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olafur eliasson

volcanoes and shelters

october 30, 2012 - january 26, 2013

exhibition opening  
october 27, 6-9 pm

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We are pleased to announce the gallery's sixth solo exhibition by Olafur Eliasson (born 1967), which opens on Saturday, October 27, 2012, and will be on view through January 26, 2013.

Over the years, Olafur Eliasson has repeatedly returned to Iceland, his parent's homeland, to explore and document the country's unique landscape. These expeditions have resulted in several series of photographs, from which many other works in Eliasson's manifold oeuvre have emerged. The systemized photographic examination of particular motifs - from glaciers and waterfalls to rainbows and sunsets - finds its continuation in Eliasson's sculptural work and installations, which at the same time analyze and stage the natural phenomena found in Iceland. Two new photo series from the last few years as well as further photographic and sculptural work by the artist will now be on display at neugerriemschneider. We would also like to inform you that both new photo series will be concurrently exhibited at Tanya Bonakdar Gallery in New York.

'For me, going to Iceland is about making my physical presence explicit. What is special about the Icelandic landscape is that it takes great effort to get involved in it: there are hardly any roads and no trees to indicate scale. It's difficult to judge visually whether your goal is thirty minutes, three hours, or three days ahead, so it's only by moving - and thus through temporality - that you develop a relationship with the landscape. It asks you to participate. Walking on the edge of a volcanic crater or resting in a hut at night to protect yourself from the weather, you exercise your physical understanding of natural forces and your sense of presence. Travelling in Iceland has helped me understand that being present is the foundation of my doing.'

Olafur Eliasson, 2012

*The volcano series* (2012) comprises an encyclopaedic overview of the major volcanic craters in Iceland. Located on the boundary of a tectonic plate, Iceland's volcanic activity is one of the highest on earth and has determined not only the island's genesis and history but also the geological structure of its singular landscape. For Eliasson, a volcano poses an imminent threat, a potential breakdown of the separation between the inside and the outside of the earth that makes the earth's interior explicit.

The second photo series, *The hut series* (2012), focuses on a particular form of vernacular architecture found in the most remote areas of Iceland. Initially built for shepherds, these small huts are now rescue shelters, hunting cabins and refuges for hikers. There is a certain poetry to these structures, not only because of their shape and jarring placement in abandoned regions, but also because they are meeting places, "micro-parliaments" as Eliasson puts it. *The hut series* also relates back to Eliasson's *Reykjavik series* (2003), for which Eliasson documented buildings in the capital of Iceland. As with that work, Eliasson arranges the hut photographs in a grid, mimicking the arrangement of city blocks and thus proposing an unlikely urban landscape in the Icelandic highlands.

The presentation of the two photographic groupings is complemented by a large print of new photographs entitled *The large Iceland series*, which supplements the *Iceland series*, an ongoing body of work that comprises individual photographs taken by Eliasson during his travels in Iceland since 1993.

Moreover, a collection of 19<sup>th</sup> century maps of Iceland reflects the systemized way of looking at the country's terrain evident in the photo series. Framed behind colored glass, they remind us that maps - like photographs - are just another representation of reality, a subjective filter.

Also on view are three new sculptural works that recall Eliasson's exhibition *Innen Stadt Außen* at Berlin's Martin-Gropius-Bau and in public space. During the course of the 2010 exhibition, Eliasson placed driftwood throughout the city, creating friction for the passers-by that subtly affected their perception of the city. The wood, which is carried great distances by the sea to be deposited upon the coast of Iceland, has now arrived in the gallery space, where, merged with mirrors, it incites varied reflections on the Icelandic landscape.

For further information as well as press material, please contact Jan Salewski: tel +49 30 288 772 77, mail@neugerriemschneider.com.

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