

Almeida & Dale

Art | Basel

Amilcar de Castro

Booth A37

08.12 — 10.12

Miami Beach Convention Center

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For *Art Basel Miami Beach 2023*, Almeida & Dale presents a set of sculptures and paintings by Amilcar de Castro (1920-2002), one of the most celebrated artists to emerge in the context of the Brazilian Constructive project, defined by an artistic production aligned with the concepts of order, rationalism, and rigorous construction. Despite his strong links with Concretism and Neoconcretism, de Castro built an autonomous and original artistic career, manifested in sober and elegant compositions in diverse media such as sculpture, painting, drawing and graphic design. The extraordinary coherence of his work has earned him several awards, including the Guggenheim Fellowship, and his works are part of prestigious collections such as the Museum of Modern Art - MoMA, the Museum of Fine Arts Houston - MFAH, and all the major Brazilian collections.

This exhibition features a version of his first effectively Constructive work, a 1952 sculpture - also known as *Estrela* [Star] - which consists of a rectangle with a long base, divided into three segments, each one folded into a triangular shape. Dating from a period of collective effervescence regarding Concretism in Brazil, the work was made under the impact of Max Bill's ideas, after de Castro attended a lecture given by the Swiss artist in Rio de Janeiro. Presented at the 2nd Bienal de São Paulo (1953), the work earned de Castro the sculpture prize and, according to him, was the origin of all his subsequent works.

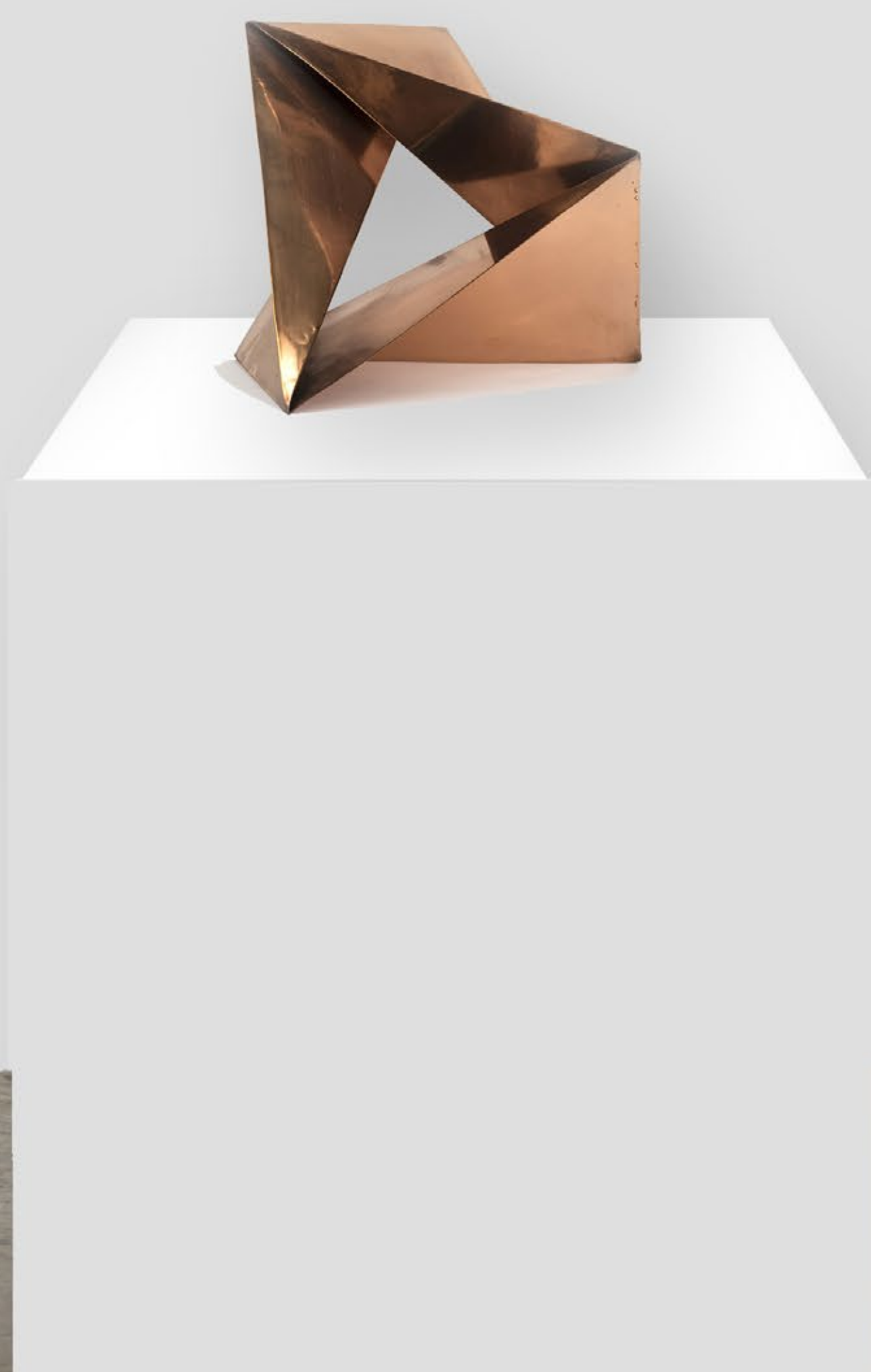
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The process of bending sheet metal, introduced with *Estrela*, remained a constant in the artist's compact repertoire throughout his career. The cut-and-bend sculptures made from the 1960s onwards, which constitute the most well-known facet of de Castro's production, are featured in this exhibition in a series of works that establish the artist's accurate methods and geometric thought. By means of incisions on sheet metal, the three-dimensional form emerges from the plane with the precise and definitive bending that breaks down the hardness and opacity of the material. The structuring incisions, where light passes through, create contrasts between fulness and emptiness giving the sculptures dynamism and vividness. The precision of the cut and the play between opacity and luminosity also appear in the pieces made from thick blocks of steel, smaller in size yet monumental in their density. In dialogue with the sculptural works, acrylic and oil paintings on canvas highlight the importance of precise lines, geometry, and light in Amilcar de Castro's work.

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Untitled, 1952
Twisted copper sheet
10 $\frac{7}{8}$ x 22 $\frac{7}{8}$ x 24 in
27.7 x 58.0 x 61.0 cm
(10065)



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Untitled, 1996
Acrylic on canvas
51 $\frac{3}{8}$ x 51 $\frac{3}{8}$ in
130.5 x 130.5 cm
(9652)

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Untitled, 1994
Corten steel
36 ¼ x 47 ¼ x 42 ⅞ in
92 x 120 x 109 cm
(14781)

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Untitled, 1970's
Corten steel
24 $\frac{3}{8}$ x 30 $\frac{1}{4}$ x 26 in
62 x 77 x 66 cm
(14761)

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Untitled, 1996
Oil on canvas
82 5/8 x 82 5/8 in
210 x 210 cm
(13722)

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Untitled, from the *Cut and fold series*, n.d.

Corten steel

39 $\frac{3}{8}$ x 35 $\frac{3}{8}$ x 15 $\frac{3}{8}$ in

100 x 90 x 39 cm

(12657)

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Untitled, 1990's
Steel
38 ⁵/₈ x 39 ³/₈ x 29 ¹/₈ in
98 x 100 x 74 cm
(7333)



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Untitled, 2000's
Acrylic on canvas
81 ½ x 164 ⅛ in
207 x 417 cm
(14091)

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Untitled, 1980's

Iron

47 ¼ x 47 ¼ x 30 ⅞ in

120.0 x 120.0 x 78.5 cm

(11962)



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Untitled, 1980's
Acrylic on canvas
31 ½ x 31 ½ in
80 x 80 cm
(14779)



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Untitled, 1980's
Corten steel
12 x 11 $\frac{3}{4}$ x 2 in
30.5 x 30.0 x 5.0 cm
(14773)



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Untitled, 1990's
Steel
9 x 12 $\frac{5}{8}$ x 3 $\frac{1}{8}$ in
23 x 32 x 8 cm
(14943)

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Untitled, 1990's
Steel
2 ¾ x 8 ¼ x 5 ¼ in
7.0 x 21.0 x 13.5 cm
(14942)

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Untitled, 1990's

Steel

4 ½ x 9 ⅞ x 2 ¾ in

11.5 x 25.0 x 7.0 cm

(14941)

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Untitled, 1990's
Steel
6 ¼ x 7 ⅞ x 4 ⅜ in
16 x 20 x 11 cm
(14938)

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Untitled, 1990's
Steel
5 1/8 x 9 1/2 x 4 in
13 x 24 x 10 cm
(14937)

Almeida & Dale



Untitled, n.d.
Corten steel
11 $\frac{3}{4}$ x 12 x 2 in
30.0 x 30.5 x 5.0 cm
(14771)

Almeida & Dale



Untitled, 1990's
Steel
8 ¼ x 7/8 x 2 ½ in
21.0 x 2.2 x 6.5 cm
(14939)

Almeida & Dale



Untitled, 1990's
Steel
8 $\frac{3}{8}$ x 12 $\frac{3}{4}$ x 4 $\frac{3}{8}$ in
21.2 x 32.5 x 11.0 cm
(14940)

Almeida & Dale



Untitled, 1990's

Steel

6 ¼ x 10 ⅜ x 2 ¾ in

16.0 x 26.5 x 7.0 cm

(7688)



Amilcar de Castro

Paraisópolis (MG), 1920 - Belo Horizonte (MG), 2002

Amilcar de Castro was born in a small town in rural Minas Gerais in 1920 and died in Belo Horizonte in 2002. In the mid-1940s, he attended a drawing and painting course taught by Alberto da Veiga Guignard (1896-1962), renowned for his depictions of the landscapes of Minas Gerais. De Castro later studied sculpture with Franz Weissmann (1911-2005), during which time he mainly produced human figures in materials such as clay and plaster. Despite this background in figurative art, it was through drawing that de Castro approached abstract sculpture. Amilcar used to say that the line in a drawing resembled an incision on paper, and from this observation he came up with the experimental practices he employed to transform the flat plane into three-dimensional object.

Amilcar took part in several editions of the prestigious Salão Nacional de Belas Artes and Salão Nacional de Arte Moderna [National Fine Arts Salon and Modern Art Salon] between the 1940s and 1950s, a period when his artistic career came to be legitimately respected. He took part in the 1st National Exhibition of Concrete

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Art, presented at Museum de Arte Moderna de São Paulo - MAM SP and Museu de Arte Moderna do Rio de Janeiro - MAM RJ. He won the Guggenheim Prize in two editions, 1968/69 and 1970/71. He held his first international solo show in 1969 in New York, at Kornblee, a gallery specializing in constructive art, and until then restricted to North American artists. Several retrospective shows have been dedicated to his work at institutions such as Museu Brasileiro de Escultura - Mube (Amilcar de Castro: na dobra do mundo, curated by Guilherme Wisnik, 2021); MAM RJ (curated by Paulo Sérgio Duarte, 2014); and Pinacoteca de São Paulo (Sculptures and drawings, 2001). His work is included in the collections of all major Brazilian institutions, such as MAM-SP, MAM-RJ, Pinacoteca de São Paulo, Museu Nacional de Belas Artes, and international collections such as: MoMA, New York; MFAH, Houston; and Museu Caracas, Venezuela.



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