

# abstracts

### **Critical Narrative: Art and Memory**

***Mauricius Martins Farina***

The Guest Editor has prepared a dossier bringing together two researchers, Etienne Samin and Maria de Fatima Morethy Couto. In their texts, they discuss theories of two important authors, Aby Warburg and Hal Foster, who, though separated in time and epistemological orientation, are connected by their interest in the complexity of symbolic images

*Aby Warburg, Hal Foster, theory of the image*

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### **Painting in Question: Art and Criticism in The 1980s**

***Maria de Fátima Morethy Couto***

This paper aims to analyze the 1980s and 1990s' debate about the return to painting, both in the Brazilian art scene as well as abroad. It presents different aspects of the polemic debate between the proponents of a political art and those who celebrated the return to a subjective art and to conventional modes of representation.

*neoexpressionism, art and politics, art criticism*

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### **The Mnemosyne(S) of Aby Warburg. Between Anthropology, Images, and Art The Mnemosyne(S) of Aby Warburg. Between Anthropology, Images, and Art**

***Etienne Samain***

It has become urgent to rethink the role of images and of art into a necessary reformulation of anthropologists' work. This essay presents Aby Warburg – who is both an art historian and an anthropologist - and the double dimension of his work Mnemosyne, including the elliptical Library of Hamburg and the Atlas of Images. By submerging itself in the images of the last plank of the Atlas, the paper seeks to outline certain methodological and heuristic paths in an attempt to reveal how images think and produce knowledge.

*mnemosyne, Aby Warburg, anthropology, images, art*

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## **Helio Oiticica's *Excrita***

***Tania Rivera***

Reflecting on Hélio Oiticica's texts, this essay proposes reading them as a theoretical/poetic field on which the artist elaborates his "propositions." At the same time, Oiticica deals with the transformation of language in objects, in a similar way as he does in his visual works. In this paper, we explore the idea of a dispersive and topological metaphor, a language operation in which there is no substitution, but in which one thing is always related to others in a disruptive way.

*Hélio Oiticica, writings, language, object, metaphor*

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## **Sherrie Levine: Allegory as Tautology (and Vice Versa)**

***Cezar Bartholomeu***

Sherrie Levine's work presents new problems in art history as well as in the history of photography, especially in questioning authorship. This article critiques her work as a conceptually conceived event, something that emphasizes other types of strategies in her work and reveals a different approach towards art history and the concept of photography itself.

*photography, art, allegory*

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## **Painting is a Trace of Our Historical Relationship with the World**

***Arley Andriolo***

This article aims to discuss the relevance of paintings as an expression of the historical dimension of perception in Merleau-Ponty's writings, considering the aesthetic experience to be based on works of art. Each artist develops the historical categories oriented towards his or her perspective, adding and changing themes and points of view, but always working within a social and psychological structure of the perception process.

*phenomenology, aesthetics, perception*

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## **The Institutional Theory and the Definition of Art**

**Noéli Ramme**

"The Artworld," the first article on art written by Arthur Danto in 1964, inspired the philosophers Richard George Dickie and Sclafani to build what became known as the Institutional Theory of Art. According to this theory, a work of art is "a device to which one or more persons acting on behalf of a certain social institution (the art world) give the status of candidate for appreciation." Despite the apparent circularity of this argument, which seems to say only that what we call art is art, it has become quite widespread and widely accepted, mainly because it seems especially appropriate to address certain specific issues raised by contemporary art. I will discuss the possible advantages and disadvantages in contrast to the opposite theory: that an object can only be considered a work of art if it produces a unique kind of experience, called an aesthetic experience, in its viewer.

*definition of art, art world, aesthetic experience*

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## **Between the Aesthetic and the Political: O Sensus Communis**

**Jean-Philippe Uzel**

The author, questioning the political scope of certain artistic practices today, looks back to the origin of the Fine Arts system in the public space of the salons in the 18th Century to understand how the political form of community aesthetics was configured for the first time.

*art salons, judgment of taste, aesthetic community*

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## **Experience as Power for Social Transformation**

**Luciano Vinhosa**

In this article, I investigate the potential for social transformation in the aesthetic experience, attempting to understand its political dimension and how certain artistic practices are ongoing in specific contexts.

*current artistic practices, aesthetic experience, politics*

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## **The Aesthetic Community**

***Jacques Rancière***

Starting from the fifteenth letter of Schiller's work *Letters on the Aesthetic Education of Man*, Rancière examines the paradoxical relation between aesthetic subjectivity and the community that it forms. The political implications of this relationship and its metamorphoses are designed in three major scenarios, which culminate in the construction of what the author calls anti-aesthetic contemporary resentment.

*Schiller, aesthetic community, politics*