

HECTOR DIAZ

Stefano Puleo

Presentation

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The artist at his studio in Italy | Art & Photo © Stefano Puleo

Index

Introduction 4

Biography 6

Artworks 10

Catalog 22

Contact 24

Introduction

Presentation

Stefano is an Italian artist recognized for his distinctive classical style, deeply influenced by Cézanne and Modigliani. His art captures the essence of the Mediterranean, both in its vibrant color palette and the emotional depth of his subjects. Focusing on simplicity and harmony, Puleo invites viewers to explore narratives that transcend time, immersing them in a universe where emotion and form coexist in serene balance.

Color is a central pillar of Puleo's artistic approach. He employs a Mediterranean palette full of warm and vibrant tones that reflect the light and warmth of his homeland. This use of color is not merely decorative but becomes a visual language that communicates the passion and emotional depth of his themes. For Stefano, color is the essence of painting, a tool to express the energy and spirit within each piece.

Stefano Puleo is considered one of the most important contemporary Fauvist painters in Europe. His ability to combine a clear, balanced composition with deep emotional resonance has captured the attention of collectors and critics worldwide. Through his art,
Puleo continues to create moments of timeless beauty and reflection, establishing himself as a key figure in the contemporary art landscape—an artist whose legacy will undoubtedly endure in the history of art.

Recognition

Stefano's art is featured in prominent public collections, including the Fondazione Cassa di Risparmio di Alessandria (Alessandria, Italy), the Sciortino Museum (Monreale, Italy), the Fondazione Società Bancaria Ticinese (Bellinzona, Switzerland), and the National Museum of Lviv (Lviv, Ukraine).

His work has been published in prominent European books, which are listed in his bibliography.

His worldwide recognition is further underscored by his articles in major media outlets, including his appearance in a full-page article in Mexico's El Economista. Such consistent media coverage reinforces his relevance and strengthens collector confidence in his work.

He has been represented by HECTOR DIAZ since 2023, joining our select group of exceptional contemporary artists.

–Héctor Díaz

Biography

Stefano Puleo

B. May 1950 - Acitrezza, Sicily, Italy.

His childhood was joyful, full of regulated and serene freedom.
His is a lower middle-class family, his father dedicates himself, for a certain period of time to politics, obtaining the position of mayor of the Municipality of Acicastello, of which the town of Acitrezza is a fraction.

He loves playing among the rocks of Acitrezza and spends much of his time among the fishermen who mend and pile up the nets.
He always waits for the approach of spring, when in the small boat yard, on the seashore, painters arrive to decorate the boats ready for launching at the beginning of the summer season. They use enamels with bright colors, he is fascinated by them, he stays for hours observing them. His favorite game is to pick up the empty jars and with a small dry twig extract traces of color, making drawings on old tables.

In 1962 he moved with his family to Catania.
At 14 he enrolled in the Art School of the same city.
From the first moment he was clearly aware that he had to improve his technical - graphic skills, the city presents rare specific cultural events that stimulate his interest. He often visits the municipal library, begins to study the graphic works of the masters of the twentieth century, begins a series of drawings to improve his sign, each subject attracts him, the desire to make art manifests in him.

In 1965 he worked in a studio on the ground floor of via Crociferi in Catania, living with three other friends, a painter, an architect and a graphic designer. He began to create his first paintings and sculptures. He felt that his first pictorial works were still immature and naive, so he began a period of great work to improve himself, often ignoring the behaviors corresponding to the life of a teenager.

His artistic debut dates back to 1966, exhibiting in group exhibitions and participating in numerous awards in Sicily. He felt the need to deepen the level of his technical painting skills. Using the money earned from the sale of some drawings, during the summer holidays, he decided, involving his mother, to travel to visit exhibitions and museums in various cities in Italy.

1968 is the year in which the season of youth protest, struggles and social conflicts begins in Italy, he is involved, he begins to deal with social issues.

In 1971, after obtaining his artistic high school diploma, wanting to extend his vision of art, he begins to visit various European capitals. He studies and observes the expressionist masters and the Fauves very carefully. He needs to find confirmation for his work. He moves alone to a more spacious studio.

From 1968 to the mid-Seventies, he draws inspiration from social reality, without useless concessions to fantasy. Depraved women, rubber-faced politicians, senses lost in the carnage of passions, human figures with deformed and grotesque faces. He uses simple shapes and pure colors to obtain greater expressive force.

Until the end of the 70s, he felt the need to make his work known and to confront the market. He began to travel in Italy, carrying his works rolled up under his arm. He visited galleries, met gallery owners, other artists, art dealers. He established working relationships and friendships with some of them.
In 1974 he was appointed "assistant to the chair of Pictorial Disciplines" at the Art School of Catania.

In the years from the mid-70s to the mid-80s, he varied the construction of his paintings. He created a series of very expressive paintings, even grotesque, expressionist. The color is extremely sunny, he uses tones of yellow and ochre, the drawing exaggerates the anatomy, to the point of deforming the faces in the expression of fury and scream. He created a cycle of large-scale paintings, based on the novel "I Malavoglia" by Verga, among the most important "L'attesa della Provvidenza" and "La Pesca notturno".

In 1980 Giuseppe Fava, a well-known writer and journalist, killed by “Cosa Nostra” in 1984, invited him to collaborate on the editorial staff of “Giornale del Sud”, a daily newspaper against the mafia, creating drawings of political satire and grotesque satire for the newspaper.
He obtained the chair of Pictorial Disciplines at the Art School of Catania.

From the mid-eighties his painting has a turning point, with a real mythographic refoundation that places youth and beauty at the center of the change in the figures, differently from those of the early eighties. He takes care of the construction of the image, he paints trying to educate and develop the solarity with very rigorous rules, such that if a tone is above or below even a minimal fraction of light, that color out of tone, makes the whole image jump. He makes Matisse's words his own: "Without a doubt, you have to paint as you sing, without constraints. The acrobat performs his act with ease and ease. But let's not lose sight of the long preparatory work that allowed him to achieve this result. The same happens in painting. The taking possession of the means must pass from the conscious to the unconscious through work, and then you arrive at this impression of spontaneity". This is a period in which he undergoes an evolution of capital importance to understand the subsequent stages and the general whole of his work. His influence on the Fauves is highlighted, especially in his landscapes and characterised by the predominance of new, more dynamic, more optimistic and more serene colours.

In 2010 he was invited to join the “Movimento degli Arcani” founded by the art critic Paolo Levi. Exhibitions of the movement are organized in Italy, Europe and the United States.

In 2023 he stars to collaborates with HECTOR DIAZ Gallery in Mexico.



The artist at his studio in Italy | Art & Photo © Stefano Puleo

Artworks



Figures and rooster, 2024, Oil on Linen, 160 x 140 cm, “Women” Series © Stefano Puleo



Allegory of spring, 2023, Oil on Linen, 120 x 140 cm, “Women” Series © Stefano Puleo



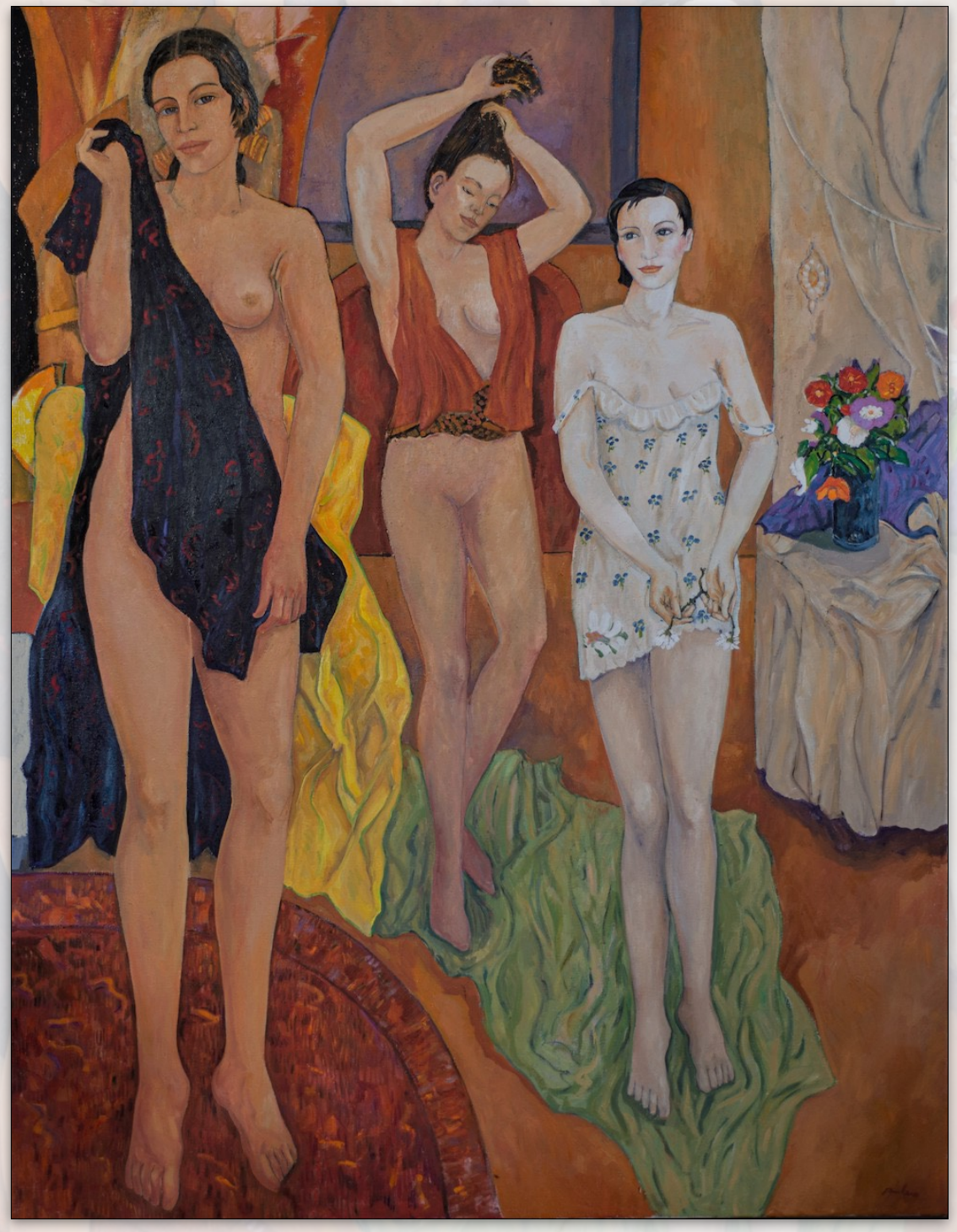
Bathers, 2023, Oil on Linen, 120 x 140 cm, “Women” Series © Stefano Puleo



A particular day, 2022, Oil on Linen, 145 x 165 cm, “Women” Series © Stefano Puleo



Sacred and profane love, 2022, Oil on Linen, 135 x 160 cm, “Women” Series © Stefano Puleo



Three figures, 2022, Oil on Linen, 200 x 155 cm, "*Women*" Series © Stefano Puleo



Bathers, 2021, Oil on Linen, 140 x 160 cm, “Women” Series © Stefano Puleo



Spring, 2021, Oil on Canvas, 150 x 200 cm, “Women” Series © Stefano Puleo



The muses, 2021, Oil on Linen, 160 x 140 cm, “Women” Series © Stefano Puleo



Two figures in the cafe, 2020, Oil on Linen, 120 x 100 cm, “Women” Series © Stefano Puleo



Girls at the cafe, 2018, Oil on Canvas, 80 x 80 cm, “Women” Series © Stefano Puleo

Catalog

Discover, collect and enjoy the "**Masterpieces**" catalog,
which features a curated selection of works of art.



Download it here:
https://hectordiaz.art/stefano-puleo

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Artwork Credits:

Cover: *Bathers*, 2023, Oil on Linen, 120 x 140 cm
“Women” Series © Stefano Puleo

Back Cover: *Figures and rooster*, 2024, Oil on Linen, 160 x 140 cm
“Women” Series © Stefano Puleo

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