

RUNO LAGOMARSINO  
Francesca Minini – 16 Marzo 2016

### ***West is everywhere you look***

Works and some short description about the exhibition.

The exhibition, in many ways, reflects on the European political situation in relation to the refugee politics.

In the first room (the entrance) the idea is to present the piece ***Deportation Regime***. It's a street sign in enamel, in classic blue and white.

I think that it could be interesting to install it a bit high up, towards one of the sides, playing on the way street signs are installed.

*Deportation Regime* uses the classical street sign as a starting point and it comments and criticizes the ongoing European refugee politics. Giorgio Agamben's notion of sovereignty as power over "life" is powerful and implicit in each letter of the work. Its repetitiveness, poses the fragility of "bare life".

In the main room.  
(Still without title)

From the ceiling there will be between 6-9 rolled **maps** hanging horizontally with wire. One from each wire.

Each one of them will have a motor (as the ones used for disco ball) so they will be slowly spinning round and round. They will be installed in different places in the room, and perhaps different heights. They are in different sizes and typologies. I like the idea of the maps, being there but at the same time, you can't see the actual map, the actual geography, you just see them slowly spinning, like a minimal kinetic work.

At the same time, on one of the walls there will be a neon piece (in white) with the text ***Mare Nostrum/Mare Mostrum***. Playing with the possibility of the change of light in the neon, in the work there will be a change of the letters M and N.

In the second room (the smaller room) the work *Sea grammar*.

### **Sea Grammar**

Year : 2015

Dia Projection loop, 80 perforated images in a slide projection carousel with timer,  
1 original image (Mediterranean sea)

Variable projection size.

Short Introduction.

The first image of what seems to be a friendly inviting sea is followed by its repetition with first few and then increasing holes perforating the sea, creating a void.

In the end the image almost disappears. And the togetherness of the small holes creates a powerful light. And only the light remains.

Much has been said in the last years of the Mediterranean sea as the world's deadliest frontier. The artist seems to try to explore this topic through silence, or rather through the "homely" monotonous rhythm of the projector. A sound that follows

the transformation of the sea through its increasing holes.

Lagomarsino's methodology invokes what Walter Mignolo calls "border thinking", a search of a new epistemology from where to read fronteras /border –crossing , to borrow Gloria Anzalduas words.

The work invokes a powerful emotional regime regarding the disappearance of the Mediterranean (as the eurocentric space "we" learned to know). Or rather the emergence of a different Mediterranean, in all its ruptures, as a sea of lights.