

eduardo navarro

galeria

nara roesler



# eduardo navarro

Buenos Aires, Argentina, 1979

"In my work, I investigate different ways of transforming our perception in order to have a new understanding of our world. With the use of that what I consider "emotional technologies", my practice becomes a tool that allows me to investigate trust, empathy and social motricity. My projects originate from a close dialog with diverse specialists who allow me to **become** the subject study rather than study it from a safe distance. My practice has contributed to explore emotional territories and generate poetical dialogues that confronts us with the fundamental question of what makes us human." – Eduardo Navarro

Eduardo Navarro's work has been featured in numerous exhibitions around the world, including several biennials, such as: SITE Santa Fe – Santa Fe International Biennial, Santa Fe, USA (2018); SeMa Biennale Mediacity Seoul 2016, Seoul, South Korea (2016); 3rd New Museum Triennial, New York City, USA (2015); 12th Sharjah Biennial, Sharjah, UAE (2015); 12th International Biennial of Cuenca, Cuenca, Ecuador (2014); 7th and 9th editions of the Bienal do Mercosul, Porto Alegre, Brazil (2009 and 2013); 29th Bienal Internacional de São Paulo, São Paulo, Brazil (2010); and EV+A International Ireland's Biennial of Contemporary Art, Limerick, Ireland (2009). Recent solo projects and shows include: *Into Ourselves*, The Drawing Center, New York, USA (2018), and *Der TANK*, Art Institute – FHNW Academy of Art and Design, Basel, Switzerland (2017); *OCTOPIA*, Museo Rufino Tamayo, Mexico City, Mexico (2016); *We Who Spin Around You*, The High Line Art, New York, USA (2016); and *Órbita*, Estadio River Plate, Buenos Aires, Argentina (2013). Main recent group shows include: *Metamorphoses – Let Everything Happen to You*, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy (2018); *KölnSkulptur #9 – La Fin de Babylone. Mich wundert, dass ich so fröhlich bin!*, Skulpturenpark Köln, Cologne, Germany (2017); *Sequences Art Festival #8 – Elastic Hours*, Reykjavík, Iceland (2017); *Tidialectics*, Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, Austria (2016); *The Eccentrics*, SculptureCenter, New York City, USA (2016); and *La Era Metabolica*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina (2015). His works are included in important institutional collections, such as: Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina; Sharjah Art Foundation, Sharjah, UAE; and Thyssen-Bornemisza Art Contemporary (TBA21-Academy), Vienna, Austria.

**Cloud Consulate**, 2019

Parque do Ibirapuera, São Paulo, Brazil  
OpenSpace sector, SP-Arte 2019  
Curated by Cauê Alves

*Cloud Consulate* is a combination of a kaleidoscope and a periscope. This new work is focused on the artist's interest in communicating with non human energy forms while exploring contemplation and empathy. Navarro explains his practice as a "emotional technology" that allows the audience to reach a new state of mind. *Cloud Consulate* invites children to enter the sculpture and watch the passing clouds become a fractal that never repeats twice.

**Cloud Consulate**, 2019

mirror, glass, mirror vinyl, mdf  
Parque do Ibirapuera, São Paulo, Brazil











**Pollenphonia, 2018**

Jardín Botánico Carlos Thays da Cidade Autônoma de Buenos Aires, Argentina  
Art Basel Cities: Buenos Aires – *Hopscotch*  
Curated by Cecilia Alemani

With the use of a goggle that extends the nose, 8 flute players interpreted the perfumen of the flowers of the Botanical Garden of Buenos Aires creating a synesthetic experience.

*Pollenphonia, 2018*  
8 masks, 8 uniforms and 8 flutes  
Jardín Botánico de Buenos Aires, Argentina







## Galactic Playground, 2018

Santa Fe Railyard Park, SITElines.2018: *Casa tomada*

SITE Santa Fe - Santa Fe International Biennial, Santa Fe, NM, USA

Curated by José Louis Blondet, Candice Hopkins, Ruba Katrib and Naomi Beckwith

*Galactic Playground* is a large-scale interactive game board based on the cycles of the sun. Like a brightly colored spaceship that has landed in Santa Fe for a six-month visit, Navarro's work is activated by the cosmos. Like a sundial, the shadow of the needle moves through as a sequence of instructions written on its surface as the sun appears to move across the sky. The instructions, then, vary according to the time of the day and the season. Some trigger a physical action, others conceptual considerations, and all connect the player with the sun as well as with other living entities.

## *Galactic Playground*, 2018

abacus made of wood and bread

Santa Fe Railyard Park, Santa Fe, USA







call a waterfall on the phone. hear what it says. explain the phrase

invent a new color

choose a color to transform into

the earth used to be flat. now it is round. tomorrow

your hands are so long they can touch the sun. how

the wind is an animal. pet him

inventa un juego con los animales

## Celestial Numbers, 2018

Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy

"When Eduardo Navarro proposed an edible abacus, a humorous scenario of the pleasurable destruction of the information world crossed my mind – a fête of counting with bread that would merge orders of production (art, ideas) with perception and the organs that are unaccounted for when we conceive our ideas of the self; that is, the stomach, the guts, the pancreas, the liver. According to Wikipedia, the word 'abacus' (...) means 'something without base, and improperly, any piece of rectangular board or plank' and the first can be traced back to Mesopotamia in the third century BCE. The 'home' position for the beads – now breads – is on the right-hand side. Carefully produced abacuses have metal rods with a slight curvature to prevent the counted beads from accidentally sliding back to the home position. The beads move from right to left: 1 to 10, and then carry on upwards to the next row. The bottom row represents 1s, the next row up represents 10s, then 100s, and so on.

[...]

This is not the first time that Navarro has used bread as a material, or made edible art. Edible art, in his hands, is not a thing we 'can do,' but a true individual apotheosis that questions the relationships we have historically established through our ideas and sentiments. In other words: if nationalism is based on an ideal of separation, and if colonial expansionism is based on the possibility of absorbing, it is far from crazy to devise an art practice, a movement even, that fundamentally presents cultural cannibalism as a way to reveal the burden of post-Enlightenment forms of power, our relationship to the organs we use to produce ideas, and the future of more radiant and inspiring ideas about gender and identity.

To face this task, in the unassuming and gentle manner that defines his artistic production, Navarro has been baking and drawing. This type of work rejects, or better, does not acknowledge the limits between the works and ourselves. He invites all of us to just eat what we see. One could see his large cabinet of drawings as awakening the fear we have of art, historically speaking, being eaten or destroyed. However, digestion is a comprehensive function aimed, ironically enough, at the dissemination of what we eat. By eating one of culture's most extreme forms of authority, that is, art, we also move away from any adversarial gestures, since to come to the exhibition and eat it can only be a form of pleasure. It is a pleasure based on simple energies that conjures the need to institute a different grand narrative for gender, nature, race, and, of course, art – though nothing but its steady digestion in all stomachs, including those of the parliaments that bear the future of democracy." – Chus Martínez (curator)

## Celestial Numbers, 2018

abacus made of wood and bread

Manica Lunga, Castello di Rivoli, Turin, Italy -- installation view



### exhibition history:

2018

*Metamorfosi – Lasciate che tutto vi accada / Metamorphoses – Let Everything Happen to You*, curated by Chus Martínez, Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy

### literature (selection):

books/catalogs

MARTÍNEZ, Chus; VECELLIO, Marianna (ed.). *Metamorphoses – Let Everything Happen to You*. (exh. cat.). Turin: Castello di Rivoli Museo d'Arte Contemporanea, 2018, pp. 40-2, 70-1.



## Cinco haikus invisibles [Five Invisible Haikus], 2017

inSite/Casa Gallina, Casa Gallina, Mexico City, Mexico (2015-17)

"This project was developed at InSite/Casa Gallina in the neighborhood of Santa Maria de la Riviera in Mexico City. For a period of 2 and a half years I collaborated with Ian Pasaran, a 33 year old blind man who worked, back then, in Pro-ciegos, an Institute for visually impaired people in Mexico City. This public institute provides all sorts of workshops and simultaneously acts as a meeting place. Back then Ian, worked in the store of Pro-ciegos where I met him. Ian, also works (now and then) in a company that hires him to evaluate food. He is a sensorial evaluator. The company he works at, trained him so he could taste and evaluate food products before they reach a mass market. Knowing this, I invited Ian to translate 5 abstract sensations into flavours. These 5 abstractions were: light, distance, space, time and affection. He agreed to collaborate with me.

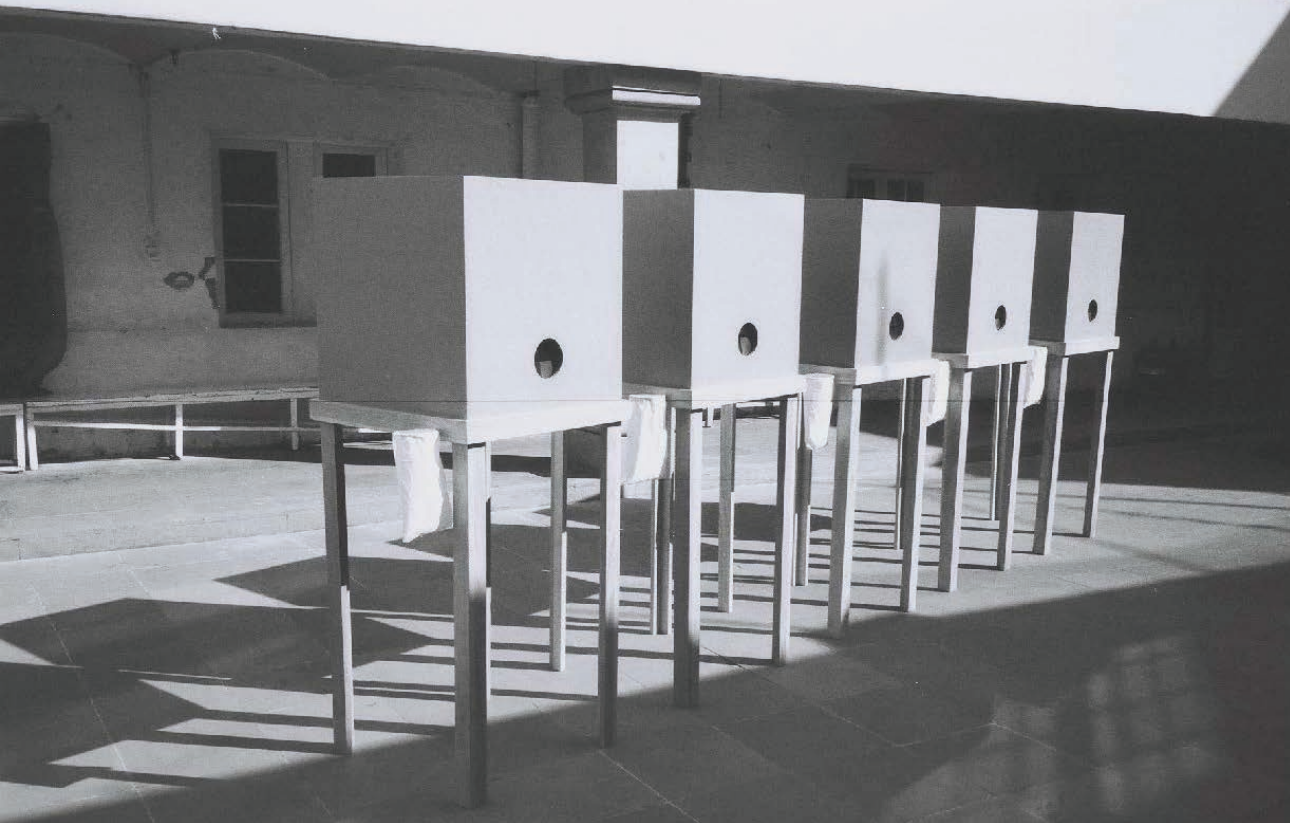
We contacted a company called Bell that specializes in creating flavours to help us in the task. Ian met with Bell's team numerous times until the 5 flavours were created. These 5 flavours were made into candies. Once the candies were ready, Ian and I decided it could be interesting to create sculptures inspired while consuming these candies. It was a game, a possibility of playing with clay and making shapes as we tasted the candy and spend time together. We were not sure if this was going, but, since we really liked the result, we decided to make these abstract shapes into bronze. The 5 candies had a shape now. I was really interested in erasing the visual image out of these shapes by creating a horizontal experience equal to all audiences, visual and non visual. So I decided to create boxes where only one hand could reach the bronze shapes and touch them. Fingers are eyes too. The tongue is an eye too. Looking back, this work was inspired by Antonie Saint-Exupéry. In *The Little Prince*, he draws a box so the little prince could visualize inside this box, his own lamb. I think this is a work about making your own artwork.

We showed the boxes with a little bag filled with the candy that inspired the shape. These 5 boxes were shown at Pro-ciegos patio for a week at regular hours. Everyone from the neighborhood was invited to try them. We had 3 blind volunteers that guided visitors to the boxes explaining the genesis of the work and why the candy and the shape inside the boxes. Visitors were free to make their own conclusion regarding which of the 5 concepts belonged to each of the boxes. The shapes inside will never be seen or photographed." – Eduardo Navarro (artist)

## *Cinco haikus invisibles*, 2017

Comite Internacional Pro-ciegos - I.A.P. (International Committee for the Blind - I.A.P.), Mexico City, Mexico -- installation view







## **Into Ourselves, 2017**

Der TANK, Art Institute – FHNW Academy of Art and Design, Basel, Switzerland

*Into Ourselves* (2017) stems from Navarro's interest in quantum physics, specifically the "holographic principle," which describes matter can't be destroyed, only scrambled. The project explores how the consumption of a series of drawings can serve as a different mode of contemplation and create a situation in which our understanding of aesthetics bypasses the primacy of the eye and the visual. During the project, a soup is made that dissolves the drawings to make them digestible by the public.

### **exhibition history:**

2018

*Into Ourselves*, organized by Brett Littman and Rosario Güiraldes, The Drawing Center, New York City, USA

2017

*Into Ourselves*, curated by Chus Martínez, Der TANK, Art Institute – FHNW Academy of Art and Design, Basel, Switzerland

### **literature (selection):**

articles/essays

MENDELSON, Meredith. "What's for Lunch? Soup, With a Side of Art". In: *The New York Times*, April 10, 2018.

RINCÓN, Marta. "Entrevista - Chus Martínez". In: *L'O Art*, February 2018, pp. 66-73.

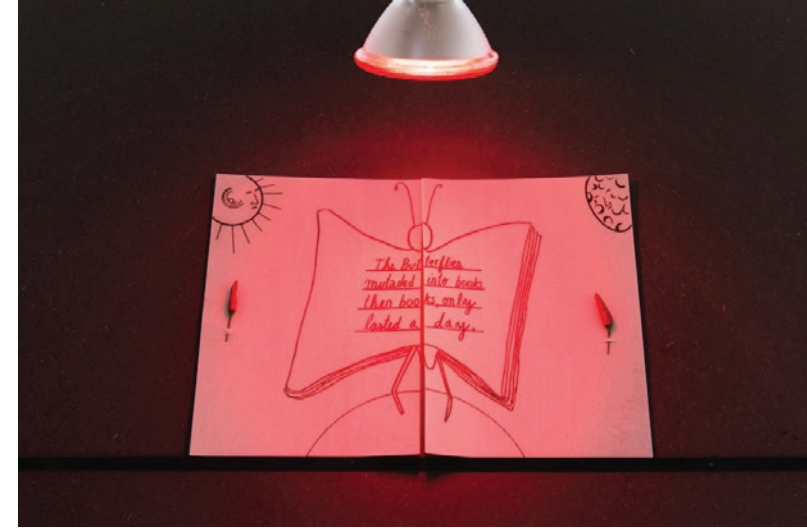
YEREBAKAN, Osman Can. "Eduardo Navarro: Into Ourselves". In: *The Brooklyn Rail* (section ArtSeen), May 01, 2018.

## **Into Ourselves, 2017**

drawings on edible paper made with edible ink  
Der TANK, Basel, Switzerland -- installation view







## Letters to Earth, 2017

KölnSkulptur #9, Skulpturenpark Köln, Cologne, Germany

*LETTERS TO EARTH* (2017) consists in 100 life-size bronze walnuts containing a portion of real nutmeat inside. Navarro's proposal seeks to extend the life of the walnut, creating a veritable time capsule. Beyond casting both halves of each walnut in bronze, the process entails encasing a nutmeat piece in heatproof plaster. This is placed inside both bronze halves, which are sealed with vacuum bronze welding. These new walnuts, whose existence can extend up to 3,000 years, will be buried in 25 years, turning into 100 letters with an uncertain recipient and returning to the earth the elements that compose them.

### exhibition history:

2017

KölnSkulptur #9 – *La Fin de Babylone. Mich wundert, dass ich so fröhlich bin!*, curated by Chus Martínez, Skulpturenpark Köln, Cologne, Germany

### literature (selection):

articles/essays

CANELA, Juan. "Escultura atmosférica - KölnSkulpture celebra su 9ª edición pensando el rol del arte público y coincidiendo con las dos décadas de este parque en Colonia". In: *El País* (section Babelia), January 08, 2018.

HONTORIA, Javier. "Cologne: KölnSkulptur #9 - Skulpturenpark Köln". In: *Artforum International*, vol. 56, n° 6, February 2018, p. 202.

## *LETTERS TO EARTH*, 2017

100 nutshells made of bronze and encapsulated nutmeat  
Skulpturenpark Köln, Cologne, Germany -- installation view





## **In Collaboration with the Sun, 2017**

Sequences Art Festival #8, Reykjavík, Iceland

*In Collaboration with the Sun* (2017) continues Navarro's interest in the conversation between celestial and terrestrial worlds. For this work, Navarro has constructed seven golden suits with mirrored masks and geometrical mirrors for the hands to operate. They are worn by dancers who will reflect the sunlight into the surrounding space, using the movements of their bodies as human sundials. Activations will take place towards the end of the day as the sun descends, and on a clear day, typically sets Reykjavík aglow – directly hitting the city on an angle as the earth spins away from its rays. As the exhibition takes place in the autumn-to-winter months, the duration of daylight will change dramatically from the beginning to end of the exhibition – from nearly eleven hours at the start of the show to a mere four hours twenty minutes at the end. While the movements of the performers are choreographed by the sun, the suits will also guide the sun's movements as they reflect its light into the exhibition space and also confuse the boundaries between inside and outside, daylight and artificial light, our earthly bodies and solar forms.

### **exhibition history:**

2017

Sequences Art Festival #8 – *Elastic Hours*, curated by Margot Norton, Kling & Bang Gallery, Reykjavík, Iceland

## ***In Collaboration with the Sun*, 2017**

Kling & Bang Gallery, Reykjavík, Iceland -- installation view





*In Collaboration with the Sun*, 2017  
Kling & Bang Gallery, Reykjavík, Iceland -- installation view

## Hydrohexagrams (for Tahuata), 2017

"Using the sea as a hand that throws I Ching coins. The residents of an Marquesas Archipelago's island ask the sea and the sea answer through the coins." – Eduardo Navarro (artist)

"Eduardo Navarro's work *Hydrohexagrams (for Tahuata)* (2017) emerges from a set of serendipitous constellations and encounters during the TBA21-Academy expedition to the Marquesas. Searching for a logic that comes from the oceans and a framework for thinking and being defined by the waters, Navarro created an oceanic version of the traditional Chinese divination method I Ching. The ancient script upon which the divinatory prophecies are read originated during the Western Zhou period (1000–750 BC), and is interpreted by casting a set of three coins six times to create a hexagram pointing to the revelatory text passages in the book. For this project, Navarro produced two sets of three bronze I Ching coins enlarged to a diameter of 65 cm and embossed with oceanic symbols and drawings the artist created during the expedition. The coins were made in Navarro's hometown of Buenos Aires and brought back with him on his plane trip to the island of Tahuata in the Marquesas. Here, in the town of Hapatoni, where the idea for the work originated, the artist collaborated closely with the inhabitants, proposing they could use the coins and I Ching book to pose a communal question to the ocean. After the village formulated a question, the three coins were thrown into waves six times successively and retrieved by divers, leaving the resulting divination hexagram to be defined by the force of the waves. Realized with the help of local collaborators, like the fishermen who took Navarro out to the waves and helped him find the coins on the ocean floor, the action was also filmed. The village decided to create a song based on their interpretation of the text indicated by the I Ching book, laying it over the oldest chant of Hapatoni, whose melody is inspired by the waves of the sea.

The three coins that were cast into the ocean were brought to Vienna and are shown in the exhibition, while the other I Ching set stayed behind in Hapatoni, as a public artwork that will be displayed in the Artisan Museum and could be used by the different villages of Tahuata. With this project, Navarro realizes a system that emerges from the oceans themselves, placing them at the center of divinatory fate and destiny." – Stefanie Hessler (curator)

[Click here](#) to view the video.

### exhibition history:

2018

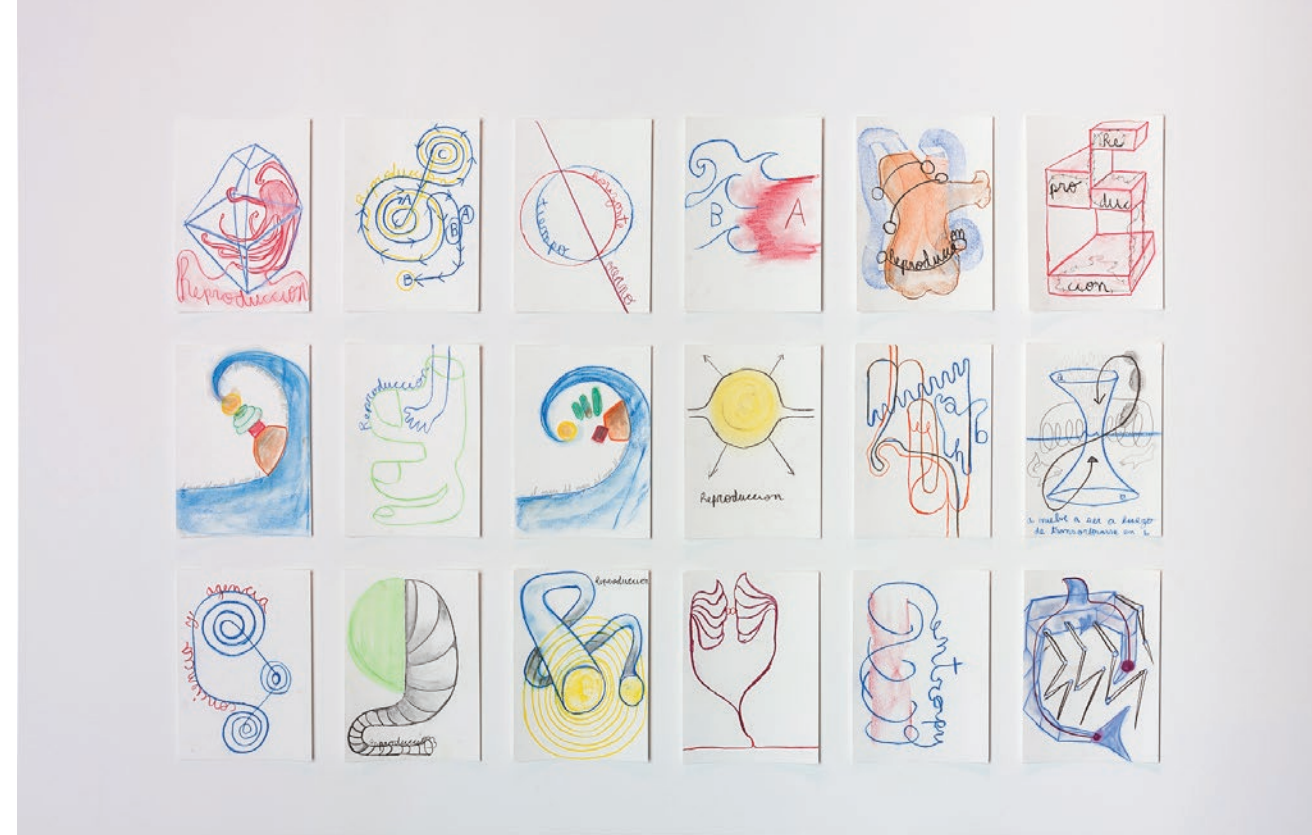
*Océans - Une vision du monde au rythme des vagues*, group show curated by Stefanie Hessler, Le Fresnoy - Studio national des arts contemporains, Tourcoing, France

2017

*Tidalectics*, group show curated by Stefanie Hessler, Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, Austria

## *Hydrohexagrams (for Tahuata)*, 2017

Thyssen-Bornemisza Art Contemporary (TBA21), Vienna, Austria -- installation view





## **Sound Mirror, 2016**

32nd Bienal Internacional de Arte de São Paulo, São Paulo, Brazil

*Sound Mirror* (2016), presented at the 32nd Bienal Internacional de Arte de São Paulo – *Incerteza viva* [Live Uncertainty], is a kind of instrument built to acoustically connect a palm tree, located outside the Bienal Pavilion, to the exhibition space. The plant and the visitors are placed in equivalent positions, in a sonorous exchange that challenges the meanings of communication and listening. Navarro's work points to an emotional technology capable of making us reflect on the connections that art triggers through the permeable relationship between living beings, the artist and the audience, the actors and the objects of art.

### **exhibition history:**

2016

32nd Bienal Internacional de Arte de São Paulo – *Incerteza Viva* [Live Uncertainty], curated by Jochen Volz, São Paulo, Brazil

### **literature (selection):**

articles/essays

ARMENDÁRIZ, Alberto. "El calor político se siente en una bienal de San Pablo dedicada a la incertidumbre". In: *La Nación*, September 07, 2016.

DEMEUSE, Sarah. "See, Hear, Touch. How Eduardo Navarro's works retrain the senses". In: *Frieze* nº 185, March 2017, pp. 142-5.

FOX, Dan. "32nd Bienal de São Paulo". In: *Frieze* (section Critic's Guide), September 06, 2016.

KINSELLA, Eileen. "Bienal de Sao Paulo Explores Themes of Chaos and Uncertainty". In: *artnet News*, September 06, 2016.

REVISTA arteBA. "Sound Mirror - Eduardo Navarro". In *Revista arteBA* (section Institutions), May, 2017, p. 147.

books/catalogs

ABREU, Hortência. "Eduardo Navarro". In: *32ª Bienal de São Paulo - Incerteza Viva*. (exh. cat.). São Paulo: Fundação Bienal de São Paulo, 2016, pp. 148-51.

## **Sound Mirror, 2016**

Pavilhão da Bienal, São Paulo, Brazil -- installation view





## **We Who Spin Around You, 2016**

The High Line Art, Rail Yards, New York City, USA

*We Who Spin Around You* (2016) is a work realized for the High Line at the Rail Yards. In the late afternoon as the sun begins to lower in the sky, Navarro invites participants to don custom-made bronze masks designed to help them safely view the sun, transforming it into a tiny dark green sphere. Then, an astrophysicist gives a brief lecture on solar history, and our changing relationship to science in the context of astronomy and solar studies. The work — situated at one of High Line visitors' favorite spots for watching the sunset — invites viewers to think about their place in the surrounding terrestrial and celestial worlds. Lectures are written and delivered by astrophysicists Jana Grcevich and Summer Ash.

### **exhibition history:**

2017

*Energ(ética): arte y energía sostenible*, group show curated by José Roca at Flora ars+natura, Bogotá, Colombia

*Observatories*, group show curated by Matthew Day Jackson, Camille Obering, and Andy Kincaid at the Center for the Arts, Wyoming, USA

2016

*We Who Spin Around You*, solo project curated by Cecilia Alemani, The High Line Art, New York City, USA

### **literature (selection):**

articles/essays

DEMEUSE, Sarah. "See, Hear, Touch. How Eduardo Navarro's works retrain the senses". In: *Frieze* n° 185, March 2017, pp. 142-5.

GOLDSTEIN, Caroline. "Total Eclipse of the Art/ Matthew Day Jackson Organized a Celestial-Themed Exhibition". In: *artnet News*, August 21, 2017.

MARTINEZ, Alanna. "Jackson Hole Prepares For Solar Eclipse With Interactive Art Show". In: *Observer*, August 18, 2017.

PANKO, Ben. "Relive the Great American Eclipse With Art That's Out of This World". In: *Smithsonian.com*, August 25, 2017.

WEISS, Haley. "Eduardo Navarro in Orbit". In: *Interview Magazine*, July 18, 2016.

## **We Who Spin Around You, 2016**

Rail Yards New York City, USA -- performance





## Instructions from the Sky, 2016

Frieze Projects, Randall's Island Park, New York City, USA

Eduardo Navarro's performances and interventions incorporate meditative practices that offer alternative ways of seeing and experiencing the world. With *Instruction from the Sky* (2016), Navarro has turned his attention to the unpredictable movement of clouds. Positioned outside the fair a group of performers, outfitted with circular mirrors that reflect the sky, follow the passing of clouds floating above Randall's Island. The mirrored discs, gathering information from the sky, reflect the pathways of the clouds which are followed by the performers who travel in sync with the sky.

### exhibition history:

2016

Frieze Projects, curated by Cecilia Alemani, New York City, USA

### literature (selection):

articles/essays

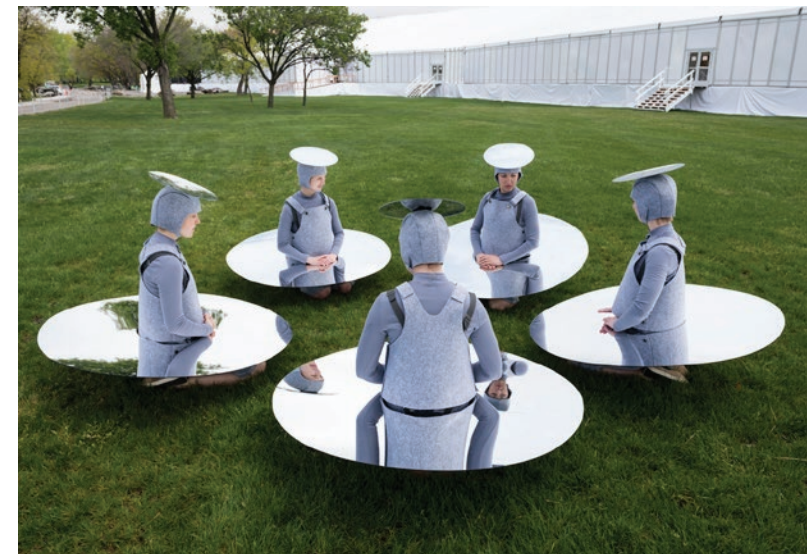
COTTER, Holland. "Frieze New York, a Visual Circus Under the Big Top". In: *The New York Times*, May 05, 2016.

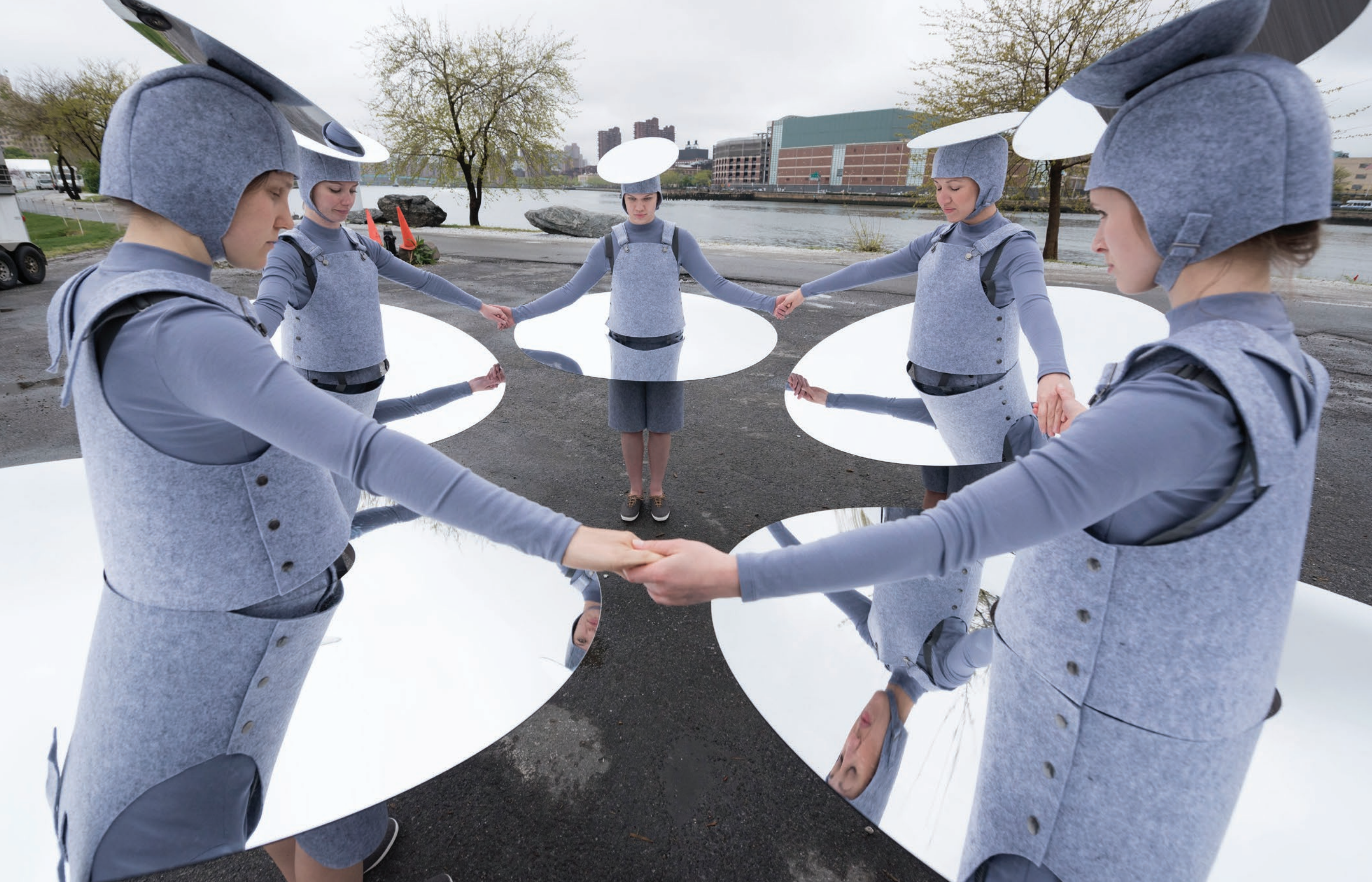
DEMEUSE, Sarah. "See, Hear, Touch. How Eduardo Navarro's works retrain the senses". In: *Frieze* n° 185, March 2017, pp. 142-5.

HYUNJUNG, Woo. "The Things that We Know without Words". In: *Space Magazine* n° 587, Oct 2016, pp. 38-43.

## *Instructions from the Sky*, 2016

Randall's Island Park, New York City, USA -- performance





## **OCTOPIA**, 2016

Museo Rufino Tamayo, Mexico City, Mexico

*OCTOPIA* (2016), a project created for the Museo Tamayo, is the result of an investigation of the octopus, an animal whose intelligence derives from a complex nervous system that extends through its tentacles. For this project, Navarro has gathered 80 participants, including choreographers, dancers, and amateurs with the intention of generating a structure that is similar to an octopus, with a head that is operated by eight people and nine more participants extend throughout each tentacle. By gathering these groups of people the aim is to achieve a collective transformation in order to temporarily take the state of this animal, through an exploration of movement and corporal sensitivity.

### **exhibition history:**

2016

*OCTOPIA*, curated by Daniela Perez and Manuela Moscoso, Museo Rufino Tamayo, Ciudad de México, México

### **literature (selection):**

articles/essays

DEMEUSE, Sarah. "See, Hear, Touch. How Eduardo Navarro's works retrain the senses". In: *Frieze* nº 185, March 2017, pp. 142-5.

MONSALVE, Federico. "Fourth dimension - Eduardo Navarro". In: *Urbis Magazine*, nº 91, April 2016, pp. 122-3.

REVISTA arteBA. "Octopía - Eduardo Navarro". In: *Revista arteBA*, December 2016, pp. 131-3.

books/catalogs

MOSCOSO, Manuela; NAVARRO, Eduardo; PÉREZ, Daniela. "Soñé que había una persona que era una tortuga, pero de repente era (tortuga)" ["I Dreamt of Someone Being a Turtle But Suddenly it Was (Turtle)"]. In: MUSEO Tamayo Arte Contemporáneo. *OCTOPIA*. Ciudad de México: Museo Tamayo, 2016, pp. 196-235.

MUSEO Tamayo Arte Contemporáneo. *OCTOPIA*. Ciudad de México: Museo Tamayo, 2016, pp. 126-195.

## **OCTOPIA**, 2016

Museo Rufino Tamayo, Mexico City, Mexico -- performance







**La mecánica del abecedario - Títulos [The mechanics of the alphabet - Titles], 2007-2015**

Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina

"This mural consists of approximately 700 imaginary titles I have written over the last 8 years. They were stamped into the wall one by one with black ink. I recorded my self reading all the titles. 10 vinyl records were printed and a small book in braille was produced by The Museum of Modern Art in Buenos Aires. This way the titles will be experienced by different audiences" – Eduardo Navarro (artist)

**exhibition history:**

2016

*for Every Purpose*, group show curated by Sarah Demeuse, P! Gallery, New York City, USA

2015

*La era metabólica*, group show curated by Chus Martínez, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina

**literature (selection):**

articles/essays

MONSALVE, Federico. "Fourth dimension - Eduardo Navarro". In: *Urbis Magazine*, nº 91, April 2016, pp. 122-3.

books/catalogs

DEMEUSE, Sarah. "Inside the Zero Giraffes Don't Know Wath Time it Is". In: MUSEO Tamayo Arte Contemporáneo. *OCTOPIA*. Ciudad de México: Museo Tamayo, 2016, pp. 06-95.

**La mecánica del abecedario - Títulos, 2007-2015**

MALBA, Buenos Aires, Argentina -- installation view



## **Timeless Alex**, 2015

3rd New Museum Triennial, New York City, USA

Eduardo Navarro's commissioned work for the 3rd New Museum Triennial, *Timeless Alex* (2015), pivots on the question of how a human body could phenomenologically experience the position of a turtle. Eduardo Navarro became intrigued by how turtles may perceive time — exemplified by the case of Lonesome George, the last living Pinta Island tortoise discovered in the Galapagos in 1971 — and asked how self-awareness of their own longevity might affect their cognition. *Timeless Alex* departs from the writings of Temple Grandin, a writer and autism activist who posited that animals think in pictures and understand life through constant sensorial stimulation — shadows, sounds, and colors — without the language-based abstraction of these senses, and that they, hence, exist without a concept of time. In the exhibition, a sculptural model of a Galapagos tortoise is featured alongside a leather skin and face mask. During this two-hour event, the artist himself will become the turtle in an attempt to move slower than language and reach a timeless state of mind.

### **exhibition history:**

2015

3rd New Museum Triennial — *Surround Audience*, curated by Lauren Cornell & Ryan Trecartin, New Museum, New York City, USA

### **literature (selection):**

articles/essays

DEMEUSE, Sarah. "Tarea de recate". In: *Otra Parte*, 2015.

HOWARDS, Dorothy. "Role Reversal - Eduardo Navarro at the New Museum". In: *Whitehot Magazine*, May 2015.

MURILLO, Rosangel. "Latin American artists at the New Museum Triennial NYC February 25th until May 24th". In: *The Latin American Art Journal*, April 21, 2015.

NELSON, George. "Argentine artist takes reptilian vision to NY". In: *Buenos Aires Herald*, March 30, 2015.

books/catalogs

DEMEUSE, Sarah. "Inside the Zero Giraffes Don't Know Wath Time it Is". In: MUSEO Tamayo Arte Contemporáneo. *OCTOPIA*. Ciudad de México: Museo Tamayo, 2016, pp. 06-95.

## **Timeless Alex**, 2015

New Museum, New York City, USA -- performance



XYZ, 2015

12th Sharjah Biennial, Sharjah, UAE

“Often, ball games depend on symmetry (such as the position of players and their antagonists in the court, or the court’s layout itself). The terrain Navarro designed resembles a blueprint for calculated symmetrical action. Yet, that surface symmetry is overwritten by the non-linearity and intensity of waves and particles emitted by the ball. Perhaps players start out in symmetrical composition but the game requires them to go elsewhere. All of a sudden, this game is about the sharpening of collective perception. Forget conditioned muscle or performed speech. Given this restricted repertoire of human expression and reception, the ball drives the process of sensory development. And, ideally, it becomes part of the player’s expanded body. When players eventually depart, the ball remains on view in latent hibernation, deflated and accompanied by its different sensorial jackets (olfactory, auditory, tactile). Whereas this work took its final shape as a scheduled activity that is part of the exhibition’s educational program, the work didn’t originate as such. It was a proposal of a field game that was, from the getgo, meant for children. Navarro did not impose the structure of the game; rather, starting with coloring and meditation activities he did together with the children, the rules emerged.

XYZ is not a game for children, satisfying their imagined desires, but rather a game from children. And it so happens that the most adequate way in which it is played requires excluding adults. symmetry is overwritten by the non-linearity and intensity of waves and particles.” – Sarah Demeuse (art critic and independent curator)

#### exhibition history:

2015

12th Sharjah Biennial – *The Past, the Present, the Possible*, curated by Eungie Joo, Sharjah, UAE

#### literature (selection):

articles/essays

DEMEUSE, Sarah. “See, Hear, Touch. How Eduardo Navarro’s works retrain the senses”. In: *Frieze* n° 185, March 2017, pp. 142-5.

books/catalogs

DEMEUSE Sarah. “Sight Reposes on Touch - XYZ, Eduardo Navarro”. In: 12th Sharjah Biennial (exh. cat.), 2015.

XYZ, 2015

12th Sharjah Biennial, Sharjah, UAE -- installation view



## Poema volcánico [Volcan Poem], 2014

12th International Biennial of Cuenca, Cuenca, Ecuador

“Eduardo Navarro developed for the Bienal de Cuenca 12 a project that dealt with the Ecuadorian volcanic geography. During the months previous to the Biennial, Eduardo was immersed in the study of volcanoes and made contact with Ecuadorian volcanologist Silvana Hidalgo, from the Ecuadorian Geophysical Institute, and professional mountain climber Karl Egloff. The research and discussions generated by these meetings, and also a series of climbings to active volcano GuaGua Pichincha, allowed Navarro to embark in a field project whose purpose was to take the volcano’s energy itself. Navarro thinks the volcano as a geography constantly changing, uncertain and excessive, both symbolically and physically. Looking for ways to re-use the energy emitted by the crater, the artist used the volcano as a transformative tool. The artist created drawings from litmus paper, which measured the acidity in the gas emissions produced by the fumaroles inside the crater. In order to prepare for the trip Navarro worked with a family of artisans from Quito and designed a special backpack basket which allowed him to carry the litmus drawings. He also used it as a container that allowed the gases to filter inside. The flameproof suit was also specially designed by the artist to protect himself from the sulphur and the high temperatures. The work shown was the result of a co-production with the GuaGua Pichincha active volcano.” – Manuela Moscoso (curator)

### exhibition history:

2014

12th International Biennial of Cuenca – *Ir para Volver*, curated by Jacopo Crivelli & Manuela Moscoso, Cuenca, Ecuador

### literature (selection):

articles/essays

DEMEUSE, Sarah. “See, Hear, Touch. How Eduardo Navarro’s works retrain the senses”. In: *Frieze* n° 185, March 2017, pp. 142-5.

HYUNJUNG, Woo. “The Things that We Know without Words”. In: *Space Magazine* n° 587, Oct 2016, pp. 38-43.

books/catalogs

DEMEUSE, Sarah. “Inside the Zero Giraffes Don’t Know Wath Time it Is”. In: MUSEO Tamayo Arte Contemporáneo. *OCTOPIA*. Ciudad de México: Museo Tamayo, 2016, pp. 06-95.

## *Poema volcánico*, 2014

12th Bienal de Cuenca, Cuenca, Ecuador -- installation view





## Tratamiento Homeopático para el Río de la Plata [Homeopathic Treatment for Rio de la Plata], 2013-2014

Parque de la Memoria - Monumento a las Víctimas del Terrorismo de Estado  
Buenos Aires, Argentina

“The project is inspired by the investigation of Dr Masaru Emoto, who exposes different quantities of water to: music, prayer, insults, compliments and written words. He then freezes 0.5 milliliters of water at -25 degrees and takes a microscopic photograph of the resulting crystal. Dr Emoto claims that the shape of the crystal depends on the energy that was projected on the water. If the energy is pure, the shape of the crystal is symmetrical and pristine; if the energy is negative, the shape is unbalanced and asymmetrical.

This project intends to modify the way we conceive the aquatic landscape of the city of Buenos Aires. To do this, it borrows Masaru Emoto's technique to visualize the actual state of the Rio de la Plata and utilizes Homeopathy as a transformation tool.

I invited Dr Mario Draiman, Professor of the Argentinean Homeopathic Association, Dra Alejandra Bustamante, Biologist in charge of INA Instituto Nacional del Agua (National Water Investigation Institute), and Historian and Architect Marta Miras, specialized in the history of Rio de la Plata, to diagnose the actual state of Rio de la Plata and determine an homeopathic treatment according to its symptoms. The meeting took place at the Homeopathic Association on November 7, 2013. The resulting conversation was published and became a part of the exhibition.

Dr Draiman prescribed Nux Vomica. I created a homeopathic dosing machine which was installed by the river at the exhibition space. The dosing machine has a capacity of 25 liters and slowly supplies the homeopathy into the river. The treatment's effect on the River is followed by taking a crystal photo once a week.

The show ended in February 2014 but under Dr Draiman's request I continued the treatment all throughout 2014. The work is an on going investigation, Dr Mario Draiman will present my work and the results at a Homeopathic Congress that will take place in October 2014 in Argentina. Every month I take a new sample of the river and a new microscopic photograph.” – Eduardo Navarro (artist)

Link to read the first diagnosis >> [http://rivet-rivet.net/pdf/Tratamiento\\_EN.pdf](http://rivet-rivet.net/pdf/Tratamiento_EN.pdf)

*Tratamiento Homeopático para el Río de la Plata*, 2013-2014  
Parque de la Memoria, Buenos Aires, Argentina -- installation view



## exhibition history:

2013

*Aquella mañana fue como si recuperara, si no la felicidad, si la alegría, una energía que parecía mucho al humor, un humor que parecía mucho a la memoria*, group show curated by Inés Katzenstein and Javier Villa, Parque de la Memoria - Monumento a las Víctimas del Terrorismo de Estado, Buenos Aires, Argentina

## literature (selection):

articles/essays

CANELA, Juan. "Buenos Aires: Memory and Future of the Polis". In: *South as a State of Mind* nº 4, 2014, pp. 64-7.

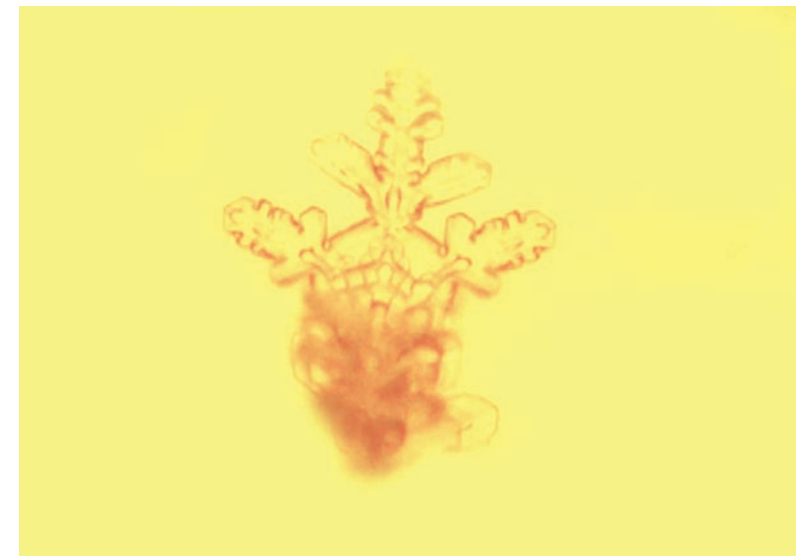
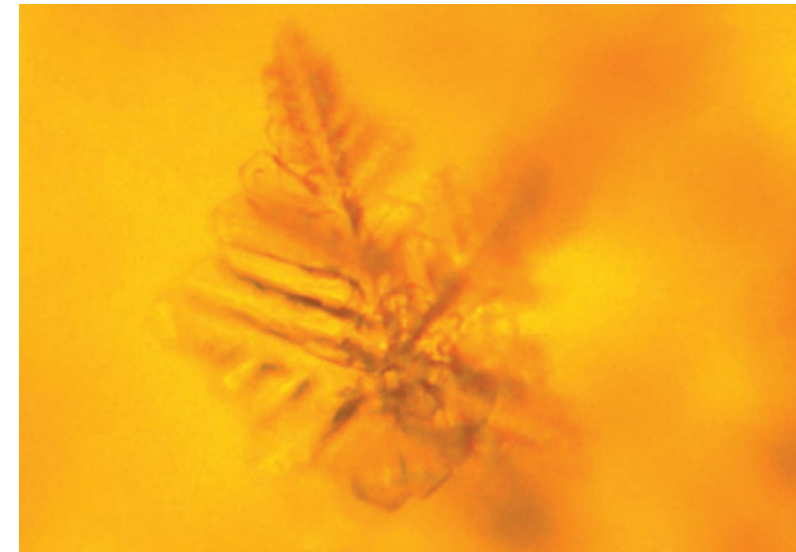
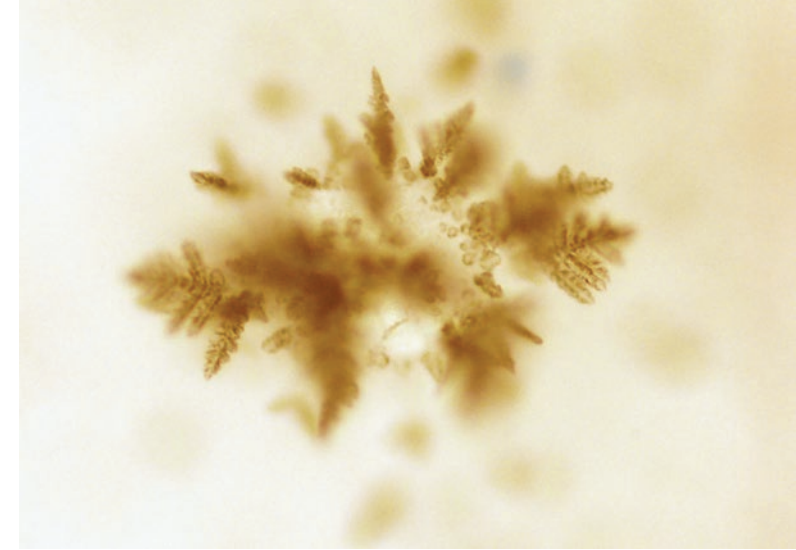
DEMEUSE, Sarah. "Farewell to Nature". In: *Art in America*, April 2015, pp. 86-93.

books/catalogs

DEMEUSE, Sarah. "Inside the Zero Giraffes Don't Know Wath Time it Is". In: MUSEO Tamayo Arte Contemporáneo. *OCTOPIA*. Ciudad de México: Museo Tamayo, 2016, pp. 06-95.

NEW Museum. *3rd New Museum Triennial - Surround Audience*. (exh. cat.). New York: New Museum, 2015, pp. 240-3.

PARQUE de la Memoria. *Aquella mañana fue como si recuperara, si no la felicidad, si la alegría, una energía que parecía mucho al humor, un humor que parecía mucho a la memoria*. (exh. cat.). Buenos Aires: Parque de la Memoria, pp. 02-3.



## left:

1. Microscopic photograph of a crystal of the Río de la Plata before the treatment.
2. Microscopic photograph of a crystal of the Río de la Plata on January 2014.
3. Microscopic photograph of a crystal of the Río de la Plata on February 2014.

## Horses don't Lie, 2013

9th Bienal do Mercosul, Porto Alegre, Brazil

"Animal farms that specialize in touch therapy developed for autistic children are one of the inspirations for Eduardo Navarro's project for the 9th Bienal. Through tactile contact with animals, this treatment aims to develop a sense of trust and empathy in the participants. The artist's focus on autism proposes us to understand this condition 'as a possibility rather than a limitation.' If traditional psychoanalysis interprets autism as an inability to form a self, and as the incapacity to relate to other humans, Navarro invites us to consider instances of human-animal encounter, where the emphasis on a subject/self recedes into the background. To create *Horses Don't Lie* for the 9th Bienal, Navarro works together with choreographers from Porto Alegre in a performance that explores a mode of thinking through mental images that cancels out verbal language and arrives at a trancelike state. This installation presents the attire created for the five dancers that participate in the performance. These attires, which are in part minimal mechanical devices informed by equine anatomy, are less a costume resembling a horse than a kind of human-animal prosthesis." – Sofia Hernandez Chong Cuy (curator)

### exhibition history:

2013

9th Bienal do Mercosul – *Se o clima for favorável* [Weather Permitting], curated by Sofia Hernandez Chong Cuy, Porto Alegre, Brazil

### literature (selection):

articles/essays

MARTÍNEZ, Chus Martínez. "Pursuing a Pedagogy of Invention". In: *Mousse 43 - Talking About*, April-May 2014, pp. 100-5.

HYUNJUNG, Woo. "The Things that We Know without Words". In: *Space Magazine* nº 587, Oct 2016, pp. 38-43.

books/catalogs

DEMEUSE, Sarah. "Inside the Zero Giraffes Don't Know Wath Time it Is". In: MUSEO Tamayo Arte Contemporáneo. *OCTOPIA*. Ciudad de México: Museo Tamayo, 2016, pp. 06-95.



## *Horses don't Lie*, 2013

9th Bienal do Mercosul, Porto Alegre, Brazil -- performance





**Eduardo Navarro** é representada pela **Galeria Nara Roesler**.  
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