

hélío oiticica

rio de Janeiro, RJ, 1937-1980

Oiticica's early works, in the mid 1950s, were greatly influenced by European modern art movements, principally Concrete art and De Stijl. He was a member of Grupo Frente, founded Ivan Serpa, under whom he had studied painting. His early paintings used a palette of strong, bright primary and secondary colours and geometric shapes influenced by artists such as Piet Mondrian, Paul Klee and Kazimir Malevich. Oiticica's painting quickly gave way to a much warmer and more subtle palette of oranges, yellows, reds and browns which he maintained, with some exceptions, for the rest of his life.

In 1959, he established the short-lived Grupo Neoconcreto with the artists Amílcar de Castro, Lygia Clark and Franz Weissmann. This disbanded in 1961.

Colour became a key subject of Oiticica's work and he experimented with paintings and hanging wooden sculptures with subtle (sometimes barely perceptible) differences in colour within or between the sections. The hanging sculptures gradually grew in scale and later works consisted on many hanging sections forming the overall work.

In the 1960s, he produced a series of small box shaped interactive sculptures called Bólides (fireballs) which had panels and doors which viewers could move and explore. Throughout the 1960s and 1970s he made installations called penetráveis (penetrables) which viewers could step into and interact with. The most influential of these was Tropicália (1967) which gave its name to the Tropicalismo movement. He also created works called Parangolés which consisted layers of fabric, plastic and matting intended to be worn like costumes but experienced as mobile sculptures.

In 2007, both the Tate Modern gallery in London and the Museum of Fine Arts in Houston staged major exhibitions of Oiticica's work.

Hélio Oiticica

Nicholas Serota - 2007

Hélio Oiticica (1937-80) has gradually come to be recognized as one of the most innovative and influential artists of the later twentieth century. He occupies a central position in the Latin American avant-garde of the postwar era, as one of an exceptional generation of Brazilian artists, including another great innovator Lygia Clark, who came to prominence during the 1950s and 1960s.

He emerged from the context to Rio-based Neo-Concretism, a movement that adopted and transformed the previously European-dominated tradition of geometric abstraction by introducing subjective, organic and consciously destabilizing elements. Oiticica's series of gouache *Metaesquemas* 1957-9 responded on their own highly original terms to the challenges laid down by Malevich and Mondrian; these early works are poised between order and volatility, precision and chaos. Oiticica continued to pursue a highly independent and idiosyncratic path, contributing decisively to the avant-garde revision of Modernism in the post-war era, leading one to draw comparisons with other similarly nonconformist artists including Joseph Beuys, Eva Hesse, Ana Mendieta and Robert Rauschenberg. Through his work he sought to reclassify and challenge the traditional boundaries of art, and its relationship with life, thereby undermining the separation of the art-object from the viewer, whom he recast in the role of active participant.

Oiticica challenged the established division between painting and sculpture, and between art and the lived environment, by inventing new forms and categories in his world – and coining new terms to describe them. Working in series, he moved from two-dimensional works to painted reliefs, suspended paintings and sculptural objects, and then to performative works and early manifestations of environmental installation art. He took successive steps towards the spatial deployment of colour, employing colour as surface, as reflection and as pure pigment, translating the geometric language of abstraction into one that addressed the body and senses. He also employed appropriation as a key technique, particularly in his sculptural works called *Bolides* (Fireballs). Oiticica's project combined an intellectual rigour with a progressive attitude that was aimed towards developing a philosophy of living, embodying his belief in the 'experimental exercise of liberty' as much as, or more than, a straightforwardly aesthetic programme. Recalling 1920s Brazilian Anthropologist

movement, his works aimed to show that aesthetically, chromatically, and in terms of lived-experience, 'purity is a myth'. Despite his early death at the age of forty-three, his career spans three decades, the earliest mature works dating from his late teens. It was apparent that Oiticica possessed a unique and remarkable talent from the outset; it is the measure of his prolific output and his extraordinary capacity for innovation that he accomplished so much in his career. However, while he has been well-known and appreciated in his own country for many years, his international reputation has been slower to develop and it has only been in the last two decades that Oiticica has begun to gain the recognition he deserves as one of the great innovators of modern and contemporary art.

One period Oiticica's career which has not previously been examined in sufficient depth is the time he spent in London towards the very end of the 1960s. He exhibited at the Whitechapel Art Gallery in 1969, due in large part to the advocacy of British critic and curator Guy Brett who, with artist David Medalla, was one of the earliest supporters of Oiticica's work and became the curator of the exhibition. Oiticica had originally been invited to exhibit at London's Signals Gallery (1964-9), directed by Paul Keeler, which had shown a number of Latin American artists in London for the first time, but the premature demise of Signals meant that his advocates sought a venue for his work elsewhere in London. Due to a variety of factors, including the restrictions on artistic expression under the dictatorship in Brazil and the relationships Oiticica developed with a number of key individuals in Britain during his stay, what had been planned as a relatively modest one man show at Signals became a major undertaking and is now recognized as the most important solo exhibition of Oiticica's career. As Guy Brett has commented, it was also 'one of the most audacious visual arts events of the sixties in London.' Oiticica named this show the Whitechapel Experiment, deliberately avoiding calling it an 'exhibition' and conceiving of it rather as an all-encompassing manifestation in which works from across his career could be seen in relation to one another and as part of a totality that embraced the visitor as one of its central components. This publication explores the context for that exhibition, its genesis and its significance, and has been prompted by the acquisition of a number of key works by the artist for Tate's collection. In compiling it a great deal of new and unpublished material has been brought to light, new first-hand accounts have been given by those who knew Oiticica closely in particular during his time in London, and new interpretations proposed on what is an extremely important and rich episode in the life of this seminal figure. This volume is published to coincide with

a contextual display Oiticica in London at Tate Modern, running in parallel with the exhibition Hélio Oiticica:

The Body of Colour, initiated by MFA Houston and curated by Mari Carmen Ramírez, and Mentor Foundation, Lucerne.

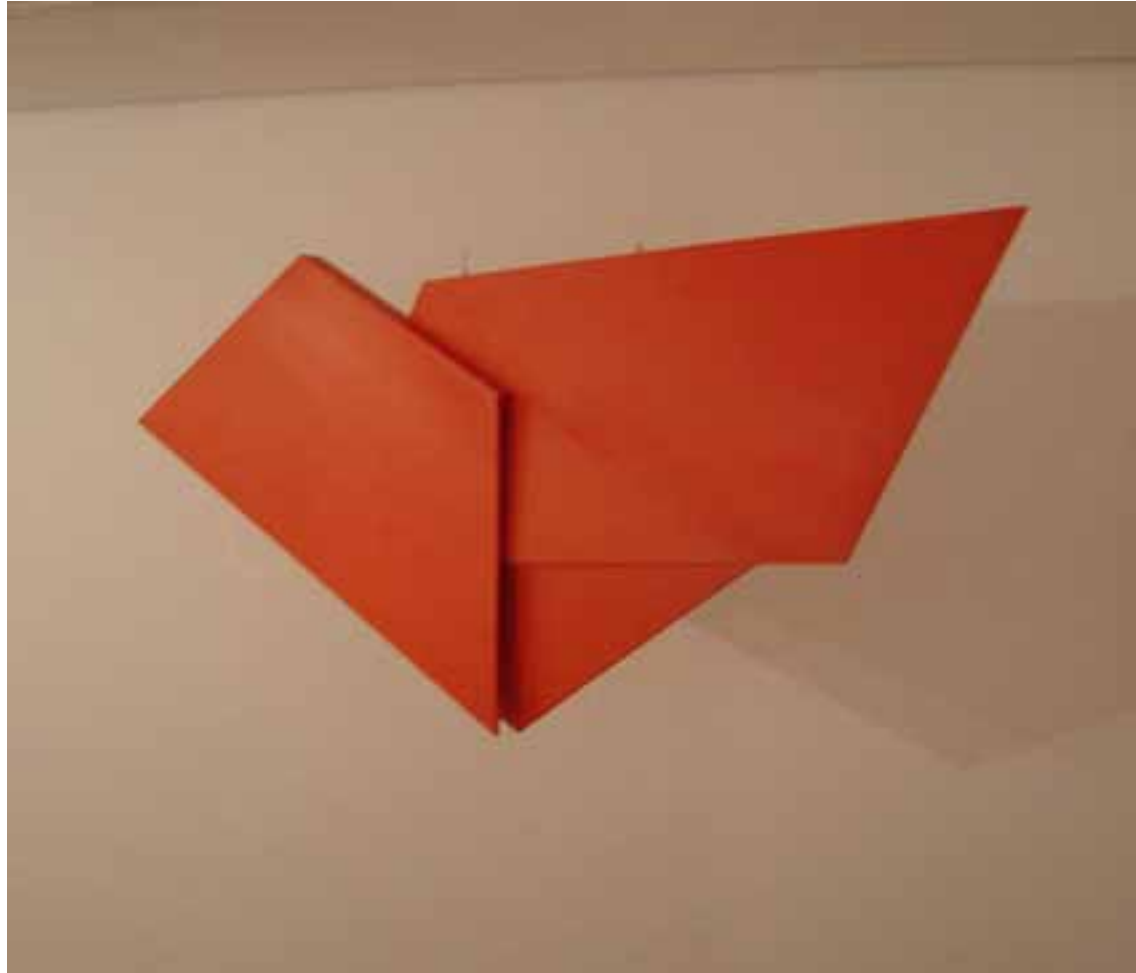
One of the most important elements of the Whitechapel Experiment, the installation Tropicália PN2 and PN3 1966-7, forms the centerpiece of the display exploring the intersection of the British and Brazilian art scenes of the 1960, in which Signals played a significant role. The display presents work by a number of artists associated with the gallery (and its influential publication of the same name), contemporaries based both in Brazil and in Europe, including Lygia Clark, David Medalla, Mira Schendel, Takis, Li Yuan-Chia, Sergio Camargo, Carlos Cruz-Diez, Jesus Rafael Soto and others. Tropicália PN2 and PN3 is a landmark work of early installation art and a pivotal work for Oiticica himself, from which wider trajectories and implications can be traced. Its title – another word coined by Oiticica – and the work's underlying thesis helped to trigger a broader cultural and political movement in Brazil which adopted this same name and encompassed visual art, music, film and literature. For Oiticica this work combined many of his previous strategies – colour experimentation, spatial investigation and appropriation of everyday materials (from organic material and everyday objects to the appropriation of television images, as a retort to US Pop art in PN3 'Imagetical' 1966-7), and at the same time manifested his desire to give avant-garde art a specifically Brazilian character; it also led him to progress to a less literal, image-driven approach in the large-scale installation Eden designed specifically for the Whitechapel Experiment. Through these two installations – Tropicália and Eden – Oiticica articulated and refined his concepts of Creleisure and the Suprasensorial.

The acquisition of this important work, as well as a number of works from earlier series, will enable Tate to demonstrate the extraordinary developments and conceptual leaps in his work, and how these innovations contribute to the wider history of modern art. The acquisition therefore has repercussions for the entire collection and significantly changes the way the collection is able to represent the history of Modernism from a global perspective. Oiticica can be seen to be one of the key reference points of subsequent generations of artists, one of a select number of his generation who continue to present a powerful example and source of inspiration to artists working today. His work continues to resonate forcefully with audiences and yet, in

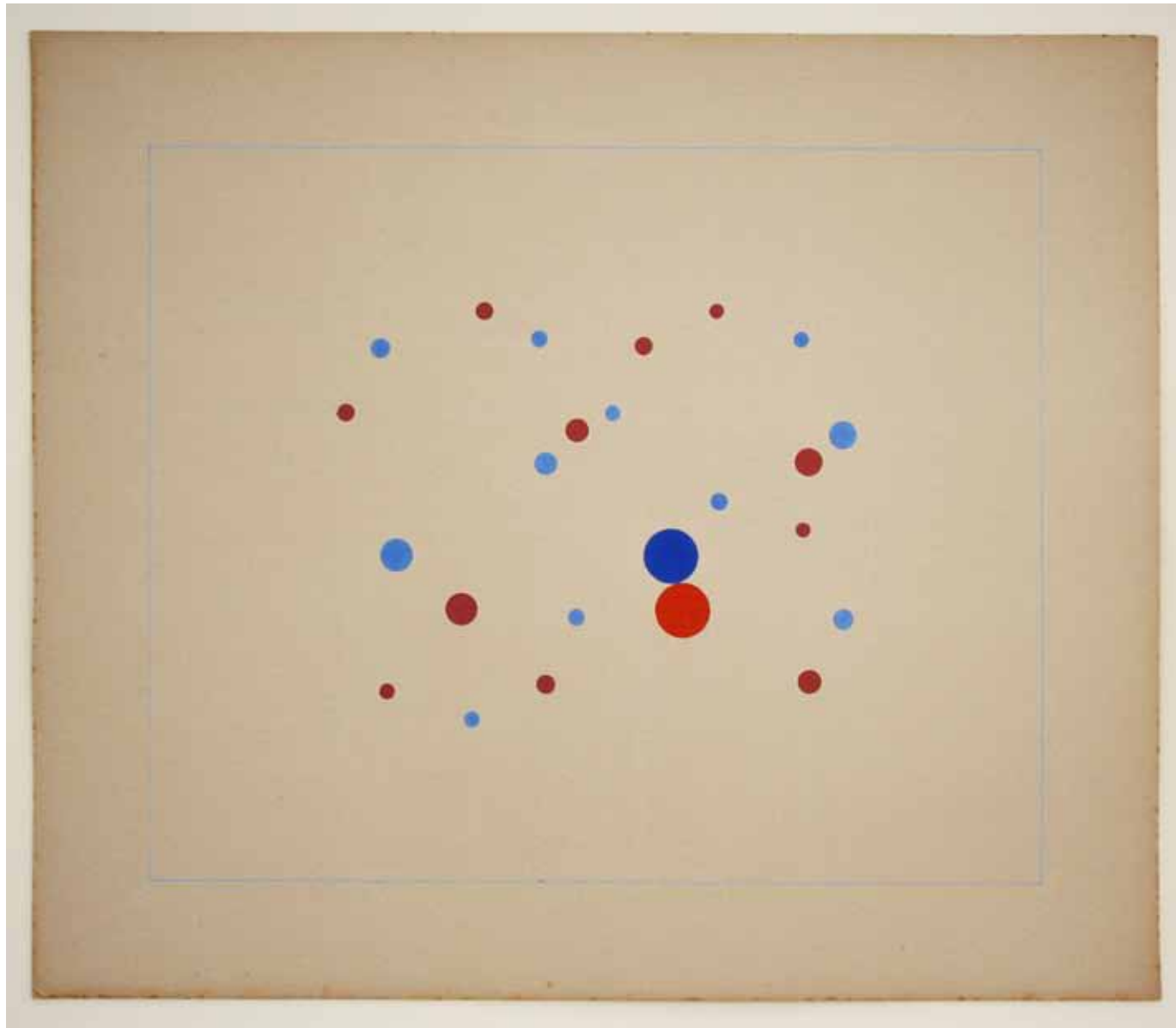
many respects, also remains a challenge to both museums and their visitors. Oiticica refused to stay within comfortable limits, preferring to push the boundaries of what was deemed possible in both art and life.

Many people have contributed towards bringing this publication and display to fruition. I would like to extend my warmest wishes and gratitude to Hélio's brothers Cesar and Claudio Oiticica for enabling us to bring Tropicália, as well as a number of other important works, into Tate's collection. I would also like to thank Hélio's nephew Cesar Oiticica Filho for his kind assistance. We are particularly grateful to the editors of this book, Guy Brett and Luciano Figueiredo, for the generosity, dedication and in-depth knowledge they brought to the project, not least in their own extended statements and recollections. Paulo Venancio, Michael Asbury and Isobel Whitelegg have contributed insightful essays on different aspects to Oiticica's work and the London scene. David Medalla, Mark Glazebrook, Caetano Veloso, Jill Drower, Edward Pope and Paul Overy have also shared their unique memories and thoughts. At Tate, Ann Gallagher, Tanya Barson, Amy Dickson and Alejandra Aguado have helped shape the publication and conducted important interviews and research. Steve Berg's extraordinarily perceptive and subtle translations convey the spirit and originality to Hélio's writing. Lillian Davies has guided the publication to completion with skill and efficiency, and Philip Lewis has produced an arresting design with his customary sensitivity. We would also like to thank Ariane Figueiredo for her advice and assistance with material from the archives of the Projeto Hélio Oiticica.

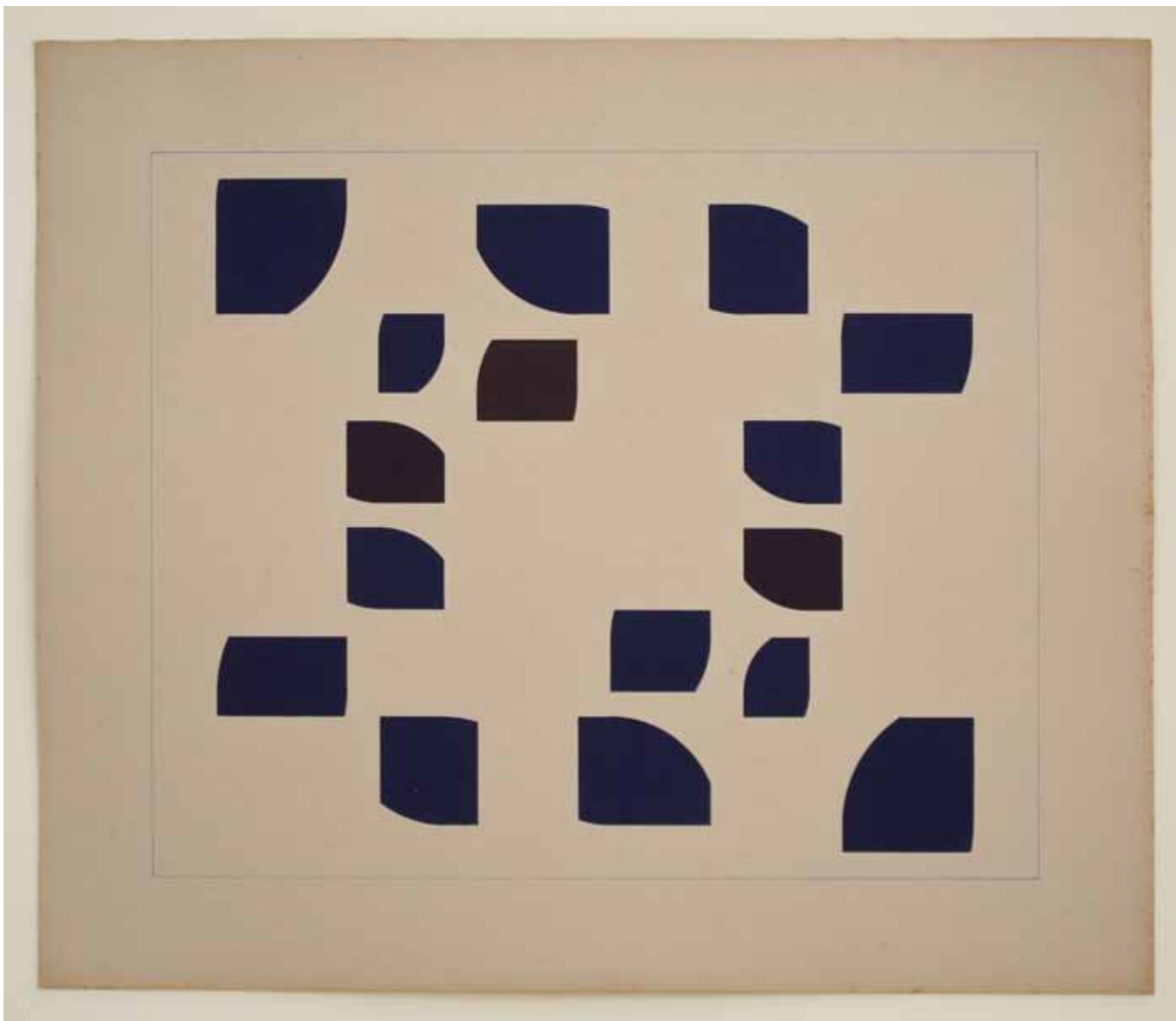
I am delighted that this publication is able to provide a unique insight into Oiticica's work and his time in London, demonstrating how this moment in his career contributed importantly to the body of his work by furnishing him with the opportunity to realize his ideas more exhaustively than ever, and on an unparalleled scale. Oiticica in London brings together disparate accounts and reminiscences of the Whitechapel Experiment, Signals Gallery, the Exploding Galaxy, and Oiticica himself, expanding on what has been recorded previously and adding significantly to the literature on Oiticica's career by focusing on his London, as well as his Whitechapel, experiment.



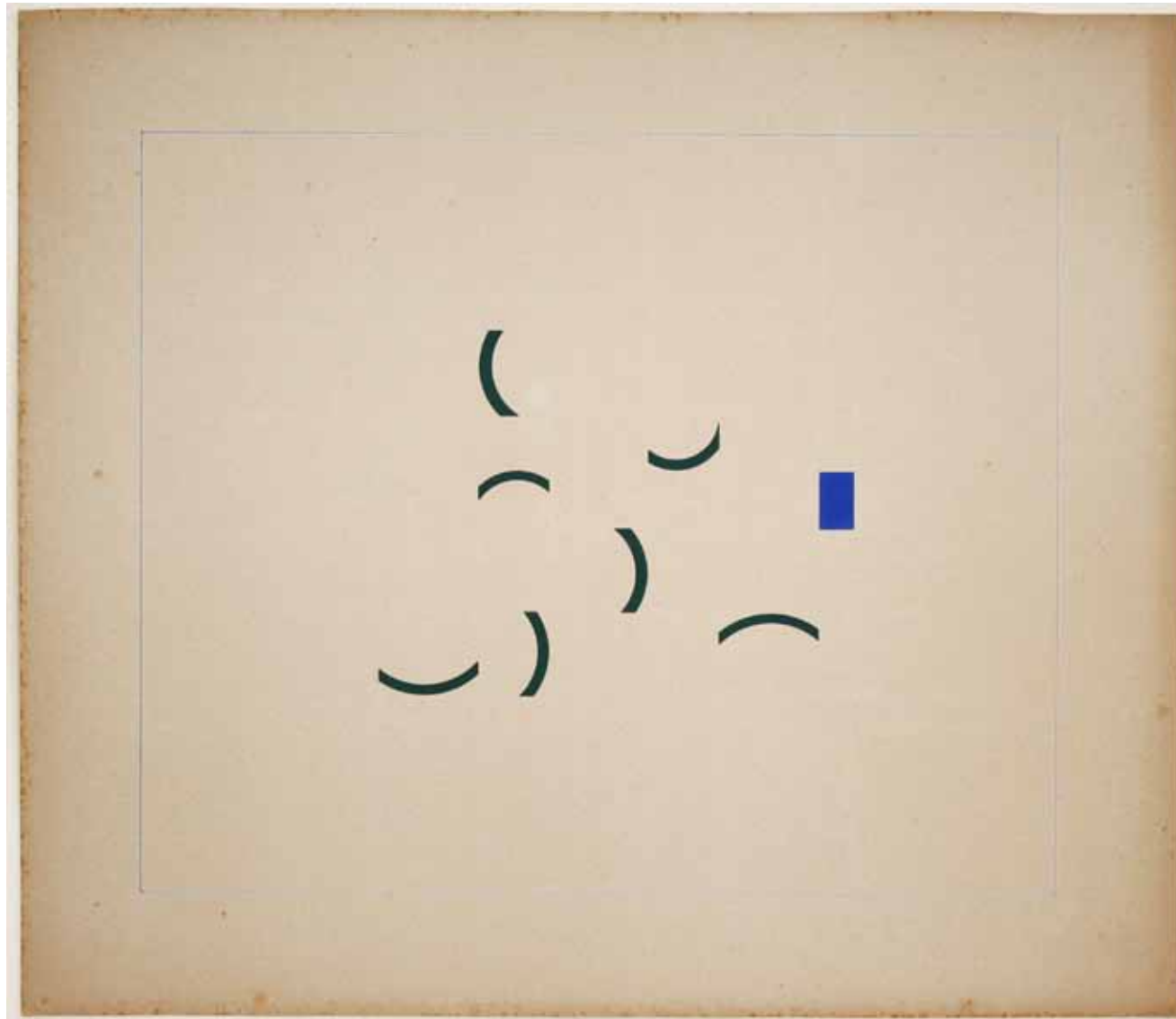
relevo espacial V10 -- acrylic on wood -- 99 x 235 x 10 cm -- 1960/2000



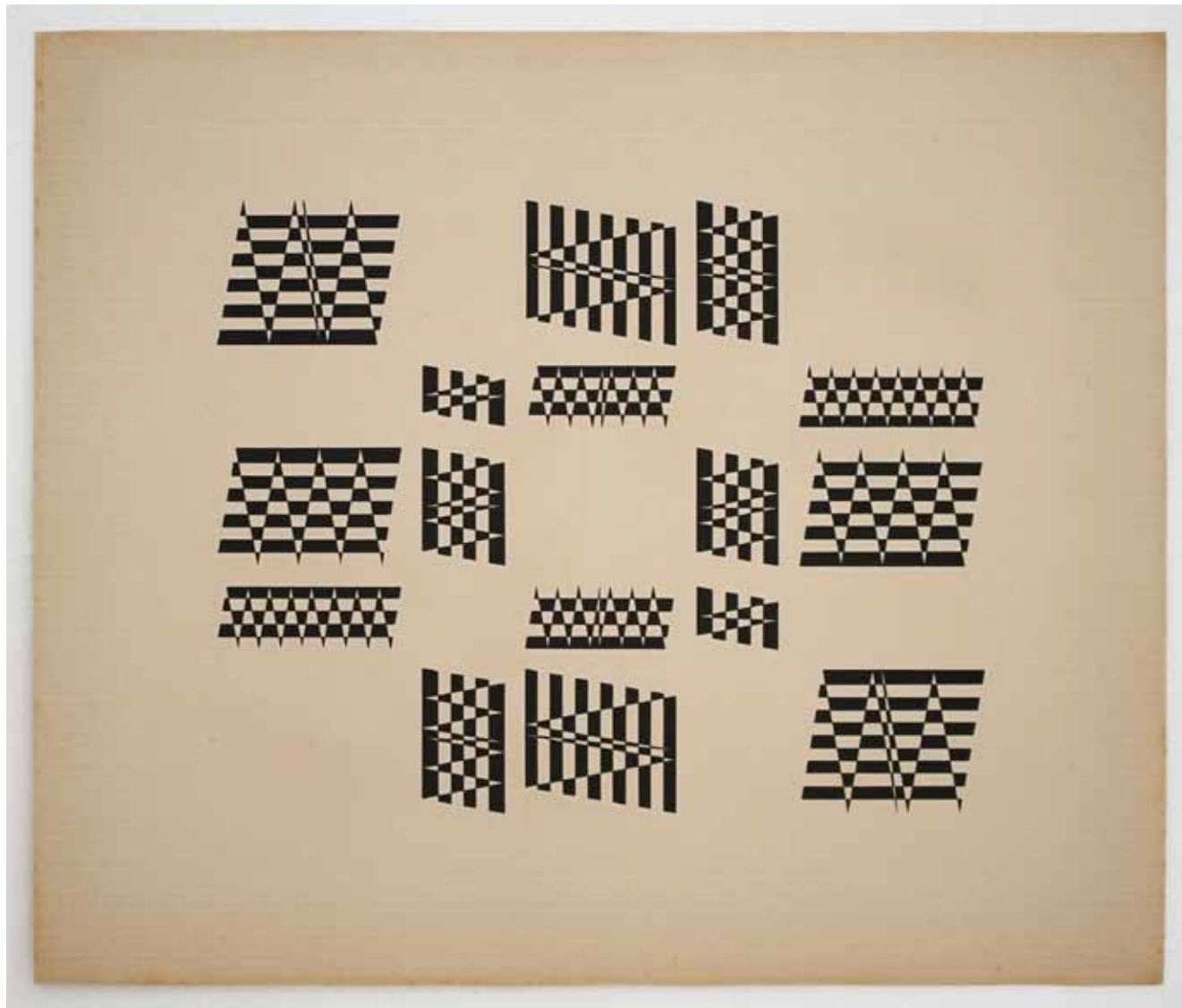
metaesquema n° 036 -- gouache and ball-point pen on cardboard -- 42 x 49,2 cm -- 1957/58



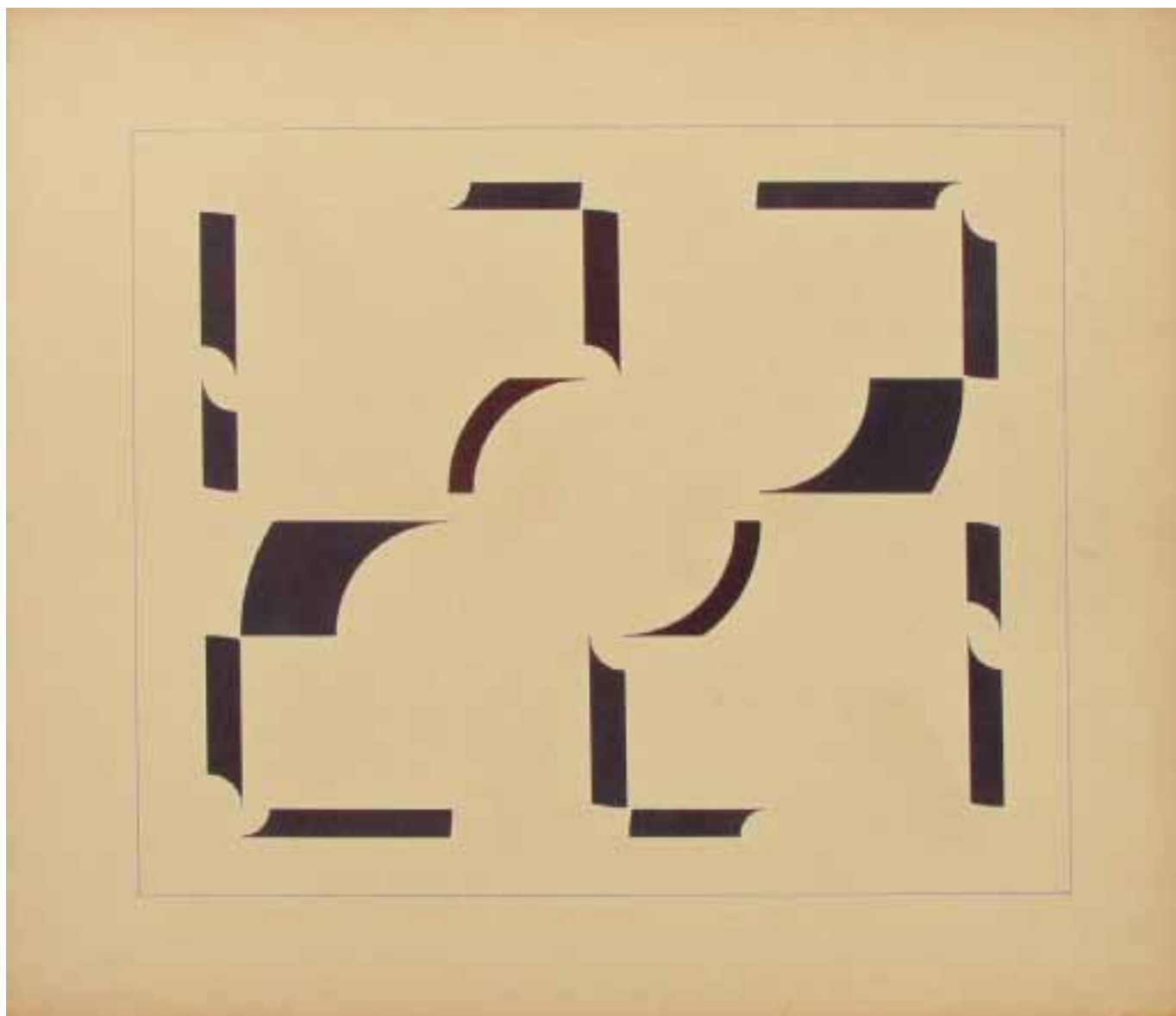
metaesquema n° 047 -- gouache on cardboard -- 42 x 49,1 cm -- 1957/58



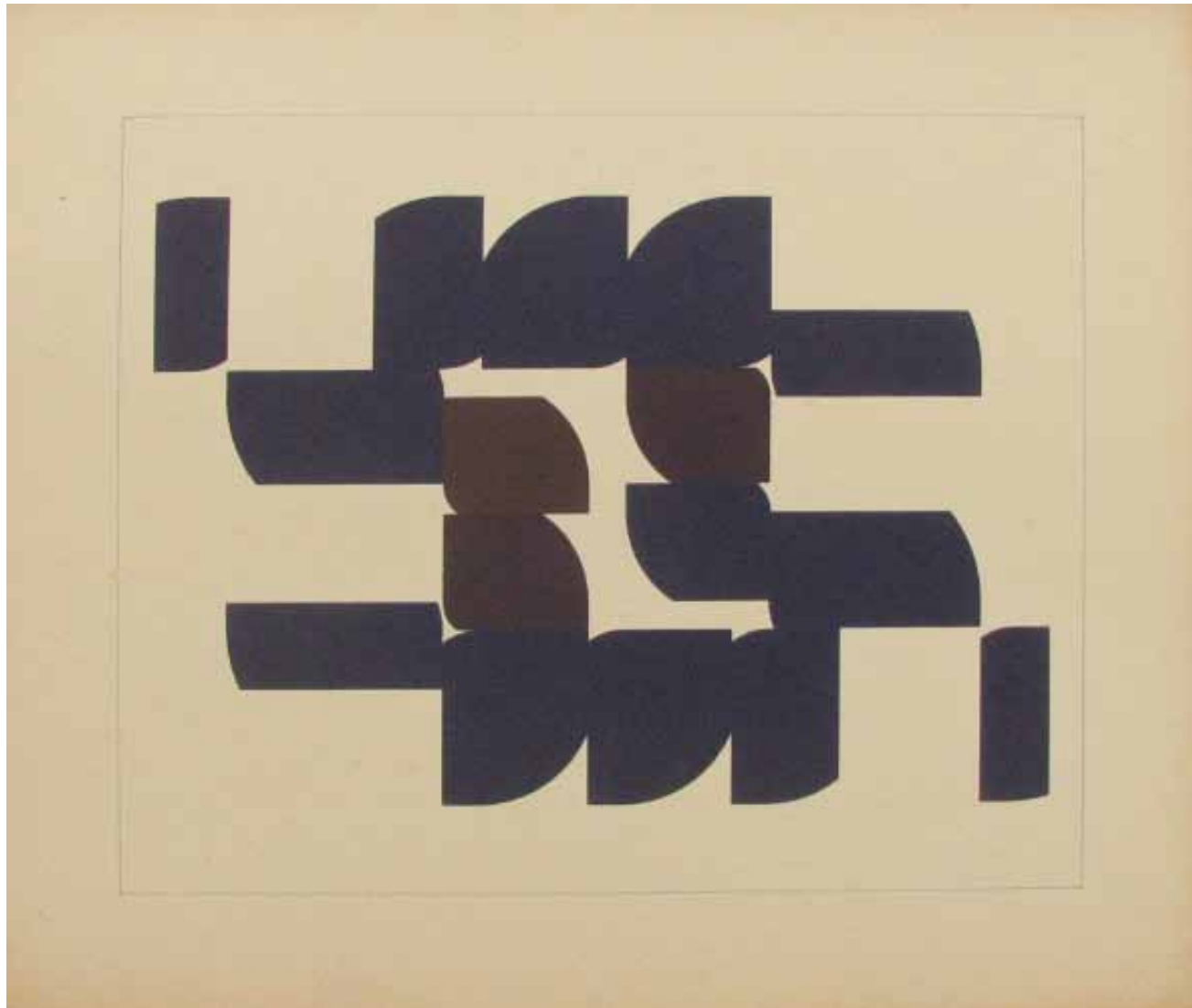
metaesquema nº 035 -- gouache on cardboard -- 42,3 x 49,5 cm -- 1957/58



metaesquema No. 064 -- gouache on cardboard -- 45,7 x 54 cm -- 1957/58



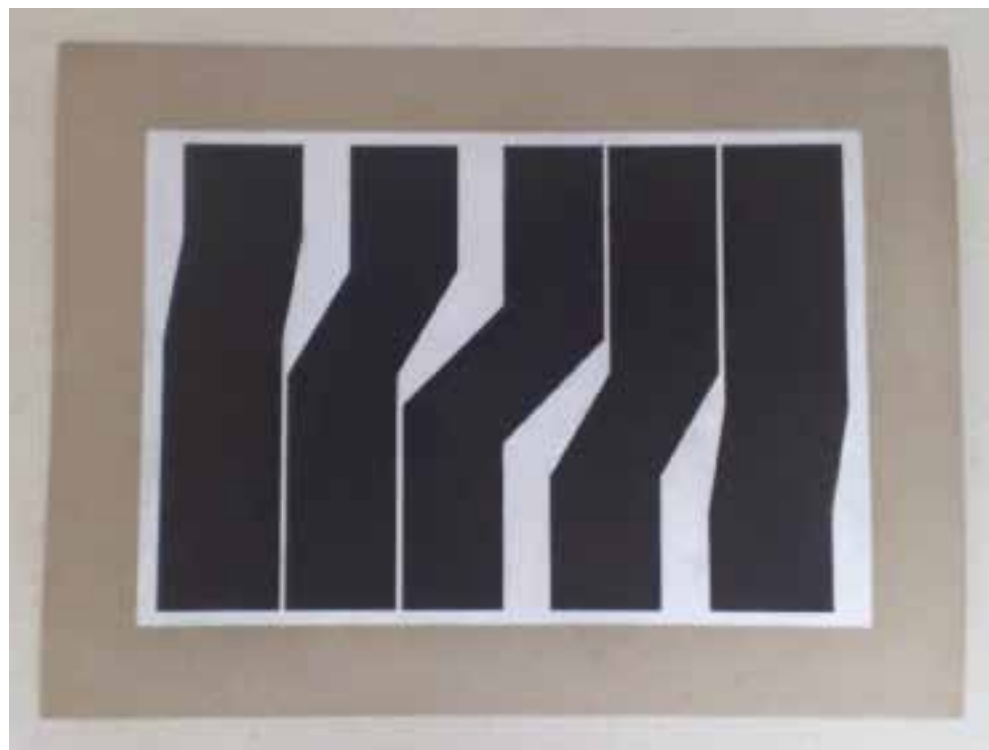
metaesquema [no 228 met 044] -- gouache on cardboard -- 42 x 50 cm -- 1957/58



metaesquema [nº 236 met 050] -- gouache on cardboard -- 42 x 50 cm -- 1957



invention of color magic square n.3 -- sand, wood and oil paint -- 5 x 15 x 15 m -- 1977



metaesquema -- gouache on cardboard -- 30 x 40 cm -- 1958



seja marginal, seja herói -- silk-screen on fabric -- 105 x 90 cm -- 1968/1996



COSMOCOCA - program in progress CC5 hendrix-war -- project for installation environment --
80 m² room -- 1973|2006



luiz fernando veste capa 23 p30 - parangolé -- photography -- 24,2 X 17 cm --
1965/72



nas quebradas | PN 28 -- gravel, soil, wood and oil paint -- various dimensions -- 1979



Hélio Oiticica & Neville D'Almeida - Cosmococa - programa in progress CC4/Nocagions -- 2 slide projectors, a swimming-pool and lights. On the deck, thin mattresses for laying down. Visitors are also allowed to swim. -- 7 x 14 m room/0.90 x 4 x 8 m swimming-pool -- 1973

Selected Exhibitions

2010

The Museum is the World, Instituto Itaú Cultural, Sao Paulo, Brazil

2009

After Utopia - A view of Brazilian contemporary art, Centro per l'arte contemporanea Luigi Pecci, Prato, Italia

Textiles – kunst em het sociale weefsel, MuHKA Museum voor Hedendaagse Kunst Antwerpen, Bélgica

North Looks South: Building the Latin American Art Collection, The Museum of Fine Arts, Houston, EUA

Mostra Brazil Contemporary, Museum Boijmans, Roterdã, Holanda.

ARTE ≠ VIDA: Acciones por los artistas de las Américas, 1960–2000, Museo de Arte Carrillo Gil, Mexico City, Mexico

2007

Tropicália - Museu de Arte Moderna, Rio de Janeiro, Brazil

Hélio Oiticica: The Body of Color, Tate Modern, Londres, England

2006

Hélio Oiticica: The Body of Color, Houston, USA

Tropicália, Bronx Museum, Nova Iorque, USA

Hélio Oiticica Penetrável, Galeria Nara Roesler, São Paulo, Brazil

Transforming Chronologies: Na Atlas of Drawings, Museum of Modern Art, Nova Iorque, USA

Tropicália, Barbican Art Gallery, Londres, England

Cosmococa Programa in Progress - Quasi - Cinema CC1 Trashiscapes, Galeria Lelong, Nova Iorque, USA

Cosmococa Programa in Progres, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil

2005

Diálogos, Museo de Arte Moderna de Bogotá, Colombia

Drawing from The Modern, Museum of Modern Art, Nova Iorque, USA

Open Systems: Rethinking Art, Tate Modern, Londres, England

Poliphony - Emerging Resonances, 21st Century Museum of Contemporary Art,

Kanazawa, Japan

Soto, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil

Tropicália, Museum of Contemporary Art, Chicago, USA

Cosmococa Programa in Progress, Museu de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina

Arquivo Geral, Arte Contemporânea no Jardim Botânico, Rio de Janeiro, Brazil

2004

Beyond Geometry: Experiments in Form 1940s-1970s, Los Angeles County Museum of Art, Los Angeles, USA

Collección MACBA, Poéticas Relacionales, Museo d'Art Contemporani de Barcelona, Barcelona, Spain

Colour After Klein, Barbican Art Gallery, Londres, England

Diálogos, Museo Nacional de Bellas Artes, Santiago, Chile

Encontros Com o Modernismo/ Destaques do Stedelijk Museum Amsterdam, Museu de Arte Moderna, Rio de Janeiro, Brazil

Inverted Utopias, The Museum of Fine Arts, Houston, USA

Latin America and Caribbean Art, MOMA at Museo del Barrio, Nova Iorque, USA

Organized Delirium: New York 1970-1978, Galeria Lelong, Nova Iorque, USA

Versão Brasileira, Galeria Brito Cimino, São Paulo, Brazil

Momentos Frames, Galeria Fortes Vilaça, São Paulo, Brazil

2003

Arte e Sociedade: Uma relação polêmica, Itaú Cultural, São Paulo, Brazil

Cuasi-Corpus/Arte Concreto e Neoconcreto de Brasil, Museo Tamayo Arte Contemporaneo, Cidade do México, Mexico

Geo-Metrias/ Abstracción Geométrica Latinoamericana en la Colección Cisneros, Museo de Artes Visuales, Montevideú, Uruguay

Hélio Oiticica: Cor, Imagem, Poética, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil

Micro Políticas - Arte y Cotidianidad, Espai D'art Contemporani de Castelló (EACC), Valencia, Spain

Movimentos Improváveis, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil

The Last Picture Show: Artists Using Photography 1960-1982, Walker Art Center, Minneapolis, USA

Brazilian Visual Poetry, Mexic, Art Museum, Austin, USA

2002

Caminhos do Contemporâneo, Paço Imperial, Rio de Janeiro, USA
Ceará Redescobre o Brasil, Centro Dragão do Mar de Arte e Cultura, Fortaleza, Brazil
Espelho Selvagem, Coleção Nemirovsky, Museu de Arte Moderna, São Paulo, Brazil
Exposures, Migros Museum, Zurique, Switzerland
Geométricos e Cinéticos, Gabinete de Arte Raquel Arnaud, São Paulo, Brazil
Hélio Oiticica Quase, Cinemas, New Museum of Contemporary Art, Nova Iorque, USA
Hélio Oiticica: Obra e Estratégia, Museu de Arte Moderna, Rio de Janeiro, Brazil
Pot. The Liverpool Biennial of Contemporary Art, Liverpool, England
Além do Espaço, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil

2001

Brazil Body and Soul, Guggenheim Museum, Nova Iorque, USA
Century City, Art and Culture in the Modern Metropolis, Tate Modern, Londres, England
De l'Adversité Nous Vivons/Da Adversidade Vivemos, Musée d'Art Moderne de la Ville de Paris, Paris, France
Experiment/ Experiência Arte in Brazil 1958-2000, Museum of Modern Art, Oxford, England
Geometric Abstraction: Latin American Art from Patricia Phelps de Cisneros Collection, Harvard University Art Museum, Cambridge, USA
Hélio Oiticica Fora de Série, Galeria Silvia Cintra, Rio de Janeiro, Brazil
Magic Square nº 5, Espaço de Instalações Permanentes do Museu do Açude, Rio de Janeiro, Brazil
Painting at The Edge of the World, Walker Art Center, Minneapolis, USA
Quasi - Cinemas/Hélio Oiticica, Wexner Center For The Arts, The Ohio State University, Ohio, USA
The Overexited Body, Sesc Pompeia, São Paulo, Brazil
Trajetória da Luz na Arte Brasileira, Itaú Cultural, São Paulo, Brazil
Brasil 500 Anos, Fundação Bienal de São Paulo, São Paulo, Brazil

2000

Campos de Fuerzas, Un Ensayo Sobre lo Cinético, Museo d'Art Contemporani de Barcelona, Barcelona, Spain
Heterotopias, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Más Allá del Espacio, VIIª Bienal de Havana, Centro Provincial de Artes Plásticas, Ha-

vana, Cuba

Vivências, Generali Foundation, Viena, Austria
Circa 1968, Museu Serralves, Porto, Portugal

1999

Do Plano ao Espaço, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil
Global Conceptualism: Points of Origin 1950s-1980s, Queens Museum of Art, Nova Iorque, USA
Hélio Oiticica: Desenhos/ Dibujos, Galeria Portinari, Buenos Aires, Argentina
Cotidiano/Arte. Objetos Anos 60/90, Itaú Cultural, São Paulo, Brazil
The Experimental Exercise of Freedom, The Museum of Contemporary Art, Los Angeles, USA
Trouble Spot, Painting, N.I.C.C. Antuerpia, Belgium
Hélio Oiticica e a Cena Americana, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil

1998

Arte Brasileira no Acervo do MAM de São Paulo, Museu de Arte Moderna, São Paulo, Brazil
Hélio Oiticica DesenHOs, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil
Modernidade Arte Brasileira do séc XX, Museu de Arte Moderna, São Paulo, Brazil
Poéticas da Cor, Centro Cultural da Light, Rio de Janeiro, Brazil
Trinta Anos de 68, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil
Tropicália 30 Anos, Museu de Arte Moderna da Bahia, Salvador, Brazil
XXIVª Bienal Internacional de São Paulo, Fundação Bienal, São Paulo, Brazil
Xª Documenta de Kassel, Kassel, Germany

1997

Grupo Frente/ Metaesquemas, Galeria Joel Edelstein, Rio de Janeiro, Brazil

1996

Hélio Oiticica, Centro de Arte Hélio Oiticica, Rio de Janeiro, Brazil
Brazil in New York, Marian Goodman Gallery, Nova Iorque, Brazil

1995

Continuum Brazilian Art 1960s-1990s, University Gallery, Essex, England
Hélio Oiticica/ Lygia Clark, Salas Especiais da 22ª Bienal Internacional de Artes Plásti-

cas de São Paulo, Museu de Arte Moderna, Rio de Janeiro, Brazil
Impressões Cariocas, Museu de Arte Moderna, Rio de Janeiro, Brazil
XIª Mostra de Gravura de Curitiba, Museu da Gravura de Curitiba, Curitiba, Brazil
A Extensão da Arte (Hélio Oiticica. Lygia Clark. Lygia Pape), Galeria Mário Pedrosa, Niterói, Brazil

1994

Canibália Afetiva, Galeria A Estufa, São Paulo, Brazil
Grupo Frente 40 Anos, Galeria IBEU, Rio de Janeiro, Brazil
XXIIª Bienal Internacional de São Paulo, Fundação Bienal, São Paulo, Brazil
Hélio Oiticica, Fundação Calouste Gulbenkian, Lisboa, Portugal

1993

Caderno do Artista, Livraria Belas Artes, São Paulo, Brazil
Latin American Artists of The Twentieth Century, Museum of Modern Art, Nova Iorque, USA
Hélio Oiticica, Walker Art Center, Mineapolis, USA
Brasil, 100 anos de Arte Moderna, Museu Nacional de Belas Artes, Rio de Janeiro, Brazil
Branco Dominante, Galeria São Paulo, São Paulo, Brazil

1992

Hélio Oiticica, Fundação Antoni Tàpies, Barcelona, Spain
Hélio Oiticica, Galerie Nationale du Jeu de Paume, Paris, France
Hélio Oiticica, Witte de With, Rotterdam, Netherlands
Experiência Neoconcreta, Rio de Janeiro 59/60, Museu de Arte Moderna, Rio de Janeiro, Brazil

1991

Viva Brasi Viva, Kulturhuset, Estocolmo, Sweden
Hélio Mangueira Oiticica, Universidade Estadual do Rio de Janeiro, Rio de Janeiro, Brazil

1990

Acervo, Galeria São Paulo, São Paulo, Brazil

1989

Art in Latin America, Hayward Gallery, Londres, England
Arte en Iberoamérica 1882-1980, Palácio Velázquez, Madri, Spain
Hélio Oiticica, Mundo Abrigo, Galeria 110 Arte Contemporânea, Rio de Janeiro, Brazil
Hélio Oiticica: Grupo Frente e Metaesquemas, Galeria São Paulo, São Paulo, Brazil
Jord Och Frihet Latinamerikanska Konst, Estocolmo, Sweden
Arte Brasileira do Século XX, Museu de Arte Moderna, São Paulo, Brazil

1988

Brazil Projects, PS1 The Institute For Art and Urban Resources, Nova Iorque, USA
Modernidade, Art Brésilien du 20eme Siècle, Musée d'Art Moderne de la Ville de Paris, Paris, France
Palavra Imágica, Museu de Arte Contemporânea, São Paulo, Brazil
Tropicália 20 anos, Sesc Pompeia, São Paulo, Brazil
JK e os Anos 50, Galeria Investearte, Rio de Janeiro, Brazil

1986

O Que Faço É Música, Galeria de Arte São Paulo/ IX salão Nacional, Funarte, Rio de Janeiro, Brazil
Lygia Clark e Hélio Oiticica, Sala Especial do 9º Salão Nacional de Artes Plásticas, Paço Imperial, Rio de Janeiro, Brazil
Atitudes Contemporâneas, Sala Especial do 8º Salão Nacional de Artes Plásticas, Funarte, Rio de Janeiro, Brazil

1985

Opinião 65, Galeria de Arte Banerj, Rio de Janeiro, Brazil
Tropicália, Gil, 20 anos Luz, Anhembi, São Paulo, Brazil
VII Salão Nacional, Rio de Janeiro, Brazil
Carnavalesca, Galeria M. F. de Andrade (Funarte), Rio de Janeiro, Brazil

1984

Madeira, Matéria de Arte, Museu de Arte Moderna, Rio de Janeiro, Brazil
Portraits of a Country, Brazilian Art from Gilberto Chateaubriand Collection, Barbican Art Gallery, Londres, England
Grupo Frente 1954-1956, Galeria de Arte Banerj, Rio de Janeiro, Brazil
Neoconcretismo 1959 -1961 (Ciclo de Exposições Sobre Arte no Rio de Janeiro), Gale-

ria de Arte Banerj, Rio de Janeiro, Brazil

Quase, Cinema, Funarte, Museu de Arte Moderna, Rio de Janeiro, Brazil

1983

Contemporaneidade, Homenagem a Mário Pedrosa, Museu de Arte Moderna, Rio de Janeiro, Brazil

1982

Parangolés de Hélio Oiticica, Espaço NO, Porto Alegre, Brazil

1981

Homenagem a Mário Pedrosa, Galeria Jean Boghici, Rio de Janeiro, Brazil

1980

Galpão, São Paulo, Brazil

PN27 Rijnviera, Ovos de Vento, Café Des Arts, Rio de Janeiro, Brazil

Objeto na Arte: Brasil Anos 60, Fundação Armando Alvares Penteado, São Paulo, Brazil

1978

Projeto Construtivo Brasileiro, Museu de Arte Moderna, Rio de Janeiro, Brazil

1977

Metaesquemas, Galeria Ralph Camargo, São Paulo, Brazil

1972

Information, Museum of Modern Art, Nova Iorque, USA

1970

New Multiple Art, Whitechapel Gallery, Londres, England

O Rosto e a Obra, IBEU, Rio de Janeiro, Brazil

Hélio Oiticica, Whitechapel Gallery, Londres, England

1969

O Artista Brasileiro e a Iconografia de Masssas, ESDI, Rio de Janeiro, Brazil

1968

Six Latin American Countries, The Lively Midland Group Gallery, Londres, England

Young Brazilian Art, Demarco Gallery, Edinburgo, Scotland

Young Brazilian Art, Brazilian Embassy, Londres, England

Artistas Brasileiros na Bienal de Paris, Galeria Bonino, Rio de Janeiro, Brazil

1967

IVª Salão Nacional de Brasília, Brasília, Brazil

IXª Bienal de Tóquio, Tóquio, Japan

Nova Objetividade Brasileira, Museu de Arte Moderna, Rio de Janeiro, Brazil

Vª Bienal de Paris, Paris, France

Vanguarda Atual, Escola Nacional de Belas Artes, Rio de Janeiro, Brazil

A Vanguarda Brasileira, Reitoria da Universidade de Minas Gerais, Belo Horizonte, Brazil

1966

8 Artistas, Galeria Atrium, São Paulo, Brazil

Iª Bienal de Artes Plásticas da Bahia, Convento do Carmo, Salvador, Brazil

Manifestação Ambiental nº 1, Galeria G4, Rio de Janeiro, Brazil

Opinião 66, Museu de Arte Moderna, Rio de Janeiro, Brazil

Supermercado 66, Galeria Relevô, Rio de Janeiro, Brazil

Opinião 65, Museu de Arte Moderna, Rio de Janeiro, Brazil

1965

Soundings Two, Signals Gallery, Londres, England

VIIIª Bienal de São Paulo, Fundação Bienal, São Paulo, Brazil

IIIª Exposição Neoconcreta, Museu de Arte Moderna, São Paulo, Brazil

1961

Projeto Cães de Caça, Museu de Arte Moderna, Rio de Janeiro, Brazil

IIª Exposição Neoconcreta, MEC, Rio de Janeiro, Brazil

1960

IXº Salão Nacional de Arte Moderna, Museu Nacional de Belas Artes, Rio de Janeiro, Brazil

Konkret Kunst (Org. Max Bill), Zúrique, Switzerland

Iª Exposição Neoconcreta, Museu de Arte Moderna, Rio de Janeiro, Brazil

1959

IIª Exposição Neoconcreta, Belvedere, Salvador, Brazil

Vª Bienal de São Paulo, Fundação Bienal, São Paulo, Brazil

1ª Exposição Nacional de Arte Concreta, Museu de Arte Moderna, Rio de Janeiro, Brazil

1957

Arte Moderno en Brasil, Museo Nacional de Bellas Artes, Buenos Aires, Argentina

IVª Bienal de São Paulo, Fundação Bienal, São Paulo, Brazil

3ª Exposição do Grupo Frente, Itatiaia Country Clube, Resende, Brazil

1956

4ª Exposição do Grupo Frente, Volta Redonda, Brazil

Arte Concreta, Museu de Arte Moderna, São Paulo, Brazil

Pintura Brasileña Contemporânea, Instituto Cultura Uruguayio Brasileño (ICUB), Montevideú, Uruguay

2ª Exposição do Grupo Frente, Museu de Arte Moderna, Rio de Janeiro, Brazil.



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