

## 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 They may not be published in print, posted on the internet, or exhibited.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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.64a

INFORMATION - ARTISTS

Helio Oiticica

Oiticica  
orig (Reg  
cc AK

Information Exhibition Papers 7.174  
Helio Oiticica

Citizenship (and date of naturalization, if appropriate): BRAZILIAN

Places and dates of former permanent residences:

Study (places and dates):

Museum of Modern Art of Rio, with  
Ivan Serpa : 1954/56

Prizes, grants, etc.:

Travel (places and dates):

London : Dec. 68/April 69; Paris : May 69  
London : June 69; Los Angeles : July 69  
New York : July 69; London : Aug./Sept.  
69; University of Sussex, Brighton : Oct./  
Dec. 69 ; Rio de Janeiro : Jan. 70.

When did you first begin work as an artist?

since my beginning in 1954

If your work is related to experiences (in background, education, travel, etc.) that you  
feel are important to its documentation, please explain.

The important thing was the immediate contact with avant-garde Rio groups :  
Frente, in 1955/57 and Neoconcrete 1959/61; plus the São Paulo Concrete Group  
general influences.

Place and date work first publicly shown:

Museum of Modern Art of Rio, July 1955, Grupo Frente Exhibition.

One man shows:

RIO DE JANEIRO : Galeria G4, Environ-  
mental Manifestation 1, June/Aug. 1966  
LONDON : Whitechapel Gallery Experiment,  
Febr./April 1969 .

Important group shows:

RIO DE JANEIRO : Neoconcrete Group ,1960  
Opinião 65 : Rios MAM ; Opinião 66, MAM;  
New Objectivity, Rio's MAM; outdoors  
group manifestations, with public par-  
ticipation : Collective Parangolé, July  
65, May 67 and Apocalipotesis Aug. 68,  
all in the Aterro Park in Rio.  
LONDON: Signals Gallery group shows, 66.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	I.D. 64a

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

### I N F O R M A T I O N

#### ARTIST'S BIOGRAPHY

Name (in full): **HELIO OTTICICA**

If your professional name is not your full name, please give professional name:

Date of birth (month, day, year): **JULY 26 , 1937**

Place of birth: **RIO DE JANEIRO**

Present address(es):

**RUA ENGENHEIRO ALFREDO DUARTE 391 - ZC 20 - RIO DE JANEIRO, BRAZIL**

Citizenship (and date of naturalization, if appropriate): **BRAZILIAN**

Places and dates of former permanent residences:

Study (places and dates):

Museum of Modern Art of Rio, with  
Ivan Serpa : 1954/56

Travel (places and dates):

London : Dec. 68/April 69; Paris : May 69  
London : June 69; Los Angeles : July 69  
New York : July 69; London : Aug./Sept.  
69; University of Sussex, Brighton : Oct./  
Dec. 69 ; Rio de Janeiro : Jan. 70.

Prizes, grants, etc.:

When did you first begin work as an artist?

since my beginning in 1954

If your work is related to experiences (in background, education, travel, etc.) that you feel are important to its documentation, please explain.

The important thing was the immediate contact with avant-garde Rio groups :  
Frente, in 1955/57 and Neoconcrete 1959/61; plus the São Paulo Concrete Group  
general influences.

Place and date work first publicly shown:

Museum of Modern Art of Rio, July 1955, Grupo Frente Exhibition.

One man shows:

**RIO DE JANEIRO : Galeria G4, Environ-  
mental Manifestation 1, June/Aug. 1966  
LONDON : Whitechapel Gallery Experiment,  
Febr./April 1969 .**

Important group shows:

**RIO DE JANEIRO : Neoconcrete Group ,1960  
Opinião 65 : Rios MAM ; Opinião 66, MAM;  
New Objectivity, Rio's MAM; outdoors  
group manifestations, with public par-  
ticipation : Collective Parangolé, July  
65, May 67 and Apocalipotesis Aug.68,  
all in the Aterro Park in Rio.  
LONDON: Signals Gallery group shows,66.**

*Otticica  
orig Reg  
cc AR  
Pals  
File  
KING*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.D.64a

Media in which you have worked (painting, sculpture, photography, films, etc.):

Painting till 1959, when the limits of canvas became monochromic and I jumped to the 3D space; the first environmental structures were then directly linked to color(-painting); various media have been used in my works since then.

Have you worked in fields other than the visual arts?  
I write; poems, lyrics, texts concerning art problems (my experiences)

Writings, published and unpublished:

Catalogue of Whitechapel Experiment, Whitechapel Gallery, London; "The discovery of Oureleisure": Art & Artists, April 69; to come out : text in Studio International "The senses pointing towards a new transformation", written for the "touch art" symposium in L.A. July 1969; many texts in Brazilian magazines and periodicals.

Bibliography (include documentary films and TV tapes):

TV TAPE : London BBC, made on the opening of Whitechapel show, February 24, 1969 and was transmitted on February 26, 69 in "Late Night Line Up" - I want to suggest here the acquisition of this tape for the show, because I think it is a quite good document that would interest as INFORMATION.

FIILMS: Apocalipopotesis, by Raimundo Amado; copy in Rio ; Arte Publica (detail). BOOKS: Kinetic Art by Guy Brett (Studio Vista); Signals Gallery Bulletins (edited by Paul Keeler and David Medalla 65/66, London);

PERIODICALS : several Rio and Sao Paulo supplements, etc.; Studio International, March 1969, interview with Guy Brett; Art & Artists, April 1969, a text by me and one about me by Charles Spencer.

If there is any further information that you think might be valuable or interesting, or if you care to make a general statement, we should appreciate it.

SEE enclosed card (of Sussex University documentary exhibition) for other info. I stayed as an artist in residence from Oct. to Dec. 1969 in the University of Sussex; built Barracão Experiment 1 : an environment-leisure for the use of students : boxes to "live in", on the main common room in university (I'll be sending photos; it relates a lot to the environment I propose for this INFORMATION exhb.); also in Sussex the "built on the body capes" experiment : students making , with pieces of cloth, "body structures" on themselves.

April 1970

Date

*Hélio Oiticica*  
hélio oiticica  
Signature

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II. D. 64a

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

### I N F O R M A T I O N

#### PROPOSALS

How will you be represented in the show?

I am sending a plan for the construction of the "Barracão Experiment 2" that consists on the building of leisure sites, related to some former experiments made with "nests" and Barracão Exp. 1 in Sussex University. Describe its components, medium or is it printed matter or is it on paper?  
SEE PLAN : drawings and explanation of how it should be constructed and used.

You can say it is a "leisure proposition" using different sort of materials which are important not as such (the quality of the material) but in the way it can be used during the exhibition's permanence.

Installation: Are there any special instruction on how the piece is to be shown?

SEE PLAN : drawings and explanations.

Definitely I can say here that this room I am occupying should be transformed (according to plans) in a leisure place; there should be a specific way of approaching it. If anything missing on plans please notify me. If there are any other instructions that are best described by a diagram please send it. Please make sure that the Museum's role in the execution of the piece is made clear.

Insurance value:

If your piece, or any part of it, must be shipped (or collected from a lender) please indicate all details here and we will instruct you further. Please send at your own risk any material you can entrust to the regular mail.

NO



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.D.64a

How do you want to be represented in the catalogue? A page is the size of this sheet and each artist will have one page.

I am sending a statement and probably images related to it. I will make a fac-simile of how the page should come out; ok? this size and all Photographs of the piece in the show?

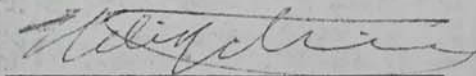
Photographs of a previous piece?

Other photographs,

By a statement?

In any other way?

April 21, 1970  
Date

  
Signature HELIO OITICICA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II. D. 64a

Art and Artists  
Vol 4  
No. 1  
April 1969

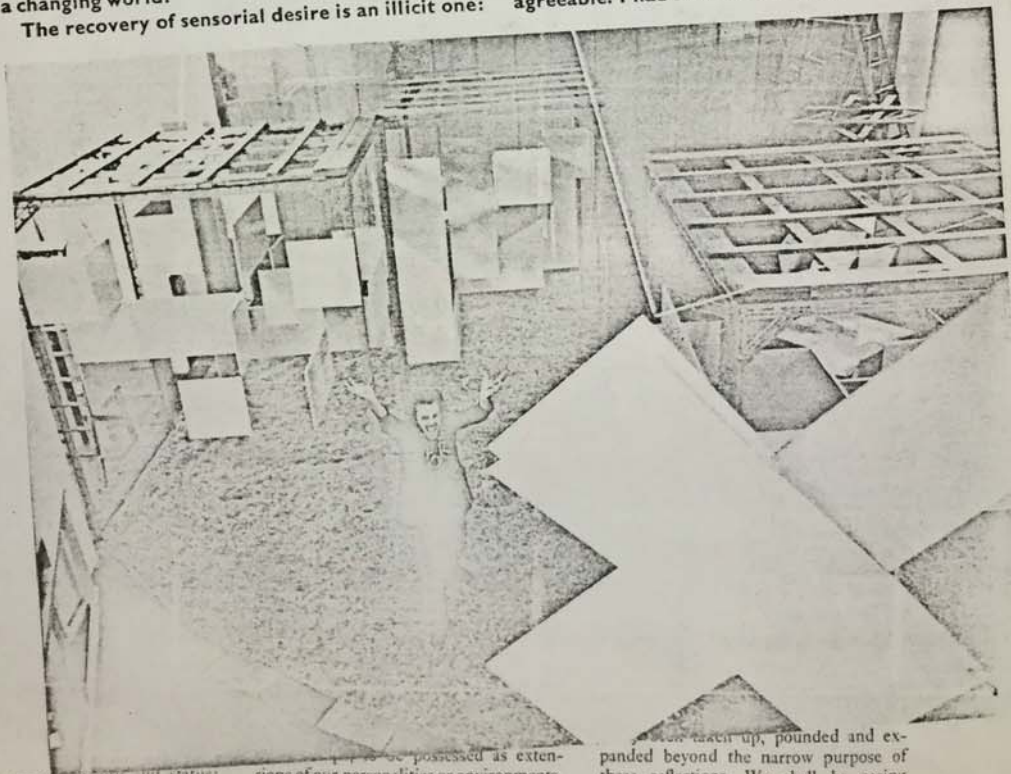
# Helio Oiticica

## ON THE DISCOVERY OF CRELEISURE

Creleisure arose in my evolution above and after the obsession of the image world: above art as the exercise of imagetical recreation, above the dispersion of divertive thinking. The Eden environment wholly created now, is the first synthetic manifestation of creleisure thought, although rites and myths throughout the ages have been its spontaneous manifestation. Here the spontaneous mythical thought tends to identify itself or rather 'meet' the directions creative processes have taken: undirections, transdirections or not, the unimagetical world blurts into living contexts: stepping from the sand, barefoot, into the water, or the leaves or lying down inside the dark space of the cage-bed of dream, or into the mythical opened area, or creating your own nest: the aspiration for the re-turn, for the non-sense leisure, not the leisure for the compensation of oppressive hours, not the diverted gaiety of established art → what is art, as far as it has been transformed into the eternal masturbation of images, that I don't care if they are renewed or not: they eat each other, and that is enough. But which world can come out and grow from the cresleep of the Eden, or from the Barroco to be built, or from the hidden desires of a changing world?

The recovery of sensorial desire is an illicit one:

by the direct senses be able to feel, or crefeel, the body as something that exists and that can master itself. This is the exigence for a transformation of behaviour: how can you aspire for the creleisure without being changed? Or, aspiring also for the 'new world'? where oppression will be, as time runs, diminished towards an end: the end of arbitrary power being set upon human aspirations, although this power is an aspiration wrongly directed because of the absence of creleisure, of true human behaviour that aspires towards an end of frustration or of being drowned in the world of successive images, mainly the images of domination, the absence of silence. As the cat sits by the fire for heat, man looks for lost pleasure: how can we recover our own heat, the heat of creative living, not the false idea that we should create images, recreate, disperse senses and semen into growing power (power can turn into powder), but to transform life into the practice of life, the recovery of mythical thought, the distrust of rational behaviour into the area of the credream. Sand is blurring out and into, not only the space, the physispace, but into the sleep and the dream. Or the cream of senses. Can you smell it? Bring your nesting materials, the ones that appeal to you as agreeable. I had an idea now: polythene crunched



which includes standards of education, taste and rejection

which is to be possessed as extensions of our personalities or environments, expressive of our personal qualities, our property, our uniqueness, even our spirit-

...taken up, pounded and expanded beyond the narrow purpose of these reflections. We shall be seeing English definitions at the Camden Art Centre in July - until when it might be



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V. D. 64a

EXPRESSO  
SPECIAL DELIVERY

Remetente: H.O.  
R. Eng. Alfredo Warte  
391  
2020  
Rio de Janeiro  
Brasil

EXPRESSA

KYNASTON MCSHINE  
THE MUSEUM OF MODERN ART  
11 W 53 ST  
NEW YORK, N.Y. 10019  
U. S. A.

EXPRESSA



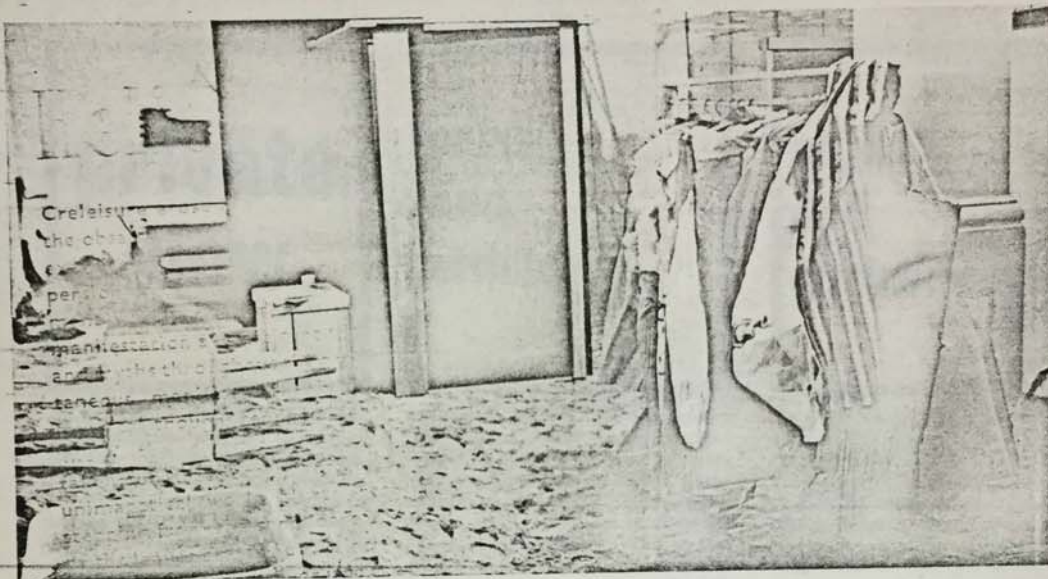
VIA AÉREA  
AIR MAIL

8/11/784



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

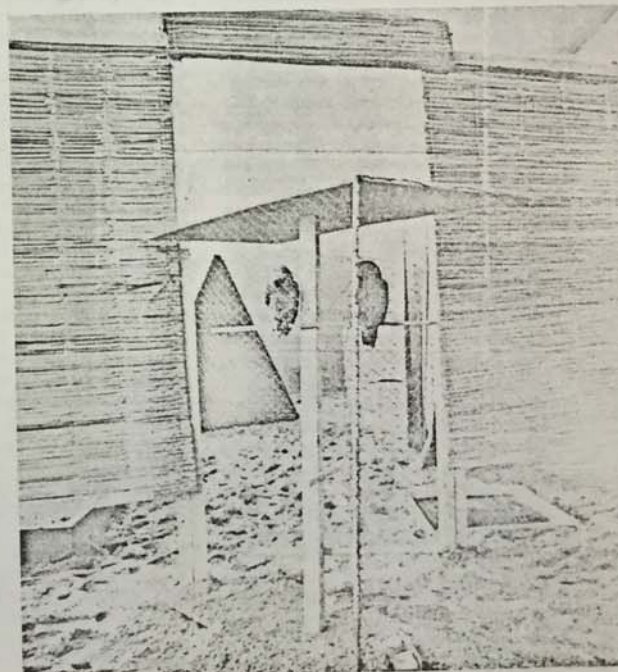
Oiticica's exhibition - bilaterals, spatial reliefs, nuclei, penetrables, Tropicalia, Eden - is at the Whitechapel Art Gallery until April 6. The illustration below left is one of the favela of Mangueira Hill, Rio de Janeiro; the other photographs (specially taken by Lewinski at Whitechapel) show Oiticica in Eden (left) and aspects of Tropicalia. (See *Private View* page 4.)



sheets to lie on - or not? Who knows what he wants; because desires flow and float, in or out the boat.

Rogério Duarte created the concept of *probject* and that fits me: projects for possibilities, not the 'art object' but the floating feelings that grow and flow and row, in *Apocalipotesis*, in *Drogen*, in *Hermaphroditon*, in the mixture of cannabis and

incense smoke, in coke, in the pleasure of eating straw as a horse does. Yes, my dear ones, I have here some straw for you; you better leave your aestheticism at home because there is no place for it here. Only for the *creleisure*, if you like. But your choice is important too, including the choice not to participate.





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II. D. 64a

Art and Artists  
Vol 4  
No 1  
April 1969

## private view

THE CONCURRENCE of the Caro and Oiticica exhibitions in London sets up comparisons and conjections which raise enveloping questions; not merely the superficial self-disposing problems of avantgardia, but the more historically expansive relationships of the place and purport of the art object in Western civilisation, and the values of all-embracing environmental experience.

Caro emerges from this duologue as a traditional Western artist, the maker of art objects – for our pleasure, edification, involvement; objects as statements, as real as if they were in words, expressive of a point of view, poetic intimations of immortality, of philosophic melancholy, or optimism, or merely proposing aesthetic delight in shapes and colours.

The making of objects for others to possess is expressive of our Western aristocratic-bourgeois, capitalist civilisation. It has little in common with primitive forms of social experience (primitive in its widest sense), since these, largely for economic reasons (communal sharing, or impoverishment) are not given to property-possession. It is not unknown for members of primitive groups to make and cherish objects, but that relates to an entirely different experience of being. Western art presupposes the concept of the *man of property*, both in the making and the possession; without it, art, as we now know it, would hardly exist. Once hieratic religious or state purposes no longer informed the making of art objects, conformity to the materialistic mould of society was an evolutionary development. Commercialism is still the basis of art – it must be sold, bought, possessed, become more valuable, change hands. To a limited extent art objects of this kind contribute to environment; as they once related to religious milieux, to urban-city-states or nationalistic forms of human organisation and power, so they play a part in the environment of capitalism, industrialism, commercialism, and in that capacity, as adjuncts of personal wealth and status; which includes standards of education, taste and rejection.

The present pattern has existed since the Renaissance and reveals Western art,

## caro and oiticica

which, of course, includes modern American, as almost totally concerned with the values and ideals of the post-religious, humanistic, democratic, liberal conception of man, in which personal liberty, privacy, each man an island, are the dialectical mainplanks. This was not true of the total-religious states, pagan or Christian, before capitalism and commercialism promised universal well-being and a new concept of human liberty. Just as the sophisticated, pre-medieval societies of Asia, the Near East, Eastern Europe, regarded art as a collective expression, so in their own, less self-conscious ways, the environmental art of primitive societies, including peasant-working-class forms, are concerned with totality-experience and disposable, impermanent art forms (costumes, dance, music, story telling), not the making, admiring, possessing of objects. Where objects play their part they are, as in primitive groups, fetish symbols, discarded once they lose their potency (only among Western sophisticates still cherished as 'art'). In these societies the environment (art form if you wish) is basically created out of human life, literally from the juxtaposition of human bodies in restricted living areas not yet informed by conceptions of privacy and individuality; they are compounded of flesh-warmth, expressed love; dependent, largely, on the ancient symbol of a mother-figure, the embodiment, indeed virtually the source, of the environment which gives purpose and meaning to even the most deprived life. (This train of thought could be tangentially followed into other aspects of 'working-class' art, the writings of D. H. Lawrence, or the 'back to the womb' sculptures of Henry Moore; but this is not the time.)

These sources of communication are what Oiticica explores and demonstrates at Whitechapel. There is no question of making objects – to be admired for stylish relationships, to be possessed as extensions of our personalities or environments, expressive of our personal qualities, our property, our uniqueness, even our spiritual ambitions. Nothing could be more impermanent than his *Capes* (which to use a

## object and environment

New-York-ism are merely *shatters*); or the child-like pleasure in sand, coloured powders, gravel; or the roughly made structures (*Nuclei*, *Penetrables*, in their absurdly self-conscious catalogue definitions); his insistence on ordinary sensuous experience – the removing of shoes in order to feel the sand, the putting on of gloves, tactile knowledge of materials – neither made nor transformed by the artist, though consciously assembled to tell us something of the environment he wishes us to experience.

The basic feature of Oiticica's work is impermanency; he neither brought it to Whitechapel, nor will he take it away; the making of it was his experience, transmitted to us. It has much in common with the impermanence of primitive domestic forms, as he makes clear in his loving source reference to the Brazilian *favela*, the slum dwellings of Mangueira Hill. Compare this to the object-making of a Caro sculpture, the care of its installation at the Hayward Gallery, where the artist felt it necessary to mask ventilators, doors, door-knobs – as though he could control the final placing of his objects. (This is a search for environment at variance with the quest of permanency.) Caro's work (no doubt to his surprise) represents the concept of property-permanence, of social stability, embodied in the ideals of Western bourgeois liberalism. Oiticica aims at an impermanence related to a basic primitive human understanding of life's instability and our needs and experience.

(I must, however, report the strength of the Western concept of the artist even in Oiticica; when I visited Whitechapel during its transformation into 'a little patch of London forever Brazil', I asked for a poster (largely for the information). He insisted on signing it, thus propositioning the piece of paper as a desirable object. It was a little unnerving.)

The term 'environmental' art has already been taken up, pounded and expanded beyond the narrow purpose of these reflections. We shall be seeing English definitions at the Camden Art Centre in July – until when it might be better to hold fire.

CHARLES SPENCER



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

Rio de Janeiro, April 4, 1970

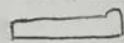
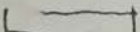
Dear MC SHINE,

I am sending this letter through a messenger - she will be coming back in 10 days, so maybe you can send the answer through her - the mail is getting 10 days to arrive here.

I received your letter and the prospects, forwarded by Guy Brett, and they answer many questions I sent before in another letter last week.

I want to tell you here some of the new idea-plans I have for this show : (please disregard any plan of getting assistant for the construction of things; I am sure you will be able to see for these ones, which are much simpler)

1- I would like to know about the possibility of making a video-tape here and if the Museum is willing to pay for the making of it; it would be a one hour one; I am trying to get the facilities here, but someone has to pay for the tape, at least; I am sure it is quite unexpensive; I am about to see in one of our TV stations, and I would plan with them to give us the material through an order from you (I would see who is able to give it and then write you about sending the order to make it) ; I am making it with an artist with whom I have close affinities, Lee Jaffe; he is American, living here now, and we are planning this together; we want to make something as a direct, dry, instant alive information : not about anyones works etc., but a "state of being" in itself ; the room you marked in the plan, would be the set where the TV receptor would be placed:

2- a video-tape receptor (TV screen) ; mats to be spread on the floor(see drawing) or a whole one ; they should have a height at the position of heads, so people can lie and see the TV screen at once  ; black curtains closing the entrances in a way people could flow easily :  ; the tape would be a one hour re-repeated continuously.

3- in the prospects you mention events inside and outside (around in New York) the Museum; I am interested in making something outdoors, but I would have to have some contact with people like the Street Works ones; I have written Perreault before, and I am planning to do it again telling him of my presence there then in the beginning of July, and propose to have some event on Central Park, maybe.

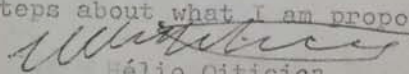
4- concerning printed material (catalogue, or printed texts, etc.) - a document - which ones are you planning to have made ? ; it should be important to have something like that also.

I hope you dig the plan; I like the way it can be as a meta-language, in the idea of an Information show, the INFORMATION itself, with no esthetic manneirisms : the room is transformed into the site for the spectator as spectator, to watch the TV screen reception : the intentional opened visual-spectator act: the height of visuality on a non-visual proposition.

I am then waiting for you answer and taking steps about what I am proposing here.

With best wishes,

yours

  
Hélio Oiticica

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	I.D. 64a

ITT World

NY Phone Serv: Teleg. 797-3311 / Msgr. 7522 / Infor. 7550 / Telex 7590

90

ZCZC RBA659 VIA ITT CTB942 TLB1255  
UINY CO GBLB 015  
LONDONLB TF 15 24 1222  
KYNASTON MCSHINE MUSEUM OF MODERN ART  
11WEST53ST  
NEWYORK10019  
LETTER FORWARDED HELIO CABLED RIO  
GUY BRETT  
COL 11WEST53ST NEWYORK10019  
NNNN

MAR 24 AM 8 24

Oitica

NY Teleg. 797-3311 / Msgr. 7522 / Infor. 7550 / Telex 7590

ITT World Communi



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.D.64a



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

HELIO Oiticica  
B57  
Bed Rolide | (1967) Adaptable  
(Bed)  
Participation inside the bed (lying down)

Photo for catalogue  
of international exhibition  
NYC MMA —  
to occupy whole page  
with text written over it

frame 136 $\frac{1}{2}$



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	I.D. 64a

this text for the catalogue is to be printed over the photo of girl lying inside the box — the types should be printed in white —

so the page (my page in the catalogue) will be a whole photo-page with text in white over it —

please, for printing of text:

- maintain the small letters with no capitals;
- look out for bars of two spaces  
four spaces  
and the ~~common~~ usual dashes of one space  
and differentiate them accordingly

Hrs.  
no

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

Rio de Janeiro, *orig. Rec.*  
March 25th, 1970 *cc. David*

Dear Mc Shine,

I just received your cable forwarded by Guy Brett from London; thanks. I decided to write back for I have some problems and things I need to know before assuming a definite appointment with you.

1) As the cable says, this exhibition opens on the 30th of June; and also that I would have tickets two way for two weeks; I would like to know how long before this opening I should go; I have a compromise with a film production, for scenography, costumes, etc., and the film starts shooting on the last week of May; so, as you see (I have to be present during the shooting, but I am arranging to be dismissed two weeks before it ends, so I can go to New York), the things to be made for the show, would be made without my presence there; through plans I would send beforehand. (??)

2) I need to know details of what I have exactly to do; of course, the plans I have already in mind, and I could make them out and send; but, concerning the building (on site) of them, is the problem; are you counting on the staff of the Museum or are you expecting to hire carpenter, etc., whoever we would need for it? I should say they are perfectly possible, concerning construction, and easy stuff to be put together; I was wondering if there should be someone acquainted with my work present, and that would, of course, be Rubens Gerchman, to direct this construction business; he has done it before (Bahia Biennial); provided of course he would be paid something to do it. Please, think about this and write me.

3) About informations on me, if anything needed; what exhibition is it and whoelse is participating, etc.

Thanks for the slides; I received them back while still in Sussex. My address here is : HELIO OITICICA, R. ENG. ALFREDO DUARTE 391, ZC 20, RIO DE JANEIRO, BRAZIL.

Waiting anxiously for your answer, and virtually accepting your invitation, I look forward to hear from you

best wishes,

*Helio Oiticica*  
Helio Oiticica

*mention films to Oiticica*  
*Aplicapopatoze*  
*Guerra e Paz*

REM HELIO OITICICA  
EXP R. ENG. ALFREDO DUARTE 391- ZC 20 - RIO



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	I.D. 64a

Rio de Janeiro , May 26th, 1970

Dear McShine

I received your letter concerning my assistance on some of the problems you have, transportation of works, etc. I am contacting the artists about it. Are things settled with them? I am sure it is much better for me to take the things; it's really impossible to trust mail here.

I am sure most of the works are conceptual ones, therefore, easy to take (probably mostly indications, etc.), and not at all a bore; I am taking almost nothing personal when I go.

I am also trying to get informed about the proceedings concerning films, etc., with customs, to avoid last minute surprises.

I am sure things'll be ok.

For me it is very important that Raimundo's and Fontoura's films go; the other one is not so important, but it can be information for sure. What about the BBC film (see my indications), did you manage to get it? It is the greatest document on me.

I also want to know when am I supposed to go. I am working on Fontoura's new film. The shooting is going to start in the middle of July, and I should be back by then. But before I go, I have things to do, including a week in Brasilia for scenario locations, etc.; so I have to know the dates with precision. I am expecting it to be on the second half of June. Am I right?

With best wishes

Sincerely,



Hélio Oiticica

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II. D. 64a

INFORMATION  
exh. catalogue  
NYK MMA  
helio oitica  
april 1970

i am not here representing brazil; or representing anythingelse : the ideas of representing-representation-etc. are over; tropicália was a tentative to create a synthetic face-brazil : the image taken to a dimension "more than that of representation" : but i am not interested in that anymore → the achievements of tropicália have been individual ones; dissolution and distortion have taken over : brazilian reactionary-brainwashed state of things acts as a reverse lens towards tropicália : conservative principles and ideas are imposed, disguised as "tropicalism" (the idea of a new "ism" is already a distortion; tropicália wasn't supposed to be a new "art movement" , but the denial of such concepts as "art-isms" — it is important to have an activity that cannot limit itself to "art"!); and to survive brazil : exportation and the take-over of an universal face that can be the possible brazil, the country that simply doesn't exist — i propose a possibility : for a behavior also : an open-behavior; life-acts (not a way of life); there's no safeguard (idealism) against life; no supreme object; objects (?); maybe; i really don't want to make formulas : this & that ; act; it's important that the ideas of environment , participation, sensorial experiments,etc., be not limited to objectal solutions : they should propose a development of life-acts and not a representation more (the idea of "art") : new forms of communication; the propositions for a new unconditioned behavior — my work led me to use forms of accidental leisure as direct elements for this approach to a new opening : from the accidental use of the act (a whole physical, psychical,etc.) of "lying down" , for instance , internal questions-situations can arise; possibilities of relating to unconditioned situations-behavior — of course these are still introductory propositions for a much wider aim : the total communal-cell activity — what happens is that these leisure-form propositions can concentrate immediately on individual situations : they are universal (wholly experimental) and this matters a lot concerning brazilian activity (the country where all free wills seem to be repressed or castrated by one of the most brainwashed societies of all time): they can be exported and act intensely with different forces in brazil and other places : they can be given : they do not exist as an isolated object : they exist as a plan for a practice : it is what i call-propose as SUBTERRANIA : an open plan that can be expanded , gr o o o ow .

(4) 93 *from*



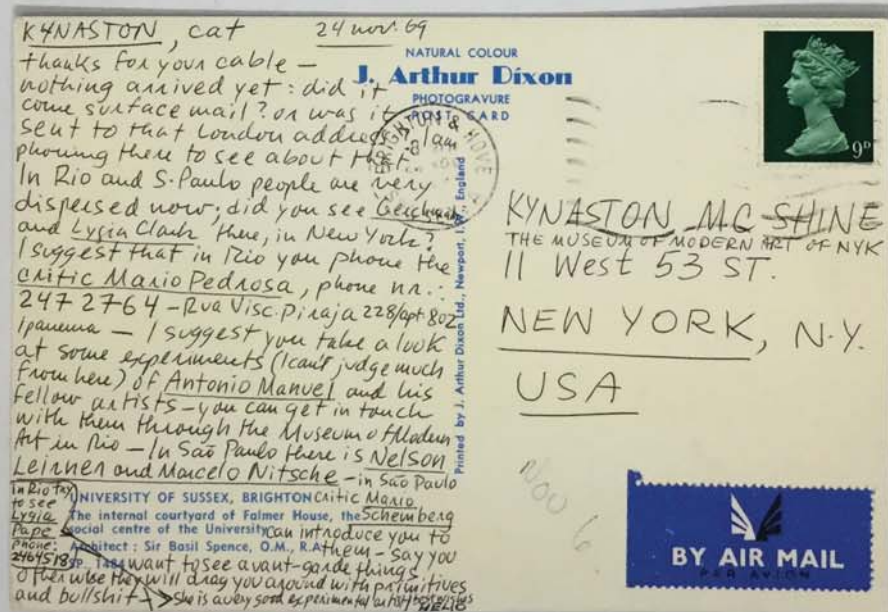
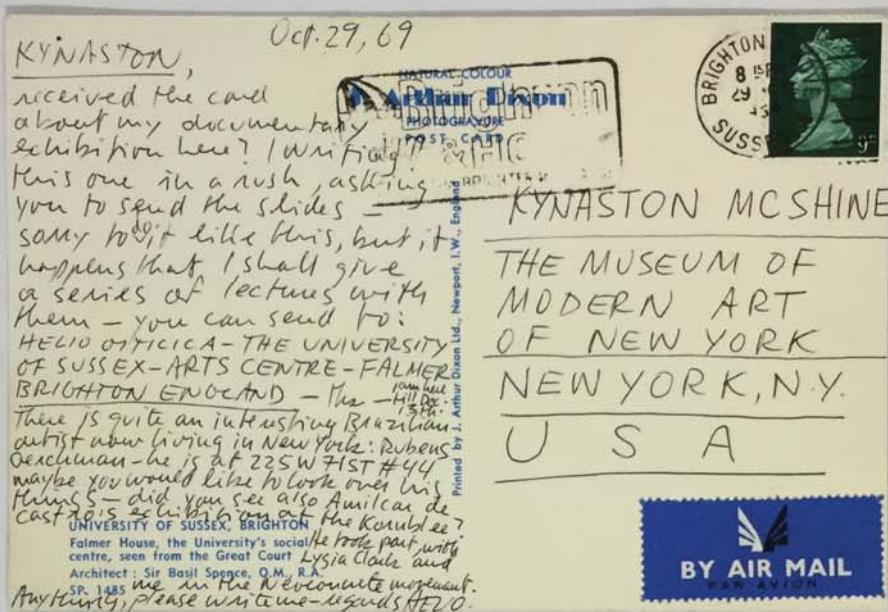
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D.64a



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II. D. 64a





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

Rio de Janeiro, April 27th 1970

Dear NoShine,

I am sending here the new plans; I hope you dig them; this is a development of the "nests" idea and the Sussex University experiment; it is of easy construction as you can see by the plans, but with lots of details; I propose to get people who can improvise ideas on the main total thing; about materials, nesting elements, etc.; this acts really as a synthesis of my work during these past 10 years; it is the complete transformation of the object-environment into the exploration of leisure-behavior structures.

1) I am sending the catalogue text and the photo that should be printed on the whole of the catalogue page; the text will be printed over it, in white types.

2) also the papers with answered questions; do you have the Whitechapel catalogue ? if not ask Rubens Gerchman for it; I am expecting to receive the copies I have (50) but my baggage hasn't arrived yet from London.

3) I am proposing on one of the formulas, for you to get hold of the BBC film made on the opening of that show last year; it is great if you could do it (see day and details in the formulas.)

4) I am able to go on the last two weeks of June; the filming (shooting) will be on July, so please send me the answer if that's ok; that means I will be able to be there to take care of the putting on of the plan; I hope we will be able to do it with the Museum staff (carpenters, etc.)

I am glad you didn't want the film, and I am sure I'll be much more what my work has been with this built leisure-structure.

I hope the delay is not too much; but I simply couldn't rush more than I did; now I am rushing also on the things here, so I can go on June.

Please acknowledge as soon as you receive these things; I am very worried with post office delays and losses. Ok ?

Looking forward to hearing from you as soon as possible.

My best wishes,

Yours

*Hélio Oiticica*

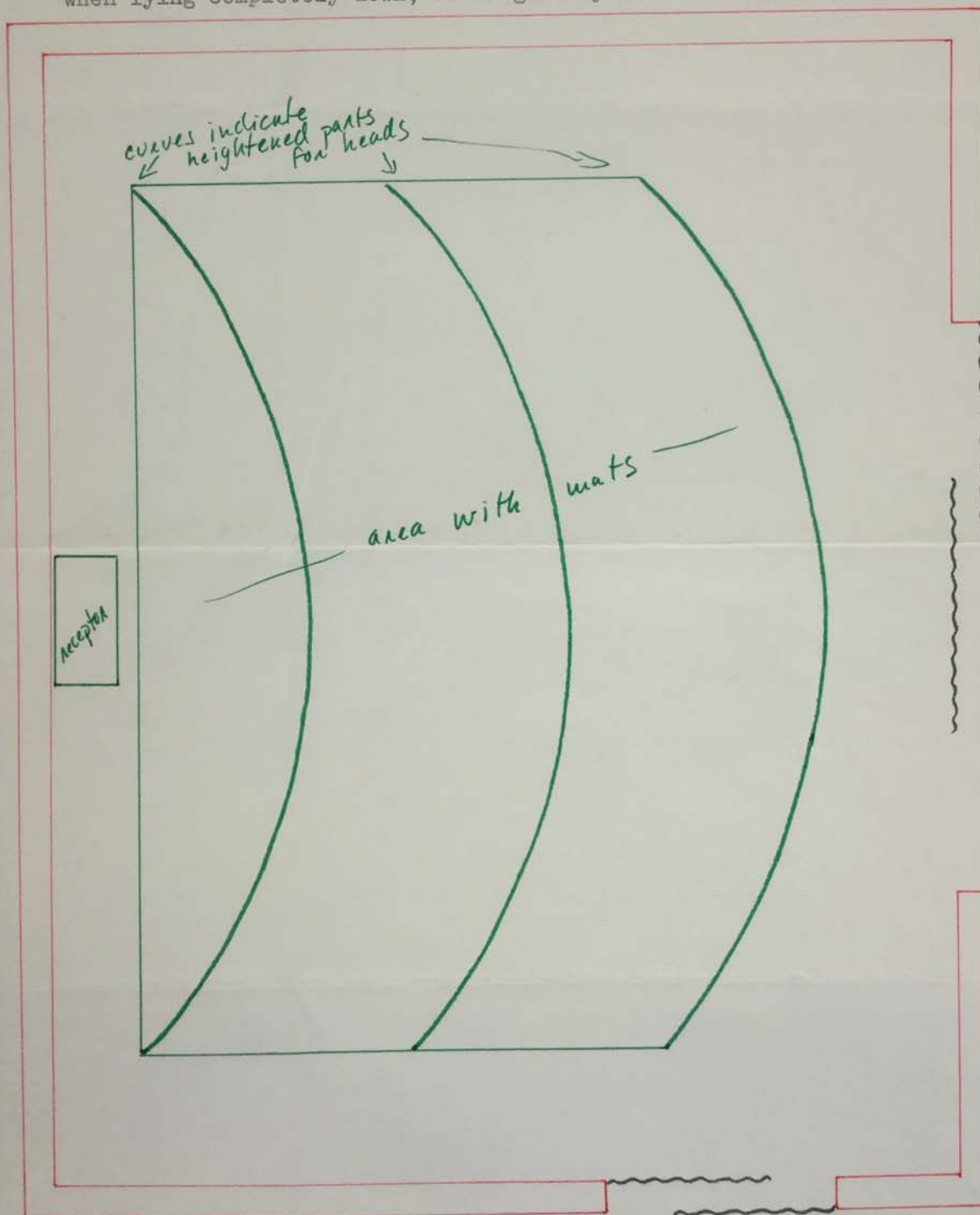
Hélio Oiticica

PS : I am sending later this week some photos of the Sussex experiment, so you can have an idea; it worked out fantastically there ; the photos are being made(copies).

HO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	I.D. 64a

GENERAL SKETCH for the display of mats and TV receptor in the room. The entrances would be closed with black curtains. Any needed information, should be placed outside doors. People can leave their shoes, if they want, alongside the circulating areas around the mats. No need to, The mats have a heightened part indicated by curves here, so people can lay their heads, when lying completely down, although many will be sitting, etc.



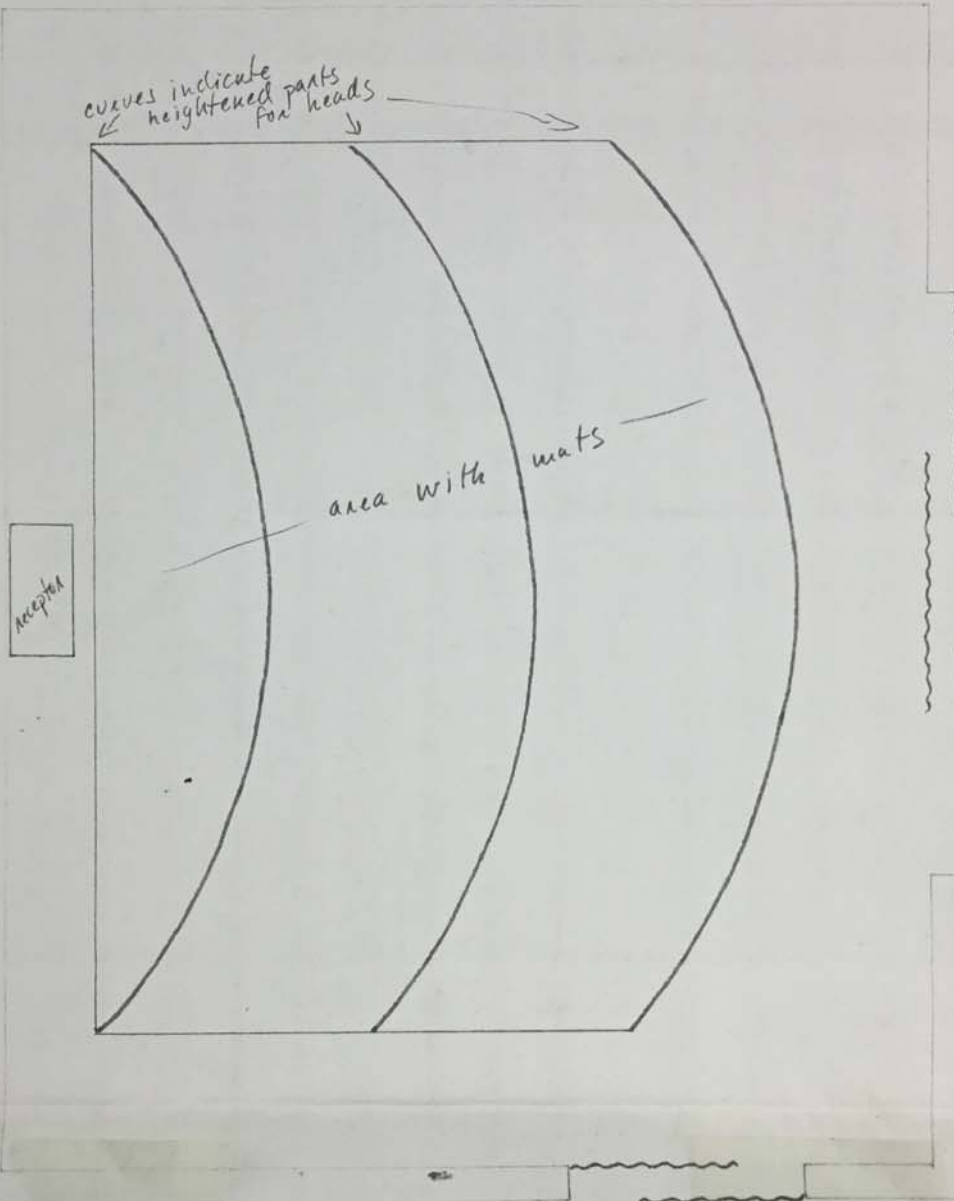
SCALE : 1 inch = 1 yard

Please send further suggestions, if transformations are wanted; for instance if it can be changed the other way : receptor on the smaller side with audience longways, etc. The receptor is for internal video-tape (see letter)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	V.D. 64a

GENERAL SKETCH for the display of mats and TV receptor in the room.  
 The entrances would be closed with black curtains. Any needed information, should be placed outside doors. People can leave their shoes, if they want, alongside the circulating areas around the mats. No need to, The mats have a heightened part indicated by curves here, so people can lay their heads, when lying completely down, although many will be sitting, etc.



SCALE : 1 inch = 1 yard

Please send further suggestions, if transformations are wanted; for instance if it can be changed the other way : receptor on the smaller side with audience longways, etc. The receptor is for internal video-tape (see letter)

Approx \$3,000

from play back

equipment

be done

(marked receptor)

is really showing a movie of scenes come

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

this text for the catalogue is to be printed over the photo of girl lying inside the box — the types should be printed in white —

so the page (my page in the catalogue) will be a whole photo-page with text in white over it —

please, for printing of text:

- maintain the small letters with no capitals;
- look out for bars of two spaces  
four spaces  
and the ~~usual~~ usual dashes of one space  
and differentiate them accordingly

hrs.  
no



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

INFORMATION  
exh. catalogue  
NYM MFA  
helio oitica  
april 1970

i am not here representing brazil; or representing anythingelse : the ideas of representing-representation-etc. are over; tropicalia was a tentative to create a synthetic face-brazil : the image taken to a dimension "more than that of representation" : but i am not interested in that anymore → the achievements of tropicália have been individual ones; dissolution and distortion have taken over : brazilian reactionary-brainwashed state of things acts as a reverse lens towards tropicália : conservative principles and ideas are imposed, disguised as "tropicalism" (the idea of a new "ism" is already a distortion; tropicália wasn't supposed to be a new "art movement" , but the denial of such concepts as "art-isms" — it is important to have an activity that cannot limit itself to "art!"); and to survive brazil : exportation and the take-over of an universal face that can be the possible brazil, the country that simply doesn't exist — i propose a possibility : for a behavior also : an open-behavior; life-acts (not a way of life); there's no safeguard (idealism) against life; no supreme object; objects (?); maybe; i really don't want to make formulas : this & that ; act; it's important that the ideas of environment , participation, sensorial experiments,etc., be not limited to objectal solutions : they should propose a development of life-acts and not a representation more (the idea of "art") : new forms of communication; the propositions for a new unconditioned behavior — my work led me to use forms of accidental leisure as direct elements for this approach to a new opening : from the accidental use of the act (a whole physical, psychical,etc.) of "lying down" , for instance , internal questions-situations can arise; possibilities of relating to unconditioned situations-behavior — of course these are still introductory propositions for a much wider aim : the total communal-cell activity — what happens is that these leisure-form propositions can concentrate immediately on individual situations : they are universal (wholly experimental) and this matters a lot concerning brazilian activity (the country where all free wills seem to be repressed or castrated by one of the most brainwashed societies of all time): they can be exported and act intensely with different forces in brazil and other places : they can be given : they do not exist as an isolated object : they exist as a plan for a practice : it is what i call-propose as SUBTERRANIA : an open plan that can be expanded , gr o o o ow .

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

Helio Oiticica

Born 1937 in Rio de Janeiro, Brazil  
Lives in Rio de Janeiro

( full page photograph with text printed IN WHITE INK  
all over the photo)

(Note: maintain the lower case - no capitals

watch for bars - 2 spaces, 4 spaces

and the usual dashes of one space

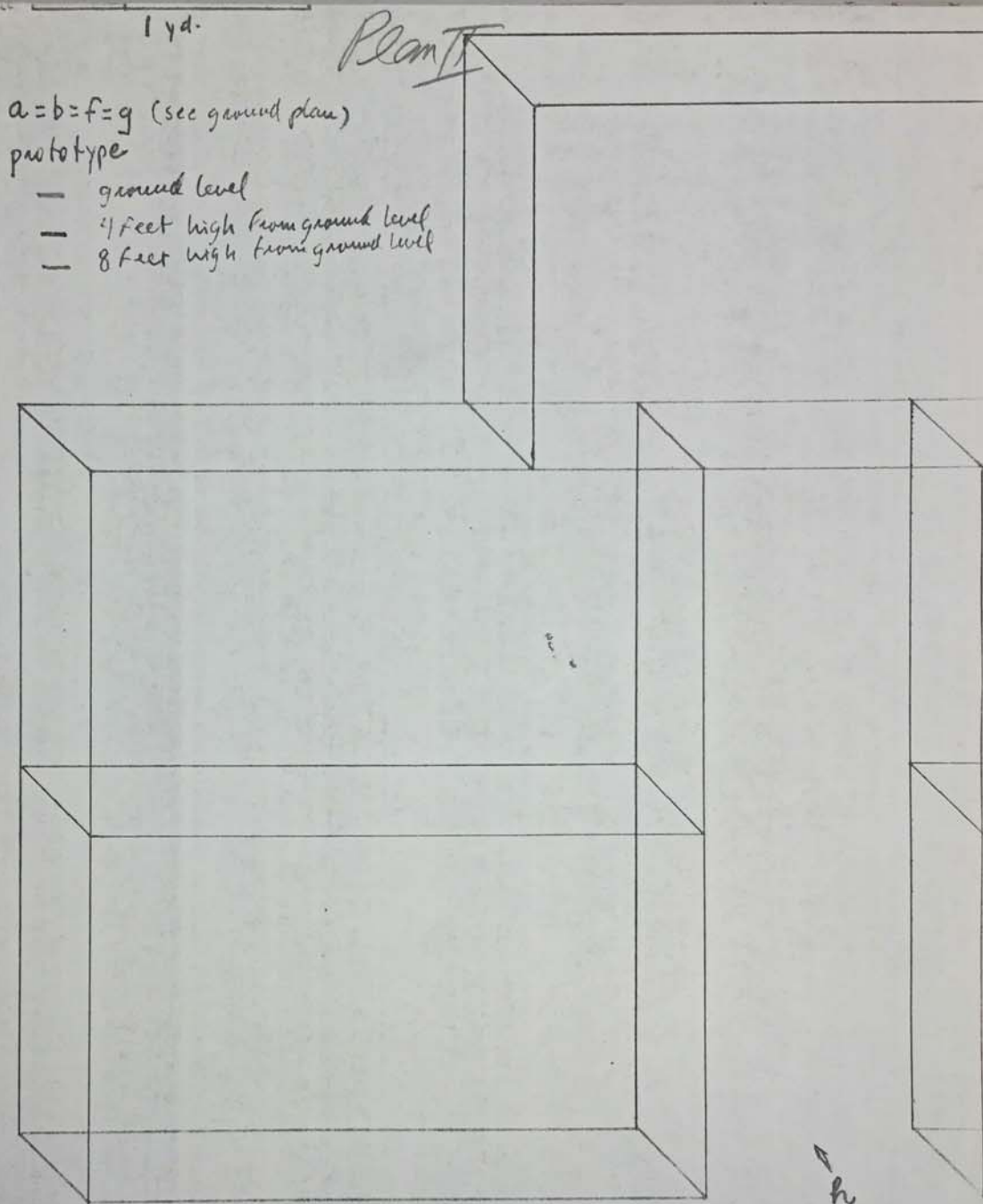
} differentiate them  
accordingly

no caption?



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a



d. 8 ft, the passageways,  
should be covered with  
a soft-sensation material  
(foam? or soft carpet?);  
people can walk on their  
shoes or leave them on  
shoe-keepers placed by the  
room's walls.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	V.D. 64a

D3

on the first level (ground) people will go in by crawling down through loose burlap over the sides: through h passageway sides — there can be internal connections on all levels between different boxes — the stepladders (see yellow blocks on the ground plan) lead to 2nd and 3rd levels (see mark on the yellow blocks).

h

D4

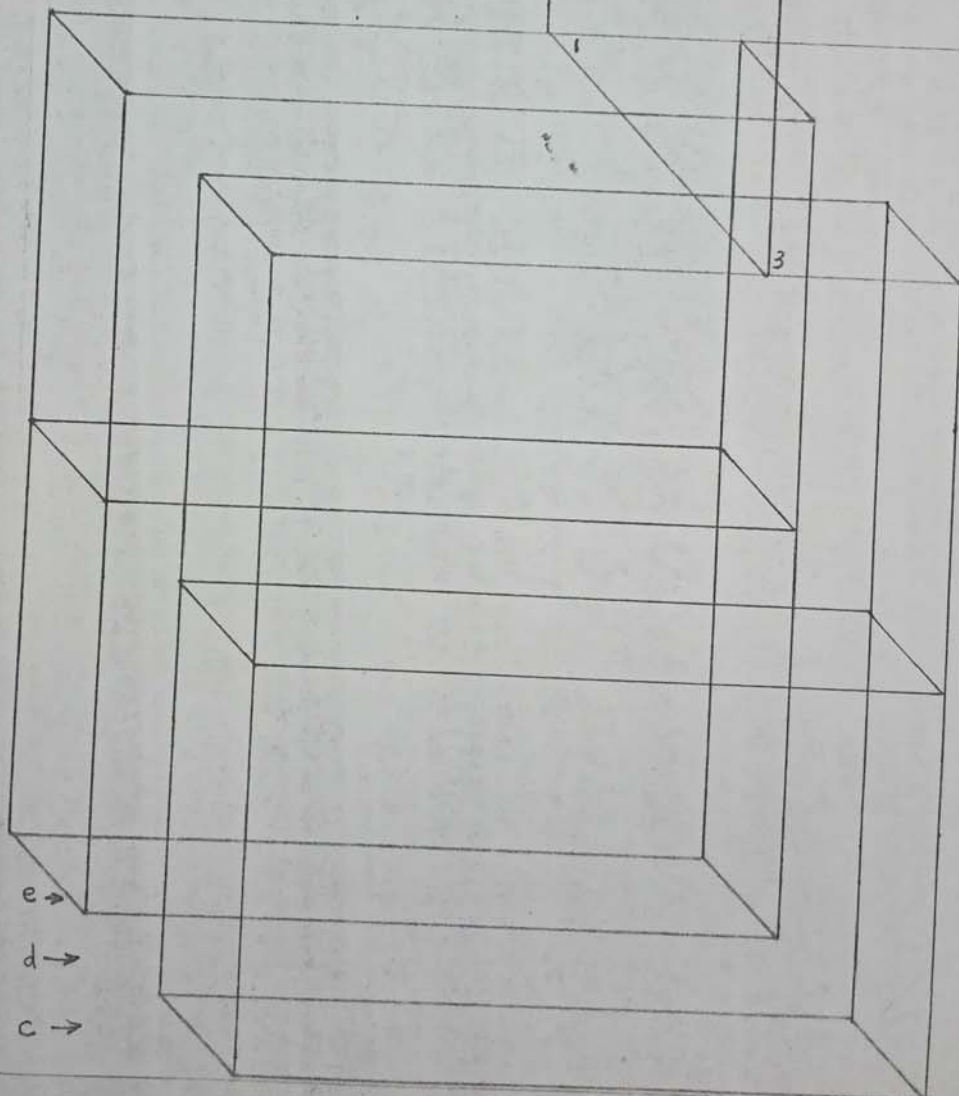
Scheme of c, d, e rows  
d is a passageway  
(see plan) as h in  
the upper D3 — area 1234  
is a way leading



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

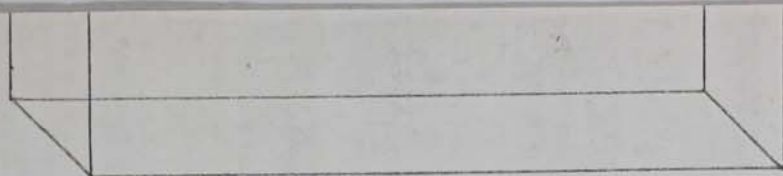
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a

d & h, the passageways,  
should be covered with  
a soft-sensation material  
(foam? or soft carpet?);  
people can walk on their  
shoes or leave them on  
shoe-keepers placed by the  
room's walls.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

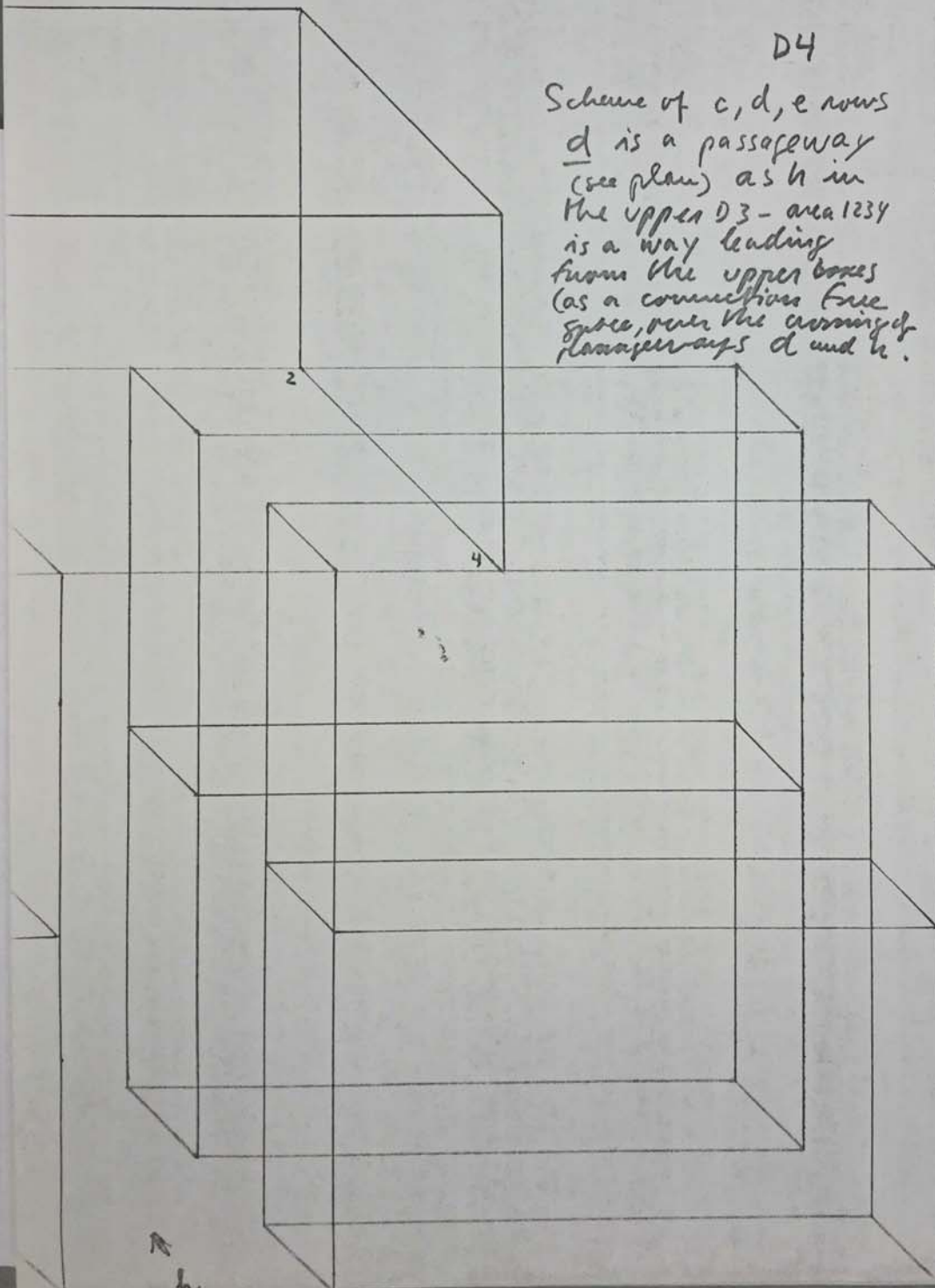
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	V.D. 64a



h

D4

Scheme of c, d, e rows  
d is a passageway  
(see plan) as h in  
the upper D3 - area 1234  
is a way leading  
from the upper boxes  
(as a connection free  
space, over the crossing of  
passageways d and h).



h



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	V.D. 64a

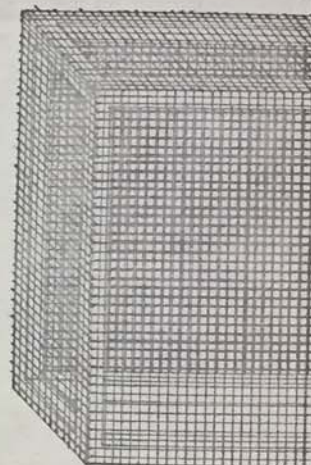
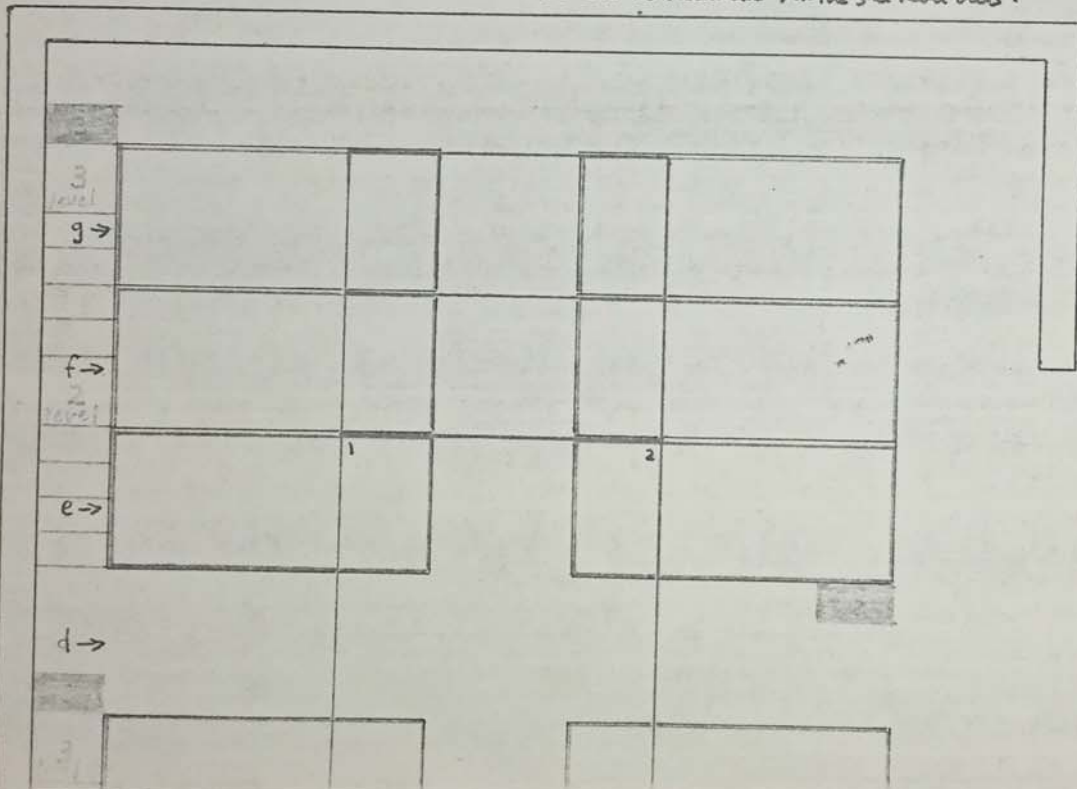
Plan I

# GROUND PLAN CONVENTIONS

- demarcation for the positions of ground level boxes
  - demarcation for the positions of 2nd level boxes
  - demarcation for the positions of 3rd level boxes, except for the 1234 area, which consists of a platform on level 3, open on the sides connecting the boxes of level 3 across middle gap.
- OBS: eventually the tops of 2nd level boxes can be used as "vaandas" for the 3rd level ones.

200 April 70  
SCALE FOR GROUND PLAN  
1 yd. D1

1 foot  
1 yd.



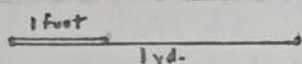
Prototype of

there'll be:  
on the 1st level  
on the 2nd level  
on the 3rd level

OBS: the tops of boxes can

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

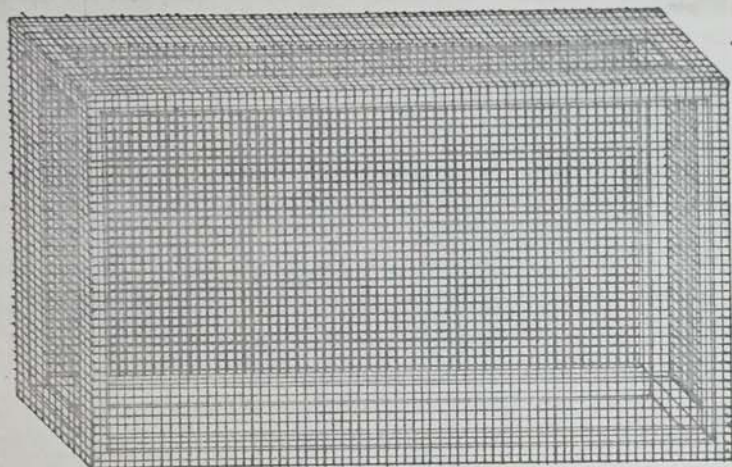
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	J. D. 64a



SCALE FOR BOXES

260 April, 70

D2



← bun lap covers each box-cell.

the ways-in and inside connections with other cells, should be made by leaving some coils (one side + bottom side) loose; the other sides will be nailed.

the tops and bottoms are closed by hardboard or thin plywood and extra pieces of wood structure should be put across for them; of course, on the boxes that fit over the others (for instance: the 2nd level over the 1st level ones), the top of ones will be the bottom of others.

Prototype of each box-cell →

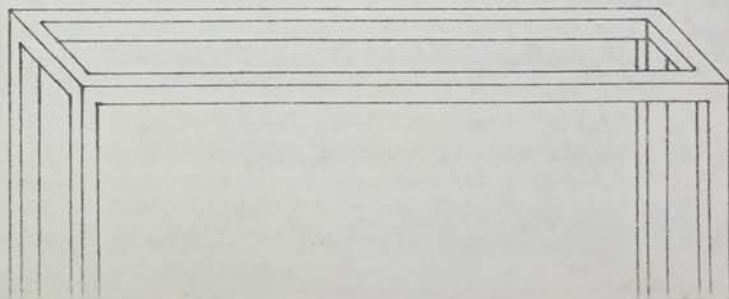
there'll be:

on the 1st level: 12

on the 2nd level: 12

on the 3rd level: 4

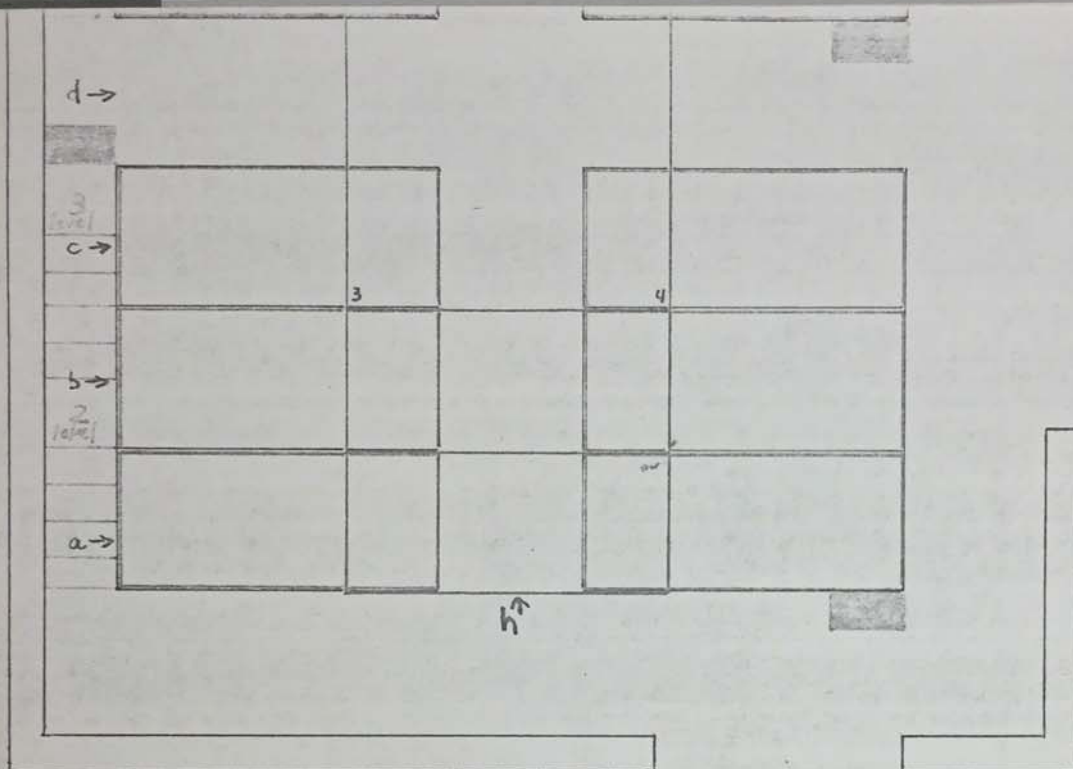
OBS: the tops of the 2nd level boxes can be used as





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	II. D. 64a



GROUND PLAN

h is circulation row  
a, b, c, d, e, f, g are the constructed rows.

SEE D3 for a, b, f, g

SEE D4 for c, d, e

d → circulation row that meets h on the center

the 3rd level closes over h and part of d rows

stairs (1 foot high each step) step/adders; 2 (4 feet high) 3 (8 feet high) 2nd & 3rd levels

2nd level: 4 feet up

3rd level: 8 feet up

obs: a 4th level is made by the tops of the 4 3rd level boxes.

there'll be:  
on the 1st level  
on the 2nd level  
on the 3rd level

obs: the tops of boxes can open - lying the 3rd level the 1234 space that level boxes center pass there should holding for 2 to 4 at the boxes: 4 ft can also be elements

(SEE FRONT)



↑ some inside can be covered with foil or sheets (thin) that can have above effects

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	KM	I. D. 64a

there'll be:

on the 1st level: 12

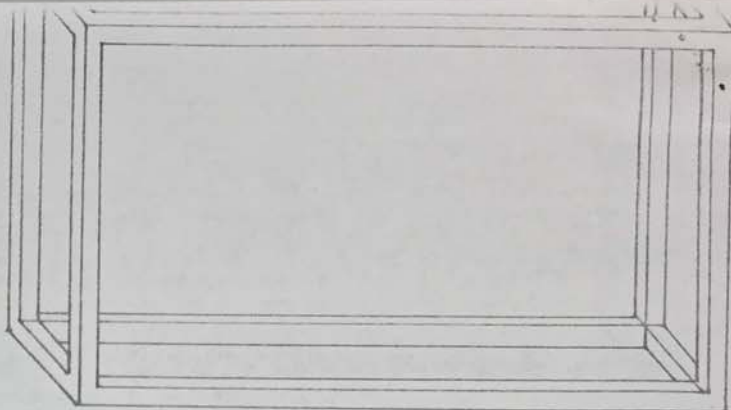
on the 2nd level: 12

on the 3rd level: 4

OBS: the tops of the 2nd level boxes can be used as open-lying on spaces for the 3rd level ones

the 1234 area is an open space that connects the 3rd level boxes across (over) the center passage-ways crossing; there should be, anyway, a holding piece from 1 to 3 and 2 to 4 at the same height as the boxes: 4 feet — this open space can also be used as leisure with elements to "lie-on".

(SEE FRONTAL VIEWS D3, D4)

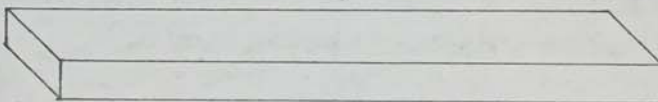


INSIDES: materials (suggestions)  
lights  
etc.

some, most of the internal spaces, can be lighted by different color-lights — some of the top boxes can have black-out curtains on the inside and others can have any suggested (by a group of people on the site) internal effects (people can bring their



↑ some inside ceilings can be covered with foil metallic sheets (thin ones) that can have the above effect.



↑ for some of the lying down spaces (floors) inside, make some foam mattresses (with foam cut-outs).

pillows by filling up <sup>make some</sup> pillow-cases with dried branches and leaves, shrub, etc. (some branches that give out odors).



↑ for some nest-insides, use

set up  
set up  
made  
the 4  
ies.

rafts for  
and 83rd levels



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.D.64a



**Gardner Centre  
for the Arts**

UNIVERSITY OF SUSSEX

**HELIO OITICICA**

DOCUMENTARY EXHIBITION

Oct. 16 - Nov. 9 1969  
Afras Common Room,  
Arts Building, Stage III



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.D.64a

HELIO OITICICA—born 1937, Rio de Janeiro—avant-garde Brazilian movements from 1955 on—1959: Neoconcrete and beginning of environmental experiments: *bilaterals* (1959—"non-object" theory, created by Ferreira Gullar), *nuclei* and *penetrables* (1960 on): labyrinths of colour, moving panels, etc., for the promenading of the participator—*bolides* (1963 on): boxes, glass-recipients, later on developed to all sorts of *sensorial focuses*. For the apprehension through direct touch, vision, smell, etc., in the most recent, receiving the human body in its interior: the "nests" where you crate your non-repressive leisure place: the *creleisure*—*Parangolé capes*, also *banners* and *tents*. (1964 on): you *dress* the cape incorporating a new felt moment—*carry* the banner—*dwell* in the tent—the search for the mythical replacement in life as a new condition—*environmental manifestations*: not as the displace of an "aesthetic" thinking, but a complete transformation towards *felt-thought*, *life-behaviour* activi-

ties: end of the idea of "work of art" urgency to the *propositive* one: *propose to propose*—1966–67: succession of various synthesis on the proposition for the Brazilian particular avant-garde upsprings: *New Objectivity*, *Tropicália*, *Suprasensorial*—in Rio, collective participation in public manifestations called the *Collective Parangolé*: July 1965 (Rio's MAM), May 67 (Aterro), and *Apocalipopotesis* in August 68 (Aterro), the most effective, with the participation of many artists and complete public improvisation + music + dance + discourses + anti-oppressive protests + filming—in London, the Whitechapel experiment. (February–April 1969): *Eden* environment built, together with the recapitulation of former Brazilian ones—development of the ideas of *creleisure* and *hermaphrodipotesis*—68–69: development of the *Barracao* plan, for a *cell-behaviour* form of creation.

HELIO OITICICA will be in residence until the end of this term.

Photo by John Goldblatt