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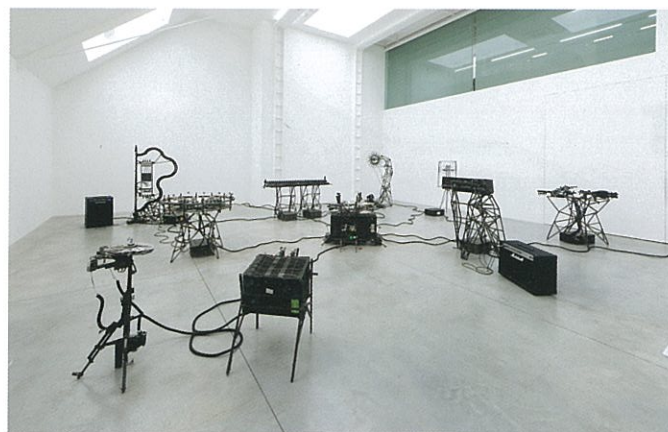
Reyes has long organized *ad-hoc* mobile seminars—notably for his touring clinic *Sanatorium* (2011–2013), which invited participants to undergo unexpected therapies based on sources ranging from psychodrama and hypnosis to shamanism and anger management, as well as for *The People's United Nations* (2013), which saw an alternative gathering of delegates of emigrant New Yorkers from every member or observer state represented in the real UN.

For his second solo exhibition with Lisson Gallery, on view through July 18, 2014, Reyes's ongoing concerns with social or moral cohesion have been ossified into the static forms of sculpture, as if halted or frozen in the acts of exchange and discussion. The five historical figureheads, each carved from volcanic stone, recall the angular forms of famous artists such as Amedeo Modigliani, Constantin Brancusi, or Umberto Boccioni, while the marble *Colloquium* is indebted to the interlocking sculpture and assemblage of Isamu Noguchi, influences that Reyes employs to position his characters and ideas within the heady milieu of Western Modernism. Reyes is also interested in how these ideas might still permeate contemporary thinking, as not only is each stylized bust titled individually—including, for instance, *The Head of Karl Marx* (2014)—but they relate to another series of quasi-pedagogical puppetry films produced since 2008 under the banner of Baby Marx, which are being gathered together for *The Permanent Revolution – An Ideological Screwball Comedy*, concurrently on show at the Museo Jumex in Mexico (May 15 – June 15, 2014).

Pedro Reyes has won international attention for large-scale projects that take existing social problems and imagine solutions for a happier world. His political stance, use of found materials, and disavowal of the corporate mentality sets him in the wake of Arte Povera,



Pedro Reyes, *The Head of Karl Marx*, 2014, volcanic stone, 48 x 77 x 71 cm; base: 85 x 75 x 75 cm. © the Artist. Image: courtesy of Lisson Gallery, London.



Pedro Reyes, *Disarm (Mechanized)*, 2012, recycled metal. Installation comprising 8 mechanized instruments, dimensions variable. © the Artist. Courtesy of Lisson Gallery, London.

most keenly so in his tackling of gun culture in Mexico. In *Palas por Pistolas* (2008), Reyes worked with local authorities in Culiacán, Mexico, to melt down guns into shovels, intended to plant trees in cities elsewhere in the world.

"I am on a crusade to come up with creative initiatives to disarm all these cities," Reyes said in 2013. Similarly for *Disarm* (2013) the Mexican government passed over 6,700 confiscated firearms for Reyes to turn into mechanical musical instruments, which are automated to play a delightful, if surreal, loop, retaining the raw emotion of their origination.

Other works tackle first world problems through participatory techniques. *Sanatorium* (2011–2013) invites visitors to sign up for a "temporary clinic," with the mission of treating

various kinds of urban malaise.

Pedro Reyes was born in Mexico City in 1972, where he lives and works. He studied architecture at the Ibero-American University in Mexico City. As well as many solo exhibitions around the world, he has participated in many group exhibitions.

Lisson Gallery is at Via Zenale 3, 20123 Milan. Tel: (39-2) 8905 0608. Website: www.lissongallery.com.

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GERMANY

Return Of The Figurative

The summer exhibition at Kunstmuseum Ravensburg this year, on view through August 24,

2014, is of works by one of Germany's most famous sculptors—Stephan Balkenhol.

Balkenhol (b.1957) studied under Ulrich Rückreim in the 1970s. He initially experimented with a formal minimalist idiom before refocusing on figurative sculpture in the 1980s. His wooden figures in their black trousers and white shirts surprised the whole art world at the time when many regarded figurative sculpture as something from another era. As a result of the two World Wars in the first half of the 20th century, the image of man had been devalued with the result that the human figure had almost completely disappeared from art up to the end of the 1970s. Like other artists of his generation such as Katharina Fritsch and Thomas Schütte, he thus brought the human figure back into art.

By regaining the human figure, Balkenhol also called back into play the body as the center of individual perception. Over the past three decades, he has produced not only reliefs and drawings, but also a whole population of human and animal figures, mainly in various types of wood, as well as in bronze.

The male and female figures that Balkenhol hews from one single log are tranquil, at peace with themselves and unperturbed by emotional states; they are essential depictions of a timeless reality, yet tangibly present. "With my standing men I wanted to create something that was like a corrective in an era cluttered with messages and ciphers," says Balkenhol. "We are being constantly beset by the media and by images crammed with all sorts of contents. All of them want to sell or communicate something to us. I wanted to make an image of man that has no clear message, that is just there, more like a 'break,' a hiatus."

As they are influenced by the conceptual approaches of the 1970s, Balkenhol's minimalist human images also point, not

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least, to the perception of the viewer. "To a certain extent, I offer stories without telling them to the end." When confronted with his figures, we are thrown back on the physical self and, like in a mirror, receive our projections and begin to reflect on them. By being rooted in the here and now, and through their autonomy, these figures also provoke the question of the direction in which we want to point our thinking and our actions.

In the exhibition at the Kunstmuseum Ravensburg, Balkenhol is showing both older and some new ones. For example, his *Kugelmenschen* (2013) on the second floor points to the ancient myth of the spherical creatures in Plato's *Symposium*. According to that myth, man and woman were originally one spherically shaped being. Out of fear that these spherical creatures could surpass the gods, Zeus decided to weaken them by cutting them in two, a man and a woman. Since then, the separate entities have longed for their lost unity, the force of attraction between them being called Eros.

Using his pictorial fantasy Balkenhol has "resolved" this mythological heritage into a new image that he has "solidified" in wood. On the floor are two parts of a formerly complete sphere; laid inside each individual half is a naked male and a naked female figure, like intarsia.

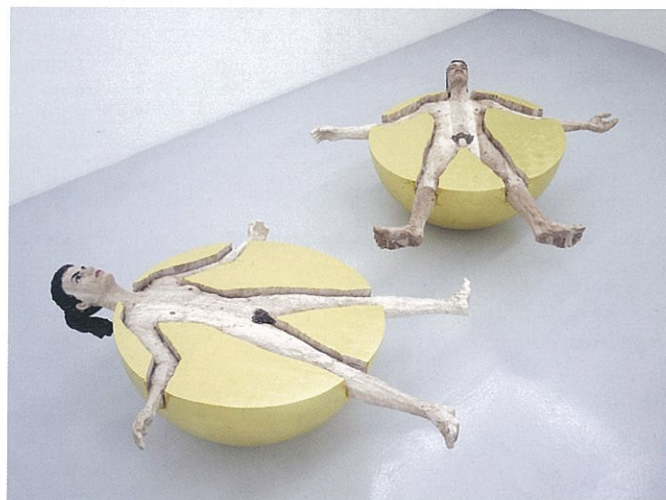
Kunstmuseum Ravensburg is located at Kirchstraße 16, 88212 Ravensburg. Tel: (49-751) 82 810.

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THE UNITED STATES

New From Discarded

Marc Straus is presenting British sculptor Chris Jones's second solo exhibition with the gallery, on view through June 22, 2014. Jones's sculptures are constructed from materials most have come to disregard,



Above: Stephan Balkenhol, *Kugelmenschen (Frau und Mann)*, 2012. Courtesy: Mai 36 Galerie, Zürich. Photograph: Samuel Mizrahi.



Left: Stephan Balkenhol, *Ringer*, 2013. Courtesy: Johnen Galerie, Berlin. Photograph: Gunter Lepkowski.



Chris Jones, *Living in the Kingdom's First Time Come*, 2014, magazine, book, digital images, board, polymer varnish, 90 x 203 x 38 cm. Image: Courtesy of the Artist and Marc Straus, New York.

to abandon due to the rise of the Internet and technology—books, magazines, atlases, and encyclopedias. With these soft materials, the artist spawns sculptures that tell a story. The objects Jones delicately fashions force the observer to look deep into each layer, beyond the surface, to create a personal narrative based on the carefully selected and precisely placed imagery. Through this process of deconstruction and reconstruction we find ourselves, the viewer, now looking at familiar objects—a life-size car, a shopping bag, a brown paper bag lunch generating a different significance through the new life that Jones has assembled and appropriated.

Chris Jones earned an MA in fine art from Central Saint Martin's College of Art and Design, London, in 2002. He was awarded an artist residency at the Hudson Valley Center for Contemporary Art (Peekskill, New York) in 2008, followed by a solo show at the museum.

Mark Straus is at 299 Grand Street, New York, New York 10002. Tel: (1-212) 510 7646. Website: www.marcstraus.com. E-mail: info@marcstraus.com.

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KOREA

Six Decades Of Sculpting

The National Museum of Modern and Contemporary Art, Gwacheon is presenting the exhibition *Choi Man-lin* through July 6, 2014. This is the second *Korean Contemporary Artists* series and the first sculpture exhibition of the series, which has been organized in the museum's efforts to establish research into Korean art history. The exhibition presents some 200 sculptures and drawings of senior sculptor Choi Man-lin's oeuvre from the late 1950s to 2013.

The exhibition takes a