# Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>vii</td>
<td>Acknowledgments</td>
</tr>
</tbody>
</table>
| 1    | Introduction  
The Myth of Purity: New Material Histories of Concrete Art in Argentina, Brazil, and Uruguay  
Zanna Gilbert, Pia Gottschaller, Tom Learner, and Andrew Perchuk |
Irene V. Small |
| 90   | 5. Judith Lauand’s Sketchbooks and the Visualization of Concrete Form in 1954  
Aliza Edelman |
| 105  | 6. Hermelindo Fiaminghi’s Quadrature of the Circle between 1954 and 1959: From Concrete Enamel to Giotto’s Tempera  
Pia Gottschaller, Tom Learner, and Joy Mazurek |
| 125  | 7. Energy, Legibility, Purity: Color in Argentine Concrete Art  
Idurre Alonso, Pia Gottschaller, C. C. Marsh, Andrew Perchuk, and Lynn Lee |
| 147  | 8. Looking to the Past to Paint the Future: Innovative Anachronisms in the Work of Alfredo Volpi and Hélio Oiticica  
Mari Carmen Ramirez and Corina E. Rogge |

**PART II. GENERATIVE PROCESSES IN CONCRETE ART**

**PART I. NEW PERSPECTIVES ON THE EMERGENCE OF CONCRETE ART FROM ARGENTINA, BRAZIL, AND URUGUAY**

11 1. Material Relations: Torres-García and Concrete Art from Argentina  
Niko Vicario

27 2. Rhod Rothfuss and the *marco recortado*: A Synthesis of Cultural Traditions in the Río de la Plata Region  
Maria Amalia García

46 3. Waldemar Cordeiro and Grupo Forma: The Roman Road to São Paulo Concrete Art  
Heloisa Espada
PART IV. CONCRETE ART ON PAPER

10. Printing Invention: Artwork, Project, or Device
Isabel Plante

11. On Kissing and Biting: Materiality, Language, and Design in the Work of Hermelindo Faminghi and Willys de Castro
Zanna Gilbert

PART V. ANALYZING CONCRETE ART: TECHNICAL OVERVIEWS

12. Experimentation and Materiality: Constructing the Brazilian Artwork, 1950s–60s
Luiz A. C. Souza, Alessandra Rosado, Yacy-Ara Froner, Rita L. Rodrigues, Maria Alice Sanna Castello Branco, Giulia Giovanni, and Vitor P. Amaral

13. Argentine Concrete Art, the First Decade: Between Material and Formal Tradition and Innovation
Pino Monkes

PART VI. THE RECEPTION OF CONCRETE ART IN MUSEUMS AND ACADEMIA

15. A History of the Field
Aleca Le Blanc

PART VII. CHRONOLOGIES

16. The Argentine Paint Industry: 1940–60
Sofía Frigerio and Florencia Castellá

17. Paint Production in Brazil, 1940s–60s
João Henrique Ribeiro Barbosa

Contributors
Illustration Credits
Index