

PRIVATE PERFORMANCE
projection-surface: one slide-set onto a screen/surface of white velvet (reel or artificial) or white/thick/shiny vinyl; other slide-set onto wall spreading onto ceiling and/or adjoining wall and/or floor by tilting projector: Improvised at will in a way that is both **INVENTIVE** and **MUSICAL**: yes **MUSICAL**: underfoot: participant placement—transfer occasionally, from beams of water to floor-surface (bare or carpeted).



Hélio Oiticica and Neville D'Almeida
Slide from *CC3 Matter on Bloco-Experiências in Cosmococa—Programa in Progress*, 1973;
Slide series, soundtrack, instructions, site-specific
© Hélio Oiticica and Neville D'Almeida

COSMIC SHELTER

Hélio Oiticica and
Neville D'Almeida's
Private *Cosmococas*

October 12, 2023–March 30, 2024

Curated by Daniela Mayer

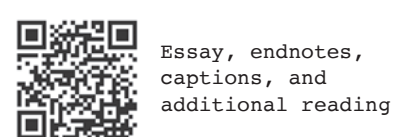
Cosmic Shelter: Hélio Oiticica and Neville D'Almeida's Private Cosmococas was developed in conjunction with a two-semester independent study by Hunter College MA Art History students Thais Bignardi, Rowan Diaz-Toth, and Angelica Pomar.

Support for this exhibition is provided by the Hunter College Foundation, Leon Tovar Gallery, Lisson Gallery, and Sokoloff + Associates. Special thanks to Neville D'Almeida, Cesar Oiticica Filho, and the Projeto Hélio Oiticica for their collaboration.

Cosmic Shelter is part of the 50th anniversary celebration of the *Bloco-Experiências in Cosmococa—Programa in Progress* [Block Experiments in Cosmococa—Program in Progress] or *Cosmococas*. This global collection of exhibitions commemorates the radical *quasi-cinema* series and was organized by the Projeto Hélio Oiticica.

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PRIVATE PERFORMANCE four slide-sets to be projected **SIMULTANEOUSLY** (TIMING and SEQUENCE as for above) onto white surfaces to be improvised on location (room/garden etc): perhaps white bedsheets arranged to create spatial divisions and weighted at the bottom to keep them flat: perhaps use them to cover furniture/inside or bushes and trees/outside: **IMPROVISE** and **PROJECT**.

COSMIC SHELTER

Hélio Oiticica and Neville D'Almeida's
Private *Cosmococas*



Hélio Oiticica and Neville D'Almeida
Slide from *CC2 Onobject, Bloco-Experiências in Cosmococa—Programa in Progress*, 1973;
Slide series, soundtrack, instructions, site-specific
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Gimme WORLD-SHELTER: The Private *Cosmococas* and Hélio Oiticica's Relationship with Domestic Space

DANIELA MAYER

Four years after Mick Jagger and Keith Richards penned the antiwar anthem "Gimme Shelter," Brazilian artist Hélio Oiticica (1937–1980) dissected the song's lyrics in his text for "MUNDO-ABRIGO" [WORLD-SHELTER], a proposition for free experimentation.¹ Partially inspired by their verse, the artist crafted his own definition of shelter:

shelter: of the first layer-protection of the body to SHELTER collective-total in which the world is refuge: shelter-protection: collective: which means: not the sum of individual shields but global shelter-refuge.²

Having left Brazil to maintain his creative freedom and avoid the ire of the nation's authoritarian military dictatorship (1964–85), Oiticica understood the need for such protective dwellings. Living in self-exile from 1970 to 1978 in New York City—which he dubbed "Babylon" in tongue-in-cheek acknowledgement of its decadent excesses—the artist blurred art and life as he created experimental domestic refuges for personal delirium in the margins of Manhattan. Less than a month after Oiticica dreamt up "MUNDO-ABRIGO," he and the Brazilian filmmaker Neville D'Almeida (born 1941) completed the last four of their five *Bloco-Experiências in Cosmococa-Programa in Progress* [Block-Experiments in Cosmococa-Programa in Progress, 1973], or *Cosmococas*, in his East Village loft, known as Loft 4.³

Part of Oiticica's larger series of *quasi-cinemas* (1973–75), each room-size, participative installation features cacophonous soundscapes, fragmentary slide projections, cocaine drawings, and tactile elements that engage spectators' full sensory potential. Underscoring the artists' radical beliefs in individual liberation and social critique, the *Cosmococas* act as dynamic sites for Oiticica's twin philosophies: *crelazer* [creisure], which stipulates that unprescribed leisure is integral to creativity, and the *supra-sensorial* [supersensorial], which aims, in his words, at the expansion of participants' "habitual sensory capacities, to the discovery of their internal creative center, of their dormant expressive spontaneity, conditioned to the quotidian."⁴

For each of the original *Cosmococas*, Oiticica and D'Almeida crafted two sets of instructions for display: one for public institutions and another for private, domestic spaces. Although the series was not formally shown until 1992, the latter instructions were open propositions that viewers could set up in their homes without prior initiation into any culture—be it "high" or "low"—allowing people of any status or background to enjoy the *Cosmococas*.⁵ The artists further invited improvisation according to each participant's vision and means. While the looping soundtracks and projected images of cocaine-covered figures—Luis Buñuel, Yoko Ono, Marilyn Monroe, John Cage, and Jimi Hendrix, respectively—remain consistent throughout parallel versions, their installations vary widely.⁶

The public *Blocos* include unorthodox locales with oversized cushions, foam geometric objects, balloons, hammocks, and even a swimming pool. In contrast, the private versions are relatively uncomplicated, using readily available materials like bedsheets and water basins. While these everyday settings and furnishings improve the accessibility and achievability of the private *Cosmococas*, they do not negate their *supra-sensorial* potential. Rather, these presentations build on Oiticica's concept of the domestic environment, reconstructing his activation of participants' "creative centers."⁷

In 1964, Oiticica began frequenting the marginalized *comunidade* [community] of Manguera in Rio de Janeiro for rehearsals with the neighborhood's renowned samba school, subsequently befriending bandits, brothel owners, and drug dealers. These relationships influenced his self-described "ethical moment"—his desire to resist—and set in motion a series of artistic interventions that would prove influential in developing the *Cosmococas*.⁸ The artist's relationship with Manguera directly inspired several socially directed series, including his environmental practice of Dadaist anti-art or, rather, anti-architecture.⁹ Initially created for museum exhibitions and inspired by the makeshift, composite dwellings he encountered in Manguera, these provisional spaces integrated the metaphysically liberating aspects of underground/marginal culture (or Oiticica's perception of it). Beyond negating traditions of structural integrity, longevity, and function, they represented "anti"-architecture in their political stance: against the policies of the Brazilian authoritarian regime, critical of museums that had begun to institutionalize the provocations of the avant-garde, and resistant to the oppression of nonconforming social behavior. Oiticica hoped his in-gallery, semi-private structures would generate *crelazer*, ultimately emancipating visitors from social-conditioning outside the gallery. He presented in several successful exhibitions in Rio de Janeiro, London, and New York, but by 1969 had come to repudiate formal art spaces as inadequate for conveying his radical behavioral theories.¹⁰ Once in New York, he turned his focus outward through a collection of public installations set in Central Park, the *Subterranean Tropicália Projects* (1971–72). However, bureaucratic and access constraints prevented the work's realization.

Delving deeper into diasporic otherness, Oiticica built protective zones for his increasingly rebellious set of personal politics and behaviors linked to his charged, outsider status as a (legal) South American expatriate, impoverished artist, gay man, cocaine enthusiast, and, eventual, drug dealer. The artist scavenged and repurposed materials to construct six *Babylonests* (c. 1971–74) inside Loft 4. The barrack-like nests were divided into three double-stacked groups enclosed by ad-hoc, frequently changing translucent materials. They served multiple functions, as sites for Oiticica's artworks, creative practice, and openly libertine proclivities

for sex and drug use. Brazilian poet Waly Salomão, a frequent guest, described the invigorating scene:

The NEST [of Hélio] was equipped with a TV set and remote control zapping non-stop, newspapers, radio, recorder, cassette tapes, books, magazines, telephone (the phone not underutilized as a mere pragmatic means but as compulsive reel-talk with its vivid interjections seemingly improvised like hot jazz, *talking blues* and rap) camera, slide projector, viewfinder, boxes of classified slides, tissue box, disposable bottles and cups, straws, blade-cut agate stone, etc. etc. NESTS and its archipelago structures: neither solid nor linear nor insular: like a television that transcodes the most private corner into windows open to others and to the world: WORLD-SHELTER.¹¹

Housing a revolving group of friends and lovers, Oiticica's *Babylonests* were a communal, all-encompassing "WORLD-SHELTER" and a shelter from the world; a clandestine cosmos filled with underground *supra-sensorial* endeavors and anarchist ideas.¹²

Oiticica's ability to manipulate his WORLD-SHELTER according to his creative whims informed many aspects of the private *Cosmococas*. The design for the first *Bloco*, *CC1 Trashscapes*, seemingly takes direct inspiration from Loft 4's aesthetics. In the public version, cocaine-embellished slides featuring "assorted props" and media from the *Babylonests* are projected onto two walls as guests recline on large cushions on the floor, filing their nails and listening to Northeastern Brazilian music.¹³ The combination of unadulterated leisure and *supra-sensorial* elements made the work an open arena for *crelazer* that disrupted all sense of urgency. As explained by Salomão, "Time is money, no. Time is pleasure. It's the pleasure principle that rules, and the reality principle is suspended."¹⁴ Still distorting time, the private *Bloco* transmutes the frenetic energy of Oiticica's NEST to share his personal, quotidian pleasures. Participants are requested to scan daily newspaper ads as slides appear on a screen, a color TV plays, and an FM radio blasts rock music. The simultaneous audiovisual elements mimic the sensorial (over)stimulation of Loft 4. An outlandish environment is unnecessary; Oiticica's sanctuary was inherently *supra-sensorial*.

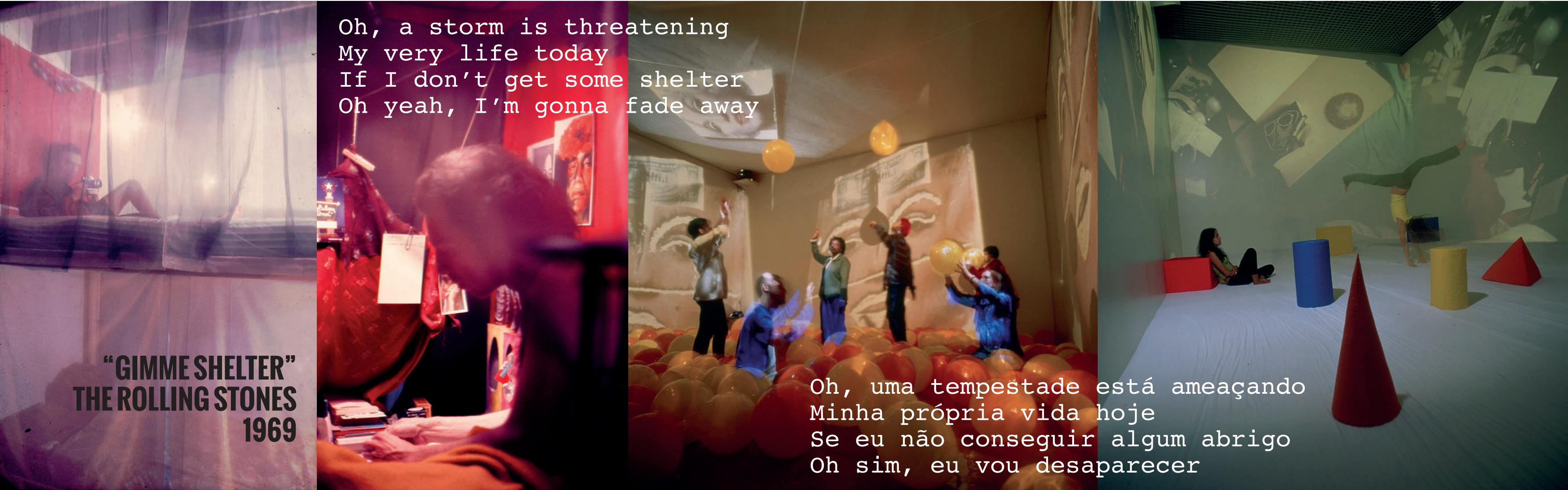
The artist's proven understanding that, in the comfort of an unobserved home, one could already achieve the *supra-sensorial* according to their preference, shifts the impetus behind the private *Blocos*.¹⁵ The public versions inspire guests to break norms and awaken their "dormant expressive spontaneity"; the private versions encourage participants to act on their newfound creativity.¹⁶ For example, the private *CC2 Onobject*, accompanied by Yoko Ono's intense vocalizations, includes four slide-sets of Ono's book *Grapefruit* (1964) projected onto unspecified surfaces covered

in white bedsheets. Emphasizing the ambiguity of the suggestions, the instructions continue, "perhaps use them [bedsheets] to cover furniture/inside or bushes and trees/outside," before concluding with the mandate, "IMPROVISE and PROJECT!"¹⁷ Likewise, *CC3 Maileryn's* private specifications include two opposing slideshows of Norman Mailer's *Marilyn: A Biography* (1973), projected onto a wall and a surface of either "white velvet (real or artificial)" or "white/thick/shiny vinyl" as participants transfer between basins of water. The *Maileryn* also invites improvisation that is both "INVENTIVE and MUSICAL."¹⁸ In each *Bloco*, participants are given options that enable binary decision-making and larger imaginative choices that encourage progressive confidence in their own artistic prowess. As such, participants are transformed into full collaborators in the creative process, responsible for their unique *supra-sensorial* experiences.¹⁹

The juxtaposition between Oiticica's behavioral expectations in domestic and institutional spaces is best conveyed by *CC5 Hendrix-War*. An homage to Jimi Hendrix, in the public *Bloco*, Hendrix's visage on his posthumous album *War Heroes* (1972) surrounds guests as they lie cocooned in hammocks listening to his wailing instrumentals. Rather than expect museum-goers to visibly lose themselves in the music, the individual hammocks sway as a substitute for rawer movement. Contrastingly, the private *Hendrix-War* engages all senses in what can be understood as an all-day happening with (a minimum of) four slideshows played in different rooms and multiple sound-systems. Giving a clear directive, the instructions declare that "people should try to turn everything into dance and playful apotheosis: new people from elsewhere should be invited in."²⁰ Taking advantage of the communal atmosphere of a house party, where ideas and conversation flow with ease, the artists' turned to rock'n'roll—a musical style with no learned steps—as an ideal, egalitarian vehicle for sharing their ideologies through prolonged delirious dancing with a crowd of friends and strangers.²¹

Although the existence of public instructions suggest that Oiticica was considering a return to museum and gallery exhibitions, the private versions continue his desire to share art with a diverse public, such as his friends in Manguera, who might not have felt—and often were not—welcome in such spaces.²² "We were very worried," as D'Almeida said, "with the democratization of art, the democratization of selling art, the democratization of distributing art, because art is for the elite."²³ At the same time, Oiticica understood the cardinal differences between what was possible in the institutional and domestic arenas and adjusted the *Cosmococas* to maximize their radical interventions for each audience. Despite comparatively simplified appearances, the private *Blocos*' potential for the *supra-sensorial* is equally profound, and perhaps even more individually liberating, than that of their public counterparts.

Essay, endnotes, captions, and additional reading



Me dê MUNDO-ABRIGO: As *Cosmococas* Privadas e a Relação de Hélio Oiticica com o Espaço Doméstico

DANIELA MAYER

Quatro anos após Mick Jagger e Keith Richards escreverem o hino anti-guerra "Gimme Shelter", o artista brasileiro Hélio Oiticica (1937–1980) dissecou as letras da música em seu texto "MUNDO-ABRIGO", uma proposta para experimentação livre.¹ Parcialmente inspirado pelos versos da música, o artista criou sua própria definição de *shelter* [abrigo]:

shelter: da casca-proteção primeira do corpo à SHELTER o coletiva-total em q o mundo é guarida: abrigo-proteção: coletivo: q quer dizer: não-soma de *shields* [escudos] individuais mas abrigo-guarida global.²

Tendo deixado o Brasil para preservar sua liberdade criativa e evitar a indignação da ditadura militar autoritária do país (1964–85), Oiticica compreendeu a necessidade de tais refúgios protetores. Vivendo em autoexílio de 1970 a 1978 na cidade de Nova York, a qual ele apelidou de "Babilônia" com um toque de ironia, reconhecendo seus excessos decadentes, o artista fundiu arte e vida enquanto criava refúgios domésticos experimentais para seu delírio pessoal nas margens de Manhattan. Menos de um mês após Oiticica conceber "MUNDO-ABRIGO", ele e o cineasta brasileiro, Neville D'Almeida (nascido em 1941), completaram os últimos quatro de seus cinco *Bloco-Experiências in Cosmococa-Programa in Progress* (1973), ou *Cosmococas*, em seu loft no East Village, conhecido como Loft 4.³

Parte da maior série de *quasi-cinemas* de Oiticica (1973–75), cada instalação participativa do tamanho de uma sala apresenta paisagens sonoras cacofônicas, projeções de slides fragmentárias, desenhos feitos com cocaína, e elementos táteis que envolvem todo o potencial sensorial dos espectadores. Enfatizando as crenças radicais dos artistas na libertação individual e na crítica social, as *Cosmococas* atuam como locais dinâmicos para as duas filosofias gêmeas de Oiticica: a *crelazer*, que estipula que o lazer não prescrito é fundamental para a criatividade, e o *supra-sensorial*, que visa, em suas palavras, à expansão das "suas capacidades sensoriais habituais, para a descoberta do seu centro criativo interior, da sua espontaneidade expressiva adormecida, condicionada ao cotidiano."⁴

Para cada uma das *Cosmococas* originais, Oiticica e D'Almeida criaram dois conjuntos de instruções para exibição: um para instituições públicas e outro para espaços privados e domésticos. Embora a série não tenha sido mostrada publicamente até 1992, as últimas instruções eram proposições abertas que os espectadores podiam montar em suas casas sem necessidade de qualquer iniciação prévia em qualquer cultura, seja ela "alta" ou "baixa", permitindo que pessoas de qualquer status ou origem desfrutassem das *Cosmococas*.⁵ Os artistas também convidaram à improvisação de acordo com a visão e os meios de cada participante. Embora as trilhas sonoras em loop e as imagens projetadas de figuras cobertas de cocaína (Luis Buñuel, Yoko Ono, Marilyn Monroe, John Cage e Jimi Hendrix, respectivamente) permanecem consistentes em todas as versões paralelas, suas instalações variam amplamente.⁶ Os *Blocos* públicos incluem locais não convencionais com almofadas superdimensionadas, objetos geométricos de espuma, balões, redes e até uma piscina. Em contraste,

as versões privadas são relativamente simples, usando materiais facilmente disponíveis, como lençóis e bacias de água. Essas configurações e mobiliários cotidianos melhoram a acessibilidade e a possibilidade de realização das *Cosmococas* privadas, mais elas não negam seu potencial *supra-sensorial*. Pelo contrário, essas apresentações expandem o conceito de ambiente doméstico de Oiticica, reconstruindo sua ativação dos "centros criativos" dos participantes.⁷

Em 1964, Oiticica começou a frequentar a comunidade marginalizada da Manguera em Rio de Janeiro para ensaios com a renomada escola de samba do bairro, posteriormente fazendo amizade com bandidos, donos de bordéis e traficantes de drogas. Essas relações influenciaram o que ele descreveu como seu "momento ético", seu desejo de resistir, e deram início a uma série de intervenções artísticas que seriam influentes no desenvolvimento das *Cosmococas*.⁸ A relação do artista com a Manguera inspirou diretamente várias séries direcionadas aos melhores, incluindo sua prática ambiental de anti-arte Dadaísta, ou, melhor dizendo, "anti-arquitetura".⁹ Inicialmente criados para exposições em museus e inspirados nas habitações improvisadas e compostas que ele encontrou na Manguera, esses espaços provisórios integraram os aspectos metafísicos libertadores da cultura subterrânea/marginal (ou da percepção de Oiticica sobre ela). Além de negar as tradições de integridade, longevidade e função estruturais, eles representavam uma "anti"-arquitetura em sua postura política: contra as políticas do regime autoritário brasileiro, críticos dos museus que haviam começado a institucionalizar as provocações da vanguarda, e resistentes à opressão do comportamento social não conformista. Oiticica esperava que suas estruturas semi-privadas em galerias gerassem *crelazer*, libertando, em última instância, os visitantes do condicionamento social fora da galeria. Ele os apresentou com sucesso em várias exposições no Rio de Janeiro, Londres e Nova York, mas até 1969 havia passado a repudiar os espaços de arte formais como inadequados para transmitir suas teorias comportamentais radicais.¹⁰ Uma vez em Nova York, ele direcionou seu foco para fora por meio de uma coleção de instalações públicas no Central Park, os *Subterranean Tropicália Projects* [Projetos da Tropicália Subterrânea, 1971–72]. No entanto, restrições burocráticas e de acesso impediram a realização do trabalho.

Aprofundando-se ainda mais na alteridade diaspórica, Oiticica construiu zonas de proteção para seu conjunto cada vez mais rebelde de políticas pessoais e comportamentos ligados ao seu status carregado de outsider como um expatriado sul-americano (legal), artista empobrecido, homem gay, entusiasta da cocaína e, eventualmente, traficante de drogas. O artista revisitou e reutilizou materiais para construir seis *Babylonests* (c. 1971–74) dentro do Loft 4. Os ninhos em estilo barracão foram divididos em três grupos empilhados, cercados por materiais translúcidos improvisados e frequentemente trocados. Eles serviram para múltiplas funções, como locais para as obras de arte de Oiticica, prática criativa e suas proclividades libertinas abertas para sexo e uso de drogas. O poeta brasileiro Waly Salomão, um convidado frequente, descreveu a cena estimulante:

O NINHO era provido de aparelho de TV e controle remoto zapeando sem parar, jornais, rádios, gravador, fitas cassette, livros, revistas, telefone (o fone não subutilizado como mero meio pragmático mas a conversa-carretilha compulsiva com suas vividas interjeições parecendo improviso quente de jazz, *talking blues* e rap), câmara fotográfica, projetor de slides, visor, caixas de slides classificados, caixa de lenços de papel, garrafas e copos descartáveis, canudos, pedra de ágata cortada em lâmina etc. etc. NINHOS e suas estruturas de arquipélagos: nem interjeição nem linear nem insular: como uma televisão que transcodificasse o recôndito mais privado da vida privada em janelas abertas para os outros e para o mundo: MUNDO-ABRIGO.¹¹

Abrigando um grupo em constante mudança de amigos e amantes, os *Babylonests* de Oiticica eram um "MUNDO-ABRIGO" comunal e abrangente, tanto um refúgio do mundo quanto um abrigo para o mundo; um cosmos clandestino cheio de empreendimentos *supra-sensoriais* subterrâneos e ideias anarquistas.¹²

A habilidade de Oiticica de manipular seu MUNDO-ABRIGO de acordo com seus caprichos criativos moldou muitos aspectos das *Cosmococas* privadas. O projeto para o primeiro *Bloco*, *CC1 Trashscapes*, se inspira diretamente na estética do Loft 4. Na versão pública, slides ornamentados com cocaína apresentando diversos aderços e mídia dos *Babylonests* são projetados em duas paredes enquanto os convidados se recostam em grandes almofadas no chão, lixando suas unhas e ouvindo música nordestina brasileira.¹³ A combinação de lazer não adulterado e elementos *supra-sensoriais* tornou a obra uma arena aberta para o *crelazer* que desarticulou qualquer senso de urgência. Como explicou Salomão: "Tempo é dinheiro, não. Tempo é prazer. É o princípio do prazer que comanda, e o princípio da realidade fica suspenso."¹⁴ Ainda distorcendo o tempo, o *Bloco* privado transmite a energia frenética do NINHO de Oiticica para compartilhar seus prazeres pessoais do cotidiano. Os participantes são convidados a examinar anúncios diários de jornais enquanto slides aparecem em uma tela, uma TV em cores transmite imagens, e um rádio FM toca música rock. Os elementos audiovisuais simultâneos imitam a (sobre)estimulação sensorial do Loft 4. Um ambiente extravagante não é necessário; o santuário de Oiticica era inerentemente *supra-sensorial*.

A compreensão comprovada do artista de que, no conforto de um lar não observado, alguém poderia alcançar o *supra-sensorial* de acordo com sua preferência, muda o ímpeto por trás dos *Blocos* privados.¹⁵ As versões públicas inspiram os convidados a quebrar normas e despertar sua "espontaneidade expressiva adormecida"; as versões privadas incentivam os participantes a agir com base em sua criatividade recém-descoberta.¹⁶ Por exemplo, a *CC2 Onobject* privada, acompanhada das intensas vocalizações de Yoko Ono, inclui quatro conjuntos de slides do livro *Grapefruit* (1964) de Ono projetados em superfícies não especificadas cobertas com

lençóis brancos. Enfatizando a ambiguidade das sugestões, as instruções continuam, "talvez usá-los [lençóis] para cobrir móveis/dentro ou arbustos e árvores/fora", antes de concluir com o mandato, "IMPROVISE e PROJETE!"¹⁷ Da mesma forma, as especificações privadas do *CC3 Maileryn* incluem dois slideshows do rosto de Marilyn Monroe na capa da biografia *Marilyn: A Biography* de Norman Mailer (1973), projetados em uma parede e em uma superfície de "veludo branco (real ou artificial)" ou "vinil branco/espesso/brilhante" enquanto os participantes se deslocam entre bacias de água. O *Maileryn* também convida à improvisação que é ao mesmo tempo "INVENTIVA e MUSICAL."¹⁸ Em cada *Bloco*, são oferecidas aos participantes opções que permitem tomadas de decisão binárias e escolhas imaginativas mais amplas que incentivam uma confiança progressiva em suas próprias habilidades artísticas. Portanto, os participantes se transformam em colaboradores plenos no processo criativo, sendo responsáveis por suas experiências *supra-sensoriais* únicas.¹⁹

A justaposição entre as expectativas comportamentais de Oiticica nos espaços domésticos e institucionais é melhor transmitida por *CC5 Hendrix-War*. Uma homenagem a Jimi Hendrix, no *Bloco* público, o rosto de Hendrix em seu álbum póstumo *War Heroes* (1972) cerca os convidados enquanto eles repousam em redes ouvindo os lamentos de suas trilhas instrumentais. Em vez de esperar que os visitantes do museu se percam visivelmente na música, as redes individuais balançam como substituto para movimentos mais crus. Em contraste, o *Hendrix-War* privado envolve todos os sentidos em um acontecimento que pode ser entendido como um evento durante todo o dia, com (um mínimo de) quatro apresentações de slides em diferentes salas e múltiplos sistemas de som. Dando uma diretiva clara, as instruções declaram que "as pessoas devem tentar transformar tudo em dança e apoteose lídica: novas pessoas de outros lugares devem ser convidadas"²⁰. Aproveitando a atmosfera comunitária de uma festa em casa, onde ideias e conversas fluem facilmente, os artistas se voltaram para o rock'n'roll — um estilo musical sem passos aprendidos — como um veículo ideal e igualitário para compartilhar suas ideologias por meio de danças delirantes prolongadas com um público de amigos e estranhos.²¹

Embora a existência de instruções públicas sugira que Oiticica estava considerando um retorno a exposições em museus e galerias, as versões privadas continuam a sua vontade de compartilhar arte com um público diverso, como seus amigos da Manguera, que talvez não se sentissem, e muitas vezes não eram, bem-vindos nesses espaços.²² "Estávamos muito preocupados", como disse D'Almeida, "com a democratização da arte, a democratização da venda de arte, a democratização da distribuição de arte, porque a arte é para a elite."²³ Ao mesmo tempo, Oiticica compreendia as diferenças fundamentais entre o que era possível nos campos institucionais e domésticos, e ajustou as *Cosmococas* para maximizar suas intervenções radicais para cada público. Apesar das aparências comparativamente simplificadas, o potencial dos *Blocos* privados para o *supra-sensorial* é igualmente profundo, e talvez ainda mais libertador individualmente, do que o dos seus homólogos públicos.

Ensaio, notas finais, legendas e leituras adicionais



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Curated by Daniela Mayer

Cosmic Shelter: Hélio Oiticica and Neville D'Almeida's Private Cosmococas was developed in conjunction with a two-semester independent study by Hunter College MA Art History students Thais Bignardi, Rowan Diaz-Toth, and Angelica Pomar.

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Cosmic Shelter is part of the 50th anniversary celebration of the *Bloco-Experiências in Cosmococa—Programa in Progress* [Block Experiments in Cosmococa—Program in Progress] or *Cosmococas*. This global collection of exhibitions commemorates the radical *quasi-cinema* series and was organized by the Projeto Hélio Oiticica.

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Essay, endnotes,
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additional reading

PRIVATE PERFORMANCE four slide-sets to be projected **SIMULTANEOUSLY** (**TIMING** and **SEQUENCE** as for above) onto white surfaces to be improvised on location (room/garden etc): perhaps white bedsheets arranged to create spatial divisions and weighted at the bottom to keep them flat: perhaps use them to cover furniture/inside or bushes and trees/outside: **IMPROVISE** and **PROJECT**.

COSMIC SHELTER

Hélio Oiticica and Neville D'Almeida's
Private *Cosmococas*



Hélio Oiticica and Neville D'Almeida
Slide from *CC2 Onobject. Bloco-Experiências in Cosmococa—Programa in Progress*, 1973;
Slide series, soundtrack, instructions, site-specific
© Hélio Oiticica and Neville D'Almeida

Gimme WORLD-SHELTER: The Private *Cosmococas* and Hélio Oiticica's Relationship with Domestic Space

DANIELA MAYER

Four years after Mick Jagger and Keith Richards penned the antiwar anthem "Gimme Shelter," Brazilian artist Hélio Oiticica (1937–1980) dissected the song's lyrics in his text for "MUNDO-ABRIGO" [WORLD-SHELTER], a proposition for free experimentation.¹ Partially inspired by their verse, the artist crafted his own definition of shelter:

shelter: of the first layer-protection of the body to SHELTER collective-total in which the world is refuge: shelter-protection: collective: which means: not the sum of individual shields but global shelter-refuge.²

Having left Brazil to maintain his creative freedom and avoid the ire of the nation's authoritarian military dictatorship (1964–85), Oiticica understood the need for such protective dwellings. Living in self-exile from 1970 to 1978 in New York City—which he dubbed "Babylon" in tongue-in-cheek acknowledgement of its decadent excesses—the artist blurred art and life as he created experimental domestic refuges for personal delirium in the margins of Manhattan. Less than a month after Oiticica dreamt up "MUNDO-ABRIGO," he and the Brazilian filmmaker Neville D'Almeida (born 1941) completed the last four of their five *Bloco-Experiências in Cosmococa-Programa in Progress* [Block-Experiments in Cosmococa-Programa in Progress, 1973], or *Cosmococas*, in his East Village loft, known as Loft 4.³

Part of Oiticica's larger series of *quasi-cinemas* (1973–75), each room-size, participative installation features cacophonous soundscapes, fragmentary slide projections, cocaine drawings, and tactile elements that engage spectators' full sensory potential. Underscoring the artists' radical beliefs in individual liberation and social critique, the *Cosmococas* act as dynamic sites for Oiticica's twin philosophies: *crelazer* [creisure], which stipulates that unpressured leisure is integral to creativity, and the *supra-sensorial* [supersensorial], which aims, in his words, at the expansion of participants' "habitual sensory capacities, to the discovery of their internal creative center, of their dormant expressive spontaneity, conditioned to the quotidian."⁴

For each of the original *Cosmococas*, Oiticica and D'Almeida crafted two sets of instructions for display: one for public institutions and another for private, domestic spaces. Although the series was not formally shown until 1992, the latter instructions were open propositions that viewers could set up in their homes without prior initiation into any culture—be it "high" or "low"—allowing people of any status or background to enjoy the *Cosmococas*.⁵ The artists further invited improvisation according to each participant's vision and means. While the looping soundtracks and projected images of cocaine-covered figures—Luis Buñuel, Yoko Ono, Marilyn Monroe, John Cage, and Jimi Hendrix, respectively—remain consistent throughout parallel versions, their installations vary widely.⁶ The

public *Blocos* include unorthodox locales with oversized cushions, foam geometric objects, balloons, hammocks, and even a swimming pool. In contrast, the private versions are relatively uncomplicated, using readily available materials like bedsheets and water basins. While these everyday settings and furnishings improve the accessibility and achievability of the private *Cosmococas*, they do not negate their *supra-sensorial* potential. Rather, these presentations build on Oiticica's concept of the domestic environment, reconstructing his activation of participants' "creative centers."⁷

In 1964, Oiticica began frequenting the marginalized *comunidade* [community] of Manguera in Rio de Janeiro for rehearsals with the neighborhood's renowned samba school, subsequently befriending bandits, brothel owners, and drug dealers. These relationships influenced his self-described "ethical moment"—his desire to resist—and set in motion a series of artistic interventions that would prove influential in developing the *Cosmococas*.⁸ The artist's relationship with Manguera directly inspired several socially directed series, including his environmental practice of *Dadaist anti-art* or, rather, *anti-architecture*.⁹ Initially created for museum exhibitions and inspired by the makeshift, composite dwellings he encountered in Manguera, these provisional spaces integrated the metaphysically liberating aspects of underground/marginal culture (or Oiticica's perception of it). Beyond negating traditions of structural integrity, longevity, and function, they represented "anti-architecture in their political stance: against the policies of the Brazilian authoritarian regime, the critical of museums that had begun to institutionalize the provocations of the avant-garde, and resistant to the oppression of nonconforming social behavior. Oiticica hoped his in-gallery, semi-private structures would generate *crelazer*, ultimately emancipating visitors from social-conditioning outside the gallery. He presented in several successful exhibitions in Rio de Janeiro, London, and New York, but by 1969 had come to repudiate formal art spaces as inadequate for conveying his radical behavioral theories.¹⁰ Once in New York, he turned his focus outward through a collection of public installations set in Central Park, the *Subterranean Tropicália Projects* (1971–72). However, bureaucratic and access constraints prevented the work's realization.

Delving deeper into diasporic otherness, Oiticica built protective zones for his increasingly rebellious set of personal politics and behaviors linked to his charged, outsider status as a (legal) South American expatriate, impoverished artist, gay man, cocaine enthusiast, and, eventual, drug dealer. The artist scavenged and repurposed materials to construct six *Babylonests* (c. 1971–74) inside Loft 4. The barrack-like nests were divided into three double-stacked groups enclosed by ad-hoc, frequently changing translucent materials. They served multiple functions, as sites for Oiticica's artworks, creative practice, and openly libertine proclivities

for sex and drug use. Brazilian poet Waly Salomão, a frequent guest, described the invigorating scene:

The NEST [of Hélio] was equipped with a TV set and remote control zapping non-stop, newspapers, radio, recorder, cassette tapes, books, magazines, telephone (the phone not underutilized as a mere pragmatic means but as compulsive reel-talk with its vivid interjections seemingly improvised like hot jazz, *talking blues* and rap) camera, slide projector, viewfinder, boxes of classified slides, tissue box, disposable bottles and cups, straws, blade-cut agate stone, etc. etc. NESTS and its archipelago structures: neither solid nor linear nor insular: like a television that transcodes the most private corner into windows open to others and to the world: WORLD-SHELTER.¹¹

Housing a revolving group of friends and lovers, Oiticica's *Babylonests* were a communal, all-encompassing "WORLD-SHELTER" and a shelter from the world; a clandestine cosmos filled with underground *supra-sensorial* endeavors and anarchist ideas.¹²

Oiticica's ability to manipulate his WORLD-SHELTER according to his creative whims informed many aspects of the private *Cosmococas*. The design for the first *Bloco*, *CC1 Trashscapes*, seemingly takes direct inspiration from Loft 4's aesthetics. In the public version, cocaine-embellished slides featuring "assorted props" and media from the *Babylonests* are projected onto two walls as guests recline on large cushions on the floor, filing their nails and listening to Northeastern Brazilian music.¹³ The combination of unadulterated leisure and *supra-sensorial* elements made the work an open arena for *crelazer* that disrupted all sense of urgency. As explained by Salomão, "Time is money, no. Time is pleasure. It's the pleasure principle that rules, and the reality principle is suspended."¹⁴ Still distorting time, the private *Bloco* transmutes the frenetic energy of Oiticica's NEST to share his personal, quotidian pleasures. Participants are requested to scan daily newspaper ads as slides appear on a screen, a color TV plays, and an FM radio blasts rock music. The simultaneous audiovisual elements mimic the sensorial (over)stimulation of Loft 4. An outlandish environment is unnecessary; Oiticica's sanctuary was inherently *supra-sensorial*.

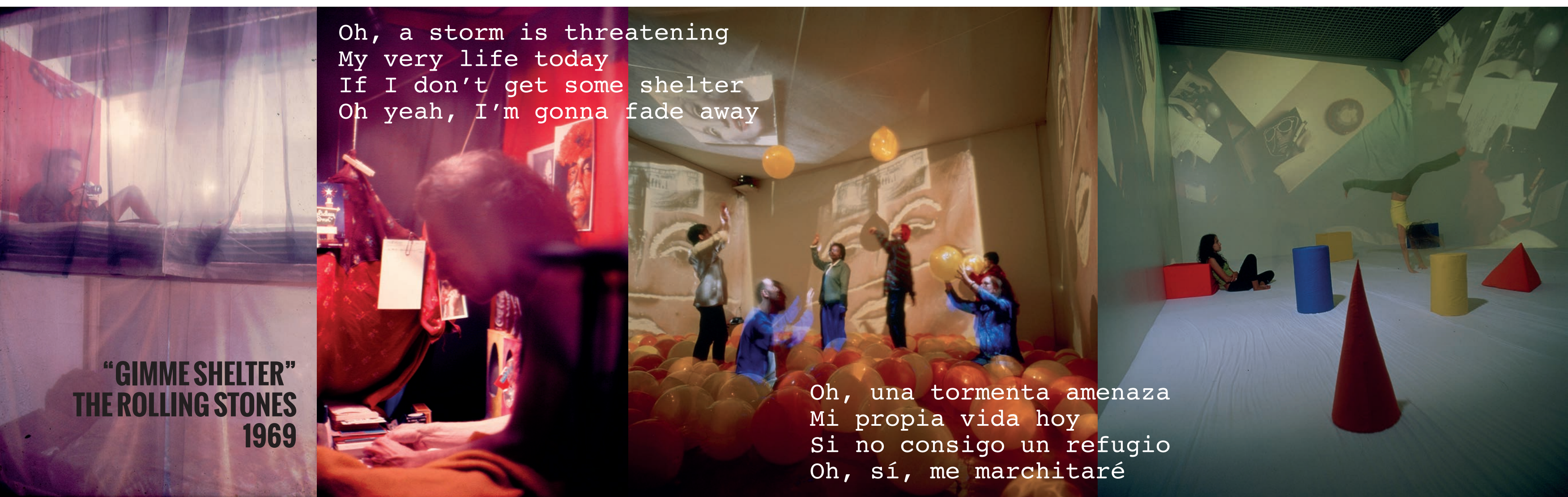
The artist's proven understanding that, in the comfort of an unobserved home, one could already achieve the *supra-sensorial* according to their preference, shifts the impetus behind the private *Blocos*.¹⁵ The public versions inspire guests to break norms and awaken their "dormant expressive spontaneity"; the private versions encourage participants to act on their newfound creativity.¹⁶ For example, the private *CC2 Onobject*, accompanied by Yoko Ono's intense vocalizations, includes four slide-sets of Ono's book *Grapefruit* (1964) projected onto unspecified surfaces covered

in white bedsheets. Emphasizing the ambiguity of the suggestions, the instructions continue, "perhaps use them [bedsheets] to cover furniture/inside or bushes and trees/outside," before concluding with the mandate, "IMPROVISE and PROJECT."¹⁷ Likewise, *CC3 Maileryn*'s private specifications include two opposing slideshows of Norman Mailer's *Marilyn: A Biography* (1973), projected onto a wall and a surface of either "white velvet (real or artificial)" or "white/thick/shiny vinyl" as participants transfer between basins of water. The *Maileryn* also invites improvisation that is both "INVENTIVE and MUSICAL."¹⁸ In each *Bloco*, participants are given options that enable binary decision-making and larger imaginative choices that encourage progressive confidence in their own artistic prowess. As such, participants are transformed into full collaborators in the creative process, responsible for their unique *supra-sensorial* experiences.¹⁹

The juxtaposition between Oiticica's behavioral expectations in domestic and institutional spaces is best conveyed by *CC5 Hendrix-War*. An homage to Jimi Hendrix, in the public *Bloco*, Hendrix's visage on his posthumous album *War Heroes* (1972) surrounds guests as they lie cocooned in hammocks listening to his wailing instrumentals. Rather than expect museum-goers to visibly lose themselves in the music, the individual hammocks sway as a substitute for rawer movement. Contrastingly, the private *Hendrix-War* engages all senses in what can be understood as an all-day happening with (a minimum of) four slideshows played in different rooms and multiple sound-systems. Giving a clear directive, the instructions declare that "people should try to turn everything into dance and playful apotheosis: new people from elsewhere should be invited in."²⁰ Taking advantage of the communal atmosphere of a house party, where ideas and conversation flow with ease, the artists' turned to rock'n'roll—a musical style with no learned steps—as an ideal, egalitarian vehicle for sharing their ideologies through prolonged delirious dancing with a crowd of friends and strangers.²¹

Although the existence of public instructions suggest that Oiticica was considering a return to museum and gallery exhibitions, the private versions continue his desire to share art with a diverse public, such as his friends in Manguera, who might not have felt—and often were not—welcome in such spaces.²² "We were very worried," as D'Almeida said, "with the democratization of art, the democratization of selling art, the democratization of distributing art, because art is for the elite."²³ At the same time, Oiticica understood the cardinal differences between what was possible in the institutional and domestic arenas and adjusted the *Cosmococas* to maximize their radical interventions for each audience. Despite comparatively simplified appearances, the private *Blocos*' potential for the *supra-sensorial* is equally profound, and perhaps even more individually liberating, than that of their public counterparts.

Essay, endnotes, captions, and additional reading



Dame un MUNDO-REFUGIO: Las *Cosmococas* Privadas y la Relación de Hélio Oiticica con el Espacio Doméstico

DANIELA MAYER

Cuatro años después de que Mick Jagger y Keith Richards pusieron el himno pacifista "Gimme Shelter," el artista brasileño Hélio Oiticica (1937–80) diseccionó la letra de la canción en su texto para "MUNDO-ABRIGO" [MUNDO-REFUGIO], una proposición para una experimentación libre.¹ En parte inspirado en el estruendo de la canción, el artista creó su propia definición de la palabra *shelter* [refugio]:

shelter: de la primera cáscara-protección del cuerpo al SHELTER colectivo-total en el que el mundo es refugio: refugio-protección: colectivo: lo que significa: no la suma de shields [escudos] individuales sino el refugio-guardia global.²

Habiendo abandonado Brasil para mantener su libertad creativa y evitar la ira de la dictadura militar autoritaria de su país (1964–85), Oiticica entendió la necesidad de estos espacios de protección. Entre 1970 y 1978, el artista vivió autoexiliado en Nueva York, ciudad a la que él llamaba Babilonia, en un reconocimiento burlesco de su exceso decadente. Allí, borró la frontera entre arte y vida creando refugios domésticos experimentales para el delirio personal en los márgenes de Manhattan. Menos de un mes después de imaginar "MUNDO-ABRIGO," junto a Neville D'Almeida (n. 1941), realizador brasileño, completó las últimas cuatro de sus cinco *Bloco-Experiências in Cosmococa-Programa in Progress* [Bloque-Experimentos in Cosmococa-Programa in Progress, 1973], o *Cosmococas*, en su loft del East Village, conocido como Loft 4.³

Parte de una serie mayor de *quasi-cinemas* [cuasi-cinemas, 1973–75], cada instalación participativa de Oiticica, del tamaño de una habitación, presenta paisajes cacofónicos, proyecciones de diapositivas fragmentarias, dibujos en cocaína y elementos táctiles que involucran todo el potencial sensorial de los espectadores. Subrayando las creencias radicales de los artistas en la liberación individual y la crítica social, las *Cosmococas* actúan como espacios dinámicos para dos filosofías de Oiticica: el *crelazer* [creocio], que estipula que el ocio libre es integral para la creatividad, y lo *supra-sensorial*, que busca, en sus propias palabras, la expansión de las "capacidades sensoriales habituales" de los participantes, para que descubran "su centro creativo interno, su espontaneidad expresiva latente, condicionada por lo cotidiano."⁴

Para cada *Cosmococa* original, Oiticica y D'Almeida crearon dos juegos de instrucciones de exhibición: uno para instituciones públicas y otro para espacios domésticos privados. Aunque la serie no fue exhibida en público sino hasta 1992, las instrucciones privadas eran proposiciones que los espectadores podían desplegar en sus casas sin necesidad de haberse iniciado en ninguna cultura (ni 'alta' ni 'baja'), lo que permitía que personas de cualquier condición o procedencia disfrutaran de las *Cosmococas*.⁵ Los artistas estimulaban la improvisación según la visión y los recursos de cada participante. Mientras que las bandas sonoras en *loop* y las imágenes proyectadas con figuras cubiertas de cocaína (Luis Buñuel, Yoko Ono, Marilyn Monroe, John Cage y Jimi Hendrix, respectivamente) son consistentes en sendas versiones, sus instalaciones varían ampliamente.⁶ Los *Blocos* públicos incluyen espacios poco ortodoxos con

almohadones gigantes, objetos geométricos de gomaespuma, globos, hamacas e incluso una piscina. En contraste, las versiones privadas son relativamente simples, usando materiales al alcance de la mano como sábanas y cuencos. Si bien estos entornos y muebles cotidianos mejoran el acceso y la disponibilidad de las *Cosmococas* privadas, no implican una merma en su potencial *supra-sensorial*. Estas presentaciones extienden la manera en que Oiticica entiende el ambiente doméstico, reconstruyendo la activación de los "centros creativos" de sus participantes.⁷

En 1964, Oiticica empezó a frecuentar la *comunidade* [comunidad] marginalizada de la Manguera, en Río de Janeiro, donde ensayaba con la célebre escuela de samba de ese barrio. Allí se hizo amigo de bandidos, dueños de prostíbulos y vendedores de droga. Estas relaciones fueron una influencia para su autodenominado "momento ético" (su deseo de resistir) y para poner en movimiento una serie de intervenciones artísticas que serían clave para el desarrollo de las *Cosmococas*.⁸ La relación del artista con la Manguera inspiró de manera directa varias series con orientación social, incluyendo su práctica ambiental de anti-arte o, mejor dicho, "anti-arquitectura" de inspiración dadaísta.⁹ En un principio creados para exhibiciones en museos, e inspirados en las viviendas improvisadas y compuestas que encontró en la Manguera, estos espacios provisionales integraban los aspectos metafísicamente liberadores de la cultura *underground* y marginal (o la percepción que de ella se hacía Oiticica). Además de negar tradiciones de integridad, longevidad y función estructurales, estos espacios representaban una "anti" arquitectura en un sentido político: contra las políticas del régimen autoritario de Brasil, críticos de los museos que habían empezado a institucionalizar las provocaciones de la vanguardia, y resistentes a la opresión de los comportamientos sociales inconformistas. Oiticica esperaba que sus estructuras semi-privadas en galerías generaran *crelazer*, y así emanciparan a los visitantes de los condicionamientos sociales de fuera de la galería. La presentó en diversas exhibiciones exitosas en Río de Janeiro, Londres y Nueva York, pero para 1969 había comenzado a repudiar los espacios de arte formalmente, que consideraba inadecuados para expresar sus teorías del comportamiento radical.¹⁰ En Nueva York, llevó su foco hacia afuera, con una serie de instalaciones públicas que tendrían lugar en el Central Park, los *Subterranean Tropicália Projects* [Proyecto Tropicália Subterránea, 1971–72]. Sin embargo, limitaciones burocráticas y de acceso impidieron la realización de la obra.

Oiticica profundizó su sentido de otredad diaspórica, y construyó zonas de protección para su cada vez más rebelde conjunto de políticas y comportamientos personales, los que se relacionaban con su condición de *outsider*, expatriado sudamericano (legal), artista empobrecido, homosexual, aficionado a la cocaína y, finalmente, vendedor de drogas. El artista recuperó y reutilizó materiales para construir seis *Babylonests* (c. 1971–74) en el interior del Loft 4. Estos nidos con formas de cobertizos estaban divididos en tres grupos de dos pisos rodeados por materiales ad-hoc, cambiantes y transparentes. Tenían diversas funciones, en tanto sede de las obras de arte, la práctica creativa y la propensión al sexo y al consumo

de drogas abiertamente libertina de Oiticica. El poeta brasileño Waly Salomão, habitué de estos espacios, describió la escena en los siguientes términos:

El NIDO [de Hélio] estaba provisto de un aparato de TV y un control remoto en zapping imparable, diarios, radios, grabadores, casetes, libros, revistas, teléfono (no sub-utilizado como mero medio pragmático sino como parte del rollo de conversaciones compulsivas pagadas de interjecciones vividas, como una súbita improvisación de jazz, *talking blues* y rap), cámara fotográfica, proyector de diapositivas, visor, cajas de diapositivas clasificadas, cajas de pañuelos de papel, botellas y vasos descartables, tubos, láminas de ágata, etc., etc. El NIDO y su estructura de archipiélago: ni integra ni lineal ni insular: como una televisión que transcendiera lo más recóndito y privado de la vida privada en ventanas abiertas a los otros y al mundo: MUNDO-ABRIGO [MUNDO-REFUGIO].¹¹

Alojando a un grupo rotativo de amigos y amantes, los *Babylonests* de Oiticica eran un *MUNDO-ABRIGO*, un refugio del mundo, un refugio comunitario que lo abarcaba todo; un cosmos clandestino repleto de entornos *underground* y *supra-sensoriales*, y de ideas anarquistas.¹²

La capacidad de Oiticica de manipular a voluntad su MUNDO-REFUGIO fue clave para muchos aspectos de sus *Cosmococas* privadas. El diseño del primer *Bloco*, *CC1 Trashscapes*, parece directamente inspirado en la estética del Loft 4. En la versión pública, diapositivas adornadas con cocaína que presentan elementos variados de los *Babylonests* se proyectan en dos paredes, mientras los invitados se acuestan sobre grandes almohadones en el suelo, se liman las uñas y escuchan música del noreste brasileño.¹³ La combinación de ocio puro y elementos *supra-sensoriales* hacían que la obra fuera un espacio abierto para el *crelazer* que rompía con cualquier sensación de urgencia. Como explicó Salomão: "El tiempo es dinero, no. El tiempo es placer. Es el principio del placer lo que domina, y el principio de realidad es suspendido."¹⁴ Aún distorsionando el tiempo, el *Bloco* privado transmota la frenética energía del *Nido* de Oiticica para compartir sus placeres personales y cotidianos. Se pide a los participantes hojear anuncios del periódico, mientras en la pantalla aparecen diapositivas, y hay una TV y una radio encendida, esta última pasando rock a todo volumen. Estos elementos audiovisuales simultáneos reflejan la (sobre) estimulación sensorial del Loft 4. No se necesita un entorno extravagante; el santuario de Oiticica era inherentemente *supra-sensorial*.

La comprensión del artista de que, en la comodidad de una casa, sin ser observado, uno ya puede alcanzar lo *supra-sensorial* según su propia preferencia, cambia el énfasis de los *Blocos* privados.¹⁵ Las versiones públicas inspiran a los invitados a romper las normas y despertar su "espontaneidad expresiva latente"; las versiones privadas los animan a *actuar* en base a esa creatividad descubierta.¹⁶ Por ejemplo, la *CC2 Onobject* privada, junto a las intensas vocalizaciones de Yoko Ono, incluye cuatro series de diapositivas de *Grapefruit*, el libro de Ono de 1964, proyectadas sobre

superficies no especificadas cubiertas de sábanas blancas. Enfatizando la ambigüedad de las sugerencias, las instrucciones dicen: "quizás usar [las sábanas] para cubrir los muebles/adentro o los árboles y arbustos/afuera," antes de concluir con el imperativo de "IMPROVISAR y PROYECTAR."¹⁷ Del mismo modo, las especificaciones privadas de *CC3 Maileryn* incluyen dos series de diapositivas enfrentadas del rostro de Marilyn Monroe en la portada de *Marilyn: A Biography*, de Norman Mailer (1973), proyectadas en una pared y en una superficie que debía ser "terciopelo blanco (real o artificial)" o bien "vinilo blanco/grueso/brillante." *Maileryn* también invita a una improvisación que es "INVENTIVA y MUSICAL."¹⁸ En cada *Bloco*, los participantes disponen de opciones que les permiten tomar decisiones binarias y realizar elecciones imaginativas más amplias que fomentan la confianza progresiva en sus propias capacidades artísticas. Así, los participantes se transforman en completos colaboradores del proceso creativo, responsables de sus experiencias *supra-sensoriales* singulares.¹⁹

La yuxtaposición entre las expectativas que tenía Oiticica del comportamiento en los espacios domésticos y los institucionales se expresa mejor en *CC5 Hendrix-War*. Se trata de un homenaje a Jimi Hendrix, y en el *Bloco* público, el rostro de Hendrix en la portada de su disco póstumo *War Heroes* (1972) rodea a los invitados, quienes se acuestan en hamacas y escuchan los gemidos de sus temas instrumentales. En lugar de esperar que los asistentes al museo se dejen llevar por la música, las hamacas individuales se mecen como sustituto de un movimiento más crudo. En contraposición, la *Hendrix-War* privada involucra a todos los sentidos en los que se podría entender como un happening de todo el día con (un mínimo de) cuatro sets de diapositivas proyectados en diferentes salas y diversos sistemas de sonido. Las instrucciones son claras: "Hay que intentar que todo se convierta en una apotheosis de baile y juego: hay que invitar a gente nueva de otros lugares."²⁰ Aprovechando la atmósfera comunitaria de una fiesta en una casa, donde las ideas y la conversación fluyen con facilidad, los artistas se sirvieron del rock'n'roll — un estilo musical para cuyo baile no hace falta aprender pasos — como un vehículo igualitario ideal para compartir sus ideologías a través de un baile delirante prolongado con amigos y extraños.²¹

Si bien la existencia de instrucciones públicas sugiere que Oiticica estaba considerando volver a las exposiciones en museos y galerías, las versiones privadas continúan su deseo de compartir el arte con un público diverso, como sus amigos de la Manguera, que podrían no haberse sentido — y a menudo no eran — bienvenidos en esos espacios.²² "Nos preocupaba mucho," dijo D'Almeida, "la democratización del arte, la democratización de la venta de arte, la democratización de la distribución de arte, porque el arte es para la élite."²³ Al mismo tiempo, Oiticica entendía las diferencias centrales entre lo que era posible en espacios institucionales y domésticos, y ajustaba las *Cosmococas* para maximizar sus intervenciones radicales para cada público. A pesar de su apariencia comparativamente más simple, el potencial para lo *supra-sensorial* de los *Blocos* privados es igualmente profundo, y quizás más liberador del individuo, que el de sus homólogos públicos.

Ensayo, notas finales, leyendas y lecturas adicionales

