

Marc Foxx is pleased to present our first U.S. solo exhibition by Portuguese artist, Leonor Antunes.

Leonor Antunes' work is derived and conceptualized by measurement, material and site, re-contextualizing geographical standards of measurement and blending the accumulated research into her own sculptural project. In the making of the exhibition assembled, moved, re-arranged and scrapped continuously, the artist visited and researched (and exhibited) important architectural sites on three continents: North America, South America and Europe, all of them finding a place in this body of work. Antunes' tactile minimal sculptures have a romantic conceptual formalism, often times reversing their original intentions: outdoors becomes indoors, up becomes down, hard becomes soft and dense becomes transparent allowing viewers to consider a new created space.

In this exhibition, Antunes considers Brazilian modernist architect Lina Bo Bardi in "lina" 2012, a delicate brass and silver constructed curtain which is a reflection of the parquet floor design in the immanent modernist house she designed, known as the "Glass House" built Sao Paulo in 1951. Bo Bardi's influence can also be seen in the soft red leather floor work, "discrepancies with L.B." which takes its form from the hard gridded window treatment of Bo Bardi's building "Sesc Pompeii", also in Sao Paulo.

"lina" is installed upon "assembled, moved, re-arranged and scrapped continuously", 2012, the exhibitions' title and largest sculpture. The 9.5 x 9.5 foot walnut wooden pavilion is also the venue for "chão", 2011, a 12 part hand-knotted and incrementally increasing, gridded series of delicate black nets. The canopy itself delineates the room, asserting an almost domestic feeling and providing an exhibited arrangement of grid upon grid within the show.

Hanging from the rafters and breaking her gridded constructions is the organic work "random intersections #7", a sculpture made from handmade black leather straps, similar to horse bridals and referencing Carlo Mollino's equestrian school in Turin "Società Ippica Torinese", built in 1937 but destroyed in 1960. Antunes, like Mollino, has a great appreciation for the movement of material and this work brings her materiality back to a more corporeal connection.

Creating partitioned space within the gallery is "avoiding the mistral wind (altered)" 2012, a sculpture in three parts, made of many smooth walnut planes woven together with cotton rope. These screens reference brise soleil, a type of

sun shade, typically used on the outside of buildings to provide either shade or heat.

In the west gallery, “chão I”, 2012, is a unique installation consisting of one gold string that follows a pattern taken from the floor of the Casa Serralves in Porto, Portugal, made specifically for this space. With this “line drawing”, Antunes recalls Ariadne of Greek Mythology and her golden thread given to Theseus to find his way out of the Minotaur’s Labyrinth. The term “Ariadne’s Thread” has come to mean the logical means to solving a problem be it mathematical or ethical. The lyricism and visual quality of this installation also points to a delicacy and a transposition of the often-overlooked architectural beauty on the floor, moved to the more noticeable wall.

By mining the details of these specific places, she extends and extracts those components and reformats their formal elements, changing them, collapsing them and making them new. She has, for this exhibition, brought together these many various spaces into the gallery allowing for a new context for her past works until this point, pulling together these beautiful moments into a newly conceived site.

Leonor Antunes’ recent solo exhibitions include discrepancies with M.G. at Museo El Eco in Mexico City, walk around there. look through here at the Reina Sofia in Madrid, Villa, at the Serralves Foundation in Porto, Portugal, The Kunstverein Dusseldorf in Germany and the Musee d’art Moderne de la Ville de Paris in France. She has participated in group exhibitions at the Kunsthalle Zurich; The Museum of Contemporary Art, Chicago; CAPC Bordeaux, France; and the Singapore Biennial. She lives and works in Berlin.

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