

OLAFUR ELLIASSON

奧拉弗·埃利亞松

你的
好奇

YOUR 旅程
CURIOUS
JOURNEY

06.21–09.21 2025

GALLERY 1A 1B

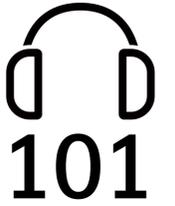
 臺北市立美術館
TAIPEI FINE ARTS MUSEUM

Olafur Eliasson: Your curious journey

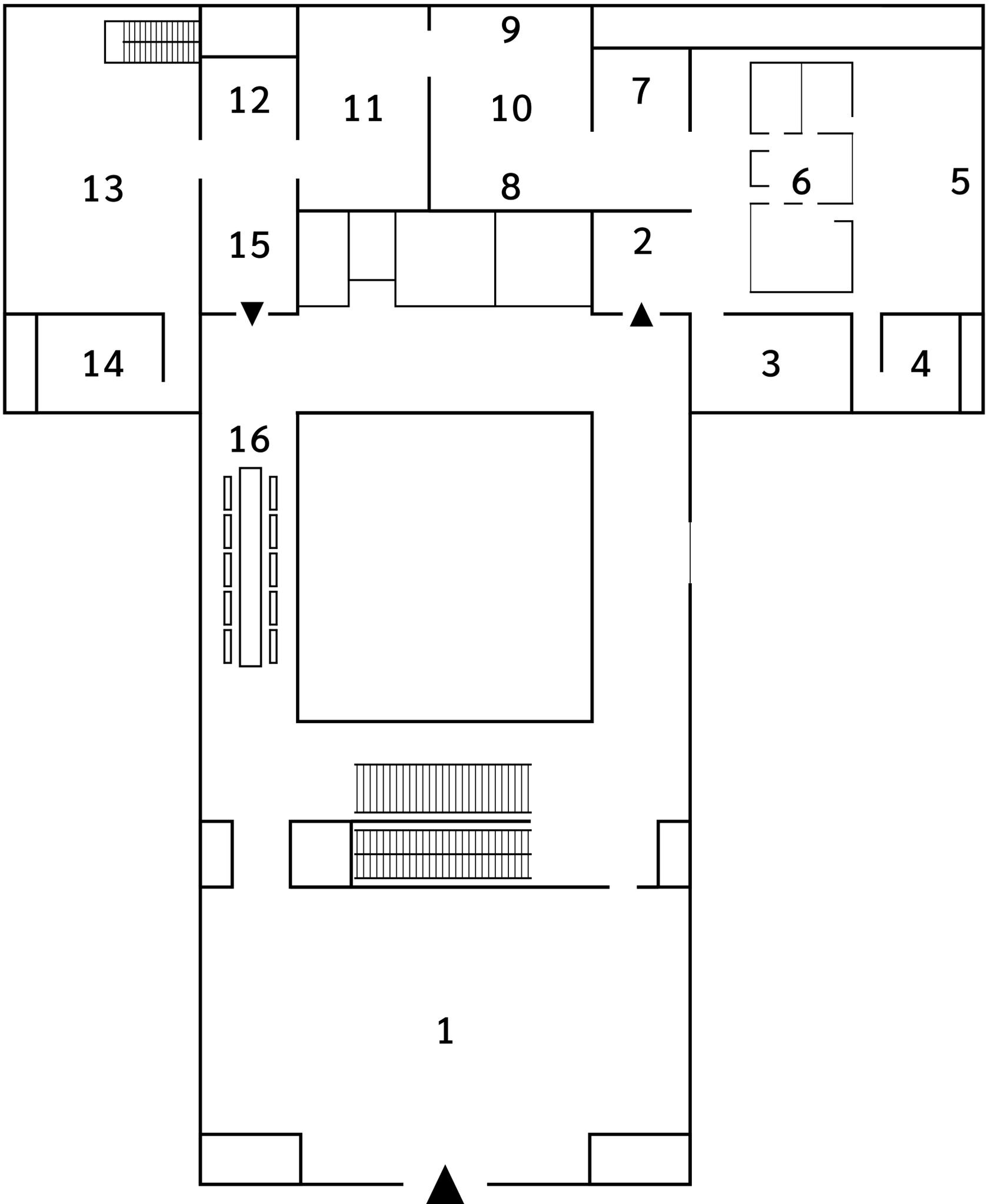
Welcome to *Your curious journey*, an exhibition that invites you to engage with art as an active participant. Eliasson's artwork transforms light, movement, perception, and natural phenomena to heighten our awareness of the world around us. Rather than presenting fixed meanings, his works open up possibilities—encouraging different ways to observe and connect with our surroundings.

Eliasson's practice is rooted in the idea that art is an embodied, ever-evolving experience that is dependent on the viewer's active participation. Here, space, time, and the elements converge, responding to your presence, gaze, and shifting positions. The exhibition poses questions: How do we shape the world around us? In what ways do our senses construct reality? And how does our innate curiosity unlock fresh perspectives?

Whether your journey here was serendipitous or intentional, this experience is yours to define. Step in with an open mind, and let your senses guide you toward unexpected discoveries.



GALLERY 1A 1B



Unless otherwise specified, all works courtesy of the artist;
neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York /
Los Angeles.

Carbon emissions report

The carbon emissions report for *Olafur Eliasson: Your curious journey* will be
published on the Studio Olafur Eliasson website.

<https://olafureliasson.net/>

OLAFUR ELIASSON
YOUR CURIOUS JOURNEY

Ventilator

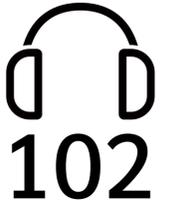
1

1997

Fan, wire, cable

20.5 cm, ø 56 cm

Museum of Modern Art, New York



Ventilator is an installation featuring a fan suspended in mid-air, swaying unpredictably as if “dancing” through the space. Its movement is not fixed but instead influenced by its own airflow, the museum’s air conditioning, and the invisible currents in the surrounding environment. This artwork challenges our conventional understanding of a fan’s function—what is typically a stable source of air now becomes an unpredictable, oscillating object. Through this transformation, the artist invites us to pay closer attention to the movement of air, making us aware of the invisible forces that shape our surroundings.

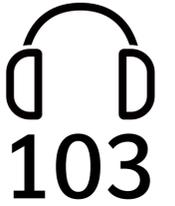
Double spiral

2

2001

Stainless steel, motor

200 × 95 × 95 cm, ø 95 cm



Double spiral is a kinetic installation created from a long steel tube coiled into a double helix and set into continuous motion by a motor. As it rotates, it produces an optical illusion reminiscent of two intersecting waves—one ascending, the other descending. Simultaneously, the installation projects overlapping concentric elliptical patterns onto the ground, much like layers of a spiral pastry engaged in an endless loop. This continuous interplay of light and shadow, shifting with the viewer's perspective, creates a perpetual visual rhythm that allows us to experience the work's ongoing dynamic aesthetic.

Movement microscope

3

2011

Video, 16:9 (1920 × 1080 px), colour, sound (stereo)

16 min 26 sec



Movement microscope is a video work that captures a day at Eliasson's studio in Berlin, Germany. In the film, dancers move gracefully and slowly amidst various daily activities—whether walking, cooking, creating, or participating in meetings. As the day unfolds, a diverse array of individuals emerge: from artisans, architects, and researchers to administrative staff, chefs, art historians, and various engineers, each leaving their unique mark on the studio. Through the camera's lens, this journey reveals the intricate interplay between people and objects, while the dancers' presence highlights the subtle details of everyday life.

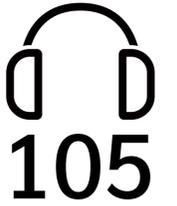
Object defined by activity (then)

4

2009

Water, stainless steel, foam plastic, plastic, pump, nozzles, strobe light

Dimensions variable



Object defined by activity (then) is a small fountain where a jet of water erupts directly from a black, cylindrical plinth and is illuminated by a stroboscopic lamp. This lamp emits rapid, rhythmic flashes of light that create the visual illusion of a static sculpture, making the water appear to freeze in midair. The artist uses light as the core element of the work—transforming it into a narrative language and a medium of perception—to offer us a unique glimpse of the present moment.

This artwork contains flashing lights that may trigger seizures in some individuals. If you are photosensitive, proceed with caution or avoid this content.

Moss wall

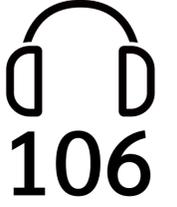
5

1994

Reindeer moss, wood, wire

Dimensions variable

Tate Collection, London



Moss wall is an installation featuring a wall covered in reindeer moss lichen—a symbiotic union of fungus and algae commonly found in high-latitude regions such as Iceland. When the lichen dries, it contracts and loses its vibrant color; once watered, it expands, regains its hue, and emits a natural fragrance. The artist presents this polar ecological landscape on a large scale in an indoor setting in Taiwan, effectively blurring the boundaries between indoors and outdoors, and even transcending geographical limits. By closely observing the color, aroma, shape, and spread of the moss, we are invited to experience the inherent vitality of nature.

Multiple shadow house

6

2010

Wood, metal, fabric, LED lamps (orange, red, blue, green), glass, projection screen, transparent projection screen

Dimensions variable



Multiple shadow house is an installation composed of several compartments, translucent or opaque projection screens, and lights in various colors. Upon entering a compartment, our silhouettes are projected onto the screen through light interaction; meanwhile, from outside the compartment, overlapping images emerge, reminiscent of a traditional shadow puppet show. By offsetting different colored light sources and screens, the artist creates a rich interplay of light, shadow, and color mixing. In addition to showcasing dynamic changes in light and shadow, *Multiple shadow house* invites participation, making us an integral part of the artwork.

2018

Prismatic glass ring, colour-effect filter glass (yellow), LED lights, LED driver, stainless steel, brass, paint (white), cable
98.5 × 98.5 × 75 cm, ø 98.5 cm



Circumstellar resonator is an installation that presents a concentric circle with a yellowish-green tone, reflected on the wall. As we observe the work from different angles, the circular illumination is revealed to be created by light refracted through prism glass, resulting in a series of concentric circles composed of multiple layers, varying hues, and shifting shadows. The artist repurposes lens elements by deflecting LED light that passes through a yellow filter, and through subtle misalignment, repetition, and adjustment of the front and rear light sources, creates an interplay between the light, the prism ring, and the surrounding space. This design technically echoes the principle of Fresnel lenses—commonly used in early lighthouses, where a segmented, concentric structure effectively focuses light—while the work employs a similar concept to produce a rich and dynamic play of light and shadow.

Wind writings (28 June 2023)

Wind writings (20 June 2023)

Wind writings (23 March 2023)

Wind writings (22 March 2023)

Sun drawing (21 June 2023)

Sun drawing (22 June 2023)

2023

Black acrylic ink on canvas

White acrylic ink on black canvas

Burned white paper on composite board

Each Ø 140 cm



Wind writings and *Sun drawing* are site-specific works created by the artist in the vicinity of the Qatar National Museum, installed respectively at the “Saltwater-drawing Observatory” and the “Solar-drawing Observatory.”

In *Wind writings*, a wind-driven mechanism employs a mechanical brush and a rotating canvas to leave continuous traces on paper that record local weather conditions; in *Sun drawing*, glass spheres serve as lenses to focus sunlight from the mangrove region, producing scorch marks on paper that similarly document weather changes. Together, these works not only bear witness to the passage of time, but also invite us to shift their perspective from a human-centered view to one that embraces a more intimate connection with nature.

The glacier melt series **1999/2019**

9

2019

30 C-prints

226.6 × 478 × 4 cm



The glacier melt series 1999/2019 presents a comparative photographic record of the same glacier in Iceland, taken in 1999 and 2019. Over the span of two decades, these images reveal the gradual retreat and melting of the ice due to global warming. The photographs not only document the dramatic transformation of the glacier landscape, but also turn climate change from an abstract notion into tangible, striking visual evidence—a direct reminder of the fragility of our ecological environment and the accelerating glacier retreat, whose impact extends beyond the timescale of natural cycles.

OLAFUR ELIASSON
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2019

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

38 × 134 × 24 cm



Adrift compass consists of a piece of driftwood, one end sharpened and painted, with a strong magnet suspended below, ensuring that the wooden strip always aligns with the north-south axis. The work materializes the invisible force of the Earth's magnetic field, transforming it into an atypical compass assembled by the artist. Driftwood, carried by ocean currents, bears the history of the sea and land, while the Earth's magnetic field, generated by its internal motion, holds traces of the planet's evolution. The fusion of these elements allows us to perceive a force that is ever-present yet often unnoticed. The work invites us to remain sensitive to these invisible but fundamental natural mechanisms, and to reconsider our connection and interdependence with the Earth.

Life is lived along lines

11

2009

Stainless steel, brass, copper, motors, projection foil, wood,
HMI lamp

Dimensions variable



Life is lived along lines presents a visual displacement experience: five planar geometric figures are projected onto a screen, but upon moving to the other side, we discover that these two-dimensional images actually originate from the shadow outlines of five three-dimensional sculptures. The work deliberately reveals this mechanism to highlight the multifaceted nature of perception, making us aware of how our perspective shapes our understanding of the world. As the sculptures slowly rotate along a central axis, the light seems to grant them a flattened “shadow copy” devoid of depth. Through the careful arrangement of objects within the space, the artist allows the work to embody multiple meanings, reminding us that shifts in perspective and thought can fundamentally alter our perception of reality.

The seismographic testimony of distance

(Berlin–Singapore, no. 1-6)
(Auckland–Taipei, no. 1-6)
(Singapore–Auckland, no. 1-6)

12

2024–2025

Wood, paper, ink (black)

Each 57.8 × 57.8 × 3.8 cm



The Taipei presentation of *The seismographic testimony of distance* consists of 18 wooden-framed paintings that document the transportation journey from Berlin to Taipei. The work is divided into three journeys: Berlin–Singapore, Singapore–Auckland, and Auckland–Taipei. In each journey, six drawing machines, packed inside transport crates, were used to record the vibrations and movements along the route. During transit, the seismographic devices precisely captured subtle vibrations, which were translated into intricate vibration patterns on the canvas. Although the machines in each journey traveled the same route, the resulting sketches remained unique due to slight variations in their paths. As the exhibition tours to various locations, the drawing machines will continue to capture the subtle changes of each journey, prolonging the dynamic process of the work. By repurposing the function of the seismograph, the artist transforms a scientific instrument into a medium for artistic creation, shifting it beyond practical measurement and imbuing it with new cultural and interpretive significance.

OLAFUR ELIASSON
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1997

Monofrequency lights

Dimensions variable

Angsuvarnsiri Collection



Room for one colour envelops the exhibition space in a pure yellow light, restricting the human eye's perception to an extremely narrow spectrum. In this environment, objects reflect only a single wavelength of light, causing all other color information to disappear, leaving behind a world defined solely by contrasts of light and dark. Through this deliberate intervention, the artist limits the audience's perception using monochromatic light, inviting us to reconsider the fundamental nature of visual experience. Within this field of light, familiar objects take on an unfamiliar appearance, and the spatial experience is redefined, compelling viewers to engage with their surroundings in a heightened state of awareness.

1993

Spotlight, water, nozzles, wood, hose, pump

Dimensions variable

The Museum of Contemporary Art, Los Angeles



Beauty creates a rainbow phenomenon through the interaction of water and light. As we move or approach the mist-like water curtain, the colors of different wavelengths appear and shift depending on their perspective, making each observer's experience distinct. The artist employs an exceptionally simple mechanism—a single beam of light and a mist of water—yet the effect varies entirely from person to person. Our actions, stillness, perspective, and movement all shape the experience, making this visual phenomenon inherently personal and fully embodying the essence of beauty—brought to life through the act of seeing and ever-changing with the observer.

The last seven days of glacial ice

15

2024

Bronze, glass spheres, stainless steel, aluminum

152.5 × 300 × 70 cm



The last seven days of glacial ice illustrates different stages of ice melting, yet these ice blocks are not real ice but cast in bronze, ensuring they remain unchanged over time. The sculptural forms were derived from glacial fragments found along Iceland’s Diamond Beach, where the artist and his team digitally scanned the ice to preserve its ephemeral shapes before they vanished. Next to each bronze ice block is a transparent glass sphere, representing the volume of water that would have melted, serving as a stark reminder that climate change and rising temperatures are accelerating glacial loss. The work juxtaposes “bronze—symbolizing permanence” with “glaciers—ephemeral and vanishing”, creating a striking contrast between endurance and transience while reflecting the urgency of the climate crisis we face today.

The cubic structural evolution project

16

2004

White Lego bricks (various sizes), wood

Dimensions variable

Queensland Art Gallery | Gallery of Modern Art, Brisbane

The cubic structural evolution project invites us to collaboratively construct our vision of a future city with white Lego bricks. Throughout the exhibition, each participant's creation may be modified and expanded by subsequent visitors, resulting in an ever-evolving architectural landscape. This work has no predetermined outcome but transforms through collective participation. The Lego city takes on a different form each day, continuously shaped by new ideas, reflecting an open and dynamic process of co-creation.

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開放時間：週二至週日09:30–17:30 | 週六09:30–20:30 | 週一休館

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Opening Hours: Tue.–Sun. 09:30–17:30 | Sat. 09:30–20:30 | Closed on Mondays

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