



MARCH 2018

COLORFUL CONNECTIONS

Entangled Orbits | Tomás Saraceno



VISIT THE BMA

and see *Entangled Orbits*
in the East Lobby through
July 8, 2018.

Tomás Saraceno (Argentinian, born 1973).
Detail, *Entangled Orbits*. 2017. Metal, polyester
rope, and iridescent plexiglass. Dimensions vari-
able. Courtesy the artist and Tanya Bonakdar
Gallery, New York; Esther Schipper, Berlin;
Pinksummer Contemporary, Genoa; Andersen's
Contemporary, Copenhagen; Ruth Benzacar,
Buenos Aires.

Clusters of glorious color hang in the air above the Museum's lobby. Bubbles, clouds, planets—call them what you will—these beautiful structures play games with our eyes. We see blue and green, orange and gold, lavender, deep purple, and pink. But the colors change as we move from place to place on the ground floor and then up the stairs to the mezzanine. In one spot, we might see green, but if we move a few inches to the right or left, we're suddenly seeing orange in its place. Perhaps we see a reflection of a door or a museum visitor; if we move our eyes this way or that, they are gone.

How can this sculpture be so delightfully changeable and unpredictable? The materials—simple but powerful—do all the work. Each cluster is made of flat panels of iridescent, transparent plexiglass that seem to alter their color (or have no color at all) depending on the angle from which they are viewed. Equally important are the strong black polyester ropes attached to each panel. These thick ropes connect with similar ropes surrounding other panels to form polygons (solid structures with many sides). Thinner ropes attached to each polygon tie knots in mid-air, weaving a web on their way to a spot on the ceiling, stairwell, or wall where they are pulled tight and secured.

Artist Tomás Saraceno explains, “I like to understand how things get connected.” In *Entangled Orbits*, the physical connections between panels and ropes are easy to see. But the unanticipated, ever-changing visual connections between colors and fragmented shapes keep us coming back for another look. Saraceno's design makes all the surprises possible.

CHALLENGE

Saraceno says, “I've always dreamed of floating among the clouds.” See how his polygonal structures might create a “cloud city.” Look for people inside. How would your life change if you lived there? bit.ly/2dMvc1q

Hear Saraceno explain how delicate spiderwebs inspire him to design installations that span large spaces. How do his ideas relate to *Entangled Orbits*? bit.ly/2CrMEYS

Think about the physical forces at work in *Entangled Orbits*. How does each rope help to keep the clusters in place? How might *Entangled Orbits* reflect the way people depend on each other for community stability?

Visit Saraceno in the studio where he builds a variety of structures.
bit.ly/2HRd3io

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**BALTIMORE
MUSEUM OF
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VIEW 1

Entangled Orbits

Tomás Saraceno (Argentinian, born 1973). 2017. Metal, polyester rope, and iridescent plexiglass. Dimensions variable. Courtesy the artist and Tanya Bonakdar Gallery, New York; Esther Schipper, Berlin; Pinksummer Contemporary, Genoa; Andersen's Contemporary, Copenhagen; Ruth Benzacar, Buenos Aires.

Look for these details:

1. Iridescent plexiglass panels (most are pentagons)
2. Fragmented reflections on panels
3. Reflected legs of a museum visitor
4. Thick black polyester ropes surrounding each panel
5. Small metal connectors attaching panels to ropes
6. Miniature webs inside clusters



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VIEW 2

Entangled Orbits

Tomás Saraceno (Argentinian, born 1973). 2017. Metal, polyester rope, and iridescent plexiglass. Dimensions variable. Courtesy the artist and Tanya Bonakdar Gallery, New York; Esther Schipper, Berlin; Pinksummer Contemporary, Genoa; Andersen's Contemporary, Copenhagen; Ruth Benzacar, Buenos Aires.

Look for these details:

1. Museum's front door seen through a panel
2. Thin ropes attached to outer angles of clusters
3. Thin ropes knotted together in midair
4. Thin ropes attached to ceiling or wall