

SHAPE OF COLOR

The Paintings of Roni Sherman Ramos

Atlantic Gallery Solo Exhibition

April 25 - May 11, 2019

FOREWORD

Andrew Reiss

Much theory has been written by and about artists. In the time we live, the text has taken the place of the picture to a large degree. Art has become a kind of industry, dominated by critics, collectors, gallery owners, curators. As an example, the myth of Van Gogh has superseded the work. There are massive amounts of writing about Van Gogh, films, songs. Artists themselves have often fed into this, writing about their work in pseudo-philosophical jargon. In museums, visitors are fed recorded information on portable audio players. Museums were formerly places, like the library, or a beautiful day in the country, where silence and a meditative contemplation could take place.

Fortunately, today, there are artists who are bucking this trend, where the work speaks for itself, and the viewer can see a painting as a painting, rather than a cipher or the basis for textual analysis. The paintings of Roni Sherman Ramos are vivid examples.

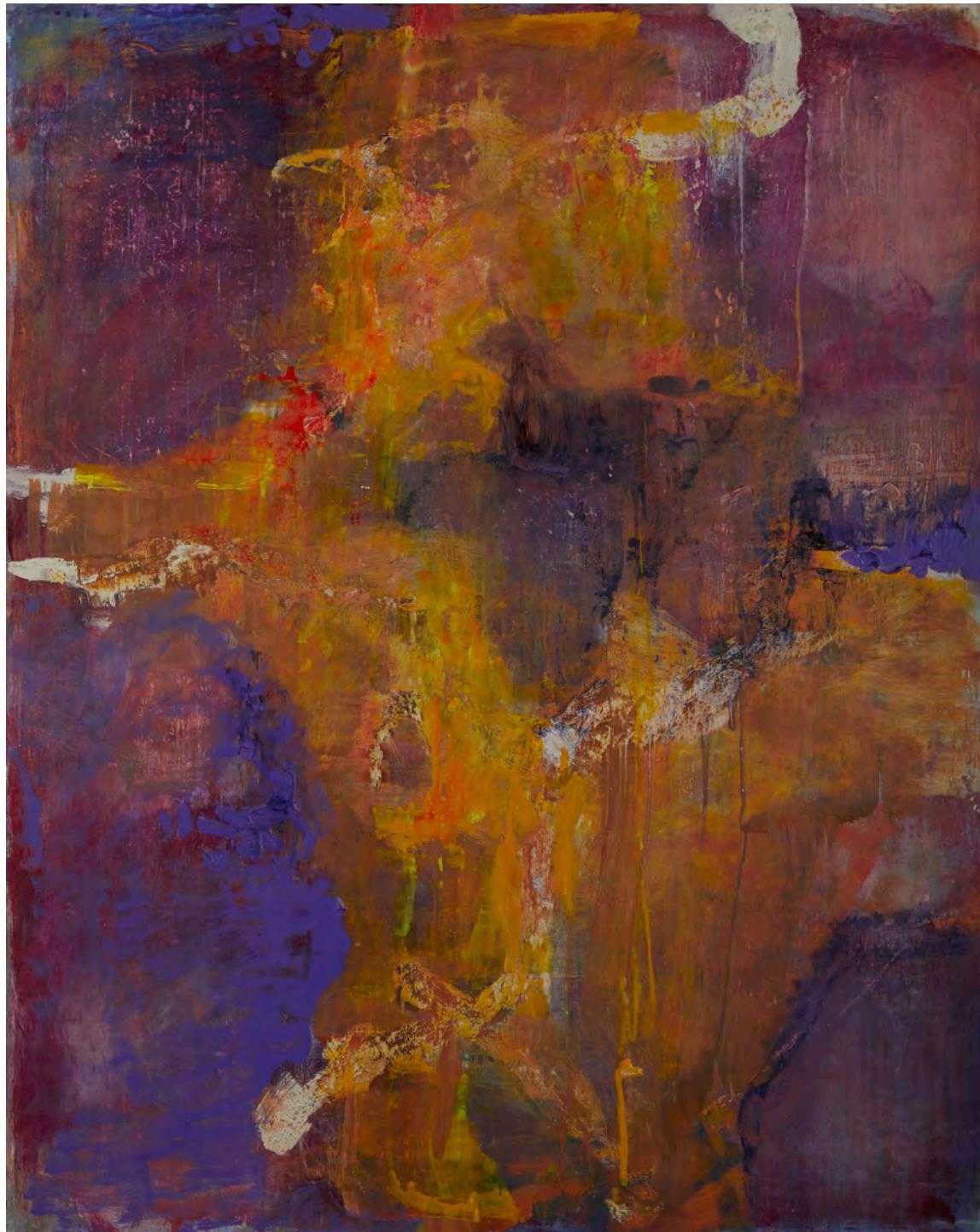
Roni's paintings engage the visitor's eyes and feelings. Looking at them is a very rich experience. The paint is beautiful in itself, so much variety in the artist's application of the paint: thick, thin, transparent, scraped, brush, hard edges, soft edges.

There is an emotional density to the color in these works. It creates both a deep and immediate space for the eye to move around, and sweeps one up in feelings that at times are swift and intense, while at other times, more quiet.

Roni has left it up to the viewers to decide what each painting means, therefore untitled. Are they landscapes, pure abstractions, or something else? Like all good art, they contain a certain ambiguity. If the meaning of something is too clear, and not open to varieties of interpretation, it can quickly become boring.

New in these paintings, to my eye, is a mixture of large, beautifully designed shapes that have a strong, structural element; these are offset by smaller, almost calligraphic, marks that catch the eye and create a counterpoint to the larger shapes. There is sense of compositional rightness to these paintings that makes them some of the strongest work Roni has done. Everything feels to be in the right place on the canvas, and viewers who give themselves over to the experience of purely looking, letting the work take over, and absorbing each painting for a while, will enjoy a very sensual experience.

Andrew Reiss is a painter and teacher with over 60 years of experience in the field. He has taught both realist and abstract painters. He likes good painting, no matter what the style.



30"x24", oil on linen mounted on wood panel



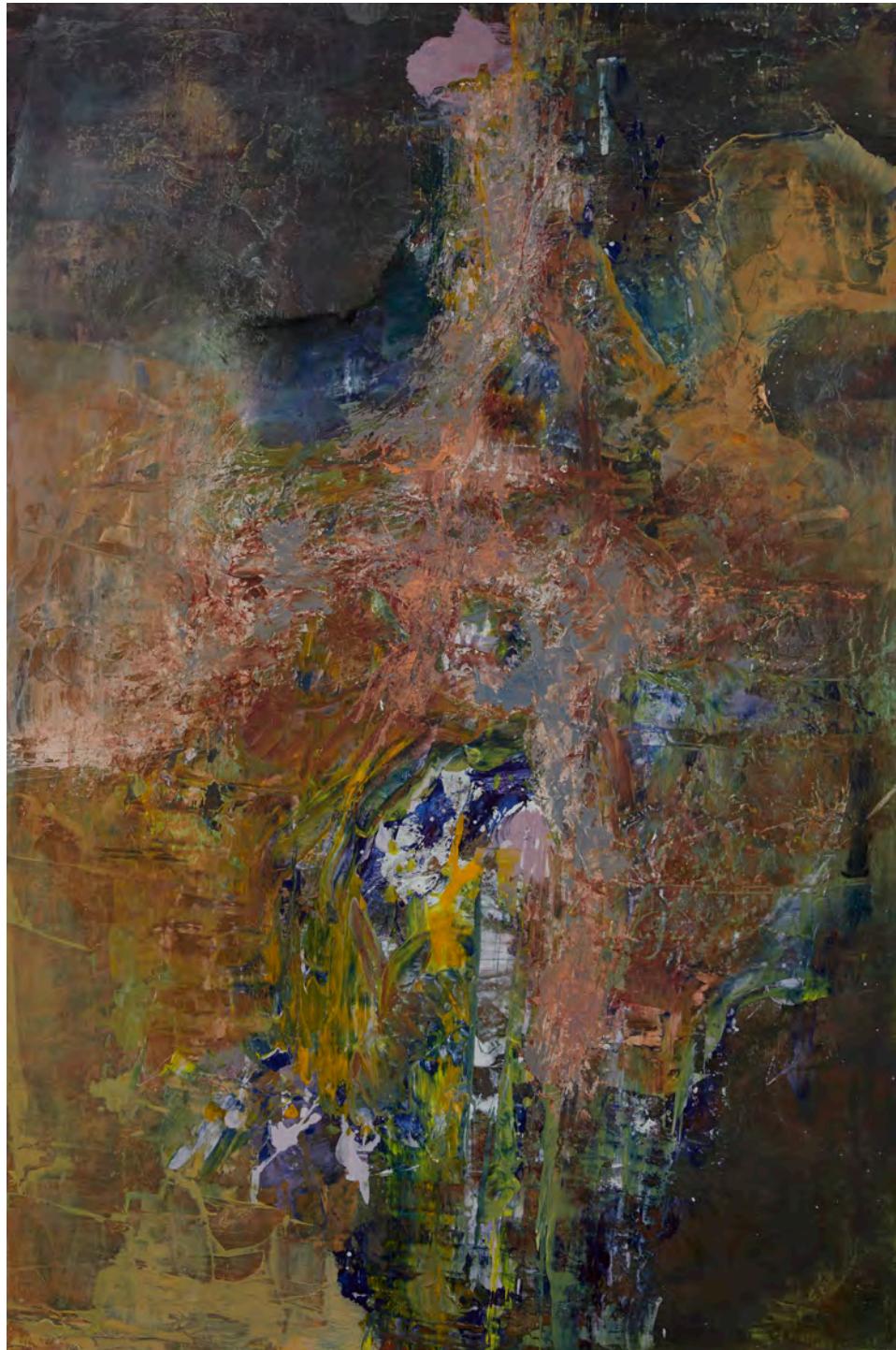
30"x24", oil on linen mounted on wood panel



30"x24", watercolor on paper



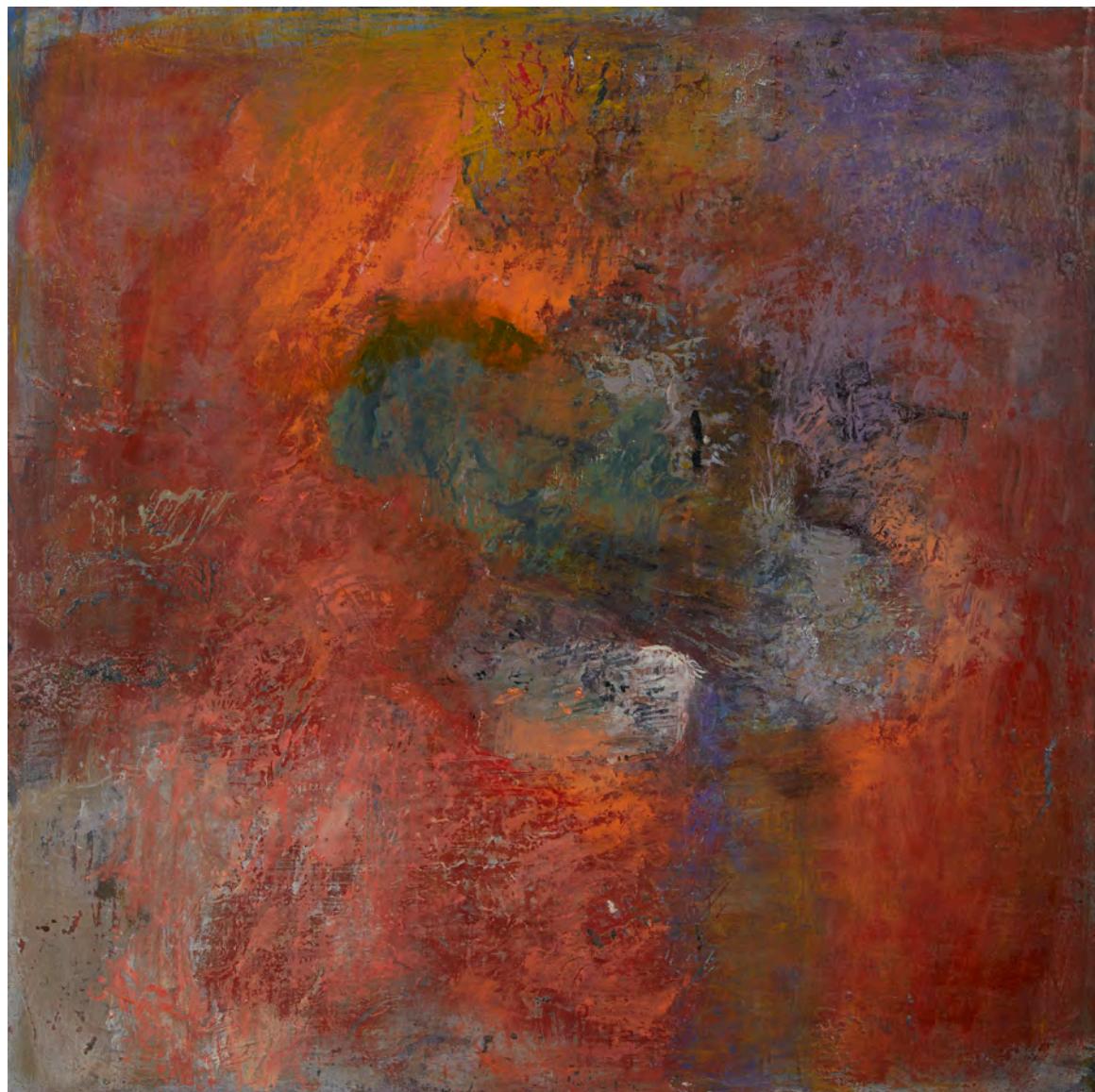
30"x24", oil on paper



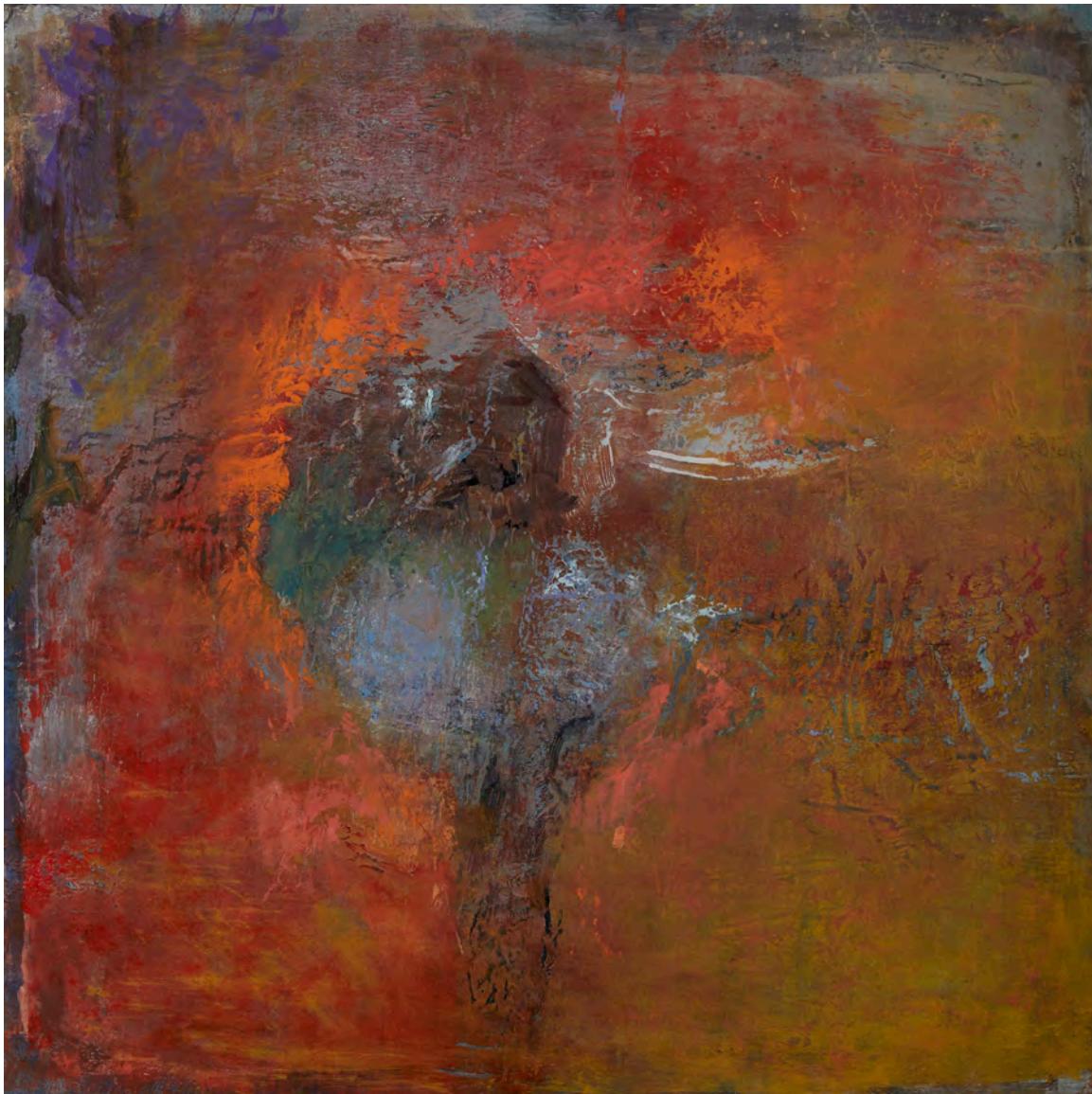
36"x28", oil on linen mounted on wood panel



30"x22", Watercolor on paper



24"x24", oil on linen mounted on wood panel



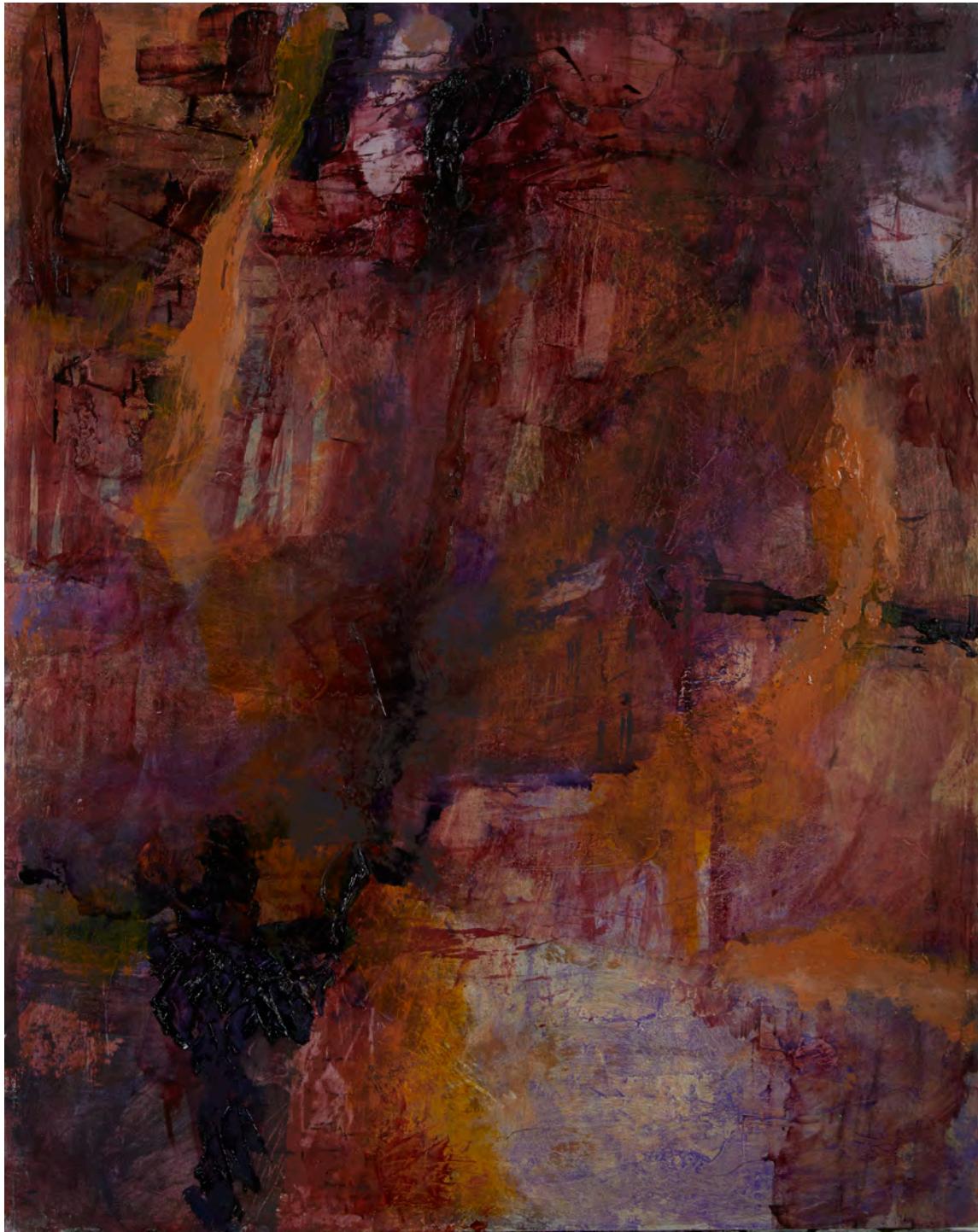
24" x 24", oil on linen mounted on wood panel



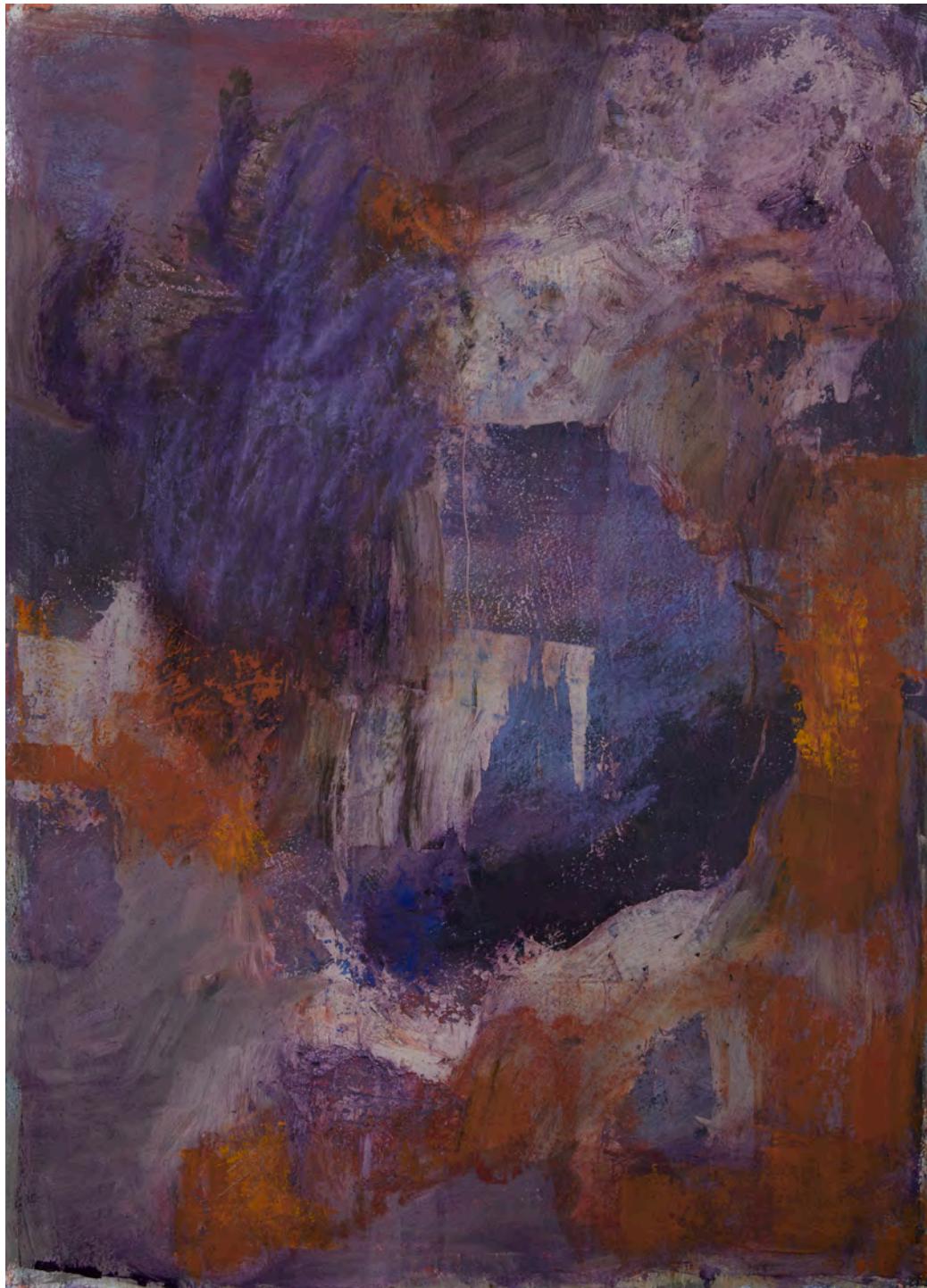
30"x22", Mixed media on paper



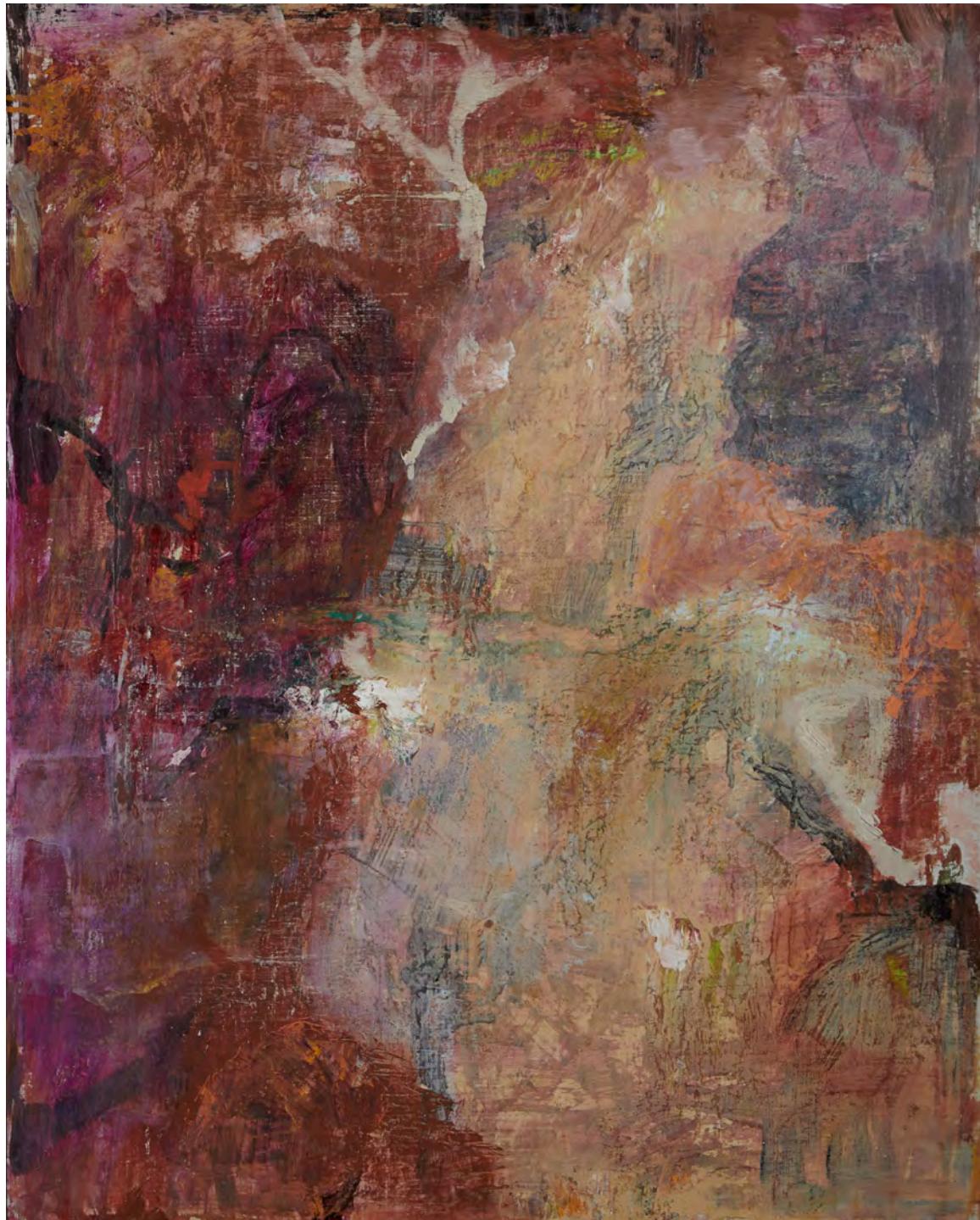
30"x24", oil on linen mounted on wood panel



30"x24", oil on linen mounted on wood panel



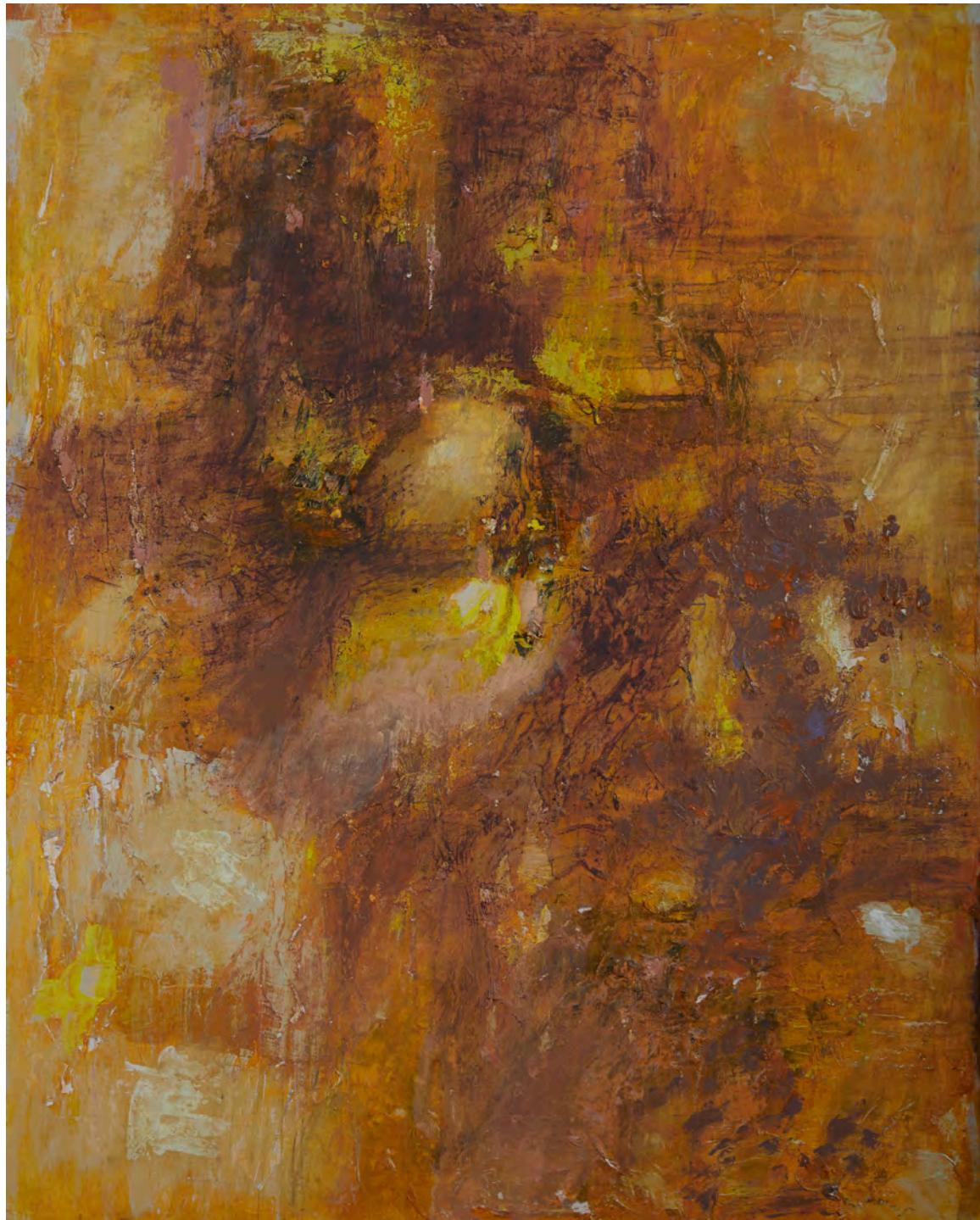
24" x 18", oil on paper mounted on wood panel



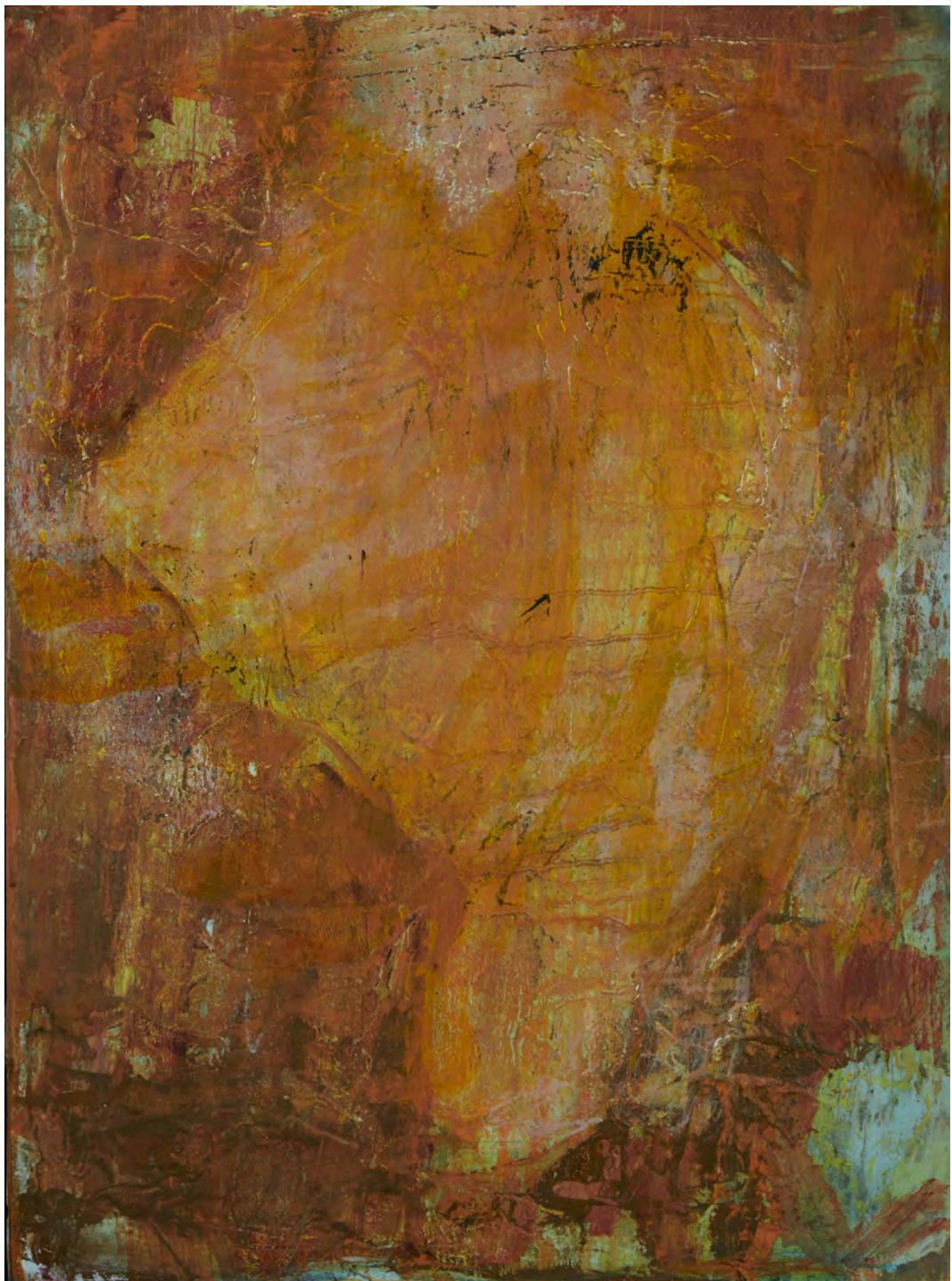
30"x24", oil on linen mounted on wood panel



36" x 31", watercolor on paper



30"x24", oil on linen mounted on wood panel



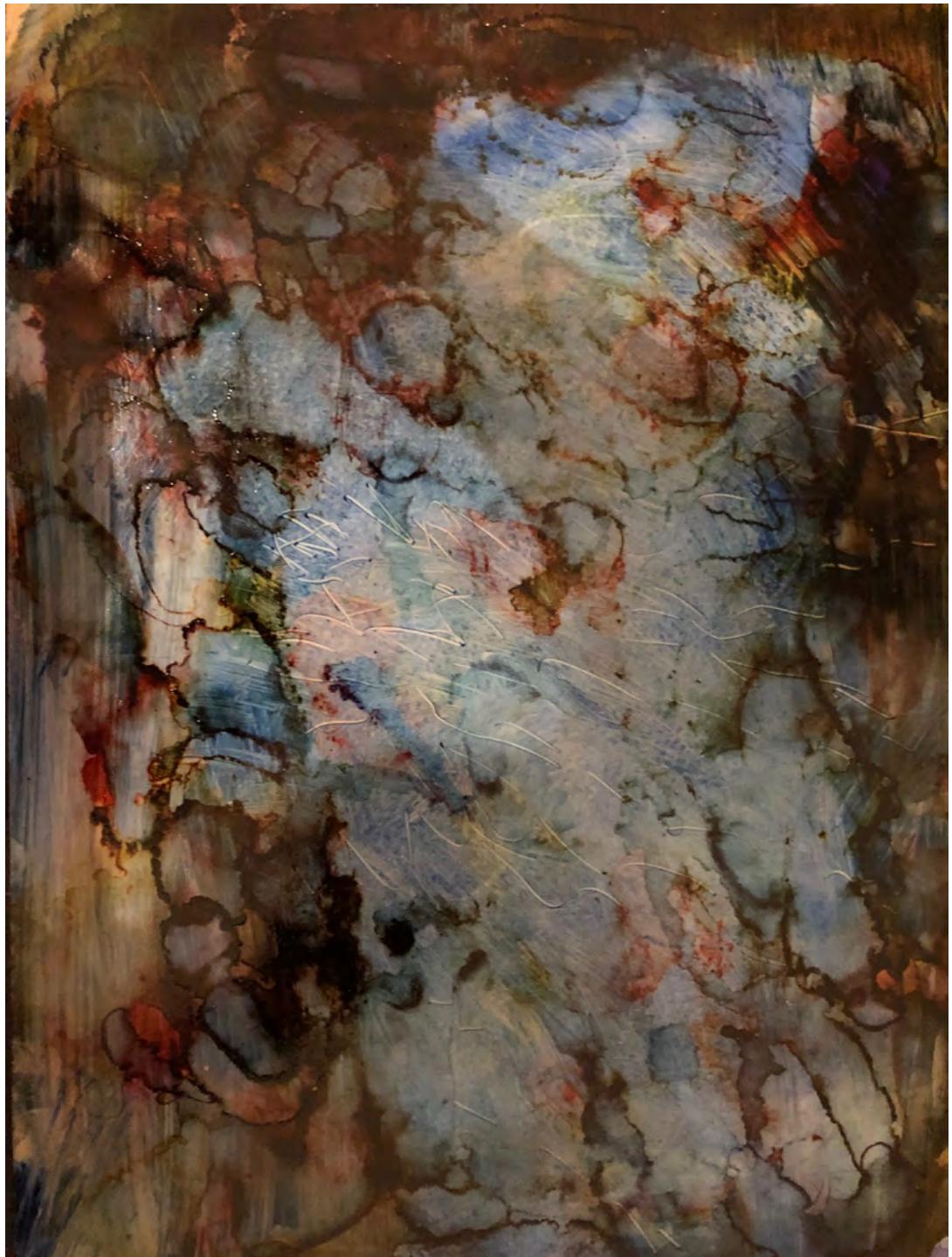
30"x24", oil on linen mounted on wood panel



30"x22", oil on paper



12"x9", mixed media on Yupo



12" x 9", mixed media on Yupo



12"x9", mixed media on Yupo



12"x9", mixed media on Yupo



12" x 9", mixed media on Yupo

ARTIST'S STATEMENT

Painting is both a physical and an emotional act. Just as mind and body interact, so do my internal and external worlds exert influence on the images I produce. My art is mood driven and emotional. Using color, light, shadows, forms, textures and shapes, I feel like I am channeling the images that appear. Whatever comes and is put on canvas has come through me rather than of me. My goal is to engage the visitor's eyes and feelings.

The title of this show is ***Shape of Color***. I want the visitor to experience how vibrant and thrilling colors are. When I start a painting, I have a certain palette in mind, and then I mix colors as the piece evolves. The theme of this show is variations on orange and purple, two colors I have always been drawn to and which evoke the hues of Mexico where I have spent a good amount of time recently. When I was a girl I was told

that there were certain colors you should not wear together and orange and purple were among them. But to me, they're such beautiful colors and they can play off so many others. Adding a bit more blue to the purple makes it cooler; a little red makes it warmer. In the end, you have a vast and vibrant palette to work with.

I work primarily in oil paint and I apply it thickly in order to create layers of varying textures by adding sand or marble dust to make some areas gritty. I want the textures to pop and add interest to the painting. Where in the painting can visitors enter, find a world inside, and interpret what they see however they want to? My titles are ambiguous and that is intentional. When I see people standing in front of my painting instead of moving along after two seconds I know they're seeing something they can relate to, and that is immensely satisfying.

For more information

RoniShermanRamosArt.com
rsramos111@gmail.com
@Roni_Sherman_Ramos

RONI SHERMAN.
RAMOS



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This body of work is a part of “Shape of Color”
an exhibition at Atlantic Gallery, NYC