May/June 2013

A Compendium of What's in Play Now

THE CULTURE A TO Z

A hundred years ago, the painter Francis Picabia, the composer Claude Debussy and the poet Guillaume Apollinaire took a road trip from Paris to England. Amid presumably heated arguments over who would do the driving, they theorized what would become abstract art, exploding the parameters of their respective disciplines. That fateful car ride was significant not just as a big-bang moment for art in the century to come but also as a metaphor for culture itself. Culture isn't a solitary activity. It advances when ideas and disciplines collide and multiply. So imagine the figures in the following pages—the men and women who define culture today—squeezed into one tiny car, talking over one another and mapping out the next hundred years.
—J.S.

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EDITED BY *Julian Sancton*

The Gehry-designed BioMuseo, outside Panama City, is the architect's first building in Latin America.

Gehry in Panama

A man, a plan, a museum, Panama. An imperfect palindrome, perhaps, but a fitting one when describing the latest work of Frank Gehry, master of asymmetry. **BioMuseo,** scheduled to open this fall just outside Panama City, is particularly significant for Gehry, whose wife, Berta, is Panamanian. The architect has never designed a building in Latin America before, and museum communications coordinator Margot López says it required years to convince him to take on the task: "He resisted because this is his favorite place to vacation, and this would turn it into work." Gehry set several conditions, the most crucial being that the $60 million project had to be something important to Panama. The expansive, angular structure may be trademark Gehry, but the colorful façade, an allusion to its tropical locale, is a departure from his usual neutral, metallic color palette. The eight galleries inside, created in conjunction with Bruce Mau Design as well as the Smithsonian Tropical Research Institute and the University of Panama, tell the story of how the Isthmus of Panama's emergence three million years ago marked a critical moment—connecting two continents and dividing the Atlantic and the Pacific—that forever changed the planet while setting the stage for today's global climate. *At Bldg. 136, Amador Causeway; 507-314-0097.*

—ANTHONY ROTUNNO

HOME AWAY FROM HOME

After years on the lam in Detroit, the last work of late contemporary artist Mike Kelley is finally complete.

When Mike Kelley, whom *The New York Times* called "one of the most influential American artists of the past quarter century," committed suicide last year at 57, he left a major project unfinished: the ***Mobile Homestead,*** based on his childhood home. The porch on wheels (left, in front of the abandoned Michigan Central Station) made its debut in 2010, touring much of Detroit and visiting the Kelleys' original home in the Westland suburb (bottom left) before returning to the city—a symbolic reversal of the white flight of the 1960s. Kelley envisioned the *Mobile Homestead* joining a full-sized replica of the Kelley home to form a permanent community center, and the Museum of Contemporary Art in Detroit, with a $150,000 grant from the Robert Rauschenberg Foundation, intends to complete his vision. It will open to the public on May 11, says MOCAD curator of education Katie McGowan, "with installations and a free lending library, followed in subsequent months by an ad-hoc bike repair center, concerts and other neighbor-initiated presentations." *At 4454 Woodward Ave.; mocadetroit.org.* —ERIC SPITZNAGEL