



Study, 1975, Luiz Sacilotto, gouache on paper, 46×66 cm

Each wedge takes up a sixteenth of a disc's overall surface area. There are twenty-five aligned discs running vertically and horizontally, 625 in total, which Sacilotto fits onto the 1 by 1 meter-sized canvas.

With viewers able to compare his paintings with his smaller gouache studies, this exhibition demonstrates Sacilotto's exactitude and perfection, not as technical precision for its own sake, but rather as a tool to stimulate an experience in the viewer's subconscious.

A publication with essays from Gabriel Pérez-Barreiro and Pia Gottschaller will be published in due course.

Cecilia Brunson says, *'It is a privilege to be showing work by Luiz Sacilotto, whose part in a global movement linked the Brazilian art scene with artists around the world, and whose works testify to his significance as a visionary Concrete artist.'*



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About Luiz Sacilotto:

Luiz Sacilotto was born April 20, 1924, in the city of Santo André, São Paulo, a centre for Brazilian post-war modernisation in the 1950s. He graduated with a degree in painting and decoration in 1941 from the Instituto Profissional Masculino, followed by a painting diploma in 1943 from the Escola Técnica Getúlio Vargas. In 1952 he participated in the 'Ruptura' exhibition at the Museu de Arte Moderna (MAM), signing the Ruptura manifesto, as well as appearing in six São Paulo biennials. At the beginning of the Brazilian military dictatorship in 1964 Sacilotto stopped artistic production for a decade, focusing instead on family life and his employment in the metal-working industry, though he continued to participate in the cultural life of Brazil during this period. He became a full-time artist in 1977. Sacilotto died on February 9, 2003.

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