

halftones, color and light

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In 1959, when the Ruptura group was on the verge of dissolution, a retrospective exhibition of the works of some of these artists was organized at the Museu de Arte Moderna do Rio de Janeiro [Museum of Modern Art of Rio de Janeiro] (MAM Rio). In the pamphlet, Waldemar Cordeiro writes: “the precision of concrete art is not artisanal, but of meanings. one can build with rigor without rigorous contours. form is neither contour nor enclosure, but relation.” This excerpt synthesizes the direction indicated by the works of Cordeiro and Nogueira Lima, as well as those of Fiaminghi, at the time already distant from the group. The works abandon precise contours and focus above all on the problem of color in painting. Probably in tune with the explorations of the German painter Joseph Albers, they began to investigate the relationships between colors. Hermelindo Fiaminghi, for instance, who was a publicist and graphic artist, focuses on the issue of halftone, which

is a basic element in building color in a printed image. At this level, the ideas they want visible are no longer based primarily on mathematics, but on how the interaction between colors interferes in their perception.