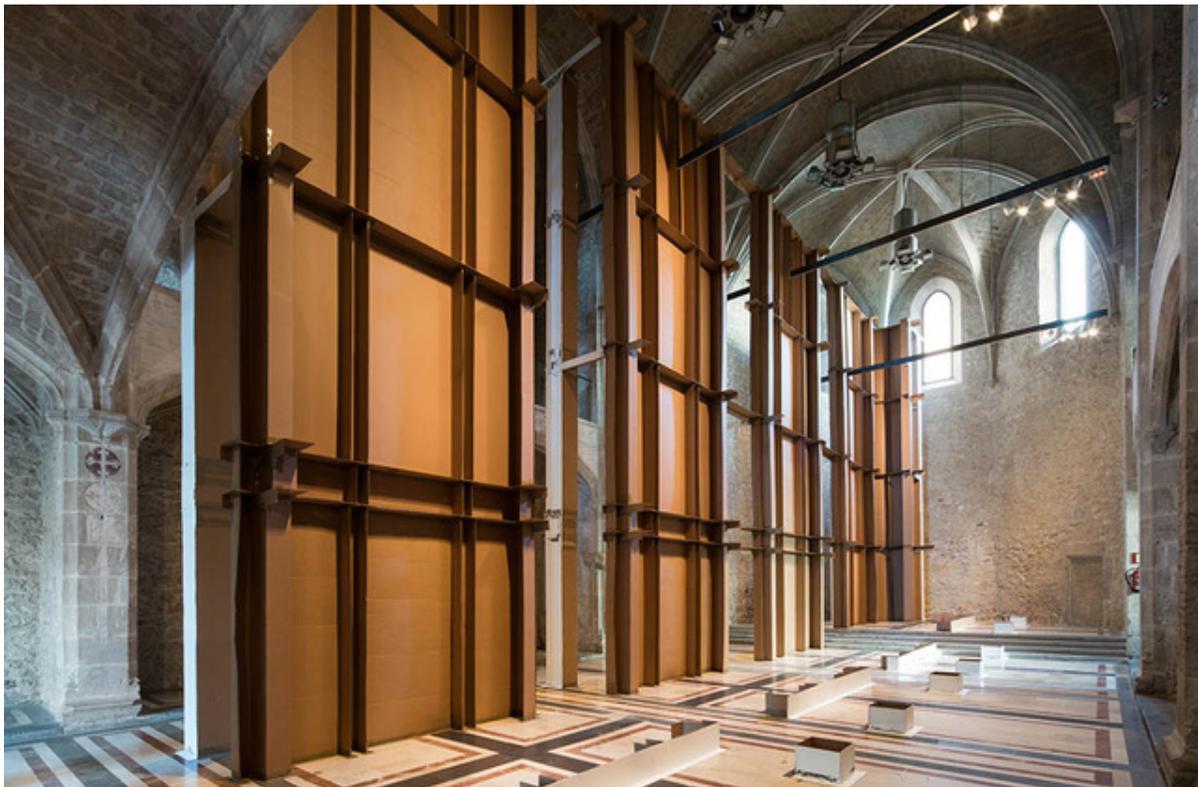




**Press Release**  
Museum of Contemporary  
Art Detroit

For Immediate Release:  
November 8, 2017

**MOCAD ANNOUNCES A MAJOR EXHIBITION OF A SITE-SPECIFIC INSTALLATION  
BY CARLOS BUNGA  
UNITED STATES PREMIERE OF INSTALLATION BY PORTUGUESE ARTIST**



Carlos Bunga, *Capella*, 2015, Cardboard, packing tape, matt paint and glue.

Courtesy of Museu d'Art Contemporani de Barcelona, Barcelona. Photo credit: Adrià Goula.

**Detroit** - Museum of Contemporary Art Detroit (**MOCAD**) announces a major exhibition by Portuguese artist Carlos Bunga. The artist relies on mundane materials—cardboard, chiefly, as well as packing tape, paint, and the like—to create architecturally inspired installations. Creating mirrors of the space the work occupies, constructing complex labyrinths that shroud visitors inside brown and white walls, or intervening directly into the architecture of a given space, Bunga's works all deal with the ways in which our built environments impact, guide, and occasionally fail us. Throughout his works, physical structures also act as analogs for forms and patterns of thought. Destruction, displacement, and repetition are tropes that the artist returns to again and again, each act

of creation and disassembly eating away at our sense of architecture's solidity, and with it, our grasp on our own ideological defaults. The exhibition will open on Friday, February 2 at 7pm (6pm Member Preview Hour).

Bunga's site-specific installations are set in dialogue with the architectures that they occupy. Often conceived in response to the building and its original purpose, Bunga works intuitively in response to space, creating (and often destroying) his works in psychic dialogues with their surroundings. In *Capella* (2016), an installation created in partnership with Barcelona's MACBA, the artist responded to a space originally meant for communal worship. Inside the domed stone structure, Bunga created a new set of walls, columns, and passages out of cardboard.



Carlos Bunga, *Mental Space*, 2010, Cardboard, packing tape, matt paint and glue.

Courtesy of Oficina para Proyectos de Arte (OPA), Guadalajara. Photo credit: Carlos Bunga.

Transforming the space in this way, by compartmentalizing the openness of the church's central hall, was only Bunga's first step. His next gesture, which he documented through video, was to destroy what had just been built. Using box cutters, the artist slashed the walls and columns near their bases, pushing, pulling, and collapsing the teetering walls to create a new ruin within the cavernous space. The immensity of this doubled architecture—the original, soaring stone walls, and the enormous piles of cardboard wreckage—composed a psychologically rich interior that overwhelmed the senses, humbled and disoriented its visitors.



Carlos Bunga, *Kursaal Project*, 2004, Cardboard, packing tape, matt paint.

Courtesy of Manifesta 5, San Sebastián. Photo credit: Alberto Martinena.

Bunga's works have strong phenomenological effects, his installations transporting us somewhere else, altering our senses of ourselves, and carrying us on an ambiguous temporal journeys. Working through these gestures of negation and transformation, Bunga recalls the artistic interventions of Michael Heizer, Gordon Matta Clark, and Lawrence Weiner, who also carved into, dug up, cut apart, reconfigured, and altered both landscapes and architectures. His works, like theirs, are both poetic and raw, aesthetically simple and conceptually complex.

Bunga's installation for the Museum of Contemporary Art Detroit relies on his usual materials: cardboard, glue, and tape. Piecing together these elements, Bunga forms a spiraling maze within the Museum's gallery that doubles and heightens our sense of enclosure. Echoing the rawness of the Museum's building through its simple materials, Bunga's labyrinth creates both an architectural space and a psychological enclosure. Forcing visitors into a space of contemplation, quiet, and confinement, Bunga's installation encourages a confrontation with the self, an examination of our own interiority within the constructed space of its cardboard walls.

The exhibition is curated by, Jens Hoffmann, Susanne Feld Hilberry Chief Curator at Large and organized by the Museum of Contemporary Art Detroit.

#### **Artist Talk**

Saturday, February 3, 2018 at 1pm

Carlos Bunga in conversation with Susanne Feld Hilberry Senior Curator at Large Jens Hoffmann.

**MOCAD** exhibitions and public programs are supported by the A. Alfred Taubman Foundation. Support for exhibitions and educational initiatives is provided by the Edith S. Briskin/ Shirley K. Schlafer Foundation.

Editor's note: Installation images will be available after the exhibition opens on February 2, 2018. Please check with MOCAD before publishing. Interviews are available upon request. High resolution images with captions and press release can be downloaded at <http://mocadetroit.org/about/press/>. Information about our past exhibitions can be found at <http://mocadetroit.org/past-exhibitions/>. We also invite the press to join our preview with the curator on Friday, February 2 at 6pm. Please RSVP to Elysia Borowy-Reeder at [eborowy@mocadetroit.org](mailto:eborowy@mocadetroit.org).

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## MOCAD Support

MOCAD exhibitions and public programs are supported by the A. Alfred Taubman Foundation.

MOCAD Operations are supported by Masco Corporation Foundation, Erb Family Foundation, The Kresge Foundation, Bloomberg Philanthropies, the Michigan Council for Arts & Cultural Affairs, Quicken Loans, the J. Christopher and Anne Reyes Foundation, and the National Endowment for the Arts.

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*The Museum of Contemporary Art Detroit (MOCAD) is an innovative addition to Detroit's vibrant Midtown neighborhood, and functions as a hub for the exploration of emerging ideas in the contemporary arts. As a non-collecting institution, MOCAD is responsive to the cultural content of our time, fueling crucial dialogue, collaboration, and public engagement. The Museum is located between the Detroit Symphony Orchestra and the Detroit Institute of the Arts, Wayne State University, and the College for Creative Studies. The cavernous 22,000 square foot building, a*

*former auto dealership, has been simply renovated to maintain its raw historic character. MOCAD's ambitious series of public programs includes lectures, musical performances, films, literary readings and educational activities for area youth. Mobile Homestead, by late artist Mike Kelley, is a permanent art work located on the grounds of the Museum. It is both a public sculpture and a private, personal construction – based on the artist's childhood home on Palmer Road in Westland. The ground floor serves as a community event space by and for a diverse public, as Kelley intended. MOCAD is generously supported by individual members, private and corporate foundations, and government agencies. More information can be found at [mocadetroit.org](http://mocadetroit.org).*

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