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CRUZEIRO DO SUL – CILDO MEIRELES

AN EXHIBITION PRESENTED BY LAB'BEL AT THE ORANGERIE DU SÉNAT

From July 3 to 14, 2025, as part of the France-Brazil Cultural Season 2025, Lab'Bel presents *Cruzeiro do Sul* (1969–1970), a seminal work by Brazilian artist Cildo Meireles.

Born in 1948 in Rio de Janeiro, Cildo Meireles is a major figure in conceptual art. Since the late 1960s, he has developed a body of work that is both political and sensorial, using materials, systems of measurement, and structures of power in tension through sculptures and immersive installations.

Following its exhibitions in 1970 at the Petite Galerie in Rio de Janeiro, in 2009 at Tate Modern in London, in 2013 at the Reina Sofia Museum in Madrid, and in 2014 at the Pirelli HangarBicocca in Milan, *Cruzeiro do Sul* will be presented for the first time in France this summer, as part of a solo exhibition at the Orangerie du Sénat.

This project follows a dialogue initiated with the artist in 2021, when Lab'Bel added a work from the series *Inserções em circuitos ideológicos – Projeto Coca-Cola* to its


collection. Meireles' ability to subvert the function of everyday objects, combined with the conceptual, sensorial, and often irreverent dimension of his work, naturally led to a first collaboration for *MonaVache*, the 2024 edition of *La Vache qui rit® Collector's Box*.


Beneath its apparent simplicity, *Cruzeiro do Sul* offers a reflection on the history and preservation of Brazil's indigenous knowledge. Its title refers to the Southern Cross constellation, historically used by sailors to navigate the Southern Hemisphere. The piece sets up a dialogue between two narratives: one rooted in Indigenous cosmologies—oral, organic, and grounded; the other shaped by logics of exploration, mapping, and spatial mastery.


The oak and pine that compose the piece evoke a Tupi legend according to which fire was discovered through the friction of these two sacred woods. They also broadly symbolize the erasure of indigenous cultures and the intensive exploitation of Brazil's natural resources.


Cruzeiro do Sul exemplifies Meireles' approach at the intersection of “**humiliminimalism**”—a Latin American reinterpretation of American minimalism infused with other histories and cultural traditions—and the play on scale that characterizes much of his work. The gap between the perceived object and its political or symbolic significance means the piece cannot be grasped in a single glance or gesture. Visitors will be invited to experience it at the Orangerie du Sénat, which will act not just as a display space but as an active component of the artistic setup.

PRACTICAL INFORMATION

 **Dates:** Daily, from July 3 to 14, 2025, 11 am to 8 pm


 **Location:** Orangerie du Sénat, Jardin du Luxembourg (entrance via Porte Férou, 19 bis rue de Vaugirard), Paris 6th


 **Access:** RER (Luxembourg-Sénat), Metro (Odéon, Mabillon, Saint-Sulpice), Bus 89, 84, 58


 **Free admission**


RELATED EVENTS

To enrich the visit experience, several events will take place during and after the exhibition:

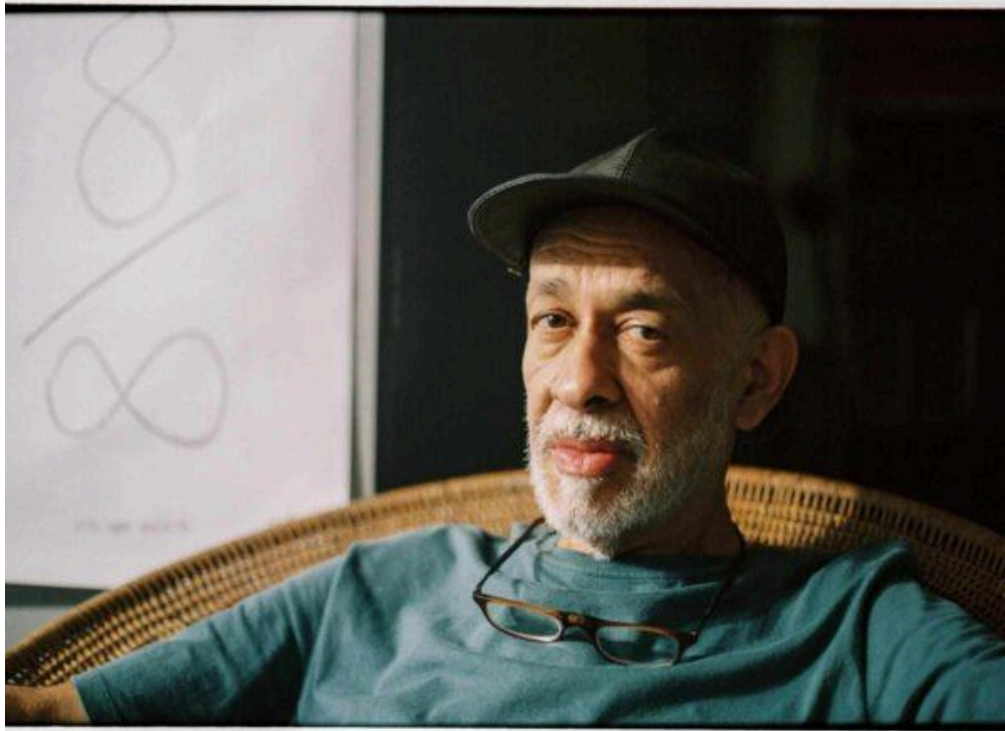
 *Cruzeiro do Sul* – A documentary film by Tiago Hespanha, produced for the exhibition. Continuous screening during exhibition days, in the exhibition space.

 *À l'échelle du geste* – A round table about *Cruzeiro do Sul*
July 9 at 7:00 PM, Auditorium of the Maison de l'Amérique latine
With: Paulo Miyada (Director of the Tomie Ohtake Institute, São Paulo), Vanessa Pastorini (PhD student in Semiotics, University of São Paulo)
Moderator: Silvia Guerra, co-curator of the exhibition
Conversation in Portuguese, with translation
Venue: Maison de l'Amérique latine, 217 Boulevard Saint Germain, Paris 7th
<https://www.mal217.org/fr>

 *Cruzeiro do Sul* – Exhibition catalog
With contributions from Laurent Fiévet, Silvia Guerra, Diego Matos, Paulo Miyada, and Vanessa Pastorini.

 More information: www.lab-bel.com

BIOGRAPHY OF CILDO MEIRELES



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Born in 1948 in Rio de Janeiro, Cildo Meireles belongs to a generation of Brazilian artists who came of age at the onset of the 1970s under the dual influence of conceptual art and the Brazilian Neo-Concrete Movement. Aiming to fully engage its audience, Meireles' work smartly plays with physicality and the senses. Although often directly inspired by specific news events and political contexts – especially in relation to censorship and the repression of individual freedoms –, his art addresses universal themes and issues.

Cildo Meireles' recent exhibitions include *Cildo Meireles: Installations*, at HangarBicocca in Milan (2014); *Cildo Meireles*, at the Museo Reina Sofia in Madrid (2013), then at the Museu de Arte Contemporânea de Serralves in Porto (2013-2014); *Cildo Meireles*, at the MACBA in Barcelona (2009); *Cildo Meireles*, at the Tate Modern in London (2008); *Cildo Meireles*, at the Musée d'Art Moderne et Contemporain in Strasbourg (2003); and *Cildo Meireles — retrospective* at the New Museum in New York (1999).

Cildo Meireles was awarded the 2008 Velazquez Prize for Plastic Arts for his career achievements as well as the 2023 Roswitha Haftmann Prize.

About a few square millimeters of wood nudging our conscience

By Laurent Fiévet

Through a two-fold conceptual approach that consists of joining two sections of two different species of wood to create a sculpture in the form of a cube of side 9 mm, then asking for it to be placed on the floor in an exhibition space that is both pared down and sufficiently vast to make it difficult for onlookers to locate it, *Cruzeiro do Sul* lays down the principle of an artistic encounter that addresses the successive stages of Brazil's history of colonization. Indeed, wood exploitation was a central aspect of three centuries of occupation, and a major economic focus for colonial powers, on a par with sugar, gold, and diamonds. Also well-established is the fact that the discovered properties of certain native plant species encouraged a large-scale process of deforestation, which the Convention on International Trade in Endangered Species of Wild Fauna and Flora tried to limit in some way, and whose full consequences are still difficult to assess today. By invoking the beliefs of the Tupis (who claim that the act of vigorously rubbing together cuts of pine and oak wood led to the invention of fire and, in turn, lightning), Cildo Meireles' sculpture directly pays homage to the indigenous peoples of Brazil and emphasizes their invaluable contribution to the cultural identity of the artist's home country; but the artwork also bears the scars of somber years of exploitation that depleted Brazilian natural resources and the too-often repressed memory of the related human tragedies, interlocked in the same way as the two halves of the sculpture.

Therefore, just as exhibiting *Cruzeiro do Sul* in Europe appears essential to take stock of the abuses that other continents suffered at the hands of colonial powers, it is likewise important to ensure that the context of its presentation is informative enough to point out how these tragic realities must be assessed with the seriousness they deserve. Because Cildo Meireles' sculpture is able to, on its own, encapsulate a wealth of geopolitical, historical, and ecological concerns that, beyond their relevance for the indigenous peoples of Brazil, raise the more general question of Europe's role in colonialism throughout history, a highly symbolic setting is necessary to properly account for these various issues. Because it belongs to the upper house of the French Parliament, the Orangery of the Senate—designed by the architect Alphonse de Gisors and built in 1836, in a moment when the Luxembourg Palace was being restructured and extended to offer accommodations to all senators, in contrast with its primary use as the official residence of the president of the Senate up until this date—provides a particularly apt exhibition space. It illustrates the richness and plurality of French values, which resonate with the wide array of questions that the sculpture implicitly asks each and every visitor to consider.

Installed directly on the floor, the cube, although only a few millimeters in size, calls attention to the questions of scale and perception that Cildo Meireles' practice frequently addresses. An illustrative example of the Brazilian artist's aesthetics—which he likes to describe as “*humblinimal*,” a portmanteau word he coined himself, to appropriate and reinterpret the minimalism movement that emerged in the United States in the early 1960s—*Cruzeiro do Sul* is intended to take into account the theatrical and solemn space of its presentation as a counterweight to its smallness; not only to highlight the fact that visitors are likely to minimize the concerns raised by the artwork because of its diminutive size and natural tendency to disappear in the vastness of its surrounding space, but also to favor its propensity to radiate like a black diamond struck by a ray of light at the heart of darkness.

Like a seed that, after having followed the trade routes connecting South America to Europe, would be mixed up with the seeds of bitter orange trees, pomegranate shrubs, date palms, or oleanders—plants that, in the cold months, find protection inside the Orangery—*Cruzeiro do Sul* does hold the promise of a blossoming, a process of opening up that engages with its own intellectual musings. Similarly to the collections of plants that the building was designed to shelter, the artwork carries the seeds of a flourishing way of thinking that may gain strength in the fertile ground constituted by the humanist values that are defended in the Luxembourg Palace. Thus, and in the context of its being presented for the first time in Paris, what the sculpture embodies is, rather than a condemnation and vague demand for reparation, an invitation to establish, through the effects of porosity, interactions that contribute to a legislative expression of the symbolic charge it carries.

What is at stake here is to produce or welcome a migration; to create a vibration as subtle and powerful as those which bows made of Pernambuco wood, a material popular with French luthiers for its exceptional resilience and density, could bring to life on violin strings; to prompt intellectual change in the minds of visitors on par with their effort to locate a simple cube measuring only a few millimeters in a place as large as the Orangery; to ignite a spark in them on the model of what two finely juxtaposed species of wood rubbing against each other are supposed to create according to Cildo Meireles; to fill, as if a flashover occurred, the empty space embracing the sculptural materiality in order to imbue it with the meaningfulness it requires; and to more simply invite everyone to plough their own furrow on the path to humanism to better understand its repercussions and take in its teachings.

For the entire gamble of Cildo Meireles' piece is to allow for the visitors' own interpretation of its meaning. To entrust them with the responsibility to define and appreciate the importance of the issues it tackles. To invite them to be one with it, in an effort to develop its importance and reach.

Despite the authoritative presence of painters and sculptors on the building's façade, and not least that of Phidias, such an ambition may seem overblown in view of the meager means implemented. To tie such important issues to a few square millimeters, and furthermore to present the artwork in a place that, for the French, is so closely linked to power may seem a provocation. After all, the cube could just as well fit in someone's pocket, and at a moment's notice. In fact, this is precisely how *Cruzeiro do Sul* is often transported from one country to another for an exhibition.

And yet, considering the one-upmanship that sometimes characterizes the output of contemporary artists today, pushing the boundaries of the spectacular further and further and even to the point of expensive sophistication—a notable case in point being François Stahly's stimulating installation *Portiques, Totems et Papillons ou l'Écho de la forêt* [Porticos, totems, and butterflies, Or the sound of the forest] in the spacious entrance hall of the Maison de la Radio et de la Musique, in Paris, inspired by the forests of the American Pacific Northwest—the modesty of Cildo Meireles' proposal pertains to a kind of implicit awareness that encourages other forms of conscious responsibility. Mirroring the Portuguese seafarers' feelings of awe and perplexity upon landing in South America, discovering the Tupi people's simple way of life, and coming to the extraordinary realization of their lack of a notion of private property, *Cruzeiro do Sul* underscores how we should be watchful to favor, over any form of ease, if not over any expression of materiality, even strictly artistic ones, the care we extend to others.

Cruzeiro do Sul is like a grain of sand, thrown in the gears of an expertly oiled machine that, more often than not, is designed to only cater to the prosperity of some individuals to the detriment of others, or like a tiny piece of gravel that someone would have intentionally slipped inside our comfortable, elegant, perfectly laced shoes. As visitors walk around the exhibition space in the Orangery of the Senate, the decision will be theirs to either pretend as if nothing was there or, on the contrary, modify their gait and allure to learn a new, different way of moving; and maybe even correct their course, as sailors did in the past when they found the South Celestial Pole thanks to the constellation that gave its name to the artwork.

For the Tupinambas—the *ancient ones*, the *ancestral people*—the fits of rage of Tupan, the god of thunder and lightning, are impossible to rein in. When he travels across the sky from west to east on a hollow chair that serves as his boat, his motions are the cause of thunderstorms that, once they have erupted, seem endless. Although it all relates to an invisible power, the sound and its echo are literally thunderous. Just like these few square millimeters of wood, ready to nudge our conscience.

Crossings

By Silvia Guerra

“Nem uma só verdade resplandece
Neste verão sonhado por abutres.”

(“Not a single truth shines forth
In this summer dreamt by vultures.”)

Excerpt from Mário Faustino, “Noturno,” *O homem e sua hora*, 1956
(A poem Cildo often quotes)

Crossing different perspectives, aesthetics, scales, and histories: this is the promise of exhibiting Cildo Meireles’ *Cruzeiro do Sul* (1969–70) in France for the first time.

Presenting Cildo Meireles’ artwork under the large glass roof of the Orangery of the Senate in Paris allows for the full expression of the evocative and conceptual power of its many contrasts. There, between light and obscurity, between North and South, *Cruzeiro do Sul* becomes both an encounter between two continents and an invitation to create an intimate rapport with it. The sculpture reveals itself as a constellation, full of narratives and profound resonances in a year when France is giving pride of place to Brazil. For many, this is also an opportunity to discover a major—and extremely subtle—work of contemporary art, created by one of the greatest living Brazilian artists, in a one-of-a-kind place that serves a double purpose: a project of Marie de Médicis, the orangery offers protection from the cold to citrus trees in the winter, and a beautiful location for exhibitions in the summer.

Cildo Meireles drew inspiration from a myth explaining the invention of fire among the indigenous Tupi people of Brazil: according to legend, the very first flame was born of the friction between a piece of hard wood and a piece of softer wood. Mirroring the primordial myth, the artist combined oak and pine wood to create a perfect cube of side 9 mm. It is probably one of the smallest sculptures in the world, but it has the power to set ablaze many fertile references, echoes, and crossings. All the more so when visitors encounter the artwork at the heart of the monumental 200-square-meter Orangery, where a multitude of meanings can freely unfold. *Cruzeiro do Sul* invites us to explore its surroundings and, in a way, to experience the sculpture and the venue at the same time. Indeed, the space in

which it is exhibited is an integral part of the artwork. By simultaneously walking and looking around, visitors also take on a path to questioning and reflecting.

The Tupi myth immediately brings to mind everyday life and present times: rubbing together pieces of wood to light fires is still a common practice in the Brazilian forest. And although it needs to be closely monitored, fire has been used to clear land for cultivation and fashion tools since time immemorial. It is only logical that the different guardian spirits of fire, germination, flowering, and rain are closely linked in the cosmogonies of indigenous peoples, and especially those of the Tupinambas and the Ava Guarani. For the peoples that live in the old-growth forests of Brazil—both in the Amazon and the Atlantic Forest—such interactions and interdependencies are crucial. Their knowledge and ways of thinking naturally give a central place to the preservation of ecosystems. An extremely important question for the survival of these peoples—which has become crucial for the entire planet, as *Cruzeiro do Sul* indirectly reminds us. Let me simply state that a fifth of all drinkable water on Earth is produced by the Amazon rainforest, where a quarter of all known species live. To “import” a fragment of organic matter and to present it in a very mineral environment bring these issues to the fore—making “important things” emerge (to borrow a phrase from the Polish writer and Nobel Prize winner, Olga Tokarczuk).

This is but one of the burning questions that the artwork fuels in people’s minds, even in an implicit manner. Cildo Meireles’ work has this potential, as the artist himself claims: “Although my artworks are not politically motivated, they can become political because of specific times or circumstances, regardless of my original intent.” Born to a family of *sertanistas* (those who explore the forest before other non-indigenous people) who defend the rights and cultures of indigenous peoples of Brazil, the artist always fought against their marginalization and invisibilization. However—and in perfect harmony with Lab’Bel’s approach since its founding, more than a decade ago—Cildo Meireles never imposes a meaning, militant statement, or condemnation. Much more subtly, he puts contrasts and crossings into play, creating art that shines new light on this or that question and offers a singular experience to each visitor.

With a wooden cube the size of the tip of a finger, the artist thus “represents” the indigenous peoples of Brazil, their symbols, and their reality. Indeed, *Cruzeiro do Sul* belongs to a series of artworks that the artist describes with the adjective “condensed,” and whose size is often inversely proportional to their symbolic significance. This process of condensation is also at play in Cildo Meireles’ approach to scenography, as the simplicity of the presentation inside the

Orangery illustrates. All of this not only partially defines his artistic practice, but also serves a strategic purpose, in a way, since such parameters facilitate the circulation and favorable reception of the artwork. By limiting human intervention to emphasizing the contrast between the minuscule cube and the empty surrounding space, *Cruzeiro do Sul* challenges our conception of monumental sculpture: this is not just a wooden cube, and the enormous space that was “designed” for it is part of the artwork.

The artist’s “southern cross” is ideally presented on the floor of the Orangery of the Senate, at the heart of the Luxembourg Garden. The *jardin à la française* (French formal garden) appears as the polar opposite of the “Jungle” that the artist mentions in his essay-cum-manifesto for a 1970 exhibition at the MoMA titled *Information*: “I would like to speak about all the constellations. The wild side. The Jungle inside your head, deprived of the brilliancy of intelligence and brains. About this people, about the heads of these people, they who searched, or were forced, to bury their heads in the ground or in the mud. In the jungle. Therefore, their heads within their very own heads. A circus: ways of thinking, capabilities, specializations, styles, all ends. What remains is what always existed: the ground. The dance to be performed begging for rain. And the swamp. And from the swamp worms will be born, and again life.” In a sense, this change of scenery brings to mind some places that are characteristic of Brazilian culture, where different traditions, religions, and spiritualities cross paths and feed off of each other— like *terreiros* and *macumbas*, for instance. These seemingly “empty” locations where rituals and symbols mingle allow for a variety of protagonists to express themselves, each with their distinctive wisdom. In the same way, the two hundred square meters of the Orangery are not empty but inhabited by legends and myths.

Cruzeiro do Sul was created at the end of the 1960s, at a time when the artist put a lot of thought into the notion of the dematerialization of the art object, turning to Lucy R. Lippard’s writings for guidance (notably *Six Years*, in which she examined how art was “slipping” toward ideas and processes). This suddenly reminds me that, in 1967, another almost invisible artwork was created by one of the fathers of Land Art, Richard Long: *A Line Made by Walking*. In my eyes, it remains one of the most moving pieces in the history of art because of its simplicity and the profound statement it makes about our ephemeral life on Earth. However, let me state here that Cildo Meireles’ body of work is radically at odds with a “colorful” kind of art—a cliché that is still often applied to South American art today. His work is not folkloric in the least; rather, it enters in resonance and dialogue with virtually all the major artistic movements of the last decades that

the artist addressed through his practice. Additionally, it possesses a meaningful “physicality” that protects it from the extreme formal dryness of certain minimalist pieces.

Playing with different scales—both concrete and symbolic—is a staple of Cildo Meireles’ aesthetics and, more often than not, the goal is to invite us to think beyond the material artwork itself. This is why *Fronteira vertical / Yaripo* (1969–99/2015), which is part of his *Arte Física* series, consisted of a physical and symbolic “modification” of the summit of the Pico da Neblina, the highest mountain in Brazil. At the top of the “peak of fog” (“Yaripo” in Yanomaman), the artist replaced a 1 cm-layer of “local” rock with kimberlite, a volcanic rock that contains diamonds, mined in the bowels of the Earth. With this mineral crossing of sorts, the artist set gemstones at the high point of the entire country, and slightly increased its height. Another artwork that sheds light on *Cruzeiro do Sul*’s signification is *Mission/Missions Como Construir Catedrais* (Mission/Missions How to build cathedrals) (1987), which addresses historical and symbolic references to bring to the fore political, ethical, and ecological issues. Cildo Meireles created two squares in dialogue with each other: one, on the floor, made of 6000 coins, and another, suspended to the ceiling, made of 2000 bones, with a column made of Communion wafers connecting their centers. According to the artist, this is a crossing of “materiality, spiritual power, and tragedy.” As always, his work contains a variety of references, from different spaces and times. The tragedy in question is, first and foremost, the evangelization of indigenous peoples at the hands of Christian missionaries, but it also refers to other, much more contemporary processes that replicate the violence of colonization. In the present case, the overexploitation and destruction of the Amazon rainforest, for instance to make space for *tucumã* plantations in the 1980s, or more recently to satisfy cattle keepers and agro-industry corporations.

Cruzeiro do Sul serves the same purpose as the cross-shaped eponymous constellation that can be seen in the Southern Hemisphere sky. All sailors know about it: visible to the naked eye and easily identifiable, its vertical line points to the South Pole. Meaning that it can help us navigate the sea, in the very same way that Cildo Meireles’ artwork can guide us through crisscrossing meanings, references, and legacies. Exhibiting it at the Orangery reveals this aspect to the visitor: a helpful tool that, however, doesn’t impose a unique path. Once again, the artwork presents itself as the opposite of an imperialist gesture: within the artist’s body of work, it is part of what he characterizes as “humblinimalist” pieces. A tiny and truly minimal object that amounts to almost nothing and

embodies a certain humility. But also rich with a multiplicity of meanings, and full of histories, mythologies, and symbols—just like a people, precisely.

With each of the projects it supports, Lab'Bel strives to make it possible for artists to contribute to open-ended artistic interpretations, free of copyrights, where everyone shares the same environment, and to create spaces that keep individual egos at bay and where we can all feel and be together. A people is a collective of singular minds, and the people of Earth is like an immense collective where these singular minds cross paths. Coming from a singular place and a particular time, Cildo Meireles nevertheless opens up his art for everyone to enjoy with immense generosity, without imposed limitations. Exhibited at the heart of the Luxembourg Garden, in a place that is open to all and free of charge, *Cruzeiro do Sul* lights up a fire in everyone's mind and offers a hearth to an infinity of crisscrossing individuals—each of them actually being a plurality, since, as Cildo Meireles puts it, “one person is already a crowd.”

CHRONOLOGY

1948: Born in Rio de Janeiro. Because of his father's work with the Indian Protection Service (the predecessor to the FUNAI), the young Cildo Meireles traveled extensively across Brazil, discovering the cultural diversity of its indigenous peoples.

1950: Retrospective exhibition of Max Bill's work at Museum of Art of São Paulo, laying down the principles of concrete art in Brazil.

1957: Publication of the *Neo-Concrete Manifesto* by a group of artists from Rio de Janeiro who gravitated around the Brazilian art critic Mario Pedrosa, in a stance against geometric abstraction, seen as too rigid.

1963: Cildo Meireles began art studies at the Cultural Foundation of the Federal District in Brasília, studying under the Peruvian painter and ceramist Felix Alejandro Barrenechea.

1964: A succession of events led to what is known as the 1964 Brazilian coup d'état, overthrowing the democratically elected president João Goulart and his government.

1965: First collective exhibition for Cildo Meireles, at the 2nd Salon of Modern Art of the Federal District. The artist presented drawings from his *Africana* series.

1966: First personal exhibition for Cildo Meireles, at the Museum of Modern Art of Salvador de Bahia.

1967: Cildo Meireles moved to Rio de Janeiro, where he studied at the National School of Fine Arts.

1968: A decree issued by the military dictatorship marked the beginning of one of the darkest eras in the history of Brazil, when a great many artists and intellectuals were imprisoned, tortured, and killed.

Cildo Meireles was chosen to take part in the *Représentation brésilienne* exhibition at the 6th Youth Paris Biennale. A preview of the exhibition in Rio de Janeiro was shut down by the army on the day of its inauguration.

1969: In Rio de Janeiro, Cildo Meireles started working on important series of work, such as *Volumes virtuais* and *Ocupações*.

First works in the *Arte física* series, a subversive appropriation of minimalism that focused on the material dimensions and the energies of geographical space.

Cildo Meireles mentioned for the first time in his notebooks the creation of a work that will become ***Cruzeiro do Sul***.

1970: First public presentation of *Cruzeiro do Sul* in the *Agnus Dei* exhibition in Rio de Janeiro. On this occasion, Cildo Meireles coined the concept of *humiliminimalism* in reaction to North-American minimalism, to describe art made with few means but rich with conceptual and symbolic meaning.

First works in the *Inserções em circuitos ideológicos* series: after modifying mass-produced items like Coca-Cola bottles and bank notes by adding socially and politically conscious messages to them, Cildo Meireles put them back into circulation.

Espaços virtuais: *Cantos* prefigured later works of the artist that emphasized immersive and participative qualities. Playing with visual perception, Cildo Meireles asked visitors to piece together geometric shapes from elements scattered around the exhibition space, encouraging them to move around to better appreciate his work.

Participation of Cildo Meireles to the *Information* exhibition at the Museum of Modern Art of New York, a recognition of his international standing.

1971: Cildo Meireles moved to New York, living in the city until 1973.

1972: Publication of Lucy Lippard's *Six Years: The Dematerialization of the Art Object*, a book that influenced Cildo Meireles' approach to conceptual art.

1976: Cildo Meireles' work was included in the Venice Biennale.

1977: Cildo Meireles' work was included in the Paris Biennial.

1981: Cildo Meireles created *La Bruja* for the 16th São Paulo Biennial: a broom, prolonged with sprawling strands of cotton, personifying a witch. The work joined the collections of Centre Pompidou in 2005.

1983: Creation of the *Através* installation, in which visitors are invited to test their physical and sensorial limits by going through a long course made of broken glass, ropes, and metal barriers.

1984: Presentation of *Zero Dollar* at the 5th Biennale of Sydney, a work in which Cildo Meireles questions the economic value of art.

1986: Presentation of the *Desvio para o vermelho* installation at the Museum of Modern Art of Rio de Janeiro, an accumulation of objects in various shades of red scattered across three rooms that created a disorienting and overwhelming environment for visitors.

1987: Cildo Meireles' work was included in the *Modernidade, art brésilien du 20e siècle* exhibition at the Museum of Modern Art of Paris and the Museum of Modern Art of São Paulo.

1988: The Brazilian Constitution officially recognized the territorial and cultural rights of the country's indigenous peoples.

1989: Cildo Meireles' work was included in the *Magiciens de la Terre* exhibition at the Centre Pompidou and La Villette. The seminal manifestation fruitfully put in dialogue Western and non-Western artists, heralding a new approach to the history of art.

1992: Presentation of *Cruzeiro do Sul* at the Royal Museum of Fine Arts of Antwerp. Cildo Meireles' work was included in the documenta IX in Kassel.

1994: Debut presentation of *Volatil*, a multi-sensorial work that threatens visitors with a sense of potential danger, and *Entrevendo*, a 9-meter-deep tubular structure in which visitors experience various sensations, at the Capp Street Project in San Francisco.

1997: Presentation of *Marulho* at the 2nd Johannesburg Biennale. The artwork features a pier-like structure extending over a floor covered with leaflets illustrated with images of the sea.

2001: Creation of *Babel*, a large-scale installation made of radios tuned to different stations, broadcasting programs in various languages.

2004: Inauguration of the Cildo Meireles Pavilion at Inhotim, an important center for contemporary art and botanical garden in Brazil, containing some of his large-scale installations, notably *Através* (1983–89), *Desvio para o vermelho* (1967–84) and *Glove Trotter* (1991).

2005: Cildo Meireles was made a member of the Order of Arts and Letters of France. Cildo Meireles' work was included in the 51st Venice Biennale, and in the *Open Systems* exhibition at the Tate Modern.

2006: Retrospective exhibition of Cildo Meireles' work at the Pinacoteca of São Paulo.

2008: Retrospective exhibition at the Tate Modern, a first for a living Brazilian artist at the institution in London. The sculpture *Cruzeiro do Sul* was included in the exhibition. The ministry of Culture of Spain awarded the Velázquez Prize to Cildo Meireles, a first for a Brazilian artist.

2009: Retrospective exhibitions at Barcelone's MACBA and Mexico City's MUAC.

2013: Retrospective exhibitions at Madrid's Museo Nacional Centro de Arte Reina Sofía and Porto's Serralves Museum

2014: Personal exhibition at HangarBicocca in Milan, *Installations*, notably featuring *Cruzeiro do Sul*.

2019: Personal exhibition at SESC Pompeia in São Paulo, *Entrevendo*, featuring more than 150 works by the artist.

2023: Cildo Meireles was awarded the Roswitha Haftmann Prize, a first for a Latin-American artist.

2024: Debut presentation of the sound installation *Alto* (2009) at the Beyeler Foundation, which puts visitors in discomfort by emitting a nearly unbearable sharp-pitched noise.

2025: Exhibition of *Cruzeiro do Sul* at the Orangery of the Senate in Paris.

LAB'BEL

Lab'Bel is an endowment fund created in spring 2010 to support and foster artistic creation. This bold and irreverent think tank and platform for innovation operates through building a collection—currently on loan to the Musée des Beaux-Arts in Dole—and organizing exhibitions and art events in France and across Europe. Lab'Bel also initiates performative and cross-disciplinary projects touching on themes such as cuisine, architecture, poetry, and music.

Director: Laurent Fiévet

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Manifestation organisée dans le cadre de la Saison Brésil-France 2025



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