



Small Elegy #1 and #4, 2022, Acrylic on Paper, 25,5 x 35,5 cm  
Photo of Juan Logan by Melissa Alexander



Juan Logan - Elegies for Lost Souls  
20.4.22 - 11.6.22  
Galerie Kremers Berlin

“The things we hunger for are most often out of our reach.”

-Juan Logan

“By examining the phenomenon of collective memory, through his work, Juan Logan transports us to other times and places. During this transport, we are not only reminded of our present, but encouraged to act within it. His current series, *Elegies*, relies on his established visual vocabulary of head silhouettes, abstracted boats, and navigational constellations, to form a basis for his search for empathy in a fractured world, and documents the search for that which many have hungered for but believe is unreachable; the lifelong desire to be seen, heard, acknowledged, and remembered – to be a part of some history.

This history may manifest in the self through experiences and memories. It informs our learning, shapes our humanity, and lays the foundation for what we will experience and remember in the future. History holds the weight of our stories and ourselves are formed by how those stories are remembered and discussed.

Logan has long encouraged social responsibility from his viewers through a plea for empathy for those on this search to be remembered and the pain that comes with being forgotten and disregarded: “If we look across the spectrum of time, difference, in fact, is not that different. Pain is universal and how we respond to our pain is the choice.” Indeed, pain and trauma can be read both personally and universally; while the source may vary from person to person, how it resonates mentally and physically in our bodies builds collective history operating with gross similarity.

In [Small Elegy # 7], a “super head”, as described by Logan, is superimposed on a vessel comprised of eyes. This vessel, as it intersects the super head, points to the potency of impressions from others. Through the veil of the head, others are always watching, learning, assessing, and absorbing behavior. These observations can fuel negative self-talk and doubt. “

The doubt in all of us weighs the same”, Logan states. “Instead, it is the longer we carry that doubt that makes it heavier.”

Logan’s work often involves movement and travel. Boats regularly appear in his work representing journeys toward salvation. This boat-shaped form can be observed in [Small Elegy # 1], navigating an endless sea of heads, themselves an ever-present mark in Logan’s oeuvre. The silhouette, which appears in nearly every one of his works, is at once the description of no person in particular and every person— a suggestion of a universal humanity. The boat is a device to navigate our experiences - complete with pain, trauma, happiness, and success, etc.- towards a common understanding of each other.

As we navigate through those fractured memories and experiences, creating our own histories, we are reminded that we are also made of the boundless dreams we aspire to keep. We can be present in our boat and look upwards towards the constellations [Small Elegy # 4] as we create our compassionate future through a commitment to hear, see, acknowledge, and remember those with whom we are connected.”

Heather Sincavage, Director of the Sordani Art Gallery at Wilkes University, in Wilkes Barre, Pennsylvania.