ART DEMOCRACIES, ART CONSTITUTION
AND STYLE ART WORKS

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Abstract
In our postmodern or late modernity era, democracies tend to circumscribe themselves as cultural and art democracies. That is to say, art is becoming one of the main ways to construct citizenship, without being necessary, for a citizen, to subscribe previous fidelities to representative democracy. Differently, art democracies stay much more on the political side of participatory democracies.

In this context, art democracies must construct argently a collection of art laws, a true Art Constitution which will rule the art practices that are permitted and the art worlds that are forbidden in our art worlds. One of the critiques that can initiate this debate is the attack against the art laws that we instituted before.

The art works I am presenting are based on a first art law, that we must observe until it becomes useless: Each art work is a peculiar genre.

In other words, today we can create with new aesthetical, heuristic, hermeneutic or artistic methodologies: e.g. not only constructing art works, but also proposing a new genre, a new style in each canvas, in each performance, in each mixed media object, in each art blog. Which means that all art work can be more creative if it institutes itself as a style art work. For example:

Rhetoric Art
Argumentation has not only a discursive meaning but shows as well an visual aesthetical signification. This aesthetization of argument is true for two main types of rhetoric: the rhetoric of tropes, visible in many literary works, but also the rhetoric of conflicts, applied often by lawyers. Thus, a metaphor, a metonymy or an accusation may be artworks in themselves, and may have astonishing visual manifestations. My aim here is to present some of these rhetoric art manifestations. In this perspective, ‘Rhetoric Art’ collects the words written in a piece of text and draw an argumentative path, taking the form of a sinuous line of words.

Statistic Art
Numbers not only serve to count, to support economy or to construct the social image of a mathematician. The distribution of marriages or divorces can have an intimate beauty. And statistic art can criticize a blind use of numbers. For instance, I know from
statistics that, as a Portuguese, I have 1.5 children, even if this can sound somewhat cruel. Where in the world is my half-son? In this optics, I am showing a statistical graphical distribution that suggests a nice color harmony. This proposal, in a way, can be understood as a art-son of mine, but a whole one.

Outline Art

Our writing is a relational way of expressing ourselves, often in an hierarchic way. Outline art explores the artistic potential of outlines, in the very moment they organize our thoughts and sensations.

Lexicon Art

A vocabulary is not only a random collection of words, but integrates an inner structuration. The relationships between semantic meanings form a sort of common universal language. In such an optic, Lexicon art may work like a sort of art Esperanto, in this case hoping to unify all artists in the world in a global art community who speaks the same aesthetical language.
Rhetorical Art

Statistic Art