

4.2. Contemporary art and construction gender equality

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Abstract

Theoretical studies of the visual arts are one of the most important aspects of applied Human Sciences, mainly because of its relation to civilization and culture. From that principle this article will try to discuss the contributions of some artists during part of the history of art for the construction of gender equality. Mainly referring to describe the multitude of contributions pro and cons of the artistic field, the behavioral changes that influenced the artistic creation and critique of feminist and queer art. Examples of artists, collectives and events involving controversial artists of the genre we can only serve to highlight the current postmodern historical moment. By being inserted right now is that we can write about and against the inappropriate attitudes of established institutions, unexpected positions and widespread prejudices, is also why claim another posture of everyone involved, this article behind these and other issues to the fore.

Keywords: art activism, gender, art system.

Introduction

In the field of large area of applied human sciences, a discipline stands out for its connection with the culture and civilization. Theoretical studies of Visual Arts can greatly contribute to the understanding of the struggles of minorities, as yet for many, the concept of art is directly related to his political engagement. And at that point, to gender issues, the contribution of the activity of some artists was essential.

To begin, we briefly mention some old contributions and ignored by many as the mysteries of androgyny that followed the works of Leonardo Da Vinci, the female force of Artemisia Gentileschi Judites of the ALTER-EGO Marcel Duchamp and even the actions of suffragists were important for gender issues in the arts. Leonardo's works bring a while doubts about his female models, it really existed or if the portrayed was just a Da Vinci's version of himself. Artemisia was a Baroque painter who bucked the rule. Marcel Duchamp participated in several photographic experiments with the pseudonym Rose Selavy (Cordeiro, 2010, p. 17). The suffragette Mary Richardson, next to a large group of women attacked works of art, an attack in defence of women's suffrage.

Winning the vote and political participation by women marked a new version of society, more egalitarian and democratic. Access to women's suffrage assured "that their claims were not left to the goodwill of men and to be able to instill changes in society" (Samouiller; Jabre, 2011, p. 608). Even if in this context, for these achievements happen, the art has participated as a victim. Before the English achieve the right to vote, numerous attacks on consecrated artworks mobilized public opinion. The most famous, of course, was against the work of Velasquez. The justification given in testimony by feminist Richardson "is that tried" (...) destroy the most beautiful image of women in mythological history as a protest against the government that was destroying Mrs. Pankhurst (prey suffragist leader), which is the most beautiful character in modern history (...) "(Estadão, 2014).

In any case, we will see throughout this text that the main point of discussion being promoted by this scientific paper is not only to describe the multitude of contributions pro and cons of the artistic field to the construction of gender equality, but in behavioral changes They influenced the artistic creation and art criticism. Which brings us to highlight the current historical moment, called postmodernist.

In principle, this term mean any artistic development to say goodbye to the modernist language from Picasso to Pollock defined by Greenberg, Rauschenberg and Warhol on. In practice, we will use it here to denote the change in ideas about images that may have been foreshadowed by those artists of the mid-century, but it only took root as orthodoxy during the year 1980. In general, here's the thing: no call the peculiarities of the environment or the circumstances of origin. (BELL, 2008, p. 446)

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This historical moment is widely discussed and has its various formulations and references with specific methodological preferences. For some, the correct terminology can be simplified as the continuation of modernism itself or even the late modernism. There may be several terminology definitions, but the meaning is the same, the contemporary historical moment is basically understood as a period of permanent transition, where what was once considered solid and located is undergoing a structural change, with less defined borders, causing the individual an identity crisis (Hall, 2011, p. 13).



Figure 1 – Rose Selavy (Marcel Duchamp), Man Ray (1923)



Figure 2 – Velasquez Work shredded by suffrage.

This crisis is, incidentally, one of the main research objects of applied Humanities and probably will continue for much longer, hence the artistic theories. The counterculture of the 1960s included new actors on the political scene, leading to many a social malaise able to open new prospects of interaction. Interactions that guided aesthetic, artistic and behavioral practices.

Political art or activist art

What can we identify how certain is the period when these new practices have emerged, they happened and emancipated. If researched the background, we see that both the Performance Art, the graphite, Interventions, installations and what some authors call the Art Policy (Ranci re) and other Activist Art (Falshin) hold in common is the decade of 1960. Some of these manifestations listed really emerged this youth revolution period, but others, such as installation, have achieved greater visibility and positioned themselves since then as political art option.

The complexity of the concept of each of such procedures, it behooves us to ignore some irrelevant explanations about the characteristics of their applications and direct our thinking more precisely for Art Policy and Activist Art. Assuming all manifestations cited fall, somehow, in the field of limiting the definition of political art of Jacques Ranci re, we discuss the construction of gender from the 1960s following this theoretical perspective.

Although Ranci re does not relate to art activism in analog form to the concept developed by other authors, we are driven to conclude that it is this same mode. We realize this especially when we associate the description of the author: "art is considered political because it shows the stigmata of domination, because ridicules the reigning icons or because out of their own places to turn into social practice" (Ranci re, 2012, p. 52) the release of Nina Felshin, which argues the emergence of activist art as catalyst for "aesthetic, social, political and technological impulses of the past twenty-five years in an attempt to challenge, explore or erase the boundaries and hierarchies that traditionally define the such a culture and how this is represented by the power" (Felshin, 2001, p. 74).

In any case, the least important question is the term used to define an artistic practice apparently expanded from the 1960s One misconception, according to the author's reasoning is that many believe that the positioning of artists and intellectuals in closer aesthetic reasons of policies is something unique to our times. Such an attitude should be thought of as part of a trend of questions arising in eighteenth-century Europe, from the moment the mimetic representation model has come to be questioned by Hegel.

Art and politics and its paradoxical relationship "have to do with each other as forms of dissent, reconfiguration operations of the common experience of the sensible" (Ranci re, 2012, p. 63). There are several aesthetic policy

that can influence the definition of possible and in the public's affection with the visible, other art policies precede even the positioning of the artist in front of objects. And even with sensitive division from both museums and books, the theater, can not generate an effect that sets "not an art of political strategy as such nor a calculable contribution of art for political action" (Rancière, 2012, p. 64).

So the art of politics consists of three intertwining heterogeneous logic, "the logic of the aesthetic experience forms the fictional work and the metapolíticas strategies" (Rancière, 2012, p. 65). From this entanglement, the author tries to define three forms of efficiency, "the representative logic whatever effect by the representations, the aesthetic logic that effect by the suspension of representative purposes and the ethical logic, whatever the forms of art and political shapes are identified directly with each other." (Rancière, 2012, pp. 65-66).

And so, the author concludes his reasoning about the political art, organized around three policy perspectives to the art, examples of works and artists who are inspired in one way or another, but not attached to any model political art, because, according to him, such models do not exist. All these events contribute to the emergence of new forms of political subjectivity, but none can avoid "the aesthetic break separating the effects of intentions." (Rancière, 2012, p. 81).

The emergence of a feminist art

The female contribution to this artistic ambience is notorious and underscored by Rancière, starting with the critical productions wars. The German artist Martha Rosler and her *Ballons* work (1967-72) occupies an interesting space in that author's work. In any case, this artist and his work were borrowed by the author to defend the critical device double vision, "the awareness of the hidden reality and the feeling of guilt about the denied reality," that is, trying to be with So keep a dialogue on the distant war and domestic consumption (Rancière, 2012, p. 30).

In the work of Ed Kienholz, *The Portable War Memorial*, in 1969, for example, are united in the same visual spectrum, memories of two world wars and familiar scenes to the states-unidenses such as vending machines, bars and coffee tables. Attributed by many as an example of pop art, assemblage of Kienholz actually repudiates the disposable foundation of this school (Staff, 2011, p. 506). In fact, the very Pop Art can be considered a kind of making art on domestic consumption. It would not be the first time that consumption and domestic environment were issues of artistic production, several other artistic events throughout art history chose this narrative.

We recognize that theme in other movements from the scenes of manners painting genre. In Brazil, artists such as Di Cavalcanti and Candido Portinari already incorporated in their modernist paintings the women's consumption of household goods under this nickname: custom scenes. We realized that was the preference for "social painting, so the taste of Modernism" (Costa, 2002, p. 130) that led many artists to represent, also subjectively, works which referred to gender issues.

The very Di Cavalcanti and his work bring with them the imagination around the Brazilian woman, more precisely, the mixed-race woman. Although, in most cases, the painter sought to emphasize the sensual features of the mulatto, also "stressed in some paintings sadness, discouragement and loneliness of women. Whores, washerwomen, sellers of acarajé, cabaret dancers appear in these modernist screens revealing a vision at the same time seductive and critical." (Costa, 2002, p. 131).

Criticism about the economic and social status of women was present not only in the work of Di Cavalcanti, but in the greater part of the modernist artists. The female figure appeared in almost all the works of artists such as Anita Malfatti, Tarsila do Amaral, Cândido Portinari and Ismael Nery. In short, the images of women in their social context and everyday were able to "shape the main social and aesthetic concerns of Modernism" (Costa, 2002, p. 130).

Regarding the central character of such productions, it must make it clear that it was not "any" woman, but the woman represented by Brazilian mulatto of Di Cavalcanti and others. The mulata

Leaving the world of sex settings, it becomes kind in two directions: a mulatice is a genus of being, consecrated by Di Cavalcanti or Sargentelli, among others, something like the equivalent of a literary genre and the mulatto is an engineered figure culturally constructed a long historical process that is opposed to female figures are currency in our research, is the male figures who oppose them (opposing at the same time, the White and Black). In the textual universe, both the mulatto and the mulatto, left the scope of sex ratings for the gender classifications, but following different paths: one became a social worker, an important element for the definition or establishment of national society, another became engaged, a symbol of a society (what you want) mixed. (Correa, 2007, p. 246-247)

And to be defined as gender, mulatice is part of a larger field of discussion, guided by the complexity of postmodernism. According influences of the French philosopher Michel Foucault, all gender is socially constructed through a speech. The speech is understood as the power that some have to speak for those who are unable to see for themselves the reason of things being what they are. Thus, the language used in the speech can be "descriptive, explanatory, controlling, legitimating, prescriptive and subordinator" (Barrett, 2014, p. 62).

Consider, then, that the Brazilian Modernism and its artists have prescribed a national identity that was legitimized the passage of time, reaching to contemporary art. In it, what we find is a provisional list of multi-stakeholder dialogue among themselves - the network - which now brings up discussions on gender, highlights once other causes and militancy that are also on the agenda. The course of the discussion changes when we decided to talk about homosexuality, often assumed publicly only by famous artists. A milestone for the politically engaged art in this particular issue was "the unveiling of a homosexual sensibility, subtext for artists such as Johns and Warhol, was gaining center stage in New York in 1982, as the curators developed themes of representation" minorities' "(BELL, 2008, p. 448). And it seems, such a phenomenon mainly occurred under the influence of Queer Theory developed from the aforementioned Michel Foucault studies.

In fact, Foucault's work has a strong influence on any postmodernist criticism and also in the activity of gay activists artists. Most of these groups of artists prefer to call themselves queer. The American critic Terry Barrett (2014, p.62) explains that "queer name search address both those who would like the gays disappear from the dominant society through assimilation as all oppressors gay."

Both queer artists and feminists faced not only gender issues. The society of the 1980s went through an experience rather hurtful and still no full solution, the fight against AIDS has been on the agenda of various social actors and could not be otherwise in the arts. The Collective ACT UP² was the most famous of this segment, their actions aimed at drawing the attention of government and scientific authorities, as well as the pharmaceutical and the public in general industry, to the seriousness of the AIDS crisis and its impact on people's lives.

Following this premise the struggle of queer artists against AIDS, we can cite the example of Brazilian José Leonilson (1957-1993). The artist- constantly revisited by contemporary curators and museum institutions - caught in his later years, a battle without hope against the disease, translating into production a wealth of sentimental subjectivity. The period 1987-1993 is considered by many the best phase of his work, was about this time last approach of an exhibition about it: TRUTH, FICTION, the Pinacoteca do Estado de São Paulo.

According to Terry Barrett (2014, p. 48) since the 1960s, with the counterculture, it was no longer possible to consider "the predominant art to be ideologically neutral and thus feminists recognized that the system of art and art history had institutionalized sexism." Many feminist artists reached space in the arts system and brought up discussions not just about sexism, but also against corruption and racism. This is the case of Yoko Ono, Judy Chicago and activist collective Guerrilla Girls.

In particular, the works of Yoko - which was also co-founder of the Fluxus³ group - suffered strong influence of Marcel Duchamp, especially when it comes to the viewer's relationship to the artwork. The group that the artist took part had as its main objective the incorporation of everyday life to art. The artistic expression that was appropriate for that ambition this artist was the Performance Art. (Martin, 2011, p. 512-513)

In the case of Judy Chicago, the language of appropriation was another, not so far from the Performance Art, after all, the installation established by the 1960s was also under strong influence of theoretical contribution of Duchamp. Perchance, Chicago's work became more revolutionary than that of Yoko in Dinner (1974-1979), the artist organized a rectangular table with space for 39 seats, "each to honor a female historical figure." (King, 2011, p. 505).

Honor female personalities was the solution adopted by the Collective Guerrilla Girls to conceal their true identities. In contrast to other artists who were fighting against social inequalities, this group of artists had better directed its field of action: museums, art institutions and the system that excluded women exposures.

At first, the Guerrilla Girls have proved outraged at the MoMA - Museum of Modern Art in New York, which set out in 1985, an overview of international projects containing only 13 women artists from a total of 169. The

² ACT UP (AIDS Coalition to Unleash Power) is an international organization of direct action which aims: to draw attention of government and scientific authorities, as well as the pharmaceutical and the public in general industry, to the seriousness of the AIDS crisis and its impact on people's lives.

³ Group of performance artists emerged in the 1960s.

reaction was many urban Interventions termination of posters against gender imbalance among the artists represented in museums. In addition to this type of event, the Collective has also published books, built billboards, made their performances and creative forms of culture jamming⁴. (Barrett, 2014, p. 46-47).

To the point that, unlike Yoko Ono and Judy Chicago, the Guerrilla Girls walked into several activists methodologies. This ability to intersect interests with existing languages clearly fulfill the postmodernist aesthetic representation will be established in the near future. We must believe that "describe the political work of the Guerrilla Girls is a good way of introducing the great contributions of feminism to the theory of contemporary art" (Barrett, 2014, p. 47) and that, to measure the importance of such contributions, we need to understand which amount credited by the institutions to this type of art.

The building, gender equality in the institutionalized space

The beginning of a major milestone for the institutionalization of feminist activist art or queer was just played by Collective ACT UP and Guerrilla Girls. ACT UP achieved notoriety by being invited to participate in the Venice Biennale in 1990, where one of his works questioned the discourse of the Catholic Church on condom use. The Guerrilla Girls, in turn, could only participate in the edition of the same Biennial in 2005. In the poster developed for the event, the Collective the self-styled as the "Biennial Feminist". For all the complexity involved in every international act it is fitting for us to delimit the discussion to Brazilian examples.

And in this case, to measure the participation of Brazilian art institutions in the construction of gender, we need to address two major events: the SP / Art and the Bienal de São Paulo. The greatest difficulty is to identify works present in such events that enrich the discussion, without underestimating the participation of other artists who do not adopt this narrative. Among the highlights that we have in the past editions, we have not identified a great discussion that compares the "Biennial of the Void" (28th edition / 2008) or "caged Vultures" (29th edition / 2010), we have not yet had a "Biennial Identity," "Gender" or "Woman", at least not with such impact - yet.

On those "Biennial of the Void" and the "Vultures caged", than we can appropriate to discuss in the genre? Almost everything, after all "in that society loses the ability to transgress itself, criticizing its procedures and values, works of art that do not fall into clear categories or principles already established come to be seen as empty provocations" requiring us to rethink entirely the value system. (Mammi, 2011, p. 159).

The value system is very clear in the book of Anne Cauquelin (2010), it is the very art system with its active agents. The agents listed by the author is the producer / artist, the buyer / collector or aficionado, critics, publishers, curators, conservationists, the museum itself and the institutions. All those involved and give life to the art market, but the value itself is determined by the seal of the artist through the galleries, which in turn dictates the value of their works on the market.

The SP / Art are completely stuck in this value system. Visit this event itself provides us a starting point for exploring the contemporary production. In 2014, we find, in the exhibition catalog, works from 30 galleries 5 Brazilian states - with main objective of institutional selling. The work is only recognized as assets if it is acquired by a museum institution, a fact which closes the art system cycle, because if the gallery accredits the artist production with artistic value, the museum makes in the book value of the work and of the artist's production.

The point I want to get to complete the reasoning about the construction of gender, is intrinsically linked to the value that the market dictates to the works of this character: politically engaged art in the struggle for human rights. Among all the participating galleries of the last two editions of the SP / Art, none dedicated solely to receive and promote the work of queer artists.

In his important book⁵, Moacir dos Anjos shows the contribution of two Biennials of São Paulo to the discussion of cultural identity, the 23rd (1996) and the 24th (1998). The first mentioned by the author was marked by the exhibition "Universalis" a provocation against the rigid geographical divisions, favoring "an idea of art that frustrates strict identification with a physical space and negotiates transitional forms of belonging." The next issue adopted a similar format with the show "Roadmaps ...", the proposal was to show, from different points of view by the integrated guidelines of the general curator of the event, contemporary art from seven regions, "defined

⁴ Culture jamming: It is a term connoted with postmodernity in use since the early 1980, through activism and street art (supported by a semiotic guerilla) puts fashionable anti-consumerism techniques in order to disrupt or subvert mainstream culture.

⁵ Local/global: arte em trânsito (2005): Book mentioned in the bibliography of the Master selective process in History of Art at PPGHA- UNIFESP / Campus Guarulhos.

criteria for now geographic and sometimes cultural, sometimes political, sometimes economic. "(Anjos, 2005, p. 48).

Are discussions on national identity, which paved the way for other representational aspects. At the 30th Biennial (2012), there was also a space for discussion on the multifaceted identity, something directed around the proposed theme, which was the work of Arthur Bispo do Rosário, even so, it is preferable to the nickname "Biennial of rereading" (Albuquerque, 2014, p. 65). Retelling, because the artists involved are instructed to address current realities from the perspective of the artist's work theme.

At the 31st Bienal (2014), there were spaces for international artists who address the construction of gender. Among them is the Bolivian Collective Mujeres Creando founded in 1990, which has for some time drawing attention of the public and the international art criticism. Originally created for a native and regional reality, this group, along their dissent 2002: Mujeres Creando Comunidad / Community Feminist Assembly, are part of an artistic trend that "should be considered in a broad context of social and political transformation lived in that country and the mobilization undertaken by the combative Bolivian population, formed by a vast majority of Indians and mestizos" (Rago, 2013, p. 88).

Mujeres Creando were privileged to attend the 31st Bienal de São Paulo, next to a large number of transvestites and transsexuals artists. His work, entitled "Space to abort" was an installation mounted on the building ground. It booths representing wombs, close to two televisions with images of a march of activists in Bolivia, where each woman has her own abortion experiences. In each capsule could be heard in different languages, Brazilian women reported that they had already committed abortion. For the Collective "s young people, girls and boys have the right to hear the conditions under which a woman performs an abortion in Brazil, since many of these reports are just made for underage women" (Mujeres Creando, 2014). And even with this in mind, after many visits schools with underage students, the work was censored on the grounds of being inappropriate for that audience.



Figure 3 – MUJERES Creando. Space to abort, this installation on the ground of the 31st Biennial.

You are perceived Foucault's thesis on the speeches. According to representatives who take care of the official site of the Collective "This censorship is disguised as an alleged pedagogical argument that does not exist, for that it is a work that was created just thinking of a massive public child and youth visiting the Biennale", and even according to the report, the Collective recognizes this as "an act of censorship, which prevents during visits schools use the work." (Mujeres Creando, 2014). This impediment functions as the speech power.

The difficulty is not in the lack of visibility given, but in the interest of sponsoring an art that subverts the dominant discourse. The SP / Art is an outstanding event of the art system, spot reserved for buying and selling works. The Biennial continues the tradition of being a propagator of new trends. We can reduce the art that reflects the sexual identity and their concerns in more a trend of contemporary art, it is a minority of art that draws attention of smartening elite art that needs a place.

Final thoughts: Museum of Sexual Diversity

The museological spaces exclusively for this type of art are very few. Precisely, are three museums dedicated to the LGBT community; among these, only one is in Latin America: the Museum of Sexual Diversity. They are very few references which are available on the Museum of Sexual Diversity, a shared site of ACGE - Culture Advisory Gender and ethnic groups, where there are still other cultural projects for minorities. There is still little information on the physical space of the museum, which suffers from lack of interest.

The Museum of Sexual Diversity and artists, collectives and works of the LGBT culture, feminist and / or queer, are part and at the same time reflect another feature of contemporary art has not widely discussed in this article: the market. According to Ana Leticia Fialho (2014), there are several types of the art market, varying mostly according to their negotiated objects, practiced business model or the range of operations. For contemporary art, the most important is to consider "the structural differences, as well as complementarity between primary market - made up of galleries representing artists at work and dealing with works that are being marketed for the first time - and the secondary market" - the one with the focus on the resale of works already traded among collectors. (Fialho, 2014, p. 37).

We have a secondary market dominated by collectors / owners, the auctioneer and again another collector interested in buying rare works, mostly are works of artists already dead. While the primary market, the protagonists are the artist, gallery owner and collector (FIALHO, 2014, p. 38). In Brazil, the primary market is still centered on the axis Rio-São Paulo, but has suffered considered progress across the country, thanks mainly to the creation "in 2007, the Brazilian Association of Contemporary Art (Abact) and Project Latitude " (Fialho, 2014, p. 51). However, the movement of decentralization of the art circuit has not had a direct impact on the market.

By linking the artist with the art market, we realize the importance of the primary market. While the galleries of this type represent approximately 22.5 artists, each the average of artists entering the market first is 10.8%, this means that there is constant renewal and expansion of the sector. The values are around 50% of the project price for the artist, what motivates the search for a gallery to represent them. (Fialho, 2014, p. 54-55).

With this perspective, we understand more clearly what is happening with the producer, mediator and public queer activist art. In the same book where Ana Leticia Fialho exposes your text, this is an international contribution of Alain Quemin sociologist at the University of Paris, she said, this author:

Notes that, while there is clear trend towards internationalization of contemporary art systems whose agents circulate and (re) are often in the same places, independent of the country of origin, there is a strong hierarchy in the organization of the international art scene, where a limited number of agents and platforms defines the values of contemporary art. (Fialho, 2014, p. 34)

So if the initiatives of the Venice Biennale and the Sao Paulo failed to leverage an artistic practice, it was not only due to the quality of the aesthetic value of the works, but rather by market value. Not that the market is the one to blame, because, according to our source references, the market works as a network, which relates to and complements an artistic practice with others. Anne Cauquelin (2010, p 65) quotes the words that best represent the reality of the construction of gender in contemporary art: "If the act of making is rejected, it remains the choice, which is reduced to the artist action. Indeed, if the physical vessel is important, the temporal housing, the moment is it the same way as the choice of the object belongs to chance, to meet, to the occasion. "That is, if the queer art of time has not arrived It is why is yet to come.

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Figures

- Fig. 1: RAY, Man Rose Selavy (Marcel Duchamp) by Man Ray (1923).. Available in <http://saint-lucy.com/conversations/the-button-hole-and-not-the-button/> access on 21 November 2014.
- Fig. 2: Velasquez Work shredded by suffragist. Available in ESTADÃO COLLECTION. A "Velazquez" is cut up the right to vote. Available in <http://acervo.estadao.com.br/noticias/acervo,um-velazquez-e-retalhado-pelo-direito-de-voto,9831,0.htm> Access on 21 November 2014.
- Fig. 3: MUJERES Creando. Space to cover. Available in: MUJERES Creando. Censorship in São Paulo Art Biennial. Available in <http://www.mujirescreando.org/pag/activiades/2014/1409-bienalSaoPaulo/sao.htm> Access 05 December 2014.