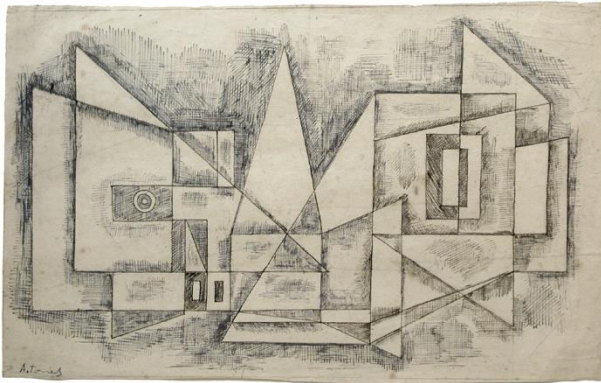


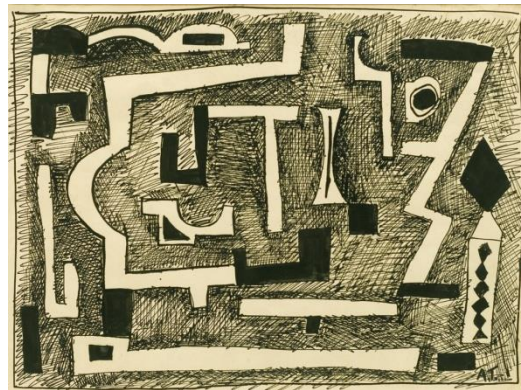
Augusto Torres

b. 1913 Tarrasa, Spain - d. 1992 Barcelona, Spain

Joaquín Torres-García's first born son was an active participant in his father's artistic life. In Paris he met the great figures of twentieth-century art: Pablo Picasso, Piet Mondrian, Jean Arp, Jacques Lipchitz, Joan Miró, Theo Van Doesburg, Jean Hélion, and Julio González. (Augusto was González's studio assistant and worked on the execution of Picasso's *La femme au jardin*.) He studied with his sister Olimpia at the academy of Amédée Ozenfant and exhibited his work with other modern masters.

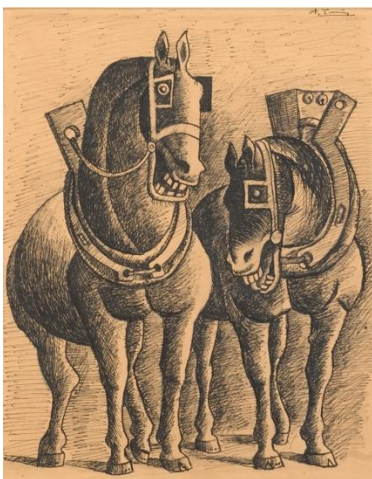


Triangulares, 1936, ink on paper



Forms in Black and White, ca.1937 Ink on paper

When he was a member of the Asociación de Arte Constructivo (Association of Constructive Art), founded by his father in 1935, Torres worked in abstract and geometric paintings and drawings. During this period, he was influenced more by Paul Klee than by Torres-García. He also produced numerous figurative compositions; horses, which he drew from childhood onward, were a favorite theme in his adult work. Torres believed that the best representations of horses were those by Paolo Uccello, whose influence is seen in the way Torres recreates the animals' powerful forms, which he draws with ample curves that transmit their full strength and vitality.



Two Horses, 1940, Ink on paper



Project for a mural, 1963, oil on board

Both Torres's abstract works and figurative works are built on a structure. For the artists who are heirs to the Torres-García legacy, this is the skeleton of the work, what sustains it and gives it unity. Two drawings (shown below) are preparatory studies for sculptures. The first, entitled *Forms* was to be executed in wood, while the second was a structure

whose compartments were populated by strange forms reminiscent of familiar things, which, owing to their realistic appearance, transmit an unsettling quality.



Forms, 1965, ink, tempera and crayon



Structure on Red ground, 1977, ink and crayon

Still Lifes were an important and recurring theme in Torres's work. The ideal space and rarified atmosphere he creates in the tempera entitled *Interior* is the result of a compressed perspective. The forms of the shadows are just as important as those of the objects, and the diagonal lines produce a visual tension by not converging at the logical central point. On this small sheet of paper, Torres depicts three worlds in three separate spaces. On the right, delineated by a line that cuts vertically down the pictorial plane is the space of ideas, represented by an abstract form. In the left foreground is the real world of light and shadow and in the background through the window, exterior space and distance is seen.



Interior, 1980, ink gouache on paper



Construction with Mirror and Book, 1976, oil on canvas

Whether they are abstractions or a synthesis of geometry and reality, Torres's drawings and paintings also have a quality that presages another reality beyond the visible. Because for Augusto Torres, "Without poetry and metaphysics, there is no great art. . . which can only exist when the artist assumes the real world within his spiritual world and, as he expresses and structures that real world pictorially, he also expresses the secret soul of things."¹

¹ Guido Castillo, "A Conversation About Painting," in *Augusto Torres*, ed. Elizabeth K. Fonseca, trans. Ronald Christ (New York: Scala Books, and Austin, Texas: Archer M. Huntington Art Gallery of the University of Texas at Austin, 1986, page 11)