

RUNO LAGOMARSINO

FRANCESCA MININI

VIA MASSIMIANO, 25
20134 MILANO
T +39 02 26924671
INFO@FRANCESSCAMININI.IT
WWW.FRANCESSCAMININI.IT

Gallery exhibitions



RUNO LAGOMARSINO
We are each other's air

Opening 16 May 2019
Until 2 August 2019

“We need other kinds of stories,” says Donna Haraway as she faces the camera in Fabrizio Terranova’s *Storytelling for Earthly Survival* (2016) and suggests a wide horizon of possibilities about how these other stories may feel, look or sound like. To balance our earthly living, weak stories are to be rendered strong while dominant stories to be rendered weak. Runo Lagomarsino’s practice is weaved around a strong need for other kinds of stories shaped by persisting presence in the face of dominant narratives of power.

The artist is very aware of how language is a site of empowerment and a site of enslavement at the same time. In his approach, materiality become tools and environments of storytelling; they are transformed with frictions as they witness presence. Lagomarsino names his new solo exhibition for Francesca Minini as *We are each other’s air* poetically highlighting the dilemma of presence and impossibility of containment, which air as a life element refers to. The new works he realised for the exhibition experiment with containment in various forms and elements, collapsing the boundaries between materiality and immateriality on different realms of politics and poetics. His sharp and idiosyncratic sense of humour cross-referencing double-faced stories of modernity is at work as usual.

Lagomarsino often fractures and plays with the historical narrative of enlightenment which appears in the materiality and symbolism of natural and artificial light in works such as *Trans-Atlantic* (2010-11) where he had newspapers exposed to sun regularly during a Transatlantic sea travel; *Stolen Light (Abstracto en Dorado)* (2013) where he displayed stolen lightbulbs and neons he took from the Ethnographic Museum in Berlin and *Pergamon (A Place in Things)* (2014) where he reunited more than one hundred lighting devices that were previously used in the Pergamon Museum in Berlin, systematically laid out on a plinth.

Enlightenment, defined as the age of reason in Europe, advocated ideals such as liberty, progress, tolerance, constitutional government, and separation of church and state, and produced the basis of modernity as understood today. For the artist, modernity and its ideals erected through domination of labour, wealth and resources appropriated from colonised lands and communities reduces the knowledge and reality of the worlds we live in to a singular dominant narrative.

Poet and philosopher Édouard Glissant rightfully points out that from the perspective of enlightened Western thought understanding people and ideas requires being measured and reduced: “In order to understand and thus accept you, I have to measure your solidity with the ideal scale providing me with grounds to make comparisons and, perhaps, judgments. I

When there is reduction, there is no relation. Yet Lagomarsino’s playful reduction of enlightenment to light bulb and its artificial light reveals the reductive Western perspective in relation to the rest of the world and relates history with contemporary in intrinsic ways.

We live on the ruins of previous futures (2015-2019) is the next passage of the other kind of story. Comprised of glass jars, burned and broken light bulbs collected from the apartments the artist and his family have lived in during the last four years in different countries and continents, the work brings the same institution of enlightenment into the domestic space addressing what connects institutional sublime and everyday mundane ideologically. In jarring already used, burned and broken light bulbs, Lagomarsino alludes to the process of demystification and remystification present in *Lampada Annuale* (1966) by one of his reference artists, Alighiero Boetti, where a single, oversized light bulb in a mirror-lined wooden box, randomly switches on for eleven seconds each year.

Memorialisation of memories that cannot be contained is very present in *Air d'exil (we smoke for the dead, we store for the dead, but they are not dead)* (2019). Coloniality of power is a recurring condition in contemporary Latin American societies shaping the living legacy of colonialism in the form of social discrimination and political interventionism. Coming from a family forced to migrate to Argentina from Italy before the heat of colonial World War I and forced to leave Argentina with military dictatorship in 1976 to come to Sweden, Lagomarsino is very aware of the forms of fascism the colonial mind is produced by and continues to produce to sustain itself.

Thus, the dead are never left in peace. Hand blown glass bowls, inspired by Marcel Duchamp's 1964 dated *Air de Paris*, filled with invisible smoke of Argentinian Jockey Club cigarettes from 1976 produce an eerie feeling of loss and losing oneself at the same time. With the mostly invisible stories of death and exile they carry a kind of melancholia that cannot be easily identified.

When Richard Serra made his famous *Hand Catching Lead* in 1968 inspired by Yvonne Rainer's *Hand Movie* (1967-68) which showed a finger exercise, Rosalind Krauss framed the hand in action, trying, failing and trying again to get a hold of material in a repetitive cycle as a gesture of self-reflection and self-reference. The question of how art histories are written by whom and for whom comes forward in *America I Use Your Name in Vain* (2019). What kind of models does Western modern art history propose to other artists who are shaped by different contexts of power?

The iconic hand of minimalist artist claiming its material humourously translates into the precarious hand of artist trying to hold the inner metal circle of 1 Brazilian Reais, one of the most slippery currencies in world economy, demanding a self-reflection from those who write art histories. On the other side, the film can be read as a condition report of the ongoing loss of existing resources in colonised lands from the very past until today. And it points out how these two issues need to be read in relation, rather than treated as separate situations in reduction. While inner coins drop on the floor, outer gold dripped circles are united together on a big steel circle in *The Infernal Circles* (2019).

"I first try to see what is behind the image," Runo Lagomarsino says. He knows that the world is a kind of place where we are among alien gods with weapons of magic, as a Navajo protection song says. His nomadic wisdom shaped between south and north, continents, oceans and political disruptions caused by dominant narratives is built on the intuition that what is claimed to be contained can actually never be contained. Thus *We are each other's air* generously invites the audience to imagine together with the material and immaterial voids he deliberately leaves behind. His stories will always be of the other kind.

“Abbiamo bisogno di un altro tipo di storie” dice Donna Haraway guardando la telecamera in *Storytelling for Earthly Survival* di Fabrizio Terranova (2016), e con queste parole apre uno sterminato orizzonte di possibilità riguardo alla forma che queste altre storie potrebbero prendere. Perché la nostra vita terrena sia bilanciata, le storie deboli devono essere rese forti, mentre quelle dominanti devono essere indebolite. La pratica di Runo Lagomarsino si costruisce attorno al bisogno forte di un altro tipo di storie plasmate dal persistere della presenza di fronte alle narrazioni dominanti del potere.

L'artista è ben consapevole di come il linguaggio sia al tempo stesso un luogo di emancipazione e di soggiogamento. Nel suo approccio, la materialità diventa uno strumento e un contesto per la narrazione; è trasformata dalla frizione nel momento in cui si trova al cospetto della presenza. Lagomarsino ha intitolato la sua nuova personale per Francesca Minini *We are each other's air*, dando poeticamente risalto al dilemma della presenza e all'impossibilità del contenimento, a cui rimanda l'aria come elemento vitale. I nuovi lavori che ha realizzato per la mostra sperimentano il contenimento in diverse forme ed elementi, abbattendo i confini tra materialità e immaterialità in diversi domini della politica e della poetica. Come sempre, emerge il senso dell'umorismo tagliente e idiosincratico dell'artista, che mette a confronto storie bifronti della modernità.

Lagomarsino spesso scompagina e manipola la narrazione storica dell'Illuminismo, che appare nella materialità e nel simbolismo della luce naturale e artificiale in lavori come *Trans-Atlantic* (2010-11), in cui i giornali vengono esposti al sole durante una traversata transatlantica; *Stolen Light (Abstracto en Dorado)* (2013), con lampadine e neon sottratti al Museo Etnografico di Berlino; e *Pergamon (A Place in Things)* (2014), in cui più di un centinaio di dispositivi di illuminazione provenienti dal museo Pergamon di Berlino sono disposti ordinatamente su una pedana.

L'Illuminismo, definito come l'era della ragione in Europa, ha promosso ideali come la libertà, il progresso, la tolleranza, il governo costituzionale e la separazione tra chiesa e Stato, e prodotto le fondamenta della modernità come oggi la intendiamo. Per l'artista, la modernità e i suoi ideali, realizzati mediante il dominio sulla manodopera, la ricchezza e le risorse accaparrate dalle terre e dalle comunità colonizzate, riducono la conoscenza e la realtà dei mondi in cui viviamo a un'unica narrazione dominante.

Il poeta e filosofo Édouard Glissant osserva giustamente che, dalla prospettiva del pensiero occidentale illuminista, comprendere le persone e le idee comporta una misurazione e una riduzione: “Al fine di comprenderti, e dunque accettarti, devo misurare la tua solidità sulla scala ideale che mi offre un terreno su cui tracciare confronti e, forse, impartire giudizi. Devo

Dove c'è riduzione, non c'è relazione. Eppure, la giocosa riduzione dell'Illuminismo a una lampadina e alla sua luce artificiale rivela la riduttiva prospettiva occidentale in relazione al resto del mondo e confronta intrinsecamente la storia con il contemporaneo.

We live on the ruins of previous futures (2015-2019) rappresenta il passaggio successivo dell'altro tipo di storia. Composto da barattoli di vetro, lampadine rotte e bruciate raccolte negli appartamenti in cui l'artista e la sua famiglia hanno vissuto negli ultimi quattro anni in diversi paesi e continenti, il lavoro trasferisce l'istituzione stessa dell'Illuminismo nello spazio domestico, enfatizzando ciò che collega, dal punto di vista ideologico, il sublime istituzionale e l'ordinario quotidiano. Mettendo in barattolo lampadine usate, bruciate e rotte, Lagomarsino allude al processo di demistificazione e remistificazione presente in *Lampada Annuale*, il lavoro di uno dei suoi artisti di riferimento, Alighiero Boetti (1966), dove un'unica grossa lampadina in una scatola di legno foderata di specchi si accende casualmente per undici secondi l'anno.

La memorializzazione dei ricordi che non si possono contenere è molto evidente in *Air d'exil (we smoke for the dead, we store for the dead, but they are not dead)* (2019). La colonialità del potere è una condizione ricorrente nelle società contemporanee dell'America Latina, e plasma l'eredità vivente del colonialismo nella forma della discriminazione sociale e dell'interventismo politico. Venendo da una famiglia dapprima costretta a migrare in Argentina dall'Italia prima del culmine della Guerra mondiale coloniale, e poi costretta a lasciare l'Argentina della dittatura militare nel 1976 per andare in Svezia, Lagomarsino ha una conoscenza diretta delle forme del fascismo da cui la mente coloniale è prodotta, e che essa stessa continua a produrre per mantenersi.

Così i morti non riposano mai in pace. Le ampole di vetro soffiate a mano, ispirate a *Air de Paris* di Marcel Duchamp (1964) e riempite del fumo invisibile delle sigarette dell'argentino Jockey Club del 1976, producono un'inquietante sensazione di perdita, e al tempo stesso di smarrimento. Come le storie perlopiù invisibili di morte ed esilio, veicolano una sorta di malinconia difficile da circoscrivere.

Quando Richard Serra nel 1968 realizzò il suo famoso *Hand Catching Lead*, ispirato a *Hand Movie* di Yvonne Rainer (1967-68), che mostrava una specie di ginnastica per le dita, Rosalind Krauss interpretò la mano in movimento, che provava, non riusciva e riprovava ad afferrare un materiale in un ciclo ripetitivo, come un gesto di autoriflessione e autoreferenzialità. La questione di come sono scritte le storie dell'arte, da chi e per chi, si pone in *America I Use Your Name in Vain* (2019). Quale tipo di modelli propone la storia dell'arte occidentale agli altri artisti che sono plasmati da contesti diversi di potere?

La mano iconica dell'artista minimalista che rivendica ironicamente il suo materiale si traduce nella mano precaria di Lagomarsino che cerca di afferrare il cerchio interno di metallo di un real brasiliano, una delle valute più instabili nell'economia mondiale, pretendendo un'autoriflessione da parte di chi scrive la storia dell'arte. D'altro lato, il video può essere letto come una relazione sulla perdita in corso delle risorse esistenti nelle terre colonizzate, dal passato fino al giorno d'oggi. E indica come queste due questioni debbano essere considerate nel loro rapporto, più che trattate come situazioni separate tramite una riduzione. Quando il cuore della moneta cade sul pavimento, i bordi esterni dorati vengono uniti insieme su un grande cerchio d'acciaio per *The Infernal Circles* (2019).

“Prima di tutto, cerco di vedere che cosa c'è dietro l'immagine” dice Runo Lagomarsino. Sa che il mondo è un luogo in cui ci troviamo tra dèi alieni dotati di armi magiche, come dice un canto di protezione Navajo. La sua saggezza nomadica, costruitasi tra Nord e Sud, tra continenti, oceani e rivolgimenti politici causati dalle narrazioni dominanti, si fonda sull'intuizione che ciò che si pretende di contenere non potrà mai essere contenuto. Così *We are each other's air* invita generosamente il pubblico a immaginare insieme il materiale e i vuoti immateriali lasciati deliberatamente aperti. Le storie di Runo Lagomarsino saranno sempre dell'altro tipo.

Övül Ö. Durmusoglu



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



We are each other's air, 2019
Installation view at Francesca Minini, Milan



RUNO LAGOMARSINO
West is everywhere you look

Opening 16 March 2016
Until 6 May 2016

“The work of Runo Lagomarsino (b. 1977 in Lund, Sweden, based in São Paulo, Brazil and Malmö, Sweden) investigates the historiographic, geographic and mathematic models that informed the colonial domination of the world by Western modernity. How can one trace the relationship between the historical and geographic methods of describing the planet that were devised by European reason and the political control of that planet? Lagomarsino’s practice attempts to answer this question, setting out from a perspective of comparative cultural analysis and suggesting new, alternative forms of cultural interpretation that stand in contrast with those established and passed down by modern European thought.”

This introduction by Luigi Fassi may help us better understand the figure of Runo Lagomarsino on the occasion of his first solo show at Francesca Minini. The project opens with a sign, *Deportation Regime*, which immediately points to the fulcrum of the entire show. The reference to Agamben—his notion of sovereign power, and how this power is capable of reshaping our political categories—is a pivotal one for the artist. In ancient Roman law, a *homo sacer* was a man that could kill anyone without being accused of murder, hence without being condemned to death. This figure introduced the legal concept of a life that on the one hand could be taken, but on the other hand was sacred and could not be ritually sacrificed.

From that point on, life became something that belonged to politics, a crucial issue; for this reason, one can speak of “biopolitics”. Following this historical thread and the line of thought that unfolds through Agamben’s book *Homo Sacer*, we can try to decipher the riddles posed by Lagomarsino’s works and attempt to fathom the crimes and totalitarian regimes—first and foremost, Fascism and Nazism—that the twentieth century contributed to history. In other words, what the Italian philosopher described and defined as the hidden biopolitical paradigm of modernity, the concentration camp - where city and home have become indistinguishable - and the possibility of discriminating between our biological body and our political body has been taken away for good.

Today, without exaggeration, this can be seen in a sphere not as rabidly organized as the Nazi camps, but every bit as cruel: what is happening in the Mediterranean. The maps that hang in the second room—floating there, so far from any customary interpretation of them, like some upturned Baroque stage machine—put us in a position where it is impossible to establish boundaries, to read a map as a spatial/territorial and spatial/temporal convention. The title of the exhibition is taken from the title of this work: *West Is Everywhere You Look*.

The Mediterranean has never ceased to be the crossroads of a thousand events. A space that must be spoken of in the plural, within a European and Mediterranean identity that is multiple by nature. It is impossible to think of geopolitical reality at the synchronic or diachronic level as an entity that is frozen and univocally fixed in place. All of these changes and mutations, over the past few centuries, have generated conflicts within every Mediterranean culture that still influence and shape the relationship between different populations.

Language, the written word, as a convention, a tool of interaction and pacification, has always played a key role in the cultures of *Mare Nostrum*, the title of another work in the show. The plurality of populations and plurality of cultures was normal up until the Late Middle Ages. In Sicily, Jews used Arabic as an everyday language, along with Sicilian, and Hebrew was only for reading the sacred texts; later, this syncretism was lost in response to conflicts and persecution. *Mare Nostrum* therefore also implies unreconciled memories; it signifies a reciprocal fear, dating back over half a millennium, that has witnessed attempts at pacification of an entirely political and rarely cultural nature. This fear is also marked, however, by great reciprocal curiosity, a voluntary and necessary quest to find shared ground.

And so in speaking of the Mediterranean, how could one help but think of Braudel and his concept of it as a locus of proximity, a concept that has also bolstered the idea of an ever smaller place, a true borderland between two worlds, which have come to be multiple worlds. From the Balkans to Asia Minor, and from the Iberian Peninsula to North Africa, *mare nostrum* has always been a boundary that is both obstacle and bridge. The climate, natural environment, food, lifestyles and religions change, blend together and are recomposed, depending on whether one is north or south of the sea. A full-fledged Mediterranean syntax, built around a grammar all its own, which allows us to see, hear, listen to this body of water.

So the eighty images created by Lagomarsino help tell a tale of our sea; a sequence of slides offers the vision of a whole that slowly dissolves and gives way to a hole, sucking in the Mediterranean until it definitively disappears. And what can be imagined vanishing along with it is the millennia-old civilization that defined and constructed the progress of the world and of the human race.

Alberto Salvadori

“Il lavoro di Runo Lagomarsino (Lund, Svezia 1977, vive e lavora a San Paolo, Brasile e Malmö, Svezia) è una ricerca finalizzata a indagare i modelli storiografici, geografici e matematici che hanno informato il controllo coloniale del mondo da parte della modernità occidentale. Come si articola il rapporto tra l’invenzione della descrizione storico-geografica del pianeta ad opera della ragione europea e il dominio politico di esso? Le ricerche di Lagomarsino provano a rispondere a tale quesito muovendo da una prospettiva di analisi culturale comparata, suggerendo la possibilità di nuove forme di interpretazione culturale, alternative e oppostive rispetto a quelle sancite e trasmesse dalla ragione moderna europea.”

Con queste parole di Luigi Fassi si introduce la figura di Runo Lagomarsino in occasione della la sua prima personale da Francesca Minini. Il progetto dell’artista si apre con un segnale/cartello, *Deportation regime* che esplicita subito il climax dell’intera mostra. Il riferimento ad Agamben e la sua nozione di sovranità del potere è per l’artista fondamentale, e allo stesso modo come tale potere sia in grado di far ripensare le nostre categorie politiche. L’*homo sacer* nel diritto romano arcaico era colui che aveva la libertà di uccidere senza essere accusato di omicidio e quindi non essere condannato a morte. Questa figura del diritto ha fatto sì che possa esistere una vita uccidibile da una parte e una vita sacra e insacrificabile dall’altra.

Da allora la vita è diventata qualcosa che appartiene alla politica, una posta in gioco; possiamo allora parlare di biopolitica. Seguendo il filo rosso della storia, percorrendo con Agamben il suo testo *Homo Sacer*, si possono cercare di decifrare gli enigmi posti dalle opere di Lagomarsino e affrontare i totalitarismi e le nefandezze - prima di tutto il fascismo e il nazismo - che lo scorso secolo ha proposto alla storia. Quello che il filosofo italiano ha descritto e definito nel campo di concentramento, ossia il paradigma biopolitico nascosto della modernità - in cui città e casa sono diventate indiscernibili -, e la possibilità di distinguere tra il nostro corpo biologico e il nostro corpo politico ci è stato tolto una volta per tutte.

Oggi, senza eccedere, possiamo vederlo in un ambito, non follemente sistematizzato come erano allora i lager ma altrettanto crudele, in ciò che sta accadendo nel Mediterraneo. Le mappe appese, della seconda sala, fluttuanti, sottosopra rispetto alla convenzionale lettura che ne possiamo fare, quasi una meccanica scenografia barocca ribaltata, ci mettono nell’impossibilità di stabilire dei confini, di leggere una carta come convenzione spazio/territoriale e anche spazio/temporale. Il titolo della mostra nasce proprio da questo lavoro. L’Occidente è ovunque guardi, *West is everywhere you look*.

Il Mar Mediterraneo non cessa e non ha mai cessato di essere il crocevia di mille accadimenti. Spazio da declinare al plurale all’interno di un’identità europea e mediterranea per sua natura molteplice. Non è possibile concepire sul piano sincronico e diacronico la realtà geopolitica come entità bloccata e univocamente fissata. Tali cambiamenti e mutazioni hanno generato nei secoli scorsi conflitti interni a tutte le culture mediterranee che tuttora influenzano e determinano il rapporto tra le genti.

Il linguaggio, la parola scritta come convenzione, come strumento di interazione e pacificazione, da sempre convive con le culture del *Mare Nostrum*, titolo di un’altra opera in mostra. La pluralità delle genti e la pluralità delle culture era normale fin dal basso medioevo. In Sicilia gli ebrei usavano l’arabo come lingua corrente, oltre al siciliano, e destinavano l’ebraico solo alla lettura dei testi sacri; in seguito tale sincretismo è stato smarrito per assecondare conflitti e persecuzioni. *Mare Nostrum* vuol dire allora anche memorie non riconciliate, significa anche paura reciproca che risale a più di 500 anni fa che ha subito tentativi di pacificazione del tutto di natura politica e raramente culturale. Tale timore è anche sugellato però da grande curiosità reciproca, da volontaria e necessaria ricerca di condivisione.

Parlando di Mediterraneo come non pensare allora a Braudel e alla sua idea di mediterraneo come luogo della prossimità, concetto questo che ha incrementato anche l'idea di un luogo sempre più piccolo, una vera zona di confine tra due mondi, oggi molteplici mondi. Dai Balcani all'Asia Minore, dalla Penisola Iberica all'Africa del Nord, il mare nostrum costituisce da sempre un confine che allo stesso tempo è ostacolo e legame tra le parti. Clima, natura, cibo, modi di vivere, religioni cambiano, si mescolano e si ricompongono, a seconda che si trovino a Nord o a Sud del mare. Una vera e propria sintassi mediterranea, articolata grazie ad una grammatica interna, con la quale possiamo vedere, sentire, ascoltare questo mare.

Ecco che le ottanta immagini costruite da Lagomarsino vanno a definire un racconto del nostro mare; una sequenza di diapositive ci permette di leggere un'inezia che lentamente si dissolve lasciando spazio ad un buco che risucchia il Mediterraneo facendolo scomparire definitivamente. Con esso scomparirebbe anche la millenaria civiltà che ha definito e costruito il progredire del mondo e della razza umana.

Alberto Salvadori



West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



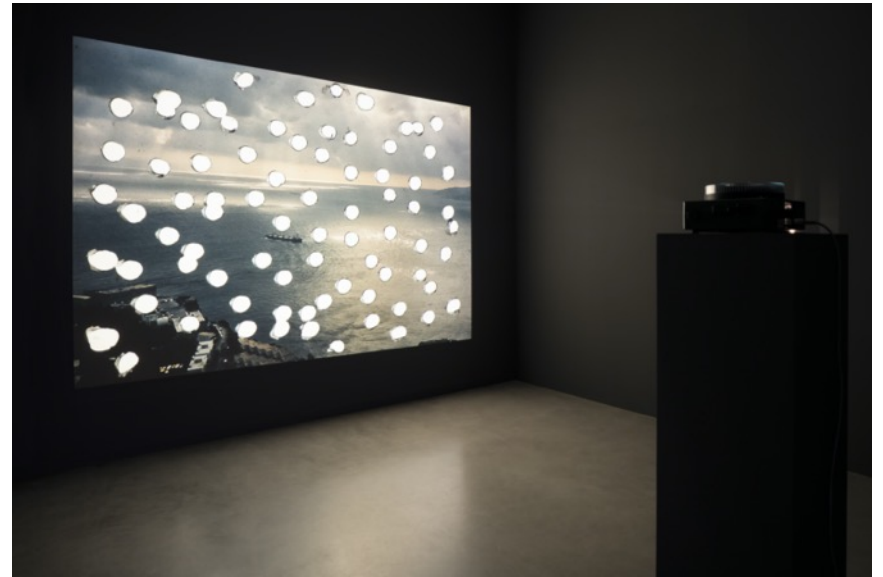
West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



Deportation Regime

Other shows and
site specific projects

RUNO LAGOMARSINO
THE FOUR CARDINAL POINTS
ARE THREE:
THE SOUTH AND THE NORTH

Curated by Amilcar Packer

2022

Group show

CRAC Alsace
Altkirch





RUNO LAGOMARSINO
THE TV TRAMPOLINE:
FROM CHILDREN'S
TELEVISION TO
CONTEMPORARY ART AND
LITERATURE

2022

Group show

Bildmuseet
Umeå

RUNO LAGOMARSINO
MOTHER COURAGE AND
HER CHILDREN

2022

Group show

Accellerator
Stockholm





RUNO LAGOMARSINO

A Cloud of Smoke

2022

Galleri Format

Malmö



A Cloud of Smoke, 2022
Installation view at Galleri Format, Malmö



A Cloud of Smoke, 2022
Installation view at Galleri Format, Malmö

RUNO LAGOMARSINO
A Time to Embrace and to Refrain from Embracing

2021

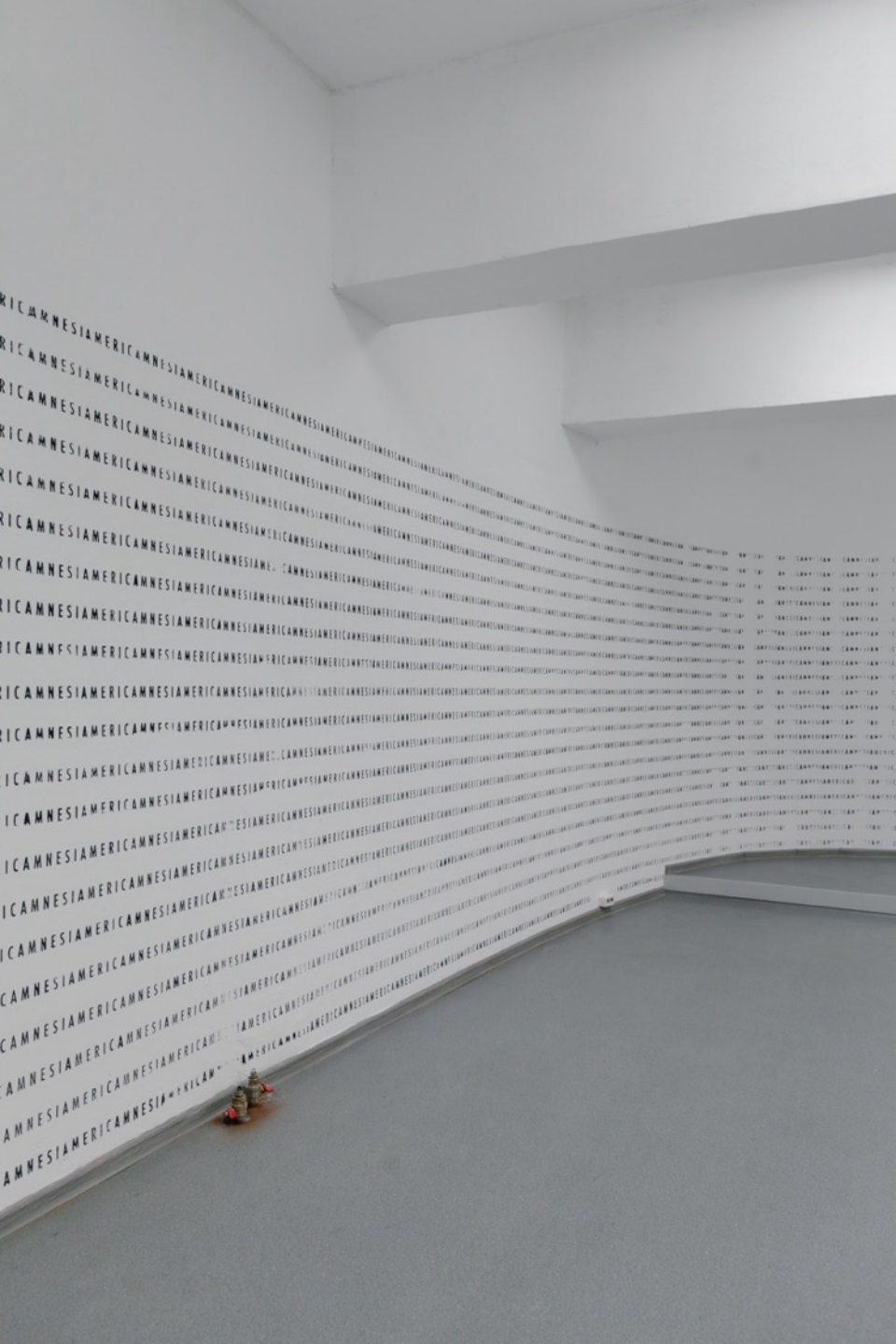
curated by Çağla İlk, Misal Adnan Yıldız, and
Assaf Kimmel

6th Industrial Ural Biennial of Contemporary Art

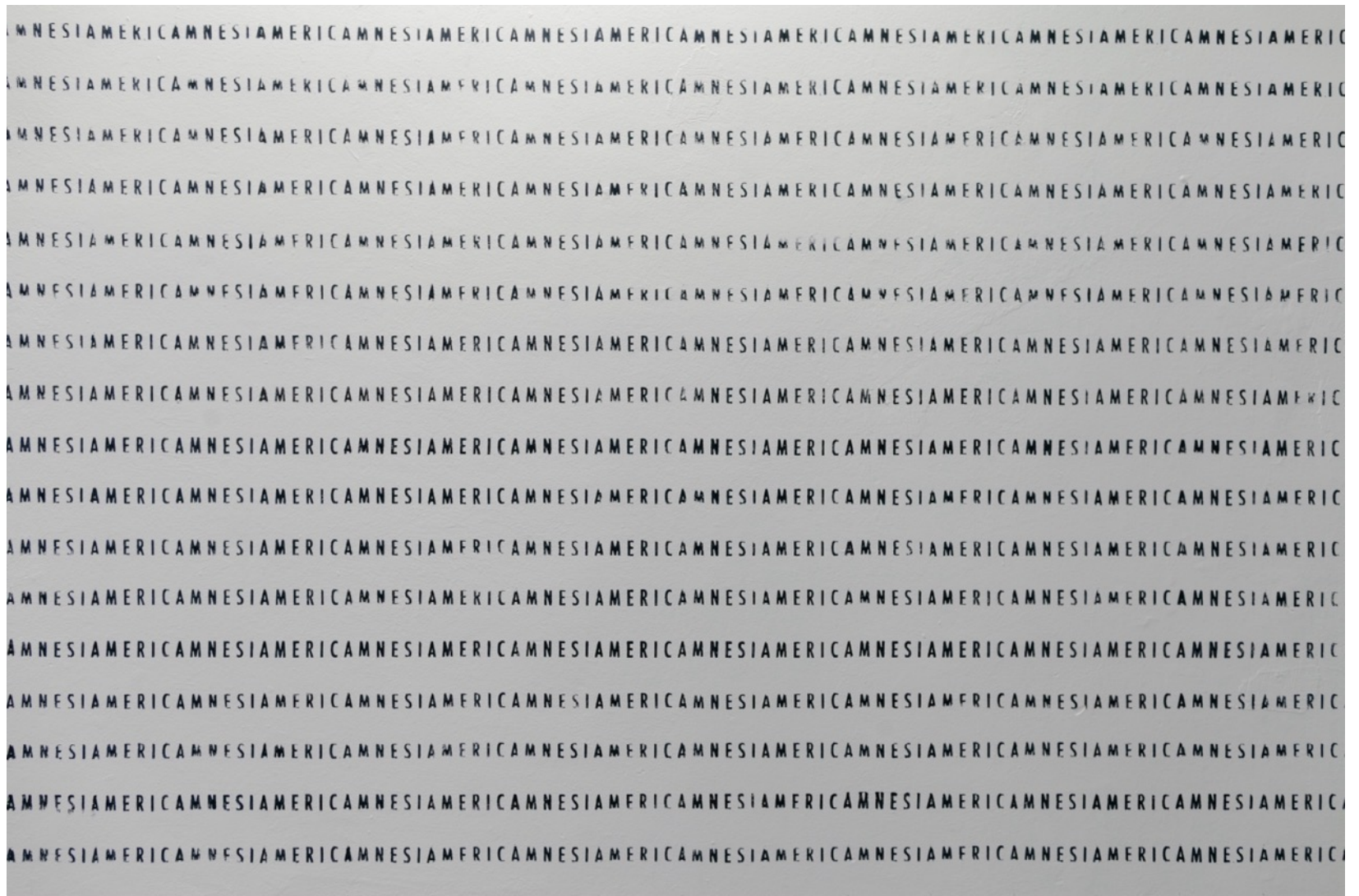




A Time to Embrace and to Refrain from Embracing, 2021
Installation view at 6th Industrial Ural Biennial of Contemporary Art



A Time to Embrace and to Refrain from Embracing, 2021
Installation view at 6th Industrial Ural Biennial of Contemporary Art



A Time to Embrace and to Refrain from Embracing, 2021
Installation view at 6th Industrial Ural Biennial of Contemporary Art

RUNO LAGOMARSINO
Gold and magic

2021

Group show

ARKEN Museum of Modern Art
Copenhagen



RUNO LAGOMARSINO
Plural Domains: Selected Works
from the Cisneros Fontanals Art
Foundation Collection

2021

Group show

curated by Jesús Fuenmayor

Harn Museum of Art
Florida



RUNO LAGOMARSINO
The Square between the Walls

2021

Solo show

Lundskonsthall
Lund





The Square between the Walls, 2021
Installation view at LundsKonsthall, Lund



The Square between the Walls, 2021
Installation view at Lundska Konsthallen, Lund



The Square between the Walls, 2021
Installation view at Lundskonsthall, Lund



The Square between the Walls, 2021
Installation view at Lundskonsthall, Lund



The Square between the Walls, 2021
Installation view at Lundskonsthall, Lund

RUNO LAGOMARSINO
*puro e disposto a salire
le stelle*

2020

Group show

Galleria Massimo Minini
Brescia





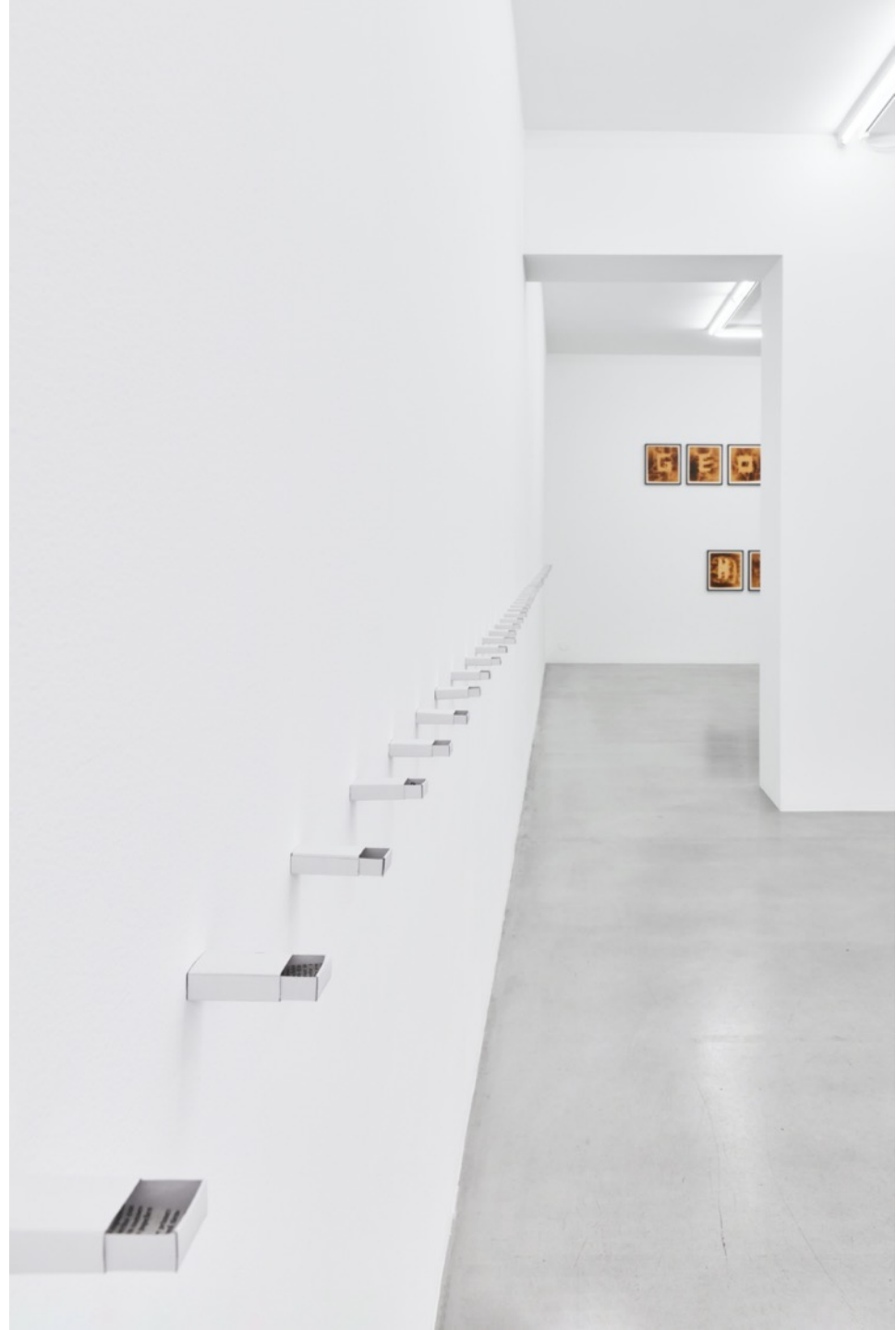
puro e disposto a salire le stelle, 2020
Installation view at Galleria Massimo Minini, Brescia

RUNO LAGOMARSINO
I am also smoke

2020

Solo show

Nordenhake
Stockholm





I am also smoke, 2020
Installation view at Nordenhake, Stockholm



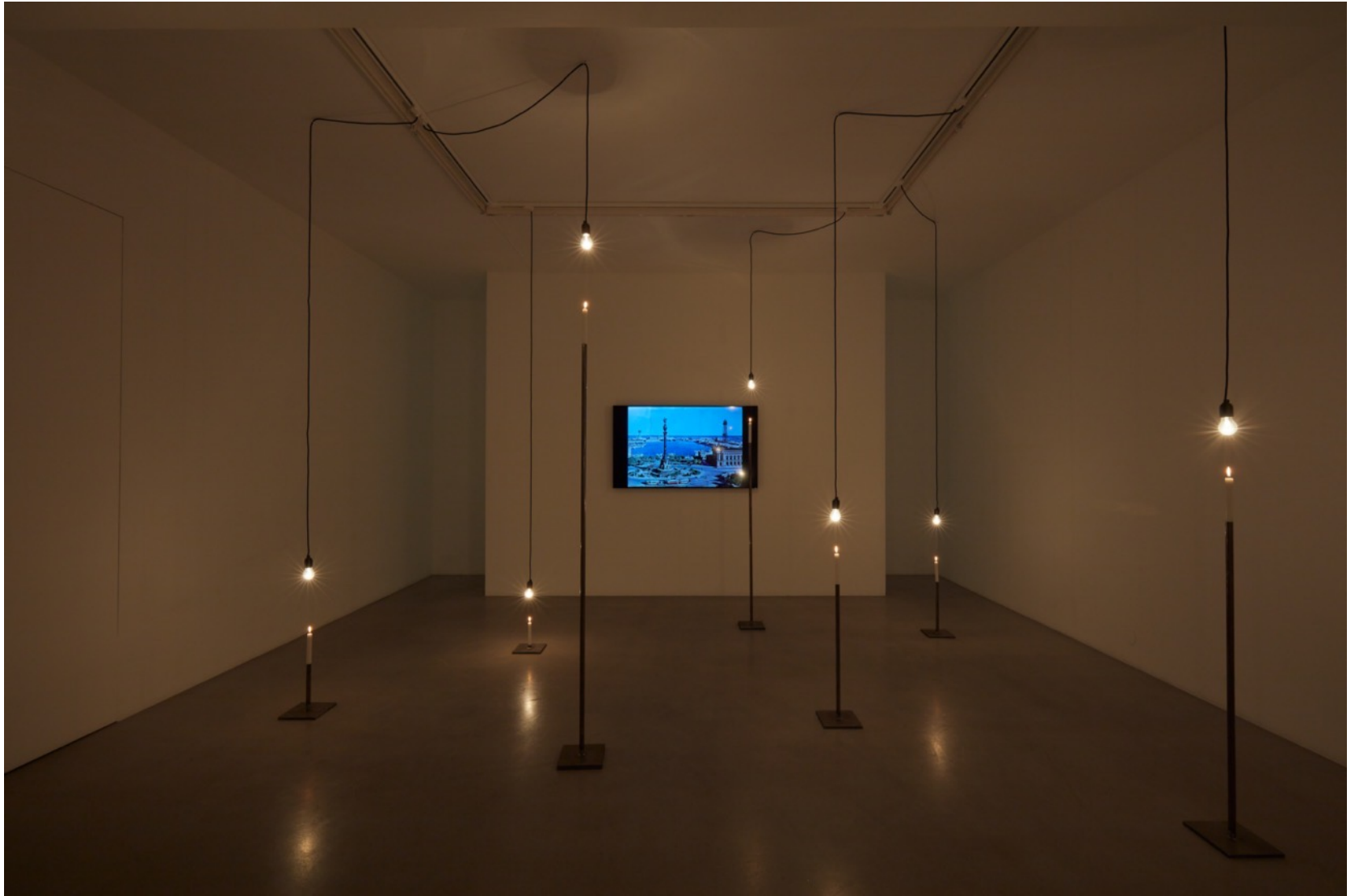
I am also smoke, 2020
Installation view at Nordenhake, Stockholm



I am also smoke, 2020
Installation view at Nordenhake, Stockholm



I am also smoke, 2020
Installation view at Nordenhake, Stockholm



I am also smoke, 2020
Installation view at Nordenhake, Stockholm

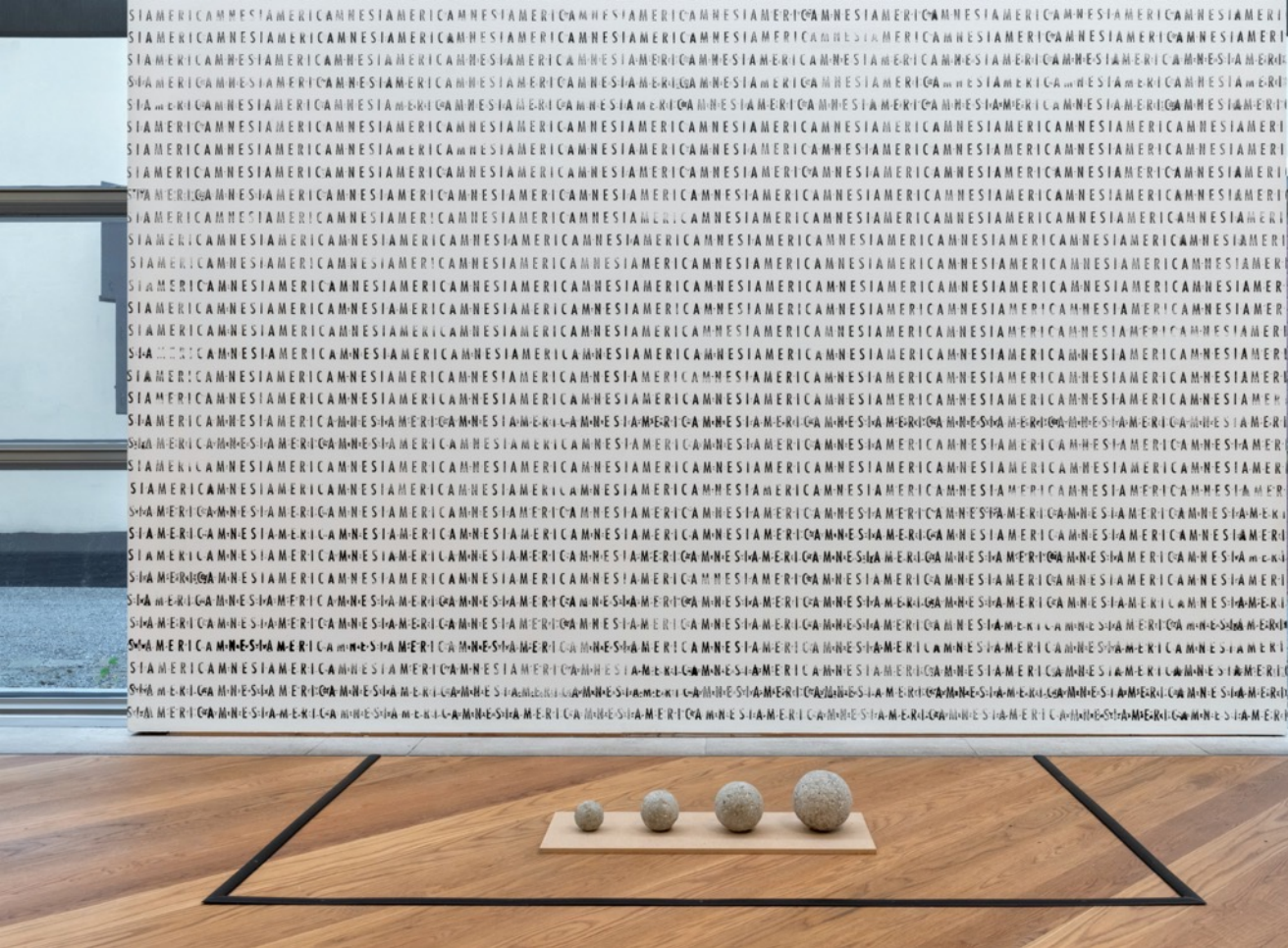


I am also smoke, 2020
Installation view at Nordenhake, Stockholm

RUNO LAGOMARSINO
Sculpture Prize 2019

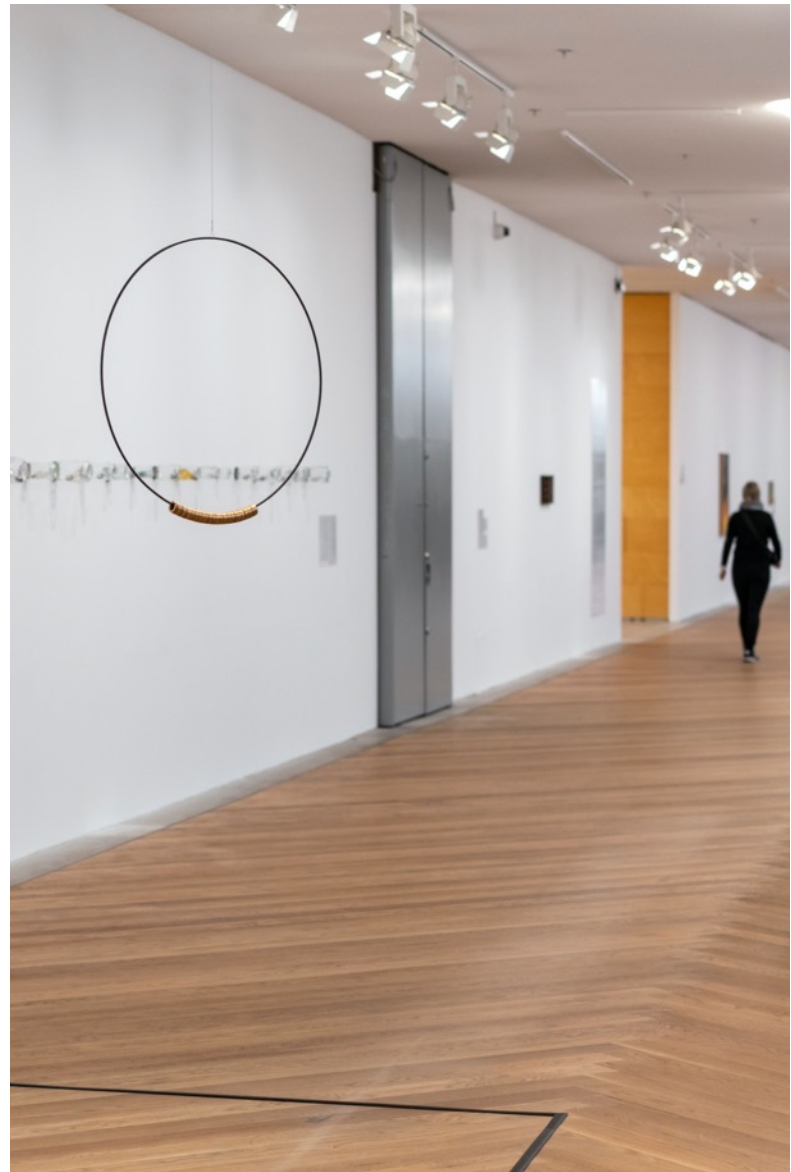
2019

Moderna Museet
Stockholm





Sculpture Prize 2019, 2019
Installation view at Moderna Museet, Stockholm



Sculpture Prize 2019, 2019
Installation view at Moderna Museet, Stockholm



RUNO LAGOMARSINO
*International Museum Of
Resistance 1979-2020*

2019

Södertälje Konsthall
Stockholm



RUNO LAGOMARSINO

No element, however, has the final word the construction of the future

2018

Mendes Wood DM
São Paulo



No element, however, has the final word the construction of the future, 2018
Installation view at Mendes Wood DM, São Paulo



No element, however, has the final word the construction of the future, 2018
Installation view at Mendes Wood DM, São Paulo



No element, however, has the final word the construction of the future, 2018
Installation view at Mendes Wood DM, São Paulo



No element, however, has the final word the construction of the future, 2018
Installation view at Mendes Wood DM, São Paulo

RUNO LAGOMARSINO
*Per_formare una
collezione. The Show Must
Go ON / Per un archivio
dell'arte in Campania*

curated by Andrea Villani

2018

Museo MADRE
Naples





Per_formare una collezione. The Show Must Go ON / Per un archivio dell'arte in Campania, 2018
Installation view at Museo Madre, Naples

RUNO LAGOMARSINO
Neblina

2018

Curated by Filipa Oliveira

Galeria Avenida da Índia
Lisbon





Neblina, 2018
Installation view at Galeria Avenida da Índia, Lisbon



Neblina, 2018
Installation view at Galeria Avenida da Índia, Lisbon



Neblina, 2018
Installation view at Galeria Avenida da Índia, Lisbon



Neblina, 2018
Installation view at Galeria Avenida da Índia, Lisbon



Neblina, 2018
Installation view at Galeria Avenida da Índia, Lisbon



Neblina, 2018
Installation view at Galeria Avenida da Índia, Lisbon

RUNO LAGOMARSINO
Concentrations 61:
Runo Lagomarsino,
EntreMundos

2018

Curated by Katherine
Brodbeck

Dallas Museum of Art (DMA)
Dallas





Concentrations 61: Runo Lagomarsino, EntreMundos, 2018
Installation view at Dallas Museum of Art (DMA), Dallas



RUNO LAGOMARSINO
Nunca fuimos contemporáneos

2018

Curated by Willy Kautz and
Daniel Garza Usabiaga

La XIII Bienal FEMSA
Zacatecas, Mexico



Nunca fuimos contemporáneos, 2018
Installation view at La XIII Bienal FEMSA, Zacatecas, Mexico

RUNO LAGOMARSINO
La Terra Inquieta

2017

Curated by Massimiliano
Gioni
Fondazione Trussardi
Milan



RUNO LAGOMARSINO
Wer ist noch österreichisch?

2017

Curated by Luigi Fassi
Kunst Meran
Merano



RUNO LAGOMARSINO

*Carla Zaccagnini and
Runo Lagomarsino*

2015

curated by Diana Baldon and
Nicola Lees

Malmö Konsthall
Malmö





RUNO LAGOMARSINO

A Story within a Story

2015

curated by Elvira Dyangani Ose

GIBCA

Gothenburg



RUNO LAGOMARSINO
Ears Go Deeper Than Eyes Can See

2014

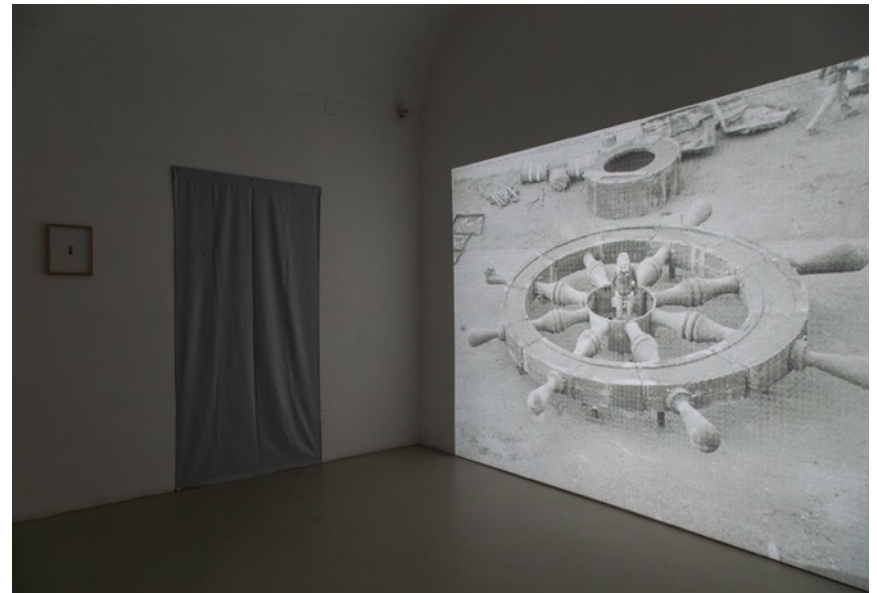
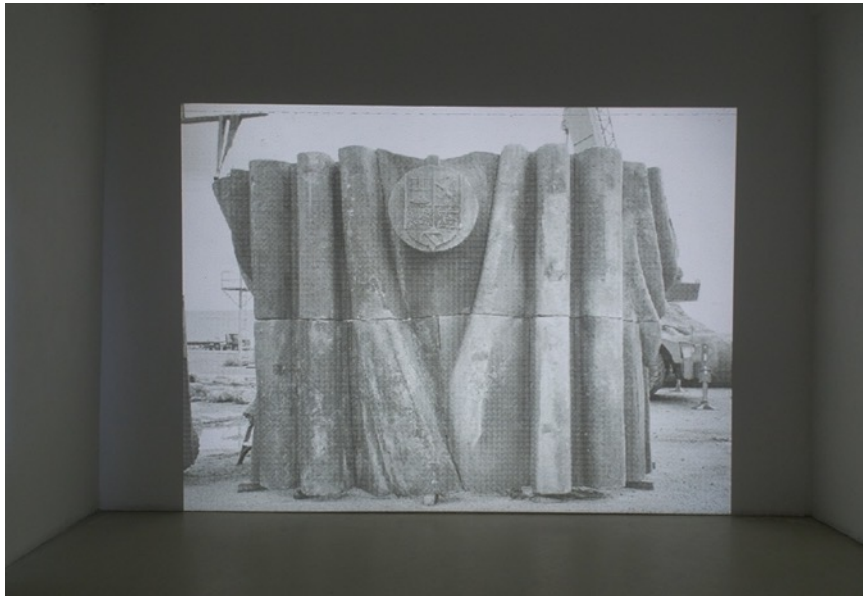
Umberto di Marino
Arte Contemporanea
Naples



Ears Go Deeper Than Eyes Can See, 2014
Installation view at Umberto di Marino Arte Contemporanea, Naples



Ears Go Deeper Than Eyes Can See, 2014
Installation view at Umberto di Marino Arte Contemporanea, Naples

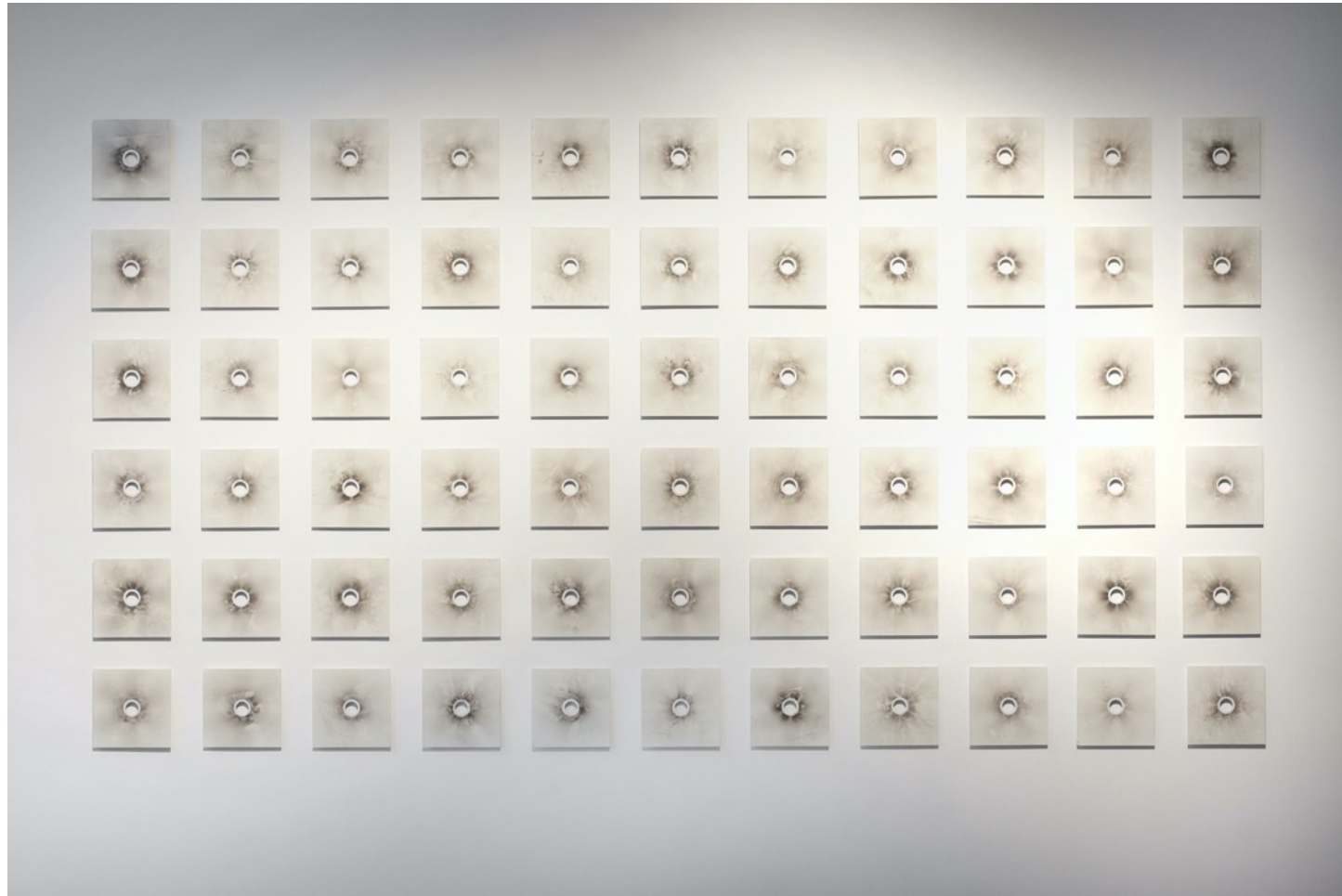


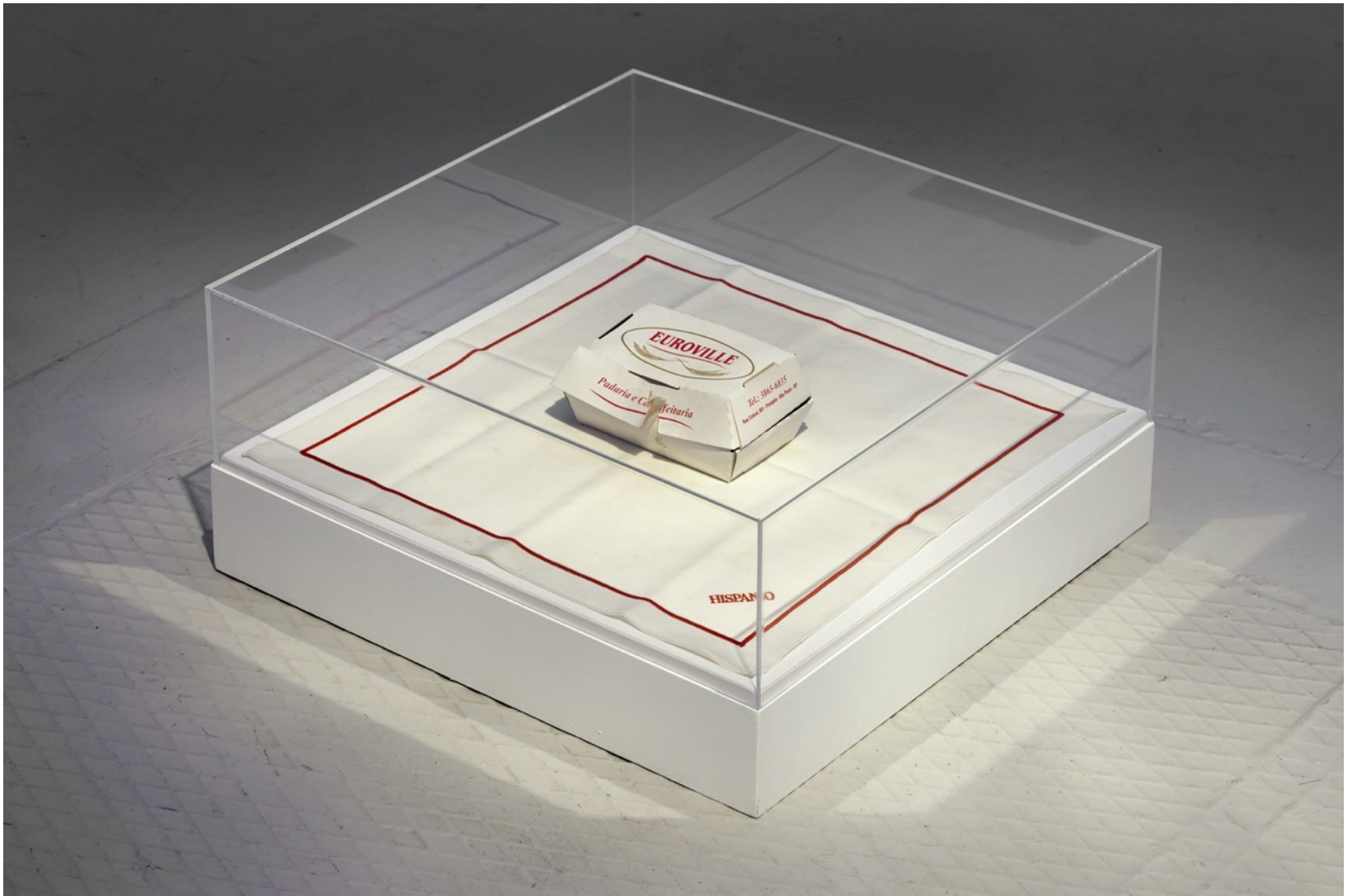
Ears Go Deeper Than Eyes Can See, 2014
Installation view at Umberto di Marino Arte Contemporanea, Naples

RUNO LAGOMARSINO
Against My Ruins

2014

Nils Strærk
Copenhagen





Against My Ruins, 2014
Installation view at Nils Strærk, Copenhagen

RUNO LAGOMARSINO

b. Lund, Sweden 1977

Lives and works in Malmö and São Paulo

EDUCATION

Whitney Independent Study Program, New York (2007-2008) Master of Fine Art, Malmö Art Academy, Malmö (2001-2003) Bachelor of Fine Art, Academy of Fine Art Valand, Gothenburg

WORKS IN COLLECTIONS

Cisneros Fontanals Art Foundation, Miami
Collection Paulo A. W. Vieira, Rio de Janeiro and São Paulo
Coppel Collection, Mexico City
Dallas Museum of Art, Dallas TX
Fondazione Morra Greco, Naples
Guangdong Museum of Art, Guangdong
Guggenheim Museum, New York
Kiasma, Helsinki
Lund City Art Collection, Lund
Malmö Art Museum, Malmö
Moderna Museet, Stockholm
Nomas Foundation, Rome
Nordic Contemporary Art Collection, Stockholm
Sveriges Allmänna Konstförening, Stockholm
Teixeira de Freitas' Art Collection, Lisbon
The National Museum of Art, Oslo

AWARDS AND RESIDENCIES

2019
SCULTURE PRIZE 2019, Moderna Museet, Stockholm, Sweden
DAAD, The Berliner Künstlerprogramm, Berlin

2014
Barbro & Holger Bäckströms Award, Malmö

2012
2 year working grant, The Arts Grants Committee, Sweden

2010
The Cisneros Fontanals Art Foundation, Grants & Commissions Program

2009
FAAP, Lutetia Building, São Paulo (residency)
Capacete, Rio de Janeiro / São Paulo (residency)
Längmanska Kulturfonden

2008
Helge Ax:son Johnsons Stiftelse

2007
KulturKontak Nord

2006
Platform Garanti, Istanbul (residency)

2005
Aase & Richard Björklunds fond, Malmö Art Museum
Lunds Konsthalls Vänner
El Basilsico, Buenos Aires (residency)

2004
Working grant, The Arts Grants Committee, Sweden Nifca, Suomenlinna, Helsinki (residency)
Iaspis, Stockholm (residency)

2003
Helge Ax:son Johnsons Stiftelsen

BIBLIOGRAPHY

2018

Six Questions: Runo Lagomarsino, Tique | art paper
Runo Lagomarsino, Galeria Avenida da Índia, Alexandre Melo,
Artforum

2017

Runo Lagomarsino's "We Have Been Called Many Names", Maria Kjær
Themsen, Art Agenda

Uniform arbejderkunst, Mathias Dyhr, Kunstkritik

2016

Anatomy of an artwork: Runo Lagomarsino's ContraTiempos, Oliver
Basciano, The Guardian

Runo Lagomarsino, Galleria Francesca Minini, Alessandra Pioselli,
Artforum Gränskontrollens estetik, Fredrik Svensk, Kunstkritik
Loaded Narratives, Oliver Basciano, ArtReview

Tous migrants? / Are We All Migrants?, Patrice Joly, 02 Magazine

2015

Omöjligheterna öppnar nya möjligheter, Thomas Millroth, Sydsvenska
Dagbladet

All the World's Futures - Zentrale internationale Ausstellung: Giardini,
Kunstforum International

A Comedy of Exchange, Matthew Rana, Kunstkritik

Drömmar om guld, Fredrik Svensk, Aftonbladet

Internationell Konst i Malmö, Dan Jönsson, Dagens Nyheter

Göteborgs Internationella Konstbiennal 2015, Magnus Bons,

konsten.net

2014

En mästare på demaskeringskonst, Britte Montigny, Skånska
Dagbladet Runo Lagomarsino's Against My Ruins, Sophie Goltz, Art
Agenda Lemmerz och Lagomarsino i

Köpenhamn, Magnus Bons, konsten.net Leaving to Return: 12a Bienal
de Cuenca, Adam Kleinman, Mousse Magazine

Stilfærdig kunstner udfordrer den geopolitiske dagsorden, Peter
Michael Hornung, Politiken

South likes: Runo Lagomarsino at Umberto Di Marino, Naples,

Michelangelo Corsaro, southasastateofmind.com

South likes: Idea of Fracture at Francesca Minini, Milan, Michelangelo
Corsaro, southasastateofmind.com

South likes: Runo Lagomarsino at Nils Stærk, Copenhagen,

Michelangelo Corsaro, southasastateofmind.com

Q&A with Runo Lagomarsino, kunstforum.as

ABC - Arte Brasileira Contemporânea, Cosac Naify

2013

Art Cities of the Future - 21st Century Avant-Gardes, Phaidon Press
Limited São Paulo - Three shows to see..., Oliver Basciano,
artreview.com

2012

Sakfrågorna som försvann, Carolina Söderholm, Sydsvenska
Dagbladet Storformat för kulturtipsrundan, Tor Billgren, Sydsvenska
Dagbladetdet Runo Lagomarsino: Index,

Stockholm, Matthew Rana, Frieze

Future Great 2012: Runo Lagomarsino, Jacob Fabricius, ArtReview

Läroprocess som pågår, Frans Josef Petersson, Aftonbladet

En bok skriven med objekt, Cecilia Grönberg, kunstkritik.se

Runo Lagomarsino på Index, Axel Andersson, konsten.net

Focus Nordic Countries, Nicola Trezzi, Flash Art

2011

En el Cono Sur, el pasado se filtra por las grietas, Graciela
Mochkofsky, El País

Critics Picks: Runo Lagomarsino, Daniel Birnbaum, Artforum

Runo Lagomarsino, Magnolia de la Garza, Codigo

2010

Cyclic History Is Always a Pradox, Gigiotto del Vecchio, Mousse

Svindlande resa längs väggen, Thomas Millroth, Sydsvenska

Dagbladet Reality Check, Dan Jönsson, 10 Tal nr 01

2009

Report on Probability, Quinn Latimer, Frieze

Red Thread, Daniel Miller, Frieze

Ours: Democracy in the Age of Branding, Miguel Amado, Artforum

Runo Lagomarsino at Mummery + Schnelle, M.O. Berger,

Sawdustreview

2008

Movement, Contingency, Community, Emily Pethick, Untitled

2007

Those Who Control the Past Command the Future - Those Who

Command the Future Conquer the Past, Fred Andersson, OEI

BIBLIOGRAPHY

2006

We All Laughed at Christopher Columbus, Tirdad Zolghadr, Frieze
Maskerad Våld, Ann-Charlotte Glasberg Blomqvist, Göteborgsposten
The Moderna Exhibition, Annika Öhrner

2003

Lågmålt och estetiskt om människor på flykt, Carolina Söderholm,
Sydsvenska Dagbladet
Konst som utforskar gränser, Linda Fagerström, Helsingborgs
Dagblad Bildberättandets återkomst, Pontus Kyander, Sydsvenska
Dagbladet

SOLO EXHIBITIONS AND TWO-PERSON EXHIBITION

- 2023**
WE ARE HERE BECAUSE YOU WERE THERE, Base/Progetti per l'arte, Firenze (IT)
- 2022**
A CLOUD OF SMOKE, Galleri Format, Malmö (SE)
- 2021**
THE SQUARE BETWEEN THE WALLS, LundsKonsthall, Lund (SE)
- 2020**
I AM ALSO SMOKE, Nordenhake, Stockholm (SE)
- 2019**
SCULPTURE PRIZE 2019, Moderna Museet, Stockholm (SE)
WE ARE EACH OTHER'S AIR, Francesca Minini, Milan (I)
- 2018**
CONCENTRATIONS 61: RUNO LAGOMARSINO, ENTREMUNDOS, curated by Katherine Brodbeck, Dallas Museum of Art (DMA), Dallas (USA)
LA NEBLINA, curated by Filipa Oliveira, Galeria Avenida da Índia, Lisbon (P)
NO ELEMENT, HOWEVER, HAS THE FINAL WORD IN THE CONSTRUCTION OF THE FUTURE, Mendes Wood DM, São Paulo (BR)
- 2017**
WE HAVE BEEN CALLED MANY NAMES, Nils Stærk, Copenhagen (D)
- 2016**
WEST IS EVERYWHERE YOU LOOK, Francesca Minini, Milan (I)
- 2015**
LACUNA, Mendes Wood DM, São Paulo (BR)
CARLA ZACCAGNINI AND RUNO LAGOMARSINO, curated by Diana Baldon and Nicola Lees, Malmö Konsthall, Malmö (SE)
THEY WATCHED US FOR A VERY LONG TIME, curated by Sophie Kaplan, La Criée Centre for Contemporary Art, Rennes (F)
- 2014**
BARBRO & HOLGER BÄCKSTRÖMS AWARD, curated by Cecilia Widenheim, Malmö Art Museum, Malmö (SE)
AGAINST MY RUINS, Nils Stærk, Copenhagen (D)
EARS GO DEEPER THAN EYES CAN SEE, Umberto Di Marino, Naples (I)
- 2013**
THIS THING CALLED THE STATE, curated by Marianne Hultman, Oslo Kunstforening, Oslo (N)
THE G IN MODERNITY STANDS FOR GHOSTS, Mellanrummet, Nils Staerk, Copenhagen (D)
WE HAVE EVERYTHING, BUT THAT'S ALL WE HAVE, Mendes Wood DM, São Paulo For Each Light a Shadow, Ignacio Liprandi Arte Contemporáneo, Buenos Aires (AR)
- 2012**
EVEN HEROES GROW OLD, curated by Helena Holmberg, Index, The Swedish Contemporary Art Foundation, Stockholm (SE)
U-TURN, Arteba with Nils Stærk, Buenos Aires (AR)
- 2011**
OTHERWHERE, Nils Stærk, Copenhagen (D)
HAY SIEMPRE UN DÍA MAS LEJOS, Galeria Luisa Strina (Espaço projeto), São Paulo (BR)
VIOLENT CORNERS, curated by Luigi Fassi, ar/ge kunst Galerie Museum, Bolzano (I)
TRANS ATLANTIC, Art Statements, Basel (SW)

2010

THE G IN MODERNITY STANDS FOR GHOSTS, curated by Miguel Amado, Centro de Artes Visuais, Coimbra (P)

BETWEEN AN IMPERIAL SYSTEM AND A METRIC SYSTEM, curated by Luigi Fassi, Present Future, Artissima, Torino (I)

HORIZON (SOUTHERN SUN DRAWING), curated by Adriano Pedrosa, Zona Maco, Mexico City (MX)

LAS CASAS IS NOT A HOME, Elastic, Malmö (SE)

2009

LAS CASAS IS NOT A HOME, Mummery+Schnelle, London (UK)

2007

THOSE WHO CONTROL THE PAST COMMAND THE FUTURE - THOSE WHO COMMAND THE FUTURE CONQUER THE PAST, curated by Tone O Hansen, Overgaden, Copenhagen (D)

2006

OUT OF SIGHT, with Johan Tirén, Gallery Verkligheten, Umeå (SE)

THIS IS NO TIME FOR SALUTING FLAGS, Elastic, Malmö (SE)

EXTENDED ARGUMENTS, Gallery Box, Gothenburg (SE)

2005

EXTENDED ARGUMENTS, Gallery Muu, Helsinki (FI)

DÄR UPPGIFTER SAKNAS BEROR DET PÅ ATT SITUATIONEN ÄR OKLAR, Elastic, Malmö (SE)

2003

I SUPPOSE THAT SOMETIMES YOU HAVE TO BURN THE SKY, Krognoshuset Aura, Lund (SE)

Gallery Mors Mössa, Gothenburg (SE)

IN MY DREAMS EUROPE IS ALWAYS LESS THAN A METRE, Gallery Peep, Malmö (SE)

2001

SCHENGENLAND (HISTORIES THAT NOTHING ARE), with Stewen Cutzner, Båstadsgatan 4, Malmö (SE)

GROUP EXHIBITIONS

2022

MOTHER COURAGE AND HER CHILDREN, Accellerator, Stockholm (SE)

THE TV TRAMPOLINE: FROM CHILDREN'S TELEVISION TO CONTEMPORARY ART AND LITERATURE, Bildmuseet, Umeå (SE)

THE FOUR CARDINAL POINTS ARE THREE: THE SOUTH AND THE NORTH, curated by Amilcar Packer, CRAC Alsace, Altkirch (FR)

2021

PLURAL DOMAINS: SELECTED WORKS FROM THE CISNEROS FONTANALS ART FOUNDATION COLLECTION, curated by Jesús Fuenmayor, Harn Museum of Art, Florida (USA)

GOLD AND MAGIC, ARKEN Museum of Modern Art, Copenhagen (DNK)

A TIME TO EMBRACE AND TO REFRAIN FROM EMBRACING, curated by Çağla İlk, Misal Adnan Yıldız, and Assaf Kimmel, 6th Industrial Ural Biennial of Contemporary Art, Ekaterinburg (RU)

2020

PURO E DISPOSTO A SALIRE LE STELLE, Galleria Massimo Minini, Brescia (I)

FUCKING BORING, curated by Peter Johansson, Galleri 21, Malmö, (S)

NO ONE WOULD HAVE BELIEVED, curated by Laurens Dhaenens and Fernanda Pitta, Netwerk Aalst, Center of Contemporary Art, Aalst (B)

AND THAT SONG IS OUR AMULET, curated by Melanie Roumiguière and Malte Roloff, Galerie Wedding, Berli (G)
ENTANGLED_PAPERWORKS, Nils Staerk, Copenhagen (D)
CONSTRUÇÃO, curated by Renato Silva, Mendes Wood DM, São Paulo (B)
TRANSOCEAN EXPRESS, curated by Alexandre Melo, Galeria Presença, Porto (P)

2019

CONSTRUÇÃO, Mendes Wood DM, Sao Paulo (BR)
INTERNATIONAL MUSEUM OF RESISTANCE 1979-2020, Södertälje Konsthall, Sweden (SE)
MIGRATION: TRACES IN ART COLLECTION, Malmö Art Museum, Malmö (SE)
THIS IS NOT AN APRICOT, curated by Mary Coyn, SixtyEight Art Institute, Copenhagen (D)
DEEP SOUNDING. HISTORY AS MULTIPLE NARRATIVES, curated by Anna Catharina Gebbers and Melanie Roumiguière, daadgalerie, Berlin (D)
THE WARMTH OF OTHER SUNS, curated By Massimiliano Gioni and Natalie Bell, The Phillips Collection, Washington (USA)
THE GREAT GLOBE, Art Quarter Budapest, Budapest (HU)
MIGRATION : TRACES OF A COLLECTION, Tensta Konsthall (SE)
NULL ISLAND, AAIR, Antwerpen (B)
FROM WHERE I STAND, MY EYE WILL SEND A LIGHT TO YOU IN THE NORTH, curated by Gabrila Salgado, Te Tuhi, Auckland (NZ)
BRAZIL. KNIFE IN THE FLESH, PAC, Milan (I)

2018

PER_FORMARE UNA COLLEZIONE – THE SHOW MUST GO_ON. PER UN ARCHIVIO DELL'ARTE IN CAMPANIA, curated by Andrea Villain, Museo Madre, Naples (I)
TEMPORALIDADES. ARTE LATINOAMERICANO, Colección FEMSA, Museo de Arte e Historia de Guanajuato, Guanajuato (MEX)
PLURAL DOMAINS: SELECTED WORKS FROM THE CISNEROS FONTANALS ART FOUNDATION (CIFO) COLLECTION, curated by Jesús Fuenmayor, as part of the 2018 Cuenca Bienal, Museo del la Ciudad, Cuenca (ES)
NUNCA FUIMOS CONTEMPORÁNEOS, curated by Willy Kautz and Daniel Garza Usabiaga, XIII Bienal FEMSA, Zacatecas (MEX)

2017

AN IMAGE IN LIGHT: THE HISTORY OF PROJECTED PHOTOGRAPHY, curated by Anne Lacoste, Musée de l'Elysée, Lausanne (CH)
LITTLE LOWER LAYER, curated by Nina Wexelblatt, Museum Of Contemporary Art Chicago, Chicago (USA)
WER IST NOCH OSTERREICHISCH?, Kunst Meran, Meran (I)
LA TERRA INQUIETA, curated by Massimiliano Gioni, Fondazione Trussardi e Triennale di Milano, Milan (I) NEITHER, Mendes Wood DM, Brussels (B)
CANIBALIA, curated by Julia Morandeira Arrizabalaga, Hangar, Lisbon (P)
MONUMENTOS, ANTI-MONUMENTOS Y ESCULTURA PÚBLICA, curated by Pablo León de la Barra and Viviana Kuri, Museo de Arte de Zapopan, Guadalajara (MEX)
LIVES BETWEEN, curated by Joseph Del Pesco, Kadist, San Francisco (USA)
ALMOST THERE, curated by Kyongfa Che and Patrick Flores, Vargas Museum, Manila (PH)
POINT OF DEPARTURE, Curated by Magnolia de le Garza and Patrick Charpenel, Sala de Arte Santander, Madrid (ES)
DISPLACEMENT PROLOGUE, Curated by Lilou Vidal, Bureau des Réalités, Brussels (B)

2016

YOUR COUNTRY DOES NOT EXIST, Curated by WHW, MKC – Multimedia Centre, Split (HR)
THE ARTIST, Curated by Andreas Nilsson and John Peter Nilsson, Moderna Museet, Malmö (SE)
MALMÖS LEENDE, Curated by Edi Muka, Statens Konstråd, Malmö (SE)

THE WINTER OF OUR DISCONTENT, Curated by Jacopo Crivelli Visconti, Galerie Martin Janda, Vienna (A)
NUR IM OKZIDENT, Curated by Luigi Fassi, MAM Mario Mauroner Contemporary Art, Vienna (A)
UNDER THE SAME SUN: ART FROM LATIN AMERICA TODAY, the second exhibition of the Guggenheim UBS
MAP Global Art Initiative, curated by Pablo León de la Barra, South London Gallery, London (UK) THE ARTIST, National Museum, Stockholm and
Museum of Modern Art, Malmo (SE)
DESCENT, curated by Charlotte Ickes Institute of Contemporary Art, Philadelphia (USA)
DEPOIS DO FUTURO, curated by Daniela Labra Parque Lage, Rio De Janeiro (BR)
YOKO ONO. DREAM COME TRUE, curated by Gunnar B. Kvaran and Agustín Pérez Rubio Malba, Buenos Aires (AR)

2015

A STORY WITH IN A STORY, curated by Elvira Dyangani Ose, Göteborg International Biennial for Contemporary Art, Göteborg, (SE)
ALL THE WORLD'S FUTURES, curated by Okwui Enwezor the 56th edition of the Biennale di Venezia, Venice (I) DÉRIVE DÉRIVÉE, curated by
Angelique Campens CAB Art Center, Brussels (B)
UNITED STATES OF LATIN AMERICA, curated by Jens Hoffmann and Pablo León de la Barra, Museum of Contemporary Art Detroit (USA)
SOUTHERN PANORAMAS, 19th Contemporary Art Festival Sesc Videobrasil, São Paulo (BR)
CANIBALIA, curated by Julia Morandeira Arrizabalaga, Kadist Art Foundation, Paris (F)

2014

REALLY USEFUL KNOWLEDGE, curated by WHW, Museo Nacional Centro de Arte Reina Sofía, Madrid (ES) MARK THE LINE, curated by Mikael
Nanfeldt and Liv Stoltz, Göteborgs Konsthall, Gothenburg (SE)
FORMS OF DISTANCING. REPRESENTATIVE POLITICS AND THE POLITICS OF REPRESENTATION, curated by Luigi Fassi and Stefano Collicelli
Cagol Steirischer Herbst Festival, Graz (AUT)
IR PARA VOLVER - LEAVING TO RETURN 12º BIENAL DE CUENCA, curated by Jacopo Crivelli Visconti and Manuela Moscoso, Cuenca (ES)
NO HABRÁ NUNCA UNA PUERTA. ESTÁS ADENTRO. PIECES FROM THE COLEÇÃO TEIXERIA DE FREITAS, Santander Art Gallery, Madrid (ES)
UNDER THE SAME SUN, curated by Pablo León de la Barra Guggenheim Museum, New York (USA)
BEYOND THE SUPERSQUARE, curated by Holly Block and María Ines Rodríguez, The Bronx Museum of the Arts, New York (USA)
IDEA OF FRACTURE, curated by Jacopo Crivelli Visconti, Francesca Minini, Milan (I)
CRÍTICA DE LA RAZÓN MIGRANTE, curated by Carolina Bustamente Gutiérrez and Francisco Godoy Vega, La Casa Encendida, Madrid (ES)
LIBERDADE EM MOVIMENTO, curated by Jacopo Crivelli Visconti, Fundação Iberê Camargo, Porto Alegre (BR)
DER LEONE HAVE SEPT CENBEÇAS, curated by Filipa Oliveira and Elfi Turpin, CRAC Alsace, Altkirch (F)

2013

FOR NO APPARENT REASON, curated by Javier Hontoria, Centro de Arte Dos de Mayo, Madrid (ES) CONVERSATION PIECES, curated by Sophie
Goltz, n.b.k, Berlin (D)
MEETING POINTS 7: TEN THOUSAND WILES AND A HUNDRED THOUSAND TRICKS, Curated by WHW, M HKA, Antwerp, Para Site, Hong Kong
and Beirut Art Center, Beirut (LB)
MUSÉE IMAGINAIRE AS PART OF DRAWING NOW, curated by Jean de Loisy and Katell Jaffrès, Paris (F)
THE NORDIC MODELL, curated by Cecilia Widenheim, Kim Einarsson and Stine Hebert, Malmo Art Museum, Malmo (SE)

2012

// A MAN IS WALKING DOWN THE STREET. AT A CERTAIN MOMENT, HE TRIES TO RECALL SOMETHING, BUT THE RECOLLECTION ESCAPES
HIM. AUTOMATICALLY, HE SLOWS DOWN, curated by Luiza Teixeira de Freitas and Thom O'Nions Cristina Guerra, Lisbon (P)

A REVOLUÇÃO TEM QUE SER FEITA POUCO A POUCO PARTE III: ESTRATIFICACAO E RUPTURA: O PROCESSO COMO FORMA AND IV: A REVOLUÇÃO, curated by Jacopo Crivelli Visconti Galeria Raquel Arnaud, São Paulo (BR)
THE FUTURE THAT WAS, Smart Project Space, Amsterdam (NL)
PRINCÍPIOS FLEXOR, curated by Kiki Mazzucchelli, Gramatura, São Paulo (BR)
THE WAY OF THE WORLDS, curated by Beatrice Jones Frac Lorraine, Metz
SHOW OFF, curated by Jacob Fabricius Malmo öKonsthall, Malmo öand Point Centre for Contemporary Art, Nicosia
IEMANJA Á CLAUS, Mendes Wood DM, Sa ão Paulo and Diana Stigler, Amsterdam (NL)
F FOR FREEDOM, curated by Alexandre Melo Galeria Filomena Soares, Lisbon (P)
The 30th São Paulo Bienal - The Imminence of Poetics San Paulo, Curated by Luis Pe érez-Oramas
The Unexpected Guest Liverpool Biennial, curated by Lorenzo Fusi, Liverpool (UK)
UNFINISHED JOURNEYS, curated by Sabrina van der Ley and Andrea Kroksnes The National Museum of Norway,
Museum of Contemporary Art, Oslo (NO)
FROM THE CLOSED WORLD TO THE INFINITE UNIVERSE, curated by Marc Bembekoff Le Quartier Centre d'art contemporain de
Quimper,Quimper (F)

2011

ENCOUNTER WITH HILL, curated by A Åsa Nacking, Selections from the Malmo öArt Museum Lunds Konsthall, Lund (SE)
RESPONDING TO THE NEW MOON: PROLOGUE, Curated by O Övu üġ Durmusoglu, Galerie Tanja Wagner, Berlin (D)
VICTIMS AND MARTYRS, curated by Anna Johansson Go öteborgs Konsthall, Gothenburg (SE)
Untitled (12th Istanbul Biennial), curated by Adriano Pedrosa and Jens Hoffmann 2011, Istanbul (TR)
SPEECH MATTERS, Danish Pavilion at the 54th Venice Biennale, curated by Katerina Gregos Venice (I)
THE THIRD SCULPTURE, curated by Krist Gruythuysen Straat Van Sculpture, Amsterdam (NL)
THE CRISIS OF CONFIDENCE, Prague Biennale 5, curated by Lino Baldini and Marta Barbieri Prague (CZ)
GUEST NATION BRAZIL...TUDO E É, curated by Alberto Salvadori and Andrea Lissoni, Fondazione Pitti, Florence (I) 2010
THE FUTURE GENERATION, Art Prize PinchukArtCentre, Kiev (UA) THE MODERNA EXHIBITION 2010, curated By Fredrik Liew, Gertrud Sandqvist
and Lisa Rosendhal Museum of Modern Art, Stockholm (SE)
IN TRANSITION: 2010 CIFO GRANTS & COMMISSIONS PROGRAM EXHIBITION, The Cisneros Fontanals Art Foundation, Miami (USA)
VECTORS OF THE POSSIBLE BAK, (with Johan Tire én) , curated by Simon Sheikh, Utrecht (NL)
FREEZE, curated by Caroline Bøge, Nils Stærk, Copenhagen (D)
THE PHILOSOPHY OF MONEY, curated by Miguel Amado, Lisbon City Museum, Lisbon (P)
ALL THAT IS SOLID MELTS INTO AIR: THE SOCIAL AT THE BERARDO COLLECTION, curated by Miguel Amado Museu Coleccão Berardo, Lisbon
(P)
THE TRAVELING SHOW, curated by Adriano Pedrosa, Coleccio ón Jumex, Mexico City (MEX)
TRISTES TROPÍQUES, curated by Pablo Leon De La Barra The Barber Shop, Lisbon (P)
ONE SHOT ! FOOTBALL AND CONTEMPORARY ART B.P.S.22, Space for Contemporary Creation Charleroi, Belgium (BE)

2009

FREE AS AIR AND WATER, curated by Saskia Bos and Steven Cooper Union, New York (USA)
MAMO ÖYGUARA OPA Á MAMO Ö PUPE É - Panorama da Arte Brasileira, curated by Adriano Pedrosa, Museu De Arte Moderna, San Paulo (BR)
DELOCALISATION EXIT PROJECT SPACE, curated by Fatos Ustek, Skopje (MK)

REPORT ON PROBABILITY, curated by Adam Szymczyk, Kunsthalle Basel, Basel (CH)
Read Thread A Prologue to the 11th International Istanbul Biennale, curated by WHW, Tanas, Berlin (D)
RISK LULEA A° ART BIENNAL, curated by Jan-Erik Lundstro öm, Lulea a°, (SE)
A SPACE ON THE SIDE OF THE ROAD, curated by Henrik Andersson and Kajsa Dahlberg, Ro öda Sten, Gothenburg (SE)
2da Trienal Poli/Gra áfica de San Juan: Ame érica Latina y el Caribe, curated by Adriano Pedrosa, Julieta Gonzales and Jens Hoffmann, San Juan (PR)
THIS IS NOT AMERICA, curated by Pablo Leo ón de La Barra, El Descanso del Guerrero, San Juan (PR) CHANGING LIGHT BULBS IN THIN AIR, curated by Summer Guthery, Hessel Museum of Art, Bard College New York (USA)
NOTES FROM THE LIVING DEAD MUSEUM, Living Art Museum, Reykjavik (IS)
POSTED 4: PRIVATE TALK - Public Space, Cork with Johan Tirén (IRL)

2008

BETWEEN THE IMAGES - IMAGINABLE EXPERIENCES FOR FUTURE MEMORIES, EXPOSEPTEMBER/ IASPIS, curated by Petra Bauer, Kim Einarsson and Helena Holmberg, Stockholm (SE)
OURS: DEMOCRACY IN THE AGE OF BRANDING, curated by Carin Kuoni, New School, Parsons, New York (USA) SALON OF THE REVOLUTION, curated by Ivana Bago and Antonia Majaca HDLU- The House Of Artists, Zagreb (HR)
TRY AGAIN, FAIL AGAIN, FAIL BETTER, curated by Hajnalka Somogyi, Mucsarnok Kunsthalle, Budapest (HU)
NO NO NO NO NO NO NO NO NO NO NO NO NO THERE S NO LIMIT, Signal, Malmo ö (SE)
Annual Report: A Year in Exhibitions The 7Th Gwangju Biennale, curated by Okwui Enwezor, Hyunjin Kim and Ranjit Hoskote, Gwangju (KR)
Farewell to Post-Colonialism The Third Guangzhou Triennial Guangdong, (CN)
TINA B The Prague Contemporary Art Festival, Prague (CZ)
AUTOSTOP, curated by Jacob Fabricius, Malmo ö Konsthall, Malmo ö (SE)
ART RECLAIMS FOREIGN AFFAIRS, curated by < rotor >, Ljubljana (SI)
Whitney Independent Study Program Exhibition, curated by Cecilia Canziani and Vincent Honoré, New York The unfair fair 1:1projects, Rome (I)

2007

MOVEMENT, CONTINGENCY, COMMUNITY, Gallery27, curated by Hyunjin Kim, Kaywon School of Art & Design, Seoul (KR)
GROUND LOST, curated by WHW Galerija Nova, Zagreb and Forum StadtPark, (A)
IMAGINE ACTION, curated by Emily Pethick, Lisson Gallery, London (UK)
Heterotopias Thessaloniki Biennalen, curated Jan-Erik Lundstro öm, Thessaloniki (GR)
I WANT TO BE ABLE TO SEE WHAT IT IS, Lunds Konsthall, Lund (SE)

2006

TIME SPACE AND DISORIENTATION, curated by Marianna Garin Borgovico 33, Como (I)
WE ALL LAUGHED AT CHRISTOPHER COLUMBUS, curated by Krist Gruythuysen and November Paynter, Platform Garanti, Istanbul and Stedjlik Museum Bureau, Amsterdam (TR) (NL)

2004

Minority Report: Challenging Intolerance in Contemporary Denmark, (with Johan Tiren) curated by Trine Rytter Andersen, Kirsten Dufour, Tone O. Nielsen & Anja Raithel, Aarhus (D)

2003

After the future 10 th Biennial of Moving Images, curated by Lesley Young and Charles Esche, Centre for Contemporary Images, Saint-Gervais, Genève (CH)