



SACILOTTO

SACILOTTO

SACILOTTO

editors

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detail of
C 8586, 1985
Tempera on canvas on wood
50 × 50 cm
Private collection, São Paulo, Brazil

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SACILOTTO

VIA POETRY

Augusto de Campos

I met Sacilotto almost 70 years ago. It was 1952, a particularly significant year as it marked the opening of *Ruptura* [Rupture] and the publication of *Noigandres #1*, events that represented the onset of concrete art and poetry. The magazine had just been launched in November when, on 9 December, 1952, the Ruptura Group launched its manifesto at the Museu de Arte Moderna de São Paulo [Museum of Modern Art, MAM-SP], which was then located in the city centre, on Sete de Abril Street. Led—in theory—by Waldemar Cordeiro, the group included Geraldo de Barros, Lothar Charoux, Kazmer Féjer, Leopold Haar, Anatol Wladyslaw and Luiz Sacilotto, and was later joined by Maurício Nogueira Lima, Hermelindo Fiaminghi and Judith Lauand. The *Noigandres* magazine, initially produced by Décio Pignatari, Haroldo de Campos and myself, later incorporated—from its #3 issue (1956), when it began to use the designation of ‘concrete poetry’—Ronaldo Azeredo, from Rio de Janeiro, and subsequently José Lino Grünewald, also from Rio. Judith and I are the only survivors from this exciting bunch of artists.

The 1st São Paulo Biennial (MAM-SP) took place from October to December 1951. It was a major event in the Brazilian art scene, an international exhibition that established Max Bill’s mobius-strip-sculpture *Tripartite Unity* as the icon of concrete art. Exhibiting artists included Cordeiro, Charoux, Wladyslaw, and Geraldo de Barros, who was awarded one of the prizes, as well as Sacilotto. In the 2nd Biennial, two years later, Sacilotto’s works were once again welcomed by the exhibition, which gained greater attention with its special room dedicated to celebrated masters: from Mondrian to Calder, from Klee to Picasso, as well as the main cubist artists, producing an anthological review of the modern art that had been relegated to the margins by the Nazis and Stalinists as something degenerated and decaying.

The ‘pictorial sculptures’ produced by Cuba-based Romanian artist Sandu Darié, a precursor to concrete art, were not particularly noted. However, his *Estructuras transformables* [Transformable Structures] in wood from 1950 anteceded by a few years Lygia Clark’s beautiful metallic *Bichos* [Creatures] (1965), which looked nothing like creatures but instead geometric structures, which also borrowed from the sculptural forms of Sacilotto’s reliefs and folds.

For me, the most significant and thought-provoking work at the Exposição Nacional de Arte Concreta [National Concrete Art Exhibition], which opened in December 1956 at MAM-SP, was Sacilotto’s *Concretion 5629* [p. 58], with its series of black triangles overlaid in relief on a white background. Subtly assem-

Campos, Augusto. ‘Sacilotto’ (1986), in *Profilogramas*. São Paulo: Perspectiva, 2001



Sacilotto and **CONCRETION 5629** [p. 58] in 1980

bled, optical vibrations emanated from this wall-sculpture/painting suggesting multiple readings. 'How many triangles are there in my painting?'—the artist teased. In fact, his real and virtual pluri-triangles were precursors to Op-Art, which would only emerge in the 1960s.

Even though the birth of Op-Art has been attributed to Victor Vasarely, given that the historical and chronological production of Brazilian art is scarcely known abroad, it is evident that the famous Hungarian artist, at that point living in Paris, only began to work on this type of visual experience in the 1960s. In the previous decades, his work was still exploring compositions that sought more defined outlines, still in alignment with abstractionist trends. They were static forms, with no geometric definition and no suggestion of perceptive ambiguity.

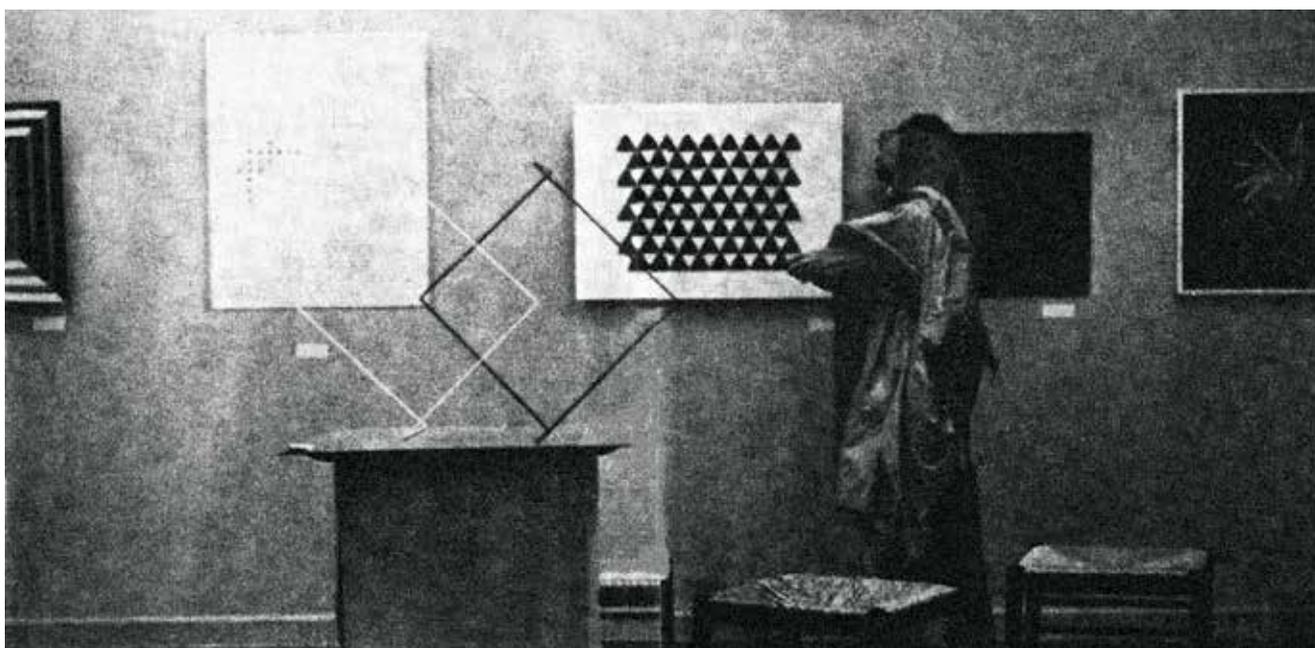
In a photo of the 1956 Concrete Art Exhibition **[see next page]**, I can see myself examining Sacilotto's extraordinary semi-sculptural reliefs, which, to my great honour and joy, were installed to the left of my poem 'ovonovelo' [eggball], then later acquired by the Museu de Arte Contemporânea da Universidade de São Paulo [Museum of Contemporary Art — University of São Paulo, MAC-USP].

Waldemar Cordeiro, whose tempestuous and controversial leadership became the group's most critical and oracular expression, always showed a great level of respect for Sacilotto's practice, which he considered exemplary for its rigor and simplicity. During those spirited meetings of the 1950s, when the group got together in places such as the Instituto dos Arquitetos [Institute of Architects] and bars in the city centre, Sacilotto and Charoux were its most collected participants. They were never hotheaded, despite being two of the most regular presences amongst the vociferous 'Italians' Fiaminghi, Pignatari, and also Cordeiro, who was really Italian but had opted for Brazilian nationality after arriving

in Brazil at a young age in 1946. Cordeiro brought to the discussion Gestalt theories and Konrad Fiedler's theory of pure visibility, spicing up his formal contributions with Gramsci's Marxism, and its positive reading of early Italian futurism from a Marxist viewpoint. It was not by chance that São Paulo artists attached themselves to design and industrial art as an attempt to take the 'good form'—minimal and economic—to a wider and less elitist public.

It is my view that the British critic Guy Brett, who in the 1960s greatly contributed to the international exposure of the works of the two Lygias, Clark and Pape, as well as Hélio Oiticica's (a dear and highly admired friend of mine), failed to offer a deeper and more sensitive panorama of the concrete art movement's origins and its protagonists from São Paulo. He also left out our greatest painter Alfredo Volpi, an exceptional colourist, who was celebrated in the 1956 *Exposição Nacional de Arte Concreta* as a recommendation by Waldemar Cordeiro. Brett's omission is perhaps explained by the fact that the trend at the time was to underestimate painting *per se*, and to dismiss the dynamic of movement inserted into the static domain. Not to mention the developments that were happening concomitantly in concrete art expressions from São Paulo, from 'pop-concrete' to kinetic and digital and multidisciplinary art. However valuable the work of Rio de Janeiro artists may be, we must adopt a broader viewpoint and highlight, as well as redress, this dichotomous and incomplete version of a particular moment in Brazilian art. We must not forget the notable painter Ivan Serpa, from Rio de Janeiro, and the unusual Abraham Palatnik, the pioneer of kinetic art in Brazil. These visual forays were extremely current as their perceptive explorations were in direct dialogue with the most updated scientific speculations of the time, offering the spectator unsettling and unexpected visual participation, rather than passive appreciation.

Augusto de Campos looking at **CONCRETION 5629** [p. 58]
On the left, the poem 'ovonovelo' by Augusto de Campos
1st *Exposição Nacional de Arte Concreta* (MAM-SP, 1956)



Another key characteristic of the São Paulo painters, during the 1950s, was their exploration of colour, which was later emphasised by Fiaminghi's 'light-colour' paintings. Quickly moving away from the rigours of black and white and primary colours, they sought new colour concepts by contrasting complementary colours, drawing upon their sensorial ambiguity. Amongst these works, one of the paintings that had a huge influence on my practice was Sacilotto's *Concreção* [Concretion], from 1952, which was gifted to me by the artist.¹ This piece, in which the painter uses the six complementary colours side-by-side, had a direct impact on my series of chromatic poems 'Poetamenos' [Poetless] produced in the following year, in which I also paired the six colours of the complementary spectrum. Years later, another painting would influence the colours in my poem 'coração cabeça' [head heart] from 1985. This was *Desenvolvimento espacial da espiral* [Special Development of the Ellipsoid] by Maurício Nogueira Lima, from 1954, in which the artist plays with complementary red and green creating an aura-like vibration, an effect I tried to mimic in the poem with green letters on a red background.

I no longer have Sacilotto's *Concreção*, and I miss it. Years later, due to the painting's state of deterioration, as the enamel paint was cracking on the wood, I took my gift back to Sacilotto for a possible restoration, but he suggested that I exchange it for a different one, which I did. *Concreção* was eventually restored, and it now belongs to a collector. I have a photographic record of the painting hung in my apartment on Bocaina Street in the neighborhood of Perdizes (SP). I am next to poet José Lino Grünwald and my son Cid, at the end of the 1960s.

Pictured, José Lino Grünwald, Cid and Augusto de Campos at the writer's apartment on Bocaina Street, Perdizes (SP), circa 1960



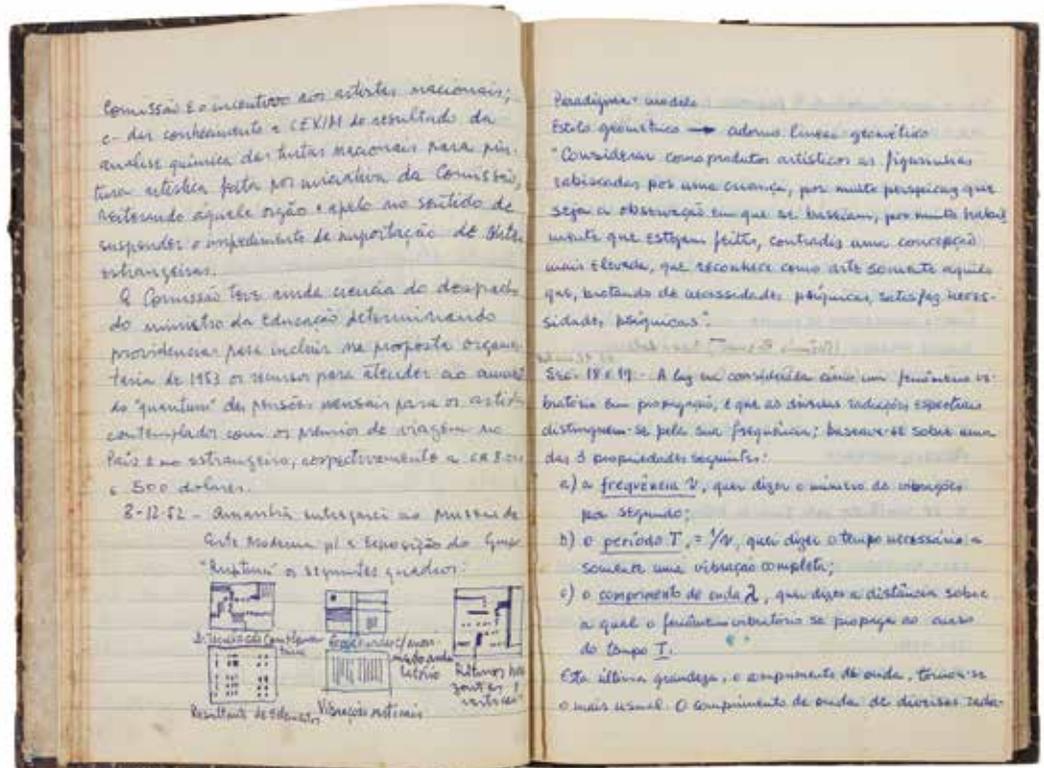
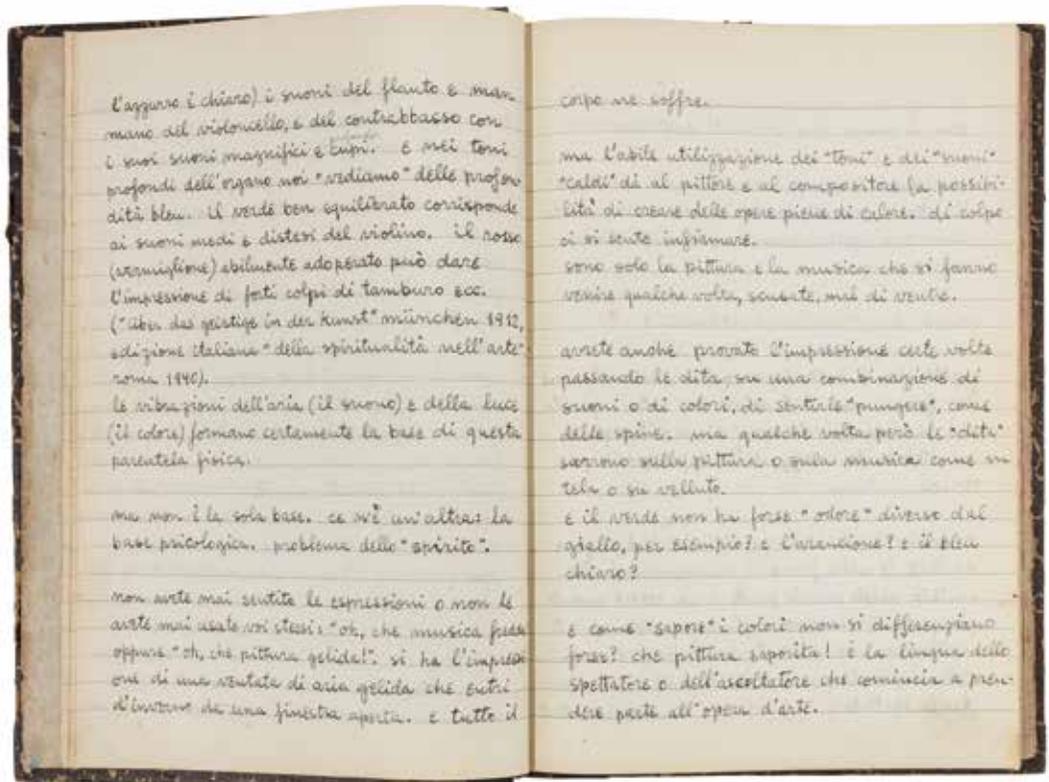
¹ The reference is the work of p. 52. Sacilotto first presented this work, in 1952, at Ruptura, with the name of *Movimentos coordenados* [Coordinated Movements]. In 1956, however, he adopted the title *Concretion* at an exhibition in Rio de Janeiro. [Edition Note]



Sacilotto and Augusto de Campos at the exhibition *Luiz Sacilotto: obra gravada completa* (Espaço das Artes Unid, São Paulo, 2000) In the background, the profilogram 'Sacilotto' by Augusto de Campos, reproduced on page 6

These brief considerations go to show how fondly I have always regarded the works of the great painter and great friend Luiz Sacilotto. I remember the last time we were together. It was during the exhibition *Luiz Sacilotto: obra gravada completa* [Recorded Complete Works] at Espaço das Artes Unid in São Paulo in 2000, in which I participated with a poem called 'profilograma' [profilegram], dedicated to the artist. The show was particularly special as the paintings and my poem were accompanied by replicas in relief to allow visually impaired visitors to enjoy the show. Unfortunately I don't have high resolution copies but I do have some photos in which we are seen embracing in front of the poem. Here is one of them: the profile of my dear and greatly admired friend seen by the poem.

AUGUSTO DE CAMPOS is a poet, essayist and translator. In 1951, he published his first book of poems, *O rei menos o reino* [The King Minus the Kingdom]. In 1956, he was part of the team that organised the 1st Exposição de Arte Concreta at MAM-SP. His work has been included in a number of exhibitions, as well as international anthologies, such as the historical publications *Concrete Poetry: an International Anthology*, organised by Stephen Bann (London Magazine, 1967); *Concrete Poetry: a World View*, by Mary Ellen Solt (Indiana Bloomington University, 1968); *Anthology of Concrete Poetry*, by Emmet Williams (Something Else Press, 1968). The majority of his poems have been collected in *Viva vaia — Poesia 1949-1979* (Ateliê Editorial, 2014), *Despoesia* and *Não: Poemas* (Perspectiva, 1994 and 2003). Augusto de Campos has translated texts by Ezra Pound, James Joyce, Vladimir Mayakovski, Rainer Maria Rilke, E. E. Cummings, Jorge Luis Borges, William Blake, August Stramm, Stéphane Mallarmé, Paul Valéry, Emily Dickinson, John Donne, Lewis Carroll, Arnaut Daniel, Raimbaut d'Aurenga, Guido Cavalcanti and Dante.



Handwritten notes by the
artist referenced as: 'über das
geistige in der kunst' münchen
1912, edizione italiana 'della
spiritualità nell'arte' roma 1940
(Wassily Kandinsky) ['on the
spiritual in art' Munich 1912,
Italian edition 'on the spiritual
in art' Rome 1940 (Wassily
Kandinsky)]

Text, follow-up notes on the
Comissão Nacional de Belas
Artes (National Fine Arts
Commission) meeting,
15th December 1952

The sketches are drafted
versions of the works that were
to feature at Grupo Ruptura
exhibition, 8 December 1952

SACILOTTO: THE FASCINATION OF COLOUR

Denise Mattar

When Ruptura group launched its manifesto in 1952, rather than being a starting point, the event marked the introduction of something that the group had been developing since 1948 through meetings, studies and research. One of the main concerns of the thorough and dedicated Luiz Sacilotto was his work's theoretical foundations. At the time, he used to carefully copy by hand extracts of the Italian versions of theory texts written by Kandinsky, Vantongerloo and Apollinaire into his notebooks, a sort of journal that the artist kept his whole life.¹

In 1968, on the occasion of Luiz Sacilotto's Special Room at the 1st Salão de Arte Contemporânea de Santo André [Santo André Contemporary Art Salon], Waldemar Cordeiro, in his exhibition text, refers to the artist as the 'crossbeam of concrete art'.² Often cited, this sentence carries particular importance when we consider Cordeiro's key role in the introduction of concretism in Brazil, a movement that brought together artistic practice and theory. This well-known label coined by Cordeiro emerged at a very specific point in the career of both artists when their paths were moving in different directions. At this point, Cordeiro was already exploring what he would later call 'semantic concrete art', looking at the possibilities of objectual poetics, which led to his *Popcretos*. In contrast, Sacilotto was experiencing a hiatus in his practice, a pause resulting from a number of factors: problems in his company, the intense political moment facing the country with the escalation of the civil-military dictatorial regime and, above all, in my view, the end of concretism's utopic phase.

Ruptura came to an end as a group in around 1959, as a result of personal disagreements between its members. However, in 1963, there was an attempt to regroup the collective with the creation of the Associação de Artes Visuais Novas Tendências [New Tendencies Association of Visual Arts]. Managed as a cooperative, the idea was that the association was to be financially supported by the sale of its members' artworks that were exhibited at the Novas Tendências gallery, which also functioned as head office. The opening of its first exhibition—*Coletiva inaugural I* [Inaugural Group Exhibition I]—brought together one artwork produced by each founding member, which were Volpi, Fiaminghi, Laud, Féjer, Charoux e Sacilotto.³

In the catalogue's introduction, the artists wrote the following by way of a manifesto:

New Tendencies does not belong to a group, nor is it aimed at standardising opinions. NT is an open context for artists who, through a direct, autonomous

¹ In 1940s Brazil there were no significant national publications on art. In order to study and exchange ideas, the concrete group met at the São Paulo Municipal Library, known today as Biblioteca Mário de Andrade, where the critic Maria Eugenia Franco had put together an art section. The texts copied into the notebooks, which can be seen at page 12, are the result of the artist's personal research.

² Cordeiro, Waldemar. 'O realismo concreto de Luiz Sacilotto', in *1st Santo André Contemporary Art Salon Catalogue*. Available at: <<https://sacilotto.com.br/2021/05/01/waldemar-cordeiro-1968-texto-do-catalogo-do-1o-salao-de-arte-contemporanea-de-santo-andre/>>. Last accessed 4 August, 2021.

³ Besides them, were also: Alberto Aliberti, Caetano Fraccaroli, Maurício Nogueira Lima, Mona Gorovitz and Waldemar Cordeiro.

and substantive form of communication, contribute towards the definition of a new poetics. As such, NT shall not define possible ways to anonymously subscribe its exhibiting members to yet another 'ism'. Instead, we depart from the simultaneity of research, from individual sensibilities and different opinions as a way of reaching a real understanding of the contradictions—dialectically speaking—that characterise the present status of avant-garde art. Likewise, NT aims to provide the public with appropriate and qualified information on national and international ideas that relate to the new tendencies in avant-garde art.⁴

These new tendencies referred particularly to the international groups that at the time were known as kinetic. Drawing on their experience with concretism, these groups' departure point was geometric rigour whilst proposing dynamism, the use of new materials, the end of unique works of art and the integration of spectators. Even though we can see works with kinetic features in the 1920s, 1930s and 1940s, with Naum Gabo, Antoine Pevsner, Marcel Duchamp and Arden Quinn, the event that is considered to mark the beginning of this trend is the exhibition *Le Mouvement*, organised in 1955 by Denise René Gallery, featuring the works of Calder, Soto, Tinguely and Vasarely, amongst others.

Several groups emerged in Europe around these new ideas, such as Gruppo T in Milan (1959-64), and Gruppo N in Padua (1960); Groupe de Recherche d'Art Visuel (GRAV) in Paris (1961); Zero in Düsseldorf (1958); and Nouvelle Tendance in Zagreb (1961). In 1965, the exhibition *The Responsive Eye* at the Museum of Modern Art (MoMA) in New York gave kinetic art international visibility, tying together its participants under the label of *Optical Art*.⁵ The Associação de Artes Visuais Novas Tendências followed this international trend, which can be seen immediately in the works of several participants, such as Willys de Castro and Hercules Barsotti. However, despite organising three exhibitions, the association struggled to keep afloat and the situation was aggravated by the social-political and cultural crisis that followed the military coup in 1964. The group's activities came to an end in 1965, letting down most of its artists, particularly Sacilotto.

In parallel to these new constructivism trends, the international scene was building momentum towards change, after many years of abstractionism's prevalence. Therefore, we see, in Europe and the United States, the emergence of a new way of thinking about figuration within a contemporary perspective. Pop Art took over the world like a spark and quickly reached Brazil, where, due to the particular situation experienced by the country at the time, it adopted a political stance.⁶

At the time, making politically engaged art became an imposition. Sacilotto, who always positioned himself to the left of the political spectrum, tried to adapt himself to the trend, and indeed produced some objects, two of which were exhibited at the 8th São Paulo Biennial (1965). The fact that the artist later destroyed these works speaks for itself. It was his refusal to follow a political path and to leave behind the 'clean, clear and objective' works that so fascinated him. Sacilotto spoke openly of this position at MAM-SP in 1998.⁷

⁴ Associação de Artes Visuais Novas *Tendências: coletiva inaugural*. Exhibition catalogue. São Paulo: Galeria NT, 1963.

⁵ The term kinetic art was used for the first time in 1960 by the Kunstgewerbemuseum, currently Museum für Gestaltung, in Zurich. The term Optical Art or Op-Art appeared for the first time in 1964 in *Time* magazine in the United States, used in contrast to Pop Art.

⁶ The military regime in Brazil lasted 21 years, from 1964 to 1985.

⁷ In his declaration, Sacilotto speaks firmly, but with some discomfort, of his repudiation of Cordeiro's *Popcretos*. The video is available in the library of MAM-SP.



Returning to Cordeiro, there seems to be a double meaning in his choice of expression. Defined in engineering as the ‘beam that holds and supports the heaviest load, resisting transversal pressure’, crossbeam is a good metaphor for Sacilotto, who seemed to be immune to the heated in-fighting that permeated the concrete movement. He never took sides; he was always open to support anyone. However, more than that, Cordeiro’s expression seems to reflect the acknowledgement of the intrinsically concrete basis of Sacilotto’s work, to which he was always faithful. Without bending over to changes, the artist opted for seclusion and, therefore, in the period between the mid-1960s and the 1970s, he moved away from the cultural milieu and stopped painting. In this moment of reflection, he immersed himself, as usual, in studying and researching. Above all, it was a time to review the values defined by the concrete movement. Sacilotto gradually went back to painting, and, as a natural consequence of his work process, he moved closer to kinetic art:

[...] Over six, seven years I stopped producing in order to take care of my professional and family life. At the beginning of the 1970s I began to review what I had done. I felt the absolute need to give the elements more movement, make them less static, or less gestalt-like. I began a series of studies, a series of gouaches that turned into several works: the rotations.⁸

The principles of virtual movement were already present in the artist’s work in the concrete phase. Sacilotto always worked with oppositions—black-white, positive-negative, presence-absence—,achieving fully-fledged optical effects in works such as *Concretion 5629* and *Concreção 5836* [pp. 58, 68]. Likewise, his sculptures from the 1960s materialise a shift from plane to space with the use of cuts and folds, inviting the spectator to participate [p. 65]: ‘Sacilotto once again divides in order to multiply. He maximises. But it is down to the mobile observer to harvest the opportunities opened by the intercepted fields. Neither paintings, reliefs, or objects, the work emerges from the space in between.’⁹

In the 1970s, when Sacilotto resumed his practice, movement became the central axis of his research. He began to focus on the possibilities of vibration, adopting simple numerical rhythms, in a progressive or regressive order, which resulted in optical-kinetic structures. As a way of emphasising movement, Sacilotto worked exclusively with basic colours—black, red or blue—always on a white background. The process, which was probably a result of his research with gouache, expanded to painting whilst keeping the same monochromatic features. Also aligned with the kinetic movement, Sacilotto was interested in series and produced multiple screen printings as a way of creating ‘art for everyone’, according to Vasarely’s ‘Manifeste Jaune’ [Yellow Manifesto]:

⁸ Aguilár, Nelson. ‘Entrevista’ [Interview]. *Folha de S. Paulo*. São Paulo, 20 Apr. 1998.

⁹ Belluzzo, Ana Maria. ‘Ruptura e arte concreta’, in Amaral, Aracy (coord.). *Arte construtiva no Brasil — Coleção Adolpho Leirner*. São Paulo: DBA Melhoramentos, 1998, p. 129.

Indeed, we cannot indefinitely leave art's enjoyment to an elite of connoisseurs. The art of today is headed towards generous forms, hopefully repeatable; the art of tomorrow will be a common treasure or it will not be [...] If the idea of plastic work used to reside in an artisanal process and in the myth of the 'unique piece', today it is rediscovered *in the conception of possible RECREATION, MULTIPLICATION and EXPANSION*. [...] The future holds happiness in the new plastic beauty that not only moves but also moves us.¹⁰

At the end of 1977, Sacilotto retired and began to work exclusively with visual arts. In the following year, at the invitation of Kazmer Féjer, who lived in Paris at the time, Sacilotto made his first international trip alongside Hermelindo Fiaminghi. They spent three months in Europe visiting museums and researching materials. In several letters to his family, he asked for money to be able to purchase new materials and bring them home.

In 1979, the artist worked intensely. His focus was still kinetic art and his work with serialised units achieved extraordinary results. These are squares, rectangles and circles that appear in succession and in a predetermined rhythm to create transforming patterns, which through progressions, rotations and tensions generate optical illusions. Even though he continued to work in an essentially formal, abstract and exact field, his aesthetics drew on the spatial ambiguity that can create the time of movement. His lines open up, close down, are stretched and embrace, eventually unfolding into virtual curves.

In September 1979, Sacilotto had his comeback to the São Paulo art scene with his participation in the Panorama de Pintura [Painting Panorama], at Museu de Arte Moderna de São Paulo. It was here that his work caught the public's attention and Radha Abramo, a writer for the newspaper *Folha de S. Paulo*, wrote an article titled 'Luiz Sacilotto, um astro do Panorama' [Luiz Sacilotto, a Panorama Star], in which he comments on the three works presented by the artist:

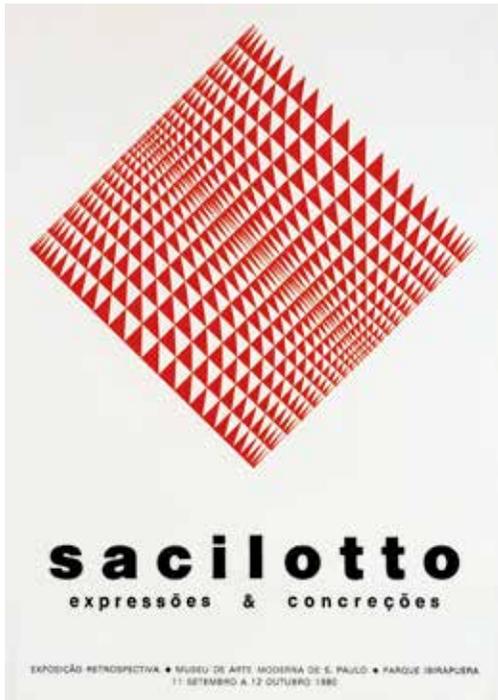
With the works at Panorama the artist materialises the ecstasy, the full meaning of creation. These paintings obtain such a degree of individuality that they could remove fatality from their relationship with man and the universe. They enjoy a special position in the general order of things: they appropriate space in order to exist as single entities. They have been through the artist's hands and have been fertilised in the universe, yet they have their own singular identity: they are works of art.¹¹

Also in 1979, Sacilotto produced an unusual work that indicated a new path on his journey. Made in homage to Alfredo Volpi, *Concretion 7962* recreated his friend's widely known buntings.¹² As well as the potent composition that brings together rigour and affect, we are drawn to the choice of colours: green, blue and yellow ochre, colours that had until then been absent in the artist's palette. The painting was one of the works featured in the retrospective *Sacilotto — Expressões e concreções* [Sacilotto — Expressions and Concretions] that took

¹⁰ Vasarely, Victor. 'Notes pour un manifeste', in *Le Mouvement*. Exhibition folder, Denise René gallery, 1955. The text became known as the 'Manifeste Jeune', as it was printed on yellow paper.

¹¹ Abramo, Radha. 'Luiz Sacilotto, um astro do Panorama'. *Folha de S. Paulo*. São Paulo, 29 Sep. 1979.

¹² According to Valter Sacilotto, son of the artist, his father always contested the reference to bunting, noting that they were squares from where the triangles were extracted.



place at MAM-SP between 11 September and 12 October 1980. For the artist, this exhibition was the crowning of his return to the art circuit,¹³ which was celebrated by Décio Pignatari. In his introduction text to the exhibition, Pignatari highlights the persistent simplicity of Sacilotto's practice and its 'artistic frugality'. He also notes that 'time turned Sacilotto into himself'.¹⁴

Incorporating more and more geometric progressions into his compositions, in 1981 Sacilotto introduced other colours into his work. This was still done in a rather contained way but it already revealed many possibilities. *C 8100* [p. 86] has modular elements painted in green, blue and orange, and even though they are restricted to small rectangles, the colours energise the lines whilst exponentiating vibrational fields. The artist alternated the monochrome and the polychrome until 1983, when colour became the protagonist in his works.

•

It is important to note that, in the same way kinetic art was already present in Sacilotto's practice in the 1950s, colour had also played a significant role in the 1940s, notably during the period before his alliance with the concrete movement. The artist's first works, produced before 1946, are drawings that lean towards expressionism, featuring loose and fluid, but often sharp, traces that produced acute results. According to Enock Sacramento: 'The drawings are not concerned with detail, they have open, luminous spaces, focusing on the creation of substantial and expressive traces that capture the movement and the psychology of the models'.¹⁵

Exhibition poster *Sacilotto — Expressões e conreções* (MAM-SP, 1980)

Foreground, Sacilotto, Arcangelo Ianelli and Paulo Mendes de Almeida

Exhibition record *Sacilotto — Expressões e conreções*

¹³ From the retrospective onwards, Sacilotto started to exhibit regularly again, both in group and solo shows.

¹⁴ Pignatari, Décio. Exhibition poster of *Sacilotto — Expressões e conreções* at MAM-SP, from 11 September to 12 October 1980.

¹⁵ Sacramento, Enock. *Sacilotto*. São Paulo: Orbital, 2001.

From 1948, the use of oil paint introduced a sense of volume supported by defined outlines and the selection of pure, intense and vibrant colours that evoke fauvism. *Figura* [Figure], from 1948, is an example of this still figurative phase, which was nonetheless already embedded in geometry. In the transitional period that followed, when Sacilotto began to study the possibilities of formal abstraction, he gradually abandoned his figures until they became a mere mention, as we can see in *Natureza morta* [Still Life], a work fully based on the organisation of colour. In this process of cleansing and form reduction, he began to use Mondrian-like black orthogonal lines to define colour fields. The artist showcases his qualities of a star colourist when using tones, overlays and transparencies built through sinuous lines inside each chromatic field, such as in *Composição* [Composition] from 1948 [p. 46].

During the concrete phase, colour was not central to Sacilotto's work. Without abdicating from his chromatic abilities, the artist put colour at the service of an economic and direct organisation, focusing exclusively on the exercise of form and the purity of the line. Colours became solid and sombre, with no nuance, applied parsimoniously. In turn, vibration appeared as a result of the composition, of the crossing or sliding of the images, and of the distribution of elements. The prevalence of form was, in fact, one of the main characteristics of the São Paulo group, which was something highlighted—rather sarcastically—by Ferreira Gullar in his critique of the 1st Exposição Nacional de Arte Concreta in 1957:

This disregard of colour, the lack of interest in pictorial qualities, as we have mentioned at the start, is common to all members of the São Paulo group and the reason for this is their excessive preoccupation with formal virtues. It is my point of view that one thing should not exclude the other.¹⁶

When he resumed his practice, after a 6-year interval, Sacilotto, as we have seen, maintained this stance but strengthened his compositions' rhythm and vibration. He delved into the universe of optical art showcasing his mastery until the possibilities of line and form were exhausted, so he could then re-encounter Colour.

As he had always done, Sacilotto studied his subject meticulously. He bought new pigments and catalogued them throughout his life. He produced records and notes on the origins of the substances used and established chromatic scales in order to apply pigments in a sequence. The artist created his own paints using different bases and diluted pigments, as well as carefully—or almost obsessively—studying their behaviour. His in-depth research allowed him to achieve full control of his materials so he could obtain and precisely reproduce his desired colours.¹⁷ Also as a way of testing possibilities, he began to work on small canvases (20 × 20 cm), which he later transformed into large formats with absolute accuracy. In a playful process he also made the opposite: small works out of larger works. When it comes to an artist as precise as Sacilotto, I do not think it is accurate to talk about voluptuousness, but he certainly gives himself over to the fascination of Colour.

¹⁶ Gullar, Ferreira. '1 Exposição Nacional de Arte Concreta. I — O grupo de São Paulo'. *Jornal do Brasil*, 17 Feb. 1957.

¹⁷ This process is described in Pia Gottschaller's essay that features in this publication on pages 29-43.

From the mid-1980s to 1993, his full mastery of form, coupled with his chromatic talent, allowed him to work on an intense practice embedded in personal elements. Sacilotto contrasted hot and cold colours, increasing their luminous intensity. He created depth by chromatically rotating figure and background [p. 95], he built asymmetries from aligned symmetrical lines, and dared to work with semi-tones and transparencies [p. 101], producing a body of work that is at the same time 'lucid and playful'.¹⁸

In 1993, a vascular accident forced Sacilotto to once again interrupt his practice, which he then gradually resumed from 1995. When returning to full activity, he was invited to develop a public project for the city of Santo André, which he carried out between 1998 and 2000. The artist built several models in which he experimented with cutting and folding and revisited the aesthetic approach of his 1950s sculptures. His three-dimensional work touches on the same fundamental point that permeates his paintings, that is, the opposition between positive and negative. The large-scale dimension of the project and his use of colour seem to maximise a sort of polarity that in Sacilotto does not constitute a clash, but a dance. The results are powerful works that dominate the space whilst being light and appearing to be about to take off [pp. 20-21].

In 2000, due to ongoing difficulties in using his hands, the artist began to work with collage in modules and, going back to monochrome, he re-encountered the vitality of his kinetic period. Luiz Sacilotto died in 2003. He was recognised in life as one of the most important Brazilian artists. As a pioneer of the concrete movement, he knew, like only a few others, how to grow and expand the possibilities of movement, without ever renouncing it.

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¹⁸ Sacramento, Enock. Op. cit. In this comprehensive publication about the artist's work, Sacramento writes: 'This book is about an artist who has produced a rigorous, lucid, but also playful body of work'.



CONCREÇÃO 0005 [CONCRETION 0005], 1997/2000

Polychrome carbon steel

4 m

Santo André, São Paulo

CONCREÇÃO 0011 [CONCRETION 0011], 1997/2000

Polychrome carbon steel

≈ 8 m

Santo André, São Paulo





SACILOTTO'S BOOKSHELF: BETWEEN REASON AND PSYCHOLOGY

Gabriel Pérez-Barreiro

Inside Luiz Sacilotto's studio, perfectly preserved in the industrial suburb of Santo André, one of the things that most caught my attention amongst the beautifully organised paints and materials was his bookshelf. Here were rows and rows of well-read and annotated books; the spines were all heavily creased, showing that these books were regularly opened and consulted. Almost every volume had extensive underlining, marginalia, and small notes inserted between the pages, suggesting a lifetime of research and curiosity. The topics were broad, but most titles were related to art history, visual psychology, and cybernetics. Clearly, Sacilotto was well versed and immersed in these subjects, with books in English, French, German, Spanish, and Portuguese.



What particularly drew my attention was the adjacency between books on geometry (including crystallography) and phenomenology. On the one hand, the exact science of shape and mathematics, and, on the other, the 'messy' business of perception and psychology. In a limited reading of geometric abstraction, we can understand it as the triumph of rational order and Cartesian logic over the romantic representation of the world as it is. Yet I would argue that the development of abstraction in Brazil follows another quite different and distinctive path, in which geometry and psychology are intrinsically linked. Sacilotto's library underscores this connection.

If we want to find the origin of this relationship between form and perception, we should look not to the Ruptura Manifesto of 1952 (signed by Sacilotto amongst others) but rather to the impact of the critic and theorist Mário Pedrosa, the most important mentor of concretism in Brazil. In the late 1940s, Pedrosa began to frequent the art workshops of the Dom Pedro II Psychiatric Hospital in Engenho de Dentro, on the outskirts of Rio de Janeiro. Here he engaged with the work of Dr. Nise da Silveira, a pioneer in the development of occupational therapy using art, to replace more conventional and aggressive forms of treatment such as electric shock therapy or lobotomy. Silveira had invited several young artists to act as 'monitors' in these work-

Bookshelves in the artist's studio



Frontcovers of Sacilotto's books

shops, including Almir Mavignier, Geraldo de Barros and Abraham Palatnik, who would all become important members of the geometric avant-garde. Pedrosa's contact with this workshop led him to revise his early German training in Gestalt theory and apply it to contemporary art, in a shift that would have significant consequences for the next generation of Brazilian artists, for whom he was a constant referent. While the oft-quoted Ruptura Manifesto, signed by Sacilotto and others, adopts the bellicose tone and binary oppositions of modernist manifestos (Out with the Old! In with the New!), Pedrosa's writings and discourse helped to develop a more nuanced model, in which form *and* perception were equally important. Art, Pedrosa posited, was not just the expression of a set of abstract principles, but rather a stimulus for the viewer to react to according to his or her own psychological makeup. This is a radically different paradigm: instead of a belief that an artwork transmits its truth to the viewer based on purely rational principles, it is a dialogic model in which the artwork and viewer collaborate to create an experience that is unique in each case, and therefore also completely subjective.

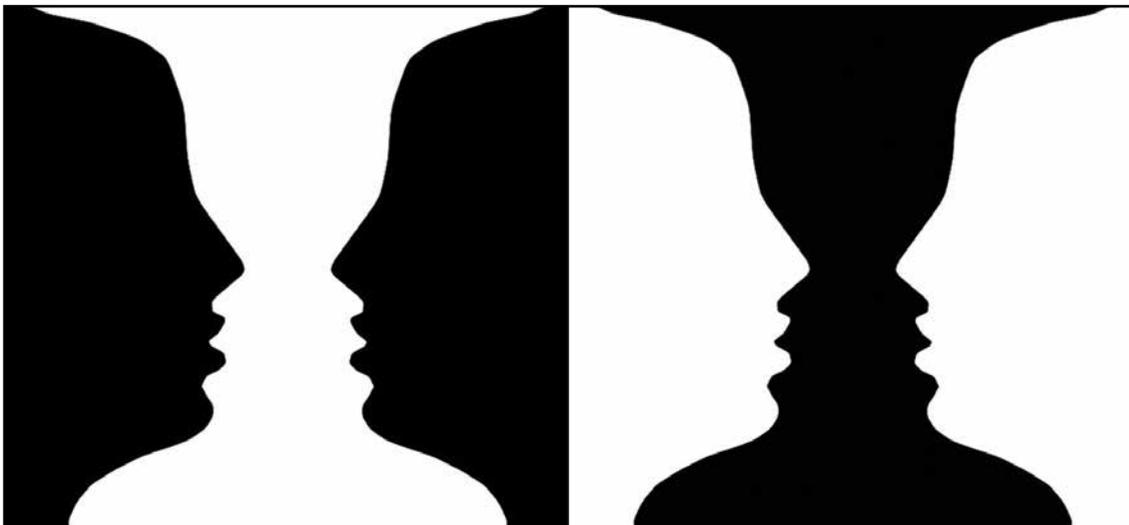
The contents of Sacilotto's bookcase give us a rich and layered view into this principle articulated by Pedrosa, with treatises on mathematics and engineering alongside classics of phenomenology by Maurice Merleau-Ponty and Rudolf Arnheim; the exact sciences alongside the inexact. Looking around his studio, we see that Sacilotto was nothing if not obsessed with exactitude and perfection, yet we can assume that his intention was not technical precision for its own sake, but rather as a tool to stimulate an experience in the viewer's subconscious. A rational form provoking an irrational response.

If we look at the work not only of Sacilotto but also of his colleagues in the *Paulista* concrete art movement, we will see that many of them composed

works according to perfect mathematical principles to create images and objects that recede, shimmer, or rotate in their visual perception. The works of Hermelindo Fiaminghi, Geraldo de Barros, Judith Lauand, and several others consistently play with this apparent contradiction between stable, rational composition and unstable visual effect. If we trace this back to Gestalt theory, we could perhaps find a connection with the diagrams and examples that appear in textbooks on the subject: the vase that can also be read as two faces **[see below]**, the duck that is also a rabbit and so on. These illustrations were used to prove that the same arrangement of lines on a surface can produce quite different, even contradictory, readings in the eye of the viewer. No reading is 'truer' than the other; there is no way to resolve the paradox contained in the optical illusion. This coexistence of precise geometric composition with visual ambiguity is something that is absent in many strands of the concrete art tradition outside Brazil, perhaps most notably in the immediate predecessors of Arte Concreto-Invenção and Arte Madí in the 1940s in Buenos Aires, where the artists fought relentlessly for a complete lack of illusion in their works, based on a strict reading of Russian constructivism and Marxist principles of materialism and anti-idealism.

While many of Sacilotto's paintings of the 1950s start with a more classically 'concrete' composition of separate forms on a flat white surface **[pp. 49-50, 52]**, we soon see him embracing an 'all over' treatment of the surface in which the juxtaposition of colours and tones creates an optical effect of physical depth and superficial vibration. One could argue that his characteristic composition of intersecting and alternating bars appears first in his 1950s paintings as illusion, and then transfers into three dimensions as sculpture. While black and white alternation creates the basis for most of his 1950s sculptures **[pp. 60-61, 65-66]**, we also see him experimenting with colour, a subject that was to become a lifelong passion, as Pia Gottschaller's essay in this volume illustrates **[pp. 29-43]**.

Variation of the original Rubin's Vase





In many histories of the development of abstract art in Brazil there is a narrative that goes something like this: Max Bill arrives in the first biennial, the artists in São Paulo copy him with a hard-edge rationalist practice which is then brought into question by the Rio de Janeiro artists who introduce subjectivity as a critique of the excessive rationalism of the *Paulistas*. This over-rational *Paulistas* versus subjective *Cariocas* model is as pervasive as it is simplistic. Sacilotto's works from this period clearly demonstrate that the issue of subjectivity was present from the beginning and was expressed through the constant use of compositions that, while being rationally perfect, create various types of illusions and implied movement in the eye of the viewer. This interest was not exclusive to Sacilotto, it is also in the works of his *Paulista* peers mentioned above. We can trace this interest in the psychological instability of geometric form not to Max Bill but to visual psychology in general, and Gestalt in particular.

Gestalt theory is based in the relation of parts to a whole. In other words, how our mind tries to make sense out of the fragments of reality that are presented to it at any particular time. We never see the physical world in its plenitude, we experience it through our senses which are overwhelmed, imperfect, temporal, and processed through complex emotions. Gestalt and phenomenology try to understand this 'triage' between the world and our perception of it, while examining the ways in which we create assumptions that allow us to go on with our lives. In essence, there is no world beyond our perception of it, and no objectivity that is not perceived and processed subjectively.

Why does this matter for geometric abstraction? By composing with pure forms that are Platonic ideals (squares, circles, triangles etc.), rather than representations of things that exist in the world, the abstract artist posits an art that tries to represent an *ideal* world. The problem is that this world is constructed with the elements of the *real* world (paint, canvas, wood). As soon as these forms move out of the imaginary realm into the physical one, they are subject to the same limits of perception as everything else in the world. One thing is an imaginary cube, while another is a painting of a cube on a canvas. This dilemma runs through the history of abstract art, a balancing act between intentions and reality.

The Concrete Art Manifesto of 1930 stated that: 'A pictorial element does not have any meaning beyond "itself"; as a consequence, a painting does not have any meaning other than "itself"'.¹ The phenomenological model would counter this argument by pointing out that this purity is subject to the perceptual apparatus of the human being who views it. Therefore, meaning is construed not only by the artist's intention, but also by the encounter between this intention and the psychological make-up of whoever views it.

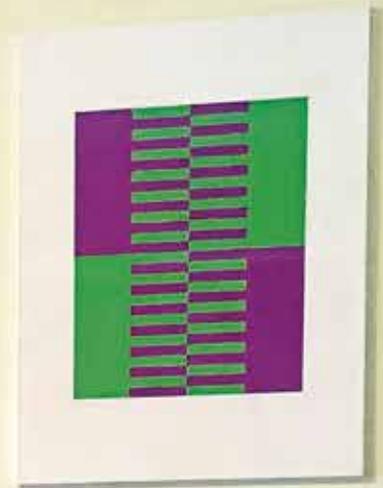
Sacilotto and his colleagues in the Brazilian concrete art movement seem to have understood this tension and embraced it by making works that, while impeccable in their compositional logic and impersonal technique, nonethe-

¹ Saitta, L. and Zucker, J.-D. *Abstraction in Artificial Intelligence and Complex Systems*. New York: Springer Science+ Business Media, 2013.

less invite a bold, nuanced, and intentionally ambiguous perceptual feast. Sacilotto's pulsating surfaces and rich colours are positively Baroque in comparison to the stripped-down precepts of classical concrete art. His purples, greens, and mustard yellows, exquisitely composed and finely executed, invite a pleasurable, sensual engagement with the work, not a dry mathematical tract.

Sacilotto's bookcase presents us with a microcosm of the ideas and debates that shaped the development of abstract art in Brazil. The worn spines and his obsessive note taking suggest that his art was built from an extensive dialogue between Brazil and the rest of the world, the word and the image, the idea and the form. This was not the result of a single transactional encounter with Max Bill (or anyone else) but rather a conscious pathway through a rich forest of thoughts and ideas that were processed and assimilated with care and passion.

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SACILOTTO'S ABC REGION: AN INDUSTRIAL SUBURB AS THE ARTIST'S PERSONAL SUPPLY STORE

Pia Gottschaller

At the start of the Brazilian military dictatorship in 1964, Luiz Sacilotto took a prolonged sabbatical from art-making. Feeling pushed into artistic silence, he decided to dedicate almost ten years of his life to helping his wife, Helena, raise their three sons while continuing to make a living mainly in the metal-working industry.¹ When he returned to his studio in 1974, he did so with a renewed sense of purpose: at this moment Sacilotto was able to draw on the full extent of what he had learned as a Concrete artist before his hiatus of approximately a decade.

In his essay in this volume, Augusto de Campos describes beautifully the tenets of radical and humanistic concrete exploration by himself, Sacilotto, and their peers that began in earnest in around 1951 [pp. 7-11]. Sacilotto's most exemplary concrete works are in some sense programmatic, with each individual work representing a single abstract idea: in *Ritmos sucessivos* [Successive Rhythms], 1952, of the same series of *Movimentos coordenados* [Coordinated Movements] [pp. 52-53], for example, he arranged within a grid structure rectangles and squares on top of a white, static background. The musical analogy invoked in the painting's title refers to the artist's colour choices—the pairing of primary colours with their complementary secondary colours for the rectangular blocks (blue-orange and red-green), and alternating black and grey for the cubes. On a hand-painted colour model in the artist's studio these pairs can be seen as placed opposite to each other within the dodecagonal shape [p. 30].

The Paulista concrete artists' interest in the 'psychological instability of geometric form', as Gabriel Pérez-Barreiro defines in his essay in this volume [pp. 22-27], becomes more evident in Sacilotto's later contributions. Although still based on the simplest geometric forms, these works are serial, phenomenological explorations of three-dimensional forms on flat surfaces. Two triangle-based studies from 1979 conjure an optical illusion [pp. 31, 81], one surface bulging convexly towards the viewer, the other warping concavely. Three rectangle-based studies from 1974-75 suggest that two sheets are folded against one another, receding into deep space [pp. 32, 76]. These optical phenomena are generated through finely gradated changes, either in scale of the geometric forms, or by elongating for instance one or two sides of a triangle, rather than through traditional painterly means such as *chiaroscuro* (indicating proximity or distance of an object through light and shadow). These illusions depend upon Sacilotto's near-perfection in their manual execution, so that the

Sacilotto's studio, 2021

¹ For Sacilotto's description of how he was affected, see interview with Nelson Aguilar, 'Sacilotto, o saber operário do concretismo', *Folha de S. Paulo*, 20 Apr. 1988. Available at: <<http://mob.sacilotto.com.br/2019/06/26/nelson-aguilar-entrevista-para-folha-de-s-paulo-ilustrada-20-04-1988/>>. Last accessed on 5 July, 2021.



Chromatic circle from Sacilotto's studio, undated
Temper on canvas on wood
Private collection, São Paulo, Brazil

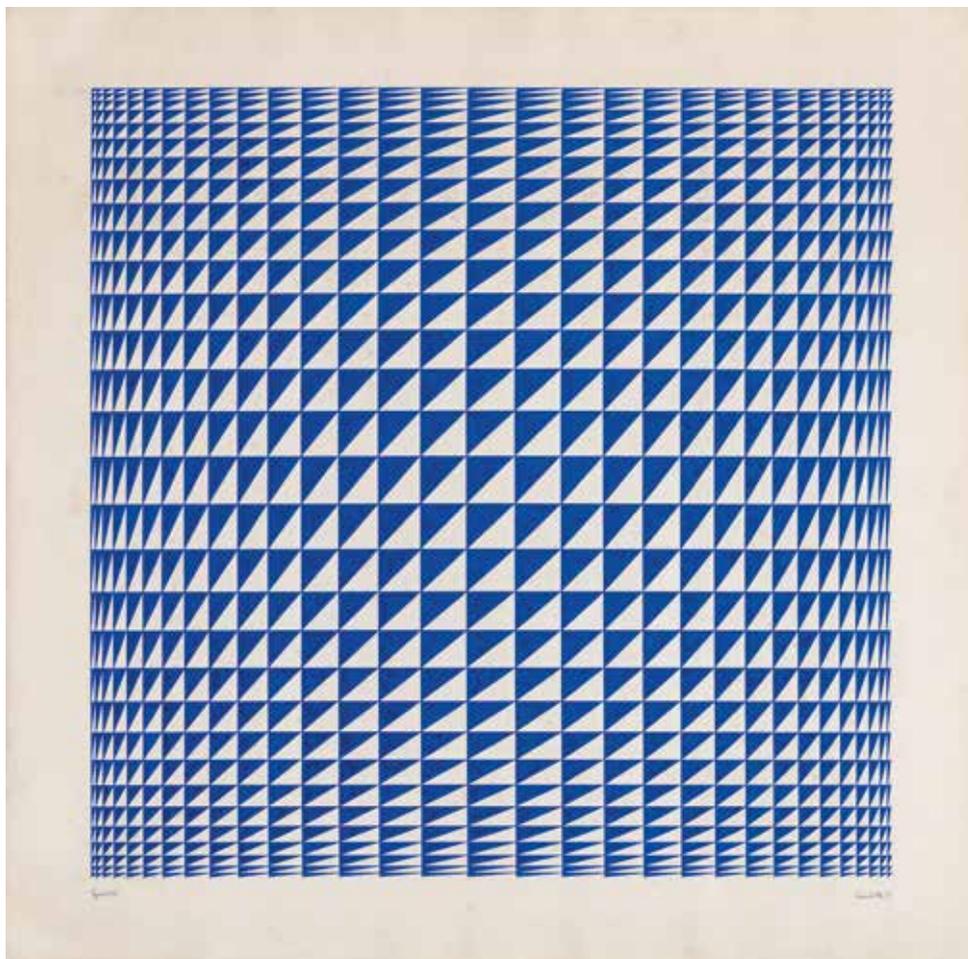
viewer's attention is captured by their attempt to comprehend what is static and what is kinetic, rather than how the forms were painted.

Sacilotto's modest beginnings would not necessarily have predicted such a career. His parents immigrated in the early 1920s from Northern Italy to Brazil, where he grew up in Santo André (São Paulo)—city that housed a working-class and provides the 'A' in the acronym ABC given to the three major Southeastern municipalities of São Paulo (São Bernardo do Campo is 'B'; the 'C' stands for São Caetano do Sul). In the mid-1950s, under the presidency of Juscelino Kubitschek (1956-61), ABC region became an epicenter of Brazilian post-war modernisation, with car manufacturing and metalwork as its two fastest-developing industries. As Sacilotto recounted in a rare interview in 1988, the São Paulo-based concrete artists of Ruptura group, of which he was a founding member, all relied on income from day jobs.² The Ruptura group theorist Waldemar Cordeiro at one point made a living through landscape design (hiring Sacilotto for a few months in 1970 and in 1971);³ Lothar Charoux sold sewing thread; Geraldo de Barros worked for the Banco do Brasil and produced furniture; and Kazmer Fejér manufactured industrial coatings—all of these experiences had a direct impact on these artists' relationship to the practical aspect of their art-making.

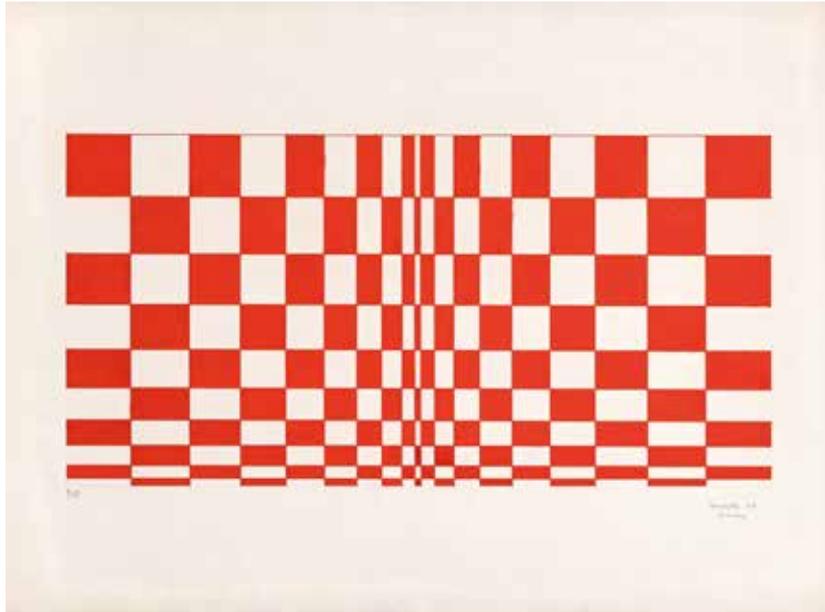
The demarcation between the artisanal and the industrial was a productive and at times tense point of negotiation within Ruptura group in the early to mid-1950s, and Sacilotto's personal stance was deeply informed by his own training and subsequent employment. He first attended the Instituto Profissional Masculino, graduating with a degree in painting and decoration in 1941, and a painting diploma in 1943 from the Escola Técnica Getúlio Vargas [Getúlio

² Ibid.

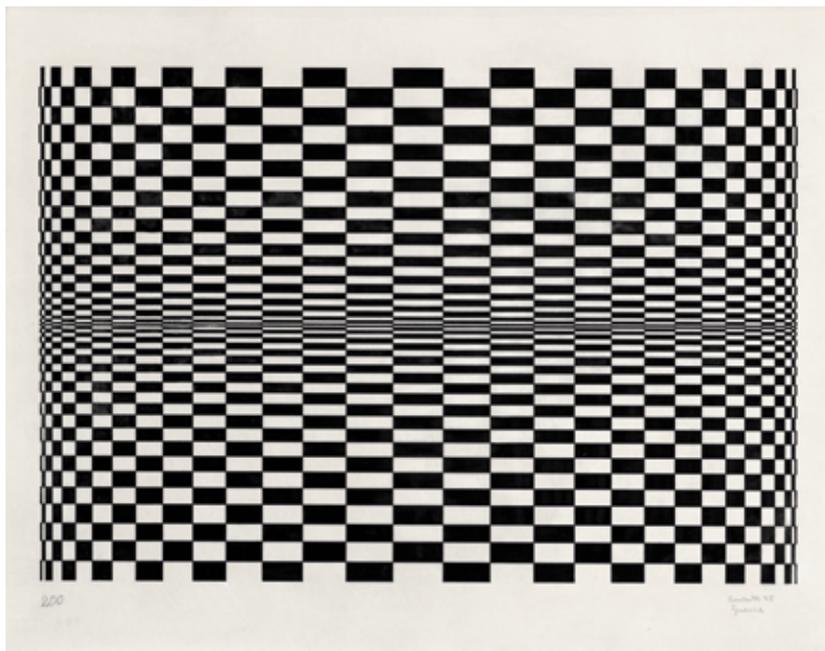
³ For an insightful discussion of the correspondences and affinities between Cordeiro's garden designs and Sacilotto's drawings, see: Visconti, Jacopo Crivelli. *Sacilotto em ressonância*. Exhibition catalogue. São Paulo: Instituto de Arte Contemporânea, 2016, p. 15.



GUA 0243, 1979
Gouache on paper
66 × 66 cm
Private collection, São Paulo, Brazil



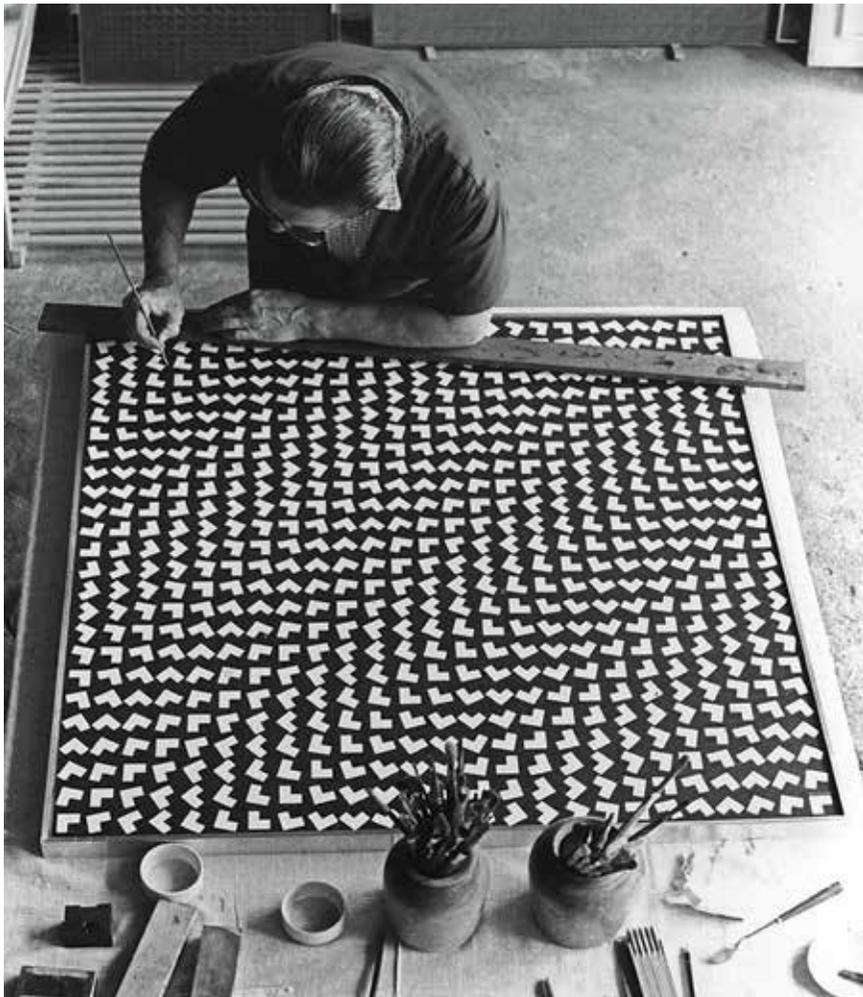
GUA 0170, 1974
Gouache on paper
48 × 66 cm
Private collection, São Paulo, Brazil



GUA 0200, 1975
Gouache on paper
48 × 66 cm
Private collection, São Paulo, Brazil

Vargas Technical School]. From 1944 to 1946, with the interruption of nine months' military service in Rio de Janeiro towards the end of the Second World War, he worked as a typeface designer for Hollerith do Brasil, a company that specialised in electromechanical tabulating and accounting machinery. Various jobs as designer-draftsman in architecture firms followed, including a stint with the well-known Modernist architect Vilanova Artigas. The main skill required for high-precision lettering is a high degree of manual steadiness, and this outstanding ability would stand the artist in good stead when embarking on his concrete experiments. Sacilotto did not stop painting his exacting shapes until a year before his death in 2003, with only a brush and sometimes a mahl stick or wooden bar to help support the hand above a painting's surface **[see below]**. He seems to have preferred to work with the painting support flat on a table rather than raised on an easel, perhaps because it allowed him to check and correct surface texture and gloss in raking light as he worked.

Although Sacilotto experimented with painting on aluminum panels early on, the influence of his activities in the aluminum industry is more easily



Sacilotto at work in his studio

traced in his sculptural work. From 1958 to 1969 and from 1971 to 1977, he worked for the mechanical engineering company Fichet e Schwartz-Hautmont in the ABC region, a manufacturer of metal parts for bridges, train lines, cars, as well as of what would become Sacilotto's area of expertise, aluminum window frames. In 1958, he left the company to establish his own metalworking business, Struturs, which folded in 1969. In 1971, Sacilotto returned to work at Fichet, retiring in 1977, when he became a full-time artist. His first concrete sculptures—frequently painted a matte monochromatic black and/or white—appear in the mid-1950s and consist of aluminum sheets cut into bands similar to those in *Ritmos sucessivos*, half of which would then be folded to form alternating positive and negative spaces. Aluminum is a relatively soft metal alloy, for which no special equipment is needed. Wood-working steel saws are tough enough to make the necessary cuts, but Sacilotto also experimented with welding, polishing, as well as brass, iron, general scrap metal, Brasilit (asbestos panels), plywood, Duraplac, and the concrete artists' favorite support, Duratex, a type of hardboard panel made in Jundiaí, a Northern city of São Paulo state. In other words, most of his materials were made on his surroundings.

Sacilotto's career is remarkable for the artist's exceptionally active and consistent participation in salons, biennials, exhibitions, and juries. From his earliest days as an expressionist painter, Sacilotto continued these activities, throughout his years of retreat and alongside his other professional and personal responsibilities. Between 1963 and 1966, he was also an active participant in the Associação de Artes Visuais Novas Tendências, an artist-run organisation in São Paulo that aimed to promote avant-garde art. To that end, a handful of former concrete, neo-concrete and other abstract artists such as Hércules Barsotti, Charoux, Cordeiro, Willys de Castro, Fejér, Fiaminghi, Judith Lauand and Maurício Nogueira Lima established a gallery and encouraged debates to broaden the somewhat uniform and restrictive ideas expressed in earlier concrete texts.

The other unusual aspect of Sacilotto's legacy is his methodical, extensive, perhaps even obsessive, tabulation of colours. Thirty-four of his colour charts are preserved at the Instituto de Arte Contemporânea [Contemporary Art Institut, IAC] in São Paulo alone. Their range of media goes from pencils to watercolour, gouache, oil paints, acrylic paints, and pigments bound in a variety of binders. With only a few exceptions, each is dedicated to a single manufacturer's range, such as to the opaque watercolours of the now defunct Japanese firm Guitar, and begin with white, proceed to yellows, oranges, reds and then move through the rest of the spectrum. The only notations, at the top of the sheet, are the name of the manufacturer and/or brand names, such as Faber-Castell (Albrecht Dürer, Da Vinci, Polychromos), Holbein, Caran d'Ache, Ecoline, Labra, Lukas, Regent, Sakura, Schwan-Stabilo, or Koh-i-Noor, and, underneath each rectangle, the manufacturer's internal number for a specific hue. Most of these media are for use on paper: pencils, watercolours, and gouache. In some cases Sacilotto added in the lower third a mixture of



Colour chart with pigments from Minas Gerais, undated
Luiz Sacilotto Fund — Collection of Instituto de Arte
Contemporânea (IAC), São Paulo, Brazil

the hue with white, to reveal a pigment's warm or cold undertones. A compelling example of this practice is a set of natural earth pigments from Minas Gerais, which he probably collected and washed himself.⁴

Sacilotto brought to the organisation of his studio contents 'the rigour, the discipline, the orthogonal design' that he so admired in architecture.⁵ His large collection of pigments from around the world is a marvel for anyone who is seduced by pure colour. The glass jars and plastic boxes are labeled with printed pieces of paper that provide a running number (allocated by the artist), the name of the pigment, and a description of where it came from (either a manufacturer or a place). For example, the green pigment number 230 comes from the local artists' supply store (Casa do Artista, and is called '*verde malaquita*' ('Malachite green', probably a synthetic pigment). According to the label on the glass jar, pigment number 327 on the Minas Gerais chart is '*terra violeta*' ('purple earth') and comes from Tiradentes, a town in the state of Minas Gerais, which is famous for its iron-rich earth. These numbers are un-

⁴ *Caderno 3*, which is part of the artist's set of notebooks mentioned ahead, contains instructions on how to remove impurities from the pigments through various wash cycles in water, and one of the bottles in his studio kept on the same shelf as waxes contains a medium to help with a later stage of that process ('Kneading Stabilizer').

⁵ Aguilar, Nelson. 'Sacilotto, o saber operário do concretismo', *Folha de S. Paulo*, op. cit.

related to the numbers of tube paint manufacturers, which can create some confusion when trying to link lists of paints in the artist's notebooks to the colour charts.

These notebooks contain hand-copied excerpts, some in Italian and quite extensive,⁶ from texts by Max Bill, Horst Waldemar Janson, Wassily Kandinsky, Herbert Read, Georges Vantongerloo, and Heinrich Wölfflin; there are diary entries that mention spending time with de Barros, Charoux, Fiaminghi, and Fejér (visiting from Europe in the 1970s and 1980s, and making plans to visit Fejér with Fiaminghi in Paris in 1978); there are comprehensive, numerical lists of Sacilotto's own artworks as well as a cross-referenced list that records their materials; there are extensive collections of paint recipes, as well as copious notes on the results of his own tests for the reaction of paints to light exposure. Precise dates for many of the notebooks are difficult to ascertain, but in some cases Sacilotto wrote the date of a first entry of a notebook, such as '4 March 1950, last work day at Weigand office'. In another case, the cover of *caderno 2* is embossed with the year 1982. But it appears that most of these notebooks and other tabulations relate to the second phase of his career.

As the curator Jacopo Crivelli Visconti wrote in his essay for the recent exhibition at the IAC, which included many of Sacilotto's colour charts, the artist 'was already a very refined colourist in his expressionist period, but this aspect of his work is less evident in his concrete works due to the sparing organisation of the structure of his paintings'.⁷ The fact that even early concrete paintings were often made using enamel (industrial alkyd-based housepaint) on wood and hardboard, raises the question of when Sacilotto began this colour research, which is worthy of a paint manufacturer, conservator, or scientist. The main restriction imposed by using 'pre-fabricated', inexpensive housepaints is the limited range of colours available—a fact unlikely to be considered a major problem by Sacilotto and his concrete peers in view of the limited role they granted colour nuances, rather than colour contrasts, at that time.

Despite its late date, *C 8068* (1980) [p. 83] is exemplary of this approach.⁸ Round shapes of a single dark blue hue float on a white background. There is no mistaking this painting for one from the concrete or the subsequent 'Novas Tendências' [New Tendencies] phase of the early 1960s: the dominating theme here is visual rhythm and movement implied by the gradual rotation of the white, unpainted wedge in each disc. Each wedge takes up a sixteenth of a disc's overall surface area. There are twenty-five aligned discs running vertically and horizontally, 625 in total, which Sacilotto fit onto the 1 by 1 meter-sized canvas so perfectly that the discs just touch each other as well as the edges of the canvas, but never overlap. Such precision required preparatory drawings on paper, which belong to a larger serial exploration of this theme and for which he used a compass—as he may also have done on the canvas. The subtle sense of movement results from the incremental, twenty-five step rotation of the white wedges clockwise, along the top and left-hand edges

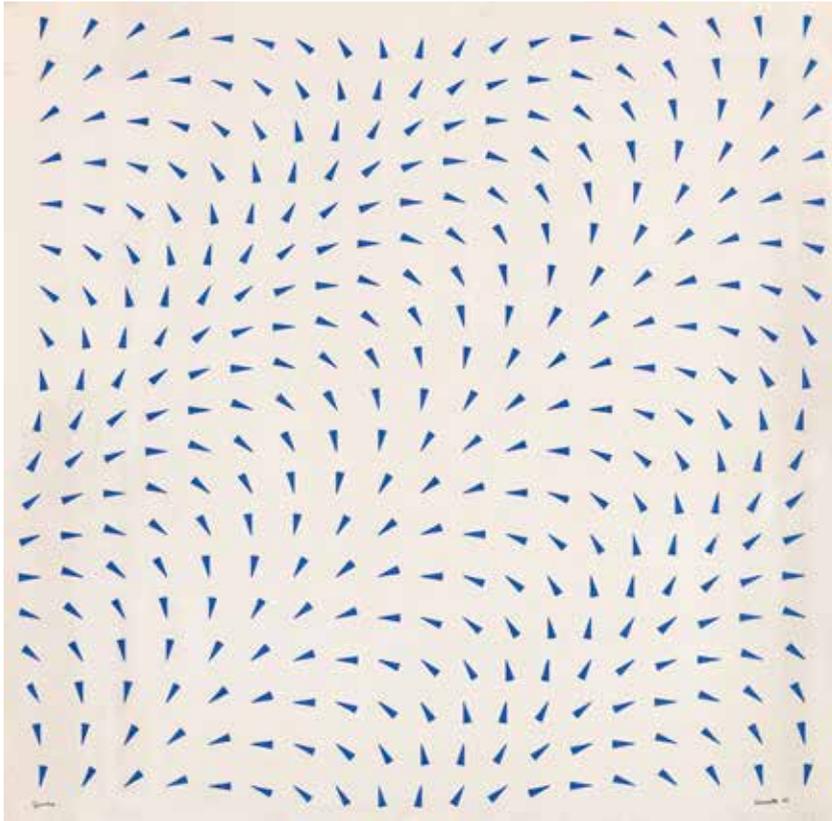
⁶ See also text by Denise Mattar in this volume, pp. 13-19.

⁷ Visconti, Jacopo Crivelli, op. cit., p. 25.

⁸ In 1950, Sacilotto began to call most of his works 'Concreção' [Concretion], followed by the year in which the work was made and a running number. Thus, *C 8068* was the 68th work from 1980 called *Concreção*. In the year 2000, he started over with *Concreção 0001*.



Pigment's shelves at Sacilotto's studio, 2021



GUA 0386, 1982
 Gouache on paper
 59 × 59 cm
 Private collection, São Paulo, Brazil

as well as from top to bottom. As a result, three visual diagonals emerge and traverse the surface like waves. The same compositional principle underlies a study from 1982, executed with medium blue gouache on paper and, at 59 by 59 centimetres, considerably smaller in scale **[see above]**.⁹ The resulting structure resembles four diagonal barrel vaults and activates the ground with free-floating wedges, of which there are nineteen along each axis. They are in a sense what was 'missing' from the canvas version, where they appeared as white, negative spaces as in a retinal after-image.

Sacilotto's *caderno de registro* [logbook] is any historian's dream. It consists of an almost complete numerical list of artworks, beginning with number 0001 and ending with an entry for 1269. The notebook pages are ruled and the entries for each work extend along a single line over a double page. Sacilotto organised the data for each work in six columns, providing the date, technique, dimensions, number of printed editions when applicable, and title. For example, the date of the first artwork listed is 1937, followed by 'China ink, 30 × 24 cm, Copy. Effectively my first meaningful drawing'. It is unclear when he started this list, but it was probably after 1937 and likely later even than the 1950s, given how many late entries for works of the concrete period appear amid otherwise chronologically listed works throughout the 1970s, 1980s, and 1990s. The final entry is a work from 1970, added belatedly, and the 'proper' last work in the logbook dates to 1997.

⁹ The final version is called *Concreção 8751*, 1987, vinyl emulsion on canvas, 90 × 90 cm, private collection.

Occasionally, a diary entry can be linked to these lists. For example, in *caderno 5* he wrote on 26 November, 1979, that he experimented with an emulsion consisting of casein and damar (a natural resin, usually used for varnishing), achieved excellent results when mixing it with pigments, called it 'Emulsion No. 1', and the next day started painting *Concreção 7963*.¹⁰ In the logbook, entry number 0253 from 1979 is described as 'tempera on canvas on wood panel, 60 [cm] × 1.20 [m], *Concreção 7963*'. *Caderno 3*, a notebook with recipes for making paints from scratch, including watercolour and grounds, was started in 1977 and records different aspects of making and working with these mixtures, such as how long the material needs to be soaked, the problem of bubble formation, and the addition of various solvents including Formol (a formaldehyde disinfectant that prevents mould growth). It is such a long and comprehensive list of experiments that it would take a separate study to ascertain which of these processes the artist ended up adopting in his work. What becomes evident in these pages, however, is how much Sacilotto enjoyed playing with the variables of his media and his openness to new materials and technologies.

Returning to the recipes and casein, Sacilotto uses the words 'emulsion' and 'tempera' interchangeably. Below a casein recipe copied from Ralph Mayer's classic North American manual *The Artist's Handbook of Materials and Techniques* (1940), Sacilotto lists the exact recipe for 'Emulsion No. 1': apart from casein, it contains distilled water, ammonium carbonate, carboxylic acid, and damar resin.¹¹ Sacilotto's detailed instructions require that the casein and ammonium carbonate are dissolved in a water bath and that a spatula is used to grind the pigment into emulsion until the paint reaches the consistency of honey. Interestingly, this recipe is not superseded by any subsequent ones, say for emulsions number 2 or 3. Instead, the next page records a historically important egg tempera recipe named 'Têmpera a ovo (Fiaminghi) Volpi'. Alfredo Volpi was an honorary member of the concrete group, and scholars have recently written elsewhere about his egg tempera technique, his teaching of Fiaminghi, and the wider embrace of egg tempera in Ruptura.¹² Suffice it here to say that it is invaluable to find the precise ingredients and ratios for Volpi's, Fiaminghi's and possibly Sacilotto's tempera in this notebook.¹³ It is also important to keep in mind that because of Sacilotto's interchangeable use of the term 'emulsion' and 'tempera' for casein and egg-based recipes, more research, including scientific binder analysis, is needed to clarify in individual cases which of these (or possibly yet another synthetic binder) was used. A case in point is *C 8068* [p. 83], of which the precise binder is not yet known.

All these recipes call for the addition of dry pigments to provide colour, but things became more complicated when Sacilotto added scores of tube paints to his repertoire. There are colour charts dedicated to oil paints by various manufacturers, with oil the most constant binder used by the artist throughout his career. The first mention of acrylic paints is from 1981, when he used acrylics in *Concreção 8188*; from 1989 they became his dominant

¹⁰ 'During the day, only casein experimentation with damar, which I will call *Emulsion No. 1*. Combined with pigments, gave excellent results.'

¹¹ 'Casein 14gr. / distilled water 83ml. / carb. ammonium 3,5gr. / distilled water 37ml. / Phenol 1gr. / damar vanish 25ml.'

¹² See: Gottschaller, Pia; Learner, Tom; and Mazurek, Joy. 'Hermelindo Fiaminghi's Quadrature of the Circle between 1954 and 1959: From Concrete Enamel to Giotto's Tempera', in Gilbert, Zanna; Gottschaller, Pia; Learner, Tom and Perchuk, Andrew (eds.), *Purity is a Myth: The Materiality of Concrete Art in Argentina, Brazil and Uruguay*. Los Angeles: Getty Publications, 2021, pp. 105-23; and Carmen Ramírez, Mari and E. Rogge, Corina, 'Looking to the Past to Paint the Future: Innovative Anachronisms in the Work of Alfredo Volpi and Hélio Oiticica', in *ibid.*, pp. 147-65.

¹³ The recipe calls for one part egg yolk, one-part damar, three parts distilled water, and ten drops of clove oil.

medium. In the interim, from 1982, he used polyvinyl acetate (PVAc)-based dispersions, one of which came from the Rhodopás range. Yves Klein used another type of PVAc from the same Rhodopás range for his IKB (International Klein Blue) paint patent, although it was solvent—rather than water—based. Presumably Sacilotto, like Klein, enjoyed working with this medium because it dries quickly and to a very matt surface—in Klein’s case, the intensity of spatial infinity achievable with French ultramarine would have been dulled by a glossier, darkening binder such as oil or acrylic. Sacilotto had slightly different, more compositionally complex ideas in mind: in his first year of testing the range of PVAc possibilities, he painted *Concreção 8585* [p. 93], which does not conjure illusory space, but confuses the visual brain by playing with *chiaroscuro*: instead of a lighter or darker hue being used to indicate a spatially receding element, Sacilotto interwove gradually lightening and darkening stepped bands in opposite directions. Effectively, there are only two families of hue present, a purplish red and what might be cobalt blue, mixed with increasing percentages of white in twenty-one overall steps for each hue (twenty if not counting the brightest hues in the top-left and bottom-right triangles). But because the scales run counter to one another, we cannot make sense of any suggested three-dimensional space; it simply reads as flat. Sacilotto here returned to the original concrete principle of composing with elements that have no relationship to the natural world; the stepped bands of *Concreção 8585* are not abstracted from anything we encounter in our daily life.

A small gouache study made two years later, in 1987, is reminiscent of certain demonstrations by the artist and colour theorist Josef Albers in his seminal book *Interaction of Colour* (1963), in which the juxtaposition of colours can trick the eye into seeing differences in identical colours [p. 41]. Here, however, the opposite is true, where the ranges of blues and beige are gradated in the same manner as in *Concreção 8585*. The crooked steps foreshadow his next series of paintings where shadowed elements make an appearance to newly complicate ideas of space.

The challenge of using PVAc-based paints is the difficult in achieving an even surface sheen and consistent coverage, due in part to the fact that the dry pigments have to be ground by hand into the binder. Perhaps it was these considerations that prompted Sacilotto to switch almost exclusively to readymade acrylic paints in the late 1980s. He seems to have preferred four brands: Acryla (by Holbein Artist Materials, a Japanese company at the time), Acrylic Artists’ Colour (by an as yet unidentified manufacturer), Liquitex (originally manufactured by Permanent Pigments), and Acrilex (by the eponymous Brazilian company). Acrilex was founded in São Paulo in 1964 by the brothers Takaaki Kobashi and Seiji Kohashi and has become a success story of the ABC region/São Bernardo do Campo, where the company has been based since 1972. Two of Sacilotto’s acrylic colour charts compare hues from these five brands, differentiated by the manufacturers’ number ranges (100s for Liquitex, 300s for Acrilex etc.). Sacilotto also wrote the ini-



UNTITLED, 1987

Graphite and gouache on paper
11 × 11 cm

Luiz Sacilotto Fund — Collection of Instituto de Arte Contemporânea (IAC), São Paulo, Brazil

Film still of historical paint production line at Acrilex from the institutional video from Acrilex enterprise (2014)



tial of the brand next to the number: in the picture ahead [p. 42], the chart starts with 161-L (Liquitex), then restarts with another yellow at 324-A (cadmium yellow, Acrilex), then another yellow hue at 601-A (Hansa yellow, Acrylic Artists' Colour), continues in the second chart, on the right, with a red hue, 620-A (cadmium red light, Acrylic Artists' Colour), followed by 911-h (unidentified yellow pigment, Holbein).

Despite Sacilotto's extensive notes and cross-referencing across his notebooks, the exact purpose of his colour charts is not clear (especially when brands are listed separately, as in the water-based examples discussed previously). There was probably a confluence of motivations, such as wanting to



Colour chart with acrylic paints by Liquitex,
Acrilex and Acrylic Artists' Color, undated



Colour chart with acrylic paints by Acrylic Artists'
Color and Acryla (Holbein), undated
Mixed media
33 × 24 cm
Luiz Sacilotto Fund — Collection of Instituto de
Arte Contemporânea (IAC), São Paulo, Brazil

see a hue 'realised' on paper; being able to hold charts next to one another for direct comparison of hues across brands; or to revel in the joy of a coloured world and to think while painting. In the case of the acrylic charts, direct comparison across brands seems to have been important, but it is also possible that all or some of the charts were made to assess the pigments' and paints' light stability. A larger painted version of pigments mixed with oil from around 1982 has so many dark spots that it seems likely this canvas was subjected to long-term exposure outdoors; it is possible some paper charts were kept indoors and away from light as references.¹⁴

There is a great deal more research to be done, and the intricacies of Sacilotto's quasi-chemical studio experiments are not a prerequisite for appreciating his artistic achievements. Immersing oneself in Sacilotto's world of colour, however, provides another way of understanding the profound mastery that underpinned his career.

PIA GOTTSCHALLER is a technical art historian with a specialisation in modern and contemporary painting practice. She holds a BA in Art History from Ludwig-Maximilians-Universität, Munich, a Postgraduate Diploma in the Conservation of Easel Paintings from The Courtauld, and a PhD in Art Technology from Technische Universität München. From 2015 to 2017, Pia was a Senior Research Specialist in the Science Department of the Getty Conservation Institute, Los Angeles, where she co-curated the resulting exhibition at the Getty Center, *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros* (2017-18), and co-edited the exhibition catalogue. Pia's recent essays examine the subject of temporality and transience in contemporary painting, as well as the artistic practices of Cheyney Thompson, Jay DeFeo and Luiz Sacilotto. She is an Assistant Coordinator of the ICOM-CC Working Group Modern Materials and Contemporary Art (2020-23).

14 The oil-on-canvas chart seems to relate to a section of *caderno 3* titled 'Placard of colours (oil)', which identifies the numbers on the chart as pigments (for example the first rectangle, green and labelled '3', is 'green iron oxide' by Globo, and dated 24 May, 1982. But there is another, much longer, list in the same notebook that looks as weathered and blotchy as the canvas chart and on which many materials have been crossed out.





WORKS



COMPOSIÇÃO [COMPOSITION], 1948

Oil on asbestos

43,4 × 58 cm

Collection of Museu de Arte Moderna de São Paulo (MAM-SP), Brazil

Fund for the acquisition of works for MAM-SP collection —

Banco Bradesco S.A.



COMPOSIÇÃO [COMPOSITION], 1949

Oil on canvas

53 × 66,5 cm

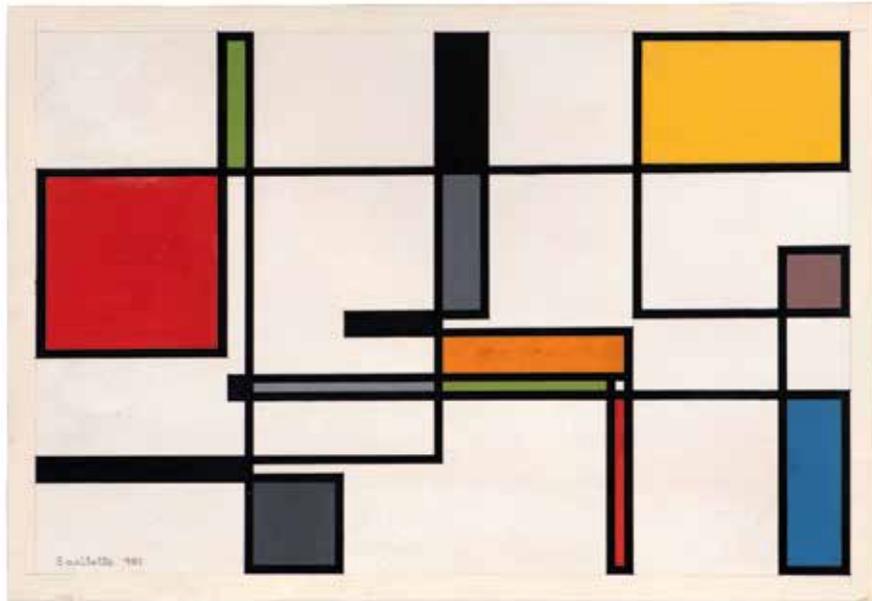
Private collection, São Paulo, Brazil



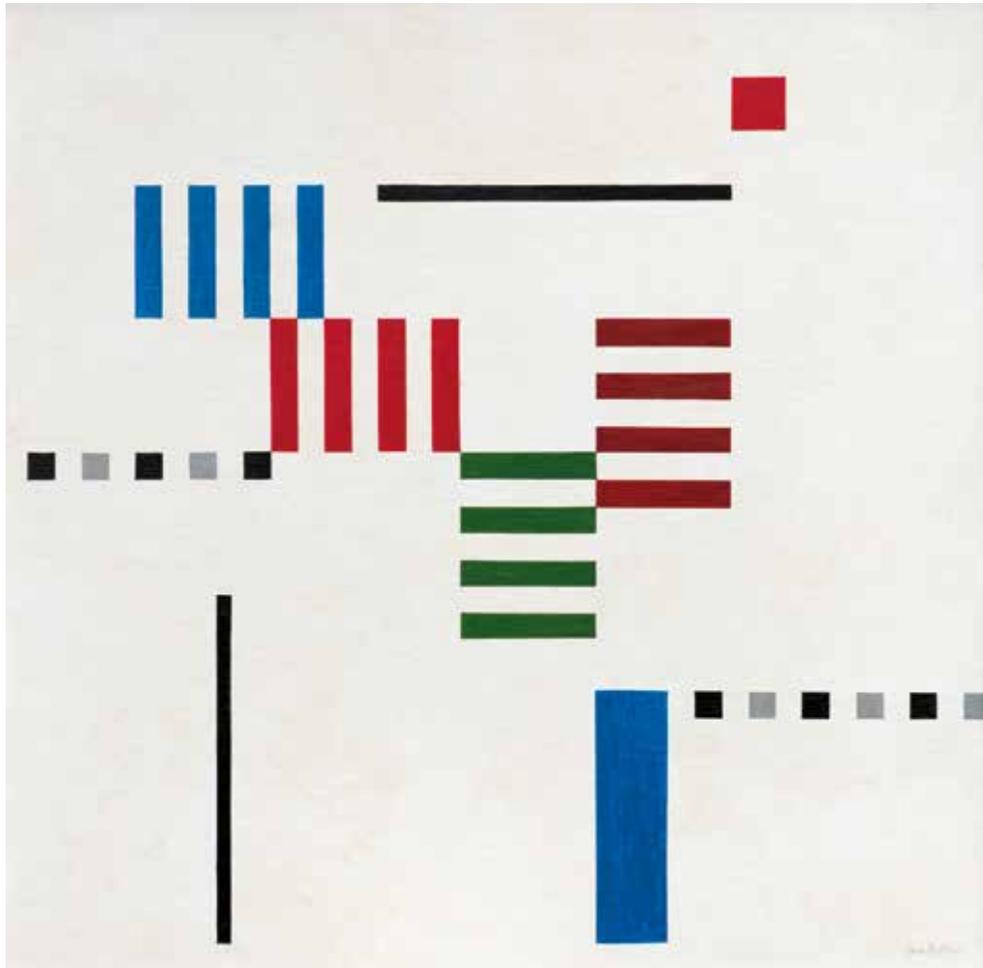
PINTURA VI [PAINTING VI], 1951
Enamel on canvas
53,5 × 53,5 cm
Private collection, São Paulo, Brazil



UNTITLED, 1951
Oil on canvas
100 × 80 cm
Pascal Duclos collection, Brazil



PINTURA IV [PAINTING IV], 1951
Enamel and graphite on paper
33 × 48 cm
Private collection, São Paulo, Brazil

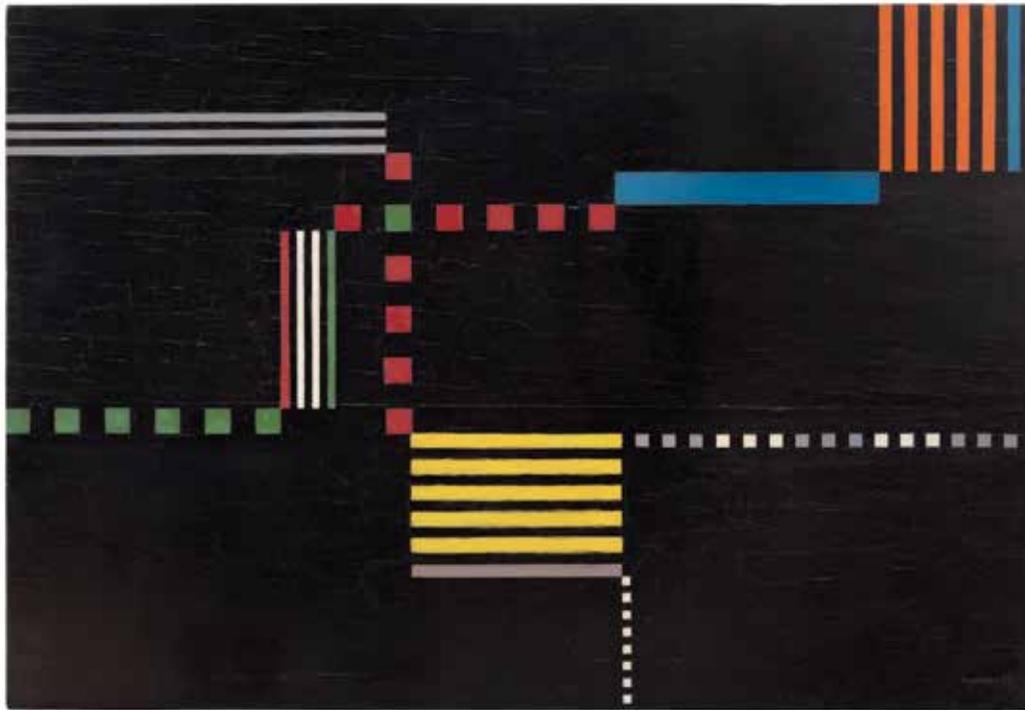


UNTITLED, 1952

Enamel on wood

73 × 72,8 cm

Andrea and José Olympio Pereira collection, São Paulo, Brazil

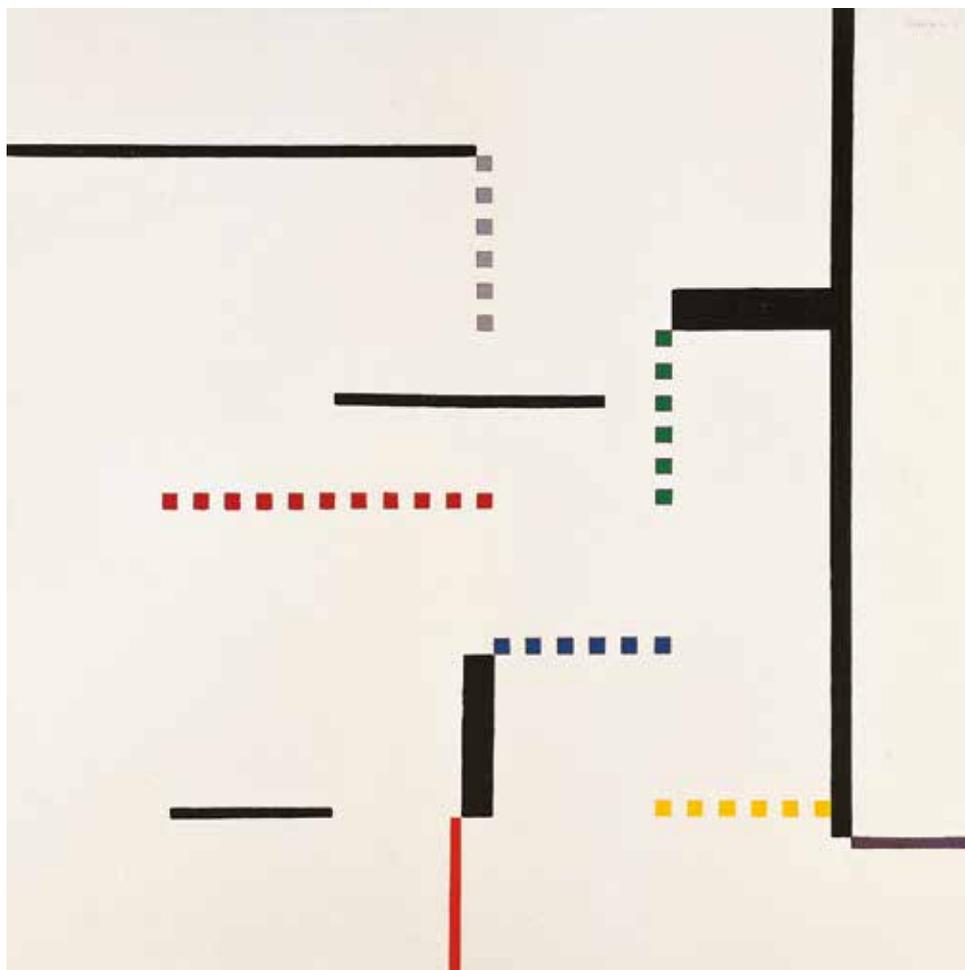


ARTICULAÇÃO COMPLEMENTÁRIA
[COMPLEMENTARY ARTICULATION], 1952

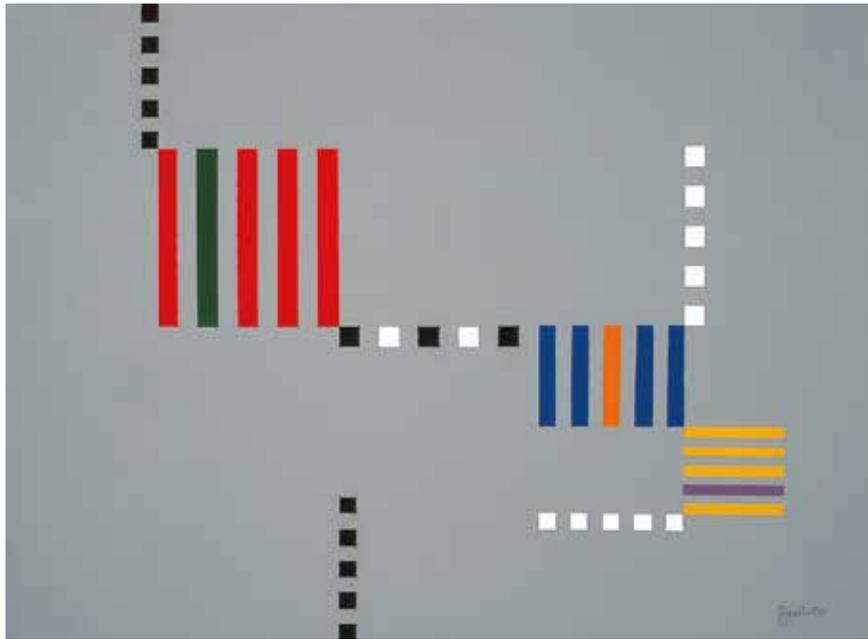
Enamel on wood

54 × 79 cm

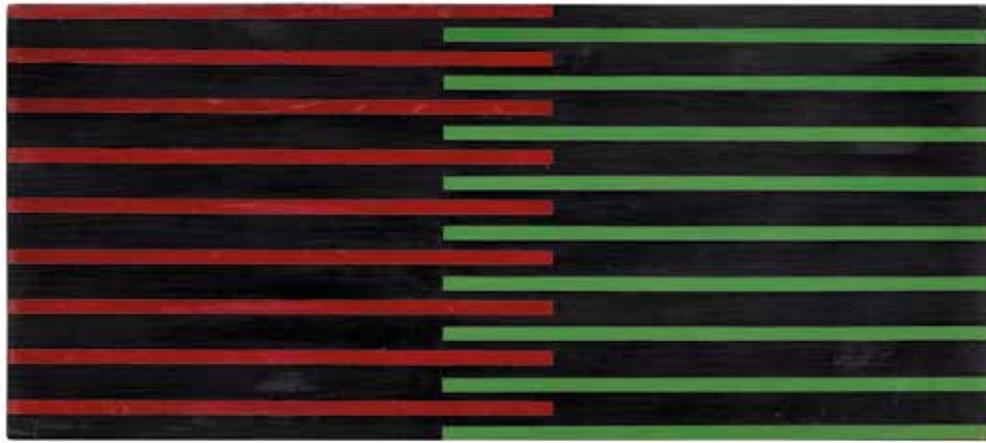
Collection of Fundação Edson Queiroz, Fortaleza, Brazil



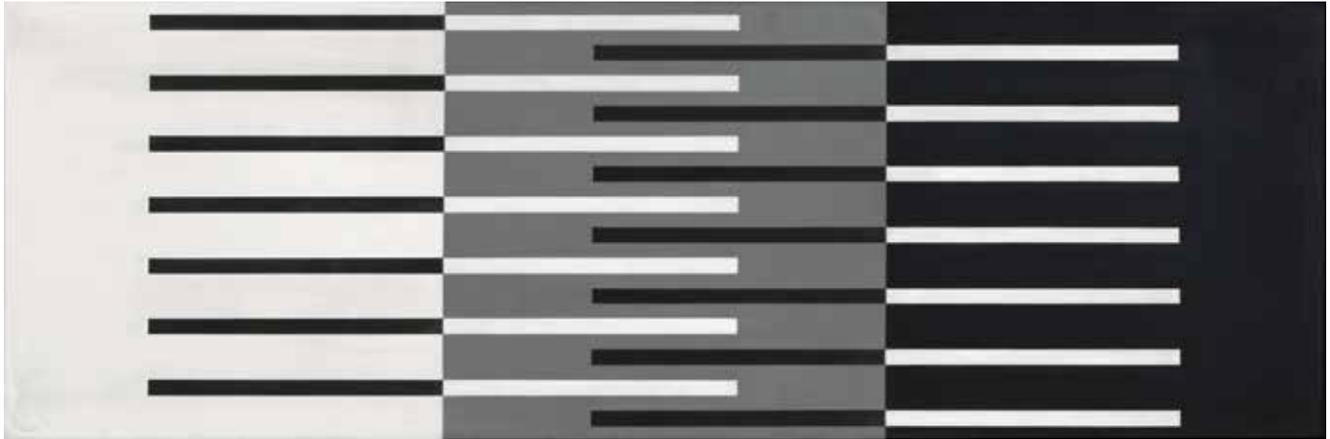
MOVIMENTOS COORDENADOS
[COORDINATED MOVEMENTS], 1952
Enamel on wood
60 × 60 cm
Private collection, São Paulo, Brazil



MOVIMENTOS COORDENADOS
[COORDINATED MOVEMENTS], 1952
Enamel on wood
40 × 55 cm
Private collection, São Paulo, Brazil



RETÂNGULO EVENTUAL [EVENTUAL RECTANGLE], 1954
Synthetic enamel on wood
22,3 × 50,3 × 6,5 cm
Collection of Museu de Arte Contemporânea da Universidade
de São Paulo (MAC-USP), Brazil



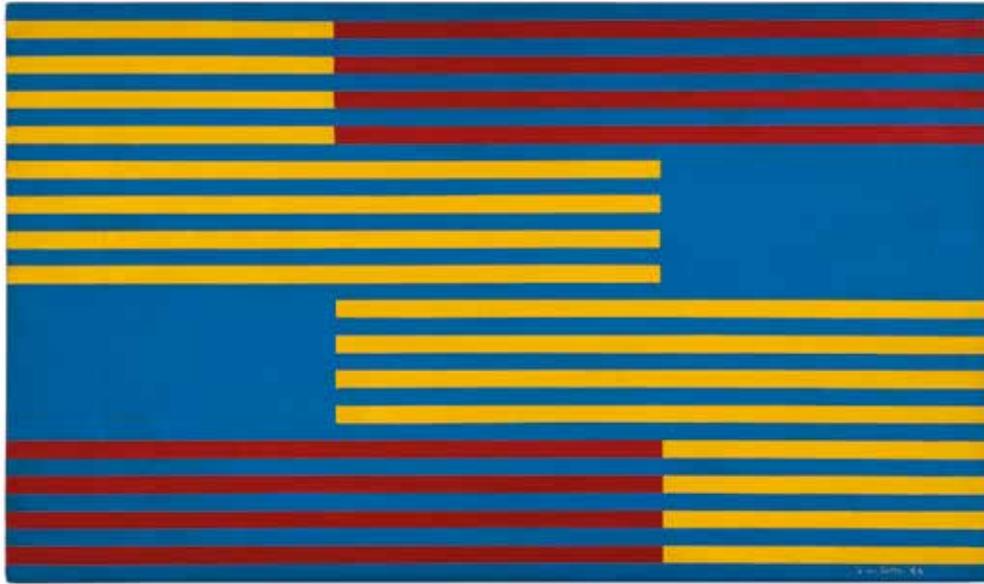
CONCREÇÃO 5521 [CONCRETION 5521], 1955

Enamel on wood

29,8 × 90,2 cm

The Adolpho Leirner Collection of Brazilian Constructive Art —
Collection of Museum of Fine Arts, Houston (MFAH), USA

Purchase financed by the Caroline Wiess Law Accessions
Endowment Fund, 2005.1027

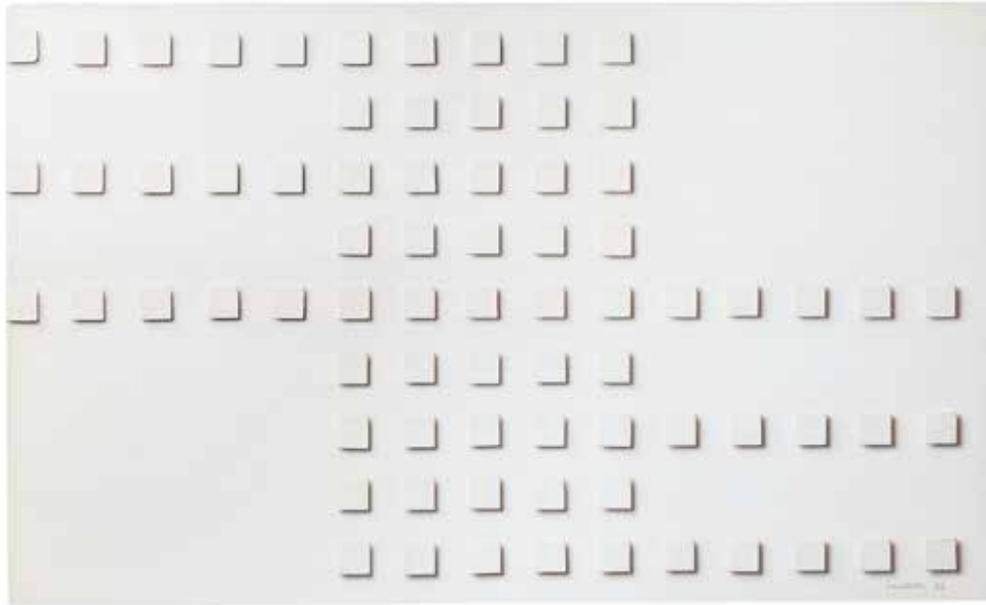


UNTITLED, 1956

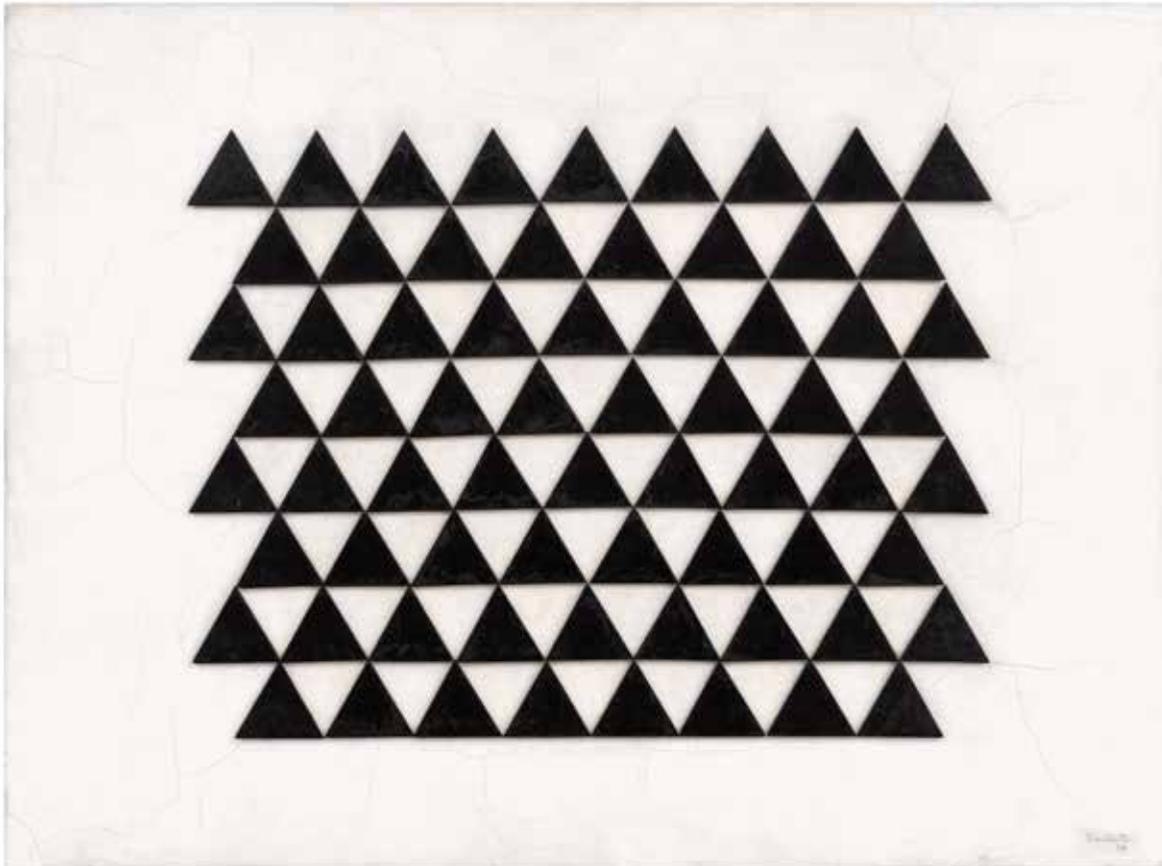
Synthetic enamel on wood

29,7 × 50,1 × 4,5 cm

Collection of Museu de Arte Contemporânea da Universidade
de São Paulo (MAC-USP), Brazil



C 5624, 1956
Monochromatic aluminium
36,5 × 60 × 0,4 cm
Private collection, São Paulo, Brazil

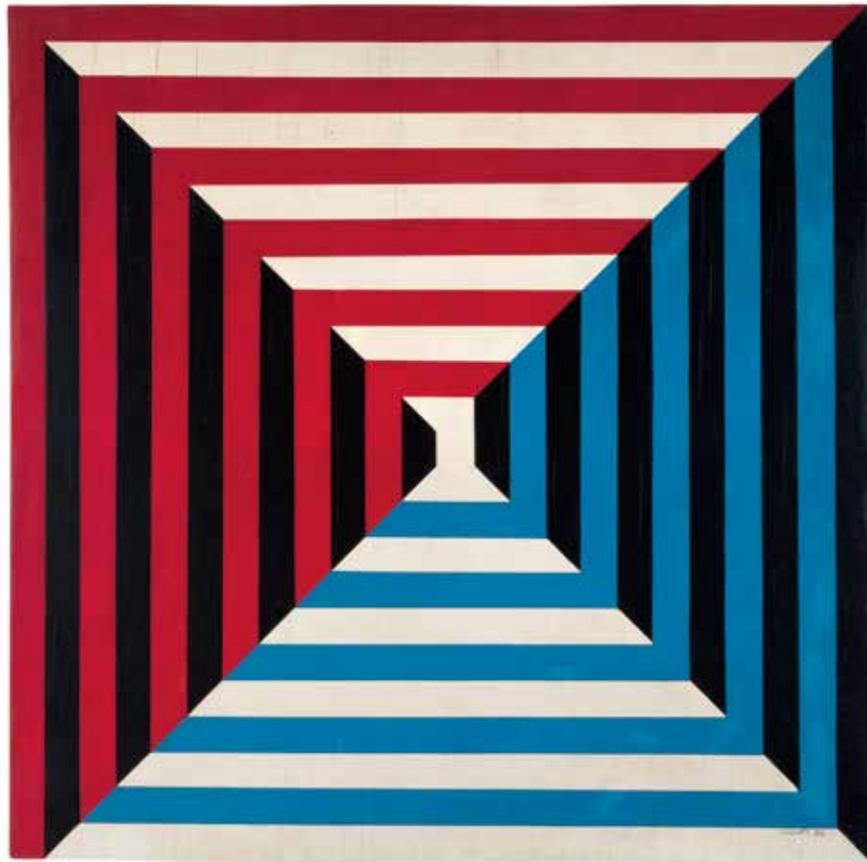


CONCRETION 5629, 1956

Synthetic enamel on aluminium

60 × 80 × 0,4 cm

Collection of Museu de Arte Contemporânea da Universidade
de São Paulo (MAC-USP), Brazil

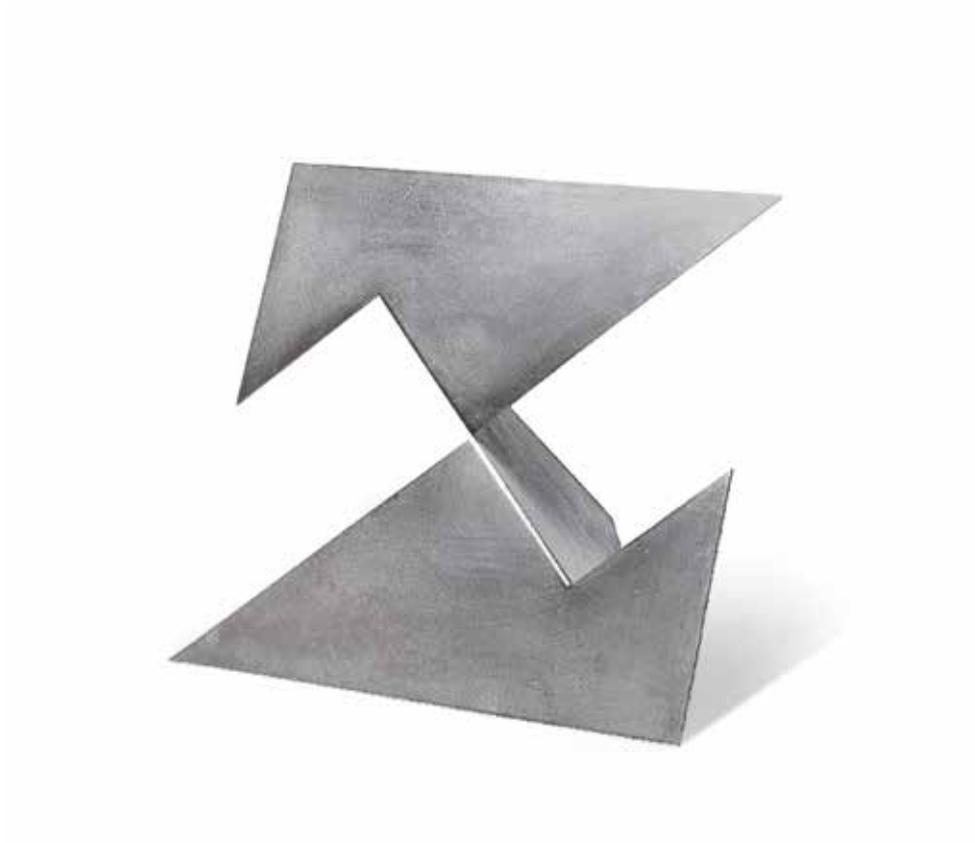


CONCREÇÃO [CONCRETION], 1956
Enamel on wood
61,5 × 61,5 cm
Private collection, Rio de Janeiro, Brazil





C 5730, 1957
Polychrome iron
52 × 50 × 34 cm
Private collection, São Paulo, Brazil



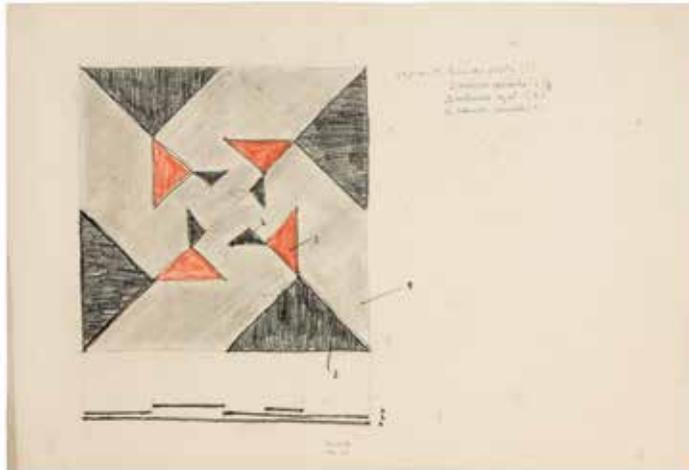
CONCREÇÃO 5730 [CONCRETION 5730], 1957

Aluminium

36,2 × 50,2 × 49,8 cm

The Adolpho Leirner Collection of Brazilian Constructive Art —
Collection of Museum of Fine Arts, Houston (MFAH), USA

Purchase financed by the Caroline Wiess Law Accessions
Endowment Fund, 2007.22



ESTUDO [STUDY], 1950's

Graphite, crayon and ballpoint pen on paper

32,9 × 48,6 cm

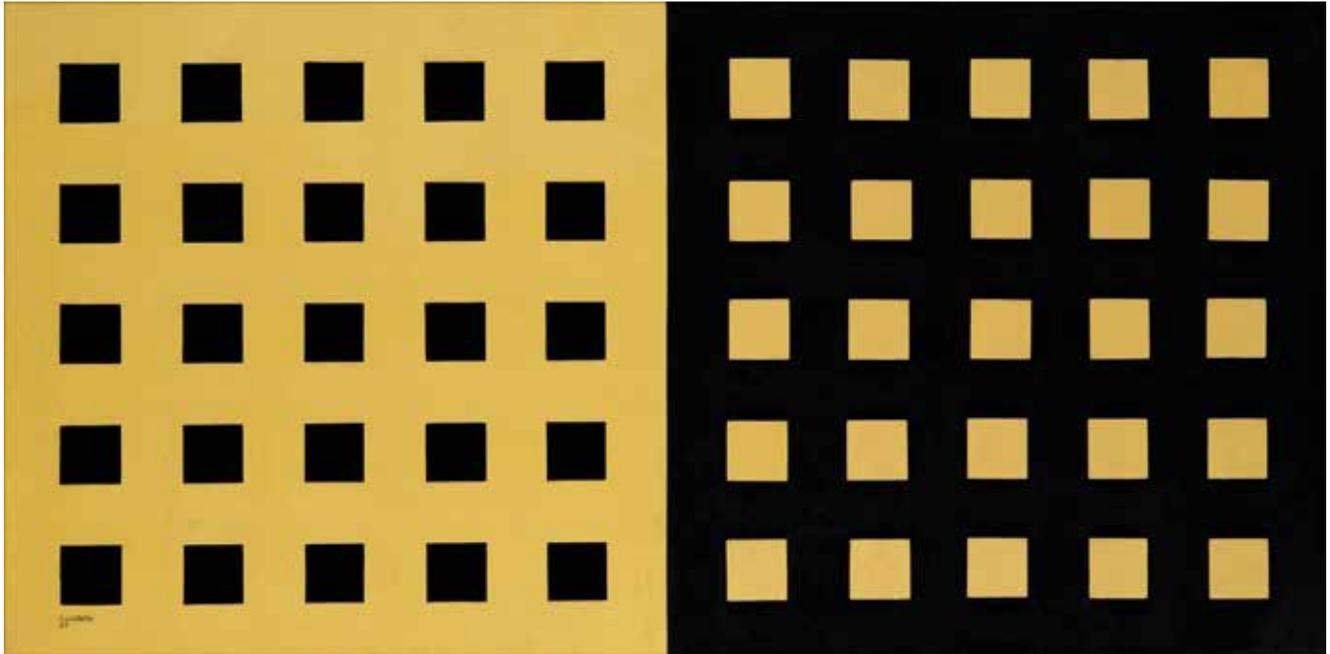
Luiz Sacilotto Fund — Collection of Instituto de Arte
Contemporânea (IAC), São Paulo, Brazil

C 5731, 1957

Enamel on aluminium

36,5 × 36,5 × 3,5 cm

Renata de Paula collection, São Paulo, Brazil

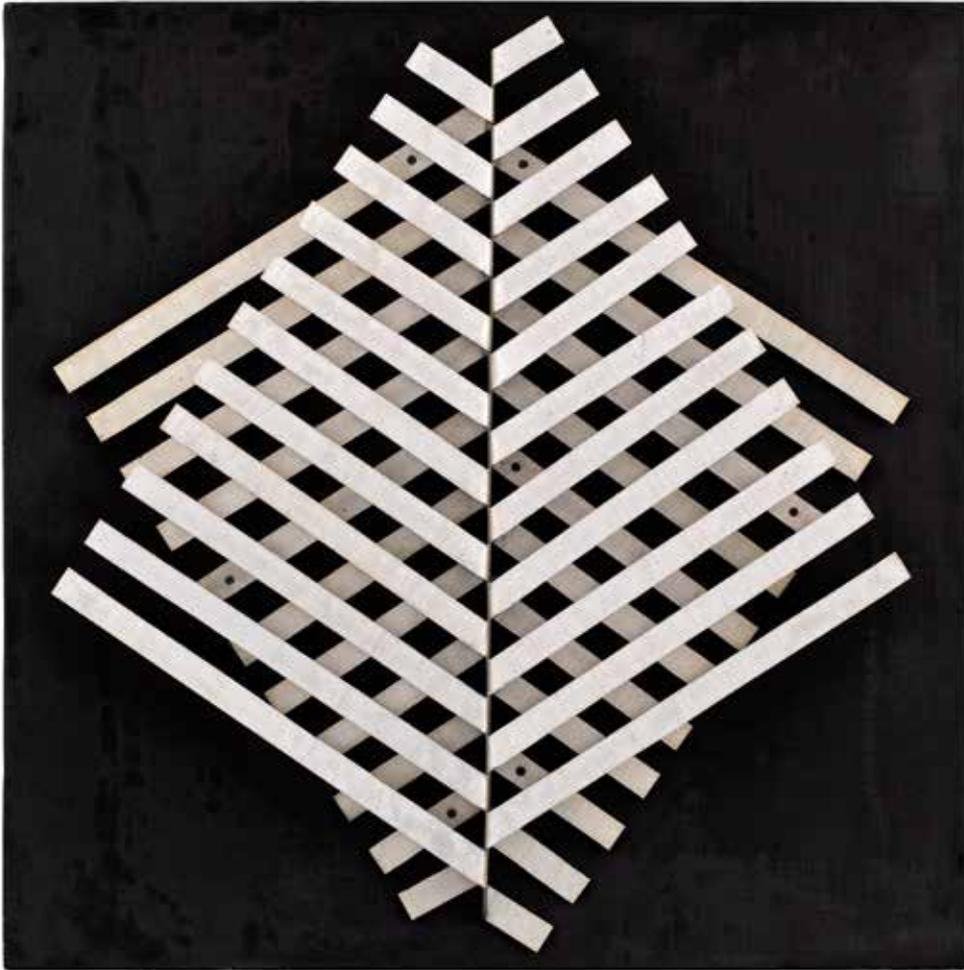


CONCRETION 5732, 1957

Oil on aluminium

40,9 × 81,7 × 0,3 cm

Collection of Museu de Arte Contemporânea da Universidade
de São Paulo (MAC-USP), Brazil



C 5735, 1957

Aluminium and polychrome wood

61 × 61 × 8 cm

Collection of Fundação Edson Queiroz, Fortaleza, Brazil



CONCRETION 58, 1958

Alkyd on aluminium and wood

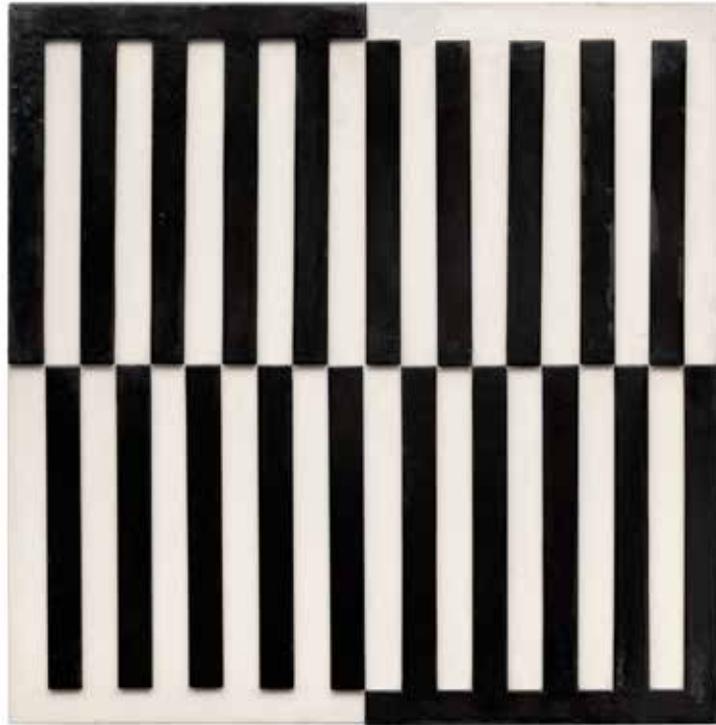
20 × 60 × 30,5 cm

Collection of Museum of Modern Art (MoMA), New York, USA

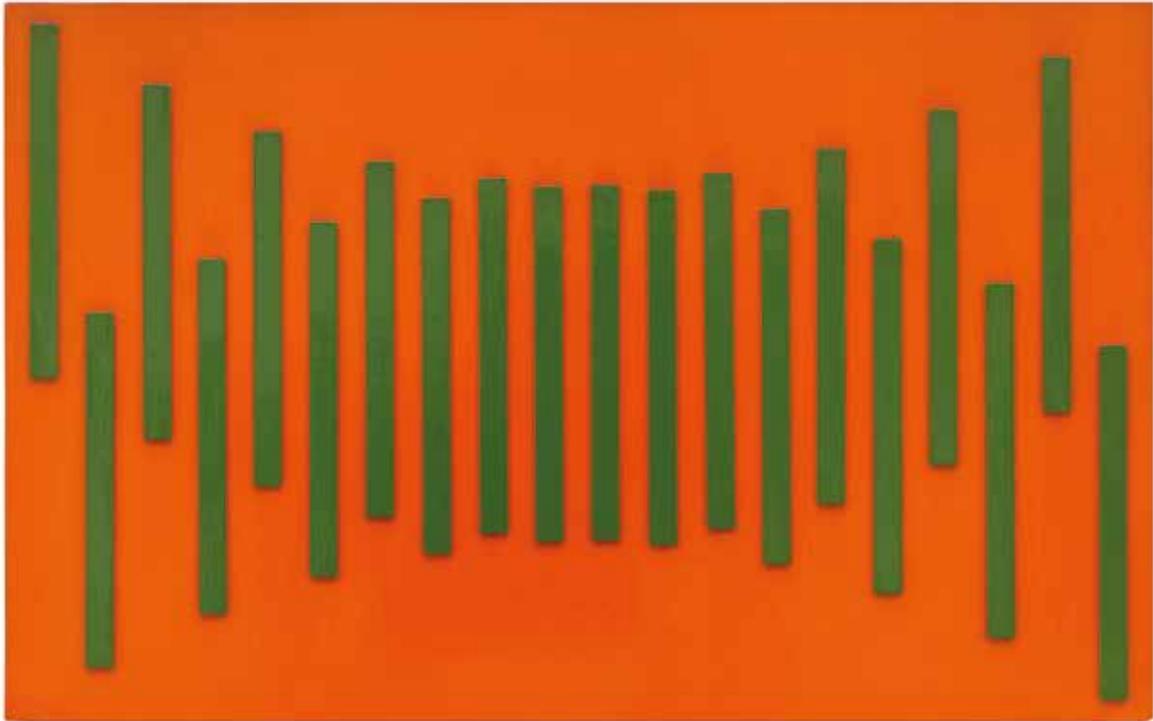
Gift of Patricia Phelps de Cisneros through the Latin American
and Caribbean Fund in honor of Rodrigo Cisneros-Santiago



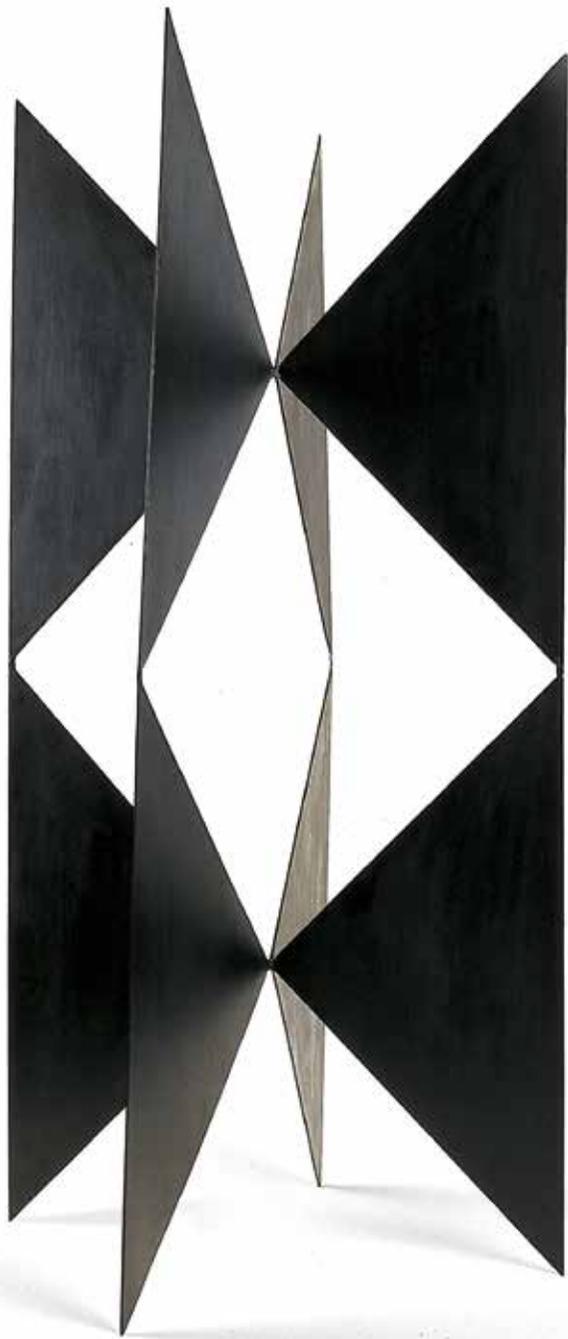
C 5816, 1958
Polished brass
45 × 45 × 45 cm
Private collection, São Paulo, Brazil



CONCREÇÃO 5836 [CONCRETION 5836], 1958
Enamel aluminium
41 × 41 × 0,3 cm
Collection of Fundação Edson Queiroz, Fortaleza, Brazil



C 5837, 1958
Polychrome aluminium
51,5 × 80 × 0,3 cm
Igor Queiroz Barroso collection, Fortaleza, Brazil



C 5840, 1958
Monochromatic iron plate
99,5 × 38 × 35 cm
Clara Sancovsky collection, São Paulo, Brazil



CONCREÇÃO 5941 [CONCRETION 5941], 1959

Polychrome aluminium

51 × 38 × 20 cm

Collection of Cisneros Fontanals Art Foundation (CIFO), Miami, USA

Courtesy of Ella Fontanals-Cisneros Collection, Miami



CONCREÇÃO 5942 [CONCRETION 5942], 1959

Polychrome aluminium

16,8 × 31,1 × 31,4 cm

The Adolpho Leirner Collection of Brazilian Constructive Art —
Collection of Museum of Fine Arts, Houston (MFAH), USA

Purchase financed by the Caroline Wiess Law Accessions
Endowment Fund, 2007.23



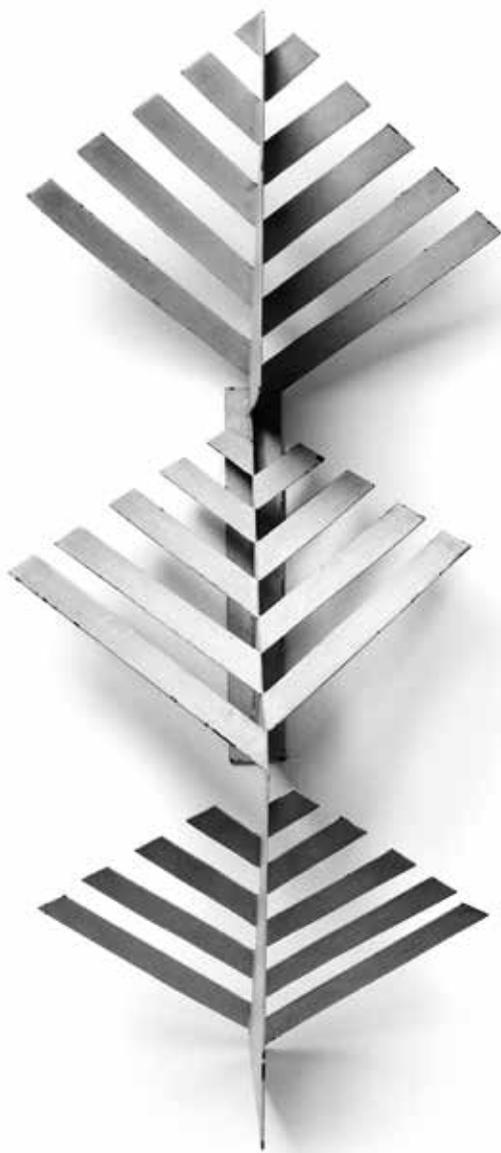
CONCREÇÃO 6043 [CONCRETION 6043], 1960

Aluminium

107 × 70,5 × 35,5 cm

Collection of Pinacoteca do Estado de São Paulo, Brazil

Purchase of São Paulo State Government, 1977



CONCREÇÃO 6045 [CONCRETION 6045], 1960

Monochromatic iron

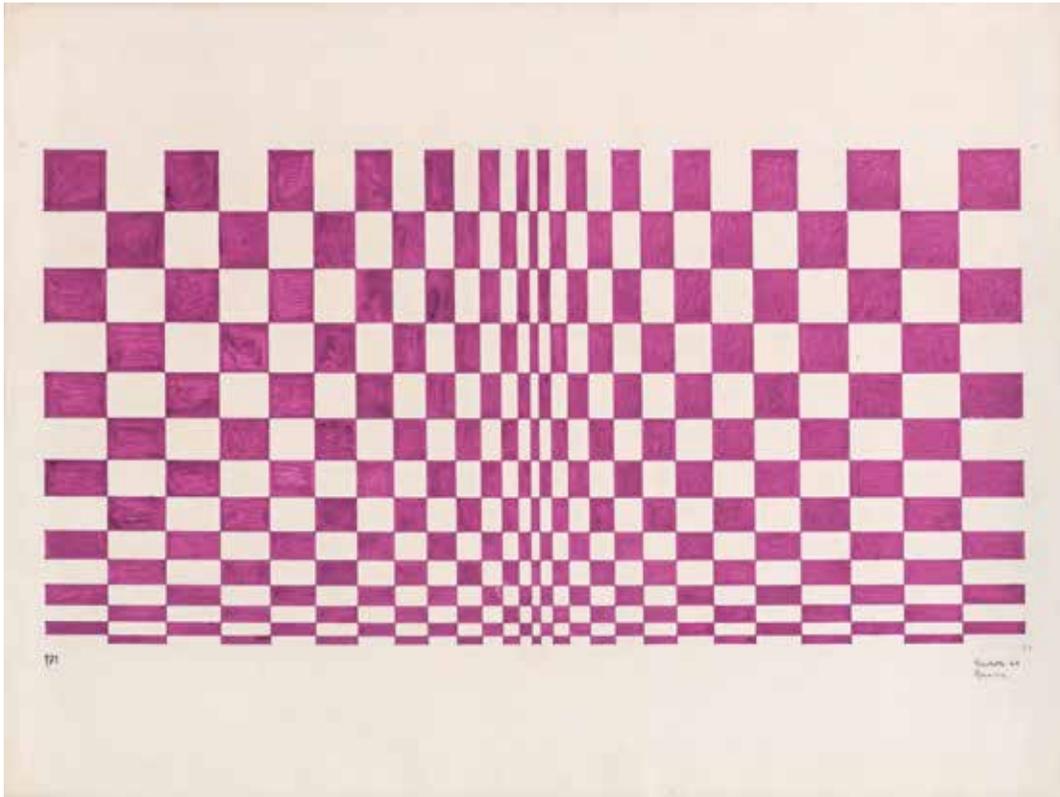
90,2 × 31,1 × 39,4 cm

The Adolpho Leirner Collection of Brazilian Constructive Art —
Collection of Museum of Fine Arts, Houston (MFAH), USA

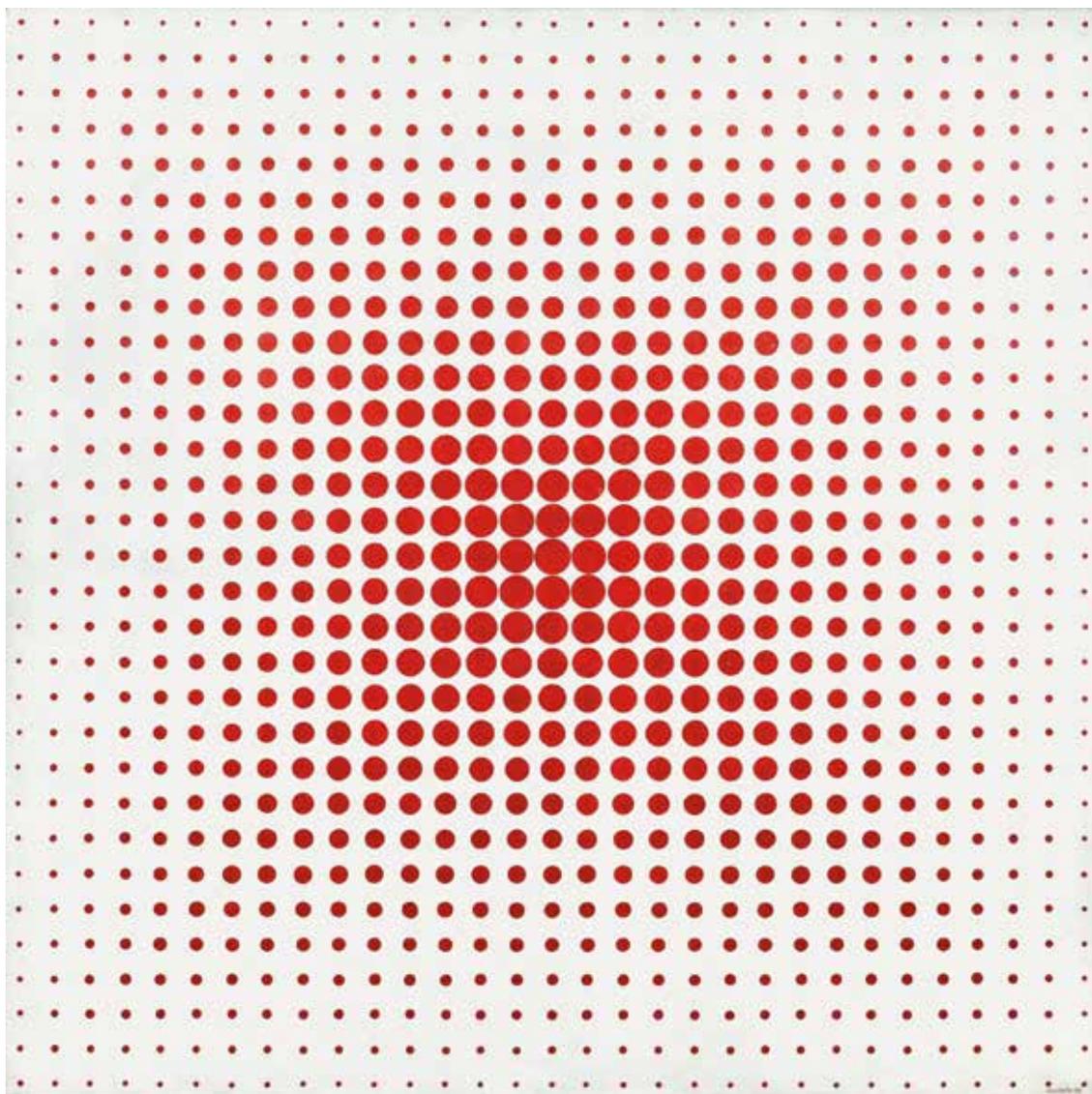
Purchase financed by the Caroline Wiess Law Accessions
Endowment Fund, 2007.24



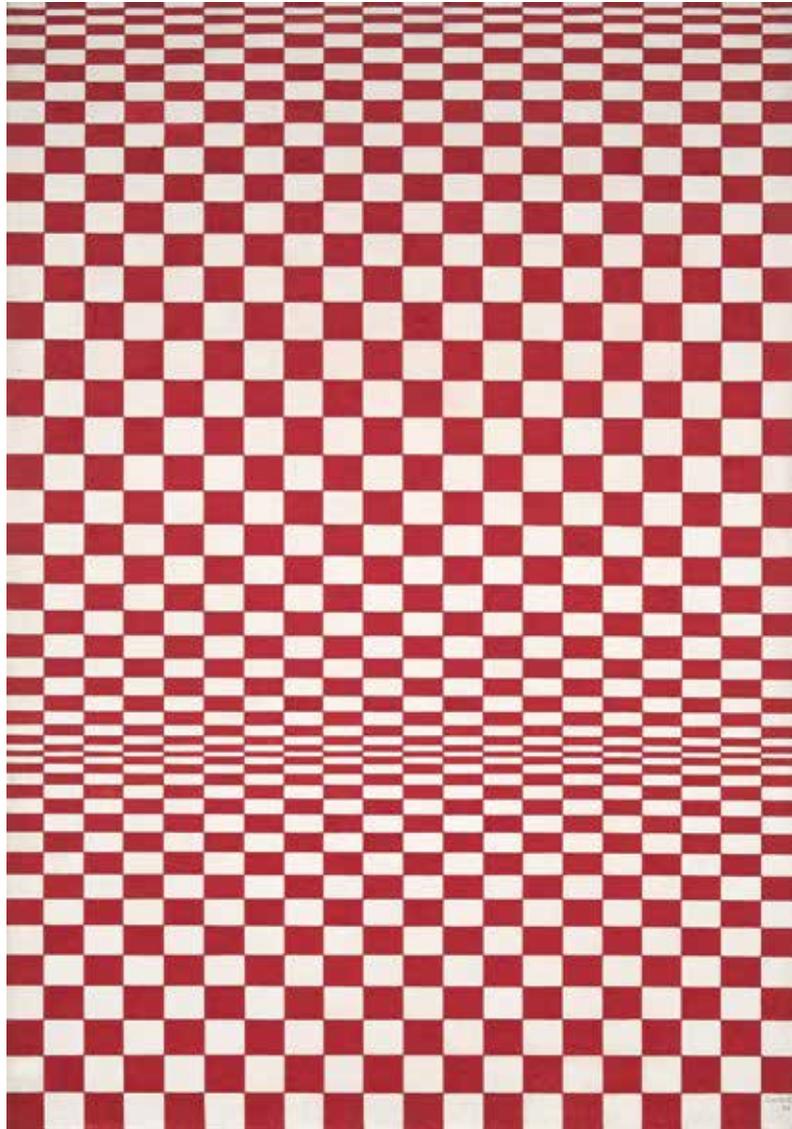
C 56, 1956
Oil on canvas
29,5 × 44,5 cm
Private collection, Rio de Janeiro, Brazil



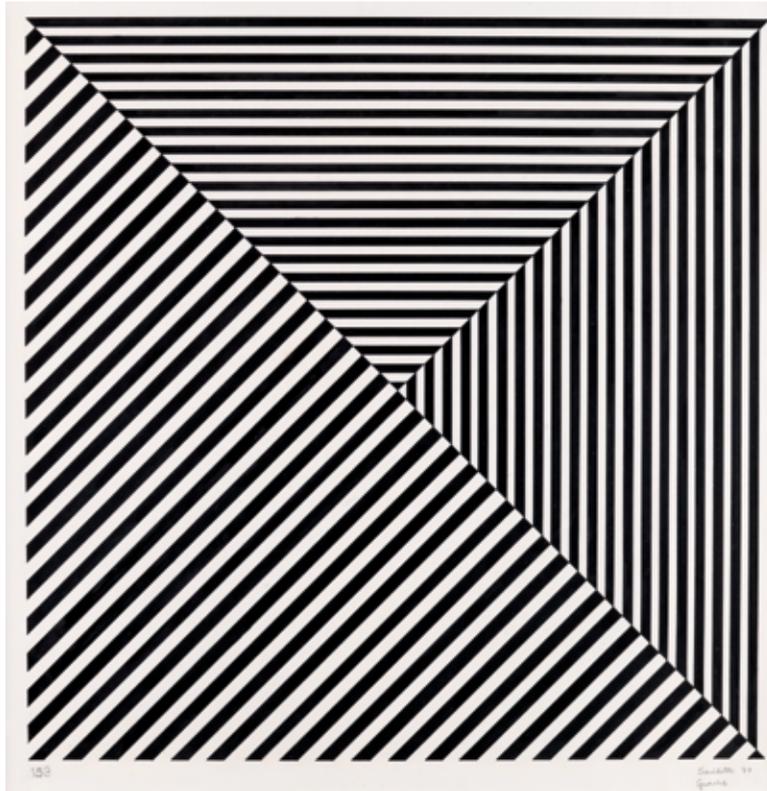
GUA 0171, 1974
Gouache on paper
48 × 66 cm
Private collection, São Paulo, Brazil



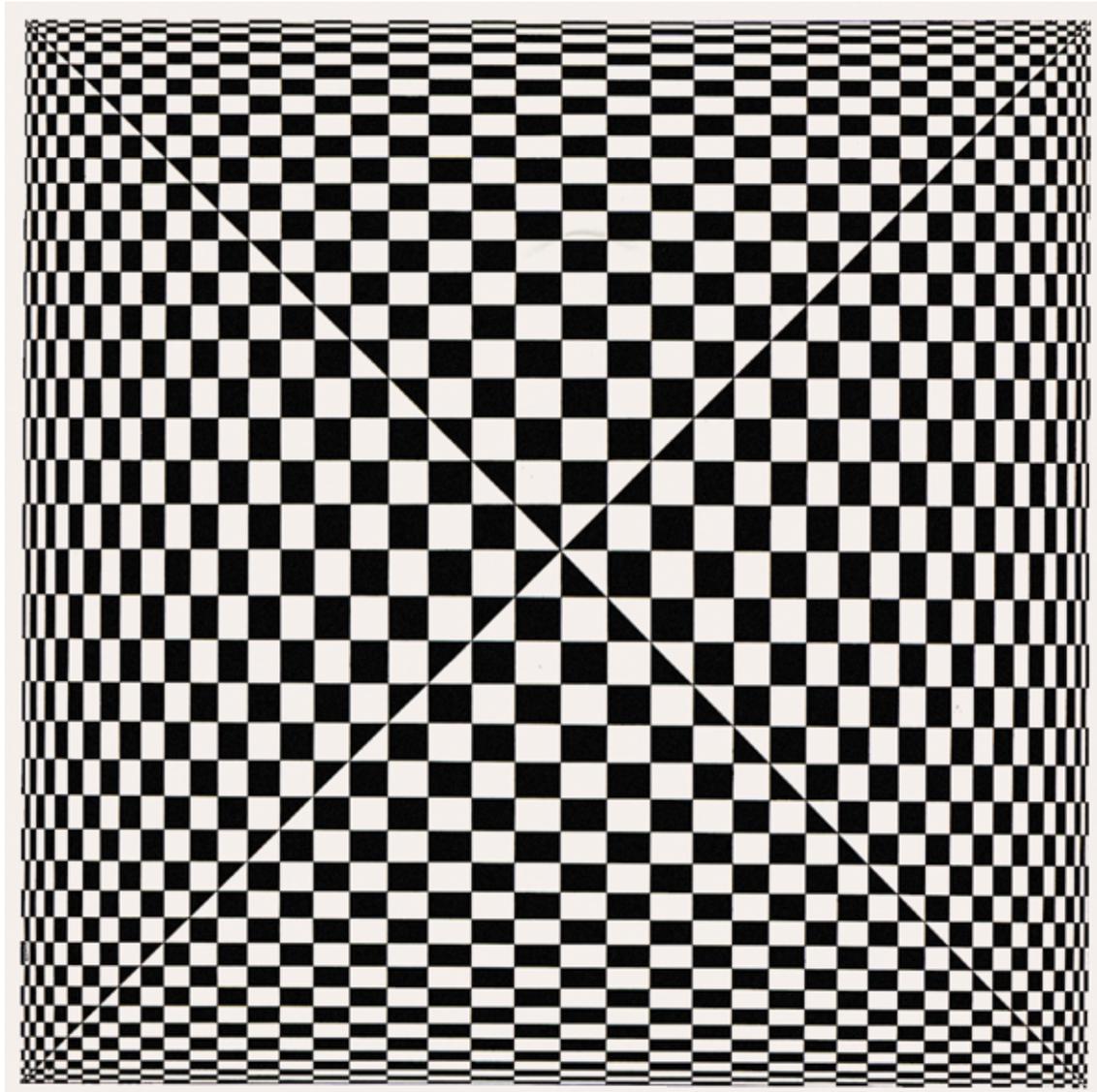
C 7448, 1974
Oil on canvas
80 × 80 cm
Private collection, Fortaleza, Brazil



C 7452, 1974
Oil on canvas
75 × 53 cm
Marcos Simon collection, São Paulo, Brazil



GUA 0183, 1977
Gouache on paper
48 × 48 cm
Colección Patricia Phelps de Cisneros, USA



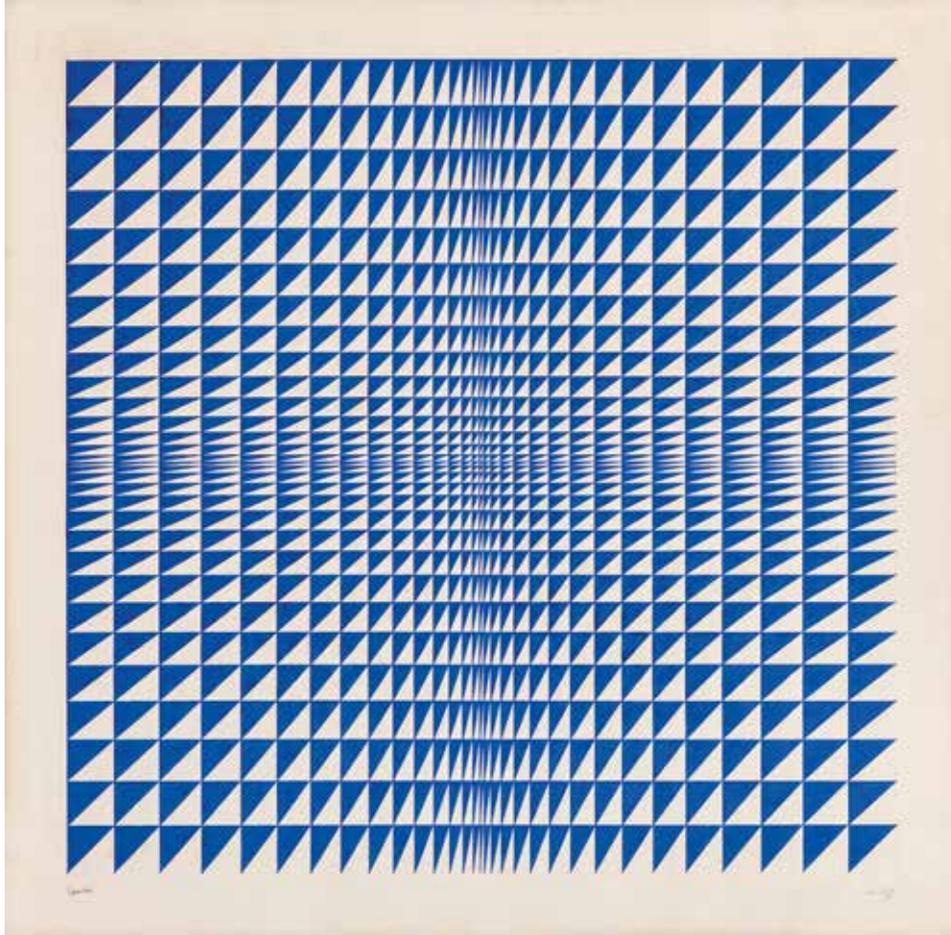
CONCREÇÃO 7959 [CONCRETION 7959], 1979

Oil on canvas

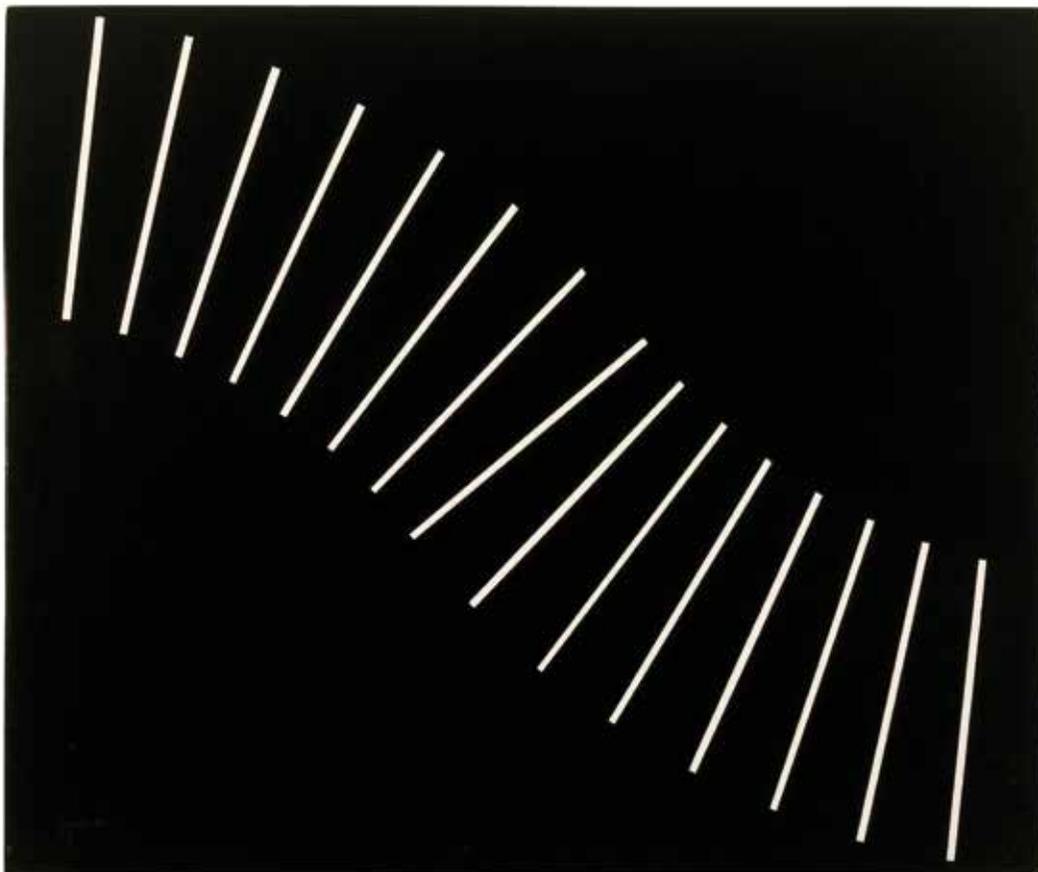
100 × 100 cm

Collection of Museu de Arte Moderna de São Paulo (MAM-SP), Brazil

Donation of the artist



GUA 0244, 1979
Gouache on paper
66 × 66 cm
Private collection, São Paulo, Brazil



VIBRAÇÃO ONDULAR [WAVE VIBRATION], 1953

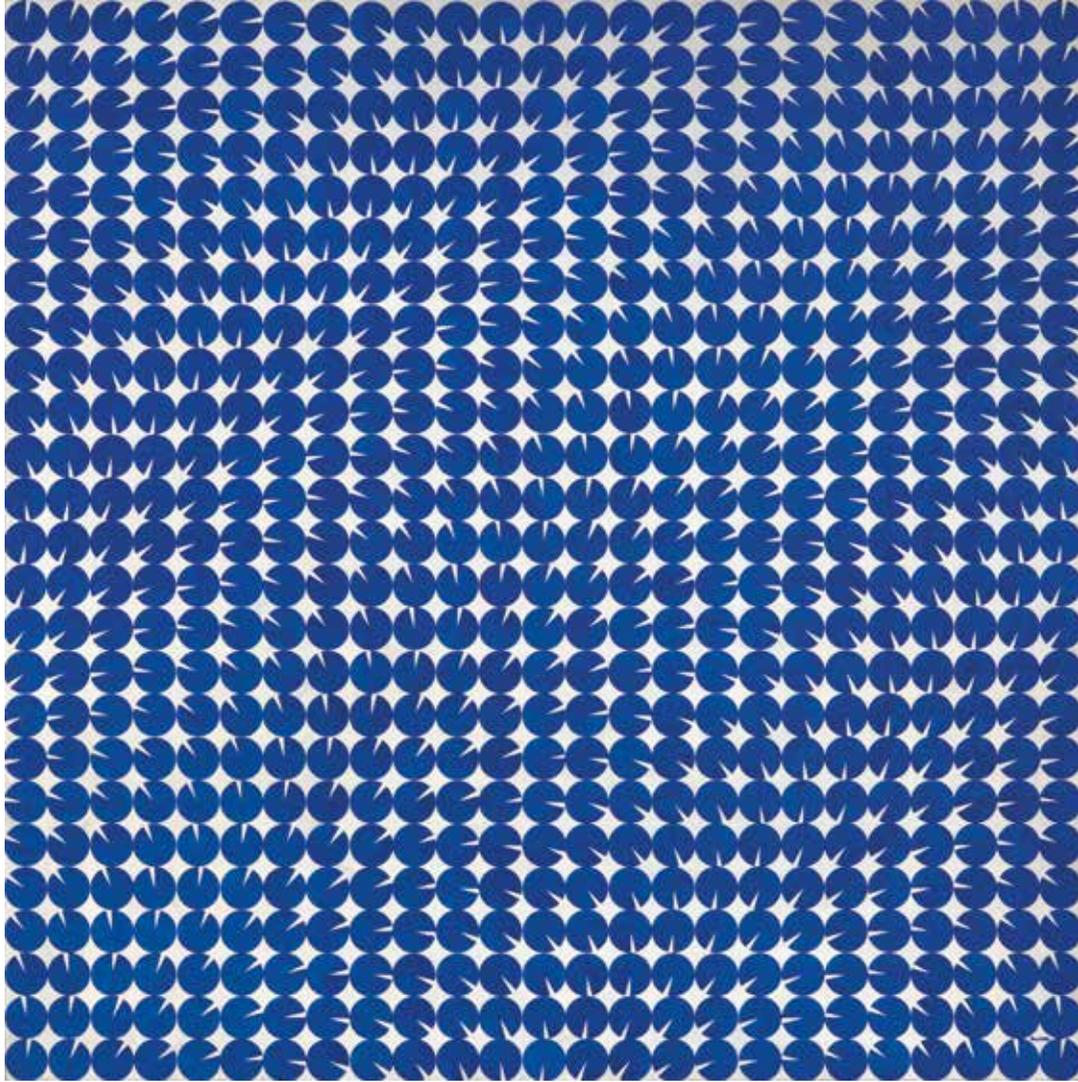
Enamel on wood

42,5 × 50,5 cm

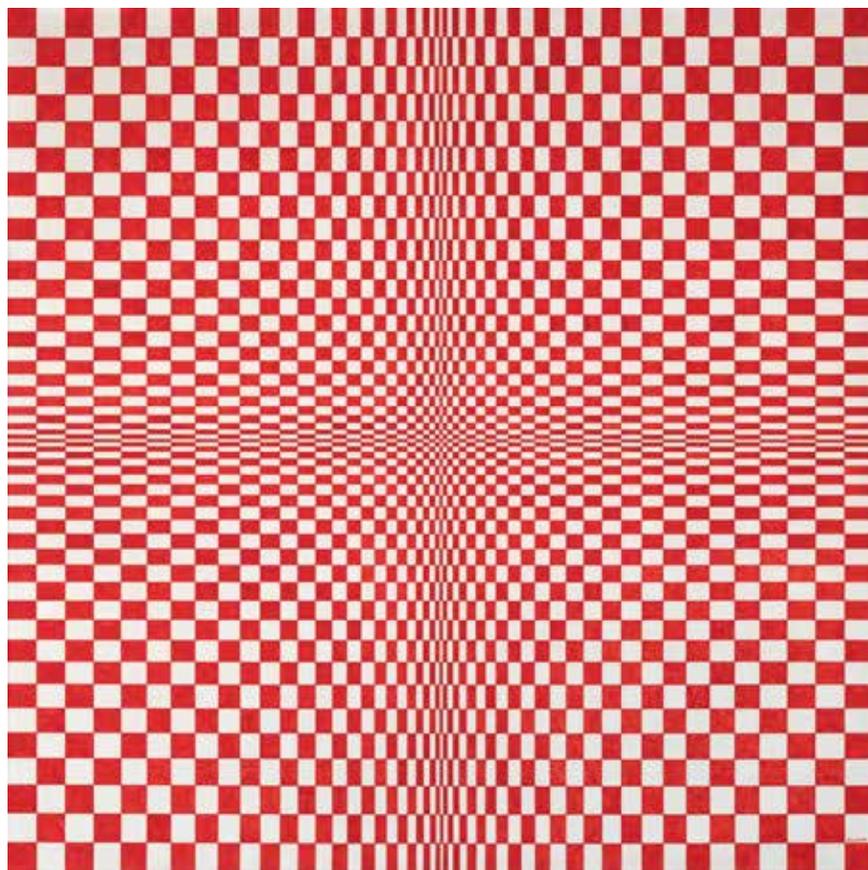
Collection of Pinacoteca do Estado de São Paulo, Brazil

Transfer of Divisão de Defesa do Patrimônio Cultural e Paisagístico

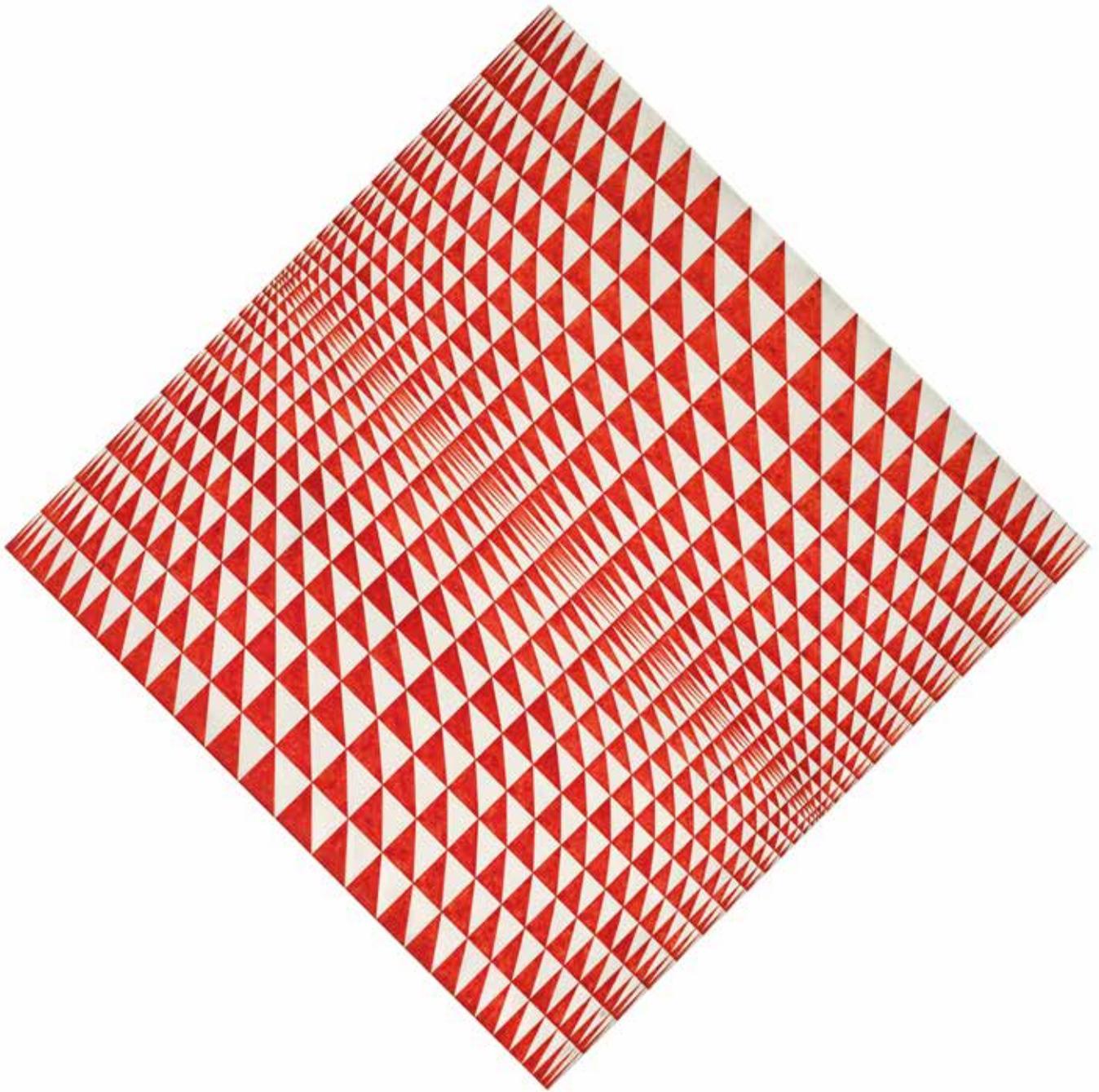
[Division for the Defense of Cultural and Landscape Heritage], 1979



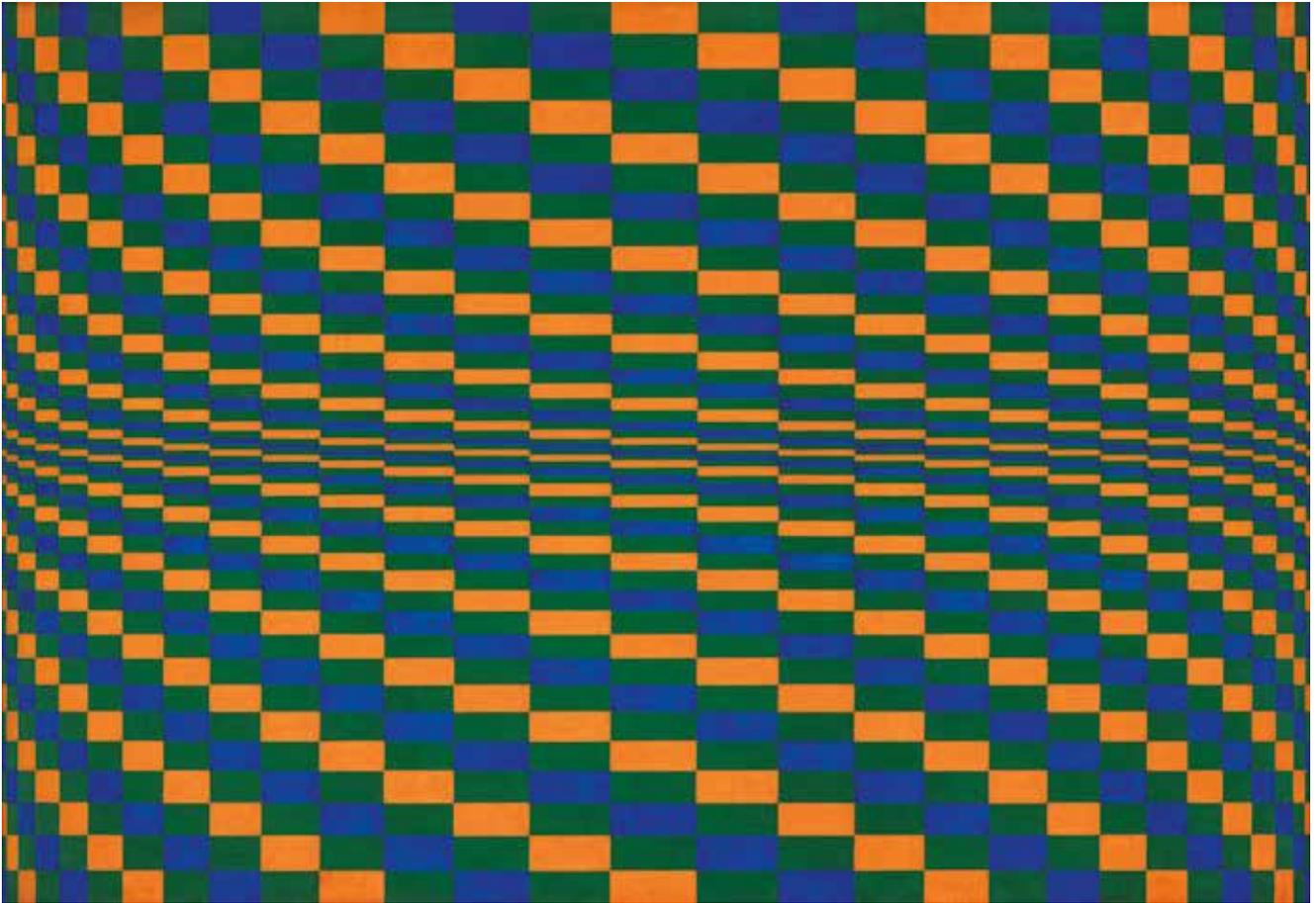
C 8068, 1980
Tempera and graphite on canvas on wood
100 × 100 cm
Private collection, São Paulo, Brazil



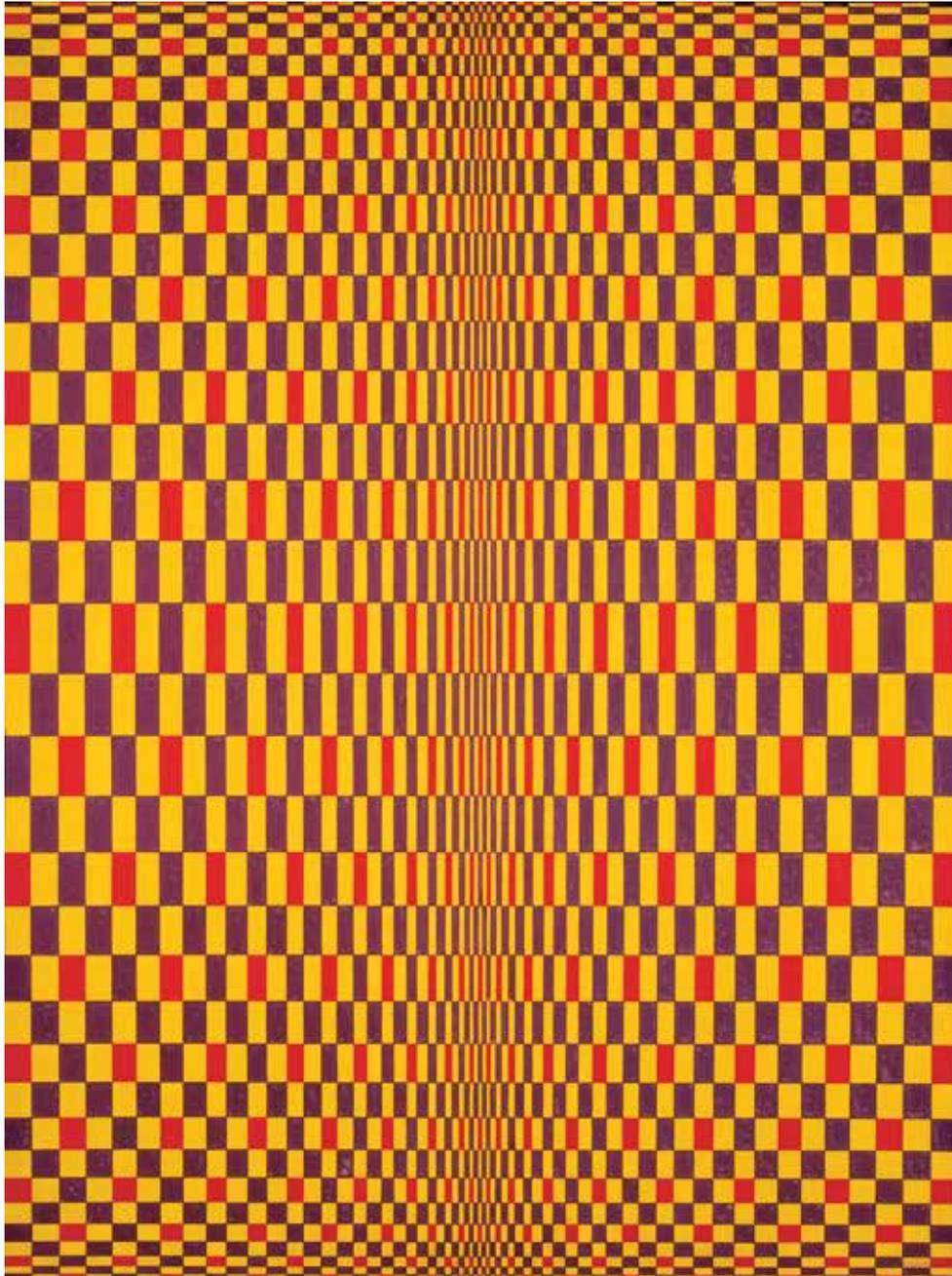
C 8190, 1981
Tempera on canvas
80 × 80 cm
Bomfim Family collection, São Paulo, Brazil



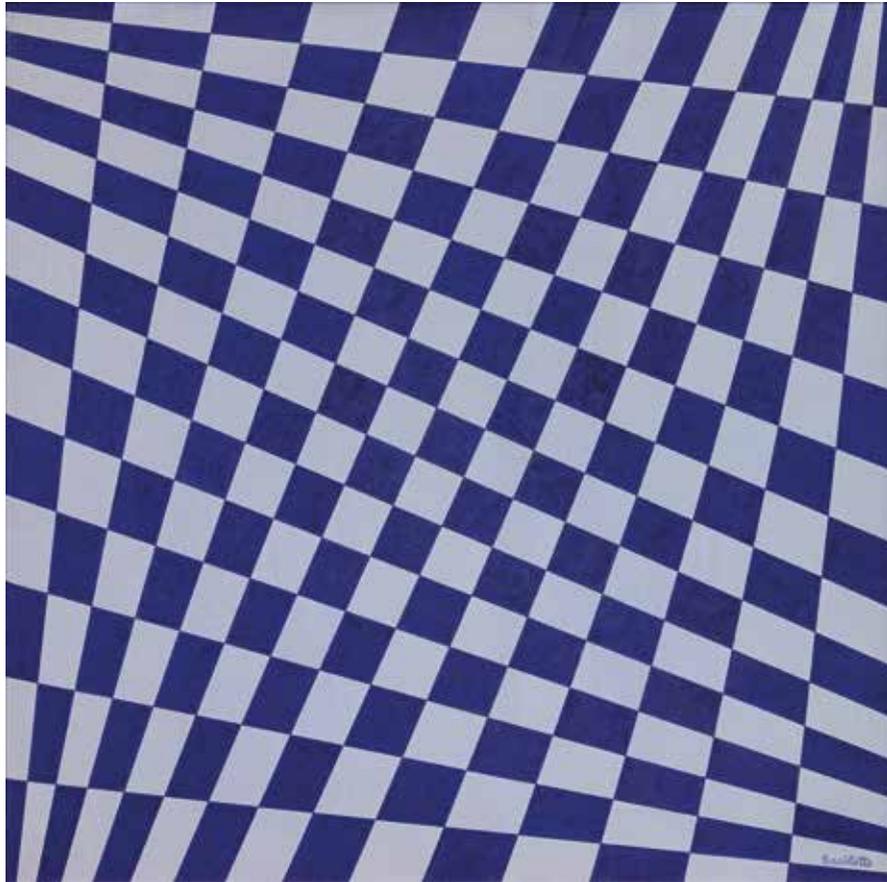
C 8082, 1980
Tempera on canvas
141 × 141 cm
Private collection, São Paulo, Brazil



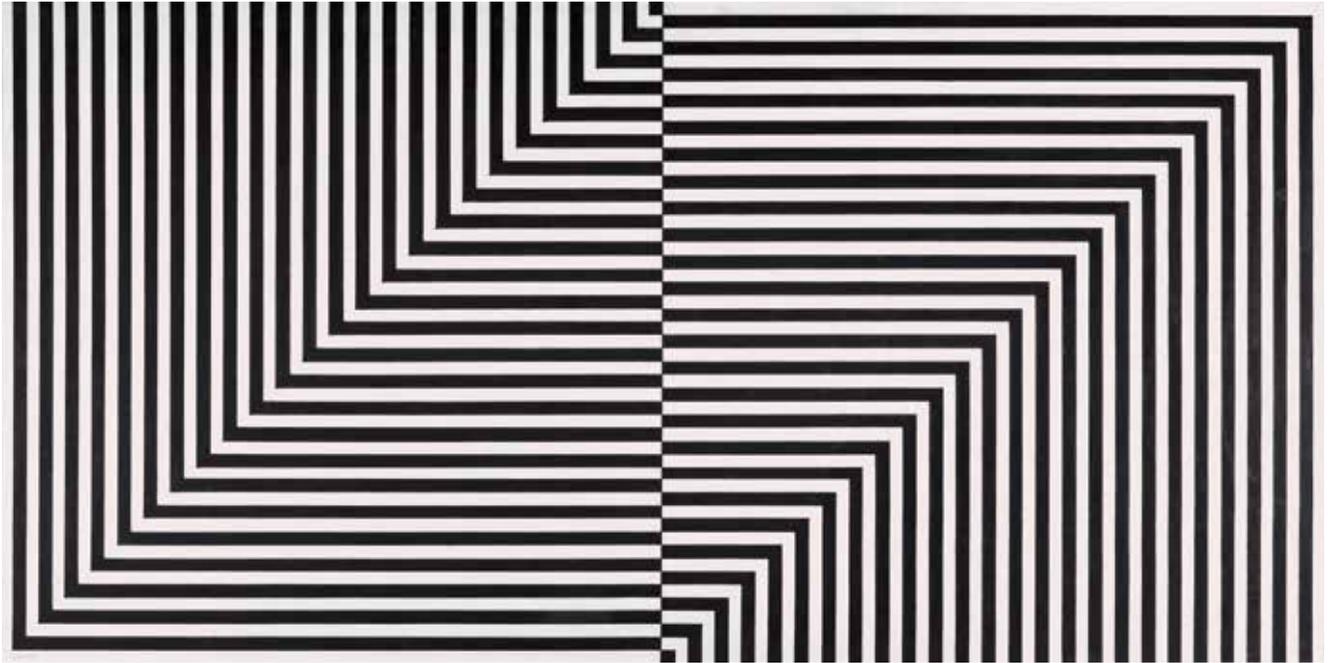
C 8100, 1981
Tempera on canvas
70 × 100 cm
Lais Zogbi and Telmo Porto collection, São Paulo, Brazil



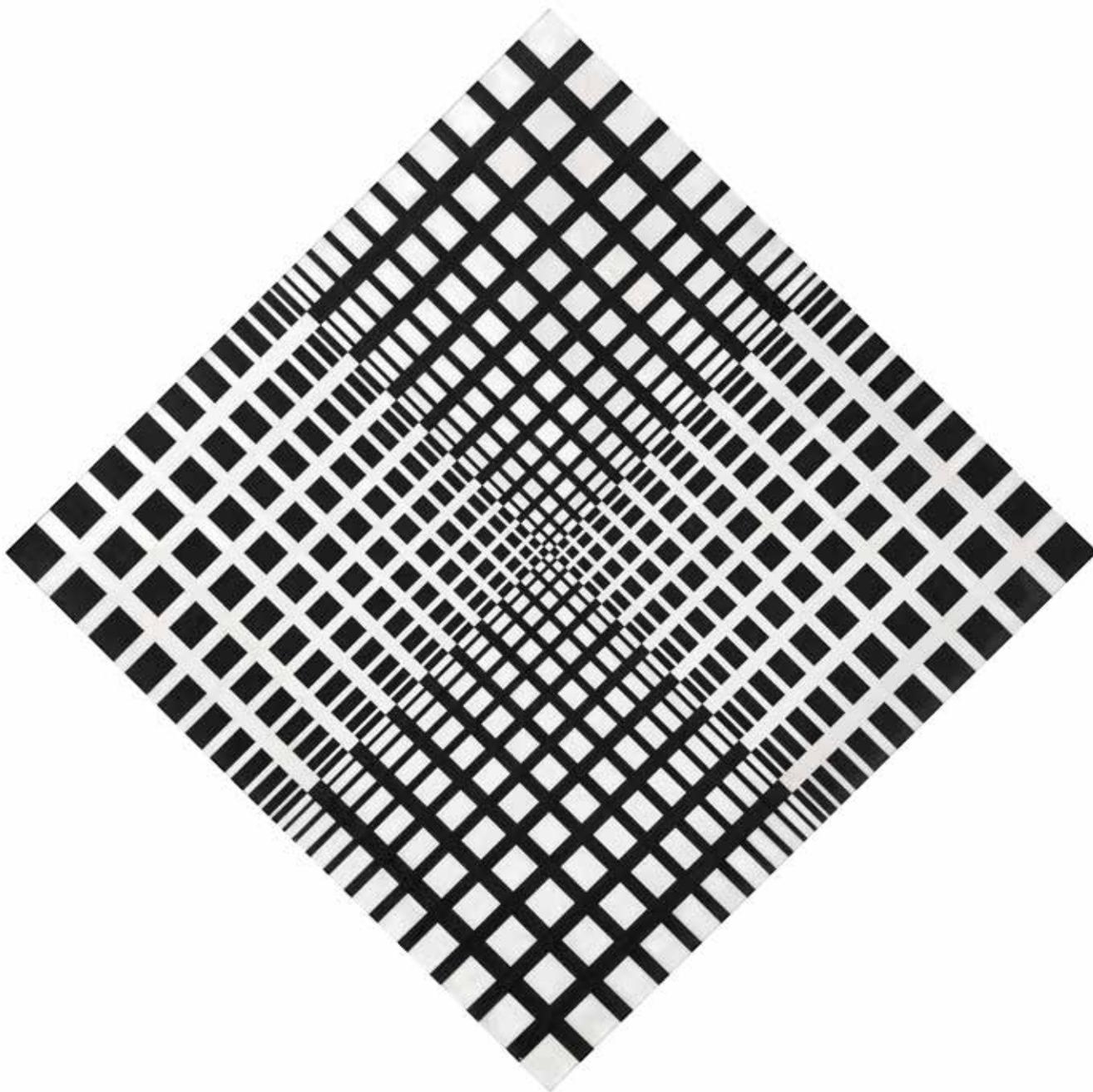
C 8105, 1981
Tempera on canvas
80 × 59,5 cm
Gilberto Chateaubriand Collection —
Collection of Museu de Arte Moderna
do Rio de Janeiro (MAM Rio), Brazil



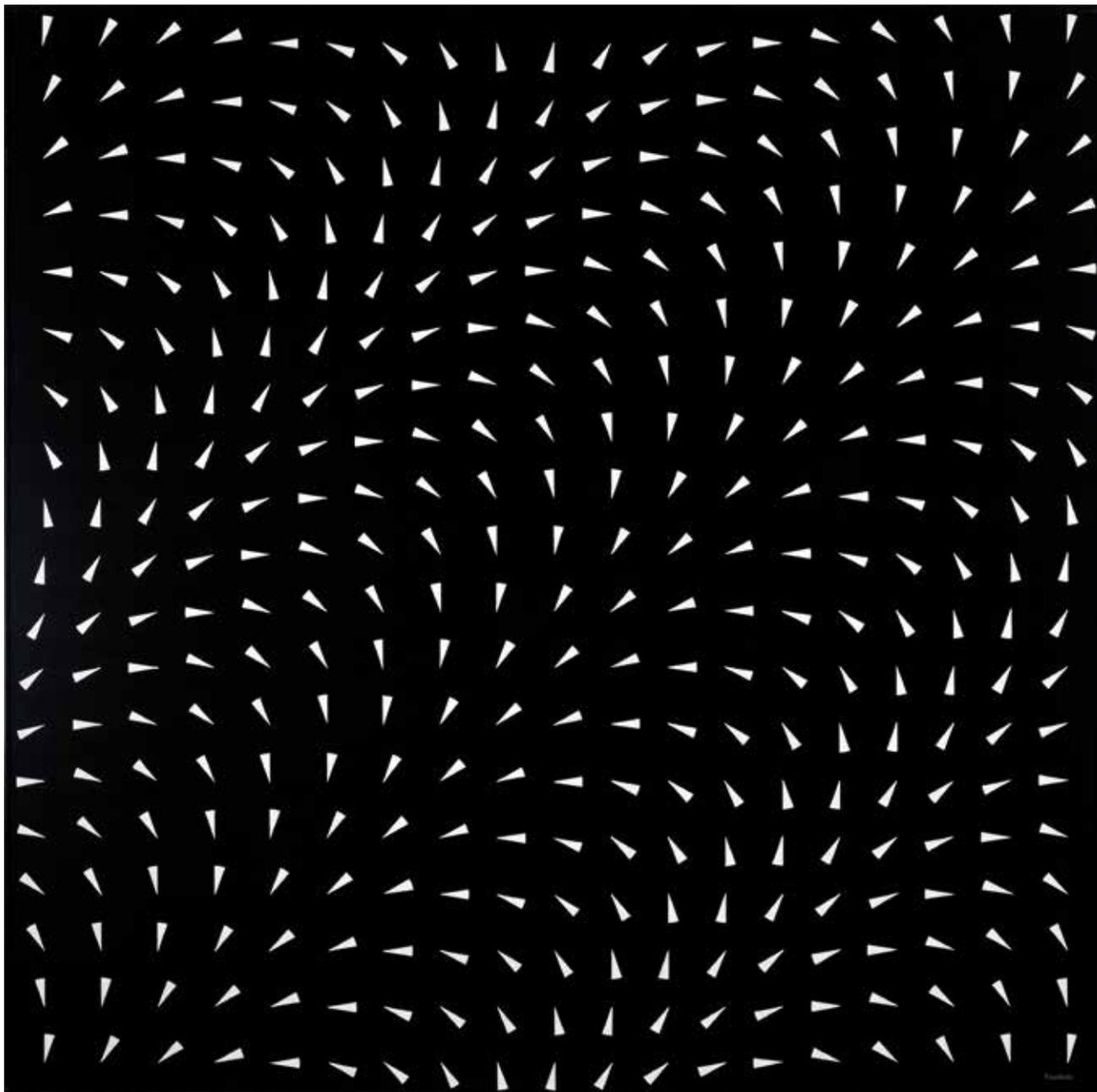
C 8196, 1981
Tempera on canvas
60,5 × 60,7 cm
Collection of Pinacoteca do Estado de São Paulo, Brazil
Donation of Logos Engenharia e Participações S.A., 2000



C 8220, 1982
Tempera on canvas
50 × 100 cm
Private collection, Fortaleza, Brazil



C 8221, 1982
Tempera on canvas
141 × 141 cm
Private collection, São Paulo, Brazil



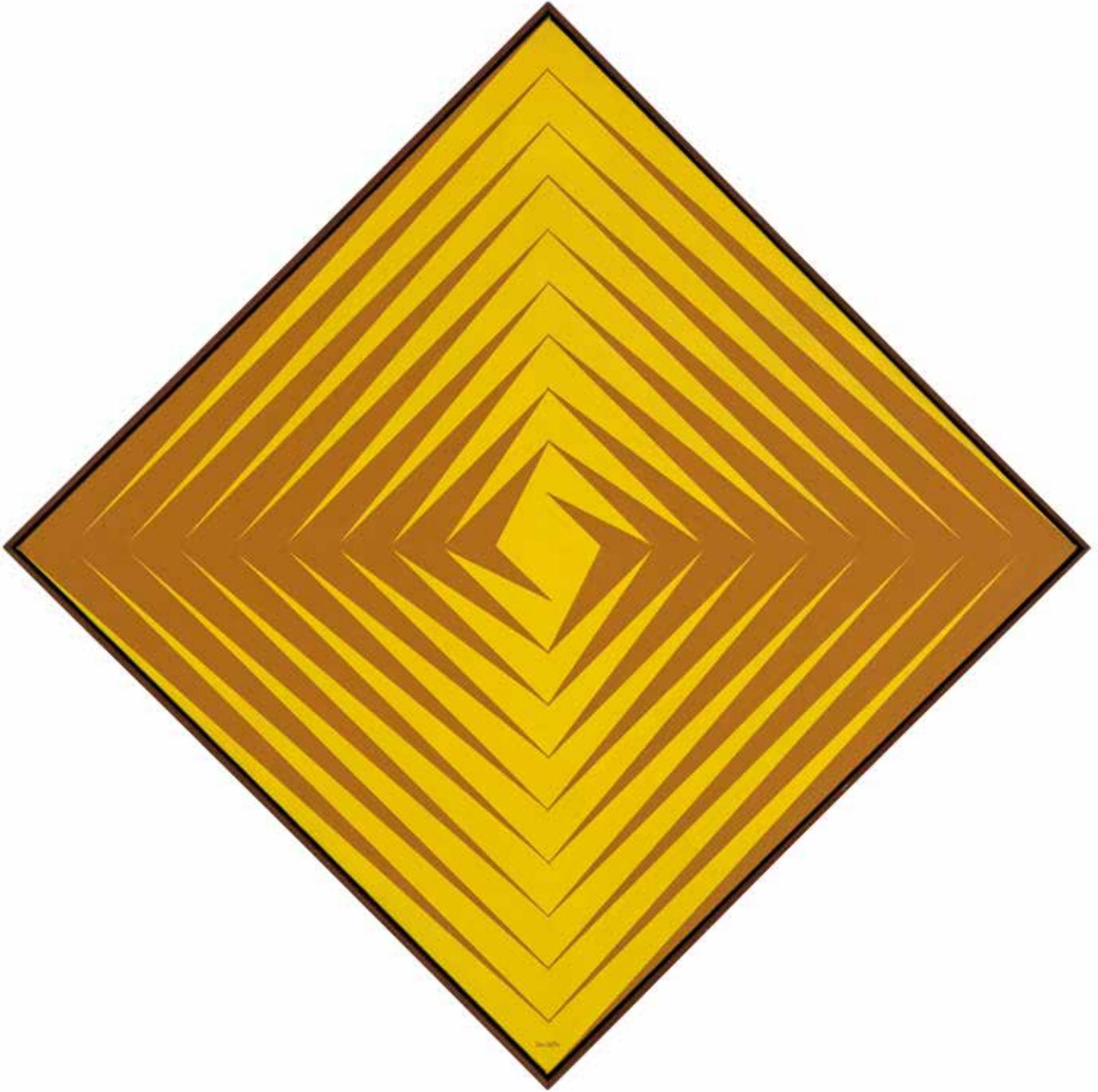
C 8332, 1983

Vinyl tempera on canvas

120 × 120 cm

Collection of Museu de Arte Moderna do Rio de Janeiro
(MAM Rio), Brazil

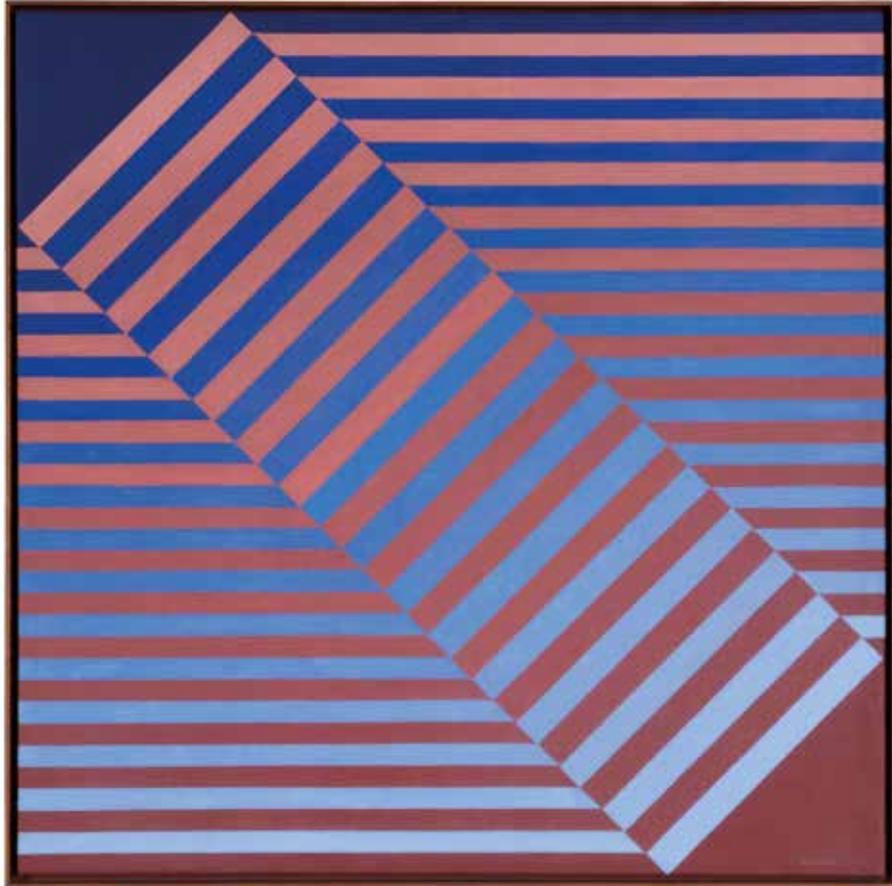
Donation of Logos Engenharia e Participações S.A., 2000



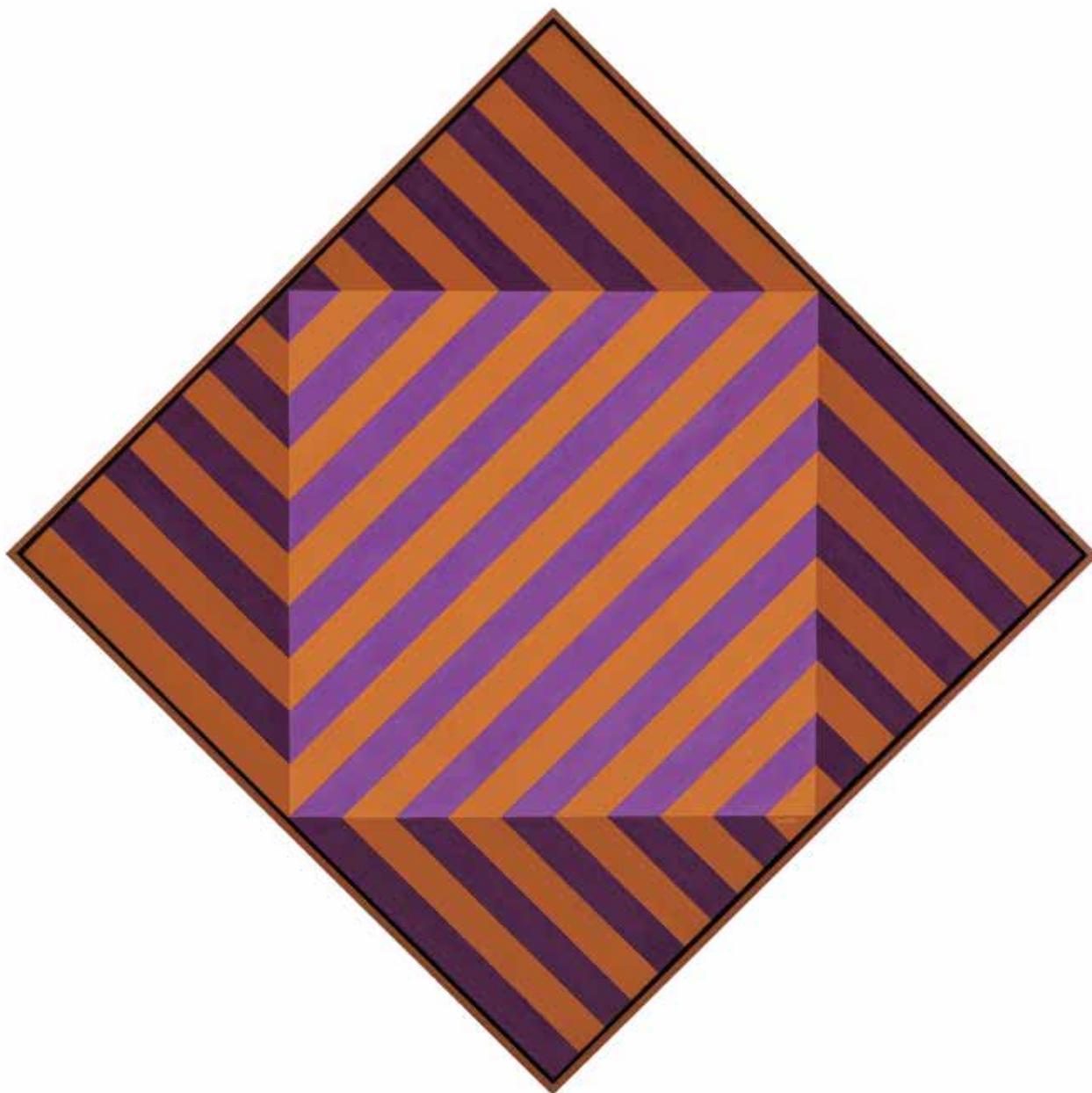
C 8340, 1983
Tempera and graphite on canvas
99 × 99 cm
Private collection, São Paulo, Brazil



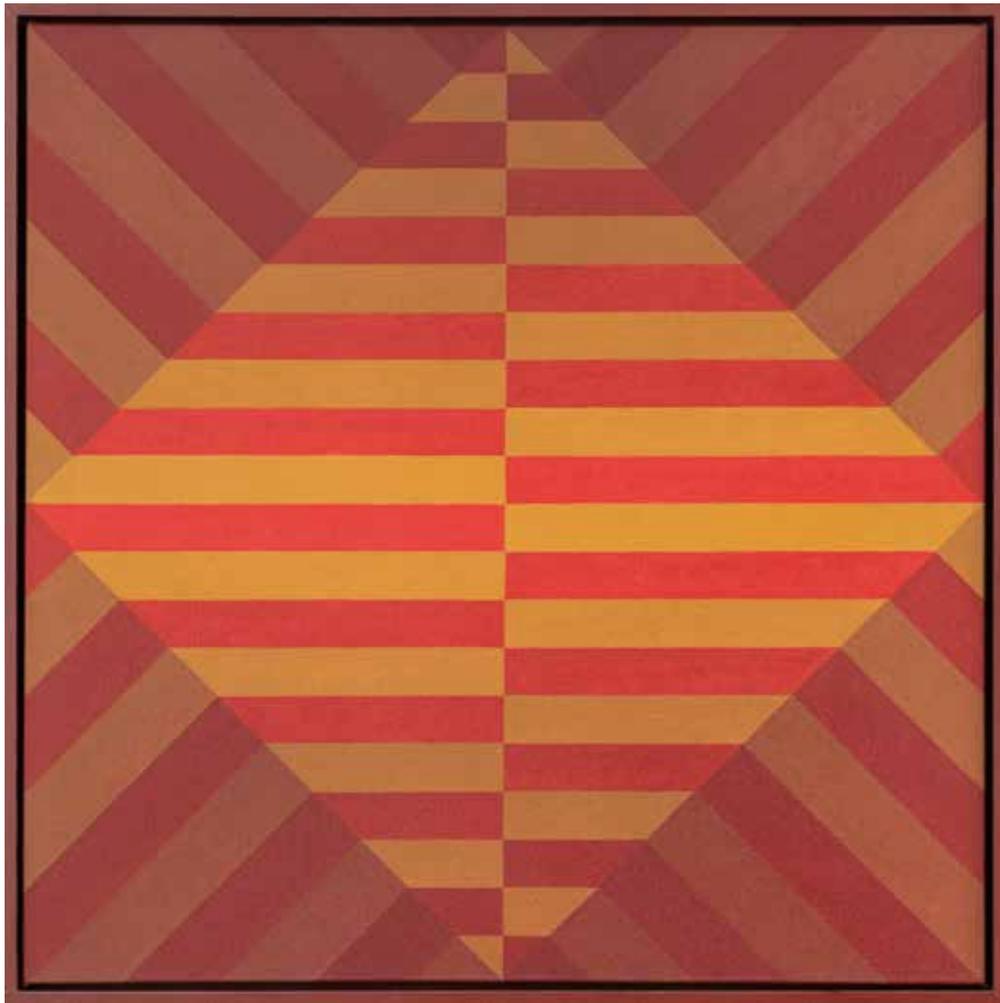
C 8585, 1985
Vinyl tempera on canvas
50 × 50 cm
Private collection, São Paulo, Brazil



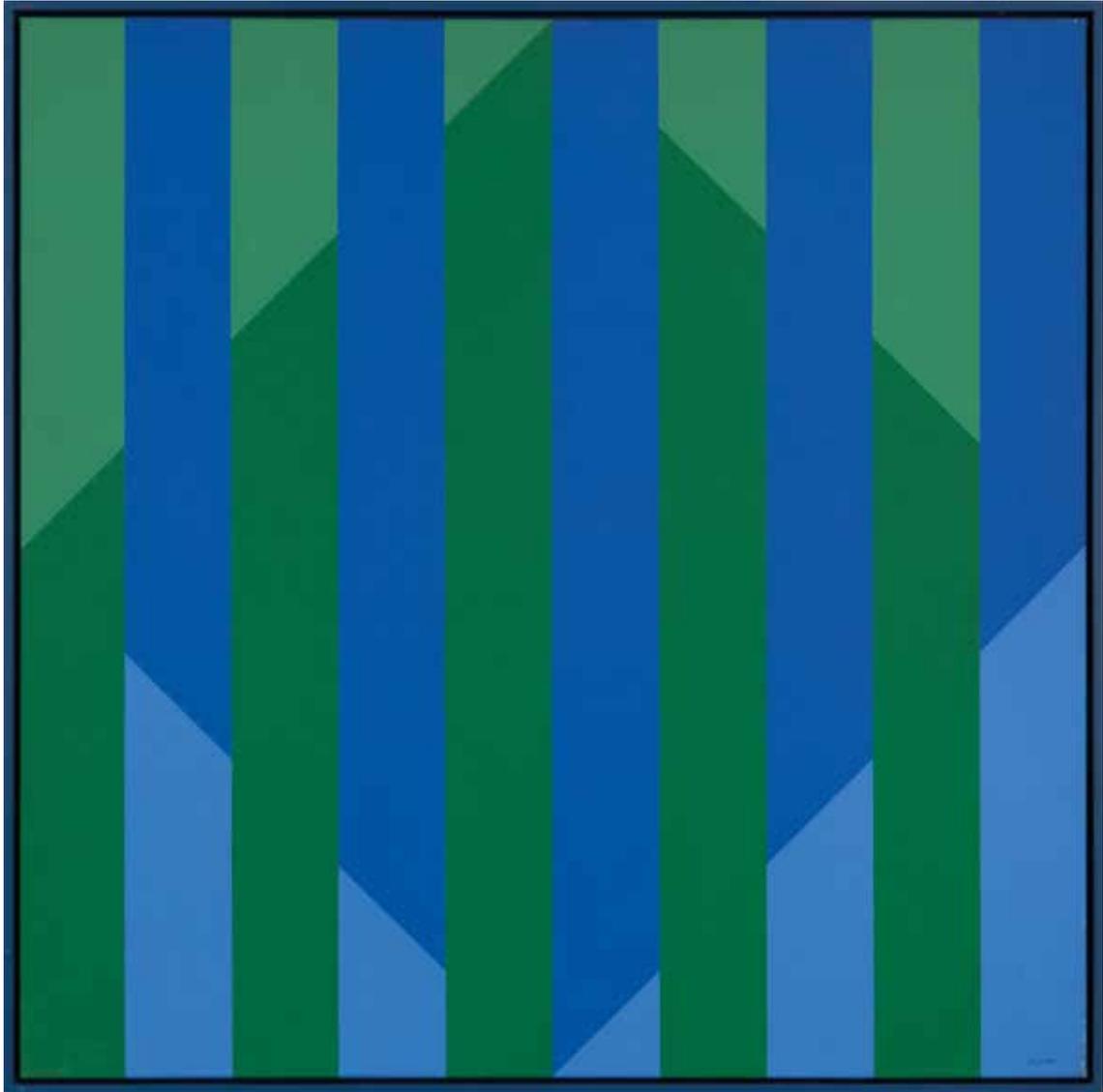
C 8587, 1985
Vinyl tempera on canvas
50 × 50 cm
Private collection, Rio de Janeiro, Brazil



C 8720, 1987
Vinyl tempera on canvas
99 × 99 cm
Private collection, São Paulo, Brazil



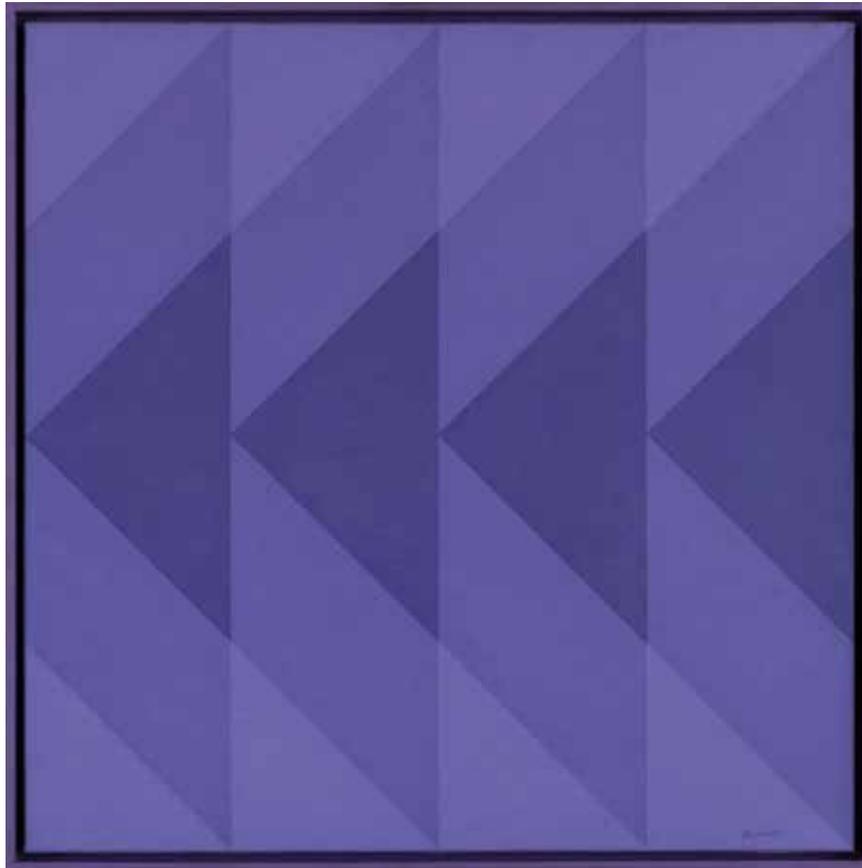
C 8989, 1989
Acrylic tempera on canvas
70 × 70 cm
Pascal Duclos collection



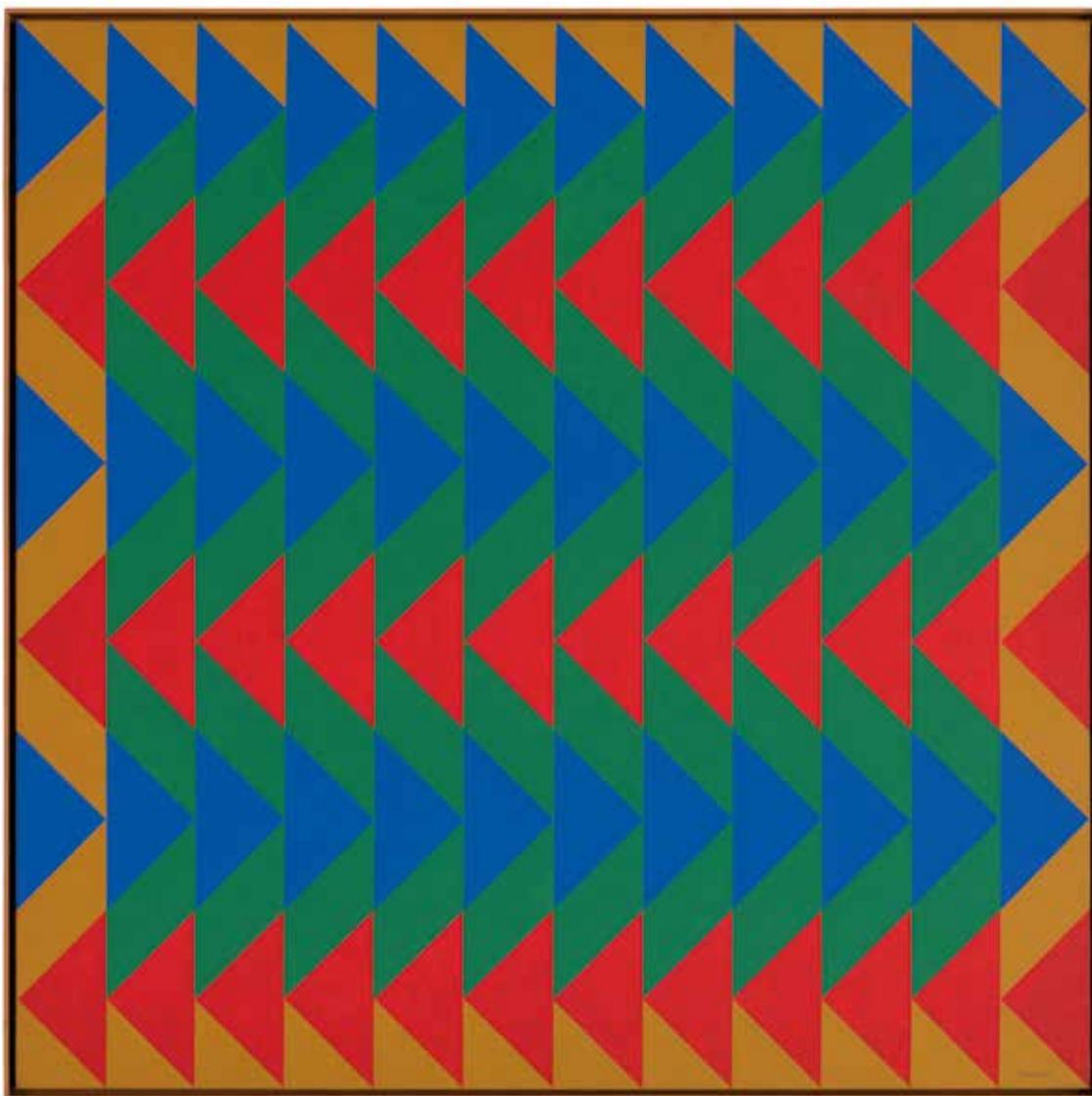
C 9209, 1992
Acrylic tempera on canvas
100 × 100 cm
Private collection, São Paulo, Brazil



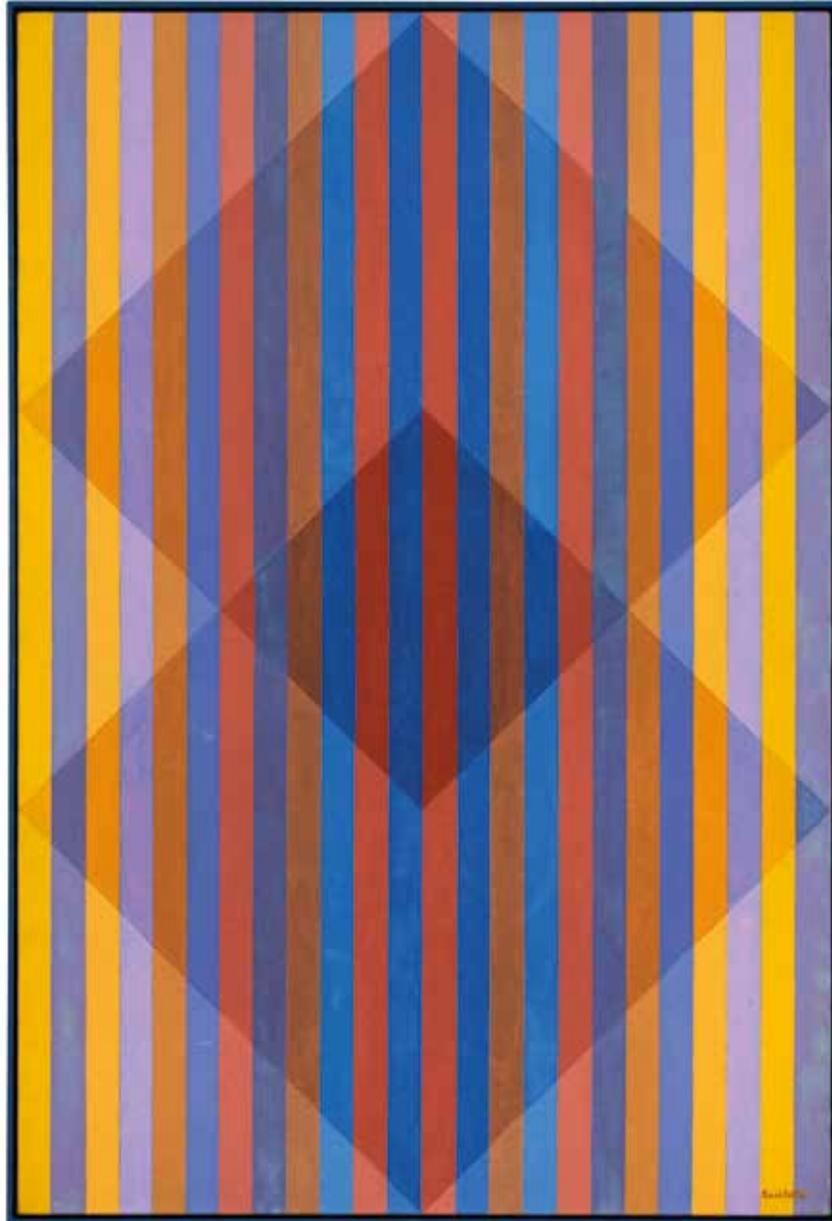
C 9325, 1993
Acrylic tempera on canvas
110 × 110 cm
Private collection, São Paulo, Brazil



C 9335, 1993
Acrylic on canvas
50 × 50 cm
Private collection, São Paulo, Brazil



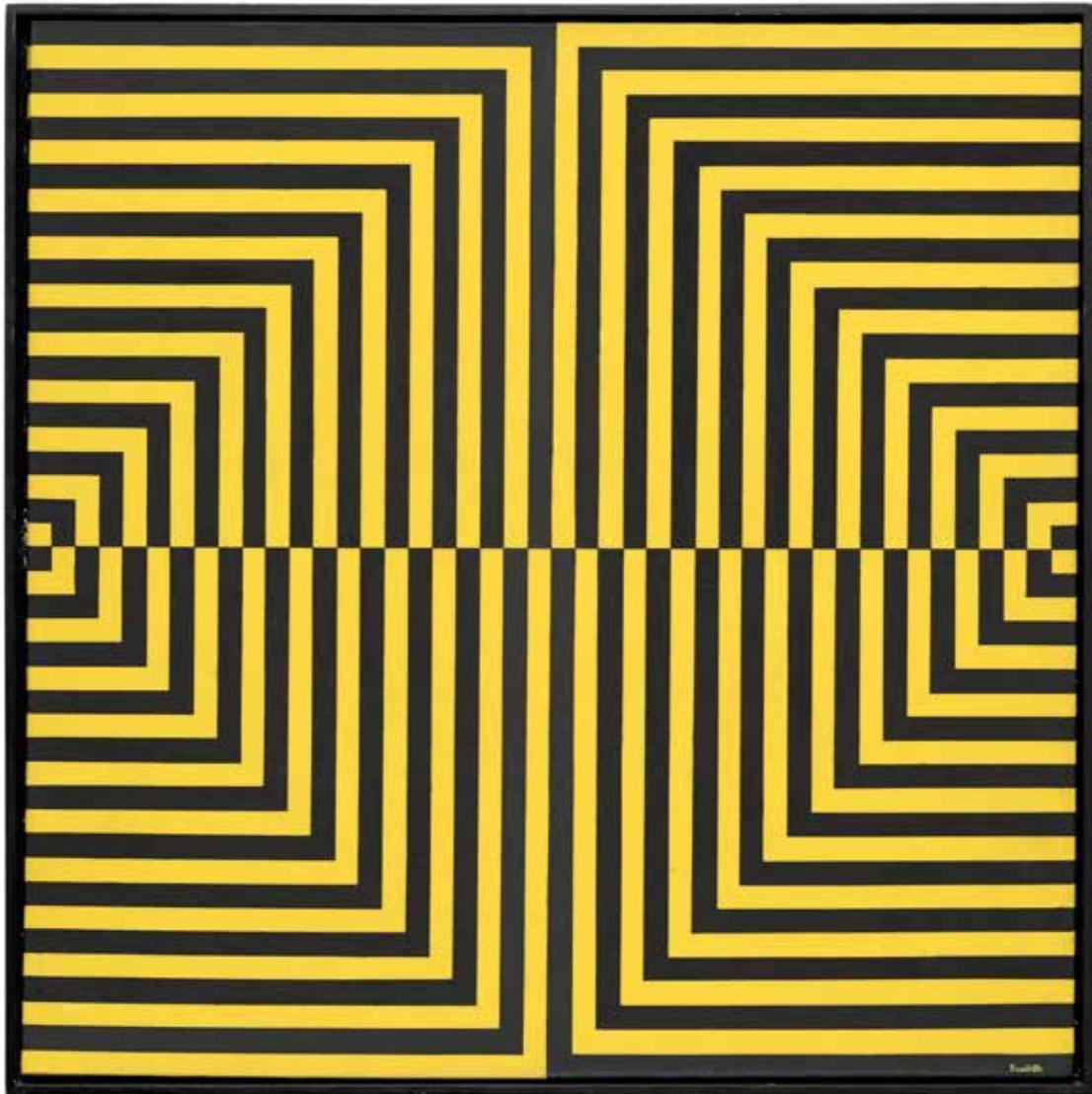
C 9350, 1993
Acrylic on canvas
90 × 90 cm
Private collection, São Paulo, Brazil



C 9354, 1993
Oil on canvas
90 × 60 cm
Private collection, Switzerland



C 9527, 1995
Acrylic tempera on wood
133 × 45,5 cm (Triptych)
Private collection, São Paulo, Brazil

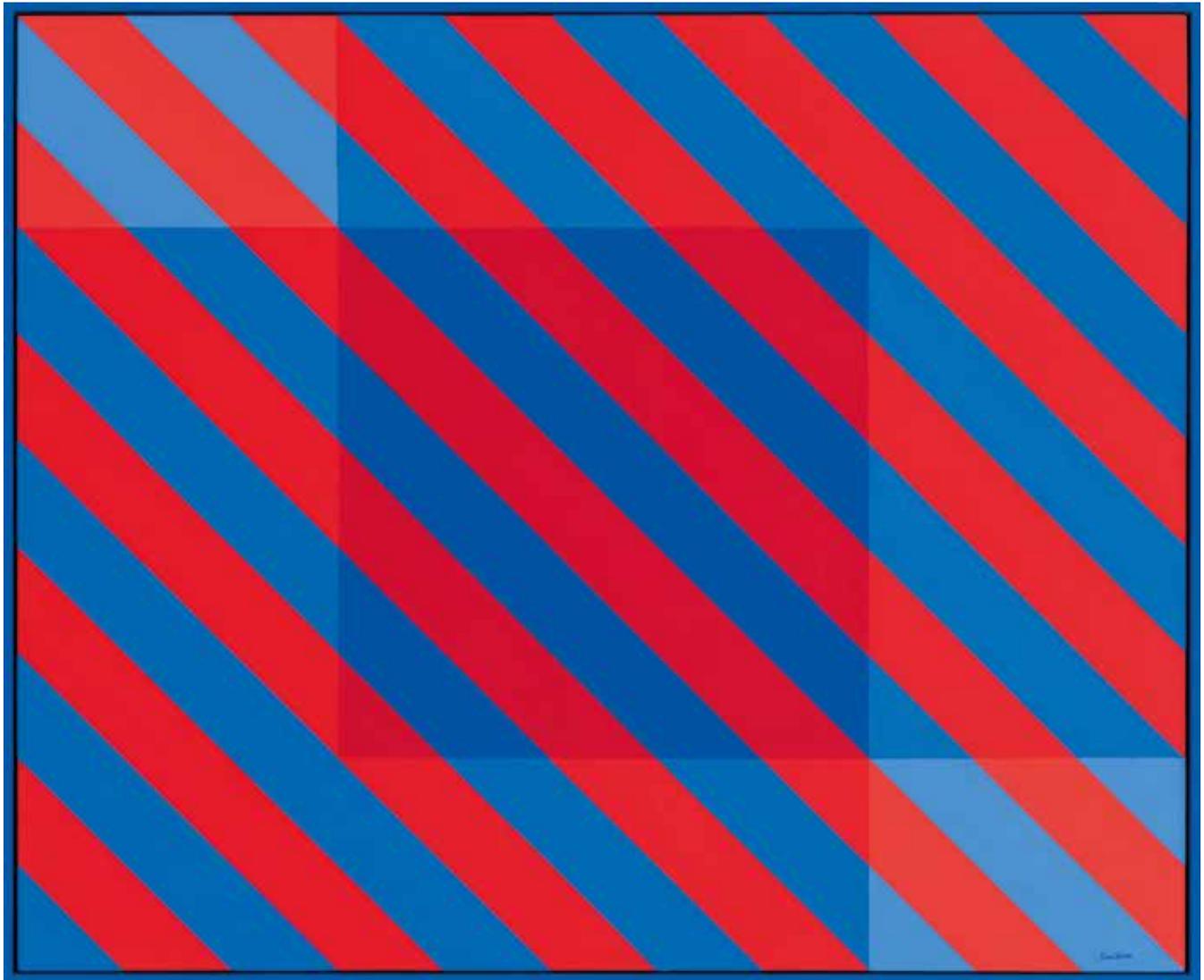


CONCREÇÃO 9770 [CONCRETION 9770], 1997

Acrylic on canvas

89,8 × 90 cm

Collection of Banco Itaú, Brazil



C 9997, 1999
Acrylic on canvas
90 × 110 cm
Private collection, São Paulo, Brazil



C 0005 - MAQUETE [C 0005 - MODEL], 1997
Polychrome aluminium
16 × 20 × 18 cm
Private collection, São Paulo, Brazil

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