



Leonardo Bürgi Tenorio

selected works

2018-2023



Living Things

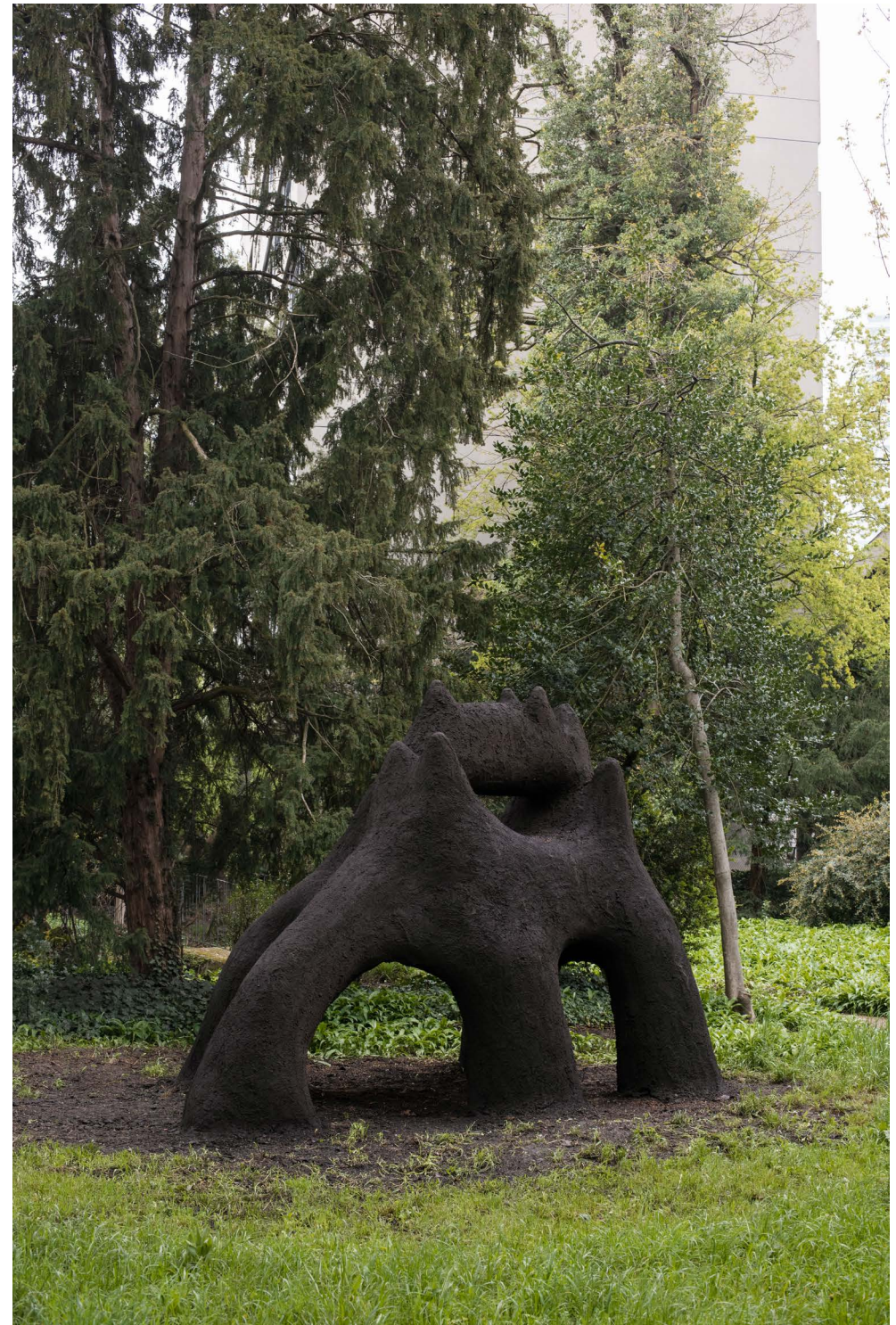
Art in public space commissioned by Kunstkredit BS and Stadtgärtnerei, Basel (CH)

Two large-scale sculptures consisting of beech wood, oak dowels, fungi mycelium (*pleurotus ostreatus* and *pleurotus columbinus*), clay, pebbles, umber earth pigment.

3.2 x 5 x 3.5 m

2.8 x 2.5 x 1.8 m

2023





Leonardo Bürgi Tenorio has long been intensively concerned with natural processes of growth and decay, and in particular with the role of fungal mycelium. In his work, he takes up themes that are being negotiated in a contemporary ecological discourse: the connection between humans and nature, the question of boundaries and contact surfaces of human and other living beings, the interdependence of all living things on this planet. The mycelium has become a metaphor. With his „living things“ Leonardo Bürgi Tenorio brings the philosophical and the physical content of the theme into harmony: with his sculptures he creates a habitat for fungi and leaves the completion of his work to them.

The completion ultimately leads to the decomposition of the sculptures. Thereby Bürgi Tenorio's sculptural installation contradicts a traditional understanding of art that produced monuments with a claim to eternity. His work is an implicit critique of a human self-image that seeks to control and overcome natural processes. The short trimmed lawn of the baroque garden next door, regularly cleared of all „weeds“, is a telling example of a design concept based on control. The artist, on the other hand, sees his work as a form of cultivating a relationship with the biological environment. From this perspective, permanence is at odds with natural change.

Text excerpt published for the inauguration of living things
by Sibylle Ryser









Leonardo Bürgi Tenorio's installation consists of six terrariums in which he creates micro landscapes, invoking various human fantasies of control, desire and need for connection. The vegetation in the terrariums includes exotic and commonplace houseplants, as well as neophyte plants considered invasive, pointing to the contradiction of a specific foreign flora valued and romanticized in contradiction to that categorized as threatening. A tension that reflects contemporary discourses around globalization.

excerpt from the curatorial text by Adriana Domínguez



mirando el reflejo de nuestra sombra

group exhibition *¿desde donde miras el sol?* at Centre d'art Neuchâtel
installation consisting of aquarium, terrarium, indoor plants, neophyte plants,
pencil drawings on paper, collages, glas, copper foil, tin-solder
dimensions variable

2023





stories within stories

diploma exhibition *El gran grito* at Kunsthau Baselland, Basel (CH)

Installation consisting of loam clay, ceramic, aroma diffuser,
hydrolate composition, color pencil drawing, wood, metal grid

6 x 2.5 x 2 m

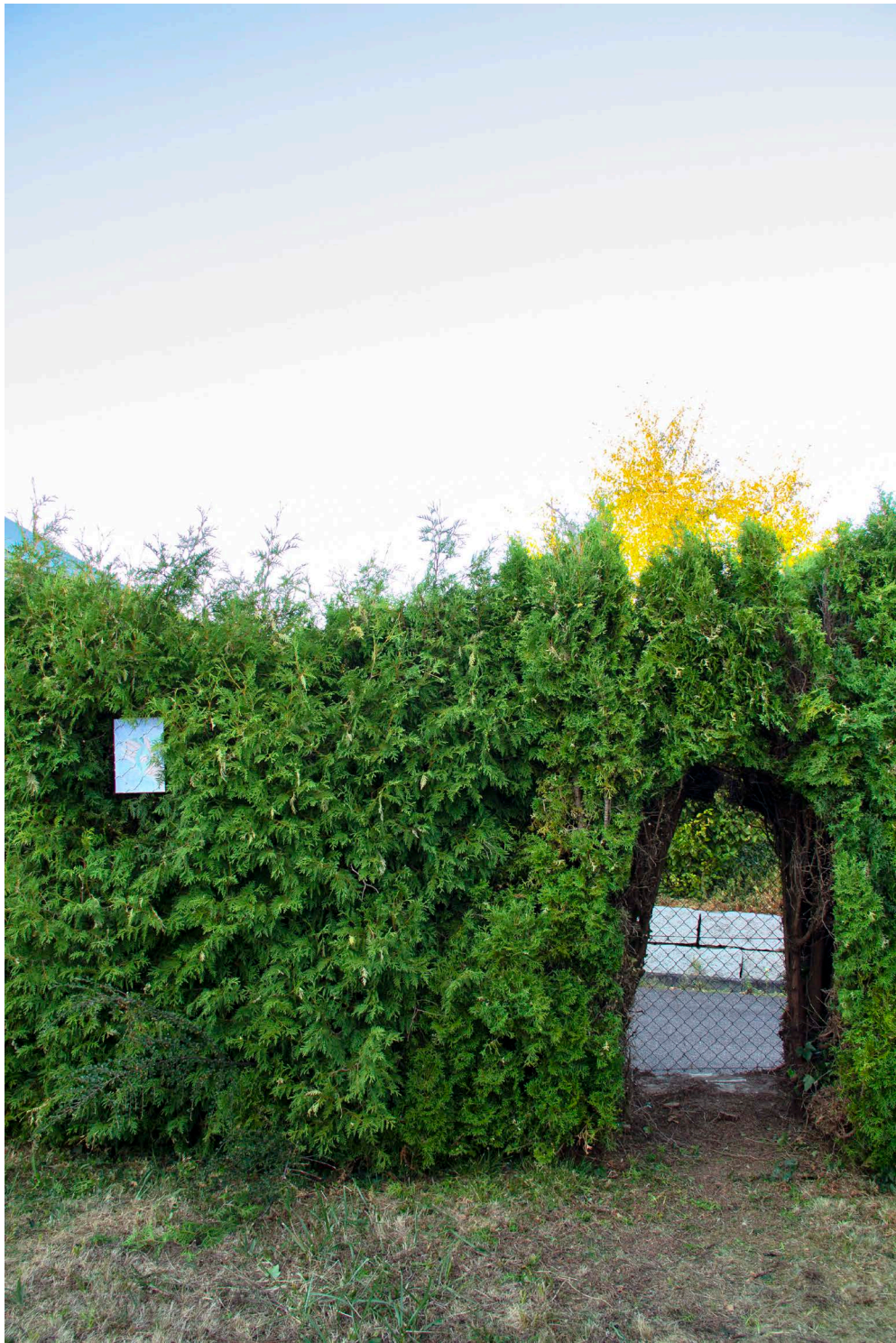
2023





Was wir sehen und was wir nicht sehen wollen #1_#2_#3_#4_#5_#6
group exhibition *Im Vorderberg* at Im Vorderberg 55, Basel
installation consisting of six color drawings on paper, glass, copper foil, tin-solder
21 cm x 29,7 cm and 14,8 cm x 21 cm
2022

During the group exhibition *Im Vorderberg*, the six colored pencil drawings are shown in the garden of the property. They are inserted into different garden plants. A gate is being cut out of the thuja hedge to reveal the fence's interior and to emphasize the hedge's sculptural quality. Three of a series of six small-format drawings are supplemented with tin-soldered drawings of various fences on the glass surface. During the entire exhibition period, the drawings are being exposed to the weather and consequently change due to rain, wind and present mold spores.





left side:
Was wir sehen und was wir nicht sehen
wollen #1_#2_#3_#4_#5_#6
color drawing on paper, glas, copper foil,
tin-solder
14,8 cm x 21 cm
2022

left and right side:
Drawings towards the end of the month-long
exhibition period.





The contemplation of a present absence

group exhibition 15# at Palazzina, Basel (CH)

Installation consisting of soil, wheat paste, wood, wire, ceramic, ultrasonic aroma diffusor, rosmarin hydrolate from the garden outside, water, fan
dimensions variable

2022





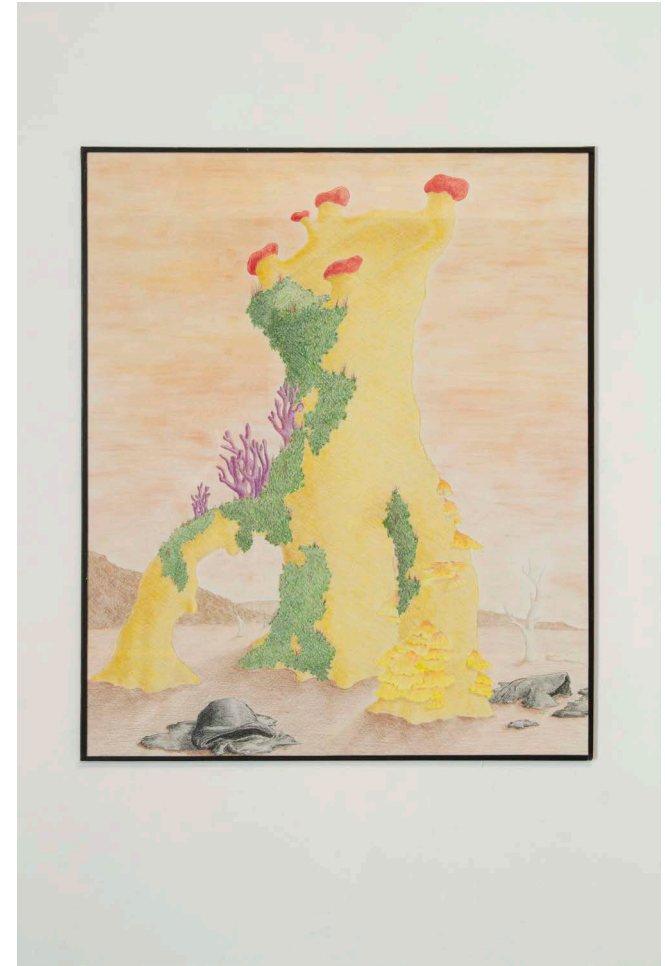
The installation *the contemplation of a present absence* consists of an earth sculpture and an unglazed ceramic made of Utah stoneware clay, which functions as an aroma diffuser. For the immersive nature of the work, the entire space is covered with humus soil, which has an impact on the smell and sensation when walked on. For the scent of the aroma diffuser, I distill the needles of a rosemary plant which grows in the garden of the artist-run space. As a result, the earthy smell of the humus soil blends with the ethereal scent of the rosmarin which evaporates from the ceramic sculpture into the space.





culturarium

solo exhibition *Exo Terra* at Kunst(Zeug)Haus, Rapperswil-Jona (CH)
Installation consisting of growtent, LED-light, humidifier, ventilator, wood, mineralsoil, fern, moos, straws substrate,
pleurotus ostreatus, pleurotus citrinopileatus and metalrack
dimensions variable
2022



holobiont

color pencil on paper, glas and tape
50 x 60 cm
2022



The exhibition *Exo Terra* at the Kunst(Zeug)Haus in Rapperswil consists of colored pencil drawings which are contrasted with two black growtents. In the two greenhouses, fragile and artificial ecosystems grow under atomated conditions over the course of the exhibition. The arranged dystopian landscape is modeled after a central European forest and contrasts with the artificiality of the tent and the equipment for climate control of the fragile ecosystem. In addition, the landscape is covered with a substrate formation inoculated with two species of fungi of the *Pleurotus* family and different types of trichoderma molds. The floral landscape was created with plants, such as fern, moss and geranium robertianum from an nearby forest.

Insideview of the installation *culturarium*



clavaria rosea_cordyceps militaris
color pencil on paper, glass and tape
10.5 x 14.8 cm, each
2022

right side:
prototaxites
color pencil on paper, glass and tape
21 x 29.7 cm
2022





Left: Insideview of the installation *culturarium*



mycorrhiza

plate made of soil, oat root in tempuradough, barley koji, hempmiso, pineair-espuma, pickeled wildgarlic buds, pickeled primerose, giant bovist powder.

25cm x 25cm

2020

Performative culinary artwork in collaboration with Lino Meister at *Learning from fungus* conference with Hannes Mangold, Florian Walder, Maya Hottarek, Lukas Marsoner, Ilhui Wicki, Laurie Mlodzik & Mariana Murcia, Mycrobez, Olivier Rossel, Marcel Freymond and Johannes Willi at PilzWelleLust curated by Juice&Rispetta.





spring awakening

collaborative work with Lino Meister at PilzWelleLust curated by Juice&Rispetta

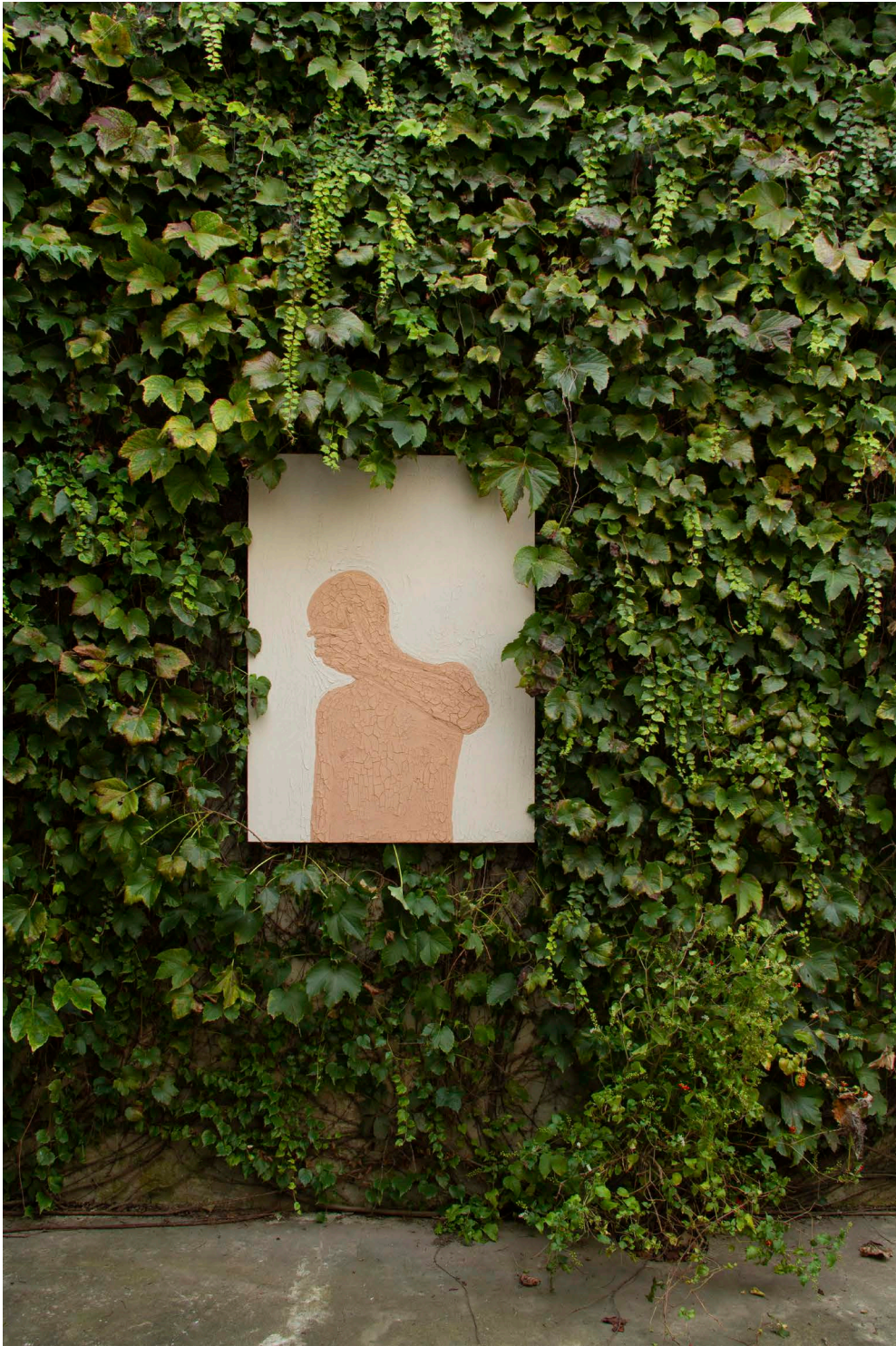
Culinary installation consisting of soil, alfalfa & cress sprouts, barley koji, shiromiso, tamari, wild garlic on tempura, morel and limefoam.

dimensions variable

2021



el relato de una especie temerosa – the story tale of an anxious species
group exhibition at Proyecto URRRA, Buenos Aires (AR) organized by Atelier Mondial
installation consisting of red claypowder, charcoal, water and wooden board.
wallwriting 400 x 300 cm, painting 50 x 80 cm
2021



Installation view and close-up of the claypaintings.



Dos personas platicando sobre la existencia humana (*two people having a conversation about human existence*)
Installation consisting of beetroot self dyed cotton fabrics, achiote (annato) seeds drawings, branches and rope
180 x 90cm
2020



Alles und Nichts I, II, III
(Everything and nothing I, II, III)

Groupshow with Silvia Studerus and Esther Hiepler at Kaskadenkondensator, Basel
Installation consisting of sculptures made out of soil, wood, wire, mirror, moss,
variable dimensions,
2020



The installation is part of an ongoing research into the relationship between human kind and its natural surroundings. The soil sculptures take reference from mythological stories such as the creation of Adam and Eve or the Jewish tale of Golem.

Soil as an element has been seen in many cultures as a place of origin, birth and fertility. Therefore the element awakens a human longing of connection with its natural environment, which at the same time paradoxically evokes our fear, insecurity and mistrust towards the unknown. We create symbols and concepts such as the *taijitu* to understand our own relationship and our feelings towards our natural surroundings. Somehow, many symbols such as *taijitu* have become meaningless because of its excessive use and its commercialisation. Quoting Einstein, „The more I learn, the more I realize how much I don't know.“ we become aware of the fragility of our knowledge and of our despair to understand ourselves and the world.

The title *Alles und Nichts I, II, III* is related to a philosophical idea of existence, which takes an important role in the Buddhist philosophy. Here, again involving the concept of an interlaced monist and dualist world-view, which seems to contradict itself.

Pine Breeze Degustation

Performance at the creek project during DOGO Residency program, Lichtensteig (CH)
Installation consisting of self-constructed twig furniture and alcoholic drinks mixed with
selfdistilled hydrolates of larch, fir, spruce, pine, juniper and moss
dimensions variable
2020







Pine Breeze Degustation was a performative Installation at a creek bank near to the little town of Lichtensteig. The art piece consisted of self constructed twig furniture and moss from the surrounding area. The public were invited to participate at the tasting of drinks, which I prepared and served on the constructed bar. The drinks were based on the hydrolates which I prepared during my stay at the DOGO Residency. The principal components of the drinks were conifer hydrolates, such as larch, fir, scots pine, spruce, juniper and moss as well.

The art project was centred around the culinary experience inside the natural surroundings, allowing visitors to emerge fully into the installation. The hydrolates allowed the smell of the conifers and the moss to be experienced through the sense of taste, which opens a new perspective on how we experience smell and our natural surroundings.



Superior

at Espace Libre, Biel (CH)

Installation consisting of logs, dyed cotton textile, urban plants used as coloring matter, bleaching chlorine, sand, charcoal, woodland collected pine-resin.

3m x 15m x 4m

2018



Detail view of a log covered by a sand pile which serves as an underlay for the burning of the collected pine resin from a nearby forest.