

In his works, Eduardo Navarro explores different levels of perception and the alteration of reality and time. At times his work fits into the delicate relationship between art and the spiritual, with the same freedom with which he makes use of apparatuses and information relating to science to create drawings and devices that explore the observer's sensory capabilities. In some of his works, Navarro leads participants or himself into a kind of trance, through mental states capable of exploring non-rational forms of communication and going beyond verbal language. Navarro seems to test the praised and challenged transformative potential of art, creating situations in which behavior, ways of thinking and belief systems are put to the test or driven to exceed their limits.

In *Timeless Alex* (2015), the artist inquires about the nature of a turtle's sense of time, based on the assumption that animals think through images. His performance consisted of dressing up in a sculptural model of a tortoise from the Galapagos and moving around as slowly as possible in order to alter his own awareness of time. In this and other works, such as *Horses Don't Lie* (2013) and *Octopia* (2016), the artist seeks to interpret the meaning of inhabiting other life forms through the observation of interspecies relations. He creates devices that symbolize and produce, through imitation, a possible relationship of reciprocity between humans and other beings.

In addition, Navarro seeks to test the limits of the frameworks and formatting of the artistic experience, creating situations or spaces – sculptures, as he calls them – that reflect on the relationship between art and life. In the environments created by Navarro, people are invited to engage in activities related to their personal or professional histories, as in the case of *Estudio Jurídico Mercosur* [Law Firm Mercosur] (2012) – in which the artist built a law firm to give support to people living on the border between Argentina, Brazil and Paraguay –, or in the case of *Colleagues* (2006) – where he hired a psychologist to provide therapeutic assistance to his colleagues at an artistic residency. Therapeutic practices are recurrent in his work – such as treating a river with homeopathic medication – and they seek to expand the psychic interactions between individuals and the world or interfere in the way we experience contemporary life, often reduced to the demands of capitalism and the urgency of social expectations.

Navarro's work for the 32nd Bienal is a kind of musical instrument similar to a tuba, built for mutual listening between a palm tree and the Bienal Pavilion. The plant and the spectators are placed in an equivalent position, a sonorous exchange that challenges the meanings of communication and listening. As in other works, the artist calls for a reflection on the sentiments and actions that are triggered by art, pointing to the permeable relationship between spectators, actors and art objects. The results of Navarro's works lead sculpture to be perceived as an action and strategy, not restricted to a space or to the object generated from his projects.

— Hortência Abreu

Sketch for Sound Mirror, 2016. Hydrographic pen on printed paper. 29.7 x 21 cm.

Es un trabajo que habla { sobre el creer }

Comunicarse con lo desconocido. /:

////Un truco de magia: "las palabras son mágicas/sagradas" transforman elementos y seres vivos en algo que no son. "Que responde la planta, nada" trabajar con la nada, las frutas y el devorarse el sonido a la boca. comer la duda. alimentarse de la duda.

////el poder de las palabras:

////.....
-las palabras como sonidos,
-los sonidos como ondas,
-las ondas como espíritus,
-los espíritus como un desafío.

*La voz y el mundo, los animales y las frutas, la fruta como informante que se traga, las estaciones del año las acompañan. reloj mundial

-el diario diario, documento descartable, anaconda gris. palabras escritas en tinta: sonidos mentales del oído de la mente. un eco subjetivo/real. anaconda descartable, piel/luz, sol solsticio, soledad. horizonte.

eclipse inventado

-----HERRAMIENTAS INVENTADAS,

---traductor de ondas en poesía, traductor. cono. elementalmente.

-----HERRAMIENTAS soñadas,

-----la voz que carga la mandarina, la manzana. ellos hablan el idioma de las frutas,

-----si las frutas fuesen libros que se comen.

libros metabólicos. la energía de la duda, que gusto tiene la duda? tocar lo desconocido con la punta de la lengua, pendulo, duda versus espíritu. canal en transmisión, energía evaporada, consumir lo consumido, desechar los gajos, semillas encontradas luego de años, guardar las semillas dentro de un pañuelo.

la fruta vuelta a armar dentro de la imaginación, sabor a críptico.

Leerle un cuento a una manzana.

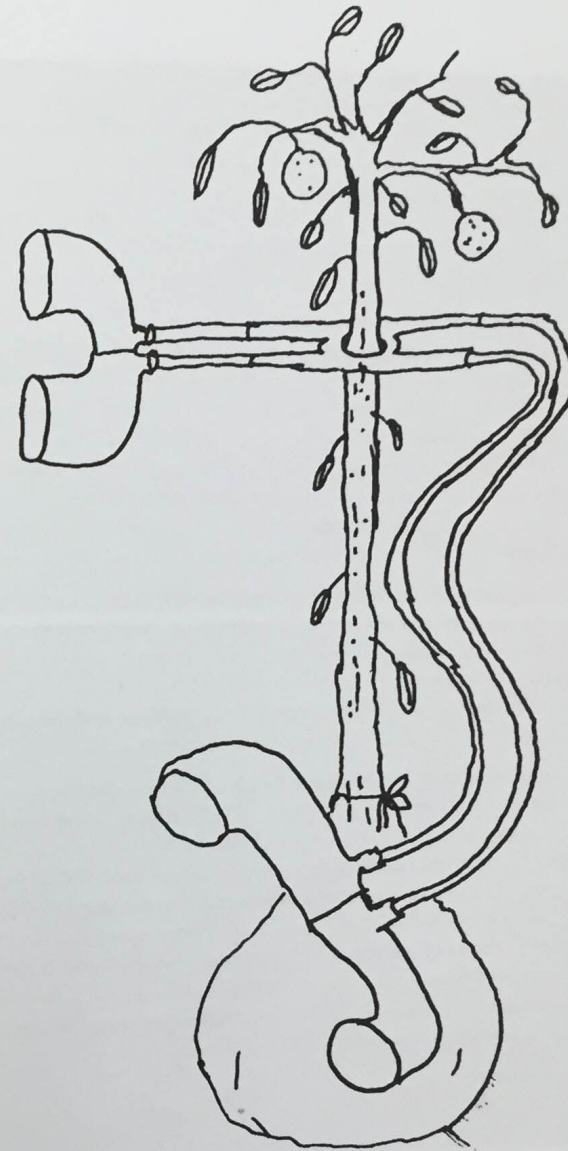
quien cree, quien escucha?

"...no se que hacer cuando la planta me escucha..."

*el sonido secreto de los sonidos, lo demaciado irrelevante, los relojes solares, el sol sabe girar un ojo. buen día sol. hablar con el mundo, y que el mundo no responda, receptor de silencio. el silencio si responde, confiar.

*dados de los dedos, el azar afectivo, el contacto verbal de las hojas, la madera multi viva, ramas en pubertad. la lengua como paisaje visitable, viaje al mundo del paisaje narrado. que gusto tiene la duda _____?

mitad momento

[illegible]

Es un trabajo que habla { sobre el creer }

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mitad mitológico

Leerle un cuento a una manzana.

quien cree, quien escucha?

mitad mar

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mitad confianza

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mitad momento

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