TITULOS
La Era Metabólica
MALBA, Museo de Arte Latinoamericano de Buenos Aires, Argentia
2015

TIMELESS ALEX
Sorruond Audience, New Museum Triennial
New Museum, New York, US
2015

XYZ
The Past, the present, the possible
12 Sharjah Biennial, UAE
2015

POEMA VOLCANICO
Ir Para Volver, 12 Cuenca Biennial
Cuenca, Ecuador
2014

TRATAMIENTO HOMEOPATICO PARA EL RIO DE LA PLATA
Aquella mañana, Parque de la Memoria,
Buenos Aires, Argentina
2013-2014

HORSES DONT’LIE
Wheater Permittion, 9 Mercosul Biennial
Porto Algre, Brasil
2013

ORBITA
Ensayo de Situación
Di Tella University, Buenos Aires, Argentina
2013

ESTUDIO JURIDICO MERCOSUR
Ignacio Liprandi Gallery
Buenos Aires, Argentina
2012

SANCTIFICATION
Advanced Corse in Visual Arts-
Fondazione Antonio Ratti, Italy
2012

EL DORADO
There is always a cup of sea to sail in,
29 Sao Paulo Biennale Brazil
2010
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.
“La mecanica del abecedario”
[The mechanics of the alphabet]
Parts from this machine were used to stamp the titles on the mural
I recorded my self reading all the titles. 10 vinyl records were printed and a small book in braille is being produced at the moment by The Museum of Modern Art in Buenos Aires. This way the titles will be experienced by different audiences.
Eduardo Navarro’s newly commissioned work for the 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 Galápagos 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 Galápagos 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.
Sight Reposes on Touch: XYZ, Eduardo Navarro.

We usually win games by refining the synapses between our mechanical and intellectual skills. A sports team wins because it sees, feels, hears, and perceives even that which the weathered onlookers can’t see. Eduardo Navarro’s XYZ sets out with the desire to create a game that requires reprogramming of those honed nexuses and skills. As such, winning almost becomes a byproduct.

That is in great part because the outset of Navarro’s game requires significant sensory limitation, especially in an art context: for XYZ, the players’ eyesight is blocked. At the same time, the artist intensifies their sensorial environment—there’s, for example, increased aural, tactile or olfactory input. Meanwhile, the task at hand is as simple as it gets. [Horses don’t lie ] Together, players are to roll around a ball larger than life in a court that resembles the most geometrically stable of courts, a rectangular grid. The ball’s dance on this grid is determined by sensory stimuli and guidance: players use applause to signal their relative positions on the court while the ball reveals its location through scent or sound, depending on its outer jacket.

Even if this proposition creates an unusual field of forces, the activity is undoubtedly a game. There is a delineated court, an arch from zero to win. There’s a time of the game that stands apart from the rest of time. There are teammates and rules, and, with those, come desire, stamina and excitement. Though there’s smelling, touching and clapping, none of this should be confused with free, open-ended play: what matters is invention of effective communication methods over role-play or imagination. [Tratamiento homeopático para el Río de la Plata ] In essence, success in this game is measured in the swiftness of single passes among players. In XYZ, the conventional goal climax with its subsequent outburst of applause disperses over the individual passes and the clapping that functions as integral signal.

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. [Poema volcánico ] 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. [Timeless Alex ] 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 get-go, 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
Before playing XYZ children were invited to draw with their eyes closed and meditate.
Children from the New Delhi Privet School playing with the sound ball. Their sight is blocked.
Children from Al Amal School playing with the touch ball. Their sight is blocked and one guides the other.
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
POEMA VOLCÁNICO
(Volcanic Poem)
2014
Within a fumarole. Carrying the basket.
Custom made anti flame suit, custom made backpack and bamboo shelf for the litmus collages
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 smaller greenish sphere inside the bigger sphere contains Nux Vomica at 200. It slowly drops the homeopathy into the bigger sphere where, under Dr Draiman’s request, it mixes with water from the River. Then the solution is slowly dropped into the river.
Microscopic photograph of a crystal of the Río de la Plata before the treatment.
Microscopic photograph of a crystal of the Río de la Plata on January 2014.
Microscopic photograph of a crystal of the Río de la Plata on February 2014.
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.

Link to read the first diagnosis:
http://rivet-rivet.net/pdf/Tratamiento_EN.pdf
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

Link to see a rehearsal: http://vimeo.com/70640945
The 25 min performance consisted of a guided meditation at the River Plate stadium in Buenos Aires, Argentina. The audience was asked to be at a specific stadium door at 7 pm. Once the gate opened and as the audience entered the stadium, they were given a flyer with indications and suggestions on how to contemplate the performance. Such as walking to the stand in silence, sitting as strait as possible, focusing in the breathing and not littering. While audience walked to the stand, three performers began walking around the athletic track. While slowly walking, they simultaneously played a crystal cup with their fingers. The mantra sound of the three cups was amplified with a PA system to the entire stadium. The wireless microphones inside acrylic boxes signalled the sound back to the PA. Once the three performers had gone around the athletics track they positioned them self´s in front of the audience and behind the meditation guide. Then guide began by asking the audience to close their eyes. (While the meditation occurred the three performers kept on playing the crystal cups). The meditation consisted of entering a series of imaginary landscapes and surreal situations that the audience had to visualize. For example walking into a waterfall of light. Walking into a immense mirror at a forest to hug their own reflection. The guided meditation was 25 minutes long. Once the meditation was over the performers stopped playing the cups and the audience was asked to open their eyes. After some minutes of silence the audience walked out of the stadium following the printed instructions given to them at the entrance. The emptiness of the stadium contrasted the insight of the guided meditation. The meditation aimed to take the audience into a different mental state and transform their perception of space and time.
Estudio Jurídico Mercosur is a nomadic Law Firm. Inside this 15 meter long trailer lawyers could be privately consulted free of charge. E.J.M. was a time based project, specifically created for Triple Frontera (Triple Frontier), a politically dense geographical area where Argentina, Paraguay, Brazil touch. At this particular geographical point three different laws must be constantly reinterpreted to adjust to the different problematic caused by the three frontiers interacting. The legal issues that emerge out of these three realities coexisting in one single area are endless.

The work traveled 1400 kilometers from Buenos Aires to arrive at Triple Frontera. Once at Iguazu Argentina (one of the main towns in Triple Frontier) the trailer opened to the public, simultaneously offering a cafeteria and bar service free of charge. Three lawyers, one from each country worked at the trailer for 3 consecutive days. The trailer then traveled back to Buenos Aires and parked on the car ramp of the Law School of the University of Buenos Aires, where it opened to the public for 3 consecutive days. The layers were mainly consulted by families. The work consisted in “taking” the law to a territory that is law less, simultaneously generating a subtle and momentarily transformation in the fabric of that particular social context.
Arriving at Puerto Iguazu, Misiones. The trailer traveled 1400 kilometers from Buenos Aires to arrive Triple Frontera.
The Trailer was parked on the main avenue of Puerto Iguazú. The neon sign inside the trailer says: Law Firm.
A. Main entrance
B. Bar
C. Waiting room
D. Bathrooms
E. Lawyers Office
F. Stairway
G. Truck
H. Lawyers office street window
Visitors could wait at the Bar before entering the lawyers office in the back of the truck.
The window of the consultation office seen from the street.

Lawyer from left to right:
Dr. Maria Ramirez from Argentina,
Dr. Sandra Rambo from Paraguay
and Dr. Sirlei Gianini de Amorin from Brasil.
Each consultation was written down anonymously on a notebook. The notebook made a carbon copy, each lawyer wrote down the consultation and their reply. The consultants took with them the white sheet and the pink sheet was left on the truck. All the pink sheets are apart to a folder that could be consulted by anyone.
Second Stop: During the opening at the Faculty of Law in Buenos Aires Argentina after returning from Triple Frontera.
I invited Don Giorgio, a priest living in the City of Lago Di Como in Italy, to sanctify and make Lake Como into holy water. Don Giorgio agreed to create a holy art work with this private ceremony. The Lake will remain sanctified and the water will stay holy for life.
EL DORADO
(Gold Excavation)
2010

Location:
Goggle Earth:
23°45’40.89”S
46°40’57.67”W

The excavation was located in a peripheral area of Sao Paulo, three hours away from the city. Many security measures had to be taken in consideration. I consider the medium is the message.