

Form and Feeling: The Making of Concretism
The Graduate Center/CUNY, Concourse level
February 8, 2016—9:30am to 7:30pm

09:30 AM – Welcome – Anna Indych-López, Associate Professor of Art History, the City College of New York and The Graduate Center, CUNY; and Holly Block, Executive Director, The Bronx Museum of the Arts.

09:45 AM – Opening remarks – Sérgio Bessa, Director of Curatorial and Education Programs at The Bronx Museum of the Arts



10:00 AM – Panel I: **Michael Asbury, Adele Nelson, and Irene Small. Introduced and moderated by Julieta Gonzalez**

ABSTRACTS:

- **Michael Asbury: Form and Sensibility—Instances of theoretical convergence between Mário Pedrosa and Herbert Read**

Published in 1942, Suzanne Langer's 'Philosophy in a New Key' offered a powerful critique of the so-called objectivity of the scientific method. Arguing that a cycle connecting Descartes to German Idealism had come to an end, and that this end had been brought by a particular form of positivistic empiricism - itself a product of a 'naïve faith in sense-evidence' – Langer's critique of the submission of subjectivity to empirical rationale through the scientific equation of truth with fact would have significant repercussions within art criticism.

This paper will refer to two such instances: in Brazil from Mario Pedrosa's theories on abstraction and his defense of 'the art of the insane' to Ferreira Gullar's publication of the Neoconcrete Manifesto, and in the UK from Herbert Read's articulation of post-war constructivism and surrealism to his interest in the archetypal imagery within children's drawings. What conclusions we may draw today from these converging albeit independent mid-20th century calls for an articulation between abstraction and a modernized society in need of (re)establishing its relation with its primordial myths?

- **Adele Nelson: Pedagogy of Experimentation—Bauhaus Ideas and the Brazilian Postwar Avant-Garde**

This paper analyzes the rhetorical and discursive resonance of the claims by artists and art professionals in Brazil in the 1950s of a connection to the Bauhaus. I examine the curricula of two new art schools established in São Paulo and Rio de Janeiro, emphasizing the role of central figures, including Pietro Maria Bardi, Mário Pedrosa, Jacob Rutchi, and Ivan Serpa, and the

works by artists trained at the schools, and study paintings by Lygia Clark that in part elicited Alfred H. Barr, Jr. in 1957 to dismiss Brazilian contemporary art as “Bauhaus exercises.” Rather than a case of imitation, as Barr suggested, Brazilian actors transformed Bauhaus ideas, mediated by Cold War re-interpretations of the German school and its approaches to artistic education, to articulate tactics of citation and adaptation and to assert a non-derivative, radical conception of modernism.

- **Irene Small: Eye contra Hand—Arte Infantil and the Disciplining of Development**

It is commonplace to describe the efflorescence of radical abstraction and its offshoots in Brazil in the 1950s and 1960s with Mário Pedrosa’s compelling summation, “the experimental exercise of liberty.” While Pedrosa coined the phrase in 1970 in reference to a performative action undertaken by Antonio Manuel at the Museu de Arte Moderna de Rio de Janeiro (MAM-RJ), it was subsequently used extensively by Pedrosa himself, artists intimate with those earlier developments (Hélio Oiticica and Lygia Pape, for example), as well as later commentators to characterize the experimental spirit of the broader period writ large. In this, its application has become extraordinarily elastic, encompassing, for example, the unconventional art therapies of Nise de Silveira in the late 1940s; pedagogies Ivan Serpa developed for children and adults at MAM-RJ in the 1950s; the participatory turn of the 1960s; and interventions realized in the context of repressive military rule in the 1970s. In this paper, I analyze how such key concepts such as “liberty” and “experimentation” were inflected within the context of an intensive interest in *arte infantil*, or children’s art, among many of these protagonists. Focusing on Pedrosa’s 1954 text *Crescimento e Criação*, I explore how the emancipatory impulse so strongly associated with art of this period exists in striking and often unresolved tension with a disciplinary drive in which the cognitive development of the child was mapped upon the economic and political development of the nation. Within this matrix, the *eye* is called upon to control the *hand*, such that the child’s motor impulses are corralled by means of what Pedrosa, drawing from Rudolph Arnheim, calls “visual effect.” I explore the metaphoric implications of Pedrosa’s articulation, as well as how they were adopted and reworked by Oiticica in his *Bólides* of the mid-1960s as well as in his ongoing practice as a child art educator. Recasting the relation between touch and sight, Oiticica ultimately arrived at a distinct conception of geometry as the interface between the child—the signal embodiment of a subject in formation—and the world.



12:00 AM — Invited Speaker: Martin Mäntele

In the mid-1950s and early 60s, the Hochschule für Gestaltung in Ulm, Germany, became an important center of convergence to Brazilian artists who saw in its program, designed by Max Bill, an opportunity to further explore their interest in concrete art. Martin Mäntele, director of

the HfG Archive, will discuss the circumstances that informed the creation and implementation of the Hochschule in the aftermath of WWII as a project closely aligned with the Marshall Plan. The presentation will offer overview of Max Bill's original curriculum based on his own experience at the Bauhaus, and the changes implemented by Tomás Maldonado during his tenure.



12:30 – 1:30 PM – Lunch break



1:30pm—Panel II: Frederico Coelho, Claudia Calirman, and Luisa Valle. Introduced and moderated by Anna Indych-López

ABSTRACTS:

- **Luisa Valle: Mary Vieira's Public Works—Unsettling Constructions of Public Space and History**

Mary Vieira's kinetic, temporal, and sensorial concretism problematizes conventional narratives of Brazilian concrete and neo-concrete art. Though Vieira relocated to Switzerland in 1951 missing much of the development of concretism and neo-concretism in the country, her public works from the 1960s and 70s highlight the proximity of her practice with a genealogy of postwar Brazilian art centered on the dialogue between form and perception. Beyond deconstructing the simplistic concrete/neo-concrete binary, however, this paper interrogates the ways in which Vieira's public works from the 1960s and 70s charged public space and recognized the possibility of reinventing public history.

Stating that her "plastic research started in Brazil in 1943," Vieira kept in dialogue with postwar Brazilian art and architecture through shared exhibitions. Her work converges with those of many artists she shared space with: the kineticism of Abraham Palatnik, the spatial practice of Hélio Oiticica, Franz Weissmann, and Amílcar de Castro; the design inquiries of Almir Mavignier, and the phenomenology of Lygia Clark and Oiticica's participatory art. Questions central to her work include the use (and rejection) of industrial processes over free-hand manipulation; the leap into three-dimensional space, and the sensual and rational engagement of the viewer with the artwork via object-body, sight-form associations—the latter influenced by Mario Pedrosa's thesis on Gestalt theory.

Vieira's concretism of transatlantic and local relevance draws an ambiguous line between concrete and neo-concrete art. If some of the distinctions between concretism and neo-

concretism rest on the contrast between individual and collective experiences, passive contemplation vs. active participation, Vieira's public works, produced in Switzerland yet installed in Brazil and Europe, complicate these classifications and challenge nationalist narratives of Brazilian concretism. In *Polivolume: conexão-livre-homenagem a Pedro de Toledo*, for example, installed in 1979 in the Eisenhower Square in São Paulo, Vieira explores the totemic form yet challenges its constancy by proposing tactile interaction and the kinetic transformation of the work. This paper focuses on the individual and collective experience, the bodily and tactile engagement of the viewer with Vieira's public works as a means to highlight their potency in negotiating notions of monumentality, public art, public space, and public history.

- **Frederico Coelho: Concrete, Neoconcrete and Brazilian Counterculture—Impasses and hypotheses**

Between 1968 and 1974, with the hardening of the military dictatorship in Brazil, a number of cultural events (the release of the experimental journal *Navilouca*, for instance), mixed with traumatic incidents such as the psychiatric internment (voluntary or not) of a number of artists deeply marked the era, and is often referred to as the Brazilian counterculture. Departing from concerns related to productivity and destruction associated to experimental art and delirium, Coelho's presentation will draw comparisons between the concrete and neoconcrete movements (1955-1962) and the so-called "marginal art" that ensued. Coelho will trace the aesthetic and philosophical developments spearheaded by Nise da Silveira's work at Engenho de Dentro Psychiatric Ward (which engaged the participation of three concrete artists, and philosopher Mario Pedrosa) in new art productions and language, including the introduction in Brazil of the work of R.D. Laing, and Michel Foucault.

- **Claudia Calirman: Lygia Pape and Anna Maria Maiolino—'Epidermic' and Visceral Works**

During the rise of the feminist movement in the U.S. in the 1970s, the term feminism was rejected by many prominent artists in Brazil. Lygia Pape (1927-2004), for instance, questioned the terminology stating that she was not interested in "any ideological feminist discourse." As revisionist tales of feminism have evolved in the wake of globalization, the work of Latin American women artists has taken a new relevance, yet for most part, Latin American women artists from the late 1960s and 1970s—a period characterized both by artistic ferment and political repression—remains largely unexamined.

Anna Maria Maiolino (born in 1942) has noted that her "works from the 1960s were motivated by close situations and experiences such as women's daily life." She claims, however, that for some critics the theme was considered prosaic, banal, and obvious. It was a subject socially disqualified by then and still is. Adamant about not being labeled feminists, both Maiolino and Pape were engaged in redefining constructions of women's identity. In this essay, I will argue that even not wanting to be labeled feminists, Maiolino and Pape contributed with seminal works to the feminist canon. In a country like Brazil, strongly rooted in the Concrete/Neo-

Concrete movements it was hard then, as it is still difficult today, for women artists to deal with issues related to gender and political identity.

Though many of the works from both Maiolino and Pape from the late 1960s through the 1990s favored constructivism and geometric abstraction, my focus here, however, is on their “contaminated” production, their so-called “epidermic” or visceral works, dealing with unfulfilled desire, the abject, and the sensorial.



3:30 – 3:45 PM – Coffee break



3:45pm—Panel III: José Lira, Raquel Imanishi, Simone Homem de Mello, and Eduardo Jorge de Oliveira. Introduced and moderated by Sergio Bessa.

ABSTRACTS

- **Raquel Imanishi: Two ideas for one desire: Di-Glauber and the unexplored potential of a cinematic writing of history.**

Throughout his short life, film director Glauber Rocha acted on many different fronts deflecting thus any attempt to be written off as a one-dimensional character: cultural producer and agitator, sharp critic, noted essayist, infamous polemicist; exponent of the “aesthetic of hunger” (1965), and of the “aesthetic of dream” (1971), among other manifestos as lucid as visionary; and last but not least, the articulator of a new cinema (“cinema novo”). In the very limited time of this presentation, I will attempt to outline some of the main ideas that spring up in his films, in particular two central ideas that synthesize in different moments Rocha’s “desire for history.” The first idea, amply explored in his bibliography, appears in his first film *Pátio* (1959). Baroque in its conception, this idea establishes a theatrical space, in contrast to conventional “real” space, that allows Rocha not only to enact experience as a drama but also history as a stage for conflict and ruptures between antagonist forces. In taking over this space, and in the conflicts there enacted, one witnesses in cosmic scale not only the crisis of Rocha’s characters, but the very drama of History.

The second idea, apparently opposed to the theatrics and rituals inherent to baroque allegory, is formulated by Rocha in his short documentary *Di* (1976) that pays tribute to modernist

painter Di Cavalcanti, one of the articulators of the Semana de Arte Moderna in 1922. Focusing primarily on two excerpts from this film, I propose to explore the main stakes of Rocha's homage/exhumation (the "resurrection that transcends the bureaucracy of the cemetery" to which Rocha considered Cavalcanti condemned). Rocha's subversive approach is clear from the start as he transforms a well-known poem by Augusto dos Anjos (1884-1914) into a subtitle to his film: "Ninguém assistiu ao formidável enterro de sua última quimera, somente a ingratidão, essa pantera, foi sua companheira inseparável" ("Nobody attended to the formidable burial of his last chimera, only ingratitude, that panther, was his inseparable companion").

Rocha's film is a mirror in which his own image as well as Cavalcanti's (the modernist "Phoenix") are projected as born again artists, thus proposing a rereading of Brazilian modernism until then, as well as of Rocha's own oeuvre. The film's anti-narrative presentation of a series of baroque elements—starting with its life-death dialectic—allows rescuing the "desire of history" in a new (and double) perspective: the implicit pedagogy of the gaze and cinema's inherent potential of another writing of history.

- **José Lira: Mechanism and magic, body and landscape in Flávio de Carvalho**

A restless protagonist in the history of Brazilian modernism, artist, architect, writer, playwright, and journalist Flávio de Carvalho (1899-1973) has been the subject of a fair amount of readings over the years. Unfortunately, most of these readings have fell in the biographical trap of this "total artist", "romantic revolutionary", "emotive cannibal." More recently, however, new monographic and essayistic works have added new meanings and resonances to his artistic and intellectual activity.

In 1911, Carvalho moved to Europe to study art in Paris, and later graduated in Civil Engineering at the University of Durham, England. Upon returning to São Paulo in 1922, he worked as an architect, while also exhibiting his art and publishing articles in the press. He soon became known for his unconventional competition entries, as well as for the public affronts and controversies in which he took part. By 1930 he was already a central figure in the Brazilian avant-garde, when he introduced the idea of an Anthropophagic metropolis in the IV Pan American Congress of Architects. In the following year he enacted his famous *Experience #2*, a performance that dealt with the psychology of crowds, and starting in 1932 he led the newly created Club of Modern Artists and the Experience Theatre.

One of the most intriguing aspects of Carvalho's work and thought, in my opinion, is the constant oscillation between technical-rational imperatives advocated by modernism's constructive project, and, on the other hand, disruptive imaginaries drawn from anthropology and psychoanalysis. Such ambivalence emerges in his work in multiple schemes, among which on the symbolic associations of his architectural design, on the claiming of an erotic function in modern urban planning, on the performative connections between space, body, movement and emotions. Everywhere his work and thought points to an alliance between monument and mechanism, totem and machine, dismemberment and reassembly, which seems to echo the

approach of the author to contemporary relationships between technology and magic, libido and psyche proposed by Anthropophagia and Surrealism. This essay aims to develop this reading key through the analysis of three experiences he undertook in São Paulo between the 1930s and 1950s: the 1931 *Experience #2* and its eponymous book, the housing project he built at Alameda Lorena between 1934 and 1938, and his march dressing a *New Summer Look* in the city center in 1956. Understanding them as performances *avant la lettre*, my goal here is to explore the agencies there enacted as expressive of a constitutive slip between form and feeling in art.

- **Simone Homem de Mello : The retrieval of the illegible in Brazilian Concretism—Arno Holz and Sousândrade revisited by Augusto and Haroldo de Campos**

From the early 1950's on, the Concrete Poetry movement in Brazil proposed a particular literary tradition as part of its aesthetical program, making non-linear and asymmetrical correspondences between authors from different periods and languages. Apart from the modern canon involving Mallarmé, Ezra Pound, James Joyce and E.E. Cummings, a lineage of pre-modern vanguard poetry was drawn as a kind of critical revision of traditional literary historiography. It was in this context that the co-founders of Concrete Poetry in Brazil, Augusto de Campos and Haroldo de Campos, proposed a reevaluation of the work of Brazilian poet Sousândrade (1833-1902) and the German poet Arno Holz (1863-1929), further establishing associations between their poetics. The rediscovery of these two authors until then marginalized by literary criticism and historiography, having been both even considered "pathological" in their use of language, shows a disposition to reinterpret literary tradition in a non-hierarchical manner and to re-cipher – through poetry, criticism and translation – poetic manifestations which had been dismissed as unreadable until then.

A true original, Arno Holz is highly regarded for introducing abstractionist principles into German poetry in the late 19th century. Like Mallarmé, in France, Holz incorporated musical-visual devices in his poetry, and explored the genre of the long poem in *Phantasus* (1886-1929) leading the neologistic use of language to the limit of incomprehensibility. Analogously, Sousândrade – with his long poem *Guesa errante* (1858-1888) – reached an unprecedented poetical configuration through neologistic constructions, lexeme collage and intertextual combination of different sources and text materials that have remained obscure until today. In both poems respectively, the cities of Berlin and New York are presented as unlimited spaces from which polyphonic language manifestations are derived and eventually assimilated into the poem in their bare materiality. As a counterpoint to the Noigandres Group's programmatic proposal of a Concrete poetic language to be practiced in affinity with the clear, direct and dynamic visual communication in modern big cities, the retrieval of Holz' and Sousândrade's works, considered to be illegible in their affinity to the most playful Baroque tradition, points to cultivation of a *trobar clus* lineage out of the Concrete Poetry aesthetic programme, which would culminate – for instance – in Haroldo de Campos's *Galáxias* (1984).

- **Eduardo Jorge de Oliveira: Hagoromo and Heliotape: Haroldo de Campos and Hélio Oiticica at Chelsea Hotel**

This presentation departs from a recorded interview between Hélio Oiticica and Haroldo de Campos that took place at the Chelsea Hotel, on May 27th and 28th 1971, and that was later published in issues 3 and 4 of the underground newspaper *Flor do Mal* (Flower of Evil). In their dialog Campos and Oiticica explore a number of shared interests related to poetry, translation (or to use Campos' formulation, *transcreation*) and Japanese Noh theater. Their conversation ranges from the genesis of Campos' own book of poetry, *Galaxies* (considered by the author as a "book of essays") to Oiticica's installation *Tropicália*, (characterized as a "critical museum from the tropics"), with a foray into *The Wall Street Inferno*, a groundbreaking poem by Joaquim de Sousa Andrade written in New York circa 1870. Central to their discussion is Noh theater's ritualistic emphasis on wardrobe, most famously the feather cloak in *Hagoromo*. In their exploration, the aesthetics of Noh theatre merges with Oiticica's elaboration of nests and his series of performance capes known as *parangolés*. This conversation between two important Brazilian artists-intellectuals represents a point of intersection between the Concrete and Neo-Concrete movements, often seen as polar opposites, a dichotomy this paper seeks to question. These movements will be discussed here in terms of the oscillations of form (*Bild*) and formation (*Bildung*) in Brazil's literary and artistic history.

6:15 pm – Closing Remarks

6:30 pm— RECEPTION

BIOS



Michael Asbury is an Anglo-Brazilian art historian, art critic and occasional curator. He is a Reader in the theory and history of art at Chelsea College of Art's Graduate school, University of the Arts, London (UAL), and a founding member of the Research Centre for Transnational Art, Identity and Nation (TrAIN/UAL), where he currently coordinates the Contemporary Art and Latin America study program.



Sergio Bessa holds a PhD from the Steinhardt School of Education, of New York University. He is the Director of Curatorial and Education Programs at The Bronx Museum of the Arts, and teaches museum education at Columbia University's Teachers College. A scholar of concrete poetry, Bessa is the author of *Öyvind Fahlström—The Art of Writing* and co-editor of *Novas—Selected Writings of Haroldo de Campos*, both through Northwestern University Press. Among other titles, he edited *Mary Ellen Solt—Towards a Theory of Concrete Poetry*, a special issue of the Swedish journal *OEI*, and more recently *Paulo Bruscky: Poesia Viva*, published by Cosac Naify, São Paulo.



Claudia Calirman is Associate Professor of Art History at John Jay College of Criminal Justice, City University of New York. She is the author of *Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles* (Duke University Press, 2012), which received the Arvey Book Award for best book of the year by the Association for Latin American Art (2013). She is the author, most recently, of "Pop and Politics in Brazilian Art" in the *International Pop* catalogue (Walker Art Center, 2015). She is the recipient of a Creative Capital/Warhol Foundation/Arts Writers Grant (2013) to write her second book on women artists from Brazil and Chile from the 1970s. She has curated several exhibitions in New York, including *Antonio Manuel: I Want to Act, Not Represent!* (Americas Society, 2011).



Frederico Coelho is a professor in the Literature Department at Pontifical Catholic University of Rio de Janeiro (PUC-Rio). Over the last years, Coelho has published books and articles on Hélio Oiticica, Tropicalism, Brazilian counterculture and the connections between literature, visual arts and critical production during the 1960s and 1970s.



Julieta González is the Director and Chief Curator at Fundación Jumex Arte Contemporáneo, and Adjunct Curator at the Museu de Arte de São Paulo. González has curated over 30 exhibitions including *Juan Downey: A Communications Utopia* (2013), *Rita McBride: Public Transaction* (2013), *Tomorrow Was Already Here* (2012), all at the Museo Tamayo in Mexico City; *Ways of Working: The Incidental Object*, Fondazione Merz, Turin (2013); *Parque Industrial*, Galeria Luisa Strina, Sao Paulo (2012); *Juan Downey: El ojo pensante*, Fundación Telefónica, Santiago, Chile (2010). She holds an MA in Cultural Studies from Goldsmiths, London, was a Helena Rubinstein Curatorial Fellow at the Whitney Independent Study Program (1997–98), and studied architecture at the Universidad Simón Bolívar in Caracas and at the École d'Architecture Paris-Villemin in Paris.



Raquel Imanishi is a professor of aesthetics and philosophy at Universidade de Brasília (UnB). She also works as a translator and as the editor of the journal *Negativo*.



José Lira is Associate Professor at the School of Architecture and Planning at the University of São Paulo (FAU-USP). He has degrees in Architecture and Planning at the Federal University of Pernambuco (1989), and Philosophy, at the University of São Paulo (1999). Has held both a Phd (1997) and a PD (2008) dissertation on architectural and planning history at this same university and was enrolled as visiting scholar at Columbia University (2009) and the École Nationale Supérieure d'Architecture de Paris Malaquais (2015). He authored *Warchavchik: Fraturas da Vanguarda* (Cosac & Naify, 2011), organized *Caminhos da Arquitetura*, de Vilanova Artigas (Cosac & Naify, 4th edition, 2004) and *História, Historiografias, Historiadores* (Desígnio, ns. 11-12, 2010), and co-edited *Memória, Trabalho e Arquitetura* (University of São Paulo Press, 2013),

São Paulo, os estrangeiros e a construção das cidades (Alameda, 2011), *Tempo, Cidade e Arquitetura* (Annablume, 2007) and *Cidade: impasses e perspectivas* (Annablume, 2007).



Anna Indych-López specializes in the modern art of Latin America, specifically Mexico. Her work focuses on exhibition culture, cross-cultural perceptions, reception analysis, and the relationship between art and politics. She received the College Art Association's Wyeth Foundation for American Art Publication Grant for her book *Muralism without Walls: Rivera, Orozco, and Siqueiros in the United States, 1927-1940* (University of Pittsburgh Press, 2009). In 2011, she co-authored with Leah Dickerman *Diego Rivera: Murals for The Museum of Modern Art*, the book accompanying the exhibition with the same title at The Museum of Modern Art,



Martin Mäntele has been the head of HfG-Archive, sited at the former Ulm School of Design (1953–1968), where he has organized numerous exhibitions and publications, including *ulm model – models after ulm*, 2003, commemorating the 50th anniversary of the Ulm School of Design. Mäntele studied Art History and Modern German Literature at Tübingen University, in Newcastle upon Tyne (England) and Hamburg. He holds an M.A. (1994) and a Ph.D (1999) in Art History from Tübingen University.



Simone Homem de Mello is a poet, and translator. Her poems are collected in *Périplos* (São Paulo, 2005), *Extravio Marinho* (São Paulo, 2010), *Terminal, à escrita* (São Paulo, 2015), as well as in several anthologies of Brazilian contemporary poetry. She has written several libretti for operas including *Orpheus Kristall* (composed by Manfred Stahnke, Munique, 2002), *Keine Stille außer der des Windes* (composed by Sidney Corbett, Bremen, 2007) and *UBU – Eine musikalische Groteske* (composed by Sidney Corbett, Gelsenkirchen, 2012). She has translated

into Portuguese the work of Peter Handke and several modern and contemporary German poets (Arno Holz, Thomas Kling, Ulf Stolterfoht, Barbara Köhler, among others). She has also translated Augusto de Campos' poems into German. Mello studied German Studies at the University of São Paulo and at the Universität zu Köln. Her doctoral research in Translation Studies at the University of Santa Catarina (Florianópolis, Brazil) is about the translation of avant-garde poetry. From 2012 until 2014, she coordinated the Centro de Referência Haroldo de Campos (Casa das Rosas, São Paulo). Since 2011, she directs the Center for Literary Translation Studies at the museum Casa Guilherme de Almeida in São Paulo.



Adele Nelson is an Assistant Professor in the Department of Art History at Temple University. She is the author of *Jac Leirner in Conversation with/en conversación con Adele Nelson* (2011). Her recent and forthcoming writings appear in *Art Journal*, *ARTMargins*, the anthology *Mário Pedrosa: Primary Documents* (2015), and museum catalogues. Her current book project examines how abstract art developed in mid-twentieth-century Brazil in close relation to newly formed modern art institutions.



Eduardo Jorge de Oliveira holds a PhD in Literary Theory and Comparative Literature from the Universidade Federal de Minas Gerais, conducted under co-supervision with the École Normale Supérieure in Paris. He is an associate researcher at the Department of Literary Theory of Universidade de Campinas, São Paulo, and is completing postdoctoral work in the Department of History of Art Theory at the École des Hautes Etudes en Sciences Sociales, in Paris.



Irene V. Small is Assistant Professor of Art & Archaeology at Princeton University, where she teaches modern and contemporary art and criticism with a transnational focus. Her research interests include historical and neo-avant-gardes; modernism in a global context, abstraction; temporalities of art; problems of methodology and interpretation; relationality and the social

implications of form. She is an associated faculty member of the Program in Media and Modernity, the Program in Latin American Studies, and the Department of Spanish and Portuguese. Her book, *Hélio Oiticica: Folding the Frame*, is due for release by University of Chicago Press in February 2016.



Luisa Valle is a PhD student in art history at The Graduate Center of the City University of New York and a graduate teaching fellow at Hunter College. Valle focuses on spatial practices and architectural installations that concomitantly build on and challenge the official narrative of modernist architecture in Latin America. Investigating the temporality, precariousness, and participatory strategies of these “architectures” she explores how art re-evaluates and yet continues to use architecture as a tool in the struggle for social emancipation, active participation, and the ongoing codification of Latin American cultural identities.