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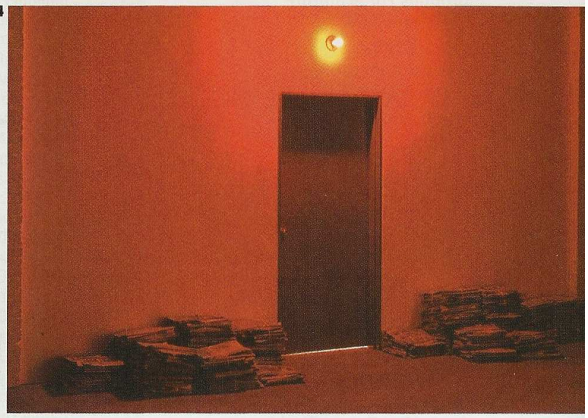

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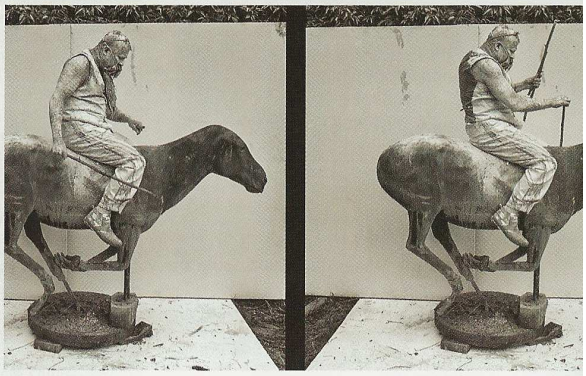

On the Cover: Richard Long, *Time and Space* (detail), 2015. Delabole slate, vertical arm: 355.9 x 54.3 in.; horizontal arm: 354.3 x 54.7 in. Photo: © Richard Long, Courtesy Arnolfini.

triggered childhood memories of jumping on a bed, bouncing on a backyard trampoline, or tiptoeing across slippery river rocks. An adjacent gallery featuring Saraceno's collection of spider webs elicited related thoughts of colossal arachnids. In addition, *In Orbit* conspicuously mimicked drawings of neural wiring, as well as conceptual diagrams of wormholes in the time-space continuum. Comfortingly, it also imbedded Newtonian physics and recognizable materials in its construction scheme.

Saraceno's other environments include *Cloud Cities/Air-Port-City* (2010), a cluster of pentagonal and hexagonal, transparent volumes, first sited on the Rossmarkt in Frankfurt. *On Space Time Foam* (2012), which took shape in Milan's HangarBicocca, presaged the Düsseldorf project by inviting high-flying participants to bounce and sway on waves of billowing plastic sheeting.

Science writers explain developments in science and technology, and science fiction writers imagine the consequences. Because science increasingly outpaces our understanding of it, cultural observers have speculated that those who popularize science, whether by demystifying or sensationalizing it, may be our most consequential communicators today. Though primarily a designer and visual artist, Saraceno also popularizes science by enticing us into a technologically advanced, user-friendly future.

—*Mark S. Price*

BARCELONA

Carlos Bunga

Barcelona Museum of Contemporary Art (MACBA)

Commissioning contemporary art for a historical space always risks a vacuous result. This thought lingered in the back of my mind when I went to see Carlos Bunga's three-part installation in the Convent dels Àngels at the Barcelona Museum of Contemporary Art (MACBA), but it quickly evaporated. His discerning interventions could not have been less glib. In fact, they functioned as a lever to promote reflection on issues ranging from the complex's evolving visual, material, spatial, and functional characteristics to the idiosyncrasies of the built environment and the continuing evolution of the urban fabric.

Carlos Bunga, 2 installation views of "Capella," 2015–16.

The Gothic-style nave contained the most visually dramatic part of the exhibition. Here, Bunga assembled what appeared to be the ghost of a majestic pre-existing structure. Slapped together out of nothing more than sheets of corrugated cardboard, plastic packing tape, and house paint, the columns and wall panels not only soared up to the ribbed vaults of the ceiling, but also seemed to pass through that delimitation. Observant viewers also noticed the video *Espacio invisible* (*Invisible Space*) playing on a pair of small monitors tucked into an out-of-the-way corner. These CCTV images showed glimpses of a second, cramped and inaccessible area holding some of Bunga's constructions, but offered not a single clue to help clarify the relationship between perceptible and imperceptible elements.

Moving into the adjacent space, visitors discovered a Renaissance addition to the nave. Bounding one side of this hall-like space was a modern white wall into which an immense glazed recess had been set. A large composition that the museum described as "a quasi-pictorial graft onto the 'museological' wall" filled this recess. To me, it suggested a frieze made from used and flattened corrugated cardboard boxes. Packing tape residue, label fragments, and slathers of a pale, coppery-green paint enhanced its dilapidated appearance. The original stone arcade, opposite Bunga's wall, made it immediately clear that his cardboard composition shared none of its features: cheap, worn, flimsy, and disposable material speaking of mass production, ephemerality, and the mundane stood in stark contrast to the labor-intensive processes of quarrying and stone carving.

At first, this juxtaposition seemed ill considered, and the work's title, *Intento de conservación*, made little sense. But with time, various affinities emerged. For example, one noticed similarly degraded surfaces, similar registers subdividing both structures into a series of distinct vertical zones, and a shared sense of cadence. Moving back and forth through the space brought an awareness of the regular spacing of elements, which in turn suffused the space with rhythmic flow.

Collectively, this set of interventions changed how visitors understood and related to the former convent by making them cognizant of traits they would otherwise likely never have noticed. At the same time, the work engendered a reconsideration of the surrounding environment, the factors affecting its makeup, and how buildings can be destroyed, ignored, reconfigured, or adapted to new uses. Bunga's interventions recall the work of artists such as Melvin Charney and Marcus Buck. Whereas the former built temporary structures that critiqued the urban environment, the latter's "Restarchitecktur" photographs document relationships between disparate structures. Bunga's project demonstrated how the urban environment is constantly evolving and affirmed the city as an organic entity. It amounts to a most redolent point of view.

—*John Gayer*