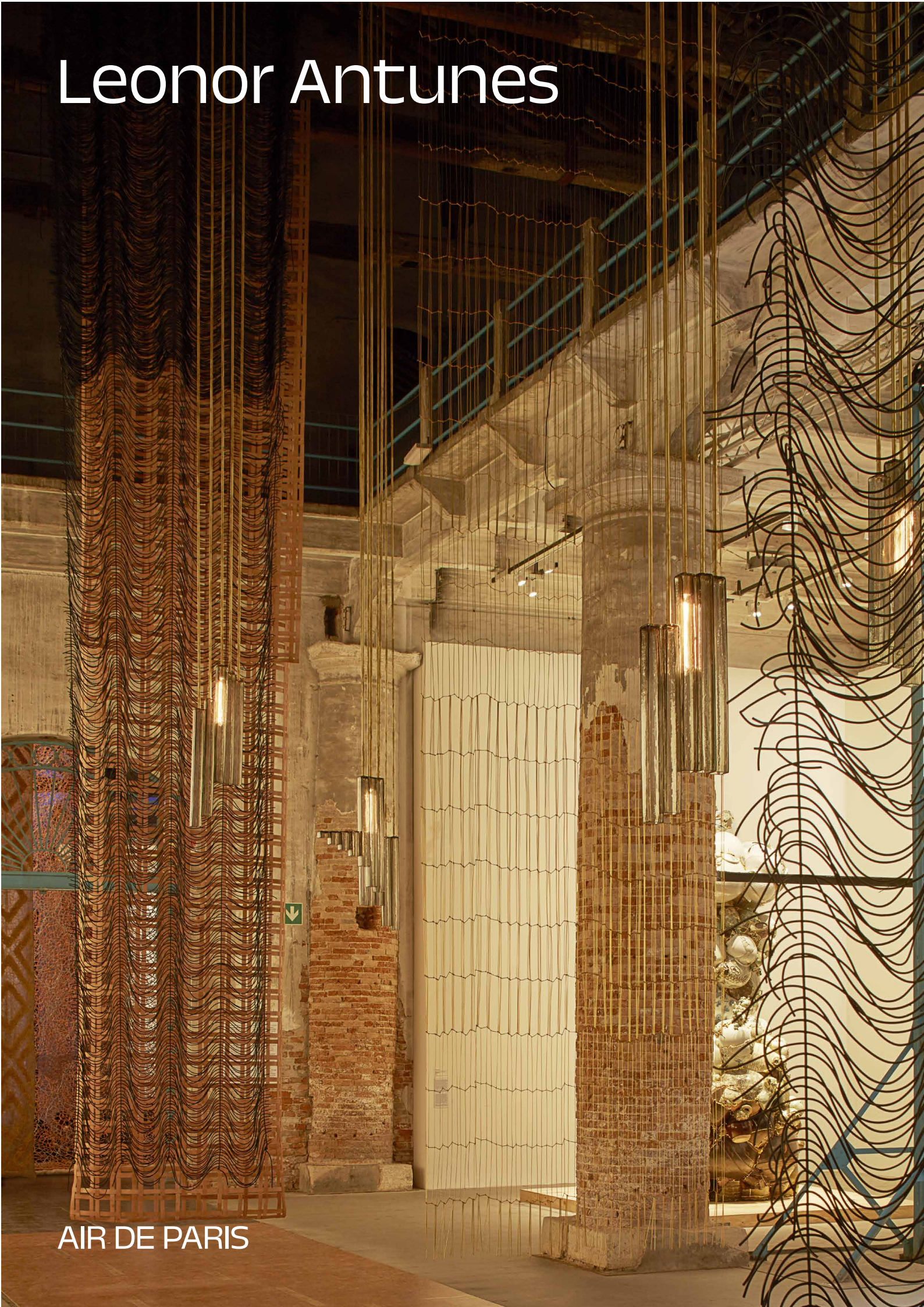


Leonor Antunes

AIR DE PARIS



LEONOR ANTUNES

Born in 1972 in Lisbon, Portugal.

Lives and works in Berlin, Germany.

Engaging with the histories of 20th century architecture, design and art, the work of Leonor Antunes reflects on the functions of everyday objects, contemplating the potential of Modernist forms to be materialized as sculptures. Antunes investigates the coded values and invisible flow of ideas embedded within objects, transforming them into reimagined abstract structures. Integrating materials such as rope, wood, leather and brass, Antunes silently rattles at the aesthetic traces of Modernism to foresee an altogether revived, rethought way of looking forward by looking back. Borrowing from vernacular traditions of craftsmanship from locations such as South America, Mexico and Portugal, Antunes seeks to understand the construction principles behind rational designs, as well as the process of abstracting reality through its reduction to geometry. The grid, present in most of the art works, objects and buildings she references, finds itself transformed into brass nets, interlaced and knotted strings, leather straps and bands of cotton threads hand-woven on looms. Her source of inspiration is provided mostly by the practice of female artists not only through their radical social and political stances, but also in their practical aspiration to improve people's everyday lives through art and design.

Her most important exhibitions include: *medir, cuidar, enlaçar* at the Museu Municipal de Faro (2021), *sequences, inversions and permutations* at The Box, Plymouth (2020), *joints, voids and gaps* at MASP, São Paulo Museum of Art, Brésil (2019) and MUDAM, Luxembourg (2020-2021), *Leonor Antunes: discrepancies with c.p..* at the Museum Haus Konstruktiv à Zurich (2019), *discrepancias con c.p..* at the Museo Tamayo, Mexico City, Mexico (2018), at Hangar Bicocca, Milan, Italy (2018), *the frisson of the togetherness*, Whitechapel gallery, Londres (2017); *Discrepancies with G.G.*, Tensta Konsthall, Stockholm (2017); *a spiral staircase leads down the garden*, San Francisco Museum of Modern Art (SFMOMA), San Francisco, United States (2016); *the pliable plane*, CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux, France (2015); *Leonor Antunes: I stand like a mirror before you*, New Museum, New York, United States (2015); *the last days in Chimalistac*, Kunsthalle Basel, Basel, Switzerland (2013); *villa, how to use*, Museu de Serralves, Porto, Portugal (2011); *discrepancies with M.G.*, Museo El Eco, Mexico City, Mexico (2011).

Furthermore, she represented the portugese pavillon at the Venice Biennale in Italy in 2019 and her work has been included in the following biennials: 57th International ArtExhibition la Biennale di Venezia, Venice, Italy (2017); Sharjah Biennial 12, Sharjah, United Arab Emirates (2015); Triennale Kleinplastik Fellbach 2013, Fellbach, Germany; 8th Berlin Biennale for Contemporary Art, Berlin, Germany (2014); 3rd Singapore Biennale, Singapore (2011); Bienal de Maia, Maia, Portugal (1999).

The apparent length of a floor area, Fruitmarket, Edinburgh, 24.06 – 08.10.23

Curator: Briony Fer

Portuguese, Berlin-based artist Leonor Antunes engages with traditions of modernist art, architecture and design through sculpture made and displayed with the specifics of a given place in mind. The forms and materials of her sculptures reference a history of modernism embedded in the work of its less visible protagonists; overlooked, often female, artists and designers. This cast of historical 'companions' enters Antunes' work in enigmatic ways – through an echo of form or measurement, or the replication of a particular knot, hinge, colour or material – infusing it with their spirit and sensibility. Recent research has led Antunes to the work of architect, designer and writer Sadie Speight, whose work included a house in Cumbria for textile designer Alistair Morton of Edinburgh Weavers. Cork, a traditional Portuguese material Antunes has used frequently in her previous work, now has a different resonance for her, inspired by Speight's extensive use of it in her interiors.

Antunes's vision for her exhibition at Fruitmarket turns around a cork floor-piece engraved with a pattern taken from the work of Marian Pepler, an architect and designer who is known for the modern rugs she produced in the 1930s. Such points of reference build on Antunes's extensive engagement with Latin American mid-century modernists like Brazilian architect Lino Bo Bardi and sculptor Mira Schendel. The exhibition explores many of these trajectories, as they become entangled together in her work, creating multiple conversations between past and present and across continents. Antunes's sculptural installations, which often draw on artisanal techniques and processes, undermine traditional distinctions between art, design and craft. Her layered, cumulative method allows audiences to think about sculpture in new ways.

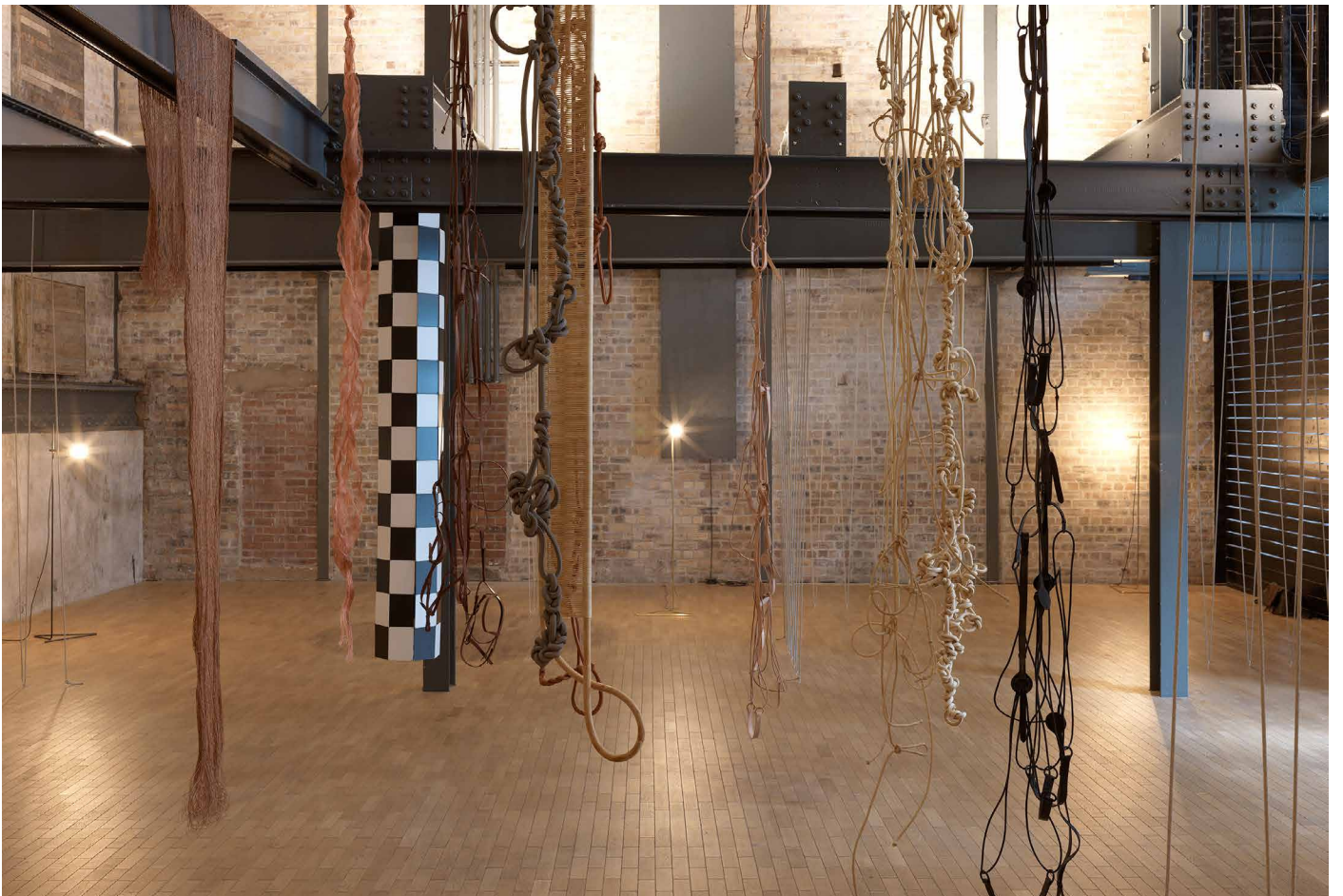
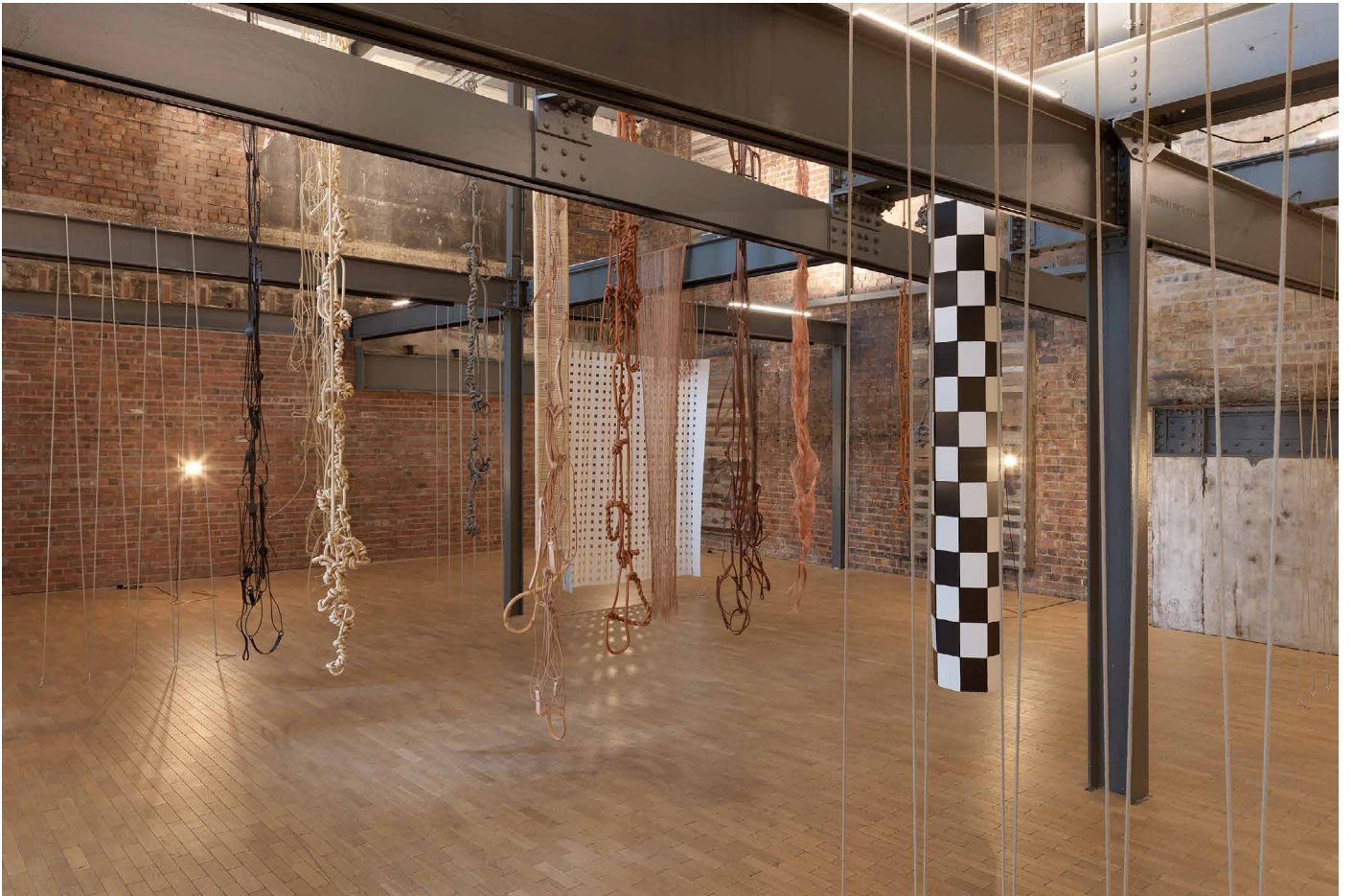
The exhibition includes existing and new work as well as the cork floor, and extends through all the spaces of Fruitmarket – the airy modernism of the Exhibition Galleries and the rough materiality of the Warehouse. It is curated by Briony Fer who collaborated with us on previous solo exhibitions of work by Eva Hesse and Gabriel Orozco, and who will write the catalogue that accompanies the exhibition, looking at Antunes's work in the context of the largely overlooked modernist legacies it unearths. New photography will celebrate Antunes's engagement with Fruitmarket.



Exhibition view: The apparent length of a floor area, Fruitmarket, Edinburgh, 2023



Exhibition view: The apparent length of a floor area, Fruitmarket, Edinburgh, 2023



Exhibition view: The apparent length of a floor area, Fruitmarket, Edinburgh, 2023

discrepancies, La Loge, Bruxelles, 28.04–03.07.22

Leonor Antunes' sculptural and spatial creations are the result of a subtle dialogue between the context in which they are exhibited, local know-how, and the heritage of modernist traditions. Her "place-sculptures"—often abstract and geometric in form—are made of a variety of materials such as cork, brass, rubber, ceramic, rope, leather, and glass. Through the interplay of textures, scale, and light, her visual language invites us to engage in a physical, organic, and sensitive experience of space. For Leonor Antunes, sculpture is also a collective practice and a network of affinities. References from the past serve as a basis for weaving new aesthetic relationships. The figures of designers and architects—often female—such as Anni Albers (1899-1994), Clara Porset (1895-1981), Ruth Asawa (1926-2013), Lina Bo Bardi (1914-1992), and Eileen Gray (1878-1976) populate her sober and delicate universe. The title *discrepancies* is used frequently by Leonor Antunes. Sometimes juxtaposed with the initials of the artists she refers to, and always deliberately written in lower case, it suggests a refusal of hierarchy. According to the author Doris von Drathen, the term underlines the gap between the visible and the unthinkable. Resembling a rupture, a symptom of difference, or a search for "misalignment", "*discrepancies*" evokes both the atypical life paths of the aforementioned creators and Antunes' search for a singular language. Echoing practices that have resisted the rationalisation of their development, *discrepancies* explores interstices, joints, and alternatives, for example to industrial modes of production.

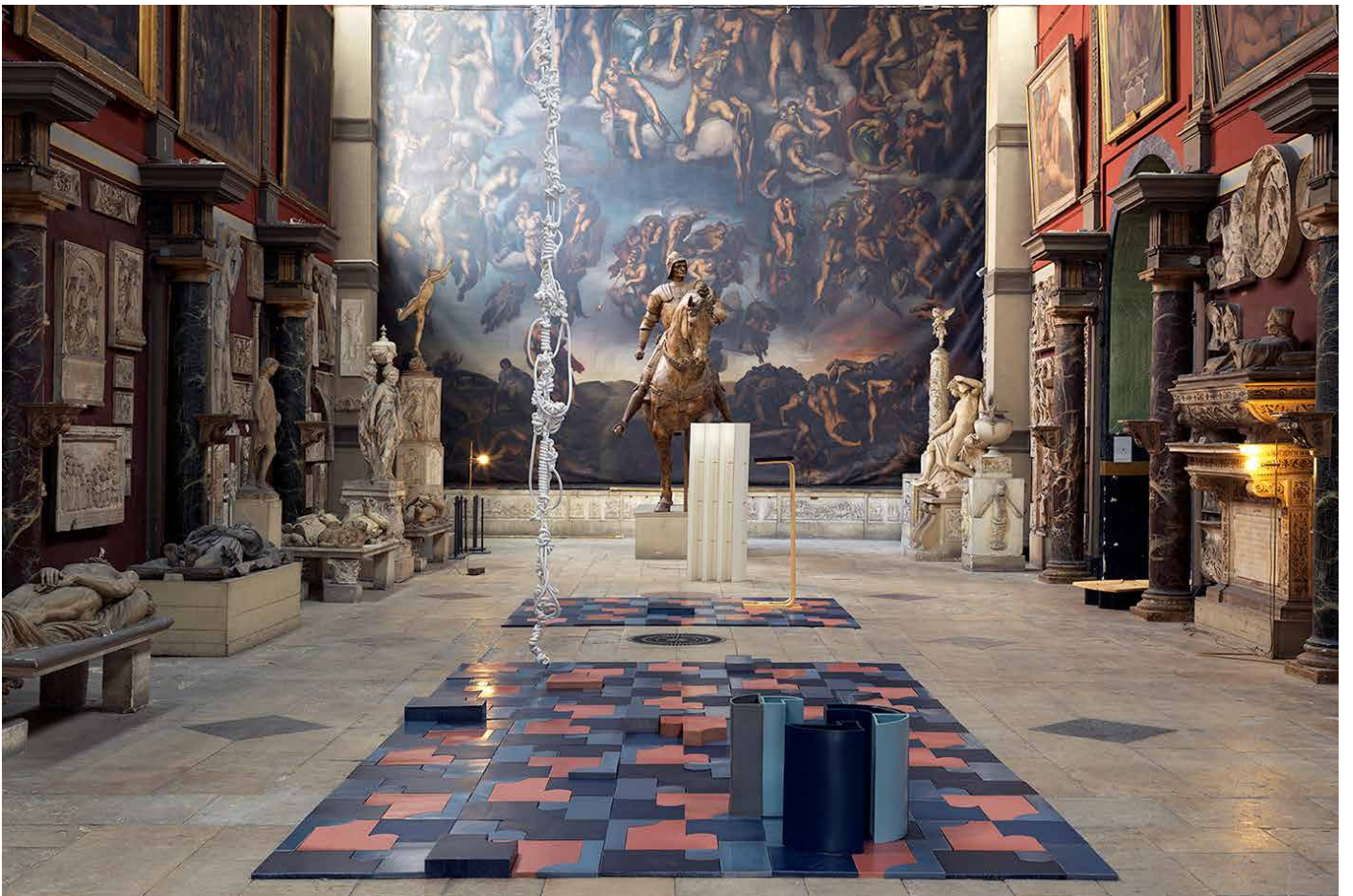
As part of her exhibition at La Loge, the checkerboard floor connects with the history of a spatial and hierarchical organisation. Made of linoleum—a natural and soft material composed of cork, resin and pigments—the floor site-specific work occupies the centre of the temple and repeats the original motif of the mosaic paving of the old Masonic lodge. Although the work alludes to the past of the place, it is less its mythological reference than rhythm, structure, and use of scale that interest Leonor Antunes. Thus deployed, the composition produces a vibratory visual effect and confers a unity to the other works installed in the room. Each visitor is invited to wander freely on the platform, in a non-linear and immersive relationship with the work-environment. These tiles also highlight the potential of the geometric motif. Thanks to the lines and perspectives they draw, the bi-coloured surfaces open up the two dimensional plane to the three-dimensional space, creating room for experimentation and linking the body to its surroundings.

Several series of lamps, including *Egle*—created for the artist's exhibition for the Portuguese pavilion at the 2019 Venice Biennale—make up the rest of the exhibition. Assembled in pairs, *Egle* consists of blown, transparent, and coloured Murano glass blocks that hang down from the ceiling by means of brass tubes suspended at different heights. The fixtures are a discreet reference to the concrete elements designed by Egle Trincanato (1910-1998), the first woman to graduate from the Venice School of Architecture (1938). Responsible for Venice's historic buildings, Trincanato was also the author of *Venezia: guida all'architettura Minore* (1948), a visionary book on Venetian vernacular architecture and minor or marginalised styles in public space. As is often the case in the titles of her works, the figure evoked simply by her first name acts as a clue. The spectral presence of the Italian architect prompts reflection on the roles and influence of historically under-appreciated individuals.

The space is punctuated by a range of lights that function as domestic objects, although used in a sculptural sense. The light generates new forms, and shapes the space with its dynamics and volumes. With their gentle curves, the knot series, inspired by a drawing by Anni Albers, subverts the inherent rigidity of metal. The knot, which is the basis of weaving techniques, echoes another leitmotif of Antunes' practice and the "tactile sensitivity" of the material that interests her.



Exhibition view: discrepancies, La Loge, Brussels, 2022



Exhibition view: The homemaker and her domain, Chapelle des Beaux-Arts, Paris, France, 2021
 Charlotte #4, 2021, Engobe and glazed ceramic (straw), lacquered wood (9 elements - black), unique



Exhibition view: The homemaker and her domain, Chapelle des Beaux-Arts, Paris, France, 2021



Exhibition view: The homemaker and her domain, Villa André Bloc, Meudon, Paris, France, 2021



Exhibition view: medir, cuidar, enlaçar, Museu Municipal de Faro, Faro, Portugal, 2021



Exhibition view: sequences, inversions and permutations, The Box, Plymouth, 2020



anni #25 (II), 2020, brass wire, brass tubes and brass bar, 240 x 150 x 15 cm, unique

joints, voids and gaps, MASP, São Paulo, Brazil, 10.10.20 – 14.11.21

Curator: Adriano Pedrosa

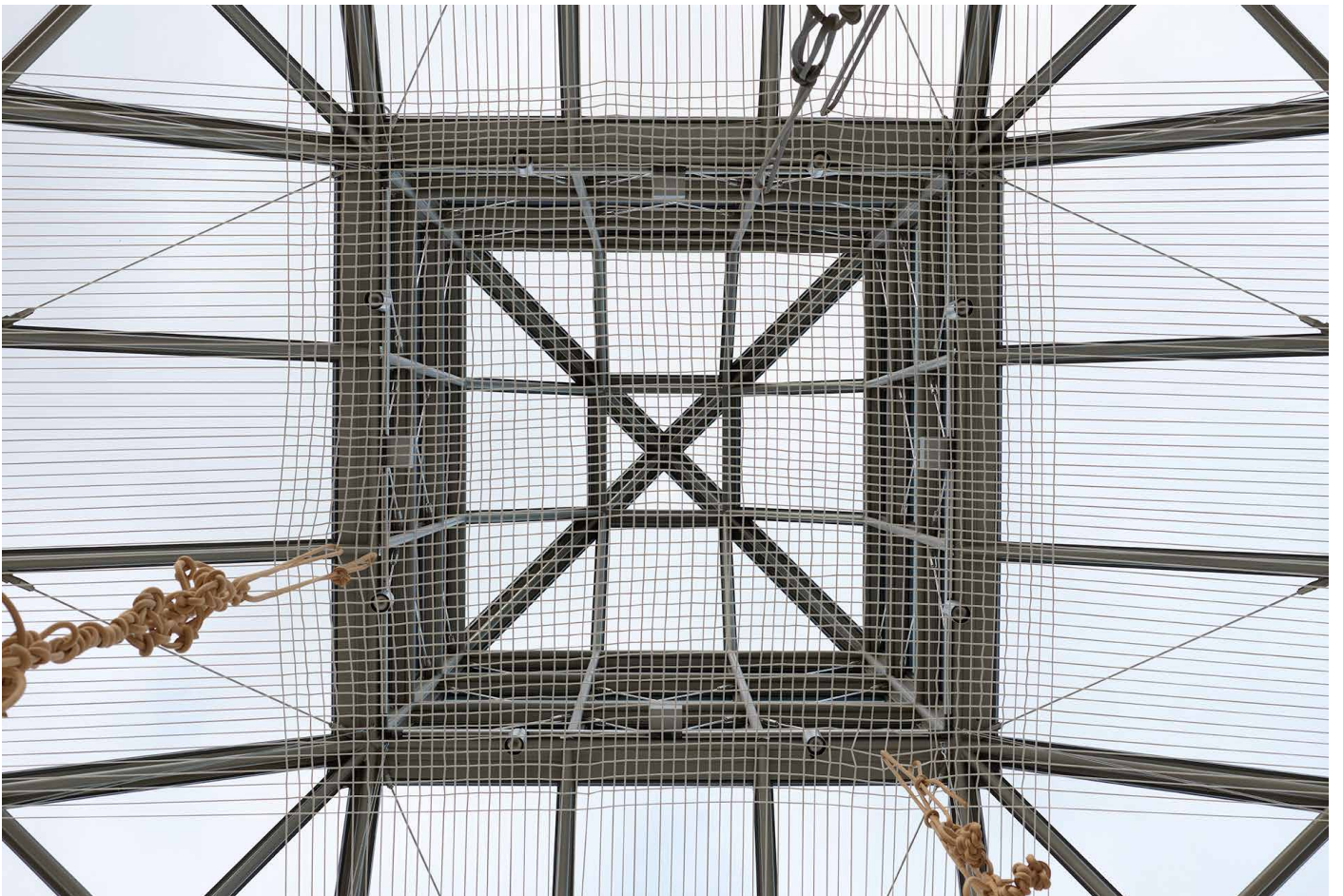
A key figure in this archive is Bo Bardi, the architect of the MASP building, which is herself the starting point for this exhibition project, extending also to the Casa de Vidro [Glass House], the architect's iconic residence in São Paulo's Morumbi district. Other characters are also featured here – Porset, Clark and Franco Albini, the latter of whom was an important reference for Bo Bardi. The exhibition's title is an allusion to her spaces and to the attention the Italian-Brazilian architect gave to "joints, voids, and gaps." Besides these, two common threads in the show are verticality and transparency. Thus, in the work *villa neufer*, a sculpture is made on the basis of a ladder by Albini. *Caipiras, capiau, pau a pique* refers to elements used in the famous show of the same name organized by Bo Bardi at Sesc Pompeia in 1980. On the floor of the gallery at MASP, a work borrows its geometric composition from a painting by Clark (*Superfície modulada*, 1952), enlarged on an architectural scale, allowing the spectator to actively enter the work, thus anticipating a path that Clark would investigate in the following decade, with the viewer's participation in her famous *Bichos*. For its part, the wooden latticework on the ceiling, inspired by a detail of Porset's house in Mexico City, occupies two concrete niches in the gallery, mixing two characters: Porset and Bo Bardi. The interplay of transparencies is articulated through the net that spans through the gallery, as well as by the glass that divides the building's exterior and interior.

Joints, voids and gaps connects different characters and makes them present in a single space: here, the interaction between art and architecture valorizes know-hows from different times, techniques and languages, whether they be industrial or artisanal, authorial or anonymous.





Exhibition view: joints, voids and gaps, MASP, São Paulo, Brazil, 2021



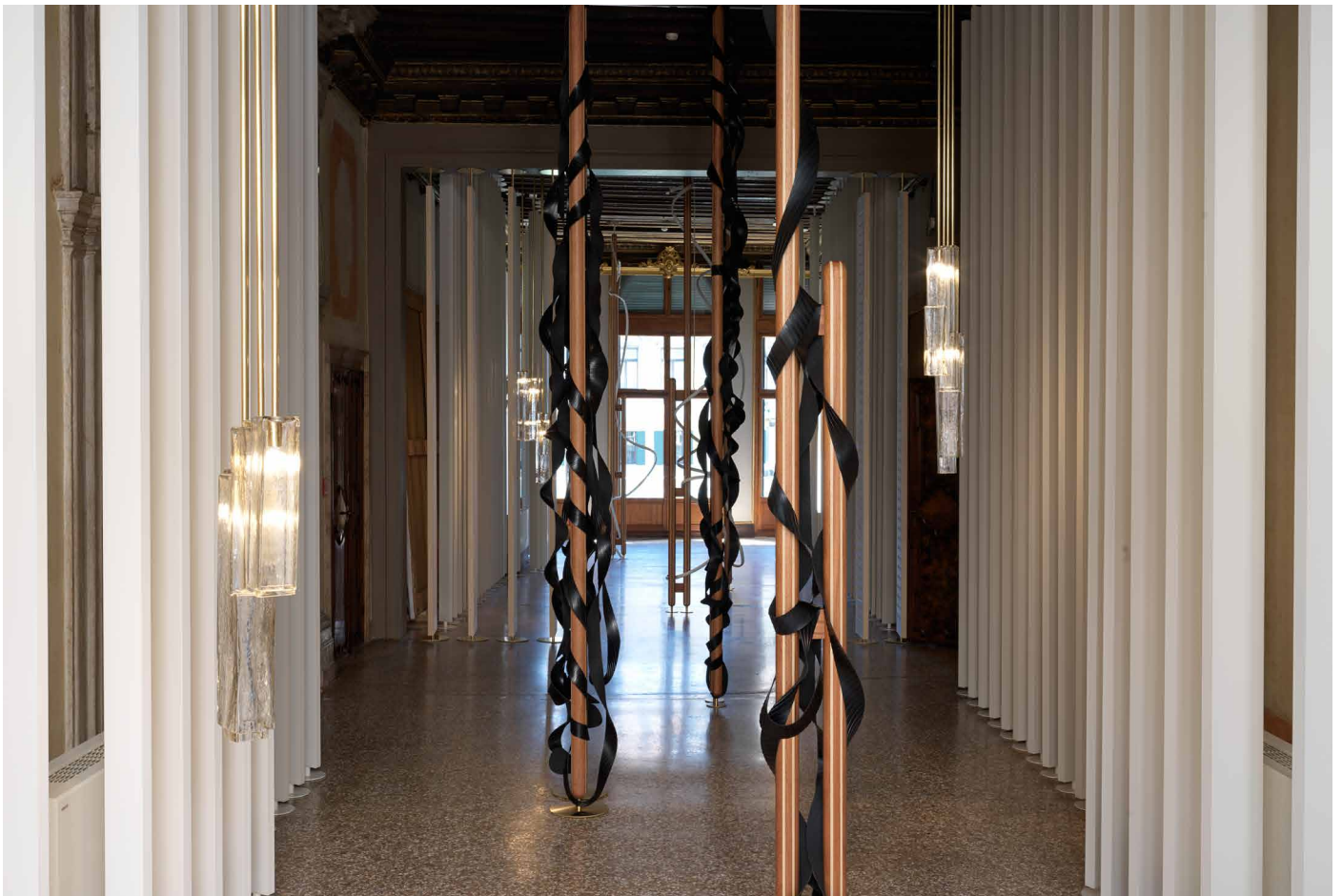
Exhibition view: joints, voids and gaps, MUDAM, Luxembourg, 2021

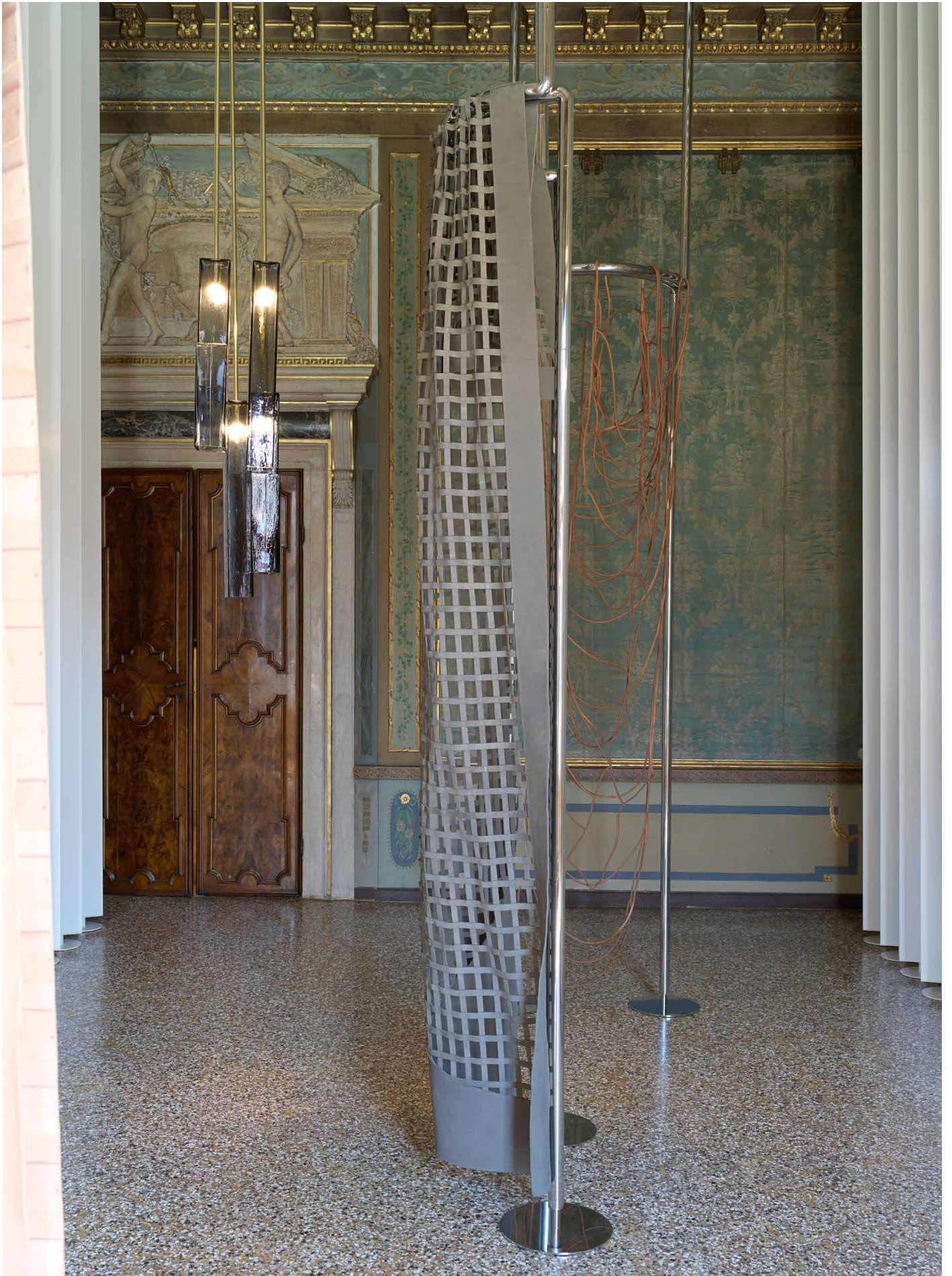


Exhibition view: discrepancies with C.P, Museum Haus Konstruktiv, Zurich, 2019

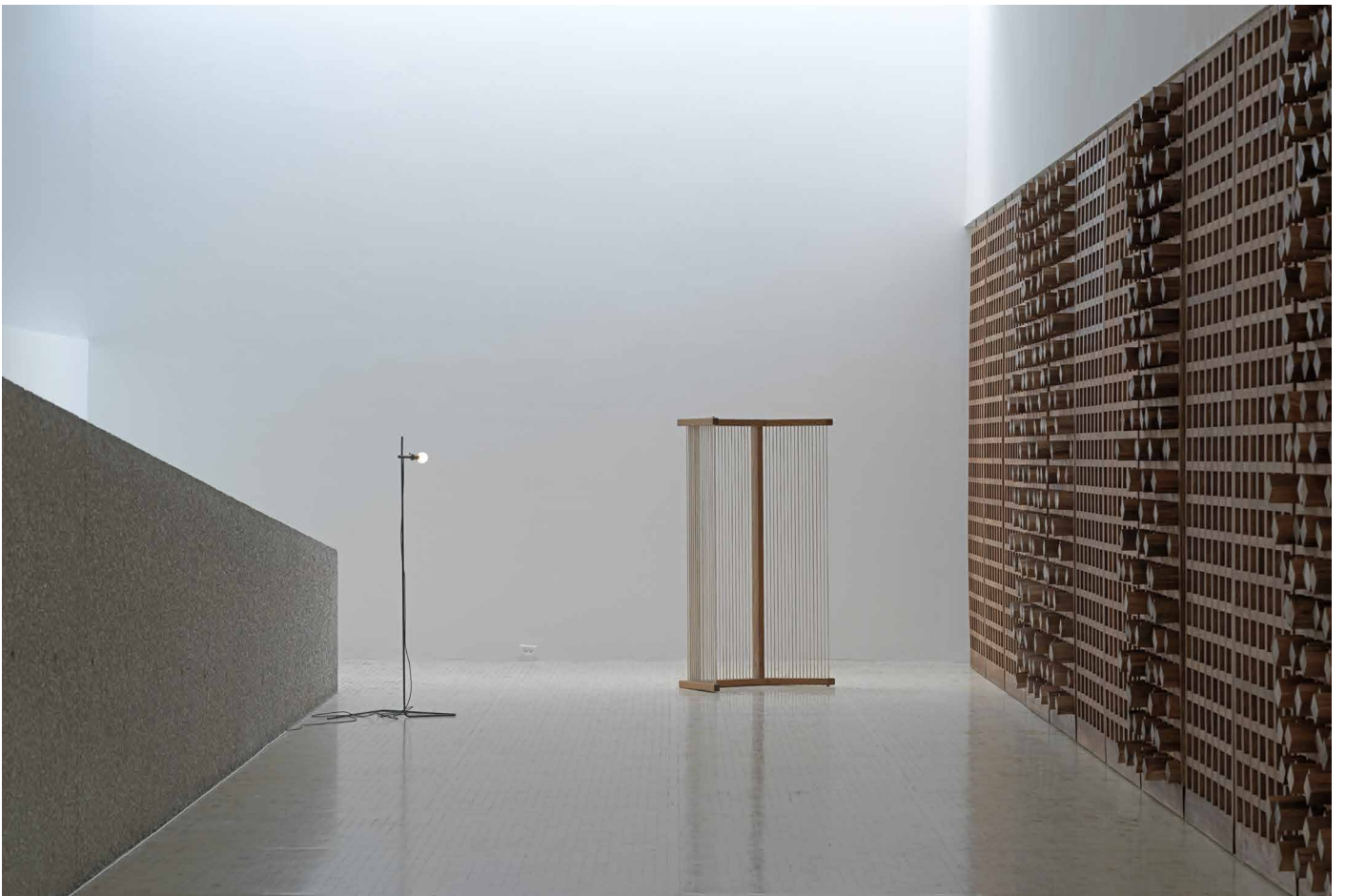
a seam, a surface, a hinge or a knot, Palazzo Lolin, Biennale di Venezia, 2019
Curator: João Ribas

Engaging the histories of art, architecture, and design, Leonor Antunes reflects on the functions of everyday objects, contemplating their potential to be materialised as abstract sculptures. a seam, a surface, a hinge or a knot continues Antunes' interest in the work of important figures in the Venetian context, such as Carlo Scarpa, Savina Masieri and Egle Trincanato. Antunes is interested in how craftsmanship traditions from various cultures intersect within this history. Elements of the exhibition are fabricated with Falegnameria Augusto Capovilla, one of the still-active Venetian carpentries that worked closely with Scarpa. The exhibition engages the history of Masieri's commissioning of Frank Lloyd Wright and Scarpa, and the designs of Trincanato, the author of a study on popular Venetian architecture.

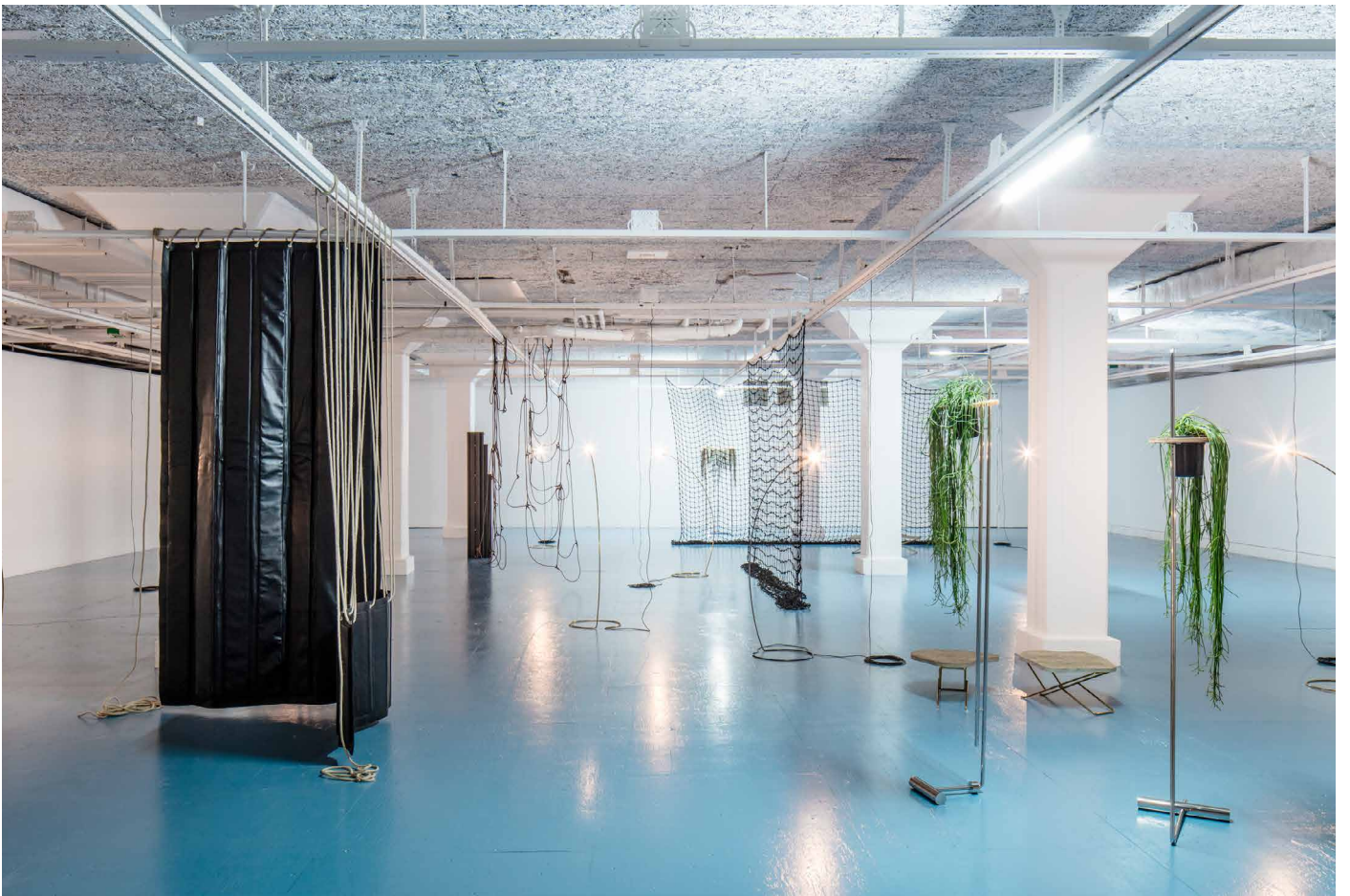




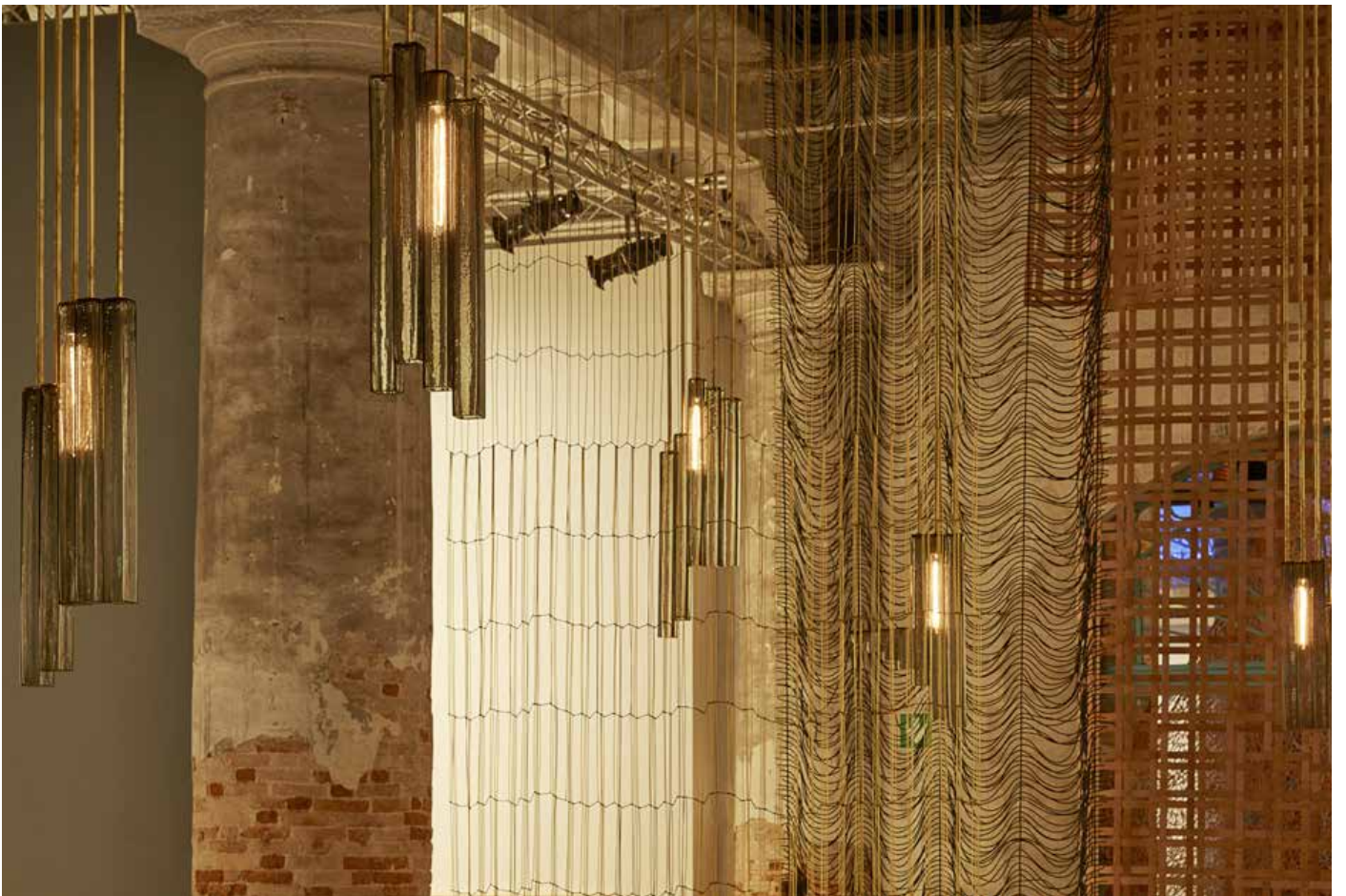
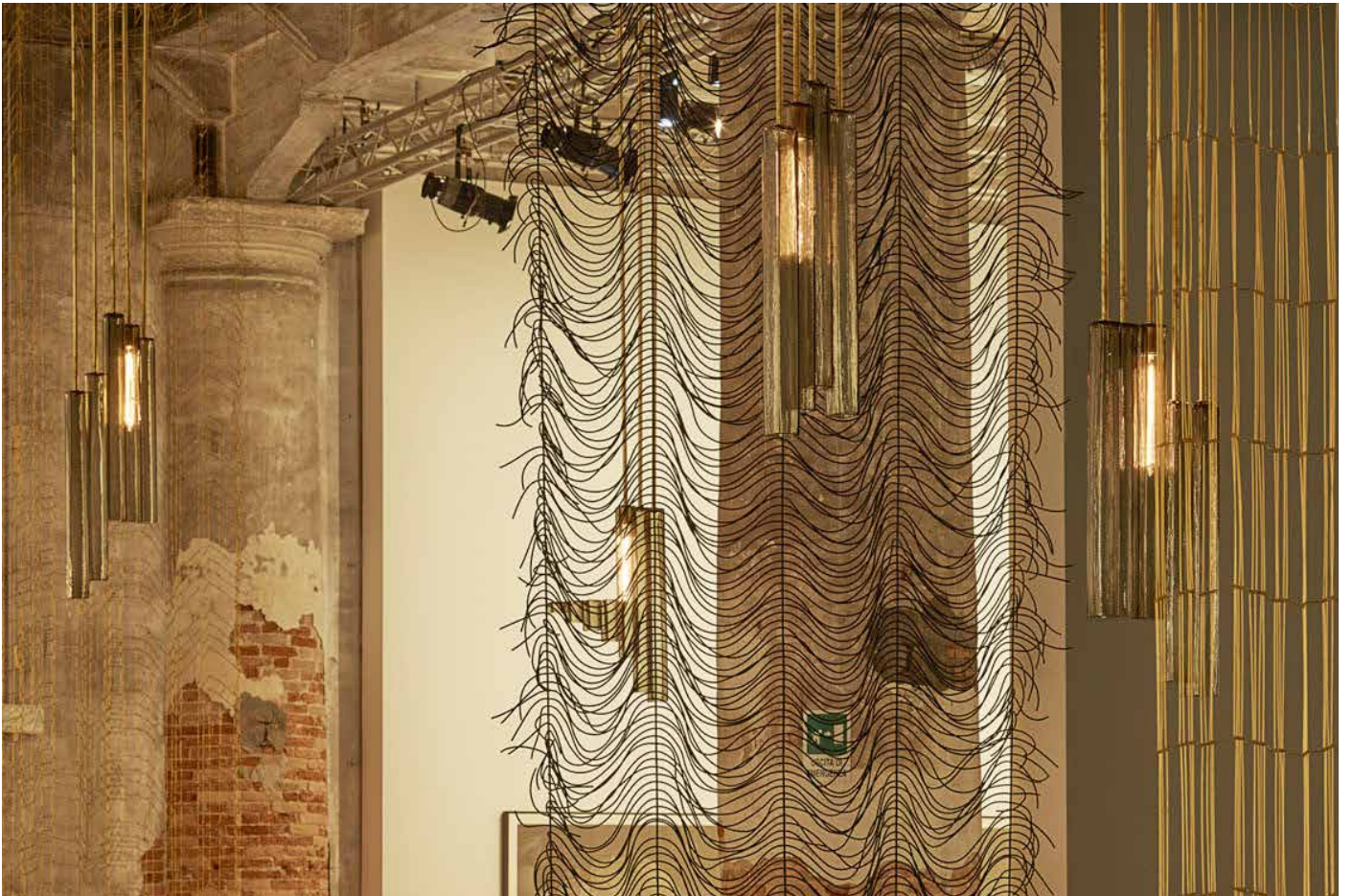
Vue d'exposition: a seam, a surface, a hinge or a knot, Palazzo Lolin, Biennale di Venezia, 2019



Vue d'exposition: discrepancies with C.P, Museo Tamayo, Ciudad de Mexico, Mexico, 2019



Exhibition view: Tensta Konsthall, Stockholm, 2017



Exhibition view: Viva Arte Viva, Biennale di Venezia, 2017



Exhibition view: acrotonie, Air de Paris, Paris, 2017



Exhibition view: le plan pliable, CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux, 2015



Exhibition view: le plan pliable, CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux, 2015



Exhibition view: a skylight alley running sideways, San Francisco Museum of Modern Art, 2016



Exhibition view: *i stand like a mirror before you*, New Museum, New York, 2015

the last days in chimalistac, Kunsthalle Basel, Basel, 22.09–17.11.13

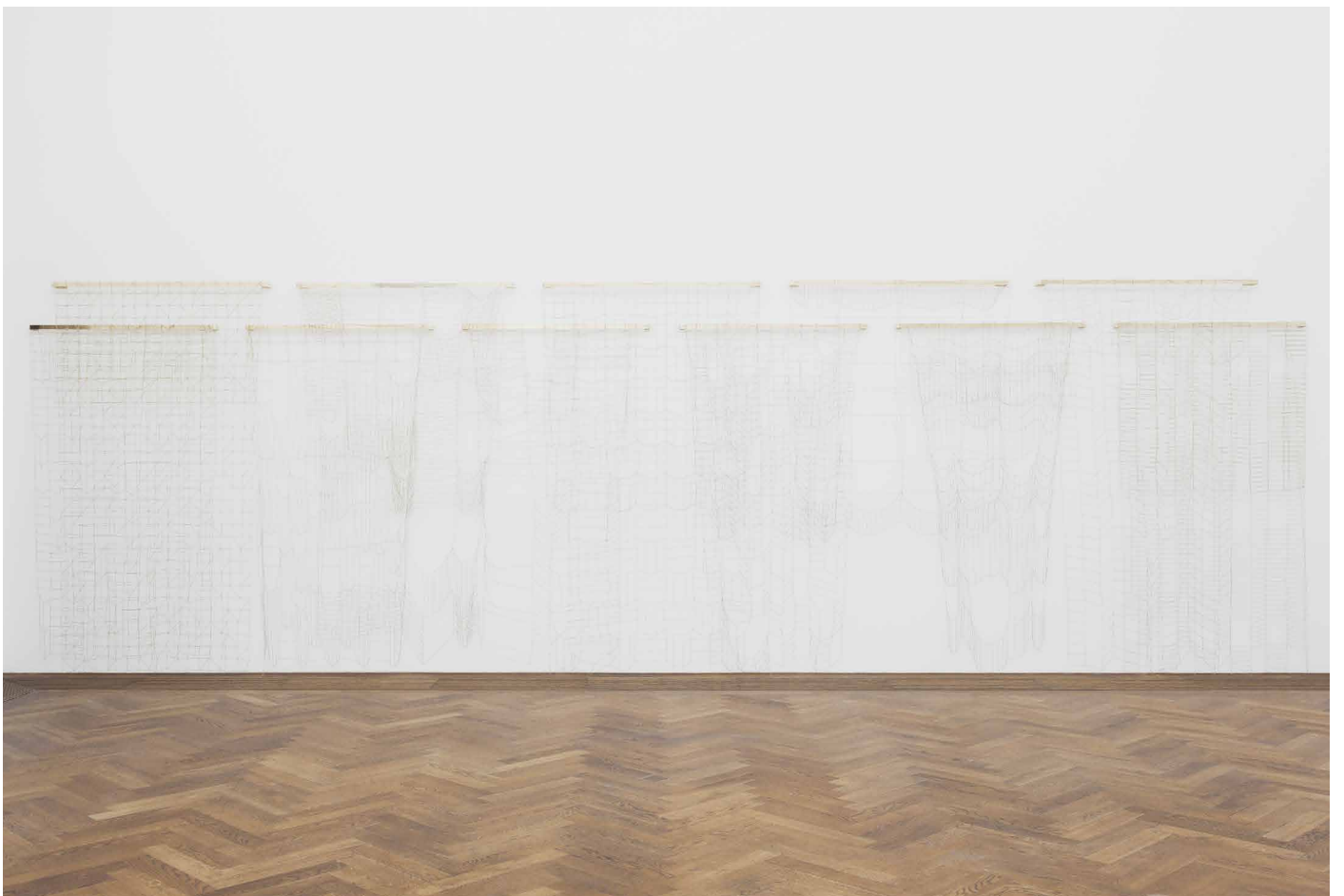
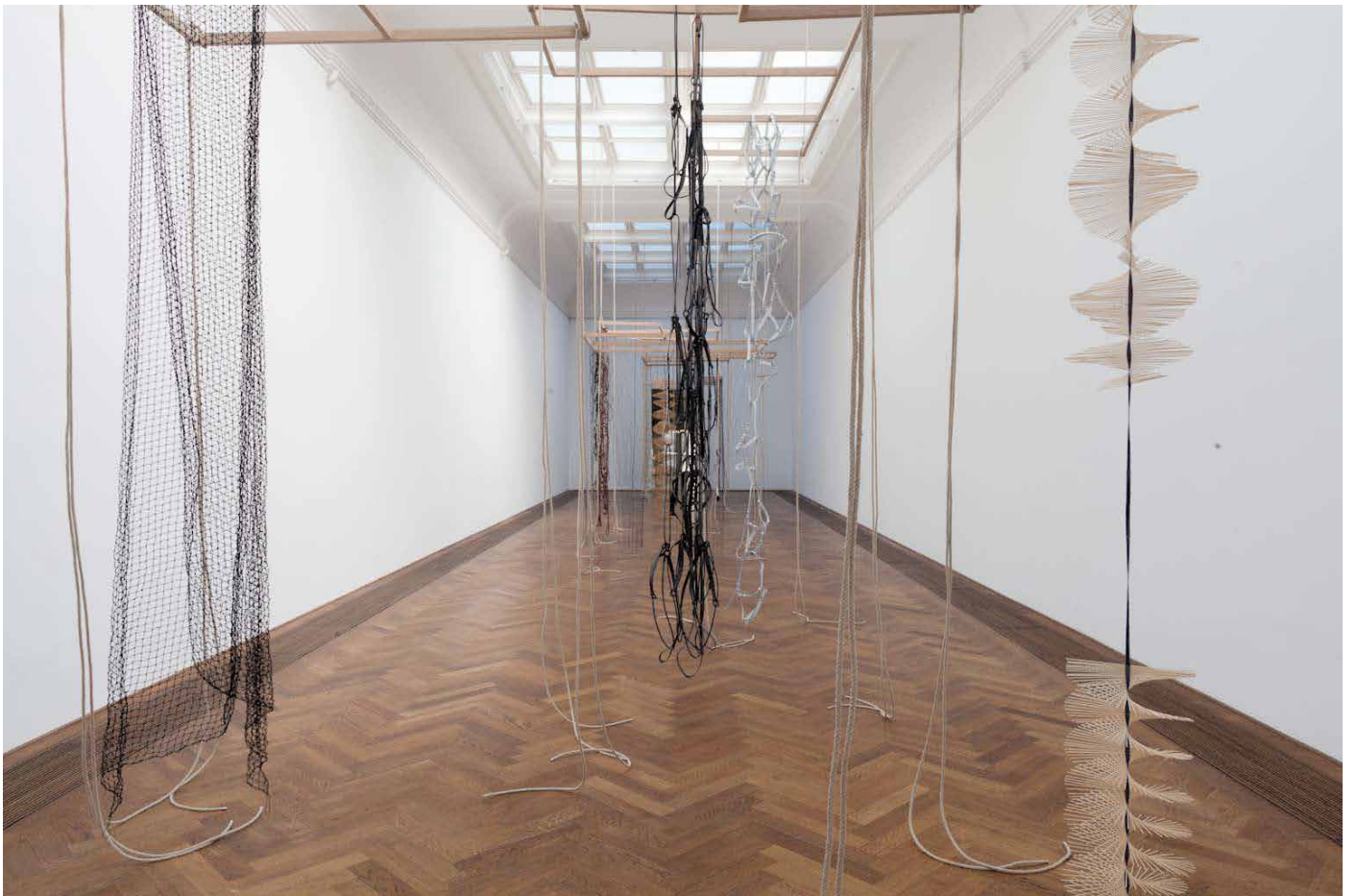
Some of Antunes's works installed in the first gallery possess a striking, seemingly fragile linearity. They are made up of elements as diverse as interlaced and knotted strings, riveted leather straps and bands of cotton threads hand woven on a loom. Sagging and floating in the air, rotating or just slightly moving in airflows caused by the visitors' movement, they are all meticulously assembled from many lightweight parts made of different materials, rather than being carved or modelled out of one solid or soft material. At once defying the gravity that pulls them down and making that pull apparent, the sculptures are hung from three different arrangements of rectangular oak wood frames, which are in turn suspended on hemp ropes below the skylights that run the full length of the gallery in three sections. The wooden frames thus serve as an intermediate structure between the geometric grid of the skylight construction, and the organic arrangement of suspended sculptures that are divided into three 'rooms', corresponding to the three skylight sections.

In the fourth gallery, a series of eleven brass nets modelled on woven wall hangings by Anni Albers (1899–1994) are hung casually on brass railings. Other works, installed in the second, third and fifth gallery, are standing or lying on the floor; these pieces often exhibit a planarity, as they are built of flat, rectangular swathes of material. They may be similar to freestanding folding screens, made of individual wooden panels fastened together with rope, or assume a form of carpets made of interwoven strips of leather.

The exhibition is organized as a meandering, free passage through several distinctive works that create their own architecture in the space: screens built of oak wood and leather, and a regular pattern made of lines of gilded thread strung along the wall in the second gallery; an installation consisting of several remakes of the patterns in Anni Albers's wall hangings (woven on a jacquard loom by Anni Albers, rendered in brass wire in Leonor Antunes's version) in the fourth gallery; and leather floor pieces (including those based on the pattern of tiles on the terrace of Robert MalletStevens's villa at Rue MalletStevens in Paris) in the fifth gallery.

The first gallery features three groups of sculptures that involve accumulated structures modelled on horse harnesses (in Mexico, Clara Porset collaborated with, among others, the architect and designer Luis Barragán, who loved horse riding), nets knotted out of fine black cotton thread based on the design of Portuguese fishing nets, and decorative suspended spirals made of tiny wooden sticks, employing the technique used by Xingu, the indigenous peoples in Amazonas (with whom the artist communicates by email, occasionally doubting the authenticity of their contemporary crafted objects). The production of these functional objects is rooted in the process of transfer of specific knowledge between cultures and generations. This transfer process is based on the continuity of experience, but it may equally well involve discontinuity and loss, as cultures vanish and their respective knowledge falls into obsolescence.

In her work, Leonor Antunes seeks to understand the construction principles behind rational designs. She pursues a process of abstraction from reality by means of reduction to geometry, and then returns to the practice of making. Delving into the materials, getting to know their physical and aesthetic properties, acknowledging their specific cultural histories and the histories of their makers, Antunes situates her own practice as an artist within these traditions, bridging the Modern movement and traditional crafts through the living practice of making that is a part of the process of passing on knowledge.



Vue d'exposition:the last days in chimalistac, Kunsthalle Basel, Basel, 2013