



SOCIAL STRUCTURES: 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 hodge-podge assembly of walls made of plastic and string, Oiticica was particularly intrigued by a burlap remnant used by the builder and inhabitant.¹ Inscribed on this scrap of burlap was the word *parangolé*. In his journal, the artist laments that when he returned to the neighborhood the next day to photograph the shack, the resident had already deconstructed it and moved on.

Parangolé, a Brazilian term originating in the favela, contains multiple meanings, including, but not limited to 'a jumble of words', 'banter' or 'idle chatter'. By the 1960s the word *parangolé* took on a more specific connotation in the favela, referring to the deceitful behavior of a *malandro*, a dandy-like figure who existed on the fringe of society and survived through petty theft and pimping.² Oiticica's appropriation of the word echoes the ambiguous quality of the banners, tents, and capes he created. Sighting the improvised structure on his 1964 bus ride serves as the artist's origin story of the *Parangolé*, vestments which bridge the gulf between his own middle-class upbringing, avant-garde artistic production, and the culture of the favela. The artist saw himself as an outlier, his place within Brazilian society fluctuating, just as the meaning of the word *parangolé*.³

The intent of Oiticica's *Parangolé* is to achieve a sense of structure through the direct corporeal action of both participant and spectator. Using a three-meter length of fabric, a participant builds a structure around their body, using safety pins to join fabric at the edges. According to Oiticica's specifications, once a piece of fabric had been pinned, the garment was removed by the participant, who would pass it on to the next person,

¹ Monica Amor, 'Forms of Affect: Hélio Oiticica's Parangolés 1964-65', in *Theories of the nonobject: Argentina, Brazil, Venezuela, 1944-1969*, Oakland, CA: University of California Press, 2016, pp. 137-172 (139).

² Philomena Epps, 'Hélio Oiticica 1937-1980: Parangolés 2007', case study, *Performance at Tate: Into the Space of Art*, Tate Research Publication, 2016. Accessed through: tate.org.uk on 22 December 2016.

³ Op. cit. (note 1), 155.

continuing to develop the structure through this cycle adding another fabric piece and so on.⁴ In writing about these works, the artist posits that “the work requires direct bodily involvement; in addition to dressing the body it calls for movement and ultimately dance.”⁵ Oiticica published two illustrated texts specific to the *Parangolé*, which were distributed in pamphlet form at the 1965 public performance outside of Museum of Modern Art in Rio de Janeiro (MAM-RJ).⁶ Entitled *Notes Concerning Parangolé* and *Cornerstones for a Definition of Parangolé*, these documents explain features of the *Parangolé* as intrinsically connected to the organic architecture of the favela.

The definitive aspect of the *Parangolé* was the relationship between viewer and spectator, as Oiticica called it, the “cycle of participation” and the realization of an “environment work” through wearing and watching.⁷ Speaking also to the use of prefabricated elements in his work, such as polyvinyl acetate emulsion, canvas, cord, nylon mesh, cotton fabric, newsprint, and burlap, he specified that the requirements for the *Parangolé* to function as interactive garments dictated the materials for the work, allowing them to become part of the structure — their use “a detail of signifying totality”.⁸

To realize the *Parangolé*, Oiticica worked with people living in the Mangueira favela in Rio de Janeiro. He transgressed the notion of art as pure aesthetics; his use of everyday, inexpensive materials grew from an aesthetic concern to become a political statement. Oiticica brought the word *parangolé* to life, integrating the favela community with the kind of participatory structures he had been producing in artistic circles of the Grupo Frente and the Grupo Neoconcreto in Rio de Janeiro with artists such as Ivan Serpa, Lygia Clark, and Lygia Pape. One such example is the 1961 exhibition, *Hunting Dogs Project* at the MAM-RJ.⁹ Installations such as these were composed of hanging plywood color planes, inviting tactile participation, and foreshadowed his later work which extended participation outside of the institution.

Origins of the *Parangolé*

As a prelude to a more comprehensive examination of the development of the *Parangolé*, it can be helpful to briefly examine the historical and artistic developments of Oiticica’s life and times. From 1956 to 1961, under the presidency of Juscelino Kubitschek, the country developed into a modern industrial nation, according to mass media promotion and popular mythology.¹⁰ With the construction of the new capital city of Brasilia, a narrative of progress and democracy was popularized through symbolic forms and innovative architecture. However, this image of Brazil was simply that — a superficial image. Divisions along economic, social, and

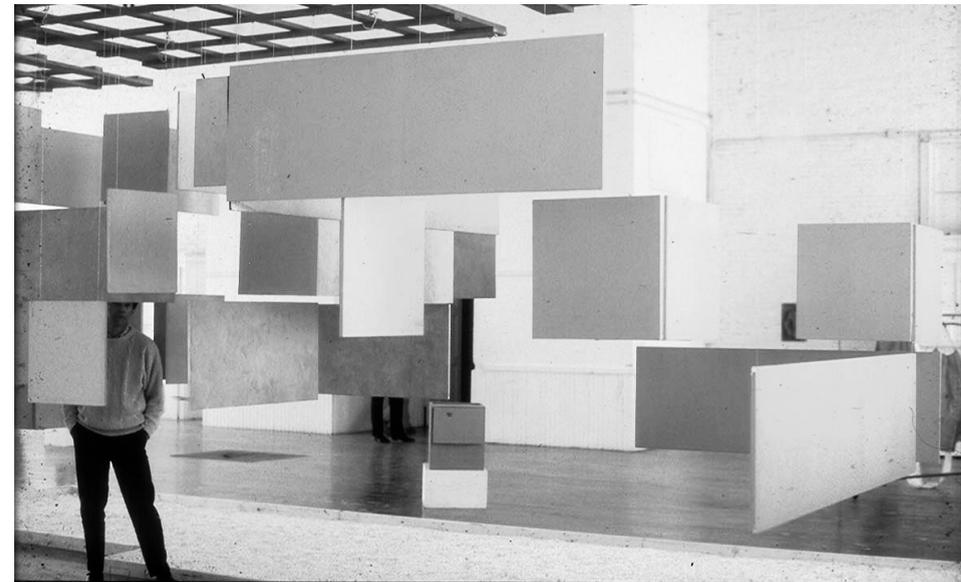


fig. 1 Hélio Oiticica, *Grand Nucleus*, ca. 1960-68, mixed media, Projecto Hélio Oiticica, Rio de Janeiro, Brazil.

racial lines continued to dominate Brazilian culture, as evidenced by the growth of favelas, which proliferated in major Brazilian cities from the 1930s into the present.¹¹ By the 1960s, a third of the population of Rio de Janeiro lived in slums. Oiticica’s infatuation with the people of Mangueira and their samba tradition coincided with the military coup that deposed Brazilian President João Goulart. The junta’s repressive tactics would eventually result in more violent actions later in the decade, forcing Oiticica and other artists into voluntary exile.¹² By the time Oiticica began taking samba classes in Mangueira in 1964, the political climate had veered sharply to the right, and the artistic and intellectual community began their exodus. A new era of protest against the government’s repressive measures began for those who remained in the country. The *Parangolé* represents an early example of this protest.

Artists of Rio de Janeiro in the 1960s

Oiticica and his brother César aligned themselves with the Rio de Janeiro faction of the Concrete Art movement, founded by art critics Mario Pedrosa, Ferreira Gullar, and artist Ivan Serpa. Oiticica’s early paintings were based on modernist theories of geometric abstraction influenced by the group’s focus on active spatial relations of color. Oiticica became a founding member of Grupo Neoconcreto, which broke with the Concrete Movement’s strict guidelines, and concentrated on the relationship between the viewer and object instead of relationships between forms on the picture plane.¹³ Oiticica’s constructions such as *Bolidas*

⁴ Hélio Oiticica, ‘Cornerstones for a Definition of the Parangolés’ [1964], in: Luciano Figueiredo, et. al. *Hélio Oiticica: The Body of Color*, Houston: Museum of Fine Arts Houston, 2007, exh. cat. Museum of Fine Arts Houston, Houston; Tate Modern, London, p. 296.

⁵ Hélio Oiticica, ‘Notes Concerning Parangolés’ [1965], in: Mari Carmen Ramírez, Luciano Figueiredo, *Hélio Oiticica: The Body of Color*, Houston: Museum of Fine Arts Houston, 2007, exh. cat. Museum of Fine Arts Houston, Houston; Tate Modern, London, p. 298.

⁶ Op. cit. (note 4), p. 297.

⁷ Hélio Oiticica, ‘Notes Concerning Parangolés’ [1965], in: Mari Carmen Ramírez, Luciano Figueiredo, *Hélio Oiticica: The Body of Color*, Houston: Museum of Fine Arts Houston, 2007, exh. cat. Museum of Fine Arts Houston, Houston; Tate Modern, London, p. 298.

⁸ Op. cit. (note 4).

⁹ Martino Stierli and Mechthild Widrich, ‘Aesthetics and Politics of Participation in 1960s Brazil: From Hélio Oiticica’s Parangolés to the Paulista School of Architecture’, in *Participation in Art and Architecture: Spaces of Interaction and Occupation*, London, UK: International Library of Visual Culture, 2016, pp. 64-89 (69).

¹⁰ *Ibid.*, p. 71

¹¹ *Ibid.*, p. 66.

¹² Following the deposition of president João Goulart in 1964, artists and musicians had to tread carefully around making work criticizing the United States-backed military dictatorship. Some artists had already begun to leave the country due to the increasing dictatorial environment and the reduction of opportunities for artists. Censorship and the imprisonment of artists grew in 1968 after the enactment of *Institutional Act No 5*, which officialized censorship and suspended habeas corpus. Oiticica left Brazil in 1969 to travel to London for his exhibition at the Whitechapel Gallery. In 1970, he moved to New York City when he received a Guggenheim Fellowship, and returned to Rio de Janeiro in 1978. Jason Farago. ‘Exile, arrest and torture: why Brazil’s pop artists risked everything’, *The Guardian*, 14 September 2015. Accessed through: <https://theguardian.com/artanddesign/2015/sep/14/brazil-exile-arrest-and-torture-pop-artists-risked-everything> on 15 January 2017.

¹³ Tadeu Chiarelli, ‘Modernism and Concretism in Brazil: Impacts and Resonances’, *post: Notes on modern and contemporary art around the Globe*, The Museum of Modern Art, 31 October 2013. Accessed through: http://post.at.moma.org/content_items/310-modernism-and-concretism-in-brazil-impacts-and-resonances on 25 October 2017.

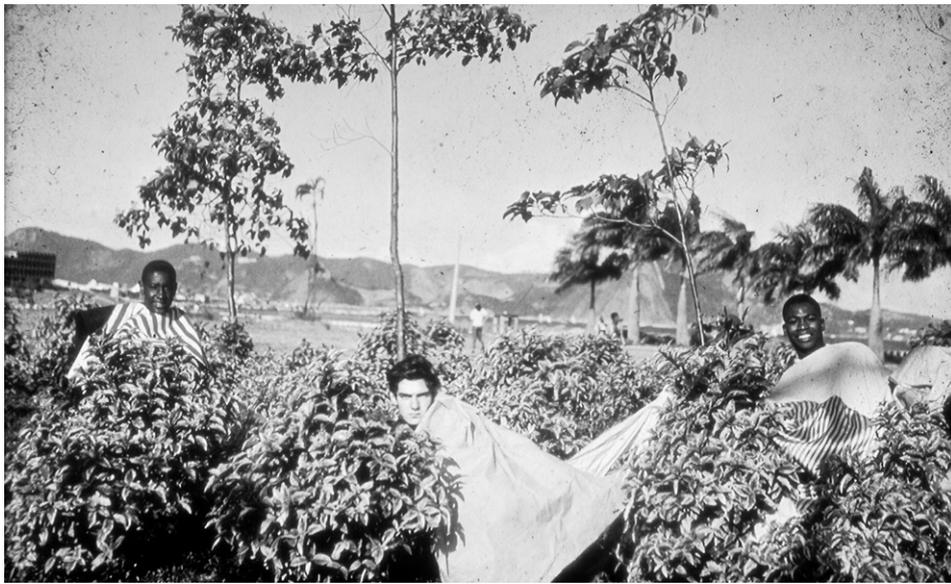


fig. 2 Hélio Oiticica, *Parangolé: Cape Performance*, photograph, ca. 1965-1967, Projecto Hélio Oiticica, Rio de Janeiro, Brazil.

(1963-69), *Núcleos* (1960-66), and *Penetrables* (1960-1979) were dependent on the interaction of the viewer within the space of the work (fig. 1). Installed at the Museu Nacional de Belas Artes in Rio de Janeiro and the Ministry of Education, these projects were explicitly designed to invite viewer participation within the parameters of a gallery space. To experience the works, one had to physically engage, opening the compartments of the *Bolides* constructions or walking through bright, solid color planes set up in *Núcleos* and *Penetrables*.¹⁴

By 1962, Grupo Neoconcreto had disintegrated. Oiticica's continued use of everyday, low-cost materials in his works became more integral to his practice. Not long after his sighting of the makeshift shack, the artist was invited to the Mangueira favela by his friend, artist Jackson Ribeira, to create decorations for the 1964 carnival in Rio de Janeiro. Oiticica's relationship and collaboration with the population of the Mangueira favela began with this participation in the annual carnival and continued the rest of his life (fig. 2). Of the timing for his entrance into the world of samba, Oiticica later wrote: "interest in dance, rhythm, samba, in particular, reached me as a vital necessity of de-intellectualization ... since I felt my work was threatened by excessive intellectualization."¹⁵ Oiticica was not alone in his move away from the 'excessive intellectualization' of the Brazilian avant-garde, and his reference to samba emulated sociologist Carlos Estevam Martins' promotion of "popular revolutionary art".¹⁶ Martins founded the Center for Popular Culture (CPC) as an organization based on engaging artists in cultural production. Advocating for the arts to increasingly interact with popular culture, the organization included many left-wing intellectuals, some of whom were former members of Grupo Neoconcreto.¹⁷

¹⁴ Op. cit. (note 9), p. 69.

¹⁵ The term 'de-intellectualization' is a neologism that follows the original Portuguese. Renato Rodrigues da Silva, 'Hélio Oiticica's Parangolés or the Art of Transgression', *Third Text* (2005), pp. 213-231.

¹⁶ Op. cit. (note 1), 143.

¹⁷ Gullar fully broke with the *Grupo Neoconcreto* in 1962 to involve himself with Center the CPC. Op. cit. (note 1), p. 144.

From Favela to Museum

Over a period of four years, Oiticica created a series of *Parangolé* events designed to extend beyond the favela to include bourgeois spectators, who became participants in his reformulation of space, color, materials, and aesthetic reception. Oiticica and the dancers he met at local samba school were the first to wear and perform the *Parangolé*. Photographs of these initial performances exist, but there are few records describing the individuals who wore *Parangolé* (figs. 2, 4). Oiticica's attempt at integration into the life of Mangueira followed a trend of artists at the time to engage with marginalized communities. Wanting to transcend conventional art exhibition spaces, in 1966 he stated, the "Museum is the world; it is daily experience".¹⁸ This viewpoint indicates the prevailing attitude in Brazil at the time, advocating for anti-establishment methods of making the arts more accessible to the public. The active invitation to participate, so central in Oiticica's work, was a method of "freeing the individual from his oppressive conditioning."¹⁹ The *Parangolé*, seminal in Oiticica's artistic growth and his relationship to institutions, gave the viewer the freedom to have an experience with art drawn from the vocabulary of daily life, as opposed to the formal terms of institutional display.

Oiticica's contribution to the 1965 exhibition *Opinião 65* at the MAM-RJ illustrates how he incorporated developments within his social environment to problematize structures that defined art in Brazilian society. He replicated the parade format for the *Parangolé* that he had presented at the carnival earlier that year, included a banner and a flag without the usual national insignia, and had them carried by a flag bearer and a master of ceremonies, who led the procession from Mangueira to the museum. Granting dancers access to a public institutional space was intended to be a new experience for them, as well as for the spectator, as Oiticica wanted the music and dancing to function "as a way to make other people feel able to participate in it."²⁰ The artist had moved from Grupo Neoconcreto to the favela; now, he was returning to the world of the cultural elite with his newfound tools of expression. This intention to integrate popular forms into the art world continued Grupo Neoconcreto's focus on the audience, shifting the artist's gaze away from an elite environment to include city slum dwellers.

Oiticica's presentation did not go as planned. When Oiticica and his performance-cum-parade of dancers reached the main entrance of the museum, the director and staff refused to allow them inside the building. Opinions differ on the circumstances of the censorship. Some argue that the *Parangolé* would have endangered the other objects on exhibit, while others cite the threat of dancers from the slums intruding on the bourgeois setting. A reporter covering the incident said, "the MAM staff had not authorized the exhibition of 'environmental art' at all."²¹ Ultimately, the artist led the dancers to perform in the public gardens outside the

¹⁸ Donna De Salvo, 'Exhibiting Oiticica', in: Lynne Zelevansky, Elizabeth Sussman, James Rondeau, et. al. *Hélio Oiticica: To Organize Delirium*, New York: Prestel, 2016, exh. cat. Carnegie Museum of Art, Pittsburgh; Whitney Museum of American Art, New York; The Art Institute of Chicago, Chicago, p. 270.

¹⁹ Hélio Oiticica, 'Appearance of the Supra-Sensorial' [1968] in: Charles Harrison, Paul Wood (eds) *Art in Theory 1900-2000*, Malden, MA: Blackwell Publishing, 2002, pp. 913-915 (915).

²⁰ Hélio Oiticica, 'Rhobo captions and small texts', Programa Hélio Oiticica, May 24, 1969. Itaú Cultural Programa.

²¹ Op. cit. (note 18), p. 230.



fig. 3 Hélio Oiticica, *Parangolé*, Inauguration at Museu d'Art Moderne, photograph, ca. 1965, Projecto Hélio Oiticica, Rio de Janeiro, Brazil.

museum, attended by guests of the opening (fig. 3). In the gardens, Oiticica gave a speech opposing the institution. He claimed his work was rejected based on racial intolerance.²²

The event shook the Rio art world. Shortly after the events at *Opinião 65*, when the artist wrote to a friend about the scandal, he claimed the conflict had less to do with the anti-aesthetics of the work, and more with the tensions present between the two classes. The MAM-RJ's exclusion of *Parangolé* clearly demonstrated the inflexibility on the part of the museum to accommodate art forms that did not conform to institutional parameters of their display. Disappointed with the outcome, Oiticica wrote "[t]he museum directors didn't like it for they see the Museum as a very 'solemn' thing to abide such heresies as 'samba' of the kind of people that make it: the ones from Rio's 'favelas'."²³

The event is illustrative of Brazil's stratified social and political climate. Of the event, one gallerist commented: "Oiticica is our Flash Gordon [...] He flies through layers of social space."²⁴ Embodying his relationship to the *Parangolé* and those who wore them, the artist provoked a nonviolent challenge to predominant class divisions in the country through his use of untraditional forms and subjects. Oiticica was committed to the people living in the favela, taking dance lessons at the local samba school, and becoming a member of the community. Subverting 'high' art with the bodily language of samba and local materials, *Parangolé* and their subsequent censorship were the culmination of Oiticica's intervention into the world of the lower classes.

In an interview with journalist Esther Emilio Carlos before the MAM-RJ presentation, Oiticica described his process as follows: "[a]n initial participant wears the cape; a second participant watches the first

²² Op. cit. (note 5), p. 230.

²³ Hélio Oiticica, 'Position and Program' [1966], in: Alexander Alberro, Blake Stimson, et al. (eds), *Conceptual Art: A Critical Anthology*, Boston, MA: MIT Press, 1999, pp. 5-6 (6).

²⁴ Op. cit. (note 1), p. 163.



fig. 4 Hélio Oiticica, *Parangolé: Cape 11*, 'I embody revolt', ca. 1967, photograph, Projecto Hélio Oiticica, Rio de Janeiro, Brazil.

wear the cape, and the wearing reveals its color structure.”²⁵ Many of the *Parangolé* were enhanced with language, with phrases such as ‘I am hungry’, ‘of adversity I thrive’, ‘be marginal be a hero’, and ‘I embody revolt’, partially concealed within the garment (fig. 4). The addition of text to the *Parangolé* visually expresses the voice of the dancer, a voice of protest and resistance. This text was revealed within the structure of the capes and tents as the wearer moved in the *Parangolé*, performing a popular form of samba as a vehicle to convey subversive messages about politics and class struggle.

As a middle-class, light-skinned Brazilian, Oiticica’s interaction with the favela was not without precedent, although his experimentation with and connection to the community was extraordinary. The favela as an object of curiosity for the middle class can be traced to the nationalization of samba in decades before the artist’s encounter with Mangueira. Following the revolution of 1930 that established the Republic, various popular culture elements, such as samba, were appropriated in the interest of creating a unified Brazilian culture. By the 1960s, the favela was a trendy neighborhood for middle-class artists and socialites. The commodification of samba in the early part of the twentieth century allowed for the elite class to dabble in an authentic Brazilian experience, to perhaps attend an evening performance at one of the many samba schools in Rio de Janeiro’s favelas, while still maintaining a distance from the lower classes. Oiticica’s use of the visual vocabulary and physical format of the carnival intruded on their limited expectations, exposing class struggle in a presentation that flaunted and exposed inequality and poverty through the energy and artistry of the dancers wearing the *Parangolé*.



fig. 5 Hélio Oiticica, *Whitechapel Gallery Experiment*, ca. 1968, Performance, Projecto Hélio Oiticica, Rio de Janeiro, Brazil.



fig. 6 Hélio Oiticica, *Hélio Oiticica, Parangolés 2007*. Performed as part of UBS Openings: The Long Weekend, Tate Modern, 28 May 2007. Tate Modern, London.

The *Parangolé* beyond Rio de Janeiro

Engaging with samba, and breaking away from the art forms that institutions had come to expect from him, the artist’s iterations of the *Parangolé* inherently challenged the conventions of the museum itself. Oiticica wrote a few years later, in 1968, that “the museum exhibition has ‘exhausted itself’ as a form.”²⁶ The vernacular forms and materials, as well as their institutional restriction, cemented this assertion for the artist; he didn’t require institutional support to exhibit his work. While Oiticica may have expressed anti-institutional sentiments, he still continued to work with museums and galleries on a smaller scale, most notably *The Whitechapel Experiment* (1968) at the Whitechapel Gallery in London (fig. 5). This setting differed from MAM-RJ geographically and culturally as the space was a welcoming arena for conceptual practices. The artist set up an environment of sand and screens included the *Parangolé* in the installation and was in residence at the gallery for the run of the exhibition.²⁷ While opening his practice to non-Brazilian audiences perhaps removed the immediate cultural relevance of works like *Parangolé*, nevertheless Oiticica found a way, on his own terms, to expose audiences to works which strive for freedom from social conditioning.

Following his death in 1980, Oiticica’s work has continued to be exhibited in Latin America, the United States, and Europe. Maintaining fidelity to the political nature of *Parangolé* has proved problematic. The work provokes display issues as the original protest came to fruition under specific cultural and political

²⁵ Irene V. Small, ‘What A Body Can Do’, in *Hélio Oiticica: Folding the Frame*, Chicago, IL: University of Chicago Press, 106, pp. 181-299 (187).

²⁶ Op. cit. (note 9), p. 73.

²⁷ This exhibition was made possible because of the extensive collaboration between the curator at the Whitechapel Gallery, Guy Brett, and the artist. Oiticica was invited as a member of the Brazilian avant-garde. Exchanging letters for years with Brett before the exhibition opened, he envisioned an experimental space (hence the title) where the objects were presented as part of a whole environment. Opening shortly after the completion of his well-known *Tropicália* environment, Oiticica was weary to have any of the works repeated, as “the adjustments...would demand another context.” Op. cit. (note 18), p. 213.

circumstances. Had his work been accepted, Oiticica would have shared the sentiment of art critic Mario Pedrosa, who conceived of the museum as “a house of experiments”.²⁸ But the historic refusal of MAM-RJ to host the *Parangolés* significantly alters the stature of the work in relation to the museum.

Exhibiting *Parangolé* also raises issues regarding reproduction, as the works do not conform to typical conservation methods used by museums. The artist’s brothers, César and Cláudio Oiticica, together with close friends, founded the Projecto Helio Oiticica after the artist’s death, with the goal of archiving the artist’s oeuvre. The Projecto has sanctioned replicas of *Parangolé*, and Oiticica himself allowed the reconstruction of works in his lifetime. Curator Guy Brett recalls that “Oiticica was radical in his adherence to a principle of renewal”, and that his works were often replicated.²⁹ The artist wanted to reinvent his material each time he moved to a new venue as each context was unique.

Contemporary strategies for displaying these vestments have varied from place to place and over time.³⁰ In a notable example from 1994, the Brazilian artist Luciano Figueiredo staged a performance of *Parangolé* at the São Paulo Biennial with a local samba club, Vai-Vai. When the ten *passistas* wearing Oiticica’s garments attempted to dance their way into galleries displaying works by Mondrian and Malevich, the foreign curators shooed them away, shouting “Get out! Get out!”³¹ Once again, a performance of the *Parangolé* was rejected. More recently, in 2007, the Tate Modern presented the *Parangolé* in performance as part of the exhibition, *Helio Oiticica: The Body of Color* (fig. 6). A samba workshop took place, and participants made *Parangolé*. Afterwards, the London School of Samba led a performance in the museum. In staging a communal presentation of *Parangolé*, the Tate supplemented their exhibition with a performance, honoring Oiticica’s original guidelines for wearing the *Parangolé*. “I think the most significant lesson of the *Parangolé* is the spirit of liberty”, the artist’s nephew César Oiticica Filho remarked in footage of the 2007 performance.³² The original manifestation of *Parangolé* at the MAM-RJ was infused with this ‘spirit of liberty’, as artist and dancers undermined then-current ideas about art, dance, and class-based alienation. The static displays of the *Parangolé*, (a marked practice in other museums) were replaced by lively, interactive, dance performances. In recreating the *Parangole*, the Tate performance commemorated the participatory elements of the *Parangolé*; however, the subversive nature of the original event was overshadowed by the museum’s embrace.

An alternative subversion thus begs consideration: the one performed by the museum. It seems counterintuitive for institutions to present work originally created for audiences the museum does not address. Thus, an institution, such as the Tate, subverts the original function of the *Parangolé* as an act of resistance and digests it, producing a more palatable and mainstream presentation. Subversion of an intentionally resistant practice nests these digressions within one another. The performance at the Tate successfully relied on the samba dance form to carry on the ‘spirit of liberty’ with its presentation, while, at the same time, failing to illuminate the initial forces that blocked the exercise of freedom of expression. To trigger resistance, *Parangolé* requires agency, a context of resistance. Spontaneous forms of protest are springing up in streets all over the globe, and *Parangolé* is waiting in the bare walls of the gallery, ready.

Alida Jekabson is currently enrolled in the MA program in Art History at CUNY Hunter College, concentrating in modern and contemporary Latin American art. Her research interests include curatorial methods, costume history, and art education. Jekabson holds a BA in Art History and Education from Bryn Mawr College in Pennsylvania.

²⁸ Mario Pedrosa, ‘Experimental Art and Museums’ [1960], in: Gloria Ferreira and Paulo Herkenhoff (eds), *Mario Pedrosa: Primary Documents*, Durham, NC: Duke University Press Books, 2016, pp. 142-143 (142).

²⁹ Guy Brett, ‘Hélio Oiticica’ in *Tate Papers: Tate’s Online Research Journal*, 2007, pp. 1-4 (2). Accessed through: <http://tate.org.uk/download/file/fid/7331> on 22 November 2016.

³⁰ In many instances of contemporary display, replicas are provided for individuals to wear, and archival images of past performances are on view. This approach is not without pitfalls. Audience participation, and the historical narrative surrounding the piece, overshadow the relevant potential of the work in contemporary social settings. Furthermore, hanging costumes on a coat rack for people to try on is a gesture that will hardly appeal to the typical visitor. Another medium employed is the screening of a short film from 1979, *Hélio Oiticica*, created by Ivan Cardoso. The film contains footage of members of the community wearing *Parangolé* and dancing, to the backdrop of samba music and Oiticica’s spoken narrative about the works. Not to disregard the *Parangolé*’s original context of creation, methods for the display of these works need to reflect the original process that Oiticica laid out for his participants. They must be attentive to the *Parangolé* as a means to experience a degree of freedom that breaks with the conventions of art viewing in the museum setting.

³¹ Op. cit (note 18), p. 271.