

RUNO LAGOMARSINO

LA NEBLINA

CURATOR Filipa Oliveira

galerias
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INDIA

It is possible to think of an exhibition in terms of a transitional territory in which new possibilities of social, economic, political and even historical restructuring are proposed. A unique, unsystematic space located outside the global order, where a cross-territorial imagination enables the production of an ephemeral utopia. A temporary place that offers us critical perspectives. *La Neblina*, the first solo exhibition of Runo Lagomarsino in Portugal, aspires to precisely this kind of cross-territoriality in which geographical and historical order is called into question.

In his work, Lagomarsino investigates the geopolitical and historical models that determined western colonial modernity, shrewdly revealing its structures with humour and scathing irony. Through metaphors, abstractions and fictions, the artist destabilises the widely accepted notion of history as a set of linear narratives, offering a series of works that question how we write and construct history and undoing the dominant concept of world order based on the North/South dichotomy.

Christopher Columbus and Europe are two central figures in this exhibition, with the first having established the world order in which the West became known as the centre of the globe (a notion which persists to this day). Thus, we begin this exhibition with one of Columbus' Caravels represented on patterned wallpaper and finish with a film that documents the artist and his father throwing a dozen eggs illegally imported from Argentina at the giant statue of Columbus erected in Seville to celebrate the 500th anniversary of America's 'discovery' and the consequent birth of the 'New Man'. The wallpaper also features a representation of a Templar Knight, in a reference to another process of 'discovery' of the 'new world'. With economy of means and images, it represents the conquest, the evangelisation and the domination of the world from East to West.

This idea of discovery is ridiculed in the book *La Decouverte de la Terre*, whose cover has been partially eaten away by insects. A surface that is transformed into a map drawn by invisible and chaotic forces that weaken the structure of the book itself to the point that, one day, nothing remains.

In *La Neblina*, the work that gives the title to the exhibition, we again find the image of a boat sailing the sea, repeated time and again. A black and white image, calm and silent, which contrasts with the small postcard from 1947 on which Europe is presented as a powerful boat roaring along the sea.

06/07 ► 23/09/18

Tuesday to Sunday
► 10am-1pm/2pm-6pm

GALERIA AVENIDA DA ÍNDIA
Avenida da Índia, 170
1400-207 Lisboa, Belém

Americamnesia is an installation in which two stamps – one with the word *America* and the other with *Amnesia* – overlap and cover the wall in an orderly, rational and linear manner. Each stamp on the wall is like a tattoo, imprinted in a repetitive, violent and coercive manner. Contrary to the idea of 'learning from history', the whole exhibition – and this work in particular – speaks of recurrent and overwhelming amnesia. Installed on two opposite walls, this work imprisons viewers and confronts them with their own forgetfulness, though not without involving us in a mockery of Christopher Columbus.

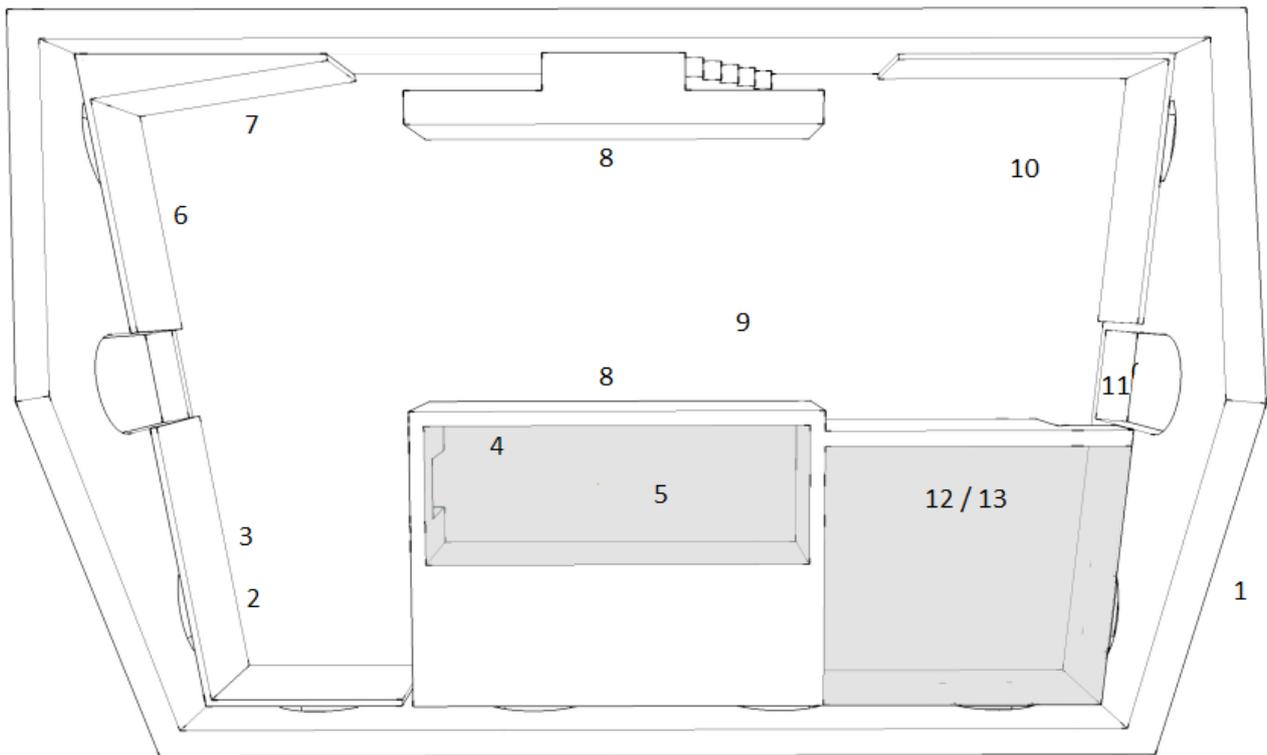
In the Wikipedia article on the Pergamon Museum, Berlin's largest museum and one of Germany's largest, the collection is described as "art and archaeological treasures [...] excavated under German supervision." Art of Classical, Oriental and Islamic antiquity constitute the three main sections of the collection. Runo Lagomarsino asked the museum for their used light bulbs and in the work *Pergamon*, he arranges them in order of size. The used light bulb is presented as a powerful metaphor for the invisible power of the West that brings unto itself the treasures of other civilisations and illuminates them in order that it might see the so-called 'civilised' world with the 'correct' light and geography.

Although the exhibition provides a space of critique and interrogation, the walls of the Galeria Av. da Índia continue to carry within them an (invisible) geography, a history that remains in the present; after all, it is located opposite the Tower of Belém, a symbolic place from which Prince Henry the Navigator made his departure on the great adventure of the 'discoveries'.

Filipa Oliveira

Final warning à la Lagomarsino: these pages do not have images, but contain a critical reading on geography and on the perpetuation of Eurocentric myths.





1.
BONAPARTE BEFORE THE SPHINX,
2012
Reproduction of Jean-Léon Gérôme's
painting 'Bonaparte Before the
Sphinx' (1868)

2.
ENTREMUNDOS, 2013
Wallpaper

3.
PEDRO II BEFORE THE SPHINX
AND THE PYRAMID, 2018
Reproduction of J. Pascal Sébah
photography (1871). Collection
Fundação Biblioteca Nacional – Brazil

4.
THIS WALL HAS NO IMAGE BUT IT
CONTAINS GEOGRAPHY, 2011-
2018
Pencil on wall

5.
PARENTHESIS, 2018
Map, overhead projector and nails

6.
LA DECOVERTE DE LA TERRE,
2017
Book eaten by insects

7.
LA NEBLINA (2018)
Silkscreen and postcard

8.
AMERICAMNESIA, 2017
Ink on wall

9.
WE ALL LAUGHED AT
CHRISTOPHER COLUMBUS, 2003
Single slide projection on Mdf

10.
PERGAMON (A PLACE IN THINGS),
2014
Incandescent bulbs, fluorescent tubes,
halogen lamps, and other lighting
devices from the Pergamon Museum
(Berlin) on wooden platform.
Courtesy of Teixeira de Freitas
Collection, Lisbon

11.
FOR THE GHOSTS AND THE
RAVING POETS, 2013
Cable, light bulb, cord, pulley wheels

12.
AS IF THE STORNS WERE SAND,
2015
HD video, colour, without sound, 4'
57"
Chairs cordially on loan from the
Lisbon Geography Society

13.
MORE DELICATE THAN THE
HISTORIANS ARE THE MAP-
MAKERS COLORS, 2012 – 2013
HD video, colour, sound, 6' 18"
Chairs cordially on loan from the
Lisbon Geography Society

OTHER EVENTS

► September 15, 2018 (Saturday), 4 pm ► Lecture with Filipa Oliveira and Graça Castanheira

BIOGRAPHIES

Runo Lagomarsino (1977, Lund, Sweden) lives and works between Malmö and São Paulo. His works have been included in group exhibitions such as: A Universal History of Infamy, LACMA, Los Angeles (2017); The Restless Earth, Fondazione Trussardi, Milano (2017); Little lower layer, Museum Of Contemporary Art Chicago, Chicago (2017); Really Useful Knowledge, Museo Reina Sofia, Madrid (2015); Under the Same Sun, Guggenheim Museum, New York (2014). He participated in: Prospect.4, New Orleans (2017); 56th Biennale di Venezia, (2015); Gothenburg International Biennial (2015); 12th Biennial of Cuenca (2014); 30th São Paulo Biennial (2012); 12th Istanbul Biennial (2011), among others. Solo exhibitions include: No element, however, has the final word in the construction of the future, Mendes Wood DM, São Paulo (2018); We have been called many names, Nils Stærk, Copenhagen (2017); West is everywhere you look, Francesca Minini, Milan (2016); They Watched Us for a Very Long Time, La Crie Center for Contemporary Art, Rennes (2015); This Thing Called The State, Oslo Kunstforening, Oslo (2013); Even Heroes Grow Old, Index, The Swedish Contemporary Art Foundation, Stockholm (2012).

Filipa Oliveira is curator and art critic. Since January 2018, she has been a curator of the Navigator Art on Paper Award, and since May 2018, programmer and curator of Visual Arts in Almada. Between January 2015 and December 2017, she was artistic director of the Eugénio de Almeida Forum, Évora, where she developed a program of exhibitions, educational projects and national and international institutional collaborations. She has worked as an independent curator since 2002, curating several exhibitions at institutions such as: Centro Cultural de Belém (Lisbon), Kettle's Yard (England), John Hansards Gallery (England), Tate Modern (England), Calouste Gulbenkian Foundation / Center for Modern Art (Lisbon), Fondation Calouste Gulbenkian (France), Crac Alsace (France), Kunstverein Springhornhof (Germany), Mead Gallery (England), Frieze Projects (England), Berardo Museum (Lisbon), EDP Foundation (Lisbon), among others. Oliveira was guest curator on the 2009/10 Portuguese Wave exhibit series at Threshold Artspace, Scotland; assistant curator at the 28th São Paulo Biennial in 2010 and in 2012 was invited curator of the Satellite project at Jeu de Paume, Paris.

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