

**São Paulo Museum of Modern Art presents the  
exhibition “Ruptura and the group itself: 70 years of  
abstraction and concrete art”**

*Curated by Heloisa Espada and Yuri Quevedo, the exhibition will bring together different works and remarkable images referring to the historical exhibition that took place in 1952 at São Paulo Museum of Modern Art (MAM).*



*Hermelindo Fiaminghi (São Paulo, SP, 1920 – São Paulo, SP, 2004). Círculos em Movimento Alternado ("Circles in Alternate Movement"), 1956. Special Exhibition at São Paulo's MAM.*

*Photo by: Romulo Fialdini*

*Link: <https://flic.kr/s/aHBqjzGcWj>*

**São Paulo Museum of Modern Art of São Paulo** has been hosting the exhibition *ruptura e o grupo: abstração e arte concreta, 70 anos* ("*ruptura and the group itself: 70 years of abstraction and concrete art\**") since April 2nd, 2022. This exhibition provides a new perspective on the 12-days historical exhibition led by the group Ruptura in 1952 at MAM, in São Paulo. On the occasion, the group had released a manifesto of the same name, which

defended new art paradigms. The document and the exhibition set out what would become the cornerstone of Brazilian concrete art throughout the 1950s.

Curated by **Heloisa Espada** and **Yuri Quevedo**, the exhibition's goal is to stimulate a critical review of the legacy of concrete art in Brazil. The **Ruptura Manifesto** criticized figuration and, without mentioning the terms “abstraction” or “concrete art”, saw these ideas as the “new kind” of art that would emerge. In 2022, the works exhibited bring to light new reflections, questions, and analyses. For **Heloisa Espada**, “Analyzing the group nowadays does not mean engaging without any previous criticism to the ideas presented in the 1950s, but instead it means considering the context in which it came to life, as well as all the contradictions between what artists wrote and what they actually did. Nevertheless, the visual search carried out by these artists had a libertarian connotation, as it proposed to imagine new forms of seeing the world after World War 2.”

Ruptura's artists adopted a geometric language full of vibrant colors that confused with the images of nature. The proposal of a non-figurative art focused on not representing the current aesthetics of the world sought to create an honest and direct relationship with reality. For these artists, when it came to art, only visual elements such as colors, lines and shapes could in fact be considered real, as they did not simulate any real image since they were what they were. Furthermore, in this kind of work, the repetition of forms and adherence to the laws of theory perception known as **Gestalt** created a strong sense of visual movement and rhythm. The idea of movement projected the dynamism that the artists of Ruptura wanted to see in Brazil.

At first, the exhibition *ruptura and the group: 70 years of abstraction and concrete art* approaches the original exhibition led by the Ruptura group at MAM, in 1952, through a set of documents and works made by the artists during the early 50s. Among these works are two paintings from 1952 that were in the historical exhibition: *Desenvolvimento ótico da espiral de Arquimedes* (“Archimedes' Optical Development of a Spiral”), by Waldemar Cordeiro; and *Vibrações verticais* (“Vertical Vibrations”), by Luiz Sacilotto.

Then, the exhibition addresses the group's production throughout the 1950s, when some artists moved away and new artists started working more closely with Ruptura, such as Judith Lauand, for example. “There is a discussion whether the group Ruptura existed as we know only during the exhibition in 1952, or if it existed for a longer period. This question becomes clear when we read the testimonials from artists who joined the group later, and continued to refer to themselves as part of Ruptura. By analyzing the works more carefully, we can also notice such proximity, because there is among them a coherence of concerns and a coincidence of the problems that everyone was facing”, **Yuri Quevedo** explains.

During the 1950s, artists that participated in the exhibition were **Anatol Wladyslaw; Geraldo de clay; Hermelindo Fiaminghi; Judith Lauand; Kazmer Fejer; Leopold Haar; Lothar Charoux; Luiz Sacilotto; Maurício Nogueira Lima, and Waldemar Cordeiro.**

The exhibition features rarely seen works by Haar, which are housed in a family collection since the artist passed away in 1954, not having been exhibited anywhere since then. **Heloisa Espada** points out that because there is a thin line between the sculptures produced and the mockups of projects for shop windows, "Haar is one of the artists who best exemplifies Ruptura's proposal that art should have a practical application in the life of people". **Quevedo** adds that " The group defended abstraction as a transformation, capable of permeating people's daily lives, influencing the industry and organizing life in its most diverse areas: from the plastic arts to design, from architecture to the city itself."

"After anticipating discussions about the centenary of the 1922 Modern Art Week last year, MAM's 2022 program reflects on another generation of artists. modern artists who are closely linked to the museum's history. It is a group who actively participated in the early years of MAM and who had a utopian ideal that reveals much of the cultural environment in which MAM was created", says Cauê Alves, chief curator of São Paulo Museum of Modern Art.

"The exhibition about the Ruptura group, in addition to giving visibility to such important artists in the invention of concrete art and geometric abstractionism in Brazil, reviews a moment fundamental part of the history of art and the history of MAM. There are few cultural institutions who can, 70 years later, revisit an exhibition like this", says Elizabeth Machado, president of São Paulo Museum of Modern Art.

## Artists

Anatol Wladyslaw; Geraldo de Barros; Hermelindo Fiaminghi; Judith Lauand; Kazmer Fejer; Leopold Haar; Lothar Charoux; Luiz Sacilotto; Maurício Nogueira Lima, and Waldemar Cordeiro.

## About Ruptura

Grupo Ruptura was a group of artists that marked the beginning of the concrete art movement in São Paulo, Brazil. Created in 1952 and led by Waldemar Cordeiro (also its main theorist), it was initially consisted of Geraldo de Barros, Luiz Sacilotto, Lothar Charoux, Kazmer Féjer, Anatol Wladyslaw, and Leopold Haar. After the first exhibition, Maurício Nogueira Lima, Hermelindo Fiaminghi, and Judith Lauand joined the group. In its manifesto, the group proposed the "renewal of the essential elements of visual art" through geometric research, bringing art and industry together, and fighting against lyrical abstractionism, which was seen as inadequate individual expression for the context of the art of that moment.

## About MAM Sao Paulo

Founded in 1948, São Paulo Museum of Modern Art is a public interest non-governmental organization. Its collection features over 5,000 works produced by the most representative names of modern and contemporary art, mainly Brazilian. Both the collection and the exhibitions privilege experimentalism, focusing on the plurality of art and the diversity of interests from contemporary societies.

The Museum maintains a wide range of activities, including courses, seminars, lectures, performances, concerts, video sessions, and art workshops. The content of the exhibitions and activities is made accessible to all audiences through visits with a Brazilian Sign Language interpreter, audio description, and video guides in Brazilian Sign Language. The collection of books, periodicals, documents, and audiovisual material encompasses over 65,000 titles. Exchanges procedures with museum libraries in several countries keep our collection alive and expanding.

Located in Ibirapuera Park, the biggest green area in São Paulo, the Museum of Modern Art itself was adapted by renowned Brazilian architecture Lina Bo Bardi and, in addition to the exhibition rooms, has a studio, a library, an auditorium, a restaurant, and a store where visitors can find design, art books, and some official items. The Museum spaces are visually integrated into the Sculpture Garden, designed by Roberto Burle Marx to house works from the collection. All facilities are accessible to visitors with disabilities.

### Service

**ruptura and the group: abstraction and concrete art, 70 years**

**Exhibition period:** April 2nd to July 3rd, 2022

**Location:** São Paulo Museum of Modern Art (MAM)

**Address :** Ibirapuera Park (Av. Pedro Álvares Cabral, s/nº - Gates 1 and 3)

**Opening hours:** Tuesday to Sunday, from 10 am to 6 pm (last entry at 5:30 pm)

**Phone:** +55 (11) 5085-1300

**Admission fee:** R\$25.00. Free entrance on Sundays. Prior appointment required. Tickets available online at [www.mam.org.br/ingresso](http://www.mam.org.br/ingresso)

Special discount for students upon confirmation with Student ID; for low-income youth and the elderly (+60) upon confirmation with proper documents. No fees charged from children under 10 years old; people with disabilities and accompanying persons; teachers and deans from state and municipal public school in the state of São Paulo upon confirmation with proper documents; MAM members and students; employees from partner companies and museums; members of ICOM, AICA, and ABCA upon confirmation with proper documents; employees from SPTuris and employees from the Municipal Department of Culture.

PWD special access

Restaurant/cafe

Air conditioning

[www.mam.org.br/MAMoficial](http://www.mam.org.br/MAMoficial)

[www.instagram.com/MAMoficial](https://www.instagram.com/MAMoficial)

[www.twitter.com/MAMoficial](https://www.twitter.com/MAMoficial)

[www.facebook.com/MAMoficial](https://www.facebook.com/MAMoficial)

[www.youtube.com/MAMoficial](https://www.youtube.com/MAMoficial)

### **Press Information**

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