

your
curious
journey

olafur
eliasson

9 July–15 November 2026

Museum of Contemporary Art and Design (MCAD) Manila



Cover and inside cover: *Beauty*, 1993
Installation view: ARoS Aarhus Kunstmuseum, Aarhus, 2004
Photo: Poul Pedersen

Message

Your curious journey reaches the Museum of Contemporary Art and Design (MCAD) Manila as the last leg of the traveling exhibition of Icelandic-Danish artist Olafur Eliasson, after stops in Singapore Art Museum; Auckland Art Gallery Toi o Tāmaki; Taipei Fine Arts Museum; and Museum MACAN, Jakarta. Described as an “exploration of thought and process,” the exhibition—the artist’s first major solo show in Southeast Asia—calls on visitors to consider the ways they see and engage with the environment as they create meaning for and from their experiences.

Your curious journey also directs our attention to the climate crisis. In “Entering the Century of the Environment: A New Social Contract for Science,” environmental scientist Jane Lubchenco writes: “The new and unmet needs of society include more comprehensive information, understanding, and technologies for society to move toward a more sustainable biosphere—one which is ecologically sound, economically feasible, and socially just.” She also mentions a need to “rethink the way science is deployed to help people cope with a changing world.” *Your curious journey* opens a space where art and environmental consciousness intersect. It suggests that responding to the challenges of a changing world requires not only scientific knowledge and technological innovation but also shifts in perception, imagination, and collective responsibility.

We would like to acknowledge Eliasson, an artist who puts rivers and rainbows into museum spaces and recreates the sun in large halls, as an individual who advocates for global environmental consciousness through his art.

Br. Edmundo L. Fernandez FSC
President
De La Salle—College of Saint Benilde, Philippines

"The artworks I am showing in *Your curious journey* have covered great distances to arrive in Manila. They have their own tales, their own itineraries. Each bears the marks of its creation and the challenges that led it to assume the particular form in front of you. They carry within them a mixture of intentions, interpretations, and contexts, and they react to the specific conditions of the exhibition. You too will have traveled to get here. It may be a trip from just around the street corner or from across the globe. It may be the process you have gone through that made you curious to visit the exhibition. This may be the sum of your experiences or the result of a chance encounter. You bring your own associations to the artworks when you encounter them. They become complete when you, the viewer, engage with them, with your curiosity."

—Olafur Eliasson



Ventilator, 1997
Installation view: Moderna Museet, Stockholm 2015
Photo: Anders Sune Berg



Yellow corridor, 1997

Installation view: Modern Art Museum, Gebre Kristos Desta Center, Addis Ababa, 2015

Photo: Michael Tsegaye

In times of the monsoon[✧]

Joselina Cruz

*Excerpt from a forthcoming publication accompanying the Manila leg of
Olafur Eliasson: Your curious journey

In July of 2026, *Olafur Eliasson: Your curious journey* opens at the Museum of Contemporary Art and Design (MCAD) Manila as the final stop of a traveling exhibition that has moved across the world. By the time these works arrive in Manila, they will have traveled farther than once around the Earth, roughly 26,000 to 28,000 miles on sea freight from Berlin to Singapore, Auckland, Taipei, and Jakarta—perhaps the farthest Eliasson’s works have ever traveled from his Berlin studio.

This journey, this curious journey, that has traveled across the world, hinges on a deep evolutionary instinct that taps into the human desire to learn and discover. Eliasson’s *Your curious journey*, thus, is not only an invitation to see the exhibition together, but, through the works, turn the museum into a space that draws visitors into inquisitive encounters with phenomena and thought, experience and reflection, and into the recognition of their own active participation in the production of art. Gathering more than two decades of his practice, the exhibition presents the wide-ranging preoccupations of an artist known for his work with light, water, mirrors, atmosphere, and image. His commitment to the climate, however, is one of the threads that run through the exhibition, and it is on this ground where his journey meets ours.

Last year, a project proposal posed a curious question: What if snow falls in the Philippines?¹ Indeed, what if? The answer, of course, is that we would all suffer greatly. The Philippines is not ready for temperate times. The closest we have ever come to snow are hailstorms, some

1. “What if Snow Falls in the Philippines?” is a speculative, textile-based garment installation created by artist Nicolei Racal. Showcased as a major grantee at the Benilde Open Design + Art exhibition in 2026, the project imagines a climate catastrophe where a lethal, unnatural frost covers the country, forcing a tropical space to adapt.

of which occur, rarely, across the archipelago, dropping ice-stones that melt the moment they meet our humidity. Our nuanced vocabulary belongs not to snow but to the sea, to the heat, to the rains, to our *habagat* (southwest monsoon) and *amihan* (northeast monsoon). The word *panahon* is Tagalog for season, for time, and even for opportunity, and the way we use it betrays the relationship our people have with our climate where nature and culture intertwine. The meanings of *panahon* are, for us, inseparable.

From the other side of the prime meridian, and into our monsoon, Eliasson shares his experience of weather. At the center of the show hangs *The glacier melt series (1999/2019)*, thirty C-prints in which photographs Eliasson took of Icelandic glaciers in 1999 are paired with images of the same glaciers, shot from approximately the same angles, twenty years later. The juxtaposition makes loss tangible—some of the glaciers are now difficult to find, so diminished are they in size. Side by side, the prints become a quiet document at the heart of an exhibition otherwise marked by light, immersion, and the experiential. The series introduces Eliasson's wider environmental advocacy. Nearby, perhaps the closest we can find to an iceberg arriving intact in Manila, *The last seven days of glacial ice* (2024) is a sculptural installation of blocks of ice done in bronze, presenting the rate at which an iceberg melts, with perfect glass spheres set beside each diminishing iceberg to represent the amount of water lost each day. In these two works, we are faced with the startling power of Eliasson's art, where a simple conceptual gesture carries the weight of a world vanishing even as we read this text.

The exhibition also presents early iconic works that have become touchstones of Eliasson's practice: *Beauty* (1993), *Moss wall* (1994), *Yellow corridor* (1997), and *Ventilator* (1997). These works are elemental in nature, drawn from the simplest of materials, and skew closely to Eliasson's enduring interests in perception and atmosphere. *Beauty* is a curtain of fine mist lit by a single spotlight, producing a rainbow that exists only for the viewer who stands in the right place, at the right angle. The work asks us to recognize that even a rainbow is a relation, made between light, water, and the visitor's eye, a necessary element for the work to succeed. *Moss wall* at MCAD

reaches almost eight meters in height, a vast vertical expanse of reindeer moss, also known as reindeer lichen, a familiar sight in Nordic forests. Encountering it, one first experiences its scale, and then a faint scent; it is a living wall that softens or stiffens with the humidity of the gallery, slowly absorbing carbon dioxide into its tiny branches. *Yellow corridor* fills any space it occupies with a monochromatic light from sodium lamps, its wavelength is so narrow that the eye loses its ability to distinguish color. Skin, clothing, walls, one's own hand, all collapse into yellow and gray as you walk through the thirty-nine-meter corridor. You only realize the extent of the change upon leaving the hallway when the world outside is momentarily flush with a purple afterimage. *Ventilator* is the simplest gesture: an industrial fan suspended from the ceiling by its cable, switched on, left to swing through the air it is itself producing. These four works contain the grammar of Eliasson: nature, air, color, water, atmosphere.

The exhibition continues through to Eliasson's more nuanced works, asking the visitor to stay, to engage, to take a beat. While we can decide to move quickly through each experience, it would be enriching to stay and linger, as each work carries with it a depth beyond its seeming simplicity. *Life is lived along lines*, from 2009, for example, lays bare the bones of production, and unlike the magician who never shares his secrets, Eliasson walks us through his perceived sleights of hand, and beyond. One sees behind the screen and the apparatus: A spotlight, blinds, and slowly rotating objects reveal the flattened images on screen. The work is less about illusion, and more about how life can be seen from a variety of perspectives, always from a position, in a specific body, and never from everywhere at once. Other works are found on this register, and we invite you to look past the delight in their illusions when you come upon them.

Your curious journey enters Manila in the midst of typhoon season. The arrival of the southwest rains announced by the weather bureau has the city girding itself for lashing winds and torrential downpours, but also looking forward to welcoming cooler days and pleasant evenings. As far back as 1882, the young José Rizal, while living in Madrid, received a letter from his brother-in-law describing a storm

that had swept through their town located south of Manila. It spoke of torn roofs, flooded warehouses, and old people saying that the floodwaters of that year were the biggest they had ever seen.² Mention of local weather litters the letters between Rizal and his family. More than a century later, the floodwaters in the tropics are still rising like we have never seen; and across the world, 700-year-old glaciers³ are dying, some with memorial plaques to mark their loss due to climate change. The far north's loss of ice and the equator's experience of typhoons, rising water, and displacement are two faces of the same condition, each felt, however, on profoundly asymmetrical terms. In the end, the journey Olafur Eliasson shares with us is a reflection of our changing world, its wonders and its beauty refracted through his work; and an invitation to consider, from wherever we find ourselves standing, the quickly shifting tides of climate the world over.

2. *Here a second storm that was not so severe arrived on the 20th of October and the 5th of November and while the water truly grew large, our [family members'] houses were not destroyed, only a little bit of Señora Neneng's roof was ripped away, the same as with our in-law Antonino, our river was truly cheerful because the surge of water was really very great, and the old people say that the water has never been this big until now, which is why on the streets, beginning from the talisay trees all the way to the sea, they have begun to ride boats, houses by the coast have all been destroyed by the water, the sugar storehouses have been flooded, and most of the sugar from Tanauan has melted.*—letter to José Rizal from his brother-in-law Mariano Herbosa, 1882, quoted in Isa Lacuna, "Atmosfera Rizaliana: Metonymic Journeys of Storm Tropes in José Rizal's Writing on the Philippines," *eTropic: Electronic Journal of Studies in the Tropics* 20, no. 2 (2021): 185–186, <http://dx.doi.org/10.25120/etropic.20.2.2021.3806>.

3. Okjökull, also known as Ok, is an Icelandic glacier formally declared dead in 2014, the first Icelandic glacier lost to climate change. It was marked with a memorial plaque in 2019. It had existed for around 700 years before it was declared no longer a glacier by Oddur Sigurdsson, a glaciologist at the Icelandic Meteorological Office.



Adrift compass, 2019

Installation view: *Olafur Eliasson: Your curious journey*, Taipei Fine Arts Museum, 2025

Photo: Taipei Fine Arts Museum



Moss wall, 1994

Installation view: *Olafur Eliasson: Your curious journey*, Singapore Art Museum at Tanjong Pagar Distripark, 2024
 Photo: Joseph Nair, Memphis West Pictures | Singapore Art Museum



Moss wall, 1994 (detail)

Installation view: *Olafur Eliasson: Your curious journey*
 Museum of Contemporary Art and Design (MCAD) Manila, 2026

Felt, experienced, lived!

Olafur Eliasson

This text comprises adapted excerpts from “Felt, experienced, lived!,” first published in the exhibition catalogue *Olafur Eliasson: Nel tuo tempo* in 2024 for the Palazzo Strozzi, Florence. Written in collaboration with Anna Engberg-Pedersen, the text was originally interspersed with quotes that have inspired Eliasson over the years.

I think best with other people. It’s like swimming in unruly waters—the friction of the waves and currents keeps me focused, afloat. That’s pretty much always been the case. I test ideas by seeing them through the eyes, minds, and bodies of others. It helps me figure out what I feel and think and what I’d like to do and not do. . . .

This type of exchange is basically what happens every day at my studio. Through the hands and minds of team members—metalworkers, carpenters, crafts people, architects, designers, cooks, and wordsmiths—I am able to reflect on materials, on finding form, on site specificity, or on the social implications of a project, and so on.

Over the years, I’ve also long drawn inspiration from an eclectic mix of thinkers, researchers, and scientists—philosophers, anthropologists, cultural geographers, biologists, botanists, dancers, and writers, among others. Reading their work helps me explore my relationships to my surroundings, to the communities I’m part of, and to the society and times I live in. . . .

Sometimes I make the process of making an artwork resonate with a textual idea. Or while conceiving an exhibition, I find space within the concept for ideas that stem from books that have made an impression on me. I try to blur the boundaries and take on plural perspectives one by one, dancing with—and in—a process that could lead to something, to an artistic proposition. . . .

[W]hen I return to the artistic experiment, the physical memory of this dance with ideas, materials, and forms brings me back fully to the artwork or exhibition. *The embodiment of the idea* is crucial. In that

process of being away from and returning to the artwork, I can also fact-check my world view, examine my blind spots, and embrace my uncertainties. . . .

[You], the visitors to the gallery, have traveled. I have traveled. My artworks have traveled. Each on our journey, we meet up in the here and now of the exhibition. . . . To better grasp the space in which experiences emerge requires us to take a closer look at our bodies and what they do. I was a street dancer as a teenager, and when I was about fifteen, I met the fabulous dancer and choreographer Steen Koerner at a youth club in Copenhagen. Steen talked about the difference between the space of street dance and that of ballet, and this has stayed with me: in ballet, space is taken for granted as a container of movement—dancers aspire to defeat gravity, to become weightless, aerial friction is eliminated—[w]hile street dance, like miming, can exaggerate friction and make visible what is otherwise invisible: the wind, gravity. . . . This thought helped me in my own street dance, and later, in my artworks. The idea of rendering space actively with your body, of creating and making space felt, has been key ever since. . . .

What happens in the moment . . . when you encounter literature or art? It is a meeting up with the unknown—or with something you intuit deep down inside yourself but may not be actively aware of. Or it might seem as if you experience a jolt, a flip of sorts—with things suddenly falling into place. If there's resonance between an artwork and yourself, you may open yourself up to the artwork and the situation in which it is located. Invite it into your space of existence. Be bewildered, touched, moved, held. . . .

I want to round off by mentioning Walter D. Mignolo, who in his most recent book makes the bold claim that the era of Westernization of Earth is over. He defines this era as having been dominant from 1500 to 2000—often referred to as the era of modernity.¹ Let's take this as a closing idea: Modernity is over. I myself still think, live, and work within the frameworks of modernity, but I'm becoming aware of its biases and limitations, which means, basically, that I am unlearning and relearning what it means to see and think. Not only have I come to realize that

1. Walter D. Mignolo, *The Politics of Decolonial Investigations* (Durham and London: Duke University, 2021), x.

I have privileges, I have also realized that these privileges were previously invisible to me. This requires a significant recalibration. It requires me not only to think with people I know, but also with those—humans and non-humans—whom I don't know, whose cultures I don't know and maybe even cannot know. Thinking differently about "we" is only a beginning.



Object defined by activity (then), 2009
Installation view: *Olafur Eliasson: Your curious journey*, Taipei Fine Arts Museum, 2025
Photo: Taipei Fine Arts Museum

Exhibition Statement | Studio Olafur Eliasson

Olafur Eliasson: Your curious journey is the first major solo traveling exhibition in Southeast Asia and New Zealand dedicated to the work of Icelandic-Danish artist Olafur Eliasson. This survey presents a broad range of artworks that employ diverse media and touches on major themes across his three-decade-long practice: embodiment, experience, perception, climate action and more-than-human perspectives. In his art practice, Eliasson has been driven by the desire to make the ungraspable tangible. Artworks like *Beauty* (1993) and *Ventilator* (1997) use ephemeral materials, such as light, wind, fog and water to conjure evanescent phenomena –shimmering rainbows, swirling mists, the split-second sculptural form of a spouting fountain. Other works, like *Adrift compass* (2019), make invisible elements of our surroundings like air or magnetic fields experienceable.

Your curious journey has traveled from the Singapore Art Museum (10 May 2024–22 September 2024), the Auckland Art Gallery Toi o Tāmaki, New Zealand (7 December 2024–23 March 2025), and the Taipei Fine Arts Museum, Taiwan (21 June–21 September 2025), to Museum MACAN, Jakarta, Indonesia (29 November 2025–12 April 2026), and, finally, the Museum of Contemporary Art and Design, (MCAD) Manila, Philippines (9 July–15 November 2026). The journeys the artworks have taken to each location over a period of three years is the focus of one group of works on view: drawing devices installed in crates created abstract drawings of the artworks' long trip to their destination by truck, train, or boat. These visual traces, unique for each leg of *Your curious journey*, bring a mindfulness to the global connections that support the exhibition's development.

To compensate for the distances that the exhibition will travel, Eliasson and his team sought ways to reduce its carbon footprint, including through changes in installation practice, maintenance, packaging, energy consumption and, especially, transport. Artworks were selected that are lightweight, already located in the region, or whose materials can be sourced locally to keep transport distances to a minimum. Many of the artworks on view in the exhibition

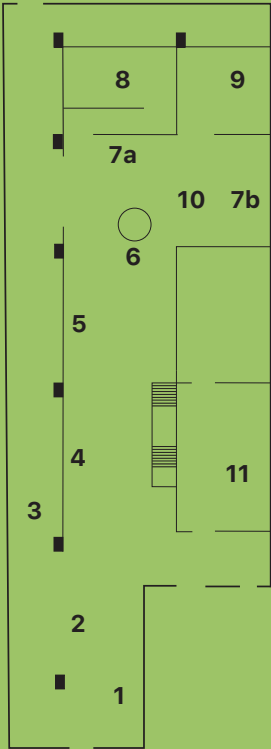


Movement microscope, 2011, still (detail)

reflect Eliasson's environmental concerns. *The seven last days of glacial ice*, 2024, for instance, presents the stages in a melting ice block that was found on an Icelandic beach and reconstructed in various stages of thawing, and *The glacier melt series 1999/2019*, a series of photographs taken by the artist in Iceland in 1999 and again from the same perspectives in 2019, shows the decimation of the country's impressive glaciers over the past twenty years.

Floor Plan

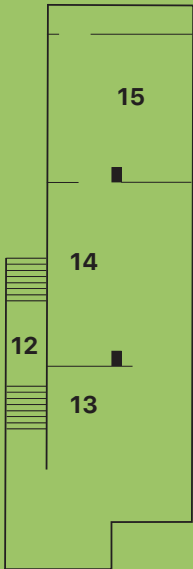
Ground Floor



- 1 Moss wall, 1994
- 2 Ventilator, 1997
- 3 Yellow corridor, 1997
- 4 The glacier melt series 1999/2019, 2019
- 5 Wind writings and Sun drawing, 2023
- 6 Double spiral, 2001
- 7a The seismographic testimony of distance, 2026
(Jakarta–Manila, no. 1–6)
- 7b The seismographic testimony of distance, 2024–2026
(Berlin–Singapore, no. 1–6)
(Singapore–Auckland, no. 1–6)
(Auckland–Taipei, no. 1–6)
(Taipei–Jakarta, no. 1–6)

- 8 Beauty, 1993
- 9 Object defined by activity (then), 2009
- 10 The last seven days of glacial ice, 2024

Mezzanine



- 11 Movement microscope, 2011
- 12 Adrift compass, 2019
- 13 Circumstellar resonator, 2018
- 14 Your pluralistic coming together, 2024
- 15 Life is lived along lines, 2009

Artwork Description

1 **Moss wall**

1994

Reindeer moss, wood, wire

Dimensions variable

Tate Collection, London, UK

Reindeer moss (*Cladonia rangiferina*), a lichen native to countries in the northern latitudes including Iceland, is woven into a wire mesh and mounted on the wall of a gallery. As the lichen dries, it shrinks and fades; when the installation is watered, the moss expands, changes color again, and fills the space with its fragrance.

2 **Ventilator**

1997

Fan, wire, cable

56 cm (diameter)

Collection of the Museum of Modern Art, New York

Gift of Gwen and Peter Norton

Attached to a cord and suspended from the ceiling, an electric fan swings erratically and irregularly through a space, propelled by the air it displaces.

3 **Yellow corridor**

1997

Monofrequency lights

Dimensions variable

Courtesy of The Juan & Patricia Vergez Collection, Buenos Aires

A corridor is illuminated by monofrequency light. The monofrequency lamps, mounted to the ceiling of the room, emit yellow light that reduces the viewers' spectral range to yellow and black. In reaction to the yellow environment, viewers momentarily perceive a bluish afterimage upon leaving the space. By limiting the perceivable color spectrum and imposing monochromality, the *Yellow corridor* endows the visitor with a hyper-detailed vision and a heightened sense of awareness.

4 **The glacier melt series 1999/2019**

Ed. 6, 2019

30 C-prints

226.6 x 478 cm

In 1999, Olafur Eliasson photographed several dozen glaciers in Iceland as part of his ongoing project to document the natural phenomena of the country; this particular series of photographs formed a work called

The glacier series. Twenty years later, Eliasson decided to return to Iceland to photograph the glaciers again. A new work, *The glacier melt series 1999/2019*, brings together thirty pairs of images from 1999 and 2019 to reveal the dramatic impact that global warming is having on our world.

5 ***Wind writings* and *Sun drawing***

2023

Black acrylic ink on canvas, white acrylic ink on black canvas,
burned white paper on composite board
140 cm (diameter)

Conceived by Olafur Eliasson for the galleries of the National Museum of Qatar, in Doha, and for an outdoor location some sixty-four kilometers northeast of the city, *The curious desert* included new site-specific works, such as the *Wind writings* and *Sun drawings* series, that explored the artist's abiding interests in light, color, geometric studies, ecological awareness, and more-than-human relationships.

6 ***Double spiral***

2001

Stainless steel, motor
200 x 95 x 95 cm
95 cm (diameter)

A long steel tube coils to create a loop with the form of a double spiral—a large open spiral surrounding a tighter, narrower spiral. Hanging vertically from the ceiling, the spiral is suspended from a motor that causes it to gently rotate. The rotation conjures the illusion of two intersecting waves: one ascending, the other descending.

1a ***The seismographic testimony of distance*
(Jakarta–Manila, no. 1–6)**

2026

7b ***The seismographic testimony of distance*
(Berlin–Singapore, no. 1–6)
(Singapore–Auckland, no. 1–6)
(Auckland–Taipei, no. 1–6)
(Taipei–Jakarta, no. 1–6)**

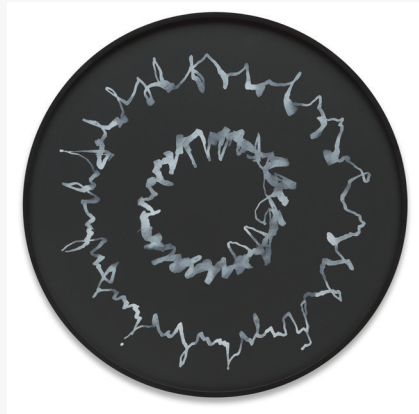
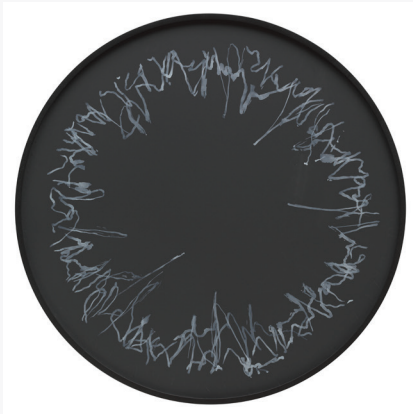
2024–2026

Wood, paper, ink (black)
57.8 x 57.8 x 3.8 cm each

These drawings are visual records of the journey made by the artworks in this exhibition to the Museum of Contemporary Art and Design (MCAD)



Wind writings (22 March 2023) and (23 March 2023), 2023



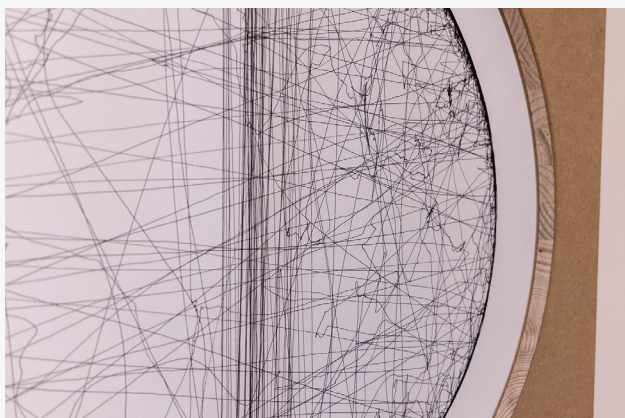
Wind writings (20 June 2023) and (28 June 2023), 2023



Sun drawing (21 June 2023) and (22 June 2023), 2023
Photo: Jens Ziehe



The seismographic testimony of distance (Auckland–Taipei, no. 6), 2025
 Installation view: *Olafur Eliasson: Your curious journey*, Taipei Fine Arts Museum, 2025
 Photo: Irene Lin



The seismographic testimony of distance (Auckland–Taipei, no. 6), 2025 (detail)
 Installation view: *Olafur Eliasson: Your curious journey*
 Taipei Fine Arts Museum, 2025
 Photo: Irene Lin

Manila, Philippines, from Museum MACAN, Jakarta, Indonesia. As part of Studio Olafur Eliasson's commitment to reducing the carbon footprint of art production, considerable effort is made to find alternatives to air transport. To document this process, Eliasson devised drawing machines that record the movements of transport vehicles throughout the course of their journey. The device consists of a ballpoint pen held within a specially designed cylindrical cartridge, which is placed on a circular sheet of paper in a crate loaded onto the vehicle for transport. Whenever the crate moves, the cartridge glides over the surface of the paper, making marks on the page. Six new drawings were created for each leg of the exhibition's journey.

8 ***Beauty***

1993

Spotlight, water, nozzles, wood, hose, pump

Dimensions variable

Collection of the Museum of Contemporary Art, Los Angeles

Bands of colored light shimmer in a curtain of mist. This apparition depends on the light projected from a precisely angled spotlight, as refracted and reflected by the water droplets, meeting the eye of the viewer. The resulting rainbow changes depending on the viewer's position; no two viewers see the same rainbow. *Beauty* was first shown in 1993 as part of a group exhibition in a garage in Copenhagen, an early articulation of Eliasson's idea that the viewer is a necessary coproducer of the artwork.

9 ***Object defined by activity (then)***

2009

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

165 x 160 x 160 cm

Three small water fountains, each spouting in a different shape, are installed in a darkened space. Strobe lights placed immediately above each fountain illuminate the water droplets for an instant, producing the appearance of a static arrangement suspended in midair.

10 ***The last seven days of glacial ice***

2024

Bronze, glass spheres, stainless steel, aluminum

152.5 x 300 x 70 cm

Seven bronze sculptures representing a block of ice as it melts are arranged from largest to smallest on a high, black display table. Next to each is a transparent glass sphere. The size of each sphere corresponds to the volume of water that has metaphorically disappeared from the bronze ice. The spheres increase in size in inverse relation to the shrinking of the ice. The largest of the ice blocks is based on scans of pieces of ice that Eliasson and his team collected from a beach on the southern coast of Iceland known as Diamond Beach. Glistening pieces of ice wash up there after breaking off the Breithamerkurjökull glacier and remain on shore until they melt away.

11 ***Movement microscope***

2011

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

Dimensions variable

The film depicts a normal day at Studio Olafur Eliasson, with one major difference: Eliasson invited “movement specialists” (street performers, mimes, dancers) to come perform a kind of spatio-temporal intervention throughout the studio during the workday.

12 ***Adrift compass***

2019

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

38 x 134 x 24 cm

A weathered piece of driftwood, harvested from the Icelandic coast, hangs from the ceiling. One end of the log has been planed down to a sharp angle, and the exposed wood painted. A magnetic rod suspended from the driftwood orients it along the north–south axis, like the needle of a compass.

The last seven days of glacial ice, 2024 (detail)
Installation view: *Olafur Eliasson: Your curious journey*, Taipei Fine Arts Museum, 2025
Photo: Taipei Fine Arts Museum



13 ***Circumstellar resonator***

2018

Prismatic glass ring, color-effect filter glass (yellow), LED lights, LED driver, stainless steel, brass, paint (white), cable
98.5 cm (diameter)

In 2018, Olafur Eliasson and the studio worked on transforming glass into an object of optical illusion achieved through the interaction of material, light, and movement. Suspended in front of the gallery wall, the bevelled glass circle catches light from two LEDs, bending and scattering it into radiant concentric bands. Small filter discs shape the hues, while the steel rod holding the setup nearly disappears—leaving only the shifting spectrum behind.

14 ***Your pluralistic coming together***

2024

LED lamps, glass color filters (purple, blue, turquoise, green, yellow, amber, red, magenta), steel, paint (black), black cardboard, ballasts
Dimensions variable

The light installation *Your pluralistic coming together*, 2024, is entirely dependent on the visitors' presence in the space. An empty white wall is illuminated evenly by eight spotlights. When visitors enter the space and cross through the beams of light, they unleash a cascade of overlapping silhouettes that dance across the wall, each shadow a slightly different tone from the last. The silhouettes shift in color intensity and scale as visitors move about, passing closer to and farther away from the lights.

15 ***Life is lived along lines***

2009

Stainless steel, brass, copper, motors, projection foil, wood, HMI lamp
Dimensions variable
Collection of Vignesh Sundaresan, aka Metakovan's Collection

Walking into the installation space of *Life is lived along lines*, the viewer encounters a projection screen cast with a dramatic sequence of interweaving shadows. These shadows are created by the interplay of five rotating models located behind the screen, illuminated by a spotlight.



Circumstellar resonator, 2018
 Installation view: *Olafur Eliasson: Your curious journey*
 Singapore Art Museum at Tanjong Pagar Distripark, 2024
 Photo: Joseph Nair, Memphis West Pictures | Singapore Art Museum



Life is lived along lines, 2009
 Installation view: *Olafur Eliasson: Your curious journey*
 Singapore Art Museum at Tanjong Pagar Distripark, 2024
 Photo: Joseph Nair, Memphis West Pictures | Singapore Art Museum



Double spiral, 2001

Installation view: *Olafur Eliasson: Your curious journey*

Singapore Art Museum at Tanjong Pagar Distripark, Singapore, 2024

Photo: Joseph Nair, Memphis West Pictures | Singapore Art Museum

Artist Bio

Born in 1967, artist Olafur Eliasson grew up in Iceland and Denmark. In 1995, he moved to Berlin and founded Studio Olafur Eliasson, which today comprises a large team of craftsmen, architects, archivists, researchers, administrators, cooks, programmers, art historians, and specialized technicians.

Since 1997, his wide-ranging solo shows—featuring installations, paintings, sculptures, photography, and film—have appeared in major museums around the globe. In 2003 he installed *The Weather Project*, an enormous artificial sun shrouded by mist, in the Turbine Hall of Tate Modern, London, which was seen by more than two million people. Eliasson created the exhibition *Your light shadow* at Hara Museum in 2005. The exhibition *Your chance encounter* was on view at 21st Century Museum of Contemporary Art, Kanazawa, in 2009, and the artwork *Colour activity house* was installed there in 2010. In 2016, Eliasson created a series of interventions for the palace and gardens of Versailles and mounted two large-scale exhibitions: *Nothingness is not nothing at all*, at Long Museum, Shanghai, and *The parliament of possibilities*, at Leeum, Samsung Museum of Art, Seoul. *Green light – An artistic workshop*—created in 2016 in collaboration with TBA21 (Thyssen-Bornemisza Art Contemporary) and featured in the Yokohama Triennale in 2017—offered a response to the challenges of mass displacement and migration. *Sometimes the river is the bridge* was shown at the Museum of Contemporary Art Tokyo from April to September 2020.

In 2023, Eliasson opened *لاي غل قناعت عارح صحرى* (*The curious desert*), a major exhibition that spanned two locations in Qatar: at the National Museum of Qatar, in Doha, and at an outdoor site in the desert near the Al Thakhira Mangrove Forest nature preserve.

2024 saw the exhibitions *OPEN*, at the Geffen at the Museum of Contemporary Art, Los Angeles, and *Senin beklenmedik karşılaşman* (*Your unexpected encounter*), at Istanbul Modern.

Eliasson has produced numerous projects in public space. *Green river* was carried out in various cities between 1998 and 2001, including in Tokyo. Harpa Reykjavík Concert Hall and Conference Centre, 2011, for which Eliasson created the facades in collaboration with Henning Larsen Architects, won the Mies van der Rohe Award in 2013. For *Ice Watch*, Eliasson and geologist Minik Rosing brought free-floating icebergs from a fjord outside Nuuk, Greenland, to public squares in European cities (Copenhagen, 2014; Paris, 2015; and London, 2018) to raise awareness of the climate crisis. In 2024, Eliasson broadcast *Lifeworld* on screens in iconic public spaces around the world, including Piccadilly Circus; Time Square; and K-Pop Square, Seoul. Commissioned by CIRCA, the short, blurred sequences transported passersby into a space of uncertainty unlike the highly defined city spaces they are used to.

In 2014, Eliasson and architect Sebastian Behmann formed the office for art and architecture Studio Other Spaces to focus on interdisciplinary and experimental building projects and works in public space www.studiootherspaces.net.

In 2019 Eliasson was appointed Goodwill Ambassador for renewable energy and climate action by the United Nations Development Programme. In 2023, Eliasson received the Praemium Imperiale for outstanding contributions to the development, promotion, and progress of the arts from the Japanese Imperial Family.

Eliasson lives and works in Berlin.

Learning Programs

Climate Symposium

Transient Landscapes: Art and Climate Narratives

Thursday–Friday, 15–16 October 2026, 9 AM–5 PM | 12F, Screening Room | Design + Arts Campus, DLS–CSB | Registration fee: Php300 (half-day), Php1,500 (one day), Php2,000 (two days)

A symposium that reflects on the constant state of flux in human activity and the environment. It will feature conservationists, development workers, and artists; and cover three vital subcategories: (a) Anthropogenic Activity (b) Ecosystems (c) Sustainability Practices

Public Programs

Climate Stories Circle

Friday, 31 July 2026, 1 PM | 8F, Learning Commons | Design + Arts Campus, DLS–CSB | Free

A conversation about the work of strengthening and manifesting agency of communities vulnerable to the impact of the climate crisis. Featuring the stories of selected communities in the Bicol Region, the Caraga Region, and the Cordillera Region.

Golden Hour Photo Meet-up

Saturday, 29 August 2026, 5 PM | Rizal Park | Free | Bring your own photography gear (such as a smartphone)

A photography session at Rizal Park/Luneta engaging with the fleeting qualities of light, inspired by Olafur Eliasson's exploration of light as a medium. Led by Abdullah Mapandi of the photography program at De La Salle–College of Saint Benilde.

Wrong orchestra

Saturday, 12 September 2026

Performance | 5–7 PM | 6F Black Box, Design + Arts Campus, DLS–CSB

"wrong.orchestra" is an immersive and improvisational sound experience where participants create a tropical biome by interpreting the pitter-patter of rain, falling leaves, whistling air, and other phenomena. Each sound is formed and built upon by another, unfolding in real time as a collective response. The workshop and performance is a project by wrong.institute and et alt, supported by Goethe-Institut Philippinen, in collaboration with designer Carl Jan Cruz and the Music Production Program of Benilde.

Kokedarium Workshop

Saturday, 7 November 2026, 3 PM | 12F, The Loop | Design + Arts Campus, DLS–CSB

Materials fee: Php700

A workshop that blends kokedama (a Japanese plant styling technique meaning "moss ball") and terrarium-making into one unique plant styling session. Participants will learn how to work with organically grown moss, live plants, and natural materials such as stones and driftwood. Led by Tetchie Cortez Palaganas

Produced in collaboration with Studio Olafur Eliasson, *Your curious journey* is a traveling exhibition that was shown at Singapore Art Museum; Auckland Art Gallery Toi o Tāmaki, New Zealand; Taipei Fine Arts Museum, Taiwan; Museum MACAN, Jakarta, Indonesia; and the Museum of Contemporary Art and Design (MCAD) Manila, Philippines.

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#yourcuriousjourneymanila



The Museum of Contemporary Art and Design (MCAD) Manila, is a not-for-profit institution that is part of De La Salle—College of Saint Benilde. Its programs and activities champion contemporary art and design as a vital space for dialogue and discovery. We believe in art's power to cultivate individual agency, reveal our shared humanity, and open worlds that might otherwise seem impossible. Through exhibitions and programs where local contexts and global perspectives converge to address the urgent concerns of our time, MCAD provides an inclusive and accessible platform to serve the broader art community of artists, intellectuals, and engaged publics.

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MUSEUM HOURS

Tuesday—Saturday	10 AM–6 PM
Sunday	10 AM–2 PM



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