

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

leonor
antunes



La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali



leonor antunes represents portugal at the 58th venice biennale

Pre-opening: 9 May, 9.30–11am

Public inauguration: 11 May

Curator: João Ribas

Portugal Pavilion
Palazzo Giustinian Lolin
San Marco
289330124, 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 has linked these cultural histories by looking at the intersection between Scarpa's work and various forms of craftsmanship from Italy, Japan and Portugal. The exhibition also draws 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 explores 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 exhibition runs from 11 May until 24 November 2019.

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 Sofía, 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 Sofía, 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 Tremain 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.

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pavilhão de portugal
portugal pavilion

curated by joão ribas

palazzo giustinian iolin
fondazione ugo e olga levi
11.05—24.11.2019

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