

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

Avalanche

Dear Helio..

many Thanks for
letting us see These.

When you get to work
on a (outdoor) project,
please let us know.

Love,

WILLOWGIBBY
Sept 8 1971

| | | |
|---------------------------------------|--------------------------|---------------------------|
| The Museum of Modern Art Archives, NY | Collection: Avalanche | Series.Folder: II. 552 |
|---------------------------------------|--------------------------|---------------------------|

Helio Oiticica Interview July 1, 1970

~~12345678910~~

~~S Let's start with your participation in the information show~~

~~at the Museum of Modern Art, and how you found that experience.~~

O In Rio all the experiments that I ~~did~~ ^{accomplished} were, in a hostile context.

I ~~had~~ ^{was} very few things ~~and~~ ^{my} before I went to England, but they were really effective. First, I ~~had~~ ^{one-man} an exhibition in a gallery ^{was} ~~which~~ ^{was} ~~was not~~ ^{an} a professional place, but that was good since

I could do anything that I wanted. I ~~decided to do an~~ ^{decided to do an} environmental

experiment because for a year I had been ~~doing~~ ^{already making} some environments ^{for about} ~~that I had built up in my studio.~~ ^{a year} I ~~dismounted~~ ^{dismounted} them and building new ^{res.}

~~because I~~ ^{thought} ~~had the idea~~ ^{type} that the ~~works~~ ^{should not be a} were not separate ^{works} things, but ~~something~~ ^{a whole} that could be built in the future, which I did

~~i not exactly know.~~ ~~of course, the idea of an exhibition would~~

~~always be the most~~ ~~possible thing that could come out~~

~~in the future,~~ ^{exclusives} but I never thought ~~just~~ ^{about} about exhibiting individual

~~works~~

~~pieces of art.~~ In fact, I always ~~refused~~ ^{refused} to participate

in Biennales ~~where I would have to have~~ ^{which required showing} detached pieces. ^{had to be} So

~~I thought~~ ^{show} in Rio I made this ~~thing~~ that was not really very complete

but it was my first experiment with ~~.....~~ ^{apart from} besides the neo-concrete

things which I did ~~even~~ in '59 & '60 which had already an

environmental ^{direction} ~~sense~~ but it was really a group exhibition and I didn't

have many chances but in this one in '66 I had already most of

the things, I mean, labrynth which I called neculi and pentrables

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
| | Avalanche | II. 552 |

~~and~~ bolides which are the things with earth and pigments, and all these

~~kind of things~~

LB What does the word bolide mean actually?

bride

~~means a kind of ball of fire because I had the idea when I started~~

~~making bolides~~

LB ~~a kind of diamond?~~

~~Oh, bolide a kind of ball like a comet, something that has~~

velocity in itself, ~~but the idea when I started using bolides ...~~

~~it was very much light in itself.~~ The first bolides were boxes

which I painted very strong colors, ~~as if I didn't to leave a residue~~

~~when I thought~~ When I made the bolides ~~that~~ they were not separate

pieces like sculpture but I ~~thought~~ ^{things} that they could be in ^{to} a whole

environment, ~~they could be different orders~~ For instance, the labrynth

~~would~~ be things in which you could penetrate with your body, and ~~in~~

the bolides ~~would~~ be things that you could touch ~~at the sight of~~

~~your hand~~ and ^{penetrable} the penetrables ~~would~~ be ~~like~~ cabins or rooms,

I have ideas of rooms which would not have any remains of negative

space ~~or things~~. I mean everything ~~would be~~ would have a signification

~~as a~~ as a kind of a thing that would exist. They would not exist

~~a~~ something that you already know. It would be a new experience.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
| | Avalanche | II. 552 |

So ¹ wanted to go from an involvement with the hands, ^{and} the whole body to ^{to} an involvement with the entire space.

^{ANY} I worked ~~at the same time~~ ^{many} on ^{at} levels while I made things, because, for instance if I got one piece, one bolide and put it somewhere else it acts as a kind of detached although I think it can inform in the way it is made in the result itself but I was not very interested in doing this and I was always waiting for a chance to do the whole thing which after wards now I think it should come out in a kind of life thing this I can explain afterwards.

US Tell us about the first environment that you did.

^{The first environment I made was}
~~Well, that was in Rio in the gallery I was telling you about,~~
^{which}
 Gifore, ~~it~~ doesn't exist anymore. ^{had been} It was a kind of garage which transformed into a gallery. It was not very commercial otherwise to exhibit there! they would never have invited me. In fact I don't even know why they invited me. They weren't very well informed.

~~It was not it~~

^{ran it to}
~~Some rich people business people think they really wanted to~~
^{transformed it}
 promote their place because after wards they ~~made~~ A place to sell cars. They wanted to make the place known for some ^{thing}, it was a

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

~~It was a~~ question of prestige. They were not very nice people, very commercial, but the gallery itself wasn't meant to be commercial, they never thought to make money because the few exhibitions that they had there were of experimental things.

And ~~an~~ but then I always had group exhibitions which I couldn't make environments like the Tropicana thing I made in the beginning of '67 in the Museum of Modern Art in Rio which was an enormous place and they had just this bare space for this group show which was called the New Objectivity ~~and~~ where there were lots of experiments. ^{an} It was meant to be ~~a kind of~~ experimental show although it ~~had~~ some very conservative work ^{was included}

~~WS Why don't you tell us about the garage show.~~

^{turned out} ~~In~~ The garage show ~~I think this show was~~ much more ^{as} an exhibition although I tried to make it as environmental as possible. ~~it was~~ in a way.

~~LB What materials did you use?~~

^{like those} I used labyrinths which I made in '60, 61 & 62 ^{those Indian} and I had the bolides, most of them and ~~the~~ well ~~the~~ they were ^{not} placed in relation to each other but I did not use anything in the show

| | | |
|---------------------------------------|--------------------------|---------------------------|
| The Museum of Modern Art Archives, NY | Collection: Avalanche | Series.Folder: II. 552 |
|---------------------------------------|--------------------------|---------------------------|

like sand although I considered it.

~~JB What did you manage to use?~~

I used the floor itself, the cement. The bolides and the labryinths related to the floor. It was very much like a garage.

~~WS Does that mean that you weren't thinking environmentally or that the problems were too great.~~

~~The problems were too great. This was in 66 The first sand thing that I made was in 67 The Tropicalia in the museum that had sand and everything was in March 67 which was not ... I wasn't very~~

satisfied with the result although it was more a ~~room~~ environment than the first exhibition, a kind of the materials themselves

The bolides had things to touch and to sit inside, It was much more a visual thing. It was very dry, as if I ~~was~~ presenting possibilities for environments. As a matter of fact, the museum one was much more natural compared to the other one. In the museum the whole area was

covered with sand and growing plants and birds. Originally I wanted to use live things to make an ~~inside~~ ^{indoor} garden and then there was this

labyrinth which I called Tropicalia. It ~~was~~ a kind of labyrinth which ~~could be~~ ^{you} enter into an area through an area. In this thing I wanted to take ~~all the things from the most visual things which was the labrynth~~ ^{remove all the aspects}

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

There were natural smells, ~~untechnological~~, There were things hanging
^{there were things}
 that you could touch with pigment and hay inside and some grass that
^{had a fresh}
 smell. But then you go into a completely dark area with strips?

There was always a sensation where you didn't know where you were
 and then you were stepping on sand and then suddenly on something else,
^{which} a hard surface, ⁱⁿ changed the relation with the space itself. Then
^{at} the end there was a ~~television~~ TV set turned ~~on where~~ ^{and a chair so} you could
^{and watch what ever was on.}
 sit down ~~side two and there the TV was on an usual station and~~
~~there was a chair.~~

~~Q5 Why did you use a television?~~

~~Q6?~~ The TV was ~~from~~ a very special thing. I just wanted
 to relate to a very objective, as if it were a known object inside
 all the kind of experimental things which I propose I mean unconditioned
 things and I thought the relation that was created with this TV set
 you weren't conditioned to in ⁱⁿ the normal sense, you'd notice
 things that you hadn't before when ^{if} you usually see TV. It
 acquired a kind of formal sense. It was an image problem for me. Image
 in the way that the relations created before with all the environment
 They were natural relations, very open, ~~mean, there were things that~~

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

7

For instance when you were stepping ^p in sand and went to a hard surface
 you don't exactly objectify this experience, you just feel that some
 change has been made, but you don't say I was doing this, I was ...
 unless you think afterwards about the things themselves. But there on
 the TV, it was just the opposite, But the relations there are not the
 same ~~It is a bit difficult to explain this~~

~~WS What kinesthetic aspects of Tropicana interested you?~~

~~O Now I have another point of view, but I should be faithful to what~~

~~I thought then. Then I wanted to .. I didn't just want to display~~

any this

... but there I just wanted to create a passage between the conditioned

environment which was the museum itself into this intentionally natural

situation where you would not say Well, now I am going to see some

thing which is displayed here for me but you would just go in and say

it's sand and so on and all the elements, you exactly don't objectify

this as an object, I mean the sand itself, there were arranged in

the environment in the way that they would be connected in the

natural garden so when you go there you are as if you are outdoors

in a way but at the same time you are not outdoors so you are much

more apt .. the relationship is much more atypical to a beach

There is a very subtle difference. It makes you more aware of the

natural element, and the perception.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

8

In Whitechapel I had a very strong feeling of this because I spent a long while inside the gallery which I transformed completely into an environment and I went outdoors into the street. The street ^{seemed} ~~sounded~~ ^{very} much more formal, ^{adapted?} ~~as something~~ much more built ^{up} ~~on for me~~, than the inside of the gallery. I just didn't want to do the sensorial elements, the act of being in a place and feeling things and participating. I didn't want them to be detached and isolated. I didn't want them to be detached objects as visual elements.

Much environmental work that you can go into is still attached to an old visual outmoded visual sense. ~~I~~ I wanted to ~~do~~ ^{at Whitechapel} Whitechapel was create an environment which completely absorbed the ^{and} ~~and~~ spectator ^{him and} ~~break~~ down the distance between the environment ~~and~~ ^{the spectator}. I am not interested in object art. I wanted to ^{at} ~~dissolve~~ the old idea of objects ~~in~~. I didn't want the environment to be an object, ^{no} ~~because~~ it can be in many instances. The motion to go into the environment is attracting but you can really not isolate it as an object. It's intentionally naturalistic. It was a kind of super-naturalism, in a way. I wanted to exclude the element of arbitrariness. The work at the Modern is an extension of my work like this for the last ten years. It relates ^{more} ~~to~~ things

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

that I have already done than to things that I want to do in the future. I wanted to inform ^{people} about all the ten years. It is very ^{That I have done during the last}

difficult for me to transmit ideas without doing things. ^{to realize a project} But chance is important, ~~I think~~. After the Whitechapel exhibition,

I made up my mind ~~XXXXXX~~ never to do anything more in museums and galleries and I still think that, but this case was ~~special~~ ^{special}

~~for me. For me it a information on that thing for~~. It doesn't

point to the future for my work. I am really interested in ~~making~~ ^{making} a whole thing. ^I It's a community ^{really} ~~but~~ I don't like ^{the} ~~that~~ word

~~very much~~ because it ^{has} ~~can have~~ too many connotations. But I was

really thinking of building an outdoor ^{situation} ~~thing~~ which would be as a kind of

city; ~~even though~~ it could be very small but ^{one entity} ~~XXXXXX~~ a whole

thing where all ^{my previous} the idea of an environment ~~that I had before~~ that

was limited to specific experiments would be transformed to a way

of life ~~XX~~ I really don't know how the thing would work out.

~~so~~ I think the Modern piece was ^{a summary of} ~~an information on~~ all the past

things that I made as environments. ^{of} The idea I always had about

environments would be the negation of sculpture. I want to change the

~~whole conceptual idea~~ of art, ^{altogether}

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

Helio Oiticica Interview July 1, 1970

12345678910

S Let's start with your participation in the Information show & at the Museum of Modern Art, and how you found that experience.

O In Rio all the experiments that I made were in a hostile context. I made very few things in Rio before I went to England, but they were really effective. First, I had an exhibition in a gallery which was not at all a professional place, but that was good since I could do anything that I wanted. I do a kind of environmental experiment because for a year I had been doing some environments that I had built up in my studio, dismantling them and building new ones because I really had the idea that the works were not separate things but something that could be built in the future which I did not exactly know. Of course, the idea of an exhibition would always be the most ~~XXXXXXX~~ possible thing that could come out in the future, but I never thought just about exhibition individual pieces of art. In fact, I always ~~XXXXXX~~ refused to participate in Biennales where I would have to have shown detached pieces so I thought in Rio I made this thing that was not really very complete but it was my first experiment with besides the neo-concrete things which I did before in '59 & '60 which had already an environmental sence but it was really a group exhibition and I didn't have many chances but in this one in '66 I had already most of the things, I mean, labrynth which I called neculi and pentrables

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

ah bolides which are the things with earth and pigments and all these kinds of things

LB What does the word bolide mean actually?

O It means a kind of ball of fire because I had the idea when I started making bolides

LB a kind of deamond?

O No, bolide a kind of ball like a comet, something that has velocity in itself but the idea when I started using bolides ... it was very much light in itself. The first bolides were boxes which I painted very strong colors as if I didn't to leave a restidu Then I thought when I made the bolides that they were not seperate pieces like sculpture but I thought that they could be in a whole envirmement, they could be different orders For instance the labrynthas would be things in which you could penetrate with your body and ah the bolides would be things that you could touch at the sitght of y your hand and ah the penetratables would be kind of cabins or rooms I have ideas of rooms which would not have any remains of negaitive space or things. I mean everything would be would have a signifiation as a as a kind of a thing that would exist . they would not exist a something that you already know. It would be a new experience.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

LB So you wanted to go from an involvement with the hands, the whole body to to an involvement with the entire space.

O Yeah, so I worked at the same time a on all levels while I made things, because, for instance if I got one piece, one bolide and put it somewhere else it acts as a kind of detached although I think it can inform in the way it is made in the result itself but I was not very interested in doing this and I was always waiting for a chance to do the whole thing which after wards now I think it should come out in a kind of life thing this I can explain afterwards.

WS Tell us about the first environment that you did.

O Well, that was in Rio in the gallery I was telling you about, Gifore, It doesn't exist anymore it was a kind of garage which was transformed into a gallery . It was not very commercial otherwise they would never have invited me. In fact I don't even know why they invited me. They weren't very well informed.

LB Who ran it

O Oh some rich people business people I think they really wanted to promote their place because after wards they made a place to sell cars. They wanted to make the place known for some reason, it was a

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

4

It was a question of prestige. They were not very nice people, very commercial, but the gallery itself wasn't meant to be commercial, they never thought to make money because the few exhibitions that they had there were of experimental things. And ah but then I always had group exhibitions which I couldn't make environments like the Tropicana thing I made in the beginning of '67 in the Museum of Modern Art in Rio which was an enormous place and they had just this bare space for this group show which was called the New Objectivity and where there were lots of experiments, it was meant to be a kind of experimental show although it had some very conservative work.

WS Why don't you tell us about the garage show.

O In the garage show I think this show was much more an exhibition although I tried to make it as environmental as possible. It was in a way.

LB What materials did you use?

O I used labyrinths which I made in '60, '61 & '62 and I had the bolides, most of them and the well just the way they were placed in relation to each other but I did not use anything in the show

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

like sand although I considered it.

LB What did you manage to use?

O I used the floor itself, the cement. The bolides and the labryinths related to the floor. It was very much like a garage.

WS Does that mean that you weren't thinking environmentally or that the problems were too great.

O the problems were too great. This was in 66 The first sand thing that I made was in 67 The Tropicallia in the museum that had sand and everything was in March 67 which was not ... I wasn't b very satisfied with the result Although it was more a space environmnet than the first exhibition, a kind of the materials themselves the bolides had things to touch and to sit inside, it was much more a visual thing, it was very dry as if I was presenting possibiliteies for environments. As a mater of fact the museum one was much more natural compared to the other one. In the museum the whole area was covered with sand anf growing plants and birds. Originally I wanted to use live things to make an inside garden and then there was this labrynth which I called Tropicalla, its a kind of labarinth in which you enter into an area through an area In this thing I wanted to take all the things from the most visual things which was the labrynth

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

There were natural smells, untechnological , there were things hanging that you could touch with pigment and hay inside and some grass that smelledBut then you go into a completely dark area with strips There was always a sensation where you didn't know where you were and then you were steping on sand and then suddenly on something else. a hard surface. It changes the realation with the space itself Then inthe end there was a kind of TV set turned on where u you could sit down Side Two and there the TV was on an a usual station and there was a chair.

WS Why did you use a television?

O Why? Well the TV was for me a very special thing. I just wanted to relate to a very objective , as if it were a known object inside all the kind of experimental things which I prosose I mean unconditioned things and I thought the relation that was created with this TV xet you weren't conditioned to in in the normal sense, you'd notice things that you hadn't before when us you usually see TV. It acquired a kind of formal sense .It was an image problem for me. Image in the way that the relations created before with all the environment They were natural relations very open, I mean, there were things thy

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

7

For instance when you were steping in sand and went to a hard surface you dont exactly objectify this experience. you just feel that some change has been made, but you don't say I was doing this, I was ... unless you think afterwards about the things themselves. But There on the TV it was just the oposite. But the relations there are not the same It's a bit difficult to explain this

WS What kinesthetic aspects of Tropicana interested you?

O Now I have another point of view, but I should be faithful to what I thought then. Then I wanted to .. I didn't just want to display ... but there I just wanted to create a passage between the conditioned environment which was the museum itself into this intentionally natural situation where you would not say Well, now I am going to see somet thing which is displayed here for me but you would just go in and sa y it's sand and so on and all the elements, you exactly don't objectify this i as an object, I mean the sand itself, there were agranged in the environment in the way that they would be connected in the natural garden so when you go there you are as if u you are outdoors in a way but at the same time t you are no outddors so you are n mch more apt .. the relationship is much more di typical to a beach there is avery subtle difference it makes you more aware of the natural element, and the perception.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

In Whitechapel I had a very strong feeling of this because I spent a long while inside the gallery which I transformed completely into an environment and I went outdoors into the street. The street sounded much more formal, as something much more built on for me, than the inside of the gallery. I just didn't want to do the sensorial elements, the act of being in a place and feeling things and participations. I didn't want them to be detached and isolated. I didn't want them to be detached objects as visual elements. Much environmental work that you can go into is still attached to an old visual outmoded visual sense. What I wanted to do at Whitechapel was create an environment which completely absorbed the spectator to break down the distance between the environment and the spectator. I am not interested in object art. I wanted to dissolve the old idea of objects in art. I didn't want the environment to be an object because it can be in many instances. The notion to go into the environment is attracting but you can really not isolate it as an object. It's intentionally naturalistic. It was a kind of super-naturalism, in a way. I wanted to exclude the element of arbitrariness. The work at the Modern is an extension of my work like this for the last ten years. It relates to things

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

that I have already done than to things that I want to do in the future. I wanted to inform about all the ten years. It is very difficult for me to transmit ideas without doing things, any chance is important, I think. After the Whitechapel exhibition, I made up my mind ~~never~~ never to do anything more in museums and galleries and I still think that, but this case was a special case for me. For me it a information on that thing for me. It doesn't point to the future for my work. I am really interested in making a whole thing, it's a community really but I don't like that word very much because it can have too many connotations. But I was really thinking of building an outdoor thing which would be as a city, even though it could be very small but ~~IXXXXXXXXXX~~ a whole thing where all the idea of an environment that I had before that was limited to specific experiments would be transformed to a way of life ~~IX~~ I really don't know how the thing would work out so I think the Modern piece was an information on all the past things that I made as environments. The idea I always had about environments would be the negation of sculpture I want to change the whole conceptual idea of art.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

I wanted to start some work that would be like a nucleus that would grow that's why I always used Brakan which are houses that are built in Rio in the mountains in the slums. They really strat like that. Someone starts building a space tent and things spread . It even encrediable even as architecture because there is no division of life and of my own situation. For as I want to make this work no conceptual division between the different rooms like the kitchen or living room or even individual houses. There is no exact division. And I wanted to get something like that in my work for several years. But this is a life situation that you v cannot exactly duplicate. I would propose this thing for people who would be willing to do it, it would grow as a general thing. When I started to make labrinths, I had a very conceptual approcach but 1 eventually came to things that are related to everyday like rather than completely abstract things. I am really too skeptical for abstract things. I only really believe in things when they take body although I hate any idea of objects of art and that is a contradiction in a way. Al my environemtal works lieke the ones in England and the one at the modern are just experiments for something which would be something much more total. They are not things that would surface in themselves but they would be seeds for a new ...

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

11

I'm making things here and there to see what relations they can create, what provocations they can arouse in the people that see them. They do relate to architecture in that they are small plans of what an architect wants to do in the future. But this future thing is something that develops very much in the future of life and of my own situation. For me I want to make this work in Rio. Things grow very easily there and you don't have to think of making so much. Another thing would be the disponibility of people which is very great in Rio. But at the same time it's impossible because of the political things situations. The social repression. I think all my work would be in a kind of a midway. as if it were a long plan for something that didn't yet come to life. Most artists are always interested in showing his work everywhere, I am not interested in showing any work. I think artists should not show work; this is a very boring thing. I am very interested in making experiments in different contexts. alive experimnts with people ormaybe it would be a search for a new kind of communication. I don't know. All my work was done as a marginal thing. It was an essential thing, it took most of my life but I always had to do other things to get money. Today it is very easy to speak of

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

art that had to do with environments but 10 years ago it was almost unheard of. Of course, I was in Rio which is worse than anywhere else, but nobody was interested in them and it was impossible to exhibit them. Whereas today it is much easier because people are already informed about those things and they are really so I think that this is something that grows in time. And the communal thing will grow like a city. For instance, when I arrived in Rio several months ago, I didn't think that I could do anything but now I'm not so pessimistic. To realize this project, private capital would have to be found. I just want to make something that would be related to everyday life and not something detached as an experiment. This work would be a living thing and a way of living. It should be on a permanent basis. I feel very strong roots in Rio because I can relate very well. I can relate very well to low classes or very intellectual ones but I don't relate well to the middle class because they're all completely brainwashed. Some years ago we did things outdoors in the parks with the body capes. The first capes I made were done before hand and people would just use them or stay with them, but then I started getting materials where people could build up their own capes on their

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

13

body so that it has an abstraction of the body. For the capes were made out of cloth and plastics and other things like sponges. and these created an environment for you body. But then I thought let see how it goes making the capes with the public, n how they would react in doing something where they don't have to incorporate something that is already made; they just make something with their bodies. And they exchange between each other. Different things that they made. It would be a way of ~~disappearing~~ begetting beyond making structures or making environments. We did this in the park and it was easy because people were well disposed to it. But today I would never dare to do this in Rio. Because people are so prejudiced and afraid to do anything because of all the repression. Also the police might stop such a thing and the press would divert the idea into something else play it up as entertainment. The cape works teach you things about your body that people in repressive societies want hidden. Although this work did not have any specific political intent, it like other works can be seen to have one. Today in a sense any thing you do has a political content. What is happening now in Rio is much worse than direct police intervention. There is a police state of mentality. When I want

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

14

to go out of my house I have to disguise myself with my long hair. Nobody is going to put me in jail because of that but the reaction of people is so strong against long hair that I have to ware a hat and hid my hair under it. So part of my work is to let people know about this atate of repression in Rio. Otherwise I would be making a entertainment for the repression and there is no reason for me to do anything it is better not to do anything In Rio they have a so called "Death Squar" that eliminates people. This is the symptom of the social disease in Brazil. This Death Squad kills even petty criminals: if someone is stealing too much, they kill him. The DS is a racist thing - a way to ^{eliminate} the lower classes. Rio is under a military right-wing dictatorship. The president ... is a pupit in the hands of the upper classes. A fachist nationalism is growing. The prosperous right-wingers all depend on American capitalism but they want to get the Americans out of the country as fast as possible. . And now all the left wing groups are cut down are underground. Terrirism had grown The Brazilian econemy is controled by the Americans. If there is ever a Brazilian revelution it will be similiar to the Cuban reveolution. The way revol will come is from discent in the military classes and the church.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

15

A large number of priests are very revolutionary. And they have great influence. Religion is only good if it serves for the future revolution. Now there is really some internal clash in the military areas which may grow in the future, and this could be very important. But I don't think a revolution can come very soon even though the present situation in Brazil is desperate.

WS How can your work play a role in making things better in Brazil.

O I really don't know I think that anything that can inform about a new way of r experimenting any current of new ideas any alive thing can be important because Brazil is one of the most ill informed countries in the world today.

LB What influence do the universities have.

O The universities are completely castritated. completely controlled.

Any student considered subversive if forbidden to go to the univs.

WS Does all this political and social injustice want ^{make you} to give up art and devote yourself to helping the people, trying to changing the social situation?

O Yes. But I don't feel that I am prepared yet politically. I think if I act politically it would be with the things I say and do in my own field. The only way to act politically in in the normal things

I am doing. I am a novelist from B but I am not representative of

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

Helio Oiticica Interview July 1, 1970

Before I went to England, I made a few environments which were really effective. They were all accomplished in a hostile environment. The first^{in 1966} was in a kind of garage in Gifore which had been turned into a gallery. It wasn't a very commercially-oriented place, otherwise I would never have been invited to exhibit there. In fact, I don't even know why I was invited. It was run by some rich business people who weren't very well-informed. I think they were using it for promotion purposes because they later transformed it into a place to sell cars. They wanted to make the place known for something. It was a question of prestige. They didn't attempt to make money from the gallery because all the exhibitions they had there were of experimental work. But that was good because I could do anything I wanted there. I decided to do an experimental environment. I had already been making individual environments in my studio for about a year, but I had dismantled and rebuilt them with the idea of making a single large environment/ for an exhibition. I never wanted to exhibit individual works exclusively. In fact, I have always refused to participate in Biennales which required showing distinct pieces.

I had done some neo-concrete things from 1959-1962 which had an environmental direction, but the garage piece was really my first environment, even though it wasn't very complete. The elements I used were labyrinths, which I called nuclei, penetrables, and bolides. Bolide literally

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

means "ball of fire," something like a comet which travels at its own velocity and generates its own light. My first bolides were boxes painted in very strong colors. They were not intended as separate pieces of sculpture, but as parts to be incorporated into a whole environment.

I was trying to create different levels of involvement. For instance, the labyrinths were spaces that could be entered with the whole body; the penetrables were cabins or rooms (inside the labyrinths or separate?) and the bolides were things that could be touched. I wanted the rooms not just to act as a negative space, but to provide a new experience. In the garage show the labyrinths and the bolides related to each other and to the cement floor. It did feel very much like a garage, but the problems of turning into a real environment were too great.

In March 1967 there was a group exhibition called The New Objectivity at the Museum of Modern Art in Rio, which is an enormous space. For this show I made my first environment with sand, called the Tropicalia. I wasn't very satisfied with it, although it was more complete than the first one which was very dry, as if it were merely suggesting possibilities for environments. The work in New Objectivity was much more natural. The whole area was covered with sand and growing plants and birds. Originally I had wanted to use live things to make an indoor garden. There were hanging things that you could touch, things with pigment and hay inside and some fresh-smelling grass and other natural smells. Then you entered a completely blacked

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

out area. You would step on sand and then unexpectedly on something else such as a hard surface, which changed your relationship to the space itself. At the end of the labyrinth there was a television set turned on and a chair so that you watch whatever was on.

The use of the TV set was rather special. By placing a well-known object among natural elements I thought an unusual relationship would be set up. You wouldn't be conditioned to television in the normal way and you'd notice things you don't usually see. The TV acquired a kind of formal sense.

I didn't just want to display certain elements, but to create tension ^{tension} a ~~passage~~ between a conditioned environment, the museum itself, and an intentionally natural situation. One's experience of sand would be very different in a museum from what it would be say, on a beach.

At my exhibition in Whitechapel I felt the importance of context very strongly. I transformed the whole gallery into an environment. The street outside seemed very formal in contrast. Much environmental work is still attached to an outmoded visual sense. At the Whitechapel Gallery I wanted to create an environment which would completely absorb the spectator and break down the distance between him and his environment. I wanted to dissolve the old idea of art objects. It was a kind of supernaturalism, in a way--I wanted to exclude any element of arbitrariness.

My piece at the Museum of Modern Art is an extension of the work I have been doing for the last ten years. It relates more

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

10

I wanted to start some work that would be like a ^{nucleus} ~~nucleus~~ that would grow that's why I always used ^{baracos} ~~Broken~~ which are houses that are built in Rio in the mountains in the slums. They really ~~start~~ like that. Someone starts building a space tent and things spread. It ^{is} even incredible even as architecture because there is no division, no conceptual division between the different rooms like the kitchen or living room or even individual houses. There is no exact division. And I wanted to get something like that in my work for several years. But this is a life situation that you cannot exactly duplicate. I would propose this thing for people who would be willing to do it, it would grow as a general thing. When I started to make ^{labyrinths} ~~labyrinths~~, I had a very conceptual approach but I eventually came to things that are related to everyday ^{things} ~~life~~ rather than completely abstract things. I am really too skeptical for abstract things. I only really believe in things when they take body although I hate any idea of objects of art and that is a contradiction in a way. All my environmental works ^a ~~like~~ the ones in England and the one at the Modern are just experiments for ~~something~~ ^{environment} which would be ~~something~~ much more total. They are not things that would surface in themselves but they would be seeds for a new ...

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

11

I'm making things here and there to see what relations they can create, what provocations they can ^uarose in the people that see them. They do relate to architecture in that they are small plans of what an architect wants to do in the future. But this future thing is something that develops very much in the future of life and ^{ork}of my own situation. ~~For me~~ I want to make this work in Rio. Things grow very ^{esily} easily there and you don't have to think of making so much. Another thing would be the dispon^fibility of people which is very great in Rio. But at the same time it's impossible because of the political things situations. The social repression. I think all my work would be in a kind of a midway. as if it were a long plan for something that ^{hasn't} ~~didn't~~ yet come to life. Most artists are always interested in showing ~~his~~ work everywhere, I am not interested in showing any work. I think artists should not show work; this is a very boring thing. I am very interested in making experiments in different contexts. ^{live} live experiemnts with people ~~or~~ maybe it would be a search for a new kind of communication. I don't know. All my work ^{has been} ~~was~~ done as a marginal thing. It was an essential thing, ^{and} it took most of my life but I always had to do other things to ^{make} ~~see~~ money. Today it is very easy to speak of

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

12

art that had to do with environments but 10 years ago it was almost unheard of. Of course, I was in Rio which is worse than anywhere else, but nobody was interested in ~~them~~ ^{environments} and it was impossible to exhibit them. Whereas today it is much easier because people are already informed about those things ~~and they are really~~ so I think that this is something that grows in ~~time~~ And the communal thing will grow like a city. For instance, when I arrived in Rio several months ago, I didn't think that I could do anything but now I'm not so pessimistic... To realize this project, private capital ^a would have to be found. I just want to make something that would be related to everyday life and not something detached as an experiments. This work would be a living thing and a way of living. It should be on a permanent basis. I feel very strong roots in Rio because I can relate very well. I can relate very well to ~~the~~ ^{the working} classes or ~~very~~ ^{the} intellectual ones but I don't relate well to the middle class because they're all completely brainwashed.

Some years ago we did things outdoors in the parks with the body capes. ^{my} The first capes ~~I made~~ ^{were handmade by} were done ~~before~~ ^{by} hand and people would just use them or stay with them, but then I started getting materials where people could build up their own capes on their

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

13

body so that it ^{became} has an abstraction of the body, ~~for~~ the capes
 were made out of cloth and plastics and other things like sponges.
^{creating} and these ^{micro} created an environment for you body. But then I thought
 let see how it goes making the capes with the public, ~~in~~ how they
 would react ~~to~~ doing something where they don't have to incorporate
 something that is already made; they just make something with their
 bodies. And they exchange between each other. Different things that
 they made. It would be a way of ~~expressing the things~~ of getting
 beyond making structures or making environments. We did this in
 the park and it was easy because people were well disposed to it.
 But today I would never dare to do this in Rio, Because people are
 so ^{prejudiced} prejudiced and afraid to do anything because of all the repression.
 Also the police might stop such a thing and the press would divert
 the idea into something else, play it up as entertainment. The cape
 works teach you things about your body that people in repressive
 societies want hidden. Although this work did not have any
 specific political intent, it like other works can be seen to have
 one. Today in a sense anything you do has a political content.
 What is happening now in Rio is much worse than direct police
 intervention. There is a police state of mentality. When I want

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

14

to go out of my house I have to disguise myself ^{because I} ~~with~~ my long hair.

Nobody is going to put me in jail because of that but the reaction

of people is so strong against long hair that I have to ^{wear} ~~wear~~ a hat

and ~~hide~~ my hair under it. So part of my work is to let people

know about this ^S ~~A~~ state of repression in Rio. Otherwise I would

be making ^{an} ~~A~~ entertainment for the repression and there is no reason

for me to do anything it is better not to do anything In Rio they

have a so called "Death Squad" that eliminates people. This is

the symptom of the social disease in Brazil. This Death Squad

kills even petty criminals. ^I If someone is stealing too much, they

kill him. The DS is a racist thing - a way to ^{eliminate} ~~the~~ lower classes.

Rio is under a military right-wing dictatorship. The president ...

is a ^{puppet} ~~puppet~~ in the hands of the upper classes. A ^{fascist} ~~fascist~~ nationalism

is growing. The prosperous ^J right-wingers all depend on American

capitalism but they want to get the Americans out of the country

as fast as possible. . And now all the left wing groups ~~are cut~~

~~down are~~ underground. Terrorism had grown. The Brazilian economy is

controlled by the Americans. If there is ever a Brazilian ^o ~~revolution~~

it will be similar to the Cuban ~~revolution~~. The way ^o ~~revolution~~

will come is from ^S ~~A~~ dissent in the military classes and the church.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

15

A large number of priests are very revolutionary. And they have great influence. Religion is only good if it serves for the future revolution. Now there is really some internal clash in the military areas which may grow in the future, and this could be very important. But I don't think a revolution can come very soon even though the present situation in Brazil is desperate.

WS How can your work play a role in making things better in Brazil.

~~I really don't know~~ ^{people} I think that anything that can inform about a new way of ~~experimenting~~ ^{experimenting} any current of new ideas, any alive thing can be important because Brazil is one of the most ill-informed countries in the world today.

LB What influence do the universities have?

O The universities are completely castrated^a, completely controlled.

Any student considered subversive if forbidden to go to the univs.

~~WS Don't~~ ^T this political and social injustice ^{make you} want ¹ to give up art and devote ^{myself} yourself to helping the people, trying to changing the social situation?

~~WS~~ But I don't feel that I am prepared yet politically^f. I think if I act politically it would be with the things I say and do in my own field. The only way to act politically ^{is} is in the normal things.

~~I am doing, I am a removal from but I am not representing D.~~ ^{end.}

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Avalanche | II. 552 |

