s u n d a y
s u p l e m e n t

rio de janeiro - saturday, twenty first and sunday twenty second of march nineteen fifty nine

from nineteenth of march to nineteenth of april in the

museum of modern art

EXPERIENCE (L.)

amílcar de castro

cláudio mello e souza

ferreira gullar

franz weissmann

lygia clark

lygia pape

reynaldo jardim

theon spanúdis

neoconcretism and the sdjb

This exhibition celebrates the 50th anniversary of the Neoconcrete Movement. However, without dismissing the notoriety of artists such as Lygia Clark, Hélio Oiticica and Lygia Pape, the principle focus here is on the Sunday Supplement of the Jornal do Brasil newspaper (Suplemento Dominical do Jornal do Brasil — SDJB), whose pages during the course of 1950s, displayed the graphic, poetic and critical interventions of a group of artists and intellectuals who towards the end of that decade would form the Neoconcrete Movement. In fact, the newspaper's role in both the formation and the development of this influential avant-garde group was crucial, giving them not only a public voice but contributing towards many of their innovative ideas, such as the formal parallels that were established between Neoconcrete poetry, particularly with the book-poem, and the widespread presence of the fold within Neoconcrete threedimensional works of art. In this development the roles of Reynaldo Jardim, Amílcar de Castro and Ferreira Gullar were fundamental. The partnership between Jardim and de Castro led to the radical graphic restructuring of the newspaper between 1956 and 1960, which this exhibition aims to highlight, while Gullar, already an acclaimed poet and during the course of the 1950s establishing himself as one of the foremost Brazilian art critics and polemicists, added to the sleek page designs uncompromising, intelligent and highly critical articles that would forge the theoretical identity of the Neoconcrete group. If we are to consider the current content of newspaper print, and here I am not even thinking of the tabloid press, it seems hard to believe the level and the breadth of theoretical discussion that a

EXPERIENCE.

In order to understand how this feat was accomplished it is useful to remind ourselves of the fact that Brazil during the 1950s was a country undergoing immense change, where modernity seemed to be the national destiny, and its promised utopia almost within reach. If the connection between the government of President Juscelino Kubitschek (1956-1961), the architectural and urban confidence that brought the construction of the new capital Brasília (1956-1960) and the Neoconcrete Movement (1959-1961), undeniably sets a historical context marked by the ideology of developmentalism - or demonstrates, in the words of the art critic Mário Pedrosa, to what extent Brazil was a 'country condemned to modernity' -Neoconcretism itself should not be simplistically reduced to such a historical frame of reference. Although it shared with Brazilian modern architecture a lineage that connected it back to early 20th century European Modernism, its development was very distinct and far less hegemonic. According to Ronaldo Brito, it was a 'laboratory of aesthetic experimentation', which suggests a certain detachment from the contemporaneous drives in society.

As we can see in the pages here selected, the prevailing tone of the

Brazilian newspaper, in mid-twentieth century, was able to provoke.

articles is often one of stubborn defiance in the face of the diverging international tendencies in the art of the time. The attacks against Tashism (see the article by Gullar 'Critique and Engament' 31 October 1959) which appeared as the predominant tendency at the 5th São Paulo Biennial are a case in point. If we consider the earlier versions of the Biennial, which from 1951 brought the international art circuit into 'live contact' with local artists and intellectuals, constructivist movements had certainly received a warmer reception, but this was far from unanimous. Many important figures, such as Alfred Barr (the founding director of the Museum of Modern Art in New York), could not see how the constructivist tendencies, with their overwhelming reliance on the rational, could possess any relation to life in Latin America. Barr had dismissed works by the Brazilian Concrete artists as being nothing more than Bauhaus exercises, implying the movement was clearly derivative and backward. With hindsight, however, we recognise in those early experiments and those that would follow, particularly with the advent of Neoconcretism, a close relation with theories that would arise in the US around the mid-1960s with the emergence of Minimalism. The relation for instance between Gullar's 'Theory of the Non-Object' (see 19 December 1959) and Donald Judd's seminal text on Minimalism 'Specific Objects' (1965) is uncanny.

Neoconcretism as the name suggests was a reaction to the intransigence of Concrete poetry and art. It rejected the idea that a work of art could be predetermined, since this would inevitably dispose of intuition and expression within the creative process. Yet Neoconcretism is also inextricably connected to Concrete art: it was, as will become evident in these pages, an attempt to take it further, beyond those premises determined by its European pioneers. In this sense it is inaugural within the Brazilian context, since by ignoring the perverse desire to be up to date with metropolitan fashions, it stubbornly became the first instance in which genuinely new theoretical propositions within the field of art were able to arise, and thus established an autonomy for the local production which became highly productive for artists of the most diverse tendencies during the following decades. In short, the constructive tradition in Brazil, to which Neoconcretism belonged, inscribed itself within a set of historical conditions that pertained both to a local political context as well as to the more general post-war re-evaluation of Modernism which affected artists around the world. Ferreira Gullar (Cocchiarale and Geiger, 1987) concisely described the legacy that the 1950s left to Brazilian art:

'The 50s were, in the artistic field, disturbing, polemical and fertile; moreover, they were indicative of a moment of maturity and of an increasingly profound aesthetic experience. While one could say that Brazilian art from the end of the first decade of the twentieth century experienced a phase of renewal and creativity, it did not develop the essential issues that governed the modern artistic tendencies from impressionism onwards. Cubism, Futurism, Dadaism and Surrealism did not possess their true significance when adopted and assimilated by Brazilian artists and critics. It was from the 50s that these questions were placed at the centre of Brazilian art. It lost, in this way, its innocence, and precisely because of this, it experienced the crisis of art at that moment. And this is why it became capable, in some cases, of anticipating European and North American art, responding through theory and practice to that crisis'.

This exhibition brings to a UK audience reproductions of a selection of pages from the SDJB during the 1950s while this facsimile presents some pages relative to the Neoconcrete Movement translated into English. We have attempted to keep these as close

as possible to the original layout. The project as a whole is the product of a collaborative effort between the University of the Arts Research Centre for Transnational Art Identity and Nation (TrAIN), the Embassy of Brazil in London and the Jornal do Brasil (JB). Two doctoral students under my supervision, German Alfonso Adaid and Caroline Menezes carried out research at the Jornal do Brasil archives, selecting a series of relevant pages that demonstrate the graphic evolution of the supplement. They acted as research curators in this sense, further contributing to the production of this facsimile in partnership with the Embassy's Cultural section. As far as the latter is concerned I am truly grateful to the work and assistance provided by Minister Ruy Amaral, the cultural attaché Carlos Pachá and exhibition manager Laura Barbi. The Neoconcrete Experience exhibition would not have been possible without the generous assistance of the Jornal do Brasil which allowed us to publish the first collection in English of these landmark texts. I would like to express particular gratitude for the assistance we received from Humberto Tanure and Ana Paula Amorim. I would also like to thank Prof. Ildo Nascimento from the 'Universidade Federal Fluminense' for sharing his research regarding the development of the Jornal do Brasil, particularly his scholarly text 'Diagramação, Jogo de Armar: A Arte Aplicada de Amílcar de Castro na Modernização Gráfica do Jornal do Brasil (2004). Finally a special thank you to my friend, Kátia Maciel, who kindly permitted the screening of her documentary 'Os

The Neoconcrete Movement was a major contribution from Rio de Janeiro to the Concrete Poetry that was being practiced in São Paulo at the end of the 1950s, a time when poetry was being restructured throughout Brazil. But what was 'Concrete Poetry'? It was a language conceived by authors such as Décio Pignatari, Haroldo de Campos and Augusto de Campos aimed at achieving a new type of expression based on experimentalist principles; a search for a graphic-visual space that would be capable of valuing the constitutive elements of words, and where, the poetical function was centred around the message. According to its ab latere leader, Augusto de Campos, 'the new poetry does not present itself as an attempt to overcome the gap between the author and the public. On the contrary: it merges the necessities of the modern world, which is marked by technology and dominated by means of mass communication, coincide with a positive integration of poetry into the industrial world.' Or, to promote divergence, 'to make erudite poetry be the kind that most aptly promotes immediate communication with

a lay and uncultured reader'. The issue of technique is, therefore, of central relevance to the Concrete project as is the issue of communication. Subsequently what is drastically altered is both the nature and importance of technique as well as what this technique expresses.

In 1959 the Rio Concrete artists, led by Ferreira Gullar, launched a dissident movement called 'Neoconcretismo', announced in a manifesto published in the Sunday Supplement of the Jornal de Brasil. The supplement had become a speaking platform for poets and painters of the Brazilian avant-garde. At an aesthetic plane, the new movement could be explained by the difference in background of the Carioca group, specifically their spokesman and theoretician, Ferreira Gullar, whose art concepts progressed from the French Surrealist matrix, honed by Cubism and geometrical abstracts - a concept significantly marked by subjectivism. The difference of definition between Concrete and Neoconcrete art would be that the latter had

less reason, more soul than the other. It was this spirit that inspired masters of graphic arts, such as Amílcar de Castro and Reynaldo Jardim, with journalistic sensitivity which promoted the first large-scale visual redesign of Jornal do Brasil in 1959 including:

1) typesetting using a single type family

2) reappraisal of photography 3) creation of a Research Department (1964)

Jornal do Brasil was also a pioneer in 'conveying content' as it also created: The first regular International Politics section; The first Women's section; The first Music review column; The first Cinema section; The first Carnival section; The first coloured Cartoon section; The first Horseracing column. (It became so important that the Rio Jockey Club launched the Jornal do Brasil Grand Prix in 1896. Eduardo Pacheco used to edit this column about the contests at the racing course); The creation of the first National Humour Hall in 1916, at the Rio de Janeiro Arts and Crafts Lyceum which was attended by distinguished names such as Bambino, Raul Pederneiras, Anita Malfati amongst others and also the adoption of the Berliner format in 2006 and the creation of the Open Society editorial initiative, which enabled citizens to send their text to be

Over and above all of these changes as well as its pioneering approach, Jornal do Brasil carries forward the same caption that was printed in its first edition on April 9th 1891 'An attempt to innovate the traditional methods of the press'.

published in a relevant subject section.

Reinaldo Paes Barreto Director of 'Jornal do Brasil' Deputy Chairman of 'Casa Brasil'

Neoconcoretos' during the exhibition. MICHAEL ASBURY curator

CECÍLIA MEIRELES SEM LITERATURA — (PÁG. 3) ALÍCIA MÁRKOVA — A IMATERIAL (PÁG. 3)

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Verdades históricas sôbre o Padre Manuel da Nóbrega - (Pág. 4)

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Autêntico milagre realizado por um punhado de artistas:

NUM AMBIENTE IRRESPIRÁVEL A GRAVURA NASCE PERFEITA

O que é o curso de Gravura do Instituto Municipal de Belas-Artes — Iberè Camargo não faz declarações — Solicitada pro vidências ao Doutor Murilo de Almeida Reis — Os gravadores precisam trabalhar num ambiente mais adequedo

O Instituto Municipal de Belas Artes mantém um Curso de Gra-vura. Esse Instituto é dirigido pelo Sr. Leão Veloso e está subordinado — não entendemos por que — ao Departamento de Educação de Adultos. Esse Departamento obedece à direção do Sr. Murilo de Almeida Reis. Basta a citação désses nomes para que se saíba tratar-se de homens de cultura, dedicados e entusiastas pelas coisas artísticas. E é por essa razão que estamos levando ao conhecimento dessa entidades o estado precário em que se encontra o local onde funciona o Curso de Gravura.

MATERIAL
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O affuxo Incessanie das multas veres a distarça ou a referencia que animam essa obra abata. Como que som um proferenos a cada página e seu jedor. Rene Huyghe pesquixa
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Galeria de Arte





LEIA NESTE NUMERC :

LITERATURA CONTEMPORANEA - pág. 2 PÁGINA FEMININA - pág. 3 PAINEL - pág. 5 TEATRO - MÚSICA - RADIO E TELEVISÃO

CINEMA - DISCOS - pág. 16

Jornal do Brasil, 03.06.1956



Juan Ramón

Breve antologia

Alba (1898)

Vagos ángeles maltas apagaban las terdes estrellas.

Una cinta tranquilla de sucres violetas ebracha amorosa - la pálica tierra. Suspiraban las flores al sair de su ensueño, embrisgando el rocio de esencias.

T en la fresca orilla de helechos rosados, como dos almas perlar, descansaban dormidas nuestras dos inocencias nuestras dos inocencias o, de defenda de las deras lan blanco y (an puro) —, de reformo a las tierras efermas.

(orilla: margem, helechos: fetos) Parque Doble (1903)

Hay arahas carceleras de los bosques encantados? ... Y los troncos, a la lumbre que decae, san pasando...

Por la sombra, medias almas, lodo piensa, em jesto languido — alejado sueño fijo de fantasticos acuarios —; araucerias, magnolieros, llos, chopos, llas, platanos — ramas de humo, mustias nieblas — Ggras ciegas — plata, rasos.

Spass cregas — passas, rassos, rassos, rassos, do, que dalace es la penumbra!

— Ma parrece que mi llanto
ha postado si respesa de la parque.

— Yo amo
estas fondos de las tardes

— grises suejos, hondos, magos

— grises suejos, hondos, magos

gris entreabren el secreto
de los parques y los campos.

En su tenue opacidad
se desnuda lo más almo;
y las rosas son más rosas
y hay ma teseos en los labios
y hay más loyas en las uerbas
y más loyas en las manos —
y más loyas en las manos —
y mosetal ignorados.



Homenagem

Jiménez

Todo oculto ¿de qué? Todo, como huido aqui. llevando una vida defendida por las redes del abajo —, Un esmalte de oros lentos, un ensueño de hechos blano — ¿gnomos, sátiros, ofelias? voces vagas, ojos trájicos...

... ¡El sendero! Entre los cirros de los cielos arrobados, la arboleda alla — !tiernos pios de los ragos poiaros, pios de los ragos poiaros, que estadan, sobre nosactros tan bajos, también ten altos! — nuestra frente está amarilla, frente al oro del ocaso.

(Quinto poema de El Tren: subtitulado, entre parênteses, Niebla; 1910)

De una pradera oscura, donde una frente blenca mana de sus ruinas, lleba un olor insomne, un tíntinco agudo de equila, la visa, de una moza de cántaro, ya esfumada en la noche,

de lanzas negras y morsuos para de lanzas negras y morsuos pouco de aspas pouco afiadas? formigão? ou tudo ao mesmo tempo?, eulebrea: serpenteia; aleceres: colinas; esquila: chocalho; abigarrada: emaranhada, de côres mai combinadas; morados: cêr-de-ar-ora, prêto arroxeado;

Eternidades 4 (1916)

Tira la piedra de hoy olvida y duerme. Si es luz, mañana la encontrarás, ante la aurora, hecha sol.

(Tira: atira; hecha: feita) El poema (1917)

Arranco de raíz la mata, llena aún del rocio de la aurora. ¡Oh, qué riego de lierra olorosa y mojada, que lluvia — ¡qué ceguera! — de luceros en mi frente, en mis ojos!



3
Canción mia,
canta, antes de cantar;
da a quien te mire antes de leerte,
tu emoción y tu gracia;
emánate de ti, fresca y fragante! (llena: cheia; aun: ainda; riego: reca regadura, borrifo; lluvia: chuva; luceros luzeiros, estrélas)

No se van. (Mas vuelan como los pájaros.)

No se van. (Bajo el nubarrón del rayo.) Llaman con pena y con blanco, con amarillo y con llanto. No se van. (Con amarillo y con llanto.)

Cada trueno con su dardo les sace un jay! al relámpago. No se van. (Les saca un jay! al relámpago.) Mordido su olor, es tanto que sanora el olor mojado. No se van. (Que sangra su olor mojado.) Vuelan, pues huyen los pájaros, por no secarse de espanto. No se nan, (Por no serarse de espanto.)

Las ilores se dan la mano n grifen como los pásaros.

No se ran.

(Mas gritan como los pajaros.) (vuelan: voam; tiran: se arremessam; nubarrón: nuvem densa e sólta; llanto: pranto; trueno: trovão; saca: arranca, huyen: fogem)

Redondez (De entre 1923 e 1936)

(ola: onda; roca: rocha) ¿Quién será? (De entre 1942 a 1950) Corre contra mi correr, me coje la vida toda y (se va)

¿Qué se lleva ella de ms? (No soy yo quien la traiciona.)

Ella me deja su huir. yo la dejo que ella corra. ¿Y en qué espacio de este mundo tiene lugar tanta gloria?

Los mármoles seréis noboles (De entre 1942 e 1950)

Cuando se caen sus hojas en el otoño, los árboles, amigos que el sol separa, comienzan a separarse.

Sus verdes ya no se besan con los sentidos colgantes, cabellos que se frenzaron de uno: con otros, se caen, rendidos de amor, al suelo, a besarse ecos de sangre.

a bestrae eccs de anarge.

Los dioxes se ton al sur por mujeres y asimales.

Se erious viendo más las ramos,
Se erious viendo más las ramos,
de especio, curto footere,
es más grande; el aire es atre
de más cine, que no da
el lugar para odentrarse;
entre fronco y tromo se elas
la realisdad imparable;
es más sissible, y se ton,
la quinnos del celaje.

ika nida lo impone! El nuello entra la sanpre inpustable a la intimo del tronco. Hos y que dorme, trino driboles! Vuotiros midos, eso vientre cuelqua (uera, y especiantes, cuelqua (uera, y especiantes con hois especifial, que un la los coulto como en carne, l'Tenich los cuerpos denundos (no como yo) que sois mármoles (no como yo) que sois mármoles. Marmoles que guardáis dentro

Sólo tú (De entre 1951 e 1953) Solo tu, más que Venus, estrella mia de la tarde, estrella mia del amanecer!

La soledad está sola. Y solo el solo la encuentra que encuentra la sola ola al mar solo que se adentra.

(solo, sola: sòzinho, sòzinha; el solo: o solitario, o que está só; sólo: sòmenle; la sola ela: a unica onda, a onda solitaria; adentra: aprofunda)

JORNAL DO BRASIL -)uplemento Dominical

CADERNO * Rio de Janeiro, demingo. 17 de fevereiro de 1957 * NAO PODE SER VENDIDO SEPARADAMENTE

GANSO

CLÁUDIO MURILO

EU, O

Neste rio de penas: deito-me.

De ombros se recobrem de algas

Proas encalhadas entre curras

De caminho sem luz sem nome.

E recortado é o avançar do ganso

Rumo de corredeiras por cima dos mapas.

Dide a foice resolre um rio manso

Criando nele novas fórcas, outras velas.

Pois só nas margens pérolas se fundem —

Em travesseiros — em grampos que soldam

Minhas tranças no châte.

Chega-se a mim um fruto

Lançado na corrente:

) sabor de maduro

Que o bico ou bôca sente

Pode atundar o ganso construido

Pela, mais fina camada de arros.

Pode navega-lo para outra for

Irocando-lhe os elbas, o destino

Pode também alimentar

Do seus mais intimos tendôse

Fortalecendo-lhe os misoculos

Os sess mais intimas tendões
Portalecendo-lhe os músculos
Da coxa, e a junção do calcanhar
O abdômen do ganso
E livre de penugem
E quanto mais me canNos golpes que arremaso
Mais livre de ferragem.
Em meu peito de ave cresço.
E o canto que então
Nada tem de cisme
Nada tem de võo
Nem raiz de vime.

Oferenda

Minha for endereçada. Caso atinja seu alvo, Terá muito de corça E bôca

de jacaré.

Quando consigo imaginá-los Abstrato de âncora e de cais

Bilhete do Editor

Que reduz a vidiro todo crime Benhando de luz meu colo. Não se admirem as outras aves Se sou mais fulgurante e belo De quantos animais que mada saben. De mares imaginários e de velas Acesas para orientar em horizontal O barco pequeno e a caravela As nuvens de nada e o rumo do cisne. Ab quantas madruradas não estate

As huvers de hads e o rumo do cisse.

An quantas madrugadas não gastel
Apagando uma a uma as velas do meu sono
Temendo a sorte dos grandes navios
Mais frageis do que eu — E indiquel
Sem remortso o mais fácil dos camininos
Que os levaria a terra sem dono
Onde todos seus grãos podem comer
6. souvers o senso.

DURANTE longos meses Miclo Arujo Jorge Honkis empresiou a
este Suplemento Dominical sua efficiente colaboTraga, como redator de
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2.º Figura

1.º Figura

tini, Alfredo Righi, Farulli ganhou por três anos consecutivos o concurso nacional para

Está expondo desde o dia 15, em Roma, em mostra individual,

tas que hoje dominam com acu movimento nos panorama literário? A panorama literário? A panorama literário? A panorama literário? A panorama literário de la controla de la contratamento do nivel social do poro. Conseguiu. Sobre a seriedade dos "realismo socialismo accialismo accialismo

te com ésses rapazes, (es-pecialmente com Pigna-tari e os irmãos Campos, Não são uns pândegos, acredite o "constante lei-tor". Bem ao contrario, são impressionantemen-te sérios, a ponto de acre-ditarem que a sua con-CLASTECAR, A CONS-CLENCIA BRASILPIES, MELHORER A CONSI-MELHORER A CONSI-

REYNALDO JARDIM

A 6ª. SEXTA PAGINA

atividades' como pintor, participando de numero-sas mostras coletivas e in-dividuais. Conquistou ra-pidamente um estilo pessoal e vigoroso, sóbrio e capaz de exprimir ade-quadamente os aspectos da vida stual da vida atual. Participou a convite-da Bienal de Veneza e da Quadrienal de Roma e ainda de numerosas ex-posições na Itália. Expés também em Paris, Milio, Roma, Piorença. Livo-nio, Turin, Oelo, Joane-burgo, Bruxelas, Losane, Genebra recentemente nos Estados Unidos na "Pittsburg Internacio-nal", etc. Sua obra figura em sa-Participou, a convite da Bienal de Veneza Sua obra figura em ga-lerias italianas e estranlerias italianas e estran-geiras, publicas e particu-lares. Tem recebido nu-merosos prêmios em mos-tras regionais e nacio-nais. nais.
E' professor de ceràmica na Escola Estatal de Ceràmica em Fiorença.
Escreveram sóbre seus trabalhos, Raffaelo Franchi, Alessandro Parronehi, Berto Lardera, Giuseppe Ajmone, Adriano Seroni, Leonardo Rorrese, Mário Alessandro Rorrese. Ajmone, Adriano Seroni, Leonardo Borgese, Mário de Michell, Raifaellino de Grada Ernesto Trec-cani, Renso Federici, Car-lo Volpe, Silvano Gian-nelli, Carlo L. Ragghian-ti, Pierre Descargues, Walter Battis, P. C. San-tuni, Ajfredo Richi.

A FILOSOFIA NO MUNDO MODERNO

Jornal do Brasil, 17.02.1957

rio de janeiro - sabado, vinte e um e domingo, vinte e dois de março de mil novecentos e cinquenta e nove

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lygia pape

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theon spanudis

rio, março, 1959

Jornal do Brasil, 15.06.1958

design based on the image of Jornal do Brasil, 21.03.1959

museum of modern art

The Neoconcrete and the Gestalt

One important point of the Neoconcrete Manifesto (edited in the catalogue of the 1st Neoconcrete Exhibition at the Rio de Janeiro Museum of Modern Art, MAM -Rio) is that which refers to the insufficiency of the psychology of form (Gestalt Psychology) to define and comprehend in all its complexity the phenomenon of the work of art. It is not about, evidently, denying the validity of the Gestaltian laws in the field of perceptive experience, where truly the direct method of this psychology opened new possibilities for the comprehension of the structural forms. The limitation of Gestalt, as affirmed and shown by Maurice Merleau-Ponty ('La Structure du Comportement' and 'Phenomenologie de la Perception') is in the interpretation which the theorists of form give to the experiences and tests which they carry out, in other words, the laws that such experiences enabled to objectify in the perceptive field. M. Merleau-Ponty, following a thorough examination of the concept of form, shows that the Gestalt is still a causalist psychology, which obliges it to make use of the concept of 'Isomorphism' to re-establish the unity between the outside and the inside world, between the subject and the object. We do not intend in this short article to go beyond calling people's attention to this important aspect of the new attitude - theory and practice - which the Neoconcrete artists take towards constructive-geometric art. The problem of the Gestalt and of the concept of form claimed by the neoconcretists shall be broached later on

this page.

lst neoconcrete

The 1st Neoconcrete Exhibition, uniting painting, sculpture, prints, poetry and prose opens in five days (Thursday 19th) at Rio's Museum of Modern Art, which thus begins its programme of exhibitions of the year 1959, after showing its collection. Seven artists are participating in this 1st Neoconcrete Exhibition with a total of more than 60 works: Lygia Clark, painting; Lygia Pape, printing; Franz Weissmann, sculpture; Amílcar de Castro, sculpture; Reynaldo Jardim, prose and poetry; Theon Spanúdis, poetry; and Ferreira Gullar, poetry. Completing the exhibition's programme, Lygia Pape and Reynaldo Jardim will present, at the Teatro Mesbla, on a date still to be set, the 2nd Neoconcrete Ballet. During the exhibition there will be a conference concerning the meaning of the show and the position taken by the participants regarding the problems of

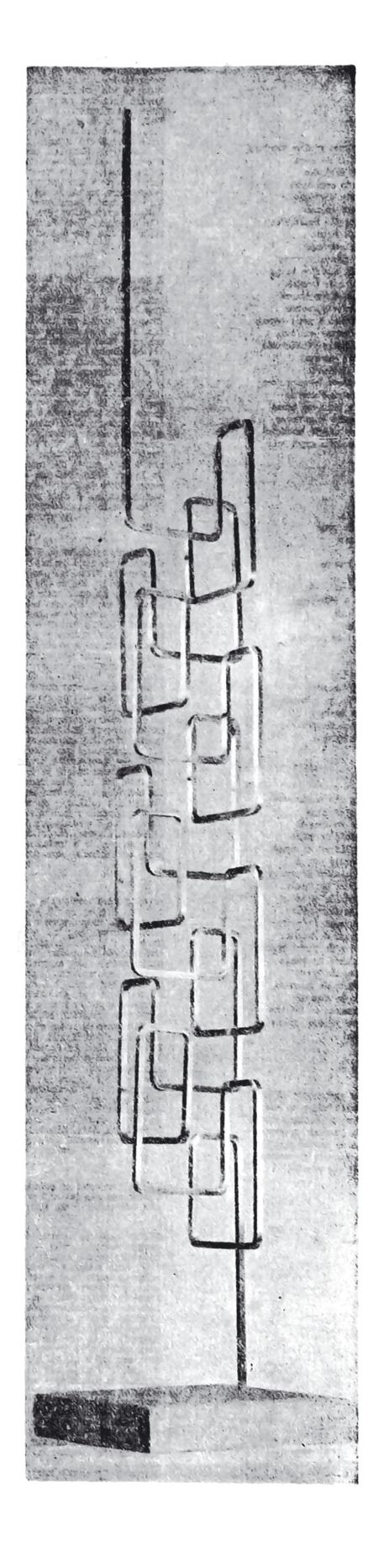
Concrete art. As clarified by the manifesto, which will be published in the exhibition's catalogue, expression Neoconcrete aims to, above all, mark a new phase of Concrete art, a conscious awareness of problems implied by the 'geometric language' (in fine arts) and by the transyntactic language (in literature), up till now non-formulated or neglected by the theorists and artists of concrete tendency. This awareness sprung directly from the work of each one of the artists which will participate in the 1st Neoconcrete Exhibition and, for this reason, despite the pretension which may be seen in this, they do not hesitate in affirming points of view many times opposite to what was conventionally called concrete art. They do not intend to deny the importance of artists such as Albers or Max Bill, while not subjecting themselves to direct their expressive research codes or principles dictated by this or that theorist, by this or that artist. It would be dishonest to obscure the debt which the Brazilian artists of the

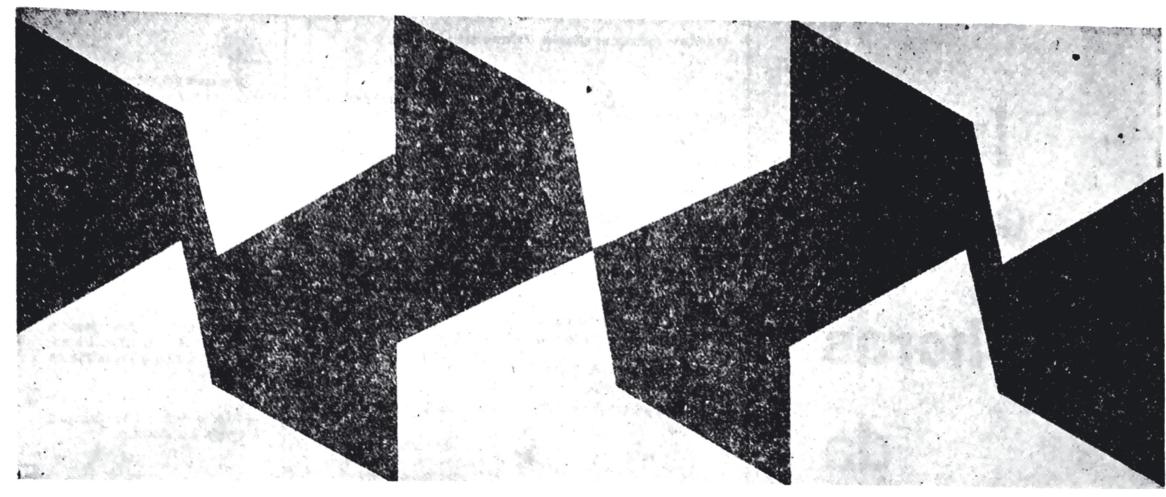
constructive-geometric tendency owe to the tradition that goes from Neo Plasticism to the Ulm School. But this would not be sufficient reason for, faced with a new perspective opened by the creative process, these artists to underestimate themselves, abandoning their experiences, only to satisfy an external and superficial coherence. On the contrary, to what may appear at first, when these Neoconcrete artists decide to assume the responsibilities of their discoveries and claim them against apparently un-attackable ideas, they are not denying the tradition of Mondrian - Pevsner - Malevtich - Ulm: but rather continuing it, as they open other horizons for it, and recover, within it, values perceived as

belonging to the past. It is true that this position brings into judgement once again works and theories, and that, according to the beliefs of neoconcretists, many of these artworks and theories are shown to be out of date. In general they are works and ideas which correspond to critical phases (in both senses) in which the artist and the theorist seek to overcome certain circumstantial difficulties rather than to create in all plenitude. These works and theories do have their importance. It is necessary, however, not to confuse this importance which was dialectic and is today historical, with the superior importance of the work of art carried out to its full extent. Neoconcrete Manifesto demonstrates certain how concepts, risen from situations of crisis, were taken literally placed cornerstones as Concrete Such incomprehension has harmed not only the meaning of concrete language but has led the majority of research carried out in this field to an absolutely sterile direction. What the neoconcretists affirm is that Concrete art got sidetracked

Franz Weissmann

Born in Austria, but resident in Brazil from the age of 11, becoming a Brazilian **Painted** citizen. before and drew dedicating himself to sculpture. He was previously a figurative sculptor. Little by little he eliminated the mass of his sculptures and discovered in them the void, the space. At this stage (around 1951) he came into contact with the works of Max Bill, which encouraged him to definitively abandon the figure. He began to sculpt with wire or fine rods. Later he used metal plates cut into regular forms. From his first experiences a non-figurative Weissmann sculptor himself distanced from Bill's research, being interested in space more than in the surface. Weissmann works directly with space, in other words, he studies his works with small models rather than departing from any mathematical problem. His sculpture has always had (even in the most rigorous and simplified forms) an organic sense. Having won a trip abroad from the Salão Nacional de Arte Moderna in 1958, Weissmann will travel to Paris and there he intends to be in touch with Pevsner, who is, in his opinion, the most important contemporary sculptor.





Lygia Clark

from its fertile path, and it is

necessary to lead it back to it, on other foundations, with another vision of its problematic.

Based on this aspect, they have

no doubt in proclaiming the

international importance of this

It is not about, evidently, being

the first to do so. It is obvious

that, if the Concrete artists

launch a manifesto defending a

new position regarding Concrete

art, it's because - in the extent of

their information - it deals with an

attitude to be placed into practice.

If tomorrow someone tells us

that, in Europe or in the East, a

group of artists has already done

the same thing, we will not be

surprised nor consider ourselves

cheated. On the contrary, we will

be happy to see our disposition

Ultimately, Neoconcrete artists

consider as obsolete the majority

of theories which have up till now

attempted to explain Concrete art, or at least think that they do not correspond to what they do and what they intend to do. Hence there is the expression

'Neoconcrete'. The case of the poets is no different, who by

July 1957 had already broken away from the São Paulo wing of the movement, due to aesthetic reasons. From 1957 till now, differences have deepened,

and the position of the Rio

group has shown itself fruitful

and inventive. Nowadays, in

relation to exterior similarities

- diminishing all the time - the

neoconcretes explore an entirely

new field within language: non-

discursive and conduct their

research in the sense of giving

value to verbal 'time' and to

expression as an existential fact.

The poets, like the Neoconcrete

artists disconnect themselves

fully from the mechanical-

imitative pretensions of the

concretists from São Paulo. The

1st Neoconcrete Exhibition - the

works and the manifesto - will

demonstrate with greater clarity

what we have mentioned here.

towards a need of this era.

position taking.

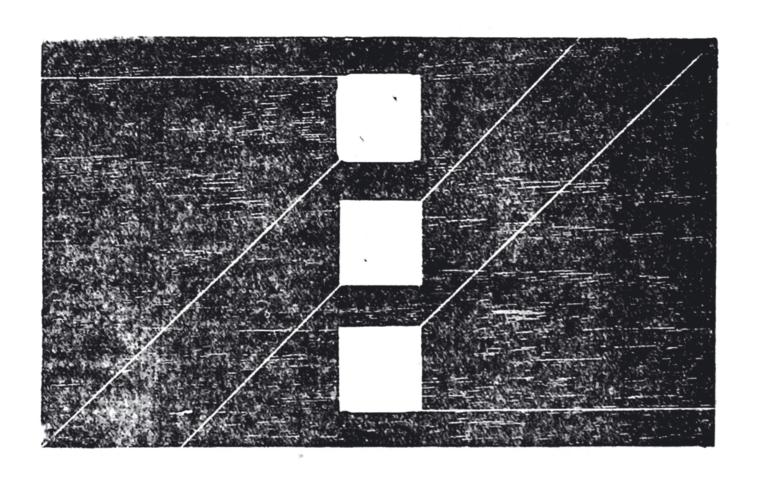
(without a frame) directly into space, composes within space, as if the external space itself opens itself up revealing itself suddenly to our eyes. Unlike, for example, Baertling, in whose pictures the forms attempt to swiftly jump beyond the frame, in Lygia Clark's paintings it is the space which penetrates the picture, invited by the forms themselves that the painting creates. There is no more conflict: picture and space are at the same level.

it into an expressive form and assimilated it into the painting. This is why, unlike other artists who faced or face similar problems, in L. C.'s paintings there is not the drama of trying to break out of the frame, as frame and painting are integrated into just one unit. We do not find in L.C.'s paintings forms which anxiously attempt to project themselves off the canvas, in a subjective extension. This problem was left behind. Lygia Clark, having integrated the painting

In 1954 she noticed that it was necessary to include the frame in the painting, to go beyond it (the frame). Taking this step - which is proposed to almost every modern painter - Lygia Clark opened a new path for her painting, and it is on this personal path that the importance of her experience resides. It is important to be aware of the fact that L. C. did not start off, theoretically, to overcome the limitation of the frame: she brought the frame into the picture, transformed

Lygia Pape

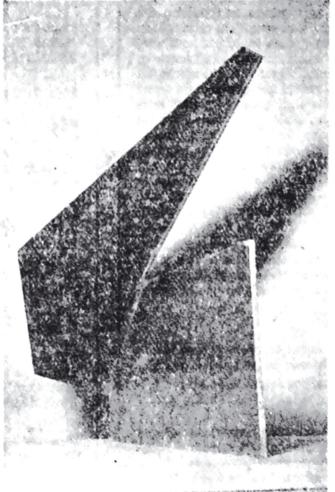
Lygia Pape has worked patiently for several years to find, within the rigorous language of geometric forms, her way as an engraver. In other words, L. P. has stripped engraving of most of its traditional values to make it a precise and gentle tool to deliver a new visual message. Since 1956, this determination, this trust in craft, has begun to produce the first positive results. However, Lygia Pape did not stop there. She continues researching, within a purposely reduced vocabulary, to reach more complex compositions where rigour transcends into tension and drama: it is the phase of great composed black planes, almost always directed from the periphery to the centre of the rectangle, in an action instantly caught. In her last phase, Lygia Pape eliminates the tense forms to allow space - time to involve the great solitary forms, full of strength.

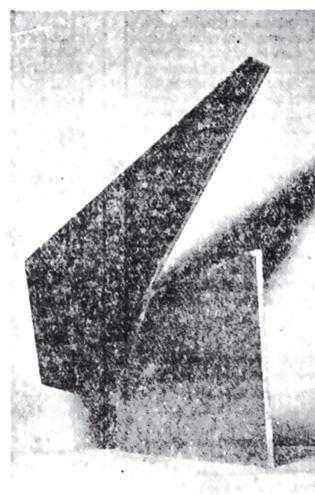


Amílcar de Castro

Amílear is an artist of rigour. But this is a rigour internal to both himself and his work and whose exercise is itself the basic condition of its existence. This rigour must not therefore be confused with the false rigour of the methods which aim only for the external and superficial coherence of the forms. Rigour, in Amílcar de Castro's sculpture is above all an unrelenting necessity to touch the essential, stripping the form of all and any element which is not directly compromised by the structure. However, what gives the dramatic dimension to his art is the conflict which establishes itself between this formal requirement and the lyrical impulse which through such dimension he wishes to express. And it is in this manner, within the tensest and exact construction, there is always a virtual movement to animate it, a surface which rises to flight. Amílear sustains this battle on several fronts, by several means, but always seeking this synthesis, which if not definitely carried out, is neither seen as impossible: it is the dialectic nourishment of invention. Amílear de Castro exhibits now, in this 1st Neoconcrete Exhibition, after almost ten years of silence, only broken in 1953, when he participated with a work at the 2nd São Paulo Biennial.







to understand Mondrian's painting according to his theories, we are obliged to choose between two things: Either the prophecy of art's total integration into the daily life of individuals seems feasible and we recognise, in the artist's works, the first steps in this direction, or this integration appears to be more and more remote, and his work leads to frustration.

Either the vertical and the horizontal planes are the fundamental rhythms of the universe and the work of

Mondrian is the application of a universal principle, or the principle is flawed and his work is founded illusion. Mondrian's prevails nevertheless, alive and fertile, in spite of such theoretical contradictions. There would be no point in seeing Mondrian as the destroyer of surface, the plane and line, if we are not aware of the new space which this destruction creates. The same can be said Vantongerloo and Pevsner. It does not matter what mathematical equations are to be found at the root of a sculpture or a painting by Vantongerloo. It is only when someone perceives and experiences the work of art, that its rhythms and colours have meaning. Whether or not Pevsner used figures of descriptive geometry as his startingpoint is without interest, if placed alongside the new space that his sculptures give birth to and the cosmic-organic expression which his works reveal. It would be interesting, from the cultural stand point, to determine approximations between artistic objects scientific instruments and between the intuition of the artist and the objective thought of the physicist and the engineer. But, from the aesthetic point of view, the interesting thing about art is that it transcends such external considerations and creates and reveals a universe of existential

significance, all at the same time. For having recognized the primacy of pure sensibility in art, Malevich, spared his theoretical definitions from the rational and mechanical limitations, while giving his painting transcendental dimension, which ensured him a notable contemporariness.

But Malevich paid dearly for the courage he showed in simultaneously figurativism opposing mechanistic abstraction. To date,

cret

concepts in science. Actually, in the name of those preconceptions that philosophers today denounce (M. Merleau-Ponty, E. Cassirer, S. Langer) - and that are no longer upheld in any intellectual field beginning with modern biology, which now has gone beyond Pavlovian mechanicism — Concrete rationalists continue to view the human being as a machine and seek to limit their art to the expression of this theoretical reality. We do not conceive an artwork neither as a 'machine' nor as an 'object', but as a 'quasi-corpus', i.e., a being whose reality is not limited to the exterior relations of its elements; a being decomposable for analysis, that only reveals itself totally upon a direct phenomenological approach. We believe that the work of art surpasses the material mechanism on which it is based, not because of some unearthly virtue, but because it transcends mechanical relationships (sought by the Gestalt) and creates for itself a tacit significance (Merleau-Ponty) that it raises for the first time. If we had to seek an equivalence for the artwork, we would not be able

certain rationalist theoreticians have considered him to be a simpleton who had never understood properly the true meaning of Neo Plasticism ... Actually, Malevich had already expressed, in this painting, a lack of satisfaction, a will to transcend the rational and the sensorial, that today is manifested in irreproachable manner.

Neoconcretism, born out of the need to express the complex reality of modern humanity inside the structural language of the new plasticity, denies the legitimacy of scientific and positivist attitudes in art and supersedes the problem of expression, while incorporating a new 'verbal' dimension created non-figurative constructive art. Rationalism steals from art its autonomy and substitutes the unique and intransferable qualities of the artwork for notions of scientific objectivity. Therefore, the concepts of form, space, time and structure — which in the artistic language are bound to an existential, emotional and affective significance — are confused with the theoretical applications of these

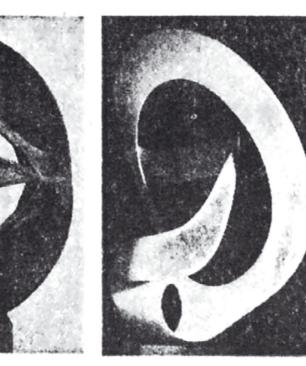
indicates the new attitude towards non-figurative 'geometrical art' Plasticism, Constructivism, Suprematism, the Ulm School) and particularly, Concrete towards that has become driven rationalist dangerously exacerbation. Working in the fields painting, sculpture, printing and literature, the artists in this Neoconcrete Exhibition have been drawn together by the power of their own experience, in the contingency of reviewing theoretical positions previously taken in relation to Concrete art, since it does not 'understand' satisfactorily expressive possibilities which opened

expression

'Neoconcrete'

through these experiences. Born with Cubism from a reaction to the Impressionist dissolution of pictorial language, it was only natural that so-called Geometric art placed itself in complete opposition to the technical and allusive easiness of current trends in painting. While offering a broad perspective for objective thought, the latest achievements of physics and mechanics supposedly stimulate,

production, in fact, has denied. Now we propose a reinterpretation of Neo Plasticism, Constructivism and other similar movements based on their achievements in terms of expression and the precedent of production over theory. If we want



in the followers of this revolution,

a tendency toward an increasingly

greater rationalisation of the

processes and purposes of painting.

Mechanical notions of constructing

works of art invaded the language

of painters and sculptors, who,

in turn, provoke equally radical

reactions of retrograde character,

as for example Magic Realism or

the irrational nature of Dada and

Undoubtedly, however, there is no

doubt that, grounded on theories

of science and the precision of

mechanics, true artists – for example,

Mondrian and Pevsner – have

constructed their work and, in their

struggle with expression, surpassed

the limits of theory. But the oeuvre

of these artists has been interpreted

from the point of view of theoretical

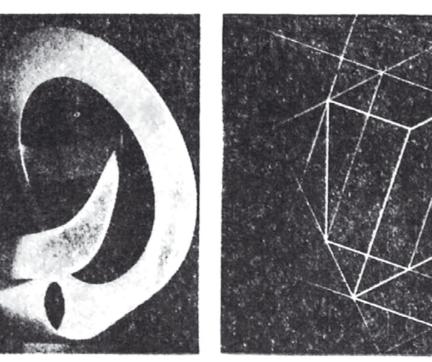
principles which their own artistic

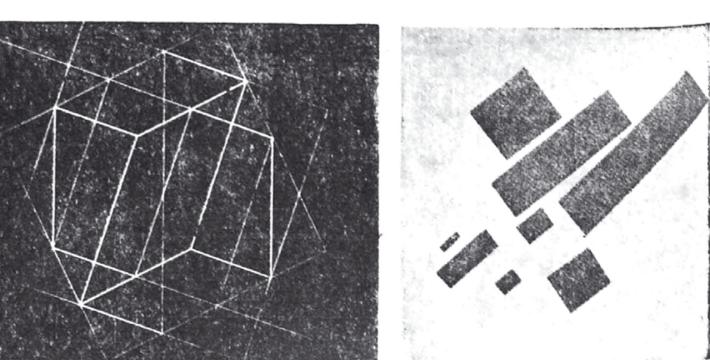
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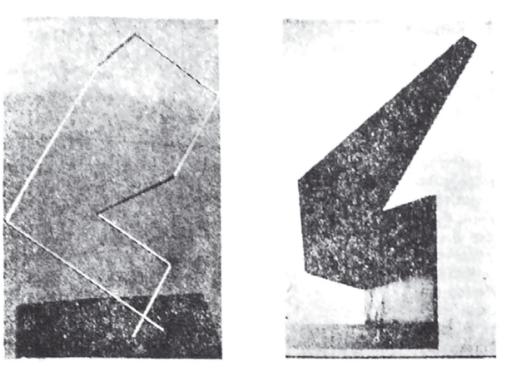
advocate

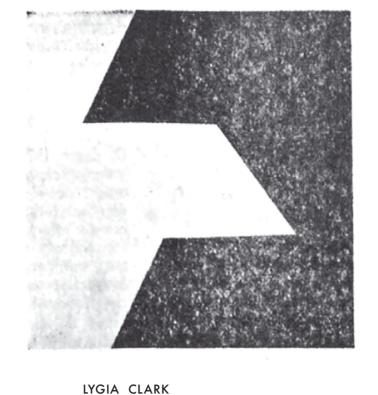
Surrealism.

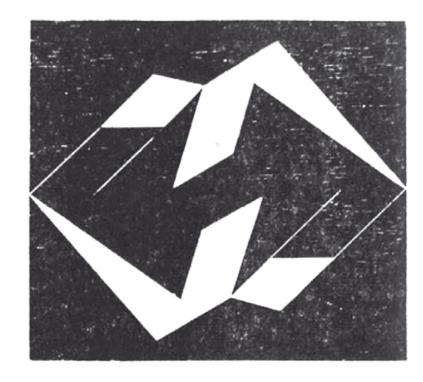
objectivity











LYGIA PAPE

experience of the real, it is because

Neoconcrete art aims at nothing

less than to rekindle this experience.

Neoconcrete art lays the foundations

This position is equally valid

for Neoconcrete poetry, which

denounces, in Concrete poetry, the

same mechanical objectivism as in

painting. Concrete rationalist poets

have also instituted the imitation

of the machine as an ideal of their

art. According to them, space and

time are also nothing but external

relations between words-objects.

Well, if this were so, the page is

reduced to a graphic space and the

word, to an element included in this

As in painting, the visual is reduced

in this case to the optical and the

poem does not surpass the graphic

dimensions. Neoconcrete poetry

rejects such spurious notions and,

faithful to the nature of language itself, affirms the poem as a temporal

being. The word unfolds its complex

significant nature in time, not in

space. A page for Neoconcrete

poetry is the spatialisation of verbal

time: it is a pause, silence, time.

for a new expressive space.

AMÍLCAR DE CASTRO

It is obvious that we do not mean to return to the concept of time in discursive poetry, because while this language flows easily, with Neoconcrete poetry language opens itself in duration. Consequently, in contrast to rationalist Concretism, which takes the word as an object and transforms it into a mere optical sign, Neoconcrete poetry reasserts its condition of 'verbal expression' that is to say, it presents reality in a human way. In Neoconcrete poetry, language does not flow away, it is enduring.

Likewise, while, opening a new field to expressive experience, Neoconcrete recovers prose language as a flow, overcoming its syntactic contingencies and giving a new amplified meaning to certain solutions, which were up to now wrongly considered as poetry.

So, in painting as well as in poetry, prose, sculpture and engraving, Neoconcrete art reaffirms the independence of artistic creation in the face of objective knowledge (science) and practical knowledge

(ethics, politics, industry, etc.). participants in the Neoconcrete Exhibition do not constitute a 'group'. They are not bound by dogmatic principles. The evident affinity of the research that each of them develops in diverse fields has approximated them and brought them together to this exhibition. First of all, their commitment is above all to their own particular experience and they will remain together for as long as the deep affinity that brought them together lasts.

integration of these elements and believes that the 'geometric' vocabulary it utilises can render the expression of complex human realities as proved by a number of the artworks created by Mondrian, Malevich, Pevsner, Gabo, Sofie Tauber-Arp, etc. Even if these artists themselves sometimes mistook the concept of expressive form for the notion of mechanical form, it must be clear that, in art language, the so-called geometric forms totally lose the objective character of geometry to turn into vehicles for the imagination.

The Gestalt, given that it is a causal psychology, is also insufficient to allow us to understand a phenomenon which dissolves space and form as causally determined realities and creates a new time and 'spatialisation of the artistic creation'. By 'spatialisation of the work of art', we mean that the work of art continuously makes itself present, that it is always beginning the same impulse that generated it and that this work had spawned. And if this description leads us back to the primary and thorough

Inevitably, artists who proceed in such manner only illustrate a priori notions. After all, they are bound by a method that prescribes to them, beforehand, the result of their work. By refraining from intuitive creation and limiting themselves to painting with an objective body, the rationalist Concrete artists request from themselves as well as the spectator a simple reaction of stimulus and a reflexive response: they speak to the eye as an instrument rather than a human channel capable of interaction with the world, that could gain from and give itself to the world. They speak to the machine-eye and not to the

apply to their creative practice.

body-eye. It is because a work of art transcends mechanical space, that notions of cause and effect completely lose their effectiveness. Moreover, notions of time, space, form, colour - that did not exist beforehand, as notions for the artwork - are so intensely integrated that it would be impossible to speak about them in decomposable terms.

Neoconcrete art asserts the absolute

to find it neither in a machine nor in any objectively perceived object, but in living organisms, according to S. Langer and V. Weidlé. However, such a comparison would still not be able to adequately express the specific reality of the aesthetic organism.

FRANZ WEISSMANN

The objective notions of time, space, form, structure, colour, etc. are not sufficient in themselves to comprehend a work of art and to explain its 'reality', because the work does not limit itself to occupying a particular place in objective space. Instead, it transcends this space while creating in it a new significance. The difficulty of using precise terminology to express a world that does not render itself to such notions has induced art criticism to an indiscriminate use of words, which betray the complexity of the artwork. The influence of science and technology has also impressed the art scene, to the extent that today, roles are inverted and certain artists dazzled by this terminology attempt to perform art in reverse manner: they try to make art starting from these objective notions, which they

AMÍLCAR DE CASTRO THEON SPANÚDIS **RIO, MARCH, 1959** FERREIRA GULLAR FRANZ WEISSMANN LYGIA CLARK LYGIA PAPE **REYNALDO JARDIM**

rio de janeiro - saturday, 11th and sunday 12th of july 1959

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Note from the editor – Today we published the first part of an initial chapter of a brand new study by Mário Pedrosa called 'Problematics of Contemporary Art'. The work is dated 1954 but, as the readers will be able to certify, it broaches entirely up to date problems of the present moment in Brazilian art. when these permanent problems

In the centre pages of the SDJB (SSJB) the reader will find another - next Saturday - part of the series 'just before the book' which Walmyr Ayala has been executing so efficiently. This time we will have the advertised interview with Murilo Mendes, making up one of the most important documents ever released by us.

A 'show' of tales in today's edition: Judith Grossman, Vera Pedrosa, José Carlos Oliveira, Nélson Coelho. Four fairly different styles, an effort to go beyond the simple discursive can be noticed in some

A map containing the musical development of contemporary music is being translated for the SDJB by Maria Inês Duque Estrada. With this translation we shall begin a series of articles about the musical tendencies of our time, starting with atonality.

On the 16 th July, Thursday, a debate will take place at the SDJB's editorial office about 'The Language of Prose'. 17h.

Regarding the French Film Festival, promoted by the Modern Art Museum, we shall give it ample coverage, as happened with the American Film Festival.

Nélson Coelho, promises us a complete report on the 8th São Paulo Art Salon of Modern Art from São Paulo. We anxiously await.

We request all the poets committed to the revaluation of the expressive means of poetic language, to all whose experiences are related to neoconcretism to send us their

We are considering organising a national anthology of Neoconcrete poetry and this will depend on the quality of work sent to this publication in the 'espaço' collection.

Reynaldo Jardim

distinguished in the artist, which does not intrinsically belong to his soul or to his temperament. In actual fact, it really does not express any state of the soul or uncertain sentimental preoccupation which impels the creator to give it form. The artist, on carrying out the work, does not communicate to the public at all what is going on inside him, as the contrary would be to equate the artistic form to a traffic sign which warns of a bend ahead on the road.

What the work of art does express is something universal and permanent, not expressed until then, and which the spectator receives and collects in a way that is different from a telegram or postal message that a child sends to his father, the husband to his wife, one friend to another, a group to another group, the government to the citizens etc. What it brings is the realisation of an unknown experience, a new symbolic organisation, perceptive or imaginative. As it is never a proposition, whatever its classification by movement, trend or style, what it gives us, to be authentic, is always from the domain of the intuitive forms of thinking and feeling. Another distinctive trace of the work of art is that its forms have never existed before the work did, if otherwise we would have to admit that the Greek creators, as a condition of being able to write their tragedies, had themselves experienced their heroes feelings – Edipo or Electra, Antigona or Jocasta – the same happening with SHAKESPEARE or DANTE or **GOETHE** or **RACINE** in relation to the characters they created. Here in Brazil we are used to mentioning as something to be greatly admired the fact that EUCLIDES **DA CUNHA** was able to describe in a magnificent way a 'stampede' which he had

What the artist does is not a consequence of some irrepressible impulse to express what is going on inside him; this is an important element in the formation of personality, but rather it has to do with a psychic act a long time prior to the aesthetic act of creation. The desire to communicate is, without doubt, an absolute condition of every living

However, it does not enter constitutively in the making of the work of art, which is created on a much higher plane of intellectual complexity. The work of art is the sensitive or imaginary objectification of a conception, of a feeling that comes, thus and for the first time, to be understood by men, enriching their experiences. The artist only organised for us, for our understanding, for our contemplation, a form-object, an object-feeling, a feelingimagination. And this form is presented to us not as a communication of something precise which existed and continues to exist out there, in the world outside, or in a well determined little corner of the artist's inner world, but as an apparition which pauses, with a finished structure, and which repeats itself fully and always suddenly, each time we enter into contact with it. SUZANNE LANGER in her last book Feeling and **Form** – gives an admirable definition to this essentially cognitive function of the work of art: 'Formulate our conceptions of feeling and our conceptions of visual, factual and audible reality together'. And she adds that the work of art 'gives us forms of imagination and forms of feeling inseparably: in other words, clarifies and organizes the intuition itself. And it is due to this that it has the strength of a revelation and inspires a feeling of profound intellectual satisfaction, although it does not manifest any conscious intellectual work (reasoning)'.

(1) B. Croce

(2) L. Reau - A.M.

(3) Delacroix - Cit. p. Reau.

(4) Delacroix - Cit. p. L. Reau

being randomly chosen, on the impulse of a first idea. There exists, without doubt, 'sensibility' painting and 'non-sensibility', or more 'intellectual' painting. The creative process for both is identical deep down, and not always or almost never is the painter of the former 'hotter', more temperamental, romantic, or of a greater sensibility than the latter. Who has more 'sensibility', RAFAEL or TICIANO? Who is colder, MONET or **CEZANNE?** These questions shock, but it is due to the historical retreat, because in truth they represent exactly a foolish but so persistent squabble, which continues to this very day in certain vanguard circles, among fans of an abstractionism of imprecise, non-geometric forms, of colourful spots and an abstractionism of regular geometric forms and clear outlines. While the latter are accused of lack of sensibility, the others are accused of making an only sensitive

annoying quarrel concerning sensibility in Concrete art and the constructivists, a young Parisian painter thus put the issue to me: sensibility should be the driving force, or it will not be.

Yes, sensibility is the driving force in everything man does, in everything he acts upon, or in everything he discovers through his creative imagination, in every domain, including politics and science. It is not a prerogative only of artists. The most fruitful scientists have to make use of considerable sensibility, of a large amount of intellectual finesse, and a lot of inventive imagination when, based on their experiences, which never result from a simple logical chain of arguments, they manage to formulate hypotheses, disprove theories and unveil horizons. It is for this reason that it strikes us as absurd to discuss whether or not a work, above all an artistic work - and one of quality, as can be seen – expresses sensibility.

However much the habit of extrinsic rationalism wants to make us believe that a gesture, an action, a thought resulting from pure neutral cerebral effort, attached to the rules of deductive thinking to biological fatality, the primary sensory reaction, the spontaneous organizing force of the perceptive apparatus, the awakening of the sensitive memory, the interaction, after all, of the entire psychic complex placed in movement do not permit this absolute separation between the logical discursive process in search of an abstract and transferable conclusion and the subjectiveemotive complex which is the ego. Not only the artist but also the philosopher, the scientist, the politician are beings motivated by sensibility. As with all products of mental activity, the work of art participates in the symbolic nature of human thinking. Only its symbolic essence is very different from that of the discursive verbal symbol.

The work of art reaches the true neutrality between the subject and the thing denoted by it, and this is impossible in the symbolic form of art. In this there is no former, previous object that translates itself into a symbolic sign; to the artist the object is an inexistent emotional value before the work is carried out, but which inserts itself into this, and only in this takes shape. Therefore a feeling is formed which is not

He, who was truly academic in the great compositions, failed by Raphael's spirit of allegory and imitation who inspired him, who was opaque to colours, showed a proven sensibility evidenced in the isolated figures, in the portraits, where, finding himself, he could give himself up to the drawing and through this reveal the incomparably sensitive quality of his line. The other, however, all temperament, was in spite of this a cerebral, paradoxically clumsy when drawing, and even more paradoxically, sensitive to colours, whose violent shades were his preference. The historical example above might not be perfect, but it has the advantage of

painting, of a low mental level.

In an effort to better determine this

is proclaimed the pope of Neoclassicism in open warfare with the new barbarians, the romantics, who against Greece and Rome set up the medieval pavilion. **DELACROIX**, for his part, descended from an important family, from whom he absorbed

a huge disdain for the things of his time.

Street performances shocked him.

- 1 -

The problem of sensibility in art, as in

everything else, is extremely delicate,

because most of the time it is reduced to

a play on words or to purely subjective

appreciations that escape from any more

thorough form of control or verification.

For this same reason, when dealing with old

aesthetic categories such as 'the beautiful',

'the tragic', 'the sublime', Croce used

to laugh and respond: 'the sublime? It is

Something similar happens when we hear:

John is sensitive; James is not. Most of the

time when we try to dig deeper into the

sentence, nothing more positive or concrete

Each person understands the concept of

sensibility as they wish, in the way that

pleases them. 'INGRES is not sensitive;

DELACROIX is too sensitive'. And we ask

ourselves why? We discover that what it all

boils down to is that the person in question

does not like **INGRES**' linear design and

adores the exotic and colourful figures of the

latter; in other words, it is this person who is

not sensitive to the fineness or the delicacy

of the line, as this person is only touched by

the eloquence or the vivacity of the colours.

But if we go beyond, seeking to know the

temperament or the life of both protagonists,

we arrive at amazing conclusions. Therefore,

INGRES, before being the Pontiff of the

conservative academicism of Neoclassicism,

was also part of the opposition movement

due to his romantic upheaval with

DELACROIX, as while he was living in

Italy, according to what we are told by

Louis Réau, in the great History of Art by

ANDRE MICHEL. 'the future high priest

of the cult of RAPHAEL had let himself

be seduced by the pre-Raphaelites, he had

acquired a taste for the somewhat acid nature

of the primitives: FILIPPO LIPPI and

PISANELO'. The historian also informs us

that 'his small historical paintings painted

in the manner of the old lampshades, lead

him to being treated as a gothic (sic) and

even **Chinese** by the critics linked to David'.

(2). In short, he was a suspect figure to the

neoclassical orthodoxy. Southern, he gave

himself romantically, as is known, to his

famous violin, accompanied by his fiancée,

with whom he later broke up due to ...

painting. And, not without reason, one of

the first criticisms made about him in France

was that of 'wanting painting to regress four

centuries, as with JEAN DE BRUGES'.

However, this man, with **DAVID's** death,

everything you want it to be' (1).

is reached.

His only painting concerning a more or less contemporary episode – **Liberty leading the people** – is a conventional work, allegoric, full of literature, a mere illustration of some mediocre verses by the mediocre AUGUSTE **BARBIER**. As a matter of fact, he was more curious about books than about life itself. And thus most of his compositions are about themes taken from books, by **DANTE**, BYRON, SHAKESPEARE, WALTER **SCOTT**. He himself wrote: 'I have no sympathy for the present time, the ideas my contemporaries are impassioned about leave me feeling cold, all my preferences go towards the past'. (3)

The human sympathy of **INGRES** is more evident than that of his tempestuous rival, as can be seen in the admirable portraits he left us of his contemporaries, whereas the latter, according to what the historian previously mentioned tells us, 'for more than twenty years he will explore, like an inexhaustible mine, his African sketches and watercolours. The work manner of this 'romantic', violent

and impulsive was all brain work, he himself confesses it: 'In terms of compositions already wholly decided upon and perfectly ready to be carried out, I have work for two human existences, and in relation to the projects of every kind, in other words, in relation to material to rightfully occupy the spirit and the hand, I have enough for four hundred years'. (4) Not only was he a highly educated man, an assiduous reader, and armed with general ideas, but also regarding the quality of artist he was much

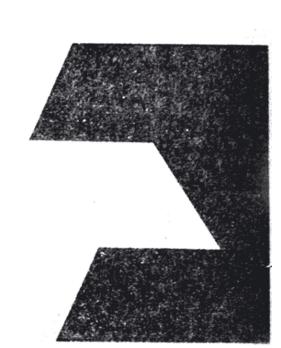
more intellectual than INGRES.

Mário Pedrosa

Fine Arts

Ferreira Gullar

This article was written last March especially for the magazine "Módulo" on architecture and art, which published it in the 13th edition, still on sale today. Next week we shall continue the series of articles that we have been publishing about the evolution of contemporary painting. Having concluded Cubism, we shall now turn to Futurism



Lygia Clark

external relation of the parts: it concerns a time imitated from mechanical movements.

For the neoconcretists the page is not a space a priori within which the poem will be composed. It participates intimately in the poem's birth, of its structure emerges in the poem, and the poem on it, in a duration that has nothing to do with mechanical movement. The Neoconcrete poets recapture poetry as a temporal realisation, faithful to this essential condition of verbal expression. It is not about returning to the verse, to discursive language, but about expressing a dimensionless or multidimensional temporality. We move away from the objectivist expression and construction in order to create within a wider, deeper objectivity, which is the fountain itself of all knowledge. Here the poem's motor is not an automatism of formal external factors which vision relates. The poem's motor is the word itself, with its energy which spreads in every direction and establishes verbal time. Neoconcrete poetry has no intention of creating structures that themselves suffice as visual forms, but to free the word

syntactic limitations, opening to it a new expressive field. Neoconcrete poetry is not a poetry of space but rather a poetry of time; it is not a poetry of mechanical time, but instead verbal time, of duration. As Theon Spanúdis says: 'it is the time itself of poetic existence that substantiates itself in live space'.

The Neoconcrete poets' position, as we can see, is absolutely non-dogmatic. They are not concerned about establishing principles or rules of composition. On the contrary it is about getting rid of the rules and the dogmas, freeing up the field of transyntactic verbal expression. Proof of the productivity of such a position is, for example, in the possibilities that it will open to a new kind of narrative initiated by Revnaldo Jardim and to which he gave the name 'prose'. The distinction between Neoconcrete prose and poetry is what Reynaldo Jardim himself tells us: 'Poetry: state one and only, first state, fact without unwinding, non-sequence of action, expression of only one global and total take, integral object, unbreakable, unfoldable, but whole in each time/ moment of this unfolding, vital impossibility of history, anecdote. Sphere. Neither before nor after. Capture and register of a time in time. Prose: serial states, unfoldable, facts or fact unwinding, sequence of action, expressions of various takes, dependent and interlinked objects to form the total object. Neoconcrete prose: the conquest of a narrative prose without the use of worn-out elements of discursive syntax (even, I repeat, when concealed by counterpoints, interior monologue, breaking of the narrative thread, inversion of the order of events, intemperance, etc'. Reynaldo Jardim clarifies further, referring to the first 'proses' he published in the Sunday Supplement of the JORNAL DO BRASIL on December 21st 1958; 'in the first experiences here presented the narrative thread is above the text. It is not exposed because it is not necessary. The story is not told,

Lygia Pape

From concrete art to neoconcrete

between form and space, time and structure: it indicates that the painter, on composing his painting, maintained an analytical, objective attitude when confronting these elements, and consequently the work will not go beyond the condition of illustration, of application of this or that compositional principle. The Neoconcrete attitude, which ignores the a priori existence of the element's constituent elements, involves going down to the very source of the experience, where the work of art itself will sprout with that non-thetic, emotional, existential meaning. The neoconcretists reaffirm the artist's creative possibilities, independent of science and ideologies.

NEOCONCRETE POETRY: TIME

This return to the intuitive source of creation also defines Neoconcrete poetry. For the São Paulo poets, the time which the poem expresses should be a relational, mechanical time. In this way the page becomes a graphic space, objective, within which the visual vibrations have a preponderant role, the poem is an object, a spatial body which draws nourishment only from the automatic recurrences to which its forms force the eve. It must be well understood: when the Concrete rationalist poets speak of space-time they are not referring to this organic, non-objective space-time, which arises in phenomenological perception: they are referring to the objective concept, of science, where this synthesis is made a posteriori. So much so that the São Paulo Concrete poems contain time as an operation, as an

(Mário Pedrosa), to carry out the work, from outside,

ORGANIC FORM

How can such a position - let's call it an existential position - be manifested in the Neoconcrete work of art? Before anything else, by the rejection of the serial form and of purely optical effects, which oblige us to have with the painting (or poem) the distant relationship of a mere spectator. The neoconcretist, going beyond this superficial level of perception, creates organic timespacial structures like a concretion of its own interior impulse from which the work was born. The dialogue which is established between the work and the public is carried out in the field of internal experiences; the work speaks to the intimacy of man and not just to his sensorial exterior. The difference between an expression of a serial form and of a Neoconcrete organic form was well defined by Lygia Clark in an interview with the Sunday Supplement of the JORNAL DO BRASIL. She says: 'Faced with a serial composition, there is the spectator and the work. He places himself far from it and remains there, taking note of the space, using each form as a departure and arrival point. The spectator takes note of a mechanical space (time). My aim was to make the spectator participate actively in this expressed space, penetrating it and being penetrated by it. Seeing it less in a mental-optimal way, and feeling it also in an organic manner'. The serial form presupposes a discontinuity

that he create the poem according to a pre-existing

mathematical structure. Meanwhile, the painter Lygia Clark, pursuing her experiences with the 'modulated surface' and 'organic line', was freeing her painting of all mechanistic traces. On our side, Reynaldo Jardim,

Spanúdis and I sought an expression in poetry that went beyond mere geometric organisation. Our works lead us to reconsider the concepts of space, time, structure, etc, used by geometric non-figurative art theorists. We understood then that our position implied a revision of

such concepts as our paintings and our poems could not

be 'understood' with them. The same was happening

with Weissmann and Amílear de Castro's sculptures and Lygia Pape's prints. The manifesto that we wrote

and published in the 1st Neoconcrete Exhibition's

catalogue defined our position concerning the problems of Concrete art in particular and of contemporary art

in general. The manifesto states at a certain point:

'the Neoconcrete, born of a need to express, within the structural language of the new plasticity, modern

man's complex reality, denies the validity of the

positivist and scientific attitudes in art and replaces the

problem of expression, incorporating the new 'verbal' dimensions created by the constructive non-figurative

art'. Neoconcrete art's main characteristic is therefore to make Concrete art's geometrical vocabulary become expressive. In reality, it is a new vocabulary, as until now, with a few exceptions such as Mondrian, Pevsner and Malevich. Concrete art has tended to maintain its language within a dangerous rationalist objectivism. The extreme mark of this tendency finds itself in the São Paulo group, for which the notions of time, space, structure, in art are the same as in science. The neoconcretists deny this identity which, from their point of view, removes art from the category of means of knowledge and independent creative language. For the neoconcretists, the work of art is 'a being whose

reality does not expend itself in the external relations of its elements' and that 'only gives itself fully to a direct, phenomenological approach'. Because of this, objective notions of time, space and structure cannot be applied to

such a reality, rather organic than mechanic. The work of

art being an expression of a human world, of individuals

and not machines, the time, space and structure which

compose it (and which are constituted in it) cannot be

abstract notions valid only for scientific objectivity or

for rational thought. The direct experience of the world

teaches us that, in perception the world is an ambiguous

field and pregnant with a non-thetic meaning, a meaning

that is inherent to the man-world relation itself. In this

natural experience of things, time, space, form and

structure are an existential totality - that is, given as

meaning and not as cause and effect relationships. The

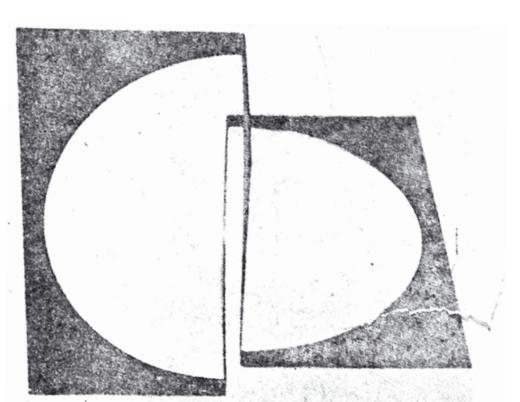
work of art, naturally inserted into the dimension of this

experience, cannot be understood outside of it. Neither

will the artist's work make sense, provided that he moves

away from this zone where they create 'with lights off'

like a technician or a scientist.



Franz Weissman

'geometric possibilities of our eye' establishing a direct relation of stimulus and reflection. They admit that man is a mechanism, void of any transcendental significance, who finds meaning only outside of himself, in the social

environment, in the era. But from where do the era and the society take their meaning, given the fact that it is not the individual who lends it meaning? Within this scheme the era's meaning would only be found in the 'direction' which history impresses on social structures. In the final analysis this would be the content of the work of art which, to deserve it, did away with any and all personal attribute. The examination could be taken further, to the point of proving the separation which one such theory establishes between person and individual. Our purpose here is only to define the concept of art that the São Paulo group sustained in the 1st National Exhibition of Concrete Art.

POEM WITHOUT POET

Let us see now what the thesis of the São Paulo poets was. In this same issue of 'AD', Décio Pignatari, Haroldo and Augusto de Campos published short professions of faith in which they define their concept of Concrete poetry. Pignatari affirms that the verse is in crisis because it obliges the reader to take a false attitude, 'leaving him tied to the logical bonds of language'. Concrete poetry, then, would break these bonds, using space 'as a relational element of structure'. This poetry's aim would be 'faster communication', such as that we are given by neon ads and cartoon strips. Movement would also be in the poem, which would be a dynamic structure, having the ideogram as its foundation. To these poets poetry would also become an object, a 'consumer industrial product of consummation/realisation' rethinking the expression and subjectivity. Pignatari states: 'Concrete poetry severs with the symbol, the myth. With the mystery. The more lucid intellectual work to a clearer intuition'. He affirms that 'renouncing the dispute of the absolute we stay in the magnetic field of the perennial relative. The chronomicrometrification of chance, the control, the cybernetics'. For these poets the poem regulates itself as if gifted with 'feed-back'. In the São Paulo poets' conception, the new poetry should become 'a general art of language', comprising propaganda, press, radio, television. They also believe that free of any subjective allusion this poetry will be popular, easier to comprehend, at the same time as giving the word all its expressive force of a 'vebivocovisual object', Haroldo de Campos even affirms that it is 'a new art of expression' which 'demands a new optic, acoustic, syntax, morphology and lexicon'. In summary 'Concrete poetry' is the appropriate language to the contemporary creative mind.

As can be seen, in the case of both the poets and the painters, the ultimate justification of an artistic creation is its synchronisation with the era, which is the only thing to give it meaning. These poets believe that language as we know it is an important vehicle for expressing the complex contemporary reality and that it becomes indispensable to adapt it to the new expressive needs. This reality, to which they allude, is the reality that science and mechanics erected, within which individual values lose any meaning. Due to this, the first step towards renovating language is to bring it as close as possible to the characteristic of this new world; the poem should not express more than a structural relation, above all optical, related by the words' formal elements. The poem will regulate itself, almost build itself, repelling any less objective intervention, that draws the poet away from the condition of simple 'technician'. The poem will be constructed according to the Gestaltian laws of proximity and similarity affirm the São Paulo poets. Nevertheless, how can we know that it simply is not possible to build anything outside of these laws - not even perceive - we should interpret this statement in the following manner: it is not the poet himself who constructs the poem, as it is the own perceptive laws themselves that determine its structure. I avoid examining the possibility of a similar phenomenon, it being up to me only to observe that that statement coincides with the same negation of the artist as an individual capable of establishing a new meaning in the world. In this sense we can understand the statement

that such poetry is made especially for our time. The 1st National Exhibition of Concrete Art was held successively in São Paulo (Modern Art Museum, December), and in Rio (Ministry of Education, February), having a wide repercussion in the press. The painters Aloísio Carvão, Hermelindo Fiaminghi, Judite Lauand, Mauricio Nogueira Lima, Rubem M. Ludolf, César Oiticica, Hélio Oiticica, Luís Sacilotto, Alfredo Volpi, Décio Vieira, Alexandre Wollner, Lygia Clark, Waldemar Cordeiro, João S. Costa and Ivan Serpa, the designer Lothar Charoux, the printer Lygia Pape, the sculptors Casimiro Féjer and Franz Weissmann, the poets Ronaldo Azeredo, Wladimir Dias Pino, Augusto and Haroldo Campos, Décio Pignatari and Ferreira Gullar participated in the exhibition.

NEOCONCRETE

From the 1st National Exhibition of Concrete Art onwards the initial differences between the Rio and the São Paulo group became accentuated. The São Paulo painters continued with their proposal to only speak to the optical, creating visual tensions and vibrations at the surface. The poets took their intention of entirely eliminating the poet from the creation of the poem to an extreme, having even proposed to Haroldo de Campos

The first experiments carried out in Brazil in the field of Concrete art date from 1951, when the critic Mário Pedrosa, questioning official Brazilian art, opened the way to a renovation of our visual vocabulary. Two artists first heard this appeal for a pure pictorial language: Ivan Serpa and Almir Mavignier. Yet, in the 1st São Paulo Biennial (1951), Serpa received the national prize for best young painter, with a Concrete painting. This 1st São Paulo Biennial, like the second (1953), was decisively important to the development of Concrete art among us, and thereafter in São Paulo and Rio de Janeiro groups of young artists were formed that gave themselves up to exploring abstract geometrical forms. Décio Vieira, Aloísio Carvão, João José, Lygia Pape, Hélio and César Oiticica gathered with Serpa. Meanwhile in São Paulo Geraldo de Barros and Waldemar Cordeiro were forming another group. From this effervescence other artists arose, such as the sculptors Franz Weissmann and Amílcar de Castro, and the painter Lygia Clark, who was arriving from Europe. It is important to note that the Concrete artists from Rio, although they were always in touch with the others, dedicated themselves to an intuitive and differentiated research, while those from São Paulo, right from the start, lent towards a dogmatic position which culminated in a kind of systematisation of the expressive values and processes. On the occasion of the 1st National Exhibition of Concrete Art (1956-1957) the difference between the two groups was glaring. This exhibition launched the first experiences of the Concrete poets who, themselves, presented two varying positions concerning the creative work, being up to the trio Augusto and Haroldo de Campos, Décio Pignatari, from São Paulo, the same rationalist and objectivist of the painters lead by Waldemar Cordeiro. Later a manifesto signed by Reynaldo Jardim, Oliveira Bastos and myself, published in the Sunday Supplement of the JORNAL DO BRASIL (23/6/1957) explained the difference between the Concrete poets from São Paulo and Rio de Janeiro, the latter claiming in opposition to the São Paulo dogmatism, a non-dogmatic position and a replacing of intuition in the centre of poetic work. These two positions, from 1957 until now, have become more accentuated, more defined, increasing the difference between the two groups, between the two tendencies. In March 1959, the visual artists and poets of the Rio group got together in an exhibition at Rio de Janeiro's Museum of Modern Art to mark a new position concerning Concrete art, a position which had already been implied in the collective exhibition of 1956/57. They gave the name 'Neoconcrete Art' to this new position, in a manifesto signed by Amílear de Castro,

Amílcar de Castro

ART AS A 'PRODUCT'

In issue number 20 of the magazine AD (Art and Decoration), December 1956, was published an articlemanifesto by Waldemar Cordeiro, defining the position of the group of Concrete artists from São Paulo. In this article Cordeiro states that 'object and sensibility find, within the avant-guard, a new correlation, that comes to place in a realist manner, the process called catharsis wanting to indicate by this term the moment of transformation of the objective into subjective, from the material into the spiritual, from the practical into theoretical'. This thought becomes clearer later when he says that 'art, in short, is not an expression but a product'. Despite affirming in the article that art is 'the object of an expression' and that 'art is different from pure thought because it is material and from ordinary things because it is thought'. In reality the manifesto's main meaning resides above all in the concept of works of art 'as objects which possess historical value in man's social life', of the work of art as a product. But an artistic product? This would only be exchanging one term for another. Cordeiro really affirms that a work of art is a product of the age. It is not an expression but the fruit of an inevitable coincidence between individual mechanism and social mechanism.

Ferreira Gullar, Franz Weissman, Lygia Clark, Lygia

Pape, Reynaldo Jardim and Theon Spanúdis. However,

so that the evolution of Concrete art to Neoconcrete can

be well grasped, it is necessary to closely examine the concretist movement from the 1st National Exhibition of

Concrete Art.

This mechanical concept both of society and of man is what allows him to presume than an art carried out without any subjective participation, will find its expression at a later date. Still within this mechanistic notion he proposes a new dimension for painting; time

We are trying to extract, in this interpretation, Cordeiro's constant line of thought in this article. It is true that on many points his statements deny the concept of art we have just presented. But these assertions

contradict the manifesto's main points. Cordeiro's works, and those of the other artists of his group, represent many other clarifying elements of their position in relation to Concrete art. Their paintings, almost without exception, represent geometric 'ideas' to which the artists give concretion. All the pictorial elements are used objectively to build this 'idea'. Colour in this painting is merely indicative element of a form, of a place. The painters themselves affirm that they could use other colours instead of those, without the 'idea' of the painting being altered. What does this mean? It means that this painting avoids any existential contamination, whether subjective or hedonist. We could thus affirm that we are dealing with a purely mental art. However Cordeiro refutes this alternative. There is no other alternative, therefore, apart from admitting that these artists intend to build structures which explore the

Sculpture (aluminum anodized)

Mary Vieira - who is much better known

in Europe than in Brazil - is from Minas

Gerais. She has been living in Zurich since

1951, visited Brazil in 1956 and has returned

now to attend the Critics International

Congress which took place, a short while

ago, in Brasilia, São Paulo and Rio. Mary

is also linked to Brasilia, not only by her

enthusiasm, but also by services rendered.

It was Mary who planned and organised

the Brasilia Exhibition (the first exhibition

about the Brazilian Capital in Europe) in the

Brazilian Pavilion at Berlin's International

Architecture Exhibition (Interbau) in 1957.

Before her departure to Europe, she

worked organising stands at commercial

and industrial exhibitions, such as the Belo

Horizonte Samples Fair, the pavilion of the

state of Minas Gerais at the International

Exhibition of Industry and Commerce in

Quitandinha, among others. Mary Vieira's

aim was, with these jobs, to make enough

money to go and study and work in Europe:

which was what she did at the end of 1951.

Arriving in Zurich she dedicated herself

to sculpture. She approached Max Bill,

who at that time directed the Superior

School of Form in Ulm, but never attended

any courses at that school. Firstly, she

was influenced by the work of that Swiss

sculptor but little by little she found her

own personal language. She had some

exhibitions: in 1952 she exhibited with

the Aliança Group, from Switzerland, in

Hellmhaus; in 1954 she participated in the

exhibition of Architecture, Printing and Sculpture, in the Kunstgewerbe-schule;

in 1955 she exhibited in Leverkusen, in

Germany; in December and January (1958-

59) she held her own exhibition in the

Gallery of Modern Art, Basel. Starting from

the concretist concept of sculpture, Mary

Vieira has been developing her expression in a more ample sense, not dogmatic, within

a formal language which is rigorous without

losing out on invention and fantasy. It is

an optimistic art, committed to internal

expression.

Statement

Synthesis

of the Arts

Carola Welcker, a Swiss art critic, is gathering a series of statements from artists (painters, sculptors and architects) concerning the problem of the synthesis of the arts. Here follows the statement that Mary Vieira wrote for the CW poll.

What leads us today to talk about the integration of the arts?

The reason is in the need that we have to establish harmony between ourselves and the world which surrounds us.

A path to obtain this involves integrating the various parts of our lives, according to the social conditions of our time.

This integration which in the past was carried out in an evident and natural manner, was undone by the development of technique, but life demands of us, today, the reintegration in a new manner.

We have, on the one hand, reason, as a necessity, on the other hand, the demand for emotion (pure art) freed in relation to the practical function.

As an example of the first, let us take Architecture, and for the second Sculpture the union of both signifies integration.

Architecture, by means of reason, determines space; Sculpture begins with the problem of space. By space, we mean its universal concept, of which our physical space, in other words, the material space, is a special case; another special case would be the mathematical concept of space.

From the concept of space we pass on to the concept of form.

Space and form encounter each other not only in nature but in all of man's creations, space and form are realities, wherever man

In urbanism or an architectural complex the piece of land in question should be in harmony (or disharmony) with man's creation (architecture, lighting, traffic), considering the function and the beauty as a service to

Integration begins between the architecture and the place where it will be created: between the sculpture and the place - the piece of land - where it will be placed. First as free elements and then related to each other, to which we give the name urbanism.

In Architecture, where function and beauty are united, no other attribute is necessary, it is complete in itself. This architecture is that which arises from the function to determine the space, from space to determine the material, - and the form is the result. If this space really represents its function, if the material corresponds exactly to the necessity of space, the form as a result should be exact, therefore beautiful.

In the Sculpture of our time, space becomes visible through the material in the form.

Here the determining factor is not the function, but rather the pure idea (pure artistic idea).

Sculpture is none other than space, which through movement in time, becomes form. In architecture as in sculpture, form is the

The quality of form in architecture, where function is the starting point, is different from the quality of form in sculpture, where the pure artistic idea is determinant. Architecture aims to satisfy the needs of men, as a physical body overall, while sculpture responds to his spiritual demands.

Thus man finds in architecture and in sculpture (in functional arts and pure arts), the tranquillity which his soul yearns for, both are requirements of life. Only when these two realities, already integrated in themselves, integrate themselves into urbanism (city, neighbourhood, residential complex or wherever the human being resides) in function of man as body - spirit, only then will we integrate art as our time demands it.

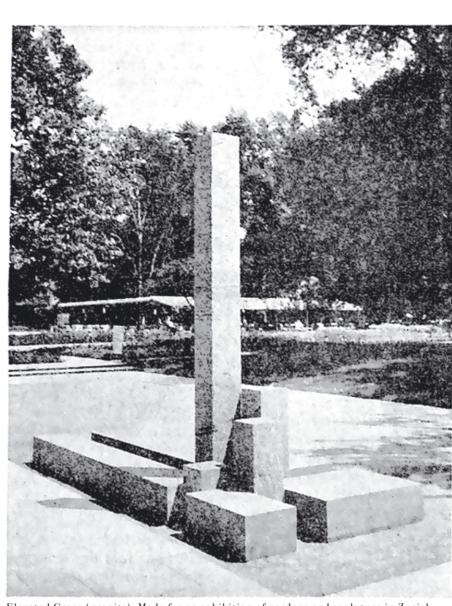
This is social art: to offer man the elements which he needs to re-establish within himself the integration of body - spirit according to his own needs.



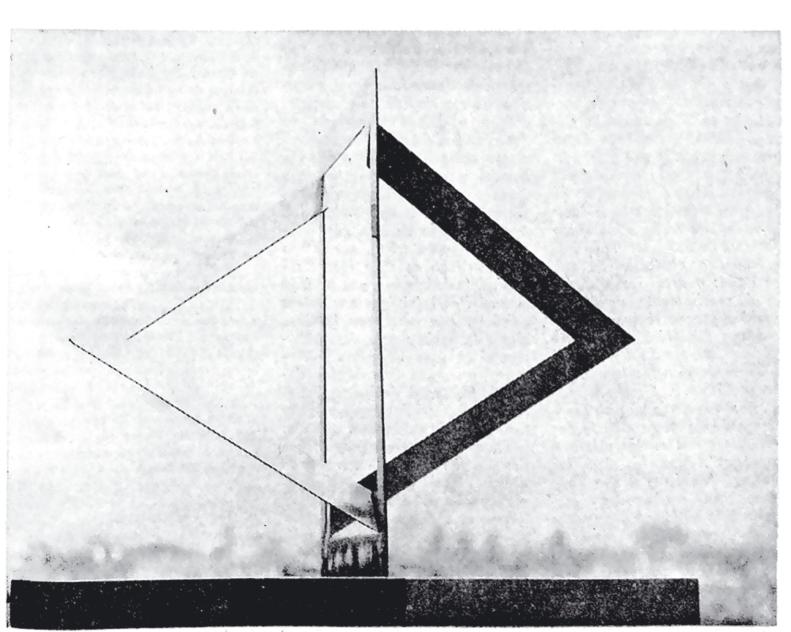
- -What do you think of the Ulm School today?
- Ulm never really happened; it just remained a school
- Has Concrete art died?
- It depends what you understand by Concrete art. If Concrete art is perceived as a way in which a person can accomplish what they are deep down, it has not died. The false concepts concerning Concrete art have died.
- For you, what is Concrete art?
- It is the fulfilment of an idea which did not previously exist in the material world. A non-deductive expression and that due to this materialises itself externally to the artist. Concrete art does not allude to any reality outside of man, but to his interior. Neither can it restrict itself to optical effects.
- And Tachisme?
- Its defenders state that Tachisme portrays the present era, chaotic and catastrophic. But this is, in reality, its limitation, because it concerns an art that does not propose anything, only reflection. It is the opposite of Concrete art as I understand it - and which is closer to what you call 'Neoconcrete' - as this art, at the moment it seeks interior order, proposes a new reality, a new world. I believe that we can only emerge from the chaos in which the present world finds itself by organising ourselves on the inside; and this is essential because it is not man's destiny to live in chaos. If we artists do not contribute by giving internal satisfaction to man, we have failed in our mission. In this sense I believe in the social function of the artist and perceive art as a seed of a social renovation.
- You had no exhibits at the 5th São Paulo Biennial — why not?
- I did not receive the registration forms and when I asked for them, they replied that there were no further places. It was a shame. I am sorry about the possible happiness I may have given someone with my works which did not happen. I had five brand new sculptures to exhibit at the 5th Biennial.
- Do you intend to exhibit in Brazil?
- My works are available to anyone who wishes to exhibit them here. For my part I would be very happy as I believe that in Brazil there is a public for this.
- I am not referring, obviously, to people with a lack of cultural appreciation, people with prejudice. I am referring to people who are simple, straightforward and those who are truly well educated - these people receive things with more modesty.



JORNAL DO BRASIL, Saturday, 17th October 1959



Elevated Cross (granite). Made for an exhibition of gardens and sculpture in Zurich



Sculpture (stainless steel)

In my opinion Reynaldo Jardim's starting point is a fundamental mistake - that of disconnect theatre from its literary foundation. Theatre was born out of the necessity to speak. Since its origins until today, that is, in all its different ways of presentation, theatre has maintained itself as an intercommunication verbal reality. But this reality is not completely configured when disconnected from the ritual character intrinsic to itself. Therefore, a 'theatrical language', whether this expression possesses any defined meaning, is composed of two interdependent and fundamental elements: language and ritual.

Unavoidably a form of knowledge of circumstantial reality, from where it originates, the implications of a literary order cannot be abandoned by theatre. The literary paternity, condemned by RJ as the cause of the annulment of the expressive autonomy of theatre does not

Prose possesses defined aesthetic characteristics. The development of its language obeys specific causes and conditions. Like in theatre, it makes use of language; but, unlike theatre, prose makes of language the totality of its expression. It constructs itself in function of it, and only with it the totality is composed.

There is between theatre and prose an affinity of elements. But not a subordination, since the theatrical text is conditioned by specific requirements and obeys, in its construction, distinct laws to which prose is submitted to.

A purely theatrical action, a 'conflict' that takes place amongst non-human elements, objects, would lead to a conflict that is eminently formal, necessarily destitute of any allusion to the human problematic. Yet, if to this conflict one wishes to attribute the implication of drama, of 'pathos', the implications would be even more subjective and, in RJ's understanding, even more differentiated. The damage, in this case becomes even greater.

No work of art possesses a total, unique and general meaning. A painting, to remain only with one of the arts that RJ places on the plane of independent expression, cannot reach this either. A painting by Ucello, De Chirico, Munch (these names come to mind without an established intention) possesses a fundamental meaning that any averagely prepared person can perceive and remark. But the total sense of expression differs from person to person. Even if the examples given referred to non-figurative painting.

This is exactly what takes place in theatre, without this representing a failure or a limitation. The diverse interpretations through which a theatrical piece passes through, in the different settings in which it is presented, do not take away from it, neither do they transform its fundamental sense. It is not the case of incompetent theatrical directors that cannot interpret the text that will be played. In the hand of incompetents any work of art is subject to corruption and unimaginable deformations. The small differentiations through which a theatrical play traverses, the accentuations that are one of the principle components required by the director's interpretation, is essential to theatre.

The experience transmitted by a random theatre would be an experience of form. With this there would be a transposition from the theatrical field to that of the fine arts, into a new visual art that is, according to what can be deducted, the path that RJ would take, following his preoccupations and requirements that became public in his 'note'.

galleries. The in-depth discussion of aesthetic values is only undertaken in abstract form, and it is common to note how certain brilliant theoreticians adapt their theories in order to justify **Buffets** and Dubuffets, whose work from only very far away has anything to do with art per se. In an opportune intervention at the Art Critics Congress in Brasilia, Méier Schapiro defined one of the fundamental functions of art criticism, by affirming that it should search in works what exists as potential expression, which is from where it is susceptible to develop and grow. But for this it is necessary for the critic to have taken an aesthetic position and for his interest to direct the work of art itself towards the profound thought that there is elaborated. For art criticism there remains the role of founding and maintaining alive the 'myth' of art, without which all aesthetic activity looses its meaning. It is this 'myth' that is threatened by the external solicitation and agreements to

fatalism and the hermaphroditism of

nothing for the future.

Ferreira Gullar

which critics and artists are led to fulfil. This wave of works and tendencies, this adhesion to the immediate and the ephemeral that has settled within the spirit of contemporary art, obstructs the in-depth development and the gaining

ask nor say why. And it is impossible to objective terms, beyond the historic

that, even in the best cases, proposes

of roots of the discovered values in art. The art critic, with the longing of covering and 'understanding' everything, either adheres to or refutes everything, with the exception of his apparent coherence. But how to take a truly critical position if the only constant value is novelty or otherness? Here too, a series of common-places should be reexamined. The critic presupposes as his obligation to be equidistant from the various tendencies, even when these are extremely antagonistic. If this impartiality can benefit the critic, it benefits neither the artist nor art, because it only contributes, as an incentive, towards this incessant and uncontrollable change. Anything goes, all is accepted, but one does not ask and answer if we don't assume a point of view. Evidently, this taking of position will only be possible if the critic decides to think the aesthetic phenomenon in

I believe that we, in Brazil, find ourselves in a privileged situation that can allow us a continuity of experience. Contrary to the historical habit, Concrete art arrived in Brazil via a short cut, without passing through Paris. This art gained roots here and began its own cycle of development. Few amongst our art critics realised the importance of this phenomenon, as far as the understanding of its relation to certain local necessities, which are very similar to those that made possible here an autonomous architecture. We don't see why, particularly now, when this art reaches a stage of maturity and invention, we should leave it aside in name of an art

positive values, which are susceptible

A visit to the 5th São Paulo Biennial

shows that the tendency towards

formal dismantling and of subjectivist

provocation has spread to almost all

countries. Confronted by the monotonous

succession of stains, of canvases that

appear to be always details and never complete organisms - whose detail

character the authors attempt to overcome

by giving them apparently monumental proportions - the first reaction one has

is of dejection and exasperation. The art

critic feels as if he were in purgatory - as

the Polish Starzinsky jokingly observed.

The initial opinion the art critic forms is

that art moves towards its end; that is,

towards the loss of all its fundamental

But the conclusion is too serious and

excessively tragic for us to accept

without a more thorough examination of

the problem. Before all else, one must

first ask whether the evolution of art is

undertaken within a straight line, and

whether the development along the

extension of one tendency is sufficient

proof that this is the only valid direction,

even when it leads us to chaos. I believe

that the 5th São Paulo Biennial will oblige

us to answer both questions affirmatively

to all those that restrict the critical activity

to mere acknowledgement and register

of fashions, which, for various reasons,

succeed each other within the field of fine

arts. This is, however, as far as the critic

is concerned, an attitude without mission,

even if understood in some cases, it

Georg Schmidt, the important European

art critic whose interview within these

pages we had the opportunity to read,

told us in conversation that Tachism

is a consummate fact and that all that

was left to do was to accept it. 'Tachism

contradicted my prophecy - said

Schimdt. In the preface to the book by

Michel Seuphor on Mondrian, I said

that the pendulum of contemporary

art oscillated towards this side, that is,

in the sense of a more conscious and

constructed expression. Nevertheless,

history has taken another route, and

Tachism is here.' One cannot dispute

the sincerity and detachment contained

in these words by Georg Schmidt, yet

his disposition towards accepting a

movement that contracticts his aesthetic

convictions as a consummate fact is

nonetheless melancholic. There is also

in his words a feeling of impotence and a

great fear of making a mistake. All these

observations are necessary in order to

situate the position held by Schmidt and

to distinguish it from a Brazilian critic who

finds himself in a far more favourable

I don't believe that the evolutionary

process within fine art expression

traces a continuous linear line - to the

extent that it allows prophesies to be

made about the future of this language.

This is why it seems to me decisive,

in whichever circumstance, to remain

faithful to a tendency even if the fashion

at a given time contradicts it. Even more

so if this tendency maintains a series of

position.

cannot be otherwise.

values.

October 1959

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JORNAL

to development, of being extended,

while the 'painting of the day', below the

public euphoria that sustains it, reflects

merely desperation and individualising

At this stage certain elemental truths

must be spoken again. It is about time

that the unusual interest for fine arts

around the world should be recognised,

despite all its potential positive

aspects, as becoming a threat to the

current aesthetic production. The vast

international exhibitions, the network of

galleries, the art journals subsidised by

the art dealers, spread all over the place

an incalculable number of works in such

a rapid succession that hardly allows

the public and art critics to take account

of the situation. As a consequence,

painting (above all painting) empties itself

of its contemplative, aesthetic content

becoming an ephemeral expression with

a superficial effect. It all happens in such

a way that even in the case of truly serious

works, full of signification, it becomes

impossible to produce a critical view and

to be 'comprehended' by the public. In

short, a situation has been created for the

art of our époque contrary to the nature of

the art itself: this artificial effervescence

that has nothing to do with the intimacy

between art and man, frustrates the

artist and reduces the critique of art to

impotency. Here is another consummate

fact. It remains to be known whether the

duty of the critic, now, is to recognise the

fact and to yield to it or to oppose, resist it.

In Brazil, luckily, we do not find ourselves

in such a serious situation, although the

effects of this international insanity can

already be felt here. And it is time that the

Brazilian critics take this fact into account

and assume the responsibility that lies on

their shoulders.

impotence.

Neoconcrete

An exhibition of the Neoconcrete

group will be inaugurated in

Salvador (at the Belvedère) on the

15th of November. The exhibition

will remain until the 30th when it

will travel to the Museum of Modern

Art in Belo Horizonte, which opens

to the public early in January. The

Neoconcrete artists will exhibit

for the second time in Rio, in

March next year, when the Second

Neoconcrete Manifesto, already

under preparation, will be launched.

The exhibition in Salvador will bring

together works of painting, printing,

sculpture, poetry and prose, in the

same way as the first show in Rio

at MAM last year. On that occasion

only seven artists exhibited, this time

thirteen will show: Amílcar de Castro

and Franz Weissmann (sculpture),

Lygia Clark, Hélio Oiticica, Aloísio

Carvão and Dionísio del Santo

(painting), Reynaldo Jardim (poetry

and prose), Willys de Castro, Theon

Spanúdis, Carlos Fernando Fortes

de Almeida, Cláudio Melo e Souza

This exhibition in Bahia will display

several book-poems by Reynaldo

Jardim, Lygia Pape, Spanúdis

and Ferreira Gullar. This type of

poem, shown for the first time at

the Neoconcrete Exhibition in Rio,

has been expanded and enriched

with a series of discoveries by the

poets in the group. Although there

has already been, some months ago

at the offices of the SDJB (SSJB),

a small exhibition of these books,

for the first time these will be

exhibited within an exhibition of the

Neoconcrete group as a whole, this

time in Salvador. Twelve book-poems

will be displayed at the Belvedère: 3

by Lygia Pape, 1 by Spanúdis, 4 by

Additionally some new works by

Lygia Clark - never before seen

in public - will be included in

the exhibition in Bahia. These

constitute a series of constructions

of superimposed planes in space,

and are in fact an extension of a

strand in the practice of this artist

which began with the 'Superficies

Moduladas' (Modulated Surfaces),

already exhibited in S. Paulo

and in Rio. These new works by

Lygia Clark, while escaping the

characteristics of painting do not

fit into the description of 'relief' or

Aloísio Carvão, Hélio Oiticica,

Dionísio del Santo (painters),

Carlos Fernando Fortes de Almeida,

Cláudio Melo e Souza and Willys

de Castro (poets) are artists who

show for the first time within a

Neoconcrete Exhibition. They are

all known, except for del Santo,

who has never presented his works

in public. We draw attention to this

painter, who works in isolation for

over ten years, and who in his later

phase has reached an expression that

coincides with Neoconcrete opinions.

We have the intention of promoting

a solo exhibition of del Santo, in

Rio, within the coming months, so

that the Rio-based art critics will

have the opportunity of knowing a

substantial part of the oeuvre of this

painter, engraver and draftsman of

And so, despite the general confusion

and the tachist inflation, the

Neoconcrete group continues firmly

high standard.

'sculpture'.

Reynaldo Jardim and 4 by F.G.

and Ferreira Gullar (poetry).

Exhibition

in

Bahia

As far as I am concerned, I don't believe that the importance of a work of art is related to its international acclaim. Neither will any true artist think this way. But it is important to recognise that art theory, critique, man's activity that thinks the aesthetic phenomenon, has in our époque a fundamental role to play and that it is not sufficient to trust the innate creative capacity of the artist to resolve the problem of art. The artist requires a general vision of his time within which to situate his activity; he requires a philosophical justification for the values that he establishes; in short, a stimulus that should direct the valuation of that which is essential in his activity and not to provide compensations of an economic or mundane order. On the contrary, one

> If there really is a crisis in art today, this crisis in not solely of art but above all of its critique which, at the moment, even in the case of some of its most eminent representatives became exasperated with questioning, with accompanying, with engaging with the obscure unfolding of the creative experience. In Europe, with some honourable exceptions, the critique consecrates the interest of the large art

kills in him precisely that which should be

encouraged while the art critic looses his

with its work, within a field that contrary to what the pessimists might think – has shown itself to be fruitful and alive. Launching its manifesto last march, the Neoconcretes highlighted the fact that their theoretical position derived from the work already carried out

With time these perspectives are confirmed and other artists discover in them an orientation and a path. The works, in their own way, expand theory, confirm and define the fundamental ideas of the movement.

and that it opened perspectives for

a new expression within the field of

fine arts and of literary language.

Fine Arts

Theory of the non-object

Ferreira Gullar

The expression 'non-object' (1) does not intend to

describe a negative object nor any other thing that

may be opposite to material objects. The non-object is

not an anti-object but a special object through which

a synthesis of sensorial and mental experiences is

intended to take place. It is a transparent body in terms

of phenomenological knowledge: while being entirely

perceptible it leaves no trace. It is a pure appearance.

All true works of art are in fact non-objects, if this

denomination is now adopted it is to enable an

emphasis on the problems of current art from a new

This issue requires retrospection. When the

impressionist painters, leaving the studio for the

outdoors, attempted to apprehend the object immersed

in natural luminosity, figurative painting began to die.

In Monet's paintings the objects dissolve themselves in

colour and the usual appearance of things is pulverised

amongst luminous reflections. The fidelity towards

the natural world transferred itself from objectivity to

impression. With the rupture of the outlines which

maintained objects isolated in space, all possibility of

controlling the pictorial expression was limited to the

Later, Maurice Denis would say, 'a picture – before

being a battle horse, a female nude or an anecdote – is essentially a flat surface covered by colours arranged

in a certain order'. Abstraction was not yet born but

figurative painters, such as Denis, already announced

it. As far as they were concerned, increasingly

the represented object lost its significance and

consequently the picture, and similarly the object,

gained importance. With Cubism the object is brutally

removed from its natural condition, it is transformed

into cubes, virtually imposing upon it an idealised

nature; it was emptied of its essential obscurity, that

invincible opaqueness characteristic of the thing.

However, the cube being three-dimensional still

possesses a nucleus: an inside which was necessary to

consume – and this was done by the so-called synthetic

phase of the movement. Already, not much is left of

the object. It was Mondrian and Malevich who would

The object that is pulverised in the cubist picture is the

painted object, the represented object. In short, it is

painting that lies dying there, dislocated in search of a

new structure, a new form of being, a new significance.

Yet in these pictures (synthetic phase, hermetic phase)

there are not only dislocated cubes, abstract planes:

there are also signs, arabesques, collage, numbers,

letters, sand, textiles, nails, etc. These elements are

indicative of the presence of two opposing forces:

one which attempts relentlessly to rid itself of all

and any contamination with the object; the other

is characteristic of the return of the object as sign,

for which it is necessary to maintain the space, the

pictorial environment born out of the representation

of the object. The latter could be associated with the

so-called abstract painting, of sign and matter, which

Mondrian belongs to the most revolutionary aspect of

cubism, giving it continuity. He understood that the

new painting, proposed in those pure planes, requires

a radical attitude, a restart. Mondrian wipes clean

the canvas, eliminates all vestiges of the object, not

only the figure but also the colour, the matter and the

space which constituted the representational universe:

what is left is the white canvas. On it he will no longer

represent the object: it is the space in which the world

reaches harmony according to the basic movements of

the horizontal and the vertical. With the elimination

of the represented object, the canvas – as material

presence – becomes the new object of painting. The

painter is required to organise the canvas in addition to

giving it a transcendence that will distance it from the

obscurity of the material object. The fight against the

The problem Mondrian set himself could not be solved

by theory. He attempted to destroy the plane with the

use of great black lines which cut the canvas from

one edge to the other – indicating that it relates to the

external space – yet these lines still oppose themselves

to a background and the contradiction of space-

object reappears. Thus, the destruction of these lines

begins, leading to his last two paintings: Broadway

Boogie Woogie and Victory Boogie Woogie. But the

contradiction in fact was not resolved, and if Mondrian had lived a few more years, perhaps he would have returned once more to the white canvas from which he began. Or, he would have left it favouring construction into space, as did Malevich at the end of his parallel

persists today in Tachism.

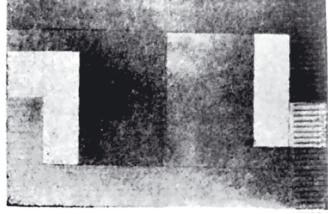
object continues.

development.

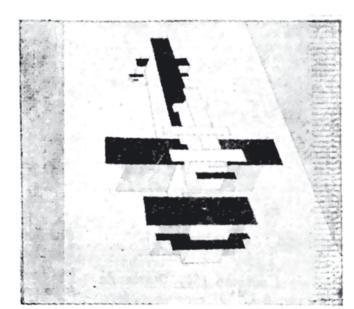
continue the elimination of the object.

internal coherence of the picture.

THE DEATH OF PAINTING



L. Clark, Modulated Surface



Malevitch. Suprematist Architecture



Tatlin. Counter-relief

of those conventional supports. With them the process is contrary: rather than rupturing the frame so that the work can pour out into the world, they keep the frame, the picture, the conventional space, and put the world (its raw material) within it. They part from the supposition that what is within the frame is the picture, the work of art. It is obvious that with this they also reveal the end of such a convention, but without announcing a future path.

This path could be in the creation of these special objects (non-objects) which are accomplished outside of all artistic conventions and reaffirm art as a primary formulation of the world.

(1) The term non-object, my suggestion, was adopted by Lygia Clark to designate her late works that are constructions built directly in space. However, the sense of the term is not restricted to naming specific works because non-objects are also sculptures by Amílear de Castro and Franz Weissman, the latest works by Hélio Oiticica, Aloísio Carvão and Décio Vieira as well as the book-poems of the Neoconcrete

establishing new relationships between it and the other objects. This process of transfiguration of the object is limited by the fact that it is grounded not so much in the formal qualities of the object but in its connection with the object's quotidian use. Soon that obscurity that is characteristic of the thing returns to envelop the work, bringing it back to the common level. On this

front, the artists were defeated by the object. From this point of view some of today's extravagant paintings pursued by the avant-garde appear in all their clarity or even naïveté. What are the cut canvases of Fontana, exhibited in the 5th Biennial, if not a retarded attempt to destroy the fictitious pictorial space by means of introducing within it a real cut? What are the pictures by Burri with kapok, wood or iron, if not a return – without the previous violence but transforming them into fine art – to the processes used by the Dadaists? The problem lies in the fact that these works only achieve the effect of a first contact, failing to achieve the permanent transcendent condition of a non-object. They are curious, bizarre and extravagant objects – but they are objects.

The path followed by the Russian avant-garde has proved to be more profound. Tatlin's and Rodchenko's counter-reliefs, together with Malevich's Suprematist architecture, are indicative of a coherent revolution from the represented space towards real space, from represented forms towards created forms.

The same fight against the object can be seen in modern sculpture from Cubism onwards. With Vantongerloo (de Stijl) the figure disappears completely; with the Russian constructivists (Tatlin, Pevsner, Gabo), mass is eliminated and the sculpture is divested of its condition of thing. Similarly, if non-representational painting is attracted towards the orbit of objects, this force is exerted with far greater intensity amongst non-figurative sculpture. Transformed into object, sculpture rids itself of its most common characteristic: mass. But this is not all. The base – sculpture's equivalent to the painting's frame – is eliminated. Vantongerloo and Moholy-Nagy attempted to create sculptures that would inhabit space without a support. They intended to eliminate weight from sculpture, another fundamental characteristic of the object. What can be thus verified is that while painting, freed from its representational intentions, tends to abandon the surface to take place in space, thus approaching sculpture, the latter liberates itself from the figure, the base and of its mass, therefore maintaining very little affinity with what traditionally has been denominated as sculpture. In fact, there is more affinity between a counter-relief by Tatlin and a sculpture by Pevsner than between a Maillol and a Rodin or Fidias. The same could be said of a painting by Lygia Clark and a sculpture by Amílcar de Castro. From which we can conclude that current painting and sculpture are converging towards a common point, distancing themselves from their origins. They become special objects – non-objects – for which the denominations painting and sculpture perhaps no longer apply.

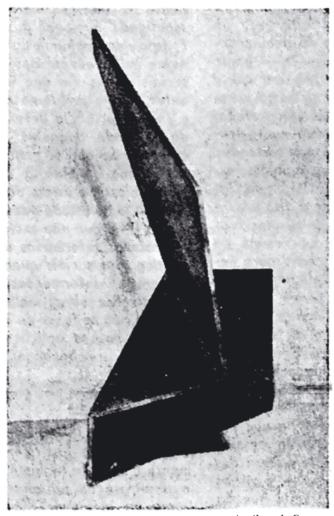
PRIMARY FORMULATION

The problem of the frame and base, in painting and sculpture respectively, has never been examined by critics in terms of its significant implications as static. The phenomenon is registered but simply as a curious detail which escapes the problem of the work of art. What had not been realised was that the actual work of art posited new problems and that it attempted to escape (to assure its own survival) the closed circuit of traditional aesthetics. To rupture the frame and to eliminate the base are not in fact merely questions of a technical or physical nature: they pertain to an effort by the artist to liberate himself from the conventional cultural frame, to retrieve that desert, mentioned by Malevich, in which the work of art appears for the first time freed from any signification outside the event of its own apparition. It could be said that all works of art tend towards the non-object and that this name is only precisely applicable to those that establish themselves outside the conventional limits of art: works that possess this necessary limitlessness as the fundamental intention behind their appearance.

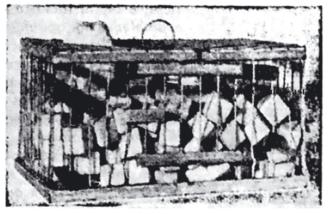
Putting the question in these terms demonstrates how the Tachiste and Informel experiments in painting and sculpture are conservative and reactionary in nature. The artists of these tendencies continue to make use

a well-protected corner of the world no longer being necessary, it is now the case of establishing the work of art within the space of reality, lending to this space, through the apparition of the work – this special object significance and transcendence. It is a fact that things occurred with a certain level of

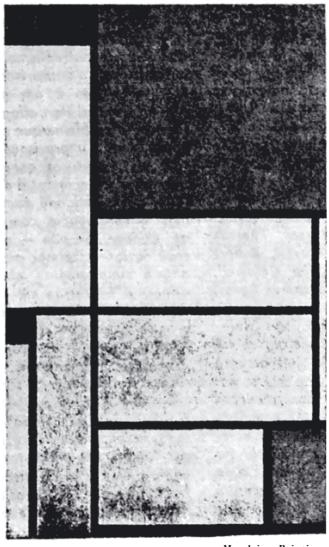
sluggishness, equivocations and deviations. These were undoubtedly inevitable and necessary. The use of collage, sand and other elements taken from the real, already signal the necessity to substitute fiction by reality. When the dadaist Kurt Schwitters later builds the Merzbau – made from objects and fragments he found in the streets – it is once again the same intention which has further developed, now freed from the frame, and in real space. At this point it becomes difficult to distinguish the work of art from the real objects. Indicative of this mutual overflow between the work of art and the object is Marcel Duchamp's notorious blague, submitted to the Independents' Exhibition in New York in 1917, a fountain-urinal of the kind used in bar toilets. The ready-made technique was adopted by the surrealists. It consists of revealing the object, dislocated from its usual function, thus



Amílcar de Castro



Marcel Duchamp. Ready Made 1921



Mondrian. Painting

THE WORK OF ART AND THE OBJECT

For the traditional painter, the white canvas was merely the material support on to which he would sketch the suggestion of natural space. Subsequently, this suggested space, this metaphor of the world, would be surrounded by a frame that had as a fundamental function of bringing the painting into the world. This frame was the mediator between fiction and reality, a bridge and barrier, protecting the picture, the fictitious space, while also facilitating its communication with the external, real, space. Thus when painting radically abandons representation – as in the case of Mondrian, Malevich and his followers - the frame loses its meaning. The erection of a metaphorical space within

JORNAL DO BRASIL Saturday 19th and Sunday 20th of December 1959 a

A I. Exposição Neoconcreta

que reune trabalhos em pintura. escultura, gravura, poesia e pro-

sa — abre-se daqui a cinco diss (quinta-feira, dia 191, no Mu-

seu de Arte Moderna do Rio, que

essim inicia o seu programa de exposições de ano 1959, depois

Sete artistas participam dessa I.º Exposição Neoconcreta num

total de mais de sessenta traba-

lhos: Ligia Clark, pintura: Ligia Pape, gravura: Franz Wais-aman, escultura; Amilcar de Castro, escultura; Reynaldo Jar-

dim, prosa e poesia; Theon Spa-nudis, poesia e Ferreira Gullar,

poesia. Completando o progra-ma da mostra, Ligia Pape e Rey-naldo Jardim apresentarão, no Teatro Mesbla, em data sinda

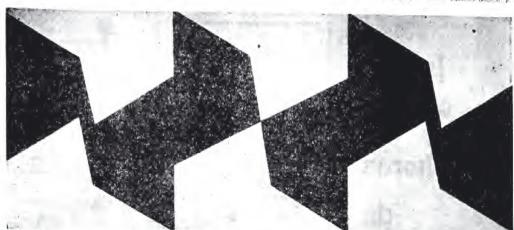
a ser marcada, o Il Ballet Neo

museu de arte moderna

Os neoconcretos



Ligia Clark



Em 1954 percebeu que era necessário incluir Em 1994 percebeu que era necessario incluis a moldura no quadro, para ultrapassi-10, Dando esse passo — que se propõe a quase todo pintor moderno — Ligia Clark abriu um caminho novo para a sua pintura, e e nesse caminho pessoal que recido a importância de sua experiência. É preciso atentar para o fato de que LC não partiu, heoricamente, para vencer a limitação da moldura: ela troaxe a moldura para dentre do quado; transformou-s em

forma expressiva e a assimilou ao quadro. Daí porque, ao contrário de outros artistas que enfrentaram ou enfrentam problema afim, na pintura de LC não hão ofarma de tentar romper a moldura, pois moldura e quadro se integram numa só unidade. Não hã nos quadros de LC formas que tentam projetar-se ansionamente para fora da tela, num prolongamento subjetiva. Esse problema foi ultrapasação. Ligia Clark, tendo integrado o quadro isem mol-

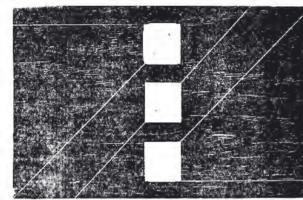
dura) diretamente no espaço, compõe dentro do espaço, como se o proprio espaço exterior se abrisse revelando-se subitamente diante de nossos olhos. Ao contrário, per example, de Baerting, em cujos quadros as formas procuram satra velozmente para além da moldura, na pintura de Ligia Clark é o espaço que penetra no quadro, solicitado pelas formas que a pintura cris. Não há mais conflitos o quadro e o espaço estão num mesmo nivel.

neoconcret

Ligia Pape

Ma vitrios anus Lígia Pape trabelha pacientemente paro encontrar,
dentro do linguagem rigorosa das
formas geométricas, o seu cantinho
de gracudora. Noutras polarras,
LP despojou a gratura da maioria
de seus valuras tradicionais, para
face dela o viciula perciso e dócti
de uma una mensagem visual.
Detale 1936, essa persisterica, essa
contiança no trabalho artesanda, começaram a producir seus primeiros
resultados positiros. Mas Ligia
Pape ada perso el Continta a
perquiest, dentro de um vocabulario propositelmente rodundo, para cheger a composições mais complevus onde a rigor se transcende
em toraño e derame: é a fose dos
grandes planos neças composto,
quass sempre orientado da perifetio para o centro do retanguio,
numa "ação" instantidocamente detida. Na seu última fuec, Lígio Pope
clímina as formas persas para delser que o cospeça — o empos —
envolva as grandes formas solitirias, planas de fórça. Há vários anas Ligia Pape traba-

de Castro

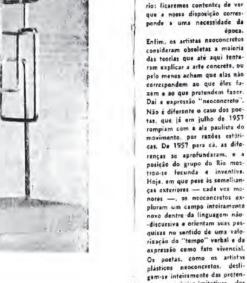


Amilcar

Ambles è um arixita de ripor. Mai fe um ripor sistema a Ne a o bris, e que se sacree como condição mesma do nar-emento deste. Asse ripor mán pote, poetante, comfundar-se o falso ripor dos metedos que apenas riban a uma cro-rienda externa a superjecto de forma. O ripor, um conditors de Amiliar de Cor-rea, à achierção, luma implicativa trates.







Franz Weissmann

Nasceu em 1911 e mora no Brasil desde os onze anos de idade. Naturalizado Pintou e desenhou antes de entregor-se à escultu ra. Foi escultor figuativo. Pouco a pouco toi eliminando a mas-so de suas esculturas e descobrindo nelas o vazio, o espaco, Nessa toto com trabalhos de Max Bill, que o encorajaram a abandonar definitivamente a fi-gura. Começou a es-culpir com arame ou vergalhões tinos. Mais tarde utilizou chapas talhadas em formas regulares, Desde suos primeiras experiências como escultor não-fi gurativo, Weissmann distanciou-se das pes-quisas de Bill, interessando sempre mais pelo espaço da que pela superficie Weiss-mann trabalha diretamente no espaço, isto e, estudo os suos esculturas em pequenas maquetas e não purte de nenhum problema matemático Suo escultura sempre teve (mesmo nos formos mais rigorosas e sim-plificadas) um sentido orgánico. Tendo ga-nho o prêmio de viagem ao estrangeiro do Salão Nacional de Ar-te Maderna de 1958, Meissmann vai e Paris e la pretende entroi em contato com

prevalência à obra sóbre a teoria. Se pretendermos entender a pintura de Mandrian pelos suas teories, seremos obrigados a escolher entre as duas. Ou bem a profecia de uma total integração da arte no vida catidiana parece-nos possível - e vemos na obra de Mondrian as primeiros passos nesse sentido nu essa integração nos parece cada vez mais remota e a sua obra se nos mostra frustrada. Ou bem a vertical e a horizontal são mesme os ritmos fundamentais do uni verso e a obra de Mondrian é a oplicação dêsse princípio universal ou o princípio é falho e sua obra se revela fundada sõbre uma ilusão. Mas a verdade é que a obra de Mondrian al está, viva e fecunda, acima dessas contradições teóricas. De nada nos servirá ver em Mondrian o destrutor da superficie, do plano e da linha, se

não atentamas para a novo espaço que esso destruição construiu. O mesmo se pode dizer de Vantongerloo ou de Pevsner. Não importa que equações matemáticas estejam na raiz de uma escultura ou de um quadro de Vantongerloo. desde que só à experiência direta da percepção a obra entrega a

"significação" de seus ritmas e de

suas cores. Se Peysner partiu ou

não de figuras da geometria des-

bito dos artistas brasileiros de tendência construtivo geométri-ca para com a tradição que vem Ulm. Mas isse não seria raxão mesmos, abandonassem suas experiéncias, apenas para satisfa-zer uma coerência exterior e superficial. Au contrário do que pode parecer à primeira vista. quando estes artistas neccon estão éles negando a tradição

desonestidade obscurecer o dé-

concreto, Haverá, no curso da exposição, uma conferência só-bre o sentido da mostra e a to-mada de posição, dos seus parzontes, o recuperam, dentro dela. valores dados como ultraticipantes, em face dos proble-É corto que essa posição repõe e corto que assa posição repõe em julgamento obras e teorias, e que, segundo crêem os neo-concretos, multas dessas obras e dassas teorias se revalam ul trapassadas. Em geral, são tramas da arte concreta. Conforme esclarece o manifesto que será publicado no catálogo da exposição, a expressão "neo-concreto" quer, antes de mais nada, assinalar uma nova tase balhos e idéias que correspon-dom a fases críticas i nos dois sentidos) em que o artista e o teórico buscam antes vancer arte concreta, uma tomada de consciencia de problemas implicados pela linguagam "goo-mótrica" (nas artes plásticas) e pela linguagem transintática (na literatura), até aqui nãocertas dificuldades circunstanciais do que mesmo criar em chais do que mesmo criar em ròda a plonitude. Têm, essas obras e teorias, a sua importàn-cia, E prociso, entretanto, não confundir essa importància, que loi dialetica e hoje é histórica. formulados ou negligenciados pelos teóricos e artistas de tendência concreta. Essa fornas a de naciencia adveio diretament do trabalho de cada um dos a es que participação da L.º Ex-ição Neoconcreta e, por essa obra de arte realizada pleno raxão, em que pese a pretensão to demonstra como cortos conque se veja nisso, não vacilam ceitos, gerados por situações de em afirmar pontos-de-vista muicrise, foram tomados so pe da tas véxes opostes ao que se con-vencionou chamar arte concreta. letra e postos como pedra-angu-lar da arte concreta. Tal incom-preonsão tem prejudicado não apenas o sentido da linguagem. Não pretendem negar a importáncia de artistas como Albert ou Max Bill, como tampouco se sujestam a orientar suas pesqui-sas de expressão dentre de cocrota como desvrado para um rumo absolutamente es-téril a maioria das pesquisas realizadas nesse campo. O que os neoconcretos afirmam é que a arte concreta se extraviou de-

Jornal do Brasil, 15.03.1959

m

(neaplasticismo, constru-

reação à dissolvência impressia-

natural que a arte dita geométri-

ca se colacosse numa posição dia-

metralmente oposta às facilidades

técnicos e alusivas da pintura cor-

A expressão neoconcreto indica mento objetivo, incentivariam, nos

uma tomada de posição em face da continuadores dessa revolução, a

arte não-ligurativa "geométrica" tendência à racionalização cada

digos ou de principios ditados

por este ou aquele teórico, por Aste ou aquile arrista. Seria uma

Front de Jeun (1989-20-4), projemente Combiled, p. 8 4

raremos roubados. Pelo contrá-









na poesia neoconcreta é a espacialização do tempo verbal: é pausa, silêncio, tempo. Não se trata, evidentemente, de voltar ao conceito que enquanto nesta a linguagen flui em sucessão, na poesia neoconcreta a linguagem se obre em duração. Consequentemente, on contrário do concretismo racionalista, que toma a palavra como phieta e a transforma em mero sinal ótico, a poesia neoconcreta devolve-a à sua condição de "verba", isto é, de modo humano de presentação do real. Na poesia

corre, dura Por sua vez, a prosa neoconcreta, abrindo um novo campo para as experiências expressivas, recupera a linguagem como fluxo, superando suos contingências sintáticas e dando um sentido novo, mais amplo, a certas soluções tidas até aqui equivocamente como poesía. E' assim que, na pintura como na poesia, na prosa como na escultura e na gravura, a arte neoconcreta realirma a independência da cria ção artistica em face do conhecimento objetivo (ciencia) e do conhecimento prático (moral, poli tica, indústria, etc.).

Os participantes desta I Exposição Neoconcreta não constituem um "grupo". Não os ligam principies dogmáticos. A afinidade evidente das pesquisas que realizam em va rios campos os aproximen e os reuniu aqui. O compromissa que os prende, prende-os primeiramente codo um à suo experiencio, e éles estarão juntos enquanto dure a afinidade profunda que os apro-

tiam, como nocóes, à obra — que mecando o impulso que a gerou e palavra desdobra a sua complexa seria impossivel falar delas como de que ela era já a origem. E se natureza significativa. A página de térmos decomponiveis. A arte essa descrição nos remete lava!neoconcreta, afirmando a integro- mente à experiência primeira concreta não pretende nada menos métrico" que utiliza pode assumir que reacender essa experiência. A de tempo da poesia discursiva, porarte neoconcreta funda um novo "espaço" expressivo.

Essa posicão é igualmente válida para a poesia neoconcreta que denuncia, na poesia concreta, o mesmo objetivismo mecanicisto da pintura. Os poetas concretos racionalistas também puseram como ideal de sua arte a imitação da máquina. Também para êles o espaco e o tempo não são mais que neoconcreta a linguagem não esrelações exteriores entre palavras--abieto. Ora, se assim é, a página se réduz a um espaço gráfico e a palarra a um elemento desse espaco. Como na pintura, a visual aqui se reduz ao ótico e o poema não ultrapassa a dimensão gráfica. A poesia neoconcreta rejeita tais nocões espúrios e, fiel à natureza mesma da linguagem, afirlato de que ela esta sempre se ta- ma o poema como um ser tempozendo presente, está sempre reco- ral. No tempo e não no espaço a

muitas das obras de Mondrion, Malevitch, Persner, Gabo, Sofia Taueber-Arp, etc. Se mesma esses artistas às vêzes confundiam o conceito de forma-mecànica com a de forma-expressiva, urge esclarecer que, na linguagem da arte, as formas ditas geométricas perdem o caráter objetivo do geomotria para se fazerem veiculo da imaginação. A Gestalt, sendo ainda uma psicologia causalista, também é insuliciente para nos fazer compreender esse fenómeno que dissalve o espoço e a formo como realidades causalmente determináveis e os dá como tempo — como espacialização da obra. Entendase por espacialização da obra o

acredita que o vocabulário "geoo expressão de realidades humanas complexas, tal camo o provem

ao ôlho como instrumento e não ao olho como um modo humano de ter a munda e se dar a éle; fata -corpo. qualquer validez, e as noções de

pela primeira vez. Se tivessemos fazer arte partindo dessas nacões: que buscar um simile para a obra objetivos para aplicá-las como metodo criativo trar, portanto, nem na máquina Inevitavelmente, os ortistas que nem no objeto tomados objetiva- assim procedem openas ilustram. mente, mas como S. Langer e W. nações a priori, limitados que es-Wleidlé, nos arganismos vivos. Essa tão por um metodo que já lhes comparação, entretanto, aindo não prescreve, de antemão, o resultaoastaria para expressar a realidada da da trabalho. Furtando se à criaespecífica do organismo estético. ção intuitiva, reduzindo-se a um corpo objetivo num espaço obje-

tivo, o artista concreto racionalista, com seus quadros, apenas solicita de si e do espectador uma

cânicas (que a Gostalt objetiva) e ponto de hoje, invertendo-se os

por crior para si uma significação papeis, certos artistas, ofuscados

tácita (M. Penty) que emerge nela por esso terminologia, tentarem

E' porque a obra de arte não se limita a ocupar um lugar na espaco objetivo - mas o transcende eo fundar nêle uma significação nova — que as nocões objetivas de reação de estimulo e reflexo; fala tempo, espaço, forma, estrutura, cór, etc., não são suficientes para compreender a obra de arte, para r conta de sua "realidade". A ao ôlho-máquina e não ao ôlhodificuldade de uma terminologia preciso para exprimir um mundo. E' porque a obra de arte transcenque não se rende a nações levou a de o espaço mecánico que, nelo, critica de arte ao uso indiscrimi- os noções de causa e efeito perdem nado de palavras que traem a complexidade da obra crioda. A in- tempo, espaço, formo, cor, estac fluência da tecnologia e da ciên- de tal modo integradas — pelo cio também aqui se manitestou, a fato mesmo de que nao pre-exis-

de arte não a paderiamos encon-

se opor, simultoneamente, ao tigu- que na linguagem das artes estão ligados a uma significação existencial, emotiva, afetiva - são confundidos com a aplicação teórica de, em nome de preconceitos que hoje a filosofia denuncia (M. Merleau-Ponty, E. Cassirer, S. Langer - e que ruem em todos os cam pos a comecar pela biologia moderna, que supera o mecanicismo de maneira irreprimivel. nalistos ainda vêem o homem como

uma maquina entre maquinos c

procuram limitor a arte à expres-

Não concebemos a obra de arte nem como "máquino" nem como "objeto", mas como um quasi-cor pus, isto é, um ser cuja realidade não se esgota nas relações exteriores de seus elementos; um set dimensões "verbais" criados pela que, decomponivel em partes pela análise, só se dá plenamente à teóricas das limitações do raciana- racionalismo rauba à arte tóda a abordagem direto, fenomenológica. Acreditamos que a obra de arte supera o mecanismo moterial so bre o qual repousa, não por algusica e da mecânica, abrindo uma vimentos afins, na bose de suas uma notavel atualidade. Mas Ma- tífica: assim os conceitos de for- ma virtude extraterrena: supera-o perspectiva ampla para à pensa- conquistas de expressão e danda levitch pagou caro a caragem de ma, espaço, tempo, estrutura — por transcender essas relacões mê-

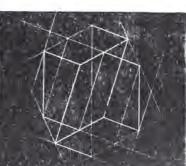
ivismo e à abstração mecanicista, tenda sido considerado até hoje, por certos teóricos racionalistos, como um ingenuo que não que deles faz a ciência. Na verdacompreendera bem o verdadeiro sentido da nova plástica... No verdade, Molevitch já exprimin, dentro da pintura "geométrica" uma insatisfação, uma vontade de transcendência do racional e do sensorial, que hoje se manifesta

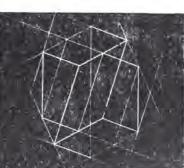
Mas, do ponto-de-vista estético, a O neoconcreto, nascido de uma necessidade de exprimir a compleva realidade do homem moderno dentro da linguagem estrutural da nova plástica, nega a validez das atitudes cientificistas e positivisfunda e revela. tas em arte e repõe o problema da Malevitch, por ter reconhecido o expressão, incorporando as novas arte", salvou as suos definições arte não-figurativa construtivo. O lismo e do mecanismo, dando à autonomia e substitui as qualidasua pintura uma dimensão trans- des instransferiveis da obra de arte rente. As novas conquistos da fi- construtivismo e dos demois mo- cendente que lhe garante hoje por noções da objetividade cien-

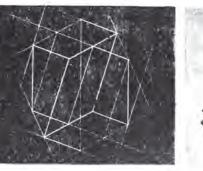
vez maior dos processos e dos procritiva é uma questão sem interêstivismo, suprematismo, escola de pósitos da pintura. Uma nocão mese em face do novo espaço que as Ulm) e particularmente em face canicista de construção invadiria suas esculturas fazem nascer e da expressão cósmico-orgánica que, através déle, suas formas revelans. Terá interésse cultural específica determinar as aproximações entre os objetos artisticos a os instrumentos científicos, entre o intuição do artista e o pensamento obietivo do físico e do engenheiro. obra começa a interessar precisamente pelo que nela há que transcende essas aproximações exteriores: pelo universo de significações existenciais que ela a um tempo primado da "pura sensibilidade na

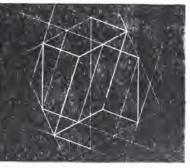
da arte concreta levada a uma pea linguagem dos pintores e dos esrigosa exacerbação racionalista, cultores, gerando, por sua vez, Trabalhando no campo da pintu- reações igualmente extremistos, ra, escultura, gravura e literatura, de caráter retrógrado como o reaos artistas que participam desta I Exposição Neoconcreta enconcomo Dada e o surrealismo. Não traram-se, por fórça de suas expe- resta dúvida, entretanto, que, por riências, na contingência de rever trás de suas teorias que consagravam a objetividade da ciência e a as posições teóricas adotadas até oqui em face da arte concreta, precisão da mecânica, os verdadeiros artistos — como é o caso. uma vez que nenhuma delas "compreende" satisfatoriamente as pos- o o r exemplo, de Mondrian ou sibilidades expressivas abertas por Pevsner — construiam sua obra e, estas experiências. no corpo-a-corpo com a expressão, superaram, muitas vēzes, os limi-Nascida com o cubismo, de uma tes impostos pela teoria. Mas a obra désses artistas tem sido até nista da linguagem pictórica, era hoje interpretada na base dos principios teóricos, que essa obra mesma negau. Propomos uma reinterpretação do neoplasticismo, do

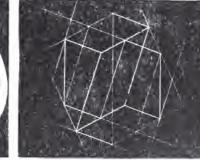


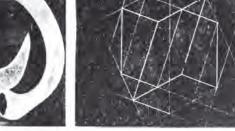










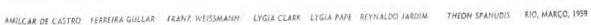








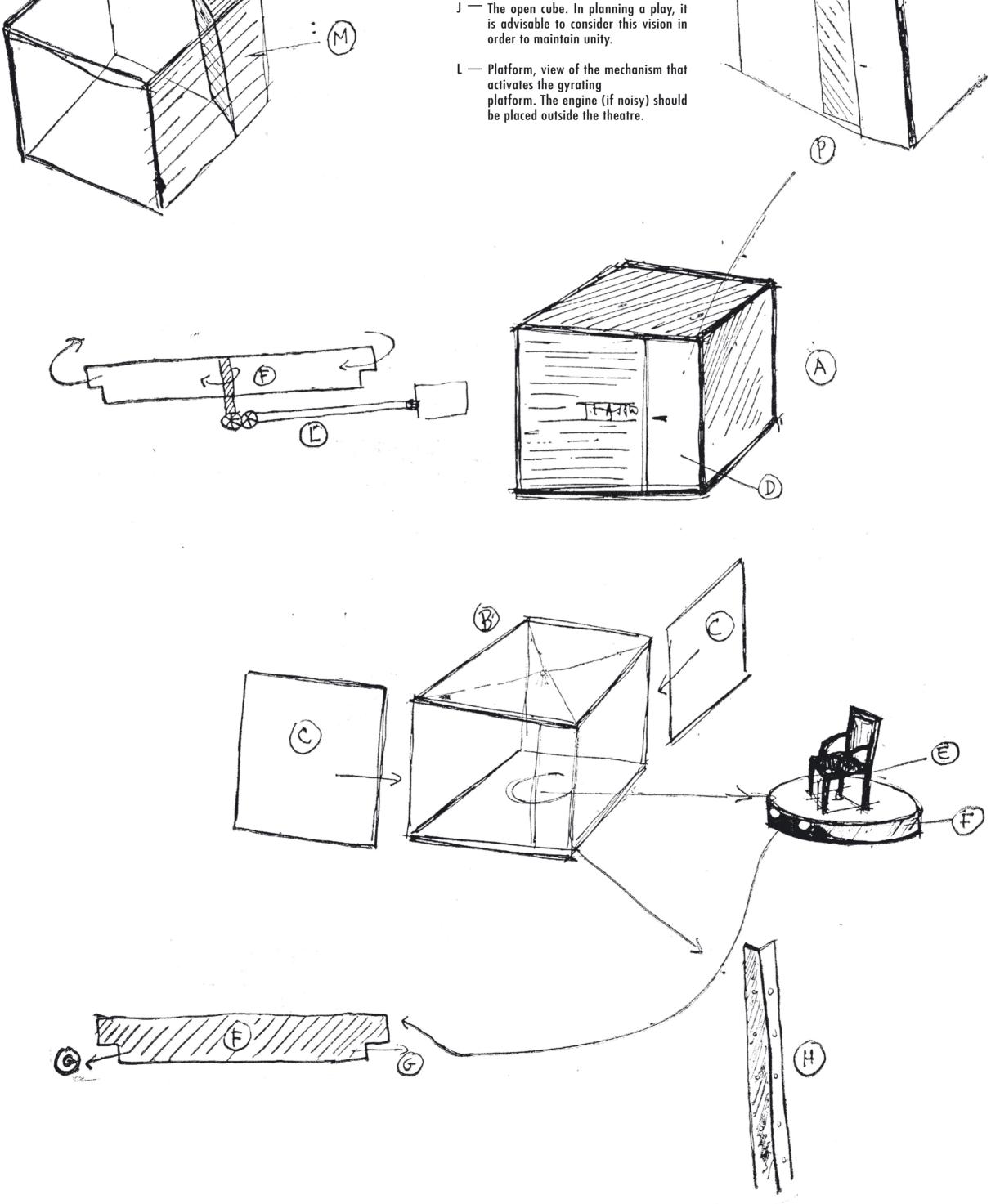




- 1. I am providing instructions for anybody who wishes to carry out the aesthetic construction of this which I am naming integral theatre: the stagnation of the evolutionary process of theatre as art, the natural debasement that a play undergoes interpreted by directors and actors; the need of a theatre that keeps itself integral, (which could be always performed on any day, at any time, as it was created); the subordination of theatre to literature and the need for it to become an autonomous art; new theatre, new architecture.
- I am thus providing anybody who wishes to build an Integral Theatre with some necessary instructions by means of sketches illustrated on these pages:
 - A External view of the Integral Theatre: a cube (sides of 4 to 6 metres)

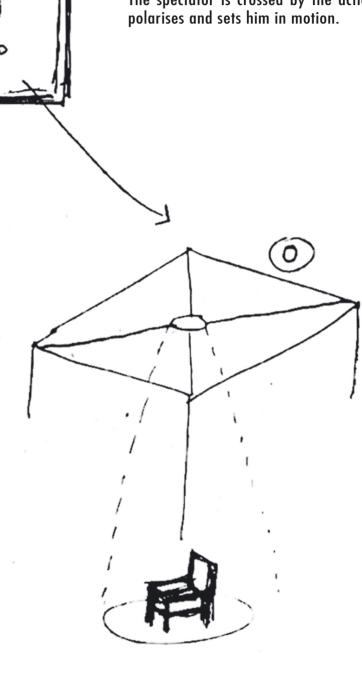
- B Structure of the Cube (metal or wood) fitted in a way that walls and roof can be removed: word, colour and design on the walls which constitute the dramatic action.
- C Removable wall.
- D Entrance door.
- E Chair placed in the centre of the theatre.
- F Gyrating platform onto which the chair is fixed: only a single spectator is allowed to see the play at any time.
- G Ventilation gaps.
- H Detail of one of the supports for the cubic structure. Note the openings where the moveable walls should be fitted.
- I Spot-lights placed on the platform (F) shed light on the walls. The colour and the intensity of the lights vary according to the play.
- J The open cube. In planning a play, it

- M Additional walls can be fitted inside the theatre. They can be translucent so that lighting effects can be created.
- N The spectator himself can activate the platform by pressing a button on the arms of the chair. The same process applies to the spot-lights.
- 0 On entering, the spectator should only see the chair, lit from above.
- P For the gap between the door and wall not to be visible, the internal edge of the door can be made wider.



Considerations:

- 1. As the spectator enters the chamber of the theatre (as he comes in, on his own, into a dark compartment, without knowing what to expect), he is already in an emotional situation. He is alone and it is only he alone that is going to experience this theatrical adventure. He will be performing a ritual. Sitting down and allowing the whole organism of which he is a part to drop upon him. There is silence. There can be music but its source cannot be located. He will not be electrocuted. But he must live through an essential time.
- During the time that the action takes place the spectator is disconnected from the conventional world, from day-to-day realities. It will be a cleansing moment. He should experience the core of an artwork.
- The whole of the cubic space of the theatre is a component of the dramatic action. The spectator is crossed by the action that polarises and sets him in motion.



- 4. It is not advisable for the spectator to rise from the chair while the spectacle lasts (I use the term spectacle as I lack another more precise one). It would be really odd if somebody in a cube were to be walking to and from while a chair gyrates non-stop. Even more so with the spot-lights directed towards gyrating platform projecting their lights there. One could be lead to madness by this. The best way is to remain seated and bear the universe.
- The Integral Theatre will be part of the Neoconcrete exhibition to be held in the second half of this year (1960).



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6. In addition to the first spectacle that will be produced by the signatory, the Integral Theatre will be putting on productions by Ferreira Gullar, Amílcar de Castro. It will commission productions from Lygia Clark, Paulo Francis, José Carlos Oliveira, Gianni Ratto, Flávio Rangel, Oscar Niemeyer, Mário Pedroso.

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CINEMA: IT IS NECESSARY TO R

Just as off-set, rotogravure etc, did not make any contribution to the deepening of graphic arts, but did to the qualitative and quantitative processes of the reproduction of originals, the cinemascope, the panoramic screen, etc, did not contribute in any way to giving greater depth to cinema as an expression of art. In both cases we are dealing with a resource that is external to the essence of these arts, motivated by industrial and commercial needs. It seems to me to be necessary to study the problem of cinema from its raison d'être, so that it can be given an expressive independence of pure creation and no longer be a simple recreation and copy of reality, whichever that may

be, realist or unrealist. It also seems to me that the camera is responsible for cinema's situation, as the recorder of realities fabricated or documented, as filming is always subject to setting forms, however selected they may be, already defined before they become cinema forms.

This conditioning to a reality external to cinema itself gives justification to those who consider the documentary the only legitimate expression of the cinema that is out there. And a document is not art. Until kinetic photography is reinvented as art, it will be threatening the purity of cinema.

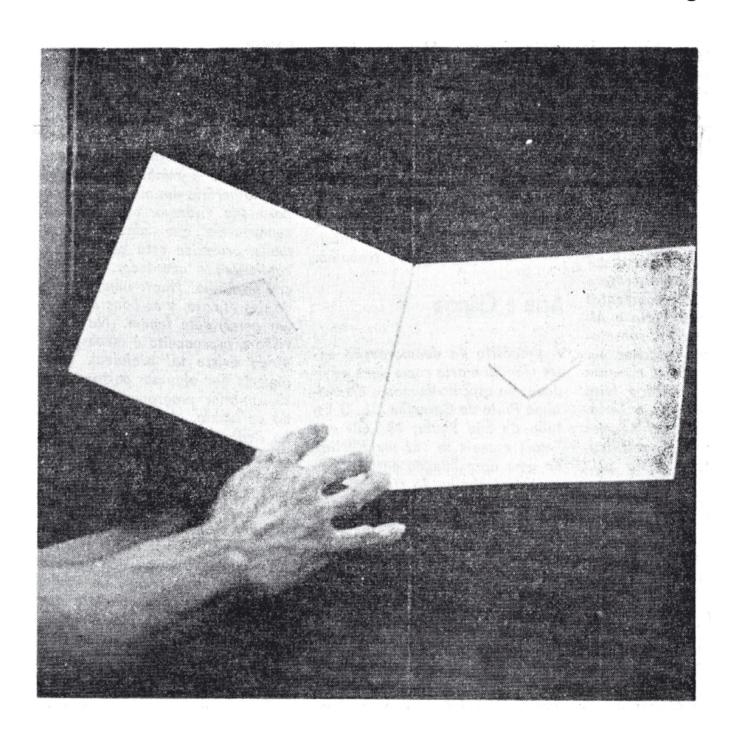
There is the open field of animated cartoons which enables cinema as a purer creative expression. However – the reason why is unknown - cartoons became limited to stories for mere children's entertainment. The people from Upa attempted to advance a little but all they did was modernize the cartoon or tell stories with more daring characters and strong colours. Other experiments (more positive) were carried out with the recording of the figure directly on the film without using the camera. But these experiences did not go beyond the field of optical amusement.

It is necessary to rethink cinema. To rethink it no longer in terms of photography in movement: the thing is cinematography and not cinema-photography.

It is also important to be aware of the fact that we are on the terrain of graphic arts and to consider that this graphic condition can be outdated in the sense of a purely cinepoetic, cine-plastic, or cine-verbal creation. Rethink cinema without prejudices of history, camera, photograph, frameworks, actors

Rethink cinema as art and not as entertainment; cinema and not literature. Replace it in its prehistory so that from that starting point it can arrive at a point in which it can be compared - on level of aesthetic importance with the other arts which are already autonomous in their expression

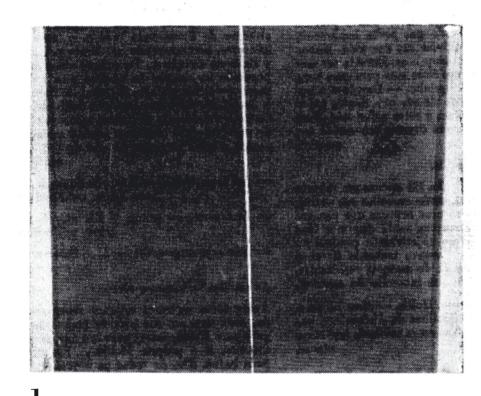
This note is an invitation to the debate.



On pages 4 and 5, Ferreira Gullar presents his latest works in the field of poetry verbal non-objects which, consisting of the search for a 'place' for the word, can no longer be published in the newspaper. Each poem is a specific place for a determined word. To keep SDJB readers up to date with what is going on in the field of Neoconcrete poetry we have resorted to the use of photography. But see for yourselves what the poet has to say and show.

Non-object:

Ferreira Gullar



The search for a non-syntactic but organic expression was always the preoccupation of the poets who, in June 1957, created an independent, non-orthodox branch within the movement of Concrete poetry. In the manifesto of separation we already declared to that epoch: 'we intend to create a new habitat for words'.

These poets worked accordingly and later better defined their theoretical position and adopted, the denomination Neoconcrete art for their experiments, including within it the works of fine artists who defend, in their field, a similar point of view. This affinity, already shown in previous works, brought the Neoconcrete artists closer in such a way that a spontaneous collaboration became possible between them, an exchange of experiences between painters, sculptors and poets. It would honestly be impossible to determine up until what point any of the group members influenced the others without receiving anything from them in return. This is an important fact, and on these terms, a first in Brazilian

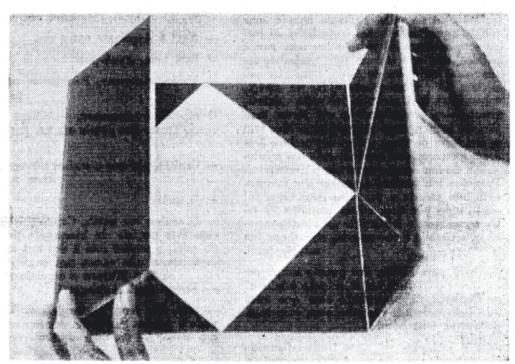
From using the page as time, as duration, irradiation field of the word, created for it and by it, we passed onto the poem-book, where the need to absorb the book as a support to integrate it totally into the verbal expression was defined, the book was no longer just a place to deposit the poem, but now a participant in the intimate structure of the poem, to also be the poem, poem-book, bookpoem. With this the material object was consumed in the expression.

The denomination of non-object could already have been given to this experience, but the name only came later.

The works we reveal today on these pages were born directly from the book-poems and maintain – on a freer design, perhaps – their fundamental characteristics: the integration word – support and manoeuvrability. Like the bookpoem, these non-objects require the manual participation of the reader, and in such a way this participation is essential because without it the poem would not be created. The gesture is integrated in the verbal expression and the poem also speaks through it. In some of these non-objects I used colour, and for this reason and due to the important role played on them by the visual elements, the reader would tend to approach them to painting, to relief and to sculpture. In reality, these verbal non-objects maintain an essential difference in relation to those means of fine art expression. Not only is the election and organisation of these elements carried out, according to a verbal intention, but also the presence of words lends them a meaning and an expression which modifies the pure visual experience belonging to the said fine arts.

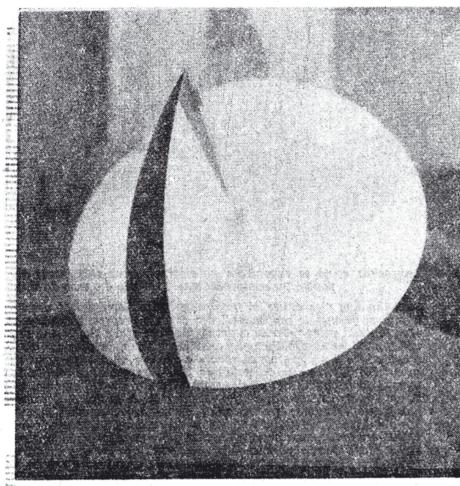
Neither do the works which we are now publishing here mean a surpassing of what was done before by the Neoconcrete poets. This is one of the many paths which, we are convinced, Neoconcrete poetry has opened with its searches. If with this we remove ourselves even more from poetry's usual processes, it is that our interest is directed towards expression in its wider meaning, not minding if this expression fits or not within the limits of a determined kind.

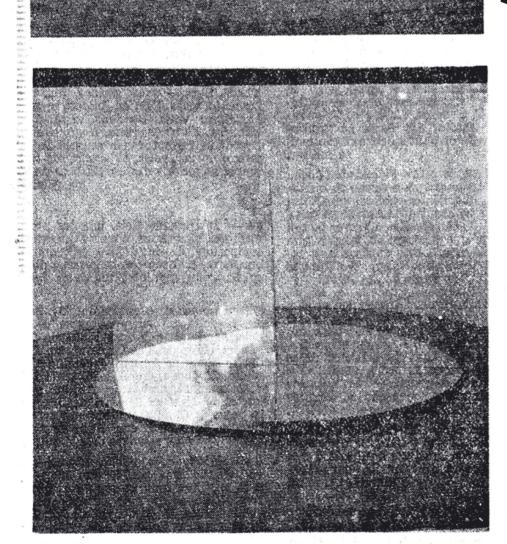
poetry



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- The reader is confronted with a black box, with a cut in the middle. He will open it to see what is inside.
- The reader opens the two plates with his hands and finds another white plate fitted into the black square which is under the plates. This white plate (or tablet) is fixed up to half its width, allowing the edges to be seen, which once again require the reader's hand.





- A What is a non-object?
- B It is first important to know what is understood here by object. By object I mean material things like those we find at hand, naturally, linked to everyday designations and uses: a rubber, a pencil, a pear, a shoe, etc. In this condition, the object is exhausted in the references of meaning. On the flip side, we can establish here a primary definition of non-object: the non-object is not exhausted in the references of meaning because it does not belong to the realm of use or verbal designation.
- A- But objects are not exhausted in those references either: Under the name pear, we have a pear with all the material density of a thing.
- Yes, when we peel back the cultural order of the words we see objects without names – and we come upon the opacity of the thing. You could say that, in these circumstances, the object becomes something close to what I mean by non-object, but it is precisely herein that lies the fundamental difference between the two: stripped of its name, the object becomes an absurd, opaque presence against which perception founders; without its name, the thing is impenetrable, unapproachable, clearly and insupportably exterior to the subject. The non-object has no such opacity, hence its name: the nonobject is transparent to perception, in the sense that it opens itself to it. Here the distinction becomes more precise: it is only via the connotations that the name and use establish between the object that the world of the subject that the object can be apprehended and assimilated by the subject. The object is thus a hybrid of a name and a thing, like two layers superposed upon each other of which only one surrenders to man - the name. The non-object on the other hand, is one, whole, frank. Its relationship with the subject dispenses with all intermediaries. It has a meaning too, but this meaning is immanent to its form, which is pure
- A In other words, you're saying that the non-object is a total object, a whole object?

meaning.

Let's put it in terms of Sartrean

existential philosophy: while the subject exists for itself, the object, the thing, exists in itself. If we lay aside the implications the philosopher draws from this fundamental contradiction, we can remain with the fact that it reaffirms the opacity of the thing that abides itself and man's perplexity at seeing himself exiled in the midst of such things. The human world is a web of meanings and intensions beneath which lies the opacity of the non-human world, beyond man. The experience of the nameless object is an experience of exile. The struggle to overcome the subject/object dichotomy is the crux of all human knowledge, of all human experience and, particularly, of all production of art. A painter who figures a stilllife is not doing anything other than trying to resolve this contradiction. In representing those everyday objects, the artist departs from the conceptual level on which they are usually found in the direction of an aesthetic level on which a new, non-conceptual meaning emerges in them: the meaning immanent to the form.

Non-object Amílcar de Castro. Seven phases of the same work.

- A So is still-life a non-object?
- B No. A represented object is a quasiobject: it is almost as if it where an object; it sheds the garb of the object, but does not attain the status of nonobject. In relation to the real object, it is a fictitious object. The nonobject is not a representation, but a presentation. If the object lies at one extreme of experience, the non-object lies at the other, and the represented object somewhere in between.
- A- If that is the case, what is the difference between the meaning immanent to the form of the quasiobject and the meaning in the form of
- the quasi-object is a representation of a real object while the non-object represents nothing, it simply presences itself. Now, as such, the meaning revealed in the form of one and the other will not be the same in nature. Starting from the real object, the artist who makes a representation of it on the canvas manages to disconnect it from its conceptual relations transfiguring it in form, colour and spatial situation – but can never

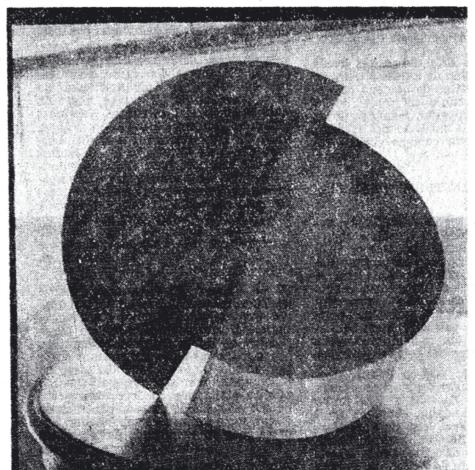
succeed in definitively severing the lashes at the source of its experience: the meaning apprehended in the quasi-object was already immanent to the real object. Nothing of the sort can be said of the non-object, which, as it does not refer to any real object, as it is the primary appearance of a form,

grounds its meanings within itself

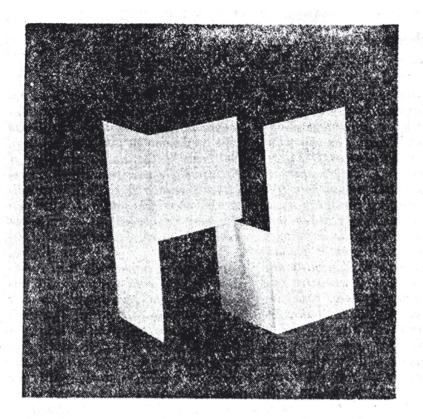
A - So one could say that all non-figurative painting is a non-object?

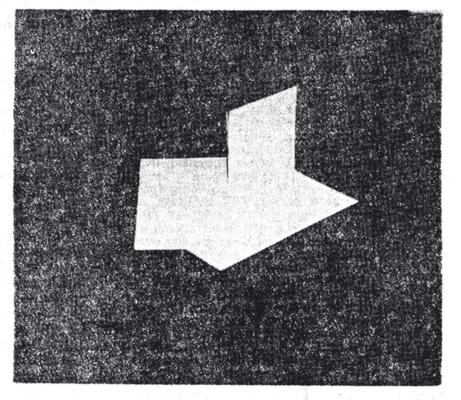
alone.

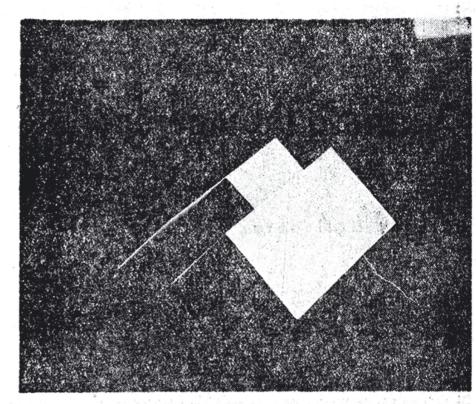
- B No. The difference between figurative painting and so-called abstract painting is a matter of degree, not nature. Although it attains a greater degree of abstraction, the nonfigurative painting is still tied to the problem of object representation.
- A- But how, if the object no longer appears in the work?
- B Let us take the work of the two great non-figurative painters, Mondrian and Malevich: it is true that the object does not appear in their work but, for Malevich, the black painting on a white background is 'an awareness of the absence of the object', while, for Mondrian, the vertical and horizontal axes are a reduction to the fundamental conflict within nature. In other words, these geometric forms and lines substitute the objects; they are an extreme illusion to them. Even if Mondrian and Malevich do not express this relationship in their theories, it is still there to be seen. Indeed, in both Mondrian and Malevich there remains a fundamental opposition between the geometrical forms and metaphorical background, in other words, vestiges of representation. I say metaphorical because the space there symbolises the space of the world in the same manner as the geometrical forms symbolise objects in a world. As a metaphorical, fictitious space, the work fits naturally within the limits of the canvas, and even if the frame is nothing more than a simple wooden ruler, it is still a frame. There would be little point in removing the frame from these works, as confinement, incommunicability with the space outside, it is the nature of that painted space therein. The same can be said of the works of Kandinsky and followers. Again we have a space of abstract representation that does not exist in the non-object, which is, by definition, not representative, but presentative.
- A- Do you mean to say that the nonobject resolves the figure/background contradiction?
- B- This contradiction is beyond resolution on the perceptual level, as the background is a condition of perception itself: everything that is seen is seen against a background. Hence the impasse at which abstract art arrived upon reducing its expressions to the field of pure perception: it runs up against this unsurpassable dualism that repeats, on another plane, the same subject/object dichotomy. With the non-object, as the question of representation is not posed, nor is the figure/background dilemma imposed. The background against which one perceives the nonobject is not the metaphorical space of abstract expression, but the real space of the world.
- A- It is therefore the same background as that against we perceive objects, is it not?
- B In a way, yes. Freed from the base and the frame, the non-object inserts



the non-object? B - The difference resides in the fact that







itself into the space directly, just like an object. But the structural transference of the non-object, which distinguishes it from the object, allows us to say that it transcends the space, not by eluding it (like the object) but by unfolding itself radically in that space. Emerging directly from and of the space, the non-object is at once a working and recasting of that space: it is the permanent rebirth of form in space. This spatial transformation is the very condition of the birth of the non-object.

- A You spoke of the base and the frame; is eliminating these elements all it takes to make a non-object?
- B No, just as eliminating the figure is not all it takes to make a good abstract painting. It is not a matter of the material presence or absence of the base or the frame. It is about creating without the support of these elements. In painting and sculpture, the frame and the base respectively condition the artist's expression and are, furthermore, the hallmarks of a specific condition before art. What matters is not simply producing a painting without a frame or a sculpture without a base, but resolving the new problems that are posed when expression no longer has these elements to fall back on.
- A So what do the frame and base mean?
- B They mean that the language of the work is representative, even if the forms are abstract (I am referring to the base and frame as elements presupposed by the expression). When the problem of representation is overcome, the frame and the base lose their function. But it is not enough to simply remove them. In the case of sculpture, the base indicates a privileged position, and if the sculpture has no base (materially speaking), but retains that privilege, the problem of the base continues inherent to it, barring it from being a non-object.
- A We can conclude, therefore, that nonrepresentation is the basic nature of the non-object, so it is still painting or sculpture?
- B The same considerations as drove us to

the non-object also obliges us to view representation as an element intrinsic to painting and sculpture. Contrary to what people have been saying for the last fifty years or so, contemporary art only managed to overcome the problem of representation in a few exceptional cases. The exceptions - Tatlin's counter reliefs, the suprematist architectures of Malevich stand outside the definitions of painting, sculpture or architecture. The same can be said of the work of the Neoconcrete group – whence the name non-object. I believe that a truly non-representational art repeals the academic notion of artistic genres. The very concept of art falters if not taken in its acceptation of primary experience.

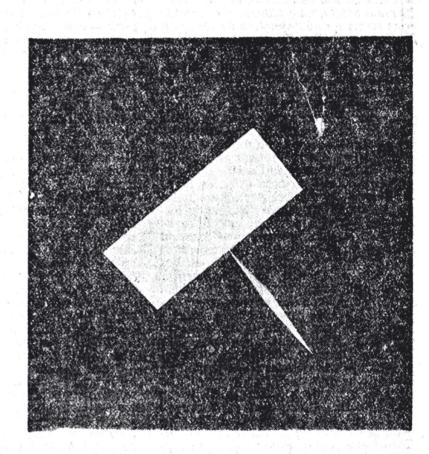
- A- In other words, in your opinion, painting and sculpture are finished...
- B Or perhaps they never really existed. At least in modern times, all artists work at the very limits of their art, trying to surpass it. It is always anti-art. What matters to Brancusi – whether he knows it or not – was not making the sculpture, but the sculpture itself. Contradictorily, in order to make sculpture he distanced himself more and more from what we knew of as a sculpture. The same can be said of Pevsner, Vantongerloo, Picasso, Mondrian, Kandinsky, Malevich, Pollock, etc. what the artist seeks in painting (or sculpture) is already a preconceived world that needs to be surpassed. Which brings us to the here and now, a time in which the artist is no longer concerned with making painting or sculpture through which he re-encounter primary experience of the world: the colours, the forms, the space do not pertain to this or that artistic language, but to the lived and indeterminate experience of man. To deal directly with these elements, beyond the institutional perimeters of art, is to formulate them for the first time. Which bring us to another fundamental difference between the painting and the nonobject: the former derives from an effort on the part of the artist to chip away at the already conceptual world of artistic language – it comes from the outside in, from common meaning to a new meaning: the non-object,

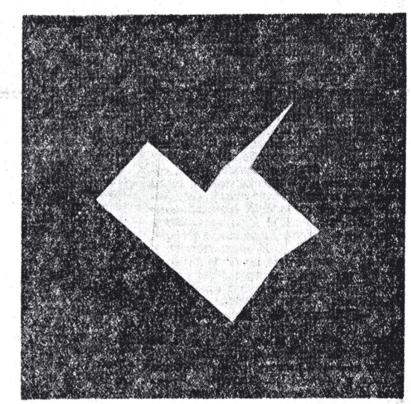
on the other hand bursts from the inside out, from non-meaning toward meaning.

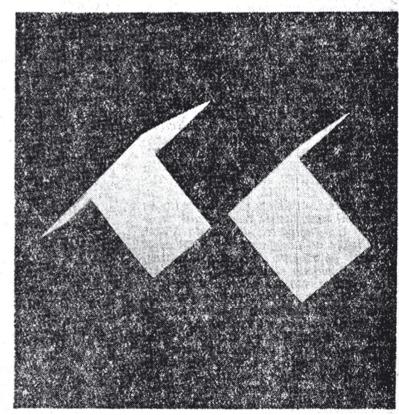
How exactly does poetry fit into the theory of the non-object?

- A- The poet also strives for primary experience of the world, he also works at the limit of poetic language.
- B- In modern times we have seen the destruction of the fixed forms of the stanza and verse in a shift toward free-verse. However, free-verse itself became a stereotyped instrument: it mangled syntax and took up the word as its primary element. Just as colour shook free of painting, the word freed itself from poetry. The poet has the word, but no longer has a pre-established aesthetic in which to skilfully place it. He finds himself faced with the word armed only with undefined possibilities. What matters is not producing a poem – or even a non-object – but to reveal how much of the world is deposited in the world.
- A- You have written that, when it comes to poetry, the non-object is the search for a place for the word. What do you mean by that?
- B The word is either in a sentence where it loses its individuality or in the dictionary, where it is alone and mutilated, given as mere denotation. The verbal non-object is the antidictionary: it is the place where the isolated word irradiates its entire charge. The visual elements married to it there serve the function of rendering explicit, of intensifying and concretising the multivocality the word contains.
- A- Is there, then, a fusion of painting, relief, sculpture and poetry?
- B- I don't think so. Planes, forms and colours are elements of reality prior to any belonging to artistic language. In the non-object, plastic elements are not used in the same way as in painting or sculpture. They are chosen according to a verbal intent, that is, just as a traditional poet invites and repels words in producing his poem, the Neoconcrete poet invites not only words, but also forms, colours and movements, on a level at which the verbal and plastic languages interpenetrate. No-one ignores the fact that no experience is restricted to any one of the five senses (as man perceives with their totality), or that the senses decipher one another in 'the general symbolism of the body' (M. Ponty).
- A Must the non-object have movement?
- B At this stage, let me make clear that it is not my intention here to say what the non-object should or should not be, only to describe what already exists, what has already been done. Most of the existing non-objects imply, in some form or other, the viewer or reader's movement in relation to it. The viewer/reader is invited to use the non-object. Mere contemplation is not enough to reveal the sense of the work - the reader/viewer must move from contemplation to action. However, the product of this action is the work itself, because this use, which is foreseen in the structure of the work, is absorbed by it, revealing it and becoming part of its meaning. The non-object is conceived in time: it is an immobility open to mobility that is open to an open immobility. The contemplation leads to action, which in turn leads to further contemplation.

Before, the viewer/reader, the non-

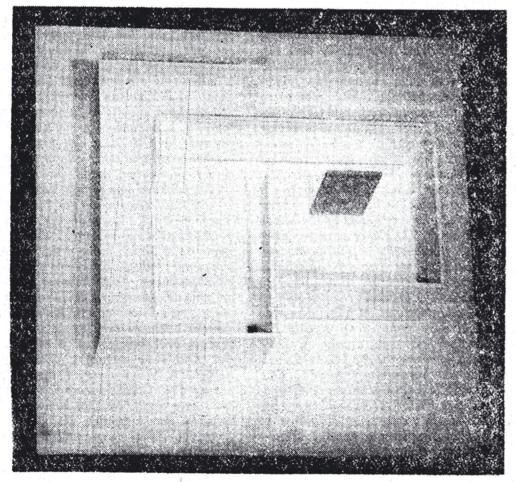






Non-object Amílcar de Castro. Seven phases of the same work.

Non-object. Hélio Oiticica. Colour in space



object presents itself as incomplete, though possessed of and offering the means of its completion. The viewer/reader acts, but the time of that action does not flow, does not transcend the work, does not get lost somewhere beyond it: it incorporates itself within it, it lasts. The action does not consume the work, it enriches it, as after the action, the work is more than it was before – and this second contemplation already contains, besides the form seen for the first time.

a past in which the viewer/reader and the work melded together: the former pouring its time into the latter. The non-object claims the viewer/reader (if he can still be described as either), not as passive witness to its existence, but as condition of its making. Without him, the work would exist only as mere potential, waiting for the human gesture that will let it be.

Next Thursday, 17, the 2nd Neoconcrete Exhibition will be inaugurated at the Exhibition Hall of the Ministry of Education (now Cultural Palace). The artists of this movement intend to show to the public the results of more than a year's work in various fields of expression, from visual arts to literature and to theatre. Thirteen artists will participate in the exhibition, with a variable number of works, most of which have not been exhibited in Rio de Janeiro before. This exhibition reveals, among other things, that the Neoconcrete group has not just renewed itself but has also grown, as it was made up of only seven names at the time of the 1st Neoconcrete Exhibition held in March 1959 in the Museum of Modern Art in Rio de Janeiro. The exhibitors this time will be: Aloísio Carvão, Amílcar de Castro, Cláudio Melo e Souza, Décio Vieira, Ferreira Gullar, Franz Weissmann, Hélio Oiticica, Hercules Barsotti, Lygia Clark, Lygia Pape, Osmar Dillon, Reynaldo Jardim, Roberto Pontual and Willys de Castro.

Neoconcretism, born out artistic language are bound on which it is based, not and limiting themselves to of art' we mean that the not surpass the graphic. At the time of the 1st Neoconcrete Exhibition the critics, in general, could not distinguish between the Neoconcrete and the Concrete positions, tending to consider the difference between the two movements as only nominal. However, the Neoconcretists affirmed in their manifesto that they were opposed to the rationalist and scientificist that dominated concretism and indicated an expression which was at the same time constructed and free, rigorous and inventive, within which the artist would re-acquire the rights to imagination and to poetic creation.

> It was around the same time that the Tachisme wave began to break upon the Brazilian coast. The first heralds of the new faith arrived at Rio de Janeiro's international airport (Galeão) with the magic formula in their pockets. International art magazines had already forewarned the critics, and they, most of whom had been opposed to Concrete art, rubbed their hands together in glee at the chance of a retaliation. One by discursive poetry, because of these critics, commenting on the Neoconcrete Manifesto, affirmed that, at the present time, only two positions were possible: the concretist and the tachiste. The neoconcrete option was, for him, a false path, apparently, which would not yield any result.

> > However, the Concrete experience had reached saturation point. The artists who made up the Neoconcrete group - almost all had come from the concretist experience - knew this, and not just by chance: they knew because they had given themselves up to that experience with passion, because they had put its ideas and possibilities to test. On arriving at a certain point they understood the need to go beyond the frontiers marked off by the concretists' aesthetics. It was not about purely and simply denying Concrete art but instead giving it a continuation, extracting from it the inevitable consequences. This was not understood on that occasion, and this is a natural incomprehension in a country where the problems of art were never set out with the necessary clarity and depth. Up until now, with the exception of some artists of a very rare creative personality, we have been waiting for the international order of the day. If this phenomenon is inevitable up to a certain point, and especially in a country without an artistic tradition such as ours, we cannot, however, deny a still-living experience, interrupt the development of an expression, because fashion has changed. The neoconcretists were certain there was an experience to continue and go deeper into, and gave themselves up to this work even though, all around them, everyone else was certain the only possible art was Tachisme. Or none at all.

> > Nowadays, not a very long time later, the tachiste fever seems to have diminished incredibly. Some names, which the wave lifted sharply to a great height, are not keeping themselves very firmly up at the top. There is once again silence in the arraial - and many people must be waiting for a new hurricane to start to blow from the Atlantic to stir the sensibilities. But - who knows? - the climate may be more favourable to the appreciation of Neoconcrete works. They demonstrate, at least, that the exacerbated subjectivity and the gesticulating delirium are not the only fountains from which contemporary art can drink. And that, possibly, they are not the best.

science. itself a tacit significance simple reaction of stimulus work had spawned. And as a temporal being. The in art and supersedes the We do not conceive an brings up for the first time, speak to the eye as an us back to the primary significant nature in time, problem of expression, while artwork either as a If we had to seek for a simile instrument rather than a and thorough experience not in space. A page in incorporating a new 'verbal' 'machine' or as an 'object', for the artwork, we would human channel capable of of the real, it is because Neoconcrete poetry is the dimension created by non-but as a 'quasi-corpus', i.e. not be able to find it either interaction with the world, Neoconcrete art aims to do spatialisation of verbal figurative constructive art. a being whose reality is in a machine or in any that could gained from and nothing less than rekindle time: it is a pause, silence, Rationalism steals from not limited to the exterior objectively perceived object, give itself to the world. They this experience. Neoconcrete time. It is obvious that we art its autonomy and relations of its elements; but in living organisms, speak to the machine-eye art lays the foundations for do not mean to return to

> it a new significance. The elements and believes that and the word to an element difficulty of using precise the 'geometric' vocabulary terminology to express a it utilizes can render the As in painting, here the world that does not render expression of complex visual is reduced to the From the Neoconcrete itself to such notions has human realities as proved optical and the poem does induced art criticism to an by a number of the artworks indiscriminate use of words, created by Mondrian, which betray the complexity Malevich, Pevsner, Gabo, of the artwork. The influence Sofie Tauber-Arp, etc. Even of science and technology if these artists themselves has also impressed the art sometimes mistook the scene, to the extent that concept of expressive form today, roles are inverted for the notion of mechanical and certain artists dazzled form, it must be clear by this terminology attempt that, in art language, the to perform art in reverse so-called geometric forms

> (Merleau-Ponty) that it and reflexive response: they if this description leads word unfolds its complex and not to the body-eye.

included in this space.

a new expressive space. the concept of time given of the artwork for notions itself totally when a direct a comparison would still It is because a work of This position is equally while this language flows of scientific objectivity. phenomenological approach not be able adequately to art transcends mechanical valid for Neoconcrete easily, in Neoconcrete poetry Therefore, the concepts is taken. We believe that express the specific reality of space that notions of cause poetry, which denounces, in language opens itself in the aesthetic organism. and effect completely Concrete poetry, the same duration. Consequently, structure - which in the the material mechanism The objective notions lose their effectiveness. mechanical objectivism in contrast to rationalist of time, space, form, Moreover, notions of time, as in painting. Concrete Concretism, which takes structure, colour, etc are not space, form, colour - that rationalist poets have also the word as an object and sufficient in themselves to did not exist beforehand, as instituted the imitation of transforms it into a mere comprehend a work of art notions for the artwork - the machine as an ideal of optical signal, Neoconcrete and to explain its 'reality', are so intensely integrated their art; for them, space poetry reasserts its condition because the work does not that it would be impossible and time are also nothing of 'verbal expression' limit itself to occupying a to speak about them in but external relations that is to say, it presents decomposable terms. between words-objects. Well, reality in a human way. space. Instead it transcends Neoconcrete art asserts the if this were so, the page is In Neoconcrete poetry, this space while creating in absolute integration of these reduced to a graphic space language does not flow away, it is enduring.

Manifesto, March 1959

of the need to express to an existential, emotional because of some unearthly painting with an objective work of art continuously dimensions. Neoconcrete the complex reality of and affective significance virtue, but because it body, the rationalist makes itself present, that poetry rejects such spurious modern humanity inside - are confused with the transcends mechanical Concrete artists request it is always beginning notions and, faithful to the structural language of theoretical applications relationships (sought by from themselves, as well the same impulse that the nature of language the new plasticity, denies of these concepts in the the Gestalt) and creates for as from the spectator, a generated it and that this itself, affirms the poem the legitimacy of scientific

and positivist attitudes of form, space, time and the work of art surpasses

substitutes the unique and a being decomposable for according to S. Langer and non-transferable qualities analysis, which only reveals V. Weidlé. However, such

> particular place in objective manner: they try to make totally lose the objective art starting from these character of geometry to objective notions, which turn into vehicles for the they apply to their creative practice. The Gestalt, given that it is

> Inevitably, artists who a causal psychology, is also proceed in such a manner insufficient to allow us to only illustrate a priori understand a phenomenon notions. After all, they which dissolves space and are bound by a method form as causally determined that prescribes to them, realities and creates a new beforehand, the result of time and 'spatialisation of their work. By refraining the artistic creation'. By from intuitive creation 'spatialisation of the work



jornal do brasil

rio de janeiro, saturday the 12th and

sunday the 13th of november 1960

Ferreira Gullar

JORNAL DO BRASIL

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roblem

río de janeiro — sabado. 11 e damingo, 12 de julho de 1959

-1-

nescriptor da sensituidade em atte-ces em todo e mais, é extremamenta-ciones para os mais das véces se tedu-t mai sépo de polacitas que a apreciações quaerate subjetivas que fogem a quin-cari controle ou verilidação menos troit-do esta mesmo Crose quando tratada que colhas categorias estéticas como o pero "a raggier", e "sublime", costu-para "a e replicar" o sublime", costu-para "a e replicar" o sublime", a costu-para "a e replicar" o sublime pols e findo que se querra" (1).

dgo varectio se puesa quando se ouve ener Fulano tem sensoulidade, Sicrano ela tem Xa maioria das rese quando se lenta revisar à sentiença de mais petito, a pada se cliega de converto e positivo.

mata se cliega de catarretar e tocontrol.

Calli qual poe a cuarretar e tocontrol.

Calli qual poe a cuarretar de comunidade. Dellacarretar e que qual qua lhe apradarinciales nan con sensionidade. DellaCROIN sen demini E perquintese por por carretar de qual de desemb linear.

INGRES e adorá às figuras evolteas
i colordas do segundo; quer atre, ele e
que año e entrevel a intura un a delicasensi da limba pote so i tocnido pelo etocitaria, da a vivacidade das cores. Masses es a mais adrante, precurande marimere o temperatamente o a viva cos
tras protagorarsas, se obega a conclusioncapprenocemente. Assem INGRES, antes de
ere a pontifice da arademiame conservaare de mes-dassa somo con face da trasiamendas core Della Alfolix, pertenmoratora na Italia, conforme toupforma Louis Reso, na grande Historia
do Arte, ed ANDRE MUTIEL. o futura
egito-sacerante do culto de RAFARI, se
hava deixado sedura pelos prevarante
tas tomara acesto nela sono. hatta detaulo adum nebe perminenta to tomara gorto pela Perleva aigu encla se Pramlivos: FILIPPO LIPPI = PISA-NELO". O natoriador nos misima amos por "seis pegarnos quadros interercos principos à manera das velhas diumnusta tauas mon que fosse el tratado de police ino; e ate mosmo de chines pela silires presen a Davai" «25 Zen em aumo ana figura suspeita para a ortodoxía necesarios. Mendional del propioso divisiones personalizamente cumo se sano, qui seu hamos i colino, acompanimate pela nova. lamoso violino, acompanhado pela novo som quem depois chegon a compet por acita de pintura E não sem motivo com das primeiras critiras que the e feita en França 8 a de "querer fazer a principa Etragradar quatro seculos, a mamerio de FEAN DE BRUGES". No entanto, esse Lu-ben, com a morte de DAVID, é procta-"Mo e papa do acochasacismo em gueraberta suo novo varbaros, se roman-co que contra a Grécia e Roma, levan-tarats o pavinão medievai

DELACROIX, gar seu lado decrencia de ferida, importante, de cujo meto servea sin requese soberano polas cusas de seu fengo. O espetaculo de rua o enecava

O diffice quotiente de produit marse fisca contemporance. A Liberdade
coundo a poso — e Obra contemporance
referencema.

Televa de antiverso predicerso de medioreferencema.

AGI STEPE BARRIERA I Añas, de Univ.

Maria mentra. E dua e qua a materia de
dias companiços contant de terma Hadon.

MARKES —

MARK Transition of the control of the con

A simpatta tournata de INGRN e tractivadade control de acceptante que a de seu temperaturas atractivadades en entre producto e pede avecaçuas pelas admirarces pode avecaçuas pelas admirarces de producto de seu forma de la control de control pode de seu de controlpoda de seu estada para a exception truna transferação que e seguindo con deces aforma nas contra o hacerona en la mace control o hacerona de la control de la

Jornal do Brasil, 11.07.1959

Gullar

Fitte, que ésa tocumente acutemino aco grandos compostes. Fracassadas pelo regindo de disporta e de multação de Ratard que em agoro à come das a recentante fluenta de tima special estado e toda poso a come desta no entanto fluenta de tima servicio desta no entanto fluenta de tima servicio de termano, que per aporta indicado e toda poso a no separate indicado e toda poso a competa se destante, quile procedimento, que estado e disportamento. Por estado de atria ou perturbo de sultima parametra porta estado de atria ou perturbo de sultima de tendenta de transfer a servicio de come estado de atria ou perturbo de sultima de tendenta comunicación de contra de tendenta de ten

C exemple historico acilha node não aci perfetuo, mas tem a vantagem de jet subscripcido do acisso, no impulso da primeira infais definico e mais sense in transcripción de mais rentralista de acisso, no impurementa, rentralista de acisso, no importante de tornador a transcription de acisso, no importante en que aimá noje rola em celas circulas de vangunada, entre adeque a desprisos de um abstracionismo de formas prometivas e generalistas de manchas coloridas e um abstracionismo de formas prometivas e generalistas de manchas coloridas e um abstracionismo de formas prometivas e generalistas de manchas coloridas e um abstracionismo de formas prometivas e generalistas de acisso mais contralista de acisso de fota de este um aprilura apenas sensivel, de baixo militar que se cradores greços, como condição de ter podido estreser as mas fue de forma prometiva de penas reconstruires de valuadores de uma contralista de acisso de fota de este podido acisso de podido acisso de fota de este de copertar o estoda in tendencia o acidada de deve acisso de fota de esta de coperta a tendo conventar acidada com acidada a classimo de acidada munica com acidada a clas que esta mas acidada de comença en acidada com acidada a clas que esta mas acidada com acidada a clas que esta mas acidada de comença de acidada com acidada a clas que esta mas acidada com acidada a clas que esta mas acidada com acidada a clas que esta mas acidada de comença acidada de comença de acidada com acidada a clas que esta mas acidada de comença de acid

Sim, a sensibilidade e metriz em tudo que el homem faz em tudo sóbre que esto cum tudo o que descobre pela imaguração criadora. Em fedide se dominios intribusere pos de política e da citeria. Não e aganagge so des artistas. Os centredas mais fectuados tem de facer pieva de musta mais fectuados tem de facer pieva de musta imara imateria ensistindade de musta imara imtelectual e de muita imagunação inventivas, que jamais sea fristo de simples cadeia agumentos, conceguem formida a facer para mes que pulha en entre de pueda do para mes, para mosa combecumento, para mes entre de mais describendade de seu cria- esta de conceptam se um entimento que plasas, assem esta alterna de uma comerçam, de um entimento que plasas, casem esta apenas organizado para me, para mosa combecumento, para mosa destinado, de a sensididade de seu cria- esta de conceptam de mais entre de conceptam de mais de conceptam de mais de conceptam de mais de conceptam de mais de mais de conceptam de mais de mais

uma eura sopretindo actistica — de qualidade, a se té — reprime un ma una manifectaminade, a se té — reprime un ma una manifectaminade, a caracterido, no paréce absundade. Per mois que o hábito de nacionalismo extrusora nos querta faixe e rei possibilitade de qualitade de gour reforma munta entre primeira, a leva organismo entre de artista, mas como uma comunicação de disprendade que extende de gour reforma munta entre primeira, a leva organismo de artista, mas como uma producir partir de municipal de processor, o despuis proportira de municipal de aportira de municipal de actual de todo e competiça proportira de municipal de actual de todo e competiça produciva em monumento mas perimento, a competição e motiva de mas a filosofi a ceruletra, a opolito dos comos que em a lorça de unha reverlaça e mas a filosofi a ceruletra, o opolito do actual e audite em timo de autre que em que em que em que em a lorça de unha reverlaça e mas a filosofi a ceruletra, o opolito do actual e audite em timo de autre que em que em a lorça de unha reverlaça e mas manifeste en maior en como mas de emigrando de entre per se em porte que em que pero com mas comunicação de municação de porta de em como mismo extenso que entre o em mundo extergo a numbilidad por porta de artico, o organismo que porte de artista, mas como uma comunicação de aporta de emismo de estrega a caractera e que pero com actual para caractera e que pero com actual para caractera e que pero com actual com actual de actual en actual e audite el maior de emismo de actual e audite el maior en em comunicação de emismo do actual e audite en altigo al todos en em com ama comunicação de emismo de aporta por en en emismo do emismo externo em em monuma do actual en actual e audite

O que a obra de arte exprime è algo de

O que o artista faz hão é assim conse-quiencia de algum impulso irreprimivel para vispitium o que via por destre des-tres é elemento impolizate na formação da pessonalidado, nais se trata de ato-juico muito anicerior ao ato exéteorera-dor. A vontado es comunicar é, seno da vida condição absoluta de todo ser vivo.

- - Que peusa Imje da Escola de Ulm? — Um não chegor a ser; li-con apenas mon encola. - 1 aete concreta morreu? — Depende do que se entenda por arte ronereta. Se se con-cebe arte concreta como ten-turolo da pessoa realizar o que ela intimamente é, não morces.

- Para você, que é arte concreta:

Concrete?

E a realização de mas abéia que abo existia antes ao munido material. Uma expressão más dedutivas e que por isos mesmo se concretiza direta direta marte fora do artista. A ata concreta não atude a renhama realidade fora do homen, mas ao esti interior. Emponeo pode ela se realização a defino pode ela se realização de fina de fina

— Dizeur ne seus alefensores que n lachismo retrata a épu-ra ninal, caotica e carastrófica.

que a lachisma retrata à épaque a tinal, caotica e estatavillée,
Mas tim é, na verdade, a sur
limitação, porque e trata de
tinus irte que não propise nada: apenas reflere. É o contrário da sete concreta tal
como a entendo — e que se
aprovinas do que vocé clarina
de "nessoarerto" — porque
resta arte, no momento que
baixea ima ordem interior, probaixea ima ordem interior, probaixea ima ordem interior, probaixea ima ordem interior, que
baixea ima do caso em que se
encoatra os mundo atual orgamar architar do caso em que se
encoatra os mundo atual orgamirando-nos interioriente, e
isto é imprescindivel porque
más é o destina do homem xiver no caso. Se não artistanão contribuimos para da mom castisfação interior no homem,
allomos com nosa missão. Nese semido, acredito na função
social do artista a veja a triata
como a semente de uma renvação social.

— Você não expês na V Bir-

nd de S. Paulo, For que:

— Não recebi as fichas do
inserição e quando reclamei
por elas responderamene que
as instrições ja estavam fechadas. Foi uma pena, Lamento
a pussível alegria que pauloria
ter dado a alguém com mena
trabalhos e que mas del. Finha cinco esculturas incidiar
para expor na V Bienal,
becando de la companya de la companya pena de la companya del companya de la companya de la companya del companya de la companya del companya de la companya de la companya de la companya del companya de la c

- Pretende expor no Brasil ?

— Pretende expor no Brasil ?

— Meus trabalhos estão à diressoporição de quem se interesso por expédia aqui. De minha
parte licaria muito contente,
pois perceitos que existe no
Brasil um público para icos.
Xau me refiro, evidentemente,
la pessoas de meia cultura,
choias de preconecitos. Beforeme las pessoas simples e la
verdadejramente nultas — estarecebem as coisas com marecebem as coisas com mafeccibem as coisas com ma-

Arte é

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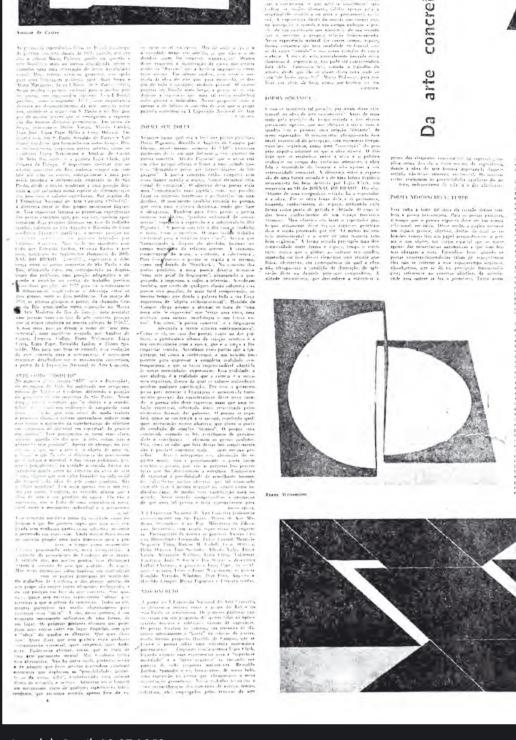
social

En tachisma?

soldado dado soldado

In ingua contemba o desenvoltumento musca di da musca contemporativa cua mudo tradizade para o SDIR por Maria Inco Dispos histo-da. Con gova tradizio musca

Siding or Festival de Cierrus Esanore, prontorido pelo Mu-sen de Acte Moderna, Ene-nos, como acosteren com or Festival do Ciurous, Asteri-cano, ampla cobertura.



Artes Plasticas Terreira Gullar

Este artigo foi escrito, em marco passado, especialmente para a revista "Modulo", de arquitea revista "Modulo", de arquire-tura e arte, que a publicou em seu 13.º número, ainda nos hancas. Na pròxima semana, continuaremos a seire de arti-gos que vimos publicando sá-bre a evolução da pintura con-temporâneo. Tendo concluido a Cubismo, passaremos agora ao Futurismo.



species processorous publicas motivo e transportante de la companio del la companio de la companio del la companio de la companio del la companio de

Jornal do Brasil, 18.07.1959

A rando está na necessidade que temus de calabelecer uma hormania entre não e o mundo que nos cencos

Temos, de um lado, a tunção, como neces-ndade; de outro, a exigência da emoção (arte pura), gratuda em relação a função

Camo exemplo da primeira, tomemos a Arquitetura, é da segunda, a Escultura — a união das duas significa integração.

Espaço e forma encontram-se nún ró na naturca como en tóda criação do homem: onde está o homem, espaço e forma são realidades.

A Escultura não é senão a espaço que, atra-tes do movimento no tempo, torna-se (o -ma. Na Arquitetura, como na Escultura, a forma é o resultado.

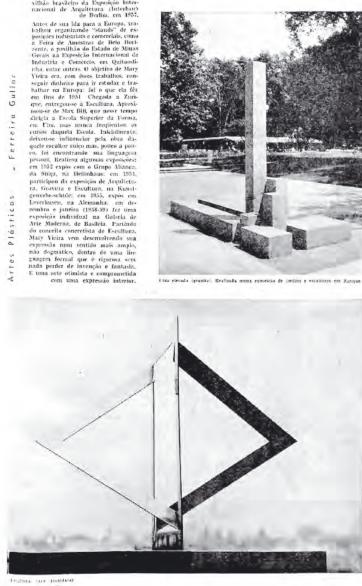


suplemento dominical

JORNAL DO BRASTL, săbado, 17 de natubre de 1959



Critir esecada (granita). Realizada numa exposição de jurdins e esculturas em Aurique



Jornal do Brasil, 17.10.1959

Depoimento

das Artes

Que nos leva hoje a falar sóbre mitegra-ção das pries?

Um caminho para conseguirmos issu e u integração dos disersos secret da vida, de acordo com as condições sociais de tinseo

Aqui o determinante não é a junção, mas a ideia para (pura ideia artistad).

Ista é arte social: ofercor un honiem vi elementos de que micessita para revabele-cer em si a integração corpo-espírito segun-do suas próprios necessidades.

Sintese

Catola Welcker, critico de arte sulca, esca recolherdo uma serir de depoimentes de artistata (pintorea, escultore a esquitotes) escare o positiero para de atricese das artes parecesadores quello, e depoimento que Mary Viella encreva para a requete de CW.

Ena miegração que antigomente era res-limba de modo natural e evidente foi des-feita pelo desenvolumento da tecnou, ma-o vida erige de nos, hoje, a reintegração de um modo nom-

A Arquitetura, através da função, defermi-na e no espaço, a Seculfira começa com a problema do espaço. Por espaço, entendeo-qui o conectio universal, do qual o meso espaço físico, tido e, o espaço maternal, c um uno especial; um ostro caso especial seria o conceito matemático do espaço.

No urbanismo, ou num complexo arquire-tónico, o pedego de terra em questão dese ser harvanisado (ou desarmonicado) ou a crisção do homem (arquitetura, ilumina-cia, tránsito, etc.), considerando-se a fun-ção e a belesa a serviço da humanidada,

A integração começa entre a Arquitetara e o lugar onde será criada; entre a Escultu-ra e o lugar — o pedago de terra — onde será colocada. Primeiro como elementos lu-teres e então relacionados entre si, ao que damos o nome de urbanismo.

Na arquitetura, onde função é beieva se nuem, nenhum outro atributo é núcesario — cla é em si completa. Essa Arquitetura e uquela que parte da impelo para determinar o espaço, do espaço para determinar o material — e a forma é o resultado, se o material corresponde exclamente a menorada de de espaço, a forma, como resultado, deve ser exata, portanto beia.

A qualidade da forma na draptiletura, ontre la nega e porto de partida — è diferente da qualidade da forma na Evaluna, voie in pura idéia artistima é delerminante. A requiselum destinua e a actifique da recedidades do humem, como corpo fisson sobretado, enquanto a Escalizar respondo su sons exigências espiritante.

Assim o homem encontra na Arquitectura, como na Secultura (mas artes funcionas e mas artes puntos), a transpolicidade que alime reclama — ambas constituem estar cita e rela. Sé quando estas duas reclama — ambas constituem estar cita de rela. Sé quando estas duas recladadades, sé mitigradas em as meromos, may gracemos en serbamismo (cidade, brita) quaremos en serbamismo (cidade, brita) completo residencial ou onde que que o ser humano habite; em gunção do hare compo-capitue, as então residencias e interescendo de sero como masos (embres de serial como masos (emb a integração da Arte como mosso 10

Gallar (poesia).

Nessa exposição na Bahis serão expositos rários litros-poema de Reymoldo Jardim, Lygia Pape, Spanuida e Perreira Guillar. Esse tipo de poema, movindo pela primeira sea na exposição necomercia do Rio, tem são ampliado e enriquecido com uma série de descobertas dos váries poetas do grupo. Embora se tendo feito, há alguns meses, na redação do SDJB, uma pequesa exposição dêsse livros, serão apresentados pela primeira vez numa exposição dêsse livros, serão apresentados pela primeira vez numa exposição conjunta do grupo necounterio, agora, em Saltador, Dove litros-poema estarão arposto no Belsedêre; 3 de Lippis Pape, 1 de Spanidás, 4 de Reymoldo Jgrdim e 4 de F. G.

de Reynaldo Îgrăfin e 4 de F. G. Também alguns trabalhos novos de Lygis Clark — nunca agrecentados ao público — constarão dessa expo-sição na Bahia. Freta-se de uma sé-ris de construções de planos super-postas no espaço, que são na terda-de um prolongamento da experiên-cia dessa crísita, iniciada com as "superficies moduladas", já expos-tas em S. Paulo e no Río. Essa no-nos trabalhos de Ligia Clark, se escapam da características do pin-tira, tamponeo caberiam nas deno-minações de "relêvo" ou "escultura". Aloisio Carsão, Hélio Otticion. Dio-Aloisio Carvão, Hélio Oificica, Dio-

-10 concreta

eocoi

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Teoria do não-objeto

deviro que era preciso consumir — e asos foi faito pica fate dui estrefeira de movimento. Já então o que sobre do objeto e pouca coisa. É é com Mondriam e Malevitch que a climinação do objeto continua. O costa que se pulverira no quadro cubista é o objeto representado. Enfirm é a printura que jar ali disarticulada, à procurza de uma nova estrutura, de um novo modo de ser, de uma hova similicação. Mas nesses quadros (fase sintética, fase hemética) inão há apenas cubos decarticulados, plamas abstratos; há lambem signos, arabeccos, papezechados, muneros, letras, areia, estôpa, preço etc. Esses elementos indicam duas forcas contrarias ali presentest uma, que tenta implacávelmente despojar a pintura de toda e qualquer contaminação com o copto; outras, que retorna do objeto ao signo e que para isso necessita manter o éspaço, o ambiente producio mascido da representação do objeto. A esta únitura tendência pode se filar a pintura ed tita abstra-ta, de signo e de matéria, que se exacerba hoje no tarbismo. Mendrian é quem percebe o sentido mais revolucio-

ta de signo e os materia, que se exaceros noje no tachismo. Mondrian é quem percebe o sentido mais revoluciomaris do cubismo e lhe da continuidade. Comprende que a nova pintura, proposta naqueles planos pures, reque uma atitude radical, inn recomêço. Mondrian impa a tela, retira dela todos os vestigios de esjeto, não apenas a sua figura, mes também a têr., a matéria e o espaço que constitutam o universo da representação: sobra-lhe a tela em branco. Sôvire da, o pintor não representarán mais o objeto: ela é o espaço onde os munidos e harmonizará segundo os dos movimentos basicos da horizontal e da vectical. Com a eliminação do objeto representado, a tela—como presença material — forna-se o novo objeto da pintura. Ao pintor cade organiza-la mas também da-ribe uma transcendência que a subtrata à obscuri-

O problema que Mondrian se propôs não pedia ser resolvido pela teoria. Se é le tentou destruir o plano com o uso das grandes linhas pretas que cortam a leia de uma berda a outra — indicando que ela confina com o espaço exterior —, annda ecose linhas se podem a um fundo, e a contradição espaço objeto teaperece. Inicia, então, a destruição dessas linhas e o resultado disso está nos seus dois últimos trabalhos. Brodadouy Boogle-Vicoogle e Victory Boogle-Noople. Mas a contradição não se resolve de fato, e se Mondrian vyesse mais alguns anos taivez voltaise a tela em branco donde partira. On partisse dela paía a construção no espaço, como o 162 Maior victo, ao cabo de experiencia paraida.

OBJETO.

A feia em bianco, para o pintor tradicional, esta o méro superte materna sóbre o quas éte caboçam a sugratión de espaço natural. Em seguida, fese espaço aspectión, esta melafora de mundo, esta necida por tima moidura cuja função fundamental era insertio a necido. Essa moidura era o mescolemo entre a leção e a realidade, ponte e amundad que, procedindo o quadro, o espaço ficticio, ao mesmo lazilado, forma esta esta esta desta come capación está esta comunicar-se, esem choques, com o espaço exterior, real. Por isso, quando a pintura abandona redicalmente a representação— econo mo casa de Monditán. Selevitor e seus seguidores — a moidura perde o printed de Seus seguidores — a moidura perde o printed de Seus seguidores — a moidura perde o printed de Seus seguidores — a moidura perde o printed de Seus seguidores — a moidura perde o printed de Seus se tunta mass de ergorer um origono me-



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PRIMEIRA

O problema da moldura e da base, na pintura e na escultura, respectivamente, nunca tinha sado examinado pelos criticos em suas implicações significativas, estéticas. Registrava-se o fenômeno, mas como
moldula curisos que cacapava à verdadeira probiemática da obra de arte. O que não se percebia é
que a propria obra colocava problema movol e que
esa procurava encapar, para sobreviver, ao circulo
fechado de seticita tradicional. Rumper a moldura
e eliminar a base não são, de fato, questões de naturea meramonte fécnica ou física: trata-se de um
estóryo do artista para libertar-se do quadro convencional da cultura, para rencontras quelle "deserto",
de que nos fala Malevitch, onde a obra aparece pela
primeira vea, livie de qualquer significação que não
se apica, com precisão, dapetas obras que e relizam fora dos limites convencionais da artie, que
fuser composições, defenor será direr que telda obra
de arte fende a ser um não-objeto e que écos name
sos es apica, com precisão, dapetas obras que se relizam fora dos limites convencionais da artie, que
fuser consuma coessidade de destinuite como a interção.

Coiocada a questão nestes têrmos, as especiaferas
lachaisas e informais, na portura e a escutura,
mostram-ros a sua fare conservadora e reactionar,
Mostra de destinua como a interção.

Mostra de destinua como a interção
de sou caracter de Não Octube.

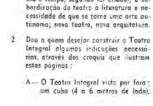
Alosso Carrão e Dato Sentine de su procursos
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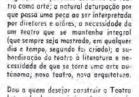


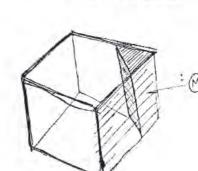
a - September Democal Jerut de Statt. Sabada, 114.60

 Dou as indiceções para quem desejar fazer o levantamento estético dissa que estau chamando teatro integral: a es-tagnação do processo evolutivo do teacessidade de que se torne uma arte au tánoma; novo featro, nava arquitatura

Integral algumas indicações necessá rias, através dos croquis que ilustram







8 - Estrutura do Cuba (metal ou madéira) de modo o que paredes e feto possam ser removidos: pala-vra, cor e desenho sobre as pare-

C- Porede removivel.

D - Forta de entrada. E - Cadeira colocada no centro do

F — Flatafarma giratória söbre n qual está fixade a cadeira: só a um espectador é dada assistir à peça de cada yez.

G - Orificios de ventilação

H — Detalhe de um dos supartes da es-trutura cúbica. Observe os prificios onde as puredes máveis serão fixudes.

ocórdo com a peça. J - O cuba aberta. Aa planeiar a peca convém ter essa visão para mai a unidade.

L — Pletaforma, vendo se o mecanismo que aciona e plataforma giratória
 O motor (se fizer ruida) dere se colocade fora do teatro.



M - Paredes suplementares podem ser

N — A platatarma pode ser acionada pelo próprio espectador mediante notão colocado nos braças da ca deira. Os spot-lights também po-

O - An entror, a espectador deve ver

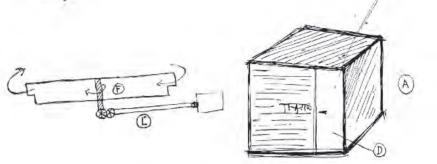
P - A fim de que não seja visivel o sul-

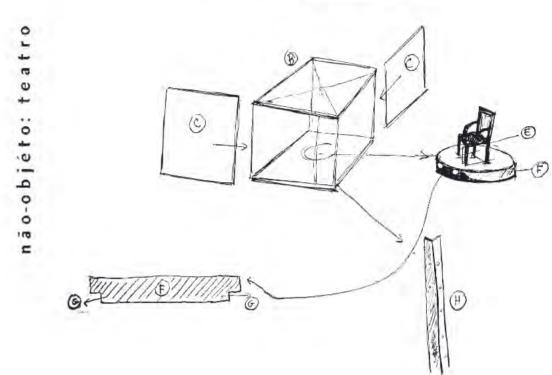
dem se: acesos pela mesmo pro-

openas a caderra, iluminada par

co que tica entre a porta e a pa-

colocadas no interior do teatro Podom ser translúcidas para se conseguir efeitos de luz.





Jornal do Brasil, 19.12.1959

Assim como o offect, o rotogra Assin como o ofisel, a retagra-rium ele món vantribuiram em nuda para o aprojundamento da arte gráfica e sim dos processos qualitativos da re-produção de originais, o cine-mascop, κ tolo panacômica etc. não contribuiram em mula para dar major profundidade ao cine ma como expressão de arte. Tan ta-se de recursa exterior à essên-cia dessas artes, motivada por ne-cessidades industriais e comerciais. Parece-me necessário estador o problema do cinema desde sua re problema do cuemo desde sua re-zão de ser para que se possa dar a êle umo independência expres-siva do criação para e fazer com que deixe de ser simplesmente recriação e cópia da realidade qualquer que seja ela; realita ou

Porece-me aindo que a cômora é responsável pela situação do cineresponsavel pela siluegaa do eine-ma como registrador de realida-des fabricados ou documentais, pois a filmagem estó semure su-bordinada a fixar formas, por mais selectionadas que sejam, já definidos antes de se tornarem forma de cinema. Esse condicionamento a uma realidade exterior ao cinema em si lidade exterior ao cinama em si mesmo, foz com que tenham ra-zão agráfes que consideram o do-cumental a única expressão legi-tima desse vinema que está ní. E documento não é acto. Alé que es colorante a terrorial printina.

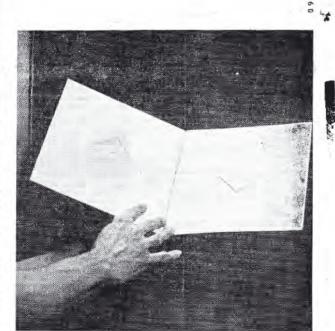
se reinvente a fotografia cinética como urte ela estará ameaçando o pureza do cinema. Há o campo aberto do desenho Ha o campa aborto do desenho animodo que possibilita um cincua como expressão criatica mais pura. Mas — não se sabe porque — limiton-se o desenho animado a histórias de mero eutre teniuenta infantil. O pessual da tenimento infanti. O pessoud da Upa tentou avançar um poneo mis féz apanas modernizar o de-senho ou contar histórios com ho-necos e côres mois arrojados. Ou-teros experiências (mais positivas) foram feitos com a gracoção da figura diretamente sobre a película com a diretamente sobre a película sem uso da câmera. Mas essas excampo do beinendeiro úntico campo da brancadera upitra. È preciso repensar o cinema. Re-pensórlo não mais tem têrmos de fotografia om movimento: a coi-sa é cinematografia e não cinema-fotografia.

É preciso também atentar pura o fato de estarmos no terreno des artes gráficas e considerarmos que essa condição gráfica pode ser ul-trapassada no sentido de criação trapassada no sentido de criação paramente cinepuética, cineplás-tica ou cinecerbal, Repeasur o cinema sem procanceitos de his-tária, comera, joto, enqualra-

mentos, atóres etc.

Repensar o cincua como arte e
não como divertimento; cinema
e não literatura. Revolvei-lo em
sua pré-historia para partindo dal
chegou a um estigio em que elle
possa ses comparado — em gran
la insurista de comparado. de importancia estética - com as outras artes já autónomas em sua expressão Éste bilhete é um convite no de





Nas páginas 4 e 5, Ferreira Gullar apresenta os seus últimos trabalhos no campo da poesia: não-objetos verbais que, consistindo na busca de um "lugar" para a palavra, já não podem ser publicados em jornal. Cada poema é um lugar específico para determinada palavra. Para mantermos o público do SDIB a par do que se realiza no âmbito da poesia neoconcreta, recorremos ao uso da fotografia. Mas vejam vocês mesmos o que o poeta tem a dizer e mostrar.

Jornal do Brasil, 30.01.1960

4 - Supirmento Communiti, Jurcal de Bresil, Salvede, 2:241

A busca de uma expressão não-sin-A dusca de uma expressoo nao-sin-tática mas orgânica sempre foi a preocupação dos poetas que, em ju-nho de 1957, ciaram uma ala inde-pendente, não-ortodoxa, dentro do movimento da poesia concreta. Já no manifesto de rompimento, aquela epoca, diziamos: "pretendemos

E nesse sentido têm trabalhado és

E nesse sentido têm trabalhado ès-ses poetas, que mois tarde defini-ram melhor a sua posição teórico e adotaram, para suas experiências, a denominação de arte neoconcreta, incluindo-se nela as obras de artis-tas plásticos que defendem, em seu campo, um ponto-de-vista alim. Es-sa afinidade, já manifesta nas obras anteriores, aproximou de tal modo os artistas neoconcretos que tornou possível uma colaboração espontá-nea entre cles, uma troca de expe-

nea entre éles, uma troca de experiências entre pintores, escultores e

Não-objeto:

poetas. Honestamente seria impos-sível precisar até que ponto qual-quer dos membras do grupo influen-ciou aos autras sem déles nada re-cebar. Esse é um fato importante e, nesses térmos, inédito na arte bra-Do uso da página como tempo, como duração, campo de irradiação da palavra, criado por ela e para ela, passou-se ao livro-paema, onde ja se definia a necessidade de absorver o livro como suporte para integrá-lo totalmente na expressão verbal: o livro deixava de ser o lugar ande se deposita o poema para participar da estrutura intima do poema, para ser também o poema: poema-livro, li-vro-poema. Com isso o objeto material era consumido na expressão.

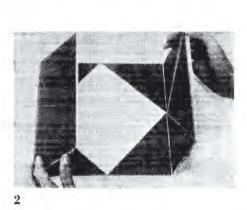
lá se podia ter dado a essa experiência a denominação de não-nbjeta, mas a nome só reia depois.

Os trabalhos que divulgamos hoje Os trabolnos que avirujulos impestas páginas nasceram diretamente dos livros-poema e guardam—num plano talvez mais livre—as co-racteristicos fundamentais daqueles: a integração polavra-suporte e a manuseabilidade. Como a livropoema, estes não-objetos solicitar poema, estes nav-opieras antironparticipação manual do leitor e
de tal modo é essencial essa participação que sem ela o poema não se
faz. O gesto é integrada na expressão verbal e o poema fala também
otravés dele. Em alguns desses nãoobjetos usei cor e, por essa razão e -objetos usei cor e, por essa razan e pelo pagel importonte desempenhado neles pelos elementos visuais, tenderia o leitor a aproximó-los da pintura, do relevo e da escultura. Na
verdade, esses não-objetos verbois
guardam uma diferença essencial
com respeito àqueles meios de expressão plástica. Não só a eleição
comprise de sessencial
contra productiva de sessencial
contra producti pressaa piastica. Nuo sa e enissa e organização desses elementos se fazem, segundo umo intencão ver-bal, como a presença da palavro empresta-lhes um sentido e umá ex-pressão que modifica a pura expe-tiência visual própria às ortes ditas platitras

Tampouco os trabalhos que ora pu-blicamas aqui significam uma supe-ração do que foi feito antes pelos noetos neconcretos. Este é um dos muitos caminhos que, estamos convencidos, a paesia neocancreta abriu com suas buscas. Se com isso afascom suas ouscas. Se com isso aras-tamo-nos ainda mais dos processos usuais da poesia, é que o nosso in-terêsse se volta para a expressão em seu sentido amplo, pouco nos dando se essa expressão se insere on não nos limites de determinado gênero.

Nem por isso nossos experiêncios te-rão, obrigatóriamente, um mérito excepcional,

poesia

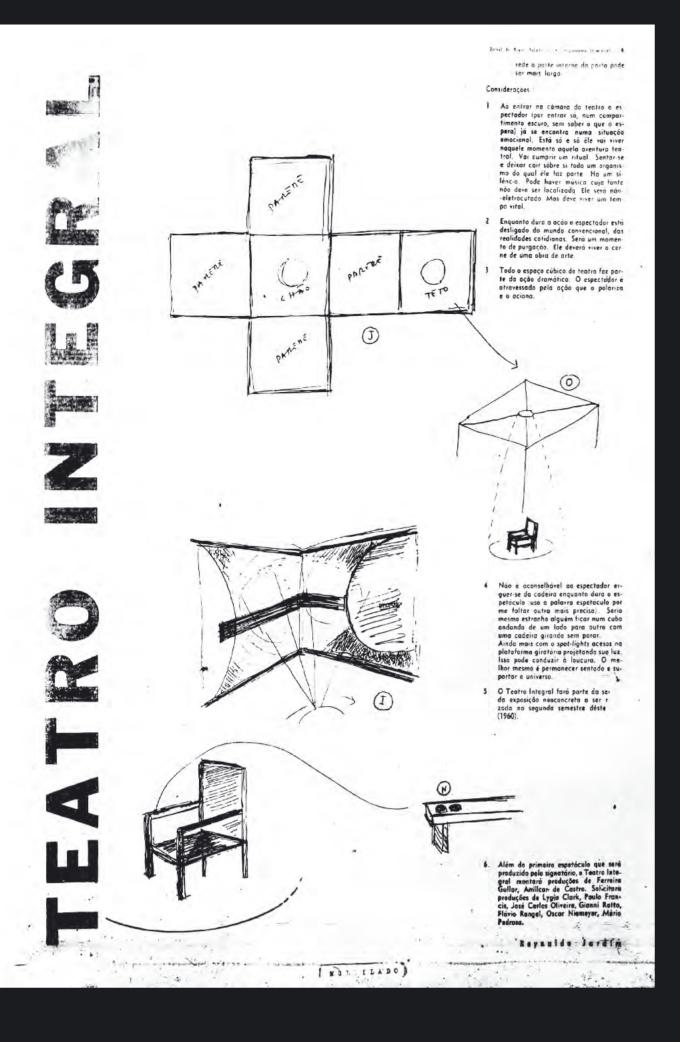


1—O leiter se deferrita con um quadrado préso, com un conte no meio. Ele sai abri-lo para ser o que tem deatro.

2-0 leicor abre com as mãos as O leior abre con: as mãos as dista cano optima plana limana emetivada no quadrade prito que está por techno as macas más a mara paíse librar a paíse librar a mara de a mara de a mara de la mara de a mara

"naimente abento, desdoimble, pinho distru ganha agora uma no-nho distru ganha agora uma no-ma elahigular. No verso metmo das placas que form ainertas es-tão as malesas lo creativa, que as megrava na chapa lennes. O lei-tor sente que está litando com uma coisa organismente construída.

4 — O lei or retire, a placa brana e dobalsa feli surge um surer icie vermel la vivienta unde està escrita a palacra doi. Endeatterno fe neste, cerno con fermine trabaltam segli apperentable. In flogratia tala concepta trabattica del concepta trabattica del concepta trabattica esta concepta trabattica del concepta trabattica del concepta del concepta trabattica del mesmo essas sopragona trabatica indeceda del funcionamento cesses nún obietos. Esta não obieto foi o effirm desta lecita e levest-una a remerier ma dutire, enternada no cláne e em gropopordes sais, que portunida a entrada do arrêdicio letter o postes. Singe esse não-objeto substantia de conceptada do arrêdicio letter o postes.



Dia 17. quinta-feira próxima, inaugura-se no salão de exposições do Ministério da Educação (agora Palácio da Cultura) a II Exposição Neoconcreta, com a qual os artistas dessa tendência pretendem mostrar ao público os resultados

de mais de um ano de trabalho, nos vários campos de expressão, indo das artes plásticas à literatura e ao teatro. Treze artistas participarão da mostra, com um número de obras variável, na sua grande maioria ainda não expostas no Rio. Essa exposição revela, entre outras coisas, que o grupo neoconereto não apenas se renovou como se ampliou, uma vez que era constituído de sômente sete nomes na época da I Exposição Neoconcreta, realizada em março de 1959, no Museu de Arte Moderna, do Rio. Os expositores desta vez serão os seguintes: Aloisio Carvão, Amilear de Castro, Cláudio Melo e Souza, Décio Vieira, Ferreira Gullar, Franz Weissmann. Hélio Oiticiea, Héreules Barsotti, Lygia Clark, Lygia Pape, Osmar Dillou, Reynaldo Jardim, Roberto Pontual e Willys de Castro.

est da terminata é da ri- 200, continuitam a con-éncia, tambéas ami se cello de ferma-accentos manifestos, a prota de, com o de forma-accentos deix, inverendo-ac, as viva, repe ecolarios que, Paper, certae, militis, an languagem describ, ar elucador per esta ber famos alles gamble familiam, tentaem le car petition a certar discrete are periodo depoi servicia da generica para noções objetivas para a se tuescon tendos da

ophidelise come infiliate companyim, il Gettale, estimite a line infiliationes continuata una constitutione il continuata una constitutione il continuata una constitutione il continuata una continuata continuata il continuata manded the crisis for moral part for the con-

Commenter manufacture de godes a una appellata de la pullación de commente presentante de la pullación de la p

era o tachiemo. Ou netihuma, la agora, não emilio tempo depois, o ardor tachista parece ter barsado incrisolmente. Algunsnomes, que a onda alcou vertiginosamente a grande altinus, não se manatem muito timemente la con cima. Faz-se de novo silencio no araul — e muita game ja deve estra é espeta de que um novo funcias começ a septor do Atlantico para excitar as sensibilidades. Mas — quem sobo? — o cima seja mais favoracel à apreciadar das obras neoconretas. Ela demonstram, pelo menos, que a subjetividade deacerbade e o delinio gesticularior não são as infectos em que a arte contemporárica pode bebor. E que possívelmente, pão são as molhores.

Terreira Guillar

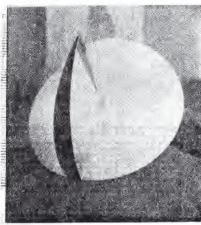
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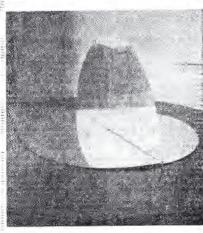
Jornal do Brasil, 12.11.1960

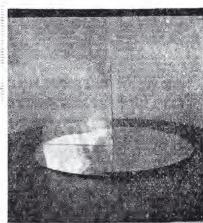
jornal do bensil rin de janeiro. -ábado 12 e

domingo 13 de novembro de 1960

f 4 - Septemento Daminical, Journal de Brautt. Silvado, 563.99 Não-objeto, Hélio Oiticica, Côr no espaço







19 e 20 de dezembro de 1959, p.s. blicamos a Teoria do Não-Objeto, em que pela primeira sez se trania a público esse probleme. Traria, sob angulo histórico, do pro-cesso que conduciu a arte conlemperânea à cuminação total do objeto em sua linguagem e ao nascimento do não-objeto. Hoje pretendemos (er aprofundado a problema e tornado mais fácil a so traballio servici como mina introdução geral an assunta e tor nará mais compreensiveis vertos postes do testo que publicamen

A - Que é o mão-objeto?

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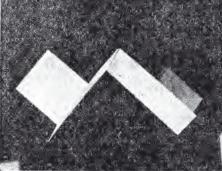
B — É precisa primeiro saber o que en-tende aqui por objeto. Entendo aqui por objeto a cusa imaterial tal como se da nola naturalmen-te, ligada sa desgrações e usos cotoldanos: a borneta, o libpis, a péra, o sapato etc. Nessa condi-ção, o objeto a esgota na refe-rência de uso e de sentido. Por contratêção, posienos estabeleces. rència de uso e de sentido. Por contradição, podemos estabelecer uma primeira definição do mão-objeto: o mão objeto não se esquisdo porque não se insere na condição do siúi e da designação serbal.

Mas os objetos lampouco se esquismo sempre naquelas reterencias. Sob o nome péra, está a pera com a sua densidade material de coisa. Sim. Quando nos subtraimos à ordem cultural do mundo, venus co objetos esem nome — nos deformitamos com a sua oparidade de coisa. Pode-se dizer que, nesass circunstâncias, e objeto terma-se prixtime de que chamo de não-objeto, mas previsamentis nastriporto manifestase a niferença rundamental entre os dois sem nome, e objeto torna-se uma presença absurida, opace, em que a perceçção cabarra; sem nome, o mobiloto é impenetravel, inabordável, clara e insuportavelmente exterior ao sujeito, O (não-objeto não possui essa opacidade, e dai o seu nome: o não-objeto é transparente à perceçção, no sentido do seu nome: o não-objeto é transparente à percepçõe, no sentido do - Sim. Quando nos subtraimes à

aeu nome: o ndo-objeto é trouspa-rente d percepção, no sentido do que se françola e ela E a dife-rença entre os cals torma-se mais pecias: so pelas constações que o nome e o uso estaceiecem entre o objeto e o mundo do sujeto, pode o objeto ser apreendido e assimila-do pelo sujeto. E, pois, o objeto, um ser hibrido composto de nome e crisa, como duas carmadas super-postas das quais uma apenas se rende ao homem — o nome. O não-objeto, pelo contrário, é uno integra, franco. A relação que manhém com o sujetio dispensa intermediario. 2 possul um significação dambem, uma essa significação dambem, uma essa significação dambem, uma casa significação dambem, uma casa significação e manente à sura própria forma, que é pura signipropria forma, que é pura signi-icação.

Noutras palavras, vecè diz que o nac-objeta è um objeto total, in-tegral?

Não-objeto Amilcar de Castro, Sete fases de uma mesma obra



ireana. Emquanto o sujeito existe para si, o objeto, a consa, existe em si. Delixando de lacio as impiacaches que o filósocio liva dessa contradição fundamental, fiquemos u opacidade da conse que re-pousa em si mesma e a perplesi-chée de hocum ou es sente exidente. pouss em si means e a perpien-cive de homen que se sente rei-la entre elas. Un tecino de sig-mificações e intenções constitui o mundo hamano, sob o qual persia-te a quacidade do mundo inman-no, cateirar ao homen. A experi-sicia do abjeto-em nome é a ex-peramena do exilio. A lina por vencer a contradição sajelo-dije-to está no cerne de tedo o conheci-mento humano, de teda a exper-iencia humana e, particulamente, encia humana e, particularmente, na realização da obra de arte. Um na realização da chra de arte. Um pintor que figura uma natureza morta não esta fazando sutra coisa senão tentando resolver es-ra contradição. Ao representa-ta caminha do nivel conceitual cm que êtes usualmente se ercon-tram para o nivel estátiro, ende-uma nova significação, não-con-ceitual, entre nêtes! a significa-ceitual, entre nêtes! a significaceitual, emerge neles; a significa-ção imanente à forma,

Nesse caso, uma nalureza muria é também um não-objeto. tambén: um não-objeto.
Não. Um objeto representado é guas-objeto: é como se fosse um objeto: é se desprende da condição de objeto real um objeto fixa pa a de não-objeto: é, com referência ao objeto real um objeto fixatioa. O mêo-objeto não é uma represendação. Se o objeto está num extremo da experiência, o não-objeto está no meximo, e o objeto representado está entre os deis, a mêo caminho.
Se de assim, oue diference existe. Se é assim, que diferença existe entre a significação imanente a forma do quase-objeto e a signifi-cação imanente a forma do não-

 -Objeto?
 A diferença reside no fato de que o quas-objeto é representação de um objeto real, enquanto o não-objeto não representa moda, uma apenas se apresenta. Ora, desse apenas se apresenta. Ora, de see modo, a significação que se reveta na forma de um e de outro não é da mesma natureza. Partindo do objeto real, o artista que o representa na tela consegue desligá-lo das relações conceltusis — transfluencedos procedos de se de consegue d

logrará cortár definitivamente es-ses liames que estão na fonte me-ma de sua experiencia: a signifi-cação que se da no quas-objeto estava irramente no objeto. Jun-não se retirica no caso fo não-ob-jeto que, por não se refeir a no-nhum objeto real, por ser o apas-cimento primeiro de uma forma, funda em si mesmo sua significa-

A - Poder-se-la dizer, então, que tóda

amount mac, a università e cater a pinitra figirativa e a printra di-ta abstrata è de grau mas não de manneza a pinitra nico figicati-va, embora realize um grau maior de abstração, anda se mantém prêss au problema do representa-ção do objeto.

A — Mas como, se o objeto já não aparece nela?

rece nola?

— Tomerios, por exemplo, a partura de dos dos mais importantes eviacires da arte nao l'igurativa; Mondritre a Malectica. È alte que a figura de rupeto ja não sparevem seus quantos mais, para biase, tribit, e quadrado petite abbie 1011-do branco é a "semistilidade fas ausância, do objeto" e, para Mondrite, a se verticais e horizonials exprimen e confillo Indonential de patitivem e confillo Indonential de patitivem. Noutras palavras, esas formas e linhias geométricas enfaitment allo sobjetos, são uma aiusas extrema e das. Menno que Mondrian e Malectich não expression, em suas bodias, essa reficição, em, por são de casilando de dos como de casilando de case. Mondrian e Maleriech não expressionem en suas borias, esa veleção, nom por 1800 decasifamos de Mondrian e Malerich permaneas a oposição da figura georifama sóbre um fundo metafórico, de repurentacióo. Digo metafórico, de repurentacióo. Digo metafórico parque espaço, all, simboliza e éspaço do mundo, de menim amunica que as formas simbolizam es obietos. Por ser metafórico, fection, ese espaço as confina maturalmente nos limites da leia, e mesmo as en coldura desenvajoros se resume a uma simples reguio de modura. Tamposeo autantaria returar materialmente a umidura disses quadros, uma vez que é da modura. Tamposeo autantaria esta portaria materialmente a umidura disses quadros, uma vez que é da maturez daquele esusa pintado all o confinamento, a incomunicadisses quadros, uma vez que é da maturez daquele esusa pintado all o confinamento, a incomunicadisses quadros, uma vez que é de materialmente a confinamento, a incomunicadisses quadros sobres de espaço de confinamento, a incomunicasentação abortado a sobres de repussentação abortado, sobres de repussentação abortado, a se espaço de confinamento, a espaço de repussentação abortado, a sentencial do como comunicacentaria por actual de portarial de

A — Pretende você dizer que o não-ob-jeta resolve a contradição figura-tundo?

Jumda?

B — No plano da perrepção essa con-itadição é insolávei, uma vez quo o fundo é condição quesma do per-ceber; tudo que se percebe esia sóbre um fundo. Dal o impasso a que chegou a trie abartital, apive tey reduzido sua expressão ao eamp do a percepção pura: topose com êsse dualismo insuperávei que repete, noutro plano, a con-tradição sujeito-objeto. No não-objeto no ribás o sor o probleobjeto, por não se per o proble -objeto, por nas se per o priora ma da representação, o da figura-fundo também não se põe. O mão objeto não dambém não se probe o mão objeto não do tendo metoforio da expressão abalista, não supero real — o mundo. É, pois, a nessmo fundo sodre o onal se procedo na objetos não?

guns casos excepcionais a arte contemporánea ultrapassou o pro-blema da representação. Besas ex-ceções — os contra-relevos de Ta-

cepoes — os contra-releves de Ta-tilin, as arquiteirares, imprematis-las de Malevitch — están foro des definições de que asja pintura e-cacultura, arquitefura. O mesmo se-dã com os trabalhos de grupo neo-conereto — e dajo nome de não-solyclo, Amedito que uma arte-para de la compressión de la con-conereta — e dajo nome de não-solyclo, Amedito que uma arte-para de la concerna de la con-tractiva de la con-la con-cerna de la con

reamente não-representativa re-peie as noções acadêmicas de gé-nero artistico. O préprio conceito de acte vacina, se não o tomamos na acepção fundamental de ex-periencia primeira.

pintura e escultura acebaciam. —
Ou taivez nunca tenham, de fato, existido. Petio menos na época moderna, todo artista trabatina no imitie de sua orto, tentando ultra-passió-lo "Intala-se sempre de uma antierte. O que importava para Reamensi — quer éto o soubesse ou não — não era faser escultura, nas a escultura. Contraditoriamente, para faser a escultura, de mais de tudo o que se conhecia como escultura, O mesmo pode-se distractiva. Ou mesmo pode-se distractiva. O mesmo pode-se distractiva. O mesmo pode-se distractiva.

cubara. O meamo podese diarde Persier, de Ventonigerios, diPicasso, de Mondriari, de Scudiaslly, de Malevitch, ce Pollece etc.
O artista busca, na printra ou na
escultura, a experiência primeira
do mondo, que è preciso ultropassor. E finalmente chegoni-e a
momento adual, em que o artista
já não ai preorigiara em fazor
prativos ou escultura, para atrusta
já não ai preorigiara em fazor
prativos ou escultura, para atrusta
decan recursonirar a experiência
primeira do mundo: tenta procpitar directamente essa experiênpara directamente essa experiên-

delas recarcentrar a experiência primeira de mundo: tenta precupitar diretamente essa experiência. E uma redescoberta de mundo: as firmas, as obres, o espaço não pertencem a esta ou áqueta linguagem artistate mas, antes, ao mundo mesmo, a experiência viva e indetenminade do funcion. Lidar diretamente com êsses elementos, fora dos funcions institucionada da arta, é lidar diretamente come e mundo. E foramisão por ecome mundo. Esta por ecome mundo. Esta por ecome mundo.

te com o mundo, è formulà-lo pe-la primeira vez. E aqui, observa-se outra diferença fundamental entre um quadro e um não-obje-lo: aquêle nasce de um esfórço da

arlista para, gradativamente, 10m er o mundo já concentual da linguagem artistica — vem-se de

A — Quer cizer que, na sua opinião, pintura e escultura acabaram...

do nao cojeto, que o ununque do objeto, permite-mos dizes que ele transcende o espaço, e não po bise de lo (como faz o objeto), unas par nête se inserir radicalmente. Nascondo diristamente no do espaço, o mão objeto é ao mesmo tempe um trabulhar e um refundar díxes espaço: o renascer permanto do forma e do espaço, assa transformação espaçois à a propria condição do nascimento do mão objeto.

não-objeto.

A — Você falou em moldura, e base.

Basta climinar esses elementos
para fazer um não-objeto?

6 — Não, da mesma maneira que não bastava eliminar a figura para fa-acer um bom quadro abstrato. Não ce trata da precursa ou austrona material da moldura ou da baso. Trata-se de criar sem o apono dês-see elementos. A moldura e a ba-so, a polítura e na escribura ave-para polítura e na escribura ave-para polítura e na escribura avee, na pintura e na escultura ve se, na pintura e na escultura respectivamente, condicionam a ecpressão do artista e são, tambiém,
og marcor de uma determinada
possção em face da arte. O que
importur, pois, não 6 facer tura
quadro sem moditura ou uma escultura aren base, mas restirer os
movas problemas que se pôem
quando a expuessão ja não centa
com aquifes etiementos.

A Que significam a modura e a
base?

B - Significam que a linguagem da Significam que a linguagem di obra é representativa, mesmo se as formas são abstratas (falo di base e da modura como elemên-los pressupostos na empresão). Quando o problema da represen-tação é utirazassado, a modura é a base perdem o forção. Mas paão basta simpresentes retira-las di obra. No caso de escultura, a se-se indica uma pasção pristigia-da, e se a escultura não possui ba-co (maternalmente falancio) quas-A - Concluse dai que a não-repu

tação é um carâter basico do não-objeto. É éle sinda pintura ou es-

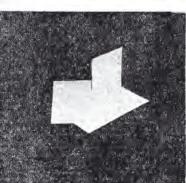
-objeto. E ele ainda pintaria ou re-cettura?

As considerações a que nos obriga.

As considerações a que nos obriga.

As considerações a que nos obriga.

As obrigações como elemento hierente ê pinjura e à escullura. Ao contrá-tu de que se vem afirmando há pelos menos 50 anos, só em al-



fora para dentro, da significação, usual para uma nova significação, o não-objeto irrompe de dentro para sora, da não-significação para a significação, a Dentro da teoria do não-objeto, como explose procursos a significação.

bilidades indefinidas, O que im-porta não é fazer um culo objeto — mas reveiar o quento de mon-do se deposita na palavez. Vecê já cenreveu que, na que se refere a poesia, o não-objeto é a precuns de um legar para a pala-vra. Que quer dizer islo?

 E que a palavra ou está na fraze
 — onde perde sua individualidade — ou no dicionário, onde se ac — ou no discontro, onde se enementa sixinia è mutilistada, pois é dada como mera denolação. O mão objeto errela d o anádecimation o hupar ande a patiente isolada invalia tênda esta estra estago, ou delementos visuais que all se casam a ela têre a função de explicatas, internificar, converciesar a

plicam, de uma forma ou de outra no movimento sóbre ele do espec-fador ou do leilor. O especiador e solicitado a aser o não-objeto. A mera contemplação não basta pa-ra revetar o sentido da obra — e o



como se coloca precisamente o problema da poesia? Também o poeta busca a experi-ência primeira do mundo, tam-bém ele trabalha no limite da linbêm ele trabalha no limite da lin-guagem polèna. Na época moder-ria, vimos a destruicia das formas fixas de estavís, de verso, para chegar-se ao verso livre. Mas, de-pois, o verso livre também toma-es um instrumento estreroliga-do: ribuntou-se a sintaxe e ens-gua-se à palavea como clemento primeiro. Da russma maneira que a coi libertou-se da pintura, a psi-lavra libertou-se da pintura, a psi-lavra libertou-se da pintura, a psi-ta tem a padavra mas is a fito tem ta tem a palayra mas já não tem um quadro estético preestabele cido onde colocá-la hábilmente. Ele se defronta com ela desarra do, sem menhuma possibilidade definida mas com bidas as possi-bilidades indefinidas. O que im

citara, intensificar, concretizar a multivocidade que a palavra en-

multivocidade que a palavra encerra.

A — Há, então, uma fusao de pintura,
relêro, cacultura e pecala?

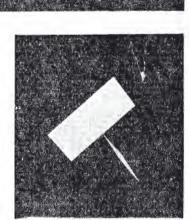
B — Crezo que não. Planos, formas,
córes, são slementos da realidade,
antes de serem elementos de uma
linguagem artística. No não-objeto os elementos plasticos máo
são usados como mesmo sentidos
que na pintura ou na escultura.

Ja são escultidas seguindo um propósito serbal, isto é, da mesma
maneira que um peda tradicional clabora seu poema convocando e ropolindo palavras, o poeta
neconoreto convoca, além das
palavras, formas, dores, movimentos, num aivel em quo a linguaguem vertod e a linguagem plástica se interpenetura. Minguén
ligora que uerbhuma experância.
humana se limita se um dos cimco sentidos do neuron, uma vez
que e bomem reage com uma totalifiade e que, na "simbólica gerai do corpo" (31. Porty), os sentidos se decultam una aos outros.

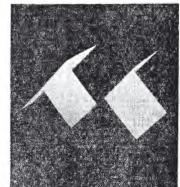
A — O não-objeto deve ter movimento?

S — Nessa allura, cobe esciarecer que
nido digo como dege ser o nãoobjeto, mas apenas fetimo o que
ja existe, o que está fetto. A maoria dos não-objetos crientes implicam, de tuna forma ou de outra,
no movimento sobre cife do espec-

na revetar o sensor an opra — e o especiado passa da contemplação à ação. Mas e quê a sua ação produz ê a obra mestra, porque êsse seo, previsto na natrucira da clora, é assurvido por ela, revela-a e incorporace à sua significação. O não-objeto é concedido no tempo e suas pubblisada aberta, s



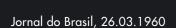




Nia-objete. Amiliar de Castro. Sele fases do mas mesma obra

a uma smobilidade oberte. A con-templação condita a ação que con-dita a uma nova contemplação. Diante de especiador, o não-cop-ca presenta-se como noconcleso e lhe oferece os meios de ser con-cluido. O especiador ago, mas o tempo de sua seção não 100, 150 semascende a otora, não se gerte adem dela incorpora-se a sia, e dura. A ação não comsome a otra-mas a entiquece: depões da ação, a rista e muis que antes — e essa

segunda contemplação jã centêm, além da Jerma vista pela primeira vez. um passado em que o especiador e a cora se fundiçam; é le varteu neia o seu tempo. O não-objeto rectama o especiador (trabase sinda de especiador?) não como testerunte ressous de sua como testeriunha pissivo de sua existência mas como a condição mesma de seu faser-se. Sem éle. 2 obra existência expensa em patência, à expera de jeto humano que a atur.



Jornal do Brasil (JB) is one of the oldest daily newspapers in circulation in Brazil. Launched in 1891, it originally consisted almost entirely of advertisements, only changing its format in the late 1950s. Until then the front page had been a grid of different-sized rectangles in which readers were offered various products and services. These were supposedly laid out in alphabetical order but in the first column, before the ordered list commenced, there were advertisements for kitchen staff aimed specifically at 'female cooks' ('cozinheiras' in Portuguese), which explains why until the mid-1950s the newspaper, was known as the 'Jornal das Cozinheiras' (Newspaper of Female Cooks). The JB then underwent a revolutionary change going on to become the country's most prestigious national newspaper and a respected source of information for political and cultural debate.

Following the deaths of the JB's director, José Pires do Rio, and its proprietor, Count Pereira Carneiro, it was taken over by Countess Maurina Dunshee of Abranches Pereira Carneiro, assisted by her son-in-law Manuel Francisco of Nascimento Brito, at that time the director of the JB radio station and a member of the board of directors. In order to improve the editorial profile of the JB they employed new journalists and acquired the most technologically advanced

graphic equipment available in Brazil during the 1950s. However, although the quality of the writing improved, reading the JB remained an arduous task: the front page still had columns of adverts and the inside pages, where the articles could be found, were divided by horizontal and vertical lines that separated the articles from the advertisements, often inappropriately fragmenting texts. It became apparent that the renovation work would have to include the replacement of outdated graphic design. Despite the fact that this process was gradual and only fully achieved in the late 1950s, it would eventually influence graphic designers worldwide. The 'experimental field' where this great transformation took place was the new Sunday Supplement, the 'Suplemento Dominical do Jornal do Brasil' (SDJB), first published in June 1956.

The driving force behind the SDJB was the poet and journalist Reynaldo Jardim. He persuaded Countess

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the subtitle 'Female Pages' was at first clearly dedicated to female readers. With the space guaranteed and with total freedom of expression, Jardim slowly modified the Supplement's content until it became the most remarkable cultural publication of the period. Jardim, born in São Paulo in 1926, had been the director of Radio JB, where he would broadcast a Sunday literature review, also called 'Suplemento Dominical'. Upon hearing his programme the Countess invited him to choose a modern poem every Sunday to be published in the newspaper. Jardim did not limit himself to choosing a poem, he wrote news and book reviews, and eventually his poetry 'box' became a much appreciated column on literature. This was the first step towards the Suplemento Dominical, and upon becoming its editor Jardim would use a similar tactic of gradual innovation. In a statement for the JB Archive he recalled

Pereira Carneiro to create the supplement, which under

'The main strategy at the beginning was not about producing high-quality texts but to gain terrain. We quickly guaranteed a substantial amount of space and I started to bring on board collaborators who enriched the quality of what was published in the supplement. (Jornal do Brasil, 07/04/2002,CPD0C-JB)'

Jardim's diverse team was composed mainly of promising young intellectuals who would go on to have a great impact on art and culture. The supplement's collaborators included drama critic Bárbara Heliodora, concrete poets Décio Pignatari, Augusto and Haroldo de Campos, philosopher Sérgio Paulo Rouanet, journalist Paulo Francis and filmmaker Glauber Rocha, to name a few. Some had their own regular columns while others were commissioned for special features. Among this selection of thinkers one in particular deserves special attention; Ferreira Gullar. Born in 1930 in the northeastern state of Maranhão, by his early 20s Gullar was already considered a pioneering poet. In 1953 he launched a book of poems 'A Luta Corporal' (Bodily Struggle) whose inventive graphic form of poetry attracted the attention of the concrete poets Augusto and Haroldo de Campos and Décio Pignatari. It is possible that through their support and recommendation Gullar was invited to be a part of the Supplemento Dominical, where he began to write art theory and criticism. He became editor of the 'Fine Arts' section alongside art critic Oliveira Bastos. This focused on aesthetic and ideological issues in the visual arts, covering the Brazilian and international scenes. After his divergence from the Concrete poets in São Paulo, and having been encouraged by Reynaldo Jardim, Gullar transformed his section of the supplement into an 'ideological pamphlet' for the Neoconcrete Movement. The 'Neoconcrete Manifesto' and the 'Theory of the Non-Object' are examples of seminal texts by Gullar that hugely influenced the course of art in Brazil over the following decades. Absolutely committed to the Neoconcrete group, he persuaded the directors of the newspaper to allow a make-over of the supplement's graphic design and invited Amílcar de Castro (born in Minas Gerais in 1920) to undertake the task.

Another key figure within the pages of the SDJB was Mário Pedrosa, born in Pernambuco in 1900, who by the mid 1950s was an internationally respected art critic (vicepresident of the International Association of Art Critics, in fact) and a renowned left-wing intellectual and activist. The editor-in-chief of the JB reserved a special section of the publication for 'Visual Arts' where Pedrosa would write referring directly to the reader, about the most abstract matters and what mattered most about abstract art. His arrival at the JB was celebrated by Jardim and Gullar on 17th January 1957 with a large note informing readers that 'Mário Pedrosa is working at the JB' and emphasising that not only would they republish some of his essays in the supplement but would also invite the highly admired art critic to participate in the debates in their section of the

Pedrosa called his critical approach 'the revolution of sensibility', claiming that a revolution that reached the essence of human-beings, their souls, could only take place when humanity acquired new eyes and new senses to embrace the transformations - whether technological or scientific - that were increasingly part of contemporary life. Through his discourse he called attention to the urgency of proposing 'bursts of sensibility' which would offer the means by which humanity could better comprehend and reformulate its own senses. In his essay 'Problematic of Sensibility' he wrote:

'Yes, sensitibility is the driving force in everything man does, in everything he acts upon, or in everything he discovers through his creative imagination, in every domain, including politics and science. It is not a prerogative only of artists. The most fruitful scientists have to make use of considerable sensibility, of a large amount of intellectual finesse, and a lot of inventive imagination when, based on their experiences, which never result from a simple logical chain of arguments, they manage to formulate hypotheses, disprove theories and unveil horizons'. (Jornal do Brasil, 12/07/1959, SDJB)

Following in the same path as his 'The Revolution of Sensibility', Pedrosa created a polemic regarding the clash between Realist and Abstract art, a theme which would occupy his column for a long time. He believed it was the abstract artist who was responsible for increasing the field of human language. The artist's work allowed isolation, specification and a particularisation of the as-yet unknown or little-observed angles of this visuality, which, in constant movement, framed the contemporaneous day-to-day. In this manner the great 'revolution of sensibility' could only be reached by means of abstract works of art as they were responsible for making contemporary man turn away from his ambiguous collective individuality and find ways of embracing the transformations resulting from science and technology.

When Pedrosa died the JB published an article with the headline 'The pioneer of art criticism in Brazil' which included many statements about the old art critic in which many individuals expressed their admiration for him. Under the title 'A lesson in Grandeur', Gullar described how important Pedrosa had been to his generation:

'When I met him, he was the one who had introduced Concrete art to Brazil. And through him I became committed to defending this movement and began to read things related to Concrete art and to the aesthetic vision which intuited those concerns. At the time the fruitful question which it raised was the problem of the meaning of forms, "the expressiveness of the form independent of the form which it assumed"'. (Jornal do Brasil, 06/11/81, Caderno B)

Pedrosa's words certainly also had an impact on Amílcar de Castro. Both began working for the JB in 1957. Castro at this time was working for the magazine Manchete as a graphic designer. He had arrived in Rio de Janeiro from Belo Horizonte in 1952 to further his career as a fine artist, but his initial lack of financial success meant he needed alternative employment. Already known on the art scene, and having previously met the SDJB group, he was the right person to undertake the graphic restructuring Jardim and Gullar were so keen to achieve — a transformation that would eventually spread to the rest of the newspaper.

Castro's first act was to 'clean' the pages, clearing away the divisive, ornamental lines that had served no real purpose. He aimed to attain a blank space where the text could be 'built' as a geometric form. Photographs would be regarded as elements of the page and not merely illustrations of the text. The typographical style also became a part of the composition. Castro soon realized that text did not necessarily have to be horizontal in order to be readable, so he rotated many subtitles and headlines into a vertical position.

As a member of the Neoconcrete Movement he was compelled to bring its influence to bear on the creation of the new format for the JB. The space for news increased, as did the number of pages. The editorials and the use of a modern page layout became of equally importance. Then, in June 1959. Castro's innovative design reached the front page of the JB, putting the classified advertisements into an L- shaped column, opening space for headlines and breaks, and establishing the new format throughout the entire newspaper. None of this could have been achieved without the 'experimental space' of the SDJB. The innovative content, which mixed fine arts, literature, science, and other subjects, facilitated the boldness in the design, with tendencies based upon Neoconcrete art. In this way the SDJB marked a golden era for the development of cultural journalism, with articles on the subject of culture gaining

their own exclusive space in a national newspaper. September 1959 saw the introduction of the Caderno B. which in spite of being derived from the SDJB that at this time although maintaining its name, was now published on Saturdays, emerged with its own identity, with the 'B' printed in upper case at the top of its front page. It was the first daily section of a Brazilian newspaper dedicated exclusively to culture and entertainment, and became the paradigm for culture sections in the Brazilian press from then onwards. It is worthwhile remembering that after the creation of 'B' the visual arts column by Pedrosa and the fine arts column by Gullar were transferred to that section. In 1961 the last edition of the SDJB was published, leaving the 'B' as the inheritor of the cultural section developed in the supplement.

Selected Bibliography

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