

# ruptura and the group

**mam**

(1940–1950)



During the 1950s, the composition of the Ruptura group changes. Leopold Haar dies in 1954. And Wladyslaw moves away from the manifesto's principles. In 1953, Maurício Nogueira Lima joins the group, followed by Hermelindo Fiaminghi and Judith Lauand, the sole woman. Cordeiro, Charoux, Féjer, Sacilotto and, sporadically, Geraldo de Barros still participate. Although formally there has been only one single exhibition called "Ruptura" in 1952, most artists, and the press, continued to refer to the group assembled around Cordeiro in the 1950s with that name.

In this nucleus we have grouped works created between the late 1940s and early 1950s, by all of the artists who identified themselves as members of the Ruptura group. There are noticeable convergences both in terms of the artists' visual investigations and training background—most of them attended schools or courses in which drawing served as a project tool

and had application in the industry. Even before 1952, Fiaminghi, Cordeiro, Haar and Nogueira Lima were already working with graphic arts and illustration. Parallel to that, in painting, abstraction emerged from a procedure of simplification and analysis, from the interest in investigating the relationship of one object to another in still lifes. Also worth noting is the interest of Cordeiro, Sacilotto and Barros in Dutch neo-plasticism, especially in the works of Theo Van Doesburg and Piet Mondrian.