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# Lygia Clark – Hélio Oiticica

*Letters 1964 - 1974*

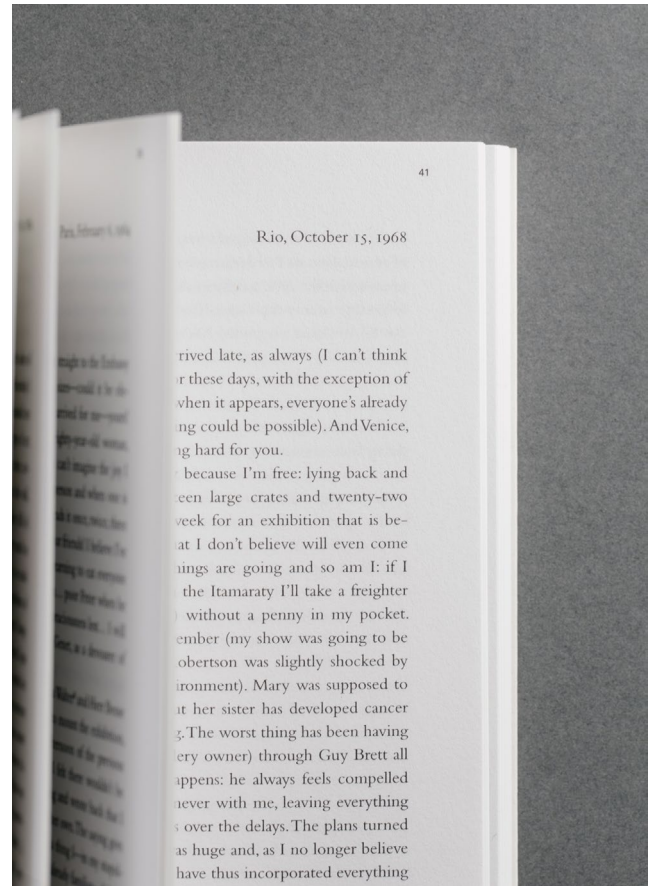


Ivorypress is pleased to present the second volume in the *Ars Litterae* series: *Letters 1964 - 1974*, by Lygia Clark and Hélio Oiticica.

From 1964 to 1974, two leading artists of the Brazilian Neo-Concrete movement, Lygia Clark and Hélio Oiticica, had an extraordinary correspondence which has now been translated into English. The letters are, first and foremost, a testimony to their friendship and complicities, bonds that had grown since the mid-1950s, when they first met amid an atmosphere of huge creative ferment in Brazil. Their encounter turned out to be transcendental in the life and career of both, in a country that was preparing for the surge of the so-called second Modernidade, the artistic development which, according to Ivo Mesquita, Brazilian art critic and curator, began in the 1950s and lasted until the 1980s.

The letters are much more than unexpected, privileged accounts of the international art scene, told in the register of the intimacies of letter-writing. They are a testimony of affection, respect, trust and fidelity—artistic too—of two friends who were also two great artists. These layers present a mix of journeys, impressions and clues about their works; proximities, complicities and even hardships and worries—those that inhabit the life of human beings.

This book gives continuity to the *Ars Litterae* series which—following the footsteps of *LiberArs*, artists books for all—has the goal of making little-known texts by twentieth-century artists accessible to readers around the world, and in an agreeable format. The *Ars Litterae* series is directed by Estrella de Diego, Academician of the Real Academia de Bellas Artes de San Fernando, writer, researcher and professor of History of Art at Universidad Complutense de Madrid.



**Lygia Clark** (1920–1988, Brasil) was renowned for her innovative paintings and installations. She played a significant role in the Brazilian Constructivist and Tropicalia movements of the mid-twentieth century. Together with fellow Brazilian artists Amilcar de Castro, Franz Weissmann, Lygia Pape, and poet Ferreira Gullar, Clark co-founded the Neo-Concrete movement. Clark’s artistic journey took a transformative turn in 1960 when she pioneered interactive art experiences for viewers, whom she referred to as ‘participants’. Her work delved into the interplay between interior and exterior realms, ultimately exploring the intricate relationship between the self and the world.

**Hélio Oiticica** (1937–1980, Brasil) was also a leading figure in the Neo-Concrete movement, advocating for artworks to emulate living organisms. Rejecting pure forms of representation, Neo-Concretists sought spatial engagement with viewers. Despite the movement’s brevity, it influenced Oiticica’s shift towards a more interactive, less formalistic style, leaving a lasting impression on his later works where viewer participation was central.

**For more information and interview requests:**

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