Eduardo Navarro
Statement:

I approach social spaces, and draw a line between reality, representation, and the staging of an experimental art work. I create works that have a certain amount of naivete, this naivete acts as a start point in the development of my practice and is a pre-requisite for the viewer that experiences the work. While I create environments where the surroundings of the artwork are taken into consideration and contemplated upon, I search for alternatives to pre existing structures in society and alter them in subtle ways.
La Sede is a wooden Pagoda shack that is equipped with two mobile modules (a kitchen and a bathroom). The space functioned as a physical parenthesis, that religious groups could use as they wished, I consider I only created 50% of the work; the remaining 50% was left open to them. I invited a group of Mormons that go knocking door by door to use the space as a temple and share their speech in front of a art audience. Measures 6 meters by 3 meters
The Book of Mormon contains doctrinal and philosophical teachings on a wide range of topics, from basic themes of Christianity and Judaism to political and ideological teachings.

In side La Sede at one of the meetings
"On-Off" I participated in a New Age Package trip with group called Mantra. Their goal with this trip to the country side was to sight UFO's and open a specific energy gate called 11/11. I asked them if I could film the experience, and announced them that I was going to traveled with them dress up as a fat man, they said yes. This is not a scripted work, the video follows for 2 days the experience as it occurred.
To see on-off on line click here  http://www.youtube.com/watch?v=4R0Ah9D_bGE&list=HL1332987611&feature=mh_lolz
PRIMERA MARATON ANTI TABACO
Juntos por un mundo sin tabaco
Sábado 15 de octubre

“Primer Maraton Antitabaco”
In the work "First Marathon Against Smoking" I started attending anti smoking meetings, I decided to organize a Marathon that would function as an anti-smoking campaign. Ones I had arranged the stadium where the Marathon would take place, having constructed the props that would be used as the identity/signe of the project and having advertise in the news paper the event, I took part in the marathon, making a opening speech, running and giving out the medals. What is important to underline in this project is that the marathon could not have happened unless "real" participants, who I did not previously included in the project had not showed upon the day of the event. This precarious condition is what I intended to aim for, it is in this moment where I myself withdraw in order to give up control to the dynamics that go beyond my self as an individual producer. The possibility of incorporating the “failure” of the work plays an important roll in my practice. This event done at a public open space (the event occurred on Saturday at 10 am). In my work the viewer actively participates and is left free to make its own conclusion. This characteristic makes my works open ended.
"Shelter-Shelter" was created by a lake at the Skowhegan School of Art Residency in 2006. This space did not have a slogan or any indications on how it had to be used. This space was meant to be found without any previous notice and allowed participants to escape from the residency facilities. The structure sustained itself floating from the ground with sliced logs that acted as columns. This added slices allowed the floor to be lifted until it became horizontal and independent from the irregular landscape. During the night the light was left on. It was 28 feet by 9 feet and 8 feet tall. It is made entirely with wood and mosquito netting. Measures 8 meters by 2.5 meters.
At night the light was left on
The work “Colleagues” was done when I attended the residency Skowhegan School of Painting. This is a 2 month residency located at the Town of Skowhegan, State of Maine, USA. While I was there many of the resident artist mentioned how hard it was to suddenly adjust to the new environment without feeling overwhelmed (each year 60 artist are selected) and how the residency did not offer any solutions to the emotional stress this communal life in the middle of the woods caused. These kind of comments and situations I myself felt the first week inspired me to look for a therapist in the town of Skowhegan located 5 kilometers from the residency. There where only 3 therapist in town, and only one of them Dr. Leigh Haskell agreed to meet with me and talk. I explained to her during our encounter the how some of the artist at the residency felt about the experience and asked her if she would be interested in giving counseling to some of the artist. She agreed to visit the residency and think to offer counseling to the artists. I thought it could be most practical if she could use my studio as a her office, so under her supervision I transformed my studio into a counseling office, simultaneously I posted a sheet of paper in the main communal space asking artist to sign in if they where interested in therapy. Since the sessions where not cheap I asked Dr Lee Haskel if she accepted artworks created by the artist as her honorariums. She agreed and 5 artist signed in for a 10 session therapy treatment, where they had to focus on a precise subject they wanted to work on. Ones the 10 sessions where over I asked Dr. Leigh Haskell if we could do an open to the public exhibition to show the works with which she was paid with at her actual office in town. I consider this work an exchange of values, and an opportunity to approach art form a new perspective. Measures 5 meters by 6 meters
Before each session I asked permission to take a photograph in order to gave some kind of documentation, ones the photo was taken I would leave the room and the session would be completely privet. Each session was 45 minutes long
These are images of the exhibition at Dr Lee Haskel office in town, the works exhibited are the works she got paid with for the counseling sessions. The show was open to the public and lasted a week, this meant that when her regular patients attended her office they could see the art works.
"Anexo"
"Annex" was created for a group show at a newspaper basement in Buenos Aires. The inside of Annex emulated an empty government office, it had two entrances, two main spaces and a functioning telephone line. It's surface was 202 square feet. The curator of the show directed a drawing workshop at a women's prison in Buenos Aires. The curator knew that a woman that attended her workshop was coming out of prison very soon, she decided to invite this women named Paula to visit the exhibition once her sentence was done. I met her during her visit and invited her to visit the inside of Annex and think if this space could be useful for her in any way.

I asked her if she would like to use the space to develop an activity or spend time in it. We decided to meet once a day and use the space to make drawings. After two weeks she decided to invite two more friends that had recently been released from prison as well. The space became a meeting point and a drawing space.

After a month of meeting every day I asked Paula if we could make drawings of the moment where they where captured by the police in a crime scene.

We also did videos recreating this moments, in some I play the victim and in others the police man.

This is an online Link where many more of the drawings that where made during the experience are uploaded with their description:
http://www.flickr.com/photos/28348784@N07/sets/72157606042480758/
One of the many drawings that were made during the experience.
“Fabricantes Unidos”

For the work “United Manufactures” I constructed a pudding factory at the top floor of a huge store, in which normally second hand artifacts are sold without being subjected to tax laws. Mimicking the precarious condition of labor as well as consumerism in this rough neighborhood of Buenos Aires, the pudding shop staged a proper facade, where a formal looking storefront welcomed the visitors. Yet once the visitors stops through the backdoor of this front office, they could see the raw working conditions in which the pudding where produced, which mimic the conditions prevalent in the “real” second hand shops on the ground floor of the very same building.

The work came to an end when a art review of the work was published in a local newspaper. The review mentioned how the work was created inside a black market galleria. The review consequently attracted the attention of the tax department and the police, threatening the galleria could be closed down. The owner of the Galleria ordered asked me to remove the factory immediately since it was putting them under a spotlight. The factory closed down 30 days after it's opening, it was meant to last 6 months. The factory could be visited every day during the hours that the Galleria was open, there was a guided tour that explained the production process step by step.

Video
http://www.youtube.com/watch?v=Rn-WZKjPBCs
This stairways were situated at the end of the Galleria, they conduct inside "Fabricantes Unidos". Ones up you find a reception hall followed by a business office. The door at the office takes you to the inside a hall that leads of to the chain production area.
This is the door that leads to the first hall ways. The first hallway leads to two separated rooms. The first room is the elaboration room and the second room is the cooking room, where the oven is. At the end of the 2 hall way you find third space where the decoration and packaging takes place.
First room where the elaboration is done.

The oven where the pudding's where baked
Third wall way: Decoration-Packing-Deposit
Advertising of Fabricantes Unidos

Propaganda is apart of "United Manufactures" I did street advertisement in order to promote the enterprise and the pudding consumption. Four waking Puddings visited Shopping malls, Mac Donald's and different social realities.
The work which the artist produces for the exhibition at the Frankfurter Kunstverein is titled “Art Center Chapel” (2008), and is a “real” Chapel constructed within the premises of the Kunstverein, with the purpose to offer a space for meditation and contemplation. Before the opening of the exhibition, a ceremony was held by a priest to initiate and consecrate the physical space within the Kunstverein as an actual chapel. As with his other works, Navarro once again takes on an experiment in which he deals with a social space that he has access to, transforming the assigned space into a place for self-reflection. The presence of the possibility for a self-transformation of the viewer through meditation as well as the transformation of a physical art space into a place of great spiritual value are situated next to each other in this work. Measures 13 meters by 4 meters.
Sanctifying the space and thronging holly water at the walls
This work was created in Limerick, Ireland. I placed a pre made house bought at Home depot between recycling garbage bins located on a corner of a road. Anyone could access this city corner any time of the day, this made the work very vulnerable meaning that the house could be vandalized during the night (which eventually happened). I made a circular cut in the front of the house at the same height that the other bins had their holes. The only access door to the house was closed with a lock. Ones the house was in place and had it's own hole, I started working in the inside, this meant, finding a mattress, a lamp, chair, etc. Simultaneously every time some one approached the garbage bins to thought their garbage I asked them if they could just thought it in side my house, this took some time and explanation. It is important to mention that even do this work was created in the frame of a group exhibition, there where no explanatory signs at the site. Ones people started to get involved with the idea and dumping their glass, plastic, and aluminum inside my house I organized and separated each material in different boxes. The work ponders the idea of recycling generating a dyslexia in every day routine. During the day I lived inside the house creating small sculptures from the garbage, ones they where done I placed the sculptures in the house window. The next day people could approach the house and see their every day rubbish transformed into something, like a garbage fairy. I was not allowed to live inside the house because of security reasons, in the previous exhibition a work of art was lighten on fire. Mainly all the garbage where beer cans and beer and wine bottles. Limerick is knowed as the city with most number of bars in Europe.
View of the sculptures from the street

Inside
Self Sufficient Water Purifying Station 2009
The original idea of this work consisted of creating a floating factory that purified the water and then made this water into a beverage, mimicking for example Coca Cola that is made from water that is supplied from companies that filter and recycle water from natural sources. Beverages like Sprite, Fanta, etc are made from recycled water. As the idea and the work developed during the production stage, I realized that I wanted the beverage idea to become a secondary idea, where everything was built around it but without over drawing it. In the end I decided that the factory should become a station, where water is analyze, purified with an inverse osmosis water filter and then returned back to the river. In the city of Porto Alegre, Brazil (where the work was done) the sewers are dumped into the Guaiba lake after being treated, simultaneously this same water is treated again to become drinkable and being distributed back into the city, creating a loop where the same water is used over and over again. I became apart of this cycle, like a small orbit around a bigger idea. On the one hand I returned part of the purified water back to the river and meanwhile I used this purified water to drink it myself and return it back to the river by peeing it back and becoming a part of this never ending cycle. In the end this station functioned as a water purifier, and cleaned the waters of the lake Guaiba in Porto Alegre Brazil while simultaneously created a precarious beverage that I drank myself, since I was not allowed to sell it. Measures 7 meters by 3 meters by 7 meters tall.
1-Water contaminated extracted from the river
2-This is how the water came out of the Inverse osmosis water filter
3-Once the water was filtered it had no minerals. We added Tang, that's why the water has that particular color, after adding tang the water was perfectly drinkable.
The gold excavation was located 3 hours away from Sao Paulo. This was a peripheral area of the city, many security measures had to be taken in consideration. Everyday approximately 10 to 15 people helped me excavate the area looking for gold in the most rudimentary way. The excavation had to be cancelled and abandoned when there was no more budget, shortly after two month of working at site. I named the excavation site ¨El Dorado¨
View of the excavation during the night
During the night the excavation continued with the use of a electric generator
The excavation was done clockwise and the filtered soil was placed like a spiral around the main excavation area.
At the show

I consider the work at the Biennial documentation, the art work occurred at the excavation. View of the work in the Biennial. This is how I exhibited the work at the show. Materials: Wall covered with Cork, documentation of the excavation, mountain of soil from the excavation, fax machine, map of Brazil, drawings. Measures: 7 meters by 3 meters cork wall3 meters by 3 meters palets surface, covered with plastic, 700 kilos of filtered soil from the excavation

← shaking hands with the president of the Sao Paulo Bienal