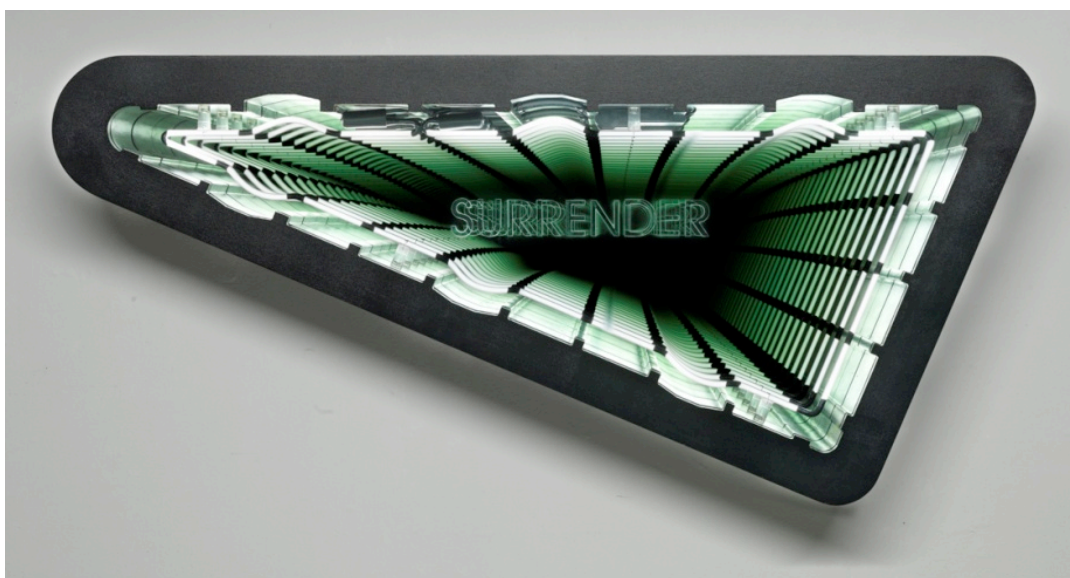


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Surrender (Flatiron), 2011, neon, mirror, one-way mirror, wood, paint and electric energy,
23 x 46 x 6 inches; 58.4 x 116.8 x 15.3 cm. Courtesy Paul Kasmin Gallery.

Iván Navarro

Heaven or Las Vegas

March 3 – April 2, 2011

293 Tenth Avenue

Private View: Thursday, March 3rd 6-8pm

The Armory Fence

March 3 – 6, 2011

The Armory Show, Booth 1027

Paul Kasmin Gallery is delighted to announce Iván Navarro's first large-scale, single-artist exhibition at the gallery and major solo installation at The Armory Show. *Heaven or Las Vegas*, featuring neon light sculptures drawn from the floor plans of iconic skyscrapers, will be on view at 293 Tenth Avenue from March 3 to April 2, 2011. Concurrently, *The Armory Fence*—a monumental light installation—will be shown at The Armory Show at Pier 94, Booth 1027, from March 3-6, 2011.

For *Heaven or Las Vegas*, Navarro has created a series of neon light wall sculptures based on the floor plans of twelve of the world's best known skyscrapers, including the Flatiron Building in New York, the Jumeirah Emirates Towers in Dubai and The Center in Hong Kong. These buildings were chosen not only for the ambitious innovations in design and engineering that allowed for their construction, but also for the historical paradigm of the global spread of

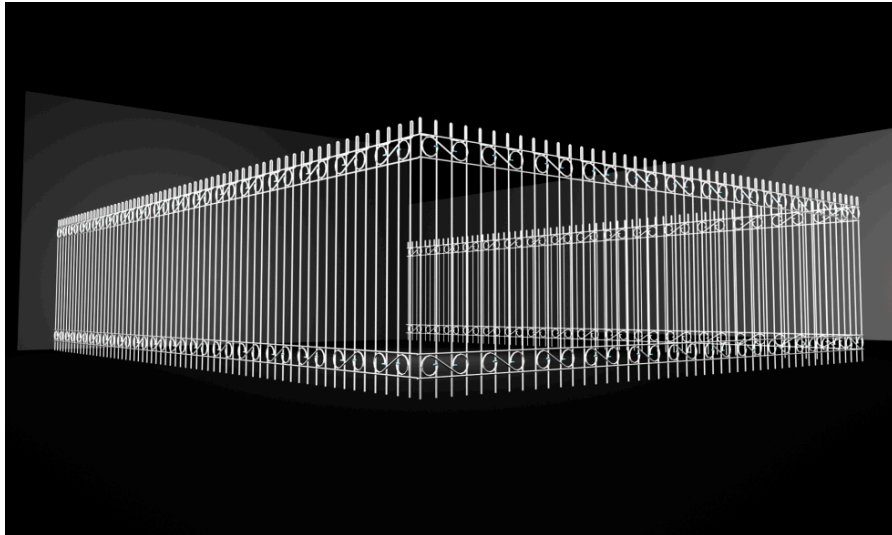
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Western architecture. Through a positioned play of mirrors and light, viewers have the experience of looking up into the interior elevation of each building, many of which tower more than 1,000 feet high in actuality. Within each work, Navarro has incorporated significant words or phrases like *SURRENDER*, *RHYME* and *ABANDON* which echo like suggestions or commands through each structure's illusory depth.



The Armory Fence, 2011. Rendering by Pedro Pulido / Courtesy Paul Kasmin Gallery.

On the occasion of the 2011 Armory Show, Paul Kasmin Gallery will present Navarro's single, large-scale light installation, *The Armory Fence*. In the words of the architect Tadao Ando, "At times walls manifest a power that borders on the violent... They have the power to divide space, transfigure place, and create new domains. Walls are the most basic element of architecture, but they can also be the most enriching." Consuming nearly the entirety of the 24 x 36 foot booth, the white-light installation forms an ornamental fence that challenges the typical function of an art fair booth by preventing viewers from entering the space.

Iván Navarro was born in Santiago, Chile in 1972 and is known internationally for his socio-politically charged sculptures of neon, fluorescent and incandescent light. Recent solo and group exhibitions include *HomeLessHome*, Museum on the Seam, Jerusalem, Israel (2010), *Tierra de Nadie*, Caja de Burgos, Spain (2010), *Nowhere Man*, Towner Contemporary Art Museum, Eastbourne, UK, and Galerie Daniel Templon, Paris (2009), *Threshold*, Chilean Pavilion, Aresnal, 53rd Venice Biennale (2009), *Backstage*, Greenaway Gallery-Adelaide Bank Festival of Arts, Australia (2008), *¿Dónde Están?*, Centro Cultural Matucana 100, Santiago, Chile (2007), *Don Quijote*, Witte de Witt, Rotterdam, The Netherlands (2006), and *Artificial Light*, MOCA at Goldman Warehouse, Miami (2006). His work is held in the public and private collections of the Hirshhorn Museum and Sculpture Garden (Washington, DC), Virginia Museum of Fine Arts (Richmond, VA), Fonds National d'Art Contemporain (Paris), Towner

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Contemporary Art Museum (Eastbourne, UK), LVMH Collection (Paris), Saatchi Collection (London), Martin Z. Margulies Warehouse (Miami, FL), and Centro Galego de Arte Contemporanea (Santiago de Compostela, Spain). He currently lives and works in Brooklyn.

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