
Abstracts

The Classic as a Problem

Carolina Araújo

This text has a double purpose. In the first place, it introduces the theme of this file, classical issues in contemporary art theory, examining the persistence of classical standards in general discourse on art in the twentieth century. After that, the aim is to investigate the possibility of a concept of classic, through which a certain polysemy of the term could be minimized.

Philosophy of Art, Classical Studies, Classic, Canon

Mimesis and Truth in the Administrated World

Pedro Hussak van Velthen Ramos

The article seeks to show how the mimesis concept works inside the perspective of an Adorno's negative dialectics. The hypothesis of the paper is that the platonic consideration over the mimetic art is inverted. In the Republic, this is rejected because it imposes to the polis an imitation, a badly handled "idea" that produces just an opinion. Thus, art should be criticized by the philosopher, the one who has access to the ideas. In this way, the mimesis becomes rational and true as far as, dialectically, it denounces its falsehood and bad rationality of the validity of what Adorno calls Administered World.

Critical Theory, Adorno, Aesthetics, Mimesis

Peter Szondi and the Philosophy of Art

Pedro Sússekind

The following paper discusses the philosophical basis of Peter Szondi's theory of literature. Analyzing some of the main methodological texts from the author, the purpose of the paper is to show how Szondi presents the question of historicity in the context of a theory of the understanding and interpretation of literary works.

Historicity, Interpretation, Tragic, Benjamin

Ontology of the Classic in an Impure Art, the Cinema

José Carlos Monteiro

This article has as main aim to present a work-in-progress research on works and authors that, in some way, deal with the issue of the “classic”, especially in the studies dedicated more specifically to cinema. Having as a starting point a broad bibliographical survey, the canons used in the evaluation of the “classic” are analyzed, mainly in the movies. The text also investigates the role of the specialized critique in the classification of the works.

Classic, Cinema, Cinema Critique

“Otherness” in Exodus: Sebastião Salgado’s Photography

Anita Prado Koneski

This article seeks to investigate an Ethics for the poetic image, having as reference the photographic work by Sebastião Salgado, especially the series Êxodo (Exodus). For that, we have made use of the thoughts of the philosopher Emmanuel Levinas, who infers Ethics as presenting itself as an Absolute Other. In the article we consider the photographic image of Sebastião Salgado as an Absolute Other facing its own strangeness.

Sebastião Salgado, Absolute Other, Photographic Image, Exodus

Art is a Mental Thing...

José D’Assunção Barros

This article attempts to discuss the conceptions of Leonardo da Vinci in relation to art, particularly examining his affirmation that “art is a mental thing”. The thought of Leonardo da Vinci, in this case, is set over against the one by his contemporaries, and at the same time, in a reference at the end of the article, compared to modern artists who took advantage of the notion that art is a mental process.

Modern Art, Conceptual Art, Leonardo da Vinci

The Artwork Possessed by the City, Indeed

Luizan Pinheiro

This paper proposes another view on two artworks displayed in the urban space of Rio de Janeiro’s downtown: Grande Quadrado Vermelho [Great Red Square] (1996) by Franz Weissman and O Passante [The Walker] (1992) by José Resende,; as leitmotiv to think about the life of the artwork in the metropolis urban space and its uncommon events.

Keywords: art, city and urban space

Isa Aderne: Practicing Politics with the Woodcut – the 1960s

Maria Luisa Luz Távora

Engraver artist of the 1960s, graduated in painting and engraving at the Escola Nacional de Belas Artes (National School of Fine Arts), Isa Aderne made her way towards xylographic paintings with popular characteristics. She creates an ambivalent universe of the popular tradition and the political reality from those years, with work of art crossed by the debate on freedom and discretion: a poetics of resistance.

Popular Woodcut, The 1960s, Political Engraving, Poetics of Resistance

Strange Creatures and Their Endless Projections in Folds and Becomings

Claudia Lewison

This article intends to investigate, based on digital videos which are named Creatures, some aspects of a contemporary artwork understood as work-in-progress. The method of errantry gives the artist the possibility of having no concern over the results and an intersection with other artistic languages as well.

Contemporary Art, Errantry, Becoming, Work-in-Progress

The Museum as Ritual Art

Carol Duncan

In this work, the author attempts to show general ritual aspects of the art museums, such as, at first, the establishment of a separate space, a liminal zone of space and time where visitors, away from their duty in daily life, open up themselves to different experiences. Secondly, the architecture of museum space as a sort of script or scenery where visitors act. The author also argues that Western concepts of aesthetic experience, in general taken as the art museums' *raison d'être*, are related to fundamentals usually cited in the traditional rituals (illumination, revelation, spiritual harmony and renewal of youthfulness).

Art Museum, Ritual, Liminality

Anthropophagical Utopia of Brazil' Roots

Luiz Guilherme Vergara

The convergence and divergence among of art, institution and life are central in the debate that extends from the utopian anthropophagy and Pau-Brasil Poetry of Oswald de Andrade, goes through the Brazil's roots in Sergio Buarque de Holanda to rise again as existential aesthetics in the counterculture and anti-art international manifests after 1960, and the crossing from the concrete art to the neoconcrete experience. The critical speculation in this article are bound to issues on what and how museums and contemporary cultural centers can respond to the legacy of the 1960's aesthetics and ethics practices, considering the complexity and the anthropophagical utopias of Brazil's roots as micro-geographies of hope.

Contemporary Art, Institutions – Museums, Cultural Studies, Geography of Art, Constructivism and Existentialist Aesthetics, Education and Citizenship

The Cube is Round: a Report in 10 Acts of a Saturday Afternoon in the Museum of Contemporary Art, Niterói

Luiz Sérgio de Oliveira

The article brings a critical overview on the Museum of Contemporary Art in Niterói, and by extension, on the contemporary art museums. It also attempts to bring a critical reading on the museum architecture and its functions, discussing issues that are essential to the debate on the ideology of modernism: autonomy, isolation, purity and the search for the sublime.

Art Museum, Modernism, Autonomy

The Logic of Modernism

Adrian Piper

The author argues that Greenbergian formalism, by promoting a break between artistic form and social content, presents itself as incomprehension, a truly aberration, of the European formalism that has always associated its innovate form to social criticism. The author shows how Minimalism and Conceptual anti-formalist strategies undermined purity claims, reintroducing social issues in art. Nevertheless, she emphasizes how the empty formalism in the American art of the '50s was useful to McCarthy's conservative politics that harassed leftist intellectuals and artists. Updating her criticism, the author compares McCarthyism to the current American official politics that attempts to suppress politically sensitive issues in contemporary art.

Formalism, European Modern Art, American Art, Historical Review

The Poster Artists in Face of History or the "Action Non-Painting" History

Catherine Bompuis

In this text written in 1996 the author proposes a historical review of the role of the "Poster artists" in face of the dominant abstract painting in the mid-twentieth century. Showing different intentions that permeated artists' attitudes, mainly the ones by Hains and Villeglé, but also Rotella and Vostel, the author denies the existence of an organized movement around the "poster", but in-tune individual responses to abstract painting. She also objects the artists' adherence to the New Realism ideas proposed by Pierre Restany, even their coherence and pertinence. At last, by confronting Restany's conceptions to Mario Pedrosa's criticism, the author suggests that time has arrived to open up the historical field beyond boundaries of Europe and United States.

Poster Artists, Abstract Painting, Attitudes, Politics