

Press Release

Lago Mio 2020/2021: Final presentation

Johanna Bruckner, Till Langschied, Diana Lelonek. Curated by Benedikt Wyss

9 June – 25 July 2021, by appointment

Opening with talk at MASI | LAC Museo d'arte della Svizzera italiana

9 June 2021, from 6:15 PM

Lago Mio

Lugano artist residency

Via Cattedrale 15

CH-6900 Lugano

lagomioresidency.ch

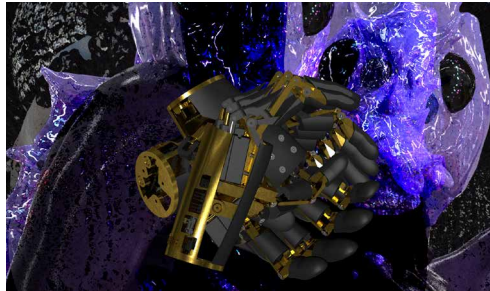
We are pleased to show you the works created by Johanna Bruckner, Till Langschied and non-physical resident Diana Lelonek during their residency in Lugano. Please watch the interviews with the artists and/or read the exhibition texts (English/Italian) to learn more about their works. And most importantly, talk to the artists present.

Among other works: The principal element in Bruckner's new multimedia installation *Crushpad Climax, 2021* (work in progress) is queer net porn data that dissipates, becomes lost, and fails because it is outside the spectrum of the usable. (page 2). Till Langschied's video *Tartarus Mining, 2020* links Tartarus (the greek underworld for the punished) with a mine as a symbol of our unsustainable attitudes within extraction capitalism (page 3). *Compost, 2020/2021* is part of a series of plant-focused videos that Diana Lelonek made as a 'non-physical resident' at Lago Mio. It tells how representatives of the Homo sapiens species one day decide to be voluntarily composted (page 5).



1

Johanna Bruckner
Crushpad Climax, 2021 (work in progress)
HD/4K 3-channel-video installation, loop
Duration variable
Courtesy the artist
Commissioned by Lago Mio a.o.



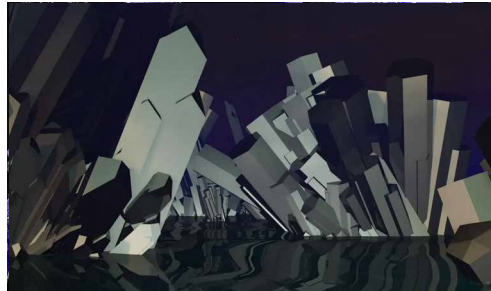
The principal element in Bruckner's new multimedia installation is queer net porn data that dissipates, becomes lost, and fails because it is outside the spectrum of the usable.

Aggregating these „non-existent“ data into corporealities of transition, Bruckner's collage, in which she collaborates with performer and choreographer Kihako Narisawa, envisions the potential of digital failure as a refusal to submit to contemporary «dataveillance» society.

These bodies propose the conditions for trans-corporeal experiences as they are no longer inserted into the production process as mechanical human engines forced to move to the rhythm of the machine, the internet.

Rather, they are born of assemblage of data crumbs, cybernetic rupture, as material-social assemblages, which embody prosthetic forms of cyber struggles, Dark Room.

2
Till Langschied
Tartarus Mining, 2020
Full HD video animation and sound, loop
05:32 mins
Courtesy the artist
Commissioned by Lago Mio



The video *Tartarus Mining* links Tartarus (the greek underworld for the punished) with a mine – a symbol of our unsustainable attitudes within extraction capitalism.

One figure in greek mythology who has been sent to Tartarus after killing his child and feeding it to the Gods is the king Tantalus. In the myth he is standing up to this neck in a lake with heavy branches of fruit above him, but every time he bends down to drink, the water recedes. Every time he reaches up, a gust of wind blows the fruits out of his reach.

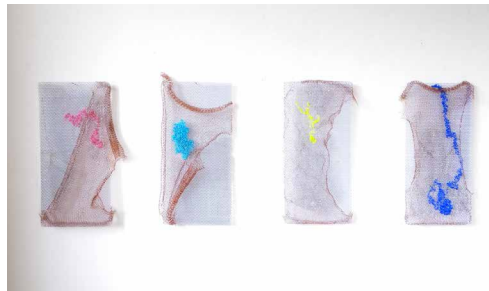
Lusting for something that remains unobtainable is described as ‘tantalyzing’, in reference to the ever hungry and thirsty Tantalus. In a time where everything is present via digital media but at the same time out of reach, Tantalus in his torture becomes the patron saint of our late-capitalist spectacle.

Tantalus was a namesake before. In 1802 the Swedish chemist Anders Ekeberg discovered a new kind of mineral which would receive the atomic number 73. Since it did not react to any acids or liquids, Ekeberg named this rare, hard, blue-gray metal Tantalum, since he saw its non-reactiveness as a way of not drinking.

Today we know Tantalum rather under its industrial name: Coltan – mainly used for capacitors and resistors, finding its way into almost all our technology. There is no laptop or phone without it. It can mainly be found in the D.R. of Congo and is listed as a conflict mineral. Many mines in the Congo are being fought over by a variety of paramilitary groups, often funded by extracting and smuggling conflict minerals. The ongoing war which is partly financed by the Western desire of rare minerals for building their technological tools of entertainment has resulted in estimated 5.4 million deaths in Central Africa since 1998.

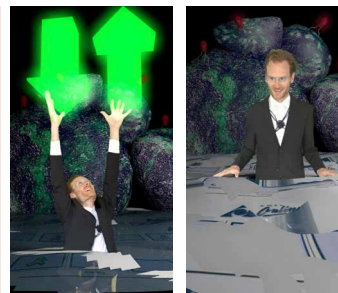
Throughout the single-shot video of *Tartarus Mining*, characters, places and objects from these intertwined stories and myths are being captured by a slow moving camera. Tartarus becomes a place of our unfulfilled desires projected onto technology. Never granting satisfaction and causing immense suffering in all its hard shimmering seduction.

3
Till Langschied
Stürzende, 2020
Relief (series of four)
Aluminum, copper mesh, 3D-printed PLA,
epoxy resin ca 50 x 26 x 4cm each
Courtesy the artist, commission Lago Mio



The four metal reliefs reference the series «Stürzende» (The Four Disgracers) by Hendrick Goltzius from 1588. In these engravings Goltzius depicted characters from greek mythology that rebelled against the gods: Icarus, Ixion, Phaeton and Tantalus. The swirling lines of the massive muscles of these falling bodies are mirrored in the 3D printed loops, pressing through the double layer of metal surfaces. The combination of industrially produced metals and manually manipulated high-tech production techniques demonstrates the ambivalence of craftsmanship in contemporary art making.

4
Till Langschied
Tantalized Tumaroh, 2020
Video diptych
3 min and 720 x 1280 px each
Courtesy the artist
Commissioned by Lago Mio



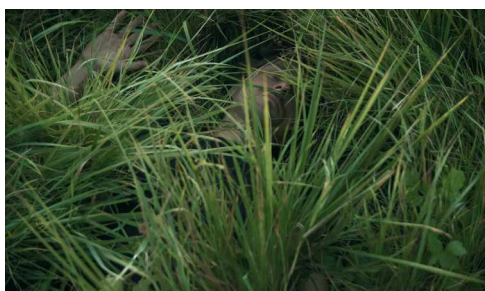
Langschied's performance avatar Tumaroh steps once again into the role of Tantalus, the disgracer. Stranded in the underworld, Tantalus is unable to drink or eat. His constant state of craving led to the English word «tantalize» which means to torment or tease someone with the sight or promise of something that is unobtainable. In Tumaroh's digital world, his biggest craving is for a strong internet connection. Thereby he is tantalized with symbols of connectivity.

5
Till Langschied
Tartarus Reflections, 2020
Chromaluxe Print on Aluminum
with engraving (series) 85 x 50 cm
Courtesy the artist
Commissioned by Lago Mio



In the desire to free his animations from the frame of a screen or projection, Langschied took elements of his «Tartarus Mining» video and isolated them on a spacious aluminum plate. Due to a special printing method the rendered images look like holograms, floating on the shiny surface. Langschied afterwards manually engraved the surroundings of the printed images, further emphasizing on the changing nature of the work depending on the perspective of the viewer.

6
Diana Lelonek
Compost, 2020/2021
Full HD video and sound, loop
7 mins.
Courtesy the artist
Commissioned by Lago Mio



One day, representatives of the Homo sapiens species made a voluntary decision to compost, and yield territories upon which they resided to the free growth of weeds, fungi and lichens. It remains as yet unknown what had brought change to their minds, permanently obliterating their ego and causing them to abandon all forms of production, which ultimately resulted in the final downfall of neoliberal capitalism. In all probability, the reason involved a mysterious fungus, effects of its presence selective, its chief purpose involving the decay of all capital, and the complete composting of patriarchy, rotting and fusty as it already was. To surviving representatives of the human species, the fungus offers peace of mind and an existence free of all production: gradual overgrowing with lichens, and ultimate amalgamation with soil.

Cinematography: Anna Kasperska / Diana Lelonek; music: Bartosz Zaskórski; mastering: Marcin Partyka; audio commentary: Sandra Babij; cast: Alicja Nauman, Dominika Wróblewska, Kuba Falkowski, Małgorzata Olejniczak

7
Diana Lelonek
Forms of Survival, 2020/21
Full HD video and sound, loop
8 mins.
Courtesy the artist, commissioned by
Krytyka Polityczna foundation / Lago Mio



Forms of Survival was inspired by the myriad of e-mail messages the artist had received from assorted institutions of culture and organisers of festivals and biennials, all referencing exhibitions and events cancelled because of the pandemic. The mini-stories Diana based on these messages are visions of the potential future of art institutions facing crises of climate, economy, democracy, and others. The film shows these institutions performing a variety of functions in an attempt to adapt to the present, or meet challenges of the future. Exhibition halls are converted into flats for climate refugees; gallery staff perform volunteer work to reclaim rivers and their habitats; beehives are erected on museum roofs, surrounding land turned into arable fields. Artworks are the only thing missing from the once white, now rotting museum walls.

Text, photographs, field recordings, editing: Diana Lelonek; audio commentary: Sandra Babi; studio recordings and sound mastering: Marcin Partyka

8

Diana Lelonek: The Exodus of the People from the Gallery, 2021
Photograph, render, print on fine art paper
84.1 x 118.9 cm, edition: 5 + 2 AP
Courtesy the artist, commissioned by Arsenal Gallery Bialystok / Lago Mio



The photograph shows employees of the Center of Contemporary Art in Białystok (PL) leaving the gallery building, rotting and taken over by fungi, in a vision of potential post-apocalyptic future. The work references the uncertain situation of cultural institutions in today's economic and political context. The title and visual image reference Zbigniew Libera's famous photograph *The Exodus of People from the Cities* (2010), in an evolution recycling Libera's image.

Concept, scenography: Diana Lelonek; styling: Tomasz Partyka; make-up: Katarzyna Górna, Tomasz Partyka; post-production: Paweł Liro / Final Touch Studio; cast: Michał Małeczek, Monika Szewczyk, Kacper Gorysz, Justyna Kołodko-Bietkał, Małgorzata Kowalczyk, Zbigniew Świdziński, Katarzyna Kida, Eliza Urwanowicz-Rojecka, Aleksander Sakowicz, Katarzyna Różniak, Gabriela Owdziej, Ewa Chacianowska; co-production: Zbigniew Świdziński

9

Diana Lelonek
The Museo d'arte della Svizzera italiana drowning in the swamp, 2021
Digital collage, newsprint, 40 x 50 cm
Edition: 5 + 2 AP
Courtesy the artist, commissioned by Lago Mio



Postproduction: Diana Lelonek / Maria Subczyńska; photography: MASI Lugano

About the artists:

Johanna Bruckner (*1984)

Johanna's work relates to ecologies of trust, care, and labor. She unsettles notions on the non/human body, intimacies, and emotional worlds produced by the ongoing transformation of technology. Her work asks how the indeterminacy of being might inform hybrid temporalities better tooled to deal with current technological, political, and ecological changes. She mainly works in the media of video, installation, and performance. www.johannbruckner.com

Till Langschied (*1987)

Till concentrates his practice on the field of human hopes and dreams and investigates how they manifest themselves in the form of machines and technologies. He explores the evolving relationships between virtual and analog spaces. He first develops many of his works in digital formats and then transforms them into physical objects and installations in order to question the agency of the virtual. www.till-langschied.de

Diana Lelonek (*1988)

Diana explores relationships between humans and other species. Her projects are critical responses to the processes of over-production, unlimited growth, and our approach to the environment. She uses photography, living matter, and found objects, creating work that is interdisciplinary and often appears at the interface of art and science. www.dianalelonek.com



Diana Lelonek, Till Langschied, Johanna Bruckner

About Lago Mio:

Lago Mio, the first artist residency in the old town of Lugano, Switzerland, was founded in 2018 by Carlotta Zarattini & Benedikt Wyss, inaugurated with a sleep-over happening by conceptual artist **Johannes Willi**. 2019 it opened its doors to three filmmaking artists: **Chika Anadu**, **Zayne Armstrong**, and **Tobias Madison** (our first resident in physical absence). For the 2020 late summer residency from August to October 2020, Lago Mio hosted **Johanna Bruckner**, **Till Langschied**, and – as non-physical resident – **Diana Lelonek**.

2021: We had an astonishing response from artists who are interested in the dialogue about «Quilombo», a project shared between SALTS, Waza Lubumbashi, and Lago Mio Lugano, in collaboration with Culturescapes 2021 Amazonia and the University of Basel's Centre for African Studies.

We're looking forward to welcoming **Carolina Brunelli** (CH), **Joseph Kasau**/with curator Stéphane Kabila (DR Kongo), **Paulo Nazareth**, **Maya Quilolo**, and **Wisrah Villefort** (BRA) in August/September 2021.

Lago Mio Lugano artist residency

Directors: Carlotta Zarattini (host), Benedikt Wyss (curator)

Committee: Giulia Brivio, Elise Lammer, Samuel Leuenberger, Alice Nicotra, Claudia Scholz, Philip Selzer, Giovanna Silva, Claudio Vogt, Johannes Willi (Head)

Lago Mio 2020 was kindly supported by Città di Lugano, Ernst & Olga Gubler-Hablützel Stiftung, La Mobiliare, Migros Culture Percentage, SALTS. Partners: Associazione Turba & Deli Projects