

Art and gender: Discussing the Transversal Production of Differences

Organized by Sheila Cabo Geraldo

Our guest editor presents us with a rich discussion of contemporary artistic practices that, extrapolated from the restricted field of artistic discourse, points to the social and political questions that these practices present.

Contemporary art; gender; politics

Inconsistent Reports: Queer Theory, Politics, and Art in a Post-Colonial World

Juan Vicente Aliaga

The mid-1980s saw the emergence of theories of post-colonialism. These were joined by readings in gender and feminism and soon after – at the beginning of the 1990s – by contributions relative to sexual diversity in terms of “queer” thinking. From this period until the first decade of the 21st century, art has been a catalyst for different representations that draw a symbolic and political map of the world moving at different speeds. These range from the most blatant examples of human rights abuses to the explosion of heterodox desires, affects, and sexualities.

Queer theory; transcultures; micro-politics

Mommy, I Want to be an Artist! Notes on the Situation of Female Workers in the Production of Images, Here and Now

María Ruido

This text is based on the artist’s experiences as a feminist woman working with cultural production and research. In it, she proposes a critical revision of the political, economic, and social context in which institutional images of art and the art market are produced. She seeks to show

the sexism, classism, and ethnocentrism hidden behind the supposed liberalism, heterogeneity, and tolerance of early 21st century European art.

Feminism; critique of representation; immaterial work

Globalization and Gender: Artists at the Border

Patricia Mayayo

National borders can be seen as tangible proof that so-called globalization has done nothing but emphasize inequality and conflict. They are the best position from which to perceive the proliferation of increasingly sophisticated systems of global monitoring, as well as the expansion of parallel economies and alternative survival strategies. Borders are where the worldwide consolidation of inequality based on class, race, and gender is at its fiercest, yet scholars of globalization have largely neglected inequality between genders.

Borders; gender; globalization

From Fundamental Love: A Possible Dialogue between Max Ernst and Carlos Drummond de Andrade

Angela Taddei

This article focuses on the individual experience of first feeling love, mediated by two cultural objects from distinctly different domains. These objects are Max Ernst's painting *The Blessed Virgin Chastises the Infant Jesus before Three Witnesses: André Breton, Paul Éluard, and the Artist* (1926) and the poem *Amar (To Love)* by Carlos Drummond de Andrade. The analysis and interpretation that we propose will privilege semiotic and psychoanalytic discourses.

Love; iconographic representation; literary representation

Time as Creator: An Analysis of the Poetics of Decomposition in the Photographic Works of Eric Rondepierre

Beatriz Rodrigues Ferreira

The article analyses the question of temporality in the construction of the photographic image. Therefore, it employs time as foundational in the constitution of the image. But at the same time that time creates an image, it also destroys it. This study searches to discuss a poetics supported by time as an aesthetic action: a poetics of decomposition. The discussion will be based on the analysis of images by the French photographer Eric Rondepierre.

Time; photography; decomposition; Eric Rondepierre

Exhibit: An Experience of the Clinic in Art

Elisa de Magalhães

In Exhibit (Cases 1 and 2), I establish a clinic – which in the artistic sphere neither diagnoses nor cures – in order to reflect on commentaries of the other as specter, simulacrum, patient, and spectator. I investigate the desire to be the other, or of the other, and the other's link to autobiography, through mental games based on desire and memory.

Clinic; desire; links

Wim Delvoye and His Empire

Fabiana de Moraes

This article approaches Wim Delvoye's production, pointing out the impossibility of a way of thinking that considers art based only on an historic or aesthetic point of view that obeys linearity and theology. The reference to symbolism of historical times, or to modernity, is realized here as a means of decontextualizing and dislocating. If play is a central element for the understanding of this aesthetic, it is through humor that the artist reclaims himself from the world, and acts through delegitimization.

Contemporary art; aesthetics; modernity

Of Light and of Dark: The Contemporary in Artur Bispo do Rosário

Janaína Laport Bêta

What is the Contemporary?, by the philosopher Giorgio Agamben, and *O Agoral*, an essay by the poet Antonio Cícero, are readings that cross in the gaze directed toward the contemporary artist Bispo do Rosário. Bispo do Rosário's poetics calls us in and make us think, either because of the shock of aesthesia or because of their disconcerting origin. We will establish dialogues and reflections based on what we understand as contemporary in order to think about the implications behind this term as it applies to the artist's work.

Atopia; contemporary; excess

Method in Madness – Performance and Representation in the Videos of Sam Taylor Wood

Manoel Silvestre Frigues

This article considers the tension between performance and representation based on the analysis of works by the English artist Sam Taylor Wood, especially the photographic series *Crying Men* (2002-2004), and the videos *Brontosaurus* (1995), *Hysteria* (1999), *Death Valley* (2006), and *Method in Madness* (1998). It also utilizes texts by Denis Diderot and Roland Barthes, with the objective of establishing boundaries and similarities between the figure of the actor and that of the performer.

Sam Taylor Wood; performance; video art

The Construction of Meaning in Dance

Valeska Figueiredo

This article presents studies proposing that dance not only reflects or represents the social order, but also constructs modes of operating in the world. Dance generates means that reinforce, disarticulate, or recreate some of our gestures, corporal actions, interactions with objects, and relations between bodies in space. By being shared, these meanings affect and constitute our worldview.

Dance; meaning; social order

Images in Combat, Roles in Conflict: Art and Criticism between the Avant-Garde and Tradition

Diana B. Wechsler

The author focuses on the writings of two artists – Emilio Pettoruti and Guillermo Facio Hébecquer – to bring us a reflection about the criticism of modernist art in Argentina in the 1920s. Thus, the article helps us understand the particularities of works from that era in terms of the socio-cultural context in which they were produced.

Art criticism; Argentine modernism; society

Art Criticism as Genre and Concept

Martha D'Angelo

This article identifies characteristic aspects of some of the principal currents in twentieth-century art criticism. It investigates the theoretical and conceptual foundations that sustain these analyses and locates affinities and divergences in the approaches as a whole. The text is part of a larger study about criticism.

Art criticism; aesthetic theory; reading a work of art

From Place to Non-Place: From Mobility to Immobility

Marie Fraser

The author, working from the writings of Michel de Certeau and Marc Augé, revisits the concepts of space, place, and non-place. She associates these concepts with the practices of three artists: Francis Alÿs, Janet Cardiff, and Rachel Echenberg, who explore wandering, narration, mobility, and immobility.

Space; place; non-place; walking; the city
