

## Paul Henry Ramirez

*Frothy, Flirty, Feely*

March 10 – April 21 2007

Galerie Jean-Luc & Takako Richard is pleased to announce the opening of Frothy, Flirty, Feely, Paul Henry Ramirez's second solo show in Europe. This young New York based artist will be showing paintings and drawings from his new series called Frothy, Flirty, Feely.

Following a collective exhibition entitled Biomorphic Abstraction at the Curt Marcus Gallery in New York in 1998, the term 'biomorphic abstraction' has since been used by art critics to describe the work of Paul Henry Ramirez. He draws and paints dynamic abstract compositions using geometric forms that look like internal and external representations of the human body.

This new series is characterized by a marked increase of fluorescent colors and less use of flesh tones. The artist also brings in relief using paints squeezed straight out of the tubes. The contrast between this thick, viscous-looking matter and his smooth areas of flat tints is striking. These new developments heightens the sense of distance from the human body.

These new pictures also differ from earlier works in the frequent use of square formats. In these squares he often composes a symmetrical relationship between two shapes or two bodies. In the largest picture in this exhibition he shows several interrelated shapes. It is these relationships between shapes that produce the energy of these works. Shapes may be linked by 'threads' of color, but mostly they emit 'frothy' substances, circular colored particles that burst forth on the immaculate white surface of the canvas. There is something festive, orgiastic about these pictures, a playfulness that is also detached, refined and aesthetic. They also have an almost clinical dimension, partly produced by the plain white background of the paintings, and partly by the fluid appearance of the colors, that seem to flow through glass vials and tubes, like experimental equipment in a biology laboratory.

When you visit his studio you understand just how much work goes into each painting. Large superimposed sheets of tracing paper on which pencil lines drawn using ruler and compass hang on the walls, the design being on exactly the same scale as the resulting painting, which hangs on the wall to the left of them. The painting is almost finished, awaiting only patches of color that will give the picture its final dynamics. These patches are in fact superimposed spots of acrylic paint. The artist has prepared thousands of them in different shapes and sizes that lie on a long work bench. The next stage is to select and then position and stick them on the canvas.

Ramirez is a real master at exploring new and unusual spatial balances between empty and full spaces, and between a composition of cleverly balanced forces and tensions and spontaneous chaotic exuberance. He draws the viewer's eye into a rhythmical sequence in which each visual event generates the next one, the whole remaining perfectly under control.

Paul Henry Ramirez was born in El Paso, Texas in 1963. He lives and works in New York. In 2004-2006 he presented an installation especially designed for the extension of the Aldrich Museum in Ridgefield, Connecticut. In 2006 he contributed to the exhibition called *Extreme Abstraction* at the Albright Knox Art Gallery in Buffalo, New York, and in 2004 had a one-man-show at the Mary Boone Gallery in New York.