

# MUSEO TAMAYO

Paseo de la Reforma #51  
Bosque de Chapultepec, 11580 México, D.F.

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## ***discrepancies with C.P. Leonor Antunes***

- The Tamayo Museum is presenting the first large-scale solo exhibition in México of Leonor Antunes.
- The exhibit will comprise a series of sculptural installations whose shapes and placements answer and initiate a dialogue with the Museum's architecture.
- The exhibition will be open to the public from the 8<sup>th</sup> of June until the 2<sup>nd</sup> of September.

In Leonor Antunes' work, materiality and form are elements with symbolic and historical content. Far from being mere mediums or tools, the materials she employs and the composition of her sculptural installations are a result of a research process, which allows her to investigate and reflect on manual production methods, materials, shapes and patterns within design objects and modernist architecture.

Her work methodology consists of using parts of existing objects in order to explore their manufacturing techniques as well as their formal and material possibilities. She later turns them into installations, with a sculptural meaning that corresponds to the space in which they are exhibited. Thereby, Antunes grants autonomy to the materials used—for these define the objects—without minimizing their role as

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memory containers. In other words, without forgetting history and the processes it encompasses.

“I really believe that art exists in a context, so I don’t see [my sculptures] outside of the space where they exist.”, says Antunes, who explores, researches and analyzes the exhibition space, thus creating a narrative that allows the viewers to discover the sculptures according to their context.

For her exhibition at the Museo Tamayo, she presents a series of pieces that dialogue with the space’s architecture. The installations traverse the interior of the building, creating translucent atmospheres, which in turn create layers and visual superimpositions throughout the galleries; this results in the formation of a single larger sculpture inside the space. The use of ropes shapes the space between the floor and the ceiling, thus joining the empty spaces between sculptures.

The series of pieces and installations which make up the exhibit, reflects the artist’s interest in materials such as leather, wood, metal and natural fibers; this echoes her desire to create formal encounters and dislocations between the idea of modernity and the memory of manual production, which creates a unique relationship between body, context, space and matter.

With the series *discrepancies*, Antunes seeks to open technical and formal dialogues with architects and modern designers—most of whom are women— and presents sculptures that use pieces of objects created by the Cuban designer Clara Porset (Matanzas, Cuba, 1895 – Mexico City, 1981), using a different scale so as to put forward other ways of seeing or conceiving a given object or material.

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This re-appropriation or reprocessing of an object works as a punctual and practical—yet instinctive—method to study rational, geographical and cultural logic that offers an explanation on the existence, persistence or disappearance of the object itself. In *discrepancies with oaxacan textile I and II* (2018), she creates a visual correspondence with the motifs present on a Oaxacan *huipil*, which she uses to explore the notion of grid as a weave, on the one hand, and the process of abstraction from reality in geometric gestures, on the other.

Finally, her series *random intersections*, seeks to formally reverse the idea of the sculpture's solid nature by creating malleable objects whose materiality and weight allow them to randomly conform to their given layout.

By doing this, Antunes seeks to render visible the material and spatial tensions that exist in a same space, relocating objects and elements in places they don't usually belong in, in order to create a different temporary and spatial context for them.

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Leonor Antunes (Lisbon, Portugal, 1972) lives and works in Berlin. She studied art at the Faculty of Fine Arts at the Lisbon University, where her interest in sculpture was soon aroused. Her work has been exhibited at the San Francisco Museum of Modern Art, San Francisco (2016), with the exhibition *A Spiral Staircase Leads Down to the Garden*, as well as at the Contemporary Art Museum of Bordeaux in France (2015), and at the New Museum in New York (2015). She has also participated in the 12<sup>th</sup> Sharjah Biennale (2015) and the Venice Biennale (2017).