



Hélio Oiticica & Neville D'Almeida

Cosmococa/CC2 Onobject

Curated by César García-Alvarez

Oct. 2, 2023 - March 3, 2024

Born in Rio de Janeiro, Brazil, Hélio Oiticica (1937-1980) is one of the most consequential artists of the post-war period. A prolific and boundlessly imaginative thinker, writer, and maker, Oiticica pushed the boundaries of abstraction, sculpture, film, performance, and installation—expanding the ways viewers encountered and experienced his works as he challenged the divide between art and life. Forging a practice rooted in experimentation and collaboration, Oiticica questioned established social, cultural, and institutional structures; striving to instigate new human experiences.

While living in New York in the 1970's, Oiticica embedded himself in the underground culture scene where he met Brazilian filmmaker Neville D'Almeida. D'Almeida's radically avant-garde films were invested in re-shaping the realm of the cinematic. Together they created a series of 'supra-sensorial' environments that they titled *Bloco-Experienciãs in COSMOCOCA - programa in progress* (*Block-Experiments in COSMOCOCA—program in progress*). Numbered CC1 to CC9, the *Cosmococas* were plans for complex environmental installations that incorporated projections, sound, mattresses, sand, balloons, foam shapes, and other elements.

Images of album covers, newspaper clippings, and pop culture icons appeared in the projected imagery often stratified under white pigment drawings the artists made using cocaine as a raw material. These explorations of the sensorial shift perceptions of time and space and are in dialogue with Oiticica's "quasi-cinemas" which mobilized sound, images, and color to engage viewers holistically in ways conventional cinema could not.

In the spirit of making art accessible, Oiticica and D'Almeida created public and private versions of the *Cosmococas* so that they could exist in both institutional and domestic settings. TMR will present the public version of CC2. Titled *CC2/Onobject*, the installation features a 30 x 30-foot room with a custom designed foam floor. On the walls projected slideshows of Yoko Ono's book *Grapefruit* will envelop viewers accompanied by a soundtrack of Ono's Plastic Ono Band music. A group of foam sculptural objects in primary colors are sited in the room—encouraging visitors to engage their sense of touch as they play with them.

Informed by Oiticica and D'Almeida's concept of a program in process, the remaining space in the gallery will be empty when the exhibition opens. Throughout its duration, a series of interventions, programs, and events will expand the exhibition—morphing and evolving through the responses of artists and other cultural makers who will activate the space. The hope is that this presentation will embody the boldly experimental approach of the *Cosmococas* by shaping the exhibition structure itself—giving way to an "open work" that is in conversation with both Oiticica and D'Almeida's legacies and the local communities of Los Angeles.