

RAMIRO GOMEZ
Domestic Scenes



CJG CHARLIE JAMES GALLERY
CHINATOWN, LOS ANGELES

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RAMIRO GOMEZ

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Domestic Scenes, LA-based artist Ramiro Gomez's first gallery solo show, unites three series of paintings in a meditation on class, wealth, and the people behind our images of luxury.

The origins of this show are located in the personal history of the artist. Ramiro Gomez was born to immigrant parents in the Inland Empire region of Southern California, east of Los Angeles. After leaving the California Institute of the Arts, Gomez worked as a live-in nanny with a Beverly Hills family, where he keenly observed the relationships between heads of households and their staff. Gomez found the dynamic between family and staff to be paradoxical - at once intimate, trusting and close, but also prone to abrupt dissolution for various reasons. His experiences there were the impetus for the work in Domestic Scenes.

Gomez's acrylic on canvas paintings use David Hockney's iconic 60s Southern California scenes as a jumping off point, interrupting the original compositions with the introduction of Latino domestic workers into the works. Hockney's *A Bigger Splash* (1967) has been appropriated and executed by Gomez to scale, but the eponymous splash has been substituted for a pool cleaner and a housekeeper set in the background. In similar ways are three other Hockney paintings from period interrupted, showing us what is there but not seen. In the Magazine series, Gomez tears out advertisements from upscale design magazines like *Luxe*, *Dwell*, and *Architectural Digest*, and paints domestic workers into the scenes in ways that leverage the subjects and compositions of the ads. Gardeners at work appear in ads with opulent exteriors; bedroom furniture ads are modified to present nannies and children, many such interventions are explored. The third body of work in the show is the Letters and Instructions series - trompe l'oeil legal paper notes to the staff, executed with acrylic and marker on panel. One piece has a shopping list for 'Carmen' (the housekeeper) and a cleaning supplies list for 'Leticia'. Sundry phone numbers, driving directions, and random notations appear, documenting the preferred method of communication between heads of households and their staff.

Ramiro Gomez was born in 1986 in San Bernardino, CA. In 2013 Gomez had a solo exhibition @ the UCLA Chicano Studies Research Center, and was an artist-in-residence at the CSUF Grand Central Art Center in Santa Ana, CA. Also in 2013, Gomez exhibited at the AFL-CIO National Convention, where he was also a Guest Lecturer. He also gave lectures at Stanford University, UCLA and UC Santa Barbara from 2012-13. The City of West Hollywood, CA awarded Gomez with a residency in 2013, where he installed a mural in West Hollywood Park - a project titled *The Caretakers*, which remains on view. His work has been covered in the Washington Post, NPR, the Los Angeles Times, Hyperallergic, Huffington Post, and CNN. Gomez lives and works in West Hollywood, CA.

Los Angeles Times



CULTURE MONSTER
ALL ARTS, ALL THE TIME

Review: Rendering the invisible visible

By Leah Ollman

January 16, 2014

Even when a design shoot is staged to look natural--fire blazing in the hearth; dad at the dining table, joshing with the kids over Sunday night take-out--there is obviously much that is missing from the picture. The support staff, for instance, who make such a scene (and by extension its real-life counterpart) possible and pristine.

Painter Ramiro Gomez has made it his mission to render visible those invisible workers. In the last year or two, he has placed life-size painted cardboard cutouts of gardeners on Beverly Hills lawns and stood figures of housekeepers outside luxury hotels. In his first gallery show, at Charlie James, the L.A.-based painter highlights those backstage characters from the theater of upscale domesticity by painting them into advertisements torn from lifestyle magazines. Now, a cocoa-skinned woman holding a feather duster takes a break beside that fire, and another tends to the jubilant family at its informal dinner. The painted figures have no faces, but they have names, noted in the works' titles. They are acknowledged as individuals, instrumental to keeping the mundane machinery humming and the facade spotless.

Gomez also recasts David Hockney's iconic SoCal poolside paintings from the '60s, replacing depictions of those at leisure with those at work. He retains Hockney's tone of cool elegance, the light-drenched palette, and nearly everything about the compositions. In "No Splash," he substitutes the diver's frothy upkick with two quieter loci of action--a man cleaning the pool and a woman sweeping next to the house. The subversions are subtle, simple but affecting. They bear an ever-urgent appeal for a more humanized, inclusive vision. That's the real aspiration those ads should glamorize.

Charlie James Gallery, 969 Chung King Rd., (213) 687-0844, through Feb. 15. Closed Sunday-Tuesday.

www.cjamesgallery.com



"No Splash" painting by Ramiro Gomez at Charlie James Gallery.
(Courtesy the artist and Charlie James Gallery / Photo: Osceola Refetoff /
Osceola Refetoff - www.ospix.com / January 10, 2014)

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No Splash (after David
Hockney's A Bigger
Splash, 1967)
Acrylic on canvas
96 x 96 inches.
2013



Photo credit: Osceola Refetoff

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Photo credit: Osceola Refetoff

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Photo credit: Osceola Refetoff

Nick's Pool Being
Cleaned (after David
Hockney's Peter Getting
Out of Nick's Pool,
1966)
Acrylic on canvas. 36 x
36 inches.
2013



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Woman Cleaning Shower
in Beverly Hills
(after David Hockney's
Man Taking Shower in
Beverly Hills, 1964)
Acrylic on canvas. 36 x
36 inches.
2013



Photo credit: Osceola Refetoff

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A Lawn Being Mowed
(after David Hockney's
A Lawn Being Sprinkled,
1967)
Acrylic on canvas. 36 x
36 inches.
2013



Photo credit: Osceola Refetoff

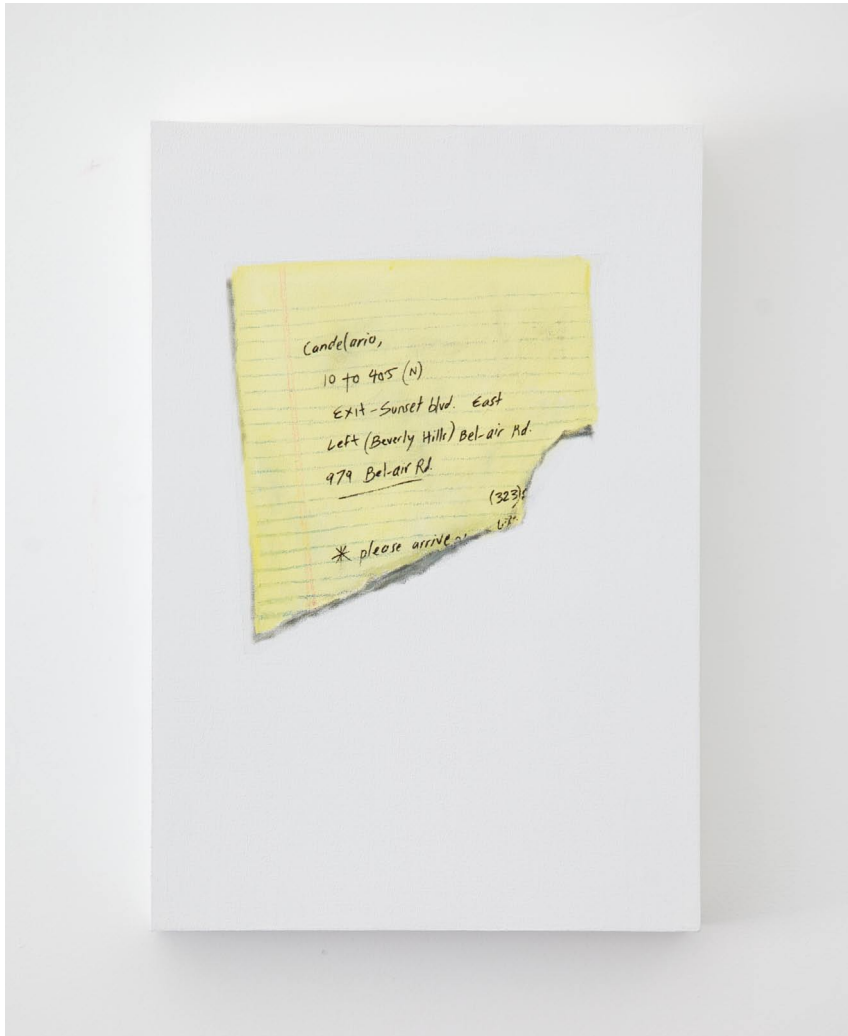
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Photo credit: Osceola Refetoff

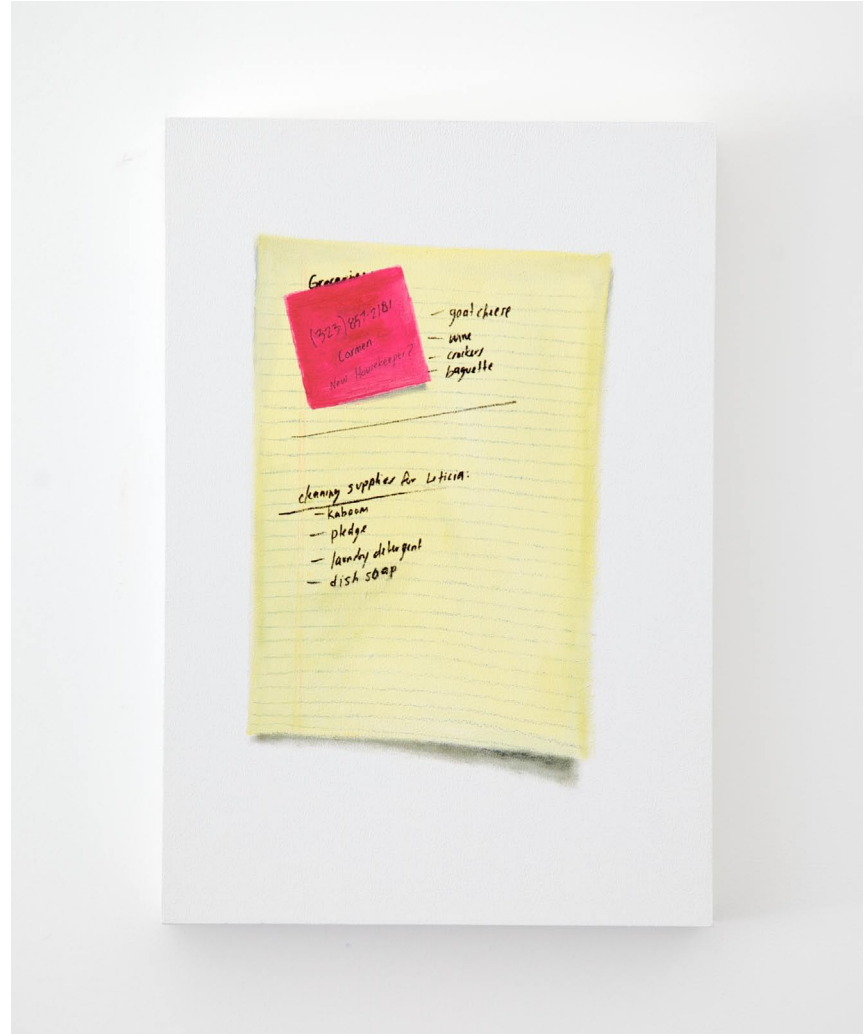
RAMIRO GOMEZ Domestic Scenes

Photo credit: Osceola Refetoff



Directions for Candelario
Acrylic, ink and crayon on panel.
22 x 15 inches
2013

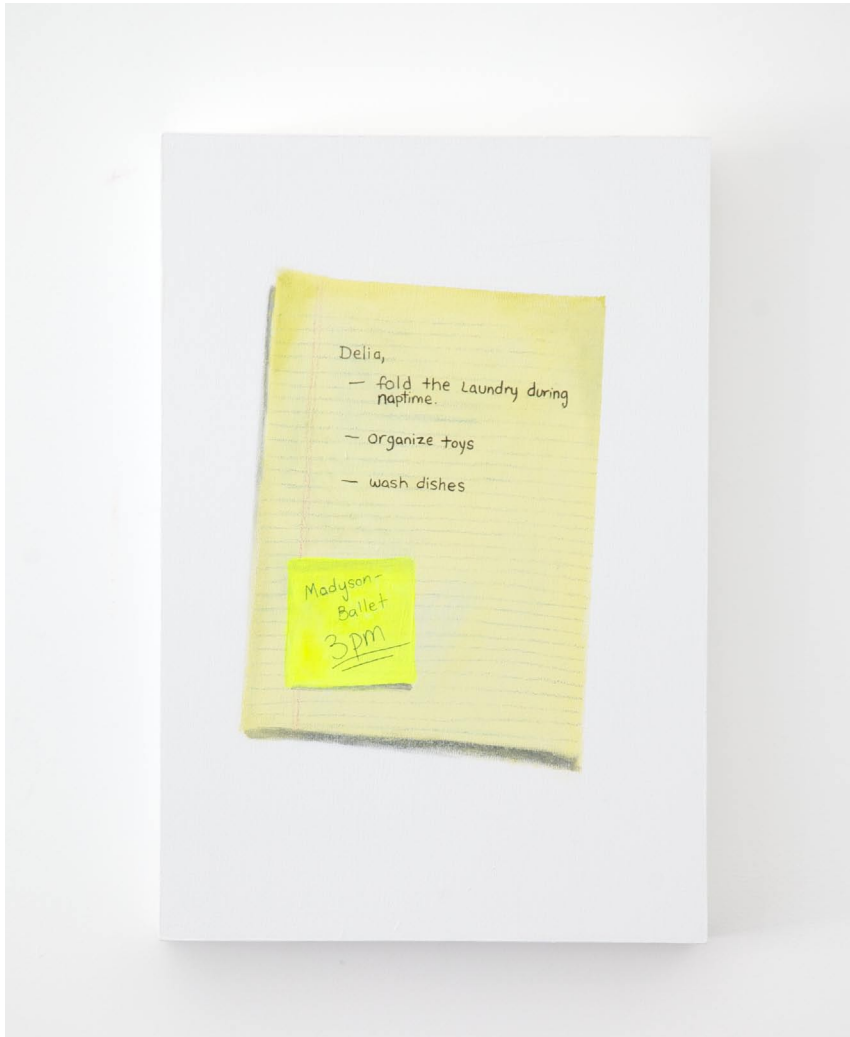
Photo credit: Osceola Refetoff



Instructions for Leticia
Acrylic, ink and crayon on panel.
22 x 15 inches
2013

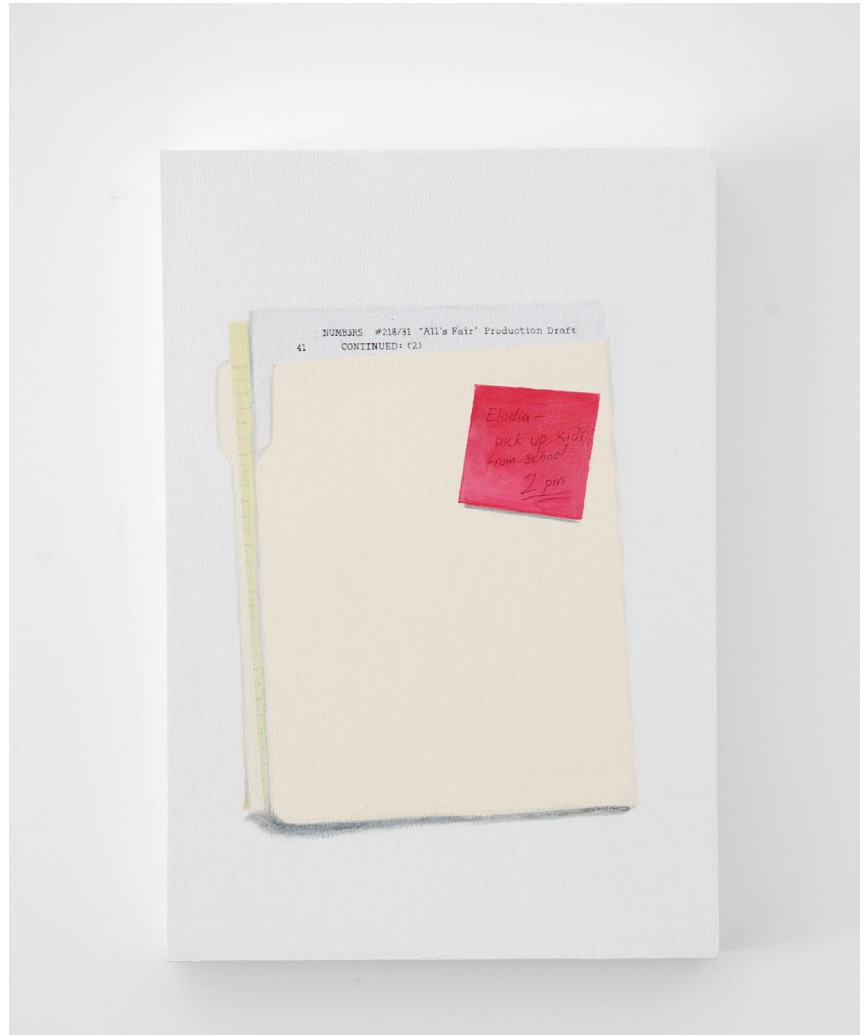
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Photo credit: Osceola Refetoff



Instructions for Delia
Acrylic, ink and crayon on panel.
22 x 15 inches
2013

Photo credit: Osceola Refetoff



Instructions for Elodia
Acrylic, ink and crayon on panel.
22 x 15 inches
2013

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Photo credit: Osceola Refetoff

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Maria waiting for her check
11 x 8½ inches
Acrylic on magazine



Xenia waiting for her check
11 x 8½ inches
Acrylic on magazine



Guadalupe and the kids, afterschool
11 x 8½ inches
Acrylic on magazine

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Rosario on a break
11 x 8½ inches
Acrylic on magazine



Olga and Yaneli
11½ x 16 inches, Diptych
Acrylic on magazine

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Domestic Scene, Beverly Hills
11½ x 16 inches, Diptych
Acrylic on magazine

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Delia in the dining room
11 x 8½ inches
Acrylic on magazine



Gloria in Transit
11 x 8½ inches
Acrylic on magazine

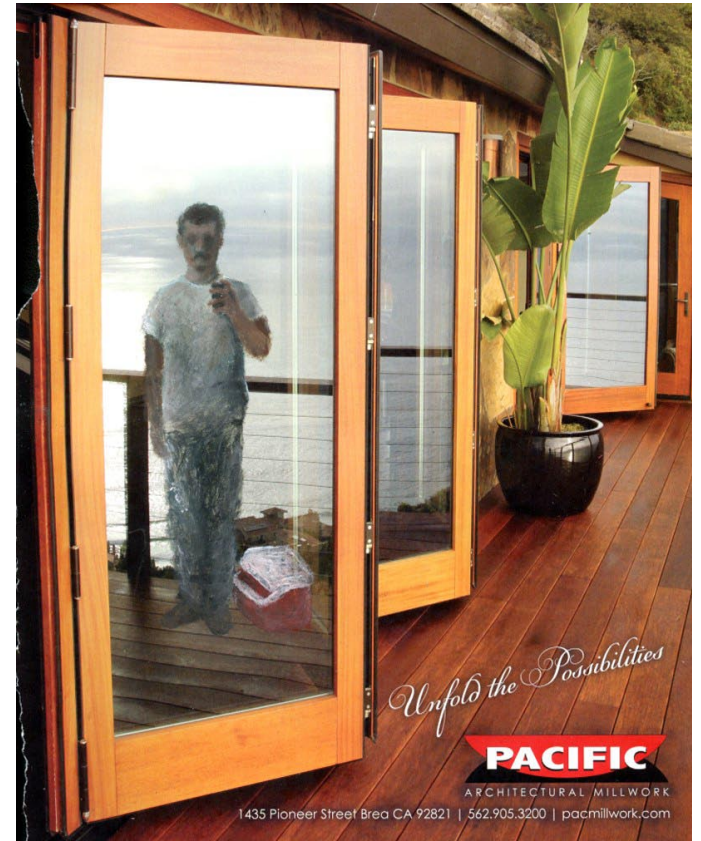


Ella's room (The day Manuela brought
her daughter to work)
11 x 8½ inches
Acrylic on magazine

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Cirilio with a leaf blower
8½ x 11 inches
Acrylic on magazine



Salvador's selfie
11 x 8½ inches
Acrylic on magazine

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Luis with a wheelbarrow
11 x 8½ inches
Acrylic on magazine



Mercedes waiting for her check
11 x 8½ inches
Acrylic on magazine



Estela and Dylan
11 x 8½ inches
Acrylic on magazine

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Informal Dinner
11½ x 16 inches, Diptych
Acrylic on magazine

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Ironies
11 x 8½ inches
Acrylic on magazine



Alma and Owen
11 x 8½ inches
Acrylic on magazine



Sandra sweeping
11 x 8½ inches
Acrylic on magazine

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Ramon waiting for his check
11 x 8½ inches
Acrylic on magazine



Misael waiting for his check
11 x 8½ inches
Acrylic on magazine

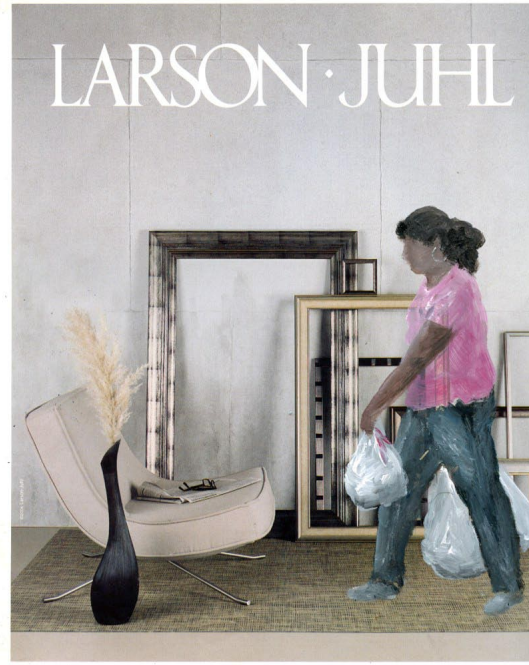


Olga and Madison getting ready for school
11 x 8½ inches
Acrylic on magazine

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Saturday Morning, Hollywood Hills
8½ x 11 inches
Acrylic on magazine



Tania taking out the trash
(transcience)
11 x 8½ inches
Acrylic on magazine



Two day laborers waiting to be
paid
11 x 8½ inches
Acrylic on magazine

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Ramiro Gomez (b. 1986, U.S.)
West Hollywood, CA.

Solo Exhibitions

- 2014 Domestic Scenes, Charlie James Gallery
Los Angeles, CA
- 2013 Luxury, Interrupted, UCLA Chicano Studies
Research Center, CA
- 2012 Rose Gardens, Pehrspace, CA

Group Exhibitions

- 2013 T.J. Martell Foundation Artworks for the Cure
Barker Hangar, CA
- 2013 AFL-CIO National Convention, CA
- 2013 Divested Interest, CSUF Grand Central
Art Center, CA
- 2012 Meet Me At Metro, East LA Civic Center, CA
- 2012 Install: WEHO, West Hollywood Library, CA
- 2012 L.A. Road Concert: Mulholland Dr., CA
- 2012 Global Cardboard Challenge, Imagination
Foundation, CA
- 2011 L.A. Road Concert: Sunset Blvd., CA
- 2011 Group show, Bang Gallery. CA

Bibliography

David Montgomery "Protest artist's cardboard cutouts draw attention to immigration issue" The Washington Post, February 14th, 2013 (also available online)

Brian De Los Santos "Artist works to keep Immigrants in the picture" NPR, February 14th, 2013 (online)

Esmeralda Bermudez "Artist pays homage to L.A.'s unseen workers" Los Angeles Times, cover, June 4th 2012 (also available online)

Sarah Goodyear "An L.A. Artist makes Immigrant workers impossible to ignore" The Atlantic Cities, July 12th, 2012 (online)

Natalie Brunell "Artist colors Hollywood Hills with figures of overlooked Immigrant workers" CNN July 7th, 2012 (online)

Andrea Long-Chavez "Public Artist affirms the 'Human Statement' of Hollywood Hills gardeners, housekeepers" The Huffington Post February 29th, 2012 (online)

Teaching

- 2013 Guest Lecturer, AFL-CIO National Convention, Los Angeles Convention Center, CA
- 2013 Guest Lecturer, UCLA
- 2013 Guest Lecturer. Stanford University
- 2013 Guest Lecturer, "Aqui se respira lucha" UC San Diego
- 2012 Guest Lecturer, Race Matters Series "Quiet is the new loud" UC Santa Barbara
- 2012 Guest Lecturer. "Sing the real" UC Santa Barbara

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Residencies

2013 City of West Hollywood Park
2013 Artist-in-residence CSUF Grand
Central Art Center, CA

Mural

2013 The Caretakers/Los Cuidadores City of
West Hollywood Park, CA

Awards

2013 25 Artists to Watch, Artvoices Magazine
2013 100 Green Leaders in Art, Poder Magazine