

Eduardo Navarro

Despite being comfortably embedded within the latest contemporary art trends, Eduardo Navarro’s oeuvre evades simplistic classification. There is something excessively precise yet absurd in each of his projects, which at first seem to stem from a strategic and even political intentionality, but ultimately function with an unusual degree of ambiguity and humour.

Navarro’s fundamental artistic strategy can be defined as the interruption of the normative contexts in which he chooses to work, through the production of experimental situations within pre-existing structures and social codes of behaviour. As he himself declares, he makes ‘half absurd sculptures of reality’, striking mimics of life produced with the intention of provoking a particular tension of uncanniness for the viewer.

In order to achieve this, Navarro takes subjects such as religion, self-help, the esoteric,

psychology or economics as the nuclei of his work, and proceeds to recontextualize them with absolute conviction. His work *Colleagues* (2006) made at the Skowhegan

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Colleagues , 2006. Photograph of Santiago Paoli, a resident artist attending a session at a studio transformed into a therapist's counseling office at the Skowhegan School of Painting residency, work created in collaboration with Dr. Lee Haskell

From your house to my house



From your house to my house , 2009. Home Depot house, different kinds of garbage, hammer, nails, hot glue gun, Blanquette, found objects. 3 x 3 x 2.2 m. "Ev +a Reading the City ", Limerick, Ireland



School of Painting in Maine, stands as a paradigm of such as the piece transformed a workshop in an artists’ rural residency programme into a psychoanalyst’s consulting room solely for the community of resident artists. Appointments had to be paid for with works of

art, all of which were shown in the psychoanalyst’s office at the end of the project. This type of exchange between spaces and their function was further explored in the clandestine pudding factory that Navarro constructed in a rented space within the most

commercial neighbourhood in Buenos Aires *Fabricantes Unidos* 2008. It can also be found in Arts Center Chapel 2008, where the Frankfurter Kunstverein was transformed into a consecrated chapel in which mass was held for a group of art devotees. Similarly,

for a project made in Limerick, Ireland, in 2009(*From Your House to My House*), a wooden doll’s house was installed in the street alongside rubbish and recycling bins. The artist placed small biomorphic sculptures made of trash in the doll’s house windows,

which thus became a dumpster itself, though one that progressively gave back artworks to the community.

In all these instances, Navarro appropriates the typologies and architectural styles of each particular place (church,

consulting room, factory)), in order to intensify the feeling of realism and the resoluteness of his engagement with these sites of social and economic exchange. Through these processes, he satisfies his own curiosity about communities, beliefs, practices and social conventions that appear exotic to him, while restraining the illusion of empathy or communion. All of his projects gain both their critical and humorous character through acknowledging, from their inception, the enormous distance that separates certain artists' practices from the diversity of the social world. In this aspect, Navarro's work is not a sculpture built out of an idealism of the social, but rather a practice that provokes from and despite of, a position of political disenchantment.

Fabricantes Unidos

Fabricantes Unidos , 2008.
Illegal pudding factory with assembly line created on the first floor of Commercial Galleria
La Dulce in the Once neighbourhood, Buenos Aires. 72 square meters



Fabricantes Unidos (Elaboration room)



Fabricantes Unidos (Packaging and decoration room)

Art Center Chapel



Art Centre Chapel (in collaboration with Father Werner Löser), 2008. Carpet, wood, bricks, flowers. 13 x 4 m. The great Transformation-Art and Tactical Magic, Frankfurter Kunstverein. Photo: Guillermo Faivovich

Self-sufficient water purifying station



Self-sufficient water purifying station , 2009. Performance. Water tank, Inverse Osmosis Water filter, wood, tent, plywood, aluminium structure, kitchen, bananas, plastic pipes, plastic chairs, lifeboat, antenna, chickens, electric generator, in collaboration with biologist Bernardo Lacer. 6 x 3 x 4.5 m. 7 Bienal del Mercosur . Photos: Del Re Stein Viva Foto