



CRITIC'S GUIDE - 05 DEC 2016

Critic's Guide: Brussels

From the linguistic nature of God to Belgium's colonial past: the best of the capital's current shows



Connor McNicholas, 'In All the White the Wall Is', 2016, exhibition view, Super Dakota, Brussels.
Courtesy: the artist and Super Dakota; photograph: © Isabelle Arthuis

Connor McNicholas

Super Dakota

10 November - 21 December

This is Super Dakota's first solo show of young American artist Connor McNicholas, whose work displays a distilled confidence of someone far beyond his years. In a series of framed works, found Polaroids, turned image-side-down to reveal the captions written on the back, are juxtaposed with sketches based on those descriptions. A photograph of a couple posing in the garden of the hospital where Vincent Van Gogh died is illustrated with hastily drawn lines that evoke the transience of life. The exhibition also includes *Untitled (five-part construction)* (2016), an alterable sculptures made from painted, padded, and transparent shapes that can be rearranged at will to hang on the wall or rest on the floor. The elements of the work are pleasingly handmade, with visible paint strokes and pencil markings. McNicholas does not entirely eschew the digital, though does it via an analogue update; *Untitled (endless loop #1)* (2016) combines the sounds made by two early synthesizers, the Moog and the Buchla, and has been burned onto audio CDs that are free for visitors to take away.