

We go to what we love

Interview with Ernesto Neto for *Arte&Ensaio*s on December 29, 2007, in the artist's studio, with the participation of Amalia Giacomini, Ana Cavalcanti, Ana Holck, Daniela Labra and Ronald Duarte. Editing: Ernesto Neto, Amalia Giacomini and Ana Holck.

Ordinary questions on existential routes – some comments on art production in urban contexts

Enrico Rocha

As part of the discussion in his Master's thesis on Visual Languages about Ordinary Questions on Existential Routes, the author investigates on the development of this project and the role of some artists in Fortaleza, questions relating to current art productions, more specifically art interested in urban contexts.

Art, politics, urban space.

Political cartoons and their reflection on society

Octavio Aragão

This article defends the importance of the cartoonists in building an influential image of the local politician, very often acting over the political process. It also focuses on the election of President Luis Inacio Lula da Silva and all the significance observed in the cartoons published before and after the event.

Charade, caricature, cartoon, portrait-charge.

Antônio Bento and the Brazilian art vanguard at the end of the fifties

Ana Paula França Carneiro da Silva

This article furthers discussion on various aspects of abstract art developed in Brazil, analyzing the critical discourse of Antônio Bento and his effort to defend informal art as the genuine Brazilian avant-garde in the face of concrete and neo-concrete art.

Art criticism, Antônio Bento, Informal Art, Avant-garde.

Exhibition talk: meanings of art in contact with it

Lígia Dabul

This article discusses visitors' talks in art exhibitions, addressing their variances and how they convey other social practices and contribute to the production of meanings about exhibited works of art and exhibitions. Analytical implications of taking them to study are also indicated.

Public, Art Exhibitions, Talks, Cultural Centres.

In the glimpse of the image

Carlos Alberto Murad

It discusses the importance of luminic imagination in the creative processes involving appropriation of the Photography system by photographers and artists. We talk especially of the dynamizing the creative imagination of phenomena linked to the fire-light metamorphosis, giving substance to imaginary drive in image-photogeny. This would consist of an undifferentiated set of germinal inducers in creative processes and strategies of art, based on the photographic. We start from the idea that the creative option for photography is marked by poetic exchange of the luminic instant and glimpse.

Photographic, Bachelard, image, Appelt, poetic imagination.

Fragmentation of the hero's body and sensitivity at the end of the 19th century

Maraliz de Castro Vieira Christo

The painting of the quartered Pedro Americo Tiradentes surprises by showing a hero in pieces. Although it is ignored by Brazilian critics, the painting is in perfect harmony with history painting and the sensitivity at the end of the 19th century, by exposing the broken hero and stating the explicit violence to the body.

Pedro Americo, Tiradentes, history painting, violence.

Territory: an event that moves aside for aesthetic experience

Luciano Vinhosa

It discusses certain moves of objects by city users when taking over public space. Since I am addressing others' domains, I decided to call them "territories". Territory is, then, a general concept I adopt to group the moves together according to the different functional modalities to which they lend themselves. Their different space-time qualities are what first of all called my attention to them. I introduce here not only a brief reflection on the qualities of the space but also form and time inherent to it.

Territory, space, time, form.

Body, paths and places

Alexandre Emerick

The body, when represented, presented or intended, is related to space following paths that lead us to meditate about the senses and meanings raised by this bond, bordering the aesthetic concepts involved in the process of preparing works in modern and contemporary art.

Body, movement, media, place.

Photographic portrait in the 18th century: the body seen from the "illuminist view"

Lícius da Silva

The article discusses the 18th century photography portrait and corporal representational model adopted by Disdéri, on a global scale since the mid-19th century. Although having been generalizing, this model would aim to visualize the portrayed according to bourgeois values of uniqueness. This paradox may be explained by assimilating the grading "illuminist view", present in the European progressist and scientificist ideals existing at that time.

18th century photographic, representational model, body, illuminist view.

Eliane Duarte Dossier

This dossier collected by Arte&Ensaïos pays tribute to Eliane Duarte – who died in 2006 at the age of 63 –, with an unpublished poem by her brother, Chacal, the reprint of the article by Paulo Venancio Filho, published in 2002 on occasion of the exhibition of the works of the seamstress-surgeon in the Anna Maria Niemeyer gallery, and a brief biography by Viviane Matesco from an interview given by the artist at the time of her show in the Parque Lage Coach House in 2003.

Lygia Clark: reprint

Looking back on the past 20 years without Lygia Clark, Arte&Ensaïos publishes "Breviary on body", the seminal essay of the artist where we note that the border of the artwork exceeds the confined space and crosses the field of writing. This essay is a tiny fragment of Lygia's extensive literary production, which has not the slightest intention of explaining her work, but rather of definitively enlarging a fabric, the extension of a body shaped from the dialogue between writing and her proposals. We live in a time where it is common practice for art critics to read the merger of art and life, but there is nothing more alive, corporeal and pulsating than this fictional/ authentic/ hallucinatory account of Lygia. Organized by Felipe Scovino, this tribute still includes the critic's review. *Lygia Clark, body, contemporary art*

The body is image

Jean-Marie Schaeffer

Because images are the place in which one can think the body, they have acquired such an importance in our cul-

tural tradition. However, this presumed anthropological principle regarding the relationship between image and body does not go without saying. In this essay, I would like to argue that the conjunction between image and body thought, far from being universal, is a historical feature of our Christian civilisation. This study comes from my collaboration to the collective exhibition *Qu'est-ce qu'un corps*, which took place in June 2006 at the Musée du Quai Branly in Paris.

Body, incarnation, idea of model.

Masculine, feminine or neuter?

Adrian Forty

Investigation the talks about architecture from the classic tradition to the 1990s, the author claims that the gender distinctions, although fallen into disuse during the 20th century, still base our ways of thinking about architecture. He also emphasizes that the best architecture was associated to male characteristics.

Architecture, criticism, gender.

Video: the aesthetics of narcissism

Rosalind Krauss

According to the author, video-art and the specific features of its medium have inherent narcissism. This characteristic is present in experiences in which the artist's self-involvement combines with the expressive use of electronic mechanisms unique to this genus, in psychological strategies and approaches of the psychoanalytical project that enable discussions on the reflexivity of the self present in the works by Vito Acconci, Richard Serra and Nancy Holt, Bruce Nauman, Lynda Benglis, Joan Jonas and Peter Campus. This fusion of subject and object, artist and technique, reaffirms the divergences of video-art given the other visual arts.

Following Acconci/Targeting Vision

Christine Poggi

Addressing performances by Vito Acconci as a field for discussion in relation to object/spectator, considers the artist's critical attitude to the definition of spectator as an "uninterested subject". For the author, by considering the phenomenology of the vision, Acconci seeks to record the ego-world relationship, and the spectator's role in defining the work.

Spectator, body, territory, language.