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Glenn Ligon. *Untitled (Conclusion) (detail)*, 2004. Oil stick, synthetic polymer, oil, coal dust, glue, and graphite on canvas in two parts, overall 90 x 144".
was not cast but remade by the artist. Liberating the figure from its heavy plinth, she placed it on a simple metal armature. The overall result, including the use of delicate white plaster, was ethereal. For the GSS exhibition, the artist installed two versions of the refabricated sculpture, the second in an inverted position. In one of them, the inside cavities are clearly visible, records of the process of the mold maker’s handiwork. Across the center of the space, the artist draped a swath of plastered cloth from wall to wall, separating the two sculptures. With “Cast From Nature”—which has been mounted in a new version at the Camden Arts Centre in London—Borland expanded her practice, developing theatrical settings with herself as a performer, and learning historical methods of mold making and plaster casting. Through this rigorous process, she astutely reanimated an anonymous and forgotten figure, transforming it into something universal and contemporary, and triumphantly restoring a sense of its humanity.

—Lauren Dyer Amazeen

Belfast

Dougal McKenzie

THE THIRD SPACE GALLERY

Dougal McKenzie’s exhibition “Hot and Cool” explored both the continued significance of painting in an era characterized by the proliferation of screen imagery and the potential of history as a subject for painting. These concerns are neither new nor particular to McKenzie, but the show was notably forceful in its assertion of painting as a narrative form and inventive in its incorporation of other media, including collage and assemblage. Although the gallery space was dominated by four large paintings (all oil on linen, two also incorporating collage) the first work encountered was *Otl’s Gift*, 2011. It consists of three elements, the first of which is a small circular linen canvas, bounded in dark brown and featuring octagonal forms rendered in dull yellow and brown, attached to a dress made from synthetic fabric printed with a brown-and-yellow geometric floral pattern. The other elements of *Otl’s Gift* are a pair of collage drawings, also incorporating the octagonal motif, intended as a reference to Otl Aicher, the designer for the Munich Olympics in 1972, who was particularly known for his pictograms. McKenzie makes several other allusions to Aicher’s work, for example in the painting *People of the Future*, 2011, which depicts two Stetson-wearing men strolling past a succession of pictograms, and *The Temperature of Black* (1972), 2011, in which two overlapping octagonal forms of uncertain scale hover in the darkness.

by abstract forms that suggest rays of light or even lens flares, the runner is depicted (with a degree of humor) as both a staunchly independent athlete and a onetime media star. Virén is therefore a crucial figure within the logic of McKenzie’s defense of painting as a cool medium; like the long-distance runner, the painter prepares in isolation, working for hours, days, or even years before finally being ready to enter the arena of public competition.

—Maeve Connolly

Paris

General Idea

MUSÉE D’ART MODERNE DE LA VILLE DE PARIS

According to Frank Zappa, “God made three big mistakes: The first mistake was called man. The second mistake was called wo-man. And the third mistake was the invention of the poodle.” Seeing “Haute Culture: General Idea, Une rétrospective 1969–1994” made one suspect that the consummate artist, as fashioned by General Idea, was part man, part woman, and part poodle.