

Pano-de-roda

Interview by *Arte & Ensaios* at the artist's studio on August 10, 2000, at the time when Cildo Meireles had his exhibition organized by the New Museum of New York (1999) and shown at the Rio de Janeiro Museum of Modern Art (2000).

Poetic-visual polyphony in armorial arts Daniel Bitter

The author analyzes the Armorial Movement – a name full of plasticity and musicality that baptizes the line of folk culture founded by Ariano Suassuna in the 1970s – as an artistic creation revealing constantly interacting multiple languages. The collection is the primary source of his creation. The essence of the collection is present mostly in the folk music, poetry and visual arts of the Northeast.

Justification of a gesture Edwiges da Silva Henriques

The following text is a structure to help understand the artistic procedure from a particular point of view. It shows the possibility of art as intermediary in an action of the subject and change of the object on the site. An intuitive investigation of observing the reality in order to foresee the artistic possibility. It was necessary to perceive the overall to be able to understand a smaller model (work of art). Smaller because there is physical and therefore substantial restraint of the meaning; so, as such, it is artistic inasmuch as it wishes to be eloquent on diversity. This model is an active prop for the subjectivity to exert possible synthesis in the correspondence with wholeness. I have pinpointed the site as potential space for the object, and the body as a support for action.

Klaxon: a passage to interpretation Marcus Vinicius de Paula

The article adopts the graphic design of the *Klaxon* magazine – published between May 1922 and January 1923 – to raise questions connecting early 20th-century design to the vanguard. From the theoretical basis involving the concept of theatricalism – a determining factor in the change on how to perceive a work of art –, the analysis ends by focusing on the self-critical process of an advertising nature that occurs in this magazine and that is the result of this theatrical posture resulting in a passage to boundless interpretation.

The purpose of the imaginary and its cultural representations Rosza Vel Zoladz

The purpose is to examine the cultural representations of folk art shown on a scale that is not that of the country, a nation, but rather worldwide, beautifully present in the *Atlas de l'Imaginaire*, beyond any connotation of the exotic, bizarre or picturesque. This is a very different Atlas, in which God is no longer sovereign, the source of inspiration, as seen by medieval man when creating maps, nor as in later centuries when geography, trading posts, ports that the discoverers and colonizers conquered were appraised, in what became known as the New

World. The forms of expression (cultures) lead to the debate of authors, with emphasis on the visual of folk art. The analytical view in the preface, by Jean Duvingnaud, who also ponders on what Brazil has to teach about cultural pluralism, helps towards achieving the objectives.

Picasso and history Paulo Venancio Filho

A lecture at Rio de Janeiro Museum of Modern Art at the time of the Picasso exhibition and the war years.

Anna Bella Geiger: anxieties in the fragmented body Maria Luisa Luz Tavora

The article is about Anna Bella Geiger, a figure in contemporary Brazilian art. It highlights her works in the 1960s, from the "gut phase" where the metal engraving adopts a speculative but sort of expressive character, considered as a reflective language. During this phase, the artist includes the political content of the body's adaptations – fragments/metaphors – in a poetic, plastic discourse, a question asked by the author.

The codes of the imaginary *Influences Aesthetiques in the Glauber Rocha's Cinema* Rogério Medeiros

Starting from the point of view that there must be a balance between social conditioning and aesthetiques autonomy, this essay intends to analyse the films of Glauber Rocha in the Brazilian cultural environment in the years 50, 60 and 70. Particularly, his work represents an style based in heterogeneous influences, converging all to the Eisenstein's search on cinematographic assembly, to the Brecht's epic theater and to the rupture with naturalistic representation of codes of the movie made by Godard. In the films analyzed here, the search of a new language, inspired by the mentioned influences will be expressed through the messianic phenomenon and the politic parable of Latin America.

MN.02 Project: essay on the telecommunication sphere of Rio de Janeiro city Simone Michelin

Public art, in accordance with its traditional concept, has been under intense apt questioning in relation to its nature and purpose. In this essay, I analyze artistic processes that act in the public domain, using computer communication technologies and I take as a case study the MN.02 Project, which I am developing in partnership with Rio de Janeiro State University (UFRJ) and the Rio Telemar telephone company. My intention to intervene in Rio de Janeiro is strongly influenced by the study of the current socioeconomic structure of the city.

Image and idea – the purpose of artistic experience Angela Ancora da Luz

Through examples of the works of Portinari, Franz Weissman and Antônio Bandeiras, this article seeks to analyze the way in which the image differs from the idea in artistic experience.

Bodies written as landscape, memory and monument: views of Rio identity Margareth da Silva Pereira

Reflecting on the Rio citizen's identity requires certain moves to avoid traps that reduce the interpretation of the theme. It seems desirable to begin by examining Renaissance humanism, which shows a slant on the way in which Western culture was then regarded and talk about itself and its institutions. This move, however, also requires a more in-depth study of Baroque art, when representation and self-representation become more visible, particularly in architecture. Nevertheless, what we call Baroque period, style, culture or art must be understood not only as a set of formal procedures or languages inflated by the action of the European absolutist courts or the counter-Reformation movement. This period is singled out from Western history and art precisely by a violent feeling of "crisis" before the same perplexity in the slow unveiling process of the world as a human horizon and problem which, in its turn, is at the core of the real American history and how it built up its idea of history, memory and identity.

(?)? A question within a question Ricardo Basbaum

This text is a reflection of the artist on his own work, with the intention of querying the essence of the questions asked in his project on New Bases for the Personality (NBP). Written on how to emphasize orality, it endeavors to establish a conversation with the onlooker, to draw him/her into a closer relationship. It discusses aspects of receiving the image and project "Would you like to participate in an art experiment?"

Comments on Richard Serra's urban sculpture Renato Rodrigues

The interpretation of Richard Serra's urban sculpture has been influenced by the debate on *Tilted Arc*. In this essay, we analyze the sculptures *Twain*, *Wright's Triangle*, and *Berlin Block for Charlie Chaplin* as well as the sculptural project for the P.A.D.C., suggesting that the artist has gradually incorporated the relationships between sculpture and urban space to his research. In these analyses, we consider the insertion of Serra's works within their architectural and urbanistic contexts with the purpose of delineating the transformations occurred in his site-specific sculpture.

Ecco Ricardo Maurício

The text, based on the experience of the exhibition "Ecco - Italian artists by Brazilian artists" and its various outcomes, examines the question of the possibility of a shared authorship to beyond the conventional paradigms of the individual "signature style".

The artist's training in Brazil José Resende

This article was published by the extinct art magazine *Malasartes* (no. 1/1975), whose short life - only three numbers were printed -, did not prevent the quality of the purpose from maintaining its strength until now. José Resende, one of its editors, shared the magazine's common interest, which was concentrated "on the study of the art-producing processes rather than on art objects, on its transmission and mechanisms that repeatedly feed it - . When considering the artist's training in Brazil, the

author emphasizes art as producing knowledge and requires the University to give its autonomous educating purpose to investigation and debate, proposing that the artists reflect on their social responsibility with regard to their vocation as a producer of forms.

Paulo Mendes interviews João Fernandes

Extracts from the testimony of João Fernandes, curator of Serralves Museum in Porto, Portugal, recorded on video on March 1, 1999, at the Serralves Foundation and published in the Portuguese magazine *Hangar*. When João Fernandes talks of his career as a critic, he gives us quite a broad view of the development of the circuit of Portuguese art and its role on the international scene. He also analyzes the guidelines adopted in founding and the curatorship policy of the Serralves Museum, which currently houses major exhibitions by Lygia Pape, Artur Barrio and António Manuel.

A sociological view on the continuity between the daily practices, art activities and aesthetic sensitivity Jean Pierre Silvestre

The author thinks that the art techniques and directions must be interpreted as symbolic constructions exposed to the whole social organization. The relationship between art and the general public is not placed on an instrumental plane, because it is of a semantic and semiotic nature. The configurations of so-called primitive art, such as the scenes of the Renaissance painters or the pure colors of the visual arts in modern times, do not glorify the social structure. Previously, they materialized a singular and universal "being in the world" at the appropriate level: that of creating forms and making objects.

The art of nature Gilles A. Tiberghien

The article discusses the artistic interest in nature, the inherent instability of its elements, as a recent phenomenon in the art world, placing in doubt questions relating to the identify of the works and their formalization. The changes in form modify the "theoretical statutes" of sculpture and it is no longer a question of form but of matter, no longer of eternity but of duration. Art is then forced to be reconsidered in the light of categories that belong more to the domain of Greek physics than to classic aesthetics, such as the beautiful.

Allegorical procedures: appropriation and erection in Contemporary Art Benjamin H. D. Buchloh

"Erection is a procedure to which all allegorical procedures apply: appropriation and subtraction of the meaning, fragmentation and dialectical juxtaposition of the fragments, separation of the meaningful and meaning". Based on the concept of an allegory developed by Walter Benjamin in his text on Baudelaire, Benjamin Buchloh analyzes the allegorical strategies and assembly of contemporary art and its relations with art institutions, mass culture and the capitalist production system in which it is included.

Art without a Paradigm Arthur C. Danto

Using the Hegelian concept of "end of art", in this text he analyzes the situation of contemporary art from his own personal career - marked at the beginning, in the mid-1960s, by a visit to the exhibition of Andy Warhol's "Brillo Box" - and points to the characteristics that basically distinguish this period from the one before dominated by the modernist paradigm established by the formalist analysis of Clement Greenberg.

Apresentação

Com capa e entrevista de Cildo Meireles, este sétimo número de Arte & Ensaios dá continuidade à intenção da revista de publicar depoimentos atuais de importantes artistas brasileiros – publicamos nos dois últimos números as entrevistas de Lygia Pape e Amílcar de Castro.

A mostra de Cildo Meireles organizada pelo New Museum de Nova York em 1999 e exposta no MAM/SP e MAM/Rio em 2000 veio confirmar a presença relevante que a arte brasileira conquista no meio artístico internacional e o reconhecimento da obra de um dos mais originais e inovadores artistas contemporâneos que, aqui neste depoimento, discorre longamente sobre seu trabalho e percurso artístico.

Este número de Arte & Ensaios traz também uma entrevista com João Fernandes, curador-adjunto do Museu de Serralves, no Porto, na qual aborda aspectos atuais do ambiente artístico português, que tanto desconhecemos.

Mais uma vez, procurando ampliar o debate artístico por meio da contribuição de teóricos estrangeiros, Arte & Ensaios apresenta textos que discutem a questão da imagem e da forma na arte contemporânea. São reflexões do influente filósofo e crítico de arte norte-americano Arthur C. Danto, do filósofo e crítico francês Gilles Tiberghien e também do historiador e crítico de arte norte-americano Benjamin Buchloh. Publicamos igualmente texto do sociólogo Jean Pierre Silvestre.

Na seção "Reedições", publicamos um texto de 1975 do escultor José Resende, no qual discute o papel da universidade na formação do artista no Brasil.

Agradecemos aos colaboradores, demais professores, mestrandos e, pela primeira vez, doutorandos que participaram deste número.

Os Editores

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