



CHUCK

METAPHORICAL

RAMIREZ

PORTRAITS

ESSAYS BY

PATRICIA RUIZ-HEALY &
BRYAN RINDFUSS

CHUCK

METAPHORICAL

RAMIREZ

PORTRAITS



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Front cover:
Chuck Ramirez
Long-Term Survivor: Chaps, 1999, 2019
Pigment inkjet print
60 x 72" (152.4 x 182.88 cm)

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RUIZ-HEALY ART
Latinx, Latin America, & Texas Contemporary Art

Chuck Ramirez: Metaphorical Portraits focuses on the artist's career-long exploration of bringing dignity to overlooked objects in a media saturated world. A diverse selection of works probes viewers to reevaluate the significance of almost invisible objects and consider their impact on identity and culture. *Chuck Ramirez: Metaphorical Portraits* opens on November 12, 2020 and will be on view until January 9, 2021.





Chuck Ramirez
Long Term Survivor: Chaps, 1999, 2019
Pigment inkjet print
60 x 72" (152.4 x 182.88 cm)

CHUCK RAMIREZ:
A MINIMALIST
MAXIMALIST
(1962–2010)

PATRICIA RUIZ-HEALY, Ph.D.

Chuck Ramirez's work first came to my attention in 2002 while at The University of Texas, San Antonio completing my master's in art history. This time coincided with a period in my life when I was able to dedicate the time to explore the artistic circles of my adopted hometown, San Antonio, Texas, as well as intern at Artpace San Antonio. It was at Artpace that I became further exposed to the vibrant and talented community of San Antonio artists who through the International Artist-in-Residence Program exhibited alongside the who is who of the contemporary art world.¹ As it so happened, in 2002 Chuck Ramirez had been selected, by Jérôme Sans, as the Texas artist to participate in Artpace San Antonio's International artist-in-residence program alongside Candice Breitz (New York, New York) and Surasi Kusolwong (Bangkok, Thailand).

What began as a passion for collecting art and an academic pursuit in art history soon turned into a profession — in 2006, I opened an appointment-only contemporary art gallery. More and more friends and fellow art lovers kept telling me that I should get to know Chuck Ramirez and his work. I first met Chuck socially and, like anyone else that met him, I was instantly bewitched by his larger than life personality and engaging conversation. As

a well-known San Antonio host, Ramirez gave himself completely to his guests. His backyard functioned as a prestigious salon that welcomed South Texas intelligentsia, UT Austin scholars, plus any interesting artistic personality that was visiting San Antonio.

When I first went to Chuck's studio, I was completely taken aback not only by his talent and charm, but also by the commitment to his career as an artist. Representing an artist is not something any gallerist takes lightly, but seeing first-hand just how dedicated and passionate Chuck was to his advancement as an artist, drove us both to develop what would become a personal and professional relationship that any dealer would dream of.

Throughout his career, Ramirez dug deeper and deeper in two subjects: his identity as a Mexican American raised in an Anglo world and as a gay man with HIV. A photograph requires much more than just taking a snapshot of something pleasing. For a photograph to be successful, to provoke an emotional response, the artist must relate to the subject on a personal level. Chuck created work close to who he was, he did not hide anything, and for this reason his work feels as contemporary as ever.

¹ Three artists, from different geographical areas, are selected by a guest curator. An artist from Texas, another from the country and the third from outside the USA reside in Artpace apartments where they also get a studio, production budget and a stipend.

Chuck's 1999 exhibit, *Long-Term Survivor*, was perhaps one of the most personal series that he created. Ramirez belonged to what would be considered the second generation of gay man that tested positive for HIV, the generation after the epidemic that began to be detected in the 1980's. Having been diagnosed with HIV in 1990, Ramirez struggled with treatments until the late '90s, during which time protease inhibitors and other post-AZT cocktail treatments began lengthening the lives of the positive.

Chuck was fortunate to live at a time when HIV treatments were available, he never forgot that, for him the theme of survival was inherent in his work. Aptly titled *Cocktail*, Ramirez exhibited a look into his personal life, a photograph of his pill box, reminding the viewer of the number of pills needed to survive HIV. *Chaps* were presented in an ambitious and unapologetic format, 60 x 72" diptych, no excuse for hiding or for being ashamed. These photographic works, plus three monitors with a video, *Dancing, No Cover*, depicting a simple silver ring, were displayed against a red background wall color that screamed love, hope, and passion. ²

Ramirez's work played like a pendulum between the cerebral part of the brain and the much more impulsive creativity that can come from sheer chaos. The cerebral part can take a toll because perfectionism can be exhausting, but the spontaneity can be incredibly joyful and liberating. We can argue that Ramirez's compositional formats are two styles that went from the structural cerebral part of his brain to a freer flowing one, a Minimalist Maximalist aesthetic.

The Minimalist aesthetic uses a sharp-focus image of an object isolated at the center of a white, shadowless ground, a format he continued to use throughout his career. An example of this aesthetic is his 2000 *Quarantine series* of discarded and decaying hospital flower arrangements. The wilted flowers evoked the tradition of the *vanitas*. Ramirez embraced the idea of change and reinterpretation, new ways of thinking, embracing flux and wilting, asking for complexity and to make an invitation to think about past moments. *Candy Tray series*, also secluded on a white ground, showcases disposable plastic inserts from boxes of chocolates, ranging from *Godiva's* symmetrical gold trays to the mixture assortment of cavities of a *Whitman's Sampler*. What were once cheap and discarded plastic candy containers are now transformed into expressive architectural structures.

Chuck's Maximalist aesthetic conveys a fear of the void and dedication to over the top quality and staging mastery. Similarly shot from overhead,

² Plus 8 images of erotic toys and a praying card for viewers to take



Chuck Ramirez

Seven Days: Breakfast Tacos, 2003/2012

Pigment inkjet print

60 x 48" (152.4 x 121.92 cm)

Acquired by the Smithsonian American Art
Museum in 2012.

other subjects are spread edge-to-edge across a plane as a nonhierarchical, varicolored field of texture, exemplified by the spreads of party remains in the *Seven Days series* (2003-2004). Chuck's ability to sway on the pendulum, from a Minimalist to a Maximalist, was remarkable.

Both formats impose a veneer of good taste on a common subject matter. In the words of Frances Colpitt, "Evoking a sense of taste, the imagery of food, drink and candy could have been mouthwatering, but Ramirez was more concerned with conveying a sensibility—a style and a lifestyle—than a perceptual sense. The tastefulness of Ramirez's style—the ascetic white grounds, the decorative and sensual restraint and high production values—elevates his pictures to the level of art and distinguishes them from advertising."³ Regardless of subject matter, Ramirez's images are devoid of human inhabitants, yet they bring the human condition in a more profound way.

Representing the Estate of Chuck Ramirez's work is an honor, a responsibility, and a truly rewarding experience. We are pleased to have placed his work in several museums but two of them are especially meaningful. In 2012 The Smithsonian American Art Museum acquired *Seven Days: Breakfast Tacos* for their permanent collection, and in 2019 the Blanton Museum of Art, Austin, TX acquired the large format 72 x 48" *Whatacup*.⁴ The 2017 San Antonio McNay Art Museum survey and accompanying book *Chuck Ramirez: All This and Heaven Too* has been one of the most visited art exhibitions in the history of the museum and the largest ever given to an artist from Texas. These seminal acquisitions and continued support from private collectors and arts institutions has reassured me that Chuck's work continues to resonate on a personal level and as Chuck would have planned not just to survive but thrive, bravely, boldly, and unapologetically.

³ Frances Colpitt, "Chuck Ramirez, in Memoriam." *Art Lies*, 68, Spring/Summer 2011.

⁴ *Seven Days: Breakfast Tacos*, 2003, 2012, inkjet print, 48 x 60" and *Whatacup*, 2002-2014, inkjet print, 72 x 48"



Chuck Ramirez

Whatacup, 2002, 2014

Pigment inkjet print

72 x 48" (182.88 x 121.92 cm)

Acquired by the Blanton Museum of Art,
Austin, TX in 2019.



Chuck Ramirez

Lost and Found: Retro, 2008, 2011

Pigment inkjet print

40 x 32"

Acquired by the Perez Art Museum Miami (PAMM) in 2015.

FOREVER UNDER THE SPELL OF TIA CHUCK

BRYAN RINDFUSS

It's been a decade since we lost Chuck Ramirez, but his spirit feels ever-present among us. Those who were lucky enough to know him might feel a heartstring tug upon entering the South Flores Market H-E-B, where four of his large-scale photographs of well-worn brooms stand watch over shoppers, or passing through San Antonio International Airport, where his permanently installed *Lost and Found* series invites travelers to peer inside whimsically packed suitcases.

The presence of "Tía Chuck" — a nickname Ramirez earned as the eccentric auntie of the San Antonio art scene — can also be felt in the myriad personal connections he helped foster in our community. A consummate host and avid collector of friends, Ramirez turned entertaining into an art form and somehow made cooking and decorating look effortless and fun. Whether these secret weapons converged in an intimate, curated affair or a casual, open-ended gathering that led to drunken dancing in his back yard, the overall effect could feel like a social installation — one that left lasting impressions on those invited into his orbit. That orbit was so vast and diverse that it seemed Ramirez knew *everybody* worth knowing in San Antonio. But especially now, 10 years after his death from a tragic bicycle accident, one can't assume that *everybody* knows about Ramirez or his story.

A Bit of Background

Born in San Antonio in 1962, Ramirez grew up a flamboyant and headstrong kid with an Anglo mother and Mexican American father. He idolized

his paternal grandmother Lydia Ramirez, who served as his main connection to Mexican American culture. Drawn to art in his youth, Ramirez went on to study graphic design at San Antonio College and entered the workforce in 1981. He sharpened his eye in the advertising department of Frost Brothers department store before moving on to art direct *San Antonio Monthly* magazine — a pivotal job that connected him to artists, writers, and the scene at large. He eventually landed at H-E-B headquarters and worked there for 14 years as a packaging designer.

Inspired by his love of kitsch and unwittingly facilitated by H-E-B, his first exhibition took place in 1995 at San Angel Folk Art Gallery in the Blue Star Arts Complex. Titled *Dust Collections and Other Tchotchke*, it comprised dozens of quirky figurines that Ramirez glued to Styrofoam meat trays, shrink-wrapped, and labeled with grocer store price tags detailing their contents, weight and price. Not only did the exhibition generate substantial buzz for Ramirez, but it also completely sold out and San Angel quickly mounted a second show.

"We totally knew it would be something wonderful," San Angel proprietor Hank Lee recalls. "It was such a small world back then and he was the talent of that era."

As other writers have pointed out, Ramirez's leap from commercial art to fine art mirrors that of Andy Warhol, who created window displays for department stores and illustrations for magazines before becoming one of the key architects of the Pop Art movement.

The following year, Ramirez was one of six local artists featured in *Synthesis & Subversion: A Latino Direction in San Antonio Art*, a UTSA exhibition that got widely critiqued for its omission of established artists and what some perceived as a narrow scope. In direct response to that controversy, Ramirez created *Coconut*, a photographic series that addressed stereotypes about assimilated Latinos (brown on the outside, white on the inside) and helped establish his signature aesthetic: large-scale images of ordinary objects shot in sharp detail against a stark, white background. That glossy, ad-like format reappeared in photographs of stuffed garbage bags, wilting bouquets, empty candy trays, broken piñatas and plastic pill organizers — poignant metaphors for consumption, the disposable nature of life and the challenges he faced living with HIV.

Frequently characterized as an exploration of the overlooked, Ramirez's work is represented in permanent collections spanning from the San Antonio Museum of Art to the Smithsonian American Art Museum, and his life and career was celebrated by the McNay Art Museum's 2017 retrospective *All This and Heaven Too* and Walley Films' 2018 documentary *Tía Chuck: A Portrait of Chuck Ramirez*. Thankfully and thoughtfully, Ramirez's eclectically decorated home in the Compound (an artist enclave owned by beloved San Antonio fixture Mike Casey) remains intact as Casa Chuck, a residency program that provides "critics, curators and writers a haven for varied creative pursuits."

Forging Friendship

I first met Ramirez in the mid-1990s when he was working for H-E-B and living above fellow artist Franco Mondini-Ruiz's Infinito Botanica store— a boundary-blurring emporium filled with religious statues, contemporary art, antiques, tchotchkes and assorted oddities seemingly unearthed from abuela's attic. An ever-evolving explosion of Mexican American culture, rasquache sensibilities and conceptual retail, Infinito Botanica became a cultish destination for San Antonio's emergent art scene. During the shop's frequent parties, guests would inevitably find their way upstairs to Ramirez's equally fascinating quarters.

Similarly appointed with local artwork, vintage furnishings and curiosities, Ramirez's home reflected his keen and irreverent design sense. Adding drama to the overall effect, the walls had been charred by a fire and left in disrepair. Among the many things hanging atop those ravaged walls was a suite of 1960s-era Bob Mizer photographs of hunky Warhol superstar Joe Dallesandro posing nude in a shower. That ballsy display of vintage erotica told me a lot about Ramirez: he was unapologetically gay, he had great taste and a wicked sense of humor, he wasn't afraid of a little playful provocation and he was living life by his own rules.

I was instantly charmed — by his magnetic personality, his way with words, his brutal honesty — and became determined to befriend him. Easier said than done. I was living in New York at the time and only came home to San Antonio twice each year. When I did see Ramirez out and about — at



Chuck Ramirez

Piñata: Andrea, 2002

Pigment inkjet print

30 x 24" (76.2 x 61 cm)

Acquired by the Baltimore Museum of Art in 2017.

gallery openings, parties, restaurants, or bars — we were friendly but never quite connected. In fact, we didn't have a meaningful conversation for about 10 years.

It was 2005 and I had moved back to San Antonio to take care of my mother, who was fighting a losing battle with cancer. One night after an opening at Sala Diaz, Ramirez could tell I was hurting and gave me a pep talk for the ages. He spoke with such unexpected compassion that it reduced me to tears. That awkward moment of vulnerability completely changed our dynamic. I had known it all along, but Ramirez suddenly realized we had quite a bit in common (we were both gay photographers who loved cats, for starters) and he started confiding in me. We gossiped about needy friends, celebrity crushes, the social circus of Southtown, the perceived winners and losers of the local art scene and plenty in between. At times, he seemed over-extended by his professional and social obligations. As much as people relied on him to be Tía Chuck — the cook, the host, the connector of people, the thrower of impromptu parties — he expected a lot from people and cared deeply about authenticity.

Life in Pictures

Over the years, I've spent a lot of time looking at — and thinking about — Ramirez's oeuvre. While certain bodies of work are clearly embedded with meaning — especially those created for his Artpace exhibitions *Long-Term Survivor* (1999) and *Bean & Cheese* (2002) — many of his images feel fairly open to interpretation. Even the outsize scale of his photographs of solitary objects invites inspection and reflection. A telling example, his *Brooms* series (2007) illuminates every flaw and dusty fiber while hinting at the arduous lives and hidden histories of housekeeping tools. But arguably, Ramirez's strong design background led him to approach these inanimate objects from a formal perspective. Something about their bedraggled appearances spoke to him on an aesthetic level and he made certain it came across to viewers in razor-sharp focus.

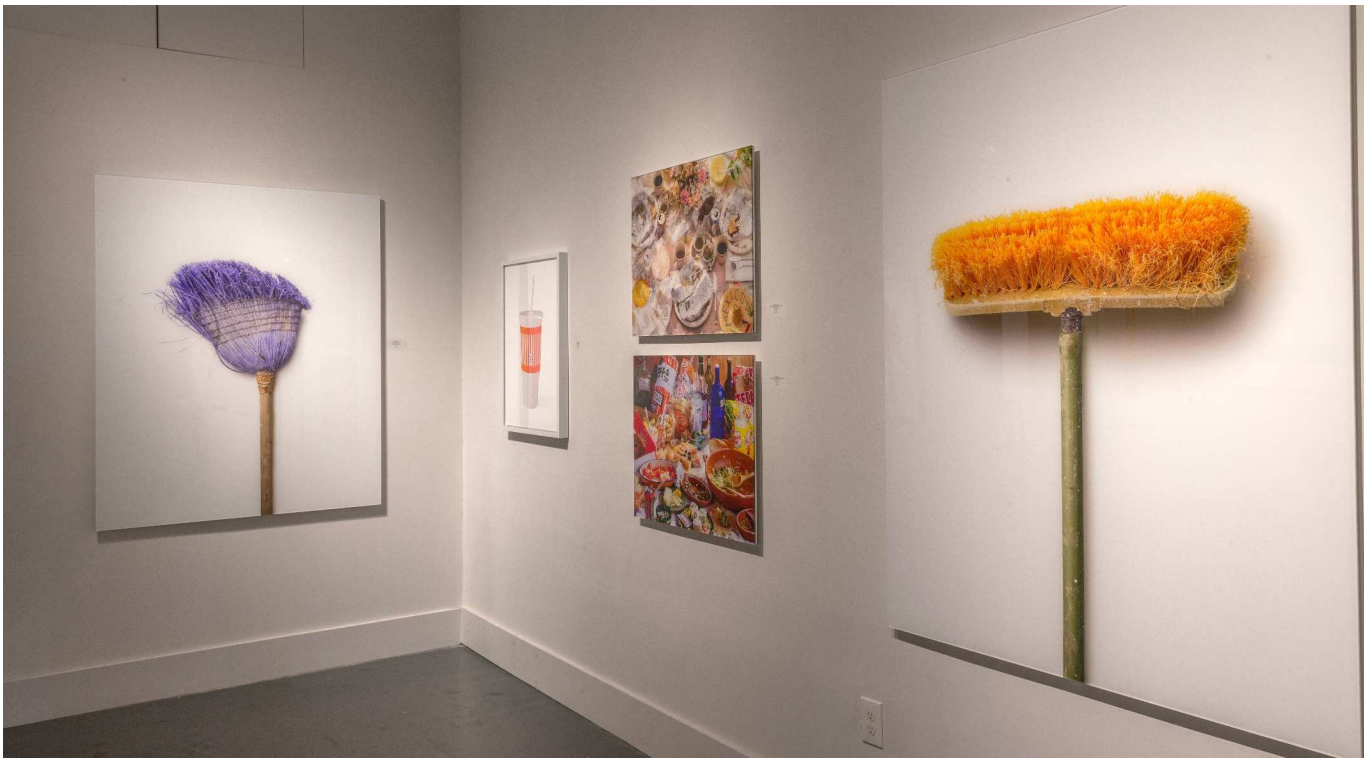
To ensure he got the clarity he was after, Ramirez hired professional photographers for technical assistance, including fellow San Antonio artist

Justin Parr and Houston-based Ralph Smith. Ramirez hired Parr to help him realize 2009's *Euro Bags*, a photographic series of European shopping bags that one might read as a conceptual travel journal.

"He was really involved in the whole process," Parr explains. "I don't know if he physically pushed the button for every shot but he was sitting there with me. He would reposition the bags and it was not my composition at all ... There were several that I thought were perfect and he would say 'no' and then change it. It would be almost imperceptible and then he would say, *"That's the one."*

Minimalist examinations of everyday objects will likely remain what Ramirez is best recognized for, but there's something particularly resonant about *Seven Days*, his 2003-2004 series based on the ritual of eating. Layered and busy by comparison, these complex arrangements prove Ramirez as a master of maximalism. Although there are a few quiet moments that read as "me time," the series is chiefly stylized recreations of celebratory meals — a kid's birthday party, a homey spread of breakfast tacos accompanied by coffee and beer, snacks laid out for Super Bowl Sunday and a Día de los Muertos feast peppered with flowers, candles and cigarettes.

Those who witnessed Ramirez's flair for cooking and decorating — and his knack for turning everyday gatherings into memorable occasions — might find these contemporary still lifes as autobiographical as anything he produced. Although absent of people, the scattered clues left behind evidence something joyous and satisfying: a life lived to its fullest and shared generously.





Chuck Ramirez

Lost and Found: Granny goes to Vegas, 2008, 2015

Pigment inkjet print

40 x 32" (101.6 x 81.3 cm)



Chuck Ramirez

Lost and Found: The Fashionista, 2008, 2015

Pigment inkjet print

40 x 32" (101.6 x 81.3 cm)



Chuck Ramirez

Brooms: Orange Pushbroom, 2007, 2011

Pigment inkjet print

60 x 48" (152.4 x 121.9 cm)

Chuck Ramirez

Brooms: Bleached Lilac, 2007, 2011

Pigment inkjet print

60 x 48" (152.4 x 121.9 cm)



Chuck Ramirez

Seven Days: Super Bowl at Lloyd's, 2004, 2014

Pigment inkjet print

24 x 30" (61 x 76.2 cm)



Chuck Ramirez

Words: Abuelita, 2004,2020

Pigment inkjet print

15.5 x 21" (39.4 x 53.3 cm)



Chuck Ramirez

Quarantine: Pink Ribbon, 2000, 2011

Pigment inkjet print

46 x 34" (116.8 x 86.4 cm)



Chuck Ramirez

Quarantine: Turquoise, 2000, 2011

Pigment inkjet print

46 x 34" (116.8 x 86.4 cm)



Chuck Ramirez

Quarantine: Purple Ribbon, 2000, 2011

Pigment inkjet print

46 x 34" (116.8 x 86.4 cm)



Chuck Ramirez

Purse Portrait: Red Skin (Jennifer), 2005

Pigment inkjet print

30 x 24" (76.2 x 61 cm)



Chuck Ramirez

Dust Collections and other Tchotchke:

Bunny, 1995, 2016

Pigment inkjet print

51 x 35" (129.5 x 88.9 cm)



Chuck Ramirez

Dust Collections and other Tchotchke:

Bronco, 1995, 2016

Pigment inkjet print

19 x 14" (48.3 x 35.6 cm)



Chuck Ramirez

Long-Term Survivor: Cocktail, 1999, 2019

Pigment inkjet print

26 x 40" (66 x 101.6 cm)



Chuck Ramirez
Words: Queen, 2004, 2016
Pigment inkjet print
15.5 x 21" (39.4 x 53.3 cm)

Chuck Ramirez
Words: Libre, 2004, 2020
Pigment inkjet print
15.5 x 21" (39.4 x 53.3 cm)



Chuck Ramirez

Piñata: Alex, 2003

Pigment inkjet print

30 x 24" (76.2 x 61 cm)



Chuck Ramirez

Words: Candy, 2004, 2015

Pigment ink print on watercolor paper

15.5 x 21" (39.4 x 53.3 cm)



Chuck Ramirez
Careyes: Venetian, 2007, 2015
Pigment inkjet print
17 x 14" (43.2 x 35.6 cm)



Chuck Ramirez
Careyes: Untitled White Jug Cut Lengthwise, 2007
Pigment inkjet print
15 x 22" (38.1 x 55.9 cm)



Chuck Ramirez

Euro Bags: Green, 2009, 2015

Pigment inkjet print

14.5 x 10.8" (36.8 x 27.3 cm)

CHUCK RAMIREZ (1962-2010)

SOLO EXHIBITIONS

- 2020 *Chuck Ramirez: Metaphorical Portraits*, Ruiz-Healy Art, San Antonio (catalogue)
Chuck Ramirez, Z@ONA MACO, México City; curator: Johann Mergenthaler (catalogue)
- 2019 *Cecilia Paredes & Chuck Ramirez: Photographing Identity*, Ruiz-Healy Art, New York, NY
- 2017 *All This and Heaven Too*, McNay Art Museum, San Antonio, TX; curator: Rene Paul Barilleaux and Hilary Schroeder (catalogue)
Chuck in Context, Ruiz-Healy Art, San Antonio, TX (catalogue)
Chuck Ramírez: Purse Portraits, Tobin Center for the Performing Arts, San Antonio, TX; curator Rick Frederick
Chuck Ramírez, Power to the Ten 2017, McNay Art Museum, San Antonio, TX
- 2016 Honored artist at *Red Dot*, Blue Star Contemporary Art Museum, San Antonio, TX
- 2015 *Prematurely Discarded: Photography of Chuck Ramírez*, Octavia Art Gallery, Houston, TX; curator: Illa Gaunt
HEB Celebration, Blue Star Contemporary Art Museum, San Antonio, TX
- 2014 *Chuck Ramírez: Oscuro Corazón*, Blanca Berlín Galería, Madrid, Spain; curator: Blanca Berlín (brochure)
- 2012 *Chuck Ramírez, Looking Forward*, Ruiz-Healy Art, San Antonio, TX
- 2011 *Chuck Ramírez: Minimally Baroque*, Ruiz-Healy Art and Blue Star Contemporary, San Antonio; curator: Victor Zamudio-Taylor (catalogue)
Chuck Ramírez: Minimally Baroque, Dina Mitrani Gallery, Miami, FL; curator: Dina Mitrani
- 2009 *A Tía Chuck Christmas*, Three Walls, San Antonio, TX; curator: Michelle Monseau
- 2006 *Deeply Superficial*, Richard E. Peeler Art Center, DePauw University, Greencastle, IN; curator: Kaytie Johnson
Chuck Ramírez, Finesilver Gallery, Houston, TX
- 2005 *Chuck Ramírez*, Centro de La Imagen, México City; curator: Víctor Zamudio-Taylor
Chuck Ramírez, O Lamm Espacio Visual, México City
Chuck Ramírez, Arcaute Arte Contemporáneo, Monterrey, México
- 2004 *Artists Looking at Art: Chuck Ramirez*, McNay Art Museum, San Antonio, TX
Odd Thing, Scope NY; curator: Robert Knafo
Seven Days, Monique Meloche Gallery, Chicago, IL
Seven Days, Finesilver Gallery, San Antonio, TX
Untitled, Project Room, Finesilver / FYI, ARCO '04, Madrid, Spain
Seven Days, Galerie Khadrberlin, Berlin, Germany
- 2003 *Perspectives*, FIAC, International Paris Art Fair, Paris, France
Perspectives, Gallery Sol y Sombra, San Antonio, TX
Chuck Ramírez, Finesilver Gallery, San Antonio, TX
- 2002 *Chuck Ramírez: Bean & Cheese*, International Artist-in-Residence Program, Artpace, San Antonio, TX; curator: Jérôme Sans
Chuck Ramírez (USA), The Institute of Visual Arts (INOVA), U. of Wisconsin-Milwaukee,

- Milwaukee, WI
 Chuck Ramírez, Dee/Glasoe, New York, NY
 Chuck Ramirez: *Piñata Series*, Mark Moore Gallery, Santa Monica, CA
 Chuck Ramírez: *New Works*, Finesilver Gallery, San Antonio, TX
Scope/Miami Art Fair, Finesilver Gallery, Miami, FL
- 2001 Chuck Ramírez, Feldman Gallery + Project Space, Pacific NW College of Art, Portland, OR;
 curator: Nan Curtis
Quarantine, Mixture Gallery, Houston, TX
- 2000 *Quarantine*, Cactus Bra Space, San Antonio, TX; curators: Jayne Lawrence, Leigh Anne Lester
- 1999 *Long-Term Survivor*, Hudson Showroom, Artpace, San Antonio, TX
- 1998 *New Work*, House Space, San Antonio, TX
- 1997 *Coconut*, Sala Diaz, San Antonio, TX; curator: Hills Snyder
Christmas Yard Light, The Project Room, San Antonio, TX
- 1995 *Eight Christmas Trees*, Artpace, San Antonio, TX
Dust Collections and other Tchotchke, San Angel Gallery, San Antonio, TX

SELECT GROUP EXHIBITS

- 2021 *Still/Live*, Katonah Museum of Art, Katonah, NY; curator: Emily Handlin
- 2020 *Robert Indiana: A Legacy of Love*, McNay Art Museum, San Antonio, TX; curators: René Paul Barilleaux and Lauren Thompson
- 2019 *Waking Dream*, Ruby City, San Antonio, TX; curator: Kathryn Kanjo (brochure)
Transamerica/n: Gender, Identity, Appearance Today, McNay Art Museum, San Antonio, TX;
 curators: René Paul Barilleaux, Jackie Edwards, Bianca Alvarez, and Lauren Thompson.
Traveling to Ackland Art Museum at the University of North Carolina at Chapel Hill
Latinx Art: Transcending Borders, Octavia Art Gallery, Houston, TX;
 curator: Dr. Patricia Ruiz Healy
- 2018 *Right Here, Right Now: San Antonio*, Contemporary Arts Museum Houston, Houston, TX;
 curator Dean Daderko and Patricia Restrepo (catalogue)
- 2017 *Gut Feelings*, the Zuckerman Museum of Art, Kennesaw, GA; curator: Sarah Higgins
 (catalogue)
Incite, SPACE, The Linda Pace Foundation Gallery, San Antonio, TX
McNay Art Museum Print Fair, Ruiz-Healy Art, San Antonio, TX
- 2016 *surREAL*, Octavia Art Gallery, New Orleans, LA; curator: Pamela Bryan
Our Comida, Our Cultura, Centro de Artes Gallery, San Antonio, TX
Selections from the Collection of Joe Diaz, Todd Art Gallery, Middle Tennessee State University,
 Murfreesboro, TN (catalogue); curators: Dr. Nancy Kelker, Eric Snyder, Rick Rishaw
McNay Art Museum Print Fair, Ruiz-Healy Art, McNay Art Museum, San Antonio, TX
- 2015 *Hare & Hound Press + Artpace: The Art of Collaboration*, Artpace, San Antonio, TX (catalogue)
Why is the Sky Blue? Ruiz-Healy Art, San Antonio, TX; curator: Octavio Avendaño Trujillo
 (catalogue)
Figure and Form: Recent Acquisitions to the Permanent Collection, El Museo Del Barrio,

- New York, NY
More than Words: Text-Based Artworks, Ruiz-Healy Art, San Antonio, TX
McNay Art Museum Print Fair, Ruiz-Healy Art, McNay Art Museum, San Antonio, TX
- 2014 *Contemporary Latino Art: El Corazón de San Antonio*, Texas A & M University-San Antonio: Educational & Cultural Arts Center, Texas A&M University, San Antonio, TX; curators: Alex Rubio, Rosario Torres Raines, Ph.D., Kathy Vargas, Alicia Viera, and Pat Villaneuve, Ph.D.
Aesthetic Encounters, Ruiz-Healy Art, San Antonio, TX
INK Miami Art Fair at Art Basel-Miami, Ruiz-Healy Art, Miami, FL
PACE GEMS: Selections from the Linda Pace Foundation Permanent Collection, SPACE, the Linda Pace Foundation Gallery, San Antonio; TX
McNay Art Museum Print Fair, Ruiz-Healy Art, San Antonio, TX
San Francisco Fine Print Fair, Ruiz-Healy Art, San Francisco, CA
- 2013-14 *Our America: The Latino Presence in American Art*, Organized by the Smithsonian American Art Museum, Washington, D.C. Traveling to Patricia and Phillip Frost Art Museum at Florida International University, Miami, Florida; Crocker Art Museum, Sacramento, California; Utah Museum of Fine Arts, Salt Lake City, Utah; Arkansas Art Center, Little Rock, Arkansas; Delaware Art Museum, Wilmington, Delaware; Allentown Art Museum, Allentown, Pennsylvania; Museum of Fine Arts, St. Petersburg, Florida; and Hunter Museum of American Art, Chattanooga, Tennessee; curator: Carmen E. Ramos (catalogue)
- 2013 *Collective Reflection*, Ruiz-Healy Art, San Antonio, TX
Continuous Change, Ruiz-Healy Art, San Antonio, TX
Art to the Power of Ten, Ruiz-Healy Art, McNay Art Museum, San Antonio, TX
Divergent Language: Abstraction and Realism in Latin American Art, Ruiz-Healy Art, San Antonio, TX
McNay Art Museum Print Fair, Ruiz-Healy Art, San Antonio, TX
- 2012 *Chuck Ramírez and Harry Geffert*, The Gallery at UTA, University of Texas at Arlington, TX; curator: Benito Huerta (catalogue)
TEXAS ECLECTIC: A Selection of Texas Artists from the Collection of Judy and Scott Nyquist, Art League Houston, TX
San Antonio Collects: Contemporary, San Antonio Museum of Art, San Antonio, TX; curator: David S. Rubin
Queers, Presente! 25 años, 25 artists, Esperanza Peace and Justice Center, San Antonio, TX
McNay Art Museum Print Fair, Ruiz-Healy Art, San Antonio, TX
- 2011 *PINTA*, Ruiz-Healy Art, New York, NY (catalogue)
Houston Art Fair, Ruiz-Healy Art, Houston, TX
Dallas Art Fair, Ruiz-Healy Art, Dallas, TX
Red Dot, Blue Star Contemporary, San Antonio, TX
McNay Art Museum Print Fair, Ruiz-Healy Art, San Antonio, TX
- 2010 *Photographic Dialogues*, Ruiz-Healy Art, San Antonio, TX; curator: Patricia Ruiz-Healy
La Mezcla / The Mixture, The Guadalupe Cultural Art Center, San Antonio, TX; curator: Ethel Shipton
Bittersweet: The Chocolate Show, Paul Robeson Galleries, Rutgers University, New Brunswick,

- NJ; curator: Anonda Bell (catalogue)
Group Conversation, Ruiz-Healy Art, San Antonio, TX
Invading Spaces: Modern Art Encounters, Hilton Palacio Del Rio, San Antonio, TX
- 2009 *The Power of Then*, Museo de la Américas, Denver, CO
VIVID: Zoe Danae Falliers + Robert Stivers with works by Michael Eastman, David Levinthal & Chuck Ramírez, Webster Collection, Santa Fe, NM
Multiples, David Shelton Gallery, San Antonio, TX
- 2008 *Chocolate, A Photography Exhibition*, San Antonio Museum of Art, San Antonio, TX;
curator: David S. Rubin
- 2007 *¿Y Que? - Queer Art Made in Texas*, Landmark Gallery, Texas Tech University, Lubbock, TX;
curator: Harmony Hammond
Still Life in New Time, University of Texas at San Antonio Art Gallery, TX; curator: Scott Sherer
Real Appropriate, Unit B, San Antonio, TX; curator: Kimberly Aubuchon
Bowling in the Wind, Sala Diaz, San Antonio, TX; curator: Hills Snyder
Tres Años, Tres Amigos, Tres Chic, New World Museum, Houston, TX
- 2006 *Juxtapositions*, The Alameda, San Antonio, TX; curator: Henry Rayburn
Nuestras Caras: Our Faces, Centro Cultural Aztlan, San Antonio, TX
Never Leaving Aztlan, The Museo de las Américas, Denver, CO; curator: Patty Ortiz
- 2005-06 *Leaving Aztlan: Rethinking Contemporary Latino and Chicano Art*, Organized by Richard E. Peeler Art Center, DePauw University, Greencastle, Indiana. Travelling to Center for Visual Art, Metro State University of Denver, Colorado; Arena One Art Gallery, Santa Monica, California; LIMN Gallery, San Francisco, California; Wignall Museum of Art at *Chaffey College*, Rancho Cucamonga, CA; and William Weston Clarke Emison Museum of Art, DePauw University, Greencastle, Indiana. Curator: Kaytie Johnson (catalogue)
- 2005 *The portrait show @ CAMPSite*, San Antonio, TX; curator: Alice Carrington
Behind the Image Between the Lines, Polvo Gallery, Chicago, IL; curator: Miguel Cortez
¿Seis Who? The Alameda Theater, San Antonio, TX; curator: Chuck Ramírez
Artists Salute Artpace, Christie's, New York, NY (catalogue)
Group Exhibit, Finesilver Gallery, San Antonio, TX
- 2004 *Twang: Contemporary Texas Sculpture*, Art Museum of Southeast Texas, Beaumont, TX;
curator: Sean Horton
¡Arte Caliente! Selections from the Joe A. Diaz Collection, Art Museum of South Texas, Corpus Christi, TX; curator: Deborah Fullerton (catalogue)
H2O: Considering the Hydrosphere, Southwest School of Art and Craft, San Antonio, TX
sub-TEXT, Transformer Gallery, Washington, DC; curator: Henry Estrada
Arcaute Arte Contemporáneo, Monterrey, México
Mix Minds, Barbara Davis Gallery, Houston, TX
Automatic Art Tour, San Antonio, TX
East Theo Street, Project 2004, San Antonio, TX
Public Spectacle, Billboard project organized by Contemporary Art Month, San Antonio, TX
- 2003 *Not So Cute and Cuddly: Dolls & Stuffed Toys in Contemporary Art*, Ulrich Museum of Art, Wichita State University, Wichita, KS; curator: Elizabeth Dunbar (catalogue)

- Play with Your Food*, Houston Center for Photography, Houston, TX; curator: Clint Wilhour
 ARCO '03 *Currents*, Madrid, Spain; curator: Victor Zamudio-Taylor
- 2002 *10 x 3: Ten Contemporary San Antonio Artists*, San Antonio Museum of Art, San Antonio, TX; curator: Kathryn Kanjo (catalogue)
Metropolis, Art Chicago, Chicago, IL; curator: Peter Doroshenko
Digital Migrations: Chuck Ramírez and Jesse Amado, Sala Díaz, San Antonio, TX
 ARCO 02 *Cutting Edge*, Madrid, Spain
Easy as 1, 2, 3, RC Gallery, San Antonio, TX
- 2001 *Políticas de la diferencia: Arte Iberoamericano fin de siglo*, organized by the Consortium of Museums of the Valencian Community; travelling show to Centro de Convenções de Pernambuco, Recife, Brazil; Museo de Arte Latinoamericano de Buenos Aires, Argentina; curators: Aracy Amaral, Ticio Escobar, Fernando Castro Flores, Cecilia Fajardo Hill, Michelle Marxuach, Cuauhtémoc Medina, Justo Pastor Mellado, Gabriel Peluffo Linari, Virginia Perez Ratton, Kevin Power, Víctor Zamudio-Taylor (book)
Aztlán Today: The Chicano Position, Bronx Museum of the Arts, Bronx, NY; curator: Berta Sichel (catalogue)
150 Songs You Nearly Didn't Hear, Artpace, San Antonio, TX
Quarantine Mixture, Contemporary Art Museum, Houston, TX; curator: Paul Arensmeyer
Big as Texas, Diverse Works Art Space, Houston, TX; curator Paul Arensmeyer
Once there was a spot, Locust Project, Miami, FL; curator: Chris Donahue
Guten-tag: Works from the Border Arts International Artist Exchange Program, the University of Texas at San Antonio Satellite Space, San Antonio, TX
Border Art / Grenzkunst, Galerie Klinger, Görlitz, Germany
- 2000 *Latino Redux: A New Collection of Stories, Lies and Embellishments*, University of North Texas Gallery, Denton, TX; curator: Franco Mondini-Ruiz (catalogue)
Yard Sale, Downtown Arts Festival, New York, NY
San Antonio Spring Show: A Flower Invitational, Finesilver Gallery, San Antonio, TX
New Pollution, Plush Gallery, Dallas, TX
- 1999 *Aztlán Hoy: La posnación Chicana*, Sala de Exposiciones del Canal de Isabel II, Madrid, Spain; curator: Berta Sichel (catalogue)
Objects: Blurring the Line Between the Fine and Decorative Arts, University of Texas, San Antonio Art Gallery and the University of Texas at San Antonio Satellite Space, San Antonio, TX; curators: Jennifer Davies, Francis Colpitt
Techno, Lawndale Art Center, Houston, TX; curator: Randell Garrett (brochure)
Out West, Center for Contemporary Arts, Santa Fe, NM; curator: Harmony Hammond (catalogue)
Temporary Things, James Gallery, Houston, TX; curator: Hills Snyder
Videoplex, Blue Star Contemporary, San Antonio, TX
Real Virtual, Lago Vista Gallery, Richland College, Dallas, TX; curator: Randall Garrett
Red Dot, Blue Star Art Contemporary, San Antonio, TX
- 1998 *Boy's Toys*, Arlington Museum of Contemporary Art, Arlington, TX; curator: Joan Davido
Trade, Salon 300, Brooklyn, NY; curator: Alejandro Diaz

- Contrasts*, San Antonio Art League Museum, San Antonio, TX, curator: Angelica Jansen
- 1997 *Revelation*, Dallas Visual Art Center, Dallas, TX; curator: Diana Block
- Tres Proyectos Latinos: Memory Frames*, Austin Museum of Art at La Gloria, Austin, TX; curators Henry Estrada, Víctor Zamudio-Taylor
- Red Dot*, Blue Star Art Contemporary, San Antonio, TX
- Como una Flor*, Wong's Art Bar, San Antonio, TX
- 1996 *Synthesis & Subversion: A Latino Direction in San Antonio Art*, the University of Texas at San Antonio Gallery and the University of Texas at San Antonio Satellite Space, San Antonio, TX; curator: Frances Colpitt (brochure)
- Double Trouble: Mirrors / Pairs / Twins /Lovers*, Blue Star Contemporary, San Antonio, TX; curator: Dana Friis-Hansen
- Red Installation: Blue Star on Houston Street II*, Blue Star Contemporary, San Antonio, TX; curators: Glenna Park, Riley Robinson, Anita Valencia, Terry Ybanez
- Red Dot*, Blue Star Contemporary, San Antonio, TX
- 1995 *Red Dot*, Blue Star Contemporary, San Antonio, TX

MUSEUM COLLECTIONS

Baltimore Museum of Art, Baltimore MD

Blanton Museum of Art, Austin, TX

Smithsonian American Art Museum, Washington D.C.

Museum of Fine Arts, Houston, TX

San Antonio Museum of Art, San Antonio, TX

McNay Art Museum, San Antonio, TX

Art Museum of South Texas, Corpus Christi, TX

Maison Européenne de la Photographie, Paris, France

El Museo Del Barrio, New York, NY

Pérez Art Museum (PAMM), Miami, FL

New México Museum of Art, Santa Fe, NM

Sidney and Lois Eskenazi Museum of Art Indiana University, Bloomington, IN

Ruby City, The Linda Pace Foundation, San Antonio, TX

Orange County Museum of Art, Newport Beach, CA

PUBLIC and CORPORATE COLLECTIONS

Diane and Bruce Halle Art Collection, Phoenix, AZ

Austin Ventures, Austin, TX

University of Texas at San Antonio, TX

AT&T Center Art Collection, San Antonio, TX

South Texas Blood and Tissue Center, San Antonio, TX

Hidalgo Foundation of Bexar County, San Antonio, TX

San Antonio Water System, San Antonio, TX

San Antonio International Airport, Public Art San Antonio, San Antonio, TX

Frost Bank, San Antonio, TX

Argo Group International Holdings, San Antonio, TX
Ricos Products Company, Inc., San Antonio, TX
Siete Acres LLC, San Antonio, TX
AC Hotel, Miami Beach, FL
H-E-B Grocery Company, San Antonio, TX
South Texas Money Management, San Antonio, TX
Spurs Sports & Entertainment, San Antonio, TX
The Canopy Hotel Riverwalk, San Antonio, TX

FEATURE FILM

Walley, Angela & Mark. *Tía Chuck: A portrait of Chuck Ramírez*, Walley Films, 2017

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–. “Chuck Ramírez.” In *Chuck Ramírez: Minimally Baroque*, edited by Anjali Gupta. San Antonio, Texas: Ruiz-Healy Art, 2011.

–. *Synthesis & Subversion: A Latino Direction in San Antonio Art*, the University of Texas at San Antonio Gallery and Satellite Space, San Antonio, TX, 1996.

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–. “Keeping Up Appearances: The University of Texas at San Antonio Satellite Space examines decorative objects.” *San Antonio Current*, December 23, 1999.

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- . "Chuck Ramírez Career Retrospective Spans Venues, Decades and Distance." *San Antonio Current*, September 12, 2017.
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- . "Chuck Ramírez: Works from the Dust of Everyday Life." *Rivard Report*, September 12, 2017.
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ABOUT RUIZ-HEALY ART

With galleries in San Antonio, Texas and New York City, Ruiz-Healy Art specializes in contemporary works of art with an emphasis on Latinx and Latin American artists, as well as working with prominent Texas-based artists. We feature 6-8 exhibitions a year, often accompanied by fully illustrated catalogs. The gallery is proud to be the exclusive representative of the Estate of Chuck Ramirez. As member dealers of the International Fine Print Dealers Association (IFPDA), Ruiz-Healy Art demonstrates a high level of expertise and adheres to a strict code of conduct with professional integrity.

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