

Other Theater: Art and Education Between Tradition and Performing Experiences

Zeca Ligiero

"Another Theater" is a concept applied to artistic and cultural performances involving narratives, dances, songs and scenic elements used primarily by African, Asian and Native American traditions which were noticed by European directors as they realized their importance for performing arts as avantgarde in the twentieth century. Questions are important because these traditions are not valued by the orthodox theatre studies. This paper wonders about the importance of these traditions, especially in Brazil where the African-Amerindian performances are the pillars of spectacular events.

performance, theatre, tradition

Short Journey to the Land of Better Knowledge: an Open Path with Klee

Maria Beatriz Albernaz

This article describes the process of collectively making a video, in three classes of the discipline "Art and Education", of the first period of the Pedagogy Course of the Higher Institute of Education of Rio de Janeiro (ISERJ). The title of the video, "Small Trip to the Country of Better Knowledge - the Library", refers to the text Creative Confession, by Paul Klee. From the poetic inspired by the ideas of Klee and the reverberation of those by Agamben on the multiple roles of the singularity in "community that comes", we searched the rapprochement between art and education, along with the pedagogical opportunities from the tension between the two.

art and education, Paul Klee, video production

Before the Appliance: the Pedagogical Experience of the Cinema in Walter Benjamin

Maira Norton

This article seeks to discuss the pedagogical dimension of cinema from the perspective of Walter Benjamin's essays *The Author as Producer* and *The Work of Art in the Age of Mechanical Reproduction*. Other than the instrumental use of the content of films for educational use, we explore pedagogy of cinema intrinsic to its process of production and exhibition. When de-automatize the act of watching and filming, it is possible to establish a new relationship of man with the world, transfiguring the reality from his contact creative with the technique.

pedagogy of cinema, technique, Walter Benjamin

Notes on Art, Luxury, Garbage, Consumption and Aesthetics of Everyday Life

Afonso Medeiros

From the waste industry to the luxury industry (or vice versa), this paper points out some issues related to the aesthetics of everyday life that are crossed by the modes of absorption, dilution and replication of art in the contemporary culture. Among these issues, we approach the complexity of the creation, transmission and reception of the aesthetics processes that permeate social relations and are potentiated by cyberculture.

art, aesthetics of everyday life, contemporary culture

Creative Cartography in the Challenge of the Limits of Public Sphere

Isabela Frade

As experience in art is socially dimensioned, it provokes the convergence of established references of the common zone. As a triggering device, art works operate as a place of trade where the social body is remodeled. Instead, in its permanence and dispersion, a particular event turns to be a register at a politically oriented field, territory of power and discrimination. Therefore, it is also what makes it marked by the institutional arc. Especially focused, the works of Oiticica, Clark and Beuys promote the reflection on the paradoxical status of the artist as a component agent of the public sphere. In its exceeding of the established limits, the designation of public art is investigated as it redevelops the human presence in urban space. When working on participatory research and composing a network of diverse actors, public art produces a hybridized field of knowledge.

public sphere, subjectivity, communication

The Art Criticism as Poetical Unfolding

Tamara Silva Chagas e Almerinda da Silva Lopes

This article seeks to think about the creative process inherent to the intervention with bottles of Coca-Cola in Petite Galerie, presented in the context of the exhibition *A Nova Crítica* (1970), by the art critic Frederico Morais. At that time, Morais strove to promote a renewal of Brazilian criticism, in order to update its role and become it better able to dialogue with contemporary art of the 1970s. Also, the article discusses how this work is configured as a poetic unfolding and an open critical commentary about *Inserções em Circuitos Ideológicos: Projeto Coca-Cola*, by Cildo Meireles.

Frederico Morais, nova crítica, Projeto Coca-Cola

Speaking the Unspeakable: Hysteria and Heteronomy

Gabriel Cid de Garcia

In one of his last letters, Fernando Pessoa presented a diagnosis of himself in order to explain the genesis of heteronymy, the procedure that marked his production among the poets of his generation. Pointing hysteria as a symptom that triggered the production of his other “selves,” the poet refers the origin of heteronyms to an organic impulse for depersonalization, that would allow him to achieve a field of indiscernibility between his own personality and his simulations. From his self-classification as hysterical, in view of the intensity of its production, we investigate the relevance that elements referred to hysteria evokes to literature and art in general, approximating his perspective to the analyses made by Gilles Deleuze on Francis Bacon. Thus, heteronymy could be understood as the product of a tension imposed on the unity of the subject, which goes to falter in the face of pre-individual forces that populate it.

Fernando Pessoa; Gilles Deleuze; contemporary philosophy; Portuguese literature