



The Permanence of the Transient: Precariousness in Art

By *Camila Maroja*

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How should one approach the notion of the precarious in art - its meanings and its outcomes? Its presence in artistic practices may be transient, yet it instigates permanent changes in the production, discourse, and perception of art. *The Permanence of the Transient: Precariousness in Art* gathers essays that examine the traces and implications of precariousness in contemporary art, and lays a foundation for a thoughtful study of its emergence in related fields throughout the 20th and 21st centuries. The different perspectives represented in this volume touch on art history and theory, curatorial practice, media art, philosophy, language, and transnational studies, and highlight artists' narratives. Together, these interdisciplinary essays locate precariousness as an undercurrent in contemporary art and a connective tissue across diverse areas of knowledge and everyday life.

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Editorial Review

About the Author

Camila Maroja is an art historian and researcher specialising in modern and contemporary art with an emphasis on Latin America. She is completing her doctoral work in the department of Art, Art History and Visual Studies at Duke University. Her PhD thesis investigates how institutions, curators, and artists are displaying methods to construct something called "Latin American art". Currently, she is working with artist Regina de Paula and curator Ivair Reinaldim in an exhibition and publication project based in Rio de Janeiro, investigating affective conceptions of space. Caroline Menezes is an art writer who has been working for newspapers and cultural magazines in Latin America and the UK, such as Studio International, for which she has been part of the collaborator's team since 2006. Her writings have also been included in books such as the 30XBienal-Transformations in Brazilian Art from the 1st to the 30th Edition (Bienal Sao Paulo, 2013). She is currently concluding her PhD degree in Art Theory at the University of the Arts London. Fabrizio Augusto Poltronieri is an artist and researcher who holds a PhD in Semiotics with a thesis on the role of chance in computer art. Currently, his research efforts are engaged in understanding how post-historical codes can be used to produce knowledge. This research is being conducted at both the Pontifical Catholic University of Sao Paulo and the Gamification Lab at Leuphana Universitat Luneburg, Germany. His writings have been published in several books, of which the most recent is Von Begriff zum Bild: Medienkultur nach Vilem Flusser (Tectum Verlag Marburg, 2013).

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