

Dear Everybody

Originally published as 'Dear Everybody',
The Mediated Motion (Cologne, 2001), p. 7.

Dear Everybody,

As I write this, there is less than a month until the opening of the project in Bregenz. Most parts of the exhibition have come together, but as usual there are a few loose ends waiting to be tied up. Could you tell me if the exhibition ends at the top floor, or if the descent to the ground floor towards the exit, while you go through the show in reverse, is in fact a prolongation of the exhibition, so that the end is at the exit when you leave the building?

And, for that matter, perhaps the project has already begun, with your reception of this letter, which will surely cause you to have certain expectations before you even enter the exhibition. Your expectations will have an influence on how you eventually encounter and experience the project at the Kunsthaus. And the extraordinarily challenging building by Zumthor: how many expectations and preconceptions has that building alone supplied us with?

What is the base on which this project can be built? Is it the autonomous concrete building or is it all the presumptions and dynamics that engage you before and while you enter the building? For me, the Kunsthaus may not even exist until you read this letter, and for you, the show would probably not even exist if you did not happen to be on the museum's mailing list. It is you and your expectations – your trip to and through the exhibition – that create this show. In other words, this show is dependent on your movement and engagement in order to become mediated and organised into experiences.

In my search for clues to unlock the building – since the building is surely full of preconceptions of how to see and experience – I discovered the generous aspect of the spiral movement that takes you from one floor to the next. In order to take the greatest advantage of your tutored eye and to integrate you as a central player in the exhibition, I realised that enhancing the principle of movement would be the key. Since your movement and orientation is a process in time, I looked for an opportunity and medium to turn this particular process into the object.

In one field in particular, the process as object has been cultivated – landscape architecture – which is why I have turned to Günther Vogt, whose ideas on cultivating process have been a farsighted source for the development of this project: *The mediated motion*.

With best regards,

Olafur Eliasson