



Manifestos were common instruments of the avant-garde art in the 20th century. But in practice, when passions subsided, signatories to these texts often showed varying degrees of support for their programs.

The Ruptura manifesto reproduces the argumentative tone of the Futurist manifesto, launched in Italy in 1909. It also reverberates the belief in the practical application (through design and architecture) of an art based on precise visual elements—lines, colors and geometric shapes—which had already been advocated by artists in the Soviet Union and the Netherlands in the 1920s, and in Switzerland in the 1930s. Furthermore, it echoes manifestos and discussions in defense of abstractionism, written in Rome in the immediate post-war period.

Among Ruptura's members, the Italian-Brazilian artist Waldemar Cordeiro, who also wrote art criticism, became known as the group's main spokesperson and leader. The authorship of the Ruptura manifesto is often attributed to him. Part

of its content, especially the radical opposition between “the new” and “the old,” can be found in texts authored by Cordeiro at that same period. The objection against the so-called “primitive” art, or that produced by children and “madmen,” as was expressed in the manifesto, is also in line with Cordeiro’s theories on abstract art.

However, despite being a rigid text, adherence to it is highly questionable. Geraldo de Barros, for example, in dialogue with the critic Mário Pedrosa since 1949, was familiar with the pieces produced in the workshops created by the doctor Nise da Silveira at the psychiatric hospital in the Engenho de Dentro neighborhood, in Rio de Janeiro. On the other hand, when looking at paintings by Wladyslaw or Charoux, we are left wondering if in fact the art they produced stemmed from the deduction of concepts or if they were free exercises in composition. At the time of the 1952 exhibition, Haar seems to be the only one who actually carried out the proposal of applying art to practical life, as he enlisted in the Polish resistance army as a

graphic artist, drawing war propaganda during the world conflict in the 1940s—later, his designs for shop window displays in São Paulo became sculptures and vice versa.

It is likely that adhering to the Ruptura manifesto in 1952 chiefly meant taking a clear side in the debate that, in those times, still opposed abstractionism and figurativism, both in São Paulo and Rio de Janeiro. More than accurately representing the ideas and works of all its signatories, the document can be seen as a letter of intent whose unfolding would be visible throughout the 1950s.