

RUNO LAGOMARSINO

FRANCESCA MININI

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

Gallery exhibitions

Runo Lagomarsino

b. Lund, Sweden 1977

Lives and works in Malmö, Sweden.

Language, geography, historiography are themes that Lagomarsino revisits in his artistic practice, using materials that often evoke memories or a relationship to something, only to ask us to reflect on the conditions enabling these connections.

Lagomarsino's work points toward the gaps and cracks in our explanation models highlighting language's precarious foundation. With precise and poetic displacements, constructs frictions, fractures of blind spots from where to tell other stories. Keenly aware of the conceptual implications of a range of materials and medium, Lagomarsino moves seamlessly between collage, drawing, installation, performance, and video.

Recent solo exhibitions include: We are here because you were there, Base/Progetti per l'arte, Florence (2023), The Square Between the Walls, Lunds Konsthall (2021), The Faculty of Seeing, Moderna Museet, Stockholm (2019), We are each other's air, Francesca Minini, Milan (2019), EntreMundos, Dallas Museum of Art, Dallas (2018), La Neblina, Galeria Avenida da Índia, Lisbon (2018).

Selected group exhibitions: The TV trampoline: from children's television to contemporary art and literature, Bildmuseet, Umeå (2022), The four cardinal points are three: the south and the north, CRAC Alsace, Altkirch (2022), Ninguém teria acreditado, Pina Estação, São Paulo (2021), Deep Sounding-Hystory as Multiple Narratives, daadgalerie Berlin (2019), BRAZIL. Knife in the Flesh, PAC, Milan (2018), A Universal History of Infamy, LACMA, Los Angeles, (2017), La Terra Inquieta, Fondazione Trussardi, Milano (2017), Really Useful Knowledge, Museo Nacional Centro de Arte Reina Sofía, Madrid (2014) and Under the Same Sun, Guggenheim Museum, New York (2014).

He also participated in the Guangzhou Triennial and the Gwangju Biennial (both 2008); the Venice Biennale (2011 and 2015); the Istanbul Biennial (2011); the São Paulo Art Biennial (2012); Prospect New Orleans (2017); the Gothenburg Biennial (2015 and 2021) and the Ural Biennial (2021). In 2019 he was awarded the Friends of Modern Museet Sculpture Prize and was DAAD artist in residence in Berlin.





Nobody Forgets Nothing

Opening 23 November 2023
Until 13 January 2024

Ser libre. Ya en su vientre mi madre me decía
"ser libre no se compra ni es dádiva o favor".
Horacio Ferrer, Libertango, 1974

Paula is crying, because the seagulls have all flown away. Her mother takes her in her arms. She has to make an effort to do so, her belly begins weighing on her, she's pregnant, although this remains unsaid. But that's the way things are, many things are left unsaid, many of the threads joining together moments and episodes in time and space are left hanging; they're lost in time, like tears in rain, or like smoke. We too are smoke, all of us.

The seagulls that have flown away look for a place to land, but there's nowhere to be found. More and more monuments, parapets and balconies are covered in spikes that would hurt if sat on. There's always someone who thinks that seagulls ought to be kept away, they make everything dirty, they bring diseases. They take our jobs, they don't speak our language, they sit on the street doing nothing, they're scary, they never say thank you. They should just go back where they came from, it makes no sense for them to come and ask for asylum here, we don't even have enough to eat ourselves, let alone for all these birds.
Asylum and exile are similar words.

Asylum is dreamed of, begged for and sometimes granted; exile was once a sentence, today it is most of the time a choice. But it's a choice that is actually not really a choice at all, because it's the only alternative to hunger, to fear, to threats, or even to death. When did the age of exile begin? Years ago, decades ago, centuries ago? What country do you feel you belong to, when you

were born far from where she who carried you inside of her would like to be?

A letter is intimate, personal, confidential; a postcard on the other hand is almost public, anyone can read it. A postcard is made for travel. Perhaps also to give some brief news, fleeting like smoke, but above all for traveling, light. Its two sides are of equal importance, at first glance one would be inclined to say that the image is the public side, and the back, with the greetings, hugs or kisses, is the private one. But who can really say which side is public and which is private? The tragedy of those trying to cross the Strait of Gibraltar at night, on a half-deflated dinghy, for instance, is just as private as it is public. The age of exile is the age of a drama in which we too are implicated, each and every one of us.

The smoke from a cigarette is ethereal, it curls in the air and then disappears, but sometimes it gets into the eyes, makes them red. It becomes an excuse: I'm not crying, smoke got in my eyes... Bronze that melts in fire doesn't make much smoke, usually one melts it so it slides into a mold to give it a specific shape, but it can happen that one wants to melt it just to make it lose its shape. To transform the message that a shape communicates into its opposite: into a revolt, or at least a protest, be it public or private. They say that Christopher Columbus flattened the tip of an egg to make it stand upright and still. There is a certain poetic justice in seeing him in turn deformed, half fallen, still pointing his finger at America.

But America is far away, on the other side of the moon. So far away that perhaps it doesn't even exist, perhaps it's just an idea, as abstract as a square or a rectangle. When Columbus said that we could get there by another route, it wasn't even America that he was thinking of, and in any case, everyone laughed at him, it seemed like a provocation, the idea of a madman. Runo and I met halfway several times. He was going and I was coming back, or vice versa, or maybe neither of us was coming nor going. This text is another step of the journey, and it is written in the first person, because the first person is the most public of all.

Ser libre. Ya en su vientre mi madre me decía
"ser libre no se compra ni es dádiva o favor".
Horacio Ferrer, Libertango, 1974

Paula piange, perché i gabbiani sono scappati tutti via. La mamma la prende in braccio. È uno sforzo, la pancia le comincia a pesare, è incinta, anche se questo non ci viene detto. Ma è così, molte cose non sono dette, molti fili che uniscono momenti ed episodi nel tempo e nello spazio restano sospesi, si perdono nel tempo, come lacrime nella pioggia, o come fumo. Siamo fumo anche noi, tutti.

I gabbiani volati via cercano un posto dove poggiarsi, ma non ce ne sono. Sempre più monumenti, parapetti e balconi sono coperti di punte su cui posarsi fa male. C'è sempre qualcuno che pensa che i gabbiani vanno tenuti lontani, sporcano tutto, portano malattie. Ci rubano il lavoro, non parlano la nostra lingua, se ne stanno per la strada a non fare niente, fanno paura, non dicono mai grazie. Se ne dovrebbero tornare da dove sono venuti, non ha senso che vengano a chiedere asilo qui, non abbiamo abbastanza da mangiare neanche per noi, figuriamoci per tutti questi uccelli.

Asilo ed esilio sono parole simili. L'asilo si sogna, si implora e a volte è concesso; l'esilio una volta era una condanna, oggi il più delle volte è una scelta. Ma una scelta che in realtà non è veramente una scelta, perché è l'unica alternativa alla fame, alla paura, alle minacce, alla morte. Quando è cominciata l'età dell'esilio? Da anni, da decenni, da secoli? Qual è il paese a cui senti di appartenere quando nasci lontano da dove chi ti ha

portato dentro di sé vorrebbe essere?

Jacopo Crivelli Visconti

Una lettera è intima, personale, riservata; una cartolina invece è quasi pubblica, chiunque la può leggere. Una cartolina è fatta per viaggiare. Magari per portare anche qualche notizia breve, fugace come il fumo, ma soprattutto per viaggiare, leggera. I suoi due lati hanno la stessa importanza, a prima vista si sarebbe portati a dire che l'immagine è il lato pubblico, e il retro, con i saluti, gli abbracci o i baci, è quello privato. Ma chi può dire veramente quale lato è pubblico e quale privato? La tragedia di chi cerca di attraversare lo stretto di Gibilterra di notte, su un gommone mezzo sgonfio, per esempio, è tanto privata quanto pubblica. L'età dell'esilio è l'età di un dramma in cui siamo implicati anche noi, tutti.

Il fumo di una sigaretta è etereo, si arrotola nell'aria e poi scompare, ma a volte va negli occhi, li arrossa, diventa una buona scusa: non sto piangendo, mi è andato il fumo negli occhi... Il bronzo che si fonde sul fuoco non fa tanto fumo, di solito lo si scioglie per farlo scivolare in uno stampo e dargli una forma precisa, ma può succedere di volerlo sciogliere proprio per fargliela perdere, la forma. Per trasformare il messaggio che una forma trasmette nel suo opposto: in una rivolta, o almeno una protesta, pubblica o privata che sia. Dicono che Cristoforo Colombo ammaccò un uovo per farlo stare finalmente dritto e fermo. C'è una certa giustizia poetica a vederlo deforme, mezzo caduto, a puntare ancora il dito verso l'America.

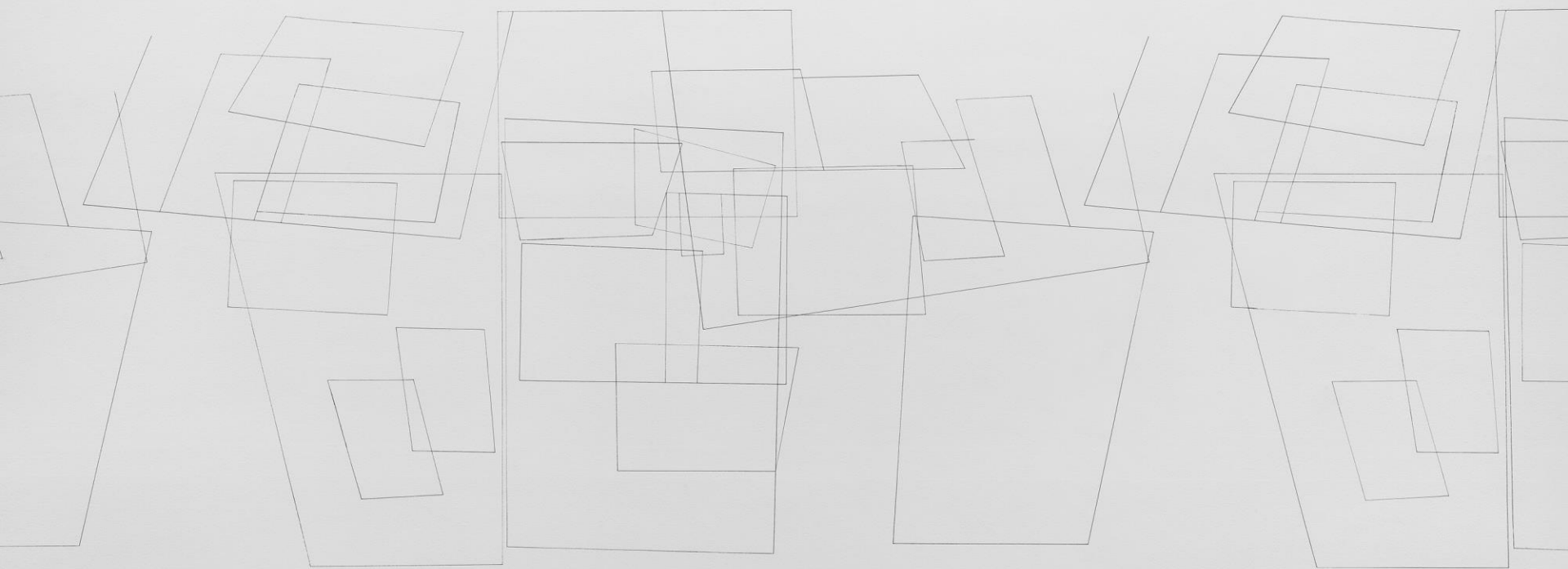
Ma l'America è lontana, dall'altra parte della luna. Così lontana che forse non esiste neanche, forse è solo un'idea, tanto astratta quanto un quadrato o un rettangolo. Quando Colombo disse che ci si poteva arrivare per un'altra strada non era neanche all'America che pensava, e comunque tutti risero, sembrava una provocazione, l'idea di un pazzo. Runo ed io ci siamo incontrati varie volte a metà strada. Lui andava e io tornavo, o viceversa, o forse nessuno dei due andava e nessuno tornava. Questo testo è un'altra tappa del viaggio, un testo scritto in prima persona, perché la prima persona è la più pubblica di tutte.



Nobody Forgets Nothing, 2023
Installation view at Francesca Minini, Milan



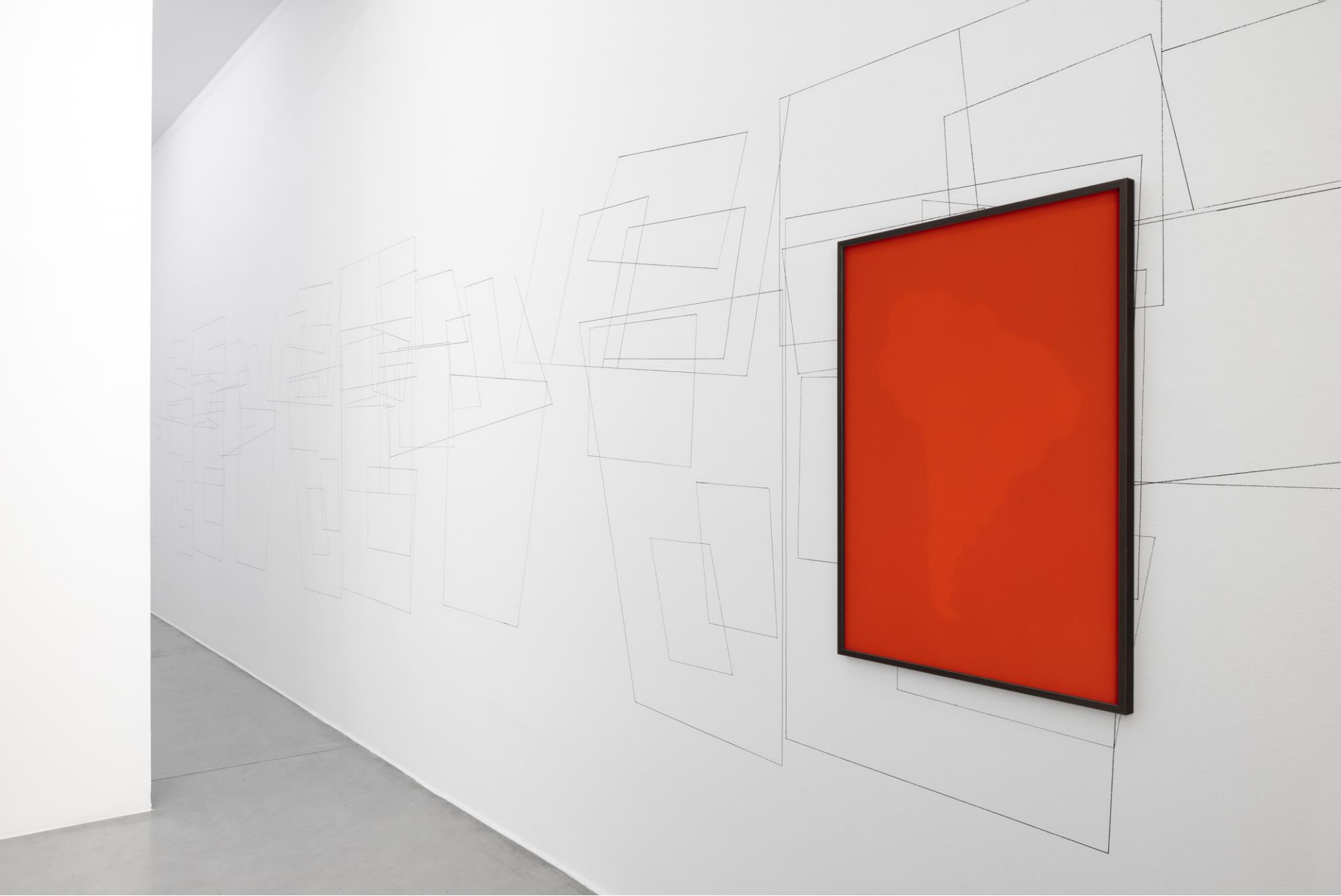
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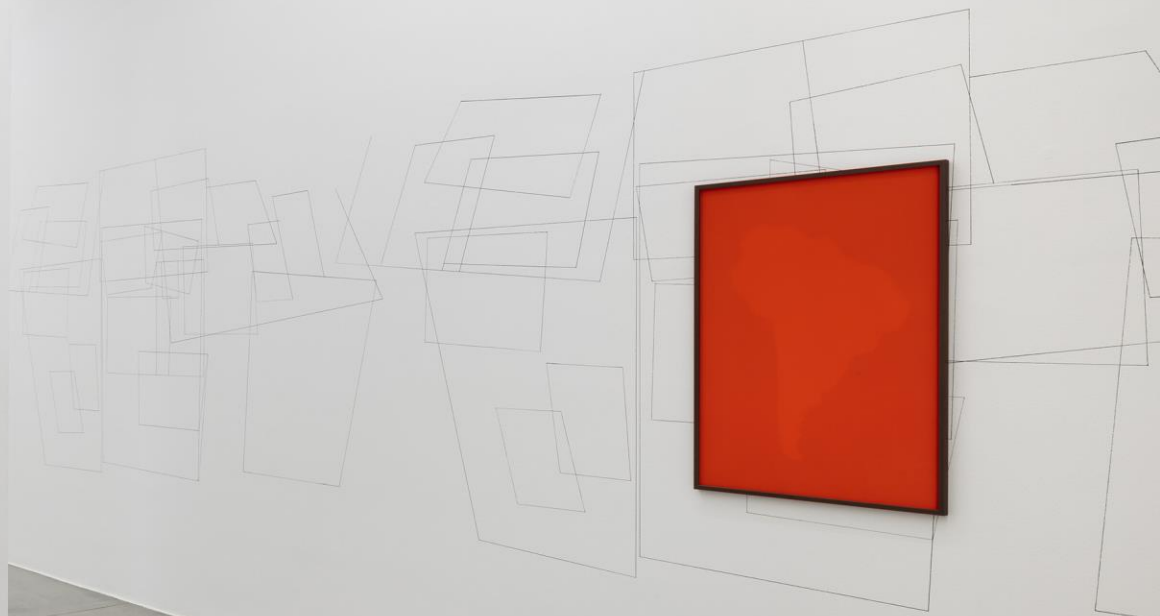
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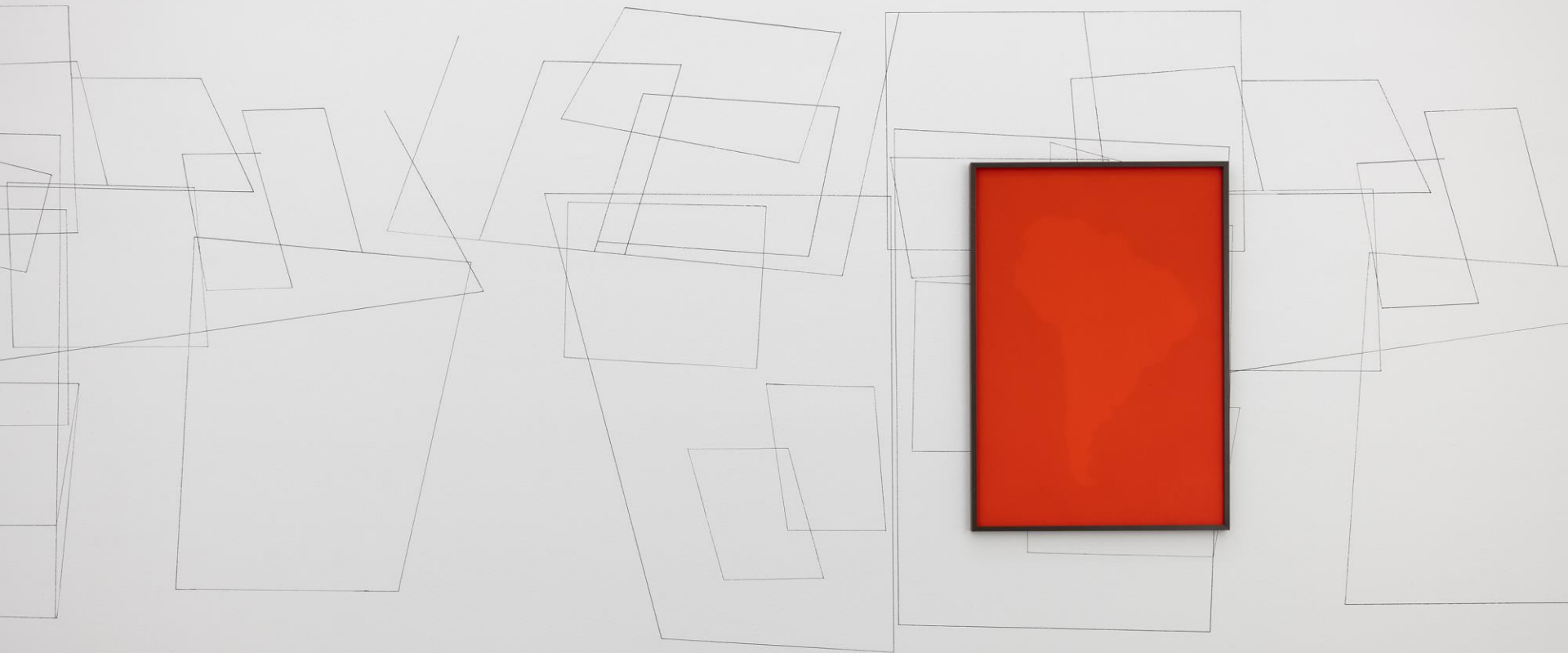
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Nobody Forgets Nothing, 2023
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We are each other's air

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 have to reduce."

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.

Övül Ö. Durmusoglu

“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 operare una riduzione”.

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
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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



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 assestare 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 suggellato 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’interezza 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



MARE NOSTRUM

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



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

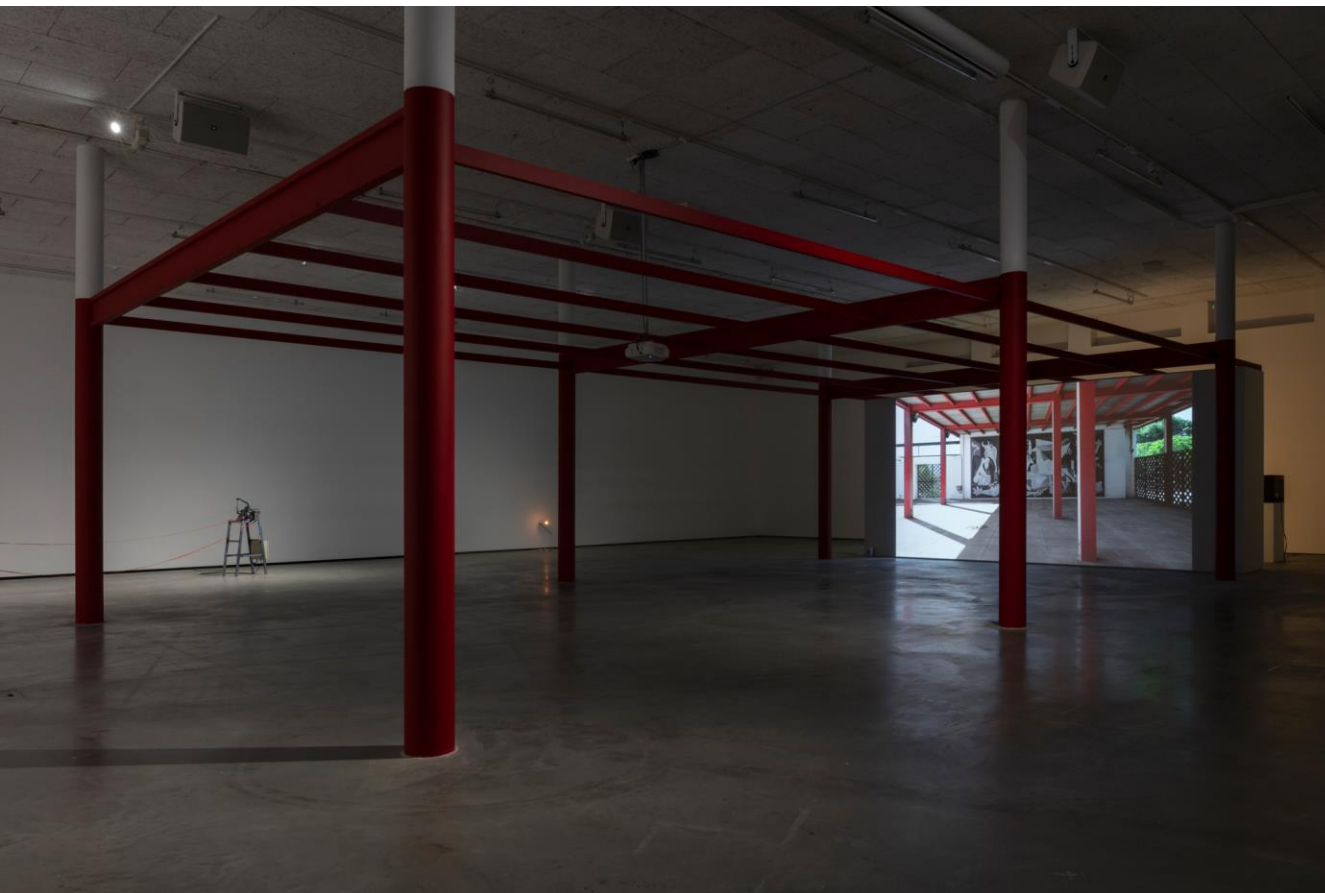


West is everywhere you look, 2016
Installation view at Francesca Minini, Milan



Deportation Regime

Other shows and
site specific projects



SILENCE ANSWERS ALL

Curated by Helena Holmberg and Erik Sandberg

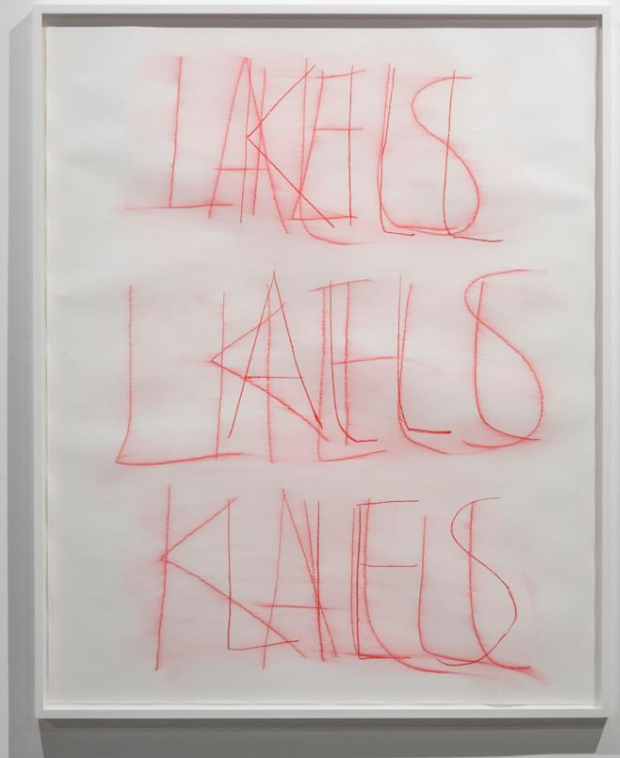
2024

Solo show

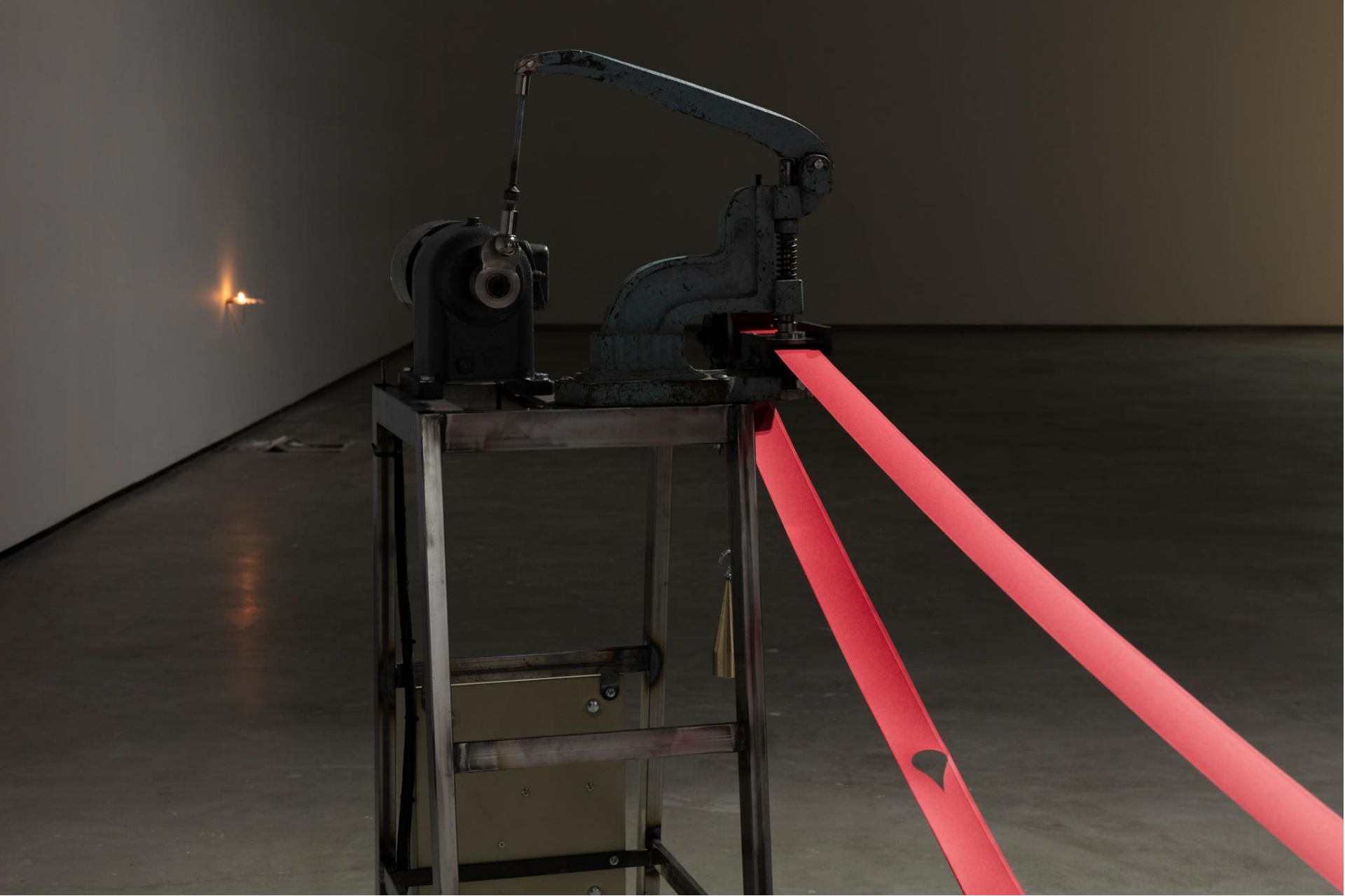
Marabouparken Konsthall
Stockholm



Silence answers all, 2023
Marabouparken Konsthall, Stockholm



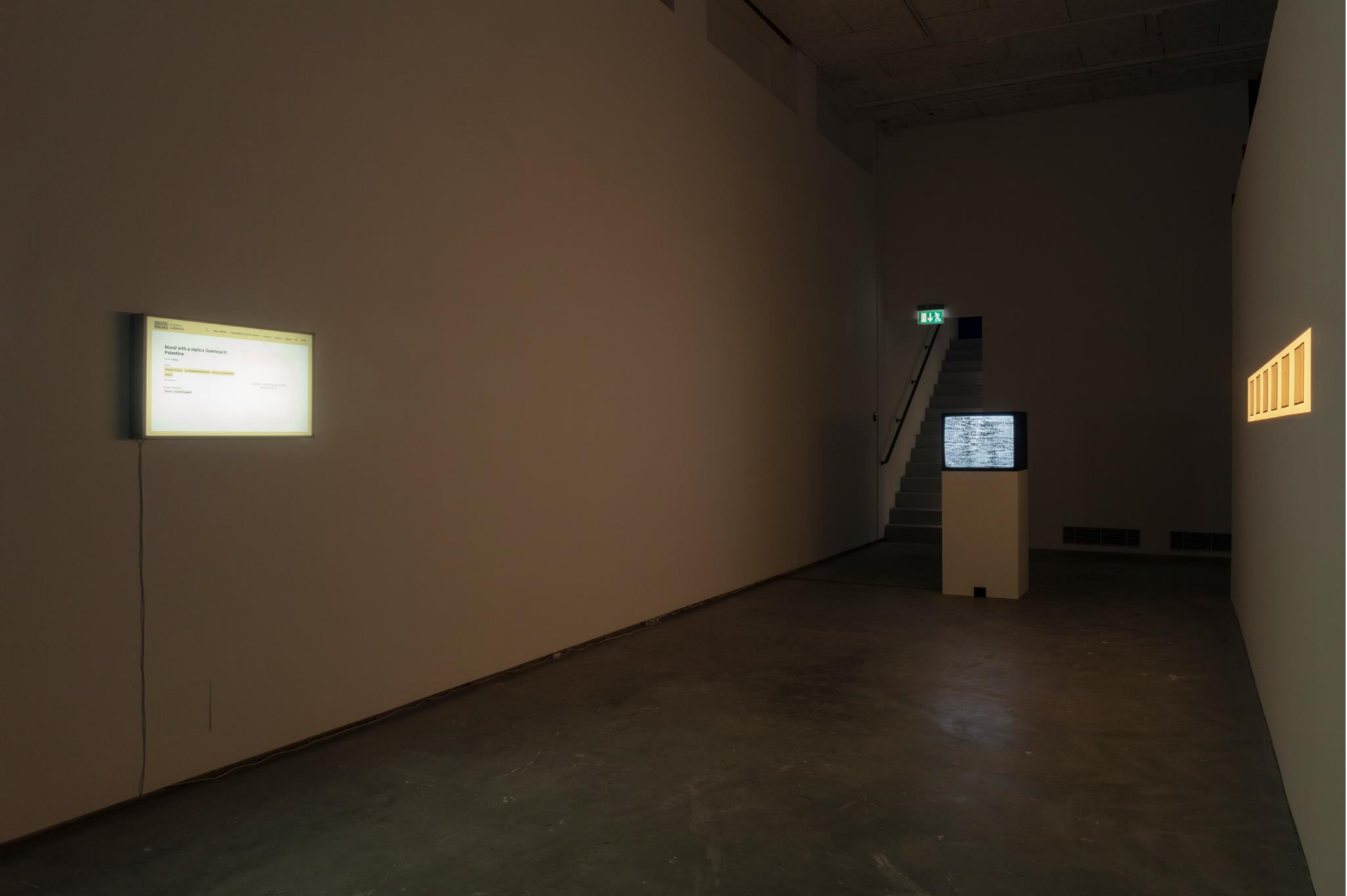
Silence answers all, 2023
Marabouparken Konsthall, Stockholm



Silence answers all, 2023
Marabouparken Konsthall, Stockholm



Silence answers all, 2023
Marabouparken Konsthall, Stockholm



Silence answers all, 2023
Marabouparken Konsthall, Stockholm





ON THE PULSE OF WATER

Curated by Tawanda Appiah

2023

Group show

Skånes Konstförening

Malmö



WE ARE THERE BECAUSE YOU WERE
THERE

2023

Solo show

Base / Progetti per l'arte
Florence



We are here because you were here, 2023
Base / Progetti per l'arte, Florence



We are here because you were here, 2023
Base / Progetti per l'arte, Florence



We are here because you were here, 2023
Base / Progetti per l'arte, Florence



FEAR GEOMETRY IS HOPE GEOMETRY IS FEAR GEOMETRY IS HOPE GEOMETRY IS FEAR GEOMETRY IS HOPE GEOMETRY IS FEAR GEOMETRY IS HOPE GEOMETRY IS FEAR GEOMETRY IS HOPE



We are here because you were here, 2023
Base / Progetti per l'arte, Florence

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

Curated by Amilcar Packer

2022

Group show

CRAC Alsace
Altkirch





**The four cardinal points are three:
the south and the north, 2022**
Installation view at CRAC Alsace Altkirch



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

2022

Group show

Bildmuseet
Umeå

MOTHER COURAGE AND
HER CHILDREN

Curated by Richard Julin and Therese
Kellner

2022

Group show

Accelerator
Stockholm



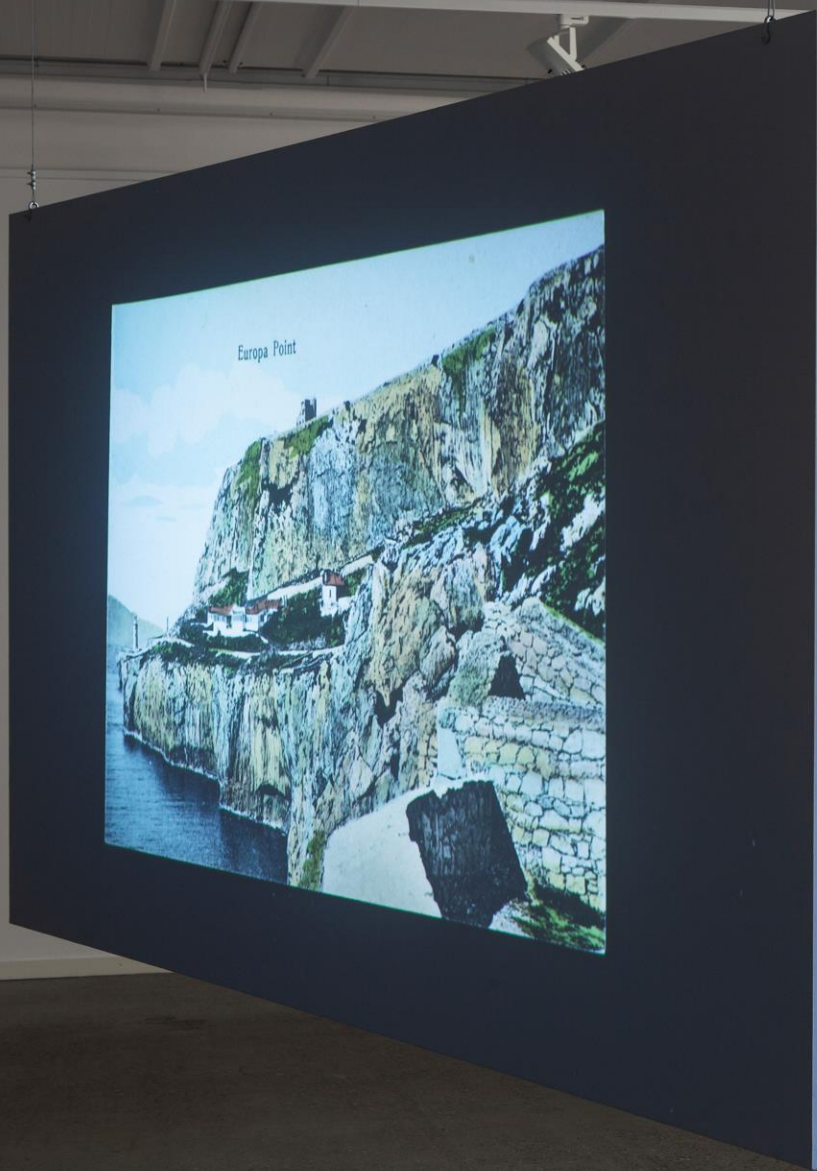


A Cloud of Smoke

2022

Solo show

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

A Time to Embrace and to Refrain from Embracing
curated by Çağla İlk, Misal Adnan Yıldız, and Assaf Kimmel

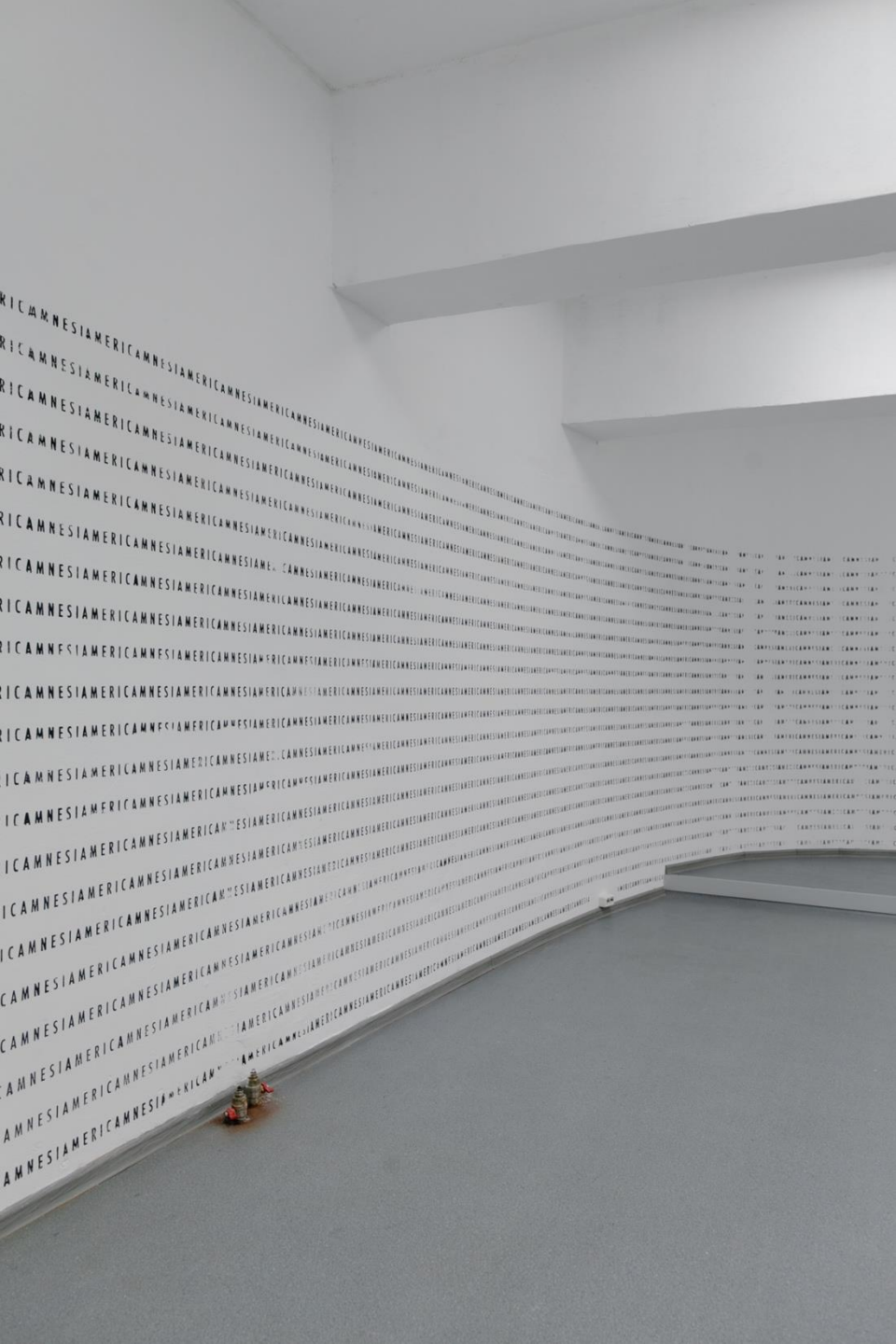
2021

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

Gold and magic

2021

Group show

ARKEN Museum of Modern Art
Copenhagen



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

curated by Jesús Fuenmayor

2021

Group show

Harn Museum of Art
Florida



The Square between the Walls

2021

Solo show

Lundskonsthall
Lund





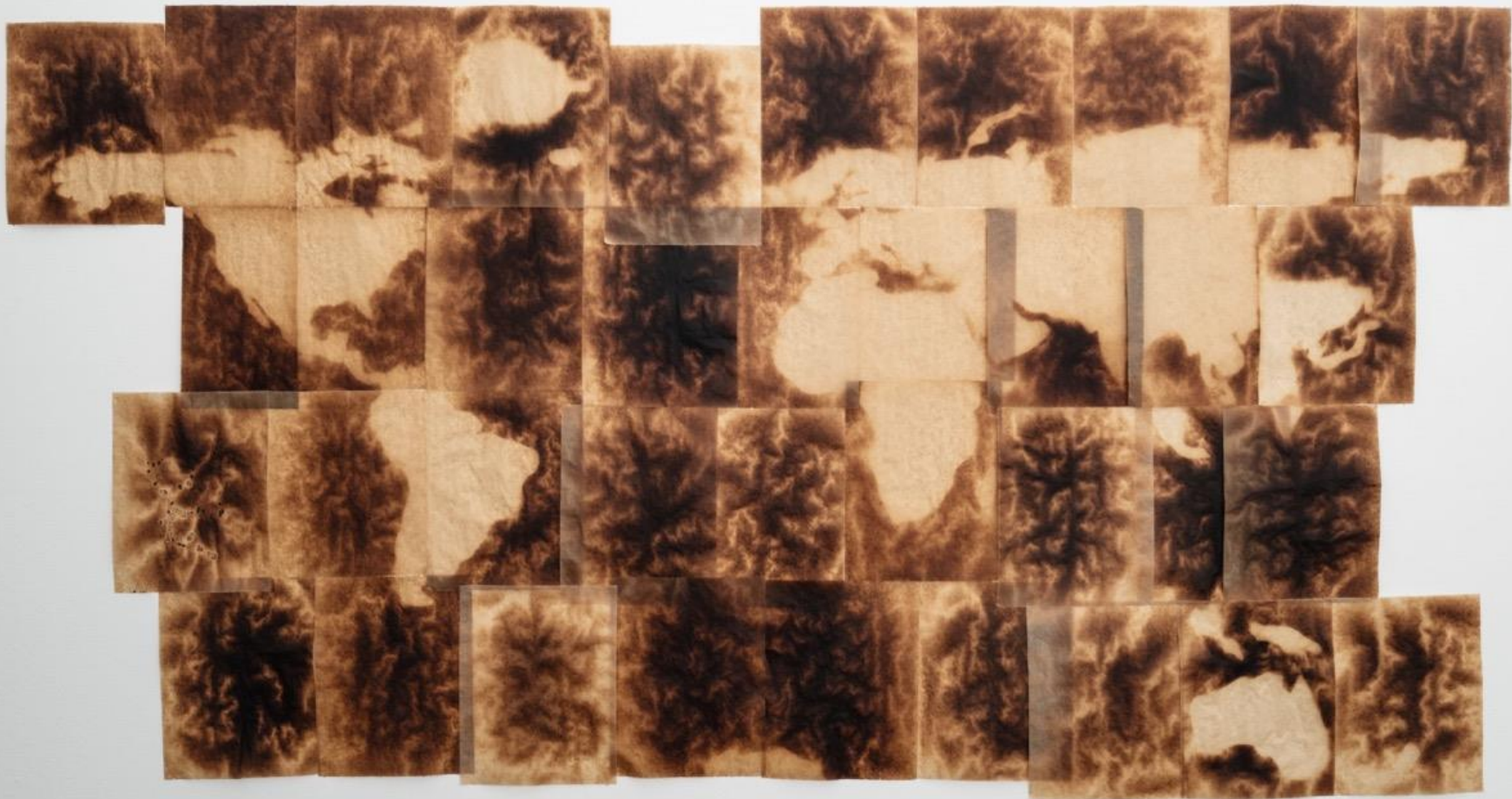
The Square between the Walls, 2021
Installation view at Lundskonsthall, Lund



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

*puro e disposto a salire
le stelle*

2020

Group show

Galleria Massimo Minini
Brescia





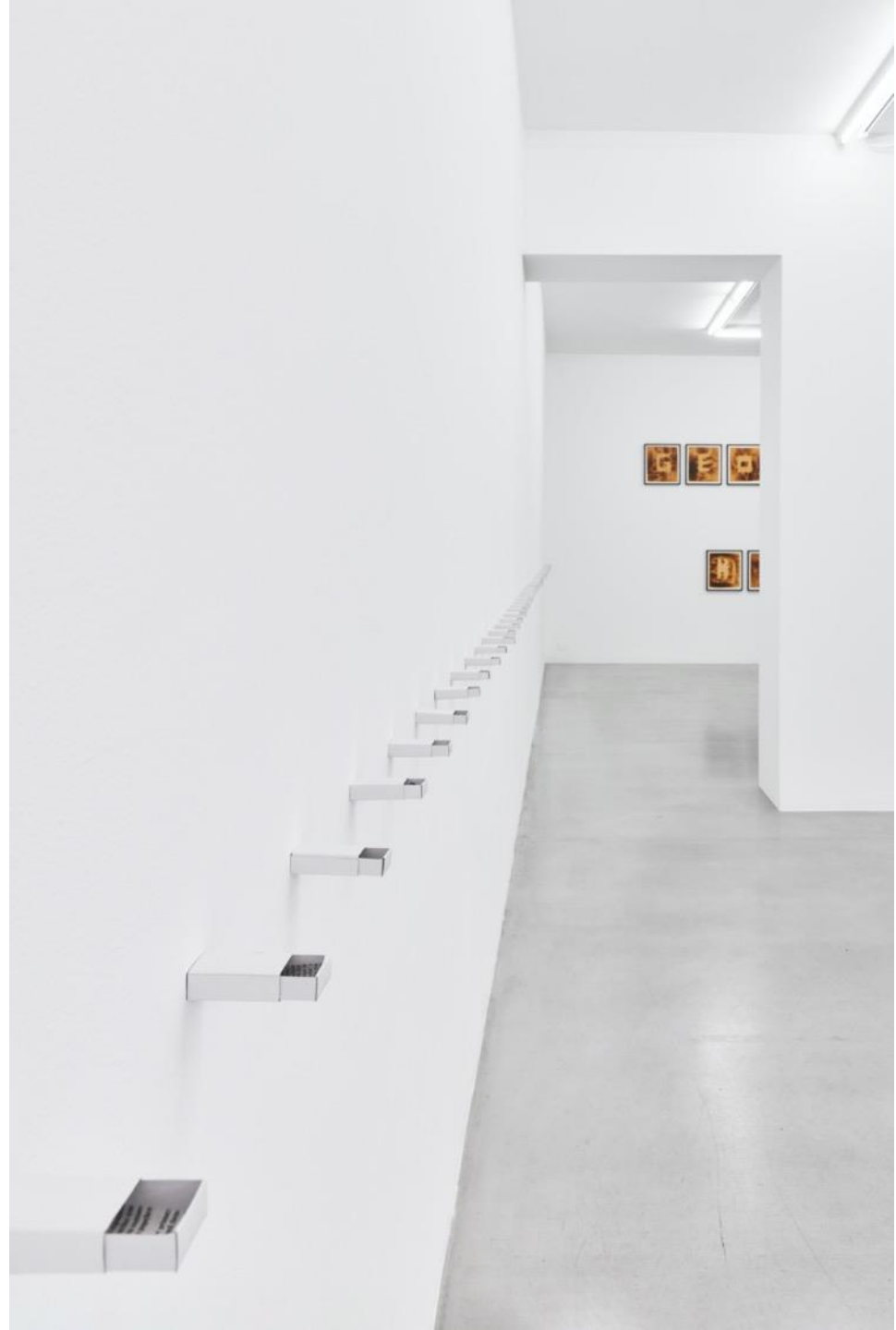
puro e disposto a salire le stelle, 2020
Installation view at Galleria Massimo Minini, Brescia

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



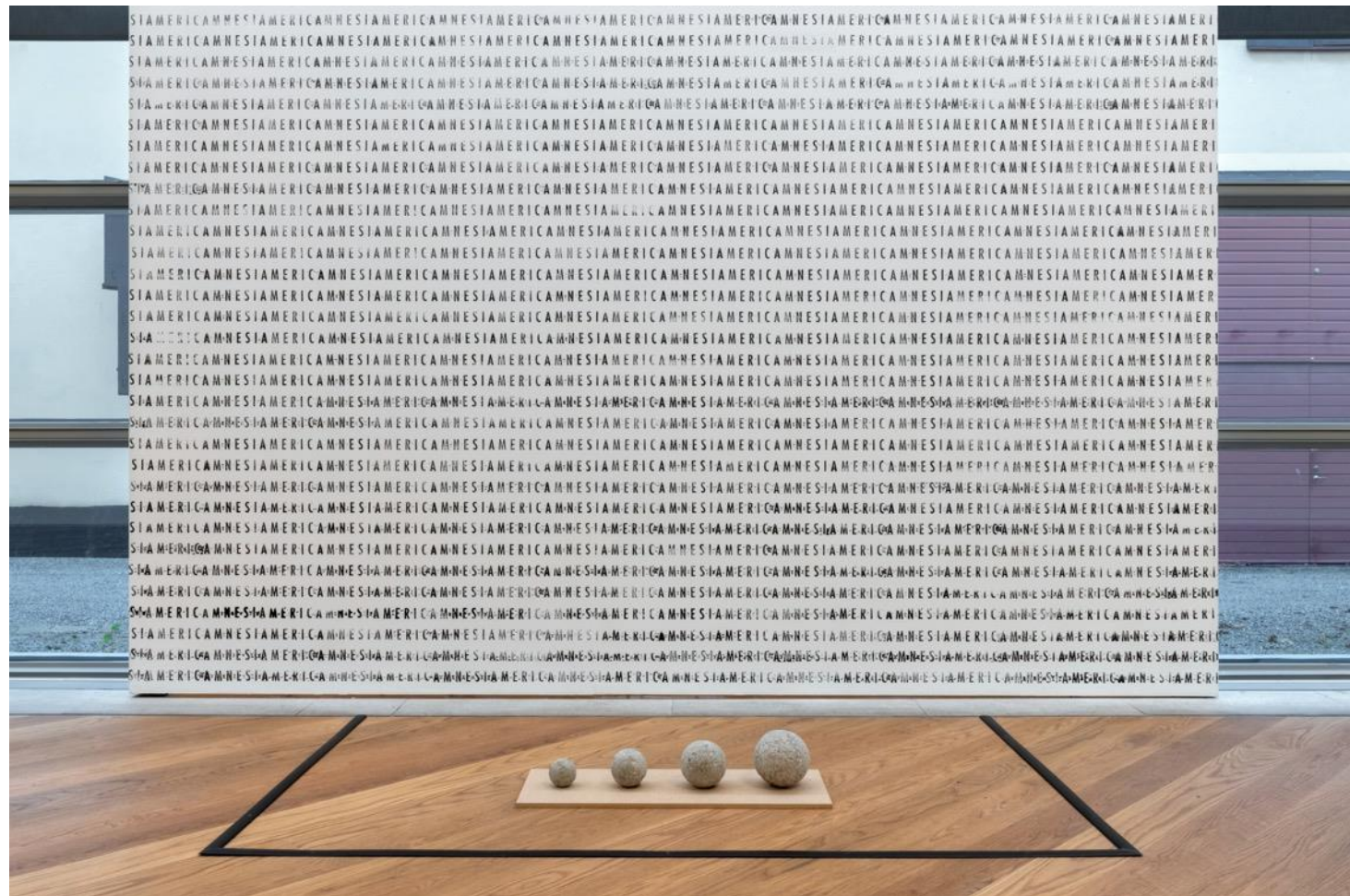
I am also smoke, 2020
Installation view at Nordenhake, Stockholm

Sculpture Prize 2019

2019

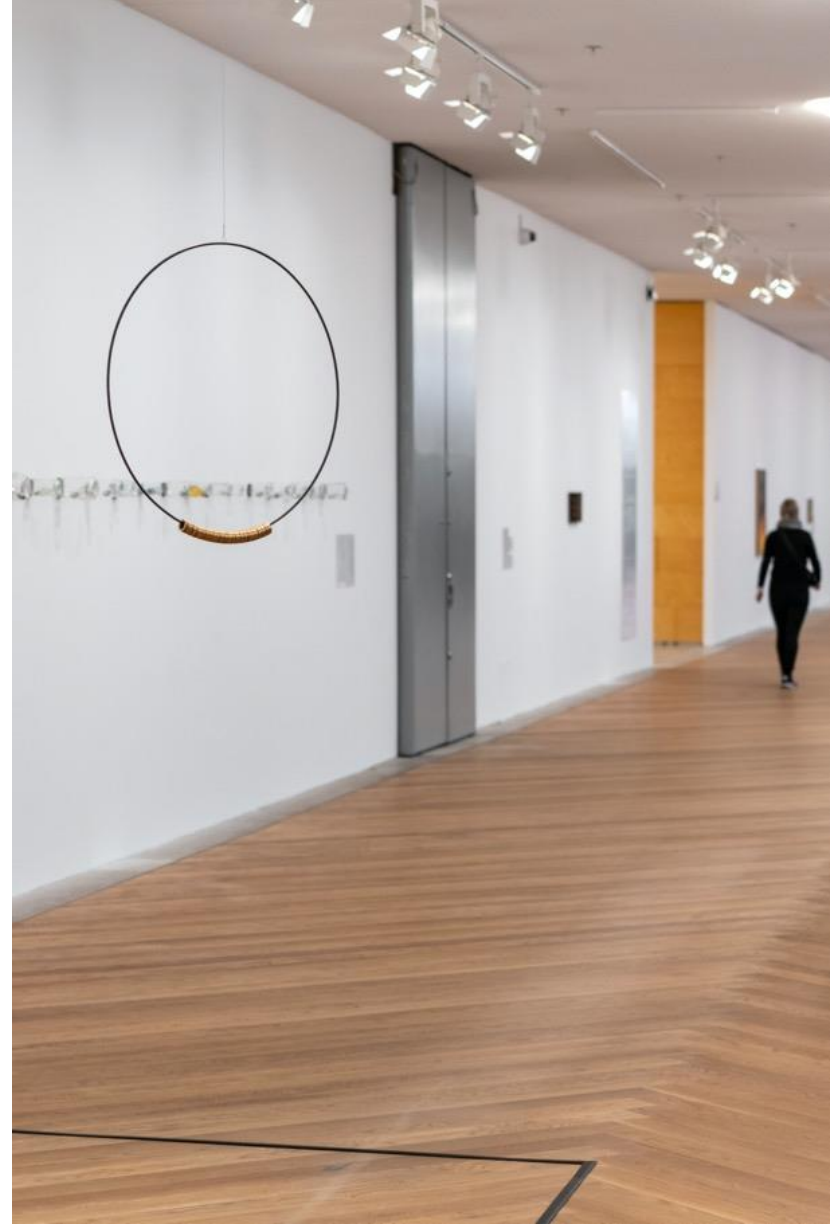
Solo Show

Moderna Museet
Stockholm





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



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



*International Museum Of
Resistance 1979-2020*

2019

Group show

Södertälje Konsthall
Stockholm



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

2018

Solo show

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

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

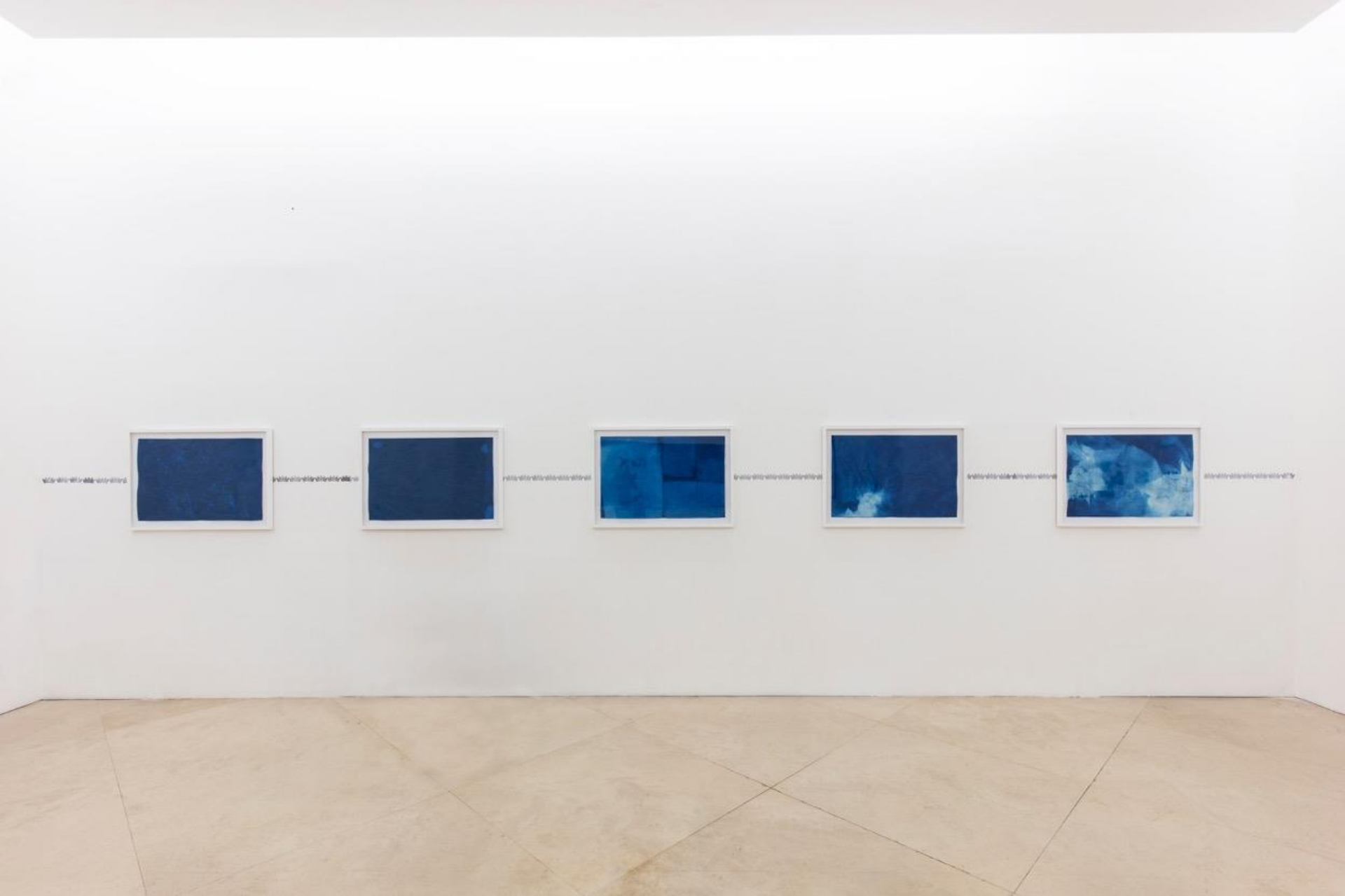
Curated by Andrea Villani

2018

Group show

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

Neblina

Curated by Filipa Oliveira

2018

Solo show

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



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

*Concentrations 61:
Runo Lagomarsino,
EntreMundos*

Curated by Katherine Brodbeck

2018

Solo show

Dallas Museum of Art (DMA)
Dallas





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



Nunca fuimos contemporáneos

Curated by Willy Kautz and
Daniel Garza Usabiaga

2018

La XIII Bienal FEMSA
Zacatecas, Mexico



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

La Terra Inquieta

Curated by Massimiliano
Gioni

2017

Group show

Fondazione Trussardi
Milan



Wer ist noch österreichisch?

Curated by Luigi Fassi

2017

Group show

Kunst Meran
Merano

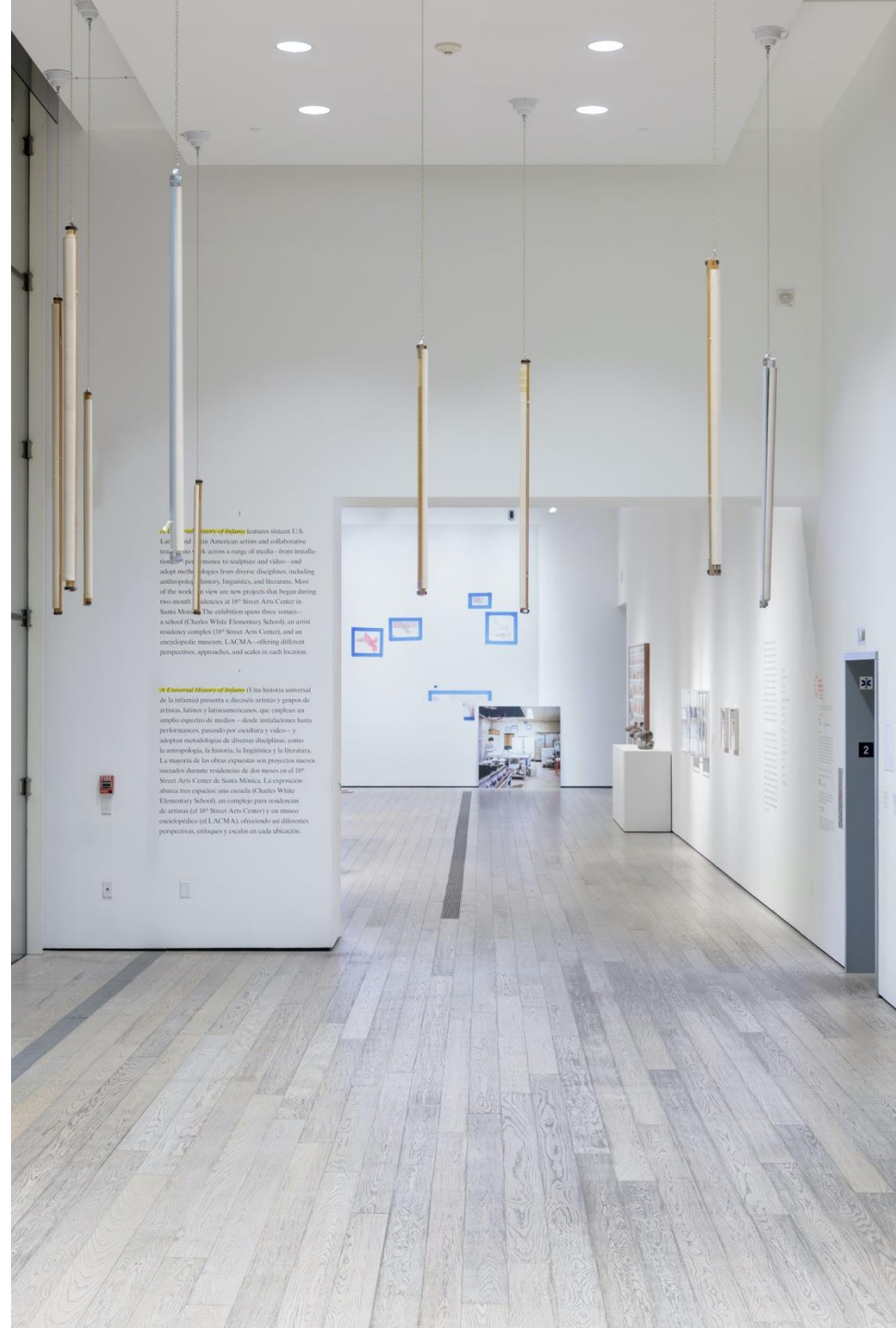


Violent Corners

2017

Site specific installation at Spanish Colonial Art Gallery

LACMA
Los Angeles





Violent Corners, 2017
Installation view at LACMA, Los Angeles, USA



Violent Corners, 2017
Installation view at LACMA, Los Angeles, USA

*Carla Zaccagnini and
Runo Lagomarsino*

Curated by Diana Baldon and
Nicola Lees

2015

Group show

Malmö Konsthall
Malmö





Carla Zaccagnini and Runo Lagomarsino, 2015
Installation view at Malm Konsthall, Malmö, Sweden



Carla Zaccagnini and Runo Lagomarsino, 2015
Installation view at Malm Konsthall, Malmö, Sweden



*They watched us for a very long
time*

curated by Sophie Kaplan,

2015

Solo show

La Criée Centre for Contemporary
Art
Rennes



They watched us for a very long time, 2015
Installation view at La Criée Centre for Contemporary Art Rennes



They watched us for a very long time, 2015
Installation view at La Criée Centre for Contemporary Art Rennes



A Story within a Story

Curated by Elvira Dyangani Ose

2015

Group show

GIBCA
Gothenburg



Ears Go Deeper Than Eyes Can See

2014

Solo show

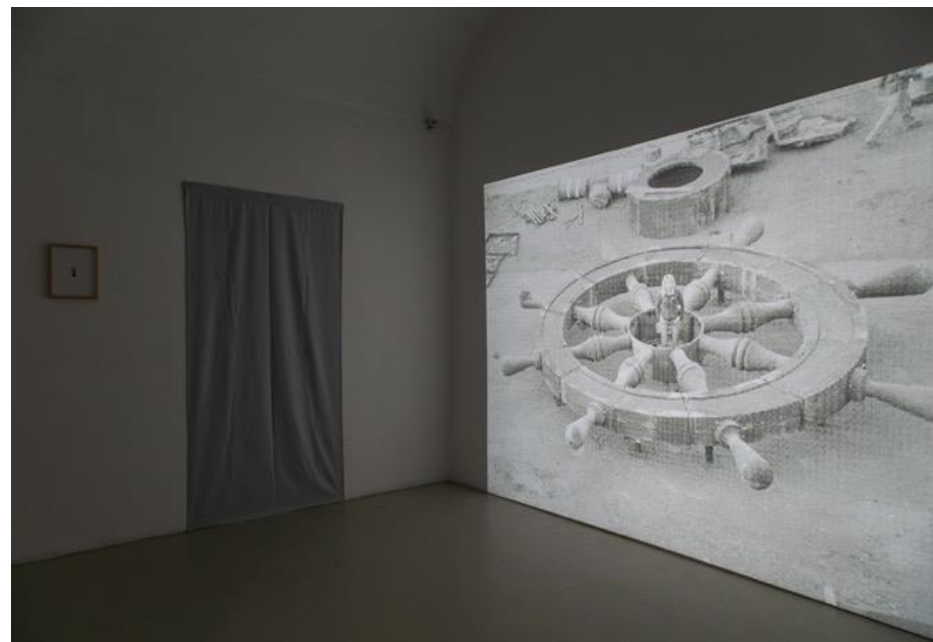
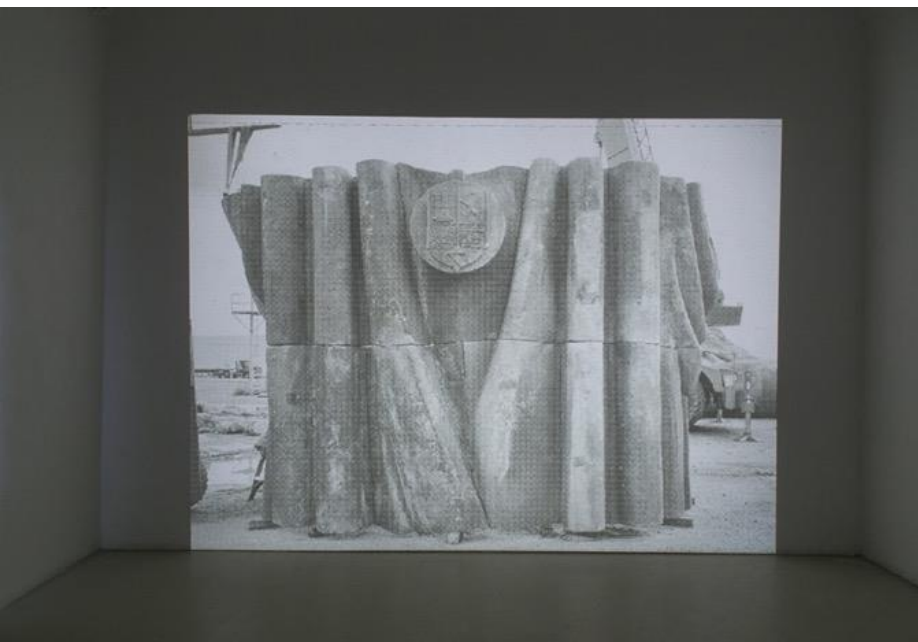
Umberto di Marino
Arte Contemporanea
Naples



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



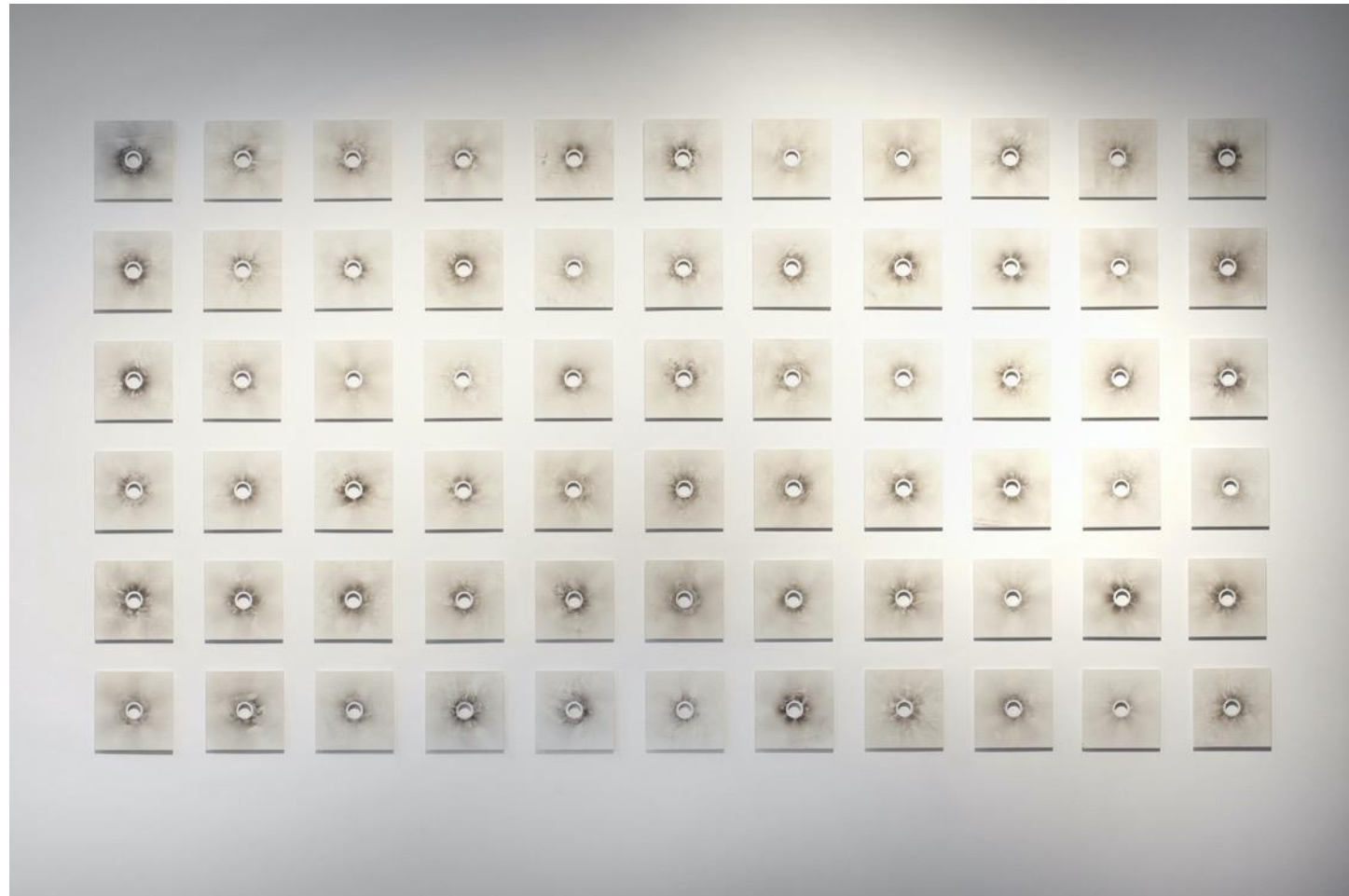
Ears Go Deeper Than Eyes Can See, 2014
Installation view at Umberto di Marino Arte Contemporanea, Naples

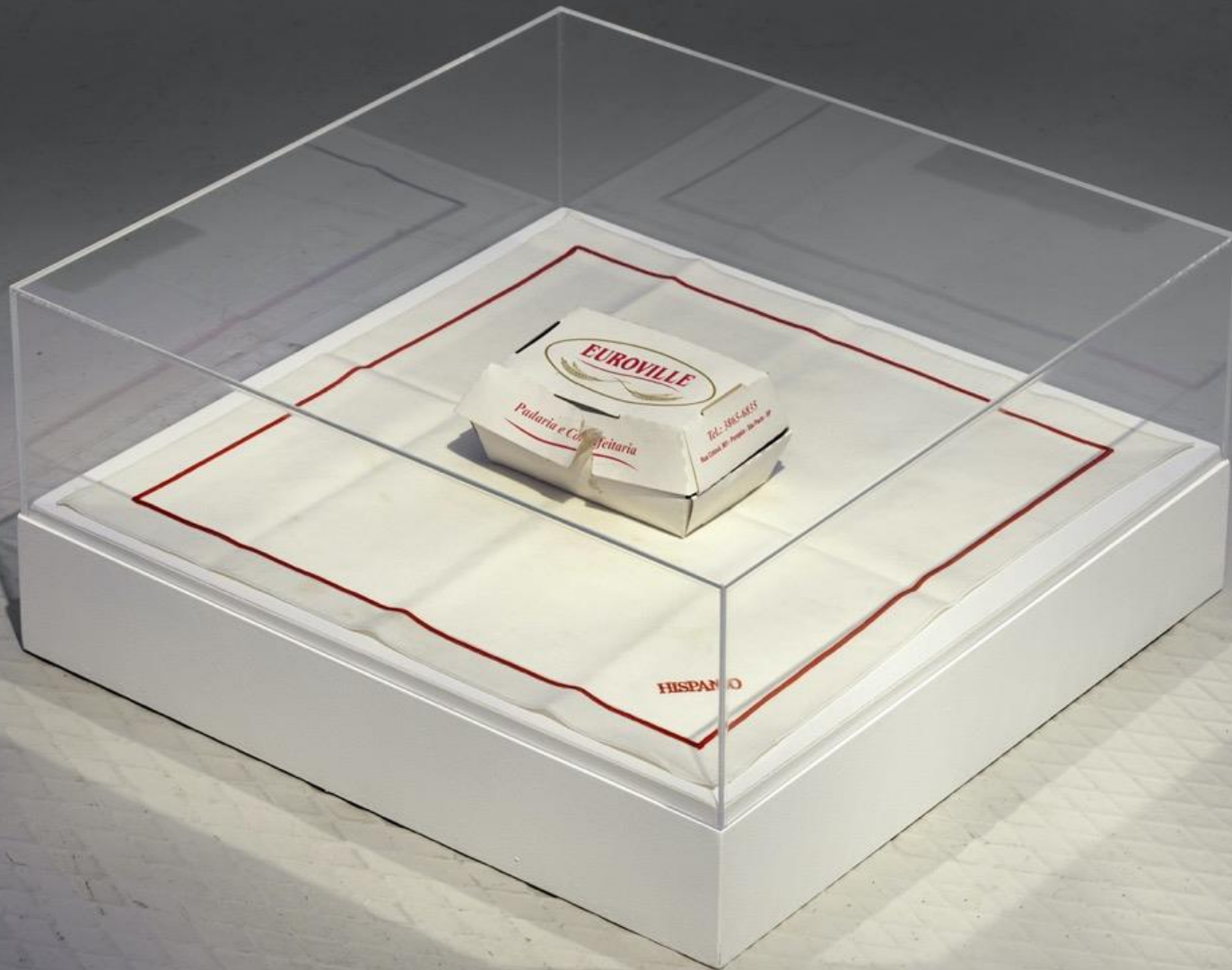
Against My Ruins

2014

Solo show

Nils Strærk
Copenhagen





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

Even heroes grow old,

Curated by Helena Holmberg,

2012

Index, The Swedish
Contemporary Art Foundation

Stockholm





Even heroes grow old, 2012
Installation view at Index, The Swedish Contemporary Art Foundation, Stockholm

Public Projects



Where is my land

With Carla Zaccagnini

2024

Stockholm





ANYWHERE
IS MY
LAND



Europa

2016

Composition gold leaf applied to wall (710 x 100 cm), glass, 20 one-metre wooden rulers on wall (317,5 x 100 cm) and photographic print (41,7 x 60 cm)

Permanent work, Port Entry,
Gothenburg, Sweden





Europa, 2016

Installation view at Port Entry, Gothenburg, Sweden



Europa, 2016

Installation view at Port Entry, Gothenburg, Sweden



Europa, 2016

Installation view at Port Entry, Gothenburg, Sweden

*If you don't know what the south is,
it's simply because you are from the
north*

2015

Vinyl on baggage carousel

Public work, Landvetter Airport,
Gothenburg (SW)





If you don't know what the south is, it's simply because you are from the north, 2015

Installation view at Landvetter Airport, Gothenburg, Sweden

El Infinito querido es bien poca cosa

2013

*Vinyl text on the roof of a public bus,
Buenos Aires (AR)*



Are we the people we are waiting for?

2012

Billboards, Malmö (SW) and Nicosia (IT)





Are we the people we are waiting for?, 2012

Billboards, Malmö and Nicosia

In my dreams Europe is always less than a metre

2011

Outdoor banner, Amsterdam (NL)



RUNO LAGOMARSINO

b. Lund, Sweden 1977
Lives and works in Malmö

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

SCULPTURE 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

PUBLIC PROJECTS

2024

WHERE IS MY LAND, With Carla Zaccagnini, Stockholm, Sweden

2016

EUROPA, Port Entry, Gothenburg, Sweden

2015

IF YOU DON'T KNOW WHAT THE SOUTH IS, IT'S SIMPLY BECAUSE YOU ARE FROM THE
NORTH, Landvetter Airport, Gothenburg, Sweden

2013

EL INFINITO QUERIDO ES BIEN POCA COSA, Buenos Aires, Argentina

2012

ARE WE THE PEOPLE WE ARE WAITING FOR?, Malmö, Sweden and Nicosia, Italy

2011

IN MY DREAMS EUROPE IS ALWAYS LESS THAN A METRE, Amsterdam Nederland

SOLO EXHIBITIONS AND TWO-PERSON EXHIBITION

2025

NOBODY FORGETS NOTHING, Nils Staerk, Copenhagen (DK)

2024

SILENCE ANSWERS ALL, Marabouparken Konsthall, Stockholm (SE)

2023

NOBODY FORGETS NOTHING, Francesca Minini, Milan, (IT)

THE PERSISTENT ACTION OF A FALLING TEAR, Nils Stærk, Copenhagen (DK)

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 (IT)

2018

CONCENTRATIONS 61: RUNO LAGOMARSINO, ENTREMUNDOS, curated by Katherine Brodbeck, Dallas Museum of Art (DMA), Dallas (US)

LA NEBLINA, curated by Filipa Oliveira, Galeria Avenida da Índia, Lisbon (PT)

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 (DK)

2016

WEST IS EVERYWHERE YOU LOOK, Francesca Minini, Milan (IT)

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 (FR)

2014

BARBRO & HOLGER BÄCKSTRÖMS AWARD, curated by Cecilia Widenheim, Malmö Art Museum, Malmö (SE)

AGAINST MY RUINS, Nils Stærk, Copenhagen (DK)

EARS GO DEEPER THAN EYES CAN SEE, Umberto Di Marino, Naples (IT)

2013

THIS THING CALLED THE STATE, curated by Marianne Hultman, Oslo Kunstforening, Oslo (NO)

THE G IN MODERNITY STANDS FOR GHOSTS, Mellanrummet, Nils Staerk, Copenhagen (DK)

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 (DK)

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 (IT)

TRANS ATLANTIC, Art Statements, Basel (SW)

2010

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

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

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 (DK)

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**2025**

COSMOS, OTHER CARTOGRAPHIES, Nara Roesler, Sao Paulo (BR)

2024

INSEPARABLE DISTANCE, 15th Gwangju Biennale, Gwangju (KR)

2023

STÅHL COLLECTION, Yllefabriken, Norrköping, (SE)

LINHAS TORTAS, curated by Diana Campbell, Mendes Wood DM, São Paulo (BR)

ON THE PULSE OF WATER, curated by Tawanda Appiah, Skånes Konstförening, Malmö (SE)

LA TERRA NOSTRA È UN MOSTRO DI MARE, curated by Claudio Zecchi, Paolo Mele, KORA – centro del Contemporaneo, Castrignano de' Greci (IT)

ÁREA PLAY, curated by Laercio Redondo and Birger Lipinski, Silvia Cintra + Box 4, Rio de Janeiro (BR)

I SEE NO DIFFERENCE BETWEEN A HANDSHAKE AND A POEM, curated by Fernanda Brenner, Mendes Wodd DM, Paris (FR)

THE IMPERSONAL VERB AND THE HIDDEN SUBJECT, Concentric: La Capella/Index Foundation, Barcelona (ES)

THE FANTASTIC AND HORRIFIC. MARIA PRYMACHENKO AND WORKS FROM THE MODERNA MUSEET COLLECTION, Moderna Museet, Malmö (SE)

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 (US)

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

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 (IT)

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

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

AND THAT SONG IS OUR AMULET, curated by Melanie Roumiguère and Malte Roloff, Galerie Wedding, Berlin (DE)

ENTANGLED_PAPERWORKS, Nils Staerk, Copenhagen (DK)

CONSTRUÇÃO, curated by Renato Silva, Mendes Wood DM, São Paulo (BR)

TRANSOCEAN EXPRESS, curated by Alexandre Melo, Galeria Presença, Porto (PT)

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 (DK)

DEEP SOUNDING. HISTORY AS MULTIPLE NARRATIVES, curated by Anna Catharina Gebbers and Melanie Roumiguère, daadgalerie, Berlin (DE)

THE WARMTH OF OTHER SUNS, curated By Massimiliano Gioni and Natalie Bell, The Phillips Collection, Washington (US)

THE GREAT GLOBE, Art Quarter Budapest, Budapest (HU)

MIGRATION : TRACES OF A COLLECTION, Tensta Konsthall (SE)

NULL ISLAND, AAIR, Antwerpen (BE)

FROM WHERE I STAND, MY EYE WILL SEND A LIGHT TO YOU IN THE NORTH, curated by Gabriela Salgado, Te Tuhi, Auckland (NZ)

BRAZIL. KNIFE IN THE FLESH, PAC, Milan (IT)

2018

PER_FORMARE UNA COLLEZIONE – THE SHOW MUST GO_ON. PER UN ARCHIVIO DELL’ARTE IN CAMPANIA, curated by Andrea Villain, Museo Madre, Naples (IT)

TEMPORALIDADES. ARTE LATINOAMERICANO, Colección FEMSA, Museo de Arte e Historia de Guanajuato, Guanajuato (MX)

PLURAL DOMAINS: SELECTED WORKS FROM THE CISNEROS FONTANALS ART FOUNDATION (CIFO) COLLECTION, curated by Jesùs Fuenmayor, as part of the 2018 Cuenca Bial, Museo del la Ciudad, Cuenca (ES)

NUNCA FUIMOS CONTEMPORÁNEOS, curated by Willy Kautz and Daniel Garza Usabiaga, XIII Bial FEMSA, Zacatecas (MX)

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 (US)

WER IST NOCH OSTERREICHISCH?, Kunst Meran, Meran (IT)

LA TERRA INQUIETA, curated by Massimiliano Gioni, Fondazione Trussardi e Triennale di Milano, Milan (I) NEITHER, Mendes Wood DM, Brussels (BE)

CANIBALIA, curated by Julia Morandeira Arrizabalaga, Hangar, Lisbon (PT)

MONUMENTOS, ANTI-MONUMENTOS Y ESCULTURA PÚBLICA, curated by Pablo León de la Barra and Viviana Kuri, Museo de Arte de Zapopan, Guadalajara (MX)

LIVES BETWEEN, curated by Joseph Del Pesco, Kadist, San Francisco (US)

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 (BE)

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 LEEDE, Curated by Edi Muka, Statens Konstråd, Malmö (SE)

THE WINTER OF OUR DISCONTENT, Curated by Jacopo Crivelli Visconti, Galerie Martin Janda, Vienna (AT)

NUR IM OKZIDENT, Curated by Luigi Fassi, MAM Mario Mauroner Contemporary Art, Vienna (AT)

UNDER THE SAME SUN: ART FROM LATIN AMERICA TODAY, the second exhibition of the Guggenheim UBS, New York (US)

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, Malmö (SE)

DESCENT, curated by Charlotte Ickes Institute of Contemporary Art, Philadelphia (US)

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 (Be)

UNITED STATES OF LATIN AMERICA, curated by Jens Hoffmann and Pablo León de la Barra, Museum of Contemporary Art Detroit (US)

SOUTHERN PANORAMAS, 19th Contemporary Art Festival Sesc Videobrasil, São Paulo (BR)

CANIBALIA, curated by Julia Morandeira Arrizabalaga, Kadist Art Foundation, Paris (FR)

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 (AT)

IR PARA VOLVER - LEAVING TO RETURN 12° 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 (US)

BEYOND THE SUPERSQUARE, curated by Holly Block and María Ines Rodríguez, The Bronx Museum of the Arts, New York (US)

IDEA OF FRACTURE, curated by Jacopo Crivelli Visconti, Francesca Minini, Milan (IT)

CRÍTICA DE LA RAZÓN MIGRANTE, curated by Carolina Bustamente Gutieérrez 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 (FR)

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 (DE)

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 (FR)

THE NORDIC MODELL, curated by Cecilia Widenheim, Kim Einarsson and Stine Hebert, Malmö Art Museum, Malmö (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 (PT)

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)

PRINCI ÍPIOS FLEXOR, curated by Kiki Mazzucchelli, Gramatura, São Paulo (BR)

THE WAY OF THE WORLDS, curated by Beatrice Jones Frac Lorraine, Metz (FR)

SHOW OFF, curated by Jacob Fabricius Malmö Konsthall, Malmö (SE) and Point Centre for Contemporary Art, Nicosia (CY)

IEMANJA Á CLAUS, Mendes Wood DM, São Paulo and Diana Stigler, Amsterdam (NL)

F FOR FREEDOM, curated by Alexandre Melo Galeria Filomena Soares, Lisbon (PT)

The 30th São Paulo Bienal - The Imminence of Poetics San Paulo, Curated by Luis Pérez-Oramas, San Paulo (BR)

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 (FR)

2011

ENCOUNTER WITH HILL, curated by A Åsa Nacking, Selections from the Malmo ö Art Museum Lunds Konsthall, Lund (SE)
RESPONDING TO THE NEW MOON: PROLOGUE, Curated by O Övu ül Durmusoglu, Galerie Tanja Wagner, Berlin (DE)
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 (IT)
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 È, curated by Alberto Salvadori and Andrea Lissoni, Fondazione Pitti, Florence (IT)
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 (US)
VECTORS OF THE POSSIBLE BAK, (with Johan Tire én) , curated by Simon Sheikh, Utrecht (NL)
FREEZE, curated by Caroline Bøge, Nils Stærk, Copenhagen (DK)
THE PHILOSOPHY OF MONEY, curated by Miguel Amado, Lisbon City Museum, Lisbon (PT)
ALL THAT IS SOLID MELTS INTO AIR: THE SOCIAL AT THE BERARDO COLLECTION, curated by Miguel Amado Museu Coleção Berardo, Lisbon (PT)
THE TRAVELING SHOW, curated by Adriano Pedrosa, Colección Jumex, Mexico City (MX)
TRISTES TROPICS, curated by Pablo Leon De La Barra The Barber Shop, Lisbon (PT)
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 (US)
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 (DE)
RISK LULEA Á ART BIENNIAL, curated by Jan-Erik Lundström, Luleå, (SE)
A SPACE ON THE SIDE OF THE ROAD, curated by Henrik Andersson and Kajsa Dahlberg, Röda Sten, Gothenburg (SE)
2da Trienal Poli/Gráfica de San Juan: América Latina y el Caribe, curated by Adriano Pedrosa, Julieta González and Jens Hoffmann, San Juan (PR)
THIS IS NOT AMERICA, curated by Pablo León 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 (US)
NOTES FROM THE LIVING DEAD MUSEUM, Living Art Museum, Reykjavik (IS)
POSTED 4: PRIVATE TALK - Public Space, with Johan Tirén , Cork (IR)

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, Múcsarnok Kunsthalle, Budapest (HU)
NO NO NO NO NO NO NO NO NO NO NO THERE'S NO LIMIT, Signal, Malmö (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, Malmö Konsthall, Malmö (SE)
ART RECLAIMS FOREIGN AFFAIRS, curated by < rotor >, Ljubljana (SI)
Whitney Independent Study Program Exhibition, curated by Cecilia Canziani and Vincent Honoreé, New York (US)
The unfair fair 1:1 projects, Rome (IT)

2007

MOVEMENT, CONTINGENCY, COMMUNITY, Gallery27, curated by Hyunjin Kim, Kaywon School of Art & Design, Seoul (KR)

GROUND LOST, curated by WHW Galerija Nova, Zagreb (HR) and Forum StadtPark, (AT)

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 (IT)

WE ALL LAUGHED AT CHRISTOPHER COLUMBUS, curated by Krist Gruythuysen and November Paynter, Platform Garanti, Istanbul (TR) and Stedjlik Museum Bureau, Amsterdam (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 (DK)

2003

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

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2021

Runo Lagomarsino, Lunds Konsthall, Fredrik Svensk, Artforum

”Torget mellan murarna” Att växa upp med någon annans historia av exil, Sofia Bertilsson, Svenska Dagbladet

Poetiskt och djupt personligt på Lunds konsthall, Birgitta Rubin, Dagens Nyheter Runo Lagomarsino har skapat en personlig utställning som bränner till, Carolina Söderholm, Sydsvenska Dagbladet

2020

Lagomarsinos ”I am also smoke” Natasha Marie Llorens, Art Agenda

Runo Lagomarsino på Galerie Nordenhake, Andreas Gedin, konsten.net

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 Themsén, 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, O2 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 Golz, Art Agenda Lemmerz och Lagomarsino 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 Dagbladet 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

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