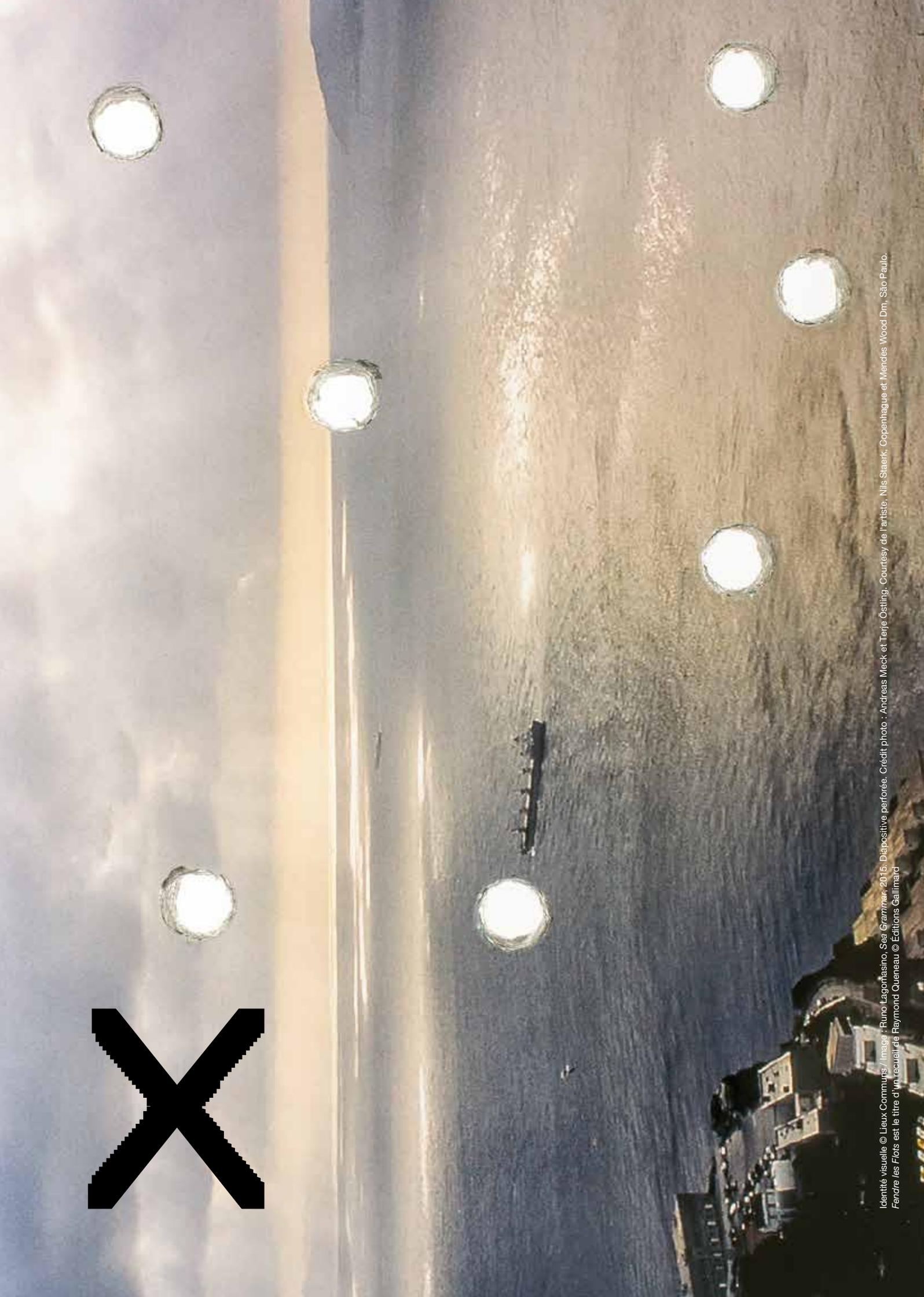


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Identité visuelle © Lieux Communs / Image : Runo Lagonhasino, Sea Grammar, 2016, Diapositive perforée. Crédit photo : Andreas Meck et Terje Østling. Courtesy de l'artiste, Nils Staefk, Copenhagen et Mendes Wood Dm, São Paulo. Fendre les Flots est le titre d'un recueil de Raymond Queneau © Editions Gallimard

THEY WATCHED US FOR A VERY LONG TIME

RUNO LAGOMARSINO

—

Exposition

Du 25 septembre au 22 novembre 2015

—

Vernissage

Vendredi 25 septembre 2015, 18h30

—

Conférence de Runo Lagomarsino

Jeudi 24 septembre 2015, 18h

À l'EESAB - site de Rennes

—

Rencontre publique avec Runo Lagomarsino

Samedi 26 septembre 2015, 15h

—

Rayon Vert :

« Le Passage de la ligne »

Rencontre avec Maria Inés Rodriguez

Directrice du CAPC, Bordeaux

Lundi 28 septembre 2015, 18h30

—

**La Criée centre d'art contemporain participe
aux journées Ateliers Portes Ouvertes (APO)
d'artistes de la Ville de Rennes**

Du 1er au 4 octobre 2015



—

Commissariat : Sophie Kaplan

—

Production :

La Criée centre d'art contemporain, Rennes

Contact presse :
Solène Marzin
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+ 33 (0)6 81 10 81 40

Communiqué

—
Pour la première exposition de sa saison « Fendre les Flots », La Criée présente du 25 septembre au 22 novembre 2015 « They Watched Us For a Very Long Time » (Ils nous regardaient depuis très longtemps) de Runo Lagomarsino, qui réunit un ensemble d'œuvres de cet artiste suédois vivant entre le Brésil et la Suède, fils d'émigrés argentins d'origines italienne et espagnole.

Ces multiples traversées atlantiques, à la fois racines familiales et parcours personnel, sont fondatrices de sa pratique. Par le biais de sculptures, d'installations ou encore de vidéos, il cherche à mettre en perspective la permanence de l'héritage colonial dans notre monde globalisé. En jouant de la multiplicité des points de vue, Runo Lagomarsino interroge nos positions et identités : qui est le « nous », qui sont « les autres » ?

Le titre de l'exposition est emprunté à la pièce éponyme *They Watched Us For a Very Long Time* (2014) : une soixantaine de plaques en métal subtilisées au système d'éclairage du musée archéologique Pergame de Berlin. Comme celles de bien d'autres musées européens, les collections du Pergame ont été constituées par l'appropriation coloniale d'artefacts anciens, devenant patrimoines culturels nationaux, symboles des identités européennes.

Les éléments d'éclairage présentés ici sont soumis à un renversement de contexte et de fonction : auparavant mettant en lumière, ils sont maintenant eux-mêmes exposés. Par cette double action de subtilisation et d'inversion, Runo Lagomarsino nous pousse à envisager ces lieux différemment : et si ces musées ne mettaient pas seulement en lumière les autres cultures mais étaient également des outils de compréhension du pouvoir, du colonialisme européen et de la façon dont l'Histoire se construit et s'écrit ? Des « miroirs amnésiques de l'Europe » comme le dit l'artiste qui ajoute « le passé colonial n'est pas passé; il fait partie de notre vie contemporaine* ».

La tapisserie *Entre Mundos* (2013) et le mur doré érigé à l'entrée de la seconde salle de La Criée font quant à eux référence à la conquête de l'Amérique du sud par les espagnols et les portugais au XVI^{ème} siècle. Beaucoup plus proche dans le temps et brûlante, la projection diapositive *Sea Grammar* (2015) évoque silencieusement les migrations méditerranéennes actuelles.

Souvent, les éléments qui constituent les œuvres de Lagomarsino voyagent, deviennent témoins et matérialité de parcours, métaphores de migrations, d'exils ou de faits historiques. C'est le cas par exemple dans la vidéo *More Delicate Than the Historian's are the Map Makers Colours* (2012-2013) où l'on voit l'artiste et son père jetant des œufs ramenés illégalement d'Argentine sur une gigantesque statue de Christophe Colomb à Séville. Ou encore dans la récente vidéo *Como si fuera piedra la arena* (2015), où Lagomarsino déverse discrètement du sable provenant des rives méditerranéennes aux pieds des statues grecques de la Glyptotec de Copenhague.

Dans l'ensemble des pièces présentées à La Criée, Runo Lagomarsino cherche à révéler des fractures historiques et spatio-temporelles d'où raconter d'autres histoires, d'où lire le passé et envisager le futur depuis d'autres angles. Il convoque les fantômes et les héros du passé historique, les faits proscrits ou prescrits, avec une poésie empreinte d'activisme et fait du voyage un espace politique.

* « Question & Answer with Runo Lagomarsino », in *kunstforum.as*, 7 avril 2014

Les Rayons Verts

—

En écho à ses expositions, La Criée propose tout au long de la saison des événements qui explorent les points de contact entre l'art contemporain et les autres champs de la création et de la connaissance, au travers de concerts, spectacles, performances, lectures, etc.

Un Rayon Vert est programmé au cours de cette exposition :

**« Le passage de la ligne
Rencontre avec Maria Inés Rodriguez »**

Directrice du CAPC - Musée d'art contemporain, Bordeaux

Date à confirmer

Comme Runo Lagomarsino, Maria Inés Rodriguez a un double ancrage, à la fois en Europe et en Amérique latine. Partant des oeuvres de Runo Lagomarsino, mais aussi d'autres artistes et de ses expériences des deux rives, Maria Inés Rodriguez propose un regard sur la scène d'Amérique du sud autant que globalisée, à travers une approche à la fois historique, politique et sociale.

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Née en 1968, María Inés Rodríguez est depuis 2013 à la direction du CAPC - Musée d'art contemporain de Bordeaux.

Auparavant, elle était commissaire en chef du Museo Universitario Arte Contemporáneo de Mexico (MUAC-UNAM). María Inés Rodríguez y a notamment organisé les expositions de Teresa Margolles, Nicolás Paris, Yona Friedman et La Ribot. De 2009 à 2011, elle a été commissaire en chef du Museo de Arte Contemporáneo de Castilla y León (MUSAC) en Espagne. En 2008-2009, en tant que commissaire invitée de la programmation Satellite du Jeu de Paume de Paris, elle a permis au public français de découvrir de jeunes artistes internationaux tels que Vasco Araujo, Mario García Torres, Agathe Snow, Irina Botea ou encore Angelo Plessas et Andreas Angelidakis.

Également commissaire indépendante, elle est diplômée de l'université de Los Andes de Bogota, de l'École nationale supérieure des Beaux-Arts de Paris (atelier Christian Boltanski) et de l'École Supérieure d'Art Visuel de Genève.

María Inés Rodríguez a principalement travaillé sur des expositions et des projets de recherche sur les stratégies d'appropriation de l'espace public dans l'art, le design, l'architecture et l'urbanisme. Son expérience en tant que commissaire indépendante comprend des collaborations avec le Plateau (Paris), l'ARCO de Madrid ou encore l'ARTBO à Bogota.

RUNO LAGOMARSINO

« They Watched us for a Very Long Time »,

Visuels disponibles

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



We All Laughed at Christopher Columbus, 2003

Projection d'une unique diapositive sur panneau de MDF. 45,5 x 25,5 x 42,5 cm.

Crédit photo : Ken Adlard. Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo.

RUNO LAGOMARSINO

« They Watched us for a Very Long Time »,

Visuels disponibles

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



More delicate than the historians are the map, 2012-2013

Vidéo HD, 6'18 min.

Crédit photo : Carla Zaccagnini. Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo.



Sea Grammar, 2015

Projection en boucle de 80 diapositives perforées, projecteur de diapositives carousel avec minuteur, une image d'origine. Projection à dimensions variables.
Crédit photo : Andreas Meck and Terje Østling. Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo..

RUNO LAGOMARSINO

« They Watched us for a Very Long Time »,

Visuels disponibles

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



Europe is Impossible to Defend, 2014

Impression jet d'encre et sérigraphie encadrée. 48 x 61 cm.

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo.



Como Si Fuera Piedra la Arena, 2015

Vidéo HD, 5 min.

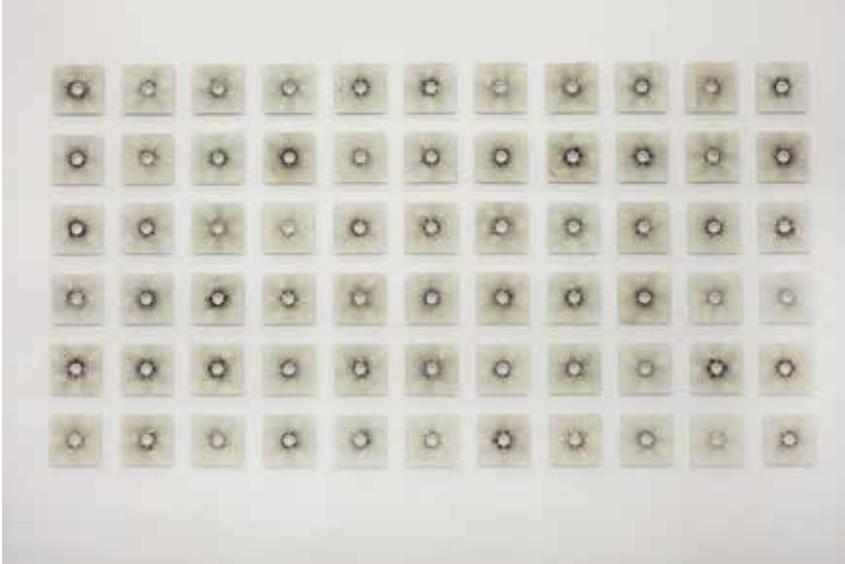
Crédit photo : Simon Close. Courtesy the artist, Nils Staerk, Copenhague and Mendes Wood DM, São Paulo.

RUNO LAGOMARSINO

« They Watched us for a Very Long Time »,

Visuels disponibles

Merci de respecter et de mentionner les légendes et les crédits photos lors des reproductions.



They Watched Us for a Very Long Time, 2014

Plaques de métal provenant du Musée de Pergame (Berlin), brûlées par la lumière électrique.

Dimensions variables. 66 plaques, chacune : 25 x 25 cm.

Crédit photo : Erling Lykke Jeppesen. Collection privée, Copenhague.



They Watched Us for a Very Long Time, 2014

Plaques de métal provenant du Musée de Pergame (Berlin), brûlées par la lumière électrique.

Dimensions variables. 66 plaques, chacune : 25 x 25 cm.

Crédit photo : Erling Lykke Jeppesen. Collection privée, Copenhague.

Liste des œuvres exposées

Como Si Fuera Piedra la Arena, 2015

Vidéo HD, 5 min.

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood DM, São Paulo.

Sea Grammar, 2015

Projection en boucle de 80 diapositives perforées, projecteur de diapositives carrousel avec minuteur, une image d'origine.

Projection à dimensions variables.

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo.

They Watched Us for a Very Long Time, 2014

Plaques de métal provenant du Musée de Pergame (Berlin), brûlées par la lumière électrique.

Dimensions variables.

66 plaques, chacune : 25 x 25 cm.

Collection privée, Copenhague.

Europe is Impossible to Defend, 2014

Impression jet d'encre et sérigraphie encadrée.

48 x 61 cm.

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo.

EntreMundos, 2013

Papier peint.

Dimensions variables.

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo.

For The Ghosts And The Raving Poets, 2013

Cable, ampoule, corde, poulies.

Dimensions variables

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood Dm, São Paulo.

More Delicate Than the Historian's Are the Map

Maker's Colours, 2012-2013

Vidéo HD, 6'18 min.

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood DM, São Paulo.

We All Laughed at Christopher Columbus, 2003

Projection d'une unique diapositive sur panneau de MDF.

45,5 x 25,5 x 42,5 cm.

Courtesy de l'artiste, Nils Staerk, Copenhague et Mendes Wood DM, São Paulo.

Biographie et bibliographie

Runo Lagomarsino

Né en 1977 à Lund, Suède

Vit et travaille à Malmö, Suède et São Paulo, Brésil

—

EXPOSITIONS INDIVIDUELLES

2015

They Watched Us For a very Long Time, La Criée centre d'art contemporain, Rennes, France

Carla Zaccagnini and Runo Lagomarsino (double exhibition), Konsthall, Malmö, Suède

2014

Barbro & Holger Bäckströms Award, Malmö Art Museum, Malmö, Suède

Against My Ruins, Nils Stærk, Copenhague, Danemark

Ears go deeper, than eyes can see, Umberto Di Marini, Naples, Italie

2013

For Each Light a Shadow, Ignacio Liprandi Arte Contemporáneo, Buenos Aires, Argentine

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

This Thing called the state, Oslo Kunstforening, Oslo, Norvège

The G in Modernity Stands for Ghosts, Mellanrummet, Nils Staerk, Copenhague, Danemark

2012

U-Turn, Arteba with Nils Stærk gallery, Buenos Aires, Argentine

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

2011

OtherWhere, Nils Stærk, Copenhague, Danemark

Hay siempre un día mas lejos, Galeria Luisa Strina (Espaço projeto), São Paulo, Brésil

Violent Corners, ar/ge kunst Galerie Museum, Bolzane, Italie

Trans Atlantic, Art Statements, Bâle, Suisse

2010

The G in Modernity Stands For Ghosts, Centro de Artes Visuais, Coimbra, Portugal

Between an Imperial system and a Metric System, Present Future, Artissima, Turin, Italie

Horizon (Southern Sun Drawing), Zona Maco, Mexico City, Mexique

Las Casas is Not a Home, Elastic, Malmö, Suède

2009

Las Casas Is Not A Home, Mummery+Schnelle, Londres, Royaume Uni

2007

Those who control the past command the future - those who command the future conquer the past, Overgaden, Copenhague, Danemark

2006

This is no time for saluting flags, Elastic, Malmö, Suède

Out of Sight, Gallery Verkligheten, Umeå, Suède

Extended Arguments, Gallery Box, Göteborg, Suède

—

EXPOSITIONS COLLECTIVES (sélection)

2015

Canibalia, Kadist Art Foundation, Paris, France

All the World's Futures, 56^{ème} biennale de Venise Biennale, Venise, Italie

2014

Mark the Line, Göteborgs Konsthall, Göteborg, Suède

Forms of Distancing. Representation Politics and Politics of Representation, Festivalzentrum steirischer herbst festival 2014, Graz, Autriche

Really Useful Knowledge, Museon Nacional Centro de Arte Reina Sofia, Madrid, Espagne

Der Leone Have Sept Cabeças, CRAC Alsace, Altkirch, France

Idea of fracture, Francesca Minini, Milan, Italie

Under the same sun, Guggenheim Museum, New York (NY), USA

Beyond the Supersquare, The Bronx Museum, New York (NY), USA

Golden Height Estate, Para Site, Hong Kong

Biographie et bibliographie

—

EXPOSITIONS COLLECTIVES (sélection)

2014

Meeting Points 7: Ten Thousand wives and a hundred thousand tricks, M HKA, Anvers, Belgique

Ir para volver, 12^{ème} Biennale de Cuenca, Cuenca, Équateur

2013

Spaces of Action, Palácio Sinel de Cordes, Lisbonne, Portugal

Nuevos Vínculos, Hacienda de la Trinidad, Caracas, Venezuela

For No Apparent Reason, Centro de Arte Dos de Mayo, Madrid, Espagne

Landscape and the contemporary Romanticj, Kunstverein Springhornhof, Neuenkirchen, Allemagne

Del Buen Salvaje al Conceptual Revolucionario. Mitos y Realidades de America Latina, Travesia 4, Madrid, Espagne

Contra Escambos, Palácio das Artes, Belo Horizonte et Espaço Fonte, Recife, Brésil

The Nordic Model, Malmö Konstmuseum, Malmö, Suède

Drawing now, le salon du dessin contemporain, Carrousel du Louvre, Paris, France

2012

The Unexpected Guest, Biennale de Liverpool, Liverpool, Royaume Uni

The Imminence of Poetics, 30^{ème} Biennale de São Paulo, São Paulo, Brésil

L'usage des mondes, Frac Lorraine, Metz, France

Unfinished Journeys, Museum of Contemporary Art, Oslo, Norvège

Utopraxia, TAF / The Art Foundation, Athènes, Grèce

Du monde clos à l'univers infini, Le Quartier Centre d'art contemporain, Quimper, France

2011

Untitled (12^{ème} Biennale d'Istanbul), Istanbul, Turquie

Speech Matters, Pavilion Danois de la 54^{ème} Biennale de Venise, Venise, Italie

The Third Sculpture, Straat Van Sculpture, Amsterdam, Pays Bas

The Crisis of Confidence, 5^{ème} Biennale de Prague, Prague, République Tchèque

Guest Nation Brazil... Tudo è, Fondazione Pitti, Florence, Italie

Tracks, Malmö Art Museum, Malmö, Suède

Angry The Representation of Radicalisation, Netherlands FotoMuseum, Rotterdam, Pays Bas

Stories in Between, Stiftelsen 3,14 – International Contemporary Art Foundation, Bergen, Norvège

Landscape and Memory, Patrick Heide Contemporary Art, Londres, Royaume Uni

2010

Tristes Tropiques, The Barber Shop, Lisbonne, Portugal

The Future Generation Art Prize, PinchukArtCentre, Kiev, Ukraine

The Moderna Exhibition 2010, Museum of Modern Art, Stockholm, Suède

In Transition: 2010 CIFO Grants & Commissions Program Exhibition, The Cisneros Fontanals Art Foundation, Miami (FL), USA

Vectors of the Possible, BAK, Utrecht, Pays Bas

The Travelling Show, Botkyrka Konsthall, Tumba, Suède

Freeze, Nils Stærk, Copenhague, Danemark

The Philosophy of Money, Lisbon City Museum, Lisbonne, Portugal

All That Is Solid Melts Into Air: The Social, The Berardo Collection Museu Colecção Berardo, Lisbonne, Portugal

The Horizon Line is here (Tornare Per Partire), Umberto di Marino Gallery, Naples, Italie

The Traveling Show, Colección Jumex, Mexico City, Mexique

One Shot! Football and Contemporary Art, B.P.S.22 - Space for Contemporary Creation, Charleroi, Belgium

Biographie et bibliographie

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PRIX, BOURSES ET RÉSIDENCES

2014

Barbro & Holger Bäckströms Award, Malmö, Sweden

2012

Deux années de bourses de travail attribuées par The Arts Grant Committee, Suède

2010

Bénéficiaire du programme de bourses Cifo, Cisneros Fontanals Art Foundation, Miami (FL), USA

2009

Längmanska Kulturfonden

Résidence Capacete, Rio De Janeiro, Brésil

2008

Helge Ax:son Johnsons Stiftelse

2007

Iaspis, aide à l'exposition à l'étranger

KulturKontak Nord

2006

Iaspis, plateforme de résidence, Istanbul, Turquie

Iaspis, aide à l'exposition à l'étranger

2005

Fonds Asse & Richard Björklunds, Malmö Art Museum, Suède

Lunds Konsthalls Vänner 2005

Résidence El Basilsico, Buenos Aires, Argentine

Iaspis, aide à l'exposition à l'étranger

Aide au voyage Sleipner

2004

Bourse de travail attribuée par The Arts Grant Committee, Suède

Résidence Nifca, Suomenlinna, Helsinki, Finlande

Aide au voyage Sleipner

Résidence Iaspis, Stockholm, Suède

2003

Helge Ax:son Johnsons Stiftelse

—

COLLECTIONS PUBLIQUES

Guggenheim Museum, New York (NY), USA

The National Museum of Art, Oslo, Suède

Fondazione Morra Greco, Naples, Italie

Cisneros Fontanals Art Foundation, Miami (FL), USA

Teixeira de Freitas' Art Collection, Portugal

Collection Paulo A. W Vieira, Rio de Janeiro et Sao Paulo, Brésil

Guangdong Museum of Art, Guangdong, Chine

Malmö Art Museum, Malmö, Suède

Lund City Art Collection, Lund, Suède

Moderna Museet, Stockholm, Suède

Biographie et bibliographie

PRESSE (sélection)

Sophie Golz, « Runo Lagomarsino's Against My Ruins », in *art-agenda.com*, 13 mai 2014

« Question & Answer with Runo Lagomarsino », in *kunstforum.as*, 7 avril 2014

Adam Kleinman, « Leaving to Return: 12a Bienal de Cuenca », in *Mousse Magazine*, 2014

Oliver Basciano, « São Paulo: Three Shows to see », in *artreview.com*, 2013

Matthew Rana, « Runo Lagomarsino; Index, Stockholm », in *Frieze*, n°147, mai 2012

Jacob Fabricius, « Future Great 2012: Runo Lagomarsino », in *Art Review*, mars 2012

Nicola Trezzi, « Focus Nordic Countries », in *Flashart*, 2012

Daniel Birnbaum, « Critics Picks: Runo Lagomarsino », in *Artforum*, 2011

Magnolia de la Garza, « Runo Lagomarsino », in *Código*, 2011

M.O. Berger, « Runo Lagomarsino at Mummery + Schnelle », in *Sawdustreview*, 2009

Tirdad Zolghadr, « We all laughed at Christopher Columbus », in *Frieze*, n°103, novembre - décembre 2006

PUBLICATIONS (selection)

Art Cities of the Future, Londres : Phaidon, 2013

The Future Lasts Forever, Gävle : Gävle Konstcentrum; et Stockholm : Iaspis, 2011

Runo Lagomarsino, Milan : Mousse Publishing, 2011

Speech Matters, Milan : Mousse Publishing, 2011

We all laughed at Christopher Columbus, Amsterdam : Mondriaan Foundation; Istanbul : Platform Garanti Center for Contemporary Art; Amsterdam : Stedelijk Museum Bureau Amsterdam, 2007

Texte :

Michelangelo Corsaro,
« South likes: Runo Lagomarsino at Umberto Di Marino, Naples »,
in *southasastateofmind.com*, juin 2014

SOUTHASASTATEOFMIND
ARTS AND CULTURE PUBLICATION



Runo Lagomarsino, *One side and the other*, 2014, stack of double-sided posters. Courtesy Galleria Umberto Di Marino, Napoli, Italy



Runo Lagomarsino, *La Muralla Azul*, 2014, rubber stamp on wall, 5 exposed Sunprint papers, mediterranean sun and mediterranean water. Courtesy Galleria Umberto Di Marino, Napoli, Italy

South likes: Runo Lagomarsino at Umberto Di Marino, Naples

Ears go deeper than eyes can see

Galleria Umberto Di Marino, Naples, Italy

11 June – 9 October, 2014

Text by Michelangelo Corsaro

In the attempt to reread the past and imagine the future from different perspectives, Runo Lagomarsino created a series of handcrafted ceramic objects, inspired to some ceramic shards found by the artist on the beaches of Mauritius. With the title *Ears go deeper than eyes can see*, the show addresses issues of colonisation, knowledge circulation, and ideology of culture. Next to the ceramic objects, two piles of posters investigate different phases of conquest of Latin America, the first referring to a key text for reconstructing Inca culture, and the second to *Manifesto of Emotional Architecture* (1953). A series of turreted towers stamped on the wall to create a long barrier that surrounds the whole of the second room, where five exposed sun print papers refer to the sea as a vehicle of travel, discoveries, and political confrontation. The work *For the ghosts and the raving poets* is installed in the gallery, although its presence remains incomplete: a turned-off light bulb lies on the floor, only to be hung up and lit when the gallery is closed, never to be seen by visitors. The last work in the exhibition is *Following the Light of the Sun, I Only Discovered the Ground*, a slideshow of images from the archive of Zurab Tsereteli. Tsereteli, a Georgian-Russian artist who was commissioned to build the tallest sculpture in the world. The statue, never completed and currently being assembled in Puerto Rico, has been designed to celebrate the 500th anniversary Christopher Columbus' discovery of the Americas. This last work somehow summarises the main focus of the exhibition, exposing the impossibility to celebrate a history of discoveries and encounters as well as of conflict, violence and domination.

<http://www.galleriaumbertodimarino.com/runo-lagomarsino-ears-go-deeper-than-eyes-can-see-11-june-2014/>

Texte :

Sophie Golz, « Runo Lagomarsino's Against My Ruins »,
in *art-agenda.com*, 13 mai 2014

art agenda

by SOPHIE GOLTZ

May 13, 2014

Runo Lagomarsino's "Against My Ruins"

NILS STÆRK, Copenhagen

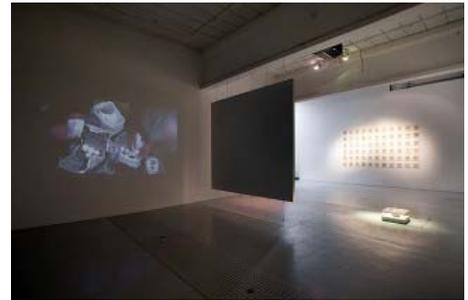
April 22–May 17, 2014

Share

“On a Critique of Spatial Reason” could be the subtitle of Runo Lagomarsino’s current exhibition “Against My Ruins” at Nils Stærk. Upon entering an old factory hall, the gallery appears quiet, and in an almost overwhelming way, the works are conceptually ordered. But after leaving the space, the spatial order shifts towards a space of capitalist realism and its violent power until today. Throughout the twentieth century, entire generations have been articulating social rage by inventing anti-capitalist countercultures and movements in culture and politics. The pivotal moment is when one must finally clash with the dominant order such that only its shards remain to testify against the system’s presumed invincibility. But how can anger be articulated both as a passive stimulus-response scheme, and as an expression of active resistance against hegemony? What would aesthetic resistance as a form of anarchy within the space of artistic practice actually look like?

Lagomarsino’s video *More delicate than the historians are the mapmaker’s colours* (2012–13) offers us one key example. Like a one-finger-salute, the artist and his father throw raw eggs at Russian artist Zurab Tsereteli’s *El nacimiento del Hombre nuevo* [The Birth of the New Man], a monument that was originally built in commemoration of the 500th anniversary of the “great discovery” of the Americas. The statue of Christopher Columbus, standing 32-meters-tall inside of an eggshell, symbolizes the former colonial power of the Spanish empire. Even though it remains a Sisyphean task to damage the statue, the video, shot with a handheld camera, documents the father and sons’ act of anarchy with only the sound of the early morning birds to be heard on the soundtrack. One by one, they very carefully unfold the wrapping around the eggs (which were imported illegally from Buenos Aires); soon thereafter, yolk slowly slides down over the statue’s bronze surface. Defacing the surface as an act of empowerment? The two men are then seen from behind, exiting the Parque de San Jerónimo in Seville, which was built for the Universal Exposition of Seville (Expo ’92) and is where the monument continues to stand. What remains is not only the act of empowerment, but the physical act of throwing (stones, grenades). The intention of this work seems to be about appropriating history, repeating a pre-existing action. However, it is carried out from a different point in history, and thus, a different point of view. This artistic strategy is a thread that runs throughout Lagomarsino’s exhibition.

More commonly referred to as *El Huevo de Colón* [The Egg of Columbus], the statue makes reference to English artist William Hogarth’s well-known engraving *Columbus Breaking the Egg* (1752). Even though it has often been quoted and also criticized, the key moment in the saga is when Columbus upstages his skeptics by getting an egg to stand upright on the table simply by cutting off its tip. With this single gesture Columbus is said to have asserted his



1 View of Runo Lagomarsino, “Against My Ruins,” Nils Stærk, Copenhagen, 2014.



2 View of Runo Lagomarsino, “Against My Ruins,” Nils Stærk, Copenhagen, 2014.



3 Runo Lagomarsino, *More delicate than the historians are the map maker's colours*, 2012–2013.

Texte :

Sophie Golz, « Runo Lagomarsino's Against My Ruins »,
in *art-agenda.com*, 13 mai 2014

self-empowerment: “You could have easily done it, but I have done it.” This story exemplifies how one’s own pride might be revealed by the ridicule of others. And history repeats itself again: the men surrounding the table depicted in Hogarth’s engraving have divided the Americas according to their power. In 1885, another engraving made after German illustrator Adalbert von Rößler’s drawing *Die Kongokonferenz in Berlin* (1884) captures how the European powers, headed by the German Emperor Wilhelm I, divided Africa up amongst themselves with a map. In both of these images, the representation of continental spatial order as form of violent human power plays a key role: on the one hand, there is Columbus, a single individual, and on the other hand, there is a cartographic illustration.

Lagomarsino’s engagement with these themes could be described as a work of displacement. Nothing seems fixed any longer, and resists standardization. Even the artist’s remake of this theme is entitled *Europe is impossible to defend* (2013). The space of globalization—understood as a continental or cartographic space—becomes a fetish of identity building in his works, with the anachronisms of history questioning the normative concepts of space and time.

This is also clear in the work *Pergamon (A Place in Things)* (2014), which consists of approximately 100 different fluorescent light bulbs, some stolen from the Pergamon Museum in Berlin. Displayed rhythmically and precisely on a square pedestal, they are presented like “valuables” and protected by a barrier. It is not so much that they are displayed as fascinating luminous objects (they are not plugged in), but rather the act of taking them from the museum—either with or without permission—metaphorically “turns off the light of knowledge” (i.e. the European Enlightenment). When viewing this work, one comes away with an image of the Pergamon Altar situated in a dark museum hall, as well as a questioning of what role can art and culture play in the political resistance against totalitarian systems. Lagomarsino hints here at German-born writer and artist Peter Weiss’s 1975–81 *Die Ästhetik des Widerstands* [The Aesthetics of Resistance].⁽¹⁾ In this three-part novel, Weiss describes how art could strengthen and sharpen the political consciousness of people dedicated to anti-fascism. As the main protagonists of the novel contemplate the Pergamon Altar, the face of divinity is revealed as the face of sovereignty, and thus, as a misdirection of history.

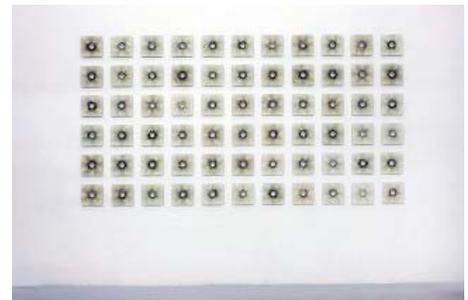
When writing on art, one is always inclined to include a biographical note on the artist. However, Lagomarsino’s biography is intellectually and ironically performed in almost all of the works of the show (especially with his idiosyncratic acting). In 2009 und 2010, as part of CAPACETE, a residency program in São Paulo und Rio de Janeiro, he made his “home” in Brazil—and established himself as part of a transnational generation of young artists (he was nominated, for example, for the PinchukArtCentre’s *Future Generation Art Prize* in 2011). But rather than ascribe connections between his life and art, we can keep up the suspense, and let Lagomarsino have the final word. Namely, with his own *Untitled (Self portrait)* (2011), which intertwines his personal biography with the construction of Europe and the Americas. Cleverly, the artist places a paper box atop a cloth napkin which are respectively imprinted with ethnicized restaurant labels: “Euroville” and “Hispano.”

(1) Peter Weiss, *Die Ästhetik des Widerstands*, Vol. 1–3 (Frankfurt: Suhrkamp, 1975, 1978, 1981).

Sophie Golz is a curator based in Berlin and Hamburg. She was recently appointed artistic director of the art in public space project of the city of Hamburg (*Stadtkuratorin Hamburg*) for 2014 and 2015.



4 Runo Lagomarsino, *More delicate than the historians are the map maker's colours*, 2012–2013.



5 Runo Lagomarsino, *They watched us for a very long time*, 2014.



6 Runo Lagomarsino, *Pergamon (A Place in Things)*, 2014.



7 Runo Lagomarsino, *Pergamon (A Place in Things)* (detail), 2014.

Texte :

« Question & Answer with Runo Lagomarsino »,
in *kunstforum.as*, 7 avril 2014

KUNSTforum

Q&A with Runo Lagomarsino

Redaksjonen - 07.04.2014 - English, Q&A

Runo Lagomarsino (b. 1977) is currently exhibiting at Nils Stærk in Copenhagen. Kunstforum asked him some questions about his work and inspirations.



Runo Lagomarsino, *Against My Ruins*, installation view. Photo: Erling Lykke Jeppesen.
Courtesy the artist & Nils Stærk, Copenhagen

The press release states how you are interested in challenging, uncovering or questioning discursive and historical mechanisms; and systems of representation traditionally used to convey meanings, truths or political ideologies. Can you elaborate on this?

Many of my efforts could be grasped; even condensed in Stuart Halls seminal text *The West and the Rest*. Discourse and power, where the author explores systematically and carefully the centrality of the Rest (the s.c. Third World, the peripheries) in the creation and establishment of the West as the realm of the normal, the desired, and particularly the locus of ethics, philosophy, art and morality. Hall shows how these discourses of the west and the rest (and in consequence of self and other) are acted upon through forms of symbolic and economic violence. My work is a search of fractures, of blind paths from where to tell other stories, from where to unlearn and particularly from where to read the past and name the future from other standpoints.

Can you give an example to how this comes to show in your work? These fractures you're searching for, do you find any?

One good example is the piece in the exhibition *Pergamon (A Place In Things)* which contains over 100 different lamps, light bulbs neon tubes etc., from the Pergamon Museum in Berlin. There is a narration of fractures on display, a narration about the past in the presence.

Texte :

« Question & Answer with Runo Lagomarsino »,
in *kunstforum.as*, 7 avril 2014

You are literally shedding a light on the Pergamon Museum in this work, it seems. Can you elaborate on this? Of all the cultural museums in the world, why Pergamon?

The Pergamon is not just one of all the cultural museums in the world; on the contrary, it is the essence of a particular kind of museum (other examples are of course the British Museum in London and The Metropolitan in New York). Museums with artefacts, objects, even buildings, that come from other places, from the others. These place(s) and people were defined as the periphery, as inferior, in relation to the centre, to the civilization, to Europe.

There is a place from where you collect (or take) and there is a place where it is on display. The Pergamon (as many museums) was and still is very important for the construction of an idea of nationhood, for the construction of a nation state, meaning that the objects on display are imbedded in a powerful negotiation about history, history writing and ideology. I don't think that Pergamon shades light on other cultures or identities; on the contrary it gives you tools for understanding power, colonialism, and the way narratives are constructed. It's a mirror of Europe. A mirror with amnesia, a fata morgana. A place for struggle.

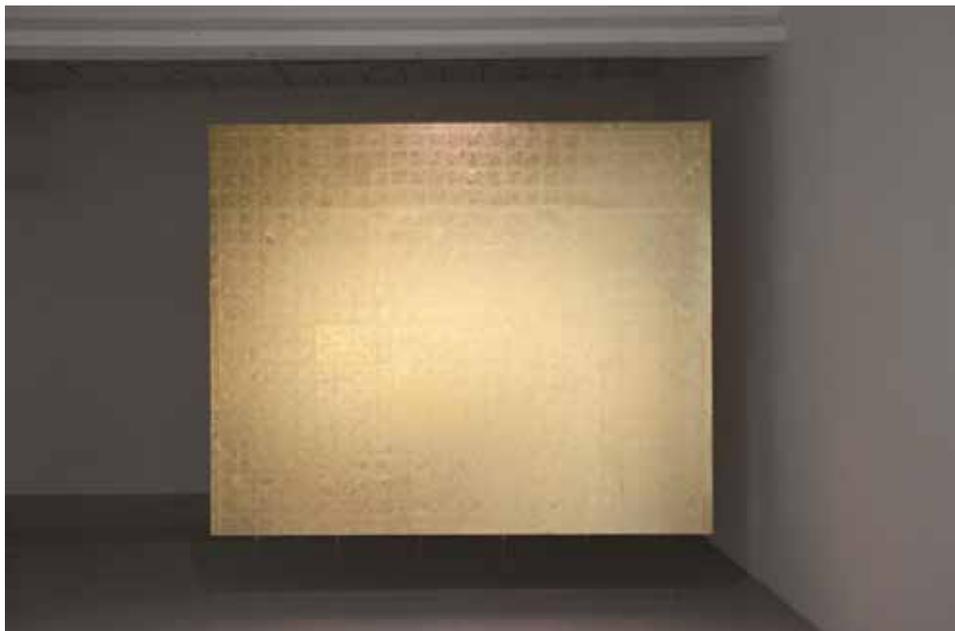
According to the press release, your work Abstracto El Dorado is referring to Mathias Goeritz' work Abstracto En Dorado (1968). Why go via Goeritz', why not straight to the source, the myth of Eldorado itself?

The colonial past is not a past; it's part of our contemporary life. Therefore the work has this double edge, or it is in between those spaces, of past and presence (it's physically hanging in the gallery). Modernity hides its darker side coloniality, in other words, coloniality is constitutive of modernity — there is no modernity without coloniality. (Mignolo).

There is not straight, authentic, clean path to the source. El Dorado is mediated through the ways it has been represented, challenged, resisted and renamed.

Colonization and post-colonization are subject to scrutiny in your project. These are serious topics, and possibly quite loaded in terms of the aftermath so to speak. What made you take up this part of the world history?

It is true that colonialism is a loaded topic. But I cannot think of a topic (worth of art making) that is not loaded. Can you?



Runo Lagomarsino, Abstracto El Dorado, Photo: Erling Lykke Jeppesen, courtesy of the artist & Nils Stærk, Copenhagen

Texte :

« Question & Answer with Runo Lagomarsino »,
in *kunstforum.as*, 7 avril 2014

How would you describe your work process from idea to work?

Unclear and variable.

What are your main influences when creating a work of art?

A material that makes some kind of resistance.

Can you name an artist, artwork or exhibition that has inspired you?

El primer nueva corónica y buen gobierno (1612–1616) by Felipe Guaman Poma de Ayala, and Claude Monet's *Houses of Parliament* (1904).

El primer nueva corónica y buen gobierno is a Peruvian chronicle dated to around 1615. It was written by the indigenous Peruvian Felipe Guaman Poma de Ayala, and covers ancient Andean history, including the rise of the Inca empire, the Spanish conquest in the 1530s, and early colonial society and government.

What is it about this chronicle that caught your interest?

It is an incredible “book”, beautiful, complex and an important social document. At the same time when I was doing research for the show at Nils Stærk, I found out that it belongs to the Royal Library in Copenhagen. So it even more accentuates questions of belonging, power, and history writing, all of which are questions very central for the exhibition and for my work at large.

Can you name a writer or book, fiction or theory that has inspired your works?

There are several, in many different and heterogeneous ways. Two books that were important for this particular project are Roberto Bolaño's book *Amulet* (1999) and Peter Weiss' *The Aesthetics of Resistance* (1975–1981).

What is your next project?

The 12 Biennale of Cuenca, Ecuador, in the end of March, where I will exhibit the work Stolen Light / Abstracto en Dorado (2013) which is very related to the exhibition at Nils Staerk, almost the starting point for it. Where I stole lamps, neon tubes and bulbs from the Ethnological Museum in Berlin during several visits there along last year. The work investigates the relation between the light (enlightenment) gold (colonialism) and stealing (Ethnological Museum), here reversed by me as a form of resistance.

Why is art important?

As the Brazilian art theoretic Mario Pedrosa wrote: Art is an experimental exercise of freedom.

Texte :

Oliver Basciano, « São Paulo: Three Shows to see »,
in *artreview.com*, 2013

ArtReview

São Paulo

Three shows to see...

By Oliver Basciano

My gleaming new trainers, that looked so at home in the imposing, pristine art palaces that make up the São Paulo's commercial exhibition halls are now ravaged with grime. My gallery tour was interrupted by Virada Cultural, an epic weekend-long annual street party held across the city from the main gallery areas in downtown São Paulo, a neighbourhood with such a fearsome reputation for crime that many born and bred Paulistanos, haven't ever ventured into its grubby sprawl. Tuesday's *Foha de S. Paulo* post-party reportage noted that four attendees were wounded in gunfire (one dead) and six in knife attacks. The party – think Glastonbury amongst concrete but with more crack addicts and prostitutes hanging around – nonetheless attracted up to four million attendees, and for the most part they were happy to sweat it out in front of over thirty music stages as Skol and 'chemical wine' (don't ask) got ingested at an alarming rate. There's too much to say about this orgiastic, garrulous Paulistano tradition that would void my travel insurance, but limping home in the early hours, the state of my soul matched that of my sneakers.

All of which is in marked contrast to the numerous sophisticated commercial galleries that the Brazilian city boasts. The power in São Paulo's art scene lies with a small group of art dealers, and their buildings signpost the sway they hold. Whilst the architectural marvel of these white cubes could have easily diverted the viewer's attention from work shown within them, for the following exhibitions, the artists confidently held their own.

Runo Lagomarsino: *We Have Everything, But That's All We Have*, to 15 June, Mendes Wood

In this elegantly realised solo show Swedish-Brazilian artist Runo Lagomarsino evokes childhood stories of adventure and quest, colonisation and diaspora. Two walls of the main gallery space (Mendes Wood have a second gallery through a manicured courtyard) are wallpapered with rolls that sport reoccurring line-drawn motifs of a knight on horseback partnered with a clipper sailing ship. A monotonous slideshow of jungle knives, titled *Heaven Falls* (2013) is projected on the third wall; the forth has a shelf on which sits a concertinaed length of paper, each section containing a pencil drawing portrait of parrot. The centre of the gallery is interrupted by a floor to ceiling wooden column, appended on to which, at intervals, are a series of glass jars, inside of each is a burned lightbulb – a substitution for the traditional ship in a bottle. In a space divided by a temporary wall to the back of the gallery, there is an empty egg carton and a film being screened, which together offer some explanation to the show's motifs. The film documents the artist and his father in Seville's Parque del Alamillo y San Jerónimo (the largest park in Andalusia). After carefully unpacking eggs from bubble wrap the pair then take the delicate ingredients, which they had bought in Buenos Aires and carefully smuggled from Argentina to Spain by way of São Paulo, and stride with them through the gardens until they reach the park's 32-metre 'Egg of Columbus' bronze sculpture. Titled *Birth the New World* it was originally gifted to the USA by the Georgian artist Zurab Tsereteli, only for the American government to reject the spectacularly ugly work. On reaching the monument Lagomarsino junior and senior throw the eggs at the work. It's a poetic sign-off that talks about the entanglement of history and an uneasy relationship to cultural baggage.

Texte :

Matthew Rana, « Runo Lagomarsino; Index, Stockholm »,
in *Frieze*, n°147, mai 2012

frieze

Runo Lagomarsino

Index

The most noticeable thing in 'Even Heroes Grow Old', Runo Lagomarsino's solo show at Index, was the wallpaper. Scrawled across its gaudy pink surface were a series of black L-shaped symbols imitating the 'signature' or *rubrica* of Francisco Pizarro, the illiterate Spanish conquistador who, in the 16th century, destroyed the Incan empire. Interweaving space, language, image and narrative, Lagomarsino's *As in Pizarro* (2010) prompts several questions: Is Pizarro the hero referred to in the show's title? From whence does his *rubrica* derive its authority? Why pink? Born in Argentina, raised in Sweden and currently based in Brazil, Lagomarsino examines how we come to know and speak about the conflicting geographies and temporalities of power. While not exactly forming a backdrop for the rest of the works on view, *As in Pizarro* was a fitting way to enfold an exhibition that attempted to rewrite history in associative and symbolic language.

Given the complexity of this gesture, one might expect that the other works on view would be indecipherable. Instead, the installation's formal vocabulary clearly relayed the subject of Lagomarsino's research. Slide projectors announced his engagement with history, while the unfinished wooden tables, on which a variety of small objects were meticulously assembled, became metaphors for knowledge. The objects themselves – which ranged from the everyday to the precious – seemed fragile even as they were fixed by the weight of the past. In *Tristes Tropiques* (2010–12), a magnifying glass invited viewers to take a closer look at a collection of 631 miniscule seashells from Bordeaux; next to it sat a grid of woven plastic measuring devices and a stack of wooden blocks that appeared unmovable, or at least not to be handled. As in the rest of the show, these objects formed a trail of clues meant to be 'read' as part of a hermeneutics of decolonization.

About this review

Published on 01/05/12

By *Matthew Rana*



Runo Lagomarsino *Cazador De Crepúsculos (To V.S.)* (Twilight Hunter [To V.S.]), 2012, mixed media

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Texte :

Matthew Rana, « Runo Lagomarsino; Index, Stockholm »,
in *Frieze*, n°147, mai 2012

Elsewhere, Lagomarsino reconfigures, undermines and opens up various ‘truths’ of European modernity (represented here mainly as units of measurement) to new and perhaps contradictory truths. A brass ring sizer hung from a piece of red satin in *Untitled* (2011); *Perdidamente Paris* (2010), is a scale slide-projection of the marble prototype for the metre; as part of *Cazador De Crepúsculos* (Twilight Hunter [To V.S.], 2012), a candle – affixed to a metal plate from Parque de la Memoria in Buenos Aires – slowly burned away underneath the white-hot filament of a low-hanging light-bulb.

The artist’s visual language suggests that the epistemological frameworks imposed during colonization were marked by an excessive empirical rationality, and that this fact continues to gain expression in ‘soft-power’ strategies. However, if Lagomarsino’s work seeks to inhabit an alternative rationality, or challenge the myths and practices of (post-)colonialism, then it also has a tendency to be too calculated. *Untitled (self-portrait)* (2011), a floor piece which featured a takeaway box from the ‘Euroville’ panaderia (bakery) sitting atop a white napkin embroidered with a red ‘Hispano’, took on the blatancy of identity politics, albeit in a somewhat more poetic register.

More successful is *Contratiempos* (Contretemps, 2010), a work for a slide projector featuring a series of photographs taken in São Paulo’s Ibirapuera Park, Oscar Niemeyer and Roberto Berle Marx’s 1954 experiment in Modernist architecture and urban planning. The title is a play on words, positioning the work ‘against time’, while making reference to accidents and setbacks. Here, the artist presents 27 slides of cracks in the concrete footpaths, which resemble the map of South America as it is represented in the global North. Some of the shapes are more accurate than others – the uncanny accidents of footsteps accumulating over half a century. But at the intersection of revisionist geography and gestalt-psychology, it doesn’t really matter. The point is that the continuously shifting images show a continent in ruins. As a formal exercise or an absurd gesture, it’s clear: for Lagomarsino, ideals too get old, persistent though they may be.

Matthew Rana

Texte :

Jacob Fabricius, « Future Great 2012: Runo Lagomarsino »,
in *Art Review* mars 2012

ArtReview

FEATURE

Runo Lagomarsino

2012 FutureGreat, selected by Jacob Fabricius

By Jacob Fabricius

Based in Malmö and São Paulo, Runo Lagomarsino uses text, photographs, slides, video and found objects – among them matches, maps and natural resources like the sun – to create his conceptual but poetic work. Though Lagomarsino was born and raised in Sweden (with a few years in Spain), his parents arrived there having been exiled from Argentina in 1976. Lagomarsino's Italian grandfather, meanwhile, had taken the reverse route to Argentina following the First World War. This transatlantic family history plays an important role in Lagomarsino's artistic practice – works like *Full Spectrum Dominance* (2008), *Horizon (Southern Sun Drawing)* (2010) and *Trans Atlantic* (2010–11) – which is further shaped by an interest in historical, political, social and, last but not least, colonial issues.

Trans Atlantic consists of blank sheets of paper that have literally travelled across the Atlantic Ocean. During their journey (accompanied by a solitary sailor) the sheets were exposed to, yellowed and burned by the sun. If, on the one hand, a seemingly arbitrary combination of duration, weather and geography created the works and their minimal, geometric randomness, it's a particular combination of human and personal histories that produces some more specific associations – with colonial history, with the slave trade (and other historic trading routes) and with the journeys undertaken by the artist and his family.

Lagomarsino's poetic and political sensibility brings to mind the Brazilian artists Hélio Oiticica and Cildo Meireles, but coming from a younger generation, with dual roots and languages, and being brought up within the context of the Swedish welfare state, he manages to observe and investigate history and its mistakes, and today's political and social structures, from multiple perspectives.

This article originally appeared in the March 2012 issue.

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March 2012

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