

### **The Image Ambivalence**

Organized by Marisa Flórido César

The guest editor offers, throughout these essays, a reflection on the image – its path in West culture, its presence in the contemporary world and in the art – in its articulation with the word and the thinking.

*Image, word, art*

### **Installation Art and Expanded Iconicity according to Ilya Kabakov**

The author examines Ilya Kabakov's conferences (delivered in Frankfurt between 1992 and 1993) – in which the Russian artist supported the theory that installation art is a form of overcoming the painting that encompasses some of its symbolic resources – re-reading them through a well-established category in the Russian tradition: the icon.

*Installation art, icon, Ilya Kabakov*

### **The Illumination Shadow**

Marcus Vinicius de Paula

The article draws a parallel between the text/image reading found in the medieval illumination and in 20<sup>th</sup> century newspapers in order to analyze and to break up the conventional opposition between text and image.

*Image, newspaper, legibility*

## **Other Islands**

Alexandre Sá

From two texts – The Unknown Island (A ilha desconhecida) by José Saramago, and The Third River Bank (A terceira margem do rio) by Guimarães Rosa, the author delineates a reflection on the complex relation between word and image, searching to build an critical atmosphere that fairly encompasses visual and poetical issues.

*Word, image, poetry*

## **For a Loosing Dance: a Deconstructionist Thinking-Doing in Dance**

Sérgio Pereira Andrade

I propose a reflection on the deconstructionist thinking-doing in dance in order to contribute to the decolonization thinking in dance, having as a starting point the phenomenon of “loosening”. Thus, I analyze Derrida’s deconstruction project in dialogue with different authors, and their application to dance. The analysis will be focused in the Grupo CoMteMpu.

*Dance, deconstruction, loosening, decolonization*

## **Space of Relation**

Ricardo Corona

From concepts like space, place, non-place, multiplicity, this article deals with languages relationship in the action called performance.

*Action, place, non-place, poetry*

## **When the Dead Workers Visit Brasilia: the Photographic Spectra in Immemorial, by Rosângela Rennó**

Ricardo Barberena

In her exposition *Immemorial* (1994), the photographer Rosângela Rennó worked with recovered files that were socially buried by the Brazilian’s official history. This photographic poetics shows a grief perspective that evidences how a symbolic policy of opacity works. Thus, Rennó is aligned to the photograph’s primary character: the construction of evidences.

*Photography, memory, history, forgetfulness*

## **Just an Image**

Patricia Franca-Huchet

This text deals with the image and its inevitable dimension in art and contemporary society. It discusses different issues such as montage, authorship, and the fact that image provokes in producers and audience alike a critical judgment.

*Image, critique, origin*

## **Skies of Paint and Words: Van Gogh, Mallarmé, Magritte**

Mônica Genelhu Fagundes

From the non-historical times of myth to the technological era of high range telescopes, the starry sky has been seen and represented in many different ways, and attributed a wide variety of senses. To the modern artists studied in this paper, though, its image is more than a mere pictorial or literary topic: it becomes an allegory of the effort to capture the world and its meaning in images and words, and a symbol of art itself, as the utopia of reality.

*image, mimesis, utopia, intersemiosis*

## **Paradoxes and Challenges of Contemporary Art**

Martha D'Angelo

Three theses on the relationship between art and society are presented: the transformation of subjectivity into objectivity and the particular into the universal; the relevance of reflecting on the natural beauty in our days; and the possibility of overcoming the antagonism between reason and sensuality through the *playful drive*. The first two theses were supported by Adorno and the third one by Marcuse.

*Esthetic theory, Adorno, Marcuse.*

## **The Kestenberg Movement Profile: Categories of Analysis and Preliminary Application in Dance**

Ciane Fernandes

This article presents the mostly therapeutic method called *Kestenberg Movement Profile* (KMP), developed by Dr. Judith Kestenberg – psychiatrist and Rudolf Laban's disciple –, for a preliminary application on a comparative rhythmic analysis of two choreographic pieces, establishing an unprecedented relationship between KMP and dance.

*Movement analysis, rhythm, choreography*

## **The Entry, the Dictionary and the Document: Notes to Read Georges Bataille's Montage**

Eduardo Jorge de Oliveira

This article intends to promote a reading of Georges Bataille's *Critical Dictionary*, published throughout various issues of *Documents Magazine*, and also to discuss subjects related to magazine's assembly procedures, acting as an aesthetic project against human figure.

*Entry, montage, similarity, human figure.*

## **Hazardous Transaction: Devices for a Circuit of Irony in Contemporary Brazilian Art**

Felipe Scovino

This paper elaborates approximations between Brazilian artistic production what uses the idea of fire and irony to discuss different situations, such as politics, ethics, audience participation, artist's intention and art market. The paper emphasizes the place of irony on contemporaneity and the bordering operation with the language and the fiction.

*Irony, gun powder, contemporary art, Brazil*

## **Cabra Marcado para Morrer, by Eduardo Coutinho, and the Reality Effects on the Documentary Film**

Joana De Conti Dorea

The analysis of the documentary *Cabra Marcado para Morrer*, by Eduardo Coutinho, focuses on the theoretical debate around realism on movies. On this paper, the reflection concerning the concept of the Reality Effect - applied to Film Theory - for Roland Barthes, French sociologist and semiotician, is followed by an analysis of few sequences of the documentary allowing for a better understanding of this debate. This paper proposes some elements for understanding the importance of the recognition of mechanisms of creation of a "verossimel" in films, and also how *Cabra Marcado* is related to this practice. Eduardo Coutinho has innovated the documentary movies production by breaking with the cinematographic standards since his first production, and the reflection on realism based on *Cabra Marcado para Morrer* allows for the understanding of such issues.

## **Maneuvres: Hunting Widows**

Doyon/Demers

The authors/artists present a reflection related to their work *Hunting Widows* performed in the city of Saint-Raymond, Quebec, Canada, in October 2001. Throughout this essay, they develop concepts that are in the center of their artistic practices.

*Manoeuvre, socio-aesthete, micro-community*

## **Forged Heroism in the Erasing of Polyphonies: the Wives' Singing in Murphy Canyon Military Colony, San Diego, California**

Luiz Sérgio de Oliveira

The history of contemporary art has witnessed the emergence of a great deal of art projects developed in collaboration with communities, in practices that deepens the critique of modernism. The project *Murphy Canyon Choir / Coro de Murphy Canyon*, by the Canadian artist Althea Thauberger, is a remarkable opportunity to reflect on these contemporary collaboration practices.

*Collaborative art, community, Althea Thauberger*

## **The Effect of the Real**

Jean-Pierre Oudart

From what is called effect of the real in the Western art, the author presents an analysis of the European painting figurative system from Renaissance to the 20<sup>th</sup> century, in an attempt to evidence how this system has not just put in practice, but also has improved the device of inscription of the subject (the spectator) in the representation. It proposes a model of artistic critique that can also be applied to film productions.