

THE MAYOR GALLERY

Luciana / Brito / Galeria

## **TEFAF New York 2025**

## **Opening hours**

8 May by invitation only 9 - 12 March, 11 am - 7pm 13 March, 11 am - 6pm

## Booth 310

## Location

Park Avenue Armory 643 Park Avenue New York NY 10065 United States

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## The Mayor Gallery

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## Luciana Brito Galeria

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# waldemar cordeiro

1925, Rome, Italy - 1973, São Paulo, Brazil

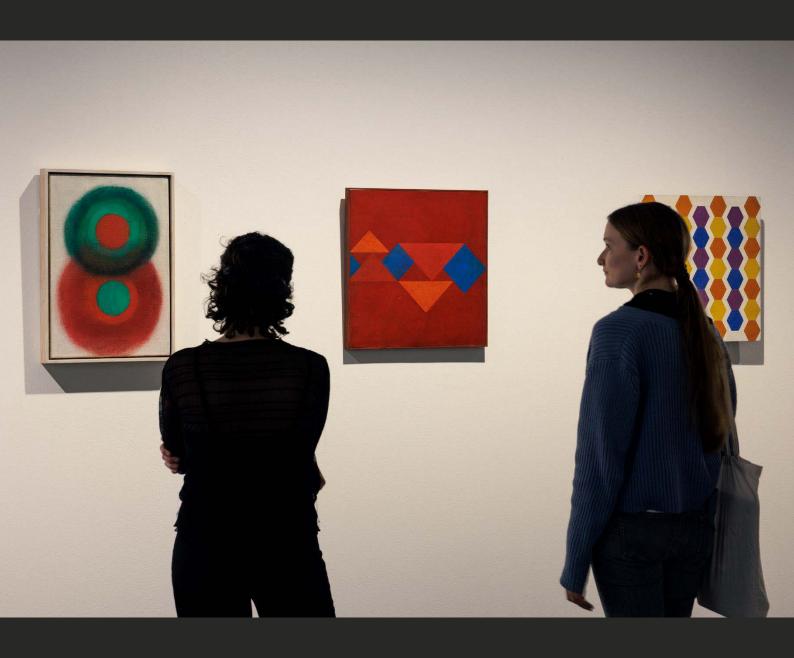
In 2025, we celebrate the hundredth anniversary of Waldemar Cordeiro's birth. To honor his legacy, Luciana Brito Galeria (São Paulo, Brazil) and The Mayor Gallery (London, UK) are presenting a selection of works at TEFAF New York that spans the major phases of his artistic production, from 1949 to 1973. More than simply illustrating the timeless ideas Cordeiro developed, these works reflect his farreaching impact on the transformation of visual art on a global scale, beginning in the 1950s. Today, he is widely recognized as a significant figure in international cultural history.

Waldemar Cordeiro was born in Italy in 1925 and, at the age of 21, emigrated to Brazil, where he soon became a central figure in the emergence of Brazilian contemporary art. In the early 1950s, he played a leading role in founding and shaping the concrete art movement, which he spearheaded through the establishment of Grupo Ruptura (1952). Conceived by the artist, the Ruptura Manifesto called for a new kind of art – revolutionary, independent, and grounded in the principles of space, time, and objectivity. His work from this period reveals a striking visual complexity combined with intelligent interplay of form and color.

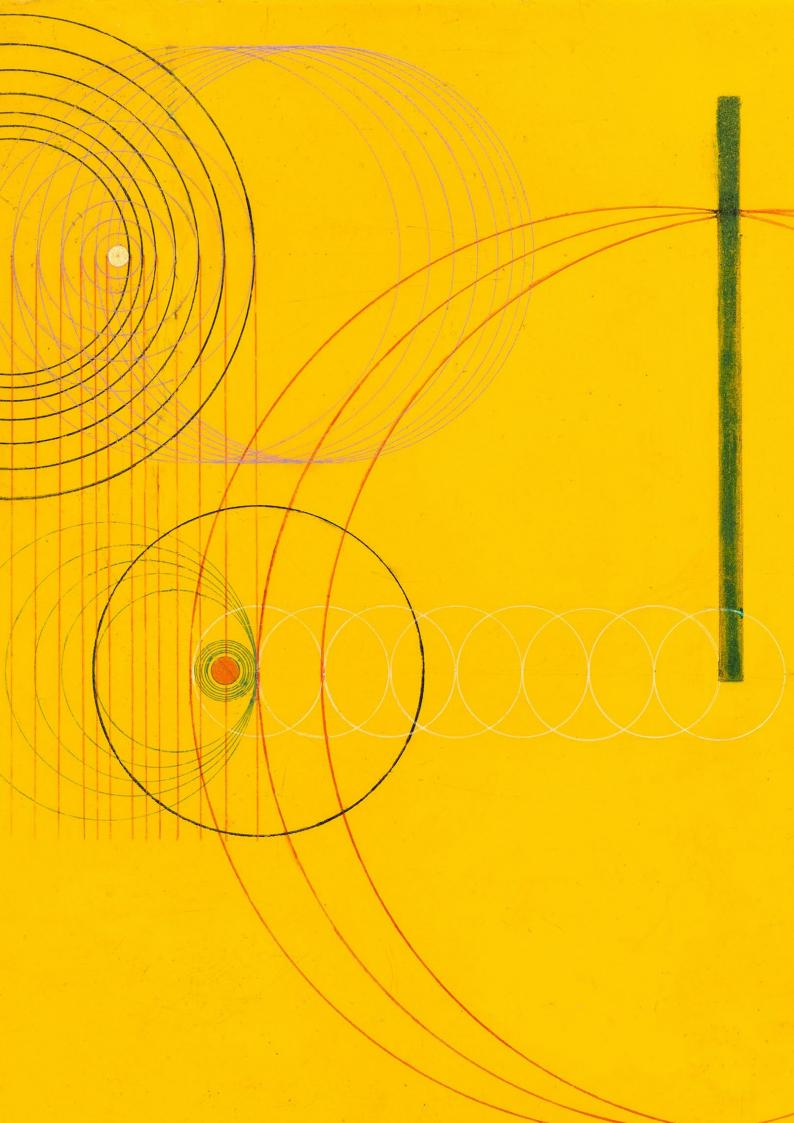
Between 1960 and 1963, Waldemar Cordeiro entered his Intuitive Geometry phase, during which he began experimenting with hand-drawn lines, demonstrating an interest in perceptual psychology – a creative tool also used in his concrete phase, in the same way he had used the forms and colors of Brazil's tropical vegetation. A piece from this period was featured in the 60th Venice Biennale in 2024. In 1964, Cordeiro began incorporating found objects from everyday life into his compositions, calling them Popcretos – a term coined by poet Augusto de Campos to combine pop and concrete art. Inspired by the concept of the "open work," developed by scholar Umberto Eco, he included active public participation in his work, along with political critiques of Latin American realities and global consumerism.

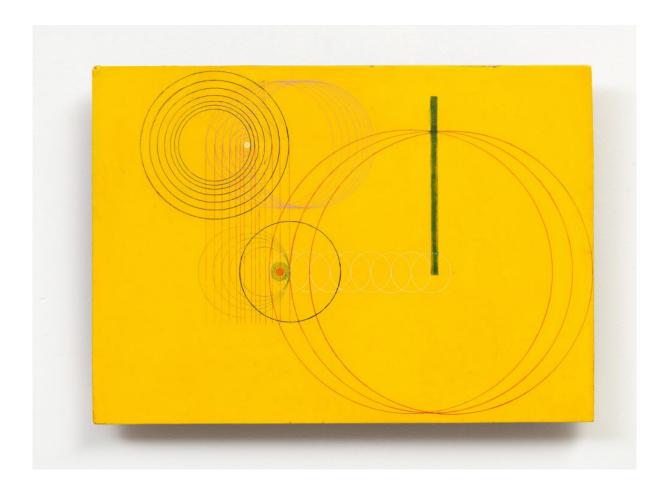
By the late 1960s, Cordeiro had become a pioneer in the field of computer-based art in Latin America. Using photographic sources, he developed his own methodology to explore visual transformations of figurative imagery, experimenting with the new possibilities offered by emerging technologies. In 1971, he organized Arteônica, the first international exhibition of computer art in Brazil, which definitively introduced electronic media into artistic discourse. The term Arteônica – coined by Cordeiro to unite art and electronics – remains unique in its ability to encompass all phases of electronic media in the history of art. His contributions in this area are widely regarded as both groundbreaking and visionary.

Waldemar Cordeiro studied at the Academy of Fine Arts of Rome (1938) and at the Tasso Lyceum of Rome (1945). In 1949, he took up residence in Brazil. He participated in the inaugural show of the Museu de Arte Moderna of São Paulo (MAM-SP), Do figurativismo ao abstracionismo (1949), and in the 1st Bienal de São Paulo (1951). He was also one of the organizers of the show Ruptura, also at MAM-SP (1952), and of Arteônica, at Fundação Armando Alvares Penteado, FAAP-SP (1971). Solo shows of his work have been held at noteworthy venues, including the permanent show online Waldemar Cordeiro: Bits of the Planet, ZKM Center for Art and Media (Germany), MAM-RJ/SP, CCSP, Buffalo University (USA), MAC-SP, Itaú Cultural, São Paulo, and the Paço Imperial, Rio de Janeiro. Group shows featuring his work have been held at important venues which include the Walker Art Center (USA), the Pinacoteca de São Paulo, the Museum of Fine Arts Houston (USA), the Museum of Modern Art (MoMA), New York (USA), CCBB-SP/RJ, Goethe-Institut, New York (USA), the Museo Nacional Centro de Arte Reina Sofía, Madrid (Spain), Instituto Tomie Ohtake, São Paulo, the Venice Biennale (2024), the Bienal de São Paulo (2012, 1975, 1973, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953 and 1951), and the Biennial of Nuremberg (Germany). Waldemar Cordeiro's works figure in many prominent collections, including those of the Cisneros Fontanals Art Foundation (USA), the Museu de Arte Contemporânea of the University of São Paulo, the Patricia Phelps de Cisneros Collection (USA), the Pinacoteca de São Paulo, the Museum of Modern Art (MoMA) of New York (USA), the Museum of Fine Arts, Houston (USA), and ZKM Museum (Germany).



Constellations, ZKM Center for Art and Media, Karlsruhe, Alemanha, 2025





Untitled 1952 Tempera on wood panel 29.5 x 41 cm 11 5/8 x 16 1/8 inches

Provenance

Waldemar Cordeiro Estate

#### Exhibited

São Paulo, Brazil, Centro Universitário Maria Antonia, *Waldemar Cordeiro – A Ruptura como Metáfora*, 2002 São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro – Fantasia Exata*, 2014 São Paulo, Brazil, Luciana Brito Galeria, *Ruptura*, 2018

#### Literature

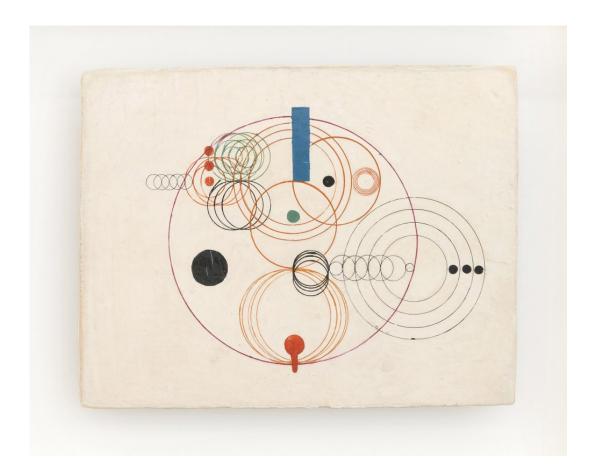
Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, ill. p. 252







"We defend the real language of painting that expresses itself with lines and colors that are lines and colors and that do not wish to be either pears or men."



Untitled
1952
Enamel on plywood
23.5 x 30.5 cm
9 1/4 x 12 1/8 inches

Provenance

Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Itaú Cultural, Fantasia Exata, 3 July -22 Sept 2013

Rio de Janeiro, Brazil, Paço Imperial, Waldemar Cordeiro -Fantasia Exata, 2014

Bern, Zentrum Paul Klee, *The Revolution is dead - long live the Revolution!* The Russian avant-garde and its consequences, Apr – July 2017, ill. in cat. pages 118 & 162

São Paulo, Brazil, Luciana Brito Galeria, Ruptura, 2018

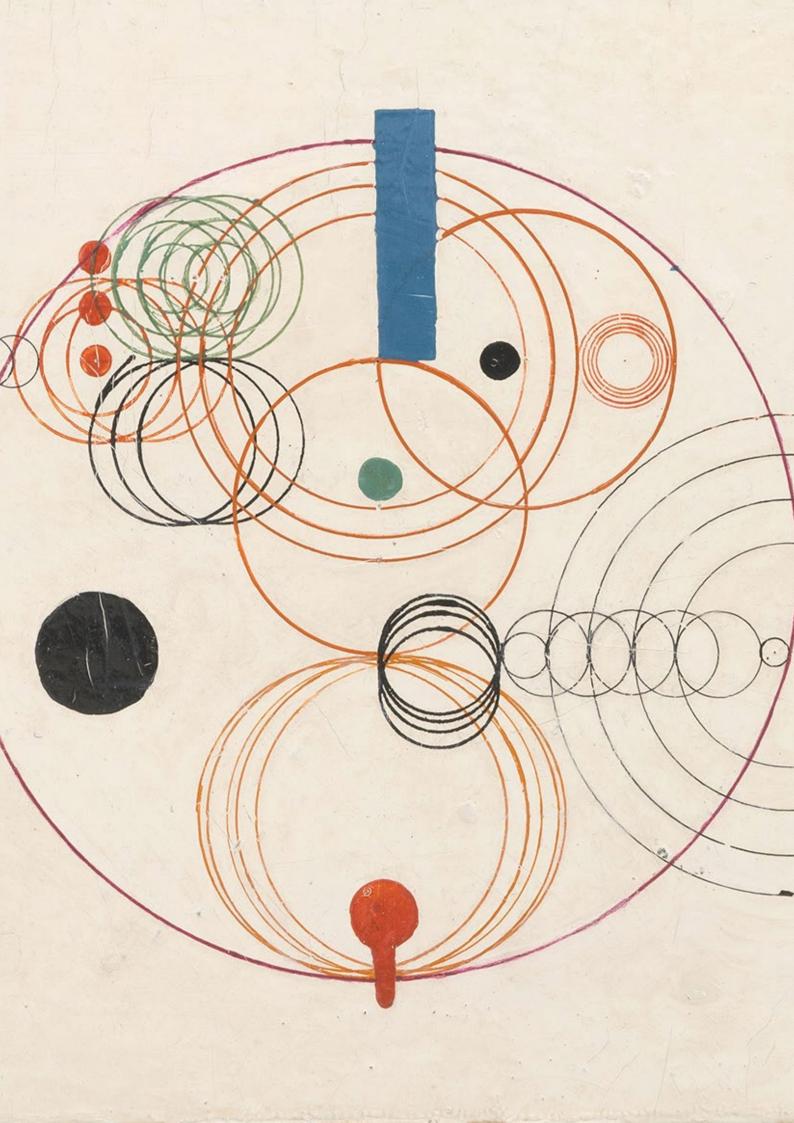
London, The Mayor Gallery, Waldemar Cordeiro: A Singular Constellation, 30 May - 26 July 2024, ill. in cat. 29

## Literature

Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, Ill. p. 248







The principles of concretism called for the elimination of any lyrical or symbolic connotation from painting. The ideas of German philosopher Konrad Fiedler (1841–1895) and the postulates of Gestalt psychology provided important theoretical foundations for the central concepts of Brazilian concrete art, which Waldemar Cordeiro developed in the early 1950s, largely informed by the functional style and geometric formalism of the Bauhaus, particularly in relation to mathematical rules and aesthetic purity.



Untitled
1951
Tempera on cardboard on wood
27 x 21 cm
10 5/8 x 8 1/4 inches

Provenance Waldemar Cordeiro Estate

Exhibited

São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro – Fantasia Exata*, 2014

Literature

Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, Ill. p. 235







Waldemar Cordeiro - Fantasia Exata, Instituto Itaú Cultural, São Paulo, 2013



Untitled
1961
Oil on canvas
76.3 x 38 cm
30 x 15 inches

Provenance

Waldemar Cordeiro Estate

Exhibited

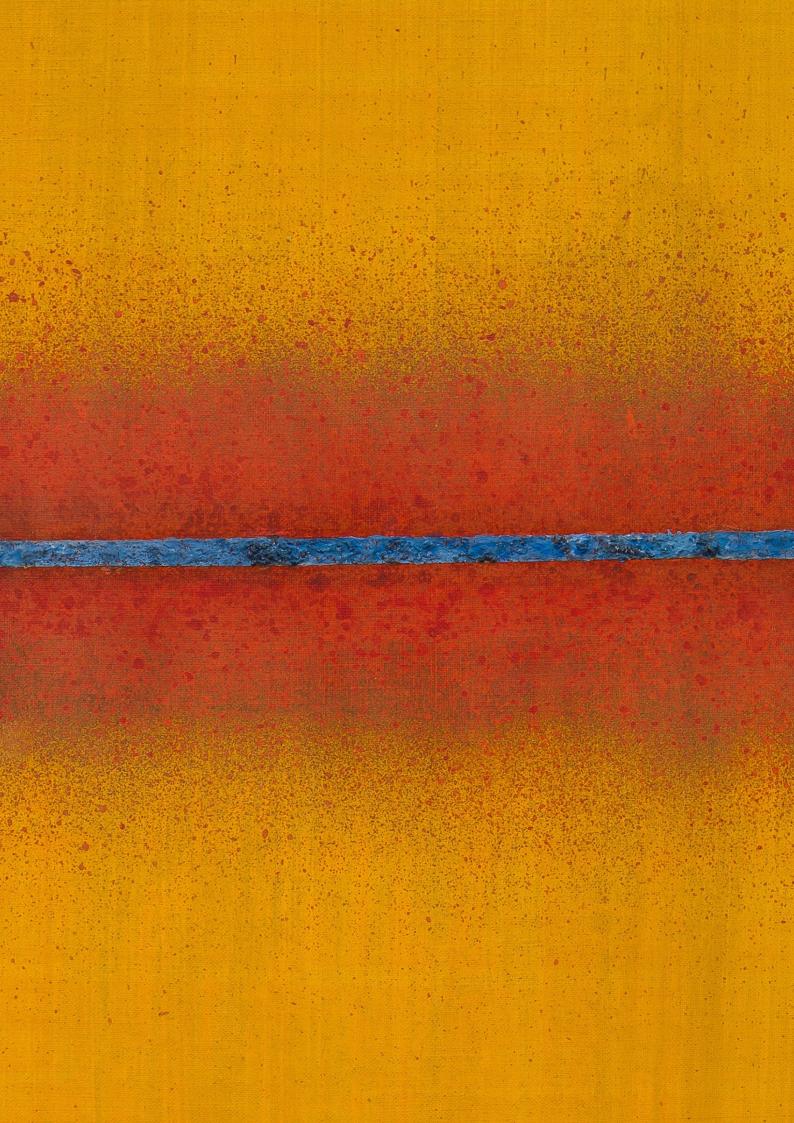
São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro –Fantasia Exata*, 2014

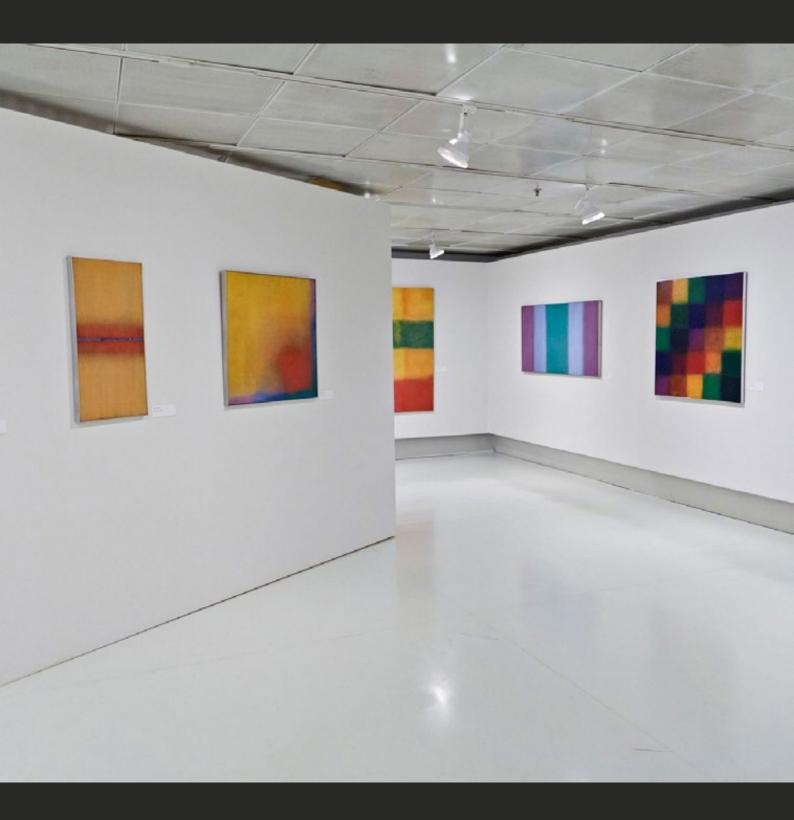
Literature

Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, ill. p. 257









Waldemar Cordeiro - Fantasia Exata, Instituto Itaú Cultural, São Paulo, 2013



Untitled
1963
Oil on canvas
75 x 74.5 cm
29 1/2 x 29 3/8 inches
Signed and dated lower right

Provenance Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Museum of Contemporary Art of University (MAC/USP), Waldemar Cordeiro Uma Aventura da Razão, 1986

São Paulo, Brazil, Centro Universitário Maria Antônia, *Waldemar Cordeiro e a fotografia*, 2002 São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço *Imperial, Waldemar Cordeiro –Fantasia Exata*, 2014 Stanford, USA, Cantor Arts Center, The Matter of Photography in the Americas, 2018

#### Literature

Costa, Helouise, Waldemar Cordeiro e a fotografia, Cosac & Naify, 2002

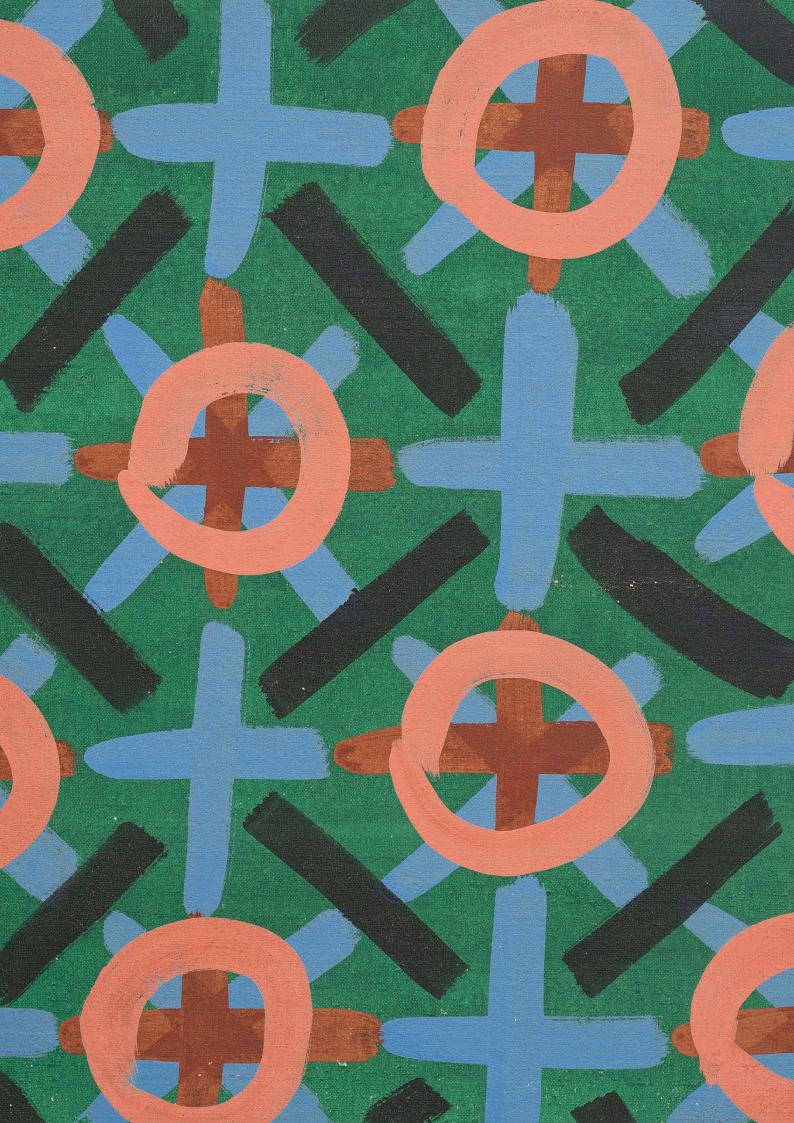






Waldemar Cordeiro migrated to Brazil in 1946 and soon became the leader of the Concrete Art movement in São Paulo (1952–1959). Although Waldemar Cordeiro is better known for the radicalism with which he advocated for geometric abstraction devoid of subjectivity (achieved with industrial paint to eliminate traces of handmade brushstrokes), one of the most interesting moments in his artistic trajectory is the period of transition to the next phase of his art, when he would begin to add threedimensional objects onto his paintings. Untitled (1963) was created during this brief transition. Here, the plus sign (+) and the multiplication sign (x), as well as the circles, are hand-painted on a solid green background. In this composition, he is no longer interested in demonstrating his skills in applying mathematics to construct optical illusions but rather he simply enjoys the pleasure of painting. Still using mathematical symbols, he creates a freehand pattern, where he simultaneously marks his presence and depicts a decorative image, both approaches he would once have found inconceivable.

This is the first time the work of Waldemar Cordeiro is presented at Biennale Arte (2024).





Foreigners Everywhere, 60th International Art Exhibition, Venice, Italy, 2024



Untitled
1963
Oil on canvas
37.5 x 36 cm
14 3/4 x 14 1/8 inches
Signed and dated lower right

Provenance Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro – Fantasia Exata*, 2014 São Paulo, Brazil, Geometria Intuitiva, Luciana Brito Galeria, 2022









Untitled
1963
Oil on canvas
24.3 × 31.7 cm
9 5/8 × 12 1/2 inches

Provenance

Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro –Fantasia Exata*, 2014 São Paulo, Brazil, Geometria Intuitiva, Luciana Brito Galeria, 2022

## Literature

Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, ill. p. 352









Untitled
1963
Oil on canvas
18.5 x 27 cm
7 1/4 x 10 5/8 inches

Provenance

Waldemar Cordeiro Estate

## Exhibited

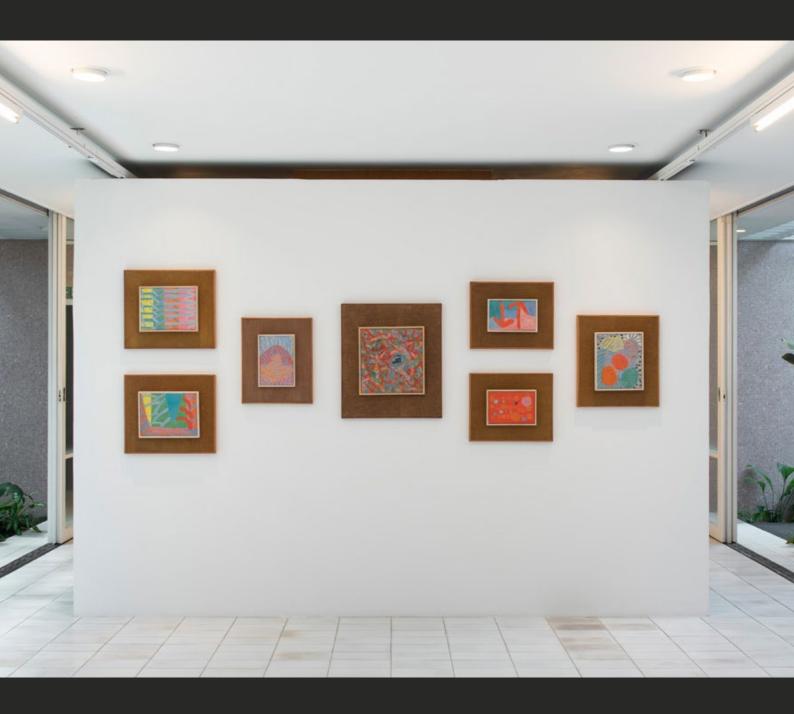
São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro –Fantasia Exata*, 2014 São Paulo, Brazil, Geometria Intuitiva, Luciana Brito Galeria, 2022

Literature

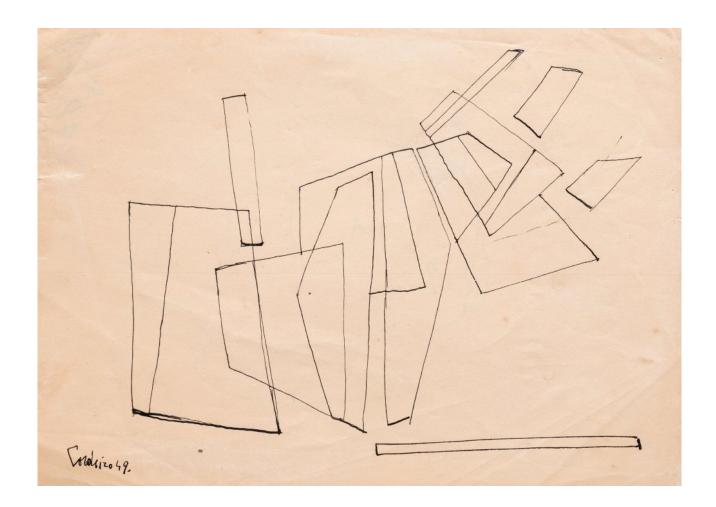
Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, ill. 354







Geometria Intuitiva, Luciana Brito Galeria, São Paulo, 2022



Untitled
1949
China ink on paper
15.5 x 22.4 cm
6 1/8 x 8 7/8 inches
Signed and dated lower left

Provenance Waldemar Cordeiro Estate

Exhibited

São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro – Fantasia Exata*, 2014

Literature

Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, ill. p. 111







USCOQ1965
Gouache on tracing paper
21.5 x 32 cm
8 1/2 x 12 5/8 inches

Provenance Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Museu de Arte Contemporânea da Universidade de São Paulo MAC- USP, *Waldemar Cordeiro: Uma aventura da razão*, 1986

São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro –Fantasia Exata*, 2014

#### Literature

Waldemar Cordeiro - Fantasia Exata, Itau Cultural, 2013, ill. p. 378





WWW W A I I A A I 



Untitled
1965
India ink on tracing paper
32 x 45 cm
12 5/8 x 17 3/4 inches

Provenance

Waldemar Cordeiro Estate

## Exhibited

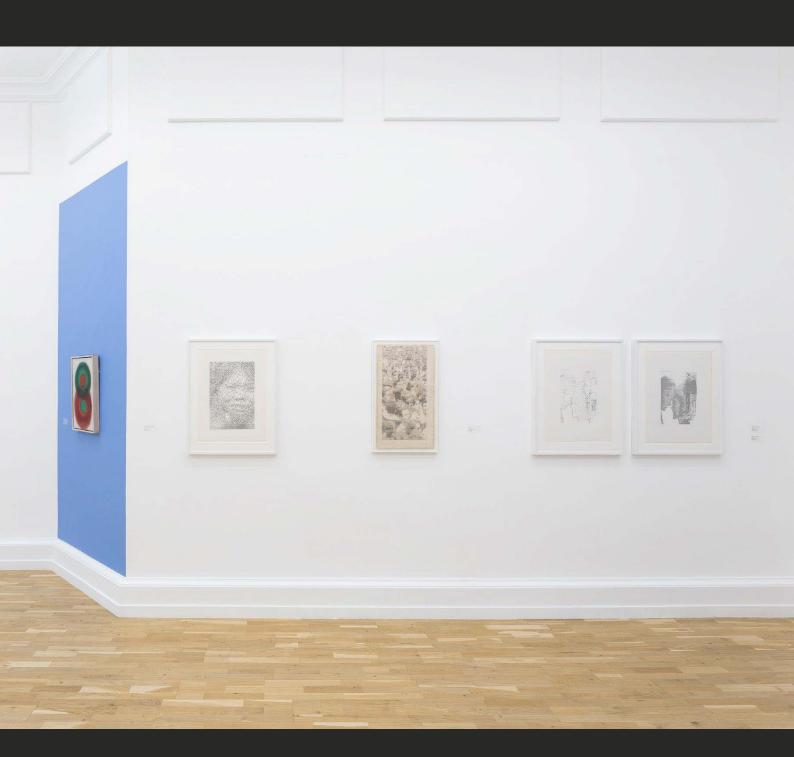
São Paulo, Brazil, Museu de Arte Contemporânea da Universidade de São Paulo MAC- USP, *Waldemar Cordeiro: Uma aventura da razão*, 1986

New York, USA, Goethe Institut, *Waldemar Cordeiro & Franz Mon*, 2011 São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço Imperial, *Waldemar Cordeiro –Fantasia Exata*, 2014 Literature

Maier, Tobi, *Waldemar Cordeiro & Franz Mon*, Spector Books and MINI / Goethe-Institut, 2011 *Waldemar Cordeiro - Fantasia Exata*, Itau Cultural, 2013, ill. p. 378







Waldemar Cordeiro - A Singular Constellation, The Mayor Gallery, London, 2024

Waldemar Cordeiro began his research in computer art In 1968. Aided by a program developed by Giorgio Moscati at the USP Physics Department, the artist created a methodology where a scale from 0 to 7 indicated a chromatic gradation between very light (0) and dark (7), through symbols and letters. Cordeiro used this program in the work The Woman is Not B.B. (Brigitte Bardot) to transform the image of a Vietnamese girl, a war victim published in Time magazine, to make an allusion to French actress Brigitte Bardot, whose recent visit to Brazil had caused a sensation. Before this work, Cordeiro had experimented with other images, as he did in Derivatives of an Image: Transformation in Degree 1, transforming the image of a young romantic couple.



Derivatives of an Image: Transformation in Degree 1 1969 Offset print  $61 \times 44.5 \text{ cm}$   $24 \times 17 \text{ } 1/2 \text{ inches}$ 

Provenance Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Museum of Contemporary Art of University (MAC/USP), *Waldemar Cordeiro Uma Aventura da Razão*, 1986

São Paulo, Brazil, Centro Universitário Maria Antônia, *Waldemar Cordeiro e a fotografia*, 2002 São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço *Imperial, Waldemar Cordeiro –Fantasia Exata*, 2014

Stanford, USA, Cantor Arts Center, The Matter of Photography in the Americas, 2018

Literature

Costa, Helouise, Waldemar Cordeiro e a fotografia, Cosac & Naify, 2002







Derivatives of an Image: Transformation in Degree 1 1969 Offset print  $61 \times 44.5 \text{ cm}$   $24 \times 17 \text{ } 1/2 \text{ inches}$ 

Provenance Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Museum of Contemporary Art of University (MAC/USP), Waldemar Cordeiro Uma Aventura da Razão, 1986

São Paulo, Brazil, Centro Universitário Maria Antônia, *Waldemar Cordeiro e a fotografia*, 2002 São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço *Imperial, Waldemar Cordeiro –Fantasia Exata*, 2014 Stanford, USA, Cantor Arts Center, The Matter of Photography in the Americas, 2018

## Literature

Costa, Helouise, Waldemar Cordeiro e a fotografia, Cosac & Naify, 2002





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  -X ++X 紧紧紧 #+ 第+ # #
 *+XX ++-# XXX+*
        BX XXXXXX XXX++X
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             XX XXXXXXX+XXXXXXX
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The Woman is Not B.B. (Brigitte Bardot) 1971 Computer output on paper 61 x 44.5 cm 24 x 17 1/2 inches

Provenance Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Museum of Contemporary Art of University (MAC/USP), Waldemar Cordeiro Uma Aventura da Razão, 1986

São Paulo, Brazil, Centro Universitário Maria Antônia, *Waldemar Cordeiro e a fotografia*, 2002 São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço *Imperial, Waldemar Cordeiro –Fantasia Exata*, 2014 Stanford, USA, Cantor Arts Center, The Matter of Photography in the Americas, 2018

#### Literature

Costa, Helouise, Waldemar Cordeiro e a fotografia, Cosac & Naify, 2002







Gente Grau 0 1973 Computer output on paper 140.5 x 75 cm 55 1/4 x 29 1/2 inches

Provenance Waldemar Cordeiro Estate

## Exhibited

São Paulo, Brazil, Museum of Contemporary Art of University (MAC/USP), Waldemar Cordeiro Uma Aventura da Razão, 1986

São Paulo, Brazil, Centro Universitário Maria Antônia, *Waldemar Cordeiro e a fotografia*, 2002 São Paulo, Brazil, Itaú Cultural, *Fantasia Exata*, 3 July -22 Sept 2013 Rio de Janeiro, Brazil, Paço *Imperial, Waldemar Cordeiro –Fantasia Exata*, 2014 Stanford, USA, Cantor Arts Center, The Matter of Photography in the Americas, 2018

## Literature

Costa, Helouise, Waldemar Cordeiro e a fotografia, Cosac & Naify, 2002









