
Abstracts

The Diapositives' Quarrel

Raymond Bellour

The author brings a critical examination on installation artworks using hybrid diapositive that situate them on the boundaries between cinema and visual arts. Doing so, the author discusses whether these practices would bring a renewed look on cinema, or, on the contrary, would represent the dilution of its quality and specific aesthetic.

Cinema, Visual Arts, Installation Art

Andy Warhol's Expanded Cinema: Repetition and Circulation

Luiz Cláudio da Costa

This article deals with the way Andy Warhol worked the expansion of the art of film in his first films up until the events *Exploding Plastic Inevitable*. Reproducing images and processes from the communication culture, working strategies of repetition and circulation of matter already existed, the *Pop* artist reaches a point of neutralizing meaning by promoting emptiness. With sadist erotization in his films, he manages to reinject, in our cultural archives, transgressive impulses throwing them back into circulation.

Expanded Cinema, Artist's Film, Art and Archives, *Pop Art*

Dispositif and Experience: Relation Between Time and Movement in Contemporary Art

Victa de Carvalho

Contemporary art has been creating *dispositifs* which turn more and more the work of art into a virtual experience, and open the way through time experimentation. This is a proposition to think about the *dispositif* as a concept that admits a network of mediation made of heterogeneous elements, causing displacements in the relations between movement and time and creating new roles for the observers.

Dispositif, Contemporary Art, Experience, Temporality

Exhibition Cinema: the Dispositive in Counter/Field

André Parente

How are the expanded cinema changing the *dispositif* cinema in its primordial, architectural (the conditions for image projection), technological (production, edition, transmission, and distribution), and discursive (decouping, editing, and so on) dimensions? As a starting point, the bet that the notion of *dispositif* allows us to rethink the cinema, avoiding cleavages and technological, historical and aesthetic determinism. Contrary to the dominating cinema, several cinematographic works reinvent the cinematographic *dispositif*, multiplying the screens, exploring other durations and intensities, changing the projection room architecture, entertaining other relations with the spectators.

Installation Art, Artist's Cinema, Art and Technology, Contemporary Art

The Xavante Body-Form in the Contemporary Ritualistic Scenario

Cristina Campos

The Xavante body-form, inseparable from its ritualistic context is prepared with carefully elaborated attributes, presented for an audience that admires it, appreciated by tradition holders who judge and elaborate a critical discourse. This understanding, which in contemporary times moves towards a transcultural dialogue, supports the construction of an indigenous artist profile, which searches recognition in the current scenario.

Xavante art, Ritual Performance, Body-Form

Set e "Action": Notes on the Creative Processes in Cinema

Lígia Dabul e Bianca Pires

In this article we proposed some analytical possibilities of the creative process in cinema, using autobiographical records, especially those of filmmakers, and developing hypotheses about some recurrent ritualized procedures which may instigate and constitute the artistic creation. In order to do this we focused on the film *set* and the *action*, social situations experienced as exceptional by the social actors involved.

Artistic Creation, Cinema, Filmmakers

Vernacular Landscape: Salt Settlements

Werther Holzer e Vera Alcântara

This text aims to make a brief reflection on traditional settlements and its relationship with the landscape where they operate. His conceptual reference deals with photography. Few times this landscape has been seen as a means of artistic expression. To forward this issue we elect a cut of the territory of the State of Rio de Janeiro, the landscape of salt bed that is implanted around the Araruama lagoon.

Vernacular Landscape, Image, Photography, Art Theory

The Close and The Closet: Physiognomy, Typecasting and Other Stereotypes

Leonardo Antunes Cunha

The article relates the practice of physiognomy – long found both in the arts and science – to the idea of typecasting – selection of actors based essentially on their physical characteristics – in cinema. Then the article argues that, in his comedy *The Closet*, French director Francis Veber opposes both physiognomy and typecasting, aiming for a dislocation of the view and an escape from stereotypes.

Physiognomy, Typecasting, Stereotype, Comedy

Pirandello, Autobiography and Theatre: a Possible Dialogue

Martha Ribeiro

On the basis of research undertaken at the Università di Torino financed by the CAPES, this article discusses Luigi Pirandello's late plays, arguing that they are the result of an intense synergy among biographical stimuli and artistic concerns. In creating works for Marta Abba, the playwright could not help having in mind the interpretive genius of the actress, who is to be considered co-author of a new Pirandellian profile for his female characters, that of the "virtuous vamp."

Pirandello, Marta Abba, Autobiographical Theatre, Virtuous Vamp

Contemporary Artistic Production: the Cyberception in *Rara Avis e Verbarium*

Franciele Filipini dos Santos

The present paper deals with the relevant presence of art & technology production in the system of advanced art, discussing the question of perception in Eduardo Kac's *Rara Avis* and Christa Sommerer and Laurent Mignonneau's *Verbarium*. That perception, according to Ascott (2002) can be called Cyberception. Therefore, formerly, it will be accomplished a conceptual approach upon that term and latter the analysis of the mentioned works.

Contemporary Art, Cyberception, *Rara Avis*, *Verbarium*

The Writing Machine: from Duchamp to Certeau

Emerson Dionísio G. de Oliveira

Our task was to understand the reading material by the historian and anthropologist Michel de Certeau on the most ambitious project by Marcel Duchamp – *The Large Glass*. Through research, we sought to understand how the thinker located that artwork within his theoretical reflections and, furthermore, the relationship between *The Large Glass* and the prevalent art concepts in his writings.

Art Project, Modernism, Art History, Citation

Head, Trunk and Limbs: Reflections on an Installation Project

Beatriz Pimenta Velloso

The present text discusses perception, photography and visual art theories. It is an author's reflection on the procedures used to create an installation project. *Head, Trunk and Limbs* was shown at the UFRJ's Fine Arts master-degree arts space and in the Itaú Cultural Rumos project, at the Joaquim Nabuco Foundation in Recife.

Contemporary Art, Photography, Visual Perception

Art and Aesthetic Experience in the Pragmatist Tradition

Jean-Pierre Cometti

The author brings an updated look on pragmatism, philosophy emerged in American lands, from art issues brought mainly by John Dewey in his greatest oeuvre *Art as Experience*, 1934. Discussing the intrinsic relation between art and culture, Cometti disputes the notion of art by inscribing its object in the cultures horizon and thus, in the uses context. Backing the perspective of *art as experience*, the author challenges the artistic autonomy by associating the artwork experience to mundane ones, kept in permanent exchange. At last, he calls in question the existence of pragmatist aesthetics.

Pragmatism, Aesthetics, Art

Artist and Receiver: Soft Boundaries in the Photographic Act

Luciano Vinhosa

Confirming the dilution of the boundaries between production and reception / artist and amateur fostered by the photographic experience, this article brings a reflection about the pertinence of the artist's social role today. I will rely on the theoretical work of Walter Benjamin (*The Work of Art in the Age of its Technical Reproducibility*) and John Dewey (*Art as Experience*) which both pointed out the inevitable changes that would occur in the traditional concepts of artist, receiver and work of art.

Photography, Aesthetic Experience, Contemporary Art

No Edge, No Notebook

Josette Trépanier

Casualness (*désinvolture*), a denial of the importance of certain values, is an essential concept in understanding contemporary art since it expresses a stand against authority. In that context, I attempt to analyze the consequences of the irony directed by modern and post-modern artists at great figures of authority represented in the past by the artist, the work of art and the power of institutions. I attempt to understand how that casualness differs from the attitude presented by Castiglione and Nietzsche.

Casualness, Contemporary Art, Cynicism

In Search of the Virgin Look: in Connection with Pierre Verger's Photography around the World, 1932-1946

Jérôme Souty

Between 1932 and 1946, Pierre Verger (1902-1996) ruled the world as a photographer, rejecting his cultural determinisms. Considering the camera as a tool of intuition and spontaneity, he pretended that he was taking pictures guided by his own unconscious. This essay analyses his esthetic of images and his photographic practice during this period.

Pierre-verger, Photography, Unconscious