

The group of pieces currently on view correspond to this burgeoning yet also definitive moment in the history of contemporary art. Sketches, descriptive memos, drawings and original plans of primary structures bring out the importance of planning in this kind of work, the basis for its material concretization. A creative and at the same time documentary kernel, they are in some cases the only historical instantiation of works such as **Estructura I, III y IV**, which in their day were ultimately not made and, in other works, were a starting point for others that, although they did take on physical form – **Pirámide** and **Estructura II**, for example –, did not survive the passage of time and were recreated only later on.

The minimalist trend, enshrined in this country in shows such as *Estructuras primarias II* [Primary Structures II], presented in September 1967 during the *Semana del Arte Avanzado en la Argentina* [Week of Advanced Art in Argentina], encouraged a reductionist conception that spawned works such as **Estructura II**, included in the above-mentioned exhibition, based on elementary geometrical forms, structured into large modular corpuses displayed as installations.

Even while immersed in these ideas, Puzolo turned toward other conceptual proposals, which found expression in **1/4 del volumen total** [A Fourth of the Total Volume] and **1/8 del volumen total** [An Eighth of the Total Volume], whose meaning is resolved, through receptive collaboration, in the viewer's imagination. Also in 1967 he made **La línea** [Line] and **Situación real** [Real Situation], in which he used, respectively, an industrial material like nylon thread and signs with texts urging the public to take the lead in activating the work. A similar mechanism can be found in **Determinado lugar de la sala y los espectadores que la habitan** [A Set Place in the Room and the Viewers Inhabiting It] – a Project presented at the Instituto Di Tella, also not executed at the time – in which a transparent glass placed in the middle of the exhibition space subtly led viewers to look at one another.

Finally, in the installation known as **Las sillas** [Chairs] – inaugural event in the Experimental Art Series created in Rosario by the Avant-Garde Art Group in 1968–, the artist set up seating from which each viewer could look at the street through a glass partition while passers-by were able to contemplate, inside this space, the group of chairs and their momentary occupants. For this work Puzolo used the circular exchange of roles between the work and its receiver, achieving the dematerialization of the sculptural object at the same time that he achieved one of the decade's ideals: identification between art and life.

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