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LYGIA PAPE IN TRANSIT: PERFORMING SITE IN 1960S-1970S RIO DE JANEIRO

More than three decades after creating the artwork *Divisor* [*Divider*] (1967), Brazilian artist LYGIA PAPE narrated its origins with a story:

At the end of my street, which is a dead end, there is a little creek, a small hill and a little favela [*favelinha*]. . . . I opened [*Divisor*] on the slope, spread it on the ground, where there were no objects interfering. It was very beautiful with the projection of the forest on it. Gradually children from the favela were coming to jump on top of the cloth, slipping on it, they found it fantastic playing, until one lifted a corner of the cloth and found a slit, stuck his head through it and immediately the whole group did it. And they started down the slope, all with their little heads stuffed into the *Divisor*. The structure itself led to this experimentation and to the realization of the work.¹

This story is in keeping with many critical accounts of *Divisor*, in which the work serves as both metaphor for and microcosm of a liberatory collectivity. Children's play evokes both the erotics of Brazilian Carnival and the political potential of

a protest march. Materially, *Divisor* is a panel of white cloth perforated with numerous slits. According to Pape's retrospective account, the work began as a blank canvas or blank screen, with shadows of trees projected as images upon it. However, *Divisor* enacts something slightly different than an anti-compositional recourse to indexicality, or a disruption to the purity of the modernist monochrome. The

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aim of *Divisor* is precisely not to reflect the world around it. Instead, as Pape's story continues, the work was activated by children from a favela.

A film of *Divisor* from circa 1970 affirms Pape's narrative. It begins with the white sheet lying on the ground, with tree shadows falling upon it. Then, for



Figure 1.

Lygia Pape, Divisor (1968), filmed ca. 1970 (6 film stills). Courtesy of Projeto Lygia Pape.

several minutes, children play with the cloth, creating sculptural forms. After some time, the artist herself appears. There is a cut in the film, and then the sheet appears lying flat on the ground again, with children gathered around it. Another cut, and the children are seen within the work, their heads poking through the sheet. After yet another cut, a long shot reveals a group of adults organizing the children, and the film continues with the children animating *Divisor* and descending the favela hill. Coalescing around the cloth, guided by the structure of the object, the undirected play of the children is soon transformed into collective and purposeful action: a procession down the hill. Even as contemporary re-stagings of *Divisor* often proclaim its participatory affinities to some generic, spontaneous urban social movement, Pape herself advanced a narrative driven by its stage-managed presentation in the medium of film. And by producing a seemingly authoritative film version in a particular site, this narrative of spontaneity becomes an origin story rooted in that site.

Repudiating the white cube of the gallery in favor of public space, *Divisor* provides the structure for a sort of public intimacy. “Lygia Pape’s 1968 *Divisor* (*Divider*) . . . encapsulates the aspirations of many communes and collective demonstrations,” reads one art historical account.² Or, for another art historian: by “relocating *Divisor* to the streets, Pape displaces sensorial heightening to the public space in the guise of the latter’s ‘eroticization,’ that is, of the charting and mobilization of its nonrepressive aspects.”³ Such critical accounts view *Divisor* as a Beuysian social sculpture in which “every living person becomes a creator, a sculptor or architect of the social organism.”⁴ In the words of one Brazilian art critic, with *Divisor*, “every individual subjectivity exercises the right to equality.”⁵ Most exhibition images of *Divisor* emphasize this playful and emancipatory quality, with groups of people—often children—marching or processing through streets or museum plazas. Yet in Pape’s account above, and in the film of *Divisor* that her memory echoes, the logic of the artwork is inextricable not from “the streets,” but from a specifically Rio de Janeiro site—the favela. It is in retrospect that *Divisor* has been staged as placeless participation, a generic political action. This reading subdues the artwork’s initial tensions of a white, well-connected adult artist and poorer children of color, tensions found precisely in the site, in the ambiguous boundary between Pape’s street and the neighboring favela. By attending to the ways in which Pape’s works are responsive to—but typically not *specific* to—their sites, the prevailing view of these works as emancipatory gives way to a recognition of immanent social tensions.

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In the streets, beaches, and plazas of Rio de Janeiro, Pape's works enacted—sometimes to exacerbate, sometimes to challenge—the norms of behavior and expected social interactions that characterized those sites.

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Divisor was originally intended as a gallery installation, although it was never presented as such, as a number of commentators have noted.⁶ Pape first proposed the work as a panel of cloth suspended between the walls of a gallery at around neck height, and accompanied by two streams of air: a cold blast of air striking the head above the cloth and a warm pocket of air bathing the body below the cloth, with the idea that the cold would “numb” the mind and propel participants into a more vivid experience of their bodies.⁷ Rather than framing *Divisor* as an elaboration of the *Neoconcrete* project to animate Concrete Art in Brazil, or a

call for participation as a liberatory gesture, Pape's initial conceptualization subjected viewers to psychophysical manipulation in the space of the gallery. And it is precisely this undercurrent of behavioral control that Pape's works call forth in sites outside the gallery. The film of *Divisor* reveals the contradictions at the heart of the artwork—the seemingly spontaneous playfulness of favela children becomes a quasi-scripted action: their play is performed as artwork.

Like many Brazilian artists of the 1960s and 1970s, Pape is recognized for shifting away from studio-based practices in traditional mediums such as paintings and sculpture, instead creating interactive objects, immersive environments, and conceptualist propositions.⁸ In addressing Brazilian art of this period, much scholarship has focused on “participation” as a radical formal and social mode, and on artistic opposition to the *ditadura militar*, the Brazilian military dictatorship that took power in 1964 and grew increasingly repressive from 1968 into the early 1970s.⁹ However, canonical late-1960s and early-1970s artworks by Lygia Pape can be understood instead to broach a politics of site. Performative, sculptural, and environmental artworks like Pape's *O ovo* (1967), *Roda dos prazeres* (1967), *Trio do embalo maluco* (1967), and *Divisor* (1967), may lack explicitly oppositional political claims, but they instantiate tensions that characterized urban social relations of the time. In the streets, beaches, and plazas of Rio de Janeiro, Pape's works enacted—sometimes to exacerbate, sometimes to challenge—the norms of behavior and expected social interactions that characterized those sites. At the same time, she carefully staged these

works for films and photographs, mediations through which most later viewers have encountered her works.

As Pape staged performative, sculptural, and environmental works in different areas of Rio de Janeiro in the late 1960s, various iterations of the same work assumed divergent and sometimes conflicting meanings. Rather than responsiveness to a given site, though, each site compels new interpretations for a given artwork. Moreover, any understanding of these works is inextricable from the persistent reshaping of the urban fabric of Rio de Janeiro, as the city underwent urban development projects. Favelas vanished with the razing of hills [*morros*], and large-scale road and tunnel projects eased transportation between the central city and outlying areas, thus allowing for the construction of new upper-class residential neighborhoods on the city's fringes. Yet it was only with Pape's later works, beginning in the 1970s, that the inequalities embedded in Rio de Janeiro's built environment would be represented rather than performed. In the late 1960s, as Pape experimented with various sites for her artworks, the social dynamics of Rio de Janeiro's peculiar geographies of class and race were implicit rather than fully theorized. By the 1970s, however, Pape was explicitly engaged with understanding the architecture and habitus of favelas, such as the waterfront Favela da Maré. As Pape became more interested in the concrete conditions of poverty in Brazil, her artworks shifted from allegorical performances entangled in their sites to film and photography that directly figured the favela.

I: SEASIDE

When Lygia Pape presented works outside the gallery, she often chose settings within city limits, but depicted them in ways that resisted or obscured their association with the urban. The best-known images of her performance *O ovo* [The Egg], for example, show the artist breaking free from a single white cube of wood and fabric on a deserted stretch of beach in Barra da Tijuca, a strip of waterfront land on the southwestern edge of Rio de Janeiro, perhaps in 1970. The work has been discussed in terms of "birth and creation," in reference to avant-garde rupture—rupture with the anodyne geometric abstraction of orthodox Concrete Art, and with the supposed passivity of viewing art in a gallery.¹⁰

Pape's photographs and film images of *O ovo* on Barra da Tijuca show empty sands, forests, and a vast stretch of ocean, a natural *tabula rasa* available for the



Figure 2.

Lygia Pape, O ovo (1967), filmed on Barra da Tijuca beach, ca. 1970. Images courtesy of Projeto Lygia Pape.

artist's intervention. Yet by this period, urbanist Lúcio Costa had already reimagined the largely undeveloped Barra da Tijuca as a middle-class residential and commercial area.¹¹ While Costa's Plano Pilôto was not carried out, the result was even more tumultuous: unplanned and largely unrestricted development, resulting in today's chock-a-block Barra da Tijuca high-rises, a Miami-like labyrinth of escapist fantasy in which it is possible to carry out daily life without leaving a walled compound of condominiums. It is difficult for contemporary viewers to have the same associations with Barra da Tijuca that 1960s viewers would likely have had, when the shore was still a string of sleepy fishing settlements. However, even by the 1970s, Pape's former student Lauro Cavalcanti reports that "everybody was talking very nostalgically about the Barra neighborhood, where high-rise buildings were springing up."¹²

When Pape chose to stage her artwork in Barra da Tijuca, she visually presented it as a site of unspoiled nature, even as it faced the existential threat of impending urban development: by the late 1960s, construction had already begun on

access roads and tunnels that would forever alter the character of this area. While Pape may have chosen Barra simply in order to make it possible to film without interruption, the natural backdrop refuses associations with its urban context, instead bolstering a reading of *O ovo* that privileges birth—the artist bursting forth from the egg—as a trope of female creation in harmony with the natural world. While not a precisely site-specific work, this setting foregrounds an *environmentally*-specific interpretation of *O ovo* distinct from interpretations that would ignore the setting in favor of arguing for the work’s open-ended, participatory, and authorless character.

Writing in 1973, artist Hélio Oiticica discussed Pape’s *O ovo* in terms of its setting, but not quite in terms of site specificity. For Oiticica,

the O OVO-body-environment *within* = ENVIRONMENT OUTSIDE identifies the

Displacement of the body from its ENVIRONMENT TO REACH FROM THE BODY with the INFINITE ENVIRONMENT which EMBRACES AS INFINITE POSSIBILITIES
DISPLACEMENT OF THAT BODY.¹³

In this account, *O ovo* allows participants encased in the cubes to be displaced from their immediate environment, achieving a metaphoric merging of body and surroundings, or of “artwork-body-environment.” This understanding is in keeping with Oiticica’s broader theorizations of *ambiente*, or surrounding, in relation to artworks. For Oiticica, there were two ways in which artworks could relate to their settings. With “environmental appropriations [*apropriações ambientais*],” Oiticica explained, “I intend to extend the sense of ‘appropriation’ to things of the world with which I come across in the streets, [i.e.,] vacant lots, fields, the ambient world, things which would not be transportable, but which I would invite the public to participate in. . . . I appropriate them for at least a few hours, during which they belong to me, and give those present the desired environmental manifestation.”¹³ However, with other works that were “to take place in a room and field yet to be chosen,” Oiticica explained, he would “create[] the desired, preconceived environment” for the performative artwork (a billiard game, a soccer match) by painting walls or having participants wear colorful clothing.¹³ In both cases, what Oiticica describes is unlike a model of site specificity in which an artwork “[gives] itself up to its environmental

context, being formally determined or directed by it.”¹⁶ Instead, site is subsumed to a more general idea of a work’s environment [*ambientação*], understood as the totality of objects, people, actions, and setting; there is no inextricable link between work and site, but a temporary communion. As Oiticica wrote of *O ovo*:

Bone & flesh: borne of
mine. as man be known
'cause from woman sprung.
equation. screen of
possibilities. tela de
possibilidades. purity
lost in EDEN lost.¹⁴

Although Pape’s *O ovo* was not formally determined by its context, the setting informs readings of the work. The ocean, for example, invokes earth mother and edenic references, while an interior setting may instead have emphasized the artwork’s relation to institutional framing. Nor can we understand these connotations as accidental, since Pape consciously staged the work for the film camera.

Pape also used the beach at Barra da Tijuca as backdrop for a filmed performance of *Roda dos prazeres* [Wheel of Pleasures]. Today, the work is better known as a gallery installation featuring more than a dozen bowls of colorful, flavorful liquids arranged in a circle on the floor in the middle of an exhibition space, often with an endless supply of disposable taster bulbs. However, *Roda dos prazeres* appears quite different in this early instantiation. Staged by a solitary



Figure 3.

Lygia Pape, *Roda dos prazeres* (1967), filmed on Barra da Tijuca beach, ca. 1970. Film stills courtesy of Projeto Lygia Pape.

artist on an empty beach, this otherwise convivial and participatory work fuses formal exploration with a meditation on the “displacement of the body” toward its “infinite environment.” Seated on the beach with her long hair blowing in the maritime wind, Pape dribbles the colors onto her tongue, which spill down her chin and onto her chest. In this version of *Roda dos prazeres*, the formal play of color and form—the bright pools of liquid contrasting with the bowls; the rhyming shapes of the sand circle and round bowls—becomes inextricable from a sense that the artist was (re)discovering some primordial relationship between body and nature. While we know that there is a person behind the camera, these film sequences emphasize the immanent singularity of the artist: without audience, without fellow



Figure 4. Lygia Pape, *Roda dos prazeres* (1967). Installation view at Metropolitan Museum of Art, 2017. Photograph by Corrado Serra. Courtesy of Projeto Lygia Pape.

tasters of color, but in close proximity to the active and changing sea. In the film of *O ovo*, a white cube is destroyed by the emergence of a living body before crashing waves; here, a ritual centered on messy orality is likewise staged against a dramatic natural setting.

In presenting these works with a focus on the solitary artist and the ocean as backdrop, the films do not suggest a participatory conviviality, as later gallery installations emphasize, nor potentially antagonistic encounters within a diverse urban community in public spaces. Instead, these works seem to deploy the pseudo-natural backdrop as a way to evacuate sociopolitical concerns from the works. In fact, commentators seeking “politics” in Brazilian art of the 1960s

often focus on the urban interventions of artists such as Artur Barrio, who placed bloody bundles on urban sidewalks or other public sites, referencing activities of the military dictatorship and implicitly critiqued public passivity. In contrast to Barrio's photos, many of which show passers-by evading bundles in front of dense agglomerations of buildings and streets, Pape's films obscure their settings. Yet even while refusing to show these artworks as embedded in urban space, Pape's photographs and films are inflected by their site. It is precisely the intentional obscuring of the city in film and photograph that allows Pape's *O ovo* to acquire the quality of myth, bolstered by local nostalgia for the vanishing wilds of Barra da Tijuca. In contrast, as Pape presented *O ovo* in other sites, it would be the implicit social tensions of contemporary Rio de Janeiro that came to the fore.



Figure 5.

Lygia Pape, Trio do embalo maluco (1967). Film stills from Jorge de Vives Sirtto and Paulo Roberto Martins, Arte Pública (1968). Courtesy of Projeto Lygia Pape.

II: SAMBA

In the 1968 documentary film *Arte Pública*, by Jorge Sirito de Vives and Paulo Roberto Martins, Pape presented an alternate version of *O ovo*, this time set in a rock quarry whose urban context—again within Rio de Janeiro—is not obvious.¹⁵ With this film, Pape's work displays a marked shift, from the singular and silent corporeality of the female artist to a festive eruption of music and dance by three male *sambistas*.

In the color film sequence of *Arte Pública*, *O ovo* has multiplied to become three cubes in white, red, and blue, becoming a distinct work that Hélio Oiticica dubbed *Trio do embalo maluco* [Crazy Rocking Trio].¹⁶ The film sequence opens with a shot of the three cubes before a high, craggy rock face. Music begins, and the source of the sound is revealed when three musicians playing hand-held instruments burst forth from the cubes. This work was materially quite different from the original *O ovo*. In addition to the shift from one cube to three, the white paper of *O ovo* gave way to brightly colored, stretched plastic in white, red, and blue. Where the pristine white paper of the earlier iteration of *O ovo* referenced the history of avant-garde purity, the colorful triplet of this later iteration evoked plasticine pop; the heroic body of the solitary artist breaking free from geometric abstraction gave way to a trio of noisy and convivial *sambistas*, all Afro-Brazilian, all shirtless, and all barefoot.

In both versions, the process of rupturing the artwork's materiality becomes the mechanism through which bodies—whether that of the female artist or those of the Black performers—become insinuated into a natural landscape, an insinuation that reaffirms a primitivism undergirding much Brazilian art of the twentieth century. Reaching back to canonical modernists such as Tarsila do Amaral and Lasar Segall, the Black body—often set within a tropical landscape—has metonymically stood for a national ethos. At the same time, the film presentation of Pape's work insists upon the traditional authorial role of the artist-as-creator, whereby the meaning of the work originates in the artist's body. In the *Arte Pública* scene documenting the three *sambistas* emerging from the cubes, Pape's body is still tethered to the work: as the scene continues, the camera pulls back to reveal Pape herself, clothed in a brightly colored dress and seated with her legs tucked under her, on the ground in front of the three cubes. In their attire and demeanor alike, these bodies perform a folkloric and stereotypical mode of

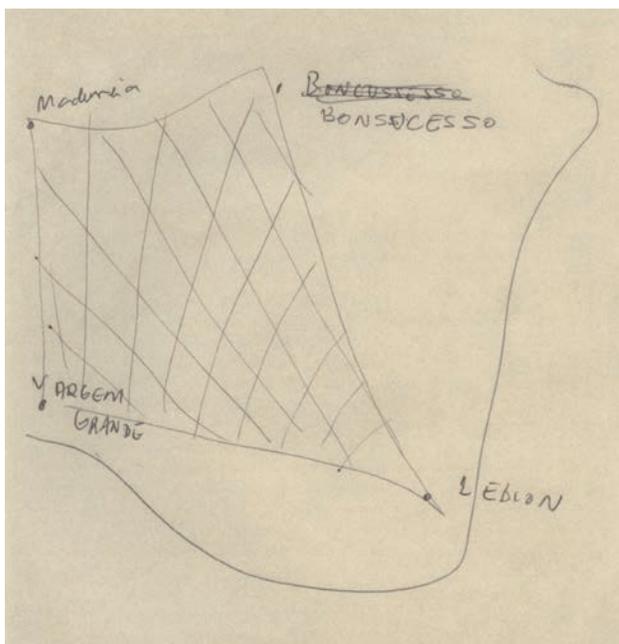


Figure 6.
 Raymundo Colares, *Diagram-map of Lygia Pape's Rio de Janeiro* (ca. 1970s).
 Courtesy of Projeto Lygia Pape.

Afro-Brazilian culture, even a passive tropical femininity. And of course, this essentialism is inextricably linked to the natural backdrop for the scene.

In these films of *O ovo* and *Trio do embalo maluco*, the pseudo-natural setting is used as a visual backdrop, a stage set, rather than as a particular site. However, to attend to the specific locations in which these works were staged is not to argue that the sites demonstrate a conscious or critical choice on the part of the artist.

Instead, the sites reveal an almost unconscious transit of

the city, in which predominantly middle-class white artists tended to traverse certain areas because of their positions within a social geography of Rio de Janeiro. One can see this visualized in a “diagram-map” of Lygia Pape’s Rio de Janeiro, created by fellow artist Raymundo Colares. Pape’s home, atelier, and a neighborhood where friends lived constitute a rough triangle. With the addition of the peripheral and comparatively poorer neighborhood of Madureira—where Pape would bring her architecture students beginning in the 1970s—Colares’s map pushed the triangle of Pape’s Rio de Janeiro into a rough kite shape (not geographically accurate in terms of distance). The Favela da Maré, which would become a focus of Pape’s later work, remains unlabeled, while the gridded center of the map (admittedly partially filled with the mountainous Tijuca Forest) and its blank edges form a no-man’s-land, huge swaths of Rio where apparently Pape did not commonly venture. If the sites of Barra da Tijuca and the quarry are meaningful, it is because they represent a generic sort of “marginal” site for Lygia Pape, one whose “natural” character seems to remain unmarked by contemporary social relations. But of course, no area of Rio de Janeiro remains

neutral. The cityscape of Rio de Janeiro has been shaped by an interminable sequence of displacements, particularly of poorer Brazilians, often of African descent, that have paved the way for development of wealthier, whiter neighborhoods. If the films of Pape's *O ovo*, *Roda*, and *Trio* obscure the works' settings abutting a dense urban area, then their "natural" environments express of an elite artist's personal geography of the city.

III: CITY

It was not only through simulated natural settings that Pape's works invoke a politics of site; beginning in the late 1960s, her works were embedded in urban surroundings and their concomitant social norms. In July 1968, just a few months after the *Arte Pública* filming of *Trio*, Pape presented the *Trio do embalo maluco* in a visibly urban setting, as part of a group exhibition called *Apocalipopótese*. *Apocalipopótese* was instigated by Hélio Oiticica and artist/graphic designer/musician Rogério Duarte as part of the Museum of Modern Art's "Month of Public Art," located in parkland on the Aterro do Flamengo near the museum. The entire area of the Aterro had been recently created out of infill from the Morro de Santo Antônio, a hill that was razed as a form of slum clearance in the 1950s (since many Rio de Janeiro hillsides were the sites of favelas) and in order to make way for the XXXVI International Eucharistic Congress; the earth from the morro subsequently provided landfill to expand high-value property in central Rio de Janeiro.¹⁷ The Aterro do Flamengo is situated at the eastern edge of the city, where Rio de Janeiro meets the Bay of Guanabara, such that Pape could have again opted for a pseudo-natural setting, with the *Trio* cubes seen against the backdrop of the bay. Indeed, one photograph of the *Trio* on the Aterro do Flamengo is shot from above, showing three sambistas bursting forth from the cubes against a background of empty grass, with no hint of the city setting. In the 1968 color film *Apocalipopótese*, by Raymundo Amado, the *Trio do embalo maluco* is nonetheless enacted amid a crowd, with the buildings of Rio de Janeiro visible in the background. Pape did not, however, foreground the visible city in order to represent the urban everyday. This shift in setting, from quarry to public park, was instead a largely non-premeditated move, propelled by Pape's imbrication within Rio de Janeiro's artistic networks, and the specific instance of the *Apocalipopótese* event. At this public event, in contrast to her stagings of artworks for the camera, Pape's works drew upon the setting of "the city" to produce—however unintentioned—a reiteration of urban social relations.

Vanessa Rosa Machado has argued that Pape's work of the late 1960s demonstrates the artist's efforts to bring about the interpenetration of the body and the city through collective and participatory strategies.¹⁸ Yet while Machado relates such "new forms of relation between art and everyday life" to contemporaneous demonstrations against the *ditadura*, a "claiming of the city as a field of action,"



Figure 7.
Lygia Pape, O ovo (1968), with passistas from Mangueira. Image courtesy of Projeto Lygia Pape.

there is perhaps a subtler politics of site embedded in these works.¹⁹ This is not a politics of overt activism, of demonstrations, still less of parliamentary engagement, even as artists such as Antonio Manuel took *Apocalipópótese* as an opportunity to mount overtly political works on the Aterro do Flamengo: Manuel's *Urmas quentes* (1968), a set of sealed "ballot boxes," contained press clippings and images of recent political events such as demonstrations against the military regime.²⁰ Instead, Pape's works enact the troubled divisions of social space in Rio

de Janeiro, a city whose urbanization was altering the potential movement of bodies as well as terrain; as the city grew from 3.26 million to 4.26 million people, roughly 500,000 individuals would come to live in favelas.²¹ In invoking the urban, Pape instigated or catalyzed collisions between bodies and terrain, even as her works never explicitly stated a critique of contemporary urban development.

Throughout the twentieth century, the city and state of Rio de Janeiro worked to remake the city and expel or displace poorer residents from valuable land. Agencies established by Brazil's military government in the late 1960s to oversee the "urbanization" of favelas—i.e., removal of residents and razing of hills—were often quite open about the desired results of removing morros, e.g., to facilitate businessmen's office commutes.²² In the 1920s, the city razed a centrally located, thickly populated hill, the Morro do Castelo. The immediate impetus was to make way for a large international showcase, the 1922 *Exposição*

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Internacional, which would mark the Centennial of Brazilian independence. The removal of the hill and dispersal of its soil would also create high-value real estate in the city center. Not only did razing the hill remove a major obstacle to the transportation grid, but the earth from the hill was used as infill adjacent to the city’s downtown business district. This infill would later become the location of Rio de Janeiro’s Santos Dumont Airport. More large-scale urban development projects followed in the mid-twentieth-century, such as the near-complete razing of another populated hill, the Morro de Santo Antônio, to create the Aterro do Flamengo. As these examples demonstrate, such large-scale demolition projects have been carried out for over a century, and one could argue that the resulting urban “improvements” almost invariably fail to benefit those displaced. Centrally located real estate is ceded to an international showcase exposition or international sporting event, while hill removal expands spaces of commerce and leisure for a growing urban upper-middle class.

When Pape deployed and documented her works in various marginal locations throughout Rio de Janeiro, she was, in a sense, mapping potential points of friction: those very places where urban development was remaking the city—or would soon. Far from espousing a utopian imaginary, Pape’s artworks open themselves up to the potential melding of “artwork–body–environment,” performing as well as documenting the political and geographical divisions that were in the process of becoming absolute in the reconfiguration of the city. Pape’s artworks have been celebrated for promoting unambiguously liberatory modes of spontaneous “participation” by urban masses, seen as a rejection of contemporaneous repression of bohemians and intellectuals under the military dictatorship. In fact, the shift in locations from the “natural” beach to

the “urban” Aterro do Flamengo is not a shift from an apolitical site to one that celebrates urban uprising. With images of the artist alone on the beach, *O ovo* and *Roda dos prazeres* instead defer confronting the spatial tensions of extant social relations; because Barra da Tijuca was still sparsely inhabited, reified lines of class and race had not yet marked it socially. But this ability to evade social tensions, to map out one’s own cartography of the city, irrespective of conventional geographies of class and race, was undertaken from a position of privilege. This presumed neutrality was emphatically not true of the Aterro do Flamengo, however. By the time Hélio Oiticica and Rogério Duarte invited artists to participate in *Apocalipótese*’s public art performances, the Aterro do Flamengo was firmly a site for middle-class leisure. Within *Apocalipótese*, Pape’s work restaged the social divisions that permeated Rio de Janeiro, social divisions that were the prerequisite for the very existence of the Aterro do Flamengo.

NON-SITE I: BODIES

Raymundo Amado’s film of the *Apocalipótese* event, in which an iteration of Pape’s *O ovo* figured prominently, shows how this vanguard art exhibition was already bound up in the geography of social relations in Rio de Janeiro. Although the event sought to disrupt traditional boundaries between artist, artwork, and viewer, there remain observable distinctions between audience and viewer in the staging of “participatory” works such as Hélio Oiticica’s *Parangolés* and Lygia Pape’s *Trio do embalo maluco*.

For both works, the performers—those who danced in Oiticica’s sculptural, garment-like *Parangolés* and those who emerged from Pape’s *Trio* of cubes—were predominantly Afro-Brazilian, and many were dressed in pink and green to signify their association with the Mangueira samba school; the couple of costumed participants who were white were friends of the artists, including curator Frederico Morais. By contrast, the viewers were perhaps more reflective of the overall racial makeup of Rio de Janeiro, being majority white and *pardo* (mixed race) rather than almost all Black, as the performers were. In addition to these racial differences, there was a clear spatial and behavioral divide between onlookers and those participating in the artworks. The onlookers stood mostly still in a rough circle around each work while they watched the performers/participants within, and these performers/participants performed *for* the crowd, facing the onlookers rather than each other. These artworks evoked Brazilian Carnival

not only iconographically—samba music, samba dance, samba school costumes in samba school colors—but also structurally, as predominantly Afro-Brazilian performers from a morro performed for an audience (most whiter and wealthier) from elsewhere. Similarly, the rise of televised Carnival events during the 1960s had been accompanied by a shift in the structure of Carnival, with clearer distinctions between watcher (at home, viewing on television), and performer/participant. As presented in the *Apocalipópótese* film, then, these works by Pape and Oiticica fail to enact the emancipatory riotousness of Carnival as a utopian vision, but instead restage its conventionalized social and racial divisions.

Certainly, there was a spatial component to the failure of *Apocalipópótese* to fully blur the lines between artist and spectator, participant and bystander. Oiticica and other artists invited inhabitants of the Mangueira favela, on the Morro da Mangueira, to participate in *Apocalipópótese*, on the Aterro do Flamengo.²³ One can view the participation of Mangueira residents in an artistic event on the Aterro do Flamengo as a disruption, in the sense that inhabitants of one of Rio's low-

er-income favelas were not commonly visitors to cultural events at the Aterro do Flamengo. However, in other ways the participation of individuals from Mangueira in *Apocalipópótese* merely reaffirms the site as a space of leisure for a certain class, with middle-class viewers watching performances by predominantly Afro-Brazilian sambistas. And of course, with the film production

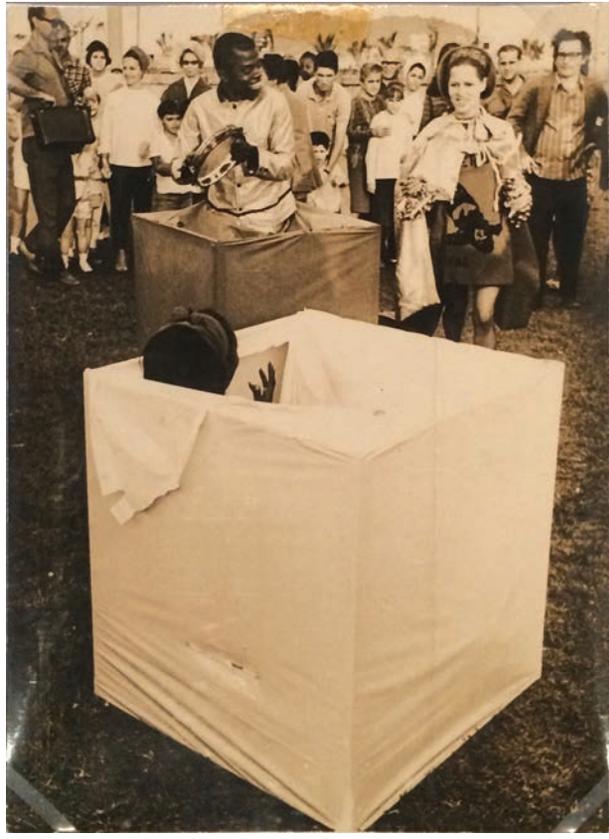


Figure 8.

Lygia Pape, O ovo/Trio do embalo maluco (1968), pictured in film stills from Raymundo Amado, Apocalipópótese (1968). Courtesy of Projeto Lygia Pape.

framing *Apocalipopótese* for temporally and spatially distant viewers, a distinction between performer and viewer persists.

This distinction between viewers and participants flies in the face of received wisdom about the works' reception, which assumes that breaking aesthetic boundaries produces ruptures in extant social hierarchies, too. Oiticica had built in some acknowledgement of this problematic by describing a "watching-wearing" cycle [*ciclo "vestir-assistir"*].²⁴ For Oiticica, even those who were not presently "participating" by wearing the *Parangolés* were implicated in this watching-wearing cycle. "Watching," explained Oiticica, "leads the viewer to the objective spatio-temporal plane of the artwork, while in the other [the wearer], this plane is dominated by subjective-experience; there is, thus, [in watching] the completion of the initial experience of wearing."²⁵ There was, too, a third part of this cycle, the intermediate "wearing-watching" phase: "while donning a work the participant sees what is unfolding with the 'other,' who is him- or herself dressing in another work [*Parangolé*]."²⁶ Yet this cycle required viewer-participants themselves to break with their initial roles in the work: for watchers to become wearers, and for wearers to become watchers. In 1965, when Oiticica presented the work at the Museu de Arte Moderna (MAM) on the Aterro do Flamengo, the *Parangolés* failed fully to complete this cycle. That is, as art historian Sérgio B. Martins describes, museum visitors who were "outraged by the excessive joy the Mangueira dancers brought into the MAM" never joined this watching-wearing cycle.²⁷ Following museum officials' refusal to allow Oiticica's procession of Parangolé-wearers into the galleries, Oiticica and the sambistas played music and danced outside, where, as one contemporary account in a Rio de Janeiro newspaper described, "they were applauded by critics, artists, journalists, and the segment of the public that packed the out-buildings of the MAM."²⁸ The distinctions between watchers and wearers were reified even in this early description, in which predominantly Afro-Brazilian "wearers" performed for an art-world public of "watchers."

The legacy of the *Parangolés* lies precisely in its rejection by Brazilian elites gathered in an arts institution, a rejection that caused the relocation of the work to the Aterro do Flamengo, the municipal park in which the MAM was located, spurring a seemingly spontaneous participatory event. Yet as Martins admits, "these modes of participation are far from symmetrical: upper-class spectators were unlikely to join the dancing as immediately and wholeheartedly as

Mangueira dancers summoned for that purpose and fellow avant-garde artists.”²⁹ The Mangueira dancers were, that is, summoned from elsewhere, and their “excessive joy” was an affect that many art-world observers would likely have associated with the performativity of Carnival, samba, and the morros, rather than the ostensibly contemplative behavior of a museum-going public in Flamengo. With the removal of the morros from the central part of the city, cultural production conventionally associated with favelas, such as samba schools, became something foreign to these central neighborhoods. The watching-wearing cycle of Oiticica’s *Parangolés* remains bound up in ossified divisions between participant/performer and non-participant/viewer during Carnival—at least for the televised Sambódromo part of Carnival, if not the neighborhood *blocos* and smaller-scale parades that continued to enjoy broader participation. Even as the *Parangolés* and *Trio do embalo maluco* aspired to a utopian blurring of boundaries among different groups of people, they were bound up in contemporary social expectations surrounding geography and behavior in Rio de Janeiro. And in affirming the social divides that already characterized the city of Rio, these works demonstrate the limits of participation as a supposedly emancipatory aesthetic strategy.



Figure 9.

Lygia Pape, *Roda dos prazeres* (1968). Photographs at Pape’s atelier in Bonsucesso. Courtesy of Projeto Lygia Pape.

These limits are also apparent in the alternate version of *Roda dos prazeres*, in photographs showing the Afro-Brazilian caretaker of Lygia Pape's studio gleefully dribbling colors onto his tongue. Vanessa Rosa Machado argues that the caretaker's participation in the work moves the work from an idealized notion of participation by "the Brazilian people" to "the concrete dimension of the participant."³⁰ Yet the figure of a Black man in a straw hat, crouching on bare dirt before a small shack, seems to participate in a romantic version of a certain earthbound, rural, authentic Brazilian who had been crucial for multiple generations of Brazilian intellectuals. If Oiticica's *Parangolés* can be criticized for offering a romanticized version of conviviality among largely Afro-Brazilian inhabitants of the non-elite community of Mangueira, then so too can Pape's images of *Roda dos prazeres*. Whereas the image of *Roda dos prazeres* shows the body of a Black man seemingly immersed within a condition of underdevelopment, *O ovo* was visualized through the body of a white woman linked to ahistorical natural symbols of earth and sea. These modes of documentation seem consistently at odds with the urban character of Pape's work. Ultimately, such visual representations undermine interpretations of her work as artistic approaches to the politicization of urban social space, again demonstrating the limits of participation as a supposedly emancipatory aesthetic strategy. Rather, participation can reinstate expected social roles that are linked to specific sites within Rio de Janeiro.

NON-SITE II: IMAGES OF THE FAVELA

Pape herself only wrote explicitly about site beginning in the 1970s, when she taught classes in architecture and urbanism at the University of Santa Úrsula in Rio de Janeiro. Her explorations of site were centered on the northern favela of Maré, which was unusual for a Rio de Janeiro favela because it was not situated on a morro; instead, the Favela da Maré was located at the edge of Guanabara Bay, with houses on stilts extending out over the water. Throughout this period, Pape encouraged her students to look beyond the formal city and its canon of architectural landmarks. In addition to classroom teaching about the favelas' informal architecture, she led her students on excursions into the Favela da Maré, as she explained in a 1987 interview: "These classes gave me some freedom; I took my students on the trains of Central [do Brasil], we were going to discover [*descobrir*] the Zona Norte, we walked in the favelas, it was a process of discovery [*descoberta*]."³¹ Pape's language of discovery indicates the very real

ESTA SEMANA

NA CIDADE

HOJE, DIA 2

— Os membros do Conselho Federal executivos e novo presidente do Ordem dos Advogados do Brasil, para reunião da comissão de OAB, José Roberto Azeiteiro presidente da OAB, José Roberto Azeiteiro presidente da OAB, José Roberto Azeiteiro presidente da OAB...

— A Comissão de Economia da Assembleia Legislativa do Ceará, extraordinariamente para discutir o substitutivo do Decreto-Lei sobre o direito de greve...

— Os proprietários de imóveis com prazos de prazo 1 e 2 a ainda podem, até o final do dia, pagar a taxa Rodoviária. O novo sem multa.

— O diretor do Departamento de Rios e Canais, José Otávio Bernardes, suspensa a série obras contra enchentes na Zona Norte, promovida pelo prefeito César, Orlindo, Pedro e Valdeir de Melo, para regularização por aproximadamente 400 mil prazos.

— Nova linha de ônibus, da Zona Sul, Centro, Vila Maré e Botafogo, iniciaram a circular rumo a Cidade Universitária, para atender 11 mil estudantes.

AMANHÃ, DIA 3

— No Palácio São Joaquim a Comissão de Rios e Canais se reúne com o governador e representantes da Câmara para discutir o projeto de lei de saneamento de 11, para o Rio Paraíba.

— O secretário-geral do Ministério do Planejamento, responsável por fazer a gestão e abertura dos cursos de pós-graduação em administração, negócios e engenharia de sistemas, ministrada até agora pelo IBRAC (Instituto Brasileiro de Administração Municipal), a cargo de um grupo de diretores do IBRAC, Diego Lortelo de Melo.

— O Embaixador Tasso de Araújo vai uma conferência no Clube de Engenharia sobre o Armatista.

— No salão da Fundação da Casa do Estudante do Brasil, o Embaixador Carlos Magalhães vai uma conferência de abertura do concurso de talentos infantis do Teatro do Estudante.

— A Juiz, através do Departamento de Rios e Canais, realizou conferência pública do CQ 705 6072 para construção de uma ponte de concreto armado na Rua São Romão, em Copacabana. A obra, a ser executada em 180 dias, é para combater o alagamento de rua em consequência de chuva.

— Os professores de primeiro grau recentemente aprovados pelo Exame em concurso de 4 mil unidades compõem o Centro Educacional Colúmbio Galvão, da Rua de São João, para ensino de escola.

QUARTA-FEIRA, DIA 4

— O substitutivo que altera o horário de funcionamento da Comissão de Rios e Canais em sessão na reunião do Conselho de Justiça de Assessoria Legislativa.

— O professor Bernard Dorzi, da Faculdade de Letras da Universidade de Nova Sorbonne, chega ao Rio e faz uma palestra no Fies Clube sobre Molhe Hoje.

— O resumo de Lemos completa 39 dias.

QUINTA-FEIRA, DIA 5

— O Departamento de Estradas de Rodagem realizou conferência para discutir "Obras, melhorias e manutenção de estradas". Ela será responsável pelo projeto em, durante o mês do Estado, prioritariamente a programação, para a Assessoria Parlamentar, com o Presidente Vargas e o Príncipe de Gales. O contrato é de R\$ 500.000,00.

— O presidente da Academia Brasileira de Letras, de acordo com a lista, declara logo e o dia 22, ocupado por Jovita Chaguro, recentemente eleito.

SEXTA-FEIRA, DIA 6

— O Diário que para a constituição do comitê de estudos de Rios e Canais de La. Rio. O comitê será composto de 10 membros, com o governador de chefe.

DOMINGO, DIA 8

— Termino a Semana do Ocio Verde de São Paulo, no Mercado do Produtor de Matos.



Na Maré existem 3.600 barracos e 80% de seus moradores não podem pagar as prestações.

Lenta espera de justiça com 3 promotores vai chegar a os caos com seu chegar a 2

— Caso o Procurador-Geral da Justiça continue a manter apenas dois promotores em cada Tribunal de Juiz e Justiça do Estado sempre o caso brasileiro. Quando funcionarem três promotores, uma promotoria haverá até cinco anos para ser julgada e a outra até seis meses.

— O presidente do Conselho de Defesa dos Direitos da Pessoa Humana do Conselho de Magistratura, já arquivado.

— No momento, tramitam ininterruptamente 12 processos que apuram crimes do Tiquinho da Maré e os colaboradores no valor atual levaram 10 anos e os colaboradores no valor atual levaram 10 anos e os colaboradores no valor atual levaram 10 anos.

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Detran inicia esta semana campanha contra o excesso de ruído em toda a cidade

— O Detran pretende intensificar esta semana a campanha de controle de ruído em toda a cidade, com o emprego de aparelhos especiais (radares) de medição. Segundo o Detran, a maioria dos veículos de circulação é ilegal, quando ultrapassada do ruído ou do aparelho medidor, para evitar abusos de ruído.

Paralelamente a este tipo de operação, serão realizadas campanhas de educação, com o emprego de ruído e o emprego de ruído, também com o uso de aparelhos especiais — barômetros, para ruído e fônômetros, para a medição. Paralelamente, o Detran vai realizar um curso para a polícia, de preferência próximo à escola.

Dificuldade

— A respeito do excesso de ruído em toda a cidade, o Detran, em controle com o emprego de ruído e o emprego de ruído, também com o uso de aparelhos especiais — barômetros, para ruído e fônômetros, para a medição. Paralelamente, o Detran vai realizar um curso para a polícia, de preferência próximo à escola.

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DER faz estudos sobre Av. Presidente Vargas

— Para a Avenida Vargas, o DER fez estudos sobre a possibilidade de construção de um viaduto para a Avenida Vargas, com o emprego de ruído e o emprego de ruído, também com o uso de aparelhos especiais — barômetros, para ruído e fônômetros, para a medição. Paralelamente, o Detran vai realizar um curso para a polícia, de preferência próximo à escola.

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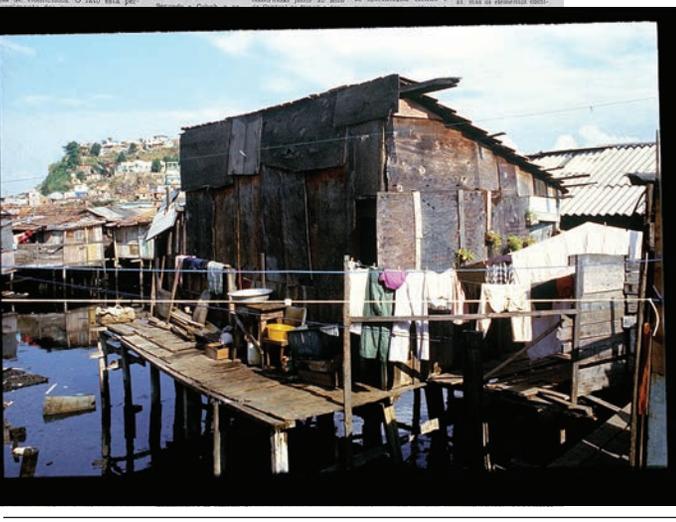


Figure 11. Lygia Pape, Favela da Maré (1974-76). Slide projection of color photograph. Courtesy of Projeto Lygia Pape.

Figure 10. Favela da Maré, Jornal do Brasil, Apr. 2, 1973.

sense in which Rio de Janeiro remained divided into distinct geographic zones, as she led her upper-middle-class students—whom she would later characterize as little bourgeois dodos—in crossing unspoken social, racial, and economic



Figure 12.

Lygia Pape, *Favela da Maré* (ca. 1978), in *Corpo e alma: fotografia contemporânea no Brasil*, by Roberto Pontual (Rio de Janeiro: Fundação Nacional de Arte [FUNARTE]/Instituto Nacional da Fotografia, 1984), n.p. Courtesy of Projeto Lygia Pape.

borders.³² What this period reveals is an artist growing more sensitive to her own position within the social dynamics of Rio de Janeiro. At the same time, Pape's emergent social consciousness resulted in artworks whose didacticism undermines their ability to enact the complex interplay of race, class, corporeal manifestation, and site.

During the 1970s, the Favela da Maré was the focus of intense debate over slum clearance [*remoção*]. Newspaper accounts of Maré compared the area's stilt houses [*palafitas*] and living conditions to those of "barbarous African tribes," while at the same time praising the community's solidarity in the face of pollution, sickness, and general penury.³³ Other accounts decried the fact that the Favela da Maré was one of the first parts of the city that tourists encountered when arriving at Rio de Janeiro's Galeão Airport.³⁴ Throughout the decade, the favela was the subject of intermittent clearance efforts, such as one late-1971 push to remove street vendors, which sent residents of Maré "into a panic."³⁵ In addition to Maré's proximity to the roadway from airport to city center, the area was considered an unsightly neighbor to the burgeoning Cidade Universitária campus of the Federal

University of Rio de Janeiro (UFRJ), whose inauguration was celebrated in September 1972.³⁶ And if Pape was paying attention, she would no doubt have been aware of the III Congresso de Favelados of December 1972, at which favela inhabitants called for their neighborhoods to be urbanized with services such as electricity and sewage hook-ups, rather than removed. Additionally, the bayside Maré's picturesque character made it the focus for much press coverage. As Pape described it, "I have been to nearly all the Rio de Janeiro favelas. . . . Maré differs from other shantytowns because it looks like a living organism, possibly because it merges with the ocean. . . . Looked down upon from a nearby favela, Maré offers a beautiful and captivating view, and conveys the striking sensation of a living organism, a gigantic animal reaching out over the water."³⁷ With Maré persistently in the news around the time when Pape began her position teaching architecture and urbanism at the Santa Úrsula University, it is unsurprising that this particular favela captured Pape's attention at this point in the 1970s.

As the 1970s went on, with Pape's pedagogy rooted in the structures of Rio de Janeiro's margins, her works underwent a formal shift as she moved towards representing urban sites in photography and in film. Pape's earlier works such as *O ovo* and *Roda dos prazeres* had invoked natural settings in Rio de Janeiro at a moment during



Figure 13.

Lygia Pape, Favela da Maré (ca. 1978), in Corpo e alma: fotografia contemporânea no Brasil, by Roberto Pontual (Rio de Janeiro: Fundação Nacional de Arte [FUNARTE]/Instituto Nacional da Fotografia, 1984), n.p. Courtesy of Projeto Lygia Pape.

the late 1960s when the very terrain of the city's coastline was being remade by forceful urbanization efforts. From the mid-1970s through the early 1980s, Pape's works more explicitly took up the human aspects of site, just as the human cost of slum clearance was receiving increased media attention.

Rather than performatively embedding her works in the urban periphery, Pape turned to depicting the Favela da Maré in photographs and a film, *Favela da Maré*.³⁸ Even as she remained interested in the formal logic of Maré's architecture, Pape became increasingly focused on the human face and form. In the mid-1970s, Pape photographed scenes of Maré, largely depopulated save for a handful of people (mostly children) and structures. In the late 1970s, Pape's photographs of Maré used the favela architecture as the backdrop or framing for close-up portraiture of children. Here, the rough walls of the favela assume a certain picturesqueness. *Favela da Maré*—which has been variously dated to 1972 and 1982, but which resonates with Pape's pursuits in the early 1980s, when she won a Guggenheim Fellowship “for a study of popular architecture in Brazil”—depicts women washing dishes, children playing, and so on, in a world that seems to lack adult men: it is a cinematic version of genre painting. Some commentators have instead emphasized the formal play of the *Favela da Maré* film, in which the same film sequence (including quotidian events such as a teenage boy carrying a younger sibling down an alleyway, small children leaping from board to board of the pathways, woman cleaning) was shown first backwards and then forwards. In this interpretation, Pape's editing was rooted in her understanding of the architectural structure of Maré as a Möbius strip, where it was impossible to distinguish interior from exterior. At the same time, this emphasis on formal play often accompanies a troubling aestheticization of poverty, whereby the depicted scenes—“the buildings and alleyways . . . the children playing, the filthy living conditions, and the open sewage”—are sites of “self-expression in the collective space.”³⁹ Pape herself was more materially invested in Maré than such formalist interpretations might suggest. If the 1982 date is correct, *Favela da Maré* resulted from nearly a decade of engagement (rather than an initial foray into the neighborhood in 1972). Furthermore, Pape remained engaged with Maré as an object of study well into the 1980s, as demonstrated by her 1984 presentation, “Arquitetura e Criatividade na Favela da Maré,” at the 25th World Congress of the International Society for Education through Art (InSEA, an official UNESCO partner).

Around this same time, from the mid-1970s through the early 1980s, Pape's university pedagogy looked back to the seemingly site-unspecific approach of her late-1960s work, in which urban contexts were concealed in favor of metaphoric evocations of nature and ahistoric corporeality. Her Santa Úrsula student Lauro Cavalcanti describes an assignment in which Pape instructed students to photograph or film urban spaces near the university "as if they were deep in a rainforest," thus eliminating references to the "busy Rio de Janeiro neighborhood" in which they were actually situated.⁴⁰ Although one such anecdote cannot prove the point by itself, Cavalcanti's story suggests that, even as Pape herself moved into more representational modes of artmaking during the 1970s, she remained invested in teaching her students how to play with, and abstract from the visual language of site specificity.

NON-SITE III: EXHIBITING PAPE

Just as the Favela da Mangueira has been understood as a key spur to Oiticica's late-1960s practice, so does Pape's engagement with urbanism seem rooted in her encounters with the Favela da Maré, among other marginal zones in Rio de Janeiro. In the account of *Divisor* that opened this essay, Pape highlights this connection between her art and the logic of the favela, despite the fact that she had initially envisioned setting the work in a gallery. In Pape's retrospective account of *Divisor*, the work took the very topography of social relations in Brazil for its site. Yet *Divisor* now operates apart from the particular context of 1960s Rio de Janeiro; its tensions are now temporary, predicated upon the local social relations wherever it is re-enacted. As such, the work lacks the frisson of its originary disruption of longstanding patterns of sociability in Rio de Janeiro. The alternating ludic and solemn tones of a *Divisor* procession in any global city may formally evoke protest marches or festivals, but they contain no necessary reference to specific expectations surrounding the favelas' uneasy imbrication in the cityscape of Rio de Janeiro.

While artworks by Lygia Pape and Hélio Oiticica have often been interpreted as "participatory" challenges to the discrete art object, or politicized rebukes to authoritarianism, they were nevertheless forged in and through the urban space of Rio de Janeiro. Embedded in the social topographies of uneven urban development, these late-1960s works engaged with the physical boundaries of community and class in modern Brazil. With Pape and Oiticica now favored

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artists of the global contemporary art circuit, the issues raised in this article are at play in every restaging of their works. How does a *Parangolé* translate to 1994 São Paulo, or *Divisor* to 2013 Hong Kong? Although this essay argues against understanding these works as site-specific in a conventional sense, they remain entangled with their geographic conditions of production and display, such that the work is situated anew with each iteration. At the same time, these artworks are ultimately unable to escape the embedded social relations that characterize those sites. Rather than trying to recreate a frozen moment in Brazil’s past—a specific razed morro, or a community long lost to capitalist redevelopment—these works will benefit from curatorial approaches that seek to make their original formal and social challenges tangible for viewers.

————— / **Notes** / —————

¹ Lygia Pape, “Trabalho vivo e renovador,” interview by Cristina Pape, February–March 2002, quoted in Vanessa Rosa Machado, “Arte e espaço público nos filmes de Lygia Pape,” *Risco: Revista de Pesquisa em Arquitetura e Urbanismo* 7 (2008): 98. All translations from the Portuguese are by the author, unless otherwise noted.

² Anna Dezeuze, “‘Do-it-yourself Artworks’: A User’s Guide,” in *Dead History, Live Art? Spectacle, Subjectivity and Subversion in Visual Culture since the 1960s*, ed. Jonathan Harris (Liverpool: Liverpool University Press, 2007), 202.

³ Sérgio B. Martins, “An Anticlass in Avant-Gardism,” in Iria Candela, *Lygia Pape: A Multitude of Forms* (New York: Metropolitan Museum of Art, 2017), 32.

⁴ Joseph Beuys, “I Am Searching for Field Character” (1973), in *Participation*, ed. Claire Bishop (Cambridge, MA: The MIT Press, 2006), 125.

⁵ Paulo Herkenhoff, “Lygia Pape: The Art of Passage,” in *Lygia Pape: Magnetized Space*, ed. María Luisa Blanco, Manuel J. Borja-Villel, and Teresa Velásquez (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2011), 51–52.

⁶ Lygia Pape, Mário Pedrosa, and Luis Otávio Pimentel, *Lygia Pape* (Rio de Janeiro: Fundação Nacional de Arte [FUNARTE], 1983). See also Luiz Camillo Osorio, “Lygia Pape: Experimentation and Resistance,” *Third Text* 20, no. 5 (September 2006): 581. See also Martins, “An Anticlass,” 32.

⁷ Pape, Pedrosa, and Pimentel, *Lygia Pape*, 46.

⁸ For early accounts of this trajectory, see Ferreira Gullar, “Os ‘penetráveis’ de Oiticica,” *Jornal do Brasil*, Dec. 7, 1961: 4; and Mário Pedrosa, “Da dissolução do objeto ao vanguardismo brasileiro,” *Correio da Manhã*, June 18, 1967, reprinted in *Mundo, homem, arte em crise*, ed. Aracy Amaral (São Paulo: Perspectiva, 1975), 163–68.

⁹ In addition to texts by Gullar and Pedrosa, Ronaldo Brito discusses Pape and Hélio Oiticica in terms of participation in “Com o espaço construído; de volta às galerias o neoconcretismo de Lygia Pape,” *Opinião*, August 1975, reprinted in *Experiência crítica*, ed. Sueli de Lima (São Paulo: Editora Cosac Naify, 2005). In *Performance nas artes visuais* (Rio de Janeiro: Jorge Zahar Editor Ltda., 2008), 25, Regina Melim emphasizes the participatory character of Brazilian art practice—citing Lygia Clark’s *Bichos*, Hélio Oiticica’s *Parangolés*, and Pape’s *O ovo* and *Divisor*—as distinct from the kinetic art predominant in much of Latin America during the late 1960s and 1970s. Glória Ferreira discusses Pape’s *Ovos* in terms of spectator participation; see “Estruturas abertas,” in *1968 – Eles só queriam mudar o mundo*, ed. Regina Zappa and Ernesto Soto (Rio de Janeiro: Jorge Zahar Editor Ltda., 2008), 109. Mônica Amor charts a trajectory from participation as challenging formal conventions, in works of Oiticica and others around Neoconcretism, 1959–1961, to participation as a form of “social insertion,” in “From Work to Frame, In Between, and Beyond: Lygia Clark and Hélio Oiticica, 1959–1964,” *Grey Room* 38 (Winter 2010): 20–37, and *Theories of the Nonobject: Argentina, Brazil, Venezuela, 1944–1969* (Berkeley: University of California Press, 2016), chapter 4.

¹⁰ Martins, “An Anticlass,” 32.

¹¹ Lúcio Costa, *Plano-piloto para a urbanização da baixada compreendida entre a Barra da Tijuca, o Pontal de Semambetiba e Jacarepaguá* (Rio de Janeiro: Agência Jornalística Image, 1969).

¹² Lauro Cavalcanti, “Lygia Pape and Lauro Cavalcanti—A Conversation, Paço Imperial, Rio de Janeiro, 2003,” in *Lygia Pape: Magnetized Space*, ed. María Luisa Blanco, Manuel J. Borja-Villel, and Teresa Velásquez (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2011), 308.

¹³ Hélio Oiticica, “Pape: Ovo” (1973), in *Lygia Pape: Gávea de Tocaia* (São Paulo: Cosac & Naify, 2000), 302. In all three instances, the word *environment* translates the Portuguese word *ambiente*.

¹⁴ Hélio Oiticica, “‘Ovo’, de Lygia Pape,” n.d., Arquivo Hélio Oiticica/Projeto Hélio Oiticica document 0485/73.

¹⁵ Jorge Sirito de Vives and Paulo Roberto Martins, *Arte Pública*, 35mm, 14min. The film sequences were shot beginning in November 1967, and the film was completed

by April 1968. See “Panorama do Cinema,” *Jornal do Brasil*, Nov. 29, 1967: B7; and “Panorama do Cinema,” *Jornal do Brasil*, May 1, 1968: B3.

¹⁶ Oiticica renamed Pape’s triplet of cubes the *Trio do embalo maluco* when she presented them at the 1968 outdoor art event *Apocalipopótese*, which I discuss further below. But in the promotional materials for *Apocalipopótese*, Pape’s work was still labeled *O ovo*. See “Arte no Atêrro,” *Diário de Notícias*, July 26, 1968: 6; and “O Ôvo: a humanidade nova de Lúgia Pape,” *Diário de Notícias*, July 26, 1968: caderno 2, 1.

¹⁷ See Marta Iris Montero, *Roberto Burle Marx: The Lyrical Landscape* (Berkeley: University of California Press, 2001), 80.

¹⁸ Machado, “Arte e espaço público,” 94.

¹⁹ *Ibid.*, 97.

²⁰ See Claudia Calirman, *Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles* (Durham: Duke University Press, 2012), 55-57; and Michael Asbury, “Flans, Urnas Quentes and the Radicalism of a Cordial Man,” in *Antonio Manuel: I Want to Act, Not Represent!*, ed. Claudia Calirman, Alexandra Garcia, and Gabriela Rangel (New York: Americas Society, 2011), 36-37.

²¹ Helia Nacif Xavier and Fernanda Magalhães, “Urban Slums Reports: The Case of Rio de Janeiro” in *Understanding Slums: Case Studies for the Global Report on Human Settlements* (London: Development Planning Unit, University College London, 2003), 3.

²² See Janice E. Perlman, *The Myth of Marginality: Urban Poverty and Politics in Rio de Janeiro* (Berkeley: University of California Press, 1979), 233. See also CHISAM, *Coordenação de Habitação de Interêsse Social da Área Metropolitana do Grande Rio* (Rio de Janeiro: Ministério do Interior, 1971).

²³ Calirman, *Brazilian Art under Dictatorship*, 57.

²⁴ For the watching-wearing cycle, see Hélio Oiticica, “Anotações sobre o Parangolé,” November 1965, in *Aspiro ao grande labirinto* (Rio de Janeiro: Rocco, 1986), 70-72; and Irene V. Small, *Hélio Oiticica: Folding the Frame* (Chicago: University of Chicago Press, 2016), 180-82.

²⁵ Oiticica, “Anotações sobre o Parangolé,” 71.

²⁶ *Ibid.*, 71.

²⁷ Sérgio B. Martins, *Constructing an Avant-Garde: Art in Brazil, 1949-1979* (Cambridge, MA: The MIT Press, 2013), 73.

²⁸ *Diário Carioca* (Rio de Janeiro), Aug. 14, 1965, quoted in Paola Berenstein Jacques, *Estética da ginga: a arquitetura das favelas através da obra de Hélio Oiticica* (Rio de Janeiro: Editora Casa da Palavra/RIOARTE, 2002), 37.

²⁹ Martins, *Constructing an Avant-Garde*, 73.

³⁰ Vanessa Rosa Machado, “Lygia Pape: Espaços de ruptura” (master’s thesis, University of São Paulo, 2008), 120.

³¹ “Lygia Pape por Ana Maria Machado, agosto de 1987,” in *Artistas plásticas no Rio de Janeiro, 1975-1985* (CIEC/Escola de Comunicação/UFRJ, 1993), 98. See also Denise

Mattar, *Lygia Pape: Intrinsecamente anarquista* (Rio de Janeiro: Relume Dumará, 2003), 91–92; and Hans-Ulrich Obrist, Pape, Lygia,” in *Hans Ulrich Obrist: Interviews*, Vol. 1 (Milan: Charta, 2003), 674, in which Pape explains, “I used to take my students to the Maré *favela*, the Maré complex [*Complexo da Maré*] which stood on mud in those days. . . . And there was an invention of forms within the *favelas* which was magnificent.”

³² Angélica de Moraes, “Trabalho combina estética e ação política,” *O Estado de São Paulo*, Apr. 22, 1995, cited in Machado, “Espaços de ruptura,” 103.

³³ “[O]s moradores da Favela da Maré . . . construíram palafitas à imagem e semelhança das mais bárbaras tribos africanas,” in Vera Perfeito, “Um favela mar adentro,” *Jornal do Brasil*, Dec. 14, 1970: caderno 1, 1, 26.

³⁴ “Turista que chega ao Rio começa a ter má impressão da cidade já no aeroporto,” *Jornal do Brasil*, June 8, 1971: caderno 1, 7.

³⁵ “Comerciantes da Favela da Maré são despojados e os moradores ficam em pânico,” *Jornal do Brasil*, Oct. 2, 1971: caderno 1, 20.

³⁶ “Três mil homens fazem os retoques no Fundão,” *Jornal do Brasil*, Sept. 4, 1972: caderno 1, 17.

³⁷ Lygia Pape, “Favela da Maré, or Miracle on Stilts” (1972), in *Lygia Pape: Magnetized Space*, ed. María Luisa Blanco, Manuel J. Borja-Villel, and Teresa Velásquez (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2011), 287.

³⁸ Pape’s photographs of people and architecture in Favela da Maré have been dated to 1974–1976 (images without people) and to 1978 (portraits of children), but conflicting dates are given for her film, *Favela da Maré*. It is typically dated to 1972, as in *Lygia Pape: Magnetized Space*, 287; and Iria Candela, *Lygia Pape: A Multitude of Forms* (New York: Metropolitan Museum of Art, 2017), 12, 145, 171, 178. For a date of 1982, however, see the Cinemateca Brasileira database; Pape, Pedrosa, and Pimentel, *Lygia Pape; Realizadoras de cinema no Brasil, 1930-1988*, ed. Heloisa Buarque de Hollanda, Ana Rita Mendonça, and Ana Pessoa (Rio de Janeiro: CIEC/Escola de Comunicação/UFRJ), 60; Claudio Solano, “Brazilian Independents: Some Background Notes,” in “BRAZIL – Post Cinema Novo,” ed. Paul Willemen, special issue, *Framework: The Journal of Cinema and Media* 28 (1985): 132; and Machado, “Espaços de ruptura.”

³⁹ Glória Ferreira, “Irreverence and Marginality,” in Iria Candela, *Lygia Pape: A Multitude of Forms* (New York: Metropolitan Museum of Art, 2017), 48.

⁴⁰ Cavalcanti, “Lygia Pape,” 298.