

Several of those series of photographs are dedicated to the Balearic Islands, where in the 1930s and '40s he spent long spells of time, on Mallorca, where he came to build a house in Formentor, and on Ibiza, where he photographed both the landscape and the local inhabitants with the traditional attire of the island, as he did in Menorca and Formentera. In his photographic works, Luza plays with the light and shade of walls at the same time as he takes architectural ensembles into account. In spite of his great talent, Luza never saw himself as a photographer, but rather a “survivor of the passage from illustration to photography in the strata of Parisian fashion”, in his own words.

His first exhibition took place in 1917, showing his drawings in Casa Courretin Lima. In 1938 he was made artistic director of the Peruvian pavilion for the Paris Expo and the World Fair in New York. In 1950 Luza returned to Lima, pining for his country, and focussed on portrait and landscape painting. In that same year, Luza presented an exhibition of portraits at the Pan American Union in Washington D.C.

Reynaldo Luza's work has been exhibited in different galleries in Peru: Galería Rodríguez (1967), Galería Trapecio (1973 and 1975), 9 Galería (1976) and Galería Lucia de la Puente (2016). He has also featured in recent collective exhibitions like the “Referentes” section at Artbo, Bogotá (2014) and the Museo de Arte de Lima (2016). Anthological exhibitions have been held at the Instituto Cultural Peruano Norteamericano, Lima (2012), the Instituto Peruano Británico, San Isidro, Lima (2014) and more recently at the Centro Cultural El Olivar, San Isidro, Lima (2017).

## Reynaldo Luza

(Lima, Peru 1893- 1978)

A versatile creator, whose life and work as a photographer, sketcher, designer, painter and cosmopolitan traveller had great repercussions between the '20s and '50s, linking the new avant-garde languages.

From a very young age, Luza began devoting himself professionally to caricature and drawing, after breaking off the architecture studies in 1914 - due to World War I - he had commenced in 1911 at the University of Leuven, in Belgium. During his first stay in Europe, he discovered Paris, a city that fascinated him because of the latest fashion tendencies. In 1918 he set off for New York and made a radical change in his life, working as an illustrator in the fashion magazines of the day, first in *Vogue* - until 1921 - and later in *Harper's Bazaar*, until 1950. The fashion publications succumbed to the talent of his fluid line drawings and stylized illustrations of figures in art deco style. As well as drawing, he developed his facet as a painter, focussing on portraits and landscape. From this moment on, he resided alternately in different parts of the world - Paris, New York, London and the Balearic Islands.

It was at the end of the 1920s that Luza began carrying his Rolleiflex camera with him always, taking pictures of what was around him and creating an extensive documental photography archive which he decided to keep, and which was discovered a few years ago by his heirs. Luza came to execute numerous series of photographs, mixing portraits of women with landscapes and captured moments. His images integrate perfectly his interest in style, fashion and architecture - concepts that form the core of his entire artistic production - documenting the different cultures through their traditions and the apparel of their inhabitants, which transport us to that tradition, although most of them are displayed on bodies far removed from it.

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