Works in the Exhibition

All works are courtesy the artist and ESSEX STREET, New York, unless otherwise noted.

How to get a wheelchair over sand, 2013
Chromogenic print
8 1/2 x 11 in. (21.6 x 27.9 cm)

Ramp Scheme 160 Main Street, 2013
Graphite and colored pencil on paper
8 1/2 x 11 in. (21.6 x 27.9 cm)

Bohetta (for Beverly), 2017
Granite
Dimensions variable

Designation, 2017
Maple
Dimensions variable

Overlook Park 1–5, 2017
Chromogenic prints
Each: 8 x 12 in. (20.3 x 30.5 cm)
Courtesy the artist, ESSEX STREET, New York, and Lars Friedrich, Berlin

Softly, effectively, 2017
Aluminum
Forty panels: 15 x 9 in. (38.1 x 22.9 cm), 36 x 20 in. (91.4 x 50.8 cm), 24 x 36 in. (61 x 91.4 cm), 36 x 30 in. (91.4 x 76.2 cm), 72 x 60 in. (182.9 x 152.4 cm), 18 x 18 in. (45.7 x 45.7 cm), 24 x 24 in. (61 x 61 cm), 30 x 30 in. (76.2 x 76.2 cm), 60 x 30 in. (152.4 x 76.2 cm), 72 x 36 in. (182.9 x 91.4 cm), 18 x 10 in. (45.7 x 25.4 cm), 24 x 12 in. (61 x 30.5 cm), 30 x 16 in. (76.2 x 40.6 cm), 30 x 18 in. (76.2 x 45.7 cm), 18 x 12 in. (45.7 x 30.5 cm), 24 x 18 in. (61 x 45.7 cm), 30 x 24 in. (76.2 x 61 cm), 96 x 24 in. (243.8 x 61 cm), 120 x 30 in. (304.8 x 76.2 cm), 42 x 15 in. (106.7 x 38.1 cm), 48 x 48 in. (121.9 x 121.9 cm), 84 x 48 in. (213.4 x 121.9 cm), 108 x 66 in. (274.3 x 167.6 cm), 132 x 84 in. (335.3 x 213.4 cm), 30 x 28 in. (76.2 x 71.1 cm), 48 x 40 in. (121.9 x 101.6 cm), 48 x 15 in. (121.9 x 38.1 cm), 8 x 12 in. (20.3 x 30.5 cm), 8 x 18 in. (20.3 x 45.7 cm), 8 x 20 in. (20.3 x 50.8 cm), 48 x 24 in. (121.9 x 61 cm), 48 x 30 in. (121.9 x 76.2 cm), 48 x 36 in. (121.9 x 91.4 cm), 128 x 42 in. (325.1 x 106.7 cm), 128 x 48 in. (325.1 x 121.9 cm), 128 x 54 in. (325.1 x 137.2 cm), 128 x 66 in. (325.1 x 167.6 cm), 42 x 12 in. (106.7 x 30.5 cm), 42 x 18 in. (106.7 x 45.7 cm), and 42 x 24 in. (106.7 x 61 cm)

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This listing reflects the information available at the time of publication.

Park McArthur was born in 1984 in Raleigh, North Carolina, and currently lives and works in New York. She holds a BA from Davidson College, North Carolina, and an MFA from the University of Miami. She participated in the Independent Study Program at the Whitney Museum of American Art, New York, and studied at the Skowhegan School of Painting and Sculpture, Maine. McArthur has had solo exhibitions at Chisenhale Gallery, London; Lars Friedrich, Berlin; Yale Union, Portland, Oregon; ESSEX STREET, New York; and Galerie Catherine Bastide, Brussels. Her work has been featured in numerous group exhibitions, including Whitney Biennial 2017, Whitney Museum of American Art; 32nd Bienal de São Paulo: Incerteza viva; and Greater New York, MoMA PS1, New York. She is the coeditor, with Jennifer Burris, of Beverly Buchanan, 1978–1981 (Mexico City: Athénée Press, 2015), and co-curated, with Burris, Beverly Buchanan—Ruins and Rituals at the Brooklyn Museum.
Leonor Antunes carries ghosts with her. Spirits of artists, designers, and architects she admires wander from exhibition to exhibition, object to object. Her sculptures capture glimpses of their histories, their lives, and their materials. Details are extracted, measurements are recalculated, and connections between artists resurface in ways that conflate physical, measurable experience with the effects of memory and time. There is an intimacy inherent in her resolutely handcrafted forms as they cover the floor, hang from the ceiling, block a direct path, and light the room. For the last several years her work has been driven by an interest in Modernism and female practitioners who have engaged with its tenets. Perhaps because of their time period, marked by the unrest of World War II, many figures Antunes researches left their countries of origin to make names for themselves elsewhere.

Such was the case for Swedish-born Greta Magnusson Grossman (1906–1999). On the schematic drawings in *Arts and Architecture* she was simply “Greta Grossman, designer.” Though she had built a home for herself and had completed commissions for several economical residences cantilevered on what she called “problem lots,” she had not trained as an architect—and the editor John Entenza, who conceived of the Case Study House Program with which Grossman was associated, surely knew that. By the time the February 1951 issue was published, she was running a successful modern furniture and lighting design business in Los Angeles and had won the Good Design Award for her *Cobra* lamp. Her two-page spread featured drawings for a residence in San Francisco, the city that had first welcomed Grossman and her bandleader husband to America.

The search for this residence was the impetus for a *spiral staircase leads down to the garden*, the title of this group of sculptures. Antunes spent the fall of 2014 in Los Angeles, where she learned that Grossman had built several homes on the West Coast. Like most people, she had previously only been familiar with Grossman’s interior designs. Eager to experience the structure pictured in the

listed as block 2607 Buena Vista, a neighborhood that encircles the city's oldest official park and sits on a steep hill, seemingly in line with Grossman's typical sites. Antunes later learned that Dr. Noomi Hagge—like Grossman, a Swedish immigrant—had commissioned the residence. However, instead of a home resembling the one in the drawings, she found an apartment building from the early 1950s. Despite a fortuitous connection with the owner and research conducted by a Bay Area architectural historian, the search proved inconclusive. In the end, it was not surprising. Grossman was not known as an architect—she was a designer.

Inevitably, this exhibition is not about the unbuilt Grossman residence. Antunes works from measurements, and they must be her own. Architectural plans and drawings are not enough, and that is all that is left of the structure Grossman imagined.

Measuring as an evaluative method is an exacting way to understand the world. But for Antunes, measuring the spaces she visits is not about finding universal absolutes. It brings her closer to designers and architects she admires, giving their work a foothold in the present. Her measurements slip into the subjective realm of memory and time, falling closer to Marcel Duchamp's stoppages—conceptual gestures that captured the length of a meter through the chance-driven curves of meter-long threads—than to a rational understanding of history. This approach influences the ways repetition, scale, and proportion appear in Antunes's work. Take for example a skylight alley running sideways, a floor-to-ceiling screen inspired by a 1953 table lamp by Grossman. Each triangular section of the original was reproduced in brass and powder-coated in colors that echo the prototype. The modest lighting fixture was then scaled to become room-size through the repetition of its parts. Another Grossman lamp, her popular Grasshopper design, instills Antunes's fixtures cut from thin brass tubes. Nearly human height, they people the room with gracefully bending forms, creating shadows with the light cast from their single, uncovered bulbs.

Such juxtapositions of scale and proportion fuel Antunes's sculptures, with architecture and interiors often acting as the spark from which her forms emerge. It is perhaps this integrative sensibility that has inspired Antunes to repeatedly call upon Anni Albers (1899–1994) in her work. Albers—who left Germany with her husband, fellow artist Josef Albers (1888–1976), in 1933 to teach at the experimental Black Mountain College in North Carolina—saw no distinction between artists and craftspeople and had a reverence for ancient techniques, often exploring them in her textile designs and weavings. She believed in the importance of tactile and aesthetic qualities and expounded upon the negative influence modern industry had on our relationship with materiality. In her pictorial weavings Albers desired "to let threads be articulate again and find a form themselves to no other end than their own orchestration, not to be sat on, walked on, only to be looked at." With Verticals (1946), which is composed of strong lines that run at seemingly random intervals parallel to its support, is meant to be hung on a wall. In enlarged with verticals Antunes subverts Albers's intentions by extracting this design for a pressed cork floor that covers the gallery, spilling out beyond it. Inlaid with brass to mark the verticals, the floor mimics the woven structure, yet it is a deliberately inexact re-creation using two of Antunes's preferred materials: cork, which connects with the Portuguese Modernism that she encountered growing up, and brass, which she favors for its associations with sound and instruments, as well as the way light enhances its reflective qualities.

Antunes further collapses the Albers weaving by attaching a rope to
These hanging sculptures similarly conflate history and time through their varied origins—including surviving Grossman residences that Antunes experienced firsthand. Seeking out architectural sites, particularly those constructed by women who were not extremely well known in their time, was nothing new for Antunes; however, Grossman’s architectural oeuvre proved a unique challenge. Few of her structures still stand, and most that do have sustained modifications over the years. Discrepancies with backus house references one of Grossman’s early, high-profile Los Angeles commissions. Black-and-white images from ca. 1949–50 capture outdoor terraces and indoor built-in furniture. In the fall of 2014, Antunes found the home quite changed. One detail that stood out was an original partition made of wood and opaque glass that blocked views from the entrance into the living room. Antunes measured this divider and transformed her calculations into soft, light gray leather sculptures that outline the form and double the volume of the original.

In 1958 Grossman designed her only building in Sweden, a residence that merges her adopted California style with her Scandinavian roots. Its many windows—odd features for the cold temperatures—were what interested Antunes. Constructed in black leather, discrepancies with villa sundin is scaled to the entrance facade. The gaps correspond with the positions of the windows, and the

hand-sewn sections of leather refer to the texture of the beveled, wood-paneled surface structure. Antunes frequently translates architectural forms like this into leather. A common feature of modernist furniture designs, leather can bend and conform to the shape of the underlying supporting structure. Antunes, however, lets it be both the inside and outside of her forms, reveling in its ability to shift and adjust to its own weight.

Though the thread of architectural history that brought Antunes to Northern California concluded with an unbuilt structure, her research drew connections with two Bay Area figures who, like Grossman and Albers, fell slightly outside the modernist canon of their day. Ruth Asawa (1926–2013) and Kay Sekimachi (born 1926), both of whom were relocated to Japanese internment camps during World War II, were known for weaving intricate biomorphic shapes that express volume through the pull of gravity on their layered forms. Antunes often finds overlaps in the biographies of the artists she studies, and in this case Asawa’s narrative intertwines with Albers, who became a lifelong friend after she attended Black Mountain. The ethereal work a spiral staircase leads down to the garden specifically relates to Sekimachi’s black nylon hanging sculptures from the 1960s in its use of thin thread to create a dense net.

By integrating references to these seemingly disparate women, whether their completed work or their stops and starts, this exhibition traces Antunes’s acute sense of personal and spatial relationships. Measurements, both actual and imagined, formulate new affinities as exteriors become interiors, weft and warp are altered by cork and brass, and walls and windows are modified into pliable leather. The ensuing sculptural forms inhabit the gallery space, pushing at its defined boundaries and transforming it into a warm interior where histories and dimensions, materials and densities converse and activate one another as they age and tarnish.

Jenny Gheith
Assistant Curator of Painting and Sculpture

Notes
2. Inge S. Horton is an expert on female architects who worked in the Bay Area. She was consulted regarding the Grossman San Francisco residence.
Leonor Antunes was born in 1972 in Lisbon. She studied at the Lisbon Theater and Film School and at the Faculty of Fine Arts of the University of Lisbon. She currently lives and works in Berlin. Antunes has had solo exhibitions at CAPC musée d’art contemporain de Bordeaux, France; KIOSK, Ghent, Belgium; the New Museum, New York; Pérez Art Museum Miami; Kunsthalle Basel, Switzerland; Kunsthalle Harburger Bahnhof, Hamburg; Kunstverein Düsseldorf; Museo Experimental El Eco, Mexico City; Museo Nacional Centro de Arte Reina Sofia, Madrid; and Museu de Serralves, Porto, Portugal. Her work has also been featured in numerous international group exhibitions, including Slip of the Tongue, Punta della Dogana, Venice; Sharjah Biennial 12: The past, the present, the possible, United Arab Emirates; 8th Berlin Biennale for Contemporary Art: Beyond the Supersquare, the Bronx Museum of the Arts, New York; Decorum, Musée d’Art Moderne de la Ville de Paris; Textiles: Open Letter, Museum Abteiberg, Mönchengladbach, Germany; The Language of Less (Then and Now), Museum of Contemporary Art, Chicago; and Singapore Biennale 2011: Open House.

Works in the Exhibition

All works are part of the group of sculptures a spiral staircase leads down to the garden and were commissioned for this exhibition in 2016 by the San Francisco Museum of Modern Art. They appear courtesy the artist and kurimanzutto, Mexico City.

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discrepancies with backus house, 2016
Leather, nylon yarn, and leather cord
168 x 30 x 24 in. (426.7 x 76.2 x 61 cm) and 135 x 34 x 25 in. (342.9 x 86.4 x 63.5 cm)

5 lamps, 2016
Steel, brass, electric cables, light bulbs, and brass and Bakelite light bulb sockets
69 x 21 x 39 in. (175.3 x 53.3 x 99.1 cm) each

discrepancies with villa sundin, 2016
Leather, nylon yarn, foam, and hemp rope
160 x 171 x 94 in. (406.4 x 434.3 x 238.8 cm)

a skylight alley running sideways, 2016
Powder-coated brass plates, micro-cable stainless steel, and brass beads
168 x 102 x 6 in. (426.7 x 259.1 x 15.2 cm) and 168 x 50 x 6 in. (426.7 x 127 x 15.2 cm)

enlarged with verticals, 2016
Cork and brass:
305 x 605 in. (774.7 x 1,536.7 cm)

a spiral staircase leads down to the garden, 2016
Monofilament yarn
159 x 8 x 8 in. (403.9 x 20.3 x 20.3 cm)

The artist would like to thank Anni Albers, Ruth Asawa, Helga Christophersen, Guida Fonseca, Jenny Gheith, Greta Grossman, Inge S. Horton, Flora House, Lily Kane, Heinz Peter Knes, Kurimanzutto, Ataide Neves, Olga Taborda, Sergio Taborda, Kay Sekimachi, and Dahn Vo.


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Reverse, from left: from Arts & Architecture magazine © David Travers; image courtesy the Greta Magnusson Grossman Archives at R & Company, New York; © Leonor Antunes

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San Francisco House

The lot is 26' x 135', with a maximum slope of approximately 55'.
A tree 10' off the street and 6' off the street level was a major
obstacle.

The plan of the house includes the use of 200 square feet of glass
to take advantage of the view and the light. The glass area
includes a large area of glass on the living room level, and
a smaller area in the master bedroom on the upper level.

The plan of the house is divided into two parts, each having
its own entrance and garden. The main entrance is located on
the street level, with a second entrance on the upper level.

The living room is located on the upper level, with a view
of the garden and the street. The dining area is located on
the lower level, with a view of the kitchen. The kitchen is
located on the lower level, with a view of the dining area.

The master bedroom is located on the upper level, with a
view of the garden and the street. The guest bedroom is
located on the lower level, with a view of the kitchen.

The bathrooms are located on the lower level, with a view
of the kitchen. The laundry area is located on the lower level,
with a view of the kitchen.