

**THE WEATHER PROJECT: DESPLAZAMIENTOS, ANDAMIAJES Y MODELOS METEOROLÓGICOS PARA UNA EVALUACIÓN CRÍTICA DEL ESCENARIO PÚBLICO**

**THE WEATHER PROJECT: DISPLACEMENTS, SCAFFOLDING AND METEOROLOGICAL MODELS FOR A CRITICAL EVALUATION OF THE PUBLIC DISPLAY**

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**p.101** "If anything is collective, it's the weather map"<sup>1</sup>

During a few days travelling around Iceland, the adoptive land of Olafur Eliasson<sup>2</sup>, the art critic and close friend to artist Hans Ulrich Obrist appeared surprised at the marked presence the weather had on the island and the way in which this weather forecast completely transformed the experience of the desolate and disturbing Icelandic territory. The discussion between critic and artist would revolve around diverse topics such as the influence of the landscape on works by Eliasson, the relationship with other colleagues such as Gerhard Richter, but above all, it would impinge on the quality of the weather and climatic event in order to condition and mediate the experience of a specific territory. During this trip, Olafur Eliasson stated: "Many questions are raised when discussing the weather. One of these is how one will orientate themselves as an individual, in urban or paradisiac surroundings such as where we are now. For example, it's moving to see the speed at which they begin to use the weather as a personal compass. The weather gives substance to the air and the rain gives depth to the air, which is usually invisible"<sup>3</sup>.

For Olafur Eliasson, the weather is a tool with which we can orientate ourselves and measure our surroundings; a barometer with which to intensify our experience in the area. When reviewing his work, it is easy to detect the reoccurring presence of diverse weather phenomenon which for the artist, function as models and landmarks, both literal and conceptual. These suggestive and poetic weather metaphors characterise his work beyond the purely perceptive claim, enunciating profound questions related to the meaning of the weather, both the ecological and the cosmological. Mist, rain, rainbows, eclipses, sunrises and sunsets form part of a personal vocabulary elaborated by Eliasson which, in a way, we could classify as heir to the romantic imaginary of the 18<sup>th</sup> century<sup>4</sup>, identifiable in works by painters such as Constable, Turner or Friedrich.

**p.102** This atmospheric orientation of the artist's work manifests itself in a number of ways. On the one hand are its evident material qualities, or better said, immaterial. Temperature, pressure, humidity and other atmospheric variables, which when in the hands of the Danish artist are truly constitutive of the work and not just a simple, plastic resource. The concept of dematerialisation is understood here to be completely linked to its most phenomenological and experiential qualities, claiming the validity of the texts by Ponty, Husserl, Bergson or the psychology of Gestalt. On the other hand, in clear continuity with the aforementioned authors, the artist also demonstrates a strong interest in the mechanics and nature of space. It is precisely because of this, the importance given to the spatial fact as an object in itself, that Eliasson's artistic concept cannot be understood without the close relationship maintained with the world of architecture; its places, contexts and techniques.

Finally, we would have the meaning given to climate and atmospheric weather by the artist himself, in Eliasson's words<sup>5</sup>, one of the few fundamental encounters with nature that can still be experienced in the city. For the Nordic, the notion of climate is clearly linked to that of mediation in the sense that climate shapes the city and, in turn, the city itself becomes a filter for experiencing the climate from the most representative levels to the most direct or tangible experiences. Weather and climate both act as material and metaphor in the artist's work, as a way in which to summon a synthetic experience and interpretation of the "natural", completely marked by the thoughts of two of the most influential contemporary philosophers: Bruno Latour and Peter Sloterdijk<sup>6</sup>.

**p.103** Eliasson's artistic creation sketches a personal iconography with which a "utopian"<sup>7</sup> landscape of the artificial and the synthetic is reconstructed. A border landscape between culture and nature in which pre-existing and displaced realities overlap to produce a new, broader territory that is both familiar and strange at the same time. It is a landscape that becomes an environment open to critical interpretation. In short, it is an atmosphere which can be understood as a mediating framework between spectator and their surroundings; an atmosphere with which, paradoxically, this framework is both reinforced and intensified. It is precisely this idea of the "atmospheric", not just from a phenomenological viewpoint, but also from a sensitive and critical environmental stance, which directly connects this artist to Bruno Latour and Peter Sloterdijk, whose influence is both broad and extensive. His complicit gaze on the hybrid conditions between the technical and the organic, the attention paid to the artificial side of a shared, global environment or the comprehension of the huge socio-political value of the natural fact as an expression of the greatest collective experiment within which today's society is submerged, form part of a deep-rooted sensibility<sup>8</sup> with which to welcome the 21<sup>st</sup> century.

Eliasson's career has managed to trace a recognisable path of its own, moving naturally between a *priori* opposite worlds which the artist ultimately transforms into complementary ones: art and architecture, science and poetry, individual and collective, non-material and experience, reality and representation or city and museum. In this sense, one of the projects in the Danish artist's long career which best lends itself to study and analysis as a result of its complexity, the pertinent moment of its development, its scale, ambition and repercussion or its influence on later works, is *The Weather Project*. This intervention would end up naming Eliasson as one of the key artistic references within the international panorama.

This text draws on the project in question as a means by which to explore the personal way in which Eliasson's interventions operate with reference to space and experience. The installation at the Tate Modern will enable us to delve deeper into some of his arguments, concepts and strategies, emphasising the relationships and transformations experienced by the spectator, the stage and the support (physical and programmatic), as a consequence of the conceptual and material displacements proposed by the artist. A brief introduction will facilitate the understanding of the aesthetics of the reception between the artwork and the public, in order to continue with the main conceptual mechanisms after the intervention in the Turbine Hall. The article will conclude with an analysis of the significant transformation which takes place in the institution itself, the museum, as a consequence of the complete alteration of the agents of mediation and representation.

**THE WEATHER PROJECT: A RENOVATED WEATHER MACHINE FOR THE 21<sup>ST</sup> CENTURY**

November 2003, London. A dazzling sunset is "trapped" inside the brand-new Tate Modern, unveiled just three years beforehand. After more than two decades of disuse, the old Bankside Power Station, designed by architect Giles Gilbert Scott in the 1940s, would be restored by Swiss architects Jacques Herzog and Pierre de Meuron, after winning an important international competition held during the mid-1990s.

The project was a landmark intervention from the moment it was executed, surely yet subtly referencing the industrial language of Scott's design apparent in each and every detail of the piece. In this well-crafted intervention, two operations stand out. The first relates to the piece on the restaurant and terrace, a delicate glass box which, placed on the roof of the old power station, overlooks the Thames in front of St. Paul's Cathedral. The second takes us inside the Turbine Hall, which was revealed *posteriori* as one of the museum's great assets. The intervention here is minimal. Once emptied and free of the old machinery, this space has a surface area of 3500m<sup>2</sup> (155m long, 23m wide and 35m tall), transforming it into the true heart of the building and acting as a huge public square and hallway providing access to the centre. A compelling downward ramp links the interior and exterior. The galleries and glass walkways around the outside which are used on the upper floors, acted as viewpoints over this huge covered patio. A platform crosses the room, with a ground-level exterior balcony, bridging the existing unevenness between the interior square and outdoor terrace with a sculptural staircase. The result is a versatile, flexible, multipurpose space thanks to its powerful dimensions and the numerous viewpoints it offers: side, central, elevated, ground-level... It therefore provided an open space which could be experienced time and time again by the public and the artist during the daily running of the institution.

*The Weather Project* would be one of the installations that would test the capacity and flexibility of this architectural container and its possibilities for reconfiguration and alteration<sup>9</sup>. During its 5 months on show, the orange sunset was frozen inside the museum, embraced by a fine mist with a density that varied throughout the day. Moments of dense mist would dissipate across the hall, giving way to clearings with which the room doubled, as it was reflected by the huge mirror installed on the ceiling. In the background, a sun radiated across the space with its dazzling luminosity. A sun constructed from the reflection of a semicircle formed by hundreds of lights<sup>10</sup>. The mirror on the ceiling would confuse the spectator, engrossed in its blurred reflection.

The atmospheric system within this one single interior was not governed by the dynamics of different weather fronts and pressure that plagued the exterior of the museum, but instead, by an exclusive weather machine elaborated by the artist specifically for the installation. A new artefact was thus introduced to replace others, those who once occupied the Turbine Hall, which opened its doors to a bewildering installation that replaced the gigantic machinery including the electric generators, with another, even more monumental machine. This new machine is also powered by electric energy, but this time destined for the production of a perpetual sunset.

**EVALUATION AND CRITICISM: "SEE OURSELVES SEEING"**

The controlled atmosphere proposed by the artist is overlapped by the erratic nature of the visitors' wandering around, enraptured by the incredible image which came to life before their very eyes. The fluctuating, artificial mist of Central London would give shelter to countless people who gathered inside this exciting atmosphere. Some will wander aimlessly around the room, others will sit with their eyes closed, and then there are those who choose to lay down, absorbed, examining their reflections in the dazzling sky which the ceiling had become...

An important aspect of this piece and which also connects with the 1960s environmental practices<sup>11</sup> could be centred, precisely, on the active structural role the artist has given to the work itself<sup>12</sup>. The necessary presence of the spectator in the constitution of the piece is understood not only through the perceptive act itself, but also through the consciousness of this participation. The famous "see ourselves seeing"<sup>13</sup> by the Danish artist specifically discusses the critical evaluation of the experience of the piece on behalf of the individual, of the responsibility of the subject in the construction of their own environment and how this relationship is then put to the test.

Eliasson develops a new environment in which the subject is understood actively in the construction of their own references. The enveloping essence of this and other works by Eliasson facilitates the idea of a dialogue which is both self-referential and collective at the same time. In this sense, the way in which Eliasson baptises many of his interventions is symptomatic, always preceded by the pronoun "your", as if at any given moment the artist distanced himself and ceded all authorship to the spectator, authentic final protagonist of the interpretation of the work in question. Thus, Eliasson's proposals avoid figuration, set forms or images in order to activate the experience and consciousness of the subject in space and in time. From experiments on the reflection and refraction of light, with clear references made to Turrell or Irwin, such as *Your Spiral View* (2002), *Your Space Embraser* (2004), *Your Black Horizon* (2005) or *Your Making Things Explicit* (2009), to even more enveloping proposals, such as the misty *Your Atmosphere Colour Atlas* (2009) or *Your Blind Passenger* (2011), they all originate from the manipulation of the climatic conditions of a given space to dissolve into vibrant subjective atmospheres that surround the visitor.

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On various occasions, the artist has highlighted how in the interior of these "constructed meteorologies" the traditional notion of abstract space is replaced by that of parliament as raised again by Bruno Latour: as a meeting place between the natural and the artificial, between the creator and the spectator, between the spectator and his own experience or between perception and time. In this way, our consciousness of ourselves as inhabitants of a certain personal and collective space is summoned at the same time. It is for this reason that the spaces developed by the artist can be understood as "synthetic constructions in which, by way of a piece or an installation, proposes and makes visible a connection between the individual and the continuity of the environment. It is a section in the organisation of the energy processes of the environment, or the existing transactions between these systems in which the subject is included"<sup>14</sup>.

As in the aforementioned artistic concepts, the intervention of the Tate is presented as an alternative to the overloaded contemporary visual consumption. The aesthetic experience proposed by the Nordic artist encourages the spectator to pause; an introspective immersion in the surroundings based on the active participation of the individual in the environment, exhibiting, explicitly, the existing relationship between one and another. In the search for the conscious reaction of the individual, of a self or shared experience, both in a natural and artificial environment, the proposal of an elastic space arises, from an environment or a landscape within which each and every person can perceive it in a different way. Being in a place therefore becomes a critical act in itself; it becomes an action with which to re-evaluate the surroundings within which we live our day-to-day lives. It is the everyday context which is put to the test and is willing to be re-evaluated freely and without constraint.

#### LABORATORY LANDSCAPES: DISPLACEMENTS, SCAFFOLDING AND MODELS

*The Weather Project* masterfully represents the fruitful, interstitial space between art and science that is so characteristic, and within which Eliasson's work is created. This is a place from which he has achieved the convergence of diverse scientific disciplines within the realms of the artistic<sup>15</sup>. This piece of work clearly responds to that marked, hybrid scientific condition in the skin of an artist.

As is the case with other interventions held in the public sphere, the personal crossroad developed by Eliasson is articulated by way of three principal strategies: the displacement of a natural landscape, the construction of a system of infrastructures or scaffolding which are clearly visible and the use of models as mechanisms as a means by which to synthesise natural phenomena.

#### NATURAL DISPLACEMENTS OR RE-CONTEXTUALISED METAPHORS

A large proportion of this artist's work focuses on technology and nature, intervention and pre-existence as overlapping as a consequence of a complex dialogue which is the product of the de-contextualisation of natural fragments artificially reproduced in a given space (whether that be a building or an urban setting) and they completely alter the original meaning of said location. The interior of halls and museums, the streets, the squares or the city's rooftops are thus strangely invaded by a nature that is somewhat alien to them, in a displacement that attends to different levels, perceptive, physical or symbolic.

A good example of synthetic and artificial exercises which characterises the artist's practice would take place in *Meditated Motion* (2011), carried out in the interior of the Kunsthaus de Bregenz, a building constructed by Peter Zumthor. Continuing on from early works such as *Beauty* (1994) or *The New York Waterfalls* (2008), Olafur borrows from atmospheric phenomena, accidents and natural occurrences as a means by which to reconstruct a completely new, indoor version. In *Mediated Motion*, Eliasson literally occupies the different levels in the building by way of displacing alien climates which are installed, made in the interior of the museum itself. As visitors move around the exhibition, they are both absorbed and surprised by the way in which they move through interlinking swampy, misty, natural environments which appear to have been taken right out of distant countries such as Uganda, Iceland or Switzerland. These landscapes are a source of de-contextualisation and distortion of both image and experience. Professor of Art, David Moriente, reminds us that: "The work by the Danish artist arises from a metamorphosis of perception which is carried out by way of crossing the image of nature with its empirical interpretation. That way, although the natural brings with it the notion of a certain, real place, the artists representation of it is corrected (mediated) by the scientific narration"<sup>16</sup>.

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As in *Meditated Motion*, *The Weather Project* aspires to a broader scope, a scope that goes beyond the production of suggestive images "extracted" from borrowed landscapes. The subtle change in temperature and the airflow, the enveloping density of the mist or the vibrant, orange colour radiated by the sun, continually provoke total immersion in this space. Once inside, it is impossible to escape. The piece by Eliasson is not designed to be looked at, but instead to be explored. Nor is it designed to be observed from one fixed point. Eliasson invites us to wander around it. In fact, only by roaming around does the piece become complete and truly begin to obtain meaning.

However, this route is not easy. There is an implicit effort in crossing this space, occasionally in semi-darkness. The spectator therefore establishes a new relationship with space in the installation, which is paradoxically opaque and translucent at the same time. The Turbine Hall becomes a fabulous magic box which disappears and reappears as the visitor moves around its interior via the ramp, the intermediate platform or the side balconies. The space acquires a new character which is almost topographic, inviting the spectator to find "their" position. It is thus here that the visitor transforms into this 18<sup>th</sup> century traveller, fascinated by the powerful image of a strange landscape which is continuously being reconstructed before their own eyes.

#### TRANSPARENT SCAFFOLDING OR TECHNOLOGICAL FABLES

The personal synthetic movement of the "natural" carried out by Eliasson is done in utmost transparency. Nothing appears to be hidden. There are no secrets. The path which leads from the natural to the artificial is laid out to ensure that the spectator is conscious of the displacement, both conceptually and physically. Technological frameworks constructed using scaffolding, pipes, ducts, cables, lamps, spotlights or mirrors are in no way camouflaged nor hidden from the subject, who thus identifies the complete "fly system" exposed to promote both analysis and contemplation. The construction therefore becomes a comprehensible element, a map which provides a glimpse into its experimental condition. This is the case in *The Weather Project*. As critic Philip Ursprung commented, when referring to his own visit to the installation: "It was so directly accessible that in reality, it didn't require an explanation nor access"<sup>17</sup>. Everything was there in front of you, on show for the surprised visitor who unsuspectingly attended the technological fable which was open to their multiple interpretation.

Eliasson's infrastructure demonstrates to us that the artist does not want to depict. His concept does not aim to substitute reality, but instead, install itself within it in order to construct a new text within which the spectator, figure and ground, remain recognisable entities. The account is shared between nature, support space and the spectator. It is not the image of nature presented to us by the artist, with the Tate sunset, but instead, the image of another image: that of nature inside a laboratory, if an experiment in which a small sample of the natural world has been reduced in the interior with a test piece or reproduced thanks to a scale model. In addition, it is a model which is also a coproducer of reality, capable of completely altering the meaning of a determined contest through the way in which it overlaps it<sup>18</sup>.

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*The Weather Project* is not only transparent, but it also produces transparency. The space in the hall is transformed into an exciting observatory with the establishment of the new orange horizon that goes beyond the limits of the architectural enclosure. The interior becomes a new and surreal exterior. The hall is no longer obscure. Eliasson has built a sun, sky and air: a landscape, in short. It is at this moment that the architecture disappears, dematerialised to give way to the encounter between visitor and phenomenon, between subject and atmosphere. There is no longer an aim, just an endless number of possible actions in the erratic wandering before a stunning sunset, that of the city of London, which ends up penetrating the interior of the Tate Modern in the same way as the container is broken to incorporate itself into the London landscape.

#### METEOROLOGICAL MODELS OR ATMOSPHERIC ENVIRONMENTS

Of the natural landscapes present in Eliasson's creative output, the sun, our source of energy par excellence, has become a reoccurring experimental landmark for the testing phase of diverse aspects and situations, experiential and symbolic. *The Weather Project* is the arrival point for other previous experiences which are centred upon the sun. The first would be *Double Sunset* (1999). With this installation, the artist would confront two moments, the real sunset with another, simulated and duplicated (see figure 11). The work under discussion is not representative of the Sun itself, but instead a specific moment in its daily course. In order to do so, Eliasson would erect a huge, yellow metal disk with a diameter of more than 38 metres, placed on the rooftop of an industrial building in Utrecht. Various powerful reflectors were located on the other side of the road, so that when the sun set, this sun illuminated in parallel with the real sun. Is this to say that the sun duplicated by Eliasson was not equally as real as the sun itself?

Any sense of the natural is altered in this strange yet seductive image of the double sunset. The city itself became part of the installation. All inhabitants become participants in this totally immersive concept. From the east of the city, both suns dazzled in unison. However, from the west, the inhabitants would be aware of the lattice effect. Eliasson challenges the notions of space and representation which are generally taken for granted, inviting us to perceive what we have already seen so many times before, in a completely different way.

*Your sun machine* (2001)<sup>19</sup> would also be dominated by the sun. However, it differs from the encounter between reality and fiction of the domesticated double sunset in the Dutch city, as here, the emphasis is placed on the tense contact between perception and time. Designed for the interior of the Marc Foxx gallery in Los Angeles, the installation would consist of a simple hole measuring 1.5m (diameter) which was cropped on the metal ceiling of the hall. The resulting light machine, in pantheon mode, would enable the sun to shine through into the exhibition space. During

the day, the beam of light coming through the perforation moved around the hall, making the visitors aware of the passing of time, which was physically represented by the beam of light which marks the movement of the sun on the floor and walls. The place was activated not just by way of the image of the sun, but by the image of a watch capable of shaping time.

The sun at the Tate features elements of the two previous examples, models of a domesticated nature which is both scaled and summarised, putting the receptor and place to the test. However, the sunset in the Turbine Hall has characteristics of its own. We have seen some of them. Here, the scaffolding goes beyond its condition as an object and evolves into an environment, into atmosphere. The sun is not a sole protagonist. Although the mechanisms present in the previous "solar" experiences are both clear and evident, here, everything is more ambiguous. Transparency is complex, blurry and it reveals at the same time as it hides. Illusion envelops everything in order to completely blur reality and fiction.

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#### MEDIATION AND REPRESENTATION: THE SUN TRAPPED IN THE MUSEUM INTERIOR

Eliasson's atmospheric intervention would have a tremendous repercussion. The spotlight of a diverse audience made up of members of the general public, specialists, architects, artists, but also specialists from the world of meteorology would become the protagonist even of the news bulletins and weather on predominantly English channels, and from other countries. *The Weather Project* would become the most shared and discussed weather forecast of its time. The sun televised by the Tate is not just representation in terms of the image of the phenomena and manufacturing, the non-material production of the synthetic sunset, but also delves into the meaning of the subjects mediated experience with the weather and, therefore, with the other weather, the chronological. In this sense, the author himself comments: "One of the reasons why we care so much about atmospheric weather and why we continue to need it through different strata of the social structure is because atmospheric weather has a strong relationship with the weather"<sup>20</sup>.

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Olafur Eliasson has commented on how the technological contemporary society has broadened our sense of now by creating a huge, common space which constantly negotiates and mediates with the weather. The artist highlights that it is for this reason that the forecast may be one of the most-shared actions on a collective level<sup>21</sup>. In fact, the meteorological part may even be capable of pre-organising the personal experience of the weather, even before the same experience is given. It indicates when we should be cold or hot and even adapts our tactile perception. In this sense "The Weather Project" provides inverse mediation. By repositioning the atmospheric phenomenon in an altered interior where the mist blurred the limits of the hall and the gusts of air can be felt by visitors, Eliasson warned the spectator of the danger present in the mediatory strength of the weather forecast, or, likewise, of the conventions and precepts accepted in an acritical manner.

*The Weather Project* thus also means making visible other important elements of mediation, that of the museum, possibly one of the most complex and mediated institutional forms that exists. Eliasson makes the museum itself, alongside its rules and guidelines, disappear in order to transform it into something else. There is no piece of work to observe, nor catalogue to buy, but instead, a place to be. The space in the Turbine Hall has ceased to be a protocolary place to pop into or a place of momentary rest, and has instead become a landscape in which to let oneself be carried away, in continuity with that which develops outside, facing the river. For a moment, one banishes themselves to this place, forgetting that the building they have entered in fact represented a cultural institution.

The fake, or not so fake sunset at the Tate is used by Eliasson as a means by which to reinforce, making the different levels of mediation visible<sup>22</sup> (art, the museum, the weather forecast...), contact with our surroundings. "If it can be said that we are currently suffering a decrease in affection in our contemporary world of empty consumerism, then, as Eliasson demonstrates through his atmospheric reasoning, it is only through art that we can return to the realm of feeling or affection and perception"<sup>23</sup>. The positioning of the sun in the interior public square inside the museum in London would provoke the visitor to move towards a profound and revealing experience of space and time. A first experience which takes us to other places which remind us of the memories of our survival in immemorial times during which the configuration of the social structures was established according to the state of the sky<sup>24</sup>.

The weather forecast presented by *The Weather Project* transforms the interior of the Turbine Hall at the Tate Modern into a renovated, exterior, shared space. The museum premises disappear behind the sunset which emerges as a new landscape, expression of the collective, along the lines of the aforementioned parliament of Latour, in which humans and non-humans paradoxically become aware of the passing of time<sup>25</sup>.

p.116 CONCLUSIONS

*The Weather Project* operates based on the nature of the reality beyond any desire or yearning for representation. "Seeing ourselves seeing" offers a concise expression of our potential critical and active role in the evaluation of the environments which we inhabit. Eliasson's meteorological displacements, scaffolding and models are introduced as a bridge to make us aware of our way of being in a certain space, a space which, in turn, is transformed and unveiled as something completely new. The changes to which the famous Turbine Room at the Tate Modern is subjected represent an intensification on a double return journey. On the one hand, the enclosure is given value before our eyes. On the other hand, it disappears in order for our experience to be sublimated and put to the test, immersed in a shared nature located halfway between art and cinema.

The weather disruptions produced by Eliasson's work do not cease to reflect our desire to form a part of our ecological continuity with the processes which constitute the environment, a mediated public place, a landscape in whose construction we participate on a daily basis. Potentially the most important project facing humanity today: the "weather project". ■

- ELIASSON, Olafur. *The Weather Forecast and Now*. In: BIRNBAUM, Daniel; GRYNSTEN, Madeleine, eds. *Olafur Eliasson*. London-New York: Phaidon, 2002, p. 141.
- Although born in Denmark in 1967, Olafur Eliasson was born to Icelandic parents. He therefore maintains a special and fruitful relationship with this place and it is also sensitively present, one way or another, in a significant amount of his work.
- ELIASSON, Olafur; IRWIN, Rober. *Take Your Time: A Conversation*. In: Madeleine GRYNSTZTEJN, ed. *Take your time: Olafur Eliasson*. London: Thames & Hudson, 2007, p.110.
- Here we must specify that the public and social dimension apparent in the work of Eliasson distances him from the completely individual vision of the romantic artist. The artist is a romantic without romanticism. "I don't believe too much in romanticism, which tends to fall into totalitarianism. For me, the relationship between the individual, the society and its environment are what's important. The sensual experience has no reason to be separated from the intellectual experience". Olafur ELIASSON interviewed in COSTA, José Manuel. *Un gigantesco sol de Olafur Eliasson deslumbra en la Sala de las Turbinas de la Tate Modern* [online]. ABC, 16 oct. 2003 [accessed: 20-06-2015]. Available at: [http://www.abc.es/hemeroteca/historico-16-10-2003/abc/Cultura/un-gigantesco-sol-de-olafur-eliasson-deslumbra-en-la-sala-de-turbinas-de-la-tate-modern\\_214206.html](http://www.abc.es/hemeroteca/historico-16-10-2003/abc/Cultura/un-gigantesco-sol-de-olafur-eliasson-deslumbra-en-la-sala-de-turbinas-de-la-tate-modern_214206.html).
- See ELIASSON, Olafur. Museums are radical. In: Susan May, ed. *Olafur Eliasson: The Weather Project*. London: TATE Publishing, 2003, pp. 129-138.
- Bruno Latour himself, in his article: "Atmosphère, Atmosphère", compares Slotterdik with Eliasson and comes to establish a complete parallelism between philosopher and artist. For Latour, the "broadened meteorology" around which a significant part of work by both revolves is a pathway for the exploration of the nature of the atmospheres within which we are all attempting to survive collectively. See LATOUR, Bruno: *Atmosphère, Atmosphère*. In: Susan May, ed. *Olafur Eliasson: The Weather Project*. London: TATE Publishing, 2003, pp. 29-41.
- David Moriente points out the utopian charge present in the artist's work, especially in the synthesis which is established between nature and science. Utopia in the sense that Eliasson's installations represent a no-place without scale nor dimension. See: MORIENTE DÍAZ, David. *Poéticas arquitectónicas en el arte contemporáneo*. Madrid: Cátedra, 2010, p. 360.
- This awareness is shared not only with artists of his generation, from the end of the 60s such as Tacita Dean, Philippe Parreno, Dominique González-Foerster or Carsten Holler, but also with architects of the same prestige, such as Diller and Scofidio or Philippe Rahm. Works including the misty, floating pavilion, Blur (Yverdon-les-Bains, Switzerland, 2002) or the synthetic reproduction of the Swiss Alps in the Hormonarium project (Venice, Italy, 2002) can be presented as yet another expression of the complex dialogue which exists between the natural and artificial fact, just as it began to reformulate during the dawn of the century.
- This work formed part of the Unilever Series of monographic proposals by artists, presented specifically for this hall. Prior to the Danish artist, Louise Bourgeois, Juan Muñoz and Anish Kapoor, artists who were very famous during their respective interventions, tried their luck.
- Generally speaking, monofrequency lights are used in the public sphere. The light is emitted at such a narrow frequency that colours other than yellow and black are invisible, thus transforming the visual field around the sun into a vast duotone landscape.
- As a result of his conceptual and material characteristics, Eliasson continues the pathway open by the previous "non-material generation", united over the questioning of the consistency of the object in the world of art. This group of artists featured names such as James Turrell, Dan Flavin, Walter de María, Dan Graham or Robert Irwin, just to name a few. See: MOLESWORTH, Charles. *Olafur Eliasson and the Charge of Time*. In: *Salmagundi*, n.º 160/161 (autumn 2008-winter 2009), pp. 42-52. ISSN: 0036-3529.
- To further develop this idea, see: CHAVARRÍA DÍAZ, Javier. *Artistas de lo inmaterial*. San Sebastián: Nerea, 2002, pp. 9-12.
- This concept, "see ourselves seeing", is articulated by the artist on numerous occasions in order to refer to the introspective quality of the experience and own action to see. Eliasson understands that not only does he see what one is seeing, but also how they are seeing. See: ELIASSON, Olafur; IRWIN, Rober. *Take Your Time: A Conversation*. In: Madeleine GRYNSTZTEJN, ed. *Take your time: Olafur Eliasson*. Londres: Thames & Hudson, 2007, pp. 51-61.
- GONZÁLEZ GALÁN, Ignacio. *Anti-entornos*. En: *Arquitectos. Vías respiratorias*. Madrid: Consejo Superior de los Colegios de Arquitectos de España, n.º 189 (2/2010), p. 55. ISSN: 0214-1124.
- His relationship with the world of science is consistent across different disciplines, from biology and botanicals to optics and geology, or in this particular case, meteorology and climatology. The artist himself will carry out an important review of these multiple references in ELIASSON, Olafur, ed. *Surroundings Surrounded. Essay on Spaces and Science*. Cambridge, Massachusetts: The MIT Press, 2001.
- MORIENTE DÍAZ, David, op. cit. supra, note 7, p. 364.
- In: ELIASSON, Olafur. *Studio Olafur Eliasson. An Encyclopedia*. Philip URSPRUNG, text; Anna ENGBER-PEDERSEN, ed. científica. Hong Kong-Cologne-London-Los Angeles-Madrid-Paris-Tokyo: Taschen, 2008, p. 18.
- The most frequent models in works by the artist derive from the natural atmospheric variables: water, wind, light...These elements act as prototypes of spatial and temporary situations with a marked, collective character. From these elements come their associated phenomena: rain, wind, rainbows, mist...Examples such as the mentioned *Beauty and New York Waterfalls* or proposals such as *Your Windless Arrangement* (1997) or *Fog Assembly* (2016) serve as examples of an effective machinery prepared to condense a piece of the world.
- There are also other, more recent examples which equally explore aspects linked to the solar mode. *Dnepropetrovsk Sunrise* (2012) is one of these. In this case, an artificial sunset made up of two eclipses constructed using yellow, corrugated metal, 60 metres above the river in the Ukrainian city.
- ELIASSON, Olafur. *Leer es respirar, es devenir. Escritos de Olafur Eliasson*. Gustavo Gili. Barcelona, 2012, p. 45.
- According to Eliasson, this goes as far as the weather map can relegate one's own experience of the phenomena on a symbolic level. Idem, p.46
- By mediation, Eliasson understands the degree of representation in the experience of a situation. See: ELIASSON, Olafur. Museums are radical. In: Susan May, ed. *Olafur Eliasson: The Weather Project*. London: TATE Publishing, 2003, pp. 133-134.
- FRICHOT, Hélène. *Olafur Eliasson and the Circulation of Affects and Percepts*. In: *AD. Interior Atmospheric*. London: Wiley, April 2008, vol. 78, n.º 3, p. 34.
- As highlighted by art critic Susan May: "For insular nations such as Great Britain where the study of signs and patterns of atmospheric change was imperative for the survival of seafarers and farmers, climate has played a significant part in the collective consciousness". MAY, Susan. *Meteorológica*. In: Susan May, ed. *Olafur Eliasson: The Weather Project*. London: TATE Publishing, 2003, p. 23.
- The Weather Project* would begin one year prior to the exhibition, with a series of interviews with the museum managers and staff, who would complete a long survey that addressed their relationship with the weather. The chaotic nature of the museum protocols was thus linked to the chaotic nature of the meteorological evolution.