

Félix Ángel Profile

Born in Medellín, Colombia. Received his Baccalaureate at *Colegio San José*, in his hometown, in 1966. The same year, at night, studied painting and drawing at Medellín's Institute of Fine Arts, receiving a half scholarship to continue his studies the following year, but instead enrolled in the School of Architecture of the National University of Colombia (1967), graduating as an Architect in 1974. Simultaneously with his architecture studies, he pursued his career as an artist, studied ceramics for two years with his Aunt Silvia Ferrer (1968-69), and taught at the *Instituto de Artes* and the *Colegio Mayor de Antioquia*, in the areas of architectural draftsmanship, and advertisement.

During the fourth year at the School of Architecture (1971), received First Prize at the *II Salón de Arte Joven*, a competition held at the local art museum, the *Museo de Zea* (currently the Museo de Antioquia). Presented his first solo exhibition in Medellín at the *Banco Grancolombiano* (1972), introduced by the Colombian novelist Manuel Mejía Vallejo. The same year received an award at the III Salon de Arte Joven, and in 1973 obtained the third award at the same salon, and exhibited in the Colombian cities of Cali and Popayan. In September of 1974, showed his work in Guayaquil, Ecuador, and in September visited Washington, D.C., where participated in a group exhibition at the Organization of American States titled "Five Artists from Medellín", with great success. In November of the same year, was nominated to the National Award at the *Salón de Artistas Colombianos*, in Bogotá.

In 1975 was hired as Art Director and Creative of Leo Burnett and Novas, in Medellín, but resigned to concentrate in his first book, a novel titled "*Te Quiero Mucho Poquito Nada*" (*I Love you, I Love You Not*), which he illustrated and published underground with his own money. The book made him very well known in Colombia, and in the next year, while maintaining a very active career as a painter and draftsman, initiated the publication of an underground leaflet dedicated to art criticism entitled "*Yo Digo*" ("Y Say"). He also taught a semester at the Faculty of Industrial Design of the *Universidad Pontificia Bolivariana*, in Medellín, and continued visiting the United States, settling in Washington in 1977, just before publishing "*Nosotros*", a study on the artists of his own generation in Medellín.

Throughout a career that spans forty years, Félix Ángel has presented more 100 exhibitions in Argentina, Colombia, Costa Rica, Dominican Republic, Ecuador, El Salvador, Panamá, Peru, Puerto Rico, and The United States; participated in more than 300 art fairs, collective exhibitions and international competitions in the Western Hemisphere and Europe; realized several public commissions; and received several distinctions and appointments, including awards at the biennials of Mexico City (1980), and Montevideo (Uruguay, 1981).

Public collections include those of the Bass Museum in Miami, the Blanton Gallery of the University of Texas, the San Francisco Museum of Art, The Detroit Institute of Art, the San Diego Museum of Art, the Riverside Museum of Art, Washington D.C. Art Museum of the Americas in Washington, D.C, and the Essex Collection of Latin American Art in England.

Commissions include six outdoor and one indoor public works (concrete, metal, and ceramic tile), in the cities of Medellín and Pereira (Colombia), including four murals for Medellín's Metro System.

In 1978 joined the Art Museum of the Americas of the Organization of American States, first as Assistant of long-time director José Gómez Sicre, then as exhibition designer and later as Curator of Temporary Exhibitions until 1989.

In addition to this earlier books, he co-wrote in 1988 "The Latin American Spirit: Art and Artists in the United States" for the Bronx Museum of the Arts, acting as curator of two of the six sections of the exhibition of the same name; and in 2008 he published "*Nosotros, Vosotros, Ellos: Memoria del Arte en Medellín durante los Años 70*" (We, They, Them: A Memoir of the Arts in Medellín during the 1970s), besides hundreds of articles and essays published in several languages, including essays for the catalogue of the Latin American Pavilion at the 51st and 52nd Venice Biennial.

He has also served a curator of more than 100 international exhibitions (including all countries of the Western Hemisphere, and Spain, France, Sweden, Norway, Italy, and Japan), writing most of the catalogues, and contributing with his advice to a number of institutions in Latin America, the Caribbean, and the United States; has lectured in more than twenty universities in the United States; has been invited as Juror in art competitions in San Salvador, Dominican Republic, Nicaragua, Honduras, Colombia, Venezuela and The United States; has served as Commissioner on the Arts and Humanities for the City of Washington (2002-2007). Currently he is a Contributor Editor to the Handbook of Latin American Studies (HLAS) of the Library of Congress of the United States of America (2000-2010). In 1992 was called by the Inter American Development Bank, in Washington, D.C., to implement the IDB Cultural Center, where he acted as curator, and served as Director since 1992.

Public collections

(in alphabetical order)

Arequipa Museum of Contemporary Art, Arequipa, Peru
Arizona State University Museum, Tempe, Arizona, U.S.A.
Art Museum of the Americas at the Organization of American States,
Washington, D.C., U.S.A.
ArteXArte, Alfonso and Luz Castillo Foundation, Buenos Aires, Argentina.
Bass Museum, Miami Beach, Florida, U.S.A.
Blanton Gallery, University of Texas, Austin, U.S.A.
Biblioteca Pública Piloto de Medellín, Colombia
Essex Collection of Latin American Art, University of Essex, England
Embassy of the United States of America, Santafé de Bogotá, Colombia
Inter-American Development Bank, Washington, D.C., U.S.A.
Museo de Antioquia, Medellín, Colombia
Museo de Arte Contemporáneo de Panamá, Panama
Museo de Arte Costarricense, San José, Costa Rica
Museo de Arte Moderno de Cartagena de Indias. Colombia
Museo Nacional de Colombia, Santafé de Bogotá, Colombia
Museo Rayo de Grabado y Dibujo Latinoamericano, Roldanillo, Colombia
Museo de la Universidad Nacional de Colombia, Santafé de Bogotá, Colombia
Riverside Museum of Art, Riverside, California, U.S.A.
San Diego Museum of Art, San Diego, California, U.S.A.
San Francisco Museum of Modern Art, San Francisco, California, U.S.A.
The Detroit Institute of Art, Detroit, Michigan, U.S.A.

Awards and Distinctions

2005. **Antonio Ortiz Mena Award**, for outstanding contribution to advance the mission of the Inter American Development Bank through the Cultural Center.
- 2002-2007. Appointed **Commissioner on the Arts and Humanities** for Washington D.C., by Honorable Anthony Williams, Mayor of Washington, D.C.
- 2000 . **Invited** through competition to the traveling exhibition *On/Off/Over the Edge*, American Print Alliance, U.S.A.
. **Invited** through competition to the 23rd Graphic Biennial of Silvermine Galleries, Connecticut, U.S.A.
- 1988 . **Invited** as **Special Guest**, Colombian National Salon, 50th Anniversary, Santafé de Bogotá, Colombia.
- 1988 . **Second Prize**, Spring Art Festival, Calcasieu Museum of Art, Louisiana, U.S.A.
- 1987 . **Invited** to the VIII Bienal de Valparaíso, Chile
- 1983 . **Selected** for the traveling exhibition of the IV Alabama Works on Paper Competition, Auburn, Alabama, U.S.A.
- 1981 . **Invited** as **Special Guest** to the IV Bienal de Medellín, Colombia
- 1980 . **Acquisition Prize**, Bienal de Montevideo, Uruguay.
- 1980 . **Honorable Mention**, II Bienal Iberoamericana de Arte Domecq, Mexico City, Mexico
- 1973 . **First Prize**, IV Salon de Arte Joven, Museo de Antioquia, Medellín, Colombia
- 1972 . **Special Prize in Drawing**, III Salon de Arte Joven, Museo de Antioquia, Medellín, Colombia.
- 1971 . **First Prize**, II Salon de Arte Joven, Museo de Antioquia, Medellín, Colombia.

Solo Exhibitions

(selection)

- 2009 . Fundación ArteXArte, Buenos Aires, Argentina.
- 2007 . Hardcore Contemporary Art Space, Miami, Wynwood District, Florida, U.S.A.
- 2006 . Studio K, Washington, D.C.
- 2003 . Museo Pedro de Osma, Lima, Peru
- 2002 . Riverside Art Museum, Riverside, California, U.S.A.
- 2001 . Brandstater Gallery, Visual Arts Center, La Sierra University, Riverside, California, U.S.A.
. Museo de Arte Moderno de Pamplona, Colombia
. Museo de Arte Moderno de Bucaramanga, Colombia
- 2000 . Gallery 42, University of the District of Columbia, Van Ness Campus, Washington, D.C., U.S.A.
. Museo de Arte Moderno de Cartagena de Indias, Cartagena, Colombia
. Museo Bolivariano, Santa Marta, Colombia
. Museo Rayo de Grabado y Dibujo Latinoamericano, Rodanillo, Valle, Colombia
- 1998 . Eastern Mennonite University Library, Harrisonburg, Virginia, U.S.A.
- 1993 . The Americas Collection, Coral Gables, Florida, U.S.A.
. Art Space of the Colombian Consulate, Washington, D.C., U.S.A.
- 1992 . Galería Valanti, San José, Costa Rica
. Museo Rayo de Dibujo y Grabado Latinoamericano, Roldanillo, Colombia
- 1991 . Galería 1 2 3, San Salvador, El Salvador
. Galería Arte Autopista, Medellín, Colombia
. Galería Coabey, San Juan, Puerto Rico
. Centro Colombo-Americano, Santafé de Bogotá, Colombia
. Galería Iriarte, Santafé de Bogotá, Colombia

- 1989 . Park Gallery, Fort Lauderdale, Florida, U.S.A.
- 1988 . Galería Arte Autopista, Medellín, Colombia
 - . Museo de Antioquia, Medellín, Colombia
 - . Museo de Arte e Historia de San Juan, Puerto Rico
- 1986 . Galería Iriarte, Santafé de Bogotá, Colombia
 - . Patronato del Museo de Las Casas Reales, Santo Domingo, Dominican Republic
- 1985 . Forma Gallery, Coral Gables, Florida, U.S.A.
 - . Galería 1 2 3, San Salvador, El Salvador
 - . Moss Gallery, San Francisco, California, U.S.A.
- 1984 . Galería Iriarte, Santafé de Bogotá, Colombia
- 1983 . Moss Gallery, San Francisco, California, U.S.A.
- 1981 . Moss Gallery, San Francisco, California, U.S.A.
 - . Schwayer-Galdo Gallery, Birmingham, Michigan, U.S.A.
 - . Schwayer-Galdo Gallery, Morristown, New Jersey, U.S.A.
- 1980 . Forma Gallery, Coral Gables, Florida, U.S.A.
 - . Galería Finale, Medellín, Colombia
 - . Galería Iriarte, Santafé de Bogotá, Colombia
- 1979 . Forma Gallery, Coral Gables, Florida, U.S.A.
 - . Museo de Arte Contemporáneo de Panamá, Panamá
 - . Galería San Sebastián, San Juan, Puerto Rico
- 1978 . Andes Gallery, Philadelphia, Pennsylvania, U.S.A.
 - . Kromex Gallery, New York City, U.S.A.
 - . Museum of Modern Art of Latin America, Organization of American States, Washington, D.C., U.S.A.
- 1977 . Galería Finale, Medellín, Colombia
- 1976 . Galería Finale, Medellín, Colombia
 - . Museo de Antioquia, Medellín, Colombia
- 1974 . Galería Pachacamac, Guayaquil, Ecuador
- 1973 . Galería Ciudad Solar, Cali, Colombia
 - . Sala de Arte de la Universidad del Cauca, Popayán, Colombia
- 1972 . Banco Grancolombiano, Medellín, Colombia
- 1973

Group Exhibitions

(at the following galleries and institutions)

The United States

- De Armas Gallery (Miami, Florida)
- Rutherford Barnes Art Gallery (Denver, Colorado)
- Noble Polans Gallery (New York, New York)
- Wilmington City Hall (Wilmington, Delaware)
- Muskingum College (Ohio)
- Dickinson College (Carlisle, Pennsylvania)
- Nexus Foundation (Philadelphia, Pennsylvania)

- San Diego Museum of Art (San Diego, California)
- Greater Lafayette Museum of Art (Lafayette, Indiana)
- Daniel Saxon Gallery (Los Angeles, California)
- Kimberly Gallery (Washington, D.C.)
- El Paso Museum of Art (El Paso, Texas)
- Dallas Cultural Center (Texas)
- Pelham Art Center (New York)

Chile

- Bienal de Valparaiso, Valparaiso

Colombia

- Museo Nacional, Bogotá
- Biblioteca Nacional de Colombia
- Museo de Arte Moderno, Bogotá
- Biblioteca Pública de Medellín
- Museo de Antioquia, Medellín
- Centro de Bellas Artes, Pereira

Cuba

- Casa de las Américas, La Habana

France

- École de Beaux Arts
- Grand Palais, Paris

Peru

- Museo de Arte Contemporáneo, Arequipa
- Peruvian-American Center, Trujillo

Spain

- Fundación Santillana, Santillana del Mar

Venezuela

- Museo de Bellas Artes de Caracas
- Centro de Bellas Artes de Maracaibo.

Public Commissions

- "*Pintadera pre-colombina*" (Pre-Columbian Paint Roll), 1975, concrete, COMEDAL building, City of Medellin, 1975
- "*Triángulos*" (Triangles), 1976, metal relief, City of Medellin, Colombia
- "El Campeón" (*The Champion*), 2002, enamel tile mural, Medellin Metro System, Stadium Station, City of Medellin, Colombia
- "Maravilla Gamboa", 2004, enamel tile mural, Medellin Metro System, Stadium Station,
- "Lo Bueno y lo Mejor" (*The Good and The Best*), 2006, enamel tile mural, Medellin Metro System, Stadium Station,
- "Reflejos y Reflexiones" (*Reflexions and Reflections*), 2006, enamel tile mural, Medellin Metro System, Stadium Station, City of Medellin, Colombia
- "Las Palabras" (*The Words*), 2008, enamel tile mural, Library, Lucy Tejada Metropolitan Cultural Center, City of Pereira, Colombia

Books

by Félix Ángel

"*Te Quiero Mucho, Poquito, Nada*"
Soft cover, fiction, Spanish, illustrated in Black and White, p.p., 1975
Published underground by Félix Ángel in Medellin, Colombia

"*Nosotros, un Trabajo sobre los artistas antioqueños*"
Soft cover, illustrated in color, p.p., 1976
Published by Félix Ángel/Museo El Castillo, Medellin

"*The Latin American Spirit: Art and Artists in the United States*"
Hard cover, co-written for the exhibition of the same name, illustrated in color and black and white, 1989, p.p.
Bronx Museum/Harry Abrams, New York

"*Nosotros, vosotros, ellos: Memoria del arte en Medellín durante los años 70*"
Félix Ángel/Tragaluz Editores, Medellin, 2008
Hard cover, illustrated in color, p.p.
Available at *Tragaluz Editores*, www.tragaluzeditores.com

37 Issues of *YO DIGO* (Between September 1975-September 1977)
Underground leaflet written and published by Félix Ángel

Catalogues of the exhibitions organized by Félix Ángel for the IDB Cultural Center can be viewed at www.iadb.org/cultural

Reviews &

Commentaries

"Artist, art critic, and cultural manager, Félix Ángel presented in the main exhibition space of ArteXArte gallery, in Buenos Aires, the exhibition *Arqueologías de Papel*, curated by Eduardo Medici. The show featured collages and collage photo-editions, fragments, colors and textures in images excerpted from the media to problematize his relationship with them and allow the viewer a second reading. The artist calls into question the accelerated rate of information in the world around us, composing his works with stripes and bands that have its origins in scraps of magazines, newspapers, posters and advertisements. Thus, he arrived to a kind of geometry that generates angles, repetition and symbols, plays with illusion, and debates information."

Victoria Verlichack

Art Historian, Critic, Winner of the National Critic's Award, Buenos Aires, Argentina
Arte al Día, International, No. 128, 2009

"Felix Angel describe su trabajo expuesto en la galeria *ArtexArte*, Fundación Alfonso y Luz Castillo en Buenos Aires bajo el título sugestivo de "Arqueologías de papel." La disciplina está relacionada con lo sólido, lo volumétrico, la reconstrucción de templos o laberintos del pasado. Como un arqueólogo desmenuza los vestigios pero reconstruye, en un marco totalizador los indicios dispersos.

El papel es signo de fragilidad y el uso de folletos o revistas, -medios de comunicación o de información-, le dan el carácter social de pieza de cambio o intercambios. Bajo la necesidad del hombre de vivir la actualidad, de asimilar con rapidez los procesos del presente y la velocidad. Un desmenuzamiento que se entronca con estructuras arquetípicas de la mente: la cruz, el laberinto e incluso visiones aéreas que mas allá de los títulos o elementos fotográficos minuciosamente elegidos y nos trasladan hacia otro espacio o hacia lo imprevisto. Como si hubiera más dimensiones de las que el mismo artista desea controlar. Allí encontramos una nueva contradicción entre lo dado por los datos y lo latente: una revelación a posteriori, donde el espectador interviene para llenarlo con el contenido de su propia experiencia. Hay una narrativa además que se define subterráneamente agregando mas dimensiones a la lectura posible de la superficie.

Información- a través de la imagen realista-, y vacío..., los espacios intercalados se entroncan como los mosaicos de un friso o quizás los ladrillos frágiles de una construcción imaginaria."

Susana Sulic

Art Critic, Artist
Paris, France, 2009

"The beauty in this new series by Félix Ángel does not disguise its provocative character. The transformation of the relationship between image and text determines its syntax, that is, the formal surface of the collage, while its content - but not the subject - inevitably links voice and sight, creating a "visual commentary" about whatever he has selected and organized in a new context. He creates an ambivalent space ruled by an unpredictable structure construed by strongly emphasized chromatic sensations that metaphorically and symbolically circle around topics that intrigue him. The fragments of paper recomposed by color association, texture and intrinsic symbolism, acquire a sign-like value on the supporting surface. In the development of the collage, the elements incorporated configure a pictorial discourse of abstract representation. The artist resorts to these resources and his own experience to produce a work that responds to our most current and contemporary reality."

Bélgica Rodríguez

Former Director of the National Gallery of Venezuela; the Art Museum of the Americas (OAS), in Washington; and President of the International Association of Art Critics (AICA), in Paris.
Caracas, Venezuela, January 2008

"The bright, shiny colors of glossy magazines interact with the opaque, velvet tonality of black and white daily periodicals, unfolding Ángel's aesthetic discourse. Photos are clipped and accumulated over a period of time by theme, sometimes taking many weeks. The assemblage and paste up of these small surfaces on acid-free cardboard generate new images, which are cut into little pieces, like tiles, and then regrouped in an orderly fashion, as in ancient mosaics or modern geometric composition.

Hues and textures capture our eye and attract us. Only when we penetrate "inside" the work do the gathered fragments connect with our memory and we understand the message, perceiving a notion of reality that sometimes we wish to forget.

Ángel's recent work is a process that goes from de-constructing to re-constructing; we think we have a perception of something and connect certain visual patterns. The final effect may be disconcerting but, at the same time, it is highly evocative and uplifting."

Irma Arestizábal

Cultural Secretary of the *Istituto Italo-Latinoamericano*, Rome
Curator of the Latin American Pavillion at the 50th, 51st, 52nd, and 53rd Venice Biennial
Rome, Italy, January 2008

"Multifacético, Ángel es arquitecto, pintor, grabador, escritor, promotor cultural, crítico, investigador y curador especializado en el arte de América Latina, tareas todas en las que ha desarrollado una intensa y fructífera labor a lo largo de tres décadas. En esta ocasión (Museo Pedro de Osma, Lima) ha sabido desdoblarse, tomar distancia de su calidad de artista y, asumiendo criterio estrictamente curatorial, seleccionar y reunir con acierto, un conjunto que, pese a la diversidad temática y cierta lejanía temporal, logra presentarse a cabalidad, más que con una propuesta lineal o unívoca, con el instinto expresivo y la fuerza de una convicción profunda del arte como posibilidad y necesidad singular."

Élida Román

Historiadora, Crítica
El Comercio, Lima, Perú, 2003

"De un temperamento reservado y poco convencional, Félix Ángel prefirió a una retrospectiva – que sin embargo se justificaría plenamente (en el Museo Pedro de Osma, Lima), un simple "muestrario". Más que una selección antológica, en la que pudo incluir proyectos de murales – ejecutados para el Metro de Medellín, optó por presentar diferentes facetas de su oficio, consideradas por él como fundamentales: el dibujo, la pintura y el grabado. Queremos subrayar la vertiente gráfica, cada vez más postergada en el arte contemporáneo. Por el contrario, el artista, oriundo de Medellín, se ha apasionado por la estampa, sumando a los cortes enérgicos del linóleo, el colorido y la tersura de la serigrafía....El caudal expresivo dicta la estructura. Un colorido *fauvista* marcha su independencia. Luego, omnipresentes, monumentalidad y dinamismo prescinden de grandes formatos. Es una serie de singular maestría."

Marianne de Tolentino

Presidenta de la Asociación Dominicana de Críticos de Arte, Historiadora

"Félix Ángel, artista Colombiano, curador y dirigente cultural"

HOY, Santo Domingo, República Dominicana, 2003

"Cruzando Fronteras/Crossing Boundaries" exhibits six D.C. artists of Latin American origin. Much contemporary Latin American art is figurative, a trend vigorously represented by the work of Colombian artist Félix Ángel. His large "Composition in Brown and Gray" features an unmistakably *Mestizo* male against a huge white horse. Using iconography that speaks of masculine power, Ángel's figures are not victims. On the contrary, these are images of empowerment and healing, well designed and strongly painted."

Claudia Rousseau

Art Critic

The Gazette, Maryland, U.S.A., 2003

Félix Ángel uses the figure as a declaration of empowerment. His athletic images speak of masculine prowess and individual struggles. His paintings are boldly designed and almost confrontational in their lack of foreground. His use of blacks and grays simplifies the forms while adding intensity to the whole. He speaks of his work as metaphors. His occasional use of humor helps to temper the imposing images."

Kay McCrohan

Chair, Art Department, Montgomery College, Maryland, U.S.A., 2003

"I must confess that I was surprised when I saw (Félix Ángel's) recent prints, drawings and paintings. The images are full of energy and movement while still maintaining a visual intensity that I recognized in his works of twenty eight years ago. His technique has become looser, relying more on the content of the image to evoke a dynamic that I had not seen in his earlier work. Salisbury University is privileged to present Félix Ángel to his University Community. I am sure that visitors to the exhibition will leave the show with great insight into the world around them through Félix's eyes."

Kenneth Basile
Director, Cultural Affairs and Museum Programs
Salisbury State University, Maryland, U.S.A., 2002
Catalogue of the exhibition Félix Ángel: Selected Paintings, Drawings and Prints, 1990-2002
Fulton Hall Art Gallery, Salisbury State University, Maryland, U.S.A.

"Félix Ángel is both a curator and an artist, and the Riverside Art Museum is currently exhibition evidence of both of his talents. The Riverside Museum opens both an exhibition of his own work today, titled "Félix Ángel: Painting, Drawing, and Linocuts" that demonstrates Ángel's spare but emotionally powerful style, along with a collection of graphic art that Ángel has curated. Ángel's strength lies in his ability to construct images that are simple and yet not overly reductionist. He suggests far more than he says.....as if they require our presence to be finished."

Devora L. Knaff
Art Critic
The Press Enterprise, Riverside, California, U.S.A, 2002

"The new Metro System of Medellín (Colombia) has established a new order for traffic, and is the most defined spatial experience in the City; now we can appreciate our urban space through the unique element of speed. The placement of Félix Ángel's mural at Stadium Station respond with intelligence to these premises, and the use of ceramic tile endow the image of the bicyclist with limpid forcefulness. Slapping a gigantic image on an empty wall is not, in itself, urban art; the artist has to respect the environment that belongs to the passerby and not infringe on our freedom as we move about the urban landscape. The discretion with which Félix Ángel has designed and incorporated his mural into the new rhythm of the City, remind us of forgotten aesthetic values."

Darío Ruiz Gómez
Novelist, poet, art, architecture and urbanism critic
Medellín, Colombia, 2001

"D.C. artist's linoleum prints make an impressive show at Gallery 42 (University of the District of Columbia). The exhibit "Félix Ángel -The Millennium Prints" is a rare institutional occasion to view his work in Washington. His powerful black-and-white images of cyclists, horses with jockeys, boy's heads and himself should not be missed."

Joanna-Shaw Eagle
Art Critic
The Washington Times, Washington, D.C., 2000

"While observing the work of Colombian artist Félix Ángel, one comes to appreciate how throughout the years he has devised an intense and ferociously alive repertoire of images in which what seems a spontaneous line coalesces with immediacy and calligraphic intention. This is the ways the artist has chosen to dialogue with the spectator since 1972. It is also obvious that Angel's own personality has always imposed on his work a particular stamp that identifies and differentiates his works from the trends we know. This does not necessarily indicate that he is behind or ahead of our time. He is very much in the present, his present."

Eduardo Hernández
Curator
Museum of Modern Art of Cartagena de Indias, Colombia, 2000

"In the selection of acrylics on canvas Angel is showing here in San José (The Variations Series), horse images are the vehicles of his highly expressive, emotionally charge style. Energy-laden strokes swift around the forms, defining them and their adjoining spaces, while conveying at once a sense of power and scale related to, but beyond, the life forms his imagery represents. Remarkable craftsmanship and expressive control are strong characteristics of Angels' work. Color is important and tasteful, while lending full support to the dominating forms. This artist's is certainly a voice to be heard. Come prepared for a sophistication that is fresh, an aesthetic that is vigorous, a style that is dynamic, and quality level art lovers here will appreciate experiencing."

Bill Skuce
Art Critic
The Tico Times, San José, Costa Rica, 1992

"The *Intimate Landscape* series express an introspective vision of the soul more than of the mind or nature. They evoke moods and spiritual states, from the contemplative to the desolate. The *Mountain Series* are imbued with a great deal of romanticism; their images allow the viewer's perception to reconstruct skies, rocks and rivers, in monumental and overwhelming terms."

Adriana Alfaro
Art Critic
El Tiempo, Santafé de Bogotá, Colombia, 1991

"Félix Ángel como artista confirma la creencia cada día más arraigada en mi de que el interés de una obra de arte depende de la complejidad y profundidad de la personalidad del artista. Félix no solamente posee una vasta cultural universal, sino que es un magnífico escritor, tiene formación de arquitecto, ha sido (y es) curador y crítico de arte además de ser artista. Estas razones permiten esperar más de su trabajo que del de muchos artistas de su generación que ostentan talento y habilidad técnica pero cuya obra es superficial por tener mundos de gran simplicidad."

María Cristina Iriarte
Gallery owner, Director, Galería Iriarte, Santafé de Bogotá, Colombia
Catalogue of the exhibition at Galería Iriarte, May 14-June 10, 1991

"The key to Angel's aesthetic lies in seeing what he does with line, motion and form to expand the expressive possibilities of bi-dimensional representation, for despite the corpulent distortions of his figures, horses, athletes or riders, it is their bi-dimensionality which is empathically the focus of their life as images. Angel chooses to dramatize actions in which have a performance quality and which are, therefore, metaphors of the creative act itself."

Ricardo Pau-Llosa

Author, poet, art critic

Catalogue of the exhibition a Forma Gallery, Coral Gables, Florida, U.S.A., 1985

"No puedo separar esos personajes tensos o desarticulados, siempre en acción o agobiados por ella, de la imagen de corredor de fondo que ha sido Félix Ángel desde que empezó a mostrar nerviosamente sus dibujos en 1972, hasta que se largó a correr, batallando al tiempo en el frente polémico con sus libros TE QUIERO MUCHO POQUITO NADA, NOSOTROS y YO DIGO, y más tarde, con sus virulentos artículos críticos; y en el frente plástico donde quiso ser (y fue) muralista, profesor, director de arte, antioqueño y anti-antioqueño, grupal y solitario. FÉLIX ÁNGEL ha cargado los temas banales con vida propia. Y esa vida la transmite mediante el sistema más adecuado para advertirla. Tal transfusión de sangre se hace con un gran recato, al revés del ataque directo de Pedro Alcántara o del alarido de Luis Caballero. Pero, como la de ellos, su obra está hecha del doblaje de la realidad sentida y vivida como propia en una ficción que quiere ser verdad a toda costa."

Marta Traba

Art Critic, Historian, Washington, D.C.

Presentation in the catalogue of the exhibition at Galería Iriarte, Santafé de Bogotá, 1982

The twenty drawings by Colombian artist Félix Ángel now on display at the Moss Gallery here (San Francisco), are all untitled. But they need no labels. They speak powerfully for themselves. The drawings are first rate. His line crackles and snap with activity, dynamic and rife with the feeling of highly-charged motivated motion. He draws in gray tones, the ominous mass building like thunderheads until he sets it free with sharp bursts of color as in a sky full of lightning."

Al Morch

Art Critic

The San Francisco Examiner, San Francisco, California, U.S.A. 1981

Angel, with considerable talent and assured control of his media, executes dramatic drawing works of importance. The exhibition is recommended not only for its demonstration of solid, excellent technique, but particularly for the impact of the art so skillfully projected by the artist."

Lillian Dobbs

Art Critic

The Miami News, Florida, U.S.A., 1980

"The world of sports as interpreted by a young artist from Medellin, Colombia, depicts athletes stripped of their million dollar glamour....These are dynamic drawings, with a sureness of execution and a wonderful sense of distortion. Ángel's athletes are not super-human cereal box heroes. They represent blind force, closer to Goya's bullfighters and Picasso's Minotaur."

Anne Fabbri Buttera
Art Critic
The Drummer, Philadelphia, U.S.A., 1978

"The expression in these works is as profound as before, but the long, nervous pencil strokes have become more vigorous to convey a sense of speed and force. The intensity with which this young artist approaches his subjects touches the best of central core of expressionism."

José Gómez Sicre
Director
Museum of Modern Art of Latin America, Organization of Americas States (OAS)
Catalogue of the exhibition **Félix Ángel** of Colombia, Washington, D.C., U.S.A., 1978