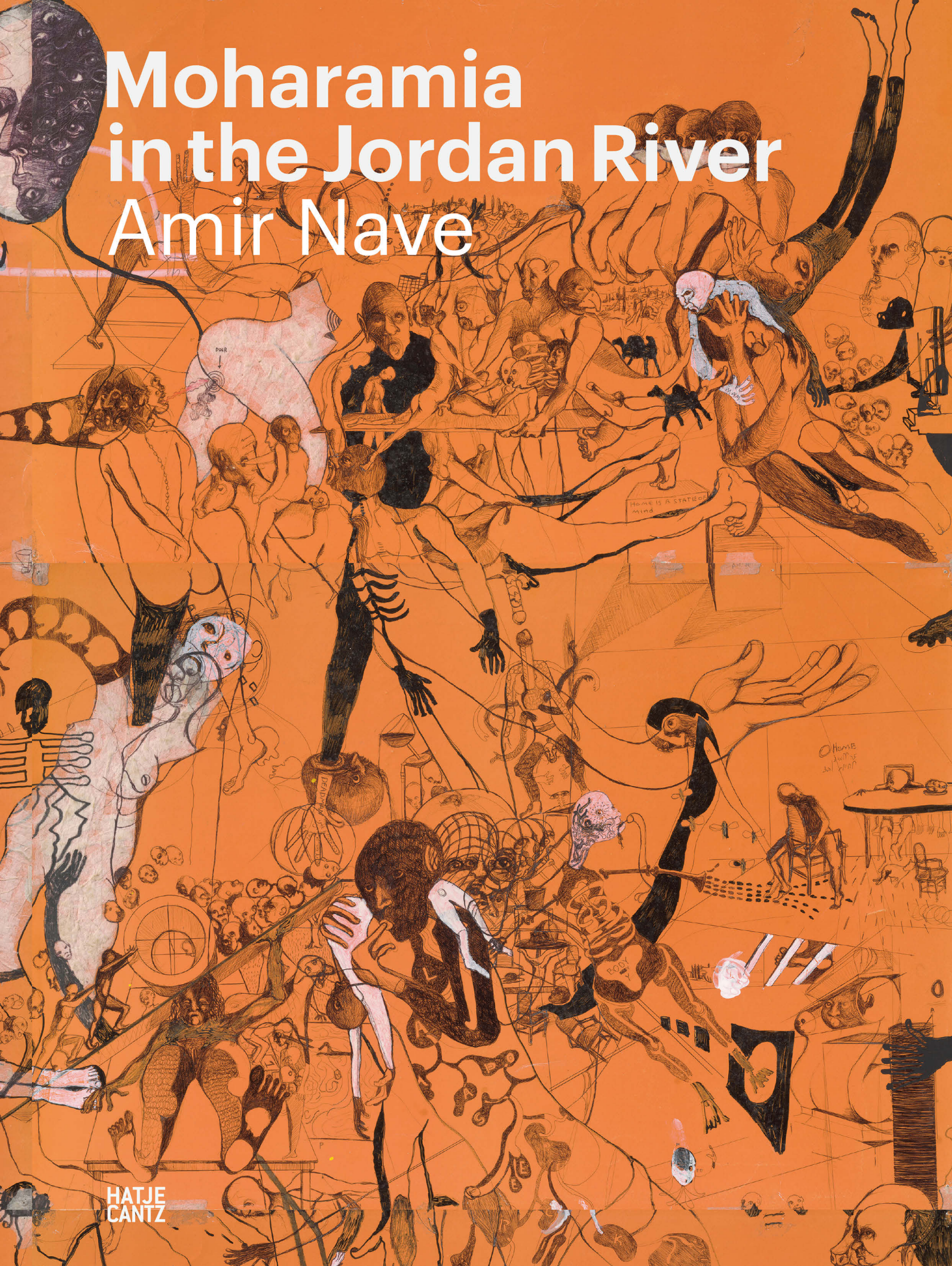


Moharamia in the Jordan River

Amir Nave



Moharamia in the Jordan River

Amir Nave

Moharamia in the Jordan River

Amir Nave

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Cover image:
Orange moon – walkers reflect in the moon, the moon reflects in the river and a form rises from the water, 2022 (detail)
Ballpoint pen and ink on paper,
dia. 280 cm (pp. 88–99)

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by Amir Nave: the artist

The Pulse of Being and World Creating: Reflections on *Moharamia in the Jordan River*

Lorand Hegyi

“The grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation [...]”¹

“This is not to suggest that there are no longer any credible narratives at all. By metanarratives or grand narratives, I mean precisely narrations with a legitimating function. Their decline does not stop countless other stories (minor and not so minor) from continuing to weave the fabric of everyday life.”²

– Jean-François Lyotard

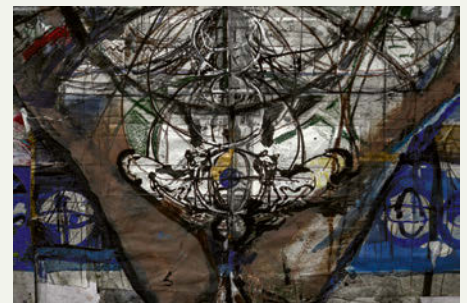
Contemplating the monumental work *Moharamia in the Jordan River* by Amir Nave—or perhaps it is more accurate to say, on encountering his seemingly unfathomably complex and impenetrably dense, intensely sensual, and pulsating creation—an irresistible feeling of being lost, helpless, and perplexed overwhelms the viewer. It is as if one finds oneself in a dimly lit thicket of countless figures and formations, tangible bodies, and hallucinatory phantoms, struggling to navigate with great effort, without a compass, without any guidance on direction or a clear path to follow.

The experience of confronting the hyperintensity and extreme sensuality of this thrilling, almost hysterical, chaotic visual composition, which imposes itself irresistibly upon the viewer immediately creates a powerful emotional and intellectual engagement with the slowly unfolding narrative of the artwork. The sense of oversaturation arises from the arduous yet fascinating traversal of the elusive, vital thicket of immediate visual-plastic experiences, intertwined with literary connotations, memories, assumptions, and fantastical premonitions. During this journey, the viewer is drawn ever deeper into the labyrinth of an impenetrably rich accumulation of endlessly diverse elements.

Like discovering an unknown land, where one constantly oscillates between curiosity and fear, driven forward by curiosity but burdened by a sense of oppression that tempts one to turn back and look behind, an intense perception of the visual composition unfolds. The enigmatic and mysterious net between the densely juxtaposed figures and objects, and the extraordinarily complex and obscure spatial arrangements, defines the fundamental experience.



River river, face are coming, 2023
Ink and marker on paper, 45 × 45 cm



Jewel halls - middle part, 2023 (detail)
Oil, ink, and collage on paper, 120 × 120 cm

- 1 Jean-François Lyotard, “The Postmodern Condition: A Report on Knowledge,” trans. Geoff Bennington and Brian Massumi, *Theory and History of Literature*, Vol. 10 (Manchester: Manchester University Press), 37, see https://monoskop.org/images/e/e0/Lyotard_Jean-Francois_The_Postmodern_Condition_A_Report_on_Knowledge.pdf.
- 2 Jean-François Lyotard, *The Postmodern Explained* (Minneapolis, MN: University of Minnesota Press, 2003), 17.

The intensity of excitement, the moving emotion, and the power of the sensual radiation of the three-dimensional creation prevent the viewer from remaining an indifferent observer of the visual spectacle. Instead, through the process of navigating the labyrinth and discovering hidden connections between various elements, the viewer is drawn into the narrative of the artwork.

This engagement of the viewer occurs on multiple levels: through the intensification of the aggressive sensuality of the visual design, the emotional impact of the internal micro-situations and micro-scenes, and the intellectual recognition of connotative connections to mythological or literary references.

Based on the story of Moharamia, invented by the artist and poet Amir Nave, a complex, three-dimensional structure unfolds, one that the viewer can physically enter and explore. The immersive installation, composed of countless densely packed and suspended large-scale drawings, allows for a dual experience: delving into obsessively elaborated details while simultaneously perceiving the overwhelming wholeness of the piece.

There is no clear structural transparency in this suggestive, pulsating overflow of painted and drawn imagery. No obvious, easily identifiable center exists, nor are there predetermined paths to guide the observer through the space. The totality of the visual-plastic composition governs every element, from the smallest detail to the largest formation, evoking a pervasive sense of congestion.

Some drawings break free from their frames, extending into the physical space like continuations of the depicted forms. Within this extraordinary, sensual, and elusive stream of drawings, human and animal bodies, organic and natural shapes, artificial objects, architectural elements, botanic elements, mundane items, and symbolic signs flow unceasingly—essentially everything one can see, experience, or imagine, find its place in Nave's creation.

The mysterious story of Moharamia, who wanders along the banks of the Jordan River and receives a revelation of the perfection of existence in a cryptic vision, revolves around his attempt to comprehend and interpret the vision he has witnessed. The metaphorical meanings of the various scenes are conveyed to the viewer not only visually but also through integrated texts, offering a verbal expression. However, the poetic ambiguity and the often somewhat perplexing layers of the poems do not hold a clear, didactic message.

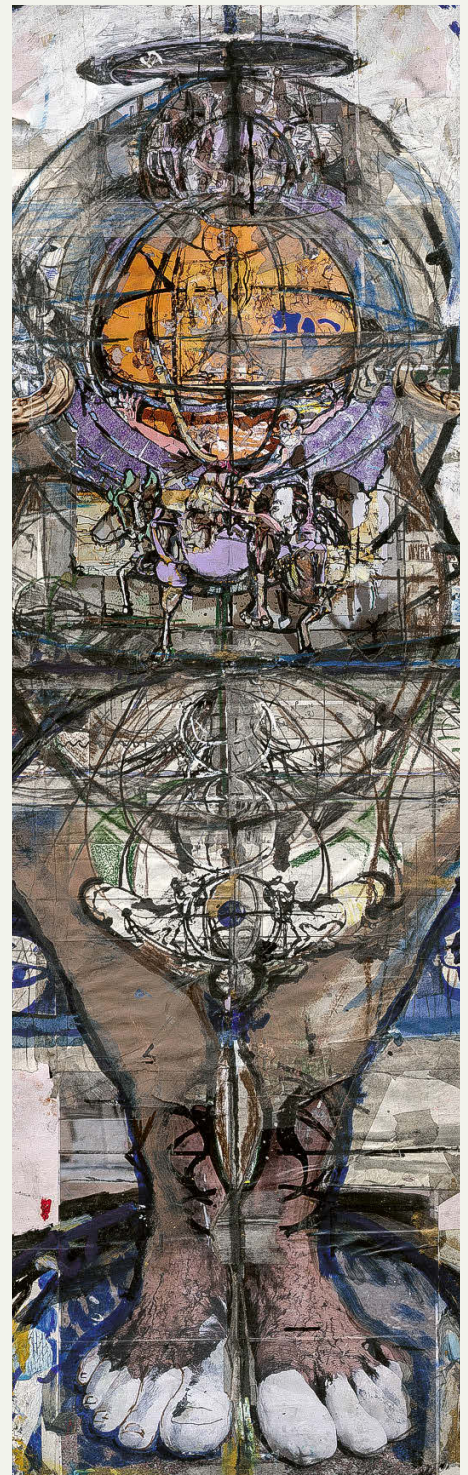
These texts reveal contemplations and visions, as well as metaphorical narratives of Moharamia's experiences, in which he strives to grasp the true meanings behind the events and situations. Moharamia is driven by his desire for orientation in the world, or the pursuit of understanding the code behind the events that appear to be random and scattered.

As he wanders along the Jordan River, watching the eternal, relentless current of water and reflecting on the sights, a holistic vision unfolds in front of him. In this vision, the world's elements arrange themselves within an all-encompassing, all-involving, universal structure—one that is simultaneously hidden, veiled in metaphorical narratives and invisible to the naked eye.

In the texts and drawings, a quasi-architectural structure rises—a spiritual construction composed of units dedicated to different competencies and responsibilities. One could say that a model emerges, a kind of holistic vision of existence, a mental framework encompassing various realms of perceiving the universe. The subjective act of discovery, personal involvement in events, and the inevitable singularity of individual destiny vitalize and concretize this model of holistic vision.

In other words, the revelation on the banks of the Jordan River was a singular event, to the singular figure of Moharamia, and can be understood and interpreted by him only. It is his experience, his enlightenment, conveyed through his own encounters and sensitivities. In this sense, the revelation is both universal and profoundly individual, simultaneously serving as a model, an example, an explanation, and an intensely personal, incomprehensible truth reserved solely for Moharamia.

The individual experience of a revelation emerging on the banks of the Jordan River is conveyed to the viewer through artistic, visual-plastic form. The narrative of Moharamia's personal fate and individual experiences is transformed into metaphors that hint at expansive intellectual horizons. As the artist and poet Amir Nave writes: "On the bank of the Jordan River, a mortal hears the pulse of being." (p. 177) This is his unique grace, a special sign of favor, Moharamia's privilege—offered to the viewer through the aesthetic power of the artwork's meticulously crafted structure. It is precisely the assertive, radical intensity of the artwork's sensual impact and heightened emotionality that enables us, as external, passive observers, to perceive the metaphorical messages and transform our passive perception into active participation in the events.



Jewel halls – middle part intersection, 2023
(detail)
Oil, ink, and collage on paper, 120 × 120 cm

In addition to various texts, which often offer highly poetic descriptions of Moharamia's experiences, visions, and meditations during his journey along the banks of the Jordan River, there are structural drawings, explanatory sketches, and tables that visualize the structure of the book. While these tables primarily provide an overview of the book's organization, delineating the different thematic areas with a precise, geometric, "quasi-geographical" and "quasi-architectural" localization of the various units within the encyclopedic whole of the work, they simultaneously convey conceptual frameworks about the totality of existence.

In this sense, these sketches and notes act as guides, aiding the viewer in navigating the labyrinth of the book and, by extension, the labyrinth of life. They outline pathways for perceiving and interpreting metaphorical narratives and enigmatic constellations, which are to be understood as both metaphorical models of existence and as components of a spiritual architecture of being.

What is intriguing and fascinating about these tables and structural notes is that they do not appear in a rational, impersonal, or abstract form. Instead, they are embedded within vivid, often fantastical or mysterious stories set in natural, real-world locations—unlikely yet sensually rendered, peculiar scenes. These narratives are at once tangible and spiritual, concrete and incredible, realistic and fantastical.

The uniqueness of their real, natural, physical character and geographical specificity—such as certain locations along the Jordan River or the Dead Sea, where the river's waters flow ceaselessly and eternally, carrying all living things with its current—takes on metaphorical significance in Nave's book. The artist describes, through both image and text, a special, mysterious place, the setting of a mystical experience:

"On the banks of the Jordan River, amidst the droplets of its water, a gleaming hollow appears, a hollow that swallows all. And it draws into the other side the entire Jordan River, the riverbank, the mortal, and the split that was parted from him.

On the banks of the Jordan River, through the hollow in the water, the mortal is swallowed into the other side and is found in two places at once. Folded within himself, nothing was taken from him but rather was added to him." (p. 177)

This poetic description imbues the physical landscape with profound symbolic meaning, transforming it into a site of mystical transcendence and duality.

Alongside the poetic depiction of the natural, real, yet equally peculiar place by the river where the enigmatic event unfolds, the narrative conveys a profoundly important and fundamental message. This message—the core revelation for Moharamia—is presented as an aesthetically significant insight for the viewers of Nave's body of work. Moharamia who was drawn to the other side, gains the ability to exist simultaneously in both worlds. Through this mystical event, offered or rather gifted exclusively to him, he can dwell on both banks of the river—essentially in two distinct realms. This signifies that he is endowed with a unique capacity to experience both the sensory-material, natural, random, tangible, historical, ever-changing, immediate reality and the spiritual, timeless, intelligible, structured wholeness of existence.

When the artist states, "... nothing was taken from him, but rather was added to him," he alludes to an experiential completeness—a rare opportunity to simultaneously live and intellectually comprehend totality. This wholeness can be experienced as vital and actual reality and, at the same time, be perceived and understood as the spiritual architecture of the world. The mortal becomes present in a singular state of immortality; he is granted the ability to perceive the constancy of existence and, at least temporarily, experience it through this extraordinary event that draws him to the other side of the river.

Nothing is taken from him, nothing must be relinquished to attain this state of grace. Moharamia participates in a mysterious transformation of existence, enabling him to live and internalize the vital fullness of being.

This message can also be understood on another level within the multilayered structure of Nave's work—namely, as a form of aesthetic self-reflection. These reflections illuminate key aspects of his artistic practice, his methods of creation, his thematic focus, and the structural elements of his work. In his rhizomatic sketches, which look like an explanatory formula, the artist presents the fundamental structure of the book, which corresponds to the conceptual, metaphorical framework of being depicted within it. According to these sketches, the book is divided into three parts: **Form, River and Mortal.**

In the section dedicated to **Form**, the artist presents the stages involved in the creation of the form—a process Moharamia experiences as a mystical revelation within the Jordan River. These stages represent the phases in which an intelligible arrangement of existing realities becomes conscious. They also signify the realization of a comprehensive spiritual structure, a “construction of existence,” which explains the phenomena of the world and reveals possible connections between chaotic, seemingly random events.

The creation of form is therefore fundamentally the materialization of the visibility of coherence. It is through this process that the hidden order behind the apparent randomness of occurrences is brought to light, offering a framework that not only organizes but also interprets the multiplicity of experiences. Ultimately, the shaping of form builds a bridge between the tangible and the intelligible, transforming the chaotic into something comprehensible and structured.

Nave’s artistic work is a vital, sensual, and emotionally resonant way to explain the *visibility of coherence* in existence, made possible through the artistic creation of form. To create a form means to materialize an experiential, structured unity of disparate things and events. This is why Nave places in his book such central importance on the stages of form creation. For him, form—brought to life through artistic design—is both the outcome of a creative act within the aesthetic domain and a vehicle for a fundamental transformation in the existential and consciousness states of human beings.

This multilayered metaphorical significance of form creation is portrayed as a mysterious, almost fairy-tale-like poetic story. However, beneath this narrative lie profound aesthetic reflections on the artist’s working methods, thematic concerns, and the essential functions of art. The metaphorical tale conveys Nave’s understanding of the aesthetic capacity of form, which allows one to exist simultaneously on both sides of the river—that is, to perceive the totality of the world on both levels of perception.

Through looking or experiencing form physically, coherence is revealed, uniting the two aspects of reality: the sensory-material, immediately tangible physicality and the intellectually comprehensible, spiritually apprehensible structure. This unity is presented as a vital, authentic, and structured wholeness. Nave’s monumental endeavor of form creation can be understood as a heroic attempt to explain the coherent connections



*An eye at the tip of the head's apex,
an eye at the opening of the anus, 2023*
Oil and ink on paper, 22 × 30.5 cm



*Say it out loud, without doubts:
He will come, 2023*
Ink and colored pencil on paper,
23 × 29 cm

inside the universe. His entire body of work represents an unrelenting, passionate quest for the visual-plastic means and the appropriate, authentic form to manifest this coherence in opposition to fragmentation and chaos, as well as to illuminate the possible pathways toward form creation.

In this context, his work can also be situated within the historical framework of various models of the *Gesamtkunstwerk* (total work of art). Nave aspires to create a comprehensive visual-plastic structure that integrates different spheres of life and levels of reflection, uniting sensory-material and intellectual-spiritual realities within a rich, multilayered metaphorical narrative. His work seeks to bridge these realms, presenting them as an interconnected, harmonious whole.

This ambitious vision aligns with the broader tradition of the *Gesamtkunstwerk*, in which art functions not only as an aesthetic endeavor but as a means to synthesize and give form to the complexities of existence. Nave's artistic journey thus becomes a profound exploration of coherence—a dynamic interplay between form and meaning, chaos and structure, the tangible and the transcendent.

In contrast to the *Gesamtkunstwerk* models of the utopian, expansionist avant-garde of the 1910s and 1920s, which were directly tied to revolutionary projects aimed at radically transforming the entire social, political structure, and cultural superstructure—where the renewal of artistic language was understood as a metaphor for the renewal of culture—Nave's artwork is founded on the practice of accumulating and assembling all possible elements and realms of life, all possible actions, and reflective value systems, with their varying levels of experience and sensitivity. His intention is to suggestively reveal the deep coherence of existence through the creation of an artistic form that resists the fatal fragmentation and disintegration, the nihilistic chaos.

As in an epic, Nave's work incorporates anecdotal narratives and actions that reflect the boundless diversity and irreducible complexity of life. Yet, these do not hinder the creation of an all-encompassing, multilayered form, determined by a metaphorical structure of meaning.

The boundless flow of things and figures, appearances and forms, is ultimately arranged within a powerful overarching structure, shaped by internal connections.



People in flame, 2021
Ink, pencil, and aquarelle
on paper, 51.5 × 28.5 cm

The mysterious story of Moharamia serves as a guiding thread in the process of perception.

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The form of Nave's work reveals a display of the diversity and infinity of real events and objects in their fragmentation while simultaneously perceiving the metaphorical structure of meaning as a manifestation of coherence.

While the avant-garde *Gesamtkunstwerk* operates by inventing entirely new linguistic formulas and rejecting traditional forms of expression, aiming for a *tabula rasa* oriented toward a utopia, and preparing the viewer or recipient didactically for this future—Nave's body of work approaches the given anthropological realities and diverse cultural expressions with empathetic tolerance. He seeks neither reduction nor purification of the materials integrated into his narrative. On the contrary, Nave preserves the boundless complexity of realities, poetically intertwining symbolic motifs with the depiction of tangible, material, and immediately perceivable objects. He creates a multilayered, eclectic formal language, rejecting any selective process legitimized by preconceptions. His narrative opens itself to all possible stories and imaginations, to personal memories, and to collective, symbolic, exemplary tales.

The sentence from his text, "Folded within himself, and nothing was taken from him but rather was added to him," refers both to the metaphorical tale of Moharamia's mystical experience on the banks of the Jordan River and to the artistic methods, visual-plastic design, and the structural composition of his work.

The poetic, often fairy-tale-like and mysterious narrative conveys significant insights about artistic creation and the composition of the artwork. The embedded texts function as constant commentary, explanations, and guides integrated into the visual narrative. Thus emerges a unique unity between the poetic, visual-plastic appearance and the explanation of its artistic approach.

The transformation of Moharamia's existential state, as depicted in the mysterious narrative, is linked with these commentaries, which address the metaphorical meaning of form. Through the act of form creation, the tangible representation of the fundamental coherence of our existence becomes possible, which seems to be the core artistic intention of this work.

The potential heroism that arises here does not stem from a future-oriented utopia meant to replace existing

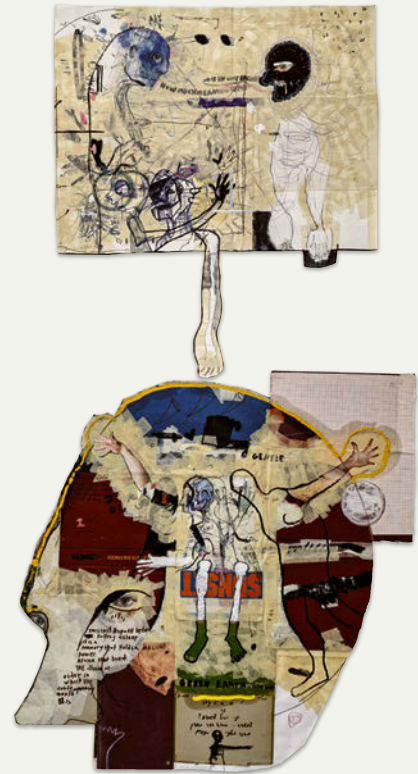
realities and absolutize the envisioned new, ideal world. Instead, it comes from the belief in the artist's ability and competence to create a form that encompasses all aspects of life and relates to every level of experience within the given, lived realities. Human immanence, along with artistic competence and responsibility, provides the legitimizing foundation for this endeavor, which simultaneously hints at spiritual perspectives.

In this context, the issue of the *Gesamtkunstwerk*'s relationship to the past, present, and future, as well as to myth and utopia, can be examined. The various *Gesamtkunstwerk* projects of the expansionist, utopian avant-garde of the revolutionary era sought their legitimizing basis in the future—specifically in a utopia projected into the future, which was to be realized through revolutionary action. This utopia rejected the past critically, aiming to erase it entirely from collective memory, while viewing the present as a mere transitional state leading to the future.

Unlike historical myths, which are naturally and collectively accepted as unquestionable and hold inherent legitimacy through a communal *sensus communis* (common sense), the avant-garde's *Gesamtkunstwerk* projects attempted to replace these old myths with new mythical narratives. These new narratives derived their legitimacy from the utopia that was to be realized in the future. The artistic means of the *Gesamtkunstwerk* were employed to present this utopia as a true perspective, as a new reality to be perceived and embraced.

Instead of relying on a communal *sensus communis*, the artistic efficacy of the utopian project served as its convincing legitimization. In doing so, the new “quasi-mythical” narratives sought a universality akin to that of historical, collective myths.

Nave's artistic endeavor to bring a new *Gesamtkunstwerk* into existence—by expanding connotations and associations to suggest further realms of thought—creates a connection between immediate experiences and sensory realities with models of various spiritual worldviews. This allows for an almost limitless absorption of all beings and things, all existing realities and fantastical imaginings, all human actions and intellectual reflections. The multilayered structure of meaning in his work does not seek universal legitimization. On the contrary, its legitimacy is not rooted in a collective *sensus communis* but in the deeply personal sensitivity and subjective poetic vision of the artist.



A good slave knows how to write poetry,
2021–22
Marker, pen, pencil, and masking tape
on book cover, 130 × 69 cm

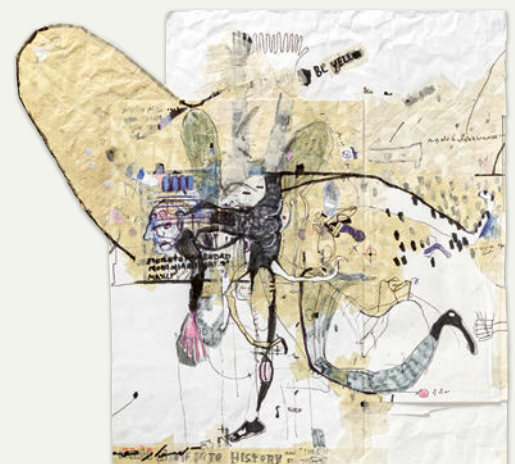
This does not mean that the work lacks mythological references, motifs from shared cultural heritage, or fragments of once universally accepted symbolic systems. It does indeed touch upon the great themes and mysteries of humanity. However, the highly complex structure of meaning that emerges from this limitless accumulation does not claim any universal validity requiring communal legitimization. Empathy, sensitivity, fragility, and an anti-hierarchical openness to all manifestations of the world's given realities are evident in his form-making. In his "quasi-architectural" structure, all included elements are reinterpreted and elevated to a metaphorical level of thought. This metaphorical level remains within the artistic domain and does not aspire to any legitimizing function.

Therefore, no abstract, timeless principles detached from personal sensitivity, emotionality, and imagination are suggested, nor are any collectively accepted, fixed, conventional narratives. Instead, the subjective reinterpretations, rewritten and concretized through personal experiences and fantasies, are integrated into tangible micro-constellations.

The result is a subjectively invented, poetic visual reality, determined by an internal visual dramaturgy, in which the coherent, vital wholeness of existence is embodied through its countless events and occurrences.

The various parts of the book relate to different understandings and levels of thought concerning our spiritual orientation in the world, attempting to approach an understanding of reality. The metaphorical language of the poetic texts that appear between the images conveys visions of wholeness that Moharamia seeks to comprehend and experience. There are hints of the eternal, unstoppable, and fateful drift of the mortal, which simultaneously reflects a state of surrender to fate and participation in the process of history, or in the journey of self-discovery and world creation.

As the mortal Moharamia is relentlessly carried away by the Jordan River, he experiences a mysterious union with the wholeness of the world, becoming part of this totality, which simultaneously becomes his own essence. As Nave describes this experience: "His body in the world, his spirit in eternity." (p. 178) Elsewhere, this unity between the individual mortal and the universe is expressed as follows: "On the bank of the Jordan River, a mortal hears the pulse of being." (p. 177)



The truth lies in the wing, 2019
Marker, pen, pencil, and masking
tape on paper, 60 × 64.5 cm

The metaphorical levels of meaning connect individual, personal experiences, poetic visions, and phantasms with references to universal, archaic, collective conventions and mythical narratives. These narratives explore the relationship between the singular, mortal human and the eternal, infinite universe, seeking latent connections and explanations behind the seemingly dispersed, random, and chaotic events.

In Nave's visual epic, the absence of communal legitimization is replaced by individual artistic competence and responsibility, along with radical imagination and sensitivity. The metaphorical narratives, born from his subjective imagination, integrate fragmented events into an intelligible, comprehensive, and coherent whole. When observing Nave's work, the viewer often encounters allusions that evoke archaic tales, mythical stories, collective or religious parables, without granting them any universal, communal legitimization. Instead of claiming a collective mythological legitimacy, these micro-narratives are rooted in personal experiences and memories, poetic inventions, and visions, creating a picturesque, densely populated visual world filled with countless figures and formations. This visual world presents itself to the viewer as an unlimited, inscrutable, vibrant, and enticing yet equally disorienting universe where one can easily lose their way.

The radical expansion of the visual narratives can be understood as a poetic suggestion of a latent notion of wholeness. This notion is legitimized not by a rigorously defined, collectively accepted hierarchy determined by a transcendental value system, but by the aesthetic and poetic efficacy of the micro-narratives. The artistic hint at possible perspectives of visualizing a vision of totality remains within the realm of subjective imagination.

The commitment to exploring visual possibilities—integrating countless fragments and indescribably numerous formations of both given and invented realities as constitutive elements of a vision of totality—implies a latent claim to completeness. This claim is fundamentally rooted in subjective imagination but also carries a certain utopian quality that recalls communal, mythical narratives.

Nave's body of work can be seen as an almost heroic approach to utopias of wholeness. The accumulation of countless small events and an anthropological openness that absorbs all things does not produce a monumental, hierarchical form but instead reveals a world in a state of constant fluidity.



The Divine Comedy, 2019
Marker, masking tape, and white Posca marker on paper,
24 × 15.5 cm

The heroism here arises not from a rigid, pre-determined hierarchy but from the arduous artistic endeavor and human immanence. The artist observes the boundless diversity of things and human actions, striving to capture moments in which the revelation of a vision of wholeness might materialize. He wanders tirelessly through the world, like his protagonist Moharamia on the banks of the Jordan River, allowing himself to be surprised by the most varied appearances and events.

The journey into the visually and plastically designed, highly sensual, and subtly elaborated total structure is a process of delving into the multilayered visual narrative. This narrative crystallizes on emotional and intellectual levels, creating unexpected, surprising, and hidden connections between personal experiences and archaic, conventional, mythical stories. These connections bridge the distances between temporal, historical, and cultural spheres of experience, as well as between intimate, personal, singular sensitivities and sociocultural, canonized, formalized models. This opens the way for sensitizing the viewer, encouraging engagement with the virtually poetic reality of the visually and plastically designed total structure. It transforms passive observation and perception of the artwork into active participation.

Through the power of radical sensuality, the bold expressiveness of the visual language, and the perception of the immense scale of Nave's work, a cathartic encounter unfolds. This encounter invites the viewer into a visually plastic manifestation, presenting itself as an enchanted, mysterious *terra incognita* waiting to be explored by the vagabond. By traversing the dense thicket of the sensuous total structure, composed of countless real and imaginary elements, a cathartic participation occurs in the process of perceiving the mythical dimensions of the metaphorical. However, the fundamental message of Nave's work remains within the realm of subjective imagination and the enigmatic nature of the poetic visual narrative.

This evokes a burning curiosity and, at the same time, a certain heaviness—a peculiar, profound sense of distress that compels us to move forward, even when accompanied by fear and uncertainty, even when disorientation weighs on and unsettles us, and even when the apparent obscurity drives us back. Yet, the viewer does not experience this obscurity as a completely isolated individual, as a lost or helpless being. *Moharamia in the Jordan River* provides certain mysterious messages,

hidden or revealed hints toward higher planes of thought, which extend far beyond the individual capacities of any single person.

The allusions to mythical narratives, or the suggestion of possible connections linking unique personal experiences and stories to potential archaic examples, stimulate a process of sensitization. This process integrates individual existence into a broader spiritual context and reinterprets the singularity of events through metaphorical examples. Instead of *viewing* Nave's work, one should rather use the word *explore* to emphasize the necessity of advancing forward, driven by the peculiar, unfamiliar terrain that opens up before us. Without forward movement, without active engagement, it is impossible to truly grasp the overwhelming, confusingly diverse totality of the artwork with its countless components and details through passive observation alone.

Understanding the accumulation of the various present or suggested elements, navigating within the assemblage of sensuous, material figurations and imaginary, associative phenomena, requires a genuine penetration into the mysterious—simultaneously inexplicable and yet tangible—sensory reality of the artistically crafted phenomenon.

The realization of the inevitability of a direct encounter with this overwhelming, sensually and emotionally heightened artistic reality—through the virtual or actual exploration of this unique terrain—immediately leads us to the conceptual core of the work. The overall structure reveals itself as a distinct, specialized domain.

In other words, the pictorial unfolds within a visually and plastically constructed totality of diverse elements, which, despite appearing opaque and chaotic, organize themselves into a visual coherence. The highly intense, at times provocative, offensive, and radically sensual imagery does not remain confined within the boundaries of the picture but transcends its limits, flowing out of its restricted, two-dimensional framework into the entire painterly and plastically shaped environment. It does so with such intensity that everything is drawn into the sphere of the pictorial. Here, not only does the imagery expand from the frame into the virtually limitless surrounding space, spreading the radical, irresistible sensuality of the pictorial, but the entire infinite environment beyond the pictorial is integrated into the overall painterly and plastically crafted manifestation.



Interactions in red, 2017
Oil and graphite on canvas,
307 × 290 cm

This radical expansion of offensive imagery can be understood as the aesthetic conquest of the entire environment. The image, or rather the pictorial total structure, which does not unfold within the confines of a traditional canvas, spreads uncontrollably, absorbing all things, all experiences and memories, all emotional states and intellectual reflections.

Nave's impressive and moving work can be perceived—as previously mentioned—as a specific, enigmatic terrain, a peculiar place of sensory-material experiences and mysterious visions. It is a space where familiar objects and recognizable elements blend with unusual phenomena and unexpected revelations.

The incredible diversity of human and animal bodies, natural objects, small scenes, and anecdotal micro-stories creates a lush, dense, sensuous, and impenetrable context. This context suggests a tangible, physical, yet simultaneously enchanted and hallucinatory place where he dwells, through which he wanders, and to which he invites the viewer to explore.

Here unfolds a comprehensive, multifaceted, and enigmatic visual narrative that runs along multiple pathways, like an unstoppable process, akin to the Current of the Jordan River. This river incorporates all things, all phenomena, all life experiences, and sweeps everyone along with it. No one can step outside this process; no one can remain apart from the unfolding events; no one can stand on the sidelines. As Amir Nave writes: "It takes to the other side the river bank and those who are marching upon it: the nomads, the vagabonds, the excommunicated, the woken and the whole world." (p. 103)