

Under the Influence

Joaquín Torres-García/Horacio Torres/Linda Kohen
Augusto Torres/Gustavo Serra/Bruno Fonseca
Horacio Torres/Aurelio Torres
José Collell/Lidya Buzio
Marcelo Bonevardi /Gustavo Bonevardi
Gego/Gerd Leufert/Elias Crespín

Summer 2016

Celebrating creative partnerships and artistic lineages, "Under the Influence" features works by gallery artists linked through familial, pedagogical, and personal connections. The exhibition explores the reciprocal influence and exchange sparked by artists working in relation to one another. Often these inspired dialogues cut across generational boundaries and medium specificities, revealing how lessons and ideas are transmitted, shared, and reshaped.

Recognized as the teacher of multiple generations of Uruguayan artists, **Joaquín Torres-García** (1874-1949) is here represented by his c. 1911 painting, *Bañista*. This refined image of a bather is presented alongside a 1974 seated nude by Torres-García's second son, **Horacio Torres** (1924-1976). Though Horacio studied at his father's eponymous Montevideo studio, this father/son pairing departs from the workshop's Constructive Universalist style to reveal each artist's unique approach to the classical subject of the female nude.

Related to the drapery upon which his subject poses, Horacio Torres is also represented by a masterfully executed work depicting folded pillows and sheets. This image hangs alongside a painting by **Linda Kohen** (1924-lives in Montevideo, Uruguay), a student at the Taller Torres-García who studied and worked with Horacio and other workshop members. As demonstrated in her intensely personal *La cama abierta* of 2003, Kohen later developed a distinctive oeuvre dedicated to the intimate moments of her daily life. In contrast to Horacio Torres' painterly rendering of bed linens, Kohen's work includes literal, three dimensional fabric attached to the canvas.

Following the close of the Taller Torres-García in 1962, the pedagogical legacy of the workshop extended to new generations of artists. The influence of Horacio Torres on his son, **Aurelio Torres** (1962-lives in East Hampton), is manifest in the latter's sculptures of sailing ships, which reference the iconography of his father's metaphysical paintings. Similarly, after moving to Barcelona in 1973, **Augusto Torres** (1913-1992) served as a mentor to younger artists including **Gustavo Serra** (1966-lives in Montevideo, Uruguay) and **Bruno Fonseca** (1958-1994). As the eldest son of Torres-García, Augusto Torres taught his father's concepts regarding the application of primary colors and the use of the Golden Section. These lessons are apparent in Serra's *Untitled (Studio Muse Series)* (2000) and Bruno Fonseca's industrial landscape.

Other artists with roots in the Taller are the ceramicists **Josep Collell** (1920-2011) and **Lidya Buzio** (1948-2014). Self-taught, Collell based his practice on ancient Amerindian traditions and techniques. He taught ceramics at the Torres-García workshop, and later opened a private school. Enrolled first as his student, Buzio later served as an apprentice to Collell before opening her own

studio in Montevideo. After moving to New York in 1972, Buzio continued to adapt her teacher's lessons into her own practice, developing special pigments and unique painting and burnishing processes.

Also featured in the exhibition is the Argentine artist, **Marcelo Bonevardi** (1929-1994) and his son, architect-artist **Gustavo Bonevardi** (1960-lives in New York). Having moved to New York in 1958 through a John Simon Guggenheim Foundation fellowship, Marcelo Bonevardi took part in the New York School. He also befriended such former Taller members as Gonzalo Fonseca and Julio Alpuy, with whom he shared not only a Latin American background, but also a committed interest to geometry and perspective. Such architectonic legacies extend to the carved sculptures by **Gustavo Bonevardi**, who explores the materiality of each of his stone works, making use of volume and negative space.

The Caracas-based émigré artist pair, **Gego** (1912-1994) and **Gerd Leufert** (1914-1998) are represented by both their graphic and sculptural production. Leufert's *Series Ganchos* (c. 1980) reflect the ink-dipped imprint of Gego's wire-based sculptures, such as her *Dibujo sin papel* (c. 1985). This elegant, hanging work is echoed by the kinetic sculpture, *32 caras en ronda* (2014), created by **Elias Crespín** (1965 - lives in Paris). The grandchild of Gego and Leufert, Crespín grew up exploring in their studio, and after studying mathematics and computer programming, turned to the artistic tradition of Venezuelan kineticism.

In showcasing works by related artists, "Under the Influence" simulates the conversations once shared among friends, partners, students, teachers, and family members. Though presented in groupings of two to three artists, these dialogues extend across the gallery space. Indeed, the gallery Cecilia de Torres, Ltd. has itself come to represent a place of connection(s) between artists who follow in the spirit of shared artistic traditions.