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## Jose manuel merello

Pour voir les tableaux, cliquez sur l'image. Jose Manuel Merello est né à Madrid, le 10 novembre 1961. Il vit et travaille à Valence, en Espagne. Son art est catégorisé dans l' art expressionniste surréaliste et dans le pop-art. C'est un coloriste passionné, et passionnant, dont les peintures rappellent des rêves colorés. Très belle et fascinante abondance de couleurs et de gestuels dans ses toiles. Merello affirme qu'il n'est pas un peintre d'avant-garde, mais un artiste de la peinture contemporaine. Il obtient plusieurs prix d' excellence: la médaille d'honneur Award de peinture BMW, le premier prix de peinture à la bibliothèque nationale de Madrid, le premier prix de peinture en extérieur Parque del Retiva, à Madrid. Il est lauréat de la sélection; Duran prix de la peinture de Madrid, concours Benissa, Javea...etc. "La peinture espagnole actuelle a retrouvé la hardiesse, la couleur et la joie de vivre qu' elle a si peu connue à travers son histoire chaotique, qui a empreint l'art de mélancolie et d' obscurité", dit-il. Il se décrit ainsi: "Je suis autodidacte, j'ai appris seul, mais je ne peux oublier que sans l'observation de l'oeuvre généreuse des grands maîtres de la peinture mes étapes auraient été inutiles, et mes pieds d'argile. Je suis débiteur de nombre des peintres espagnols de tous les temps étudié un jour après l'autre au Musée del Prado de Madrid, le Lázaro Galdcano, dans le Reine Sofia et tant d'autres musées: Velazquez, Goya, Picasso, le Greco, Zurbarán, le Bosco, Joaquín Sorolla, Pinazo, Rembrandt, Solana, Miró, Tàpies, et cela a aidé à ma formation. Puis, je continue à apprendre à l'étude constante de nombreux autres. Sans eux s'aurait été impossible". Jose Manuel Merello was born in Madrid in 1960 and grew up teaching himself to paint and draw, inspired by works in the Prado Museum of Madrid. His works have a Mediterranean and Spanish feel, with references to Picasso and Matisse in his paintings. After look through a book of modern artists, Merello's abstract sketches captured my attention. I thought it was also interesting that he thinks of himself as a somewhat second tier artist, explaining that he feels as if he is the foundation for artists who lead the trends. He explains that, "...what interests me is to draw from the classic and contemporary traditions, deepen into the walked path, and remain vigilant – like many other artists – to provide vanguard artists a solid foundation." Art of Spain, Artists. Spanish Painting.-Smoker (29x21 cm) Pencil It is said that Jose Merello is known for joining in a whole, all of the different artistic schools. I enjoy the simplicity of this sketch, the different textures of the lines, and the abstract way the woman's face is drawn. FIGURATIVE PAINTING.- Sensual. (92x73 cm) Acrylic Jose Merello seems to blend here the technical and intense with the sensual, using clear structure and lines with blended and blurred aspects to the left. What results is a shocking and seductive art work. Art in Spain Artists. Spanish Painting.-Sketch for Starts Girl (92x73 cm) Acrylic/Oil Jose Merello, in his sketches seems to choose women as his subjects and explains that he does this because he is a Spanish Artist who "is branded with fire for life." Many of his works include fat women, beautiful, women, and old women, sketched in a way that reveals some sort of insecurity or struggle; struggle that Merello encountered growing up by walking through the streets of Madrid. prepare to be amazed Creating your website, it will only take a few seconds! Delete Permanently from your library. Cancel Delete Delete Permanently remove from your library. Cancel Delete {{header}} {{intro}} {{p.title}} {{p.description}} {{p.link}} {{videoSuccess.line1}} {{videoSuccess.line2}}{{email}}. {{videoSuccess.line3}} {{downloadMessage.textMessage}} {{downloadMessage.buttonOkText}} Duplicate Add a copy to your library. Cancel Duplicate Print Presentation landscape portrait Cancel Print pdf Print Compatibility Mode This presentation has been simplified to fit your browser. "La Historia del Arte es la historia emocional y espiritual del hombre. Es un recuento de sus sentimientos más sublimes materializados en creaciones que traspasan el tiempo. Altamira y Lascaux son ejemplos primitivos de este afán del hombre por expresar sus emociones. Yo no creo que haya ninguna época artística superior a otra en cuanto al impulso inicial de dejar constancia material de una emoción o un placer espiritual; en cambio si creo que hay etapas del arte que son superiores unas de otras a partir del momento en que el ser humano progresa en su técnica. Así como el progreso científico va en línea siempre ascendente, el progreso artístico, que necesita de la tecnología para poder avanzar, crece en una línea ascendente aunque discontinua porque depende de al menos dos parámetros para ello: la técnica y la emoción espiritual. El arte no es un sentimiento; el arte es su plasmación, la encarnación, el sentimiento esculpido, escrito, materializado, mediante la habilidad técnica. El hombre primitivo no tenía más que unas mínimas herramientas para expresarse y por eso su arte es más básico que, por ejemplo, el Arte Barroco. El problema radica en que técnica y emoción no crecen siempre paralelas y quizás así, a veces, podamos encontrar etapas del arte que con una técnica inferior poseen un impulso emotivo y espiritual mucho más intenso y puro que otras, donde con más medios, el arte se debilita porque el alma del hombre está más enrañada, reprimida o manipulada. Si el espíritu del hombre pasa por una época sublime y libre, y le acompaña una tecnología superior, entonces estaremos hablando sin ninguna duda de una Edad de Oro del Arte." © José Manuel Merello NATURALEZA VIVA. "Para un pintor como yo, obsesionado con la composición y la estructura de mis cuadros, todo en pintura funciona como en un bodegón. El autentico reto compositivo de todo cuadro es que “trabaje” en todos sus elementos; que cada una de sus piezas engrane con precisión y “respire” con sus adyacentes e incluso forme complejas conexiones con zonas alejadas del cuadro, como intrincadas redes neuronales en sinapsis continua. Esta interconexión oculta consigue que pinturas aparentemente mal realizadas tengan un misterio que nos sublima, un ritmo extraño que no sabemos de donde procede pero que nos avisa de que hay arte latiendo en sus torpes o “feas” costuras. Muchos de estos cuadros de mala factura, feos, están admirablemente coordinados por dentro, y los cortemos por donde los cortemos se siguen salvando como pintura autoregenerándose como la cola amputada de un lagarto. Por eso yo soy un apasionado de casi todas las corrientes artísticas y de igual manera no distingo entre temas ni entre géneros en pintura. Todos funcionan igual. Todos son al fin y al cabo un bodegón, una naturaleza viva - nunca muerta- donde disponemos los elementos hasta formar un espacio dinámico que el espectador activa y hace respirar con sus ojos mediante la observación sensible. Un paisaje que un bodegón; el sol, las nubes y los anchos campos se reparten y se alimentan entre sí como lo hacen un cuenco con los frutos que contiene y la mesa que lo sustenta. Incluso un retrato, si es bueno, se rige por estos contrapesos ocultos que le dan la vida. Hasta Las Meninas de Velázquez sería como un extraordinario bodegón -etéreo y liviano en su cielo, denso y pesado en su humanidad- con espacios profundos y riquísimos que hablan entre sí siguiendo las leyes compositivas del género del bodegón. Un tajo al azar en el cielo de Las Meninas contiene todo su arte, mantiene el nervio y la cadencia del genio, su inigualable hacer, su aire atrapado; una sola hebra de cabello transparente de la infanta Margarita ya vale un mundo, un mundo que habla en perfecta sincronía plástica con, por ejemplo, el denso y untuoso pelaje del gran danés sentado del cuadro. Aquí cada parte contiene al todo, y, como en los escapularios y reliquias de los santos, de un minúsculo trozo emana toda la gracia, toda su capacidad milagrosa. " © José Manuel Merello You must have cookies enabled to use this website. Auction Date: Jun 23, 2020Estimate: €400 - €600Description: José Manuel Merello (20e eeuw) gesign. r.o., Bodegón de Arena, acryl op doek 54 x 73...Location: LX 's-Hertogenbosch, NLAuction House: Korst van der Hoefv veilingen – taxaties sinds 1885View additional infoLog in or Create account to view price data ORIGINAL PAINTINGS AND DRAWINGS BY MERELLO. MODERN ART ONLINE. PAINTING ON-LINE Contemporary art VIDEOJosé Manuel Merello. -"En la playa" (81 x 100 cm) Music by Johann Sebastian Bach. MODERN ART ONLINE. BUY CONTEMPORARY ORIGINAL PAINTINGS 21-XXI CENTURY.- Jose Manuel Merello.-Mujer de la tierra (40 x 30 cm) Mix media on panel MODERN ART ONLINE. BUY CONTEMPORARY ORIGINAL PAINTINGS 21-XXI CENTURY.- Jose Manuel Merello.-Rose. 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BUY CONTEMPORARY ORIGINAL PAINTINGS 21-XXI CENTURY.- Jose Manuel Merello.- Ibicenca. Mix media MODERN ART ONLINE. BUY CONTEMPORARY ORIGINAL PAINTINGS 21-XXI CENTURY.- Jose Manuel Merello.-Mujer con pamea de colores. (60 x 50 cm) Mix media on panel Mixed Media Constantinople Girl.-OilI Ibiza at Night.-Oil Wheat boy.-/Canvas/92x73cm Story of a blue ittle horse.- /Canvas/73x92cm /Transparent Flowers.-/Canvas/146x114cm Yellow Flowers.-/Canvas/92x73cm Gold Bullfighter.-Oil/wood Graphito/Paper/29x21cm CONTACT Contact 1.- merello@outlook.com Contact 2.- artemerello@gmail.com Thoughts about art and painting. " I am not an avant-garde artist. My art is contemporary, literally speaking: a product of its time. Vanguard, on the contrary, represents the most modern innovations – neither better nor worse; like the sharp point of a spear which opens up new paths. However, that sharp point needs all the power and weight of the rest of the spear, the weight of Art History. Without all this History, there is no push to open up new ways. Vanguard Art represents freshness, novelty, surprise, the truth and the fake. A risky and fascinating bet. However, what interests me is to draw from the classic and contemporary traditions, deepen into the walked path, and remain vigilant – like many other artists – to provide vanguard artists a solid foundation. Much in the same way as an older brother holds his youngest brother's hand with fascination, as the intrepid child peeks, with wonderful daring and without fear, into the abyss. I need to keep an eye on the Avant-garde Movement because it keeps me young as artist, it cleanses me, it clears up my spirit, so that my view doesn't sour. I am a part of the body of the spear and, from that vantage point, I observe with fascination the young art sharp poking at the same time that I draw from the magnificent work of the masters of all times, the powerful legacy that sustains us. I am not part of the sparkles – sometimes ephemeral – of the spearhead. Each one of us has his role, and mine, nowadays, is not in the vanguard." © José Manuel Merello "ABOUT JOAQUÍN SOROLLLA": Today it does not seem to be too modern speaking about Joaquín Sorolla, the great Valencian painter. But I always have refused to see in him an antiquated, impressionistic painter, luminous and little else more. Otherwise, Sorolla is one of the big ones, a titan, a Colossus of the painting. He maybe couldn't be compared neither to a Velázquez nor to a Picasso, it would be very daring, but yes I see him at a height of a Cezanne or a Manet. Well, it is true that the work of the Valencian one is very unequal in quality and is paying for decades for this discontinuity in such way that only very few people can rescue between his painting those lines which catapult him towards the Olympus: Sorolla's white linens." © José Manuel Merello "Abstract Painting and Surrealist Painting, apart from being essential and marvelous in themselves, these days also fulfill an invaluable pedagogical function for any artist. The have now become part of Classical Art and are the Artistic Heritage for Spiritual Learning and Artistic technique. They are like gymnastics for the unaware and for the eye, providing places where almost all feelings and spiritual emotions can be hatched to finally lead to build this immeasurable and grandiose thing we call THE ART of PAINTING." © José Manuel Merello "A good drawing cannot in any way be unfavorably compared with a good painting. It is more, beneath every picture is an essential underlying drawing that sustains it, a skeleton that mobilizes it and gives it form. Any painting lacking of this base crumbles and appears flimsy." © José Manuel Merello " The drawing does not remain defined by the line, not even the painting remains defined by the color. The painting is still saved, and this is partly what currently defines it, of being able to be assimilated and comprising in a monitor or a photo. On the other hand the drawing does really is asimilable by these means. Leaving aside fetishisms, it does not matter to me to have an original drawing or a photo or an identical poster of him. It is the same thing and the drawing can be enjoyed identically, as it happens despite of reading a good book in different editions, or seeing the same photo revealed for the second or tenth time. When it is not in game neither the fetishism nor the plasticity, all these supports take us to the nobility - or misery - of the work. But in painting the plasticity is always in game, the plasticity, the morbidity, the opaqueness or the transparence, the brilliant or dull surface... qualities that are impossible to be transmitted by means of a monitor of computer, a TV or a poster. The digital technique, far from ruining the arts, it only does to demonstrate the singularities of these other techniques, and the painting gains the garland due to currently it is impossible to enjoy completely The Meninas in an image, impossible to feel the powerful sensation of gap of the stay where Velázquez does, impossibly to perceive the pearly rind of the pictorial layer of the picture, useless to turned oneself and to see sideways to be able to feel the delicate nodes and stretch marks of the painting of the genius. And let's not say anything about pictures of Tàpies, or of Lucian Freud, or of Jasper Johns... The color and the disposition of the forms can suggest us very much, of course, but they remain far away, they are not enough to express the plasticity of the picture. This is the Painting." © José Manuel Merello " In painting and in drawing, technically speaking, things can be wrong done if they do not know how to make them correctly, but the bad made things must be "perfectly wrong made". This way the result will always be good. " (summer 2004) © José Manuel Merello "Art History is the emotional and spiritual History of humankind. It is a remembering of its most sublime feelings materialized in works of art that transcend time. Altamira and Lascaux are primitive examples of this human desire of expressing its emotions. In my opinion, there is not any artistic era superior to another one in its initial impetus to create a material proof of an emotion or a spiritual pleasure. On the other hand, I believe there have been art eras superior to others since the human being has improved its technique. In the same way that scientific progress always goes up, artistic progress, which needs technology to advance, evolves with an increasing trend. However, this evolution is not continuous, since it depends on two factors: technique and spiritual emotion. Art is not just a feeling. Art is the feeling being materialized, incarnated, sculpted, written with skill and technique. The cavemen had only a few tools at their reach; consequently their art is more primitive than Baroque Art, to give an example. The problem lies in the fact that technique and emotion do not always move along parallel lines. As a result, we can sometimes find art periods with a greater and purer emotional and spiritual impulse, even though they relied on inferior technique. On the other hand, we sometimes can find other periods with better means, in which the art is weaker due to the human soul was soured, repressed, or manipulated. When the human spirit undergoes a sublime and free period, accompanied by a superior technique, then we will refer to this period as a Golden Art Age." © José Manuel Merello Art and the economical crisis Art, as any commercial product, is noticing the same or more, since it is not an essential item, the consequences of the current economic situation. However, as in all times of change and redirection of political, economic and social paradigms, art can come out, enriched and even strengthened, of a situation like this. In the Art world, particularly in the interpretation, actors and actresses tell that certain levels of anxiety and stress are able to awake in them the ability to concentrate and a transmission talent which they do not have in normal situations. And, what is the present time but a continuous state of turmoil and excitement? The art has been, fortunately or unfortunately, nurtured by many or all of the major episodes of human seizure; signs of this are the Picasso's Guernica or the Fusilamientos del 2 de Mayo from Goya. Would then be currently expected to flourish great works of art or even a new art movement? Movement that could result in two very different topics, one that would focus on criticism and look to the past aiming on the events and behaviors that have led us to the current economic crisis, and another that would extoll all that nourishes and gives the human a second opportunity to reorient their economic, social and political processes, as intelligence and generosity. ©P.M. Giménez "Nowadays, Modern Art exudes a breath of fresh air and freedom never before imaginable. Up till now, Art History has never had such an array of possible techniques for artists to choose from or such a variety of artistic languages for artists to fully express themselves. All the different Art schools and tendencies, favoritisms aside (even though they have always been there), enjoy a great open field that promises fabulous creations in the coming years. Surrealism, which was born in the 20th century as a perfectly defined art movement, is nowadays a tendency impacted by Expressionism, Figuratism, Abstract and many other schools of Art, which enrich Surrealism without diluting it and enlarge Surrealism without voiding it. I opine that the borders in art tend to vanish. It is still very complex to reflect upon this phenomenon since we find ourselves currently in this Art multimovement searching for the "one Art". But beware; never should it be an imposition or an absolute movement. Art is free by nature and it will always slip away, like water through our fingers, from the premonitions and the horizons that we try to impose on it." © José Manuel Merello "I plead for humility in painting. Painting does not need so much fanfare or intellectual pretension. It must come from a person's clean soul, from the clear and pure eye of the painter, even if only a simple apple is being painted. It is for this reason that I admire Morandi so much." © José Manuel Merello "I detest a large part of the minimalism that is practiced today across all the arts. I'm afraid that within this alleged synthesis there is an excess of rubbish and uselessness floating around that serves only to confuse the audience, which sometimes may be ignorant but blameless, although, more frequently, intolerably pedantic, void of any understanding or knowledge." © José Manuel Merello "A frame to a good painting is like a dress to a beautiful naked woman. It is not essential but serves to celebrate and give charm to the work." © José Manuel Merello "Spanish painting has, throughout the centuries, maintained a serene and melancholic regard: tragic but never violent. There is no such thing as violent Spanish painting. Even the most ferocious Goya or the most horrifying Picasso never lose the composure and class inherent in the brushwork." © José Manuel Merello "Everybody asks themselves what art is. I think that art is any human creation that is able to lift the spirit to a higher plain of emotion and wonderment." © José Manuel Merello "The Expressionist Painters, The Surrealistic ones, The Contemporary Painters in general ... and The Ancients, Figurative Painters, Abstracts, Realistics, Pop, The Greatest Painters, The Unknown ones, The Famous ones, The Genial Artists and The Artists without Genius... The Draftsmen of Comic, The Digital ones, Arrogants, Simples, Mad Painters, Rich ones, Poor Painters. It does not matter for me from where are they, Chinese or Spanish Painters; I like All the Painters around the World, I am interested in the whole painting; a simple vase, an anonymous portrait, a pretentious picture, a stupid picture, a brilliant painting: They all are Painters, All is Painting" © José Manuel Merello "Horses and children. Fat women, beautiful women and old ladies. The magicians and poets. Dogs and cats sleeping. Bulls and Spanish bullfighters. The processions of Seville and Malaga. The crucified Christs filled with blood and prayers. The saints. A Virgin for each village. The sun and the rain of Biscay. The sea, the passion, love and art of the Mediterranean. Painting and older architecture. And the most modern. The dances and dances of the villages lost. Literature issued by the Spanish world. Deep red, purple, black and olive. The balance between the sun, moon and stars: this is the Spanish art. " ©José Manuel Merello "How will be the art in 2011 and in the near future? Freedom defines contemporary art. International art fairs are fun and intriguing, are challenges for thought and human emotion. Walking through a contemporary art fair like ARCO in Madrid, is now a mental release. You may think that what we are seeing is not "art", you may think that some artistic creations are not moral and then deduce that they are not art. But you are wrong. The art does not ever depend on morality. Any work of art owes nothing to any form of thought or ideology. The human spirit is free. Art is free. The art is beyond good and evil. What is necessary is to prevent some forms of art that are violent, dangerous, dictatorial. We can not allow them because we need rules for coexistence or because it is ethically unacceptable. For example, we can turn the Amazon into a garden empty, naked, with only a tree. Sure could be a work of conceptual art, but it would be really stupid. The savagery and brutality can be handled with great skill. It would not be moral, it might be art, but should not be allowed. Another common mistake for many visitors to ARCO is to think that there can be only paint. No. The painting is a very important part of art, but only a part. Many artists complain that there is very little paint on the contemporary art fairs. They have a point, perhaps the art galleries with paintings should be more exposed there. Modern painting or classical paintings are wonderful, a highly evolved form of art ... but Art does not need paintings for being Art. Of course, many current creations are just ephemeral art, art to think and meditate during a few minutes. And now that's a very interesting difference." ©José Manuel Merello Van Gogh, Leonardo da Vinci, Mozart and Marilyn. Matches. "More nonsense. Now it's up to Van Gogh. Just a new book that speculates about his last days of life, whether he committed suicide or was accidentally killed. I don't have read the book, but I have read some notes like one where someone asks Vincent, who was bleeding in his bed, if he had wanted to commit suicide and he said "I think so". And for some persons this is a enough reason to write a book because this answer might indicate that he did not pull the trigger. This nonsense, and others cited in the book, justifies, without shame, to raise a new plot that will surely give a lot of money, because it is likely to be after converted into a film. Tangle and dig no matter what it takes, without the least respect in the life of someone who gave everything for nothing. It's disgusting this hobby to create a hieroglyph which gives morbid fascination and money for a long time. It seems to me outrageous disrespect to the generous genius. This is the same with Leonardo's Mona Lisa. Come and see what we invented now or what we can discover in the hackneyed, heavy and nothing enigmatic smile of Donna. Hey, look, I think this hair of his hair is like a cross of a rare sect and this union of points that I see is the trail of a powerful secret means that Leonardo knew, even then, the existence of neutrinos. And on and on, nonsense after another, no matter if the Mona Lisa is a mediocre picture (beyond the use of "sfumato" as innovation), mediocre, yes, in its historical context and others it can have a bit interest but plastically is not too good. Never mind. They have already managed to become it an icon based in chatter and nonsense, and then it begins to have an interest, quite apart from its true quality. As the image of Marilyn in pop art. Nothing more. Poor Marilyn, how many people are still profiting from his image and his death. I am convinced Da Vinci would be saddened about all these matters. Or Mozart. He and his death. Salieri and Mozart enmeshed in a tangle mesh tarnishing forever the image of the great man, making him look like drivell, like a clown in the, otherwise extraordinary, film of Milos Forman's, "Amadeus". It is always the same: to make art or intrigue whatever it costs. I always say that art does not know morality but that does not entitle us to crucify dogs or to make intrigues and cabals on humans who only made to magnify our spirit giving it all they've got. I am very sad about people do not stop to remove the ears, bones, misery and privacy of these martyrs of art. Please, leave them all alone." ©José Manuel Merello "...being a painter, a writer, a sculptor or a musician does not put one at a higher rank than any other profession. There are a lot of professions that, when carried out to the extreme, without a doubt achieve a higher level than that of the majority of artists. For instance, a wonderful craftsman, a maker of Manila shawls, can go further than a mediocre sculptor; the work can be superior. Or a great soccer player can raise greater passion than most of us, painters. To be an "artist" does not guarantee anything. However, sometimes a genius is born in a way that distinguishes the great arts, along with science, philosophy or politics, from any other endeavor. We cannot compare Michael Angelo's Sistine Chapel or Newton's Law of Gravitation with the most amazing soccer goal. Art with capital letters is easy to detect; its light continues to shine through time." ©José Manuel Merello ORIGINAL PAINTINGS AND DRAWINGS BY MERELLO. MODERN ART ONLINE.ART 21. ART NEWS. CURRENT ART PAINTING.

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