
Helio Oiticica Body Color Ramirez Mari

social structures: hÉlio oiticica's parangolé - hÉlio oiticica's parangolé alida jekabson in 1964, the 27-year old artist, hÉlio oiticica rode the bus from his genteel neighborhood in the south zone of rio de janeiro to the museo nacional. the bus route passed through a favela, where oiticica spied a makeshift shack, which he later described extensively in his journal. fascinated by the ... **hÉlio oiticica: drawings, 1954-58 - galerie lelong** - color in sharp precision, suspending the forms in a space that is perceived beyond the drawings' borders. the timing of the exhibition is made poignant by a tragic event: on october 17, 2009, a fire broke out at the projeto hÉlio oiticica in rio de janeiro, including the storage facility where oiticica's works were kept. though **hÉlio oiticica: penetrables june 16, 2012 opening ...** - hÉlio oiticica: penetrables opens to the public on saturday, may 5, 2012 from 6 to 8 pm. the artist's brothers, César and Cláudio Oiticica, who direct the projeto hÉlio oiticica in brazil will be present. one of the most influential artists of the twentieth century, oiticica investigated color in space in a cohesive, **helio oiticica cv pt sept 2017 - nara roesler** - helio oiticica n./b. 1937-1980 -- rio de janeiro, brazil viveu e morreu/lived and died in rio de janeiro, brazil exposições individuais / solo exhibitions 2017 ... hÉlio oiticica: the body of color, houston, usa tropicália, bronx museum, new york, usa **oiticica draft 5 lm - imma** - "body of color". [hÉlio oiticica. *aspiro ao grande labirinto*, rio de janeiro: rocco, 1986, p. 23. excerpt of the text written on october 5 1960.] trigger questions - are these works painted in single and/or in multiple layers of the same colour? - what do the shapes and colours suggest to you? **sensorial, supra-sensorial, hÉlio-sensorial** - analyzing oiticica in action. b. brazilian artist hÉlio oiticica's (1937-1980) works known as parangolés are frequently discussed as the culmination point of his longing for the liberation of color into space and the empowerment of the interacting user; and some questions remain open, for example, in what exactly do the **o corpo do brasil: the role of the brazilian body in the ...** - (1959) mentions merleau-ponty as a theorist sympathetic to the movement, and artist hÉlio oiticica quotes bergson at length in his journals from this period. when phenomenology was taken up by the neoconcrete artists they used the activated body of the participant as a means to combat the highly restrictive military **experiments in exile - muse.jhu** - experiments in exile laura harris published by fordham university press harris, laura. *experiments in exile: c. l. r. james, hÉlio oiticica, and the aesthetic sociality of blackness*. **themythofparticipatoryart:\$ an\$analysisof\$the ...** - ! ii! \$ abstract\$ participatoryartworks,despitetheeffortsofartistsandtheorists alike, remain!commodifiable,!highly!profitable,!and!ultimately!support!the!conception!of! **irene v. small e - cmstandarchaeologyinceton** - 2009 • "what a body can do" caa session clothing, flesh, bone: visual culture above and below the skin, los angeles, february 2009 2008 • "hÉlio oiticica's systems art" getty research institute, april 2008 2008 • co-organizer, latin america: the last avant-garde, co-sponsored by the department of the history of , •

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