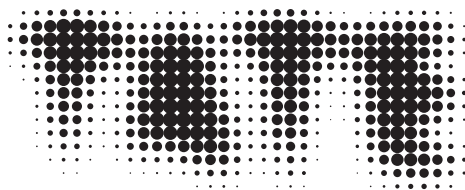


OLAFUR ELIASSON

IN REAL LIFE

11 JULY 2019 – 5 JANUARY 2020

LARGE PRINT GUIDE



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INTRODUCTION

INTRODUCTION

This exhibition brings together over 40 works of art made between 1990 and today by the Danish-Icelandic artist Olafur Eliasson. Born in 1967, Eliasson has created a broad body of work that includes installations, sculptures, photography and paintings. The materials he uses range from moss, glacial melt-water and fog, to light and reflective metals. Eliasson's art comes from three particularly important interests. These are: his concern with nature, honed through his time spent in Iceland; his research into geometry; and his ongoing investigations into how we perceive, feel about and shape the world around us.

Eliasson puts experience at the centre of his art. He hopes that as you encounter it, you become more aware of your senses. You add meaning to the works as you bring your associations and memories to these experiences. You might also become more aware of the people around you with whom you form a temporary community. For Eliasson, this heightened awareness of yourself and other people creates a new sense of responsibility. Ultimately, he believes that art can have a strong impact on the world outside the museum.

Eliasson runs a studio in Berlin with technicians, architects, archivists, art historians, designers, filmmakers, cooks, and administrators. Exhibitions and commissions take place all

over the world. Eliasson and his studio team collaborate with architects, policymakers, chefs, activists, musicians and choreographers. Developing from his interest in light and in the environment, Eliasson has launched projects addressing sustainable energy and the climate emergency. In the last part of this exhibition, you can discover how these projects emerge from the research that takes place in the studio. Downstairs in Tate's Terrace Bar, you can also sample the organic vegetarian dishes developed in collaboration with the chefs at Eliasson's studio.

There is no fixed route through the exhibition. The works can be experienced in any order, but the map will help you navigate. More information on the works in the exhibition is on www.olafureliasson.net.

Please note, BIG BANG FOUNTAIN includes flashing lights.

#OlafurEliasson

OLAFUR ELIASSON: IN REAL LIFE has been organised by Tate Modern in collaboration with Guggenheim Museum Bilbao.

Curated by Mark Godfrey, Senior Curator, International Art, Tate Modern with Emma Lewis, Assistant Curator, International Art, Tate Modern.

Supported by

AKO Foundation

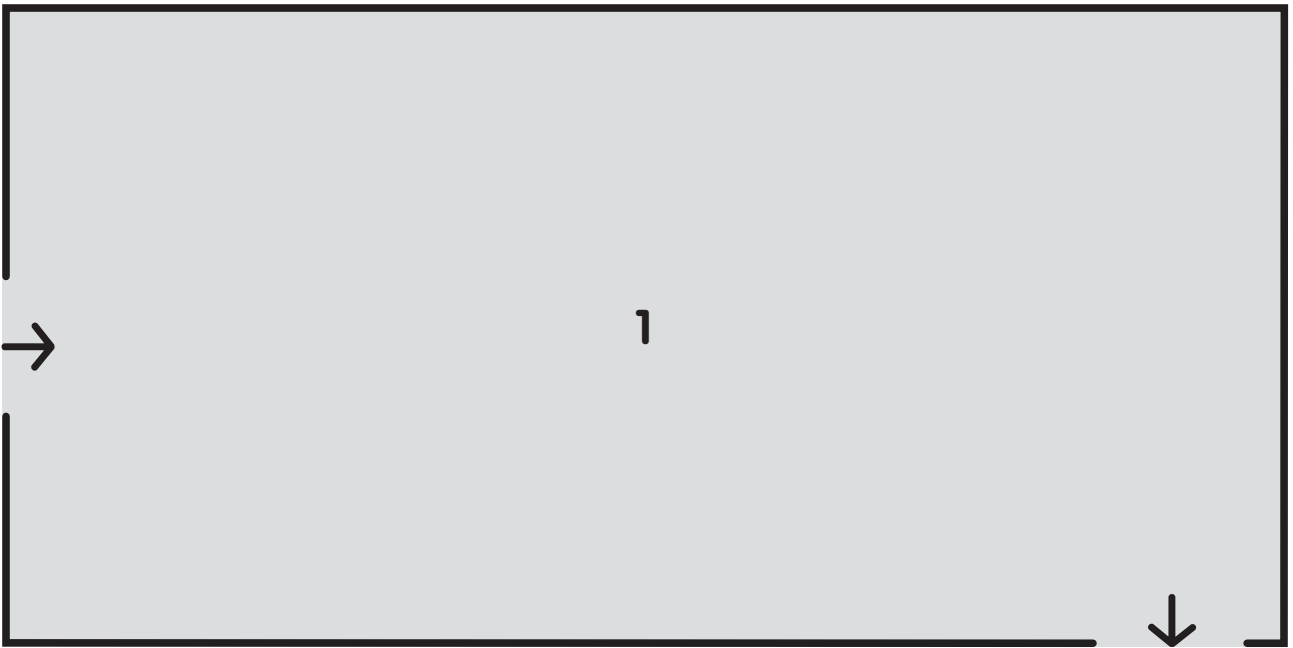
With additional support from the
Olafur Eliasson Exhibition Supporters Circle
New Carlsberg Foundation
Beckett-Fonden
Danish Arts Foundation

Tate Patrons and Tate Members

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THE  **TIMES**
THE SUNDAY TIMES

MODEL ROOM



1 Model room 2003

MODEL ROOM

This case contains around 450 models, prototypes and geometric studies of various sizes. Together, they form a record of Olafur Eliasson's work with his studio team and with Icelandic artist, mathematician and architect Einar Thorsteinn (1942–2015).

Between 1996 and 2014 Thorsteinn and Eliasson collaborated on several projects and researched the geometric forms, symmetries and ratios that structure a number of Eliasson's sculptures and pavilions. One of the modular shapes you see here, for example, is a study for **Your spiral view** 2002 which is installed in this exhibition.

These models are made from different materials including copper wire, cardboard, paper photocopies, Lego, wood, foam and rubber balls. For many years, they served as a reference 'library' for Studio Olafur Eliasson. Now, **Model room** is held at Moderna Museet, Stockholm, but the studio, and particularly its design and geometry teams, continues to create models and prototypes as part of its research.

Model room

2003

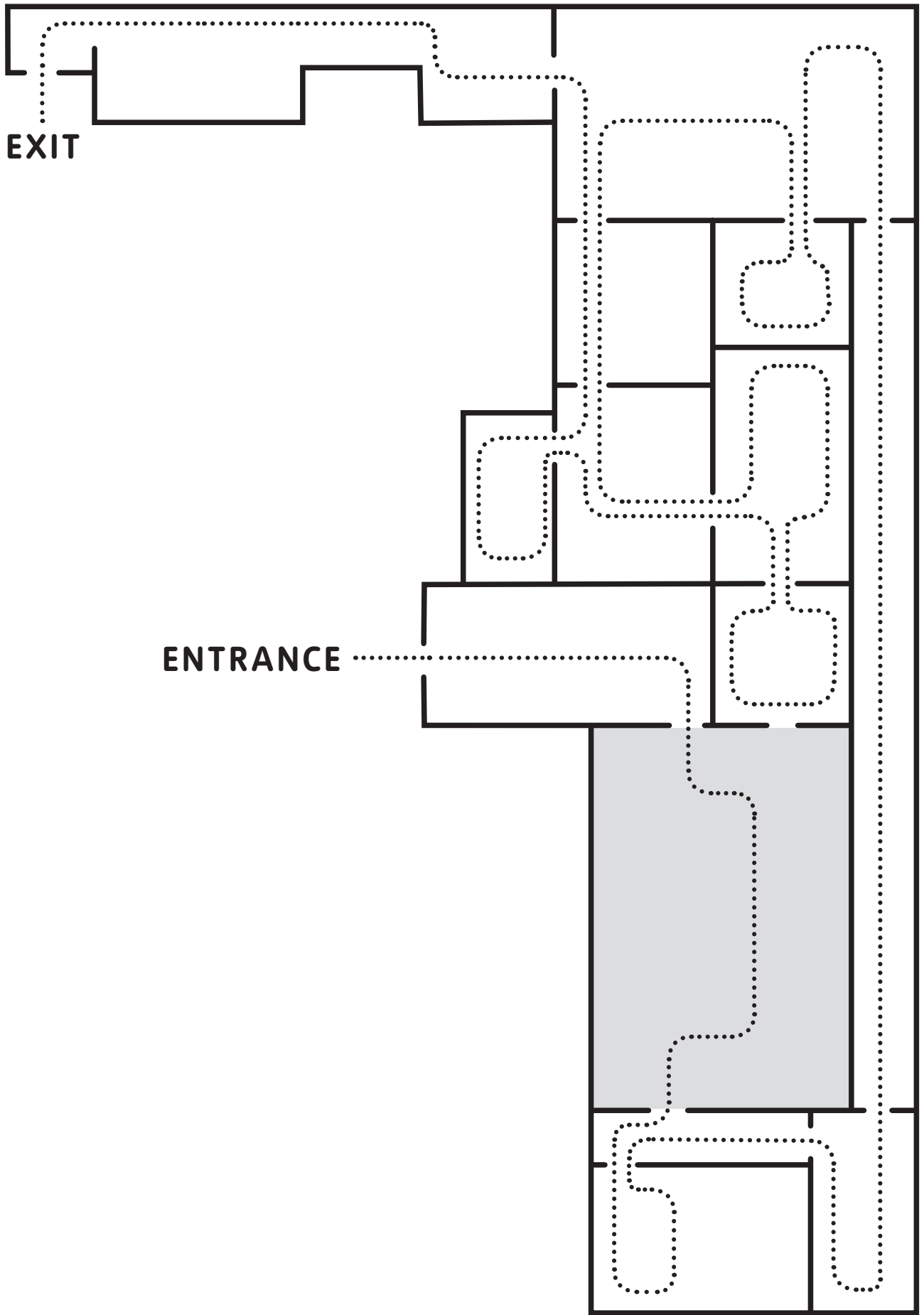
Wood table with steel legs, mixed media models,
maquettes, prototypes

Moderna Museet, Stockholm

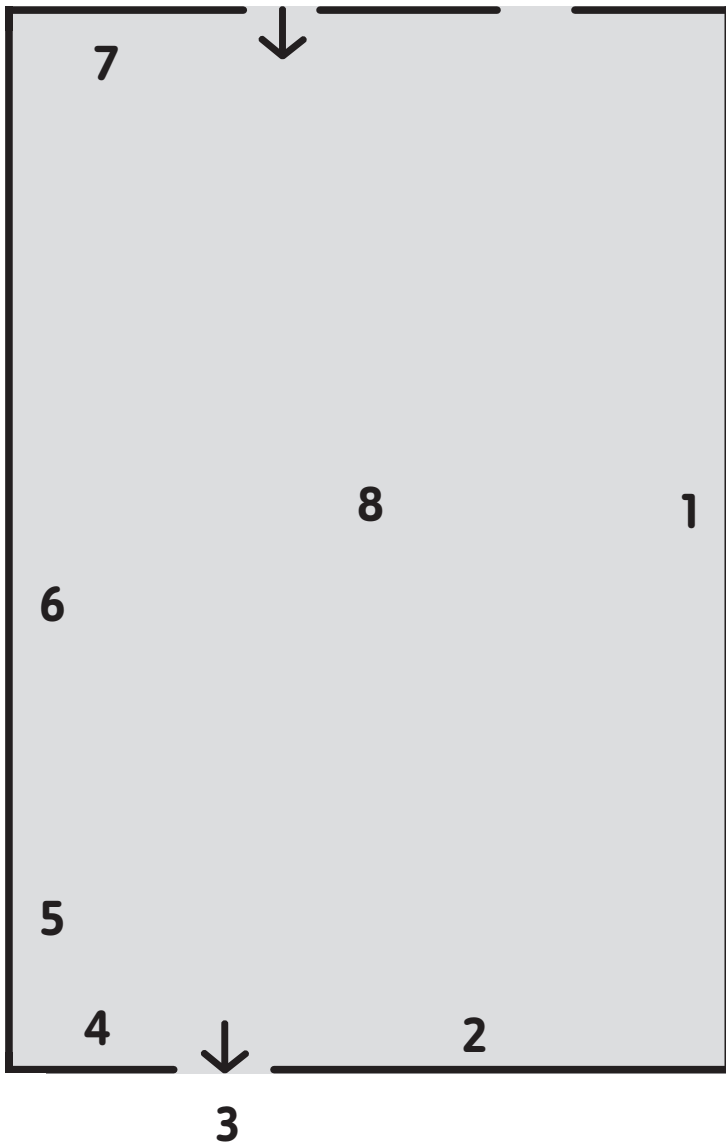
Purchase 2015 funded by the Anna-Stina Malmberg and
Gunnar Höglund Foundation

X73159

EARLY WORKS



..... suggested route



- 1 Moss wall 1994
- 2 The seeing space 2015
- 3 Wannabe 1991
- 4 I grew up in solitude and silence 1991
- 5 Regenfenster (Rain window) 1999
- 6 Untitled 1993
- 7 Window projection 1990
- 8 Wavemachines 1995

EARLY WORKS

This room brings together many of Eliasson's earliest works and reveals interests that continue to motivate his art today.

Window projection 1990, **Wannabe** 1991 and **I grew up in solitude and silence** 1991 were made while Eliasson was still at art school. They use different kinds of light to alter the experience of space and architecture. As with many of Eliasson's works of this time, the mechanism is very simple and never concealed from view.

Eliasson has long been interested in nature and the weather. From the start, he connected his experiences of the Icelandic landscape to the practice of making sculpture. Some works like **Wavemachines** 1995 replicate natural phenomena. Other works such as **Regenfenster** (Rain window) 1999 recreate the effects of weather conditions. In **Moss wall** 1994, created from Scandinavian reindeer lichen, Eliasson adds an unexpected material from outdoors to the controlled indoor space of the museum. The aroma and texture of the work affect the senses too.

These interests in illumination, nature and perception also led to early installations, such as **Beauty** 1993 and **No nights in summer, no days in winter** 1994 that you can find in the two spaces beyond this room.

Clockwise from wall text

Moss wall

1994

Reindeer moss, wood, wire

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X71708

The seeing space

2015

Glass

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X75005

Wannabe

1991

Spotlight

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X73290

I grew up in solitude and silence

1991

Candle, glass mirror

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X73289

Regenfenster (Rain window)

1999

Metal, water, sprinkler, nozzles

Courtesy the artist; neugerriemschneider, Berlin;

Tanya Bonakdar Gallery, New York / Los Angeles

X71712

Untitled

1993

Convex glass mirror, plaster rosette

Courtesy the artist; neugerriemschneider, Berlin;

Tanya Bonakdar Gallery, New York / Los Angeles

X75809

Window projection

1990

Spotlight, gobo, tripod

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles

X73228

Centre of room

Wavemachines

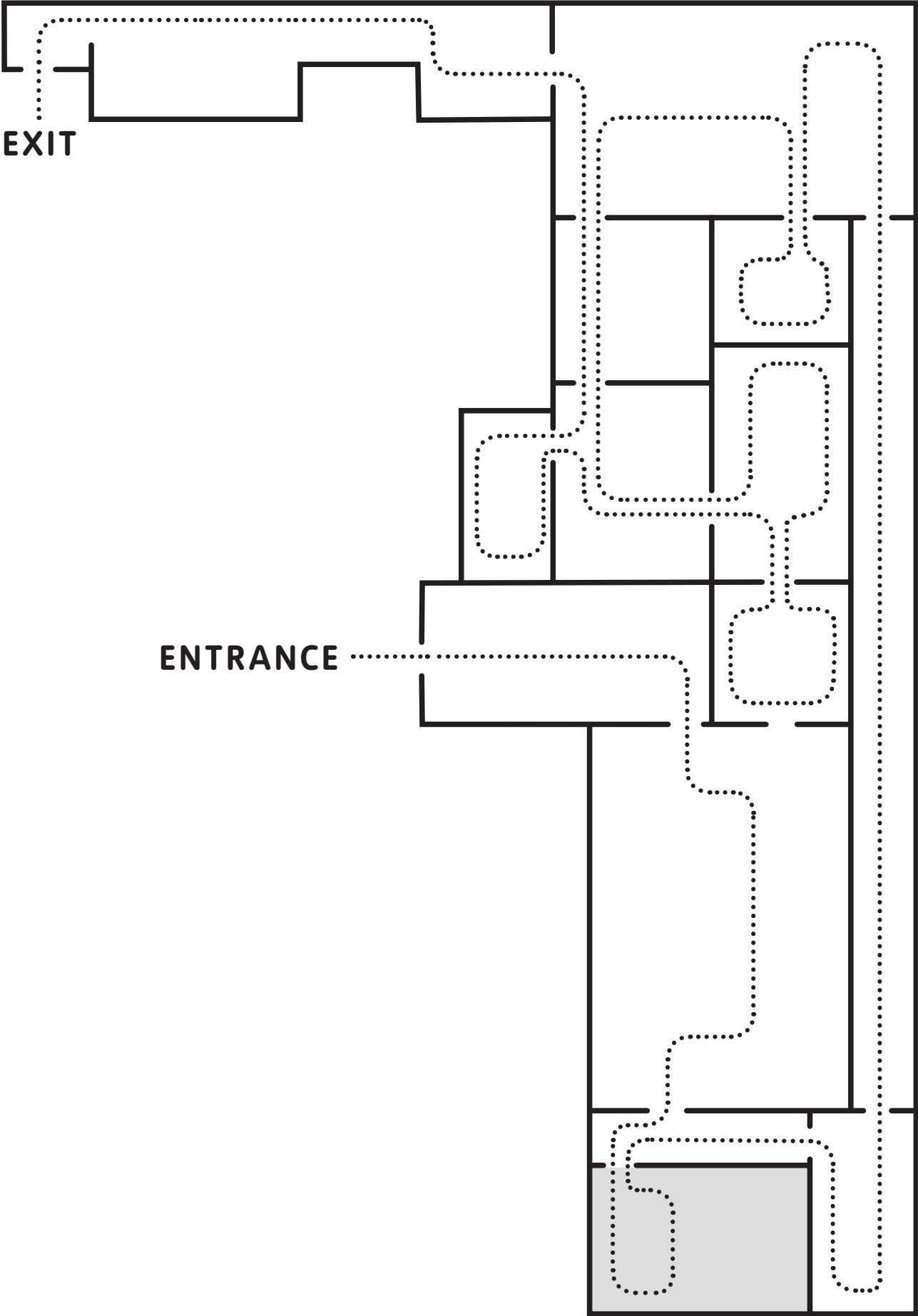
1995

Acrylic, transparent plastic sheet, water, ink (yellow),
motors, transformer

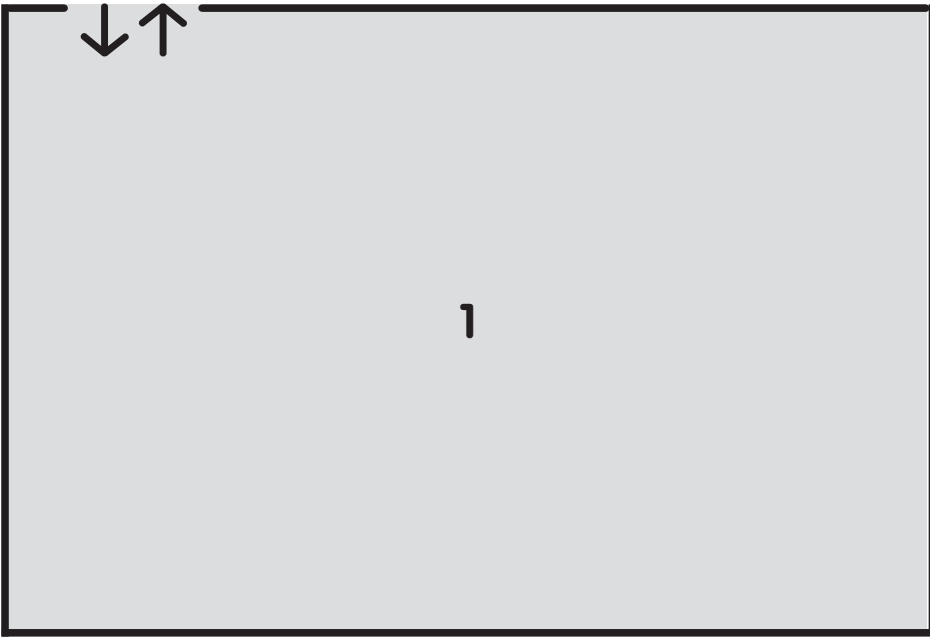
Kunstmuseum Basel, Ankauf 2012

X71709

BEAUTY



..... suggested route



1 **Beauty** 1993

Beauty

1993

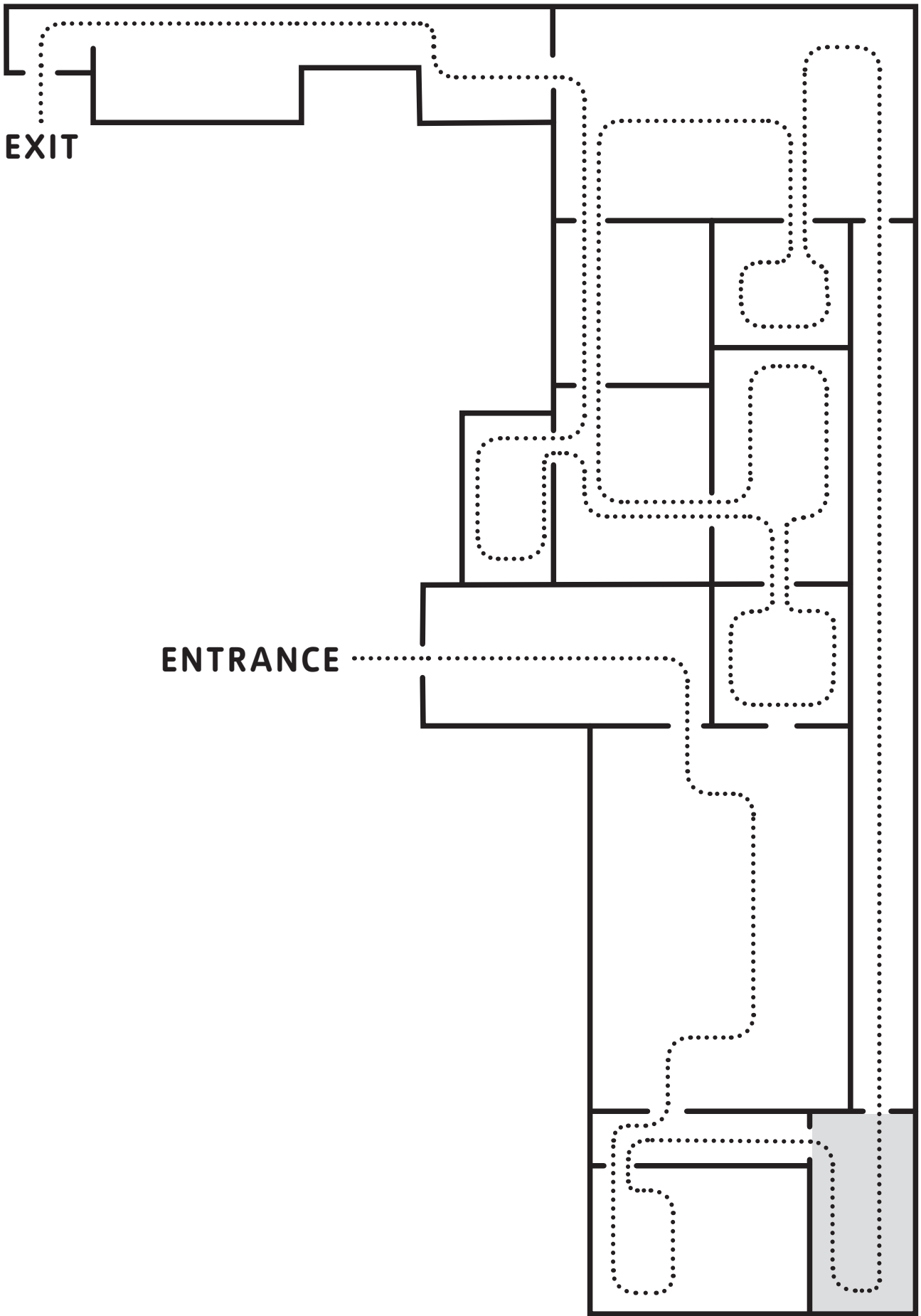
Spotlight, water, nozzles, wood, hose, pump

Museum of Contemporary Art, Los Angeles. Purchased with funds provided by the Acquisition and Collection Committee

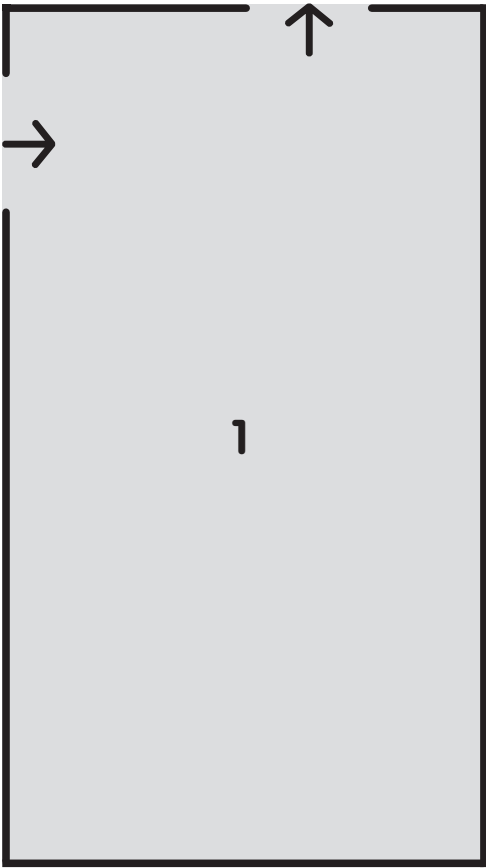
Exhibition copy

X71707

NO NIGHTS IN SUMMER,
NO DAYS IN WINTER



..... suggested route



1 No nights in summer, no days in winter 1994

No nights in summer, no days in winter

1994

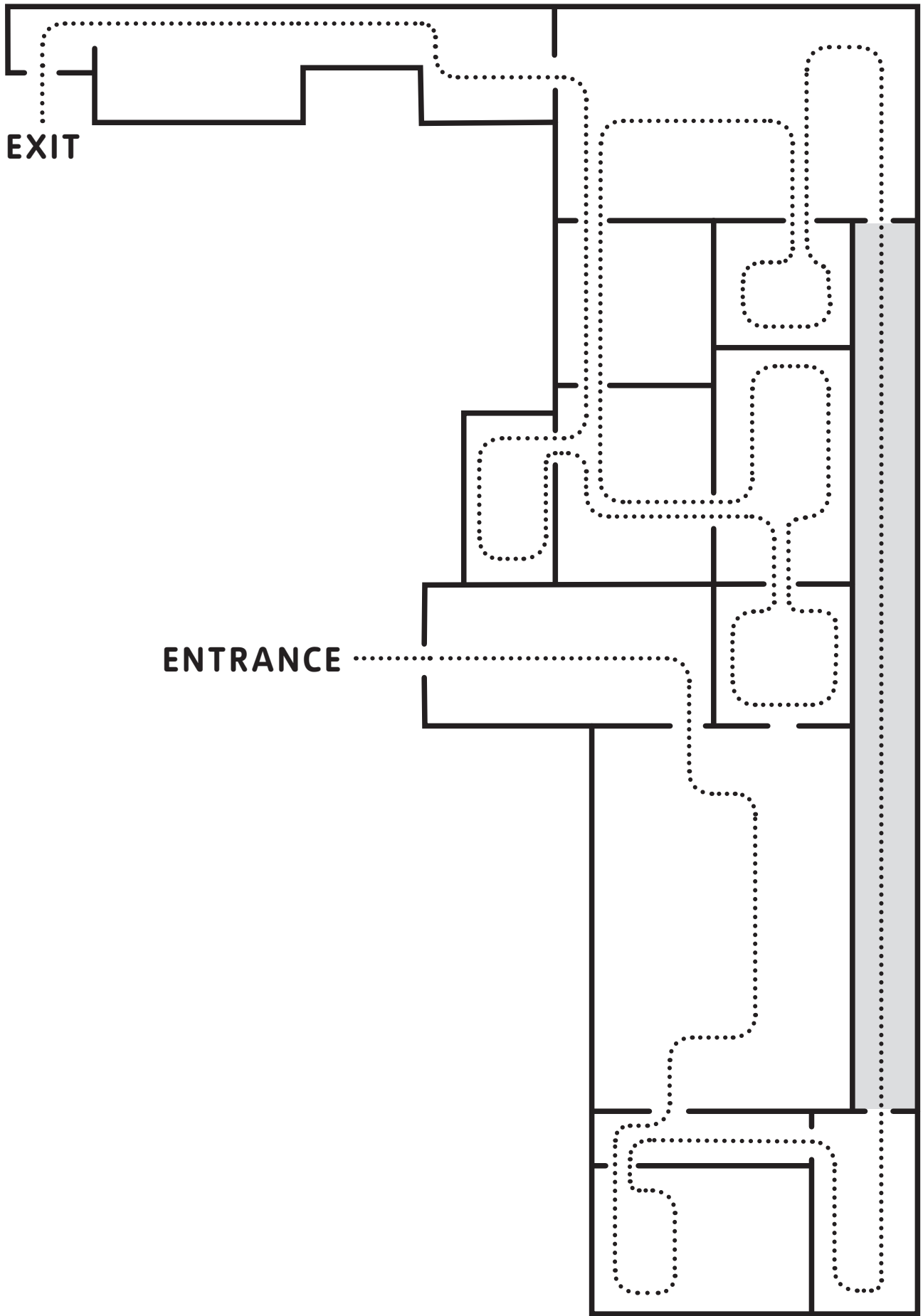
Steel, propane

Courtesy the artist; neugerriemschneider, Berlin;

Tanya Bonakdar Gallery, New York / Los Angeles

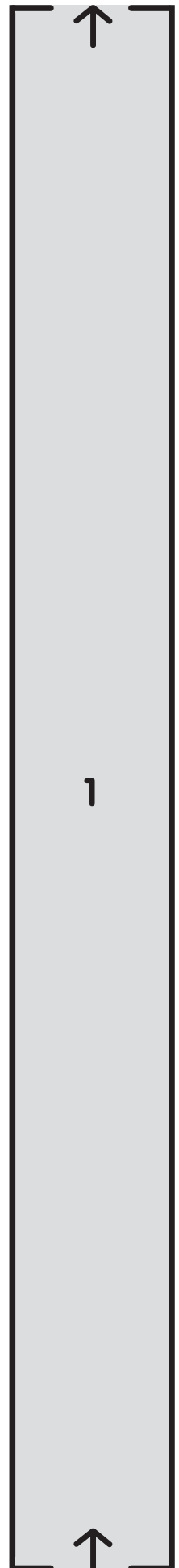
X71723

DIN BLINDE PASSAGER (YOUR BLIND PASSENGER)



..... suggested route

1 **Din blinde passager**
(Your blind passenger) 2010



Din blinde passager (Your blind passenger)

2010

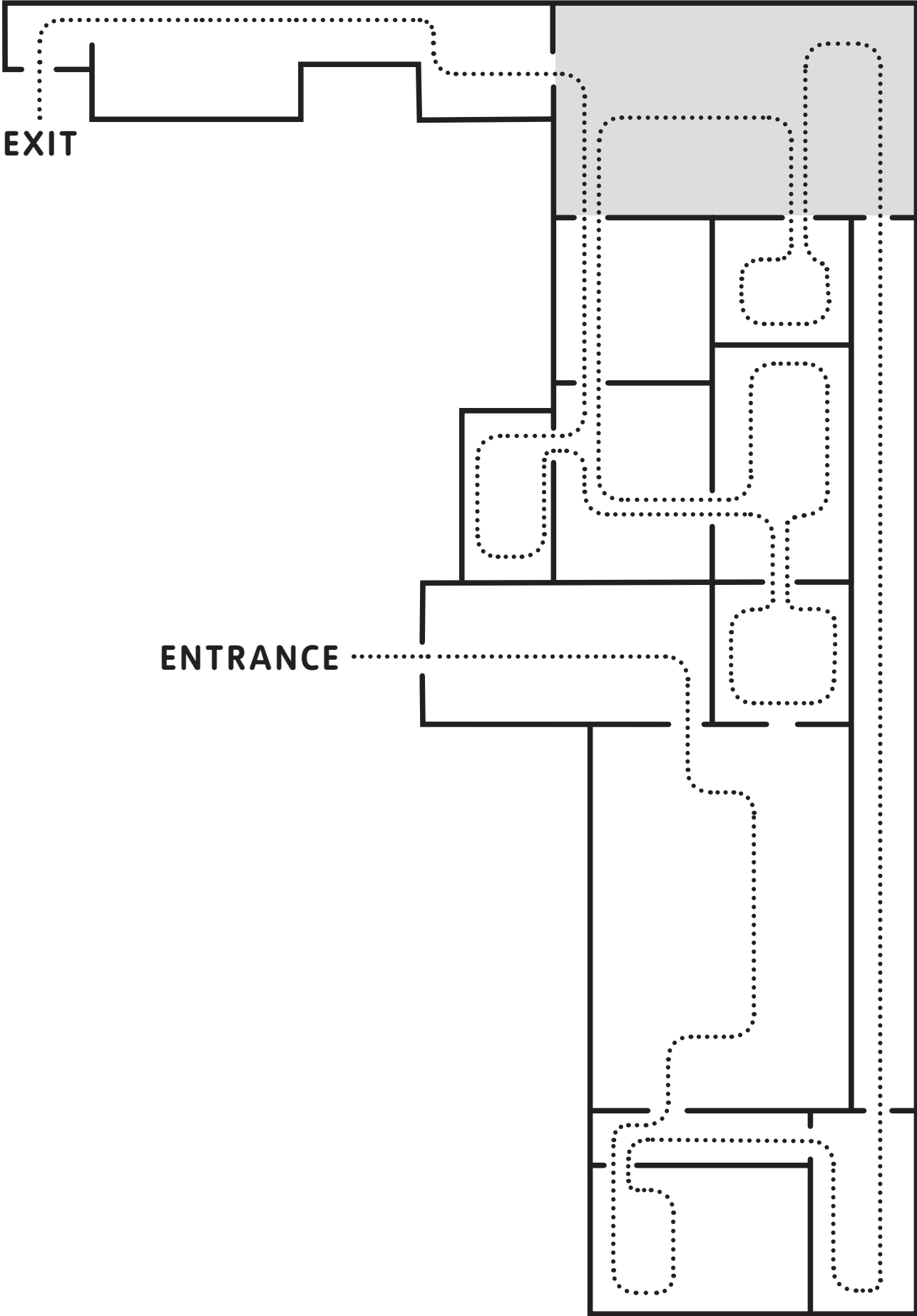
Fluorescent lamps, monofrequency lamps (yellow),
fog machines, air circulation

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X72396

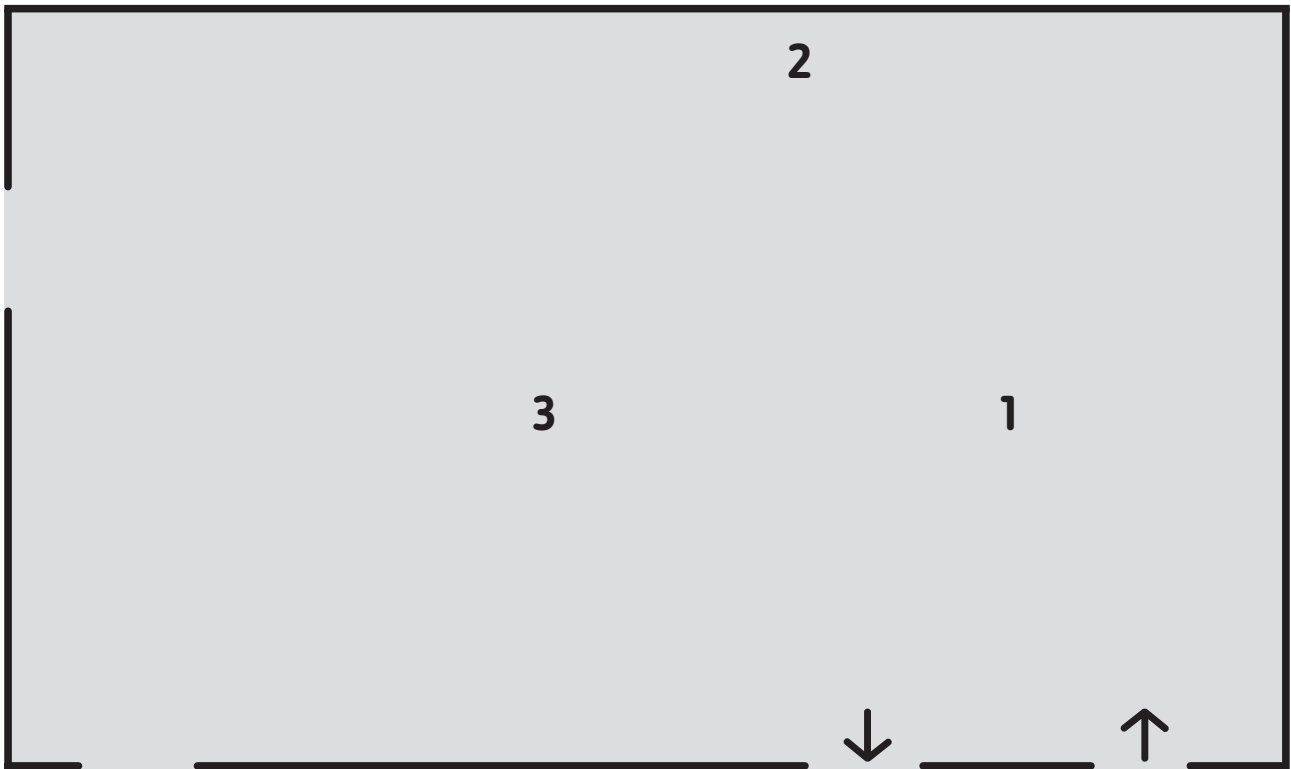
Din blinde passager (Your blind passenger) is 39 metres long and filled with fog. You can see about 1.5 metres ahead as you go through. The floor is level, with two doors at either end. The passage is one way only, this end is the entrance.

The fog is made from water-soluble fog fluid containing non-toxic polyols – a sweetener often used in food production.

KALEIDOSCOPIES



..... suggested route



- 1 In real life 2019
- 2 Your planetary window 2019
- 3 Your spiral view 2002

KALEIDOSCOPIES

Eliasson has been making kaleidoscopes since the mid-1990s. In this room, an older work, **Your spiral view** 2002 and a recent work **Your planetary window** 2019 are brought together.

For the artist, the kaleidoscope offers more than just a playful visual experience. Multiple reflections fracture and reconfigure what you see. You are offered different perspectives at once, and understand your position in new ways. You might let go of the sense of being in command of space, and instead enjoy a kind of uncertainty. Eliasson often uses the kaleidoscope to bring together the space inside and outside an exhibition. The appearance of both changes as the boundary between the gallery and the world outside is dissolved.

Eliasson has made a series of hanging spheres including the two outside the exhibition and a new work, **In real life** 2019 here. Each is structured by a complex yet regular geometric principle. The artist is particularly interested in spirals, as they create a sense of energy within the object and outside it through the shadow and light play on the surrounding walls.

Anti-clockwise from wall text

In real life

2019

Aluminium, colour-effect filter glass (green, yellow, orange, red, pink, cyan), LED light

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X73302

Your planetary window

2019

Glass mirrors, aluminium, steel

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X73295

Your spiral view

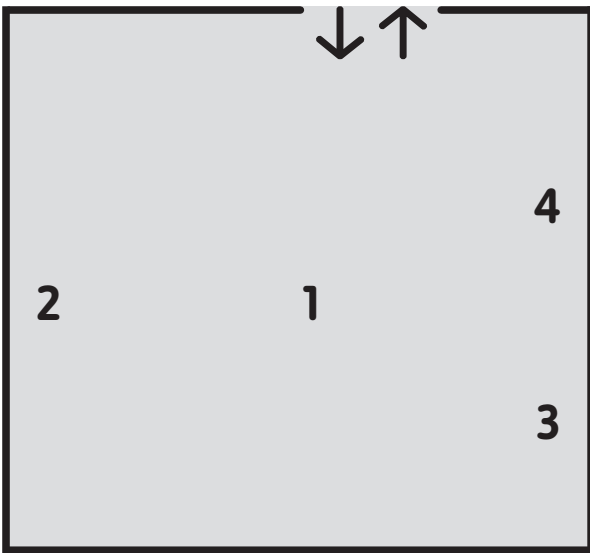
2002

Stainless steel mirror, steel

Boros Collection, Berlin

X71717

GLACIAL WORKS



- 1 **The presence of absence pavilion 2019**
- 2 **Glacial spherical flare 2019**
- 3 **Glacial currents (black, green) 2018**
- 4 **Glacial currents (yellow, sienna) 2018**

GLACIAL WORKS

Eliasson often uses glacial ice in his work. Sometimes, the ice is intended as a call for action against the climate emergency. Warmer climates have caused the Greenland ice sheet to lose around 200–300 billion tonnes of glacial ice each year, a rate that is expected to increase dramatically. **Ice Watch**, which was staged in front of Tate Modern in 2018, is an installation of ice blocks fished from the water off the coast of Greenland. It offered a direct and tangible experience of the reality of melting Arctic ice.

Other works, like those in this room, are a more abstract reference to the changing environment. In **Glacial currents** 2018, chunks of glacial ice were placed on top of washes of coloured pigment. This created swells and fades of colour as they melted onto the paper beneath. In **The presence of absence pavilion** 2019, a bronze cast makes visible the empty space left by a block of glacial ice that melted away. **Glacial spherical flare** 2019 is constructed with glass made from small rock particles created by glacial erosion.

Clockwise from wall text

Glacial currents (yellow, sienna)

2018

Watercolour, Indian ink and pencil on paper

Collection of Eleanor & Francis Shen

X77174

Glacial currents (black, green)

2018

Watercolour, Indian ink and pencil on paper

Courtesy the artist; neugerriemschneider, Berlin;

Tanya Bonakdar Gallery, New York / Los Angeles

X73304

Glacial spherical flare

2019

Silver coloured glass (beige, white), silver coloured glacier-rock-flour glass (various greens), gold ruby glass (pink), aluminium

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X77051

Centre

The presence of absence pavilion

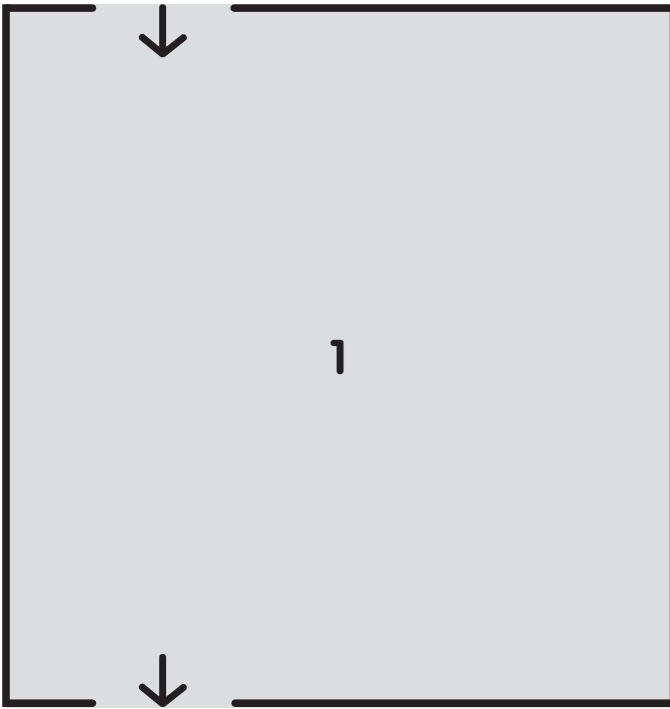
2019

Bronze

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X75006

EINE BESCHREIBUNG EINER
REFLEXION, ODER ABER
EINE ANGENEHME ÜBUNG
ZU DEREN EIGENSCHAFTEN

(A DESCRIPTION OF
A REFLECTION OR,
A PLEASANT EXERCISE
ON ITS QUALITIES)



- 1 Eine Beschreibung einer Reflexion, oder aber eine angenehme Übung zu deren Eigenschaften**
(A description of a reflection or, a pleasant exercise on its qualities) 1995

**Eine Beschreibung einer Reflexion, oder aber eine
angenehme Übung zu deren Eigenschaften**

(A description of a reflection or, a pleasant exercise
on its qualities)

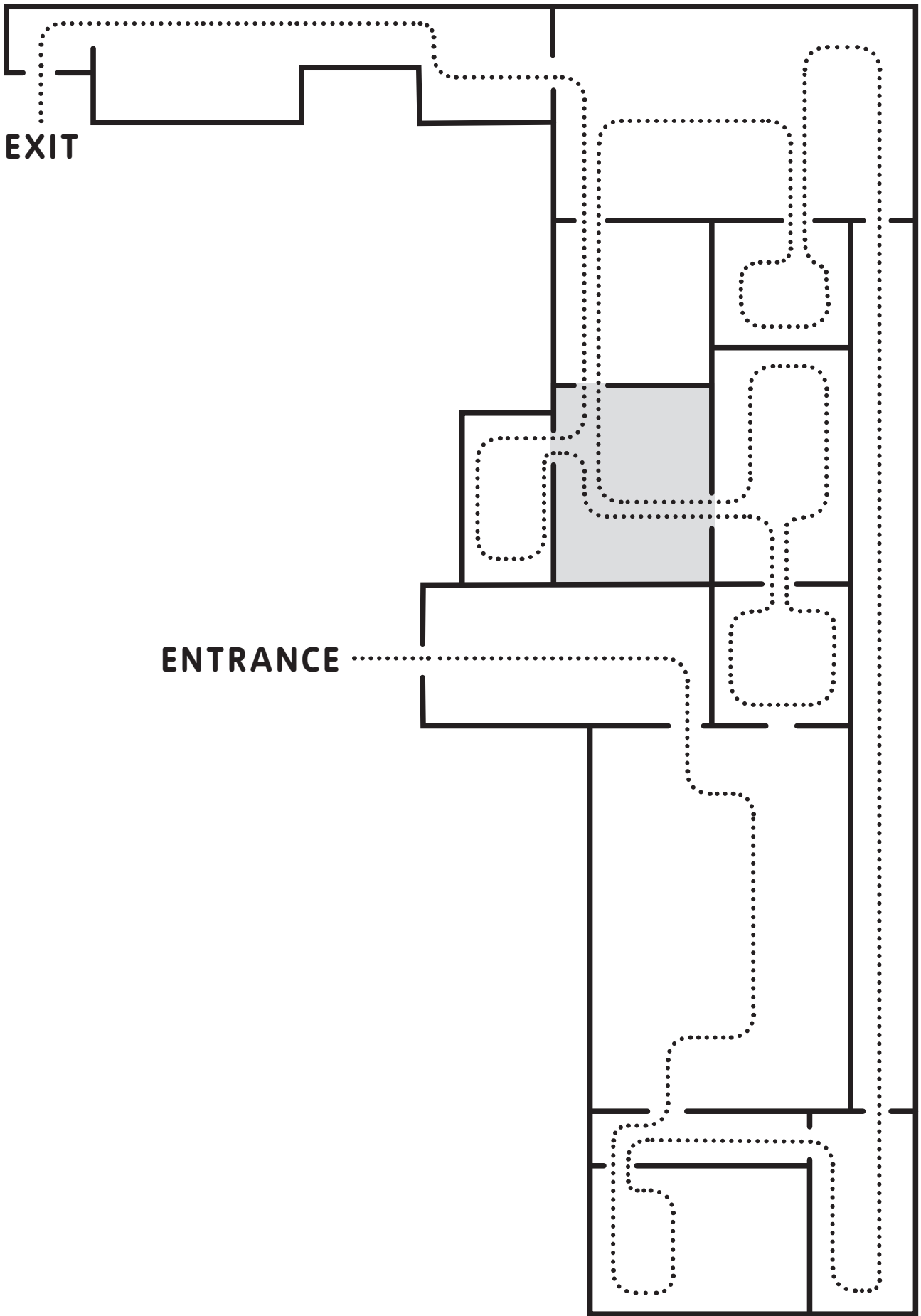
1995

Spotlight, mirrors, projection screen, motor, tripod

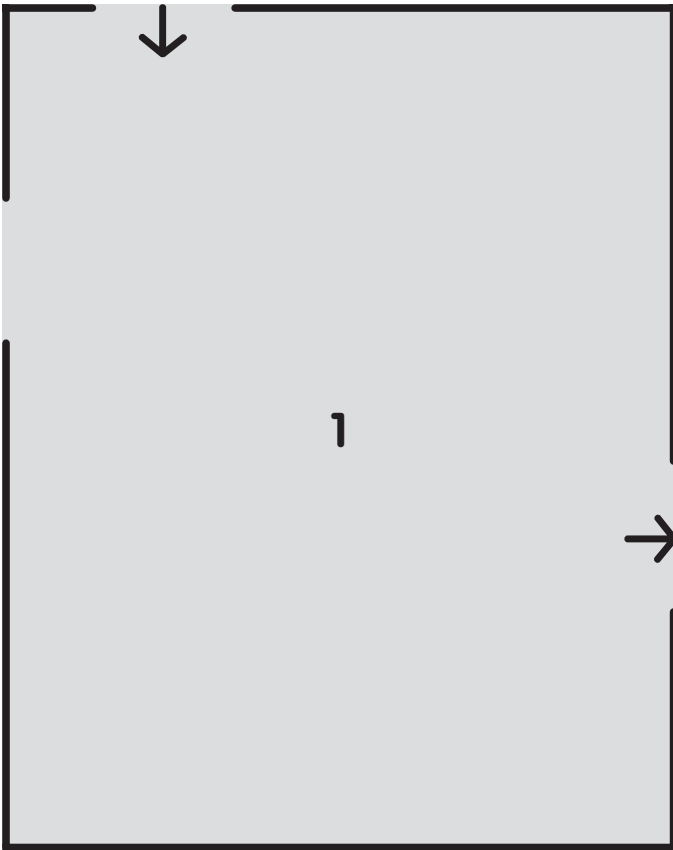
Boros Collection, Berlin

X71710

YOUR UNCERTAIN SHADOW
(COLOUR)



..... suggested route



1 **Your uncertain shadow (colour)**
2010

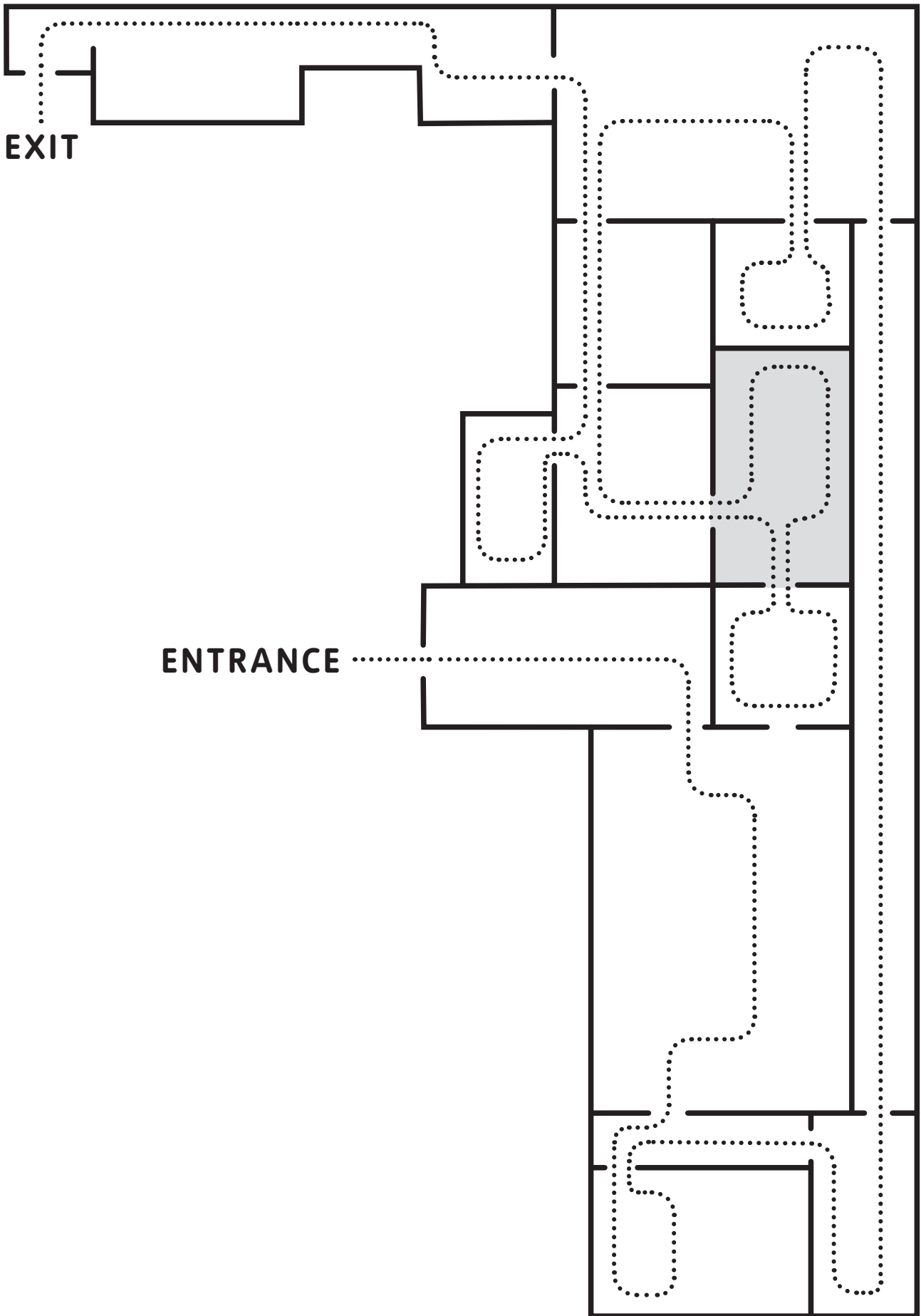
Your uncertain shadow (colour)

2010

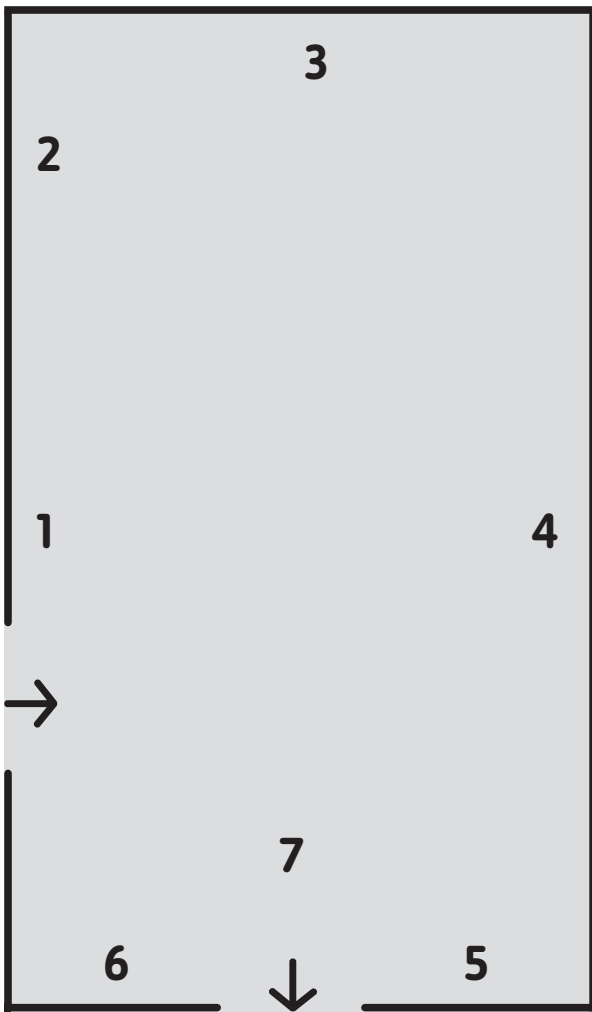
HMI lamps (green, orange, blue, magenta), glass,
aluminium, transformers

Thyssen-Bornemisza Art Contemporary Collection, Vienna
X77050

ICELAND



..... suggested route



- 1 The river-raft series 2000
- 2 Melting ice on Gunnar's land 2008
- 3 Suney 1995
- 4 The glacier series 1999
- 5 Colour experiment no.80 2019
- 6 Colour experiment no.81 2019
- 7 Adrift compass 2019

ICELAND

Eliasson visited Iceland regularly in his childhood and still has a strong connection to the country's landscape. Over the years he has created photographic series that document the country. He has described Iceland as a place he needs to engage with physically – by climbing, walking, swimming or even water rafting. He took the photographs in **The river-raft series** 2000 from a raft as it was swept downstream.

Spending time in Iceland means Eliasson has witnessed first-hand how global warming is causing its glaciers to melt. This room includes a series of photographs of Iceland's glaciers photographed by Eliasson in 1999. This will be joined in the autumn by a brand-new series taken in 2019 which show the changes in this landscape that are happening now.

Eliasson's time in Iceland also attuned him to atmospheric conditions. This led to his interest in how artists have captured light throughout history. In **Colour experiments** 2019, Eliasson analysed the colour palettes of two paintings by German artist Caspar David Friedrich (1774–1840) that depict the vastness of nature: **Der Mönch am Meer** (The Monk by the Sea) 1808–10, and **Der einsame Baum** (The Lonely Tree) 1822. Each painting was abstracted into all the colours it contains. These were then distributed

proportionately around each canvas to form an alternative colour wheel.

Dividing this room from the next is **Suney** 1995, an early example of Eliasson's interest in colour, architecture and perception.

Clockwise from wall text

The river-raft series

2000

42 photographs, digital C-prints on paper

Städtische Galerie im Lenbachhaus und Kunstbau München,
KiCo Collection, Munich

Exhibition copy

X77125

Melting ice on Gunnar's land

2008

12 photographs, digital C-prints on paper

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles

X77126

Suney

1995

Transparent plastic sheet (yellow)

Kunstmuseum Basel, Ankauf 2012

X73291

The glacier series

1999

42 photographs, digital C-prints on paper

Solomon R. Guggenheim Museum, New York, NY, USA.

Purchased with funds contributed by the Photography
Committee, 2000

Exhibition copy

X73305

Colour experiment no.80

2019

Oil paint on canvas

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles

X73303

Colour experiment no.81

2019

Oil paint on canvas

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles

X75004

Centre

Adrift compass

2019

Driftwood, magnets, paint (blue, black, yellow, white)

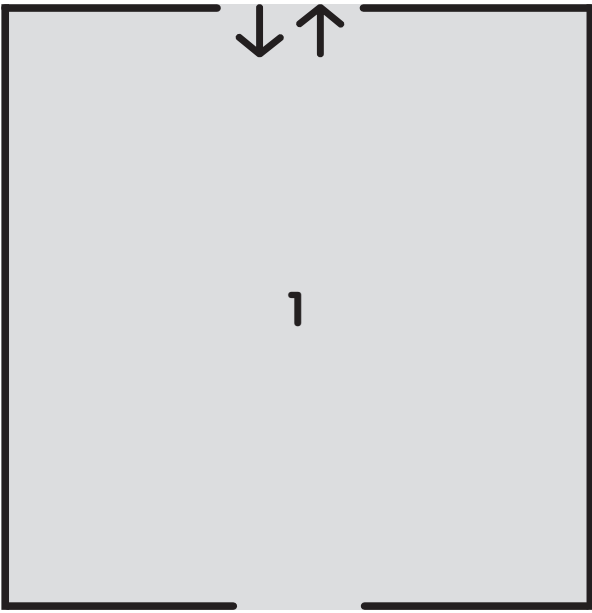
Courtesy the artist; neugerriemschneider, Berlin;

Tanya Bonakdar Gallery, New York / Los Angeles

Exhibition copy

X77175

HOW DO WE
LIVE TOGETHER?



1 How do we live together? 2019

How do we live together?

2019

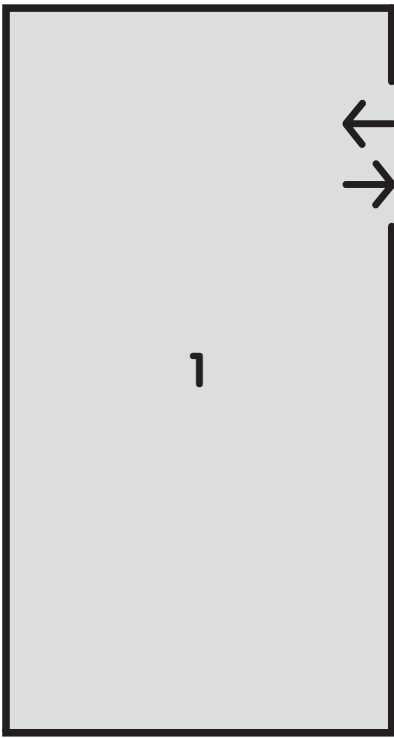
Stainless steel, paint (black), foil mirror

Courtesy the artist; neugerriemschneider, Berlin;

Tanya Bonakdar Gallery, New York / Los Angeles

X77052

BIG BANG FOUNTAIN



1 Big Bang Fountain 2014

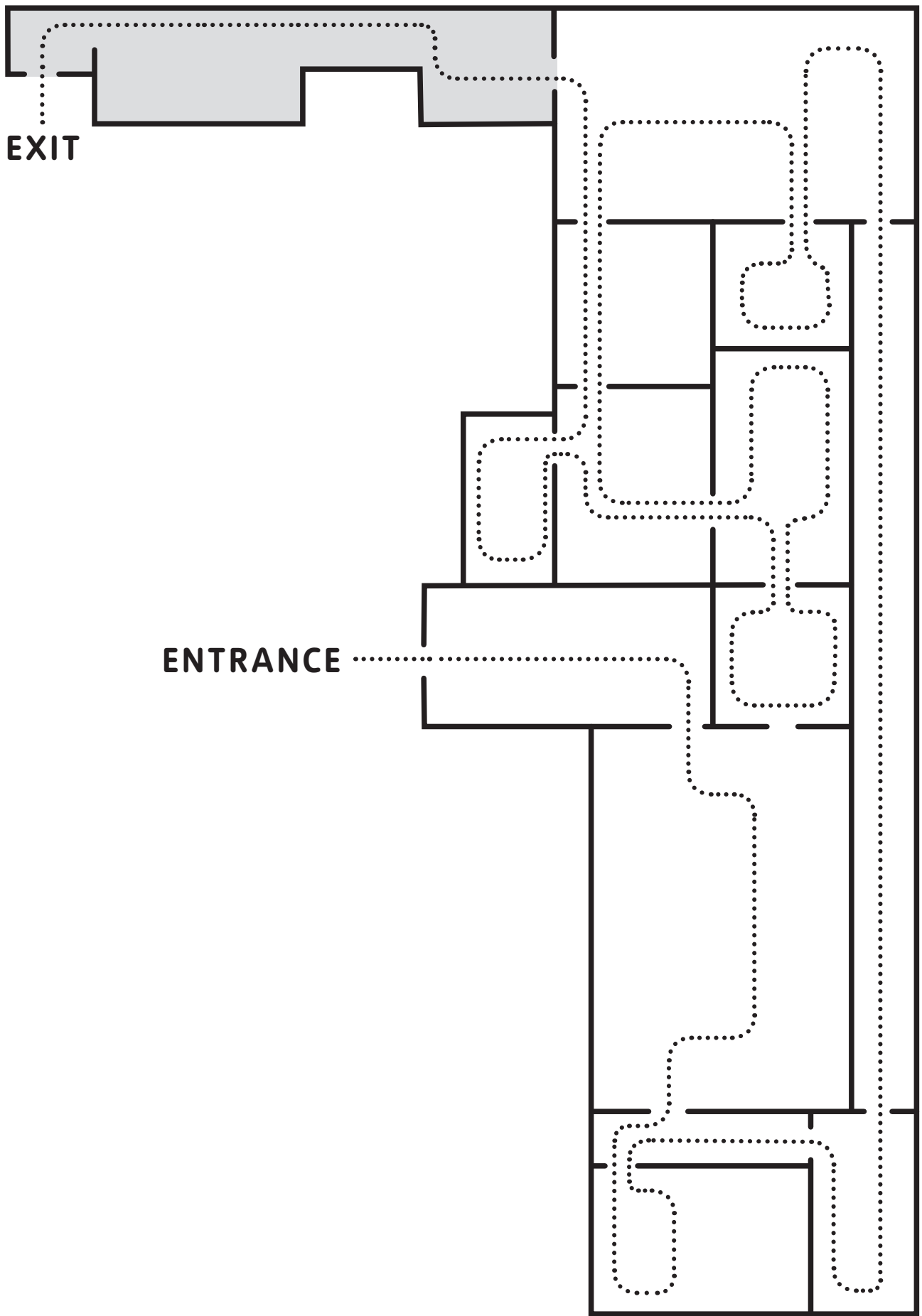
Big Bang Fountain

2014

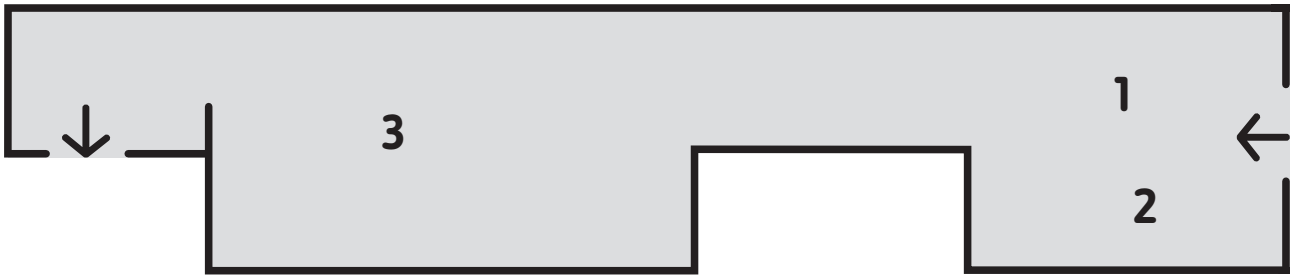
Water, strobe light, pump, nozzle, stainless steel, wood, foam, plastic, control unit, dye

Courtesy the artist; neugerriemschneider, Berlin;
Tanya Bonakdar Gallery, New York / Los Angeles
X73298

THE EXPANDED STUDIO



..... suggested route



- 1 **Green light 2016**
- 2 **Little sun 2012**
- 3 **The structural evolution project 2001**

THE EXPANDED STUDIO

For some time, Eliasson's practice has extended beyond making artworks, exhibitions, and public sculptures. He has worked – with his studio and with outside collaborators – on architectural projects, a cookbook, an art school, and on dance projects. He has founded an architectural practice, called Studio Other Spaces, with his long-time collaborator Sebastian Behmann, and initiated projects directly addressing issues facing the world today. These include projects to do with renewable energy (Little Sun), climate change (**Ice Watch**) and migration (**Green light – An artistic workshop**). These build on Eliasson's long-held interests in the environment, light and community that led him to make the kinds of works in this exhibition.

The Expanded Studio evokes the broader interests and activities that Eliasson's studio in Berlin pursues. The long pin-board wall here is based on the walls in the studio where teams of researchers and craftspeople, as well as Eliasson himself, share questions, articles, images and news clippings. The materials here are arranged around keywords in alphabetical order.

There are also films showing some of these projects in action – Little Sun, **Green light** and **Ice Watch** – as well as impressions of his architectural projects and of life in his

studio. You can watch these films at home at www.soe.tv.

On the circular table, you will find Eliasson's work **The structural evolution project**, first staged in 2001. Using Zometool sticks and connectors, you can collaborate to build and rebuild structures and shapes.

Every other Wednesday, there will be a live link up with the studio showing daily life and a range of projects and activities taking place there.

Captions to films

LITTLE SUN

Little Suns are hand-held, solar powered lamps. The appearance of the Little Sun Original was inspired by the Ethiopian meskel flower, a national symbol of positivity. In places in the world off the electricity grid, Little Suns provide light and cut down the use in homes of dangerous and polluting fossil fuels, such as kerosene.

Eliasson designed the lamps with the solar engineer Frederik Ottesen and launched the social business at Tate Modern in 2012. Today, more than 800,000 lamps have been distributed around the world. Sales in the global north allow customers in the global south to buy them at a cheaper, locally affordable price. Little Sun works with off-grid entrepreneurs to build their own small businesses selling Little Sun lamps. Eliasson has also set up a donation-based model to bring clean light to students, refugees and health workers who otherwise could not afford it. Eliasson and the Little Sun team also use the lamps as a tool to raise awareness around the world about the importance of access to clean energy.

GREEN LIGHTS – AN ARTISTIC WORKSHOP

In response to the arrival of more than one million refugees in Europe in 2015, Eliasson developed **Green light – An artistic workshop** in collaboration with Thyssen-Bornemisza Art Contemporary in Vienna in 2016. The refugees came from Syria, other countries in the Middle East, and north Africa.

Participants were invited to build stackable geometric lights made from wood, recycled plastic connectors and green LEDs and attend a programme of seminars, screenings, and lectures, called Shared Learning. Under Austrian law they could not be paid. They participated as volunteers and were offered meals, language lessons and other courses. Funds raised by the sale of the lights went to the Red Cross and Caritas, an organisation offering migrants free legal advice. Refugees shared stories with each other while Viennese residents could meet newcomers and build the lights together. The workshop was restaged with new participants in Houston, Texas, and at the Venice Biennale in 2017.

LITTLE SUN + GREEN LIGHT

All films by Studio Olafur Eliasson unless otherwise noted

- 1 **The Geometry of a Green light Lamp**
2017
21 secs

- 2 **Greenn light – An artistic workshop, Venice Biennale**
2017
Co-produced by Thyssen-Bornemisza Art Contemporary (TBA21)
2 mins 30 secs

- 3 **Olafur Eliasson on Little Sun**
2018
Addis Ababa, Ethiopia
46 secs

- 4 **Little Sun: Solar-powered sunrise**
2018
Carnegie Hall, New York
1 min

- 5 **Green light – An artistic workshop: Letters from Venice**
(excerpt) 2017
A film by Ali Karimi with ZaLab
3 mins 9 secs

- 6 **People**
2012
A film by Dominga Sotomayor
3 mins 27 secs

- 7 **Green light – An artistic workshop, Venice Biennale: Participants discuss integration with Thomas Gammeltoft-Hansen**
2017
7 mins 34 secs

- 8 **Power Cut**
2012
A film by Hawa Essuman
2 mins 11 secs

- 9 **Green light – An artistic workshop: Letters from Venice (excerpt) 2017**
A film by Michele Aiello and Davide Crudetti / ZaLab
3 mins 39 secs

- 10 **Little Sun: Empowering girls in Ethiopia**
2017
A film by Little Sun
1 min 9 secs

- 11 **Little Sun: Blackout in Olafur Eliasson's Riverbed**
2014
Louisiana Museum of Modern Art, Denmark
A film by Little Sun
2 mins 23 secs

- 12 **Solecito**
2012
A film by Oscar Ruiz Navia
3 mins 50 secs

- 13 **Olafur Eliasson: Your light movement**
2012
A film by Tómas Gislason
4 mins 43 secs

- 14 **Olafur Eliasson on Light, Art, and Little Sun**
2019
3 mins 7 secs

ICE WATCH

For **Ice Watch**, Eliasson and geologist Minik Rosing install blocks of glacial ice in public places.

The ice is fished out of the Nuup Kangerlua fjord in Greenland after becoming detached from the ice sheet. As a result of global warming, more icebergs are being produced, which is contributing to rising sea levels. Warmer climates have caused the Greenland ice sheet to lose around 200–300 billion tonnes each year, a rate that is expected to increase dramatically. Eliasson and Rosing hope that **Ice Watch** will raise awareness of the climate emergency by providing a direct and tangible experience of the reality of melting arctic ice. Visitors can look at it, move around it and touch it.

Ice Watch was first installed at City Hall Square, Copenhagen in 2014, to mark the publication of the UN IPCC's Fifth Assessment Report on Climate Change. In 2015 it was shown at Place du Panthéon to mark the publication of the UN IPCC's Fifth Assessment Report on Climate Change. The third version of **Ice Watch** was on view from December 2018 to early January 2019 at two locations in London – outside Bloomberg's European headquarters and in front of Tate Modern.

When they were installed outside Tate Modern, each of the ice blocks weighed between 1.5 and 5 tonnes. The carbon cost for bringing the 30 blocks of ice to the two sites in London was approximately equal to flying two school classes (52 students) from London to Greenland and back to witness the melting of the Greenland ice sheet. In comparison, hundreds of thousands of visitors experienced **Ice Watch** in London and connected with the issue of the climate emergency.

ICE WATCH

All films by Studio Olafur Eliasson unless otherwise noted

- 1 **Encounters with Ice Watch, Paris**
2016
Artwork by Olafur Eliasson and Minik Rosing
4 mins 57 secs

- 2 **Steen Koerner in Ice Watch, Paris**
2015
1 min 54 secs

- 3 **Ice Watch, London**
2018
A film by NextShoot for Bloomberg Philanthropies
1 min 30 secs

- 4 **Ice Watch, London**
2018
54 secs

- 5 **Olafur Eliasson: Studio Wayne McGregor artists in Ice Watch, London**
2018
1 min

6 **Minik Rosing on Ice Watch**

2019

2 mins 5 secs

ARCHITECTURE

Eliasson's interests in movement, light and space have led him to create many large-scale installation works, as seen in this exhibition. Early in his career he also began working on free-standing structures and pavilions. Eliasson hopes his geometric experimentation will help us create new forms that challenge the usual ways of building and moving about spaces.

Over the years, this multidisciplinary approach has grown in size and scope. It includes works such as **Your rainbow panorama** 2006–11, located on top of ARoS, Aarhus Art Museum in Denmark; the facades of Harpa Reykjavik Concert Hall and Conference Centre in Iceland 2005–11, created with Henning Larsen Architects; and **Cirkelbroen** (Circle bridge) 2015, a pedestrian bridge in central Copenhagen.

Fjordenhus 2009–18, in Vejle, Denmark, was the first full building that Eliasson and his studio designed with his long-time collaborator, architect Sebastian Behmann. The building is constructed entirely around circles and curves. Every detail was planned by Eliasson and the studio, down to the tables and lamps and the patterns of the bricks.

In 2014 Eliasson and Behmann set up an architectural office,

Studio Other Spaces, to focus especially on large-scale projects that span art and architecture.

ARCHITECTURE

All films by Studio Olafur Eliasson unless otherwise noted

1 **Fjordenhus**

2018

Vejle, Denmark

7 mins 54 secs

2 **Your rainbow panorama**

2015

ARoS Art Museum, Aarhus, Denmark

1 min 39 secs

3 **Cirkelbroen**

2019

Copenhagen

3 mins 33 secs

SOE KITCHEN

All films by Studio Olafur Eliasson unless otherwise noted

- 1 **Studio Kitchen Tastes: Kraut-making workshop**
2017
51 secs

- 2 **The Kitchen: What's Cooking**
2015
A film by Adam Hermansen with Studio Olafur Eliasson
3 mins 21 secs

- 3 **Studio Kitchen Visits: Emeka Ogboh**
2018
3 mins 18 secs

- 4 **Studio Kitchen visits: Jon Atashroo**
2019
3 mins 52 secs

- 5 **Studio Kitchen Visits: Joshna Maharaj**
2018
5 mins 43 secs

- 6 **Studio Kitchen Visits: SHIMURAbros**
2018
3 mins 31 secs

THE PROJECTOR REEL

All films by Studio Olafur Eliasson unless otherwise noted

- 1 **Movements Are Facts** (excerpt)
2017
A film by Natasha Mendonca
5 mins 44 secs

- 2 **Olafur Eliasson: Remembering Einar Thorsteinn**
(excerpt) 2018
5 mins 53 secs

- 3 **A-B-A-B-A: from here to hear** (excerpt)
2017
A film by Clara Jo
5 mins 42 secs

- 4 **Joe Dumit: Sharing perspectives**
2018
At Experimenting, Experiencing, Reflecting –
A workshop at Studio Olafur Eliasson
3 mins 23 secs

- 5 **Olafur Eliasson on Light, Art, and Little Sun**
2019
3 mins 7 secs

- 6 **Studio Visits: Mary Robinson**
2018
7 mins 24 secs

- 7 **Olafur Eliasson on Little Sun**
2018
Addis Ababa, Ethiopia
46 secs

- 8 **Studio Kitchen Visits: Joshna Maharaj**
2018
5 mins 43 secs

- 9 **Studio Visits: Timothy Morton**
2017
5 mins 34 secs

- 10 **Encounters with Ice Watch, Paris**
2016
Artwork by Olafur Eliasson and Minik Rosing
4 mins 57 secs

- 11 **The Kitchen: What's Cooking**
2015
A film by Adam Hermansen with Studio Olafur Eliasson
3 mins 21 secs

STUDIO OLAFUR
ELIASSON KITCHEN
AT THE TERRACE BAR

STUDIO OLAFUR ELIASSON KITCHEN AT THE TERRACE BAR

Please visit the SOE Kitchen at the Terrace Bar downstairs. Soups, salads, bread and cakes based on those served in the studio are available, and the Terrace Bar has been transformed to reflect the atmosphere of Eliasson's kitchen in Berlin. You are invited to eat, family style, at tables similar to the studio's, surrounded by artworks and lamps by Eliasson.

The Terrace Bar is hosting a public programme on subjects such as sustainability and community, and practical workshops on fermentation, baking and preservation. A schedule and further information can be found on www.tate.org.uk.

EXPLORE MORE

BUILD

THE CUBIC STRUCTURAL EVOLUTION PROJECT

26 July – 18 August, Turbine Hall

All visitors are invited to build a vision of a future city with white Lego bricks.

DISCUSS

ART IN REAL LIFE: ADDRESSING THE SUSTAINABILITY CHALLENGE

8 July, 19.30–21.00, Turbine Hall

£12/£8 concessions

In partnership with London Climate Action Week

Join Olafur Eliasson for a conversation on the potential of art to inspire change.

PANEL DISCUSSIONS

ART IN REAL LIFE: MIGRATION

ART IN REAL LIFE: ARCHITECTURE & PUBLIC SPACE

Check website for dates and prices

TOUR

BSL TOUR

6 September, 19.00–21.00

Meet outside the exhibition

CURATOR'S INTRODUCTION

23 September, 2 December

18.30–19.30 followed by private view 19.30–20.30

Meet outside the exhibition

£25.50/22 concessions

(includes exhibition entry)

TALK

CURATOR'S TALK WITH MARK GODFREY

14 October, 18.30–20.30

followed by private view 19.30–20.30

Starr Cinema and exhibition

£10/£7 concessions for talk only

£25.50/£22 concessions for talk and exhibition entry

LEARN

CO-MACHINES: EXPERIMENTS IN SPATIAL DESIGN

Weekly, 21 October – 11 November,

18.45–20.45

McAulay Studio

For more information about the exhibition events and to book, visit tate.org.uk or call 020 7887 8888.

These events are provided by Tate Gallery on behalf of Tate Enterprises LTD.

JOIN TATE MEMBERS FOR FREE ENTRY TO EVERY EXHIBITION AND EXCLUSIVE MEMBERS HOURS

Tate Modern members hours: 9.00–10.00

Every Saturday and Sunday 13 July – 29 September