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### PRESS RELEASE

***Nel tuo tempo (In your time), Olafur Eliasson's largest exhibition in Italy to date, enlists the Palazzo Strozzi's Renaissance architecture in creating a powerful dramaturgy of immaterial artworks that address subjective perception and shared experience. The exhibition brings together new and older works that feature light, shadows, reflections, patterns, and intense colour, and includes a major new, site-specific installation in the courtyard and a digital artwork created using VR technology – presented to the public for the first time at Palazzo Strozzi.***

The Fondazione Palazzo Strozzi is proud to announce *Nel tuo tempo (In your time)*, a major exhibition by Icelandic-Danish artist **Olafur Eliasson** on display throughout the gallery and courtyard space this autumn (**opening 22 September 2022**). One of the most original and visionary artists of our time, Eliasson has built up a multifaceted practice that spans installations, paintings, sculptures, photography, and film.

Curated by Arturo Galansino, the exhibition comprises works that **directly interact with the architecture and spaces of Palazzo Strozzi**. New installations and older works subvert and refract perceptions, using the museum building itself as an instrument for producing the art. The Renaissance building becomes a dynamic body in which architecture, windows, ceilings, corners and walls are activated. Subtle interventions employing spotlights, screens, and colour filters draw attention to what is already there. From the structures behind the exhibition to the rituals of viewing it, Eliasson presents a multiplicity of possible narratives.

"Palazzo Strozzi returns to the contemporary with *Olafur Eliasson: Nel tuo tempo*, the first major exhibition ever held in Italy by Eliasson, one of the most original and visionary contemporary artists, continuing our series of exhibitions dedicated to the major artists of the present," commented **Arturo Galansino, Director General of the Fondazione Palazzo Strozzi and curator of the exhibition**. "In 2015 Olafur visited the spaces of Palazzo Strozzi for the first time and was astonished by the Renaissance architecture, starting a long conversation between him and the fifteenth-century palace, a complex dialogue whose meaning is distilled into this exhibition."

**Eliasson commented:** "Nel tuo tempo is a meeting-up of artworks, visitors, and the Palazzo Strozzi itself. This extraordinary Renaissance building has travelled through the centuries to greet us here, now, in the twenty-first century – not as a mere host for art but as a co-producer of the exhibition.

Yet it is not only the Palazzo Strozzi that has travelled across time. As visitors, you too have travelled – each mind-body different from the others. On individual journeys – with diverse backgrounds and experiences – we meet up in the here and now of the exhibition."

Moving beyond the borders and physical limits of a space, *Nel tuo tempo (In your time)* calls into question the distinction between reality, perception and depiction.

## THE EXHIBITION

### COURTYARD

The exhibition begins with *Under the weather* (2022), a site-specific artwork for the public space of Palazzo Strozzi's courtyard that comprises a large elliptical structure over 10 metres tall and suspended 8 metres above the ground. The installation conjures a **moiré effect**, which destabilises the viewers' perception of Palazzo Strozzi's strict orthogonal architecture, challenging its stable, unchanging historical structure. As visitors move around the courtyard, looking up at the work, the **moiré** pattern changes and shifts, interacting with everyone individually – it is the exchange between the viewer's movement that activates the work, and their personal visual experience that completes the work. Only when seen from specific vantage points at either end of the courtyard does the ellipse appear circular.

### PIANO NOBILE

Visitors move from the courtyard into the Palazzo, where they discover Eliasson's direct dialogue with the architecture, which he interrogates through adding artificial lights, fleeting shadows, reflections, moiré effects and intense colours. Far from being simply a vessel or a backdrop, the building becomes a co-producer of the artworks, a creative tool in interacting with visitors' perception.

In the first three rooms of Palazzo Strozzi's Piano Nobile, Eliasson alters the Palazzo's windows with installations that employ lights, colours and shadows. The artist invites us to perceive the architecture in a new way, destabilising our traditional understanding of it. Eliasson's intervention in the rooms of the Palazzo is minimal, yet he manages to create strong, engaging atmospheres in which the central figure is the relationship between the exterior and interior space typical of Palazzo Strozzi and its large windows overlooking both the courtyard and the street. Lights reveal the irregularities of the glass: bubbles, scratches and dust make the materiality of the windows evident, encouraging visitors to become aware of the glass as a membrane separating the inside from the outside. This basic 'mediating' surface makes shelter and domesticity possible while also allowing visual communication, calling to mind the large Gothic and Renaissance windows found in churches throughout the city, in which light was considered a visible manifestation of the divine and a metaphor for spiritual elevation.

Two works in the exhibition echo the theme of the circle and the ellipse introduced in the courtyard: ***How do we live together*** (2019) is a large metal arc that dramatically bisects a room at a diagonal. The effect is a simple illusion that Eliasson has used in an array of past works, such as *The weather project* (2003) at Tate Modern: a half ring is affixed to a mirror on the ceiling so that room and ring are doubled. The half ring becomes whole, uniting real and virtual space. The second circular installation, ***Solar compression*** (2016), comprises a disc with mirrors on each side. Suspended in space, it turns steadily. The artwork emits a yellow light from between the two faces of the disc, flooding the room. The same yellow monofrequency light (in other words, light limited to the yellow wavelengths of the visible spectrum) saturates the installation ***Room for one colour*** (1997), reducing all colours to shades of grey and yellow, while heightening the viewers' perception of details.

***Beauty*** (1993) showcases a shimmering rainbow – in which beams of white light shining through a curtain of mist are broken into the colours of the visible spectrum. 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. No two viewers see the same rainbow.

***Firefly double-polyhedron sphere experiment*** (2020) is emblematic of Eliasson's work and testifies to his exploration of vision as an action of fragmentation and complexity of thought. The large polyhedron, made of pieces of green, orange, yellow, cyan and pink glass, spawned from the artist's long-standing interest in geometry and light. In the same room, visitors can peer into ***Colour spectrum kaleidoscope*** (2003), which

consists of dichromatic mirrors of various colours in a hexagonal kaleidoscope that is mounted on a wooden tripod. Eliasson says: "Kaleidoscopes play on the fact that what we see can easily be disorganised or reconfigured. They use a playful approach to show us different ways of looking at the world. In that sense we might say that a kaleidoscope represents a different point of view."

### STROZZINA

The exhibition continues in the spaces of the Strozzi with artworks that continue Eliasson's focus on perception and his exploration into the moiré effect. *Fivefold dodecahedron lamp* (2006) consists of a dodecahedron that contains a highly reflective glass tetrahedron, while *Eye see you* (2006) creates a slight moiré effect according to the position and movement of the viewer. In addition, in the series *City Plan* (2018), seven maps of the city, traced back to geometric shapes on mirrors, reflect local newspapers replaced daily, to re-present considerations on time, a main theme of the exhibition.

Presented to the public for the first time, the new artwork **Your view matter** (2022) uses **VR technology** to explore bodily perception in the digital space. Donning a special headset, visitors enter a digital world comprising a series of six virtual spaces. Five of these spaces each take the form of one of the Platonic solids – the tetrahedron, octahedron, icosahedron, dodecahedron, and cube – while the sixth takes us inside an immense sphere.

Here, visitors can move about the spaces in virtual reality, accompanied by a pulsing minimalist soundtrack created by the artist. They can interact with the complex geometry from within by moving and looking in all directions in what is a deeply experiential interaction. The walls and ceilings – some of which are quite colourful, while others appear in stark black and white – scintillate with ever-changing moirés. In the tetrahedron – the first space that visitors encounter – the moiré arises as a result of the resolution limits of the VR headset, reflecting the headset's own noise and drawing attention to the device. Since none of the moiré patterns are visible unless the viewer moves, the artwork only emerges in the visitors' perceptual apparatuses through movement. Eliasson says "It's a process of unlearning and relearning how vision works, involving not only vision but also the movement of your head, body, and brain."

The exhibition, conceived by Studio Olafur Eliasson, is promoted and organised by the Fondazione Palazzo Strozzi. Main Supporter: Fondazione Palazzo Strozzi. Supporters: Comune di Firenze, Regione Toscana, Camera di Commercio di Firenze, Comitato dei Partner di Palazzo Strozzi and Intesa Sanpaolo.

The courtyard installation *Under the weather* (2022), has been made possible thanks to the support of the Fondazione Hillary Merkus Recordati within the *Palazzo Strozzi Future Art* programme.

Thanks to the support of Maria Manetti Shrem and Città Metropolitana di Firenze.

The exhibition is produced in conjunction with the Castello di Rivoli Museo d'Arte Contemporanea which will be hosting a site-specific installation by the artist from 3<sup>rd</sup> November 2022.

### FACT SHEET

Title	<b><i>Olafur Eliasson: Nel tuo tempo</i></b>
Venue	Firenze, Palazzo Strozzi
Dates	22 September 2022-22 January 2023
Conceived by	Olafur Eliasson
Curated by	Arturo Galansino
Promoted and organised by	Fondazione Palazzo Strozzi
Main Supporter	Fondazione CR Firenze
Supporters	Comune di Firenze, Regione Toscana, Camera di Commercio di Firenze, Intesa Sanpaolo, Comitato dei Partner di Palazzo Strozzi,
With the support of	Fondazione Hillary Merkus Recordati, Maria Manetti Shrem, Città Metropolitana di Firenze
Technical sponsors	Trenitalia, laFeltrinelli, Ufficio Turismo Città Metropolitana di Firenze, Unicoop Firenze, Rinascente, Mercato Centrale Firenze, Destination Florence Convention & Visitors Bureau, Publicacqua
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Info and Reservations	T. +39 055 2645155 <a href="mailto:prenotazioni@palazzostrozzi.org">prenotazioni@palazzostrozzi.org</a>
Hours and admission	<a href="http://www.palazzostrozzi.org">www.palazzostrozzi.org</a>



# Olafur Eliasson

## NEL TUO TEMPO

FIRENZE  
PALAZZO STROZZI

22.09.2022  
22.01.2023

### PHOTO SHEET




<p>4.1</p>	<p>Olafur Eliasson <i>How do you live together?</i> 2019</p> <p>stainless steel, paint (black), mirror foil 476 x 680 x 680 cm / 476 x 952 x 7,6 cm</p> <p>Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles</p> <p>Installation view: Tate Modern, London Photo: Anders Sune Berg © 2019 Olafur Eliasson</p>	 
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# Olafur Eliasson

## NEL TUO TEMPO

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<p>5.1</p>	<p>Olafur Eliasson <i>Solar compression</i>, 2016</p> <p>convex glass mirrors, monofrequency lights stainless steel, paint (white), motor, control unit, wire Ø 120 cm, 10 cm Ingebjørg Folgerø and Ådne Kverneland, long term loan to Stavanger kunstmuseum</p> <p>Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles</p> <p>Installation view: Palace of Versailles, 2016 Photo: Anders Sune Berg © 2016 Olafur Eliasson</p>	
<p>6.1</p>	<p>Olafur Eliasson <i>Red window semicircle</i>, 2008</p> <p>glass mirror, spotlight, tripod, colour-effect filter glass (red) dimensions variable Ed. 1/3</p> <p>Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles</p> <p>Installation view: Studio Olafur Eliasson, Berlin, 2008 Photo: Jens Ziehe © 2008 Olafur Eliasson</p>	
<p>7.1</p>	<p>Olafur Eliasson <i>Triple window</i>, 1999</p> <p>3 spotlights, tripods, gobos dimensions variable</p> <p>Private collection; Courtesy of the artist; neugerriemschneider, Berlin</p> <p>Installation view: The Marshall House, Reykjavik Photo: Vigfús Birgisson © 1999 Olafur Eliasson</p>	

# Olafur Eliasson

## NEL TUO TEMPO

FIRENZE  
PALAZZO STROZZI

22.09.2022  
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8.1

Olafur Eliasson  
*Beauty*, 1993

spotlight, water, nozzles, wood, hose, pump  
dimensions variable

Courtesy of the artist; neugerriemschneider,  
Berlin; Tanya Bonakdar Gallery, New York /  
Los Angeles

Installation view: Long Museum, Shanghai,  
2016

Photo: Anders Sune Berg  
© 1993 Olafur Eliasson


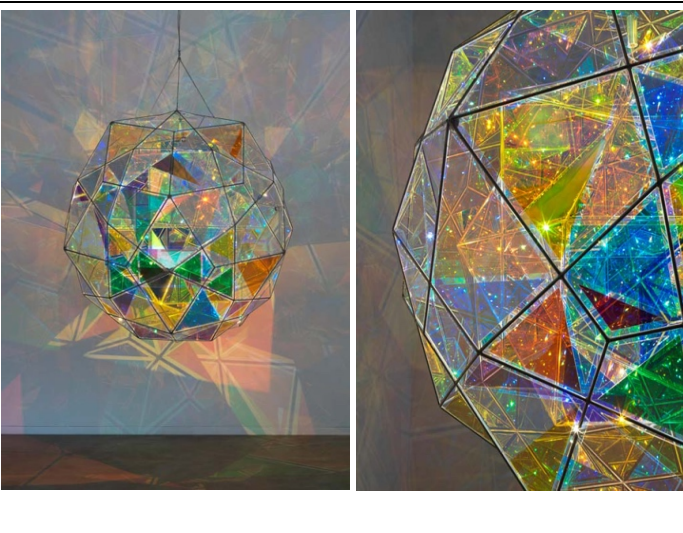




# Olafur Eliasson NEL TUO TEMPO

FIRENZE  
PALAZZO STROZZI

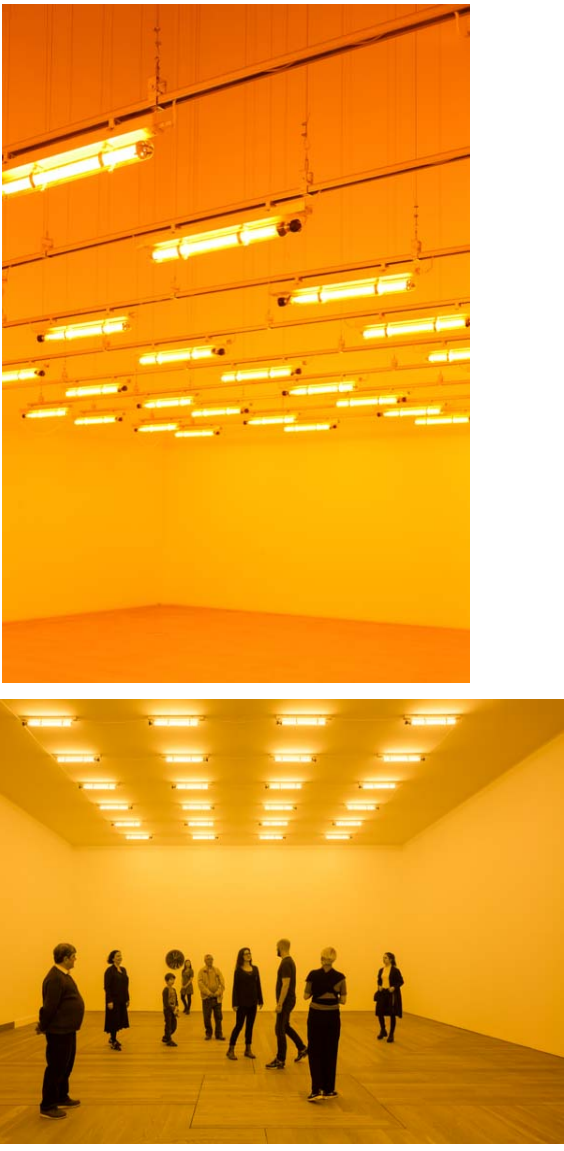

22.09.2022  
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<p>9.1</p>	<p>Olafur Eliasson <i>Colour spectrum kaleidoscope, 2003</i></p> <p>colour-effect filter glass, stainless steel 180 x 75 x 200 cm</p> <p>Private collection; Courtesy of the artist, Galería Elvira González, Madrid, and neugerriemschneider, Berlin</p> <p>Photo: Sofia Corrales © 2003 Olafur Eliasson</p>	
<p>9.2</p>	<p>Olafur Eliasson <i>Firefly double-polyhedron sphere experiment, 2020</i></p> <p>stainless steel, colour-effect filter glass (green, orange, yellow, cyan, pink), glass mirror, LED light, motor, paint (black) Ø 170 cm</p> <p>© 2020 Olafur Eliasson Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles</p> <p>Photo: Jens Ziehe © 2020 Olafur Eliasson</p>	

# Olafur Eliasson NEL TUO TEMPO

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<p>10.1</p>	<p>Olafur Eliasson <i>Room for one colour</i>, 1997</p> <p>monofrequency lamps Dimensions variable</p> <p>© 1997 Olafur Eliasson Angsuvarnsiri Collection</p> <p>Installation view: 21st Century Museum of Contemporary Art, Kanazawa, Japan, 2009 Photo: Studio Olafur Eliasson</p> <p>Photo: Anders Sune Berg</p>	
	<p>Olafur Eliasson <i>Eye see you</i>, 2006</p> <p>stainless steel, aluminium, colour-effect filter glass, monofrequency light ø 120 cm, 230 x 120 x 110 cm AP I</p> <p>Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles</p> <p>Photo: Christian Uchtmann / Studio Olafur Eliasson Commissioned by: Louis Vuitton Malletier © 2006 Olafur Eliasson</p>	

### BIOGRAPHY

Icelandic-Danish artist Olafur Eliasson (b. 1967) works with sculpture, painting, photography, film, installation, and digital media. His art is driven by his interests in perception, movement, embodied experience, and feelings of self and community. Not limited to the confines of the museum and gallery, his practice engages the public through architectural projects, interventions in civic space, arts education, policy-making, and climate action.

Since 1997, his wide-ranging solo shows have appeared in major museums around the globe. He represented Denmark at the 50th Venice Biennale in 2003 and later that year 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. In 2014, *Contact* was the opening exhibition of Foundation Louis Vuitton, Paris. *Verklighetsmaskiner (Reality machines)*, at the Moderna Museet in Stockholm in 2015, became the museum's most visited show by a living artist. 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. Eliasson's site-specific installation *Reality projector* opened at the Marciano Foundation, Los Angeles, in March 2018, the same month as *The unspeakable openness of things*, his solo exhibition at Red Brick Art Museum, Beijing. In 2019, *In real life*, a wide-ranging survey exhibition of Eliasson's artistic practice over the past twenty-five years, opened at Tate Modern, in London, before travelling to Guggenheim Bilbao in 2020. *Olafur Eliasson: Symbiotic seeing* opened at Kunsthaus Zürich in January 2020, and *Sometimes the river is the bridge* was shown at the Museum of Contemporary Art Tokyo from April to September 2020. For the exhibition *Life*, in 2021, Eliasson removed the glass facade of the Fondation Beyeler, in Basel, Switzerland, and conducted the bright green waters of the existing pond into the museum's galleries, along with a host of aquatic plants and the odd duck or spider.

Located in Berlin, Studio Olafur Eliasson comprises a large team of craftsmen, architects, archivists, researchers, administrators, cooks, art historians, and specialised technicians.



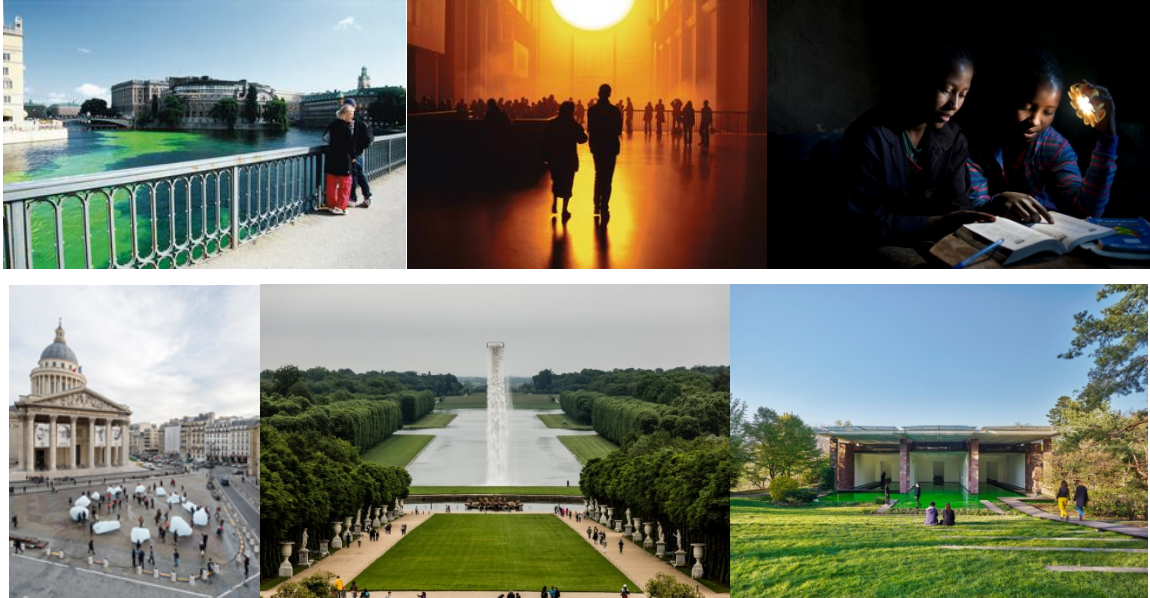
Olafur Eliasson 2020. Photo by Lars Borges

# Olafur Eliasson NEL TUO TEMPO

FIRENZE  
PALAZZO STROZZI

22.09.2022  
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## OLAFUR ELIASSON



### 1967

Olafur Eliasson is born in Copenhagen to Icelandic parents. He spends his childhood between Iceland and Denmark.

### 1989-1995

Eliasson studies at the Royal Danish Academy of Fine Arts in Copenhagen.

### 1989

*Ventilator Projects* is Eliasson's first solo exhibition at the Charlottenborg Udstillingsbygning in Copenhagen.

### 1993

Eliasson presents *Beauty*, a shimmering rainbow in a curtain of mist, in a garage as part of a group exhibition in Copenhagen. The rainbow's appearance changes depending on the viewer's position; no two viewers see the same rainbow. The work continues to make frequent appearances in his solo exhibitions.

### 1995

Eliasson moves to Berlin and founds Studio Olafur Eliasson, which today comprises a large team of craftspeople, architects, archivists, researchers, administrators, cooks, programmers, art historians, and specialised technicians.

### 1997

The work *Room for one colour* is made of monofrequency lamps that emit light within a limited colour spectrum. All colours in the gallery space are reduced to only shades of yellow and grey, yet the viewer's visual perception of detail is heightened. *Room for one colour* was first shown at Kunsthalle Bremen in conjunction with *Windy corner*, a vertical column of fans.

### 1998-2001

After discovering that uranine – a vivid green non-toxic dye used to trace ocean currents, Eliasson carries out the artwork and intervention *Green River* in Bremen (1998), Los Angeles (1999), Stockholm (2000), and Tokyo (2001).

### 2003

Eliasson represents Denmark with *The Blind Pavilion* at the 50th Venice Biennale.

Later that year, he installs *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.

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# Olafur Eliasson NEL TUO TEMPO

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## 2007

Together with the architect Kjetil Thorsen Eliasson designs the *Serpentine Gallery Pavilion 2007*, a complex geometric structure based on the principle of a winding ramp, for the Serpentine Gallery in London's Kensington Gardens.

## 2008

For *The New York City Waterfalls* commissioned by Public Art Fund, Eliasson constructs four waterfalls addressing navigation, distance, and time along the side of the East River in New York. This coincides with the survey show *Take your time*, which tours to a number of museums in the United States and Australia, including the Museum of Modern Art New York.

## 2009

As a professor at the Berlin University of the Arts, Eliasson founds the Institut für Raumexperimente (Institute for Spatial Experiments; 2009-2014), an educational five-year experimental programme housed within his studio.

## 2010

The installation *Din blinde passager* (the Danish expression for a stowaway) is first set up at the Arken Museum of Modern Art in Copenhagen.

In the twelve months leading up to Eliasson's exhibition *Innen Stadt Aussen* at Martin-Gropius-Bau in Berlin, unannounced events and installations begin springing up around the city.

## 2011

*Your rainbow panorama*, an elevated 360-degree walkway of rainbow-coloured glass, opens atop ARoS Museum in Aarhus, Denmark.

## 2012

Eliasson founds Little Sun with engineer Frederik Ottesen, a social business that produces and distributes solar lamps and chargers for use in off-grid communities to raise awareness and expand access to clean, sustainable energy.

## 2013

Eliasson wins the Mies van der Rohe Award for the facade of the Harpa Reykjavik Concert Hall and Conference Centre, realised in 2011 in collaboration with Henning Larsen Architects.

## 2014

For *Ice Watch*, Eliasson and geologist Minik Rosing place large blocks of ice in a clock formation in public squares in European cities (twelve blocks in Copenhagen, 2014, and Paris, 2015; and twenty-four in London, 2018) to raise awareness of the climate crisis by providing a direct and tangible experience of the reality of melting arctic ice.

Eliasson founds *Studio Other Spaces* with his long-time collaborator, architect Sebastian Behmann, to focus on interdisciplinary and experimental building projects and works in public space.

## 2015

*Verklighetsmaskiner (Reality machines)* at the Moderna Museet in Stockholm becomes the museum's most visited show by a living artist.

## 2016

Eliasson creates a series of interventions for the palace and gardens of Versailles, including a large-scale constructed *Waterfall*.

## 2017

*With Green light*, produced in collaboration with TBA21 (Thyssen-Bornemisza Art Contemporary) in Vienna, Eliasson instigates a creative workshop addressing displacement and migration at the Central Pavilion at the 57th Venice Biennale. Inviting refugees, asylum seekers, and members of the public to participate in a multifaceted programme of creativity and shared learning, the educational programme included the construction of green-light lamps made from recycled and sustainable materials, language courses,

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seminars, artist interventions, and film screenings. All profits from the sale of the lamps were shared with NGOs dedicated to supporting refugees.

## 2018

*Fjordenhus* (in Vejle, Denmark), the first building designed entirely by Eliasson and Sebastian Behmann with Studio Olafur Eliasson, is completed.

## 2019

Eliasson is appointed Goodwill Ambassador for renewable energy and climate action by the United Nations Development Programme.

*In real life* opens at Tate Modern in London, a major wide-ranging survey exhibition of Eliasson's artistic practice over the past twenty-five years.

## 2020

*In real life* is presented at Guggenheim Bilbao.

*Olafur Eliasson: Symbiotic seeing* opens at Kunsthaus Zürich in January. *Olafur Eliasson:*

*Sometimes the river is the bridge* is shown at the Museum of Contemporary Art Tokyo from April to September.

On the occasion of the 2020 German Presidency of the Council of the European Union, Eliasson creates *Earth Speakr* together with children around the world and with support from the German Federal Foreign Office; the global artwork invites kids to speak up for the planet.

## 2021

For the exhibition *Life*, Eliasson fills the galleries of the Fondation Beyeler in Basel, Switzerland, with vivid green water coloured by uranine. Removing the facade of the building, he welcomes humans and non-humans – the elements, plants, animals, and more – into a space shaped around coexistence.

Eliasson lives and works in Copenhagen and Berlin.

## Photo credits

Photo Olafur Eliasson. Courtesy of the artist; neugerriemschneider, Berlin; and Tanya Bonakdar Gallery, New York / Los Angeles © 1998 Olafur Eliasson

Photo: Olafur Eliasson. Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles © 2003 Olafur Eliasson

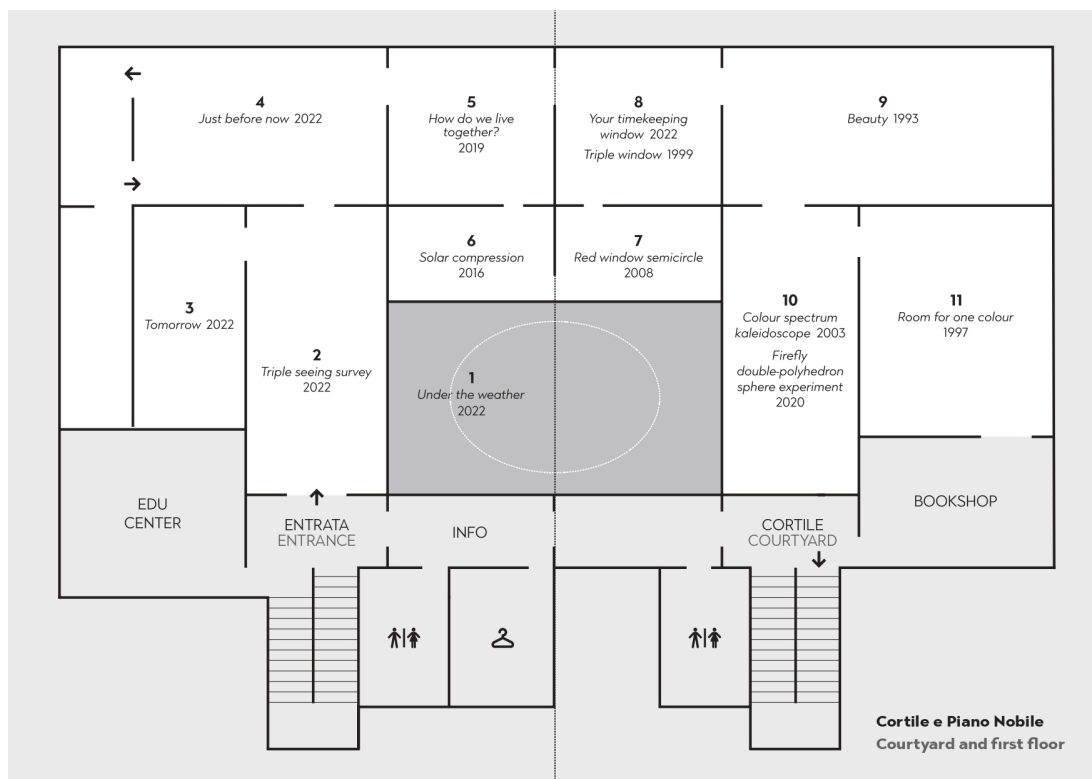
Photo: Michael Tsegaye, 2012 © 2012 Olafur Eliasson

Ice Watch, 2014, 2015 Paris: Photo: Martin Argyroglo

Photo: Anders Sune Berg. Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles © 2016 Olafur Eliasson

Photo: Mark Niedermann. Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles © 2021 Olafur Eliasson

## EXHIBITION WALKTHROUGH



### Courtyard

1

*Under the weather*, 2022

steel frame, printed textile, recycled polypropylene strapping, monofrequency lights

11 x 8 m

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

*Under the weather* is a new site-specific artwork created by Olafur Eliasson for the courtyard of Palazzo Strozzi and the starting point for the exhibition *Olafur Eliasson: Nel tuo tempo*, which unfolds inside the palazzo, on the Piano Nobile and in the Strozzi. The installation consists of an 11-metre-large elliptical screen hanging at a height of 8 metres. The screen, which appears to flicker and change as visitors move around the courtyard, presents a moiré pattern – an effect that occurs wherever two or more grids or similar patterns are overlaid and clash, interfering with our vision.

The artist offers us an experience that allows us to reflect on perception and movement in relation to the space around us. As we move about the courtyard, the pattern appears to change with our shifting perspectives, interacting with each of us individually and destabilising our perception of the strict, right-angled Renaissance architecture of Palazzo Strozzi.

The installation was made possible thanks to the support of the Fondazione Hillary Merkus Recordati in the context of the *Palazzo Strozzi Future Art* project.

### Piano Nobile

2

*Triple seeing survey, 2022*

3 spotlights, wall mounts

dimensions variable

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

Three spotlights on the opposite side of the courtyard shine into the room through the large existing windows, which have been cropped and reframed. As a result, they cast a grid of light onto the wall, conjuring up a set of surrogate windows which magnify the irregularities in the centuries-old glass. As visitors cross the space, they find themselves immersed in a dialogue between artificial and natural light, and between real and projected spaces and openings.

A typical feature of Palazzo Strozzi is the interplay between its interior and exterior space created by the large windows that overlook the courtyard and light its rooms in a way that constantly changes throughout the day. Eliasson intercepts this architectural dynamic with an intervention that purposely uses the physical quality of the glass, its leaden profiles apportioning the light source into squares. The lights reveal the irregularities in the glass, the bubbles, the scratches and the dust, thereby highlighting its texture and allowing viewers to gain an awareness of the glass as the membrane separating the interior from the exterior. This "mediating" surface plays a crucial, protective role but it also permits visual communication.

3

*Tomorrow, 2022*

3 spotlights, wall mounts, rear-projection screen, colour filter glass

dimensions variable

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

Light projected from a building outside Palazzo Strozzi casts an image of coloured windows onto a screen that divides the room in two. Visitors entering the room can see the silhouettes and ankles of people on the other side of the screen, but it is not immediately clear how they can access that space until they move to the next room.

The work reflects Eliasson's long fascination with the separation of white light into its constituent wavelengths, translating it into a physical and visual deconstruction of Palazzo Strozzi as an architecture of changing and changeable light, in which visitors are called on to play a leading role.

4

*Just before now, 2022*

spotlights, wall mounts, mirror foil, rear-projection screen, colour-filter glass

dimensions variable

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

A number of spotlights inside the room shine out through the windows onto mirrors just outside the palazzo's windows. The light bounces off the mirrors and is projected onto a screen inside, where, along with a variety of colours caused by films added to the spotlights, the irregularities of the centuries-old glass become apparent. Different hues emerge depending on the angle at which they are seen: blue from one side, orange from the other. Viewed head on, the colours mix at the centre. The shifting tones drive visitors to move about the room in order to examine the projections from close up, triggering in them a new awareness of the relationship between their bodies, space and light.



5

*How do we live together?*, 2019

stainless steel, paint (black), mirror foil

476 x 680 x 680 cm; 476 x 952 x 7.6 cm

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

A black, semi-circular arc is mounted on a mirror on the ceiling, from which it extends down to touch the floor at a single point. The semicircle visually combines with its reflection to give the illusion of a giant ring traversing the mirror's surface and uniting the real space of the room with the reflected space. A moment of alienation and disorientation is triggered when viewers recognise themselves floating upside down in the mirror above, sharing the space with the ring that seems to bridge the two worlds.

6

*Solar compression*, 2016

convex glass mirrors, monofrequency lights, stainless steel, paint (white), motor, control unit, wire

∅ 120 cm, 10 cm

Ingebjørg Folgerø and Ådne Kverneland, long-term loan to Stavanger Kunstmuseum

Suspended from the ceiling by a cable, a disc composed of two convex mirrors rotates slowly in the room, causing the reflections of the room and the people in it to be bent and distorted. An array of monofrequency lamps sandwiched between the mirrors shines yellow light out on the surrounding space, saturating the room and reducing viewers' colour perception to shades of yellow, grey, and black.

7

*Red window semicircle*, 2008

mirror, spotlight, tripod, colour-effect filter glass (red)

dimensions variable

Ed. 1/3

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

A spotlight filtered by a red colour-effect filter glass illuminates a small mirror. The circle of light is cut in half by the mirror, causing one semicircle to appear just below the mirror while the other half is reflected by the mirror and appears, enlarged, at the base of the opposite wall. The resulting semicircle of light resembles a small sunset, and is reminiscent of Eliasson's celebrated *The weather project*, shown at Tate Modern in London in 2003.

8

*Your timekeeping window*, 2022

24 glass spheres

∅ 180 cm

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

Twenty-four glass spheres arranged in a circle are mounted on a wall covering one of the palazzo's windows. The light from outside – as well as the view through the window – is now visible only through the spheres, which act as lenses. Through the process of optical refraction, the fragment of exterior space rendered in each of the twenty-four spheres appears upside down, creating a new compound image of the environment opposite the palazzo.

*Triple window, 1999*

3 spotlights, tripods, gobos  
dimensions variable

Private collection; Courtesy of the artist; neugerriemschneider, Berlin

Creating a dialogue with the site-specific installations presented in the previous rooms, this work from 1999 uses three spotlights to cast overlapping rectilinear patterns onto a wall. The shapes result from gobos – special stencils that are added to theatre and film lights to cast patterns reminiscent of the light shining through a window at night. Because of the relative positions of the spotlights, the projections create an illusion of perspectival depth on the flat wall.

**9**

*Beauty, 1993*

spotlight, water, nozzles, wood, hose, pump  
dimensions variable

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

Bands of coloured 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. As Eliasson says: "It is a matter of fluctuating back and forth between two positions: seeing the rainbow, not seeing the rainbow, seeing and not seeing." *Beauty* is an articulation of Eliasson's idea that the viewer is always a necessary co-producer of the artwork.

**10**

*Firefly double-polyhedron sphere experiment, 2020*

stainless steel, colour-effect filter glass (green, orange, yellow, cyan, pink), glass mirror, LED light, motor, paint (black)  
ø 170 cm

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

The geometric structure of this work is the product of decades of research undertaken at Studio Olafur Eliasson. Two complex polyhedrons are embedded one inside the other. The faces of both are made from various tones of iridescent colour-effect-filter glass, a special material that reflects light of a single colour while allowing the remaining tones to pass through. As the inner form rotates slowly around the central axis, the overlapping panes of polychromatic glass yield constantly changing hues. Small LED spotlights mounted on the frame illuminate the centre of the sculpture and are reflected out again through the interstices of the construction. The lights twinkle inside it, firefly-like, in a wide range of colours and cast complex, constantly changing shapes and shadows onto the surrounding space.

*Colour spectrum kaleidoscope, 2003*

colour-effect filter glass, stainless steel  
180 x 75 x 200 cm

Private collection; Courtesy of the artist, Galería Elvira González, Madrid, and neugerriemschneider, Berlin

A hexagonal kaleidoscope made of six different shades of highly reflective colour-effect filter glass is mounted on a stand at approximately eye level. One end consists of a narrow opening. On the opposite side of the

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kaleidoscope, at the large end, viewers peer in to see their surroundings and the movement of other visitors reflected in a myriad of different colours and facets.

**11**

*Room for one colour, 1997*

monofrequency lights

dimensions variable

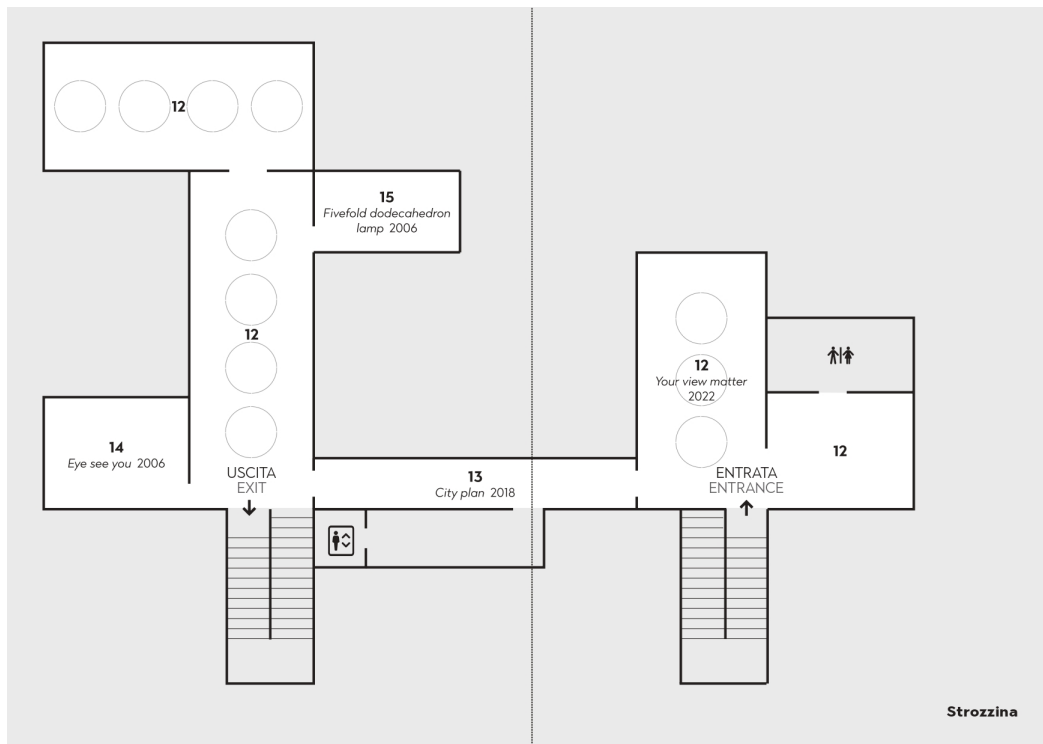
Angsuvarnsiri Collection

Monofrequency lights mounted on the ceiling of the room emit a narrow range of yellow light, reducing viewers' colour perception to shades of yellow and black. In the artist's own words:

"the experience of being in a monochrome space of course varies for each visitor, but the most obvious impact of the yellow light is the realisation that perception is acquired: the representational filter, or the sudden feeling that our vision simply is not objective, is brought to our awareness, and with that our ability to see ourselves in a different light."

The longer the viewers stay in the space, the more they begin to perceive subtle colour distinctions and to correct for the yellowish lighting. Upon leaving, they momentarily perceive a bluish afterimage.

## Strozzina



### 12

*Your view matter, 2022*

virtual-reality installation, audio

Metapurse

*our view matter*, a new artwork using virtual reality technology, transports visitors into a series of six spaces, five of which take the form of the Platonic solids, while the sixth is a sphere. Known since ancient times, the Platonic solids – the tetrahedron, octahedron, icosahedron, dodecahedron, and cube – are geometrical forms that can be produced using identical, regular polygons for faces. In *Your view matter*, visitors journey through these spaces in virtual reality accompanied by a pulsing minimalist soundtrack created by the artist himself. They can examine the complex geometry from within the forms, by moving around and looking in all directions. The walls and ceilings – some of them colourful, others in stark black and white – scintillate with ever-changing moirés, distortions that arise wherever similar patterns are overlaid and clash. Like the installation in the courtyard, as visitors move about the virtual spaces of the artwork, the patterns change in response to their shifting perspectives, encouraging them in turn to move even more. The moiré patterns do not appear unless the viewer moves, thus underscoring the fact that the artwork only emerges in the visitors' perceptual apparatuses through dynamic interaction, in the meeting-up of the visitor's physical body and the digitally programmed space.

### 13

*City plan (hexagonal triangle); City plan (hexagonal wheel); City plan (isometric hexagonal); City plan (isometric pentagonal); City plan (isometric triangle); City plan (rotated hexagonal); City plan (square hexagonal); tutti / all 2018*

works: glass mirror, paint (black), stainless steel, regional daily newspapers  
90 x 90 x 3.5 cm each

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

Seven mirror panels are installed in series on a wall, each featuring a different geometric pattern formed by combining eight variables into superimposed pairs. The lines are printed on the outside surface of the glass, so that the patterns and their reflections on the silvered backing, seen through the thickness of the glass, create an optical play. Seven different regional newspapers' front pages, changed every morning, are displayed on the opposite wall. Across the span of the room, viewers see the range of daily headlines reflected in the mirrors: the shifting flow of information is observed in reverse, visually interwoven with the black lines of the abstract patterns.

### 14

*Eye see you, 2006*

stainless steel, aluminium, colour-effect filter glass, monofrequency light  
230 x 120 x 110 cm

AP I

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

A monofrequency bulb is mounted at the centre of a concave mirror-polished bowl, which emits a bright light. Two dichromatic glass discs installed in front of the bulb change colour according to the viewer's position and movement. Visitors and surroundings alike are reflected in the glass discs, which also creates a gentle moiré effect.

### 15

*Fivefold dodecahedron lamp, 2006*

copper, semi-transparent mirror, steel, bulb, tripod  
AP II

cm 190; ø cm 60

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

The structure in this work, part of an ongoing investigation into the use of five-fold symmetry, is based on the form of a copper dodecahedron. Within this form sits a tetrahedron made of high-reflectivity glass. These two Platonic solids connect at the four corners of the tetrahedron. At the centre of the sculpture, a halogen bulb is suspended. In an interplay of reflection and shadow, interior and exterior, the glass reflects the five-fold pattern when the light is off, while the pattern is projected onto the walls of the surrounding space when the light is on.

### NEL TUO TEMPO by Olafur Eliasson

*Nel tuo tempo* (In your time) is a meetup of artworks, visitors, and the Palazzo Strozzi itself. This extraordinary Renaissance building has traveled through the centuries to greet us here, now, in the twenty-first century, not as a mere host for art but as a coproducer of *Nel tuo tempo*.

Not only has the Palazzo Strozzi traveled through time, but as visitors, we have also traveled – each temporal mind-body version of us is different from the others. On individual journeys, with diverse backgrounds and experiences, we meet up in the here and now of the exhibition.

The artworks that I have conceived specifically for the exhibition intervene in the existing spaces – with artificial lights, fleeting shadows, reflections, moiré patterns, and intense colour. The works propose a choreography in which you take part, one of flow and spatial transformation, of exploratory movement and contemplative moments. What questions emerge? What options for feeling-moving-thinking differently? And what traces may linger after you leave the exhibition?

I ask myself these questions – and more – when working on an exhibition like this. What happens to our understanding of the palazzo when a window of light is projected onto a blank wall inside the building, a window that affords no view but is a view itself, a structure that we look at rather than look through? What transpires when circles and ellipses are introduced as points of spatial navigation to a building that has a strictly orthogonal floor plan? What happens when an elliptical screen, installed horizontally above our heads, elicits moiré effects that destabilize your sense of equilibrium? When that moiré effect emerges in a new artwork using virtual-reality technology, with novel consequences for how we experience space and see ourselves seeing? In short, what emerges from these spatial transformations?

I hope to raise similar questions with visitors to the exhibition, since I believe that such reflective activity may invite recognition of the fact that our conscious, embodied engagement with gallery spaces is an active re-rendering of them.

The artworks invite us to become aware of our bodies, minds, and emotions, to look inward to consider how we see, how we move, and how we spend time with – and think with – art. And they invite us to look outward, toward the social spaces we inhabit, in order to sense or reflect on how we inhabit them. We make the galleries of Palazzo Strozzi felt through our shared presence with other visitors, however different our lives may be. If through *Nel tuo tempo* we become conscious of our own active roles in re-rendering this space as a shared experience – a coming together of diverse visitors, artworks, historical building, and arts institution – then, I hope, it is also an invitation to think along similar lines about other spaces we are part of: our families, workplaces, communities, and societies. To register the many actors at work here is to recognize the deep entanglements of people, places, and institutions – of intentions and visions, of friction and chance.

## IN OUR TIME by Arturo Galansino

This project was set in motion many years ago when Olafur Eliasson first visited Palazzo Strozzi. At the time, we had no idea what the outcome would be, nor in which direction things would go. We wouldn't know for years to come. However, I do remember that during that first reconnaissance in Florence in 2015, he couldn't take his eyes off the elements of Renaissance architecture – the capitals, the door frames made from *pietra serena* stone – he would climb the steps to the mullioned windows and look through the thick, uneven, leaded glass, letting his gaze wander over the adjacent streets and settle upon the nearby square. From these traces of a distant past there stemmed a long conversation between Eliasson and the fifteenth-century building, a complex dialogue the essence of which is summed up in the exhibition we are now hosting. Because of its historic importance and the spirit it embodies, Palazzo Strozzi cannot be considered a neutral container, and as a result of the artist's work, it becomes a bearer of significance, a cocreator of the exhibition itself, in concert with the visitors. By virtue of the installations included in this exhibition, the palace becomes a point of confluence for architecture and history, artworks and viewers, space and time itself.

*Nel tuo tempo* is a journey through "our" time, the time of the place we wish to give voice to as well as the viewers' time, taken both individually and collectively, a combination of perceptions and memories, of sensations and thoughts. Though privileged, my point of view – "my" time – also contributes to the collective undertaking embodied by this exhibition. As an art historian, my experience of this encounter is mediated by my own filters, by my own knowledge, as I seek out the echoes of ancient practices and theories resonating in this artist's views.

If you consider Eliasson's activity in the field of architecture, his interest in science, technology, and experimental investigation, and the centrality of psychology and human perception in his work, the artist's interventions on this building, on this symbol of humanism, is filled with even greater significance. In the history of art, in fact, the Florentine palazzo – perfectly and absolutely embodied by Palazzo Strozzi – is an abstract model, the formal synthesis and ideal representation of a rigorous, rational, compositional method, grounded in geometry and mathematics. As such, it embodies the theoretical and methodological essence of this revolutionary historical period.

Though this is Eliasson's first time exhibiting in a Renaissance building, he has in the past expressed his thoughts on the relationship between the structure housing an exhibition, especially if it is an important one, and the public's perception:

When the building is perceived – as an icon (of architecture) – a static representational image of good taste or even an objectifying sacred hall – the engagement of the people in the building is merely formal. And their sense of presence is absorbed in a suspended narration of knowledge (a displacement where the weather outside makes no difference). It is like relating to – and discussing – the building, without the most relevant component: duration, or even better, time. The visitor's time – your time. It takes a while to walk [...] into every single exhibition space in the building. Experiencing the spaces moving through them, taking advantage of (your sense of) time, I believe, gives you the benefit of presence – having a body – moving and engaging with your surroundings is eventually what constitutes the spaces (and yourself).<sup>1</sup>

This cooperation between the artist, the building, the visitors, their perceptions, and their movements becomes obvious from the very beginning of the exhibition. In the courtyard, we are welcomed by the artwork *Under the weather* (2022), a large, suspended elliptical structure that appears to change and vibrate in response to our movements through the space, creating a perceptive displacement by using a series of visual interferences. The moiré effect generated by this installation undermines the rigidity of Palazzo Strozzi's orthogonal architecture, challenging our perception of this sturdy, unchanging historical building. Thus, this work invites visitors to move through and interact with the space. From certain points of view, it appears to be a circle, but as you move, its shape changes, revealing its elliptical form and producing a hypnotic atmosphere, which is typical of the visual ambiguity that has fascinated Eliasson for decades. The most notable historic precedent for this anamorphosis is the pavement designed by Michelangelo for Piazza

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del Campidoglio in Rome, but the ellipse is a shape commonly found in Florence as well: from the Roman amphitheater that has left its trace, like a fossil, in the layout of the city, to the arches of Ponte Santa Trinita, designed by Bartolomeo Ammannati and reflected in the Arno river.

The moiré effect and the optical illusions created by virtual-reality technology are at the core of *Your view matter* (2022), the installation set up in the Strozzi. Thanks to the special headsets, the basement of the building is expanded into a series of virtually immense solids, which can be explored and experienced by viewers. Cubes, pyramids, parallelepipeds, and spheres point to the structural elements of the Renaissance building and evoke the shapes that populated the paintings and treatise of the time, as well as the underlying mathematical and philosophical theories: from the perfect metaphysical shapes of the complex perspective solids invented by Paolo Uccello – such as the *mazzocchio*, the famous cap rendered abstract by a geometric rule – to the Platonic solids that use identical, regular polygons for every face and were designed by Leonardo da Vinci to illustrate the *De divina proportione*, a 1509 treatise by the Franciscan friar and scientist Luca Pacioli.<sup>2</sup> A famous portrait of Pacioli, for a long time attributed to the mysterious Jacopo de' Barbari, features two of Leonardo's solids: a wooden dodecahedron that alludes to his studies of the five regular solids mentioned by Plato in his *Timaeus*, and an extraordinary, crystal rhombicuboctahedron, partially filled with water and hanging from a thread, in which an ideal building is reflected, as if in a dream or a vision.<sup>3</sup> An image, an optical illusion created by the refraction of the water inside the glass, which leads us to the effects and techniques employed by Eliasson in his works, seems also to suggest the correct ascription of the portrait, when compared with a detail in a painting likely by Jacometto Veneziano.<sup>4</sup>

The golden ratio, which is an expression of the scientific principles governing a world of which Palazzo Strozzi is itself an embodiment,<sup>5</sup> is theorised in the aforementioned *De divina proportione* and applied by Leonardo to his *Vitruvian Man*, which is harmoniously inscribed inside two perfect figures: the circle, representing the sky, and the square, representing the earth. An explicit allusion to this is found in Eliasson's *Renaissance echoes* (2019), with its four concentric rings of glass spheres, each of which has a mirror finish on one half and is painted black on the other, each rotated at a slightly different angle so as to create a multitude of reflections that change as viewers move through the room. In this artwork, the sphere, the most perfect of Platonic form, is combined with the golden spiral, a geometrical law of nature found, for example, in the structure of seashells, a shape that grows progressively in size while preserving its original form.

Similar geometric experiments can be observed in many of Eliasson's works, among which *Firefly double-polyhedron sphere experiment* (2020), two glass polyhedrons nestled inside each other, the inner one rotating slowly, and *Model room* (2003) that collects a series of models, maquettes, and prototypes by Eliasson and Einar Thorsteinn, an Icelandic architect with whom he cooperated from 1996 to 2015. In fact, like many Renaissance artists, Eliasson works with architecture as well as with visual art, and together with Sebastian Behmann he has founded the Studio Other Spaces (SOS) in Berlin. This art and architecture collaboration is partly informed by views Eliasson outlined many years earlier:

Previously, models were conceived as rationalised stations on the way to a perfect object. A model of a house, for instance, would be part of a temporal sequence, as the refinement of the image of the house, but the actual and real house was considered a static, final consequence of the model. Thus, the model was merely an image, a representation of reality without being real itself. What we are witnessing is a shift in the traditional relationship between reality and representation. We no longer progress from model to reality, but from model to model while acknowledging that both models are, in fact, real. As a result, we may work in a very productive manner with reality experienced as a conglomeration of models. Rather than seeing model and reality as polarised modes, we now view them as functioning on the same level. Models have become coproducers of reality.<sup>6</sup>

Eliasson's words bring to mind the large model of Palazzo Strozzi – the only one of its kind found in a private Renaissance building – which perfectly embodies the magnificence with which Filippo Strozzi, who commissioned the work, undertook to consecrate his own fame as well as his family's.<sup>7</sup> The model differs from the building that was actually built: the features we see today are the result of a mediation, the

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commissioner expressing his wishes and requirements in a dynamic dialogue with the builders. As Filippo wrote, the first stone was laid, following the recommendations of an astrologer, on August 6, 1489, “as the sun appeared behind the mount, in God’s name and in good principle for myself and all my descendants.” The original project was developed and overseen by Giuliano da Sangallo, but in 1491 he was replaced by Simone del Pollaiuolo, also known as Il Cronaca.<sup>8</sup> The result of this cooperation is one of the most grandiose secular buildings of the Renaissance period, and one of the most representative: a gigantic stone cube, awe-inspiring but harmonious in its proportions thanks to a balance of thick walls and windows, belt courses and stone bossage, enclosed at the summit by a massive – and never completed – cornice, proof that Il Cronaca was acquainted with Vitruvius’s *De architectura*,<sup>9</sup> possibly mediated by the *De re aedificatoria* by Leon Battista Alberti.<sup>10</sup>

The broad mullioned windows lining the Piano Nobile and the floor immediately above it are distinguishing features of Palazzo Strozzi’s facades. Together with the great windows opening onto the inner courtyard, these are the membranes through which this austere structure breathes, and the entire building is illuminated by the sunlight let in through their variously oriented openings, a brightness that changes with the passing of the hours. With Eliasson’s intervention, the first halls of the Piano Nobile are transformed into a palace of light reminiscent of the effects produced by Gothic stained-glass windows. The light streaming in from outside is the core element of several artworks, such as: *Triple seeing survey* (2022), that transforms the exhibition’s entrance hall into a physics lab devoted to experimenting with light radiation; *Tomorrow* (2022), a new creation designed for the leaded glass of the mullioned windows, turning the light source into a set of squares; and *Your timekeeping window* (2022), a circular arrangement of small clear glass spheres, set into a temporary wall that seals off a window. The spheres offer an otherwise hidden view of the outside – upside-down due to the optical effect of the curved glass.

The roots of the use of light in artistic production lay in the distant past. When tasked with the reconstruction of the Abbey of Saint-Denis, Abbot Suger decided to make light the main component of Gothic architecture, based on the Neoplatonic theory according to which light is a symbol and a visible manifestation of the divine, as well as a means to achieve spiritual elevation.<sup>11</sup> The iconic stained-glass windows of cathedrals are indeed a rare form of artistic object, for not only are they backlit, but they are also the object through which the light streams in from outside, creating a bright and colourful tapestry (just think of the apse in the Basilica of Santa Croce in Florence). Since the light changes according to the time of day, and as it is influenced by a variety of elements – such as the point of view of the observer, the direction of the light, and the weather – the ensuing works of art are constantly changing and evolving,<sup>12</sup> as are Eliasson’s installations.

During the second and third decades of the fifteenth century, in Florence the study of light and its symbolic significance transcended architecture and became extremely important in painting, too, in part owing to the influence of Flemish art, as described in Leon Battista Alberti’s *De pictura*.<sup>13</sup> Painters such as Beato Angelico and Piero della Francesca are in fact among the so-called “painters of light,” a definition coined to describe a brief but important moment in Florentine art in the mid-fifteenth century, when colours “are beaded with light and perspective becomes a sight for the eyes. Painting turns clear like a cloudless sky, like the spring air, and even the shadows become sharp and transparent.”<sup>14</sup>

A divine ray of light descends from on high in the *Annunciation* painted by Fra Angelico for the Convent of San Domenico in Fiesole (ca. 1425–1426),<sup>15</sup> symbolizing Christ’s incarnation in the Virgin’s womb, while an earthlier light filters through the tiny window in the background. Similarly allusive of Mary’s miraculous conception is the light projected by the window in Piero della Francesca’s *Madonna di Senigallia*. In the back room that opens beyond the stone portal, Piero, who had a profound knowledge of optical and perspective effects, renders with great realism the dust motes dancing in the golden ray of light projected on the wall, at the same time endowing them with metaphorical significance. The light is divided up by the lead came, much like the effect obtained by Eliasson in his *Triple window projection* (1999) or in the aforementioned *Triple seeing survey* (2022), but also in *Love sees with eyes, not with mind* (1999),<sup>16</sup> an earlier artwork Eliasson first

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showed at Galleria Emi Fontana in Milan. Filippo Lippi also played a role in the establishment of this form of “tangible and transparent” painting strongly based on light, a blatant example of which is the glass *guastada* (or vase) in his *Martelli Annunciation*, in which the surrounding rooms are reflected, and the shadow it casts on the floor. This prism alludes once again to the Immaculate Conception – the light metaphorically flowing through the glass and leaving it untarnished.<sup>17</sup> This image visually reminds us of Eliasson’s works, although he is more interested in the viewer’s perception, focusing on immanence and entanglement, not transcendence and the divine.

Several of Eliasson’s works in which light plays a central role, such as *Tomorrow* (2022), are characterised by the presence of stark shadows, an element that has interested and involved many artists throughout the history of art, albeit in very different ways.<sup>18</sup> Shadows are considered to have determined the very birth of drawing, one of the founding elements of Florentine art, as recounted in a legend described by Pliny in his *Naturalis historia* and depicted by Giorgio Vasari in the frescos of the Great Hall of his Florentine home: a boy kneeling before a lamp, tracing his own shadow with a piece of charcoal.<sup>19</sup> According to the definition offered by Filippo Baldinucci,<sup>20</sup> a “form” shadow is what appears on an object in the portion where the light reaches it with minor intensity, while a “cast” shadow is the shadow projected on a surface by an object standing between the light source and the surface itself, playing a crucial role in the rendering of space and light. Often “cast shadows” take on a symbolic significance, as is the case with the shadow cast by Saint Peter healing a sick man in one of the stories painted by Masaccio in the Cappella Brancacci.

Eliasson’s investigation into shadows can be once again likened to Leonardo’s, to whom we owe some dazzling intuitions and the first experiments with light reflecting off a coloured surface and projected onto a white surface. In his *Treatise on Painting*, Leonardo imagines a green effect obtained by mixing yellow and blue reflections on a white surface, or using a light-blue surface that would reflect the sunlight (turning it blue) onto a yellow surface, turning it green. A drawing in the *Codex Atlanticus* depicts the projection of three coloured lights onto a white sphere, differentiating the effects of each light and the three various combinations.<sup>21</sup> These studies by Leonardo remind us of works such as *Your uncertain shadow (colour)* (2010), in which Eliasson lined up coloured spotlights on the floor and pointed them at a white wall. Seen together, these colours produce a bright white light that is cast on the wall. When visitors access this space, their shadows will block the path of each coloured light from a slightly different angle and appear on the wall in the form of differently coloured silhouettes. Aside from the darker shadow created where all lights encounter an obstacle, the colours of the other shadows reflect the properties of the additional colour. While visitors move through the space, moving closer to and farther from the lights, their silhouettes change in intensity and colour.

Where light is an element of primary importance in Renaissance painting, colour, enhanced by this same light, also holds a powerful symbolic significance. According to Thomas Aquinas, a colour will display a varying degree of participation in the divine essence depending on the amount of light it absorbs and reflects – this is why painters would use white for Christ’s robes and surround saints with auras of light. Where Fra Angelico employed bright pigments and precious materials, Piero della Francesca, a precursor in the use of oil, had a more scientific approach, using balanced and complementary colours. Much like Piero, Eliasson’s interest in colour theory and perception “comes from investigations into how the eye functions and how one can use colour to explore the differences in what we see.”<sup>22</sup> For this reason, he has endeavored to outline a new colour theory based on prismatic colours, working with a colour chemist to create paints of the exact colour of every nanometer of light in the visible spectrum, then using this palette to create his *Colour experiment* paintings, some of which are inspired by the palettes used by artists of the past such as Joseph Mallord William Turner, Caspar David Friedrich, or Claude Monet.

*Room for one colour* (1997), which uses monofrequency lamps to cancel out all perception of colour, turning the world in monochrome in our eyes as if we were inside a grisaille painting,<sup>23</sup> is also based on similar

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studies. Furthermore, according to Eliasson, “the experience of being in a monochrome space of course varies for each visitor, but the most obvious impact of the yellow light is the realisation that perception is acquired: the representational filter, or the sudden feeling that our vision simply is not objective, is brought to our awareness, and with that our ability to see ourselves in a different light.”<sup>24</sup> As visitors move through this space, they may feel invited to reflect on their relationship with the environment; they might notice a transformation of their perception, a heightened awareness, which Eliasson has called “seeing yourself sensing,” which is perfectly aligned with the underlying concept of *Nel tuo tempo*.

Mirrors, much employed by Eliasson in this exhibition in works such as *Red window semicircle* (2008), *Solar compression* (2016), and *How do we live together?* (2019), have a long tradition of use in the history of art. In Florence, mirrors played a fundamental role in the evolution of perspective. Filippo Brunelleschi used a mirror – an element in an optical system that reminds us of the one observed in *Your circumspersion disclosed* (1999) – in his first perspective tablets, now long lost, depicting the Baptistery and Palazzo della Signoria. Mirror effects are crucial in *How do we live together?* (2019), a composition based on two circles, with a semicircular metal structure that intersects a large mirrored surface in the ceiling in which it is reflected. While involving visitors in the artwork, it also generates a trompe l’oeil effect that gives the room greater depth. Optical devices that fragment and multiply reflections – such as *Colour spectrum kaleidoscope* (2003) and *Firefly double-polyhedron sphere experiment* (2020) – represent an important aspect in Eliasson’s artistic research. Though their purpose is a sensorial exploration rather than the investigation of the skies, their appearance is that of descendants of the wonderfully shaped scientific instruments – armillary spheres, astrolabes, spyglasses, and telescopes – invented and employed by pioneering scientists such as Galileo Galilei and Evangelista Torricelli,<sup>25</sup> both based in Florence.

*The weather project* (2003), the very successful installation created for the Turbine Hall at Tate Modern in London, also employed an extensively mirrored ceiling to create the illusion of the sun, of a gigantic, never-ending sunset viewed through the haze, an effect enhanced by the use of a semicircular screen and artificial mist. Looking back from where we stand today, this powerful image might evoke issues such as climate change, as well as our individual perception of nature and the weather.

Having lived at northern latitudes, in Iceland and in Denmark, Eliasson possesses a very developed sensitivity when it comes to natural phenomena that are the main themes of *Din blinde passager* (Your blind passenger) (2010), in which a fine mist filling up a long, narrow space is lit by a sequence of coloured lights, blinding visitors and requiring them to trust in their other senses to find their bearings. In Eliasson’s production, the first of these weather-based installations was the poetic work *Beauty* (1993), in which each viewer could find their own rainbow depending on the point of view from which they observed the piece. The work’s idea was linked to each individual’s experience, as is the case of our exhibition’s title, *Nel tuo tempo*, which can be read as either time or weather (*tempo* indicating both in Italian).

When confronted with visual effects such as those present in *Beauty* (1993), our thoughts once again go to Leonardo and his interest in atmospheric phenomena and their depiction, which emerges in several chapters of his *Treatise on Painting*;<sup>26</sup> or to the “atmospheric haze” obtained in painting with the infinitesimal graduation of light vibrations. On the subject of aerial perspective, Leonardo wrote about the “vast amount of air that stands between your eye and said mountains” that appear “azure, nearly the colour of air, when the sun is in the east,”<sup>27</sup> as well as the amount of water that fills the atmosphere.

Leonardo’s interest in water and his studies of rivers, such as his observations aimed at rendering the Arno navigable or regulating the Lombard watercourses, are echoed in *Green river* (1998–2001), in which Eliasson used fluorescein to dye the rivers of several cities green to raise awareness about the relationship between humanity and the environment. Leonardo’s fascination for waterfalls, described in the *Codex Atlanticus*,<sup>28</sup> is reiterated in some of Eliasson’s most famous works, such as the huge waterfalls built along the East River (2008), in Versailles (2016), or at Tate Modern (2019). During the last years of his life, Leonardo obsessively drew vortices and storms sweeping across the landscape. In a sheet depicting a

mountain that is about to collapse on a city in a tremendous spiral of energy, the scientific analysis of the motion of the water makes way for a sense of precarity in the face of the power of nature.

We find this theme in Eliasson as well, updated and connected to the pressing graveness of the climate change we are experiencing, as well as the desire to raise the public's awareness of the subject of global warming, which becomes obvious when observing the agony of melting glaciers. The artist devoted a famous and controversial installation to this theme: *Ice Watch* (2014), in which he brought 12 (or 24) massive icebergs, broken off from the ice cap in Greenland, to Copenhagen, Paris, and London, making the issue of global warming very concrete and visible to all.

We could continue listing the analogies, but I have no desire to push Eliasson into a time frame that is not his own. To put it in the artist's words:

Leonardo and the Renaissance rendered the world visible, but they operated in a centralised era, with a hierarchic, militaristic view of knowledge [...]. Leonardo studied the mechanics of muscles and art, I am more interested in the psychological and social aspects of art and nature. That is why I build bridges and façades that breach the distance between people and favour inclusion.<sup>29</sup>

I hope that Olafur Eliasson's show at Palazzo Strozzi will be able to help breach this distance, and lead to new reflections and perspectives on the work of one of the most original interpreters of our times.

1 "Dear Visitors," in Eckard Schneider, ed., *Olafur Eliasson: The Mediated Motion* (Cologne: Walther König, 2002), 10.

2 Filippo Camerota, *La prospettiva del Rinascimento: Arte, architettura, scienza* (Milan: Electa, 2006), 98–106.

3 Alessandro Angelini, "Entry IV.6," in *Federico da Montefeltro e Francesco di Giorgio. Urbino crocevia delle arti*, edited by Aleandro Angelini, Giovanni Russo, and Gabriele Fattorini (Venice: Marsilio Arte, 2022), 140–141. Exhibition catalog, Galleria Nazionale delle Marche, Urbino, June 23–September 10, 2022.

4 Antonio Mazzotta, "Altri 'ritratti' veneziani per Antonello, Jacometto e Andrea Previtali," in *Prospettiva*, 165–166 (January–April 2017): 69–91 (78, 83).

5 Laura Andreini, "La permanenza del concetto di proporzione dal Rinascimento al Moderno attraverso il modello del palazzo fiorentino," in *Quaderni di architettura*, II, no. 2 (1998): 6–13.

6 "Models Are Real," in *Models 306090 Books*, vol. 11, edited by Emily Abruzzo, Eric Ellingsen, and Jonathan D. Solomon (Princeton, NJ: Princeton University Press, 2007), 18–25.

7 See Beatrice Paolozzi Strozzi, "Entry X.18," in *The Springtime of the Renaissance. Sculpture and the Arts in Florence 1400–1460*, edited by Beatrice Paolozzi Strozzi and Marc Bormand (Florence: Mandragora, 2013), 508–509. Exhibition catalog, Palazzo Strozzi, Florence, March 23–August 18, 2013.

8 Sabine Frommel, Dario Donetti, and Marzia Faietti, eds., *Giuliano da Sangallo disegni degli Uffizi* (Florence: Giunti, 2017). Exhibition catalog, Gabinetto Disegni e Stampe degli Uffizi, May 16–August 20, 2017.

9 On the building, see also Sabine Frommel, *Giuliano da Sangallo* (Florence: Edifir, 2014), 135–142.

10 *De re aedificatoria*, written in ca. 1452, was not published until 1485, on Lorenzo de' Medici's insistence. See *L'arte di costruire*, edited by Valeria Giontella (Turin: Bollati Boringhieri, 2010).

11 See also Erwin Panofsky, *Abbot Suger on the Church of Saint-Denis* (Princeton, NJ: Princeton University Press, 1946).

12 Takuma Ito, *La vetrata nella Toscana del Quattrocento* (Florence: Olschki, 2011).

13 Paula Nuttall, "Pittura degli antichi Paesi Bassi a Firenze: commentatori, committenti e influsso," in *Firenze e gli antichi Paesi Bassi, 1430–1530, dialoghi tra artisti: da Jan van Eyck a Ghirlandaio, da Memling a Raffaello...*, edited by Bert W. Mejer (Livorno: Sillabe, 2008), 22–37. Exhibition catalog, Galleria Palatina, Palazzo Pitti, Florence, June 20–October 26, 2008).

14 Luciano Bellosi, in *Pittura di luce. Giovanni di Francesco e l'arte fiorentina di metà Quattrocento*, edited by Luciano Bellosi (Milan: Olivetti-Electa, 1990), 11–12. Exhibition catalog, Casa Buonarroti, Florence, May 16–August 20, 1990.

15 See *Fra Angelico "The Annunciation Altarpiece" in the Museo del Prado*, curated by Carl Brandon Strehlke (Madrid: Museo Nacional del Prado, 2019).

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16 Luciano Bellosi, "Sulla formazione fiorentina di Piero della Francesca," in *Una scuola per Piero. Luce, colore e prospettiva nella formazione fiorentina di Piero della Francesca*, edited by Bellosi (Venice: Marsilio, 1992), 43–44. Exhibition catalog, Galleria degli Uffizi, Florence, September 27, 1992–January 10, 1993.

17 Though for a long time Lippi was not considered among the "painters of light," especially because of his later works, his crucial role in the development of this style is now broadly acknowledged. See Neville Rowley, "Una pittura di luce," in *Intorno all'Annunciazione Martelli di Filippo Lippi. Riflessioni dopo il restauro*, edited by Monica Bietti (Florence: Mandragora, 2018), 155–163 (159).

18 See also Ernst H. Gombrich, *Shadows: The Depiction of Cast Shadows in Western Art*, with an introduction by Nicholas Penny and a preface by Neil McGregor (New Haven, CT: Yale University Press, 2014); and Victor Stoichita, *A Short History of the Shadow* (London: Reaktion Books, 1997).

19 See also Eliana Carrara, "Plinio e l'arte degli antichi e dei moderni. Ricezione e fortuna dei libri XXXIV-XXXVI della 'Naturalis Historia' nella Firenze del XVI secolo (dall'Anonimo Magliabechiano a Vasari)," in *Archives Internationales d'Histoire des Sciences*, vol. 61, no. 166–167 (June–December 2011): 367–381 (372); Lorenzo Ratto, *La notte moderna. Pittura dell'oscurità nel Cinquecento* (PhD diss. in Study and Appreciation of the Historical, Artistic, Architectural, and Environmental Heritage, Università degli Studi di Genova, 2020), 115–117.

20 Filippo Baldinucci, *Vocabolario toscano dell'arte del disegno*, Florence, for Santi Franchi al segno della Passione, 1681, 111. Baldinucci's term for cast shadows is "sbattimento."

21 Leonardo da Vinci, *A Treatise on Painting*, paragraphs 162 and 163. See also Corrado Maltese, "Leonardo e la teoria dei colori," in *Römisches Jahrbuch für Kunst-geschichte* 20 (1983): 209–219 (214).

22 *Studio Olafur Eliasson: An Encyclopedia* (Cologne: Taschen, 2012), 93.

23 Leila Packer and Jennifer Sliwka, *Monochrome: Painting in Black and White* (London: National Gallery Company Limited), 2017. Exhibition catalog, The National Gallery, London, October 30, 2017–February 18, 2018.

24 "457 Words on Colour," in *Bridge the Gap?*, edited by Akiko Miyake, Hans Ulrich Obrist, and Scott Olson (Kitakyushu: Center for Contemporary Art, 2001), 76–77.

25 See also Paolo Galluzzi, ed., *Galileo. Images of the Universe from Antiquity to the Telescope* (Florence: Giunti, 2009), 247–253, 307–322, 347–349. On the lens, see p. 349. Exhibition catalog, Palazzo Strozzi, Florence, March 13–August 30, 2009.

26 The treatise was compiled after his death, in ca. 1540, based on his notes, see Leonardo da Vinci, *A Treatise on Painting*, vol. II, part III, chapters 452, 457–460.

27 Leonardo da Vinci, *A Treatise on Painting*, vol. II, chapter 258.

28 *Water Studies* (Windsor: Royal Library), see Carlo Pedretti, *The Drawings and Miscellaneous Papers of Leonardo Da Vinci in the Collection of Her Majesty the Queen at Windsor Castle: Landscapes, Plants and Water Studies* (Windsor: Johnson Reprint Company, 1982).

29 Stefano Savastano, "Olafur Eliasson si racconta," *L'Espresso*, December 3, 2015, accessed August 4, 2022, [espresso.repubblica.it/plus/articoli/2015/11/30/news/intervista-a-olafur-eliasson-1.238829/](https://espresso.repubblica.it/plus/articoli/2015/11/30/news/intervista-a-olafur-eliasson-1.238829/).

## UNDER THE WEATHER



*Under the weather, 2022*

Installation view: Olafur Eliasson: Nel tuo tempo, Fondazione Palazzo Strozzi, Florence, Italy, 2022  
Photo: Ela Bialkowska, OKNO Studio.

A new site-specific work by Olafur Eliasson greets visitors as they enter the courtyard of Palazzo Strozzi: a large elliptical screen 11 metres tall hangs 8 metres above their heads. The screen, which appears to flicker and change as visitors move around the courtyard, presents a moiré effect. This occurs wherever two or more grids or similar patterns are overlaid, as can happen for example with a typo or a faulty projection onto a screen or, in daily life, when we move past superimposed meshes, fences or façades. As visitors move about, the pattern appears to change with their shifting perspectives, encouraging them to move around even more.

The screen's elliptical shape also appears to change according to the viewer's perspective. From particular vantage points, at either end of the courtyard, the screen appears circular, but as soon as visitors move left or right, forwards or backwards, the illusion collapses and the elliptical shape becomes evident. The visual ambiguity of the ellipse, which only reveals its actual shape through contextual clues and motion, has been a source of fascination for Eliasson for decades.

In conjunction with the installation, Fondazione Palazzo Strozzi has developed the educational project **Moiré effect**. Department of Physics and Astronomy, the National Optics Institute (CNR-INO) and the European Laboratory for Non-linear Spectroscopy (LENS) will be involved in a cycle of guided tours between art and science, conducted jointly by a Palazzo Strozzi educator and a physician, thus offering a dual artistic and scientific approach to Olafur Eliasson's art. The activity begins in the courtyard and continues through the works on display where the games of refraction and reflection of light are configured as aesthetic-scientific experiments.

The guided tours will take place at 18.30 at Palazzo Strozzi on the following dates: Thursday 13 oct. 2022, 10 nov. 2022, at 18.30, 15 dic. 2022, 12 Jan. 2023.

Participation is free with the entrance ticket to the exhibition. Reservation required.

***The installation and the activities are part of Palazzo Strozzi Future Art programme developed with the support of the Fondazione Hillary Merkus Recordati.***

### YOUR VIEW MATTER A new digital artwork by Olafur Eliasson

*Your view matter*, 2022, is an immersive artwork created by artist Olafur Eliasson using virtual reality (VR) – presented to the public for the first time at Palazzo Strozzi. Launched globally on 5 September 2022 and commissioned by MetaKovan, the artwork is an integral part of the exhibition *Olafur Eliasson: Nel tuo tempo (In your time)*, at Palazzo Strozzi, and is also available on [yourviewmatter.art](http://yourviewmatter.art) where can be explored free of charge using a VR headset.

Throughout his career, Icelandic-Danish artist Olafur Eliasson has created works that explore the exchange between viewers, artwork, and the context that surrounds them. Working from an idea of experience as an active probing of the world, Eliasson presents viewers with objects and environments that inspire engagement. It is the viewer's presence that activates the art, and their visual experience that completes the work. For *Your view matter*, 2022, Eliasson invites audiences to journey in virtual reality through a series of six forms, accompanied by a minimalist soundtrack created by the artist.

"To make virtual spaces into spaces of embodied exploration is a long-held interest of mine. *Your view matter* invites you to physically grasp how technologies intertwine with our capacity to see and to co-produce what we see. It's a process of unlearning and relearning how vision works, involving not only vision but also the movement of your head, body, and brain. In this way, I hope the artwork acts as a host for your selfawareness, inviting you to 'listen' and 'speak' with your eyes." – Olafur Eliasson

In the artwork, users move through a progression of ever larger geometric spaces and finally reach a sphere. The architecture of these virtual spaces is based on the Platonic solids – the tetrahedron, octahedron, icosahedron, dodecahedron, and cube. These three-dimensional forms are each made of a set of identical and recognisable shapes – triangles, pentagons, and squares – that result in simple yet surprisingly complex spaces. The walls and ceilings of each form scintillate with ever-changing moiré patterns, distortions that arise wherever similar patterns are overlaid. In *Your view matter* these patterns – some quite colourful and others in stark black and white – change dramatically in response to the viewer's movements and active engagement.

"When you look at a moiré, you are in fact seeing how you see – and you see yourself moving. Without your motion, there would be no moiré. I have long been preoccupied with ephemeral and atmospheric spaces in my work. Art allows us to see reality as negotiable, bringing with it a freedom to reinterpret our own past, present and future." – Olafur Eliasson

*Your view matter* was commissioned by MetaKovan and created in collaboration with Acute Art, who provide the world's leading artists access to cutting-edge technologies that allow them to translate their creative visions into new digital mediums – including virtual, augmented and mixed realities.

*Your view matter* is an immersive artwork in virtual and augmented reality, and an NFT created by Olafur Eliasson. The work is commissioned by Metakovan in collaboration with Acute Art. The NFT will be minted on Polkadot, a protocol that connects blockchains via the generic assets parachain Statemint. At the time of release in September 2022, Polkadot is regarded as having the lowest total electricity consumption and total carbon emissions per year of all crypto platforms. Currently, the process of minting the NFT on Polkadot (Statemint) is estimated to produce 53.2 micrograms of CO2. The final carbon footprint of the artwork will be calculated after release.

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## About MetaKovan

Vignesh Sundaresan, aka MetaKovan, is a blockchain technologist and founder of Metapurse. As an early adopter of cryptocurrencies, he has experimented with possible utilities of blockchain through his entrepreneurial ventures. He has been instrumental in catalysing the burgeoning connection between art and NFTs.

He has been working on building the infrastructure to support emerging linkages between modes of art production and technology with a focus on inclusivity. His team of artists, technologists and strategists work on projects that explore how art can be widely disseminated, experienced and absorbed through technology.

## About Acute Art

Acute Art brings together renowned international artists, new media and technology to produce and exhibit compelling, cutting-edge visual artworks in Virtual Reality (VR), Augmented Reality (AR) and Mixed Reality (MR). Works produced include those by Olafur Eliasson, Marina Abramović, Nathalie Djurberg & Hans Berg, Antony Gormley, Anish Kapoor, Bjarne Melgaard, Jeff Koons, KAWS and more. The artworks are accessible through our creative collaborations and recent exhibitions taking place all over the world, including London, New York, Buenos Aires, Basel, Seoul, São Paulo, Venice and Melbourne among others.

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### AN EXHIBITION, A PLATFORM OF EXPERIENCES

Palazzo Strozzi devotes special attention to its visitors and offers numerous activities designed to make art an engaging and exciting experience for visitors of all ages.

#### FOR FAMILIES

Tours and workshops for children and adults to discover the exhibition together in a creative, fun way and to experiment with the language of art.

*Light in your pocket* (families with children aged 7 to 12) - Sunday morning at 10.30.

*Magic kaleidoscopes* (families with children aged 3 to 6) - Wednesday afternoon at 17.00.

*Family Kit* - A tool designed for adults children aged 5 and over to visit the exhibition under their own steam and to play with art. Available free of charge at the ticket office, or can be downloaded from the website.

#### FOR SCHOOLS

##### ***Tours and workshops for classes***

Tours of the exhibition with interactive moments of dialogue and activities in the workshop to discover Olafur Eliasson's large installations and to explore the ways in which the artist has transformed the rooms of Palazzo Strozzi. Designed for the full range of school years, the contents of the tour are tailored to cater for different age groups.

#### FOR YOUNG PEOPLE AND ADULTS

##### ***Teenager Kit***

The Teenager Kit is an aid designed to allow young people to delve into the exhibition either under their own steam or with friends, and to discover the works of art through in-depth exploration and fascinating activities. Available free of charge from the ticket office, or it can be downloaded from the website.

##### ***Art Break***

A weekly lecture exploring various aspects of Olafur Eliasson's work: 30 minutes to get to know the art of this visionary contemporary artist. Every Tuesday at 18.00. Reservations are not required. Produced in conjunction with the Accademia di Belle Arti di Firenze and with the support of Unicoop Firenze.

##### ***Tours of the exhibition***

Guided tours for individual visitors, taking in a selection of works by Olafur Eliasson. Wednesday at 18.00, Sunday at 15.00.

#### ACCESS PROGRAMMES

A programme of activities designed to make Palazzo Strozzi a venue for coexisting with differences. Schemes for autistic youngsters (*Nuances*) and for people with Alzheimer's (*With Many Voices*), disabilities and mental distress (*Connections*), tours in Italian Sign Language, and a dance pathway designed to promote the wellbeing of people with Parkinson's (*Free Flowing*).

**Reservations are required in order to take part in the activities.**

**Discover our full programme, our events calendar and how to book on:**

**[www.palazzostrozzi.org/en/educational](http://www.palazzostrozzi.org/en/educational)**

### FUORIMOSTRA

For each exhibition Fondazione Palazzo Strozzi aims to play a catalyst role for Florence and Tuscany, forging synergies and pursuing cooperation with museums, cultural institutions and partners determined to play a proactive role in the forefront of art today.

On the occasion of *Olafur Eliasson: Nel tuo tempo*, Palazzo Strozzi has developed an itinerary and a program of collaborations, events, conferences, and special visits with the following partners:

#### FLORENCE

ACCADEMIA DI BELLE ARTI DI FIRENZE  
BASILICA DI SANTA CROCE  
IED ISTITUTO EUROPEO DI DESIGN  
MERCATO CENTRALE DI FIRENZE  
MUSEO DELLA FONDAZIONE SCIENZA E TECNICA  
MUSEO GALILEO  
MUSEO NOVECENTO

#### CASOLE D'ELSA

ASSOCIAZIONE ARTE CONTINUA

#### LUCCA

ANFITEATRO

#### PRATO

CENTRO PER L'ARTE CONTEMPORANEA LUIGI PECCI

#### SAN CASCIANO VAL DI PESA

COLLEZIONE FREYMOND

#### SESTO FIORENTINO

POLO SCIENTIFICO E TECNOLOGICO DI SESTO FIORENTINO

#### SIENA

ZONA VERDE DEL FOSSO DELLA TOMBOLA

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For more information: [www.palazzostrozzi.org](http://www.palazzostrozzi.org)