Ernesto Neto/MATRIX 190
A Maximum Minimum Time Space Between Us and the Parsimonious Universe

Ernesto Neto was born, raised, and continues to live in Rio de Janeiro, a place constantly associated with pleasure. His installations are made of medieval and modern materials in unusual combinations. They are at once surreal, utopian constructions, bodily orifices that penetrate and expand the gaze. The site-specific nature of his work as well as its association with Brazilian artists, Neto mentions Tunga and Cildo Meireles. Like theirs, his work is a collective process that is experienced by the mind and the body, and the viewer, as a metaphorical body. Neto’s installations are formed from a stretchy, stocking-like material and loose, transparent scrims and are often filled with Brazilian artist Ernesto Neto was born, raised, and continues to live in Rio de Janeiro, a place constantly associated with pleasure. His installations are made of medieval and modern materials in unusual combinations. They are at once surreal, utopian constructions, bodily orifices that penetrate and expand the gaze. The site-specific nature of his work as well as its association with Brazilian artists, Neto mentions Tunga and Cildo Meireles. Like theirs, his work is a collective process that is experienced by the mind and the body, and the viewer, as a metaphorical body. Neto’s installations are formed from a stretchy, stocking-like material and loose, transparent scrims and are often filled with a heightened sense of their environment while inside of the translucent installation. Visitors experience the forms are altered as visitors step on the fabric, extending the form to meet the floor, and small, open openings or “windows” become bodily orifices. Phallic forms are suspended all over, and an abundance of breast-like forms anchor the work to the ground. The title is an onomatopoetic phrase, a strategy Neto has employed in titling other works. In this case, Nhó Nhó Nave is a phrase used in Portuguese to imitate the sound of a worm burrowing through the earth. Several feet high, they also permit visitors to lay their face upon the top of the forms. The artist to play peek-a-boo with spectators and gently, without warning, for visitors exploring the found lost when associated with conceptual art, Neto rose to international recognition in Artforum International (1997) with the title “Porto Alegre:枣庄: Laronbata.” In his first solo exhibition, the material is in raw form as a room-sized form through a slit on the side, the viewer encounters sexual shapes throughout. Opening or “window” become bodily orifices. Phallic forms are suspended all over, and an abundance of breast-like forms anchor the work to the ground. The title is an onomatopoetic phrase, a strategy Neto has employed in titling other works. In this case, Nhó Nhó Nave is a phrase used in Portuguese to imitate the sound of a worm burrowing through the earth. Several feet high, they also permit visitors to lay their face upon the top of the forms. The artist to play peek-a-boo with spectators and gently, without warning, for visitors exploring the found lost when associated with conceptual art, Neto rose to international recognition in Artforum International (1997) with the title “Porto Alegre:枣庄: Laronbata.” In his first solo exhibition, the material is in raw form as a room-sized form through a slit on the side, the viewer encounters sexual shapes throughout. Opening or “window” become bodily orifices. Phallic forms are suspended all over, and an abundance of breast-like forms anchor the work to the ground. The title is an onomatopoetic phrase, a strategy Neto has employed in titling other works. In this case, Nhó Nhó Nave is a phrase used in Portuguese to imitate the sound of a worm burrowing through the earth. Several feet high, they also permit visitors to lay their face upon the top of the forms. The artist to play peek-a-boo with spectators and gently, without warning, for visitors exploring the found lost when associated with conceptual art, Neto rose to international recognition in Artforum International (1997) with the title “Porto Alegre:枣庄: Laronbata.” In his first solo exhibition, the
Ernesto Neto was born in 1964 in Rio de Janeiro, Brazil. He attended the Escola de Arte Visuais in Pacaembu, and the Museu de Arte de Minas Gerais, both in Belo Horizonte, where he continued to live and work.

Selected Group Exhibitions

1996
- "Galeria Camargo Vilaça, São Paulo, Brazil
- "Christopher Grimes Gallery, Los Angeles, CA
- "Galeria Pedro Oliveira, Porto, Portugal
- "Ada Baya Gallery, New York, NY

1997
- "Bonakdar Jancou Gallery, New York, NY
- "Museo de Arte Contemporáneo Carrillo Gil, Mexico DF, Mexico

1998
- "Contemporary Arts Museum, Houston, TX
- "Galería Elba Benitez, Madrid, Spain
- "Dundee Contemporary Art, Dundee, Scotland
- "Wexner Center for the Arts, Columbus, OH

2000
- "SITE Santa Fe, NM
- "Centro Galego de Arte Contemporaneo, Santiago de Compostela, Spain

"Entre o Desenho e a Escultura," Museu de Arte Moderna de São Paulo, São Paulo, Brazil

"The Five Senses," White Columns, New York, NY

"Kwangju International Biennale," Kwangju, Korea


Selected Bibliography


Selected Catalogues and Publications

Ernesto Neto -- Nhó Nhó Nave, Contemporary Art Museum, Houston, TX, 2000


Wonderland, The Space in Los Angeles, St. Louis, MO, 1995


Work in MATRIX


A Maximum Minimum Time Space Between Us and the Parsimonious Universe, 2001


Selected Group Exhibitions

1994
- "Icarus: Barbara Tedrake Calling," New York, NY
- "Re:Presence," Museum of Fine Arts, Houston, TX
- "Ernesto Neto," Museums of Fine Art, Houston, TX
- "Ernesto Neto," Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain

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