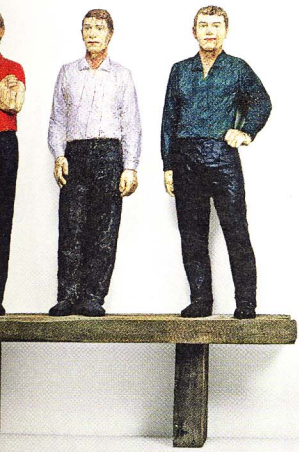


HAMBURG

WASHINGTON, DC

BUENOS AIRES

Field Guide



STEPHAN BALKENHOL
GALERIE DEICHTORHALLEN HAMBURG

ly confers nobility on those it de-
with the rough-hewn wood figures
sculptor Stephan Balkenhol,
palpable aura of humility. The
uglas fir, and African wawa that
ives (with power saws and
the many marks of the figures'
their meagerness of expression
s a flat, graphic quality—think
nhattanbots without the New
This month, a small army of
orks will be on view in Hamburg,
57-born maker once studied art
ng honored with a retrospective.
y will be wall reliefs and the
ral forays into the animal
ch are funnier than his people
. The awkward grace and playful
alkenhol's characters derive
ts, with one notable exception:
ly less humble work, *The Boat/
Male Nude* (2006), will not be on
ly too big to fit through the gates
hallen's main hall.

DEICHTORHALLEN.DE



TERENCE GOWER
HIRSHHORN MUSEUM

In the mid-1950s, the entrepreneur Joseph
Hirshhorn enlisted Philip Johnson to design a
utopian "town of culture" in the Canadian
wilderness of Ontario, where Hirshhorn owned
massive uranium mines. The new city was to
achieve a harmonious balance between labor
and leisure, providing miners with housing and
a museum, sculpture park, theater, concert
hall, and library. Unlike other privately funded
industry-specific towns, it would have had a
unique focus on arts and culture, access to ad-
vances in psychological therapies, and a highly
aestheticized design throughout. The project
never came to fruition, but documentation of
Johnson's models and plans remain. Taking
this forgotten historical footnote as his subject,
New York-based Canadian artist Terence
Gower, whose works often focus on detecting
shifts in ideology through architecture, presents
"Public Spirit—the Hirshhorn Project." The
multimedia installation incorporates photo-
graphs of the original maquettes, new models
of Johnson's design created by Gower, and a
digitally animated video projection, which leads
visitors through the imagined town. Gower
likens the planned town and its likewise
utopian predecessors to "little quasi-socialist
planets within a capitalist universe."

NOV. 5–MAR. 22, HIRSHHORN.SI.EDU



JACQUES BEDEL
MUSEO NACIONAL DE BELLAS ARTES

An experimental sculptor and architect, Jacques
Bedel was drawn to the most primal elements
of materials, leading him to create a body of
work with mirrors, disks of color, light projec-
tions, magnetic fields, movable sculptures, and
colored shadows. In the early 1970s, political
unrest in his native Argentina led to a series of
works in which Bedel used articles of clothing
to create a haunting protest against state
violence. A few years later, he began to con-
struct books without words, using instead the
form of the book as a purely visual experience
or as a foundation for sculptural forms, such as
architectural ruins. Books ultimately became
Bedel's primary medium; he felt they operated
as paradoxical objects, closed and withdrawn,
or open and constituting a new sculptural
plane. This exhibition presents 40 recent works
in which Bedel explores new materials and
reviews the results of his lifelong dedication to
aesthetic rigor, natural materials, Argentinian
identity, and cosmological questions.

NOV. 20–FEB. 15, MNBA.ORG.AR

LEFT: Stephan Balkenhol,
Dreier-Gruppe (Group
of Three), 1985. Copper
beech; 78½ x 78½ x 11¾
in.

BELOW: *Schiff Weiblicher
Akt / Mannlicher Akt* (The
Boat/Female Nude/Male
Nude) (detail), 2006. Wood
carvings on boat.

CENTER: Terence Gower, still
from *Hirshhorn, Ontario:
A Modern Utopia in the
Wilderness of Canada*,
2008. High-definition
digital video, 2 hrs 30 min.

RIGHT: Jacques Bedel,
Approximation to Infinity,
2008. Mixed media,
19½ x 39 in. (open).

