

# The Fine Arts presents "César Paternosto: the eccentric gaze"



César Paternosto in the Fine Arts. Photography: Matías Iesari

The National Museum of Fine Arts opens on October 8 at 19 "César Paternosto: the eccentric gaze", a sample curated by the director of the Museum, Andrés Duprat, which brings together 38 works by the painter, sculptor and researcher César Paternosto (La Plata, Argentina, 1931), created in the 60s, 70s and 2000s, several of them, exhibited to the public for the first time.



“Pictorial deconstruction” (site specific), 2019. Variable measures.

“In the production of Paternosto - explains the curator -, abstraction means; abounds in physical connotations and ideals that only a lateral vision allows to decipher. It is a geometry that demands a passage to the hidden order of things. ”

“The visual experience posed by Paternosto's production - Duprat adds - questions the presence of forms in the world. But, in addition, "it takes to the limits the two-dimensionality of the painting, betting on the deconstruction of the pictorial conventions with a singular proposal: to work on the edges of the painting".



"Untitled", 1966. Oil on chipboard, 60 cm in diameter. Private collection.

One of the nuclei of the exhibition brings together works from the 60s, which stand out for the use of color and undulating shapes, curved rhythms of colorful bands that are cut against the frame and seem to exceed the limits of the fabric. Shaped canvases and structured fabrics will be exhibited that, although they are autonomous, share a solidarity image, in flat and homogeneous colors.

In 1969, Paternosto proposed the concept of "oblique vision": reversing the hierarchy of the elements of the painting, the edge of the frame concentrates the interest. "In the late 60s, I started a series of paintings that became a frequent direction in my work," explains the artist.



"Tastil II", 1978. Acrylic emulsion on canvas, 122 x 122 cm.  
National Museum of Fine Arts Collection.

At that time, it was clearly evident to me that, putting the emphasis on locating the painted on the outer ends of the painting frame, and leaving the front surface blank, empty of any image, questioned the ancestral habit of only experiencing the paintings from their foreheads. This situation revealed to me the possibility of "the lateral and" oblique "as a way of seeing." This strategy of painting the songs - called on some of the pieces that will be exhibited in the sample - forces the observer to move to achieve the total image.

"In these works, the very idea of a painting as a support is discussed," says Duprat. Fabrics in white, with their sides painted, propose to move the gaze. What the artist calls "oblique vision" is an eccentric view that also refers to his willingness to expand the repertoire of art outside the Western canon. "



"Work sheet", 1972. Acrylic emulsion on paper, 48 x 61 cm. Collection of the artist.

In addition, the exhibition will include pieces created in the 70s, which are characterized by their geometric and minimalist imprint.

Many of the works in the exhibition - from the artist's collection, and from public and private collections, such as the Fine Arts, the Emilio Pettoruti Museum, the Museum of Modern Art and the Eduardo Costantini collection - will be exhibited to the public for the first time.