Nacimiento:

Asunción, Central, Paraguay

29 de Septiembre de 1973

Perfil original: **Ver perfil**

Datos biográficos:

MIRYAM RAQUEL ORTIZ TIMCKE: 29-09-73
Mail: mot1973@gmail.com

FORMACIÓN ACADÉMICA: Licenciada en Marketing
SOBRE PINTURA ESPECÍFICAMENTE
1983: Dibujo.
2002: Taller de pintura al oleo: Profesora Mercedes Centurión
2003: Profesor: Porfirio Bustos. Taller de pintura al oleo y dibujo
2004: Talleres diferentes de pintura al óleo con Maria Gloria Echaurri de Muxfeldt (Malola) Dhelma López , Hernan Miranda.
2005: Taller de pintura al oleo con: Hernan Miranda, B. Ortigoza

EXPOSICIONES Y/O EXHIBICIONES COLECTIVAS:
2004: Yacht y Golf Club Paraguayo organizado por Galeria Lohri's. / Galeria El Rey / Galeria Idamay
2005: Shopping del Sol – Galería Martha Manchini / Auditorio Centro Oftalmológico del Paraguay / "Arte en casa" - domicilio particular de Antje ley / Restaurant Samer / Restaurant Kamastro / Galería técnica

EN EL EXTERIOR

2005:"Casa Italia de Wilde"- Argentina

2006:"Agora Gallery", New York – Estados Unidos –Representación no exclusiva 09-2005 a 09-2006

Masters of the imagination – the latin American Fine Art Exhibition

2007: "Gora Gallery" Canadá.

Exposición Individual:

2008: Galeria Martha Manchini- Exposición para Fundación Moises Bertoni"

PREMIO:

1983: Premio de Creatividad – (Ministerio de Educación y Culto Paraguayo)

2005: -Selección de participación para una exposición colectiva- (Agora Gallery- Nueva York. USA) / Selección de participación para una exposición colectiva y Mención de honor tema: Inmigrantes. (Casa Italia de la Ciudad de Wilde –Argentina)

2006:- Selección de participación para una exposición colectiva- (Gora Gallery, Canadá)

"Pinto únicamente "temas sociales", después del trabajo que realicé para la Fundación Moisés Bertoni me di cuenta que quiero encarar mi arte de esa manera, quiero poder transmitir emociones y legar mensajes de concientización a la sociedad"

Fuente:

- Datos facilitados por la artista (Agosto 2010)

MIRYAM ORTÍZ: Paraguay, 1973

Emotional and vibrant, the paintings of Miryam Raquel Ortiz Timcke are both highly realistic and subtly metaphoric. She paints figures in positions suggesting vulnerability: her subjects are unclothed, with their knees clasped to their chests. In this position, the subject seems to long for an absent figure, denoted by a pile of clothes or fallen rose petals. The colors of the paintings are primarily blues and greens, but they are shot through with startling accents of red, as if echoing the memories of a psychological trauma. OTimcke displays an innate ability to balance her composition elegantly, while also portraying an intense emotional drama within her figures. OTimcke has had a strong passion for art all of her life, however has dedicated herself full time for the past two years. She is an autodidacted painter that has also studied drawing and oil

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painting with master teachers in her home country of Paraguay

Agora Gallery

Lo que viene abajo lo escribió una crítica en una revista que promocionaba la exhibición “MASTERS OF THE IMAGINATION” de la cual yo forme parte.

Dicho comentario era de GALLERY & STUDIOS MAGAZINE, New York, by MARIE R. PAGANO, ella es la crítica:

In painting as in literature, the narrative thread that holds a story together has become less linear in the postmodern era. Like some of our best contemporary novelists, Otimcke, a painter from Paraguay, finds new ways to narrate an inner reality in her enigmatic figure paintings.

Acutely aware that we are living in an age when the old stories of history, the bible, and classical mythology no longer hold sway, Otimcke creates subjective myths for a new age. Working in oil and acrylic on canvas in a style as clear and pristine in its formal components as that of Will Barnet or Alex Katz, albeit with a more imaginative dimension, Otimcke places her figures in settings that are neither landscapes nor interiorsat least not in the sense that we are used to thinking of either. Rather, they are abstract environments beholden to the factual appearances of neither. Nor are Otimcke's figures constrained by clothing as they inhabit a realm where forms that are not quite trees and not quite cruciforms, chromatically sparkling with a patchwork spectrum of brilliant hues, sometimes serve as a backdrop for their ideal nudity.

Such structures are especially prominent in pictures such as "Alma Tuya...Alma Mia" and "Plegarias" where they provide compositional ballast and also appear strongly symbolic. In the former painting, a female nude that crouches under two such shapes in a position of supplication over what appears to be a white cloth partially covering a single rose. The prayerful feeling is supplemented by an actual crucifix that dangles on its chain from the larger structure. In the latter canvas, another comely nude sits pensively in front of a single such shape, as though meditating at the foot of a strangely festive cross.

By contrast, another painting called "Secretos" seems to dwell on a sense of tension and distrust between two nudes in one of Otimcke's fanciful invented landscapes. Although they are seated in close proximity to each other they are obviously poles apart, a scattering of
rose petals further emphasizing their estrangement.

Equally engaging in another manner, Otimcke's "Nostalgia" centers on the seated figure of a classically proportioned nude, seen in profile. The setting is more suggestive of an interior, where a graceful red ribbon, draped over a low bar, dangles down and is absently fondled by the young woman, as she supports her head on her bare knees, deep in a daydream or
rapt romantic reverie. Like all of Otimcke's compositions, "Nostalgia" provokes a wide range of intuitive responses that are open to subjective interpretation, involving the viewer in a process by which the painting can serve as a mirror of one¹s own inner states. Here, however, the symbolic conflicts that enliven some of her other canvases are hushed and suspended, as we are drawn into the serene solitude of the beautiful dreamer.

Fuente:

- Internet

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- TUYAS (Óleo de MIRYAM ORTIZ)
- TUYAS (Óleo de MIRYAM ORTIZ)
- PARTES DE UN TODO (Óleos de MIRYAM ORTIZ)
- PARTES DE UN TODO (Óleos de MYRYAM ORTIZ)
- PARTES DE UN TODO (Óleos de MIRYAM ORTIZ)

Total de 5 obra(s)
Ver detalles de las obras

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