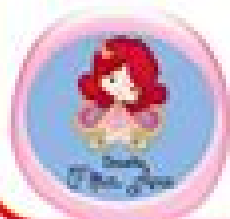


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Rachel S Tattersall



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invisibles de la experiencia vital e hist rica Pero tambi n cuerpo en su sentido psicoanal tico porque la obra de arte no es un objeto externo y ajeno al artista sino que est permeada por la subjetividad ps quica y afectiva del creador por su historia de vida detr s de la obra hay un ser humano que se debate en sus propias contradicciones sufrimientos y represiones y es a partir de ellas donde ha sido posible el ejercicio de la creaci n como virtud y destino Hay entonces un mundo desconocido silenciado que encuentra en la obra de arte la posibilidad de hacer decir lo indecible de narrar lo inconsciente a trav s de los s mbolos y las im genes y de las texturas la composici n y la paleta de colores Por otra parte la ciudad en tanto paisaje contexto y suelo se ha hecho cuerpo en la obra de Torres la ciudad esta tatuada en el cuerpo del artista por ello cuerpo y ciudad no est n separados La ciudad pintada por el maestro no s lo deviene de una percepci n que ha atravesado su cuerpo sino que la ciudad misma se hace cuerpo por la apuesta pict rica y est tica de la obra Entonces Torres entre tramas y texturas porque la singularidad est tica del artista es tanto la urdimbre del lienzo entretejida con los m s ntimos fragmentos de una historia de vida como la textura en relieve y movimiento de emociones y sentimientos que asoman a la obra de arte y comunican al espectador Diario de Centro Am rica Guatemala,1933

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