

# MARIAN GOODMAN GALLERY

## LEONOR ANTUNES

a thousand realities from an original mark

24 MAY – 20 JULY, 2018

OPENING RECEPTION:

THURSDAY 24 MAY, 2018, 6–8pm

Marian Goodman Gallery London is pleased to present an exhibition of works by Portuguese artist Leonor Antunes. This is the artist's first exhibition with the gallery.

Leonor Antunes's practice provides a unique contemplation on modern art, architecture and design through a reinterpretation of sculpture in a given space. Inspired by important figures in the realm of creation in the 20<sup>th</sup> century, and often influenced by female protagonists such as Anni Albers, Mary Martin and Eileen Gray, Antunes's work begins by measuring features of architecture and design that interest her. She then uses these measurements as units which can be translated into sculpture. Embracing traditional craftsmanship from around the world, she employs materials such as rope, leather, cork, wood, brass, and rubber to create unusual forms. Her new sculptures unfold on both floors of the gallery, creating a dialogue with the architecture of the space. Thoroughly and systematically, Antunes immerses herself in the history and cultural heritage of the place where her work is exhibited, thereby offering a unique tribute to a specific environment through her poetic, fragile and complex structures. This exhibition can be seen as a continuation of her recent presentation at the Whitechapel Gallery, entitled *the frisson of the togetherness*.

On the ground floor of the gallery Antunes has conceived a sculptural path in different parts based on a relief made by British artist Mary Martin (1907-1969), which takes the form of a monumental screen, acting as a partition, fragmented in sections. Made of powder-coated brass, the elements of the structure are attached by cables, fixed from the ceiling to the cork floor, which has been specifically built for the exhibition. A series of hanging sculptures in leather is presented alongside suspended brass and glass lamps, which recall some drawings made by Anni Albers (1899-1994). The drawings were eventually enlarged by Antunes who used their measurements and volumes for her sculptures. Despite having never met, Mary Martin and Anni Albers were connected through their use of form in their respective practices. A continuous flow of lines and twisting shapes is central to their work, as well as Antunes's.



Alison and Peter Smithson and their children, outside the Upper Lawn Pavilion with guest, Reyner Banham who brought the Architectural Review. Armchair, bottom right, retrieved from ruined house.

Photographer: de Burgh Galwey.

Image credit: Architectural Press Archive / RIBA Collections.

On the first floor of the gallery, Antunes exhibits sculptures made of polycarbonate and brass in the form of combined and free-standing panels, which have been shaped prior to their assembly, during the fabrication process. Each screen corresponds to the exact measurements of one of the glass panels in the Upper Lawn Pavilion in Wiltshire, built between 1959 and 1962 by the British architects Alison and Peter Smithson (1928-1993 and 1923-2003). Antunes extensively researched the pavilion for her exhibition at the gallery, in an effort to render the distinctive transparency of the site. Alongside this piece, Antunes presents several groups of sculptures made of rope which hang from the ceiling, echoing the leather sculptures on the ground floor.

The title of the exhibition is a poetic allusion to a text by Alison Smithson, published in a book entitled *Upper lawn: solar pavilion folly*. It refers to Smithson's relationship to the medium of polythene (which was later replaced by glass in the structure of the Wiltshire pavilion), and how this material affected her perception of the outside world, as though she were looking through lenses.

Leonor Antunes's works exist as new artistic entities, which quote luminaries of the past, in a moving manner and through a continuous study. In a singular approach to the organic and natural world, she attempts to preserve the ancestral artisanal techniques of the materials she uses with the introduction of a new contemporary discourse on the possibilities of sculpture.

# MARIAN GOODMAN GALLERY

## ABOUT THE ARTIST

Leonor Antunes (b.1972, Lisbon). Lives and works in Berlin.

Recent solo exhibitions include *the frisson of the togetherness*, Whitechapel Gallery, London (2018); *New Work: Leonor Antunes*, San Francisco Museum of Modern Art (2016); *the pliable plane*, CAPC, Bordeaux (2015); *the last days in chimalistac*, Kunsthalle Basel (2013). Antunes is currently preparing several important solo exhibitions for the Museo Tamayo, Mexico City (June 2018); Hangar Bicocca, Milan (September 2018); MASP, São Paulo Museum of Art (2019); The Box, Plymouth (2020).

Her work will be part of upcoming group exhibitions at the Fondazione Prada, Venice (May 2018); the Hayward Gallery, London (September 2018); the Gwangju Biennale (September 2018).

She participated in the 57<sup>th</sup> Venice Biennale (2017); 12<sup>th</sup> Sharjah Biennial, UAE (2015), the 8<sup>th</sup> Berlin Biennale (2014).

## EXHIBITION DETAILS

The exhibition will be on view at Marian Goodman Gallery, London from 24 May until 20 July 2018.

Please join us for the private view on Thursday 24 May, from 6–8pm.

For further information, please contact  
Charlie Nia Dunnery McCracken at  
charlie@mariangoodman.com or +44 (0) 20 7099 0088  
For all press enquiries, please contact  
Madeline Adeane at Rees & Co:  
madeline@reesandco.com or +44 (0) 20 3137 8776