

PLACES AND CRITICAL MANNERS OF CONTEMPORARY ART IN MUSEUMS

Lisbeth Ruth Rebollo Gonçalves

School of Communications and Arts / University of São Paulo (USP)

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Main researchers: João Augusto Frayze Pereira, Helouise Lima Costa, Maria Cristina Machado Freire



*Exhibition Fragile Art, Resistance; one of the curating works
of the research*

The project Places and Critical Manners of Contemporary Art in Museums aims to study the principles of art criticism inherited from the past and their transformations in the fields of art and culture. In this research, we intend to discuss the current situation of contemporary art criticism, that is, to analyze the places and modes of critical manifestation by taking into consideration the risk that criticism is losing its function and legitimacy. This research will consider contemporary exhibitions in art museums within the cultural circuit characterized by globalization.

The socio-cultural meanings and the current cognitive possibilities of art criticism will be analyzed by focusing on the following main axes: 1) specificity versus interdisciplinary critical work; 2) interiority versus exteriority of the cognitive relationship between art and criticism; and 3) art and culture in the context of globalization.

The following main issues will guide the research:

- Criticism is one of the modes of construction in contemporary art.
- Criticism is understood as a specific discourse whose function is to mediate the external relationship between artwork and the public.
- The aesthetic experience provides the same raw material for art criticism and art itself.
- The museum and the exhibition are places that fulfill the same function in relation to contemporary art; the museum and the exhibition equally indicate the institutionalization of art.
- The research aims to observe the transformations of art criticism within the context of contemporary culture. In this cultural context, we ask the following question: what is the meaning of criticism?

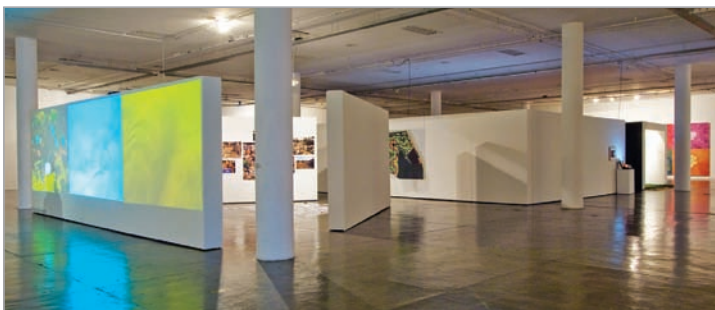
SUMMARY OF RESULTS TO DATE AND PERSPECTIVES

During the three and a half years during which this research has developed, many events related to the research theme have been realized: 1) International seminary *Crítica de Arte e História da Arte: desafios interdisciplinares*; 2) The XLI World Congress of Aica – A institucionalização da arte contemporânea, os museus, as bienais, o mercado de arte; 3) The international seminary *Conceitualismos do Sul/Sur*; 4) The exhibitions: *Bonadei: percursos estéticos*; *Mulheres artistas: olhares contemporâneos*; *Mulheres artistas: relatos culturais*; *Arte e antropologia*; *Radiografias da cidade*; *Paulo Bruscky*; *Subversive practices (Stuttgart)*, and the post-graduation “*Recepção estética em museus de arte*”.

The seminars and congresses contributed to advancing the theoretical approaches developed by the project researchers.

Some exhibitions at MAC USP produced exhibits related to the articulation of works by artists and their thematic propositions. Some examples are *Arte e antropologia*; *Mulheres artistas*; *Radiografias da cidade*; and the main shows of Paulo Bruscky and Aldo Bonadei. The researchers also participated in international seminars and congresses in other cities in Brazil and in other countries.

Three new exhibitions are being curated: the first one is on photography, the second one is on *Corpos estranhos* (cycle *Mulheres artistas*) and the third one is on conceptual art.



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Lisbeth Ruth Rebollo Gonçalves

Escola de Comunicação e Artes/USP
Av. Prof. Lúcio Martins Rodrigues, 443
Cidade Universitária
CEP 05508-900 – São Paulo, SP – Brasil

+55 11 3091-4081
lrebollo@usp.br