

ARS: VISUAL ARTS MAGAZINE BY PPGAV, ECA/UNIVERSITY  
OF SAO PAULO

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**ABSTRACT:** The *Ars* magazine, created by the graduate program in Visual Arts from Escola de Comunicação e Artes [School of Arts and Communication], at the University of Sao Paulo, gathers art relevant works by students at the university and outside of the academia. The magazine suggests that the issues involving an art school should not remain restricted to the academic environment, but should be taken as a cultural debate beyond the University walls and doubt art perspectives in a contemporary context.

**KEYWORDS:** Art. Visual Arts. Multimedia. Art criticism.

**GOALS AND BRIEF HISTORY**

The *Ars* magazine, created by the graduate program in Visual Arts in Department of Visual Arts from Escola de Comunicação e Artes [School of Arts and Communication], at the University of São Paulo (ECA/USP) gathers art relevant works by students at the university and outside of the academia. It arises from the realization that within the University such debate tends to be dammed in the everyday life of classrooms or confined to the amount of technical roughness of the academic speech, but outside the University's walls, it is subject to the rarefied space of museum and gallery publications whenever it is not of interest (one that is always provisional and epidermal) to cultural media columns. Thus, *Ars's* goal is to intervene the situation of deep destruction of the art debate in the country and suggests that the questions involving an art school should not remain restricted to the academic environment, but be taken as a

the cultural debate beyond the walls of the University and doubt art perspectives in a contemporary context.

The magazine also offers a widened focus on the visual arts approach, sheltering the multidisciplinary exigencies posed by contemporary art production itself. Concurrently, in the theoretical field, it values the contribution of older disciplines such as philosophy, aesthetics and art history, especially considering the short academic tradition of Brazilian art schools and the need to enhance theoretical positions with solid intellectual references even though it is often a matter of confronting or pointing the boundaries of tradition in the face of the challenges of the contemporary scenario.

One of the magazine's goals is to instigate collaborations from artists, intellectuals and other working professionals outside the University, alongside the works of artists, critics, historians and art theorists and graduate students of the Department from ECA/USP, and the University in General, by offering the space of a non-commercial magazine, favorable to experimentation and theoretical research. The publication reflects the diversity of the areas of expertise of the Department of Visual Arts — multimedia, painting, sculpture, engraving, theoretical field, history and criticism of art, in studies related to degree — and the multitude of the professional experience of its board of teachers. Thus it welcomes as a fruitful aspect the possible absence of unity among trends of thought that it expresses. The expectation is that the ecumenical field of discussion and formulation of problems may encourage a desirable confrontation of cultural viewpoints in a favorable setting for greater fluidity in the exchange of ideas.

As an academic initiative and created in an art school, it welcomes the discussion of the *training* issue, not just the training of students who want to become artists, teachers, educators or theoreticians of art, but also the formation of a creative experience and reflection, able to promote the creation of viewpoints emancipated in the globalized environment of contemporary culture.

Thus we may list as the goals of *Ars* magazine: 1) to encourage Brazilian artistic and cultural production in general; 2) offer active artists, art teachers and researchers residing in Brazil and abroad who are beginning their careers or who already have solid professional lives this privileged forum for debate, presentations and exchange of knowledge provided by academic life; 3) constitute an instance of criticism and new energy for the academic, cultural and artistic field, favoring a purposeful University presence in Brazilian society; 4) seek the level of academic excellence in artistic, cultural and scientific research; 5) encourage the dialogue between the Visual Arts and other areas of cultural and scientific production, and 6)

form a readership in the specialized area of art and culture, a public that is still just beginning to grow in the Brazilian setting. The magazine entered its formulation phase in mid-2002 as the initial proposal of the Graduate Program in Visual Arts from ECA, with an Editorial Board formed by professors Gilberto Prado, Sonia Salzstein and Marco Giannotti, joined by Professor Mario Ramiro, responsible for the magazine's graphic design.

*Ars*'s first issue, displaying a new logotype devised by Professor Donato Ferrari, came out in March 2003. The German artist Achin Mohné was invited to produce the cover art for this inaugural issue, and professor Marco Buti was in charge of the featured graphic artwork. Since then, such graphic interventions are an important editorial party in the publication. The artists invited to join for the issue can be connected to the University or not, and the artwork they conceive are done exclusively for *Ars*. This experience demonstrated the productive and mutually stimulating relationship that the magazine managed to establish among Visual works and written papers. The following artists have already produced cover art and/or have had their exclusive artwork featured in *Ars*: Regina Silveira, Carmela Gross, Carlos Fajardo, Evandro Carlos Jardim, Ana Tavares, João Musa, Cláudio Mubarak, Marco Buti, Paulo Pasta, José Resende, Rejane Cantoni, Leo Crescente, Antoni Muntadas, Paulo Pasta, Norma Grinberg, Waltércio Caldas, Christy Wyckoff, Rubens Mano, Ana Luiza Dias Batista, João Loureiro, Carlos Zilio, Achin Mohné, Uta Kopp, Cássio Vasconcelos, Jac Leirner, Iole de Freitas, Sandra Cinto, Albano Afonso and Caio Reinsewitz, among other artists.

The publication's editorial structure is flexible, in order to welcome the diversity of knowledge fields that characterizes ECA's Graduate Program in Visual Arts, to contemplate the professional range that reaches its faculty members and contributors and the magazine's very comprehensive artistic and cultural interests manifesto. Likewise, we have an interest in the production of dossiers, which are the result of accumulated experience on certain topics in the academic environment. *Ars* has published dossiers on Antoni Muntadas, Lupe Cotrim and Leonilson, among others.

Among the authors of critical and/or reflective essays by theorists or Brazilian or foreign artists featured in the magazine, we may point out: Walter Zanini, Annateresa Fabris, Tadeu Chiarelli, Sônia Salzstein, Julio Plaza, Gilberto Prado, Marco Giannotti, Geraldo de Souza Dias, Eduardo Kac, Jean-Philippe Chimot, Lorenzo Mammi, Luiz Costa Lima, Arthur Danto, Hans-Michel Herzog, Ulrich Seeberg, Bazon Brock, Monica Tavares, Suzete Venturelli, Christine Mello, Iliana Hernández García, Priscila Arantes, Lucrecia Zappi, Juliana Monachesi, Jorge La Ferla, Miriam Tavares, Sylvie Deswarte-Rosa, João Gabriel

Teixeira, Regina Melim, Nelson Brissac, Yve-Alain Bois, Ronaldo Entler, Edu Teruki Otsuka, T.J. Clark, Vilém Flusser (exclusive), Hélio Ferverza, Leo Steinberg, Mônica Zielinski, Rafael Maya Rosa, Luiz Camilo Osório, France Vernier, Patricia Franca, Ricardo Basbaum, Arthur C. Danto. There is also the translation of Paul Valéry's classic essay in which he presents and discusses "The Problem of Museums" that entitles the work; Marc Le Bot's essay on art and design, and one by the architect Lucio Costa, among several others.

#### EDITORIAL BOARD AND PUBLICATION DATA

Editorial board: Gilberto Prado, Marco Giannotti and Sônia Salzstein; graphic editor: Mário Ramiro; publishing assistant Raul Cecílio Jr.; current editorial council: Alckmar Luiz dos Santos (UFSC), Annateresa Fabris (USP), Antoni Muntadas (Visual Arts Program, MIT), Arlindo Machado (USP, PUCSP), Carlos Fajardo (USP), Carlos Zilio (UFRJ), Eduardo Kac (Art Institute of Chicago), Emilio Martinez (Facultad de Bellas Artes, Universidad Politécnica de Valencia), François Soulages (Université Paris 8), Ismail Xavier (USP), Karen O'Rourke (Université Paris 1), Maria Beatriz de Medeiros (UnB), Mario Costa (Università di Salerno), Milton Sogabe (Unesp), Regina Silveira (USP), Robert Kudielka (Universität der Künste Berlin), Rodrigo Duarte (UFMG), Sandra Rey (UFRGS), Suzete Venturelli (UnB), Tadeu Chiarelli (USP) and Walter Zanini (USP).

The contributions made to the magazine in the form of graphic arts and essays, from many parts of the country and some abroad like France, United States of America, Germany, Portugal, Colombia and Spain, have been extensive and qualified. During 18 issues produced in the course of nine years, the increase in foreign participation and the quality of the dialogue with other artists and authors has become clear. The Editorial council is furthermore engaged in consolidating segments for publishing Brazilian versions of texts by foreign authors that are referential in the debate of art and culture, and for bringing back to the contemporary programme the historically important works concerning art, written by national and foreign authors, that are out-of-stock or difficult to access.

In early 2004, *Ars* magazine was classified as level A by Qualis system of Capes (Brazilian Federal Agency for the Improvement of Higher Education), which later reclassified it to fit in the top level, A1. The Editorial board relies on a series of fundamental supporting groups to publish and produce the magazine, such as the Graduate Program in Visual Arts of the Department of Visual Arts at ECA-USP, ECA-USP itself, CNPq-Capes, by mean of the editing editorials, starting from the 5th and 6th issues (2005). In 2010, the magazine was

incorporated into the SciELO collection, with each one of its printed issues also having been published online, thus making it available to a greater number of readers. In 2011, we began preparing the bilingual version of the magazine's digital edition, in order to offer international access to the English-language *Ars*.

Currently, *Ars* has a print run of 1000 copies and is distributed by Editora 34. Readers may also find it in the bookstores at Edusp (University press) and other selected pick-up locations.

All launch events were held at Centro Universitário Maria Antonia and welcomed a large crowd. *Ars* is partly a free distribution publication, distributed in schools and art schools, graduate programs around the country and often sent to selected communities of non-universitarian art institutions as a means of institutional consolidation and publicity. It may also be accessed online at: [www.scielo.br/scielo.php?script=sci\\_serial&pid=1678-5320&nrm=iso&lng=pt](http://www.scielo.br/scielo.php?script=sci_serial&pid=1678-5320&nrm=iso&lng=pt) and [www.cap.eca.usp.br/Ars.htm](http://www.cap.eca.usp.br/Ars.htm).

#### CAPTIONS FOR ILLUSTRATIONS

The image in this article is placed in its Portuguese version.

Figure: Covers of *Ars*, issues #1 to #16 (from left to right, top to bottom).



**GILBERTTO PRADO:** Professor in the Department of plastic arts of the School of Communication and Arts (ECA) of University of São Paulo. Ph.D. in Arts and Art Sciences from Université Paris I Panthéon-Sorbonne. Author of the *Arte telemática: dos intercâmbios pontuais aos ambientes virtuais multiusuário*, (Itaú Cultural, 2003). Multimedia artist, present in many exhibitions in Brazil and abroad.



**MARCO GIANNOTTI:** Professor in the Department of Visual Arts of the School of Communication and Arts (ECA) of University of São Paulo. M.Phil. (1993) and Ph.D. in Fine Arts (1998) from Universidade de São Paulo. Author of *Breve história da pintura contemporânea* (Claridade, 2009), among other publications. Visiting professor at Kyoto University from 2011 to 2012.



**RAUL CAECILIUS JR.:** Visual Communications Analyst at Universidade de São Paulo. Holds a license degree in Biblioteconomy from Universidade de São Paulo (2003) and Art Education from FAAP – Fundação Armando Álvares Penteado (1986). Specialized in Art History, also from FAAP (1988).



**MARCO GIANNOTTI:** Professor in the Department of Visual Arts of the School of Communication and Arts (ECA) of University of São Paulo. M.Phil. (1993) and Ph.D. in Fine Arts (1998) from Universidade de São Paulo. Author of *Breve história da pintura contemporânea* (Claridade, 2009), among other publications. Visiting professor at Kyoto University from 2011 to 2012.



**SÔNIA SALZSTEIN:** Professor in the Department of Visual Arts of the School of Communication and Arts (ECA) of University of São Paulo. M.Phil. (1994) and Ph.D. (2000) in Philosophy from the Faculty of Philosophy, Languages and Humanities at Universidade de São Paulo. Organizer and coauthor of several publications devoted mainly to modern and contemporary art.



**MARIO RAMIRO:** Professor in the Department of Visual Arts of the School of Communication and Arts (ECA) of University of São Paulo. Master in Media and Fine Art from Kunsthochschule für Medien Köln (1997) and Ph.D. in Visual Arts from Universidade de São Paulo (2008). As a multimedia artist, his production includes working with television networks, photographs, sculptures, installations, urban interventions and sound art.

