

GLASGOW

LORNA MACINTYRE

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One of the sculptures in Lorna Macintyre's exhibition of photographs and installations takes its title from a poem by the Portuguese poet Fernando Pessoa (writing as Alberto Caeiro, one of the many heteronyms he employed). In *Say All the Poets* (2006), Macintyre has distilled the essence of the poem into visual form. On one roughly painted sculptural shelf, a horse chestnut rests next to a leaf; another shelf holds a scrap of paper with an image of the Greek goddess Nike. In the poem, Pessoa writes, "the moonlight seen through the tall branches is more, say all the poets, than the moonlight seen through the tall branches." Similarly, these disparate objects are more than beautiful detritus—they are ciphers or conduits for larger poetic imaginings. Like the work by the authors she cites (Borges, Pessoa), Macintyre's has often acted in an intertextual, circular manner. In this show, the works may not have been so closely related, but they shared a common concern with the personification of objects. In the second gallery space, *Specular Composition 2* (2007), a sculpture of wood, copper, white quartz, and embroidery hoops, could have been the convergence of a modernist room divider and a monumental, abstracted Degas sculpture. It is difficult to establish why this sculpture is so affecting, yet for all its formal restraint, it exudes a touchingly human presence. Such assemblages could seem contrived, but Macintyre's works are poetic and enigmatic, profiting from the interplay between the man-made and the natural, chance and design, and personal and collective iconography. —SUSANNAH THOMPSON