



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.

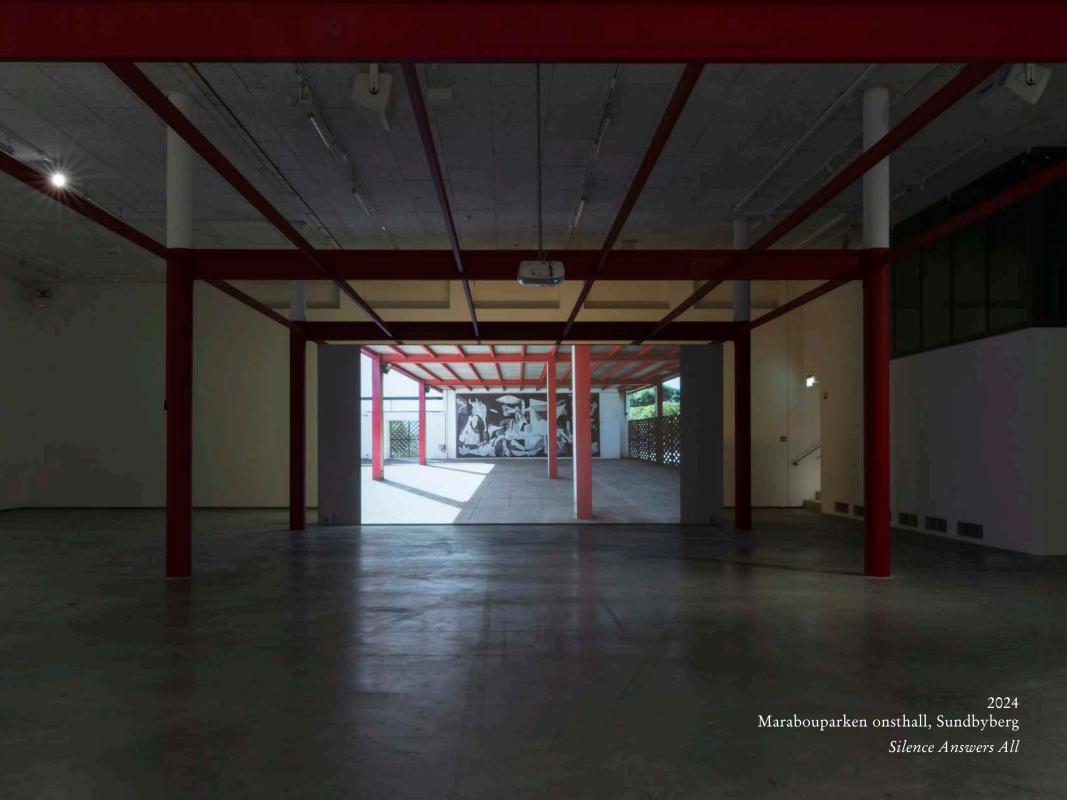
Lagomarsino's oeuvre finds itself within a critical, decolonial project. However, in doing so, he does not primarily seek to tell other stories, reveal hidden truths, or construct new historical narratives from the perspective of the colonized. Rather, his work aims to recount the same stories in different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

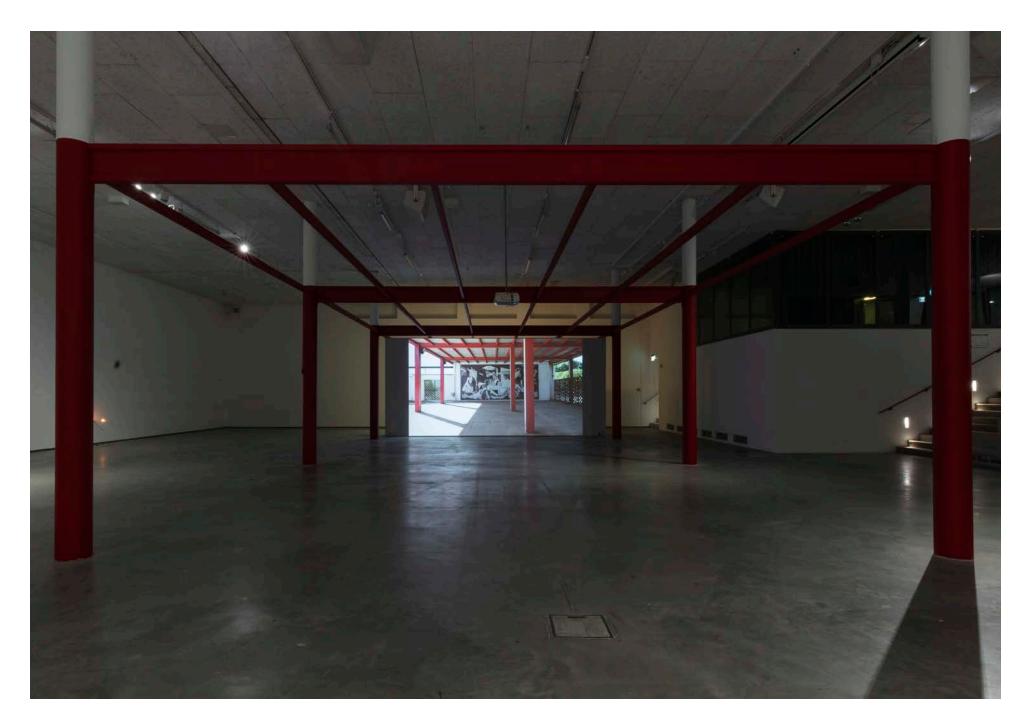
To search for fractures, for blind paths from where to tell other stories, from where to unlearn, and, particularly, from where to read the past and name the future. Born in Sweden to exiled Argentinian parents who descended from Italian émigrés who fled Europe during the First World War, Lagomarsino's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

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

Some of the artist's solo exhibitions include É o caminho de casa que nos afasta, Mendes Wood DM and Galeria Vermelho, São Paulo (2024); Silence Answers All, Marabouparken onsthall, Sundbyberg (2024); We are here because you were there, Base, Florence (2023); The Inner Circles, Mendes Wood DM, Brussels (2021); The Square between the Waves, Konsthall Lund, Lund (2021); I am also smoke, Galerie Nordenhake, Stockholm (2020), We believe to be a land and the truth is we are barely a landscape, Kulturparken Småland, Utvandrarnas Hus, Växjö (2019); We are each other's air, Francesca Minini, Milan (2019); Concentrations 61: Runo Lagomarsino, EntreMundos, Dallas Museum of Art, Dallas (2018); La Neblina, Galeria Avenida da Índia, Lisbon (2018); Nils Stærk, Copenhagen (2017); 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); Swedish Contemporary Art Foundation, Stockholm (2012).





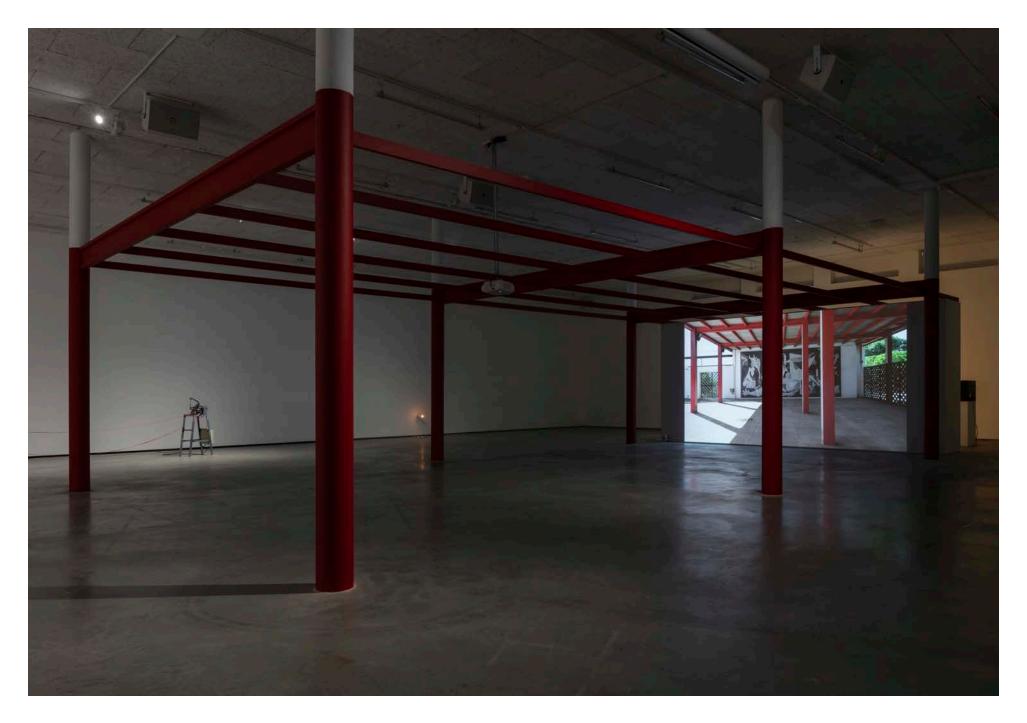


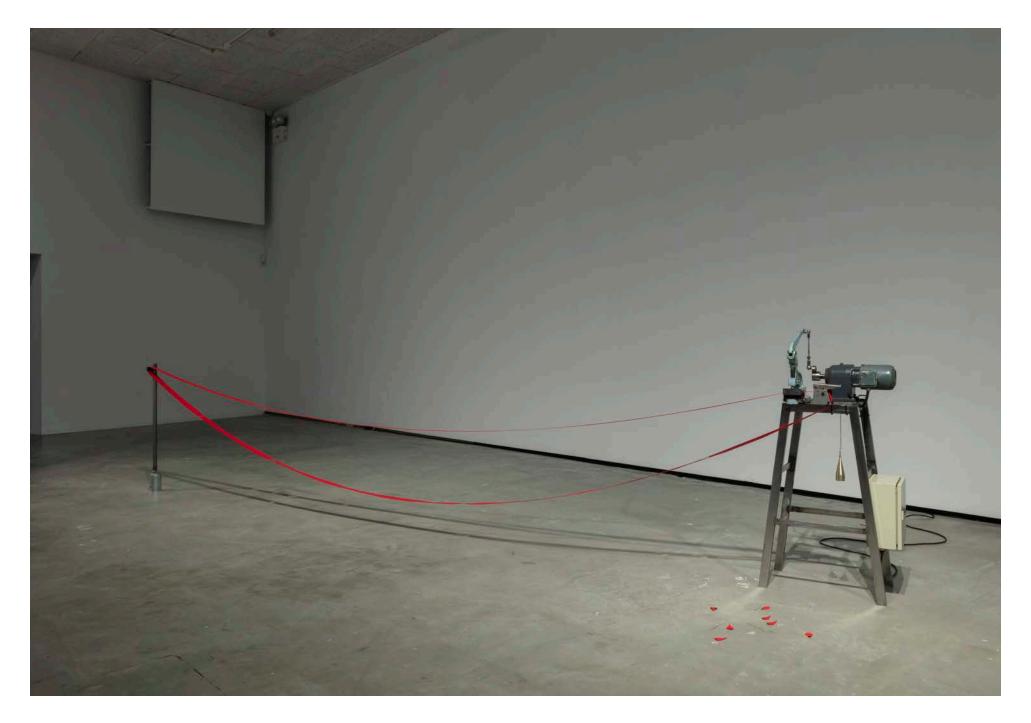


Runo Lagomarsino's exhibition *Silence Answers All* at Marabouparken konsthall takes Guernica as a starting point: not only the painting itself, but also its circulation and the importance it has had, and the symbol it has become. In a larger sense, the exhibition sets in motion questions of the potential of images, or rather of the image as a site for memory, as a site for struggle. Can images continue to live, to affect, and to transform each time they are exhibited, replicated, documented, and reproduced?

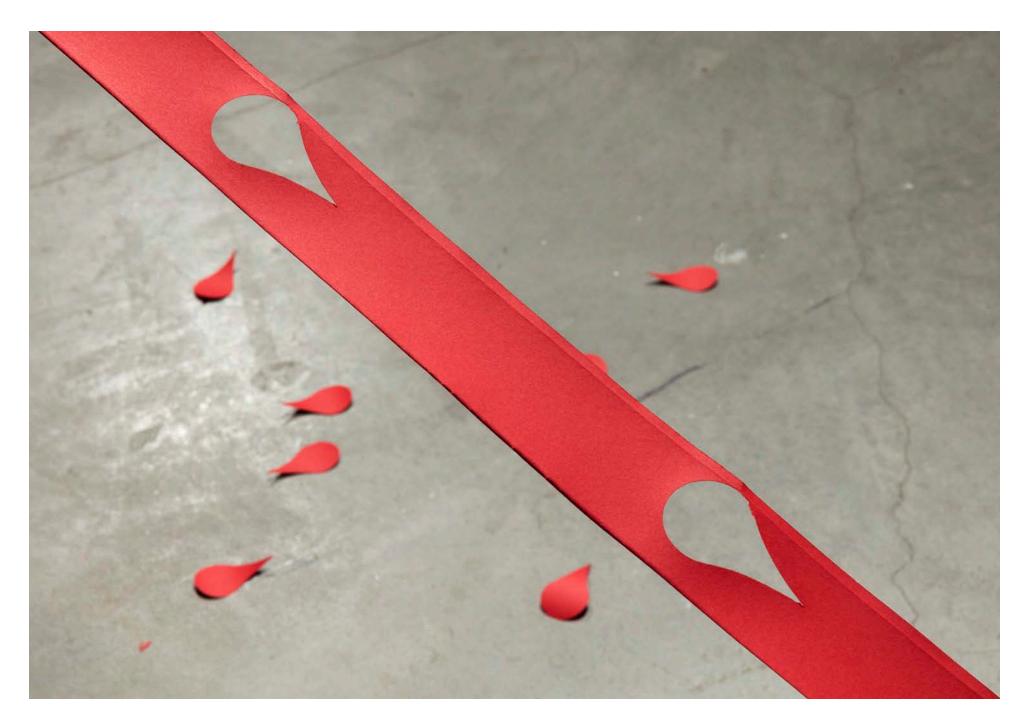
At the core of the newly produced film *Elementary* (2024), we find Picasso's famous painting Guernica, which he painted in 1937 in Paris during the Spanish Civil War, after the German Luftwaffe had bombed the Basque town Guernica. The painting was first exhibited in the Spanish Republic's pavilion at the World Fair in Paris, which opened just a month after the bombings took place.

A replica of the pavilion was built in 1992. CRAI Biblioteca Pavelló de la República in Barcelona holds a large library over the Spanish Civil War as well as a reproduction of Guernica, placed on a wall in the inner courtyard in the same way as the original in Paris in 1937. In a similar pavilion structure in the big exhibition hall at Marabouparken konsthall, a film is screened, in which the artist, in front of the copy of Picasso's anti-war painting, carries out an everyday action of care – an expression of consideration and concern.

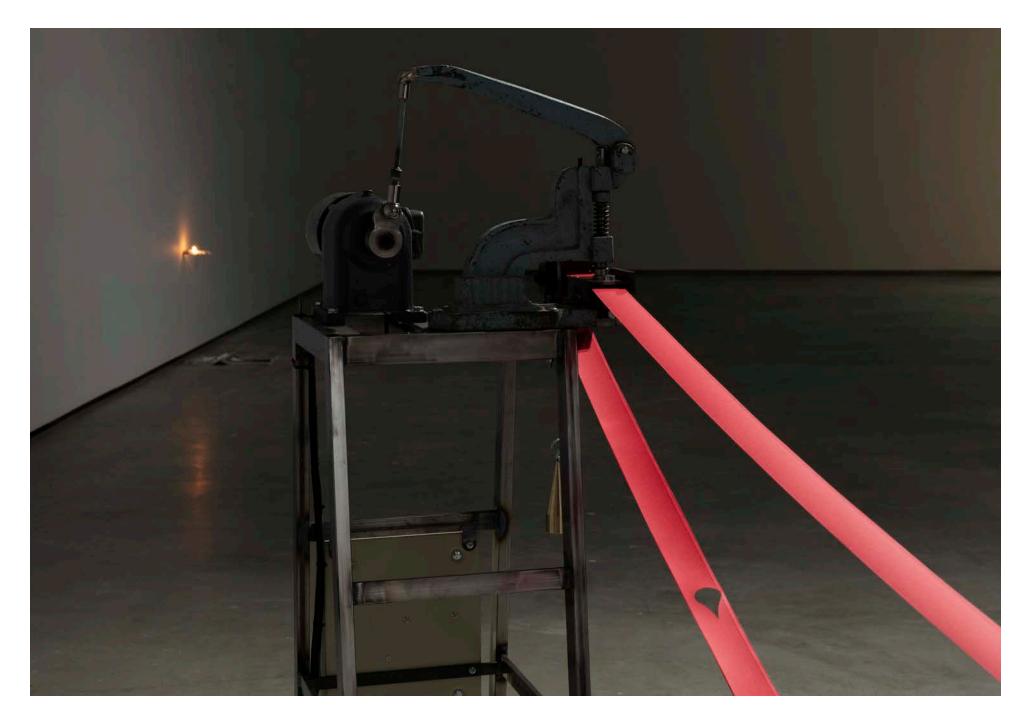




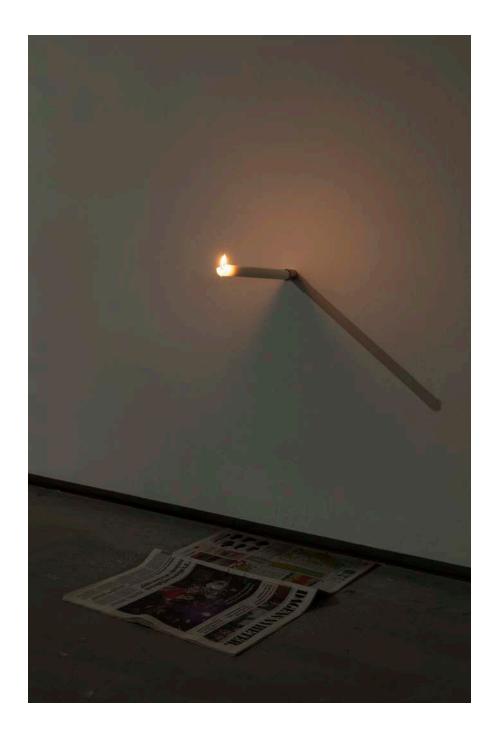
Silence Answers All, Marabouparken onsthall, Sundbyberg, Sweden, 2025



Silence Answers All, Marabouparken onsthall, Sundbyberg, Sweden, 2025



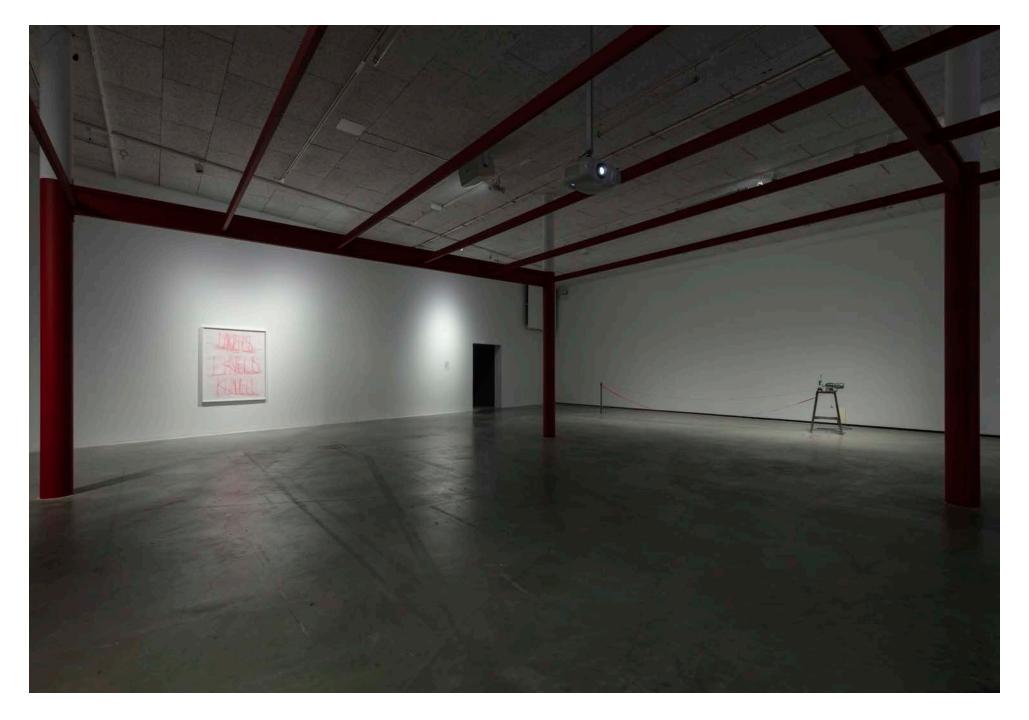
Silence Answers All, Marabouparken onsthall, Sundbyberg, Sweden, 2025





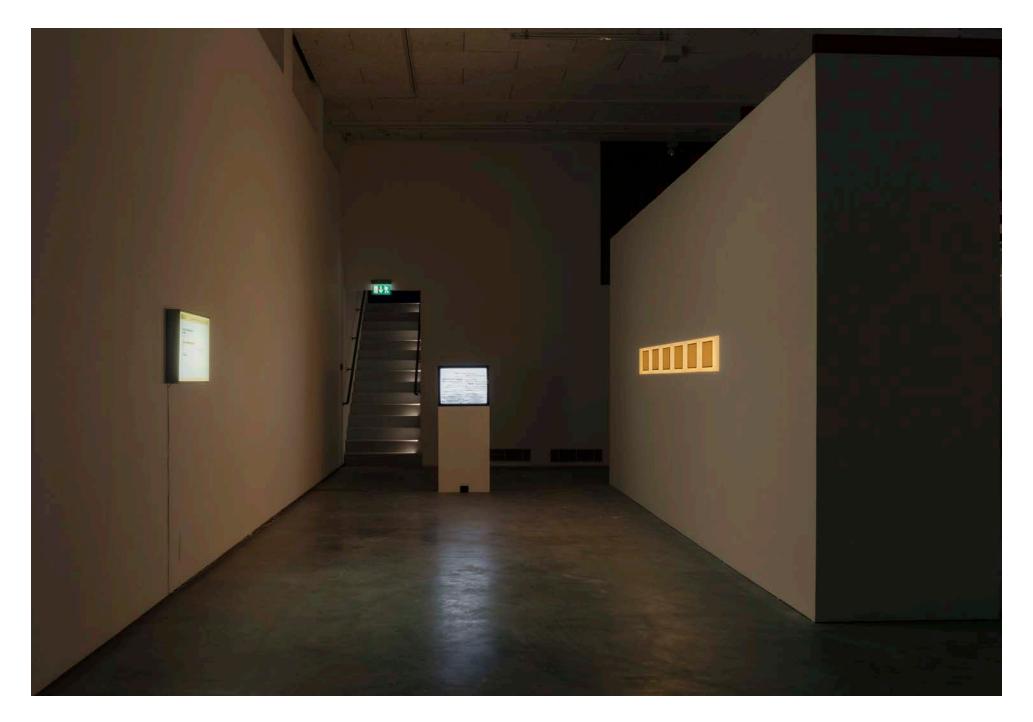
Silence Answers All, Marabouparken onsthall, Sundbyberg, Sweden, 2025

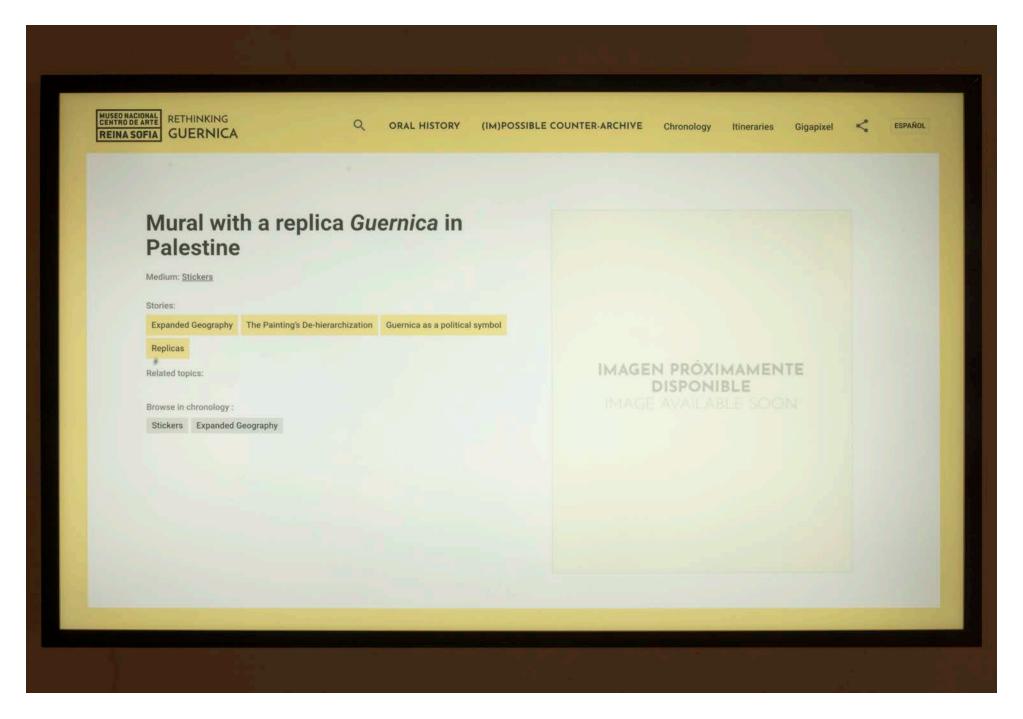




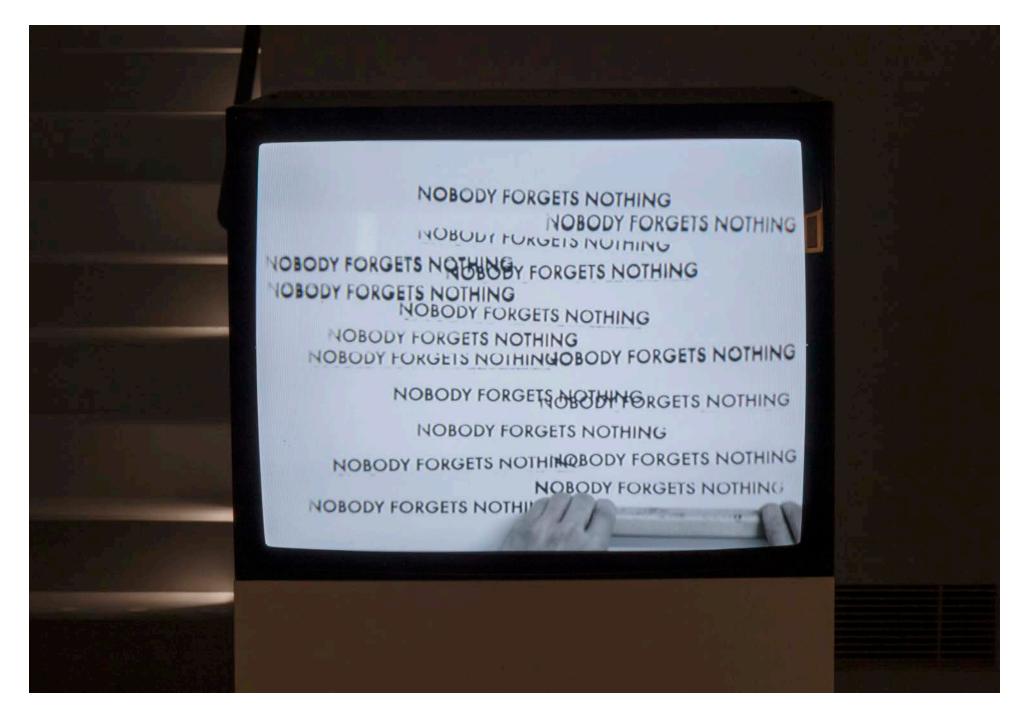


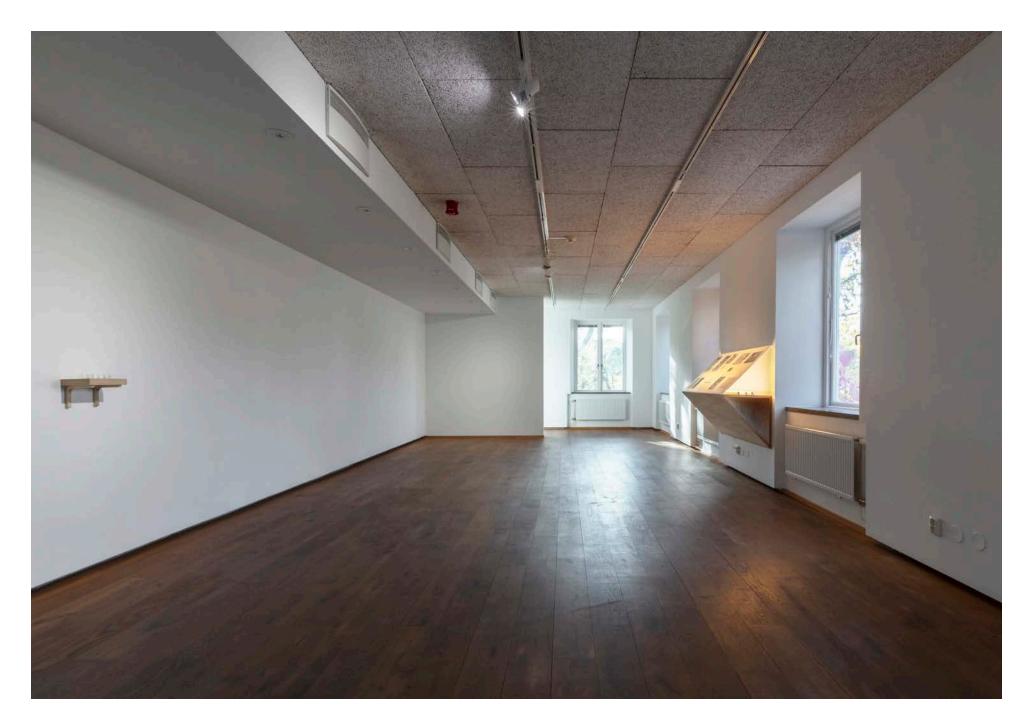
Silence Answers All, Marabouparken onsthall, Sundbyberg, Sweden, 2025











Silence Answers All, Marabouparken onsthall, Sundbyberg, Sweden, 2025





Silence Answers All, Marabouparken onsthall, Sundbyberg, Sweden, 2025





A Cloud of Smoke, Galleri Format, Malmö, Sweden, 2022

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? [...]



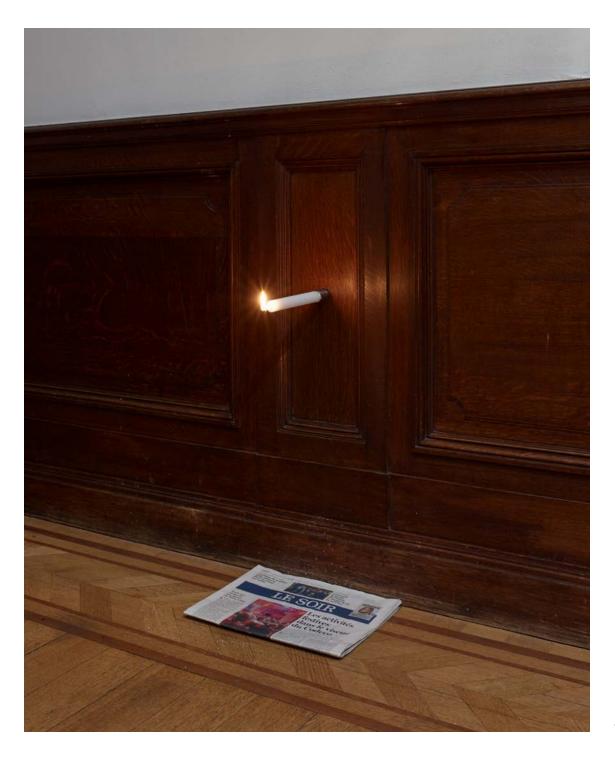
The Inner Circles, Mendes Wood DM, Brussels, Belgium, 2021



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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.

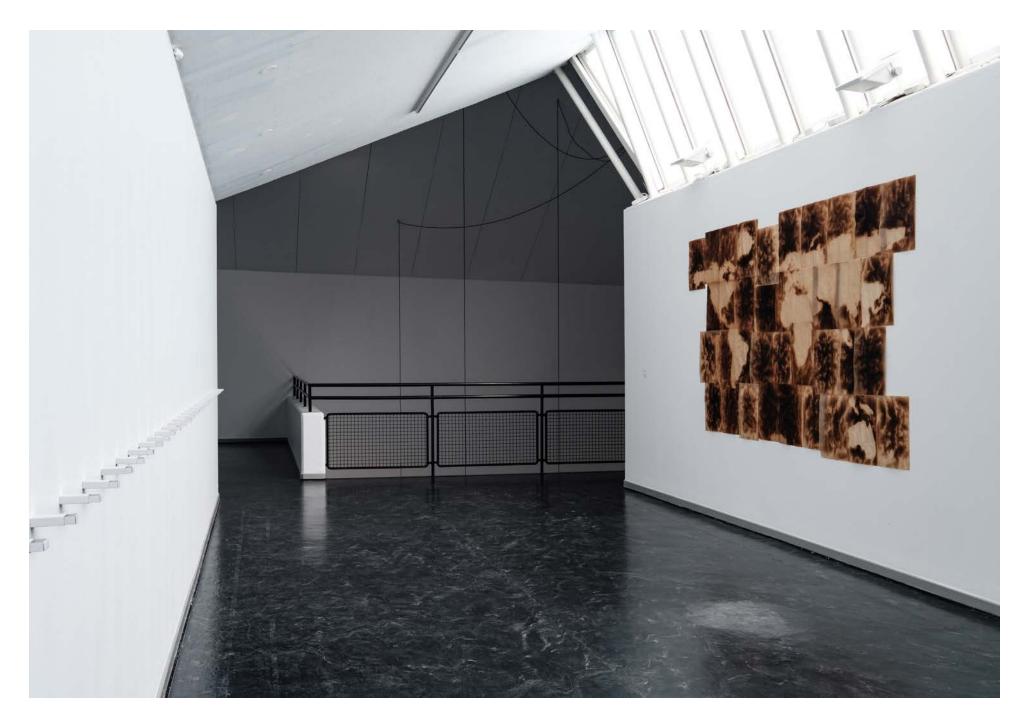
Visitors to the exhibition also have the unique opportunity to see one of the artist's earliest works, *A Song of Bola de Nieve* (1997), a humorous piece in which he sings and simultaneously translates a song from Spanish into Swedish. It is shown together with a number of other recently produced works. 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 80s.

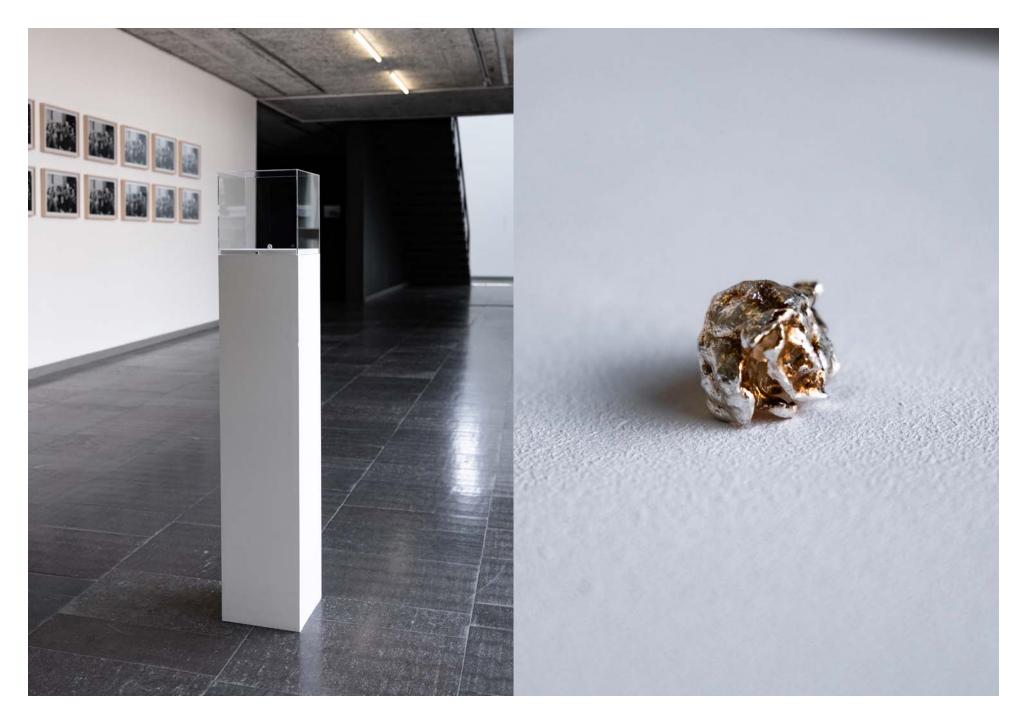




The Square between the Waves, Konsthall Lund, Lund, Sweden, 2021



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



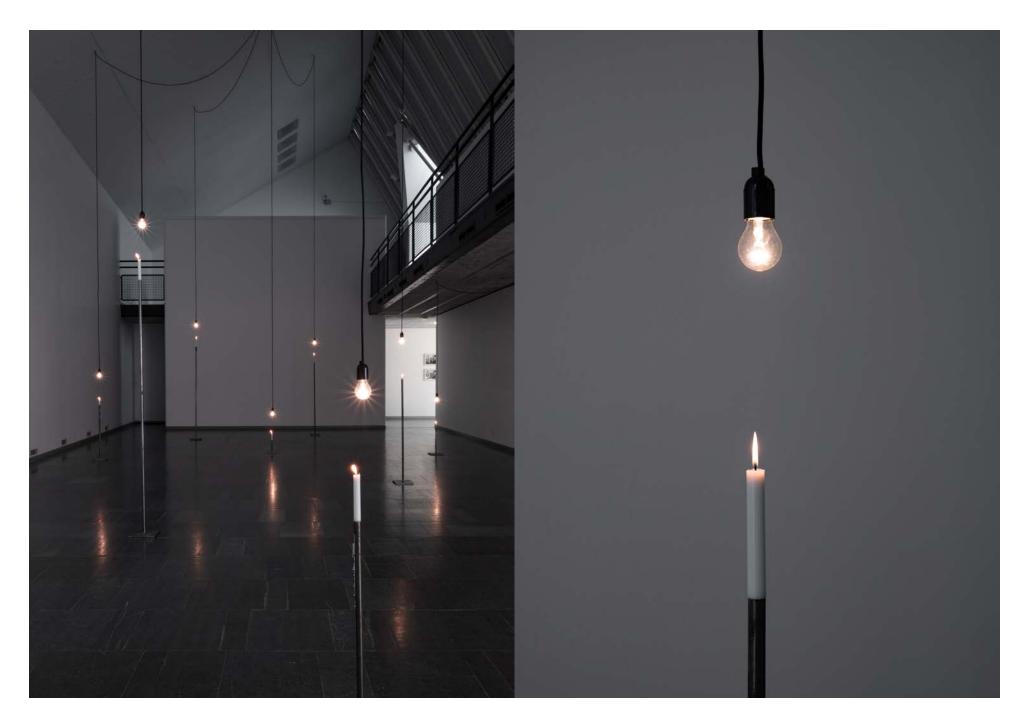
The Square between the Waves, Konsthall Lund, Lund, Sweden, 2021



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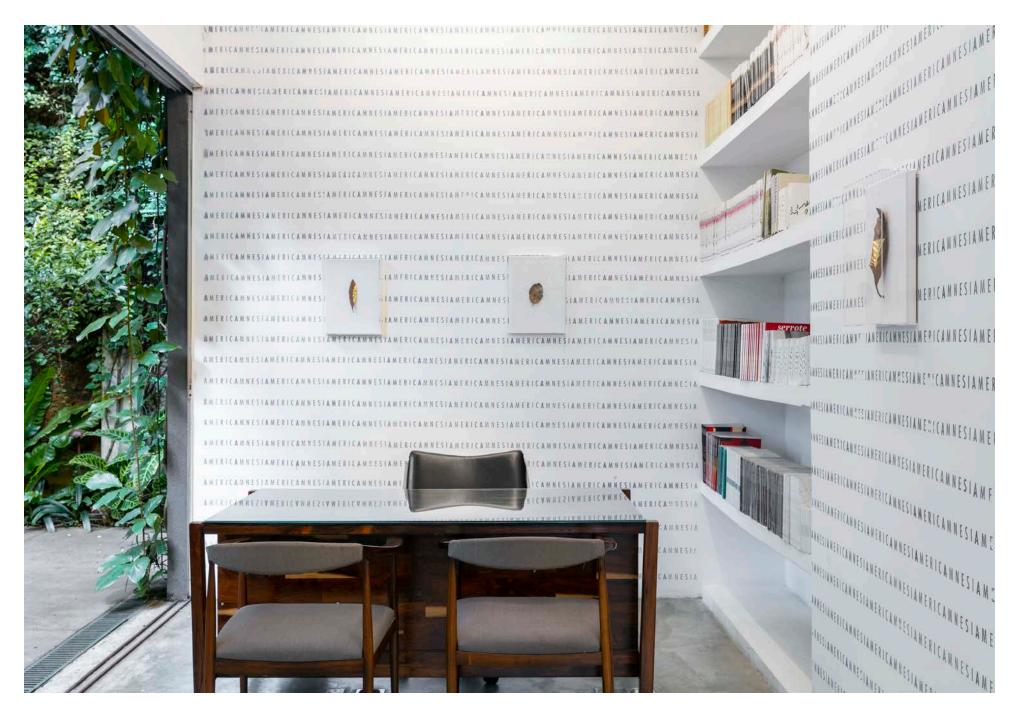
## A ERICAMNESIAM

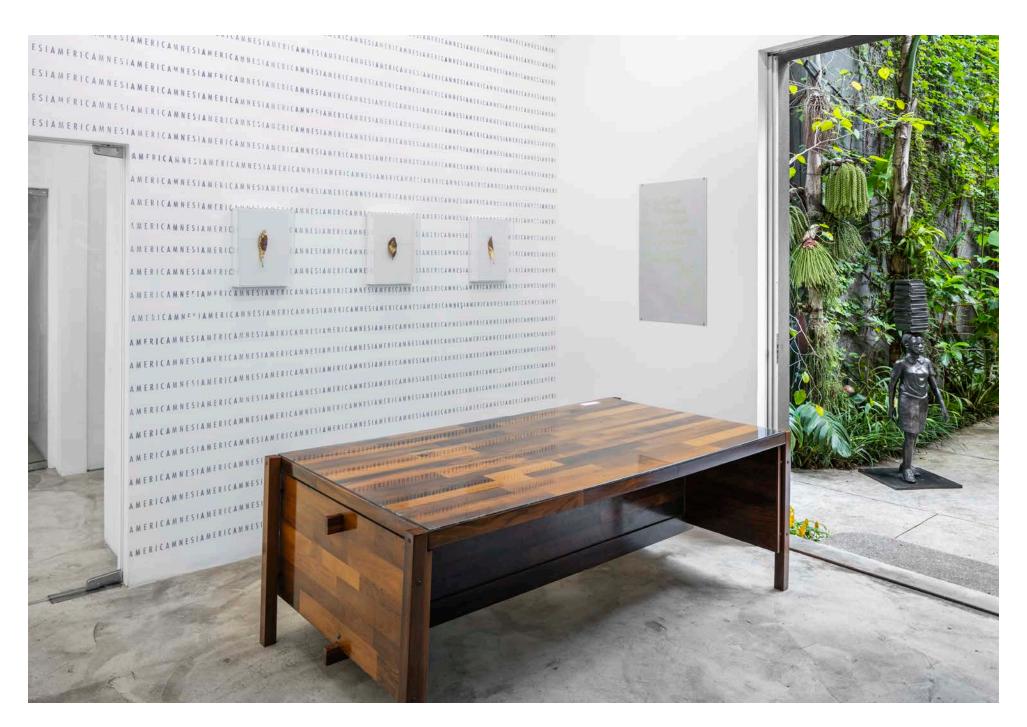
## AERICAMNESIAN

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.

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.









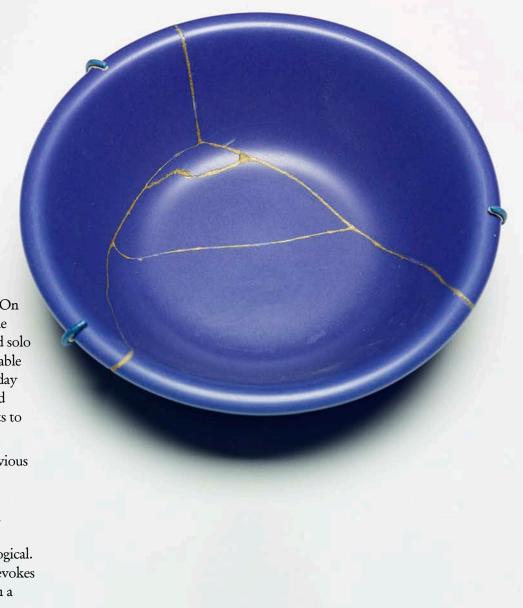
This Is Not an Apricot, SixtyEight Art Institute, Copenhagen, 2019

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.

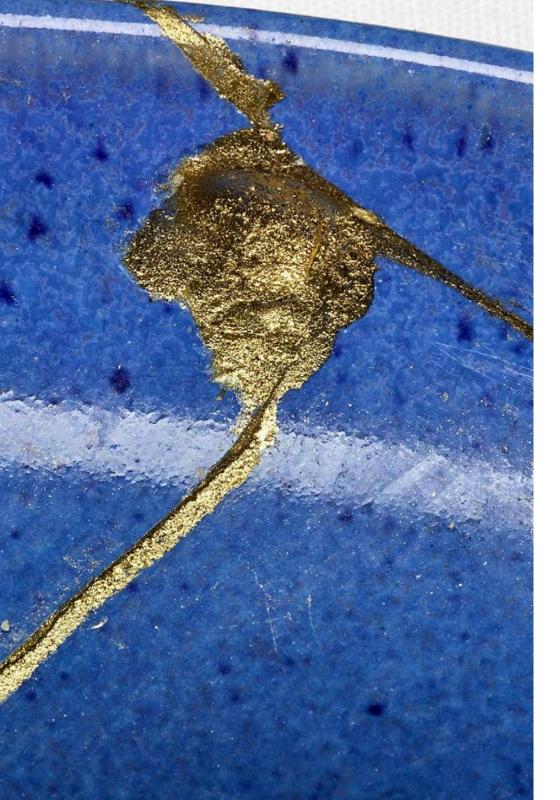
Concentrations 61 spans two galleries and features new commissions and previous works specifically reconfigured for the DMA. The artist relies on quotidian materials—stamps, dinner plates, schoolroom maps—to question the ways in which notions of cultural belonging, and cultural difference, are constructed. 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.





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



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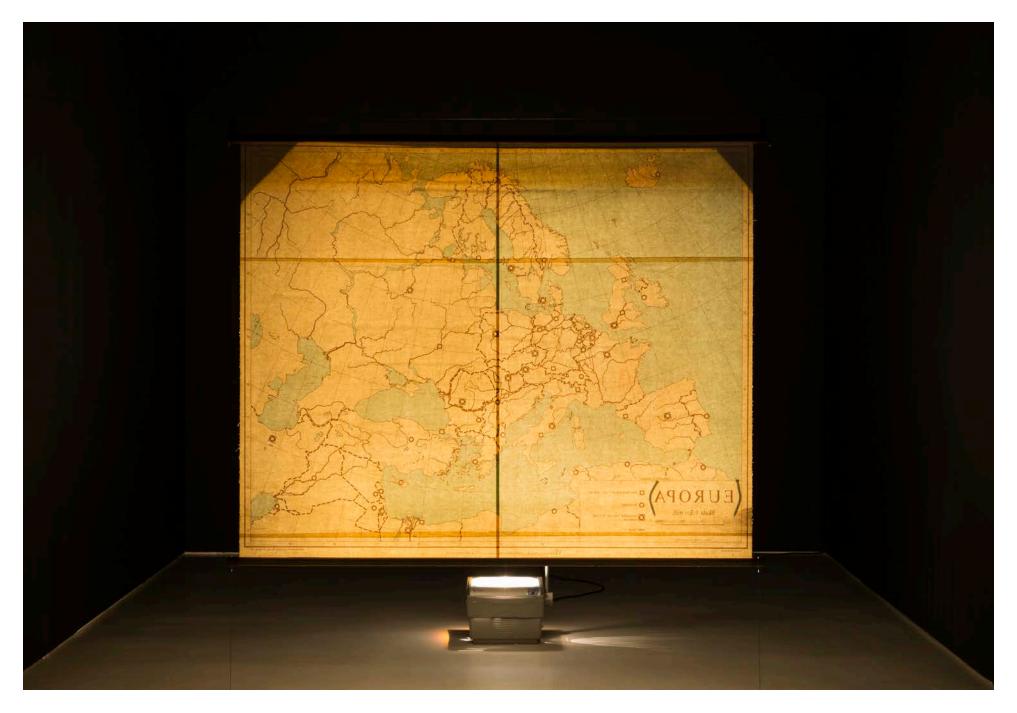
Concentrations 61: Runo Lagomarsino, EntreMundos, Dallas Museum of Art, Dallas, 2018





La Neblina, Galeria Avenida da Índia, Lisbon, 2018

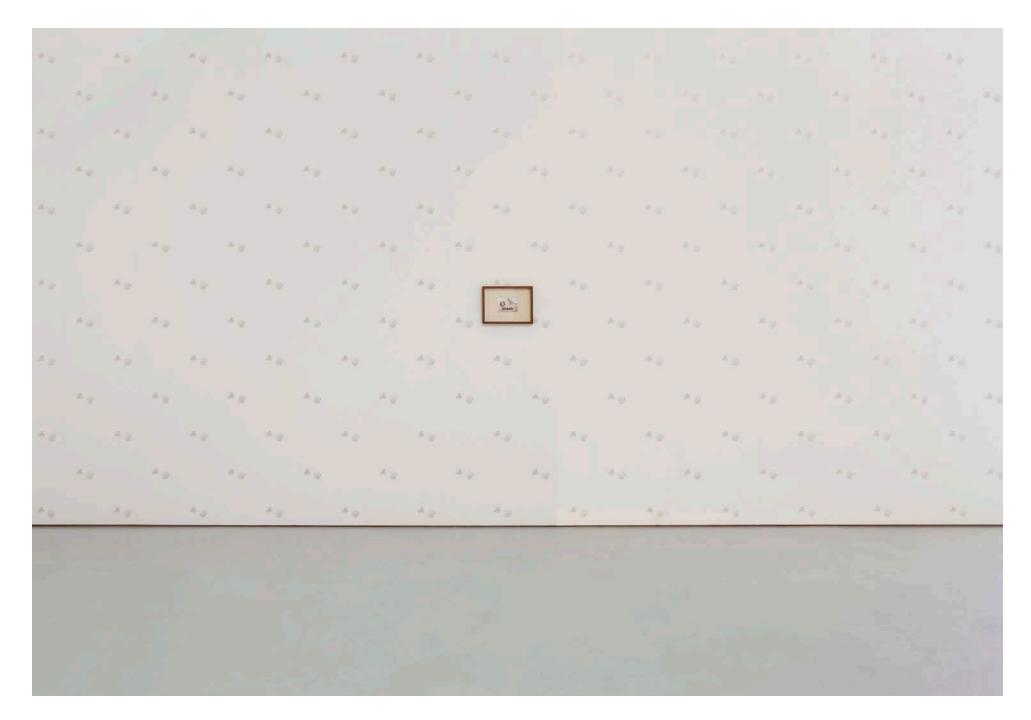




La Neblina, Galeria Avenida da Índia, Lisbon, 2018



La Neblina, Galeria Avenida da Índia, Lisbon, 2018





La Neblina, Galeria Avenida da Índia, Lisbon, 2018



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.

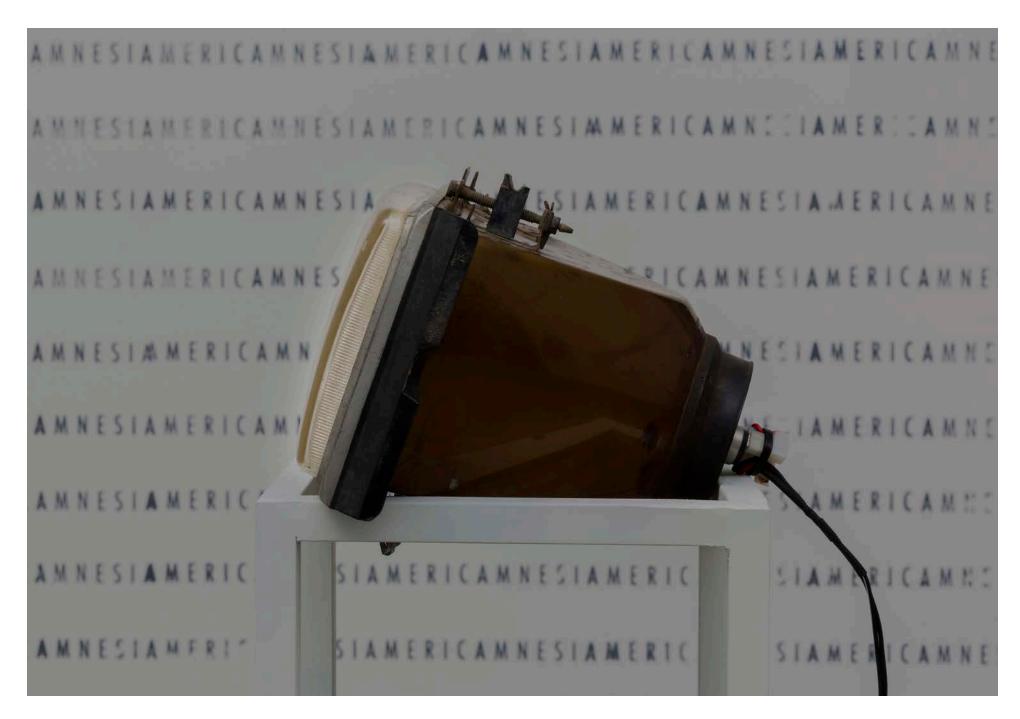
To lighten the eyes in the darkness, to remove the melancholy, to comfort the weakness of the heart and to bring joy and magnitude; these are soothing properties attributed to gold by a Spanish goldsmith, half a century after the conquest of New Spain.

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?

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





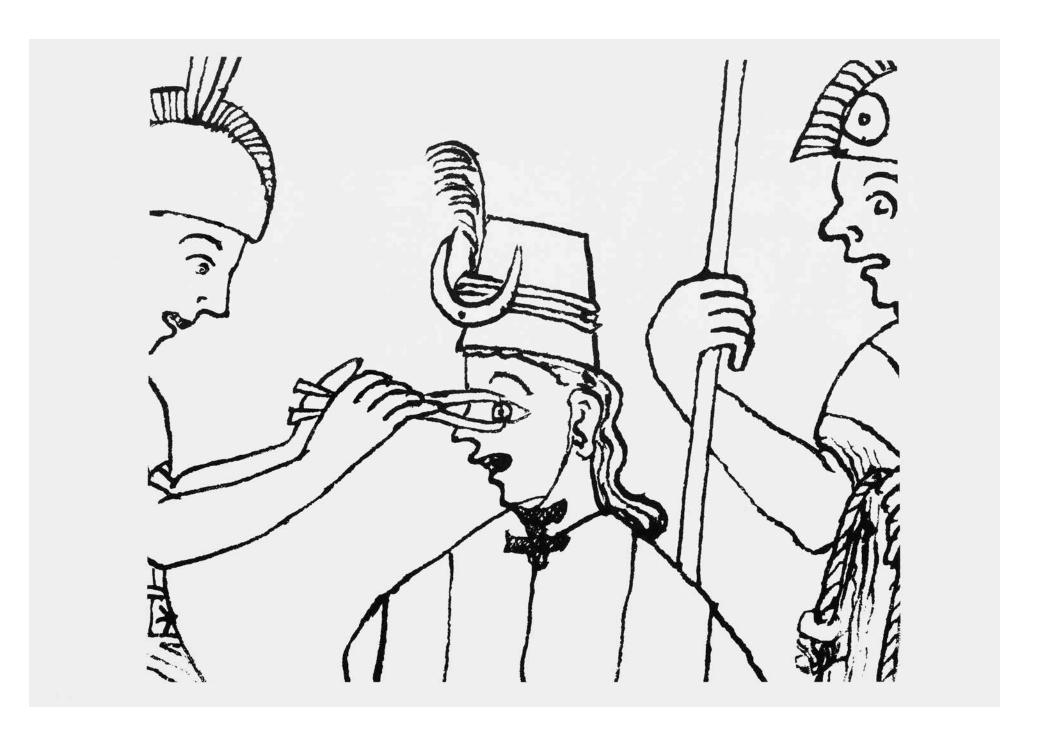
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West is everywhere you look, Francesca Minini, Milan, 2016



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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







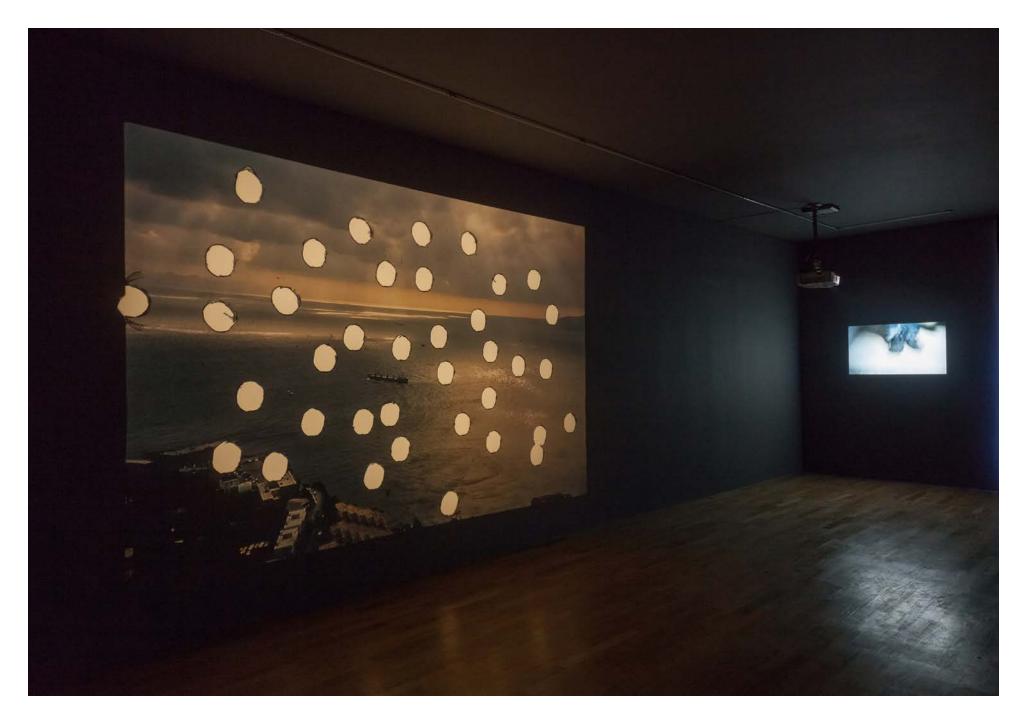


The room you are standing in will not solve the question of debt and the monetary crisis. It will not give you a quick stand to take on the problem of immigration. It will not unsteal the world's treasures. But it might remind you that posing politics in such terms is bound to fail. See political life, 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, Malmö Konsthall, Malmö, 2015



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





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

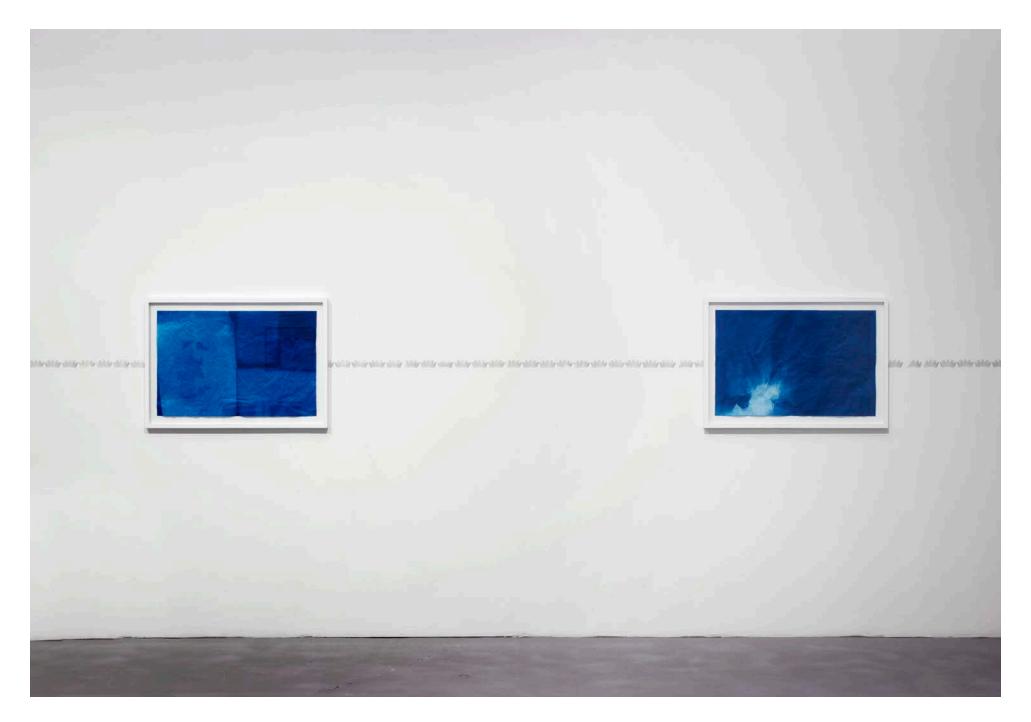




All the World's Futures, the 56th edition of the Biennale di Venezia, Venice, Italy, 2015



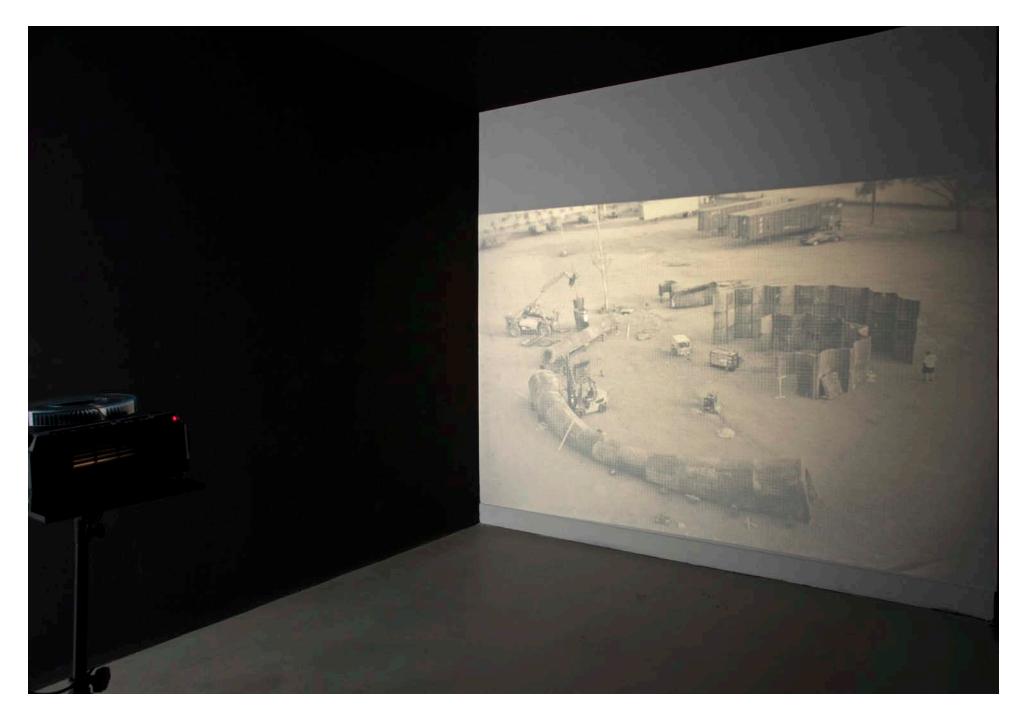
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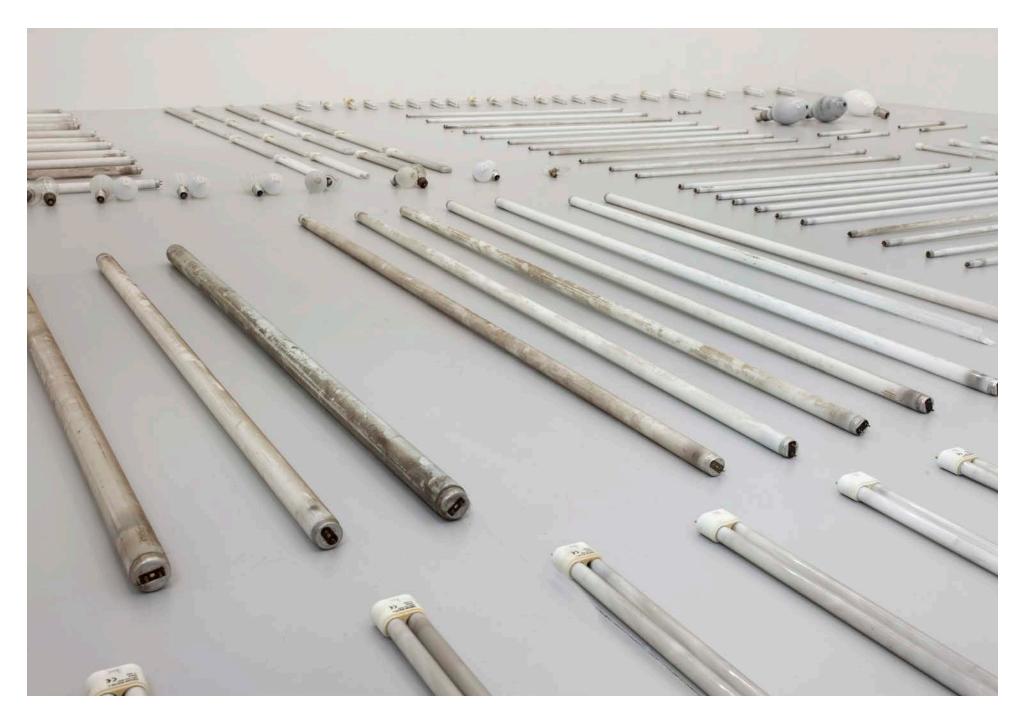


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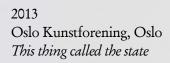


Pergamon (A Place in Things) Incandescent bulbs, Pergamon Museum, Berlin, 2014



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

This wall has no image but it contains geography



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.





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





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



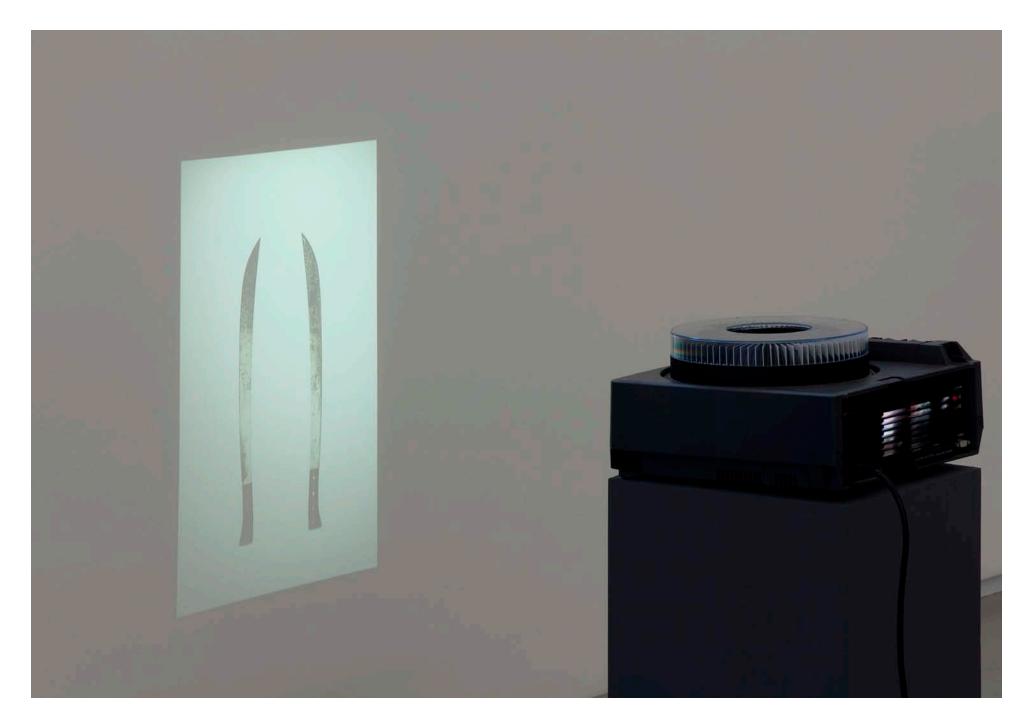
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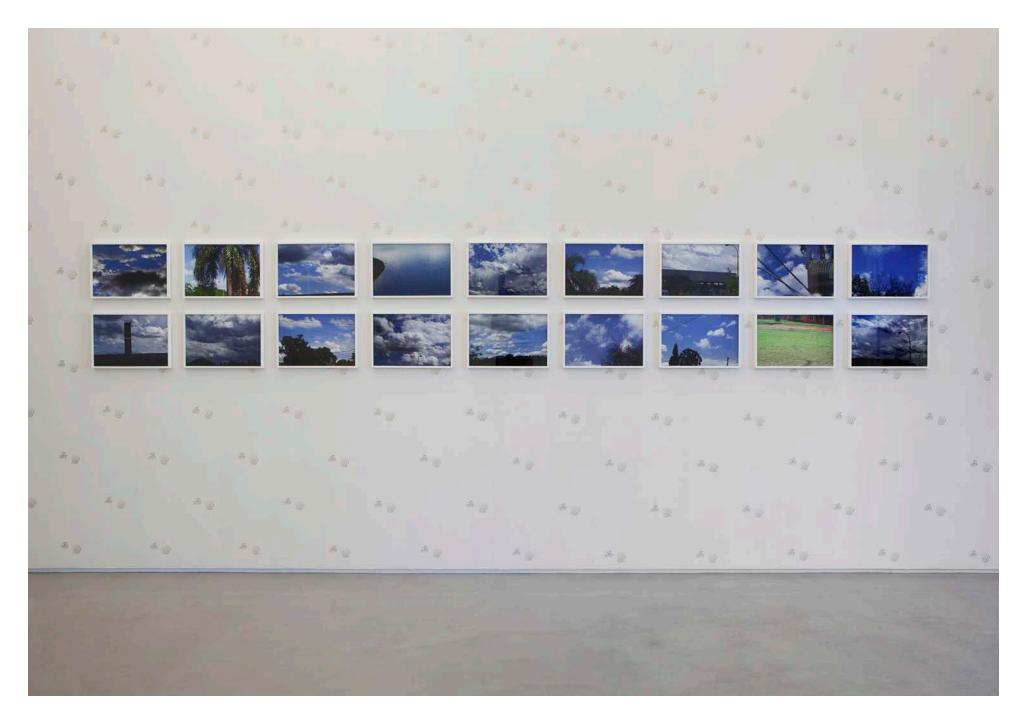
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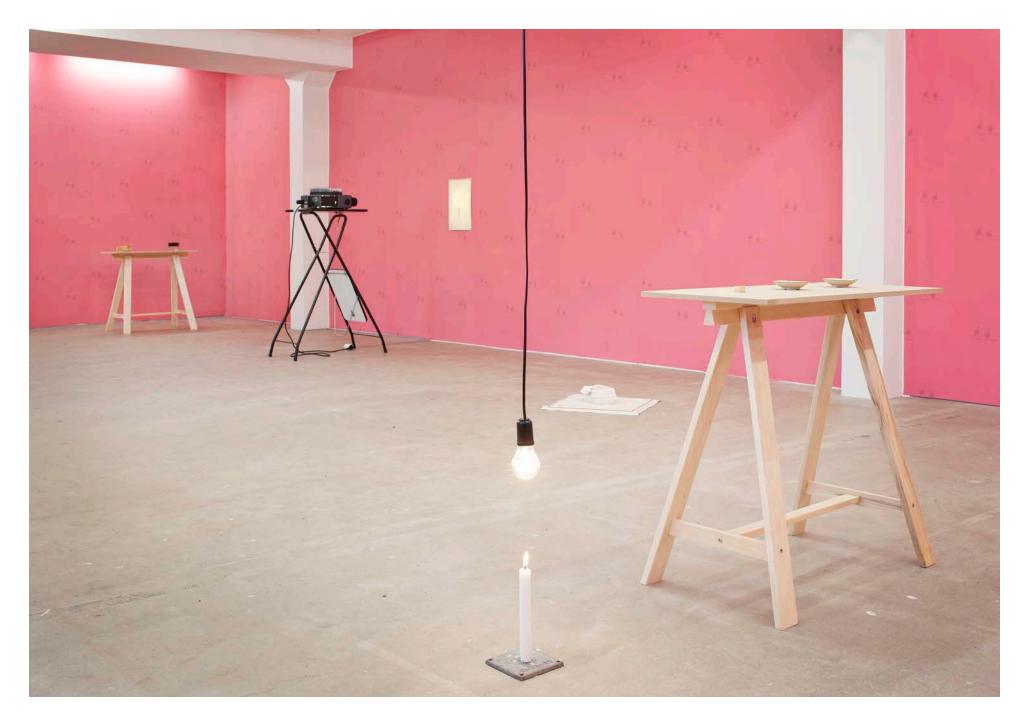


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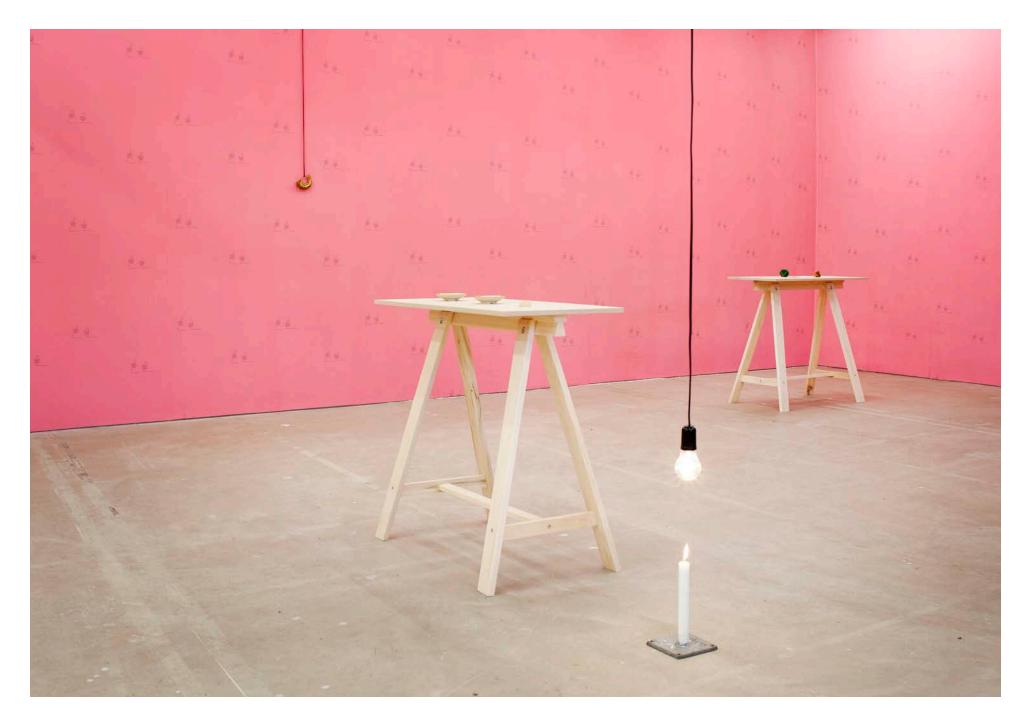




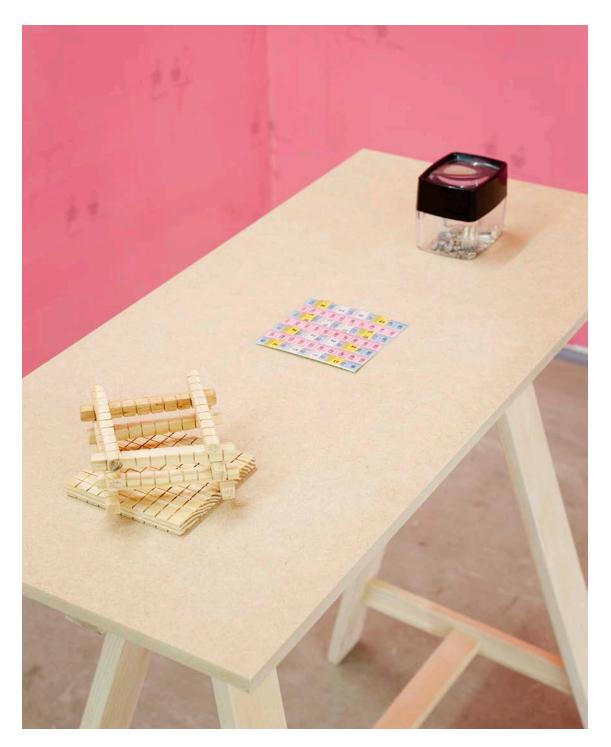
Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm, 2012



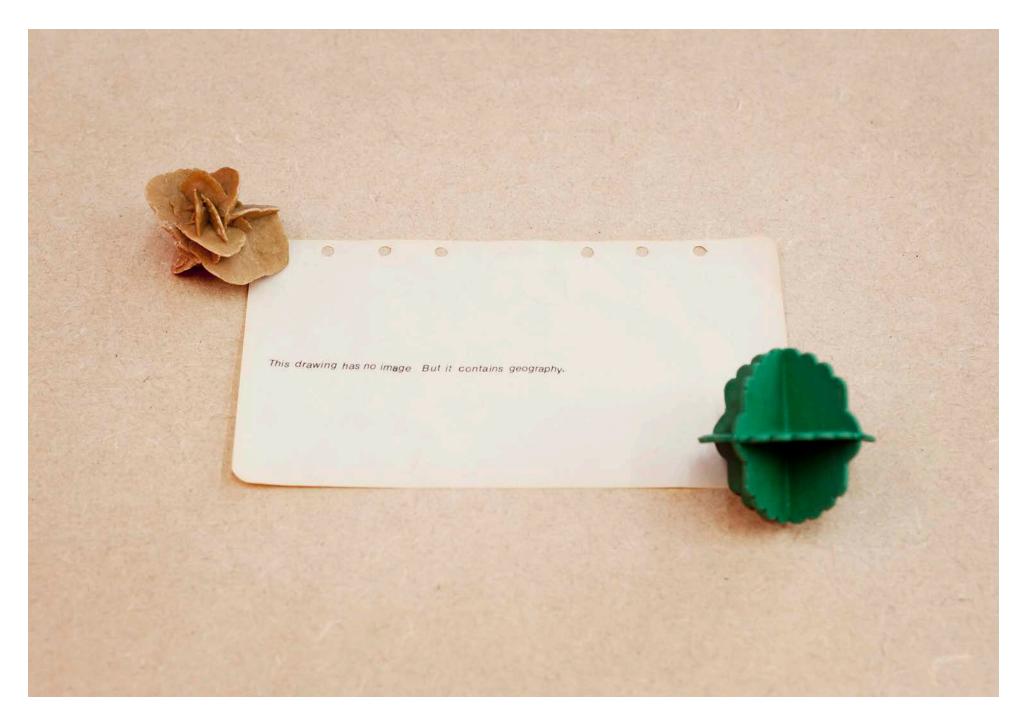
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Stockholm
2012



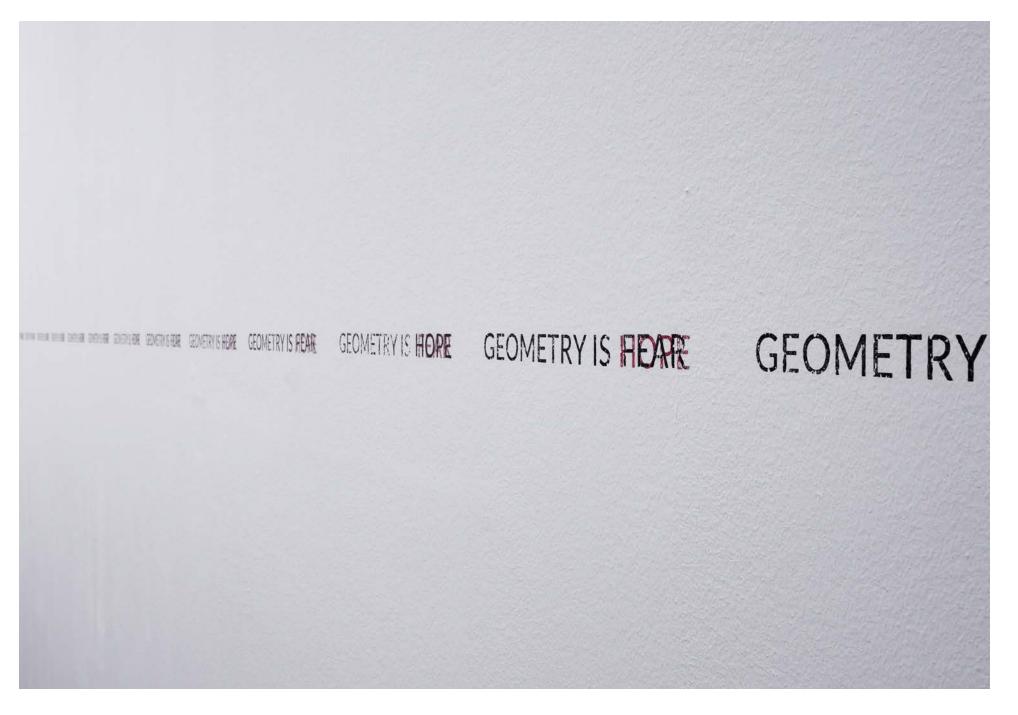
Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm, 2012

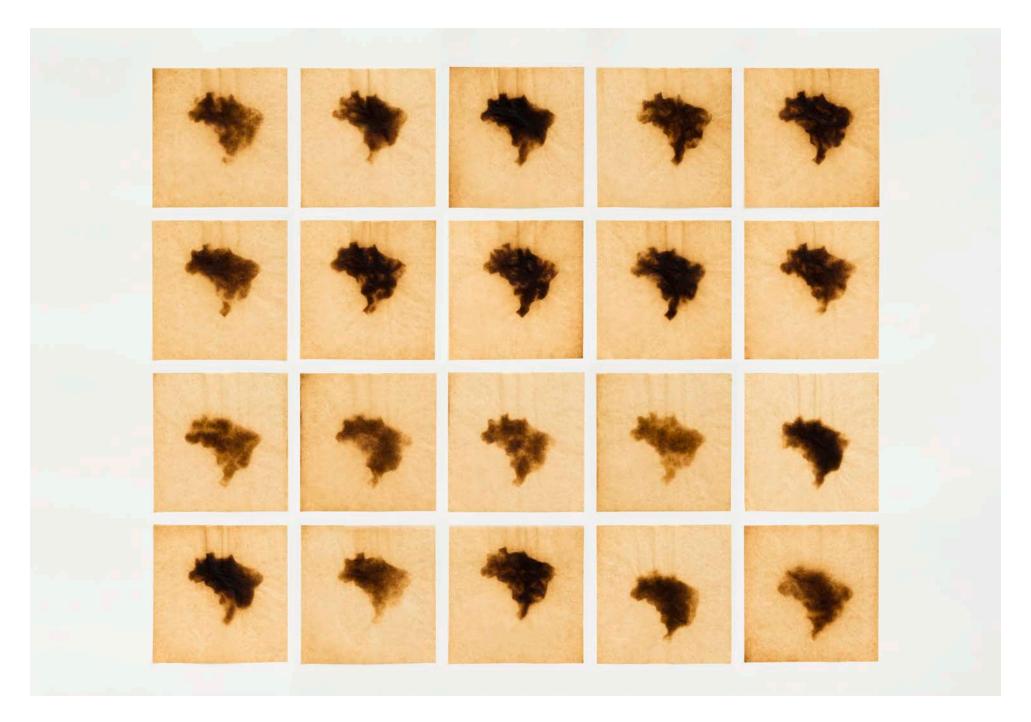




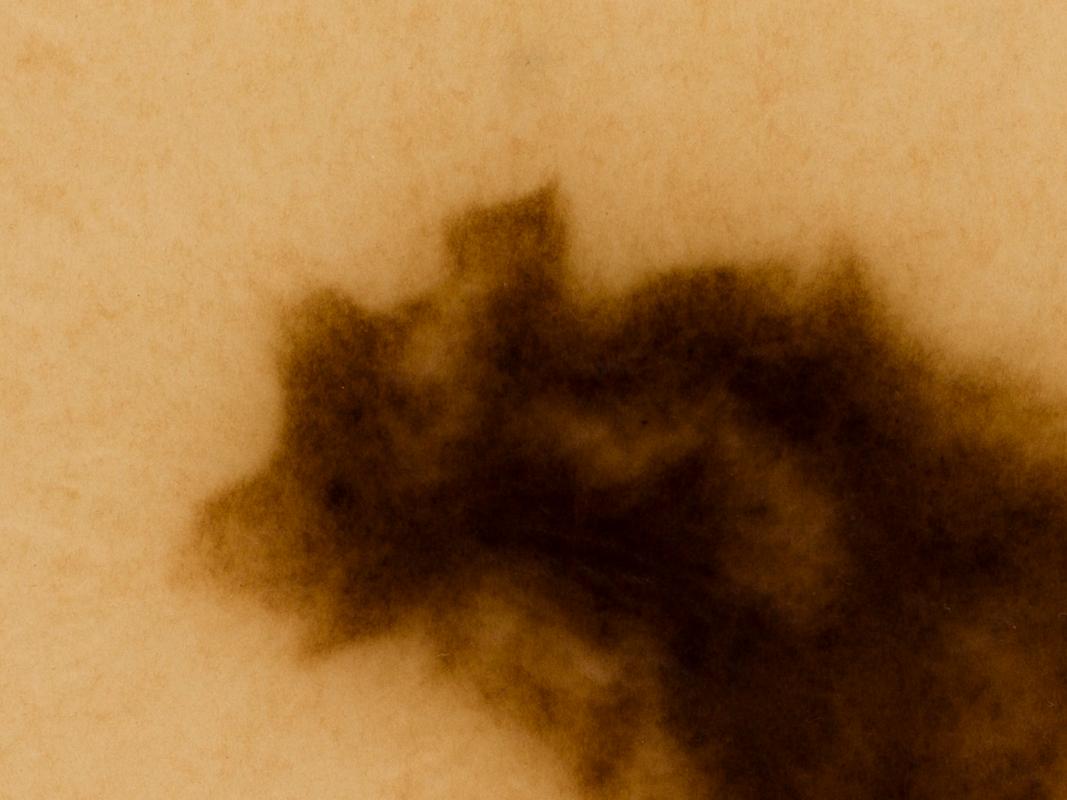
Grève, 2023, neon lights, 40 x 120 cm, edition of 3 plus 1 artist's proof





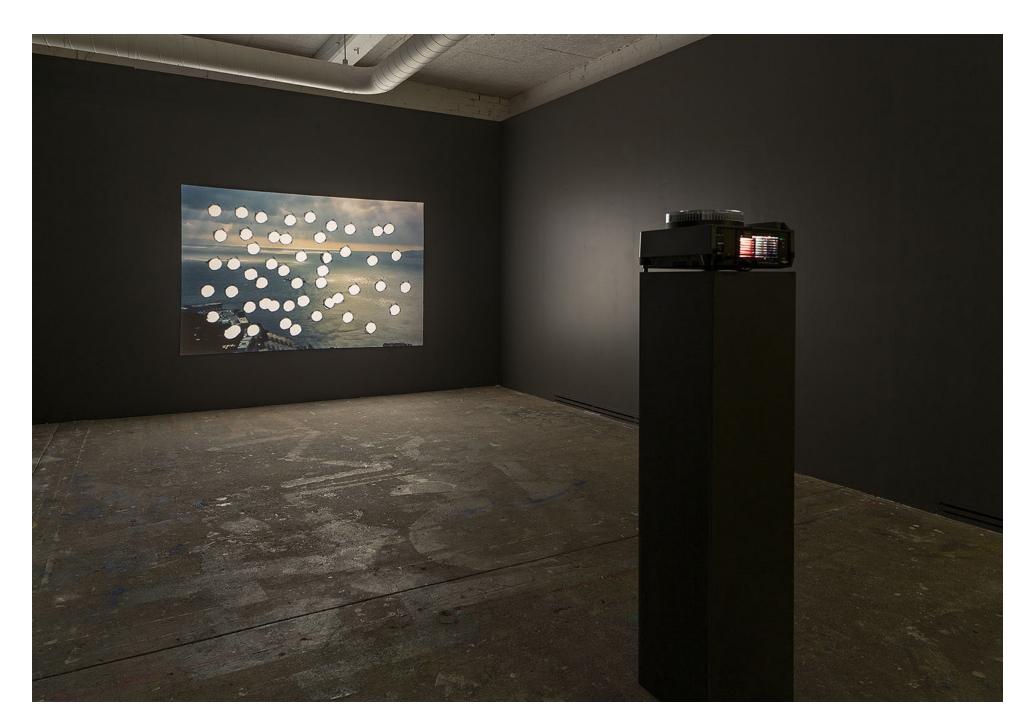


On fire, 2020, burned parchment paper, 34 x 34 cm (each)





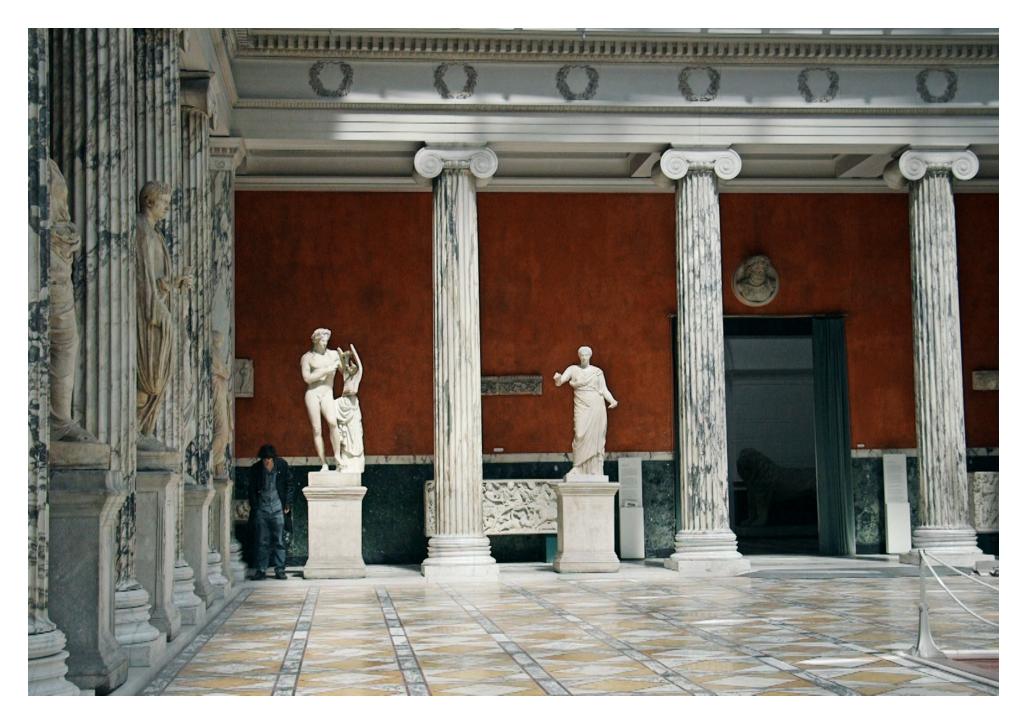
# MARINOSTRU



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









Como Si Fuera Piedra la Arena, 2015, HD video, 5 min







El infinito querido es bien poca cosa, 2013, vinyl text on the roof of a public buss, Buenos Aires





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

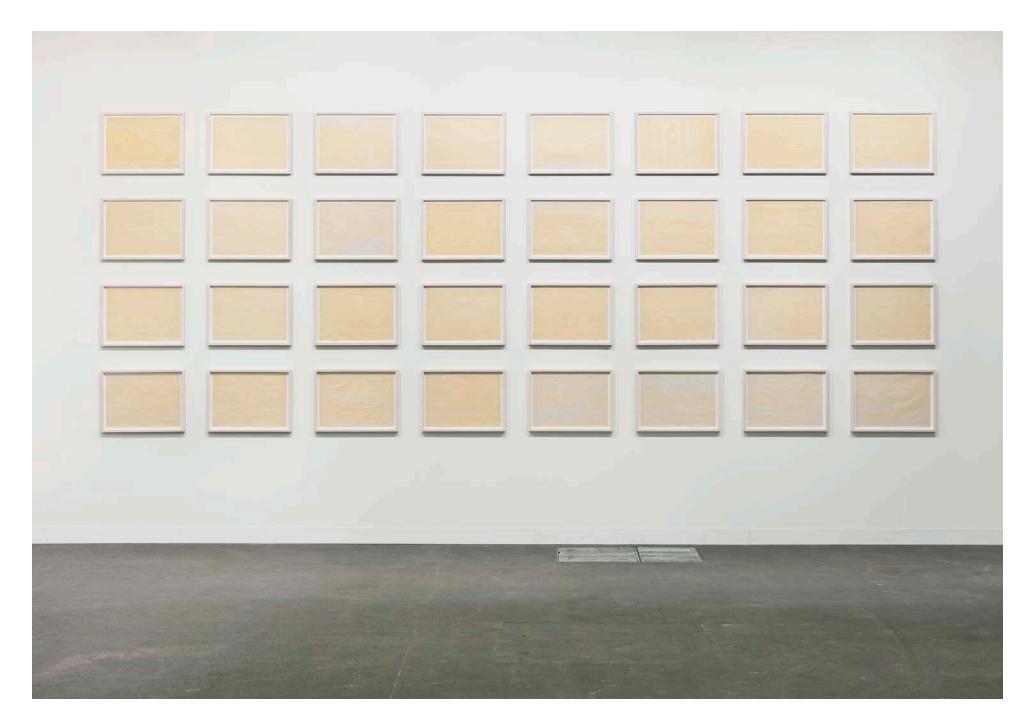


More delicate than the historians' are the map-makers', 2012/2013, video, 6'18



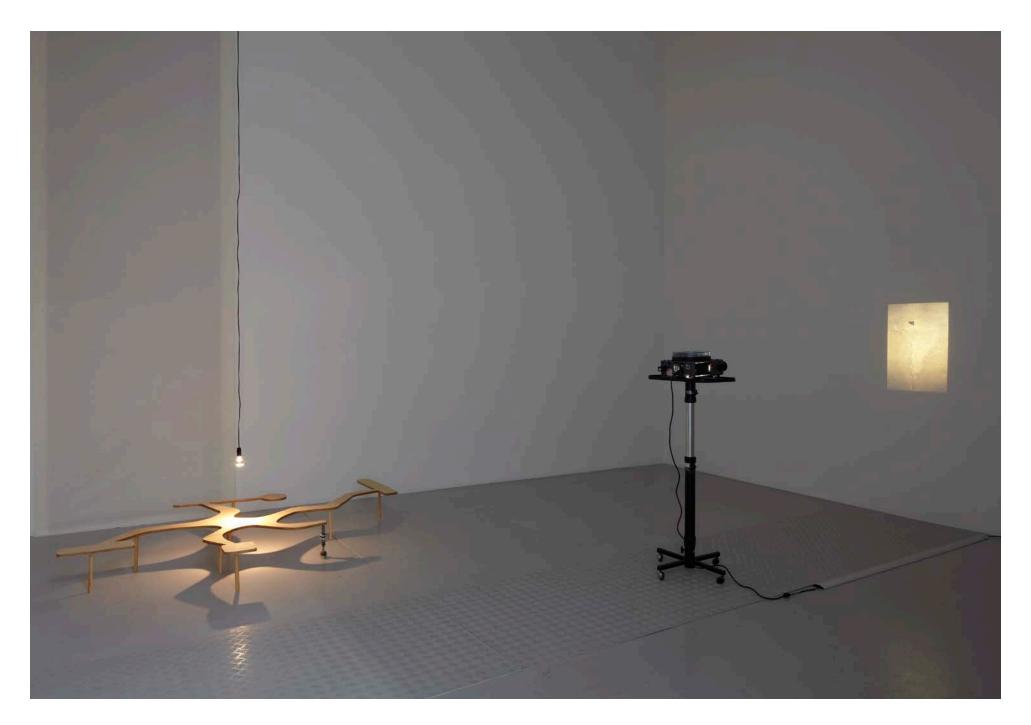


Trans Atlantic Thirty-two, 2011/2010, sun drawings and newsprint paper, 33 x 47, 5 cm (each)

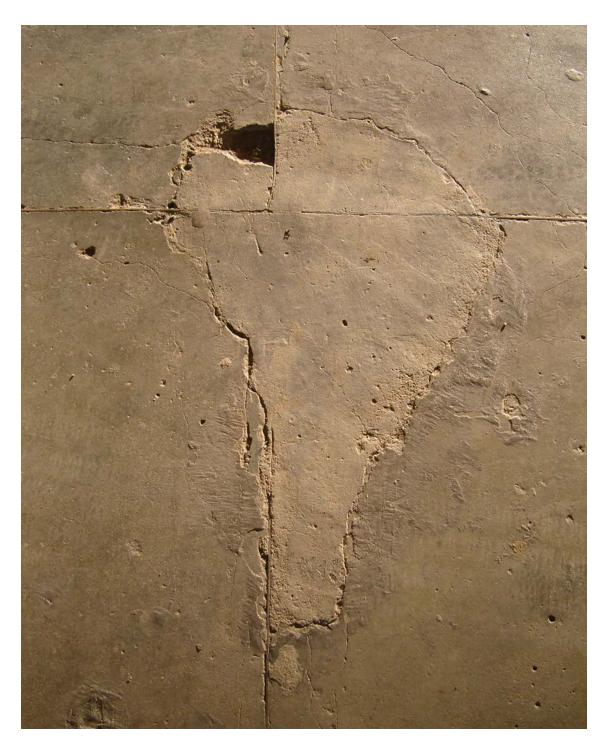


Trans Atlantic Thirty-two, 2011/2010, sun drawings and newsprint paper, 33 x 47, 5 cm (each)

# ONE MUST BE VERY CAREFUL WITH ONE'S SILENCE



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



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

the south is You are from the north

### 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

2024

É o caminho de casa que nos afasta, Mendes Wood DM and Galeria Vermelho, São Paulo, Brazil Marabouparken onsthall, Sundbyberg, Sweden

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

Other Where, 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's the way home that moves us away, Mendes Wood DM, São Paulo, Brazil

Feels Like Home - Kiasma's Collection Exhibition, Kiasma Museum of Contemporary Art, Helsinki, 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

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

Panorama Monopoli: The Politics of Hospitality, a city-wide exhibition, Monopoli, Italy

 $\label{thm:total_total_total} \textit{TV-trampolinen: Från barn-TV till samtida konst och litteratur, Kalmar konstmuseum, Kalmar, Sweden \\$ 

# 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

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

### 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

### 2019

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

### 2018

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,

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

2017

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 qui!, 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

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<sup>da</sup> 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 São Paulo Brussels Paris Wood New York

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