

The Museum of Modern Art

Department of Communications

ERNESTO NETO'S *NAVEDENGA* ON VIEW FOR THE FIRST TIME AT MoMA

Ernesto Neto: Navedenga

January 22–April 5, 2010

The Werner and Elaine Dannheisser Gallery, fourth floor

New York, January 19, 2010— The Museum of Modern Art presents ***Ernesto Neto: Navedenga***,

Navedenga, an installation of the room-size sculpture *Navedenga* (1998) by Ernesto Neto (born 1964), one of the most influential Brazilian artists working today. *Navedenga* was acquired in 2007 and is on view for the first time at the Museum from January 22 to April 5, 2010. The installation is organized by Doryun Chong, Associate Curator, and Nora Lawrence, Curatorial Assistant, Department of Painting and Sculpture, The Museum of Modern Art.

Since the late 1990s, Neto has been creating enveloping sculptural environments using translucent stretch fabric. *Navedenga*, an important early example from this ongoing body of work, is a large-scale sculpture constructed from Lycra fabric, Styrofoam, and sand, and embedded with aromatic cloves. With its soft, sensuous surface, round, taut contours, and orbéd appendages, *Navedenga* references and evokes the human body. Its material is pliant and responsive to touch, like human skin. Visitors are invited to enter the sculpture's hollow chamber and engage their visual, tactile, and olfactory senses.

The form and the title of *Navedenga*—a neologism created by the artist that recalls the Portuguese word *nave*, or “ship”—suggest both a fantastical spacecraft and a protective womb. The work is part of a series of “naves” by Neto, which allude to journeys both intimate and expansive, feminine and masculine; they encompass a profusion of symbiotic oppositions.

With this series, a major change took place within Neto’s oeuvre. While his earlier work fits comfortably within the conventional boundaries of sculpture, these larger, quasi-architectural bodies meld ideas of sculpture and environment. Neto cites Brazilian artists of a generation preceding his, such as Lygia Clark and Helio Oiticica, as influences on his interest in reframing the role of the viewer. Viewers of Neto’s works are not passive spectators; rather, they are active participants in the work of art, and factors upon which the work’s meaning rests.

SPONSORSHIP:

This installation is made possible by BNP Paribas.

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Public Information:

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Hours: Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m.

Closed Tuesday

Museum Admission: \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs). Target Free Friday Nights 4:00-8:00 p.m.

Film Admission: \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)