

# TORAL: 30 YEARS OF PAINTING

We must admit that Toral is a master of Spanish contemporary painting now, because he also expresses a feeling for things which can only be expressed from his Spanish roots, from the general ambience of Spanish contemporary, integrated in today's Europe without denying its own features. His infancy was marked by an innate and unstoppable vocation. This was followed by an intense dedication and a rigorous training. Both define the start of his incessant pictorial evolution, in which searching and experimenting occupy an outstanding position.

Currently, Toral's painting has a quality which is very difficult to combat with old aesthetic theories creaking with <<good taste>> now more conventional than ever. He has shown us the essential ambiguity of art, its sensory fluidity, the abolition of all ideological posters which constantly warn us <<no thoroughfare>>. Art on the contrary, is filtered by the walls, the emotion of art without analysis. The art of each era is rationalised after being expressed. I'm nevertheless conscious there is something in Toral's art which doesn't <<repeat>> more traditional painting, something absolutely new in its way of emphasizing reality strong, modern, Toral is completely submerged in the struggle for a new conception of art, the clear consequence of his evolution and overcoming of previous problems. He is one of the painters whom we can call most contemporary because, in effect, they can be seen to act, to conquer new areas, even though they are interdicted and converted into untouchable taboos. The artist has always been a great trespasser, somebody who has played with his liberty. The Spanish movement called <<new realism>>- simultaneously full of ambiguity because of the context within it occurs- in fitting with the evolution of a painting in the entire world, but still conserving its own special features, has in Toral one of its leading representatives. His pictures have an <<uneasiness>> which doesn't have to be a painting which is consecrated by conventionally and <<good manners>> of art when these manners have no aggressiveness. The art is clear: a deaf violence, a silent cry in the always ambiguous shadow of art. Not even the best abstract painter does this.

Objects float in Toral's pictures- not only pieces of fruit but pieces of luggage, and human bodies. Matter is charged with an odd levity. Nonetheless his images are heavy with remembrance, for it looks as if they have been retrieved across great distances of time.