

Title: A Notable Uruguayan Artist**Author:****Newspaper: La Nación****Date: Sunday, October 24, 1999 – Buenos Aires**

The retrospective of works by the Uruguayan master Julio Alpuy at the Centro Cultural Recoleta exemplifies the best of his creative imagination, comparable for at least a time with the work of Joaquín Torres-García; indeed, his language is similar to that of Torres-García, with whom he worked in the 1940s. This is revealed on the one hand by the teacher's influence over his student, and on the other by Alpuy's loyalty to the School of the South, in which he took root based on what could be termed American Constructivism.

Alpuy's early work did not ignore Cubist geometry or the orthogonality of Neoplasticism, nor did it disregard the "faceting" technique of mosaics and stained glass, which he studied in Ravenna. Neither the time he spent in Bogotá, Caracas, Europe, and the Middle East nor four decades in New York have sufficed to cool his ardor. More distilled and refined, at eighty years of age Alpuy clearly remains an artist who accepts what his younger years impressed upon his spirit, when the formative process led him to seek out models for expressing his energy.

One hundred and sixteen distinctive pieces comprise an exhibit that gives a finished—though naturally not exhaustive—portrayal of his work. His vision and communicative power set aside narrow concepts, imposing a continental style that has gradually freed itself from such influences and now reveals itself openly; Alpuy never identified closely with nationalist ideas. "What matters is whether your work is truly good, not the country you come from, or who or which country influenced you," he told Ronald Christ in an interesting interview published in the catalogue.