



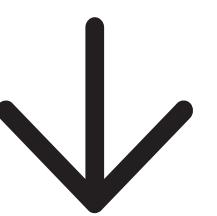
ERNESTO NETO

S O P L O





Through the following file, we invite you to participate in the exhibition *Soplo* by the Brazilian artist Ernesto Neto (1964), curated by Valéria Piccoli and Jochen Volz. On this occasion, CCLM presents a retrospective of the artist, which arrives in Chile after being exhibited at the Pinacoteca de São Paulo and at the Malba in Buenos Aires. With works from the late 1980s to the present, which extend the principles of sculpture by investigating space, forms and materials. Neto's proposal is a common reflection of the human from a spiritual and philosophical basis, emphasizing on balance, the need to rethink our values and reformulate them in favour of the society that we can build.





01

HEAL COLLECTIVELY

Ernesto Neto's installations stimulate the observers' various senses, challenging their bodies to participate, and even to immerse themselves into the sculpture. This intention indicates an idea of a collective body by stimulating contact and coexistence in a playful way. For the artist, this gesture illustrates the ritual dimension of his work, in which individual, collective and historical experiences coexist in reference to the processes of violence and plunder lived in his country over the centuries. Through art, Neto proposes a cure based on the recognition of the ancestral knowledge of local cultures. It exalts the connection with the sacred - understood in its universal dimension, and not religious - linking this perspective to think incidental social and environmental issues.



01



Ernesto Neto, *Cura Bra Cura Té*, 2019





01

HOW CAN INDIGENOUS
KNOWLEDGE GAIN VALUE IN
YOUR LIFE?

WHAT KIND OF KNOWLEDGE
WOULD YOU IMPLEMENT
TO COLLECTIVELY HEAL
CERTAIN WOUNDS OF
OUR SOCIETY?

WHAT COURSE HAVE
THE RELATIONSHIPS WE
MAINTAIN WITH INDIGENOUS
PEOPLES TAKEN IN
RECENT TIMES?





02

PLACE OF BELONGING

Another of the characteristic elements in Ernesto Neto's production are the gestures cross-referenced to the identities present in popular culture, particularly that of Rio de Janeiro, his hometown. This remark is manifested, for example, in the use of crochet, a technique identified with the artisan and feminine work, whose secrets are generally transmitted in the family sphere, in his case, a skill inherited from his grandmother. Crochet allows the artist to build large "habitable" structures, as an allusion to the solidarity and resistance of constantly threatened life forms.

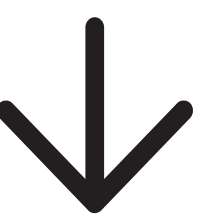


02



Ernesto Neto, *Tom Bor Tom*, 2012

ERNESTO NETO. SOPLO





02

WHAT ELEMENTS OF
POPULAR CULTURE COULD
REPRESENT PART OF
YOUR IDENTITY?

WHAT KIND OF CRAFT
PRACTICES STILL PERSIST
IN YOUR TERRITORY?

HOW ARE THEY PART OF
YOUR EVERYDAY LIFE?





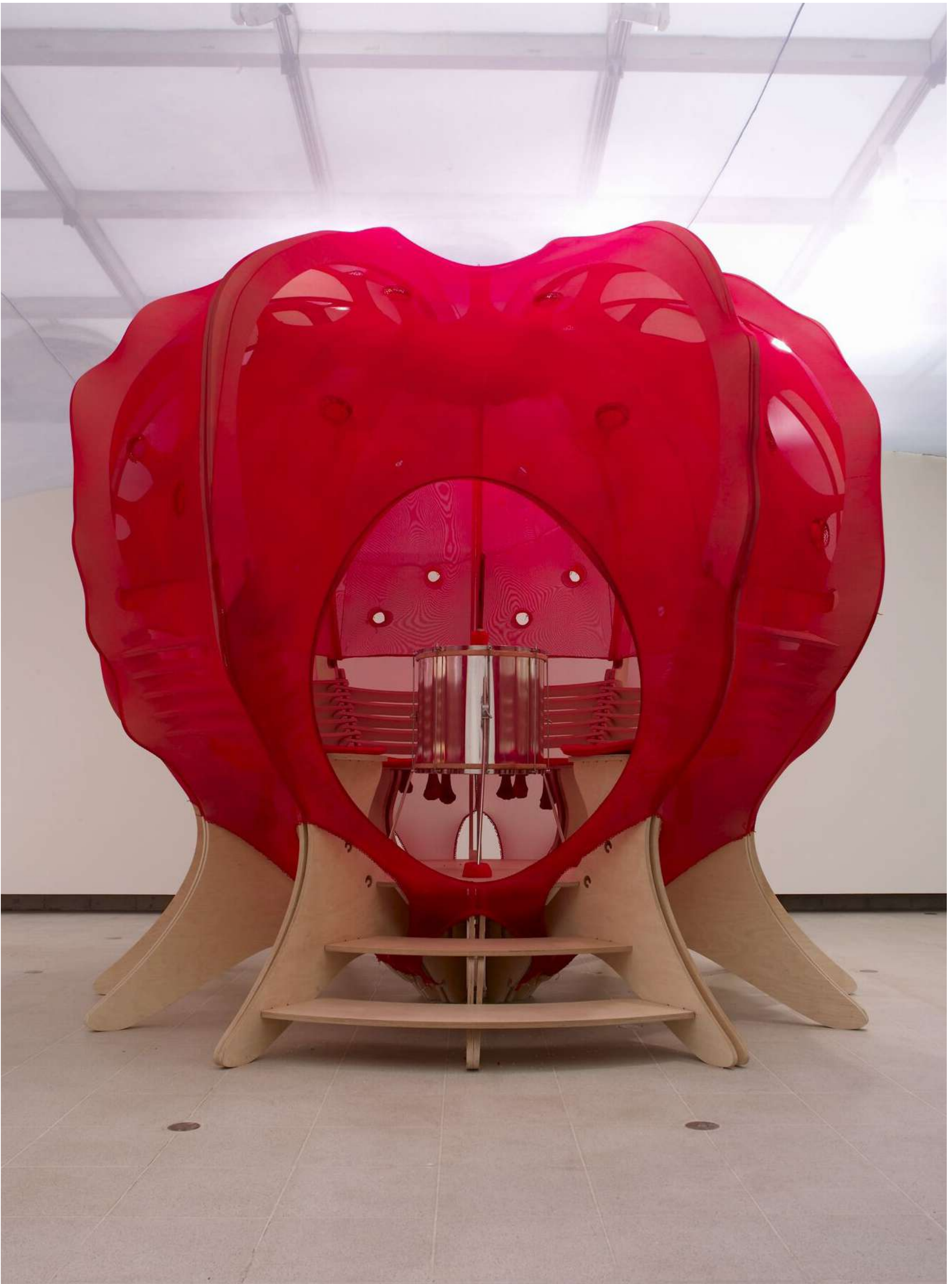
03

SHARED SENSITIVITIES

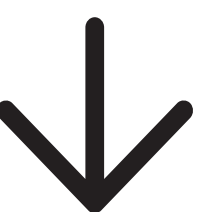
Ernesto Neto performs sculpture out of an expanded field, suggesting ways to connect through our senses beyond vision. In his works, it is possible to interact through smell and touch, turning the viewer's body into an indispensable element and closely linked to the work of art. The sensitive experience that derives from this relationship, and that Neto offers us, ranges from the individual to the collective. Their structures exhale smells, have textures and sounds, organically adapting to the environment, as if they were living beings. In the development of the work, a process frequently based on the coexistence between different materials, the artist expands the idea of bodily experience by also incorporating the audience's auditory sense.



03



Ernesto Neto, *Circleprototemple...!*, 2010





03

WITH WHAT WORD
WOULD YOU DEFINE
YOUR EXPERIENCE OF
INTERACTION WITH
NETO'S WORKS?

IF YOU WERE IN THIS
SPACE WITH A GROUP
OF STRANGERS, WHAT
ELEMENTS WOULD
EVERYONE HAVE
IN COMMON?





03

WHAT DOES IT EVOCATE
YOU TO SHARE A
COLLECTIVE BEAT WITH
OTHER PEOPLE IN A CIRCLE?





04

THE BODY AS A COMMUNICATING AGENT

Neto's work appeals to knowledge through the body. In his proposal, communication is fundamental and is the way in which we can rearticulate a critique of the colonial past and its updates in the present. For Neto, when we hug someone, that hug is a conversation, as is shaking hands or dancing: the body is the communicating agent and the skin is the boundary of this relationship. Touching and feeling the other is also a cultural exchange. In this sense, Neto states that the western image of culture is profound but incomplete "because words are important, but a kiss can change the world." ¹

¹ Interview with Ernesto Neto by Cayetano Limorte-Menchón, published in 2018 in *Arte, individuo y sociedad* 30(1). P. 214.



04



Ernesto Neto, *Três cantos e uma dança (Treveste)*, 2017





04

WHICH INTIMATE
EXPERIENCES WOULD YOU
SHARE IN THIS WORK?

HOW DOES YOUR
SKIN REPRESENT YOUR
LIFE EXPERIENCES?

HOW DO ARTISTIC
EXPRESSIONS CONTRIBUTE
TO THE CONSTRUCTION
OF COMMUNITY?



CENTRO

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