



Jorge Luis Vaca Forero. *Intenté escribir Final*, (I Tried to Write Final) 2018. Sculpture / Installation: Wood, engines, pencils. 11 1/32 x 51 3/16 x 7 43/64 in. (28 x 130 x 19.5 cm).

Transposiciones 2 (Transpositions 2) consists of 32 acrylic plaques identical in size, presented in a wooden box. Every plaque has a map of each one of the 32 departments in Colombia. The division of the territory reflected an idea of nation that is not articulated as a whole, replicating the political divisions and challenges of a country characterized by the absence of the State. Of identical format, *Transposiciones 3* (Transpositions 3) features the words that were most repeated during the peace agreements in Havana between the Colombian government and the Revolutionary Armed Forces of Colombia (FARC). In this instance, the most disappointing finding for Vaca is that the words most repeated were those that continue to defend unresolved situations like peace, implementation, and victims.

Transposiciones 4 (Transpositions 4) also features a collection of 32 plaques. In this instance, every plaque includes numbers that added total 152, the total number of social leaders murdered between January and July of this year. It is worth mentioning that these leaders have been the main victims of violence after the FARC handed in its weapons. *Diálogos de paz* (Peace Talks) is an extension of the first version presented in the 2016 exhibition titled “Rapid Response Strategy” created before, during, and after the signing of the peace agreements. It is a series of trinities of political personalities who voiced their opinion in favor or against the peace talks. Through a printer connected online, tweets from detractors and negotiators were printed on paper that rotated on itself in a loop. Printing on pages already printed crossed out any content. It represented the sum of works that resulted from Vaca’s intense activity and participation in exhibitions during the last five years; perhaps the most important with respect to the future history of Colombia, as his works about peace suggest.

SANTIAGO RUEDA

BUENOS AIRES / ARGENTINA

César Paternosto

María Calcaterra – Moderno & Contemporáneo – MCMC

Renowned Argentinean artist and theorist, César Paternosto (La Plata, 1931), presented the exhibition “Contrasts and Fugues” at the Galería María Calcaterra – Moderno & Contemporáneo (MCMC). Consisting of a series of twenty-seven works on paper, geometric constructions, and “low intensity” kinetic art, the calmed and reassuring demeanor of the show stemmed from the energy and persistence of an artist who early on chose his path.

Although he has been living abroad since 1967—first in New York and since 2004 in Segovia, Spain—Paternosto frequently comes to Argentina to show his work. As he stated in an interview with curator María José Herrera during this visit to Buenos Aires (<https://www.youtube.com/watch?v=3MwSjwZ7QZY>), his roots in Argentina and his family relationships here run very deep. While he has changed many things throughout his life, his passion for his beloved soccer team—Estudiantes de La Plata—has never wavered. The color and design of the team’s jersey—red and white stripes—are the same that Paternosto favored in his work. When artist Alejandro Puente (Argentina, 1933–2013) asked him about this, Paternosto replied that it was pure coincidence. In 2002, concurrently with an exhibition at the Galería La Ruche, where he showed many works in black and red, he also presented at MALBA the book *White/Red*. Published in the United States, the book included several texts and reproductions of his work.

Chance had it that Paternosto and Puente, schoolmates in the city of La Plata and partners in artistic projects, once again shared the exhibition space of several galleries in Buenos Aires, like in 2004. Along with other artists, they founded the informalist avant-garde Grupo Sí (1960). After its dissolution, the two artists jointly presented the exhibition “New Geometry” in 1964—called “sensitive geometry” by art critic Aldo Pellegrini—and then took on a decisively geometric path inspired by Americanist abstraction.

Between the end of the 1960s and early 1970s, Paternosto began painting monochromatic surfaces, rendering geometric forms (color

César Paternosto. *Conjuntos progresiones # 7* (Groups Progressions #7), 2010. Temperas and folded paper. 25 19/32 x 43 3/16 in. (65 x 110 cm).



strips) on the edges of the stretcher. He called these paintings “The Oblique Vision,” which was also the title of his 1970 exhibition at the AM Sachs Gallery in New York City, where he showed the work for the first time. According to well-remembered critic Jorge López-Anaya, “The new works forced visitors to gaze from one edge of the stretcher to the other; it was a way of increasing the complexity of perception, inducing viewers to active and physical participation.” In this manner Paternosto transformed the edges into fully active elements and made the stretchers three-dimensional: shaped canvas.

While Paternosto was perfectly familiar with the constructivist art from the first half of the 20th century—with the work by Klee, Mondrian, the Madi Movement, Ad Reinhardt, and Donald Judd, among others—after several trips to the north of Argentina and the Andes, beginning in 1977, and following the path of Joaquín Torres-García, he rescued constructivism and the Pre-Columbian referent. The profound impact that the visits to the region of the Incas citadels had in him remains to this day.

Mindful of the aesthetic and anthropological dimensions of his work, he approaches Incan constructions as sculptural walls and ancestral textiles as artistic systems. Today, he continues to incorporate the abstraction model in the interpretation of Incan culture. Paternosto documented these themes in his book titled *Piedra abstracta. La escultura inca: una vision contemporánea* (Abstract Stone. Incan Sculpture: a Contemporary Vision, 1989) and in his exhibition at Ruth Benzacar in the same year titled “César Paternosto. Andean Symbolic Forms 1987–1989.” In this book he also explores the coincidences between European and American artists; the sum of pre-Columbian forms that “for artists in America, represent the cultural encounter of a type of geometric abstraction that no longer imitates the European models.”

Now at MCMC, and with his presence in the gallery during the inauguration, Paternosto presented eight historical pieces created during the mid-1960s that show traces of subjectivity: this artist’s pulse and pictorial decisions. The rest of the pieces are more recent and, for the most part, smaller in size. Paternosto’s convictions prevail in them as does his search for “new visual solutions [...] combining modernity and

his roots, as well as future and identity [...] one of the central themes in his work,” as stated in the written information displayed in the exhibition space.

Some of the pieces exhibited—temperas, Zen-inspired flat gessos, and the folded papers—reflect “his great tenacity” in continuing to develop works inspired by Americanist geometric abstraction, as well as the need for viewers to move around in order to appreciate them in their totality—a simple action that modifies how the work is perceived. This delicate exhibition featuring works that offer atonal musical resonances, also conveys Paternosto’s love for painting and invites viewers to silent and reflective contemplation.

At the Museo Nacional de Bellas Artes his work is on display in the exhibition room dedicated to “Neo-Abstraction.”

VICTORIA VERLICHAK

Marie Orensanz Ruth Benzacar Galería de Arte

“Invisible” is the title of the exhibition by Marie Orensanz presented at the Galería Ruth Benzacar during the months of August and September of 2018.

*traspasar a través de lo visible
ver más allá... de la materia
lo que vemos no es solamente lo que vemos...
lo complejo del ser humano es una suma de vivencias
descubrir o recrear motivar... completar... respetar
somos un fragmento de pasado y de futuro...
[piercing through the visible
looking beyond... matter
what we see is not only what we see...
complexity in human beings is the sum of experiences
discovering or recreating, motivating... completing... respecting
we are a fragment of the past and of the future..]
M.O. Montrouge 2018*

This brief paragraph that introduces visitors to the exhibition confirms the permanent presence of words in Marie Orensanz’s work. In this sense, this introductory text offered clues about the meaning of this compelling proposal exhibited in Buenos Aires by the Argentine-French artist.

The museography for this exhibition required the large space of the gallery to be totally empty. The group of works included a dozen pieces created with metal or resin—to simulate rusty iron—and others pieces on steel with carved words rendered with Orensanz’s usual circular calligraphy, along with a few of her marble fragments of formulas and signs.

It was an installation that had to be walked from the right to the left of the exhibition space until reaching a monumental final piece, a large keyhole created with Corten steel that not only consisted of a silhouette but also allowed a person to stand inside and included the word “invisible” carved in its upper section. Several of the words cut out in several pieces are infinitive verbs that suggest actions. One of the maxims most used by Orensanz, “thinking is revolutionary,” was once again present in this exhibition as reminder of the origin of human action in the internal-external world.

A spatial assessment of the large exhibition hall was part of the overarching concept of the show, insofar as the group of works responded to an invitation to also physically explore the dialog between words—a

Marie Orensanz. General view of the exhibition “Invisible.” In the forefront: *Invisible*, 2018. Corten steel. 118 ⁷/₆₄ x 55 ³³/₆₄ x 29 ⁷/₆₄ in. (300 x 141 x 74 cm). Courtesy of: Ruth Benzacar Galería de Arte.

