Porto Arte represents the disciplinary plurality of artistic knowledge that aims to follow and reflect the development of research and contemporary issues. It aims both at stimulating artistic production as at the divulgation of the journal itself in the academic world and in the community framework of the Federal University of Rio Grande do Sul.¹

PORTO ARTE: AN AUTHORIZED BIOGRAPHY

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ABSTRACT: The article shows the history of *Porto Arte*, published by the Graduate Program in Visual Arts from Universidade Federal do Rio Grande do Sul (PPGAV/UFRGS). It offers remarks on the aspects of its formal developments since its first edition in 1990.

KEYWORDS: *Porto Arte*. UFRGS Institute of Arts. Academic publications. Periodicals.

University art-related journals in Brazil share the characteristic of being relative newcomers; therefore, *Porto Arte*'s 22 years of existence may seem too little for those who read the journal, but it's a huge deal for those who lived through its growth and accompanied its journey towards consolidation and improvement. Academic art journals are mostly linked to the country's graduate courses, and, with the exception of the University of São Paulo, of course, they were structured along the last two decades and are still expanding. *Porto Arte* was established in 1990 with the purpose of encouraging the academic reflective production that emerged from the professors' researches at Institute of Arts, Universidade Federal do Rio Grande do Sul (IA/UFRGS). This provided conditions for more solid debates, thus forming a critical mass. Since its inception, in addition to the presentation of articles with historical, theoretical and critical approaches that were already traditionally recognized fields, the journal opened doors for the writings of researchers and artists, so that they shared reflections from their working process. By bringing the combination of these procedures — *art* research and *art-related* research — to the academic environment, even if crudely, this journal emerges as an innovative approach.

The Institute of Art's then president, Prof. Raimundo Martins, described the journal's profile on its first editorial:

In order to sketch a "biography" of *Porto Arte*, we had to go through its whole history, highlighting significant moments. We were aware of the fact that the biography, in spite of being "authorized", was built under a single perspective, thus not always revealing the hidden things, especially in terms of feelings and energies involved in its implementation.

Porto Arte emerges as a biannual periodical — UFRGS Institute of Arts Journal — linked to all three of the Institute's departments: Department of Music (DMUS), Dramatic Arts Department (DAD) and the Department of Visual Arts (DAV). This constitution was expressed in the Editorial Board made up of teachers from three areas: Armino Trevisan (Visual Arts), Luiz Paulo Vasconcellos (Drama) and Marcelo Guerchfeld (Music). The first issue featured three articles about music, four on the theater and four on Visual Arts, designed by tutors from IA/UFRGS. With a print run of a thousand copies, the journal met the demands of teachers and students and aligned the Institute of Arts' academic profile to other fields of knowledge. Initially, the journal's coordination was connected to the Institute's main office, but, since the first issues had more engaging Visual Arts teachers, in 1991 its administration was changed to the newly created MA in Visual Arts. However, the participation of researchers from other departments at the Institute would extend up to its fourth issue.

The magazine's main mentor and first editor was once the Institute's vice principal, Prof. Icleia Borsa Cattani. She was also one of the creators of the MA in Visual Arts at UFRGS Institute of Arts. The periodical has been connected to the Graduation Program in Visual Arts since its inception, because the program could only be established if there was such a publication. *Porto Arte* was strategically officially released in November 1990, in the occasion of the IV Brazilian Congress of Art History, organized by the Brazilian Committee of Art History (CBHA, RS) in *Salão de Atos* auditorium at Federal University of Rio Grande do Sul. The journal's introduction at a big event stressed the importance of a graduate program in Visual Arts to answer requests of a means for reflection about art

¹ This is the editorial of the first issue of *Porto Arte*, year I, no. 1, May 1990.

that the period demanded. The proceedings of that conference, whose theme was “modernity”, were published in the collection of Art Studies, no. 2, linked to the Institute’s embryonic Editorial Program.² As of this day, *Porto Arte* may be considered the oldest Visual Arts academic periodical publication in the country.

The name *Porto Arte* makes a clear allusion to the city of Porto Alegre, originated at the anchorage that welcomed the city’s first inhabitants, Azorean immigrants. But it is possible as well to reference to “port” as a place for flux, effervescence and exchange, which receives, exports, divulges, informs, magnifies, gathers and discusses issues that, in our case, involve art. It bears reminding that the city has also been tenderly short-termed “POA” by its inhabitants. So, “POA” may also be a blend of Porto Alegre and *Porto Arte*. Inspired by these associations, the journal’s first logo was brought into being. It was there in its first eight issues.

The journal’s graphic design³ was known for being simple and laid-back, as seen fit by its creators for an academic journal aimed at the questionings of art. The cover features a logo-centric composition⁴; the logo is made of three letters forming “POA”, printed in a single color. Its brush like typography is handwriting-inspired, and just below the logo there’s the journal’s title, written in black letters: PORTO ARTE. Then, further below, in uppercase: “Institute of Arts Journal from Universidade Federal do Rio Grande do Sul”. Each number, the logo was painted a new color. Internally, the text was traditionally composed in a single block taking up the entire page, while the notes, references and authors introductions were concentrated at the end of each article. With a print run of a thousand copies, the periodical was printed in the Graphic Sector of the Center for Graduate Studies in Music (DMUS, IA/UFRGS), a valuable support at the time that showed the collaboration among programs. Issue no. 2 went through minor graphics adjustments and received a

new section: “Research Reports”. For exchanges, invitations were addressed in order to establish the collaboration with researchers from other universities.

The journal’s early years were all about deployment, consolidation of periodicity and making a statement in the various levels of academic field: within its own department (IA), at national level, as well as towards broader sectors of the cultural community. Ever since 1992, *Porto Arte* counts upon the collaboration of Brazilian researchers external to the program as well as of foreigners, which has been growing and showing that the magazine followed the graduate program’s internationalization profile that emerged during that period. One is able to ensure such a participation by calculating an average of 30% foreign articles for each issue, which remains the same up to this day. Foreign language articles were translated into Portuguese because the journal intended its public to be nation-wide, considering the small number of academic journals in the field of art that were being published at the time.

Its 6th issue, from November 1992, was introduced with no significant highlights; nevertheless, its importance should be mentioned, because it defined the journal’s identity. From then on, *Porto Arte* began accepting only Visual Arts-related articles. Prof. Raimundo Martins does not make any mentions on this matter, not even in the introduction⁵, so it is better to transcribe a portion of it:

The publication of the sixth issue of *Porto Arte* is a milestone in the editorial project of UFRGS Institute of Arts. This milestone represents many different ideas, concepts, proposals for the different heads and segments who work with, teach, learn and do art in this institutional sphere. The flux of differences — indispensable as an instigating and motivating element of artistic and academic activity —, *Porto Arte* emerged and developed itself into a forum that documents contradiction, discussion, creation and critique.

Noticeable by the content of the article, the journal was expanding and gaining strength, but, while still within the Department of Visual Arts, receptivity towards articles written by artists was met with “caution”, because even the academic community was not yet familiar with this practice. Gradually, the journal’s diffusion itself contributed to the formation of other manners of acceptance and

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It bears reminding that, in addition to PPGAV (Graduate Program in Visual Arts), the Institute of Arts brings together two more graduate programs, each with its respective magazine. In 1989, the Graduate Program in Music-organized journal *Em Pauta* was created, and then, in 2000, it was the turn of *Cena*, a dramatic arts journal linked to the Graduate Program in Dramatic Arts [PPG Artes Dramáticas].

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Graphic design by João Flávio F. Rodrigues.

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4 Logo art by Renato Heuser, artist and teacher of DAV-IA/UFRGS.

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It was retrieved from the presentation signed by Dir. Raymond Martins that marked the end of his term. *Porto Arte*, no. 6, year 1, December 1992.

understanding of doing and thinking art, which certainly also had repercussions on the undergraduate program, both in the BA as in the Licentiate.

While an exclusively Visual Arts-related, PPGAV-connected journal, it also collaborated for the consolidation of the graduation program, which were reflected in the Constitution for the new Editorial Board, composed by teachers Icleia Borsa Cattani, Maria Amélia Bulhões and Maria Teresa Brunelli, all connected to the graduation course. This board proposed a visual redesign for the journal, as well as an enhancement of its approaches. These changes were implemented on *Porto Arte* no. 8, November 1993.

It was established that *Porto Arte* would be themed, something that had already been introduced in the previous edition, making this feature the concentration of multiple views on a single theme, which makes the debate more dynamic and fruitful. A Visual Arts teacher would be in charge of choosing and elaborating the subject and, whenever possible, the theme would be connected to this teacher's research. Further changes aimed at meeting the standards scientific journals more precisely, so featured works had to be in accordance to regulations regarding the abstract, keywords and notes. The journal's precision and seriousness on disseminating knowledge through the divulgation of researches developed by the PPGAV and researchers from other centers collaborated for its recognition. This recognition is evidenced in the support for publishing and printing received from UFRGS Division of Research and Division of Graduate Studies and CNPq (National Council for Scientific and Technological Development). This whole process required constant negotiations in order for art research and art-related research to be considered, with its peculiarities, as belonging to the same category of other knowledge-generating areas.

The journal had been preserving its first issue's modest design, which no longer represented the range and quality of writings it received, thus it required a bolder visual presentation. The change was made on the eighth number as a natural process to solidify the journal's enhanced profile, following its editorial line. Then, a contest was thrown for the Department of Visual Communication at UFRGS to devise the journal's new graphic design, of which the winners were undergraduate students Karen Schelling Ferraz and Lisiane Shleininger Frey, supervised by Professors Joaquim da Fonseca and André Prytoluck.

The visual revamp was radical, with the replacement of the initial logo "POA Institute of Arts Journal" for the brand new "*Porto Arte*: Visual Arts Journal". The cover was made from reproductions of artworks made by invited artists and/or students, applied as texture,

in an uniform color that changed each edition. The intention was that, at first glance, the cover would lead to an association to the visual arts. Printed on the cover, below the logo to the right, forming a vertical column, were the name of the authors and the titles of their respective articles, which immediately indicated that issue's contents. The format was also changed, from 21 x 15.5 cm (height x width) to 23 x 15.5 cm. Besides that, from the on, the journal was printed in synthetic paper. The graphic remodeling also touched the journal's inside, so the layout of the text on the page was divided into two columns. Another innovation was the insertion, at the end of each issue, of the summary of all previously published editions. It bears reminding that these data refer to the conditions of publishing and divulgation of the year 1993, a time during which we were not yet completely in the internet age.

In 1996, on its 12th number, *Porto Arte* issued a special number to celebrate the MA in Visual Arts' 5th anniversary, featuring its history and presenting its research, structure, management and operation, as well as the ongoing research of its affiliated teachers. Abstracts from thesis presented previous to the issue's printing and activities ensued from international exchanges were also included in the summary. The very fact of editing a commemorative number shows the energy and satisfaction of the responsible group, for the consolidation of the journal and its editorial program had depended on effort and dedication.

Then, starting from the 21st number, the journal went through another visual revamp, being edited with a brand new graphic design. For the cover's visual programming, Prof. Flávio Gonçalves⁶ redid the logo, making it simpler, and added a black thick line on the upper horizontal margin that would be kept for the next cover, and visually fits the equally dark logo. The intention was to arrive at a more relaxed style. To this end, in addition to the logo, all other information on the cover were eliminated, leaving only the issue's number and ID: GRADUATE PROGRAM IN VISUAL ARTS — UFRGS INSTITUTE OF ARTS. The issue's number and the publication's title, "*Porto Arte*", remained on the cover's spine.

Still on the cover, the number corresponding to the edition had increased in size, but, on the other hand, it now appeared only in linear outline, providing some lightness to the set. The journal's new look included an increase in size, from the previous one to 23 x 18 cm, and an uniform, single-colored, synthetic matte cover, thus making it easier to quickly recognize the number. Inside, its

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Flávio Gonçalves is an artist and professor at PPGAV-IA/UFRGS.

visual programming followed the same simplified treatment given to its cover. The page went back to consisting of a single block of text, but with well-spaced margins, where the notes were arranged. From these changes, the photographs that went with the text are displayed in colors and in more generous dimensions, allowing for better visibility. Vitor Mesquita,⁷ supervised by Prof. Sandra Rey, prepared its internal design.

This number also marks a new structuring of the journal, marked by the incorporation of the “Translations Section”, with translations in the English language for all articles, or the inclusion of the original one whenever it was submitted in any other language but English or Portuguese. This feature was useful for assisting the divulgation of the journal in international exchanges and PPGAV’s following expansion. Another change is identified on its contents, where the now “Dossier” replaced the previous “Theme”, albeit keeping the same goal: the gathering of six articles (on average) with different approaches on the same theme, proposed and organized by a PPGAV professor. The journal still has the section for diverse articles, grouped under the name of “Texts” [*Textos*], and sometimes there were also the sections “Research reports” [*Relatos de Pesquisa*], “Reviews” [*Notas de Leitura*] or “Interviews” [*Entrevistas*].

More recently, starting from issue no. 30,⁸ following the update and increased visibility requirements in the virtual environment, the journal was made available online, so hidden information (keywords, meta tags and others) and internationalized contents (in Spanish, English and French) were incremented. Another achievement to be highlighted was the possibility to download full versions of *Porto Arte*’s issues in a single file, while still keeping the query system for individual search and subdividing the previously compiled translations section.⁹ All *Porto Arte* issues also came to have a full digital alternative on the Internet¹⁰ that can be accessed, copied or printed from anywhere. This procedure also allows for artists, authors, photographers, translators and others to insert the electronic page-turning journal into blogs and websites.

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At the time, he was an art-field experienced Visual Arts BA student at UFRGS Institute of Arts.

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In: <http://seer.ufrgs.br/PortoArte/>.

9

In: <http://seer.ufrgs.br/PortoArte/issue/view/2035/showToc>.

It is impossible to see through a blunt report of uncountable data; things like strategy, dedication, time spent, overcome differences and a common interest to keep the journal active are not so transparent. Many other interpretations come to be in the turn of each page...

CAPTIONS FOR ILLUSTRATIONS

The images in this article are placed in its Portuguese version.

Figure 1: *Porto Arte*, v. 1, n. 1, 1990.

Figure 2: *Porto Arte*, v. 5, n. 8, 1993.

Figure 3: *Porto Arte*, v. 13, n. 21, 2004.

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In: <http://issuu.com/portoarte/docs/portoarte30> and <http://issuu.com/portoarte/docs/portoarte31>.

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