



ABOVE:
Claire Barclay
Installation view
of *Bright Bodies*
in Glasgow's
Kelvin Hall,
2016.

BELOW:
Magali Reus
Installation
view of *Leaves*
(*Flint levels*
April), 2015.

bundles, which marks no abrupt advance in the artist's practice, but is ravishing all the same. Fibers embedded in the space's former trolley tracks in the floor lead to two of Alexandra Bircken's metal "trolleys," 2016, cart-like assemblages of wood and metal and animal hair. On one, a piece of circuit board faces off a web-like textile, digital squaring off against manual.

A heavier hand was at work in Lawrence Lek's video *OE3*, 2016, narrated by an imagined Glaswegian female sculptor from the future. She outlines her proposal to return the iconic cruise liner *QE2* to Glasgow, where it was built, and repurpose it as a home for the local School of Art, which was wrecked by fire in 2014. Rather tritely tying historic forms of production with today's "creative industries" (the narrator's father worked the city's shipyards), the video's glide through CGI environments is fairly atmospheric, but oddly reminiscent of mid 1990s PC interior-design games. Meanwhile, making its U.K. debut is Amie Siegel's acclaimed *Provenance*, 2013, which traces in wide tracking shots the origins of Corbusier-designed furniture, now prized by Western collectors, in the Indian model city of Chandigarh. A lament for modernist ideals descended into luxury, perhaps, but in this context, it struck a more neutral note: observations like the careful positioning of chairs in a shoot for an auction catalogue revealing the production of value as the work of many hands. Fresh resonance was also afforded Mika Rottenberg's film *Squeeze*, 2010, shown winningly here alongside her *NoNoseKnows*, 2015, a hit at the last Venice Biennale. In the former, documentary footage of women working in cabbage farms and rubber plantations is joined by a rickety and unreadable system of exchanges, pushes and pulls, and obscure, often squelchy, manual labors. In the latter, shown alongside women cultivating pearls by inserting grit into oysters by hand is a surreal sequence in which another woman is provoked via allergen into sneezing onto food, which is then fed to the pearl production line. The relationships between the agents in both films are fundamentally obscure, as are the nature of their processes. If an oyster has been forced to produce a pearl, in what sense is it made—and who or what can be said to have made it? The difficulty seemed the point: In 2016, it's maybe easier to identify making as it happens than to define what it is, or what it means. —**Matthew McLean**

TURIN

Magali Reus

Fondazione Sandretto Re Rebaudengo // March 31–June 12

UNITING A PLAY on scale with quirky interior-versus-exterior artifacts, Magali Reus's exhibition "Quarters" showcases two meticulously produced and heterogeneous series. On low-lying plinths, the series "In Place Of" (all works 2015) consists of thematic floor sculptures cast from street curbs and adorned with miniaturized, domestic, or found objects, taking on the appearance of architectural models for city planning. For example, *In Place of (Cross Bite)* features one curb section, painted white, that sits on a platform of perforated steel. The sculpture includes a line of jagged toothy squares set upright in an L shape, spelling out the words "cross bite," while enlarged dental brackets for braces are affixed to a rounded section of the curb's edge. Carved into the flat road surface below, darkened intersecting lines mimic both orthodontic archwire and street maps, around which casually rest a couple of bottomless tea mugs and slices of lemon, both made from resin. Anonymous elements of public architecture are suddenly anthropomorphized, with used, quotidian objects becoming their characterizing appendages.

In the sculpture *In Place Of (Appetites)*, a white grill takes on a dual life as a barbecue

with molten cups and also a dish rack for an array of cast and decoratively painted dishes, spanning the foot of the dark green curb. Steel spatulas with laser-cut shapes and phrases like "4am" or "6.15pm" are scattered about amongst broken pieces of cinder blocks and butterfly illustrations from generic toilet paper are printed onto a corner of the plinth beneath. Here, eating rituals, resourcefulness, and abject desperation are put on display, as nameless street corners become emblematic circuits of human survival.

On the walls hang "Leaves," a series of oversized padlock sculptures with the dimensions of human busts, each named after a Gregorian calendar month. These works protrude perpendicularly, often showing their unsung encasement on one side, and the elaborate interior workings on the other. The shackles on most of the works are left open and foreshortened, the complex locking mechanisms frozen in action. Imprinted words, letters, and numbers allude to the chosen month. The curbs serve as archeological agents, bearing traces of human life, while the locks stand guard—their layered mechanisms like geological strata, capturing and securing events to which they've borne witness over time. —**AB**



FROM LEFT: CLAIRE BARCLAY AND GLASGOW INTERNATIONAL; FONDAZIONE SANDRETTO RE REBAUDENGO