



***HOMELESS  
ART  
HISTORIES***

SPECIAL EDITION OF *ARS*

**N 42**

# ***HOMELESS ART HISTORIES*** SPECIAL EDITION OF ***ARS***

## **OUTLINES OF THE EDITORIAL PROJECT**

The magazine ***ARS*** is organizing a special edition for its #42 issue, scheduled for release in August 2021, and curated by Liliane Benetti and Sônia Salzstein, with the collaboration of PPGAV-ECA-USP postgraduate students Janaína Nagata Otoch, Lara Rivetti, Leonardo Nones and Paula Mermelstein. Under the provisory title *Histórias da arte sem lugar* [Homeless Art Histories], it will examine the broad scope impacts on art history brought about by the always accelerating radical shifts in the artistic and cultural context since the 1960s. It will thus discuss the challenges and impasses that must be confronted by anyone seeking to reflect on current artistic practice and on the category of the art work, doing so by questioning the sort of writing that can effectively deal with both these considerations in light of the experience accumulated throughout this period by the disciplinary field of art – or running against the grain of this field. These are challenges and impasses which ultimately raise questions for those who throw themselves into the experience of “hearing” the multiple histories of art that potentially emerge in the contemporary global geography.

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In fact, from the 1960s onward, the discipline of the history of art has seen its former limits progressively flanked – and redefined – in a general context of notable social transformations, under the pressure of political and cultural movements that led to the collapse of the polarized order imposed by the Cold War. This process has precipitated on every side a spirit of generalized criticism of the legacy of the Enlightenment, whose political and institutional framework was also implacably scrutinized by authors such as Michel Foucault, Louis Althusser and Jacques Derrida. The phenomenon of the New Left, the feminist movement, sexual liberation, the liberation of customs, and the radical criticism of the *status quo* waged by the countercultural waves and wars for independence of long-standing colonial bastions on the African continent played a decisive role in the transformations of the cultural field, ushering in new agendas, new repertoires and new expectations. Not by chance, it was this moment that saw profound renewals in the areas of the social sciences, of history, of literary criticism, of psychoanalysis, of studies concerning culture in general and, particularly, of the history of art. These renewals took place under pressure by a substantive shift in their former premises and protocols, but also by the experience of the transdisciplinary approaches.

In the general framework of the debate in the Humanities, the history of art had developed at a slower pace. In any event, while up to the 1970s this debate was basically divided between the “idealist” and the “positivist” trends, or, roughly, between a “formalist school” and authors of a Marxist bent, cultivated in the tradition of social history, from that point onward it was seen as an embattled area, and the positions under dispute were more complex. In 1971, Linda Nochlin published the essay “Why There Have Been No Great Women Artists,”<sup>1</sup> and in 1975, feminist

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and filmmaking/audiovisual theorist Laura Mulvey published a watershed text for this debate, “Visual Pleasure and Narrative Cinema,” in which she formulated the concept to “the male gaze.”<sup>2</sup>

It is important to underscore that the reference to art history in the title of this special edition of **ARS** points to a discussion far beyond the province of the discipline, since the fractures in the traditional disciplinary sphere of art were echoes of profound shifts and rearrangements in the political, social and cultural fields of art in general, from artistic production to the instance that was traditionally considered its “public sphere” (the museums, cultural institutions, the critics, collectors, the market, etc.) – from this to the institutions and social agents of art, to the entire cultural system in which art circulates, to the status of the public that traditionally flocked to museums and other spaces of art, and, in short, to the status of the artist and of the artwork.

The main aim of this edition is to open pathways of reflection that can be stimulating for new generations of researchers, interested in constituting a rigorous ground of research in art in Brazil.

## NOTES

**1.** In NOCHLIN, Linda. *Women, Art, Power, and Other Essays*. Boulder, Colorado: Icon Editions/Westview Press, 1988, pp. 145–178.

**2.** In *Screen*, 16(3), autumn 1975, London, pp. 6–18. That essay was published in a Brazilian edition under the title “Prazer visual e cinema narrativa” in XAVIER, Ismail (ed.). *A experiência do cinema*. Rio de Janeiro: Edições Graal, 1983, pp. 437–454.

## KEY QUESTIONS

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1. The discipline of the history of art as a legacy of modernity; the links of the discipline with modernism;
  2. The legitimacy of the notion of “history,” as it was forged in the modern Western tradition, rooted in premises of the Enlightenment;
  3. The trends of colonialism and ethnocentrism in the history of the discipline of the history of art;
  4. The effects aroused in the nascent discipline of the history of art of the emerging nationalisms in the 19th century, in association with the construction of the figure of the nation-state; the impasses of the discipline in face of the multiple nationalisms in the contemporary world;
  5. The tensions between the history of art and the theory of art and between the history of art and art criticism, also considering, in regard to this latter polarity, the contemporary dissolution of the modern institution of art criticism, as inaugurated in Baudelaire;
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6. The history of art in face of the new regimes of circulation of the work of art, considered in light of the collapse of the classical notion of the “public sphere” and the rise of the digital world;
  7. The discipline confronted with the new status of the audience, converted to undeterminable figures, revealing a brand-new geographic and social scope but also a notable atomization;
  8. The stretching of the traditional limits of the history of art with the entry of new protagonists in the former system of specialists and professionals, protagonists who are simultaneously producers and an active part of the public;
  9. Brazilian art and the history of art: taking a new look at the premises.
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## CONTRIBUTIONS BY AUTHORS

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With texts by invited authors and the receiving of articles through a public call, issue #42 of **ARS** aims to open itself to two main modalities of intervention. On the one hand, to incursions aimed at a theoretic and critical focus on the history of the discipline of art history, on the pioneers who proposed it as an object of scientific research – the so-called School of Vienna and its followers, its methods and exponents since the end of the 19th century. On the other, the explorations that already put new approaches into practice, testing alternative tools of historical, critical and theoretical analysis of themes in the field of art, in dialogue with the disciplinary tradition or in tension with it.

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## PUBLIC CALL

Together with the interventions of a roster of invited authors, *ARS* is opening a public call to select texts that will be included in the special edition of August 2021, with the aim of attracting writers interested in a wider and more diversified universe of ideas.

Two types of collaboration are foreseen – texts of a more **essayist nature**, with around 6,000 words, and predominantly **academic texts**, with up to 12,000 words – each author can choose the format that is best suited to the type of intervention he or she aims to offer;

1. The contribution should be **original and unpublished**, and its simultaneous presentation to another national periodical is not permitted;
2. Multiple submissions by the same author will not be accepted;
3. The articles received will be evaluated and selected by an external committee especially constituted for this call. The members of this committee will be announced in the coming months on the journal's website and social network;



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4. **Up to 10 texts** can be selected for the publication, the evaluation committee reserving the prerogative of selecting fewer articles for the publication;
  5. Apart from the word limit, which should conform to the indications described in this call, the authors should consult the **Instructions for the preparation of articles** available at the site [<http://www.revistas.usp.br/ars/about/submissions>] of **ARS**;
  6. The texts must be submitted to the magazine's website (<http://www.revistas.usp.br/ars>) on or after **January 4, 2021**, but no later than 11:59 p.m. on **April 4, 2021**;
  7. At the moment of submission, the authors should select the section **Open Call Ars 42** on the submission menu. Articles that have not been submitted to this section will not be evaluated or eventually published in the context of this call.

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**FOR QUESTIONS OR FURTHER INFORMATION, CONTACT:** [ars@usp.br](mailto:ars@usp.br)