

our culture from European legacies – an historical fact that signalled the cusp of an art in response to recently acquired cultural self-esteem. Thus a new discourse emerged and with it a new palette, a new space ...

In the Old World, modernism was based on questioning the methods characteristic of specific disciplines in the effort to generate a project for a Life, one desirous of universality. In Brazil, conversely, the modern project yearned to understand the regional specificities of a country with continental dimensions, one that was, as such, the possessor of geographical diversities – climate, race, language, and so on. In the consciousness of this multiplicity of our living space is reflected – still today – a processual art (understood here as such).

This conclusion – taken as the inheritance of our belated modernism, and made possible thanks to the historical distancing of nearly a century – expands our understanding of our miscegenated poetics, until now yoked to the experimentalism of Brazil's constructive avant-gardes.

Nevertheless, multiculturalism reflects the idea of the work of art as a social interstice – the theoretical horizon of human interaction and its respective social contexts, tied to the rise of a worldwide urban culture and its cultural applicability. The same spirit that animates the cities in its changing dynamics surrounds domestic and artistic objects. That is, there is a reciprocity between art object and city context. If, for the latter, there is a duration to be experienced, the same holds true for art. The latter was always relational,³ always foundational of discussions. Even now, when it is analogous to lucky encounters, politics is the same way, problematising the sphere of relationships.

On the relationship between this mix of cultures and contemporary art, it is worth reiterating that the diversity of languages and origins, reunited in the group collected in this module, restates the idea of poetic interlinkages through various accents.

That is an important feature of this expository module, given that its approach tries to present the most recent Brazilian visual thinking, which has been absolved for a long time from explicit themes or commitments to a certain cultural subservience arising from political and social realities. Therefore, the interest of its scope, converging on ideas of the dislimits between art and living space, merely reduces the image of Brazilian production to origins in its territory that are more internationally disseminated, such as those of its main urban centres. The aim here is to show Brazilian artistic accents not as tropical exoticism charged with colonial flavour, but as the convergence of a miscegenated poetics.

Many of our artistic tendencies, contrary to the idea of globalisation that propels the contemporary world, feed off regionalist roots. Although, thus nourished, they align themselves with the thrust for universality common to this century, the new tendencies respond to a cosmopolitan decentralisation.

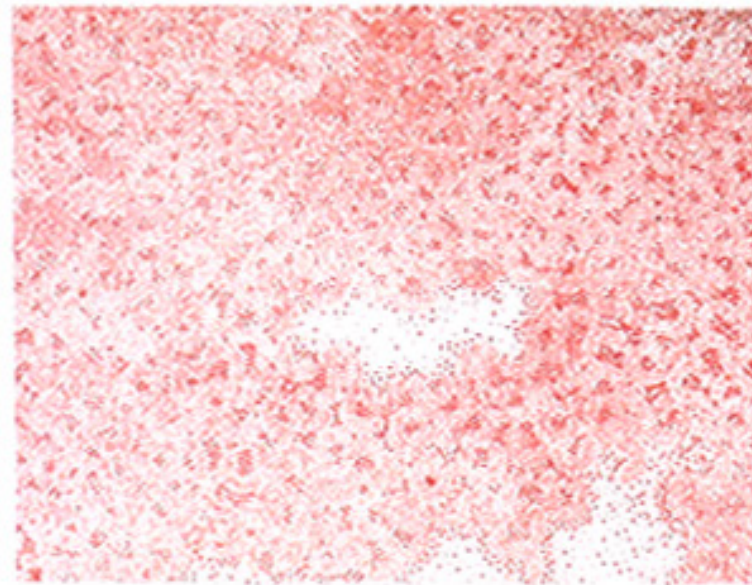
If until the middle of the last century, Brazilian art was forged thanks to the cultural effervescence of urban centres, as was the example of the Rio – São Paulo corridor, at the turn of this millennium, many other Brazilian cities – such as those represented here by their artists – gave rise to nuclei of contemporary production that were structured by regional accents.

This raises some questions: what are the references of Brazilian art, both currently and generally? What guides its alignment with international production?

Brazilian artistic maturity, in its current expression, carries in itself something distinct from that order that belongs to it as its geography: a creative drive in the midst of cultural freshness – a fact that establishes a two-way path with the entire system of art ... it is not by the force of chance that we are here.

The kind of enthusiasm that moves us gives us a double desire for poetic confrontation: the political and the philosophical.

3. N. Bourriaud, *Relational Aesthetics*, S. Pleasance and F. Woods, trans; M. Copeland, Dijon: Les Presses du réel, 2004]



David Cury, *Columbiara is not Columbine*, 2011. Adhesive film, 340 x 450 cm. Collection of the artist.



Elizabeth Jobim, *Openings*, 2005–11. Oil on canvas, various dimensions. Collection of the artist.



Henrique Oliveira, *Enclosure*, s.d. Site specific installation, various dimensions. Collection of the artist.

David Cury's explorations with painting – he pulverises it, according to a logic of distension, into an explosion of small adhesive points on the wall – extend themselves into plastic, aesthetical and even political space, as for example when he relates the massacre in Corumbiara to the one in Columbine.⁴ Analogously, Ricardo Aleixo picks up the idea of expansion through painting via a performative body notation that expands the chromatic issues stemming from written and spoken pictorial images, and thereby addresses both the visual and the racial order.

The collision of art with the world operates, then, transversally. Whether through the restorative poetry⁵ of Gé Orthof, who deals with life and memory – passing through installational pictorialism; or of Elizabeth Jobim, who stretches the plane of reflection of her canvases to the order of architecture; or of Zalinda Cartaxo, who appropriates architectonic space as the medium of her painting; or of Henrique Oliveira, who constructs an exacerbating mass of real architectural scale until he arrives at the technological virtuality of digital space; or of Luiz Duva, in which images captured through the precariousness of portable slides reach the sensorial sphere; or of Anaisa Franco, who by means of sophisticated robotic technology burns in the field of animation – through all of these, we confirm the artistic search for living space. Not forgetting Eduardo Kac, whose experiments deal with the area of genetics.

The dissolution of borders between aesthetic categories is not an urgent issue today. It speaks to history, especially to the avant-gardes of the beginning of the twentieth century and, later, to the artistic experimentation of the 1960s and 1970s, which moved freely among and across categories in

its effort to expand the poetic field. If, in the past, art had been moved by a socio-political context that propelled it towards actions transgressive of every sort of order – of its condition as a marketable commodity, for example – the issues that motivate art today appear more focused on aspects related to living space, understood more as a philosophical than as an strictly transgressive space.

Yes: what place is this?

Throughout the 1990s, art showed greater interest in the spectators and, in doing so, directed itself to a new relationship with space,⁶ sensually flirting with it.

In Brazil, neoconcretism, by breaking away from the frame and the base and launching painting and sculpture into space, gave rise to the idea of the dislimit:⁷ the realisation of the work started to happen outside the conventional parameters of

4. *Corumbiara não é Columbine* (Corumbiara is not Columbine), an intervention by David Cury, critically ties the execution of an unknown number of landless workers by gunmen and military officials contracted by farmers in Corumbiara, in the state of Rondônia, in 1995, with the assassination of thirteen students and professors by two upper-middle-class adolescents in Columbine, in the state of Colorado, in 1999.

5. See L. Lagnado, 'A instauração: um conceito entre instalação e performance'. In R. Basbaum, ed. *Arte contemporânea brasileira: texturas, diálogos, fissões, estratégias*. Rio de Janeiro: Rios Ambiciosos, 2001, pp. 371–6.

6. J. Schulz-Dornburg, *Arte y arquitectura: nuevas afinidades*. Barcelona: Gustavo Gili, 2000.

7. F. Gullar, 'Theory of the Non-Object,' reprinted in this volume, pp. 59–61. See p. 61 for what Gullar calls the *necessidade de deslimitar*, which A. J. Shellhorse renders as 'the necessity of undoing-limits'

Anaís Franco (Uberlândia, MG, 1981 –)
Anaís Franco lives and works in São Paulo. In 2001 she received the VI ARCOmadrid / BEEP Electronic Art Award and created *Throughout Breathing* in the Lestruch production centre in Barcelona. In 2010 she developed *Rotina Alianada* (Alienated Routine) in Hangar, Barcelona, financed by MIS-Museu da Imagem e do Som, São Paulo, and projects in Taipei Artist Village, Taiwan, financed by the Sacatar Foundation. In 2009 she developed *Realidade Suspensa* (Suspended Reality) in the LabMIS, MIS. In 2008 she designed the interactive sculpture *Expanded Eye during the Interactions* (Interactives) of the MediaLab Prado, Madrid. In 2007-8 she was awarded the Projecto Expansión Digital fellowship from MECAD, Barcelona, to create *Connected Memories*, and she also participated there in classes, articles and lectures. In 2006 she was awarded the Alban fellowship to obtain her master's in Digital Art and Technology at the University of Plymouth, England; and in the same year she participated and developed *Controlled Dream Machine* in the MediaLab Prado, Spain. In 2004 she graduated in Fine Arts from the Fundação Armando Álvares Penteado (FAAP), where she won first prize in the 34th Art Annual, receiving a scholarship to FAAP. More recently she has participated in exhibitions around the world such as ARCOmadrid, Exit Festival in Paris, 5th Seoul International Media Art Biennale in Seoul, Live Ammon in MOCA, Taipei, Festival LOOP-Mobile Art and Sonarmática in the CCCB, both in Barcelona, TEKHNE in MAB, São Paulo, Pixel 08, Norway, Vision Play in MediaLab Prado, Madrid, and FILE, São Paulo. (SS)

Angelo de Aquino (Belo Horizonte, MG, 1945 – Rio de Janeiro, RJ, 2007)

Angelo de Aquino moved to Rio de Janeiro in the 1960s, where he began his artistic training in the studio of painter and sculptor Roberto Moriconi (1932-93). In 1965 he was one of the organisers of the event *Propostas 65* at the Fundação Armando Álvares Penteado, in São Paulo. His work at that time was predominantly concerned with urban themes and with mass culture. He took part in important exhibitions, such as *Opinião 65* (1965) and *Salão da Bissola* (1969), both held at the Rio de Janeiro Museum of Modern Art. He started working with video and film in the 1970s, and his output took on a more conceptual character. In 1974 he and Walter Zanini organised the show *Prospetiva 74* at the Museu de Arte Contemporânea of the University of São Paulo. In the 1980s he began to devote himself entirely to painting. He published *Vida Rex* in 1997; it was reissued in

2004, as part of an exhibition at the Casa França-Brasil (Rio de Janeiro). (FL)

Anna Bella Geiger (Rio de Janeiro, RJ, 1933 –)

Anna Bella Geiger lives and works in Rio de Janeiro. She began her artistic training with Fayga Ostrower in the early 1950s. She moved to New York in 1954, where she attended classes at the Metropolitan Museum of Art and sat in on courses at New York University; she returned to Brazil a year later. Between 1960 and 1965 she was involved in the metal engraving workshop of the Rio de Janeiro Museum of Modern Art, in which she would eventually teach. She returned to New York in 1969, where she lectured at Columbia University. Back in Rio de Janeiro in 1970, she took part in the first experiments with video art in Brazil. Her work, marked by her use of a variety of artistic idioms and her explorations of new, experimental materials and supports (photomontage, photoengraving, Xerox, video and Super-8), is situated at the limit between painting, object and engraving. She and Fernando Cocchiara published *Abstracionismo Geométrico e Informal: A vanguarda brasileira nos anos cinquenta* (Geometric and Informal Abstraction: Brazil's Avant-garde in the 1950s) in 1987. Among her main solo shows are *Projeto Respiração* (Breathing Project), Fundação Eva Klabin, Rio de Janeiro, 2006; *Anna Bella Geiger: Photography Beyond Photography*, Paço Imperial, Rio de Janeiro, 2008; and *Anna Bella Geiger circa MMXI*, SESC, Rio de Janeiro, 2011, which gathered some of her most important work from the past six decades. She has trained whole generations of artists, and is still teaching today at Escola de Artes Visuais do Parque Lage (EAV / Parque Lage, RJ). (FL)

Antonio Dias (Campina Grande, PB, 1944 –)

Antonio Dias lives and works in Rio de Janeiro, Cologne and Milan. Dias studied with Oswaldo Goeldi at the Free Engraving Studio of the Escola Nacional de Belas Artes. He showed at the Paris Biennial in 1965, where he won the painting prize, as well as at the exhibitions *Opinião 65* (1965), *Opinião 66* (1966) and *Novo Objetividade Brasileira* (1967) – all at the Rio de Janeiro Museum of Modern Art – bringing to the shows works that shattered the boundaries between painting and sculpture. He moved to Paris in 1967, after receiving a stipend from the French government, and the following year to Milan, where he still keeps a home and studio. It was there that he embarked on his conceptual investigations, which revolve essentially around the relationship between word and image. He received a

fellowship from the John Simon Guggenheim Foundation in 1972, and one from DAAD (German Academic Exchange Services) in 1988. The retrospective *Antonio Dias: The Invented Country* (2000-1) travelled to different Brazilian cities, and the exhibition *Anywhere is my Land* (2010) was shown at the Pinacoteca of São Paulo, at Santander Cultural (Porto Alegre) and at the Daros Foundation. Commentaries about his work include the books *Antonio Dias*, by Jorge Molder and Paulo Herkenhoff (1999), and *Anywhere is my Land* (Daros-Latinamerica / Hatje Cantz, 2010), as well as the film *Território liberdade - Arte de Antonio Dias* (Freedom Territory: The Work of Antonio Dias), by Roberto Cecato (2004). (FL)

Antonio Manuel (Avelãs de Caminho, Portugal, 1947 –)

Antonio Manuel lives and works in Rio de Janeiro. He arrived in Brazil in 1953, settling with his family in Rio de Janeiro. In the mid-1960s he started studying art at the Escolinha de Arte do Brasil with Augusto Rodrigues; he started attending Ivan Serpa's studio around the same time. Additionally he sat in on classes at the Escola Nacional de Belas Artes. Initially he used the newspaper and its flog as support, creating interventions on news stories with political themes. At the Salão de Arte Moderna (Museum of Modern Art, Rio de Janeiro) in 1970, the artist ignored the demands of the jury and presented his own naked body as the work, under the title *The Body is the Work*. The gesture was seen as a powerful protest against the dominant political, artistic and social system. In the 1980s painting and installations started to figure more prominently in his work. In 1994 he showed the installation *Fantasma* (Ghost) at the Galeria de Arte Ibeu (RJ); it would later be shown at the 24th São Paulo Biennial (1998). In 2000 he had a show at the Fundação Serralves, Porto, and in 2007 a big solo show, entitled *Fatos* (Facts), at the Centro Cultural Banco do Brasil (São Paulo). (FL)

Beatriz Milhazes (Rio de Janeiro, RJ, 1960 –)

Beatriz Milhazes lives and works in Rio de Janeiro. She studied at the Escola de Artes Visuais do Parque Lage (RJ) and is among the most important artists of the 80s generation, the name given to a group of artists whose answer to the conceptual trend that had dominated the 1970s was to return to painting. She took part in the exhibition *Como vai você, Geração 80?* (How are you, 80s Generation?) in 1984. Over time, the tension between figure and background, representation and orna-

mentation, yielded ground to a decidedly bi-dimensional painting – with discreet brushstrokes, intense colours and no superposition of planes – that attests to the influence of Matisse, Tarsila do Amaral, baroque ornamentation and Burle Marx's garden geometry. Her first solo show, at the Galeria César Ache (RJ, 1985), was immediately followed by exhibitions in Recife, São Paulo and Curitiba, as well as in Spain, Portugal, England, the USA, Mexico, France and The Netherlands. Her work has been shown at the São Paulo (1998 and 2004) and Venice (2003) biennials. Among her interventions in public spaces are a project at a London tube station, and one on the façade of a department store in Manchester, as well as a site-specific piece for the ten windows of one of the exhibition rooms of the Estação Pinacoteca, in São Paulo – part of a solo show in 2008. (FL)

Cadu Costa (São Paulo, SP, 1977 –)

Cadu Costa lives and works in Rio de Janeiro, where he is pursuing a doctorate at the Universidade Federal do Rio de Janeiro; he teaches at the Pontifícia Universidade Católica, RJ, and the Escola de Artes Visuais, Parque Lage, and participates in Professor Charles Watson's *Dynamic Encounters* project. He earned a fellowship from Fundação Iberê Camargo in 2001 to study at the London Print Studio and was a visiting artist at the University of Plymouth with funding from the Arts Council, United Kingdom, in 2008. Currently he is creating projects in partnership with the British Council and the Department of Art and Technology, University of Plymouth (i-Dat). He has participated in several group exhibitions and solo shows at Galeria Laura Marsiaj, RJ; Vermelho, SP; D21, Santiago, Chile; and Casa de Cultura Laura Alvi, RJ. (SS)

Caetano Dias (Feira de Santana, BA, 1959 –)

Caetano Dias is a multimedia artist who participated in the 1st Festival of Latin American Cinema, São Paulo, 2005, with the video *Uma* (One), and in the Interconnect exhibition, art and media centre ZKM, Germany 2006. He created interventions in urban spaces and videos that dialogued with social reality, such as *Pequeno Labirinto - Canto Doce* (Small Labyrinth - Sweet Corner), which was part of Videobrasil 2007. The artist participated several times in Arco - International Contemporary Art Fair, Madrid, and in Art Basel, Miami. In 2009 he won the Le Fresnoy / Videobrasil Audiovisual Creation Prize. He participated in the *Por um Fio* (By a Thread) show at the cultural centre CPFL, Campinas, with the video *O Mundo de Janiele* (Janielle's World),

Contínente a deriva (Continent Adrift), Sète, France, *Paísagem Oblíqua* (Oblique Landscapes), Faro, Portugal, and the Paço das Artes, São Paulo. In 2010 he held two solo exhibitions: *Bicho Geográfico* (Geographic Beast), a site-specific installation at the Museu Palácio da Aclamação, Salvador, which was a reading of Brazilian historical icons; and *Transverso* (Transverse) at the Galeria Paulo Darzê, Salvador, a collection of projects about the end of modernist utopias. In the video art piece *1978 - Cidade Submersa* (1978 - Submerged City), 2010, the artist used the former city of Remanso, flooded by the construction of the Sobradinho hydroelectric plant, as the background for raising questions about memory and identity. Also in 2010 he participated in a number of group exhibitions such as *Il Luminoso Triennial and Ponto de Equilíbrio* (Balance Point), Instituto Tomie Ohtake, in addition to the Los Angeles Art Fair in 2011. Caetano participated in the Mercosul, Valência, Buenos Aires, and Belle Ville / Nuit Blanche, Paris, biennials and showed his work in group and solo exhibits in Brazil, Venezuela, Ecuador, Spain, Cuba, the United States and Canada. (SS)

Carlos Fajardo (São Paulo, SP, 1941 –)

Carlos Fajardo lives and works in São Paulo. He took classes in architecture at the Universidade Mackenzie, in São Paulo, between 1963 and 1972; during that same period he also studied painting, drawing and art history with Wesley Duke Lee. He was involved in the creation of the Grupo Rex in 1966, with Geraldo de Barros, Nelson Leirner, José Resende, Frederico Nasser and Wesley himself. In 1970 he founded the Escola Brasil with Resende, Nasser and Luiz Paulo Baravelli, where he taught until 1974. At the start of his career he experimented with different industrial techniques and materials, making objects, paintings, collages, drawings and engravings. In 1981 he started showing painted works that consist of a set of canvases or surfaces in painted wood that he simply leans up against the walls of the exhibition space. He has also worked a lot with sculpture, a medium through which he explores questions concerned with weight, gravity and the sustaining of the weight of the work on the floor. He received Funarte's Ivan Serpa stipend in 1987 and the Vitae das Artes scholarship in 1989. His most important exhibitions include his participation in various chapters of the São Paulo (1967, 1981, 1987 and 2001) and Venice (1978 and 1993) biennials, and the retrospective *Poética da Distância* (Poetics of Distance) in 2003. He has been teaching at the Escola de Comunicações e Artes of the University of São Paulo since 1996. (FL)

Carlos Vergara (Santa Maria, RS, 1941 –)

Carlos Vergara lives and works in Rio de Janeiro, where he moved to in 1954. He started studying with Iberê Camargo following his participation in the 1963 São Paulo Biennial, where he showed jewels he had made as a sideline to his practice as an analyst. He was involved in the exhibitions *Opinião 65* and *66* (1965 and 1966), and *Novo Objetividade Brasileira* (1967), all at the Rio de Janeiro Museum of Modern Art. His paintings from the 1960s show an affinity with pop art, but they were replaced in the following decade by a production centred on photography and Super-8 films. Carnival also emerges as an object of interest and research, resulting in the series dedicated to the Bloco Cacique de Ramos. In the 1980s he once again devoted himself to painting, working with natural pigments and minerals. The series *Museus do Pantanal* (Marshland Monotypes, 1997) explores the contact with the natural environment by transferring onto the canvas the texture of rocks and leaves. A retrospective of his work in 2003 opened at Santander Cultural (Porto Alegre) and travelled to the Instituto Tomie Ohtake (SP) and the Museu Vale do Rio Doce, Vila Velha (ES). *Carlos Vergara* (2007) and *Carlos Vergara: Rio de Janeiro 1972-1976* (Silvia Roesler, 2007) stand out among the books published about him. (FL)

Carlos Zilio (Rio de Janeiro, RJ, 1944 –)

Carlos Zilio lives and works in Rio de Janeiro. He studied with Iberê Camargo at a moment when Camargo was greatly influenced by the work of Barnett Newman, which he had seen at the 8th São Paulo Biennial, and by the exhibitions *Otra figuración* (by the Argentineans Noé, De La Vega and Maccio) and *Opinião 65*. He took part in *Opinião 66* (1966) and *Novo Objetividade Brasileira* (1967), both at the Rio de Janeiro Museum of Modern Art. His production from the 1960s and 1970s is heavily political. During the military dictatorship Zilio became actively involved in the armed struggle; he was wounded during a confrontation with the police and imprisoned in 1970. He travelled to Paris in 1976, and there he earned a doctorate at Paris VIII. His thesis, entitled *The Brazilian Quarrel*, became a defining work in the revision of Brazilian modernism. During the 1980s Zilio devoted himself to painting and teaching, both at the Pontifícia Universidade Católica of Rio de Janeiro and at the Escola de Belas Artes of the Federal University of Rio de Janeiro. The Museum of Modern Art in Rio de Janeiro, São Paulo and Bahia organised a retrospective of the political phase of his work in 1996-7. The critic Paulo Venâncio Filho published his study *Carlos Zílio* in 2006. (FL)