

in spray paint, emerging when the paint is removed; a blowtorch is brought in to fill corners with soot, creating dramatic depths.

Material, form, and proportion are traditional concepts in sculpture. Yet Leisz is more interested in formats and their relationships to one another, to the viewer, and to the surrounding space. Her fixed archetype is a shallow cuboid, closed at the top, always open at the bottom, the front edge either closed or open. She operates from that starting point using scale and opposition: inside/outside, surface/volume, open/closed, large/small. Decisively distributed around the room, the pieces had the presence of actors onstage. An imaginary vertical led through the white cube of the ground floor up to the mezzanine, and on to the gallery's secret center on the second floor. It's a bar. The architect Erich Boltenstern, a Viennese postwar modernist, built it in the 1950s for the Austrian Association of Engineers and Architects. The original interiors have been preserved down to the details. After openings, people meet here for a drink and conversation. Leisz is also thinking about social spaces and the role works of art play in them: If two sculptures hang vertically, they are behaving socially, the artist told me. One might speak of character studies, of psychologically differentiated figures in an art milieu.

For years now, viewers have thought of Leisz as a belated Minimalist. This exhibition clearly showed that her eccentricity and humor put her in a different category. If you need to cite a precursor, think instead of Franz Erhard Walther. His "Sculpture as a Form of Action" has become her "sculptural action."

—Brigitte Huck

Translated from German by O. E. Dryfuss.

MILAN

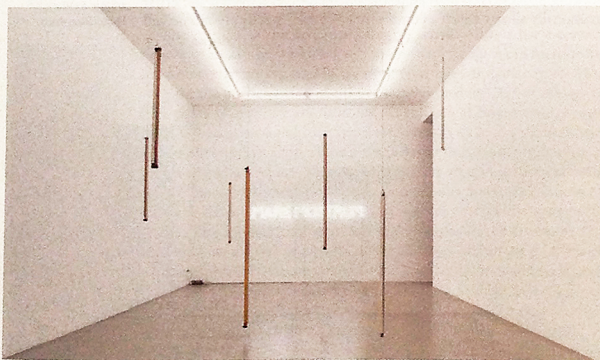
Runo Lagomarsino

GALLERIA FRANCESCA MININI

For his first solo show in Milan, Swedish-Argentinean artist Runo Lagomarsino continued his reflection on the ways in which history—especially histories of migration and colonialism—is inextricably entwined with depictions of space. At the gallery entrance was a blue-and-white enamel welcome sign that read as a warning: DEPORTATION REGIME. The plaque (*Deportation Regime*, 2015) was elegantly retro, its aesthetic contradicting its harsh message.

The installation that gave the show its title, *West Is Everywhere You Look*, 2016, comprises nine maps that hung, furled, from the ceiling at various heights and turned slowly on a vertical axis. The space was thus

View of "Runo Lagomarsino," 2016. Foreground: *West Is Everywhere You Look*, 2016. On wall: *Mare nostrum (Our Sea)*, 2016. Photo: Agostino Osio.



activated by a hypnotic perpetual motion. Because the maps themselves weren't accessible, the viewer was, in a way, symbolically trapped in a condition of permanent dislocation. But Lagomarsino also unmoored the viewer by foreclosing any fixed relationship to the objects spinning in the gallery. Both of these gestures underscored the mercurial nature of the hegemonic forces that shape the way we categorize and ultimately navigate space.

Circularity and doubt are the critical characteristics of this work, which encourages the viewer to read beyond the territorial and political conventions that typically shape representations such as maps, and to observe geography and history from multiple perspectives. And yet Lagomarsino made these maps inaccessible, seemingly annulling the history and powers of which they are an expression.

On the gallery's back wall was the neon work *Mare nostrum (Our Sea)*, 2016. In the text-based sculpture, the letter N in MARE NOSTRUM was intermittently transformed into an M, changing the spelling to MARE MOSTRUM (monster sea). The work is an explicit reference to the tragedies unfolding across the Mediterranean Sea and the region's ongoing migration crisis. This region was also the subject of *Sea Grammar*, 2015, a projection of eighty slides that all feature the same image of the Strait of Gibraltar. As the series of projected slides progresses, each becomes punctured with an increasing number of holes that displace the image until it is nearly obliterated. These holes might be interpreted as an index of lives lost to the waves. But there is another meaning, one that relates to the essence of difference that constitutes the Mediterranean, a site of both contact and conflict. To whom does the sea belong? As Lagomarsino shows us so sensitively here, power is exerted by drawing boundaries and maintained by the cartographic representations that sanction and naturalize those boundaries. The title of the show expresses a duality. On the one hand, it could be read as decrying the pervasive colonial power of a West that has projected itself onto the world. On the other hand, it suggests we overturn this mode of looking, deconstructing our very concepts of north and south, east and west.

—Alessandra Pioselli

Translated from Italian by Marguerite Shore.

BRUSSELS

Jan Van Imschoot

GALERIE DANIEL TEMPLON

Jan Van Imschoot is an artist's artist, admired and respected by his colleagues but, regrettably, little known to a broader audience. The fact that he has opted for a kind of voluntary exile in the countryside of northern France doesn't help either. But he is one of the best Flemish painters of his generation. For his latest exhibition, "*Le jugement de Paris à Bruxelles*" (The Judgment of Paris in Brussels), he took a cue from Greek mythology. Paris was the Trojan shepherd prince who had to judge which of the Greek goddesses Hera, Athena, and Aphrodite deserved the golden apple with the inscription "For the fairest one." The scene has been painted many times through the centuries, most notably by Rubens; as late as 1908 Renoir created his version. For Van Imschoot, the Judgment of Paris has a completely different meaning. By adding the words *à Bruxelles*, Van Imschoot makes clear that he uses ancient stories to talk about today, perhaps implying that in his version Paris is the city, whose inhabitants judge the Belgian capital—at the same time alluding to James Ensor, who did something similar by putting the Belgian capital in place of Jerusalem in his 1888 painting *Christ's Entry into Brussels in 1889*.

The large-scale triptych that lent the show its title was produced in January, soon after the November 2015 Paris attacks yet before the