

Interview with Iole de Freitas by *Arte & Ensaios* on July 31, 2007, in the artist's studio, with the participation of Ana Cavalcanti, Ana Holck, Ana Linnemann, Fabrício Carvalho, Guilherme Bueno and Paulo Venancio Filho. Editors: Iole de Freitas, Guilherme Bueno and Ana Holck.

#### **As if humankind exists**

Marisa Flório Cesar

Art is address, inseparable from a difficult and enigmatic common dimension. But how can we talk about "us" in a world that sees brotherhood as an illusion, promised by history? The article discusses the open debate by Jean-Luc Nancy to rethink the dimensions of the commonplace in contemporary art, the notion of aesthetic community and the onlooker as anyone else.

#### **How is moviemaking without film?**

Livia Flores

The article discusses the effect of the cinema on unstable methods of production in art, seeking to summarize possible links between the PhD thesis of the same title and recent experiences, such as *Puzzlepolis* for example.

#### **Photographic fiction by Marcel Gautherot**

##### **Visual study of the *guerreiros* festival of Alagoas and *bumba-meu-boi* in Maranhão**

Patrícia Pereira Peralta

The purpose of this paper is to examine the set of photographs by Marcel Gautherot of traditional Brazilian folk festivals such as the ox dance *bumba-meu-boi*, and the Christmas festival of the *guerreiro* or warrior. Gautherot was able to capture with rare sensitivity the diversity of these Brazilian folk events. His photos of these festivals are the result of his own past experience and visual codes and words that will be interpreted here.

#### **Everyday life and culture in 1950s Rio de Janeiro: National Agency newsreels**

Renata Vellozo Gomes

The article addresses the results of research of a set of newsreels from the *Cine Jornal Informativo* produced by the Brazilian National Agency. It focuses on photos of Rio de Janeiro during the 1950s, when it was still the capital of Brazil, concentrating on the everyday life of the Rio people.

#### **Brazilian modern architecture and the experiences of Lucio Costa in the 1920s**

Ana Slade

Lucio Costa, who was one of the protagonists of Brazilian modern architecture and its main theorist, produced eclectic and neocolonial works prior to his modern period, which have been frequently ignored or undervalued. This article discusses Lucio Costa's experiences in the 1920s in order to include this period again in the process of his theory and architecture.

#### **Migrating images**

Janaína Garcia

The act of displacing fragments of the sequence of images projected on the cinema screen during a certain movie using photographic art, and

the possible plastic and theoretical implications created by this movement is the start of the process that brought me this far.

#### **The Ateliê Livre of etchings of MAM-Rio – 1959/1969 educational project for language update**

Maria Luiza Luz Tavora

The Ateliê Livre of engraving of the Rio Museum of Modern Art (MAM-Rio), created in 1959, has confirmed etching as an instrument of artistic creation. It was inaugurated by Johnny Friedlaender and later, under the guidance of Edith Behring, in the 1960s was a valuable contribution to the Museum in its educational project of consolidating modern art in Brazil.

#### **Aesthetic exercises to increase space and freedom**

Maria Luiza Tristão de Araujo

The text intends to establish dialogue between contemporary art and philosophical interventions to dismantle models that define and restrict the individual's space and experience. The body, geometry and language are the elements for building spaces, whether memory-interiors or in fact, built.

#### **Phenomenological aesthetics of Merleau-Ponty**

Rosa Wernick

The author discusses in general the thinking of Merleau-Ponty, evidencing his importance for Brazilian art, for the study of aesthetics and artistic creation. She also shows that Merleau-Ponty's studies dedicated to art were able to influence the ideas of anthropologist Lévy-Gourhan and philosopher Michel Dufrenne, who idealized a new aesthetics that rejects not only the shapes but also the old aesthetic ideas. She concludes by showing that Merleau-Ponty's philosophy can be a basis also for sociological and ethnographic research.

#### **Kandinsky's Expressionist utopia**

Sheila Cabo Geraldo

A mesh of artistic and cultural references is found in Kandinsky's theoretical and artistic work, especially when he lived in Munich and Murnau, and which includes not only information on French Modernism and echoes of an Oriental tradition, but also the tradition of popular glass painting from South Germany. But even more so, his work is labeled by what Fellmann called expressive abstraction, or transcendence will, which we could approach the understanding of utopia as Ernst Bloch claims.

#### **Induction: a concept in Goodman's philosophy**

Noel Ramme

This article presents the notion of induction, basic to Nelson Goodman's philosophy of art. The concept refers to the moment when an object starts to function as a work of art, that is, when it begins its role as an aesthetic object. This role depends on placing the work in context, implying that the symbols can only acquire meaning as they are set in relation to other objects with which they create referential relations. The aesthetic experience would consist then of "seeing" these connections.

#### **Irony and its strategies in the work of Cildo Meireles**

Felipe Scovino

## Abstracts

The paper discusses the relations between the concept of irony and the work by Cildo Meireles, especially when the artist plays with artworks that use the monetary question as media support for his actions. This paper analyzes the tactics (ironic) that the artist takes possession of to circulate artworks in the art circuit.

### **Brazilian contemporary art on the borders of belonging**

Marcelo Campos

The text seeks to relate notions of art and belonging from different views about the idea of national identity. Brazilian contemporary art is as focal point to reflect on possible echoes of Brazilian-ness, perpetuating itself, albeit recoded, in real images. At the same time, belonging is understood to be a narrative strategy, combining polyphonic voices.

### **Off register: portrait by Andy Warhol**

Fernanda Lopes Torres

When we look at Warhol's Marilyns and Death and Disasters series, our attention is called to his "presentation" of contemporary individualism. Without thematizing a celebrity/ anonymous mass, he repeats images that, tending to our linear reading, become time units on the screen. This gives a physical feeling of time – an encounter with each individual in us.

### **Parallel universes – Paul Klee and Mira Schendel**

Beatriz Rocha Lagoa

Bringing Paul Klee and Mira Schendel closer is possible from the understanding of Modernity and correspondences with other cultures and genres of artistic expression. The common line, not mediated by the reference to nature, acts as an instrument seeking form in formation, with the spectator's participation.

### **Understanding is judging**

Interview with Daniele Cohn by Glória Ferreira and Cezar Bartholomeu, Paris, June 23, 2007.

### **Jean Baudrillard – Enigmas and Paradoxes of Image in the Age of Simulacra**

Rogério Medeiros

French sociologist and philosopher Jean Baudrillard was 77 when he died in Paris on March 6, 2007. He was an outstanding personality of modern and postmodern thought and for forty years considerably influenced French and international life. Nothing escaped his paradoxical analyses. His thought originates in the light of structuralism and semiology, where he seeks to re-interpret the Marxist theory of reification. His studies of consumer society, new media myths and the system of objects are classic in the age of prevailing new image technologies. His entire work basically revolves around his idea of the consumer society and sign production, using rhetoric that not always succeeds in preventing disillusioned discourse.

### **European models in colonial painting**

Hannah Levy

When studying colonial art in Brazil, the historian created interpretations and analyses that are still contemporary to date. While many searched for Brazilian colonial originalities, she worked with influences,

reinterpretations and artistic appropriations based on the use of engravings as models. However, she did not diminish the artistic value of the works studied.

### **Genesis of a painting by Paul Gauguin: a painter's manifesto and self-analysis**

Dario Gamboni

An analysis of the painting *Mana'o Tupapa* and Paul Gauguin's written account of it. The author believes that this is the artist's answer to art critics and theorists. Gauguin claims for the artist the task of interpreting his own work and explains his concept of the creative process.

### **Buren on Ryman, Moritz on Winckelmann: constructive criticism of the history of art**

Roland Recht

Discussing two texts – the first by Daniel Buren on the work of Robert Ryman (1999) and the second by Karl Phillip Moritz on the description of the *Apollo Belvedere* by Winckelmann (1788) – Recht examines the relationship between discourse and a work of art. Two types of discourse are compared: one considers a work of art self-sufficient; the other does not deny the existence of something ineffable in art, but seeks to inscribe the work of art in the order of concept and history.

### **Durb**

Yve-Alain Bois

In this essay the author analyzes the work of artist Eva Hesse in an attempt to avoid the usual interpretations (for example, its "post-minimalist" sense, or "organicity", and so on), and moves from its strictly formal problem to analyzing the issues raised by her own working process and its meanings.

### **Art and Politics**

Ana Mendieta

The following text was read by the author in the New Museum of Contemporary Art in New York on February 18, 1982. In the text the artist takes a political stance and asserts her belief in the independence of the artistic activity in relation to the prevailing cultural context.

### **Tactics for living in adversity. Latin American conceptualism**

Mari Carmen Ramirez

The text is based on a controversy: is it possible to do conceptual art in Latin America? This doubt refers to the fact that the objects in colonized countries gained a sharper political flavor, in principle making their artistic autonomy impossible. So the author proposes, supported by other theorists, the term "ideological conceptualism", to address images such as those by Cildo Meireles and Luiz Camnitzer.

### **Francastel & Panofsky: the problem of space**

Jean Duvignaud

The author compares the interpretations of Francastel and Panofsky in terms of representation of space. When Panofsky describes a project, he inserts it in a culture, confining it to that structure. His theory does not foresee the capacity for transforming art. But Francastel says that the imagination curbs the accepted culture by making a constant revolutionary instrument out of the space.