

EDUCATIONAL PROGRAMS

THE COLORS OF THE BRAIN

The Museum of Modern Art
Friday, April 18 at 6:00 P.M.
The Roy and Niuta Titus Theater 2, 11 West 53rd Street

Columbia University
Saturday, April 19, 10:00 A.M.–5:00 P.M.
Wood Auditorium, Avery Hall, Graduate School of Architecture, Planning and Preservation, Columbia University

Studio Olafur Eliasson, Berlin
Friday, May 9 (webcast)

Presented in collaboration with the Graduate School of Architecture, Planning and Preservation (GSAAP) of Columbia University and Studio Olafur Eliasson, this program reviews and critiques contemporary cultural theories of color that have emerged from artistic and scientific practices. Discussions and presentations seek to build a contemporary epistemology of color based on recent artistic and scientific experiments and on cognitive research into color perception, with an emphasis on the role that color plays in the physical environment. The MoMA portion of the event features Klaus Biesenbach, Chief Curator, Department of Media, and Roxana Marcoci, Curator, Department of Photography, The Museum of Modern Art (organizers of the exhibition); Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design, MoMA; and Olafur Eliasson, in conversation with Mark Wigley, the dean of GSAAP. This program is held in conjunction with *Take your time: Olafur Eliasson*.

This Friday-evening session at the Museum will be followed by a day-long symposium at Columbia University. A subsequent session will be held at Studio Olafur Eliasson in Berlin and webcast on Friday, May 9.

Tickets to the MoMA program (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the film desk, or online at www.moma.org/thinkmodern. The Columbia University event is open to the public. No reservations are required. For location and event details, please visit www.arch.columbia.edu/events.

PROTO-CINEMA: CONTEMPORARY ART AND THE GEOMETRY OF MOTION

Tuesday, April 22 at 6:30 P.M.
The Celeste Bartos Theater, 4 West 54th Street

From Warhol’s conceptual use of filmmaking in *Empire* to Olafur Eliasson’s incorporation of cinematic effects in his environments and installations, the mechanics of the projected and perceived image have played a significant role in the art of recent decades. This program explores how contemporary artists address the interstice between film and photography by deconstructing the mediums through various conceptual uses, and how such elements are incorporated into exhibitions. Participants include Kerry Brougher, Acting Director and Chief Curator, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Chrissie Iles, Anne and Joel Ehrenkranz Curator, Whitney Museum of American Art; and Anthony McCall, artist. The program is moderated by Klaus Biesenbach and Roxana Marcoci, organizers of *Take your time: Olafur Eliasson* and the exhibition *Geometry of Motion 1920s/1970s*, also at MoMA.

Tickets (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the film desk, or online at www.moma.org/thinkmodern.

All MoMA theaters are equipped with infrared sound-enhancement systems. Headsets and neck loops are available. The Celeste Bartos Theatre is equipped with an induction loop that transmits directly to hearing aids with T-coils.

BROWN BAG LUNCH LECTURES

Mondays and Thursdays, 12:30–1:15 P.M.
Classroom B, 4 West 54th Street
Join us for lectures on modern and contemporary art. You may bring your lunch.

May 5 and 8 | TAKE YOUR TIME: OLAFUR ELIASSON

Cara Starke (MA, Williams College) is a curatorial assistant in the Department of Media.

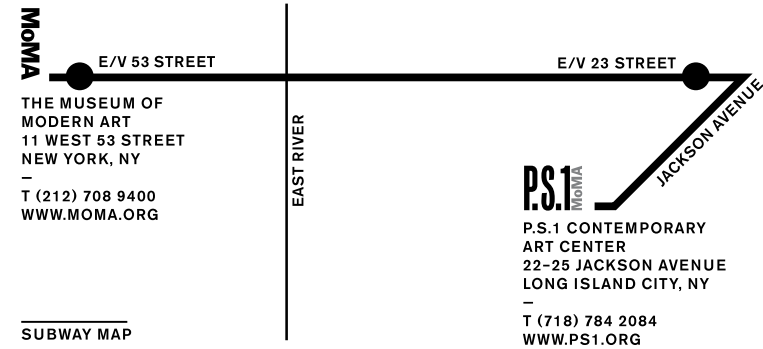
Tickets (\$5; members, students, seniors, and staff of other museums \$3) can be purchased at the lobby information desk, at the film desk, or in the lobby of the Dorothy C. and Louis B. Cullman Education and Research Building, at 4 West 54th Street. Tickets are also available online at www.moma.org/thinkmodern.

An induction loop sound-amplification system is available for all Brown Bag Lunch Lectures.

COVER: Studio Olafur Eliasson, Berlin. Photograph © 2008 Studio Olafur Eliasson

DIRECTIONS FROM MoMA TO P.S.1
BY SUBWAY

The subway station serving the E and V train lines is on the same block as the Museum, on the south side of 53rd Street. Take either the E or the V train two stops in the direction of Queens, and get off at the 23 Street/Ely Avenue stop. While still in the station, follow signs to the 7 train, which lead to an exit onto Jackson Avenue. Turn right, and walk right one block to 46th Avenue.



TAKE YOUR TIME: OLAFUR ELIASSON

The Danish-Icelandic artist Olafur Eliasson (b. 1967) conceives immersive environments—from model rooms featuring visionary sculptural maquettes to fluid light projections and multipart photographic series. His most comprehensive survey exhibition in the United States is presented simultaneously at MoMA and P.S.1 Contemporary Art Center.

Probing the cognitive aspects of what it means to see, Eliasson creates complex optical phenomena using simple, makeshift technical devices: Colored bulbs bathe a room in yellow light, turning everything inside monochrome; strobes illuminate a thin curtain of falling water, causing the eye to “freeze” the droplets in midair; kaleidoscopes produce colorful prismatic effects; mirrors reflect spotlight beams, revealing an artificial dimension. By making visible the mechanics of his works and laying bare the artifice of the illusion, Eliasson points to the elliptical relationship between reality, perception, and representation.

The artist considers his photographic series, begun in the early 1990s during annual hiking trips in Iceland, to be studies for the concepts explored in his installations. Taken while walking, sailing, or flying, his pictures of the landscape underscore the significance of time and motion in the act of looking. Inspired by the meteorology and terrain of his native Scandinavia, Eliasson often recontextualizes natural phenomena, as exemplified by his wall of reindeer moss at MoMA and indoor rainbow and upward-flowing waterfall at P.S.1. In his works these sights appear natural, yet invariably they are artificially induced. Even as his work fosters wonder, it also emphasizes the ways in which cultural institutions mediate our perception of natural phenomena.

Eliasson presents perception as it is lived in the world. Because people do not stand in front of his works as if before a picture, but rather inside them, actively engaged, his installations posit the very act of looking as a social experience. In MoMA’s Marron Atrium, for instance, an electric fan hangs from the ceiling to swing just above head level. The fan’s ever-changing, unpredictable arcs provide a striking metaphor for perception in motion. Eliasson engages in an ongoing exploration of subjectivity, reflection, and the fluid boundary between nature and culture, revealing the degree to which reality is constructed and helping us to reflect more critically on our experience of it.

*Roxana Marcoci, Curator, Department of Photography, and
Klaus Biesenbach, Chief Curator, Department of Media*

At The Museum of Modern Art, *Take your time: Olafur Eliasson* is presented throughout the third floor in the Special Exhibitions Gallery, The Louise Reinhardt Smith Gallery, the escalator lobby, and The Robert B. Menschel Architecture and Design Gallery, and on the second floor in The Donald B. and Catherine C. Marron Atrium.

At P.S.1 Contemporary Art Center, it is presented in the Third Floor Main Galleries, Duplex, and Vault.

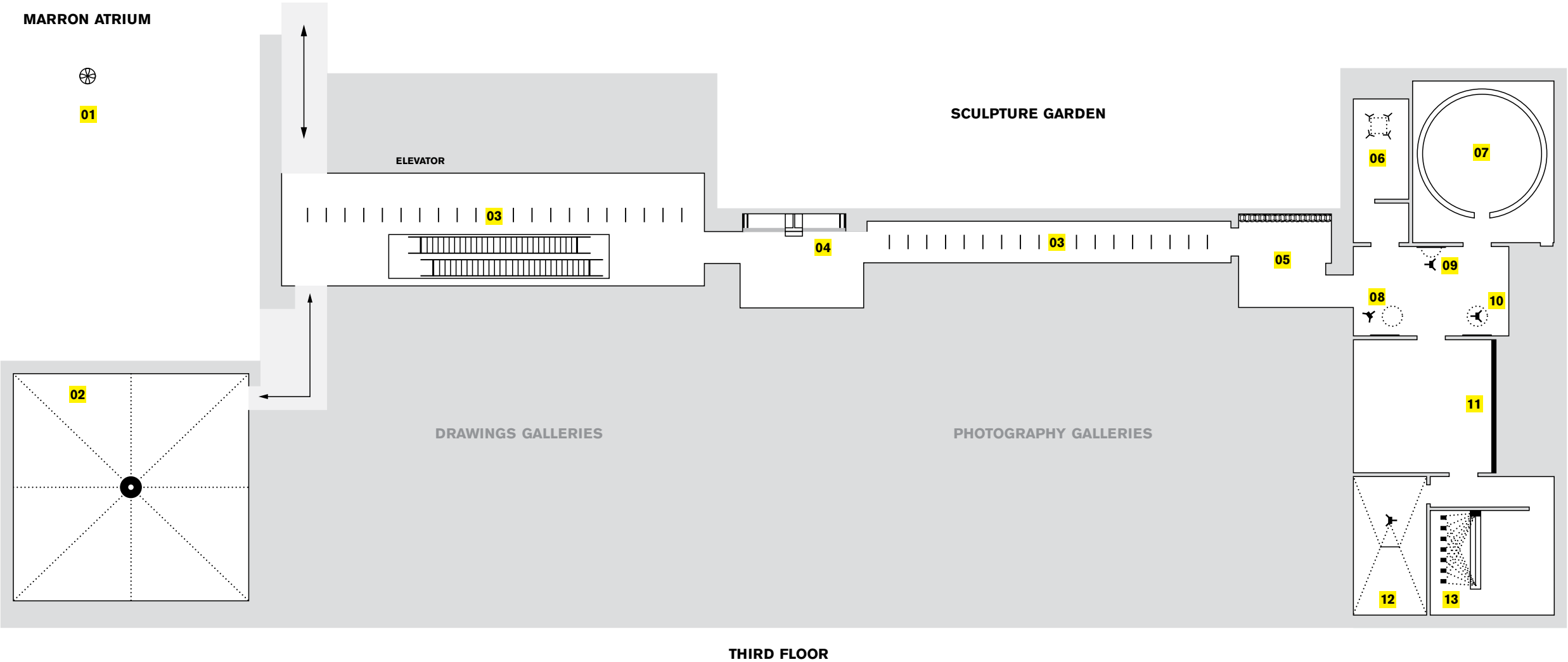
Take your time: Olafur Eliasson was circulated by the San Francisco Museum of Modern Art and organized there by Madeleine Grynsztejn. At The Museum of Modern Art and P.S.1 Contemporary Art Center the exhibition was expanded, and its organization and installation were overseen by Roxana Marcoci and Klaus Biesenbach.

Lead support was provided by Helen and Charles Schwab and the Mimi and Peter Haas Fund. Generous support was provided by the Bernard Osher Foundation, the Barbro Osher Pro Suecia Foundation, and SFMOMA’s Collectors Forum. Additional support was provided by Patricia and William Wilson III, the Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts.

The New York showing is made possible by the Mimi and Peter Haas Fund.

Additional funding is provided by Jerry I. Speyer and Katherine G. Farley, Danish Ministry of Culture, and Skagen Designs.

THE MUSEUM OF MODERN ART



01 *Ventilator*, 1997. Altered fan, wire, and cable. Collections of Peter Norton and Eileen Harris Norton, Santa Monica, California. Suspended in the Museum's Marron Atrium, an electric fan swings above head level in ever-changing arcs.

02 *I only see things when they move*, 2004. Wood, color-effect filter glass, stainless steel, aluminum, HMI lamp, tripod, glass cylinder, motors, and control unit. Courtesy Tanya Bonakdar Gallery, New York. Bright light shines through rotating color-effect filter glass panels, creating shifting prismatic bands of colors on the surrounding walls.

03 *Room for one colour*, 1997. Monofrequency lights. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriemschneider, Berlin. Monochromatic bulbs emit light at such a narrow frequency that they affect your normal color perception, making the contents of the room appear in yellow or shades of black.

04 *Space reversal*, 2007. Mirror foil, mirror, aluminum, wood, steel, and dry-wall. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriemschneider, Berlin. An opening in this corridor provides a portal into an enclosed space where you and the outside surroundings are reflected into infinity.

05 *Negative quasi brick wall*, 2003. Stainless steel. Boros Collection, Berlin. Stainless steel "quasi bricks" with mirrored interiors are stacked in six different positions to create a reflective and kaleidoscopic wall.

06 *1 m³ light*, 1999. Halogen lamps, steel stands, and fog machine. Private collection. In a dark room filled with fog, the beams of twenty-four spotlights articulate one cubic meter of space.

07 *360° room for all colours*, 2002. Stainless steel, projection foil, fluorescent lights, wood, and control unit. Private collection, courtesy Tanya Bonakdar Gallery, New York. Since the nineteenth century, painted panoramas have given viewers a sense of what it feels like to stand in faraway landscapes or participate in historic events. Rather than illustrating a particular scene, Eliasson's installation immerses you in the color spectrum itself.

08 *Mirror door (user)*

09 *Mirror door (spectator)*

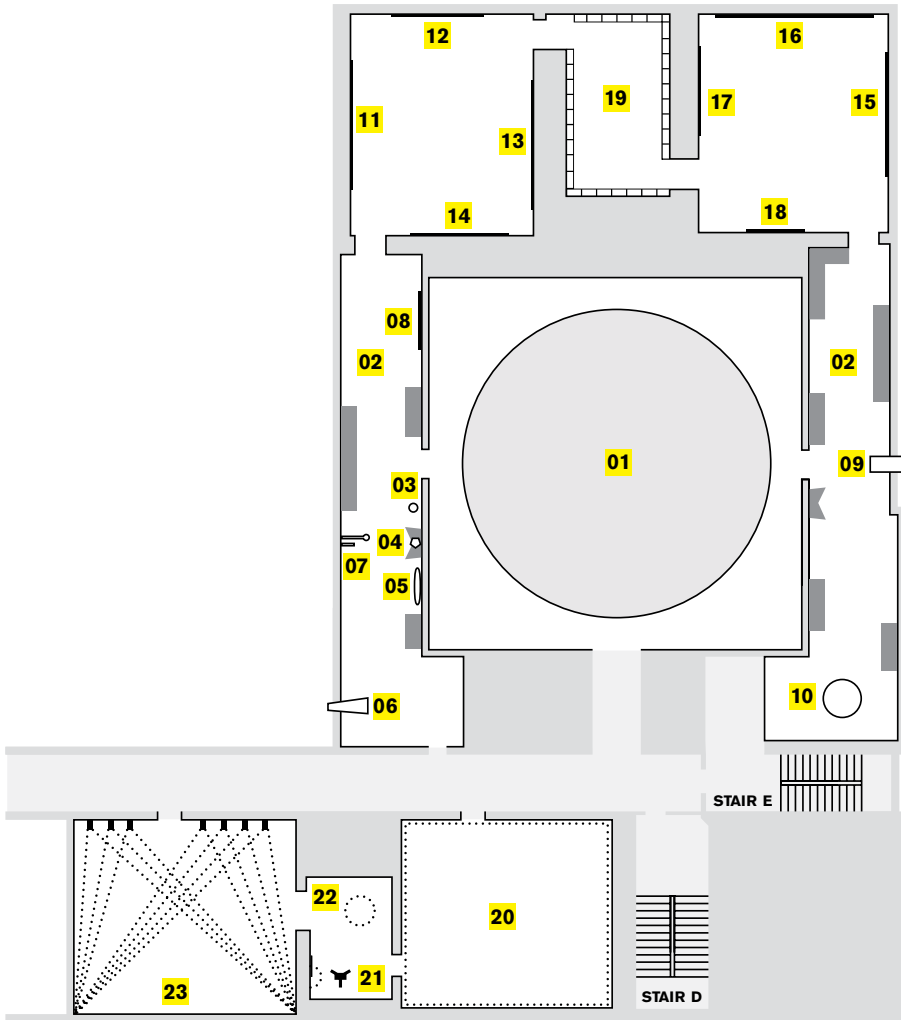
10 *Mirror door (visitor)*, 2008. Spotlights, tripods, and mirrors. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriemschneider, Berlin. Spotlights are aimed at rectangular mirror doors, creating pools of light on the gallery floor as well as in the artificial dimension within the mirrors. The related work, *Mirror door (observer)*, is on view at P.S.1.

11 *Moss wall*, 1994. Wood, moss, and wire. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriemschneider, Berlin. A hidden wood-and-wire structure anchors live reindeer moss to the gallery wall. Throughout the duration of the exhibition, the curtain of soft moss alters in shape and color, giving off a natural fragrance.

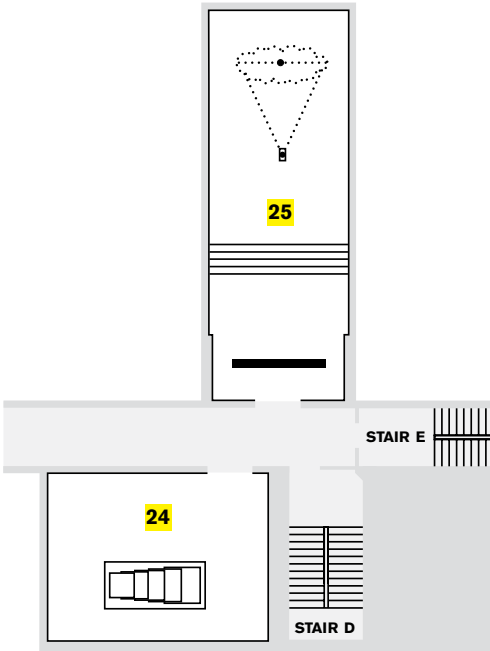
12 *Wall eclipse*, 2004. Mirror, motor, HMI lamp, tripod, and transformer. Private collection. A spotlight shines on a mirror that hangs from the ceiling and rotates on its axis at a speed of one revolution per minute. Once in every rotation, the mirror's shadow fully eclipses the wall behind it while the mirror's reflection illuminates the opposite wall.

13 *Your strange certainty still kept*, 1996. Water, strobe lights, acrylic, foil, wood, pump, and hose. The Dakis Joannou Collection, Athens. A curtain of water droplets, illuminated by strobe lights, appears frozen in midair.

P.S.1 CONTEMPORARY ART CENTER



THIRD FLOOR



DUPLEX AND VAULT

- 01 *Take your time*, 2008. Mirror foil, aluminum, steel, motor, and control unit. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. A large circular mirror affixed to the ceiling at an angle rotates slowly on its axis, destabilizing your perception of space.
- 02 *Model room*, 2003. Chipboard display cabinets and mixed-media models, maquettes, and prototypes. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. This collection of objects provides a glimpse into Eliasson's creative process, showing how he and his collaborators use the studio as a laboratory for investigating diverse materials and forms.
- 03 *Striped eye lamp*, 2005. Color-effect filter glass, steel, and bulb. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. A multicolored glass cylinder mounted on a tripod projects horizontal layers of colored light into *Model room*.
- 04 *Dodecahedron lamp*, 2005. Color-effect filter glass, steel, and halogen bulb. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. Comprising twelve pentagonal faces made from color-effect filter glass, this lamp hangs from the ceiling, casting a patterned glow against the walls.
- 05 *Concentric mirror*, 2004. Glass, mirror coating, and stainless steel. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. A circular glass made of alternating bands of transparent and mirrored concentric circles is angled in front of a mirror of identical size, resulting in a moiré-pattern reflection.
- 06 *Colour spectrum kaleidoscope*, 2003. Color-effect filter glass and stainless steel. Collection of David Teiger. A hexagonal kaleidoscope made of color-effect filter glass provides a multicolored prismatic image of the world.
- 07 *Light removal*, 2005. Mirror, stainless steel, and halogen bulb. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. Light shines at an angle on a distorted half-elliptical mirror installed perpendicular to the wall. The mirror's reflection and shadow create a full circle, half light and half dark.
- 08 *The colour spectrum series*, 2005. Series of forty-eight color photographs. The Museum of Modern Art, New York. Riva Castleman Endowment Fund, 2006. The forty-eight prints in this series depict the field of visible light in electromagnetic waves, ranging from ultraviolet to infrared.
- 09 *Sunset kaleidoscope*, 2005. Wood, steel, color-effect filter glass, mirrors, and motor. Collection of John and Phyllis Kleinberg. Installed in an open window, this kaleidoscopic box both creates and distorts a view of the outside world, commingling mirrored images with reflections of a rotating yellow disc.
- 10 *Inverted Berlin Sphere*, 2005. Stainless steel, mirror, bulb, and dimmer. Collection of Martin Z. Margulies, Miami. Light radiates out through the lamp's reflective components, altering your experience of the space.

PHOTOGRAPHIC WORKS. Eliasson has created gridded photographic suites since the early years of his career. He takes the pictures during his regular trips to Iceland, where he focuses on glaciers, rivers, islands, caves, and other features of that country's diverse and rugged landscape.

- 11 *The island series*, 1997. Fifty-six chromogenic color prints. Collection of Agnes Gund

- 12 *The horizon series*, 2002. Forty chromogenic color prints. Collection of Michael and Jeanne Klein, partial and promised gift to the Menil Collection, Houston
- 13 *The inner cave series*, 1998. Thirty-six chromogenic color prints. Collection of Ruth and Carl Pite
- 14 *The cave series, looking in*, 1998. Forty-nine chromogenic color prints. Heather and Tony Podesta Collection
- 15 *The glacier series*, 1999. Forty chromogenic color prints. Collection of Martin Z. Margulies, Miami
- 16 *Jokla series*, 2004. Forty-eight chromogenic color prints. The Museum of Modern Art, New York. Acquired through the generosity of Jerry I. Speyer, Marie-Josée Kravis, and Michael Lynne
- 17 *The glacier mill series*, 2007. Thirty-six chromogenic color prints. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin
- 18 *360° crystal palace*, 2007. Sixteen chromogenic color prints. Collection of Danielle and David Ganek

- 19 *Soil quasi bricks*, 2003. Fired compressed-soil tiles and wood. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. The space is lined from floor to ceiling with hundreds of hexagonal earthen tiles.

- 20 *The natural light setup*, 2008. Fluorescent lights, projection foil, and control unit. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. The ceiling, a light box, emits different hues of white light in a pre-programmed rhythm.

- 21 *Mirror door (observer)*, 2008. Spotlight, tripod, and mirror. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. A spotlight aimed at a rectangular mirrored door creates pools of light on the gallery floor as well as in the artificial dimension within the mirrors. The related works, *Mirror door (user)*, *Mirror door (spectator)*, and *Mirror door (visitor)*, are on view at MoMA.

- 22 *Wannabe*, 1991. Spotlight. Courtesy the artist; Tanya Bonakdar Gallery, New York; and neugerriem-schneider, Berlin. In this, the earliest work in the show, a spotlight hanging from the ceiling casts a single cone of light onto the floor.

- 23 *Remagine*, 2002. Spotlights, wall mounts, and control unit. Collection Fonds National d'Art Contemporain, Ministère de la Culture, Paris. Seven spotlights cast shifting, overlapping rectilinear patterns across a gallery wall, creating the illusion of depth.

- 24 *Reversed waterfall*, 1998. Scaffolding, steel, water, foil, wood, hose, and pump. Thyssen-Bornemisza Art Contemporary. Combining the natural and artificial, a system of pumps reverses the flow of water in this man-made waterfall, sending the water streaming upward.

- 25 *Beauty*, 1993. Fresnel lamp, water, nozzles, hose, wood, and pump. Museum of Contemporary Art, Los Angeles, purchased with funds provided by Paul Frankel. A spotlight shines obliquely through a curtain of fine mist, creating an indoor rainbow. Your experience of the visual effects is generated by the intersection of water and light and varies in relation to your viewing position within the room.