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Press release

January 26, 2026

IVÁN NAVARRO

Light Years

February 5 — March 21, 2026

Opening: February 5, from 5 to 8 pm



Blue Electric Chair, 2004, fluorescent light, plastic sleeves, metal fixtures, paint, and electrical energy
120 x 78 x 100 cm — 47 1/4 x 30 5/7 x 39 3/8 in. Photo © Thelma Garcia.

Templon New York presents **Iván Navarro: Light Years**, a chronological overview of the artist's work from 2004 onward. Conceived as an anniversary exhibition, *Light Years* marks a double milestone: the gallery's 60th anniversary and over twenty years of collaboration with Iván Navarro.

The exhibition is structured around three foundational works that function as conceptual vehicles: *Landless Land* (2023), *Flashlight: I'm Not From Here, I'm Not From There* (2006), and *Resistance* (2009). Envisioned as electrically animated sculptures activated through movement and video performance, these works form the core of Navarro's practice. Their titles—borrowed from electrical terminology—ground metaphor in material reality and signal the artist's strategy of diverting utilitarian objects into political and existential instruments.

The exhibition begins with *Landless Land*, a 2023 silent reprise of the original 2004-2005 work *Homeless Lamp*, *The Juice Sucker*, now in the collection of the Solomon R. Guggenheim Museum in New York. Light becomes a condition of survival rather than illumination, a metaphor for hope and displacement. Produced around the same time, *Blue Electric Chair* (2004) introduces the first major pillar of Navarro's work: political resistance. By transforming an object associated with state violence into a luminous structure, the work pays homage to modern furniture design while confronting systems of power, punishment, and control.

Flashlight: I'm Not From Here, I'm Not From There, in the collection of the Hirshhorn Museum in Washington, D.C., explores territorial identity and unstable belonging, activated by the body and narrated through video. In *Resistance*, first exhibited at the 53rd Venice Biennale in 2009 and now in the collection of

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the Nuevo Museo de Santiago, Chile, electricity is generated through physical effort, literalizing opposition as friction within systems of power. These three projects are set to songs that illustrate the artist's investigation of lyricism as a deep component of his practice. That same year, *Drums* (2009) explores another essential pillar of Navarro's practice: music as a political and social tool. Incorporating percussion as a sculptural and performative element, the work activates the sound of silence as a collective force.

Alongside these works, a constellation of 23 pieces—ranging from the *Shell Shock* series (2024–2025) to a tribute to Josef Albers and Francisco de Goya (*Esto Es Malo, No Se Puede Mirar* [*This is Bad, One Can't Look*], 2013)—extends the exhibition's narrative. Installations employing the infinite mirror motif introduce another recurring metaphor, the mirror as a reflection of our experience of the world: endless, unstable and in constant surveillance. The use of one-way mirrors in Navarro's work also draws from interrogation rooms in police stations. Influenced by Op Art and concrete poetry, these works form a visual language that invites visitors to observe, feel, question, and listen.

Light Years reflects Navarro's international recognition, with works held in numerous major collections, including the Bronx Museum, Bronx, NY (USA); the Nelson-Atkins Museum of Art, Kansas City, MO (USA); the Museum of Fine Arts, Boston, MA (USA); the Fonds National d'Art Contemporain, Paris, (France); the Thyssen-Bornemisza National Museum, Madrid (Spain); Fundación Arco, Madrid (Spain); Museu Nacional de Belas Artes, Rio de Janeiro (Brazil); the National Museum of Modern and Contemporary Art, Seoul (South Korea); and the National Gallery of Victoria, Melbourne (Australia), among others.

Biography

Born in 1972, Iván Navarro lives and works in New York. In 2009, he represented Chile at the 53rd Venice Biennale. In recent years, he has exhibited worldwide, including at the Crystal Bridges Museum, Bentonville, AR, USA (2026); Centro Cultural Gabriela Mistral, Santiago, Chile (2025); Akron Art Museum, Akron, OH, USA (2024); Tripostal, Lille, France (2024); MicroMuseo di Arte Contemporanea della Toscana, Italy (2023); CENTQUATRE, Paris, France (2021); Museo de Arte Contemporaneo de Buenos Aires, Argentina (2019); Busan Museum, Busan, South Korea (2018); Imperial War Museum, London, UK (2018); Guggenheim Bilbao, Spain (2017); Yinchuan Biennale, Yinchuan, China (2016); South London Gallery, London, UK (2016), Solomon R. Guggenheim Museum, New York, NY, USA (2015), Sharjah Art Foundation, Sharjah, UAE (2015); Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba (2011); the Whitney Museum of American Art, New York, USA (2006); and Witte de Witt, Rotterdam, the Netherlands (2006).

Navarro's work *The Ladder* has been on permanent public installation in San Francisco, CA, since Spring 2020. In 2021, his work was the subject of a retrospective at CENTQUATRE, Paris, France. His installation *This Land Is Your Land* has been on view at Art Omi (Ghent, NY) since June 2022. The artist's practice will soon extend into the public realm in France with a major installation in collaboration with the architect Dominique Perrault which will be unveiled at the Villejuif–Gustave Roussy station in Spring 2027 as part of the Grand Paris Express project, Villejuif (France). Navarro launched Hueso Records in 2005, a label devoted to research and releasing limited edition recordings of sound artworks and other niche projects. He is currently collaborating with ISLAA (NY) to release underground music made during various dictatorships in South America. Iván Navarro has been represented by TEMPLON since 2005.