

César Paternosto

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



César Paternosto. Buenos Aires, 1965



Portrait of his father, 1949, Pencil on paper Portrait of his mother, 1948, Pencil on paper

1931. César Paternosto is born in La Plata, Argentina on November 29th. Shaded by maple, linden, sycamore and jacarandá trees, La Plata is a quiet town located 45 miles southeast of Buenos Aires. It is the seat of the provincial government and it was founded in 1882, after the city of Buenos Aires was federalized. It was the first modern city designed on a drawing board; its plan is a square and the streets are laid out in a grid of square blocks though intermittently crisscrossed by diagonal streets at a 45 degree angle; the plan, too, has a mandala-like center: the Plaza Moreno flanked by City Hall and the imposing neo-gothic, brick- built cathedral. La Plata is also the seat of one of the National Universities (Albert Einstein lectured at the Institute of Physics in the thirties) and, most notably, of its Museo de Ciencias Naturales, which, well known in international scientific circles thanks to its paleontological holdings, also houses a choice collection of pre-Columbian art from the Andean region.

His father, Pedro, was a Chemistry professor at the National University; his mother, María Esther Nethol, was a piano teacher and homemaker. The paternal grandparents had come from southern Italy’s Calabria region. The maternal grandmother was Argentinian of Italian parentage, while the grandfather was a native of Navarre in Spain’s Basque country. They had arrived with the wave of immigration that began to change the face –and the sound of Spanish– of Argentine society in the last decades of the nineteenth century.

1935. His sister Graciela is born.

1939-1944. Attends elementary school. “La anexa” (The Annex) the elementary school annexed to the National University–a system that comprised the three levels of education–had a unique curriculum: besides math, language, history, etc., he is also taught English and French; drawing as well as clay modeling and plaster casting; hands-on horticulture and bee keeping in the school’s garden; carpentry and typography. He participates, too, in the production of a newsletter–contributing articles, and learning typesetting and the printing process. He spends a great deal of time drawing and making carbon copies from comic books (El Tony, Pif-Paf, Billiken, etc.). At eleven years old, he teaches himself to paint with oils, and copies landscapes from magazine reproductions.

1945. Enters high school. Attends art courses at a private art school, the Peña de las Bellas Artes. Disappointed at the slow pace of the arch-academic teaching, he stops painting altogether. He occasionally makes pencil drawings, mostly portraits of family members. Although he gets good marks and praise for his work, none of the art teachers he had in elementary or secondary school ever suggested a formal art education.

1951. Enrolls in Law School, at the National University.

1955. Increasingly disenchanted with the Law career. He realizes that he lacks the fiber to be an efficient lawyer. Yet, he profits greatly from the humanistic studies required by the curriculum, including the philosophy of law (i.e., Hans Kelsen) and political economy (reads a good deal of Marx). Works in a meat packing plant. Tries acting. Gives an inconsequential audition for the director of the State Theater.



César Paternosto (standing) “performing” a mockery of park fountains. Córdoba, Summer of 1956

1956. Returns to painting. Works on his own. Starts taking private lessons with Jorge R. Mieri. Learns very sound basics of drawing and painting. It is also the beginning of a lifelong friendship. Mieri also introduces him to modernist principles: some still life drawings and paintings show an early, and revelatory, awareness of the flatness of the pictorial surface.

1957. Attends Professor Héctor Cartier's lectures on design and color theory at the School of Fine Arts of the National University. Crowded with regular students as well as young teachers, Cartier's class was a sort of "mini-Bauhaus" wedged amid the strictly academic curricula of the school. His advanced teaching had a cardinal influence on him. The following year, as well as part of 1959, continues to attend Cartier's lectures. He makes first tentative at-tempts at abstract painting—oils and gouaches on board. Exposed to serial music in a concert of piano and violin; is enthralled with Webern's pregnant silences. Reads, as well, Juan Carlos Paz's *Introducción a la música de nuestro tiempo* (Nueva Visión, Buenos Aires 1955).

1958. June. Master in Law. Shortly afterward is appointed staff lawyer at the Attorney General Office of the Province of Buenos Aires.

1959. March. Marries María Rosa Marino. Accepts a position as a Legal Counselor to the Mines Department in the Province of Río Negro, in the Patagonia region. Resigns after six months; returns to La Plata to work more consistently on his painting.



Pintura, 1961–1962. Mixed media on Masonite,
19⁵/₈ x 28³/₈ in., 50 x 72 cm.

1960. Sees exhibition of the Grupo SÍ in La Plata, affiliated to the informalist aesthetics of contemporary Spanish painters such as Antoni Tàpies, Millares, Muñoz, and the expressionism of Saura and the American "action painters." Through his friend Alejandro Puente he is invited to join the Group.

Actively involved in the process of building his studio/house in City Bell, in the semi-rural outskirts of La Plata. Project is by the architect Vicente Krause. Learns the technique of cement casting.



Right: *Composición*, 1963. Watercolor and ink on paper. 18¹/₈ x 12⁵/₈ in. 46 x 32 cm.
Left: *Composición*, 1964. Watercolor and ink on paper. 18¹/₇ x 11⁷/₈ in. 46 x 30 cm.

1961. Exhibits one painting in the invitational show "Arte Nuevo" in Buenos Aires. Work is strongly influenced by Tàpies' heavy paint mixtures. With the Grupo SÍ shows in Lima, Peru, and at the Museo Provincial de Bellas Artes in La Plata. Attends Professor Emilio Estiu's lectures on Esthetics at the Institute of Philosophy of the National University. Gives a lecture at an event co-sponsored by the Grupo SÍ and "Los elefantes," a group of La Plata avant-garde poets. The lecture is a long and enthusiastic paraphrase of Heidegger's *Arte y Poesía* (Art and Poetry, in the 1958 Spanish translation by Samuel Ramos, published by Fondo de Cultura Económica) a strong influence at that time.

Herrigel's Zen y el arte de los arqueros japoneses was then also quasi-mandatory reading. He reads the existentialists, too: Sartre, Kierkegaard,

Gabriel Marcel. He later gets into Merlau Ponty's *Fenomenología de la percepción* (the 1957 Spanish translation, also published by Fondo de Cultura) and Teilhard de Chardin's *El fenómeno humano* both are profoundly formative and revealing.

Exhibition at the Museo de Arte Moderno in Buenos Aires with the Grupo Sí. The museum acquires one of his works.

Revisits the Museo de Ciencias Naturales in La Plata and “discovers” the impressive collection of pre-Columbian ceramics of northwest Argentina. Studies Klee's and Miro's primitivism. Gradually breaks away from the Tàpies influence.

1962. January. His daughter María Andrea is born. Works on new paintings. Although still using heavy impastos in dark earth tones, now begins scratching out a sort of pictographic archaic geometry inspired by Amerindian art.

November. Exhibits a group of these paintings at the Rubbers Gallery in Buenos Aires. Shares the space with Nelson Blanco, another member of the Grupo Sí.

1963. Moves to new studio/house in City Bell. Sends a group of paintings from previous show to San Juan, Puerto Rico, to be exhibited at the gallery La Casa del Arte. His work changes: leaves behind the archaic symbolism and starts making imaginary figurations in oils and ink drawings inspired mostly by Paul Klee, a continuing influence at that time. But later begins to study yet another aspect of Klee's oeuvre, the banded or “architectural” watercolors of the Bauhaus period. Paints “soft edged” geometric abstractions; oils and gouaches.



Paternosto's house. City Bell, Buenos Aires, c. 1964



Untitled (from the Magic Balloons series), 1964. Oil and metallic paper pasted on canvas. 47 1/4 x 39 3/8 in. 120 x 100 cm.

1964. Exhibits new works in group shows in Buenos Aires. Meets Aldo Pellegrini, the surrealist poet and noted avant-garde art critic, who had come to La Plata to give a lecture. Mr. Pellegrini took pride in recognizing new trends right from the start. Months later, in a lecture at the Di Tella Institute in Buenos Aires he mentions Alejandro Puente and Paternosto as the spearheads of a “new abstraction” in Argentina, different from the established tradition of “Concrete art” affiliated with Max Bill's esthetics.

From its foundation in 1960, until it was closed by the military government in 1968, The Visual Arts Center of the Di Tella Institute was the foremost venue for the exhibition of avant-garde art in Buenos Aires, exposing younger artists, as well as an often shocked public, to the most recent art coming from New York and Europe. Notable international art critics are invited to integrate the jury that would award two prizes, one for local artists and the other for international contestants. Two antithetic personalities, Pierre Restany and Clement Greenberg, come to Buenos Aires in 1964. While Restany greatly enjoys his stay– he writes the article “Buenos Aires, the Austral New York,” a fascinating tale of the lively art scene he experienced, later published in the magazine *Art International*—a rather bored Greenberg, singles out his work, and that of Puente's as well as of Honorio Morales', another abstractionist, as the only things that interested him in Buenos Aires.

In October, shows works from the series of Magic Balloons at the Lirolay Gallery in Buenos Aires; shares the gallery space with Alejandro Puente. The viewing of Josef Albers' series *Homage to the Square* in a traveling show that landed at the Di Tella Institute encourages the use of color directly from the tube. To intensify the high saturation of the color juxtaposes strips of metallic paper glued to the canvas. Aldo Pellegrini writes preface for the catalogue, coining the name *geometría sensible* (sensitive geometry) to designate the abstraction developed by Paternosto and Puente.

1965. Works on new paintings. Stops using metallic paper and starts painting bands exploring the “atonality” of color: strange chords, such as a brown next to a pink, and the like. Later the bands become waving and concentrically arranged. Also begins using thicker stretchers, prolonging on them the bands of color. Stanton L. Catlin selects a painting for the show *Latin American Art since Independence* that he is curating for the Yale University Art Gallery.

The British art historian and critic Alan Bowness –later to become director of the Tate Gallery in London– comes to Buenos Aires, also invited by the Di Tella Institute. He shows a marked interest in Paternosto's work.

November. Exhibits new paintings at the gallery of the Center for Freedom of Culture; again shares the space with Alejandro Puente.

1966. Selected to participate in the annual Di Tella National Prize exhibition.

Jorge Romero Brest, the influential Director of the Visual Arts Center of the Di Tella Institute, invites Paternosto and Puente to show recent work at the Bonino Gallery in Buenos Aires. Mr. Romero Brest writes introductory text for the catalogue.

Invited to participate in the III Biennial of American Art held in Córdoba, Argentina. The Biennial was the other cardinal venue for the international connection of the Argentine art scene of the sixties. On a previous occasion, Sir Herbert Read had been invited to preside over the awards jury. This year the legendary founder of New York's Museum of Modern Art, Alfred H. Barr Jr., is the president of the jury. The other members are Sam

Hunter, then Director of the Jewish Museum in New York; Arnold Bode, head of the Kassel Documenta; the distinguished Venezuelan architect Carlos Villanueva, and the Argentine critic Aldo Pellegrini. Carlos Cruz-Diez is awarded the Great Honor Prize, and Paternosto gets First Prize for his entry, three shaped two-panel pieces (“shaped canvases”).



Maldoror, 1966. Oil on canvas, 71 x 67 in. 180 x 170 cm.



Installation view of the exhibition *The 1960s: Painting and Sculpture from the Museum Collection*. The Museum of Modern Art, New York, 1967. At left, *Duino*, 1966

These paintings are composed of several parts hung at predetermined distances; they start a modality to which he was to return over the years, namely, works that only acquired entity once they were installed. Alfred Barr decides to acquire *Duino*, one of these pieces, for MoMA's collection. Meets the New York collector William H. Weintraub who becomes an enthusiastic patron. Back in the US, Weintraub is instrumental in several sales, among them, three works purchased by Joseph H. Hirshhorn, now in the Hirshhorn Museum's collection in Washington, D.C.

1967. January. Second daughter Ana María is born.

April. Travels to New York with his family in order to explore the possibilities of settling there. Visits museums and galleries. Mr. Weintraub introduces him to Paul Krugier, then co-owner of the Loeb-Krugier Gallery. Meets Paula Cooper, then acting as secretary of the artists co-op Park Place. She shows interest in the work, recommending it to other dealers. Meets Klaus Kertess at the Bykert Gallery. Returns to Argentina. New York. His work *Duino* appears in the Museum of Modern Art's summer exhibition *The 60's: Painting and Sculpture from the Museum Collection*, curated by Dorothy Miller and Alfred H. Barr. Two paintings and one “site specific” sculpture in painted wood are featured in the show *Visión elemental* at the Museo Nacional de Bellas Artes in Buenos Aires organized by its Director, Samuel Oliver. He writes text for the catalog; it reflects the collective esthetic concerns of the artists in the show who sign it. November. Returns to New York with his family to settle there.

1968. Rents studio in the Little Italy section of Manhattan. The art dealer Abe Sachs offers him a one person show in his gallery on 57th Street for September.

Works as a waiter at the Figaro Café in Greenwich Village. Later works as an arts and crafts instructor for a Summer Program on the Lower East Side of Manhattan. September. Third daughter María José is born. Opens his show *Symmetrical/Asymmetrical* at the AM Sachs Gallery. Exhibits four multi-part pieces of the same size, in which he explores the inter-relationships among the areas of color in outer semi-circular shaped canvases and the color of wooden volumes placed at the center, all hung at precise intervals.

It is reviewed by John Canaday for *The New York Times*, and by James R. Mellow in his “New York Letter” for *Art International* magazine. The reviews were, to a point, encouraging, more so for a debut. Frank Stella sees the show. Previously he had viewed slides and appears intrigued. Clement Greenberg also sees the exhibition. Together with fellow artists Fernando Maza and Luis Wells rents a loft at 248 Lafayette Street as a work space. Later the Brazilian artist Rubens Gerchman replaces Wells.



Untitled Complex Unit, 1969. Acrylic on board and wood, 30 x 40 in. 76,5 x 102 cm.



César Paternosto at the opening of his one-person show *The Oblique Vision* at the AM Sachs Gallery. New York, January 1970

1969. *February.* Has breakthrough idea: he is going to leave the frontal surface of the painting blank, using only the sides to paint on. He is aware that he had hit a first, literally pushing the medium to the limits.

There was a definite stimulus coming from the reductivist climate created by the minimalist sculptors. Yet his new approach to painting also means a heartfelt rejection of the prevailing minimalist ideology that exalts the sculpture medium over painting

Summer. Abe Sachs offers him a show for January. Exhibits *Primus*, one of the first new paintings in an exhibition of gallery artists. *Primus*

stimulates the curiosity of Harris Rosenstein, an art critic for *Art News*. He climbs on a chair to see whether it was also painted on the top side.

1970. *January.* Opens second show at AM Sachs Gallery, titled *The Oblique Vision*.

While in *Primus* the frontal surface is painted stark white, he has turned to a range of pale, pastel tones that would eventually be found unsatisfactory. The canvases look “boxy” because the sides were deep (4 1/2” or 5”) and crowded with series of small squares and bands which made for an exceedingly complex reading since the viewer has to move from one side to the other to apprehend the totality. Years later he destroys most of these works. Some of the titles come from Borges’s fiction, *Tlön, Uqbar; El Sur* was also taken from a Borges short story; yet he later was to use “South” repeatedly, but then with an awareness of his (marginal) “southern hemispheric condition”. It is positively reviewed by Kay Kline for *Art News*.

Lucy R.Lippard, Sol LeWitt, Richard Bellamy, John Weber saw the show. “It’s a very good *idea*” was LeWitt’s comment.

March. Artforum carries a review of Jo Baer’s simultaneous January exhibition at the Noah Goldowsky Gallery. Ms. Baer, according to a reproduction, is working on a parallel track, the “wraparound” paintings, in which an elongated rectangle of dark color grasps the side of the painting and about 1 inch of the front. The reviewer, who has visited briefly Paternosto’s *Oblique Vision* show, decides not to mention it. Not even in a footnote. In those days a South American artist was “not supposed to be” at the cutting edge of things. If he/she actually was, well, tough; the powers that be would not take notice.

April. Separates from his wife, who returns to Argentina with their daughters. Moves to the studio.

Summer. In *Art International’s* “New York Letter”, Carter Ratcliff reviews the *Oblique Vision* show and calls Paternosto “an eccentric because he has chosen such an odd and fruitless place to stop in the transition from painting to sculpture”.

Rejects invitation to participate in the São Paulo Biennial given the brutal repression and torture of political prisoners unleashed by the military regime in Brazil.

Decides to leave the AM Sachs Gallery. Starts looking for another venue.

Jim Harithas, then the director of the Reese Palley Gallery, one of the first to open in the district recently dubbed Soho, visits the studio. He says, very excited, “You’re picking up where Barnett Newman left off!”. He intends to show his work; yet, shortly afterward Harithas loses his position.

One of the paintings with white fronts that he sent to the II Medellin Biennial in Colombia is vandalized. The insurance company reimburses total value, most welcome money in days of dire strait.

He works as a clerk at the Rockefeller Foundation.

Introduces changes in his paintings. Again the frontal surfaces are painted white, while the areas of color on the sides are greatly simplified. He toys with “literary” titles as a counterpoint to the sparseness of the works: *Who was who in last night’s dream?*; *IL vino rosso. Oremus, pornemus*; *The Sweetest Skin. Split info about time and other hang-ups* (a two-panel piece).

Fall. Invited by Kynaston McShyne to talk to his students at the School of Visual Arts.

Through his friend Rubens Gerchman meets Ligia Clark. In a lively conversation Clark makes appreciative comments on Paternosto’s work.

1971. Takes active part in meetings of Latin American artists living in New York.

The shared opposition to the exclusionary policies of the New York art establishment brings together the large group of Latin American artists living then in the city. Then the celebration of the São Paulo Biennial under the military dictatorship in Brazil became a more galvanizing motivation. The group is called “Museo Latinoamericano” (the studios of the artist’s members would conform the “museum”). They eventually publish a catalogue, *Contra-Bienal*, reproducing art or texts sent by artists from all over the world. Arnold Belkin, Luis Camnitzer, Leonel Góngora, Leandro Katz, Luis Molinari Flores, Liliana Porter, Alejandro Puente, Rolando Peña, Carla Stellweg, and Luis Wells, are among the most active members of the group. After the publication of the catalog, some American artists –Gordon Matta-Clark among them—joined the meetings. Due to internal dissensions and the slow disintegration of the group during the following year, the publication of the catalogue is carried out jointly by the “Museo” and a splintered group, MICLA (Spanish acronym for Movimiento para la Independencia Cultural Latinoamericana).

The Galerie Denise René, which already runs two spaces in Paris and two more in partnership with Hans Mayer in Dusseldorf, Germany, opens quarters in New York, on 57th Street.

The Ecuadorean artist Luis Molinari Flores, brings Jesús R.Soto to Paternosto’s studio. Quietly, intently, Soto looks at the new works. He finally says that he wants to purchase one of the paintings for the museum of modern art he is planning to open in Ciudad Bolívar, his home town in Venezuela. He picks *Discurrimiento*, a five foot square painting.

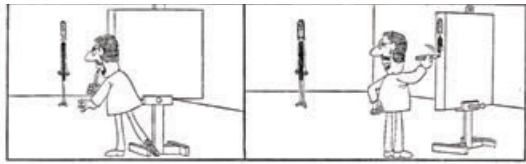
Fired from the house painting job. Collects unemployment.



Installation View. César Paternosto’s one person show at Galería Carmen Waugh, Buenos Aires, July 1971

July. Travels to Buenos Aires to open an exhibition at the Carmen Waugh Gallery in Buenos Aires. Just by chance, the gallery space had been painted entirely white. The new paintings look compelling; as it were, in the “right environment”. Tato Alvarez photographs the installation for a magazine, now defunct; he uses a soft focus lens and the works seemed to dematerialize.

The show is well-received by the press, especially by a newspaper article in the weekly magazine *Primera Plana*. There was a funny take on it too: it inspires a comic strip by Vilar, in the evening paper *La Razón*.



“Punto en Boca”, comic-strip by Vilar. *La Razón*.
Buenos Aires, August, 1971

The legendary German photographer Grete Stern –of “Ringl & Pit” fame—now a long resident in Buenos Aires, makes his portrait.

Travels to Santiago, Chile, where he re-encounters Aldo Pellegrini and meets the eminent Brazilian critic Mário Pedrosa, both acting as cultural advisers to the Government of Salvador Allende. Is one of the first artists to donate work for the Museum of Solidarity.

Returns to New York. Sees Mondrian’s Centennial Exhibition at the Guggenheim Museum. Becomes aware that, beginning in the 1920’s, Mondrian tended to leave the center of the paintings open, while the color rectangles and the black bars are not only pushed to the edges but also often prolonged around the lip of the support. Writes in his *Notes* that, by leaving the frontal surface blank, his approach implied taking Mondrian’s space structuring to its last consequences.

1972. Works on three- and four-panel pieces, He goes back to the idea of multipart pieces that he has first developed in 1966 (the “wall installations”). Now works more systematically: each piece was composed of vertical rectangles of different widths determined by a module and hung, invariably, 8 inches apart. They also have white fronts while the lateral views showed sequential series of contrasting bands of color. All the decisions: width of the module, the 8 inch separation, and not least, the depth of the sides, were dictated by intuition, by visual judgments. The rationalization comes afterward.



Paradox, 1972. Acrylic emulsion on canvas. Four panels, 66 x 79 in; 167.6 x 200 cm (installed). The Diane and Bruce Halle Collection of Latin American Art, Scottsdale, Arizona.

Meets Mme. Denise René at a cocktail party at the Museum of Modern Art.

She agrees to take a look at the work and decides to take some small pieces on consignment.

Hans Mayer, Mme. René’s partner in Germany is in town for the opening of a Vasarely exhibition. He is also enthusiastic about his work.

Denise René, Hans Mayer, Celia Ascher, the curator of the McCrory Corporation Collection, all come to the studio. Hans Mayer buys, right out, a group of paintings to mount an exhibition in Dusseldorf the following May. Celia Ascher, on her part, decides the acquisition of a three-panel piece *Three Pairs of Complementary Hues* for the collection she curates.

May. Travels to Europe for the first time. Visits Paris.

Travels to Dusseldorf to see his show at the Denise René-Hans Mayer Gallery and learns that a four-panel piece was acquired by the Etzold Collection (today housed in the Städtisches Museum Abteiberg Mönchengladbach).

Visits Cologne. Returns to Paris and then on to Italy: Venice, the Marches, Umbria, Tuscany, Rome, Pisa. First exposure to the Renaissance tradition is unforgettable, especially the “Piero della Francesca’s trail” –suggested by his friend Miguel Ocampo—Urbino, San Sepolcro, Arezzo, Florence. And also the luminous Masaccio, at the Chiesa del Carmine in Florence.

Returns to New York. Learns that he has been awarded a Guggenheim Fellowship for Painting.

Seymour Knox purchases the four-panel piece *Sequential* for the collection of the Albright-Knox Art Gallery in Buffalo, NY.

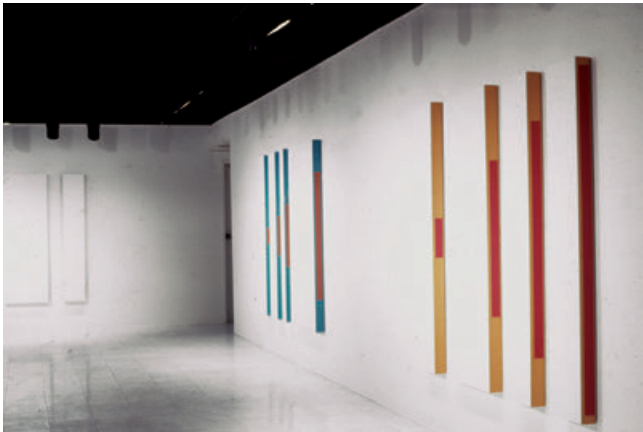
1973. January. Opens one-person show at the Denise René Gallery in New York.

Three- and four-panel pieces predominate. Publishes excerpts from his *Notes, 1969-1972* in the brochure. Kynaston McShyne edits the text. It is reviewed by James R. Mellow for *The New York Times*. Christophe de Menil decides the acquisition of the four-panel piece *Adagio*.

Position in the gallery consolidates; signs a contract with them; he would receive a monthly stipend for one year.

Lease on the Lafayette St studio is up. Finds loft on 135 Hudson Street, where he lives until 2004. The building has been vacant for many years, yet, the second floor, even in spite of the garbage and the “institutional green” on the walls looks like a good space and he takes it. Later learns that it is one of the utilitarian buildings (a former warehouse) designed by the distinguished nineteenth century architect, Francis Kimball.

The place needs much work to make it livable. The re-location took up the rest of the year. Does very little painting.



Installation view of César Paternosto's one-person show at the Galerie Denise René. New York, January, 1973

1974. Madrid. The Galería Aele organizes, under the direction of Carmen Waugh, an exhibition of Latin American artists handled by the Galerie Denise René: Cruz-Diez, Le Parc, Paternosto, María Simón, Soto and Tomasello.

It is widely reviewed in the media. Javier Solá of *Mundo*, singles out his work as the most “intensely personal and curious”.

Starts working on new multi-part pieces. Now is restricted to three panels, two vertical and one of them horizontal, all spaced at 3 1/2 or 4 inches –the thickness of the stretchers—and which are called “complex units”. Denise René decides to exhibit these new works in Paris in October.

March. Celia Ascher, who has become an enthusiastic supporter, makes a studio visit with Anne Rotzler, director of the Gimpel-Hanover Gallery in Zurich. Ms. Rotzler purchases two pieces to start working in Switzerland.

October. Travels to Paris to attend the vernissage of his exhibit at the Galerie Denise René Rive Gauche, on Saint Germain des Pres. French television films the event; Soto speaks up for the Latin American constructivist avantgarde.

With typical old world *savoir faire*, the Gallery invites a number of guests for dinner at La Coupole to celebrate the vernissage. Nelson Blanco, an old friend and colleague from La Plata, who was then living in Paris, is among the guests. So are Professor Nicolás Sánchez Albornoz, and his wife Graciela.

On the way back to New York stays for a few days in Madrid. Visits the Prado Museum every day. Then stops in London where he visits the National and Tate galleries; also hopped around galleries.

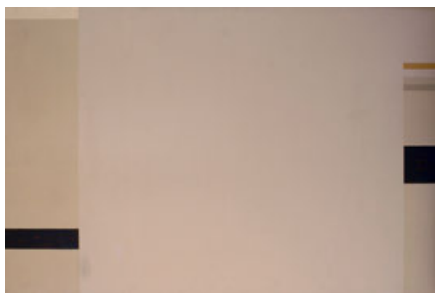
The Paris show does not sell and is virtually ignored by the press. However, support by the gallery does not flag: they decide to purchase the ten pieces in the exhibition.

1975. France. The Paris gallery sends two of his works to the 7eme. Festival International de la Peinture in Cagnes-sur-Mer.

Works on new pieces. Continues work on multi-part pieces; yet the “modernist white” of the frontal surfaces gives way to sandy grays or pale terracottas, while some of the elements painted on the sides re-entered the frontal surface.

Attends meetings of the AMCC (Artists Meeting for Cultural Change).

The meetings start as small gatherings at the loft of Lucy Lippard, or Rudolf Baranik, for instance. Soon the attendance grows to the point that larger spaces are needed; galleries in Soho are then borrowed on Sunday nights. They are the renewal of the activism of the “Art Workers Coalition” of a few years back which, in turn, has been the forge of the feminist art movement. This year the rallying point is the opposition to the exhibition of the Rockefeller Collection of American Art with which the Whitney Museum is planning to celebrate the upcoming Bicentennial. They serve, as well, as a vehicle for artists of all stripes not only to vent their grievances with the system, but also as a forum for the presentation of position papers, most of them denouncing the commodifying of the art product, a pervading subject. The artists treat each other on first name basis, including the well-known figures who attend regularly, like Lucy (Lippard), Sol (LeWitt), Carl (Andre), Rudolf (Baranik), Leon (Golub), Joseph (Kosuth), Sarah (Charlesworth), Benny (Andrews), etc. It is one of the last idealistic and widespread attempts at democracy and activism in the New York art world.



Fathom II, 1975
Acrylic on canvas, 48 x 72 in. 122 x 183 cm

1976. February. Opens second exhibition at the Denise René Gallery in New York.

A weak art market, the lingering outcome of the oil embargo of 1974, begins to take its toll on Denise René's vast establishment. The exhibition goes largely unnoticed, except for a positive review in *Arts Magazine*.

Madrid. Two recent paintings are included in the exhibition "Arte Actual de Iberoamérica".

Paris. His work appears in *Mono+Bichromie*, a group show assembled by the Galerie Denise René, featuring Josef Albers, Soto, Ellsworth Kelly, Max Bill, Agnes Martin, Frank Stella.

Zurich. Two of his paintings appear in a group show at the Gimpel-Hanover Gallery.

Works as art editor of the magazine *Point of Contact/ Punto de Contacto*, edited and published by Pedro Cuperman in New York and for which he creates a sequence of drawings that is reproduced in one of the issues. Following his advice, the magazine later publishes the work of Luis Camnitzer and Liliana Porter.

1977. Travels to Buenos Aires.

After the fiasco of the last show in New York ponders returning to Argentina. Yet the trip is a sad, sobering experience: the brutal repression of the military junta that has taken power last March –the infamous "dirty war" with its mounting toll of "disappeared" political opponents—is in full swing. Knows about the killing or disappearance of numerous acquaintances. Most of his friends are either burying or burning compromising leftist literature. Understands that he is better off in New York—facing adversities in his professional life is nothing compared to what life in his native country has become.

The Denise René Gallery in New York is finally closed.

Is contacted by Gabriel Levinas, a young dealer from Buenos Aires who runs the Artemúltiple Gallery. One-person show is arranged for the southern winter.

July. Travels to Buenos Aires to attend opening of the show at the Artemúltiple Gallery. After six years of absence, the exhibit is well received.

After the show closes, and at the urging of Dr.Kamala Di Tella who is doing anthropological work in the Andean region, starts with her a long trip through northern Argentina, Bolivia and Peru, visiting the archaeological sites of Tiwanaku in Bolivia, and Ollantaytambo and Machu Picchu in Peru.

His first exposure to the Andean region has enduring impressions: the most poignant, even painful, is the inscrutable demeanor of the native peoples, the proud descendants of the pre-European civilizations now humiliated by Western capitalism.

Also sees in the landscape some of the colors that have already crept up in the paintings. Then, the entirely unexpected revelation: the abstract sculptural works of the Inca.

Back in New York starts reading pre-Columbian art history.

1978. February. Travels to Europe. Visits London, Stockholm and Munich –where he continues research on colonial iconography at the Graphische Sammlung and becomes acquainted with the important pre-Columbian art collection at the Museum für Völkerkunde. He continues on to Milan and Paris.

Returns to New York. Continues research and learns of the vast number of sculptured rock outcrops around Cuzco and beyond. However, treatment of the subject, if any, lacks specificity: decides to write a book. Plans future trip for a more comprehensive photographic survey.

Writes essay on the monuments already visited, the "Temple of the Sun" at Ollantaytambo and the *Intiwatana* at Machu Picchu. Checks ideas with his friend, Professor Nicolás Sánchez-Albornoz, of New York University, who gives an encouraging response.

Sends manuscript to Lucy R.Lippard, who is on a long sojourn in the British isles and has embarked on an intensive research and exploration –as well as a photographic survey—of the pre-historic megalithic monuments. She writes back an enthusiastic response, if somewhat cautious about the Inca sculptures and their "constructivist" overtones.

His painting is now deliberately restricted to a monochromatic range of natural pigments like terracotta and sandy grays. Discovers the symbolic meaning that color has in non-European cultures. It is the beginning of an insistence on *red* –a sacred color in many cultures, as well as a symbol of the connection with the earth. Also begins parting the frontal surface in two halves: in one of them the same color is mixed with marble powder to obtain a textural contrast. Though strictly of a pictorial nature, this partition acts as a metaphor for the fiendish subtlety with which the ancient builders joined the gigantic blocks of the "Temple of the Sun" at Ollantaytambo. The experience of the tectonics of the Temple has been one of the most vivid and persistent after the trip. Also starts titling the paintings with the Quechua name of the month in which they were finished, as well as using names of monuments or sites.

August. Travels to Buenos Aires. Opens second show at the Artemúltiple Gallery, exhibiting the most recent work.

One of the paintings, *Tastil II* –named after an archaeological site in northern Argentina— is acquired by the Museo Nacional de Bellas Artes in Buenos Aires.

Ricardo Martín-Crosa writes "The Forms of Silence", a seminal essay on the new work carried by the weekly magazine *Confirmado*.. Returns to New York.



Intiwatana, Machu Picchu, Peru, 1979



Sculpted rock, Suchna, Cuzco, Peru, 1979

1979. Meeting with Lucy R.Lippard, who is back in town. Exchange of ideas and research material on their respective projects.

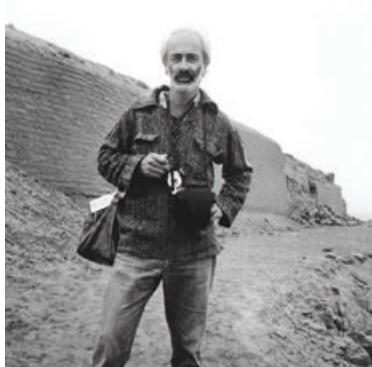
Begins preparations for trip to Peru. Denied funding from either art or anthropological foundations he is able to make the trip and continue research thanks to the generosity of his friend the noted Argentinian painter Miguel Ocampo.

A show of new work is arranged for August, on his way back from Peru, at the Galería Sandiego in Bogotá, Colombia.

July. Leaves for Cuzco, Peru. Carries out intensive photographic survey of the sculptural works in its environs. Continues survey at Ollantaytambo, where he spends some time, as well as in Machu Picchu. Returns to Lima; from their travels to Nazca, where he photographs the giant ground drawings.

August. From Lima travels to Bogotá, where he opens the exhibition at the Sandiego Gallery, showing works on paper plus two canvases. Opening is attended by the noted Colombian artists Eduardo Ramírez Villamizar and Carlos Rojas. The latter acquires one of the works on paper. Returns to New York.

October. Receives letter from the art historian George Kubler who acknowledges receipt of the manuscript on the Inca sculptures. Though expressing some esthetic reservations he advises to send it to Architect Graziano Gasparini in Venezuela, the author of *Inca Architecture*. Meets John Stringer, newly appointed Director of Visual Arts at the Center for Interamerican Relations (today Americas Society), formerly with the International Program at the Museum of Modern Art, New York.



César Paternosto at the Pachamac ruins, Peru, 1979

1980. First fruitless attempts to sell the book project on the Inca sculptures to commercial publishing houses.

March. Lectures on “Inca Stone Carvings: an Abstract Sculpture” at the Center for Latin American and Caribbean Studies, New York University. Introduced by Professor Nicolás Sánchez Albornoz.

April. Lectures at the Institute of Latin American and Iberian Studies, Columbia University. Introduced by Professor Herbert Klein.

May. Meets Cecilia Vicuña, a Chilean poet and artist who has arrived from Bogotá, where she was living in exile. She came to the US to read her poetry at the University of Florida and at the Taller de Broadway, in New York.

Summer. Waldo Rasmussen, Director of the International Program at the Museum of Modern Art, New York, selects five paintings for a major exhibition of Latin American art that he is curating. Later he regretfully communicates that the show has to be postponed.

Is invited by John Stringer to exhibit his work at the gallery of the Center for Interamerican Relations.

1981. Preliminary arrangements for the retrospective exhibition at the Center for Interamerican Relations begin.

He introduces some subtle changes in the last paintings: short horizontal bands appear at the very center of the square canvas traversing the vertical partition at the middle. The bars encode references to the symbolic significance that numbers had in Andean culture.

The encounter with the ancient art of the Americas furthers the awareness of other forms of geometric art that in non-European cultures, also reverberated with symbolic/spiritual content. Geometric abstraction had a long history in India, for instance. For Tantric belief, the *yantra* is a geometric diagram which, within the structure of a *mandala*, symbolizes a mystical construction of the cosmos and requires concentrated visualization and contemplation. Thus, a silent, contemplative space in painting, is a way to counteract the overwhelming visual noise of today's mass media.

Buenos Aires. Written by the art critic Fermín Fevre, the fascicle *Paternosto* comes out; it belongs to the *Series pintores argentinos del siglo veinte* (Argentinian Painters of the 20th Century Series) published by Centro Editor de América Latina.

May. His essay “Escultura lítica inca”(Stone Sculpture of the Inca) is published in the Buenos Aires art magazine *Artinf*.

June. Marries Cecilia Vicuña.

July. His father dies in Argentina. Travels for the funeral in La Plata.

September. Returns to New York for the opening of his retrospective exhibition at the Center for Interamerican Relations. It features work done in New York between 1969 and 1980. The catalogue carries an essay by Lucy R.Lippard, “The Abstraction of Memory”, dealing with the work influenced by Andean art; Ricardo Martín-Crosa's essay focuses on earlier work.

In those days “The Center” was like the boondocks of the New York art world. Although it got no reviews, the exhibition is warmly praised by some personalities of the art world, like the legendary art dealer Betty Parsons as well as by Thomas Messer, then Director of the Guggenheim Museum and by Margit Rowell, a curator at the same Museum at that time. In large, self-assured long hand, Betty Parsons wrote in the visitor's book: “You are a great painter”.

The painting *Trilce*, of 1980, is acquired for the collection of the University of Texas at Austin, and *Inti*, also from 1980, is purchased by Donald B.Goodall for the “Window South” collection in Palo Alto, California.

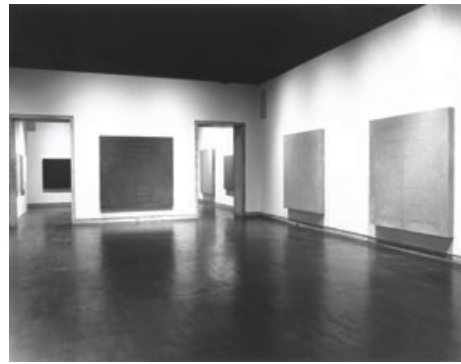
Paris. His work appears in a comprehensive exhibition mounted by the Galerie Denise René, *Evolution de l'Art Abstrait Constructif, 1920-1980*.

Los Angeles. Herbert Bayer, the artist and teacher of Bauhaus renown who now advises the ARCO Fine Art Collection, decides the acquisition of two multi-part pieces of 1974.

Appointed Visiting Scholar at New York University, following a request from the Center for Latin American and Caribbean Studies of the same University.



Yantra Nº 3, 1981. Acrylic on canvas, 60 x 60 in. 152,4 x 152,4 cm



Installation view, César Paternosto: Paintings 1969–1980, Center for Interamerican Relations (Americas Society). New York, September, 1981. Works from 1977–1980

1982. *January.* Travels to Tokyo to attend the opening of his one-person show at the Fuji Television Gallery.

February. Makes trip to Kyoto, visiting the Zen rock temple gardens.

At the temple of *Rioan-ji* there was a very special, unforgettable moment: the revelatory understanding of when emptiness, the sparseness, becomes fullness.

Returns to Tokyo, where his exhibition opens on the 5th. The catalogue reprints Lucy R.Lippard's essay "The Abstraction of Memory", carrying also a pointed essay by Toshiaki Minemura. The exhibit is well received by the local press. Is also interviewed for a TV cultural program broadcast by Fuji TV; Takeshi Kanasawa, then the curator of the Hara Museum in Tokyo, and a former diplomat in South America, is the interpreter from Spanish.

Introduced by Professor Yozo Masuda, from the University of Tokyo, lectures on the Inca stone sculptures at the Bridgestone Museum.

Returns to New York. Learns that a major work, *Ayamarka*, from 1981, was acquired by the Osaka dealer and collector Ryunosuke Kasahara.

Meets the sculptor Isamu Noguchi recently returned from Peru. They have a lively conversation on the Inca stone works, and discuss each other's photographs.

Starts researching the work of Joaquín Torres-García in relation to the constructivist aspect of the Inca sculptural works. Writes essay on "Inca Sculpture and Constructive Art". Growing up as an artist in the Rio de la Plata, the idiosyncratic constructivism of Torres-García was an unavoidable reminder of the modern evolution. Yet it is only at this point that he understands the significance of his pioneering gaze towards the Amerindian arts.

Meeting with Margit Rowell, who is about to make the presentation of a proposal for a Torres-García retrospective exhibition at the Hayward Gallery in London. Points out the influence of pre-Columbian art on the Uruguayan master—a point that becomes the touchstone of her approach for the show that takes place later in 1985. Also introduces her to the work of the constructivist avantgarde of the 1940s in the Río de la Plata, so intertwined with JTG's teachings in Uruguay. Although she has previously included JTG in her show *The Planar Dimension* at the Guggenheim Museum in 1979, as it happened with most mainstream art historians, these developments in South America are all but ignored.

1983. Research on pre-Columbian art expands into textiles.

The weaving traditions of the Andes, arguably the most sophisticated ever, influences his painting; now reflects symbolic/structural forms such as the "hour glass" ("X"), a sort of Andean *ying-yang*, that is repeated all-over the surface inscribed in a grid..

Mary-Anne Martin, who has recently opened a gallery devoted to Latin American art in New York, visits the studio and decides to show the new works.

The Cuban art historian Gerardo Mosquera visits the studio.

Buenos Aires. Buys studio/apartment. Meets the art dealer Julia Lublin who runs the Galería del Retiro. Show is scheduled for the following year.

Grandson Federico Albelo is born to his daughter Ana María. Returns to New York.

Lucy R.Lippard's *Overlay: Contemporary Art and the Art of Prehistory* come out. It includes an appraisal of Paternosto's work within the context of an international movement oriented towards ancient symbolic meanings.

1984. *January.* Joins the organization "Artists Call Against U.S. Intervention in Latin America" to protest the Reagan Administration's policies in Central America. Rudolf Baranik is one of the leaders of the organization. Takes part in the art exhibition organized in support of the protests.

February. Exhibition at the gallery Mary-Anne Martin/Fine Art opens. The catalogue publishes the essay by Sam Hunter, "Cesar Paternosto and the Return of the Enchantment". The Window South Collection purchases a second painting.

Grace Glueck reviews the show for *The New York Times*. She writes: "It's good to see forthright abstraction rear its head again". Yet in those days abstraction is being buried under the avalanche of the eighties' resurgence of figurative painting that floods the galleries: bombastic expressionism deployed in megalomaniacally oversized canvases; deliberately reactionary "bad painting" or plainly narrative pictures –not to mention "appropriationism" in photography or painting—is effectively displacing any traces of geometric abstraction in the galleries. The phenomenon is saluted as a "return to painting" steeped in (Western) history, myth or literature, while the "post-modern" cliché is gaining popular currency in the media. A buoyant economy of stock market raiders and speculators, on the other hand, fosters the stepped-up, fierce commercialism of an art market of overly inflated prices. It all appears as the natural outcome of the conservative era inaugurated by the Reagan-Thatcher axis when the order of the day is the celebration of unbridled capitalism (now euphemistically called "free-market") together with the widespread rejoicing of the downfall of utopias.

Invited to participate in the First Havana Biennial. Donates *Wari*, a painting from 1983, to the Centro Wifredo Lam in Havana.

Buenos Aires. Arrives in June to organize show at the Galería del Retiro. Translated by Cecilia Vicuña, Sam Hunter's essay "César Paternosto and the Return of the Enchantment" is published by the *Artinf* magazine. The same issue carries his essay "Escultura inca y arte constructivo" (Inca Sculpture and Constructive Art).

August. Exhibition opens. Though it has good critical response, the inflationary condition of the economy precludes any sales; the art market is virtually non-existent.

September. Sister Graciela, who has been ill for some time, dies on the 15th. Returns to New York.

1985. Summer. Thomas Messer, Director of the Guggenheim Museum visits the studio and chooses *Wari II*, an oil on canvas recently finished, for the museum's collection.

With Cecilia Vicuña spend a few days at Lucy R. Lippard's summer home in Maine.

December. His essay "Escultura abstracta de los incas" is published in the *Boletín del Centro de Investigaciones Históricas y Estéticas*, Faculty of Architecture and Urbanism, Central University, Caracas, Venezuela.

1986. Invited by the artist Tomás Parra, Director of the Foro de Arte Contemporáneo in Mexico City to exhibit at the Foro.

August. Travels to Mexico with Cecilia Vicuña. Starts mounting the exhibition.

September. On the third, show at the Foro opens, featuring mostly works on paper and some recent oils; spanning the period 1961-1986, the show celebrates, in fact, 25 years of work.

Visits the Teotihuacan ruins. With poet Sergio Mondragón visits the Tenayuca pyramids and the Toltec ruins at Tula.

Lectures at the Museo Carrillo-Gil on "Pre-Columbian Art and the Art of the 20th century".

Visits the Museo de Antropología. Travels to Oaxaca, visiting the ruins of Monte Alban and Mitla; then travels to Yucatan, visiting the Mayan ruins at Palenque, Uxmal and Chichén-Itza. Makes comprehensive photographic survey.

Is particularly interested in seeing the mosaic reliefs at the palaces of Mitla for, as he has written about, they were Josef Albers' source of inspiration for his brick murals. They are, in fact, one of the few expressions of a geometrically abstract art in Mesoamerica.

Prof. Néstor García Canclini writes an article reviewing the exhibition for the daily *La Jornada*.

Meeting with Adolfo Castañón and Alejandro Katz of Fondo de Cultura Económica. They are very receptive to the book project on the Inca sculptures. It is decided that a complete manuscript should be submitted to be considered for publication. Returns to New York. Starts writing.

November. Travels to Colombia to attend opening of a retrospective exhibition of works on paper at the Museo Rayo in Roldanillo. The show later travels to Galería Diners in Bogotá.

Is invited by Dore Ashton to teach a course of Pre-Columbian art history at the Cooper Union, scheduled for next Spring semester.

Travels to Argentina; his mother is ill.

1987. During the Argentine summer works on the book manuscript.

Arrangements are made for a retrospective exhibition at the Fundación San Telmo in Buenos Aires to open in June.

Returns to New York. Teaches spring semester at the Cooper Union.

Work appears in the exhibition *Latin American Artists in New York since 1970*, curated by Jacqueline Barnitz for the Archer M.Huntington Gallery of the University of Texas at Austin.

June. Travels to Buenos Aires to organize retrospective exhibition at the Fundación San Telmo. It opens on the 15th, featuring works loaned from local private and public collections, as well as some recent oils.

July. The show travels to the Museo Provincial de Bellas Artes in hometown La Plata.

Lectures at the De la Cárcova School of Fine Arts, in Buenos Aires.

September. Returns to New York. Luis Camnitzer offers him an adjunct teaching position in the Department of Visual Arts, at SUNY College, Old Westbury, NY., which he accepts.

1988. January. Attends opening of the show *Fifty Years of Collecting: An Anniversary Selection. Paintings since World War II* at the Guggenheim Museum. His oil *Wari II* is exhibited in the context of the museum's Latin American holdings.

Dinner with Octavio Paz and his wife at the the home of Eliot Weinberger, essayist and translator of Paz's poetry, and Nina Subin, the photographer.

Prof. Alberto Rex González writes encouraging letter regarding the manuscript. He recommends the project to Fondo de Cultura Económica.

Integrates panel moderated by Barbara Braun on "The School of Torres García and the Work of Augusto Torres" at the Americas Society.

May. Semester ends. Travels to Buenos Aires.

June. From Buenos Aires travels to Bolivia with Cecilia Vicuña. Meet Francesco Cincotta in La Paz, visiting later the Tiwanaku ruins. Then travel to Cuzco, in Peru, to complete photographic survey of archaeological sites. Visit Chinchero, Ollantaytambo, Machu Picchu and the environs of Cuzco, Kenko, Saqsaywaman and Tampu Machay.

Returns to Buenos Aires. Continues work on the manuscript.

August. Gives series of four lectures on the influence of pre-Columbian art on the art of this century, at the CEHASS (Centro de Estudios Históricos, Antropológicos y Sociales Sudamericanos), in Buenos Aires.

October. Returns to New York. His painting *El Sur*, of 1969, is featured in the exhibition *The Latin American Spirit: Art and Artists in the United States, 1920-1970*, a historic survey at the Bronx Museum of the Arts, New York.

Fondo de Cultura Económica approves the publication of the book. Decides trip to Buenos Aires to oversee the production of the book.

Buenos Aires. Arrives in December and rents a studio.

1989. Travels to Chile for a vacation at the Vicuña's ranch at the precordillera.

His mother dies in La Plata. Hasty return for the funeral. Works in new oil paintings for the show at the Benzacar Gallery.

Sends two works to the Third Havana Biennial.

June. Exhibition at the Benzacar Gallery opens. Writes text for catalog, "Formas simbólicas andinas." Exhibits recent oils as well as photographs of Andean textiles and ceramics.

August. His book *Piedra abstracta. La escultura inca: una visión contemporánea* comes out. The text is illustrated with his own photographs and ink drawings. Is launched at the CAYC, dialogue with the art critic Fermín Fèvre before a packed audience. Returns to New York.

September. Receives handwritten note from Professor George Kubler acknowledging receipt of *Piedra abstracta*. He calls it "a book of deep learning". Interviewed by Mari-Carmen Ramírez, Curator of Latin American art at the Archer M.Huntington Gallery of the University of Texas, Austin.

Selection of works for the exhibition she is co-curating with Cecilia de Torres, *The School of the South: the Taller Torres García and its Legacy*.

1990. Julia P.Herzberg, one of the curators of the *Decade Show, Frameworks of Identity in the 1980s*, picks *Recuay*, of 1983 and *Paqcha*, a three panel oil of 1987, for the exhibition, at the Studio Museum in Harlem, N.Y.

Stanton L. Catlin, Emeritus Professor at Syracuse University, asks him to work together on a proposal for an exhibition dealing with geometric abstraction in Latin America. Prepares a chronology. Research leads to an essay, "Abstraction of the Americas" pinpointing the emergence of a tectonic abstraction rooted on the hemispheric arts both in North and South America during the thirties and forties.

Summer. Works on new pieces, the *Portico* and *Façade* series.

Stops using oils and starts preparing the colors with dry pigments. Returns to the an iconic monochromatism of the late seventies. The new structured canvases have openings that refer to the Andean or Greek "sun gates" or to the symbolic architecture of antiquity, like the Egyptian *mastaba*. Dealers Richard Bellamy and Barbara Flynn come for a studio visit.

Belgian curator Catherine de Zegher, who is organizing a show of contemporary Latin American art in Antwerp, visits the studio.

December. Awarded a grant by the Pollock-Krasner Foundation.

1991. March. Awarded support grant by the Adolph and Esther Gottlieb Foundation.

Grandson Joaquín de la Vega is born to his daughter Andrea, in Buenos Aires.

April. Travels to Italy with Cecilia Vicuña. As artist and poet in residence, respectively, the two spend a month at the Bellagio Study Center, in Lake Como, sponsored by the Rockefeller Foundation.

The sixteenth century residence that houses the Center is built on a promontory facing the lake; the natural setting, the Renaissance gardens, the northern Italian cuisine, all make for an unforgettable experience. It is a most productive sojourn. Works on a group of wood models for sculptures –finally realizing many of the ideas that he has been putting off while writing on the Inca work— and on paper, too.

Taken with Romanesque architecture, visits several churches in the Lombardy region and, when the residence is over, travels through Tuscany, Umbria and the Marches, revisiting Renaissance masterpieces. At the end of the trip spends a few days at the house of his friend, the sculptor Gonzalo Fonseca in Pietrasanta.

June. Returns to New York. The exhibition *The School of the South* opens at the Reina Sofía Center in Madrid. It features two paintings of his: *Yantra Series, III*, 1981 and *Wari II*, 1985, from the Guggenheim Museum collection.

July. Letter from the University of Texas Press states intent of publishing the English version of *Piedra abstracta*. Searches for a translator.

August. Invited by Curator Catherine de Zegher to exhibit in the contemporary section of the exhibition *America, Bride of the Sun*, to be held at the Royal Fine Arts Museum in Antwerp, Belgium. Filmmaker Jeff Cornelis, is making a documentary for Belgian National TV in connection with the show. He invites Paternosto to travel to Buenos Aires. The film will feature a conversation with conceptual artist Víctor Grippo who also participates of the exhibition. The idea is to compare the experiences of the artist who has remained in the native country with the one who has migrated.

October. Invited by May Stevens to talk to her students at the School of Visual Arts.

Esther Allen will be the translator of *Piedra abstracta*.

November. Invited to the University of Texas at Austin for the symposium *Inverted Map: The School of the South* in connection with the arrival of the exhibition *The School of the South: The Taller Torres-García and Its Legacy* at the Archer M.Huntington Gallery. Reads the paper "Re-Imagining Torres-García's Vision: A Reading of *Metaphysics of Amerindian Prehistory*."

New York. Dealer César Segnini, from Venezuela, visits the studio.

1992. February. The show *America, Bride of the Sun* opens in Antwerp. Two of his paintings are featured: *Saywite*, of 1977 and *Portico Nr.5*, a structured canvas of 1990. Jeff Rian writes essay "Cesar Paternosto: The Earth as a Metaphor for the Sky" for the catalogue.

Two paintings from 1980: *Solar II* and *Trilce*, this one from the collection of the University of Texas, Austin, are selected by Waldo Rasmussen, chief curator of the exhibition *Latin American Artists of the Twentieth Century* that opens at the Sevilla EXPO in August, and which is scheduled to travel later to the Center Georges Pompidou, in Paris; to the Ludwig Museum in Cologne and to the Museum of Modern Art, in New York.

April. Meeting with Jeanette Ingbergman, Director of the EXIT Art Gallery in New York: final date for a show is set for spring-summer of next year at the new space.

Photographer Nina Subin makes his portrait.

June. Reads paper "Joaquín Torres-García and the Hemispheric Sources of Abstraction" at the symposium in connection with the exhibition *Crosscurrents of Modernism: Four Latin American Pioneers*, featuring works by Diego Rivera, Matta, Wifredo Lam and Joaquín Torres-García, at the Hirshhorn Museum and Sculpture Garden, Washington D.C.

Summer. Works on new structured canvases and painted wood pieces in small format.

August. Travels to Colombia. Invited to participate in a symposium at the Museo de Arte Moderno Ramírez Villamizar in the city of Pamplona.

From Colombia travels to Chile. From there, with Cecilia Vicuña flies to Bolivia returning to the ruins of Tiwanaku and visiting, as well, the ancient remains of Pilco-Kayma in the Island of the Sun and the ones in Koati island, both in the Lake Titikaka. Comprehensive photographic survey of all the sites. Returns to New York.



Sumpu Punku, 1992. Acrylic emulsion and marble powder on canvas, 66 x 42 in. 167,6 x 106,1 cm.



César Paternosto in his 135 Hudson Street studio. New York, 1992

November. Travels to Spain. Invited by his old friend, Professor Nicolás Sánchez Albornoz, now the Director of the Instituto Cervantes in Alcalá de Henares. He is to oversee the installation of *Untitled Diamond*, a painting from 1976 that he has donated to the Instituto. Lunch with the authorities of the Instituto and Tomàs Llorens, curator of the Thyssen-Bornemisza Collection in Madrid. His friend the painter Alejandro Corujeira, now living in Madrid is also invited. Is lodged in the legendary Residencia de Estudiantes. Re-visits el Prado and other museums and galleries. Sees El Escorial.

1993. *New York. Winter.* Makes first sculptures on pigmented cement, based on the wood models developed at the Bellagio Center. He finds that casting cement, a technique that he has learned long ago, is now more feasible than carving stone. In order to color them he incorporates dry pigments to the mix. Departing from the models first created at Bellagio, introduces openings in these “Impossible Architectures”, as Cecilia Vicuña calls them. “Doors” or “windows”, as intended in the *Porticoes*, are also metaphors for the transition from the sacred to the profane space.

May. Travels to Caracas, Venezuela. Opening of a show of a wide selection of his works, from 1970 to 1992, at the Durban/Segnini Gallery. The Museo de Bellas Artes acquires two works for the collection.

June. The show *Latin American Artists of the Twentieth Century* arrives at the Museum of Modern Art in New York. Attends celebrations of its opening. His one-person show *Abstraction as Meaning* opens at the EXIT Art Gallery in New York. It features almost the complete *Portico* and *Façade* series, as well as a group of pigmented cement sculptures.

The exhibition gets no reviews, except for a mention in *The New Yorker*.

In the midst of a proliferation of painting, sculpture, photography, video and text, –not to speak of the ubiquitous *objet trouvé*, either by itself or integrating “installations”—as the unavoidable evidence of the sempiternal codes of recognition/ representation at work, Paternosto’s abstraction appears now as an oddity. Yet, while the hedonist, skin deep formalist abstraction reaches a dead end, his “abstraction as meaning” embodies a different possibility, a new language that carries on the ancient current of symbolic thought, that is, abstraction as a visual metaphor –a form of non-verbal thought—which still holds an unrealized potential.

Barbara Braun’s *Pre-Columbian Art and the Post-Columbian World: Ancient American Sources of Modern Art*, is published by Abrams, New York. Mainly focused on the work of Paul Gauguin, Henry Moore, Frank Lloyd Wright, Diego Rivera and Joaquín Torres-García, she deals with Paternosto’s work in relation to the latter, reproducing the painting *Cruz del Sur*” (1991). Several of his photographs of the Inca sculptures are published as well.

August. Grandson Francisco de la Vega is born to his daughter Andrea, in Buenos Aires.



Impossible Seat, 1993. Tinted cement, 23 x 9½ x 6 in. 58 x 24 x 15 cm. Collection Cecilia Vicuña

1994. Works on new canvases.

Returns to the square format–no openings. These works are the *Post-Portico Series*. The spare arrangement of shapes within a monochromatic field do relate to the profiles of the *Portico* structures.

Continues work on the pigmented cement sculptures.

November. Travels to Argentina. Lectures at the Faculty of Architecture and Urbanism, National University of La Plata.

1995. February. Shows paintings, cement sculptures and works on paper at the Cecilia de Torres Ltd. gallery in New York. The exhibit goes entirely ignored by the press.

October. Three painted wood pieces are featured in the show *1930-1995, 65 Years of Constructivist Wood*, at the Cecilia de Torres Ltd. gallery. A painting on paper mounted on wood, belonging to the Lucy R.Lippard's collection, appears in the show *Sniper's Nest: Art That Has Lived With Lucy R.Lippard*, at the Center for Curatorial Studies Gallery of Bard College, N.Y.

Invited to contest for the MARCO Prize, at the Museo de Arte Contemporáneo de Monterrey in Mexico. Sends *Penumbra*, painted this year.



Installation view of César Paternosto's one-person show at the Cecilia de Torres, Ltd. Gallery. New York, February 1995

1996. May. Published by University of Texas Press, the English version of *Piedra abstracta* comes out, in translation of Esther Allen. It is titled *The Stone and The Thread: Andean Roots of Abstract Art*. In celebration, the gallery Cecilia de Torres Ltd. mounts an exhibition of recent paintings and some of his photographs of the Inca sculptural works.

The exhibition "Argentinien: Ursprünge und Erben", curated by Dr.Isaac Lisenberg, features five works of the *Portico* series; travels to museums in the German cities of Giessen, Erfurt, Dresden and Berlin-Dahlen, as well as in Warsaw, Poland, and Zagreb, Croatia.

Again invited to contest for the MARCO Prize, at the Museo de Arte Contemporáneo, Monterrey, in Mexico. Sends diptych from the series *The Bottom of the Water*, inspired by the deep blues of the Lake Titikaka in the Bolivian altiplano.

Returns to a technique last used in 1971: he traces lines with watercolor pencils on paper or canvas, going over them with a wet brush. Cecilia Vicuña names them the *Hilos de agua* (Water Threads). It is, too, a return to the chromatism of the sixties.

Travels to Buenos Aires.

1997. Buenos Aires. Summer. Continues with the *Hilos de agua* in a series of works on paper.

April. Exhibition of paintings and constructions on canvas and wood at the Galería Rubbers in Buenos Aires

Three works are purchased for the collection of the Chancellery in Buenos Aires.

Selected to exhibit at the Mercosul Biennial in Porto Alegre, Brazil.

Works of the *Portico* series are featured in the exhibition *Images of Argentina*, at the Santillana del Mar Foundation, Spain. Curated by Dr.Irma Arestizábal.

In Buenos has attended a concert of serial music by the *Quinteto CEAMC*; that not only rekindles his interest in that music, but that also inspires variations on the *Hilos de agua*: Starts spacing the lines rhythmically as if creating equivalents of "notes" and "silences". The "score" is developed within a conspicuously penciled grid (a residual effect of his long involvement with ancient textiles).

Returns to New York. Continues work on the *Hilos de agua*.

1998. Starts working in a group of paintings called *Confluence*. He brings together the two paths along which the work has been developing: the rhythmically spaced lines within a grid are now set on monochromatic earth red or ochre fields that replace the off-white backgrounds of the *Hilos de agua*.

April. Grandson Patricio Zalazar is born to his daughter María José, in New York.

Dr. Josef Helfenstein, Deputy Director of the Kunstmuseum Bern/Klee Foundation decides the acquisition of ten works on paper for the collection; he commissions, as well, an essay for the catalog of the show *Josef und Anni Albers: Europa und Amerika*. He writes "Josef and Anni Albers: The Encounter with the Ancient Art of the Americas", which is published in German.

November. Curates exhibition *North and South Connected: An Abstraction of the Americas* for the Cecilia de Torres, Ltd. gallery in New York, featuring ancient Andean textiles and works by Joaquín Torres García, Josef and Anni Albers, Adolph Gottlieb, Louise Nevelson, Alfred Jensen, Lenore Tawney, Gonzalo Fonseca, Francisco Matto, E.Ramírez Villamizar, Alejandro Puente, Cecilia Vicuña and himself. Writes main essay for the catalog.

It is well received by the press.. For Holland Cotter, of the *New York Times*, the show has "some eye opening results". In *Review*, Robert C.Morgan

calls it a “delightful exhibition” from which “there is much to learn...”

The reviews overlook the revisionist thrust of the exhibition, for it focuses on a moment prior to the drastic division between “American” (US) and “Latin American” art –mid thirties through the forties—when some cardinal figures working in North and South America, like Torres García, the Alberses, Gottlieb and Barnett Newman, in open exchange with Amerindian sources produced an abstract art of a tectonic persuasion that could not have been born in Europe –an abstraction of the Americas.

Travels to Bern. Gives lecture “Abstraction as Meaning” at the Kunstmuseum Bern. Then travels to Paris and later to Brussels, invited by Piet Coessens, the Director of the Palais des Beaux-Arts to see the gallery spaces: conversations have been initiated to curate an expanded version of the “North and South Connected” show.

His four-panel piece *Sequential*, from 1972, appears in the exhibition *Next to Nothing: Minimalist Works from the Albright-Knox Art Gallery*, Anderson Gallery, Buffalo, NY.; is curated by Claire Schneider.

The show features works by Kasimir Malevitch, Ad Reinhardt, Jo Baer, Agnes Martin, Donald Judd, Sol LeWitt, Carl Andre, Ellsworth Kelly, Robert Mangold, Brice Marden, Robert Ryman, Jackie Winsor and others. The curator writes: “Cesar Paternosto redefined the three-dimensional qualities of his paintings by emphasizing their edges and the relationships among the separate parts as a means of encouraging the viewer to take in the work over an extended period of time”.

December. Travels to Buenos Aires.



Confluence Nº 10, 1998. Acrylic on canvas, 34 x 34 in. 86 x 86 cm



Confluence Nº 3, 1998. Acrylic on canvas, 60 x 60 in. 152, 4 x 152,4 cm

1999. Returns to New York.

Winter. Works on sculpture models on wood.

March. Returns to Buenos Aires.

Works on a new cement sculpture based on one of the last models. His friend the sculptor Ricardo Longhini generously lends him studio space and gives him invaluable help.

April. Shows works from the last decade at the Rubbers Gallery: *Porticoes*, painted wood constructions and pigmented cement sculptures. Returns to New York.

June. Travels to Spain. In Madrid, does research at the Museo de América. Valencia: meeting with Juan Manuel Bonet, the Director of the I.V.A.M. (Instituto Valenciano de Arte Moderno) and Piet Coessens, Director of the Palais des Beaux-Arts in Brussels to discuss details of a co-production of his project, *Abstraction: The Amerindian Paradigm*.

With Nicolás and Graciela Sánchez Albornoz visits Segovia and Avila.

La Plata. The “Paternosto house,” designed by Vicente Krause, is featured in the last issue of *47 al fondo*, the magazine of the Faculty of Architecture and Urbanism, National University of La Plata.

August-September. Works on paper and canvas. Starts the *Anabasis* series. He continues emphasizing the grid as the zero degree of abstraction. *Anabasis*, means a heroic journey, but also a return to the origins, to an ABC.

Buenos Aires. December. *Argentina Siglo XX*, a major exhibition reviewing the cultural life of the century opens at the Centro Cultural Recoleta, curated by Teresa Anchorena, Raúl Santana and others. One oil of 1965, *Climax III*, is featured in the the section devoted to the art of sixties.

2000. January. Travels to Buenos Aires.

New York. One pigmented cement sculpture, *In Search of the Axis Mundi* (1993), is featured in the exhibition *The End: An Independent Vision of Contemporary Culture, 1982-2000* at the EXIT Art Gallery in New York. The show is an overview of the exhibitions held at the noted alternative space since its inception. February. Two paintings from the *Confluence* series, # 3 and # 6, from 1998, are featured in the exhibition “Square Root”, curated by Ladd Spiegel at the Cecilia de Torres Ltd. gallery in New York. Brochure carries essay by Jennifer Liese.

As a co-founder of MACLA (Museo de Arte Contemporáneo Latino Americano) in La Plata, he donates two works for the collection, *Portico* # 6, 1992 and *Post-Portico Buenos Aires II*, 1994. Returns to New York.

March. Invited by pre-Columbian art historian Esther Pasztory to talk to her students at Columbia University.

Granddaughter Guadalupe Zalazar is born to his daughter María José in Miami.

The book *Twentieth Art of Latin America*, by art historian Jacqueline Barnitz comes out, published by University of Texas Press. The cover reproduces his painting *T'oqapu*, from 1982.

October. Invited by the Fundación Valparaíso, spends four weeks at its artists' residency in Mojácar, in the Andalusian region of Spain. Works on paper, in which he continues developing the *Hilos de Agua* and *Confluence* series. Once the residency is over travels to Granada. Visits the Alhambra, and, greatly impressed by the geometries of the stucco reliefs and mosaics of the architecture, takes a great number of photographs. Some of them are later reproduced in his essay “Abstraction: The Amerindian Paradigm”.

2001. *New York.* Works on the major show he is organizing for the Palais des Beaux Arts, Brussels. Finishes main essay; edits the contributions and plans the installation of the show.

May. Short trip to Valencia to recognize the spaces of the IVAM, the future venue of his show.

June. Brussels. *Abstraction: The Amerindian Paradigm* opens at the Palais des Beaux-Arts. The opening is well attended; yet the press coverage is run-of-the-mill, with no critical evaluation. Returns to New York.

August. Buenos Aires. The Museo de Arte Latinoamericano de Buenos Aires-Colección Costantini (Malba) is inaugurated with an opening exhibition, *Arte en América Latina*. Its first director, Emilio Arteaga, borrows two works: *I Wonder Why*, from 1971, and *Rust, Black, Gold*, from 1974.

New York. September 6th. Opens *White/Red*, his one person exhibition at Art in General.

The book of same title, published by Cecilia de Torres Ltd., is also launched. It carries essays by Lucy R.Lippard, Ricardo Martín-Crosa and Toshiaki Minemura. There are only eight pieces in the exhibition: four of them illustrated the “white” period with works from 1969-1971. The other four are works from the “red” period (1980-2001). The Cecilia de Torres gallery mounts a simultaneous show of recent works.

September 11th. Terrorist attack against the Twin Towers of the World Trade Center in Wall Street. The security measures put in place severely restrict transit around Downtown Manhattan, where Art in General is located. So the events forced an early closing of the show.

October. Valencia. The show *Abstraction: The Amerindian Paradigm* opens at the IVAM. Unlike Brussels where the exhibition passed virtually unnoticed, in Spain gets extensive press coverage. Vicente Jarque began his review in *Babelia*, the culture supplement of *El País* stating: "The first thing that stands out in this show is that its curator is not only a good artist, but also a rigorous and intelligent theoretician on the subject involved and the art that has inspired his own work [...]".

Buenos Aires. Opens the *Oblique Vision* show at the Museo de Arte Moderno. It celebrates the thirtieth anniversary of the exhibition at the Carmen Waugh's gallery in 1971. The rather quadrangular space in the museum was entirely different from the long room in Carmen Waugh's gallery. In order to “enlarge” the space, a photograph of the original exhibition blown up to mural size is shown on the back wall. Most of the works had been lost—in 1971 the market for works of this sort was nonexistent in Buenos Aires—so they are repainted based on color photographs. The show was well received by the press, and considered to be one of the important exhibitions of the year by *La Nación*. Returns to New York.



Installation view of WHITE/RED: César Paternosto exhibition, Cecilia de Torres, Ltd. Gallery.
New York, 2001

Winter. His painting *Evidence*, of 1969 appears in the exhibition *Modernism in Montevideo and Buenos Aires, 1930s-1960s*, celebrated at the Cecilia de Torres Ltd.

2002. The painting *Paradox*, of 1972, the last of his four-panel pieces remaining is sold to the Diane and Bruce Halle Collection of Latin American Art, in Arizona. The sale was instrumented through the Cecilia de Torres Ltd. Gallery in New York.

April. New York. Lynne Cooke, the chief curator of the Dia Center for the Arts in New York, visits the studio. She had seen the works at the Malba (Museo de Arte Latinoamericano de Buenos Aires) and was very interested in getting to know more about his oeuvre.

May. Starts working on sketches for the series to be called *Marginality and Displacements*.

The first pieces are executed in the limited range of black bands against a white background. The bands follow the perimeter of the canvas, but occasionally break up and reappear on the side, thus synthesizing his long-standing aspiration of painting being read as a whole object. There is a frontal image, yet what is painted on the sides *extends* the image, completes it. Soon red bands are added to the original black-on-white pattern. On the surface there is an immediate reference to Mondrian, or maybe even more so to Malevich. Yet the choice of colors reverberates with other meanings.

As John Gage, points out (*Color and Meaning: Art, Science and Symbolism* (1999) that: "Red, yellow and blue are not, of course the only 'primary' triad, or even the most privileged one. The much older and universal set, black, white and red, has recently come into prominence again in anthropological studies of language, chiefly in connection with evolution of non-European cultures, where the earliest color-categories were those of light and dark, followed almost universally by a term for 'red'."

On the other hand, the title, *Marginality and Displacements*, not only describes the formal aspects of the paintings, but also, in a second reading, is charged with metaphorical allusions to the existential condition of Latin Americans in general, in other words, marginality within the West and displacement, the intellectual and artistic diaspora.

June. Buenos Aires. Opens exhibition of recent works at the La Ruche gallery.

November. New York. *Dis solving*, a show for which he has worked jointly with Cecilia Vicuña opens at the Drawing Room, the experimental space at The Drawing Center in New York.

It is exhibited a retrospective selection of works on paper, covering the period from 1963 to 2002. Creates a work on site, *Band o neón*, in watercolor pencils on folded paper attached to the wall.

2003. February. Madrid. The Buenos Aires gallery, Jorge Mara-La Ruche presents his works at the ARCO art fair in Madrid.

The Baroness Carmen Thyssen-Bornemisza purchases a piece, *Water Threads (Intervals, Grid, 2)* from 1997, and Juan Manuel Bonet, the director of the Museo Nacional Centro de Arte Reina Sofía, decides the acquisition of *Rust, Black, Gold*, from 1974 for the Museum collection.

Tomàs Llorens, then the chief curator of the Thyssen-Bornemisza Collection, in agreement with Francisco Calvo Serraller, the eminent art historian and critic, suggests holding an exhibition of his work to Ana Martínez de Aguilar, the director of the Museo de Arte Contemporáneo Esteban Vicente, in Segovia.

May. New York. Exhibits three photographs of the Inca sculptures at the *New World's Old World* exhibition, held at Axa Gallery. The show gathers works by classics in the field such as Paul Weston, Ansel Adams, Álvarez Bravo, and Martín Chambi, featuring the archeological sites of the Americas.

His painting *Pawqar*, from 1978 is featured in a show commemorating the *Geometría sensible* exhibition (Rio de Janeiro, 1978) at the Cecilia de Torres gallery.

The original show had been held at the Museum of Modern Art of Rio de Janeiro, alongside a Joaquín Torres-García retrospective, and a terrible fire destroyed the museum facilities with all the works inside. A tragic loss for Latin American culture, particularly in the case of Torres García, because it was a magnificent selection Donates a piece from the *Marginality and Displacements* series (2002) to the University of Essex Collection of Latin American Art at the University of Essex, in England. Dawn Adès, the distinguished art historia who is the Director of the Collection writes expressing gratitude.

September. The show at the Museo de Arte Contemporáneo Esteban Vicente in Segovia is confirmed.

Travels to Bellagio, in Northern Italy, as second time resident at the Study Center to carry out a joint painting and poetry project with Cecilia Vicuña.

2004. January. Norwich, UK. The painting he recently donated to the University of Essex Collection of Latin American Art is featured in the exhibition *Latin American Art: Contexts and Accomplices* held at the Sainsbury Centre for Visual Arts, University of East Anglia. Introductory text by Dawn Ades and Valerie Fletcher.



Installation view of the exhibition César Paternosto,
Museo de Arte Contemporáneo Esteban Vicente,
Segovia, 2004

Travels to Segovia to start working on the installation of the show at the Museum of Contemporary Art Esteban Vicente.

The building that houses the museum is an old palace that belonged to Enrique IV, although the only remaining element of the original floor plan is the chapel, now used as a lecture hall. The finely remodeled galleries become the most appropriate setting to contemplate his work.

The exhibition opens on January 27th; is attended by the government authorities of the province of Segovia, as well as the private sponsors. A press conference followed. The catalogue carries essays by Tomàs Llorens, "Menos es más si es más" (Less is more if it's more); and Francisco Calvo Serraller's, "El canto de la luz" (The Edge of light), besides, in addition to a conversation with José María Parreño, it is published his text, "La retícula y las formas geométricas arquetípicas" (The grid and archetypal geometric forms).

The show receives ample media coverage in *El País* and in *ABC*. The *ABC Cultural* and *El Cultural* supplement of *El Mundo* publish reviews of the exhibition.

February. Attends opening of the ARCO art fair in Madrid. Meets Guillermo de Osma, the owner of the renowned art gallery of Madrid, who has decided to show his work.

Takes momentous decision: after 37 years leaves New York to settle in Spain, choosing Segovia as the city of residence. The decision is propitiated, to a great extent, by the manifest recognition his work is getting in that country.

May. Returns to New York. From there travels to Austin, Texas, invited by Gabriel Pérez-Barreiro, the curator of Latin American art of the Jack S. Blanton Museum at the University of Texas. Gives a talk on his work *Abstract Painting: Rust, Gold, Black*, from 1974, recently donated to the museum by Cecilia de Torres and that is exhibited in the *Fishing in International Waters*, where recent acquisitions are being shown.

Summer. Works on new paintings meant for an exhibition in Buenos Aires. Continues work on the collected of essays on abstraction, a manuscript that he had started in New York two years ago. Writes new essay on the meaning of color.

October. One person show at the Jorge Mara-La Ruche opens. It is well received in the press.

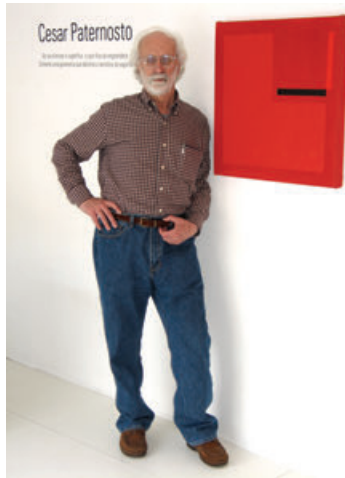
Travels to São Paulo with Jorge Mara to meet Peter and Flavio Cohn, the owners of the Dan Galería, where the Buenos Aires show is scheduled to travel.

November. Back in Spain, travels with friend Nicolás Sánchez Albornoz and his wife Graciela and the Argentinian historian Roberto Cortés Conde to Bilbao. Sees retrospective exhibition of the sculptor Jorge Oteiza and is greatly impressed.

2005. May. Segovia. Finds a new residence in Plaza San Esteban, behind the Romanesque church of San Esteban with its notable tower. Moves in with his companion, Inmaculada, *Inma*, González Chao, who is the Conservator of the Museum of Contemporary Art Esteban Vicente. Apartment at the old Jewry quarter remains as a studio space.

Buenos Aires His sixth grandchild is born, Martín Basile, the son of Ana and Néstor Basile.

Travels to Buenos Aires and from there flies to São Paulo to attend the opening of his show *Marginalidades, desplazamientos, hilos de agua, contrapuntos* (Marginalities, Displacements, Water Threads, Counterpoints) at the Dan Galería. It gets good coverage in the press and it is also successful in terms of sales.



César Paternosto at the Dan Gallery. São Paulo, Brazil. June 2005

July. Revisits northern Argentina. Spends some time in Purmamarca, Jujuy, with his companion Inma. Gets to see remarkable ancient petroglyphs near the border with Bolivia.

August. Returns to Spain.

Receives a letter from Katy Siegel, Professor at Hunter College in New York, in her role as curator for the *High Times, Hard Times: New York Painting, 1967-75* exhibition, thanking him for having agreed to participate in the show. The exhibition is due to open in August 2006 at the Weatherspoon Art Museum in Greensboro, North Carolina.

Buffalo, NY. His work *Sequential*, from 1972, in the collection of the Albright-Knox Gallery, is shown as part of the *Extreme Abstraction* exhibition held at that museum and curated by Louis Grachos and Claire Schneider.

2006. January. Opens first solo show in Madrid, *Marginalidades, desplazamientos y ritmos* (Marginalities, Displacements and Rhythms) at the Guillermo de Osma Gallery.

The catalogue contains an in-depth study of his work by Professor Antonio M. González Rodríguez, "César Paternosto: de las formas del silencio a una resonancia musical" ("César Paternosto: From the Forms of Silence to a Musical Resonance").

February. The Museo Nacional Centro de Arte Reina Sofía purchases a new piece, *Trío: Ritmos verticales, III* at the ARCO fair in Madrid.

March. Las Palmas, Gran Canarias. Opens solo show, *Silencio y desplazamientos* (Silence and Displacements), at the Galería Manuel Ojeda.

August. Greensboro, NC. The exhibition *High Times, Hard Times: New York Painting, 1967-1975*, (sponsored by iCI, Independent Curators International) opens at the Weatherspoon Art Museum, University of North Carolina at Greensboro.

The catalogue carries essays by curator Kathy Siegel, David Reed, Dawoud Bey, Anna Chave, Robert Pincus-Witten and Marcia Tucker. His painting *El Sur*, from 1969, is featured, and writes a Statement for the catalogue.

The show revisits quite remarkable pictorial experiences carried out during that period by the artists Lynda Benglis, Jo Baer, Mel Bochner, Dan Christensen, David Diaó, Manny Farber, Louise Fishman, Roy Colmer, Mary Corse, Guy Goodwin, Ron Gorchov, Harmony Hammond, Ralph Humphrey, Yayoi Kusama, Al Loving, Lee Lozano, Elizabeth Murray, Joe Overstreet, Blinky Palermo, Howardena Pindell, Dorothea Rockburne, Alan Shields, Kenneth Showell, Joan Snyder, Lawrence Stafford, Carolee Schneemann, Pat Steir, Richard Tuttle, Richard Van Buren, Michael Venezia, Franz Erhard Walther, Jack Whitten and Peter Young.

October. With his companion Inma makes memorable trip to Sicily. Drive around the island, visiting the Doric temples of the ancient Greek colony, as well as other remains left by the rich layering of cultures of the diverse rulings the island went through the centuries: Romans, Byzantines, Arabs, Normans or the Kingdom of Sicily subordinated to the crowns of Aragon, Spain. They also cross to Reggio Calabria to see the stunning Greek bronze sculptures that had been recovered from the nearby sea waters.

Miami. December. His painting *Red, Black & Blue*, from 1974 (a three panel piece) in the collection of the CIFO, Ella Fontanals Cisneros Collection, is featured in the exhibition *The Sites of Latin American Abstraction*.

2007. New York. January. *High Times, Hard Times: New York Painting, 1967-1975*, arrives at the National Academy. It gets a rather negative review by Roberta Smith of the *New York Times*. Later, in September, Raphael Rubinstein writes a more positive review for *Art in America*, "(Annals of Painting) It's Not Made by Great Men".

Madrid. February. At the ARCO fair, Mr. Douglas Baxter, a Director at the Pace Gallery in New York and a Trustee member of the iCI, purchases at the booth of Dan Galería from São Paulo *Discontinuidad V*, a painting from the previous year. The work would be part of his private collection, promised to a Miami museum. Peter Cohn, owner of Dan Galería, proposes an acquisition plan, in order to have "first choice" of future works.



Inma González Chao next to Francesco Laurana's head of Leonor de Aragón. Galleria Regionale, Palermo, Sicily, 2006

Barcelona. March. Opens solo show at the Artur Ramon Art Contemporani gallery. Catalogue carries a text by José Corredor-Matheos, "Paternosto and the Challenge of the Boundaries of Art".

Madrid. April. Published by Tf Editores, the book *PATERNOSTO*, comes out. Carries a foreword by Francisco Calvo Serraller; an "Autobiographical Sketch", as well as two essays, "Painting and The Oblique Vision (1969-70-2002)" and "On Mondrian (1972-2002)".

Mexico DF. May. The traveling exhibit *High Times, Hard Times: New York Painting, 1967-1975*, arrives at the Museo Tamayo de Arte Contemporáneo.

Berlin. September. Some of the artists in the *High Times* show are featured in the exhibition *Short Distance to Now*, held at the Galerie Kienzle & Gmeiner. His painting *Sagitarious*, from 1972, is featured. Travels with Inma to see the exhibit and to get to know the city. Visit to the Museum Island. Is greatly impressed by the installation of the ancient Greek temple of Pergamon at the museum, as well as by the Assyrian Ishtar Portal. Also visit the Altes Museum and its attraction, the popular Nefertiti head.

Düsseldorf. *Short Distance to Now*, travels to the Galerie Thomas Flor.

Graz. Austria. December. The show *High Times, Hard Times: New York Painting 1967-1975*, opens at the Neue Galerie, Graz.

November. Is awarded the *Premio Villa de Madrid, Pintura, Francisco de Goya*,

(Francisco de Goya Award for Painting, Ville of Madrid) for his 2006 exhibition at the Guillermo de Osma Gallery, *Marginalidades, desplazamientos y ritmos* (Marginalities, Displacements and Rhythms). The jury is presided by art historian Estrella de Diego, and integrated by the art critics Juan Manuel Bonet, Fernando Castro Florez, as well as Eduardo Alamino, and Miguel Fernández Cid.

2008. Madrid. February. At the Dan Galería booth of the ARCO fair the architect Norman Foster purchases two major works for his private collection: the four panel piece *Cuarteto: Naranja, Azul, Negro*, (Quartet: Orange, Blue, Black) and the painting *Señal y Desplazamientos* (Signal and Displacements), both from 2007.

Karlsruhe, Germany. March. The show *High Times, Hard Times: New York Painting 1967-1975* opens at the ZKM I Center for Art and Media.

March. Travel to London with Inma. Stay with friends Francesco Cincotta and Ariane Brillard at their home, the Pembroke Studios. Visit the British Museum, as well as the National Gallery and the Tate Modern.

Valencia. May. The exhibition *Forma, línea, gesto, escritura: Aspectos del dibujo en América del Sur* (Form, Line, Gesture, Writing: Aspects of Drawing in South America), curated by Cecilia de Torres, opens at the Museu Valencià de la Il·lustració i de la Modernitat MuVIM. Five works on paper are exhibited.

Buenos Aires. July. Travels to open the exhibition of recent works at the Jorge Mara-La Ruche gallery. The catalogue reproduces the text "El canto de la luz" (The Edge of Light) by Francisco Calvo Serraller. It is well received by the press.

London. The English version of "Conversation: Jose Mª Parreño & Cesar Paternosto" is published in the *Naked Punch* magazine. It is edited by Francesco Cincotta.

Madrid. September. His painting *Contrapunto XVII*, from 2004, is featured in the exhibition *Geometrías: de Rodchenko a Sol LeWitt* (Geometries: From Rodchenko to Sol LeWitt) held at the Guillermo de Osma gallery. Carries the essay "Geometrías" by José Ignacio Abeijón.

Segovia. October. Rents a new spacious studio at Higuera Street.

Miami. November. Solo show at the Durban-Segnini Gallery: *Painting and Sculpture, 1970-2008*. Exhibits two works from 1970-71; thirteen recent paintings and three sculptures executed in cor-ten steel at the Capa Foundry in Madrid. They are built departing from the models of "Tectonic Investigations" on which he has been working since he moved to Spain.

2009. Segovia. Concentrates on his work: new paintings, among them two multi-panel pieces. Also continues work on board models –the *Tectonic Investigations*— for sculptural projects to be developed in cor-ten steel. Works, as well, on new folded paper pieces, the series *Conjuntos/Progresiones* (Groups, Progressions). Also produces a number of works on flat sheets of paper, the *De-construcciones*. (De-Constructions).

Finishes draft of the essay "Line of Inquiry: The Foundations of Abstract Art", started in New York, in 2002.

Donates work on paper *Hilos de agua*, 1998 to the Museo de Arte Contemporáneo Esteban Vicente. Receives letter from the Director, Ana Martínez de Aguilar, in which she expresses her gratitude.

Summer. Travel through Portugal with companion Inma.

Fall. Learns that his painting *Staccato*, from 1965, auctioned at Christie's the preceding year, has entered the collection of the Museum of Fine Arts in Boston, and to be exhibited at the New Art of the Americas Wing, scheduled to open next year (a project of the Norman Foster studio).

2010. Madrid. February. Opens second solo exhibit at the Guillermo de Osma gallery: *Pintura: La visión integral* (Painting: The Integral Vision). Shows thirteen paintings and nine works on paper. The catalogue carries a short essay by Jose Mª Parreño, "Cal y canto", as well as excerpts from his own writing under the title "Los últimos años" (The Last Years).

Francisco Calvo Serraller reviews the show for *Babelia*, the culture supplement of *El País*.

His painting *Inti*, from 1980 is featured in the exhibition *Latitudes: Maestros latinoamericanos en la Colección FEMSA* (Latitudes: Latin American Masters in the FEMSA Collection) at the BBVA showroom.

New York. Summer. Three works appear at the exhibition *Bright Geometry*, held at the Cecilia de Torres, Ltd. The paintings *El Sur* (1969); *Fathom II*, (1975) and the work on paper *Complex Unit* (1969).

Spain. With companion Inma travels through the Asturias and Cantabria regions in the north. In Asturias visit the prehistoric cave paintings at the Bustillo Cave.

Fall. Accompanied by dealer Ayna Nowack, from Madrid, Lord Stuart Evans and his son John visit the studio. They purchase two works on paper. Conversations on future projects to promote his work in England.

Washington DC. October. A three panel piece from 2006, *Trío: Ritmos Verticales II* (Trio: Vertical Rhythms II) is featured in the exhibition *Southern Identity: Contemporary Argentine Art*, celebrated at The Smithsonian International Gallery, Washington DC.



César Paternosto at the Atocha Rail Station's arrivals hall construction. Madrid, 2010

Madrid. December. *La Llegada* (The Arrival), a pictorial intervention at the Arrivals Hall of the High Speed train (AVE) in the Atocha railroad station is finished. The project has been commissioned by the architect Rafael Moneo.

Aware of the ambulatory approach to painting that Paternosto developed in his "lateral vision" works from the late sixties, Mr. Moneo, and his associate, architect Pedro Elcuaz, in charge of the massive remodeling of the Atocha station requested from him a project of a pictorial intervention for the huge roof supporting metallic structure in the new arrivals hall of the Madrid high speed train. The structure measures 51.83 meters wide; 7 meters high and 1,28 meters deep. It is precisely for this "depth", that is to say, the lateral planes of the two rows of diamonds that compose the structure (a huge beam, actually), that Paternosto conceived the red, blue and black planes of color which, rhythmically arranged, reflect the transit patterns of the travelers that arrive to the station (*The Arrival*).

December. Travels to New York to accompany Inma who, as Conservator, oversees the reception and installation of Esteban Vicente's collages to be exhibited at the Grey Art Gallery, opening the following January. Later both fly to Boston to see the *Art of the Americas* show at the new wing. His painting *Staccato* is prominently displayed. An interview for the Education Department of the Museum is videotaped.

2011. Madrid. February. His painting *The Sweetest Skin*, from 1970, now in the collection of the CAAC (Spanish acronym for Andalusian Center of Contemporary Art, in Sevilla) is featured in the exhibition *Cold America: Geometric Abstraction in Latin America (1934-1973)*, held at the Fundación Juan March. A second work of his, *Sequential*, a four-panel piece from 1972 (Albright-Knox Art Gallery Collection) is illustrated in the catalogue, but not seen in the exhibition. The catalogue also carries his essay "Irregular Frame/Shaped canvas: Anticipations, Inheritances, Borrowings" (2003).

It is positively reviewed and widely covered by the media. At the end of the year, the critics vote it as the second best show of the year, after the Chardin retrospective at the Prado.

Summer. With Inma travel through the Pyrenees valleys in Catalonia. Visit the Romanesque churches.

October. Valladolid. The painting *Señales rítmicas* (Rhythmic Signals), from 2010 is featured in the exhibit *De Picasso a Richard Serra: 20 años de la Galería Guillermo de Osma* (From Picasso to Richard Serra: Twenty Years of Guillermo de Osma Gallery), at the Museo de la Pasión. Texts by Marisa Oropesa, Javier Rubio Nombrot and Guillermo de Osma.

São Paulo. Two works are featured in the exhibition *Homenagem2*, held at the Dan Galería: the painting *Acorde Mínimo: Rojo/Negro* (Minimal Chord: Red/Black), from 2010 and an undated cor-ten steel sculpture. The catalogue carries text by Ferreira Gullar.

2012. April. Madrid. The 2011 *Almanac* of the literary magazine *Insula* comes out. It reproduces the eight collages commissioned as illustrations.

May. Miami. Several works are featured in the exhibition *Nine Latin American Masters* at the Durban-Segnini Gallery. A solo show at the gallery is scheduled for November.

September. One person exhibition at the Cecilia de Torres, Ltd. gallery in New York entitled *Painting as Object: The Lateral Expansion. New Works*. Works on a 10-panel piece, specially conceived for that space. An exhibition catalogue was published, which included a conversation with Professor Edward J. Sullivan who, in addition, writes a short essay on his work. The exhibition was positively reviewed by the local press.



Conjunto Progresiones, 6, 2010, Tempera on folded paper, 25¾ x 47¼ in. 65 x 120 cm.

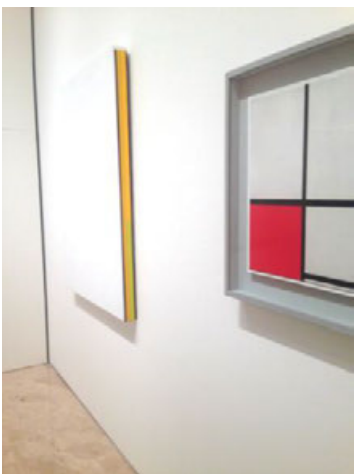
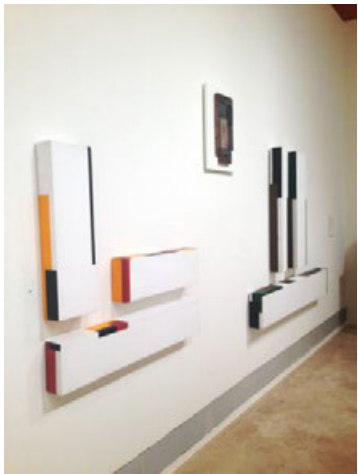
2013. Fall. Two works on paper from his *Conjunto Progresiones* series (2008-2010) and the cor-ten steel sculpture *Virtual Cube* (2008) are included in the group show *Contemporary Abstraction: Recent Works by Gallery Artists* at Cecilia de Torres, Ltd. gallery in New York.

2015. Spring. *César Paternosto: New Work* is presented at Galerie Denise René in Paris, France, featuring an array of new sculptures, paintings and works on paper.

Summer. He participates in a group exhibition, *Abstraction and Constructivism: Continuity and Breakdown of Latin American Modernity* at Durban/Segnini Gallery in Miami, Florida. Later this year, he has another solo show entitled *César Paternosto* at Dan Galeria in Sao Paulo, Brazil.

2017. Fall/Winter. *César Paternosto: Hacia una pintura objetual* is presented at El Museo Nacional Thyssen-Bornemisza, in Madrid, Spain, featuring a retrospective selection of paintings. Simultaneously, Galería Guillermo de Osma exhibits his most recent body of work.

He continues to produce a large body of work, constantly revisiting the importance of the three-dimensional character of the painting, and forcing the viewer to inspect it as if it were a sculpture.



Installation views of *César Paternosto: Hacia una pintura objetual* at the Thyssen-Bornemisza Museum, Madrid, Spain, 2017-2018.

2018. *César Paternosto, Rhythm of The Line* is presented at Cecilia de Torres, Ltd., New York featuring a retrospective selection paintings, works on paper, and sculptures from the late 1990s and early 2000s.



Installation view of "*César Paternosto, Rhythm of the Line*" at Cecilia de Torres, Ltd., New York, 2019