

Mulatto Dog Central Base Mutt in Process

Edson Barrus

The Mulatto Dog project intends to utilize the technique of genetic DNA sequencing to study and determine relations between genomes and phenotypes of a biotechnical product from a pre-determined blood sample. This process places Mulatto Dog among the works that project themselves into the next millennium, discerning a new visual reasoning.

Carybé, work and tradition: the afro-brazilian mythical universe

Marcelo Campos

This study analyses Carybé's relation with the afro-brazilian mythical universe. The author focuses particularly on the way the Argentine painter and draughtsman radicating in Bahia visually apprehends the material elements and symbolic values involved in the religious practice of *candomblé*.

The fold and the difference: Picasso's collages

Marisa Flório Cesar

What complicity might there be between a painter and a poet? Between Picasso's collages and Mallarmé's poetry? Painting and writing are doubles of representation, doubles of a one that does not have a model which assures it an identity and allows it to mean anymore. If the fold seems now to have been lost, is to turn to itself, to internalize its own duplicity, what is left? What is left is to investigate, in the crossing of differences and repetitions, the future of representation as echoed in Picasso's collages and Mallarmé's poetry. In their passionate folds, painting and writing, image and enunciate, word and thing, exchange places and materiality never reconciling in the singular.

The world in metamorphosis

A semiological analysis of brazilian landscape in Lasar Segall

Rogério Medeiros

Using as reference the semiological method within the domain of iconic and plastic images, this text specifically analyzes one of Lasar Segall's pictorial creations, while observing the complex socio-cultural context that originates his esthetic and ideological formation.

Identity and strategies of artistic taste in seventeenth-century Rio de Janeiro

Myriam Andrade Ribeiro de Oliveira

This article proposes a revision of the national-character concept applied to the Baroque from Minas Gerais, emphasizing the external influences which were at the

base of its elaboration, among them the French and Central European. Parallel to this, it vindicates a national character for seventeenth-century Rio de Janeiro, whose art developed its own identity and a high quality, despite its eclecticism.

"Making one from two multiplies laughter"

Testimonies on Lygia Clark in Paris

Glória Ferreira

Testimonies of critics, artists and teachers who were in contact with Lygia Clark in the almost ten-year period when she lived and worked in Paris, and who took part in the research which took place in 1990 and 1991; her relation with Kinetic Art, particularly with the problem of spectator participation, in the words of artists from Venezuela, radicating in Paris, Raphael Soto and Cruz-Diez, and of the French critic Frank Popper; her work in Sorbonne, commented by Pierre Baquié, who invited her to integrate a new school; the impressions of Léa Lublin, an Argentine artist also active in this context, and Claude Pasquier, who attended her course; the evocations of her life and her work by the critic Pierre Restany.

The biennales?

*Open formats vs closed content
reflections on the identity and function of biennales*

Luiz Guilherme Vergara

This article proposes to present other components that act in the difficult relation between identity (what is it?) and function (for whom? for what?) in biennales/museums and location/art public. What remains as backdrop to this debate is the necessity of a more organic approximation between expansion and accelerated multiplication of contemporary artistic poetics and their respective structures of presentation and communication: biennales/museums.

Art with filter

XXIV Bienal Internacional de São Paulo

Roberto Conduru

This article discusses the application of the concept of anthropophagia as curatorial strategy for the XXIV Bienal Internacional de São Paulo. The author reassesses the recent transformations, the dilemmas and impasses of this show, which has taken place since 1951, focussing on the progressive intensification of curatorial action.

Hélio Oiticica and the death of cinema

Cláudio Dacosta

The importance of Hélio Oiticica for brazilian cinematographical thought is not small; his answer to the modern problem of "the death of art", in what concerns cinema took the direction of a new concept of cinematographical writing: the quasi cinema – a mixture

of "ambience" (now called installation) and performance. With his audiovisual work, the quasi cinema, Oiticica provides a "dislocation" of the notion of image which is no longer at the service of a narrative-discursive-referential content. He displaces the definition proposed by the realist theory of image while problematizing its ontological and phenomenological definition as "something which appears". On the contrary, for Oiticica the similarity between image and world is dissimulative, for it speaks also of the disappearance of the world and of image itself. To produce an audiovisual, for Oiticica, is first of all the refusal to produce an audiovisual, understood as a practice whose meaning can be stabilized to the point of becoming a preestablished form.

Quasi Cinema, Block-Experiments in Cosmococa CC 3: Maileryn

The narcotic fragrance of art

Luis Andrade

This article makes a critical evaluation of *Cosmococa*, by Hélio Oiticica and Neville d'Almeida, exhibited in the Hélio Oiticica and the American Scene show, 1998-99, which took place in the art center that has the artist's name, in Rio de Janeiro. Conceived and organized by Glória Ferreira, the show brought together the work of seminal artists from the world forefront. Cage, Beuys, Acconci, Matta-Clark, Snow among others. And Brazilians Cildo Meireles, Artur Barrio, Guilherme Vaz and Hélio Oiticica around the discussion on the concept and context of works carried-out during a profusely expansive period of artistic creation, more specifically the turn from the sixties to the seventies. The work shown was, until then, inédited in Brazil.

On the merchantile, monetary, and yet, autonomous character of the art object

Moacir dos Anjos

This article analyzes the modern processes of merchantilization and autonomization of the art. Taking as example the works of Andy Warhol, Duchamp, Beuys, Cildo Meireles and Waltercio Caldas, the author examines the close relation between the universes of money and art.

The concept of image in the new twentieth-century painting

Jorge Guinle Filho

Jorge Guinle: rationale of a painter

Jorge Guinle belongs, by intellectual and artistic affinity, to a rare generation of painters. Waltercio Caldas, Tunga, Cildo Meireles, Barrio. Only in the beginning of the 80's, when these artists had already established a line at the forefront of contemporary art, does he project himself as a painter that generates interest, in successive individual shows. He had long painted. He drew obsessively and in enormous quantity. The general return to painting, a cultural phenomenon at the time, gave his immense artistic culture unparalleled fluency and authority. Those who knew him closely were not surprised to see that his

published texts and interviews revealed a refined intelligence, original and ironic. He was an artist that knew of art; which is becoming more and more rare these days. He died while assuming, not without the resistance and reticence of some, the relevance that he deserved as painter and intellectual. In the eve of the 15th anniversary of his death, *Arte & Ensaios* publishes an interview and an article by this painter who, like Marcel Duchamp, proved wrong the old French saying: "Bête comme un peintre."

Paulo Venancio Filho

Baroque Narcissus

Hubert Damisch

Translation: Marisa Flórido Cesar

Revision: Glória Ferreira

What is to paint? What is a painting? How to inscribe the singularity of a work under the generic affirmation of "Art", or under the title of a style? For Alberti, who sees in Narcissus "the inventor of painting," to paint is to "embrace the surface of the fountain". Trespassed by these questions, the text analyzes through the comparative method two works that have in common a theme (or motif) of the Narcissus fable: the *Narcissus* painting, attributed to Caravaggio, and *Eco and Narcissus*, by Poussin. Two works that oppose themselves, in their appearance and in the mode of symbolic functioning: one presents itself immediately as figure, folding itself, proceeding from one specular fold (the baroque fold?); the other appeals to reading, corresponding to a position of discourse (the classical representation?)

Douane-Zoll

Translation: Glória Ferreira

Revision: Antônio Guimarães

The author analyzes the nationalist cleavages that favored the association of expressionism to the trans-historical character of German Art, questioning the tendency to consider, without previous examination, expressionism as designating German avant-garde between 1905 and 1920-1923. Expressionism, encompassing different tendencies with no precise geographical frontier, characterizes itself by the formal, spacial and temporal distance of art from nature, opposing Impressionism's immediacy.

The reception of the sixties

Translator: Carlos Feferman

Revision: Paulo Venancio Filho

This debate between critics Rosalind Krauss, Denis Hollier, Annette Michelson, Hal Foster, Silvia Kolbowski, Martha Buskirk and Benjamin Buchloch, sponsored by *October* magazine, discusses, taking as start point the Robert Morris retrospective at the Guggenheim, in 1994, the transformations in the critical reception of art since the sixties.

Apresentação

Arte & Ensaios em seu sexto número publica uma entrevista com Amilcar de Castro, um dos grandes escultores modernos brasileiros, desenhista e artista gráfico. Participante do grupo neoconcreto, autor da reforma visual do Jornal do Brasil, Amilcar, nesse depoimento, dado a um grupo de jovens artistas mineiros, Isaura Pena, José Bento, Franz Manata e Renato Madureira, comenta e analisa os vários aspectos de seu processo escultórico desde seu início. Arte & Ensaios agradece ainda o privilégio de ter sua capa realizada pelo artista, assim como a de número anterior tivemos a de Lygia Pape.

Inauguramos neste número da revista uma seção que busca republicar contribuições relevantes de historiadores, críticos e artistas brasileiros e iniciamos com uma entrevista e um texto do pintor Jorge Guinle, falecido precocemente em 1985 e que, em seus poucos artigos publicados, revelou surpreendente (para os que não o conheciam) compreensão crítica das transformações ocorridas na pintura durante o início da década de 1980.

Iniciamos também a publicação de artigos que analisem, debatam e polemizem o mesmo tema, colocando, neste caso, a utilização do conceito de "antropofagia" pela curadoria da última Bienal de São Paulo e o trabalho quasi cinema, de Hélio Oiticica.

Arte & Ensaios traz, mais uma vez, a contribuição de textos estrangeiros capazes de incentivar e ampliar o debate artístico entre nós, reinterpretando os diferentes momentos da História da Arte. A Revista agradece aos autores o consentimento de reprodução, em especial, a Jean-Claude Lebensztejn, inédito até então no Brasil.

Finalmente, nosso reconhecimento a Carlos Zilio por sua participação com desenhos especiais para Arte & Ensaios e aos demais professores e mestrandos que colaboraram neste número.

Os Editores

a e
Arte & Ensaios

Revista do Programa de Pós-Graduação em Artes Visuais EBA • UFRJ
ano VI • número 6 • 1999

BIBLIOTECA
N.º 1000 040/AC
EBA

Apoio CNPq e CAPES

UFRJ • Universidade Federal do Rio de Janeiro

José Henrique Vilhena de Paiva
Reitor

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Decano do Centro de Letras e Artes

Victorino de Oliveira Neto
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Myriam Andrade Ribeiro de Oliveira
Coordenadora do Programa de Pós-Graduação em Artes Visuais

Revista do Programa de Pós-Graduação em Artes Visuais • EBA/UFRJ

Glória Ferreira
Paulo Venancio Filho
Rogério Medeiros
Editores Responsáveis

Ângela Luz Âncora
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Ronald Duarte
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Amilcar de Castro
Capa

Marcus Dohmann
Projeto Gráfico Original

Fabiana Prado
Reformulação do Projeto Gráfico

Maria Helena Torres
Revisão

Beatriz Lagôa
Fabiana Izaga
Colaboração

Amilcar de Castro
Sérgio Laks
Agradecimentos

ISSN - 1516-1692

FERREIRA, Glória. VENANCIO FILHO, Paulo. (org.)

Arte & Ensaios n.6. Rio de Janeiro, Programa de Pós-Graduação em Artes Visuais/ Escola de Belas Artes, UFRJ,

1999.

196 p.

1. Artes Visuais

3. Imagem e Representações Culturais

2. História e Teoria da Arte

4. Linguagens Visuais

I. Universidade Federal do Rio de Janeiro

II. Título

Sumário

Apresentação	5
Entrevista com Amilcar de Castro José Bento. Renato Madureira, Franz Manata, Isaura Pena	7
<hr/>	
Base Central Cão Mulato viralata em processo Edson Barrus	15
Carybé, obra e tradição: o universo mítico afro-brasileiro Marcelo Campos	25
A dobra e a diferença: colagens de Picasso Marisa Flório Cesar	39
O mundo em metamorfose <i>Análise semiológica de Paisagem Brasileira, de Lasar Segall</i> Rogério Medeiros	51
Identidade e estratégias do gosto artístico no Rio de Janeiro setecentista Myriam Andrade Ribeiro de Oliveira	59
"Fazer de dois um multiplica o rir" <i>Depoimentos sobre Lygia Clark em Paris</i> Glória Ferreira	67
Arte com filtro — XXIV Bienal Internacional de São Paulo Roberto Conduru	79
As bienais – formatos abertos x conteúdos fechados <i>Reflexões sobre identidade e função das bienais</i> Luiz Guilherme Vergara	87
Hélio Oiticica e a morte do cinema Cláudio Dacosta	97
Quasi Cinema, Block-Experiments in Cosmococa CC 3: Maileryn <i>A fragrância narcótica da arte</i> Luis Andrade	105
Do caráter mercantil, monetário e, ainda assim, autônomo do objeto de arte Moacir dos Anjos	117
<hr/>	
Jorge Guinle: Raciocínios de um pintor Jorge Guinle Filho	127
<hr/>	
Narciso barroco Hubert Damisch • Tradução Marisa Flório • Revisão Glória Ferreira	135
Douane-Zoll Jean-Claude Lebensztejn • Tradução Glória Ferreira • Revisão Antonio Guimarães	145
Mesa-redonda: a recepção dos anos 60 Tradução Carlos Feferman • Revisão Paulo Venancio Filho	157

Artigos

Reedições

Traduções

	Resenhas
A arte no contexto do lugar	174
Arthur Leandro/Alexandre Vogler	
FARMAX - passeios na densidade	176
Fabiana Izaga	
A crítica capaz	177
Luis Andrade	
A herança da arte	179
Resenha Muriel Caron • Tradução Fabiana Santos	
A noção de estilo	180
Guilherme Bueno	
Les raisons du paysage	181
Lenice da Silva Lira	
O crítico Walter Benjamin	184
Beatriz Rocha Lagôa	
Le primitivisme dans l'art moderne	186
Rosza W. Vel Zoladz	
Clássico anticlássico	189
Rosana de Freitas	
Limites do moderno, o pensamento estético de Mário de Andrade	191
Marcus Vinicius de Paula	

Abstract
193