



Top and above: Terence Gower, installation view and video detail from *Public Spirit*.

bronze, rubber, and motors. Gröting chose works from 1987 to 2008 for this show, including an enormously enlarged inner ear (*Orientation Device*), human entrails rendered in glass, and the recent *Space in between two people having sex*. The unifying thread linking these strange and mysterious works can be found in their sympathy for the thinking body and their consideration for the necessities of human survival.

Tel: + 44 (0) 113 246 7467
 Web site
 <www.henry-moore.ac.uk>

Hirshhorn Museum and Sculpture Garden
 Washington, DC

Terence Gower

Through March 22, 2009

Gower's new project, *Public Spirit*, examines a little-known period in the history of Joseph H. Hirshhorn's quest to find a home for his collection. In the 1950s, Hirshhorn (whose fortune derived from one of the largest uranium discoveries in North America,

unearthed at the height of the Cold War) planned to build a Philip Johnson-designed, Utopian "town of culture" in the Canadian wilderness. Intended to provide a model community for his thousands of mining personnel, the town fell victim to the protectionist anxieties of neighboring areas, and the collection ultimately came to Washington. Using materials uncovered during Gower's tenure as a Smithsonian Artist Research Fellow in 2007, *Public Spirit* includes an animated video tour of the town, aluminum sculptures of the museum and office tower buildings based on the original site model, a presentation of archival materials, and a selection of works from Hirshhorn's collection by Man Ray, Josef Albers, Irene Rice Pereira, and Victor Vasarely, all of which might have been included in an inaugural exhibition had Hirshhorn, Ontario, been realized.

Tel: 202.633.1000
 Web site <www.hirshhorn.si.edu>



Above: Raphaël Zarka, *Forms of Repose No 9 (Half-Pipe)*. Below: Antony Gormley, *Field*.



Modern Art Oxford
 Oxford, U.K.

Raphaël Zarka

Through March 29, 2009

Zarka is a collector of sculptural forms. His ongoing photographic series, "Forms of Rest," captures the sculptural possibilities hidden within abandoned construction sites. In a stretch of unfinished monorail, a concrete breakwater, or a lone pylon, he finds examples of a formal lexicon that runs from Platonic idealism through Modernist purity to post-Minimalist reductionism. The series "Riding Modern Art" reconsiders these found forms of public sculpture from the vantage point of a skateboard ramp. For this show, he presents a new installation that includes *Sharp's Beams* (2008), eight solid oak forms scorched with geometric patterns

described by the 17th-century English astronomer Abraham Sharp in his treatise, *Geometry Improved*.
 Tel: + 44 (0) 1865 813830
 Web site
 <www.modernartoxford.org.uk>

Museo de Arte Contemporaneo
 Monterrey, Mexico

Antony Gormley

Through March 2009

Gormley's explorations of the human body mediate between individual and collective, containment and extension, what can be seen and what can be sensed. Making unexpected connections across ideas and disciplines, his works have moved the domain of figural sculpture beyond the confines of the physical body to include interaction with the surrounding world,

GOWER: STOPSSEE/SALZMANN; HIRSHHORN: COURTESY THE ARTIST AND STEVE FREEMAN; ZARKA: COURTESY THE ARTIST AND GALLERIE ARCHES BETH / GORMLEY: COURTESY BOY JORUNG/WHITE CUBE, LONDON