

# Horacio Torres

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THE EDMONTON ART GALLERY

# Horacio Torres

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*an exhibition organized by  
Russell Bingham for  
The Edmonton Art Gallery*

*November 12, 1982 to  
January 9, 1983*

## Acknowledgements

I would like to express my deep gratitude to Cecilia de Torres for the tremendous help that she gave me in the organization of this exhibition and catalogue. I would also like to thank the staff of the Tibor de Nagy Gallery, and especially Ligia Ercius and David Kermani, for their assistance with the location of works for the show and the organization

of photographic material. Terry Fenton and Sandra Shaul both offered valuable advice with the production of the catalogue and catalogue essay, and I am most grateful to Kenworth Moffett for the support and encouragement that he gave me throughout. Finally, I wish to acknowledge the great generosity of the many donors, individuals and public institutions, who loaned work to our exhibition.



Cat. No. 2

**Fragment of Nude on Green  
Draperies, 1972**

oil on canvas

144.8 x 157.5 cm

Collection of Dr. and Mrs. Robert E.  
Carroll, promised gift to the  
Metropolitan Museum of Art,  
New York



# Horacio Torres

*... there is no visible object of such artistic properties as the human body; nothing with which we are so familiar; nothing, therefore, in which we so rapidly perceive changes; nothing, then, which if represented so as to be realized more quickly and vividly than in life, will produce its effect with such velocity and power, and so strongly confirm our sense of capacity for living.*

Bernard Berenson<sup>1</sup>

Horacio Torres was born in 1924 in Leghorn, Italy where his family had briefly settled. His father was Joaquin Torres-García the well-known Uruguayan artist. Torres-García was a very active art theoretician as well as a prolific painter, and Torres was raised in a vigorous atmosphere of art and art ideas. When the family moved to Paris in 1926, Torres-García counted among his friends Theo Van Doesburg, Piet Mondrian and Julio Gonzalez. Paris also exposed young Horacio to museum art as well as to the most recent trends. In 1932 the family moved to Madrid, Spain, where Torres-García had lived as a young man, and then in 1934 they returned to Uruguay. Torres-García established the Association de Arte Constructivo in Montevideo in 1936 and resumed the publication of *Cercle et Carré*, a magazine that he had founded with Van Doesburg and Mondrian in Paris.

Horacio exhibited an early interest in music, but this was eventually supplanted by a stronger involvement with art. In 1938 he began to receive painting and drawing lessons from his father and in 1944 became a member of Taller Torres-García, a group of young artists who had gathered around his father. The purpose of the group was to promulgate the ideas of Torres-García, and they organized a number of exhibitions, which included work by young Torres.

Torres-García had a strong influence on his son's developing ideas about painting. He imbued in Horacio a strong sense of the role of abstract design and an awareness that pictorial structure was of the utmost importance. Torres-García's personal inclination was towards a sort of semi-abstractism that integrated fragments of images from the real world, but he always impressed on Horacio that it was important to study the masters.

After the death of his father in 1949, Torres made several extended visits to Europe and was drawn especially to the great museum collections. He particularly admired Venetian Renaissance paint-



Cat. No. 1

**Nude with Wrapped Head, 1972**

oil on canvas

134.6 x 91.4 cm

Estate of Horacio Torres

Courtesy of Tibor de Nagy Gallery,  
New York

ing and classical Greek sculpture, but he also felt a special attraction to the Spanish masters, to El Greco, Velazquez and Goya. He made his first trip to New York in 1962 and, after returning in 1970

to attend the Guggenheim Museum retrospective of the work of his father, decided to stay there.

Torres had continued to paint throughout the '50s and '60s, often in an abstract style very similar to that of his father, although he had painted some figurative pictures in Montevideo in the late '50s. But it seems that by the time of the Torres-García retrospective he'd lost much of his enthusiasm for painting. According to his wife Cecilia, he had all but decided to give it up in order to devote his energy whole-heartedly to the management of his father's estate when he was paid a visit by the art critic Clement Greenberg, who had known Torres-García. Seeing a figure painting by Horacio, Greenberg urged him to keep painting, and to pursue his interest in the figure.

This visit from Greenberg and others that followed heartened Torres, as did his developing friendship with a number of New York artists.<sup>2</sup> Although many were younger than him, (Torres was then in his mid forties) and most worked in an abstract style, Torres felt a kinship with them and valued their opinions.

For the next six years, until his sudden and tragic death in 1976, Torres painted the human figure. In this short period he achieved an extraordinary maturity of expression. One of the biggest surprises about Torres's art is this high achievement in an area that seldom yields high achievement nowadays.

There is no good reason why figural representation shouldn't yield high quality art, but a number of things seem to work against it. Continuing a trend towards purity and economy that has characterized Western art for most of the past century, painting and sculpture have gradually abandoned representation altogether, and have become increasingly abstract.<sup>3</sup> Art has been stripped to its essentials, and because representation has been more or

less distilled out, its reintroduction risks looking retrograde, or old-fashioned. But more to the point, it's harder now to accommodate representation in an art that has evolved so completely away from it.

For the figurative artist, the problem is especially acute. Besides the psychological focusing attendant on the human face and form, there is the inherent tendency of figures to imply action and storytelling. All of this works contrary to the contemporary notion of picturemaking. Then, too, there is the technical problem of expressing a rather complex three-dimensional volume on a two-dimensional surface without compromising the visual flatness of that surface. Before Torres could go further with his art, he had to come to terms with some of these problems, and, for the most part, he had to devise his own solutions.

As Kenworth Moffett has pointed out, part of the difficulty for figurative painters in the second half of the 20th century is a result of the dearth of stylistic models. Torres certainly must have felt this. The contemporary artists he knew and admired were mostly abstract painters and sculptors. The figurative art, from which he could draw inspiration, was of a distant past. Torres had to work out a style for himself that would exploit the figure without being dragged down by history or dressed up artificially by modernism. His progress was deliberate and tentative at first, but as he learned how to make his pictures he was able to expand his conception. Painting then became less a matter of overcoming obstacles than of making art that not only included the figure, but *expressed* the figure.

This was accomplished in part by picture design. Torres evolved a design that was simpler than that used by traditional figure painters, and which permitted him to exploit colour and facture with extraordinary directness. He also discovered poses that would support rather than pull apart this design. Torres had always been drawn to the work of the Venetian painters and their followers, to Titian, Veronese, and Giorgione, and to painters



like Rubens and El Greco who carried on the Venetian tradition. These artists provided a standard of quality that showed him where to set his sights. They also offered him useful models of style and form.

Venetian painting inclined towards the decorative. It was, in that sense, similar to abstract art. In contrast to many of their Italian contemporaries — Raphael, for example — the Venetians weren't concerned with portraying an ordered and fully worked out three-dimensional space. Their conception had more to do with flat decoration, in which unity was achieved through a careful control of the spatial relationship of masses to each other to give the overall design an abstract rather than a three-dimensional logic. This is not to say that three-dimensional illusionism was disregarded, but it was achieved by local adjustments of hue and tone rather than through a completely worked out three-dimensional scheme.

The advantage of the Venetian mode of painting is that it allows for a greater latitude for colouristic and textural effects. This appealed to Torres. He began by paring his composition down to a few simple ingredients; to the figure — often tightly cropped — drapery, and background. Close cropping helped to solve the problem of psychological focusing, and brought the figure more fully towards the front of the picture. It held foreground and background within a flat design but at the same time maintained the emphatic expressiveness of fully rounded form.

*Nude on White Draperies* (cat. no. 3) illustrates this. The picture area is given over more or less equally to the three elements of figure, drapery and background, with equal emphasis given to their treatment. The figure is cropped at the neck and arm by the edge of the support, and at the calf by the overlapping of the drapery. Torres has suppressed the value contrast between the raised arm and background at the point where they meet at the upper edge. The effect is to suggest a radically compressed space, pushing the figure and back-

ground towards the forward picture plane. Three-dimensional fullness is salvaged by the use of deep chiaroscuro in parts, to create a spatial organization that, while not continuous when examined in individual areas, has the sense of completeness when taken as a whole.

For the most part the constituent parts of Torres's pictures support the figure, however, in some the figure has been reduced to a fragment, to a small glimpse of modeled flesh that almost seems to be included as a visual relief from the abstract design of the fabric. In *Fragment of Nude on Green Draperies*, 1972, (cat. no. 2) for example, it takes a little time to recognize a thigh and knee and small section of hand; the real subject of the picture seems to be the sensuous folds of drapery. These pictures are, in a certain sense, texture studies of a high order, and I am reminded of certain portraits by Titian, for example, *Man in a Red Cap*, in the Frick Collection in New York.<sup>4</sup>



The body reveals itself even in fragment, as Greek statuary has shown, therefore it was important that Torres pose his figures in a way that would support his idea of monumentalism without destroying the anonymity that they required. He chose his prototypes from the art of the past, from Renaissance painting and from classical Greek sculpture, which itself had provided formal inspiration for artists of the Renaissance.

Cat. No. 3

**Nude on White Draperies, 1972**

oil on canvas

139.7 x 218.4 cm

Collection of Mr. & Mrs. Morton  
Neumann, Chicago

*Not included in the exhibition*



Cat. No. 4

**Two Nudes Against the Sky, 1972**

oil on canvas

188 x 167.6 cm

Museum of Art, Rhode Island

School of Design, Providence

Nancy Sales Day Collection

The primary accomplishment of the Greeks was the exposition of the human body as an expressive, self-contained form. Ironically, most of the innovation of Greek sculpture after the archaic period was more pictorial than sculptural. It was as if



Cat. No. 5

**Fragment of Nude on Draperies, 1973**

oil on canvas

127 x 132.1 cm

Collection of Hastings College,

Hastings, Nebraska

artists had to work out in three dimensions problems having to do with human form that would later be best expressed in two dimensions. The best Greek sculpture, however, has a self-contained beauty of conception and form that speaks with as much eloquence today as it did some two thousand years ago. This self-containment certainly has something to do with the distancing of time. We have no connection in our lives to the world into which these works of art were born, and what they communicate to us has more to do with formal perfection as embodied in human form than it has to do with concepts of time or place. (Sculptural self-containment has also been helped by the passing of time; extremities have broken off and compactness has been the result of accident and misfortune, often to the advantage of the work of art.) But beyond the fact of historical distancing, I think this self-containment has more to do with the artist's elimination of anything that would detract from the sheer formal beauty. This purifying impulse is essentially the same as the urge behind the economy of modern abstraction.

Torres's use of classical poses was fully self-conscious. He didn't try to conceal his sources, but rather exploited the historical distancing that they afforded. He chose classically posed nudes because, for the most part, the stillness of classical poses fit with his conception. In particular, he liked reclining figures of the type that were often used in the corners of triangular Greek architectural configurations, and as flanking figures in pedimentary groups. These served as models for Giorgione and Titian, and Michelangelo employed similar types for the Medici Tombs. The fact that in Torres's pictures, especially from '72 to '74, the figure is often viewed slightly from below (see cat. nos. 2, 4, 7) suggests this architectural origin. Of course the Renaissance artists used a low viewpoint because their pictures were often hung high on the wall, above altars and doorways, etc., and this was required for the sake of visual sense. In Torres's hands it produced a sense of monumentality but it also imbued his figures with a quality of lightness.



It opened out the picture in a manner similar to modern abstract painting. The long triangular shape of the reclining figure viewed more or less from the side afforded an asymmetrical balance

Cat. No. 8

**Standing Nude with Blue and Yellow Cloak, 1974**

oil on canvas

162.6 x 121.9 cm

Private Collection

Courtesy of Tibor de Nagy Gallery,

New York



that took a certain amount of pressure off of the figure as the focal centre of the composition. This allowed the artist to play off figure and drapery against painted background, and he was also given more room to describe the long contour of the side of the body.<sup>5</sup>

But Torres drew inspiration from other sources as well, not only from classical or Renaissance models. *Nude with Wrapped Head*, 1972, (cat. no. 1) brings to mind Ingres's *Grande Baigneuse*, 1808, but the pose is franker and less classical. The picture is a boudoir scene as seen through the eyes of Courbet. This painting was one of the first monumental nudes and the realism and quiet self-absorption of the pose necessitated a more naturalistic, more subdued colour. In other pictures, Torres has given full rein to the sensualism that always attended his paintings of nudes and for these he looked to sources closer to a Baroque ideal. *Resting Nude*, 1974 (cat. no. 9), for example, inclines towards Boucher in the coy curve of the wrist and ankle and full rich treatment of flesh. But Rubens was a more potent influence. *Standing Nude with Blue and Yellow Cloak*, 1974, (cat. no. 8) is almost a tribute to Rubens, both in form and handling. The quasi-outdoor setting and billowing fabric gives the picture something of an emblematic character — as far in that direction as Torres ever really allowed his monumentalism to take him. Again, cropping tightens the design, drawing attention back to the abstract rhythm of coloured masses. In the manner of the Flemish master, Torres has expressed the full and ripe fleshiness of the nude, creating luminous skin tones by dabbing warm colour over cool.

The exploitation of Venetian colouristic design and the radical cropping served the needs of modernist space and alloverness, but to a certain extent, the cropping sacrificed naturalness, and the compressed decorative space made it difficult for Torres to accommodate multiple figures in the composition. If the space between overlapping figures isn't convincingly portrayed, the bodies appear flattened and their tactility is undermined.





Cat. No. 6

**Reclining Nude on Blue  
Background, 1973**

oil on canvas

137.2 x 182.9 cm

Collection of ArtCounsel Inc., Boston



Cat. No. 7

**Yellow Draperies, 1974**

oil on canvas

132.1 x 157.5 cm

Estate of Horacio Torres

Courtesy of Tibor de Nagy Gallery,  
New York



An indication of this problem can be seen in *Two Nudes Against the Sky*, 1972 (cat. no. 4). The overlapping of the two figures in this picture has forced Torres to suppress the modelling, especially in the upper left figure, and the confusion of the folds of drapery serves to mask what is really a rather ambiguous spatial relationship between the two. The picture succeeds, and beautifully too, by dint of the monumental composition, but Torres would not have the means to consistently make successful compositions out of multiple figural groups until later.

As he expanded his understanding of oil painting and the possibilities of the medium, his work began to change. He began to explore more expressive painterly effects and was freed of some of the necessity to overdesign for the sake of flatness. Torres also found himself better able to portray multiple figures, and to portray the single figure more completely as the real subject of the composition and not as just a part of the total abstract scheme, as before. This came about with a loosening or broadening of his method of paint application and a simplification of his colour. He began to more fully exploit the possibilities of thick and thin paint, the use of washes combined with areas of heavier impasto.

The change shows especially in the paintings of his last year. These pictures generally have an all-over and harmonious chromatic scheme, often with neutral or pastel colours, like ochre or pale lilac, that offset the fleshtones of the figure. The background, which is really more an anonymous ground, is handled very broadly, and the figure and drapery are laid on or into this ground in a way that is partly modelled, and partly sketched. The previous method of treating the elements of the picture as opposing masses of colour has been replaced by one in which the nude figure, the drapery and the background have been more or less fused, suggesting a melting wholeness. Torres has organized the spatial unity of these paintings by making adjustments of opacity and transparency, alternating passages of full modelling with

fields of loosely brushed paint. The integrated effect of transparency and tactility brings to mind the later paintings of Velazquez, but also Rembrandt. Particularly I think of his *Polish Rider* belonging to the Frick Museum.

This working method gave Torres the option of leaving off or painting out parts of the body that might disrupt the design or compromise the anonymity of the figures. It also allowed him to combine a wide range of painterly and subtle colouristic effects in the picture. He was able to expand his exposition of the figure and also free himself from a design convention that at times had threatened to become too much a formula. In general, the figures in these pictures have become more completely the centre of the composition and the subject of the painting. And yet, more than before, illusion



Cat. No. 9  
**Resting Nude**, 1974  
 oil on canvas  
 111.8 x 172.7 cm  
 Estate of Horacio Torres  
 Courtesy of Tibor de Nagy Gallery,  
 New York

has been superseded by the frank expression of paint on surface in the most modern sense.

In *Seated Figure (Holding Breast)*, 1975 (cat. no. 25), Torres has rendered the nude sculpturally and with deep feeling, choosing a pose that reveals the figure more or less in its entirety. The artist has even turned the face full forward, confident in his ability to generalize the features enough so as not to distract from the expression of the form, which is rounded and full. The background and drapery are painted with directness and economy, exploiting



Cat. No. 16  
**Back**, 1975  
oil on canvas  
63.5 x 50.8 cm  
Estate of Horacio Torres  
Courtesy of Tibor de Nagy Gallery,  
New York



Cat. No. 13  
**White Draperies, Torso,  
and Blue Background, 1974**  
oil on canvas  
127 x 162.6 cm  
Collection of Bruce Gitlin,  
New York



Cat. No. 19  
**Composition with Figures, 1975**  
oil on canvas  
177.8 x 241.3 cm  
Collection of The Museum of Fine Arts,  
Houston





Cat. No. 10  
**Nude on Pink Draperies**, 1974  
oil on canvas  
137.2 x 162.6 cm  
Estate of Horacio Torres  
Courtesy of Tibor de Nagy Gallery,  
New York

evidence of the paint application to affirm the literalness of the surface. Despite the restrained chromatic scheme of browns and pinks, the picture seems to breathe with colour. This is due to the luxurious openness of the paint handling. Chiaroscuro plays a large part in this picture and others of this period too, but it is dark and light modelling without the murky tenebroso that had marred the colour of his earliest figure paintings.

The Edmonton Art Gallery's *Resting Figure Holding Cloth*, 1975, (cat. no. 24, cover) is a similar work in colour and execution. The reclining nude is posed with her body turned to the front and her head presented in three-quarter view. Torres has allowed the arm that extends beyond the picture edge to dissolve into the surface, and the right hand clutches fabric that is suggested with the most cursory of brushstrokes. The background and drapery are treated with great transparency. It reminds me more than ever of Rembrandt, particularly in the way that Torres has combined pose and paint handling to draw attention to the corners of the picture.

Torres continued to make pictures in which the figure has been cropped by the picture edge, however, the cropping became less abrupt. He began to use it not so much to reinforce a sense of abstract design as to tighten up the composition, or to draw attention to a part of the body — the torso, for example, as in *Seated Figure*, 1975 (cat. no. 26) — as a formal unit. Sometimes, as with the beautifully painted *Back*, 1975 (cat. no. 16), the editing lends the picture a lovely quality of simplicity and perfection that is very much like that of some fragmented classical statuary. But more and more, cropping gave over to deleting — leaving off or painting out body parts — and it was this idea of “incompleteness” that helped Torres solve the problem of combining groups of figures in a painting.<sup>6</sup>

As I mentioned earlier, the difficulties that Torres encountered with his multiple figure compositions had to do with handling the spatial relations between figures and with finding ways of combining figures naturally. This had to be done without turning the painting into a tableau, laden with narrative or emotional content. By allowing the paint handling to govern the sculptural description of the forms, he could express the plasticity of the bodies and still affirm their essence as “painted” configuration. This affirmed the “realism” of the figures yet suppressed the narrative relations that their combining might imply. It also allowed him more freedom to convincingly describe the arrangement of the figures in space.



In the later multiple pictures, the poses of the individual figures serve to support and express the design of the whole, yet there is always enough of a disconnection maintained between them. This can be seen in *Composition with Figures*, 1975 (cat. no. 19). The four figures, painted with varying degrees of finish, seem to be drawn together into a unified expression that imbues the painting with a monumental fullness. But it is really the integration of the design, the positioning of poses and the careful modulation of space, that creates this impression

of a concerted existence. The figures remain independent entities that are combined into an animated, and yet largely abstract, whole.

This quality of harmonious but disconnected co-existence is seen in other late multiple pictures by the artist. In *Three Figures*, 1975 (cat. no. 20) the problem of psychological connection is largely circumvented by virtue of the incompleteness of two of the figures — the young boy in the picture has almost been totally painted out<sup>7</sup> — but the echoing poses of the two female figures reinforce a simple design. In another work, also titled *Three Figures* (cat. no. 27), painted in 1976 shortly before the artist died, the figures — two women and a boy —



are more or less painted complete. More than any other, this work risks academicism both in the way the figures are posed and in the dreamy pastoral quality suggested by the background. The sheer control of the expression and the rough frankness of the painting saves it. The picture is very large, and it doesn't have the tautness of design of some others, but it demonstrates the high ambition of the artist and his willingness to push against his own conventions.



Cat. No. 11  
**Partial Torso on Blue Ground**, 1974  
 oil on canvas  
 45.7 x 45.7 cm  
 Private Collection, Boston

Cat. No. 12  
**Seated Torso (Nude with Brown Drapery and Green Background)**, 1974  
 oil on canvas  
 127 x 81.3 cm  
 Estate of Horacio Torres  
 Courtesy of Tibor de Nagy Gallery,  
 New York

Horacio Torres became ill in January of 1976, and was diagnosed as having cancer. He died a month later. During his last year he painted his best work, and probably would have continued painting as well or better. By being unafraid of looking old-fashioned, Torres made his art securely modern. As he became confident with his vision, which was tied to his preoccupation with painting the human form, he became less concerned with imposing a modern look on it.

Since his death, Torres's reputation has grown. But it has grown slowly, and not as much as the quality of his work warrants. This has to do with the fact that his mature career was so brief and his output relatively small. Perhaps, too, it stems from



Cat. No. 20

**Three Figures, 1975**

oil on canvas

177.8 x 243.8 cm

Estate of Horacio Torres

Courtesy of Tibor de Nagy Gallery,  
New York



Cat. No. 21

**Seated Figure on Violet Cloth, 1975**

oil on canvas

157.5 x 127 cm

Collection of the Museum of Fine Arts, Boston  
Gift of Cecilia Torres



his choice of subjects and the way he painted them. Torres's unadorned classicism seems so much at odds with our notion of what modern art should look like. For some people, this has made his art hard to "see". Maybe in time it will be easier to see where and how Horacio Torres fits in, but this isn't, in itself, important. Where his art stands in relation to the art of the present — whether it fits in or is an exception — is irrelevant. Quality counts first. The quality of Torres's art, I'm convinced, will make a place for it.

Russell Bingham  
Associate Curator

## Notes

1. Bernard Berenson; *The Italian Painters of the Renaissance*, Cornell University Press, Ithaca, New York, 1980, p. 73
2. Torres knew the painter Kikuo Saito and often visited with the abstract sculptor Michael Steiner. Besides Greenberg, Torres received a great deal of support and encouragement from

Kenworth Moffett, The Curator of Twentieth Century Art at the Museum of Fine Arts, Boston. Moffett organized the first major exhibition of Torres's work at the Boston Museum in 1974. According to Cecilia Torres, her husband was aware of the other figurative artists working in New York, but for the most part felt that he had little in common with them.

3. Clement Greenberg discussed this idea of purity and economy as it related to Western art in an article in the December 1976 issue of *Arts Magazine*, one of a series of articles titled "Detached Observations".
4. Torres also painted portraits but they are stylistically closer to Goya than to Titian. These were done of friends and family and occasionally for commission. The pictures of his wife and children, in particular, have a tender beauty, and in colour and composition they draw a lot from Goya.
5. The artist was especially interested in simple body contour. Cecilia Torres, who was most often his model, says that he would frequently begin a picture by asking her to assume a line rather than a specific pose.
6. Kenworth Moffett talked about this aspect of Torres's later work in an article titled "Horacio Torres and the Affirmation of a Monumental Figurative Art", *Arts*, November 1975.
7. This picture, in an earlier state before the boy was painted out, can be seen in the photograph of Horacio Torres at work, reproduced on page 4. The young boy modelling is Torres's son Claudio, who was then ten years old.

Cat. No. 14  
**Seated Nude on White  
and Blue Drapery**, 1974  
oil on canvas  
147.3 x 157.5 cm  
Estate of Horacio Torres  
Courtesy of Tibor de Nagy Gallery,  
New York



Cat. No. 15

**Resting Torso, 1975**

oil on canvas

101.6 x 76.2 cm

Collection of Tibor de Nagy

Courtesy of Tibor de Nagy Gallery,  
New York





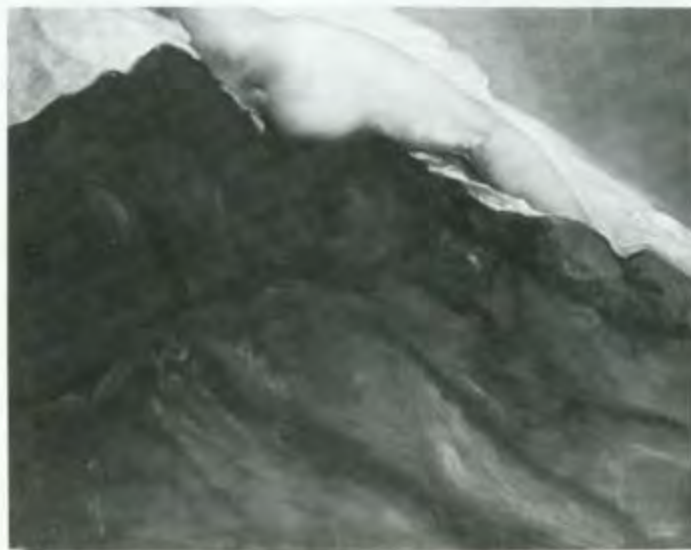
Cat. No. 17  
**Reclining Nude on  
 a Green Drapery, 1975**

oil on canvas

121.9 x 172.7 cm

Collection of The Edmonton Art Gallery

Purchased in 1981 with funds donated by  
 The Clifford E. Lee Foundation



Cat. No. 18  
**Lower Nude Torso on  
 White and Blue, 1975**

oil on canvas

127 x 162.6 cm

Collection of Tibor de Nagy

Courtesy of Tibor de Nagy Gallery,  
 New York





Cat. No. 22  
**Seated Figure on Blue Cloth, 1975**  
oil on canvas  
172.8 x 212.9 cm  
Hirshhorn Museum and Sculpture Garden,  
The Smithsonian Institution, Washington



Cat. No. 23  
**Seated Nude on Yellow Damask, 1975**  
oil on canvas  
127 x 162.6 cm  
Private Collection, Chicago



Cat. No. 25

**Seated Figure (Holding Breast), 1975**

oil on canvas

157.5 x 127 cm

Estate of Horacio Torres

Courtesy of Tibor de Nagy Gallery,

New York





Cat. No. 26  
**Seated Figure, 1975**  
 oil on canvas  
 91.4 x 61 cm  
 Collection of Mr. & Mrs. Clement Greenberg,  
 New York

Cat. No. 28  
**Nude on White Draperies, 1976**  
 oil on canvas  
 157.5 x 127 cm  
 Private Collection, Boston







Cat. No. 27

**Three Figures, 1976**

oil on canvas

233.7 x 256.5 cm

Estate of Horacio Torres

Courtesy of Tibor de Nagy Gallery,  
New York