

February 17th, 1960  
PRESS RELEASE

Opening at the ROSE FRIED GALLERY, 40 East 68th STREET, works by JOACHIM TORRES-GARCIA, covering the period 1929-1949, MARCH 1st-through 26th, 1960.

Torres-Garcia was born in Montevideo, Uruguay, in 1874, and passed away in that city in 1949. He came of a Catalan father and Uruguan mother. At the age of seventeen, he left Montevideo for Barcelona, Spain, where he studied Mural painting, executing a number of murals - among them at the Palais de la Deputation.

For a while the artist lived and worked in Paris, but returned to Montevideo in 1910. In 1920 he came to New York, remaining through 1922, when he returned to Paris until 1932. In Paris he was close to many of the leading artists of the day, and was instrumental in founding the well-known review "Cercle est Carre". He also helped organize an exposition of international scope in 1930, including works of Mondrian, Kandinsky, Leger, Arp, Schwitters, Pevsner, Vantongerloo and others.

Returning to Montevideo, he painted and wrote many essays and books on aesthetics and giving his reflections on art. Among these publications, from which we quote below, the largest and most ambitious of the works, and entitled "Universalismo-Constructivo", was published in Buenos Aires by Poseidon, in 1944.

....."One day Ozenfant said to me: 'L'art moderne n'est pas amusant'. He was right. It poses problems too serious for most people; it is too pure. For that same reason, the sculptor Lipchitz told me many times that my art was too austere; that it made no concession to sensuality; that it was excessively abstract. And he would add: 'Look at nature, the way it functions; how, in order to preserve the species, it has invented love, which is, after all, a trap.....!'

"I did not allow myself to be seduced by such reasonings, since opposed to them was this order: that beauty is a resultant, but the goal of art is beyond the creation of beauty. Shall we do something fine only because it may be beautiful? Art responds to the same concept of deep seriousness as that of ethics and of life; like these, it should have absolute sincerity as its standard."

Torres-Garcia is one of the few Latin-American painters who transcended national limits, placing himself within HIS "universal time"; his art springs from immediate plastic sources, live sources, where form and plastic values are not contaminated by anachronism, generally pressed into the service of social and political ideas alien to what "painting" has always been, as is the case with most Latin-American painters.

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