

BERLIN

LORNA MACINTYRE

GALERIE KAMM

Upon first glance, the random placement of sculptural elements Lorna Macintyre installed in the space may be surprising. A black-and-white photo, hung in the entry, welcomes the viewer by way of preamble. Displaying an empty room, inhabited solely by rays of sunlight, the photo sets the tone for the enchantingly entitled exhibition to come. Taken from an Apollinaire poem, it's difficult not to think of the master of the calligram: the exhibition willfully evolves with a graphic resonance, in which objects, sculptures, images and forms mysteriously collide, preempting any easy readings. This palpable poetry is involved with the idea of nature, as the artist, a native of Glasgow, was inspired by the writings of Leonardo da Vinci, when describing plants like limbs of a landscape.

Nature is articulated here with an almost human quality, initially embodied by a brass sculpture, splitting into two arms, as well as a photo of a man in a garden inverted in a headstand, his legs in the air. The sculpture, entitled *Gemini*, not only evokes the idea of bifurcation, but also of balance, of suspension, a state of waiting between two outlets. At the end of each arm, two planes depict — on one side a wooden bowl, on the other a pile of sawdust — the whole and its

opposite, two states, a perfect form and its leftovers.

At two other locations in the space one discovers two shelves very different from one another — a mode of presentation becomes sculpture, which the artist is particularly fond of. Photos are placed on the shelves, as well as reworked photocopies, and various natural elements (a pine cone, dried orchids), pieces of wood and brass adorned with string, a sphere made of polystyrene. Disposed in a certain order, these elements take on the role of clues, of fragments of a story to reconstruct. Fable or allegory, the exhibition gives the impression of floating in a timeless universe, in which Man can only find its place as an extension of nature, begot by its twists and turns. The vegetal and the organic seemed to have taken over.

Aurélié Voltz

(Translated from French by Chris Sharp)