

RICARDORAMIREZ.CL

# RICARDO RAMIREZ

Contemporary realist artist - Painter and Draftsman

He was born in Santiago Chile At age 13, he began formal art studies at the experimental School of Art Education with the teachers Roberto Geisse, Nelson Lagos and Sergio Leay. With Iván Godoy begins his studies of Martial Arts and Zen.

With 16 years it finishes its average education, titleholder Artistic Technician Mención Painting At 17 he gives a special entrance exam to the University, before a commission of

academics; which approves and allows you to enter directly to 2nd year of the Bachelor of Arts Degree. During his period of study he received a scholarship from the Andes Foundation and studied a Bachelor of Arts in Painting at the University of Chile, with the colorful teacher Augusto Barcia and the conceptualist Gonzalo Díaz. In 1988, with the sponsorship of Humberto Nilo, Director of the Faculty of Art of the University



of Chile, he began to take painting classes at the Cultural Corporation of the Illustrious Municipality of La Cisterna.

Participates in the creation and coordination of the artistic project and promotes a cultural agreement between the University of Chile and the Municipality of La Cisterna. Study with the French by Michael Valeri, ancient techniques of the great masters from the fifteenth to the eighteenth century In 1991, he created the Academy «Real Art, School of Objective Art»

In 1992, he teaches extension painting workshops in the Faculties of Medicine, Theater, Law, Engineering and Architecture, University of Chile. Three articles are published in the magazine “Claridad” of the University of Chile. “Art and Technique” In 1993, he is founder of the School of Art of the Illustrious Municipality of La Cisterna. It supports

the coordination and development of the «Meeting of Latin American Popular Theater» (ENTEPOLA). It also creates an agreement with the University of Chile and its Art Faculty so that students with a true vocation could enter directly to said university without more requirements than to approve the exams in the School of Art of the Illustrious Municipality of La Cisterna. In 1996, he created «Arte Real Ltda.». In 2000, Real Art was renamed the International Painting School.

From 2001 to 2004 I work with the Art Gallery “Contacto” in more than 40 group exhibitions throughout Chile.

In 2008 Participates in permanent collective exhibition March Gallery ARTIUM In 2009 and 2010 he sells all his production to the Rugendas Gallery of the public auctioneer Gustavo Letelier Urzua R.N.M.: 1025

In March 2013, he organizes and participates in the collective exhibition, “FIGURATIVO” in the DCB Gallery In December 2016, Individual Exhibition, “Contemporary Realism” in Casas de Lo Matta His works are in national private collections such as Esteban Videla and international collections that includes the United States, Israel and Portugal.



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## Exhibitions

- 2018. November Collective “Art Exhibition, Cultural Civil Organizations” Vitacura. Chile.
- 2017. November Collective “Art Exhibition, Cultural Civil Organizations” Vitacura. Chile.
- 2016. December Individual “Contemporary Realism” Room 1, Casas de Lo Matta. Chile.
- 2016. November Collective “Art Exhibition, Cultural Civil Organizations” Vitacura. Chile.
- 2015. November Collective “Art Exhibition, Cultural Civil Organizations” Vitacura. Chile.

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Interview January  
2019



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## FIGURATIVE MASTERPIECES

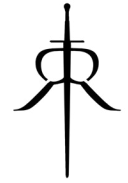
*“Ricardo Ramirez immerses us in his realistic view of art Faces, people, places and objects with emotional significance are the pretext to display through stains and micro-stains of real colors and illusions of color achieved through grays tinged with glazes , its raw but fascinating aesthetics full of subtleties, elegance and little plastic mastery.*

*It is an invitation to make a high “stop”, stop the automatic and unconscious mental association of everyday life and give yourself a space to enter the world of subtle, very subtle perceptions that, treated with so much trade, inevitably evoke in the aesthetic experience , an emotion,*

### How does creating art make you feel?

Aware, focused on me and the environment, to every heartbeat, every tremble of my pulse, to my emotional state and to the ideas that come across, achieving, at times, a connection with life, it’s magic and beauty, beauty in a real sense; the good, the truth and the whole universe around us. Definitely an observer, not just of the exterior world that nourishes me to create but no less important an observer of myself.

*‘Anima Christi’* 110 x 90 cm  
Oil on canvas



*that calls to the interior and moves for its transcendental architecture. We managed to perceive a superior structure that underlies every image such as the scaffolding of the composition, triangles, radial spirals, tension lines, etc., subordinated to the “golden section” Phi are the guidelines that determine the “focal point, attention center and give value to each spot of color. All adjusted to a “higher-high” key with which he manages to distance himself from any relationship or comparison with the “higher-low” key that guided the Baroque artists, because his work is clearly Contemporary.”*

**By A Lépert . Art critic**

Every art creation nowadays is a challenge, that requires study, attention, skill, imagination, static and ethics. I hope that this sensation of challenge doesn’t end, because at the moment I feel that everything “flows naturally, unconsciously” is that the process has been mechanic and I will no longer be “present” there.

### At your beginnings, what part of the art history called your attention the most and what style and artists did you feel influenced by? How does your coarse road start?

By far the Classic Greek and Hellenistic Art; their humanistic regard, their eyes put in humans as the center of observation, their in-depth look that can find the essence of beauty; invisible and linear, ‘the universal.’ Some examples are the spirals, contrapposto (χιασμός), Phi (Φ,φ), golden section, Pi (π), harmonic and creative lines, and everything that by its invisible structure we can appreciate a transcendent beauty. “Beauty will save the world” Dostoevsky, “Beauty is the splendor of truth” Platon.

As a result of the renaissance too, in its defying process of historical investigation and the baroque in the static. The greatest compositions filled with rhythm, movement, and ►



'Arturo I' 60 x 40 cm  
Oil on wooden panel

energy of Tiziano, Tintoretto, El Veronés, Rubens, the raw realism of Caravaggio, the mystic dramatism of Rembrandt and the unmistakable contemporaneity and magical spacial deepness of Claudio Bravo.

### How does your coarse road start?

My road started at childhood, drawing comic. My first handmade comic strip help me as a portfolio to apply in the "Experimental" school of Artistic Education.

After a short-period post-university, my work was framed in the Neo-impressionism inside the 'official art', but my need and love for knowledge put a light in many of my grey and darkness, which ended my faith in the 'official art' and in all dogmas.

### Tell me about your upbringing. Where were you born?

I born in Chile, in one of the poorest and marginal municipalities of Santiago, where speaking with your neighborhoods or walk at night was dangerous. In a place where the most recommended for your physical and mental health was to cut down social interactions at the minimum. Thereby I grow up isolated from my environment, without friends, without peers to share, imagine a better world where more civilized, educated, friendly and lover of knowledge people could be. My Mother was an active Católic believer, Socialist. My Father, with scientific thinking, was at youth linked to the youth Rosicrucianism Masonry and the National Party. When Salvador Allende was overthrown in the coup, my mother suffered but my father was happy. " Finally the corruption will end" he shouted in happiness.

In the middle of this duality, I born, but with only one and solid true, mainly installed by my mother with her direct words and my father with his example of scientific curiosity. They say, "Knowledge is the most important in life. The rest just will arrive in addition".

### When did you start showing an interest in drawing?

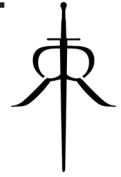
My interest started when I was a child. Five factors drove it.

- 1 - Loneliness; drawing was the most entertaining when I was alone.
- 2 - Poverty; the impossibility to be able to get the toys and objects that I wanted, at drawing them, I was able to reach the feeling of own them, and not only that, I was able to redesign and making them even better.
- 3 - Familiar affection; every time that I made a draw I receive the esteem and admiration from my family.
- 4 - Intelligence; my capacity to understand very fast instruction that teacher gave in Class granted an important amount of free time that I spent drawing in the reverse of my notebooks.

'Camila Urban' 120 x 90 cm  
Oil on wooden panel







5 - Attraction of Beauty; that starts by watching some people and later finding it on art. Books, also on comic books, true masters of drawing and ink. Television, cinema, etc. After a while the seeking of finding beauty, the intention to recreate it became a necessity.

**Why did you choose charcoal and oil as your medium?**

I always aim for the best of the best, that is all. If we talk about the materials for painting oil is king; its imperceptible change in color from fresh to dry in contrast to any other painting material allows working with precision and total control. Its persistence through time, immutability, its versatility to agglutinate with various pigments and manageable dry times to allow corrections make oil the best material for art by far.

About drawing, carbon is the equivalent to oil in painting, because it achieved the deepest black, which allows us a wide range of grayscale, thus dramatic quality without the annoying oily shine of graphite.

**The various stages you've been through: faces, figures, colors, characters, do their definition comes from an evolution that grows on a state of mind or develops on a more intellectual way with a previously defined statement?**

Those arise first as ideas, a thought, which as any thought it is not free of emotions.

Those emotions give them strength until it consolidates and gains a imperative need to be created, or, it will be one of many creations unresolved that required more work.

But, even so, those ideas that consolidate are just the

pretext to do the real art: the execution of the work, where it expresses all artistic and aesthetic elements like light, shadows, panels, opening, passage, chromatic weight, temperature, paste, glaze, That constitutes an image. There is where the real art start.

**What is the actual statement you wish to portray with your work?**

When I was young and part of the “establishment” it was full of truths and certainties, of all kind; cultural, political, environmental, philosophical; a whirl of ideas (not very worked out, full of superficial morale, politically correct) that I never stopped to study more in detail, neither the content nor the form. The ones that trough art tried to impose on the unconscious people, personal ideas that instead of being real truths just reached the dogma status, which many artists like me used only to satisfy ours self-esteem, our personal importance and necessary for the social status of that generates revenue in various areas.

This reminds me of the times that I watched how a thrilled young fencer showed off his thrusts, jumps turns, trying to find an opening of the old teacher who trained him, who with a single movement very subtle, but lethal manages to beat his young student full of energy.

Now I just want to show a work, a piece of art, an invitation, moving enough, by it quality, for its amazement, for its beauty, for its executing expertise, that achieves to provoke the spectator, a stop, an arrest of the accelerated movement of modern life and this stop, not only feel gratified with what you see, sated of beauty (in the most sense of the word

◀ 'Simon' 60 x 40 cm  
Oil on wooden panel



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Beauty = Truth = Good), enriched by the aesthetic learning of perception, intrigued by its realization, attracted by its mystery, called to contemplate for a second what majestic unveiled in front of him; but also, to be inclined to connect with himself.

**Why were you so interested in realism?**

I'm interested in life, nature, because is infinitely magic and full of subtleties, complexities and beauty, beyond of what the human mind, as creative it can be, that pretends to be able to imagine.

But it is not free, to deepen it requires a lot of observation, effort, work, objective observation. As you learn to observe, you go verifying that how wonderful it is. Either you get serious and face it, or, you deny it and you give in to the ego's drunkenness that seeks the self-satisfaction that the abstract ones seek, or the surrender to the dogmas of beliefs or personal ideas or personal ideas that with absolute arrogance, pedantry and pretension try to "educate" the conceptualists, in a dialogue that does not dialogue and a communication that does not communicate.

Reality does not allow lies or tricks, it is raw and you will see. Every time you make mistakes it screams to your face and not only you can see the error, the whole world too, without interpreters, without healers or tricksters of any kind, which with their rhetoric can suggest as in the story "The Emperor's New Clothes" by Hans Christian Andersen; in which they sell an invisible garment to the King, and who dares to say that there is no suit there, is considered foolish or ignorant.

*'Antonia Larrain' 80 x 60 cm  
Oil on wooden panel*

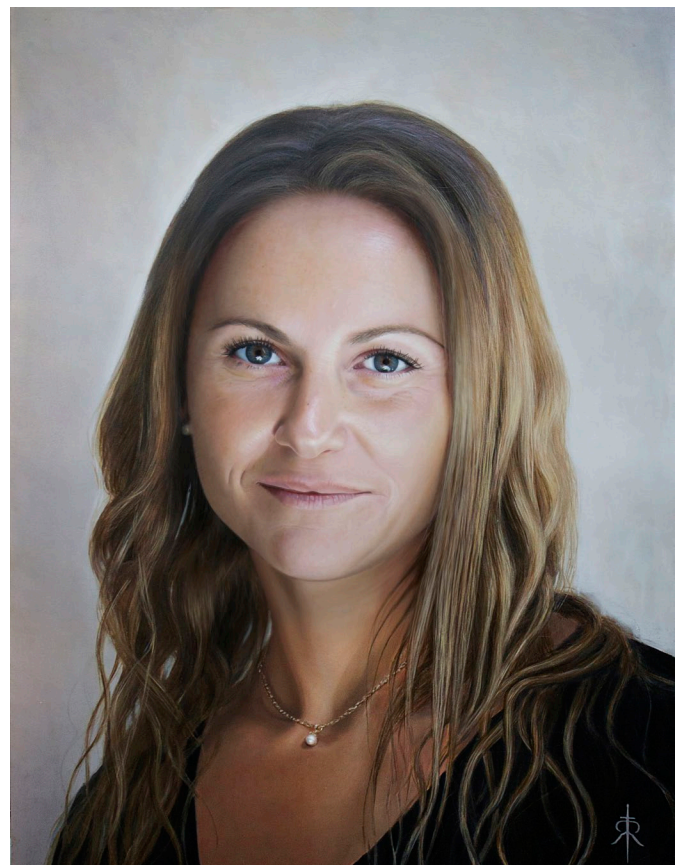
Realism because it is true, it is beauty, it is honest, in its aesthetics and ethics, since in inclusive, it does not require intermediaries as curators and its rhetoric, it is fair, because everyone, regardless of their social or cultural level, can enjoy At their scale, all using their own criteria and natural aesthetics, with total freedom can evaluate the result.

**What do you find so compelling about painting realist portraits?**

All people have their own beauty, one's own truth, sometimes it is very easy to see it, it is externalized with great ease and strength, but sometimes you have to look deeper, make an effort and it appears, and once you find it, paint it or draw it and make visible what was not so much visible... It is very stimulating. It's like unveiling little secrets of reality.

Also how difficult it is to do well. Painting realism in general is difficult, but since we are born we are constantly looking at faces, that of our mother, the rest of the family, etc. we have

*RIGHT 'Carolina Schröter' 80 x 60 cm  
Oil on wooden panel*





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specialized in a natural way to perceive human faces, hence any unnatural asymmetry is immediately perceived, unlike objects such as a still life or a landscape; nobody cares if the tree in the background is left or right, but with a portrait you can not afford those licenses, faults or mistakes. It has to be naturally perfect. After being good at this, everything else is very easy.

**You are director of Arte Real Atelier. How did the project started? What were your initial goals and do you think that most of them are accomplished or is there more work to be done?**

I founded the Arte Real Academy in 1991, now that I look back, it was a very brave process, because at that time there were no social networks. You were literally alone in front of the whole cultural apparatus, the world and its “official art.” The world and its ‘official art’ were, as it is still today, caught by abstract and conceptualist curators, and all educational institution subjected with afraid artist of not fitting and not been accepted. Meanwhile, other without the needed skills to draw was very comfortable with this new art that does not demand any level of dexterity and artistic knowledge.

After my formal studies of art, unable to join the fraud of contemporary art (as it is all by Avelina Lesper), after a brief introduction to the research in painting techniques of the great European masters from the fifteenth to the nineteenth century with the French restorer Michel Valeri, I decided to form the Royal Art Academy, whose purpose was to continue with theoretical and practical research, restore the techniques of the great masters, apply them in works of contemporary realistic art and teach this knowledge to all who would like to learn them.

After 20 years of research, trial and error, I can say with confidence that the Arte Real Academy has fulfilled its objectives. Today we teach the four most important oil-based techniques in the history of the great European masters, restoring the solid foundations required to execute a true art, the “great art” After having fulfilled the purposes of the Academy, we have opened a space of tranquility to develop a new project, the Arte Real Foundation, whose objectives are broader than the Academy; “Support, promote, develop, investigate, disseminate, promote, enhance, preserve and reward art and figurative artists related to contemporary realism, whose orientation contains the search for beauty, aesthetics, harmony, depth and technical perfection; whether in Painting, Drawings, Sculpture and other artistic areas “; with it we are in the process of training and carrying out the first activities.

**What does a painting that has been successful look like, and how does it compare with a painting that has not been successful?**

In the Contemporary Realism that is part of the Academic Art is easy to see, there are objective parameters that allow you to check if a work is wrong or not, as for example if there are faults in the drawing, or the value of the shadows give life to the modeling and with it sensation of volume, or the correct application of color that maintains or not the ambient temperature, fillings of oil that cause a refraction of light that causes that x part “moves” to the front (toward the spectator) or lack of glazes that they help a desired area to move backward, etc.

◀ *‘Francisco Javier Aboitiz’ 80 x 60 cm*  
Oil on wooden panel

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**Is it ever possible to revive a dead painting?**

About if it is possible to revive a dead painting, depending of the fault, it is possible to keep working until it is finished, and it is finished only when it is good, which it is not random. With the objective knowledge every paint can be and must be well achieved and executed closing it with no more inconvenient.

**About the engines that help professional growth, what's your internal fire that lights up that engine?**

An innate rebellion, I never felt part of the conformity of the masses, I want to be more and better every day, every time I achieved a better drawing or a better color I feel motivated and challenged in trying to do better next time, because there is something true... You can always do better...

*Sketch study 'Sofia 3' 28 x 36 cm*  
Pencil charcoal on paper toned



**Is there another aspect in the visual arts besides drawing and oil painting that you wish to explore deeply and what would that be?**

Several interest me but none to address it in depth, life is very short and if you really want to be good at something, that requires a total and absolute dedication of a lifetime.

**What are you working on at the moment?**

I am working in work that will be part of my next exhibition in Spain. It topics is human form, faces and scenes, full of intimacy, humanity. This time all will be connected with the first approximation of three main ideas: freedom, diversity and inclusion. Recently I did one in Chile, which it was well criticized and an important interview space in 'El Mercurio', the most important newspaper of the country.

**What do you want it to be your legacy for your family your society and country?**

I hope that my main legacy is an Art of Quality, of very high level, also the international projection of the Real Art Academy and the consolidation of The Foundation, with its support to the realist art, the artists and a gallery museum dedicated to this.

*'Maria Jesus' 120 x 81 cm* ►  
Oil on wooden panel



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*Drawing 'Martina I'* 80 x 60 cm  
Pencil charcoal on paper toned



**What is your reason to get up every day and walk towards the future?**

Work for an art that does not need external justification, transverse and inclusive, that speaks for itself, without interpreters or rhetoric, but at the same time capable of reading on multiple levels, from the most neophyte to the most cultured, to understand, appreciate and Enjoy the magic displayed. An art that if for some reason is forgotten on the sidewalk, nor the garbage collector would dare to throw it away.

Which would not happen today with Orozco's shoe box, Ruderic's excrement blocks, Duchamp's urinal or Jackson Pollock's splashes; and most of the art of the last century,

the twentieth century, and for many a complete century lost. I will continue fighting against the establishment, supporting the art and artists of Contemporary Realism, and with this begin to restore the Art, restore quality parameters and achieve to some extent repair the damage already caused. To make Art, but of the "Great Art", the art that aspires to BEAUTY, NATURAL Aesthetics, HARMONY, RHYTHM, DEPTH and TECHNICAL MASTERS, that manages to move us, to touch something very deep of our being and it moves us, in which his music is as good or better than the narrative he wants to tell us.

THANK YOU AND HAPPY 2019!



*Drawing 'Little girl' 3'50 x 33 cm  
Pencil charcoal on paper toned*

**RICARDO IS DIRECTOR AND ASSOCIATED TO:**

