

PAUL W RUIZ

Education and background

Paul Ruiz studied Visual Arts at Melbourne University under artists David Thomas, Claire Day, John Neeson and Godwin Bradbeer.

Paul was engaged in technology-driven projects for over ten years across several industries whilst deepening his continued fascination with the visual analysis, drawing and painting of the human figure.

After launching his first solo exhibition in November 2005, Ruiz work found eager collectors in Australia and abroad whilst represented by Red Gallery and later Jenny Port Gallery. Currently the artist's work is showcased alongside prominent emerging and mid-career artists at the newly opened Lindberg Contemporary Art gallery based in Collingwood, Melbourne.

Education

1996 Bachelor of Visual Arts (education) University of Melbourne

Exhibitions

Forthcoming

2008 Masquerade, Lindberg Contemporary Art Gallery, Melbourne

2009 Adelaide Central Gallery, Adelaide

Previous

2008 So Fresh Group Show, Paddington Contemporary Art gallery, Sydney

2008 Lindberg artists group show, Lindberg Contemporary Art, Melbourne

2008 Grand Opening, Lindberg Contemporary Art, Melbourne

2007 Breathing Space, Jenny Port Gallery, Melbourne

2007 Savage Art Club Prize, Savage Club, Melbourne

2007 Inaugural Exhibition, Jenny Port Gallery, Melbourne

2006 Linger, red gallery, Melbourne

2005 New Works, red gallery, Melbourne

2005 Melbourne Art '05, Melbourne Exhibition Buildings

1996 Platforms, Yume Ya gallery, Melbourne

1995 Student Group Show, George Paton Gallery, Melbourne

Insight

I have spent many years engaged in technology related projects dealing with people, procedures and information in a manner primarily driven by business imperatives and logic. As a contrast to this my studio practice is focused on using the body and human presence as a metaphor for creative inquiry. Painting for me is a ritual used to explore issues of human representation, intimacy and disconnection at a time when technology and virtual media is redefining our experience and perception of them.

The human body is readily sexualised. Yet it is the visceral energy and psyche contained within the body, not its sexuality, which intrigues and informs my painting. In my images the human form often emerges or is suggested from out of the obscurity of marks and paint. The painting process often involves scraping the surface back using palette knives, sandpaper, and rags. The head, body and face is then re-constructed in parts, or allowed to fade and dissolve into shadows.

Re-painting or resurfacing a work is a physical and intellectual act... to me painting should always be prepared to confront the possibility of failure or destruction head-on. When there is nothing left to interrogate then I am done painting.

August 2008

Saltimbanque 2008 oil on linen