

RAMIRO
Solo Show



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August 25th to September 18th, 2011

Opening Reception - Saturday, August 27th, 6 to 8 pm

GRENNING GALLERY

17 Washington Street
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Ramiro delivers a solo show that is well worth the four year wait. His perpetually curious intellect turns inward with this most recent work. This exhibition is broad in subject matter, introspective in tone, and deeply connected to his present life. His much heralded precocious painting technique is now maturing. Ramiro's masterful compositional sense remains in full force and this more mature period is still drenched in his multi disciplinarian aesthetic influences, whether it's music, classical mythology, 19th century poetry or contemporary psychology.

Since his first solo show in 2000, Ramiro has developed major themes through allegorical female figures and he has looked closely at male vanity, while also painting interiors, portraits and more recently, plein air landscapes. In his two major studio interiors "Los Amigos" and "The Windows of My Studio", he now adds the spiritual concept of witnessing life and light. "Los Amigos" marks a departure in that he is drawing on his own personal experience here rather than classical literature or music. While this is a realistic painting of chairs in his studio, they symbolize our friends, who are there to support us, always welcoming even if they are not physically present. The deep red tones evoke a warm friendly feeling. In a subtle nod to magical realism, which has always suffused his work, there is a leaf floating in the foreground. This represents the perennial nature of true

friendships, which may lose their leaves in a season, but grow stronger after each year.

"The Windows of My Studio" emotes a cathedral-like awe of the light cascading into and around Ramiro's workspace, showing us his personal perspective of this very private place. The streaming light is the main character, and it's irreverent exposure of modern items, such as unnaturally bright red and green plastic pots, an industrial trash bin, and his Venezuelan flag jacket all confirm to the viewer that this interior is here and now, but also eternal. Was he listening to Debussy's prelude "Cathédrale Engloutie" when he was painting?

"Venice, My Venice" is another painting in Ramiro's long and illustrious line of allegorical female images. This woman embodies the spirit of Venice; drama and reality coexist in her face, she is mysterious and inviting, decadent but dignified. When in front of this painting we see the influence of J. M. Whistler's nocturnal paintings of Venice and can hear the stanzas of Chopin's Nocturnes. The viewer is left wondering is this woman a symbol of Venice, or is Venice a metaphor of a woman's soul?

"But Was Narcissus Really Beautiful?" is another installment in Ramiro's series of works investigating male vanity. In Oscar Wilde's poem "The Disciple", the wood nymphs, called Oreads, asked the waters of the pool that Narcissus had been looking into, if they missed him and the reply was "But was narcissus beautiful?" The waters went on to say..."But I loved Narcissus because as he lay on my banks and looked down at me, in the mirror of his eyes I saw, ever my own beauty mirrored." Here Ramiro prods the contemporary viewer to consider why we are attracted to visual beauty, and answers the question with irony; thanks to Oscar Wilde...we are always seeking confirmation of our own beauty in the eyes of others.

"Impressions of Sophia" is an exceptional portrait. This is an archetypical 21st century young woman, who absent-mindedly plays with her pearls, as she muses about how she will play with the world that lies ahead of her.

Ramiro was born in 1974 in Maracaibo, Venezuela, and at the age of 6 he was accepted into the Ninos Cantores School for musically gifted children. At age of 14 he decided to become a painter instead of a musician, so he apprenticed with a realist painter, Abdon Jose Romero, an eminent specialist in murals for churches and public buildings. In 1993, a study grant from Mgr Gustavo Ocando Yamarte, the founder of the Ninos Cantores, enabled Ramiro to travel to Florence Italy to study. He received a Magna Cum Laude diploma from the Accademia di Belle Arti, while also attending drawing and painting classes at the Florence Academy of Art, which was founded by Daniel Graves.

At the age of 22, Ramiro started to win awards and catch the attention of collectors. He won a juried exhibition in Montopoli near Florence in 1996, and this show led to the acquisitions of his works by private Italian collectors. In 1997, inspired partly by Ramiro's amazing work, I opened the Grenning Gallery in New York to build a market for these painters, believing that they represent the art movement of our generation. In 1998, he got his first major portrait commission, so he started spending his summer months on the East End of Long Island. He has gone on to paint many successful portrait commissions, as well as a multitude of plein air paintings.

Using the best painting practices dating back 500 years, the works here demonstrate a highly refined level of the craft. This articulate visual language is a necessary vehicle, however, to deliver a deep philosophical message. Ramiro is driven to paint by an abiding respect for nature and humanity. He believes that artist's job is to connect the viewer to the emotion, the balance, and the truth that can be found by looking closely at the world around us. Ramiro's education in classical music and literature combines with his, now fully developed, painting technique to create masterful paintings. His successful international gallery career, highlighted by the recent solo show hosted by the city of Milan at the Fondazione Stelline, is a testament to the fact that Ramiro's philosophy and aesthetics strike a strong chord with the contemporary public, here and abroad.

*Laura Grenning
July 2011*

Exhibitions, Galleries, Awards: Grenning Gallery, Sag Harbor, New York, Solo and Group shows, 1997 – present; Michael Gallerie, Los Angeles, 2011; Fondazione Stelline, Milan, Italy, "Ramiro; Reality of Two Worlds", Solo show June 2011; Stobart Foundation Award, 2008; Scriba Gallery, Venice, Italy 2006-2011; In Paradiso, Garden of the Venice Biennale, 2007-2011; Florence International Biennale of Contemporary Art, 2005-winner of Director's Award; Austrian Biennale, 2006; W. H. Patterson Gallery, London; Jack Meier Gallery, Houston, Texas; Three Latin American Artists, Venezuelan Embassy, New York, 2004; Panorama Museum, Badfrankenhausen, Germany 2003; Hirschl and Adler Galleries, New York, New York, 2003

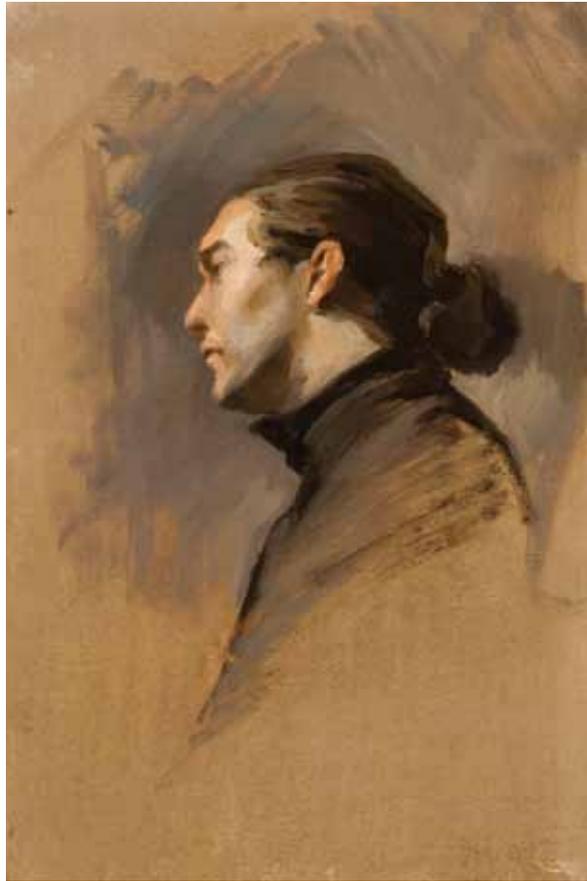
Editorial publications: La Repubblica, Milano 2011; Il Corriere dell Sera, 2011; Que Pasa, Venezuela, 2011; Panorama, Venezuela, 2011; Arskey Magazine, Italy 2011; American Art Collector, 2006 and 2007; American Arts Quarterly; New York Times, 2000; La Repubblica Firenze, 1997; Sag Harbor Express; East Hampton Star; Dan's Paper's; Shelter Island Reporter.



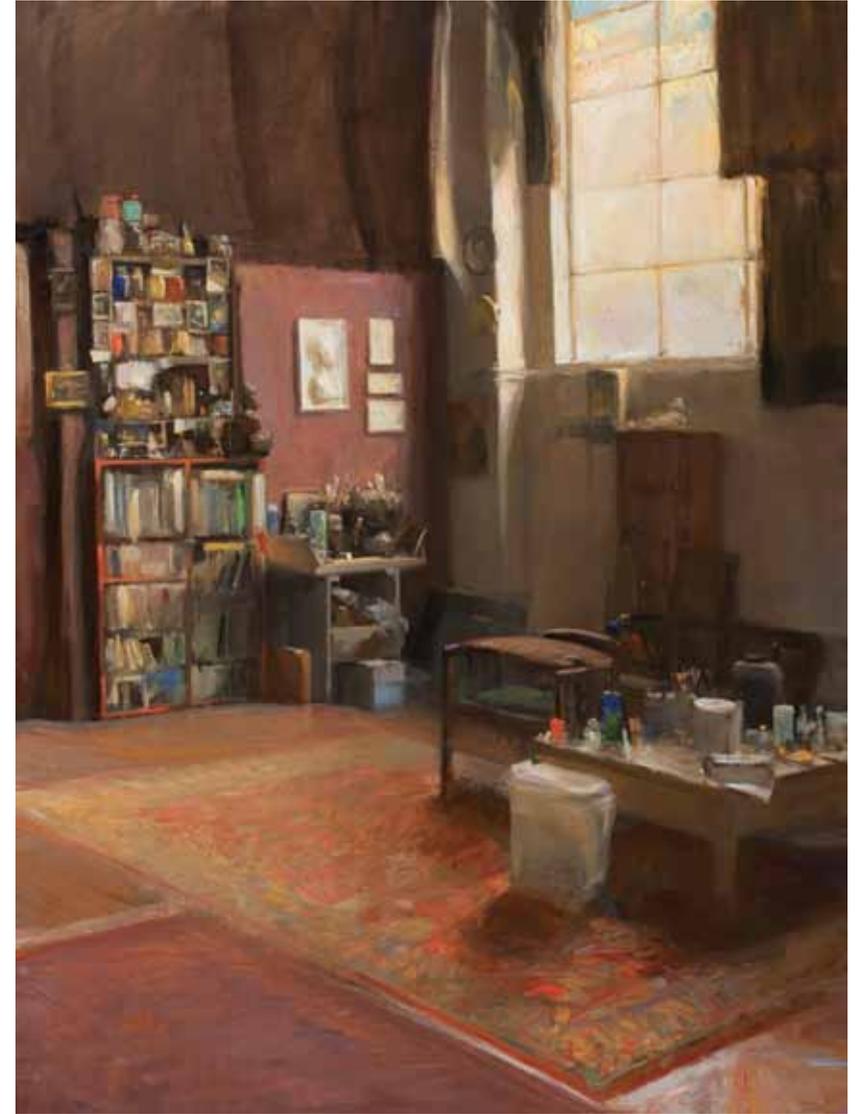
Big Tree
14 x 20 inches, oil on canvas, 2011



Impressions of Sofia
20 x 14 inches, oil on canvas, 2011



Carlos
12 x 8 inches, oil on board, 2010



The Windows of My Studio
53 x 39 inches, oil on canvas, 2011



Mashomack
24 x 42 inches, oil on canvas, 2010



Venice, My Venice
47 x 31 inches, oil on canvas, 2011



Marginal Way
14 x 20 inches, oil on board, 2009



Los Amigos
42 x 63 inches, oil on canvas, 2010



Etching Press
14 x 20 inches, oil on canvas, 2011



But Was Narcissus Really Beautiful?
16 x 25 inches, oil on canvas, 2011



Scissors
14 x 8 inches, tempera on paper, 2011



Umbrellas
8 x 6 inches, oil on board, 2010



Self Portrait
12 x 8 inches, oil on board, 2010



Poppies, Evening
10 x 14 inches, oil on board, 2011



Bagno La Salute
8 x 12 inches, oil on board, 2011



The Red Thread
38 x 29 inches, oil on canvas, 2007



Summer's Music
39 x 43 inches, oil on canvas, 1997



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