

In the Southern Hemisphere

An e-mail interview with Artur Barmo for *Arte&Ensaio*s in September 2008, with the participation of Ronald Duarte, Ivair Reinaldim, Viviane Matesco, Rodrigo Krul, Maria Luisa Tavora, Martha Werneck, Hélio Branco, Inês de Araújo, Alexandre Emerick and Thais Medeiros.

Celeida Tostes and the female narrative

Isabel Hennig

The article projects the female in the art of Celeida Tostes and outlines this construction in the artist's work and her character of ethnographer. Celeida worked in the Brazilian art scene discussing some ruptures that women have inserted in the contemporary, and reinforcing this knowledge in dialogue with the different communities in which she worked.

Celeida Tostes, female, narrative, ethnographer.

The art of copying: engraving, painting and colonial artist

Raquel Quinet Pifano

Colonial painting here is understood to be a legacy to the humanist artistic tradition, updated by the image theory of the Council of Trent. The idea of focusing on colonial painting is to understand the art categories, such as invention, imitation and emulation. The purpose of this article is to understand the copying of engravings or other paintings and to describe the colonial painter.

Colonial painting, copy and invention, colonial artist.

Sculpture as Image

Cristina Salgado

Sculpture as Image: capsule title of my doctorate thesis, synthesis of my visual production. The research to develop it reached a definition of image in Western Christian culture – invisible spectre, consubstantial with the unspeakable, able to incarnate in several supports. The image that incarnates in my works is the mystery of my conscience at the mercy of the real.

Image, iconoclasm, object, sculpture.

To reach the urinal one should go down the stairs (in two flights of 8 or 80 steps)

Milton Machado

Departing from the consideration of Painting and the Readymade as *concurrent* traditions, and therefore formative and constituent in the territory of art, its judgments and negotiations, the author addresses the condition of both practices in the context of contemporary art. Considering the reading of the 1980s' pictorial production in Brazil by artists, critics and historians, the author suggests that a critical review of its postulates is overdue.

Painting and Readymade / Brazil 1980s / Editing as strategy

Painting and Readymade / Brazil 1980s / Editing as strategy - The Revival Project of D. João VI Museum of EBA/UFRJ (Rio de Janeiro State University)

Reinterpretation of the museum's collection and its new curator

Sonia Gomes Pereira

The Rio de Janeiro State University School of Fine Arts (EBA/UFRJ) has a large historic and art collection in the D. João VI Museum, since its years as an Imperial Academy of Fine Arts and later as the National School of Fine Arts. Sponsored by the Petrobras Cultural program, the School is doing valuable work in this Museum. In this article I would like to discuss the conceptual bases of the Revival Project of the D. João VI Museum; the need to rethink the significance of the collection, the problem of its preservation and how to offer it as part of the art school and university.

Art education, 19th century, academia, preserving the collection, D. João VI Museum.

Art and drifting: writing as play-invention

Cecilia Cotrim

This article explores writing as *play-invention*, in its link with a work of art and the field of events, constituting kinds of drifting *poetic dispositifs*, life-art membranes.

Contemporary art, writing, processes, drifting.

Circuit, city and art: two texts from *Malasartes*

Patrícia Corrêa

The text intends to analyze in two articles from *Malasartes* review (1975-1976) the perception and critique of specific art dynamics of the 1970s in Brazil. These dynamics of circulation and discontinuity were related to both the commercial and institutional circuit of art and the presence of art in the city.

Contemporary art, Malasartes magazine, art circuit, city.

Strategies for not getting lost in the city

Urban drifting by Sophie Calle

Cláudia França

The aim of this text is to observe some of Sophie Calle's works of art, originating from her inter-subjective experiences, intermingling within public urban spaces. Calle makes several drifts into cities and accidentally finds objects and people that can help organize kinds of documents about these experiences. Later, she undertakes installations, performances, texts and videos.

Contemporary art, public space, confidence, alterity.

Ideas-in-form: interventions by Gordon Matta-Clark

Elena O'Neill

The article takes as a starting point two of Gordon Matta-Clark's interventions, *Office Baroque* and *Day's End*, and

reflects on architecture's raw material. His works, unveiling the enclosed and hidden, are a challenge to "create and expand the *mythology* of space", although "I don't know what the word *space* means either".
Anarchitecture: form, structure, space

Approaches to Rio pop culture: Hélio Oiticica, Dias & Riedweg, Paula Trope and Rosana Palazyan Beatriz Pimenta Velloso

Based on the production of artists from the 1922 Week and 1990s the article addresses the changes in the work/spectator relationship: from a general subject, transformed in an object of contemplation, to the subject as participating in the work, identified as creator in the procedure of making art in collaboration with the other.
Aesthetics, urban ethnography, Brazilian culture, social exclusion

Luciano Fabro Dossier

This dossier was prepared based on the Extraordinary Session 0.2 in the Parque Lage School of Visual Arts on 12/02/2007 in homage to the memory of Luciano Fabro who had died that year. Participants in the event were Glória Ferreira, who suggested the tribute, Vanda Klabin, Carlos Zilio, Carla Vendrami, Leonardo Tepecino and Luis Andrade, who lent his voice to Fabro to reanimate one of the artist's last texts published here. On that occasion the national premiere of the documentary *Fabro no HO* was shown about the solo exhibition of the artist in the Hélio Oiticica Art Center.

Sculpture in the expanded field

Rosalind Krauss

Originally published in number 8 of *October* in Spring of 1979 (31-44), the text, whose title is *Sculpture in the Expanded Field*, also appeared in *The Anti-Aesthetic: Essays on PostModern Culture*, Washington: Bay Press, 1984. Although it is a reference article but new researchers in Brazil have problems in finding it, we republish here the translation published in number 1 of *Gávea* magazine of the Specialization Course in History of Art and Architecture in Brazil, by the Catholic University (PUC-Rio), in 1984 (87-93), signed by Elizabeth Carbone Baez.

Sculpture, landscape, architecture, post-modernism

Play-tactics of the Internationale Situationniste

Libero Andreotti

The writer examines the element of play in the activities of three key protagonists of the Internationale Situationniste around the time when the group was founded in 1957. The Internationale Situationniste was

a movement that achieved a vital place in the art and politics of the last 40 years due to its reflections on the city, the spectacle and everyday life. Its iconoclastic spirit seems best conveyed by the phenomenon of "losing oneself in the game," which was well described by Johan Huizinga. Guy Debord, Giuseppe Gallizio and Constant Nieuwenhuys radicalized Huizinga's theory of play into revolutionary ethics that effectively eliminated any distinction between play and seriousness or between art and daily life.

Situationist International: Guy Debord; Pinot Gallizio; Constant Nieuwenhuys

Controversy around *Tilted Arc*: dangerous precedent? Harriet F. Senie

The controversial story of Richard Serra's sculpture, *Tilted Arc*, for the Federal Plaza in Nova York City is retold here, ranging from the early discussions leading to its commissioning in 1979 to its end ten years later, when it was destroyed. Serra's statement to "remove the work [from its site] is to destroy it", marked this episode that caused widespread reflection and discussion on art and the public space.

Richard Serra; Tilted Arc; art and public space

One place after another: notes on site-specificity

Miwon Kwon

The author analyzes the origin of site-specific art by addressing public sculptures and post-minimalist practices, as well as the transformations of the concept of site-specificity: the adaptation of the works of art to the physical spaces in which they are inserted, to practices in which the work is built based on a specific discursive dimension.

Site-specificity, site-specific, site-oriented, public art

The romance of the public space

Adrián Gorelik

When interpreting two events in the city of Buenos Aires, he discusses the public space category, indicating the role of the State and its levels of commitment to the community in which at times its absence with essential prerogatives prevails, such as security, and at other times its democratic presence in building a "welfare state" prevails. These examples illustrate the conditions that this category can include in urban cultural phenomena and in creating collective identities, present in the dialectic of public space with memory, political action, trade strategies, idealizing coexistence between individuals and the city.

Public space; culture and society; urban policies