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## **Cinema, Architecture and Conditions of Artistic Experience in Big Cities**

**Abstract:** In the first part of the paper, we take Walter Benjamin's essay on cinema as a reference when thinking about his prognostic values. We are interested in these prognoses that affirm the transformation of art and its function, and which call our attention to the loss of transcendence and the decline of the aura of the work of art. At the same time, they show possibilities that affirm the continuity of art with a different role. The form of art that is suitable for this reflection is the cinema, and the parallel drawn by the philosopher between cinema and architecture. Our intention is to reflect on this parallel and the urban interventions as artistic forms of aesthetic modernity. Then I propose the discussion of the notion of art out of axis. The axis, we think of something that organizes and defines. The proposal to think about art in Latin America is made thinking about the center-periphery axis. However, we can still consider another starting point, thus changing direction, a change that is not only geographic but of what will be the reference to think of art, taking into account the artistic production submitted to the market and the stock exchange. Nowadays, we seek to account for the phenomenon of urbanistic growth, and we remain perplexed by the force that assumed financial capitalism, which, now, not only transforms everything into the value of exchange but has also resulted in the loss of any meaningful reference to the original value.

**Keywords:** cinema; architecture; aesthetic thinking; Brazil; urbanism; urban interventions.

### **Introduction**

In his essay on the work of art, Benjamin compares Marx's prognostics derived from his analysis of commodity in *Capital* with his own prognostics deriving from his analysis of art. Marx presented his analysis "in a way which showed what could be expected of capitalism in the future"<sup>1</sup>. At that time, his critique of the capitalistic mode of production showed the direction in which capitalism was progressing: in the direction of increasing intensity in the exploitation of the proletariat, but also in the

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<sup>1</sup> Walter Benjamin, *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit, Gesammelte Schriften*, vol. 1 (Frankfurt: Suhrkamp Verlag, 1980), 435; I have also used English and Portuguese translations. See References.

direction of its own abolition.

For Benjamin, the moment in which he writes the essay is suitable for a new prognosis. “These are based on the way the conditions of production analyzed by Marx have developed so that they are now ‘reflected’ on the cultural spheres”. Unlike Marx’s analysis, whose prognoses took a half-century to be observed, Benjamin’s are referred to as the “tendencies of development of art”<sup>2</sup> which can be immediately observed.

We are interested in those prognostics that affirm the transformation of art and its function, and call our attention to the loss of transcendence and the decline of aura in the work of art. At the same time, they show possibilities that affirm the continuity of art with a different role and the dislocation of aura.

Every form of mature art is at a point of intersection of three developmental lines: 1) the action of technique on the form of art; 2) the realization by the new form of art of the effects that traditional forms of art tried to produce in the past; 3) the utilization by the new forms of art of the changes in the structure of perception.<sup>3</sup> We will focus our exposition on the third line, and thereafter explore the relationship between art and architecture and the influence of modern urbanism in the modes of human perception.

### Changes in the structure of perception

One of the central issues in Benjamin’s text on the work of art is the reception of contemporary art, which occurs in a scattered and collective way. This is due to the profound changes in human perception, an indispensable condition when we think about contemporary art. Cinema and architecture are the two forms of art whose reception is distinguished by these two traits. The reason for this is that cinematographic and architectural works conform to the format of art produced to be received by the masses, which has a “new attitude toward the work of art”<sup>4</sup>. This form of distracted reception was first discredited when compared to that of the specialist. “The distracted masses absorb the work of art into themselves. Their waves lap around it; they encompass it with their tide.”<sup>5</sup> This form of perception is related to how the mass appropriates the work of art so as to bring it close.<sup>6</sup> The oldest and clearest example of

<sup>2</sup> *Ibid.*, 435.

<sup>3</sup> *Ibid.*, 456–7.

<sup>4</sup> *Ibid.*, 465. There is certainly a change in the attitude not only of the masses in relation to works of art, but of art itself in relation to its public, made explicit by Benjamin in the concepts of cult value and exhibition value.

<sup>5</sup> *Ibid.*, 495.

<sup>6</sup> The presence of the masses in the political and social scene is one of the most important indications for Benjamin of the drastic changes in relation to distance and proximity in large cities. The technique shortens distances, and, at the same time, brings people closer together; for example, on the streets, in the workplace or even in the means of transport. This excess of proximity is threatening, as Baudelaire tells us when he refers to the city as a jungle. This threat comes not only from the proximity of people we do not know – unlike what happens in small villages – but it is the threat that lies curiously more in the destruction of intimacy by excess of

this form of reception is architecture. “Architecture has always offered the prototype of a work of art that is received in a state of distraction and through the collective.”<sup>7</sup>

Architecture is a form of art that finds its sense in this mode of reception. There is a paradox in this mode of reception of art because the sense of its existence is a collective reception: it is involved by the mass, but it also gives form to the mass reception. This change of emphasis in the mode of reception interferes in the mode of contemplation. If previously, the optical reception was connected with this last mode, it is now determined<sup>8</sup> by habit or tactile mode of reception. The reason why this happens is, for Benjamin, that: “the tasks which face the human apparatus of perception at historical turning points cannot be performed solely by optical means, that is, by way of contemplation. They are mastered gradually-taking their cue from tactile reception-through habit.”<sup>9</sup>

This means that we will never develop the habits we need to survive in the modern city through contemplation or mental activity. The body apprehends these tasks more quickly, just as Baudelaire’s Apache learns how to situate himself in the big city as if it were a forest.

First consequence: This new form of reception of art realizes a task that is necessary to humanity. Architecture has an important role because this form of art is essential in understanding the relationship of the masses to art.<sup>10</sup> This influence can be found in the means by which buildings can be appropriated: by use, habit, tactility – and by contemplation or optical appropriation.

Second consequence: the form of reception of art by the masses is imposed on the individual, even if this one tries to avoid the task. The individual’s resistance is overcome by the strength of the masses, which does not necessarily follow the right direction owing to this resistance. There is a task to be fulfilled; there is a strength that pushes it to its realization. The result will depend on the consideration of this demand. If it is not considered, this movement will follow the direction imposed by the nature of the strength. “Art will tackle the most difficult and most important tasks wherever it is able to mobilize the masses. It does so currently in film. Reception in distraction-the sort of reception which is increasingly noticeable in all areas of art and is a symptom of profound changes in apperception – finds in film its true training ground.”<sup>11</sup>

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invading neighbors than in excess of spatial and social isolation of distances. This excess of closeness reinforces feelings of loneliness, incomprehension and even hostility among individuals: over-closeness makes people increasingly alien and distant from one another. However, this threat is overcome by the artifice: the creation of a meaning for this experience makes it possible to create another way of life in that deserted place. Its form is that of art and technique.

<sup>7</sup> Benjamin, *Das Kunstwerk*, 465.

<sup>8</sup> *Ibid.*, 466.

<sup>9</sup> *Ibid.*, 466.

<sup>10</sup> *Ibid.*, 465.

<sup>11</sup> *Ibid.*, 466. “So wird die Kunst deren schwerste und wichtigste nur da angreifen, wo sie die Massen mobilisieren kann. Sie tut es gegenwärtig in Film. Die Rezeption in der Zerstreuung, die sich mit wachsendem Nachdruck auf allen Gebieten der Kuns bemerkbar macht und das Sympton von tiefgrweifenden Veränderungen der Wahrnehmung ist, hat in den Kinos ihren zentralen Platz.”

## Architecture: A means to an end, or distraction?

According to Hegel, architecture is a form of art.<sup>12</sup> For Hegel, symbolic art is that in which the Idea still looks for its authentic artistic expression. It is still abstract and undetermined and does not have an adequate phenomenon in itself. It is opposed to natural external things and to human facts.<sup>13</sup> Its objectivity and particularity express its own abstractions of which it is not aware. For him, when these abstractions are objects of knowledge, the architecture will necessarily take another form and have another function, different from that which it had at the moment it emerged, and immediately after. The beginning of architecture occurred when man searched for a place to inhabit – a cave or a tree trunk. At that moment, this trunk or cave could not be considered as a product of an artistic intention because they did not express an objective *per se*.<sup>14</sup> When houses and temples were built, we still had the satisfaction of a necessity that was out of art's field, and this "satisfaction in conformity to an end has nothing to do with fine art".<sup>15</sup> It is not yet art; it can only be art if we add to this conformity to an end the "impetus for form and artistic beauty".<sup>16</sup> This double aspect in architecture, the satisfaction of a need and satisfaction of a need with beauty, reveals a division that can not be in its origin, and that already reveals to Hegel where to look for the "origin of art": in the works that do not bring its meaning through another purpose or need, but through themselves.<sup>17</sup>

For him, autonomous or inorganic architecture builds configurations that exist for themselves, but they are still attached to a corporeal form, which is inadequate for beauty and to the free appearance of the spirit. That is why it can not remain in this point of departure, but searches to express the exterior nature as a cover (wrap) configured by the spirit through art. This means that the progress of art is to be found in the possibility to emphasize the difference between means and ends. The end would already be contained in both moments: in the building of temples and palaces, or individual sculpture. This difference between means and ends detected in architecture by Hegel has already been criticized by Benjamin in his essay *Critique of Violence*, in which he focusses his analysis on questions concerning law and right.<sup>18</sup> For Benjamin, the aesthetic act is full of meaning: to build a house is already the expression of something. Its meaning does not come later. Meaning for Hegel is established afterward with rational reflection, but for Benjamin, it comes together with the action.

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<sup>12</sup> Georg Wilhelm Friedrich Hegel, *Aesthetics. Lectures on fine arts*, trans. by T. M. Knox (London: Oxford University Press, 1975), 632.

<sup>13</sup> *Ibid.*, 623

<sup>14</sup> *Ibid.*, 631.

<sup>15</sup> *Ibid.*, 632.

<sup>16</sup> *Ibid.*, 632.

<sup>17</sup> *Ibid.*, 632.

<sup>18</sup> Cf. Sônia C. M. Ferrari, "Walter Benjamin e Carl Schmitt: estado de exceção, soberania e teologia política," *Journal Fragmentos de Cultura* 13 special number (October 2003): 129–41.

Benjamin replaces the discussion on matter and body when, in his essay, he treats art as a matter of perception, of *aisthesis*. Architecture is, in this sense, the art that makes it possible to lead reflection to this point, because it is, since the beginning, as we have already mentioned, the “prototype of a work of art that is received in a state of distraction”<sup>19</sup>. This collective reception is the body reception of the mass that walks through the constructions of the big cities. History of architecture makes it easier to understand the historical relationship between the masses and the work of art, or, we can say that architecture is the art that makes it possible to bring the relationship of the mass with art to the center of the reflection on modern and contemporaneous art. And this relationship brings to the center of this reflection not the contemplation of art through optical means, but perception through tactile means. It is the rise of a new technique, the film, which puts the reception of art through tactile means at the center of aesthetic problems. The film cannot be received through contemplation. And for Benjamin the cinema appears to respond to a necessity of human apparatus of perception: we need to learn how to perceive with our tactile organs because this perception will lead us out of the labyrinth created by traditional patterns of reflection.

### How can film do that?

Film shows that “tactile dominance prevails in the optical universe itself”<sup>20</sup>. No matter how much modern analysis of society has insisted on the fact that vision prevails over other senses, Benjamin, on the other hand, insists that visual stimulus is dominated by the tactile, which means that visual stimulus follows a program already established by habit. Film not only shows that but also makes possible its abolition. What follows is 1) the violent tensions of our time can be perceived because in film the tactile dominant prevails over the optical one; 2) Film offers the possibility to disorganize this prevalence, not to reestablish the optical, but in the name of a better comprehension of the phenomena of perception.

For Benjamin, “film, by virtue of its shock effects, is predisposed to this form of reception. In this respect, too, it proves to be the most important subject matter, at present, for the doctrine which the Greeks called aesthetics.”<sup>21</sup> Through vision, film makes it possible to explore the logic of habit. One of its most important social functions is “to establish equilibrium between human beings and the apparatus”<sup>22</sup>. It “achieves this goal not only in terms of man’s presentation of himself to the camera but also in terms of his representation of his environment by means of this apparatus.”<sup>23</sup> In other words: film is a technique that, like architecture, returns to man’s

<sup>19</sup> Benjamin, *Das Kunstwerk*, 465.

<sup>20</sup> Ibid., 466.

<sup>21</sup> Ibid., 466.

<sup>22</sup> Ibid., 460.

<sup>23</sup> Ibid., 460–1.

thought in a material form (they are both internal images in external form); and, film is the product of a technique that makes it possible to undo what the technique created by man has produced.<sup>24</sup>

For Benjamin these two features of film will be useful to man in order for him to free himself from the demands imposed by capitalist society: 1) film makes us perceive the restrictions that determine our existence<sup>25</sup> because the camera allows us to make a detailed exploration of the objects and environment of our everyday life which we can not make with the naked eye; 2) and film assures us of an immense and unexpected field of action. The recording of our actions allows us to realize that they are the result of a detailed and involuntary montage, and to see our world as a constructed scenario. The camera penetrates deep into the web of reality and reveals what takes place in the interstice of this 'optical unconscious' (thus making us aware of what determines our view, in the same way that unconscious impulses determine our actions). Sensuous perception is not limited to what the eye sees. So Benjamin's *aisthesis* is, at the same time, close to and far from Greek insofar as, on the one hand, he affirms that there is something beyond the reach of vision, but, on the other hand, this something is not invisible, but perceptible.

Unlike architecture in its different moments, film in modernity accounts for the intense existential dangers of the modern man and for the tensions of our time. Is it still so today?

### Characteristics of contemporary life and art

A first observation is that artistic productions, in order to be faithful to what art means and expresses, did not seek to account for this phenomenon, but rather to respond to it in different ways. To refer to this phenomenon we will use the images of Nelson Brissac Peixoto and Umberto Eco as they present us with the scene of American culture at the height of the 1980s, and then give some examples of artistic productions and urban interventions that respond to it in a way to provide solutions to problems created by urbanization.

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<sup>24</sup> The very purpose of revolutions is to accelerate this adaptation. Revolutions are the innervations of the collective element or, more exactly, the attempts to innervations of the collectivity which for the first time finds its organs in the second technique. This technique constitutes a system that requires that elementary social forces be subdued so that a 'harmonious' game can be established between natural forces and man." Benjamin, *Das Kunstwerk*, 717 [author translation from the French original: "Le but meme des revolutions est d'accélérer cette adaptation. Les révolutions sont les innervations de l'élément collectif ou, plus exactement, les tentatives d'innervations de la collectivité qui pour la première fois trouve ses organes dans la seconde technique. Cette technique constitue un systeme que exige que les forces sociales elementaires soient subjuguées pour que puisse s'établir un jeu 'harmonien' entre les forces naturelles et l'homme."].

<sup>25</sup> Ibid., 461.

## The Cities

[...] are contemporary landscapes. The skyline of São Paulo, seen from the top of the buildings, spreads like the archaic floor of Pelourinho. [...]. Field of intersection of painting and photography, film and video [...] Horizon saturated with inscriptions, deposit in which accumulate archaeological vestiges, ancient monuments. This cross between different spaces and times, between different supports and types of image, is what constitutes the landscape of cities.<sup>26</sup>

Despite referring to the B-movie scenario, Brissac Peixoto gives us a description of how the contemporary man experiences the urban landscape: everything happens as if the city hides an abstract scenario, simplified environments, “everything is a staircase, a window”<sup>27</sup> just as in film, everything is image, not reality. Everything is done for a certain narrative to take place. Thus we live in the city, a kind of trap that conditions our perception and our actions. The expression through images corresponds to a world saturated by the media: our identity is forged by the movies, comics, music, novels. There is an aesthetization of the self at the same time that the personality is fragmented to correspond to the innumerable stimuli. To match these images, the inhabitants of the cities become deceivers, alienating themselves.

The city presents a ‘pretend’ world, without frontiers, in which all stories are the same, “all their stories are family histories”<sup>28</sup>. If, as Adorno and Horkheimer postulated, the cultural industry made men distant because the media put itself in the place of personal relations, now it makes homogenous histories, there is no differentiation. But this absence of frontiers is artificial and consists only of the monetary unit and the unique scenario that it is intended to create. And the inhabitant of the city must learn to make this scenario in its place. To adapt to the scenery is a necessity, and that makes us forget who we are or what we are, just being part of the scenery. The internal dramas and the lack of space for their expression are reflected in difficulty in inhabitants expressing themselves. When we express ourselves it is with formalism, the formalism created by the space of relations and coexistence. “Unable to portray themselves and the landscape around. Lacking image in which to recognize.”<sup>29</sup> The images produced by literature and the visual arts reflect this difficulty of recognition and self-knowledge, but it is possible that the cinema, when parading moving images before the public, provides elements for this recognition to happen. In cinema the audience is faced with scenarios as in real life.

Despite the daily life of the city: every day people wake up, they go to the same place of work (whatever it might be) in the same means of transportation, constantly

<sup>26</sup> Nelson Brissac Peixoto, *Paisagens Urbanas* (São Paulo: SENAC/Marca d' Água, 1996), 10.

<sup>27</sup> Nelson Brissac Peixoto, *Cenários em ruínas* (São Paulo: Brasiliense, 1987), 228.

<sup>28</sup> *Ibid.*, 92.

<sup>29</sup> *Ibid.*, 153.



passing the very same places, with nothing in this day-to-day life making relations any deeper. Life passes, time passes, and no one knows the why or wherefore. Artificial life is lived in an artificial landscape. This unreality of everyday life has extended into contemporary culture in all imaginable directions; not only related to the culture of the false, the imitation but also the unrealistic scenarios that define reality.

The new aluminum and glass mirrored buildings are another form of urban simulacrum. The glazed front only shows the reflection of the clouds in the sky or the deformed image of the other buildings in front. Huge buildings appear to have been decomposed geometrically or are about to collapse [...] A street seems to start on a façade, when in fact it is on the opposite side.<sup>30</sup>

We can call these images surreal, but they are actually effects produced by the materials used that give us the impression that we live in a way that can disappear.

These scenarios, however, are ambiguous, “fluctuating vertiginously between reality and representation, between true and false, between what they are and what they pretend to be”,<sup>31</sup> and the great task of those who live in this scenario is that of unraveling the artifices of its construction, of its appearance, just like Dorothy in the land of Oz, Peixoto asks the question: “How to survive in this realm of opinion?”<sup>32</sup> We can add: what is the function of art in this context in which life seems to be an illusion? Can art be reality? Real? What kind of image will it be?

### **How can art be an image opposed to this?**

We will examine some examples of artistic productions that seek to respond to the effects of modern life (be it life in the big city, disputes over power and wealth in the context of international capitalism, contempt for life for profit, or abandonment of ethics in relations). However, these responses are not uniform, which often results in the public visiting these major exhibitions to state that they do not understand contemporary art. What this audience fails to appreciate, however, is that the current artistic production takes into account public reception, which is a participant of artistic production in the sense that it matters how this audience receives the work, and that it is especially for this audience that it has been produced.<sup>33</sup> Some artistic installations and interventions seek to recall a traumatic past, as Dominick Lacapra, James Young,

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<sup>30</sup> Ibid., 206.

<sup>31</sup> Ibid., 207.

<sup>32</sup> Ibid., 207.

<sup>33</sup>We mainly refer to interventions and installations, whose characteristics resemble those of architecture and cinema according to Benjamin's definition. We leave the reflection on painting for another occasion. Cf. Nelson Brissac Peixoto, *Arte/Cidade Zona leste. Máquinas Urbanas* (Santiago de Compostela: Artedardo) s. d., 188–9.



and Karen Till<sup>34</sup> refer to them. Alfredo Jaar, a Chilean artist whose work deserves special comment, insists on the importance of art as a way of occupying spaces, as well as questioning the representation itself. He has produced a series of interventions with the objective of drawing attention to events that we see simply as facts.<sup>35</sup> With his multidisciplinary artistic practice, Jaar explores the unequal power relations and the socio-political divisions that result from globalization. One of his best-known works, *The Logo for America*, 1987, consisted of an electronic billboard in New York's Times Square that displayed the statement "This is not America" on a contour map of the United States.<sup>36</sup> Through an apparently contradictory juxtaposition of word and image, Jaar drew attention to the fact that the word "America" is routinely but erroneously applied to only a part of the American continent.<sup>37</sup>

Over the past three decades, Jaar's work has focused on human rights violations and, in particular, on humankind's fulfillment of inhumanity. From hunger in Sudan and gold mining in Brazil to the Vietnamese refugee detention centers in Hong Kong and the Civil War in Nicaragua, Jaar combines photography, cartography and language to question the ethics of image and representation.

We would like, however, to emphasize the *Arte/Cidade project*, an urban intervention project curated by Nelson Brissac Peixoto, which took place in São Paulo from 1994 to 2002, its last exhibition. According to the definition of the *Arte/Cidade project*: in the 1994 exhibition, *City without windows*, the project "leaves from the urban horizon as a backdrop to the multiplicity of experiences and languages that characterizes contemporary art production."<sup>38</sup> Whereas in this first exhibition a "relationship with the still-typical world of the nineteenth century is presupposed: the Baudelairean city, the field of experience, the path, the gaze [...] it is no longer possible to make this itinerancy as a tour. The displacement has long led the passerby to get lost in urban chaos."<sup>39</sup> This perception of the life of individuals in the city as chaos, violence, practically, and in opposition to a human body's requirement for survival, guides the last exhibition of *Arte/Cidade*, which was held in the eastern zone of the city of São Paulo, the site of this city's first industrialization.

The region went through a period of disinvestment and the establishment of the railway. In the abandoned areas of the region, favelas (shanty towns), street vendors and other informal occupational activities

<sup>34</sup> Dominique Lacapra, *History and Memory after Auschwitz* (New York: Cornell University Press, 1998); James Young, "Memory and Counter-memory," *Harvard Design Magazine* (Fall 1999): 4–13. Karen Till, "Reply, Trauma, Citizenship and Ethnographic Responsibility," *Political Geography* 31 (2012): 22–23.

<sup>35</sup> Cf. Alfredo Jaar, *The Politics of Images* (Lausanne: JRP Ringier, 2007), Catalog of the exposition at Musée Cantonal des Beaux-Arts, Lausanne from 1<sup>st</sup> June to 23<sup>rd</sup> September 2007, Introduction.

<sup>36</sup> See image in <https://www.theguardian.com/artanddesign/2019/aug/01/alfredo-jaar-artist-interview-change-the-world-pinochet-chile-edinburgh>, acc. on January 6, 2020.

<sup>37</sup> Cf. <https://www.guggenheim.org/map-artist/alfredo-jaar>, acc. on January 6, 2020.

<sup>38</sup> Nelson Brissac Peixoto, *Arte/Cidade: Cidade sem janelas* (São Paulo: Marca d'Água, 1994), 9.

<sup>39</sup> *Ibid.*, 9.

emerged. The result of this form of occupation was the development by local populations of equipment ‘to inhabit and operate the global city’.<sup>40</sup>

The artists and architects participating in the project “developed proposals for intervention for different situations in the region” as a way of “discussing urban processes and the devices of art production” and thus “to create new modes of intervention in megacities”<sup>41</sup>.

The intervention proposals have all the hallmarks of the solution to problems of a city like Sao Paulo; problems that arise from the political options of city organization: demolition over conservation, to build over rather than maintain, or construction based solely on appearance whilst ignoring people’s needs in terms of space and practical occupancy. Another aspect that characterizes these interventions is in the attempt to undermine the current perception of the excluded with the production of vehicles for the homeless population,<sup>42</sup> the valuation of the informal economy “and its role of resistance against the globalizing economy.”<sup>43</sup>

There are also four aspects to be emphasized that contribute to the discussion on art today: the function of art, the role of the artist, the audience in relation to the interventions and what is being talked about.

The artist in this project is seen as an agent, almost as a facilitator, who is proposing new and unusual solutions bringing into question the relation of the individual to the city, and the city to him, insofar as it restricts his area of activity. In one of the interventions, it is clear that the audience is not merely a spectator but assumes the role of “curator or publisher of the content generated by the artist”<sup>44</sup>. He also has a voice and is thus called upon to state his position. Art is, therefore, a channel of expression and no more representation.<sup>45</sup> By showing the ‘failure’ of representation, contemporary art is a way of pointing to what is beyond all abstract urban forms. The intervention of Waltercio Caldas in creating an empty auditorium has the dual function of pointing to the opacity of social processes for the individual as well as to refer to the beyond, beyond the city, beyond this life. What do we talk about then? We are talking about us, this ‘we’ that has become opaque in the face of the innumerable processes and machines we have interposed between us, both inwardly and outwardly.

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<sup>40</sup> Peixoto, *Arte/Cidade: A cidade e seus fluxos*, 15.

<sup>41</sup> *Ibid.*, 15.

<sup>42</sup> Peixoto, *Arte/Cidade Zona leste*, 108–9.

<sup>43</sup> *Ibid.*, 170.

<sup>44</sup> *Ibid.*, 215.

<sup>45</sup> Critique of art as representation in the contemporary world is found, for example, in Butler, in Jaar, *The Politics of Images*, 7.

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