



**R•Eller**  
FINE ARTIST

April 27, 2011

Dear Visitor:

I have a body of fine artworks that rivals many of the established contemporary artists acclaimed world wide. My imagery has a place in the new pantheon of the twenty-first century avant-garde. Because of my prolific work ethic, creative disposition and technical acumen, my artworks will eventually receive the recognition they deserve. After a successful career in advertising and marketing, I began my calling as a fine artist. I have been more than energetic as a fine art painter, photographer, computer artist and illustrator. My web site is a testament to my efforts.

This site and resumé will provide you with an in depth presentation regarding my profession at one of the better visual destinations on the internet. Feel free to explore. I am convinced you'll enjoy your review. Your thoughts will be appreciated. I am looking forward to hearing from you. [Click here to send me an e-mail.](#)

Regards,

R. Eller



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“I currently work out of my Colchester Connecticut studio creating a proliferation of fine art works in an assortment of mediums...” —Ron Eller

## RESUMÉ

2003 to Present • Artist

I currently work out of my Colchester Connecticut studio creating a proliferation of fine art works in an assortment of mediums from traditional pen and ink drawings, oil painting, large format digital mono-prints, sculpture and photography. I have been showing at local galleries through out the state of Connecticut.

1999 to 2003 • Luminant Worldwide - Creative Director.

As Creative Director I was involved in client interface. I provided direction to staff regarding creative concept and design for those projects I was assigned to. I was responsible for developing internet corporate branding to flow with the over-all company brand for an assortment of Fortune 500 enterprises. I worked on accounts including MasterCard, Calpine, AT&T Wireless, Intel-play, Sony and M&M's Candies.

## EDUCATION & EXPERIENCE

University of New Mexico, Albuquerque, NM – Art Education

Art Center School of Design, Pasadena, Ca – Additional art course work

## ADDITIONAL EXPERIENCE

I served on the board of directors of Artworks Gallery, Hartford, CT., providing graphic and creative support for the gallery which included website development, show changes, and branding evolution. I also served as Vice President to the Gallery.

## FINE ARTIST (Short Summery of Various Shows)

Installations One, Los Angeles, CA: • 11 Images: May 15, 2004, June 21, 2005

Artworks Gallery, Hartford, CT: • New Members Show, An Introspective Exhibition: • March 22, – April 15, 2006

Artworks Gallery, Hartford, CT: • Spring Show: • April 17, – May 11, 2007

Artworks Gallery, Hartford, CT: • 2 Man Show, Ralph Levesque & Ron Eller: • August 10, – September 15, 2008

Funky Monkey Cafe, Cheshire, CT: • One Man Show: • August 3, – September 1, 2009

Willoughby Wallace Memorial Library, Stonington, CT: • One Man Show: • December 6, – December 30, 2010

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“Ronald Eller’s work has an affinity with the appropriations of Robert Rauschenberg. Both artists reinforce the hegemony of vision.” —Gary Peterson

#### REVIEW—Gary Peterson

“Ronald Eller elevates graphic art to fine art. He is a master computer artist who manages to avoid the banality of Photoshop-ism. His forte is layout: visual constructions that go far beyond push-button deductions. I suspect that he could arrange bottle caps on a placemat and still wow the senses.”

“Ronald Eller’s work has an affinity with the appropriations of Robert Rauschenberg. Both artists reinforce the hegemony of vision. Eller’s strength is in the visual language of his narratives even when a bit esoteric — read, obscure — in their translation.”

“Many of Eller’s pieces have the tubular feel of Fernand Leger. “Fermentation” is a cut-and-paste manipulation par excellence with color saturated 3D graphics and enigmatic slogans nestled in calculated compartments of negative space between the grotesquely exaggerated icons of feminist anima. My eyes can’t get enough of this piece of work.”

“The photograph “Thoroughly Modern Mona” is a soft-lens irony in the vein of Richard Prince’s work but less cynical. It’s a candid shot, a spontaneous reiteration of Mona Lisa’s obstinate stance by an art patron who apparently doesn’t subscribe to the DaVinci Code. Credit Eller’s keen eye and presence of mind to have snapped it. Perfectly cropped and slightly off center, there is a glint of magenta light that reflects almost imperceptibly in the stone background. It’s an anecdotal and highly satisfying composition.”

“Eller’s style becomes iconic-ironic in “In Circles We Go.” This montage is another elegy to corporate culture with an institutional bent: a flow chart with his trademark lexicon of primitive and classical imagery including a recurring comi-tragic mask. This piece, with its pictographic continuity, would look good on a museum wall or the information kiosk.”

“In “Sport” the sound of a starter’s pistol translates visually like a muzzle flash with the implied projectile being the fleet feet of track runners in the bright center stratum of the picture accentuated by the cylindrical shading of the adjacent graphic panels and punctuated by a controversial image from the 68 Olympic Games.”

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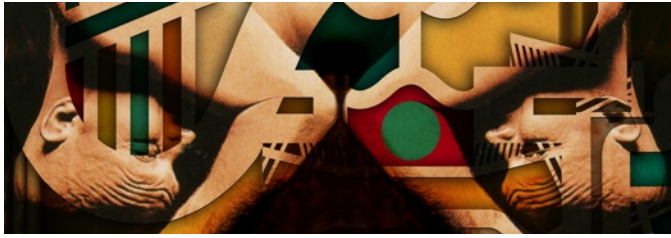
“Through creative methodologies cultures evolve. The fine artist is at the center of this undertaking”—Ron Eller

### ARTIST’S STATEMENT—Ron Eller

The series I call Exodus, not only defines my most current art works, it is about my escape from the implausibility of moving forward without some kind of theory of higher intention. As an artist It is essential to elucidate my sense of creative principals. This personal mission statement allows me to create with a sense of continuity and purpose. My work is not just a vestige of a singular selfish motivation but an effort to embody the universality of the humanist spirit as a conviction. This can be a tall order, however I am up to the challenge. The question still arrives with all intentional intensity. “Why?” Why struggle financially, emotionally and spiritually progressing on to some intangible ideal of what life is and how this pertains to the art I create. Do I advance my undertaking by making my life’s work known to the world? Is this meant to be?

I have come to realize as a fine artist that my existence is contingent upon what I bring to the world, not what I take from it. The image of the rich and famous eccentric is a misinterpretation as embodied by Picasso, Warhol and Dali. The converse is no more true of the poor and starving artist promulgated by Vincent Van Gogh and Paul Gauguin.

Clearly, creating art is not a mission about life and death issues. It is about societies and cultures defining their self image. A positive self image can only be derived from the character of those responsible for creating it. Through creative methodologies cultures evolve. The fine artist is at the center of this undertaking. It is less about creating something new than by applying visually unique applications to what we already know. All facets of the artistic community are bound together as a resource to advance our culture. As such we must stand on the principals of honesty in the face of rejection. We are responsible for bringing our particular and unique point of view to a world that inevitably will resist.



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“The veracity of my commitment I have challenged and I have come to a truth that can only be applied when one is coming to the end of their of their journey. I am present standing in full sight of the homeland.”

Societies, religions, cultures and governance are so structured as to withstand unwarranted change. They provide a protective resistance steeped in laws and traditions that allot for orderly social collaboration. Regretfully these structures often see any change as an attack on their well being. It is through the forces of creative impetus that allows necessary evolutions to progress. What this means is the arts are not the least bit frivolous but the life blood of an evolving world.

I am far from being well endowed spiritually, however what I’m lacking in spiritual conviction I make up for by having a compassionate tolerance towards many different ideologies and cultures. As a creative being lost some where in the truancy of time, my journey has taken me through the lands of giants and I have continued to move forward with some trepidation. With the Exodus Series I have reinvented a new tenet to my ever evolving ideology of creative thought and exploration.

The BREAKTHROUGH impetuous is critical to all original and fine art. It is a form “Build it and they shall come.” This is a huge leap of faith. I have balked in the face of love & fear. The veracity of my commitment I have challenged and I have come to a truth that can only be applied when one is coming to the end of their of their journey. I am present standing in full sight of the homeland.



MONO PRINT

NAME: KISMET 1	SIZE: 59"X38"	MEDIUM: MULTIMEDIA
MONO-PRINT ON CANVAS		PRICE: \$2500.00

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The medium used is a widely known as a Giclée print. Each "Mono-print" is or will be printed on archival canvas using a Hewlett Packard Design Jet 800 printer with HP Original Inks. Each work is printed on treated canvas with quality pigment inks and fixed with multiple coats of UV Fixative. These works are created to stand the test of time if properly cared for.



## MONO PRINT

NAME: JOHN LENNON MEDIUM: MULTIMEDIA  
 SIZE: 36.5"X56" MONO-PRINT ON CANVAS, PRICE: SOLD

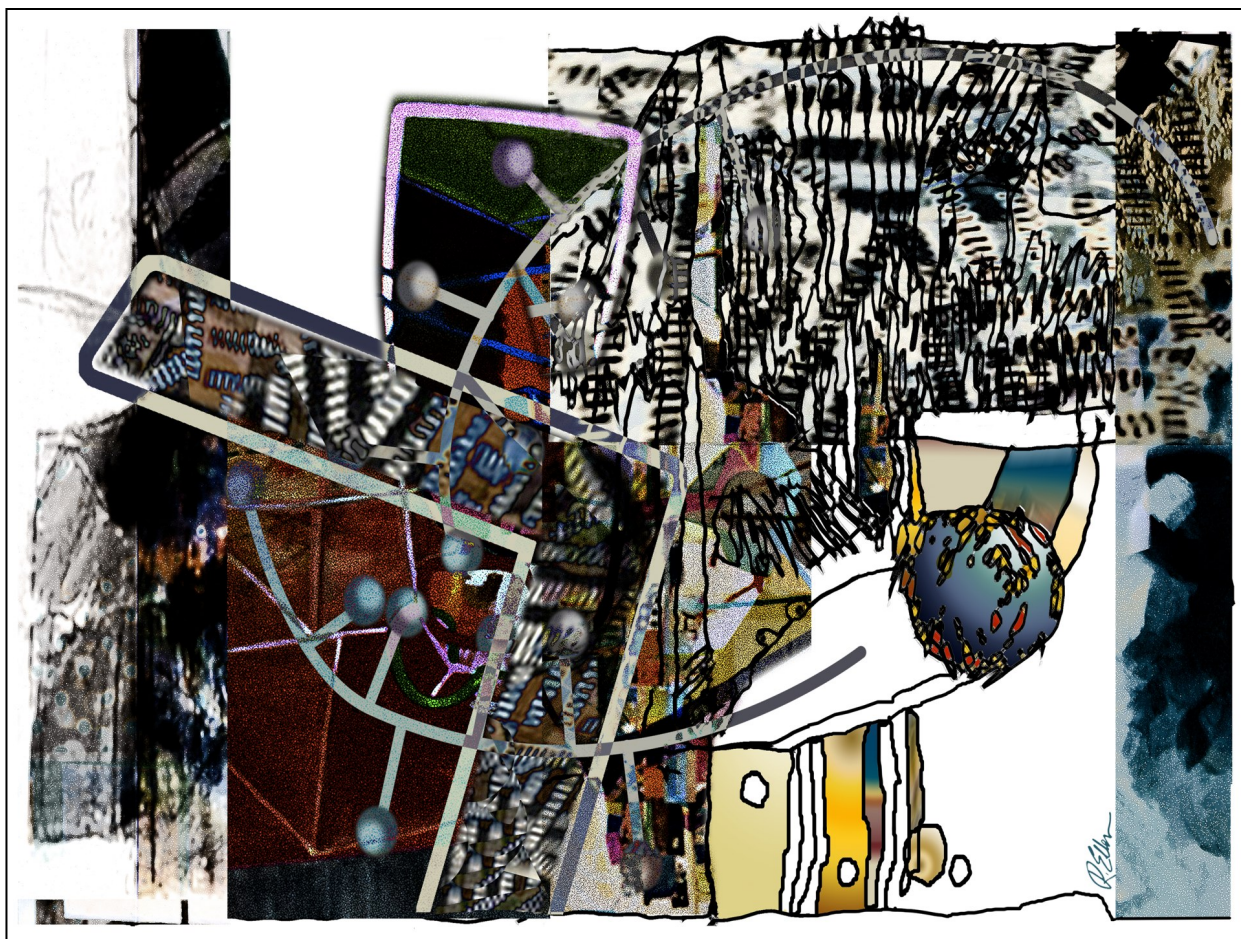
The above image is now the property of John Lennon's son Julian Lennon. Thanks to modern technology and Facebook I was able to connect with Julian and to offer the one of a kind multimedia art work to him. I owe a lot to John's creative spirit and to Julian who's incredible intellect and talent has not come close to receiving the recognition he should receive. It is only right that Julian should have the image I created of his father

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MONO PRINT

NAME: SMALL LITTLE LIFE	MEDIUM: MONO-PRINT
SIZE 30" X 40"	PRICE: \$3500.00

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MONO PRINT

NAME: EGALITARIAN 1	SIZE: 38" X 36"
MEDIUM: DIGITAL MONO PRINT	PRICE: \$2800.00

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OIL PAINTING

NAME: SAND SCRIPT 01	SIZE: 36" X 48"
MEDIUM: OIL ON MASONITE	PRICE: \$3800.00

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OIL PAINTING

NAME: MISFIT TOYS 2	SIZE: 76" X 88"
MEDIUM: OIL ON CANVAS	PRICE: \$6800.00

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OIL PAINTING

NAME: EXODUS 1	SIZE: 36"X48"
MEDIUM: MONO PRINT	PRICE: \$8800.00

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OIL PAINTING

NAME: COMMUNION	SIZE: 54" X 72"
MEDIUM: OIL ON CANVAS	PRICE: \$3200.00

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## PHOTOGRAPHY

NAME: ABSTRACT EXPRESSIONIST  
MEDIUM: LEP/50 GICLEE PRINT

SIZE: 11"X17"  
PRICE: \$200.00

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## PHOTOGRAPHY

NAME: THOROUGHLY MODERN MONNA  
MEDIUM: LEP/50 GICLEE PRINT

SIZE: 11" X 17"  
PRICE: \$200.00

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“Collectors and art fans world wide are not risking their ample funds for the newer emerging artistic, altruistic, aborigine, absentee, absolute crème de la crème neo-expressionists.” —Ron Eller

#### EPILOGUE—Ron Eller

Welcome or not, technology is shrinking our planet culturally creating new opportunities and the attendant problems that are common to cha-cha-cha-changes. Regretfully the direction and inspiration of the contemporary fine art world has fallen off pa-pa-pa-pace. This ongoing upheaval has created more consternation than creative advancements. There is a huge vacuum that needs to be full filled. The business of developing artworks for a hungry collecting public has been on a decline. Some investments have nearly disappeared as emerging artists are finding it difficult getting representation. The idea of art patronage has been gradually evolving into extinction. Sadly many creative intellects are being overlooked because collectors are Immersed in the artworks of the larger than life Impressionists and Post Impressionists. New York has had a passionate history spawning the Expressionist movement and yet has been reluctant to support the Neo-Expressionists who made their entrance in the late seventies and early eighties. Scant progress whose advancement can only be measured by the fact certain types of graffiti are now considered to be an art form. Even tats have been garnering an elevated status. Now we stand here at the precipice at the beginning of the twenty-first century with the apprehension that should we let go we might fall in. I have long since taken the dive. “Viva la gOnZO ArT & NeO—°°ExpReSSIONisM”

*Many collectors have opted for the more interesting creatives such as “Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso known as Pablo Ruiz Picasso” Andy Warhol, Salvador Dali, Allen Ginsberg, Jose de Rivera, Jackson Pollock, Robert Rauschenberg et al. The promise of the internet has created more derision than inclusion. Collectors and art fans world wide are not risking their ample funds for the newer emerging artistic, altruistic, aborigine, absentee, absolute crème de la crème neo-expressionists.*

V I V A L A  
gOnZO ArT  
& NeO — °°  
ExpReSSIONisM

“What that means is my heart should not get involved in anything that my feet cannot easily follow.”

There is little to nothing interesting going on. No ear amputations, suicides or drunken tirades. Rehab has made it all so boring and sobering. No sudden breakthroughs of paint spills or all black and blue periods. If only Charlie Sheen could paint or draw or drool on a canvass maybe we could get the tired public out of bed and to a late lunch. No matter what you think about their art, we are seriously short an Andy Warhol and his band of merry men and women. A Salvador Dali, or Basquiat might garner some fleeting excitement. Where is an obnoxious up and coming emerging sot, chewing on the painterly end of an oily paint brush. The art collecting public are in need of some trendy vicarious thrills to get them strolling through the museums and galleries once again.

Regretfully my age has drawn me down some. I'm still cute and I haven't lost my sense of humor. However my running days are over. What that means is my heart should not get involved in anything that my feet cannot easily follow. My life is my work and I have made some huge inroads by applying technology to my creative repertoire. I have been advancing while my contemporaries have been sugar plumb dancing. So without further ado I leave you with some additional links that will supply you with more insights into my deepening and dark persona.

Below are a few links that will provide you with some more insights into my work as a contemporary artist. It is my desire to provide you with a very transparent review about my artworks and the personality who struggles to advance them. Clearly this resume is not the traditional listing of various art shows I have participated in over the years. My listing is fairly short due to the fact most of my career oriented life I spent working as a graphic artist/designer/creative director. I won numerous awards during these years but they are not relevant to what you are trying to accomplish. If you have any further questions do not hesitate to call. Tele. (860) 267-6729 Cell. (772) 834-4581

*The imagery with titles below are links to various web pages you might find interesting. Be aware that many of the pages are graphic intensive and may not load instantly depending upon where you are and what kind o connection you may have. Please take few moments for a broader view. I'm convinced you'll enjoy the show and thank you for the audition.*

