

## CULTURE

### FEATURE

# Torres-García is listed in New York

MoMA relocate the discourse of international modern art artist essential Catalonia

AND JOSEPH CASAMARTINA PARASSOLS | 21 OCT 2015 - 23:17 PM EST



The legendary Museum of Modern Art in New York (MoMA), Contribute a better translation located just off Fifth Avenue, opens its doors Sunday with a major retrospective of Joaquín Torres-García (Montevideo, 1874-1949).

The exhibition begins precisely with murals of St. George Hall of the Government Palace, one of which traveled to New York with sketches of the whole. The main initiative of the American

Museum restores the role that corresponds to the Uruguayan-Catalan artist or Uruguayan-Catalan, depending where miri- in the history of international modern art of the twentieth century. His nomadic career has certainly influenced a certain marginalization within orthodox discourse more widespread. For Catalonia, however, has always been an essential artist when both lived, despite the problems he had, and afterwards, and Uruguay also especially from the time he finally returned and was recognized one of the most important artists of the country, which ended dedicating a museum propi-. From the other side of the Atlantic to Barcelona, unfortunately little is represented in museums, but you have many retrospectives: a couple in the former Museum of Modern Art in the park of the Citadel, a Picasso Museum 2003, and, among others, the MNAC, 2011, the excellent Torres-García to their junctions. I always art galleries have released the artist's works, which itself is well represented in private collections in Catalonia, some of which have ceased to work in the exhibition in New York, along the MACBA, the Government and the Carmen Thyssen.

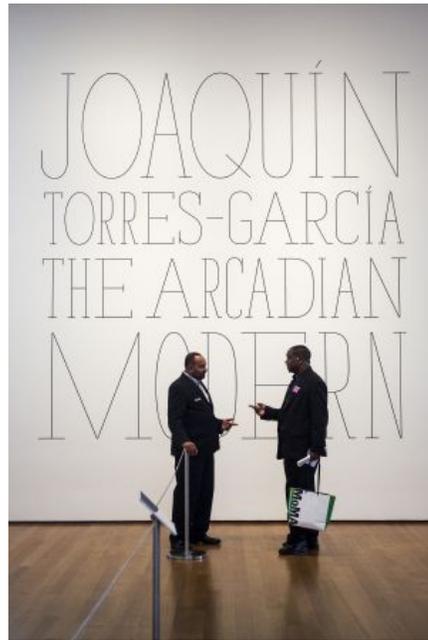
*The Arcadian Modern* subtitle of the anthology New York, represents a very contemporary look to the work of Torres-García; why has focused on the creative process, with the inclusion of many of the artist's notebooks full of notes and visual references, archaeological and architectural, many of which have been poorly understood until now; also includes a substantial number of small wooden constructions, covering 1914 to 1943, and which began to create toys in Catalonia from 1917, and continued to produce in series along the twenties and first thirty United States, Italy and France- treated as a work of art that is inserted well in the rest of the philosophical and iconographic universe of the author. The choice does not look so much the impact of major accomplishments as the creative impulse and fluid, often in small format works very concentrated and with a sense almost poetic.

Production of Torres-García is vast and varied, so much that can surprise and disorient. Pilar Garcia-Silk, who has studied headed a text about the artist with his enlightening phrase "Mi escuela is the negation of toda escuela." And, except for the two

schools that created the Decoration School in Catalonia, young and del Sur, Montevideo, large, homogeneous monothematic, the remaining production camp heart for what you want the artistic trends of the vanguard, contemporary to the times he lived, with admirable fluency and naturalness and originality always unquestionable.

The choice of curator Luis Pérez-Oramas emphasizes the freedom of the artist, regardless of orthodoxy, but also tries to find the style Torres-Garcia, which is known better internationally and highlights. So are all concentrated in the twenties and thirties, when the artist got into some primitive and soon after approached the Dutch Neoplasticism, which overcame recklessly figurative symbolic, achieving a magnificent result. It is also wonderful set of abstract paintings chosen monochrome, gray and white, the second half of the thirty painted in Uruguay, with low relief architectural background.

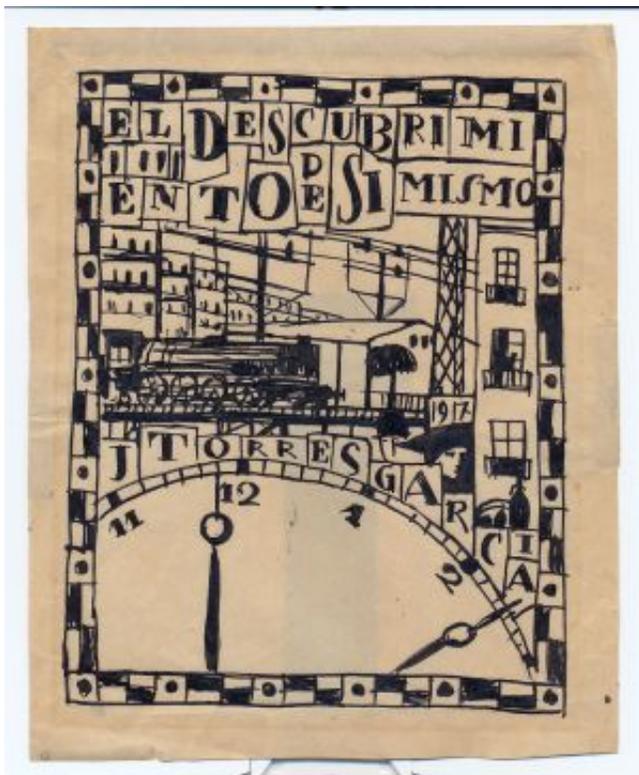
The Catalan figure in the prologue stage of the exhibition, with an early self-portraits, some drawings of the stage modernist turn of the century sketches and frescoes of the Government, a large fragment of the frieze of the House Rialp 1905 (a few years ago bought in Barcelona Museo Reina Sofia, which has in its permanent exhibition), the essential three books Catalans Torres-García (*Notes on art*, 1913 *Dialogues* 1915, and *The Discovery yes mismo*, 1917), a pair of classic architectural constructions made of wood, a schematic still life, *collage* from the IVAM that connects directly to the work of Dadaist and several views of Barcelona from 1917 and 1918, that link the New York marking the direct path undertaken toward modernity. Had thought to include more work of this period, including murals, frescoes and Mon Repos (the house he



View of the entrance to the exhibition that MoMA has put Joaquín Torres-García. / EDU BAYER

designed for himself and family on the outskirts of Terrassa, 1914), some fresh jubilant today property Former Foundation Caixa Terrassa, or the house of the patron and friend of the artist, Emili Badiella, who commissioned him to decorate from top to bottom, including the patio, terrace of his house, and many years later they extract and distributed among the heirs of the owner. But when the truth these loans have not been possible.

Catalan father and Uruguayan mother, Torres-García lived his first 17 in Montevideo seventeen years (1874 to 1891), then in 29 lived in Catalonia (1891-1920), among Mataro, Barcelona, Sarria and terrace, two in New York (1920-1922), two in Italy (1922-1924), among Fiesole and Livorno, eight in France (1924-1926, Villefranche-sur-mer, until the end of 1932 in Paris) a year and a half in Madrid and finally 18 in Uruguay (1935-1949) in his native Montevideo, where he died. The Catalan stage, then, is the longest and fruitful painter: he arrived at 17 and left when he was 46.



Cover of 'The Discovery of Oneself'

He began his art studies first in Montevideo and then to Barcelona. He was a member of the Artistic Circle of St. Luke and integrated fully into the cultural environment of Barcelona. He collaborated with Gaudí in the Sagrada Família and the interior renovation of the Cathedral of Mallorca, where he met with who would be one of the main detractors of his work, the architect Joan Rubió and Bellver. Already in the first decade of the twentieth century created the first works of noucentisme and established the guidelines of the new style, through the work, writings and teaching. In 1909 he married his disciple in Sarrià with Manolita Piña. Three of the four children born in Catalonia:

Olympia (Sarria, 1911), August (Terrassa, 1913), Iphigenia (Terrassa, 1915); son will last longer in Italy (Livorno, 1924).

From the innovative School Mont d'Or, created by educator John Sarria Vera Palace and then moved Terrace, Torres-García teach their concepts about art and its masters, and after a while, continue the task from their own Decoration School also there, to be attended by Josep Obiols painters, Manuel Cano, Josep de Togores, Lluís Puig Barella or future sculptor and owner of the perfume industry Myrurgia Esteve Monegal. Also in Catalonia where he deployed his great work as a mural painter, though things were not always right and a wrong end. All of which have only been four major works: the frieze of the House Rialp murals *Mon Repos*, *Pallas introducing philosophy to Parnassus as a goddess Musa* of the Institute of Catalan Studies and decoration St. George Hall of the Generalitat. He was in Barcelona when he undertook the way to the forefront, from 1917, along with Rafael Barradas, another Uruguayan who lives in Barcelona and L'Hospitalet de Llobregat, and as Torres-García, would Marx Josep Dalmau.

The wasted fresh Generalitat (initiated in 1912 with the formal request, and estroncats 1917, following the death of Prat de la Riba and his succession by Josep Puig as President of the Commonwealth) were the most important task of all the artist's career, the scope of which we are not yet sufficiently aware of having been stopped halfway, vexed with the work, then covered with other paintings, and since the sixties but recovered installed, as was in another space that is no longer rickety and completely out of context.

Torres-García made it ready by four fresh: *The Eternal Catalonia* (1913), *The Golden Age of Humanity* (1915) *Allegory of the Muses* (1916) and the *last*, the *time* is just a symbol, ended the same year and was the tinder of sin being accused of heresy. The latter begins to cool marked a change, because the calm anxious dance figures noucentistes under enormous god Pan. In 1917, the artist still made the sketch for another, the industrial Catalonia, which was part of modernity. If we look at the space Renaissance basilica, Marc Safont built on the main

floor of the Palace of the Generalitat, there are many more than five wall panels, depending on how you count out up to 16 n'arriba . As the artist would have evolved in the rest, we never will know, but it was a huge play, as he would say.

The final sad story is well known: after the enthusiasm of Prat de la Riba would brutal kick of Puig, seconded by Rubio i Bellver, then Provincial Architect restorer. The excuse was a budget issue, and when the painter said he would be willing to work for free, the new president said, "The institution does not accept charity"; but there would be money for a huge curtains that tapessin work. All core modernist revenge, then already very recalcitrant, unwilling to disappear from the scene. Torres-Garcia was the scapegoat, and the Catalan art subsequent receive the catastrophic consequence.