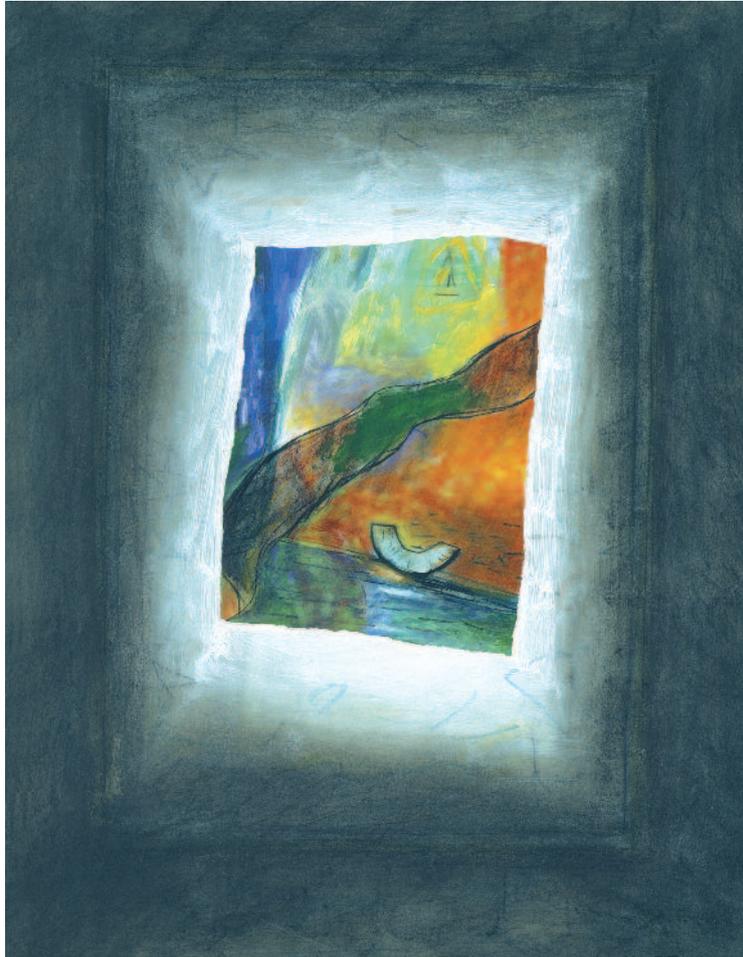


# Carlos Torres

## A Lesson in Humility

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Photos by Lourdes Almeida

*Torn Fragment*, 83 x 65 cm, 1997 (mixed technique).

The pictorial universe of Mexican artist Carlos Torres is populated with objects and movement, superimposed planes, of sparkling or deep colors, of falsely disparate and heterogeneous elements. But above all, it is a

universe where relations internal and external to the work bring it into close affinity to the gnoseological universe.

That is, just as life is not defined by its elements —cells or persons— but by the complex relations established between one and the other, in Torres' art, it is the relationships between the objects of his

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*Burned Panels*, 65 x 25 cm each, 1999 (mixed technique).

themes that give meaning to each whole, balances it visually and gives continuity and coherence to the colors and lines. In other words, each of his pieces is, above all, an expression of internal relations.

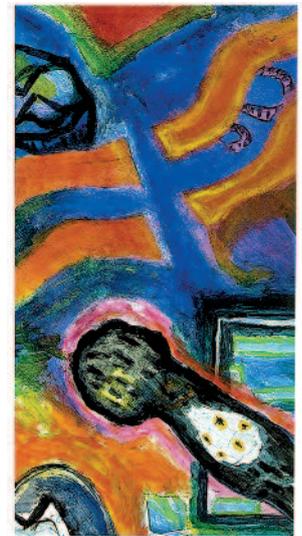
But, in addition, each painting or sculpture—even more so as a whole in an exhibition—establishes with the viewer

the kind of external relations that are specific to this artist and that he unleashes, voluntarily or not, through that solid shadow that always (or almost always) traverses his work.

Be it a solid cement cube in which the fragile, colorful canvas of a painting is submerged or the distance produced



*Translation*, 100 x 200 cm, 1999 (mixed technique).



by the gradual enclosure of the margins of a luminous window; be it a grey ellipse that half conceals an abstract landscape so the hidden part reappears exactly on the opposite grey surface; or be it a black painting that moves over the colors and forms imprisoned within the borders of a frame, or a shutter, or two or three, that open and shut now on their black faces, now on the

multicolored hues: all his work invites us to compose and recompose as many paintings again. Exactly as life is a constant invitation to look at it from many points of view, in perspectives whose main quality is their impossible simultaneity.

This is how Carlos Torres also forces us to ask ourselves about the trust we place in our gaze and our memory, situ-



*Reconstruction*, 76 x 57 cm, 1998 (mixed technique).

ating us before the evidence of the eye's inability to offer us a totalizing vision of the whole and before the mistakes the memory makes a few moments after seeing part of a painting, hidden immediately and replaced by its counterpart.

As we wander through his work, Torres forces us, then, to repeatedly tell ourselves how limited we are before the phenomenon of knowledge that originates in the gaze, which we consider more objective and understanding than it really is. **MM**