

MFA **H**

**Documents of 20th-Century
Latin American and Latino Art**

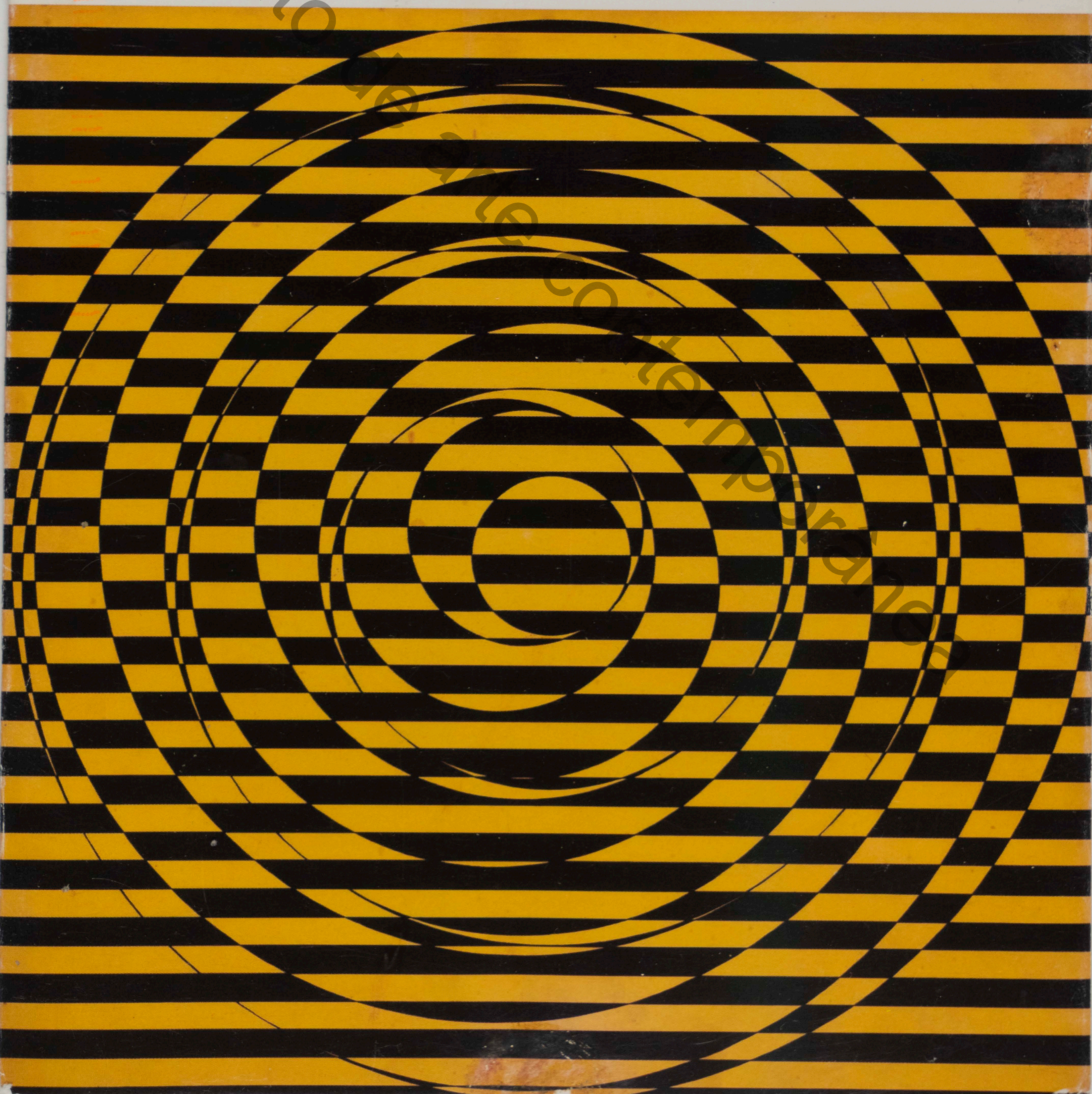
*A Digital Archive and Publications Project
at the Museum of Fine Arts, Houston*

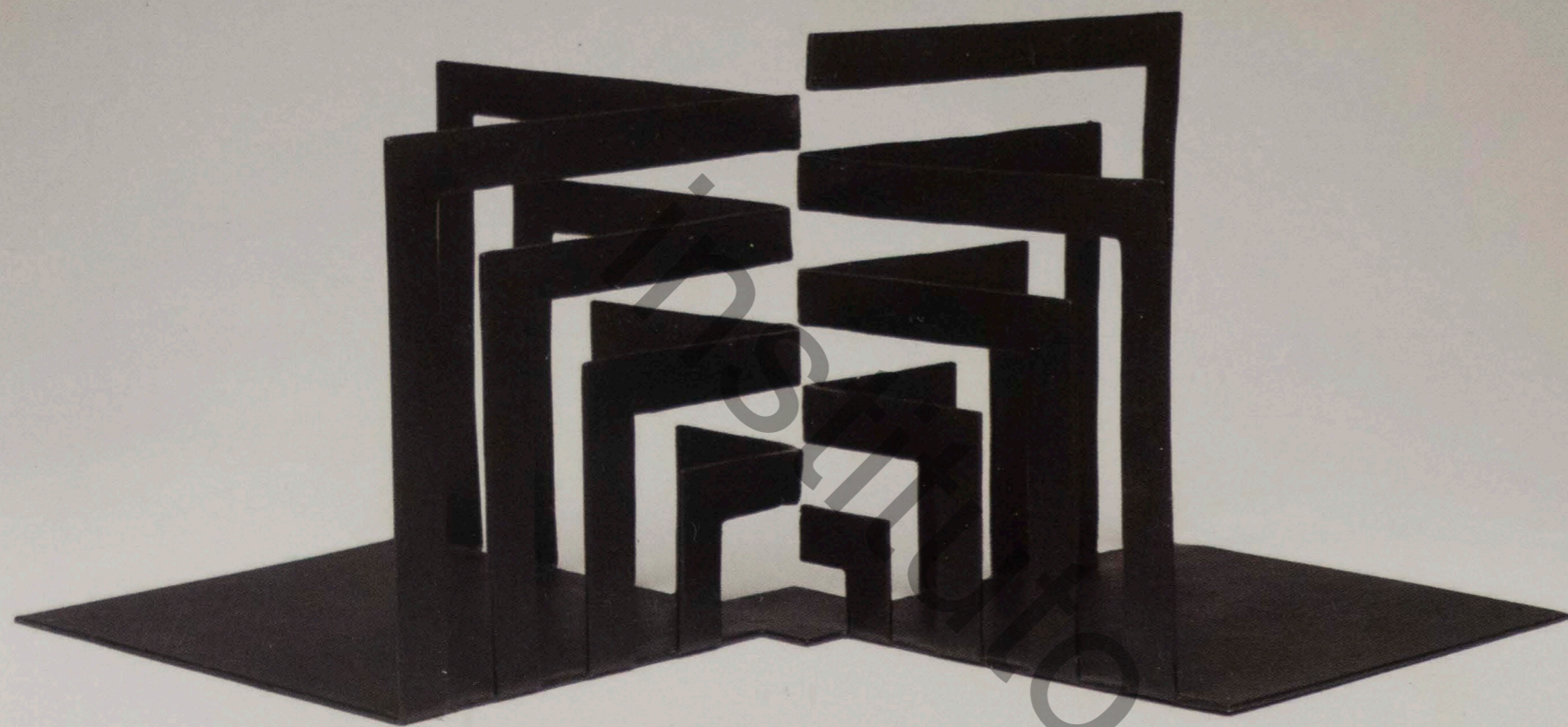
**Concretismo and Neoconcretismo:
Fifty Years Later**

A two-day international colloquium

September 13-14, 2007

instituto





Above: Luís Sacilotto, *Concreção 5942* [*Concretion 5942*], 1959, painted aluminum, the MFAH, the Adolpho Leirner Collection of Brazilian Constructive Art, museum purchase with funds provided by the Caroline Wiess Law Accessions Endowment Fund. Photo: Tom Jenkins © Valter Sacilotto

Front: Maurício Nogueira Lima, *Objeto rítmico no 2 (segunda versão)* [*Rhythmic Object (second version)*], 1953, plastered paint on hardboard, the MFAH, the Adolpho Leirner Collection of Brazilian Constructive Art, museum purchase with funds provided by the Caroline Wiess Law Accessions Endowment Fund. Photo: Tom Jenkins © Selma Sevá

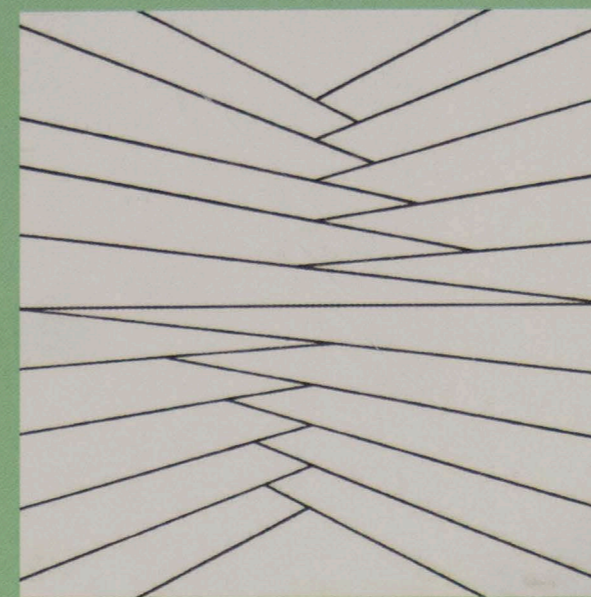
Concretismo and Neoconcretismo: Fifty Years Later is organized by the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston, and Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP), Brazil, through the *Arte no Brasil: textos críticos século 20* project.

Concretismo and Neoconcretismo receives generous funding from:

Fulbright & Jaworski L.L.P.
Dean of Humanities, Rice University

The exhibition *Dimensions of Constructive Art in Brazil: The Adolpho Leirner Collection of Brazilian Constructive Art* is organized by the MFAH.

Generous support is provided by Mr. Samuel F. Gorman and Macy's.



Presenters

The presentations will be delivered in either English or Portuguese. Simultaneous translation will be available.

Waldemar Cordeiro, *Idéia visível* [*Visible Idea*], 1956, wood plastered with paint, the MFAH, the Adolpho Leirner Collection of Brazilian Constructive Art, museum purchase with funds provided by the Caroline Wiess Law Accessions Endowment Fund. Photo: Tom Jenkins © Analivia Cordeiro

Day Two

Session Three: Theory and Criticism

Moderator: Mari Carmen Ramírez, International Center for the Arts of the Americas at the MFAH

The Key Role of Criticism in Experimental and Avant-Garde Trends: Mário Pedrosa
Francisco Alambert, Universidade de São Paulo

A Weekly Dose of Theory in the Papers: Ferreira Gullar and the Jornal do Brasil Supplement (1957–60)
Paulo Sérgio Duarte,
Universidade Cândido Mendes, Rio de Janeiro

From Visible Ideas to the Invisible Work: Waldemar Cordeiro, author...
Héctor Olea, writer and ICAA Publications and Translations Editor, Houston

Discussion

Session Four: Reframing Concretismo and Neoconcretismo II: Issues Beyond Groups

Moderator: Paulo Sérgio Duarte,
Universidade Cândido Mendes, Rio de Janeiro

Color in Concretismo and Neoconcretismo
Mari Carmen Ramírez, International Center for the Arts of the Americas at the MFAH

New Views on the Abstract Art Tradition. Max Bill's Inscription into the Argentine-Brazilian Concrete Art Map
María Amalia García, Universidad de Buenos Aires/CONICET

Form and Space: Approximations between Art and Architecture
Ana María Belluzzo, Universidade de São Paulo and FAPESP, São Paulo

Discussion

Respondants' Dialogue

Ann Reynolds, The University of Texas at Austin
Yve-Alain Bois, Institute for Advanced Studies, Princeton University, New Jersey

(presentation titles are subject to change)

Concretismo and Neoconcretismo: Fifty Years Later

Thursday and Friday
September 13–14, 2007
9:30 a.m.–6:00 p.m.

American General Conference Room
The Audrey Jones Beck Building
The Museum of Fine Arts, Houston
5601 Main Street, Houston, Texas 77005
www.mfah.org

Reserved seating only, registration is required.

For more information, please contact Sonia Montoya
at 713-639-7308 or smontoya@mfah.org.

On the occasion of the recent MFAH acquisition of the Adolpho Leirner Collection of Brazilian Constructive Art, *Concretismo and Neoconcretismo: Fifty Years Later* assesses the state of research on the avant-garde artists and groups that constituted this critical chapter of Brazilian Modernism. Bringing together key artists, critics, and scholars, *Concretismo and Neoconcretismo* seeks to generate updated frameworks and new lines of investigation for the interpretation of these artistic tendencies. The starting point for this historiographic revision will be the testimonies presented by some of the earliest participants of these groups as well as by the critics who first identified their contributions in relation to both the Latin American avant-garde and international modes of abstraction.

This international colloquium is presented in conjunction with the exhibition *Dimensions of Constructive Art in Brazil: The Adolpho Leirner Collection*, on view at the MFAH through Sunday, September 23, 2007.

Day One

Opening Remarks

Dr. Peter C. Marzio, *The Museum of Fine Arts, Houston*

Carlos Vogt, *Fundação de Amparo à Pesquisa do Estado de São Paulo, Brazil*

Mari Carmen Ramírez, *International Center for the Arts of the Americas, The Museum of Fine Arts, Houston*

Ana María Belluzo, *Universidade de São Paulo and Fundação de Amparo à Pesquisa do Estado de São Paulo, Brazil*

Session One: *Fifty Years Later*

Moderator: Nicolau Sevcenko, *Universidade de São Paulo and Harvard University*

Concretismo and Neoconcretismo: A Cross-Examination 50 Years Later

Ronaldo Brito, *Pontifícia Universidade Católica do Rio de Janeiro*

Art and Design: Discovery and Attitude

Alexandre Wollner, artist and graphic designer, São Paulo

The Projeto Construtivo Brasileiro: Curating the Exhibition in 1977

Aracy Amaral, independent scholar and curator, São Paulo

Discussion

Session Two: *Reframing Concretismo and Neoconcretismo I: Dissenters, Collaborators, and Independents*

Moderator: Ana María Belluzo, *Universidade de São Paulo and FAPESP, São Paulo*

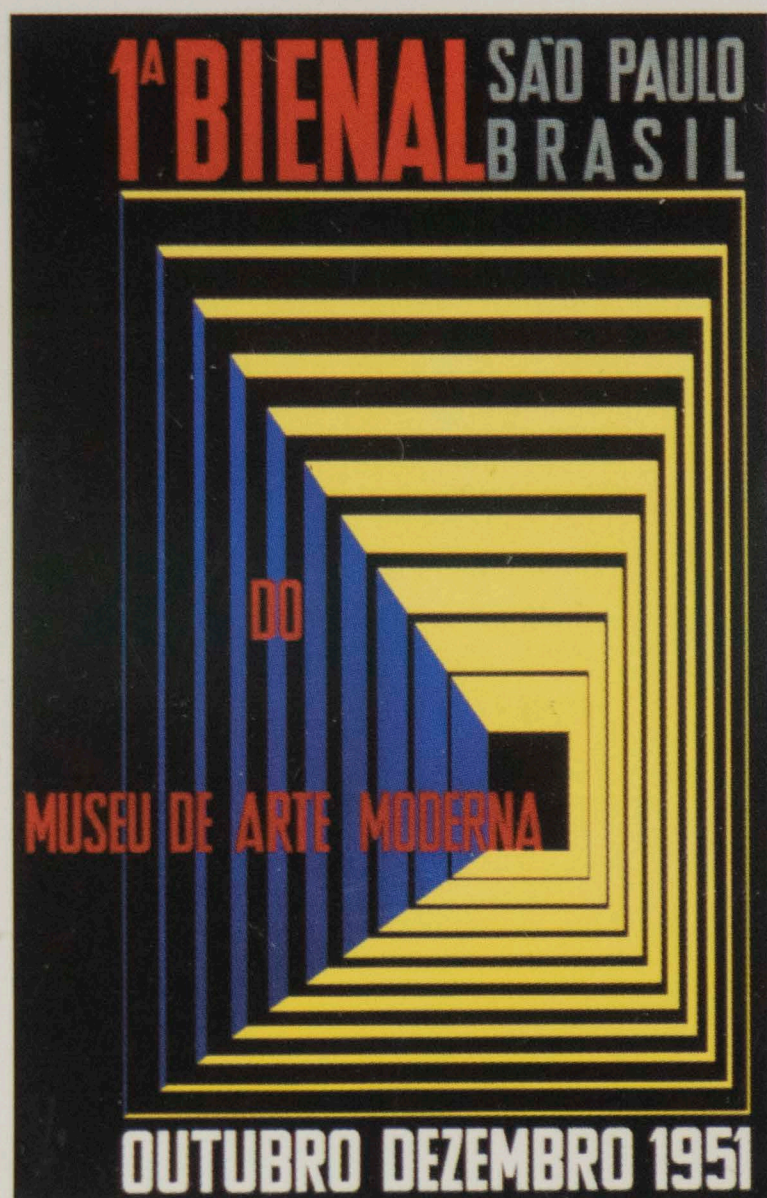
Trends against the Grain? Concrete and Geometric Abstraction in Rio

Paulo Venâncio Filho, *Universidade Federal do Rio de Janeiro*

Straddling between Art and Technology: Abraham Palatnik's Paintings with Light

Luiz Camillo Osório, *Pontifícia Universidade Católica do Rio de Janeiro*

Discussion



Antônio Maluf, Cartaz da I Bienal de São Paulo [Poster for the First São Paulo Biennial], 1951, screenprint, the MFAH, the Adolpho Leirner Collection of Brazilian Constructive Art, museum purchase with funds provided by the Caroline Wiess Law Accessions Endowment Fund.

Photo: Rômulo Fialdini © Rose Maluf

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