Cristina Guerra Contemporary Art

Rua Santo António à Estrela, 33  
1350-291 Lisbon

Portugal

**Museum of Modern Art and Western Antiquities, Section II**

**Department of Carving and Modeling: Form and Volume**

Opening: November 7, 2019 6–9pm

On view: November 8, 2019–February 4, 2020 (subject to change)

Artists:

Pablo Accinelli, Jennifer Allora and Guillermo Calzadilla, Kathryn Andrews, Julieta Aranda, Marlon de Azambuja, Frank Benson, Walead Beshty, Matthias Bitzer, John Bock, Jennifer Bornstein, Paloma Bosque, Carlos Bunga, Juan Capistran, Fabiola Carranza, Nicolas Consuegra, Luis Paulo Costa, Abraham Cruzvillegas, Alexandre da Cunha, Elena Damiani, N. Dash, Woody de Othello, Danilo Duenas, Andy Eidelstein, Elmgreen and Dragset, Cerith Wyn Evans, Ângela Ferreira, Claire Fontaine, Al Freeman, Ryan Gander, Felipe Garcia, Kendell Geers, Dominique Gonzalez-Foerster, João Maria Gusmão & Pedro Paiva, Fernanda Gomez, Michelle Grabner, Charles Harlan, Marie Herwald Hermann, Matt Johnson, Germain Kruip, Runo Lagomarsino, Mateo Lopez, Grant Levy-Lucero, An Te Liu, Renata Lucas, Shana Lutker, Marepe, Kris Martin, Adriana Martinez, Soshiro Matsubara, Jason Meadows, Jonathan Monk, Matt Mullican, Edgar Orlaineta, Zoe Paul, Kirsten Pieroth, Chadwick Rantanen, Matthew Ronay, Juliao Sarmento, Indre Serpytyte, Rose B. Simpson, Michael E. Smith, Agathe Snow, Valeska Soares, Reena Spaulings, Amikam Toren, Mario Garcia Torres, Clarissa Tossin, João Pedro Vale & Nuno Alexandre Ferreira, Marianne Vitale, Lawrence Weiner, Claudia Wiesner, Mario Ybarra

Curated by: Office for Curatorial Wonders // Jens Hoffmann

For this third and final installment of the *Museum of Modern Art and Western Antiquities*, Jens Hoffmann has invited 40 international artists whose work reflects different and recent developments in medium of sculpture. Each of the three exhibitions has represented a section of the titular museum, and six years have passed between iterations. The overarching title refers to a work by Marcel Broodthaers entitled *Museum of Modern Art, Department of Eagles* (1968–72). Broodthaers’s museum had neither a permanent collection nor a permanent location, and manifested in “sections” appearing at various locations between 1968 and 1972.

The first two exhibitions of the *Museum of Modern Art and Western Antiquities* took place in 2007 at Thomas Dane Gallery in London and in 2013 at Marian Goodman Gallery in Paris. The London exhibition, *Pigments on Surface*, focused on the medium of painting, while the exhibition in Paris, *Lens Drawings*,explored photography. In each it was assumed, within the reality of the exhibition, that neither painting nor photography still existed as artistic mediums but were now relics from a bygone era—hence the simple descriptions of the mediums as exhibition titles. *Form and Volume* turns its attention to sculpture within the *Department of Carving and Modeling*.

The presentation follows the display ideas of the previous two, in which the works of art are not presented in a typical contemporary installation but pick up cues from anthropology and cultural history museums. The atmosphere feels deliberately obsolete, with the lighting and signage echoing that of museums from the beginning of the twentieth century.

The upcoming installment salutes the contributions of contemporary artists toward current reflections on sculpture. It also offers critical thinking about the status of sculpture in the broader context of the visual arts, especially in the digital age, when a sculpture can be as much the production of a 3D printer or CNC mill as of the human hand. It further pushes the medium of sculpture to introspection by presenting some of the tools artists have traditionally used to make sculptures as artifacts from a distant time and/or different cultural context.

About the Curator: The founding director of the Office of Curatorial Wonders, Jens Hoffmann (born 1974, San José, Costa Rica), is an exhibition maker, educator, writer, and publisher based in New York and Milan. The Office of Curatorial Wonders publishes *The Exhibitionist: Journal on Exhibition Making* and runs an independent exhibition space and gallery in the West Village of New York called Entre Chien et Loup. Hoffmann is also a curator at Despacio in San José, Costa Rica, a nomadic curatorial collective. He formerly worked as deputy director of the Jewish Museum, New York; director of the CCA Wattis Institute for Contemporary Arts, San Francisco; senior curator at the Museum of Contemporary Art Detroit; director of exhibitions at the Institute of Contemporary Arts, London; and assistant curator at the Guggenheim Museum, New York. He has curated or co-curated a number of biennials and triennials, including the 9th Shanghai Biennale (2012), the 12th Istanbul Biennial (2011), and the 2nd San Juan Triennial (2009). His most recent publications include *(Curating) from Z to A* (JRP|Ringier, 2019), *In the Meantime* (Sternberg, Press 2019), and *Twenty Years of Despacio* (Dent de Leone, 2019).