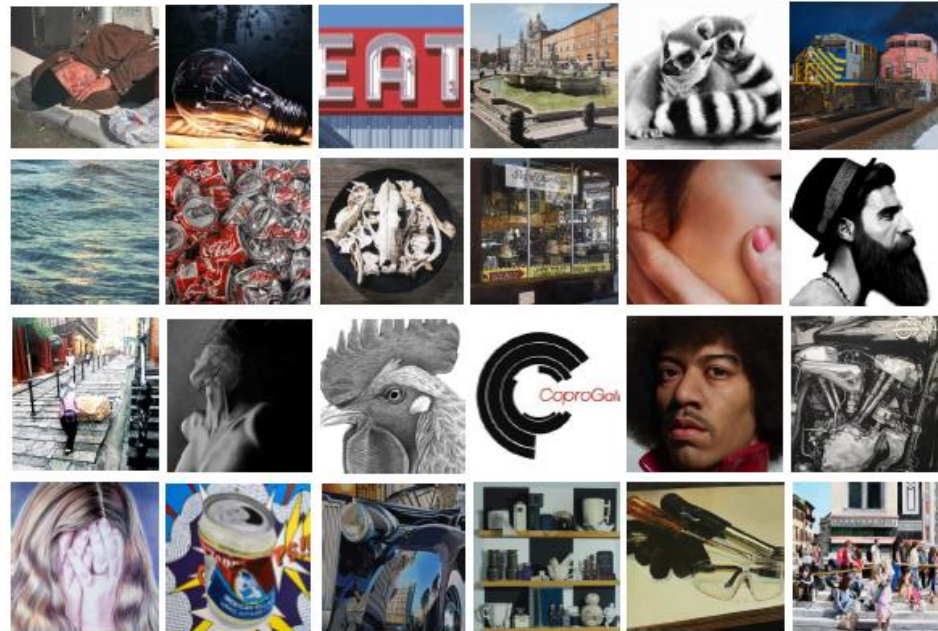


Hyperrealism

magazine

Inside



Cover: "Sotto Lo Stesso Sole (Under The Same Sun)" by Carina Francioso, oil on wood panel, 50 x 45 inches.
Back cover: Poster of Copro Gallery & Hyperrealism Magazine exhibition "Hyperrealism Towards New Ways" at Copro Gallery, Santa Monica, US

SHOP
hyperrealism-magazine.com/shop

© Hyperrealism Magazine
All the images belong to the featured artists/galleries;
all contents belong to Hyperrealism Magazine.





Jose Ramon Muro

*“In my opinion we have
a predestined tendency
towards a certain style”.*

www.jrmuopereg.com



*“Nostalgia”
Oil on canvas, 65 x 81 cm*

You have an heavy control of your technique thanks to a solid academic baseline. Which processes do you use in the creation of your artworks?

The creative process is the most complex. When you are going to do an important job of many hours of work, you have to be sure that the result will be successful. Making the decision about the work you are going to do is a period of tension and search, sometimes very slow. This can be exasperating, because if you rush, you can make a mistake. Once the context of the work has been decided, the rest is to apply known techniques and a more standard work, but I give more importance to the creative part and know how to choose the work correctly.

As an engineer, you always had a solid financial security, this allowed you to not pay attention to the commercial side of your paintings. How important was this artistic and mind freedom in their creation?

We are never free of being influenced by the trends that surround us, but opting for realism when the current pictorial tendencies are in other directions has more to do with the way of being of each person. In my case with a technical and pragmatic training, **realism was what corresponds to my way of being**: retailer and patient. Each person carries out painting and art in general with a specific tendency, depending on their way of being and on our genes that push us in different directions. **In my opinion we have a predestined tendency towards a certain style.**

Besides beauty, should a piece of contemporary art always have a meaning, according to you? And what should be the main objective of an artist today?

The main objective of an artist should be getting a good connection of the public with his work, which can be understood without any need of being explained and for this it is convenient that **the painting tell a story or describe a feeling** and that the audience is curious and attracted by the meaning of the work.

Urban landscapes are a big part of your artistic production. Which elements must have a city glimpse to make you decide to paint it?

Urban landscapes should have, if possible, a good contrast of light and shadow and a perspective that seduces me with its vanishing lines, but above all, especially a great contrast of colors.

The reflection is an important and recurring element in Hyperrealism and so in your art, too. What this element represent for you?



Reflection is a way to incorporate more informations in less space, it is as if you duplicate the canvas space since you can see more than one view on the same surface of the canvas. The search for these situations is quite complex, they are ephemeral and rare moments that need to be grasped, because of the difficulty of finding an adequate motif, it's necessary that many things coincide: different contrasts of light and shadow, backlighting and the elements who are necessary to reflect them in harmony.

Are there one or more experiences in your career that you remember with more pleasure?

Recently, I received a prize for a urban landscape and reflections artwork, entitled "Coffee corner" in Artists Networks and this work will be published on the next book of **AcrylicWorks** number 6 in May of 2019. Furthermore, I am preparing a couple of paintings to participate in a **collective exhibition in New York** in July 2019. We can say that these expectations in the near future are the most important challenges at the moment, besides the usual participation in international painting competitions that can bring new achievements in the near future hopefully.

Many great artists have inspired you in your artistic path, tell us something about contemporary artists that you admire particularly and who were important for your art.

The painters I most admire are **Leonardo da Vinci** and **Caravaggio** and among contemporary artists I love **Richard Estes**, I also admire Spanish painters such as **Velázquez** and **Federico de Madrazo**, they have always been present in the books of my library. Their realism has been for me one of the main attractive part of painting.

Can you tell us something about your next aims and projects?

I'm currently presenting some works to **prestigious national and international competitions** in the realistic field. For now, I see the immediate future as a continuation of this trend in which you can get recognition and share your destiny with other current prestigious painters.



*"David At The Garage"
Oil on canvas,
97 x 130 cm*



Top:
"Surfing To The Moonlight"
Oil on canvas, 100 x 133 cm

Below:
"Cloud Conversations"
Oil on canvas, 100 x 100 cm

Opposite page:
"American Glamour"
Oil on canvas, 97 x 130 cm

