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

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, Pier 94, Booth 1027

Paul Kasmin Gallery is delighted to announce Iván Navarro’s inaugural single-artist exhibition at the gallery and a large-scale 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, from March 3-6, 2011.

For Heaven or Las Vegas, Navarro’s first solo exhibition at the gallery, the artist 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 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.
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.


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