

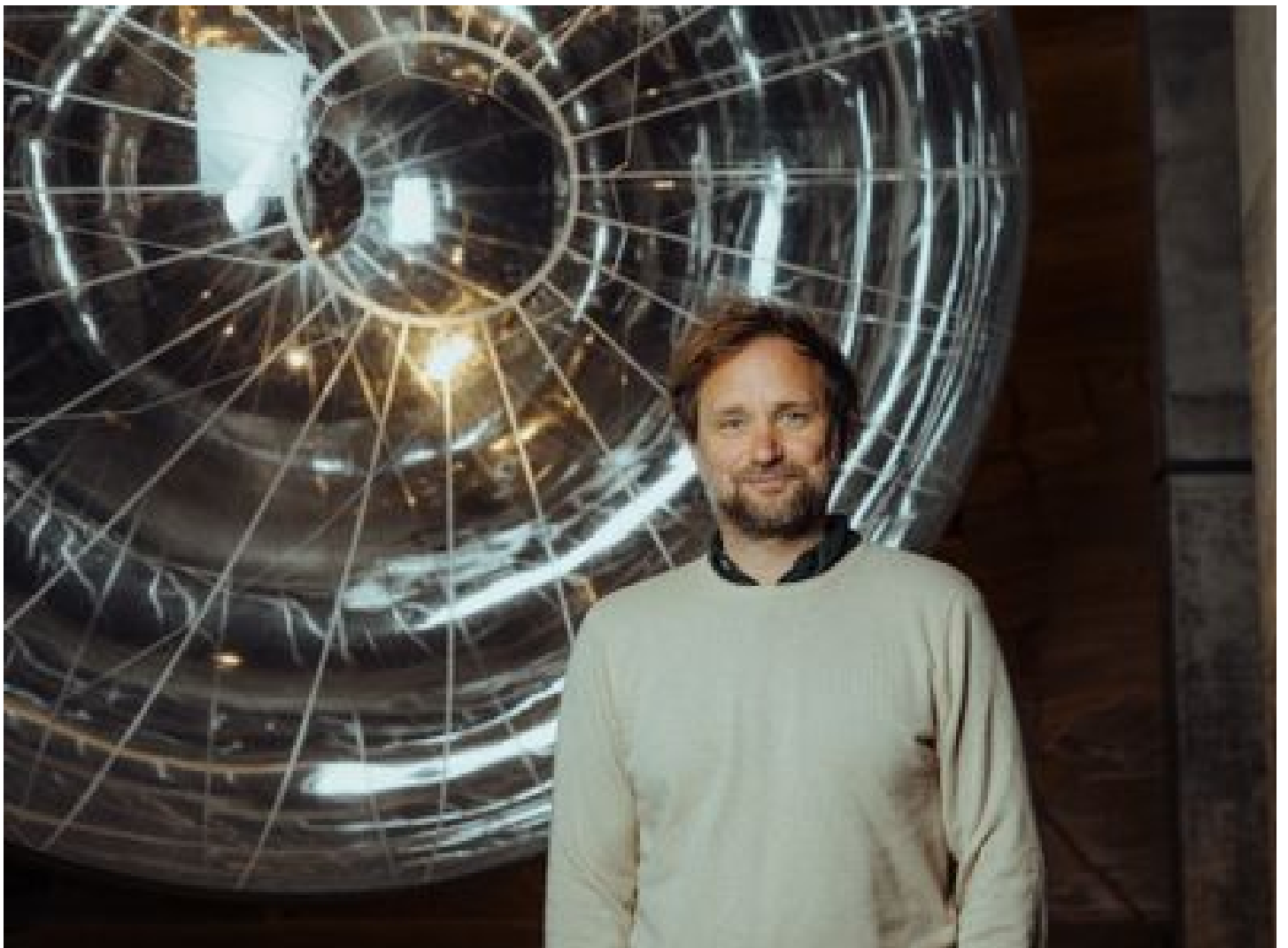
Tomás Saraceno Exhibits Air at Hobart's Mona Museum

By [Sam Gaskin](#)

Hobart

16 December 2022

The Argentine artist uses spider webs, aerosolar sculptures, pollution particles, and radio waves to illuminate the invisible in a major new solo show.



Tomás Saraceno. Photo: Mona/Jesse Hunniford. Courtesy Studio Tomás Saraceno and Mona, Hobart.

Tomás Saraceno draws our attention to the air around us in the exhibition *Oceans of Air*, which takes place at the Museum of Old and New Art (Mona) from 17 December 2022–24 July 2023.

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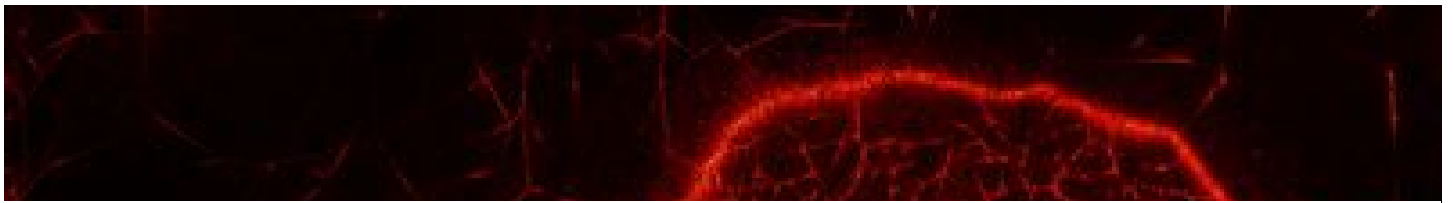
Tomás Saraceno [FOLLOW](#)ged at the bottom of an ocean of air, Saraceno said in a statement.



Tomás Saraceno, *Webs of At-tent(s)ion* (2022). Installation view at *Tomás Saraceno: Oceans of Air*, Mona, Hobart, 17 December 2022–24 July 2023. Courtesy Mona.

Among Saraceno's strategies for helping us to better understand this ocean are spider webs from his 'Arachnophilia' project, which are woven by different species of spiders—some social, some solitary—many of which were collected from the artist's studio. Saraceno provides the spiders with a carbon fibre frame which they then build upon, working in series in the same space, adapting to it and to each other's innate architecture.

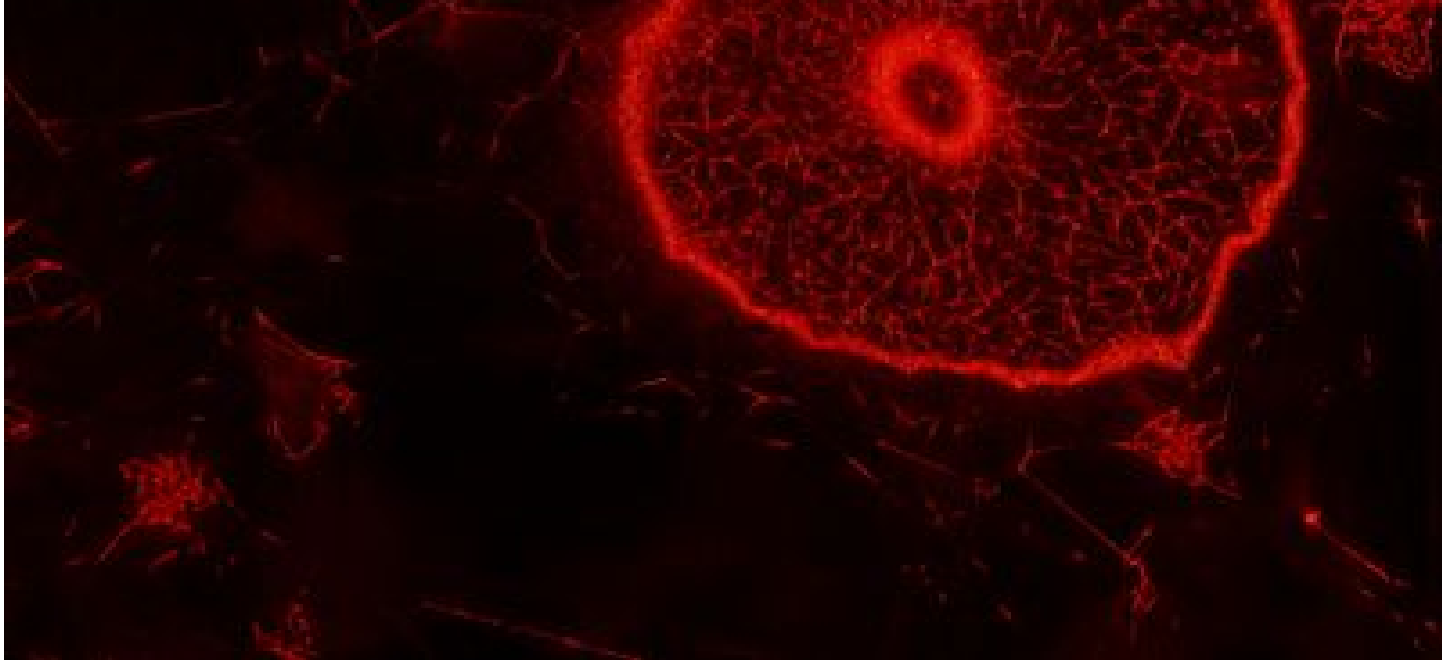
Saraceno described webs as 'a material memory and diagram of the spider's drift through the air'.



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Tomás Saraceno [T FOLLOW](#)



Tomás Saraceno, *How to Entangle the Universe in a Spiderweb* (2022) (detail). Installation view at Tomás Saraceno: Oceans of Air, Mona, Hobart, 17 December 2022–24 July 2023. Courtesy Mona.

'The light he shines, especially on the universes spun by social spiders, combining their skills to complete their webs and create their nature-culture, gives us in our entangled ecology much to dwell on,' said Mona's Artistic Director, Olivier Varenne.

In a work newly commissioned for the show, plant specimens were gathered from around Hobart, including sites burned by bushfires and hazard-reduction efforts. These 'herbarium diptychs' will be the focus of a new publication by Saraceno and Mona featuring a collection of perspectives on different cultures' relationships with nature.



Tomás Saraceno, *Leaf Leaves Life Lives* (2022) (detail). Installation view at Tomás Saraceno: *Oceans of Air*, Mona, Hobart, 17 December 2022–24 July 2023. Courtesy Mona.

Other works in the exhibition include the multimedia installation *We do not all breathe the same air* (2018–ongoing), which includes fine particle pollution collected from across Australia.

The different coloured dots of *We do not all breathe the same air* are created using a machine called a Beta Attenuation Mass Monitor (BAM). The machine pumps a measure of air through a glass fibre strip every hour, resulting in lines of dots that range in colour depending on the amount and type of particulates in the air. Emissions from vehicles, coal and gas-powered electricity generation, and fires create black soot, while a red tint can be attributed in part to the mining of Australia's iron-heavy earth.

'*Oceans of Air* flows towards shared responsibilities with the worlds we inhabit, knowing that not all have the right to breathe, and that not all breathe the same air,' Saraceno said.



Tomás Saraceno, *We Do Not Breathe the Same Air* (2022) (detail). Installation view at *Tomás Saraceno: Oceans of Air*, Mona, Hobart, 17 December 2022–24 July 2023. Courtesy Mona.

In January 2020, Saraceno demonstrated the power of renewable energy sources, masterminding a solar-powered hot air balloon flight over Argentina's Salinas Grandes salt flats. (Ordinary hot air balloons gain altitude by burning propane).

The project, which was backed by Korean pop stars BTS, also drew attention to the region's indigenous communities whose drinking water has been contaminated in the 'green rush' to mine lithium used in rechargeable batteries.



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Tomás Saraceno. *Aerocene 25, 4 and 5* (2022). Installation view at Tomás Saraceno: Oceans of Air, Mona, Hobart, 17 December 2022–24 July 2023. Courtesy Mona.

With its geographical reach and radically different media, the exhibition is testament to Saraceno's creative energy and curiosity. Fittingly, he offered, 'the air itself is restless, constantly in motion.' —[O]



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Refik Anadol [+ FOLLOW](#)

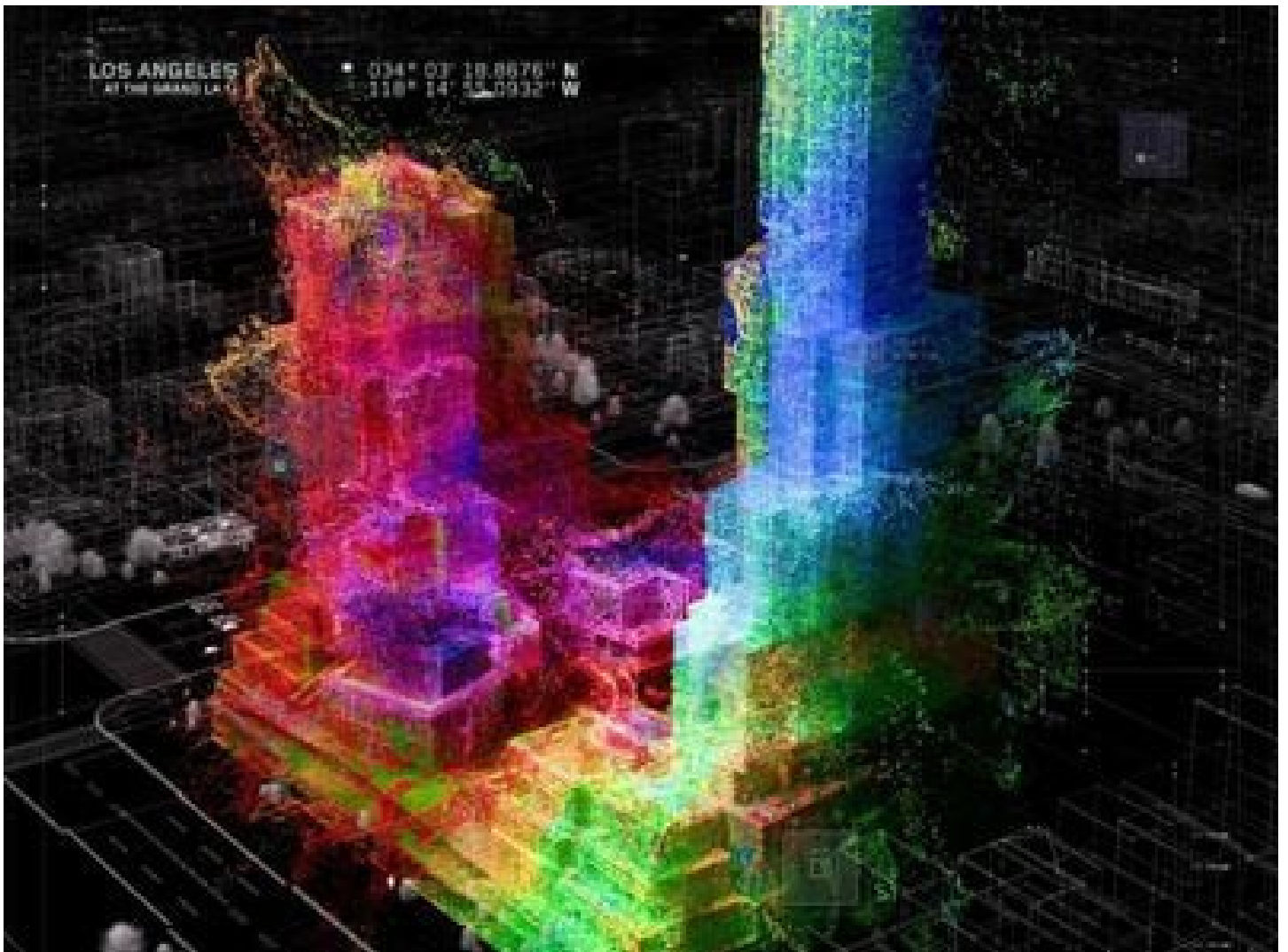
Refik Anadol Studio Announces World's First AI Art Museum

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Tomás Saraceno [FOLLOW](#)

Los Angeles
25 September 2024

Riffing on the name of another Los Angeles attraction, Disneyland, the museum is titled Dataland. It will open at The Grand L.A. in 2025.



The Grand LA reimaged in Refik Anadol Studio's data style for the launch of Dataland. Courtesy: Refik Anadol Studio.

A new museum devoted to generative art will open in [Los Angeles](#) next year.

Dataland comes from [Refik Anadol Studio](#), which was co-founded in 2014 by AI artists and entrepreneurs Refik Anadol and Efsun Erkiliç. The museum will be located at The Grand L.A., a downtown development designed by starchitect Frank Gehry that's near [The Broad](#) and [MOCA Grand Avenue](#). Designed by the

Gensler architectural firm, the 20,000-square foot museum will feature four gallery spaces.

Anadol said, 'to have a permanent space for us to develop a new paradigm of what NEWS

Julian Sartore [FOLLOW](#) more great artists, is a realization of one of my biggest dreams. To do so in a building designed by one of my heroes, Frank Gehry, is almost unbelievable.'

While Anadolu has presented his work at museums around the world to great success—including MoMA in New York and the National Gallery of Victoria (NGV) in Melbourne, having his own institution in which to present AI art allows him to bypass art world gatekeepers.

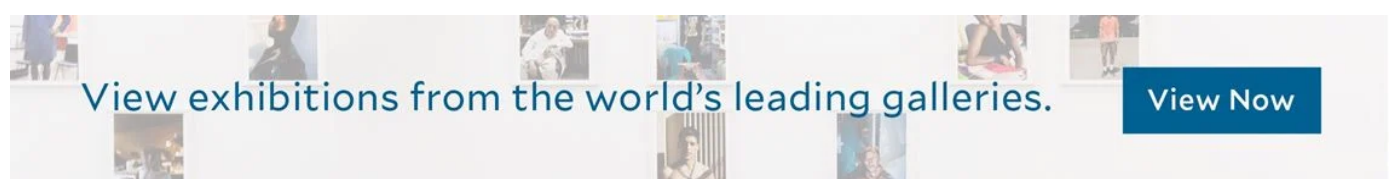
'Yo, Jerry, open the gates!' he exclaimed after I asked him about art critic Jerry Saltz's dismissal of one of his works as a 'narcotic pudding'.

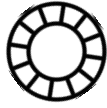
'Our studio has presented exhibitions in incredible places all around the world, but having a space of our own gives us a blank canvas to work with, allowing us to truly push ourselves to dream without boundaries,' Erkiñiç said.

Running their own museum is also a potentially lucrative model, as evidenced by the success of digital art collective teamLab's many locations.

Dataland's inaugural exhibitions will draw on Refik Anadolu Studio's Large Nature Model, the world's first open-source AI model based solely on nature data. The model draws from millions of specimen records and images—of coral, flowers, birds, and so on—held by the Smithsonian, London's Natural History Museum, and the Cornell Lab of Ornithology, among others.

The date of the museum's grand opening is yet to be announced. —[O]





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