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From the body of the mortal, a split splits toward the other side, 2023

Amir Nave

River Folds

25th may - 12th july 2025

OPENING : 25th May 2025, 14H - 18H

Moharamia and the quantic river

You who enter the exhibition “River Folds,” leave your rational thoughts, your ideas about the world, your modern, brut or contemporary art histories at the door. Come, open your senses and your intelligence to the emergence of a form that Amir Nave saw one winter day, at the end of the year 2022, on the banks of the Jordan River. This form was intensely alive, infinitely pacifying, incredibly beautiful. He was both the actor in and the witness to it. “It was as though there was an opening in the river toward which the whole world converged. A place where Truth itself dissolved and let itself be carried away in the folds of the water,”¹ he said. The drawings, paintings and videos that he presents here are not, in his words, “an attempt at sharing, but an act stemming from an imperative – a vision of and a submission to transformation. A cosmic and existential gesture, that is not a matter of an aesthetic choice.”

The form, created in the multiple folds of a water droplet, itself contains universes that unfold again and again, infinitely duplicating itself. The form is found in the world’s folds. As we can see on the video, Amir Nave built this form, stretching over 5.60 meters, in his studio. It must be pointed out that his experience differs from a religious ecstasy. “It doesn’t exist to be seen,” he says, “but it is like a fault line in the structure – a movement of beauty that undoes and recomposes the frontiers of the body, time and knowledge.” We’ll have understood that the idea of the “fold” is essential here because it opens the door onto a dimension other than that of the mirror, the reverberation, the ricochet or that of the fence. It institutes a place. A new place in which everything is “taken up once more and pardoned over and over and over again.”²

As the form emerged, Amir Nave saw himself duplicated opposite him as Moharamia, a mortal. Amir then then felt as though he had reached “his spot, his place”³ as being genuinely himself and with the fervent desire to still be in the presence of this form. The only way is to constantly reform it through his works, his drawings, his watercolors, his paintings...

He invites us to enter this fabulous “River Folds” experience on two levels. On the first floor, Ceux qui marchent dans le fleuve [Those Who Walk in the River] arrive. We encounter a whole population of images, figures and movements. They are vagabonds, nomads, adventurers, they are all contours and reflections, they move forward alone, in couples or in groups. They advance against the current from the Dead Sea to an opening that appeared in the Jordan River. Among them, those who are awakened help

1 All the quotations are from the author’s interview in the Komunuma gallery, in Romainville, on April 12, 2025.

2 Ibid.

3 Ibid.

the others enter the water. Some of them bear that night's full moon as an emblem: *The Clown Moon* (2023), *The Prince Moon* (2023), among others...

On the second floor, *Notes du cahier de gouttes* [Notes from the Drop Notebook] is an intimate and composite universe in which sketches, reflections and documents are assembled, as well as drawings. They attempt to describe the movement of the original water droplets dividing in the river, duplicating themselves, here too.

"River Folds" is an experience that can seem dizzying. But it becomes less so if we turn to the science historian Alexandre Koyré as quoted by Hubert Damisch, the famous philosopher and art historian⁴: Koyré endeavored to show how the series of scientific discoveries that seem completely autonomous to us, developing by following its own logic, is in fact connected to all the other series [artistic, literary, etc. editor's note] or that at least the frontier is moving. Art does not always have the same place in the system of practices, of knowledge." Art can become science. Therefore, why not propose seeing the moment of the emergence of Amir Nave's form as the premise of a more scientific development that would talk about quantum physics? Quantic logic considers the universe of an object can be divided into a series of parallel universes corresponding to the possible number of states of the object.

The appearance that Amir Nave bears witness to would therefore seem similar to a dream, based on which Moharamia moves toward an existential movement, which is no longer psychological, but a dissolution and a form. Freud wrote⁵ that "the dream is a psychosis, with every extravagance, every wild formation, every error inherent in the latter, a psychosis is of short duration, inoffensive and even useful, accepted by the subject who can, as he likes, put a final point on it." It was in a dream that the chemist Dimitri Mendeleev (1869-1970) saw what is now the universal classification system based on the periodic table of chemical elements. The form that Amir Nave was in the presence of would deal with a world in the process of making itself known but that still seems whimsical. "Art," Paul Klee wrote, "as the emission of phenomena, the projection of the original supra-dimensional background, a symbol of the Creation. Clairvoyance. Mystery. [...] But the mystery is having access to it by participating in the creation of the form."⁶ Paul Klee then spoke of the "gray point from which the leap from chaos to order can succeed."⁷ It is here that "River Folds" proposes that you approach: let yourself be transported!

Annabelle Gugnon

4 Read for example his magnificent *Théorie des nuages*. Pour une histoire de la peinture, Le Seuil, 1972

5 Sigmund Freud, *Abrégé de psychanalyse* (1938), éd. PUF 2006 [An Outline of Psycho-Analysis, 1949, London].

6 Paul Klee, *Théorie de l'art moderne*, Folio, 1998.

7 Ibid.