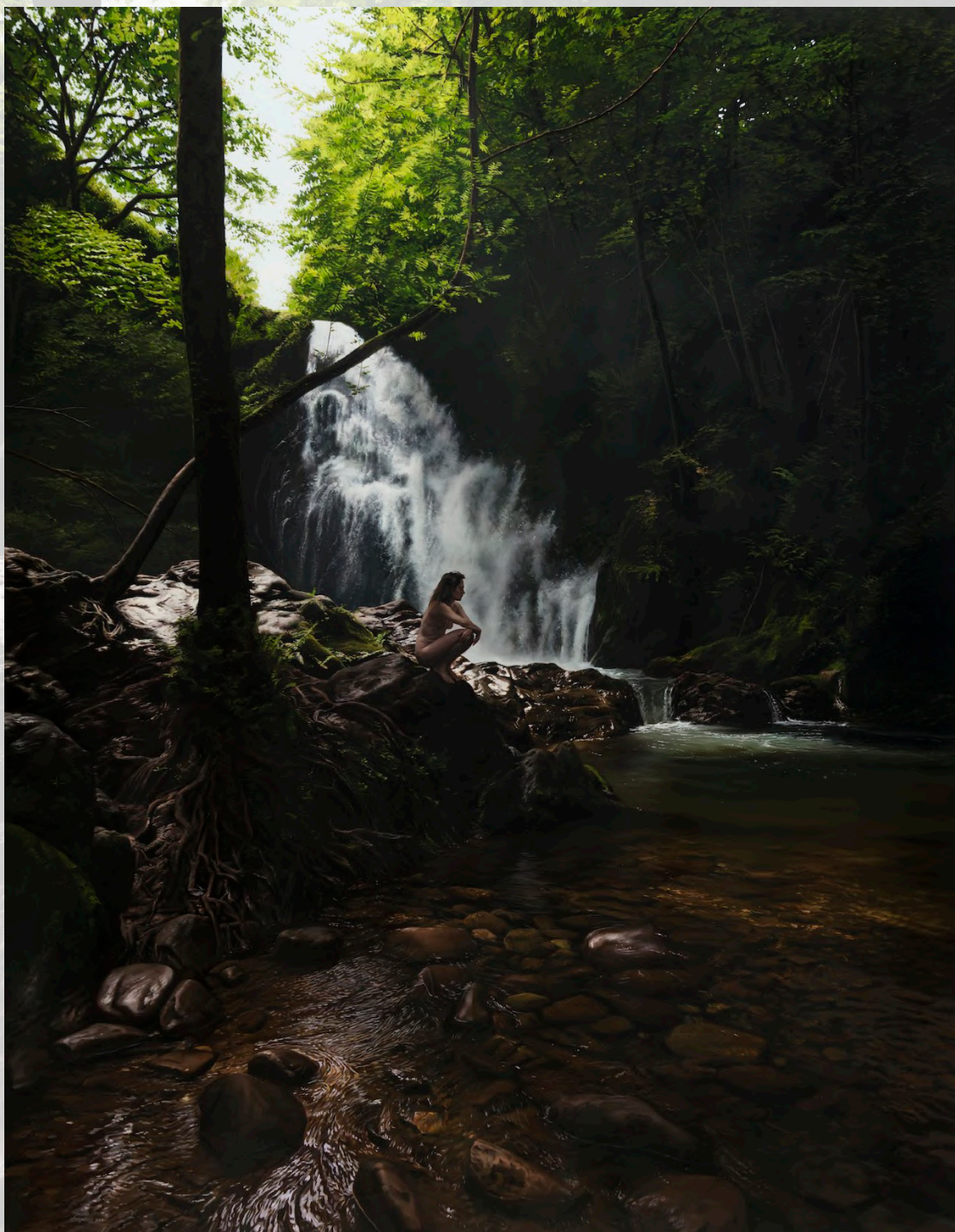
Barbara Sessions



Barbara lying down, Apr. 2025, Oil on Polyester, 81 x 130 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



Barbara at the waterfall, Nov. 2024, Oil on Canvas, 162 x 97 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



Barbara at the waterfall, Oct. 2024, Oil on Canvas, 146 x 114 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



Barbara, Sep. 2024, Oil on Polyester, 116 x 73 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



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



Barbara, Feb. 2023, Oil on Canvas, 195 x 89 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



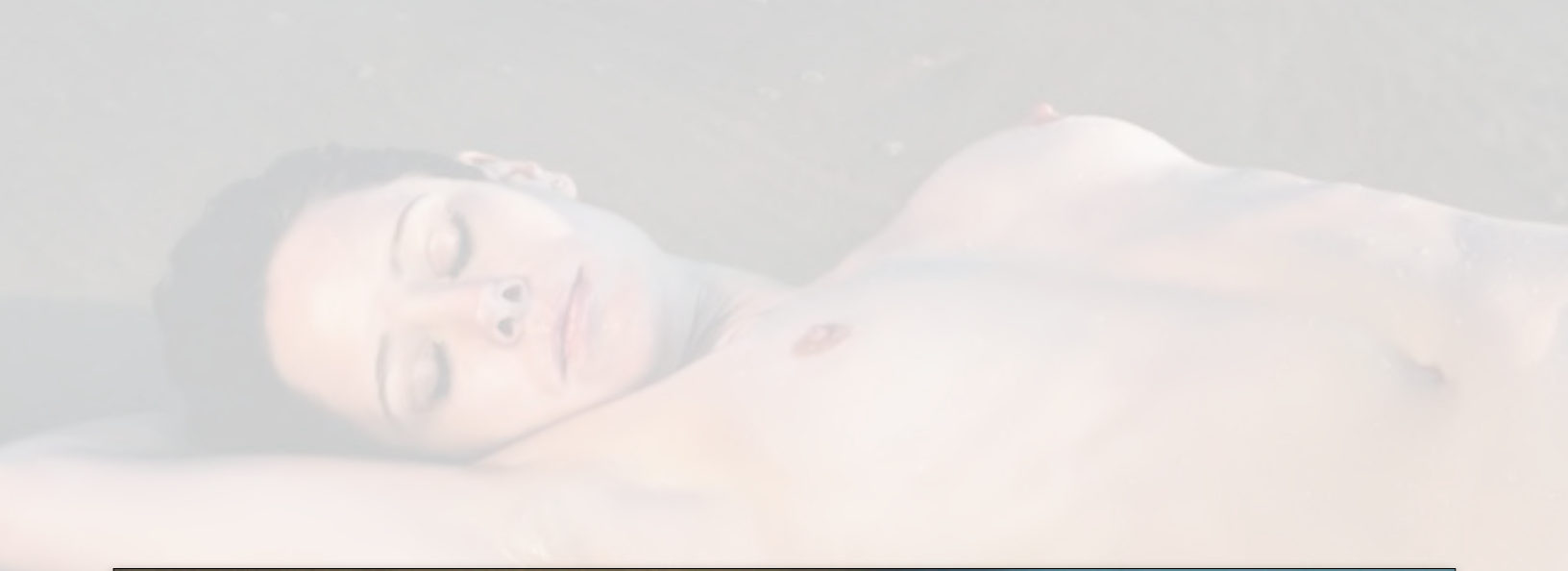
Barbara on the beach, Jun. 2021, Oil on Polyester, 97 x 146 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara lying down, Jun. 2020, Oil on Polyester, 73 x 116 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



Barbara on the beach, Jun. 2017, Oil on Polyester, 130 x 81 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara on the beach, Jan. 2016, Oil on Canvas, 160 x 230 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara with candle, Oct. 2015, Oil on Canvas, 116 x 73 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara, Apr. 2015, Oil on Canvas, 100 x 162 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara lying down, Jul. 2012, Oil on Canvas, 108 x 162 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara, Jul. 2010, Oil on Canvas, 130 x 97 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara, May 2010, Oil on Canvas, 86 x 195 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



Barbara lying down, Apr. 2009, Oil on Canvas, 114 x 162 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



Barbara, Feb. 2009, Oil on Canvas, 116 x 73 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo



Barbara, Aug. 2008, Oil on Canvas, 195 x 97 cm, "Barbara" Sessions, "Girls" Series © Javier Arizabalo

Monica Sessions



Monica, Nov. 2023, Oil on Polyester, 116 x 89 cm, "Monica" Sessions, "Girls" Series © Javier Arizabalo



Monica, Jul. 2023, Oil on Canvas, 162 x 97 cm, "Monica" Sessions, "Girls" Series © Javier Arizabalo



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



Monica, Mar. 2022, Oil on Canvas, 60 x 92 cm, "Monica" Sessions, "Girls" Series © Javier Arizabalo

Asun Sessions



Asun, Sept. 2008, Oil on Canvas, 51 x 73 cm, “Asun” Sessions, “Girls” Series © Javier Arizabalo

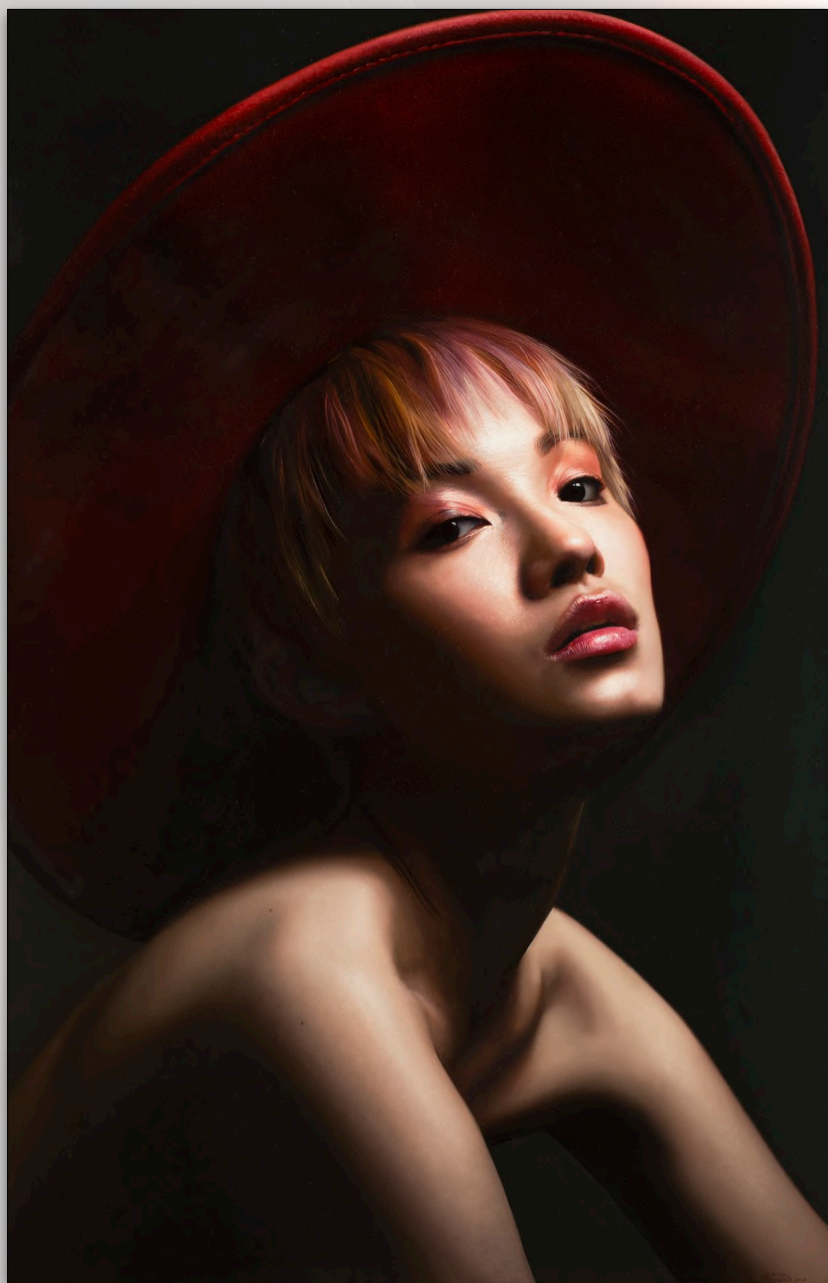


Asun, Jul. 2007, Oil on Canvas, 73 x 73 cm, “Asun” Sessions, “Girls” Series © Javier Arizabalo

Other Sessions



Nerea, Jul. 2025, Oil on Canvas, 70 x 70 cm, "Nerea" Sessions, "Girls" Series © Javier Arizabalo



Woman, Feb. 2025, Oil on Polyester, 92 x 60 cm, "Other" Sessions, "Girls" Series © Javier Arizabalo



Colors, Jun. 2024, Oil on Canvas, 195 x 114 cm, "Other" Sessions, "Girls" Series © Javier Arizabalo



Norma lying down, Mar. 2012, Oil on Canvas, 65 x 162 cm, "Norma" Sessions, "Girls" Series © Javier Arizabalo

Javier Arizabalo

Women Series

“Women” Series

If the figure of the young woman has been a recurring muse for idealized beauty, the representation of the older woman in art offers a much richer and more complex narrative. Unlike idealization, the portrait of the elderly woman, the grandmother, or the matriarch has historically been a vehicle for exploring themes such as wisdom, experience, dignity, vulnerability, and the inevitable march of time. It's a kind of painting that doesn't seek perfection, but truth.

Historically, the older woman has been portrayed in very specific roles. In the Middle Ages and the Renaissance, she often appeared as a religious figure, such as Saint Anne (Jesus's grandmother) or in scenes of the Holy Family. Her role was secondary but essential, symbolizing piety and tradition.

It was in the Baroque period, with artists like Rembrandt, that the older woman acquired an unusual prominence. In his portraits of elderly women, Rembrandt didn't focus on the richness of their clothes or their social status, but on the depth of their faces. Each wrinkle, each line of expression, was a testament to a life lived. Works like the portrait of his mother or his famous *An Old Woman Seated* are studies of an honesty and compassion that transcended mere physical representation.

In the contemporary context of the works that follow, they are distinguished by an approach that rescues and elevates the dignity of the older woman. As with the portraits of young women, the hyperrealistic technique allows for the capture of every detail of the face and body, but in this case, every detail tells a story.

These portraits of older women are not simply portraits; they are studies of the human experience. The textures of the skin and the gray hairs that frame the face are not marks of decline but seals of a life well-lived. They are represented with an honesty and intimacy that invites the viewer to contemplate the beauty that resides in maturity. The models are not objects of pity but subjects of admiration and respect.

Stripped of any stereotype, the love of a faithful representation gives them a strength that forces us to look beyond the surface and recognize that beauty belongs not to youth, but to life and reality.

—Javier Arizabalo

Cristina Sessions



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



Cristina, Mar. 2010, Oil on Canvas, 73 x 55 cm, "Cristina" Sessions, "Women" Series © Javier Arizabalo

Javier Arizabalo

Boys Series

“Boys” Series

The body of the young man, in its physical prime, has been a central theme in art since classical antiquity, symbolizing strength, vitality, and anatomical perfection.

Embracing this tradition, photographic precision endows the figures with an almost tangible presence. The models are not merely young; they are monuments to youth. Light strikes every muscle and tendon, highlighting a vitality that is, on one hand, an aesthetic celebration of the human form and, on the other, a study of anatomy in its most powerful state. This glorification serves as a reminder of the ephemeral beauty of youth, immortalized through painting.

However, there is a latent tension in these works that imbues them with remarkable psychological depth. Much like Michelangelo's *Slaves*, which seem to struggle to break free from the marble that encases them, these models convey a sense of being "imprisoned" within their own skin. It is not a physical struggle but an emotional restraint, a stillness that isolates the subject from their surroundings. The skin becomes the surface of this prison, a shell of flesh that defines the boundaries of the self. The inward gaze does not distract the viewer but reinforces the idea of an inaccessible inner world, a contained strength yearning to be embraced.

The parallelism with Michelangelo's sculpture is even more evident in the treatment of volume. Light and shadow give each figure a solidity that rivals marble. These are not flat bodies but volumes that cast real shadows, appearing to occupy three-dimensional space. This ability to generate a sense of mass and weight through painting is what gives these works their sculptural monumentality.

The result is an art that, despite its undeniable technical virtuosity, transcends the physical to delve into a reflection on the human condition, beauty, strength, and restraint.

–Javier Arizabalo

Yeray Sessions



Yeray, Aug. 2022, Oil on Canvas, 114 x 147 cm, “Yeray” Sessions, “Boys” Series © Javier Arizabalo



Yeray, Mar. 2015, Oil on Canvas, 116 x 80 cm, "Yeray" Sessions, "Boys" Series © Javier Arizabalo

Jabo Sessions



Jabo, Jun. 2010, Oil on Canvas, 33 x 46 cm, “Jabo” Sessions, “Boys” Series © Javier Arizabalo



Jabo, Feb. 2008, Oil on Canvas, 130 x 195 cm, “Jabo” Sessions, “Boys” Series © Javier Arizabalo

Javier Arizabalo

Men Series

“Men” Series

The representation of elderly people has been quite limited since antiquity, often confined to figures of authority and power, and in sculpture, to saints and gods, typically male. It is due to the Judeo-Christian tradition that they tend to be depicted as venerable prophets, patriarchs, and saints.

With a greater emphasis on individualism among the upper classes of society starting from the Renaissance, we can see more examples of the portrait genre. Kings, nobility, patrons, and the church occupy religious and socially prominent spaces, with most of these individuals being of a certain age, displaying traits of serenity, wisdom, and power.

The Baroque period, with its dramatic effect and stark contrasts in lighting, brings more humble characters to the forefront, where serenity and balance are no longer important, but quite the opposite. Opposed to the portraits of saints, nobles, and religious figures, we find beggars, drunkards, and elderly figures in genre painting.

As with other stages of life, at first glance, we tend to attribute certain concepts to the depiction of these figures: vulnerability, loneliness, wisdom, dignity, the passage of time, and decay. These representations reflect attitudes towards aging, revealing both the prejudices and the idealizations of different eras. Even in our time, where the photographic vision prevails, we cannot escape these conventions, showing us that our view is always mediated and never entirely objective.

–Javier Arizabalo

Guillermo Sessions



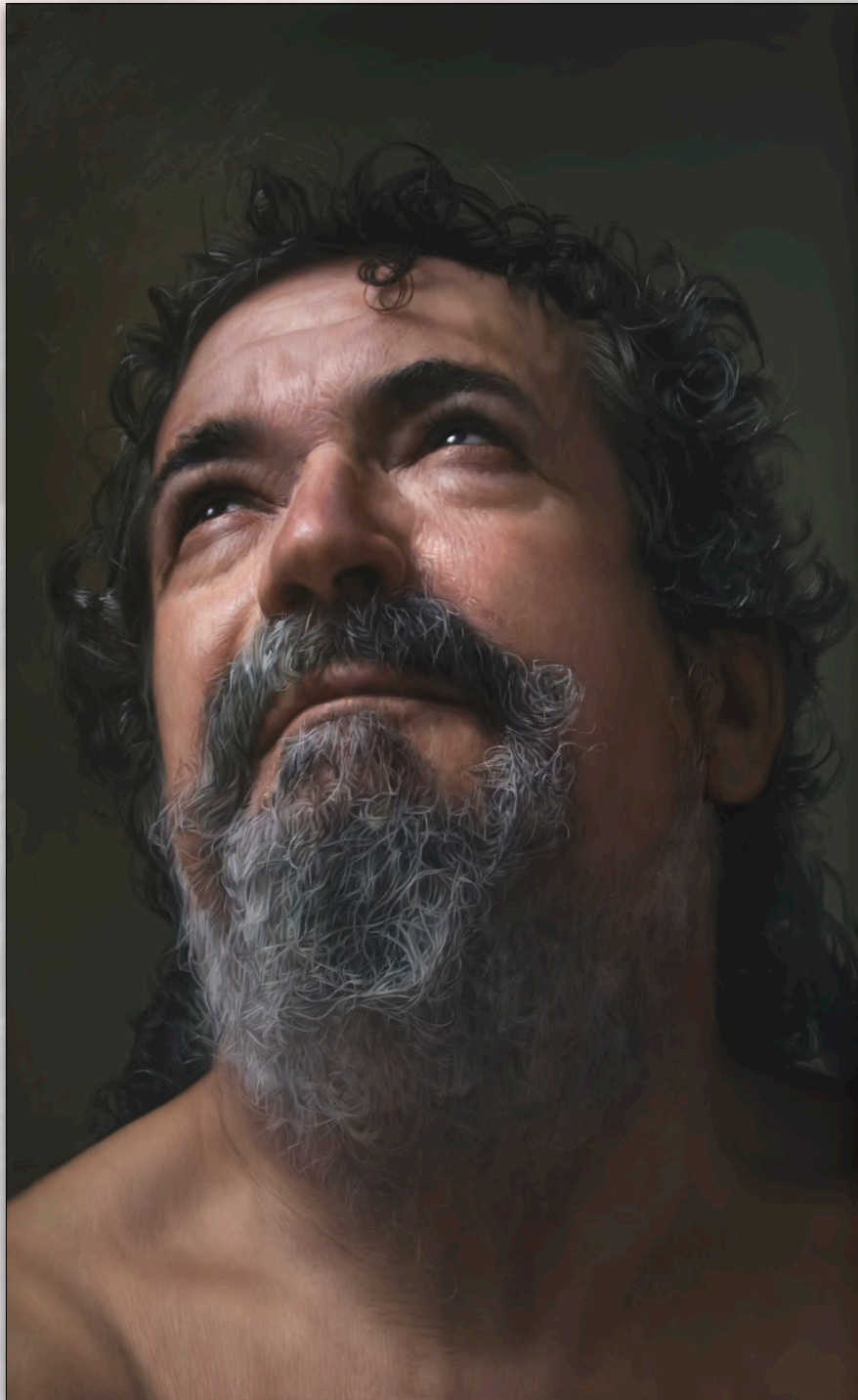
Guillermo, Aug. 2021, Oil on Canvas, 54 x 65 cm, "Guillermo" Sessions, "Men" Series © Javier Arizabalo



Guillermo, Feb. 2020, Oil on Canvas, 92 x 60 cm, "Guillermo" Sessions, "Men" Series © Javier Arizabalo



Guillermo, Oct. 2012, Oil on Canvas, 46 x 61 cm, “Guillermo” Sessions, “Men” Series © Javier Arizabalo



Guillermo, Feb. 2012, Oil on Canvas, 162 x 108 cm, "Guillermo" Sessions, "Men" Series © Javier Arizabalo

Nedelcu Sessions



Nedelcu, Sept. 2011, Oil on Canvas, 81 x 65 cm, "Nedelcu" Sessions, "Men" Series © Javier Arizabalo



Nedelcu, Apr. 2011, Oil on Canvas, 46 x 33 cm, "Nedelcu" Sessions, "Men" Series © Javier Arizabalo

Babakar Sessions



Babakar, Sept. 2007, Oil on Canvas, 41 x 33 cm, “Babakar” Sessions, “Men” Series © Javier Arizabalo

Javier Arizabalo

Children Series

“Children” Series

The representation of children in art has a history as long as that of adults. From Egypt to Greece, through Roman art, both in sculpture and painting, they have gone hand in hand with the character that was intended to be given to these representations, whether it was an idealization, forming part of a mythology, an incarnation of feelings or trying to capture the individual.

In the medieval period, which can go from the 5th to the 15th century, in what is considered the West, the representation of these, is practically reduced to the iconography of the child-man Jesus. It is said that children were seen (and represented) as small adults.

It is again in the Renaissance when they appear as the embodiment of innocence, but also, childhood is conceived as a period of formation and preparation for adulthood, with which, they also form part of scenes where they “fulfill” their future roles.

Few works of art about children, even contemporary ones, fail to project, from the perspective of both the creator and the viewer, ideas such as innocence, delicacy, sensitivity, joy, vitality, promise for the future, curiosity, fragility, tenderness, beauty.

The childish features are not very accentuated, the smooth and soft skin, the fine hair, which usually materialize in less coarse presentations, which require a more refined technique, with less deep shadows, and more vivid colors.

Thanks to the fact that children have their natural playful attitude, ideas about reality, not formed and structured in a rigid way, as in adults, give rise to their insertion in less formalistic scenes, being able to establish a critique of the rigidity of maturity.

–Javier Arizabalo

Various Sessions



Girl, May 2025, Oil on Canvas, 50 x 50 cm, "Children" Series © Javier Arizabalo



Wings, May 2021, Oil on Canvas, 146 x 130 cm, "Children" Series © Javier Arizabalo



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



Girl, Mar. 2019, Oil on Canvas, 46 x 33 cm, "Children" Series © Javier Arizabalo



Andrea, Apr. 2018, Oil on Canvas, 46 x 46 cm “Andrea” Sessions, “Children” Series © Javier Arizabalo

Javier Arizabalo

Hands Series

“Hands” Series

Hands have always played a crucial role in art, often as an expressive complement to the face, a gesture that emphasizes emotion, or a narrative element that guides the composition.

However, in these works, hands transcend their secondary role to become the main subject, treated on a scale that gives them the same presence and impact as a full-body portrait.

The series dedicated to this motif transforms a detail into a complete universe of textures, volumes, and even emotions—a microcosm of the human condition.

The most striking feature is the way they are approached, as if they were bodies. By removing the context, the figure of the hand is magnified, occupying the canvas with undeniable force. Every fold, every wrinkle, every vein is revealed not as a uniform surface but as a living landscape full of history.

Light and shadow are sculpted with an almost sculptural precision, giving them a volume that rivals marble, just like the artist's human figures. This monumentality endows the hands with an intrinsic sensuality reminiscent of a torso or back, but with a gestural quality that only they can convey.

A clenched fist can convey tension or rage; fragility is revealed in an open palm; introspection in intertwined fingers. The hands become the epicenter of the narrative, communicating the subject's mood and history without the need for their gaze. It's an exercise in conciseness and power, where the gesture is the message.

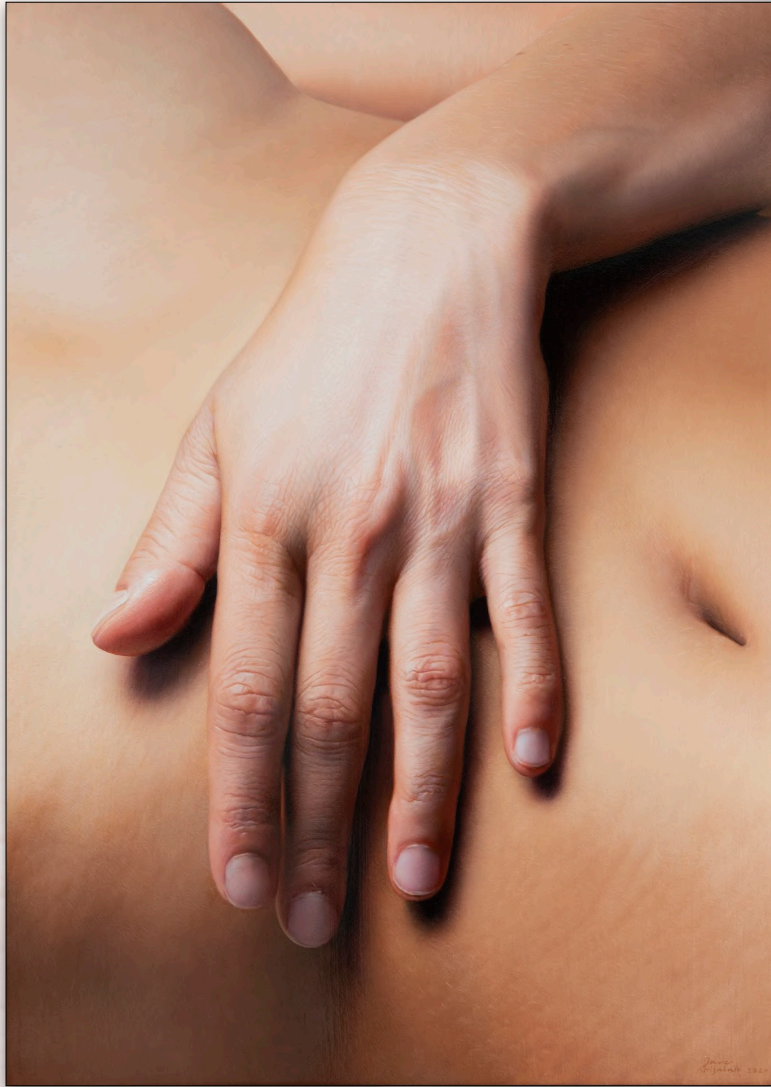
Ultimately, these paintings of hands are not just a display of technical virtuosity but an exploration of the human condition through one of its most essential elements. Hands are tools, witnesses, and carriers of a person's life. With them, we work, touch, love, and defend ourselves. By treating them as a body worthy of being fully portrayed, the artist emphasizes that beauty, strength, and vulnerability reside in every part of our being, no matter how small or secondary it may seem.

It is a work that invites us to look closely, to find greatness in the detail, and to recognize a part of ourselves in the hands of another.

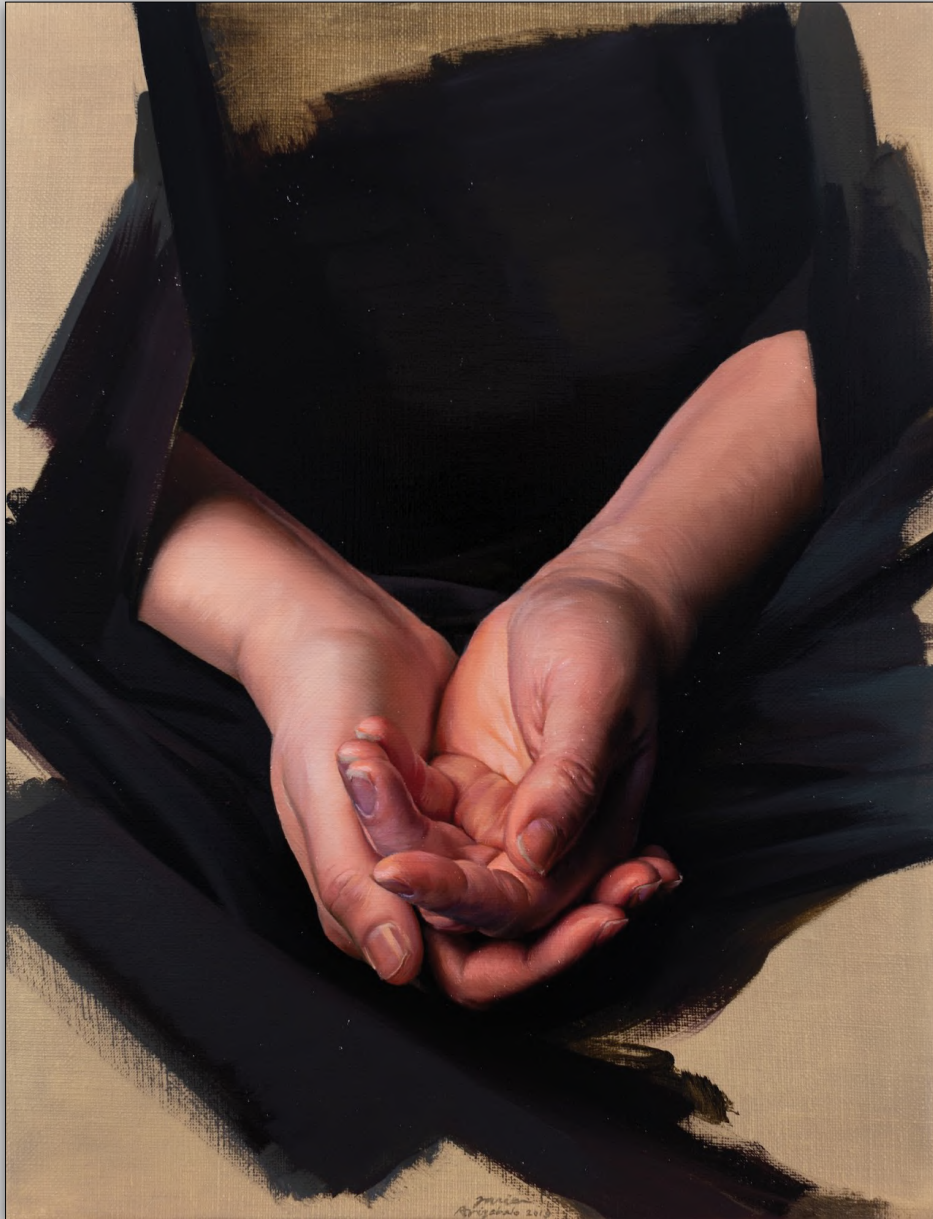
—Javier Arizabalo



Hand, Aug. 2020, Oil on Canvas, 116 x 73 cm, "Hands" Series © Javier Arizabalo



Hand, Jun. 2020, Oil on Wood, 42 x 30 cm, "Hands" Series © Javier Arizabalo



Hand, Aug. 2019, Oil on Canvas, 92 x 60 cm, "Hands" Series © Javier Arizabalo



Hand, Nov. 2017, Oil on Canvas, 116 x 73 cm, "Hands" Series © Javier Arizabalo



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



Hand with candle, Mar. 2017, Oil on Canvas, 116 x 73 cm, "Hands" Series © Javier Arizabalo



Hand, Jul. 2015, Oil on Canvas, 19 x 27 cm, "Hands" Series © Javier Arizabalo



Hand in Roma, Nov. 2014, Oil on Canvas, 33 x 22 cm, "Hands" Series © Javier Arizabalo



Hand, Nov. 2010, Oil on Canvas, 73 x 116 cm, "Hands" Series © Javier Arizabalo



Hand, Nov. 2010, Oil on Canvas, 54 x 81 cm, "Hands" Series © Javier Arizabalo



Hand, May 2010, Oil on Canvas, 116 x 73 cm, "Hands" Series © Javier Arizabalo



Hand, Dec. 2009, Oil on Canvas, 116 x 73 cm, "Hands" Series © Javier Arizabalo



Hand, Jan. 2009, Oil on Canvas, 116 x 73 cm, "Hands" Series © Javier Arizabalo



Hands, Sept. 2007, Oil on Canvas, 55 x 46 cm, "Hands" Series © Javier Arizabalo

Javier Arizabalo

Still lifes Series

“Still lifes” Series

Still life has long served as a genre for exploring the beauty in stillness, the vanity of life, and the symbolism of the ordinary.

These still life paintings don't feature compositions of fruits or flowers; instead, they are meticulous studies of everyday, forgotten objects with strong narrative weight. The arrangement of these elements invites us to look beyond their function and compose stories.

Objects like newspapers, letters, and old photographs reproduce not only the object itself but also the passage of time. Each crease, every water stain, the yellowing color, and the worn edges become a historical record. These items acquire a fragility and dignity that force us to reflect on memory, personal history, and the value of the ephemeral. An old photograph is no longer just an image but a fragment of a life.

Paper money is another recurring motif, and its choice is a statement of intent. It can be interpreted as a reflection on its value in modern society, its relativity, and the idolatry it inspires, as well as the fragility of the material it's made from.

The representation of objects like locks and keys speaks to archetypal symbols—metaphors for access and what is hidden. By painting these objects with dramatic light and palpable texture, I give them a sculptural presence and dynamism. The oxidation of the metal, the scratches, and the visual weight of the lock separate them from a cold, functional object, elevating them to the category of objects with a spiritual presence.

The image of fish wrapped in an old newspaper, aesthetically treated as if they were a bas-relief, is also unsettling under the gaze of those beautiful, dead eyes.

These components elevate objects and beings that are often consumed, discarded, and forgotten into works of art. From a perspective that verges on animism, the art invites us to create stories that go beyond our modern-day routines.

—Javier Arizabalo



Composition, Jul. 2018, Oil on Canvas, 33 x 41 cm, "Still lifes" Series © Javier Arizabalo



Burning banknote, Sept. 2014, Oil on Canvas, 54 x 73 cm, “Still lifes” Series © Javier Arizabalo



Container, Jun. 2014, Oil on Canvas, 116 x 73 cm, "Still lifes" Series © Javier Arizabalo



Paint tubes, May 2013, Oil on Canvas, 22 x 27 cm, "Still lifes" Series © Javier Arizabalo



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



Lock, Dec. 2011, Oil on Canvas, 12 x 12 cm “Still lifes” Series © Javier Arizabalo



Composition, Jun. 2011, Oil on Canvas, 33 x 46 cm “Still lifes” Series © Javier Arizabalo



Keys, Oct. 2010, Oil on Canvas, 12 x 12 cm, "Still lifes" Series © Javier Arizabalo



Old camera, Jul. 2010, Oil on Canvas, 36 x 27 cm, "Still lifes" Series © Javier Arizabalo



Fish Still Life, Aug. 2009, Oil on Canvas, 97 x 130 cm, “Still lifes” Series © Javier Arizabalo

Javier Arizabalo

Flowers Series

“Flowers” Series

The floral still life is one of the oldest and most revered genres in painting. From the delicate compositions of Flemish masters to the vibrant color explosions of Impressionism, flowers have served as symbols of ephemeral beauty, life, death, and fertility.

Moving away from the intoxication of forms and colors that pictorial tradition provides, these works place the aesthetic experience closer to minimalism.

The flowers are bathed in light that passes through their petals, causing them to glow. The simple compositions, treated like portraits, endow these flowers with great solidity and monumentality, and sometimes a sense of solitude, as they are not framed within other adornments.

If we are sufficiently aware, nearly all the themes addressed in this catalog are transformed by light, the solidity of volume, and the absence of distracting elements, allowing us to focus on meditating, feeling, listening, and analyzing the subject. Sometimes this is done with what we know or believe we know—the subjective, what we think about it—and other times with the imposition of reality and the objective.

These flowers are a tribute to an element laden with symbolism, but through a contemporary magnifying lens that focuses on the small and silent.

–Javier Arizabalo



Carmine rose, Oct. 2014, Oil on Canvas, 33 x 22 cm "Flowers" Series © Javier Arizabalo



White rose, Oct. 2011, Oil on Canvas, 116 x 73 cm, "Flowers" Series © Javier Arizabalo



Red rose, Oct. 2011, Oil on Canvas, 19 x 24 cm, "Flowers" Series © Javier Arizabalo



Red rose, Sept. 2011, Oil on Canvas, 24 x 16 cm, "Flowers" Series © Javier Arizabalo



Pink rose, Sept. 2011, Oil on Canvas, 24 x 33 cm, "Flowers" Series © Javier Arizabalo



Pink rose, Feb. 2011, Oil on Canvas, 116 x 73 cm, "Flowers" Series © Javier Arizabalo



Yellow rose, Jun. 2011, Oil on Canvas, 16 x 24 cm, "Flowers" Series © Javier Arizabalo

Javier Arizabalo

Details Series

“Details” Series

The traditional portrait has historically sought to capture the entirety of a face to convey an individual's identity. However, in these works, the focus shifts.

Through the photographic frame, which has given us the ability to embrace new boundaries of the visible, a fragment of the face—an ear, an eye, lips—is isolated and magnified on the canvas.

This act of fragmentation is not a reduction but an expansion. By focusing on the minute, a macrocosm of details is revealed, transforming what was once a secondary element into a monumental protagonist, forcing us to find pure expression in a single feature.

A detail like an ear, often overlooked in classical portraiture, becomes a complete work of art. The folds of cartilage, the texture of the skin, the way light strikes and casts shadows are treated with a meticulousness that elevates it to the category of a landscape.

Each detail can be named, then defined as an entity; it is objective but also abstract, a geometric volume.

In essence, these works form part of a visual meditation. Hyperrealism is not an end in itself but a means, a magnifying glass to invite contemplation and compel us to look so closely that we lose the broader narrative, revealing only a single word.

—Javier Arizabalo



Manci, Mar. 2024, Oil on Canvas, 22 x 22 cm, "Manci" Sessions, "Details" Series © Javier Arizabalo



Irene, May 2023, Oil on Canvas, 22 x 22 cm, "Irene" Sessions, "Girls" Series, © Javier Arizabalo



Eye, 2023, Oil on Canvas, 22 x 22 cm, “Eyes” Sessions, “Details” Series, © Javier Arizabalo



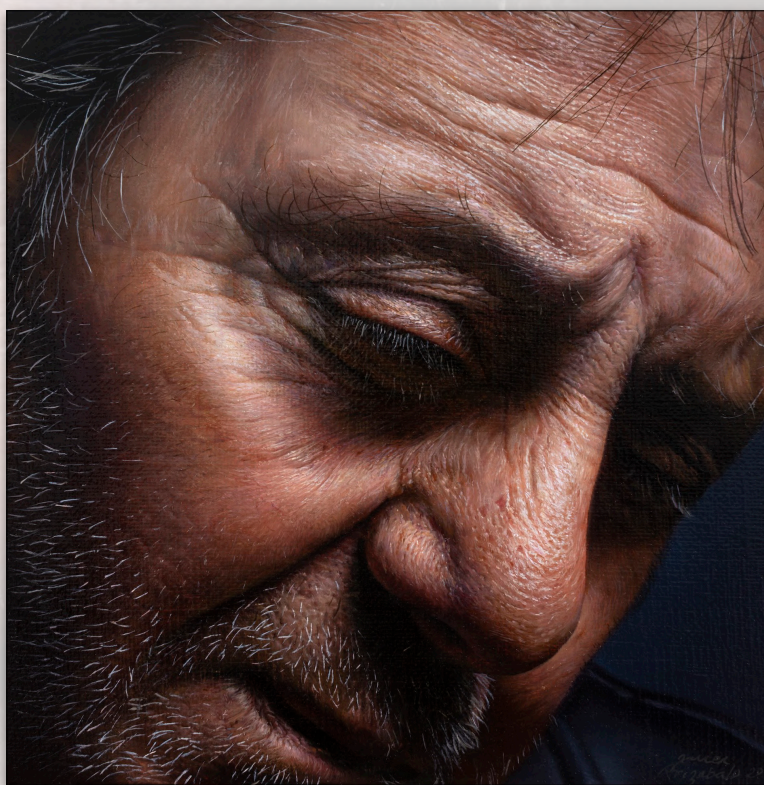
Ane, Feb. 2020, Oil on Canvas, 20 x 20 cm, “Ane” Sessions, “Details” Series, © Javier Arizabalo



Ear, Aug. 2019, Oil on Canvas, 12 x 12 cm, "Ear" Sessions, "Details" Series, © Javier Arizabalo



Norma, Mar. 2019, Oil on Canvas, 12 x 12 cm “Norma” Sessions”, “Details” Series © Javier Arizabalo



Nedelcu, Jan. 2019, Oil on Canvas, 20 x 20 cm, "Nedelcu" Sessions", "Details" Series © Javier Arizabalo



Eyes, Apr. 2011, Oil on Canvas, 97 x 162 cm, "Cristina" Sessions, "Women" Series © Javier Arizabalo

Javier Arizabalo

Drawings Series

“Drawings” Series

This series of drawings represents a cohesive and meticulous journey through the figurative. While the motifs are inspired by the same themes as the paintings, the drawing technique with pencil and charcoal allows for a more intimate and direct exploration of details by the hand on the surface.

One of the central pieces of this exploration is a life-size drawing of a female nude, executed with graphite on a polyester canvas.

The pencil achieves its darkest gradients, creating a profound three-dimensionality through a masterful exercise in chiaroscuro that evokes the drama of the Baroque.

This same search for intensity is manifested in a study on a wooden panel, which captures the face of a homeless person. Here, the drawing uses the depth of shadows and the weight of a gaze to create psychological drama. Their eyes question the viewer, making them a participant in the harsh and rough scene.

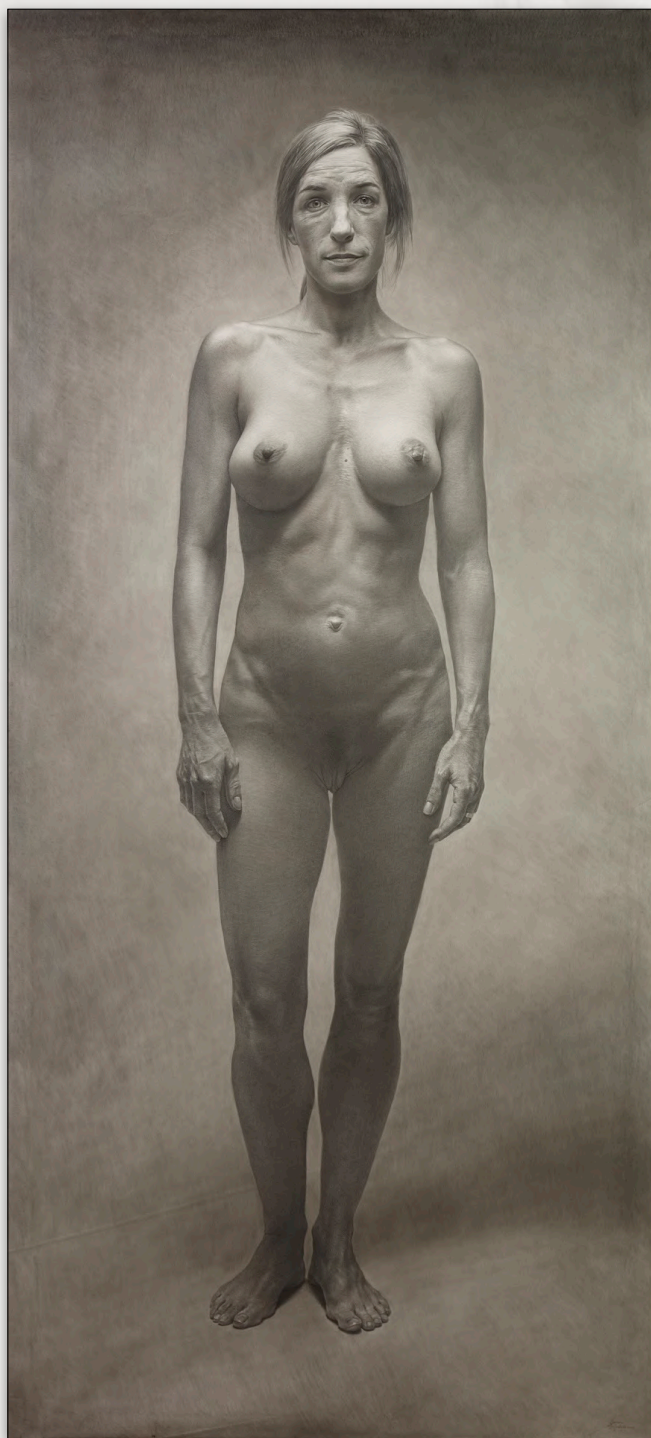
The theme of hands, a recurring motif in the works, is approached with particular sensitivity. Unlike the brushstroke of painting, the pencil allows for a greater level of detail and exquisite meticulousness which, along with the representation of the most subtle values of gray, make these drawings a display of perceptibility. Here we can appreciate the tenderness of elderly hands, deformed and marked by life, that emerge from the pure white of the paper, capturing the essence of the human form with great delicacy.

In the charcoal portraits, seeking the qualities that this material allows on a rough engraving paper, the stroke becomes more energetic and gestural, shifting the focus from hyper-realistic detail to the textural qualities of the support.

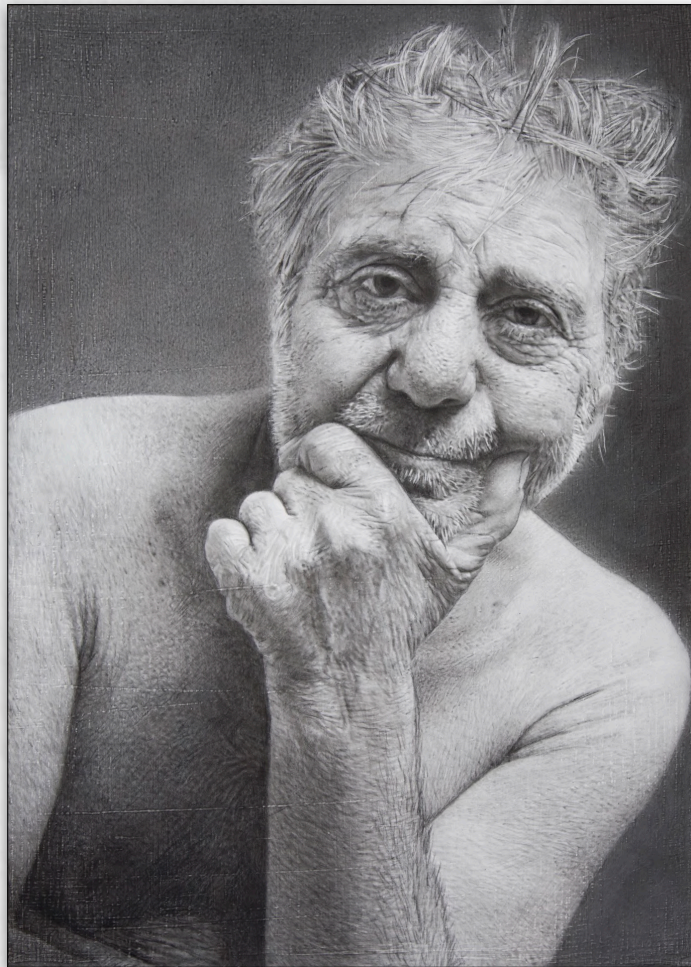
The entire body of work is a true laboratory, an effort to test different materials and their possibilities.

Even so, these works retain the essence of realism, balancing expression with precision.

—Javier Arizabalo



Norma, Jun. 2024, Graphite on Polyester, 195 x 89 cm, "Norma" Sessions, "Drawings" Series © Javier Arizabalo



Nedelcu, May 2011, Graphite on Wood, 42 x 29,7 cm, “Nedelcu” Sessions, “Drawings” Series, © Javier Arizabalo



Susana, Mar. 2011, Graphite on Paper, 42 x 29,7 cm, "Susana" Sessions", "Drawings" Series © Javier Arizabalo



Hand, Dec. 2010, Graphite on Paper, 29,7 x 42 cm "Hands" Sessions, "Drawings" Series © Javier Arizabalo



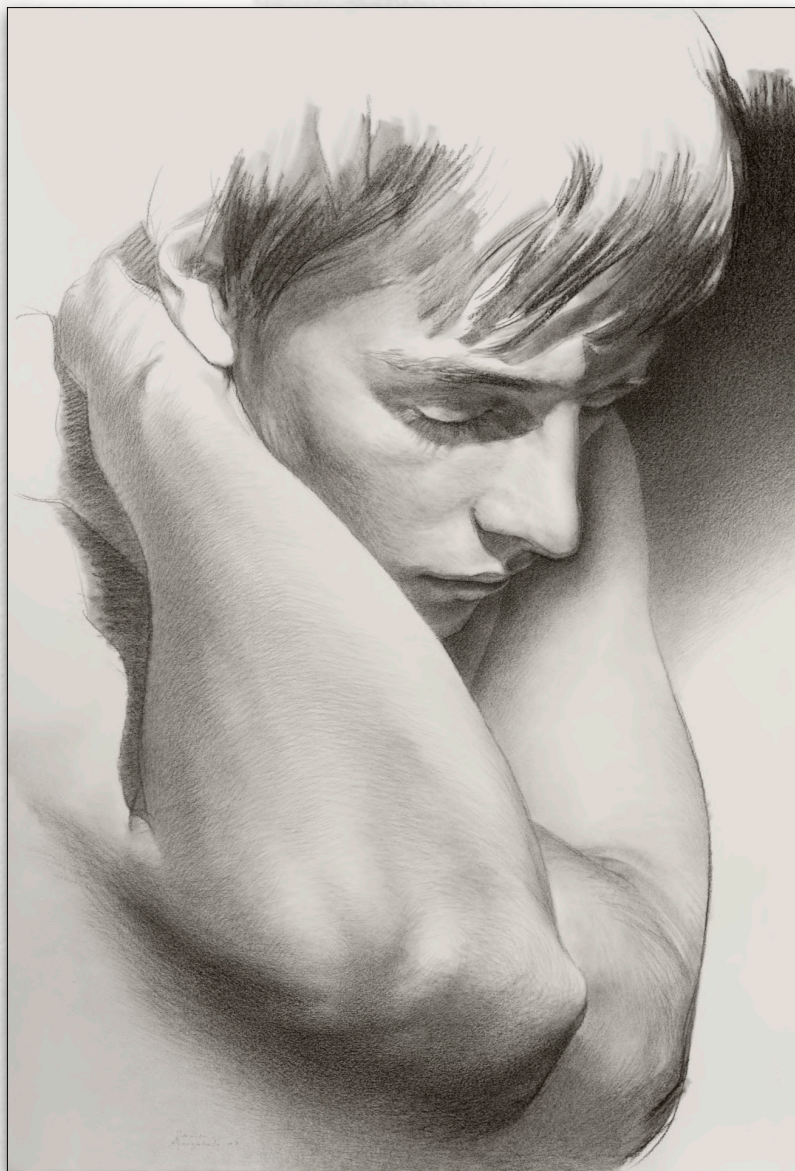
Hands, Aug. 2010, Graphite on Paper, 42 x 29,7 cm, "Hands" Sessions, "Drawings" Series © Javier Arizabalo



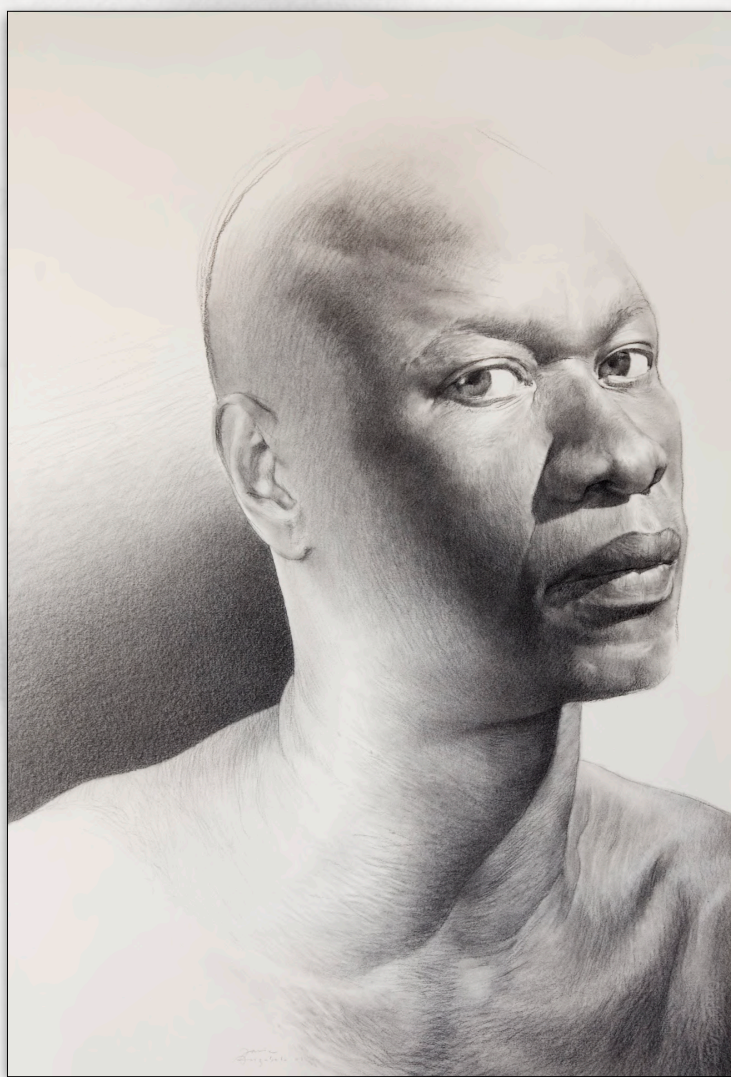
Hand with apple, May 2010, Graphite on Paper, 42 x 29,7 cm, "Hands" Sessions, "Drawings" Series © Javier Arizabalo



Tree, May 2010, Graphite on Paper, 42 x 29,7 cm, "Nature" Sessions, "Drawings" Series © Javier Arizabalo



Jabo, Aug. 2007, Conté on Paper, 112 x 76 cm, "Boys" Sessions, "Drawings" Series © Javier Arizabalo



Babakar, Aug. 2007, Conté on Paper, 112 x 76 cm, “Babakar” Sessions, “Drawings” Series, © Javier Arizabalo

Javier Arizabalo

Atelier



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