Abstract

Mulatto Dog Central Base
*Mutt in Process*
Edson Brrus
The Mulatto Dog project intends to utilize the technique of genetic DNA sequencing to study and determine relations between genomes and phenotypes of a biotechnological 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 radicated 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 Flórida 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 it 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 embodied in Picasso’s collages and Mallarmé's poetry. In their passionate folds, painting and writing, image and enunciation, 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 nation 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, radicated 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 practices 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, focusing on the progressive intensification of curatorial action.

Hélio Oiticica and the death of cinema
Cláudia Descosta
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 dissipative, 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: Malloryn
The narcotic fragrance of art
Luis Andrade

This article makes a critical evaluation of Cosmococa, by Hélio Oiticica and Neville da 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 works of seminal artists from the world forefront. Cage, Beuys, Aconcí, 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 profound expansive period of artistic creation, more specifically the turn from the sixties to the seventies. The work shown was, until then, inexist in Brazil.

On the mercantile, monetary, and yet, autonomous character of the art object
Mário dos Anjos

This article analyzes the modern processes of mercantilization and automation of the artist. 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 Guinele Filho

Jorge Guinele: rationale of a painter
Jorge Guinele 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 of 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. His death was a shock, not without the resistance and reticence of some, the relevance that he deserved as painter and intellectual. In the essay, the 15th anniversary of his death, Arte & Ensino publishes an interview and an article by this painter who, like Marcel Duchamp, proved wrong the old French saying: “Tie comme un peintre.”

Paulo Venancio Filho

Baroque Narcissus
Hubert Damisch
Translation: Maria Flórida Cesar
Revision: Glória Ferreira

What is a painting? 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 Gouvêa

The author analyzes the nationalist cleavages that flourished 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, spatial and temporal distance of art from nature, opposing impressionism’s immediacy.

The reception of the sixties
Translator: Carlos Felerman
Revision: Paulo Venancio Filho

This debate between critics Rosalind Krauss, Denis Hollier, Annette Michelson, Hal Foster, Silva Kolbowski, Martha Buskirk and Benjamin Buchloh, 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.
Arte & Ensaio em seu sexto número publica uma entrevista com Amílcar de Castro, um dos grandes escultores modernos brasileiros, desenhista e artista gráfico. Participante do grupo neoconcreto, autor da reforma visual do Jornal do Brasil, Amílcar, 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 & Ensaio agradece ainda o privilégio de ter sua capa realizada pelo artista, assim como o de número anterior tivemos a de Lygia Pape.

Inauguramos neste número da revista uma seção que busca repor 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, debatem 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 & Ensaio 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, médico até então no Brasil.

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

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