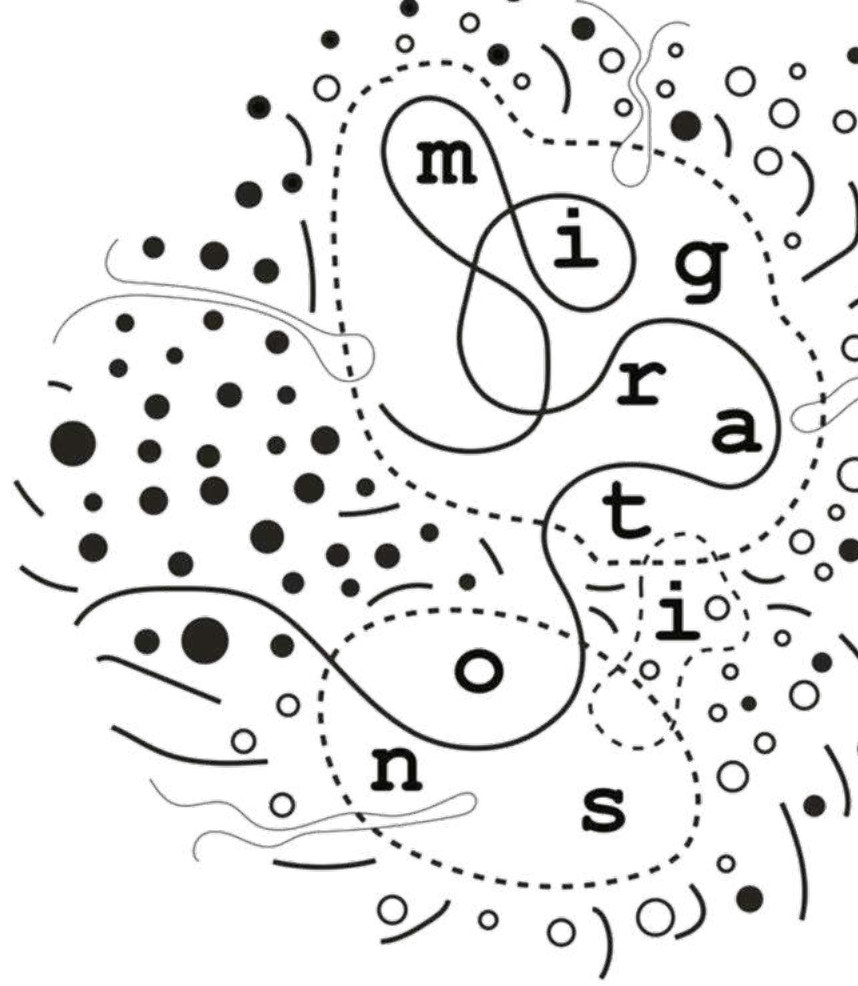


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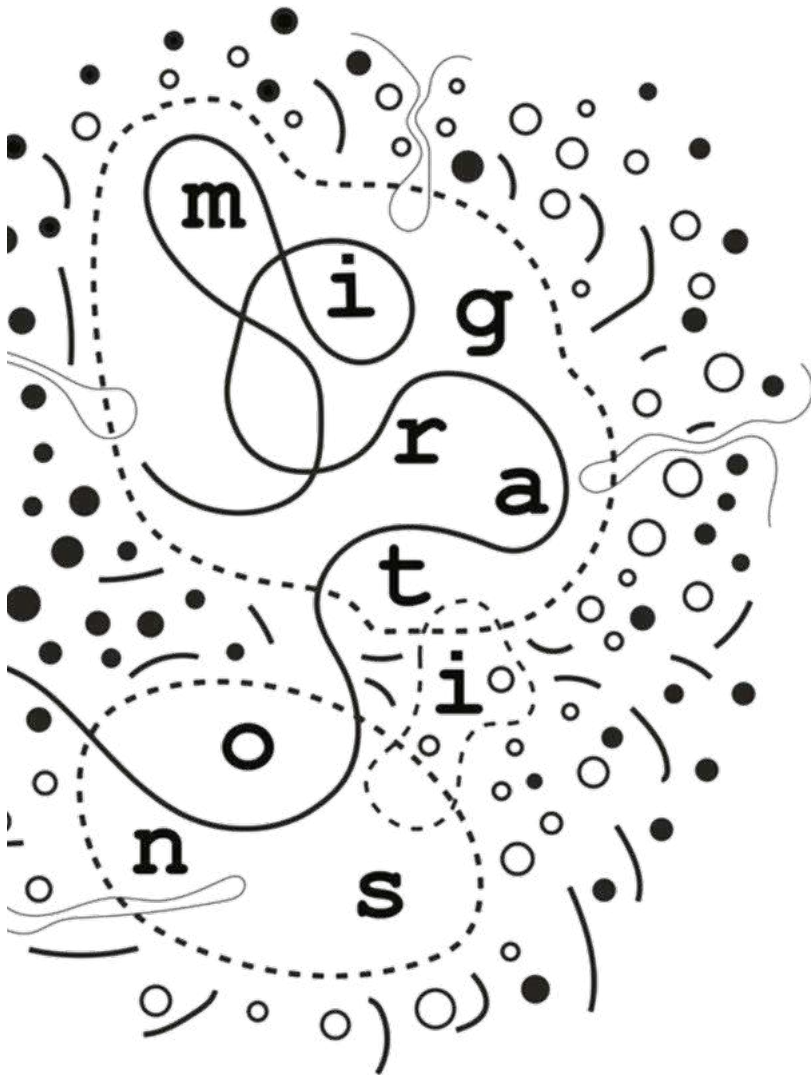
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Voyages Between Brazil and Italy

Session 16



The *Extraordinary International Congress of Art Critics* (1959): Argan, Dorfles, Dorazio and “The New City: Synthesis of the Arts”

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ABSTRACT

During the 5th Bienal de São Paulo in 1959, The Extraordinary International Congress of Art Critics was consecrated to the theme of “Brasília: The New City-Synthesis of the Arts”. It focused on architecture, urbanism and their connections with plastic arts. While it extended the scope of the exhibition’s debate on Abstract expressionism, Tachism and Informal Art, it left an unprecedented record of the discussions.

Gomes Machado — director the São Paulo Biennial at that time — in contrast with Mario Pedrosa, criticized the 5th São Paulo Biennial as “a tachist and informal offensive” (“*uma ofensiva tachista e informal*”). Mário Pedrosa, a Marxist and Trotskyist activist, was mainly interested in “surprise by valuing abstract art and the problems of perception of form” (“*surpreendeu ao valorizar a arte abstrata e os problemas de percepção da forma*”).

While Anglo-Saxon countries emerged as promoters of Abstract expressionism, Italy and Brazil shared a similar approach to art, toward a peculiar interpretation of abstraction. By examining archival material, as well as conference talks made by Mário Pedrosa, Carlo Giulio Argan, Gillo Dorfles and Pietro Dorazio, this article aims to shed new light on cultural exchanges between Italy and Brazil, art criticism congruity and diversity, and the way critics and artists meant abstraction at the end of the fifties.

KEYWORDS

Abstract Art; Synthesis of the Arts; Carlo Giulio Argan; Piero Dorazio; Gillo Dorfles.

In September 1959 took place the "Extraordinary International Congress of Art Critics" in Brazil, touring three different cities: Brasília, São Paulo, and Rio de Janeiro. The Congress was organized in parallel with the 5th Biennial of São Paulo, extending the scope of the exhibition's debate on art, and leaving behind an unprecedented record of discussions on the themes to some degree raised by the Biennial itself, which was mainly focused on post-Surrealism, Abstract expressionism, Tachism and Informal Art. Mario Pedrosa, the general secretary of the Brazilian Congress organizing committee and one of the founders, in 1947, of the International Association of Art Critics (IAAC), in contrast with Gomes Machado, who directed the São Paulo Biennial at that time, criticized the 5th Biennial as a tachist and informal offensive.¹ Pedrosa, a Marxist and Trotskyist activist, was mainly interested "in assessing abstract art and the problems of form of perceptions."² This ambivalent approach on abstractions basically characterized the critical debates of that time, not only in Brazil but also in Italy; a dichotomy which clearly appeared in the 1959 Brazilian Biennial and Congress. By putting the congress in dialogue with the Biennial, in particular analyzing conference talks made by Mário Pedrosa, as well as Carlo Giulio Argan, Gillo Dorfles and Pietro Dorazio, my essay aims to shed new light on cultural exchanges between Italy and Brazil, art criticism congruity and diversity, and the way critics and artists intended abstraction at the end of the fifties.

"Brasília: The New City-Synthesis of the Arts"

In a still unfinished Brasília, the Congress was consecrated to the theme of "Brasilia: The New City-Synthesis of the Arts," focusing on architecture, urban planning and their connections with plastic art. It brought together talks by architects, art historians and critics who explored the experience of Brasília as a new city with its significance in Brazilian architectural culture and its expression in the national territory. The political involvement emerged clearly in the papers of speakers invited to participate to the event. From the Brazilian delegation, besides Mario Pedrosa as organizer, we also find leading figures in architecture, such as Lucio Costa and Oscar Niemeyer, and art critic

Mario Barata. Among the international names, the program mentioned Meyer Schapiro, Herbert Read, Sérgio Milliet, André Bloc, as well as Italians, Carlo Giulio Argan, Piero Dorazio, Gillo Dorfles, and Bruno Zevi. While the Biennial of 1959 emerged as a promoter of Abstract expressionism and Art informel, the discussions at the congress seemed to veer toward a peculiar interpretation of abstraction in art, which actually has its main theoretical idea in the concept of "Synthesis of the Arts".

The seven thematic sessions developed this central theme through interdisciplinary angles (the city; urban planning; technique and expression; architecture; visual arts; industrial arts; education; and finally, the situation of the arts in the modern age). The Brazilian magazine *Habitat* pointed out that the Congress main topic of the new city and the synthesis of the arts had coherence with the problems that the city of Brasília posed, stating that "There is no doubt that such contributions go to the heart of a modern question, namely, the integration of the arts in all their scales, at the service of man, in a planned, detailed construction."³ Pedrosa anticipated the Congress theme in an article emblematically titled "Crisis," published in the *Jornal do Brasil*, just one month before the opening of the event.⁴ In Pedrosa's view, the two fields deeply affected by that crisis are painting and sculpture; while architecture and urbanism, thanks to their public and social nature, managed to revitalize the aesthetic and artistic values of modern civilization. From Pedrosa's introductory talk at the Congress, the city of Brasília emerged as a work of collective art, a new experimental approach to urban planning, architecture, and collectivity. Pedrosa defended its connection between utopia and planning, actually an important problem in aesthetic thought at that time. In the light of that crisis, he stated that the city offered the opportunity for collective action. Moreover, by reflecting on Brasília, he dealt with a new conception of art, which had to be objective and collectively centered on the community.

The social role of art and architecture was an approach shared by many art critics and historians invited to the Congress, including Italian Giulio Carlo Argan, who was vice-president of the International Association of Art Critics, and appointed chairman of the Brazilian congress of 1959. In

his paper, entitled “Tradition and materials of the past in architecture”⁵, Argan focused on the attitude of the architect and the modern artist in the face of tradition, stating that the most original artists and most vital movements built up their position of forms by way of a critique of the past, and he concluded pointing out that modern art can be made in a true phase in continual historical development that should not be paved with a technical end, or even worse, stylistic revivals, but rather, involve a profound critical study of the old techniques, considered like so many other methodologies of the invention of forms. This topic was at the center of Argan’s reflection at that time, so much so that he dealt with the theme also at the previous International Congress of Art Critics, held in 1957 in Palermo (Italy), where he stated that the technique of art is not separate from the technique of production, and as a consequence, “the relationship between technique and production must be one of integration and not of contradiction.”⁶

Argan had long been interested in architecture – in Italy he brought new attention to the Bauhaus, publishing in 1951 the book *Walter Gropius e la Bauhaus (Walter Gropius and the Bauhaus)*⁷ – and on the Brazilian architecture as well. Commenting on the exhibition *Architettura Brasiliana (Brazilian Architecture)* held at the National Gallery of Modern Art in Rome in 1954, Argan showed his deep knowledge of the topic, observing that Brazilian architecture “was born by addressing the problem of large organizational centers, and 'descended' to the problems of the house, social housing, and urban planning only at a later time.”⁸ One point that characterizes Brazilian interest in Argan's works, as scholar Luiz Renato Martins explained in his recent book *The Long Roots of Formalism in Brazil*, “is the fundamental role attributed to the connection between work as experience and reflexive formation.”⁹ Thus, contrary to the idea that a work of art presents a precious asset with intrinsic value that is foreign to a common work, which still permeates most art studies in various forms, Argan's research is based on an opposite premise, namely, that art is a way of producing value (especially social value), among other things. In this condition art is, above all, a paradigmatic form of work in the collectivity.

Pedrosa and Argan had several theoretical ideas in common,

specifically with regard to the role of art in society and the idea of artistic abstraction, so much so that in the following decades they collaborated in several occasions;¹⁰ a common approach that certainly stems from their militant role in the arts.

Pedrosa's article "Abstraction or figuration or realism?" published in the *Jornal do Brasil* in 1957, is emblematic of the meaning that abstract art had for him. He challenged the definition of "Abstract art" provided by the French avant-garde theoretician and artist Michel Seuphor in his *Dictionnaire de la peinture abstraite*, published in Paris in 1957. According to Pedrosa, Seuphor considers just one of the effects but not the essential cause of abstraction when he labels as abstract every painting that does not identify with an objective, constituent reality of life. If seen from that point of view, the specificity of this approach involves a refined aesthetic awareness that captures, as Pedrosa wrote: "expressive elements of line, color, and composition, regardless of the subject in question or any representation of nature or external reality."¹¹ By insisting that the subject of a work of art is of secondary importance, Pedrosa claimed that naturalist or socialist realism is in a marked state of decline since it is supported solely by an extra-artistic discipline. Thus, discussing the conventional view of figurative or abstract art (in terms of a work that may or may not illustrate an external reality), Pedrosa relied on an approach based on the perception of the intrinsic values of the work of art itself, something that we also find in Argan's art theories at that time. The conception of the "Synthesis of the arts" was for Pedrosa (and Argan as well), a way to correct individualist art, and to quote Pedrosa, "a way to go against the very fashionable romantic and expressionist temperamental impulses."¹² Therefore, from this point of view, it was an instrument for reintegrating the artist into an objective social mission. In line with this approach, we find the position taken by the second invited Italian speaker at the Brazilian congress: art critic and painter Gillo Dorfles.

In Italy, Dorfles played an important role in the affirmation of an industrial aesthetics and in developing the Concrete Art Movement in Milan (known with the acronym MAC). In his talk at the Congress, entitled "The industrial arts in the new city," he defended an axiology based on the value of

industrial objects and their ability to generate transformations in cities as well as in the very conception of art.¹³ The lecture explained Dorfles's belief that cities could emerge from industrial production: from domestic objects to buildings. In his opinion, the industrial aesthetics played an important role in the formation of popular tastes. He pointed out that a civilization founded on – what he called – “aesthetic pleasure” needed serial art, the only one that allowed for obtaining freedom of form. Dorfles also believed that obsolescence of objects is a positive thing because it leads to a greater variety of forms and innovations, producing a constant urban transformation. Back in Italy, he reviewed the congress in *Domus*, an Italian journal specialized in architecture and design.¹⁴ This number of the magazine opened with a cover by Bruno Munari, one of the founders with Dorfles of the Concrete Art Movement in Italy, and forerunner of Programmatic Art. In his article Dorfles presented Italian readers with the main focuses that emerged from the Brazilian Congress. With regard to the “Synthesis of arts” he maintained that in contemporary society the synthesis would be possible by integrating art creativity with technique and industrial elements, while to aim at the synthesis of the other major arts was, in his view, an anachronism. Dorfles had addressed the theme of the synthesis of the arts in a previous article he published in *Domus*, in which he reviewed the book *Art in European Architecture. Synthèse des Arts*, published in 1956 by architect Paul Damaz, with a preface by Le Corbusier. Dorfles criticized the book's illustrations and claimed that Damaz failed in his aim to synthesize the arts, stating that “While we look with pleasure at Fontana's Spatial Concepts, Le Corbusier's Unité d'habitation, Max Bill's works, and Basaldella's Fosse Ardeatine, many of the other examples included in this book are simply bad, and painting does not seem to really enter into the spatiality of modern architecture”.¹⁵ The concept of space was a central point for understanding the ideal of the synthesis of arts for Dorfles. In 1954, in a conference consecrated to the figurative and abstract art held at the Giorgio Cini Foundation in Venice, Dorfles explained, from an historical point of view, that the space in images was strictly link to perception, and therefore, to the social and ethical values of society.¹⁶

The Synthesis of “Plastic Arts”

The topic of synthesis of the arts with regard to plastic art was presented at the Congress by several figures: André Bloc, Reymond Lopez, Meyer Schapiro, Georg Schmidt; additionally, the program mentioned Italian painter Piero Dorazio, who took part in the same session of Dorflès, with a paper entitled “Color as an element of visual integration in the urbanistic space.” Unfortunately, Dorazio's abstract – like many others as well – was not included among the texts published in the journal *Habitat*, nor does his archive preserve a draft of the talk. However, for Dorazio it was not the first he took part in an International Congress of Art Critics, as he also participated to the 1948 edition in Paris.¹⁷ In 1959, the artist was reflecting on color as a tool of visual integration also in his paintings, hence the decision to prepare a speech on color is not surprising at a time when he was experimenting with the space on the canvas in relation to colors and its optical and sensory impact on the viewer. From the very beginning of his artistic career, color played an important role, as clearly emerged, for example, in his canvas *Tutta Praga (All Prague)*¹⁸, painted in 1947, when he was part of the Italian art abstract group called Forma 1 (Form 1): colored lines are painted in dialogue with the wider colored surfaces in order to create a new compositional space. Dorazio's interest in space and its relationship with environment and people dated back to the very beginning of his formation. He studied architecture in Rome at La Sapienza University, and right from the start he took part in the debates concerning the synthesis of the arts in Italy. In 1952, he published the article “Towards a Synthesis of Plastic Arts” in the Italian art magazine *Arti Visive*, the journal of Gruppo Origine. In this text – in which, for example, he published the reproduction of the library of Viipuri designed by architect Alvar Aalto – Dorazio explained that it was not a question of introducing painting and sculpture into the pre-established space of architecture, but rather, of conceiving the plastic expression of our culture in a synthesis of form and style. “We are building a new civilization for a new society,”¹⁹ he wrote, “Painters and sculptors must intervene on the reality that is the all-encompassing problem of architecture, urban planning of new

cities, new suburbs, and new factories. It is a collective activity, a program for a total reconstruction.”²⁰ According to these words, the participation of Dorazio in the Congress ideal in Brasília should not surprise. The years from the date of the congress, 1959, to 1963 were significant for Dorazio's new pictorial experiments.

In 1959 he tried to exhibit his paintings at the 5th Biennial of São Paulo, but the selection committee failed to include him, the reason, as Umbro Apollonio wrote in a letter to the painter, being that his last paintings simulated Mark Tobey's and Jackson Pollock's works too much.²¹ These two artistic poles experimented by Dorazio at that time are well clarified by the two paintings *Carta Militare* (Military Map) (1958) and *Crack bleu* (1959), both exhibited in Berlin at the Springer Gallery in the Summer of 1959, almost in parallel with the 5th Biennial of São Paulo²². The introduction in the German catalogue was by Argan, who wrote with regard to Dorazio's paintings on display: “We may ask what the ultimate end of this kind of painting will be in our time, a time characterized objectively by the informal? Perhaps only this: if the informal tends to increase the occasions on which we encounter reality and furnishes us with the aesthetic 'revelation' of every ordinary and less qualified phenomenon, Dorazio's painting will, on the contrary, tend to develop our capacity for aesthetic evaluation of phenomena, increasing our attitude for more rigorous aesthetic values and finally, steering the activity of our conscience in a direction which should also be aesthetic.”²³ The dichotomy between Art informel and Dorazio's abstractions pointed out by Argan, entails basically the same problems discussed at the Brazilian Congress and 5th Biennial of 1959, which merely focused on clarifying the difference between these two kinds of abstractions.

Informel Abstractions vs Concrete Abstractions

This problem had been at the center of many debates since the mid-forties, not only on the Italian art scene, but also in Brazil. Several Brazilian exhibitions and art journals (such as *Modulo*) had found consensus on the fact that art, in order to be modern, should be abstract. A rich series of interventions in *Modulo* reaffirmed in Brazil, over the years 1957-1959, the

syllogism that modernity is abstractionism, until the second half of 1959, when abstractionism, in the Brazilian artistic context, became neo-concrete art.

In his review to the 5th Biennial, Pedrosa, one of the major proponents of abstract concrete tendencies who spent the previous years campaigning for Brazilian Concretism and Neo-Concretism by organizing exhibitions on its leading figures, such as Lygia Clark, clarified his position with regard to abstraction. In this article, entitled “On the ‘informel’ and related misunderstandings,” Pedrosa disagreed with the use of the term informal art, as he found it “vacuous”, with “no meaning.”²⁴ He believed it would be more appropriate to use the prefix “anti,” but never “in.” “Antiform,” he said, would be “an appropriate aesthetic concept within the art fields.”²⁵ Terms such as informal art, Tachisms, and lyrical abstraction were circulating widely in the fifties in Brazil, referring to painting characterized by dabs of paint and graphic symbols, employed not only by international artists but also by Brazilian painters, such as Antonio Bandeira, Tomie Ohtake, Flávio Shiró, and Manabu Mabe, among others. Pedrosa, who thought that the term informal distorted the concept of form, wrote: “Form is the initial element of perception and without it, it would be impossible to perceive anything [...]. A stain is the first form that is seen within the perceptual experiences observed by Gestalt.”²⁶ The discussion about abstraction at that time mostly concerned the conflict between subjectivity and objectivity. Pedrosa addressed this issue in the text “From abstraction to self-expression,” published immediately after the congress in Brasilia in the *Jornal do Brasil*.²⁷ Pedrosa (as Argan) relies on Gestalt’s psychology of form and on the idea of an aesthetic perception. In this text, he once again rejected Informal abstraction, accusing it of sacrificing “the psychic distance between viewer and artist in favor of an explicit hedonism that seeks to transform the work into an individualized person that can only project its sentimental anxieties and the neurosis of its private life.”²⁸ In opposition to Pedrosa’s direction was the path followed by the 5th Biennial of São Paulo under the direction of Machado, who chose to exhibit mostly Abstract Expressionism and Art Informel paintings. The vogue for the so-called Informel was an international trend in the fifties, so much so

that starting from 1948 it characterized several editions of the Venice Biennials as well.

In view of the above, we can understand the decision made in 1959 by the Biennial of São Paulo selection committee of not including Dorazio in that edition: Dorazio's paintings, in fact – as clearly explained by Argan in the exhibition catalogue of Dorazio's German show – were not informal art. The Italian session was in fact dedicated to abstract artists whose paintings were mostly characterized by automatic and gestural signs. Umbro Apollonio, who curated the session, wrote that the artists exhibited: “showed a true *spiritual* rigor”.²⁹ The ones included at the 5th Biennial of São Paulo were former members of abstract groups such as Fronte Nuovo delle Arti, then Gruppo degli Otto, with paintings by Renato Birolli, Corrado Cagli, Mattia Moreni, Ennio Morlotti, Emilio Vedova, and those of Gruppo Origine, like Alberto Burri and Giuseppe Capogrossi, who, with different languages, were elaborating a peculiar response to Art informal. Dorazio was not interested in automatism and gestural paintings at all. Indeed, he centered his research almost only on color, light, structures and perception, as emerged from his new paintings exhibited at the Venice Biennial in 1960, in a solo room. He had to wait until 1963 before seeing these last works accepted by the Biennial of São Paulo, basically when the organization committee had completely changed, becoming an autonomous foundation endorsed by Brazilian president (Jânio Quadros) and his secretary of culture, Mario Pedrosa. Argan was the curator of the 1963 Brazilian Biennial Italian session; he exalted Dorazio's effort “to represent the compositional space as unitary and continuous.”³⁰ He stressed the rigorous and coherent path of the “structure of perception” of Dorazio's works of art, structures that the critic read as “an act and a state of consciousness.”³¹ In so doing, he finally placed Dorazio on the opposite side of the Informal trends. The phenomenological turning point that characterized Dorazio's work at the beginning of the sixties, was explained in an article published in the Italian art journal *Metro* by German art historian Will Grohmann – who, like Dorazio and Argan, also took part in the Congress of Brasilia in 1959. In an article entitled *Piero Dorazio, Or the Return to Quality in painting*, Grohmann effectively described Dorazio's

paintings:

The nets are either narrow or ample, rigid in their geometricity or vibrant, according to whether the quality of the color is restricted or fluid, and sometimes he presents them even in contrast with the linear system, and then the scheme takes on dissonant tones. Or else it becomes 'disturbed' when, for example, a stripe runs down the canvas. [...] The space of the poet, if in research into the unknown we were only concerned with contacts with the elements. What would the poetic spirit be if it did not result from the simple fact of working with such refined qualities as light and color, with such absolute postulates as the many linear systems, and with such fantastic definitions of a pictorial space in itself?³²

Structures, though – as Gillo Dorfles pointed out in 1962 – became a "necessary" element of Dorazio's pictorial composition.³³

To conclude, discussions on abstraction reached a climax at the 5th Biennial of São Paulo and the International Congress of Art Critics of 1959. Opposing Abstract expressionism and Informel to geometrical oriented Concrete Art groups, the two Brazilian events gave voice to the dual poles of abstractions running in the fifties. Brasília as a “Synthesis of the Arts” project, with its temporary scaffolding built up of reticular structures, as well as Oscar Niemeyer organicist buildings, most likely impressed the imagination of international critics, architects and artists who had the opportunity to visit the city during the Congress. Dorazio, who used to compare the forms of architecture to pictorial shapes, as he did in his book *La fantasia dell'arte nella vita moderna* (The fantasy of art in modern life)³⁴ (fig. 1), possibly found a source of inspiration in Brasilia's social utopian urban projects, buildings (fig. 2) and unfinished structures (fig. 3), in particular with regards to the grids he started painting in the early-sixties: in both cases we are facing structures from and for life.

Considering the above, the Congress closed with the affirmation of a certain specific type of abstractionism which was seen as representative of the modern artistic languages and, above all, of collectivity. In this perspective, the construction of Brasilia as a "Synthesis of the arts" seems to

conclude a path of acceptance of a non-figurative language, that in Brazil became neo-Concrete abstract art, while in Italy the new research on communication and perception was to open to different artistic experimentations, including the trends of Programmatic and Gestalt art.

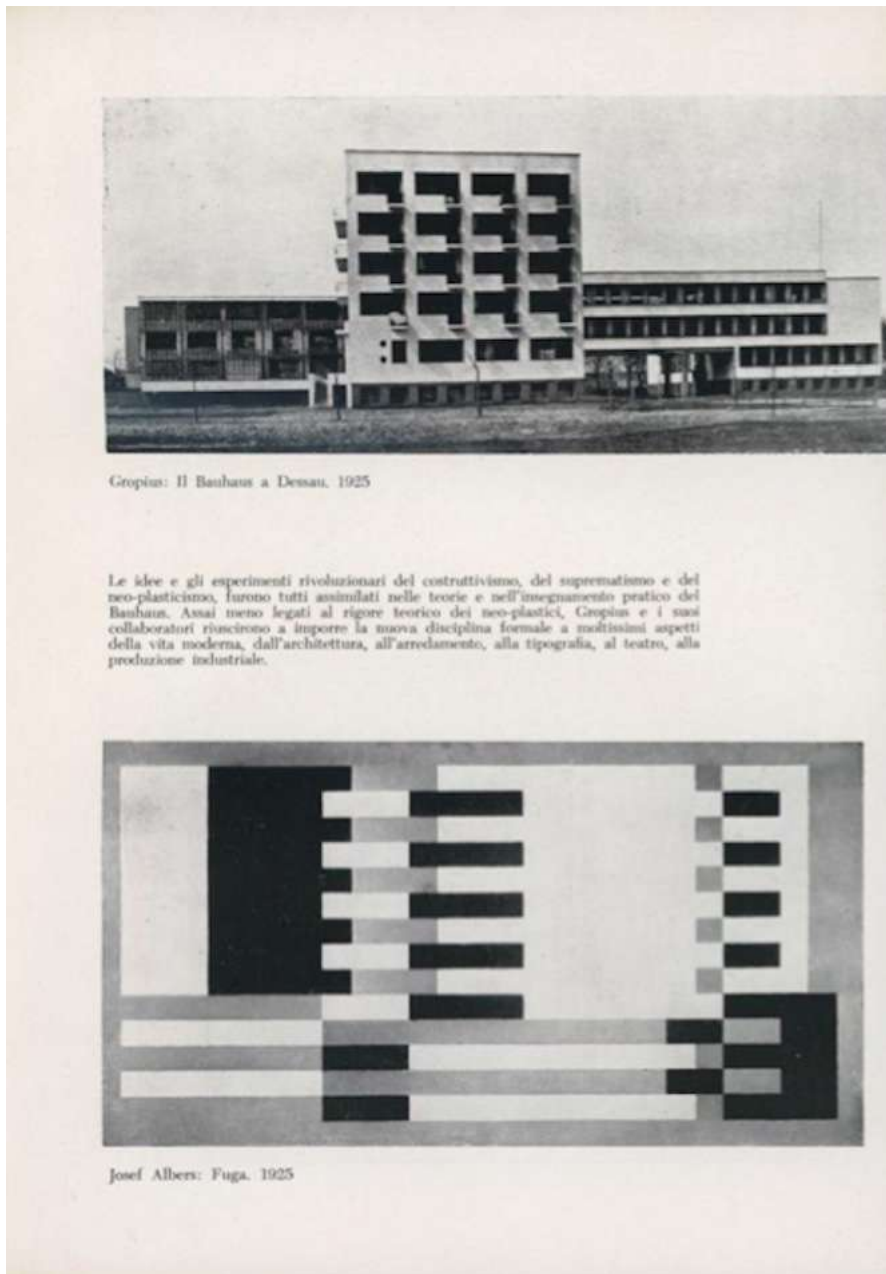


Fig. 1. Bauhaus building and a painting by Josef Albers in Piero Dorazio, *La fantasia dell'arte nella vita moderna* (Rome: Polveroni e Quinti editori, 1955), n.p.



Fig. 2 Palácio de Agricultura in Brasília, in *Modulo*, no. 15 (1959): n.p.

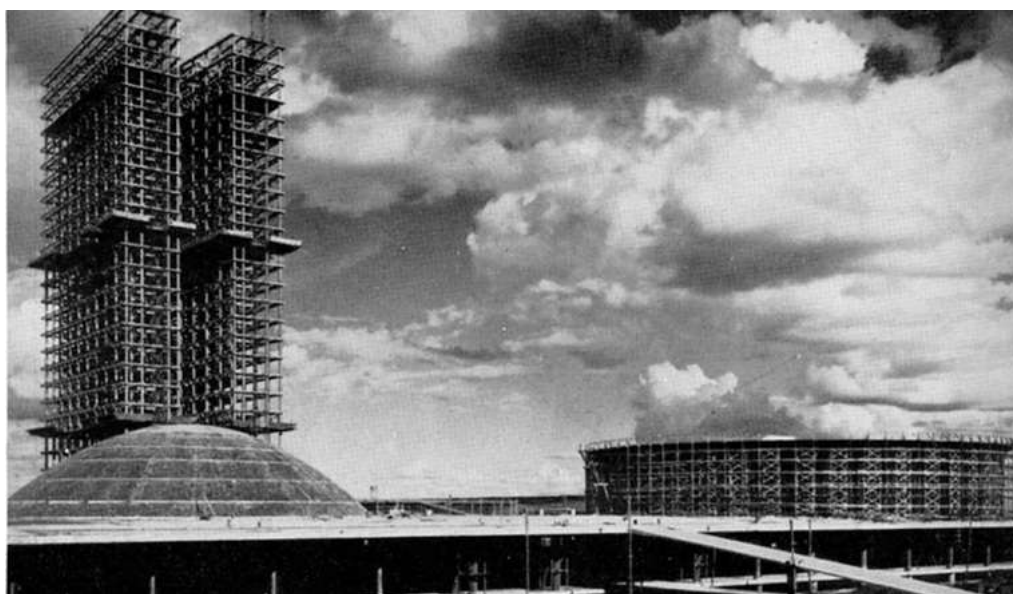


Fig. 3 Brasília under construction, in *L'Architettura: cronache e storia*, no. 51 (January 1960): n.p.

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Endnotes

1. Mário Pedrosa, "A Bienal de cá pra lá," in *Política das artes: textos escolhidos*, eds. Otília Beatriz Fiori Arantes and Mario Pedrosa (São Paulo: Edusp, 1995): 263. I am greatly indebted to Valentina Sonzogni of the Pietro Dorazio Archive (Milan) for her assistance during my research. I am grateful also to prof. Maria Grazia Messina for reading a draft of my paper and making insightful suggestions, most of which I have incorporated with thanks.
2. Aantonio Cândido, "Um socialista singular," in *Mário Pedrosa e o Brasil*, ed. José Castilho Marques Neto (São Paulo: Editora Fundação Perseu Abramo, 2001): 13.
3. Mário Pedrosa, "Introdução ao tema inaugural: A cidade nova, obra de arte," *Habitat* 10, no. 57 (1959): 11-13.
4. Mário Pedrosa, "Crise nas artes individuais," *Jornal do Brasil*, August 19, 1959.
5. All Congress talks are listed in the program, which was published also in *Habitat*, no. 57 (1959). The complete copy I consulted is stored in the Roland Penrose Archive (Edinburg).
6. 6° Congres International des critiques d'art (Fonds Mário Barata, Archives de la critique d'art, Rennes).
7. See Giulio Carlo Argan, *Walter Gropius e la Bauhaus* (Turin: Einaudi, 1951).
8. Giulio Carlo Argan, "Architettura Moderna in Brasile," *Comunità* 8, no. 24 (1954): 52
9. Luiz Renato Martins, *The Long Roots of Formalism in Brazil*, (Bristol-Leiden: Brill, 2017): 205-206.
10. For example, see Mario Pedrosa's letter to Giulio Carlo Argan (1972), in *Mario Pedrosa. Primary Documents*, eds. Gloria Ferreira and Paulo Herkenhoff (New York: The Museum of Modern Art, 2015): 430-431.
11. Mario Pedrosa, "Abstração ou figuração ou realismo?," *Jornal do Brasil*, August 10, 1957.
12. Pedrosa, "Abstração ou figuração."
13. Gillo Dorfles, "As artes industriais na cidade nova," *Habitat*, no. 58 (November-December 1959): 5.
14. Gillo Dorfles, "II Congresso di Brasilia," *Domus*, no. 361 (1959): 29-74.
15. See Romy Golan, "La doppia scommessa dell'Italia dalla *sintesi delle arti* all'opera aperta," *Il Caffè Illustrato*, (July-October 2006): 60-72.
16. Gillo Dorfles, "L'incomprensione dell'arte moderna e il nuovo problema dello spazio," in *Arte figurativa e arte astratta* (Venice: Sansoni, 1955), 143.
17. Claudio Zambianchi, "Ritratto dell'artista da giovane: Piero Dorazio da Forma ad *Arti Visive*," in *Piero Dorazio. Fantasia, colore, progetto*, ed. Francesco Tedeschi (Milan: Electa, 2021), 15.
18. The painting is digitalized and visible on the Piero Dorazio Archive website: <http://archiviopierodorazio.it/opere/>
19. Piero Dorazio, "Verso una sintesi delle arti plastiche," *Arti Visive*, no. 3 (1952): n.p
20. Dorazio, "Verso una sintesi," n.p.
21. Umbrio Apollonio's letter to Piero Dorazio (Dorazio Archive, Milan).
22. See Giulio Carlo Argan, *Pietro Dorazio* (Berlin: Springer Gallery, 1959): n.p.
23. Argan, *Pietro Dorazio*, n.p.

24. Mário Pedrosa, "Do *informal* e seus equívocos," in *Mundo, homem, arte em crise*, eds. Mario Pedrosa and Aracy Amaral (São Paulo: Perspectiva, 1986), 33-34.
25. Pedrosa, "Do "informal," 33-34.
26. Pedrosa, "Do "informal," 33-34.
27. Mário Pedrosa, "Da abstração a auto-expressão," *Jornal do Brasil*, December 19, 1959, 4-5.
28. Pedrosa, "Da abstração," 4-5.
29. Umbro Apollonio, "Introduction to Italian Session," in *5th Biennial of São Paulo* (São Paulo: Museu de arte moderna), 509.
30. Giulio Carlo Argan, "Introduction to Italian session," in *7th Biennial of São Paulo* (São Paulo: Fundação Bienal de São Paulo, 1963), 288.
31. Argan, "Introduction," 288.
32. Will Grohmann, "Piero Dorazio, Or the Return to Quality in Painting," *Metro*, no. 4-5 (1962): 46.
33. Gillo Dorfles, "Piero Dorazio," *Quadrante*, no. 8 (March 1962): n.p.
34. Piero Dorazio, *La fantasia dell'arte nella vita moderna* (Rome: Polveroni e Quinti editori, 1955).