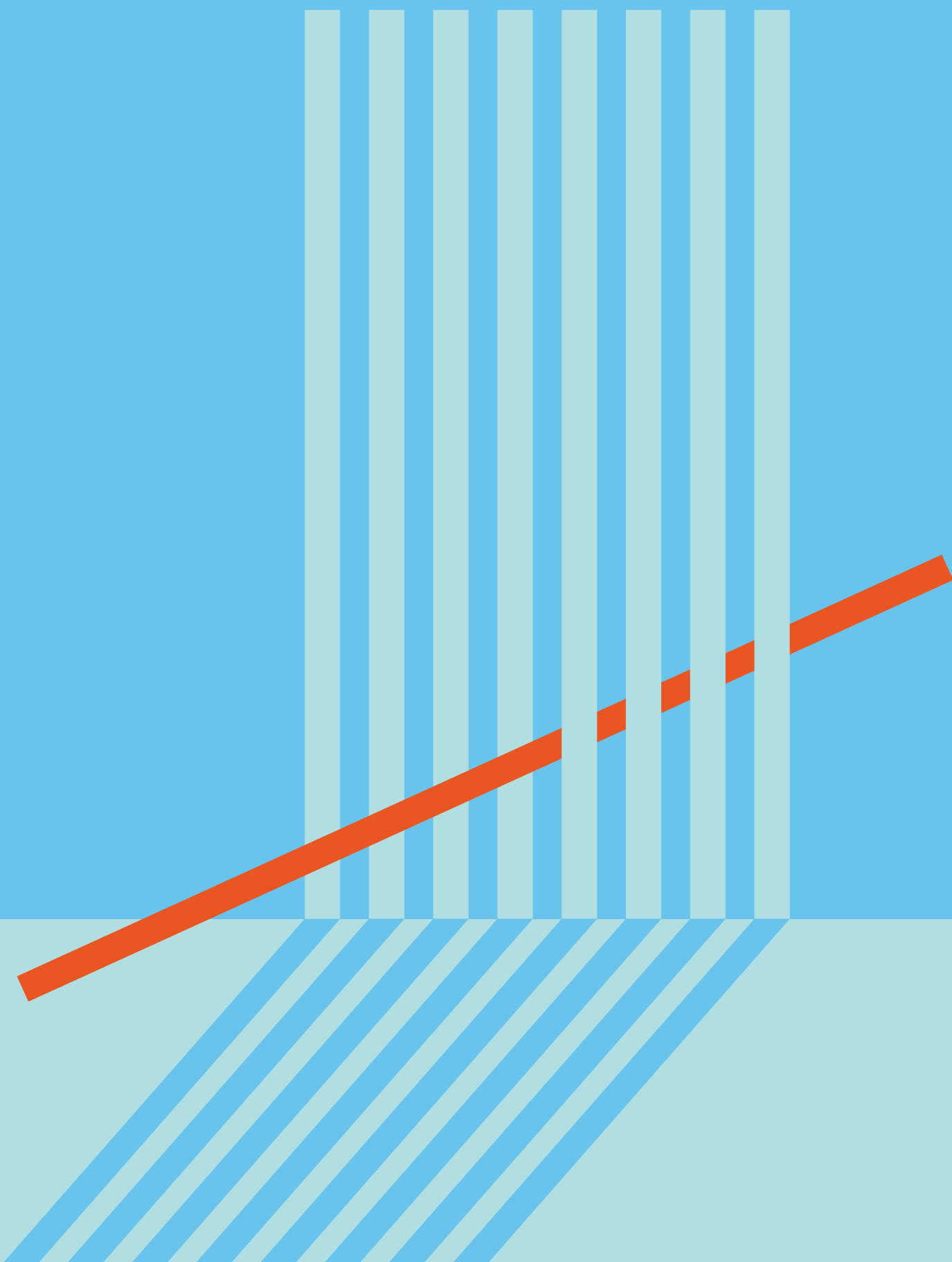


2º SIMPÓSIO INTERNACIONAL DE RELAÇÕES SISTÊMICAS DA ARTE
ARTE ALÉM DA ARTE
ANAIS





Anais do 2º Simpósio Internacional de Relações Sistêmicas da Arte

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Why doing symposia on systemic relations of art?

Let us begin with the subject of the symposium on *Systemic Relations of Art*. This is the line of research of the UFRGS PPG of Visual Arts (Post-graduate program of the Federal University of Rio Grande do Sul), in which is included the RG *Territoriality and subjectivity*,¹ in charge of the conception and organization of this symposium since its first edition. In existence since the establishment of the master's degree in 1991, this is, more than a line of research, the focus of all our work. Little acknowledge for many years, this subject has recently reached greater reverberation. Thus, the original idea was to bring together researchers interested in sharing their studies, from the perspective of thinking the visual arts beyond the artwork and the artist, in their interactions with a specific historical context and articulated in an art system. We thought of an event designed at deepening and consolidating a still emerging line of research in the country, to which many are linked, even if sometimes without the certainty of the methodological, conceptual and ideological issues surrounding this option of analysis. There is much to build, and we are inside this process.

Art Beyond Art arose as the natural title in our work expectations, as this has always been the heart of our research and debate. We do not believe that art can be thought outside its context and the social conditions of its existence. In addition, *Art Beyond Art* is a beautiful and suggestive title.

It is worth mentioning that the use of the concept of the art system was adopted in my master's dissertation, defended in 1983.² On this occasion, I examined the disputes between the hegemonic academic system in Brazil since its establishment in the early nineteenth century with the coming of the French mission and the School of Fine Arts founding, and the modernist system that was settled, inspired by European modernity and its avant-gardes. I used the characters of Oswaldo Teixeira and Candido Portinari as paradigms of actors, values, and presence in institutions of these systems. It was a usage of the very empirical term, based on the observation of what was happening in the national art scene, in which I recognized that institutional circuits and distinctive actors developed themselves in support of each of the artistic projects in dispute. The focus period was the Estado Novo, emphasizing the role of the social groups represented in these two circuits and how the State acted towards them.

In the Ph.D. I defended in 1990³ under the advice of Néstor García Canclini, I was able to deepen theoretical issues and worked more systematically on the concept of the art system, using Pierre Bourdieu's work as an essential reference. On that occasion, I elaborated a concept of the art system as follows: "*Set of individuals and institutions responsible for the production, dissemination, and consumption of objects and events, which they themselves label as artistic, and also for outlining the standards and limits of Art for society over a historical period*". The concept of the art system was adopted replacing of the artistic field, as Bourdieu stated

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1 The name of the RG comes from the understanding that the subjective construction, which is called art, is closely related to certain aspects of territories, considering its different social, political, cultural aspects and so on. Thus, the research focusing on the art system presupposes spatial coordinates for its implementation.

2 *A atuação social de Candido Portinari e Oswaldo Teixeira durante o Estado Novo*. Master's thesis defended at PUC/RS, in 1983.

3 *Artes plásticas: participação e distinção: Brasil anos 60/70*, defended in 1990 at the Faculty of Philosophy, Languages and Human Sciences of the University of Sao Paulo.

because I perceived that the relations in the artistic circuit were very dynamic and volatile, resisting to the adoption of the concept of field, more territorial and static. In that thesis, I examined the 1960s and 1970s art system in Brazil, searching for its contextual interactions, once I already considered the fact that art and its circuit moved from historical conditions. In that study, I highlighted the emergence of contemporary art in the 1960s, although I had not noticed the phenomenon magnitude that was progressing but was still marginal and peripheral at that time. I also highlighted the role of the state through censorship and the Brazilian miracle, that, supported by income concentration, prompted the emerging modern art market. In that work, I emphasized something that I had already pointed out in the master's degree and that was widely rejected in the arts intellectual milieu at the time: the role of the state and its strong interference, directly and indirectly, in the art system.

As soon as I finished my Ph.D., I joined as coordinator in the newly opened UFRGS Master's degree in visual arts, where I participated in the organization of the *Systemic Relations of Art* research line, which is still active in this Post-Graduate Program, also available to the Doctorate since 2000. There, I developed research in this line, advising scholars, masters and doctoral students, presenting the results in many events in the area around the country and abroad. Initially, there was not much interest in the theme within the intellectuals of the area, which considered the artist and the artwork above conjunctural issues, however, I could observe over several years the growing interest around the subject. The line of research, which at first skipped the debate, as if art lived in a cloud, completely stripped of its contextual coordinates evidenced in the art system, gradually strengthened. The process of consolidation and expansion of this subject in the field of reflection on art was slow, enduring ups and downs, also influenced by the social and political relations of the intellectual landscape.

In addition to the line of research, the RG *Territoriality and subjectivity* also provided to the development of reflections, absorbing the great changes that occurred with the growing preponderance of contemporary art in the national artistic context since the 1990s. In this RG, research on globalization and its consequences in the system were developed, such as entrepreneurship and financialization, market growth, international fairs, biennials, artist residences, among others. Furthermore, a broad debate was launched on the new conditions of knowledge, with the incorporation of complexity theories and the subject of networks to the dynamic relationships of local and international systems. Today we have a broad and solid debate within the RG over the use of concepts related to the subject, without, however, closing definitive positions, which seems excellent to justify the symposia that we are conducting.

It is important to say that the RG was also opened to the study of digital technologies, especially the use of the internet in the art field, which led to active and continuous conduction in the web. In 2007, we launched the blog [Territorialidade/territoriality](#), which holds the research database we have developed on art and the internet.

In the blog is possible to find over 300 web artworks, sorted into four categories of analysis: landscape, memory, cartography, and cities. Info from each work includes author, place of origin, title, date, access link, a short description and two images taken from its pages. This online archive is an accurate and valuable document of an artistic production spread through cyberspace, undocumented and often removed from the web. This first experience in cyberspace has triggered a series of others organized by undergraduate scholarship holders within the RG. As a result of this specific research, the book *Web arte e poéticas do território (Web art and poetics of the territory)* was also published, in which an analysis of this production was carried out, exploring its problems and possibilities within the field of contemporary art.

In dealing with this new channel, the perception of the possibilities and the need to make the research results more available gradually was outlining, in order to broaden its repercussions in the academic milieu and beyond. An essential part of our RG is the idea of knowledge diffusion, exchanges, and reverberations. Thus, in 2013, we launched the website [Arte Reflexões](#) (Art Reflections), which houses my personal production, recovering and making available current and old texts, often difficult to access, such as my doctoral dissertation and master's thesis, columns from the newspaper *Sul 21*, where I wrote weekly for three years, curatorship material, etc. Art Reflections is a cluster that houses all the other RG websites and blogs, and through it accessing the others is possible. Examining the web tools, RG blogs and websites now have Google translate and an access control mechanism available, making it possible to reach new audiences as well as having an evaluation by them. In addition to research papers, the site also publishes events and activities in which the RG is involved, and it is constantly fed with this news.

The progress of my personal research led to the project *Art and the Internet in Brazil*, demanding

the RG to create a new website: [ConectartBR](#). This online place was designed within a new conception, harboring all kinds of connection between art and the internet, without sticking to the traditional production of web art. Furthermore, in addition to the research files, references, and other information, the website contains a blog. It presents weekly texts produced by the undergraduate scholarship holders, resulting from seminars and other activities developed in the research.

We have been developing more traditional activities such as publishing books, producing courses, meetings, and lectures, as well as online activities on websites, blogs and social networks supported by the RG, as it considers extremely important to expand the knowledge produced in the university beyond its walls, through society. In 2014 we published the book, *As novas regras do jogo: o sistema da arte no Brasil* (*The New Rules of the Game: The Art System in Brazil*), in a project jointly developed by four authors – all members of the RG – connecting the articles as chapters of a unit. We've also held continuing courses focusing on the art system.

The creation of a meeting to discuss the systemic relations of art was an inevitable consequence of this evolvment of actions. In our project, we had a well-known objective: creating a democratic and horizontal space for debate, to establish connections of academic interest in our large and disarticulated Brazil. The idea of a symposium conveyed what we have wished: a meeting or conference of experts to discuss a subject and debate it in front of an audience. We started this project in a humble way, however, we were getting much more accessions than we expected, in order that in the first edition, with the support of CAPES and in partnership with Porto Alegre's Goethe-Institute, we had four foreign guests, which made us name the project the International Symposium on Systemic Relations of Art – SIRSA. We have received 98 papers proposals, examined by a Scientific Committee composed of 11 national and international researchers, who promptly met the difficult task of assuming the judiciary role in selecting a set of excellent quality submissions. The Commission met the following criteria: the proposed discussion relevance and timeliness; quality and consistency of argumentation; adaptation to the event's subject. From these submissions, 42 proposals from different disciplines, originating from 17 universities among Brazil, Portugal, and Spain, were selected, representing the work of 48 researchers. Regarding the audience, the Symposium achieved results beyond expectations, having the full capacity of the Goethe-Institute auditorium reached by bringing audiences from Porto Alegre, the countryside of RS (Rio Grande do Sul) and other states. What made this event a successful one was the fact that it was focused on a specific thematic and methodological significance, totally focused on the interests of the participating researchers and highlighting the debate time in each presentation.

In this 2nd SIRSA, we partnered with the University of São Paulo (USP), through researcher Ana Paula Simioni, representing the Institute of Brazilian Studies (IEB), and Sesc São Paulo, through Andrea de Araujo Nogueira and the Research and Training Center, CPF. Again, we had the support of CAPES and also with the collaboration of the Marcos Amaro Foundation – FAMA. The event was held at Sesc's Research and Training Center, with a skilled team coordinated by Andrea de Araujo Nogueira. The activities developed though three active and intense days, with the participation of six lecturers in joint tables of two participants, one Brazilian and a foreigner. Néstor García Canclini and Moacir dos Anjos addressed the issues of globalization/deglobalization and violence against ethnic groups and their bodies, and the new elaborations of the artists. Nathalie Moureau and Maria Lucia Bueno concentrated on the subject of contemporary art collections and archives and their consequences on the art system. Paul O'Neill and Monica Hoff developed their speeches and reflections on art as experience and as counter-pedagogy, in a perspective about the new ways of facing artistic practices in the social field. The event had 137 papers submitted, examined by a scientific committee composed of 15 national and international researchers from 13 different institutions. There were 56 papers accepted and participating in the event, which means 59 researchers presenting papers from 15 different universities, two institutions as well as independent researchers, comprising nine different Brazilian states and more than 14 different cities. For every table with three papers, there was an average of one hour of debates, which allowed a real deepening of the issues presented, with productive feedback for the research. Registrations for listening audiences were sold out on the first opening day, endorsing the success of the previous edition.

We would like to thank all the people involved for their dedication and competence. We consider that the event has been achieving the purposes for which it was developed, and we hope it continues contributing to the formation of critical mass and reflections in our field of study.