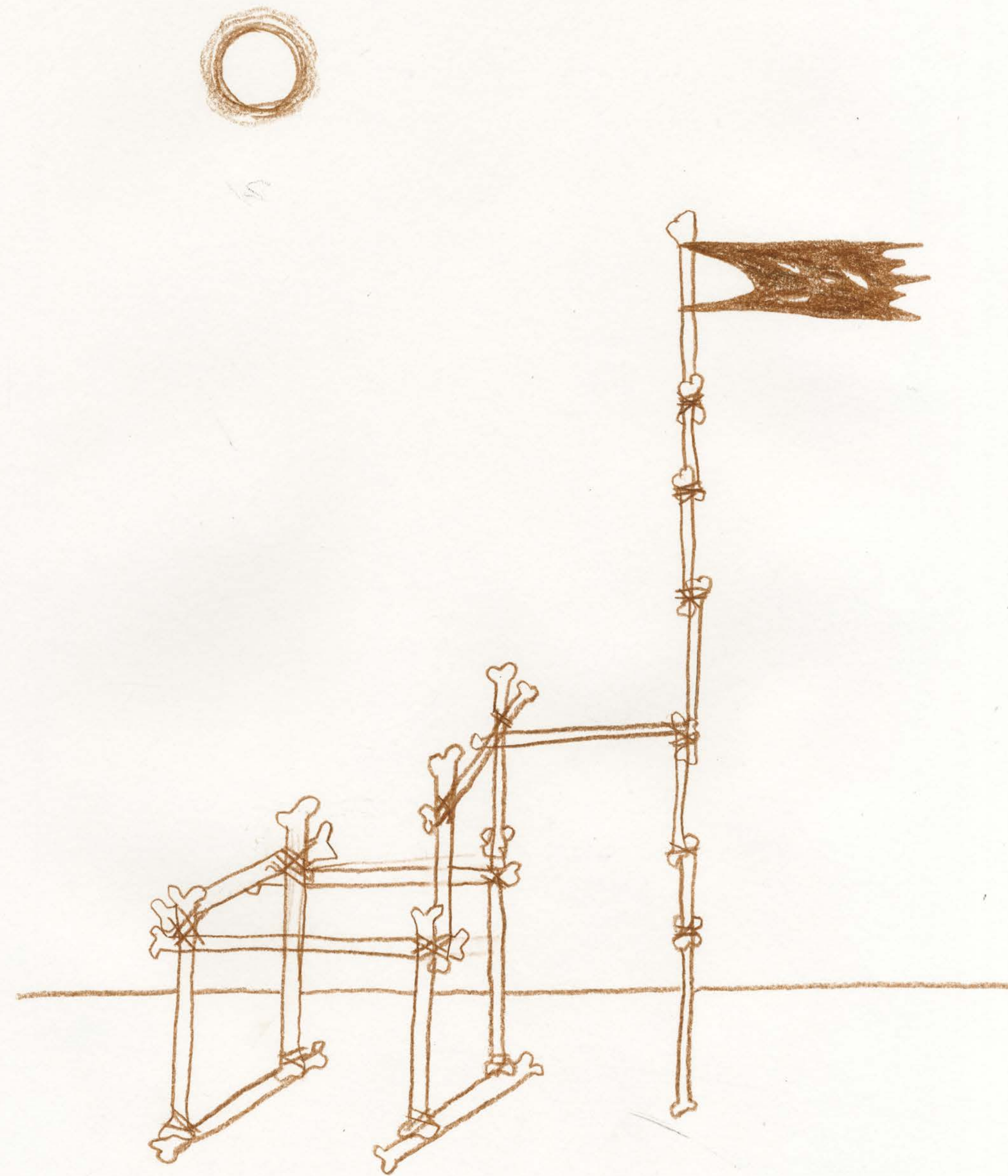


THE GLOAMING

christian olid-ramirez

The Painter's Room
Downtown Santa Ana, CA

May 2020- July 2020

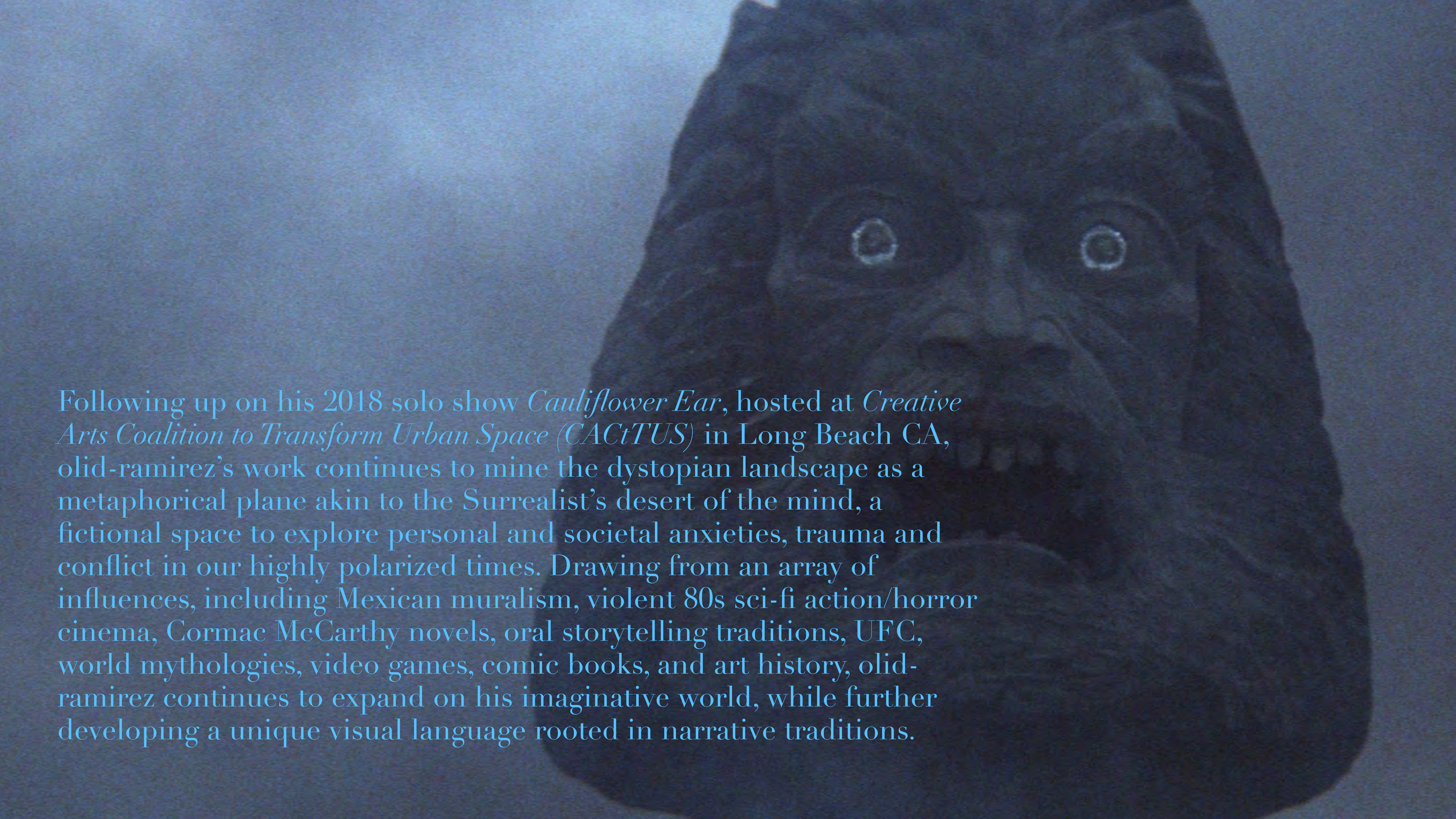


The flames sawed in the wind and the embers paled and deepened and paled and deepened like the bloodbeat of some living thing eviscerate upon the ground before them and they watched the fire which does contain within it something of men themselves inasmuch as they are less without it and are divided from their origins and are exiles. For each fire is all fires, and the first fire and the last ever to be.

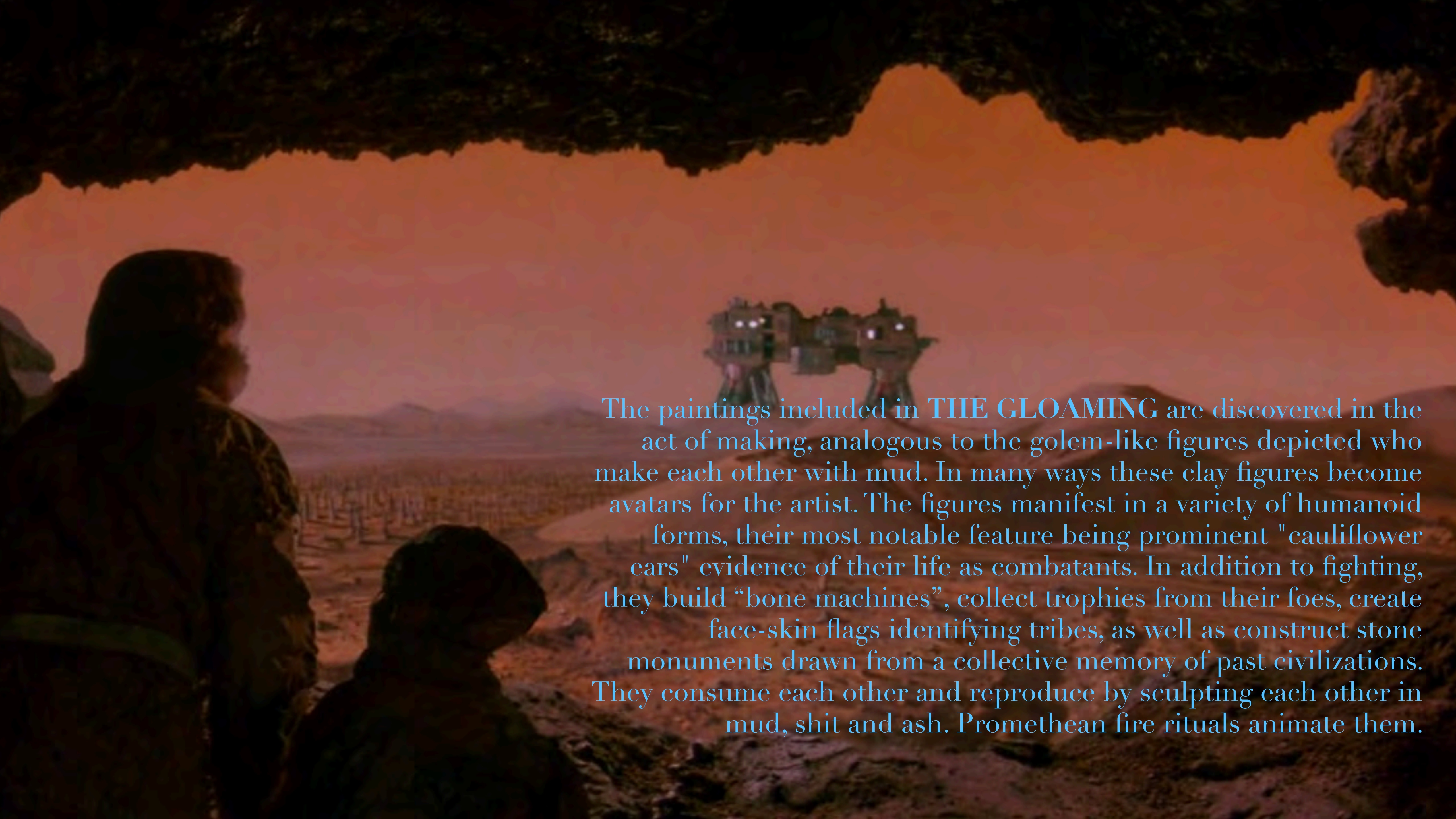
-Cormac McCarthy, *Blood Meridian, or the Evening Redness in the West*



Bone Flag
oil on canvas
40" x 30"
2019



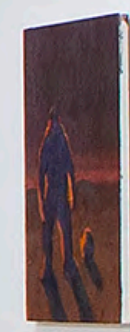
Following up on his 2018 solo show *Cauliflower Ear*, hosted at *Creative Arts Coalition to Transform Urban Space (CACtTUS)* in Long Beach CA, olid-ramirez's work continues to mine the dystopian landscape as a metaphorical plane akin to the Surrealist's desert of the mind, a fictional space to explore personal and societal anxieties, trauma and conflict in our highly polarized times. Drawing from an array of influences, including Mexican muralism, violent 80s sci-fi action/horror cinema, Cormac McCarthy novels, oral storytelling traditions, UFC, world mythologies, video games, comic books, and art history, olid-ramirez continues to expand on his imaginative world, while further developing a unique visual language rooted in narrative traditions.

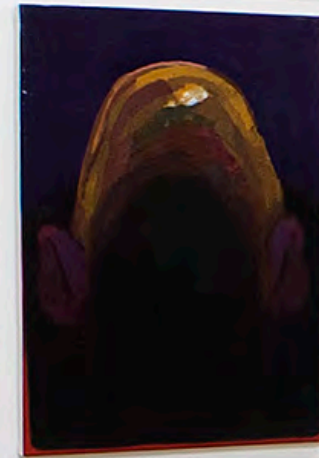
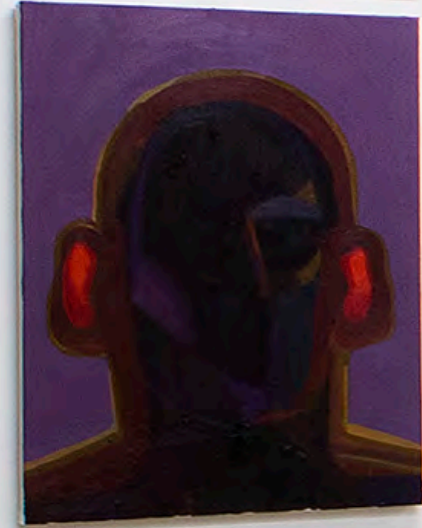
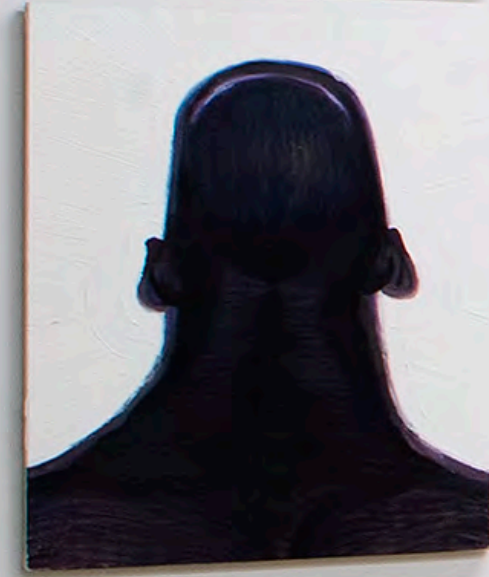
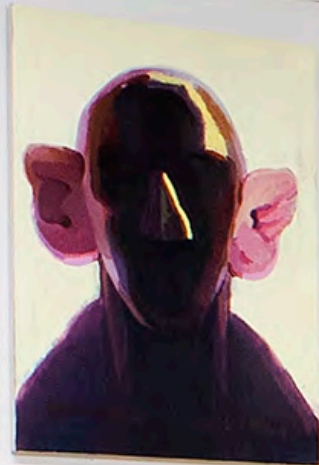
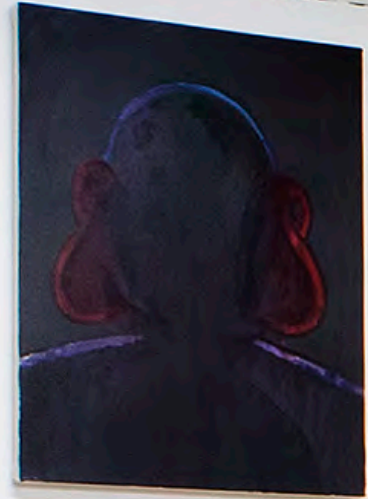


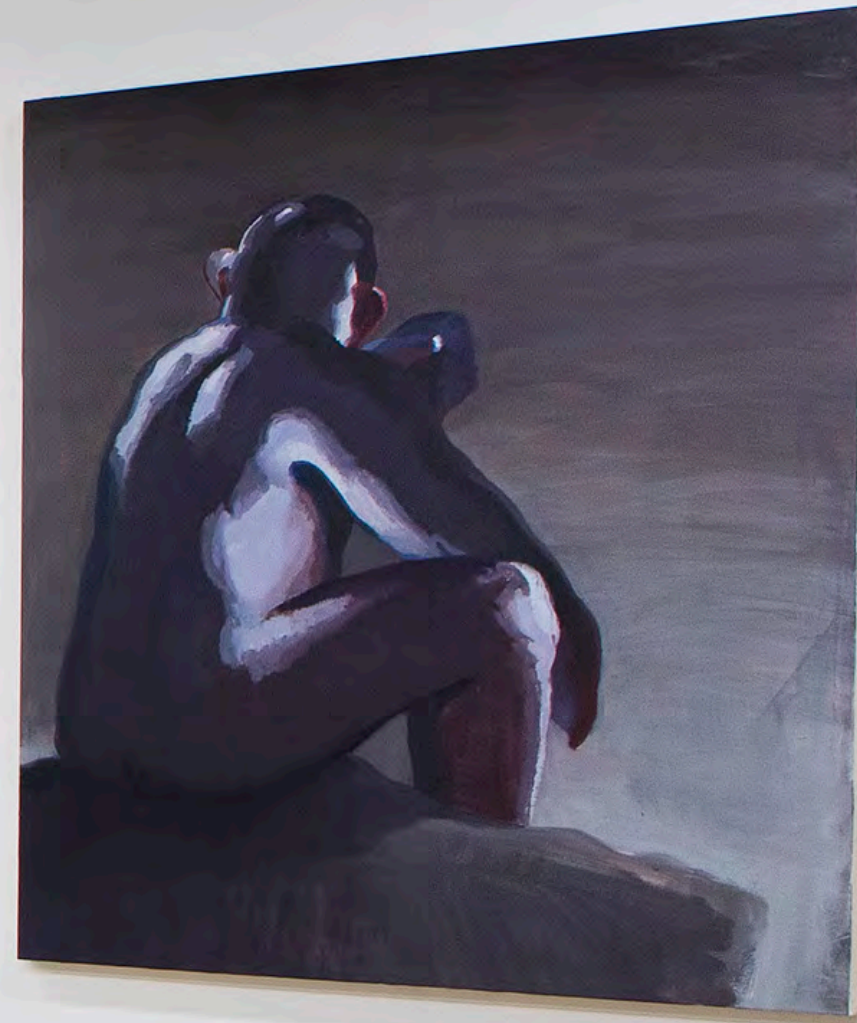
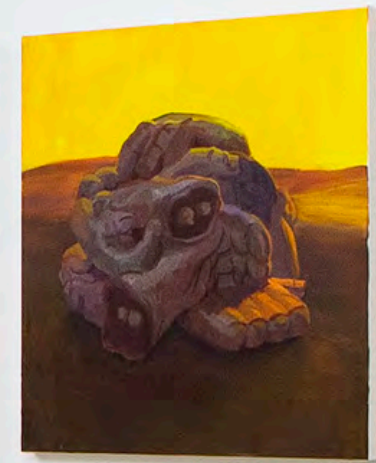
The paintings included in **THE GLOAMING** are discovered in the act of making, analogous to the golem-like figures depicted who make each other with mud. In many ways these clay figures become avatars for the artist. The figures manifest in a variety of humanoid forms, their most notable feature being prominent "cauliflower ears" evidence of their life as combatants. In addition to fighting, they build "bone machines", collect trophies from their foes, create face-skin flags identifying tribes, as well as construct stone monuments drawn from a collective memory of past civilizations. They consume each other and reproduce by sculpting each other in mud, shit and ash. Promethean fire rituals animate them.



As a first generation Mexican American, olid-ramirez is deeply interested in America's history of racism and colonization, especially as it relates to slavery, the genocide of Native Americans, and southwestern expansionism. Our history as a nation is one predicated on the violence inflicted on the personal, social, environmental and cultural body, and oil paint is inextricably linked to the corporeal. The historical racist and critical variations of the golem "run amok" narrative further complicates the metaphor making these motifs fertile material to work with. The golem has become a reflection of the best and worst of that which makes us human and our penchant for self-destruction, offering olid-ramirez the freedom to explore pluralistic images of our historic, present and future selves.













Bounty
oil on canvas
36" x 36"
2019

Bone Machine
oil on canvas
36" x 36"
2019



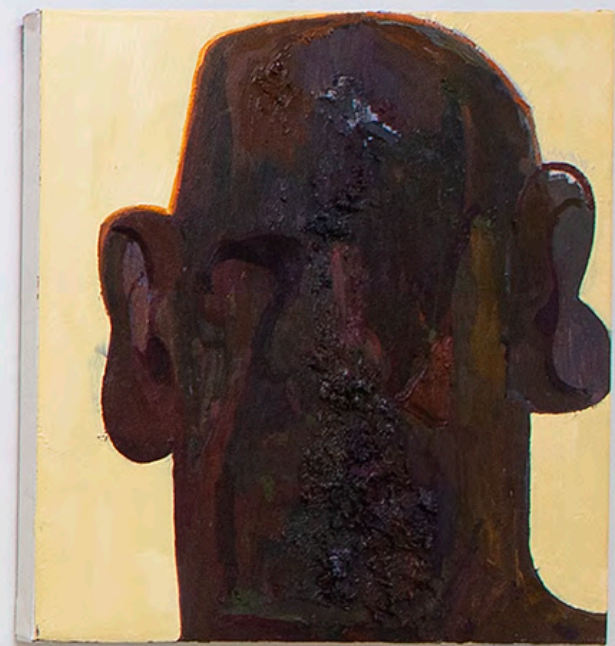




Event Horizon
oil on canvas
30" x 45"
2019



Event Horizon 2
oil on canvas
30" x 45"
2019



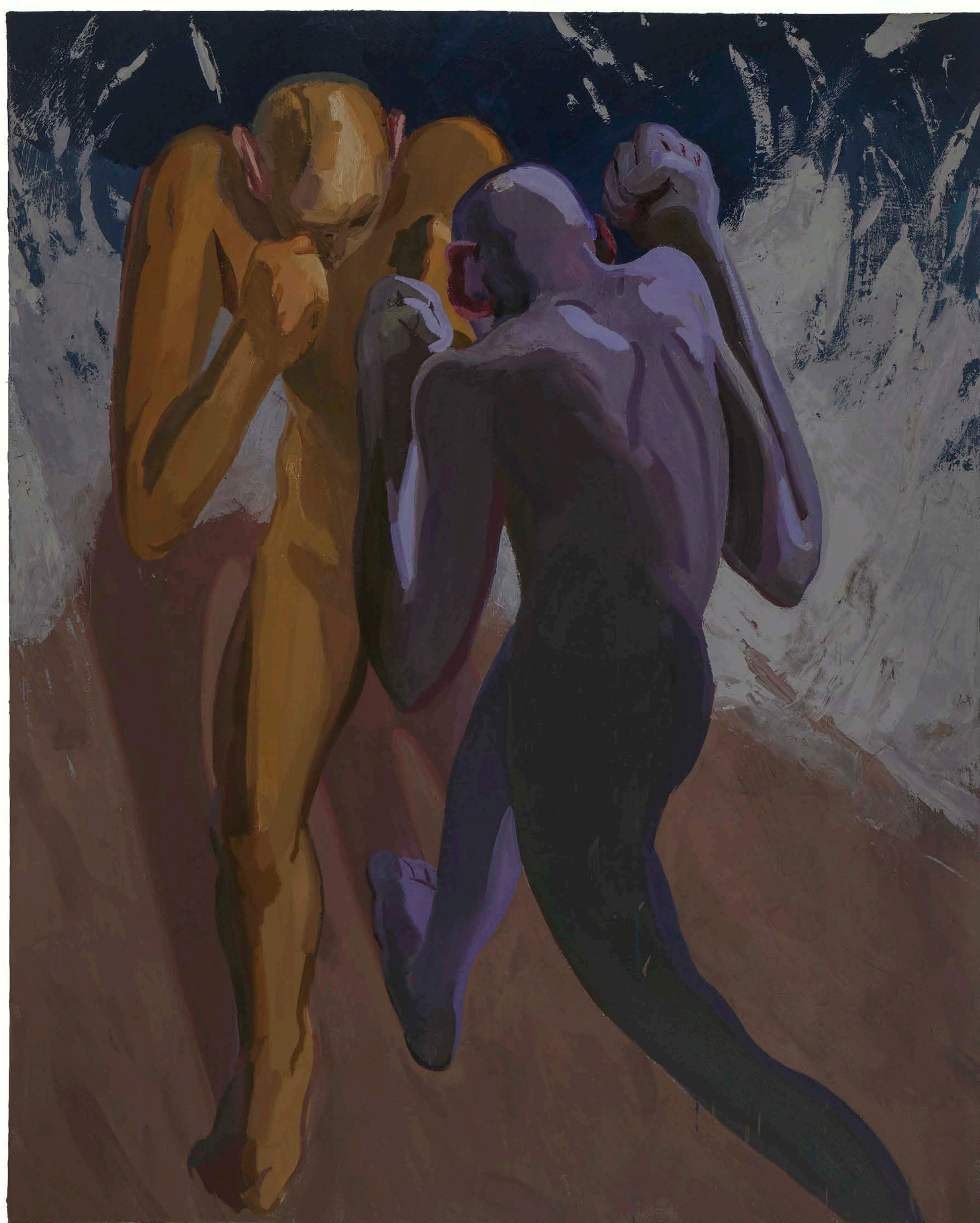


War Party
oil on canvas
30" x 48"
2019

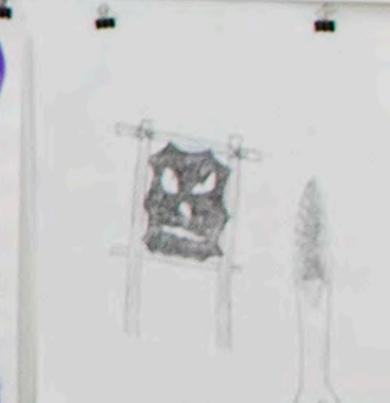
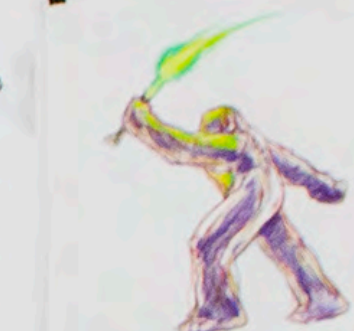
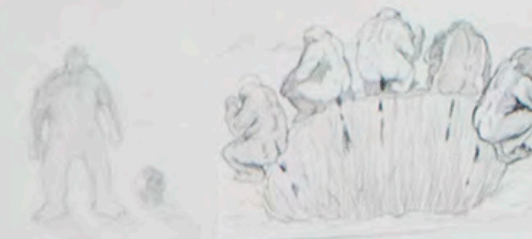
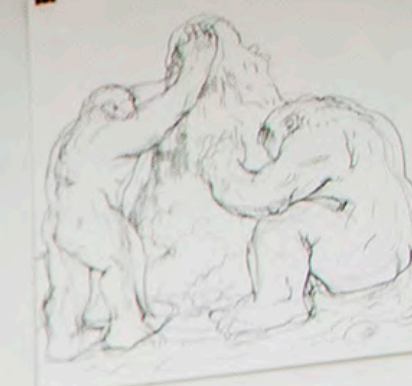


Cauliflower Head
oil on canvas
30" x 30"
2019





Fight Night!
oil on canvas
67" x 54"
2016-2020



Moon Gazing
oil on canvas
36" x 36"
2019





Sundial
oil on canvas
24" x 24"
2020



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