

## LILLIANA BRAICO

### ARTIST STATEMENT

I start a painting with a certain combination of colors in mind, and then see how I can relate them to the format I've chosen, and to what I want to say. The canvas then becomes my field of action. I begin with an abstract design of space planes, keeping in mind Hans Hoffman's push-pull teachings, and try to create this "theatre of action." The subject matter comes last. Sometimes I decide to leave the painting as an abstract.

The important thing to me, after the energy and the emotional impact of the color, is the gesture. I try to keep my brush strokes fresh and moving with a kind of rhythm, so that the painting comes alive, and continues to give off a kind of positive energy that I feel we need in our lives today. I still feel a painting has to be beautiful. I'm not about shock values or social statements.

I was in Paris in the 60's and spent weeks absorbing a special show of the Expressionists and Fauves. My early teachings were that this was not a good period because there was no tonality in the Fauves colorations. Well – those Matisse's, Bonnard's, Dufy's just blew me away. I couldn't wait to get back to my Capri studio and start breaking all those tonality rules. I've never been the same since, and this unleashed exploration of color has been my greatest joy.

And that is what my work is all about.

Lilliana Braico  
Carmel, California

**LILLIANA BRAICO**  
Lilliana Braico Gallery  
P.O. Box 5633  
Carmel, California 93921  
Phone 408.624.2512 • FAX 408.624.8273

**SHOWS • EXHIBITIONS  
COLLECTIONS • PUBLICATIONS**

**GALLERY SHOWS**

Wharf Galleries	Monterey, California
Art in America	Carmel, California
Urshults Gallery	Hotel Urshults, Sweden
La Galleria	Capri, Italy
Sea Gull	Capri, Italy & Carmel, California
Anne Elizabeth Gallery	Chicago, Illinois
Peaceful Things	San Francisco, California
Zantman Gallery	Palm Desert, California
Left Bank Gallery	Sea Island, Georgia
St. Patrick's Seminary	Menlo Park, California
The Gallery of Howard Terhune	Palm Springs, California
Sunset Center Gallery	Carmel, California
Campbell-Knox	Tuscon, Arizona
Kahill-Rubin Designs	San Francisco, California
Kauffer-Stadler Company	San Francisco, California
Iron Rose	Sonoma, California
P.J. Designs	Sausalito, California
Extraordinary Things	Carmel, California
Friends of the Arts	Carmel, California
Tsutaya Gallery	Kyoto, Japan
Mee Kim Gallery	Seoul, Korea
Shikigaro Gallery	Tokyo, Japan

**MUSEUM EXHIBITIONS**

Monterey Museum of Art Miniature Show	Monterey, California
Dallas Museum of Art "The American Dream"	Dallas, Texas

**CORPORATE COLLECTIONS**

Day Dream Calendars, Inc.	Indianapolis, Indiana
Anthony Frederico Corporation	Chicago, Illinois



LILLIANA BRAICO

PERSONAL COLLECTIONS

A long list of commissioned portraits and paintings.  
Clients throughout the United States and Europe.

PUBLICATIONS

California Art Review  
Game and Gossip  
Buying the Best  
Guest Life

Chicago, Illinois  
Carmel, California  
Carmel, California  
Carmel, California

PUBLISHERS

Day Dream Calendars, Inc.

Indianapolis, Indiana  
Calendars

Art in Motion

Vancouver, Canada  
Limited Edition Prints  
Museum Quality Posters  
Art Cards

MAIN FLOOR EDITIONS

LOS ANGELES CALIFORNIA  
LIMITED EDITION PRINTS  
POSTERS

ART PRINT JAPAN

TOKYO, JAPAN  
LIMITED EDITION SCREEN PRINTS

BAIN/BRAICO PUBLICATIONS

~~CARMEL CALIFORNIA~~  
~~MELBORNE AUSTRALIA~~  
LIMITED EDITION PRINTS  
EICKEE PRINTS  
MUSEUM QUALITY POSTERS

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**ARTIST VITAE**

**PERSONAL INFORMATION**

- Painted since early childhood majoring in art throughout schooling.
- 1959 Formal study with San Francisco non-objective artist Lida Giambastiani.
- 1961 Accepted for intense private study with Carmel artist Patricia Cunningham.
- 1962 Moved to Carmel, studied with John Cunningham at Carmel Art Institute. Completed four year course; visiting internationally known lecturers and instructors included Leger and Archipenko.
- 1963 Private study continues with Patricia Cunningham experimenting with new painting techniques.
- 1964 Continue private study with Patricia Cunningham. Lilliana is only artist accepted for trip to Italy for art history studies with P. Cunningham.
- 1965 Opened "La Galleria" with Patricia Cunningham and Italian artist Leopoldo Braico in Capri, Italy.
- 1966 Commenced portrait commissions. Studied old masters techniques in Rome and Florence with Leopoldo Braico.
- 1967 While in Paris, source material gathered along with studies of impressionists, post impressionists and German expressionists.
- 1968 Invited to London by clients. Reception at Annabel's given by Desmond Molins to meet prospective portrait clients. Spent remainder of winter sketching at Tate and National Portrait Gallery. Commissions negotiated for future work on Capri.
- 1969 Milano, Italy. Audited classes at La Brera. Sketching for "Il Duomo" during procession after Red Brigade terrorist bombing of Milano Bank.
- 1970 Worked and lived on the island of Capri, Italy. Concentration is on portraits, that include notable invitations within Europe and South Africa. Begin working with icons - initial shows at Sea Gull of Capri (Capri Branch) and Hotel Urshults in Sweden.
- 1971 In New York, meet with curator Leonard Jacobs of Washington D.C. to plan joint show with Leo Braico to be co-hosted by Italian ambassador in 1973. Return to California and open studio in La Selva Beach. First show there with artists agents Brown and Lee. Prepare for show in Chicago.



## LILLIANA BRAICO

- 1972 Chicago show sponsored by Anthony Federico followed by another at Anne Elizabeth Gallery. Commence first two Chicago portraits.
- 1973 Move to Carmel. San Francisco show at Peaceful Things featuring "Portrait of Massimo."
- 1974 Travel to Chicago for five portrait commissions which expands to a total of fifteen images.
- 1975 City of Carmel subsidize the opening of Studio #7 at Sunset Center. Studio open to the public with bi-monthly workshops given. Zantman Gallery in Palm Desert accepts work. Begin floral series.
- 1976 Life drawing and portrait workshops continue. Portrait demonstration for 30 students of art professor Al Jericoff given. Have studio shows of florals, solo show at Sunset Center, and group show in Georgia.
- 1977 Commence representation at The Gallery of Howard Terhune, Palm Springs.
- 1978 Travel to Arizona for group show at Campbell-Knox.
- 1978-1981 Move to Northern San Francisco Bay Area and begin increasing body of work along with a limited number of portrait commissions.
- 1981 After signing with Art Resources of Pacific Grove, California, plans set to return to Carmel after completing work in progress and commissioned portraits. Includes full figure of vocalist Maria Muldaur.
- 1982 Move to Carmel to set up new studio and prepare for icon show at Extraordinary Things, Carmel.
- 1983-1984 Solo show at Extraordinary Things. Continued portrait commissions.
- 1985 Lilliana Braico Gallery opens in Carmel. Continual one person show.
- 1989 Gallery sold and private studio/show room opens. Sign contract with Day Dream for use of images in art calendar.
- 1990 Show at Friends of the Arts, Carmel. Continue to exhibit work there with dealer Blake Whitney.
- 1991 Contract signed with Art in Motion for exclusive publishing of limited edition prints, museum quality posters and art cards to be distributed worldwide.
- 1992 Lilliana Braico Gallery re-opens in Carmel.
- 1994 Solo show at Tsutaya Gallery, Kyoto, Japan.
- 1995 Solo show at Mee Kim Gallery, Seoul, Korea.
- 1996 Solo and group show at Shikigaro Gallery, Tokyo, Japan.

## Lilliana Braico

abstract of her development as an artist

● Associated with the Carmel artist's community for the last 25 years:

( Braico arrived on the scene when the last of the great Bohemian artists that had founded Carmel as an important art colony at the beginning of the 20th C. were still alive, or just passing; figures such as Armin Hansen, George Seideneck, Abel Warshawsky, and E. Charlton Fortune, . Other important painters that were involved in the early Carmel scene were William Merritt Chase, George Bellows, and later, Salvador Dali. Braico had first studied non-objective painting with Giambastiani( 1911- 1973). She began with Pat Cunningham( 1907- 1984) in 1962. Pat and John Cunningham were directing the Carmel Art Institute- founded by Armin Hansen- and, under the Cunninghams, having such visiting lecturers as Leger and Archipenko.)

● Lived and painted in Europe between 1964 and 1971. Summers in Capri and every Winter traveling to Paris, Milano and London, to gather resource materials and to study the old and modern masters. Lilliana Braico considers herself highly inspired by artists such as Giotto, Matisse, Bonnard, Dufy and Kandinsky.

● Impressionism, post-Impressionism, and expressionism are movements highly important to her. Around 1966 she went to the Expressionist show in Paris, where the representation of the Fauves and related aspects of coloristic modernism strongly affected her. In her words: "My color sense came alive. I could not wait to get back to Capri to apply what I had learned."

● Lilliana Braico is a serious contemporary artist that today lives and paints in Carmel and whose work is held in important collections in both America and Europe.

for more information contact:

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408 624-2512



# Art & Artists

by Pat Totten



Lilliana in a pensive mood.

ON ANY ONE of Carmel's foggy days Lilliana Braico's studio in Sunset Center is filled with bright color, which she herself reflects. Completed canvases line the walls; work in progress is propped on easels — each distinguished by Lilliana's unique blend of color. Color is her message.

She speaks with enthusiasm about painting. "Color is energy. Color is my excitement. I like to work with hues that do interesting things to each other. I love wild clashing ones. It's fascinating to see how one color affects another." It is in this sensuous application of color that Lilliana expresses herself on canvas.

Lilliana states that she "prefers painting in oil because it is a live medium. Paint has a personality of its own; each color has distinct properties; this is exciting to me. I begin each painting without the aid of preliminary sketches; blocking out color areas and planes, painting from abstract to realism until the subject matter is defined last."

Originally from Modesto, art has been Lilliana's avocation since high school in Oakland. She began her formal study with the San Francisco artist Lida Giambastiani before moving to Carmel; studied painting with Patricia Cunningham at her home studio; devoted her time at the Carmel Art Institute and more art training with John Cunningham.

With her husband, the late Leo Braico, she moved to Capri to live and paint. The island, with its mild climate and rugged beauty, with its Roman ruins and whitewashed villas accented by the brilliant bougainvillea vines, fulfilled her need for an outdoor life, her need to be near the sea.

"Capri is an artist's paradise. There is a special quality of light on the island, best experienced in September when nature is magnified in clear, pearly reflections," which Lilliana attributes "to the absence of cars, industry, and smog." Their absence also heightens the historical ambience of Capri, which provides a rich source of material. The old Italian buildings are excellent subjects because of unique color and texture.

While still on Capri Lilliana realized icons were also a source of inspiration to her. Beginning there she has created a number of them, some, oil on gold leaf. Because the gold must show through she explained, a number of transparencies are required. An example of this phase of her work is being shown in Carmel at The Sea Gull of Capri.

Her icons have also been painted on a surface composed of ground marble. This lends a texture looking very old, a modern adaptation of the ancient Roman style of painting.

While painting an icon of St. Michael, Protector of the Church, Lilliana was introduced to a seminarian by Fr. Juan Oronoz from the Carmelite Monastery. This seminarian, who immediately expressed an interest in the icon, is now studying in Rome, carrying St. Michael with him to the Eternal City.

Showing me preliminary studies for a painting of Fr. Juan, the artist reiterated her technique, patches of intense color on color: Fr. Juan, clad in a vibrant green vestment, further highlighted by pink and orange squares of high saturation, stands accentuated against a cool backdrop of marble columns. The feeling is timeless.

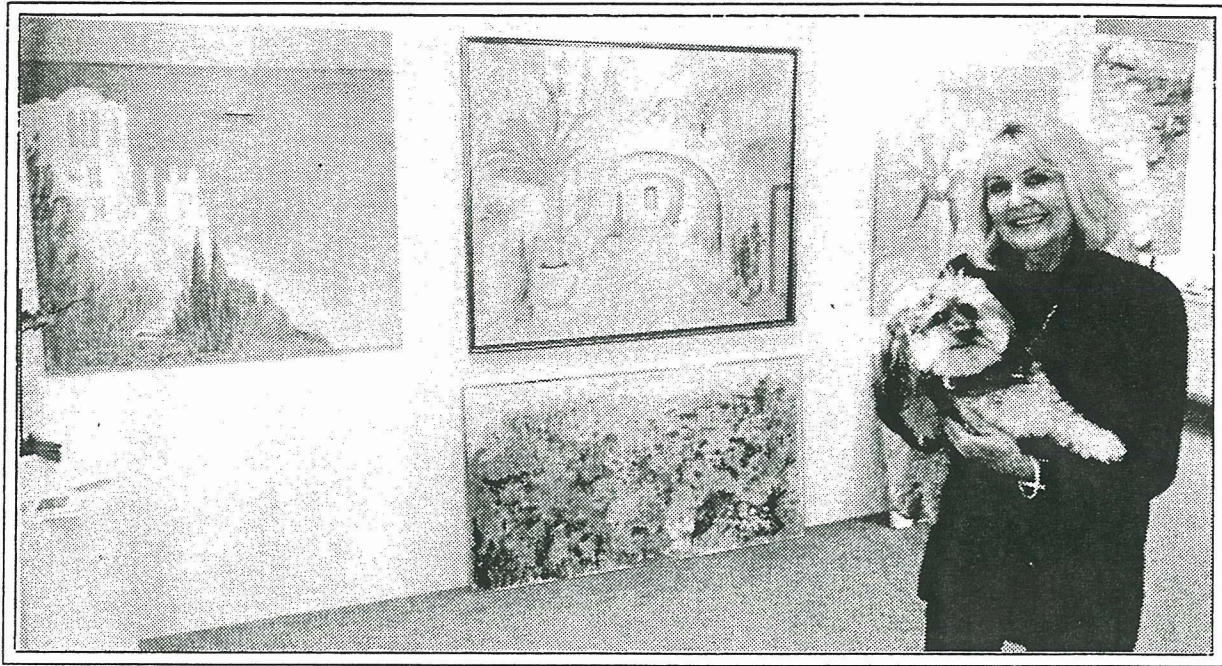
Currently working on other portraits she has been commissioned to paint, Mrs. Braico's studio is a busy place indeed; for she has been commissioned to create one hundred large, brightly colored floral canvases for a group of new offices in Southern California. Her message of vitality and color is not confined to California however; Lilliana Bava Braico exhibits paintings across the country, in Chicago, at the Anne Elizabeth gallery, in Palm Desert at the new Zantman gallery, and at The Left Bank gallery, Sea Island, Georgia. □□

Photo by Chris Bava



Lilliana Braico at work in her studio in Sunset Center.





**SUNNY CANVASES** surround artist Lilliana Braico and Wally, her gallery greeter, at her newly reopened studio in downtown Carmel. (Wei Chang photo).

## ***Lilliana Braico reopens gallery to delight of fans***

**Lilliana Braico** has reopened her Carmel gallery because, quite simply, she missed meeting the collectors of her work.

"I was dealing through other galleries, but I missed that association with collectors. I'm really happy to have it back again," she observes.

Braico's signature paintings are oils and acrylics that blossom with celebratory flowers. She also turns to the Mediterranean for inspiration, having lived on beautiful Capri for many years.

"Generally I'm all about color and the impact that it has on people," explains Lilliana.

A stroll through her gallery cheers visitors the way a walk through a spring garden is a spirit-lifter. She has obviously studied and embraced the beauty of flowers, making her canvases sing with uplifting light and color.

The **Lilliana Braico Gallery** is located on Sixth Avenue southwest of Dolores in downtown Carmel. Just look up the path by the

large tree that juts out into the sidewalk.

"The gallery is light and bright and airy, and people who come in say, 'It's uplifting.' It makes them feel good to walk in here."

Her work exclusively is represented here. Her studio, equally light, is situated above the gallery.

"Right now I have my studio filled with flowers," the artist says. "I have a painting of an 8-foot florist's table. I'm also working on a very large scene of the Mediterranean."

Braico occasionally takes on a portrait commission. For three years her paintings have been the subject of a calendar. Limited edition prints, signed and numbered, are also available here.

Official greeter at the Lilliana Braico Gallery is Wally, a gray/white cockapoo with black ears.

Gallery hours are 11 to 5 daily except Wednesday and Thursday, or telephone for an appointment. The number is 624-2512.



# LILLIANA BRAICO GALLERY: A Joyful Use of Color

It takes a bit of wandering to find Lilliana Braico's Gallery. On Sixth Street near Dolores in Carmel-By-The-Sea, you must turn up the path by "the tree." At the end of the pathway, your quest is rewarded the moment you enter her sunlit gallery. Vibrant, sensual brush strokes of color, one hue upon another, capture this internationally-acclaimed artist's breathtaking florals and Mediterranean seaside scenes on canvas.

That the visitor must go exploring to find her gallery is appropriate because Lilliana's career as a painter is marked by her joyful exploration of color, styles and, even, countries. A painter since her teens, Lilliana first undertook formal study in non-objective painting with San Francisco artist Lida Giambastiani. After moving to Carmel in the early sixties, she studied further with Patricia and John Cunningham at the Carmel Art Institute.

Traveling to Europe with Patricia for a summer of study, she ended up on the island of Capri and with her late husband, artist Leo Braico, set up a studio and stayed for seven years.

"I started in abstracts but, once in Italy, the subject matter was so enthralling I wanted to get it on canvas, so I went into figurative painting."

Summers on Capri she spent working in her studio. In winter, the couple retreated to London and Paris, studying more art and gathering source material.

"I was in Paris in the '60s and spent weeks absorbing a special showing of the Fauves and Expressionists. I couldn't wait to get back to my Capri studio to start breaking all my 'tonality' rules. My color sense came alive and I haven't been the same since. This unleashed exploration of color has been my greatest joy."

Although she finally did return to the States, and to Carmel-By-The-Sea, the incredible beauty of Mediterranean scenes are evoked in many of the canvases in her gallery. She maintains her Capri studio, but now devotes most of her time to painting her vibrant canvases in her Carmel studio above the gallery, working in both oils and acrylics.

While most of her work is shown in her own gallery, she has just had her first full-scale exhibition in Japan in four galleries, in as many cities, over a six month period. The shows have met with great success - as the Tsutrya Gallery Director remarks, "The Japanese businessman works under so much pressure that when he returns home he wants to find



Lilliana Braico and Wally in her Carmel studio.

*"I consider myself a colorist, it's my joy, it's what I do."*

— Lilliana Braico

peace and joy, and this he finds in Braico's paintings. He can enjoy the fresh breeze in Capri and the tender fragrance of Carmel flowers through her art". This spring she will have her first full-scale show in Seoul, Korea where she is represented by Mee Kim, exclusively. But she still finds a special delight in meeting her collectors in her own gallery and knowing where her artwork is going.

It's this same desire to be in touch with those who appreciate the beauty of her work that takes her into clients' homes for commissioned pieces, including portraits. This extremely productive artist, who continues to venture into new directions with larger canvases and even floor screens, is often called upon by interior designers.

"It's my greatest compliment when a designer does an entire room around one of my paintings."

For those who love her work but can't quite afford a painting, limited-edition prints, notecards and museum-quality posters are available through an exclusive contract with the prestigious Canadian publisher, Art in Motion.

Soft-spoken, her expression tinged with a modest trace of anxious hopefulness that her artwork is pleasing (yet confident that it is), Lilliana looks around her gallery.

"Visitors say they feel so good when they walk in here, the color is so uplifting. I consider myself a colorist, it's my joy, it's what I do."

At Lilliana Braico Gallery, this joy is reflected with great sensitivity on every canvas gracing the walls.

Lilliana Braico Gallery: 6th Street near Dolores — Up the Path by the Tree, Carmel; 408/624-2512. ■



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Carmel - Capri