

CAMPOLI PRESTI

PRESS RELEASE

Fernanda Laguna
I want to be an International Artist
Curated by Ines Dahn
27 June – 15 September 2018
Campoli Presti, London

Campoli Presti is pleased to announce the first solo exhibition of Argentinean artist, writer, editor and activist Fernanda Laguna in London. This presentation captures different sites of Laguna's unfolding work. The main exhibition room features a selection of works from 1999 until today, selected by Ines Dahn, and the ground floor presents a live archive of Laguna's collective projects linked to the Latin American feminist movement *Ni Una Menos* (Not One Woman Less), arranged by Cecilia Palmeiro and Laguna herself.

Laguna co-founded the gallery and publishing house *Belleza y Felicidad* in 1999, which became an important point of reference for art and literature in Argentina. In 2003, Laguna moved the gallery to a shanty town in the outskirts of the city, where it evolved into an experimental art-based education program for the local youth, and recently an antenna of the movement *Ni Una Menos*. Laguna has also created *TuRito*, a doorless, 24-hour, open space for performance (2010–2013), *Agatha Costure* (2013–2016), and most recently *El Universo* (2017). Big windows make all her artist-run spaces directly accessible from the street. Campoli Presti's ground floor, which formerly hosted Wolfgang Tillman's project space Between Bridges, will be re-activated to continue Laguna's spaces as sites of social exchange. High on the Tide is a register of the collective experience of *Ni Una Menos*, as well as a space that reflects on this revolutionary process, exploring materials found in Palmeiro and Laguna's personal and collective archives.

Laguna presents a comprehensive selection of works including paintings, videos, objects and collages. Laguna's practice seeks to continuously break the expectations of what a finished work might be, and challenge the idea of the professional, international male artist. In her work, Laguna reveals her intimate studio environment comprising sewing box items, school supplies and colourful acrylics, all of which reconcile local and international artistic traditions with an intimate desire. In her recent *Formas negras parecidas a algo* (Black shapes that look like something), elastic black figures emerge from an abstract landscape holding or wearing squares, triangles, circles, lines, clouds or hearts, either added (painted) or subtracted (cut out). In the series of *Mimbres*, woven-wicker-framed canvases expand onto the wall. One of them, *Las Mañanas* (The mornings), from 2014, has a bow, faux-silver chain pendants, a rose drawn with decorative beads, and slashes that cut the pastel-patterned background of the canvas. In her miniature boxes (2000–ongoing) carefully arranged everyday objects mock their own nature and scale to create magical settings.

Fernanda Laguna's work forms part of the collections of the Guggenheim Museum, New York; the Museum of Contemporary Art of Los Angeles; Museo Reina Sofía, Madrid; Patricia Phelps de Cisneros Collection; Pérez Museum, Miami; the Museum of Latin American Art of Buenos Aires; and the Museum of Modern Art of Buenos Aires. Her work is included in *Take Me (I'm yours)*, Villa Medici, Rome, curated by Christian Boltanski, Hans Ulrich Obrist and Chiara Parisi (2018); and *Casa Tomada*, SITE Santa Fe, NM, curated by José Luis Blondet, Ruba Katrib and Candice Hopkins (2018). Recent group exhibitions include *A Universal History of Infamy*, Los Angeles County Museum of Art (2017); 9th Bienal Mercosur, Porto Alegre, Brasil (2013); Cuenca Biennial, Equator (2014); *Fetiches Críticos*, Museo de la Ciudad de México (2010); and *Beginning with the Bang*, Americas Society, New York (2007).

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High on the Tide

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A tide is a phenomenon of displacement, of flux; it is a movement of horizontal forces caused by the attraction and pull between celestial bodies. Tides affect the lives of organisms and transform ecosystems; they alter life forms and relationships between them, act on ways of living and being together.

Since 2015, a feminist tide has been flowing through planet Earth. This tide is the collective subject woven by women of the world in oceanic protests and global actions, in which sexualized bodies are mixing, composing and connecting and a revolutionary process is taking shape. We are a multitude – a differentiated and articulated mass with no owners or bosses – that drag down patriarchal structures, institutions, and ways of life as it advances. The tide crosses borders, languages, classes, and genders; it grows as an expansive wave of desire. Her method is collective intelligence, political friendship, mutual care, horizontality, transversality, intersectionality and the imagination of new forms of community. We get together politically and spiritually to create the world in which we want to live in.

High on the Tide is a live-archive of this unique experience from the perspective of two members of the Ni Una Menos collective in Argentina who feel high and dizzy. It is a space of reflection where one is steeped in the revolutionary process by exploring the materials of a sensitive revolution, traces of the collective imagination found in personal and shared files. The materials of this archive are objects of power, souvenirs that speak, collective works that are no longer art yet not just politics; unprecedented alliances, diverse sororities, rebellious writings and readings that elaborate a feminist vanguard in which history meets utopia.

History emerges from the personal as the radically political. This is a micro-political map of friendship as a revolutionary relationship. In 2015, we began dreaming of an original and powerful measure of force: a women's strike. A year and a half later, on October 19, 2016, thanks to a massive collective effort, that idea took the concrete shape of the first National Women's Strike. Such a historical event was organized in just one frenzied and impassioned week by a coalition of women, lesbians and trans people. We were improvising something completely new that would transform and utterly change us forever. The strike became an objective historical necessity, and we took on the endeavor to call for and organize the first International Women's Strike on March 8 2017, and one year later, the second International Feminist Strike on March 8 2018. What happened between the first, the second and the third strikes is fascinating and it is the emergence of something stunningly new in history. Since then, we have been living at full speed, we are moved by desire and we are organizing ourselves to change everything.

Even if painful at times, our revolution is a party.

– Fernanda Laguna and Cecilia Palmeiro