



La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

a seam,
a surface,
a hinge,
or a knot

leonor
antunes

portugal pavilion
58th International Art Exhibition
La Biennale di Venezia

11.05 – 24.11.2019
palazzo giustinian lolin
fondazione ugo e olga levi
curated by joão ribas

Leonor Antunes represents Portugal at the 58th International Art Exhibition of La Biennale di Venezia

Pre-opening: 9 May
Public inauguration: 11 May
Curator: João Ribas

Portugal Pavilion
Palazzo Giustinian Lolin
San Marco 2893
30124 Venice

The Official Portuguese Representation at the 58th International Art Exhibition – La Biennale di Venezia 2019 presents Leonor Antunes: *a seam, a surface, a hinge or a knot*, a new project by the artist at the Palazzo Giustinian Lolin, curated by João Ribas.

Engaging with histories of art, architecture, and design, Leonor Antunes' work reflects on the functions of everyday objects and their potential to be translated into abstract sculptures. The exhibition's point of departure is Antunes' significant research into key figures in the cultural history of Venice, such as the architects and designers Carlo Scarpa, Franco Albini and Franca Helg, as well as the legacies of the patronage of Savina Masieri and architecture of Egle Trincanato, who were both active in the city in the post-war period.

Working with traditional makers from the region, Antunes will link these cultural histories by looking at the intersection between Scarpa's work and various forms of craftsmanship from Italy, Japan and Portugal. The exhibition will also draw attention to the lesser-known contributions of Masieri, such as her commissions for Frank Lloyd Wright and Carlo Scarpa, and Trincanato, who was not only the first female student at the Royal Institute of Architecture and an author of a pioneering study of popular Venetian architecture from the XIII to the XVIII century, but also director of Palazzo Ducale and president of Querini Stampalia. *a seam, a surface, a hinge or a knot* will explore how both these women played a pivotal role in shaping a conception of Venice as a 'modern' city.

The exhibition Leonor Antunes: *a seam, a surface, a hinge or a knot*, curated by João Ribas, was selected via an unprecedented open call competition organized by the Directorate-General of Arts in the summer of 2018. The Palazzo Giustinian Lolin, on the Grand Canal, is considered one of the first independent works of architect Baldassare Longhena, best known for the Palazzo Pesaro, the Palazzo Rezzonico, and the Church of Santa Maria Della Salute (1631/32–1687).

The Pavilion of Portugal was commissioned by the Government of Portugal - Ministry of Culture – Directorate-General for the Arts. The pre-opening will take place on 9 May and the public inauguration will take place on 11 May, with the exhibition remaining open until 24 November, 2019.



DISCREPANCIES WITH C.P. LEONOR ANTUNES
Exhibition view at Museo Tamayo.
Courtesy of the artist and Museo Tamayo.
Photo: Nick Ash

The International Art Exhibition of La Biennale di Venezia has always presented itself as a beacon for the affirmation of contemporary and, for Portuguese creation, a fundamental destination for the inscription of the discourses of its artists in a landscape that belongs to them in their own right.

This year will be no different. Leonor Antunes, the artist whose work, curated by João Ribas, will occupy the Palazzo Giustinian Lolin, is part of a long tradition of appropriating the codes and heritage of a city that has never ceased to assume the paradox of its history as the driving force for change.

Leonor Antunes believes in a context in which art can develop and exist. As such, the presence of her sculptures in the space where we can see them is a gesture that accompanies us in filling the void that exists between the sculpture and its setting. The work's relationship with the memory of Carlo Scarpa is key to the creation of a living dialogue with the generational, political, philosophical, artistic and social ballast of the city.

If Portuguese representations over the years have been guided by construction *in situ*, as a result of an active deambulation through the city, our return to the Palazzo Giustinian Lolin this year will better reflect the relationship that art can occupy in the space of a city.

Leonor Antunes forms part of a family of artists that transcend discursive and geographical boundaries, artists who are also recollectors and who build new memories through observation of the world and that being produced in it.

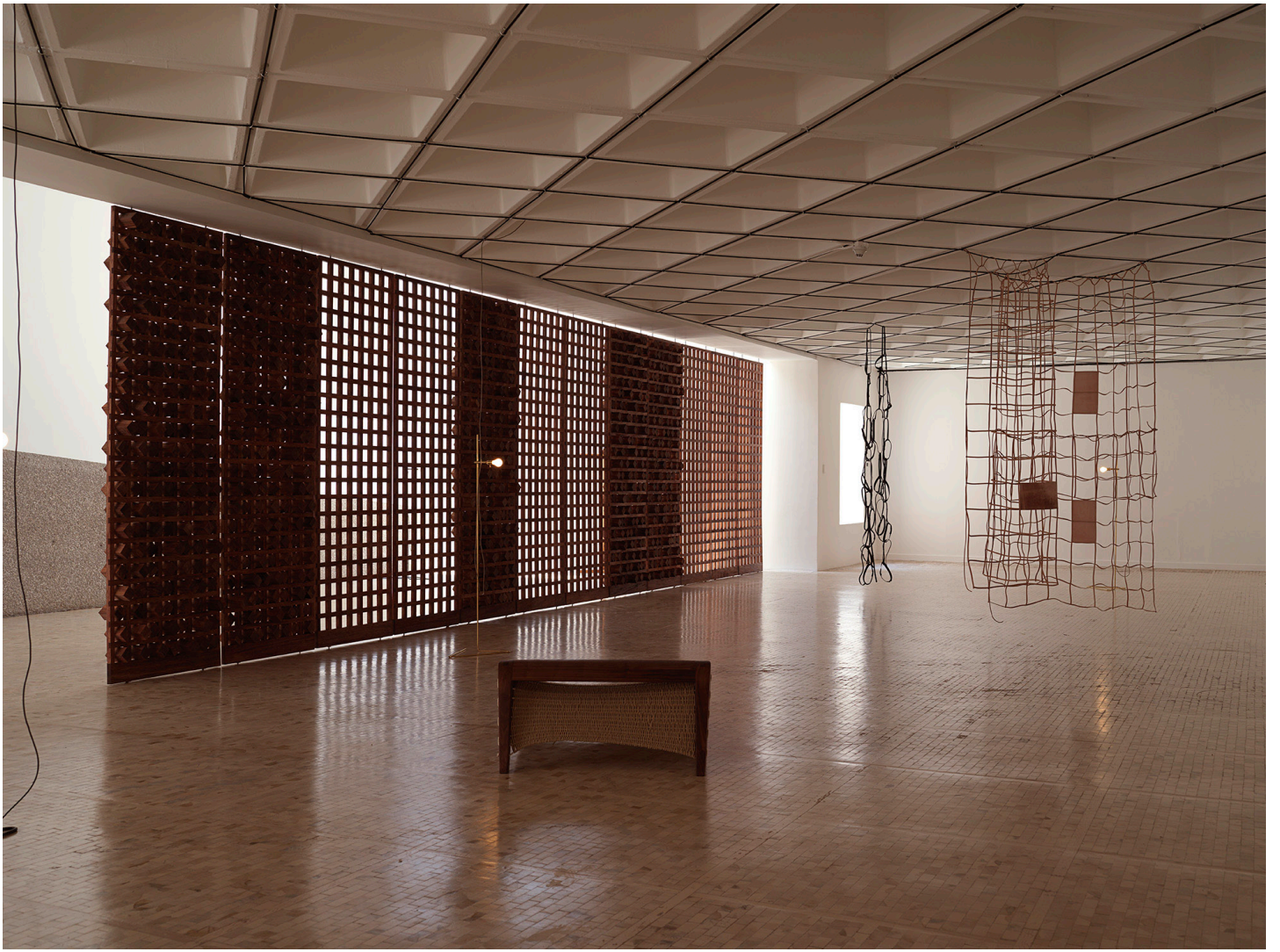
Her relationship with the life of objects beyond their function, the possibility of constructing new narratives and finding inspiration in them to launch elements that transcend any specific function brings to Venice the certainty of a gaze highly attuned towards the casualness and fortuity of the encounter.

What is less a matter of chance than recognition for many years of work is the choice of Leonor Antunes, which represents an affirmation of Portuguese contemporary art on an international level.

The selection by an independent jury, in a process of strategic cooperation between the Ministry of Culture and the Ministry of Foreign Affairs, underlines the freedom, creativity and uniqueness of the work of this artist whose involvement in Venice will ensure a Portuguese representation we can all be proud of.

A final note of thanks is due, on behalf of the Ministry of Culture, to the team of the Directorate-General of Arts for their efforts, to the jury and the other candidates who made themselves available in a process that we hope forms a model to be continued in future years, to the national and international institutional partners who made this venture possible, to the curator João Ribas for his insight into a work that will continue to challenge us all and, above all, to the artist, whose representation of Portugal is sure to leave a long-standing memory in this city of stories.

Graça Fonseca
Minister of Culture



DISCREPANCIES WITH C.P. LEONOR ANTUNES
Exhibition view at Museo Tamayo.
Courtesy of the artist and Museo Tamayo.
Photo: Nick Ash

As the headquarters of the Portugal Pavilion at the prestigious and always challenging 58th International Art Exhibition of La Biennale di Venezia, the Palazzo Giustinian Lolin will this year host the work of Leonor Antunes under the curatorship by João Ribas. Exhibiting in a space so marked by the various histories and stories of a city like Venice surely represents a grand challenge for Leonor Antunes. Her dialogue (or struggle) with such an iconic space will define the way her work is presented in Venice, once all the difficulties of relating to this place (and its spirit) have been overcome. However, there can be little doubt the uniqueness of Leonor Antunes' creative gesture will overcome any obstacle (real or metaphorical), transforming the Palazzo into a different place, populated by sculptures that, before even questioning the visitor's gaze, will question the Venetian building itself. As an exercise in freedom, the artist will inscribe her work in a space that, although apparently limiting, will surely be proven a territory of new and improbable insight.

Portugal's participation with the work of Leonor Antunes in this edition of Biennale Arte 2019 should be seen as a key moment for the international affirmation of Portuguese artists. As part of this process, DGARTES fulfils its mission to support the work of the curator and artist, ensuring ideal conditions for a dynamic and far-reaching exhibition.

It should be noted that this is the first time the official Portuguese representation at the International Art Exhibition of La Biennale di Venezia has been chosen through public competition, with an independent jury selecting the proposal of João Ribas/ Leonor Antunes.

I would like to thank the team of technicians at DGARTES for their commitment and dedication and João Ribas and Leonor Antunes for the privilege of helping to develop the Portuguese representation at the Biennale Arte 2019.

Américo Rodrigues
Director-General for the Arts
Directorate-General for the Arts



Installation views of *the frisson of the togetherness*
at Whitechapel Gallery
Courtesy: the artist and Whitechapel Gallery
Image: Nick Ash

The official Portuguese representation at the 58th International Art Exhibition of La Biennale di Venezia presents the work of Leonor Antunes, one of the most important artists of her generation.

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* reflects Antunes' ongoing research into the work of figures who have been important in the context of Venice, such as Carlo Scarpa, Franco Albini and Franca Helg, and more recently into the legacies of Savina Masieri and Egle Trincanato, lesser-known female figures active in postwar Venice.

The exhibition reflects on the contributions of Masieri and her commissions of Frank Lloyd Wright and Carlo Scarpa, and the lesser known designs of Trincanato, the first female architect to graduate from the Istituto Universitario di Architettura di Venezia, and author of a study of popular Venetian architecture from the XIII to the XVIII century, who also served as director of Palazzo Ducale and president of Querini Stampalia. Both Savina and Trincanato had a pivotal role in shaping a conception of Venice as a "modern" city, through exhibition displays, architecture, and historical work. Antunes is interested in how craftsmanship traditions from various cultures intersect within this gendered history. Antunes links the Japanese concept of "Shakkei," for instance, denoting the use of a background, or "borrowed," landscape in the design of a garden, to forms of crafts and making from Italy, Japan, and Portugal. In keeping with an interest in knowledge embedded in craft, and its technical as well as cultural memory, elements of the exhibition are fabricated in collaboration with master carpenters, leather workers, and glassblowers, including Falegnameria Augusto Capovilla, one of the still-active Venetian carpentries who worked closely with Scarpa.

As a site-specific exhibition, *a seam, a surface, a hinge, or a knot* is conceived in relation to the context of the chosen venue for the Portuguese Pavilion, to which the artist has responded through a series of sculptural gestures and motifs. On the

lower floor of the Palazzo Giustinian Lolin, the androne, has created a cork floor piece, interspersed by two sculptures that function as screens, and using two wall lamps designed by Trincanato for the Istituto Nazionale per L'Assicurazione Contro gli Infortuni sul Lavoro (INAIL) in Venice. In the piano nobile floor, a series of coated aluminum profiles, based on the exhibition displays of Trincanato, function as recurring elements. Distributed throughout the space, their vertical rhythm encircles and supports intricate sculptures made from mahogany, ash wood, stainless steel, and lime wood. The artist has also created several lamps consisting of brass and blown glass made in collaboration with a glass factory in Murano. The windows of the palazzo have themselves been altered to allow natural light to enter the space as a borrowed element of the landscape. The exhibition joins these various materials, craft traditions, and historical references.

Leonor Antunes: a seam, a surface, a hinge, or a knot will be presented at the Palazzo Giustinian Lolin on the Grand Canal, one of the works of the important Venetian architect Baldassare Longhena (1598-1682). Longhena is perhaps best known for two palaces, both also on the Grand Canal: the Palazzo Pesaro (1659–1710) and the Palazzo Rezzonico (1660s–1752/56). The Church of Santa Maria Della Salute (1631/32–1687) at the entrance to the Grand Canal is considered his master work, commissioned by the republic in 1630.

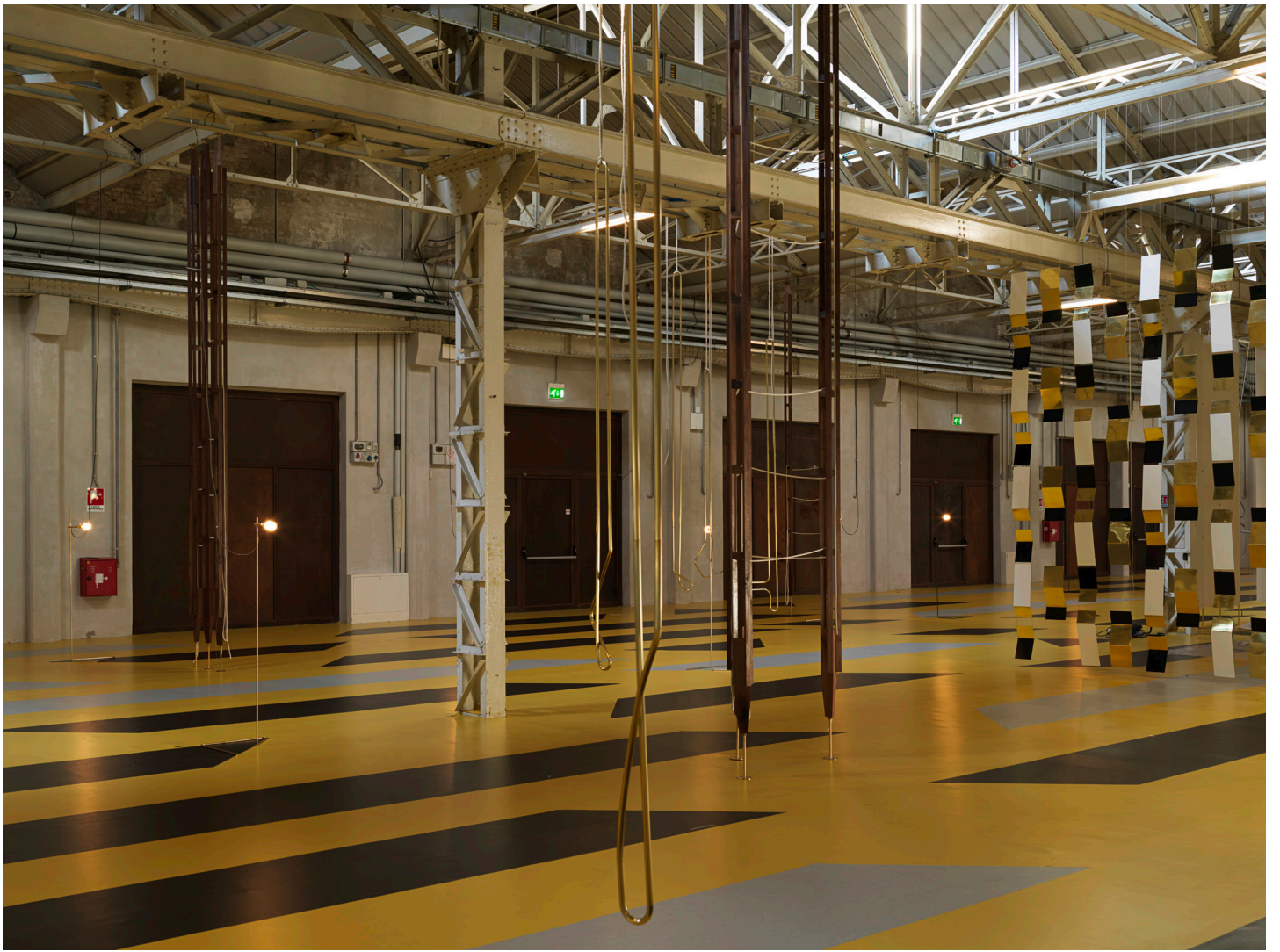
João Ribas
Curator



a thousand realities from an original mark,
Exhibition view at Marian Goodman Gallery,
London, 2018.
Courtesy of the artist and Pirelli HangarBicocca.
Photo: Nick Ash



the last days in Galliate,
Exhibition view at Pirelli HangarBicocca, Milan, 2018.
Courtesy of the artist and Pirelli HangarBicocca.
Photo: Nick Ash

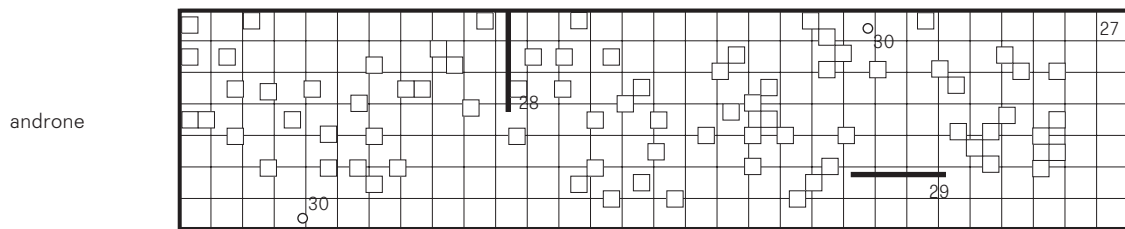
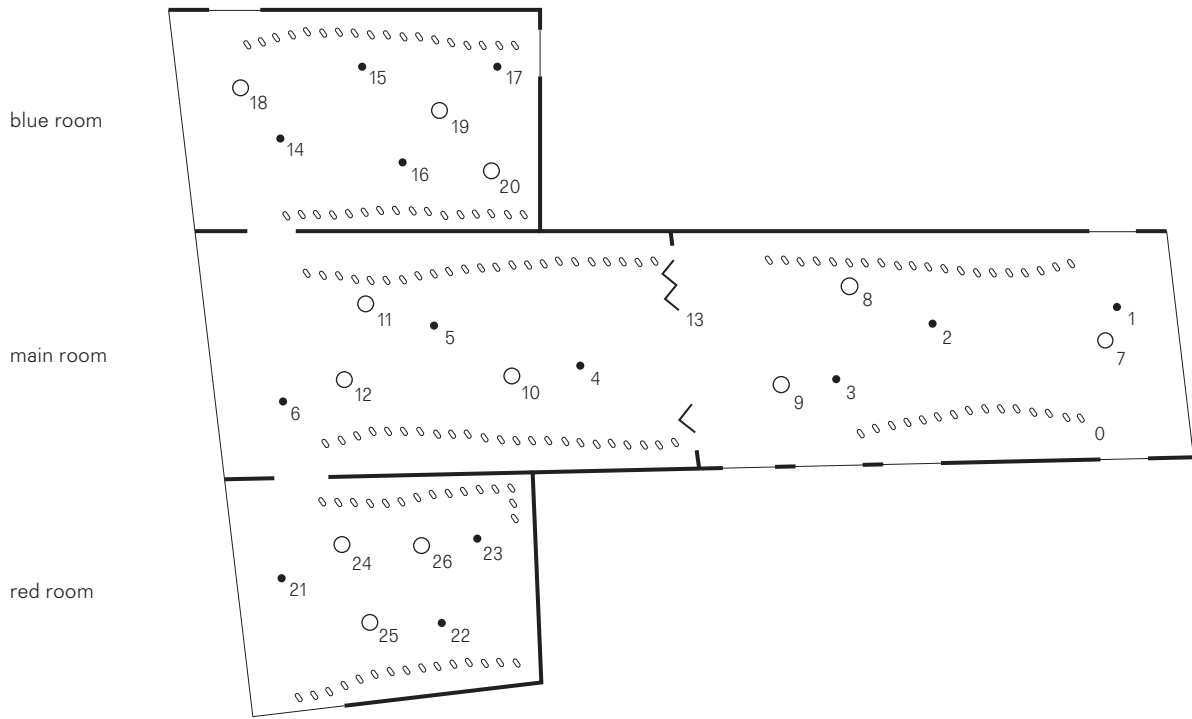


the last days in Galliate,
Exhibition view at Pirelli HangarBicocca, Milan, 2018.
Courtesy of the artist and Pirelli HangarBicocca.
Photo: Nick Ash



*...then we raised the terrain so that
I could see out. 2017*
Courtesy: the artist
Image: Nick Ash

works list



0 *discrepancies with Egle, 2019*
Powder coating aluminium, steel
153 elements dispersed around the
3 rooms

5 *Savina #5, 2019*
Lime wood, mahogany wood,
leather, aluminium, waxed nylon
yarn, brass, steel

main room
1 *Savina #1, 2019*
Lime wood, mahogany wood,
rubber, brass, steel

6 *Savina #6, 2019*
Lime wood, mahogany wood,
leather, aluminium, waxed nylon
yarn, brass, steel

2 *Savina #2, 2019*
Lime wood, mahogany wood,
rubber, brass, steel

7 *Egle #1, 2019*
Murano Glass, brass, electric wire,
bulb

3 *Savina #3, 2019*
Lime wood, mahogany wood,
rubber, brass, steel

8 *Egle #2, 2019*
Murano Glass, brass, electric wire,
bulb

4 *Savina #4, 2019*
Lime wood, mahogany wood,
leather, aluminium, waxed nylon
yarn, brass, steel

9 *Egle #3, 2019*
Murano Glass, brass, electric wire,
bulb

- 10 *Egle #4*, 2019
Murano Glass, brass, electric wire,
bulb
- 11 *Egle #5*, 2019
Murano Glass, brass, electric wire,
bulb
- 12 *Egle #6*, 2019
Murano Glass, brass, electric wire,
bulb
- 13 *discrepancies with S.M.*, 2019
6 elements
Lime wood, paint, brass
- blue room
- 14 *Gae #1*, 2019
Stainless steel, steel, leather,
waxed nylon yarn
- 15 *Gae #2*, 2019
Stainless steel, steel, leather,
waxed nylon yarn
- 16 *Gae #3*, 2019
Stainless steel, steel, hemp yarn
- 17 *Gae #4*, 2019
Stainless steel, steel, hemp yarn
- 18 *Egle #7*, 2019
Murano Glass, brass, electric wire,
bulb
- 19 *Egle #8*, 2019
Murano Glass, brass, electric wire,
bulb
- 20 *Egle #9*, 2019
Murano Glass, brass, electric wire,
bulb
- red room
- 21 *Carlo #1*, 2019
Hiroko wood, brass, steel, leather
cord, waxed nylon yarn
- 22 *Carlo #2*, 2019
Hiroko wood, brass, steel, leather
cord, waxed nylon yarn
- 23 *Carlo #3*, 2019
Hiroko wood, brass, steel, leather
cord, waxed nylon yarn
- 24 *Egle #10*, 2019
Murano Glass, brass, electric wire,
bulb
- 25 *Egle #11*, 2019
Murano Glass, brass, electric wire,
bulb
- 26 *Egle #12*, 2019
Murano Glass, brass, electric wire,
bulb
- androne
- 27 *discrepancies with C.Z. #1*, 2019
Cork, brass
- 28 *discrepancies with C.Z. #2*, 2019
Lime wood, brass, steel
- 29 *discrepancies with C.Z. #3*, 2019
Lime wood, brass, steel
- 30 Lamps designed by architect Egle
Renata Trincolato (1910–1998,
Italy) for the building of INAIL
(National Institute for Insurance
against Accidents at Work) –
Veneto Regional Directorate, built
in two terms: the payment office
(1947–1951) and the headquarters
(1950–1961)

Courtesy of INAIL (National Institute for
Insurance against Accidents at Work) –
Veneto Regional Directorate.

biographies

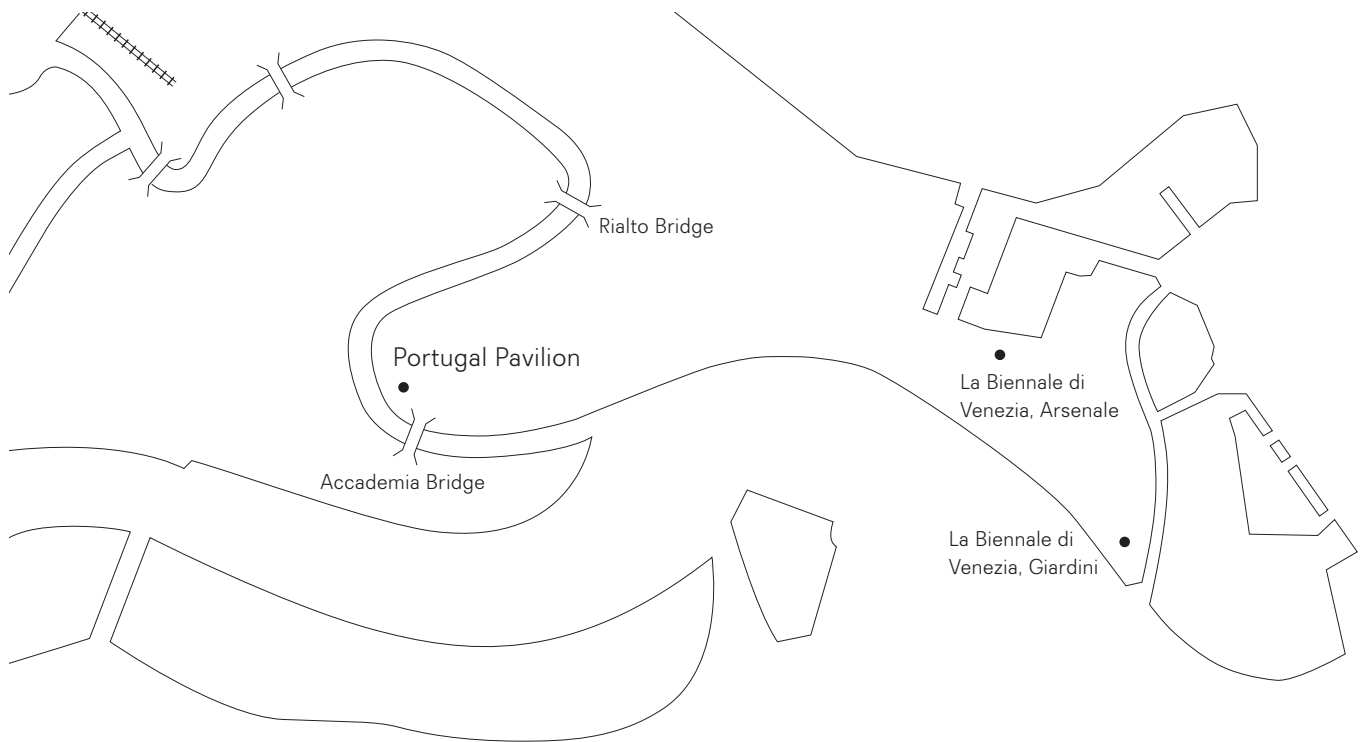
Leonor Antunes (b.1972, Lisbon) lives and works in Berlin. Her recent solo exhibitions include *Leonor Antunes, the last days in Galliate*, Pirelli HangarBicocca, Milan, Italy (2018); *a thousand realities from an original mark*, Marian Goodman Gallery, London, UK (2018); *discrepancies with C.P.*, Museo Tamayo, Mexico City, Mexico (2018); *the frisson of the togetherness*, Whitechapel Gallery, London, UK (2017); *discrepancies with G.G.*, Tensta konsthall, Stockholm, Sweden (2017); *a spiral staircase leads down the garden*, SFMOMA San Francisco Museum of Modern Art, USA (2016); *the pliable plane*, CAPC Musée D'art Contemporain de Bordeaux, France (2015); *I Stand Like a Mirror Before You*, New Museum, New York, USA and KIOSK, Ghent, Belgium (2015); *a secluded and pleasant land in this land I wish to dwell*, Pérez Art Museum, Miami, USA (2014); *Leonor Antunes*, Pérez Art Museum, Miami, USA (2014); *a linha é tão fina que o olho apesar de armado com uma lupa, imagina-a ao invés de vê-la II*, Kunsthalle Lissabon, Portugal (2013); *the last days in Chimalistac*, Kunsthalle Basel, Switzerland (2013); *le hasard est l'ennemi de tous les mètres*, Maus Hábitos, Porto, Portugal (2012); *villa, how to use*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany (2012); *casa, modo de usar*, Fundação de Serralves – Museum of Contemporary Art, Oporto, Portugal (2011); *discrepancies with M.G.*, Museo Experimental El Eco, Mexico City, Mexico (2011); *walk around there. look through here*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2011).

Her work has been presented in recent group exhibitions such as: *And Berlin Will Always Need You*, Martin-Gropius-Bau, Berlin, Germany (2019); *Space Shifters*, Hayward Gallery, London, UK (2018); *Machines à penser*, Fondazione Prada, Venice, Italy (2017); *Civilized Caves*, Ladera Oeste, Guadalajara, Mexico (2017); *Condemned to be Modern*, Los Angeles Municipal Art Gallery (LAMAG), USA (2017); *Medusa*, Musée d'art moderne de la Ville de Paris, Paris, France (2017); *Sunset Decor*, Marian Goodman Gallery, New York, USA (2017); *Ficciones y territorios: Arte para pensar la nueva razón del mundo*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain (2016); *Function Follows Vision, Vision Follow Reality*, Kunsthalle Wien, Vienna, Austria (2015); *Slip of the Tongue*, Punta della Dogana, Venice, Italy (2015); *Beyond the Supersquare*, The Bronx Museum of the Arts, New York, USA (2014); *Decorum*, Musée d'art moderne de la Ville de Paris, France (2013); *Textiles: Open Letter*, Museum Abteiberg, Monchengladbach, Germany (2013), among others.

Antunes' work was presented at the 12th Gwangju Biennale, South Korea (2018); the 57th International Art Exhibition of La Biennale di Venezia (2017); the Sharjah Biennale 12, United Arab Emirates (2015); the 8th Berlin Biennale (2014); the Singapore Biennale (2011); the 1st and 3rd Maia Contemporary Art Biennale, Portugal (1999 and 2003).

João Ribas is a writer and curator based in Porto. He was previously Director of the Serralves Museum of Contemporary Art, Porto, where he also held the position of Deputy Director and Senior Curator (2014–2018). He was previously curator of the MIT List Visual Arts Center (2009–13) and of the Drawing Center, New York (2007–09). Ribas won four consecutive AICA awards for Best Exhibition (2008–2011) and the Emily Hall Tremaine Exhibition Award (2010), and was Curator of the 4th Ural Biennial (2018). His texts have been published in numerous publications, such as *Artforum*, *Afterall*, *Artnews*, *Art in America*, *Frieze*, *Mousse*, *The Exhibitionist*, *Spike*, and *The Guardian*. His edited volume *In the Holocene*, published by Sternberg Press (2014), proposes art as a form of speculative science. Ribas has taught at Yale University, the Rhode Island School of Design, and the School of Visual Arts in New York, and has been a professor and lecturer at institutions and universities around the world. He is currently a lecturer at the Portuguese Catholic University, and at the Lusófona University, Porto.

portugal pavilion



Opening

Thursday 9 May, 5pm

Press preview: 9.30–11.00am

Opening Hours

11 May to 24 November 2019, 10am to 6pm

Closed on Mondays, except 13 May, 2 September and 18 November

Closing Day: 24 November 2019

Address

Palazzo Giustinian Lolin

Fondazione Ugo e Olga Levi

San Marco 2893 I-30124, Venezia VE, Itália

(Near Accademia Bridge)

Boat / ACCADEMIA Line: 1, 2 and N

Palazzo Giustinian Lolin

The Fondazione Ugo e Olga Levi Onlus for music studies is an institution dedicated since 1962 to musicological and ethnomusicological research in the Veneto region, national and European contexts. It organizes seminars and concerts, conferences and debates and, in general, private or public musical events in their highest expressions. The Fondazione owns Palazzo Giustinian Lolin, a work by Baldassarre Longhena on the Grand Canal, where it hosts an important library specialized in the music sector, whose collection began with the nucleus of 19th and 20th century scores belonging to its founders. The Fondazione combines the cataloging and study of musical funds with an important publishing activity related to that research. In addition to being a venue for studies and high-level musical events, the Fondazione Levi also works in other cultural areas, with a lively exhibition and conference activity.

credits

a seam, a surface, a hinge, or a knot

Portugal Pavilion

58th International Art Exhibition

– La Biennale di Venezia

11.05 – 24.11.2019

Palazzo Giustinian Lolin

Fondazione Ugo e Olga Levi

Artist

Leonor Antunes

Curator

João Ribas

Organization

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Minister of Culture

Ângela Ferreira,

Secretary of State of Culture

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<https://www.dgartes.gov.pt/pt/aseamasurfaceahingeoraknot>

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