Abstracts

Life of the Critique: Mario Pedrosa's Path

Organized by Glaucia Villas Boas

The Guest Editor describes the motivation and relevance of the reflections on art criticism, focusing on the trajectory and influence of Mario Pedrosa's work on the Brazilian art.

criticism, Mario Pedrosa, art, concretism

Brazilian Art Criticism: Mario Pedrosa, the 1950s and the 2000s in Debate

Sabrina Parracho Sant'Anna

This essay discusses the reception of Mario Pedrosa's work by Brazilian contemporary art critics. It attempts to understand the ways by which Pedrosa's path is being nowadays brought up to justify different projects for contemporary arts.

Mario Pedrosa, art critic, Ferreira Gullar, Marcio Doctors

Mário Pedrosa and the American Cultural Policy to Latin America

Marcelo Mari

In the United States, Mário Pedrosa retakes his activity as art critic, nine years after the publication of his essay on Käthe Kollwitz. In his new essay on Cândido Portinari, Pedrosa regains the debate about realism in Brazilian Art, facing the events that bring Brazil and the United States together in 1942.

Cândido Portinari, Mário Pedrosa, American cultural policy

The Politics of Abstraction: Painting and Criticism in Brazil and Japan in the 1950s

Pedro Erber

Taking the comments by Brazilian art critic Mário Pedrosa on Japanese postwar avant-garde art as a starting point, the article explores the political discourses of abstract painting Brazil and Japan in the 1950s. It suggests a fundamental convergence in the way artists and critics conceived the political potential of art and the relationship between art and society in these ostensibly disparate contexts of artistic practices.

art, politics, 1950s, avant-garde, constructivism, concretism, abstraction, Informel, *abstract expressionism, Brazil, Japan*

***O Escritor:* a Machine to Produce/Create Disorder**

Claudio Alexandre de Barros Teixeira

"*O escritor:* a Machine to Produce/Create Disorder" main objective is to investigate Ana Hathelry´s visual romance, written in the years between 1969 and 1972. The latter has affinity to the aesthetics of the historical avant-garde and to the tradition of the Baroque and Mannerist styles, especially labyrinths (a.k.a. visual texts) from the XVII century.

Ana Hatherly, avant-garde, Baroque

In What Tango Can Be So Good for Everything?

Marcílio de Souza Vieira

In this article we investigate the *Tango* as a new aesthetic dance. The *Tango* indicates for us a body model that transgresses the idea of linear dance, contradicting body stereotypes and the distinguished movement of straight and conventional beauty standards. The most interesting examples of this reconfiguration of the *Tango* can be found in the works of the Spanish director Carlos Saura and in the dance-theater of the German choreographer Pina Bausch.

Tango, cinema, dance-theatre

Héliogábalus

Nelson Maravalhas Junior

This essay strives to analyze and categorize an individual who wanders around a certain space in the city of Brasília and performs sui generic acts. The concept used is the Art Brut/Outsider Art, used here to the (supposedly psychotic) analyzed individual with gradations between the traditional genders of sculpture and performance.

Art Brut/Outsider Art, sculpture, performance, psychosis

Enrique Vila-Matas in Five Images

Kelvin dos Santos Falcão Klein

This essay examines the mixture of image and writing that Enrique Vila-Matas, contemporary Spanish writer, makes in his book *Historia abreviada de la literatura portátil*, in which he uses the figures of the painter Marcel Duchamp and the philosopher Walter Benjamin. This essay also problematizes issues of kinship and affiliation as tension point in the manifold fields of art.

avant-garde, mixture, iconology

Western in John Ford and Glauber Rocha: Truth and Myth of the Image

Rodrigo Cazes Costa

This article aims to study how the picture of the western genre, in the movies *The man who shot Liberty Valance* and *Deus e o diabo na terra do sol*, de Glauber Rocha, can question the truth, in the enlightenment sense, teleological, that an image brings, or wants to. In order to support this investigation, the books on cinema written by Gilles Deleuze - *The Time-Image* and *The Movement-Image* – were helpful.

cinema, John Ford, Glauber Rocha

Mosaic of the Place: Participation and Collaboration in Public Art
Leila Maria Da Silva Barboza

The aim of this article is the public intervention "Mosaic of the Place", which was carried out collectively for the stairway in Oscar Pereira Street, in Charitas, Niterói. It attempts to investigate the production process of this mosaic of mosaics and its implications in the field of urbanity, as well as the spatially and socioeconomically segregation. The article proposes a reflection on the ephemeral, the perennial and the issue of authorship in the process of art making.

public art, community, urbanity

The Passage between Poetry and Visual Arts and the Contemporary Paradox
Fernando Gerheim

This essay attempts to discuss poetry and artworks, considering that the negotiation between different languages makes the liminal space between writing and image to emerge as the single moment of contemplation in signs that are, by definition, universal and reproducible.

language, materiality, contemporary art

Notes on Time and Memory in *Citizen Kane*
Odair José Moreira da Silva

The memory and the concern for the temporal exposition that sustains it are the resources that make the cinema an art of the time *par excellence*. Taking the concepts of temporal localization derived from the French semiotics - shifting out and shifting in – as premise, what is intended here is to verify how the film deals with the categories of time and memory.

temporal localization, shifting out and shifting in, memory

Knife through the Skull; Some Points of Contact of the Movies *The Birth of a Nation* (1915), by D. W. Griffith, and *Tropa de Elite* (2007), by José Padilha
Octavio Aragão

This article points the similarities and parallelisms of narrative in D. W. Griffith's *The Birth of a Nation* (1915) and José Padilha's *Tropa de Elite* (2007), discussing about the social and political aspects of the representation of the images in both films.

cinema, racism, violence, police movies, Ku Klux Klan, Tropa de Elite, *Griffith,* The Birth of a Nation

What is the Public?

Ana Rosas Mantecón

The work indicates for the need to complementary investigation on the audience for cultural events through the analysis of their constituency, considering their diverse roles, the pacts that are negotiated between these events and their audience in the cultural field and the implication of theses pacts on the extended social limits. The proposition is justified in the revision of conceptual displacement on the subject: the passage from the understanding of this relationship as a simple imposition or acquisition to the acknowledgement of subjects that perform negotiation, appropriation and sense construction, besides the calling in question of the exclusively communicative model and the understanding of multidimensional cultural practices.

cultural consumption, audience, cultural policies, audience, audience formation

Art in Observation

Lígia Dabul

By presenting ethnographic data, this essay analyses and describes ways in which the public connects with art objects displayed in museums and arts centres. It identifies three procedures in the act of observing the art pieces: *approach*, *permanence* and *sight*, and discusses pre established affirmatives of a model of study of the art public which is still based on the link *one person / one art piece*. It suggests an approach that takes into consideration social integration and practise.

publics, art expositions, social practises

Definition of the Problem: the Need for Art Anthropology

Alfred Gell

Translated by Paulo Henriques Britto, in this chapter of *Art and Agency: an Anthropological Theory* Alfred Gell investigates the anthropological characteristics of theories on art that demand those attributes, and presents the basis for the formulation of such a theory.

Art Anthropology, agency, anthropological theory