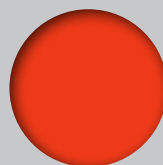
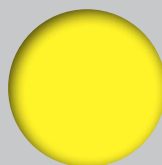
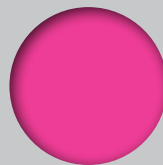


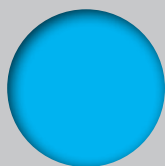
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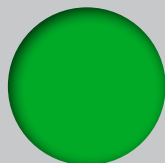


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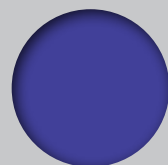
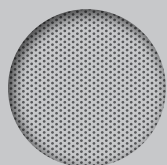


and

the



group



Ministry of Tourism, Special  
Secretariat of Culture and  
Museu de Arte Moderna de São  
Paulo present

April 2nd to July  
3rd, 2022

Curatorship:  
Heloisa Espada and  
Yuri Quevedo

rup tu

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ra and

the group

abstraction and  
concrete art

70  
years

# ruptura: 70 years

Cauê Alves  
Chief Curator, Museu de Arte  
Moderna de São Paulo

Elizabeth Machado  
President of the Management Board,  
Museu de Arte Moderna de São Paulo

After anticipating the debates on the centenary of the 1922 Modern Art Week last year, MAM's 2022 program ushers in yet another generation of modern artists who are closely tied to the museum's history. On the spotlight is a group that actively participated in the early years of MAM São Paulo, and which nurtured a utopian ideal that reveals a great deal of the cultural environment of the early 1950s.

Approaching geometric constructive art, the exhibit *ruptura e o grupo: abstração e arte concreta, 70 anos* [ruptura and the group: abstraction and concrete art, 70 years] reflects on the show held at MAM in 1952. On view for just twelve days, the group launched the Ruptura Manifesto alongside the event, which made history and pointed out the parameters for the development of concrete art and its offshoots in the Brazilian art scene of the period.

Among the ideas championed by the artists of the group are that of rupture allied with the notion of representation, the

defense of geometric art in opposition to figurative and the dream of an alliance between visual arts and industry, aiming at transforming people's everyday lives. The group—initially composed of seven artists, but to which others gradually joined—upheld in their manifesto “the renewal of the essential values of visual art.”

The curatorial project, by Heloisa Espada and Yuri Quevedo, in addition to reconstructing part of the 1952 exhibit, presenting two works that were in the original show, has managed to bring together a series of documents and photographs, as well as some rarely seen works, painting a broad picture of the years before and after the exhibition.

Few cultural institutions are capable, 70 years later, to revisit an exhibition they themselves have held. In addition to giving visibility to artists who were central to the invention of concrete art and geometrical abstractionism in Brazil, both the exhibition and the catalogue on the Grupo Ruptura conduct a critical review of a fundamental moment in the history of art—and the history of MAM itself.

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## ruptura

charroux – cordeiro – de barros – fejer – haar – sacilotto – wladyslaw

ancient art was grand, when it was intelligent.  
yet our intelligence cannot be that of Leonardo's.  
history took a qualitative leap:

there is no more continuity!

so we distinguish

- those who create new forms from old principles.
- those who create new forms from new principles.

why?

the scientific naturalism of the renaissance — the method for representing the outside world (three dimensions) on a plane (two dimensions) — has exhausted its historical function.

it was the crisis

it was the renewal

today the new can be differentiated  
accurately from the old. we've ruptured  
with the old, so we declare:

the old is

- all the varieties and hybridizations of naturalism;
- mere rejection of naturalism, that is, the "wrong" naturalism of children, madmen, the "primitives", by the expressionists, the surrealists, etc...
- hedonistic non-figurativism, product of gratuitous taste, which seeks the mere excitation of pleasure or displeasure.

the new is

- expressions based on new artistic principles;
- all experiences that tend to renew the essential values of visual art (space-time, movement, and matter);
- artistic intuition endowed with clear and intelligent principles and great possibilities for practical development;
- give art a defined place in the context of contemporary spiritual work, regarding it as a means of knowledge deducible from concepts, placing it above opinion, requiring prior knowledge for its appraisal.

modern art is not ignorance, we are against ignorance.

# ruptura

charroux — cordeiro — de barros — fejer — haar — sacilotto — wladyslaw

a arte antiga foi grande, quando foi inteligente.  
contudo, a nossa inteligência não pode ser a de Leonardo.  
a história deu um salto qualitativo:

não há mais continuidade!

então nós distinguimos

- os que criam formas novas de princípios velhos.
- os que criam formas novas de princípios novos.

por que?

o naturalismo científico da renascença — o método para representar o mundo exterior (três dimensões) sobre um plano (duas dimensões) — esgotou a sua tarefa histórica.

foi a crise

foi a renovação

hoje o novo pode ser diferenciado  
precisamente do velho. nós rompemos com o velho por isto afirmamos:

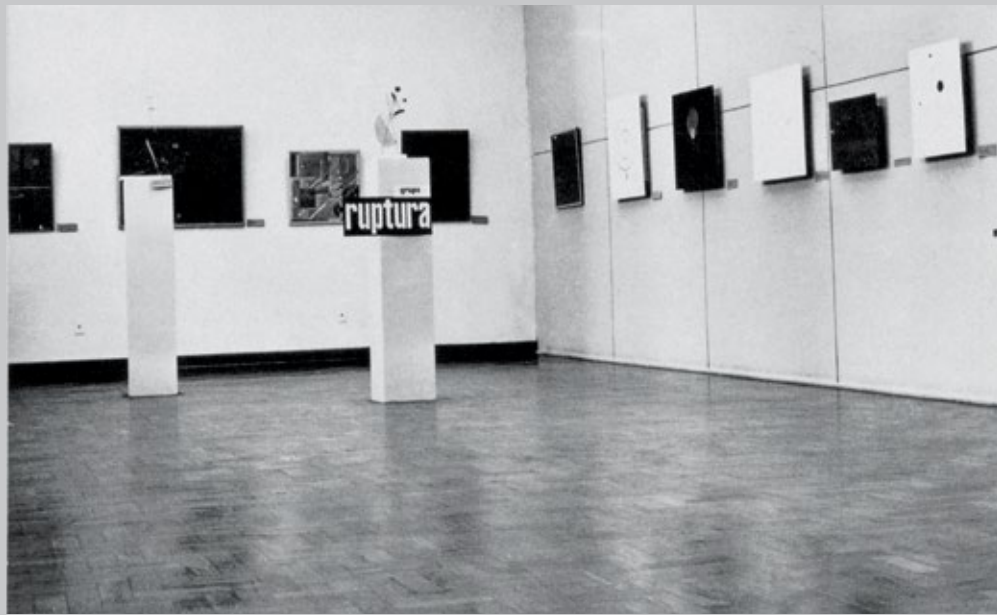
é o velho

- todas as variedades e hibridações do naturalismo;
- a mera negação do naturalismo, isto é, o naturalismo "errado" das crianças, dos loucos, dos "primitivos" dos expressionistas, dos surrealistas, etc. . . . ;
- o não-figurativismo hedonista, produto do gosto gratuito, que busca a mera excitação do prazer ou do desprazer.

é o novo

- as expressões baseadas nos novos princípios artísticos;
- todas as experiências que tendem à renovação dos valores essenciais da arte visual (espaço-tempo, movimento, e matéria);
- a intuição artística dotada de princípios claros e inteligentes e de grandes possibilidades de desenvolvimento prático;
- conferir à arte um lugar definido no quadro do trabalho espiritual contemporâneo, considerando-a um meio de conhecimento deduzível de conceitos, situando-a acima da opinião, exigindo para o seu juízo conhecimento prévio.

arte moderna não é ignorância, nós somos contra a ignorância.



Unknown author  
Photograph of the original set up for  
the Ruptura exhibition, 1952

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

*To professor Ana Maria  
de Moraes Belluzzo*

On December 9, 1952, a group of seven artists showed their works at the Museu de Arte Moderna de São Paulo (MAM) as the Grupo Ruptura, launching a manifesto of the same name. Although the exhibition only lasted twelve days, its offshoots were long-lasting. The

impact of abstract art in that context and the slogans of the manifesto provoked heated debates, which echoed throughout the 1950s. Over time, the Grupo Ruptura was a turning point in the history of modern art in Latin America.

Three of the artists who participated in the inaugural show—Leopold Haar, Kazmer Féjer and Waldemar Cordeiro—were immigrants who laid roots in Brazil

right after the Second World War, bringing with them not only the traumas of the conflict, but also the experience acquired from abstract art groups that emerged with intensity in Europe. Anatol Wladyslaw and Lothar Charoux came from Poland and Austria, respectively, as children; Geraldo de Barros and Luiz Sacilotto were born in Brazil. The group's members came from the middle and working classes, or faced the challenge of rebuilding their lives. Even so, in a country with a slave-holding past, being white and European meant having better opportunities for social mobility than most of the Brazilian population.

The group advocated for abstraction as a transformational project, one capable of permeating people's daily lives, influencing industry and organizing life at its most diverse scales—from visual arts to design, from architecture to the city. They realized that the visual language built with simple elements—lines, colors and planes—had the power to

overcome geographical, social and cultural boundaries, and could sensitize people from all contexts and origins. Espousing a project for the renewal of art that could have a broad social impact, they proposed a rupture with figuration and with types of abstraction centered on the artists' self, which they deemed inadequate for the time in which they lived.

Today it is virtually impossible to recreate the exhibition held at MAM in 1952. *ruptura e o grupo: abstração e arte concreta, 70 anos* [rupture and the group: abstraction and concrete art, 70 years] goes in two directions. At first, we gathered a group of works and photographic records that refer to the 1952<sup>1</sup> inaugural show—two paintings that were shown at the time and others that represent the artists' production in the early 1950s—, as the existing documents are insufficient for the historic exhibition to be fully reconstructed. Then, we approached the production and constitution of the group throughout the 1950s. In those

years, the original composition of the Grupo Ruptura is modified with the death of Leopold Haar and the departure of Anatol Wladyslaw. On the other hand, Maurício Nogueira Lima, Hermelindo Fiaminghi and Judith Lauand, the only woman, join those who remained working together. Strictly speaking, the Grupo Ruptura only held an exhibition under that name in December 1952. However, Charoux, Cordeiro, Sacilotto, Fiaminghi, Lauand and Nogueira Lima claimed, throughout their lives, that they were part of the Grupo Ruptura, which was active in São Paulo in the 1950s.<sup>2</sup> Even though there have been no other public events of the Grupo Ruptura with that exact name, the artists' narrative and the correspondences between their visual compositions point to the fact that their work was based on very similar artistic assumptions throughout the 1950s.

The Ruptura Manifesto, in turn, echoed the combative tone of the Futurist Manifesto, published in Italy in 1909. It also reverberated

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 espoused by artists in the Soviet Union and the Netherlands in the 1920s and Switzerland in the 1930s. Furthermore, it echoed manifestos and debates in support of abstractionism, penned in Rome shortly after the Second World War.<sup>3</sup>

Looking to the Grupo Ruptura today doesn't mean accepting the proposals of its manifesto, but reflecting on the circumstances of its emergence, as well as the many contradictions between the text and what the artists produced at that time. The history gathered here, despite the formal clarity of the works, does not exclude inaccuracies, nor mistakes when interpreting an uneven, challenging reality. On the other hand, the group's engagement and persistence in exploring visual problems confirm its belief in the endless—and therefore libertarian—possibilities of imagining new world orders.

1 In 2021, during the research for this exhibition, we estimated, through photographs and documents from the time of the 1952 exhibition, approximately 25 works present in the show, of which we were able to identify 7. These are: *Função diagonal* [Diagonal function], Geraldo de Barros, 1952, Private collection; *Espiral de Arquimedes* [Spiral of Archimedes], Waldemar Cordeiro, 1952, Private collection; *Resultantes de elementos* [Results from elements] and *Coordenadas com movimentos ondulatório* [Coordinates with undulating movements], Luiz Sacilotto, 1952, collections not located; *Ritmos horizontais e verticais* [Horizontal and vertical rhythms], today possibly called *Movimentos coordenados* [Coordinated movements], Luiz Sacilotto, 1952, Private collection; *Articulação complementar* [Complementary articulation], Luiz Sacilotto, 1952, Fundação Edson Queiroz Collection; *Vibrações verticais* [Vertical vibrations], Luiz Sacilotto, 1952, Banco Itaú Collection. See *Caderno Nº 4* [Notebook No. 4], by Luiz Sacilotto, with notes on the show, and photos from the original exhibition reproduced in this publication.

2 Examples of such statements can be found in the interview from Maurício Nogueira Lima to the Museu da Pessoa in 1992 and, in LAUAND, Judith. "Da figuração à abstração" [From figuration to abstraction] (c. 1994). In: *Judith Lauand: os anos 50 e a construção da geometria* [Judith Lauand: the 1950s and the construction of geometry]. Celso Fioravante (Curatorship and text). São Paulo: Instituto de Arte Contemporânea – IAC, 2015. (Exhibition catalogue.)

3 On the topic, see: ESPADA, Heloisa. "Waldemar Cordeiro and Grupo Forma: the Roman Road to São Paulo Concrete Art." In: GILBERT, Zanna et al. *Purity is a Myth: the Materiality of Concrete Art from Argentina, Brazil, and Uruguay*. Los Angeles: Getty Research Institute and Getty Conservation Institute, 2021, 46-65.

# from ruptura to the concrete art group: distinct moments, blurred borders

from ruptura to the concrete art group: distinct moments, blurred borders

A careful look at the history of the Grupo Ruptura implies a discussion about the emergence and maturation processes of abstractionism and concrete art in the city of São Paulo throughout the 1950s. It also assumes that one bears in mind the importance that the difference between abstract and concrete art—central trends in the contemporary art

scene in the period after the Second World War—had for some artists in this group.

In short, it is known that abstract art stems from the observation of nature and the simplification of appearances. Concrete art, on the other hand, would correspond to a kind of absolute visual reality, expressed only through what is

characteristic of visual arts—lines, colors, shapes, space—, with no connection with the features of the world. In other words, concrete art would be purely mental, not linked in any way with the reality external to the materiality of the artwork itself. From the historical point of view, concrete art derives from abstract art—the opposition between them was first set by the Dutch artist Theo van Doesburg, in 1930, through his Concrete Art Manifesto. The new concept had an impact on a group of artists based in Zurich, one of whom, Max Bill, became its main promoter. From the 1940s onwards, his ideas resonated in Latin America, especially in Buenos Aires, Rio de Janeiro and São Paulo.<sup>1</sup>

Although the invitation to the exhibition's opening event at the Museu de Arte Moderna de

São Paulo (MAM), on December 9, 1952, announced the “exhibition of the abstractionist group Ruptura,” it went down in history as Brazil's first concrete art group. This text discusses the reasons for this apparent confusion. In my view, the difficulty in understanding the different stages of Grupo Ruptura's history and why it ends up being confused with the concrete art movement in São Paulo, as a whole, sheds light on disputes, dilemmas and ambivalences that characterized the experiences of the artists involved and which, therefore, must be considered by history.

The Ruptura Manifesto itself and the group of works that can be identified from the documents on the exhibition that are known so far<sup>2</sup> point to a setting filled with contradictions, in which there was no

1 It should be noted that there was no consensus on the concept of concrete art throughout the 20th century. Wassily Kandinsky and Jean (Hans) Arp spoke of concrete art in different terms from those presented by Theo van Doesburg in 1930. Moreover, after 1945, concrete art groups emerged in Italy and England, based on ideas different from Bill's. Here, I focus especially on Van Doesburg's ideas because they were the ones that resonated most strongly amidst the concrete artists in São Paulo.

2 In the archives of the MAM or the Museu de Arte Contemporânea da Universidade de São Paulo (MAC - USP), which inherited the collections of the former MAM in 1963, there are no documents on the works that were present in the Grupo Ruptura's exhibition, in 1952. One can get a sense of the content of the show through photographs published by the press at the time and that illustrate books about the Grupo Ruptura and concrete art in São Paulo. See: Unidentified author. “Abstracionismo? Figurativismo ou arte concreta? Elegância em todo o caso”. [Abstractionism? Figurativism or concrete art? Elegance in any case]. *Folha da Manhã* newspaper, São Paulo, December 14, 1952, p. 17; BELLUZZO, Ana Maria [Curator and editor]. *Waldemar Cordeiro: aventura da razão* [Waldemar Cordeiro: Adventure of reason]. São Paulo: Museu de Arte Contemporânea de São Paulo, 1986, p. 60; BANDEIRA, João [Ed.]. *Arte concreta paulista: documentos* [Concrete art from São Paulo: Documents]. São Paulo: Centro Universitário Maria Antonia of the University of São Paulo, Cosac Naify, 2002, p. 48; “Arte abstrato-concretista” [Abstract-Concretist Art], unidentified newspaper, December 1952. In: CORDEIRO, Analívia [Ed.]. *Waldemar Cordeiro*. São Paulo, Galeria Brito Cimini, 2001, CD-ROM.

In addition to these photos, Luiz Sacilotto's diary, on his December 8, 1952 entry, records small sketches of the five works that he would hand over the next day to MAM to participate in the Grupo Ruptura exhibition. See: SACILOTTO, Luiz. *Caderno n. 4* [Notebook No. 4], manuscript, several years. Sacilotto Family Collection.

cohesion of ideas and practices among all the group's members. In most of the photographic records available today, the works shown appear either very light or very dark, making it difficult to identify all of the works that were present at the event. Some of the more legible photos illustrated a somewhat sexist news article<sup>3</sup> (p. 114), as Adele Nelson have noted,<sup>4</sup> in which young models are posing alongside abstract paintings. However, the whereabouts of some of these works are still unknown. According to Rejane Cintrão and Ana Paula Nascimento, who have conducted the research that resulted in the exhibition *Grupo Ruptura: revisitando a exposição inaugural* [Grupo Ruptura: revisiting the inaugural exhibition], held in 2002, the 1952 event probably never had a list of the works on view. Based on statements by Luiz Sacilotto, the researchers also suggest that the artists were solely responsible for creating the show, and that MAM's role was restricted to lending its small hall, then used to exhibit Brazilian artists.<sup>5</sup> With

this incomplete documentation in hand, Adele Nelson noticed that the Grupo Ruptura's exhibition made an effort to create a notion of unity among the group, by exhibiting the paintings at the same height, always aligned at their base. In addition, the regular size of the works also helped create an idea of affinity between the artists of the group. On the other hand, the most contrasting pieces, by Waldemar Cordeiro and Anatol Wladyslaw, were displayed side by side,<sup>6</sup> which was certainly not by chance.

Cordeiro's *Desenvolvimento óptico da espiral de Arquimedes* [Optical development of the Spiral of Arquimedes] (p. 35) derives from the mathematical concept that gives the painting its name, when the perimeter of the compass that draws a circumference increases gradually and constantly to form a spiral. Cordeiro inscribed a part of Archimedes' spiral within a set of concentric circles and semicircles drawn with very thin lines, made with a compass and a ruling pen. At the base of the

circles there is a yellow circumference, which underscores the painting's sensation of rotation and movement, as it seems to have journeyed through the tangle of lines that make up the work. The artist used industrial materials—enamel on chipboard—to create a smooth, homogeneous surface.

Many concrete artists from several countries saw in Euclidean and non-Euclidean mathematics a source of abstract concepts (considered universal) that would serve as a springboard for their visual ideas. These would go straight from their imagination to the canvas, distant from the world's appearances. In addition, the use of industrial materials converges with the ambition to place the language of concrete art to everyday life, through applied arts (design, architecture, photography, etc.). And, although the Ruptura Manifesto never mentions the term "concrete art," it states that "artistic intuition endowed with clear and intelligent principles, and ample possibilities for practical

development" would be among the criteria that would define "the new" in the arts.

On the other hand, the work *Composição* [Composition] (1952) (p. 45), by Anatol Wladyslaw, that was possibly shown at Ruptura's opening exhibition, presents a set of geometric shapes, without disguising the fact that they were hand-painted. The work refers to an incomprehensible mirror play. Triangles and rectangles overlap and interpenetrate, not forcing the composition to obey a clear concept or logic. Although one can argue that Wladyslaw's painting is concrete because it has no connection with the forms of nature, his investment in nuanced hues and the colored lines that delimit the forms, without hiding the imprecision of the brushstrokes, distance this piece from the idea of concrete art that would prevail among the members of the Grupo Ruptura in subsequent years. Ana Maria Belluzzo was one of the first to observe that Wladyslaw was "far from expressing not only

3 Unidentified author. "Abstracionismo? Figurativismo ou arte concreta? Elegância em todo o caso". [Abstractionism? Figurativism or concrete art? Elegance in any case]. *Folha da Manhã* Newspaper, São Paulo, December 14, 1952, p. 17.

4 NELSON, Adele. *Forming Abstraction. Art and Institutions in Postwar Brazil*. Oakland: University of California Press, 2002, pp. 155-157.

5 CINTRÃO, Rejane; NASCIMENTO, Ana Paula. "A exposição do grupo Ruptura no Museu de Arte Moderna de São Paulo 1952" [The exhibition of the Grupo Ruptura at the Museu de Arte Moderna de São Paulo in 1952]. In: CINTRÃO, Rejane (Curator). *Grupo Ruptura: revisitando a exposição inaugural* [Grupo Ruptura: revisiting the inaugural exhibition]. São Paulo: Centro Universitário Maria Antonia of the University of São Paulo, Cosac Naify, 2002, p. 15. [Exhibition catalogue.]

6 NELSON, *Forming Abstraction*, p. 138.

the atonal, but also the regular strokes advocated by the Grupo Ruptura.”<sup>7</sup> In the following years, Wladyslaw would move away from Ruptura’s proposals, more in line with the trends of informal abstraction.

In 1952, the works of Waldemar Cordeiro, Geraldo de Barros and Luiz Sacilotto already corresponded to the ideas that would mark the concrete art movement in São Paulo in the following years—attention to the laws of Gestalt, the use of industrial materials (although no artist of the group was radical in this regard),<sup>8</sup> the inspiration in mathematical concepts and the investment in the sense of movement and dynamism. In the early 1953, when Ruptura was still presenting itself under this name, Maurício Nogueira Lima joined the group with a production that was also consistent with the ideals of concrete art. In 1955, Hermelindo Fiaminghi and Judith Lauand joined the group gathered around Waldemar Cordeiro, by then already identified as the “group of concrete artists

from São Paulo,” although it did not include the entire roster of concrete artists based in the city in the 1950s. Its most stable core was formed by artists who had previously been part of Ruptura—Waldemar Cordeiro, Luiz Sacilotto, Geraldo de Barros, Lothar Charoux, Kazmer Féjer and Maurício Nogueira Lima. Leopoldo Haar passed away prematurely, in 1954, and Wladyslaw, as has been said, departed from the group. The new group eventually carried with it the label “Ruptura,” although it no longer held an exhibition under that name. In favor of the idea that they formed a group is the fact that some of them shared a studio<sup>9</sup> and, more importantly, the perception that their research denote an intense dialogue among them, as if in many moments they were pouring over very similar mathematical and visual problems (pp. 78 to 81; 84 and 85).

In 1952, Wladyslaw, Lothar Charoux, and probably Leopold Haar and Kazmer Féjer showed abstract works that, however,

were not grounded in objective and reproducible concepts, which justifies the presentation of Ruptura as an “abstractionist group” in the invitation to the inaugural exhibition. Féjer’s case is somewhat critical, as the existing documents do not allow any of the works shown by him to be identified. Adele Nelson shed some light on the matter when she found in the archives of the Fundação Bienal a reproduction of a painting depicting abstract organic forms by Féjer shown at the 1st São Paulo Biennial, in 1951, which perhaps corresponds to the artist’s studies at the time he was part of the Grupo Ruptura.<sup>10</sup> Taken by Polish painter and graphic artist Leopold Haar, the exhibition’s photographs show two small sculptures reminiscent of Alexander Calder’s stabiles.<sup>11</sup> Unfortunately, these works were also lost, and only photographic reproductions remain to confirm their similarity with the window displays the artist designed for brands such as Olivetti.<sup>12</sup> Haar arrived in Porto Alegre in 1947, after serving as a soldier and graphic

artist for the Polish resistance army during the Second World War. In São Paulo, from 1948 onwards, he set up a graphic arts and photography studio with his brother Zygmunt Haar. In 1951, Pietro Maria Bardi invited him to teach graphic arts at the Instituto de Arte Contemporânea (IAC) in the Museu de Arte de São Paulo (MASP), where he trained Maurício Nogueira Lima. In 1952, among the members of Ruptura, Haar, who also worked in advertising and exhibition design, was probably the one who best incorporated artistic practice and design work. Geraldo de Barros and Waldemar Cordeiro would go on to work in the fields of furniture design and landscaping, respectively, from 1954 onwards.

It is a consensus among scholars that the Ruptura Manifesto was written mainly by Waldemar Cordeiro, since several points contained in the document can be found in other texts published by the artist around that same period. Even so, it is odd that Geraldo

7 BELLUZZO, Ana Maria. “Ruptura e Arte Concreta” [Rupture and Concrete Art]. In: AMARAL, Aracy (Ed.). *Arte construtiva no Brasil. Coleção Adolpho Leirner* [Constructive art in Brazil. Adolpho Leirner Collection]. São Paulo: Companhia Melhoramentos; DBA Artes Gráficas, 1998, p. 104.

8 On the different techniques and materials used by concrete artists from São Paulo, see: GOTTSCHALLER, Pia. “Making Concrete Art”. In: GOTTSCHALLER, Pia; LE BLANC, Aleca. *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros*. Los Angeles: The Getty Conservation Institute and the Getty Research Institute, 2017, pp. 25-59.

9 Rejane Cintrão and Ana Paula Nascimento to report that, in 1958, Cordeiro, Féjer, Fiaminghi, Nogueira Lima and the poet Décio Pignatari set up a collective studio in the Brás neighborhood of São Paulo. CINTRÃO and NASCIMENTO, *op. cit.*, p. 63.

10 NELSON, *op. cit.*, p. 123.

11 Calder held a solo show at MASP in 1948.

12 See: “Leopold Haar”. *Habitat* Nº 5. São Paulo: Museu de Arte de São Paulo, pp. 56-59.

de Barros signed a manifesto that considered “the ‘wrong’ naturalism of children, mad-men, ‘primitives’, expressionists, surrealists, etc.” as “the old” in art. This is because Barros was attentive to the aesthetic theory developed by Mário Pedrosa, based on the Gestalt, and was close to the critic and the abstractionist artists gathered around him in Rio de Janeiro in the late 1940s. Like Ivan Serpa and Abraham Palatnik, the Paulista closely followed the work of doctor Nise da Silveira in the arts studio of the Pedro II Psychiatric Center, in the neighborhood of Engenho de Dentro, in Rio de Janeiro. Perhaps the fact that Barros turned a blind eye to a sentence in the manifesto that did not represent his experiences outside Ruptura’s circle made sense in a cultural scene in which it was still necessary, above all, to defend the legitimacy of abstract art. Thus, Ruptura’s exhibition at MAM in 1952 can be seen as a strategy to consolidate abstract art and, at the same time, pave the way for a notion of concrete art that becomes more cohesive

by 1956, on the occasion of the Primeira Exposição Nacional de Arte Concreta [1st National Exhibition of Concrete Art], also held at MAM.<sup>13</sup> This event sparked a debate on the differences between the concrete artists based in São Paulo and those from Rio de Janeiro,<sup>14</sup> which would culminate in the split proposed by the Neoconcrete Manifesto in 1959.

In 1960, the Museu de Arte Moderna do Rio de Janeiro (MAM Rio) held the retrospective *Arte Concreta (1951-1959)* [Concrete Art (1951-1959)], featuring artists like Lauand, Cordeiro, Féjer, Nogueira Lima and Sacilotto. In the exhibition’s leaflet, Waldemar Cordeiro writes that “the precision of concrete art is not an artisanal precision, but a precision of meanings. one can be built with rigor without rigorous contours. form is neither contour nor enclosure, but relation.”<sup>15</sup> By then, part of the concretes had abandoned precise contours and turned mainly to the issue of color in painting. Attuned to the research of the German painter

Joseph Albers, Fiaminghi, Cordeiro, Nogueira Lima and, specifically, Charoux went on to investigate the relationships between colors (pp. 100 to 105). Hermelindo Fiaminghi, for instance, who was an adman and graphic artist, focused on the issue of the reticle, which is the basic element in color formation in the printed image. When the concrete group was about to dissolve, the ideas that its members wanted to make visible were no longer based primarily on mathematics, but on how the interaction between colors interferes in their perception.

<sup>13</sup> After being presented at MAM, in February 1957, the 1st National Exhibition of Concrete Art occupied the halls of the Museu de Arte Moderna do Rio de Janeiro (MAM Rio), which, at the time, occupied the building of the Ministry of Education and Public Health, in the then capital of Brazil.

<sup>14</sup> See: ESPADA, Heloisa. “O debate em torno da Primeira Exposição Nacional de Arte Concreta (1956-1957)” [The debate around the 1st National Exhibition of Concrete Art (1956-1957)]. In: *ICAA Documents Project Working Papers*. Houston: International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, 2017, pp. 4-9.

<sup>15</sup> CORDEIRO, Waldemar. “esta não é uma retrospectiva completa...” [this is not a full retrospective...] In: *Exposição de Arte Concreta (1951-1959)*. Rio de Janeiro: Museu de Arte Moderna do Rio de Janeiro, June 1960. [Exhibition leaflet.]

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# rupture and the group: from analysis to execution

Ruptura is one of the few groups known by their name in the history of art made in Brazil. It assembled for the first time as such 70 years ago, in 1952, when seven artists showed a set of works and launched a manifesto at the Museu de Arte Moderna de São Paulo. From that date until the end of the 1950s, ten people saw themselves as linked to this denomination, although not always simultaneously. That is, Ruptura had a varied set of

members during that decade, with comings and goings, which is why some of its members may not even have been part of it alongside others, despite all of them eventually identified with the group.

The purpose of this text is to take advantage of the assembly of works in the exhibition *ruptura e o grupo: abstração e arte concreta, 70 anos* [ruptura and the group: abstraction and

concrete art, 70 years] to observe common issues between them. Looking at the artistic production of a group of people offers the possibility of understanding their work beyond their individual trajectories. Not that these should not be examined, but they can be seen in negotiation in the context of a common experience, or they can even change with the participation of new characters.

There are elements in Ruptura's grouping that indicate social and cultural traits that shape aspects of the production of those who took part in it.<sup>1</sup> The ten members belong to the working middle class, most of them have a background in which drawing is seen as an instrument of industrial labor, a good part of them never succeeded in making a living from art and depended on the salary derived from employment in factories, in commerce or in banking.<sup>2</sup>

The coincidence of the problems they formulate, as well as the concomitant strategies and approaches they evoke in

this process, are a testament to a kinship not only of ideas, but also of the eyes: one sees how the other does and reacts to it. To understand their works, the titles they carry aid a great deal, as they point to a common vocabulary to be considered: they classify the concerns and the methods—composing, abstracting, giving concreteness [concretion]—, or enunciate principles and concepts as starting points—proportion and rhythm, Archimedes' spiral and diagonal function—, or describe actions—to develop, to alternate, to set in motion.

## Composition/Abstraction/Composition

Attempting to simplify the strokes, seeking only what's essential, I made an abstract painting based on the forms of nature. Abstract painting is the result of analytical thinking. Concrete art is the opposite. "Concrete art is

<sup>1</sup> I borrow this argument from WILLIAMS, Reymond. "O círculo de Bloomsbury" [The Bloomsbury Circle]. In: *Cultura e Materialismo* [Culture and Materialism]. São Paulo: Unesp, 2011, pp. 201-230.

<sup>2</sup> Pia Gottschaller raises these questions in the specific case of Sacilotto, in the essay *O ABC de Sacilotto: uma cidade industrial como fornecedora pessoal de materiais* [The ABC of Sacilotto: An industrial city as personal supplier of materials]. In: SACILOTTO, Luiz. *Luiz Sacilotto*. Denise Mattar, Gabriel Perez-Barreiro (Eds.). São Paulo: Almeida & Dale and Cosac Naify, 2021, pp. 29-39.

thought made visible.” It derives from synthetic thinking or a mathematical idea.<sup>3</sup>

When we contemplate the production before the Grupo Ruptura was formed, still lifes appear somewhat regularly in the works of its members. Even in the case of those who only joined after 1952, such as Judith Lauand, we observe the interest in this resource. Here I call it a “resource,” as still lifes are, as a rule of thumb, studio scenes, made by artists who use them solely as an instrument of painting, a way of approaching it and practicing it. The arrangement of objects on a table, the consideration of the background and the relationship between them compose an organization to be observed. The goal lies in the challenge of understanding the variation in volume and position of a myriad of objects, but also in devising a way of painting the empty space between them—in painting, emptiness is constructed and qualified by color.

In the works assembled here, we notice that research with still lifes is part of the artists’ interest in addressing spaces as an issue, a process that leads them to see themselves as abstract—and they achieve this through composition.

For instance, in *Aquário* [Aquarium] (1947) (p. 48), by Lothar Charoux, the object is set on the slanted table, facing the door that opens onto a landscape. Anyone who is familiar with today’s São Paulo may be surprised to learn that the view is located in the neighborhood of Lapa, in the late 1940s. Through the open door, we can see an almost rural scene, made of a green escarpment, topped by a brown hill, which sets the limit for a sky with very solid clouds. Indoors, a slightly prosaic outlet is an indication of electricity—urban infrastructure—that was then reaching the homes in the city, or in its outlying districts.

The choice for this scene seems to point to a painting exercise, perceived in the challenge

of the perspective cut into “planes” that serve as shields for our gaze; in the representation of the two positions of the door, closed and open, which offers the possibility of approaching the same element using two different drawing procedures; and in the issue of the aquarium, a three-dimensional object, made of glass and water, which distorts the images from within itself. Through it, Charoux faces a different representational regime, which is not that of linear perspective, but that of refraction that transforms the world into blurs. Contained in it is an abstraction of the colors of the landscape, which now, as mere spots, can be seen and examined as color, as paint. The aquarium is the place of abstraction.

In *Sala* [Hall] (1950) (p. 51), by Anatol Wladyslaw—possibly a studio view—, abstraction is not restricted to a single place, but is a procedure for examining each of the parts of the tableau, transformed into planes by treating the volumes and the

empty spaces identically. These are built-up areas of color, which almost represent nothing more than that—a painting exercise. The pinks reveal a blue primer, while the blues expose lilacs and the yellows expose green, for instance. In delimiting these planes, there is an importance to be given to these outlines, which not only serve to individualize shapes, but also lead to a certain dynamism in these relationships. The outlines are the fit between the areas of color, an aspect that also resonates in *Abstração* [Abstraction] (1951) (p. 52), a drypoint work by Geraldo de Barros, in which the succession of straight and curved gestures, made by the artist on the plate, imprints on the paper small portions that seem to fit together as a result of these movements.

Following deeper in this direction seems to result, in the work of these artists, in the understanding of the space of the tableau as abstract—that is, the space by itself and/or the space in itself. For this reason, its organization comes

3 See LAUAND, Judith. “Da figuração à abstração” [From figuration to abstraction] [c.1994]. In: *Judith Lauand: os anos 50 e a construção da geometria* [Judith Lauand: The 1950s and the construction of geometry]. Celso Fioravante (Curatorship and text). São Paulo: Instituto de Arte Contemporânea (IAC), 2015, p. 6. [Exhibition catalogue.]

to be understood as the main problem.<sup>4</sup> The theme once again touches on the idea of *composition*, now no longer of objects to be observed, but of elements on the plane. Not coincidentally that, in 1952, both Anatol Wladyslaw and Maurício Nogueira Lima produced works based on this understanding and were named as such (see pp. 45 and 65). A possible definition for the term appears in the textbook in the course taught by architect Jacob Ruchti, who was a professor at the Instituto de Arte Contemporânea (IAC) in the Museu de Arte de São Paulo (MASP):

“Composition” is an extremely vague term and, by itself, doesn’t mean anything. There is composition in music, in poetry, in literature, in typography—and in each of these activities—“Composition”—has a completely different meaning. We’re keeping this name, because it’s a simple, easy-to-remember word that everyone knows.

Before definitively adopting it, however, we must establish this concept a bit further, so that everyone knows what is meant by COMPOSITION in the realm of the visual arts. [...] In the realm of visual arts, COMPOSITION means ORGANIZATION OF SPACE.<sup>5</sup>

The text is from 1951, when Leopold Haar was also a professor at the IAC and Maurício Nogueira Lima was his student. But this definition of *composition* seems to echo in the works of the other members from Ruptura. It is also the key to understanding the “practical application” of art that the 1952 manifesto proposed as *the new*.<sup>6</sup> Haar—an artist who seems to inspire the other members in this direction—makes it clear in his text “Plásticas Novas” [New Plastics]:

The new possibilities emerging from contemporary visuals allow us to

create a spatial organization, even revealing a new and surprising visual sensation. Alongside this organization, as the sum total of its results, the new functional aesthetic emerges, today essential for the realization of exhibitions and presentations in the commercial and industrial field.<sup>7</sup>

The painting is a space in itself, known and discovered through an analytical procedure—*abstraction*. In this space, the artists approach *composition* as an organizational procedure. This, in turn, seems to be the *new visuals* that Haar refers to, or even *the new*, proclaimed by the manifesto, which aims to bring art and industry together to create a modern space. The clues to the path from one point to another seem to be found in the photographs of sculptures made by the Polish artist around 1952 (pp. 46 and 47), and in those of the scale models of his projects for Olivetti, which were recorded by his brother Zygmunt (p. 57).

## Visible idea: formulation and execution

The concrete artist creates a problem, within a mathematical framework, and seeks the solution to these problems. Sometimes the solutions are multiple, as there are a number of possibilities. The artist can choose and execute one or more solutions of the same problem—so it would be one or several times of the same idea.<sup>8</sup>

Abstract space itself does not serve just to be organized. It can also serve as a place for posing problems. This is not such a strange idea, at least for these artists, since the disciplines of Geometric Drawing were always present in the courses they took, for example, at the Liceu de Artes e Ofícios, where Fiaminghi and Charoux studied, or at the technical school Sacilotto attended, or in the engineering course that Féjer and Wladyslaw majored in. Therefore, ruler, compass

<sup>4</sup> It is not my intention to state here that these are unprecedented discoveries and that are restricted to the Grupo Ruptura’s works. On the contrary, the attempt is to understand how they appear in the work of its members, based on the consideration of the works brought together here. Of course that the contact with the work of other artists, the trips, and the exhibitions—mainly the Biennial of the Museu de Arte Moderna de São Paulo—influence and are paramount in the development of each one of them; on the other hand, art is not only a matter of understanding or knowledge, but also of realization, since it is in doing that many things become clear.

<sup>5</sup> A copy of the textbook is kept at the Instituto Maurício Nogueira Lima [Campinas], but it can also be found online, in the repository: *Documents of Latin American and Latino Art*, from the Museum of Fine Arts, Houston. Available at: <https://icaa.mfah.org/s/en/item/1087056#?c=8m=8s=8cv=8xywh=1334%2C-103%2C4367%2C2444>. Accessed on 1 May, 2022.

<sup>6</sup> See the Ruptura manifesto, on pp. 8-9 of this publication.

<sup>7</sup> HAAR, Leopold. “Plásticas novas” [New Plastics]. In: *Habitat: Revista das Artes no Brasil*, Issue. 05, 1951, pp. 56-59.

<sup>8</sup> See LAUAND, Judith, *op. cit.*, pp. 6 and 9.

and paper are, for them, familiar elements for formulating and solving mathematical problems. They set up grid structures, which correspond to the square matrix, or concentric circumferences, from which the spiral and the right triangle can be deduced. These are instruments that shape dimensions that would otherwise require to be quantified by calculation; drawings that set a basis for the production of standardized industrial objects.

For the artists of the Ruptura group, commitment to concrete art shows that these geometric drawing procedures used to formulate a mathematical principle also make sense in artistic practice.<sup>9</sup> If, as Theo van Doesburg postulates, in the text “Arte Concreta” [Concrete Art], “the work of art must be entirely conceived and formed by the spirit prior to its execution. It must not receive anything from the formal data of nature, nor from sensuality, nor from sentimentality”,<sup>10</sup> mathematical questions conceived abstractly, in thought, can gain (and

provide) concreteness through an art that wishes to represent nothing, that wishes to address only itself with its elements: line, plane and color. “Concrete, non-abstract painting, because nothing is more concrete, more real than a line, a color, a surface.”<sup>11</sup> Here, a mathematical problem also becomes an artistic problem, which motivates the accomplishment of the work.

Some of the works of the Grupo Ruptura seem to be centered on the *formulation* of problems as a principle. Others may stem from the problem as the foundation of *execution*. I try to explain this difference below.

Fiaminghi’s *Círculos em movimento alternado* [Circles in alternating motion] (1956) (p. 70), addresses the superposition of a series of circumferences, of which we can only presume the contours. The line of one of these circumferences is tangent to that of another at two points, and sets its center. From it come the largest strips, and from the extremities the smallest ones. Painted *alternately*, they are

interspersed inside and outside each circumference, and also delimit sections. The path that the compass makes here can trace the shape of a knife or of the machinery that will produce, from a single plate, pieces in this format.

This resource of overlapping circles that touch each other at their center appears in other works by the group, at least since 1952, for example, in those entitled *Movimento Ruptura* [Rupture Movement], by Waldemar Cordeiro (p. 33).<sup>12</sup> In these, the artist traces a geometric principle capable of determining, from its superposition, the coordinates for a Pythagorean triangle. The drawing, loosely occupying the white space of the tableau, the shapes, deduced one from the other, everything seems to indicate the formulation of a mathematical problem—possibilities and relations of an idea that are defined through the drawing.

As for Fiaminghi, perhaps because the sections are painted in glossy enamel, or because

the edge of the circle almost matches the edge of the plate, the strips of color seem to have more material consequences. It is not about deducing problems, but about the marks that the *execution* of a principle can leave on a surface, shapes that, if cut out, can become three-dimensional, as in the work *Concreção – 5816* [Concretion – 5812] (1958), by Sacilotto (p. 71). As Maurício Nogueira Lima explains:

One of the major concerns of the Grupo Ruptura was to produce works that could always be reproduced, multiplied. Works that could transposed into other languages and consequently applied in the fields of industry, architecture, urbanism and even landscaping.<sup>13</sup>

Another example is the Archimedes spiral, which is made from circles that maintain a constant distance from the center. Cordeiro, in the 1952 painting, indicates the spiral’s

9 Better said by Ana Maria Belluzzo when she writes that Cordeiro, and the other artists from Ruptura, have in “geometric reasoning a safe path for the organization of art and the world.” See BELLUZZO, Ana Maria. “Emergência do concreto na sociedade de consumo” [The emergence of the concrete in consumer society]. In: *Fantasia exata* [Exact fantasy]. Analívia Cordeiro (Ed.). São Paulo: Itaú Cultural, 2014, p. 469. (Exhibition catalogue.)

10 DOESBURG, Theo van. “Arte Concreta” [Concrete Art, excerpts from the 1930 text]. In: *Projeto construtivo na arte: 1950-1962* [Constructive project in art: 1950-1962]. Aracy Amaral (Supervision and coordination). Rio de Janeiro: Museu de Arte Moderna; São Paulo: Pinacoteca do Estado, 1977, pp. 42-44. (Exhibition catalogue.)

11 Ibidem.

12 See CORDEIRO, Waldemar. *Fantasia exata* [Exact fantasy]. Analívia Cordeiro (Ed.). São Paulo: Itaú Cultural, 2014, pp. 274, 276 and 300. (Exhibition catalogue.)

13 LIMA, Maurício Nogueira. Interview granted to Cecília S. M. Pimenta. “Ideário Concreto” [Concrete Ideals]. In: *Artes* magazine, issue 57. São Paulo, Dec. 1983/Jan. 1984, pp. 48-56.

trajectory in red, while shifting its yellow center to the orbit at the edges. What is the spiral if not the trajectory described by this central point that navigates from the inside to the outside—from one circumference to another? The curious thing about Cordeiro's work is the apparent coexistence between the construction times of the geometric principle, which indicates his concern in demonstrating the *formulation* of the problem. It is not a matter of painting a harmonic spiral on a white background, but of making evident, in the same space, the stages of its *development*—a process that goes from the structuring of concentric circumferences, necessary for the deduction of the spiral (red lines), to the movement of displacement from the central point towards the margins, essential in this construction, and, finally, it is concluded in the drawing of a part of the spiral itself.

Later, between 1953–1954, we find Nogueira Lima also investigating the *Desenvolvimento espacial da espiral* [Spatial

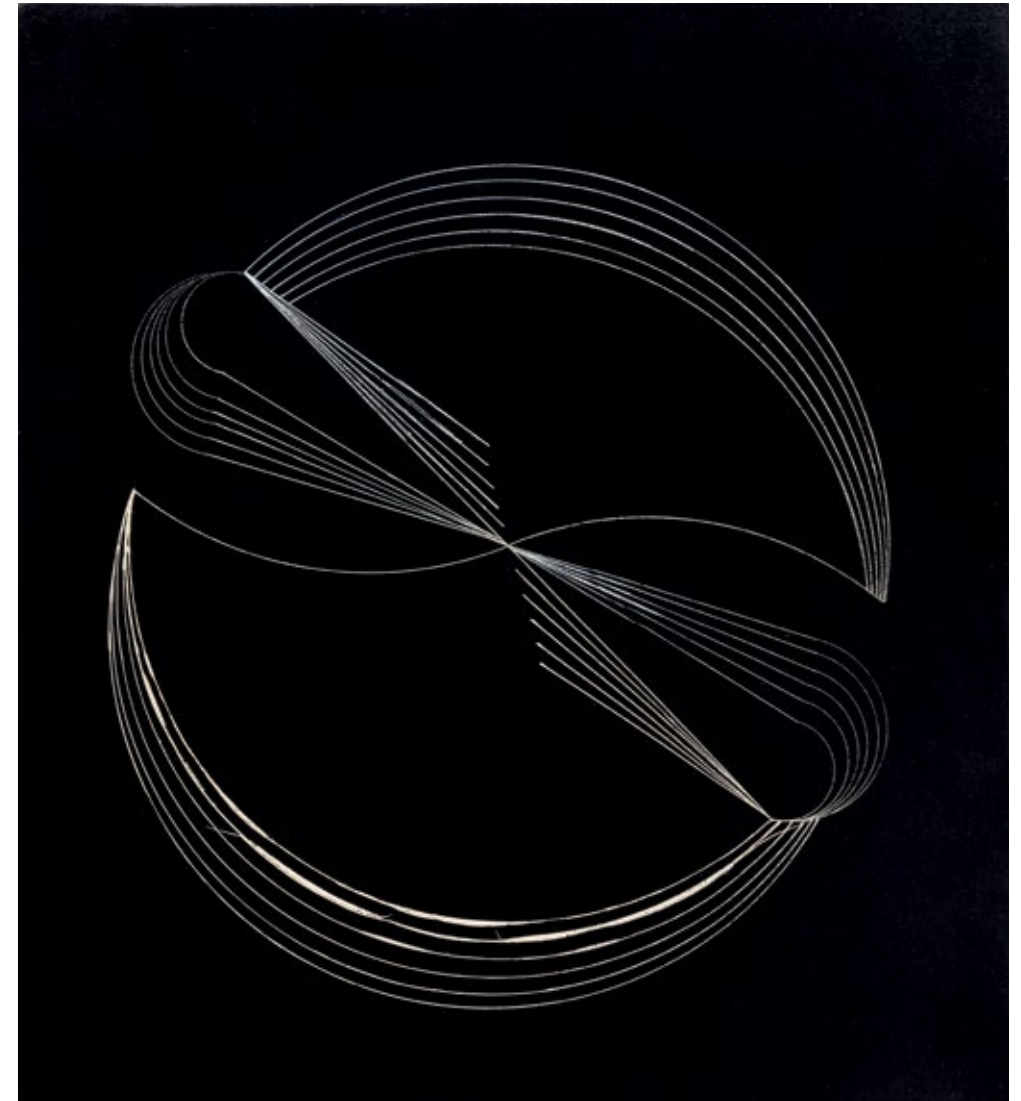
development of the spiral] (1954, p. 83). Stages of this construction are still visible in the relationship between the thin outline of the circumferences and the thick lines of the spiral trajectory. Here nonetheless—perhaps because of the way the drawing occupies the plywood board, inscribed on its edges, or because the style of the curves, one-piece and glossy—the painting acquires a more objectual trait. Not coincidentally, the *deduction* of the spiral will be the basis for the execution of the *Objetos rítmicos* [Rhythmic objects], here represented by No. 1 (p. 84). The issue originates the object, although it has a specificity, as Cordeiro himself points out: “Art differs from pure thought because it is material, and from ordinary things because it is thought.”<sup>14</sup>

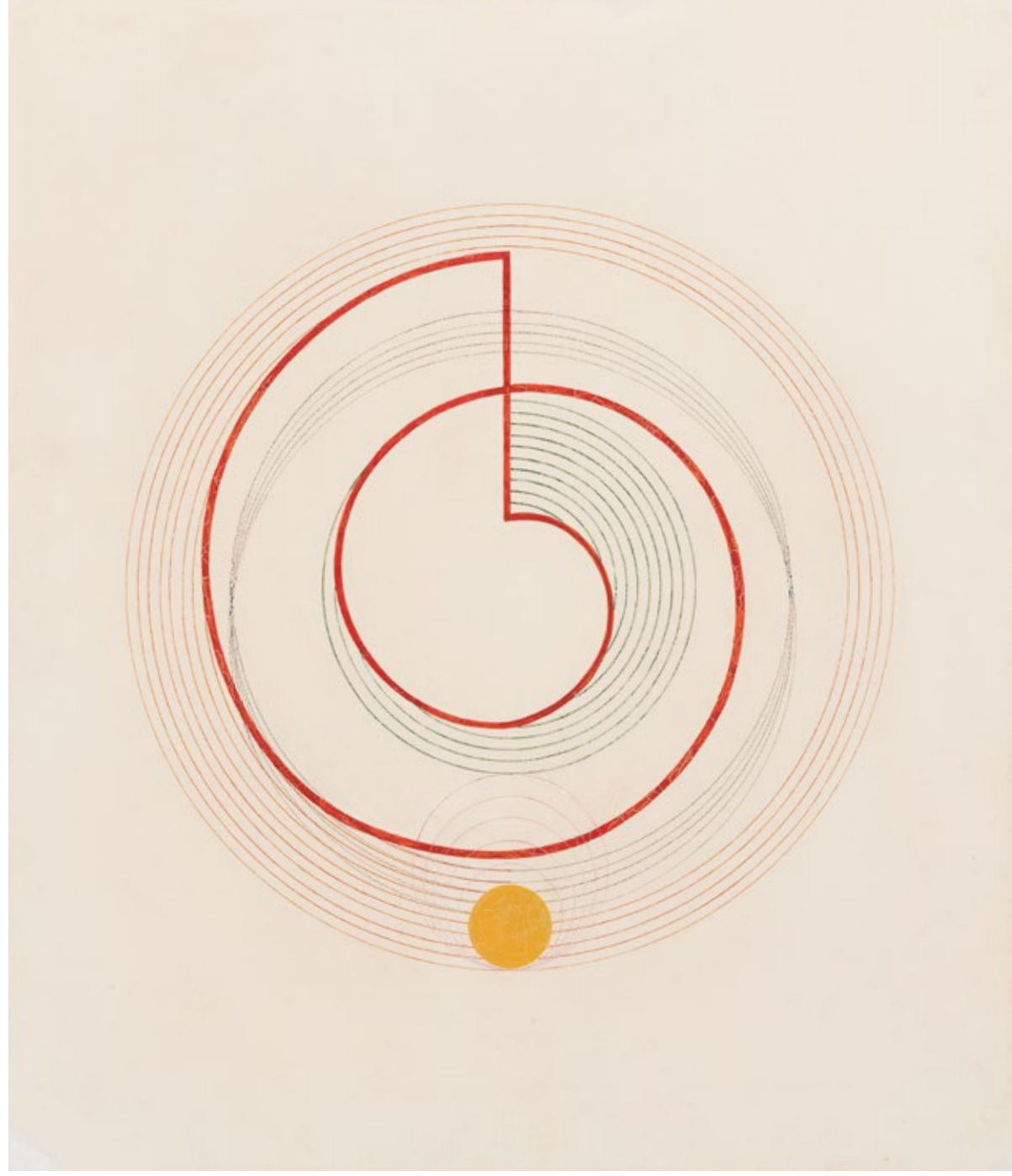
If we overlay these two works to Cordeiro's *Ideia visível* [Visible idea] (1956) (p. 85), we can observe the coincidence of the principle of the spiral—including the way in which the lines are traced. Also, if we consider

it in relation to Kazmer Féjer's sculptures, in addition to the foundation, we find the same material—the black base and the transparent Plexiglas. The drawing, engraved on the surface by Cordeiro, becomes three-dimensional with Féjer and can serve as a basis for the execution of the cut-outs and the organization of the layers. But here the artist seems to go further, and the research undertaken in the art space underlies the floor design in the landscaping of the João Ramalho Building (1958) (p. 84). It is no longer a matter of organizing the space by composing with its elements, but structuring it from a principle—the *Visible idea* becomes the project.

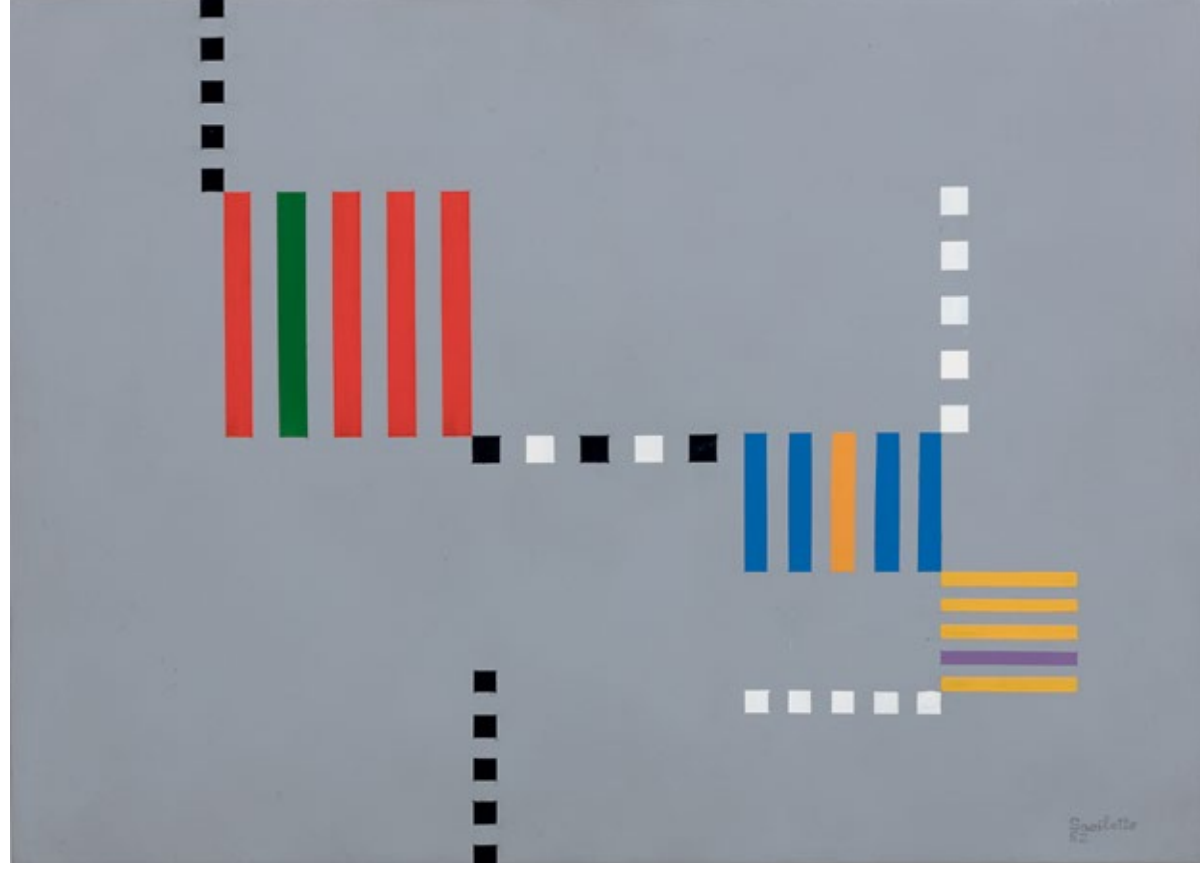
**Yuri Quevedo** graduated as an architect at Escola da Cidade (2014) and holds a master's degree from the School of Architecture and Urbanism at the University of São Paulo (USP), in the line of research in Art History and Theory (2019). He is a professor of History of Art at Escola da Cidade, also teaching elective disciplines on the history of Brazilian museums. He worked as assistant curator at the long-term exhibition of the collection from the Pinacoteca do Estado de São Paulo (2020), as well as at the exhibition *Pequenas Pedras Polidas: azulejaria no acervo do Sesc e em outras coleções* [Small Polished Stones: Tiles in the Sesc collection and in other collections] (2022). He works as a professor, researcher, curator and editor in exhibition and book projects.

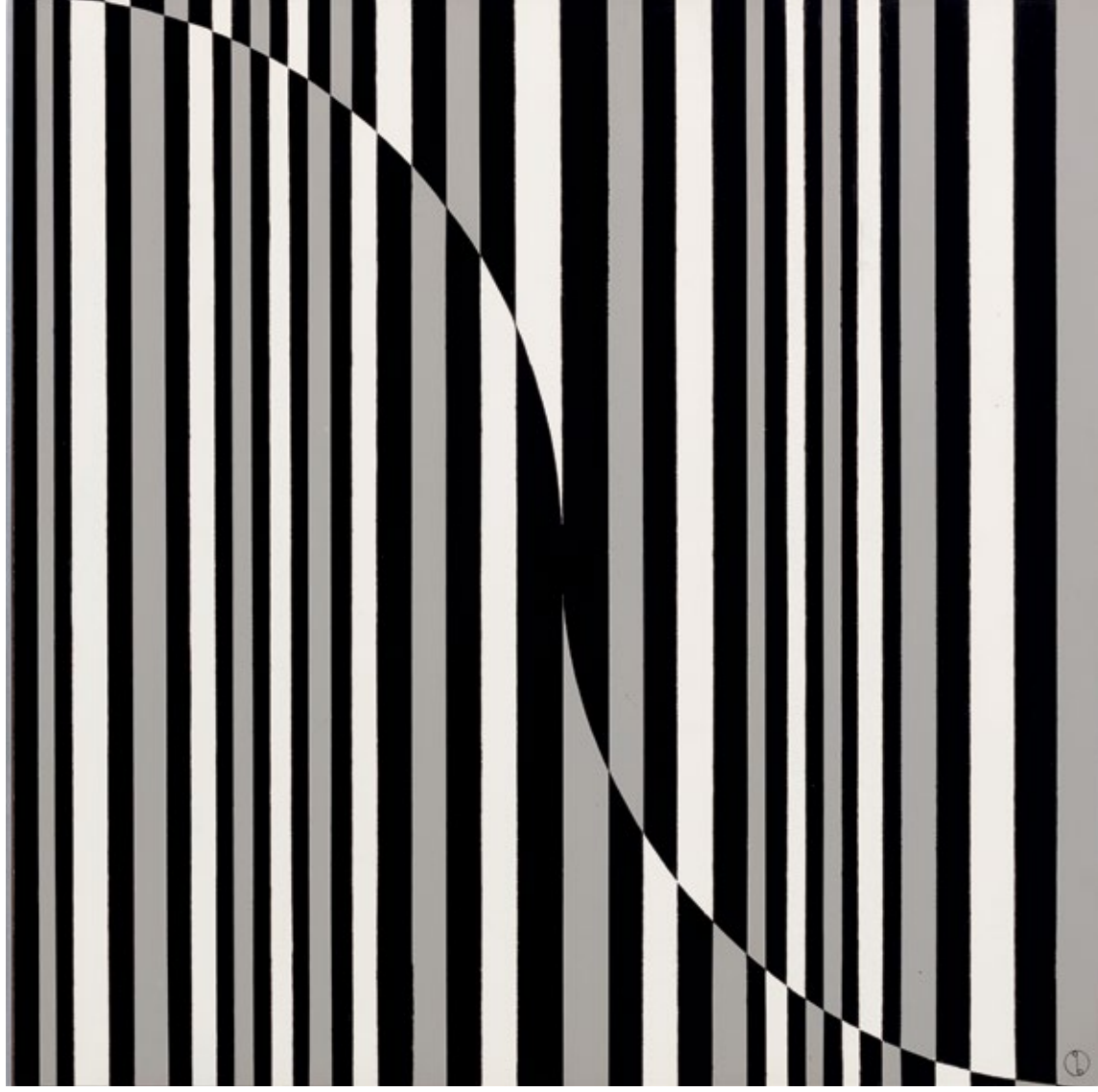
<sup>14</sup> A specific type of object—art—as Cordeiro says. See CORDEIRO, Waldemar. “O Objeto” [The object]. In: *Arquitetura e Decoração* magazine. São Paulo, issue 20, Nov/Dec 1956.

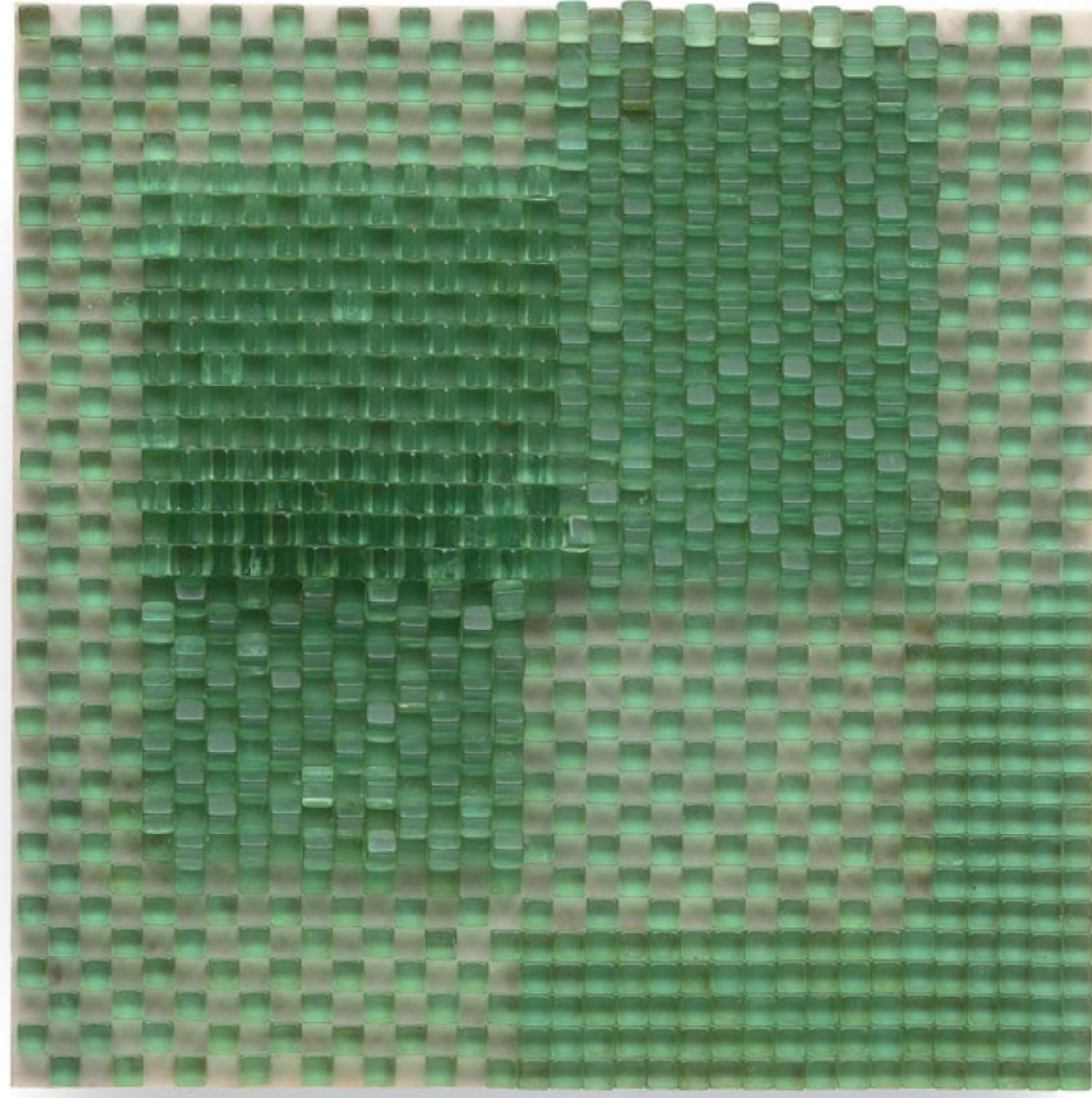


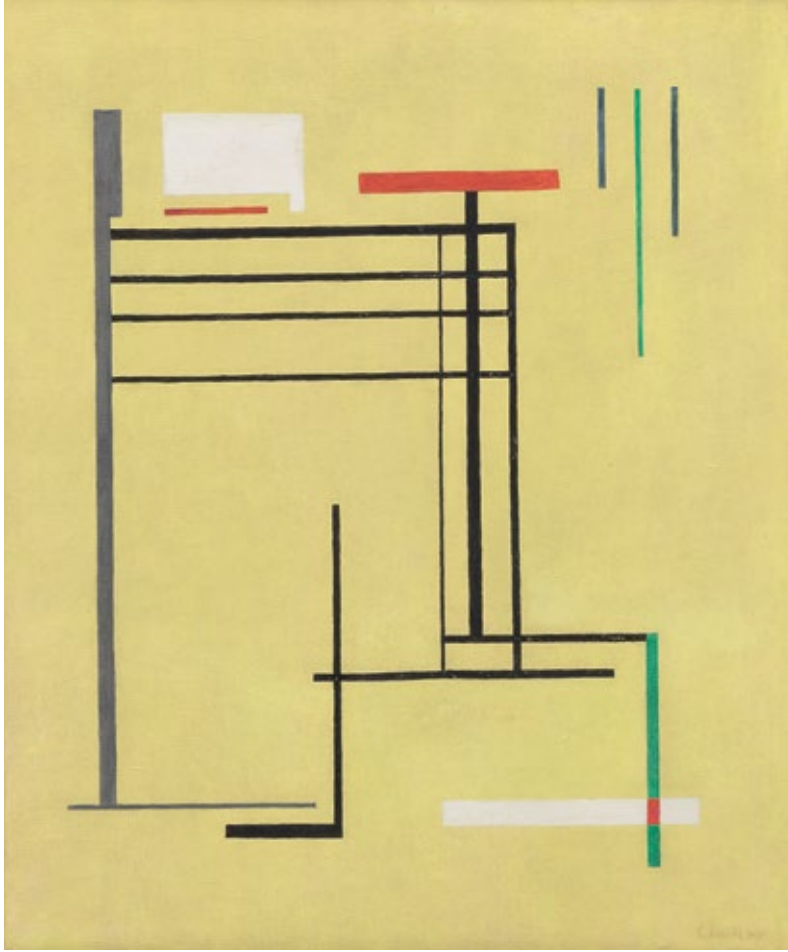


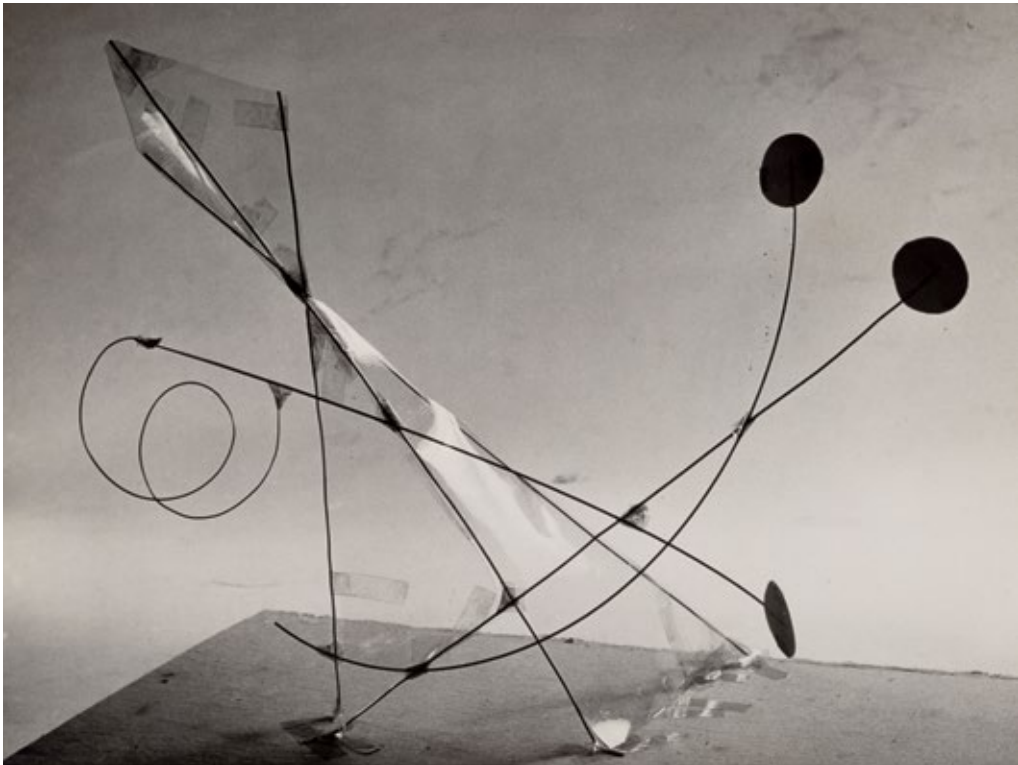














Aquário  
1947

Lothar  
Charoux

Leopold  
Haar

Untitled  
1950s



Natureza-morta  
1950s





Geraldo de Barros

Abstração  
1951



Untitled  
1955

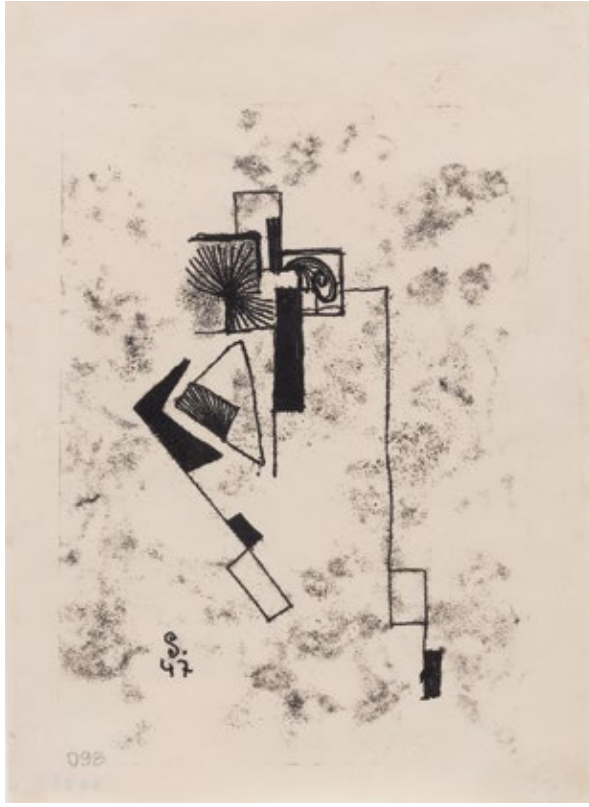
Anatol  
Wladyslaw



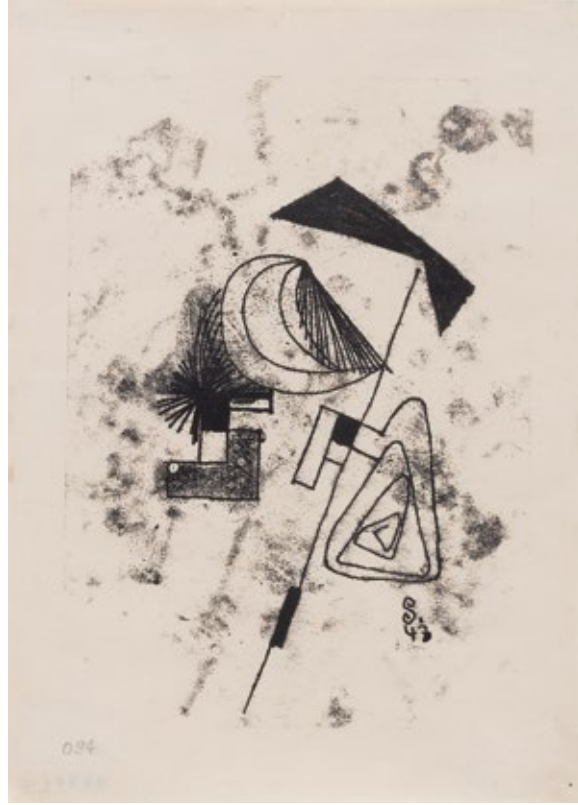
Geraldo de Barros

Untitled  
ca. 1947

Untitled  
1947



Untitled  
1947



54  
Luiz  
Sacilotto



Maurício  
Nogueira Lima

Untitled  
1951



Vitrine Lanificio Fileppo  
1950s

Leopold  
Haar

Vitrine Olivetti  
1950s



Maquete de vitrine para Olivetti  
Industrial S.A.  
1951 (photo Zygmunt Haar)







Fotoforma  
1950

Geraldo de  
Barros



Waldemar  
Cordeiro

Untitled  
1949

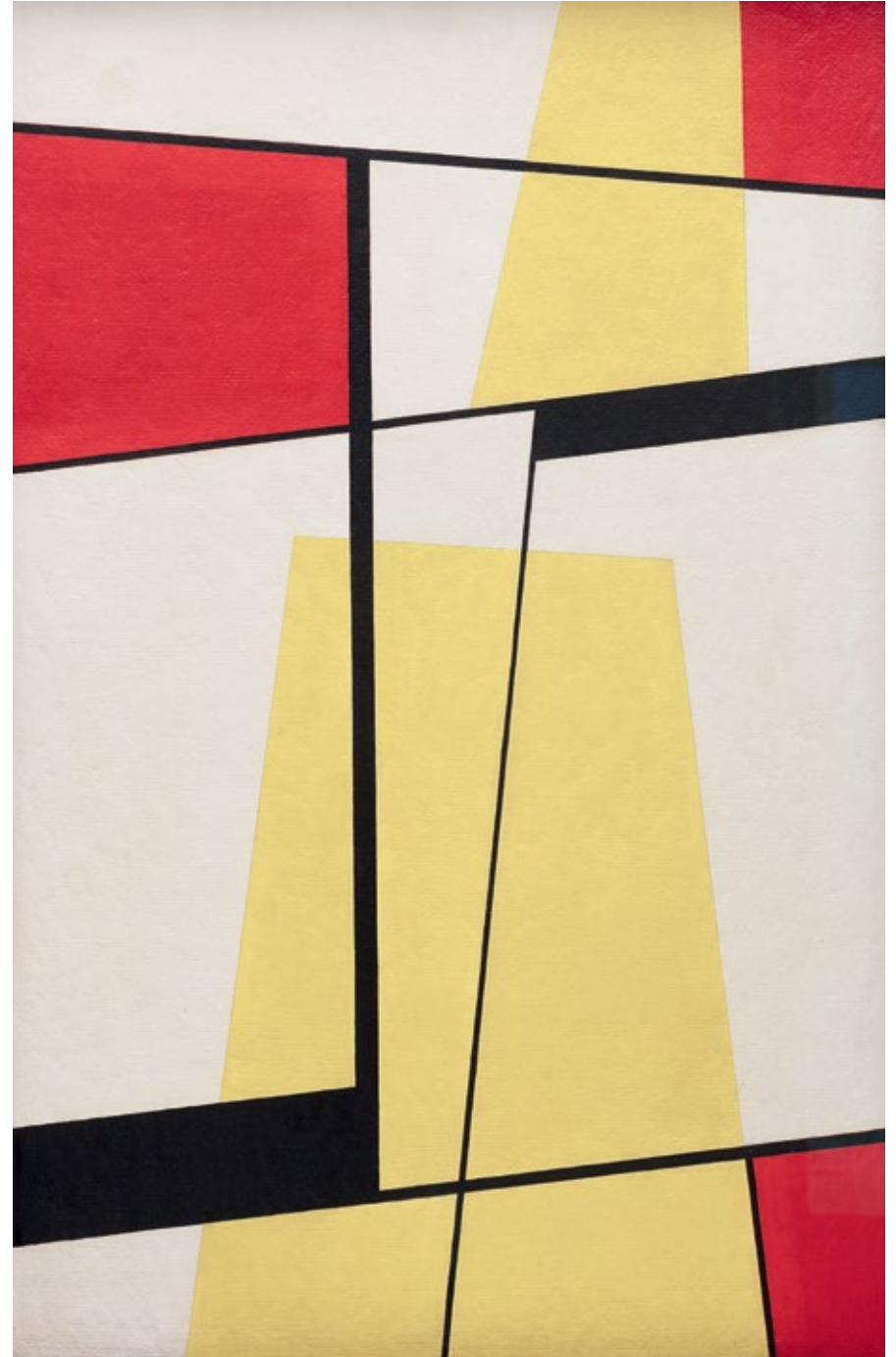
Untitled  
1953

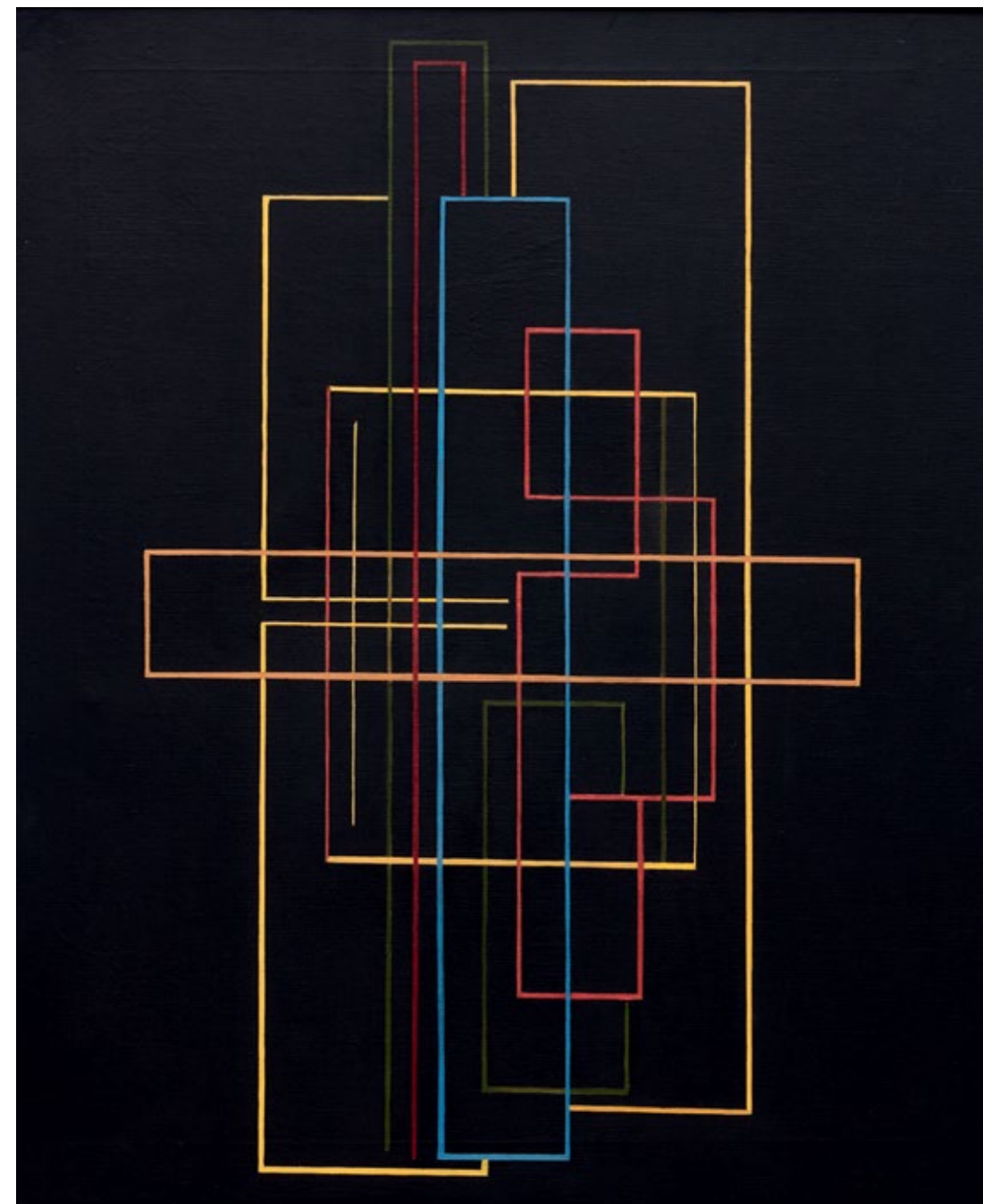
Anatol  
Wladyslaw



Maurício  
Nogueira Lima

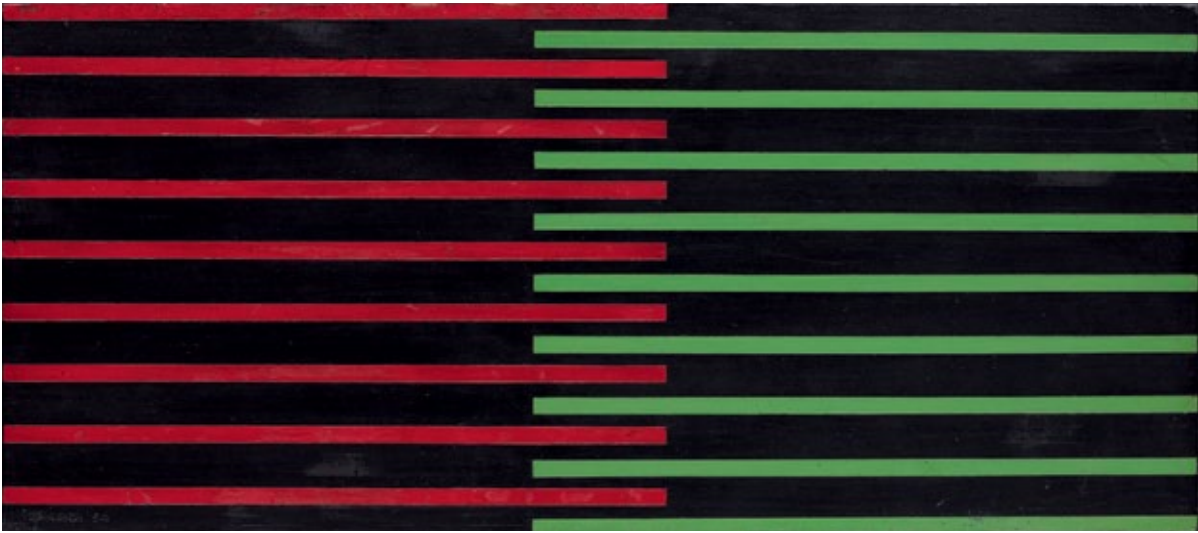
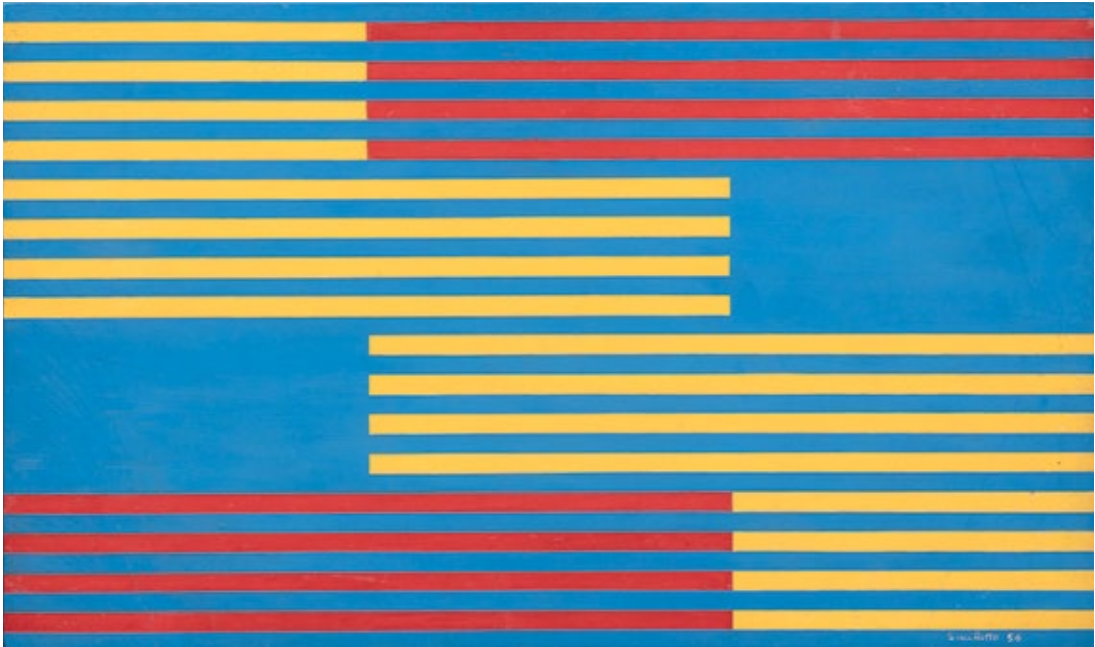
Composição Nº 2  
1952





Untitled  
1956

Luiz  
Sacilotto

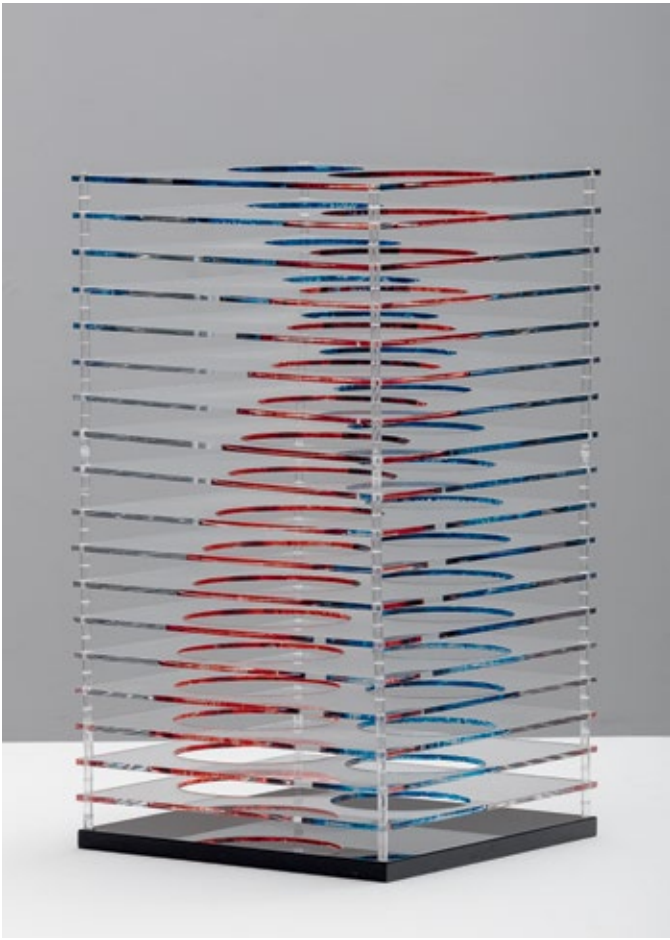


Luiz  
Sacilotto

Retângulo eventual  
1954



Plexiglass 02  
1970s



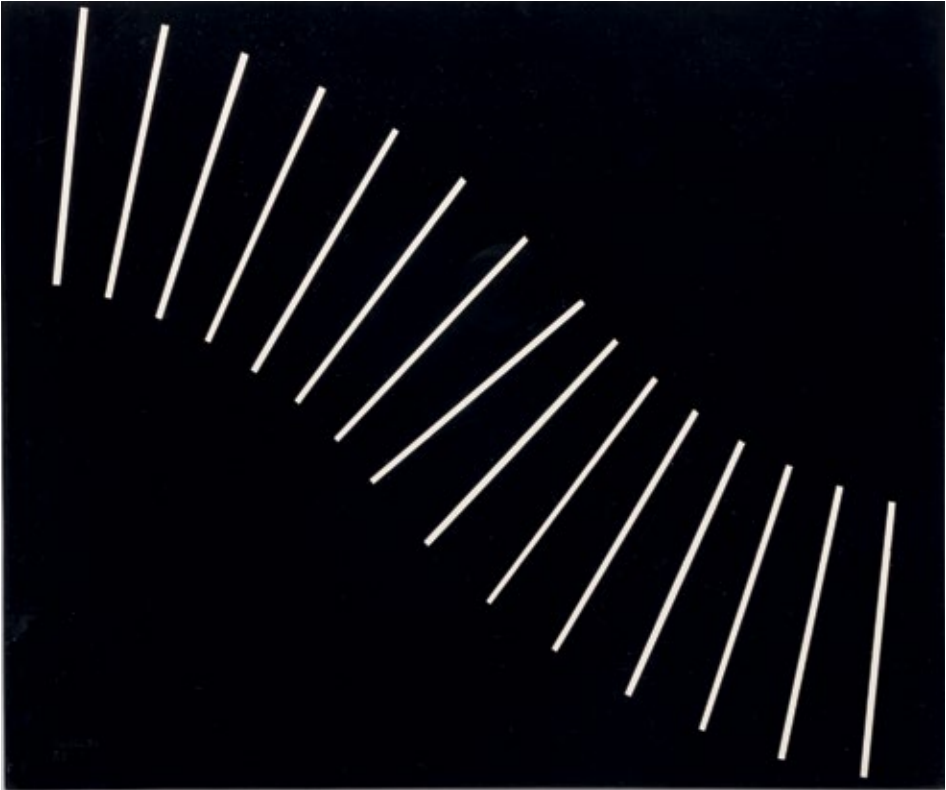
Kazmer  
Féjer

Plexiglass 05  
1970s



Plexiglass 08  
1970s



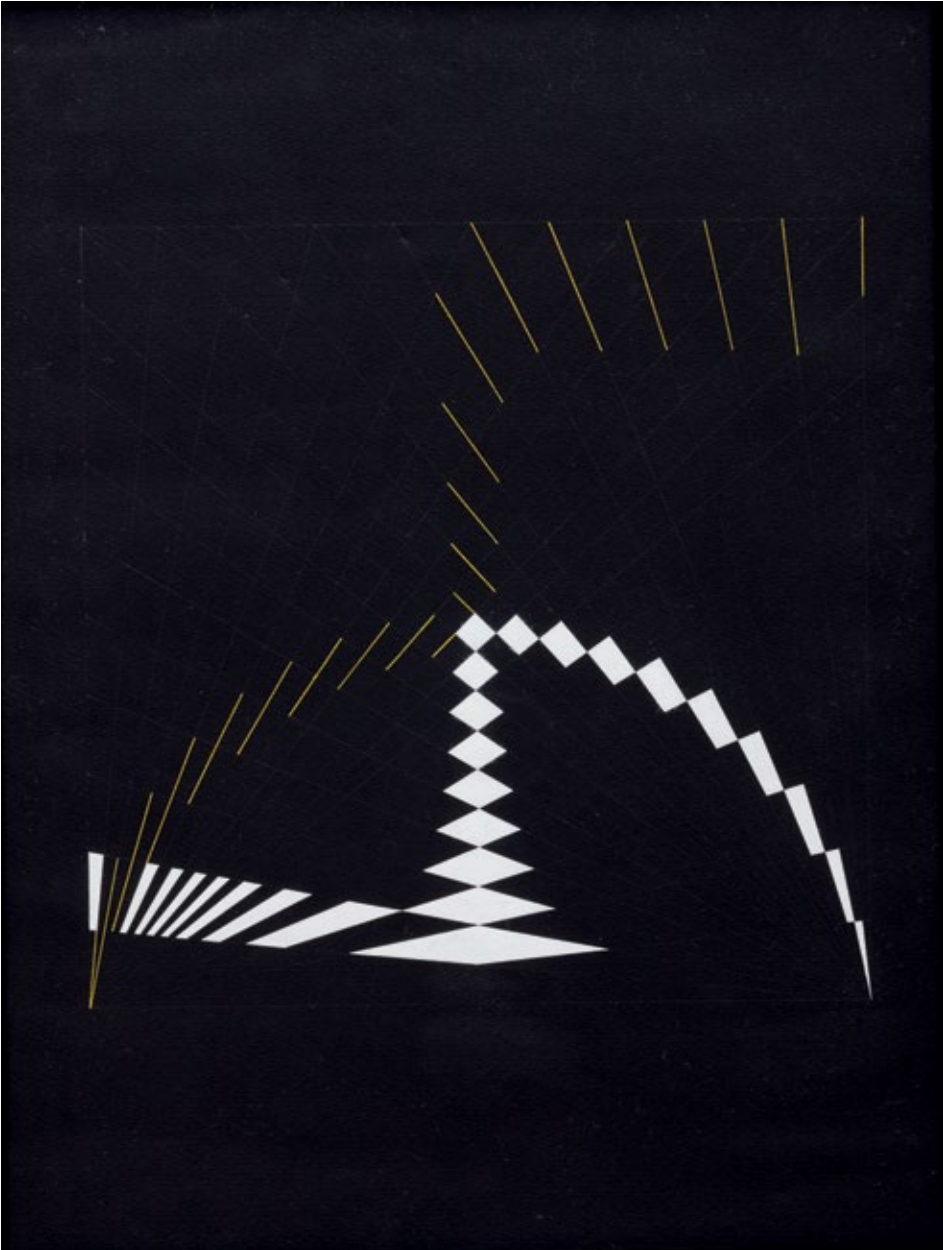


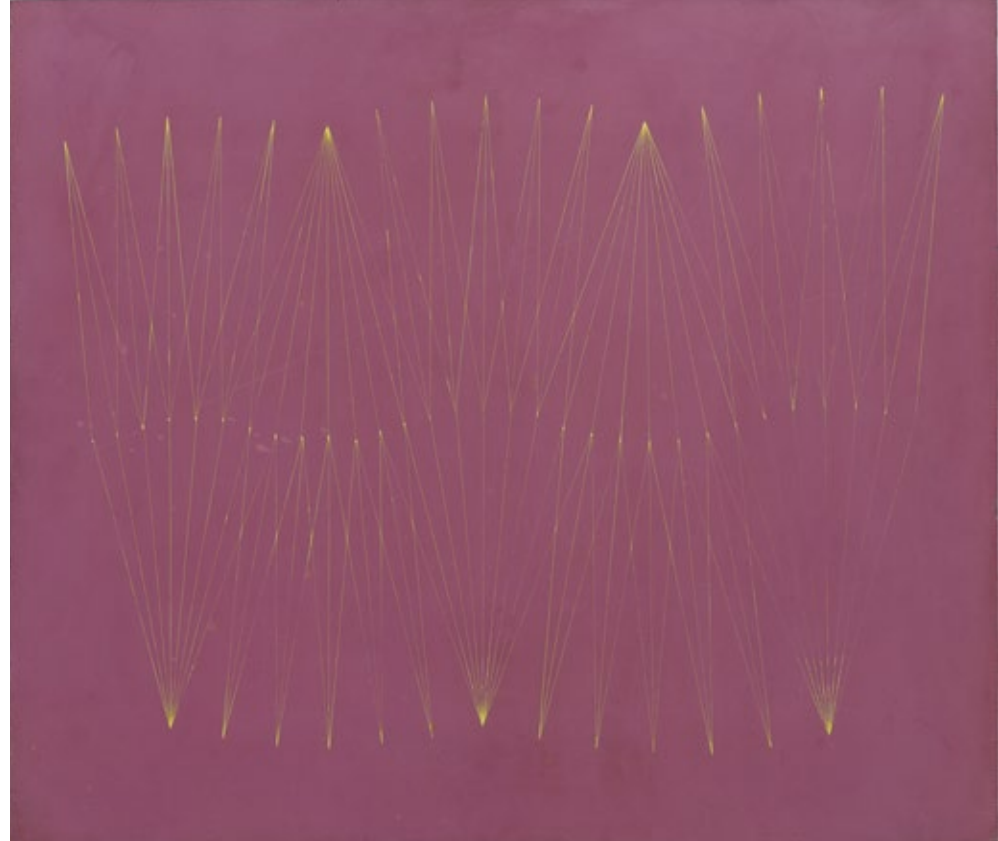
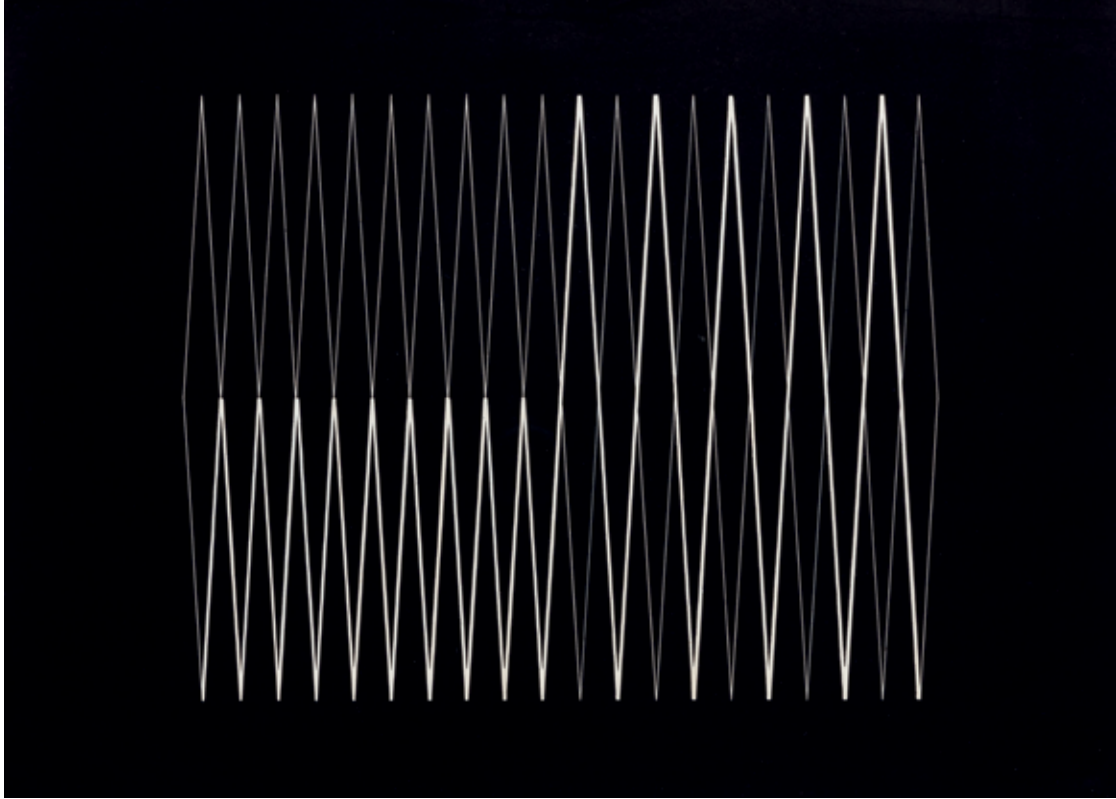
Vibração ondular  
1953

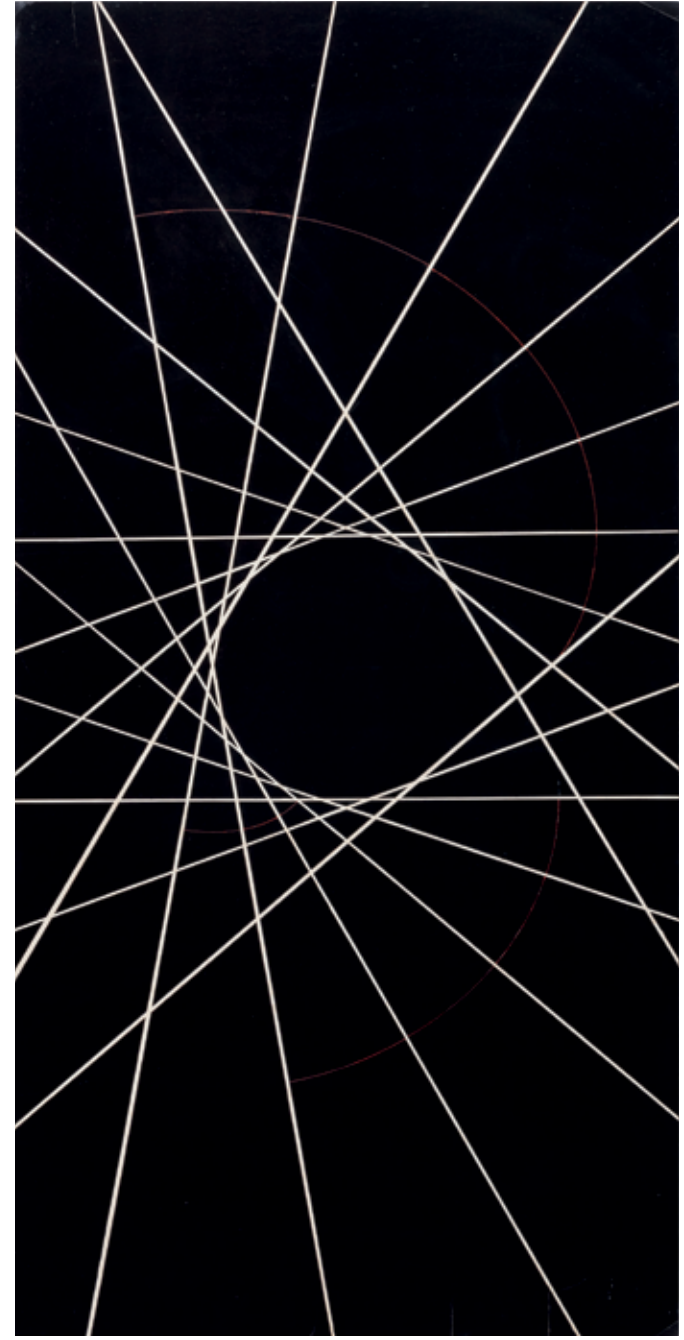
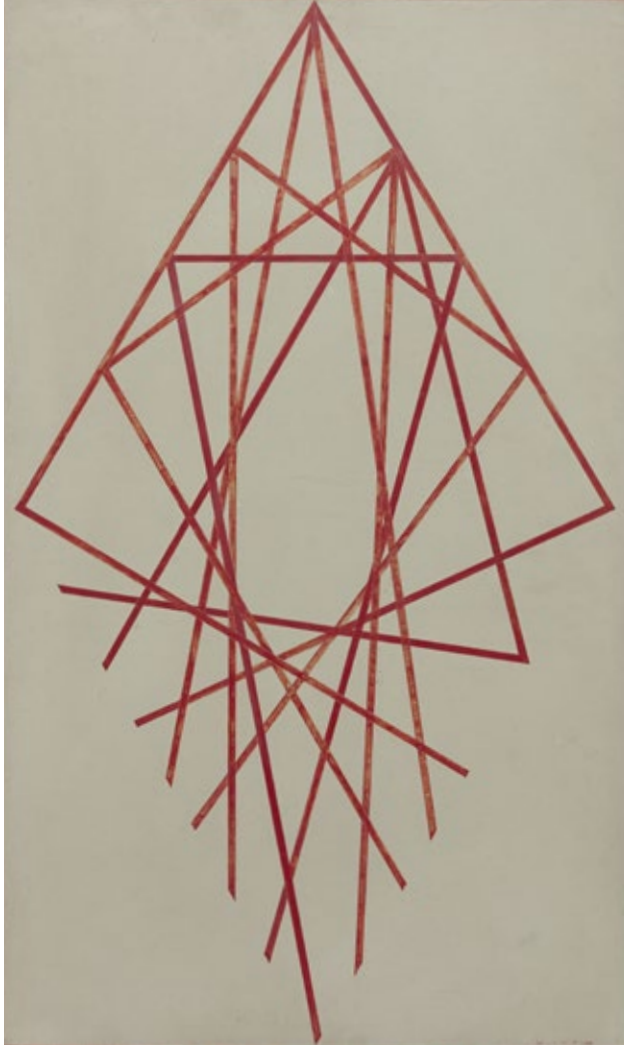
Luiz  
Sacilotto

Lothar  
Charoux

Untitled  
1957

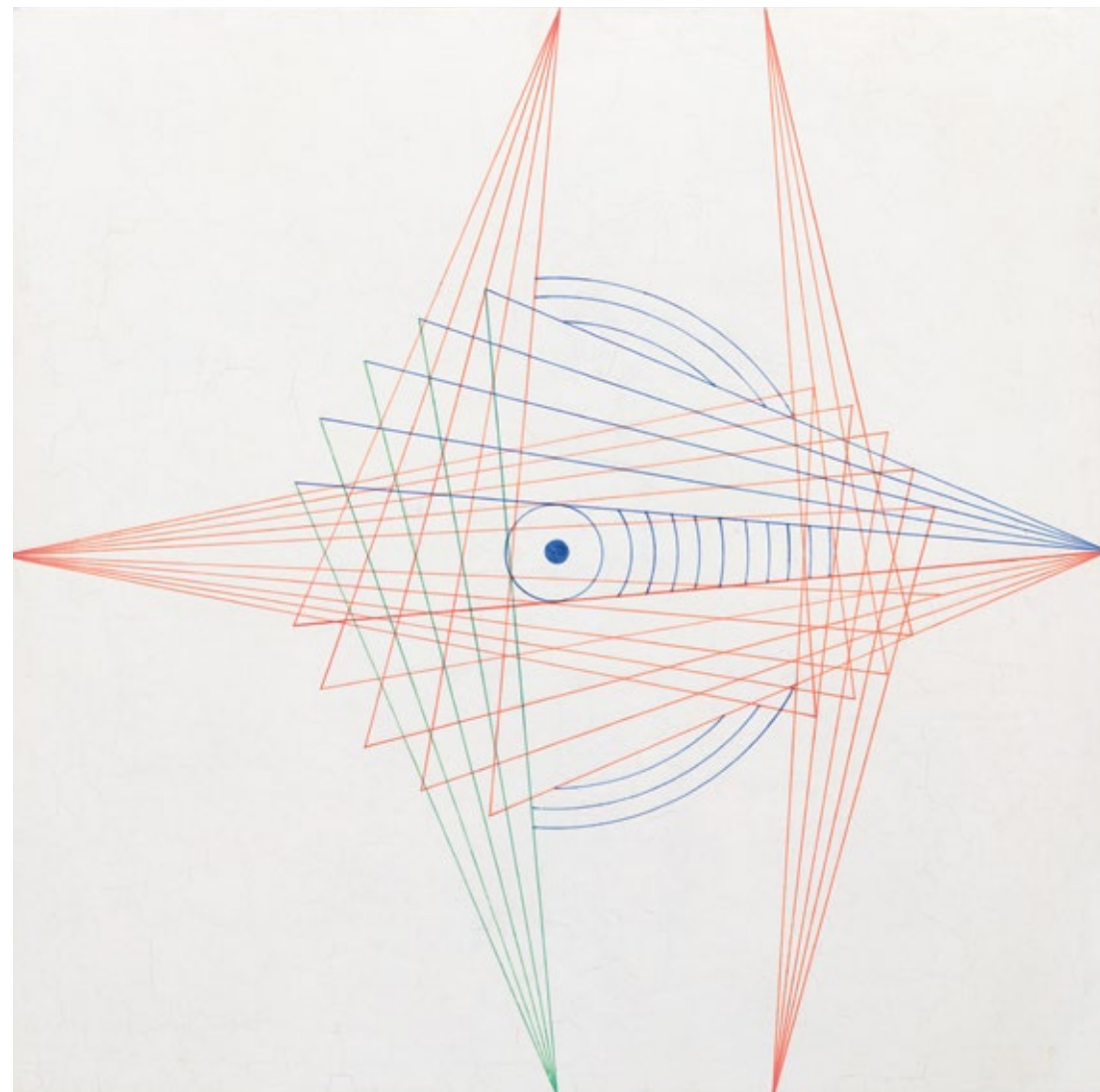






Maurício  
Nogueira Lima

Triângulo espiral  
1956



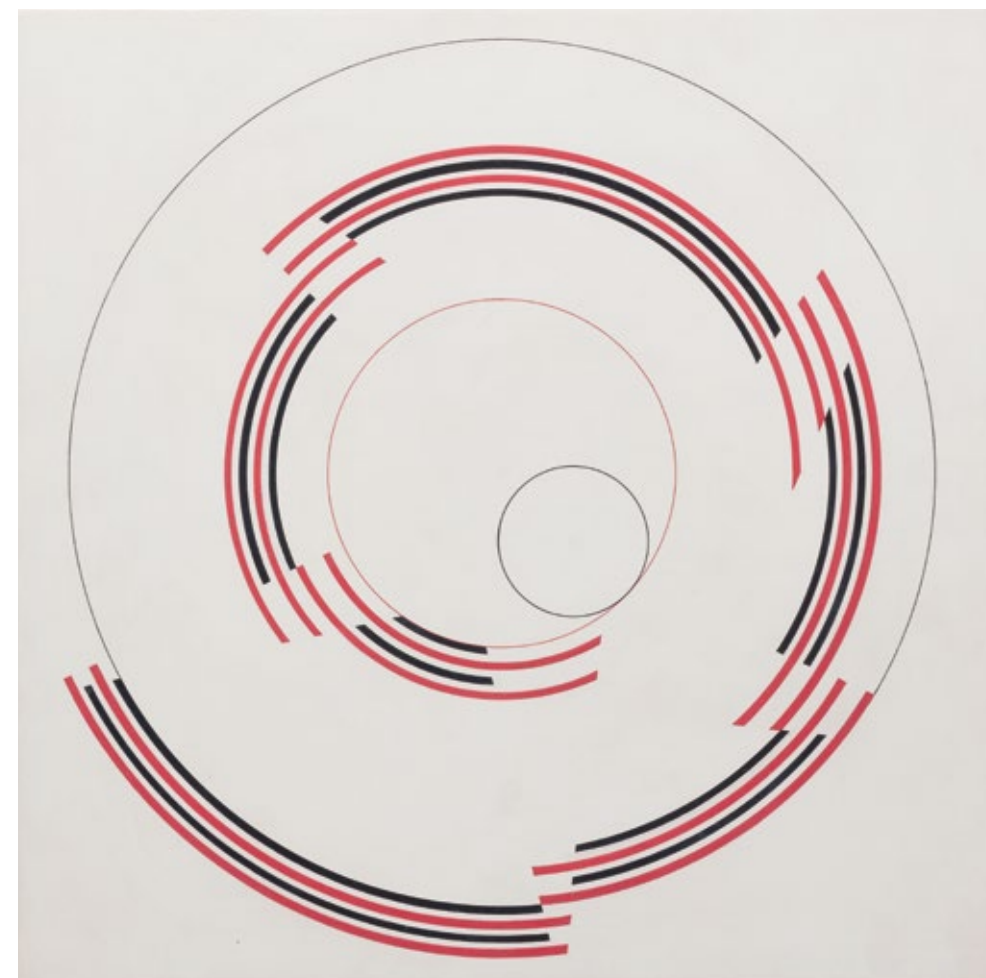
Waldemar  
Cordeiro

Untitled  
1952



Maurício  
Nogueira Lima

Objeto rítmico Nº 4  
1953



Maurício  
Nogueira Lima

Desenvolvimento espacial da espiral  
1954

C 40 – Variação em curva  
1956

Judith  
Lauand





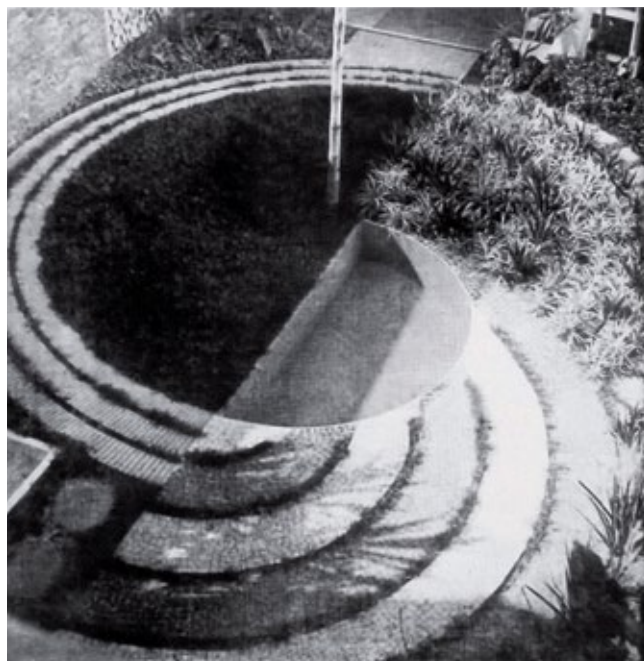
Maurício  
Nogueira Lima

Objeto rítmico Nº 1  
1953



Waldemar  
Cordeiro

Ideia visível  
1956

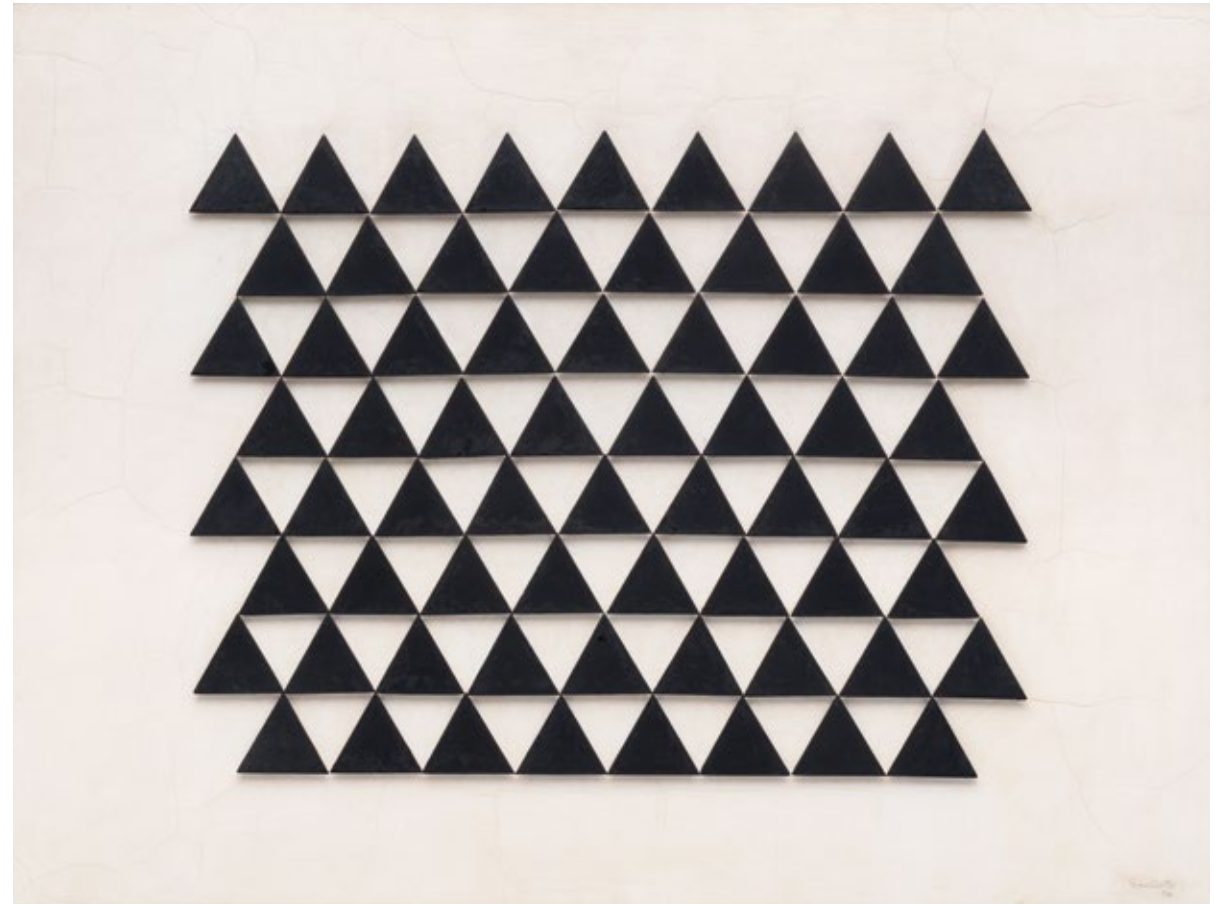
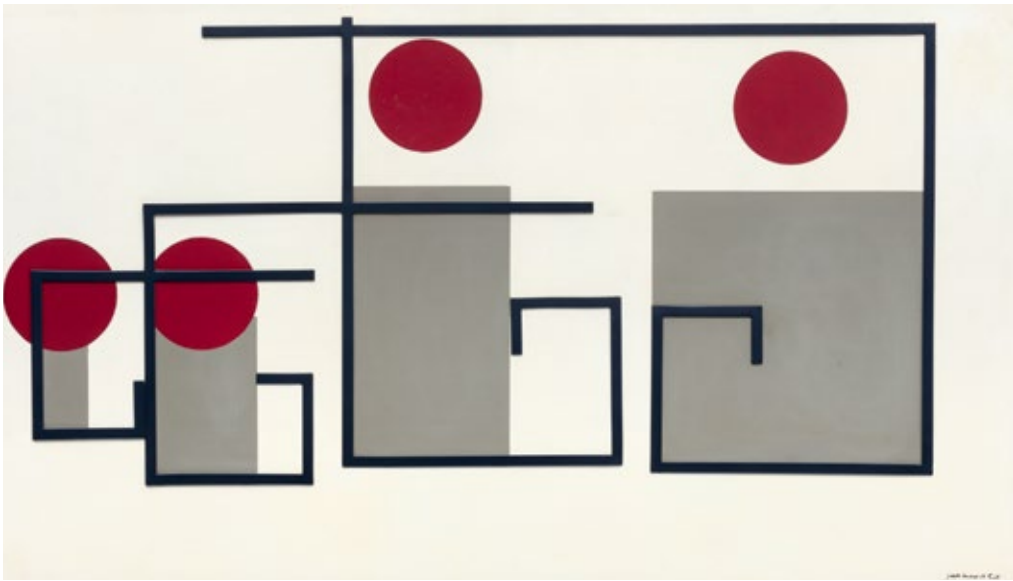


Paisagismo do Edifício  
João Ramalho (São Paulo)  
1958

Waldemar  
Cordeiro

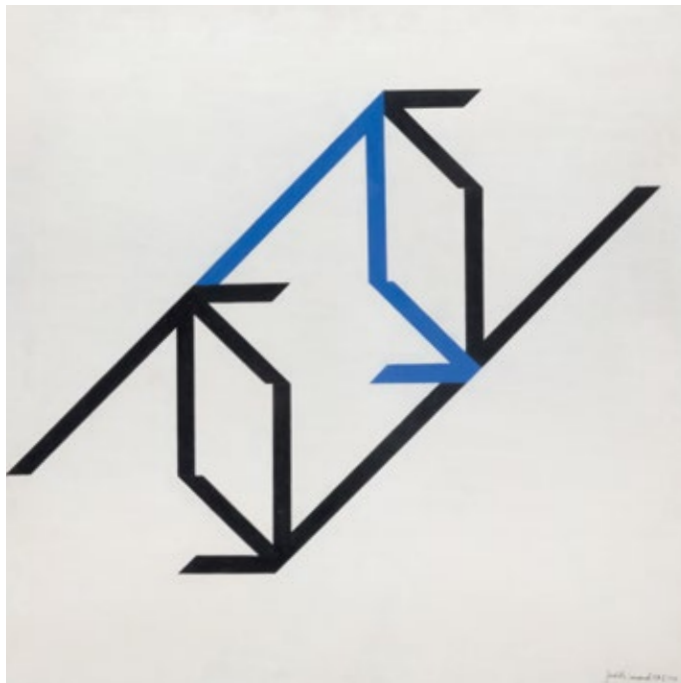
Concreto 28  
1956

Judith  
Lauand

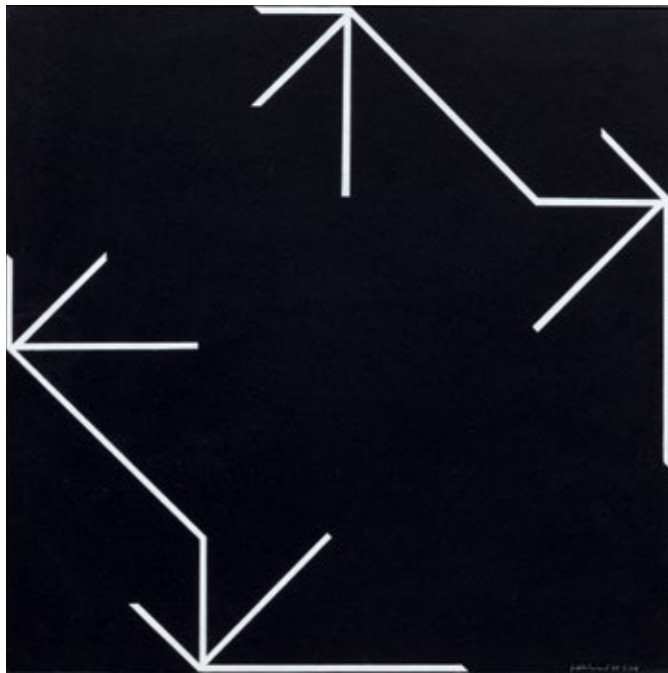


Luiz  
Sacilotto

Concretion 5629  
1956

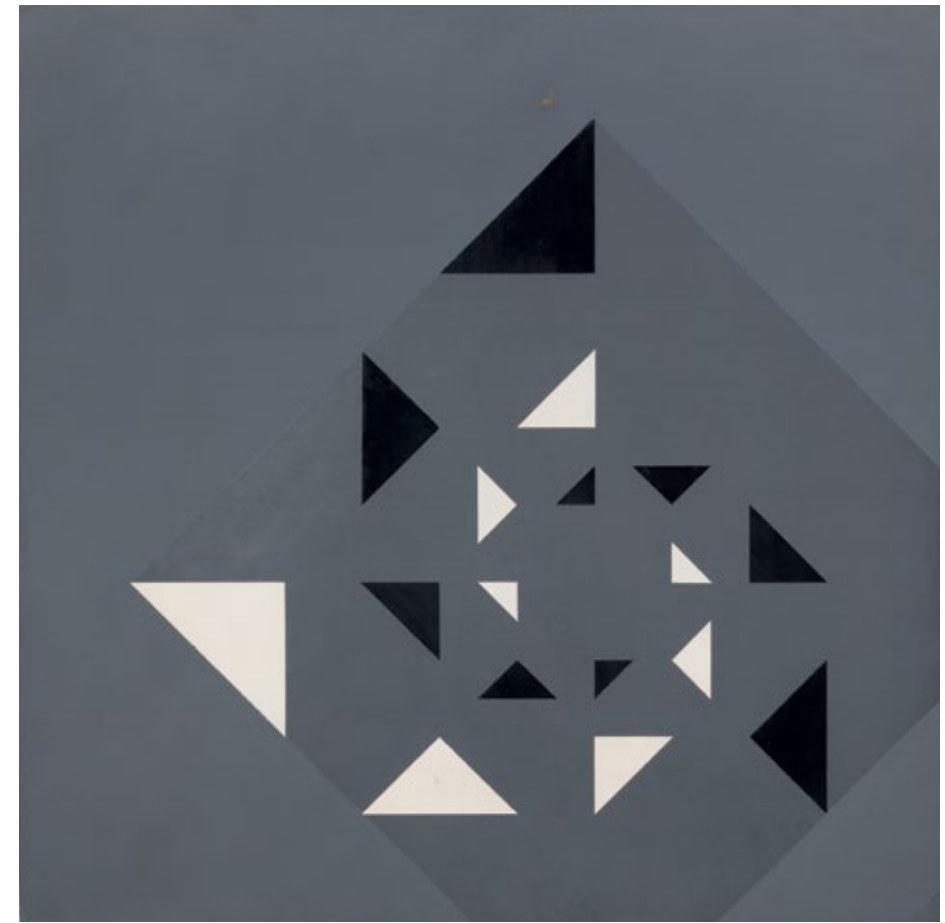


4 Grupos de elementos  
1959



4 Grupos de elementos  
1959

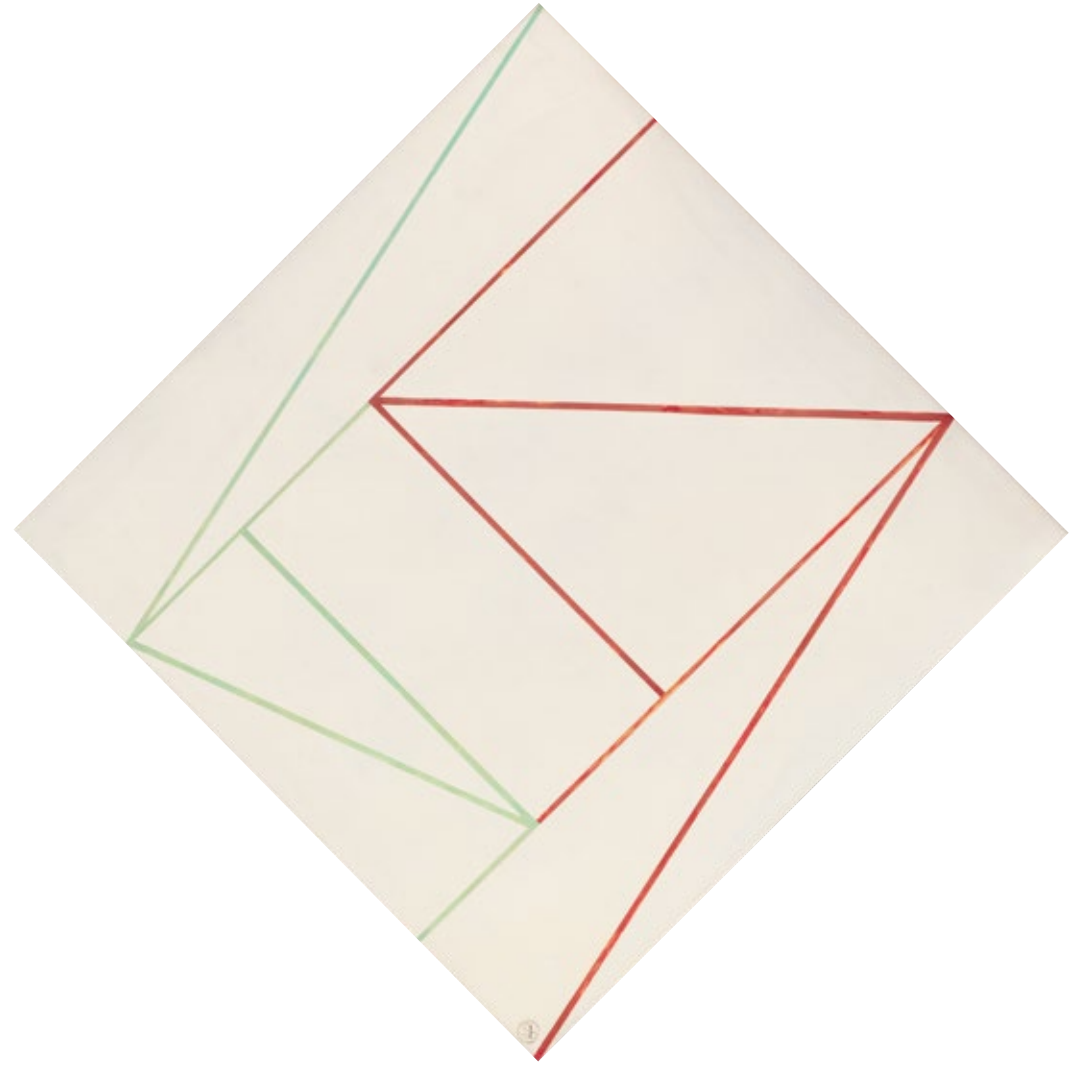
Judith  
Lauand

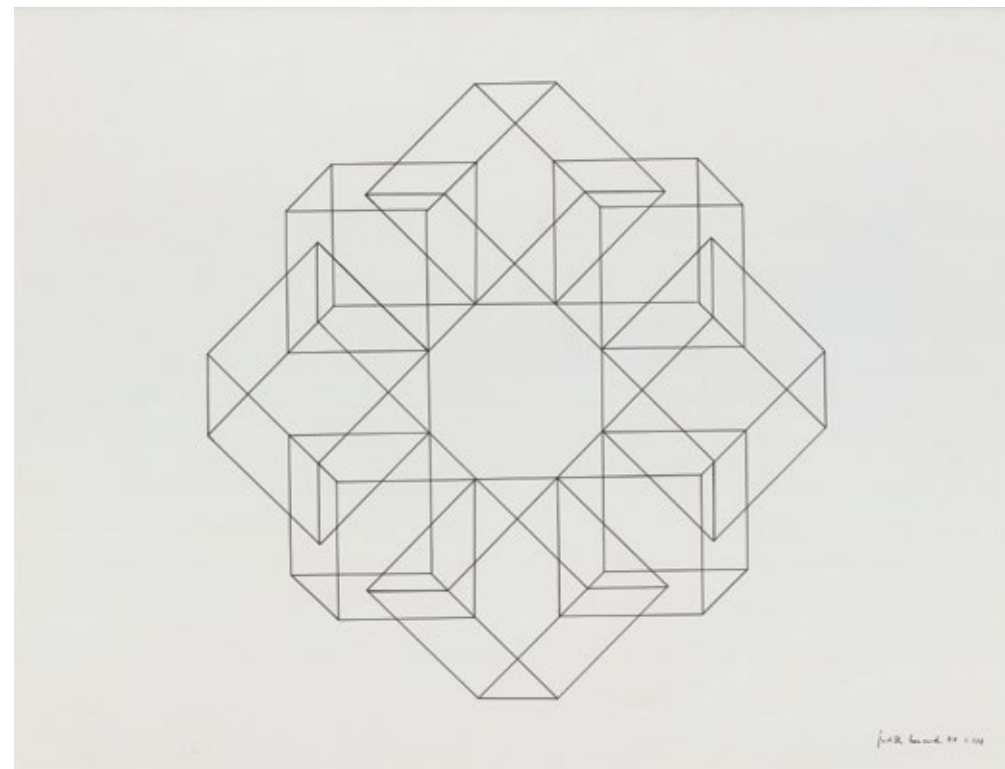


Hermelindo  
Fiaminghi

Triângulos em movimento espiral  
1956

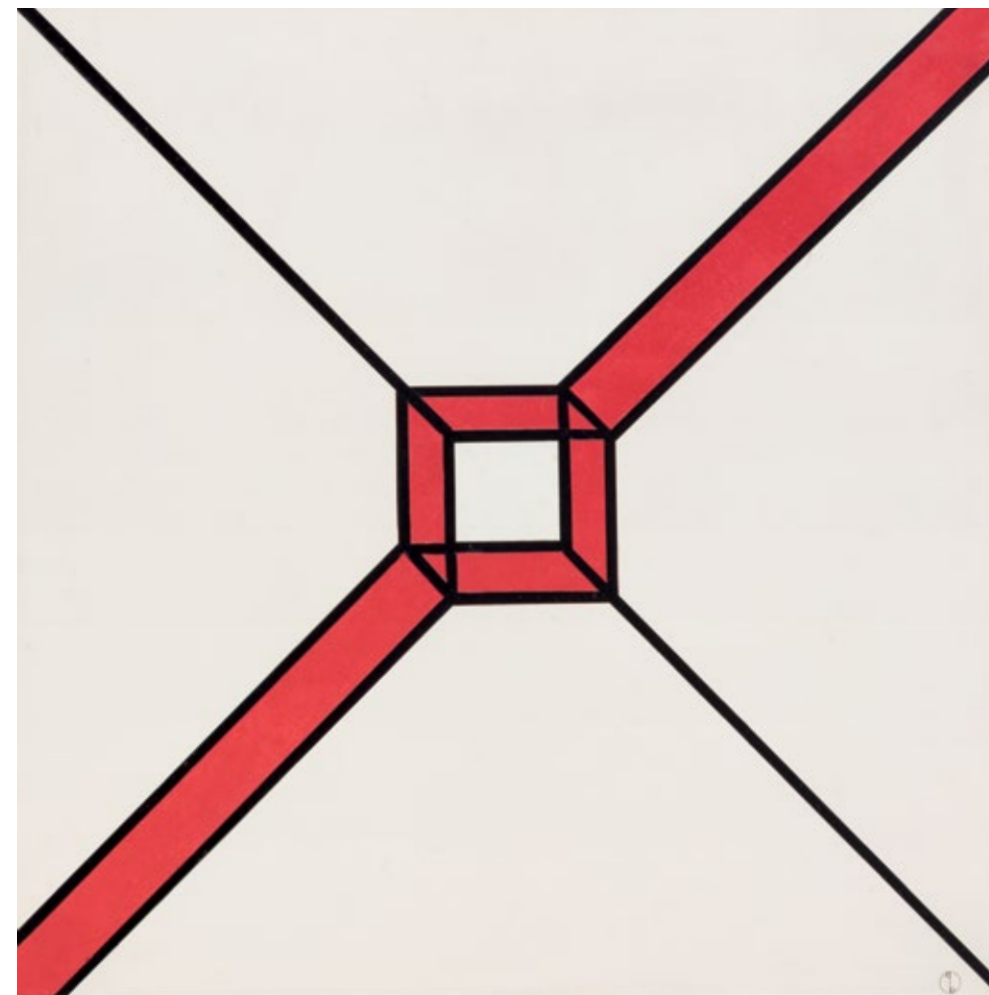






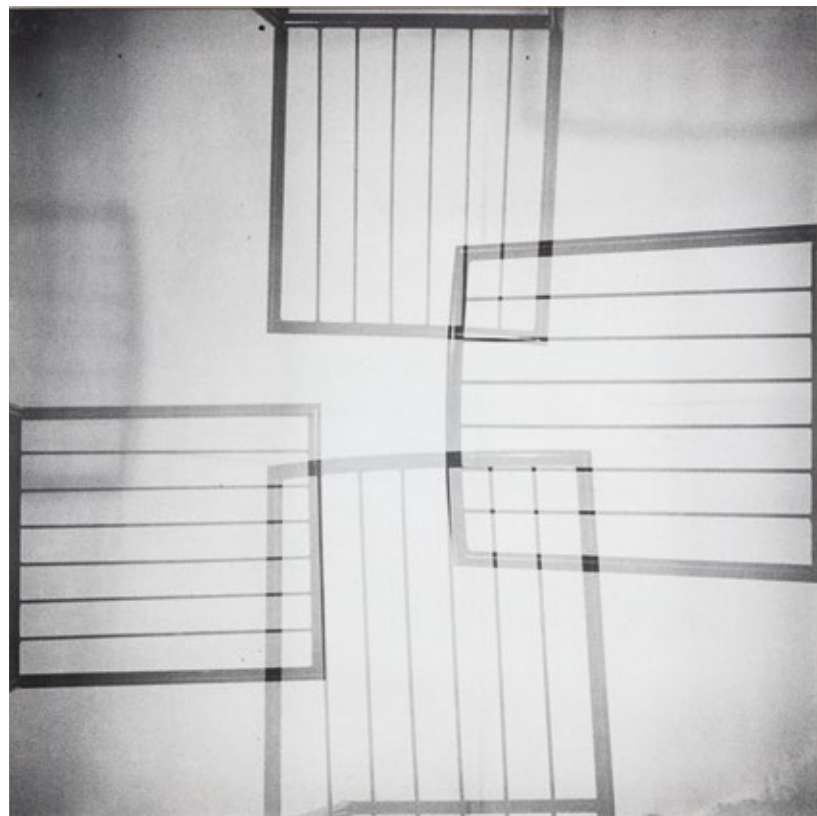
Acervo 52. Concreto 137  
1958

Judith  
Lauand



Geraldo de  
Barros

Estrutura tridimensional  
1953



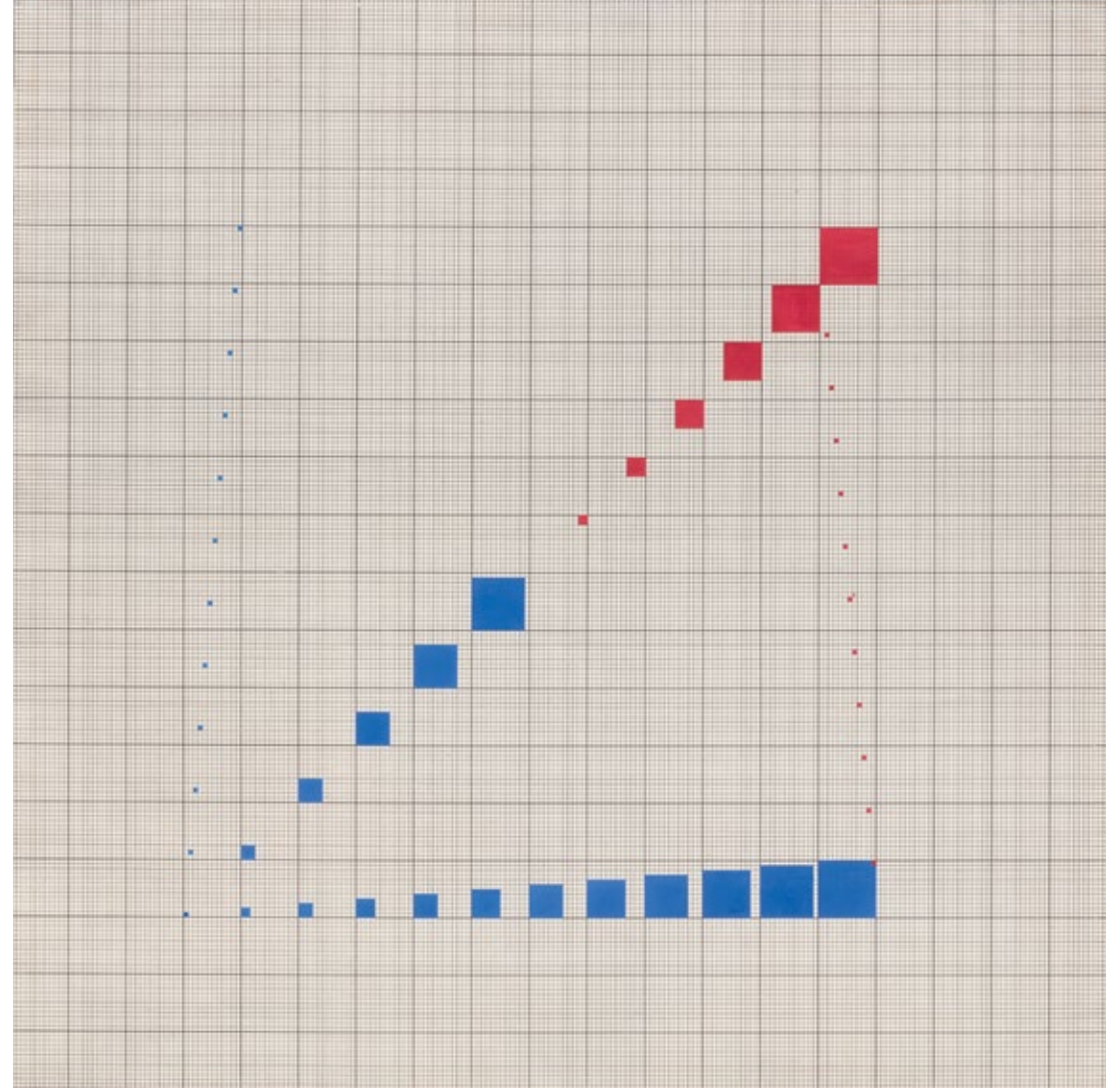
Untitled (Cadeira Unilabor)  
1954

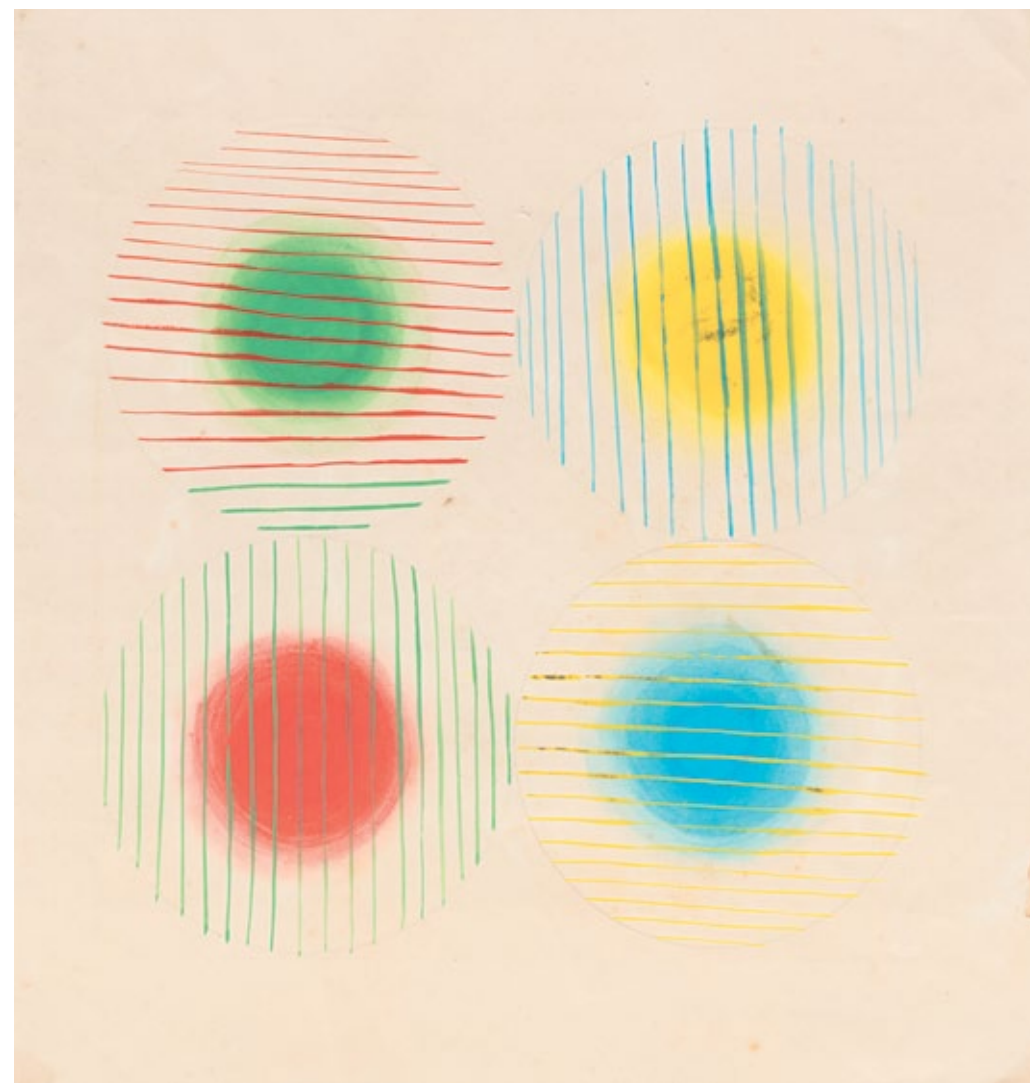
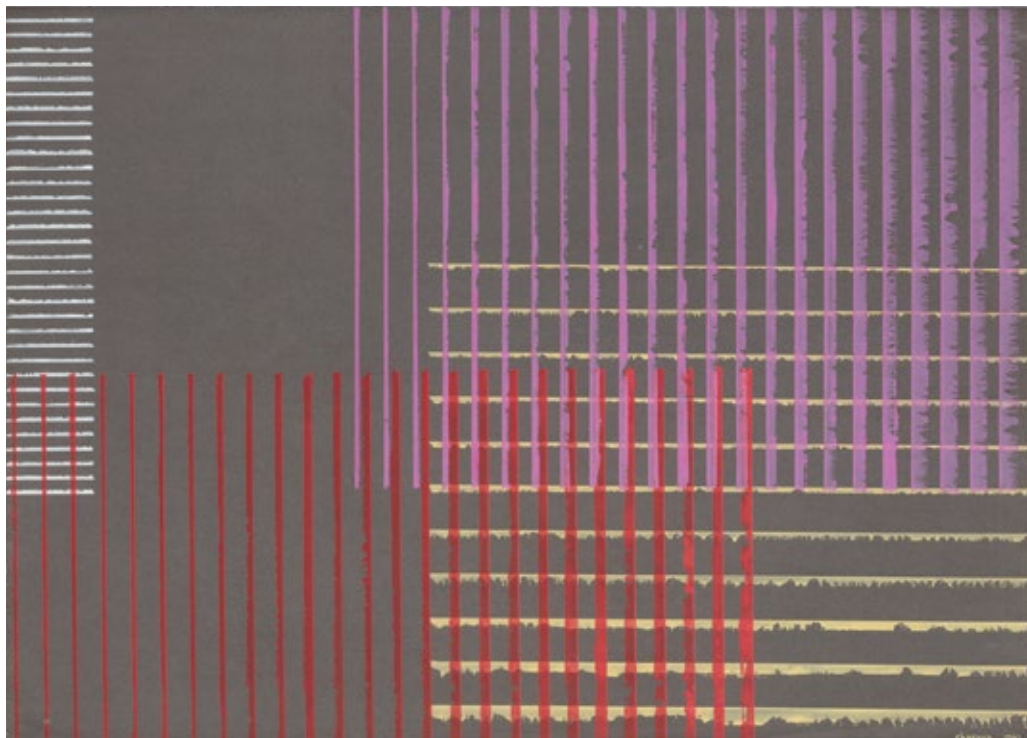
Geraldo de  
Barros



Cadeira MTF 600 para a Unilabor  
1954



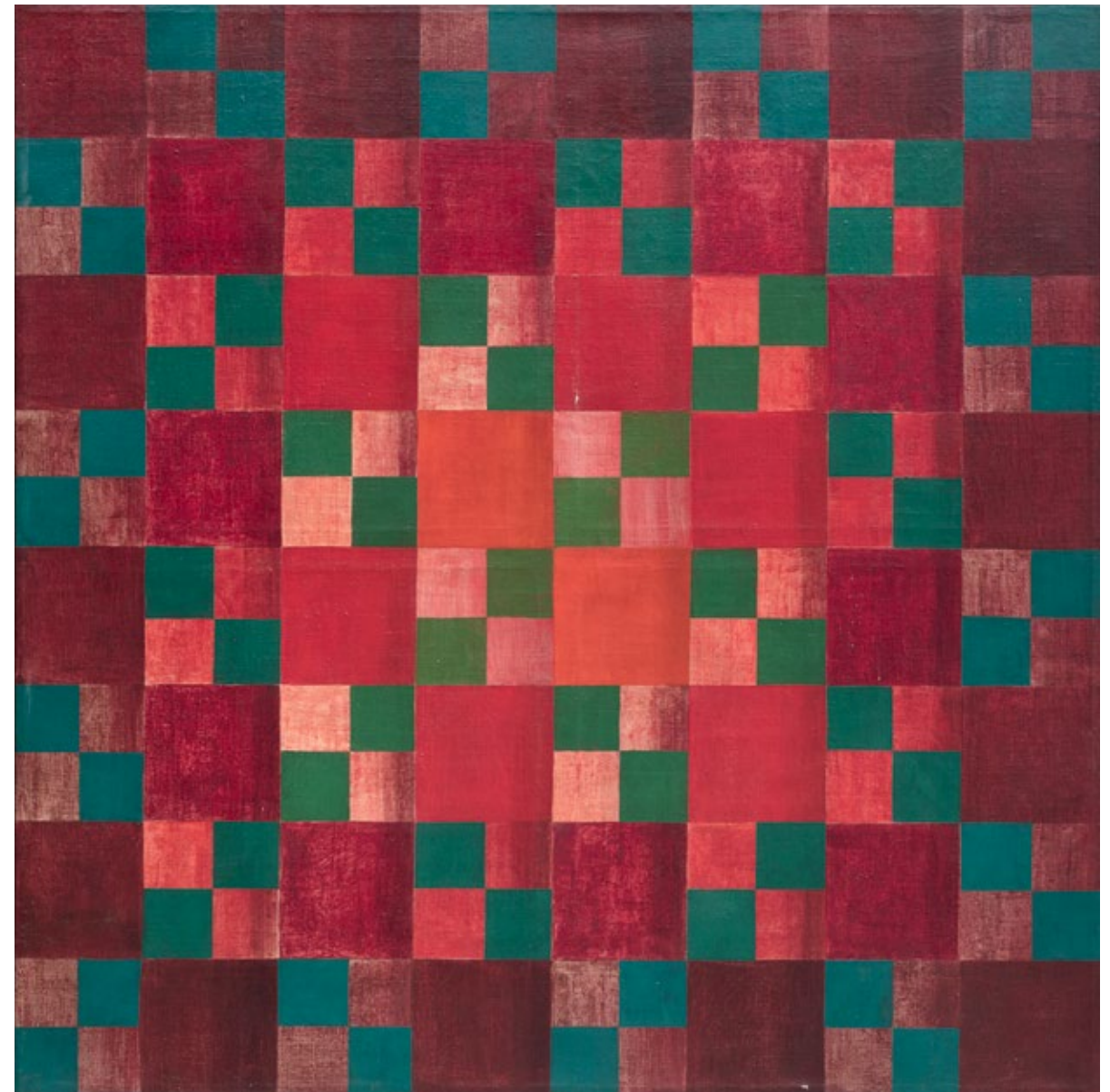




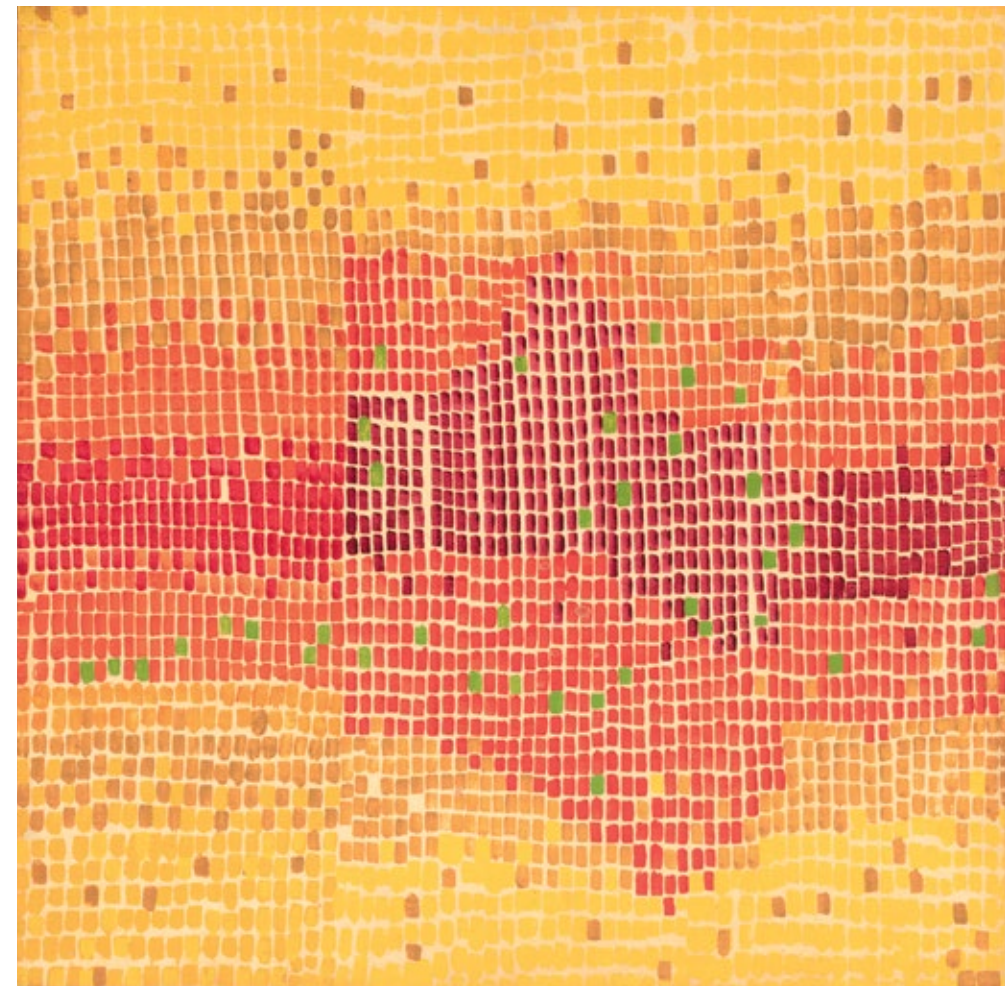
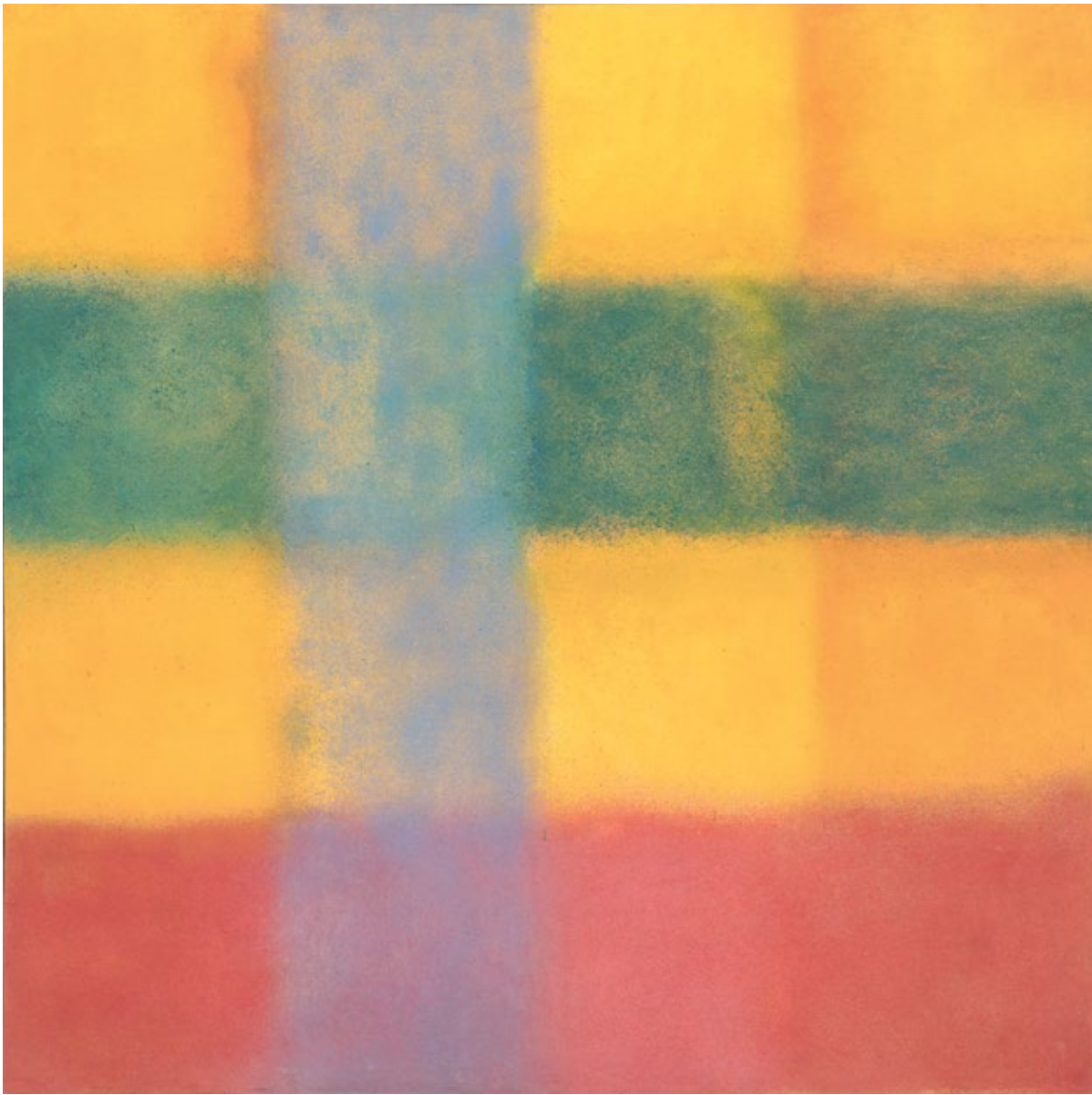


Untitled  
1950s

Hermelindo  
Fiaminghi



Untitled  
1960s





rupture: 1952

[illegible]

—







Abstract artwork with blue and black lines on a white background.



Abstract artwork with white lines on a black background.



Abstract artwork with green and black geometric shapes.



Abstract artwork with red and green lines on a white background.



Abstract artwork with a complex geometric pattern.



A black metal chair with a yellow seat.





\* List of works arranged  
in chronological order

The documents marked  
with “—” were part  
of the exhibition but  
were not previously  
reproduced in this  
publication.

P. 59

Hermelindo Fiaminghi  
Untitled (Study)

1940s

drawing on paper  
23,9 × 17,2 cm

Hermelindo Fiaminghi  
Fund - Collection  
Instituto de Arte  
Contemporânea



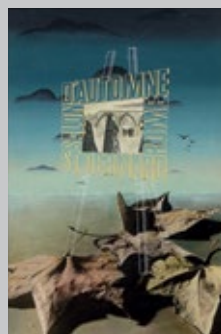
P. 60

Leopold Haar (photo  
Zygmunt Haar)  
Salon D'Automne  
Rome - St. Bernard

1940s

final artwork  
55,5 × 37 cm

Private collection



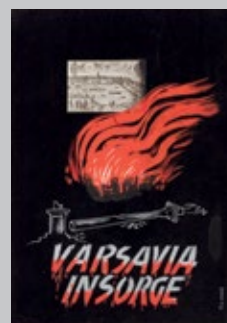
—

Leopold Haar and  
Zygmunt Haar  
Varsavia Isorge

1940s

book cover  
25 × 17 cm

Private collection



—

Leopold Haar  
W Marszu do Polski  
(The Polish Home  
Army Greeting  
Card)

1944/1945

print  
15 × 11 cm

Private collection



P. 53

Geraldo de Barros  
Untitled

ca. 1947

photograph on gelatin/  
silver paper  
40 × 30,1 cm

Collection MAM São  
Paulo. Sponsored by  
Petrobrás, 2001



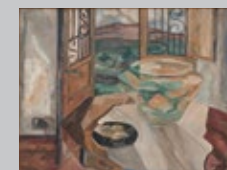
P. 48

Lothar Charoux  
Aquário

1947

oil on canvas  
45 × 60,5 cm

Collection Charoux  
Family



P. 54

Luiz Sacilotto  
Untitled

1947

monotype on paper  
33 × 23,5 cm

Private collection, São  
Paulo



P. 54

Luiz Sacilotto  
Untitled

1947

monotype on paper  
33 × 23,5 cm

Private collection, São  
Paulo



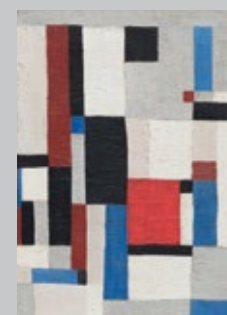
P. 63

Waldemar Cordeiro  
Untitled

1949

oil on canvas  
46,5 × 33 cm

Private collection



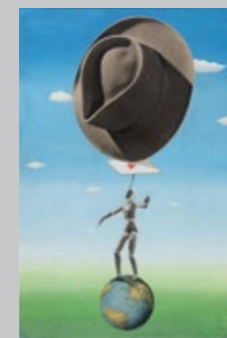
P. 61

Haar Studios  
(Leopold and  
Zygmunt Haar)  
Untitled

1950s

final artwork  
55,5 × 37 cm

Private collection



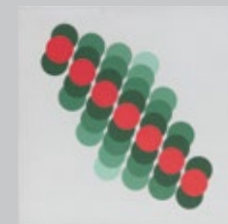
P. 102

Hermelindo  
Fiaminghi  
Untitled

1950s

oil on wood  
50 × 50 cm

Collection Galeria  
Berenice Arvani



P. 101

Hermelindo  
Fiaminghi  
Untitled (Study)

1950s

drawing on paper  
31 × 29,3 cm

Hermelindo Fiaminghi  
Fund - Collection  
Instituto de Arte  
Contemporânea



P. 49

Leopold Haar  
Natureza-morta

1950s

gouache on paper  
23 × 29,5 cm

Private collection



P. 46

Leopold Haar  
Untitled

1950s

photo enlargement  
18 × 24 cm

Collection of the  
Centro de Pesquisa  
do MASP - Museu de  
Arte de São Paulo Assis  
Chateaubriand



P. 47

Leopold Haar  
Untitled

1950s

wire, paper, wood  
16,5 × 20 cm

Private collection



P. 47

Leopold Haar  
Untitled

1950s

photo enlargement  
18 × 24 cm

Collection of the  
Centro de Pesquisa  
do MASP - Museu de  
Arte de São Paulo Assis  
Chateaubriand



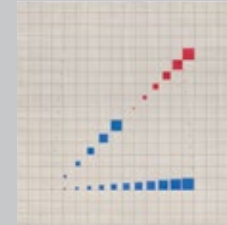
P. 99

Lothar Charoux  
Composição

1950s

Indian ink and gouache  
on paper  
43 × 43 cm

Private collection



—

Maurício Nogueira  
Lima  
FENIT (Logo)

1950s

photograph  
22 × 17 cm

Collection Instituto  
Maurício Nogueira Lima



—

Maurício Nogueira  
Lima  
Lanifício Santa  
Branca S.A.  
[Advertisement]

1950s

print proof  
39 × 29 cm

Collection Instituto  
Maurício Nogueira Lima



P. 51

Anatol Wladyslaw  
Sala

1950

oil on canvas  
54 × 67 cm

Collection of the  
Pinacoteca do Estado  
de São Paulo. Gift of  
Blanka Wladislaw, 2006



P. 49

Leopold Haar  
Untitled

1950s

painting on paper  
37 × 27 cm

Private collection



P. 56

Leopold Haar  
Vitrine Lanifício  
Fileppo

1950s

photograph  
18 × 24 cm

Private collection



P. 57

Leopold Haar  
Vitrine Olivetti

1950s

model photograph  
24 × 18 cm

Private collection



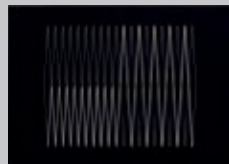
P. 76

Lothar Charoux  
Composição

1950s

gouache on paper  
52,8 × 69,8 cm

Collection MAM São  
Paulo. Gift of Glaucia  
and Peter Cohn, 2005



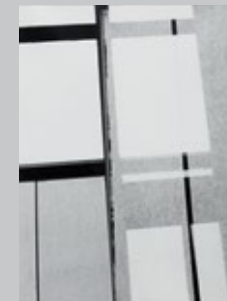
P. 62

Geraldo de Barros  
Fotoforma

1950

photograph on gel-  
atin and silver on fi-  
ber-based paper  
40 × 30,6 cm

Collection MAM São  
Paulo. Sponsored by  
Petrobrás, 2001



P. 52

Geraldo de Barros  
Abstração

1951

drypoint on paper  
11 × 15 cm

Collection Museu de  
Arte Contemporânea da  
USP. Gift of the artist



—

Habitat: Revista das  
Artes do Brasil, Nº 5  
Reportagem sobre  
Leopold Haar

1951

printed magazine [fac-  
simile]  
29,7 × 42 cm (open)

Collection of the  
Centro de Pesquisa  
do MASP - Museu de  
Arte de São Paulo Assis  
Chateaubriand



P. 57

Leopold Haar (photo  
Zygmunt Haar)  
Maquete de vitrine  
para Olivetti  
Industrial S.A.

1951

photo enlargement  
24 × 18 cm

Collection of the  
Centro de Pesquisa  
do MASP - Museu de  
Arte de São Paulo Assis  
Chateaubriand



—

Leopold Haar (photo  
Zygmunt Haar)  
Maquete de vitrine  
para Olivetti  
Industrial S.A.

1951

photo enlargement  
24 × 18 cm

Collection of the  
Centro de Pesquisa  
do MASP - Museu de  
Arte de São Paulo Assis  
Chateaubriand



—

Leopold Haar (photo  
Zygmunt Haar)  
Maquete de vitrine  
para Olivetti  
Industrial S.A.

1951

photo enlargement  
18 × 24 cm

Collection of the  
Centro de Pesquisa  
do MASP - Museu de  
Arte de São Paulo Assis  
Chateaubriand



P. 55

Maurício Nogueira  
Lima  
Untitled

1951

gouache on paper  
37 × 25 cm

Collection Instituto  
Maurício Nogueira Lima



—

Maurício Nogueira  
Lima  
Sigma casimira  
(Branding Study)

1951

gouache on paper  
16 × 17 cm

Collection Instituto  
Maurício Nogueira Lima



P. 9

Grupo Ruptura  
Manifesto Ruptura

1952

printed folder/poster  
32,7 × 21,5 cm

Private collection, São  
Paulo



—

Grupo Ruptura  
Manifesto Ruptura  
(Folded verso)

1952

printed folder/poster  
[facsimile]  
14,7 × 21,5 cm (closed)

Private collection, São  
Paulo



P. 44

Lothar Charoux  
45 Risquinhos

1952

oil on canvas  
54,8 × 45,5 cm

Collection Luís Paulo  
Montenegro



—

Luiz Sacilotto  
Caderno Nº 4 (Notes  
about the artworks  
shown at the  
Ruptura exhibition  
held at MAM)

1952

ballpoint pen on paper  
23,5 × 32,2 × 2 cm  
(open)

Private collection, São  
Paulo



—

Leopold Haar  
Exposição de  
Agricultura Paulista  
/ Exposição  
Internacional do  
Café

1951/1953

montage photograph  
24 × 18 cm

Private collection



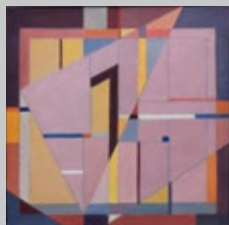
P. 45

Anatol Wladyslaw  
Composição

1952

oil on canvas  
54,7 × 55,2 cm

Collection Museu de  
Arte Contemporânea  
da USP. Gift of Museu  
de Arte Moderna de São  
Paulo



P. 10

Unknown author  
Fotografia da  
montagem original  
da exposição  
Ruptura

1952

In: Ana Maria Belluzo  
(org.). Waldemar  
Cordeiro: uma aventura  
da razão. São Paulo:  
MAC USP, 1986  
14 × 23 cm

Collection Biblioteca  
Paulo Mendes de  
Almeida - Museu de Arte  
Moderna de São Paulo



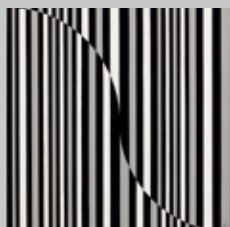
P. 41

Geraldo de Barros  
Função diagonal

1952

enamel paint on Kelmite  
board  
60 × 60 cm

Collection Ricardo Rego



P. 39

Luiz Sacilotto  
Movimentos  
coordenados

1952

enamel paint on wood  
40 × 55 cm

Collection Rose and  
Alfredo Setubal



P. 37

Luiz Sacilotto  
Vibrações verticais  
(Artwork shown  
at the Ruptura  
exhibition held at  
MAM in 1952)

1952

enamel paint on wood  
39,5 × 53,5 × 4,4 cm

Collection Banco Itaú



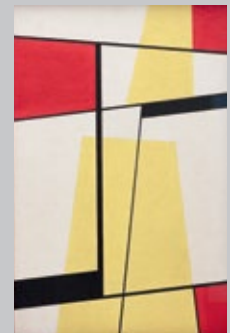
P. 65

Maurício Nogueira  
Lima  
Composição Nº 2

1952

graphite and oil on  
chipboard  
67,5 × 43 cm

Collection of the Pina-  
coteca do Estado de São  
Paulo. Transferred from  
the Divisão de Defesa  
do Patrimônio Cultural e  
Paisagístico, 1979



P. 35

Waldemar Cordeiro  
Desenvolvimento  
óptico da espiral de  
Arquimedes (Artwork  
shown at the  
Ruptura exhibition  
held at MAM in 1952)

1952

enamel paint on  
plywood  
71 × 60,5 cm

Private collection



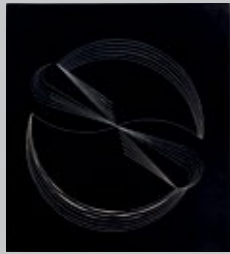
P. 33

Waldemar Cordeiro  
Movimento Ruptura

1952

enamel paint on ply-  
wood  
33 × 30 cm

Private collection



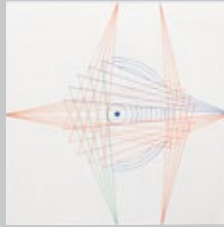
P. 81

Waldemar Cordeiro  
Untitled

1952

oil on plywood  
66 × 65 × 0,5 cm

Private collection



P. 114

Folha da Manhã  
Newspaper  
“Abstracionismo?”

Dec. 14th 1952, p. 17

newspaper [facsimile]  
42 × 29,7 cm

Folhapress



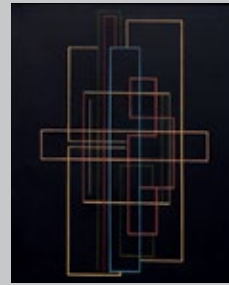
P. 67

Anatol Wladyslaw  
Pintura

1953

oil on canvas  
73 × 60 cm

Collection Gabriella and Thiago



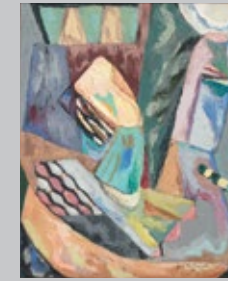
P. 50

Judith Lauand  
Acervo 182

1953

oil on canvas  
55 × 45 cm

Collection Galeria Berenice Arvani



P. 74

Luiz Sacilotto  
Vibração ondular

1953

enamel paint on wood  
42,5 × 50,5 cm

Collection of the  
Pinacoteca do  
Estado de São Paulo.  
Transferred from the  
Divisão de Defesa do  
Patrimônio Cultural e  
Paisagístico, 1979



P. 84

Maurício Nogueira  
Lima  
Objeto rítmico Nº 1

1953

gouache on chipboard  
38,4 × 39,7 × 4 cm

Collection Museu de  
Arte Contemporânea  
da USP. Acquisition by  
MAC USP



P. 82

Maurício Nogueira  
Lima  
Objeto rítmico Nº 4

1953

automotive paint on  
chipboard  
49 × 60 cm

Private collection



P. 64

Anatol Wladyslaw  
Untitled

1953

gouache on paper  
50,5 × 35 cm

Collection Gabriella and Thiago



P. 95

Geraldo de Barros  
Estrutura  
tridimensional

1953

enamel paint on Kelmite  
board  
60 × 60 cm

Private collection



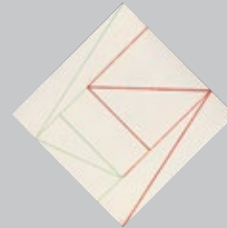
P. 93

Geraldo de Barros  
Movimento e contra-  
movimento

1953

enamel paint on Kelmite  
board  
60 × 60 cm

Collection Renata de Paula David



P. 90

Hermelindo  
Fiaminghi  
Sequência de curvas

1953

tempera on plaster-  
board  
60,5 × 48 cm

Private collection, São Paulo



P. 66

Geraldo de Barros  
Cartaz - IV  
Centenário de São  
Paulo (1554-1954)

1954

print  
84 × 59 cm

Collection Lenora de  
Barros and Marcos  
Augusto Gonçalves



P. 97

Geraldo de Barros  
Cadeira MTF 600  
para a Unilabor

ca. 1955

wood, iron and fabric  
83 × 39 × 43 cm

Collection Fabiana de Barros



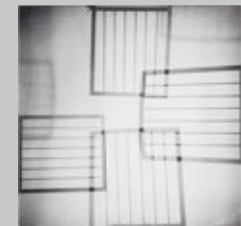
P. 96

Geraldo de Barros  
Untitled (Unilabor  
Chair)

1954

multiple-exposure on the  
negative, photograph  
on gelatin/silver paper  
28 × 28 cm

Collection João Bandeira



P. 92

Judith Lauand  
Untitled

1954

tapestry  
57 × 62 cm

Private collection



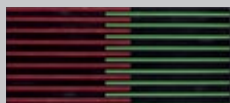
P. 69

Luiz Sacilotto  
Retângulo eventual

1954

synthetic enamel on wood  
22,3 × 50,3 × 6,5 cm

Collection Museu de Arte Contemporânea da USP. Gift of Theon Spanudis



P. 83

Maurício Nogueira Lima  
Desenvolvimento espacial da espiral

1954

paint on chipboard pasted on wood  
40 × 40,5 cm

Collection of the Pinacoteca do Estado de São Paulo. Transferred from the Divisão de Defesa do Patrimônio Cultural e Paisagístico, 1979



P. 79

Waldemar Cordeiro  
Espaço convexo

1954

enamel paint on melamine laminate pasted on chipboard  
121,5 × 60,5 × 5 cm

Collection of the Pinacoteca do Estado de São Paulo. Transferred from the Divisão de Defesa do Patrimônio Cultural e Paisagístico, 1979



P. 52

Anatol Wladyslaw  
Untitled

1955

Indian ink on paper  
29 × 9,1 cm

Collection MAM São Paulo. Gift of Blanka Wladislaw, 2007



P. 86

Judith Lauand  
Concreto 28

1956

enamel paint and metal on Duratex board  
54 × 92,7 × 2,2 cm

Collection Banco Itaú



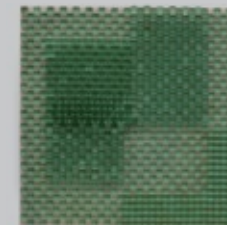
P. 43

Kazmer Féjer  
Untitled

1956

Plexiglass acrylic  
50 × 50 × 7 cm

Collection Breno Krasilchik



P. 87

Luiz Sacilotto  
Concretion 5629

1956

synthetic enamel on aluminum  
60 × 80 cm

Collection Museu de Arte Contemporânea da USP. Gift of Museu de Arte Moderna de São Paulo



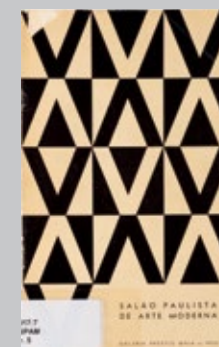
—

Luiz Sacilotto  
Salão Paulista de Arte Moderna 5  
(Cover Design)

1956

catalog  
23 × 14 × 0,5 cm

Collection Biblioteca Paulo Mendes de Almeida - Museu de Arte Moderna de São Paulo



P. 70

Hermelindo Fiaminghi  
Círculos em movimento alternado

1956

enamel paint on chipboard  
60 × 35,5 × 3 cm

Collection MAM São Paulo. Acquisition: Fund for acquisition of artworks for the collection of MAM-SP - Banco Bradesco S.A., 1999



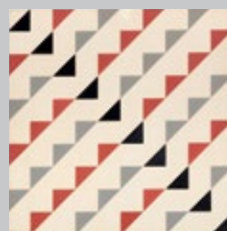
P. 91

Hermelindo Fiaminghi  
Triângulos com movimento em diagonal

1956

enamel paint on Eucatex board  
60 × 60 cm

Collection Marcos Ribeiro Simon



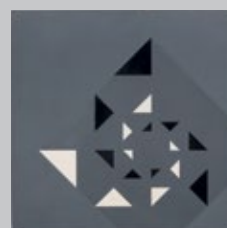
P. 89

Hermelindo Fiaminghi  
Triângulos em movimento espiral

1956

enamel paint on Eucatex board  
60 × 60 cm

Collection Rose and Alfredo Setubal



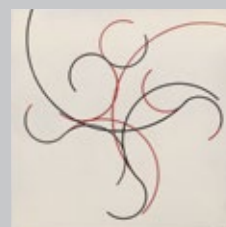
P. 82

Judith Lauand  
C 40 - Variação em curva

1956

synthetic paint on Eucatex board  
60 × 60 cm

Private collection



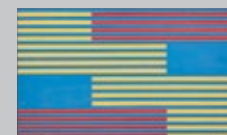
P. 68

Luiz Sacilotto  
Untitled

1956

synthetic enamel on wood  
29,7 × 50,1 × 4,5 cm

Collection Museu de Arte Contemporânea da USP. Gift of Theon Spanudis



P. 80

Maurício Nogueira Lima  
Triângulo espiral

1956

industrial latex paint on chipboard  
60 × 60 cm

Private collection



P. 85

Waldemar Cordeiro  
Ideia visível

1956

plexiglass  
ø 40 cm

Private collection



—

Hermelindo Fiaminghi  
Revista Arquitetura e Decoração - AD, Nº 20 (Cover Design)

November 1956

printed magazine  
30 × 22 × 0,5 cm

Collection Biblioteca Paulo Mendes de Almeida - Museu de Arte Moderna de São Paulo



—

Equipe 5 (Grostein, Himmelstein, Silva, Teixeira Leite, Nogueira Lima)  
Revista Casa e Jardim, Nº 32.  
Equipe 5 responde

January-February 1957

printed magazine  
31 × 42 cm (open)

Collection Instituto Maurício Nogueira Lima



P. 75

Lothar Charoux  
Untitled

1957

graphite and gouache  
on paper  
49,5 × 37 cm

Collection Museu de Arte Contemporânea da USP.  
Gift of Museu de Arte Moderna de São Paulo



P. 77

Maurício Nogueira  
Lima

Pintura - Objeto Nº 4

1957

paint and synthetic clay  
on chipboard  
53 × 61 cm

Private collection



—

Hermelindo  
Fiaminghi  
Noigandres Nº 4  
(Cover Design)

1958

printed magazine  
40 × 30 × 0,5 cm

Collection Biblioteca Paulo Mendes de Almeida - Museu de Arte Moderna de São Paulo



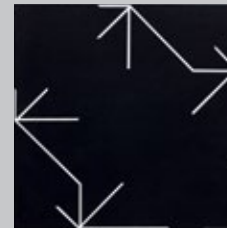
P. 88

Judith Lauand  
4 Grupos de  
elementos

1959

oil and tempera on  
paper  
46 × 46 cm

Collection Lais Zogbi  
and Telmo Porto



P. 78

Judith Lauand  
Organização de  
elementos análogos

1959

synthetic paint on  
Eucatex board  
80 × 48 cm

Collection Rose and  
Alfredo Setubal



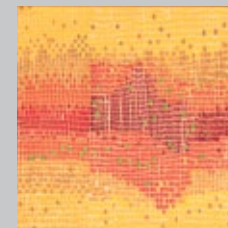
P. 105

Maurício Nogueira  
Lima  
Retículas

1959

oil and vinyl tempera  
on wood  
61 × 61 cm

Collection Galeria  
Berenice Arvani



—

Maurício Nogueira  
Lima  
UD Utilidades  
Domésticas (Logo)

1959

print  
21 × 17 cm

Collection Instituto  
Maurício Nogueira Lima



P. 94

Judith Lauand  
Acervo 52. Concreto  
137

1958

Indian ink on paper  
38,2 × 55,2 cm

Collection Museu de  
Arte Contemporânea da  
USP. Gift of the artist



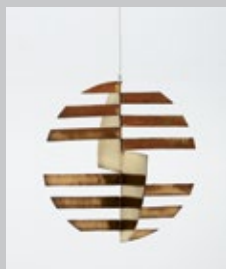
P. 71

Luiz Sacilotto  
Concreção - 5816

1958

polished brass  
ø 45 cm

Collection Rose and  
Alfredo Setubal



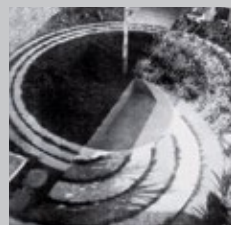
P. 84

Waldemar Cordeiro  
Paisagismo do  
Edifício João  
Ramalho (São  
Paulo)

1958

photograph  
29,7 × 42,5 cm (open)

Private collection



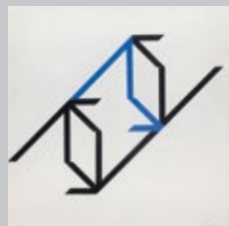
P. 88

Judith Lauand  
4 Grupos de  
elementos

1959

oil and tempera on  
chipboard  
60 × 60 cm

Collection of the  
Pinacoteca do  
Estado de São Paulo.  
Transferred from the  
Divisão de Defesa do  
Patrimônio Cultural e  
Paisagístico, 1979



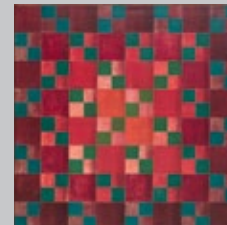
P. 103

Hermelindo  
Fiaminghi  
Untitled

1960s

tempera on canvas  
100 × 100 cm

Collection Lais Zogbi  
and Telmo Porto



—

Maurício Nogueira  
Lima  
I Salão do Automóvel  
- O "stand" Willys

1960s

printed folder  
20 × 30 cm (open)

Collection Instituto  
Maurício Nogueira Lima



P. 104

Waldemar Cordeiro  
Estruturação da luz

1961

oil on canvas  
150 × 150 cm

Private collection



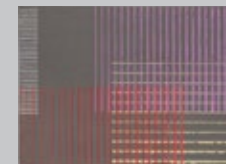
P. 100

Lothar Charoux  
Composição

1962

gouache on paper  
50 × 70 cm

Private collection





Waldemar Cordeiro  
Paisagismo do  
Clube Espéria (São  
Paulo)

ca. 1966

photograph  
47 x 33 cm

Private collection



Waldemar Cordeiro  
Paisagismo do  
Clube Espéria (São  
Paulo)

ca. 1966

photograph  
31 x 31 cm

Private collection

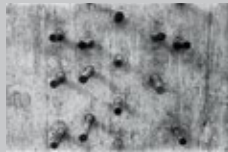


Waldemar Cordeiro  
Paisagismo do  
Clube Espéria (São  
Paulo)

ca. 1966

photograph  
33 x 47 cm

Private collection



Maurício  
Nogueira Lima  
Revista AC  
Arquitetura e  
Construção - As  
feiras promocionais  
ou os happenings  
das indústrias

3rd trimester of 1967

printed magazine  
34 x 52 cm (open)

Collection Instituto  
Maurício Nogueira Lima



Kazmer Féjer  
Plexiglass 02

1970s

cut and pasted  
36 x 20 x 20 cm

Collection Peter A Fejer



Kazmer Féjer  
Plexiglass 05

1970s

Plexiglass  
26,5 x 19,5 x 19,5 cm

Private collection



Kazmer Féjer  
Plexiglass 08

1970s

acrylic  
27 x 19,5 x 19,5 cm

Collection Rose and  
Alfredo Setubal



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