

César Paternosto

b. 1931 La Plata, Argentina – lives in Segovia, Spain



After beginning his career working in an informalist mode followed by a brief period of lyrical figuration, Paternosto began creating his first artworks based on geometric abstraction in the early 1960s. Before the end of this decade, Paternosto's formal and theoretical explorations led him to push beyond the very boundaries of the medium of painting. Leaving the surface of the canvas blank, Paternosto moved the emphasis of his artworks to their outer edges, converting his paintings into objects and destroying the inherited tradition of only viewing paintings frontally. Since this breakthrough, Paternosto has remained on the vanguard of abstraction in both Latin America and New York, where he lived for over four decades.

In addition to his career as a painter, Paternosto has studied Pre-Columbian art with academic rigor. This expertise has not only influenced his artistic practices, but has also led Paternosto to assume scholarly and curatorial roles, including his notable work producing the internationally exhibited show, *Abstraction: The Amerindian Paradigm*. In 2005, Paternosto moved to Segovia, Spain, where a major retrospective of his works had been celebrated a year previously at the Esteban Vicente Museum of Contemporary Art. Paintings by Paternosto are included in such prestigious collections as the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; the Museum of Fine Arts, Boston; the Museo Reina Sofía, Madrid; the Kunstmuseum Bern, Switzerland; and the Städtisches Museum Abteiberg, Mönchengladbach, Germany, among many others.

Collections

The Museum of Modern Art, New York
 Solomon R. Guggenheim Museum, New York
 Museum of Fine Arts, Boston, Massachusetts
 Hirshhorn Museum and Sculpture Garden, Washington, D.C.
 Albright-Knox Gallery, Buffalo, New York
 Blanton Museum of Art, University of Texas, Austin
 Cisneros Fontanals Art Foundation, CIFO, Miami, Florida
 Pérez Art Museum, Miami, Florida
 Museo Nacional Centro de Arte Reina Sofía, Madrid
 Baronesa Carmen Thyssen-Bornemisza Collection, Madrid
 Norman Foster Collection, Madrid
 Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain
 Centro Andaluz de Arte Contemporáneo, CAAC, Seville, Spain
 Instituto Cervantes, Alcalá de Henares, Spain
 Alberto Jiménez-Arellano Alonso Foundation, University of Valladolid, Spain
 Etzold Collection, Städtisches Museum Abteiberg, Mönchengladbach, Germany
 Kunstmuseum Bern, Switzerland
 Denise René, Paris
 Museo Nacional de Bellas Artes, Buenos Aires, Argentina
 Museo de Arte Moderno, Buenos Aires, Argentina
 Museo Provincial de Bellas Artes, La Plata, Argentina

Museo de Bellas Artes, Caracas, Venezuela
Museo de Arte Contemporáneo Sofía Imber, Caracas, Venezuela
Museo de Arte Moderno Fundación Soto, Ciudad Bolívar, Venezuela
Patricia Phelps de Cisneros Collection, Caracas
Centro Wifredo Lam, La Habana, Cuba

Main Solo Exhibitions

- 2015 *El silencio de las líneas*, María Calcaterra Galería, Buenos Aires, Argentina
César Paternosto New Work, Galerie Denise René, Rive Gauche, Paris, France;
César Paternosto, Dan Galeria, Sao Paulo, Brazil
- 2012 *Painting as Object: The Lateral Expansion. New Works*, Cecilia de Torres, Ltd., New York
César Paternosto: Painting and Architecture, Durban/Segnini Gallery, Miami, Florida
- 2010 *Pintura: la visión integral*, Galería Guillermo de Osma, Madrid
- 2008 *Recent works*, Galería Jorge Mara-La Ruche, Buenos Aires
Painting and Sculpture, 1970–2008, Durban/Segnini Gallery, Miami, Florida
- 2007 *César Paternosto*, Artur Ramón Contemporani, Barcelona
- 2006 *Marginalidades, desplazamientos y ritmos* (Marginalities, Displacements, Rhythms), Galería Guillermo de Osma, Madrid
Silencio y desplazamientos (Silence and Displacements), Galería Manuel Ojeda, Las Palmas, Gran Canaria
- 2005 *Marginalidades, desplazamientos, hilos de agua, contrapuntos* (Marginalities, Displacements, Water Threads)
Dan Galeria, São Paulo, Brasil
- 2004 Retrospective at Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain
Marginalidades, desplazamientos, hilos de agua, contrapuntos (Marginalities, Displacements, Water Threads),
Galería La Ruche, Buenos Aires
- 2003 *Works on Paper*, Cecilia de Torres, Ltd., New York
- 2002 Recent works, Galería La Ruche, Buenos Aires
Dis solving: Threads of Water and Light, with Cecilia Vicuña, The Drawing Center, New York
Into Union: Cecilia Vicuña & Cesar Paternosto, Latincollector, New York
- 2001 *White/Red*, Eight paintings, 1969–1999, Art in General, New York
Recent works, Cecilia de Torres Ltd., New York
La visión oblicua: Exposición en Carmen Waugh, Buenos Aires 1971/2001, Museo de Arte Moderno,
Buenos Aires, Reconstruction of 1971 show

- 1999 Galería Rubbers, Buenos Aires
- 1997 Galería Rubbers, Buenos Aires
- 1995 Cecilia de Torres Ltd., New York
- 1993 Galería Durban/César Segnini, Caracas, Venezuela
Exit Art, The First World Gallery, New York
- 1989 Galería Ruth Benzacar, Buenos Aires
- 1987 Retrospective, Fundación San Telmo, Buenos Aires. Travels to Museo Provincial de Bellas Artes, La Plata, Argentina
- 1986 *Works on Paper, 1961-1986*, Foro de Arte Contemporáneo, Ciudad de Mexico Travels to Museo Rayo, Roldanillo, Colombia
- 1984 Mary-Anne Martin Fine Arts, New York
Galería del Retiro, Buenos Aires
- 1982 Fuji Television Gallery, Tokyo, Japan
- 1981 *Paintings: 1969-1980*, Center for Interamerican Relations (today Americas Society), New York
- 1979 Galería Sandiego, Bogotá, Colombia
- 1978 Galería Artemúltiple, Buenos Aires
- 1977 Galería Artemúltiple, Buenos Aires
- 1976 Galerie Denise René, New York
- 1974 Galerie Denise René, Paris
- 1973 Galerie Denise René, New York
- 1972 Galerie Denise René-Hans Mayer, Düsseldorf, Germany
- 1971 Galería Carmen Waugh, Buenos Aires
- 1970 AM Sachs Gallery, New York
- 1968 AM Sachs Gallery, New York
- 1966 Galería Bonino, Buenos Aires
- 1965 Centro por la Libertad de la Cultura, Buenos Aires
- 1964 Galería Lirolay, Buenos Aires
- 1962 Galería Rubbers, Buenos Aires, Argentina

Group Exhibitions

- 2016 *Geométricos*, Tiempos Modernos, Madrid, Spain
Searching for Form, Leon Tovar Gallery (Downtown), New York
Latin American Masters, Leon Tovar Gallery (Upper East Side), New York
La Vida Secreta de las Cosas, Galería Rubbers, Buenos Aires, Argentina
- 2015 *Abstraction and Constructivism: Continuity and Breakdown of Latin American Modernity*, Durban/Segnini Gallery, Miami, Florida
Face to Face, Cecilia de Torres, Ltd., New York
- 2013 *Contemporary Abstraction: Recent Works by Gallery Artists*, Cecilia de Torres, Ltd., New York
La invención concreta. Colección Patricia Phelps de Cisneros, Museo Nacional Centro de Arte Reina Sofía, Madrid.
Order, Chaos and the Space Between. Contemporary Latin American Art from the Diane and Bruce Halle Collection, Phoenix Art Museum, Phoenix, Arizona
Moving: Norman Foster on Art, Carré d'Art, Nîmes, France
Les sud-américains à Paris, Galerie Denise René Espace Marais, Paris
- 2012 *Nine Latin American Masters*, Durban-Segnini Gallery, Miami, FL
Abstracción y Movimiento, Centro Andaluz de Arte Contemporáneo, CAAC, Sevilla
- 2011 *Cold America. Geometric Abstraction in Latin America (1934-1973)*, Fundación Juan March, Madrid
De Picasso a Richard Serra: 20 años de la Galería Guillermo de Osma, Museo de la Pasión, Valladolid
Homenagem2, Dan Galeria, São Paulo
- 2010 *Bright Geometry*, Cecilia de Torres, Ltd., New York
Latitudes: Maestros latinoamericanos en la Colección FEMSA, Sala de exposiciones BBVA, Madrid
Iman: New York, Fundacion PROA, Buenos Aires
- 2008 *High Times, Hard Times: New York Painting 1967-1975*, Neue Galerie, Graz, Austria; Viaja al ZKM in Karlsruhe, Germany
Forma, línea, gesto, escritura, MuVIM (Museo de la Imagen y la Modernidad) Valencia, Spain
- 2007 *High Times, Hard Times: New York Painting 1967-1975*, National Academy Museum, New York; Travels to Museo Tamayo, in Mexico DF.
Short Distance to Now, Galerie Kienzle & Gmeiner, Berlin, Germany
Short Distance to Now, Galerie Thomas Flor, Dusseldorf, Germany
- 2006 *Line - Plane - Volume/Sculpture: 1944-2006*, Cecilia de Torres, Ltd., New York

- High Times, Hard Times: New York Painting 1967-1975*, Weatherspoon Art Museum, University of North Carolina at Greensboro, North Carolina; Travels
- The Sites of Latin American Abstraction*, CIFO (Cisneros Fontanals Art Foundation), Miami, Florida
- 2005 *Works ON & OF Paper - Modern and Contemporary*, Cecilia de Torres, Ltd., New York
- Extreme Abstraction*, Albright-Knox Art Gallery, Buffalo, N.Y.
- 2004 *Light and Atmosphere*, Miami Art Museum, Miami
- 2003 *Geometría Sensível-25 Years later*, Cecilia de Torres, Ltd., New York
- 2002 *Modernism in Montevideo, New York & Buenos Aires: 1930s-1970s*, Sicardi Gallery, Houston, Texas
- 2001 *Abstraction: The Amerindian Paradigm*, Palais des Beaux-Arts, Brussels, Belgium; Travels to IVAM, Valencia, Spain
- Modernism in Montevideo and Buenos Aires, 1930s-1960s*, Cecilia de Torres Ltd., New York
- 2000 *The End: An Independent Vision of Contemporary Culture, 1982-2000*, Exit Art: The First World Gallery, New York
- Square Roots*, Cecilia de Torres Ltd., New York
- 1999 *Art construit, art cinétique d'Amérique Latine*, Galerie Denise René, Paris
- Argentina Siglo XX*, Centro Cultural Recoleta, Buenos Aires
- Peintures et Sculptures d'Amérique Latine*; Collection of the Museo de Bellas Artes de Caracas, Biarritz Festivale, France
- 1998 *Next to Nothing-Minimalist Works from the Albright-Knox Art Gallery*, Anderson Gallery, Buffalo, N.Y.
- North and South Connected-An Abstraction of the Americas*, Cecilia de Torres Ltd., New York
- 1997 Bienal Mercosul, Porto Alegre, Brazil
- 1996 MARCO Award, Museo de Arte Contemporáneo, Monterrey, Mexico
- 1995 *65 Years of Constructivist Wood: 1930-1995*, Cecilia de Torres Ltd., New York
- MARCO Award, Museo de Arte Contemporáneo, Monterrey, Mexico
- 1993 Museum of Modern Art, New York
- 1992 *América, Bride of the Sun*, Royal Fine Arts Museum, Antwerp, Belgium
- Latin American Artists of the Twentieth Century*, opens at Expo'92, Sevilla, Spain; travels to Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Museum Ludwig, Cologne, Germany
- 1991 *The School of the South: the Taller Torres-García and its Legacy*; opens at the Museo Nacional Centro de Arte Reina Sofía, Madrid; travels to University of Texas, Austin, Museo Tamayo, Ciudad de México and Bronx Museum, New York
- 1990 *The Decade Show*, Studio Museum in Harlem, New York
- 1989 III Bienal, La Habana, Cuba

- 1988 *The Latin American Spirit: Art and Artists in the United States, 1920-1970*, The Bronx Museum of the Arts, New York
- 1987 *Latin American Artists in New York Since 1970*, Archer M. Huntington Gallery (today Jack S. Blanton Museum) University of Texas, Austin
Fifty Years of Collecting- An Anniversary Selection-Paintings since World War II", Solomon R. Guggenheim Museum, New York
- 1984 I Bienal, La Habana, Cuba
- 1981 *Evolution de l'Art Abstrait Constructif, 1920-1980*, Galerie Denise René, Paris
- 1977 *Arte Actual de Iberoamérica*, Instituto de Cultura Hispánica, Madrid, Spain
Lines of Vision: Recent Latin American Drawings, Center for Interamerican Relations, (Americas Society), New York
- 1976 *Mono+Bichromie*, Galerie Denise René, Paris
Gallery artists, Gimpel & Hanover Gallery, Zurich, Switzerland
- 1975 7^{ème} Festival International de la Peinture, Cagnes-sur-Mer, France
- 1974 *Cruz-Diez, Le Parc, Paternosto, Simón, Soto, Tomasello*, Galería Aele, Madrid, Spain
- 1973 *Tropic of Cancer/Tropic of Capricorn*, Art Gallery of the University of Massachusetts, Amherst, Mass
Program-Accident-System, Städtisches Museum Abteiberg Mönchengladbach, Germany
- 1971 I Bienal Americana de Artes Gráficas, Cali, Colombia
Argentinische Kunst der Gegenwart, Kunsthalle Basel, Switzerland
- 1970 II Bienal Coltejer, Medellín, Colombia
Twelve Artists from Latin America, John and Mable Ringling Museum, Sarasota, Florida
- 1968 *Beyond Geometry*, Center for Interamerican Relations (Americas Society), New York
- 1967 *The 1960's: Painting and Sculpture from the Museum Collection*, Museum of Modern Art, New York
- 1966 National Award, Instituto Di Tella, Buenos Aires, Argentina
III Bienal de Arte Americano, Córdoba, Argentina
- 1965 *Latin American Art Since Independence*, Yale University Gallery, New Haven, Connecticut
- 1961 *Arte Nuevo*, Buenos Aires, Argentina

Selected Bibliography

- Angeline, John, "North and South Connected: An Abstraction of the Americas", in *Art Nexus*, No.32, May-July 1999.
- Avena Navarro, Patricia, "Au-delà du bord. Blanc..." brochure Galerie Denise René, Rive Gauche, Paris, 2015.
- Bayón, Damián *Aventura plástica de Hispanoamérica*, Mexico City: Fondo de Cultura Económica, 1974.

“A geometria sensível: uma vocação argentina”, en *América Latina/Geometria sensível*, Rio de Janeiro: Edições Jornal do Brasil/GBM, 1978.

Barnitz, Jacqueline “Latin American Artists in New York since 1970,” exhibition catalogue, Archer M.Huntington Art Gallery, Austin: The University of Texas, 1987.

Twentieth Century Art of Latin America, Austin: University of Texas Press, 2001.

Barr, Alfred H., Jr., *Painting and Sculpture in the Museum of Modern Art, 1929–1967*, New York: Museum of Modern Art, 1977.

Bazzano–Nelson, Florencia, “Joaquín Torres–García and the Tradition of Constructive Art,” *Latin American Artists of the Twentieth Century*, exhibition catalogue ed.by Waldo Rasmussen, New York: The Museum of Modern Art, 1993.

Braun, Barbara, *Pre-Columbian Art and the Post-Columbian World, Ancient American Sources of Modern Art*, New York: Harry N. Abrams, Inc., 1993.

Calvo Serraller, Francisco, “El canto de la luz”, exhibition catalogue *César Paternosto*, Museo de Arte Contemporáneo Esteban Vicente, Segovia, 2004.

“Música pictórica”, in *Babelia*, literary and art suplement from *El País*, Madrid, 11 de febrero de 2006.

Canaday, John, Art reviews, *The New York Times*, September, 1968.

Corredor–Matheos, José, “Paternosto and His Challenge to the Boundaries of Art”; exhibition catalogue, Artur Ramón Contemporani, Barcelona, April 2007.

Costa, Eduardo, “Abstraction: The Amerindian Paradigm”, New York: *NYARTS*, Octubre de 2001.

Cotter, Holland, “North and South Connected: An Abstraction of the Americas,” Art in Review, *The New York Times*, January 22, 1999.

Craven, David, *Abstract Expressionism as Cultural Critique: Dissent During the McCarthy Period*, New York–Cambridge: Cambridge University Press, 1999.

Art and Revolution in Latin America, 1910–1990, New Haven and London, Yale University Press, 2002.Chase, Gilbert, *Contemporary Art in Latin America*, New York: The Free Press, London: Collier McMillan Ltd., 1970.

Fevre, Fermín, *Serie pintores argentinos del siglo XX: Paternosto*; Buenos Aires: Centro Editor de América Latina, 1981.

Francisco Calvo Serraller, “César Paternosto”, *Babelia* (literary art supplement of *El País* newspaper), Madrid, March 6, 2010.

García Canclini, Néstor, *Culturas híbridas: estrategias para entrar y salir de la modernidad*, México: Grijalbo, 1990

Giudici, Alberto, “Geometría mínima y sensible”, in *Ñ*, 56, *Clarín*, Buenos Aires, 23–10–2004.

Glueck, Grace, Art reviews, *The New York Times*, 20 de enero de 1984.

González Rodríguez, Antonio Manuel, “César Paternosto: De las formas del silencio a una resonancia musical,” exhibition catalogue, *César Paternosto: Marginalidad, desplazamientos, ritmos*; Galería Guillermo de Osma. Madrid, 2006.

Gough, Maria, “Modes of Abstraction, Models of Interpretation”, in *Blanton Museum of Art: Latin American Collection*; ed. by Gabriel Pérez–Barreiro; Blanton Museum of Art. Austin: The University of Texas at Austin, 2006.

Herzberg, Julia P., “Re–Membering Identity: Vision of Connections,” exhibition catalogue, *The Decade Show*, New

York: Studio Museum in Harlem, 1990.

Hunter, Sam, "The Cordoba Biennial," in *Art in America*, March–April, 1967.

"Cesar Paternosto and the Return of the Enchantment," exhibition catalogue, New York: Mary–Anne Martin Fine Arts Gallery, 1983.

Jarque, Vicente, "Abstracción precolombina", in *Babelia*, literary suplement *El País*, Madrid, 11 de marzo de 2001.

Liese, Jennifer, "Square Roots: Contemporary Quadrilateral Literalism with a Heart," *Square Roots*, New York: Cecilia de Torres, Ltd., 2000.

Lippard, Lucy R., "The Abstraction of Memory," exhibition catalogue, *Cesar Paternosto: Paintings 1969–1980*, New York: Center for Interamerican Relations, 1981.

Overlay, Contemporary Art and the Art of Prehistory, New York: Pantheon Books, 1983.

Llorens, Tomàs, "Menos es más, si es más", exhibition catalogue, *César Paternosto*, Museo de Arte Contemporáneo Esteban Vicente, Segovia, 2004.

López Anaya, Jorge, "Constructivismo e identidad", in *La Nación*, Buenos Aires, 10–10–2004.

Marín–Medina, José, "La iluminaciones de César Paternosto", in *El cultural*, literary suplement, *El Mundo*, Madrid, 19–2–2004.

Martín–Crosa, Ricardo, "Las formas del silencio", Revista *Confirmado*, Buenos Aires, August, 1978.

"The Painting of Cesar Paternosto," exhibition catalogue, *Cesar Paternosto: Paintings, 1969–1980*, New York: Center for Interamerican Relations, 1981.

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Merewether, Charles, "Imaging Utopia: The Work of Paternosto," exhibition catalogue, *Paternosto*, Caracas: Galería Durban/César Segnini, 1993.

Minemura, Toshiaki, "The Meaning of Asymmetrical Frontality in the Works of Cesar Paternosto," exhibition catalogue, Tokio:Fuji Television Gallery, 1982.

Morgan, Robert C., "Abstract Painting: The New Pictorialism" en *New Directions: Contemporary American Art from the Commodities Corporation Collection*, ed. and introduction by Sam Hunter, Princeton, N.J., 1981.

"North and South Connected: An Abstraction of the Americas," Exhibitions, in *Review*, New York, 13 December, 1998.

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Pérez Barreiro, Gabriel, "César Paternosto, *The Stone and the Thread: Andean Roots of Abstract Art*", bibliographic review in *Bulletin of Latin American Research*, September 1997.

"César Paternosto", in *Blanton Museum of Art: Latin American Collection*; ed. by Gabriel Pérez–Barreiro; Blanton Museum of Art. Austin: The University of Texas at Austin, 2006.

Ramírez, Mari Carmen, "Re–Positioning the South; The Legacy of the Torres–García in Contemporary Latin American Art," in *The School of the South: The Taller Torres–García and its Legacy*, Archer M. Huntington Art

Gallery, Austin: The University of Texas, 1991.

Ratcliff, Carter, "New York Letter," *Art International*, Vol. XIV/3, March, 1970.

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Rubinstein, Raphael, "Annals of Painting: It's Not Made by Great Men," *Art in America*, September, 2007.

Ruiz, Enrique Andrés, "Redescubrir América," in *Abc Cultural*, Madrid, 22-12-2001.

"El puente geométrico," in *Abc Cultural*, Madrid, 6-03-2004.

Saxon, Eric, "Primal Forms and Primal Divisions," en *Appearances*, # 10, New York, 1984.

Schneider, Arnd, "Uneasy Relationships: Contemporary Artists and Anthropology" in *Journal of Material Culture*, London: SAGE Publications, Vol.1 (2), 1996.

Siegel, Kathy, "Another History is Possible," exhibition catalogue, *High Times, Hard Times, New York Painting, 1967-1975*, New York, 2006.

Tannenbaum, Judith, Reviews, *Arts Magazine*, May 1976.

Weiss, Rachel, "A Certain Place and a Certain Time: The Third Bienal de La Habana and the Origins of Global Exhibitions", *Making Art Global (Part 1): The Third Havana Biennial*, London: An Afterall Book, 2011.

Publications

Letter to the Editor, *Artforum*, April 1969

"Notes, 1969-1972" catalogue *Cesar Paternosto, January 9-28, 1973*, New York: Galerie Denise René

Letter to the Editor, *Artforum*, November 1975

"Escultura lítica inca", in *Artinf*, 25, V Buenos Aires, May 1981

"Escultura incaica y arte constructivo", *Artinf*, 46-47, Buenos Aires, Jun-Jul, 1984

"Escultura abstracta de los incas", in *Boletín del Centro de Investigaciones Históricas y Estéticas*, Facultad de Arquitectura y Urbanismo, Universidad Central de Venezuela, Caracas, December, 1985

"Contrastes de Forma: pioneros ignorados", *Arte en Colombia*, No.33 Bogotá, '87

Text for catalogue *Cesar Paternosto, Obras 1961-1987*, Fundación San Telmo, Buenos Aires, 1987

"Formas simbólicas andinas", exhibition catalogue text, Galería Ruth Benzacar, Buenos Aires, 1989

"Josef and Anni Albers: The Encounter with the Ancient Art of the Americas", exhibition catalogue essay published in German in *Josef und Anni Albers-Europa und Amerika*, Kunstmuseum Bern, November 1998

"No Borders: The Ancient American Roots of Abstraction," in: *Contemporary Art and Anthropology*, ed.by Arnd Schneider and Christopher Wright; London: Berg Publishers

Books

Painting as Object: The Lateral Expansion. New Works, Cecilia de Torres, Ltd., New York, 2012

PATERNOSTO, by César Paternosto; Madrid: Tf Editores, 2007

White/Red: César Paternosto, with essays by Lucy R. Lippard, Ricardo Martín-Crosa and Toshiaki Minemura, and a chronology by C.P. New York: Cecilia de Torres, Ltd., New York, 2001

The Stone and the Thread: Andean Roots of Abstract Art, illustrated with photography and drawings by the author; 272 pp. Translated by Esther Allen. University of Texas Press, Austin, 1996

Piedra abstracta, la escultura inca: una visión contemporánea, illustrated with photography and drawings by the author; 206 pp., Fondo de Cultura Económica, Mexico-Buenos Aires, 1989

Curatorship

1998 *North and South Connected—An Abstraction of the Americas* at the Cecilia de Torres Ltd., New York; writes essay for the catalogue.

2001 *Abstraction: The Amerindian Paradigm* opens at the Palais des Beaux-Arts, Brussels; travels to IVAM Centre Julio González, Valencia, Spain. Writes main essay and edits the catalogue with contributions by Lucy R. Lippard, Mary Frame, Cecilia de Torres y Valentín Ferdinán

Lectures

1970 Invited to speak to Kynaston McShyne's students at the School of Visual Arts, New York.

1980 "Abstract Sculpture of the Incas", Center for Latin American and Caribbean Studies, New York University. Introduced by Prof. Nicolás Sánchez Albornoz

"Abstract Sculpture of the Incas", Center for Latin American Studies, Columbia University, New York; Introduced by Prof. Herbert Klein

1982 "Stone Sculpture of the Inca", Bridgestone Museum, Tokyo, Japan

"Stone Sculpture of the Inca", College of Visual and Performing Arts, Syracuse University, New York

1984 "El arte precolombino en el arte del siglo veinte", Museo Nacional de Bellas Artes, Buenos Aires, Argentina

1986 "El arte precolombino en el arte del siglo veinte", en el Museo Carrillo-Gil, Ciudad de Mexico

1988 "My Work," symposium "Opening Doors to Latin American Artists," Cooper Union, New York

"The Rio de la Plata Avantgarde and Torres-García's Work," panel "The School of Torres-García and the Work of Augusto Torres," Americas Society, New York

"El arte precolombino en el arte del siglo veinte", four lectures at the Centro de Estudios Históricos, Antropológicos y Sociales Sudamericanos (CEHASS), Buenos Aires, Argentina

1991 "Re-Imagining Torres-García's Vision, A Reading of *Metaphysics of Amerindian Prehistory*," paper at the symposium "Inverted Map: The School of the South," Archer M. Huntington Art Gallery, The University of Texas at Austin, Texas

- 1992 “Joaquín Torres-García and the Hemispheric Sources of Abstraction,” paper at the symposium “Crosscurrents of Modernism- Four Latin American Pioneers,” Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- 1998 “Andean Textiles and Stonework as Language-Resonances in our Century,” sponsored by the Friends of Ethnic Art, at the California College of Arts and Crafts, Oakland, California
“Abstraction as Meaning,” Kunstmuseum, Bern, Switzerland
- 2008 Takes part at the symposium on “Painting”, course on “Transformaciones-Arte y estética desde 1960”, Centro de Andaluz de Arte Contemporáneo, Seville, Spain

Filmography

Cultural program devoted to the work of Cesar Paternosto; 30m., Fuji Television Channel, Tokyo, aired February 7, 1982

Schone Kunsten, Ver Meg Buenos Aires, BRTN, 60 m. Directed by Jef Cornelis. Documents conversation between Víctor Grippo and César Paternosto; others. TV film, associated to the exhibition *América, Bride of the Sun*, Royal Fine Arts.