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Biography

Born in Havana, Cuba, 1943, Lia Galletti is an established painter and printmaker, known for her abstract expressionist work. She moved to New York City in 1960, where she finished her education and started to paint and exhibit her work in New York's Greenwich Village and other venues on the east coast. During the 70's and 80's Lia worked in advertising agencies in NY and Miami, specializing in architectural renderings in pen and ink and watercolors as a free-lance artist. In 1986-1987 she studied etching at the Metropolitan Museum Printmaking Workshop, Coral Gables, FL. Lia has been painting ever since, developing her individual style and technique. Lia exhibited her work and received an award at The Boston Printmakers, Brockton Art Museum, Boston, MA (1988). Her work is in their collection, as well as in the Instituto de Cultura Puertorriqueña, where she participated at the Ibero American Printmaking Biennial of San Juan, Puerto Rico (1987). She recently participated in the Tokyo International Mini Print Triennial at Tama Art University Museum, Tokyo, Japan, the International Biennial Print Exhibit: 2020 ROC, National Taiwan Museum of Fine Arts, the Guanlan International Print Biennial China 2017, 2019, 2021 China Print Museum, Guanlan, Shenzhen, China and the 4th Geoje International Art Festival, Haegeumgang Art Museum in South Korea.

Lia has had solo exhibitions in Washington, DC; Orisha, Kingston, Jamaica and in Florida at Art Miami and Art Americas in Miami, Interstices at the Capitol Complex in Tallahassee and recently at Kendall Art Center, Miami, Florida. She has participated in collective expositions in the US, including Caribbean Visions: Painting and Sculpture (a traveling exhibition in 1995); Cadaqués, Spain; Ottawa, Canada; and Mexico City (VI Bienal Iberoamericana de Arte Pedro Domecq). She participated in the Art In Embassies program in 1995 at the American Embassy in Kingston, Jamaica. Lia has received several awards, including State of Florida Individual Artist Fellowship HM Visual Arts/Painting (2000). Her work is in several private and public collections, including Bacardi International and The Art Museum of the Americas at the Organization of American States, Washington, DC. Her work has sold at Sotheby's New York. Lia Galletti currently lives in Miami, Florida, where she has her studio.

Statement

My intention when I paint is to capture an illuminated moment or a movement in my life which inspires me to materialize that vision through the alchemy of painting.

LG

Solo Exhibitions

- 2023 ABSTRACTA, SB Architects, Coral Gables, FL
- 2023 MOONGARDEN, Kimpton Angler's Hotel, Miami Beach, FL
- 2020 MONUMENTAL, Kendall Art Center, Miami, FL
- 2019 INTERSPACES, Julian Espinal Art Project Gallery, Montclair, NJ
- 2018 REFLECTIONS ON CANVAS, Galería Adelmo, Miami, FL
- 2014 RED Art Show, Shangri-La Springs, Bonita Springs, FL
- 2014 ABSTRACT GROUND, Alliance for the Arts, Fort Myers, FL
- 2012 RECENT WORKS, Tower Gallery, Sanibel, FL
- 2011. REFLECTIONS ON CANVAS, Alliance for the Arts, Fort Myers. FL
- 2003 INTERSTICES, Capitol Complex, Tallahassee, FL
- 2001 RECENT PAINTINGS, Colonial Bank Centre, Miami, FL
- 2000 PAINTING, Ira Pinto Gallery, Washington, DC
- 2000 PAINTINGS, Maxoly Cuban Fine Art, Miami, FL
- 2000 RECENT WORKS, Inter-American Development Bank Art Gallery, Washington, DC
- 1998 RECENT WORKS, Roberto Menezes Gallery, Coral Gables, FL
- 1996 ART MIAMI '96, Miami Beach Convention Center, Miami Beach, FL
- 1995 IN THE HEART OF MIAMI, Metro-Dade Cultural Resource Center, Miami, FL
- 1993 ORISHA, The Frame Centre Gallery, Kingston, Jamaica
- 1987 PRINTMAKING, Miami-Dade Community College, Miami, FL
- 1985 PRINTMAKING, Miami Press Printmaking Workshop, Miami, FL

Two Man Shows

- 1996 TWO GENERATIONS: Father and Daughter,
Antonio Moreno-Peñalver and Lia Galletti, Lia Galletti Gallery, Coral Gables, FL
- 1994 ART AMERICAS, Antonio Moreno-Peñalver and Lia Galletti
Miami Beach Convention Center, Miami Beach, FL
- 1993 THE CARDS ARE ON THE TABLE, Alina Cruz and Lia Galletti, FIU, Miami, FL

Three Man Shows

- 2018 THREE WOMEN THREE ELEMENTS, Lia Galletti, Gina Guzmán and
Aimee Perez, The Wirtz Gallery, South Miami, FL
- 1988 RECENT WORKS: Roberto Estopiñán, Lia Galletti and Victor Gómez,
The Kimberly Gallery of Art, Washington, DC

Selected Group Exhibitions

- 2024 UNSUNG, MoCA-Americas at MIFA Miami International Fine Arts, Miami, FL
- 2024 AMERICAN HEARTBEATS, Museum of Contemporary Arts of the Americas, Miami, FL
- 2023 AMERICAN DENIM, FAMA Fiber Artists Miami Association and MIFA Miami International Fine Arts, Miami FL
- 2023 8TH GUANLAN INTERNATIONAL PRINT BIENNIAL CHINA 2017, China Print Museum, Guanlan, Shenzhen, China
- 2023 OUTSIDE THE LINES, Saladrigas Gallery at The Ignatian Center for the Arts, Belen Jesuit Preparatory School, Miami, FL
- 2022 FIFTH INTERNATIONAL PRINTMAKING BIENNIAL Cacak 2022, Serbia
- 2020 INTERNATIONAL BIENNIAL PRINT EXHIBIT: 2020 ROC, National Taiwan Museum of Fine Arts
- 2021 7TH GUANLAN INTERNATIONAL PRINT BIENNIAL CHINA 2017, China Print Museum, Guanlan, Shenzhen, China
- 2021 FINE ARTS ON THE PLATE, The Sidney and Berne Davis Art Center, Fort Myers, FL
- 2021. ENCOUNTER II: Seven Contemporary Cuban Artists, The Sidney and Berne Davis Art Center, Fort Myers, FL
- 2021 WOMEN ARTISTS IN THE RODRIGUEZ COLLECTION, Museum of Arts and Sciences at the Edward E. and Jane B. Ford Gallery, Daytona Beach, FL
- 2020 FINE ARTS ON THE PLATE, Ceramics Group Exhibition, Kendall Art Center, Miami, FL
- 2020 WOMEN ARTISTS IN THE RODRIGUEZ COLLECTION, Kendall Art Center, Miami, FL
- 2020 INTERNATIONAL BIENNIAL PRINT EXHIBIT: 2020 ROC, National Taiwan Museum of Fine Arts
- 2019 ENCOUNTER: Nine Contemporary Cuban Artists, Saladrigas Gallery, Ignatian Center for the Arts, Belen Preparatory School, Miami, FL
- 2019 SYMBOLS AND METAPHORS, Haegeungang Museum, Geoje, South Korea
- 2019 FEARLESS: A Women's Place, Milander Center for the Arts, Hialeah, FL
- 2019 GENESIS: Group Exhibition, Julian Espinal Art Project Gallery, Montclair, NJ
- 2018 REFERENCE CITED, AT THE GREEN, FIU Green Library, Miami, FL
- 2018 4TH GEOJE INTERNATIONAL ART FESTIVAL, Haegeungang Theme Museum and Yukyung Art Museum, Geoje, South Korea
- 2018 8th Annual ABSTRACTS Online Exhibition, Light Space & Time Gallery, Jupiter, FL
- 2017 SERIGRAFÍA ARTÍSTICA CUBANA, Kendall Art Center, Miami, FL
- 2017 CLOSEUP II: NINE CONTEMPORARY CUBAN ARTISTS, Lore Degenstein Gallery, Susquehanna University, Selinsgrove, PA
- 2017 POSITIVE/NEGATIVE Juried Exhibition, Sidney and Berne Davis Art Center, Fort Myers, FL
- 2017 6TH GUANLAN INTERNATIONAL PRINT BIENNIAL CHINA 2017, China Print Museum, Guanlan, Shenzhen, China
- 2017 TOKYO International Mini Print Triennale in SAPPORO Triennale 2015, Touring Exhibition - Planis Hall, JR Sapporo Tower, Japan
- 2017 PENTAVISIONS: FIVE CONTEMPORARY CUBAN ARTISTS, Ivette Arango Interior Design, Coral Gables, FL
- 2016 CLOSEUP: EIGHT CONTEMPORARY CUBAN ARTISTS, Webber Gallery at University of Central Florida, Ocala, FL

Selected Group Exhibitions (cont'd)

- 2016 ART IN FLIGHT: 10 YEAR ANNIVERSARY EXHIBITION, Alliance for the Arts, Ft Myers, FL
- 2016 FLORIDA CONTEMPORARY, The Baker Museum, Naples, FL
- 2015 ART IN FLIGHT: 10 YEAR ANNIVERSARY, Southwest Florida International Airport
- 2015 Art of the HeART, Sidney & Berne Davis Art Center, Ft. Myers, FL
- 2015 29TH ALL FLORIDA JURIED EXHIBITION, Alliance for the Arts, Ft. Myers, FL
- 2015 AWAGAMI INTERNATIONAL MINIATURE PRINT EXHIBITION 2015
The Hall Awagami Japanese Handmade Paper, Tokushima, Japan
- 2015 BEST IN SHOW: THE PAST DECADE, Alliance for the Arts, Fort Myers, FL
- 2015 TOKYO INTERNATIONAL MINI PRINT TRIENNIAL 2015, Tama Art University
Museum, Tokyo, Japan, <http://www2.tamabi.ac.jp/timpt/5th/photo/>
- 2015 PRINTMAKING, March 6-24, Alliance for the Arts, Fort Myers, FL
- 2014 28TH ALL FLORIDA JURIED EXHIBITION, Alliance for the Arts, Ft. Myers, FL
- 2014 SOUTHWEST FLORIDA BIENNIAL 2014, Von Liebig Art Center, Naples, FL
- 2014 DIAMETRICALLY OPPOSED, Alliance for the Arts, Ft. Myers, FL
- 2014 WORKS ON PAPER NYC III Group Show, Jeffrey Leder Gallery, Long Island City, NY
- 2014 BASED ON BOOKS, Big Arts, Sanibel, FL
- 2013 27TH ALL FLORIDA JURIED EXHIBITION, Alliance for the Arts, Ft Myers, FL
- 2013 DYNAMO ART COCOWALK GALLERY, Breaking Ground, Coconut Grove, FL
- 2013 ART OF THE BOOK, Group Show, Alliance for the Arts, Fort Myers, FL
- 2012 BACARDI commissioned a design to celebrate 150th Anniversary
- 2012 WORLD OF FASHION, Big Arts, Sanibel, FL
- 2012 DIA DE LOS MUERTOS GROUP SHOW, HOWL Gallery, Ft. Myers, FL
- 2012 STATE OF MIND: A POLITICAL ISSUES SHOW, Alliance for the Arts, Fort Myers, FL
- 2012 BLACK AND WHITE, Alliance for the Arts, Fort Myers, FL
- 2012 SIGNS, Arts for ACT Gallery, Fort Myers, FL
- 2012 IT'S RAINING ART, Sidney & Berne Davis Art Center, Fort Myers, FL
- 2012 MULTIPLES, Big Arts, Sanibel, FL
- 2011 THE DOORS OF OPPORTUNITY, Broadway Palm Dinner Theatre, Fort Myers, FL
- 2011 SWFL LIVES!, HOWL Gallery / Tattoo, Fort Myers, FL
- 2011 ROAD TRIP, Alliance for the Arts, Fort Myers, FL
- 2011 SHOW YOURSELF, Arts for ACT Gallery, Fort Myers, FL
- 2011 2D / 3D, Alliance for the Arts, Fort Myers, FL
- 2010 DOORS OF OPPORTUNITY, Sidney & Berne Davis Art Center, Ft Myers, FL
- 2010 2D/3D, Alliance for the Arts, Fort Myers, FL
- 2009 ABSTRACTOMICINA, Cremata Art Gallery, Miami, FL
- 2008 8 ON 8 Group Show, Maria Sonia Martin Gallery, Miami, FL
- 2008 2D/3D, Alliance for the Arts, Fort Myers, FL
- 2007 OUTSIDE THE BOX, Alliance for the Arts, Fort Myers, FL
- 2005 ARTS FOR ACT Auction, Fort Myers, FL
- 2004 THE MASTER'S MYSTERY ART SHOW, Ritz Carlton Hotel, Miami Beach, FL
- 2002 PURIM BALL 2002, Jewish Museum, Miami Beach, FL

Selected Group Exhibitions (cont'd)

- 2001 1st SALON OF CUBAN ART ON PAPER, SONO Gallery, New York, NY
2000 GROUP SHOW, Ira Pinto Gallery, Washington, DC
2000 NOW Annual National Conference, Miami Beach, FL
1999 HOLIDAY SHOW, The Arts Center, St. Petersburg, FL
1999 20 YEARS WITH THE ARTISTS, Barbara Gillman Gallery, Miami, FL
1999 FIFTY ARTISTS: ONE HUNDRED WORKS, Cuban Museum of Arts and Culture, Coral Gables, FL
1998 18TH MINI-PRINT INTERNATIONAL, Cadaques, Spain
1998 THE ARTFUL BOOK, Miami-Dade Public Library System, Miami, FL
1998 FUTURE VISIONS, O&Y Gallery, Coral Gables, FL
1998 SANTA FE ART CLASSIC, Santa Fe, NM
1997 FUTURE VISIONS, Alfredo Martinez Gallery, Coral Gables, FL
1996 WE WOMEN, Group Show, Lia Galletti Gallery, Coral Gables, FL
1995-1998 CARIBBEAN VISIONS: PAINTING AND SCULPTURE
Center for the Fine Arts, Miami, FL
Museum of Latin American Art, Long Beach, CA
Center for the Arts, Vero Beach, FL
Center for African American History and Culture,
Smithsonian Institution, Washington, DC
Wadsworth Atheneum, Hartford, CT
Middlebury College Museum of Art, Middlebury, VT
New Orleans Museum of Art, New Orleans, LA
African American Museum, Dallas, TX
1995 ART IN EMBASSIES, American Embassy, Kingston, Jamaica
1993 IN THE EYES OF THE BEHOLDER, Miami-Dade Public Library System, Miami, FL
1993 SOCA GAKAI FRIENDS INTERNATIONAL FESTIVAL, Hollywood, FL
1992 DARMAY ART GALLERY, San José, Costa Rica
1992 CASA DE LA CULTURA, San José, Costa Rica
1992. SMALL FORMAT, La Boheme Fine Arts, Coral Gables, FL
1992 FRATERNITAS '92 VATICAN BIENNIAL, Buenos Aires, Argentina
1992 GENESIS 3: Artists for AIDS, Center for the Fine Arts, Miami, FL
1992 LONG ISLAND MUSEUM OF FINE ARTS, Oceanside, NY
1991 GENESIS 2: Artists for AIDS Benefit, Metropolitan Museum of Coral Gables, FL
1991 MARPAD ART GALLERY, Group Show, Coral Gables, FL
1991 ROSTROS EN MIAMI, Memphis Gallery, Miami, FL
1988 VI BIENAL IBEROAMERICANA DE ARTE, Mexico
1988 THE 40TH NORTH AMERICAN PRINT EXHIBITION, The Boston Printmakers,
Brockton Art Museum, Boston, MA
1987 CUBAN ARTISTS IN NORTH AMERICA, National Library of Canada, Ottawa, Canada
1987 CONTEMPORARY CUBAN ART, Metropolitan Museum of Coral Gables, FL

Selected Group Exhibitions (cont'd)

- 1987 CERAMICS AS CANVAS, Main Library, Metro-Dade Cultural Center, Miami, FL
- 1987 7TH MINI-PRINT INTERNATIONAL, Cadaqués, Spain
- 1987 INTERNATIONAL BIENNIAL OF GRAPHIC ARTS 1987, Ljubljana, Yugoslavia
- 1987 WOMEN EXPLORE THE EIGHTIES, The Continuum Art Center, Miami Beach, FL
- 1987 MINI-PRINT INTERNATIONAL, Montserrat College of Art, MA
- 1987 MINI PRINT INTERNATIONAL, Fundación La Caixa, Lleida, Igualada and Valencia, Spain.
- 1987 FIRST AUCTION OF THE CUBAN MUSEUM OF ARTS AND CULTURE, Miami, FL
- 1987 PAST PRESENCE - A CIRCLE OF WOMEN'S VISIONS, Corvallis, OR
- 1987 8TH ANNUAL PAPER IN PARTICULAR National Exhibition, Columbia College,
Missouri Arts Council
- 1987 IN CELEBRATION OF WOMEN, Miami Dade Community College, Miami, FL
- 1987 MINI-PRINT INTERNATIONAL, Valencia, Spain
- 1986 12TH INTERNATIONAL INDEPENDENT EXHIBITION OF PRINTS, Yokohama, Japan
- 1986 MONOPRINTS AND 3-D, Metropolitan Museum and Art Center, Coral Gables, FL
- 1986 MINI-PRINT INTERNATIONAL at Richards Gallery, Northeastern Univ of Boston, Boston, MA
- 1986 HISPANIC PRINTMAKERS, Miami-Dade Community College, Miami, FL
- 1986 HOT-OFF-THE-PRESS, Barbara Gillman Gallery, Miami, FL
- 1986 FIRST BIENNIAL OF MIAMI -Iberoamerican Painting, Miami Convention Center, Miami, FL
- 1986 VII BIENNIAL OF SAN JUAN, Latin American Printmakers, San Juan, PR
- 1986 CRISTISSA ART GALLERY, Coral Gables, Miami, FL
- 1986 VI MINI-PRINT INTERNATIONAL, Barcelona, Spain
- 1986 MIAMI MENTAL HEALTH CENTER 2nd Annual Art Auction and Exhibition, Miami, FL
- 1986 MIAMI TYPE, Monotypes, The Gallery of Fine Arts, Coral Gables, FL
- 1985 WOMART, SIBI Cultural Center, Miami, FL
- 1985 LE PETIT FORMAT, SIBI Cultural Center, Miami, FL

Selected Awards

- 2014 28th Annual All Florida Juried Exhibition, 2nd Place Award, Alliance for the Arts, Ft Myers, FL
- 2010 THE DOORS OF OPPORTUNITY, Sidney and Berne Davis Art Center, Fort Myers, FL
- 2010 2D/3D Best Of Show Award, Alliance for the Arts, Fort Myers, FL
- 2007 Ocala Arts Festival Award of Distinction
- 2006 Ocala Arts Festival Award of Merit
- 2000 State of Florida Individual Artist Fellowship Honorable Mention Visual Arts/Painting
- 1988 Purchase Prize, THE BOSTON PRINTMAKERS 40TH NORTH AMERICAN PRINT EXHIBITION, Brockton Art Museum, Boston, MA

Works sold at auctions

- 1998 SOTHEBY'S NY, La Razón del Corazón, illustrated in catalog (05/27/98 Lot 277)
- 1997 SOTHEBY'S NY, Ghetto, illustrated in catalog (05/29/97 Lot 285)
- 1995 SOTHEBY'S NY, Elegua, illustrated in catalog (11/22/95 Lot 249)
- 1994 SOTHEBY'S NY, Babalawo, illustrated in catalog (11/16/94 Lot 236)

Public Collections

- MoCA-Americas / The Rodriguez Collection, Miami, FL
- National Taiwan Museum of Fine Arts, Taiwan, ROC
- Haegeumgang Theme Museum, Geoje, South Korea
- China Print Museum, Guanlan, Shenzhen, China
- Tama Art University Museum, Tokyo, Japan.
- Bacardi International, United States
- The Boston Printmakers at the Brockton Art Museum, Boston, MA
- Instituto de Cultura Puertorriqueña, San Juan, PR
- The Art Museum of the Americas at the Organization of American States, Washington, DC

Representative Galleries

- 2018 Julian Espinal Art Project, New York, NY
- 2012-2013 Tower Gallery, Sanibel, FL
- 1998 O & Y Gallery, Miami, FL
- 1988-1991 The Kimberly Gallery of Art, Washington, DC
- 1987-1990 Fred Snitzer Art Gallery, Miami, FL
- 1986-1991 Barbara Gillman Gallery, Miami, FL

Selected Bibliography: Books

Aldo Menendez, *Todo lo que Quería Saber de Serigrafía Artística Cubana*, 2017

Shifra M. Goldman, *Modern Art Of The Spanish-Speaking Caribbean, Caribbean Visions Painting and Sculpture*, 1995

Art Of Cuba In Exile by Jose Gomez Sicre, founder and first director of the Art Museum of the Americas, Washington, DC

Lia Galletti, *Abstracta*, Ego Press, Miami, FL 2021

Lia Galletti, *50 Poems 50 Paintings*, Ego Press, Miami, FL 2023

Newspaper and Magazine Articles

Bacardi Celebrates 150th Anniversary With Limited Edition Duty Free Promotions, Ryan White, GLOBAL MARKETING COMPANY, July 18, 2012

Bacardi Marks 150th Year With Limited Edition Travel Retail Promotions, Melody Ng, THE MOODIE REPORT, July 18, 2012

Lia Galletti: Las Posibilidades de los Colores, Carlos M. Luis, EL NUEVO HERALD, October 2, 2011

Transformative Expressions: The Bold Look Of Artist Lia Galletti, Yohana de la Torre, GULF COAST TIMES, September 9, 2011

Alliance Names Winners In 2D/3D Exhibition, GRANDEUR MAGAZINE, September 2011

Lia Galletti, Concha Alzola, VANIDADES CONTINENTAL, Year 41 Number 10, May 15, 2001

El Arte de Lia Galletti, Carlos M. Luis, EL NUEVO HERALD, October 22, 2000

Galletti en Galletti, Armando Alvarez-Bravo, EL NUEVO HERALD, August 21, 1996

Los Líos de Lía, Juan Carlos Pérez, EL NUEVO HERALD, October 24, 1995

Mixing Cuban Culture and African Religion, Will A. Pluck, THE INVESTOR'S CHOICE, Jamaica, October 1, 1993

Women Explore The Eighties, Elisa Turner, THE MIAMI HERALD, May 28, 1987

Critiques

Twenty years ago, while I was curator at the Jersey City Museum, I wrote a brief text on Lia Galletti's paintings. If I recall correctly, I stressed the painterly quality of her abstractions, and their ability to evoke the real world where she lived and worked, with its epiphanies and emptiness. She has asked me for another text on the occasion of a catalogue of her recent paintings, and I am pleased to comply.

Ms. Galletti was born in the city of Havana, where she pursued her studies in art. Like many, she went into exile in 1960, continuing her art education at Queens College (New York City) and at the Metropolitan Museum Art Center (Miami). She first received attention for her prints, which possessed technical virtuosity, but I would add was not the medium suited to her temperament.

She has written that her painting is intuitive, organic, grounded on the adventure of experiment. I could not agree with her more. Hers is an intuitive sensibility, where an open ended poetic is the driving force behind her forceful pourings, drips and gestural brushstrokes. Like other women who have made gestural abstraction their own language (Mitchell, Krasner, Frankenthaler), Galletti is not a "delicate painter" but a forceful one. Energy runs through her surfaces like electricity through wires. In paintings like *Smoke*, *Séance*, *Trance* and *Stripped* – to mention just four – we see colors evoke worlds, states of mind and being, without ever falling into the descriptive or illustrative. These paintings grab the spectator by the lapels, and through our eyes fill us with the dynamic breath of life.

Alejandro Anreus, PhD
Professor of Art History and Latin American Studies
William Paterson University
New Jersey, August 20, 2021

When she took her first steps in art, Lia Galletti (1943) was most likely exposed to the last swipes of Informalism. Henceforward, Abstraction brands her as she integrates into its Expressionist dimension, with the result that these aspects and gestural elements lead her to dabble as well in New Expressionist representation that in addition appropriates distant chords of the Cobra Group. One never tires of searching for faces in this abstract style, as when we try to read the clouds, a camouflage of colors and forms from which we can unravel feelings and secrets. Lia, a mature and consummate artist, may be defined as an Imaginist who convinces us that Action Painting can also be figurative in style.

Aldo Menéndez
Art Curator and Critic
Miami, April 18, 2016

Critiques (cont'd)

For its part, the pictorial and graphic work of Lía Galletti reveals to us the essence of the vital and personal search of her work. The pictorial quality of her plastic work is focused on the interpretative power of her compositions, in which are evident the experimentation and renewed energy of an expressive manifestation of her context, as a true expression of her identity. It forms a series of pictorial representations marked by a particular content, conceived from a fascinating technical promiscuity, whose baroque conception denotes the thinking of someone interested in explaining the phenomena of art from her melancholy about the past, together with the recognition of the current period, masterfully conceived to advocate the cult for oil painting to enjoy the conquest of her relevant visual aspirations in each delivery.

Hortensia Montero
Former Contemporary Art Curator,
National Museum of Fine Arts, Havana, Cuba
Miami, June 17, 2019

Conocí de la existencia de Lia Galletti y su obra estando en Cuba, a finales de la década de los 80, cuando tuve oportunidad de ver el libro Art of Cuba in exile, de José Gómez Sicre. Luego a mi llegada a Miami en 1995 procedente de España la conocí en persona en una de las exposiciones en que ambos participábamos. A partir de ese momento y durante los últimos 24 años hemos mantenido contacto permanente y nuestras obras han coincidido en varias ocasiones en muestras colectivas, incluso, he escrito y publicado reseñas acerca de su pintura.

Desde 1960 en que llega a Norteamérica hasta 1980 ella sigue estudios en City University of NY y en los cursos del Metropolitan Museum Art Center; a partir de ese momento ella ha seguido una trayectoria que la distingue como artista, intelectual, así como por la seriedad en los empeños que se ha propuesto, destacándose siempre precisamente por su seriedad y completa entrega a los proyectos que se ha sumado. Debo destacar que marcada por la escuela de NY y el expresionismo abstracto, en momentos en que todavía se respiraba allí el ambiente creado por sus proposiciones, ella desde entonces se planteó asimilar y evolucionar desde su enfoque particular la abstracción, pudiéndose decir que la experimenta y desarrolla siguiendo sus extensiones, que mantienen esta tendencia en presente y aportando.

A estas alturas yo destacaría mas allá del dripping y las texturas, la fuerza en sí del movimiento, la expresividad casi danzaria de los rasgos, la energía que demuestra el colorido, y por tanto una alegre acción, como parte de un genuino concepto que trata de apresar cierta explosión de vida, manifestando de cuadro en cuadro una idónea coherencia expresiva. Cualquier reconocimiento a ella, es la reafirmación de una calidad sostenida y de una honrosa trayectoria, porque pienso que estas cualidades deberían pesar mas que aquellas que a veces apuntan simplemente a destacar el último grito de la moda.

Critiques (cont'd)

Una artista cuya obra toda ha sido realizada fuera de Cuba, Lia Galletti, ofrece una serie, que conduce su acostumbrado expresionismo abstracto al máximo despliegue de energía, consiguiendo sin embargo un conjunto sereno y optimista. Lia propone ver formas de su mundo de vivos colores tras un dripping superpuesto como madeja de líneas que destierran la melancolía para semejar lluvia de piñata explosionada y alegre.

Aldo Menéndez, Art Curator and Critic, Miami 2020

I learned of the existence of Lia Galletti and her work while in Cuba, at the end of the 80s, when I had the opportunity to see the book Art of Cuba In Exile, by José Gómez-Sicre. Later, when I arrived in Miami in 1995 from Spain, I met her in person at one of the exhibitions in which we both participated. From that moment on and for the last 24 years we have maintained permanent contact and our works have coincided on several occasions in group shows, I have even written and published reviews about her painting.

From 1960 when she arrived in North America until 1980 she continued her studies at the City University of NY and in courses at the Metropolitan Museum Art Center; From that moment on, she has followed a path that distinguishes her as an artist, an intellectual, as well as for the seriousness in the efforts she has set for herself, always standing out precisely for her seriousness and complete dedication to the projects she has joined. I must emphasize that marked by the NY school and abstract expressionism, at a time when the atmosphere created by its propositions was still breathed there, since then she considered assimilating and evolving abstraction from her particular approach, being able to say that she experiences it and develops following its extensions, which maintain this trend in the present and contributing.

At this point I would highlight beyond the dripping and the textures, the strength of the movement itself, the almost dance-like expressiveness of the features, the energy shown by the colors, and therefore a joyful action, as part of a genuine concept that deals with capturing a certain explosion of life, manifesting from painting to painting an ideal expressive coherence. Any recognition of her is the reaffirmation of a sustained quality and an honorable career, because I think that these qualities should weigh more than those that sometimes aim simply to highlight the latest fashion statement.

An artist whose entire work has been done outside of Cuba, Lia Galletti, offers a series that drives her customary abstract expressionism to the maximum display of energy, nevertheless achieving a serene and optimistic set. Lia proposes to see shapes from her world in bright colors behind a superimposed dripping like a skein of lines that banish melancholy to resemble a rain of an exploded and happy piñata.

Aldo Menéndez, Art Curator and Critic, Miami 2020

Critiques (cont'd)

Abstraction as Liberation: Some thoughts on Lia Galletti's new paintings

A number of decades ago Theodor Adorno asked the rhetorical, yet profound question of how could anyone write poetry after Auschwitz? This question also meant, in terms of the visual arts, how could one paint the figure after seeing it mutilated with such brutality? At its worst the response to this has been an art where figuration is so grotesque that it borders on the pornographic. Another response has been the exploration of abstraction, while transcending the limits of formalism. It is in this embattled zone, where I situate Galletti's newest paintings.

These are acrylic on canvas that on the whole measures roughly 60 by 52 inches. The paintings are generally vertical in format, and they are painted with such textural and coloristic richness, that they lack the flat, plastic quality so typical of acrylic paints. The titles, *So Far*, *Oracle*, *Manifestation*, *Angel*, *Friend*, *Death Dies* and *Stress*, are a kind of poetic shorthand which establishes that these paintings are more than just about painting, but reflective of an open ended narrative that can be both quotidian and mythical. The spray painted numbers and signs do bring the urban iconography of graffiti to mind, but they are also transcended, reminding us of shamanistic symbols tilling the void of life. These paintings are electric, their surfaces pulsating with a syncopated planar tension that draws the viewer into the composition. The pioneers of abstraction (Kandinsky, Malevitch, Mondrian, and Kupka) forged abstract vocabularies that were grounded in a world of realities. Then came the formalist critics and divested the work of their meanings. Galletti is very conscious of this ruptured tradition - her paintings, formally and conceptually have meanings - they evoke the heat of daily life, the lyricism of the urban, perhaps even the desolation of a place like Miami. They are moments of visual liberation, where a stain, a gesture of color can express narrative and meaning, and a sprayed number 6. They are anti-figural epiphanies.

Alejandro Anreus, Ph.D.
Senior Curator
Jersey City Museum
New Jersey, 2001

Critiques (cont'd)

Lia Galletti (Havana, 1943) painter and designer, makes sporadic inroads in the figure though the gestural power of the representation keeps them near abstraction. An artist with a long and fruitful career, abstraction is ostensibly the best path to express herself. Her paintings offer the viewer a banquet of color, rich visual textures, dynamic forms that swirl together or against each other with jubilant intensity. Surprisingly, her black and white paintings, albeit austere, are equally authentic. Her art conveys a wide range of nuanced emotions, a spiritual harvest that undoubtedly stems from profound life experiences -which are never always good. Nonetheless, she transforms these raw subjective materials, valiantly and brilliantly, in ways devoid of negativity. An art that rewards the viewer with clarity and visual pleasure.

Alberto Jorge Carol
Miami, July 27, 2017

Lia Galletti: Dispersion and Counterpoint

The art of Lia Galletti is a proposal for total abstraction. It also constitutes a search for meanings of the inner self. Therefore her discourse is both an inquiry and the result of a radical dip into the subconscious. The sum of her work comes from an open, vital attitude that she has kept at a distance throughout her career from the obsolete residuals of art history and her profound commitment to creativity. Stylistically she has a direct link to Abstract Expressionism and the Action Painting School of New York with a lateral approach to Surrealism. Having explored similar venues as Jackson Pollock, Helen Frankenthaler and Roberto Matta, pre assimilation with the teachings of Kandinsky, her iconography was developed early. She keeps a steady pace of work every day at her studio or at the computer. Recently her schedule of exhibits at various cities in the United States has nearly doubled.

The brilliant chromatic charge of her palette may provoke that the viewer be impacted sensorily at the outset, but the abundance of enigmatic imagery carries the mind into the metaphysical. The core of this exhibit are six paintings under the aegis of the new millennium. Idea is a requiem for a child stillborn from suffocation by the umbilical cord; one sees an ominous twisted rope unwinding above a space in grisaille. Conversely Lio Vital in cadmium reds is a vibrant response to the struggle of life. History, Life Beyond Recognition and Paloma Roja depict different scenarios of the dualities of life. Así (Like It Is) as the title suggests, has a loose open composition that leads the eye beyond the horizon. There is an appearance of more recognizable iconography in some of the new work, but as Galletti puts it: "It comes and goes, in my paintings there is often the unexpected."

Critiques (cont'd)

No other painter in the Cuban galaxy has achieved the degree of mastery in abstraction that comes so natural to her. In the fifties a group called Los Once that pioneered Abstraction made it briefly in the Havana art scene but when the Revolution went ballistic at international politics it faded away. In 1960 Galletti left Cuba and went to New York.

Spontaneous in the application of pigments with brush, spatula or her fingers over canvas or paper, her paintings erupt echoing the drama of saturated chromaticism of the Caribbean. In analogy with the tonal variations of baroque music, that which is quintessential is what distinguishes Galletti in a category of her own - dispersion and counterpoint of light and shadow.

Luis Lastra, art critic and historian, Miami, 2000

Throughout her career Lia Galletti has created a pictorial language based in one element: the radical exploration of the subconscious translated into abstract forms, free and untied from heavy cultural conventions. This results in a spontaneous world drenched in color and drama, like the Caribbean Ocean that surrounds the Floridian landscape. Her paintings are open windows to a musical experience.

Luis Lastra, art critic and historian, Miami, 2000

Open Windows to a Musical Experience

Su distintiva marca profusamente pintada da sentido hacia una curiosidad que va desapareciendo en una riqueza de colores sobre ideas y la mirada regida por criterios falsabraga de todos modos. Lia no posterga su abundante cromatismo y nos va acercando hacia una realidad inexistente. Desde sus primeras incursiones en el terreno artístico su obra llamó la atención de la crítica del Washington Post y su batalla ha ganado una exaltada presencia, lo que podría ser igualado, lo sustituye y lo convierte en pura casualidad, luego lo afirma como razón a la realidad, lo aprecia, lo desaparece y hasta hacerlo inmensurable.

Her lavishly painted distinctive mark hints at a vanishing curiosity in a wealth of colors about ideas and the philosophy judged gaze anyway. Lia does not postpone her abundant chromaticism and she brings us closer to a non-existent reality. Since her first forays into the artistic field, her work caught the attention of critics from the Washington Post and her battle has gained an exalted presence, which could be matched, replaces it and turns it into pure chance, then affirms it as a reason to reality, appreciates it, disappears it and even makes it immeasurable.

Alvaro de la Rocha
Art critic, Washington DC, 2000