

**MoMA AND P.S.1 PRESENT THE MAJOR SURVEY *TAKE YOUR TIME:*  
*OLAFUR ELIASSON***

**Immersive Environments and Installations at Both Venues Include New Works on View for the First Time**

***Take your time: Olafur Eliasson***

The Museum of Modern Art  
P.S.1 Contemporary Art Center  
April 20–June 30, 2008

**NEW YORK, April 15, 2008**—The Museum of Modern Art and P.S.1 Contemporary Art Center present ***Take your time: Olafur Eliasson***, the first comprehensive survey in the United States to explore the highly experimental work of Olafur Eliasson, whose large-scale immersive environments and installations elegantly recreate the extremes of landscape and atmosphere in his native Iceland. Eliasson's work recontextualizes elements such as light, water, ice, fog, stone, and moss to create unique situations that shift the viewer's perception of place and self. By transforming the galleries into hybrid spaces of nature and culture, Eliasson prompts an intensive engagement with the world and offers a fresh consideration of everyday life. The exhibition's 38 works—installed at both MoMA and P.S.1.—include 14 of those featured in the originating exhibition first presented at the San Francisco Museum of Modern Art, along with 24 additional works, six of which were specifically created for this exhibition. Drawing from public and private collections worldwide, the exhibition will be on view at The Museum of Modern Art and P.S.1 Contemporary Art Center from April 20 through June 30, 2008.

The exhibition is organized by Madeleine Grynsztejn, former Elise S. Haas Senior Curator of Painting and Sculpture at the San Francisco Museum of Modern Art (SFMOMA), where the exhibition originated. In New York, it is coordinated and expanded by Roxana Marcoci, Curator, Department of Photography, and Klaus Biesenbach, Chief Curator, Department of Media, The Museum of Modern Art.

Ms. Marcoci and Mr. Biesenbach explain, "During the last two years we have worked directly with the artist and the Studio Olafur Eliasson to conceive one exhibition in two locations—MoMA and P.S.1—by catalyzing the curatorial methodologies and spatial perspectives of the Kunsthaus and the Kunsthalle and thus arriving at an exhibition that is about the artist's process and is at once a scholarly retrospective, an experimental site, and a laboratory."

Over the past 15 years, Eliasson has experimented with a range of lighting effects, from reflected daylight to artificial sources. His installations based on mechanisms of motion, projection, shadow, and reflection have come to embody a protocinematic approach—a practice that explores the space between photography and film. Eliasson creates complex optical phenomena using simple, makeshift technical devices.

At MoMA, 13 large-scale installations fill the galleries and hallways of the second and third floors: The Donald B. and Catherine C. Marron Atrium on the second floor, and the Special Exhibitions Gallery, The Louise Reinhardt Smith Gallery, the escalator lobby, and The Robert B. Menschel Architecture and Design Gallery on the third floor. The exhibition begins in the Marron Atrium on the second floor, where *Ventilator* (1997), a fan hanging from the ceiling, rotates in ever-changing arcs, eight feet above the floor.

The exhibition continues on the third floor of the Museum at the top of the escalators and in The Louise Reinhardt Smith Gallery with the installation *Room for one colour* (1997), in which monofrequency bulbs bathe the space in dense yellow light, turning everything inside duotone. Viewers proceed to The Robert B. Menschel Architecture and Design Gallery and the installation *I only see things when they move* (2004). This room-size work fills the space with bright light that shines through rotating, color-filtered glass panels, creating shifting prismatic bands of colors on the surrounding walls. To the east of the escalators is *Space reversal* (2007), an enclosed space full of mirrors where viewers and their surroundings are reflected into infinity.

Just before entering the Special Exhibitions Gallery, viewers walk past *Negative quasi brick wall* (2003), a stack of stainless steel “bricks,” with mirrored interiors. The “bricks” are arranged in six different positions to create a reflective, kaleidoscopic wall. Inside the gallery are three of the six new works made by Eliasson specifically for this exhibition. *Mirror door (user)*, *Mirror door (spectator)*, and *Mirror door (visitor)* (all 2008) use spotlights aimed at rectangular mirror doors to create pools of light on the gallery floor as well as in the artificial dimension within the mirrors. A related work, *Mirror door (observer)*, is on view at P.S.1.

To the left of the gallery entrance, *1 m<sup>3</sup> light* (1999) is a dark room filled with fog, through which the beams of 24 spotlights articulate one cubic meter of space. Next to this is a round room filled with changing colored light, *360° room for all colours* (2002), which references the tradition of 19th century painted panoramas that evoked faraway landscapes or historic events, yet instead immerses viewers in the color spectrum itself. With *Moss wall* (1994), live reindeer moss anchored to the gallery wall gives off a natural fragrance. The moss is cultivated throughout the exhibition, changing shape and color naturally.

In the next gallery, *Your strange certainty still kept* (1996) comprises strobe lights that illuminate a thin curtain of falling water, making it appear that the droplets are frozen in midair, like early “flicker films.” The last installation at MoMA is *Wall eclipse* (2004), in which 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.

At P.S.1, 25 works—large- and small-scale installations, photographic series, a print series, and two rooms full of models—occupy the third-floor Main Galleries, as well as the Archives, the Duplex, and the Vault. Beginning on the third floor, in P.S.1’s largest gallery, is the monumental new installation

*Take your time* (2008). A circular mirror, 40 feet in diameter and weighing 1,000 pounds, is mounted to the ceiling at an angle, rotating at one revolution per minute. The installation destabilizes viewers' perception of space as they pass beneath it. *Model room* (2003), presented in two galleries, offers a display of mixed-media models, maquettes, and prototypes that provide 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.

Several photographic series that serve as studies for the concepts explored in Eliasson's installations are included in galleries on the third floor. He has created gridded photographic suites since the early years of his career; he makes the photographs 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. Included in this exhibition are eight series, including the 56-print *The island series* (1997), the 36-print *The inner cave series* (1998), and the 48-print *Jokla series* (2004).

Between two galleries of photographs is the installation *Soil quasi bricks* (2003), in which an enclosed space is lined from floor to ceiling with hundreds of hexagonal earthen tiles. On the opposite side of the third floor is *The natural light setup* (2008), in which a light box mounted to the ceiling emits different hues of white light in a preprogrammed rhythm. Next to this, *Mirror door (observer)* (2008) completes the quartet of new *Mirror door* works in the MoMA-P.S.1 exhibition, with a spotlight aimed at a rectangular mirrored door creating a pool of light on the gallery floor. It shares a gallery with the earliest work in the show, *Wannabe* (1991), which comprises a spotlight hanging from the ceiling that casts a single cone of light onto the floor. The last work on the third floor is *Remagine* (2002), a room in which seven spotlights cast shifting, overlapping rectilinear patterns across a gallery wall, creating the illusion of depth.

In the Duplex gallery, seen over the balcony from the first floor, is *Reversed waterfall* (1998), a large, four-tiered scaffold with fonts on each level that direct water upwards, reversing its gravitational flow. Concurrent with the artist's public art project *The New York City Waterfalls*, this piece will remain on view at P.S.1 through September. (See separate release.)

The final installation in the exhibition is *Beauty* (1993), installed in the basement of P.S.1, featuring a spotlight that shines obliquely through a curtain of fine mist, creating an indoor rainbow.

#### **ABOUT THE ARTIST:**

Eliasson (born 1967 in Copenhagen, Denmark, and raised in Denmark and Iceland) trained at Copenhagen's Royal Danish Academy of Fine Arts, where he was influenced by California's Light and Space movement. Examples of his work reside in major collections worldwide, including those of the San Francisco Museum of Modern Art; The Museum of Modern Art; the Solomon R. Guggenheim Museum; the Museum of Contemporary Art; the Centre Pompidou; the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; and Tate Modern. Eliasson, who represented Denmark at the 2003 Venice Biennale, lives and works in Berlin and Copenhagen.

**ORGANIZATION:**

*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.

**SPONSORSHIP:**

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, The Contemporary Arts Council of The Museum of Modern Art, Danish Ministry of Culture, and Skagen Designs.

**TRAVEL:**

The portion of the exhibition that was presented at SFMOMA and which included 22 works, will travel to the Dallas Museum of Art, where it will be on view from November 9, 2008, through March 15, 2009; to the Museum of Contemporary Art in Chicago from May through September of 2009; and to the Museum of Contemporary Art in Sydney, Australia (dates to be determined.)

**PUBLICATION:**

The exhibition is accompanied by a fully illustrated catalogue titled *Take your time: Olafur Eliasson*, which is the first American publication to fully assess the critical context of Eliasson's practice. Developed in close collaboration with the artist, the publication investigates the complex lineage of Eliasson's projects, and includes a rich selection of plates surveying approximately 70 of his most significant artworks. Edited by Madeleine Grynsztejn, the publication includes original essays by Madeleine Grynsztejn, Mieke Bal, Klaus Biesenbach and Roxana Marcoci, Daniel Birnbaum, Pamela M. Lee, and Henry Urbach, as well as a conversation between Eliasson and artist Robert Irwin. Featuring a complete exhibition history and bibliography, it provides a critical assessment of Eliasson's oeuvre. It is available at the MoMA Stores and online at MoMAstore.org. It is published by the San Francisco Museum of Modern Art in association with Thames & Hudson, New York and London. Hardcover: 10 x 11 1/2 inches; 276 pages. Price: \$50.

**PROGRAMS:****SYMPOSIUM: The Colors of the Brain**

In collaboration with the Graduate School of Architecture, Planning and Preservation (GSAPP) of Columbia University and with Studio Olafur Eliasson, this three-part program reviews and critiques contemporary cultural theories of color that have emerged from artistic and scientific practice. The MoMA portion of the event, on Friday, April 18, at 6:00 p.m. in Theater 1, features the organizers of the exhibition, **Klaus Biesenbach** and **Roxana Marcoci**, as well as **Barry Bergdoll**, The Philip Johnson Chief Curator of Architecture and Design at MoMA, and **Olafur Eliasson** in conversation with **Mark Wigley**, Dean, GSAPP, Columbia University.

This will be followed by a day-long symposium at Columbia University, on Saturday, April 19 from 10:00 a.m. to 5:00 p.m. in Wood Auditorium, Avery Hall, GSAPP. A subsequent session will be held at Studio Olafur Eliasson in Berlin and Webcast on Friday, May 9, 2008.

**MoMA**

**Friday, April 18, 6:00 p.m.**

Theater 1 (The Roy and Niuta Titus Theater 1), 11 West 53rd Street

**Columbia University**

**Saturday, April 19, 10:00 a.m.–5:00 p.m.**

Wood Auditorium, Avery Hall  
GSAPP, Columbia University

**Studio Olafur Eliasson, Berlin**

**Friday, May 9**

Webcast

Tickets to the MoMA program are \$10; members \$8; students, seniors, and staff of other museums \$5. The Columbia event is open to the public. No reservations are required. For location and event details, please visit [www.arch.columbia.edu/events](http://www.arch.columbia.edu/events).

**PANEL DISCUSSION: Proto-Cinema: Contemporary Art and the Geometry of Motion  
Tuesday, April 22, 6:30 p.m.**

Theater 3 (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 interstices of 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 the exhibition.

Tickets are \$10; members \$8; students, seniors, and staff of other museums \$5.

**BROWN BAG LUNCH LECTURES**

**Monday and Thursday, May 5 and 8, 12:30–1:15 p.m.**

Classroom B, 4 West 54th Street

Cara Starke, Curatorial Assistant, Department of Media, MoMA, will give a Brown Bag Lunch Lecture on the exhibition. Attendees may bring their own lunches.

Tickets are \$5; members, students, seniors, and staff of other museums \$3.

Tickets for programs can be purchased at the lobby information desk, at the Film desk, or in the Cullman Building lobby. Tickets are also available online at [www.moma.org/thinkmodern](http://www.moma.org/thinkmodern).

**FORD FAMILY ACTIVITY GUIDE**

In conjunction with *Take your time: Olafur Eliasson*, MoMA will present a Ford Family Activity Guide that introduces children to the works of Olafur Eliasson on view at MoMA. This will be

available at the Museum at the time of the opening on April 20, 2008. This Ford Family Activity Guide is intended for children ages six and up and their adult companions, and offers questions for guided looking, activities, and suggestions for further exploration.

**EXHIBITION WEB SITE:**

An accompanying Web site will feature images of all the works in the exhibition, video interviews with the artist and members of Studio Olafur Eliasson, interactive floor plans, and background information about the artist. The site will also display pictures taken by visitors with cell-phone cameras that shoot at random intervals, documenting the visitors' journeys through the exhibition in a candid and experiential way. The site is designed by Shannon Darrough, Senior Media Developer, The Museum of Modern Art, and it will be accessible at [www.moma.org/olafureliasson](http://www.moma.org/olafureliasson) when the show opens to the public on April 20.

There will also be a feature about *Take your time: Olafur Eliasson* at Red Studio, A MoMA Site for Teens at [www.moma.org/redstudio](http://www.moma.org/redstudio). This feature will launch in early May.

**RELATED MoMA EXHIBITION: Geometry of Motion 1920s/1970s  
March 19–June 23, 2008**

**The Yoshiko and Akio Morita Gallery, second floor**

A related exhibition, *Geometry of Motion 1920s/1970s*, considers the transformation of the art object from static image to light projection within two distinct artistic lineages: the unconventional optical techniques and social analyses of the 1920s Neue Optik, or "New Vision," generation of artists, among them László Moholy-Nagy, Hans Richter, and Marcel Duchamp; and the situational aesthetics advanced by Gordon Matta-Clark, Robert Smithson, and Anthony McCall in the 1970s. Drawing attention to the conditions and complexities of perception both within the framework of institutional display and in outside surroundings, these artists have redefined the social potential of visual agency. The exhibition is organized by Klaus Biesenbach and Roxana Marcoci.

**PUBLIC ART FUND PROJECT: The New York City Waterfalls**

From mid-June to mid-October 2008, Olafur Eliasson will present *The New York City Waterfalls*, a temporary monumental public art project commissioned by Public Art Fund, and presented in collaboration with the City of New York, consisting of four man-made waterfalls at sites within the New York Harbor. The installation will insert nature into the urban cityscape and will add a striking element to New York City's iconic skyline. Public Art Fund is joining with City and State agencies and environmental organizations to develop resources for young people and adults to enjoy the Waterfalls that examine the waterfront through the topics of art, history, environmental responsibility, aquatic life, ecology, water conservation, and other related subjects. For more information, go to [www.nycwaterfalls.org](http://www.nycwaterfalls.org).

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**For high resolution images, please register on our press office Web site:  
[www.moma.org/press](http://www.moma.org/press).**

**MoMA Public Information:  
The Museum of Modern Art  
Hours:**

11 West 53rd Street, New York, NY 10019  
Wednesday through Monday: 10:30 a.m.–5:30 p.m. Friday: 10:30 a.m.–8:00 p.m.

**Museum Admission:**

\$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under.

(Includes admittance to Museum galleries and film programs)

Target Free Friday Nights 4:00–8:00 p.m.

**Film Admission:**

\$10 adults; \$8 seniors, 65 years and over with I.D.; \$6 full-time students with current I.D. (For admittance to film programs only)

**Subway:**

E or V train to Fifth Avenue/53rd Street

**Bus:**

On Fifth Avenue, take the M1, M2, M3, M4, or M5 to 53rd Street. On Sixth Avenue, take the M5, M6, or M7 to 53rd Street. Or take the M57 and M50 crosstown buses on 57th and 50th Streets.

The public may call 212/708-9400 for Museum information. Visit us on the Web at [www.moma.org](http://www.moma.org).

**P.S.1 Public Information:**

**P.S.1:**

22-25 Jackson Ave at the intersection of 46th Avenue in Long Island City, Queens

**Hours:**

Noon–6:00 p.m. Thursday through Monday; closed on Tuesdays and Wednesdays.

**Admission:**

\$5 suggested donation; \$2 students and seniors. Free for members.

**Subway:**

E or V train to 23rd St./Ely Ave. stop. While still in the station, follow signs to the 7 train to exit onto Jackson Avenue. Walk right one block to 46th Avenue.

**Bus:**

Q67 to Jackson and 46th Aves or B61 to 46th Ave

The public may call 718/784-2084 for additional information. Visit us on the Web at [www.ps1.org](http://www.ps1.org)

Subway Directions

2 stops, 5 min.

