

ADVICE TO THE SPECTATOR*

The core of this exhibition is the sixteen elements unfolded on the three floors that follow. As individual units, they were planned, written, revised, and fabricated over a lengthy period of time. Each element was conceived with its own qualities, yet with a strong affiliation to a larger company, without knowing much about the evolving universe to which it will eventually be fitted.

Composed next to each other as a single work, the elements present a visual model of an exhibition. Though each element was conceived on a 1:1 scale—as it would exist in its materialization and presentation—its essence, in concept as well as materiality, is in the state of being a model; a frame, a system, a holistic entity, a vessel (*being together, working towards, working as a mode of being*). It is not a *realized* idea; it is an idea, presented in full scale and force. You, the spectator, are also a part of this model, as you are entering it at the same time it is being presented. As for myself, I wish to be the person who shows you the things and the one being shown those very things at the same time. “*Here, look!*”

As a momentary cosmos, this constellation forms a new order and arrangement of the space; sliced, expanded, fused, reflective, upside down, allowing its potential to evolve, to transform, to stop being still (*things don't have to move to be active*). The step from one element to its neighbor almost goes unnoticed. You cannot experience a single element on its own; they all flow into one another (somewhat like machines which seem to think by themselves)—adding, interfering, collaborating. Special consideration was given to the practical properties of each element, to the way it could be easily and economically assembled, and then, when the exhibition closes, to be recycled, reproduced, and re-staged at any place and any new configuration.

The spectator is the master of this voyage: it is you who activates the space; it is you who gives scale, proposition, air, point of view, to your experience as well as to the ones around you. Starting points and directions are open to choice. The first venture might be at the entrance level by starting, for example, with the shadow theater element, but it could just as well be the top floor, with the printed cube clusters suspended from the ceiling; you may also decide to start in the basement level, listening to the three speaking voices next to the white room. The journey can be taken all in one direction, a zooming in and out from beginning to end, or the other way around, observing the space slowly to discover the durational synchronization between the different sounds on each floor and the expansion of the exhibition's three main protagonists, *Anton, Ezra, and Batia*, over numerous elements. Each of these offers its view of *The Cosmos*. There is no “total picture” other than the one you will construct with your own eyes and ears while navigating in the space. You are entering a space, but you are actually exiting and stepping outside (*the cosmic is also cosmetic*).

The exhibition was conceived and imagined as a book in the format of a space, or as a space that functions like a book, where, unlike a standard book, you can view numerous pages simultaneously and not just one spread at a time. As in the production of a book, it was also a collaborative work by a group of people who came together under the roof of this universe, sharing time and cause. This format allowed me to think aloud, and to calculate my route as I went along (*working as action*).

Like reading a book, the voyage may be taken in successive steps: you can go slowly or very fast; you can decide to lie down on the floor, or to close your eyes and listen to the sounds; but you can also decide to skip, in order to sample *The Cosmos*, at any speed or measure you choose. Equally, the elements can offer a reference frame, a marker for exploration of experience in the domains of art, design, text, image, sound, light, and film. Any physical object can be sought out in its proper place (if such a thing exists) along the journey, and so given an appropriate context.

* The ADVICE TO THE SPECTATOR is loosely based on: Philip Morrison, Phylis Morrison, and the Office of Charles & Ray Eames, “ADVICE TO THE READER,” in *Powers of Ten: About the Relative Size of Things in the Universe* (Redding, Conn.: Scientific American Library, 1982), p. 19.