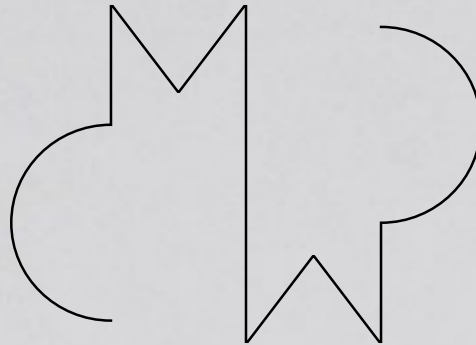


**Carla Zaccagnini &
Runo Lagomarsino**
*It's the way home that
moves us away*



Mendes Wood DM São Paulo

08/02 – 16/03 2024

[click here for more info](#)



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Crossings, comings and goings, departures, returns, and what happens in between, are intertwined into **Carla Zaccagnini's** and **Runo Lagomarsino's** personal lives and respective works. This exhibition itself is a sort of path, where their trajectories cross and then bifurcate if only to meet again... *It is the way home that moves us away...* they say... An exhibition in two spaces and in the space in between; a dialogue marked by chance encounters, smoked cigarettes, peregrine words, and transatlantic crossings, which at the same time weave stories of deracination, exile, wandering, migration, loss, and remembrance.

Regn and *Lluvia*, two works with the same title in different languages, made almost a decade apart in different countries, seem to provide proof that their separate itineraries were perhaps fated to cross. Zaccagnini asks "did we become close after our encounter, or did we meet because we were already close?" And indeed, their personal histories and parallel lives do seem to have led to this fateful encounter. Carla was born in Argentina, Runo in Sweden, their parents, Argentineans descended from Italian immigrants, also migrated: Carla's parents to Brazil, Runo's parents sought refuge in Europe. Migration, exile and wandering do not exist in their respective works as subject-matter nor as leitmotif, but as something inherited and indelibly etched into their own lives.

A dialogue between the two artists is staged in two venues that house the two galleries that respectively represent each of the artists, **Vermelho** and **Mendes Wood DM**, separated by the length of Avenida Angelica in São Paulo. Linking both spaces is a peripatetic performance, the only collaborative work between the artists in the exhibition(s), entitled *Justice is the presence of love in public space*, borrows a phrase by African American intellectual Cornel West. During the whole exhibition period, two people will leave both galleries in the direction of the other, each one wearing a t-shirt. One reads "justice" on the front and "in public space" on the back, the other one reads "is the presence" on the front and "of love" on the back. At some point during the walk their paths will cross, and the phrase will come together "justice is the presence of love in public space," only to break up apart moments later when the performers continue on their way.

Aside from providing the connecting thread between the two spaces, the performance lies at the intersection between the private and the public at the center of this exhibition conceived by two artists with separate practices who share their personal and private lives. Its constituent parts – words, walks, crossings, signs—map a constellation of interests that traverse their respective

works: language, historiography – from microhistories to macrohistory – geopolitics, ideology, and the iconography of activism.

This work, originally conceived to be performed with sandwich boards, can be inscribed within the the graphic repertoire of political direct action dissected by both Zaccagnini and Lagomarsino in their respective works. Zaccagnini's earlier *Elements of Beauty* (2012) revisited the intertwined histories of art and feminist movements, beginning with a poetic dissection of suffrage activist Mary Richardson's attack on the Rokeby Venus in 1914. Runo Lagomarsino's *Untitled Echo* (2021-2023), reprises the image of the demonstration and the placard, this time in the image of the painting by Giuseppe Pellizza da Volpedo, *Il quarto stato* (1899-1901) held by a protester during a recent manifestation in Chile. Volpedo's painting, which depicts a scene in which the leaders of labor strike walk forward, presumably to negotiate the workers' rights, has become an emblem of workers movements. Lagomarsino takes the moment in which it is held up by a protester and juxtaposes it with a blow-up of the original painting; a mise en abyme of sorts, in which both histories, past and present, are recursively inscribed within each other. *Sous les pavés, la plage* ...an anonymous phrase attributed to the student-led revolts of May 1968 immortalized the brick as constitutive of the material culture of activism. While Zaccagnini focuses on the image, the object, and its ghostly trace, Lagomarsino concentrates on the iconic but immaterial gesture. Lying on the floor and wrapped in paper traced with graphite that outline the surface of the bricks inside, Zaccagnini's *Paraparelelepípedos* (2023) seem to have landed there, tossed by demonstrators hurling bricks, or Molotov bombs, from the space at the other end of Avenida Angelica, such as Lagomarsino's protester in *Histories that nothing are* (2001-2003), whose unfinished gesture is forever locked in a looping sequence.

Tracings, gestures, fingerprints, lists and inventories, are everywhere to be seen in this exhibition as both Zaccagnini and Lagomarsino unpack the idea of the index and its manifold meanings in their works. Zaccagnini's frottages, not only wrap the bricks that lie dormant in their potential to manifest dissent, but also the outlines of bilingual dictionaries for immigrants to Sweden *Cada livro*

com todas as palavras (2023). The frottages also stand as the spectral presence of the bell clapper in *De Bom Parto a Boa Morte* (2017) and the sounds of the bells of Minas Gerais, *De sino a sina* (2017), which are traces themselves of ancestral rhythms transmitted from generation to generation by the bell-ringers of Ouro Preto. Lagomarsino's *Dactylograms* (2023) are exactly that, fingerprints; the artist's own, which he stamps on the reverse of school maps to form different shapes and words, suggesting, in conjunction with the maps on the other side, alliances, world orders, routes, borders. These establish a conversation with Zaccagnini's *World Words*, an inventory, yet another index, of words that appear repeatedly on national anthems (soil, earth, land, country, bravery, chains, struggle). Both works perform as indexes of the symbolic construction of a nation state, of the idea of home and belonging related to the land.

Lagomarsino's exploration of the indexical manifestations of immateriality, in gestures, smoke and light waves, deals with another kind of imprint, one of remembrance and of a journey. *Transatlantic II (From Santos to Trelleborg)*, 2022-2024, tells a tale of migration through the imprint of light and its ability to reach improbable places. After living between Malmö and São Paulo for several years, the artists decided to make the move and finally settle in Sweden, Lagomarsino's country of birth. Unexposed photographic paper was inserted between the pages of books belonging to both Zaccagnini and Lagomarsino that were then packed and sent from Brazil to Sweden in a shipping container along with their personal belongings. Upon receipt, the papers were developed revealing the index of light exposure but also the imprint of the books inside of which they had been placed; an imprint of the transatlantic journey. *Yo también soy humo* (I am also smoke), 2020, tells the tale of another journey; the exile of Lagomarsino's parents fleeing the ruthless violence of the dirty war waged by the military dictatorship in Argentina against left-wing dissidents in the mid-1970s. On the screen, the still image of a postcard depicting Port Vell, in Barcelona, and the statue of Christopher Columbus atop a column pointing toward the New World, while a voiceover of the artist's father recounts the uncertainty of his arrival in Europe and the moment in which, for the duration of cigarette which he smoked while sitting on his suitcase, he decided to forget the fear and death he and his family had left behind.

A small work by Zaccagnini, whose title, *Personal, Archeological, and General* (2023), could summarize the spirit that pervades this exhibition which goes from the deeply personal to the general and is mediated by archaeological inquiry. A random page from the Illustrated London News, from February 1909 – which contains news of the suffragettes who emblazoned a Zeppelin with the slogan “Votes for Women,” of a factory fire, of the shipwreck of the SS Penguin off the coast of New Zealand, and an article on an excavation site in Rome, with the headline, “Personal, Archeological, and General” – is roughly folded in such a way that it stands on its own and the different news overlap and almost touch each other, “bringing earth, fire, air and water together” in one crumpled page. This sense of historical retrieval, both personal and collective, is at the center of *Película hablada* (2018-2019), which tells the story of her grandfather’s migratory journeys set against world events as random as those of the creased newspaper page from 1909; World War I, another shipwreck, of the ocean liner SS Principessa Mafalda where her great grandfather died on the transatlantic crossing from Chile to Italy, the actual Princess Mafalda’s demise in Buchenwald during WWII, the history of European immigrants to South America ... A history of comings and goings that for Zaccagnini also tells another story that has marked the encounter between both worlds on either side of the Atlantic and informed both artists’ respective interrogations of History, that of a civilizational ethos that opposes “wilderness to civilization, animal to human, barbarism to enlightenment.”

– Julieta González



Runo Lagomarsino

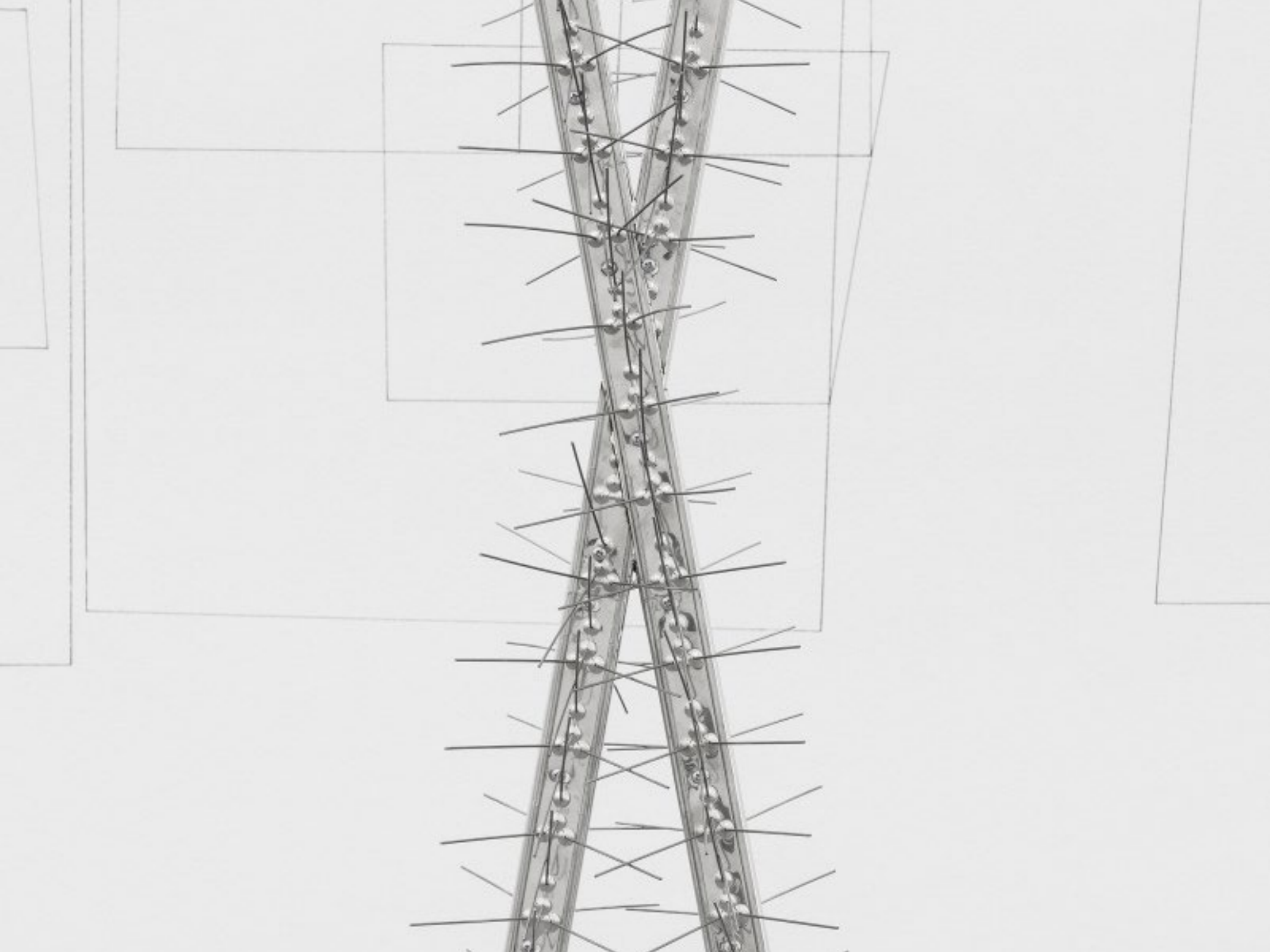
The age of exile
2023

metal and bird spikes

180 x 900 x 30 cm
70 7/8 x 354 3/8 x 11
3/4 in

Edition of 3+1AP
(2/3)

MW.RNL.106







Carla Zaccagnini

Paraparelepipedos
2024

graphite on paper on
cobblestones

variable dimensions

MW.CZA.007







Carla Zaccagnini

De sino a sina
2017 – 2018

sound installation, 6 channels

5'20"

MW.CZA.013

[listen here](#)



Carla Zaccagnini

*Personal, Archeological
and General*
2023

folded newspaper

22 x 23 x 16 cm
8 5/8 x 9 x 6 1/4 in

MW.CZA.006

THE ILLUSTRATED LONDON NEWS, FEB. 20, 1890

THE ILLUSTRATED LONDON NEWS, FEB. 20,

PERSONAL, ARCHÆOLOGICAL, AND



THE OPENING OF



... WAS RAISED FOR THE POINT, ... THE CAVITY IN WHICH WAS FOUND A SMALL ... JANICULUM HILL.

... on the grounds of which were found, some time ... with niches for statues of gods. In one cell ... Annual at Comodo." There were also ... which, in a cavity, was ... and in its folds round the god's feet were



... THE VESSEL THAT WAS WRECKED ... WITH A LOSS OF MANY LIVES. ... Zealand Lines Company, was wrecked off Cape ... Between sixty and seventy were ... The service is which she ... She carried such cargo and passengers.



Runo Lagomarsino

*Transatlantic II (From Santos to
Trelleborg)*
2023 – 2024

95 undeveloped photographs
inserted in books before
crossing the Atlantic

12.5 x 9 cm (each)
4 7/8 x 3 1/2 in (each)

MW.RNL.104















Carla Zaccagnini

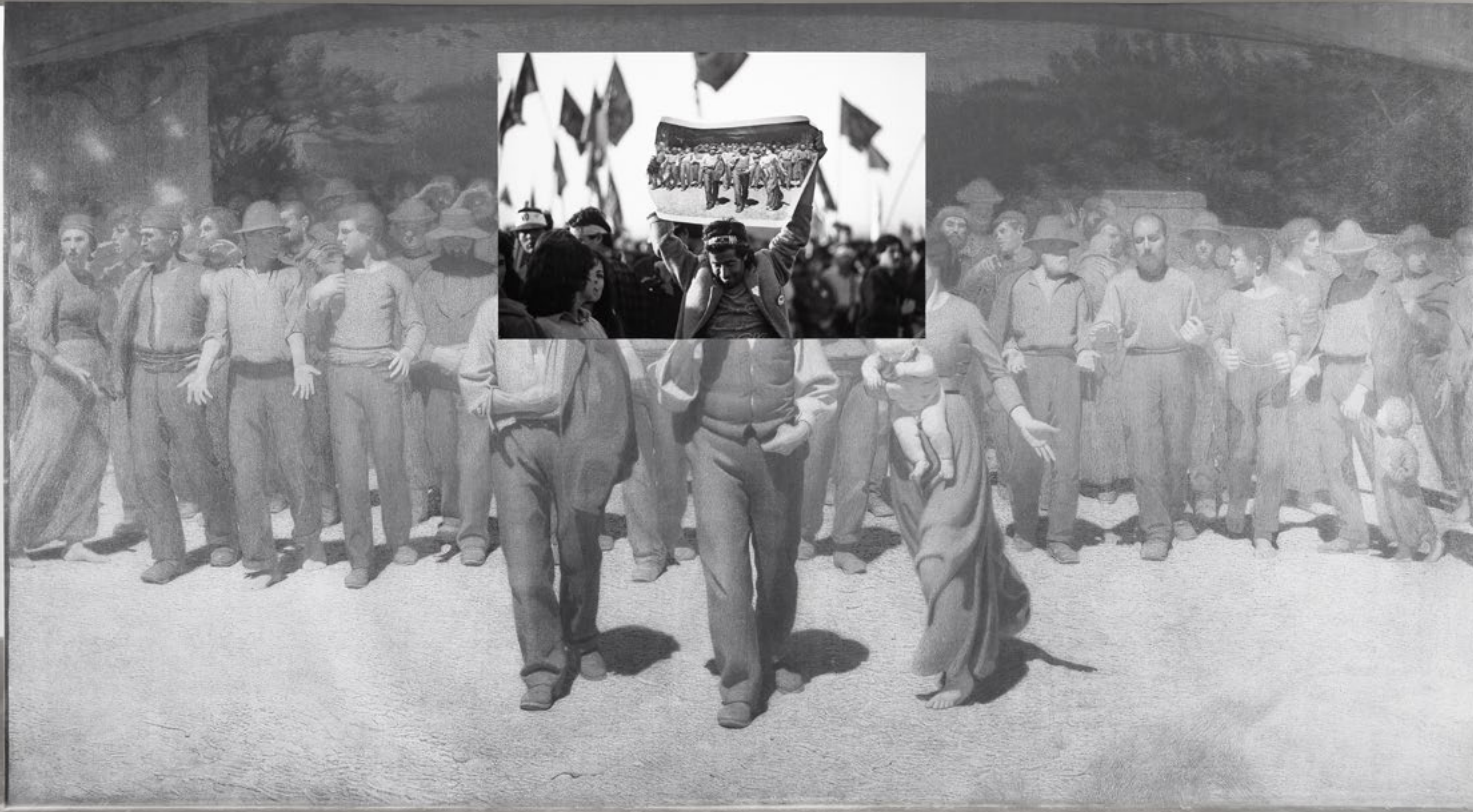
Avalanche
2023

glass collection and
encyclopedia cutout

variable dimensions

MW.CZA.005





Runo Lagomarsino

Untitled (Echo)
2021

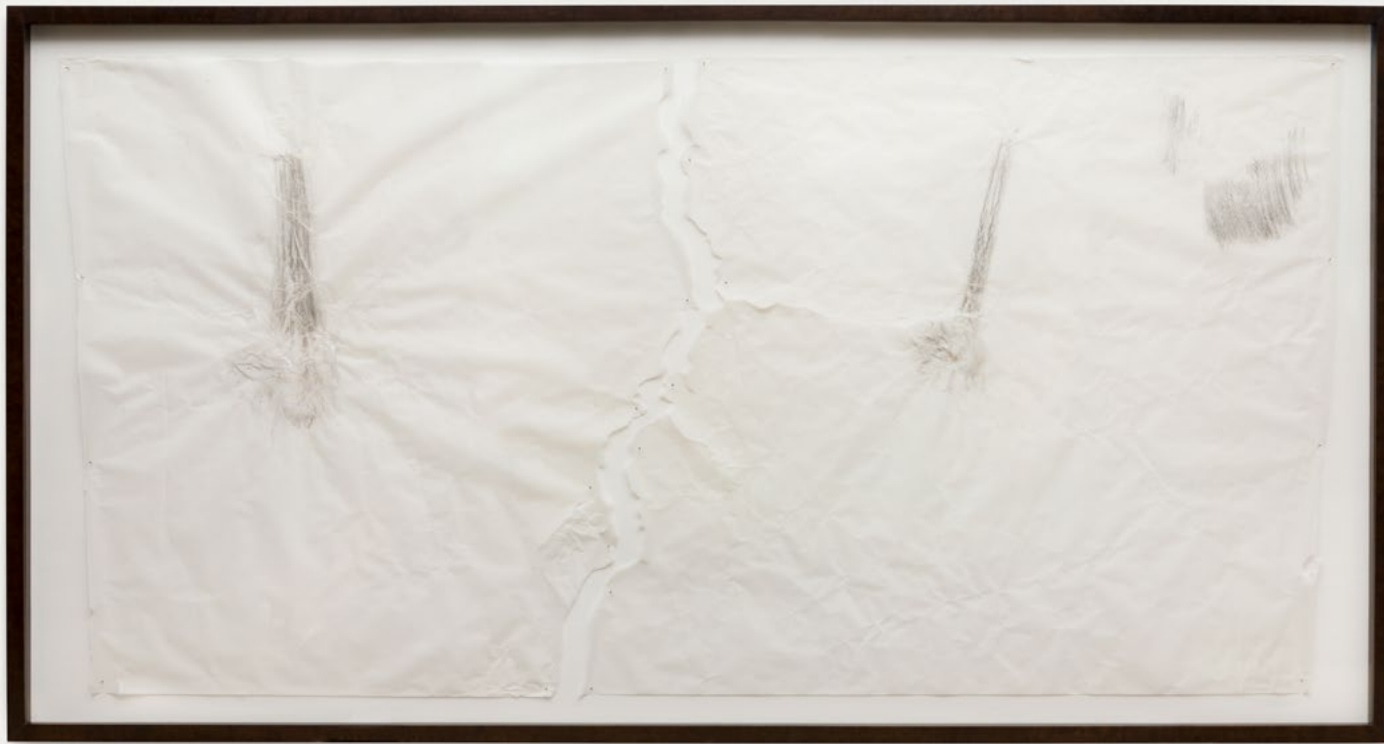
printed fabric and black
and white photography

483 x 260 cm
190 1/8 x 102 3/8 in
(fabric)

92.5 x 140.5 cm
36 3/8 x 55 1/4 in
(photograph)

MW.RNL.101





Carla Zaccagnini

De bom parto a boa morte
2017

graphite on paper

110 x 218 cm
43 1/4 x 85 7/8 in

MW.CZA.012







Runo Lagomarsino

Yo tambien soy humo
2020

16 mm transferred to HD
with sound

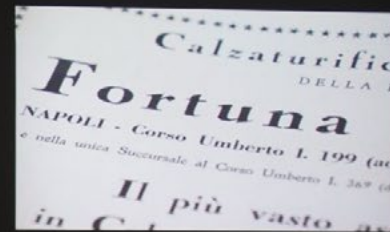
3'16"

Edition of 3 + AP (#1/3)

MW.RNL.085

[watch here](#)





Carla Zaccagnini

Película hablada
2018 – 2019

3 channel video with
audio

variable dimensions

Edition of 3+AP (#1/3)

MW.CZA.010



Working with a range of materials and mediums, such as installation, sculpture, drawing, performance, and actions, Lagomarsino's work points towards the gaps and cracks within our explanation models and truth claims, highlighting the precarious foundation of language. Themes of language, geography, and historiography are recurrent in Lagomarsino's artistic practice, employing materials that often evoke memories or connections, only to prompt reflections on the conditions that enable them. Through precise and poetic displacements, he constructs frictions and fractures within blind spots from which to tell other stories.

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

Public 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

Carla Zaccagnini's practice revolves around the aesthetic politics of knowledge and the visual elements associated with them.

Her works are complex, though made with a certain simplicity of means; they are filled with tension, and their rich conceptual texture is often opaque. Working in widely different media and often utilizing documentary formats rooted in site-specific art and institutional critique, but always side-stepping the normative rules of "genre", she examines the epistemological hierarchies and ideological underpinnings of knowledge in a broad context of cultural geopolitics and the art system.

In some respects, her strategies take their bearings from the traditions of institutional critique, but their process-based, poetic nature freely departs from the art historical canon, just as she steers away from any stable disciplinary position in tackling the subtle question of what is recognized or questioned as "art."

Carla Zaccagnini (b. 1973, Buenos Aires, Argentina) lives and works between Malmö and São Paulo.

Public Collections

Art Gallery of York University
KfW Stiftung
Malmö Konstmuseum
Museu de Arte Contemporânea de Castilla y León [MUSAC]
Tate Modern
Kadist Art Foundation
Artnow International (Kadist Art Foundation)

Cisneros Fontanals Art Foundation
Solomon R. Guggenheim Museum
Colección de Arte del Banco de la República
Museu de Arte de São Paulo Assis Chateaubriand [MASP]
Museu de Arte Moderna de São Paulo
Pinacoteca do Estado de São Paulo
MUSAC
Coleção Luis Augusto Teixeira de Freitas

ARTIST
DANDA

Mendes
Wood
DM

São Paulo
Brussels
Paris
New York

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commissioned
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