

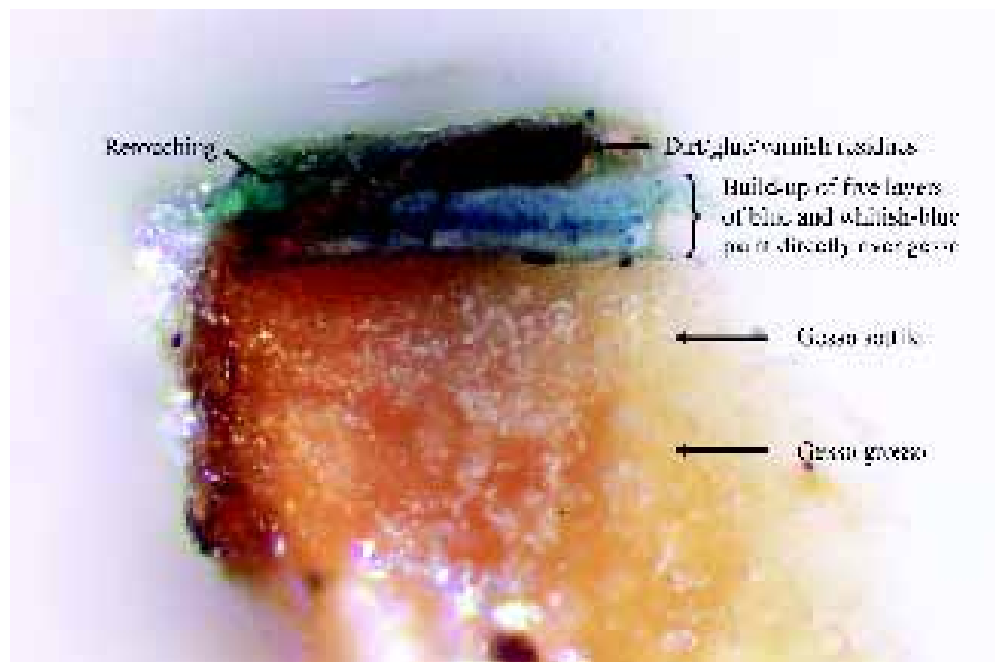
# Pranchas



Plate 1: Crucifixion, detail, soldier on horseback at right side



Plate 2: Crucifixion, detail, blood at Christ's proper right side  
 Plate 3: Cross-section from blue robe of Virgin Mary,  
 photomicrograph, 250x



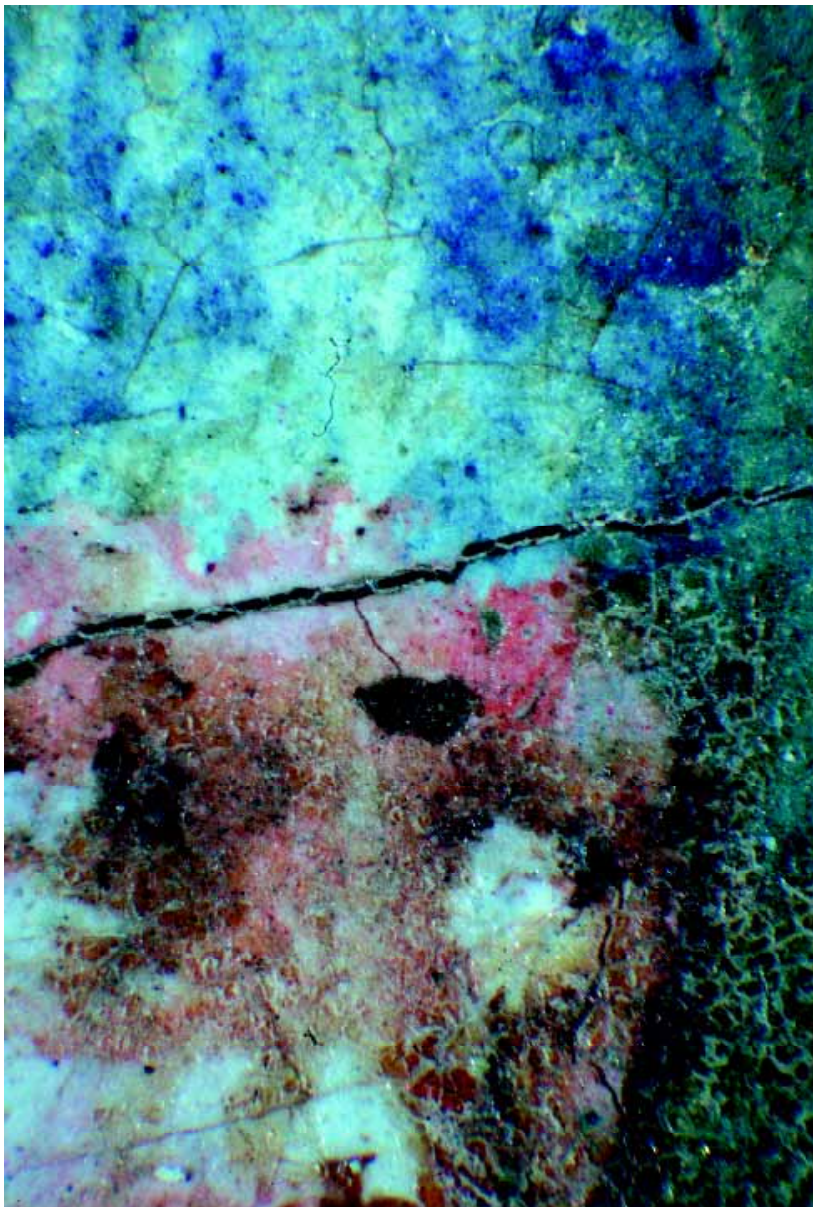
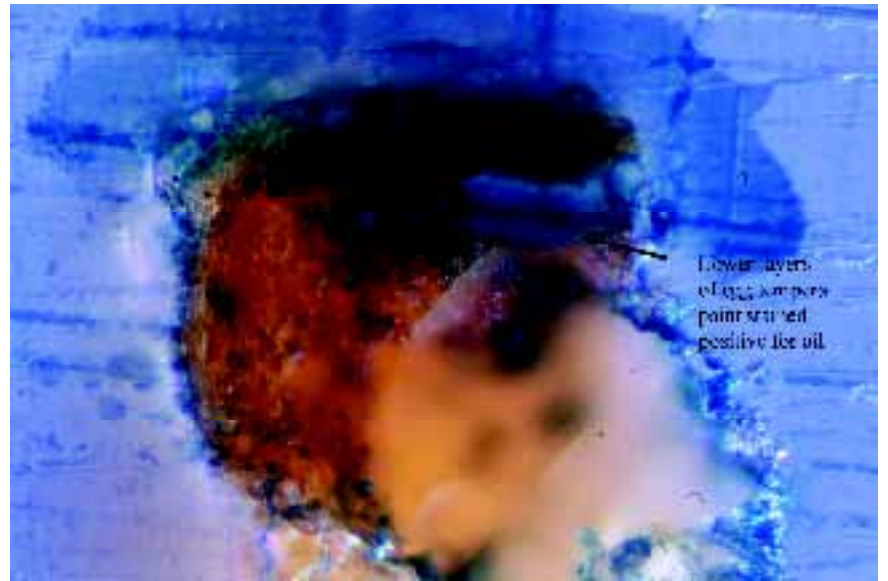


Plate 4: Cross-section from blue robe of Virgin Mary, re-polished from Plate 3, after staining with Sudan Black B, photomicrograph, 250x

Plate 5: Crucifixion, detail, enhanced crack from face of kneeling soldier, third from bottom right

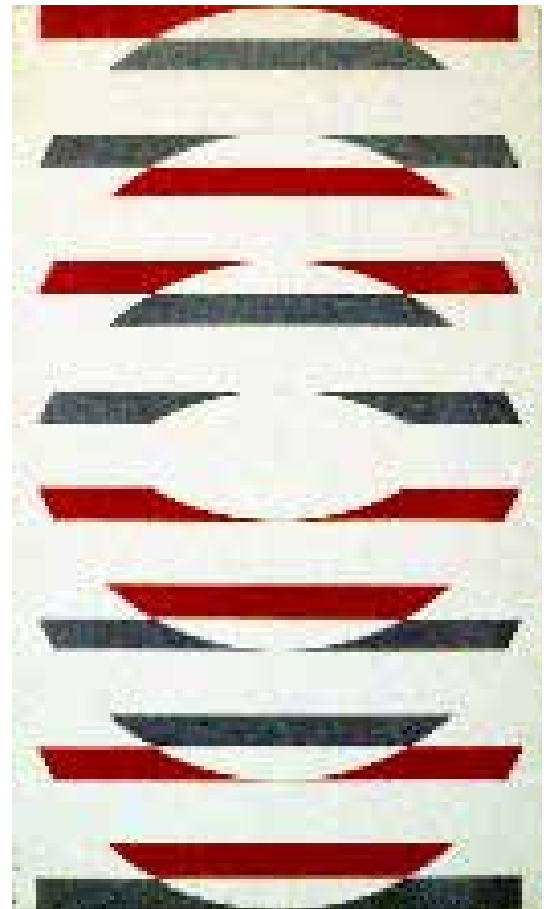
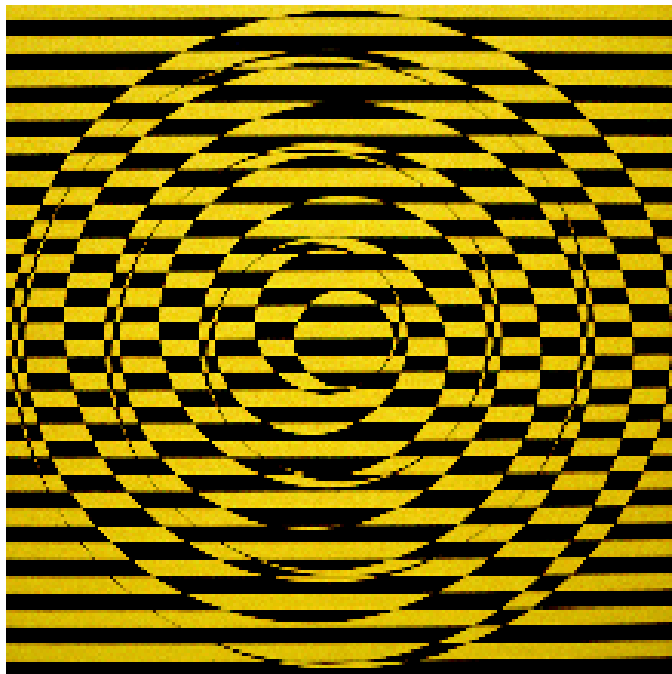
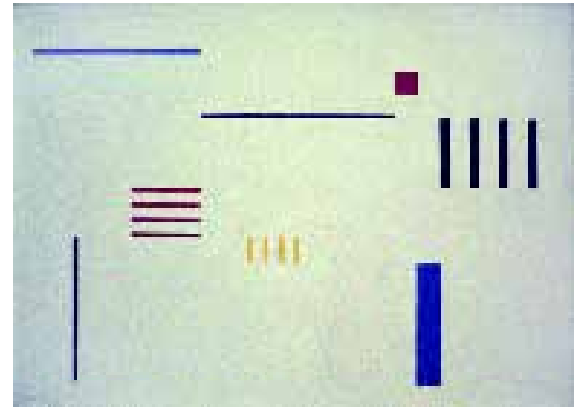
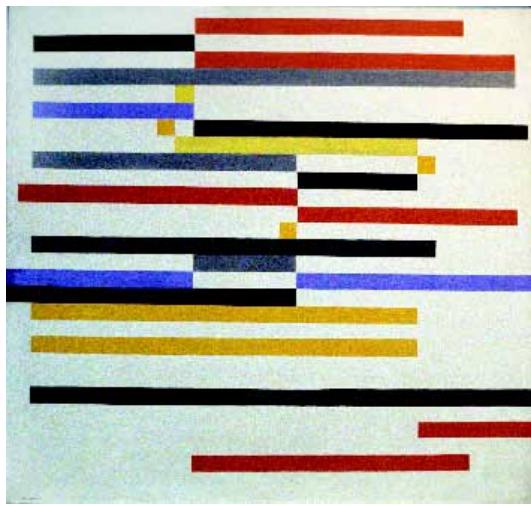


Plate 6: Waldemar Cordeiro (1925–1973), *Movimento* (Movement), 1951. Tempera on canvas, 90.2 x 95 cm. São Paulo: Museu de Arte Contemporânea, Universidade de São Paulo (USP).

Plate 7: Luiz Sacilotto (1924–2003), *Concreção* (Concretion), 1952. Oil on canvas, 50 x 70 cm. São Paulo: Coll. Ricard Akagawa.

Plate 8: Maurício Nogueira Lima (1930–1999), *Objeto rítmico No. 2* (Rhythmic Object No. 2), 1953. "Pintura" on eucatex, 40 x 40 cm. São Paulo: Coll. Luiz Sacilotto.

Plate 9: Hermelindo Fiaminghi (1920–2004), *Círculos concêntricos e alternados* [11] (Concentric and Alternating Circles [11]), 1956. Enamel on wood particleboard, 60 x 35 cm. São Paulo: Museu de Arte Moderna.

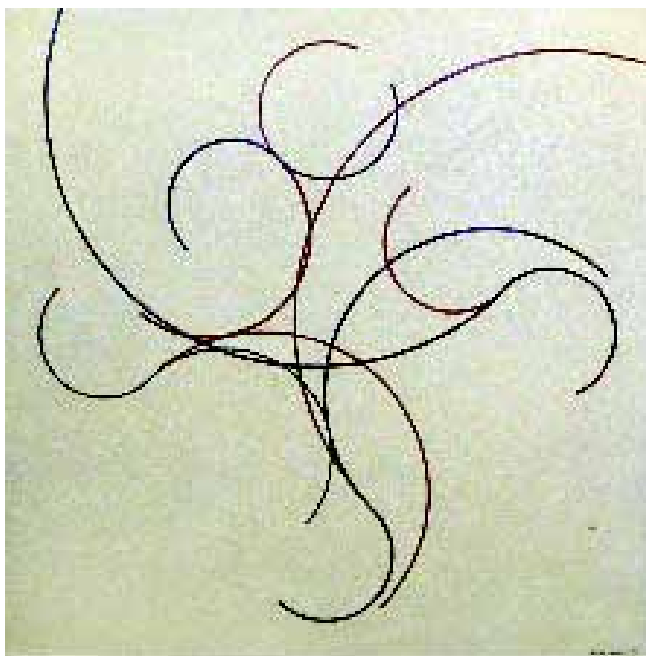
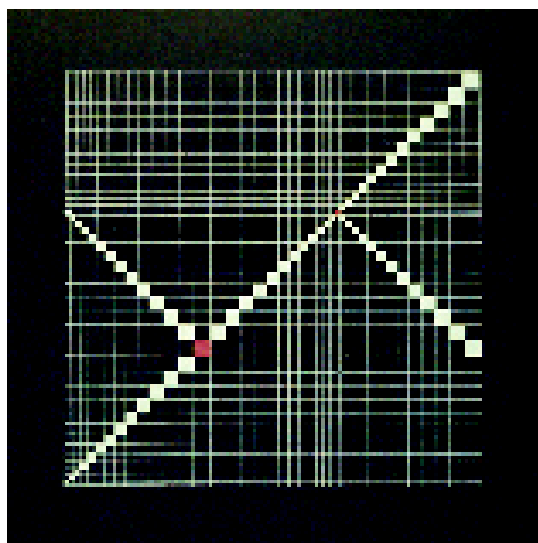
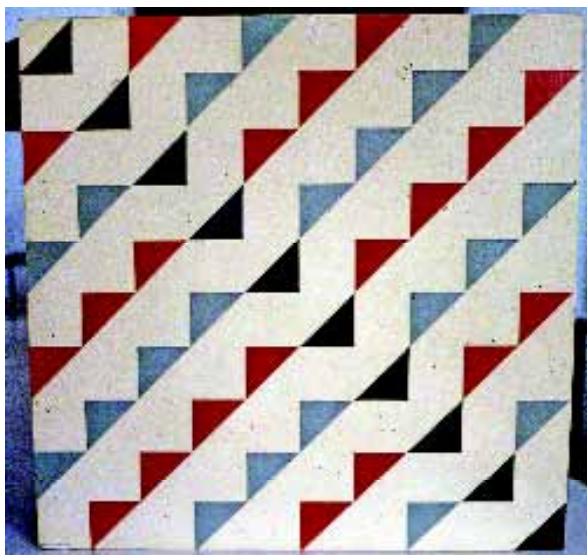


Plate 10: Cover, ad: arquitetura e decoração (São Paulo), No. 20, December 1956.

Plate 11: Fiaminghi, Triângulos com movimento em diagonal (Triangles with Diagonal Movement), 1956. Enamel on eucatex, 60 x 60 cm. São Paulo: Coll. Ronaldo Azeredo.

Plate 12: Lothar Charoux (1912–1987), Desenho (Design), 1956. Gouache on paper over wood, 61 x 61 cm. São Paulo: Museu de Arte Contemporânea, USP.

Plate 13: Judith Lauand (b. 1922), C 40, Variação em curvas (C 40, Variation in Curves), 1956. Synthetic paint on eucatex, 60 x 60 cm. Private collection.



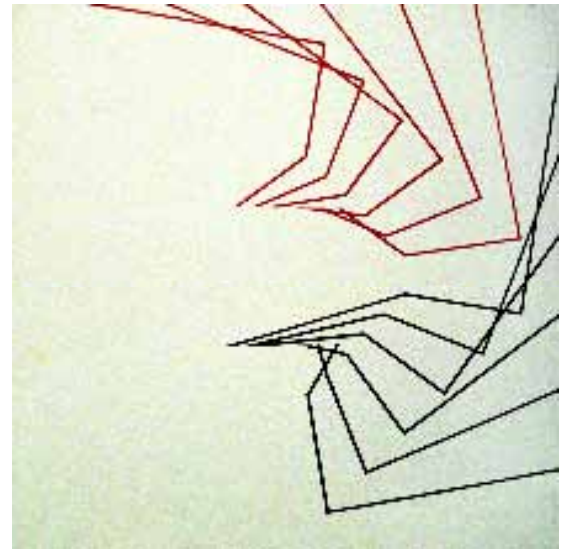


Plate 14: Alfredo Volpi (1896–1988), *Composição concreta branca e vermelha* (Concrete Composition White and Red), 1955. Tempera on canvas, 54 x 100 cm. São Paulo: Coll. Rose and Alfredo Setúbal.

Plate 15: Waldemar Cordeiro, *Idéia visível* (Visible Idea), 1957. Paint and plaster on plywood, 100 x 100 cm. São Paulo: Pinacoteca do Estado.

Plate 16a: Augusto de Campos (b. 1931), “eis os amantes” (1953/55), from Solt, org., *Concrete Poetry*, recto of inside cover page.

Plate 16b: Augusto de Campos, “here are the lovers”, trans. A. de Campos, Marcus Guimarães and Mary Ellen Solt, from Solt, org., *Concrete Poetry*, verso of inside cover page.

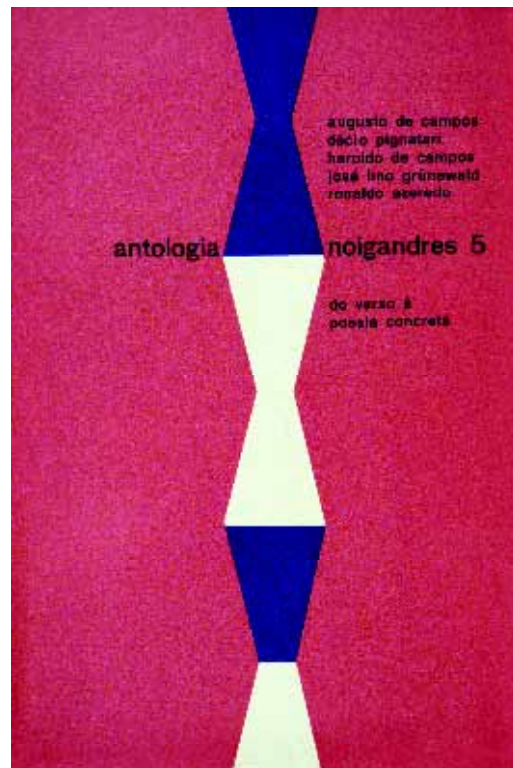




Plate 17: Cover of Noigandres 4, 1958; design: Hermelindo Fiaminghi.

Plate 18: Cover, antologia noigandres 5, 1962.

Plate 19: Alfredo Volpi, 1960, Coll. D. Pignatari.



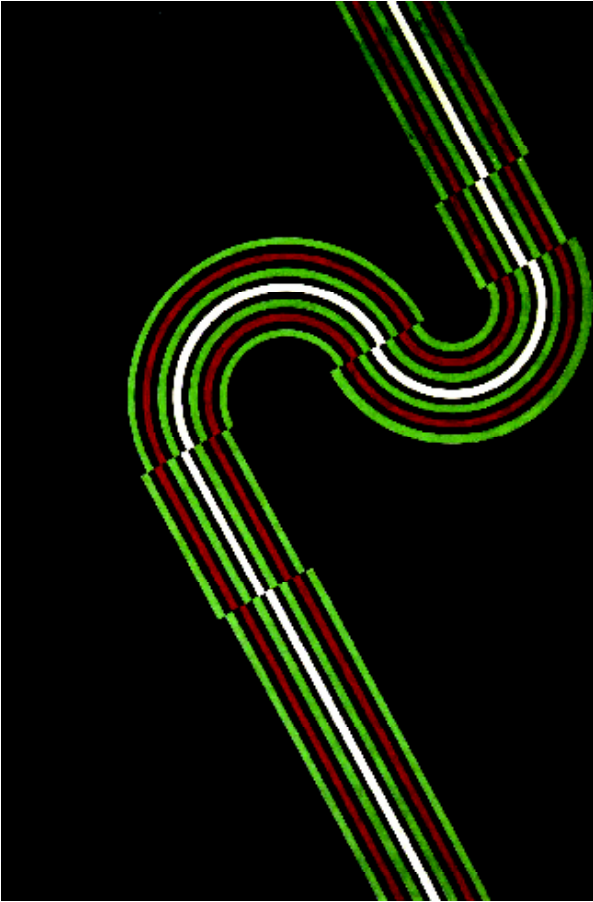


Plate 20: Mauricio Nogueira Lima, Objeto rítmico no. 3 (Rhythmic Object No. 3), 1953. 62 x 42 x 3,3 cm. Coll. D. Pignatari.

Plate 21: Hermelindo Fiaminghi, Triângulos entrosados com movimento circular (Meshed Triangles with Circular Movement), 1956. Enamel on wood particleboard, 60 x 60 cm. Coll. D. Pignatari.

Plate 22: Luiz Sacilotto, 1958. Coll. Ronaldo Azeredo.

Plate 23: Mauricio Nogueira Lima, 1960. Coll. Ronaldo Azeredo.

