

**A R T E V I S U A L**

# **História e Sistema de Arte**

**ISAAC A. CAMARGO**

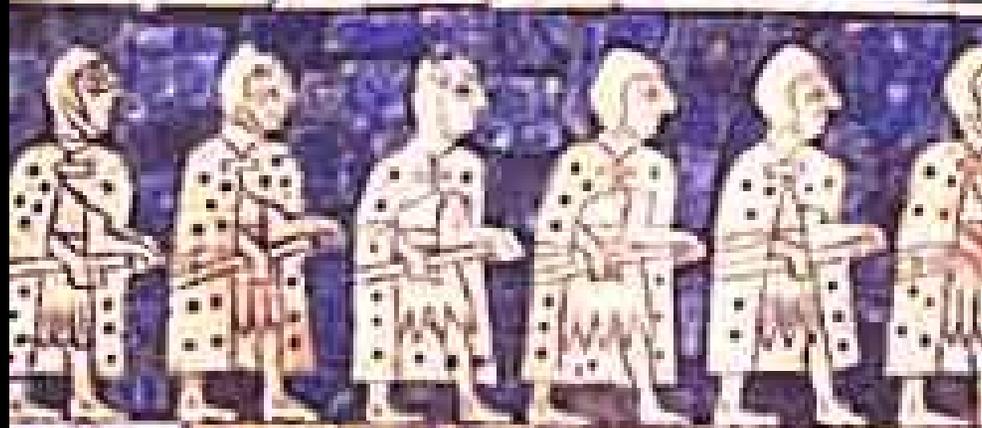
Da antiguidade para cá, as  
questões da arte passavam  
por muitas cabeças e por  
muitas mãos

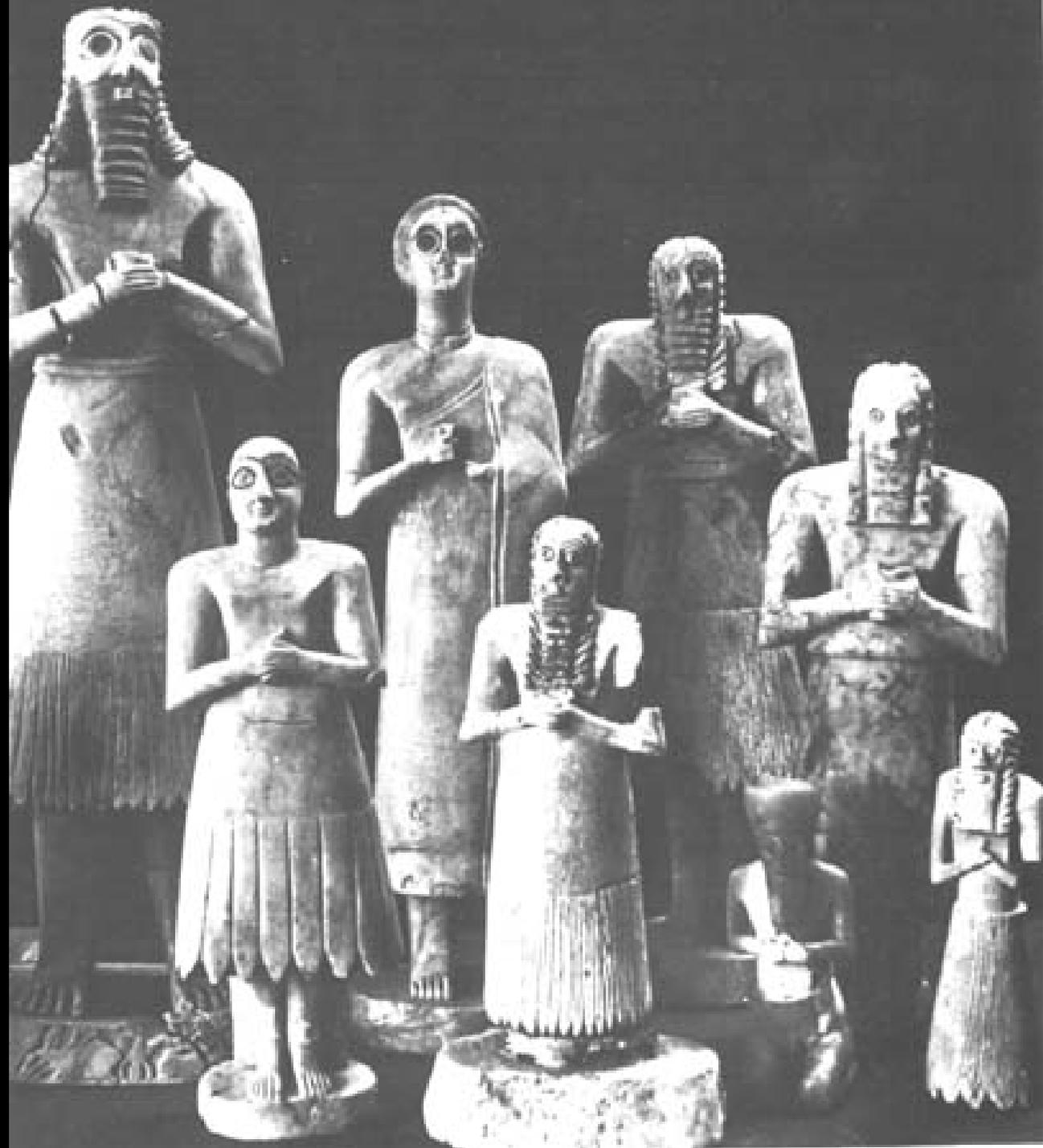
Entretanto, nem sempre as problemáticas que orientaram a arte ao longo do tempo, se transformaram tanto quanto a arte se transformou

Ao tomarmos por referência uma dada poética, quer seja a pintura ou a escultura, por exemplo, veremos que o que estimulou a produção da arte no passado, ainda estimula a produção da arte no presente

Neste sentido não podemos dizer que ocorreram mudanças substâncias no que chamamos de arte, o que mudou de fato foram as condições para a produção artística

Desde a pré-história ou a Mesopotâmia as questões que mobilizam a arte são semelhantes



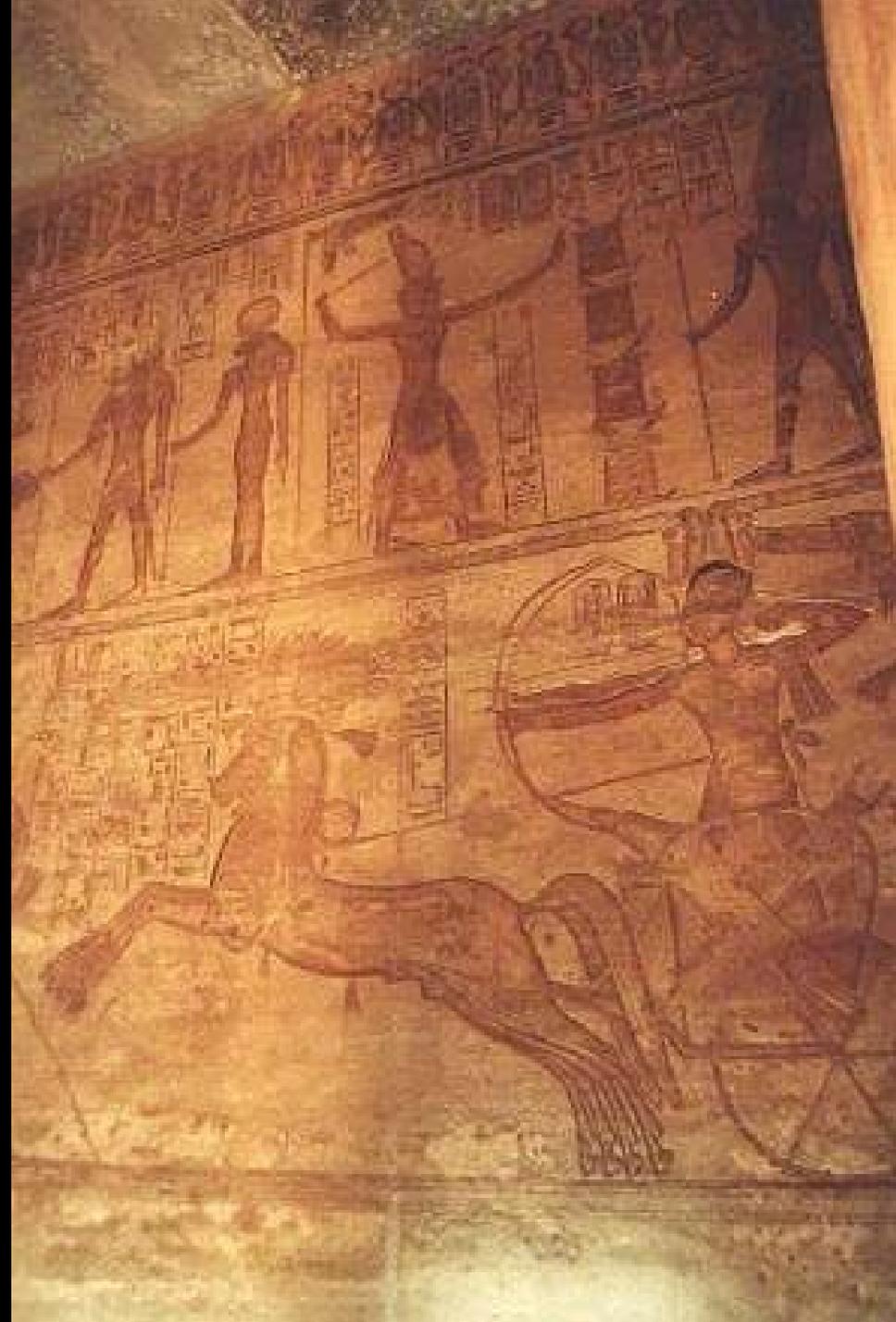


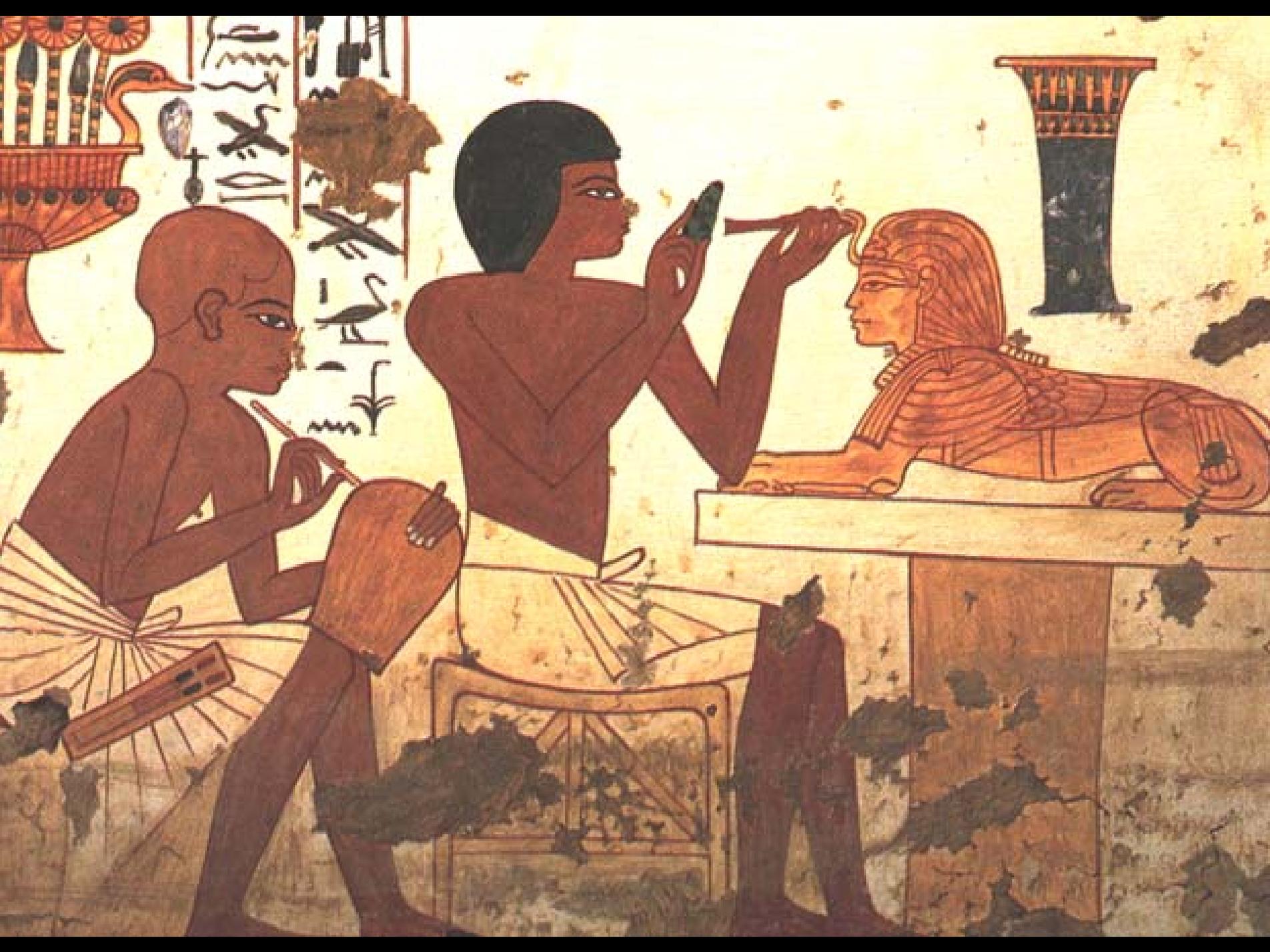
Ou no Egito









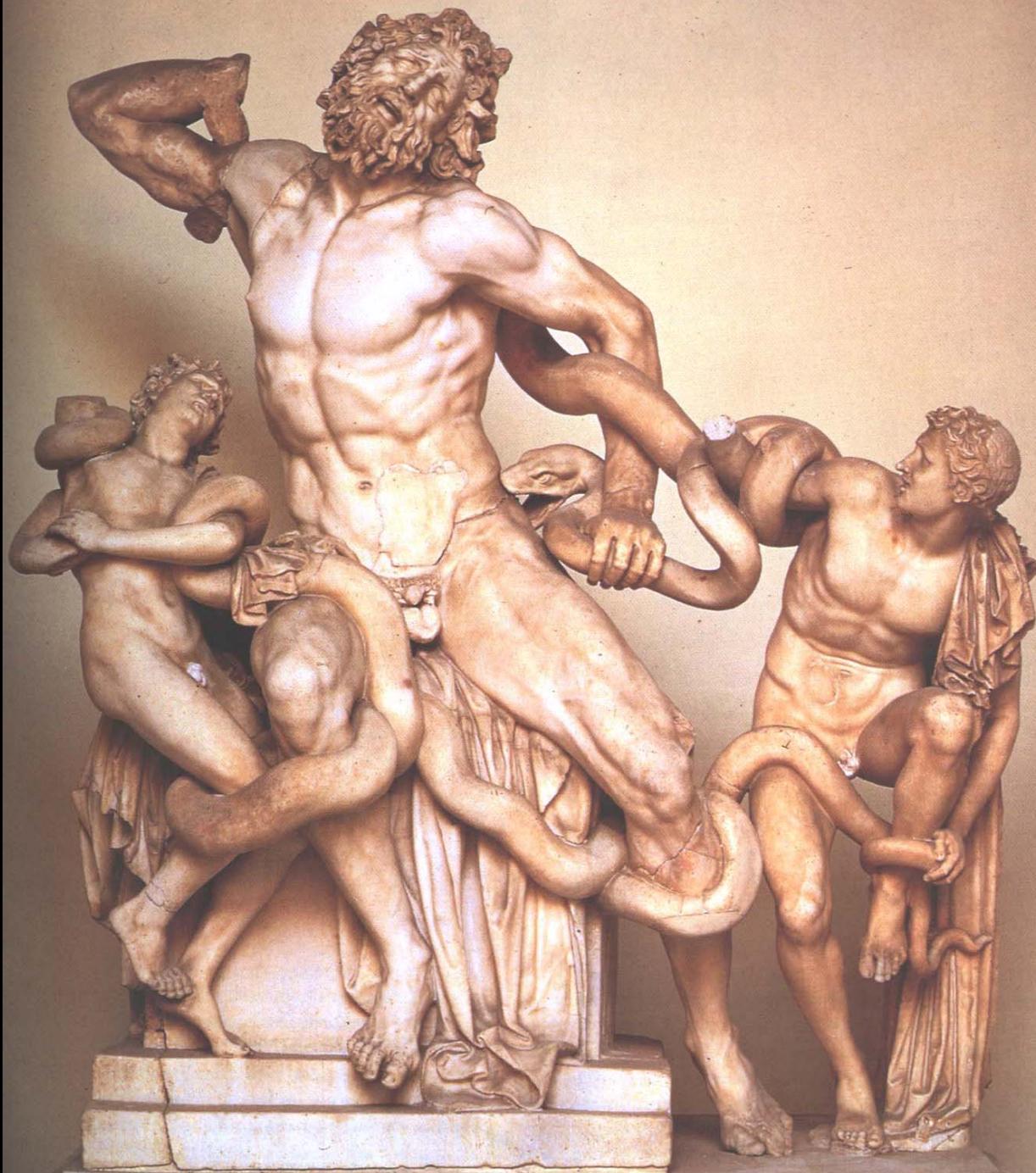


# Na Grécia







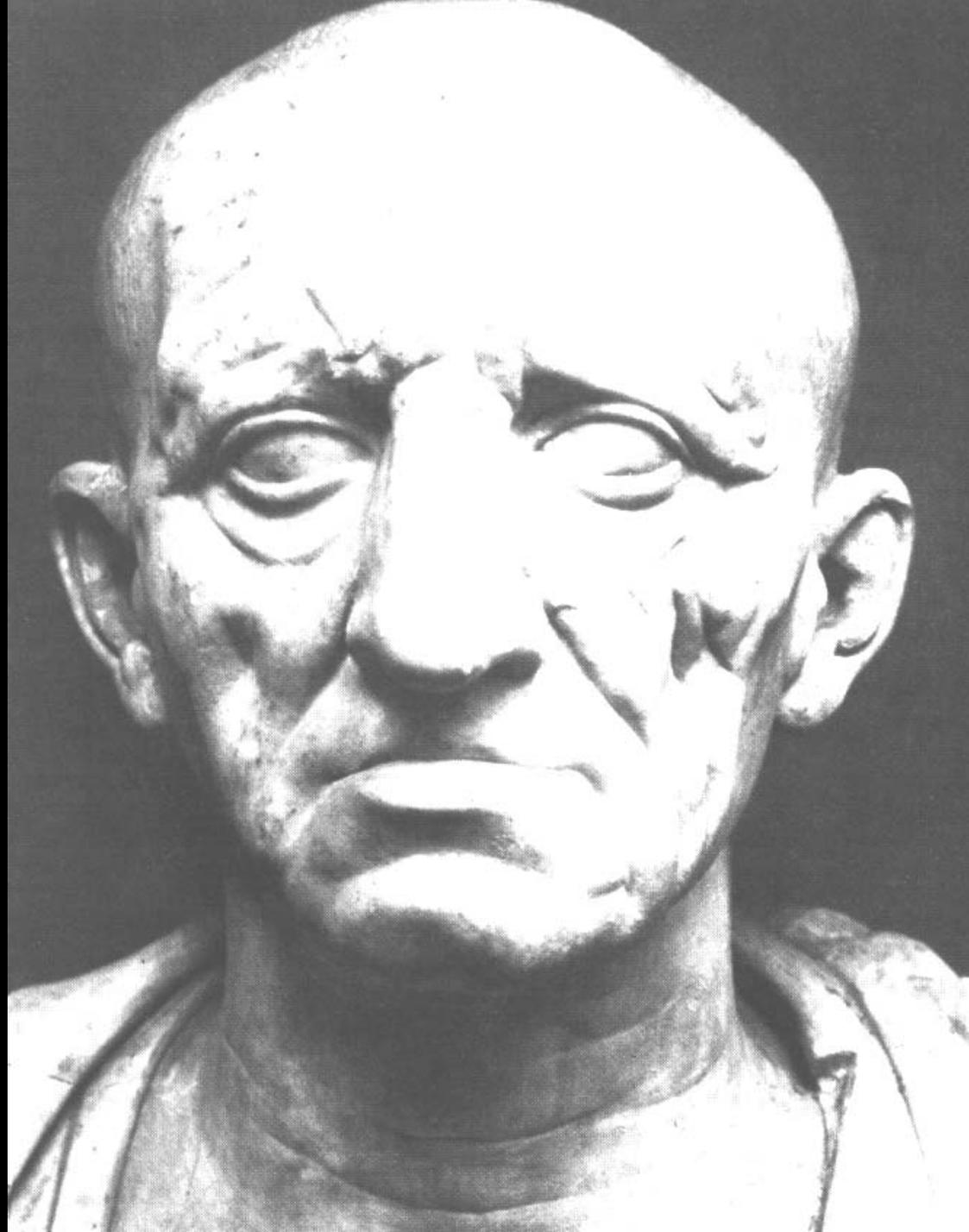


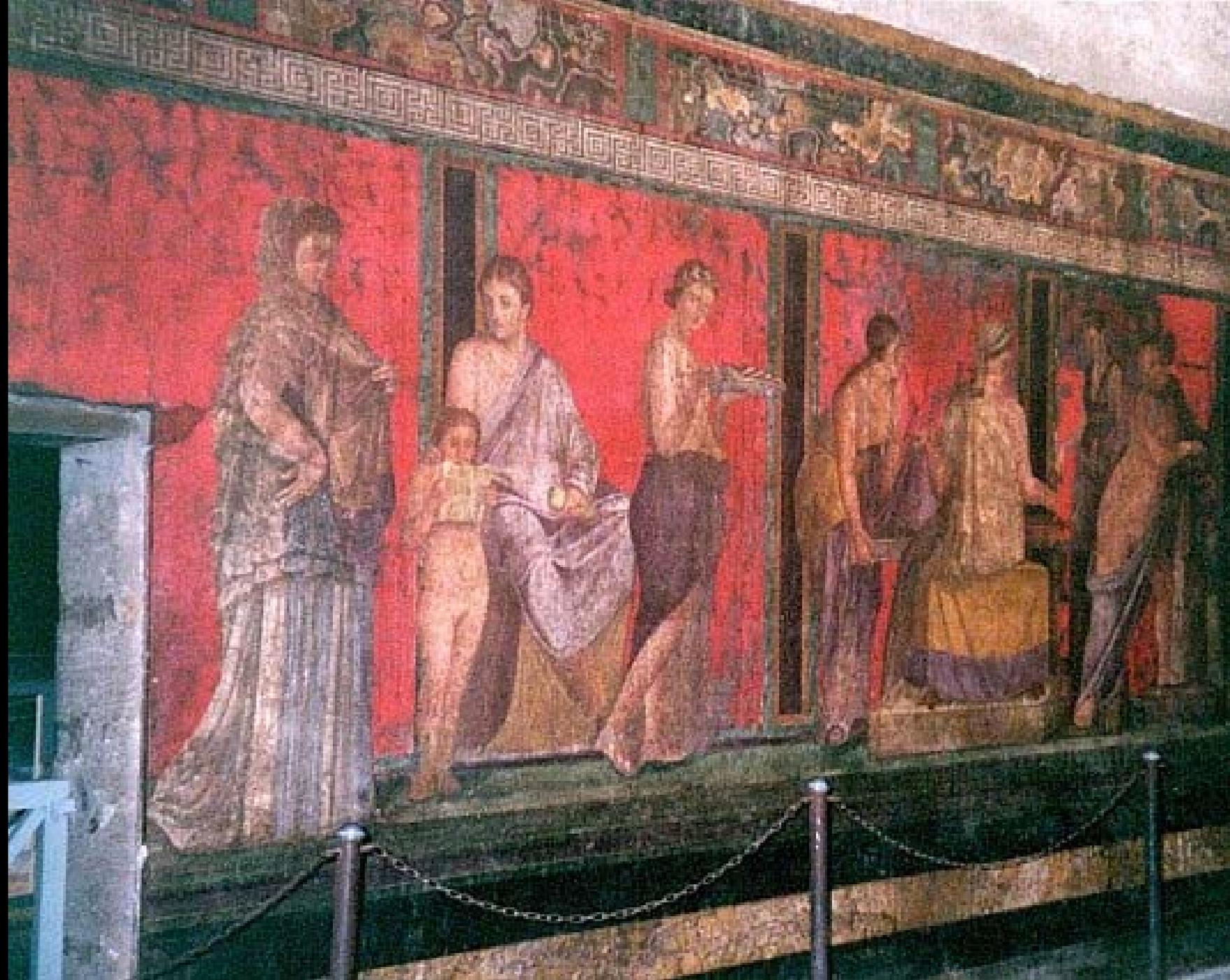


# Em Roma









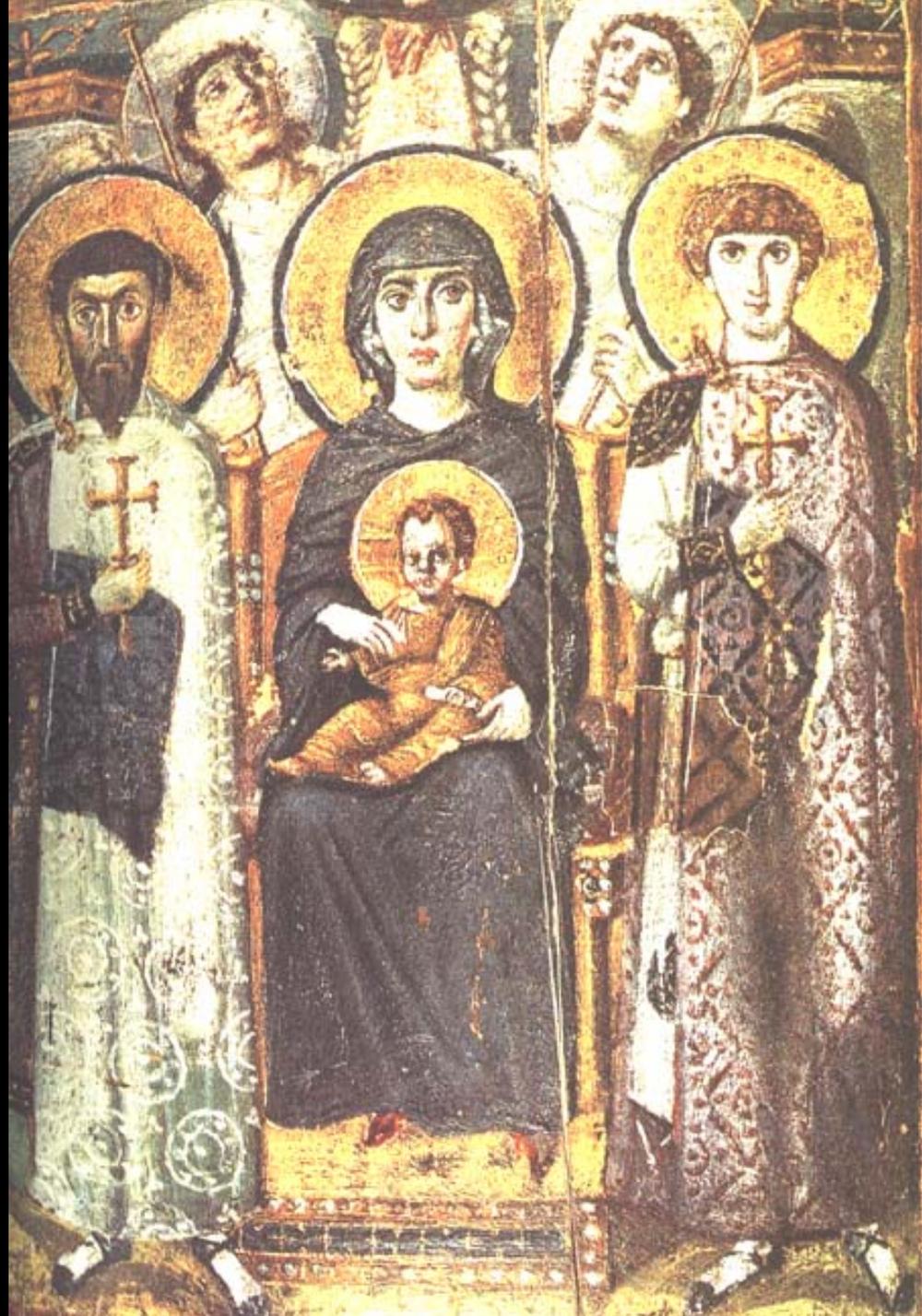


# Na Idade Média















**OMNIBUS**

labia mea a  
peries et os me  
um annunti  
abit laudem  
tuam. **O**cus  
in adiutoriū



meum intende. **O**mnino ad adiuvā  
me festina. **G**loria patri et filio et spū  
scō. **S**icut erat in principio et nūc et  
semp et in secula seculorum amen.



**D**eum uerum unum in trinitate et trinitate  
in unitate uenite adoremus.



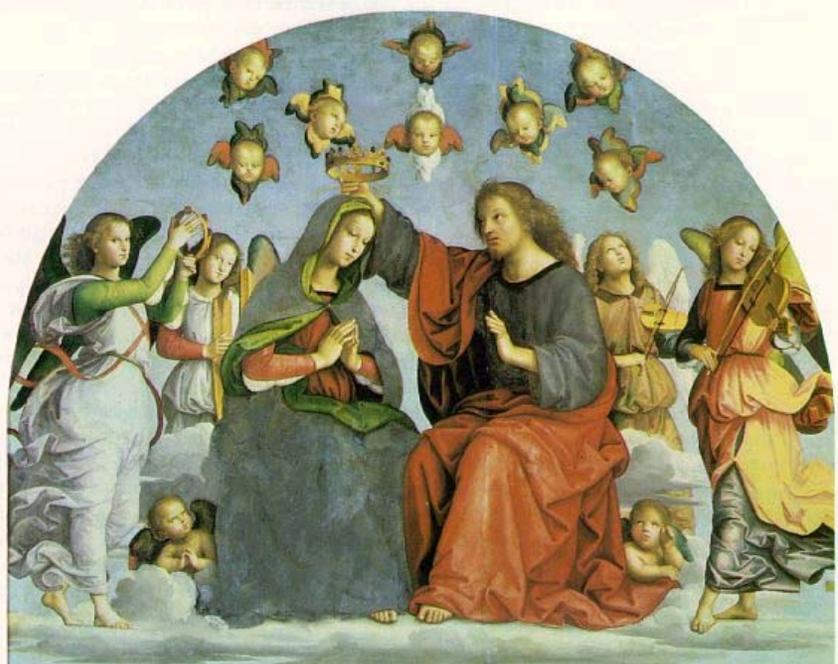
**U**enite exultemus domino iubile  
mus deo salutari nō preoccupem  
fatiem eius in confessione et in psalmis  
iubilamus et. **D**eum uerum unum in tri  
nitate et trinitatem in unitate uenite adoremus.



**Q**uoniam deus magnus dominus et



No Renascimento







No Barroco





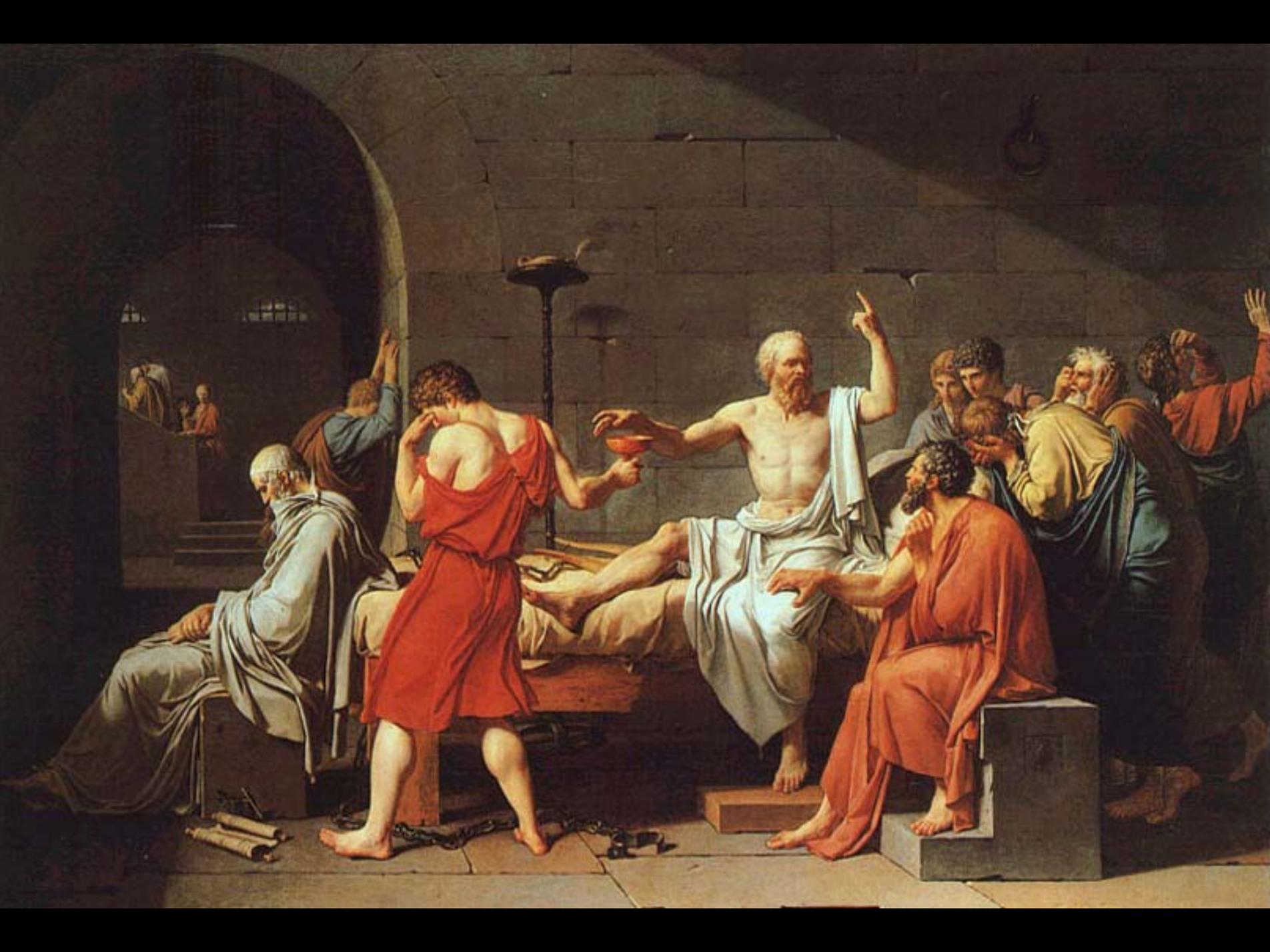








No Neo-Clássico





No Romantismo





No Realismo

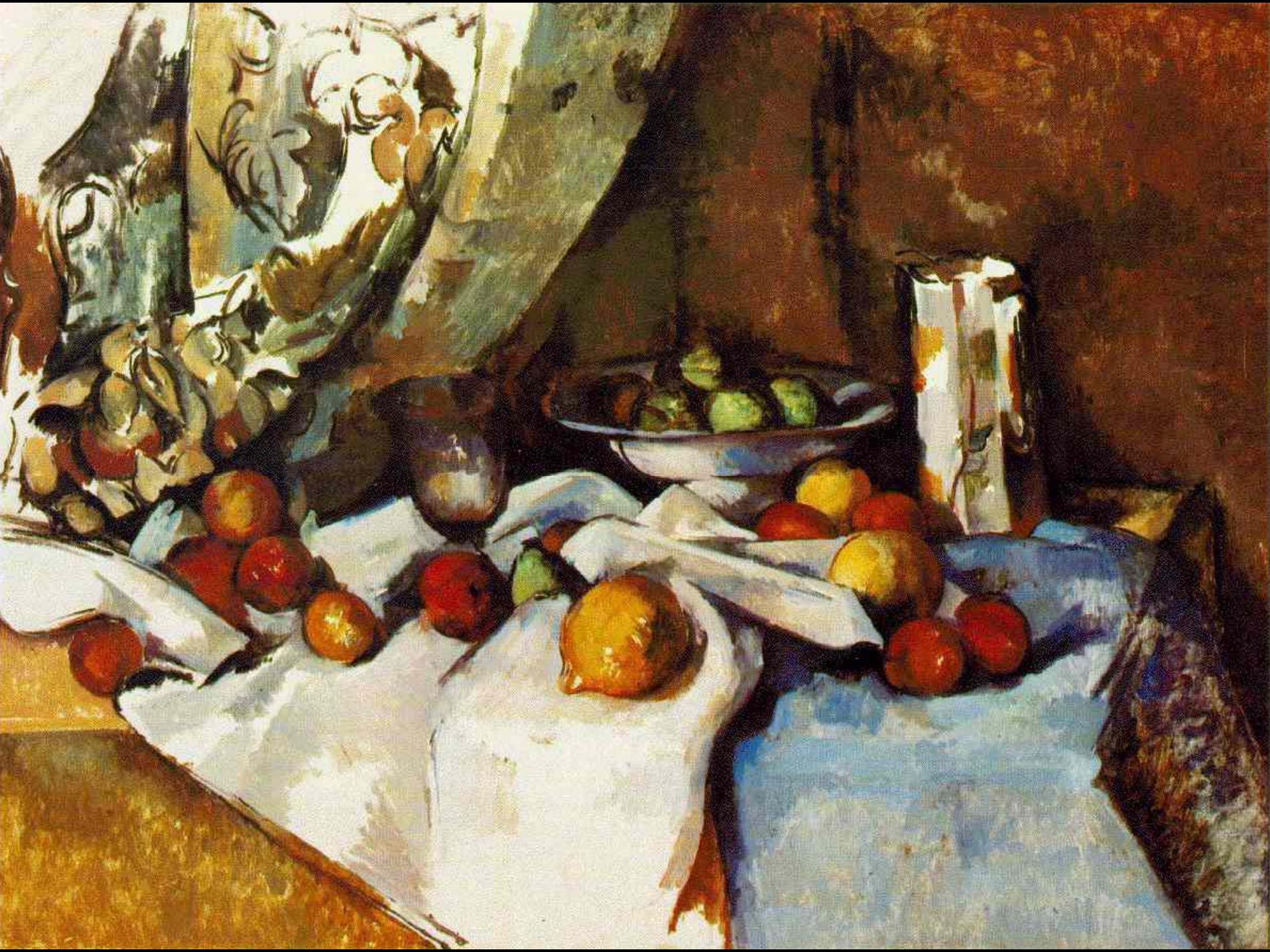


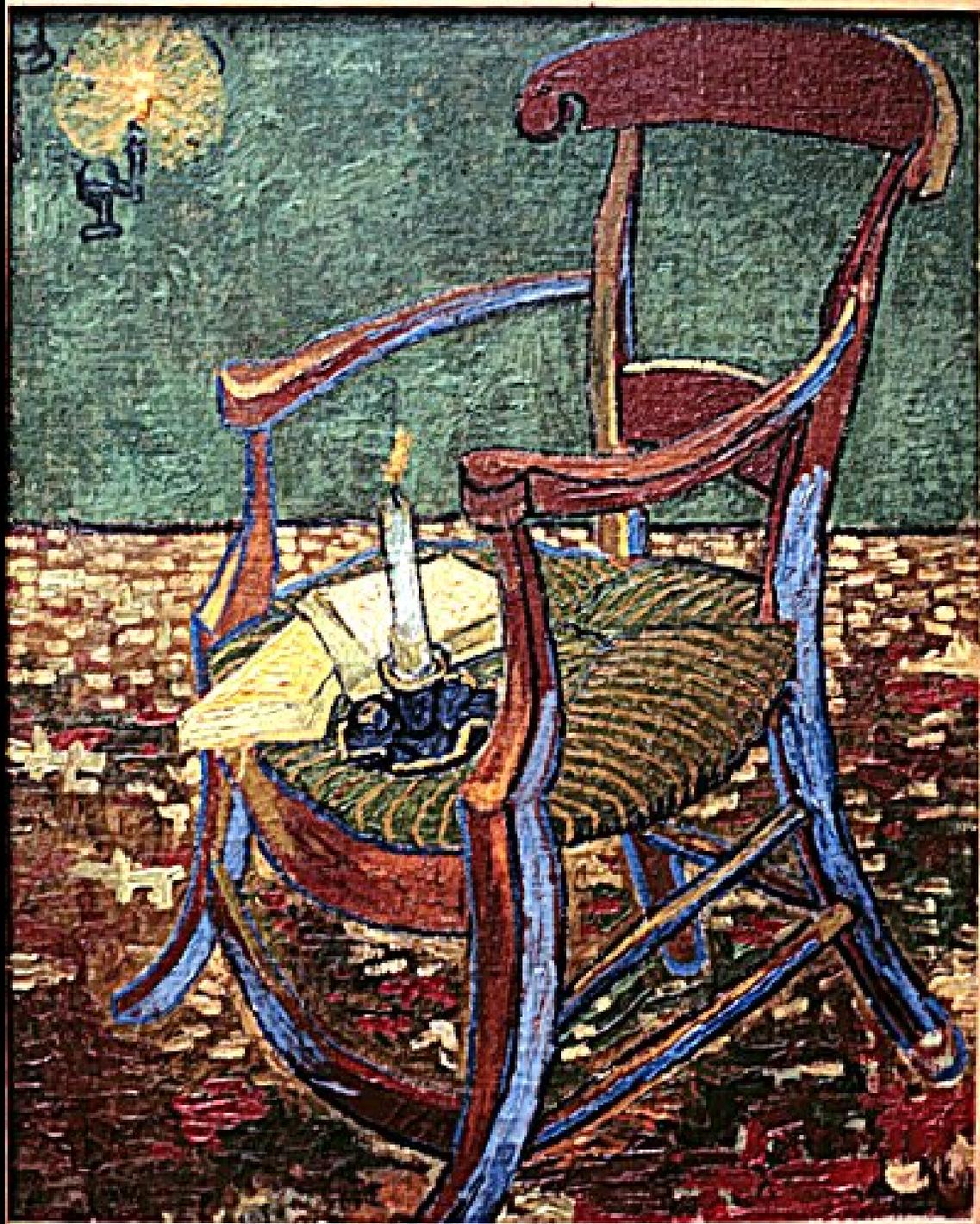


No Impressionismo

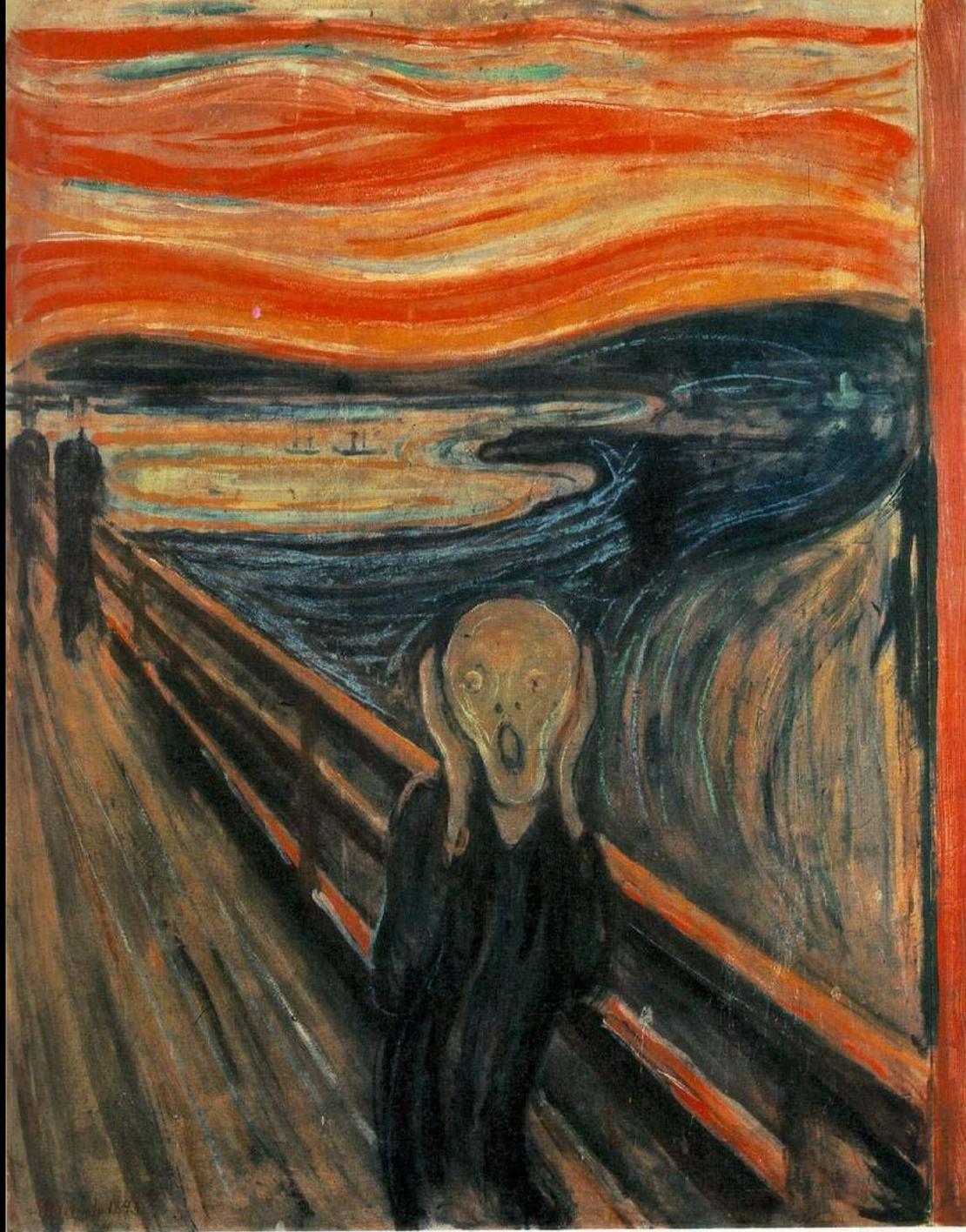




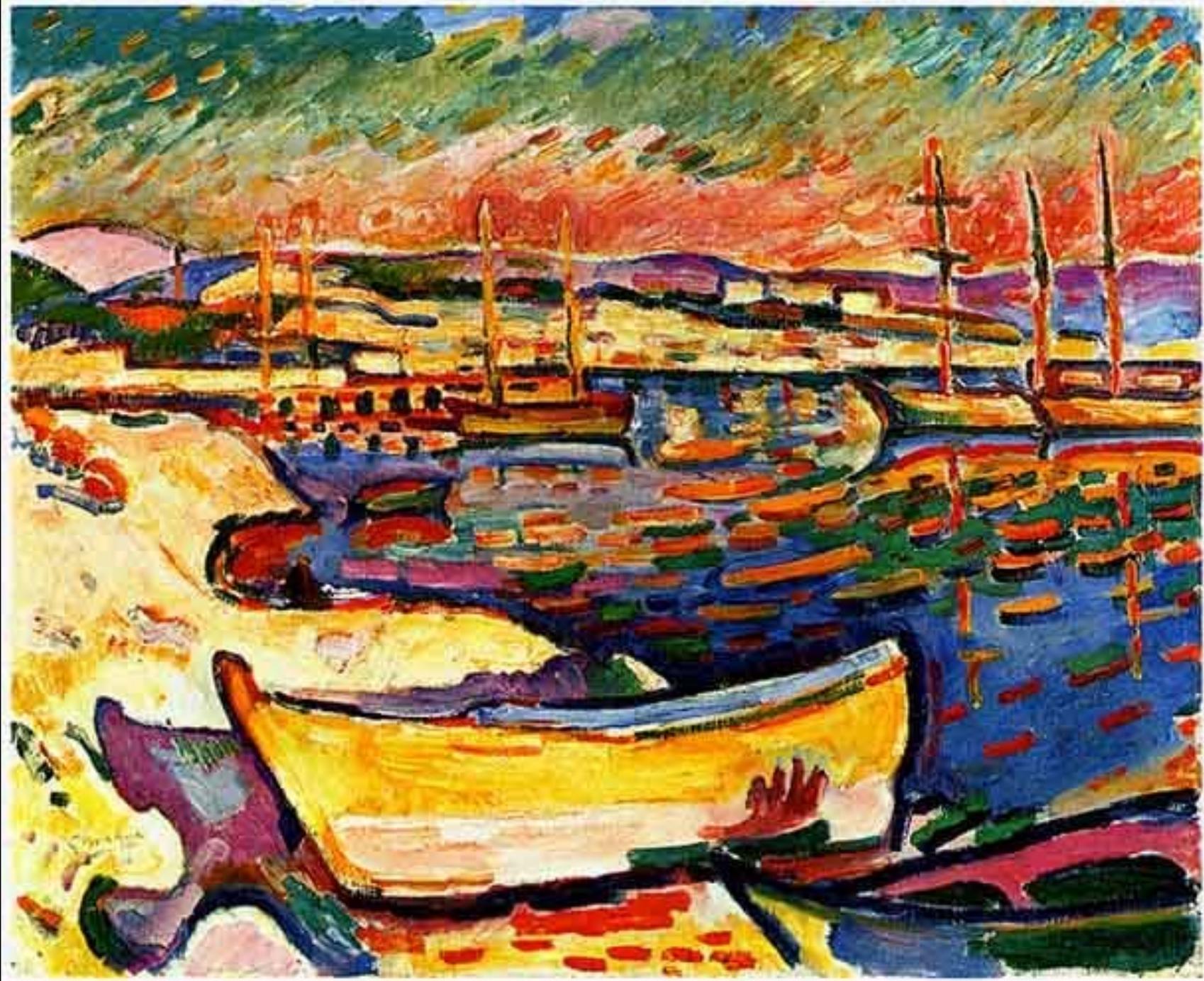




No Expressionismo











No Futurismo



2151. 1916



Bertelli R.A. XI

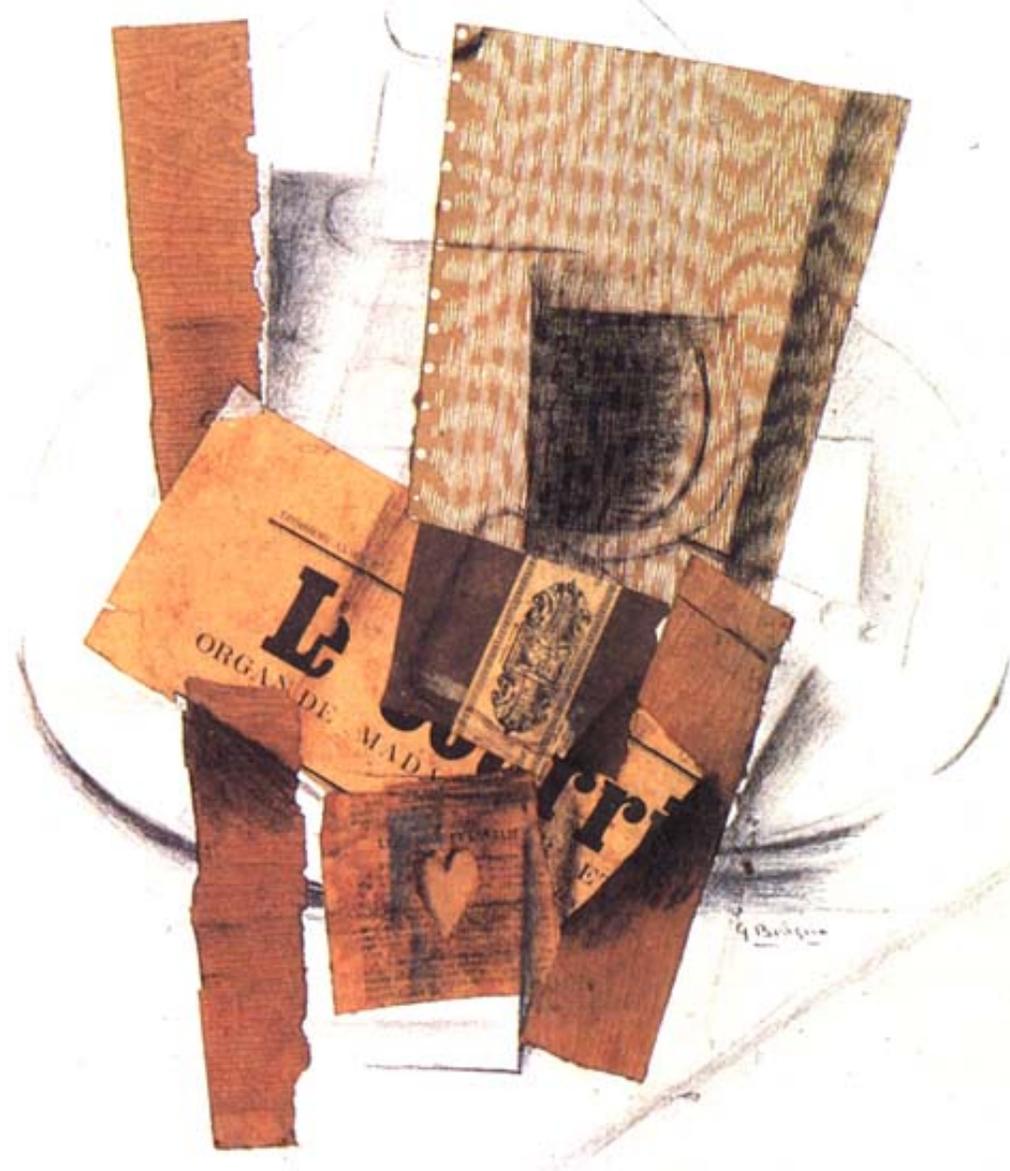


... tutti i giorni  
prezzi dai francesi  
Progresso in Italia

LA RIVISTA "L'ESPRESSO" IN FIANZA CON IL NOSTRO PAESE

No Cubismo





ORGAN DE MAD

L

L'

G. B...

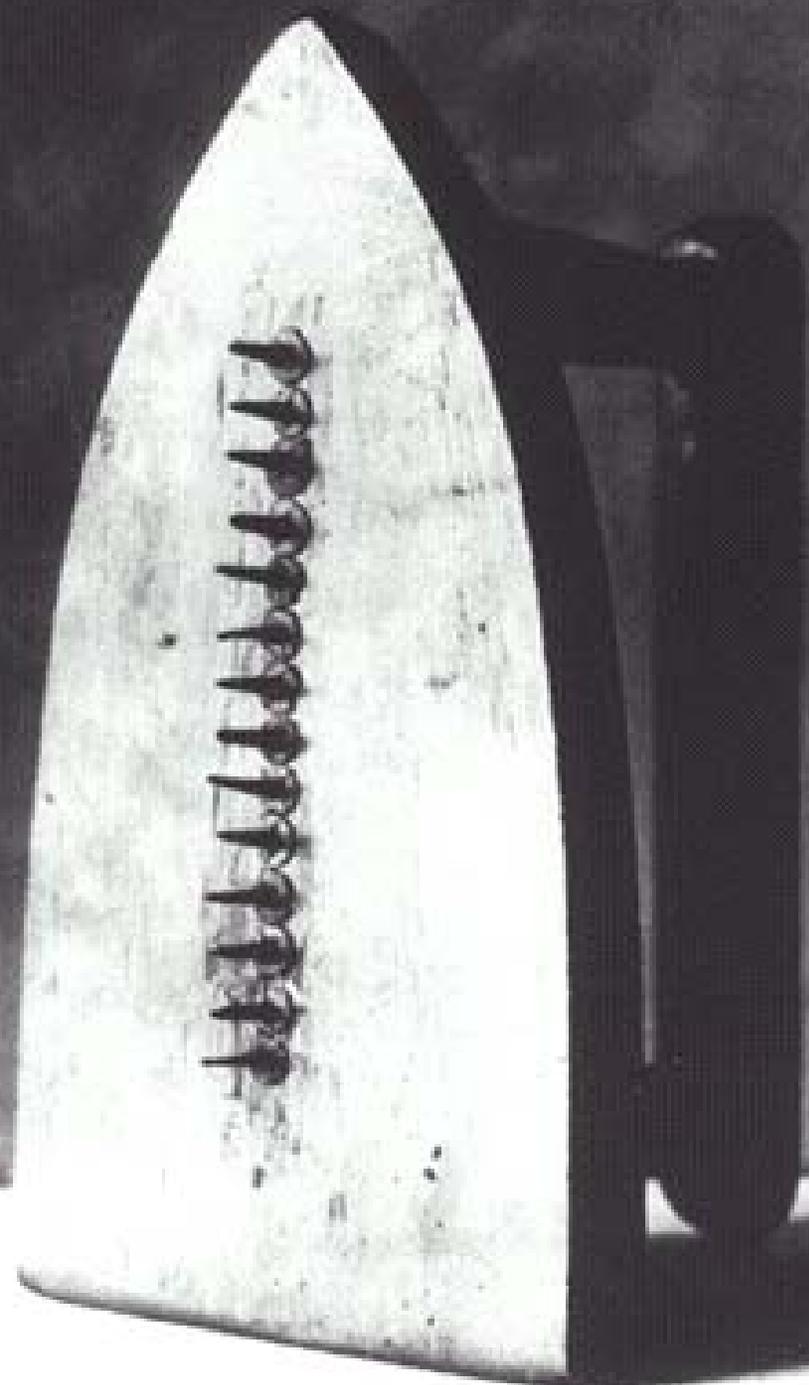




# No Dadaísmo

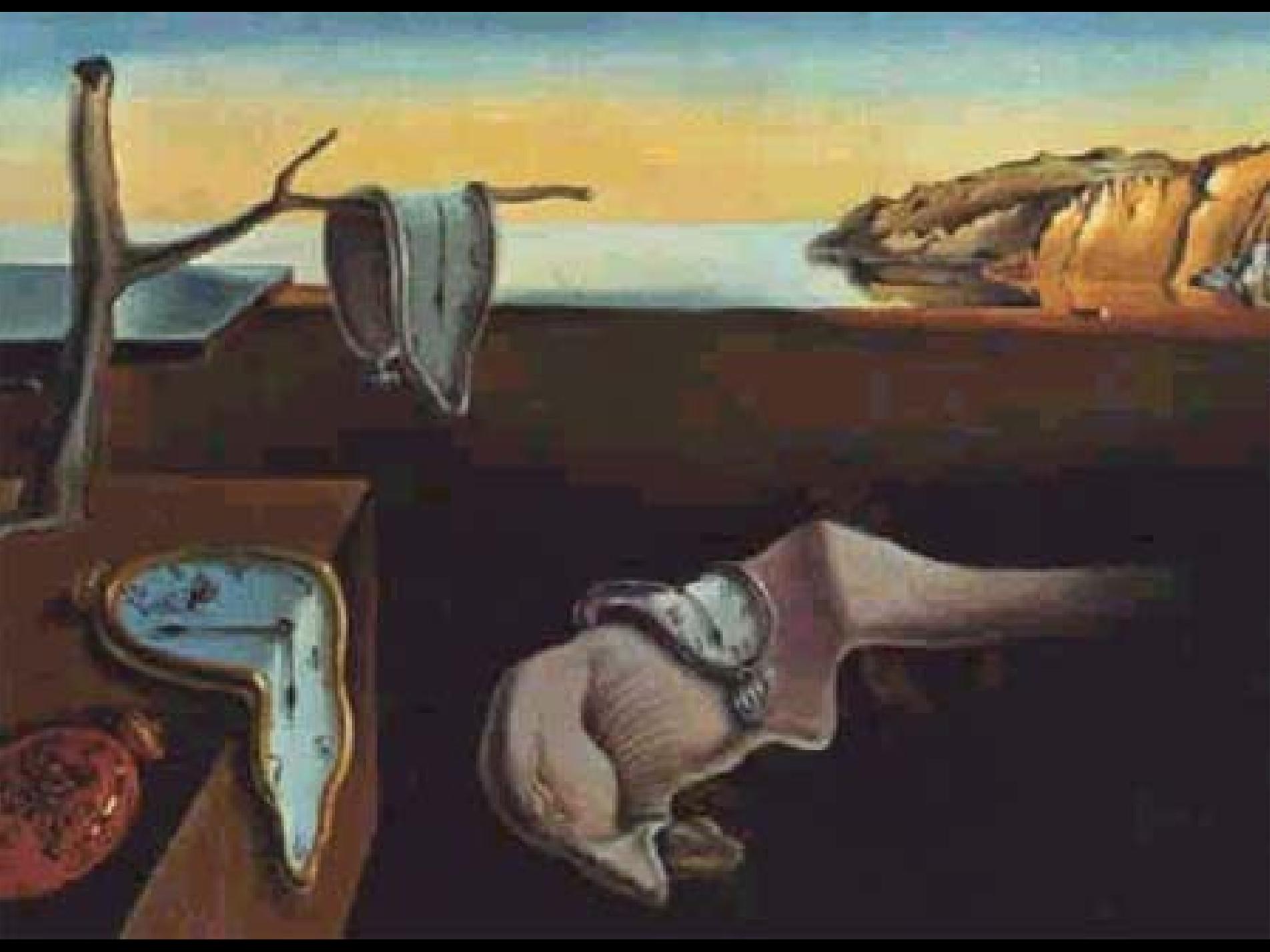


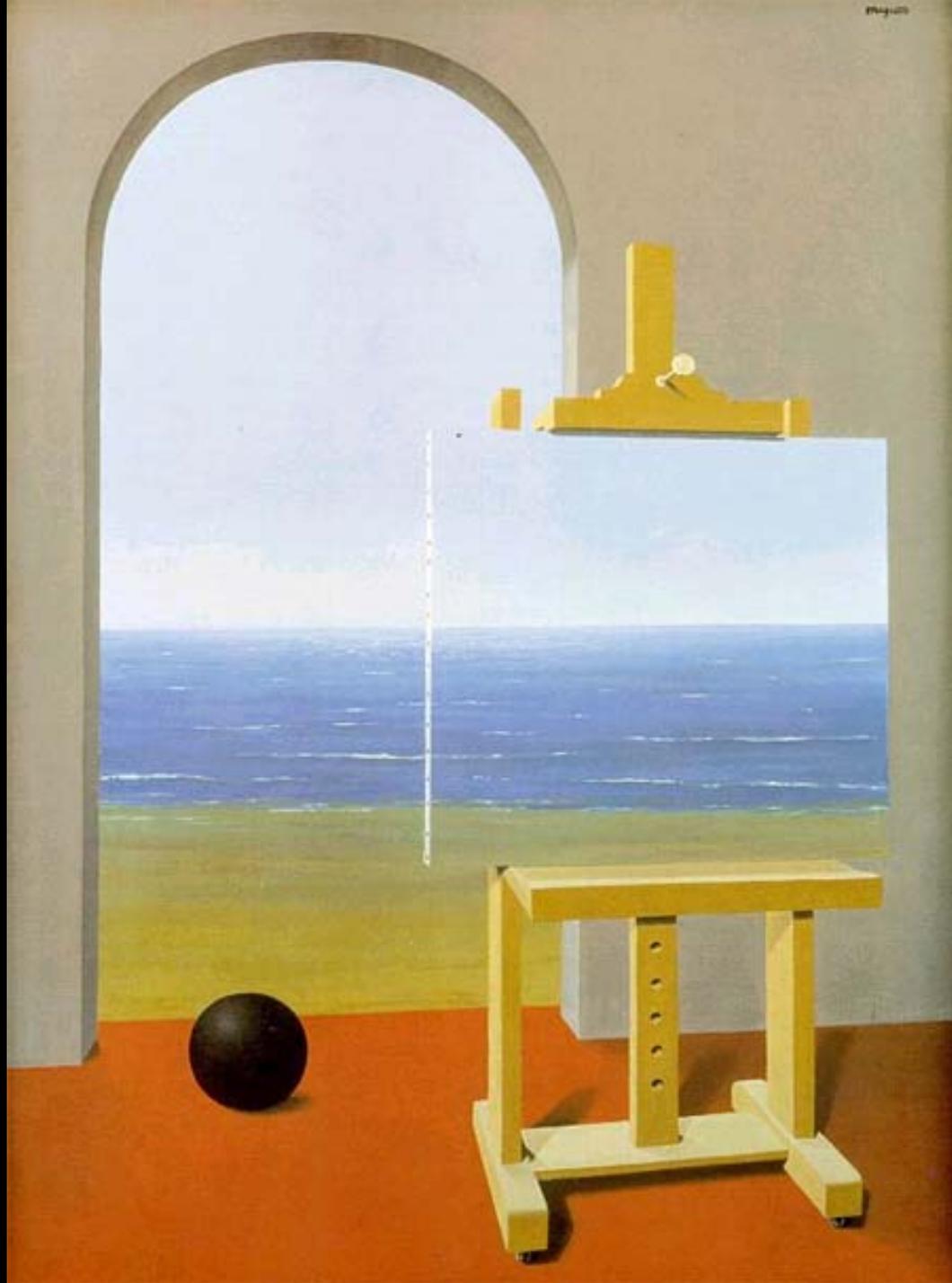


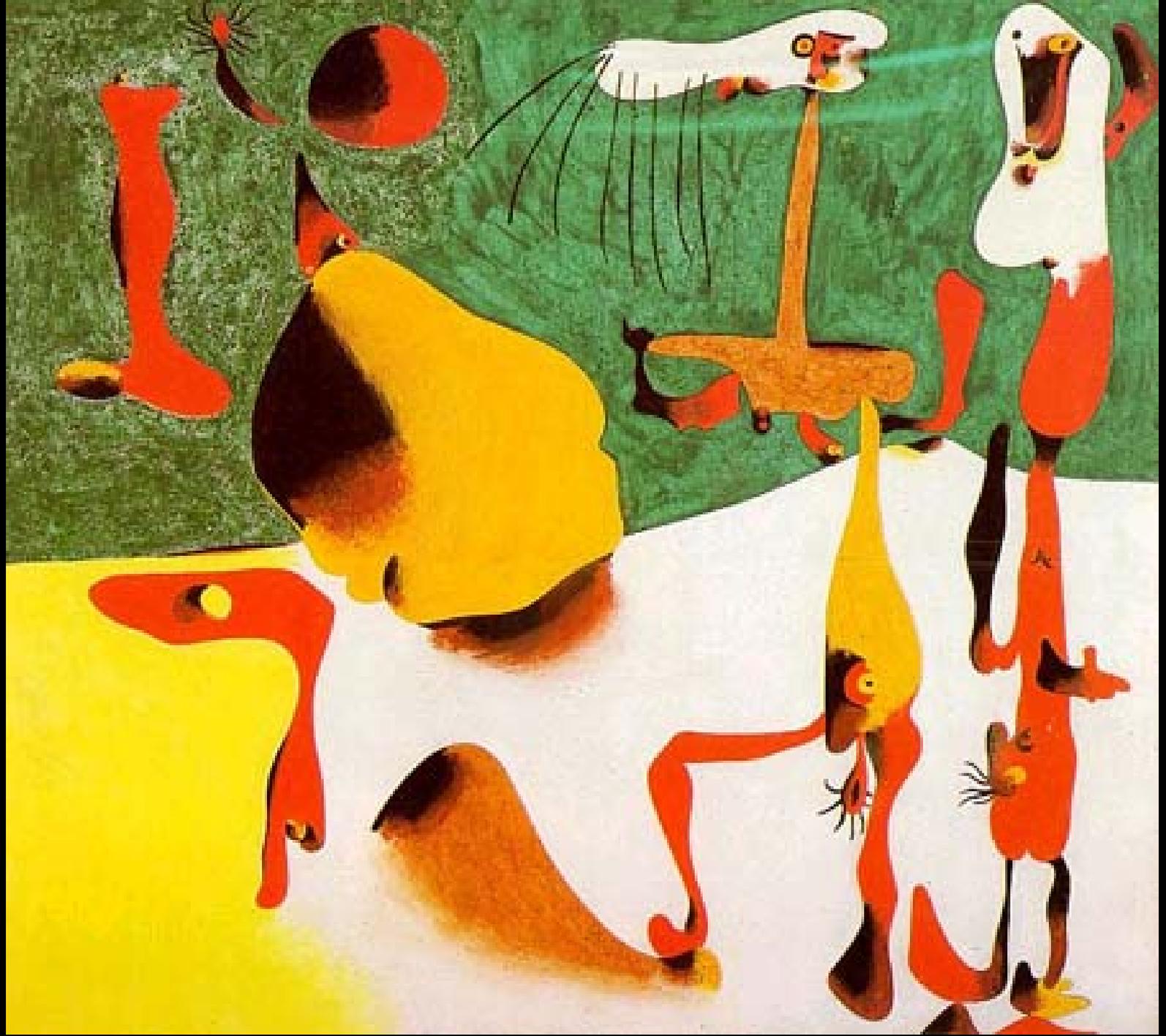


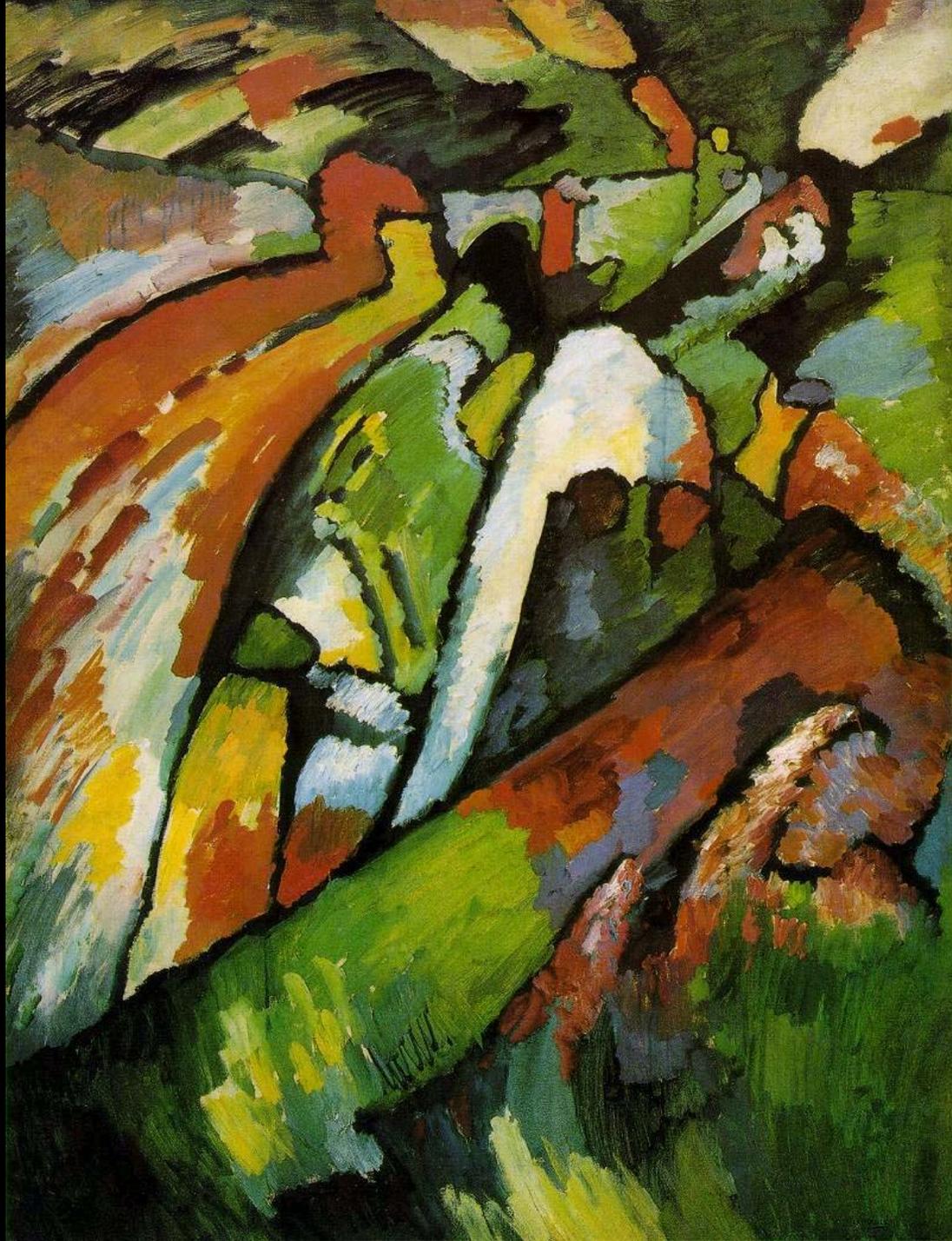


No Surrealismo

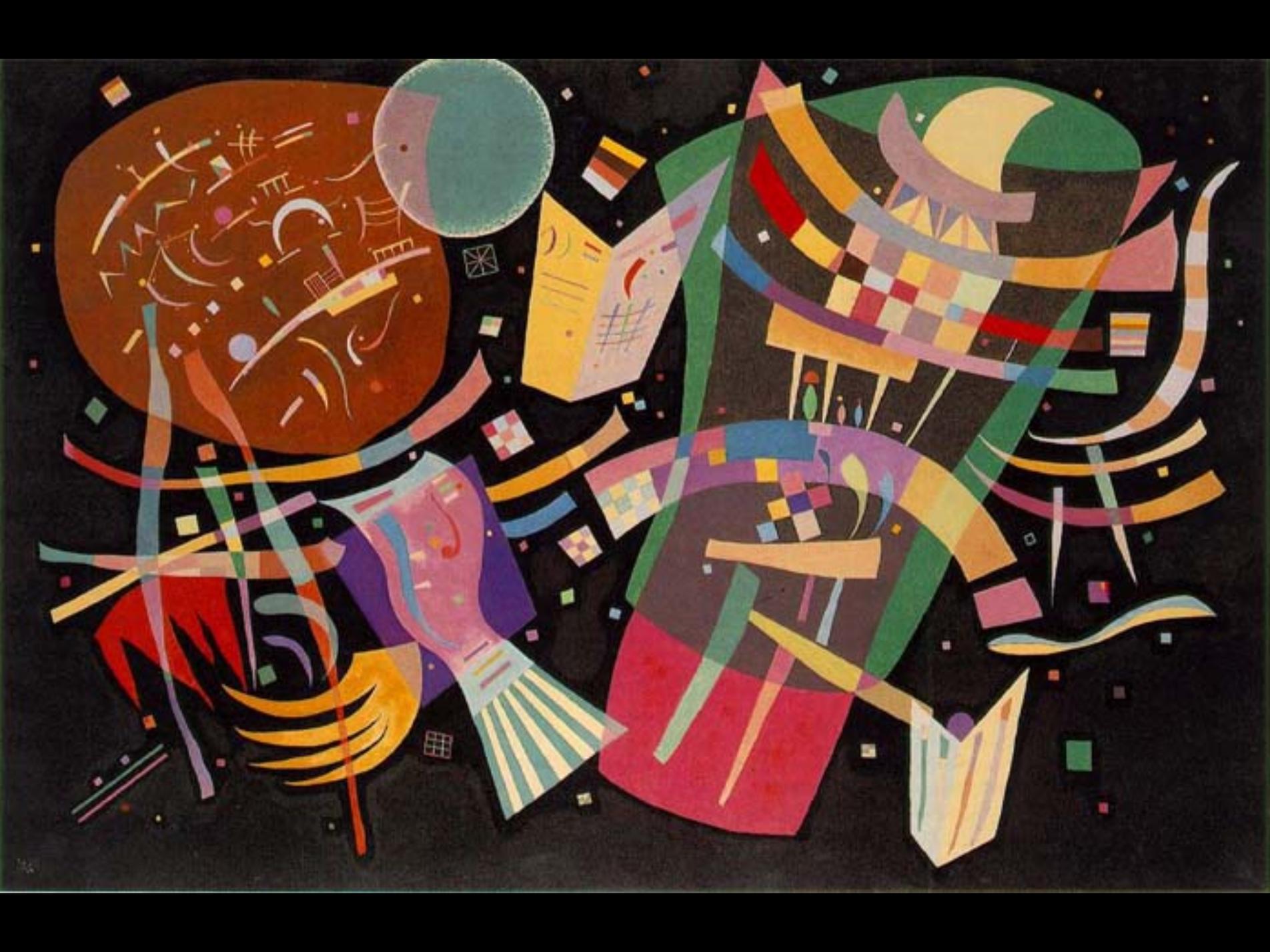






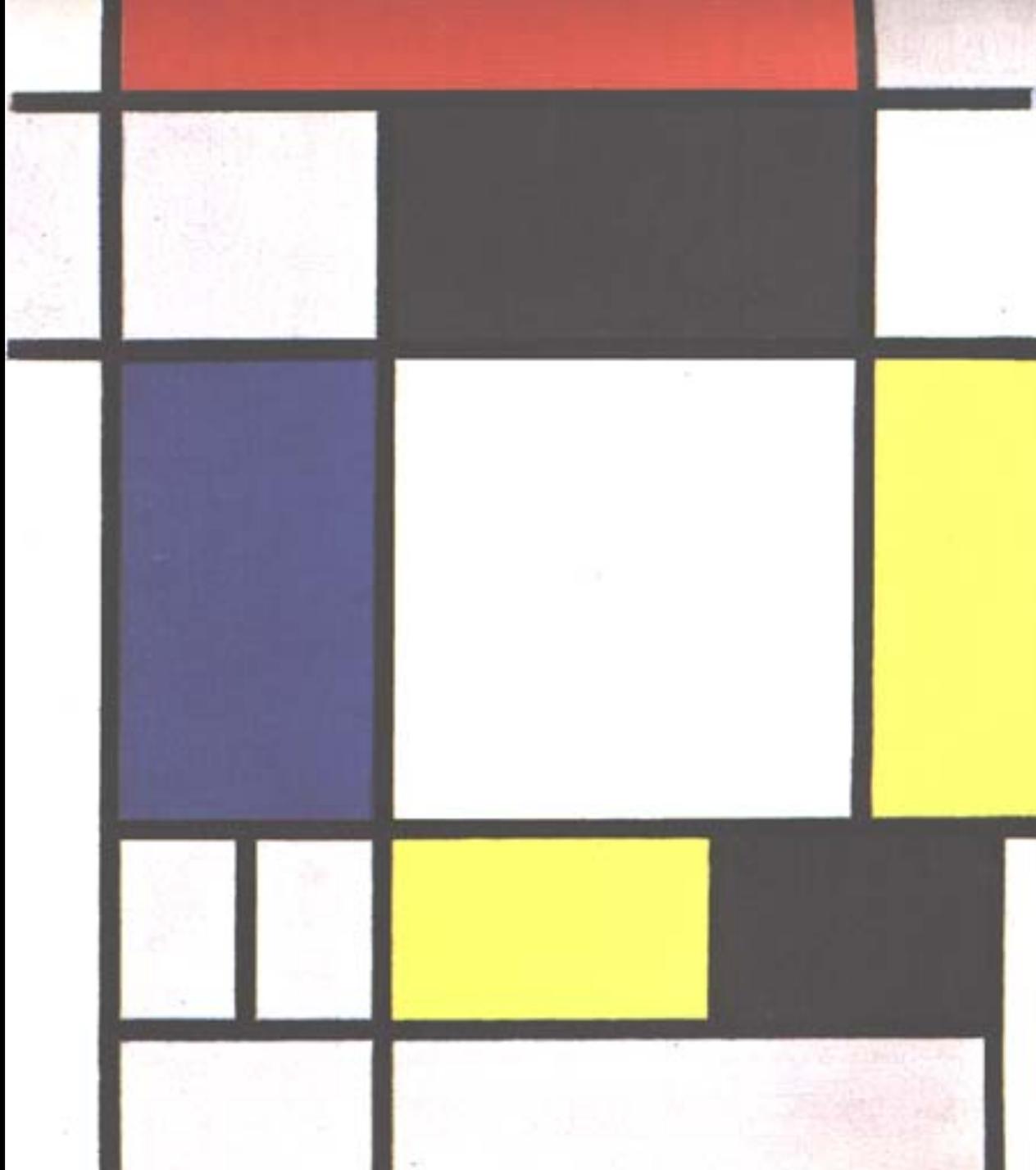


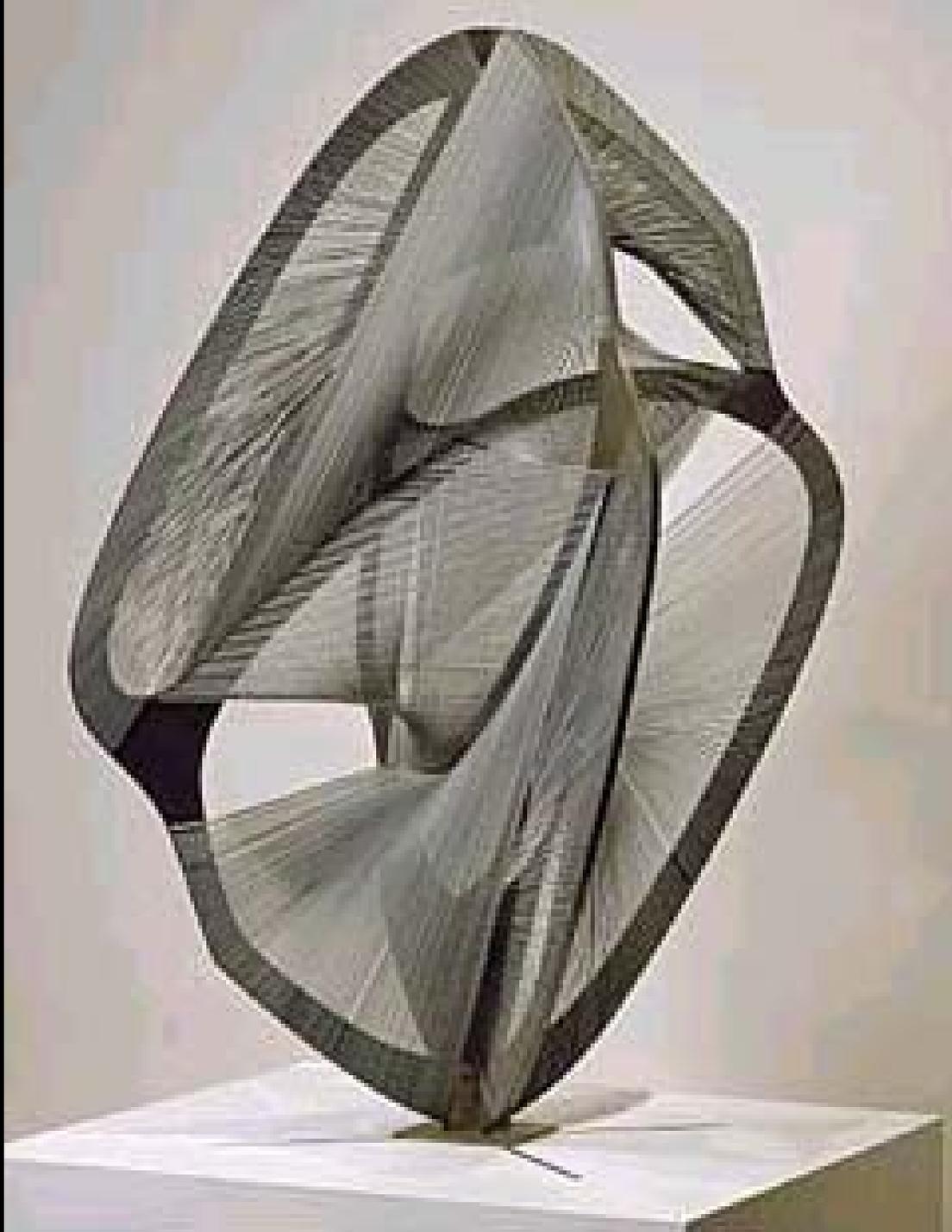
No Abstraccionismo

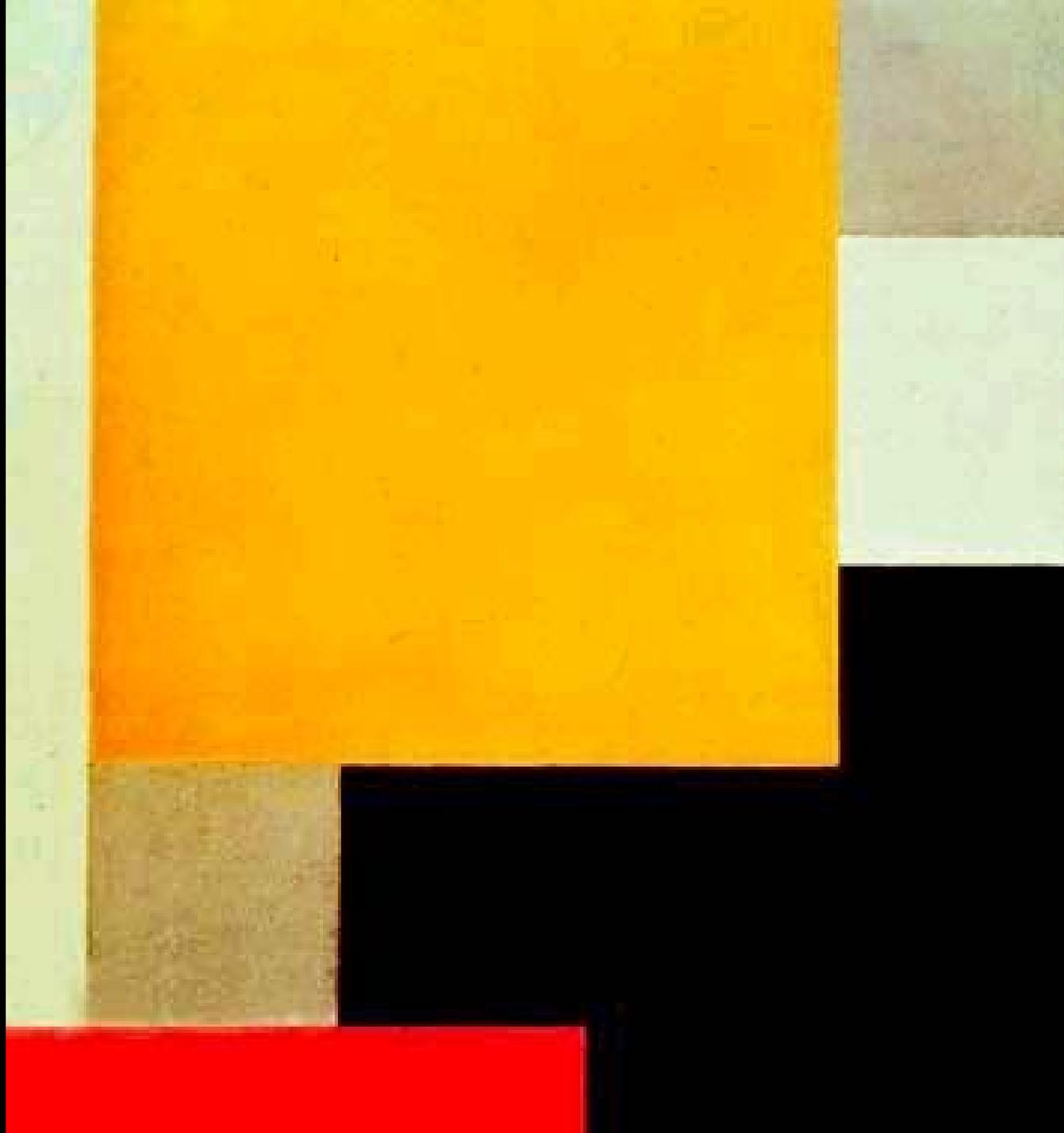


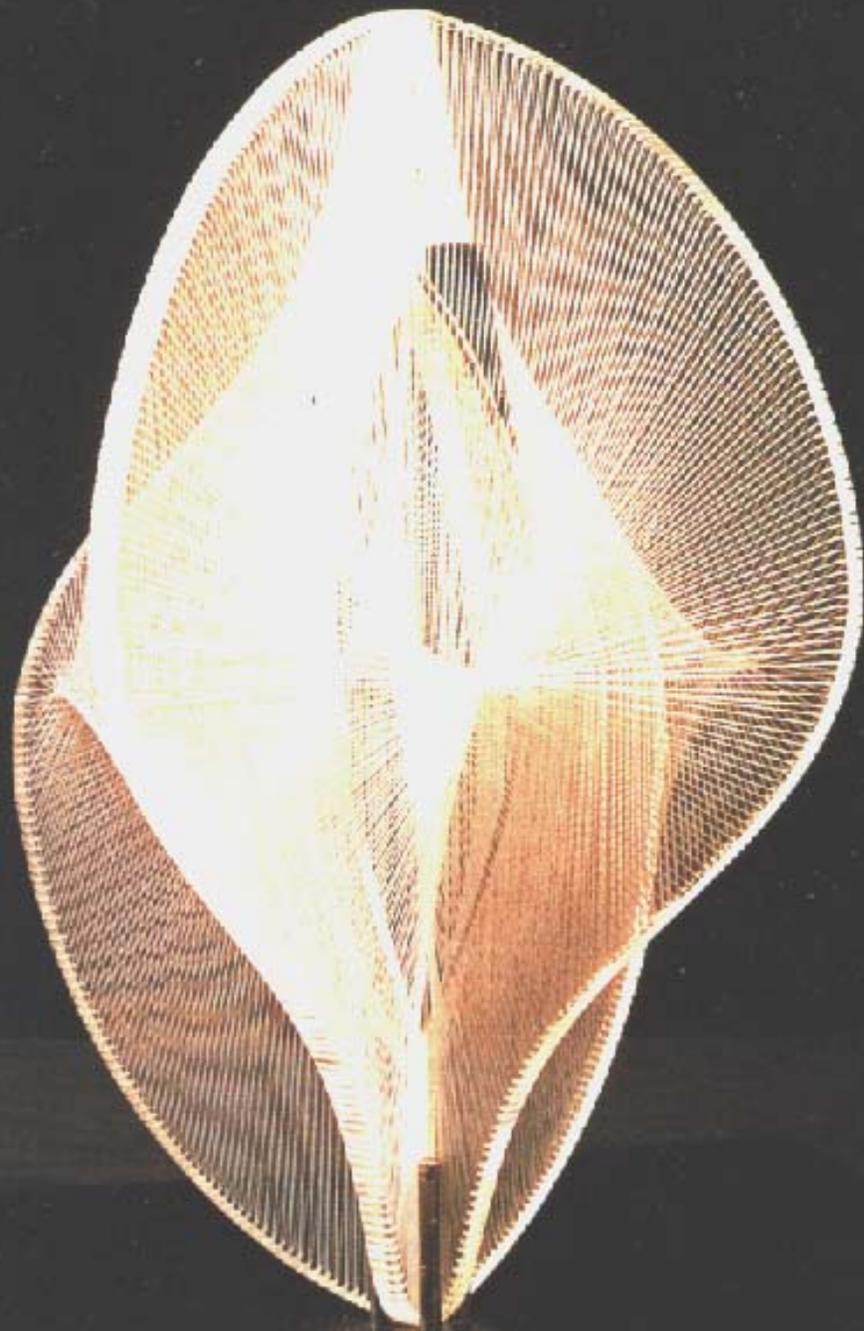


No  
Concretismo/Construtivismo/  
Neoplasticismo











# Na Action Painting





# Na Pop Art



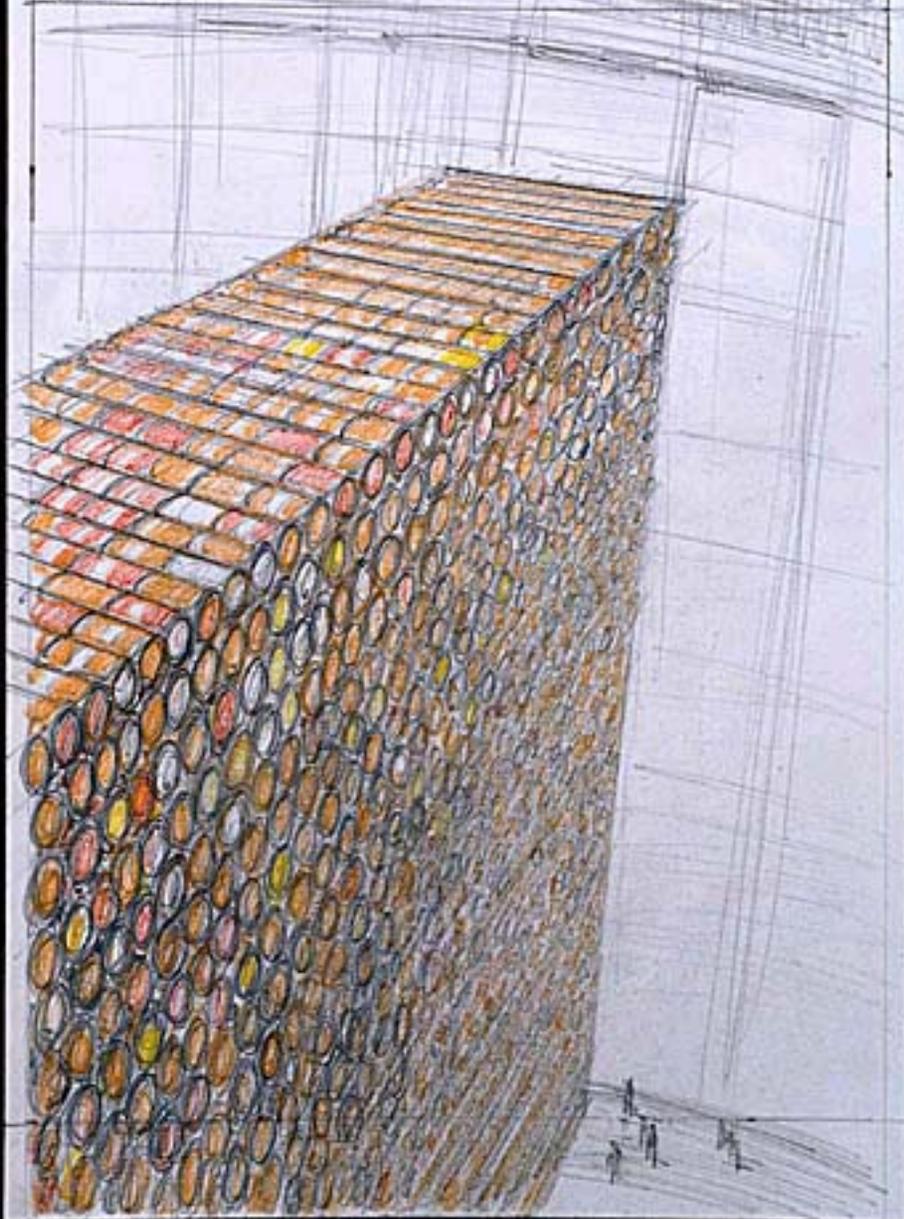


Na Arte Conceitual



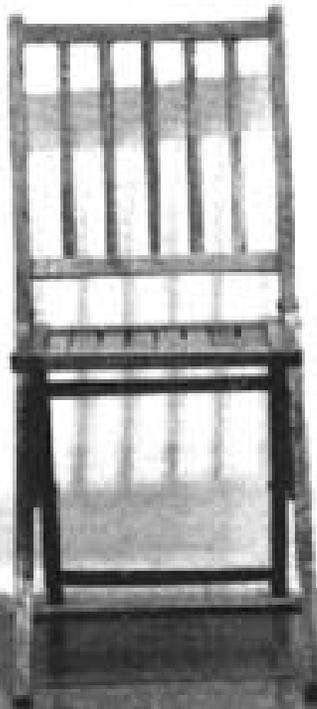
The Wall | project for GASOMETER, OBERHAUSEN, GERMANY

March 1992





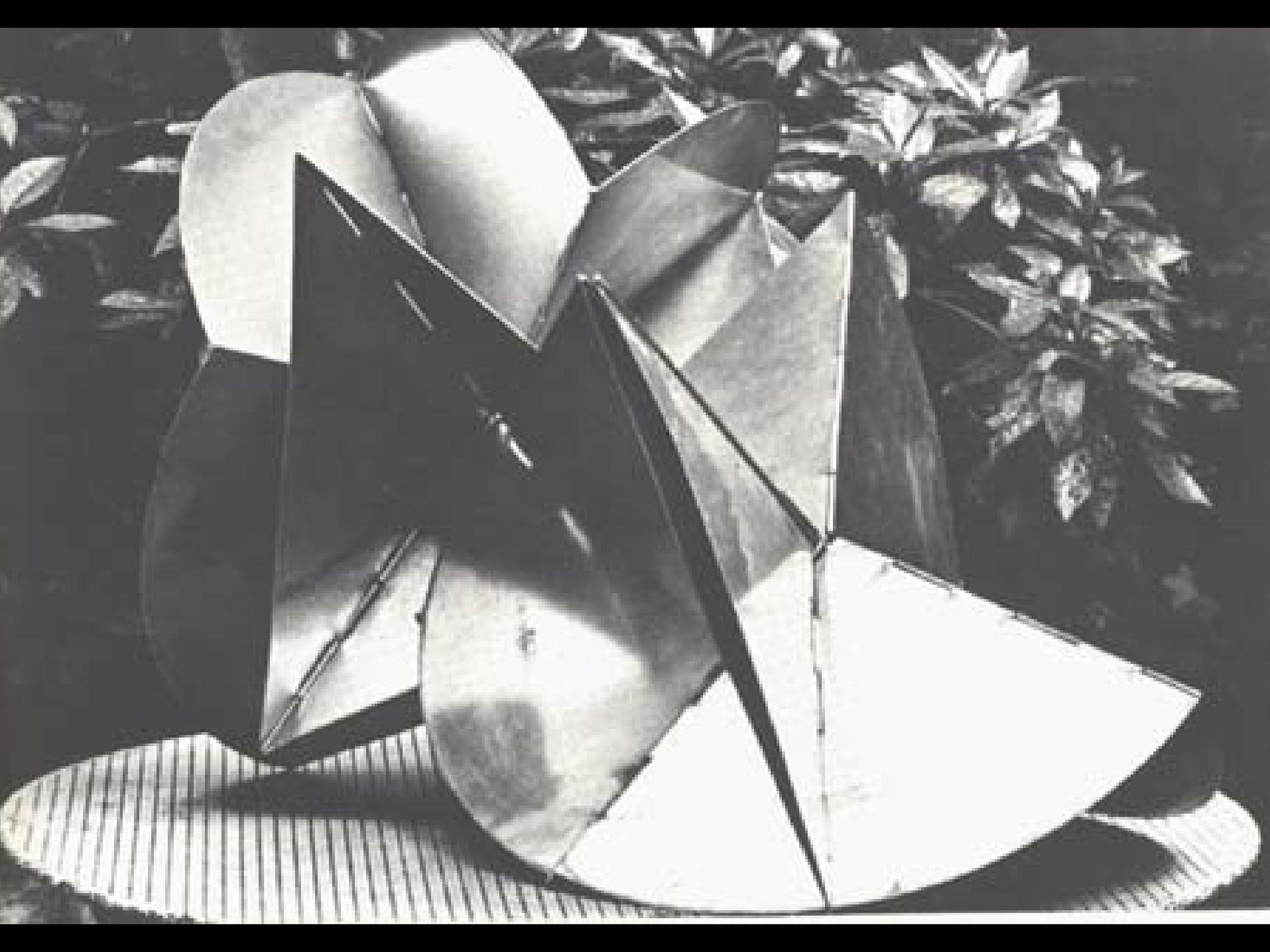




Chair, 1964. Wood. 28 1/2 x 18 1/2 x 24 inches. The chair is made of wood and has a high back with vertical slats. It is a simple, functional design. The chair is shown in two different positions: one mounted on a dark panel and one standing on the floor.











Um panorama rápido como este só nos dá a possibilidade de rememorar o percurso da arte visual. O intuito de tal panorama é facilitar o entendimento de nossa situação cultural