



Today it is virtually impossible to recreate the exhibition presented at MAM in 1952, disseminated by newspapers as a “show of abstract artists belonging to the Ruptura group,” represented by Anatol Wladyslaw, Geraldo de Barros, Kazmer Féjer, Leopold Haar, Lothar Charoux, Luiz Sacilotto and Waldemar Cordeiro. Of the few works identified, only two of them are displayed here—the others are in collections or exhibitions outside Brazil. The cases of Leopold Haar and Kazmer Féjer are emblematic: it is known that the former showed small sculptures on bases, all of which disappeared, and we only have access to images of similar objects; as for Féjer, there is not even a hint of what the artist presented.

We have gathered here works made in the early 1950s, which reveal the diversity of the investigations presented in the original exhibition. Although all of the artists dedicated themselves to a geometric language, the brush-drawn colored lines and the articulation of

planes that characterize the works of Wladyslaw and Charoux contrast with the precise shapes made with a ruler and compass and the interest in mathematical problems present in the paintings of Barros and Cordeiro. Sacilotto's interest lies in creating vibrant visual rhythms by means of the repetition of visual elements. He and Leopold Haar seem committed to the pursuit of an asymmetrical balance—the latter placing shapes in space, directly communicating with the sculptures of the North American artist Alexander Calder.