

OSIAS YANOV

(1980) Lives and works between Buenos Aires and Misiones, Argentina.



Osias Yanov's multidisciplinary practice includes sculptures, installations, celebrations and videos. His work intersects queer theories, night parties, group bonds, communions with the environment and the erotic as a transformative force. His methodology for developing projects, workshops and encounters involves establishing relationships with groups of people promoting the creation of temporary communities.

His work has been exhibited at the 11th Berlin Biennale 2020, XI Gwangju Biennale 2016; 12th Göteborg Biennale 2023, Gasworks London, 2018, Ford Foundation and Amant New York, 2024, Galería Nora Fisch Buenos Aires, Zarigüeya/Alabado Contemporáneo Quito, 2016, MALBA Buenos Aires, 2015; among others.

He is a member of the collectives: Rosa Chanco, Suavesitxs, Sirenes Errantes. Between 2021 and 2024 he co-directed and programmed the space Pulpería Mutuálica. Between 2023 and 2024 he was a professor together with the Rosa Chanco collective of the Artists Program of the Di Tella University specialized in group practices. He is currently developing a new long-term collaborative project in Misiones, Argentina.

SELECTED WORKS

Usureros Nora Fisch , Buenos. Aires, Argentina, 2023.

Repit, Repit, Repit TONO festival, CDMX, Mexico, 2023.

Pulpería Mutuállica Buenos. Aires, Argentina, 2021-2024.

Orphan Dance Gasworks, London, UK, 2018 and Gottemburg Biennial, Swedan, 2023.

Diversorium Concomitentes - CED - MACBA, Barcelona, Spain, 2022.

Sirenes Errantes (Errants Mermaids) 11th Berlin Biennial, Germany, 2020.

Ser con el otro (Being with the other) 11th Berlin Biennial, Germany, 2020.

Escaleras y Antenas (Ladders and Antenas) CA2M, Madrid, Spain, 2018 to the present.

Coreografías de sal (Salt Coreographies) FAC, Buenos. Aires, Argentina, 2019.

Gomero 11th Gwangju Biennale, South Korea, 2019.

Crisis Museo del Alabado, Quito, Ecuador, 2016.

Sixth session in the parliament MALBA, Buenos Aires, Argentina, 2015

|<>|< Parque de la Memoria, Buenos Aires, Argentina, 2014.

Annex Works 2016 - 2012

*USUREROS DEVORADOS
POR PANTERAS NEGRAS
(USURERS DEVoured BY BLACK PANTHERS)*

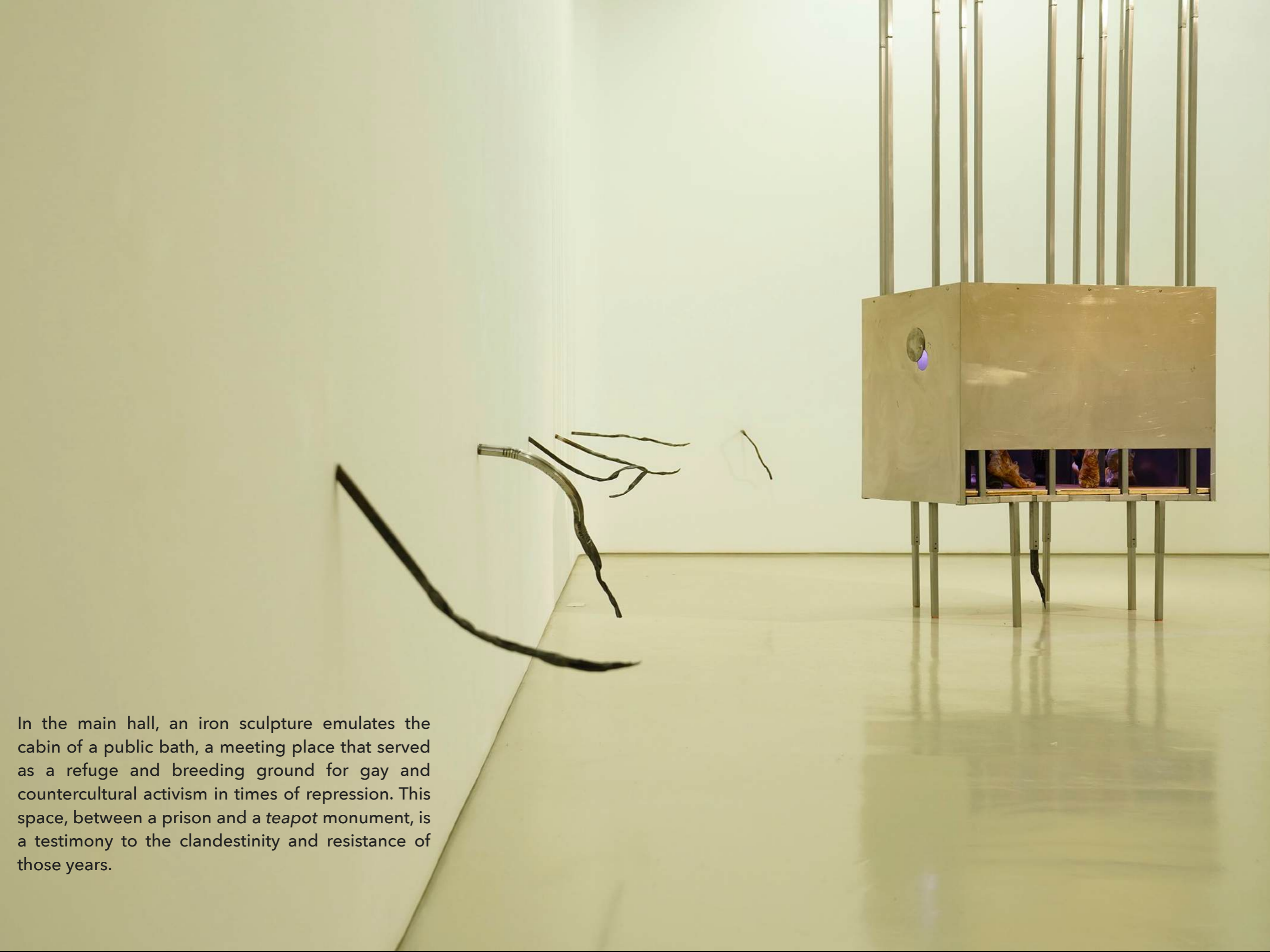
Installation, archives and sculptures.
Nora Fisch Gallery, Buenos Aires, Argentina, 2023.

The exhibition borrows its title from the pictorial triptych created in 1968 by Paraguayan artist Fernando Grillón. The gallery installation interweaves archives, objects and sculptures that explore sexual intimacy, the role of the media in LGBT activism in the 1990s and the political struggle during the military dictatorship of the 1970s in Argentina.

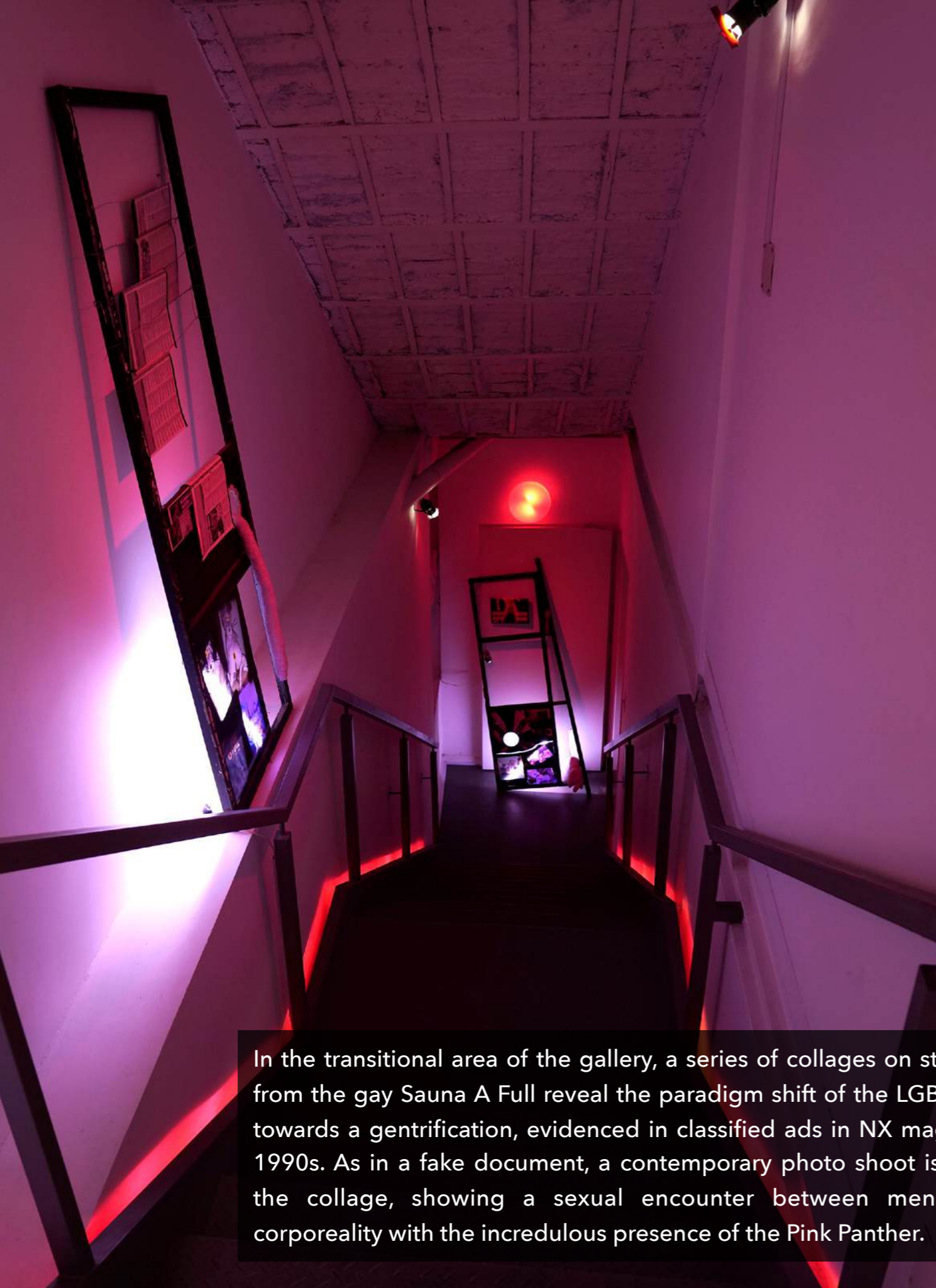
Realization and assistance : Franz Vicha
Ironwork realization assistance: Reidel
Realization of textile pieces: Pielcitta
Screen printing: Feli
Intervention: Nina Kovensky

Exhibition text: Alejandro Modarelli





In the main hall, an iron sculpture emulates the cabin of a public bath, a meeting place that served as a refuge and breeding ground for gay and countercultural activism in times of repression. This space, between a prison and a *teapot* monument, is a testimony to the clandestinity and resistance of those years.



In the transitional area of the gallery, a series of collages on structures rescued from the gay Sauna A Full reveal the paradigm shift of the LGBTQI+ movement towards a gentrification, evidenced in classified ads in NX magazines from the 1990s. As in a fake document, a contemporary photo shoot is introduced into the collage, showing a sexual encounter between men of hegemonic corporeality with the incredulous presence of the Pink Panther.





On a table, a GENTE magazine, from months before the military coup of 1976, shows on its cover the dictator Videla next to the Pink Panther.

REPIT, REPIT, REPIT

Performance
Tono Festival, Museum of Modern Art, CDMX, Mexico, 2023

Curator: Samantha Ozer

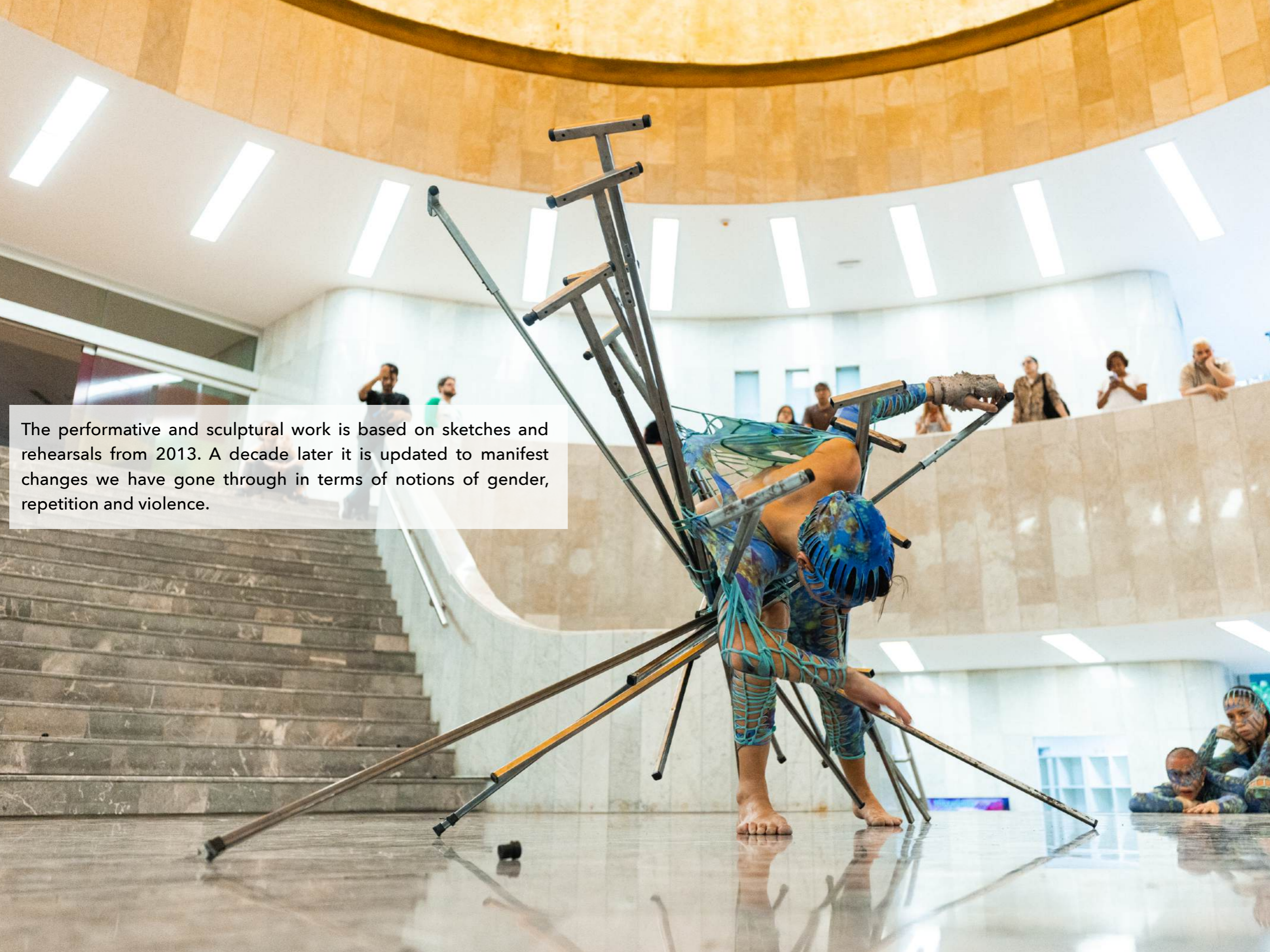
RepiT RepiT RepiT RepiT never RepiT the RepiT, explores the discomfort of the body in a possible analogical death. Distrusting our human forms of presence, we surrender to a monopolistic control of subjectivity.

Performers: Quillen Mut, Ana G. Zambrano and Manns.

Sound design : Marté
Iron realization: Facundo Huidobro
Costume designer: Ignacio D'amore







The performative and sculptural work is based on sketches and rehearsals from 2013. A decade later it is updated to manifest changes we have gone through in terms of notions of gender, repetition and violence.

Pulpería Mutuálica

Cultural Center,
Buenos Aires, Argentina, 2021-2024

The Pulpería Mutuálica functioned as a platform for experiences and exchange based on the collective and collaborative. Every day and in a mutant way, the space was transformed to be the surface of projects that, due to their experimental condition, were looking for a place where they could be developed for the first time. Debates, classes, meals, therapies, parties, book presentations, tributes, universes and dissident shelters took place.

Directors: Nina Kovensky, Magui Testoni, Osías Yanov





The Pulpería Mutuálica offered activities from a Queer approach. Embracing the audacity and issues of our artistic community, dissident activism and neighborhood workshops, residencies, exhibitions and parties were held, with the aim of revisiting the networks of thought in terms of the body, the rituals of gathering and collective exchange.

The Pulpería Mutuálca was coordinated by Osías Yanov, Nina Kovensky and Magdalena Testoni, together with a large number of hosts from multiple cultural and social practices with whom each project was organized in complicity. We were interested in generating an unthinkable community, populated by people of different identity logics, where the traditional ways of group formation and social cohesion give way to new models of relationship and affection.



1003 VICHAS, the garbage gala, performance by Franz Fichta, 2024



The genealogy of the practices that the Pulpería Mutuálca hosted is inscribed in the ecosystemic thread of spaces that are nonconformist with normality and seek sensitive ways of being in the world.

Orphan Dance

Installation / Performance
Gasworks, London, UK, 2018

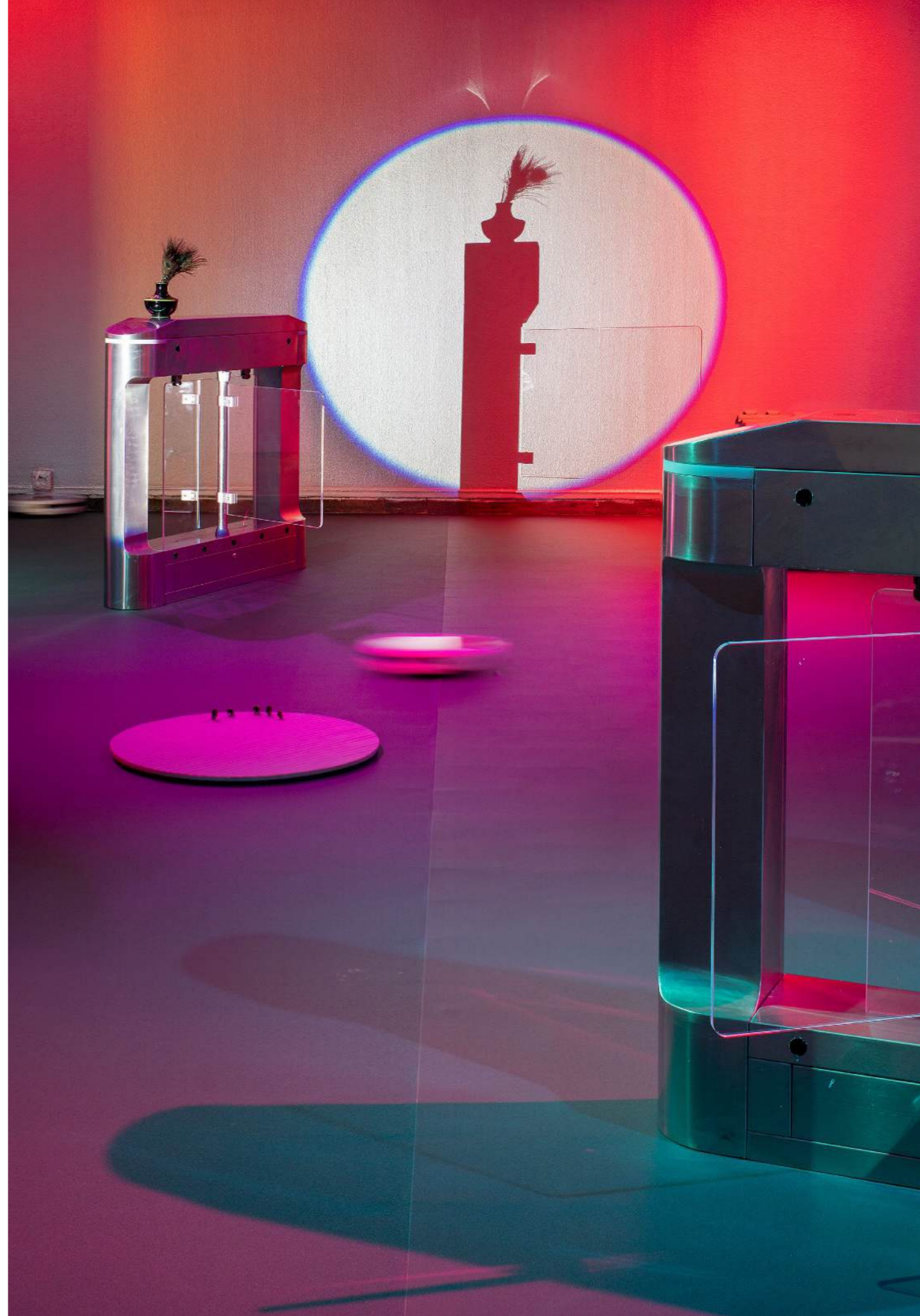
Curator: Robert Leckie

Installation
12th Gothenburg Biennial, Sweden, 2023

Curator: Joao Laia

Orphan Dance transforms the showroom into a ritual space to re-imagine the relationship between humans and machines. Materials commonly found in homes, offices, gyms and nightclubs are used and assigned new meanings as ceremonial objects.

Performers (2018): Danielle Brathwaite Shirley, Mx Rogers, Christopher Kirubi.









The work explores how human interaction with technology can be staged in ways that emphasize and disrupt the binary relationships of master and slave, user and service provider, dominance and subordination.

DIVERSORIUM

Actions, workshops, party and documents.
Concomitantes - MACBA - BAM -, Barcelona, Spain, 2022.

Curator: Verónica Valentini
Interlocutors: Antonio Centeno with
Maria Oliver (O.V.I. - Oficina Vida Independiente)

Diversorium was the creation of a space for body exploration where sensitivities and experiences were exchanged between Queer and Crip activist communities in Barcelona to generate and produce a party.

Performers: Desirée Cascales, Sergi Guzman, Feña Celedón, Juan Gallo, Sendoa Quijada, Olga Perianes, Josep Claramunt, Rodrigo Falero, Ekaterina Kuzmina, Meritxell de Soto, Maria Fans, Albert Faura, Patricia Carmona, Xavi Dua, Nereida, Denise Groesman, Ariana Atala and Ricardo Domínguez.

Costume Design: Franz Vicha and Nina Kunan,
Costume Design: Ich D'amore, Barbi Zago,
Drawing realization: Tobias Dirty,
Rendering realization: Gonzalo Silva,
Masks realization: Nereida,

Fanzine production: Marta de la Gente and Santiago Villanueva,
Globology Production: Mia SuperStar
Production and assistance: Nina Kovensky.
Workshops: Nereida and Denise Groesman.







Promoted by OVI (Oficina Vida Independiente) and Concomitantes, this project sought to establish a dialogue between Queer and Crip sensitivities, based on their common history in the creation of alternatives and resistance to marginalization.



As a methodology, a workshop environment was created in the auditorium of the convent of MACBA among guests of the Queer-Crip community where a party was imagined and created under its implications of accessibility for all corporealities. Movement practices were explored, integrating objects, costumes and masks from a festive and sensual perspective.



Parties are areas restricted to certain social groups by the hegemonic construction of a way of understanding entertainment: from architectural obstacles, schedules, music frequencies, imposition of a normative beauty to evident discrimination.

Sirenes Errantes (*Errant mermaids*)

Multidisciplinary artist collective, 2019- 2023

11th Berlin Biennale for Contemporary Art, Berlin, Germany , 2020.

Curators: María Berríos, Renata Cervetto,
Lisette Lagnado, and Agustín Pérez Rubio

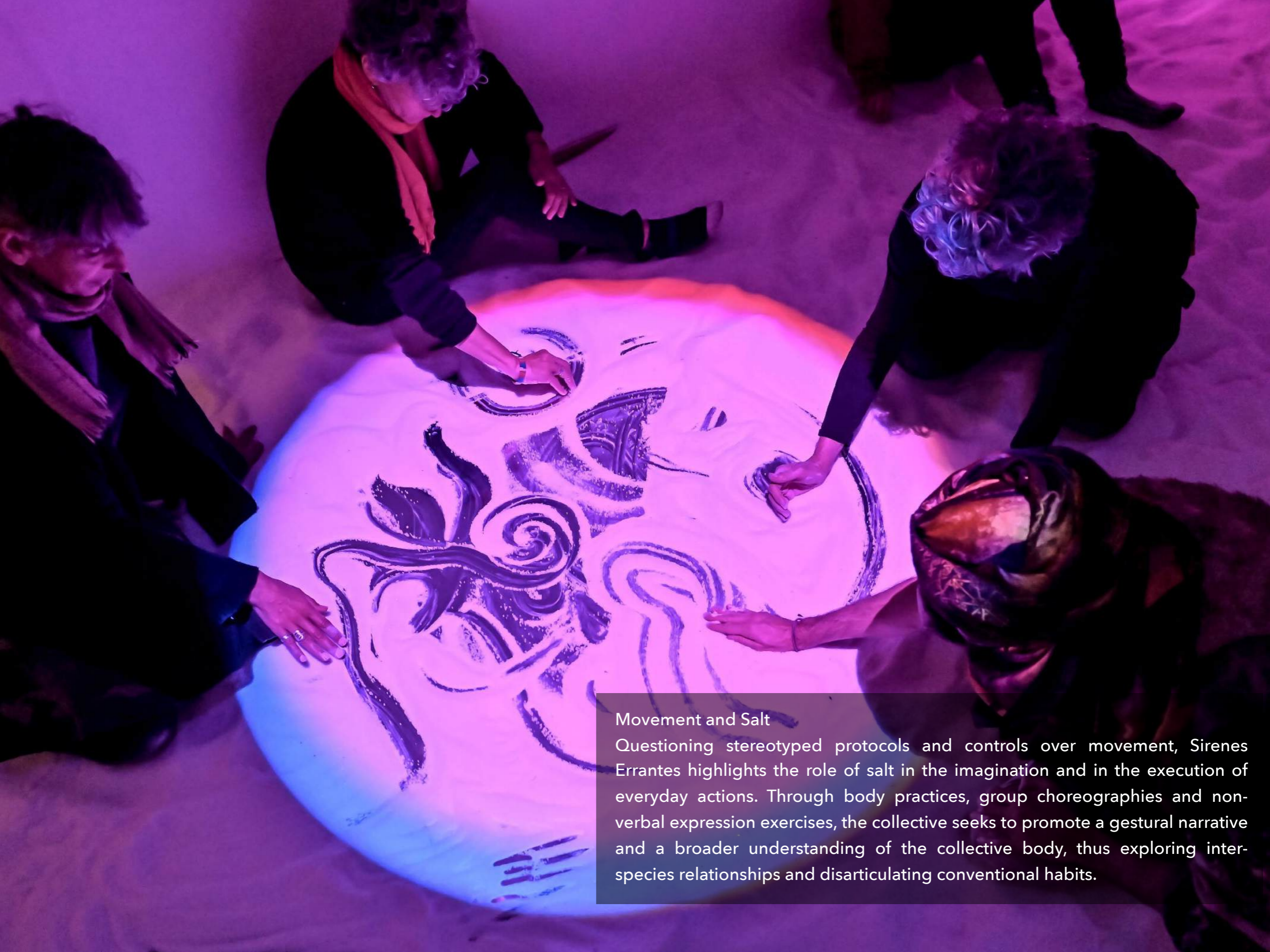
CCK Kirchner Cultural Center, Buenos Aires, Argentina, 2022

Curators: Valeria Gonzales, Mercedes Claus,
Florencia Curci and Pablo Méndez.

Sirenes Errantes is a collective that since 2019 has been dedicated to exploring practices, actions and encounters where salt, the body and the notion of mermaids intertwine to delve into a village of common emotionality and find paths that awaken sleeping sensitivities in the social body.

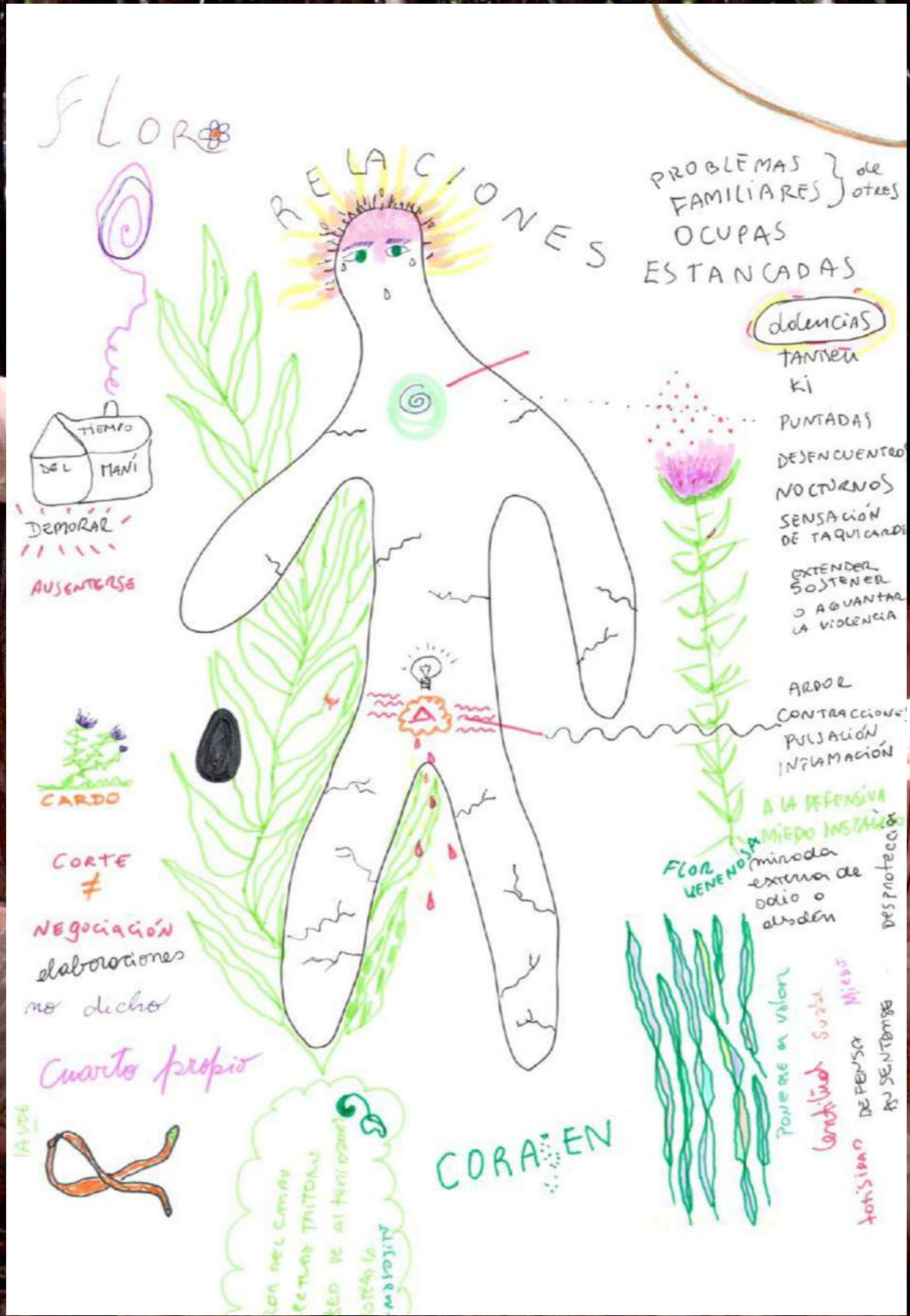
Sirenes Errantes: Marta de la Gente, Melisa Chetto, Silvia Estrin, Flor Carrizo, Julia Hadida, Nina Kovensky, Meme Liébana, Violeta Mansilla, Alejo Petriz, Martín Tchira, Bautista Viera, Osías Yanov





Movement and Salt

Questioning stereotyped protocols and controls over movement, Sirenes Errantes highlights the role of salt in the imagination and in the execution of everyday actions. Through body practices, group choreographies and non-verbal expression exercises, the collective seeks to promote a gestural narrative and a broader understanding of the collective body, thus exploring inter-species relationships and disarticulating conventional habits.





Listening Service, a space for group intimacy.

The Listening Service offers an intimate one-hour space that combines readings with the creation of coarse salt drawings, encouraging silent perception and the production of records that create a Collective Archive of expanded sensibility. Through the use of voices and listening this service facilitates the connection between strangers and intertwines closeness.

Ser con el otro
(Being with the other)

Installation
Experience 3 Affect Archives, 11th Berlin Biennale for Contemporary
Art, ExRotaprint, Berlin, Germany, 2020.

Curators: María Berríos, Renata Cervetto, Lisette Lagnado
and Agustín Pérez Rubio

Is it possible to understand and respect bodies as sensorial and historical archives? Could the body be considered as a collective reservoir of memory, as well as an edge of itself?

Tracing the innate and remote knowledge we carry within us, as if we were embodied archives that are unveiled and expanded through our daily interactions in community.

Performers: Florencia Carrizo, Melisa Chetto, Marta de la Gente,
Julia Hadida, Meme Liebana, Alejo Petriz, Silvia Estrin, Martín
Tchira, Bautista Viera and Denise Groesman.

Costume design: Ich D'amore.

Iron realization: Facundo Huidobro - Nicolás Panasiuk

Artistic advisor: Marie Bardet.

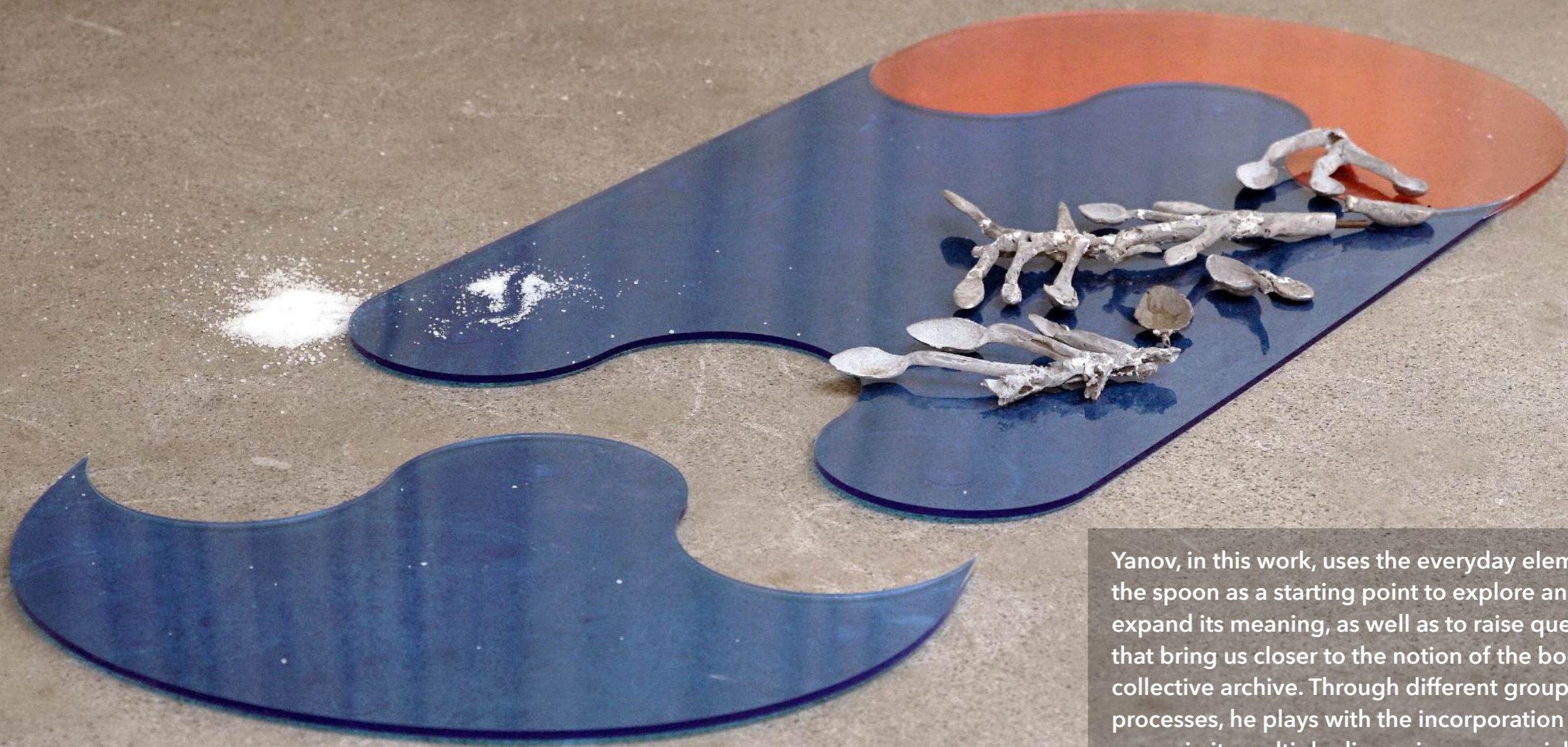
Photographs: Archivo General de La Nación Argentina.

Camera: Lulo Demarco.

Production and assistance: Nina Kovensky.







Yanov, in this work, uses the everyday element of the spoon as a starting point to explore and expand its meaning, as well as to raise questions that bring us closer to the notion of the body as a collective archive. Through different group processes, he plays with the incorporation of the spoon in its multiple dimensions: sensorial for the mouth, utilitarian for feeding, inverse for the contact with the ass, creating spaces of intimacy and connection between individuals (as in the "spooning" position). Being with the other proposes new uses, times and forms that transform the spoon into a sensitizing tool.





Through an immersive installation, Yanov merges real and fictional archives, video documentation of group experiences, sculptures constructed from spoons and archaeological displays. This orchestration of elements, in his queer/cuir practice of Being with the other, disarticulates stereotypes and opens up the archive of bodies.

Escaletas y Antenas (Ladders and Antennas)

Series of sculptures., 2018 to the present

Yanov's ongoing series "Ladders and Antennas" is inspired by the traditional Indian board game "Snakes and Ladders," which symbolizes spiritual ascension and fall. This 22-piece project, begun in 2018 and ongoing to this day, dives into the intersection of concepts ranging from games as a pedagogy of morality to esotericism and queer activism.

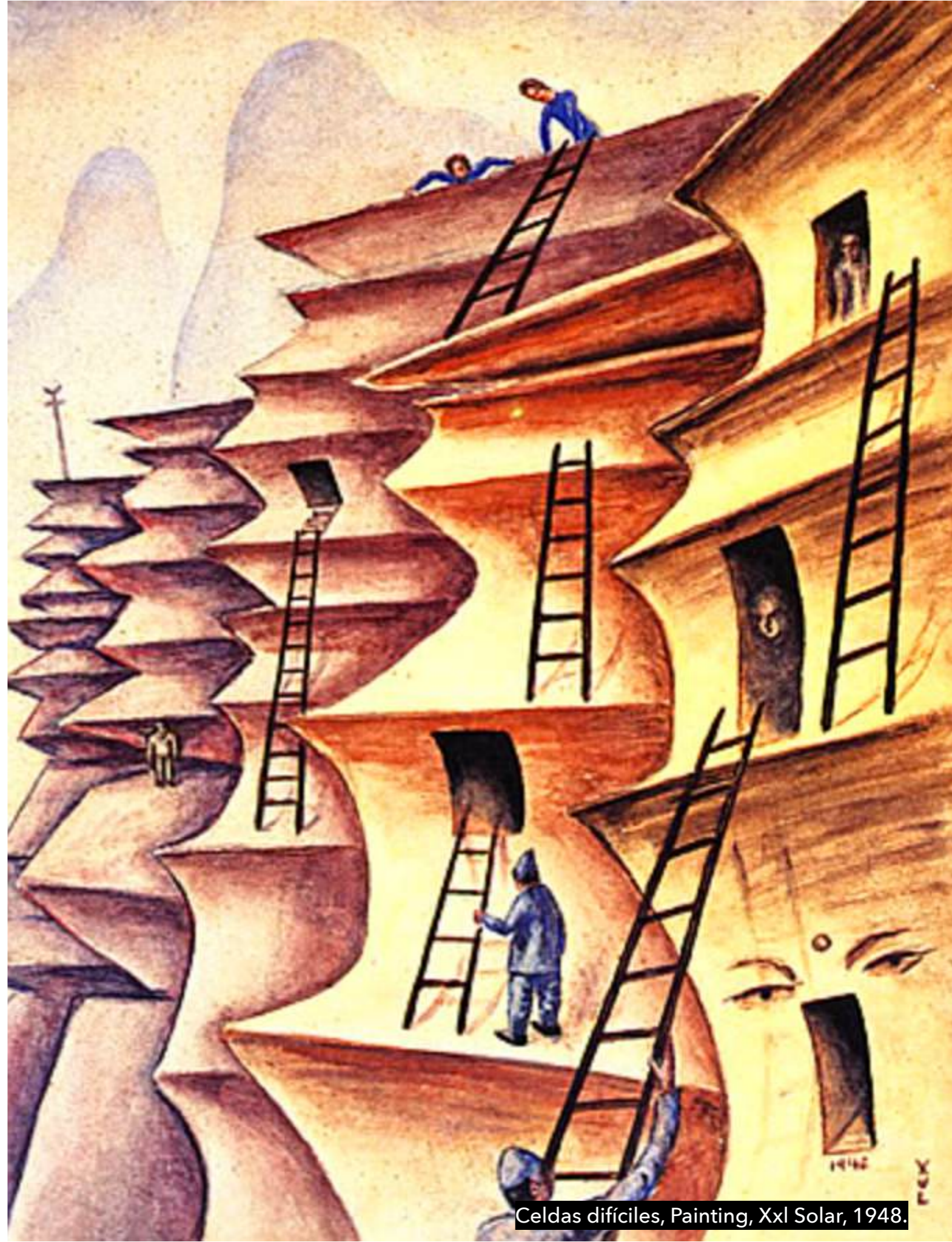
Exhibited at:

2023- Corazón de madera / A 18 minutos del sol Museo Arte
Moderno de Buenos Aires, Argentina.

2023- AOOT / Archipiélago de lentejuelas / CA2M, Madrid, Spain.

2021- Feet of Water / Rose Art Museum, Boston, USA.

2019- AOOT (Ladder/Talisman) / Still I Rise / De La Warr Pavilion,
Bexhill On Sea, UK.



Celdas difíciles, Painting, Xxl Solar, 1948.



Initially, the series is based on the indian game, but then moves towards an exploration influenced by the diagrams of Xul Solar, an Argentine painter who since the 1920s was dedicated to reelaborate new languages in the field of esotericism. This movement is comparable to the process of language creation in queer activism, which seeks to generate its own fields of identification.



Each piece in the series has its own narrative and functions as a diagram or synoptic chart that allows the connection between biographical and historical situations.

These works assemble interrelated forms, elements and ideas that emerge from life experiences, archives and objects found in contexts of collective making and social activism.



Gemela buena - 2020



Elle - 2020



Corazón de madera - 2022



500 Abejas - 2022



The modular sculptures are shapeshifters reflecting the fluidity of identities and narratives. The elements incorporated in these works range from replicas of pre-Columbian ceramics to contemporary objects such as hard candy, sex toys, nightclub leftovers, magazines and costumes, creating an amalgam of symbols and meanings.

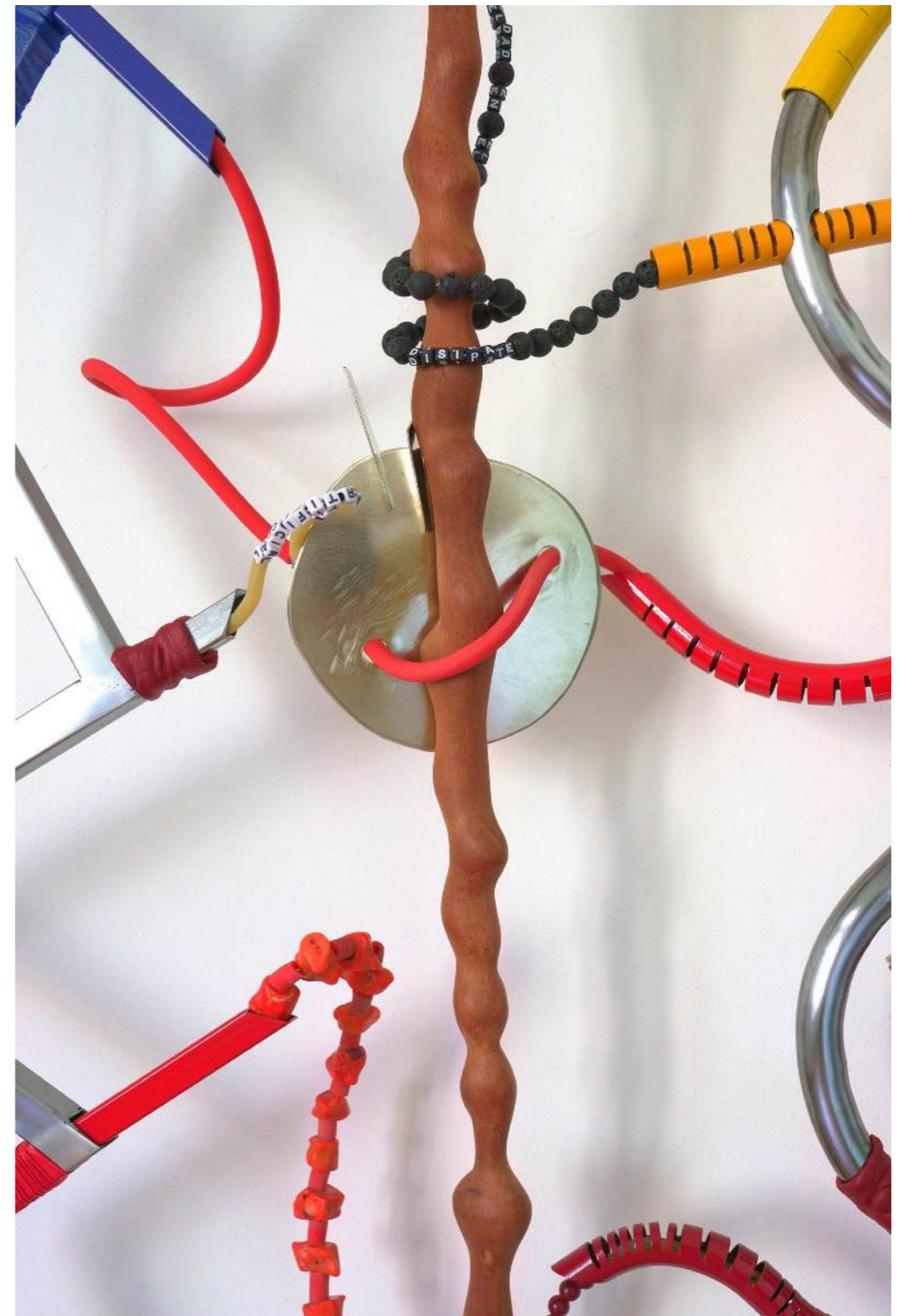
(details - 500 Abejas)



Reconstrucción de una diva - 2023



Mitominas - 2023



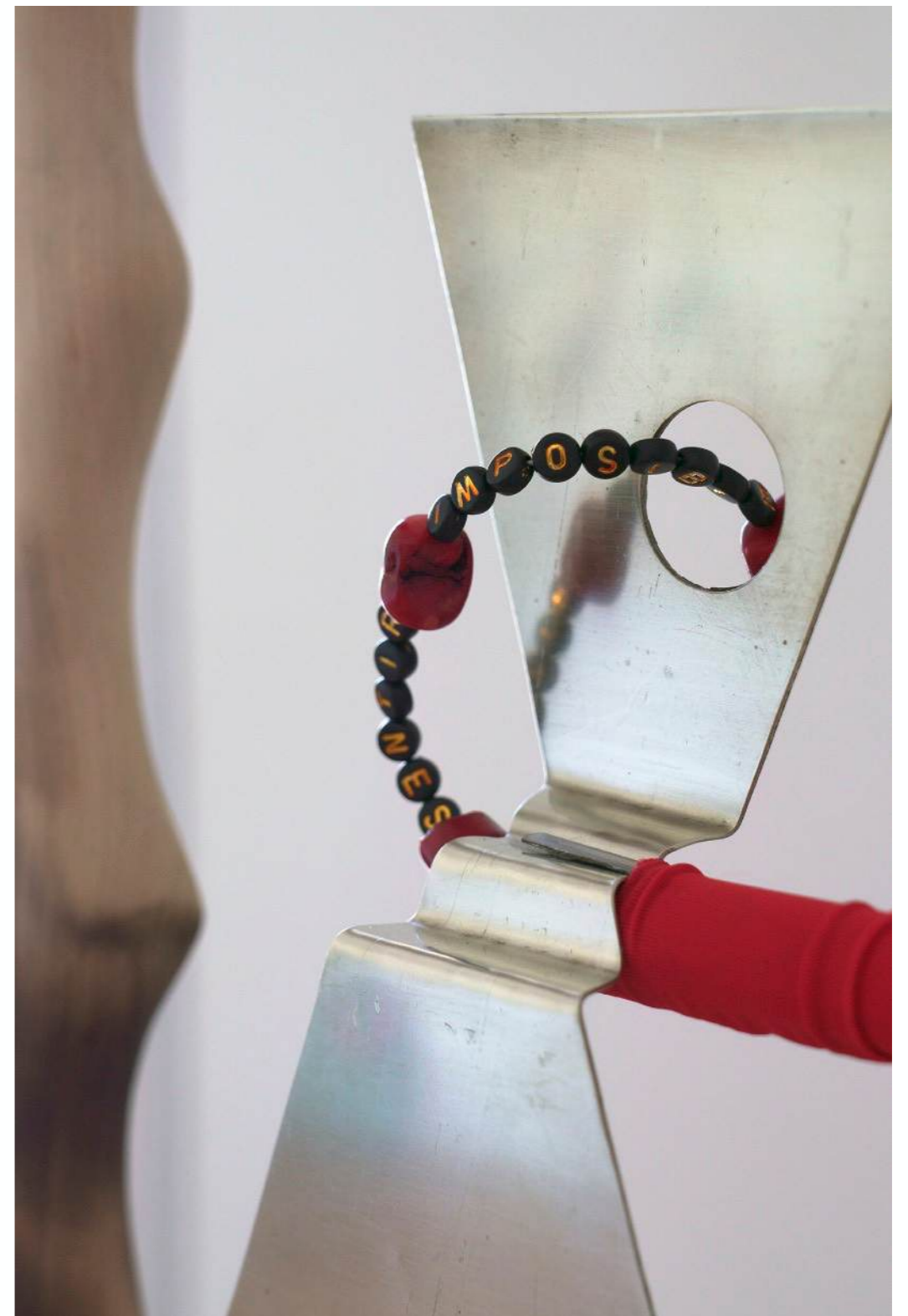
**Rebelión y fuga en mi corazón
(Rebellion and flight in my heart)**

Sculpture , 2024
210cm x 75cm x 15cm



In "Ladders and Antennas", Yanov demonstrates an interest in generating non-linear methods of knowledge, closer to bodily sensations than to traditional rational logics. This search invites to explore forms of understanding and expression in which the sensorial experience and the reinterpretation of history are intertwined.

(details - 500 Abejas)



Sentir imposible
(Feeling impossible)

Sculpture, 2024
135cm x 95cm x 9cm

Coreografías de Sal (Salt Choreographies)

Installation / Workshop / Performance
FAC, Buenos Aires , 2019

Curator: Direlia Lazo

"Coreografías de Sal" speculates on the veracity of a fake news story about the archaeological discovery of the skeletal remains of a mermaid found on the banks of the Río de la Plata. If fake news are tools used to shape a new historical narrative, in this work the discovered bones become the premise for the fictionalization of the ethnography of a hybrid community that could be considered the ancestor of sexual dissidence.

Performers: Florencia Carrizo, Melisa Chetto, Marta de la Gente, Julia Hadida, Meme Liebana, Alejo Petriz, Silvia Estrin, Martín Tchira, Bautista Viera.

Costume design: Ich D'amore.
Mermaid and objects realization: Nicolás Panasiuk.
Artistic advisor: Marie Bardet
Production and assistance: Violeta Mansilla











The myths surrounding mermaids cease to be fictitious, and salt emerges with it. Salt acts as a ground and a script of movements. This crystal without a center, with both mercantile and historical uses, is transformed in this work into a sensitive substance that acts as a substrate for the interaction between beings and species. A map of salt is created, one that seeks to update our understanding of the present.

GOMERO, EL ORDEN DE LAS ORGÍAS
(GOMERO, THE ORDER OF ORGIES)

Video-Performance

11th Gwangju Biennale, South Korea, 2016.
Curator: Maria Lynd

Collection LACMA Los Angeles County Museum of Art, 2017
Curator: Jose Luis Blondet

Gomero is a video-performance made with a group of drag queen friends from Buenos Aires, where we try to experience body transformations in connection with the Gomero tree.

Performers: La Nacar, Gabriel Bergonzi, Ignacio Garcia Lizziero, Joinner Hoyos, Franco La Pietra, Gaston Foster Ledezma, La Osiris, Jesus Jair Toledo, Max Vanns.





Away from the street, the night, the music and the ceremony of the fashionable disco. Surpassing in height the 20 cm that a heel gives us to separate us from the floor. Suspended in a tree, in a patient state, we wait all together for a molecular communion that makes us feel in our physique some kind of substance, numen or unknown emotion and mutate massively to another side, because here, in this world we don't want to be anymore.



CRISIS

Performance /installation

Casa del Alabado, Museum of Pre-Columbian Art, Quito, Ecuador, 2015/2016.

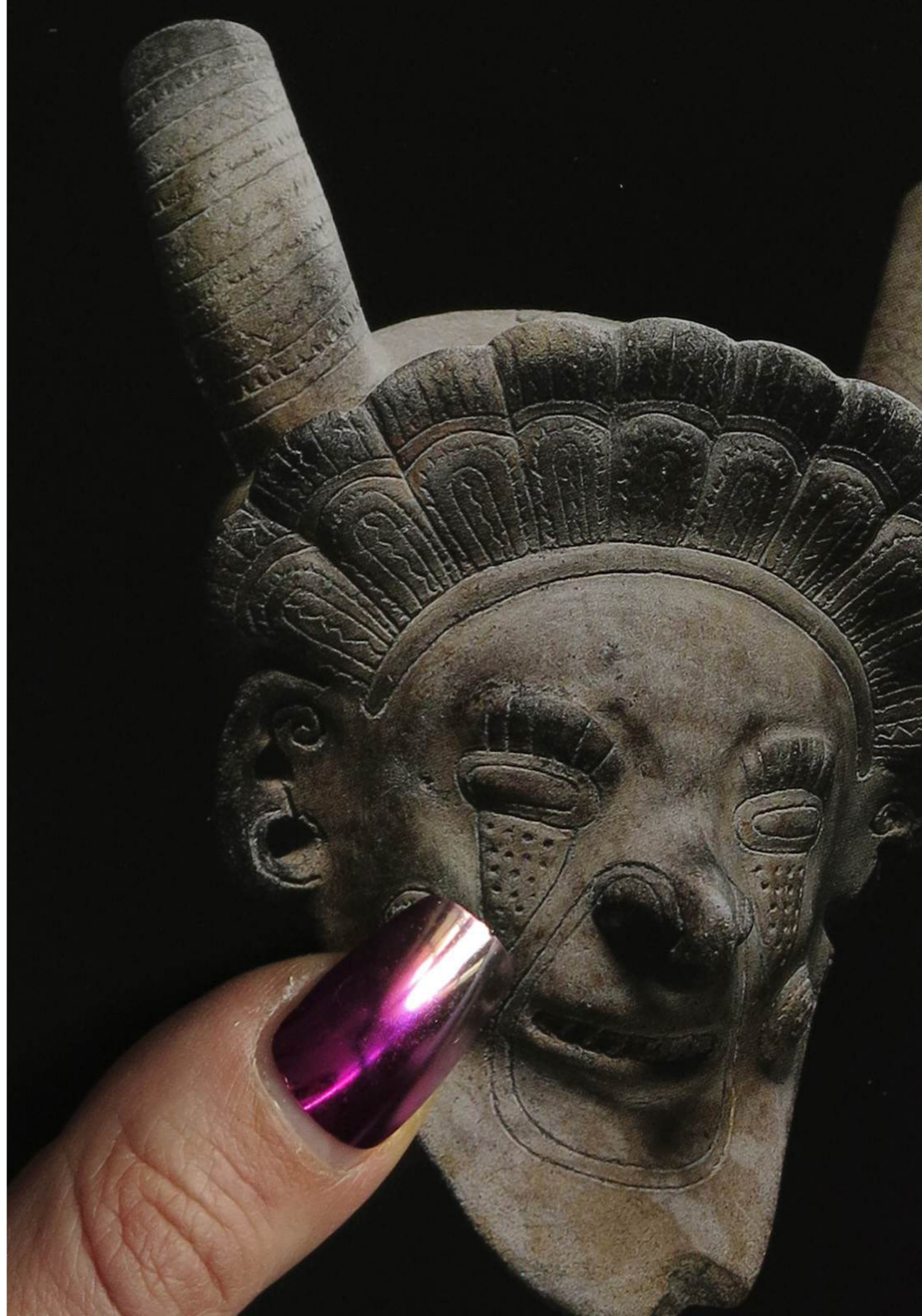
Curators: Manuela Moscoso, Manuela Ribadeneira, Pablo Lafuente.

CRISIS seeks to open up temporal, spatial, aesthetic and sentimental clues between the pieces of the collection of a pre-Columbian art museum in Quito and contemporary human corporeality.

Performers in Quito: Paula Arias, Adela de la Bastida, Marcelo Chávez, Ángel Martín Córdova, Mauricio Erazo, Andrés Mora Santi, Denise Neira, Sara Noboa Fustillos, Gioko Rizzo.

The staging began with the following performers in Buenos Aires: Lulú Alvarado, Leandro Barzabal. Federico Cantini, Víctor Gabriel, Leticia Lamela, Mar Morales, Florencia Rodríguez Giles.

Choreographic direction: Flor Vecino.
Assistant: Imanol Subiela Salvo
Stage production: Luisa Seif



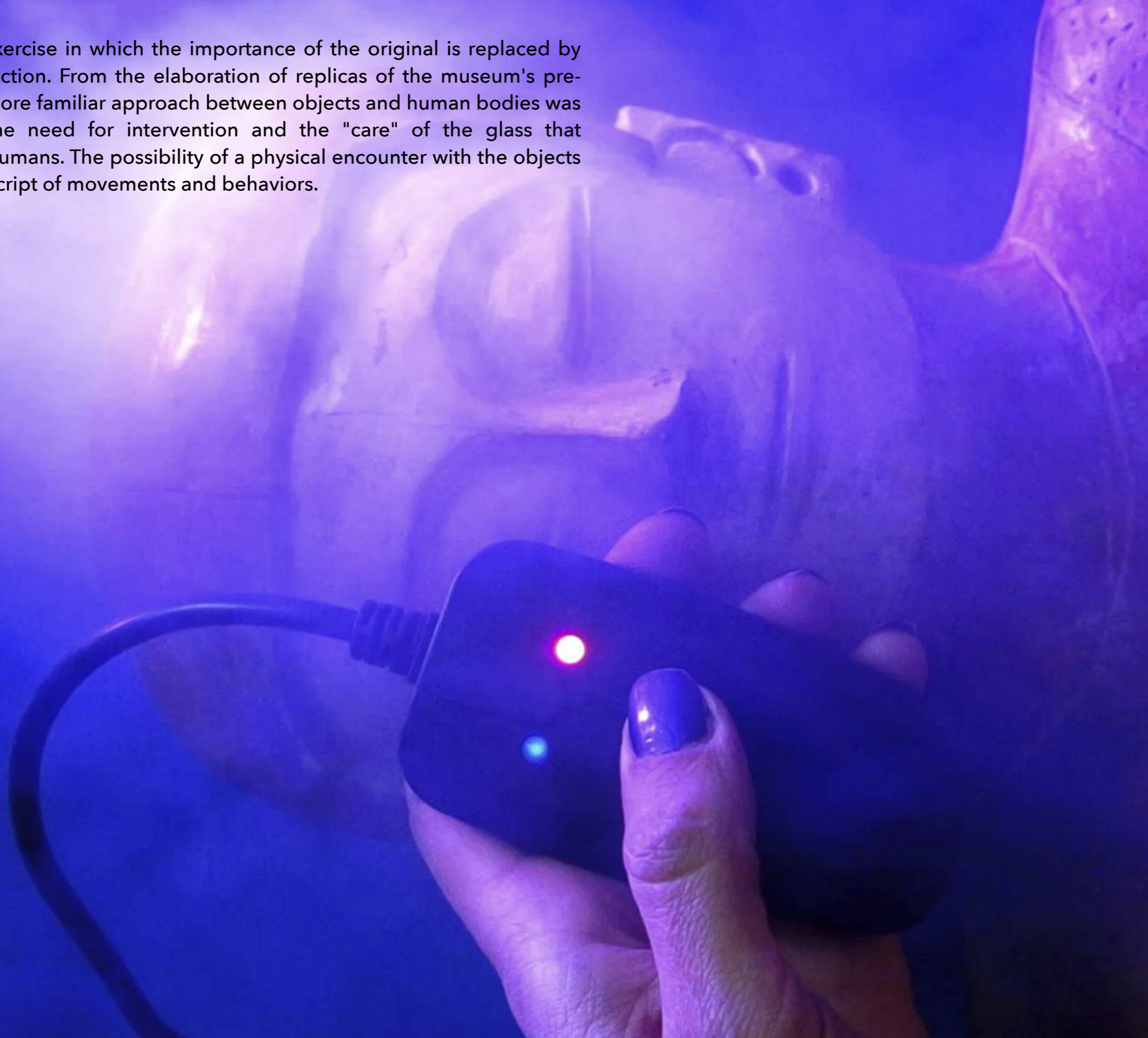
With a group of artists, in a year-long process, Crisis explored how museum objects might have their own agency or capacity to influence the present. The curatorial scripts of Western museums in their attempt to exhibit ways of life of past cultures tend to silence the original objects on display. Behind the glass cases and spot lighting history is twisted.







CRISIS proposes an exercise in which the importance of the original is replaced by the fluidity of reproduction. From the elaboration of replicas of the museum's pre-Columbian pieces, a more familiar approach between objects and human bodies was generated, without the need for intervention and the "care" of the glass that separates them from humans. The possibility of a physical encounter with the objects generates a different script of movements and behaviors.





VI Sesión en el Parlamento
(VI Session at the Parliament)

Performance /installation
MALBA - Museum of Latin American Art of Buenos Aires, Argentina.
MALBA Collection, 2015

Curator: Laeticia Melo

Could politics enact laws through a series of movements? What would a parliament of bodies look like, where sessions were based on choreographies? Yanov's work is presented as a parliamentary utopia where nine aching bodies find pleasure in the rupture by repetition of individualistic and hegemonic expressions. The historical heterosexual-familiarist model as the only legitimate space of expression in the democratic political sphere is put under tension, advocating an opening of affections and community life.

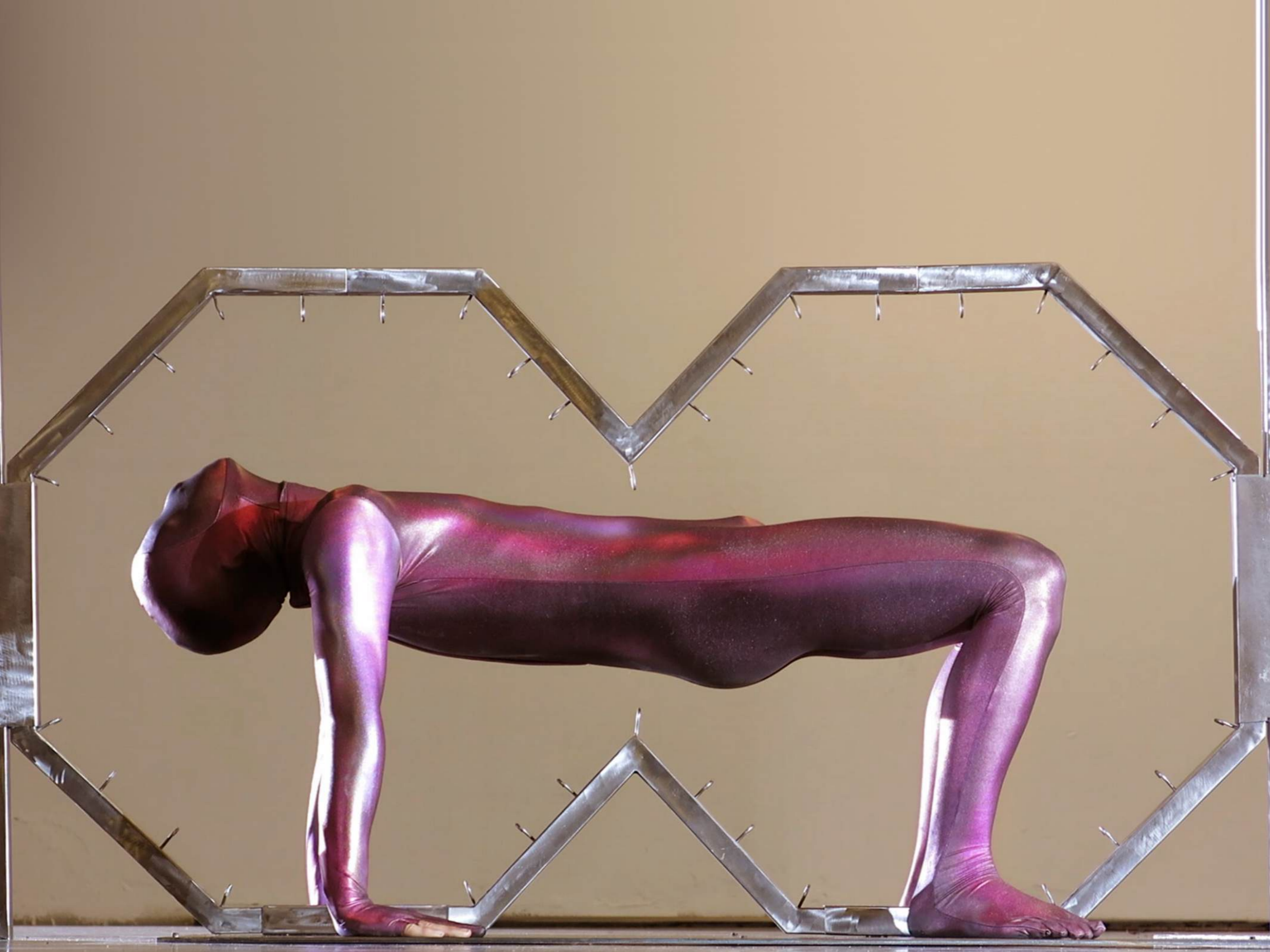
Performers: Nacho Arias, Gabriel Bergonzi, Mauro García, Ignacio García Lizziero, Joinner Hoyos, Franco La Pietra, Gastón Ledezma Foster, Gastón Osiris, Jair Jesus Toledo, Max Vanns

**Assistant: Soledad Manrique Goldsack
Costume Production: Lucio Giagnorio
Collaboration in sculpture production: Facundo Huidobro**











The work presents nine bodies and a metal sculpture that dictate references and stereotypes, but also embody specific singularities. These bodies are covered by textile second skins that reveal specific details, such as tattoos, hair and piercings, that define and characterize each individual. They function as "shifters", symbols that do not have a unique and constant meaning, but depend on the context and the relationship with the message. This existential relationship between the shifter and the discourse reflects the fluidity and multiplicity of meanings in queer language.



VI Session in Parliament explores the overlapping strategies of visibility and hiddenness in public discourse, highlighting the role of the pose over the voice as a means of challenging hegemonic narratives. Poses are not just static gestures, but a conscious expression of the body in the construction of history. They can become forms of political dissidence, a form of threat to dominant narratives.

-Fragments from "The Democracy of the Ass" review: Manuel Segade-



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Performance and sculpture

Parque de la Memoria, Buenos Aires, Argentina, 2014.

"That morning it was as if I recovered if not happiness, then energy, an energy that looked a lot like humor, a humor that looked a lot like memory."

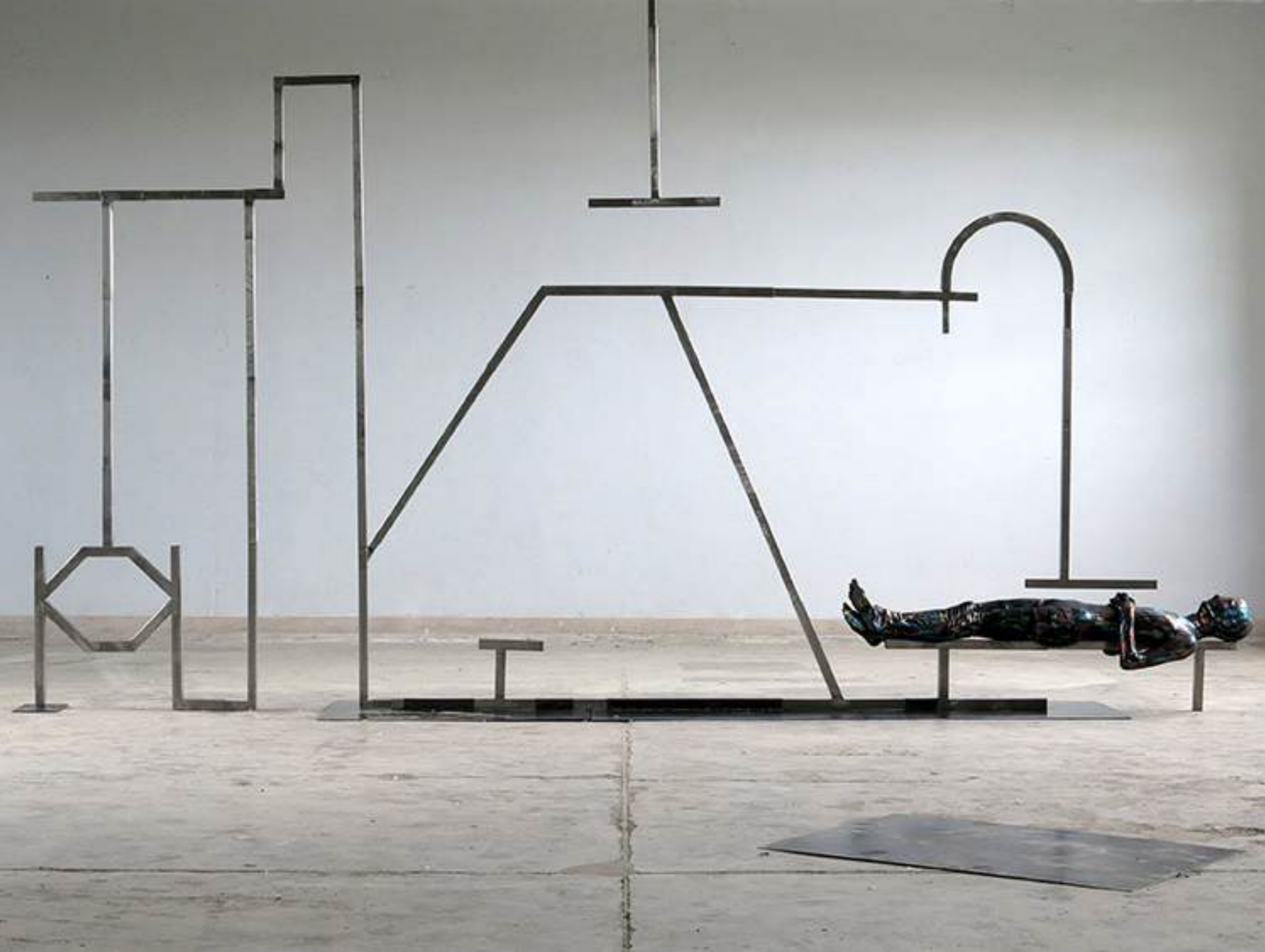
Curators: Inés Katzenstein and Javier Villa

The work, which combines sculpture and performance, raises the possibility of a monument as an active scaffolding in dialogue with an alert body.

In this piece, the geometric parts are revealed as gymnastic devices of pleasure and torture for a performer sheathed in a shiny spandex suit, a second skin that seems to have taken control of his body evoking cyberpunk references. Revisiting the fetishistic enjoyment of repression and social control, exploring the organicity trapped in the domination of technique and geometry, in a journey that spans four decades of hyper-technification of the body, aesthetic surgeries, genetic modifications and the omnipresence of screens in everyday life.

Performer: La Osiris





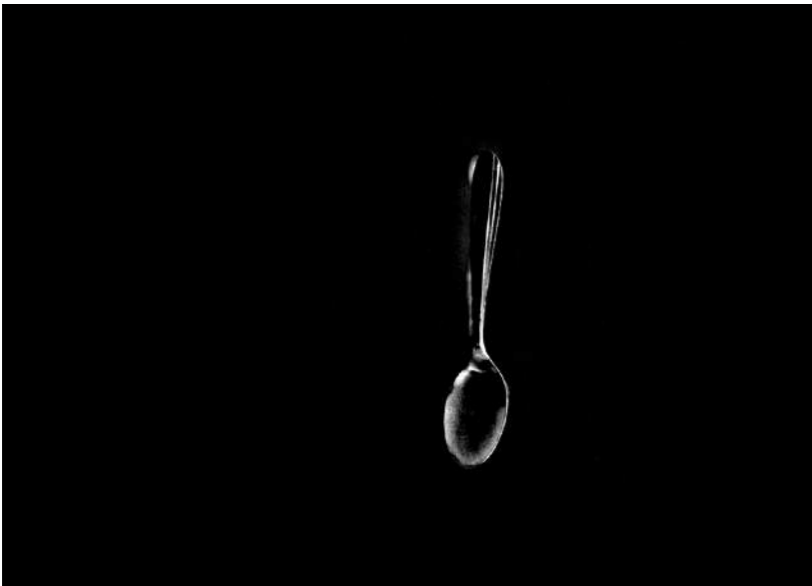




Annex, Works 2016-2012



2017 - 6_noevius_10, Agmixmix, Vixfam ,
Installation and naked party
Nora Fisch Gallery, Buenos Aires, Argentina



2017-Telekinesis / Cale, cale, cale! Caale!!!
Intervention Workshop and Video
Curated by Juan Canela.
Tabakalera Cultural Center, Donosti, Spain.



2017- Antena Vaginal / Dixit /
Performance
Curatorship: Javier Villa and Sarah Demeuse
ArteBA, Buenos Aires, Argentina

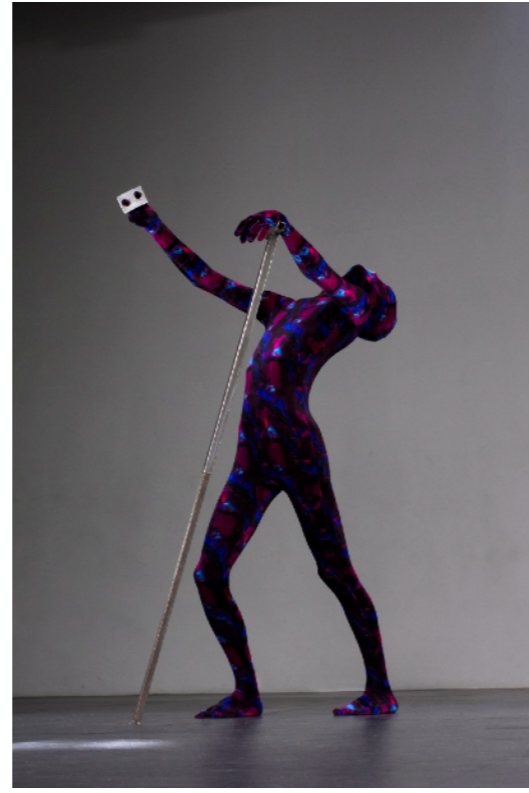


2015 - /////))_lo)))

Performance and Sculpture

Curator: Sofía Hernández Chong
Cuy Museo Amparo, Puebla,
Mexico (2019).

Colection: Museo Centro de Arte
Reina Sofía Collection, Madrid,
Spain.



2016- Un año de Petróleo Gratis
(One year of Free Oil)

Performance and video.

Curator: Juan Canela.
Nora Fisch Gallery, Solo project,
Apertura, ARCO, Madrid, Spain.

Colection: FRAC du Pays de la
Loire, France.



2016- Métodos de amplificación II
(Amplification methods II)

Performance and sculpture

Colection: Atilio Bugliotti



2016- Métodos de amplificación I
(Amplification methods I)

Performance and sculpture.

Colection: Artist

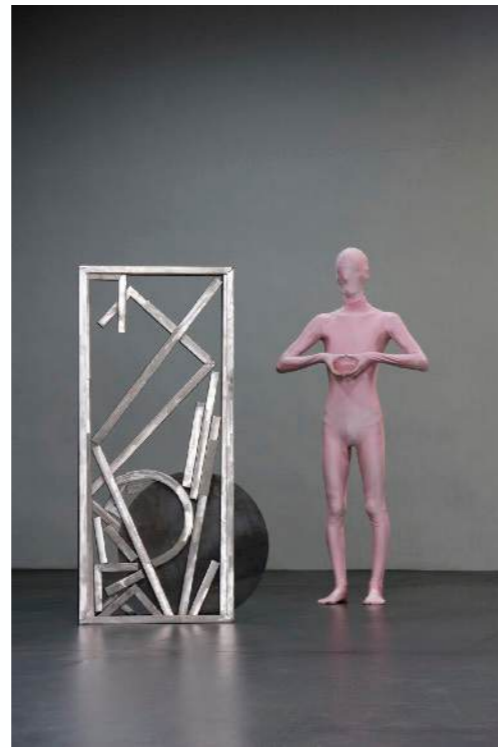


2014 - Géminis - Vulcao

Sculpture and performance

Curator: Marcelo Galindo
Mostro IV, La Fábrica, Buenos Aires,
Argentina.

Colection: Guaglianone -Rodríguez



2013 - OII

Sculpture and
Performance

Curator: Javier Villa
MAMBA, Museum of
Modern Art of Buenos
Aires, Argentina.

Colection: Museum of
Modern Art of Buenos
Aires



2012- Dinámica de encaje II
(Dynamic of assemblage II)

Performance, photography
and installation.

Galería Zabaleta Lab,
Buenos Aires, Argentina.

Colection: Private



2012- Dinámica de encaje I
(Dynamic of assemblage I)

Performance, photography
and Installation.

Galería Inmigrante, Buenos
Aires, Argentina.

Colection: Artist