

Universal Constructivism and Politics: Torres-García in Conversation with Siqueiros

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This essay seeks to extend the discussion of 20th-century Modernism in a Latin American context by juxtaposing the work of Uruguay's Joaquín Torres-García with the radical leftist politics of the Mexican Muralist movement. As part of this argument, the difference between textual and visual language is discussed as well as the role of monuments in the creation of history and cultural identity. Finally, it concludes with a brief talk on the visual culture of Fascist Italy and the issue of mapping as it pertains to nationalistic sentiment.

Being one of the most aggressive artists of the Mexican muralist movement, David Alfaro Siqueiros was able to capture many of the social and political concerns weighing on the minds of the Latin American art community during the 1920s and 30s. In particular, he dealt with the question of how an artist could be modern and yet distinctly Latin American at the same time. For Siqueiros this issue was heavily tied in with the physical production of art and its being made public: "We want to create an art which will be physically capable of serving the public through its material form."¹ Changes to the institution of art and to Mexican society were equal to him and could be achieved by the same means: confrontation. Siqueiros consistently encouraged artists to challenge the capitalist status quo that he observed in the Americas and in Europe. The art world, dominated by European tradition, had stagnated in his opinion and had become a study in repression and alienation: in "Towards a Transformation of the Plastic Arts," an article from 1934, he stated "we must use new, dialectic forms, rather than dead, scholarly, mechanical ones,"² which was an echo of a similar declaration he made in his 1922 manifesto wherein he rejects "the so-called easel art and all such art that springs from ultra-intellectual circles, for it is essentially aristocratic." Thus, mural making became the perfect medium for Siqueiros' rebellion. Murals did not appear in highly official, academic spaces, such as an art gallery, and were simultaneously multi-medium and multi-sensory experiences. Mural making was his "polygraphic"³ art, equally material as it was conceptual. So, as a process, it had the power to break down convention by entering into our public space. This last point is quite important because public art projects played a huge role in the art and politics of the 1930s across Latin America. Public works were a way to physically break down the intellectual barrier between the masses and fine art; however, the methods chosen by artists to reach out to their public differed greatly as each individual wished to achieve a particular effect. The work of Joaquín Torres-García, an Uruguayan artist and contemporary of Siqueiros, similarly occupies itself with issues of public property, collectivism, education, and nationalism, yet does not reach the level of combativeness that Siqueiros' does. Torres-García remained much more interested in connecting modern art practices with the Pre-hispanic past, creating the perception of a monumental history in Uruguay when none truly existed. His sense of Modernism lay in the persistence of Indigenous tradition into the present. Siqueiros, on the other hand, felt Mexican identity would emerge from the socialist act of collective labour, whether it went towards an art project or not,

¹ David Alfaro Siqueiros, "Towards a Transformation of the Plastic Arts," in *Art and Revolution*, trans by Sylvia Calles (London: Lawrence and Wishart, 1975): 45.

² Ibid., 46.

³ Ibid., 46.

whether it involved technology or not. That said, the most striking difference between Torres-García's work and that of Siqueiros, and the majority of muralists during this time, is his staunch focus on textuality rather than visuality. Yet, Torres-García was likely reacting to and, in fact, expanding upon Siqueiros' ideas on public art.

The main body of Torres-García's work began when he returned to Montevideo in 1934, after having had already spent 43 years abroad. This time away from his home clearly shaped him as an artist and, in turn, led him to the creation of his personal creative style, known as Universal Constructivism. In 1891, at the age of 17, he left Uruguay to study in Barcelona where he had the opportunity to contribute to famous works such as Antonio Gaudí's "Sagrada Família" and the cathedral in Palma de Mallorca, where he completed designs for some of the stained-glass windows. It was also at this time where Torres-García's love for classical antiquity was sparked, as he would have had the chance to see Greco-Roman ruins in person for the first time. This becomes evident upon analyzing his creative output from this period, such as *La Cataluña eterna* (fig. 1), a fresco he completed for the Saló de Sant Jordi in the Palau de Generalitat in Barcelona, a government building, in which classically inspired allegorical figures are used to glorify the Catalan government and cultural heritage. From 1920-22, Torres-García stayed in New York City with his friend and fellow artist, Rafael Barradas. Here he made studies of the bustling city life (fig. 2) he encountered there but he eventually returned to Europe, settling in Paris this time, so he could once again be closer to classical ruins. The time Torres-García spent in Paris, from 1926-32, accounts for some of the last years he spent abroad. The people he met during this period would have an immense impact on his artistic output. In particular, a meeting with the neoplasticist Piet Mondrian in 1929 would provide one of the key foundations of Torres-García's Universal Constructivism. It was largely because of Neoplasticism and its goal to find an essential, universal relation between form and line that Torres-García incorporated grids into his own compositions (fig. 3 and 6).⁴ However, there is a reason why he adopted his own term for his style rather than aligning himself with Neoplasticism. Torres-García did not agree with the neoplasticists' rejection of history: linking modern art practices to the past did not hold artists back. Rather, it was empowering to find oneself taking part of some greater legacy, and this was the sense of timelessness that Torres-García sought. He did not desire an art that completely severed itself from history, like the neoplasticists did, instead he wished to reclaim traditional art practices and reconfigure them into something new. There is a sense of synthesis to Torres-García's work insofar as he has taken forms from different cultures and across history and rearranged them into something modern, using a mathematically constructed grid. Ruins especially illustrate this point: for Torres-García they were not only the product of complex systems of measure and proportion, but they were also "centre[s] of innumerable cosmic relationships."⁵ Ancient structures allow the public to contemplate the people of the past and to define their own sense of modernity against historical societies: they carry emotional and spiritual meaning as well as scientific significance. This need to accentuate both of these aspects came up once more when Torres-García encountered Surrealism in Paris: he could never completely embrace its love of chance and automatism. There needed to be an aspect of reason to temper these more erratic qualities.⁶ Overall, based on Torres-García's experiences and the interests he expressed during his time in Europe and the United States, his interest was in

⁴ Jacqueline Barnitz, *Twentieth-Century Art of Latin America* (Austin: University of Texas Press, 2010): 127-128

⁵ *Ibid.*, 128.

⁶ *Ibid.*, 129.

architectural spaces, including ruins as well as cityscapes, and all modern and antique structures. But, perhaps, the most important part about these years Torres-García spent outside Uruguay has to do with his precarious relationship with many European modernists when it came to certain theories of art. He found aspects he liked about other modernist movements, yet his ideas were singular enough to push him to attempt to establish his own movement.

Torres-García also first came into contact with Siqueiros during the years leading up to his return to Montevideo. In 1919, when both artists were in Barcelona, they belonged to the same circle headed by the Catalan poet Joan Salvat-Papasseit.⁷ It seems likely that they were both drawn to this group due to a shared sense of anxiety over the role of the artist in a post-revolutionary world. As early as 1916, Torres-García expressed many of the same concerns Siqueiros would later bring up in his manifestos in a book called *El descubrimiento de sí mismo*. In a series of written correspondence, either real or imaginary, with a man known as “Julio,” Torres-García outlines his frustrated desire for a new form of artistic expression which is no longer hampered by a strict academic system that pushes artists to create solely for the sake of money and recognition. He encouraged artists to ignore the canon and to create art that would amount to an intimate expression of the self. He desired an art for the “hombre nuevo.”⁸ While, at this point, Torres-García was speaking to a singular form of expression rather than a collective one, his arguments in favour of artistic autonomy parallel to a certain extent Siqueiros’. Instead of projecting an intimate picture of the self, Siqueiros wished to establish a concrete, recognizable image of Mexican identity. That said, Torres-García’s love for classicism, which is part of the foundation of the canon of art history, complicated his call for a new art form, which he freely admitted in *El descubrimiento de sí mismo*. Yet, he also qualified this statement by maintaining a contemporary artist could study the concepts behind antique structures and utilize them to a modernistic effect, as long as he was not simply replicating them: “las obras no tienen que ligarse a nada del pasado ni del presente, sino a... los artistas, y en el momento presente.”⁹ Torres-García’s sense of timelessness is defined as such: he did not think of artworks as being attached to temporalities but rather to the people who viewed and created them. Thus, he could draw upon traditional and ancient aesthetics in his own work and still be a modernist because all artistic systems could be redefined and reconfigured for the present moment.

Torres-García and Siqueiros both produced articles for magazines published in Barcelona discussing issues of avant-garde art. Around the time Torres-García had written *El descubrimiento de sí mismo* he also wrote a series of articles for *Un enemigo del Poble*, a magazine directed by Salvat-Papasseit, wherein the Uruguayan artist stated he let himself be guided by his intuition and by his empathy towards the world. He spoke once more to an art that occupied in equal measure an individual space and a “presentista”¹⁰ space, meaning one which related to the present time. Torres-García also reiterated his rejection of artistic conventions or schools of art in favour of art forms that could evolve and grow. However, it is worth noting that at this point, Torres-García saw this as an internationalist gesture that defined specific geographical ties. Artworks could never be fully claimed by one time or one group, but only redefined. The working relationship between Salvat-Papasseit, Siqueiros, and Torres-García is

⁷ Michela Rosso, “Joaquín Torres-García y David Alfaro Siqueiros: una historia de encuentros y desencuentros,” *Materia: revista d’art* 5 (2005): 131-132.

⁸ *Ibid.*, 133.

⁹ *Ibid.*, 133.

¹⁰ *Ibid.*, 134.

further exemplified by *Vida Americana*, a magazine directed by Siqueiros that was published in 1921: even after Torres-García had already left Barcelona for New York City, Salvat-Papasseit praised his ability to successfully produce art that remained evolutionary, in the sense that it projected forward into the future without losing that eternal, nostalgic feeling he associated with classicism. Meanwhile, Siqueiros addressed the issue of Latin American identity and its relation to European Modernism. He felt that artists from the Americas had to cease defining themselves in terms of dominant European artistic traditions and tendencies. He suggested that these artists continue reevaluating and elevating their own traditions, especially those relating to Pre-hispanic culture. Yet he realized that there was still a need for Latin American artists to reframe their understanding of this shared past. Siqueiros rejected movements such as Indianism and Primitivism, which he saw spreading across the Americas at this time.¹¹ In the end, these movements only appeared to account for alternate artistic traditions without really treating them as part of active, autonomous cultures. Indigenous art was seen as either something cursory to the European or as a relic of the past. Siqueiros put forth yet another manifesto within *Vida Americana*: “Tres llamamientos de orientación actual a los pintores y escultores de la nueva generación americana” or “Manifiesto a los Plásticos de América.”¹² With this manifesto, Siqueiros outlined how Latin American artists could begin to set their own artistic standard: this required an art that was heroic and monumental, as well as public and human. Effectively, he was calling for a revival of Pre-hispanic creations, fitted for the modern day. In other words, Siqueiros desired a Latin American counterpart to Greco-Roman classicism that also remained engaged with the present. Therefore, it seems that the two artists were in conversation with one another, seeing as they were mirroring one another’s arguments. Overall, they would both go on to attempt the staging of this proposed monumental art which drew upon Pre-hispanic sources and retooled them for a new era. Nonetheless, Torres-García, by the time he had a firm handle on what exactly Universal Constructivism was, would distance himself from this initial dialogue with Siqueiros.¹³

In fact, when Torres-García returned to Montevideo, with his goal to liberate Latin American art from European dominance, he faced much targeted criticism from the *Confederación de Trabajadores Intelectuales del Uruguay*, an intellectual institution that was formed as a result of Siqueiros’ time in the country. In effect, Torres-García was being pushed to respond to Uruguayan critics who were slowly becoming more taken with the social realism of the Mexican muralists. He referred to the art of Diego Rivera and Siqueiros as “propaganda” and considered Rivera an artist of the “now”, while he himself was an artist of the “always.” Although, Torres-García was quick to point out what he did appreciate about Mexican Muralism: he admired Siqueiros’ strength of personality, his rejection of European tradition, and his advocacy of Indigenous Mexican identity; however, he still found certain elements of Siqueiros’ argument too strict. There was still something of value in European art for Torres-García, just as there were faults with much of the Indigenist and Folkloric art in Latin America.¹⁴ Thus, Torres-García’s artistic vision continued more and more to centre itself around a concept of universalism, which put him in conflict with Siqueiros.

¹¹ Ibid., 135.

¹² Ibid., 135.

¹³ Ibid., 136.

¹⁴ Ibid., 138-140.

The textual aspect of Torres-García's art stands visually and conceptually against Siqueiros' work. Thus, Universal Constructivism summarizes Torres-García's desire for a universal, timeless quality in his art, formally breaking with social realism and European academic art. Torres-García's system of pictographs tempered the cold, hard geometry of his grid constructions and took inspiration from a plethora of sources and cultures. A large majority of the symbols originated from Andean artefacts, both textiles and pottery. This was, in part, a reclaiming of Pre-hispanic history by Torres-García but, beyond that, it was a way for the artist to underline the fact that the geometrical structures that the European avant-garde was working with also figured into ancient Indigenous culture. Therefore, geometric abstraction occupied this in-between space in Latin American society: it was radical according to a European point of view, yet it was quite conservative in an Indigenous context. Non-objective art was already part of Indigenous tradition, which Torres-García equated with being a wholly Latin American tradition. Thus, for Torres-García, non-objective art in Latin American society could inhabit two different spaces of meaning: it was both a symbol of Modernity and Latin American tradition.¹⁵ For example, Torres-García's *Composición constructiva* (fig. 4), viewed in conversation with an Inka textile (fig. 5), exhibits the same abundance of line and geometric organization as the antique Andean artefact, yet we can see that the artist has infused this structure with symbols of Modernity: the wheels of a tram or some other vehicle, a large ship, the façade of an apartment building, and an inscription of his hometown, Montevideo, along with, presumably, the painting's date, July 28, 1943. However, despite this focus on Indigenous symbolism, it was not Torres-García's only hope for Universal Constructivism to challenge European cultural superiority. Many of the pictographs he used derived from international traditions, especially mystical ones, including far-eastern philosophy, Kabbalah, alchemy, Masonic belief, and so on. In fact, the Freemason belief in a god who is the "Great Architect of the Universe" seems to have had an extreme impact on Torres-García's work: just like the Freemasons favoured symbols related to manual labour and stone shaping, Torres-García appropriated many architectural forms into his compositions.¹⁶ In fact, one could argue that his pictographs are more or less unified by general concepts such as architecture and sacredness, rather than just Indigenous culture. He sought basic forms that were stable and enigmatic, able to evoke the viewer's sense of logic and spirituality at the same time. And this was not just isolated to the past: Torres-García believed that modern society had its own sacred images and structures. His compositions are almost nearly colourless: they truly are anchored upon the interaction between the lines of his grid and the pictographs themselves. The viewer is confronted with a web of numbers, words, letters, and symbols, enclosed in a strict geometric foundation which acts as a kind of temple or museum (fig. 6): it is a structure which houses and protects a collection of objects that hold personal and historical value.¹⁷ Yet, at the same time, given that Torres-García removes these elements from their original context, their specific meaning dissolves into something generic and universal.

The pictography featured in Torres-García's work is often singled out from its formal qualities, based on the idea that something which resembles a writing system, which invites the viewer to read, involves a certain type of visuality that is incompatible with pure visual art. Based on the artist's many writings, it would seem that he did not necessarily make this distinction. In *La ciudad sin nombre* (fig. 6 and 7), a handwritten fictional work, Torres-García fuses letters and

¹⁵ Barnitz, *Twentieth-Century Art of Latin America*, 127.

¹⁶ *Ibid.*, 129.

¹⁷ *Ibid.*, 130.

drawings without thought. Effectively, he denies the reader the highly structured experience of reading that is very familiar. In fact, the pages are not even numbered, which suggests that their order is inconsequential. It is known that Torres-García held a certain disdain for the level of industrialization and mechanization in modern society, including publishing. The act of handwriting a book, then, was a deliberate act against Modernity. That said, he was not exactly advocating for the complete removal of technology, he was only underlining the fact that writing itself must have begun as a simple and direct interaction between someone's hand and a surface. Because inventions such as typewriters, printing presses, and typefaces have since standardized written language, we forget that letters, much like traditional images, make that which usually remains invisible concrete - the human voice.¹⁸ Therefore, pictographs have a certain projection lost to pure imagery because the viewer is more aware of the presence of another person: they bring together voice and gesture. Moreover, this binding of text and illustration demonstrates that printed words themselves are also just lines set against a flat surface, and differ only slightly from pictography, which was the artist's very definition of a universal art: "simple diseño gráfico sobre una superficie unida (una verdadera escritura) tendrá que ser el arte universal."¹⁹ In short, Torres-García was using a form of text as a way to infuse his images with a human element, knowing that his public would be used to interacting with text and would recognize its authority. This stands in stark contrast to Siqueiros' utter embrace of technology and his attempts to erase the artist's hand from his work. Both Torres-García and Siqueiros were trying to address a public, to change the popular perceptions of art in Latin America and abroad, but the way their arguments manifest in their art is very different. Through Torres-García's use of textual imagery, he was imitating a mode of human interaction, while Siqueiros, in comparison, through the use of technology, dehumanizes his message. Siqueiros was interested in confronting the viewer with his ideology and Torres-García wanted the viewer to enter into a conversation with his work.

Torres-García's artistic philosophy is best summarized by one of his major public works, Monumento cósmico (fig. 7), a mural built in 1938 in Parque Rodó, outside the National Museum of Visual Arts in Montevideo. It is a large stone wall constructed from blocks of rose-coloured granite which have been carefully fitted together and upon which various symbols have been carved, forming a geometric scheme of pictographs. The stones in the centre have been smoothed down, while those on the outer rim have been carved out to act as a frame. Sitting upon the wall are three three-dimensional sculptural shapes, done in the same rose-coloured stone: a cube, a sphere, and a pyramid. These were, according to the artist, the three cardinal forms of sacred architecture, known for their stability, that have been used in the construction of monuments across history. From the middle, a fountain juts out of the wall, a symbolic "fountain of life," and right above it we see an image of a man carved into the wall.²⁰ Verging upon sculpture, it already stands apart from Siqueiros' painted murals. Yet, it addresses the same issues: the democratization of art and the need for a uniquely American expression of art. The structure of Monumento cósmico was inspired by ancient Andean ruins: the careful fitting of the stones imitated stone cutting techniques used by the Inca, seen in the walls of Machu Picchu for example. Torres-García felt that the monument's public status allowed it to avoid becoming an Indigenist work: he saw Indigenism as a movement that was too eclectic and presented only a

¹⁸ Rosa Sarabia, "Manuscript in *La ciudad sin nombre* by Joaquín Torres-García," *Word & Image: A Journal of Verbal/Visual Enquiry* 26:3 (2010): 298-299.

¹⁹ Ibid., 304.

²⁰ Barnitz, *Twentieth-Century Art of Latin America*, 131.

vague sense of what is assumed to be Indigenous. His monument, in contrast, gave off an air of permanence because it was embedded in the public urban structure and it was connected with the earth, by virtue of being made of stone.²¹ So, the sharp lines made by the stones in this monument could be said to revive ancient stone-cutting traditions, but they also would have appealed to Modernist artists as well. Similar to Siqueiros, Torres-García also sought to transform the way art was made, not just its purpose, and so he found the “Escuela del sur” (School of the South), an organization dedicated to art education. Through the workshops Torres-García headed, he encouraged young artists to retake the cultural practices and artistic production methods of the Pre-hispanic past. There was as much of a focus on applied arts as there was on the fine arts, and this was a way to envision a world without restrictive artistic institutions like the Academy that set the standards of good taste. Instead Torres-García wanted to encourage artists to operate within a guild-like system of production, which would reinforce Latin American identity but could also be used to relate to European art as well, considering artists in Europe also once operated under systems of collective manual labour.²² In the words of the artist himself, *Monumento cósmico* reflected “un arte monumental decorativo, con sentido generalmente humano, religiosamente laico, y lindando con el artesanado.”²³ He wished to appeal to the role of the artisan because it was more universal: the viewer sees a plain, untampered stone surface, except for where Torres-García has taken a carving tool. The lines and curves he has embedded into the stone speak to an impulse to create and to leave one’s mark on the world, an impulse which cannot be contained within a single moment in history. Overall, *Monumento cósmico* demonstrates that, for Torres-García, the notion of collective art came from traditional, ritual crafting, which is opposite to how Siqueiros saw things.

While, on one hand, *Monumento cósmico* spoke to very general concerns, it was still an attempt on Torres-García’s part to create a monumental history specifically for Uruguay where one did not exist and to imagine what kinds of structures would have been left over or been erected if Spanish colonialism had never happened.²⁴ It is quite relevant that Torres-García chose to call his piece a “monument,” considering his interest in classical architecture: in the classical sense a monument was a structure commemorating either a military victory or the authority of a person in power. This is especially noteworthy when combined with the political atmosphere of the late 1930s in both Latin America and Europe. Uruguay, during this period, passed through a moment of authoritarian rule, mirroring somewhat the other dictatorships of the time, such as Fascist Italy. The most nationalistic aspects of Torres-García’s work, in particular, relate to certain projects supported by Mussolini. Mussolini ordered the construction of various new monumental spaces as part of his own nationalistic programme. In 1934, the Duce had four stone tablets installed on the Via dell’Impero, in the centre of Rome, depicting the growth of the Roman empire at various moment in history using black and white stone: the first map represents the beginning of Rome, marked as a white dot on the Italian peninsula, and the fourth map represents the empire at the height of Trajan’s reign (fig. 8), when the empire had reached its apex. The sharp contrast between the black and white served to cement the glories and accomplishments of the Roman past. These tablets also projected Mussolini’s own promises to bring civilization to even the darkest and most wild corners of the world. In fact, a fifth map was added in 1936 (fig.

²¹ Sarabia, “Manuscript in *La ciudad sin nombre* by Joaquín Torres-García,” 305.

²² Barnitz, *Twentieth-Century Art of Latin America*, 131.

²³ Guillermo de Torre, “El arte de Joaquín Torres-García,” *Joaquín Torres-García* (1951): 17-18.

²⁴ Barnitz, *Twentieth-Century Art of Latin America*, 131.

9) depicting eastern Africa under the reign of Fascist Italy, and thus glorifying Mussolini's own imperial efforts and placing him among the great Roman emperors.²⁵ Torres-García, likewise, made his own cartographic gestures: in one image, *América invertida* from 1943 (fig. 10) he inverted a map of South America. Furthermore, *Monumento cósmico* includes a stone tablet depicting a compass (fig. 10), yet all the directions have been reversed. Within the quadrants formed by the compass he also carved the names of the cities Montevideo and Buenos Aires in Roman script, as a way to evoke the way Roman ruins and inscriptions tap into a certain European collective memory.²⁶ Mussolini's maps did the same thing: marking the world with their latin names; however, this, in the end, was about projecting his own cultural authority over non-Italians. While Uruguay was subjected to Gabriel Terra's authoritarian rule during the 1930s, the country's cultural and political tradition of polyarchy persisted and it emerged again as a democratic country in the 1940s.²⁷ Therefore, I do not believe Torres-García's appropriation of the past to be repressive, since his goal was not to enforce Latin American culture on others. He was imagining a past as a way to understand his present, not adorning himself with the trappings of power that come from the past to control the present. There are aspects of his work that directly seem to glorify Uruguay and Latin America but, in general, Torres-García's goal was to disrupt the structure in which certain artistic traditions are considered to be integral art world and others are seen as peripheral.²⁸

In summary, we may trace Torres-García's vacillation between being a nationalist and a universalist throughout his career. Although both he and Siqueiros wanted to incite cultural pride amongst Latin Americans, ultimately, each artist had a different agenda. Siqueiros pushed for Mexican national identity for the purposes of revolt and social action. Torres-García only wished for Latin America to be seen as a cultural centre in its own right, with its own cultural legacy, and not simply a point within the web of European influence. Thus, Torres-García's Universal Constructivism is characterized by an act of sublimation: his works begin on a local level, in this case the Latin American, and broaden their scope so as to encompass all major cultural traditions. Torres-García was not just an artist juggling notions of Modernity and Latin American identity: he turned the Individual into an image of the Universal.

²⁵ Heather Hyde Minor, "Mapping Mussolini: Ritual and Cartography in Public Art during the Second Roman Empire," *Imago Mundi* 51 (1995): 147-149.

²⁶ Sarabia, "Manuscription in *La ciudad sin nombre* by Joaquín Torres-García," 308.

²⁷ Alberto Spektorowski, "Nationalism and Democratic Construction: The Origins of Argentina and Uruguay's Political Cultures in Comparative Perspective," *Bulletin of Latin American Research* 19:1 (2000): 81-83.

²⁸ Sarabia, "Manuscription in *La ciudad sin nombre* by Joaquín Torres-García," 306-307.

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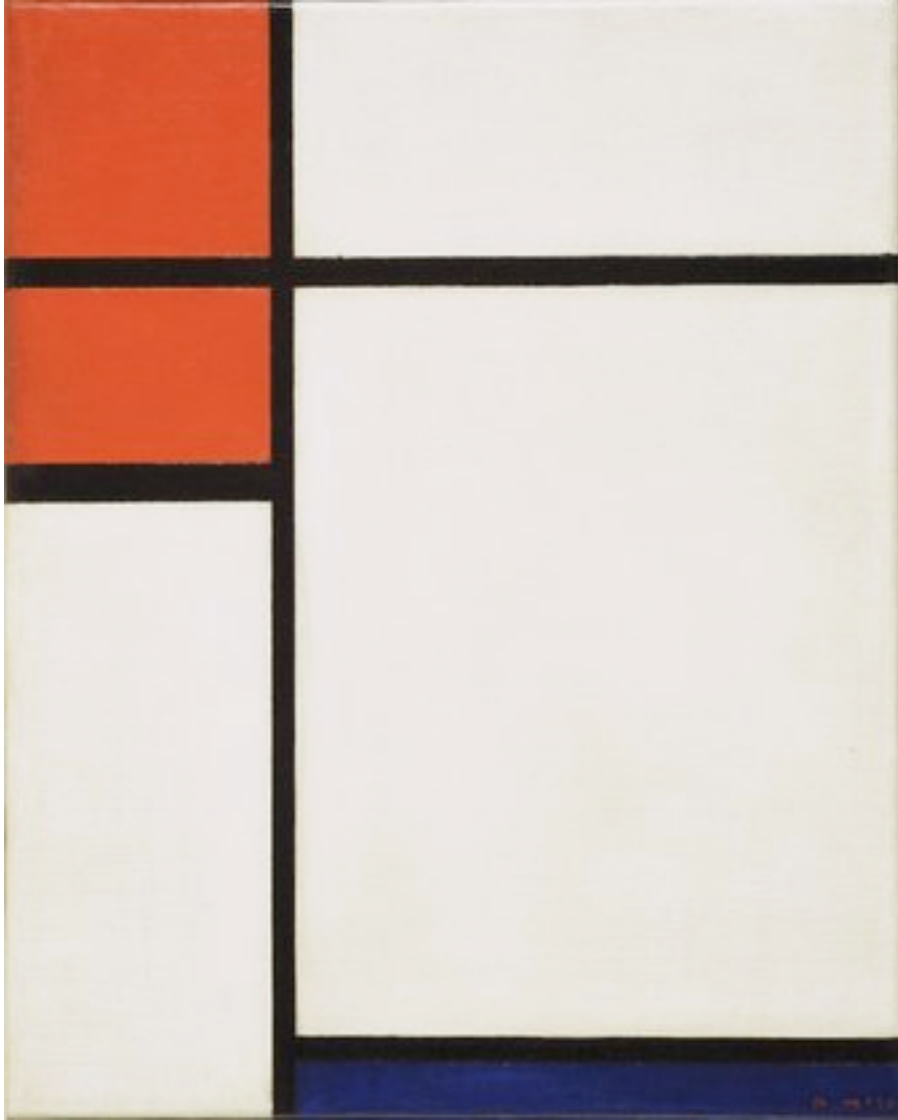
Appendix



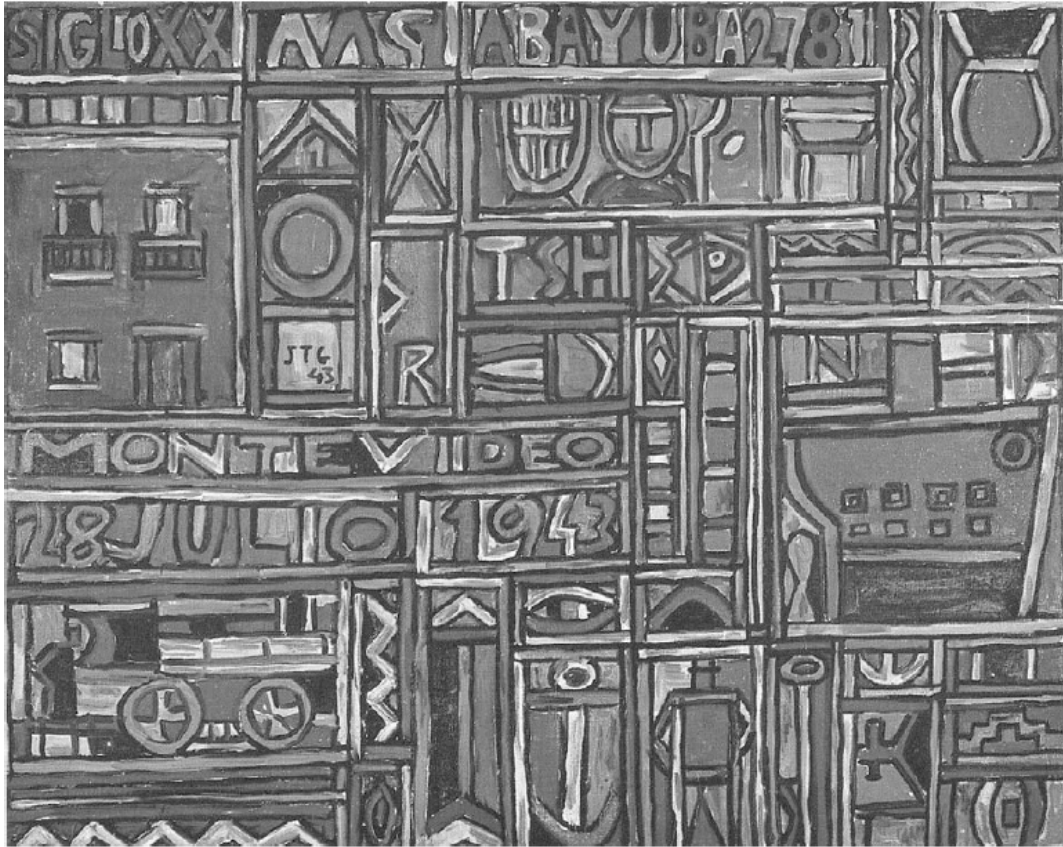
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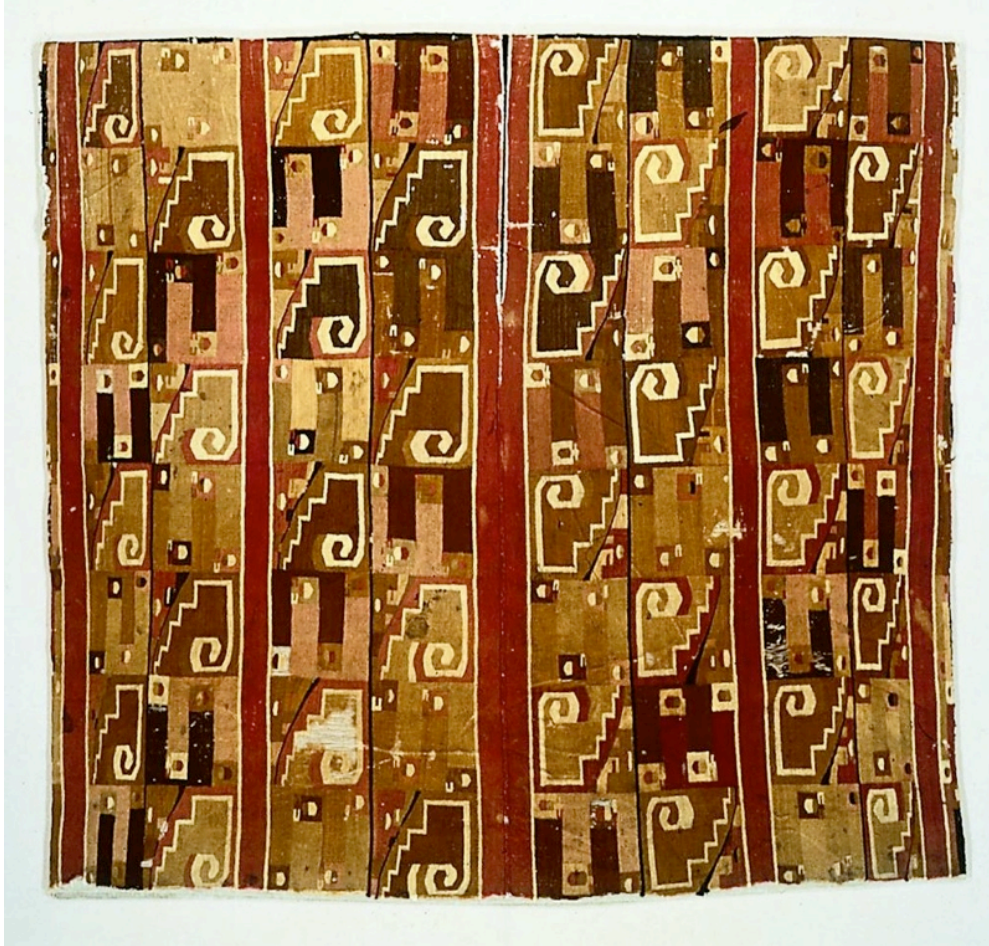
2. Joaquín Torres-García, *Street Scene* (1920-22). Source: MoMA Collection.



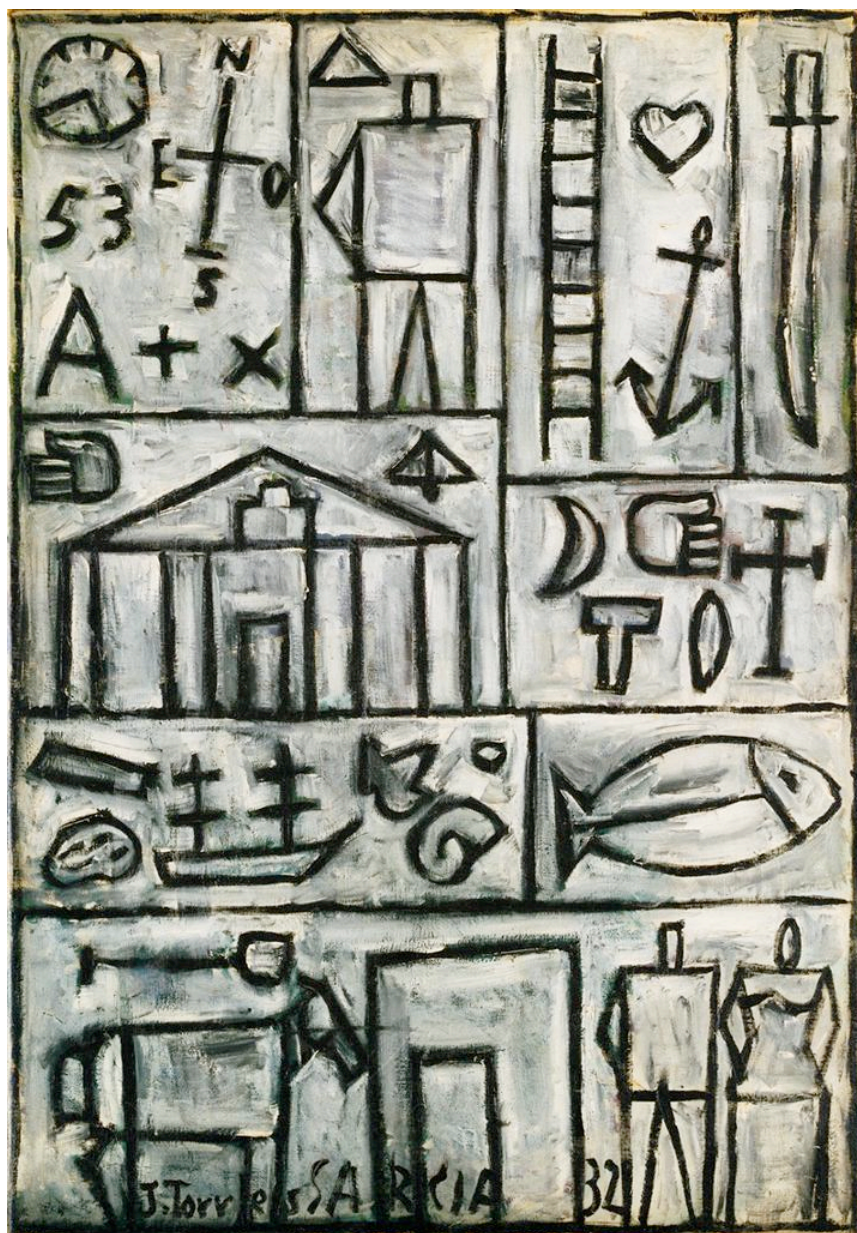
3. Piet Mondrian, *Composition with Red and Blue* (1933). Source: MoMA Collection.



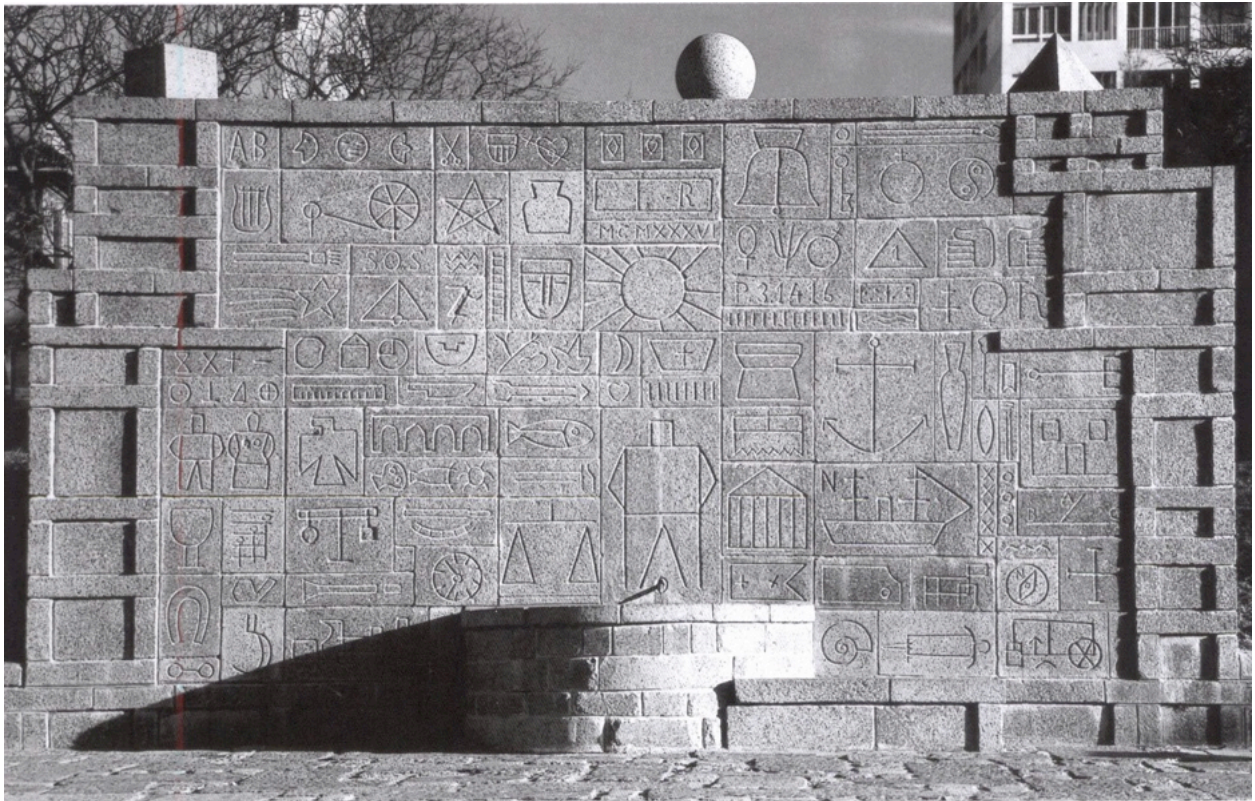
4. Joaquín Torres-García, *Composición Constructiva* (1943). Source: Michela Rosso, “Joaquín Torres-García y David Alfaro Siqueiros: Una Historia de Encuentros y Desencuentros.”



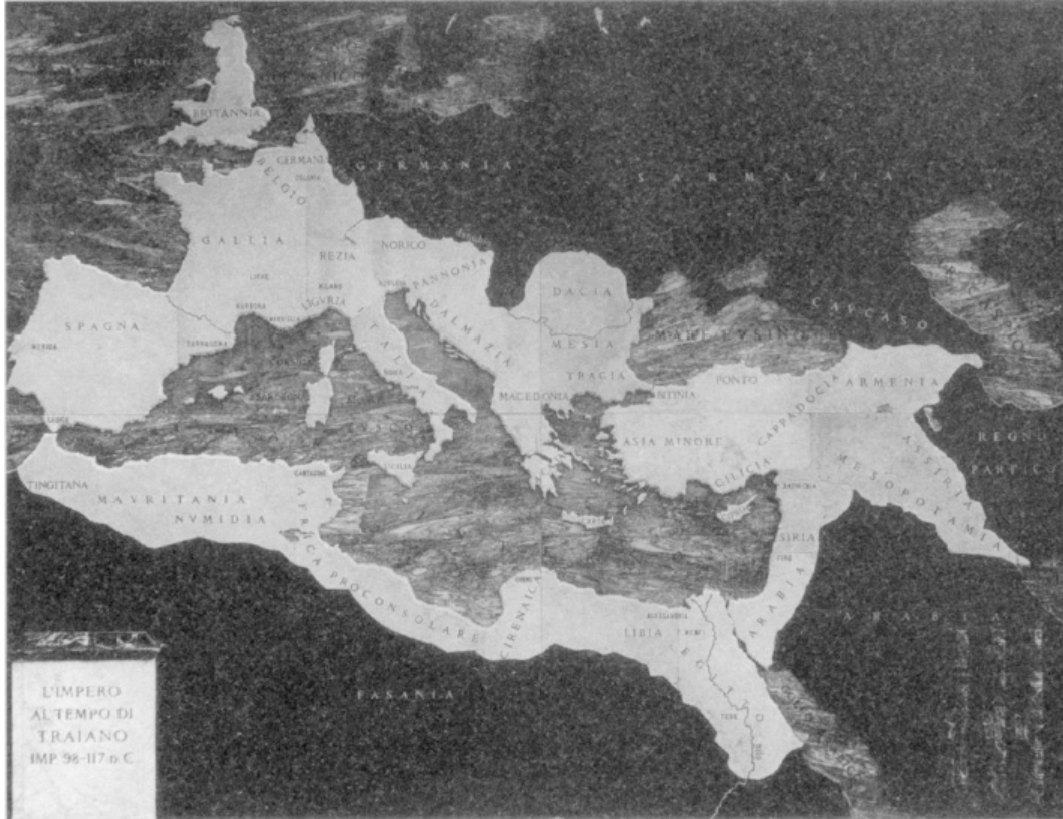
5. Tunic (A.D. 500-800), Inka. Source: ARTstor.



6. Joaquín Torres-García, *Composición* (1932). Source: ARTstor.



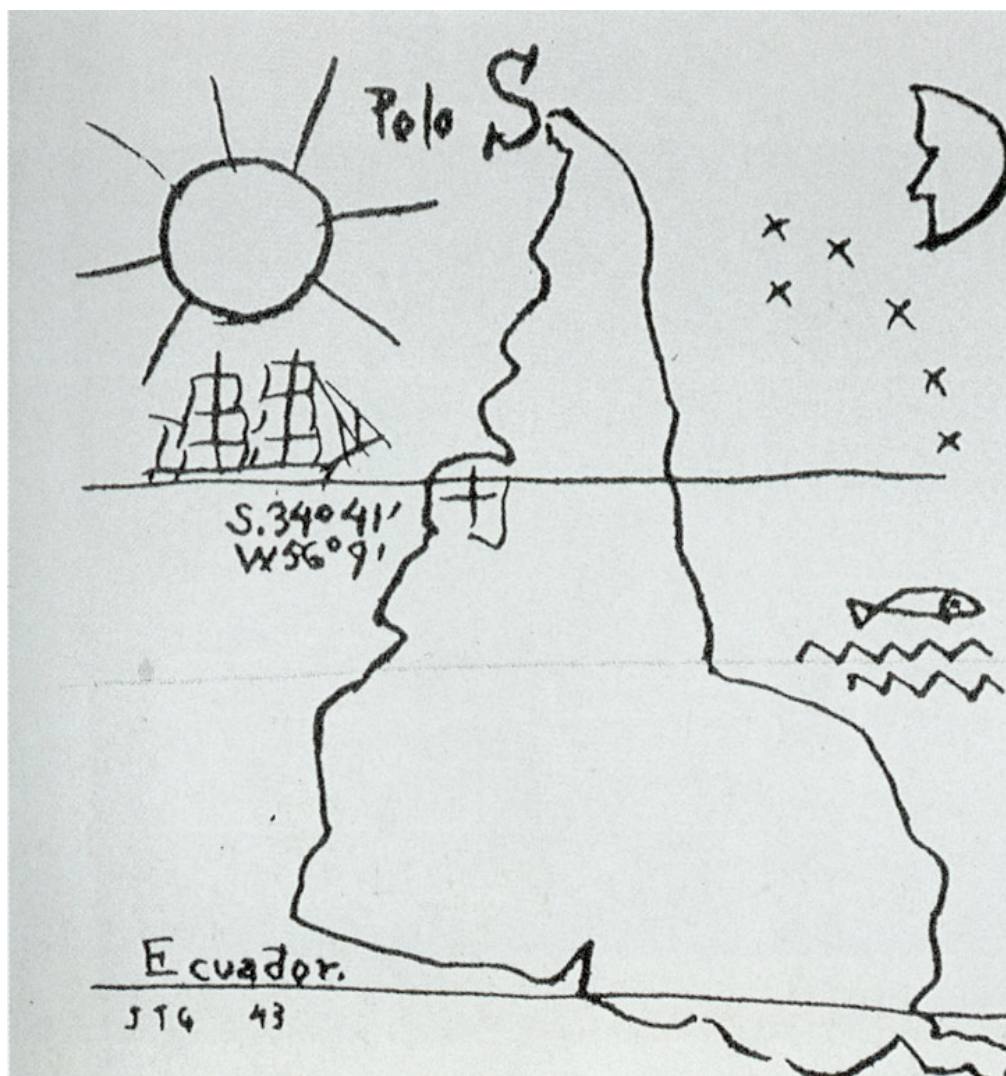
7. Joaquín Torres-García, *Monumento Cósmico* (1934), Parque Rodó, Montevideo. Source: Jaqueline Barnitz, *20th Century Art of Latin America*.



8. Map 4: “The Empire at the time of the Emperor Trajan A.D. 98-117” (1934), Basilica of Maxentius, Via Dei Fori Imperiali, Rome. Source: Heather Hyde Minor, “Ritual and Cartography in Public Art during the Second Roman Empire.”



9. Detail from fifth map (1936), Basilica of Maxentius, Via Dei Fori Imperiali, Rome. Source: Heather Hyde Minor, “Ritual and Cartography in Public Art during the Second Roman Empire.”



10. Joaquín Torres-García, *América Invertida* (1943). Source: Wikipedia.