

HUFFPOST ARTS & CULTURE

Haiku Reviews: Freud, Rigoletto And 'Fifty Shades Of Grey'

Peter Frank

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César Paternosto installation at Cecilia de Torres, 2012

César Paternosto has participated in the North and South American dialogues on abstraction – and served frequently as a bridge between the two – for over forty years at this point, but the Argentine painter’s work remains to be fully appreciated, or even sufficiently contextualized. You might say this about most South American geometric artists, but Paternosto, who has straddled the divide between op art and neo-constructivism, is a special case, an artists’ artist in New York as much as in Buenos Aires. After his bold, colorful works of the 1960s a quietude and relative emptiness entered into Paternosto’s work, further reducing its imagistic presence and turning it more and more into a kind of visual architecture. Paternosto’s signature device has been his engagement of the sides of his canvases as sites for integral, even central, parts of his compositions. Many times the entirety of the painting occurs on the stretcher bars, although more often the striking strips and bars of blue or red or black can fold around to the front corners – still leaving blank the bulk of the outward-facing plane. The works in this show from the early ‘70s reveal a surprising amount of activity, multitudes of interlocking stripes, taking place on the sides. The works from the past several years, by contrast, present as much incident on the picture plane as beside it, interlocking the two facets with handsome arrangements of vertical and horizontal bars, squares, and the like. For all his spatial experimentation, Paternosto comes off as a dedicated Neo-Plastic painter, building inventively on Mondrian’s thought and legacy. (Cecilia de Torres, 140 Greene St., NY; thru Nov. 3. www.ceciliadetorres.com)