

MARIAN GOODMAN GALLERY

## The New York Times

### Review: Leonor Antunes's New Show Reflects Artists Who Inspired Her

By, Martha Schwendener (August 27, 2015)



Maris Hutchinson/New Museum

#### **LEONOR ANTUNES**

#### ***'I Stand Like a Mirror Before You'***

*New Museum*

*235 Bowery, at Prince Street, Lower East Side*

*Through Sept. 6*

Two women who died in the last century have been haunting a lot of recent art: the Bauhaus-trained textile artist Anni Albers and the filmmaker Maya Deren, best known for her experimental works from the 1940s. The Portuguese artist Leonor Antunes cites both as inspirations for "I Stand Like a Mirror Before You," her [installation](#) in the New Museum's Lobby Gallery.

In "serving objects" (2015), a series of nets made from brass wire, Ms. Antunes puts herself in direct dialogue with Anni Albers and her 1948 hand-woven linen "Tapestry," a work made at Black Mountain College that joins the Modernist grid to sources from the ancient Americas. "Anni" (2015), a leather and cotton work hanging from the ceiling, and the cork and linoleum "discrepancies with A.A." (2015), which covers the gallery floor, also nod to Albers in their titles and emphasis on handcraft and unorthodox materials.

Deren's influence can be seen in the theatrical arrangement of objects throughout the gallery and in a series of translucent plexiglass screens that divide the space and reflect visitors' images. All of this echoes the simple but surrealistic environments of Deren's films.

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The benefit of citing Albers and Deren so specifically is that you can compare their methods and approaches with Ms. Antunes's and learn more about art history. (Ms. Antunes has also made work that alludes to artists and designers like Gego, Ruth Asawa, Lina Bo Bardi, Eileen Gray and Greta Magnusson Grossman.)

The downside is that it sets up a lopsided contrast working in the deceased artists' favor, since Ms. Antunes's work is elegant and accomplished but a little anemic. Yet quoting of this nature is endemic in our era, suggesting that art is really a collaboration with the past rather than a blind leap into the present or the future.

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