

## The Complete Olafur



Olafur. If you live in or have been anywhere near the Tri-State Area this summer, chances are you know just which Olafur we're talking about. The Icelandic artist set several major projects and exhibitions in the New York City this past summer, from "Take your time," two concurrent solo shows split between the Museum of Modern Art and PS1, the divisive Waterfalls peppered throughout the East River and more overlooked projects like "Spatial Vibration," a series of drawings made with the help of a "string-based instrument that gives visual manifestation to sound waves and harmonics," which showed at Tonya Bonakdar in April and May. He is, without a doubt, one of the most visible and prolific artists of our generation, and he took New York by storm this year. At his studio in Berlin, Eliasson and 47—at last count—part-time, full-time and freelance employees bustle about engaging in discussions, eating together and creating a massive pantheon of works complicated enough (and plentiful enough) to require an tome the size and weight of an OED just to sort it all out.



*Studio Olafur Eliasson. An Encyclopedia* (Taschen) does just that. In easy-to-follow, conceptual-by-alphabetical chapters (C is for “Colors,” P is for “Perspective”), the book boasts plenty of large, beautifully reproduced images of not only his more famous works—*Green River* (1998), *The weather project* (2003) and *The New York City Waterfalls* (2008)—but his lesser-known light works, pavilions, “small spatial experiments” and commissioned works with Louis Vuitton and BMW. But reading about works you couldn’t get to—like “The things that you don’t see,” a cardboard tunnel which leads to a machine that emits fog, which is sucked into an extractor fan just opposite, generating a vortex around the fog, and producing what seems to be a tornado—leaves you with a sense of yearning. When you get right down to it, Eliasson doesn’t come across quite so well on the written page, because he’s all about E for Experience. But this book is extensive enough to suffice for now.

The noted art historian Philip Ursprung writes the introduction and wanders throughout the book in conversation with Eliasson about the different topics.

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