Making Art Concrete: Works from Argentina and Brazil in the Colección de Patricia Phelps Cisneros

1. Raúl Lozza  
Argentinian, 1911–2008  
Relieve no. 30 / Relief No. 30, 1946  
Oil, alkyd, pine resin, wax and acrylic on wood and metal wire  
Object: H: 40.6 × W: 53.3 × D: 3.8 cm (16 × 21 × 1 1/2 in.)  
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1a. Reverse of Relieve no. 30: the wooden, painted elements are attached to a single length of wire with wooden blocks and nails. The wire is painted black between the elements.

2. Alfredo Hlito  
Argentinian, 1923–1993  
Ritmos cromáticos III, 1949  
Oil on canvas  
Unframed: 100 x 100 x 1.9 cm (39 3/8 x 39 3/8 x 3/4 in.)  
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2a. Detail of Ritmos cromáticos III: Photomicrographic detail of a blue element on a white background. The top edge shows two parallel incised lines, left by the tips of the ruling pen when painting the edge. The artist then filled in the rest of the shape with a brush and more blue oil paint.
3. Alfredo Hlito
Argentinian, 1923–1993
*Ritmos cromáticos II*, 1947
Oil on canvas
Unframed: 69.5 x 69.8 x 2 cm (27 3/8 x 27 1/2 x 13/16 in.)
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3a. Detail of *Ritmos cromáticos II*: Photomicrographic detail of a yellow element, with a pencil line from the underdrawing visible at the right edge. The artist “cleaned up” the edges of the shape by removing excess paint with a scalpel.

4. Hermelindo Fiaminghi
Brazilian, 1920 - 2004
*Alternado 2 / Alternated 2*, 1957
Alkyd on hardboard
Framed: 61.9 × 62 × 4.5 cm (24 3/8 × 24 7/16 × 1 3/4 in.)
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4a. Detail of *Alternado 2 / Alternated 2*: Photomicrographic detail of the glossy, sharp-ridged tip of a red lozenge, next to incised lines and paint bleed related to the use of self-adhesive tape. Selective polishing of the surface left minute scratches in the white background and grey lozenges.

5. Hermelindo Fiaminghi
Brazilian, 1920 - 2004
*Seccionado No.1*, 1958
Alkyd on hardboard
Unframed: 60 x 60 x 6 cm (23 5/8 x 23 5/8 x 2 3/8")
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6. Geraldo de Barros
Brazilian, 1923–1998
*Função diagonal*, 1952
Alkyd on hardboard
Unframed: 60.3 x 60.3 x 5 cm (23 3/4 x 23 3/4 x 1 15/16 in.)
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7. Willys de Castro
Brazilian, 1926–1988
*Objeto ativo (cubo vermelho/branco) / Active Object (Red/white cube), 1962*
Oil on canvas on plywood
Object: H: 25 × W: 25 × D: 25 cm (9 7/8 × 9 7/8 × 9 7/8 in.)
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8. Willys de Castro
Brazilian, 1926–1988
*Objeto ativo (cubo vermelho/branco) / Active Object (Red/white cube), 1962*
Oil on canvas on plywood
Object: H: 25 × W: 25 × D: 25 cm (9 7/8 × 9 7/8 × 9 7/8 in.)
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9. Getty Conservation Institute staff member Pia Gottschaller examines the surface of Hermelindo Fiaminghi’s *Seccionado no. 1*, 1958.

10. Brazilian artist Waldemar Cordeiro at work in the 1950s with a ruling compass and a template cut from plastic sheeting.

11. Paint cross section of *Composição no. 5*, 1954, at 400x magnification, from lower left edge of frame, with nine paint layers above the ground applied by spray, and the uppermost two layers hand-mixed and applied by brush. Identified pigments are French ultramarine, yellow ochre, viridian, chrome yellow (and probably chrome green), cadmium yellow, lead white, titanium white, and large amounts of zinc white.

12. Cover of *Noigandres 4* (1958)
Designed by Hermelindo Fiaminghi
Getty Research Institute, Los Angeles
©Estate of Hermelindo Fiaminghi
13. Cover of Arturo (1944)
   Designed by Tomás Maldonado
   Getty Research Institute, Los Angeles
   ©Tomás Maldonado

14. Augusto de Campos
   “Lygia Fingers”, 1953
   Letterpress on paper
   Getty Research Institute, Los Angeles
   ©Augusto de Campos