Runo Lagomarsino

*1977, Malmö, Sweden lives and works between São Paulo and Malmö

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The work of Runo Lagomarsino presents alternative perspectives on historical, political and cultural power relationships. Often employing strategies of displacement and transformation to question the writing of history, especially within the context of South America, his installations, sculptures, pictures, and films focus on how today's political and social environment has developed through historical processes, and how this creates metaphors and pictures from which we read history and society.

Lagomarsino's œuvre finds itself within a critical, decolonial project. However, in doing so, he does not primarily seek to tell other stories, or to reveal hidden truths or construct new historical narratives from the perspective of the colonized. Rather, his work aims to recount the same stories in different ways and uncover conflicting dependencies and complex political events without reducing their inevitable ambiguity.

To search for fractures, for blind paths from where to tell other stories, from where to unlearn, and, particularly, from where to read the past and name the future. Born in Sweden to exiled Argentinian parents who descended from Italian émigrés who fled Europe during the First World War, Lagomarsino's biography charts the very colonial histories that his works examines.

Runo Lagomarsino (b. 1977, Lund, Sweden) lives and works between Malmö and São Paulo.

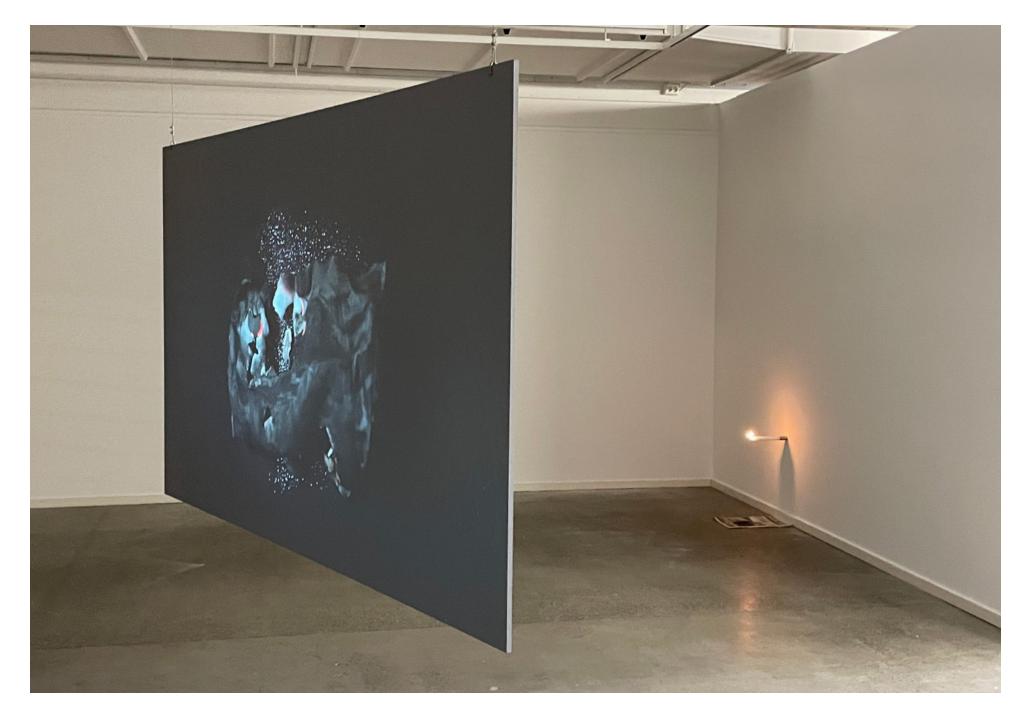
Some of the artist's solo exhibitions include: Skånes Konstförening, Copenhagen (2023); Nils Stærk, Copenhagen (2023 & 2017); Galleri Format, Malmö (2022); Mendes Wood DM, Brussels (2021); Francesca Minini, Milan (2016); La Criée Center for Contemporary Art, Rennes (2015); Nils Stærk, Copenhagen (2014); Mendes Wood DM, São Paulo, (2013); Oslo Kunstförening, Oslo (2013); The Swedish Contemporary Art Foundation, Stockholm (2012).

Additionally, his work was included in group shows such as: Mendes Wood DM, São Paulo (2024); KIASMA, Helsinki (2024); Mendes Wood DM, Paris (2023); Norrtälje Konsthall (2023); Kalmar Konstmuseum (2022); Arken Museum of Modern Art, Copenhagen (2022 & 2021); Los Angeles County Museum of Art (LACMA) (2017); Prospect.4, New Orleans (2017); Fondazione Trussardi, Milano (2017); MCA Chicago (2017); Museo Nacional Centro de Arte Reina Sofía, Madrid (2015); Solomon R. Guggenheim Museum, New York (2014); 56th La Biennale di Venezia (2015); Gothenburg International Biennial (2015); 12th Biennial of Cuenca (2014); 30th Biennial de São Paulo (2012); 12th Istanbul Biennial (2011).

SELECTED EXHIBITIONS



2022 Galleri Format, Malmö A Cloud of Smoke



2021 Mendes Wood DM, Brussels *The Inner Circles*

1. *Fiat* – let it be done – is a command with which an authority exhorts a shared belief in the value of a currency. *Fiat* currencies are those that, dissociated from their equivalent in gold and silver, which can always be converted into the value of the material from which they are made, must rely on the almost-magical illusion that a symbolic contract issued by a king, a bank or a state guarantees a comparable value in all possible exchanges. It is, therefore, a request to have faith in it, but it can only be realized through a command. Let it be done. And so it is. An exemplary exercise in performativity.

Metal coins, which are currently in the process of disappearing in most prosperous economies in Europe, still represent, in the rest of the world, a fragile certainty that one can amass the weight of a ponderable value at the bottom of a pocket or purse. Even knowing that the nickel, copper and brass found in almost every alloy used to produce coins bear no relation to the gold standard they aspire to represent, it is reassuring to feel their weight as a way of renewing our faith in *fiat*.

Perhaps, for this reason, the one Euro coins whose basic design the European Union has not changed since their original minting, feature a golden rim that frames the inner effigy like a ring.

What provides legitimacy to its value is not, of course, the golden rim and its allusion to gold, but the relief that represents authority on the coin's inner disk. The face of a monarch, the emblem of a country or a cultural reference that is seen to represent the national character endows the currency with the symbolic backing invested in them by a state's authority. In the complicated power balance within the European Union, the continuity of the underside's design, identical in every country, contrasts with the changing motif on the frontside. Each EU country is in charge of their cultural reference, national emblem or monarch's face to appeal to the legitimacy of *fiat*. But when it comes to encouraging confidence in currency exchange, what kind of legitimacy can –for instance– a Spanish monarch's face inspire if he is being investigated for tax evasion and illegal commissioning? [...]

- Asiser Mendizabal





The Inner Circles, Mendes Wood DM, Brussels, Belgium, 2021





The Inner Circles, Mendes Wood DM, Brussels, Belgium, 2021

2021 Konsthall Lund, Lund *The Square Between the Walls*

The Square Between the Walls', Lagomarsino's solo exhibition at Lunds konsthall, brings together a group of recent and older works with two new commissions dwelling on his own family's history and his relationship with Lund. The artist's family fled the military regime in Argentina and settled in Lund in the late 1970s. His father found employment with Åkerlund & Rausing (now A&R Carton), where the presses worked around the clock to print cardboard for different sorts of packaging. Two new commissions, "Mad Toy and Home Waits for No One" (both 2021), are inspired by the Lagomarsino's memories of visits to this factory with his father.

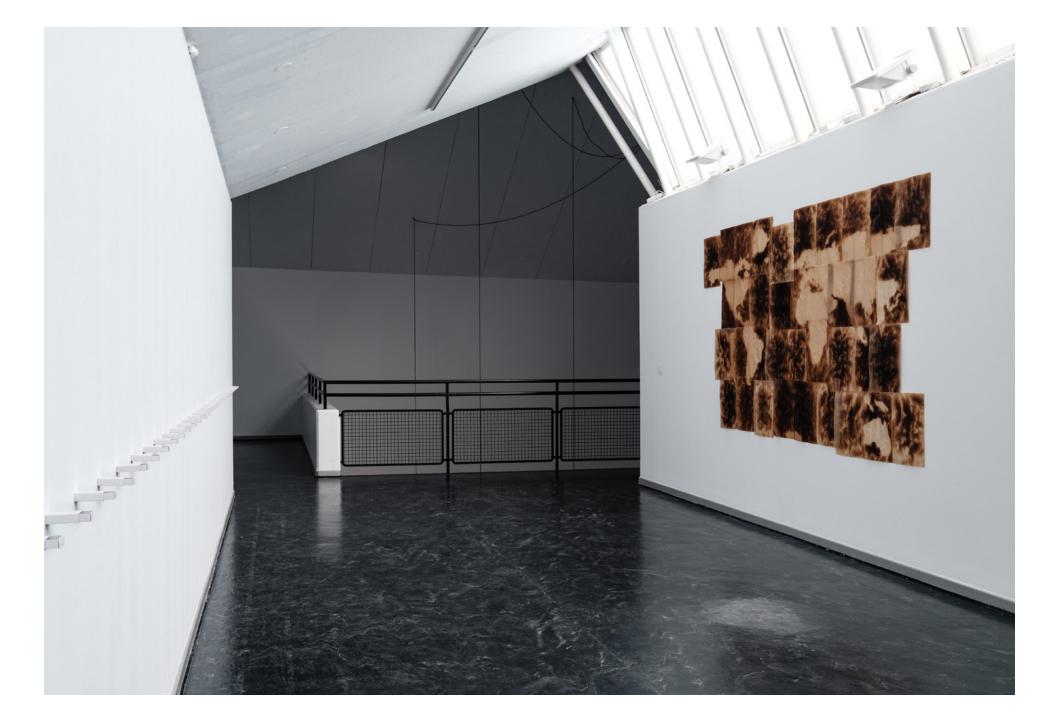
Visitors to the exhibition also have the unique opportunity to see one of the artist's earliest works, "A Song of Bola de Nieve" (1997), a humorous piece in which he sings and simultaneously translates a song from Spanish into Swedish. It is shown together with a number of other recently produced works. His practice relies on the subversive and utterly precise use of language and symbols, and especially their implications for institutions, which is meant to empower viewers and encourage them to reflect on possible, probable and desirable futures.

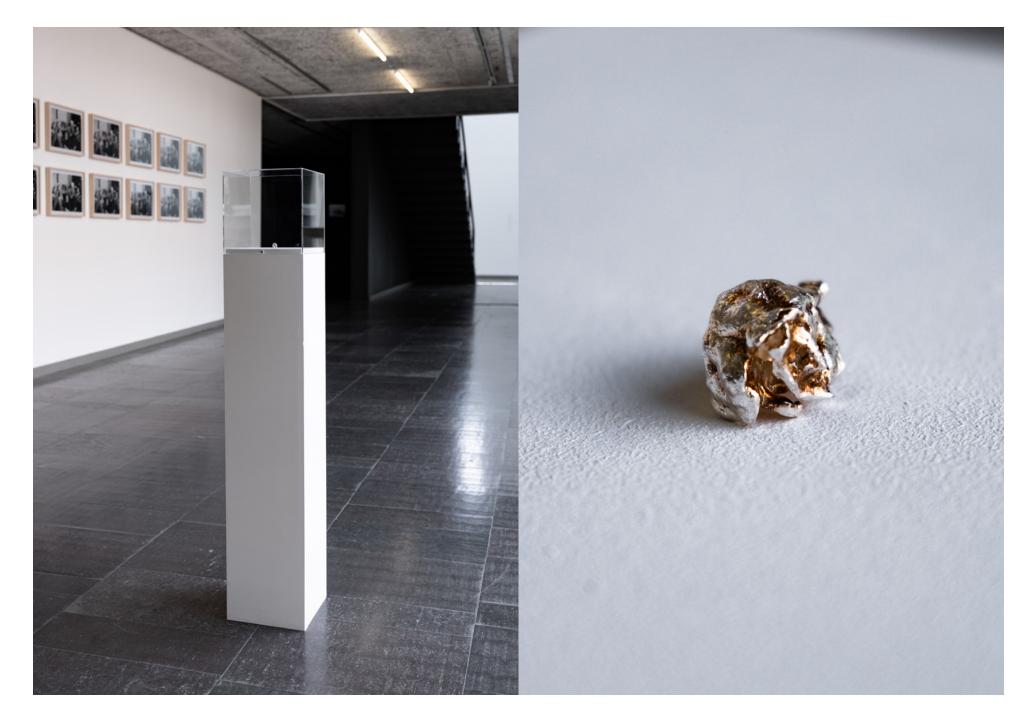
As part of his exhibition, Lagomarsino has invited Malmö-based Bélgica Castro Fuentes to show a selection of her "arpilleras", narrative textile images sustaining a legacy of commentary and resistance through patchwork and embroidery that goes back to the self-organised women's resistance groups during the military dictatorship in Chile in the 1970s and '80s¹.

1. https://lundskonsthall.se/en/exhibitions/2021/runo-lagomarsino

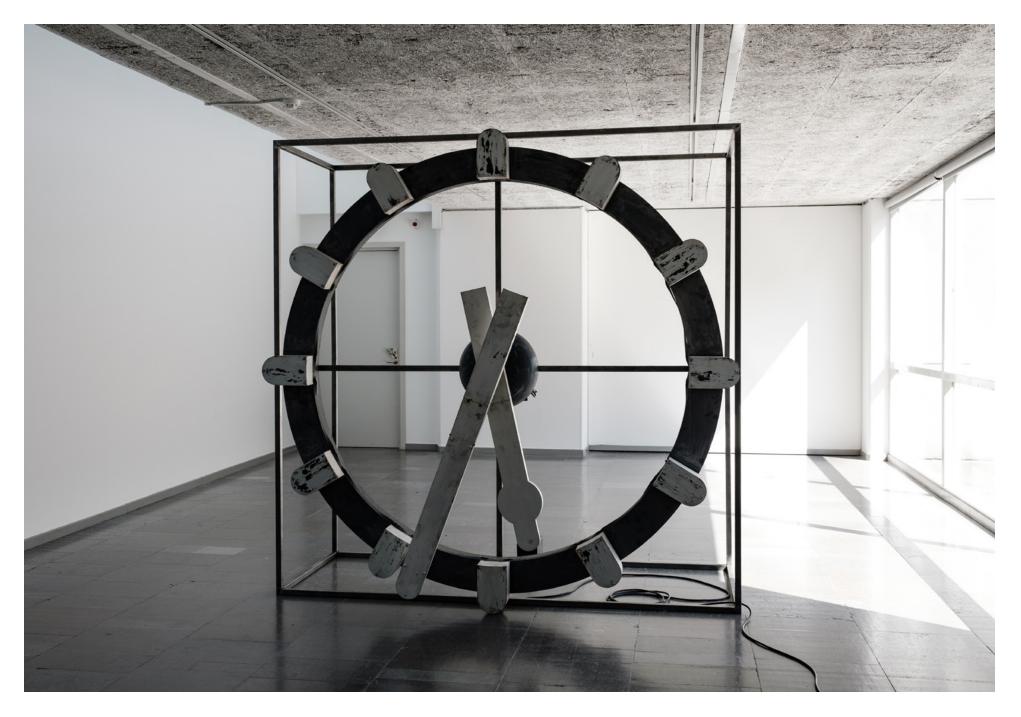




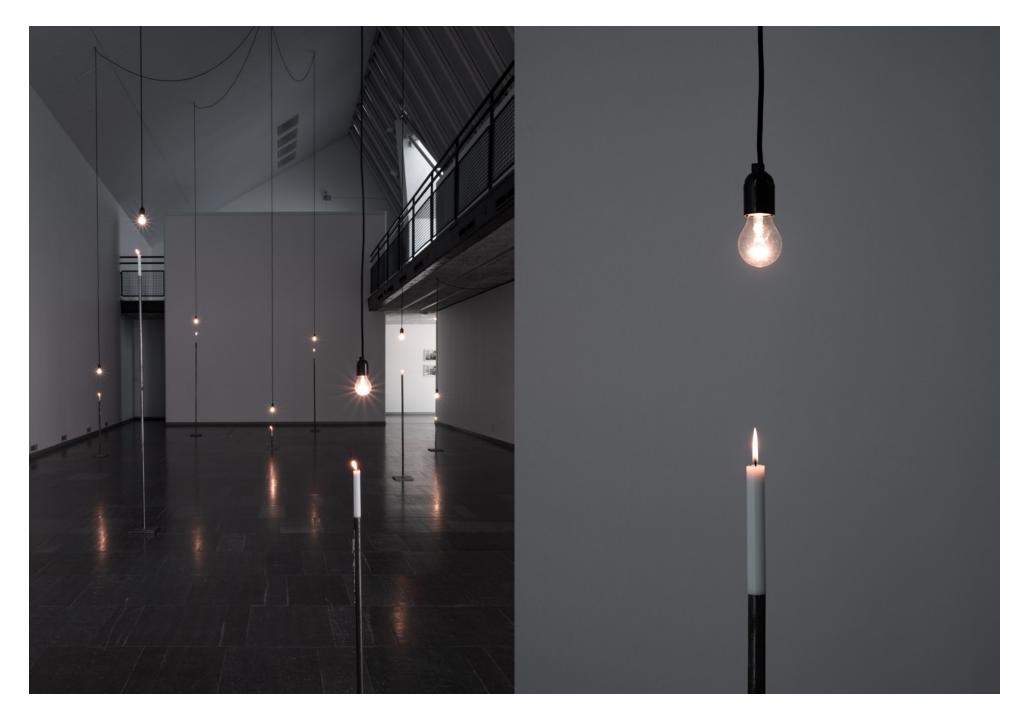








The Square between the Waves, Konsthall Lund, Lund, Sweden, 2021



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2020 Mendes Wood DM, São Paulo CONSTRUÇÃO

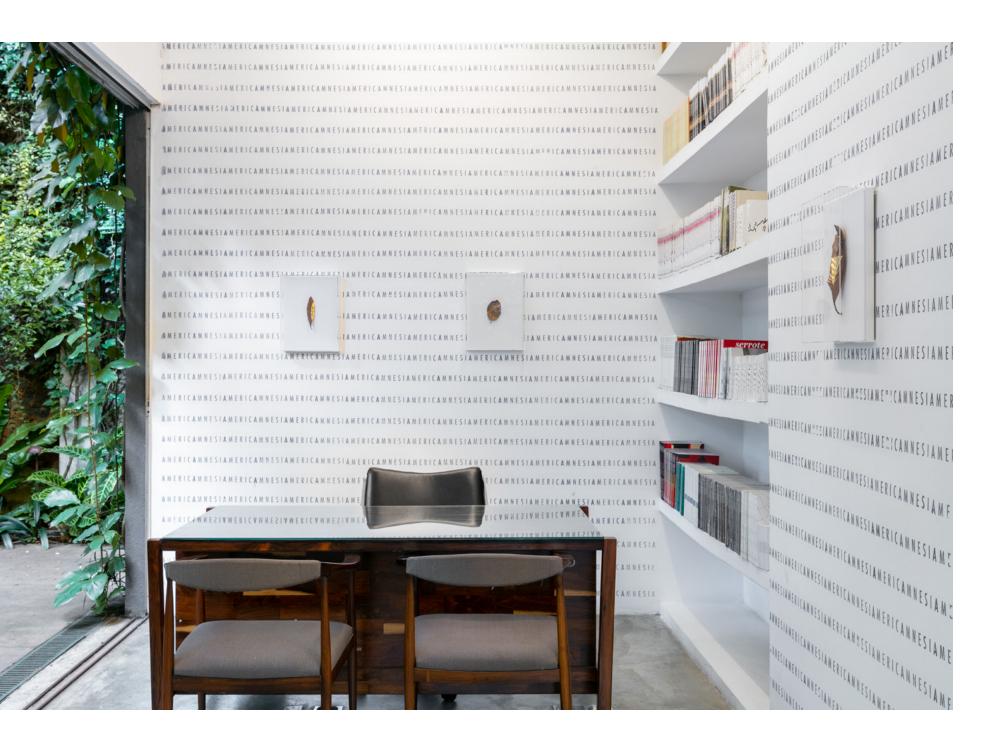
Many events overflowed the 60s and 70s with vast material of abundant combustion that was crucial for strengthening the dialogue between art and the world. The artists' responses to the constant changes that reveal the contours and transformations in world geopolitics over time have always been of immense use in strengthening aesthetic and conceptual discussions and analyses. Much of this rhetoric shaped the themes of countless exhibitions, which for the most part and in the recent past, brilliantly set out to revisit history to realize what we cannot forget.

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The current moment of political and social engagement instigates us to rekindle the dialectical bases of the discussion about the direction of this society, which again bets on the indecent setback in the ideological field with the advance of conservative agendas. Looking to the present time, the exhibition does not fit the infinite discourses that tend to moralize the subjective bases of reason, intends only to expand, through the narratives placed by each of the presented works, the reflection on the thin layers that are projected as attempts to understand the confused time that forms on the horizon.

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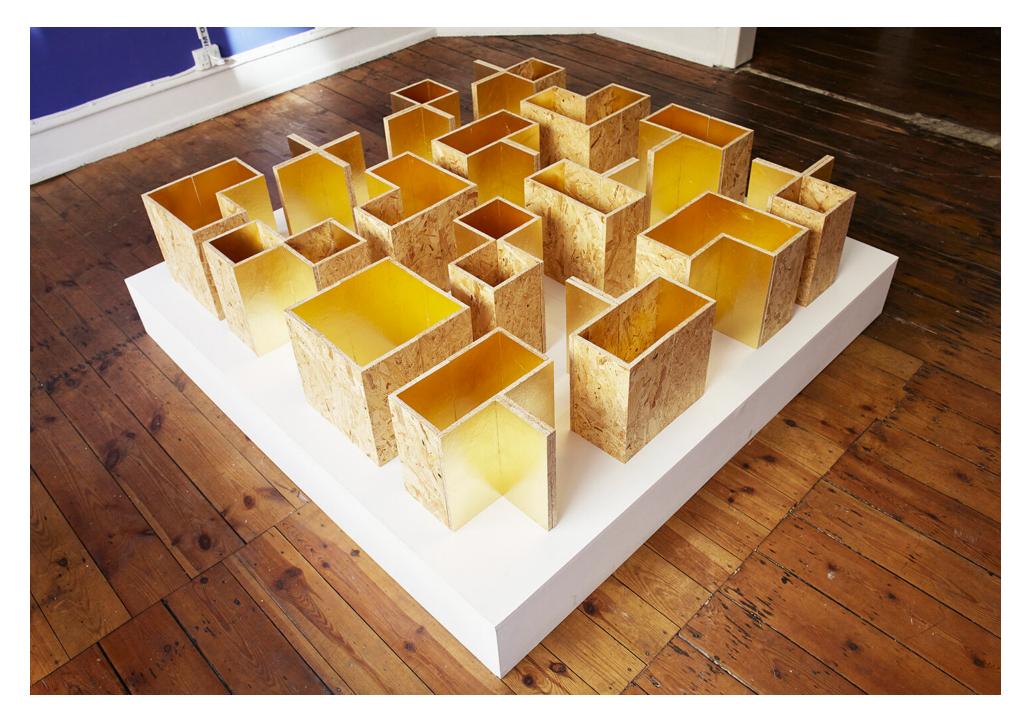


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2019 SixtyEight Art Institute, Copenhagen *This Is Not an Apricot*



This Is Not an Apricot, SixtyEight Art Institute, Copenhagen, 2019



2018 Dallas Museum of Art, Dallas *Concentrations 61: Runo Lagomarsino, EntreMundos*

The Dallas Museum of Art presents *Concentrations 61: Runo Lagomarsino, EntreMundos*, the first US solo museum exhibition for the conceptual artist. On view September 30, 2018, through April 14, 2019, the exhibition is part of the Museum's longstanding "*Concentrations*" series, which presents project-based solo exhibitions by international emerging artists. *EntreMundos* explores the unstable nature of national identities and myths through the transformation of everyday objects and phrases into historically referential works of art. By inverting and reconstituting markers of imperial influence and control, Lagomarsino points to the volatile relationship between power and geography.

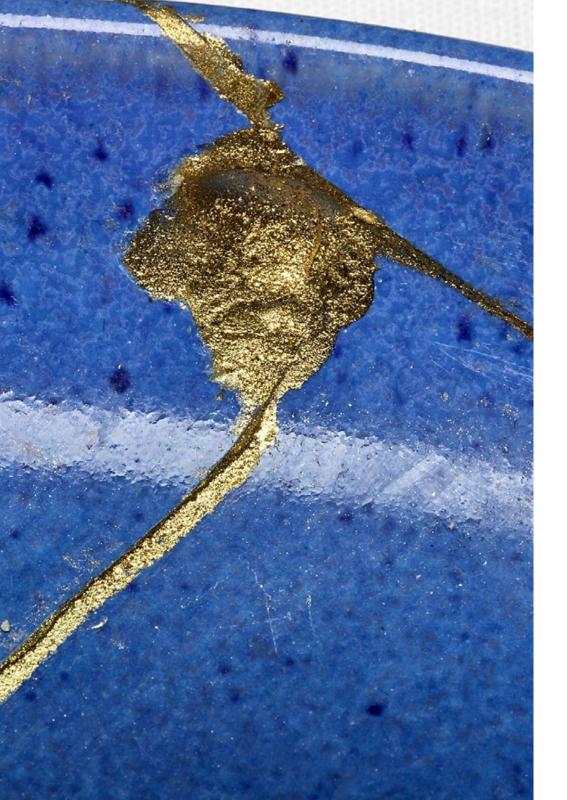
Concentrations 61 spans two galleries and features new commissions and previous works specifically reconfigured for the DMA. The artist relies on quotidian materials—stamps, dinner plates, schoolroom maps—to question the ways in which notions of cultural belonging, and cultural difference, are constructed. He also incorporates photography, language, and historical works from the permanent collection in interventions that are both poetic and phenomenological. The

subtitle of the exhibition, *EntreMundos* ("between worlds" in Spanish), evokes how Lagomarsino's work evolves from a nuanced experience of migration in a global order driven by the constant movement of people and things.

"What I try to do in my work is construct frictions between language, iconography, and dominant narratives—frictions that connect these two spaces and times," Lagomarsino explains. "My work is a search for fractures, for blind paths from where to tell other stories, from where to unlearn, and, particularly, from where to read the past and name the future... This means there has to be a change not only in content but also in the form in which the conversation is being held; new systems, new ways of narrating have to be produced."¹

1.https://www.e-flux.com/announcements/210137/concentrations-61-runo-lagomarsino-entremundos/





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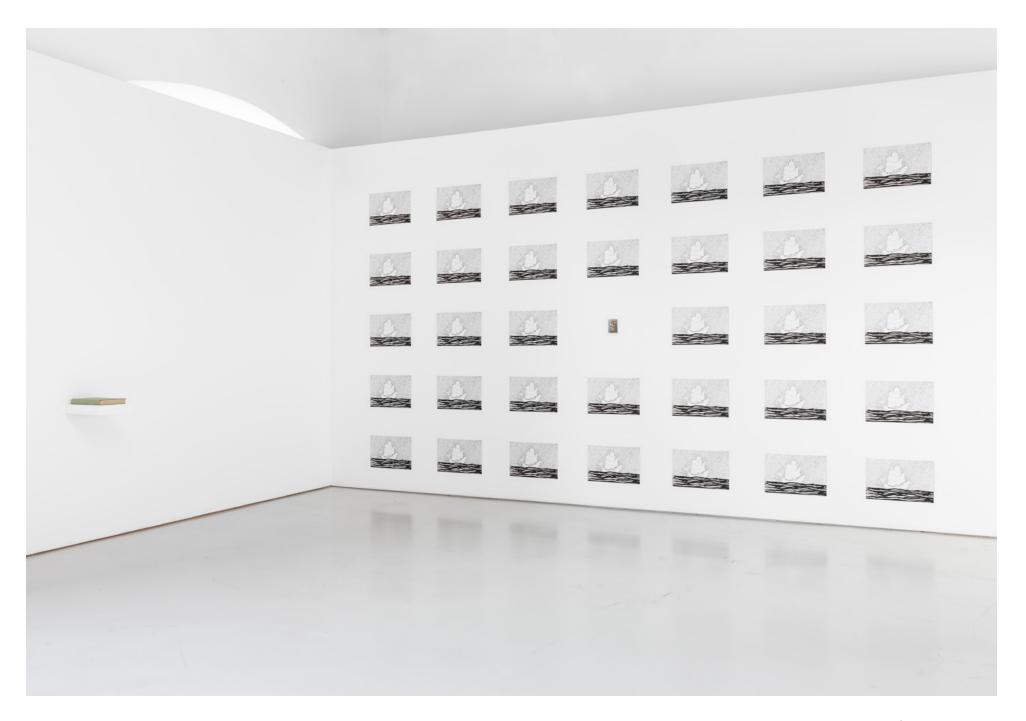
1.Ibid

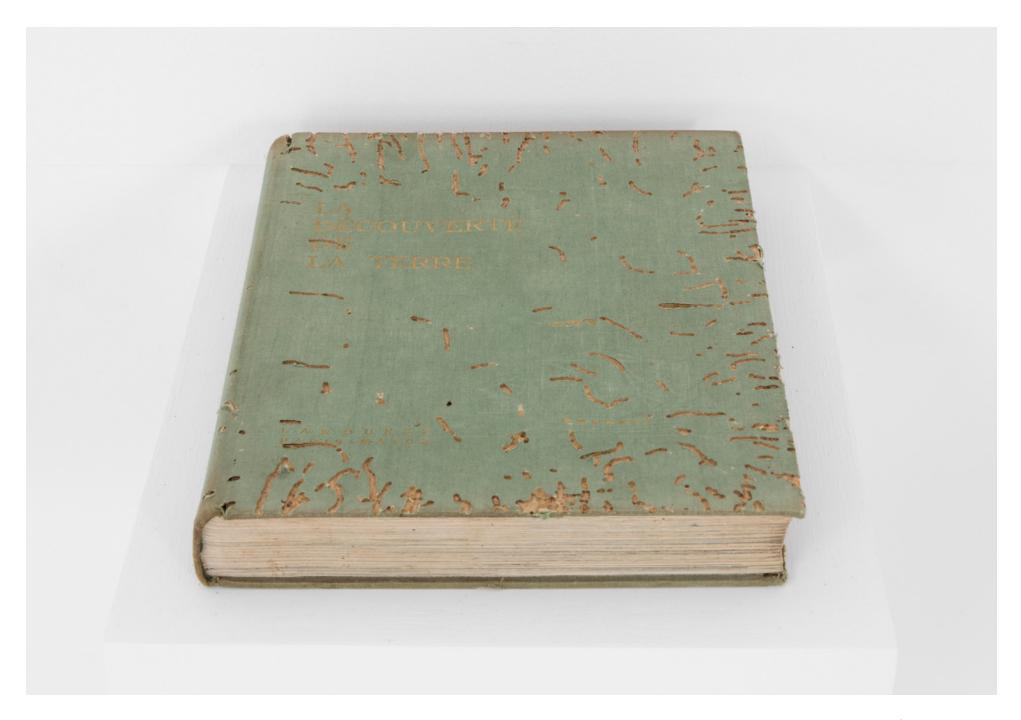




Concentrations 61: Runo Lagomarsino, EntreMundos, Dallas Museum of Art, Dallas, 2018











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

In the first room, the wall is completely stamped with the words *America Amnesia*, reflecting on the erasure in the Americas' historiographical process and its cultural transformations. At the same time, the work questions the reading of the word America as referring exclusively to the United States. A Ford Falcon 78 lamp illuminates one of the walls, a lamp taken from a car model known in Argentina for being used by paramilitary government forces in kidnappings and "desaparecimientos" during the dictatorship. Forces like the Triple A (Argentinian Anti-Communist Alliance).

A light that has no shadow.

To lighten the eyes in the darkness, to remove the melancholy, to comfort the weakness of the heart and to bring joy and magnitude; these are soothing properties attributed to gold by a Spanish goldsmith, half a century after the conquest of New Spain.

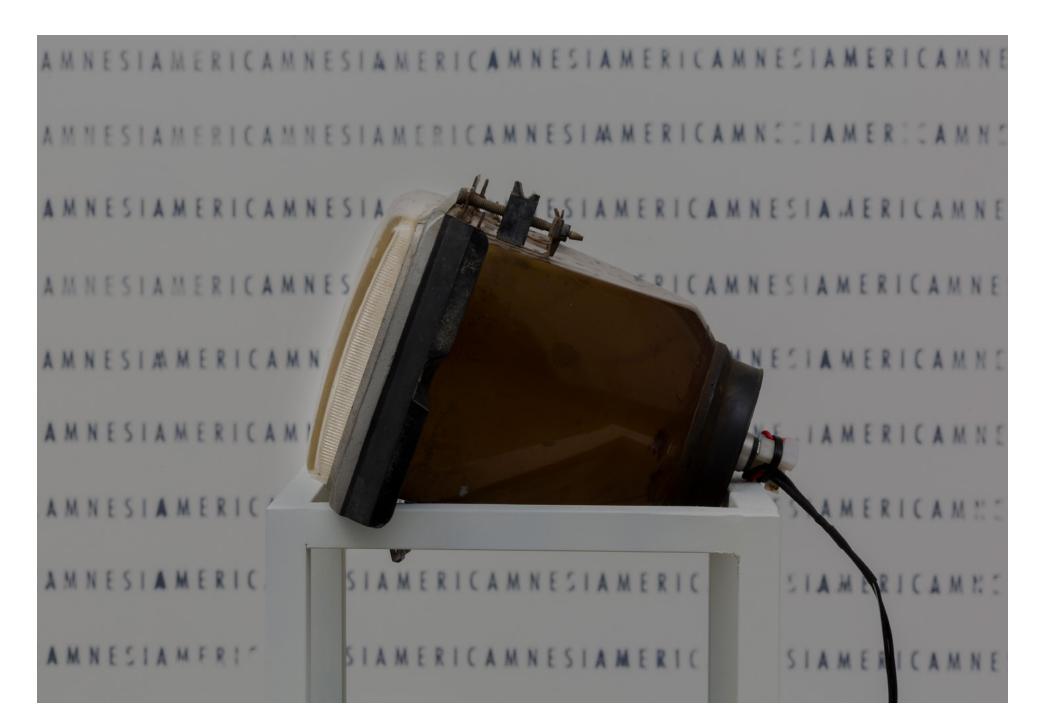
However, when Hernán Cortés told Montezuma that he and his fellow conquerors were suffering from a heart disease that only gold could cure, was he referring to that same weakness? Was he expecting empathy from the Aztecs, believing that they could not deny him their medicine? Or was he expressing the awareness that the Metropolis is defined only by the Other, by the gold of Other (Ouro do Outro)? Does Cortés deceive Montezuma in order to supply the crown's treasury, or does he acknowledge the weakness of the system?

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The inseparable relationship between conquest and dependence is one of the convergence points of the works in the exhibition. The works are not presented as effortless creations.- be them applied in the gallery space, in a branded baseboard suggesting a domesticity, or repeatedly stamped on the walls, using a bureaucratic tool -the stamp- creating a mural, or silkscreens applied vertically to the wall, contradicting the natural flow of the ink. On the contrary, the works produce friction, occupying a position where the past is not static, but fluid and negotiable.



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



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



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



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





2017 Mendes Wood DM, Brussels *Neither.*

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2015 Mendes Wood DM, São Paulo *Lacuna*

And then returning to the works in the show, I began to wonder: what if we thought of Runo Lagomarsino's artworks as being engaged in a practice of "ordinary language photography"? What I mean by this is a combination of Benjamin and Wittgenstein: that photography can reveal for us the possibilities obscured by our normal vision, and that in so doing it can help us repose problems in our visual language. With regard to Lagomarsino's work, I find this especially with regard to our visual language of politics. As with ordinary language philosophy, this investigation of the ordinary does not create some magic solution to our problems; it simply allows us to see if some of our problems are created because of mistakes in our visual grammar.

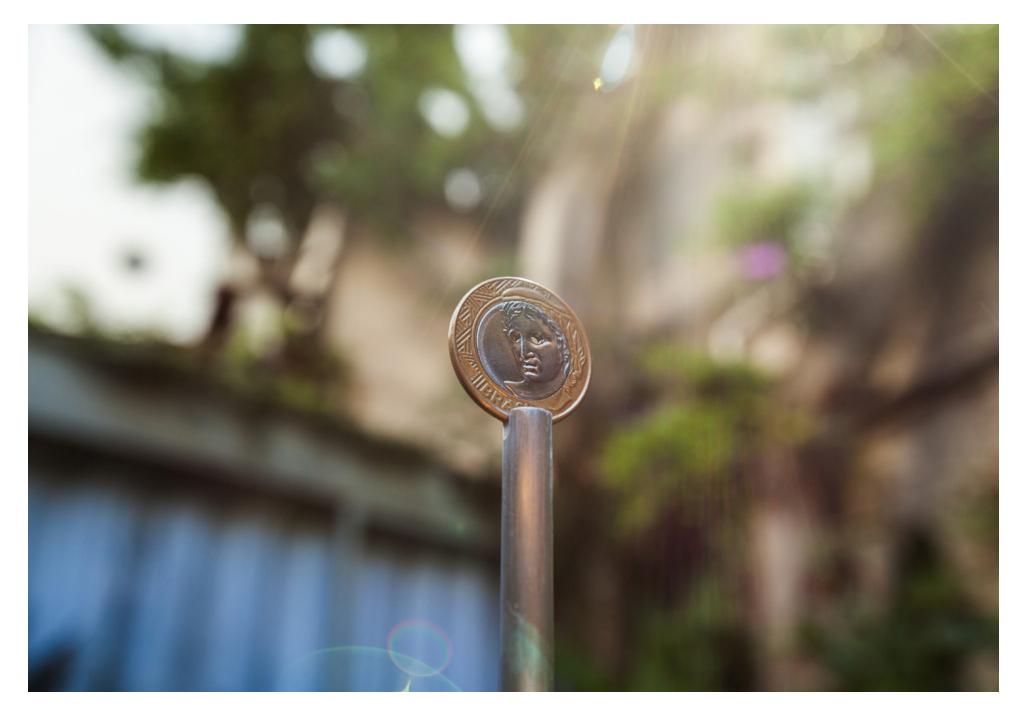
At the same time, this work is not strictly analogous to ordinary language philosophy. Images do not pose questions like "what is knowledge?" to begin with. If there is such a thing as ordinary language photography, theorizing it will require first stating, as clearly as possible, how our visual registers mislead us. For Benjamin, as we saw, photography enabled us to both see the ordinary better, and to open our perception to what within the ordinary we had discarded. I think, to put the problem a bit crudely, our visual language suffers today not from lack, but from excess. But when I say that the photographic condition today is one of excess, I do not only mean the quantity of images. I mean also the excess of responsibility that they impose upon us. There is something alienating about the idea that any of us is called on to completely stop the problems we see. This is not I think because, as Susan Sontag once suggested, there is something inherently passive and distancing about photography. But rather because certain modes of vision make it seem as if we could solve the world's troubles by simply obliterating what we see before this.

This is the false problem that Lagomarsino's ordinary language photography might help us repose. In our normal vision, we see a world on fire, and we see ourselves with but a glass of water. Then we ask ourselves: is it hopeless? Or, if not hopeless, are we reduced to the unachievable fantasy of everyone tossing their measly glass of water at once, in a collective moment of will? But even if this were achieved, what if the water were not enough? What if the fire just kept burning?

- Avi Alpert







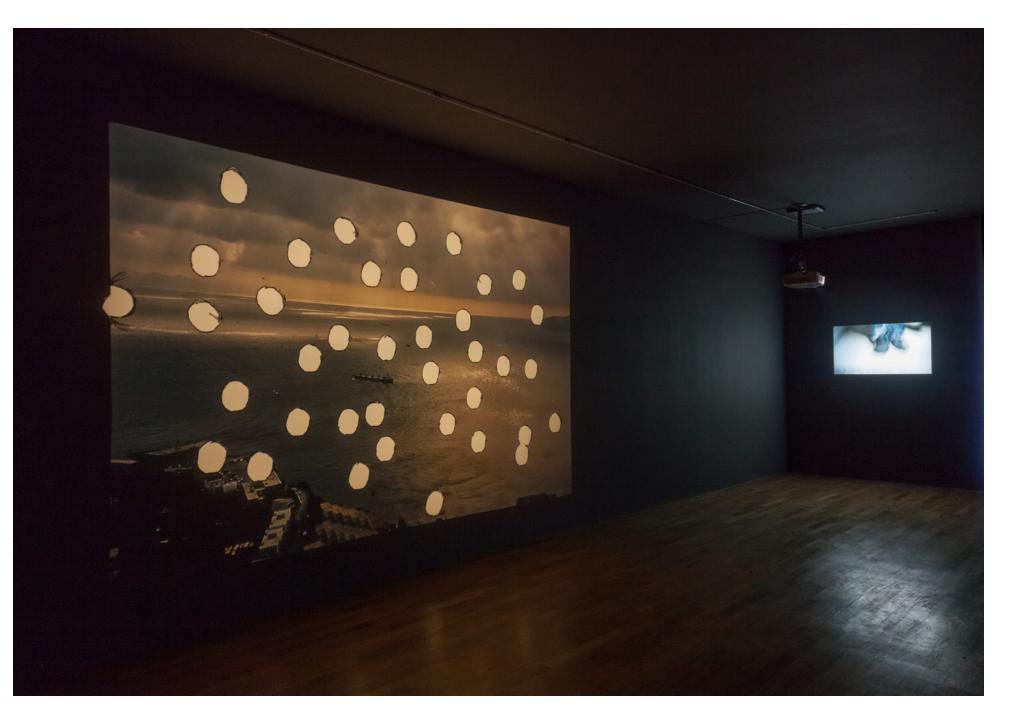


The room you are standing in will not solve the question of debt and the monetary crisis. It will not give you a quick stand to take on the problem of immigration. It will not unsteal the world's treasures. But it might remind you that posing politics in such terms is bound to fail. See political life, instead, as a blind currency fumbling to order our shared production, as a beautiful ocean filled with dead bodies, as an entire history of oppression and hope that is as strong as stone and pliable as sand. See it, in other words, as it actually is. This world, steel and air, atoms and void, pleasure and rupture, collectivity and despair. Build your politics on that world, and then you might have a chance. As the slides turn in the Sea of Grammar, and the holes accumulate, what do you expect to see at the end? The blinding light of truth? The disappearance of a problem? That is too easy. You will see what you always do: that you do not know, at any instant, where the next lacuna will appear, and whether through its gates will come the wretched or the blessed. But if you expect both, you might just know what to do in either case.

- Avi Alpert









Carla Zaccagnini / Runo Lagomarsino

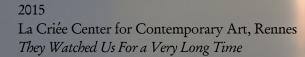
Zaccagninis and Lagomarsinos oeuvre reflects the transnational in their respective biographies. Lagomarsino was born in Lund. His parents are Argentinean Italian descendants, who for political reasons, fled from Argentina in the 1970s. Zaccagnini was born in Buenos Aires. Her Argentine parents, even those with Italian roots, emigrated to Brazil in 1981. These roots of migration emerges in both their ways of working and can be clearly marked in their multi-faceted approach to artistic mediums. It is also reflected in their interest to linguistics, geography, postcolonialism, national identity, gender, art history and issues relating to institutional criticism. The works in the exhibition serves as episodic encounters with the artists' ongoing research in these subject areas. The works in the exhibition have been divided into five themes: mapping and topography, violence and destruction, minimizing the distance, navigation through languages and regions, displacements and (de) construction of national identities¹.

1.https://malmokonsthall.se/en/utstallningar/carla-zaccagnini-and-runolagomarsino/



Carla Zaccagnini / Runo Lagomarsino, Malmö Konsthall, Malmö, 2015





Reflecting both his family roots and a personal life path, these repeated Atlantic crossings are the underpinning of his practice. In his sculptures, installations and videos he is striving for a perspective on the enduring nature of the colonial heritage in our globalised world. Making play with multiple points of view, he challenges our stances and identities: who is the "we", and who are "the others"?

The exhibition *They Watched Us For a Very Long Time* takes its title from the work of the same name, dating from 2014: sixty-six metal plates purloined from the lighting system at the Pergamon museum in Berlin. As is the case in many other European museums, the creation of the Pergamon collection has involved colonialist appropriation of ancient artefacts and their transformation into a national heritage symbolic of a European identity¹.

1. https://www.la-criee.org/en/they-watched-us-for-a-very-long-time-2/





They Watched Us For a Very Long Time, La Criée Center for Contemporary Art, Rennes, 2015



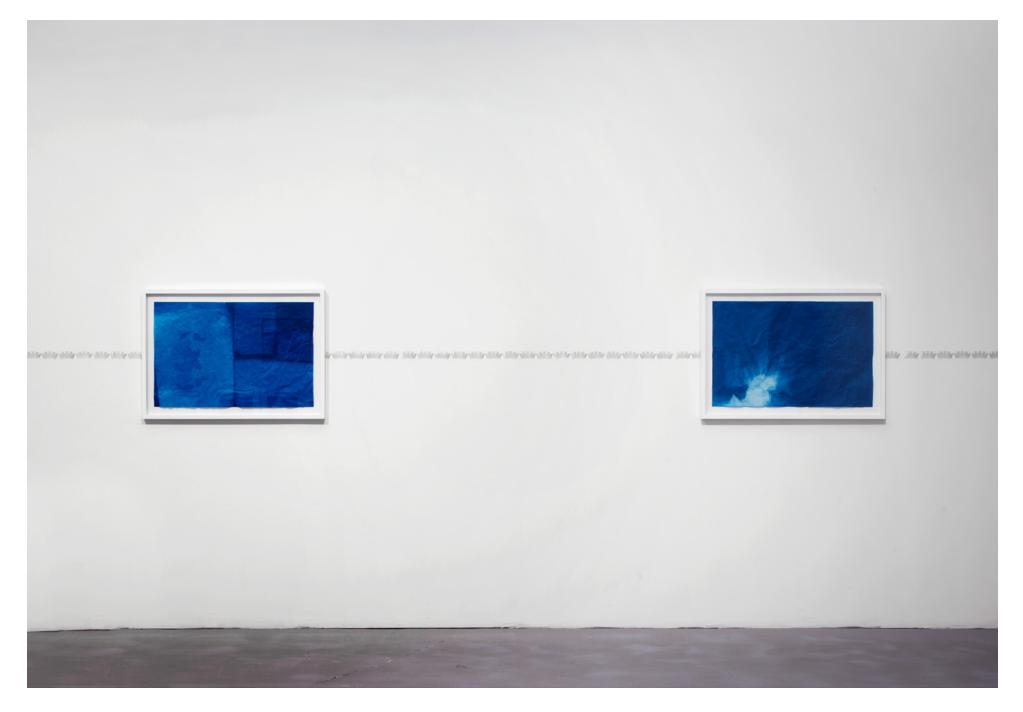
They Watched Us For a Very Long Time, La Criée Center for Contemporary Art, Rennes, 2015

2015 56th edition of the Biennale di Venezia, Venice *All the World's Futures*





All the World's Futures, the 56th edition of the Biennale di Venezia, Venice, Italy, 2015



All the World's Futures, the 56th edition of the Biennale di Venezia, Venice, Italy, 2015





2014 Pergamon Museum, Berlin Pergamon (A Place in Things) Incandescent bulbs

Pergamon (A Place in Things) reunites more than one hundred lighting devices that were previously used in the Pergamon Museum in Berlin, systematically laid out on a plinth. The presentation appropriates scientific methods of cataloguing often used in anthropology museums such as the Pergamon. Isolated in this way, the bulbs now appear fragile and powerless, an inversion of their former symbolic presence as omnipresent eyes scrutinizing cultural treasures excised from other civilizations. By turning museological methods back upon themselves, Lagomarsino highlights the colonial structures and embedded violent histories that uphold Western anthropological collections¹.

1. https://www.runolagomarsino.com/works/pergamon-a-place-in-things



Pergamon (A Place in Things) Incandescent bulbs, Pergamon Museum, Berlin, 2014



Pergamon (A Place in Things) Incandescent bulbs, Pergamon Museum, Berlin, 2014

This wall has no image but it contains geography

2013 Oslo Kunstforening, Oslo *This thing called the state*

The term *retablo* derives from the Latin retro tabula, behind the altar, and refers to where the sacred depictions are placed in the Church. Along with their religious content the retablo depicts the challenges emigrants have gone through during their journeys to the north: The hazards of crossing the border and the challenges of settling in a new country. These paintings thus stand in a unique position that embodies at the same time a particular system of representation, a transcendental significance and the status of a social document.

By moving the *retablo* paintings from one continent to another thus establishing a new temporary location for them a significant shift occur. New combinations of meaning are created that underline how the iconography in seemingly innocent images and objects are imbued with a charged symbolic language.

1. https://en.oslokunstforening.no/runo-lagomarsino









2013 Mendes Wood DM, São Paulo *We have everything, but that's all we have*

I'm always amazed at the precision of the artifacts Runo is able to find in these places. I know that they would be of no use to me and still I wish I had seen them first. So much so that I have learned to anticipate. I feel the joy of having discovered the killer in a police story before the detective each time an object I collect or show him goes through the check-out. I look at each and every object at length for fear of letting some treasure pass me by distraction; for him, no matter the treasure that can't awaken him. And things seem to look for him.

My favorite case is the one of the white saucers with golden motifs, by the repetition of chance. First he found the caravel saucer, days later, at another second-hand store, he found the knight saucer (if he hadn't already taken home the first one, he probably would have never seen the second). Immediately, I thought we had to find the other four, since it must have been a set of six pieces, and we had to know what else belonged to the group that united great voyages and crusades in a porcelain set. Runo Lagomarsino designed a wallpaper.

The patterned paper covers the once white walls of the gallery with a repeated image: caravel, crusader, caravel, crusader, caravel, crusader ... and the color of gold. Needless to say more. Only that, and this is made possible precisely because the drawing was found, it is interesting to imagine that it is, not the juxtaposition of something non-existent before, but the removal of a protective layer (or makeup) that reveals, under the white paint that makes the neutrality of these spaces uniform, the repeated mark of those navigations and horseback journeys; those conquests (in the sense of colonization, not victory). As if that pattern, thus domesticated, were still underneath all our silent walls. Everything else happens on this surface. Being given that through this path we got where we are, where do we go?

– Carla Zaccagnini





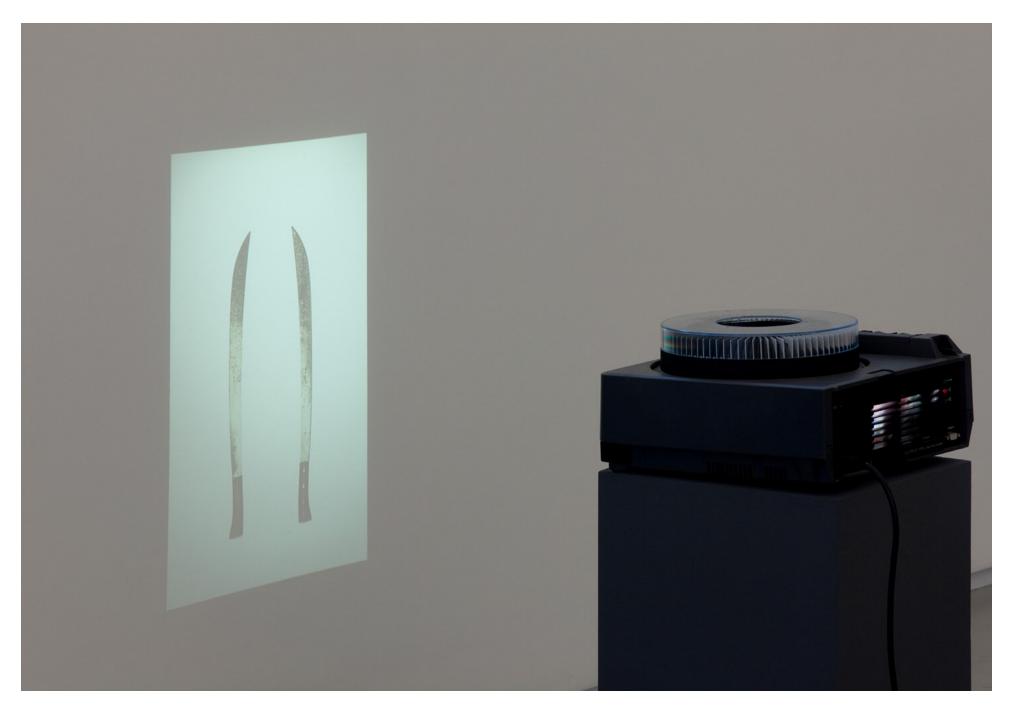
We have everything, but that's all we have, Mendes Wood DM, São Paulo, 2013





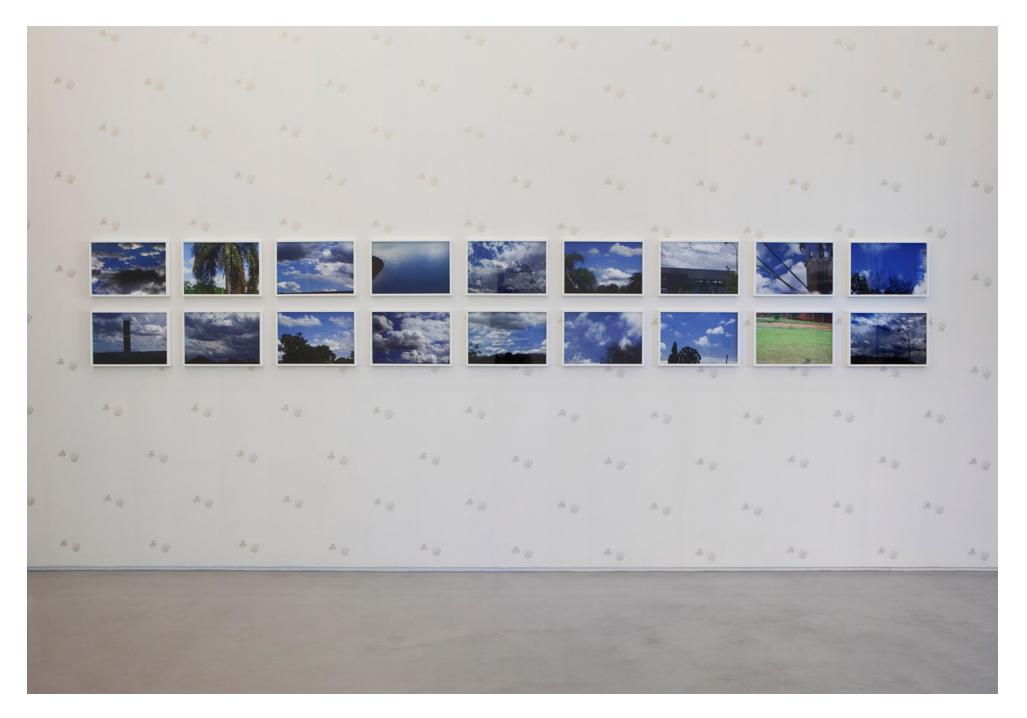
We have everything, but that's all we have, Mendes Wood DM, São Paulo, 2013



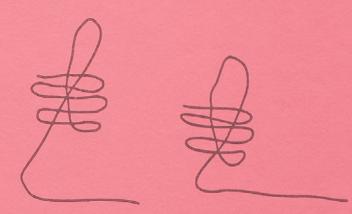


We have everything, but that's all we have, Mendes Wood DM, São Paulo, 2013





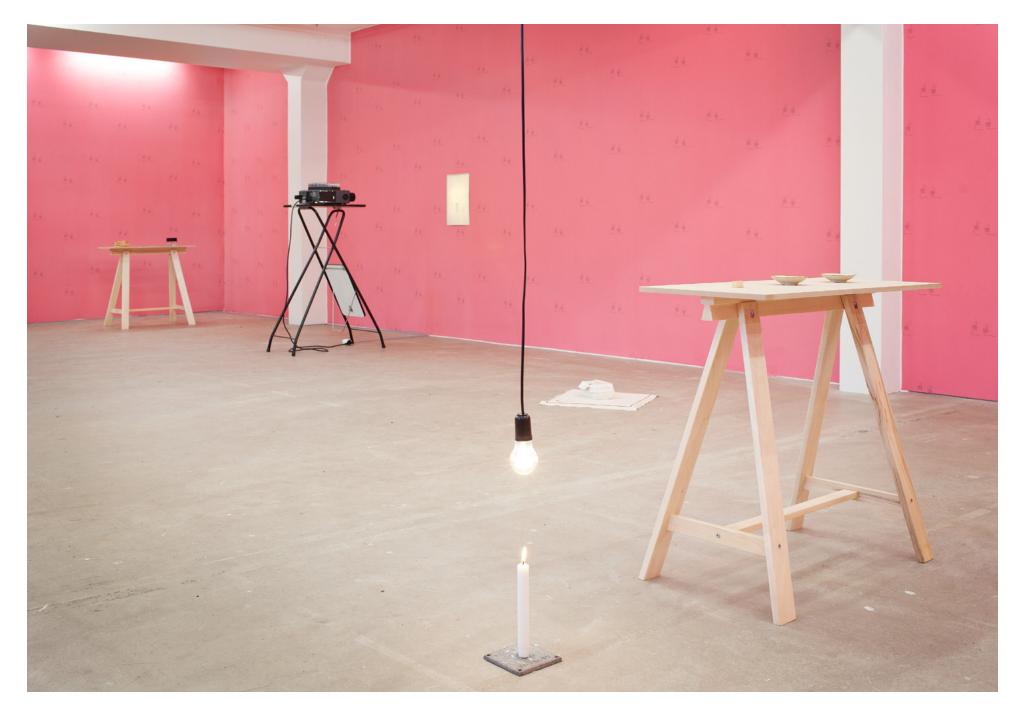
We have everything, but that's all we have, Mendes Wood DM, São Paulo, 2013



2012 The Swedish Contemporary Art Foundation, Stockholm *Even Heroes Grow Old, Index*

Language is central in the work of Swedish artist Runo Lagomarsino. Language as words – meaning-creating carriers of identities, ideas and political and ideological structures – are placed against the artistic, conceptual and visual language in Lagomarsino's installations, which form statements that point towards the gaps and cracks in our explanation models, by questioning accepted images and truth claims, and highlighting language's precarious foundation.

In the exhibition *Even Heroes Grow Old*, which starts the spring season at Index, a type of writing literally forms its backdrop. The artist has produced a wallpaper, whose pattern is composed of a signature. It belonged to the Spanish conquistador Francisco Pizarro, who, at the beginning of the 16th century, conquered Peru, overthrew and had executed the last Inca emperor, Atahualpa. According to myth, the capture of Atahualpa began when he threw a Bible on the ground. The Incas had no written language and the written word represented no authority for its ruler. It is an ironic paradox that Western rationality, which is expressed in written form and which was a precondition for the development of colonialism, was forced on a people by a man who himself was not able to partake in the agreement constituted by the written language – Francisco Pizarro's signature, his rubrica, comprises a picture, since he could not read or write.



Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm, 2012



Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm, 2012



Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm, 2012



Even Heroes Grow Old, Index The Swedish Contemporary Art Foundation Stockholm 2012



Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm, 2012

SELECTED WORKS

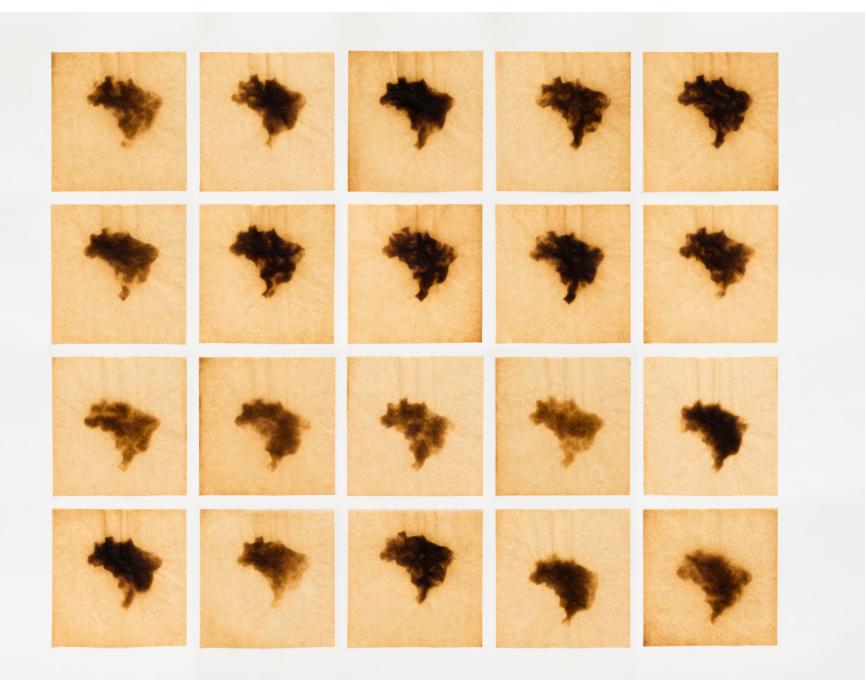


Grève, 2023, neon lights, 40 x 120 cm, edition of 3 plus 1 artist's proof

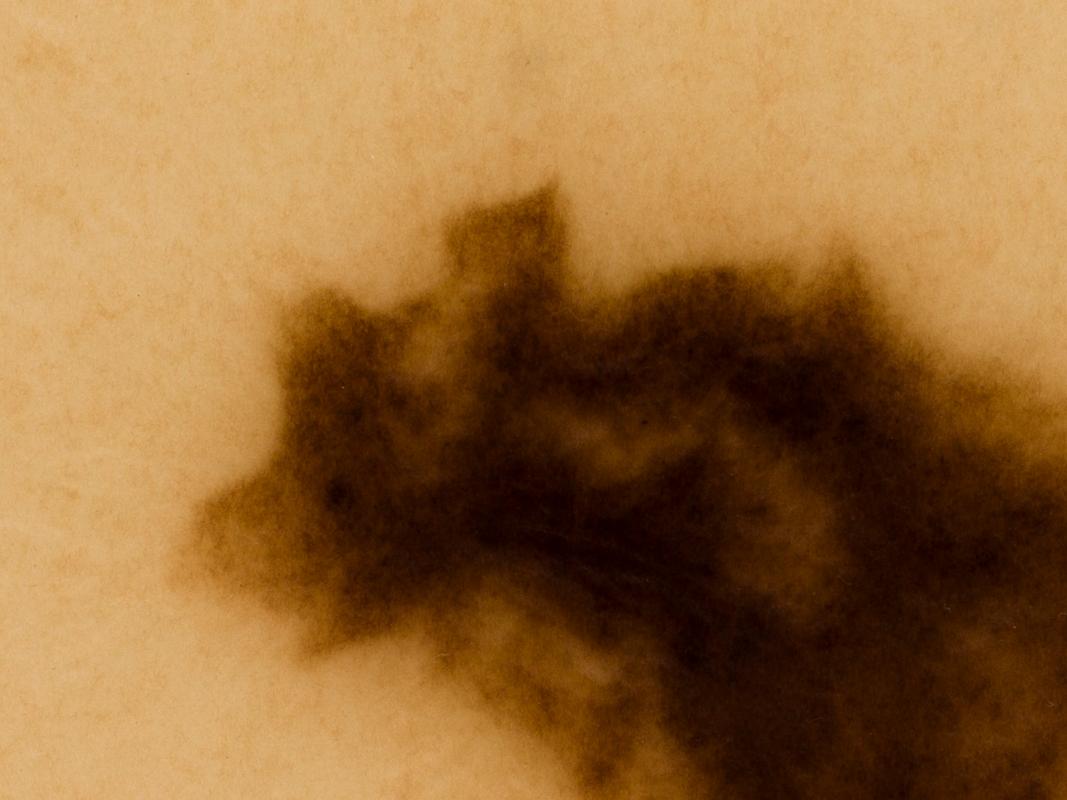


GEOMETRY IS HORE ENERGY ENERGY ENERGY ENERGY ENERGY ENERGY ENERGY IS HORE GEOMETRY IS HORE GEOMETRY IS HORE GEOMETRY IS HORE

Geometry Is Hope, Geometry Is Fear, 2021, stamp on wall in black and red ink, variable dimensions, edition of 3 plus 1 artist's proof

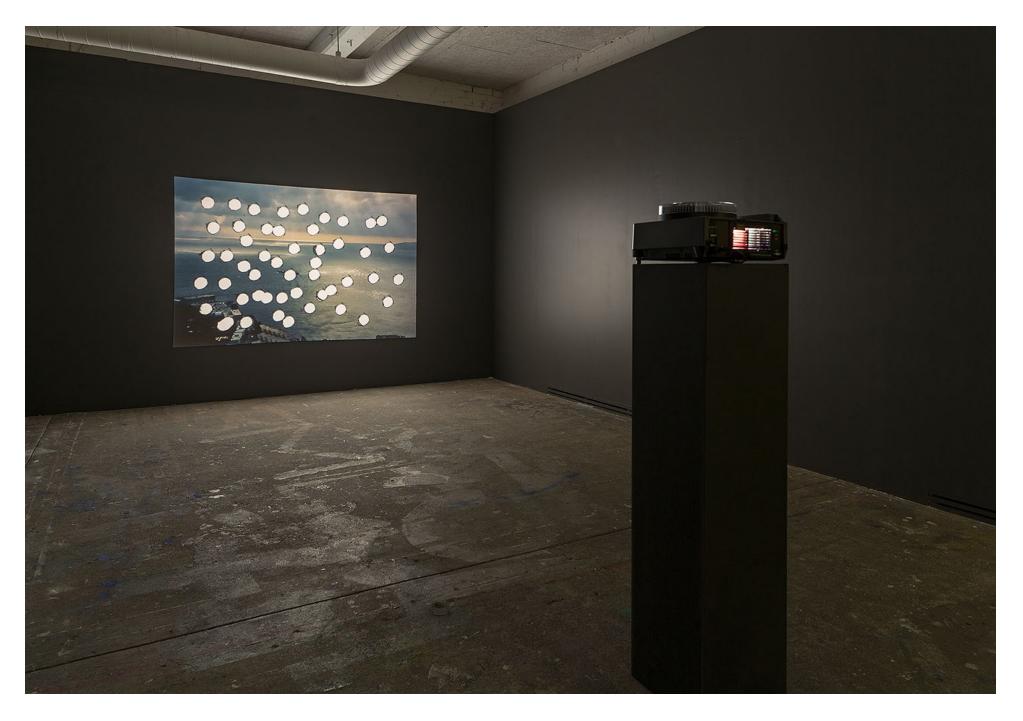


On fire, 2020, burned parchment paper, 34 x 34 cm (each)





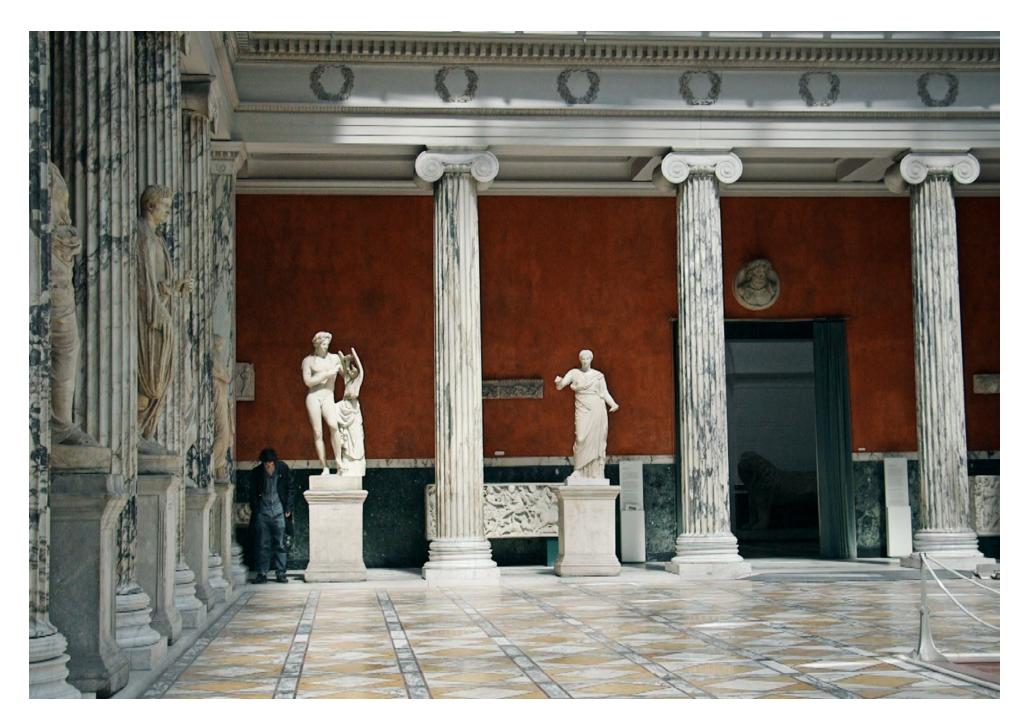




Sea Grammar, 2015, projection loop, 80 perforated images in a carrousel of projector slide with timer, 1 original image, variable projection image



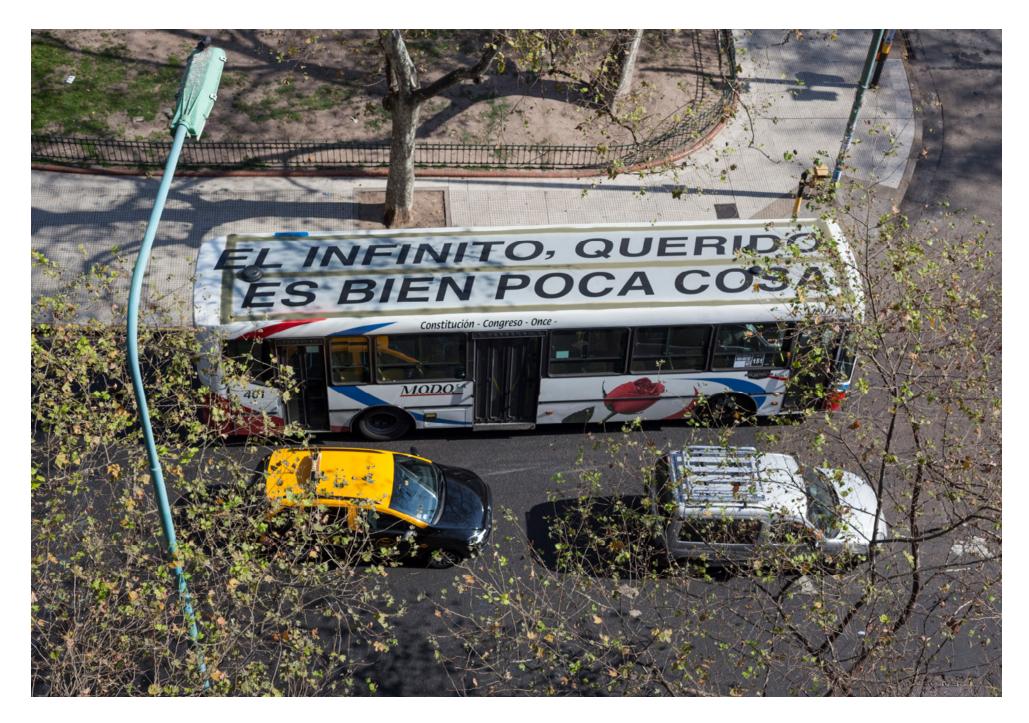














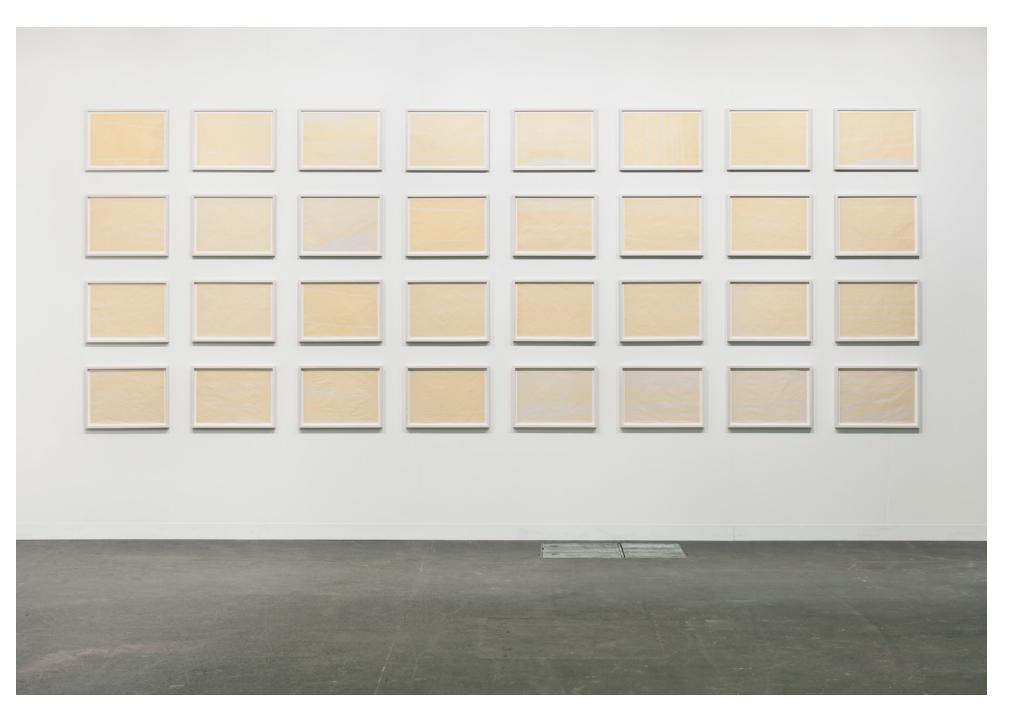


Two Eggs Cartons (More Delicate Than the Historian's are the Map-makers Colours), 2012/2013, two eggs cartons and wood shelf, 63 x 26 x 8,5 cm



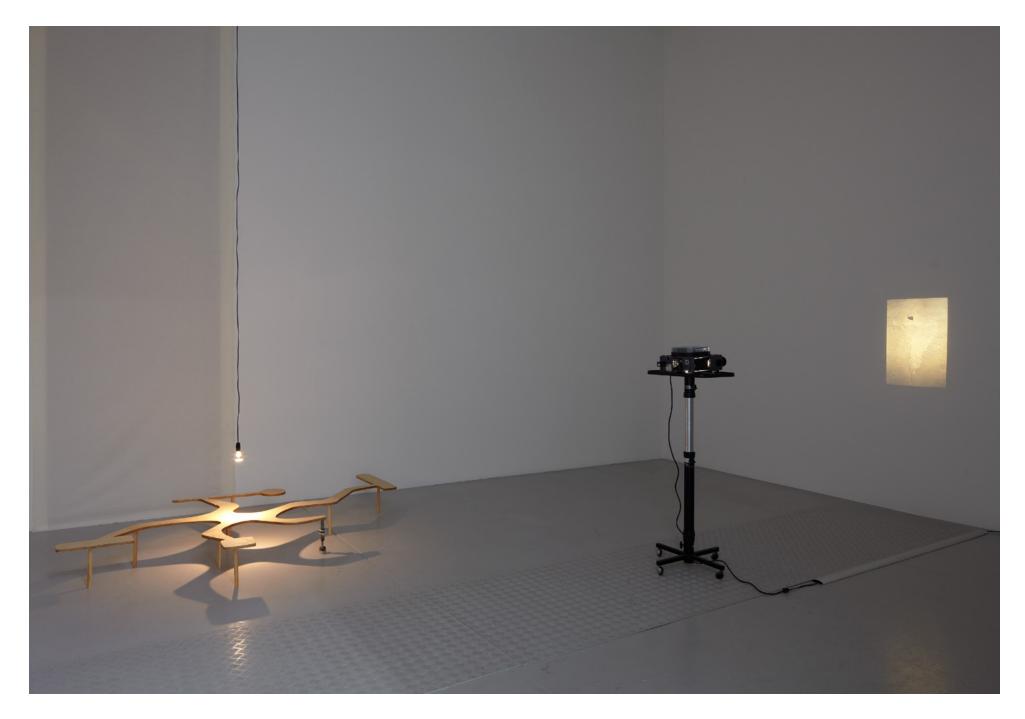






Trans Atlantic Thirty-two, 2011/2010, sun drawings and newsprint paper, 33 x 47, 5 cm (each)

ONE MUST BE VERY CAREFUL WITH ONE'S SILENCE



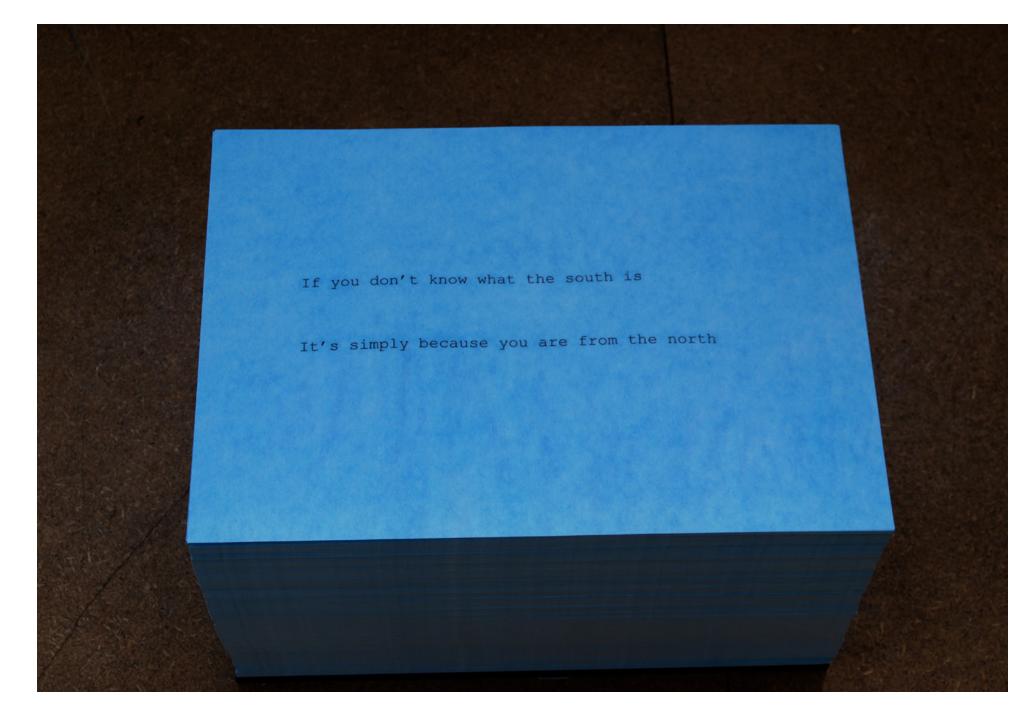


ContraTiempos Dia 2010 projection of 27 original images in a Kodak film variable projection size

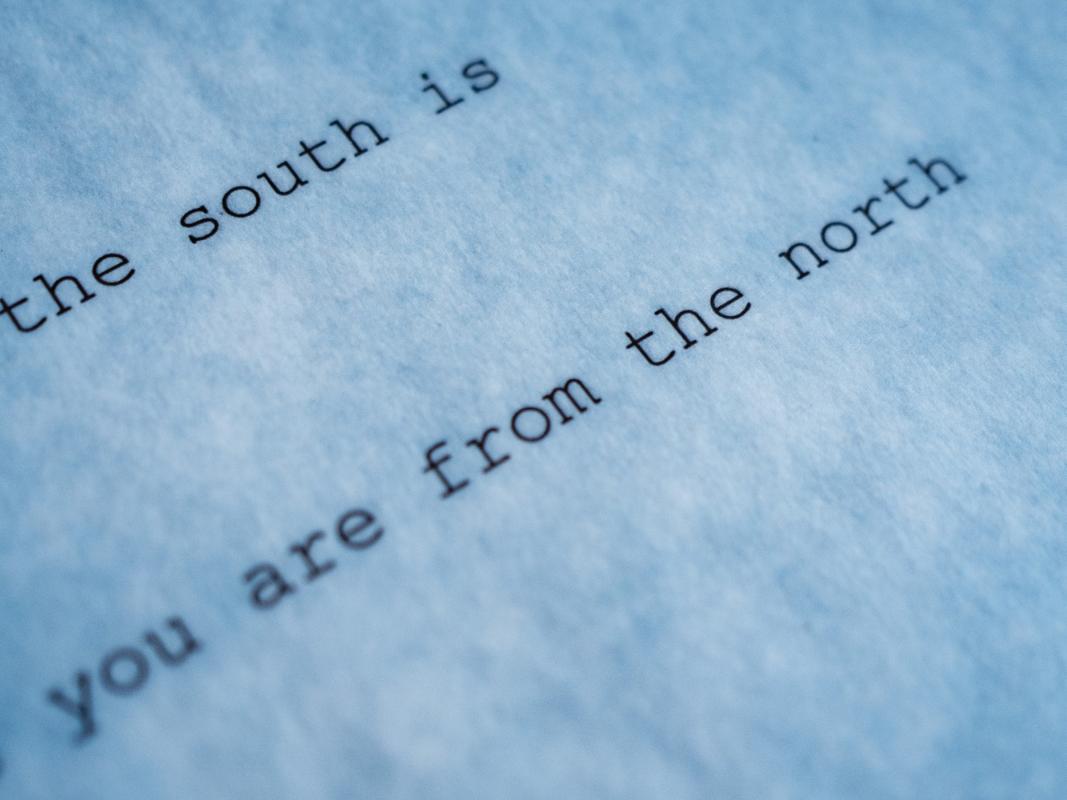




In My Dreams Europe is Always Less than a Metre 2011 Outdoor Banner 1000 x 3000 cm Amsterdam



If You Don't Know What the South Is, It's Simply Because you are From the North, 2009, stack of posters, 42 x 32,5



Education

2001 BA, Academy of Fine Art Valand, Gothenburg, Sweden 2003 MA, Malmö Art Academy, Malmö, Sweden 2008 Whitney Independent Study Program, New York, USA

Solo Exhibitions

2023

On the pulse of water, Skånes Konstförening, Malmö The Persistent Action of a Falling Tear, Nils Stærk, Copenhagen We are here because you were there, Base, Florence 2022 A Cloud of Smoke, Galleri Format, Malmö, Sweden. 2021 Tales from the Underworld, Galerie Nordenhake, Berlin, Germany The Inner Circles, Mendes Wood DM, Brussels, Belgium The Square between the Waves, Konsthall Lund, Lund, Sweden 2020 I am also smoke, Galerie Nordenhake, Stockholm, Sweden 2019 Runo Lagomarsino - Friends of Moderna Museet 2019 Sculpture Prize, Moderna Museet, Stockholm, Sweden We believe to be a land and the truth is we are barely a landscape, Kulturparken Småland, Utvandrarnas hus, Växjö, Sweden We are each other's air, Francesca Minini, Milan, Italy 2018 Concentrations 61: Runo Lagomarsino, EntreMundos, Dallas Museum of Art, Dallas, USA La Neblina, Galeria Avenida da Índia, Lisbon, Portugal No element, however has the final word in the construction of the future, Mendes Wood DM, São Paulo, Brazil 2017 We have been called many names, Nils Stærk, Copenhagen, Denmark 2016 West is everywhere you look, Francesca Minini, Milan, Italy 2015 Lacuna, Mendes Wood DM, São Paulo, Brazil They Watched Us For a Very Long Time, La Criée Centre for Contemporary Art, Rennes, France 2014 Barbro & Holger Bäckströms Award, Malmö Konstmuseum, Malmö, Sweden Ears go deeper, than eyes can see, Galleria Umberto Di Marino, Naples, Italy Against my Ruins, Nils Stærk, Copenhagen, Denmark 2013

For Each Light a Shadow, Ignacio Liprandi Arte Contemporáneo, Buenos Aires, Argentina The G in Modernity Stands for Ghosts, Mellanrummet, Nils Staerk, Copenhagen, Denmark This Thing Called the State, Oslo Kunstförening, Oslo, Norway We Have Everything, but That's All We Have, Mendes Wood DM, São Paulo, Brazil 2012 Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm, Sweden U-Turn, Arteba with Nils Stærk, Buenos Aires, Argentina 2011 OtherWhere, Nils Stærk, Copenhagen, Denmark Hay siempre un día mas lejos, Galeria Luisa Strina, São Paulo, Brazil Violent Corners, ar/ge kunst, Bolzano, Italy Trans Atlantic, Art Statements, Basel, Switzerland 2010 The G in Modernity Stands For Ghosts, Centro de Artes Visuais, Coimbra, Brazil Between an Imperial system and a Metric System, Present Future, Artissima, Torino, Italy Horizon (Southern Sun Drawing), Zona Maco, Mexico City, Mexico Las Casas is Not a Home, Elastic, Malmö, Sweden 2009 Las Casas Is Not A Home, Mummery + Schnelle, London, United Kingdom 2007 Those who control the past command the future - Those who command the future conquer the past, Overgaden, Copenhagen, Denmark 2006 This is no time for saluting flags, Elastic, Malmö, Sweden Out of Sight, Gallery Verkligheten, Umeå, Sweden Extended Arguments, Gallery Box, Gothenburg, Sweden 2005 Extended Arguments, Gallery Muu, Helsinki, Finland Där uppgifter saknas beror det på att situationen är oklar, Elastic, Malmö, Sweden 2003 I suppose that sometimes you have to burn the sky, Krognoshuset Aura, Lund, Sweden In my dreams europe is always less than a metre, Peep art gallery, Malmö, Sweden 2001 Schengenland. (Histories that nothing are), Båstadsgatan 4, Malmö, Sweden **Group Exhibitions** 2024 (Un)seen Stories - Suchen, Sehen, Sichtbarmachen, Staatliche Museen zu Berlin, Berlin, Germany But So It Goes, Closing Soon, Athens, Greece It is the way home that moves us away, Mendes Wood DM, São Paulo, Brazil Feels Like Home - Kiasma's Collection Exhibition, Museum of Contemporary Art Kiasma, Finland 2023 Conversations Between Collections, Casa Roberto Marinho, Rio de Janeiro, Brazil

I see no difference between a handshake and a poem, Mendes Wood DM, Paris, France

The TV Trampoline / From Children's Television to Contemporary Art and Literature, Konstmuseet i Norr, Kiruna, Sweden Ståhl Collection, Yllefabriken, Norrköping, Sweden 2019 Linhas Tortas, Mendes Wood DM, São Paulo, Brazil La terra nostra è un mostro di mare, KORA - Centro del Contemporaneo c/o Palazzo De Gualtieris, Castrignano de' Greci, Lecce, Italy Área Play, Silvia Cintra + Box 4, Rio de Janeiro, Brazil The TV Trampoline / From Children's Television to Contemporary Art and Literature, Norrtälje konsthall, Norrtälje, Sweden 2022 The TV Trampoline / From Children's Television to Contemporary Art and Literature, Bildmuseet, Umeå, Sweden The Four Cardinal Points Are Three: The South And The North, CRAC Alsace, Altkirch, France Mother Courage and Her Children, Accelerator, Stockholm Almond shaped eyes for circles and dots. Circles for eyes and almond shaped dots. Dots and almonds for circles in eyes, Galerie Nordenhake, Mexico City, Mexico Les quatre points cardinaux sont trois: le sud et le nord, CRAC Alsace, Altkirch, France Plural Domains. Selected Works from the Cisneros Fontanals Art Foundation Collection, Museo de Arte de Zapopan (MAZ), Zapopan, Mexico 2018 Panorama Monopoli: The Politics of Hospitality, a city-wide exhibition, Monopoli, Italy TV-trampolinen: Från barn-TV till samtida konst och litteratur, Kalmar konstmuseum, Kalmar, Sweden 2021 Gold and Magic, Arken Museum of Modern Art, Copenhagen, Denmark We suffered from a desease that only gold can cure, Municipal Art Collections, City Hall - Bologna, Italy La Place Entre Les Murs, Lunds Konsthall, Lund, Sweden The TV Trampoline: From Children's Television to Contemporary Art and Literature, Fabrika, Moscow, Russia Chile Ninguém teria acreditado, Pina Estação, São Paulo, Brazil Thinking Hands, Touching Each Other, The 6th Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia Plural Domains: Selected Works from the Collection of the Cisneros Fontanals Art Foundation, Harn Museum of Art, Gainesville, USA Un posto come un altro dove appendere il cappello, Arte Contemporanea Picena, Galleria d'Arte Contemporanea Osvaldo Licini, Ascoli Piceno, Italy The Ghost Ship and the Sea Change, 11th edition of Gothenburg International Biennial for Contemporary Art, Gothenburg, Sweden Cuando no hay sombra es mediodía, Nube Gallery, Santa Cruz de la Sierra, Bolivia Gold and Magic, Arken Museum for Moderne Kunst, Copenhagen, Denmark 2017 2020 No One Would Have Believed, Netwerk Aalst, Aalst, Belgium And That Song Is Our Amulet, Galerie Wedding, Berlin, Germany Entangled Paperworks, Nils Stærk, Copenhagen, Denmark CONSTRUÇÃO, Mendes Wood DM, São Paulo, Brazil Transocean Express, Galeria Presença, Porto, Portugal

Puro e disposto a salire a le stelle, Galeria Massimo Minini, Brescia, Italy Fucking Boring, Galleri 21, Malmö, Sweden No habrá nunca una puerta. Estás adentro. Works from the Coleção Teixeira de Freitas, Fundación Banco Santander, Madrid, Spain Du signe à l'écriture, Musée des Beaux-Arts de Brest, France Lo que permanece. Colección FEMSA, Museo del Pueblo de Guanajuato y la Galería Hermenegildo Bustos de la Universidad de Guanajuato, Guanajuato, Mexico Migration: Traces in an Art Collection, Malmö Konstmuseum, Malmö, Sweden International Museum of Resistance 1978-2020, Södertälje Konsthall, Södertälje, Sweden This Is Not an Apricot, SixtyEight Art Institute, Copenhagen, Denmark The Warmth of Other Suns: Stories of Global Displacement, The Phillips Collection, Washington, USA Deep Sounding - History as Multiple Narratives, daadgalerie, Berlin, Germany IF YOU DON'T LIKE ART ... Nordic Contemporary Art Collection, Kristianstads konsthall, Kristianstad, Sweden The Great Globe, Art Quarter Budapest, Hungary Null Island, AAIR, Antwerp, Belgium Migration: spår i en konstsamling, Tensta Konsthall, Stockholm, Sweden Algorithm, Obra, Malmö, Sweden Plural Domains: Selected works from the CIFO collection, XIV Cuenca Biennial, Museo de la Ciudad, Cuenca, Ecuador Yoko Ono. Universo Libre, Museo de Arte de Lima, Lima, Peru Temporalidades. Arte latinoamericano. Colección FEMSA, Museo de Arte e Historia de Guanajuato, León, Mexico Grandes Artistas Latinoamericanos. Colección FEMSA, Centro Cultural La Moneda, Santiago de Chile, From where I stand, my eye will send a light to you in the North, Te Tuhi, Auckland, Aotearoa, New Zealand Caixa Preta, Fundação Iberê Camargo, Porto Alegre, Brazil Per formare una collezione. The Show Must Go ON / Per un archivio dell'arte in Campania, Madre, Naples, Italy Nunca fuimos contemporáneos, La XIII Bienal FEMSA, Zacatecas, Mexico Transit, KØS Museum of Art in Public Spaces, Køge, Denmark Black Mirror, Mario Mauroner Contemporary Art Salzburg-Vienna, Austria Ett år i Länstidningen, Konstfrämjandet Jämtland, Östersund, Sweden BRAZIL. Knife in the Flesh, Padiglione d'Arte Contemporanea, Milan, Italy A Universal History of Infamy, Los Angeles County Museum of Art (LACMA), Los Angeles, USA An Image in Light : The History of Projected Photography, Musée de l'Elysée, Lausanne, Switzerland Little lower layer, MCA Chicago, Chicago, USA Displacement Prologue, Bureau des Réalités, Brussels, Belgium Nada levarei quando morrer, aqueles que me devem cobrarei no inferno, VideoBrasil, São Paulo, Brazil Frammenti di Paradiso, Church San Giuseppe a Pontecorvo, Naples, Italy

La Terra Inquieta, Palazzo della Triennale, Milan, Italy Io sono quil, Museo Marco Testaccio, Rome, Italy Is This the Time for Art?, Örebro Konsthall, Örebro, Sweden Prospect.4: The Lotus in Spite of the Swamp, Prospect New Orleans, New Orleans, USA Monumentos, anti-monumentos y escultura pública, Museo del Chopo, Mexico City, Mexico Show and Tell, Malmö Konstmuseum, Malmö, Sweden Condemned To Be Modern, Los Angeles Municipal Art Gallery, Los Angeles, USA Lives Between, The Center for Contemporary Art, Tel Aviv, Israel Gridded Currents, Kukje Gallery, Seoul, South Korea #ideasforawall #undoingwalls, Alberta College of Art and Design, Calgary, Canada Slow Violence. Tracing the Anthropocene History, Kunsthal Charlottenborg, Copenhagen, Denmark little lower layer, MCA Chicago, Chicago, USA Wer ist noch österreichisch?, Kunst Meran, Merano, Italy Neither., Mendes Wood DM, Brussels, Belgium Canibalia, Hangar, Lisbon, Portugal Monumentos, anti-monumentos y escultura pública, Museo de Arte de Zapopan, Guadalajara, Mexico Lives Between, KADIST Foundation, San Francisco, USA Almost There, Vargas Museum, Manila, Spain Point of Departure, Sala de Arte Santander, Madrid, Spain Displacement (Prologue), Bureau des Réalités, Brussels, Belgium 2016 Only in the Western World, Mario Mauroner Contemporary Art, Vienna, Austria Yoko Ono: Dream Come True, Malba, Buenos Aires, Argentina Museet För Glömska, Skånes Konstförening, Malmö, Sweden Nur im Okzident, Mario Mauroner Contemporary Art, Vienna, Austria The winter of our discontent, Galerie Martin Janda, Vienna, Austria Malmös Leeende, Statens Konstråd, Malmö, Sweden Descent, Institute of Contemporary Art, Philadelphia, USA THE APPEL-HAKEN PROOF, Vermilion Sands, Copenhagen, Denmark Depois do Futuro, Parque Lage, Rio De Janeiro, Brazil Under the Same Sun, Museo Jumex, Mexico City, Mexico Is This the Time for Art?, Skånes Konstförening, Malmö, Sweden The Artist, Moderna Museet, Malmö, Sweden The Artist, Nationalmuseum Stockholm and Moderna Museet, Malmö, Sweden 2015 Carla Zaccagnini / Runo Lagomarsino, Malmö Konsthall, Malmö, Sweden A story with in a Story, Gothenburg International Biennal for Contemporary Art, Gothenburg, Sweden All the World's Futures, the 56th edition of the Biennale di Venezia, Venice, Italy The Migrant (Moving) Image, A Tale of a Tub, Amsterdam, The Netherlands Dérive Dérivée, Fondation Cab, Brussels, Belgium United States of Latin America, Museum of Contemporary Art Detroit, Detroit, USA Southern Panoramas, 19th Contemporary Art Festival Sesc Videobrasil, São Paulo, Brazil Grito de Libertad, Bienal Internacional de Asunción, Asunción, Paraguay

The Monochrome Symphony - Single-colored Constellations of Art, Design, Fashion and Music, Artipelag, Stockholm, Sweden *Ophelia*, Della muta eloquenza, Artopia Gallery, Milan, Italy The Coming Museum, Fórum Eugénio de Almeida, Évora, Portugal CANIBALIA, KADIST Foundation, Paris, France Symphonic Node, Pick nick, Paleomylos, Cyprus 2014 Really Useful Knowledge, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain Mark the Line, Göteborgs Konsthall, Gothenburg, Sweden We Hate In Order to Survive, InterArt Center, Malmö, Sweden Ir para volver - Leaving To Return, 12th Bienal de Cuenca, Cuenca, Ecuador Under the Same Sun, The Guggenheim Museums and Foundation, New York, USA Beyond the Supersquare, The Bronx Museum, New York, USA Idea of Fracture, Francesca Minini, Milan, Italy Crítica de la razón migrante, La Casa Encendida, Madrid, Spain Der Leone Have Sept Cenbeças, CRAC Alsace, Altkirch, France Forms of Distancing. Representative Politics and the Politics of Representation, Palais Wildenstein, Graz, Austria Menagerie, or Artwork Not about Love, Elaine L. Jacob Gallery, Wayne State University in Detroit, Michigan, USA Liberdade em movimento, Fundação Iberê Camargo, Porto Alegre, Brazil Pergamon (A Place in Things) Incandescent bulbs, Pergamon Museum, Berlin, Germany 2013 For No Apparent Reason, Centro de Arte Dos de Mayo, Madrid, Spain Del Buen Salvaje al Conceptual Revolucionario: Mitos y Realidades de America Latina, Travesia 4, Madrid, Spain Conversation Pieces, Neuer Berliner Kunstverein, Berlin, Germany Contra Escambos, Palácio das Artes, Belo Horizonte, and Espaço Fonte, Recife, Brazil The Nordic Modell, Malmö Konstmuseum, Malmö, Sweden Nuevos Vínculos Hacienda la Trinidad, Parque Cultural, Caracas, Venezuela Landscape and the Contemporary Romantic, Kunstverein Springhornhof, Neuenkirchen, Germany The Crisis of Confidence, Victoria Art Center, Bucarest, Romania Meeting Points 7: Ten Thousand Wiles and a Hundred Thousand Tricks, M HKA, Antwerp, Belgium, Para Site, Hong Kong and Beirut Art Center, Beirut, Lebanon Spaces of Action, part of Trienal de Arquitectura, Lisbon, Portugal Victor, A, Judge William, Johannes (de silentio), Constantin, Vigilius, Nicolaus, Hilarius, Johannes (Climacus), H.H., Anti-Climacus et. al., Fotografisk Center, Copenhagen, Denmark Musée Imaginaire, part of Drawing Now, Paris, France X-Border Art Biennial, Luleå, Sweden Selection of works / touring exhibition from The 30th São Paulo Biennial - The Imminence of Poetics, Palácio das Artes, Belo Horizonte, Brazil 2012 The Future that Was, SMART Project Space, Amsterdam, The Netherlands Princípios Flexor, Gramatura, São Paulo, Brazil

Salvajes-Digesting Europe Piece by Piece, Tranen Space for contemporary art, Copenhagen, Denmark Show off, Malmö Konsthall, Malmö, Sweden Iemanjá Claus, Mendes Wood DM, São Paulo, Brazil F for Freedom, Galeria Filomena Soares, Lisbon, Portugal 30th São Paulo Bienal - The Imminence of Poetics, São Paulo, Brazil The Unexpected Guest, Liverpool Biennal, Liverpool, United Kingdom Unfinished Journeys, The National Museum of Norway, Oslo, Norway From the closed world to the infinte universe, Le Quartier, Quimper, France Posters, Souvenirs and Other stuff, The Armory Show, New York, USA 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, Cristina Guerra, Lisbon, Portugal A revolução tem que ser feita pouco a pouco - Parte III: Estratificacao e ruptura - O processo como forma and Parte IV: A revolução, Galeria Raquel Arnaud, São Paulo, Brazil The Way of the Worlds, FRAC Lorraine, Metz, France Fútbol - Arte y Pasión, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico Le Prince des Rayons, Galerie VidalCuglietta, Brussels, Belgium Utopraxia, The Art Foundation (TAF), Athens, Greece Unfinished Journeys, The National Museum of Norway, Oslo, Norway 2011 Responding To the New Moon: Prologue, Galerie Tanja Wagner, Berlin, Germany Victims and Martyrs, Göteborgs Konsthall, Gothenburg, Sweden Landscape and Memory, Patrick Heide Contemporary Art, London, United Kingdom Mutual Matters, Konsthall C, Stockholm, Sweden The Walls That Divide Us, ApexArt, New York, USA A Política do Cotidiano, Itaú Cultural, São Paulo, Brazil Untitled, 12th Istanbul Biennial, Istanbul, Turkey Speech Matters, Danish Pavilion at the 54th Venice Biennale, Venice, Italy The Third Sculpture, Straat Van Sculpture, Amsterdam, The Netherlands The Crisis of Confidence, Prague Biennale 5, Prague, Czech Republic Guest Nation Brazil...Tudo è, Fondazione Pitti, Florence, Italy The Future Generation Art Prize @Venice, Collateral Event of the 54th Venice Biennale, Venice, Italy Tracks New acquisitions in Malmö Art Museums collection, Malmö Konstmuseum, Malmö, Sweden Angry The Representation of Radicalisation Netherlands, Nederlands Fotomuseum, Rotterdam, The Netherlands Stories in Between, Stiftelsen 3,14 - International Contemporary Art Foundation, Bergen, Norway Encounter with Hill - Selections from the Malmö Art Museum, Lunds Konsthall, Lund, Sweden 2010 The Future Generation Art Prize, Pinchuk ArtCentre, Kiev, Ukraine The Moderna Exhibition, Moderna Museet, Stockholm, Sweden Notes on Memory, IG Bildende Kunst, Vienna, Austria The Philosophy of Money, Museu de Lisboa, Lisbon, Portugal The Traveling Show, Museo Jumex, Mexico City, Mexico Tristes Tropiques, The Barber Shop, Lisbon, Portugal One Shot ! Football and Contemporary Art, BPS22 Museum of art of the Hainaut Province,

Charleroi, Belgium In Transition: 2010 CIFO Grants & Commissions Program Exhibition, The Cisneros Fontanals Art Foundation, Miami, USA Monkey See Monkey Do, Centro Cultural Montehermoso Kulturunea, Vitoria, Spain Vectors of the Possible, BAK, Utrecht, The Netherlands Freeze, Nils Stærk, Copenhagen, Denmark All That Is Solid Melts into Air: The Social at the Berardo Collection, Museu Colecção Berardo, Lisbon, Portugal The Horizon Line Is Here (Tornare Per Partire), Umberto di Marino Gallery, Naples, Italy 2009 Free as Air and Water, The Cooper Union, New York, USA Mamõyguara opá mamõ pupé - Panorama da Arte Brasileira, Museu De Arte Moderna de São Paulo, São Paulo, Brazil Report on Probability, Kunsthalle Basel, Basel, Switzerland Read Thread A Prologue to the 11th International Istanbul Biennale, Berlin, Germany A Space on the Side of the Road, Röda Sten Konsthall, Gothenburg, Sweden 2^{da} Trienal Poli/Gráfica of San Juan: América Latina y el Caribe, San Juan, Argentina THIS IS NOT AMERICA, El Descanso del Guerrero, San Juan, Argentina Changing Light Bulbs In Thin Air, Hessel Museum of Art, New York, USA Notes from The Living Dead Museum, The Living Art Museum, Reykjavik, Iceland Photography Now: 2009, Centrum för Fotografi, Stockholm, Sweden Delocalisation, Exit Project Space, Skopje, Macedonia This Is the Score, Part II, Elastic, Malmö, Sweden Risk - Luleå Art Biennale, Luleå, Sweden Posted 4: Private Talk - Public Space, Cork, Ireland 2008 Between the Images - Imaginable Experiences for Future Memories, Exposeptember/ IASPIS Galleriet, Stockholm, Sweden Ours: Democracy in the Age of Branding, New School, Parsons, New York, USA Salon of the Revolution, HDLU - The House Of Artists, Zagre, Croatia Try again, fail again, fail better, Műcsarnok Kunsthalle, Budapest, Hungary no there's no limit, Signal, Malmö, Sweden Annual Report: A Year in Exhibitions, 7th Gwangju Biennale, Gwangju, South Korea Farewell to Post-Colonialism - The Third Guangzhou Triennial, Guangdong, China TINA B - The Prague Contemporary Art Festival, Prague, Czech Republic AutoStop, Malmö Konsthall, Malmö, Sweden Art Reclaims Foreign Affairs, Ljubljana, Slovenia Whitney Independent Study Program Exhibition, New York, USA Out of Place, Cinemateket, Stockholm, Sweden 2007 Movement, Contingency, Community Gallery 27, Kaywon School of Art & Design Seoul, Seoul, South Korea Hope is a good thing, Atelierfrankfurt, Frankfurt, Germany Imagine Action, Lisson Gallery, London, United Kingdom

Heterotopias - 1st Thessaloniki Biennalen, Thessaloniki, Greece I Want to be Able to See What It Is, Lunds Kunsthall, Lund, Sweden Ground Lost, Galerija Nova, Zagreb and Forum StadtPark, Graz, Austria 2006 Time Space and Disorientiation, Borgovico33, Como, Italy We all laughed at Christopher Columbus, Garanti Contemporary Art Center, Istanbul, Turkey Out of Sight, Gallery Verkligheten, Umeå, Sweden Posters for Re-making the World, Ynkb, Copenhagen, Denmark Should I Stay or Should I Go? On Secondary Cities, Rum 46, Aarhus, Denmark 2005 Malmö Art Academy 10th Anniversary, Rooseum, Malmö, Sweden 2004 Minority Report: Challenging Intolerance in Contemporary Denmark, Aarhus, Denmark 2003 Look Into The Future - And Understand Why, IASPIS Galleriet, Stockholm, Sweden Go, Liquidacion Total, Madrid, Spain After the Future - 10th Biennial of Moving Images, Centre for Contemporary Images, Saint-Gervais Genève, Geneva, Switzerland 2001 To Accept, Folkets Hus, Malmö, Sweden

Collections

Cisneros Fontanals Art Foundation The Coppel Collection Fondazione Morra Greco Guangdong Museum of Art The Guggenheim Museums and Foundation Kiasma Lund City Art Collection Malmö Konstmuseum Moderna Museet The National Museum of Norway Nomas Foundation Nordic Contemporary Art Collection Collection Paulo A. W. Vieira Sveriges Allmänna Konstförening Collection Teixeira de Freitas

Awards

2019 Moderna Museets Vänners Skulpturpris 2019, Sweden 2014 Barbro & Holger Bäckströms Award, Malmö, Sweden 2005 Asse & Richard Björklunds fond, Malmö Konstmuseum, Sweden Lunds Konsthalls Vänner, Sweden

Mendes Wood DM

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