



Entrevendo [Glimpsing 1970-1994 (2013)], like other works from that time, started out as a written note that he kept for decades until he had the opportunity to produce it. In this large-scale work, Meireles seeks to materialise an invisible element: air. The installation consists of a dimly lit tubular structure made out of wooden slats, with a heat source and a fan placed at one end. It isolates and envelops the spectator, whose body becomes part of the assemblage. Before entering, spectators are given two small pieces of ice – one slightly curved, the other spiral-shaped, like a materialisation of the column of air from two perspectives – the first salty and the second sweet, so that spectators can tell them apart as they slowly melt in their mouths. To paraphrase Suely Rolnik², Meireles has the power to keep our bodies awake because he knows that visual experience restricts knowledge and distances us from our other senses.

Inmensa (Immense 1982) is an installation consisting of tables and chairs of disparate sizes that fit together in a way that has nothing to do with the usual arrangement. Meireles plays with the characteristics of minimalism but goes beyond merely formal aspects, opening up the work to multiple meanings: on the one hand, it is a fractal structure, based on two mathematical progressions (the chair is a half-progression, the table a quarter-progression); on the other, the subversion of the elements that make up the installation suggest the ideas of hierarchy and equilibrium, which can be read as a metaphor of capitalism.

Camelo (Hawker, 1998) is inspired by a personal experience and by the desire to make a work with a million units. As on other occasions, Meireles begins with a childhood memory that marked him, in this case some hawkers that he saw when he travelled to Rio de Janeiro with his father: a puppet seller whose magical show fascinated him and two others who sold collar stays and pins. This encounter led him to wonder how anybody could survive selling such trifles, and to marvel at the thought of the existence of big factories dedicated to the production of such tiny objects. This gave rise to a large edition (a thousand copies) of a work of very small dimensions, in which a motorised puppet sells collar stays and needles. Once again, Meireles came up with a play on words to describe a certain work, calling them “Humiliminimalismos”, which are both tiny or minimal and humble.

Cildo Meireles was the recipient of the Vélazquez Prize for Visual Arts in 2008. That same year, MACBA, in collaboration with other international institutions, organised the largest exhibition to date of his large scale installations. It included *Babel*, a vast tower made out of old radios tuned to different stations, which can be seen both as an archaeology of the device and a sociological sensor of the sound context. His work has been shown in numerous solo exhibitions as well as at the Sao Paulo Art Biennial, Documenta Kassel and Venice Biennale, and is included in the collections of major museums such as MoMA, Tate Modern, Pinacoteca do Estado de Sao Paulo, Centre Georges Pompidou and MNCARS.

¹ Tate.org.uk, 2016. *Material language*. [online] At: www.tate.org.uk/context-comment/articles/material-language (Retrieved:12 July 2016). Carl Andre used this statement to open the catalogue-box that accompanied his first solo exhibition at the Städtisches Museum in Mönchengladbach in 1968. One copy of this edition is part of the MACBA Collection.

² Suely Rolnik, 2009. *Desvío hacia lo innumerable*. 2009, MACBA . URL: retrieved July 12, 2016 www.macba.cat/uploads/20090216/QP17_Meireles.pdf

02. Timeline

01:34 Drawings

06:34 Conceptual art and seduction

12:57 *Inserções em circuitos ideológicos. Projeto Coca-Cola*, 1970

22:48 *Entrevendo 1970-1994*, 2013

28:27 *Zero centavo* (1974-1978), *Zero dollar* (1974-1984), *Zero cent* (1974-1978)

34:11 *Inmensa*, 1982

36:26 *Glove-trotter*, 1993

40:30 *Camelo*, 1998



03. Related links

Cildo Meireles at Galeria Luisa Strina

www.galerialuisastrina.com.br/en/artists/cildo-meireles/

Cildo Meireles at Galleria Continua

www.galleriacontinua.com/artist/142/artpieces

Cildo Meireles at Galerie Lelong

www.galerielelong.com/artist/cildo-meireles

Cildo Meireles exhibition at Tate Modern, London (2008-2009)

www.tate.org.uk/whats-on/tate-modern/exhibition/cildo-meireles/cildo-meireles-explore-exhibition

Cildo Meireles at Tate

<http://www.tate.org.uk/context-comment/video/cildo-meireles>

Cildo Meireles interview in Arterial

followarterial.com/category/Artist/

Cildo Meireles at Zonaradio

ubusound.memoryoftheworld.org/happy/Happy-New-Ear_16.mp3

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Produced by André Chêdas. Voice: Lucrecia Dalt. Documentation and interview: Dolores Acebal. Recorded with Beyerdynamic MC 930, a Tascam DR-100 recorder and edited with Ableton.

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