

LEONOR ANTUNES

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Exposition *your private sky*, Galerie Isabella Bortolozzi, Berlin, 2006.

The installation of this show, which may be taken in entirety with a single glance, gives the strange impression of not quite being in a gallery, nor in an interior. Leonor Antunes worked with the volume of this particular gallery, which spans so many square meters, bringing to mind the living room of an apartment. *your private sky*, a title taken from an exhibition dedicated to Buckminster Fuller, locates the installation in the spirit of architecture from the 50's and 60's, between futuristic *velléité* and utopias. Berlin, a city whose historic division particularly marked the minds of its inhabitants as well as its urban fabric, has been inspiring Leonor Antunes for the past two years. Her sculptures interrogate public buildings— libraries, museums, etc.— which had to be duplicated in the east or the west. It seems, however that the two cities have been reunited here, the artist contrasting the architecture of one of the façades on Karl-Marx-Allee with the motifs of a rug typically found in the foyer of homes located in Hansa Quarter — an area in Tiergarten park full of residences created by renowned architects. A woven curtain made from brass stems, and inspired by the structure of the façade, finds its reflection on the ground— the rug in the foyer, reproduced in balsa wood, which presents as well a geometric motif. A lamp, conceived by Hans Scharoun, illuminates the entire installation, engendering the spatio-temporal ambiance of a post-war living room. The curtain, right next to the gallery desk, is particularly well integrated into the space, producing a relationship more intimate and domestic than the usual *mise en scène* suggested by most exhibitions. This fusion is reflected in the final work, which just happens to be exposed on the gallery desk: a rectangular, transparent ruler, upon which an engraving of the gallery's layout is superimposed the layout of a building in Hansa Quarter. *Nostalgia* you will tell me? Beyond acknowledging a citation as such, Leonor Antunes takes a modernist ideology anchored in our everyday routine and remaps it with a contemporary gaze.

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