

abstracts

I Echo Your Words: from Appropriation to Invention of New Meanings for Criticism in/of Art

Elida Tessler

To deal with the central question of the number 18 of *Poiesis - Art and Criticality-*, Guest Editor Elida Tessler collaborated with Eduardo Veras, Lucila Tragtenberg, and Manoel Ricardo Lima to bring together perspectives that transit between visual arts, poetry, music, and critique in unexpected formats.

visual arts, poetry, music, criticality

Voice, Verse, and Reverse

Lucila Tragtenberg

This paper discusses processes of creative vocal interpretation in songs from the CD “voz, verso e avesso” (voice, verse, and reverse), which brings Livio Tragtenberg’s compositions with poems and “trans-creations” by Haroldo de Campos. It uncovers links between the poet’s words and words set to music, immersed in different musical styles. Memories and sheetmusic will act as compasses, since there are no written registrations of the interpretive constructions. This is the first in a series.

processes of creation, word, song

Eduardo Frota, Nuno Ramos: Word and Usage Modes

Manoel Ricardo de Lima

This brief essay is based from a problem that might have been proposed by Robert Musil: when a word acts a monument, critically reading one of Eduardo Frota’s and Nuno Ramos’ works connected to the word, thereby examining usage modes, critical operations, and drifts towards the non-sense of the sense.

word, Eduardo Frota, Nuno Ramos, sense, nonsense

Another Turn in the Conceptual Screw: Comment on Located Work (Madrid), a Curatorial Project by Joseph Kosuth (2008)

Eduardo Veras

The present article tries to examine how key issues regarding conceptual art of the 1960s and 1970's unfold in contemporary life. Issues related to the general nature of works of art and authorship are discussed here, taking into account the exhibit *Located Work (Madrid)*, a curatorial project by Joseph Kosuth (Spain, 2008). In Madrid, he presented a series of instructions to six young artists in order for them to exchange instructions among themselves in the attempt to create works of art.

by instructions, conceptual art, Joseph Kosuth

Appropriation and Reverie Through Solid Objects, from Virginia Woolf

Guilherme Delgado

This article's purpose is to use "*Solid Objects*", a short story by Virginia Woolf, to discuss the relation between the appropriation of objects as an artistic procedure, and the imagination involved in this process. In a discussion of the character John, it becomes clear how his interest in fragments/objects leads him to an aesthetic experience, which can be qualified as a reverie.

photography, art, allegory

The Cycle Perception-Expression: an Holistic's Approach of Reality Starting from the Art

Lucas Pantaleão e Olympio Pinheiro

Based on the aesthetic interaction between content and form, we seek to delineate an equivalent relationship in the face of phenomena of perception and expression. Starting from the analysis of the perception-expression inherent in humans, complex organic beings endowed with conscience, the papers is aims to extend the subject so much to the simpler organic beings, even including inorganic ones, in order to generalize that interaction as part of experienced reality.

perception/expression, content/form, cause and effect

The Perceptual Weaving of Arthur Omar's Zooprismas

Mariana Rodrigues Pimentel

This essay attempts to show the temporal procedures that gave rise to the spatial arrangement of the works comprising the artist Arthur Omar's exhibition/piece, Zooprismas. It explores procedures by which we are allowed to see and experience the demiurgical genesis of process of perception.

Arthur Omar, perception, video art

Searching Contours

Rubens Pileggi Sá

Considering the similarities between text, image, word and deed, this paper investigates the language of art based on various authors' definition of creation, translation, and criticism. It rethinks the debate over formalism and anti-formalism, treating it as false question. Therefore, the text is presented as a possibility to be an object that collects plastic and poetic values at the same time.

form, language, appropriations

The Invisible Town Square: Artists' Collaborations and Media Dramas in America's Biggest Border Town

Robert L. Pincus

Originally published in the book *But is it Art?*, edited by Nina Felshin, the article by Robert L. Pincus crisscrosses the critical aspects of the production of artists from the city of San Diego, California, among them Louis Hock, David Avalos and Elizabeth Sisco. In the years 1980 and 1990, these artists have explored the relationships between art and media in debating issues that permeate the everyday life of the region of the border of the United States with Mexico.

art, media, immigration, politics

The Artist's Detachment

Luiz Sérgio de Oliveira

The text seeks to investigate the implications of the practices of contemporary art in the public sphere by stressing the interest in collaborative processes in articulation, approximation, and engagement with the communities. The reflections are based on experiences from the dESAPEGO (Detachment) project, carried out by the artist Helio Branco in Niterói, which serves as the central motivation and point of convergence for these reflections.

contemporary art, collaboration, dESAPEGO, Helio Branco