



BY DESIRE

Galería Nora Fisch at Art Basel OVR

Fernanda Laguna | Osías Yanov | Juan Tessi

This presentation at Art Basel OVR explores the emergence in Buenos Aires of a vibrant poetics of gender expression, rooted in local sensibilities, traditions and communities, as it manifests in the works of Fernanda Laguna, Osías Yanov and Juan Tessi.

FERNANDA LAGUNA

Buenos Aires, 1972

Considered one of the most influential artists of her generation in Argentina due to her original approaches and multifaceted practice which centers on the visual arts, but includes celebrated poetry and novels, the creation of a series of alternative artists' spaces —Belleza y Felicidad (Beauty and Happiness), 2000-2008, was a true watershed moment in the development of art in Buenos Aires—, and a sustained social practice in the extremely impoverished community of Villa Fiorito, where she has created a school of contemporary art for the local youth.

Her paintings draw from a strong regional tradition of geometric abstraction as well as of metaphysical painting, yet both are irreverently eroded by encoded references to female bodies and subjectivities as well as autobiography. Her collages celebrate everyday inexpensive materials and handicrafts, deliberately erasing the border between high and low and doing so in locally idiosyncratic terms.

In 2020/21 the Institute for Contemporary Art at VCU, Richmond, VA presented a large survey exhibition of her paintings; her work on paper will be the subject of a show at Drawing Center, New York in 2022. Her works are represented in the collections of Guggenheim Museum, New York; Museo Reina Sofia, Madrid; Museum of Modern Art of Buenos Aires; Museum of Latin American Art of Buenos Aires (MALBA); Los Angeles County Museum of Art; CA2M, Madrid and Rufino Tamayo Museum, Mexico.



FERNANDA LAGUNA
Dos chicas
(Two girls)
2020

Acrylic paint on canvas with cut-outs
100.0 x 63.0 (cm)
39.4 x 24.8 (inch)



FERNANDA LAGUNA
Untitled
2021

Acrylic paint on canvas with cut-outs
90.0 x 60.0 (cm)
35.4 x 23.6 (inch)

These works belong to Laguna's ongoing series *Abstract Shapes That Look Like Something*. In these paintings black shapes set against a wide metaphysical horizon act like humans, falling in love, crying, being interested in fashion, drinking beer. The cut-out shapes and slashes on the surfaces of the canvases are characteristic of these works, a reminder that the actual world and social sphere always crosses through her apparently dreamlike paintings. Quoting tropes from classical vernacular Modernist painterly traditions which are strong in Latin America, such as geometric abstraction and metaphysical painting, Laguna plays with this legacy through humor and a feminist perspective.



FERNANDA LAGUNA
Abstracción con caracoles
(Abstraction with Seashells)
2021

Acrylic and collage on canvas
63.0 x 60.0 (cm)
24.8 x 23.6 (inch)

Collage is central to Laguna's production, she employs inexpensive everyday found materials, erasing the distinction between "high" and "low", asking the viewer to find beauty in what is often discarded or ignored. In her words, gluing objects from everyday life onto the paintings is a way of incorporating her life into them.

JUAN TESSI

Lima, Perú, 1972

Juan Tessi is the kind of painter who creates idiosyncratic visual worlds. His work intersects reflections on the body with a continuous exploration of the language of painting, in which he deeply trusts. He equates the surface of the canvas with the body, alluding to corporeal sensations, representing tribes of androgynous figures, or arriving at abstraction through performative devices. Tessi is unafraid of letting visual tropes from the past influence his work, yet he twists and transforms them into his distinctive and atmospheric pictorial world. He focuses on the subtleties of the line, the contrast between raw linen and primed surfaces, the idea of painting as both surface and object. Javier Villa, curator at the Museum of Modern Art of Buenos Aires, writes: “Tessi’s images have the ability to move from one place to another too fast, even when that means leaping between distant or even opposing forms and times...(He is) a sort of interspecies pictorial prophet, part psychic, part bolero, part teatime...If painting is “trans”, it is a habitat where everything can relate to everything else—and that makes it an ever-free devotion that does not need to convey certain discourses. It is a locus politicus capable of bringing in worlds.”

Tessi lives and works in Buenos Aires. He graduated from the Maryland Institute College of Art. He has had sixteen solo exhibitions, including *Cameo* in 2016, at MALBA, Museum of Latin American Art of Buenos Aires —a major regional art institution— as well as shows at galleries in Buenos Aires; Lisbon, Portugal; Santiago, Chile; Sao Paulo, Brazil and a solo presentation at Frieze New York. Group exhibitions include *Ultramar: Fontana, Kuitca, Tessi, Seeber* at the Thyssen-Bornemisza Museum, Madrid, Spain and *Empujar un Ismo* at the Museum of Modern Art of Buenos Aires, Argentina, among others.



JUAN TESSI

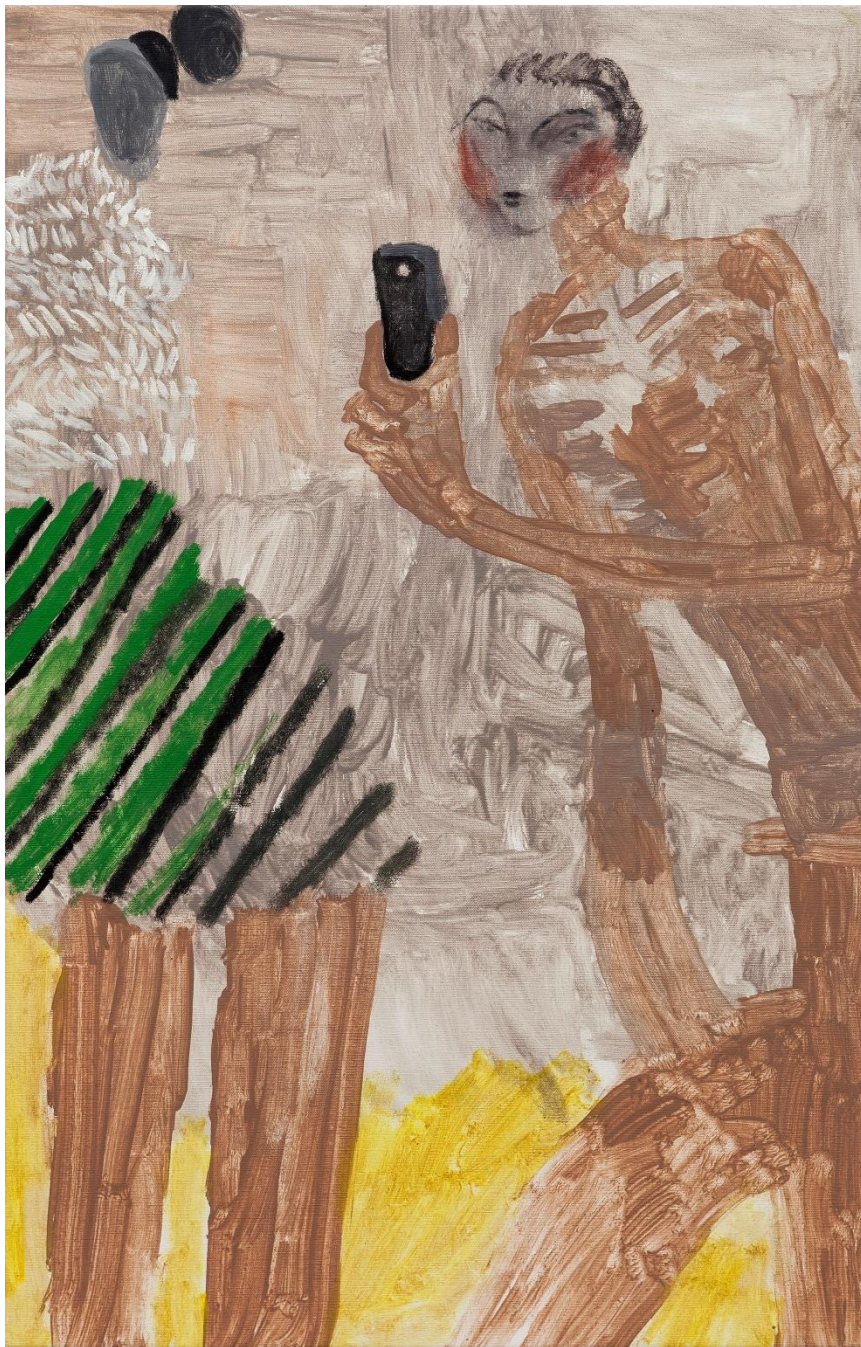
En el río Dolores (At the river Dolores), 2021

Oil, gesso and charcoal on linen
130.0 x 180.0 (cm) | 51.2 x 70.9 (inch)



In this painting Juan Tessi explores the contrast between the flat raw linen where the figure has been drawn and areas of the surface painted on a thick layer of Gesso primer, giving them a certain volume and a visual quality distinct from the un-primed section. The paintings exists almost on two different levels with their own material qualities. The title of the work refers to an autobiographical moment, a scene in the bucolic, bohemian communities of the province of Córdoba in Argentina.

En el río Dolores
(At the river Dolores)
2021



JUAN TESSI
Joven Fotógrafo y su Amiga Musa
(*Young Photographer and His Muse*)
2021

Oil and graphite on canvas
75.0 x 47.5 (cm)
29.5 x 18.7 (inch)

Tessi describes the character of the young photographer in this work as emerging from the painterly matter, his face drawn on top. His friend, the muse, remains in a state of abstraction, a play of green lines that would constitute her skirt, marks, spots for her face. Oil paint is applied in a light, almost transparent manner. "A very TikTok painting", Tessi says.



JUAN TESSI
Pelirrojo con Strp-On
(Redhead with Strap-On)
2021

Oil on anvas
64.0 x 74.5 (cm)
25.2 x 29.3 (inch)

Juan Tessi affirms that the most important section of this painting is the figure's mane of red hair, all other elements are there to counterbalance it.

OSÍAS YANOV

Buenos Aires, 1980

Performance is at the core of Yanov's work, which intertwines gender theories, parties, esoteric philosophies, and a Latin American perspective. He explores how to create a deep sense of connection among species, starting with humans themselves, often working with close-knit groups of people. Most sculptures spring from this performative aspect of his practice.

Considered one of Argentina's most promising artists to emerge recently into the international art scene, in 2020 Yanov participated in the Berlin Biennial and DAAD Artists in Berlin program. He has presented solo exhibitions at the Museum of Latin American Art of Buenos Aires (MALBA), Faena Art Center and Gasworks, London, among other institutions. Osias Yanov's works are represented in the collections of Los Angeles County Museum of Art; Museo Reina Sofia, Madrid; FRAC du Pays de la Loire; Museum of Modern Art of Buenos Aires; among other institutions. Works from the Escaleras (Ladders) series, presented in this OVR, are in the collections of Centro Dos de Mayo (CA2M), Madrid and the Rose Museum at Brandeis.



OSÍAS YANOV
Corazón de madera
(Heart Made of Wood)
2021


Wood, iron, expanded polyurethane ribs,
eggshell, colored acetate, chains, spoon,
rubber, black patent leather spandex,
aluminum.

300.0 x 66.0 x 14.0 (cm)

118.1 x 26.0 x 5.5 (inch)

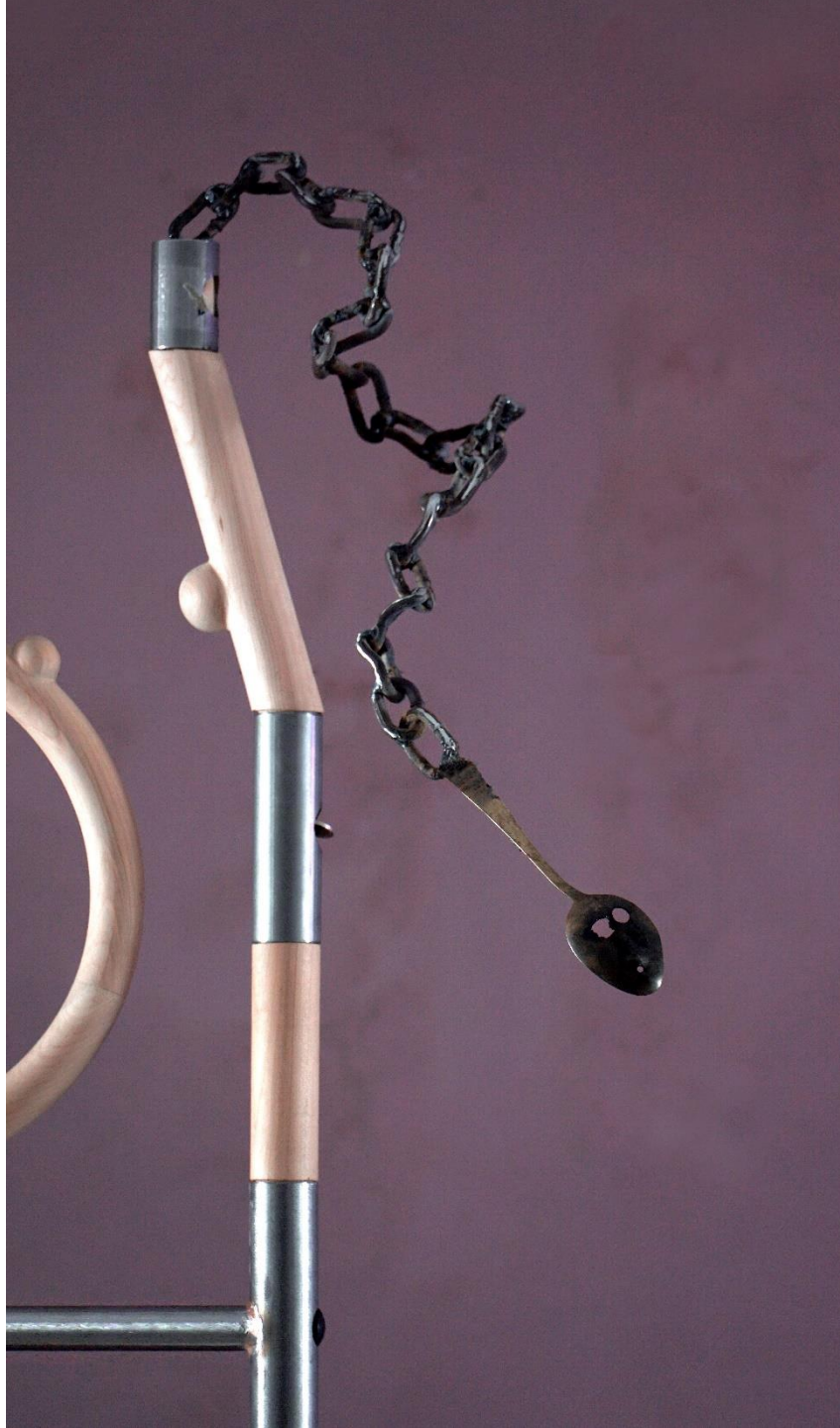
Corazón de Madera (Heart Made of Wood) belongs to Osías Yanov's "Escaleras" (Ladders) series, inspired by Snakes and Ladders, an ancient board game originated as a morality tale about ascension or fall.

These pieces appear as abstract constructions which depart from the shape of a ladder, yet each contains a web of references, ideas and thoughts which are crystallized in the objects found along their ascending trajectory. Yanov thinks of these sculptures as mise-en-scenes or flow charts referring to the themes that are at the core of his concerns: how to develop new ways to relate to one another, to other species and to the environment; the body and the erotic as means for social transformation.

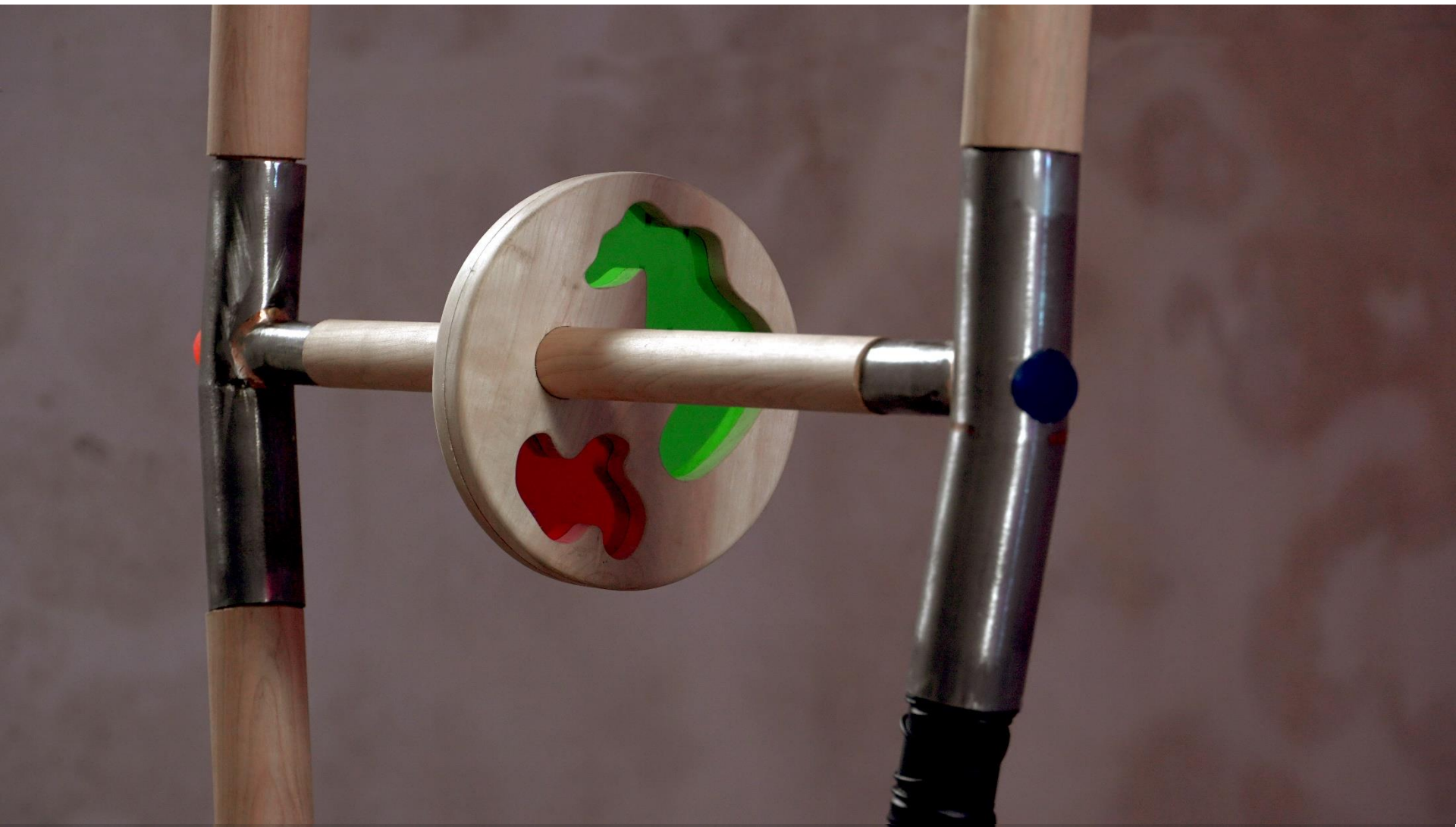


The wooden shape at the center this work was inspired by a poem Yanov read, in which a sorrowful author writes that he will make himself an additional heart made of wood, as his actual heart is broken. Yanov created this piece recently, while the covid pandemic worsened in Argentina, conceiving it as a sort collective replacement heart for a society going through much sadness. Nevertheless, this sculpture also includes a festive reference, a disk with color filters, the kind of analogical device used in dance clubs in the Eighties and Nineties to create a party atmosphere; it is an homage to the ongoing dance club culture, which Yanov regards as a place where community ties are cemented, a space for enjoyment where bodies are in command. Shapes of eggs appear throughout the sculpture, an allusion to Brazilian writer Clarice Lispector's book *The Egg and the Chicken*. A spoon crowns this work, spoons have been a recurrent element in Yanov's work, the very first tool mediating between the outer world and the inside of the body. Also an allusion to "spooning".

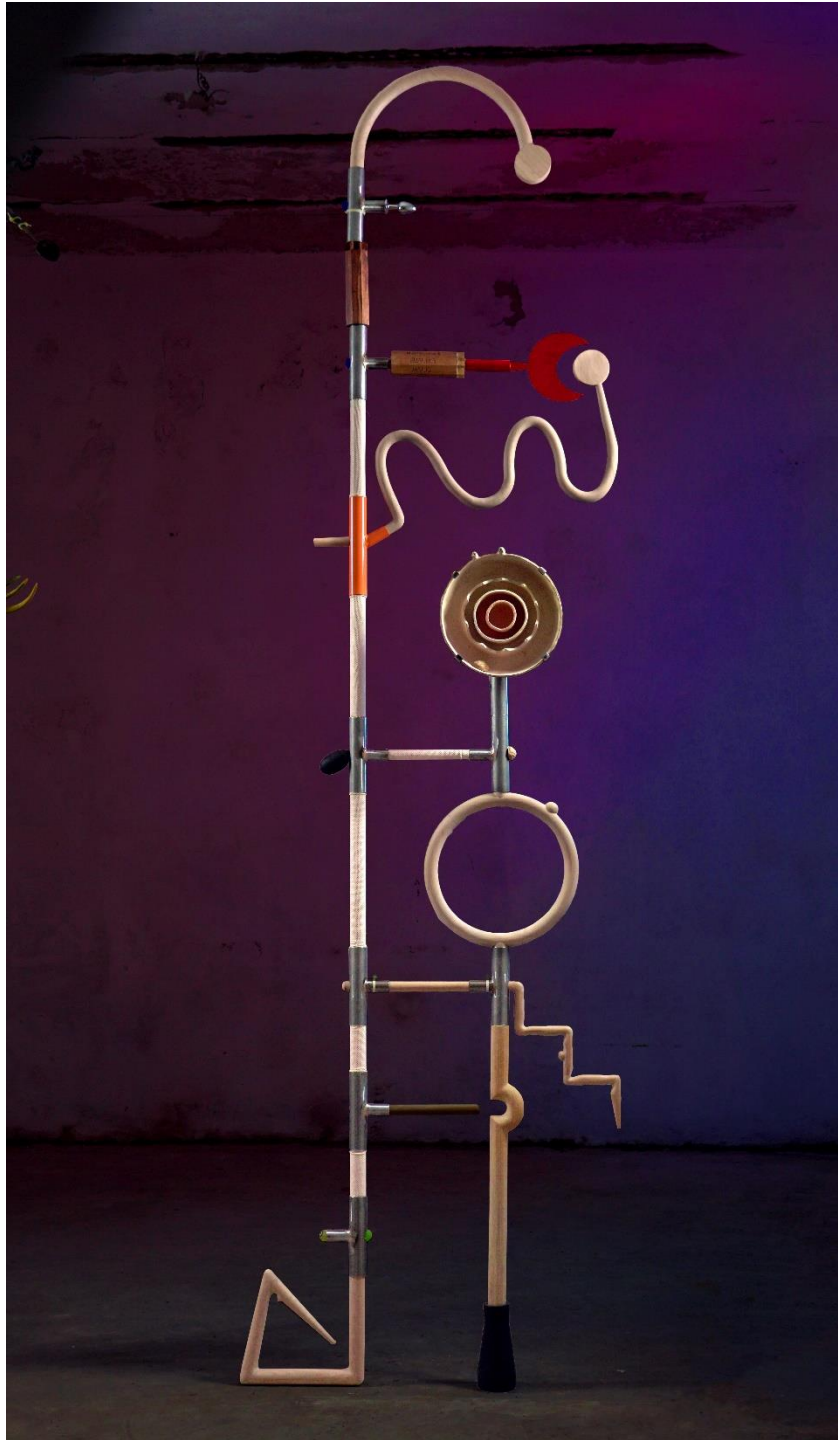
Corazón de madera
(Heart Made of Wood)
2021
2021
detail



Corazón de madera
(Heart Made of Wood)
2021
detail



Corazón de madera
(Wooden Heart)
2021
detail



OSÍAS YANOV
500 abejas
(500 bees)
2021

Wood, iron, nutshell, colored acetate,
replica of bowl to gaze at the stars from
Mochica people in Peru, plug (metal sex
toy), rubber, aluminum.
279.0 x 90.0 x 14.0 (cm)
109.8 x 35.4 x 5.5 (inch)

The elements found along the ascending trajectory of this “Ladder” include a replica of a Pre-Columbian vessel from the Mochica culture, which when filled with water was used to observe the reflection of the movement of the stars—a different way to measure time—, a sex toy, nut shells, and a moon shape taken from a painting by Xul Solar, an iconic avant-garde artist in Argentina who was very involved with esoteric beliefs.

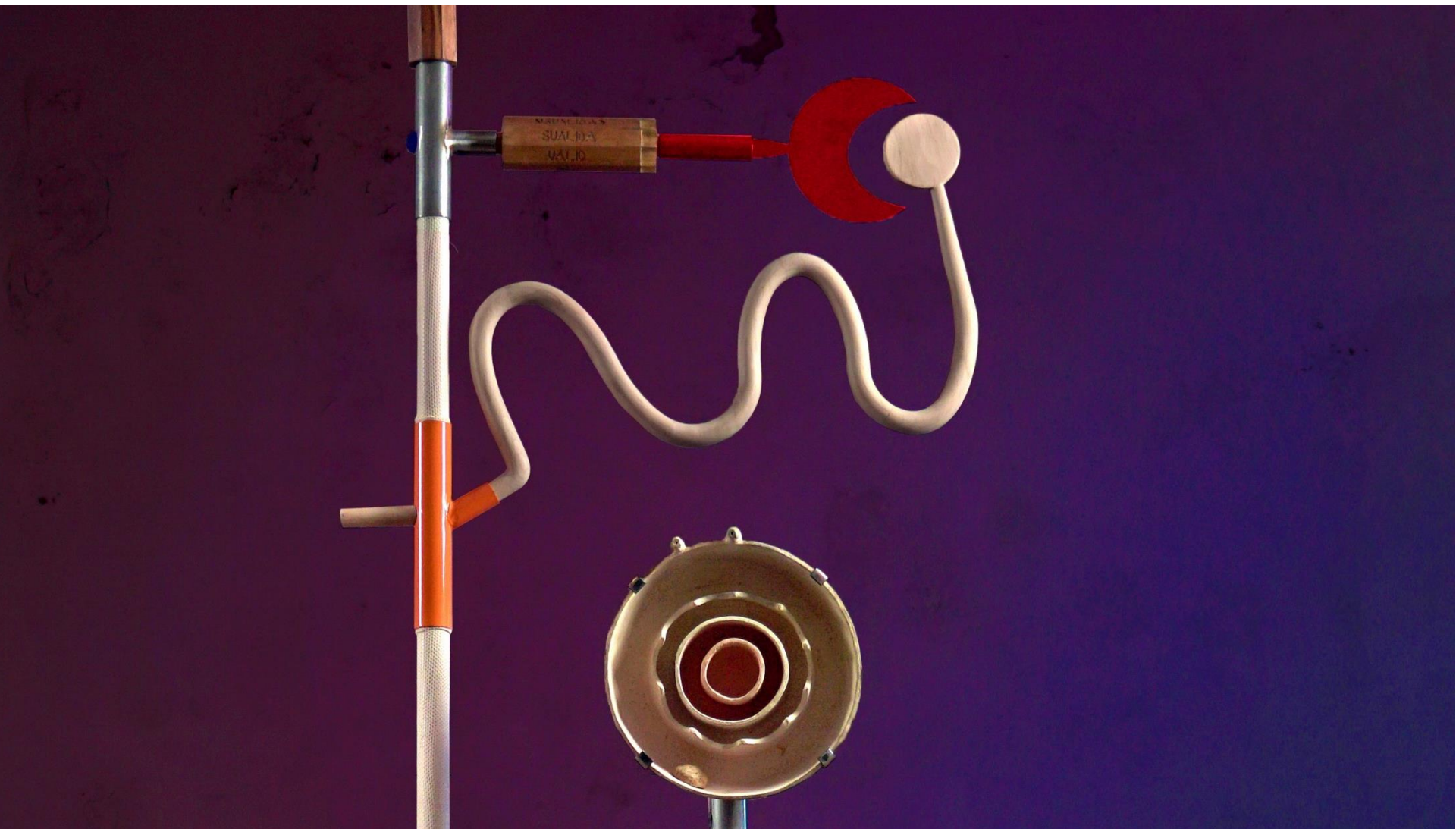
The title of this work refers to a defense mechanism beehives have: 500 stings would stop any potential enemy threatening their community.



500 abejas
(500 bees)
2021
detail



**500 abejas
(500 bees)**
2021
detail



500 abejas
(500 Bees)
2021
detail

OTHER WORKS AVAILABLE BY THE ARTISTS



FERNANDA LAGUNA
*Retrato de chica con moños o
mariposas*
*(Portrait of girl with bows or
butterflies)*
2019

Acrylic paint on canvas with cut-outs
100.0 x 63.0 (cm)
39.4 x 24.8 (inch)



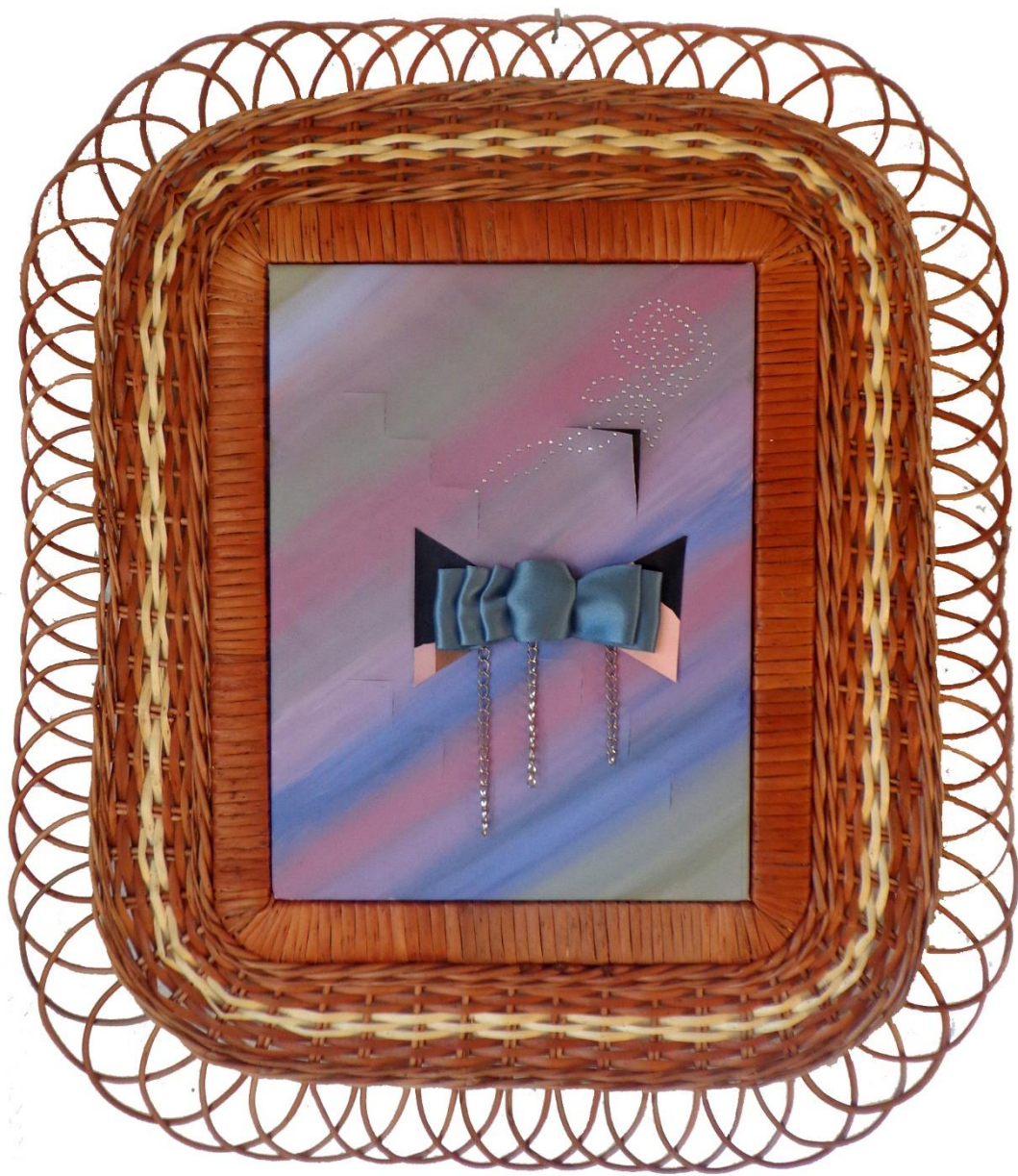
FERNANDA LAGUNA
¿A qué hora venís?
(What time will you come?)
2017

Acrylic paint and collage on canvas
32,5 x 23 cm



FERNANDA LAGUNA
Bailarina
(Dancer)
2019

Acrylic paint and collage on canvas
58 x 57 cm



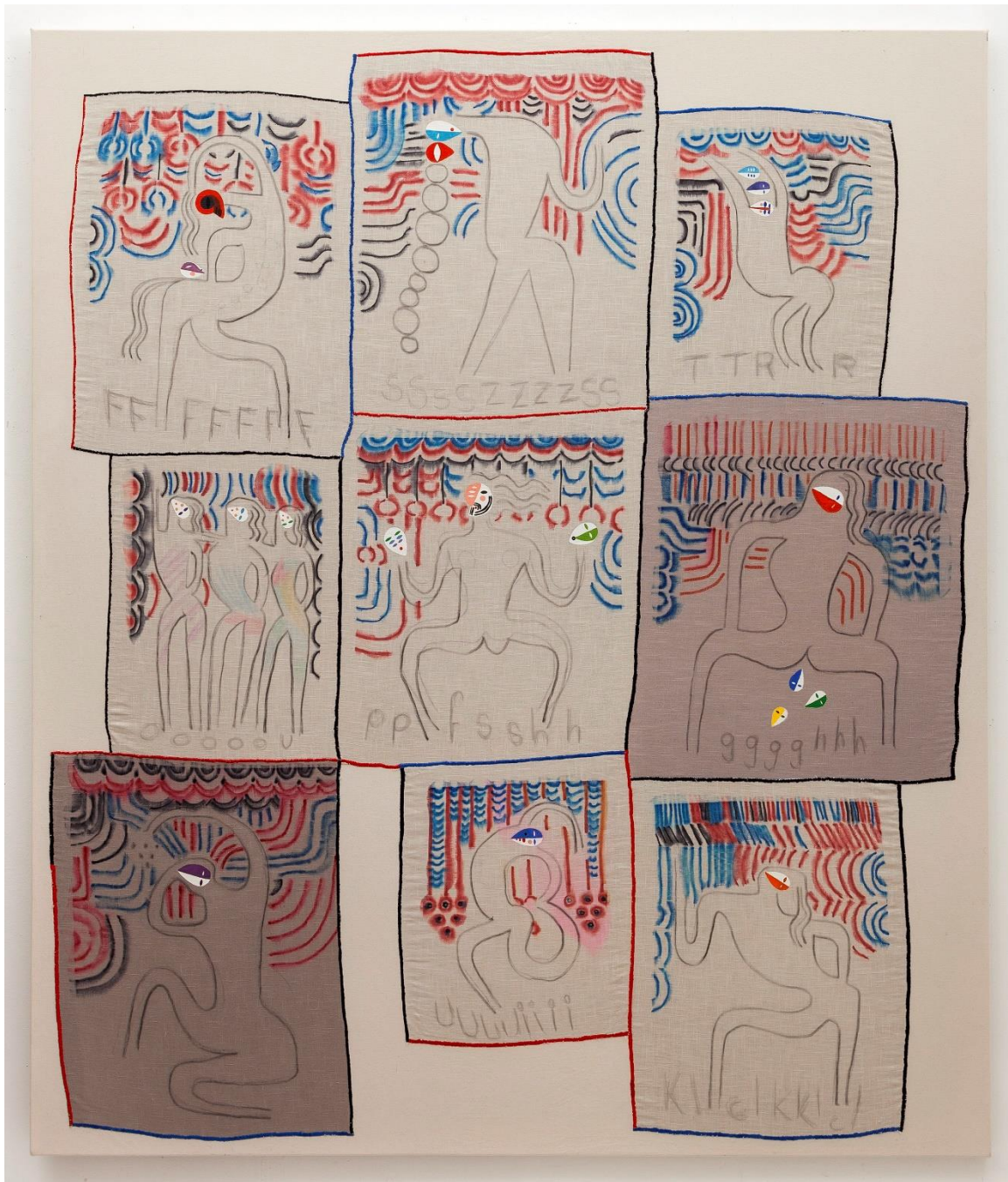
FERNANDA LAGUNA
Las mañanas 1
(The Mornings 1)
2014

Acrylic paint and collage on canvas with
cut-outs and wicker frame
70 x 60 cm



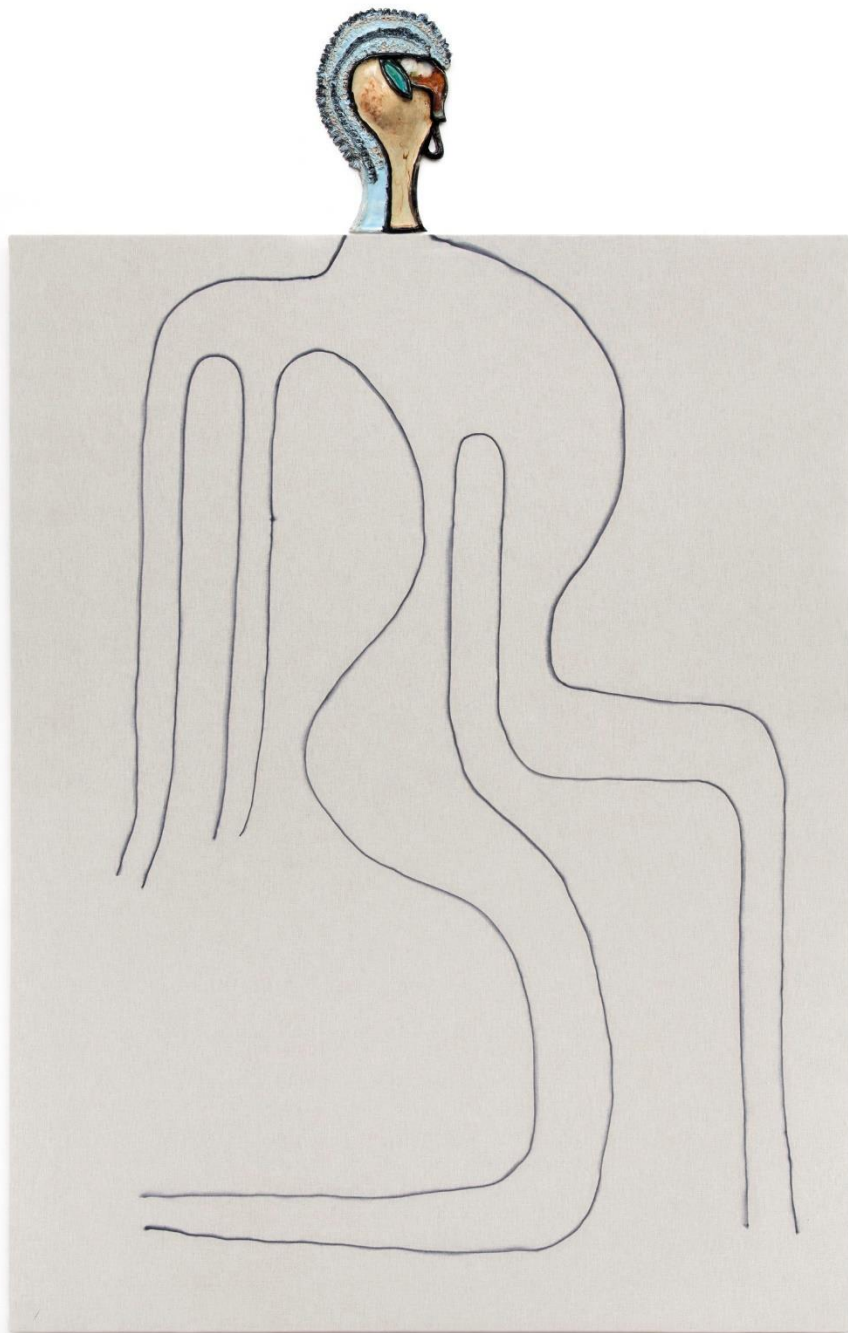
JUAN TESSI
***Sorceress*, 2021**

Oil, gesso and charcoal on linen
130.0 x 180.0 (cm) | 51.2 x 70.9 (inch)



JUAN TESSI
Vaudeville onomatopeico
2021

Charcoal, permanent marker, alcohol,
gesso, oil, watercolor pencil on linen,
thread, canvas
184 x 156 cm



JUAN TESSI
bd862f4662d4bb277e591cc84e07c6ef
2018

Ceramics, permanent marker and alcohol on
layered cotton
218 x 140 cm



JUAN TESSI
Untitled
2021

Oil on canvas
63,6 x 46 cm



OSÍAS YANOV
YATAN
2021

Wood, enameled steel, bronze, candy,
fake fox tail, rubber, plastic, metallic mesh,
mask used in the ritual dances of the
Tunantada people in Peru, spoons made
by casting aluminum in a ground mold,
metallic spandex fabric, baby bottle filled
with Cool Blue Gatorade, latex tubing.

Variable dimensions

Maximum height: 310 cm x 90 x 13 cm



OSÍAS YANOV
YATAN
2021
details



OSÍAS YANOV
Gemela Buena
(The Good Twin)

2020

Wood, enameled steel, synthetic fabric,
zippers, sex toys, candy, plastic.

Variable dimensions

Maximum height: 320 cm x 75 x 35 cm



OSÍAS YANOV
Gemela Buena (The Good Twin)
 2020
 details

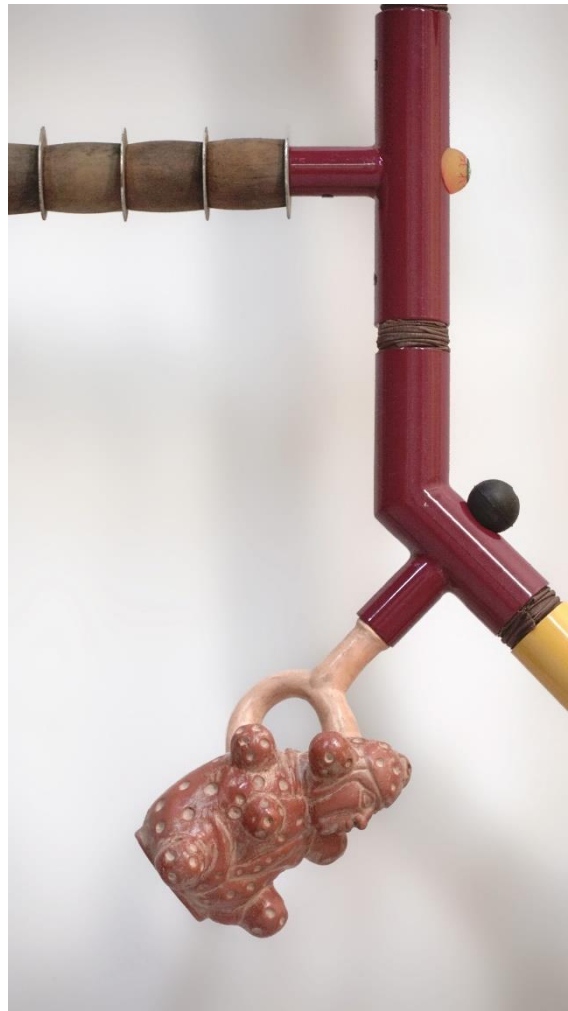


OSÍAS YANOV
RUMI
2021

Wood, enameled steel, rubber, silver and nickel alloy spoons, aluminum, latex tubing, rubber pump, inflatable latex structure, replica of a ceramic urn from the Muchica culture.

Variable dimensions

Maximum height: 310 cm x 90 x 13 cm



OSÍAS YANOV
RUMI
2021
details



OSÍAS YANOV

***El Aura de las Travestis y los Delfines*
(The Aura of Transvestites and of
*Dolphins)***

2015

Giclee print on Hahnemuhle Textured
William Turner paper
75 x 55 m
ed 3/5 + AP

NORA
FISCH

