NICK RAMOS
Inspiration Awaits Inspiration (2025)
Digital
Goclée on Archival Watercolor Paper (Framed)
39..5” W x 39.5” H
Edition 1/1
$1,450

NICK RAMOS
Toast (2026)
Digital
Goclée on Archival Watercolor Paper (Framed)
39..5” W x 39.5” H
Edition 1/50
$ 1,000 (Unframed)
$ 2,000 (Framed)

NICK RAMOS
Child’s Play (2026)
Actylic on a Ping Pong Table
96” W x 48” H
$5,000

NICK RAMOS
Creatures of the Night (2026)
Woodcut on Rives BFK 250gms
31..5” W x 37.5” H
Edition 1/10
$600 (Unfraned)
$1,250 (Framed)

NICK RAMOS
Don Quixote (2026)
Woodcut on Rives BFK 250gms
31..5” W x 37.5” H
Edition 1/10
$600 (Unfraned)
$1,250 (Framed)

NICK RAMOS
Divorce/Disposable (2026)
Acrylic on Ampersand Board
36” x 36”
$2,500

NICK RAMOS
The Other Side of the Fence (2026)
Acrylic on Ampersand Board
36” W x 48” H
$3,000

NICK RAMOS
Pinball Wizard (2025)
Acrylic on Pinball Machine
22” W x 43.5” H
$5,000

NICK RAMOS
Cowboy (2026)
Screenprint on Chipboard
12”W x 18” H
Open Edition
$75 (Unframed)

NICK RAMOS
Snake (2026)
Screenprint on Chipboard
12”W x 18” H
Open Edition
$75 (Unframed)

NICK RAMOS
Motherhood (2025)
Screemprint on 100LB Pulman Cover
11” W x 14” H
Open Edition
$ 75 (Unframed)

NICK RAMOS
Laughing Sink (2008)
Digital
Giclée on Archival Watercolor Paper
39..5” W x 39.5” H
Series o
f 50
$200

NICK RAMOS
Hand Dove (2026)
Screemprint on 100LB White Cover
5” W x 7” H
Open Edition
$20

Inspiration Awaits Inspiration (2025)

Where does inspiration come from? What feeds an artist's imagination? These are questions that have fascinated artists and creatives for generations.

This piece explores the circular and sometimes mysterious nature of inspiration. Ideas rarely emerge in isolation; one thought sparks another, one image leads to a new possibility, and imagination continuously feeds upon itself.

At its heart, the work plays with a simple idea: inspiration is always waiting to be inspired. Sometimes, all it takes is a little spark to set the imagination in motion.

Toast (2026)

Imagination can be one of our greatest gifts. It allows us to dream, explore endless possibilities, create things that don't yet Over the years, I have dedicated much of my time and creative energy to projects that come from the heart, celebrating love, connection, and our shared humanity. This piece, however, started with a slightly different kind of inspiration: a creative challenge. Could I create typography that actually looked like jam?

What began as a playful experiment quickly turned into an obsession. I spent more than 200 hours drawing every tiny air pocket, crumb, and detail of a slice of toast, striving to make it as realistic as possible. The result is a seemingly ordinary piece of toast, generously covered with jam spelling out the words, "Humanity Is My Jam."

This piece is quite literally a labor of love. A labor of patience, dedication, and perhaps a little bit of obsession. While its origins were rooted in a creative challenge, it ultimately became another way for me to express something that has always been at the heart of my work: humanity is worth celebrating. And, apparently, it goes pretty well with toast!

Child's Play (2026)

Growing up, my father would gather my siblings, the neighborhood kids, and me around our ping-pong table to teach us how to draw. We would spend hours copying characters from comic books and graphic novels, turning an ordinary table into a place for creativity, imagination, and connection.

This painted ping-pong table pays homage to those memories and to my father's influence as an artist and teacher. But it also tells a different story. Instead of children gathered around a shared activity, we see two kids absorbed in their phones, each immersed in their own digital world. The net, once a simple divider in a game, becomes a symbol of the distance between them.

The work reflects on how technology, while connecting us in countless ways, can also keep us apart. It is both a tribute to the childhood memories my father helped create and a reflection on how the ways we connect with one another have changed.

Creatures of the Night (2026)

Imagination can be one of our greatest gifts. It allows us to dream, explore endless possibilities, create things that don't yet exist, and see the world through a different lens.

But imagination can also be our own worst enemy. The same mind that creates wonderful possibilities can conjure fears, magnify uncertainties, and turn the quiet of the night into a playground for anxiety.

Creatures of the Night explores this fascinating duality: the fine line between imagination and anxiety, between what inspires us and what keeps us awake. After all, sometimes the most frightening creatures aren't hiding under the bed or lurking in the dark. They're creations of our own minds.

Don Quixote (2026)

Don Quixote was my father's favorite character. Perhaps it was because he saw a little of himself in the knight: a romantic, chivalrous dreamer with an endless imagination and an unwavering belief in ideals.

Throughout his life, my father must have drawn and sculpted Don Quixote hundreds of times. The character was almost a constant companion in his artistic journey.

As part of this exhibit, and my ongoing dialogue with my father, I wanted to bring Don Quixote into my own world. Rather than simply recreating the character my father loved so much, I imagined him as someone who exists in my reality, shaped by my experiences, my imagination, and my own way of seeing the world.

Divorce/Disposable (2026)

Divorce uses the familiar plastic shopping bag as a metaphor for divorce, abuse, and the lasting residue of trauma. A plastic shopping bag can be discarded in seconds, yet it can remain in the environment for decades—or longer. Divorce can happen with the signing of a document, but the emotional and psychological effects of an abusive relationship may remain long after the relationship itself has ended.

The words “YOU THINK” are repeated six times, surrounding the central statement “I’M TRASH.” The repetition suggests the persistent voice of judgment, criticism, and abuse—the words that can become internalized and continue to echo long after the abuser is gone.

The bag's familiar “THANK YOU” typography is transformed into something darker. What appears at first to be an ordinary disposable shopping bag becomes a metaphor for something much less disposable: trauma. The bag is meant to be thrown away. The relationship may be over. But the damage does not necessarily disappear.

YOU THINK I'M TRASH is about the lingering psychological weight of abuse and the painful process of separating what someone made you believe about yourself from who you actually are.

The Other Side of the Fence (2026)

The Other Side of the Fence explores the invisible boundaries we create between ourselves and others: the assumptions, expectations, and judgments that divide us, often without us even realizing it.

The inspiration for this piece comes from a conversation with my father, following the last time I went on a date with a woman. I was telling him about my difficulties with relationships, how I struggled to connect with people, and how something always seemed to get in the way. His response was simple, yet it stayed with me: "Be careful not to fall on the other s side of the fence."

At the time, I understood his words in the context of relationships. Today, I see them quite differently. Fences have become symbols of how we define where people belong, how we expect others to think, and how quickly we judge those who stand on the other side. It seems that regardless of which side you choose, or what opinions you hold, someone will find a reason to judge you for being there.

Perhaps the real question isn't which side of the fence we stand on, but why we feel the need to build fences in the first place. And whether we can ever learn to see the person on the other side without first judging them.

Pinball Wizard (2025)

This piece began with the top of an old pinball machine I stumbled upon in an antique store on Magazine Street in New Orleans. I had no idea what I was going to do with it; I just knew I had to have it. Perhaps it was the ultimate quirky souvenir, something too unusual to leave behind.

Eventually, I decided to give it a new life. I painted it, had its lights replaced, and added the word "HOWDY," one of my all-time favorite words and a little nod to my adopted home state of Texas.

Unlike some of my other work, this piece doesn't carry a particularly deep message or explore a complex theme. It's simply an exercise in curiosity, creativity, and having fun. A one-of-a-kind object transformed into something personal, unexpected, and full of character.

Cowboy (2026), Snake (2026)

These two pieces take me back to the very beginning of my artistic career. My first business cards were designed as postcards, each featuring a different illustration on the back: one with a snake and the other with a cowboy. At the time, I had no idea that I would eventually move to Texas. Looking back, perhaps they were a little bit of a premonition.

The snake also marks the beginning of a long-standing fascination with Eve, the woman in the Garden of Eden, and the question of her choice. Was she tempted by the serpent, or did she consciously decide to eat the forbidden fruit? The distinction has always intrigued me. If she was tempted, responsibility could be placed on someone else. But if she made a conscious choice, she would have to own her decision and its consequences.

These works bring together two seemingly unrelated symbols from my early creative journey while revisiting themes of temptation, choice, responsibility, and perhaps a little bit of destiny. Sometimes, looking back, the beginnings of our stories contain clues about where we are headed.

Motherhood (2025)

Motherhood is a two-color screen print that celebrates the beautiful, exhausting, and never-ending demands of being a mother. It explores the idea that mothers never seem to have enough hands to do everything that needs to be done, yet somehow always find a way to make it happen.

Beyond the endless tasks and responsibilities, there is also the constant presence of a mother's thoughts and worries. A mother's mind never really rests; she is always thinking about, caring for, and worrying about the people she loves.

A playful take on a universal experience, this piece is a tribute to the multitasking, unconditional love, and tireless devotion that so often define motherhood.

Laughing Sink (2008)

Sometimes, inspiration finds you in the most ordinary places. One day, while getting ready to wash the dishes, I looked at the sink and suddenly saw this image in my mind. What started as a fleeting thought turned into a playful, whimsical character that is simply meant to make you smile.

Beyond its lighthearted nature, this piece also holds a special place in my artistic journey. It takes me back to 2008, when I presented my very first art exhibition. In many ways, it is a little reminder of where it all began and of the joy of finding art in the everyday.

Hand Dove (2026)

Pablo Picasso is widely recognized for his interpretation of the dove, which became an enduring international symbol of peace. His simple yet powerful image has come to represent hope, unity, and the possibility of a more peaceful world.

This piece is my own interpretation of the dove and, above all, a tribute to Picasso. It is my way of acknowledging his artistic legacy and celebrating the ideals that his image came to represent.

Having the opportunity to exhibit my work alongside Picasso's is an extraordinary honor. This piece is a small personal gesture of appreciation, connecting my own artistic voice with an image that has inspired generations.