Javier Arizabalo

Spaces of freedom and contemplation

2026



HECTOR DIAZ

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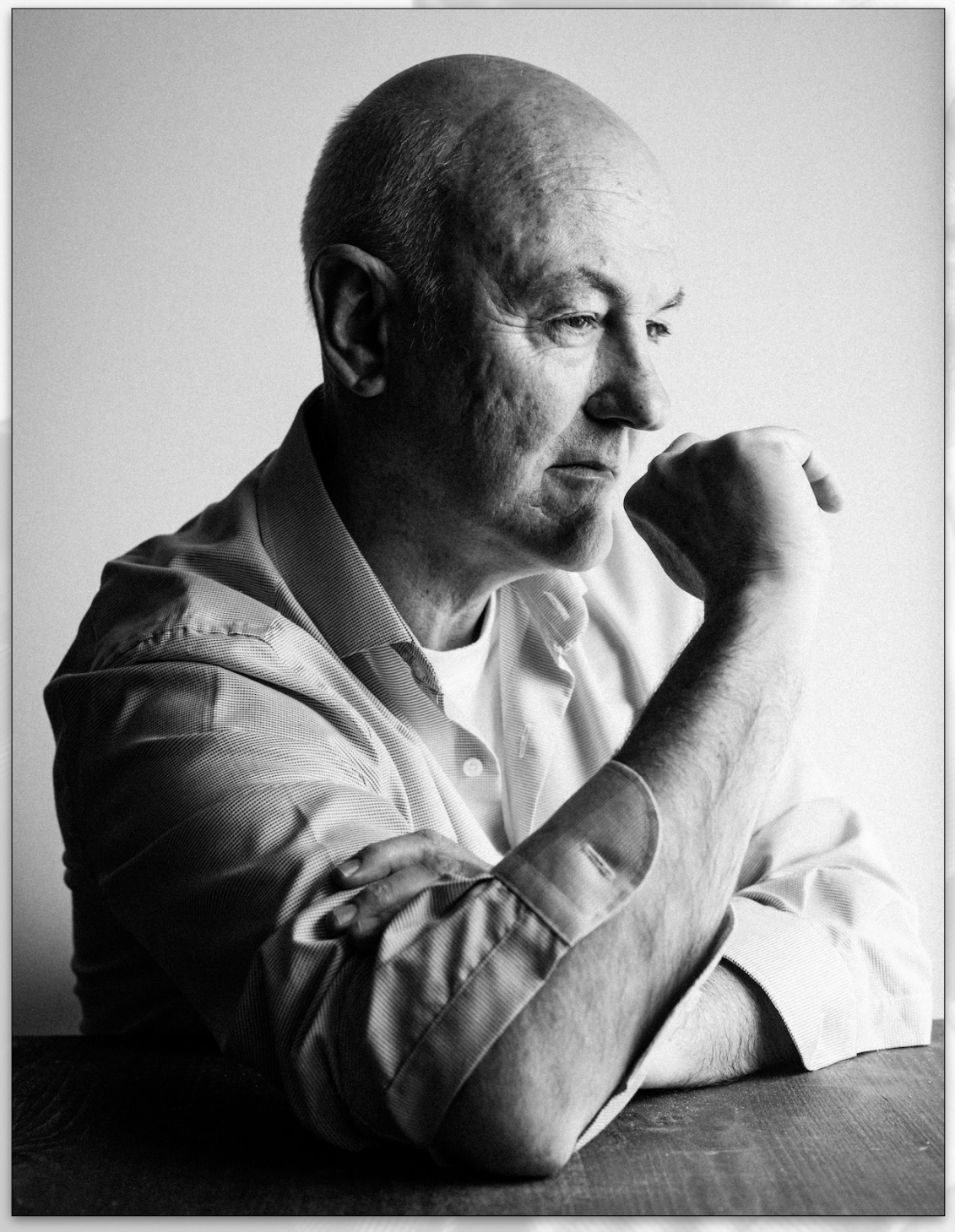
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Javier Arizabalo

Spaces of Freedom and Contemplation

Curatorial text by Javier Arizabalo

My 'Girls' series is a sustained exploration of the female figure as a vehicle for beauty, serenity, and spatial autonomy. Composed of fourteen works created primarily in oil on canvas and polyester between 2020 and 2025, I propose a contemplative gaze upon the female body in a state of conscious rest, where woman is not a passive object but an active subject in her own representation.

Compositional structure and formal language

The recurrence of the reclining or lying figure establishes a visual language of tranquility and confidence throughout my series. These women do not pose artificially; rather, they seem to exist in a state of temporal suspension where they can be themselves without artifice. With this compositional choice, I intend to represent freedom understood not as movement or action, but as the capacity to occupy a space with security and emotional fulfillment.

From a formal standpoint, I deploy a variety of compositional strategies to maintain the cohesion of the series without falling into mechanical repetition. The works in horizontal format, such as 'Irene' (114 x 195 cm) or several paintings of Barbara lying down, take advantage of the canvas extension to create panoramic compositions where the body expands laterally, generating horizontal rhythms that reinforce rest and stability. The landscape format allows me to work with broad developments of fabrics and garments that unfold around the figure, creating sequences of folds and textures that guide the viewer's gaze across the pictorial surface.

In contrast, the works in vertical format—particularly those dedicated to Monica (162 x 97 cm) and 'Barbara at the waterfall'—establish a different relationship with the viewer. The monumental verticality of these pieces invites a more frontal and direct contemplation, where the female figure rises with imposing presence but without aggression.

The distribution of elements within the pictorial space reveals my careful attention to compositional balance. I do not systematically center my figures; instead, I displace them subtly, creating visual tensions that activate the pictorial field. Fabrics, garments, and other secondary elements do not serve as mere filler, but as visual counterweights that establish formal dialogues with the represented body. In works such as 'Barbara in the bathroom,' the more closed and intimate framing contrasts with the spatial amplitude of other compositions, demonstrating my versatility in handling different scales of representation.

Treatment of pictorial matter and tactile values

The treatment of fabrics and garments is one of the most significant aspects of my series. I use these elements not as mere props, but as structural components that dialogue with the body, generating visual rhythms and establishing chromatic relationships that elevate the composition. The fabrics float, fold, and envelop space almost with autonomy, creating volumes that play with light and construct atmospheres. This approach reveals my interest in the tactile and formal qualities of pictorial matter: oil allows me to explore textures, densities, and transparencies that reinforce the sensoriality of the image.

Light plays a fundamental role in the articulation of these compositions. Unlike in some of my other series, I do not resort to dramatic chiaroscuro contrasts, but instead prefer diffuse and enveloping illumination that bathes the figures with softness. This luminous choice reinforces the contemplative and peaceful character of the scenes, while allowing subtle modeling of bodily and fabric volumes. The folds thus become studies of light and shadow, formal exercises that demonstrate my technical mastery.

Color, atmosphere, and meaning

The chromaticism of the series oscillates between warm and luminous tones that contribute to the construction of a 'positive and joyful atmosphere' that I pursue. There is no dramatic or psychological tension; instead, I offer a serene celebration of female presence in pictorial space. The palette—rich in ochres, pinks, soft blues, and luminous whites—generates welcoming atmospheres inviting prolonged contemplation. Backgrounds, often simplified or barely suggested, focus attention on the figure without losing a sense of habitable and coherent space.

This aesthetic and conceptual decision is especially relevant in a contemporary context where the representation of the female body remains a territory of debate and reclamation. I opt for a representation that celebrates beauty without objectifying, that contemplates without possessing, that represents without imposing. My female figures gaze toward the viewer or toward an undetermined point with serene expressions, establishing a relationship of visual equality where the act of being observed is accepted from a position of security and self-confidence.

Large-format works allow the viewer an immersive, almost intimate experience with the represented figure. The monumental scale does not serve as imposition, but as an invitation to share the space of representation. Positioned before paintings 195 cm wide or 162 cm tall, the viewer is enveloped in the pictorial universe I have created. This physical immersion translates into a deeper emotional connection with the work.

Continuity and evolution

The span of the series—from 2020 to 2025—allows me to observe evolutionary nuances in my own language, always within conceptual and formal coherence. Distinct sessions with each model generate families of works that let me explore variations on a single theme, echoing the tradition of series in art history. This repetition with variation demonstrates my genuine interest in exhausting the expressive possibilities of each situation, each model, each configuration.

Ultimately, this series proposes a vision of the female figure that reconciles beauty and agency, contemplation and freedom. I construct pictorial scenarios where my models inhabit with naturalness and security, offering the viewer not only visual delight from formal and technical quality, but also a reflection on the conditions of the gaze and the right to one's own space. Compositional richness, mastery of pictorial language—especially in the treatment of fabrics, volumes, and light—and conceptual coherence combine to establish a mature and personal artistic discourse. My series affirms itself as a work that combines pictorial rigor with conceptual awareness, establishing a fertile dialogue between figurative tradition and contemporary sensibility, and demonstrating that the representation of the human figure remains a vital territory for painting today.



Héctor Díaz

Javier Arizabalo: The consolidation of a legacy

Curatorial text by Héctor Díaz

As Javier Arizabalo's gallerist, it is an honor to present *Spaces of freedom and contemplation*. This exhibition marks a definitive milestone in the primary market for contemporary realism. Working with him has allowed me to witness firsthand not only his extraordinary technical skill but also his unwavering dedication to capturing the nuances of the human experience through his art. Our mission is to build and safeguard the long-term legacy of living artists, and Arizabalo is, without a doubt, a defining master of our time.

In our gallery, every artist is evaluated through strict curatorial criteria based on three fundamental pillars: technical mastery, pictorial resolution, and conceptual depth. In Javier's Girls series, these three axes converge with impeccable elegance.

Technical mastery: Javier's execution is a powerful testament to the timeless relevance of realism. His meticulous approach and deep understanding of light and shadow elevate realist art to a new level of excellence. The rigor he applies—honed through decades of disciplined observation—demonstrates a masterful ability to blend precision with profound emotion.

Pictorial resolution: What truly distinguishes Javier is his aesthetic refinement. The way he treats the tactile values of the fabrics, the serene chromaticism, and the enveloping illumination creates a visual rhythm that guides the viewer's eye. His work consistently reveals layers of meaning beyond the surface. Every fold and every subtle displacement of the figure is resolved with a maturity that balances classical tradition with contemporary sensibility.

Conceptual depth: Beyond the stunning visual impact, these pieces resonate with a quiet intensity, allowing viewers to connect with his subjects on a deeply personal and even visceral level. Javier proposes a contemplative gaze where the female figure occupies her space with absolute autonomy and security. It is a celebration of beauty that does not objectify, offering a profound reflection on the beauty and complexity of the human condition.

I invite you to immerse yourself in *Spaces of freedom and contemplation*, to pause, and to experience the masterful way in which Javier Arizabalo connects us to our shared humanity.

Javier Arizabalo

Paintings



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





Barbara on the balcony, Sept. 2025, Oil on Canvas, 130 x 91 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo





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





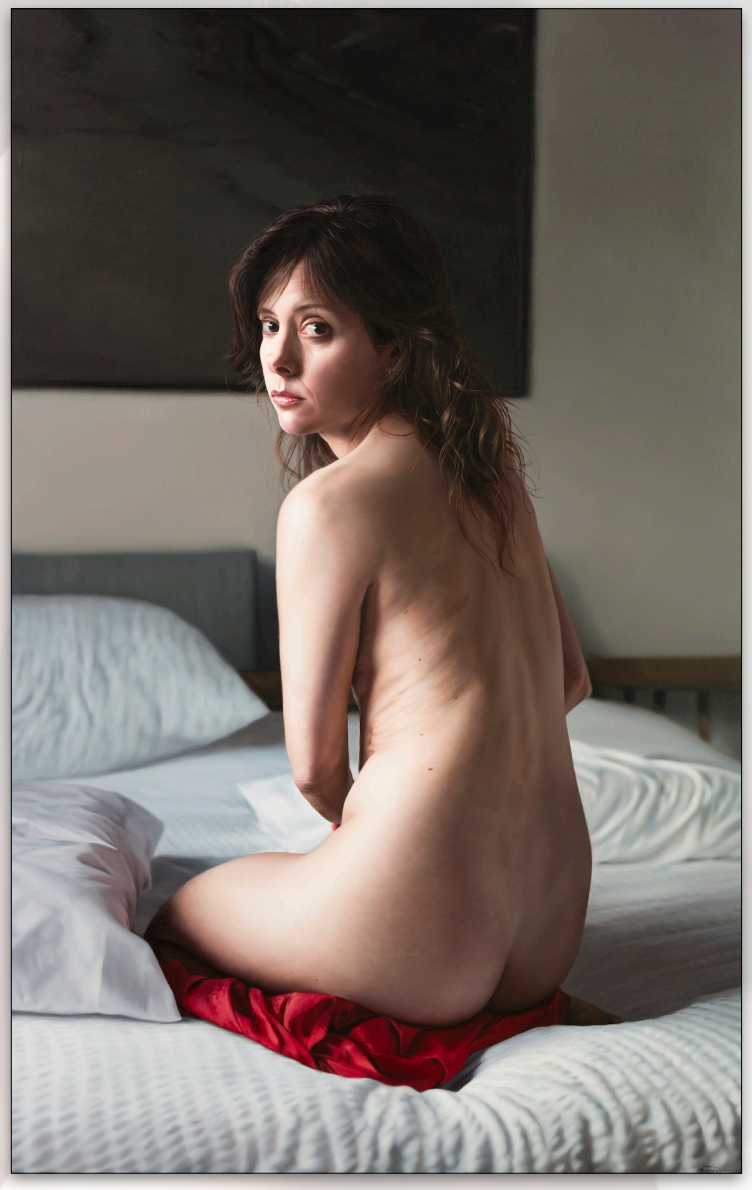
Barbara in the bathroom, Jan. 2025, Oil on Canvas, 81 x 54 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo



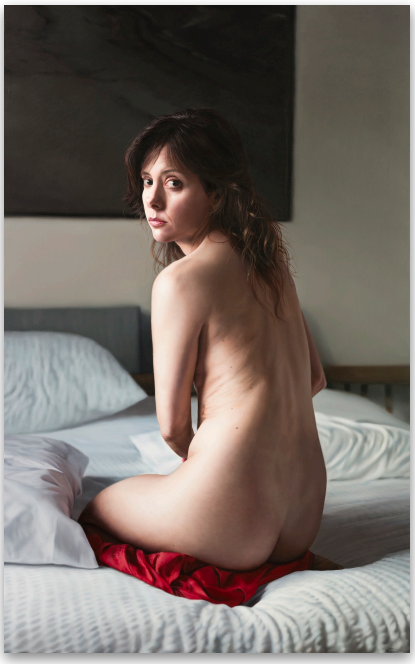


Barbara at the waterfall, Nov. 2024, Oil on Canvas, 162 x 97 cm, “Barbara” Sessions, “Girls” Series © Javier Arizabalo





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





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





Monica, Sept. 2023, Oil on Canvas, 162 x 97 cm, “Monica” Sessions, “Girls” Series © Javier Arizabalo





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





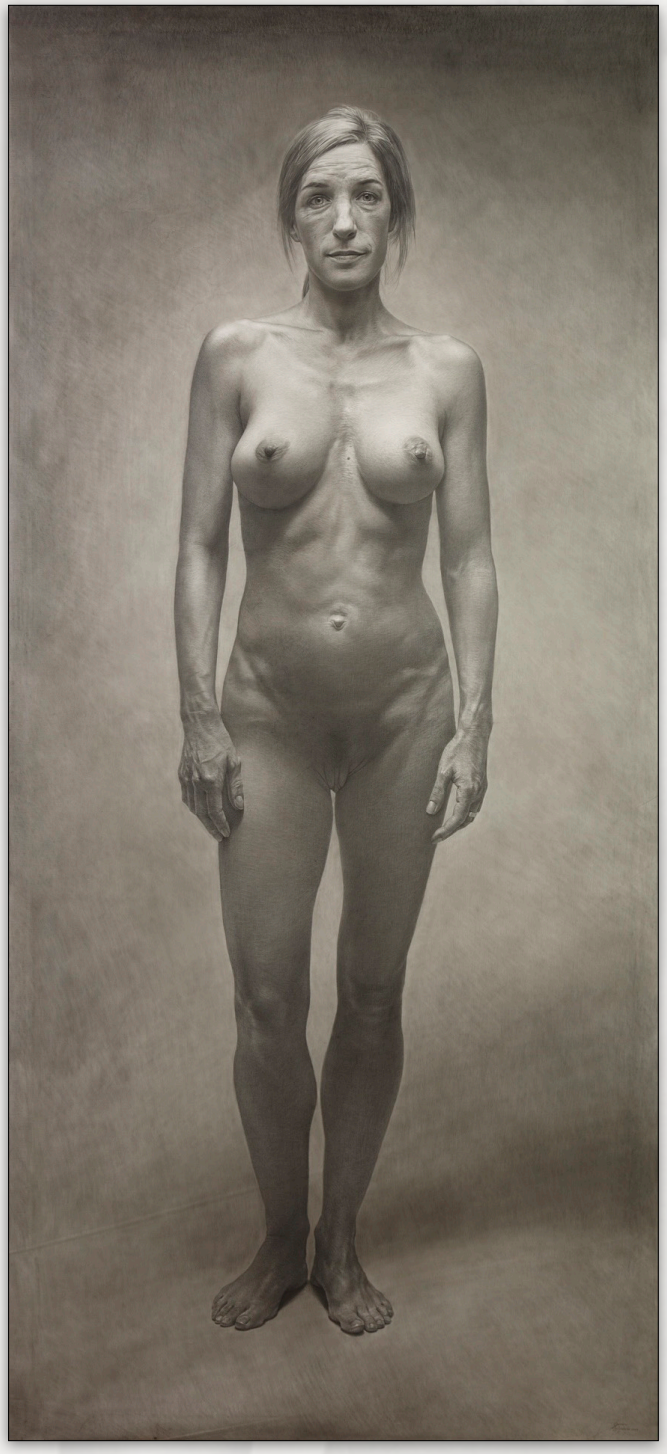
Monica, Jun. 2023, Oil on Canvas, 116 x 73 cm, “Monica” Sessions, “Girls” Series © Javier Arizabalo



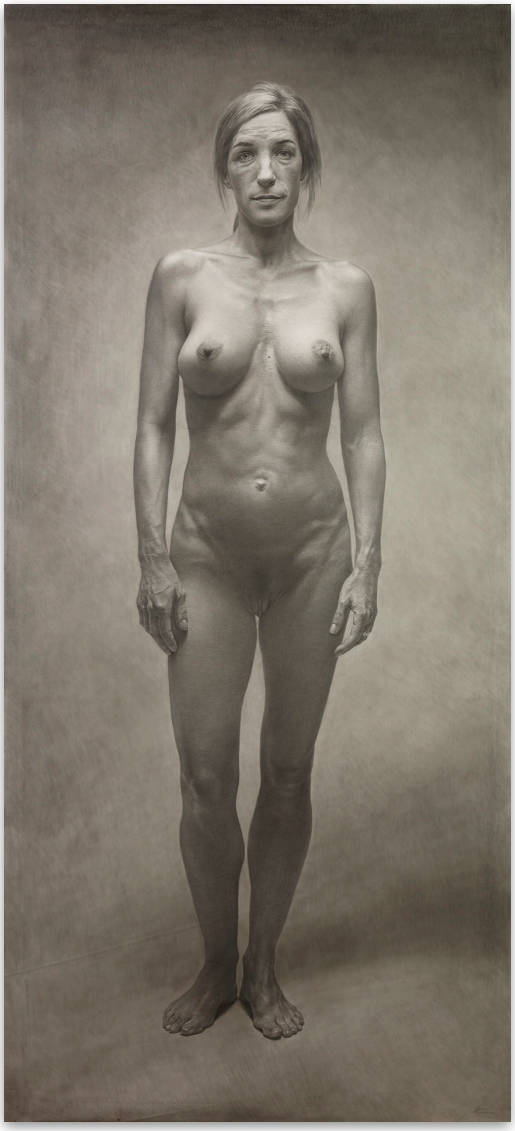


Monica, Oct. 2022, Oil on Polyester, 116 x 73 cm, “Monica” Sessions, “Girls” Series © Javier Arizabalo





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



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Artwork Credits:

Cover: ***Irene***, Jan. 2024, Oil on Canvas, 114 x 195 cm
"Irene" 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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