

## **Eduardo Navarro**

(Buenos Aires, 1979)

Eduardo Navarro considers his work a form of ‘emotional technology’ with which to investigate the mechanisms of compassion. Since the mid-2000s, he has created installations, objects, performances and participatory interventions that attempt to make a new perception of the world possible. In his works, both ironic and poetical at the same time, he often comes face to face with specialists from various fields – choreographers, musicians, scientists, priests – with the aim of exploiting their knowledge to undermine certainties and predetermined behavioural patterns.

After abandoning his studies in architecture to focus on the visual arts, he began coming up with projects that foresaw the construction of temporary spaces made available to the community with which to come into contact on a series of occasions. For example, he set up a wooden prayer hut for a group of Mormons; he organised a marathon in support of the campaign against smoking; he provided psychological support for the participants in an artists’ residence project, and free legal assistance on the border between Argentina, Brazil and Paraguay. His early works are more or less physical places destined to listening to mutual needs, and are only completed once others consent to be involved.

Navarro’s interest has opened up over time to meditative practices and multisensorial experiences that induce new states of awareness and explore forms of non-verbal communication. Favouring an approach that changes people’s point of view on things, he encourages the audience to establish a connection with the elements of the universe and with the way of feeling of other organisms. It is in this moment that costumes, masks and bodily prostheses appear in his performance works, allowing the wearer to enhance their ability pick up on external stimuli. Such props, with their artisanal and intentionally anti-technological appearance, encourage people to identify with another animal species or to listen to plants so as to trigger a fascinating and synesthetic relationship with them. His most recent works investigate the relationship between man and the forces of nature through choreographies and costumes designed to interact with the movement of the clouds, with the sunlight at dusk and with the speed of the wind.

*Celestial Numbers* (2018) is an installation made up of two great twin wooden abacuses, the rings of which are made of bread. This is not the first time that Navarro carries out works with edible materials. Previously, he let a set of drawings produced with ink and paper melt into a soup served to the audience of one of his shows. Driven by the idea that in the universe, information is transformed without ever being completely destroyed, he opens up to the possibility to experience art with other senses apart from sight, ultimately modifying the physical state of the work even through the digestive process.

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