



to contain all the repressed memories, adolescent angst, and political anger crammed into its confines, spaces further crowded by the specters of institutional power and personal hindsight. Yet through the lurking fears and the disjunctions, the relentless self-examination and critique, and the fault lines between sacred and profane, there is a glimpse of something transcendent, a remaking of a flawed world through humor, courage, and creativity.

Web site <[www.moca.org](http://www.moca.org)>

#### Museum Het Domein

Sittard, the Netherlands

Brandon Ballengee

Through June 29, 2014

A research biologist as well as an artist, Ballengee explores loss—of habitat, of species, and of opportunities to engage with the natural world in meaningful ways. As a teenager, he witnessed the decline and death of a beloved natural enclave in suburban Ohio, as developers cut trees, buried a stream, and transformed a place teeming with "mysterious life" into yet another sterile subdivision. Never forgetting this lesson, he has devoted his career to a hybrid practice that combines compelling aesthetic form with marine science and environmental activism. His multi-disciplinary works develop from field and laboratory research, both conducted in collaboration with scientists, students, and members of the general public. From "love motels" for mating insects to "Malamp," an ongoing

Above: Mike Kelley, *From My Institution to Yours*. Above right: Brandon Ballengee, *Prelude to the Collapse of the North Atlantic* (detail). Right: Pierre Huyghe, *Zoodram 4*.

series of gorgeously disturbing prints that document anatomical deformities in frogs and other amphibians, his work makes extinction immediate. "Seasons in Hell," a concise retrospective of works from 1996 to the present, features a new addition to "Malamp" (the fire salamander, which has almost disappeared from the Netherlands), ongoing projects devoted to threatened avian species, and recent works devoted to marine ecology such as the grimly ironic video *Committed*, which confronts BP's post-Deepwater Horizon misinformation campaign with reality, and *Prelude to the Collapse of the North Atlantic*, a pyramid built from stacked jars of sea creatures packed in ethanol—each one a crumbling step in the larger oceanic food chain.

Web site <[www.hetdomein.nl](http://www.hetdomein.nl)>

#### Museum Ludwig

Köln

Pierre Huyghe

Through July 13, 2014

An adventurer in the no-man's land between fiction and reality, memory and history, Huyghe has spent 20 years challenging conventional modes of thinking and existing. His drawings, sculptures, installations, photographs, films, and performances depend on experimentation



as a creative tool, a means to metabolize expected situations into magical journeys of discovery. In this 21st-century Wonderland, the principal actor is a white rabbit wandering through the film of his own imagination. The illusion is more than a mirage, however. Weaving dreams and collective mythology into the web of the ordinary changes everything: as the fantastic blends with the organic, the natural ecosystem starts to draw nourishment from the imagined, and everything becomes possible. This show brings together more than 50 works, each one a vital proposition that "can flow into contingent, biological, mineral, and physical reality." As Huyghe says, "It's not a matter of showing something to someone so much as showing someone to something." In this composite space, art comes close enough to life to change it.

Web site

<[www.museum-ludwig.de](http://www.museum-ludwig.de)>

#### Museum Ludwig

Köln

Oscar Tuazon

Through July 13, 2014

Working indoors and out, Tuazon constructs with wood, metal, stone, and concrete. Although his improvisatory, DIY aesthetic celebrates everyday creativity, physical labor, and ordinary effort, his sculptural interventions follow the legacy of Robert Smithson and Gordon Matta-Clark, pushing the limits of objecthood and function while giving a new twist to space, material, and the idea of work. Bulky and apparently "useless," Tuazon's unexpected variations on familiar architectural elements invite a wide range of imaginative experiences—just not the expected ones. "Alone in an empty room" liberates the components of domestic building from their prescribed functions, scattering them about the museum in a free-for-all of public and private space that redefines the connection between architecture and social requirements.

Web site

<[www.museum-ludwig.de](http://www.museum-ludwig.de)>