

CRITICAL ANTHOLOGY . (SUMMARY : 1970 / 2014)

The green and blue that the artist presents us show that this young artist is already a reality and hope for the arts cacereñas. .The Treatment of these colors - green and blue - certify that the painter has skill, its easy and quick drawing strokes allow us to judge that we are facing a whole artist.

Fernando García Figueroa

With an air of meditation, his work walks towards a sense of the grotesque - perhaps misleading for many - which is related with terrible cruelty, loneliness, joy and all that the soul of his figures can hold.

Clemente Simón

Virtually is an agile, light-hearted painting, without the slightest timidity, calligraphic brushwork, bulky, simple and direct diction - to the point - no fillings without apparent effort, colorful austere as befits a native of Extremadura, because it is. conceptually it is in a transition period, not for his experience, ripe, expressionistic flatly yet.

He is a painting deeply lyrical but the experimental projection. He environment is at once melancholy by influence of rolling directions, colorful greenish gray that we provide a delicate harmony.

J.J.Narbon

Skilled professional under the broad lines that hides colored spots that hint accurate and simplify the volume of people and the thinks. An investigation of to elemental of sensitive world, An excersise to simplicity. .A Road and a search for the expression of beauty.

"La exposición de la semana" . Diario ABC
"The exhibition to the week". News ABC

Muriel reinstate the human painting , being as forgotten or little cultivated by his colleagues, collecting forms and drawings suggestions of good Painters of modernity He likes of stylization, and is sparing with the addition of color, that use with simplicity and good taste .

Luis Figuerola - Ferretti

Perhaps most typical of Muriel is the evanescent atmosphere surrounding the figure, the poetic density, which managed to introduce in the expansion of the human figure.
Coupled with this should emphasize the sovereign good taste in the use of color, mainly poetic density, which managed to introduce in the expansion of the human figure. land, good taste that connects you to a Parisian tradition of turn of the century, with which, and within its originality, wait a deep kinship.

Patricio Bulnes

The eyes pose in front of these canvas, bodily essences are revived for a moment, without becoming sufficiently corporeal, without allowing the sense immediate capture memory either subsequent reconstruction. The reality has been touched by Muriel in a fraction miraculous of his own fullness, in a knockout, and now also only for a moment, and in favor of a happy jolt, ephemeral reflected in the gaze of the viewer.

Santiago Amón

Is unusual the irony take forms so elegant, neither the elegance have much consistency the art in profundity. this does not allow figure to be stereotyped figure, by highly tuned you have your aesthetic senses. The painter lives a quiet reality, where the evocation prevails, moderate glow of a time, on the insolent evidence. And everything is so beautifully said solid substance and painting in its apparent fragility.

M.A.García Viñolas

In Figures, without remove its material opacity, lets wrap all for the lighth, so those are confirmed with a delightful chromatic atmosphere.

A.M.Campoy

Muriel know play with tones quieter and severe, with the plain sinfony to the browns, for get impression not by burlesque become cruel : Smiling painter acidity seems devoid of ferocity. His qualities are even more noticeable in the still lifes, reacting against the colorful opulence usual gender: easinesses pairs with color and drawing.

Leopoldo Rodriguez Alcalde

No Angel Muriel arrives, perhaps because of his patronymic, the stark satire of his expressionist painting, which, by the peculiarity of his technique differs very markedly from any other expressionism. But we do not see anything angelic, either, in their objective review of the customs, because in contradistinction to Emmanuel Kant, makes no metaphysical but he make aesthetic.

Javier Rubio

When he is a "compassionate satirical" painter , as Javier Rubio qualify to Ángel Muriel, are lucky enough to understand life to deep and the irony - funny. In front of the painting entitled "Homage", we find such a serious pose, as token, as intelligently resolved, and yet so little able to be taken seriously.

Enrique Azcoaga

The watery expression and technique achieved in Muriel a very special category, in that the oil is not suitable material for such subtleties. The line dynamic opposes the static composition. Muriel shuns sensationalism futuristic motionless to leave the act to "perpetuate" the gesture. Another thing is the range of colors of Muriel. A Stain screams in their desolate urban landscapes, Antonioni style. There A spring in its terraces of coffee and like a rainbow in their intemporales. Una light feminine fashions suspicion creeps into their enclosed interior.

Diario EXTREMADURA.

Newspapper EXTREMADURA

Is evident the power of evocation that the paint of Ángel Muriel, the charm of his technique, Floating makes it touches; grace diluted into a smile that no bitter. But it is also evident that world "Wildean" and with a monocle contains a refined painter wisdom that succeeds in creating, with just a touch of brush, expressive pout or setter accent an ineffable gesture.

M.A.García Viñolas

Ángel Muriel is a definable smart and fine painter as wide and varied repertoire of the master operator of the century modernity remains in the mind of every good amateur. At this time, they are more abundant than desirable expressionists formulas exalting all depressed categories and painful humanity ,Muriel applied to his painting a different satire of "Wildean" where apex

critical strain manifests in endings accented burlesque pantomime. This is specified in beings, deformed amusing, but of a bygone society suitable for portrait or composition in a range of cool tones, bluish, greenish and carmine.

Luis Figuerola - Ferretti

Matisse write a day " The expression is to be found not in the passion that flares on one side or evidenced by a violent gesture. ".This Same, seventy years later, he could affirm the painter Muriel, That in the Regio Exhibition Circle of Arts has opened a copious and valuable exposure. There is in the work of this artist an original way of understanding the figure and the backgrounds of his paintings, always appropriate to the represented. In they used vigorous strokes, sometimes spot color, on which the thick brush is drawing lines that are oriented using scrubbed in various ways, as required by the chosen theme. Muriel uses masses of color, being complementary, harmonize well with strong colorful figure, around which the violet and blue screened shadows .Noteworthy is, therefore exposure of Muriel in the Circle of Arts, then brings a refreshing and liberating air of trite trends and become obsolete as time passes and society evolves.

J.Trapero Pardo

The most interesting part of the work of Muriel lies in that final "gesture" between his critical and ironic expressionism. Each painting becomes a living, exultant nature of a moment of the existence of a character, of a

one figure, a product of an explosive imagination. To this must be added the joy of a great color, a kind of *aquelarre*. Pájaros and women are often confused with laughter multiple colors to pop off in search of new explosions, new floods, they will end being new creations you promised new series by artist. The sign of an obvious maturity lies in the seriousness laying in his ironic way of making, painting or drawing. Also is clear, the experience, the continued and almost desperate existence of the artist, permanent job. And with these ingredients, if I can say so, Muriel subjects us to the imperatives of a world between amazing and lively, brave and suicide among all direct product of his imagination. It's not peculiar that is necessary the big canvas, of large areas, to reflect this world so unique. Windmills are these pictures with Muriel expresses his ideas, his fierce imagination, His eternal dissatisfaction with the passing of our discourse and artistic scenes and general dialectic of world. A windmill driven by a constant wind that is himself, as an artist at least.

Manuel Quintanilla

The work of Muriel have, naturally their stage. Is in the first where the *cacereño* is more local, ancestral and popular. Looks in his initial canvas constant recreation the assumed environments for their perceptions youth. Their colors are sober, moderate, dry, austere. His technique eliminates oil dough same. There is an obvious sign as a social work makes, after, some critics resemble Zabaleta in the figuration of old and farmhands. This segment builds a fundamental, decisive, in what later will be constant Muriel: Its figurative expressionism.

The later stage of cacereño artist catapults to a transcendent dimension to conceptual mediations it compels their life experience of artist to dry land. However, Muriel, remains determined in his mystical subconscious of cacereño stones and scenes from his agonized passion which makes his work profiling from a pathetic feeling, never desiccant, tormented, and impregnated by two factors obsessive in his life : the idea of death, and morbid sex. His expression becomes so sordid that look on it parallel to the dark sophistication Edouard Munch Norwegian reflexes. Its quality is extraordinary yet.

Excmo. Sr.D. Enrique Sánchez de León

Ángel Muriel is a painter born in Cáceres. And faith that is consistent with their land, arid, dry, rich and bright, with its people stout, dignified , plodding and suffering; with its people and places, beautiful and archaic. and that surreal background that is breathed everlasting Extremadura whose needs have become its inhabitants in philosophical and ironic beholders life happens. So Angel Muriel. One of the best artists who have come to Terrassa in recent decades.

Angel Muriel therefore loose brushwork powerful hove playing with his satirical imagination, mostly figures and portraits, racial expressionism, sometimes harsh, always a breath of amabilidad. Y caricature, however, runs the color of vague and soft trailing suggestive perfume of mysterious thoughts, probing questions. Apart from its sober and serene landscapes pointillist chromatic correspondences, those ladies, those naked, trap him with dramatic and ambiguous force, captivating

personality and will be a while before they release us,
we release its elegant, caustic and compassionate
suggestions .

Félix Riaza

In a world run by Philistines, where only an ersatz art
can be accepted, so only a small nightmare kind of art
may be acceptable, where only one species of small
nightmare of art may be acceptable, because everything
true has been quietly exiled by intruders turn, there is
still a kind of painters, meager, it is true, they still have
faith in what they do, and are willing to pay the price for
his audacity, namely: disagree with, or confer with the
sad comedieta who want to place us frivolous and
Phoenicians of time. But let us give thanks to our good
luck because, against all odds, there is still someone
like Angel Muriel, who has not yet considered the idea of
jumping on the bandwagon of the prevailing farce.
Angel, after all, is a true ARTIST, with permission from
all men folk and woman folk who call themselves artists.
And I'll tell you why, Angel, still keeps itself the first
impulse of the artist, learned in childhood, and saved as
the best treasure for the rest of life.

Iván Cantos-Figuerola

When in paint the plane is crowd / which becomes in
the eyes pure beam,/ strained flag or strict geometry./
The oblique perspective to the stands,/ and an overhead
light that hovers / illuminates the environment, the result
/ could be Muriel if signed / such a multitude of faces to
drift, / Hustlers reason and abracadabra,/ which calls for

followers anxiolytics / wait a spell unmoored./
Sometimes the crowd is diluted, / when the brush is tired
of words / and is duped into clouds and sterility / soon
make you long for the grass / greens cliff, the
Extremadura / of a stiffer range facing the sky. / In the
ranges of blood Gorky was / ready to battle like a hero /
beyond grilled and lips / mouth only are other fruit. /
Matta, preferred fog and neon / / Flashing window
dressing / insecticide start a scene. / (It was not the
sunlight that counted).
When the plane is in paint crowd / and millions of eyes
focus / front of the picture-window of the story ...
When the stain is more than trace / simple brush when
something beats / beyond the light representing, / and
trembling seizes space / a mystery that ceases to be /
painting becomes master of the air, / and field so
precise, art emerges as some key lifetime.
Follow the trail of a bleeding / on snow staunch his
wounds.

J. Castro Beraza

His painterly creations revolve around a particular
complex juxtapositions of figurative iconography,
possessing misleading anthropomorphic and
zoomorphic resonances in seemingly chaotic
compositions but owning a refined system, where each
form seems to engender another. The paintings of artist
Extremadura move before our eyes, shrink, shudder,
merge and communicate with us. The Angel Muriel
universe is based on pre-existing realities plastic
dismemberment, that dissolves and combines with a
very particular speech. For this wraps around the plastic
work of a violent and agonizing haze, to create

distinctive and pervasive language magnetizes the viewer, holding his gaze to each piece.

In his sculptures how to make Angel Muriel is also of great quality, and they will work with huge master wood, metal and paper pulp, within a framework that shifts between the fierce expressionism and almost lyrical primitivism where the concept of the feminine takes on special significance. In short, each of the pieces in this exhibition, Ángel Muriel is revealed as a creator of numerous resources and shiny plastic expressive approaches.

Carlos Delgado

Of the three protagonists of this Reunion, Angel Muriel is the only one who had not been exposed to Báculo Gallery during their initial periplus to four years. In fact, Muriel had stopped painting for a while, but this period shall be given as well used : The six pieces presented in this exhibition seem masterful. It would be - then the artist confirmed me that this is - of a single stage: a sort of stands in which a perfectly delusional creatures which are stacked, not attending any show, they are in themselves. So at times he spoke - and wrote my own father - a " objective review of customs " : the world as theater or, if you prefer, as farce (though unavoidable); also science fiction has shown us - and pictures of Muriel fully confirm - it is possible to live with disparate beings; are reminiscent of the days when men and animals shared the earth. It also said that the painting was the essential "purpose" of Muriel - it is understood that beyond its narrative whims -; at that time in the mid 70` (when this artist achieved success within and outside our borders, and then retire voluntarily and

unannounced), its neofigurativism was certainly -like all those wonderful counters fables - very personal, but critical hit full because this work presented is thirty years later - although no one would say it - decidedly scientific. And his enthusiasm to describe the process is now mine when I discover that all these drawings - and the hundreds that holds - combinations are fragments of a single work! entitled "The Congress of the Animals" dated 1996. So, start the tour of "The skylight" for that overhead light that illuminates all the drawings in the series, we speak directly from the air, the landscape, the output: works such as Muriel tend to arouse claustrophobia, one some distress, an oppressive feeling and good to know that we are not in a well, which is not a nightmare. Then, a view of the "Chuchumecos" some detail of his amatory activity "Pulvis, cinis et nihil", a zone of chaos "barbarian invasion" and leaving again, to show that stands is not infinite. But do not lose sight that this is what gives him a box as mentioned earlier, the image - and especially the drawing - are the subject of research and means of knowledge.

Javier Rubio Nombrot

Angel Muriel recently exhibited in Madrid a new series of works, primarily drawings with graphite, colored pencils and pastels, which runs on wood in large formats, where you choose to create a world of hybrid figures made with masterful technique in a stage fanciful. perceived his usual ironic critique of humanity consists of metamorphosed beings ranging from the metaphysics of De Cirico, science fiction films and comic, with forays into an erotic carnival.

María del Mar Bartollozzi

Ángel Muriel: that different light

Suddenly the Ángel Muriel abracadabra, filled the stands. Attended to the little gods middling beside male and female devils the other orgiastic miscellaneous. And in this occasion drawings and paintings exhaled fragrances of glory, as they say of some bullfighters that only art can provide, with bulls of Guisando or Vitorino. The paper and cloth were pure human skin. Suddenly sarabande be alive took over the streets and even ran the voices of the gods with capital letter had taken body and carnival costume, witnesses of all becomings, yes, but foot on the ground, as any human exposed to storm without brakes happenings.

Any spectator who walked there, if anyone could pass with impunity there he realized that what was supposed stairs, pianola, which landing, confessional, which mask, grimace of Cave stabbed. A soil chess on the plaza, was used between players as they did in round, beside grotesque sailors without port, but with an anchor on your hands so sword or dagger.

Far away, advancing waves of prostitutes with breasts stabbed as virgins nineteenth altar.

No, it was not the end of the world, it was the beginning of a planet that only a chronicler of the brush stroke by stroke found a rate of intelligence and heart. It was one that could not be defined with words, only with indecipherable cries or laughs of volcanic when it delves into the who boasted of their washed dead. Only Muriel, expert lavas and slags, in folds of paper as

sacred bronzes, an inventor with soap bubbles planets
Morpheus could only scrutinize guarantees.

Something happened in the work of Muriel, when a
world of bumps seemed to melt a figuration that wanted
to run both a classical view of art as a petty thief and
suburban feel. He knew that sooner or later the gods
intervene.

¿How? ¡Ah!...As the light turns off. ¿ And what they
would do as the light turns off?. Quite simply the usual
potter.

And it appeared the supreme God of the mud, which
amassed the land to create the world, to create man,
then create woman, poppies and roses.

Knead, knead join hands, let out the clay between your
fingers so that the result of all that work out the current
Angel Muriel.

Clay yes, clay who stroked the line, if that ended up
flooding of colors. And all meats were kneaded in a
world unknown scrum secret imaginings.

But ... What do we mean secret? . Just ask Muriel
response or who prefer to invent.

The writer, being the frontier painter becomes
Herodotus.

Joaquín Castro Beraza

The paintings of Angel Muriel, revolves around the
concept of duality, in which the dual life - death
becomes a relief and almost unique role. Eros and
Thanatos are omnipresent in his work, appearing first,
as one would expect in the background of each and
every one of his performances.

I say "performances" because the work of A. Muriel is pure theater, theater suprarrealista like the nonsense of multiprotagonistas that fill the scene and strike us as "creatures of the underworld". Polymorphic structure, pictorial reliefs are coated very pronounced. And they all seem engaged in a pointless game of simultaneous attraction and repulsion.

This "amalgamation", with its accented and defined psychological traits, we are immersed in their own reality. A reality that Muriel resolved in a burlesque representation (the mockery of the drama), but that paradoxically has been executed in a dramatic and stark. I refer not only to the apparent reality of the composition, but the reality of the demiurge, a demiurgy governed by the Fates, whose concept is closer to Stuart Mill than that of the Gnostics and Neoplatonists.

These beings captives of their own future, running from his past sensitive foreseeable future does not unfold in a simple scene, but it seems rather do it in a sort of "hallucination" from a cosmogony spectral vision that only becomes recognizable within the ideology of emotions.

And shows him as a "shock or organic agitation" that moves or happens dynamically in time, from a "before" in progression to an "after", as if it were a magnetoscópica a film screening, in which each of his paintings, each of their performances intratiempo act as frames of which are dynamic expressions of a "present moment", ephemeral, fleeting transitive and ready to vanish like a ghostly presence in the shifting boundaries of life and time .

Anyone who knows Angel Muriel knows that the composition of his works has an active genesis. It is based on a dynamic and changing as we have said, sometimes progressive and sometimes alternative where his "creatures" grow and mature widely changing its appearance and anatomy until "ending in themselves," just to emancipate the artist, in an action that would qualify as "animated metamorphosis".

At first glance, we see in these compositions front ordination or provision. And I wonder what aspect presented these "polymorphous" seen from behind? Would the logic is appropriate for your front anatomical profile?. Probably that vision would be very different, I think it could lead to a new surreality paradoxically, little by fourth dimension, due to this that the three known, already live fantastically on the images of his paintings. They are, therefore, and in a way hipercúbicas but not from the point of view of geometry, mathematics or quantum physics, but A. Muriel unfolds with great intuition all bodily tissue structural content of their characters, and the naked showing us not all angles, but all tight corners.

This is undoubtedly where resides the eroticism of his compositions, incurring the fact that the purpose of the eroticism of his compositions, incurring the fact that the purpose of eroticism is ultimately all caches desecretar the flesh and psyche.

Sinful at will, which is why the historical weight of some other religion is being co-starred in his painting. Because after all is not lost in the work of Muriel, considering that everything has to erotic ecstasy.

But is deeply respectful of aesthetic tradition, try to relax visually if they know it, and find their little scandals hide a relationship chromatic and compositional details which belongs to the most elegant pictorial refinement of Flemish painting or contrast are shown next Baroque painting to be provided by a more dramatic atmosphere or having been raised with a sense equipped naturalistic or mystical meanings.

A work in which the author's own introspective exploration, the universe ideático and methods of its development, summarize the highlights and important issues which must be added the great wealth of artistic resources and pictorial displays and boasts in its execution.

Pedro del Toro Calle. Artist and art writer.
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