

Leonor Antunes

discrepancies

28.05–03.07.22

EN

La Loge

Kluisstraat 86 – rue de l'Ermitage
B-1050 Brussels

Leonor Antunes' sculptural and spatial creations are the result of a subtle dialogue between the context in which they are exhibited, local know-how, and the heritage of modernist traditions. Her "place-sculptures"—often abstract and geometric in form—are made of a variety of materials such as cork, brass, rubber, ceramic, rope, leather, and glass. Through the interplay of textures, scale, and light, her visual language invites us to engage in a physical, organic, and sensitive experience of space. For Leonor Antunes, sculpture is also a collective practice and a network of affinities. References from the past serve as a basis for weaving new aesthetic relationships. The figures of designers and architects—often female—such as Anni Albers (1899–1994), Clara Porset (1895–981), Ruth Asawa (1926–2013), Lina Bo Bardi (1914–1992), and Eileen Gray (1878–1976) populate her sober and delicate universe.

The title *discrepancies* is used frequently by Leonor Antunes. Sometimes juxtaposed with the initials of the artists she refers to, and always deliberately written in lower case, it suggests a refusal of hierarchy. According to the author Doris von Drathen, the term underlines the gap between the visible and the unthinkable. Resembling a rupture, a symptom of difference, or a search for "misalignment", "discrepancies" evokes both the atypical life paths

of the aforementioned creators and Antunes' search for a singular language. Echoing practices that have resisted the rationalisation of their development, *discrepancies* explores interstices, joints, and alternatives, for example to industrial modes of production.

As part of her exhibition at La Loge, the checkerboard floor connects with the history of a spatial and hierarchical organisation. Made of linoleum—a natural and soft material composed of cork, resin and pigments—the floor site-specific work occupies the centre of the temple and repeats the original motif of the mosaic paving of the old Masonic lodge. Although the work alludes to the past of the place, it is less its mythological reference than rhythm, structure, and use of scale that interest Leonor Antunes. Thus deployed, the composition produces a vibratory visual effect and confers a unity to the other works installed in the room. Each visitor is invited to wander freely on the platform, in a non-linear and immersive relationship with the work-environment. These tiles also highlight the potential of the geometric motif. Thanks to the lines and perspectives they draw, the bi-coloured surfaces open up the two dimensional plane to the three-dimensional space, creating room for experimentation and linking the body to its surroundings.

Several series of lamps, including *Egle*—created for the artist's exhibition for the Portuguese pavilion at the 2019 Venice Biennale—make up the rest of the exhibition. Assembled in pairs, *Egle* consists of blown, transparent, and coloured Murano glass blocks that hang down from the ceiling by means of brass tubes suspended at different heights. The fixtures are a discreet reference to the concrete elements designed by Egle Trincanato (1910–1998), the first woman to graduate from the Venice School of Architecture (1938). Responsible for Venice's historic buildings, Trincanato was also the author of *Venezia: guida all'architettura Minore* (1948), a visionary book on Venetian vernacular architecture and minor or marginalised styles in public space. As is often the case in the titles of her works, the figure evoked simply by her first name acts as a clue. The spectral presence of the Italian architect prompts reflection on the roles and influence of historically under-appreciated individuals.

The space is punctuated by a range of lights that function as domestic objects, although used in a sculptural sense. The light generates new forms, and shapes the space with its dynamics and volumes. With their gentle curves, the *knot* series, inspired by a drawing by Anni Albers, subverts the inherent rigidity of metal. The *knot*, which is the basis of weaving techniques, echoes another leitmotif of Antunes' practice and the "tactile sensitivity" of the material that interests her. Constructed upon differences and oppositions—between verticality and horizontality, gravity and lightness, shadow and light, opacity and transparency—*discrepancies* explores the possibility of things springing to life beyond their apparent immobility.

From one invitation to the next, the artist seizes the context in which she produces to develop new collaborations (with craftspeople, artists, anthropologists, etc.). Thus La loge hosts the beginnings of a long-term

research project, recently started by the artist in the Brussels context *discrepancies* is the starting point of an investigation into Simone Guillissen-Hoa (1916, Beijing - 1996, Brussels), a pioneer of modern Belgian architecture and one of the first female architect to graduate from La Cambre and then go on to build a house in Belgium. Her work, which is still underappreciated, includes some fifty buildings. Between national tradition and international modernism, rational issues and functional objectives, her work also shows a particular attention to the environment, to light, and to the use of natural materials. Upon discovering Guillissen-Hoa's archives, Antunes was touched by the architect's relationship to the body in space and by her political commitment. The exhibition will host an immaterial discursive moment around this figure, placing her within a larger community of women at the source of Antunes' work.

From Egle Trincanato to Simone Guillissen-Hoa, the exhibition acts as a laboratory for a method or an investigation, "reminiscent of the plot of a novel," as the artist puts it. Leonor Antunes leads us through time and space in a historical and aesthetic adventure, populated by artists, architects, thinkers, and creators.

Leonor Antunes was born in 1972 in Lisbon. She lives and works currently in Berlin. Recent solo exhibitions have been shown at Villa André Bloc, Meudon (2021) ; Chapelle des Beaux-Arts de Paris (2021) ; THE BOX, Plymouth, United Kingdom (2020) ; MUDAM Luxemburg (2020) ; MASP, São Paulo Museum of Art, Brazil (2019); Museo Tamayo, Mexico City, Mexico (2018); Hangar Bicocca, Milan, Italy (2018); Whitechapel Gallery, London (2017); San Francisco Museum of Modern Art, California (2016); CAPC Bordeaux, France (2015); New Museum, New York (2015); Kunsthalle Basel, Switzerland (2013); and the Museo Reina Sofia, Madrid, Spain, (2011). Selected recent group shows include *Witch Hunt*, Hammer Museum, Los Angeles (2021); *Interiorities*, Haus der Kunst, Munich (2020); *And Berlin Will Always Need You. Art, Craft and Concept Made in Berlin*, Gropius Bau, Berlin (2019) ; *Resonating Spaces*, Fondation Beyeler, Switzerland (2019); *Civilized Caves*, Ladera Oeste, Guadalajara, Mexico (2017); *Condemned to be Modern*, Los Angeles Municipal Art Gallery (LAMAG) (2017). Antunes represented the Portuguese Pavilion at the Venice Biennale, Italy in 2019 and has participated in the 57th Venice Biennale (2017); the 12th Sharjah Biennial, UAE (2015); and the 8th Berlin Biennale (2014). She graduated from the Academy of Arts in Lisbon and the Staatliche Akademie der Bildenden Künste in Karlsruhe.

WORKS

From the entrance, left to right

knot #6, 2018

Brass, glass, electrical cable, bulb

450 x 23.9 x 7.1 cm

Courtesy of the artist and Marian Goodman Gallery New York, Paris, London

Egle #2, 2019

Murano Glass, brass, electric wire, bulb

Variable dimensions

Courtesy of the artist and Marian Goodman Gallery New York, Paris, London

Egle #11, 2019

Murano Glass, brass, electric wire, bulb

Variable dimensions

Courtesy of the artist and Galeria Luisa Strina, São Paulo

knot #2, 2018

Brass, glass, electrical cable, bulb

433 x 14.6 x 7.1 cm

Courtesy of the artist and Marian Goodman Gallery New York, Paris, London

knot #8, 2018

Brass, glass, electrical cable, bulb

467.5 x 41.2 x 7.1 cm

Courtesy of the artist and Marian Goodman Gallery New York, Paris, London

Egle #16, 2019

Murano Glass, brass, electric wire, bulb

Variable dimensions

Courtesy of the artist and Air de Paris, Romainville

Egle #9, 2019

Murano Glass, brass, electric wire, bulb

Variable dimensions

Courtesy of the artist and Galeria Luisa Strina, São Paulo

Egle #10, 2019

Murano Glass, brass, electric wire, bulb

Variable dimensions

Courtesy of the artist and Galeria Luisa Strina, São Paulo

knot #9, 2018

Brass, glass, electrical cable, bulb

342.5 x 30.1 x 7.1 cm

Courtesy of the artist and Marian Goodman Gallery New York, Paris, London

Egle #13, 2019

Murano Glass, brass, electric wire, bulb

Variable dimensions

Courtesy of the artist and Air de Paris, Romainville

indirect lighting, group 1, 2021

Stainless steel and glazed ceramics

350cm modifiable up to 450cm

Courtesy of the artist and kurimanzutto, Mexico City / New York City

Egle #12, 2019

Murano Glass, brass, electric wire, bulb

Variable dimensions

Courtesy of the artist and Galeria Luisa Strina, São Paulo

knot #5, 2018

Brass, glass, electrical cable, bulb

409.5 x 19.4 x 71 cm

Courtesy of the artist and Marian Goodman Gallery New York, Paris, London

PUBLIC PROGRAMME

CONCERT : ELIANE RADIGUE

12.06.22, 16:00

Musical compositions by pioneer of electronic music Eliane Radigue (1932, Paris), performed by Carol Robinson and Julia Eckhardt.

OCCAM RIVER I, 2012, for birbynè and viola

“The freedom to be immersed in the ambivalence of continuous modulation with the uncertainty of being and/or not being in this or that mode or tonality. The freedom to let yourself be overwhelmed, submerged in a continuous sound flow where perceptual acuity is heightened through the discovery of a certain slight beating, there in the background, pulsations, breath.”

E. Radigue

OCCAM III, 2012, for birbynè

“The force of inevitability as the smallest hint of sound gathers and grows. Air turned fluid. A water dance set into motion, vibrating through a keyless wooden tube. The water can only find its way. The sound can only expand, but slowly. There is no choice, only the impulse toward union, flowing onward in a great rotational cycle.”

C. Robinson

OCCAM IV, 2012, for viola

“Working on *OCCAM IV* and playing it, is like being guided through a landscape of water, sometimes actively searching, sometimes letting the attention linger on whatever it is attracted to. It is a path between activity and drifting with the play of water, wind, and light shaping abstract patterns the ear is drawn to, with concentration and ease.”

Biographies

Carol Robinson is a Franco-American clarinetist and composer. Trained as a classical clarinetist, she graduated from the Oberlin Conservatory in the USA before continuing her study of contemporary music in Paris thanks to a H.H. Woolley grant. Whether playing repertoire or experimental forms, she performs in major venues and festivals the world over (Festival d'Automne, MaerzMuzik, Archipel, RomaEuropa, Wien Modern, CTM Berlin, Geometry of Now, Crossing the Line, Huddersfield...), and works closely with musicians from a wide stylistic spectrum. A fervent improviser, she prefers the most open musical situations and regularly collaborates with choreographers, video artists and photographers. Author of over sixty works, she began composing by writing music theater pieces. She received commissions from Radio France and the French Ministry of Culture for *Can you See*, and another for *Mr Barbe bleue*, a chamber opera for a baroque ensemble. She often composes pieces that combine acoustic instruments with electronics. Three of these pieces (*Nacarat* for electric guitar, *Black on Green* for double bass and *Les si doux redoux* for basset horn) will soon be released on MODE RECORDS. Robinson's recent discography reflects the breadth of her work. Beyond her compositions like *Billows* or *Laima* for clarinets and live

electronics, or *Cross-Currents* an unending aleatoric mix composed with Cathy Milliken, there are award winning monographic recordings of major twentieth century composers (Giacinto Scelsi, Luigi Nono, Morton Feldman, Luciano Berio, Eliane Radigue and Phill Niblock) as well as classical music, jazz, or alternative rock for various labels.

Julia Eckhardt is a musician and organiser in the field of the sonic arts. She is a founding member and artistic co-director of Q-O2 workspace in Brussels, for which she conceptualized various thematic research projects. As a performer of composed and improvised music she has collaborated with numerous artists, and extensively with Éliane Radigue. She has performed internationally, and released a number of recordings. She has been lecturing about topics such as sound, gender and public space, and is (co)author of *The Second Sound, conversation on gender and music*, *Grounds for Possible Music*, *The Middle Matter – sound as interstice*, and *Éliane Radigue – Intermediary Spaces/Espaces intermédiaires*.

Practical information

Duration: 1h30

Upon reservation

Prices: 8 euros (recommended), 5 euros

LECTURE : SIMONE GUILLISSEN-HOA

02.06.22, 19:00

By Apolline Vranken

Simone Guillissen-Hoa (1916-1996), a new inclusive narrative of modern architecture

Biography

Since 2014, **Apolline Vranken** has been an active member of the *Cercle Féministe de l'ULB* and is passionate about questions of gender relations in space and urban equality. She investigates these themes in her final year thesis *Des béguinages à l'architecture féministe*, published by the Université des Femmes in 2018. Apolline Vranken graduated in architecture in 2017 and worked for more than two years as a project manager for the non-profit organisation *L'Îlot-Sortir du sans-abrisme* and as an architect. She is currently a FNRS doctoral researcher at the Faculty of Architecture La Cambre-Horta ULB. With the platform *L'architecture qui dégenre*, she is also the initiator of the Belgian edition of the *Journées du Matrimoine*.

Practical information

Language: French

Free admission upon reservation

Duration: 1h

THROUGH THE EYES

A subjective guided tour of the exhibition

Date and guest tbc

LAB LOGE

An activity kit for children aged from 6 to 12 is available at the entrance of La Loge to discover the world of Leonor Antunes..

Free kit

Languages : english, french, dutch.

Acknowledgements

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Lab Loge coordinator : Lisa Man

Volunteers : Sara Daniel, Marielou Laforest, Alice Nataf and Lila Poimboeuf-Mahieu.

Opening hours

From Thursday to Sunday

13:00 - 18:00

Free entrance.

Visit our website for more details about our programme and events.

La Loge is a privately initiated non-profit association founded by architect Philippe Rotthier. La Loge is supported by Philippe Rotthier Foundation, the Flemish Government, the Flemish Community Commission (Vlaamse Gemeenschapscommissie - VGC) and First Sight, La Loge's community of engaged individuals and organizations. La Loge receives additional support from the Municipality of Ixelles and the French Community (FWB). La Loge is a member of 50° nord Réseau transfrontalier d'art contemporain.

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