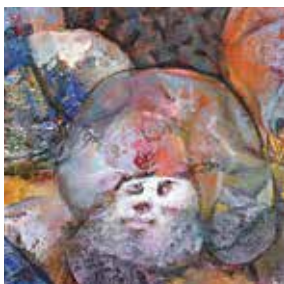


# THE OCEANIA CRUISES ART COLLECTION





# THE OCEANIA CRUISES ART COLLECTION

“I had the same  
vision and emotional  
connection in our  
art acquisitions as I  
did for *Marina* and  
*Riviera* themselves  
— to be beautiful,  
elegant, sophisticated  
and stylish.  
The ships and art  
are one.”

– Frank Del Rio



# Introduction

In February of 2011, Oceania Cruises unveiled the cruise ship *Marina* at a gala ceremony in Miami. The elegant new ship represented a long list of firsts: the first ship that the line had built completely from scratch, the first cruise ship suites furnished entirely with the Ralph Lauren Home Collection, and the first custom-designed culinary studio at sea offering hands-on cooking classes. But, one of the most remarkable firsts caught many by surprise. As journalists, travel agents and the first guests explored the decks of the luxurious new vessel, they were astounded to discover that they had boarded a floating art museum, one that showcased a world-class collection of artworks personally curated by the founders of Oceania Cruises.

Most cruise lines hire third party contractors to assemble the decorative art for their ships, selecting one of the few companies capable of securing a collection of this scale. The goal of most of these collections is, at best, to enhance the ambiance and, at worst, to simply match the decor. Oceania Cruises founders Frank Del Rio and Bob Binder wanted to take a different approach.

“We weren’t just looking for background music,” Binder says. “We wanted pieces that were bold and interesting, pieces that made a statement, provoked conversation and inspired emotion.”

*Marina* and her sister ship, *Riviera*, were designed to eschew the common look of a cruise ship or hotel. From the initial stages of the ships’ conception, Del Rio and Binder worked to create the feel of a luxurious private home, one in which guests would feel immediately comfortable amidst a refined, tasteful, elegant and yet relaxed ambiance. They themselves selected most of the fabrics, furnishings and fixtures on the ships. When it came to the artwork, they took a similar approach, hoping to assemble a collection such as that which a private collector might amass over a period of decades.

The resulting Oceania Cruises Art Collection is a diverse assortment of masterpieces from renowned names like Picasso and Miró, as well as gems from emerging artists such as Li Dominguez Fong and Carlos Luna. Spanning eras from classic to contemporary and methods from painting to sculpture to blown glass, the scale of the collection has never before been seen at sea.

Critics, art enthusiasts and dilettantes alike have sung the praises of the collection, which, despite its diversity, magically flows together on each ship to form a cohesive whole. Eric Christopher Cohler of *American Art Collector* magazine described the collection as “stupendous.”

Soon after the collection was unveiled onboard *Marina* and subsequently on *Riviera*, requests began pouring in from passengers who wanted to see a catalogue of the works. Thus was born this volume, *The Oceania Cruises Art Collection*, which depicts not only works and stories of artists featured in the collection but also the tale of two cruise industry executives whose passion for excellence drove them to scour the globe to acquire some of the most renowned, provocative and diverse artworks ever displayed at sea.



# The Art of Collecting

Oceania Cruises founders Frank Del Rio and Bob Binder give new meaning to the term “hands-on.” When building the line’s two new ships, *Marina* and *Riviera*, they were directly involved in every step of the process, from the initial design to the selection of furnishings to perhaps the grandest undertaking of them all: amassing the entire art collection for both ships.

They began acquiring the collection for the first new ship, *Marina*, when construction began in 2008. The process took three full years, and they were hanging the last piece on the ship just days before *Marina*’s inaugural voyage in 2011. Purchasing art for a ship that was not yet built was no easy task. They had to trust that the space, the scale, the viewing angle and the lighting would evolve as they envisioned in order to best complement each piece.

“For several years I traveled with two suitcases,” Del Rio remembers, “one with my clothes and one with all the blueprints and architectural drawings and fabric samples for the ship, so that when we came across a piece of art that we liked, we could try to determine not only whether it would physically fit in the space but also whether it would bring something to the environment. Of course, we had to make some adjustments when installing the art, but we were amazed at how well the collection came together on *Marina*.”

From the beginning, Del Rio and Binder wanted to select pieces that would provoke thought and discussion and that would also set a distinct tone for the various spaces onboard the ships. This singular vision evolved into a collection that feels unified despite its diversity, as Del Rio and Binder actually have quite differing tastes in art. Binder favors the work of the Abstract Expressionists, while Del Rio prefers more figurative art and has a particular fondness for artists from his native Cuba. “Our differing perspectives made the collection much more eclectic and exciting,” Binder says.

World travel is part of the job description for both Del Rio and Binder, so the two had opportunities to visit galleries, art shows and auctions across the globe. Some pieces were purchased directly from the artists, and several pieces were commissioned from artists whose vision especially spoke to the collection. As a result, the works span eras and genres and represent an international array of artistic talent, from the 19th-century nautical art of Thomas Buttersworth to the modern pop art of Damien Hirst.

## Above from left

Frank Del Rio,  
chairman of Oceania Cruises  
with artist Carlos Luna onboard *Riviera*



“Our differing perspectives made the collection much more eclectic and exciting.”

– Bob Binder

Guests could spend weeks exploring the ships and still continue to discover new gems, such as a unique sculpture in a corner alcove or a work from a master Spanish artist such as Eduardo Arranz-Bravo tucked away in a secluded seating area. Artistry is even revealed in pieces that might not be part of a traditional gallery collection but are nonetheless the work of gifted artists.

“One of my favorite pieces is the model ship that is on display in Horizons lounge onboard *Marina*,” Del Rio says. “The detail is astounding. And the case in which it’s displayed, which was designed by Dakota Jackson, is a work of art in itself. The Lalique Grand Staircase on each ship is also spectacular. The staircase on *Riviera* involved 37 French artisans working 1,600 hours to handcraft 4,600 pounds of pure Lalique crystal.”

Much like the Lalique Grand Staircase, the paintings and sculptures also feel integrated into the design of the ships, further contributing to both the cohesion and distinctiveness of the collection. In the case of the Red Ginger restaurant, the bold, contemporary ambiance and cuisine inspired Binder to commission pop artist Robert Mars to create pieces that enhanced the vibrant tone of the space. Conversely, the works of artist Daniel Adel actually influenced the design of the Grand Dining Room.

“Frank and I came across a painting by Adel in a gallery in New York,” Binder explains. “At the time Adel was creating paintings of sculptures that were wrapped in linen sheets being blown by the wind, creating a sense of movement. The effect was quite elegant and distinguished, while evoking a light, airy feel. We thought immediately of the Grand Dining Room because the setting is, of course, grand, but we also wanted it to be fresh and interesting. So we purchased the piece, and it actually inspired some of the finishing touches on the restaurant’s design. We wanted to express the painting’s light and motion throughout the room, and so the work informed our choices when placing the chandelier and selecting the window treatments.”

More pieces were commissioned from Adel to complete the Grand Dining Room, and these works are now favorites of both Binder and Del Rio. Guests who sail with Oceania Cruises likewise have their personal favorites, and they also aren’t shy about sharing their opinions on pieces they don’t care for. At any given moment onboard the ships, guests can be found gazing at a sculpture or discussing the merits of a painting, a scene not likely to be witnessed on any other ships at sea. Binder and Del Rio clearly achieved their goal of creating a collection that would provoke strong reactions and generate conversation. They also succeeded in creating an utterly unique experience: cruises that allow guests to visit a world-class museum without ever disembarking the ship.

#### Above from right

Artist Willard Andre Allen in his studio with Bob Binder, vice chairman of Oceania Cruises





Gustavo Acosta

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**Ship at Dock**

2000 | oil on canvas | 67 x 67 inches  
*Riviera*, outside Horizons | deck 15



# Daniel Q. Adel

Some artists walk a fine line between commercial art and cutting-edge expression, while others blend the two effortlessly in the body of their work without compromising integrity. Daniel Q. Adel is one such artist who has found fame in the field of illustration and is also a painter who explores the jagged ground between still life and landscape with his choice of unique subject matter.

Adel was born in 1962 and graduated from Dartmouth College in 1984 with a bachelor's degree in Art History. Art was his creative outlet and his passion, and this led to continued studies at the National Academy and at the Hunter College MFA Program in New York.

His paintings were first exhibited in New York in 1989. On the illustration side, his work has been featured in the pages and on the covers of many major magazines in the United States, including his Person of the Year portrait of President George W. Bush for *Time* in 2004.

In 2001, Adel's paintings appeared in Lincoln Center Theater's production of *Ten Unknowns* by Jon Robin Baitz, starring Donald Sutherland as Malcolm Raphaelson, a figurative artist in the late 1940s prior to the rise of Abstract Expressionism. Adel's genius in representing the central character's work was heralded by some as being as notable as the play itself.

Since 2001, Adel's work has appeared in four one-man shows at Arcadia Fine Arts in SoHo, most recently in June 2013. He has also created commissioned works for clients such as Union Pacific, Notre Dame, The College of William and Mary, the New York Stock Exchange and the New York State Court of Appeals, as well as for numerous private clients including Rupert Murdoch, Henry Kissinger and Whoopi Goldberg. He has painted portraits of the Editors-in-Chief of *Time*, *Der Spiegel* and *Vanity Fair*.

Adel now lives in Provence with his wife and son. While his choice of subject matter leads some to observe his work in the context of still life imagery, one can also recognize elements of the landscapes of Southern France that have inspired so many generations of painters before him. Adel argues that many of his works should be located in a middle zone between the traditional categories of landscape and still life.

"I paint engine parts and crumpled pieces of paper because I am allergic to fruits and flowers, and especially to paintings of them," Adel says, explaining the subjects that feature so prominently in his brilliantly executed oil paintings. "But if you look closely behind the main object in many of my paintings, there are elements of horizons, reflections in bodies of water and clouds. The suggestion of deep space is in opposition to the proximity of the objects in the foreground."

"I paint engine parts and crumpled pieces of paper because I am allergic to fruits and flowers, and especially to paintings of them"



**The Messenger**

2010 | oil on canvas | 39 x 39 inches  
Marina, Grand Dining Room | deck 6 aft



**Mistral II**

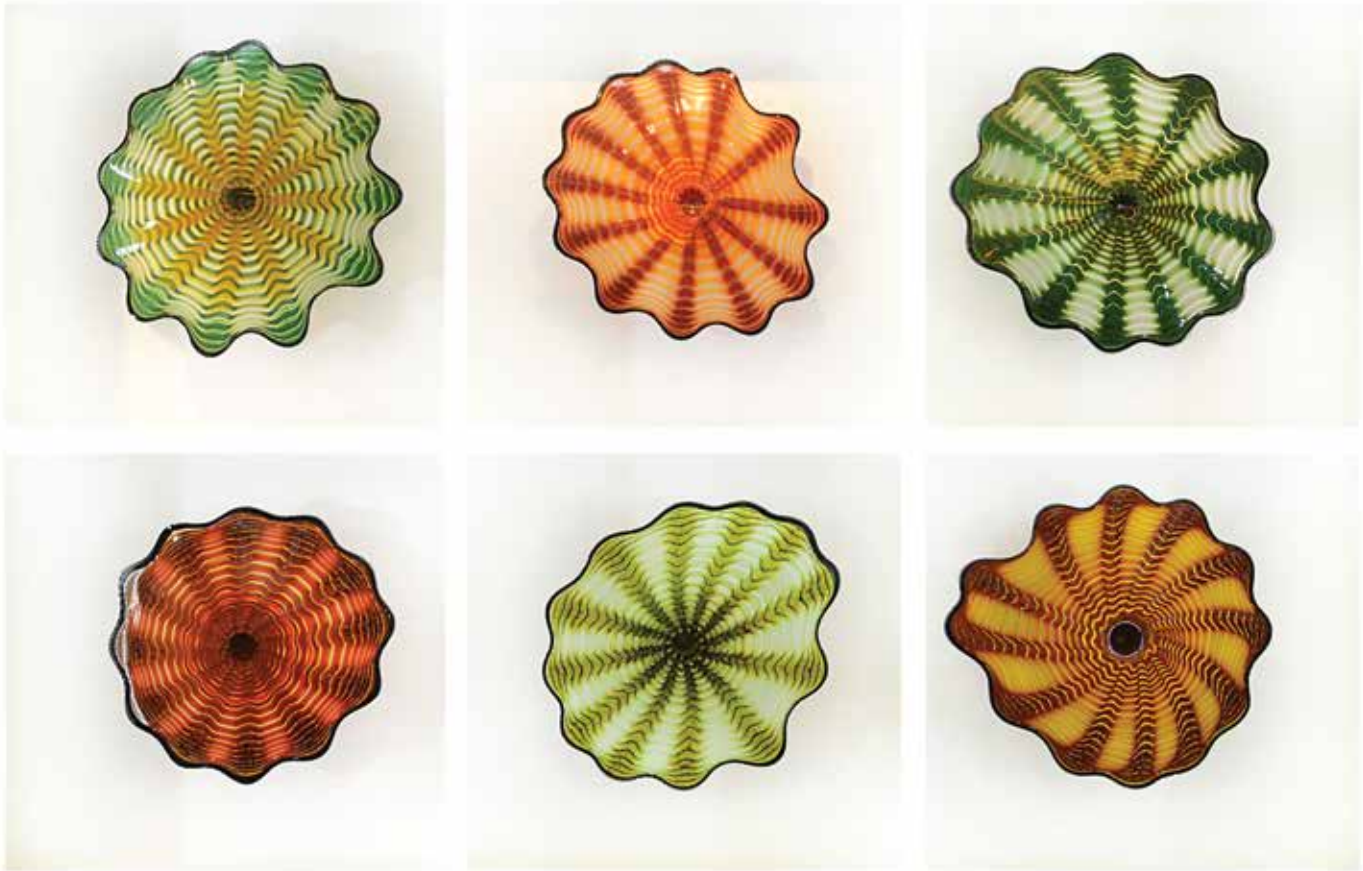
2010 | oil on canvas | 31.5 x 39 inches  
*Marina, Grand Dining Room | deck 6 aft*



**Tramontaine II**

2011 | oil on linen | 38.5 x 38.5 inches  
*Marina*, Grand Dining Room | deck 6 aft





**Sea Glass**

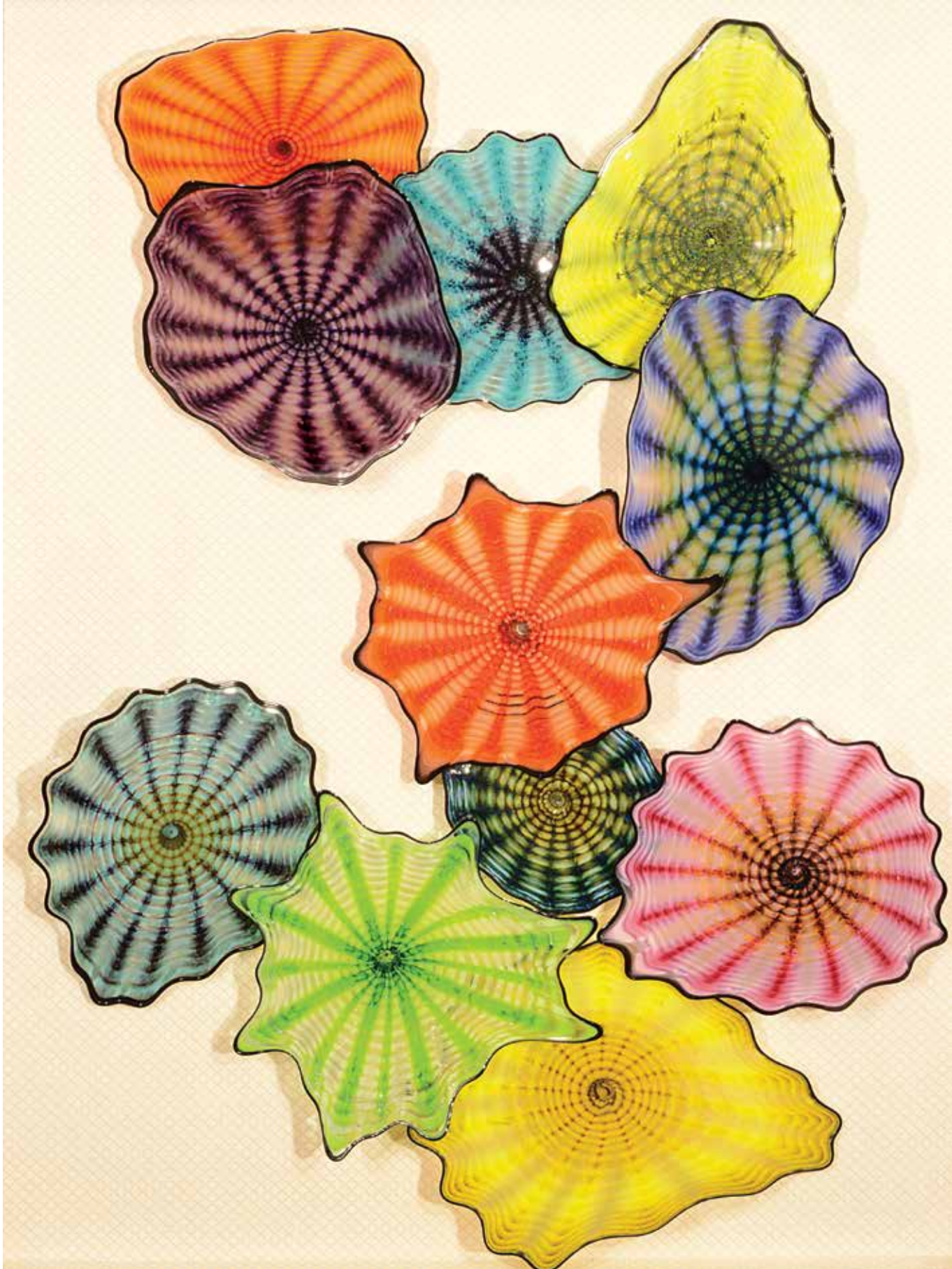
2010 | blown glass | each 15 x 15 inches  
Marina, Polo Grill | deck 14 aft



**Sunset Series**

2010 | blown glass | 191 x 98 inches  
Marina, Polo Grill | deck 12 aft





**Coral Reef Series**

2010 | blown glass | 97 x 67 inches  
Marina, staircase | deck 14-15 forward





**Underwater Ravine**  
2010 | blown glass | 80 x 28 inches  
*Marina, Terrace Café | deck 12 aft*





# Willard Andre Allen

While there are numerous talented and unique artists in this world, not all rise to greatness; many struggle and are never discovered. Sometimes discovery occurs in the form of a critical review or a prominent show. In the case of Willard Andre Allen, it came in the form of a Cuban-American immigrant named Frank Del Rio who, like Allen, knew a bit about building a career out of nothing in pursuit of one's dreams.

Allen's life as an artist changed completely one day when Oceania Cruises founder Frank Del Rio walked into his Miami studio. "I'll never forget that day," Allen explains. "I loved to paint but my career was not moving forward. I was depressed, and that very day I had called my best friend and said that I was going to close the gallery. I had given up. Then Frank walked right through the door with a big book of art he needed for his new ships and asked if I could do 50 pieces like this, 30 like this, 20 like this. My life changed in an instant."

Born in New England in 1965, Allen is largely self-taught. His degree in advertising and marketing for the music business led him to many new places. He found himself inspired when he went to an exhibition of African-American art at PortMiami and saw African motifs painted on glassware, so he bought some glass plates and began experimenting with his own versions. After attending an art school in South Florida, Allen set to work painting on glass.

Allen's art is free form and deeply emotional; nothing is pre-planned. He paints on the opposite side of the glass and has a natural talent for color, texture, image and the play of light through the medium. His work is created with layers of paint on the glass, sometimes drips and sometimes deliberate shapes. Each layer must dry before the next is applied, and the different thicknesses of the layers create different levels of transparency, making each piece organic and dynamic.

"I have dyslexia," Allen says. "So when I paint, I see it backwards. I paint this way and I keep looking from the other side and never realized this was all part of dyslexia. As a child, I just thought I was slow and eventually knew I had problems with letters and numbers. To think that something like dyslexia, which many people see as a burden, has freed me to create art that is so appreciated by others is a true blessing."

Del Rio has purchased more than 200 pieces of Allen's art, not just for *Marina* and *Riviera* but for other ships as well. Allen was previously working as a server at Joe's Stone Crab, an iconic South Beach restaurant, but his newfound success has allowed him to focus on his art full time. "I used to sell my painted glass bowls for \$65 from a tent on the street, and now people come into my gallery and pay \$500 or more," Allen comments. "I tell Frank that he saved my life and launched me into a new place, but he's very humble and won't hear any of it. His wife, Marcia, who is one of the nicest people I know, she gets it. But I don't think Frank really understands."

"He's a very talented artist," Del Rio explains. "I think talent should be rewarded and I like his work. It's a perfect fit for our ships. If I hadn't walked through his door, someone else would have. No one else can change your life; only you can. Andre had all the creative skills to be a great artist; he just needed more confidence. I did nothing other than recognize his ability and buy his art."



“To think that something like dyslexia, which many people see as a burden, has freed me to create art that is so appreciated by others is a true blessing.”





**Light at the End of the Cavern**  
2012 | acrylic paint on glass | each 16 x 16 inches  
*Riviera, elevator corridor | deck 5 aft*



**La Nave de los Locos (Vessel of Crazies)**

2006 | acrylic on canvas | 35.5 x 28 inches

Riviera, outside Boardroom | deck 14 aft

# Eduardo Arranz-Bravo

How does the political and social evolution of a country influence an artist? If that is the question, then Eduardo Arranz-Bravo is the answer. One of the most representative artists of his generation, Arranz-Bravo was born in Barcelona in 1941, and his work straddles the final years of Francisco Franco's authoritarian regime, the early years of Spain's transition to democracy and the country's present-day challenges and triumphs.

The art scene of postwar Spain was marked by dramatic and transcendent paintings, as represented by Antoni Tàpies and the generation of Spanish Informalist artists. In contrast, Arranz-Bravo's work was rebellious and festive with a passion for color and a return to the figurative and multidisciplinary approach to the arts. During this time, painters left the traditional form of expression and experimented with techniques ranging from etching, sculpture and drawing to even filmmaking. Arranz-Bravo has boldly embraced new forms and experimented liberally in his career. Today he is one of the most well-rounded and productive artists in the latest wave of modern Spanish painters.

A student at Barcelona's San Jorge Superior School of Fine Arts between 1959 and 1962, Arranz-Bravo held his first individual exhibition in 1961 in the Club Universitario de Barcelona. Critics acknowledged his young talent, and he later became associated with the Sala Gaspar Gallery. In the 1970s, while living in the town of Vespella de Gaià in Tarragona, he signed with the Fernando Vijande Gallery in Madrid, which was the reference gallery for modern art in Spain. He moved his studio to Cadaqués in the early 1980s and played an active role in the artistic and cultural awakening that was taking place in the seaside town at the time. Cadaqués attracted such artists as Salvador Dalí, Marcel Duchamp and Richard Hamilton.

His present period of productivity traces its roots to 1990 when Arranz-Bravo moved to Vallvidrera in the hills cradling Barcelona. He has exhibited steadily throughout his career and since 1997 has been represented in the United States by Franklin Bowles Galleries, which has helped Arranz-Bravo forge ties with the art communities in New York and San Francisco. His influence is broad, and he has garnered many international accolades during his career, including Gran Premio and Medalla de Oro at the International Biennale in Ibiza, Spain, and the honor of representing Spain at the 39th Venice Biennale. He also was chosen as one of only three artists to help promote the 1992 Barcelona Olympic Games through artistic work, resulting in the acquisition of 27 works by the Museo Olimpico in Lausanne, Switzerland.

His works are on display in numerous public collections throughout the world. In Spain, his works grace the Museo Nacional Centro de Arte Reina Sofia in Madrid and the Museu d'Art Contemporani in Barcelona. Just outside Barcelona, L'Hospitalet de Llobregat is home to two of his recent sculptures of note, *L'Acolidora (The Welcoming Woman)* and *El Pont de La Llibertat (The Bridge of Freedom)*, while his work also can be found as far afield as Saratoga Springs, New York, and São Paulo, Brazil.

Arranz-Bravo is always mindful of the influence that older artists had on him as a young painter, and to reflect that relationship, he inaugurated the Arranz-Bravo Foundation in September 2009 in L'Hospitalet. The foundation's core mission is to work with the younger generation of Spanish artists, to support their artistic visions and to sponsor exhibitions that promote their latest achievements, ensuring an ongoing dialogue among artists of the past, present and future. For a man who has represented his country with such acclaimed artistic expression, it is only fitting that his passion infuses a new generation of creativity.



**Maritima**

2007 | oil on canvas | 45 x 57 inches  
Marina, Reception | deck 5 midship

Arranz-Bravo is always mindful of the influence that older artists had on him as a young painter, and to reflect that relationship, he inaugurated the Arranz-Bravo Foundation in September 2009 in L'Hospitalet.





**Nine**  
2009 | oil on canvas | 37.5 x 51 inches  
*Marina, Reception | deck 5 midship*



**Todos Los Rios Van Al Mar 5 (All The Rivers Run Into The Sea 5)**  
2011 | oil on canvas | 94 x 62 inches  
*Riviera, staircase corridor | deck 5 forward*



# Pedro Avila Gendis

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Pedro Avila Gendis was born in Camaguey, Cuba in 1959. His entire education took place in his native city where he initiated his artistic career exhibiting his work in several galleries, and where he also completed design studies. In 2000, he moved to Portugal, where he globalized his career. Even though the abstract work in Cuba did not enjoy such great responsiveness as the Cubism, the strength of his colors and his pictorial palette as well as his compositions, allowed Avila Gendis to quickly position himself as one of the best Cuban representatives of the abstractionism in the art market. Avila Gendis has been called a modern day tropical abstract artist and is one of the most respected contemporary artists of his era.

Presently, Avila Gendis resides in Miami from where he continues to further develop his artistic career. His artwork can be found in collections in Portugal, Australia, New Zealand, Spain, USA, Argentina and his native Cuba.

Avila Gendis has been called a modern day tropical abstract artist and is one of the most respected contemporary artists of his era.



**Boomerang**

2010 | mixed media | 48 x 36 inches

*Marina, staircase corridor | deck 6 forward*



**The Chalise**  
2010 | mixed media | 48 x 36 inches  
*Marina, staircase corridor | deck 14 forward*





**Sunrise Over Havana**

2010 | mixed media | 60 x 36 inches  
 Marina, staircase corridor | deck 14 forward



**Microbes II**

2010 | mixed media | 48 x 48 inches  
 Marina, staircase corridor | deck 14 forward



# Mauricio Barbato

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At its most basic level, art inspires emotion. It taps into feelings that bubble to the surface and are reflected back in the canvas. It serves as more than a mirror, but as a lens that focuses ephemeral thoughts and, depending on the subject matter and skill of the artist, emboldens those thoughts with an urge for action.

Born in Brazil in 1964, Mauricio Barbato has taken his passion for the pristine natural beauty of untouched Brazilian rainforests and translated that into his artwork. His paintings are widely sought after, and both Sotheby's and Christie's have auctioned his work to private collectors. He recently exhibited at the Mauricio Pontual Galeria de Arte in Rio de Janeiro in September of 2011.

Works such as *Andean Amazon*, Barbato's 2005 work displayed onboard *Marina*, exemplify his technical precision in representing the flora and fauna of the forest. The exquisite detail is reminiscent of a botanical reference book yet, when expressed in such magnitude, gives the impression of a field of green lace that quickly reveals itself as a forest of unimaginable beauty. He researches each plant and animal so that his art is imbued with stark yet elegant realism. His affinity for the landscapes along the Atlantic coast of Brazil, as well as those that line the shores of the Amazon, takes viewers on a journey through nature's layers with his superb technical execution. The crispness of his imagery evokes both the beauty and vitality of the environments he depicts.

"These are places that we all would like to keep untouched," Barbato explains. He views realism not so much as an artistic style as simply an element that has been present in creative expression ever since cavemen took to their walls with charcoal to depict the environment around them. Barbato's art, just like nature itself, is an evolution of that which has come before. But unlike the vision of some contemporaries, his world is seen not through dispassionate scientific interpretation but rather as emotions translated by the heart and soul of a man whose love for his homeland in its most primal form is clear, concise and inspiring. Ultimately, Barbato's goal is to move others to act to preserve the natural world for future artists and future generations.

He researches each plant and animal so that his art is imbued with stark yet elegant realism.



**Andean Amazon**

2005 | acrylic on canvas | 59 x 39 inches

*Marina*, Concierge Lounge | deck 9 forward



**Angkor Wat Khmer**  
12th to 13th Century AD | dense green limestone | 12.5 x 31.5 inches  
*Marina, SpaClub® | deck 14 forward*



**Angkor Wat Khmer**  
12th to 13th Century AD | dense green limestone | 12.5 x 31.5 inches  
*Marina, SpaClub® | deck 14 forward*



# Leon Belsky

Infusing a common object with a fresh perspective can be one of the greatest challenges an artist faces. When the subject is nature, any interpretation of a commonplace object becomes immediately recognizable, and the creative license must produce a payoff in terms of both visual impression and emotional impact. Paul Cezanne once said, “Painting from nature is not copying the object; it is realizing one’s sensations.”

Leon Belsky, an artist born in the Ukraine in 1947 and now a Canadian citizen residing in Toronto, meets this challenge of creating not images of an object, but sensations. His focus on large works detailing fruit and flowers go far beyond any derivative reproduction of details. Belsky takes his vividly accurate execution of the subject matter as a jumping off point to transform something as ordinary as a flower into a visceral experience, embracing light, shade and color within a disciplined yet monumental composition. Benjamin Austin of the Catto Gallery once described the impact Belsky’s works have on the viewer as giving a “sense of the incredible force behind creation. These objects have transcended the physical and material, they are no longer mere corporal entities that will wither and decay in time, but incarnations of beauty through perfection.”

A realist painter with a strong contemporary presence, Belsky has achieved high recognition throughout his career. He trained at the Moscow College of Fine Art and at the internationally renowned Moscow Surikov Academy of Fine Art, where he received his master’s degree. His works have been exhibited at the most prominent public galleries and museums in Russia, and some are part of the collection of the Russian Academy of Art and the Russian Art Fund. Throughout his career in Russia, he received numerous awards and was accepted into the prestigious Union of Russian Artists.

In 1992, he moved with his family to Canada and quickly became a member of the Ontario Society of Artists, the oldest art organization in Canada. Belsky was honored with the Ledsham Award of Excellence at the Art Gallery of Mississauga in 1997. He has participated in numerous exhibitions at public galleries across Canada and abroad, including a 1993 show at the Museum of Contemporary Israeli Art in Tel Aviv that was characterized by CNN as “the major cultural event of the year.” His works are housed in the permanent art collection of the Government of Ontario, and his paintings grace the walls of private collectors such as comedian Eugene Levy and the philanthropic Reichmann family, as well as corporations ranging from the Magnotta Winery to Bohn Media and the Princess Margaret Hospital Foundation.

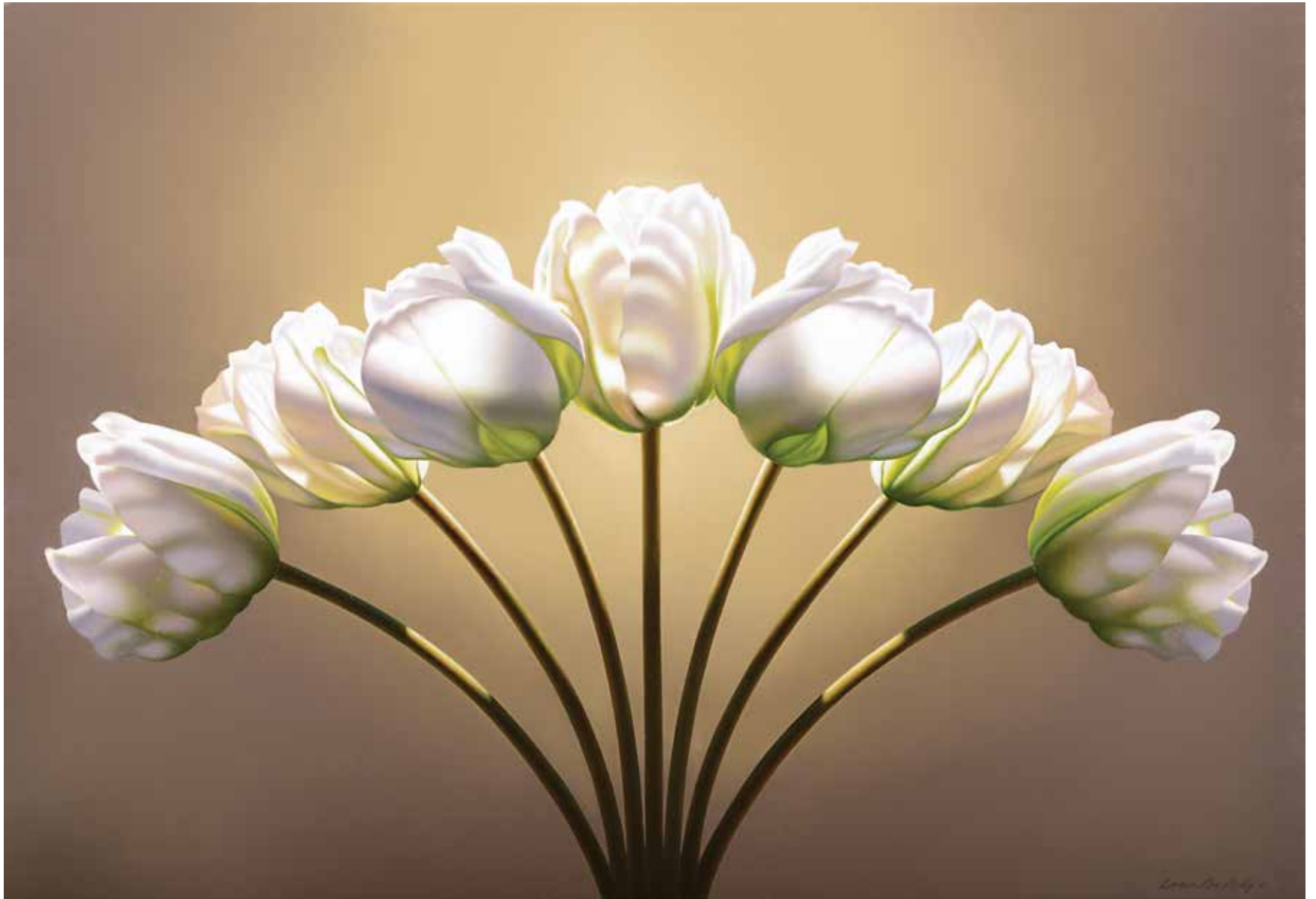
Apart from his paintings, Belsky has created ten book covers, numerous posters and several logos. He has had more than a dozen solo shows at the Loch Gallery, Catto Gallery, Teodora Art Gallery and with Peterson Fine Arts and currently exhibits in the United States, Canada and the United Kingdom. His work has also appeared in art fairs ranging from New York and Miami to Toronto, London and Ireland.

Works such as *Silver Tranquility*, which is displayed in the Grand Dining Room on Oceania Cruises’ *Riviera*, exemplify Belsky’s style. For Belsky, composition is the core of contemporary realism, and that is embodied in the fan arrangement of the seven white tulips in *Silver Tranquility*.

“Composition is like the skeleton that supports all the other parts of a painting,” Belsky says. “I also enjoy working with light, and I favor unusual perspectives, regardless of the subject, which emphasize the rhythm of the structure, the abstract geometry of the composition and the dynamics of various shapes, strokes, lines and colors inside it. With this process, I try to capture qualities that are universal rather than temporal.”

His focus on large  
works detailing  
fruit and flowers  
go far beyond  
any derivative  
reproduction of  
details.





**Silver Tranquility**

2011 | oil painting | 48 x 40 inches  
Riviera, Grand Dining Room | deck 6 aft

# Humberto Benitez

Cuba has a way of entering the creative mind of the many artists it has produced through the years, and Humberto Benitez is no exception. Born in Havana in 1960, Benitez left his small hometown of Guanajay, just outside Cuba's capital, to immigrate to the United States when he was only 11 years old. But the lush tropical vegetation of his homeland, the rhythmic music and the spirit of the Cuban people never ceased to be his source of inspiration.

Named a trendsetter in 2006 by *Art Business News* magazine and knighted by the King of Rwanda in 2007 and the King of Portugal in 2010, Benitez has been a powerful force in the Cuban creative coalition in the United States. Now based in Miami, he has won awards at numerous art festivals, and his work has been featured in major newspapers and magazines as well as the collections of individuals and corporations. Though Oceania Cruises founder Frank Del Rio had taken note of Benitez, it was Victor Gonzalez, the executive vice president of passenger services for Oceania Cruises and a longtime friend of Del Rio's, who brought the two together. Gonzalez had purchased some of Benitez's art, and Del Rio was captivated by what he saw, eventually commissioning Benitez to create pieces specifically for *Marina* and *Riviera*.

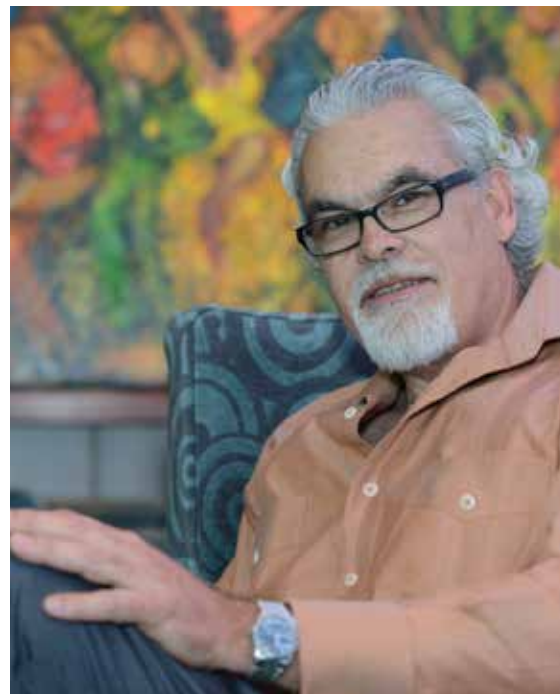
Much as Del Rio built a cruise line from humble beginnings, Benitez did the same with his art. "I am self-taught and painted as a child, obviously with limited resources," Benitez explains. "I used to paint with charcoal and red clay, the dirt found in the hills around Guanajay. My paintings still have a lot to do with my memories as a child. I use vivid greens that reflect the tobacco fields that I ran through as a boy. The strong yellows are the stained fingers of my mother's hands, working endlessly in the cigar factory. They are the strongest part of my paintings, these yellows and greens: pure love, the love of my mother. Inspiration comes from my heart and my homeland."

Benitez's spatula work is one of the elements that makes his art truly sing, as seen onboard *Marina* in *Noche de Fiesta* and onboard *Riviera* in *Farolas de Mi Riviera*. The movement and texture of rich reds, vivid greens, electric yellows and glowing oranges work together in each piece to celebrate the unrestrained joy of Cuban music, dance, friends and family. It should come as no surprise that Benitez whistles while he paints, recalling the music of the Cuban theaters and cabarets in which he helped his father work the spotlights. "When I start whistling, I have to go paint," he says. "I have this thing in my mind of the dancers and have to get it down on canvas. In *Comparsa y Serpentin*as you see that."

Inspired by Degas, Benitez has also fallen in love with pastels, which create a completely different mood than his acrylics on canvas and allow him to work more with his hands. When pieces were commissioned for the exclusive La Reserve dining venue onboard *Marina* and *Riviera*, Benitez created *La Recepción* and *The Feast*, both pastels that set the sophisticated tone for the fine wine and cuisine served in this elegant setting.

"I realized that, given his immense talent and passion, the only way to commission Humberto was to give him carte blanche," Del Rio says. "You never want to stifle the creative process with preconceived ideas or images. We wanted to give him the freedom to fully express himself, and the results were extraordinary works of art."

"I think art is very personal," Benitez says. "If you are an artist and if you paint with your heart, paint with your soul, you will be able to touch somebody else's soul. When I paint, I don't pre-sketch because I am putting my soul onto that canvas. It is so important for artists to be able to throw themselves at a canvas, or let the canvas dictate what it wants, because it will dictate you—whether it is a connection with your passion, with your present, past or future."



"I use strong yellows, they are the stained fingers of my mother's hands, working endlessly in the cigar plant. They are the strongest part of my paintings, these yellows and greens: pure love, the love of my mother."





**La Recepción (The Reception)**

2011 | pastel on paper | 96 x 35 inches  
 Riviera, La Reserve | deck 12 aft



**The Feast**

2011 | pastel on paper | 96 x 35 inches  
 Marina, La Reserve | deck 12 aft





**Azúcar (Sugar)**  
2011 | acrylic on canvas | 48 x 24 inches  
*Riviera, Horizons | deck 15 forward*







**The Cuban Jazz Band**

2011 | acrylic on canvas | 37.5 x 22 inches  
 Marina, Horizons | deck 15 forward



**Farolas de mi Riviera (Streetlights of my Riviera)**

2011 | acrylic on canvas | 106 x 36 inches  
 Riviera, Horizons | deck 15 forward



# Cundo Bermúdez

The period from the 1920s to the 1950s was a golden era in Cuban art, and Cundo Bermúdez was at the forefront. Born in Havana, Cuba, on September 3, 1914, he created a body of work that spanned a time when Cuba was a free nation, as well as the era following the rise of Fidel Castro. As a notable figure of the Cuban art scene, he became a leader in the Cuban Modernism movement of the mid-20th century.

Growing up in middle-class Cuba, Bermúdez studied for two years at the Escuela Nacional de Bellas Artes San Alejandro in Havana. By 1934 he entered the University of Havana to study diplomatic law and social sciences, graduating in 1941. However, during those seven years, influences that would mold his artistic career came into play, including the friendship of important Cuban art critic and writer José Gómez-Sicre.

In 1937 Bermúdez and some friends exhibited their work outdoors in the Parque de Albear by hanging their paintings from the trees. Drawing attention to themselves with this brave move highlighted the lack of gallery space in Havana. Bermúdez soon had exhibitions at the Ministry of Education's Department of Culture in Havana and was featured prominently in the *National Exhibition of Painting and Sculpture* at the Castillo de la Fuerza.

Bermúdez was drawn to the art scene in Mexico City and studied for a year at the Academy of San Carlos, during which time he was deeply impressed by Rufino Tamayo as well as the Mexican muralists David Alfaro Siqueiros, Diego Rivera and José Clemente Orozco. After his sojourn in Mexico, Bermúdez held his first solo exhibition in 1942. An important exhibition organized by José Gómez-Sicre in 1943 saw Bermúdez and most of the prominent Cuban artists of the day featured in *An Exhibition of Modern Cuban Painting and Sculpture* in Havana.

Cuban art had caught the attention of Alfred Barr, the first director at New York's Museum of Modern Art, and he went to Cuba to begin organizing the famous *Modern Cuban Painters* exhibition, which opened in 1944 in New York. This was a watershed event in the history of Cuban art, for it was the first time Cuban Modernism, now freed from academicism, was presented to the American public. Bermúdez was a central figure, and two of his most important paintings, *El Balcón* (*The Balcony*) and *La Barbería* (*The Barbershop*), were acquired for the Latin American collection at the museum.

By 1959, with the political situation changing in Cuba, Bermúdez began exhibiting in Chile and Peru. He later spent nearly 20 years in Puerto Rico, where he exhibited extensively, before relocating to Miami in the mid 1990s. He soon became a major figure in the burgeoning Miami art scene, where he was commissioned to create a large-scale glass mosaic mural titled *Ways of Performing* for the new \$700 million Adrienne Arscht Center for the Performing Arts. For more than a decade, he continued sketching and painting in Miami, producing an entirely new body of work before his death on October 30, 2008.

Oceania Cruises has several of his notable works on display, ranging from the striking bronze *Geyser* sculpted just before his death in 2008 to the poignant *Woman on Balcony*, a gouache on paper creation from 1982, as well as much earlier works, such as *Seated Musician* from 1948. "Bermudez is widely recognized as one of Cuba's greatest artists, and he is one of my personal favorites," says Oceania Cruises founder Frank Del Rio. "So we have a tribute to him on both *Marina* and *Riviera*, where several of his pieces are displayed together in the reception areas."

Despite the political turmoil in his native Cuba and his ultimate exile, Bermúdez's works maintained a sense of wit, reverie and hope throughout his prolific career. Bold lines and colors reflect not only the vitality of his subjects but also how vital the process was to a painter who found joy as an artist regardless of his disillusionment as an individual.

As a notable figure of the Cuban art scene, he became a leader in the Cuban Modernism movement of the mid-20th century.



**Geyser**

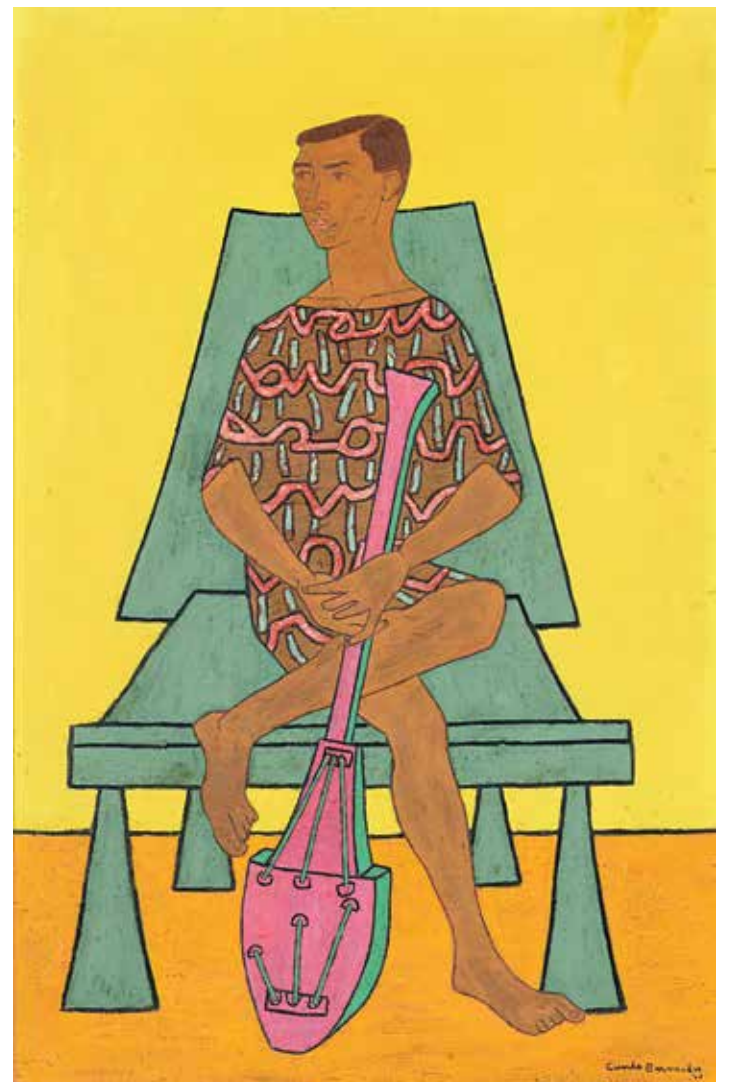
2008 | bronze sculpture | 9 x 28.5 inches  
Riviera, Reception | deck 5 midship





### Woman on Balcony

1982 | gouache on paper laid down on board | 55 x 70 inches  
 Marina, Reception | deck 5 midship



### Seated Musician

1948 | oil on canvas | 29 x 42.5 inches  
 Riviera, Reception | deck 5 midship





**Two Figures**  
1967 | mixed media on paper laid down on board | 23 x 35.5 inches  
Marina, Reception | deck 5 midship



**Mujer con Viola (Woman with Viola)**  
1948 | gouache on cardboard | 19.625 x 25.375 inches  
Riviera, Grand Bar | deck 6 aft





**Mujer con Guitara (Woman with Guitar)**

1972 | gouache on paper | 40 x 30 inches  
Riviera, Reception | deck 5 midship

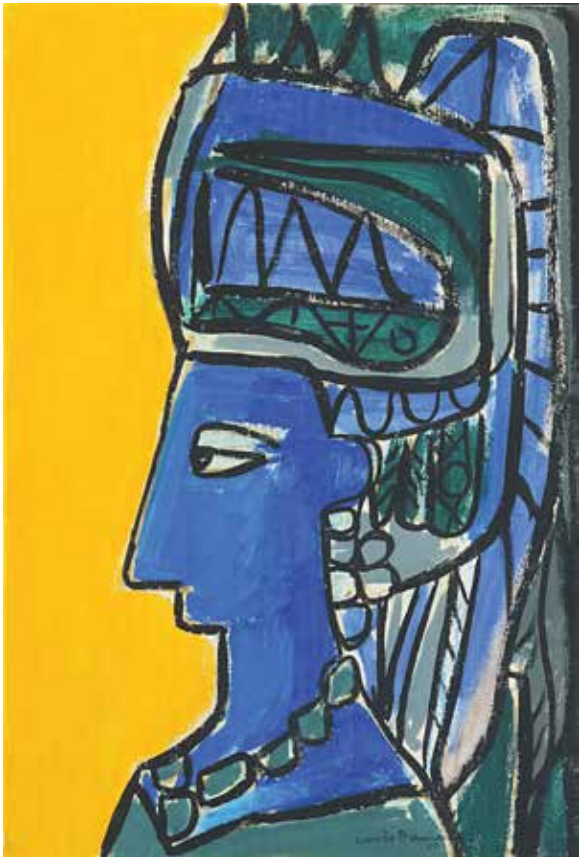


**Figure in Brown and Green**

1953 | gouache on paper laid on canvas board | 17 x 22.5 inches  
Marina, Reception | deck 5 midship



**Bongocero**  
1967 | gouache on heavy paper laid down on board | 20 x 28 inches  
*Marina, Reception | deck 5 midship*



**Woman in Blue and Green**  
1985 | mixed media on heavy paper laid down on canvas | 12 x 18 inches  
*Marina, Reception | deck 5 midship*





**The Day of Ire**

2009 | oil on canvas | 56 x 71 inches  
Marina, Library | deck 14 aft

# Pierre Boncompain

For all of us, sleep is a journey to another world, and Pierre Boncompain takes this universal truth and interprets it through his art. “I believe the sleep of babies, along with a monk’s prayer, act upon the world and somehow help to save it,” he explains. “Owing to this soothing moment, human silhouettes appear like those of animals at rest or asleep: noble and beautiful. Rest liberates shapes. A being’s plentitude when sleeping resembles the fruit’s plentitude when ripe. It is the time when, withdrawn into themselves, people are at their fullest.”

One look at *Méditerranée* in the Oceania Cruises Art Collection reinforces Boncompain’s artistic philosophy. “Sleep, this kind of death dotting our lives, takes us to the other shore. I would like this ‘presence-absence’ of sleep to be found in my diurnal figures. Even with our eyes wide open, they are here and yet they escape us. A figure caught in the nets of its shape still remains free.”

Born in Provence in 1938, Boncompain was encouraged by his parents in his pursuit of the arts. He graduated first in his class at the École Nationale Supérieure des Arts Décoratifs in Paris before moving on to the prestigious École des Beaux-Arts, which has a rich history spanning over three centuries.

Pierre Boncompain’s work has been exhibited in galleries and museums throughout the world, including the Tokyo Metropolitan Teien Art Museum, Musée de Saragosse in Spain, and numerous locations in France ranging from the Musée d’Angers and the Musée de Valence to the Château de Vascoeuil and the Chapelle du Grande Couvent in Cavaillon. In 2002 the Shanghai Art Museum in China presented a major retrospective of his work. Several large monographs and numerous catalogs have been devoted to his paintings, pastels and ceramics, including the catalog that was created for the Shanghai exhibition encompassing forty years of his works.

The Japanese art scene has been very receptive to Boncompain’s work, and he has exhibited several times in Kyoto, Tokyo and Osaka. Boncompain, like his French Modernism predecessors, absorbed qualities of Japonisme: elongated pictorial formats, asymmetrical compositions and spaces emptied of all but the essential elements of color and line. Paul Gauguin’s Tahitian paintings are a reference point for the color palette of Boncompain, who liberally uses vibrant and earthy colors such as terracotta, ochre, lavender and red. His sensuous forms and vibrant landscapes also reveal his kinship with French masters such as Henri Matisse and Paul Cézanne.

Boncompain’s work celebrates the pleasures of life with a Mediterranean vividness, and he says that “art is linked to the notion of delight, of enchantment.” Like many of his subjects, he discovers this delight in silent isolation, which energizes him, allowing his paintings to go where words do not and to capture the dichotomy of inaction and burgeoning possibility. “Painting is the creation of silence,” he says.

With his wife, Colette, who is also his model and muse, Boncompain divides his time between his studios in Paris and Provence. With his surroundings, both animate and inanimate, as inspiration, he notes that “each pastel originates in a sketch drawn from life. The bigger the emotion, the more urgent the composition. My work is then to make it clear and evident.”

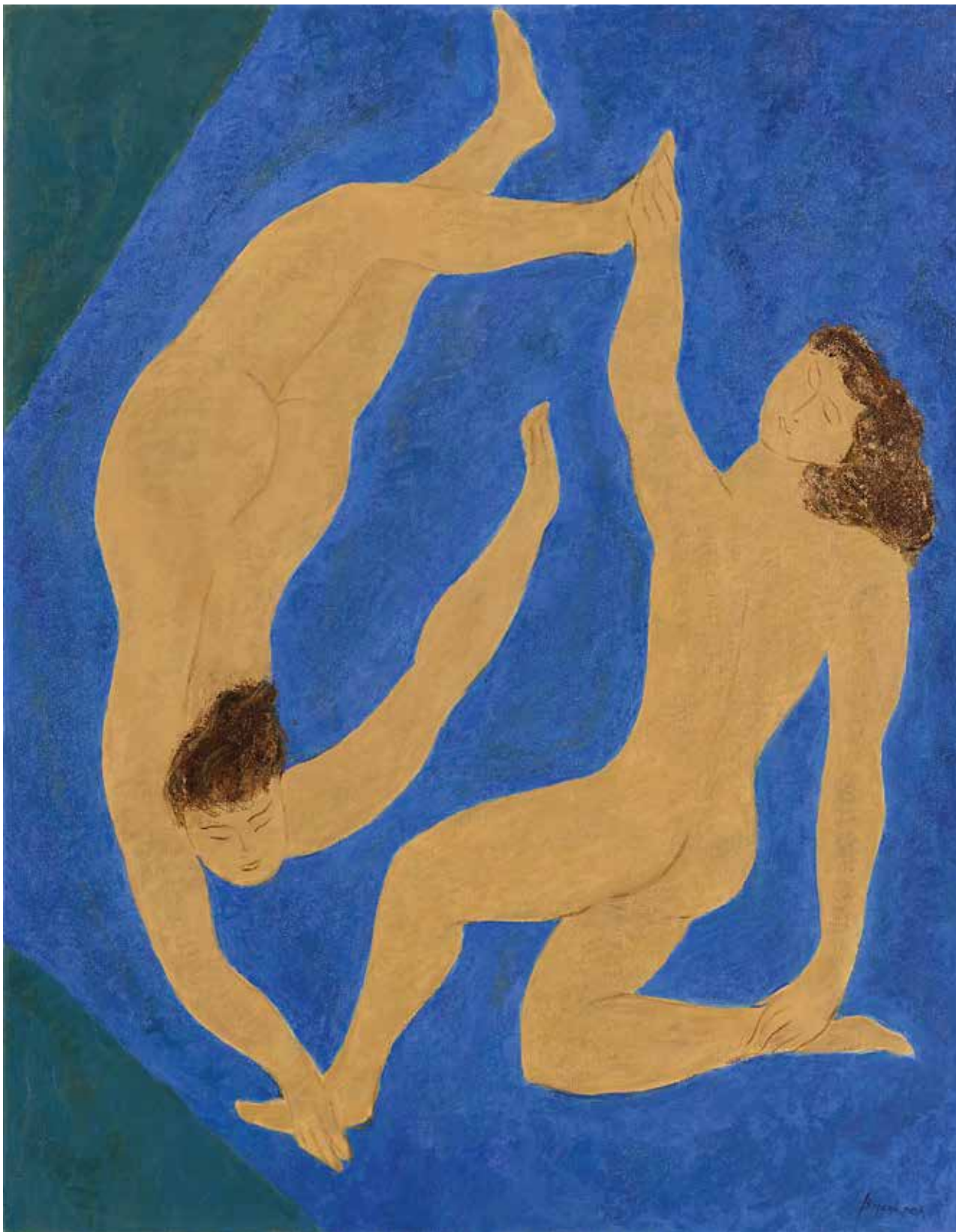


**La Nappe Orange ( The Orange Tablecloth)**

undated | oil on canvas | 45.5 x 65.5 inches  
Riviera, Jacques | deck 5 midship

“...each pastel originates in a sketch drawn from life. The bigger the emotion, the more urgent the composition. My work is then to make it clear and evident.”





**Méditerranée (Mediterranean)**  
undated | oil on canvas | 45 x 57.5 inches  
Marina, Reception | deck 5 midship



**Buen Viaje (Bon Voyage)**  
2008 | oil on canvas | 51 x 59 inches  
Riviera, Toscana entrance | deck 14 aft



**S/T**  
2000 | oil on canvas | 34 x 39 inches  
Riviera, Terrace Café | deck 12 aft





**Caída de los Angeles Rebeldes (Fall of the Rebel Angels)**

2008 | oil on canvas | 39 x 67 inches

Riviera, Canyon Ranch SpaClub® | deck 14 forward

# Sam Brewster

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It is not uncommon for artists to be in tune with their surroundings and to create works that incorporate local flora and fauna, giving each not only a sense of place but also of purpose. Sandra Brewster, known in the art community as Sam Brewster, is one such artist who draws her inspiration and subject matter from her environment, in this case Florida. From her base of New Port Richey, she creates stand-alone sculptures, wall art and glass panels in which glass is carved away using a knife and then sandblasted, creating a sense of depth and permanence that contrasts with her often living and therefore ephemeral subjects. Her 2010 *Underwater Sealife* installation aboard *Riviera* features, among other creatures, delicate jellyfish with trailing tentacles outstretched. Illuminated softly from behind, the work shows the wonderful three-dimensional quality that Brewster achieves through focused manipulation of the glass surface.

Incredibly, Brewster is self-taught, and she has been working with glass for more than two decades. Known throughout Florida, her work has received national attention as well. Besides being a treasured part of the Oceania Cruises Art Collection, displayed prominently in the reception areas of both *Marina* and *Riviera*, Brewster's work has also been purchased by former president Bill Clinton, New York Yankee David Wells and golfing legend Chi Chi Rodriguez. One of her most meaningful works was not purchased by a collector but instead donated by Brewster. In 2011 she created a glass art window as part of a memorial for fallen City of Tampa Police Department officers. While much of her art is fueled by nature, in this case the sacrifice of others was the guiding light.

Participating in exhibitions, art fairs and galleries throughout Florida during the course of her career, Brewster turned to the Morean Art Center's Glass Studio and Hot Shop in St. Petersburg, Florida, to create some of her most recent work. Her art is featured on site as well as at the nearby Chihuly Collection.



**Underwater Sealife I**

2012 | glass sculpture | 250 x 69 inches  
*Riviera*, Reception | deck 5 midship



**Underwater Sealife II**

2011 | glass sculpture | 250 x 69 inches  
*Marina*, Destination Services | deck 5 midship





**Cutters in Pursuit in a Stiff Breeze**

1843 | oil on canvas | 20.5 x 14.5 inches

Marina, Library | deck 14 aft

# Park Byung-Hoon

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Artists often seek to capture a moment in time in their work. Many recognize the changing emotions and moods of the subject and strive to express the evanescent through the stroke of a pen, the delicate smear of charcoal, the shape of clay or the sweep of a brush. But few artists acknowledge that, underlying the ever-changing panorama of light and emotion, a more notable transformation is taking place. Depending on one's purpose at any given moment, one is a different person entirely. How then would an artist capture such profound diversity with such subtle expression? Park Byung-Hoon, who has lived and worked in Paris since 1992, does so with the interplay of color and shape.

“One morning, gazing at myself in the mirror, I was surprised,” Byung-Hoon recounts. “I was not familiar with the person that I saw hurrying up for daily life. I asked myself, ‘Who am I?’ But I couldn’t get a clear answer. I’m the husband of a woman early in the morning, then a pedestrian in a street, then a passenger on a bus, then a researcher at an institute, then a customer in a restaurant, then the father of a child at night. I’m living with different roles in every moment and space. And every role has its own color and shape. I can see myself vaguely at the moment that several layers of color and shape overlap in the framework of my life. I’m composed in this manner.”

A graduate of the University of Incheon in South Korea and École des Beaux-Arts de Versailles in France, Byung-Hoon has been part of numerous solo and group exhibitions through the years in galleries of France, South Korea, Germany, Switzerland and Turkey, including the Galerie Patrick Bartoli in Marseilles, the LEE Galerie in Berlin, the Galerie an der Pinakothek der Moderne in Munich and the Galerie Alexandre Mottier in Geneva. In his adopted country of France, his work has appeared in galleries in Paris, Mulhouse and Strasbourg, while in his native South Korea, he has been featured in exhibitions at the Seoul Museum of Art.

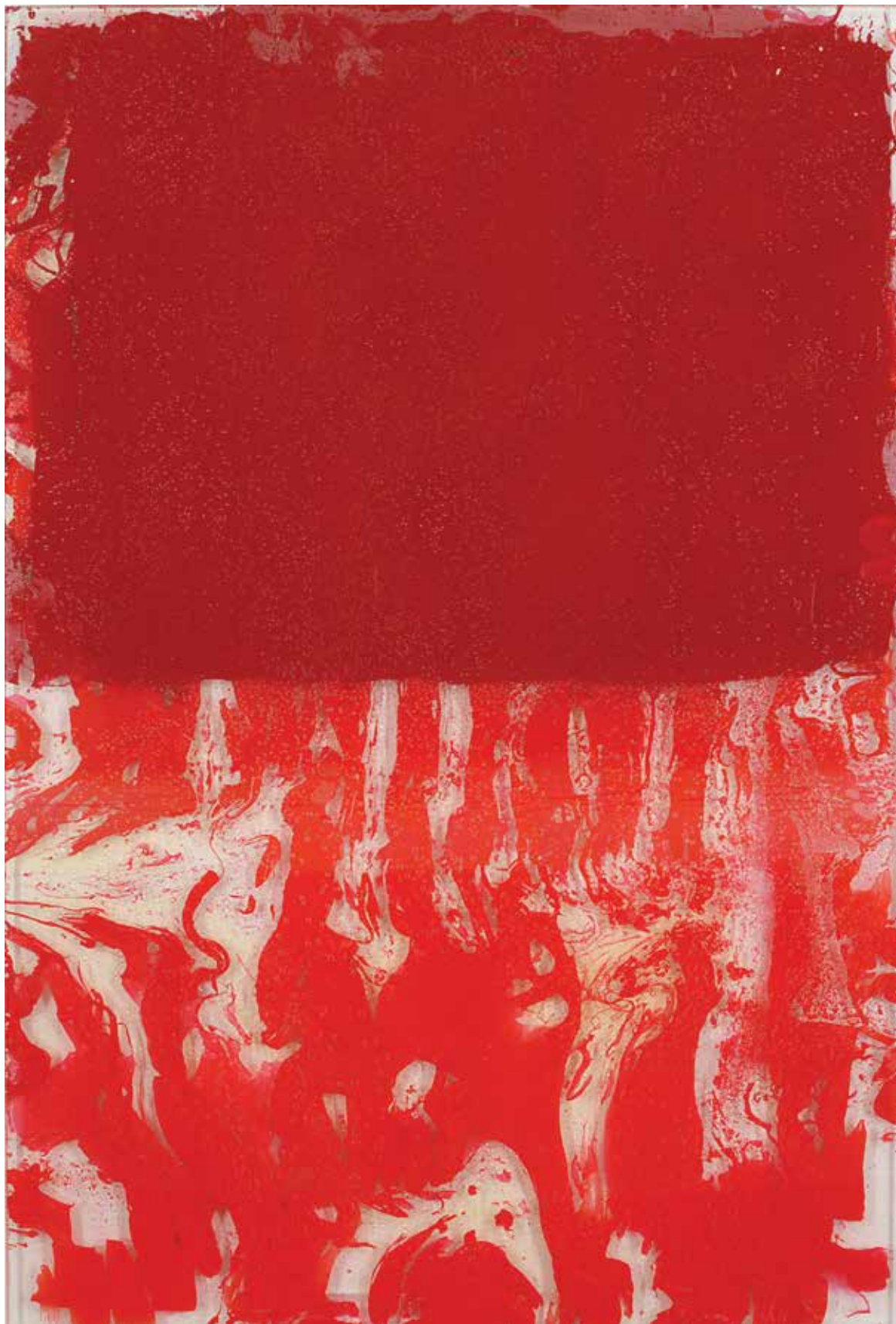
Byung-Hoon has exhibited extensively in global art fairs such as Art Basel, the Art Paris Art Fair and fairs in Monaco, Istanbul, Seoul, Cologne and Karlsruhe. Undoubtedly, he asks himself who he is at each gallery and fair, and the answer surely changes depending on where he is standing and with whom he is speaking.

“Self-superpositioning is a typical characteristic of modern life,” Byung-Hoon explains. “We become different people performing several roles in each time and space. At the same time, we interact with uncountable others performing their own roles in time and space. We gain our color and shape from the complex roles formed by meeting and crossing each other like longitude and latitude. We have this dual superpositioning. Our daily life is composed of multi-layers called partitioned time and space, and our partitioned time and space is composed of other uncountable existences in the world. The existence of ‘me’ could appear very vaguely and very complexly.”

Byung-Hoon's 2010 work *Transparence* appears in Privée, the private dining venue on *Marina*, as a perfect reflection of the diners who, often using the space for special celebrations and notable milestones, are themselves transformed in the moment by the interaction with other guests, the specific menu chosen, the play of light dancing off the sea and the composition of the servers. Such fluidity of identity is captured in Byung-Hoon's paintings on display throughout the world.

“I’m living with different roles in every moment and space. And every role has its own color and shape.”





**Transparence**

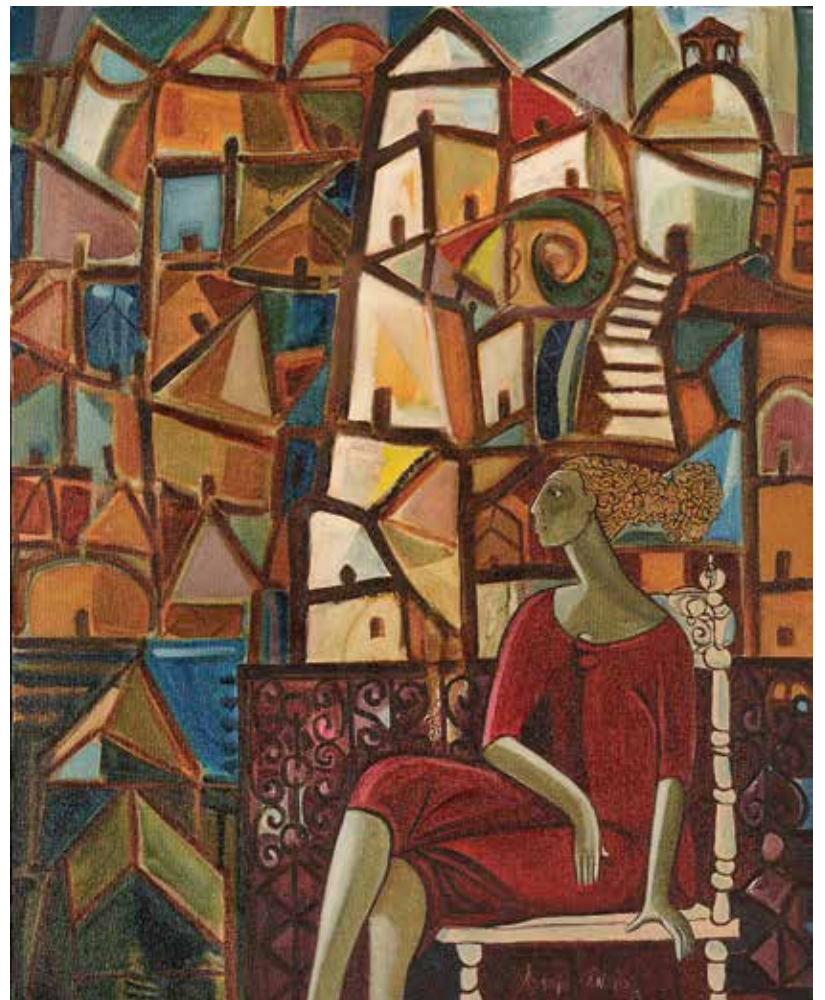
2010 | acrylic paint on acrylic plate | 40 x 59 inches  
*Marina, Privée* | deck 14 aft



Arcadio Cancio



**La Cortesana (The Courtesan)**  
2003 | oil on canvas | 24 x 30 inches  
Riviera, Atrium | deck 6 midship



**Habana (Havana)**  
2003 | oil on canvas | 24 x 30 inches  
Riviera, Martinis | deck 6 midship





**Florero Azul (Blue Vase)**

2010 | oil on canvas | 30 x 40 inches  
*Riviera, Atrium | deck 6 midship*



**Florero Verde (Green Vase)**

2010 | oil on canvas | 24 x 30 inches  
*Riviera, Atrium | deck 6 midship*

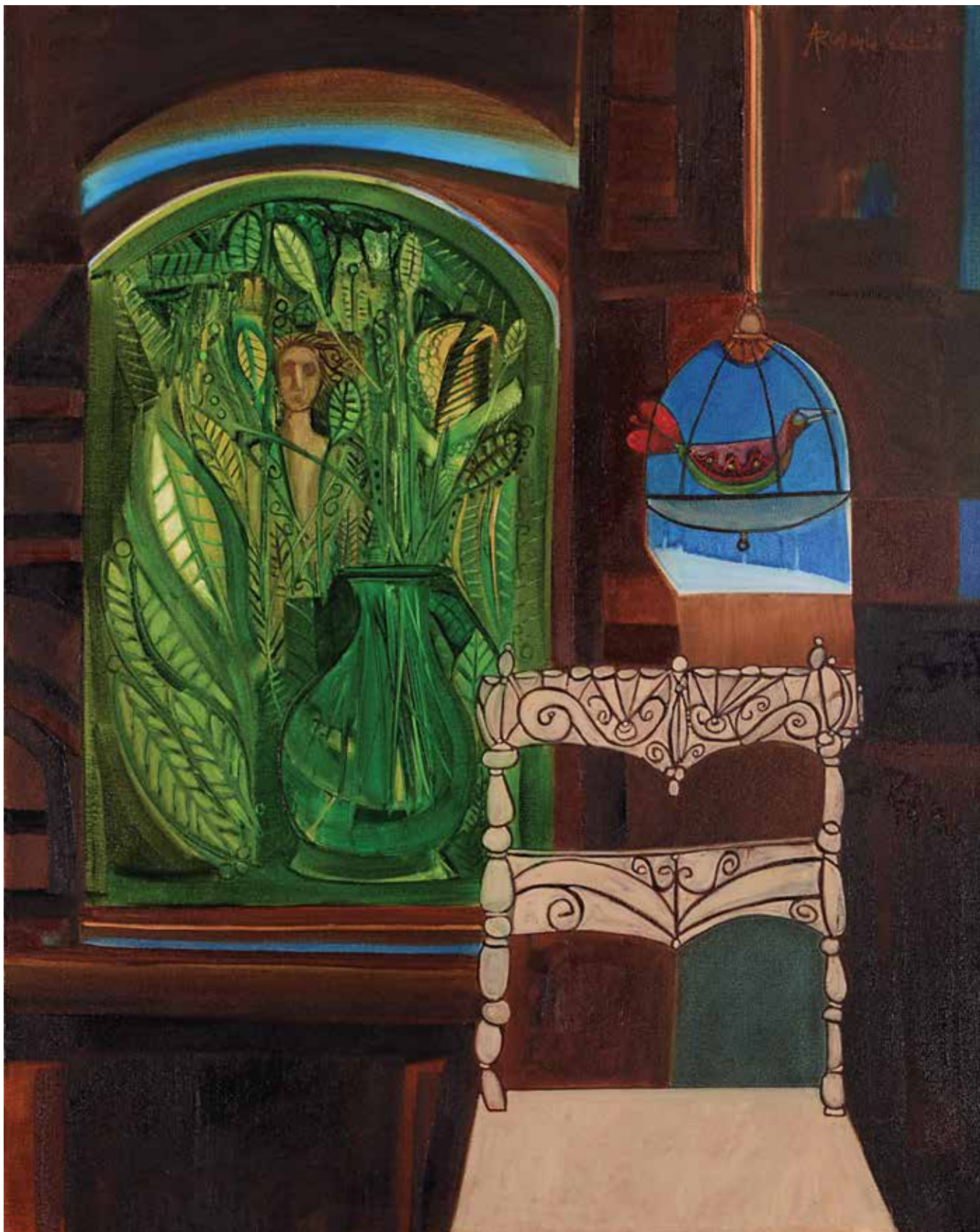


**La Visita (The Visitor)**  
2002 | oil on canvas | 24 x 30 inches  
Riviera, Martinis | deck 6 midship



**Woman**  
2003 | oil on canvas | 24 x 30 inches  
Riviera, Atrium | deck 6 midship





**La Silla (The Chair)**

2007 | oil on canvas | 24 x 30 inches  
Riviera, Atrium | deck 6 midship

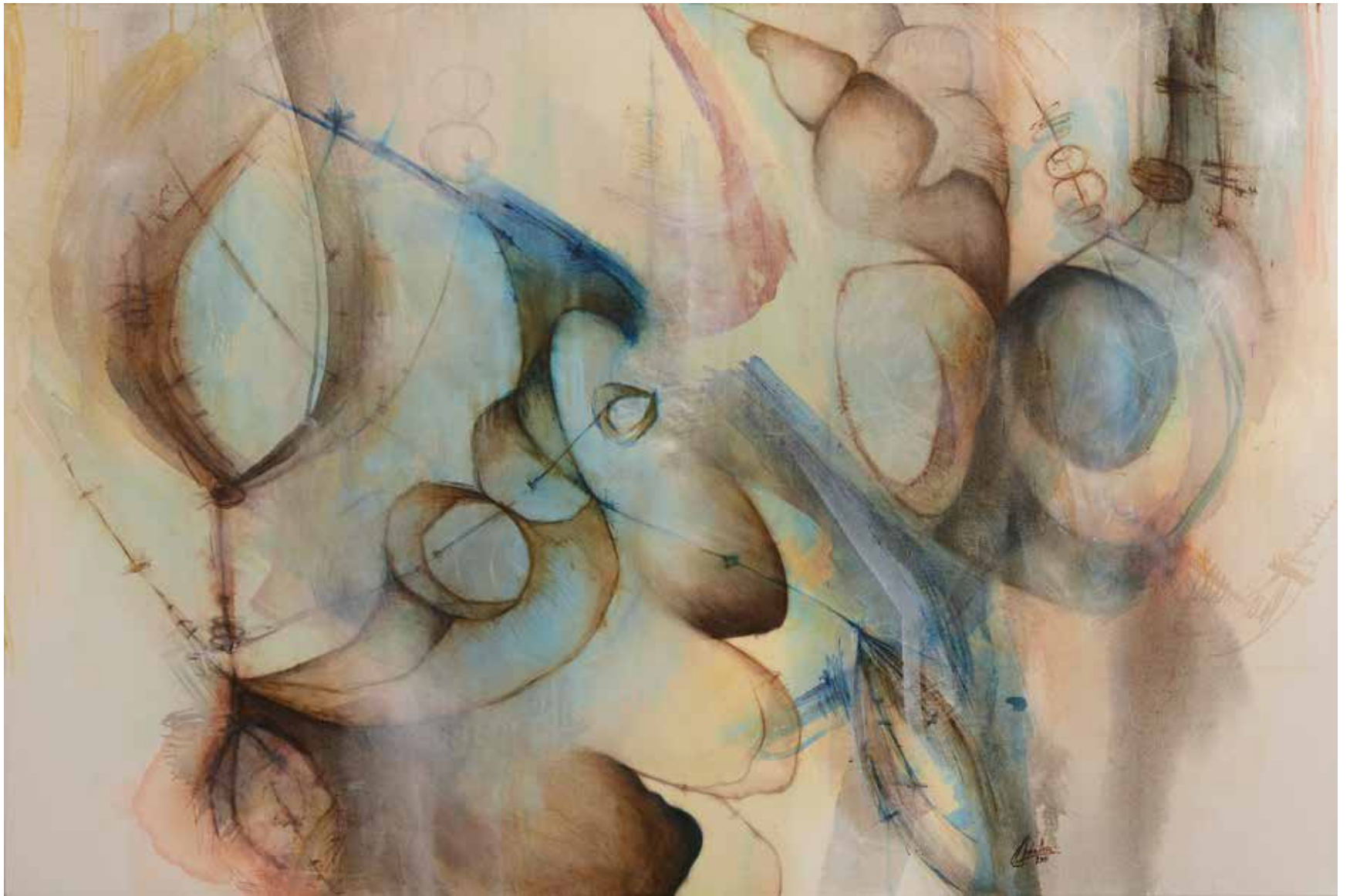


**Untitled**  
2011 | mixed media | 50 x 58 inches  
*Riviera, staircase | decks 4 – 5 aft*



**Transition**  
2007 | mixed media | 50 x 58 inches  
*Riviera, staircase | decks 4 – 5 aft*





**Essence**

2011 | mixed media | 54 x 36 inches  
*Riviera, staircase* | decks 10 – 11 aft



Alberto Jorge Carol



**Dungeon**  
2005 | acrylic on canvas | 36 x 60 inches  
*Riviera, Toscana | deck 14 aft*





**Blue Forest**

2003 | acrylic on canvas | 36 x 46 inches  
*Riviera, Concierge Lounge | deck 9 forward*



**Fanfarria para un Navegante (Fanfare for a Navigator)**

2009 | oil on canvas | 59 x 51 inches

Riviera, Polo Grill | deck 14 aft





**Purple Amphora**

2010 | blown glass – sand carved  
17.7 x 53 inches  
*Marina and Riviera, Martinis | deck 6 midship*



**Topaz Amphora**

2010 | blown glass – sand carved  
17.7 x 54 inches  
*Marina and Riviera, Martinis | deck 6 midship*



**Red Amphora**

2010 | blown glass – sand carved  
17.7 x 55 inches  
*Marina and Riviera, Martinis | deck 6 midship*

# Paolo Da San Lorenzo

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Creative expression takes many forms, from painting and sculpting to composing music and choreographing dance. Few artists have skillfully integrated their vision beyond a single pursuit, but Paolo Da San Lorenzo has done so with remarkable skill. Even after the success of the initial exhibitions of his paintings, he wrote novels and poems for several years, proving that the talent of an artist lies not necessarily in his hands, but in his soul.

Still, it is Da San Lorenzo's paintings that have drawn acclaim for nearly half a century. Born on May 13, 1938, in San Lorenzo in Campo, today he is one of the last and most renowned living Post-Cubism artists in the world. In the Marche region of Italy where he grew up, the passion for life became his muse and carried him through his time living and working in Paris after having established his career with exhibitions in 1956 in Rome and Pesaro.

Paris had a profound effect on Da San Lorenzo. In the artistic incubator of the Latin Quarter, he not only found his voice as an artist, which set him on his path, but also was initiated into the style of Post-Cubism. Even after personal exhibitions of his work in Chambéry, Lyon, Grenoble and Nice, he turned to writing and authored a novel annually until 1964. During this period of unabashed creativity and expression, he returned to Italy in 1962 and exhibited in Rome and Rimini. His abstract works fueled demand for his paintings in exhibitions in Jesolo, Milan, Turin, Florence, Genoa, Naples, Padua, Trieste, Matelica and the 26th Festival dei Due Mondi in Spoleto.

Throughout his career, Da San Lorenzo has maintained that art is not about creating repetitive patterns but rather is about change, range and renewal. He exemplifies the idea of a man always looking to create an impact and power his enthusiasm, passion and emotion. Though his Post-Cubism style is firmly European in origin and his work has appeared in cities ranging from Stockholm to Paris to Rome, exhibitions have appeared in Australia, China and Tahiti as well. In 1995 he received the Lifetime Achievement Award in Melbourne, Australia, from Marcello Spatafora, the Italian ambassador. Since 1998 he has been included in the annual ACCA in Arte and since 2001 has been collaborating with the JMA Gallery in Vienna.

His work has appeared in galleries such as the Gaymu Inter Galerie in Paris and the Galleria il Triangolo Verde in Rome and in a variety of art fairs, including MiArt in Milano, the Holland Art Fair at The Hague, Europ'ART in Geneva, Arte Fiera in Bologna and KunstRAI in Amsterdam. In total he has participated in over 200 individual exhibitions, group exhibitions, gallery shows and art fairs during his acclaimed career.

Such longevity is no surprise given the depth of his talent. His brilliance is evident in his figurative works in the Oceania Cruises Art Collection, such as *Gitana* and *La Miss* in *Marina's* Grand Dining Room and *Donna Con Chitarra* aboard *Riviera*. Da San Lorenzo takes the central figure of a woman and creates a dominating color reference in what, at a glance, may appear to be a random collection of images but is soon revealed to be an integrated whole. He creates exaggerated figures with small faces, elongated necks and oversized breasts and in doing so dives into the soul of his subjects, presenting each to the observer in proportional contradictions and vibrant colors that irreverently elicit a sense of both disillusionment and yearning.

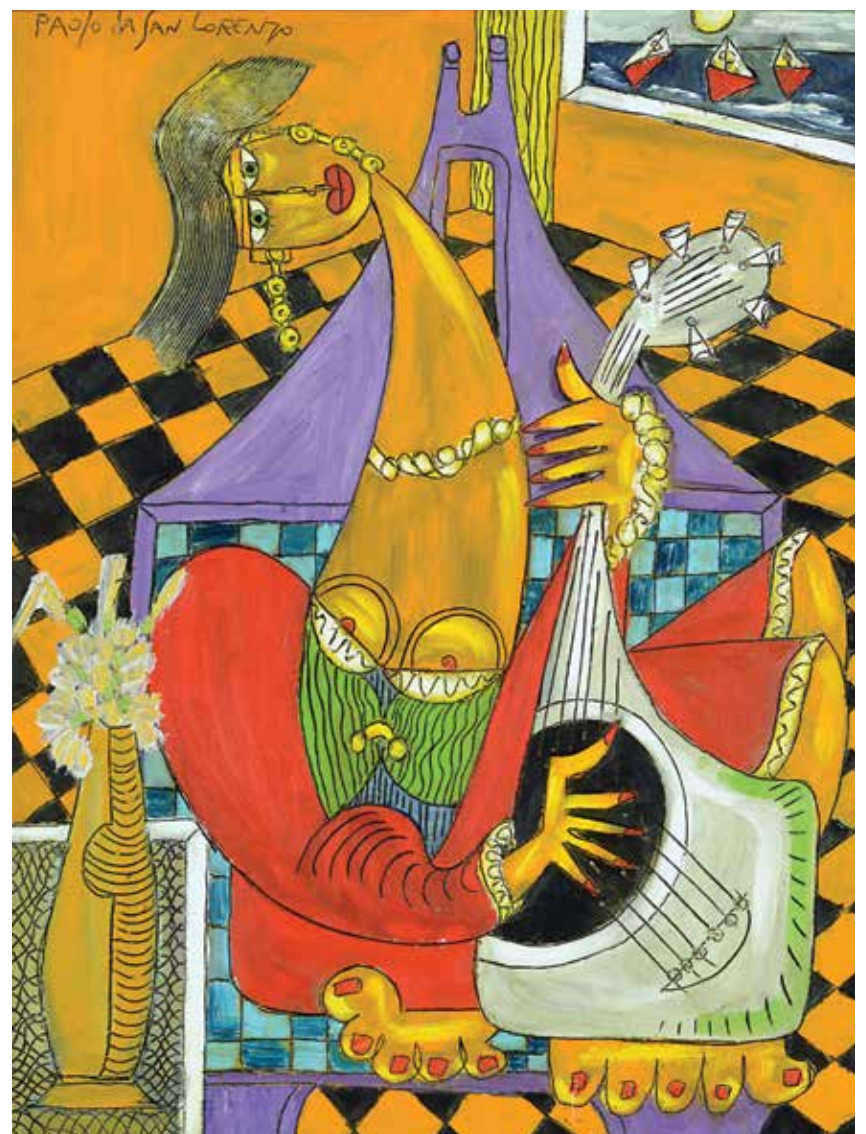
He exemplifies the idea of a man always looking to create an impact and power his enthusiasm, passion and emotion.





**Gitana (Gypsy)**

2011 | oil on canvas | 23 x 31 inches  
 Marina, Grand Dining Room | deck 6 aft



**Donna con Chitarra (Woman with Guitar)**

2011 | oil on canvas | 23 x 31 inches  
 Riviera, Grand Dining Room | deck 6 aft





**Le Amiche**  
1980 | oil on canvas | 59 x 39 inches  
Riviera, Grand Dining Room | deck 6 aft



**Donna Con Chitarra (Woman with Guitar)**  
2010 | oil on canvas | 59 x 79 inches  
Marina, Grand Dining Room | deck 6 aft





**La Miss (The Miss)**

2008 | oil on canvas | 23 x 31 inches  
Marina, Grand Dining Room | deck 6 aft



**Donna Con Chitarra (Woman with Guitar)**

2010 | oil on canvas | 59 x 79 inches  
Marina, Grand Dining Room | deck 6 aft





**Le Bagnanti (The Bathers)**

2009 | oil on canvas | 148 x 98 inches  
Marina, Grand Dining Room | deck 6 aft





**The End of the Tunnel**

2011 | oil on canvas | 45 x 35 inches

*Riviera, Destination Services | deck 5 midship*

# Nelson Domínguez

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One of Cuba's most important artists living today, Nelson Domínguez was born in Santiago de Cuba in 1947, and by age 18 he was studying at the Escuelas Nacionales de Arte in Havana. After completing his academic work in 1970, Domínguez became a professor there. Several years later at the Instituto Superior de Arte, he took on a leadership role in disciplines such as painting and engraving, most notably as chair of the painting department. He served in the academic field until the mid 1980s while simultaneously pursuing a broad range of personal artistic endeavors. As a dedicated artist for more than four decades, Domínguez has created a body of work that is a source of great pride for the people of Cuba, and he is recognized the world over.

Since 1970 Domínguez has participated in more than 200 group exhibitions. While over 100 of those have been in his native Cuba, his work has also found critical acclaim in Brazil, Colombia, France, Germany, Greece, Hungary, India, Jamaica, Japan, Malaysia, Mexico, Norway, the Philippines, Poland, Puerto Rico, Spain, Switzerland, the United States and Yugoslavia. Even more impressive, Domínguez has been the subject of more than 100 solo exhibitions as well. He has exhibited frequently in Havana, and his work has been well received in New York, Madrid, Milan, Paris, Rome, São Paulo and Venice. The Japanese have enthusiastically embraced his creative sensibility with solo shows in Tokyo, Okinawa, Kyoto, Yokohama and numerous other locations.

One of the most decorated artists of his generation, Domínguez won the coveted award from the Alejo Carpentier Center for Cultural Promotion in 1984 and the National Award of Visual Arts from the Cuban Ministry of Culture in 2009. Outside Cuba, he has been acknowledged with awards from Bulgaria, Colombia, Czechoslovakia, Ecuador, France, India, Japan and Spain.

A master of both engraving and ceramics, Domínguez has explored a wide variety of visual arts, incorporating wood, steel, paper, clay, glass and other materials. His rural upbringing is ever present in his paintings in which the natural and the human intertwine to create a primitive, even mythical impression. On *Marina*, his 1998 work *Dichotomy & Shadows* transposes a horse's head onto the body of a woman, using a dark palette enlivened by striking red. The second work in his *Animal* series aboard *Riviera* is a monochromatic study of the upper portion of a horse posed as if it were a formal portrait of a human being. Domínguez conveys his artistic vision with not only poetry and sensitivity but also humor and whimsy, which speaks to a deeper meaning that ultimately resides within the onlooker.

His rural upbringing  
is ever present in his  
paintings in which  
the natural and the  
human intertwine to  
create a primitive,  
even mythical  
impression.





**Animal Series II**

1998 | mixed media on canvas | 35 x 47 inches  
Riviera, Grand Bar | deck 6 aft



**Dichotomy & Shadows**

1998 | mixed media on canvas | 98 x 122 inches

Marina, Horizons | deck 15 aft





**Sol IV**  
2011 | pastel on paper | 51 x 65 inches  
*Riviera, Jacques corridor | deck 5 midship*



**Sol I**  
2011 | pastel on paper | 51 x 65 inches  
*Riviera, Jacques corridor | deck 5 midship*



**Façade**  
2011 | mixed media on canvas | 39.5 x 55 inches  
*Riviera, Martinis | deck 6 midship*



**Old Age Is So Surprising**  
2011 | mixed media on canvas | 39.5 x 55 inches  
*Riviera, Martinis | deck 6 midship*





**Vision Something Different V**  
 2007 | mixed media on canvas | 39 x 57 inches  
*Marina, Martinis* | deck 6 midship



**Vision Something Different III**  
 2007 | mixed media on canvas | 39 x 57 inches  
*Marina, Martinis* | deck 6 midship





**Between Red Tides**  
2011 | mixed media on canvas | 32 x 52 inches  
*Marina, Red Ginger* | deck 5 midship



**Deep Desire**  
2011 | mixed media on canvas | 53.5 x 58 inches  
*Marina, Reception* | deck 5 midship



# Miguel Florido

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Miguel Florido has spent more than a decade painting wrinkles, striving to cajole a third dimension from an intense, abstract and energetic single plane, and, at the same time, striving for that third dimension to capture and represent a volumetric, progressive and emotional universe. *Freedom* and *Paper* Series elegantly displayed in Privée, depict the richness of the textures, no matter how seemingly simple, being granted a symbolic value in breaking tradition.

Born in San José de las Lajas, Havana, Cuba in 1980, Florido is a self taught artist who has garnered himself significant awards at international and national events despite a lack of professional training. His works are part of important private and public collections from Spain and France to Grand Cayman and Puerto Rico. Florido has presented several personal exhibitions in Venezuela, Panamá, Cuba and the United States, starting in 1996.

His works have been included in various major art fairs throughout the United States and Puerto Rico, in more than 20 events in recent years including Art Miami, Art Hamptons, Houston Fine Art Fair, Arteaméricas, and CIRCA Puerto Rico. His artworks have also been included in international art auctions at Christie's in New York.

Florido creates expansive meadows that, without divorcing themselves from landscape painting, offer a singular framework in which the texture of the grass beaten down by the wind, scorched by the sun, marked by a spatula, would seem more prominent than the landscape. The macroscopic lens brings the seemingly tangled plot to the forefront, which forces the landscape into a subtle abstraction, without losing the pastoral feel of the countryside. The idyllic scenes of *Safest Place* and *So That You Don't Forget* contribute to the tranquility and homeliness of Riviera's Concierge Lounge.

The macroscopic lens brings the seemingly tangled plot to the forefront, which forces the landscape into a subtle abstraction, without losing the pastoral feel of the countryside.



**Freedom**

2009 | mixed media on canvas | 56 x 55 inches  
Marina, Privée | deck 14 aft



**Paper Series**

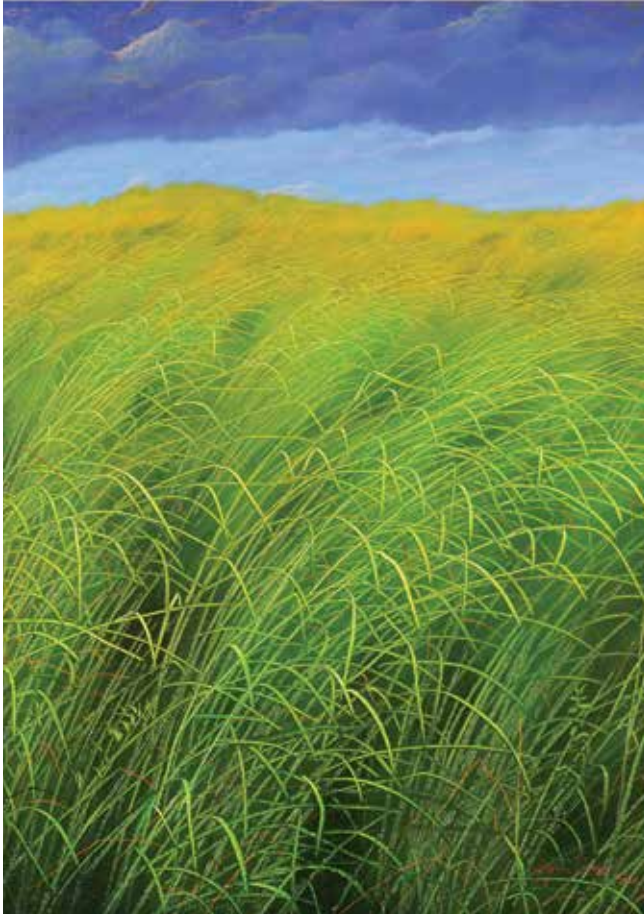
2011 | mixed media on canvas | 55 x 55 inches  
Riviera, Privée | deck 14 aft





**Where to Nest**

2011 | mixed media on canvas | 70.75 x 51.25 inches  
Riviera, elevator corridor | deck 9 forward



**Safest Place**

2011 | mixed media on canvas | 10 x 13.5 inches  
Riviera, Concierge Lounge | deck 9 forward



**So That You Don't Forget**

2009 | mixed media on canvas | 10 x 13.5 inches  
Riviera, Concierge Lounge | deck 9 forward

# Li Domínguez Fong

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Nurturing the creative spark can be challenging for an artist, and while many greats have emerged from stifling circumstances to blossom in the art community, just as many have sprung forth from a deep pool of encouragement, example and passion. Born in Havana in 1978, Li Domínguez Fong watched his mother, Flora Fong, as she became one of the most representative Cuban artists of the time. In 1989 he graduated from the Escuela Elemental de Artes Plásticas in Havana and continued his studies at the prestigious Escuela Nacional de Bellas Artes San Alejandro, graduating in 1991. Though still a young artist, his work is well known and respected. Fong has had two personal exhibitions in Havana, *Paisaje Remoto (Remote Landscape)* at Galería los Oficios in 2000 and *Apariciones (Apparitions)* at Centro de Arte 23 y 12 in 2002.

In 2007 Fong participated in an ambitious and monumental mural project in Havana called *Somos Lo Que Hay (We Are What We Are)* to mark the 49th anniversary of the Cuban Revolution. He also participated in a notable traveling exhibit that toured Madrid, Paris and Milan. Through the years, his art has appeared in galleries and installations dozens of times throughout Cuba, where he currently resides, as well as in Miami, Palm Beach and far-flung locations such as Caracas, Venezuela, and Kuala Lumpur, Malaysia.

His work appeared alongside his mother's in 2010 at Miami's Galería Cernuda Arte as part of a unique dual exhibition. The roots of Fong's creative genius were laid bare in the contrasts and subtle harmonies between the styles of mother and son. Flora Fong's imagery, stemming from the tropical influences of Cuba and her Chinese ancestry, is rife with color, while Li Domínguez Fong's works are more monochromatic, incorporating delicate touches of color applied with restrained forethought.

Fong's muted tones are enlivened by textured surfaces and multiple layers that blend together yet remain distinctive enough to create a dynamic sense of creation and dissolution, bringing movement to the subjects of his work. Fong's mixed media compositions invite the viewer to step into each work for a visceral experience. Figures stand alone. Boats drift on an empty sea. While there is solitude in his subject matter, it is through his medium and artistic expression that solitude becomes something more, bordering on abandonment. The viewer is moved, emotions rise to the surface, and brief splashes of color reach out and pull the observer into a bleak landscape of broken bridges, staircases that lead nowhere and diminutive boats.

*Poder del Convencimiento II* from 2010 and *Los Defensores*, created in 2006, focus on small boats that seem subjugated to the emptiness of the sea around them. Both are now on display aboard *Marina*. On *Riviera*, Fong's *Grandes Desafiantes* and *Sentimientos del Mar*, each from 2011, once again use boats and forlorn figures as subject matter, the latter work introducing a splash of warm colors on the distant horizon. The reds and oranges convey the viewer through space and time into the stark lives of the sailors. Remarkably, the raw emotional power in Fong's work comes from an artist who is still young and buoyed by an impressive familial artistic legacy. Part of the delight in viewing his work is anticipating what he will do next.

Fong's mixed media compositions invite the viewer to step into each work for a visceral experience.





**Los Defensores (The Defenders)**

2006 | mixed media on canvas | 60 x 64 inches  
*Marina, Martinis | deck 6 midship*



**Poder del Convencimiento II (The Power of Persuasion II)**

2010 | mixed media on canvas | 59 x 62 inches  
*Marina, Martinis | deck 6 midship*



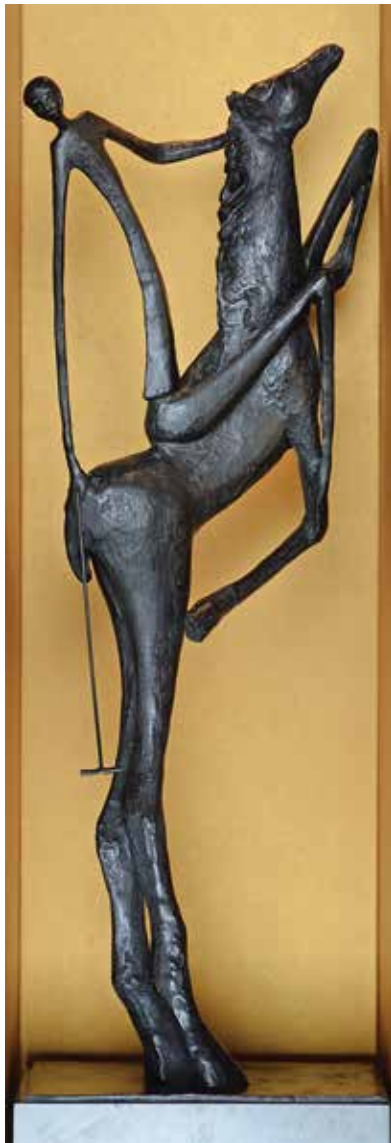


**Grandes Desafiantes (The Great Challengers)**  
2011 | mixed media on canvas | 64 x 60 inches  
*Riviera, Martinis | deck 6 midship*



**Sentimientos del Mar (Feelings of the Sea)**  
2011 | mixed media on canvas | 64 x 60 inches  
*Riviera, Martinis | deck 6 midship*





**Polo Player 2**  
2010 | black bronze sculpture on black marble base  
32 x 93 inches  
*Marina and Riviera, Polo Grill | deck 14 aft*



**Polo Player 3**  
2010 | black bronze sculpture on black marble base  
32 x 93 inches  
*Marina and Riviera, Polo Grill | deck 14 aft*



**Polo Player 4**  
2010 | black bronze sculpture on black marble base  
32 x 93 inches  
*Marina and Riviera, Polo Grill | deck 14 aft*



**Jacques Pépin Impressionist Painting**

2010 | acrylic on canvas | 192 x 179 inches

*Marina, Jacques* | deck 5 midship





#### Nodo 1

2010 | gold bronze sculpture on black marble base  
16 x 44.875 inches  
*Marina and Riviera*, Grand Dining Room | deck 6 aft



#### Nodo 2

2010 | gold bronze sculpture on black marble base  
14.5 x 46.5 inches  
*Marina and Riviera*, Grand Dining Room | deck 6 aft



#### Nodo 3

2010 | gold bronze sculpture on black marble base  
14.125 x 40.125 inches  
*Marina and Riviera*, Grand Dining Room | deck 6 aft



#### Nodo 4

2010 | gold bronze sculpture on black marble base  
12.25 x 44.125 inches  
*Marina and Riviera*, Grand Dining Room | deck 6 aft



#### Gioco

2011 | gold bronze sculpture on black marble base  
33 x 37.75 inches  
*Marina and Riviera*, Grand Dining Room | deck 6 aft



**V3**  
2011 | Murano glass sculpture on black marble base  
41 x 176 inches  
*Marina, Horizons* | deck 15 forward



**Friday**  
2011 | white Cristallino marble sculpture and base  
30.75 x 47.25 inches  
*Marina and Riviera, Privée* | deck 14 aft



**Miraggio (Mirage)**  
2010 | white Carrara marble on black bronze base  
13.5 x 51.625 inches  
*Marina and Riviera, elevator corridor* | deck 6 forward



**Sogno (Dream)**  
2010 | white Carrara marble on black bronze base  
21.625 x 49.625 inches  
*Marina and Riviera, elevator corridor* | deck 6 forward



**Donna (Woman)**  
2010 | brown bronze sculpture on black metal base  
12.25 x 46.125 inches  
*Marina and Riviera, staircase* | deck 15 forward





### Woman

2011 | blue bronze sculpture on black marble base  
42 x 138 inches  
*Marina, staircase* | deck 12 forward



### Vela (Candle)

2010 | Marquina black marble sculpture and base  
19.25 x 51.5 inches  
*Marina and Riviera, staircase* | deck 14 forward



### Giubileo (Jubilee)

2011 | polished gold sculpture on black marble base  
15.375 x 66.5 inches  
*Marina and Riviera, staircase* | deck 10 forward



### Velo

2010 | white Carrara marble sculpture and base  
14.125 x 61.375 inches  
*Marina and Riviera, staircase* | deck 4 forward



### Abstract

2011 | brown bronze sculpture on black marble base  
17.25 x 54.25 inches  
*Marina and Riviera, staircase* | deck 8 forward



### Sailing

2011 | beige marble botticino sculpture and base  
19.25 x 57.5 inches  
*Marina, staircase* | deck 9 forward  
*Riviera, staircase* | deck 11 forward



**Fiocco**  
2010 | white Carrara marble on metal base, black bronze finishing  
15.75 x 44.5 inches  
*Marina and Riviera, staircase | deck 7 forward*



**Wave**  
2011 | beige marble Botticino sculpture and base  
19 x 75 inches  
*Marina, staircase | deck 11 forward*  
*Riviera, staircase | deck 9 forward*



**Monday**  
2011 | polished stainless steel on black marble base  
128 x 144 inches  
*Marina, Martinis | deck 6 midship*



**Monday A**  
2011 | polished stainless steel on black marble base  
124 x 144 inches  
*Marina, Martinis | deck 6 midship*





**Lobby 54**

2011 | white Carrara marble on black bronze base

74 x 118 inches

*Marina and Riviera*, Grand Stair Case | deck 5 midship



**Foglia 1 (Leaf 1)**  
2010 | wood and gold leaf on black marble base | 19 x 75 inches  
*Marina and Riviera, Canyon Ranch SpaClub® | deck 14 forward*



**Foglia 2 (Leaf 2)**  
2010 | wood and gold leaf on black marble base | 19 x 75 inches  
*Marina and Riviera, Canyon Ranch SpaClub® | deck 14 forward*



Oceania Cruises took great care in crafting *Marina* and *Riviera* with a sleek profile that is both contemporary and also a timeless carryover of classic design principles. For example, if one traces the downward slant of the forward superstructure, it ends at the point where the foot of the bow touches the water. In an age when modern cruise ships push the superstructure far forward to add as many cabins as possible, Oceania Cruises decided to forgo a nominal number of additional suites and staterooms to adhere to a profile that is far more pleasing aesthetically.

Traditional ships from the late 19th and early 20th centuries had extraordinarily long foredecks, with the superstructure beginning far aft. This was a holdover from the days of sailing ships in which the deckhouses were placed closer to amidships. It should come as no surprise that the Oceania Cruises Art Collection includes a model of a classic ocean liner from the 1800s as homage to the beauty of nautical architecture and its inspiration in the creation of *Marina* and *Riviera*.

On the port side of *Marina*'s Horizons lounge stands a magnificent model of the 6,726-ton French Line (Compagnie Générale Transatlantique) steamer *La Champagne*, which was launched in May of 1885. The ship could accommodate just over 1,000 passengers, with 390 in first class, 65 in second class and 600 in third class. Measuring nearly 500 feet long, she was a showcase of French art and culture. Though her modern power plant could propel her through the water at over 17 knots, a heady speed for the 1880s, she still had tall steel masts that could be rigged with sails in an emergency. She entered service in 1886 on the Le Havre–New York transatlantic run and a year later collided with and sank another vessel. Her career came to an end in 1915 when she ran aground just off the coast of France and broke in two, a sad ending to a most elegant vessel.

The model itself does justice to the grandeur of the original ship. Stretching over 10 feet long, the model contains an incredible amount of detail, right down to the brass portholes and the silver-plated anchors. No feature of the actual ship has been overlooked, including 12 brass ventilators, two signal cannons, miniature skylights, 12 lifeboats, a fog horn and even a brass binnacle, engine room telegraph and ship's wheel on the bridge.

Oceania Cruises founder Frank Del Rio did something he rarely does when buying art: he bought the model at auction sight unseen. The images he saw showed the model to be something special, and it did not disappoint. "After acquiring the model, I went to see it in New York," Del Rio says, "and it was more magnificent than I had even expected it to be. Not only was it in perfect condition, but the level of detail was off the charts. I knew immediately that the model required a special setting. We couldn't just put it on a table or in a typical glass vitrine."

Acclaimed New York designer Dakota Jackson, whom Del Rio had tasked with fitting out many of the suites and public spaces onboard *Marina*, created a case worthy of the model, and the result is as notable as the *La Champagne* herself. "Dakota's never seen a challenge that he couldn't design himself out of, so he volunteered to do it," Del Rio explains. "The design was very, very complicated because he wanted one solid and gently curving piece of glass to create the most striking design possible. He had to go to a German company whose sole business is to do elaborate cases for jewelry stores, including Cartier. As expensive as the model was, that incredible case cost considerably more."

Stretching over  
10 feet long, the  
model contains an  
incredible amount of  
detail, right down to  
the brass portholes  
and the silver-plated  
anchors.



**La Champagne Ship Model**

1885 | 146 x 80 inches cased  
Marina, Horizons | deck 15 forward





**Brave Thing**  
1987 | mixed media on canvas | 57 x 37 inches  
*Marina*, Destination Services | deck 5 midship





Hiremio Santo Olaya García



**Musical Orgy**

2010 | acrylic on canvas | 59.5 x 47.5 inches  
Marina, Martinis | deck 6 midship



**Piano Woman**

2011 | oil on canvas | 60 x 48 inches  
Riviera, Martinis | deck 6 midship





**Untitled**

2011 | acrylic on canvas | 56 x 77 inches  
 Marina, Marina Lounge | deck 6 forward



**Untitled**

2011 | acrylic on canvas | 18 x 24 inches  
 Marina, Marina Lounge | deck 6 forward

# Victor Gomez

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Victor Gomez is known both for his talent painting as well as his prolific and innovative abilities in printmaking. In 1986, Gomez founded the Miami Press Publishers and Distributors, Inc., a printmaking workshop dedicated to promoting and publishing limited editions of both Cuban masters and contemporary artists. Gomez is the founder, director, and master printmaker, publishing art using the techniques of monoprint, serigraph, and etching. Gomez has published many of the famed Cuban artists onboard *Marina* and *Riviera* including Cundo Bermudez, Jose Mijares, Gay Garcia, Andres Valerio, Arcadio Cancio and Gustavo Acosta.

Born in Havana, Cuba in 1941, Gomez studied and graduated from San Alejandro Fine Arts Academy in Havana. While cultivating his artistic talents, Gomez became interested in the art of printmaking, returning to school to study both lithograph and linoleum printmaking at the UNEAC's workshop in Havana, before moving to the United States in 1980. Settling in Miami, he was quickly recognized for his creative talent and mastery of technique, brilliantly displayed in his feeling for and handling of color.

In all his canvases Gomez shows an inclination to geometric outlines, some clear and sharp, others worn in appearance. Gomez was commissioned by Oceania Cruises founder Frank Del Rio to create a multitude of monotypes consisting of intricate designs of mainly red and black in order to contribute to the intimate ambiance of Polo Grill in both *Marina* and *Riviera*.

In 1992, Gomez was awarded the honor "Who's Who Among Hispanic Americans." He has partaken in more than 160 group exhibitions all across the world from Spain and Poland to New Zealand and China as well as individual exhibits across the South Florida and Cuba. He has also participated extensively in very important International Print Competitions and Exhibitions in Asia, Europe, Latin American the Caribbean, and the United States.

In all his canvases  
Gomez shows  
an inclination to  
geometric outlines,  
some clear and  
sharp, others worn  
in appearance.





### Abstract Series

2011 | oil monoprint | each 21 x 21 inches  
 Riviera, Polo Grill | deck 14 aft



### Abstract Series

2011 | oil monoprint | each 23 x 31 inches  
 Riviera, Polo Grill | deck 14 aft



**Abstract Series**  
2011 | oil monoprint | 13 x 13 inches  
*Riviera, Polo Grill | deck 14 aft*



**Abstract Series**  
2011 | oil monoprint | 13 x 13 inches  
*Riviera, Polo Grill | deck 14 aft*



**Abstract Series**  
2011 | oil monoprint | 17 x 23 inches  
*Riviera, Polo Grill | deck 14 aft*



**Abstract Series**  
2011 | oil monoprint | 17 x 23 inches  
*Riviera, Polo Grill | deck 14 aft*





**Abstract Series**

2011 | oil monoprint | each 52 x 53 inches  
Marina, Polo Grill | deck 14 aft



**La Historia De La Lluvia (The Rain Story)**

2010 | oil on canvas | 78.25 x 54.5 inches  
*Riviera*, elevator corridor | deck 14 forward





**Sueño Ausente en la Terminal (Absent Dream in the Terminal)**

2010 | mixed media on canvas | 96 x 47 inches

Marina, Oceania@Sea | deck 14 aft

# Jose Grillo

While the paintings of Jose Grillo are an excellent representation of Cuban art, the artist also embraced the new landscapes, ideals and sources of inspiration that he discovered in the United States upon his exile from Cuba in 2009. For Grillo, evolution is not only the natural result of the creative process but also his deliberate intent. Each painting evolves as it reveals itself to him, and he freely adapts his style to reflect new moments of discovery as they happen.

Born in Havana in 1957 and now living in Miami, Grillo has a strong academic background. He attended Havana's famed Escuela Nacional de Bellas Artes San Alejandro. Founded in 1818 and housed in a monolithic building from the 1940s, the school was started by French painter Jean Baptiste Vermay. Such rich heritage inspired Grillo to pursue a degree in art history at the Universidad de La Habana and become a professor. Grillo also has taught art to high school students and adults in both Cuba and Venezuela. By 1991 he decided to dedicate all of his time to his own artistic talents.

Influenced by the masters he studied yet distinct in his own unique approach, Grillo began exhibiting in the 1980s in Havana, initially at the inaugural Havana Biennial in 1984. In 1992 his work appeared at the Exposición de Arte Cubano in Barcelona, Spain. In the ensuing years, he participated in exhibits not just in Cuba but also in Jamaica, Mexico and the United States. Art fairs in Miami, Palm Beach and New York also showcased his style.

In 1995 Grillo's one-man exhibition at Ateneo de Barquisimeto in Venezuela met with critical acclaim. A show at the Inglaterra Hotel in Havana in 2003 solidified his reputation and eventually led to his first solo exhibitions in Miami in 2009 at the Arco Art Gallery and in 2010 at the RDZ Fine Art Gallery. His art is also found in numerous private collections from France and Spain to Germany, Sweden, the United States and, as part of the Oceania Cruises Art Collection, more than 300 destinations around the world. Both *American Art Collector* and *ARTnews* have published his work as well.

Truly versatile, Grillo's work encompasses sculpture and drawings as well as paintings. In part because of his broad art history background and exposure to many different media, eras and styles, Grillo is not afraid to experiment. In fact, experimentation is one of the most noteworthy attributes of his work. He uses color in an intuitive way that is striking yet natural. Consider his work *Yellow Submarine*, which is displayed on *Riviera* and was specially commissioned in 2011 by Oceania Cruises founder Frank Del Rio. As one might expect, the painting features yellow, but it also has liberal doses of blues, blacks, grays and whites and very deliberate reds. *Marina's Composición Dual* from 2009 has a warmer color palette but, like *Yellow Submarine*, the tones feel organic and intuitive, uniting figures, symbols and abstract forms into a harmonious whole. His varied styles and bold images make Grillo a particular favorite among young and old collectors alike, including Del Rio and his family, who have several works by the artist in their personal collections.



Each painting evolves as it reveals itself to him, and he freely adapts his style to reflect new moments of discovery as they happen.





**Composición Dual (Dual Composition)**

2009 | acrylic on canvas | 26 x 32 inches  
 Marina, Marina Lounge | deck 6 forward



**Yellow Submarine**

2011 | acrylic on canvas | 104 x 68 inches  
 Riviera, staircase | decks 5 – 6 aft

# Damien Hirst

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The question of what inspires great art is as varied as the number of artists in the world. For Damien Hirst, who was born in Bristol, UK, in 1965 and grew up in Leeds, no subject has been too taboo and no topic too difficult to receive his creative attentions.

With more than 80 solo exhibitions and over 250 group shows to his credit, Hirst is the most well-known representative of the Young British Artists, a group of cutting-edge artists from the 1990s. Between 1986 and 1989, Hirst studied for a bachelor's in Fine Art at Goldsmiths College in London. In just his second year at the college, he conceived and curated *Freeze*, a three-phase group exhibition that was the launching pad for an entire generation of British artists. Also while at college, he did his first in a series of spot paintings that would gain him worldwide acclaim.

By 1995 at just 30 years old, Hirst received the Turner Prize, a prestigious award created in 1984 to honor the most celebrated British artist of the year. The four finalists for the award present their works at the esteemed Tate Britain in London. Hirst's first major retrospective, *The Agony and the Ecstasy*, was held in the Museo Archeologico Nazionale in Naples, Italy, in 2004. In 2012 his long-running series of spot paintings was exhibited in a show on a monumental scale, spanning 11 Gagosian Gallery locations across the globe.

Hirst's work includes not only paintings and sculptures, but also conceptual and installation art. He has created a broad body of work, and his tiger shark immersed in formaldehyde is often credited with being the iconic statement of 1990s British art and the Britart movement. In addition to his spot paintings of colored circles, he is well known for his machine-made spin paintings as well. One such work from 2001 is showcased aboard *Marina*.

Oceania Cruises founder Bob Binder discovered the piece at a gallery in New York. Both Binder and cofounder Frank Del Rio thought it would be wonderful to have a Damien Hirst work onboard *Marina*. The only problem was determining where to display it.

"It was a striking piece with bright, vibrant colors, a very emotional work from Hirst's *Spin* collection, so we jumped at the chance to acquire it," Binder explains. "But we had no idea where we were going to put it. While we never consider any piece to be decorative, we do have to ensure that each artwork is featured in just the right location, especially this particular work with its bold, distinctive colors. After scouring the ship, I finally discovered the perfect location, and interestingly, it's in the Canyon Ranch SpaClub® behind the juice bar. It actually looks like Hirst created the piece specifically for that spot; it just sings in the space."

"It's not a place that you would necessarily expect to discover an artwork by Damien Hirst," Binder adds. "So I often challenge guests to find the fabulous Hirst piece on the ship, and knowing his art is so distinctive, they expect to find it quickly. Little do they know, it's tucked away in a gem of a location in the spa."

Hirst currently lives in Devon and has studios in London and Gloucester. Not without controversy, his work does what all truly great works of art can do, inspiring thought and emotion through both bold premises and subtle manipulation. His audacious and stunningly creative interpretation of the broader themes of life and death, science and religion, has led Hirst to be widely acknowledged as one of the most influential and important British artists of our time.

Hirst's work includes not only paintings and sculptures, but also conceptual and installation art.





**Spin**

2001 | acrylic and metallic paint on circular card | 22.5 x 22.5 inches  
Marina, Canyon Ranch SpaClub® | deck 14 forward

# Paul Hunter

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While subject matter is key for any artist, technique holds equal merit in the realization of an artist's vision. Paul Hunter uses a centuries-old technique to bring his modernist landscapes to life. Born in Paris in 1954, Hunter has gained worldwide acclaim for landscape paintings that utilize metal and gold leaf to create a luminous quality that is both familiar and utterly unique at the same time.

Though now living in New York, Hunter graduated from Université Laval in Quebec City with a BA in Visual Arts and went on to earn an MFA from Concordia University in Montreal. Beginning with his *Chants-contre-Champs* show at Galerie Motivation V in Montreal in 1981, Hunter went on to more than 60 solo exhibitions. He has participated in more than 100 group exhibitions since *The Chair Show* at the Brooklyn Academy of Creative Arts in New York in 1983.

During the course of his career, his art appeared in shows throughout the United States and Canada, ranging from New York, Montreal, Chicago, Vancouver and Toronto to Dallas, Boca Raton, Miami, Pittsburgh, Aspen and Newport. Hunter is also well known outside North America, having had solo and group exhibitions in Paris, Stockholm, Cologne, Dubai, Paris, Prague and Stockholm, among many other cities.

Hunter's work has received much critical acclaim. He won multiple grants from the Canada Council of the Arts and the Quebec Government Artists Fellowship and has twice received awards from the National Studio Program P.S.1 Institute for Art & Urban Resources. He also garnered awards from the Artists Space Exhibition and the Pollock-Krasner Foundation.

Luminosity is the central theme of Hunter's work. He achieves this remarkable glow by using 23-karat gold leaf as well as aluminum, copper, bronze and white gold leaf. Each metal must be applied with precision and is often treated with chemicals to alter its reflective properties and create contrast while also preventing the deterioration of the piece. Hunter uses metallic paints as well and applies them onto a canvas already treated with metal and gold leaf. By varying the depth of the overlying color, he manipulates how much light is reflected, creating a work that changes depending on the angle, distance and time of day at which it is viewed. Just as the appearance of a physical landscape is altered according to the course of the sun, the character of Hunter's paintings transforms over the course of a day or even a single moment.

The Oceania Cruises Art Collection contains paintings from Hunter's *Peaceful Landscapes* series, which are displayed in the Toscana restaurants aboard *Marina* and *Riviera*. This was a deliberate choice since the venues feature floor-to-ceiling windows and thus experience all the vagaries of the rapidly changing illumination from both direct sunlight and reflections off the seascapes below. This change in the quality and intensity of light further emphasizes the consciousness of the passage of time that is inherent to Hunter's work.

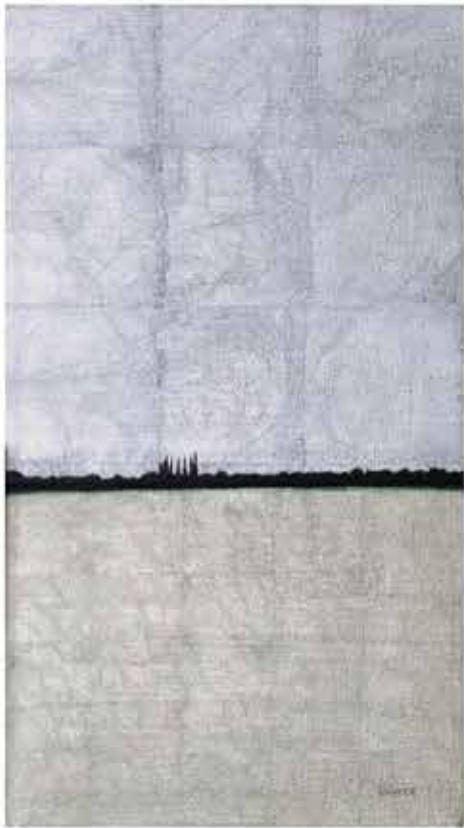
Hunter uses metallic paints as well and applies them onto a canvas already treated with metal and gold leaf.





**Peaceful Landscapes Series**

2011 | white gold, aluminum and acrylic on canvas | each 16 x 34 inches  
Riviera, Toscana | deck 14 aft



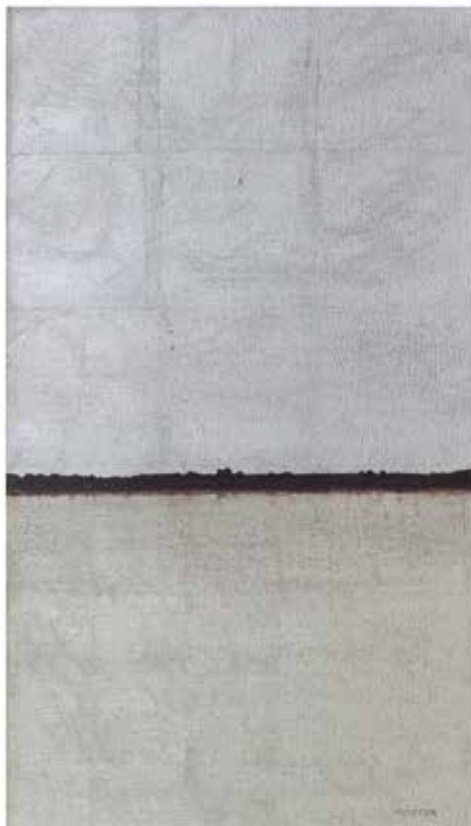
**Peaceful Landscapes Series**  
2010 | white gold, aluminum and acrylic on canvas | each 16 x 29 inches  
*Marina, Toscana* | deck 14 aft





**Peaceful Landscapes Series**

2011 | white gold, aluminum and acrylic on canvas | each 18 x 36 inches  
*Riviera, Toscana* | deck 14 aft



# Frank Hyder

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Frank Hyder has made a career out of translating simple images, such as heads and fish, into personal creations forged from paint, metal and a host of other materials. His images are known for their simple nature and intricate construction, engaging the viewer in multilayered processes that hint at the innate complexity one finds in nature. Using archetypal forms such as boats, birds and faces, he has carved into, nailed onto, covered over and painted images that engage the viewer in his very personal vision.

Born in the United States in 1951 and currently a resident of Miami, Hyder graduated from the Maryland Institute College of Art with a BFA. He then received a full scholarship to attend Skowhegan School of Painting and Sculpture, graduating in 1973, and two years later received his MFA from the University of Pennsylvania. However, his inspiration stems from global sources. He spent much of the last 20 years working and wandering in the forests of South America, including a year in the mountains of Venezuela in 2001. In his last months there, he began working with a new image, that of schools of fish filling the picture plane.

Hyder has participated in more than 150 group shows and over 80 solo exhibitions throughout North, South and Central America, including eight individual exhibitions in New York City. He is one of the few North Americans to have had solo museum exhibitions in Venezuela, at the Museo de Arte Contemporáneo de Caracas Sofía Imber, Museo Jacobo Borges, Museo de Arte Contemporáneo del Zulia, Museo de Artes Universidad de Los Andes and Museo de Arte de Coro.

Solo exhibitions of Hyder's work have also been held at the Pennsylvania Academy of the Fine Arts' Museum of American Art, the Carnegie Art Museum in California, the La Salle University Museum of Art in Philadelphia and the National Museum of Catholic Art and History in New York. Since 2008 Hyder has participated annually in the *Giants in the City* public art project during Miami's Art Basel, and in 2012 he was an invited guest artist in the Caribbean Contemporary Biennial *Giants in the City* event in Aruba. He has enjoyed critical acclaim throughout his career, receiving awards such as a Senior Fulbright Research Grant to Venezuela, United States Embassy Cultural Grants, a Mid-Atlantic NEA Grant in sculpture and two Pennsylvania Council of the Arts Grants in painting.

Recently Hyder has begun to create some of the most colorful works of his career. Using an acrylic gel medium, he creates a striated surface resembling a Japanese raked garden. He gilds this surface using gold, silver and other metal leaf materials, applying both texture and color. These colors create a shimmering realm perhaps redolent of water but just as easily referencing some other purely metaphysical world. Onto this carefully prepared surface is poured a clear epoxy resin, which generally smooths the surface and establishes a painting base. The fish forms are drawn in response to the striated patterns. The images are built in layers of transparent colors, often embedded in additional coatings of resins. These images may appear to have been produced quickly, but they frequently require months to complete and are actually a synthesis of nearly 30 years of painting experimentation.

The image of the koi fish, an archetypal symbol of good fortune and natural harmony, can be found often in Hyder's work. *Marina* and *Riviera* both feature pieces with koi fish subjects and multilayered techniques, including *Silver Butterfly I*, *Golden Pause I* and a triptych entitled *Variegated Float*. In these works, the viewer finds the baroque energy, the highly sensitive approach to materials and the rich palate of an artist with an extremely personal vision.

These colors create  
a shimmering realm  
perhaps redolent  
of water but just as  
easily referencing  
some other purely  
metaphysical world.





**Silver Butterfly I**

2012 | mixed media on panel | 42 x 53.75 inches  
*Riviera*, pool deck | deck 12 midship



**Golden Pause I**

2012 | mixed media on panel | 66 x 46.75 inches  
*Riviera*, pool deck | deck 12 midship





**Variegated Float**  
2012 | mixed media on carved wood | each 48 x 36 inches  
Marina, Terrace Café corridor | deck 12 aft





# Antonio Nicolo Gasparo Jacobsen

The conquest of the sea held a special fascination for artists and the public alike in the late 1800s and early 1900s. It was a time of transition as sailing ships reached their zenith in billowing clouds of canvas and the spindly paddlewheel steamers battled for pride of place on the world's oceans. While many artists toyed with paintings of ships that told the story of the rapidly unfolding maritime history of the era, Antonio Nicolo Gasparo Jacobsen achieved the status of an American folk art hero for his remarkable contributions to the genre. During his 71 years, he is believed to have created more than 6,000 paintings that chronicled ships, large and small, domestic and international, as the era of sail gave way to the hustle and bustle of steam.

Born in 1850 into a family of violin makers in Copenhagen, Denmark, Jacobsen was pressured to take up the family trade and attended the Royal Academy of Design in Denmark's capital city, until hard economic times made it impossible to continue. With few opportunities in his homeland and the prospect of conscription in the Danish military, Jacobsen chose a different path and by 1873 was settled in West Hoboken, New Jersey. His choice of residence immediately influenced his future, as he was exposed daily to the multitude of ships, boats and ferries scurrying across his field of view in New York Harbor.

Jacobsen took to sketching and then painting the maritime scenes laid out before him, doing so from New York's Battery Park. His extraordinary talent and reasonable rates drew the attention of the Marvin Safe Company, which asked him to use his skills to decorate safes. His love of the sea also drew captains and ship owners who began to commission him to paint their vessels. His fame grew in the maritime community, and historic steamship operators such as the fabled White Star Line, legendary Fall River Line and classic Old Dominion Line commissioned him to paint each ship in their fleet. The fleets he portrayed were a cavalcade of the greatest names in shipping of the era, ranging from the Black Ball Line and the Red Star Line to the Mallory Line, Anchor Line and Clyde Line.

Jacobsen's accuracy in each detail, his penchant for creating artwork that gave each vessel a sense of personality and his play of light against dark gained him fame as what some consider the foremost chronicler of American shipping in the late 19th and early 20th centuries. Aboard *Riviera*, Jacobsen's works represent that very transition from sail to steam that spanned his long career. His 1897 oil on canvas *The Ship S.S. Salerno* portrays an early steamship. *The Ship Young America at Sea*, a painting from 1915, glorifies one of the swiftest clipper ships of all, its sails bulging in the breeze as it cuts a fine entry through the water.

Jacobsen worked diligently throughout his career, producing more than 3,000 works in the 25 years prior to his death in 1921. Exhibitions of Jacobsen's work appeared in the late 20th century at the Mariners' Museum in Newport News, Virginia, and the National Museum of American History in Washington, D.C. His paintings are on display in dozens of museums and private collections worldwide.

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**The Ship S.S. Salerno**  
 1897 | oil on canvas | 36 x 22 inches  
*Riviera, Executive Lounge | deck 11 midship*



**The Ship S.S. Westernland at Sea**  
 1894 | oil on canvas | 36 x 22 inches  
*Riviera, Executive Lounge | deck 11 midship*



**The Ship Young America at Sea**  
 1915 | oil on canvas | 36 x 22 inches  
*Riviera, Executive Lounge | deck 11 midship*





**Grand Stair Case**  
2011, 2012 | Carved Crystal  
*Marina and Riviera* | decks 5–6





**Grand Stair Case**

2011, 2012 | Carved Crystal  
*Marina and Riviera* | decks 5–6

# Wifredo Lam

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Art is an expression of the artist, and an artist is an amalgam of influences from family, geography, genealogy and life events. Wifredo Lam, born in 1902 as Wifredo Óscar de la Concepción Lam y Castilla, was one such creative spirit. Though he was Cuban, his diverse background comprised a Chinese, African, Indian and European heritage, and these multicultural influences along with his world travels were integral to his work.

From his birthplace of Sagua la Grande, Lam moved with his family to Havana in 1916, and two years later he attended the Escuela Nacional de Bellas Artes San Alejandro. During the early 1920s, he exhibited at the Salón de la Asociación de Pintores y Escultores in Havana. In 1923 Lam moved to Madrid, where he studied at the studio of Fernando Álvarez de Sotomayor, who was director of the Museo del Prado and a teacher of Salvador Dalí.

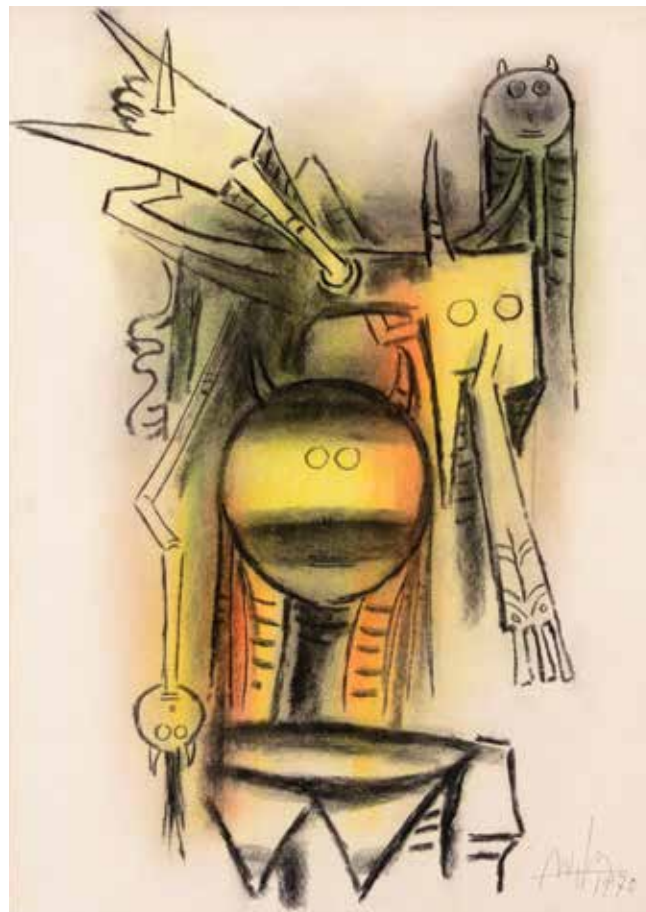
In the early 1930s, the effects of Surrealism were evident in Lam's work, as was the influence of Henri Matisse. In 1936 a traveling exhibition of the work of Pablo Picasso proved inspirational to Lam both artistically and politically. He moved to Paris in 1938, where Picasso took him under his wing and encouraged his interest in African art and primitive masks. During that same year, he also journeyed to Mexico, where he stayed with Frida Kahlo and Diego Rivera. By the late 1930s, Lam was associated with the Surrealists. He had his first solo show at the Galerie Pierre Loeb in Paris in 1939, and his work was also exhibited with Picasso's at the Perls Galleries in New York.

During World War II, Lam spent most of his time in the Caribbean before returning to Havana in 1941. By the end of 1942, he had begun his masterpiece *The Jungle*. Lam traveled extensively in the 1940s and 1950s, gathering influences from a variety of sources. Between 1942 and 1950, the artist exhibited regularly at the Pierre Matisse Gallery in New York. He continued traveling until 1952 and then settled for three years in Paris before resuming his travels again in 1955. In 1960 Lam established a studio in Albisola Mare on the Italian coast. In 1964 he received the Guggenheim International Award, and in 1966 and 1967, there were multiple retrospectives of Lam's work at the Kunsthalle Basel, the Kestner Gesellschaft in Hannover, the Stedelijk Museum Amsterdam, the Moderna Museet in Stockholm and the Palais des Beaux-Arts in Brussels. Lam remained active right up until his death in Paris in 1982.

Wifredo Lam's legacy has been profound. He synthesized the Surrealist and Cubist strategies while incorporating the spirit and forms of the Caribbean and the Afro-Cuban religion. For that reason, his work does not singularly belong to a particular art movement. Lam endeavored to illuminate humanity as a whole in his artwork, and in painting generic figures, he created the universal. To further his goal, he often painted mask-like faces. Works such as *Totem*, on display in the Grand Bar onboard *Riviera*, exemplify this approach. While Cuban character and mythology permeated his work, Lam's vision ultimately dealt with the nature of humankind and therefore was relatable across cultures and continents.

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**Totem**

1970 | pastel on paper | 20 x 27 inches  
 Riviera, Grand Bar | deck 6 aft



**Paris Siglo 7903**

1978 | etching | 26 x 20 inches  
 Marina, Grand Bar | deck 6 aft

# Julio Larraz

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Born Julio César Ernesto Fernandez Larraz in Havana in 1944, Larraz currently lives and works in Miami. He is best known for his precise and detailed technique, his imagination and his uniquely subtle touch, all of which have helped affirm his reputation as one of the most important contemporary Latin American painters and a master of realism.

Such creativity comes from a childhood beset with turmoil as he and his family fled Cuba for the United States in 1961. The son of a newspaper editor, Larraz began to draw at a very early age. As a young man, he moved to New York in 1964 and created a number of political caricatures that were published by the *New York Times*, *Washington Post*, *Chicago Tribune* and *Vogue*, among others.

By 1967 Larraz began working full time as a painter, and he credited several New York artists, including Burt Silverman, with teaching him different painting methods. While *Air Raid*, a painting from 1976, is featured aboard *Riviera*, Larraz is a critically acclaimed sculptor and printmaker as well. In 1971 his first solo exhibition was held at the Pyramid Galleries in Washington, D.C. A year later his *Cartoons* exhibition at the New School for Social Research drew attention that spawned a number of individual and group exhibitions in the ensuing years. Hirschl & Adler Galleries in New York presented *Julio Larraz: Recent Still Lifes* in 1980, and New York's Nohra Haime Gallery was the site of his *Julio Larraz: Recent Paintings* exhibition in 1988. In 1995 he had an exhibition at Galerie Vallois in Paris. In total, Larraz has had more than 80 individual exhibitions since 1971 and more than 100 group exhibitions in places ranging from Miami, Dallas, St. Louis and New York to Saint-Tropez, San Salvador, Caracas, Bogotá, Madrid and Rome.

Larraz's work has been recognized extensively through the years. In 1975 he won the Cintas Foundation Grant from the Instituto de Educación Internacional in New York. New York's American Academy of Arts and Letters and the National Institute of Arts and Letters awarded Larraz both a 1976 grant and a 1977 purchase prize. In 1997 he won the Excellence Award from Facts About Cuban Exile (FACE) in Miami, and in 2011 he was honored with the Gold Medal Award from the Casita Maria Center for Arts and Education in New York.

Larraz draws many of his subjects from the Caribbean life around which he grew up, incorporating the thick, whitewashed walls and penetrating sunshine of his childhood into his paintings and prints. In addition to the bright, tropical scenes for which he is so well known, Larraz also has produced many still lifes that have been likened to the bodegones of 17th century Spanish painters.





**Air Raid**

1976 | oil on canvas | 72 x 60 inches

Riviera, Jacques corridor | deck 5 midship



**Maiko**

2013 | oil on canvas | 24 x 24 inches

Riviera, Canyon Ranch SpaClub® | deck 14 forward





Ernesto Lopez



**Fallen Ideas**

2011 | oil on canvas | 57 x 67.75 inches  
Riviera, Library | deck 14 aft



# Carlos Luna

One of the most important Latin American artists of his generation, Carlos Luna developed a well-defined personal style that fueled a fast-paced career. Born in Pinar del Río, Cuba, in 1969, he showed an interest and aptitude for visual arts at a young age, and his undeniable talent led him to study at some of the finest art schools in Cuba. He started by attending the Escuela Nacional de Bellas Artes San Alejandro in Havana and later the Escuela Nacional de Artes Plásticas and the Instituto Superior de Arte. The period during which Luna attended school in the 1980s was marked by innovative and vigorous work from young Cuban artists who were returning Cuba to the forefront of the international art scene.

With his enterprising spirit and unshakable eagerness for artistic growth, Luna left Cuba for Mexico in 1991, where his career entered a new phase of exploration and development. In Mexico he felt welcome and integrated himself into its cultural life over the next decade. He connected with the country's finest artists and thinkers, raised a family and continued to be involved in many artistic projects. Exile gave him a new perspective on his roots, which he incorporated in the use of new materials and techniques that paradoxically both broadened and consolidated his poetic vision. The freedom to travel allowed Luna to take his artistic concepts to a global scale.

In 2001 Luna came to the United States with his wife and three children. Luna received an EB-1-1 (Alien of Extraordinary Ability) Immigrant Visa, which is granted only under very special circumstances to applicants who can prove outstanding artistic, scientific, athletic, community or scholarly performance. His work was enthusiastically received by the American artistic community, which quickly allowed him access to the most demanding art circuits. More than 60 exhibitions in museums and institutions throughout the country are a testament to his success and universal appeal.

Critical acclaim for Luna's work has led to a growing number of exhibitions in recent years, including *Pablo Picasso Ceramics/Carlos Luna Paintings* at the Museum of Art in Fort Lauderdale, Florida, as well as *Carlos Luna: The Great Mambo* at the American University Museum at the Katzen Arts Center in Washington, D.C., and the Museum of Latin American Art in Long Beach, California. In 2012 he was a special guest of the Salon d'Automne in Paris. As part of permanent collections, group exhibitions and solo shows, his art has appeared in places ranging from Monterrey and Puebla, Mexico, to Chicago, Miami, New Orleans, Santiago and San Juan.

Through oil on canvas, drawings, sculpture and ceramics, Luna's use of bright colors and bold tribal figures has fueled an active presence at auctions. The appeal of his art is readily apparent in works such as 2011's *The Lovers* and 2012's *Flor de Olvido*, both displayed aboard *Riviera* as part of the Oceania Cruises Art Collection.



**The Lovers**

2011 | oil on canvas | 120 x 48 inches  
Riviera, staircase | decks 5 – 6 forward  
©2012 work created by Carlos Luna





**Flor de Olvido (Flower of Forgetfulness)**

2012 | oil on canvas | 60 x 55 inches

*Riviera, Privée* | deck 14 aft

©2012 work created by Carlos Luna





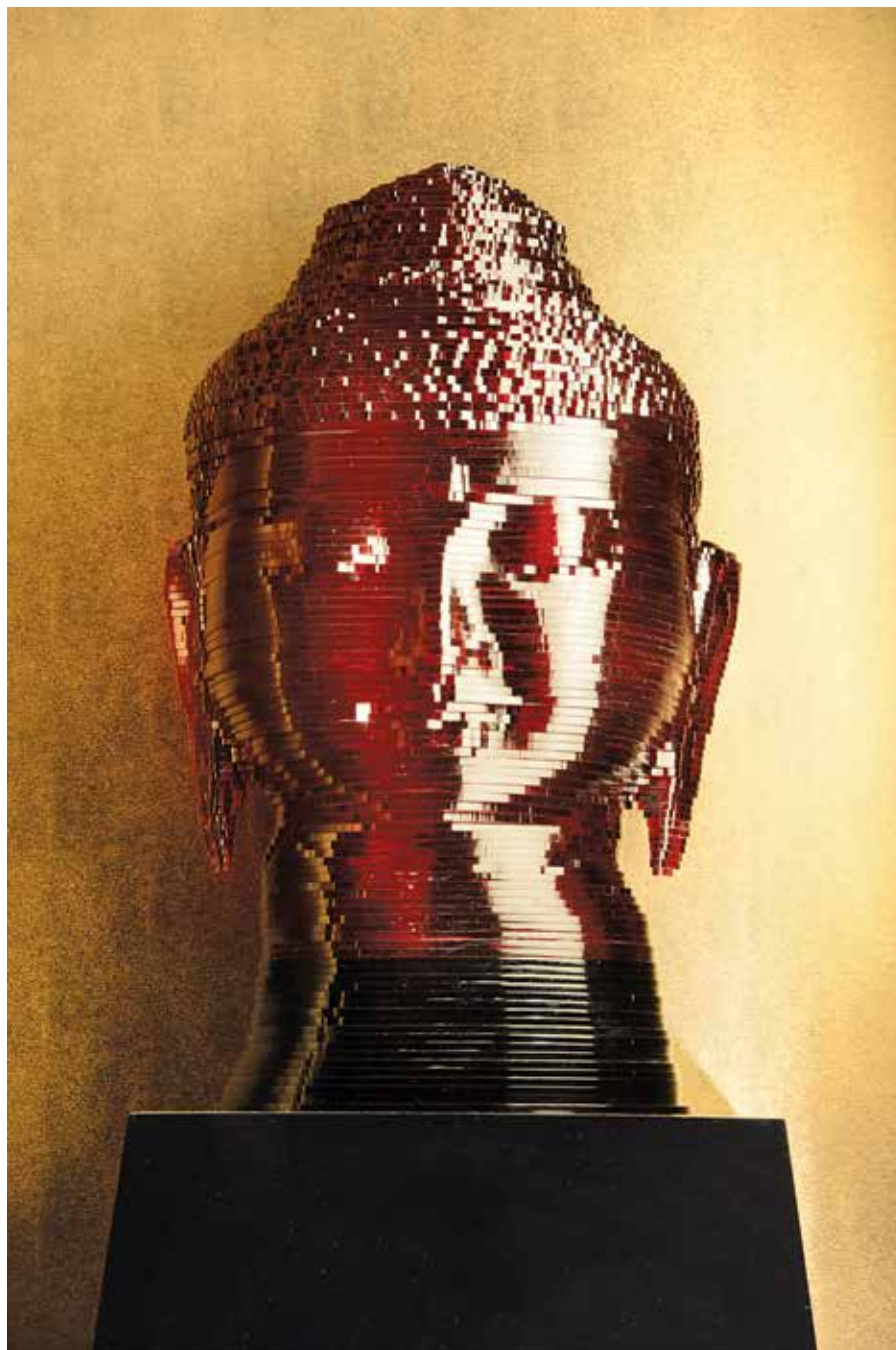


**Polimita Azul (Blue Polymita)**  
2010 | bronze sculpture with black granite base | 16 x 51 inches  
*Marina and Riviera, Jacques corridor | deck 5 midship*



**Violin for Ochun**  
2008 | stoneware ceramic with glazes | 9 x 27 inches  
*Marina, Concierge Lounge | deck 11 forward*

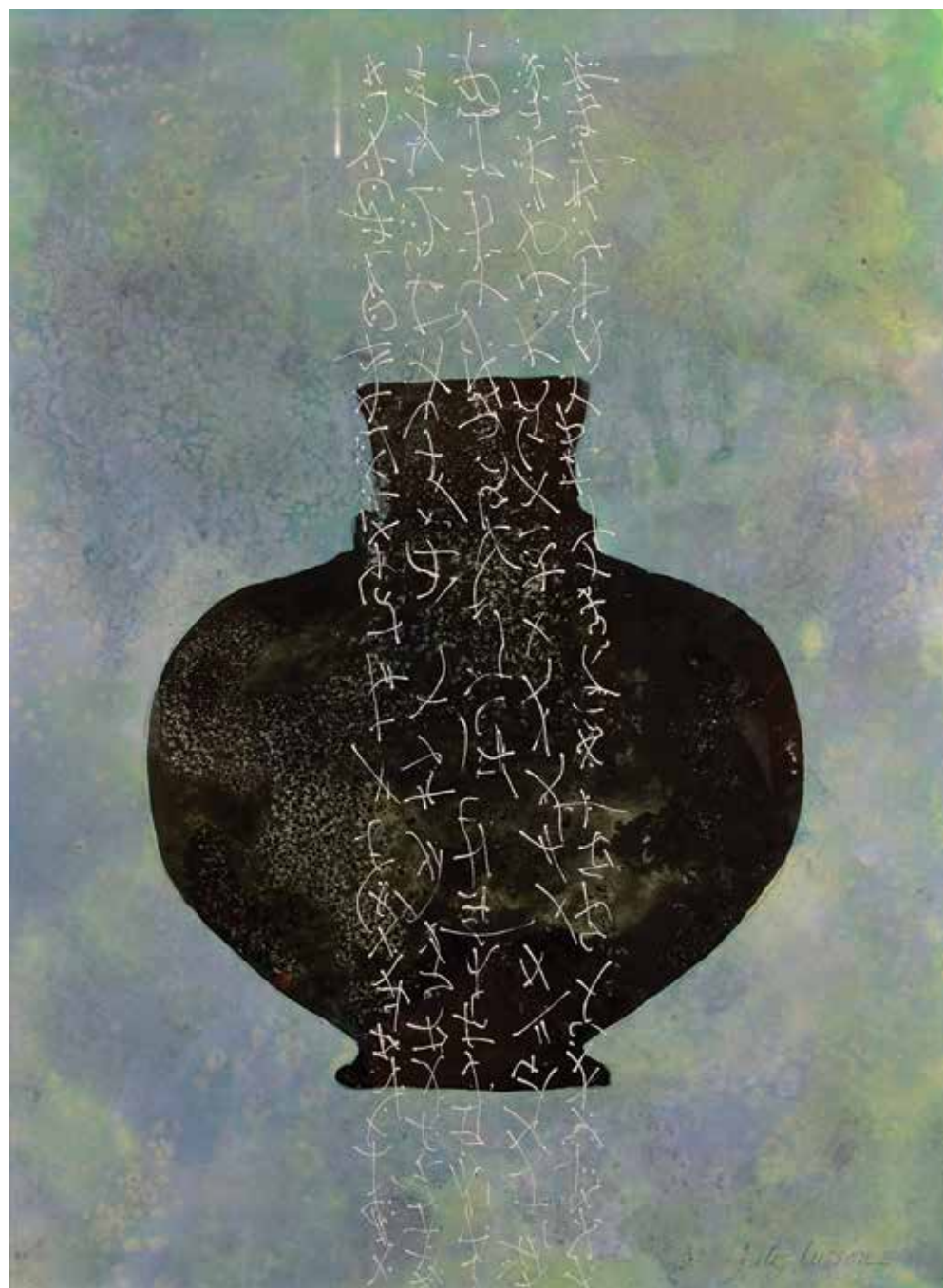




**Untitled**

2011 | stacked glass | 21.5 x 46 inches

*Marina and Riviera, Red Ginger* | deck 5 midship



**Vessel Series 1**

2011 | mixed media | 17 x 20 inches

Riviera, Canyon Ranch SpaClub® | deck 14 forward





**Green Moraine**

2010 | prints on cotton rag, handcolored with dry pastel  
 14 x 42.5 inches  
 Marina, SpaClub® | deck 14 forward



**Orange Moraine**

2010 | prints on cotton rag, handcolored with dry pastel  
 14 x 42.5 inches  
 Marina, SpaClub® | deck 14 forward



**Nike II**  
2010 | mold, melted, cut and polished glass | 26 x 63.5 inches  
*Marina, Horizons* | deck 15 aft





**Red Painting Series**  
2011 | mixed media on panel | each 28 x 28 inches  
*Marina, Polo Grill | deck 14 aft*

# Robert Mars

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Born in the United States in 1969, Robert Mars has been influenced by not only the colorful graphic style of the Pop Art of the 1950s and 1960s but also the culture of that era. For Mars, the celebrities, technology and brands that influenced a generation are an endless source of inspiration. Mars honed his skills at the Parsons School of Design in New York and, during the course of his career, has had numerous solo and group exhibitions throughout the United States and Canada in cities ranging from Atlanta, Boston, New York, Portland and Vancouver to Los Angeles, San Francisco and Miami. Internationally, he is known throughout Asia and Oceania from exhibitions in Tokyo and Melbourne, and his work has appeared across Europe in cities such as Honfleur, Sofia, Munich, London and Amsterdam.

The names of some of Mars' recent solo exhibitions clearly indicate his attachment to legendary figures and icons of pop culture. Consider *Stars and Starlets* at DTR Modern in New York in 2012, *American Idols* at Galerie Bartoux in France in 2011, *Chronicles of America* at DTR Modern in Boston in 2010, *Viva Las Vegas* at the Peter Blake Gallery in California in 2008 and, a year before that, *Gas, Food and Lodging* at Boston's Kidder Smith Gallery. Part of the broad appeal of Mars' work comes from its roots in commercialism and the Pop Art movement.

Bob Binder discovered the work of Robert Mars several years ago and knew that it would be the perfect fit for Oceania Cruises' new restaurant concept, Red Ginger. "Both the decor and the cuisine in Red Ginger are vibrant and modern, and at the same time, the underlying tone of the restaurant is quite tranquil, with a waterfall wall and ebony Buddha statues," Binder says. "I felt Mars was the perfect artist to express the harmony of Red Ginger's bold yet serene design, so we commissioned him to create several pieces for both *Marina* and *Riviera*."

Mars certainly captures this harmony in his works *Celebrate* and *Serenity*, both of which are displayed onboard *Riviera*. Asian images and text—"celebrate" in Vietnamese and "serenity" in Thai—are placed on a background of stars or stripes, creating works that are at once both foreign and familiar. The mixed media piece *Asian Marilyn*, commissioned for *Marina* in 2011, brings to mind the work of Andy Warhol, but Mars has his own distinct interpretation. *Beautiful World*, also onboard *Marina*, takes iconic images of the conical Asian hat and blends them with the face of a beautiful woman. Mars is acclaimed for bringing elements of vintage imagery to his work and giving them a Pop Art treatment that reveals new, modern dimensions in the subject matter's appeal.

For Mars, the celebrities, technology and brands that influenced a generation are an endless source of inspiration.





**Serenity**

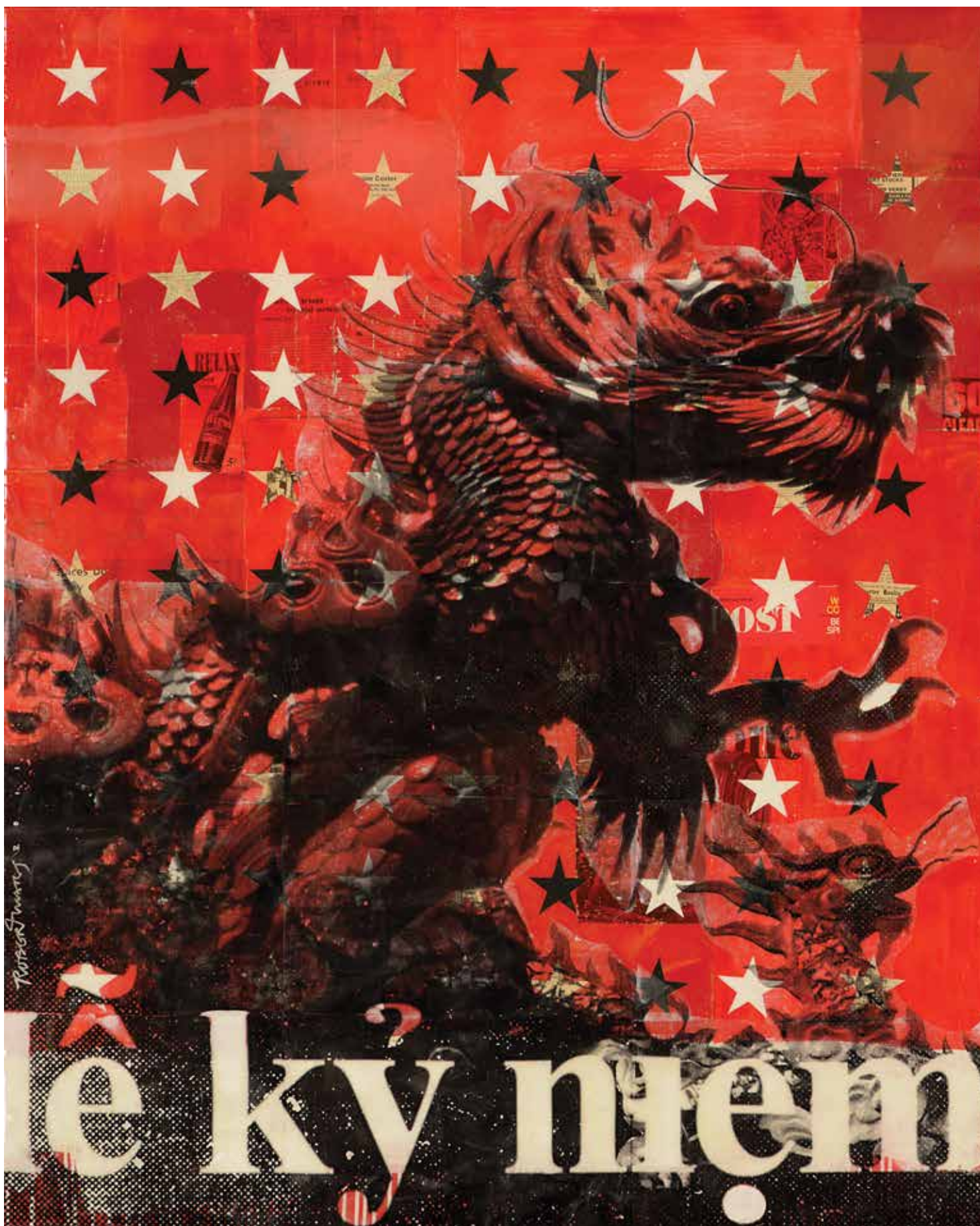
2011 | mixed media | 60 x 60 inches  
 Riviera, Red Ginger | deck 5 midship





**Asian Marilyn**  
2011 | mixed media | 44 x 60 inches  
Marina, Red Ginger | deck 5 midship





**Celebrate**

2011 | mixed media | 48 x 60 inches  
 Riviera, Red Ginger | deck 5 midship

# Steven Maslach

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As a sculptor employing the medium of glass, Steven Maslach has refined his technique over more than four decades. Initially he used blown glass, as in his *Dichroic* series shown in 1988 at the Louvre in Paris in which he combined both blown and cast glass with optical fibers. He later moved on to working primarily with cast glass because he found the presence and depth available in cast work to be intriguing.

Born in San Francisco in 1950, Maslach studied glassblowing from 1969 to 1970 at the California College of Arts and Crafts under Marvin Lipofsky and Sam Herman before touring American glass factories and schools in 1971. By 1973 he was teaching glassblowing at the University of California Extension. His rich talents were quickly recognized in exhibitions such as those at Arizona's Tucson Museum of Art in 1983, the Denver Art Museum in Colorado in 1987 and the Virginia Museum of Fine Arts in Richmond in 1988.

Maslach gained international exposure between 1989 and 1993 when his work appeared on a European tour in Paris, Helsinki, Frankfurt, Warsaw, Moscow, Zurich, Stockholm, Prague, Brussels, Milan and Berlin. As part of both touring exhibitions and museum shows, his glass sculptures have appeared in locations spanning the Aichi Prefectural Ceramic Museum in Seto, Japan, and the American Craft Museum in New York to the Detroit Institute of Arts, Portland Art Museum and Contemporary Jewish Museum of San Francisco. His work also appears in the collections of museums such as the Smithsonian Institute in Washington, D.C., and the Corning Museum of Glass in Corning, New York.

Maslach has created commissioned work ranging from a suspended glass ceiling sculpture in the atrium of the addition to the Bainbridge Island Public Library in Washington to 2,900 pressed glass lighting tiles for San Francisco's Market Street Renovation Project. For the Hotel Utah in Salt Lake City, he created a total of 13 chandeliers comprised of 7,000 elements and over 23,000 pounds of glass.

"Every artist must define their intentions, the requirements of their art," Maslach states when asked to describe his work. "I intend to make art that contains life, conveys purpose, requires the uniqueness of glass and is of human scale—large enough to provoke a visceral response. I work in a scale larger than most pieces made on a blowpipe. I develop my techniques in an effort to achieve sculptural forms without sacrificing the qualities of glass. I utilize the transparency and depth of glass in my work and found that ladle or kiln casting, with veils, bubbles and opaque surfaces, detracted from my artwork. My process is to direct cast using refined molten glasses, often poured into graphite, resulting in a clear surface and a cast of higher quality."

Maslach's *Longboat* series, which is part of the Oceania Cruises Art Collection, showcases his cast glass technique. The shape of each piece, such as his *Golden Amber Longboat* onboard *Riviera*, conveys grace, motion, journey and transformation. "I am drawn to forms that exist as a result of purpose," Maslach says. "The human body, the vessel and the boat take shape from the result of use, of efficiency and of grace. I involve myself, as an artist, with the representation and evolution of these forms."

"I intend to make art that contains life, conveys purpose, requires the uniqueness of glass and is of human scale—large enough to provoke a visceral response."





**Golden Amber Longboat**

2010 | glass sculpture on steel | 41.5 x 6.5 inches

*Riviera, Martinis* | deck 6 midship

# Duncan McClellan

Born in Bay Shore, New York, in 1955, Duncan McClellan became fascinated with glass at the age of five during a visit to a West Virginia glass factory. As a young child, there was something about the glowing mass of molten glass being molded and shaped with skill and precision that remained embedded in his impressionable mind. Though he went on to become an artist working with clay and leather, the idea of working with glass was never far from his consciousness. In 1987 in Ybor City near Tampa, Florida, he finally had the opportunity to learn how to blow glass.

McClellan closely studied larger glass forms with Fred Kahl and John Brekka, two instructors and artists working at the New York Experimental Glass Workshop in Brooklyn, New York. He has exhibited at numerous galleries, including Galleria Silecchia in Sarasota, Florida; Gallery Enormous in St. Petersburg, Florida; and the Philabaum Glass Gallery & Studio in Tucson, Arizona. His art has also appeared at the Cherry Creek Arts Festival in Denver, Colorado, the SOFA exposition in both New York and Chicago, the Tampa Museum of Art, the St. Petersburg Museum of Fine Art and a wide variety of museums and art fairs throughout central Florida. His work is part of collections ranging from that of the Walt Disney Company and Exxon to Fondazione Memmo in Rome and the New Orleans Museum of Art.

Recently the artist opened Duncan McClellan Glass, a gallery and adjacent studio in an old warehouse in St. Petersburg, which quickly became a meeting place for artists and the community. The St. Petersburg Hot Glass Workshop is a working hot glass studio that is open for visitors to watch an artistic vision come to life. It provides ongoing educational opportunities that allow artists to further their technique in all aspects of glass art in a state-of-the-art, fully equipped hot glass studio. This provides artists a place to learn by attending intermediate and master classes and to rent studio space as well.

McClellan's own work depicts concepts relating to family, personal growth and the spiritual connections between people. The processes used in his works enable imagery both inside and on the surface of the glass, juxtaposing images in order to articulate the message or idea. The focus is centered on the internal Graal technique and overlay techniques, incorporating hand cutting, photoresist and computer graphics. To finish these works, acid etching, fire polishing and a six-stage grinding and polishing process are used. Learning these techniques and further experimentation with the medium have allowed McClellan more freedom of expression, so that he can better draw the viewer into his vision and evoke the intended emotions.



**Alchemy**

2010 | glass sculpture | 43 x 108 inches  
Marina, Martinis | deck 6 midship



**Swirl**

2012 | glass sculpture | 11 x 16.375 inches  
Riviera, Horizons | deck 15 forward





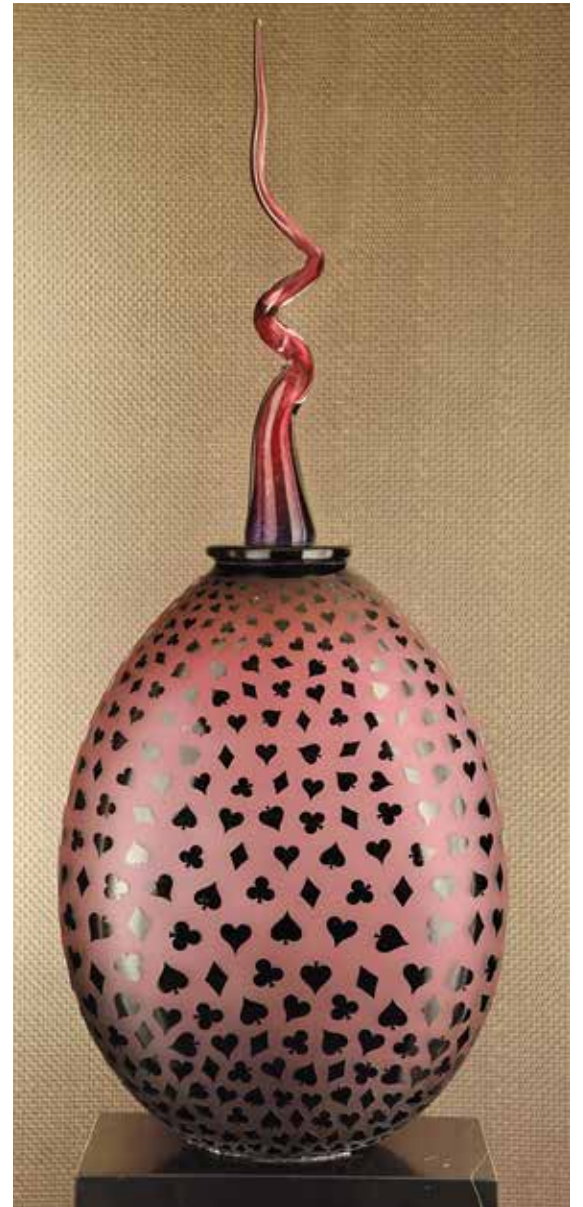
**Royal Flush**

2010 | glass sculpture | 46 x 108 inches  
Marina, Casino | deck 6 midship



**Marathon Man**

2010 | glass sculpture | 44 x 112 inches  
Marina, Martinis | deck 6 midship



**Lucky Day**

2011 | glass sculpture | 45 x 110 inches  
Riviera, Casino | deck 6 midship

# Manuel Mendive

Manuel Mendive is sometimes regarded as the single most important Cuban artist living today. A major exponent of contemporary Afrocubanismo in the visual arts, Mendive was born in 1944 into a Santería-practicing family that resided in the same neighborhood in which Wifredo Lam lived in 1942 as he rediscovered his roots. The neighborhood of dockyards and warehouses was an eclectic blend of the magic of the culture and the harsh realities of the surroundings.

The wooden house where Mendive was born was built in 1900 by his maternal grandfather, Fermín Hoyo Espelusín, a construction worker. Mendive's artistic talent for carving and engraving can likely be traced back to his grandfather, a skilled craftsman who was sought for decorative work on complicated architectural projects. From these early influences, Mendive has risen to international acclaim.

Mendive graduated from the prestigious Escuela Nacional de Bellas Artes San Alejandro in Havana in 1962 with honors in sculpture and painting. After holding his first one-man show in Havana in 1964, he exhibited in numerous important international venues. The Cuban booth at the XLII International Biennial Exhibition of Modern Art in Venice in 1988 was completely dedicated to his art. His work also can be found in the Museo Nacional de Bellas Artes in Havana and the Musée d'Art Moderne in Paris, as well as museums in Russia, Somalia, Congo, Norway, Denmark, Finland and the United States, among others.

Mendive has won numerous awards during his illustrious career, including the 1968 Adam Montparnasse prize for his work shown at the Salon de Mai in Paris. He also has received the Alejo Carpentier Medal from Cuba's Consejo de Estado in 1988 and France's Chevalier des Arts et Lettres in 1994.

With little regard for artistic trends, Mendive's art feels fresh and unconventional. It speaks to the senses and the elements, often incorporating a variety of media, such as the cowrie shells featured in several of his artworks in the Oceania Cruises Art Collection. Tribal figures dominate works such as 2006's *Miel* onboard *Marina* and 2010's *El Sueño* on *Riviera*, which depict stylized images of birds, animals and trees that appear African in their origins and unquestionably unique in their execution. These and other pieces from Mendive reveal his belief in the link between the natural and spiritual worlds.



**El Sueño (The Dream)**

2010 | acrylic on canvas | 40 x 34 inches  
*Riviera*, Horizons corridor | deck 15 forward



**Untitled**

2011 | acrylic on canvas | 40 x 30 inches  
*Riviera*, Horizons corridor | deck 15 forward





**The Relationship**

2005 | acrylic on canvas | 39 x 33 inches  
Marina, Horizons corridor | deck 15 forward



**Miel (Honey)**

2006 | acrylic on canvas with sewn-on Cowrie shells | 40 x 34 inches  
Marina, Horizons corridor | deck 15 forward

# José Mijares

A number of remarkable artists have come from Cuba in the 20th century, and although some are self-taught, most others attended the Escuela Nacional de Bellas Artes San Alejandro in Havana, a highly respected school founded in 1818. José Maria Mijares Fernandez was one such student who used his experiences there to shape his ensuing career and was particularly influenced by two famous instructors, Fidelio Ponce de León and Leopoldo Romañach. Born in Havana in 1921, Mijares was completely dedicated to his creative muse right up to his death in Miami in 2004, working consistently every day even as age took its toll on his stamina.

When Mijares first exhibited in Cuba in the 1940s, there was a dearth of galleries, and his works found their initial home in a show at the Lyceum and Lawn Tennis Club, an intriguing cultural venue. Recognition came quickly at the National Salon in Havana, an honor that helped propel his painting career and led to participation in a show at the Musée d'Art Moderne in Paris as well as exhibitions in Caracas, Venezuela, and Port au Prince, Haiti. His art received wide acclaim at the 1953 Bienal de São Paulo in Brazil and the 1956 Biennale di Venezia in Italy. In the early 1960s, his life came full circle when he began teaching art at his alma mater, the Escuela Nacional de Bellas Artes San Alejandro. However, he reportedly resigned in protest when Fidel Castro took Cuba's reins, and he left his homeland permanently in 1968, relocating to Miami.

Over the next few decades, Mijares' style evolved as he exhibited in Japan, Europe and Latin America. While his art vacillated between the figurative and the abstract, geometric elements were consistently an unmistakable signature of his work, clearly visible in 1987's *Marina* displayed onboard *Marina* and a painting of the same name from 1997 onboard *Riviera*. Mijares' Caribbean upbringing comes through in the bright colors of these works, particularly the deep blue of the sea, the bright greens of the foliage and the colorful red accents of the sails and roofs. Despite Mijares' exile from his homeland, his Cuban heritage continued to influence his work throughout the rest of his career.

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**Dos Mujeres**

1989 | oil on canvas | 30 x 40 inches  
*Riviera*, Grand Bar | deck 6 aft





**Marina I**

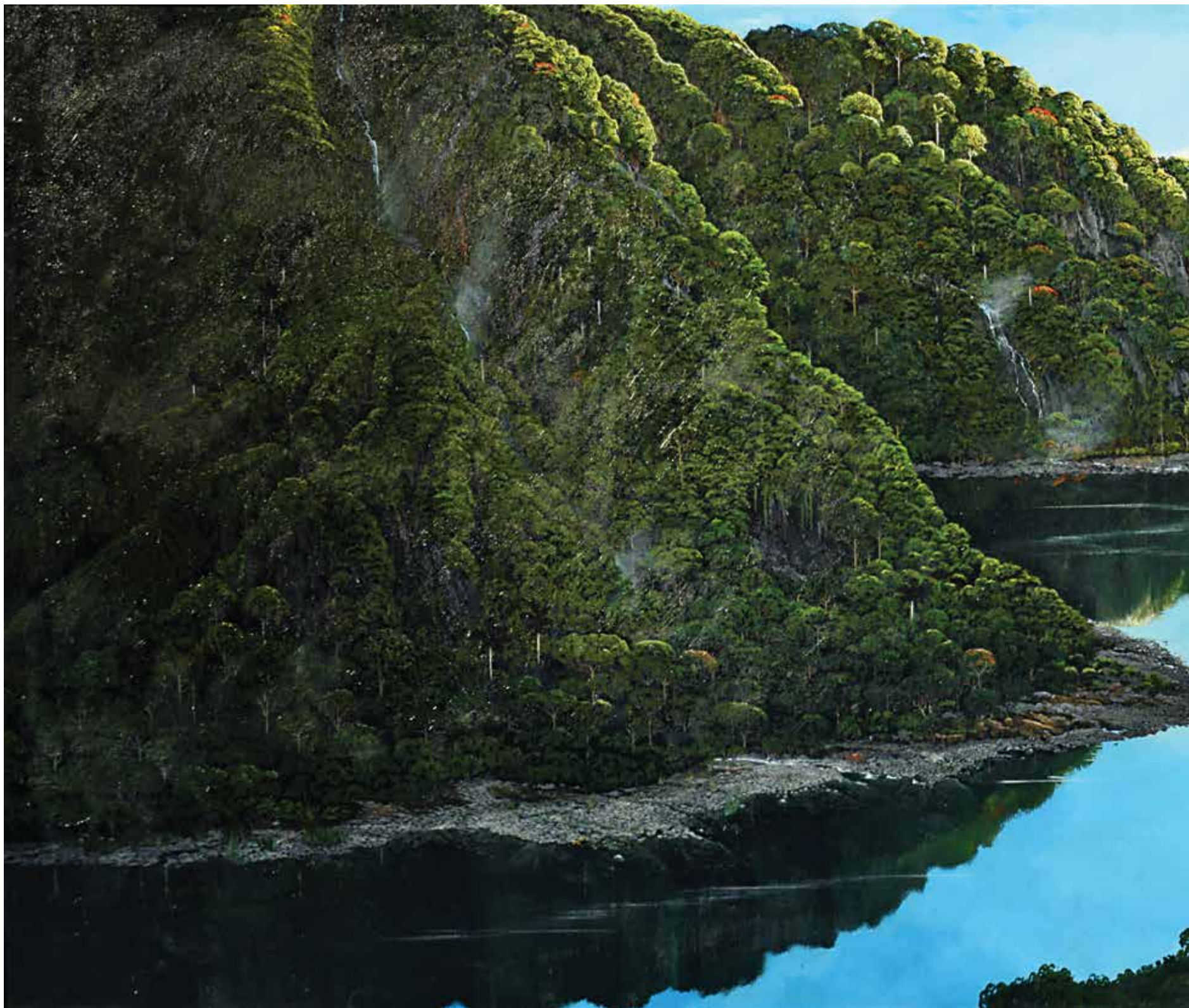
1987 | oil on canvas | 59.5 x 47.5  
Marina, staircase | deck 4-5



**Marina II**

1997 | oil on canvas | 48 x 36 inches  
Riviera, Jacques corridor | deck 5 midship





**Mar, Aire, y Tierra (Sea, Air and Earth)**

2006 | oil on canvas | 108 x 48 inches

*Riviera, staircase* | deck 4-5 forward





# Joan Miró

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Joan Miró i Ferrà was a world-renowned Catalan painter, sculptor and ceramist born in 1893 in the port city of Barcelona. Coming from a long line of talented craftsmen, he was exposed to the arts from a very young age. There have been some drawings attributed to Miró dating to 1901, when he was only eight years old. Miró was enrolled at the School of Industrial and Fine Arts in Barcelona until 1910 and was taught by Modest Urgell and Josep Pascó.

After overcoming a serious bout of typhoid fever in 1911, Miró decided to devote his life entirely to painting and attended the art school of Francesc Galí. He studied at La Lonja School of Fine Arts in Barcelona and in 1918 presented his first solo exhibition in the city's Galeries Dalmau. Before his first trip to Paris in 1920, his art reflected the influence of different trends such as the pure and brilliant colors used in Fauvism, shapes taken from Cubism and influences from both folkloric Catalan art and Roman church frescoes.

Miró's trip to Paris introduced him to Surrealism, and his voice developed rapidly. In 1921 he showed his first individual exhibition in Paris at Galerie La Licorne. In 1928 he exhibited at Galerie Pierre, also in Paris, with a group of Surrealists, although Miró always maintained his independence with respect to groups and ideologies.

In 1929 and 1930, Miró began to take an interest in the object as the subject of art, in the form of collages. This led to his creation of Surrealist sculptures and his tormented monsters that appeared during the 1930s. He also experimented with many other artistic forms, such as engraving, lithography, watercolors, pastels and painting over copper. Especially notable from this period are the two ceramic murals created between 1957 and 1959, *Wall of the Moon* and *Wall of the Sun*, which he made for the UNESCO building in Paris and for which he received a Guggenheim International Award.

During the time between the late 1960s and his death in 1983, Miró concentrated more and more on monumental and public works. The importance of his work was further acknowledged in 1975 with the opening in Barcelona of the Joan Miro Foundation's Centre for the Study of Contemporary Art. In 1979, four years before his death, he was awarded an honorary doctorate by the University of Barcelona.

Miró's eccentric style was the embodiment of his unique approach to his artwork. He aimed to redefine the visual elements of painting, using a vocabulary of signs and symbols and a variety of techniques and materials. His formal and technical innovations have had a profound influence on generations of artists around the world.

He aimed to redefine the visual elements of painting, using a vocabulary of signs and symbols and a variety of techniques and materials.





**Les Perseides V**

1970 | lithograph in color on rives vellum with watermark | 49 x 64 inches  
 Marina, Grand Bar | deck 6 aft



**The Seers IV**

1971 | lithograph in color on rives vellum with watermark | 49 x 64 inches  
 Marina, Grand Bar | deck 6 aft



**Les Perseides IV**  
1970 | lithograph in color on rives vellum with watermark | 49 x 64 inches  
Marina, Grand Bar | deck 6 aft



**Les Perseides II**  
1970 | lithograph in color on rives vellum with watermark | 49 x 64 inches  
Marina, Grand Bar | deck 6 aft





**The Seers II**  
 1971 | lithograph in color on rives vellum with watermark | 49 x 64 inches  
 Marina, Grand Bar | deck 6 aft



**The Seers III**  
 1971 | lithograph in color on rives vellum with watermark | 49 x 64 inches  
 Marina, Grand Bar | deck 6 aft





**Toscana Mosaic**  
2011 | mosaic | 289 x 168  
*Marina, Toscana* | deck 12 aft

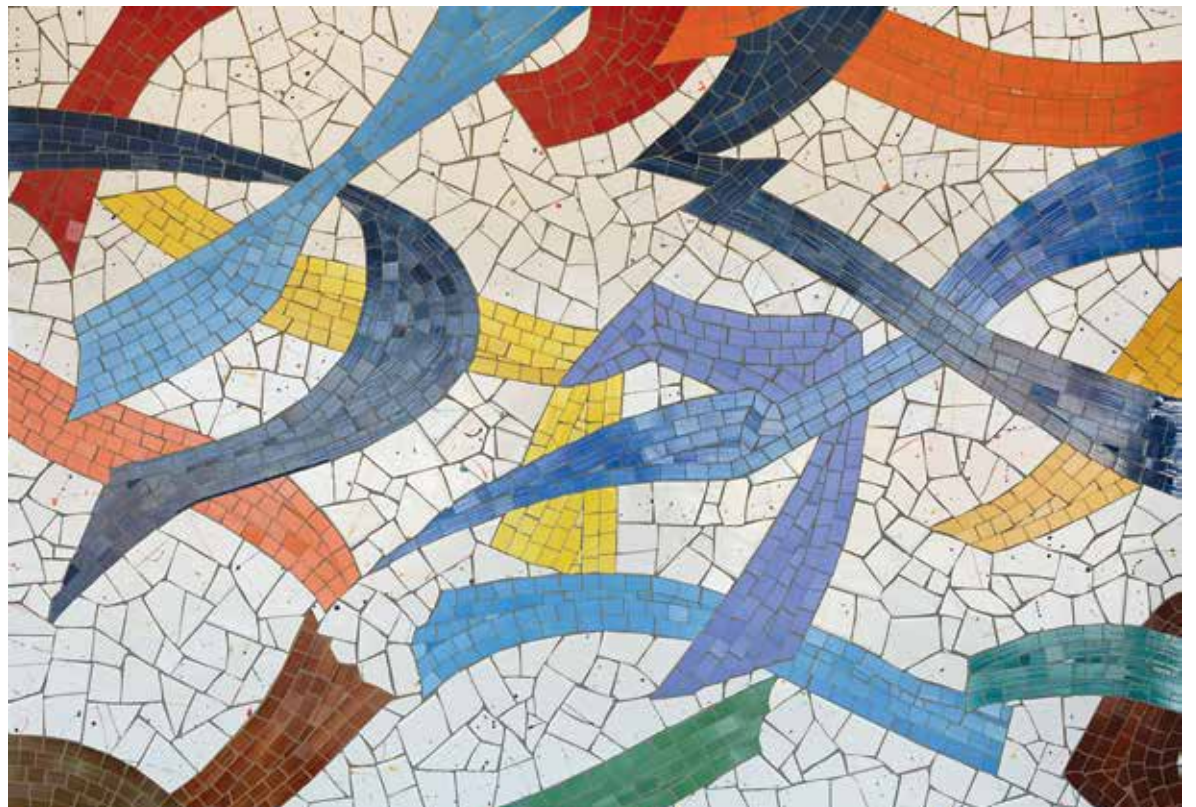




**Terrace Café Mosaic I**

2011 | mosaic | 130 x 90 inches

*Marina, Terrace Café patio | deck 12 aft*



**Terrace Café Mosaic II**

2011 | mosaic | 130 x 90 inches

*Marina, Terrace Café patio | deck 12 aft*





**Blue and Orange Figure**  
1955 | oil on canvas | 27 x 39 inches  
*Riviera, Martinis* | deck 6 midship



**Figure**  
1957 | oil on canvas | 21 x 31 inches  
*Marina, Grand Bar* | deck 6 aft





**Rostro Desconocido (Unknown Face)**

1958 | oil on canvas | 28 x 35 inches

Marina, Martinis | deck 6 midship



**Marina 10**  
2010 | ink, oil and crayon on canvas | 34 x 38 inches  
*Marina, staircase | deck 5 aft*



**Marina 11**  
2010 | ink, oil and crayon on canvas | 34 x 38 inches  
*Marina, staircase | deck 5 aft*





**Marina 14**

2010 | ink, oil and crayon on canvas | 34 x 38 inches  
*Marina, staircase* | deck 11-12 aft



**Marina 15**

2010 | ink, oil and crayon on canvas | 34 x 38 inches  
*Marina, staircase* | deck 11-12 aft



**La Lolita de la Opera Madame Butterfly de Puccini**  
2010 | mixed media on canvas | 20 x 24 inches  
Marina, Martinis | deck 6 midship



**La Lolita de la Opera Tosca de Puccini**  
2010 | mixed media on canvas | 20 x 24 inches  
Marina, Martinis | deck 6 midship





**Sailing the Open Sea**  
2010 | acrylic on canvas | 47 x 24 inches  
Marina, Jacques | deck 5 midship



**Flowers and Fruit**  
2001 | acrylic on canvas | 20x 35.5 inches  
Marina, Jacques | deck 5 midship





Ismael Gómez Peralta



**Habana-Sonata II (Havana-Sonata II)**

2012 | Oil on canvas | 118 x 35 inches

*Riviera, staircase | deck 6 forward*





**Labyrinth on the Island**

2007 | Oil on canvas | 103 x 59 inches  
Marina, staircase | deck 4-5 forward

# Pablo Picasso

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There are few artists, if any, who have been as widely acclaimed in their lifetimes as Pablo Picasso. Born in 1881 in Málaga, Spain, the young artist quickly showed flashes of genius. His father, José Ruiz y Blasco, was a painter and art teacher who mentored his young son but quickly discovered that his child's talent eclipsed his own. The family moved to Barcelona in 1895, and Picasso was admitted to Barcelona's Escuela de Bellas Artes while barely a teenager. He later attended Madrid's prestigious Real Academia de Bellas Artes de San Fernando but, frustrated with the formalities, left the school not long after enrolling.

Drawn to the art community in Paris, Picasso flourished. The period from 1901 to 1904 became known as his Blue Period, as that color predominated almost all of his works at the time, and his subject matter was often that of beggars and destitution. With the introduction of pinks, oranges and more cheerful colors into his work, he began his brief Rose Period from 1904 to 1906.

Picasso broke out of the mainstream with his 1907 painting *Les Femmes d'Alger (O.J.)*. With the angular body shapes of the five nude females and African-inspired masks covering two of the faces, he had not only entered his African Period but also laid the groundwork for what was to become Cubism.

Soon after the creation of this seminal painting, Pablo Picasso and fellow artist Georges Braque originated one of the most influential innovations of 20th-century art. Destroying the notion of pictorial illusionism, Cubism fragmented perspectives of space and time in an unprecedented divergence from traditional notions of composition, marking the origins of true abstraction. The earliest stage of Cubism was known as Analytic Cubism, in which form and space were analyzed, broken down and reassembled with a specific consciousness of the two-dimensional representation on the canvas. This technique morphed into Synthetic Cubism, which synthesized more discrete forms—often newspaper or wallpaper—into the work, further exploring the ambiguities of real and representational space.

Picasso continued to create primarily Cubist works for more than two decades and often returned to this revolutionary style even in his later years. Following World War I, he reverted to a more classical style, which evolved into his Surrealist works of the late 1920s. His distress over the Spanish Civil War led to a series of darkly emotive, horrifically symbolic works, most notably *Guernica* in 1937. In the latter half of his life, Picasso entered a period of continued experimentation with painting, ceramics and printmaking and even reinterpreted the works of some of the great masters. Periods of expressionism were marked by a return to mythical themes and female nudes.

The Oceania Cruises Art Collection features more than 20 works that span 41 years of Picasso's voluminous production, from 1927 to 1968. Included are several etchings from his famous *Vollard Suite* dating to 1933. Completed over a period of years, the series exhibits a variety of themes and tones. *Minotaure Caressant Une Femme* depicts the legendary beast that surfaced often in this suite and is one of many reflections on the artist's sometimes blissful, sometimes turbulent relationships with a notoriously large number of women. *Marina* and *Riviera* feature more than a dozen artworks from 1968 alone, including several from Picasso's last great collection of graphic works, the *347 Series*. In a colossal burst of contemplative creativity in the last years of his life, and perhaps in reaction to the conceptual and theoretical art of the time, Picasso created 347 etchings in seven months. He revisited several themes from his past work, including the circus, courtesans and the artist himself, as in *Retour aux Sources: Picasso Touriste à la Fuente de Canaletas*, displayed in the Grand Bar on *Marina*.

"Picasso is like no other artist," says Oceania Cruises founder Bob Binder. "We were drawn to him obviously for his brilliance and also for the chance to show the stages of his work through multiple pieces spanning decades. We want the art onboard not only to be accessible but also to tell the story of the artist, and no one has a better tale to tell than Picasso."





**Venus et l'Amour Voleur de Miel (Venus and Cupid, the Money Thief)**

1957 | lithograph on Arches | 21 x 28 inches

Riviera, Grand Bar | deck 6 aft



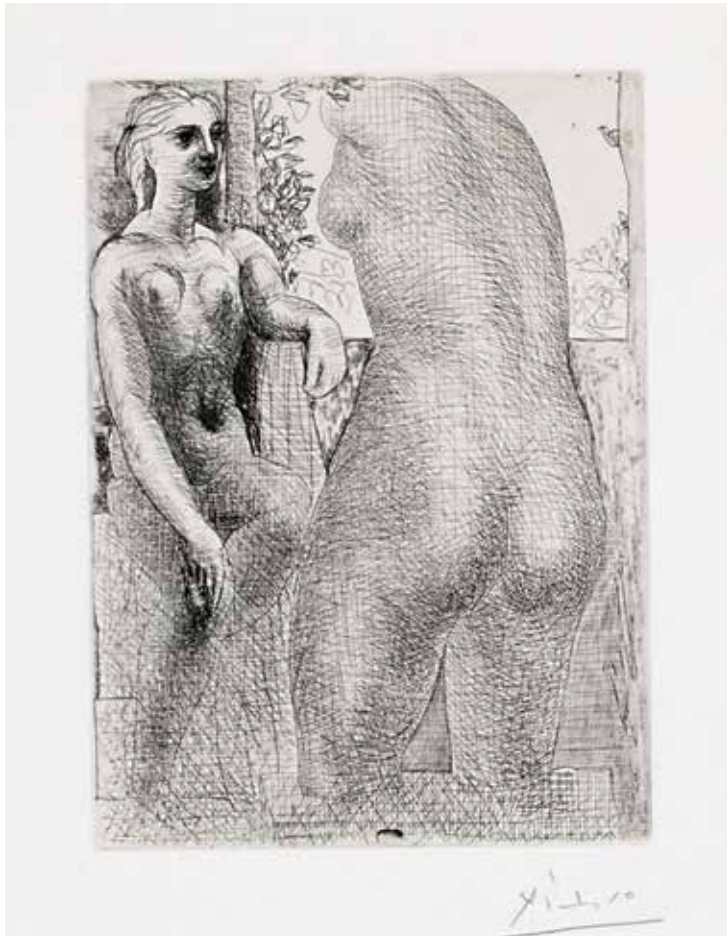


**Femme Nue Devant Une Statue (Woman in the Nude in Front of a Statue)**  
1931 | etching on Montval paper | 13 x 17 inches  
Riviera, Grand Bar | deck 6 aft



**Le Viol (The Rape)**  
1931 | etching on Montval paper | 19 x 15 inches  
Riviera, Grand Bar | deck 6 aft

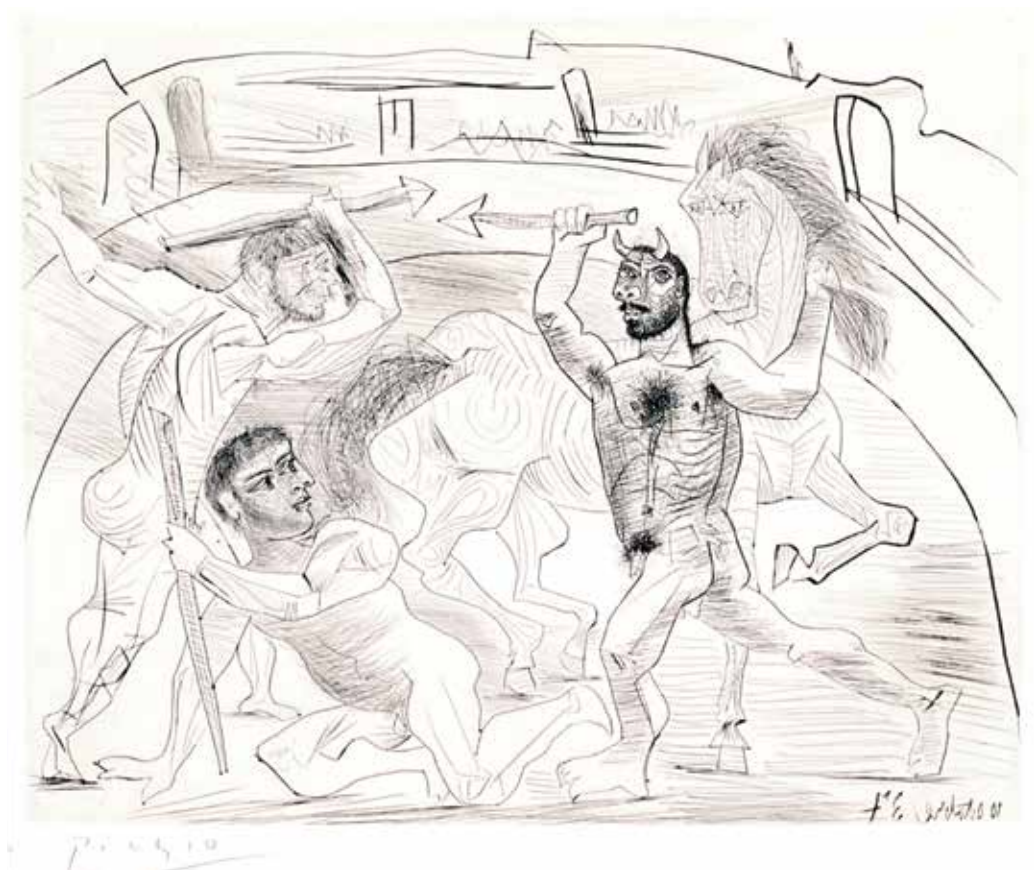




**Modèle et Grande Sculpture de Dos (Model and Large Statue from behind)**  
 1933 | etching with Roulette on Montval laid paper | 13 x 17 inches  
 Riviera, Grand Bar | deck 6 aft



**Sculptures et Vase de Fleurs (Sculpture and Vase of Flowers)**  
 1933 | etching with Roulette on Montval laid paper | 13 x 17 inches  
 Riviera, Grand Bar | deck 6 aft



**Le Combat Dans l'Arena III (Combat in the Arena)**  
1937 | drypoint, scraper, and burin on copper on paper | 20.5 x 17 inches  
Riviera, Grand Bar | deck 6 aft



**Danae**  
1962 | linocut printed in colors | 17 x 15 inches  
Marina, Grand Bar | deck 6 aft





**Peintre Devant son Chevalet (Painter Before His Easel)**

1927 | etching in Bistre ink on cream Van Gelder Zonen wove paper | 14 x 10.5 inches  
Riviera, Grand Bar | deck 6 aft



**Groupe Avec Vieillard à La Torche sur Un Ane Amoureux (Group with Old Man with a Torch, On a Donkey in Love)**

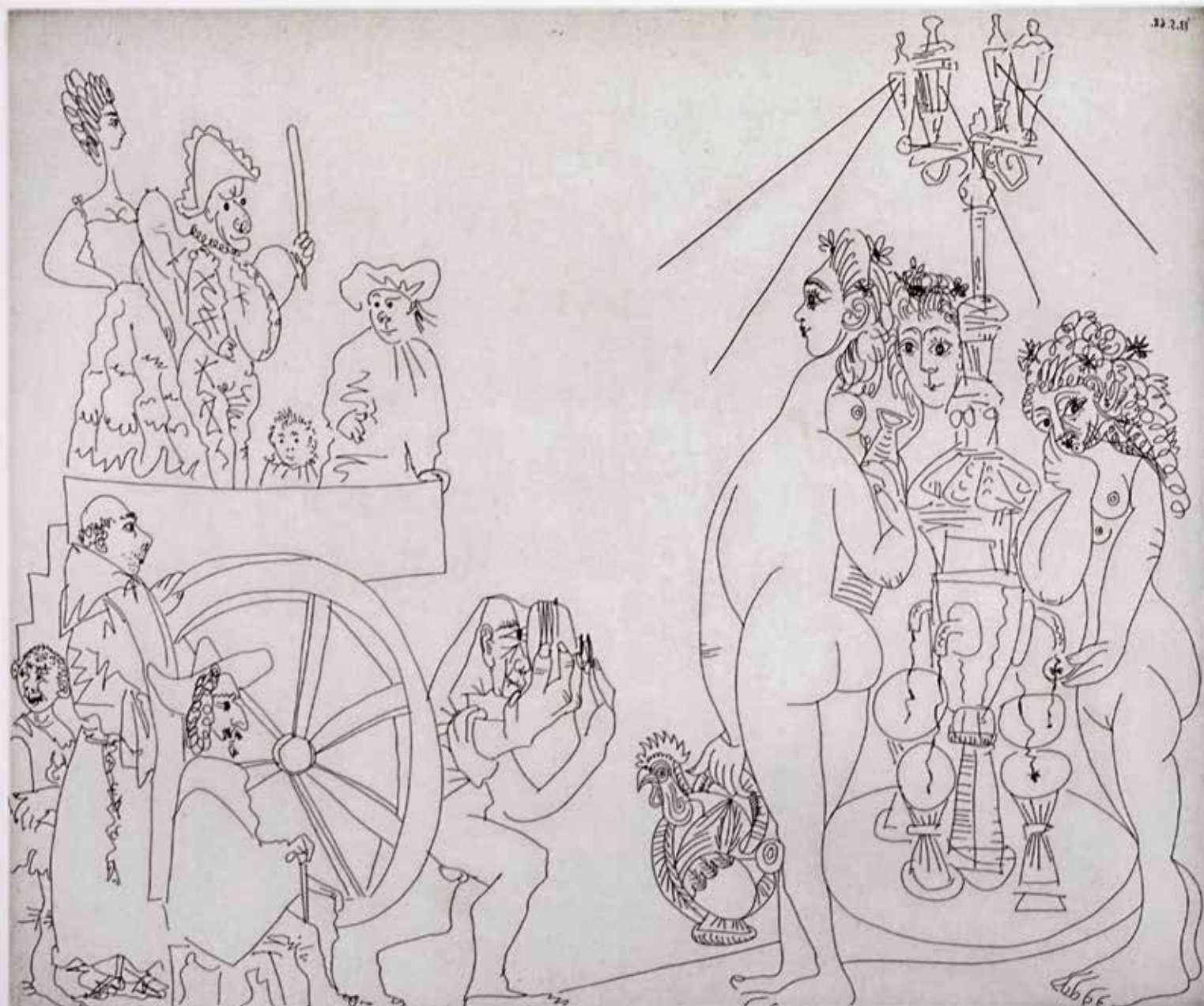
1968 | etching | 22 x 14 inches  
Riviera, Grand Bar | deck 6 aft



**Notables Espagnols Visitant Une Maison Close Ornée d'Une Armure (Spanish Noatables Visiting a Brothel Adorned with an Armor)**

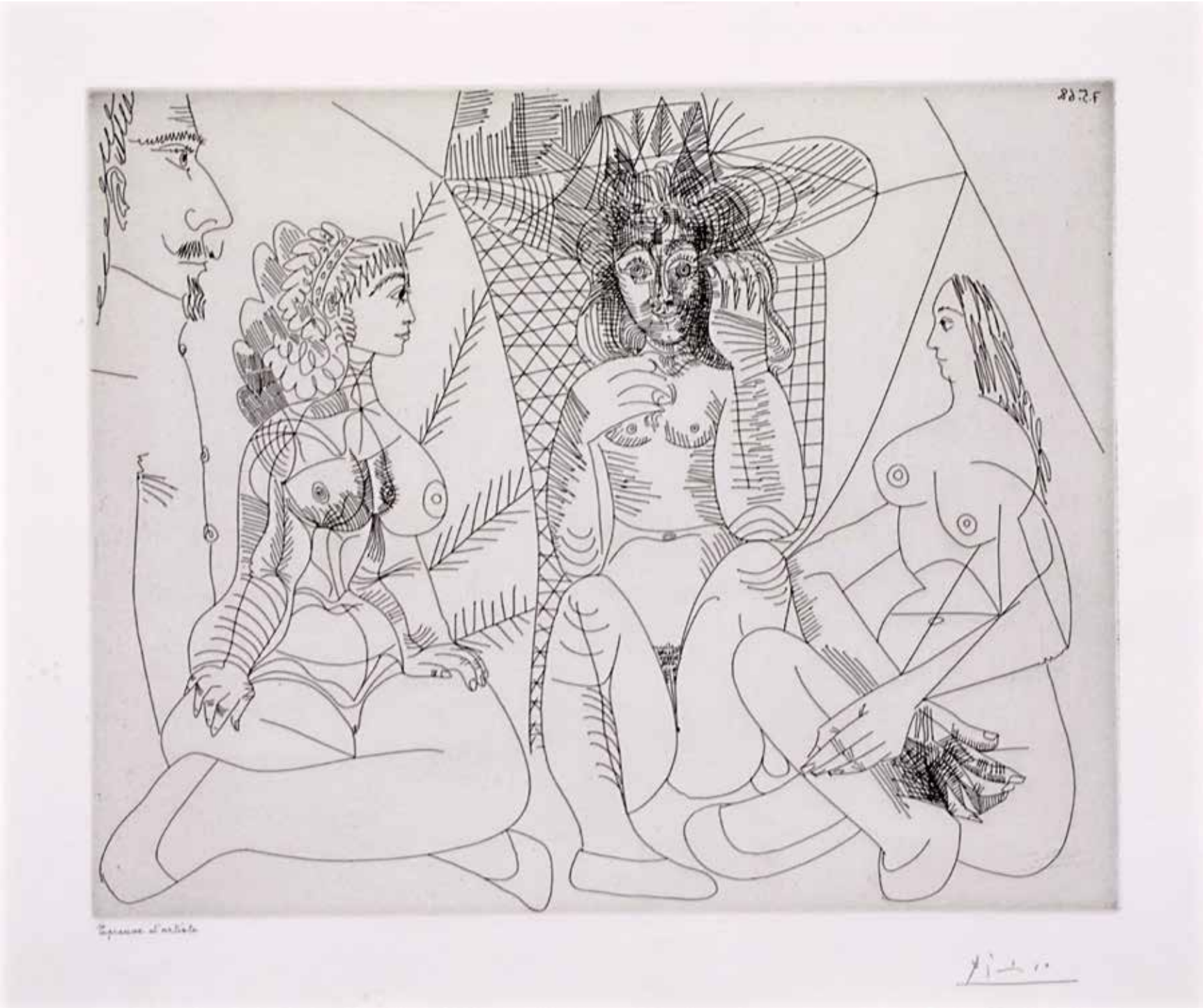
1968 | etching with aquatint on BFK Rives paper, with full margins | 22 x 19 inches  
Marina, Grand Bar | deck 6 aft





**Retour aux Sources: Picasso Touriste à la Fuente de Canaletas (Homecoming: Picasso, Tourist in la Fuente de Canaletas)**

1968 | etching with aquatint on BFK Rives paper, with full margins | 22 x 19 inches  
 Marina, Grand Bar | deck 6 aft



**Trois Femmes Passant le Temps, Avec Spectateur Sévère (Three Woman Spending Time with Serious Spectator)**

1968 | etching with aquatint on BFK Rives paper, with full margins | 18.5 x 15 inches  
Marina, Grand Bar | deck 6 aft





**Peintre avec Couple et Enfant (Painter with Couple and Child)**

1968 | etching on BFK Rives paper, with full margins | 15 x 12 inches

Marina, Grand Bar | deck 6 aft





**Minotaure Caressant Une Femme (Menatar Caressing a Woman)**

1968 | etching on Montval laid paper | 14.5 x 12 inches  
Marina, Grand Bar | deck 6 aft





**Peintre Ramassant son Pinceau (Painter Picking Up His Brush)**

1927 | etching on paper, Velin de Rives | 14 x 10.5 inches

Riviera, Grand Bar | deck 6 aft

# René Portocarrero

A native of Havana, Cuba, and born in 1912, René Portocarrero was remarkable in a number of ways. Like many contemporary Cuban artists of the time, he began painting at a young age and attended the celebrated Escuela Nacional de Bellas Artes San Alejandro in his hometown. But unlike his contemporaries, he cut his schooling there short to become self-taught. The routine and restrictions at the school were too binding for the young artist's unbounded creativity.

Portocarrero's work began to become recognized when he was still quite young, and by the 1930s, he achieved his first solo exhibition at the Salón de Bellas Artes in Havana's Lyceum. By the later part of the decade, he was teaching at Eduardo Abela's short-lived Escuela Libre de Pintores y Escultores. Travel through Haiti, the United States and Europe influenced his style and subject matter, but international acclaim was elusive. During the early 1940s, he taught painting at a jail in Havana, and this proved to be a mutually rewarding experience as Portocarrero found inspiration in the works of his students. He finally broke into the international art scene in 1945 with an exhibition at the Julien Levy Gallery in New York.

Portocarrero's talents were not restricted to only painting. He was known as both an accomplished ceramic artist and book illustrator. The former skills appeared in the stunning mural inside the Palacio de la Revolución in Havana and the latter in two books, *Las Máscaras (The Masks)* in 1935 and *El Sueño (The Dream)* in 1939. Before his death in 1985, Portocarrero was featured in scores of individual shows and more than 60 group exhibitions and served with UNESCO's International Association of Art. During his career, he also garnered numerous awards, winning the top collection award at the São Paulo Art Biennial in 1963, Cuba's Orden Félix Varela in 1981 and Mexico's esteemed Order of the Aztec Eagle in 1982.

In addition to the Oceania Cruises Art Collection, Portocarrero's works are in the permanent collections of the Museum of Modern Art in New York, the Musée d'Art Moderne in Paris and the Museo Nacional de Bellas Artes in Havana, as well as prestigious museums in Caracas, Lima, Buenos Aires, Rio de Janeiro, São Paulo, San Francisco, Houston, Milwaukee, Indianapolis and Washington, D.C.

Painting nearly every day of his life, Portocarrero developed a unique style and technique, often characterized by strong lines and divided colors. The progression of Portocarrero's genius is visible in the works displayed in the Oceania Cruises Art Collection, from 1948's *Mujer* onboard *Riviera* to 1970's *Carnaval* onboard *Marina*.



**La Pareja (The Couple)**

1959 | mixed media on board | 40 x 25 inches  
Marina, Martinis | deck 6 midship





**Mujer (Woman)**

1948 | gouache on paper | 20.125 x 26 inches  
Riviera, Grand Bar | deck 6 aft





**Carnival Fiesta (Carnival Party)**  
1944 | mixed media on heavy paper laid down on canvas | 44 x 28 inches  
Marina, Martinis | deck 6 midship



**Carnaval**  
1970 | mixed media on heavy paper laid down on canvas | 25.5 x 20 inches  
Marina, Martinis | deck 6 midship





**The Polo Player**

2004 | mixed media on canvas | 36 x 48 inches  
Marina, Polo Grill | deck 14 aft



**Harlequin**  
2010 | oil on canvas | 57 x 65 inches  
Marina, Red Ginger | deck 5 midship



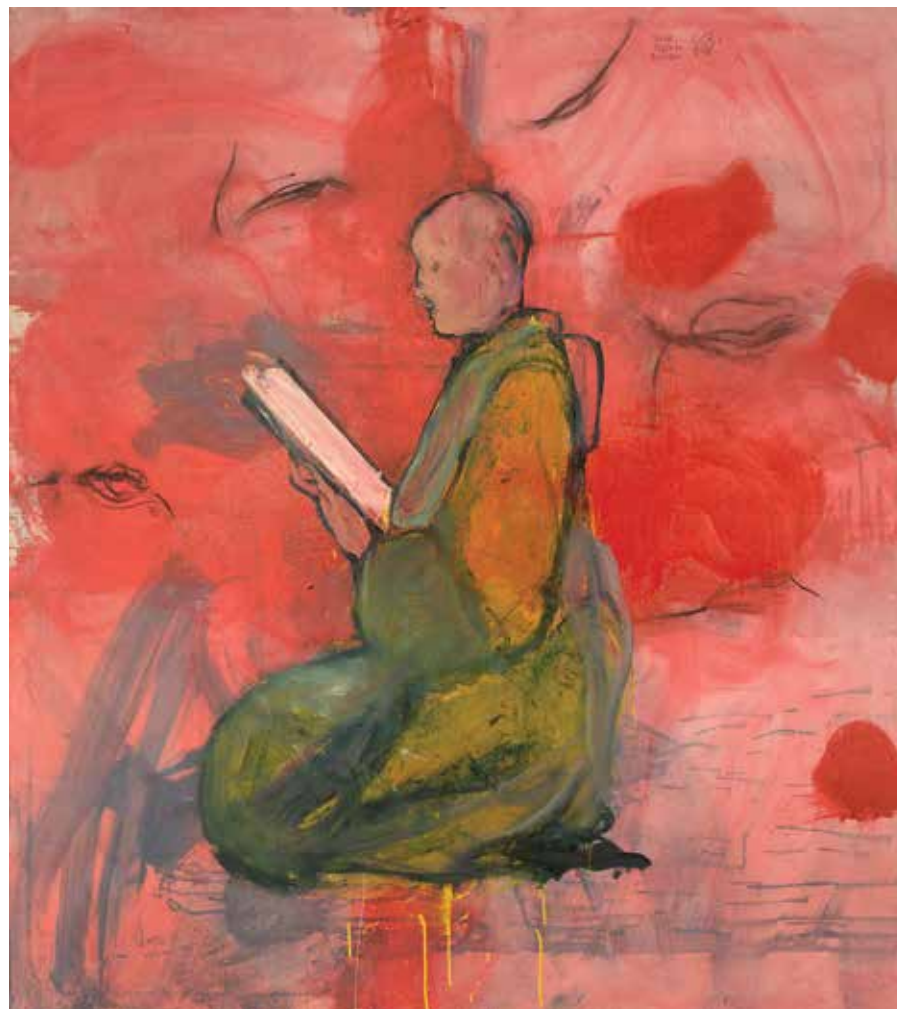
**Yoshitomo**  
2011 | oil on canvas | 53 x 67 inches  
Riviera, Red Ginger | deck 5 midship





**Los Tres Mosqueteros (The Three Muskateers)**

2011 | oil on canvas | 51 x 63 inches  
 Riviera, Red Ginger | deck 5 midship



**Monje Leyendo (Monk Reading)**

2011 | oil on canvas | 59 x 65 inches  
 Riviera, Red Ginger | deck 5 midship



**Samurai**  
2010 | oil on canvas | 51 x 76 inches  
Marina, Red Ginger | deck 5 midship





**Untitled**

2000 | oil on canvas | 62 x 36 inches

*Riviera*, Horizons entrance | deck 15 forward

# Mariano Rodríguez

A noted artist of the acclaimed La Vanguardia period, Mariano Rodríguez was born in Havana in 1912. Much like René Portocarrero, he rejected the notion of formal schooling and instead pursued a self-taught career. While he created paintings and drawings independently throughout his youth, his style truly emerged in Mexico in the 1930s when he met painter Rodríguez Lozano. Although his work during this time appeared as if it might have come from any of the contemporary Mexican painters of the day, he had already begun to infuse his art with the tropical color palette and themes of his native Cuba.

Despite the fact that Rodríguez had rejected formal art schooling, he returned to Cuba in 1937 and taught for a time at the Escuela Libre de Pintores y Escultores. Finding his own unique voice, he exhibited for the first time in 1942 in Havana and went on to shows in New York in the 1940s. In addition to the Oceania Cruises Art Collection, his work now appears in museums around the world from Havana, Paris, Buenos Aires and Mexico City to New York, Chicago and San Francisco.

*Exotica*, a muted watercolor work from 1941 onboard *Riviera*, and *Dancers*, a 1949 oil on heavy paper on canvas displayed onboard *Marina*, reveal the influences of European masters such as Picasso and Matisse while also conveying Rodríguez's unique expression. Unlike many of his works, the central figure in these paintings is not a rooster, a quintessentially Cuban symbol that the artist painted throughout his career. His search for a vehicle to express his Cuban heritage was a central theme of Rodríguez's work.

Rodríguez considered himself more of an Expressionist than an abstract artist, since all of his art began with a context in reality. Acclaimed for his treatment of the human form, Rodríguez rebelled against the popular trends and techniques of his day. Some would argue that his *Fruit and Reality* series, begun in 1967, was an ode to Surrealism. By 1980, he was conceiving his Masses series depicting groups of people, and before his death in 1990, his *Feast of Love* series became the ultimate expression of an artist renowned for his deft manipulation of light and color.

Acclaimed for his treatment of the human form, Rodríguez rebelled against the popular trends and techniques of his day.



**Exotica**

1941 | watercolor on paper | 23 x 16 inches  
*Riviera*, Grand Bar | deck 6 aft





**Dancers**

1949 | oil on heavy paper laid down on canvas | 29 x 21.5 inches  
Marina, Martinis | deck 6 midship





**Mirage**  
1984 | mixed media on canvas | 70.5 x 39.75 inches  
*Riviera*, elevator corridor | deck 14 forward



**High Winds**  
1988 | mixed media on canvas | 71.75 x 41.75 inches  
*Riviera*, elevator corridor | deck 14 forward





**Perseo**  
2011 | oil on canvas | 55 x 55 inches  
Marina, Toscana | deck 14 aft



**Proserpina**  
2011 | oil on canvas | 55 x 55 inches  
Riviera, Toscana | deck 14 aft



**The "T.D. Marshall" off Dover**

1858 | oil on canvas | 38.75 x 25.25 inches

Marina, Oceania Club Ambassador Office | deck 6 midship

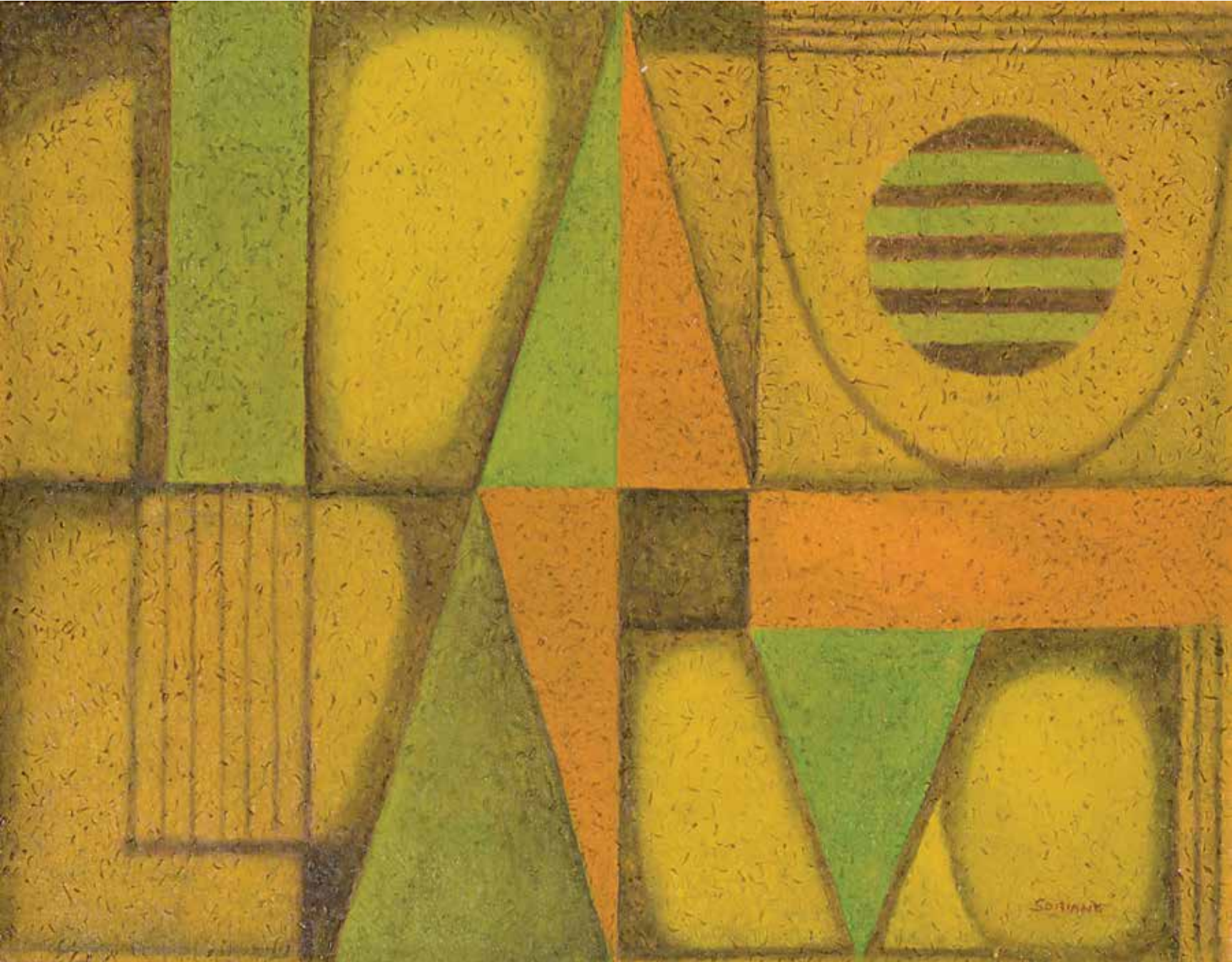




**In the Circus**

1953 | mixed media on canvas | 24 x 24 inches  
Riviera, Casino | deck 6 midship





**Untitled**  
2000 | oil on canvas | 36 x 28 inches  
*Riviera, Grand Bar | deck 6 aft*



# Jean-Paul Surin

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There is something enchanting that occurs when an artist's relationship with his surroundings is so profound that his work is an emotional translation of the landscape, conjuring the sights, sounds and aromas of a specific place. Jean-Paul Surin was born in 1946 in the Ardennes region of France and spent his early years growing up among the rolling fields, dense forests and fresh air of the mountains. The incredible beauty from his childhood eventually found its way into his artwork, even when the subject matter was not his beloved Ardennes. The passion and emotion evoked by his homeland are readily visible in not only the bright colors and refreshing composition of each painting but also the deft knife work on the thick paint. In addition to the mountains of Ardennes, he has been drawn to the Breton coast, autumn in Paris and even the eclectic bustle of Morocco.

Surin has been a member of the prestigious Société des Artistes Français since 1976. He has been featured in dozens of solo and group exhibitions worldwide, including shows at Galerie Vendôme and Galerie Mickael Marciano in Paris. Generous with his time, he is noted for his workshops, often held in conjunction with his exhibitions, where young and aspiring artists have the chance to learn from one of France's most acclaimed international artists. He also has published several books of his work, including *Le cheminement de la vie* in 2001, *Mémoires de voyages* in 2006 and *Les Ardennes de Surin* in 2009.

Given Surin's love of his native France, it is only appropriate that four of his works in the Oceania Cruises Art Collection are displayed in Jacques, the quintessential French bistro onboard *Marina* under the aegis of legendary master chef Jacques Pépin. Surin's rich use of color is evident in 2010's *Lavandin au Roussillon*, while *Lumière sur Menton*, *Petit Port à La Couarde* and *Entrée du Port de Pasajes*, all from 2010, illustrate his reverence for the charms of the French coast and its small ports. In each painting, Surin's rich, buttery paint application brings movement to the landscape. Each stroke is full of emotion and vigor, a perfect reflection of his love for nature and his home.

Each stroke is full of emotion and vigor, a perfect reflection of his love for nature and his home.



**Lavandin au Roussillon (Lavender in Roussillon)**

2010 | oil on canvas | 51.5 x 38 inches  
*Marina*, Jacques | deck 5 midship



**Petit Port à la Couarde (Small Harbor in La Couarde)**

2010 | oil on canvas | 27 x 27 inches  
Marina, Jacques | deck 5 midship



**Entrée du Port de Pasajes (Pasaje Harbor's Entrance)**

2010 | oil on canvas | 27 x 27 inches  
Marina, Jacques | deck 5 midship





**Lumière sur Menton (Light on Menton)**

2010 | oil on canvas | 31.5 x 39 inches

Marina, Jacques | deck 5 midship





**Urban Project**

2011 | mixed media | 208 x 69 inches  
*Riviera, Jacques corridor | deck 5 midship*





Andres Valerio



**Untitled**

2011 | oil on canvas | 60 x 24 inches  
Riviera, Grand Bar | deck 6 aft



**Untitled**

2011 | oil on canvas | 60 x 24 inches  
Riviera, Grand Bar | deck 6 aft





**Casino Series**

2004 | oil on canvas | 24 x 18 inches  
*Riviera, Casino | deck 6 midship*



**Casino Series**

2004 | oil on canvas | 24 x 18 inches  
*Riviera, Casino | deck 6 midship*





**Diosa Azul (Blue Goddess)**

2000 | canvas | 54 x 75 inches

Riviera, elevator corridor | deck 5 aft

# Serge Van Khache

Though Surrealism had its roots more than 90 years ago as a cultural movement, many argue that its most tangible contribution was in the field of the arts, particularly among painters. Heavily influenced by the Surrealists of the past, Serge Van Khache infuses his work with a unique stamp and technique, which the gallery representing him describes as being similar to the great Flemish masters.

Born in 1946 in Angoulême, France, Van Khache was schooled by his father in photography, but also was drawn to painting and drawing while studying at the École des Beaux-Arts in his hometown. He jump-started his chosen occupation by leaving his beloved Angoulême and moving to Paris, where he entered the fields of fashion and advertising photography, as well as children's book illustration. His work appeared in magazines such as *Vogue* and *Playboy*.

Though he was very successful in the commercial arts, his love of painting finally superseded that career in the 1980s when he shifted his focus to the canvas. His fantastical style and glazing techniques developed a wide audience, and by 1986 he was in Florida for the opening of his first solo exhibition in the United States at G. Sander Fine Arts in Daytona Beach. Since 1998 he has been represented exclusively by the acclaimed Galerie Mickael Marciano in Paris.

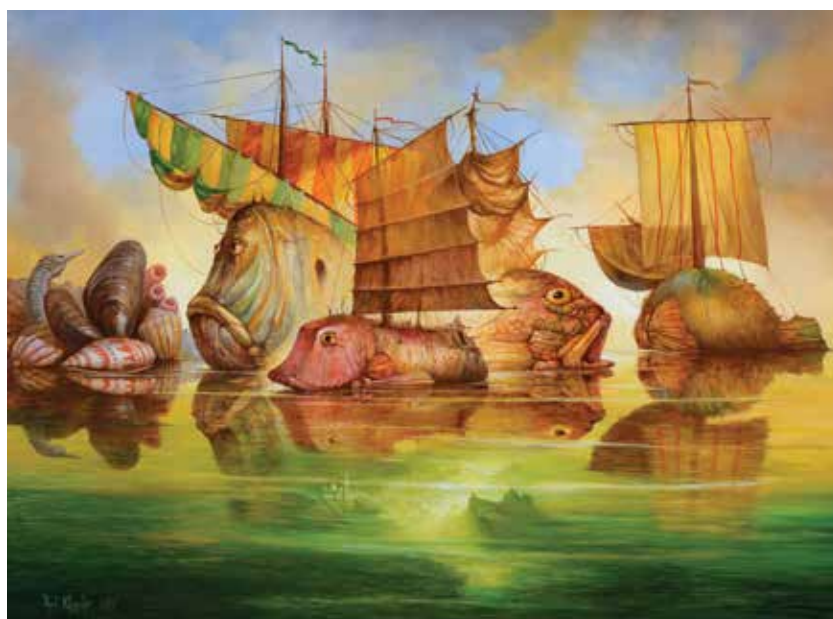
Van Khache's works in the Terrace Café onboard *Marina* and *Riviera* are indicative of his style and choice of subject matter. Sailing ships composed of an amalgamation of fish, fruits and vegetables glide toward one another on a glassy sea. *Marina's Babel IV* depicts an intriguing spiral tower of intertwined sea creatures gradually transforming into a stack of fruits and vegetables. In Van Khache's work, the play of light combines with a juxtaposition of contrary objects to create art that is bold and also familiar, despite the fantasy worlds represented.

In Van Khache's work, the play of light combines with a juxtaposition of contrary objects to create art that is bold and also familiar, despite the fantasy worlds represented.



**La Pescheria (Fish Market)**

2011 | oil on canvas | 129 x 96 inches  
*Marina*, Terrace Café | deck 12 aft



**Terrasse Café II**

2011 | oil on canvas | 65 x 52 inches  
*Riviera*, Terrace Café | deck 12 aft





**Babel IV**

2010 | oil on canvas | 79 x 98 inches  
 Marina, Terrace Café | deck 12 aft



**Terrasse Café III**

2011 | oil on canvas | 50.75 x 37.5 inches  
 Riviera, Terrace Café | deck 12 aft



Jorge Varona



**Untitled**  
2011 | oil on canvas | 46 x 32 inches  
*Marina, Styling Salon | deck 14 forward*





**90 Miles**

2011 | oil on canvas | 49 x 41 inches  
*Marina, Toscana* | deck 14 aft



**A Moment in Paint**

2011 | oil on canvas | 49 x 41 inches  
*Riviera, Toscana* | deck 14 aft



**Feast of Love**  
2011 | oil on canvas | 57.5 x 43.75 inches  
Riviera, Canyon Ranch SpaClub® | deck 14 forward



**Eden Before the Apple**  
2011 | oil on canvas | 57.5 x 43.75 inches  
Riviera, Canyon Ranch SpaClub® | deck 14 forward





### Love Under the Sea I

2010 | oil on canvas | 79 x 29 inches  
 Marina, SpaClub® | deck 14 forward



### Love Under the Sea II

2011 | mixed media on canvas | 79 x 39.375 inches  
 Riviera, Canyon Ranch SpaClub® | deck 14 forward





**Improvisation**

2004 | oil on canvas | 20 x 30 inches

Marina, Concierge Lounge | deck 9 forward





**Divinidades Acuaticas (Aquatic Divinities)**

2011 | acrylic on canvas | 107.75 x 50 inches

*Riviera*, SpaClub® | deck 14 forward



**Untitled**  
 2011 | mixed media on canvas | 50 x 22 inches  
*Riviera, staircase | decks 9-10 forward*



**Untitled**  
 2011 | mixed media on canvas | 24 x 22 inches  
*Riviera, staircase | decks 7-8 aft*





**Inner Pith II**

2010 | mixed media on canvas | 36 x 54 inches  
*Marina, staircase | decks 5-6 aft*



**Open Faith II**

2010 | mixed media on canvas | 36 x 54 inches  
*Marina, staircase | decks 5-6 aft*

# Daniela Wicki

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One's first love rarely loses its allure, and few contemporary artists know that better than Daniela Wicki. Born to Swiss parents in Lima, Peru, she spent her teenage years immersed in classical painting but left the world of art for a successful career as a lawyer and businesswoman, a professional path that eventually led her to New York. The magnetic city, its creative force and the ever-present treasures housed in the Museum of Modern Art drew her like a siren song back to painting. In 1995 she returned to Peru, where she studied and worked alongside major contemporary Peruvian artists. In 1997 she moved north to Miami, where she currently resides and works.

Over the course of her painting career, Wicki has exhibited at numerous galleries in Miami as well as Lucerne, Switzerland; Salzburg, Austria; San Salvador, El Salvador; Guadalajara, Mexico; Carmel, Indiana; and New York City. She has also created a number of works for commercial clients. Jorge Perez, chairman and CEO of The Related Group of Florida and one of the United States' leading builders of luxury condominiums, described her work as "both rich and bold while very unique. The colors are vibrant, exquisite tones that allow you to see the depth of the piece. Her artwork is full of movement with textures that are intricate and rich. When you look at one of her pieces, you can't help but feel the energy. Truly a collector's artist."

Wicki's work in the Oceania Cruises Art Collection is an expressive statement of bold brush strokes and vibrant colors. Her creative technique comes alive on the canvas, and the source of her inspiration is the process of painting itself. "I am thoroughly inspired and moved by the actions the development of a painting continuously requires," Wicki states. "I like the process and seek out the experience of coming across something: discovery, chance, adventure. From the beginning, this puts me in a positive mood, which I must persistently follow until each artwork is achieved. For me, art is an aesthetic, ethical and ultimately spiritual force: a challenge made in the experience of finding in each and every creation a self realization, a self portrait of my own energy, a landscape of forces, life in motion rather than still-life. My intention is to use my art to its fullest and highest development for the healing, uplifting and inspiration of my fellow beings."

“My intention is to use my art to its fullest and highest development for the healing, uplifting and inspiration of my fellow beings.”





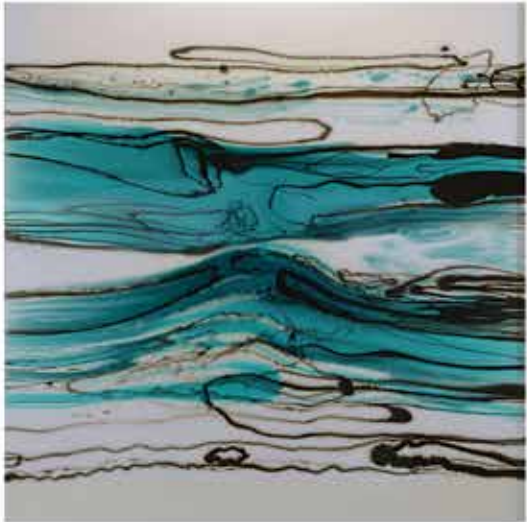
**Maras 5**

2010 | mixed media on canvas | 22 x 22 inches  
*Marina, Horizons* | deck 15 forward



**Maras 5**

2010 | mixed media on canvas | 22 x 22 inches  
*Marina, Horizons* | deck 15 forward



**Maras 7**  
2010 | mixed media on canvas | each 48 x 48 inches  
*Marina, Horizons* | deck 15 forward





**Maras 44**

2010 | mixed media on canvas | 102 x 76 inches  
*Riviera, Horizons* | deck 15 forward

# Michal Zaborowski

---

There is beauty in the commonplace that often goes unnoticed. Michal Zaborowski, born in 1960 in Gdansk, Poland, has discovered that beauty and taken the potentially unremarkable and made it both elegant and intriguing through his painting. His affinity for his classical training perhaps makes him uniquely suited to this task. He studied at the Academy of Fine Arts in Warsaw and then found himself in Rome in 1986, just a year after graduating. Awarded a scholarship by the General of the Palatine Order, he painted in the Vatican.

During the course of his career, Zaborowski has been active on the exhibition front, particularly in Poland. Though he is well known and respected in his native country, he also has garnered a following throughout the world through shows in cities ranging from Amsterdam, Frankfurt and Monte Carlo to New York, Vancouver and San Francisco.

Zaborowski's interpretation of what might be considered unremarkable people going about mundane tasks transcends the ordinary to become extraordinary. The subdued palette of his large-scale, figurative works conveys a romantic sensibility tinged with a gray melancholy. There is an air of expectancy, of something about to happen, inevitably juxtaposed with the knowledge that the viewer will never know what is to come. The attitude of the paintings' subjects and the unresolved questions lead to a hopeful yet reflective moodiness in Zaborowski's work.

In 2005's *A Walk*, displayed onboard *Marina*, the bold red streak of the leash against the otherwise muted tones of the painting encourages the viewer to wonder, toward what is the dog straining? Clearly it is something or someone that the woman is not nearly as eager to approach, and yet the angle of her wrist, the slight slack in the leash and her preparation to take a step indicate that she will calmly indulge the dog and allow it to inquire, which is exactly what Zaborowski's paintings inspire onlookers to do.

*Morning Fishing*, a 2007 work onboard *Riviera*, depicts a similarly tranquil, contemplative moment. The boy's stance and expression lead observers to question whether this fishing trip will be fruitful and what steps the boy may or may not take to ensure its success. The characters in Zaborowski's paintings are ultimately reticent, and the unanswered questions, together with the artist's gift for color, composition and technique, are what lend complexity to the works and elevate them to the sublime.

Zaborowski's  
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**A Walk**

2005 | oil on canvas | 67 x 55 inches  
Marina, Jacques corridor | deck 5 midship



**Piazza San Marco**

2008 | oil on canvas | 36 x 60 inches  
*Riviera, Jacques corridor | deck 5 midship*



**Delivery**

2007 | oil on canvas | 36 x 60 inches  
*Riviera, Jacques corridor | deck 5 midship*





**Siesta**

2009 | oil on canvas | 59 x 31 inches

*Riviera, Martinis* | deck 6 midship



**Morning Fishing**  
2007 | oil on canvas | 61 x 39 inches  
*Riviera, elevator corridor | deck 5 aft*





**Faces**

2010 | mixed media on canvas | 79 x 63 inches  
Marina, staircase | deck 4-5 aft

# Luis Armando Zesatti

---

An art movement that became popular in the 1970s, Photorealism is still relevant today with a new generation of artists. Following in the footsteps of Richard Estes, Ralph Goings and Charles Bell, the work of Luis Armando Zesatti has given the genre a fresh perspective. Whereas the birth of Photorealism was in artwork depicting urban scenes or manmade objects, Zesatti focuses on subjects in nature, primarily from his native Mexico.

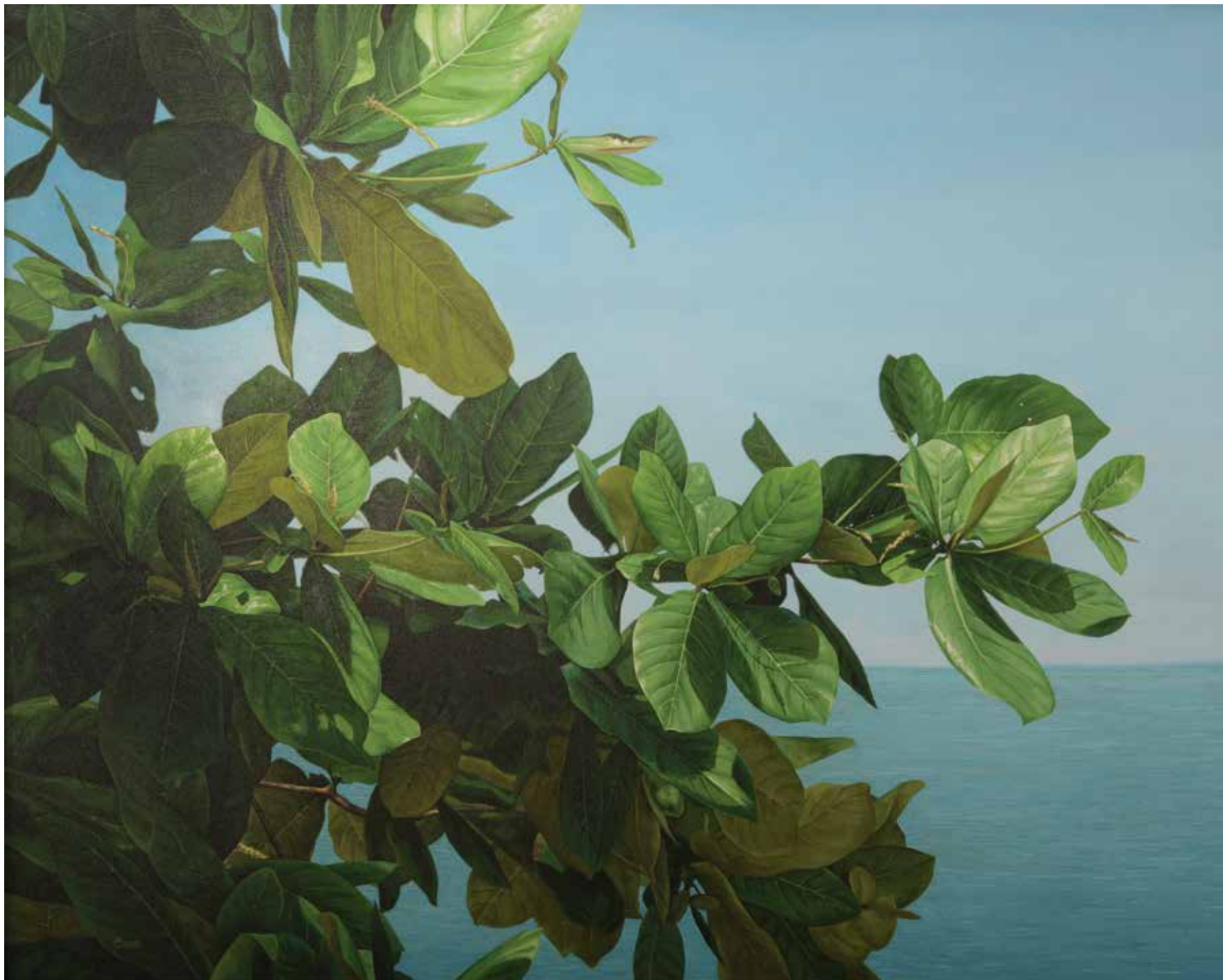
Born in 1967, Zesatti graduated from the Universidad Nuevo Mundo on the outskirts of Mexico City, but did not pursue an art degree. Instead, he studied business administration while he was teaching himself the nuances of painting, an endeavor rewarded in the late 1980s with an exhibition at the university during the time he was attending.

From his base in Mexico City, Zesatti has become well known throughout Mexico and internationally. He is popular with private collectors, and his exhibitions have ranged from numerous locations in Mexico to New York and Palm Beach. Both Christie's and Sotheby's regularly auction his work, and Zesatti's paintings have frequently appeared at Arte Latinoamericano de Sotheby's as well as at the Galeria Interart in Mexico City. In addition to the Oceania Cruises Art Collection, his work is included in the collections of Zurich Insurance Group, Banco Santander, New York Life and TV Azteca.

His appreciation for the tropical plants and verdant landscape of the Veracruz region of Mexico fuels the emotion behind his art. Working from photographs he has taken of his subject matter, Zesatti recreates the look, feel, lighting, colors and tone of the moment in a way that invites closer inspection. Viewers discover a natural depth that cannot be conveyed through a photograph. *El Descanso*, painted in 2007 and now given pride of place onboard *Riviera*, appears at first to be a simple subject with foliage in the foreground and a cerulean sky and turquoise sea in the background. As the viewer approaches the work, the subtle details reveal themselves and the painting comes alive. Far more than a mere replication of a photograph, Zesatti's technique creates a movement and flow that is not captured by the camera but is fully expressed by the brush strokes of an artist.

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inspection.





**El Descanso (Rest)**

1967 | acrylic on canvas | 59 x 47.25 inches

Riviera, SpaClub® corridor | deck 14 forward

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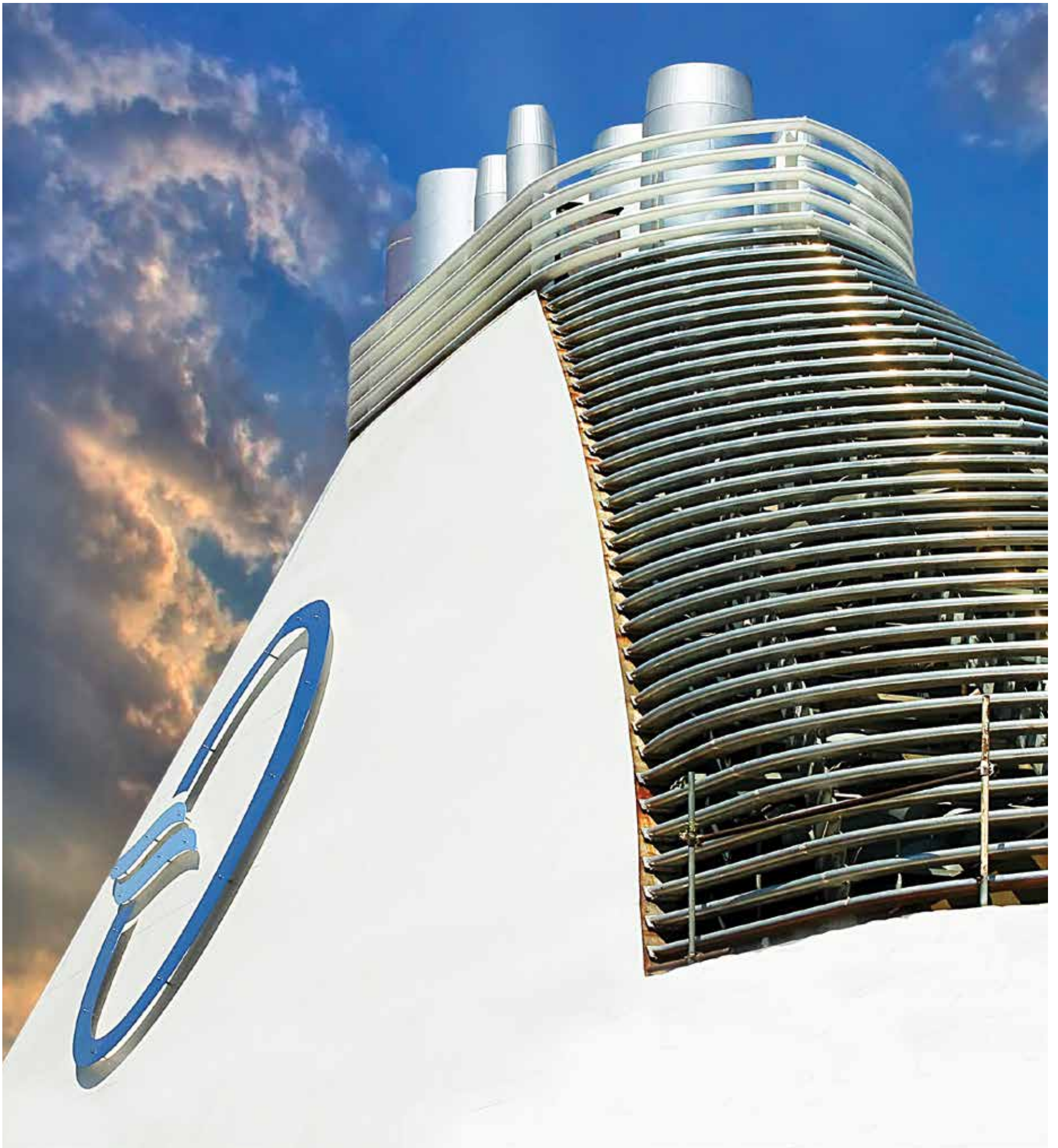
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