

An abstract painting with a complex composition of overlapping shapes and colors. The palette includes deep blues, vibrant reds, earthy yellows, and various shades of green and purple. The brushstrokes are visible, giving the artwork a textured, expressive quality. The overall effect is one of dynamic energy and visual richness.

Gomide&Co

Art | Basel

Booth G8
Jun 17 — 22, 2025

For ArtBasel 2025, Gomide&Co is pleased to present a selection of works based on the artistic and cultural dialog that took place between Brazil and Europe in the context of the Concrete and Neo-Concrete movements that marked the 20th century. The presentation, developed in collaboration with researcher and curator Alex Balgiu, seeks to approach this dialog from the perspective of experience. The proposal is an invitation to engage with the work of art conceived as a living organism, a temporal being that exists, in the words of Lygia Clark, “always in the present, always in the process of beginning over”.

For this purpose, the presentation was conceived as an immersive environment that seeks to offer a multifaceted experience of the works, including the possibility of various points of view from the configuration of the viewer’s body in the space. Each artwork questions a different facet of Concretism, unveiling a polyphony of processes and materialities. Tensions and magnetisms are at play, leading to a conversation between surfaces and volumes, form and counter-form. New relationships develop between the artworks, but also between each work itself and the world surrounding it.

The project’s conception is based on the contacts of the German philosopher Max Bense (1910–1990) in Brazil, in particular his correspondence with the Brazilian poet Haroldo de Campos (1929–2003), an exponent of concrete poetry in the country and at the time a member of the Noigandres group. These intellectual exchanges resulted in a series of exhibitions organized by Bense at the Studiengalerie, the gallery of the Hochschule für Technik (Technical University) in Stuttgart, where he was teaching at the time. It was there that, in 1964, Lygia Clark’s first exhibition in Europe took place, in which she presented her *Bichos* and *Espaços Modulados*. In 1967, Mira Schendel exhibited her typewritten

and decaled letters on paper in the same gallery, repeating her participation there in 1975. Schendel was also the subject of an issue of the series of notebooks *rot*, organized by Bense and Elizabeth Walther, a semiologist and companion of the philosopher, and dedicated to concrete poetry, graphic forms, and language studies.

The circle of Brazilian artists who had contact with Bense also includes Almir Mavignier, who was a student of the philosopher at the Hochschule für Gestaltung (School of Form) in Ulm at the end of the 1950s. Considered one of the hubs of design thinking and artistic experimentation in dialog with industrial production, it was home to figures such as Max Bill, Josef Albers, and others. In the midst of an effervescent context in Brazil, marked in the arts by the inauguration of the Bienal de São Paulo (1951) and the Museums of Modern Art (MASP, 1947; MAM São Paulo, 1948; and MAM Rio de Janeiro, 1948), in architecture by the foundation of Brasília (1960), and in design by the creation of the School of Industrial Design (ESDI, 1963), Max Bense figured as an agent among the exponents of the period, spreading many of the country’s names in the international context.

The main selection to be presented by Gomide&Co at Art Basel 2025 includes names who had direct contact with Bense, such as Lygia Clark, Mira Schendel, and Almir Mavignier, as well as others who are key figures of the period, such as Amílcar de Castro, Geraldo de Barros, Luiz Sacilotto, Ivan Serpa, Hélio Oiticica and Max Bill. One of the main highlights of the selection is a painting by Roberto Burle Marx, whose landscape design for Brasília was acclaimed by Bense. In the complementary selection, the presentation includes artists who were influenced by the Concrete and Neo-Concrete movements, such as Habuba Farah, Lenora de Barros, and others.



Roberto Burle Marx

—
1909, São Paulo, Brazil
1994, Rio de Janeiro, Brazil
—

Untitled, 1989

Acrylic on canvas

Signed and dated (lower right)
200 x 167.5 cm [78 1/2 x 66 in.]

RBM-0119

USD 460,000.00

Literature:

Roberto Burle Marx:
Uma Poética da Modernidade.
Itaminas: São Paulo, 1989 - p. 10





Roberto Burle Marx (left), in his studio designing grounds for the new United States Embassy in Rio de Janeiro. At the back, the project of Casa da Gávea. Rio de Janeiro, 1955. Photo by Charles Allmon, National Geographic.





Amadeo Lorenzato

—
1900, Belo Horizonte, Minas Gerais, Brazil

1995, Belo Horizonte, Minas Gerais, Brazil
—

Untitled, 1976

Oil on hardboard

Signed (lower right)

25 x 20 cm [10 x 8 in.]

ALL-0600

USD 120,000.00

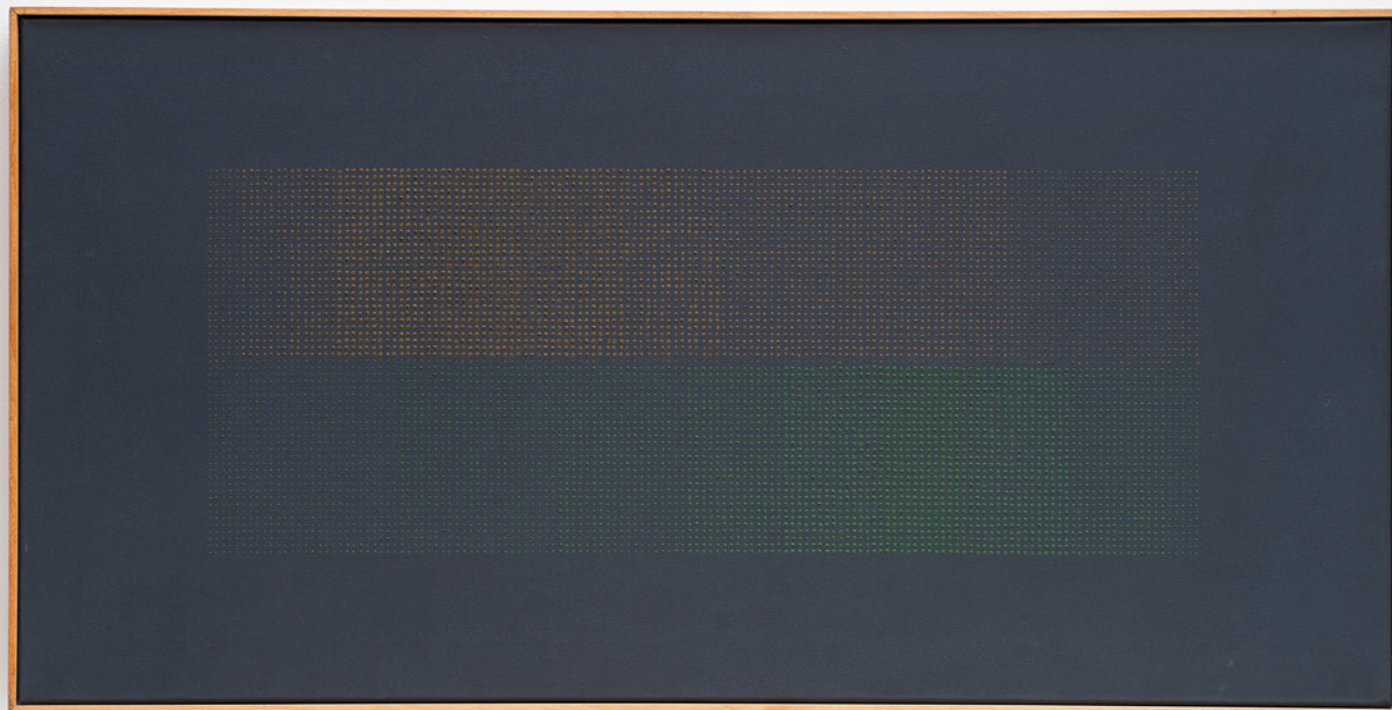
Exhibitions:

Lorenzato: Simples Singular. Galeria de Arte
do Centro Cultural Minas Tennis Clube:
Belo Horizonte, November 23rd, 2017,
to February 18th, 2018

Literature:

Lorenzato: Simples Singular. Galeria de Arte
do Centro Cultural Minas Tennis Clube:
Belo Horizonte, 2018 - p. 35





Almir Mavignier

—

1925, Rio de Janeiro, Brazil

2018, Hamburg, Germany

—

Formas Plásticas [Plastic Forms], 1956

Oil on canvas

Signed, dated, and situated on the reverse

50 x 100 cm [19 1/2 x 39 1/2 in.]

AMV-0008

Price upon request

Exhibitions:

Almir Mavignier. Kestner-Gesellschaft: Hannover,

October 09th to November 24th, 1968

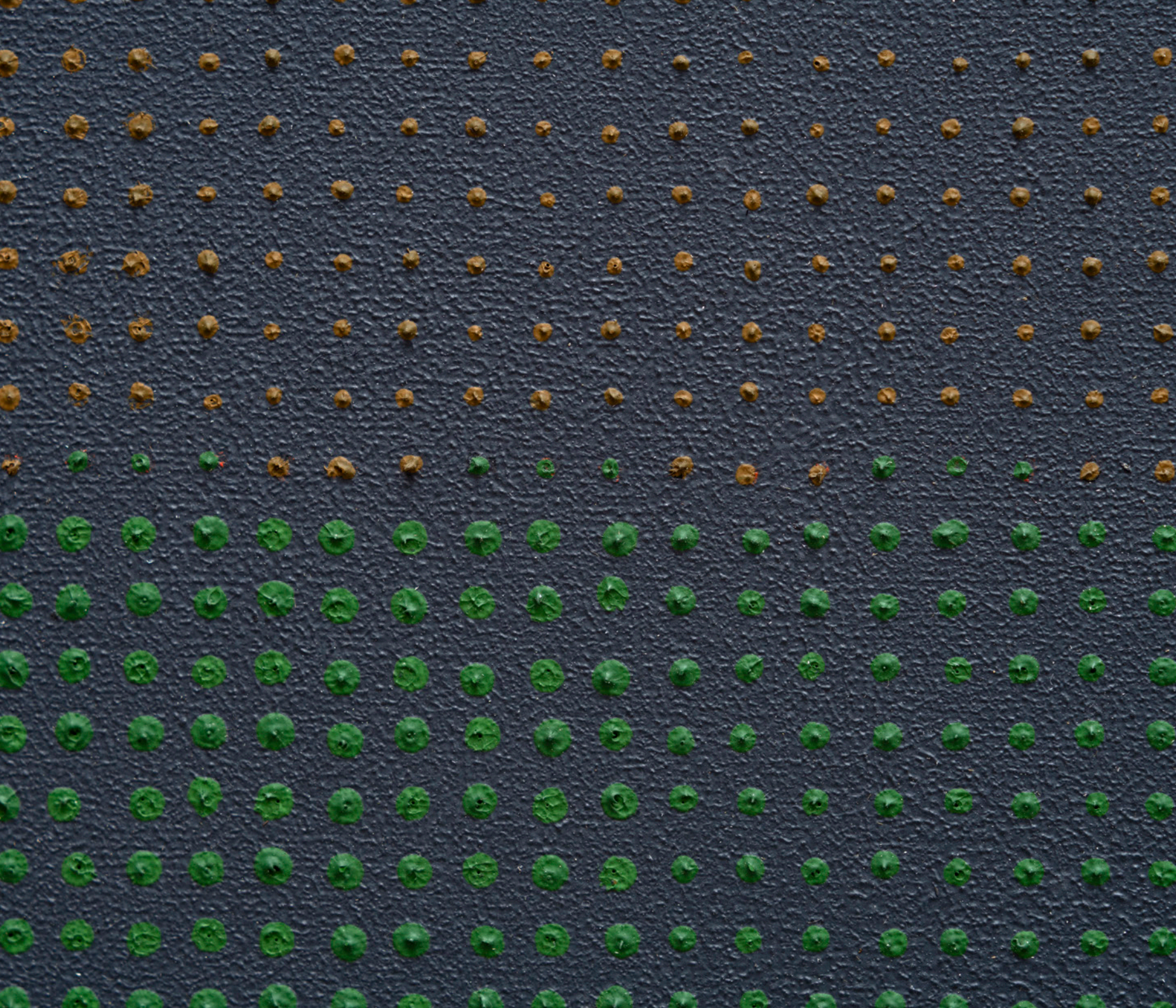
4ª Bienal de São Paulo. Fundação Bienal de São Paulo:

São Paulo, September 22nd to December 30th, 1957

Literature:

4ª Bienal de São Paulo. São Paulo: Museu de Arte

Moderna de São Paulo – MAM SP, 1957 - p. 63



Luiz Sacilotto

—

1924, Santo André, São Paulo, Brazil

2003, São Bernardo do Campo, São Paulo, Brazil

—

C 5949, 1959

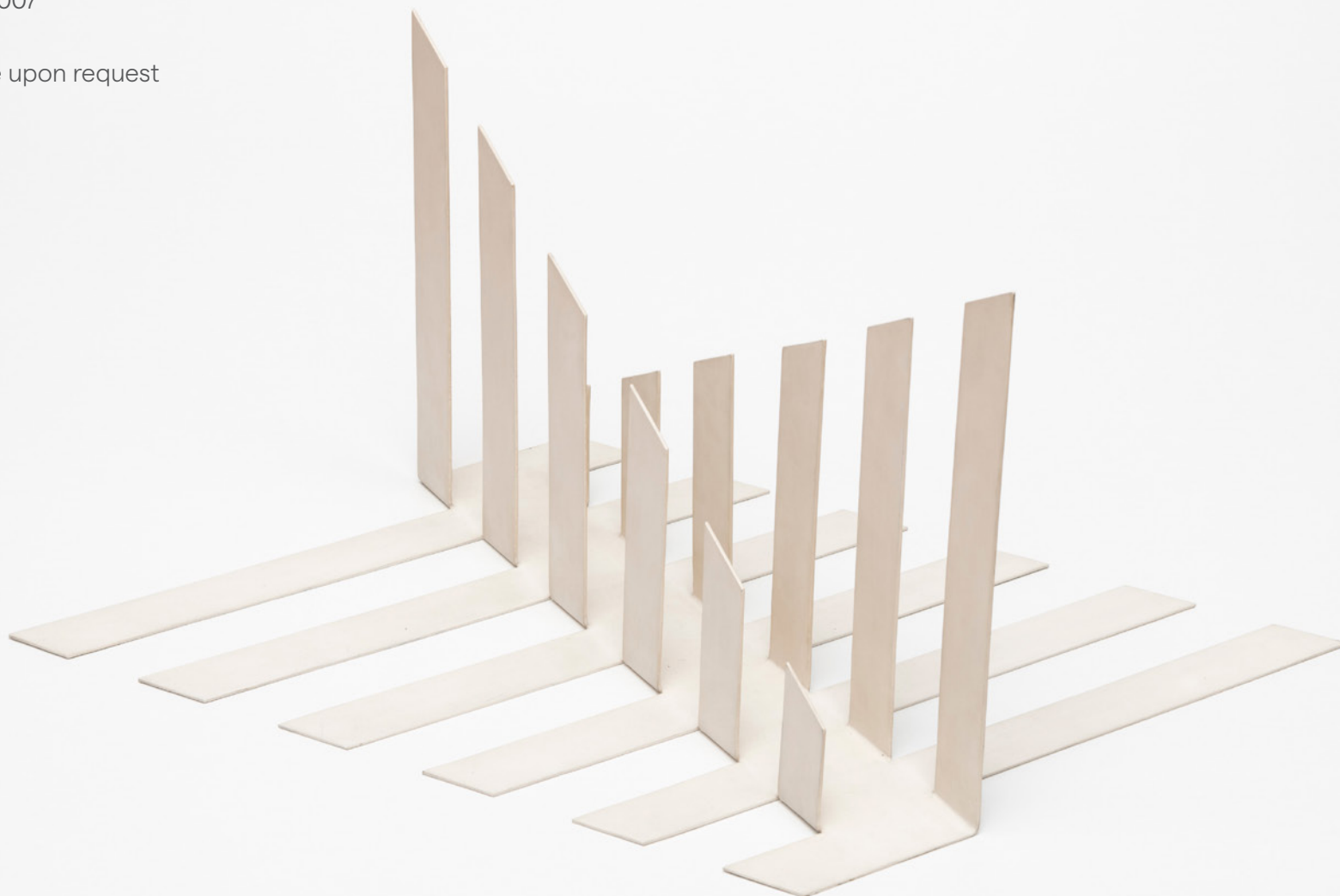
Polychrome aluminum

Signed and titled on the base

31 x 48 x 50 cm [12 x 19 x 19 1/2 in.]

LS-0007

Price upon request



Exhibitions:

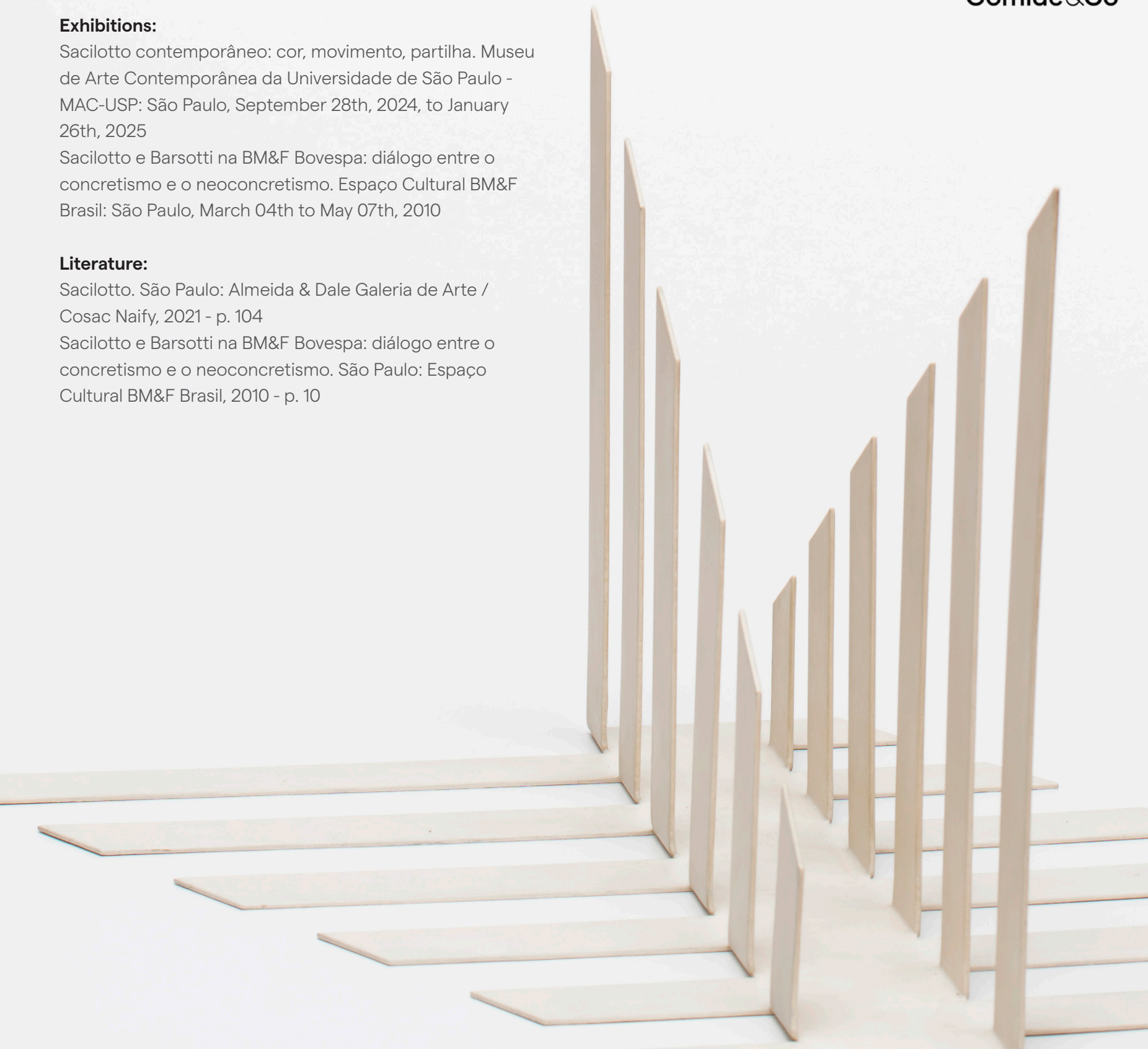
Sacilotto contemporâneo: cor, movimento, partilha. Museu de Arte Contemporânea da Universidade de São Paulo - MAC-USP: São Paulo, September 28th, 2024, to January 26th, 2025

Sacilotto e Barsotti na BM&F Bovespa: diálogo entre o concretismo e o neoconcretismo. Espaço Cultural BM&F Brasil: São Paulo, March 04th to May 07th, 2010

Literature:

Sacilotto. São Paulo: Almeida & Dale Galeria de Arte / Cosac Naify, 2021 - p. 104

Sacilotto e Barsotti na BM&F Bovespa: diálogo entre o concretismo e o neoconcretismo. São Paulo: Espaço Cultural BM&F Brasil, 2010 - p. 10





Hélio Oiticica

—
1937, Rio de Janeiro, Brazil
1980, Rio de Janeiro, Brazil
—

Relevo Espacial [Spatial Relief], 1959/1986
Acrylic and latex on wood
108.5 x 121 x 4.5 cm [42 1/2 x 47 1/2 x 2 in.]
HO-0056

Price upon request

Exhibitions:

Beijo: exposição de Mariela Scafati com Hélio Oiticica. Pivô
Arte e Pesquisa: October 26th to December 14th, 2024
O Q Faço é Música. Galeria de Arte São Paulo:
February to March, 1986

Literature:

Hélio Oiticica: A pintura depois do quadro. Rio de Janeiro:
Silvia Roesler Edições de Arte, 2008
- p. 5 and 95 - another exemplar
Helio Oiticica: The Body of Color. Londres: Tate Modern,
2006 - p. 213 - another exemplar





Hélio Oiticica: a dança na minha experiência. Museu de Arte de São Paulo Assis Chateaubriand - MASP: São Paulo, 2020



Hélio Oiticica

—
1937, Rio de Janeiro, Brazil

1980, Rio de Janeiro, Brazil
—

Metaesquema MET 266, 1958

Gouache on cardboard

Signed and titled on the reverse

21.7 x 30.9 cm [8 1/2 x 12 in.]

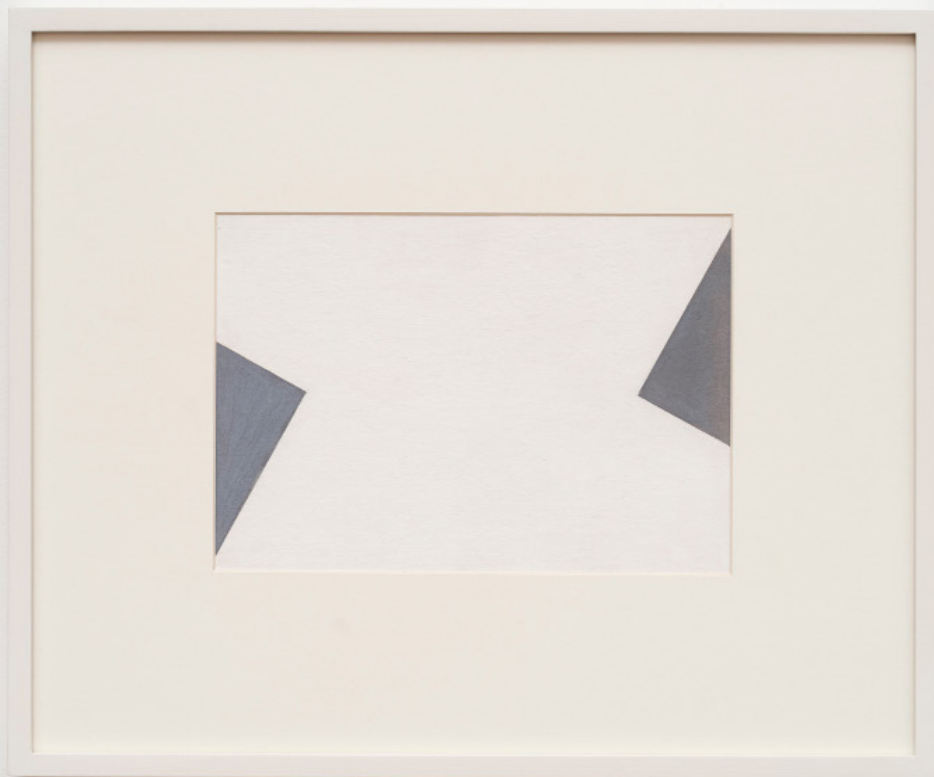
HO-0134

USD 200,000,00

Literature:

Hélio Oiticica: O restauro da obra. Rio de Janeiro: Beco do Azougue, 2015 - p. 55





Hélio Oiticica

—
1937, Rio de Janeiro, Brazil

1980, Rio de Janeiro, Brazil
—

Metaesquema MET 260, 1958

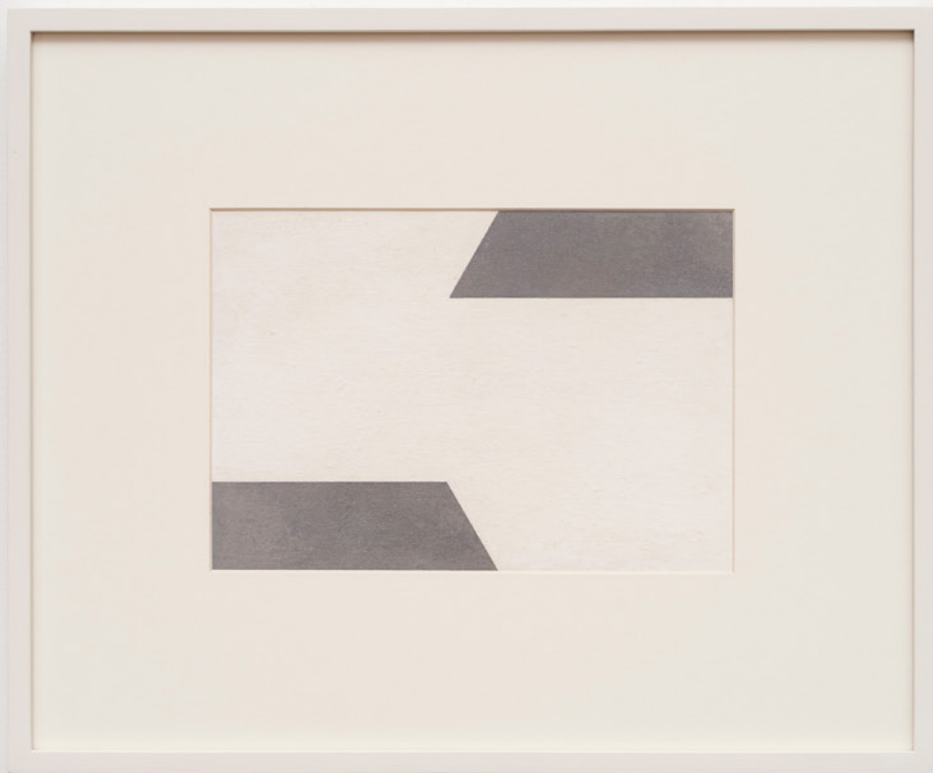
Gouache on cardboard

Signed and titled on the reverse

16.8 x 24.4 cm [6 1/2 x 9 1/2 in.]

HO-0132

USD 200,000,00



Hélio Oiticica

1937, Rio de Janeiro, Brazil

1980, Rio de Janeiro, Brazil

Metaesquema MET 259, 1958

Gouache on cardboard

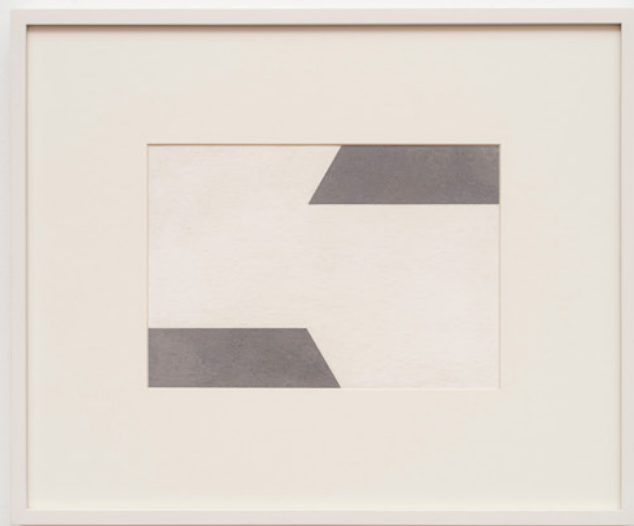
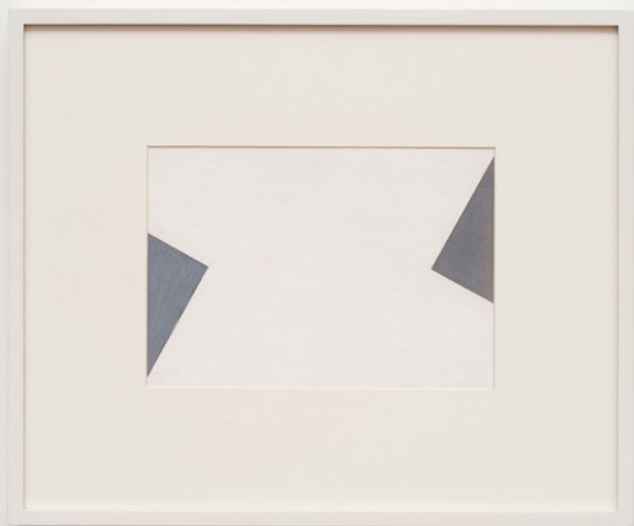
Signed and titled on the reverse

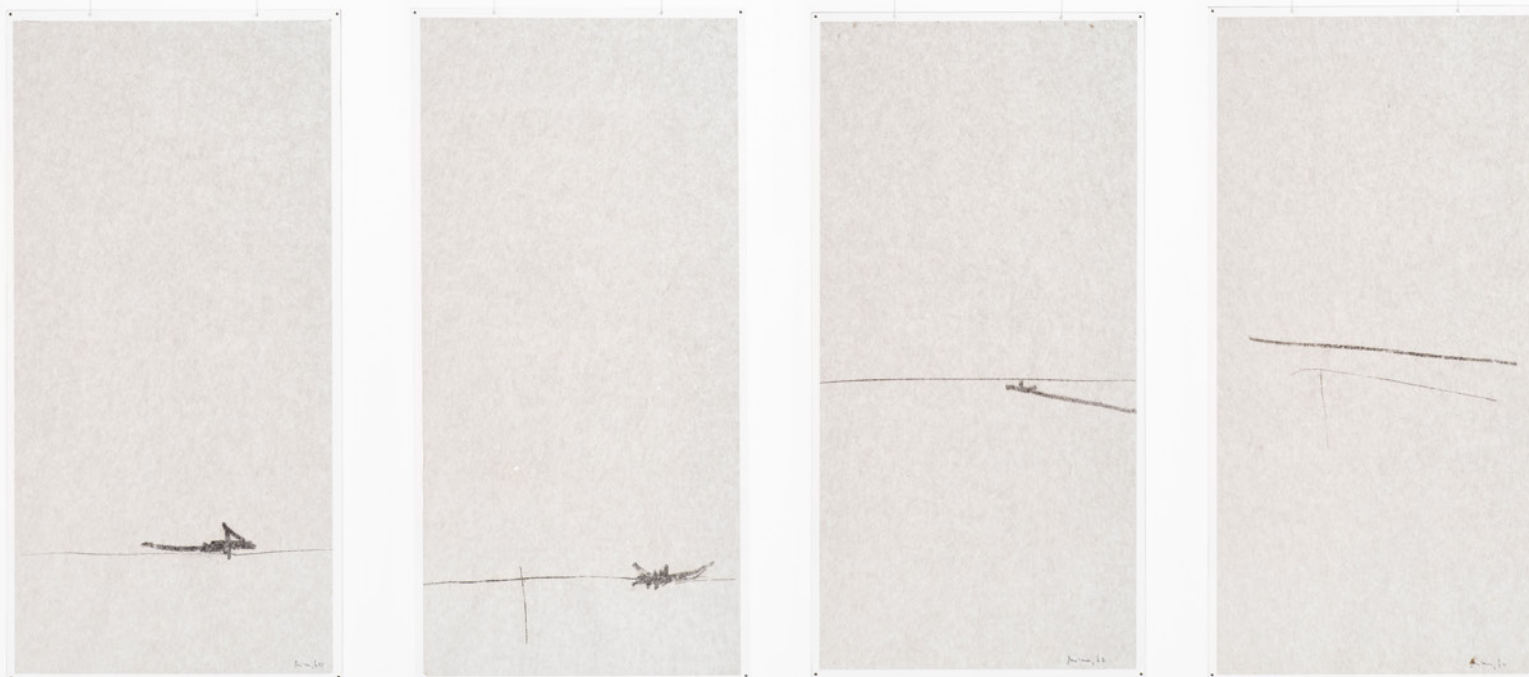
16.8 x 24.4 cm [6 1/2 x 9 1/2 in.]

HO-0131

USD 200,000,00







Mira Schendel

—
1919, Zürich, Switzerland

1988, São Paulo, Brazil
—

Untitled, 1964

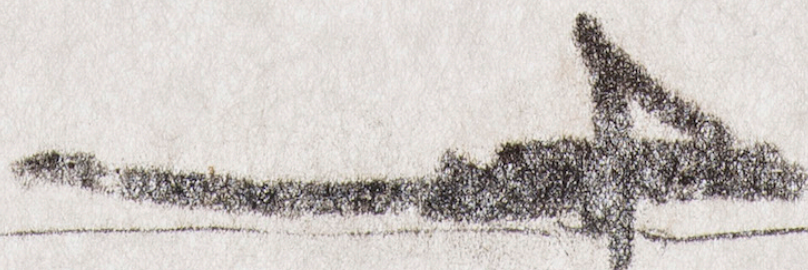
Monotype on rice paper

Signed and dated (lower right)

46.8 x 22.8 cm (MRA-0672), 47.2 x 22.7 cm (MRA-0673),

46.6 x 22.7 cm (MRA-0676), 47.2 x 22.8 cm (MRA-0677)

USD 120,000.00 (Suite of 4 works)





Megumi Yuasa

—
1938, São Paulo, Brazil
Lives and works in São Paulo, Brazil
—

Untitled, 1990's
Glazed ceramics and brass
Signed on the base
65.5 x 23 x 24 cm [26 x 9 x 9 1/2 in.]
MEY-0260

USD 65,000.00





Sergio Camargo

—
1930, Rio de Janeiro, Brazil

1990, Rio de Janeiro, Brazil
—

N° 338, 1971

Painted wood relief

Signed, dated, and titled on the reverse

70 x 70 x 16 cm

[27 1/2 x 27 1/2 x 6 1/2 in.]

SC-0099

Price upon request







Sergio Camargo's atelier in Jacarepaguá, July 1991. Photo Wilton Montenegro



Geraldo de Barros

—
1923, Chavantes, São Paulo, Brazil

1998, São Paulo, Brazil
—

Untitled, 1983

Laminated plastic on wood

Signed and dated on the reverse

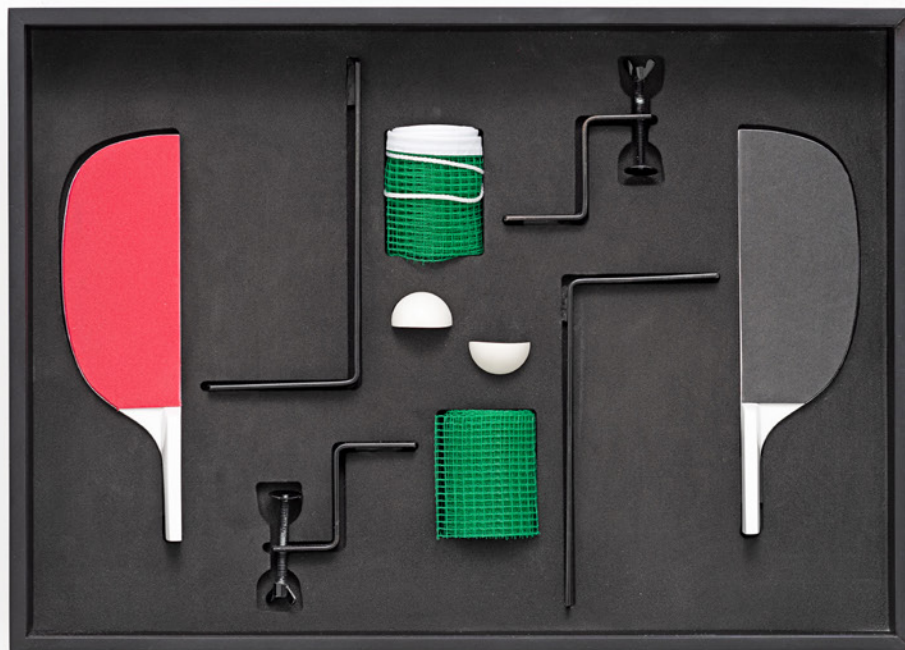
84.5 x 90 x 5.2 cm [33 1/2 x 35 1/2 x 2 in.]

GDB-0087

USD 220,000.00







Lenora de Barros

—
1953, São Paulo , Brazil
Lives and works in São Paulo, Brazil
—

Ping-poem para dividir o tempo
[Ping-poem to split the time, 2023]
Enamel wood box, plywood rackets, steel hooks,
mesh net, and acrylic ball
Signed, dated, and numbered on the reverse
Box: 20 1/2 x 14 1/2 x 3 1/2 in.; Rackets: Set of 2,
5 1/2 x 9 1/2 x 1 in.; Hooks: Set of 2, 11 x 3 1/2 x
1/2 in.; Net: 6 x 2 in.; Ball: Ø 1 1/2 in.; Instructions
manual: 7 1/2 x 5 in.
LDB-0127

USD 15,000.00

Exhibitions:

Lenora de Barros: Não vejo a hora.
Gomide&Co: São Paulo,
March 8th to May 13th, 2023





Lenora de Barros

—
1953, São Paulo, São Paulo, Brazil
Lives and works in São Paulo, Brazil
—

Ping-poem para parar o tempo
[*Ping-poem to stop the time*], 2023

Enamel wood box, plywood rackets, steel
hooks, and acrylic ball

Box: 14 1/2 x 20 1/2 x 3 1/2 in.; Rackets: Set of 2,
9 1/2 x 5 1/2 x 1 in.; Hooks: Set of 2, 11 x 3 1/2 x
1/2 in.; Net: 2 x 6 in.; Ball: Ø 1 1/2 in.; Instructions
manual: 7 1/2 x 5 in.

LDB-0129

USD 15,000.00

Exhibitions:

Lenora de Barros: Não vejo a hora.
Gomide&Co: São Paulo,
March 8th to May 13th, 2023





Max Bill

—
1929, Winterthur, Switzerland

1994, Berlin, Germany
—

Roter Kern [Red Core], 1959-1970

Oil on canvas

Signed, dated, and titled on the reverse

47 x 47 cm [18 1/2 x 18 1/2 in.]

MBI-0012

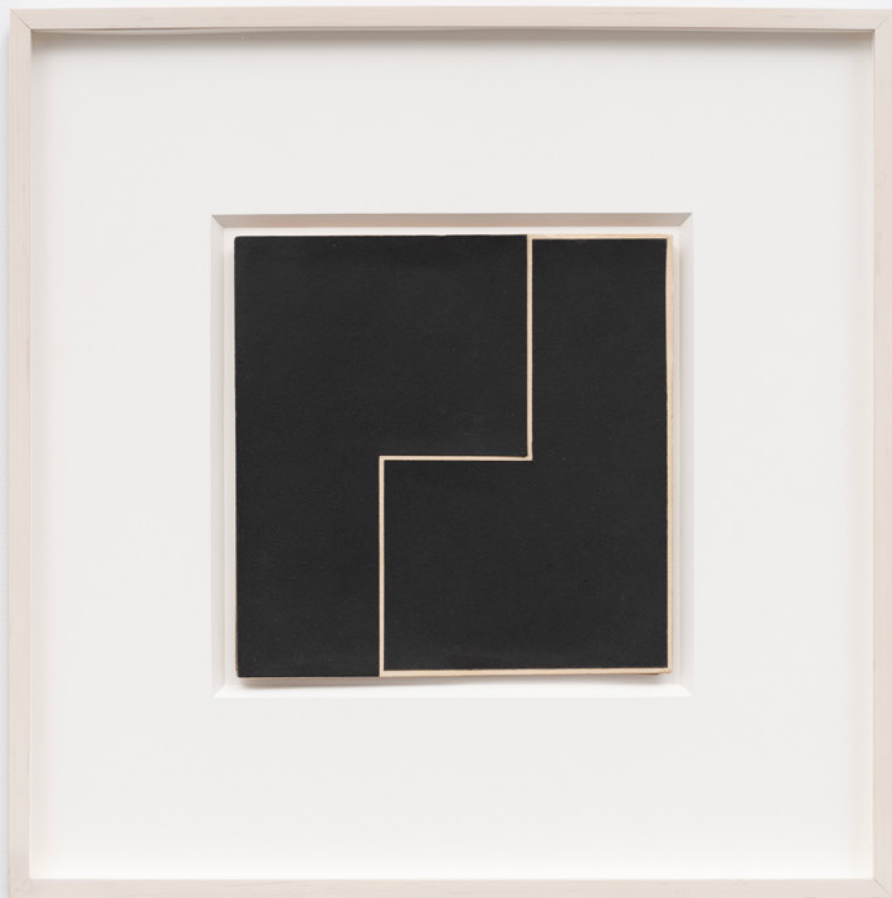
EUR 75,000.00

Exhibitions:

Forma Funzione Bellezza. Lorenzelli Arte: Milan,
March 15th to April 20th, 2008

Literature:

Forma Funzione Bellezza. Milan: Lorenzelli Arte,
2008 - catalogue n° 5



Lygia Clark

—
1920, Belo Horizonte,
Minas Gerais, Brazil

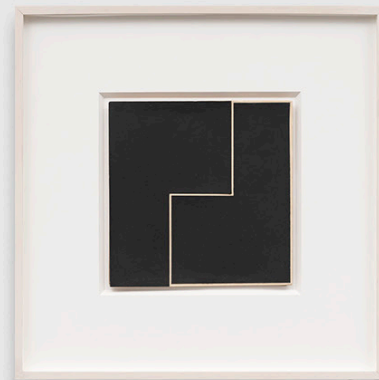
1988, Rio de Janeiro, Brazil
—

Estudo para Espaço Modulado
[Study for Modular Space] #254, 1958

Collage on cardboard
20 x 20 cm [7 3/4 x 7 3/4 in.]

LC-0034

USD 250,000.00

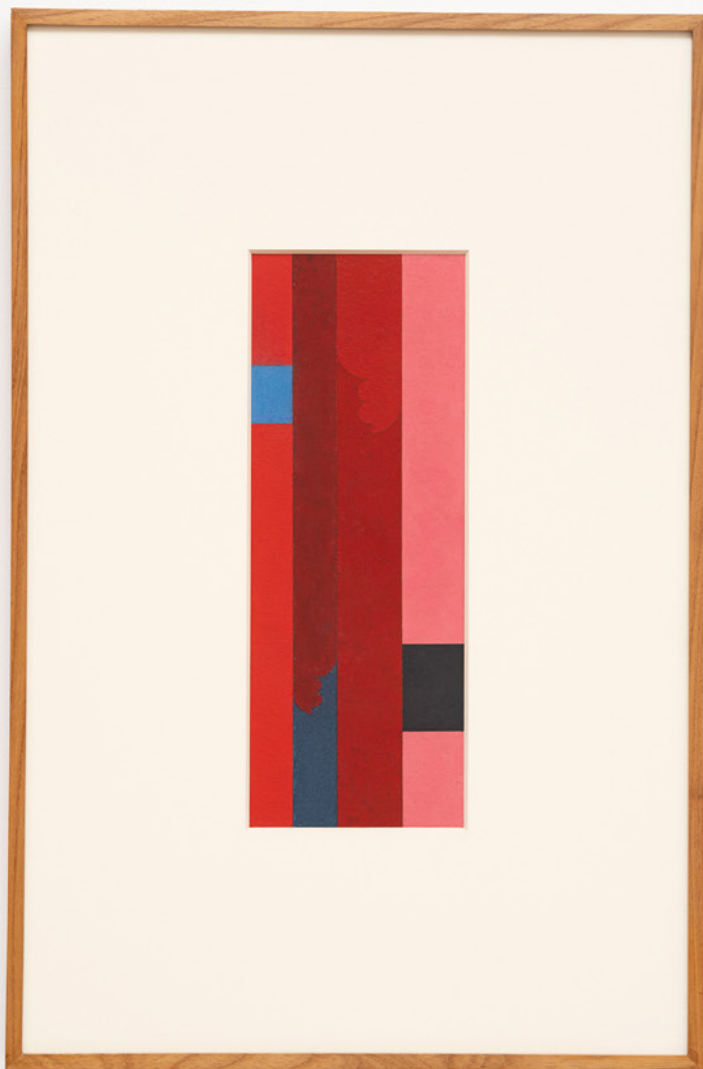


Exhibitions:

Lygia Clark: The Abandonment of Art (1948-1988).
The Museum of Modern Art - MoMA: New York,
May 10th to August 24th, 2014

Literature:

Lygia Clark: The Abandonment of Art (1948-1988). New York:
The Museum of Modern Art - MoMA, 2014 - p. 144



Hélio Oiticica

—
1937, Rio de Janeiro, Brazil

1980, Rio de Janeiro, Brazil
—

Untitled, 1956

Gouache on paper

43.6 x 15.5 cm [17 x 6 in.]

HO-0185

USD 250,000.00

Literature:

Hélio Oiticica: O restauro da obra. Rio de Janeiro: Beco do Azougue, 2015 - p. 24



Hélio Oiticica parading with the Estação Primeira de Mangueira samba school

Max Bill

—
1929, Winterthur, Switzerland

1994, Berlin, Germany
—

Zwilling als viertelkugel [Pair as a quarter of a sphere], 1968

Wood

19.5 x 40 x 28 cm [7 1/2 x 16 x 11 in.]

Edition of 35

MBI-0020

USD 35,000.00

Exhibitions:

Diálogo Bardi Bill. Casa Zalszupin: São Paulo,

October 15th to December 10th, 2022

Max Bill: Surface in Space. Larkin Erdmann: Zurich,

December 22nd, 2018, to January 27th, 2019

Literature:

Max Bill: Surface in Space. Zurich:

Larkin Erdmann, 2019 - cat. no. 39





Max Bill

—

1929, Winterthur, Switzerland

1994, Berlin, Germany

—

Einheit aus drei gleichen Volumen [Unity in three equal volumes], 1961-1963

Metal

Signed and dated on the base

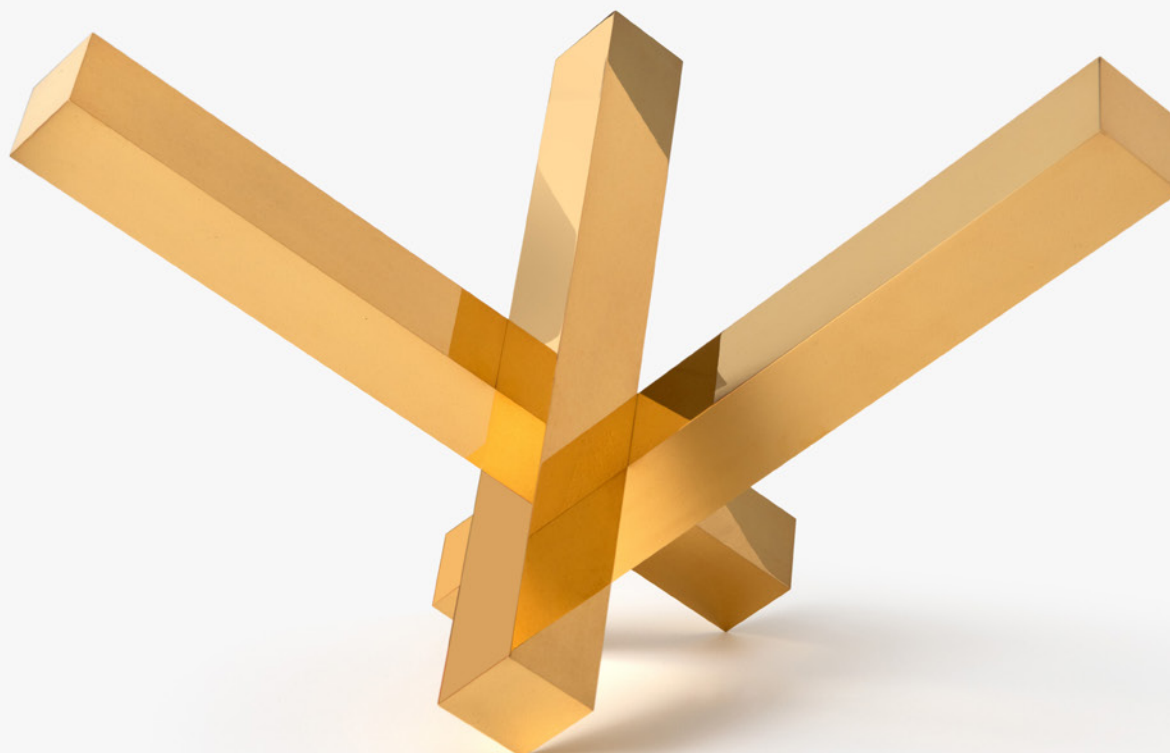
16.5 x 28 x 20 cm [6 1/2 x 11 x 8 in.]

MBI-0011

USD 100,000.00

Exhibitions:

Diálogo Bardi Bill. Casa Zalszupin: São Paulo, October 15th to December 10th, 2022







Amadeo Lorenzato

—
1900, Belo Horizonte, Minas Gerais, Brazil

1995, Belo Horizonte, Minas Gerais, Brazil
—

Untitled, 1970's

Oil on canvas on cardboard

50 x 37.5 cm [19 1/2 x 15 in.]

ALL-0554

Price upon request





Ivan Serpa

1923, Rio de Janeiro, Brazil

1973, Rio de Janeiro, Brazil

Untitled, 1956

Gouache on cardboard

Signed (lower right)

45 x 35 cm [17 1/2 x 14 in.]

IS-0084

USD 45,000.00



Amilcar de Castro

—

1920, Paraisópolis, Minas Gerais, Brazil

2002, Belo Horizonte, Minas Gerais, Brazil

—

Untitled, 1952

Copper

27.7 x 58 x 61 cm [11 x 23 x 24 in.]

AC-0063

Price upon request



Exhibitions:

Na Dobra do Mundo: Amilcar de Castro no MuBE de Paulo Mendes da Rocha. Museu Brasileiro da Escultura e da Ecologia - MuBE: São Paulo, February 11th to September 19th, 2021

Amilcar de Castro. Paulo Darzé Galeria: Salvador, September 03rd to October 01st, 2016

Amilcar de Castro: estudos e obras. Instituto de Arte Contemporânea - IAC: São Paulo, October 18th, 2013, to February 02nd, 2014

Concreta '56: a raiz da forma. Museu de Arte Moderna de São Paulo - MAM-SP: São Paulo, September 26th to December 10th, 2006

Amilcar de Castro: uma retrospectiva. Fundação Bienal de Artes Visuais do Mercosul: Porto Alegre, September 30rd to December 04th, 2005

2ª Bienal de São Paulo. Museu de Arte Moderna de São Paulo - MAM-SP: São Paulo, December 13th, 1953, to February 26th, 1954

Literature:

Na Dobra do Mundo: Amilcar de Castro no MuBE de Paulo Mendes da Rocha. São Paulo: Museu Brasileiro da Escultura e da Ecologia - MuBE, 2021 - p. 133

Amilcar de Castro. Salvador: Paulo Darzé Galeria, 2016 - p. 13

Amilcar de Castro: estudos e obras. São Paulo: Instituto de Arte Contemporânea - IAC, 2014 - p. 18

Concreta '56: a raiz da forma. São Paulo: Museu de Arte Moderna de São Paulo - MAM-SP, 2006 - p. 19 and 103

Amilcar de Castro: uma retrospectiva. Porto Alegre: Fundação Bienal de Artes Visuais do Mercosul, 2005 - cover and p. 27

Amilcar de Castro - Corte e Dobra. São Paulo: Cosac & Naify, 2003 - p. 03

Amilcar de Castro. São Paulo: Takano Editora, 2001 - p. 5 and 277

2ª Bienal de São Paulo. São Paulo: Museu de Arte Moderna de São Paulo - MAM-SP, 1953 - p. 40





Lygia Clark

—
1920, Belo Horizonte,
Minas Gerais, Brazil
1988, Rio de Janeiro, Brazil
—

Unidade, 1958/1984
Industrial paint on wood
Signed and dated on the reverse
30 x 30 cm [12 x 12 in.]
LC-0089

Price upon request

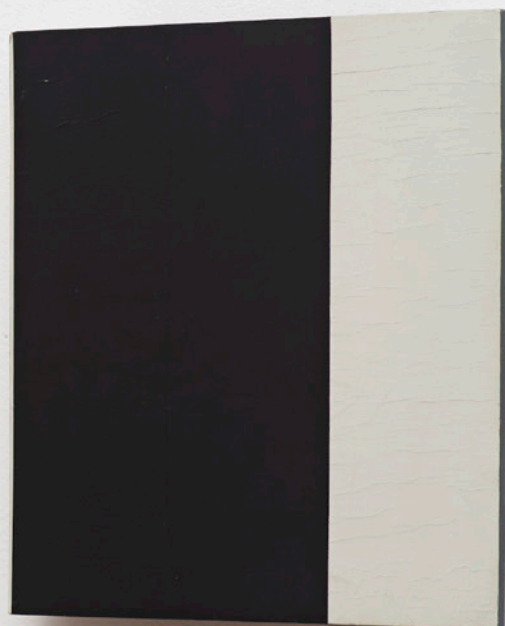


Exhibitions:

- Lygia Clark: projeto para um planeta. Pinacoteca de São Paulo:
São Paulo, March 02nd to August 04th, 2024
- Lygia Clark: Works from the 1950s. Alison Jacques Gallery: London,
June 03rd to July 30th, 2016
- Lygia Clark: The Abandonment of Art, 1948-1988. The Museum of
Modern Art - MoMA: New York, May 10th to August 24th, 2014
- Brazil: Reinvention of The Modern. Gagosian Gallery: Paris,
September 28th to November 05th, 2011
- O Pensamento Mudo de Lygia Clark. DAN Galeria: São Paulo,
September 21st to December 12th, 2004
- Lygia Clark: Buraco Negro. Galeria Paulo Klabin: Rio de Janeiro,
December 05th to 21st, 1984

Literature:

- Lygia Clark: projeto para um planeta. São Paulo:
Pinacoteca de São Paulo, 2024 - p. 153
- Lygia Clark: The Abandonment of Art, 1948-1988.
New York: The Museum of Modern Art - MoMA, 2014 - p. 133
- Brazil: Reinvention of the Modern. Paris:
Gagosian Gallery, 2011 - p. 42 e [and] 77



Lygia Clark: The Abandonment of Art, 1948-1988.
The Museum of Modern Art - MoMA: New York, 2014



Lygia Clark: Retrospektive. Neue Nationalgalerie: Berlin, 2025

© Neue Nationalgalerie - Stiftung Preußischer Kulturbesitz / David von Becker



Lygia Pape

—
1927, Nova Friburgo, Rio de Janeiro, Brazil

2004, Rio de Janeiro, Brazil

—

Untitled (from the Book of Time series), 1965

Automotive paint and tempera on wood

50 x 50 x 10.5 cm [19 1/2 x 19 1/2 x 4 in.] (each)

LYP-0068 | LYP-0067 | LYP-0069 | LYP-0070

USD 450,000.00 (each)

Exhibitions:

Lygia Pape: ação-dentro. Galeria Almeida & Dale: São Paulo:

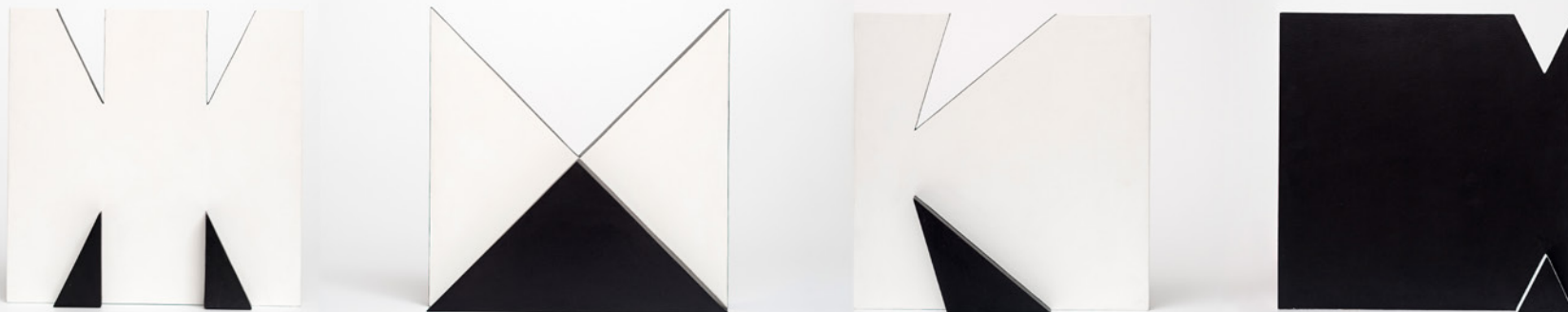
March 25th to June 29th, 2024

Afinidades Eletivas. Casa Zalszupin: São Paulo,

April 04th to May 21st, 2022

Literature:

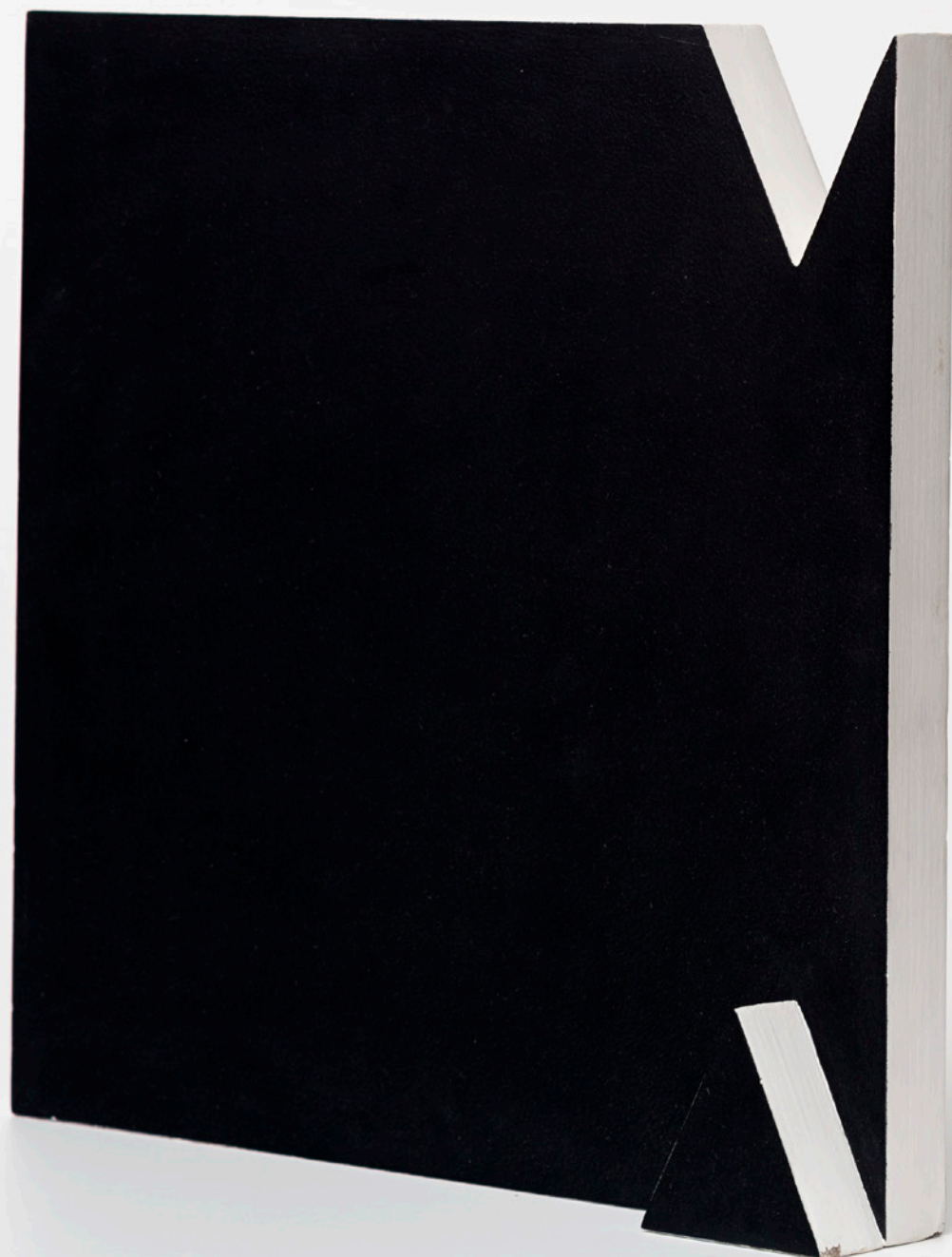
Lygia Pape: ação dentro. São Paulo: Almeida e Dale Galeria, 2024

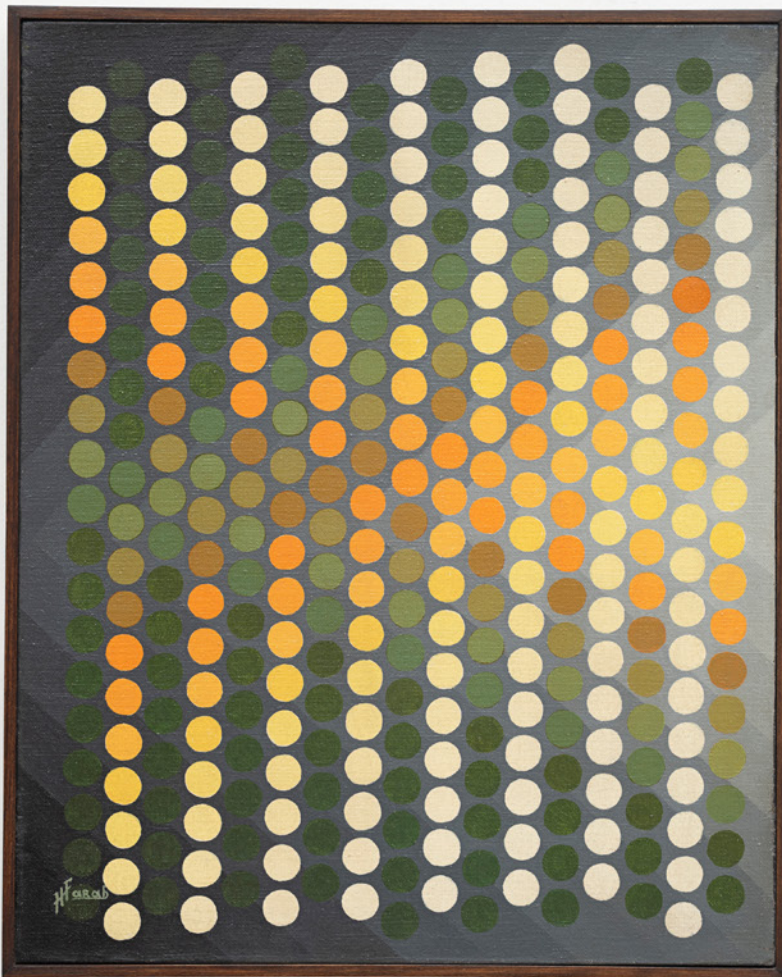












Habuba Farah

—
1931, Getulina, São Paulo, Brazil
Lives and works in São Paulo, Brazil
—

Encontro dos ângulos de luz
[Meeting of the angles of light], 1973

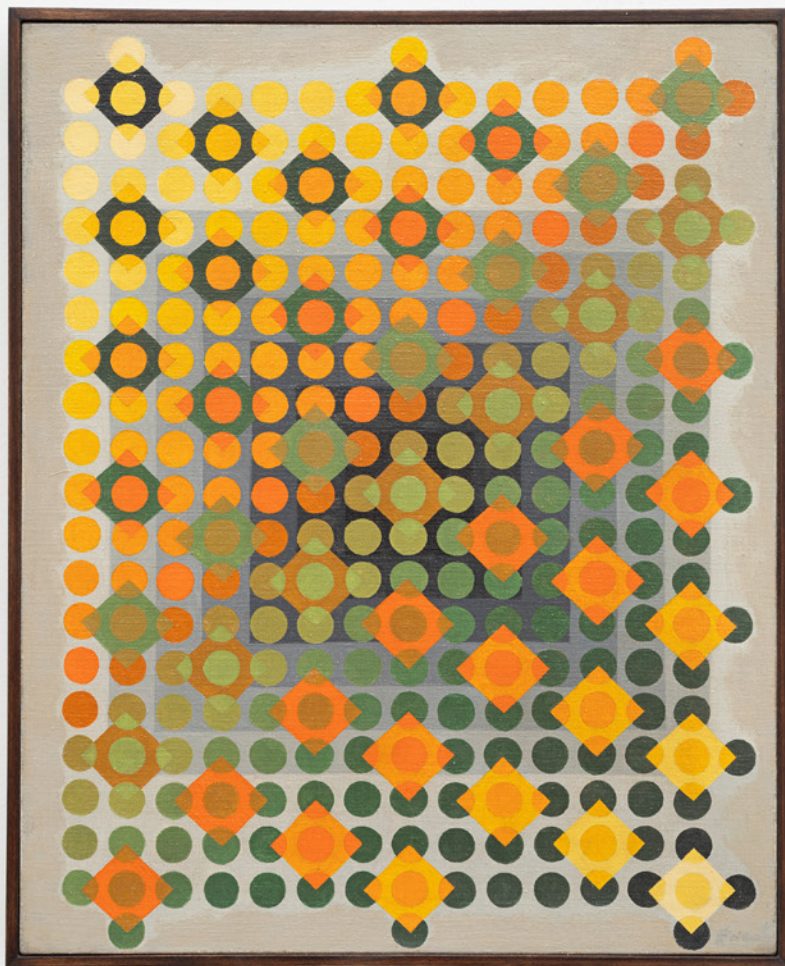
Oil on canvas
Signed and dated (lower left)

41.4 x 33.2 cm [16 1/2 x 13 in.]

HFA-0314

USD 45,000.00





Habuba Farah

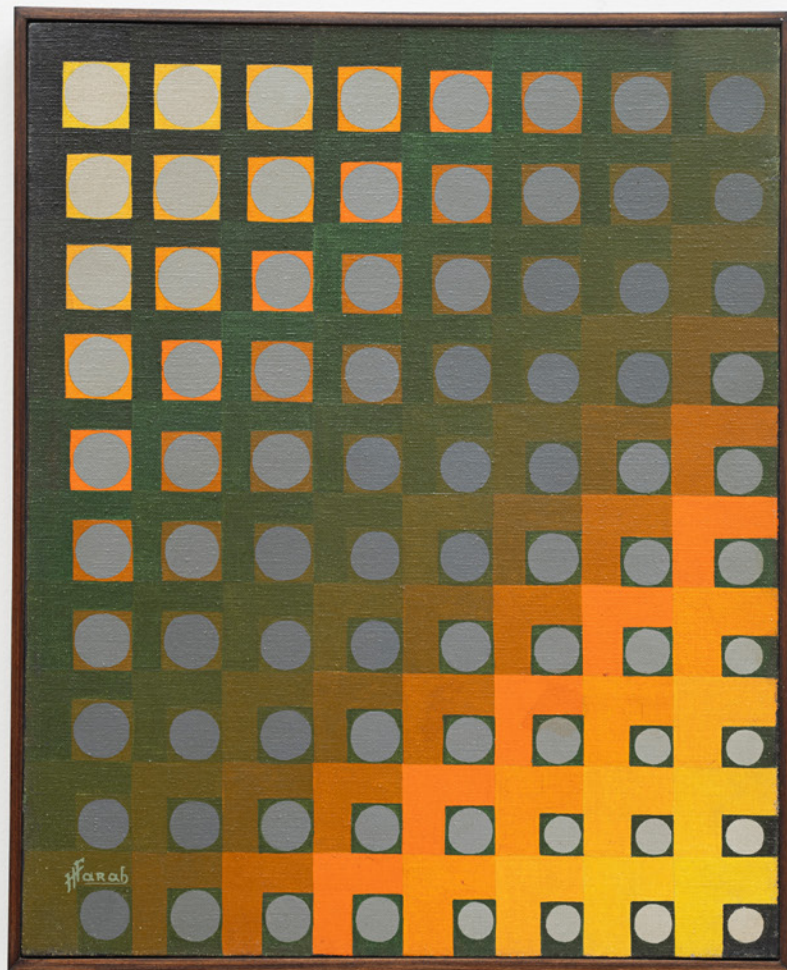
—
1931, Getulina, São Paulo, Brazil
Lives and works in São Paulo, Brazil
—

Cruzamento de luz em três dimensões
[Light crossing in three dimensions], 1973

Oil on canvas
41.4 x 33.3 cm [16 1/2 x 13 in.]

HFA-0315

USD 45,000.00



Habuba Farah

—

1931, Getulina, São Paulo, Brazil

Lives and works in São Paulo, Brazil

—

Cruzamento de luz [Light crossing], 1973

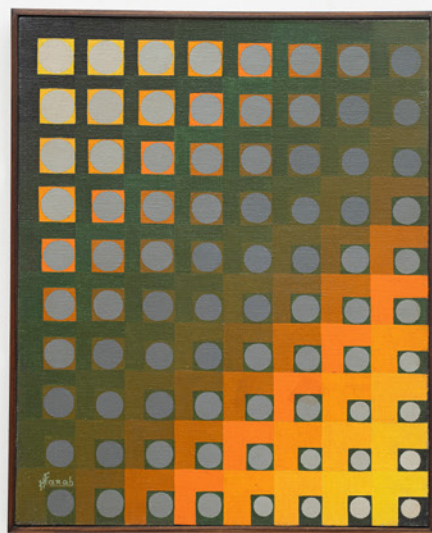
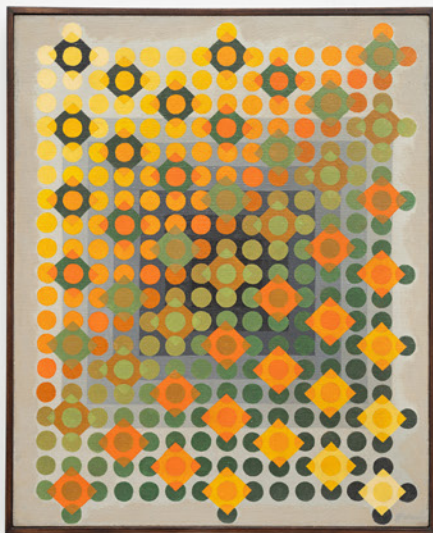
Oil on canvas

Signed and dated (lower left)

41.4 x 33.3 cm [16 1/2 x 13 in.]

HFA-0319

USD 45,000.00





Amadeo Lorenzato

—
1900, Belo Horizonte, Minas Gerais, Brazil

1995, Belo Horizonte, Minas Gerais, Brazil
—

Untitled, 1989

Oil on hardboard

Signed and dated (lower right)

49 x 40 cm [19 1/2 x 16 in.]

ALL-0030

Price upon request

Exhibitions:

Amadeo Luciano Lorenzato. David Zwirner: Hong Kong, September 12th to November 09th, 2024

E você nem imagina que Epaminondas sou eu. Galeria Bergamin: São Paulo, August 29th to October 11th, 2014

Literature:

Lorenzato. New York/São Paulo: KMEC Books/Ubu Editora, 2023 - p. 119

Lorenzato. São Paulo: Ubu Editora, 2022 - p. 119

Lorenzato: E você nem imagina que Epaminondas sou eu, São Paulo: Galeria Bergamin, 2014 - p. 13

