

Ángel Muriel.
Presentation.



*"We mature and mature, time on time, to later hour by hour we
also rot or rot until the end of the story. "*

(W. Shakespeare)

It has been over 40 years since a young Angel Muriel exposed for the first time his work in his homeland, Caceres. But over time did not decline in his frame of mind (courage, effort, intention, volition, imagination, thought ...) that have remained miraculously intact even despite the vicissitudes and dramatic events that occurred / suffered along and with his hazardous life.

It is obliged talk about his proverbial enthusiasm and the admirable capacity for work that characterizes him. When we speak of enthusiasm It refers to the expression the anima (soul) / animus. The enthusiasm translates into fury when sibyls announce their oracles; in illuminated fervor; when we speak of divine inspiration of the prophets; inspiration snatched the writer or artist; in exaltation of the spirit / soul produced by admiration; and finally results in fervent adhesion, but towards what ?, obviously in the case that concerns us towards creating, in the exercise of Art, obliged office to which they can not escape a select few which they have been touched and stigmatized by the goddess Fortune and to whom she has conferred (from the same moment of touching) the gift and divine grace (sanctifying / gratifying) of the neediness.

Work, fatigue, misery, and poverty ... Our man is without a doubt one of those chosen then Angel Muriel has stamped in the lining of his anima / animus the indelible mark of the true artist. The latest work of Angel Muriel begins to see the light in 2002 and the project continues until the present time rounding it to all his work in a surreal context. It's about very complex compositions that achieve expression on wooden stand and large canvases.

The entire repertoire of images are the result of the work developed over the last decade following the principles of the Method that Muriel discovered ten years ago and has since been applied rigorously. The principles of the METHOD were exposed for the first time in 2003 under the title "The expression of method" in the Pollock-Krasner Foundation, Inc. of New York, and Javier Rubio Nombrot refers to it in an article serves as an introduction to exhibition catalog "Reencounters" held in the gallery Báculo of Madrid in 2007. Muriel speaks of the method in these terms: "This way of doing or creating methodical, rigorous and systematic unprecedented in the history of art becomes impossible for reasons of space-time try even the slightest approximation to their principles, worth noting only what makes it unique and transcendent It is that enables for its "scientism" a continuous action boundless, unending of what we we could call as a way of PLASTIC INFINITE CREATION.

The meaning of his work. Theatricality.

"The creative process is based on the frustration of the artist, who disappointed in the real world is impelled another affirmation of image different from those known, creating another worldview as a visionary who is forced to discover, revealing a cosmos (different and new), that has nothing related to the tangible and real that shies away ". The critic Castro Beraza has defined his painting as "a certain key to the life." The ultimate vision of that life has Angel Muriel is tinged with a deep pessimism. He says that the life is a tragicomedy where each representing their own role (for strength and to our regret) in a common and unique stage which is the "Great Theatre of the World". This Calderonian concept of life as a representation, as farce, permeates all the work of Muriel. Colombian writer Fernando Vallejo affirms that reality is absurd, cruel, monstrous, delirious and only death liberates us from it. Truthful statement which not only shares Angel Muriel but rather completes and ends, looping the loop, to saying that liberating death is so absurd, cruel, monstrous and delirious as the reality that frees us.

The vision of reality has Muriel is very close to the vision of Kafka. And in this regard the critical J. Rubio Nombrot writes: "Work like Muriel tend to awaken the claustrophobic,, some anguish, and an oppressive feeling to know that we are in a well, which is not a nightmare. "

And continues "Muriel's paintings are the stage ;a unique stage,a kind of grandstand in which delirious creatures are stacked, which, not attending any show,they are in themselves".

A. Muriel's work moves very close to the ideological postulates of the dramaturgy of Ionesco. The theater of the absurd of Ionesco Dynamite reality and psychology of the characters for their lack of logic to pry into everything ridiculous and meaningless who hides behind the everyday recognizable. Ionesco revolutionizes the scene to clarify not only the absurdity of social conventions, but the enormous disorientation, anguish and loneliness of contemporary man faced with doubt and hopeless, to the fear of death, nearer of the dark territories discovered by Freud that havens proposed by Marx and religions.

María del Mar Lozano Bartolozzi, writes: "Muriel choose to create a world of hybrid figures made with masterly technique in a fanciful scenography his usual ironic criticism of a humanity composed of metamorphosed beings, ranging from the metaphysics of De Chirico, science fiction movies and comics, with forays into an erotic carnival ".

Ángel Muriel shows Himself profoundly respectful of tradition aesthetics; try to relax visually and if you know how to do, you discovered that their little scandals hide a chromatic relationship and compositional detail that is typical of the finest pictorial refinement of Flemish painting,or it shown for the upcoming contrast to the Baroque painting to be endowed with a more dramatic atmosphere or being posed in a naturalistic sense endowed with mystical meanings.

A work in which the retrospective examination of the author,the universe of ideas and methods of development thereof summarizes the most outstanding and important aspects to which we must add the great wealth of artistic resources and pictorial which displays and takes pride in his execution.

Angel Muriel is an artist with caste, good made from wickers and a special wood, a rare wood that does not burn despite the big fires. Angel Muriel manifested as a precocious artist at a very early age and he could not ignore the voice of his destiny which he followed the dragged by the irresistible force of a strong vocation. "The practice of art is a form of priesthood, and there is not gift more precious than of creation, " he affirm.

Our artist did not succumb to success either he succumbed to failure. He broke several times but can compose herself. As Oliver Goldsmith believes that "Our greatest glory is not in never having fallen, but in rising every time we fall."

Angel Muriel, surreal and Kafkaesque; theatrical and excessive; resounding and visceral, speaks in his work of love and death, of the futility of life and the futility of existence ... and we say it with fine irony, elegance and humor.

A. Niewiadomski