

Risk of disappearance: Juan Nazar and, "Hey you have just ruined everything" at Galerie Mommsenstrasse 35, Berlin, 2020.

Going across different languages and supports, the work of Juan Nazar manages to make connections by coincidence, accidentally or unexpectedly, which make it possible to allude both to moments of classical history and to moments of the in continuous movement present. Different journeys to the Mediterranean (Italy, Greece and Turkey) were the instances in which the artist was able to make contact with forms and volumes that we relate to the dawn of Western civilization. Parts and capitals of columns, figures that could allude to every trace of collective cultural memory and every possible archetype, are in Nazar's work communicating vessels between levels of language, agency and organization of the exhibiting experience.

To find a ruin, a remainder, a trace is equivalent to making contact with different stages of being in the world. The ruins alerts and recalls, is part of a living, fluid and diffuse memory: at what moment ended that which survives? In what place was the present found? What is it that is becoming? The artist's work addresses these questions through strategies and tactics based on play and fate. Making true excursions to the *Mare Internum*, and in an almost fictional attempt, Juan Nazar travels to the Mediterranean, where rafts with human beings disappear along with the vicinity between north and south, west and east.

Different in situ recording photographs of archaeological value on the island of Aegina are arranged in space in the manner of a barely sufficient lexicon, a continuum of relationship between object and body possibilities to recognize the passing of time. The objects of the past are in front of us and relate to us in a mirrored way. The proportions of our bodies and glances make the world like a projection. Each piece of ruin will then have the form that our look allows.

Focusing on the cohabitation of languages and materialities (photographs intervened with paint, collage-like compositions that articulate the different levels of difference), the room at Mommsenstrasse opposes the presumed linearity and historiography of the museum, based, paradoxically, on the main elements of the museum. The remains of watchtowers, walls and statues, the fragments completed by manual contact and by mirroring, are collected in the room as pieces of a narrative: to explore the form and meaning of the stone, to find the stone inside the stone¹. To enter into these fields of relationships, the artist's invitation is sarcastic with both the models of exhibition and representation of the human body according to the classic parameters of representation, while at the same time freeing an infant eye that establishes relationships of reflection with the surrounding reality - sometimes so functional that it crosses over to the imaginary level of the childlike without the need to resort to symbol.

Site photos, a sculpture in the middle of the room that combines all the artificial with all the material, suitcases similar to boxes for transporting works - coded messages, composed of the most diverse objects made and found, interpretations of specific units of space, memory, matter and life. There is here the place of the unknown. Nazar's device works in a created space, far from any western myth of origin and close to the will of life and the formation of the future. Here, all the material and perceptual remains of creation are a game and a fortune in danger of disappearing.

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¹ I refer here to the opening verse of the 10th poem of chapter II. of the "Canto General" by Pablo Neruda: "Stone upon stone, and man, where was he?/Air upon air, and man, where was he?/Time upon time, and man, where was he?" (translated by Jack Schmitt, 2000) (Cf. Neruda, P.: Canto General, 1950 in, <https://www.neruda.uchile.cl/obra/obracantogeneral8.html>). I agree with Cedomil Goic in "Alturas de Macchu Picchu: La torre y el abismo" (Heights of Macchu Picchu: The tower and the abyss), the figure of the stone, as well as those of man and air, are used in a strategy of "coincidentia oppositorum" that seeks to lead to a state of existential straying when contemplating the past and the ruins as a testimony of, on one hand, a millennial presence, and on the other hand, the absence of a narrative regarding this presence (Cf. Goic, C.(Ed.): Los mitos degradados: Ensayos de comprensión de la literatura hispanoamericana, Amsterdam & Atlanta: Rodopi, 1992: 70-72).