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**RUNO LAGOMARSINO**

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**THE PERSISTENT ACTION OF A FALLING TEAR**

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**27.04.23 – 24.06.23**

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**NILS STÆRK**



A soft stroke, and ...



...a farewell kiss

## RUNO LAGOMARSINO

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Working with a range of materials, such as installations, sculpture, drawings performance and actions Lagomasino's work points towards the gaps and cracks in our explanation models and truth claims, highlighting language's precarious foundation. Language, geography, and historiography are themes that Lagomarsino revisits in his artistic practice, using materials that often evoke memories or a relationship to something, only to ask us to reflect on the conditions enabling these connections. With precise and poetic displacements, he constructs frictions, fractures of blind spots from where to tell other stories.

Recent solo exhibitions have been held at BASE, Florence, IT; Lunds Konsthall, Lund, SE; Moderna Museet, Stockholm, SE; Dallas Museum of Art, Dallas, US; La Criée centre d'Art contemporaine, Rennes, FR and Galeria Avenida da Índia, Lisbon, PT. He has been featured in group exhibitions at Museo Nacional Centro de Arte Reina Sofía, Madrid, ES; Guggenheim Museum, New York, US; LACMA, Los Angeles, US and Colección Jumex, Mexico City, MX. He also participated in the Guangzhou Triennial and the Gwangju Biennial (both 2008); the Venice Biennale (2011 and 2015); the Istanbul Biennial (2011); the São Paulo Biennial (2012), Prospect New Orleans (2017), the Gothenburg Biennial (2015 and 2021) and the Ural Biennial (2021).



**RUNO LAGOMARSINO**

*The Persistent Action of a Falling Tear, 2023*

Mechanical puncher, motors,  
metal structure, vinyl and paper  
132 x 460,5 x 62 cm (51,97 x 181,3  
x 24,41 in)

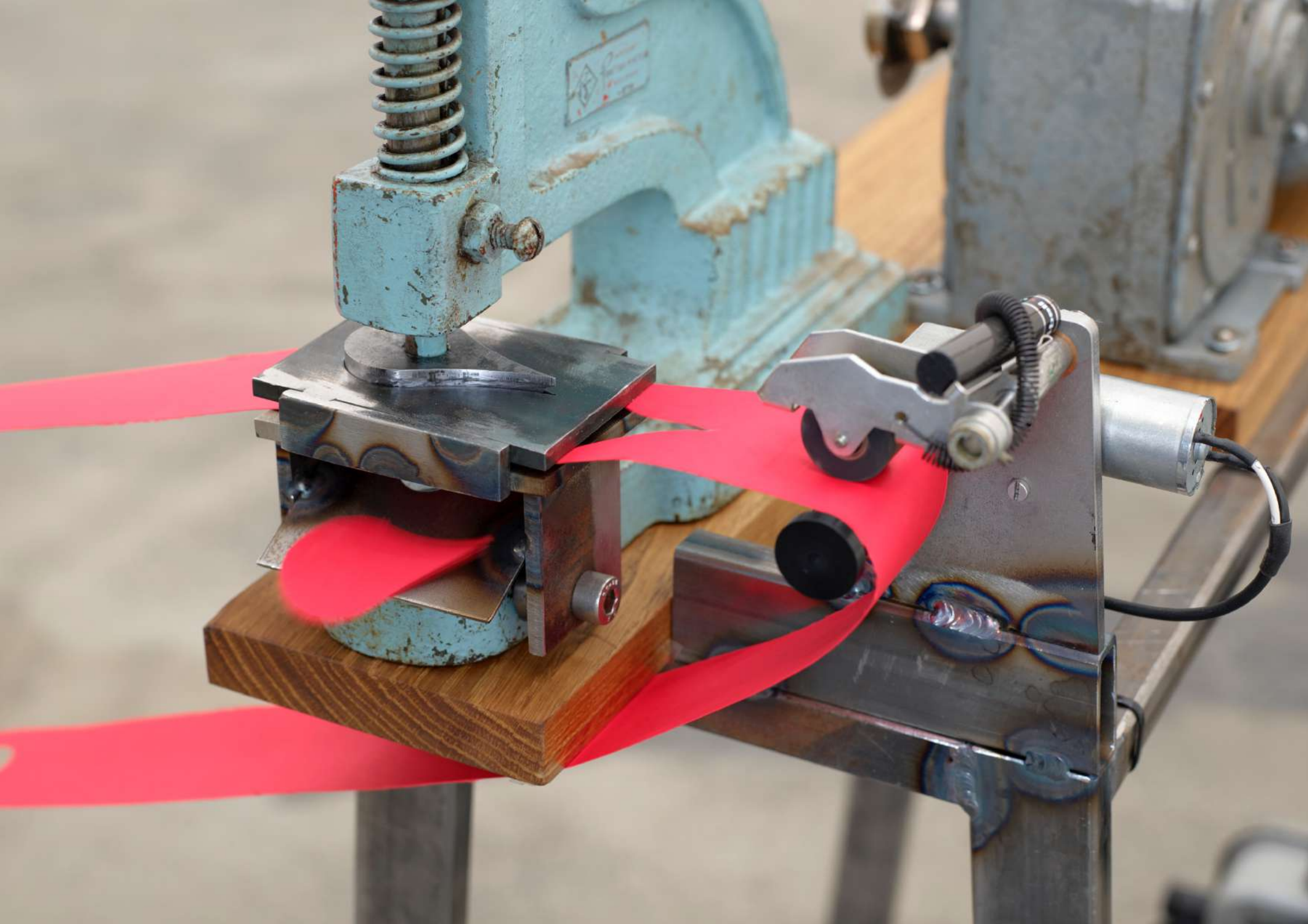


Simply cutting out pieces of colored tissue paper and placing them on the painting was enough to see what effect it had. We all participated in the process of cutting out the colored paper, placing the pieces here and there. The end result was a masquerade, but a truly indecent one, which destroyed the painting and made it disappear: it was like watching a rehearsal when the play has not yet been seen, but that was enough for Picasso to realize that it was an atrocity and he began gradually removing some papers. No one said anything; we already noticed that things were going well because he was removing paper after paper. In the end, he removed all the papers except for one: it was a tear he himself had cut out, red as blood, and with a little pin he placed it in the eye of each figure in turn. Then he said to me, "We're going to keep this tear, and when Guernica is installed in the pavilion, every Friday you'll be in charge of putting the tear where you think it looks best, always in the eyes."

- José Bergamín















**RUNO LAGOMARSINO**

*Gernikako argia / The light of  
Guernica, 2023*

Glassglobe, lightbulb, electrical  
equipment projecting the light of  
the sun in real time as viewed in  
Guernica  
Edition of 3









WE DIDN'T CROSS THE BORDER  
THE BORDER CROSSED US





## Tears, crashes, memories, disruption

A moth drinking tears of a sleeping bird. Let's start here. Let's stop here: A moth drinking tears of a sleeping bird. As we are talking about the work by Runo Lagomarsino, it makes sense to focus on a possible detail; the universe – in Runo Lagomarsino's way of doing – is defined through a close observation of small gestures, a poetical perception of politics, a warm approach to tragedy, a dichotomy paradoxically based on multiple possibilities. The starting point could be everywhere yet understanding that this "everywhere" requires a desire for narrativity, observation and the assumption of a reality that both touches your skin and the one from many others before you and me.

A moth drinking tears of a sleeping bird. A sleeping bird in tears. Tears as food, as nutrients, as material. Tears of a bird. Tears as starting point. In plural. We will find more tears in Runo Lagomarsino's work – connected tears in disconnected times. Individual tears, symbolic tears,

societal tears. Tears becoming nutrients and a way to scream. Tears being culture, injustice, violence. But also, delicate caresses loaded with fragility. Historical tears and fictionalised ones. We will talk about more tears, some of them "real", some of them maybe too beautiful to be authentic. The tears of a bird and a moth drinking. Can birds cry? Can birds sleep? I seem to remember some conversations about animal brains being ready for a possible problem: half of the brain awake while the other one is asleep. I don't remember any conversation about birds crying.

In *Le Miroir des Limbes. La corde et les souris*, André Malraux remembers a shared moment with Picasso. Malraux, Picasso and Bergamín are at the painter's studio. Picasso is finishing *Guernica* but he is not sure if this is the time for a black and white painting. To discard possibilities, he has tested a layer of colored papers covering parts of the massive work. It will be black and white; the reference to Goya is pertinent, *the disasters of the war*. Picasso is

**RUNO LAGOMARSINO**  
*Science of distribution*, 2023  
Videoloop  
Edition of 3









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taking down some metal garnet-red tears that he has placed on the painting, making some figures cry. As we know, *Guernica* will have no extra layers, no traces of color, but Malraux describes the moment when Picasso gathers all of the tears and places them in Bergamín's hands. In Malraux's memory, Picasso says to Bergamín that he is getting the tears of Spain. The same situation is slightly different if we follow Bergamín's version: it's just one tear and made of red paper. In this version, Picasso asks Bergamín to place the tear on *Guernica* every Friday at the time the Pavilion of the Spanish Republic is opened to the public.

The 1937 Pavilion of the Spanish Republic in Paris was both projection of desired joy and real rage, sadness and desperation. Bergamín was the commissioner, Miró had another iconic political painting, the photographs by Josep Renau defined a possible egalitarian society, Sert was the architect of the functional building structuring the project, Calder had a mercury fountain that is now at Miró

Foundation in Barcelona. On the ground floor of the pavilion, next to the patio, *Guernica* covered one of the walls. *Guernica*, the painting, *Guernica*, the devastated location in the Basque Country. *Guernica*, history in present. *Guernica*, memory of war.

Runo Lagomarsino observes – again – the possibility of the expanded narrative to look closely at *Guernica*'s never included tear. The red tear. A tear that would change the role of the work. If the tear was supposed to be the activator of the painting, then the artwork would not be a painting anymore, but time and a performative situation. The historical value of Picasso's painting as symbolic vocabulary for the pain provoked by any war would not just be iconic but in movement. And, furthermore, what happened to the red tear or tears? Some voices say that the tear never left Paris when it was time for Bergamín to escape from Europe for exile in Mexico. Other Spanish refugees died in France; some were able to fly away again. Lost tears. Forgotten memories. Runo Lagomarsino takes



**RUNO LAGOMARSINO**

*We didn't cross the border, the  
border crossed us, 2023*

Silkscreen print on hand painted  
paper, cuts

75 x 105 cm (29,53 x 41,34 in)

Edition of 3



WE DIDN'T CROSS THE BORDER  
THE BORDER CROSSED US

**WE DIDN'T CROSS THE BORDER**  
**THE BORDER CROSSED US**

**THE BORDER**

**16**



**WE DIDN'T CROSS THE BORDER  
THE BORDER CROSSED US**



the tears back and creates an infinite machine to provide a space and time for the red tears to be present. Movement is included, time becomes visible, tears are produced and they fall. They fall again. Tears falling in a continuum of lost memories, future images, statements, history, fragments of time. The gallery space observes the soft movement of the tears falling, the slow tempo and the continuous mechanical work that supports and maintains fragility.

If we think about historical moments happening now in front of our eyes, what do we do with historical places? How does a place remain in the past? *Guernica* is also a present place; it's a moment now; it's day or night. Runo Lagomarsino connects the now at *Guernica* with the desire for the tears defining the temporality of a painting. A glass globe in the exhibition space shines with the same amount of light that *Guernica* has at this very moment. The light, a fleeting moment, connects two places sharing time. What happens here happens there. *Guernica* is alive: *Guernica* is alive and the tears are alive; sunset will come, and

darkness will appear. Or electricity and the mechanics that destroyed a past *Guernica* will help us to see. Now. At the middle top area of *Guernica* there is a light bulb.

The gesture is visible, the connection is fragile and temporary. Life is. It can be light, it can be a tear, it can be a desire to bring the past to the present, it can be the need for a memory and for justice after devastation. Bodies and stones, buildings and culture. Probably more tears will bring us to Melina Mercouri.

Who is Melina Mercouri? Why is Melina Mercouri appearing now in this text about the work by Runo Lagomarsino? Well, the successful Greek actress Melina Mercouri was, after a long film career, Minister of Culture of Greece. In this position she was a key figure in reclaiming the marbles of the Parthenon for the country. Removed from the Acropolis in Athens to be presented as part of the collection of the British Museum, the marbles were kept far from their original location. The desire to



**RUNO LAGOMARSINO**

*A Soft Stroke and a Farewell Kiss  
(Here they are in exile, a marvelous  
exile with people who care very  
much, but they are in exile), 2023*

Silkscreen, diptych

103 x 168 cm (40,75 x 66,14 in)

Edition of 3









**A soft stroke, and . . .**



**. . . a farewell kiss**









solve an historical dismantling and to bring to the same spot the stolen material was a driving force for Melina Mercouri. With her incredible talent for emotional and cinematic storytelling, Mercouri was able to put feelings and words into a dialogue previously impossible while touching the marbles. Greece could be the place for its stones, Greece could safeguard the history of Europe. Greece was ready to take on the responsibility. In Mercouri's narrative Greece was the cradle of what European culture and to disrespect Greece was to disrespect Europe. Melina Mercouri in conversation with the director of the British Museum, Melina Mercouri connecting with past stones, Melina Mercouri feeling the stones, Melina Mercouri reclaiming the right to own the material for the narrative. The narrative of Europe. A Europe that is not anymore a simple narrative, a Europe that is not in a book, a Europe being destroyed, dismantled, sold.

Europium is the chemical element with the symbol Eu. Named after Europe, Europium is an extremely fragile

metallic element. Very reactive. Europium must be stored in the absence of air, as it rapidly oxidises. A fragile construction, a historical one. An element needing specific conditions. Care. But do we want to keep this material in a secured context? Is it possible to keep tears in the void? Runo Lagomarsino proposes at his exhibition a process of visible degradation. The gesture, the fall and to see how it matters. Europium and Europe crashing against the wall, the rest being oxidated, the tears falling as lost memory, the marbles still in London. But the light, the light. Every Friday in 1937 no tear was attached to *Guernica*. In 2023, tears, crashes and oxidation.

– Martí Manen



**RUNO LAGOMARSINO**  
*Galeria de Evropa*, 2023  
Found object (book spine)  
6 x 5 cm (2,36 x 1,97 in)











**RUNO LAGOMARSINO**

*Unlike All Other Empires (for Edward Said)*, 2023

Performance; every day while the exhibition is open to the public a capsule containing Europium is thrown against the gallery wall.

Europium (Eu), glass, light box, prints, air and time

Europium is a very rare element isolated in its pure form 1901 by the French chemist Eugene Demarçay, who named it after this continent, although the metal is mainly extracted in China. Earlier it was used in the light tubes of TV's. Nowadays, due to its fluorescent quality when illuminated with ultraviolet light, it is used in euro bank bills – as a security detail against counterfeiting. Europium is one of the most reactive chemical elements known, it is extremely sensitive to air. For this reason, it is kept in vacuum glass capsules. Unlike all other Empires is an action in which Lagomarsino throws a capsule containing Europium onto the wall of the institution, breaking the glass. The earth metal immediately starts oxidation into the yellow powder.













The manuscript entry  
is dated in red  
and blue ink.



The manuscript entry  
is dated in red  
and blue ink.

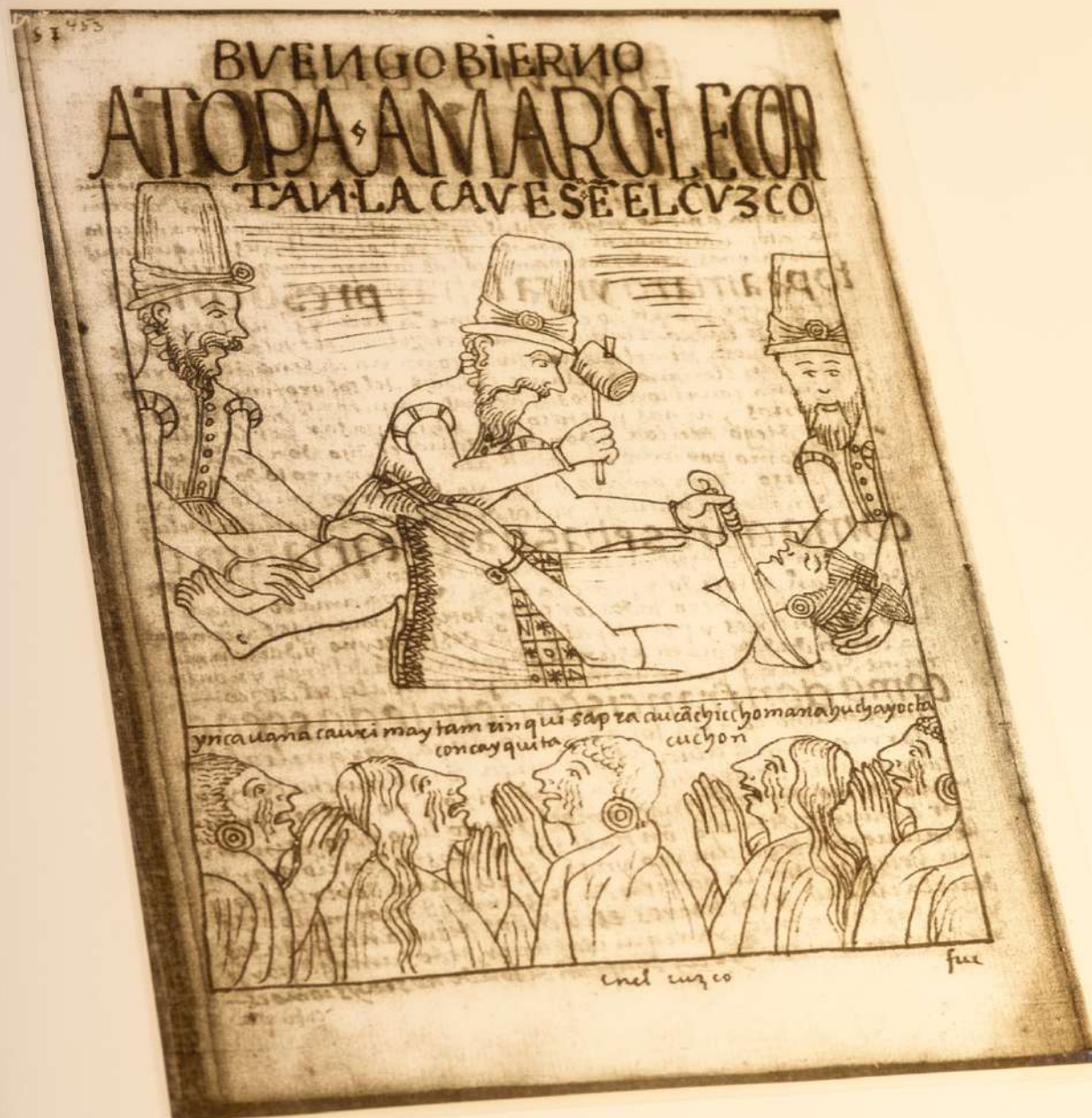


## Europe is Indefensible



Every single empire in its official discourse has said that it is not like all the others, that its circumstances are special, that it has a mission to enlighten, civilize, bring order and democracy, and that it uses force only as a last resort. And, sadder still, there always is a chorus of willing intellectuals to say calming words about benign or altruistic empires, as if one shouldn't trust the evidence of one's eyes watching the destruction and the misery and death brought by the latest mission civilizatrice.





Our perverted enemy  
is going to cut  
your throat - you  
that are innocent.  
In 6220





The stone cried  
blood



# The Periodic Table of the Elements

**Legend:**

- alkali metals
- alkaline earth metals
- other metals
- transition metals
- lanthanoids
- actinoids
- metalloids
- nonmetals
- halogens
- noble gases
- unknown elements
- radioactive elements have names in parentheses

**Highlighted Element: Iron (Fe)**

Atomic number: 26  
Atomic weight: 55.845  
Symbol: Fe  
Name: Iron  
Electron configuration: [Ar] 3d<sup>6</sup> 4s<sup>2</sup>  
Oxidation states: +2, +3

**Lanthanide Series:** La, Ce, Pr, Nd, Pm, Sm, **Eu**, Gd, Tb, Dy, Ho, Er, Tm, Yb

**Actinide Series:** Ac, Th, Pa, U, Np, Pu, Am, Cm, Bk, Cf, Es, Fm, Md, No

ScreenCast-O-Matic.com







# NILS STÆRK

## RUNO LAGOMARSINO

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Born in Lund, SE, 1977  
Lives and works in Malmö

## EDUCATION

2007-2008 Whitney Independent Study Program, New York, US  
2001-2003 Master of Fine Art, Malmö Art Academy, Malmö, SE  
1999-2001 Academy of Fine Art Valand, BA, Gothenburg, SE

## SOLO EXHIBITIONS (SELECTED)

2023 The persistent action of a falling tear, Nils Stærk, Copenhagen, DK  
We are here because you were there, BASE / Progetti per l'arte, Firenze, IT

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

2021 The Square between the Walls, Lunds Konsthall, Lund, SE  
Runo Lagomarsino, Lunds Konsthall, Lund, SE  
The Inner Circles, Mendes Wood DM, Brussels, BE  
Tales from the Underworld, Galerie Nordenhake, Berlin, DE

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- 2020 I am also smoke, Galerie Nordenhake, Stockholm, SE
- 2019 The Faculty of Seeing, Moderna Museets Vänners Skulpturpris, Moderna Museet, Stockholm, SE  
We Are Each Other's Air, Francesca Minini, IT  
We Believe to Be a Land and the Truth Is We Are Barely a Landscape, Utvandrarnas Hus, Växjö, SE
- 2018 Concentrations 61: Runo Lagomarsino, EntreMundos, Dallas Museum of Art (DMA), Dallas, TX, US  
La Neblina, Galeria Avenida da India, Lisbon, PT  
No element, however, has the final word in the construction of the future, Mendes Wood DM, São Paulo, BR
- 2017 We have been called many names, Nils Stærk, Copenhagen, DK
- 2016 West Is Everywhere You Look, Francesca Minini, Milano, IT
- 2015 They watched us for a very long time, La Criée Centre d'art Contemporain, Rennes, FR  
Carla Zaccagnini and Runo Lagomarsino (double exhibition), Malmö Konsthall, Malmö, SE  
Lacuna, Mendes Wood DM, Sao Paulo, BR
- 2014 Barbro & Holger Bäckströms Award, Malmö Art Museum, Malmö, SE  
Against My Ruins, Nils Stærk, Copenhagen, DK  
Ears go deeper, than eyes can see, Umberto Di Marini, Napoli, IT

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- 2013 This Thing Called the State, Oslo Kunstforening Oslo, NO  
For Each Light a Shadow, Ignacio Liprandi Arte Contemporáneo, Buenos Aires, AR  
We have everything, but that's all we have, Mendes Wood DM, São Paulo, BR  
The G in Modernity Stands for Ghosts, Nils Stærk - Mellemrummet, Copenhagen, DK
- 2012 Even Heroes Grow Old, Index - The Swedish Contemporary Art Foundation, Stockholm, SE
- 2011 OtherWhere, Nils Stærk, Copenhagen, DK  
Hay siempre un día mas lejos, Galeria Luisa Strina (Espaco projeto), São Paulo, BR  
Violent Corners, ar/ge kunst Galerie Museum, Bolzano, IT  
Trans Atlantic, Art Statements, Elastic Gallery, Basel, CH
- 2010 Las Casas is Not a Home, Elastic Gallery, Malmö, SE  
The G in Modernity Stands for Ghosts, Centro de Artes Visuais,  
Coimbra, PT  
Between an Imperial system and Metric system, Present Future Artissima, Torino, IT  
Horizon (Southern Sun Drawing) Zona Maco, Mexico City, MX
- 2009 Las Casas is Not a Home, Mummery + Schnelle, London, UK
- 2007 Those who control the past command the future - those who command the future conquer the past,  
Overgaden, Copenhagen, DK
- 2006 This is no time for saluting flags, Elastic, Malmö, SE

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Out of Sight, (with Johan Tirén), Gallery Verkligheten, Umeå, SE  
Extended Arguments, Gallery Box, Gothenburg, SE

2005 Extended Arguments, Gallery Muu, Helsinki, FI  
Där uppgifter saknas beror det på att situationen är oklar, Elastic, Malmö, SE

## GROUP EXHIBITIONS (SELECTED)

2022 The Four Cardinal Points are Three: South and North, CRAC Alsace, FR  
Mother Courage and Her Children, Accelerator, Stockholm, SE  
Plural Domains. Selected Works from the Cisneros Fontanals Art Foundation Collection, MAZ – Museo de Arte de Zapopan, Zapopan, MX

Panorama Monopoli, Monopoli, IT  
TV-trampolinen: Från barn-TV-till samtida konst och litteratur, Kalmar konstmuseum, Kalmar, SE  
Almond shaped eyes for circles and dots, Galerie Nordenhake, Mexico City, MX

2021 Gold and Magic, Arken Museum of Modern Art, Copenhagen, DK  
The Ghost Ship and the Sea Change, GIBCA, Gothenburg, SE  
Cuando no hay sombra es mediodía, Nube Gallery, Santa Cruz de la Sierra, BO  
Plural Domains: Selected Works from the Collection of the Cisneros Fontanals Art Foundation, Harn Museum of Art, Gainesville, US  
Thinking hands touching each other, Ural Biennial, Ekaterinburg, RU

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Un posto come un altro dove appendere il cappello Arte Contemporanea Picena, Galleria d'Arte  
Contemporanea Osvaldo Licini, Ascoli Piceno, IT  
The TV Trampoline: From Children's Television to Contemporary Art and Literature, Fabrika, Moscow, RU  
Ninguém teria acreditado, São Paulo, BR

- 2020 And That Song Is Our Amulet, Galerie Wedding, Berlin, DE  
Entagled\_Paperworks, Nils Stærk, Copenhagen, DK  
No one would have believed, Network Aalst, Center for Contemporary Art, Aalst, BE  
Transocean Express, Galeria Presença, Porto, PT  
CONSTRUÇÃO, Mendes Wood DM, São Paulo, BR  
Fucking Boring, Galleri 21, Malmö, SE  
Puro e disposto a salire a le stelle, Galeria Massimo Minini, Brescia, IT  
Transoceanexpress, Galeria Presenca, Porto, PT
- 2019 International Museum of Resistance 1979-2020, Södertälje Konsthall, Södertälje, SE Migration: Traces in  
an Art Collection, Malmö Art Museum, Malmö, SE  
This is Not an Apricot, SixtyEight Art Institute, Copenhagen, DK  
The Warmth of Other Suns, Stories of Global Displacement, The Phillips Collection, Washington DC, US  
Deep Sounding – History as Multiple Narratives, Daadgalerie, Berlin, DE  
Null Island, (showing the video work: As is the stones were sand / Come se fuera Piedra la arena, Aair, BE  
Lo que permanece. Colección FEMSA, Museo del Pueblo de Guanajuato y la Galería Hermenegildo Bustos  
de la Universidad de Guanajuato, Guanajuato, MX  
The Great Globe, Art Quarter Budapest, HU  
La Place Entre Les Murs, The Dead Gallery, Living Art Museum, Reykjavik, IS

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IF YOU DON'T LIKE ART... Nordic Contemporary Art Collection (NoCo), Kristianstads konsthall,  
Kristianstad, SE

- 2018 Grandes Artistas Latinoamericanos. Colección FEMSA, Centro Cultural La Moneda, Santiago, CL  
BRAZIL. Knife in the Flesh, Padiglione d'Arte Contemporanea (PAC), Milan, IT  
Black Mirror, MAM-Mario Mauroner Contemporary Art Salzburg, Vienna, AT  
Transit, KØS Museum of Art in Public Spaces, Køge, DK  
La XIII Femsas Biennial, Zacatecas, MX  
Per\_formare una collezione» the show must go\_on & per un archivio dell'arte in campania, Madre,  
Napoli, IT  
Temporalidades. Arte latinoamericano. Colección FEMSA, Museo de Arte e Historia de Guanajuato,  
León, Guanajuato, MX  
Nunca fuimos contemporáneos, La XIII Bienal FEMSA, Zacatecas, MX  
Yoko Ono, Universo Libre, Museo de Arte de Lima (MALI), Lima, PE  
Plural Domains: Selected works from the CIFO collection as part of the 2018 Cuenca Biennial, Museo de  
la Ciudad, Cuenca, ES  
The Show Must Go\_ON / Per un archivio dell'arte in Campania, Madre, Naples, IT  
We Have Never Been Contemporary, La XIII Bienal FEMSA, Zacatecas, MX  
From Where I Stand, My Eye Will Send a Light to You in the North, Te Tuhi, Auckland, NZ
- 2017 Lo sono qui, Museo Macro Testaccio, Rome, IT  
Prosepect. 4: The Lotus in spite of the swamp, New Orleans, US  
Is this the time for art? Örebro Konsthall, Örebro, SE  
Lives Between, Center for Contemporary Art, Tel Aviv, IL

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Monumentos, anti-monumentos y escultura pública, Museo del Chopo, Mexico City, MX  
Municipal Art Gallery, Los Angeles, US  
A Universal History of Infamy, LACMA, Los Angeles, US  
Gridded Currents, Kukje Gallery, Seoul, KR  
Slow Violence, Kunsthall Charlottenborg, Copenhagen, DK

Little Lower Layer, Museum of Contemporary Art Chicago, US  
An Image in Light: The History of Projected Photography, Musée de l'Elysée, Lausanne, CH  
La Terra Inquieta, Fondazione Trussardi, Milano, IT

NoCo Collection, Vestfossen Kunsthall, Vestfossen, NO  
Wer ist noch Österreichisch, KunstMeran, Merano, IT  
Post Monumentos, Museo de Arte de Zapopan, Guadalajara, MX  
Lives Between, Kadist, San Francisco, US  
Almost There, Vargas Museum, Manila, PH  
Point of departure, works from the Isabel and Agustín Coppel Collection, (CIAC), Sala de Arte Santander, Madrid, ES

2016 The Artist, Museum of Modern Art, Malmö, SE  
NUR IM OKZIDENT (Only in the Western World), MAM Mario Mauroner Contemporary Art, Vienna, AT  
The winter of our discontent, Galerie Martin Janda, Vienna, AT  
Ladera Oeste, Guadalajara, MX  
Malmö's Leende, Statens Konstråd, Malmö, SE

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Facts don't speak for Themselves – Migration and European Borders, Skånes Konstförening, Malmö, SE  
Water Event – Yoko Ono. Dream Come True, MALBA, Buenos Aires, AR  
S.O.S. Save Our Souls. Art in a time of Urgencies. Ewha Womans University, Seoul, KR  
Under The Same Sun: Art From Latin America Today, The South London Gallery, London, UK  
Descent, Institute of Contemporary Art University of Pennsylvania, Pennsylvania, US  
Depois Do Futuro, EAV Parque Lage, Rio de Janeiro, BR  
The Artist, National Museum, Stockholm, SE  
The Appel-Haken Proof, Vermilion Sands, Copenhagen, DK

2015 All the World's Futures, 56<sup>th</sup> International Art Exhibition, La Biennale di Venezia, Venice, IT  
A story within a story, Göteborg International Biennial for Contemporary Art, Göteborg, SE  
United States of Latin America, Museum of Contemporary Art Detroit, Detroit, US  
Really Useful Knowledge, Museo Nacional Centro de Arte Reina Sofia, Madrid, ES  
The Migrant (Moving) Image, A Tale of a Tub, Amsterdam, NT  
Dérive Dérivée, CAB Art Center, Brussels, BE  
Southern Panoramas - 19th Contemporary Art Festival Sesc\_Videobrasil, São Paulo, BR  
Grito de Libertad - Bial Internacional de Asunción, PA  
The Monochrome Symphony - Single-colored Constellations of Art, Design, Fashion and Music, Artipelag, Stockholm, SE  
The Coming Museum, Fórum Eugénio de Almeida, Évora Canibalia, Kadist Art Foundation, Paris, FR

2014 Mark the Line, Göteborgs Konsthall, Göteborg, SE  
Forms of Distancing. Representation Politics and Politics of Representation, Festivalzentrum steirischer herbst festival 2014, Graz, AU

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Really Useful Knowledge, Museon Nacional Centro de Arte Reina Sofia, Madrid, ES  
Der Leone Have Sept Cabeças, CRAC, Alsace, Altkirch, FR  
Idea of fracture, Francesca Minini, Milano, IT  
Under the same sun, Guggenheim Museum, New York, US  
Beyond the Supersquare, The Bronx Museum, New York, US  
Golden Height Estate, Para Site, Hong Kong, CN  
Meeting Points 7: Ten Thousand wiles and a hundred thousand tricks, Antwerp, BE  
Ir para volver - 12° Bienal de Cuenca, Cuenca, EC

2013 Spaces of Action, Palácio Sinel de Cordes, Lisboa, PT  
Victor, A, Judge William, Johannes (de silentio), Constantin, Vigilius, Nicolaus, Hilarius, Johannes,  
(Climacus), H.H, Anti-Climacus et. Al., Fotografisk Center, Copenhagen, DK  
Nuevos Vínculos, Hacienda de la Trinidad, Caracas, VZ  
For No Apparent Reason, CA2M Centro De Arte Dos De Mayo, Madrid, ES  
Landscape and the contemporary Romantic, Kunstverein Springhornhof, Neuenkirchen, DE  
Del Buen Salvaje al Conceptual Revolucionario. Mitos y Realidades de America Latina, Travesia  
4, Madrid, ES  
Contra Escambos, Palácio das Artes, Belo Horizonte, BR  
The Nordic Model, Malmö Konstmuseum, Malmö, SE

Drawing now, le salon du dessin contemporain, Carrousel du Louvre, Paris, FR  
Meeting Points 7: Ten Thousand Wiles and a Hundred Thousand Tricks, M HKA, Antwerp, Para Site, Hong  
Kong and Beirut Art Center, Beirut, LB

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## 2012 SHOW OFF, Malmö, SE

The Unexpected Guest, Liverpool Biennial, Liverpool, UK  
Sao Paulo Biennale, BR  
L'usage des mondes, Frac Lorraine, Metz, FR  
Unfinished Journeys, Museum of Contemporary Art, Oslo, NO  
UTOPRAXIA, TAF/The Art Foundation, Athens, GR  
The Way of the Worlds, Frac Lorraine, Metz, FR  
The Future That Was, Smart Project Space, Amsterdam, NL

## 2011 Untitled (12<sup>th</sup> Istanbul Biennale), Istanbul, TR

Spech Matters, Danish Pavilion at 54<sup>th</sup> Venice Biennale, Venice, IT  
The 3<sup>rd</sup> Sculpture, Straat Van Sculptre, Amsterdam, NL  
The Crisis of Confidence, Prague Biennale 5, Prague, CZ  
Guest Nation Brazil... Tudo è, Fondazione Pitti, Florence, IT  
Tracks, Malmö Art Museum, Malmö, SE  
Angry The Representation of Radicalisation, Netherlands FotoMuseum, Rotterdam, NL  
Stories in Between, Stiftelsen 3,14 – International Contemporary Art Foundation, Bergen, NO  
Victims and Martyrs, Göteborgs Konsthall, Gothenburg, SE

## 2010 Tristes Tropiques, The Barber Shop, Lisbon, PT

The Future Generation, Art Prize PinchuArtCentre, Kiev, UA  
The Moderna Exhibition 2010, Museum of Modern Art, Stockholm, SE  
In Transition: 2010 CIFO Grants & Commissions Program Exhibition, The Cisneros Fontanals Art Foundation, Miami, US

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Vectors of the Possible, BAK, Utrecht, NL  
The Travelling show, Botkyrka Konsthall, SE  
Freeze, Nils Stærk, Copenhagen, DK  
The Philosophy of Money, Lisbon City Museum, Lisbon, PT  
All That Is Solid Melts Into Air: The Social, The Berardo Collection Museu Coleccao Berardo, Lisbon, PT  
The Horizon Line is here (Tornare Per Partire), Umberto di Marino Gallery, Naples, IT  
The Travelling show, Colección Jumex, Mexico City, MX  
One shot ! Football and Contemporary Art, B.P.S.22 - Space for Contemporary Creation, Charleroi, BE

2009 Free as Air and Water, Cooper Union, New York, US  
Photography Now: 2009, CFF Centrum för Fotografi, Stockholm, SE  
Mamõyguara opá mamõ pupé - Panorama da Arte Brasileira, Museu De Arte Moderna de São Paulo, São Paulo, BR  
Delocalisation Exit Project Space, Skopje, MK  
Miguel Amado Presents, ISCP, New York, US  
Report on Probability, Kunsthalle Basel, CH  
If you don't know what the South is it's simply because you are from the North NO SOUL FOR SALE - A Festival of Independents, X Initiative, New York, US  
This is the Score Part II, Elastic, Malmö, SE  
Galleri Nova. Zagreb, HR  
Read Thread. Tanas, Berlin, DE  
A Space on the Side of the Road. Röda Sten, Gothenburg, SE  
2da Trienal Poli/Gráfica de San Juan: América Latina y el Caribe, San Juan, PR  
Changing Light Bulbs In Thin Air, Hessel Museum of Art, Bard College, New York, US

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Notes from The Living Dead, Living Art Museum, Reykjavik, IS

- 2008 Ours: Democracy in the Age of Branding New School, Parsons, New York, US  
Salon Of The Revolution, HDLU- The House Of Artists, Zagreb, HU  
Try again, fail again, fail better, Mucsarnok Kunsthalle, Budapest, HU  
no no no no no no no no no no no no there's no limit, Signal, Malmö, SE  
Annual Report: A Year in Exhibitions, The 7Th Gwangju Biennale, Gwangju, KR  
Farewell to Post-Colonialism, The Third Guangzhou Triennial Guangdong, CN  
TINA B - The Prague Contemporary Art Festival / Billboard Text Art, Prague, CZ  
AutoStop, Malmö Konsthall, Malmö, SE  
The Audacity of Desperation, PS 122, New York, US  
Art Reclaims Foreign Affairs, Ljubljana, SI  
The unfair fair 1:1projects, Rome, IT  
Out of Place, Cinemateket, Stockholm, SE
- 2007 Movement, Contingency, Community, Gallery27 - Kaywon School of Art & Design Seoul, Seoul, KR  
Hope is a good thin, AtelierFrankfurt, Frankfurt, DE  
Ground Lost, Galerija Nova, Zagreb, HR  
Imagine Action, Lisson Gallery, London, UK
- Heterotopias, Thessaloniki Biennalen, Thessaloniki, GR  
I Want to be Able to See What It Is, Lunds konsthall, Lund, SE  
Ground Lost, Forum StadtPark, Graz, AU

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- 2006 Posters for re-making the world, Ynkb, Copenhagen, DK  
Post-, Skor, Amsterdam, NL  
We all laughed at Christopher Columbus, Platform Garanti, Istanbul, TR  
Time Space and Disorientation, Borgovico 33, Como, IT  
We all laughed at Christopher Columbus, Stedjik Museum Bureau, Amsterdam, NL
- 2005 Malmö Art academy 10; th anniversary Rooseum, Malmö, SE  
Open Studio, El Basilisco, Buenos Aires, BR
- 2004 Minority Report: Challenging Intolerance in Contemporary Denmark, Aarhus Kunstbygning, Aarhus, DK  
Permanent Revolution / Open Studios, Iaspis, Stockholm, SE
- 2003 Look Into The Future - And Understand Why, Iaspisgalleriet, Stockholm, SE  
After the future, 10 th Biennial of Moving Images, Centre for Contemporary Images, Saint-Gervais Genève, CH  
Go, Liquidación Total, Madrid, ES  
Hot Spot, Malmö Museum, Malmö, SE
- 2002 Malmö-Oslo 1-0, oVERstation, Passanger, Astrup Fearnley Museet, Oslo, NO  
Working title: Memory Helsingfors, Trondheim, NO; Copenhagen, DK
- 2001 To Accept, Folkets Hus, Malmö, SE
- 2000 Buchmesse 2000 (with d20099), Leipzig, DE

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## PUBLIC PERMANENT WORKS

- 2021 Ongoing Golvets Historia, for Handelshögskolan, Gothenburg in collaboration with Statens Konstråd
- 2020 One more night in the evening, Medborgarplatsen, Stockholm. In collaboration with Stockholms Konst
- 2019 Ongoing - Platsen Ljus, for the new Hospital building in Malmö in collaboration with Region Skåne
- 2016 Europa, Port Entry, Göteborg. In collaboration with Göteborgs Konst

## AWARDS AND GRANTS

- 2019 Moderna Museets Vänners Skulpturpris, Stockholm, SE  
DAAD, The Berliner Künstlerprogram, Berlin, DE
- 2016 18th Street Santa Monica, CA, US (residency)
- 2014 Barbro & Holger Bäckströms Award, Malmö, SE
- 2012 2 year working grant from The Arts Grant Committee, SE
- 2010 Cifo - Grant Program Recipients, Cisneros Fontanals Art Foundation, Miami, US
- 2009 FAAP, Lutetia Building, São Paulo, BR (residency)  
Längmanska Kulturfonden

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Capacete, residency, Rio De Janeiro, BR

2008 Helge Ax:son Johnsons Stiftelse

2007 Iaspis support exhibition abroad (II)  
KulturKontak Nord

2006 Iaspis residency Platform Garanti, Istanbul, TR  
Iaspis support exhibition abroad

2005 Asse & Richard Björklunds fond, Malmo Art Museum  
Lunds Konsthalls Vänner 2005  
El Basilsico, residency  
Buenos Aires, Brazil  
Iaspis support exhibition abroad  
Sleipner travel grant

2004 Working grant, The Arts Grants Committee  
Nifca residency, Suomenlinna, Helsinki, FI  
Sleipner travel grant  
Iaspis residency, Stockholm, SE

2003 Helge Ax:son Johnsons Stiftelse

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## PRIVATE AND PUBLIC COLLECTIONS

Cisneros Fontanals Art Foundation, Miami, US  
Collection Paulo A. W. Vieira, Rio de Janeiro and Sao Paulo, BRA  
Coppel Collection, Mexico City, MEX  
Dallas Museum of Art, Texas, USA  
Fondazione Morra Greco, Naples, IT  
Guangdong Museum of Art, Guandong, CH  
Guggenheim (Solomon R. Guggenheim Museum of Modern Art), New York, US  
Kadist Foundation, San Francisco, US  
Kiasma Museum of Modern Art, Helsinki, FI  
Lund City Art Collection, Lund, SE  
Malmö Art Museum, Malmö, SE  
Moderna Museet, Stockholm, SE  
Nomas Art Foundation, Rome, IT  
Nordic Contemporary Art Collection, Stockholm, SE  
Public Art Agency Sweden, Stockholm, SE  
Sveriges Allmänna Konstforening, Stockholm, SE  
Teixeira de Freitas' Art Collection, Lisbon, PT  
The National Museum of Art, Oslo, NO

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