THE EMPTY GALLERY INTERVIEWS

The Interviewer’s Notebook

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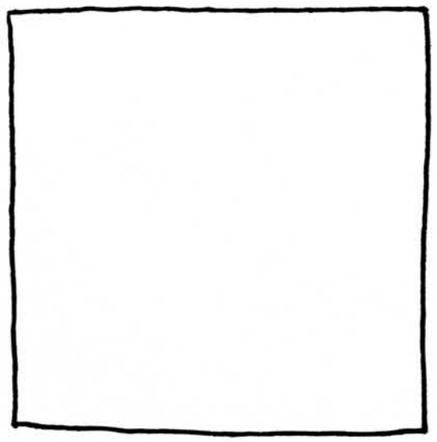
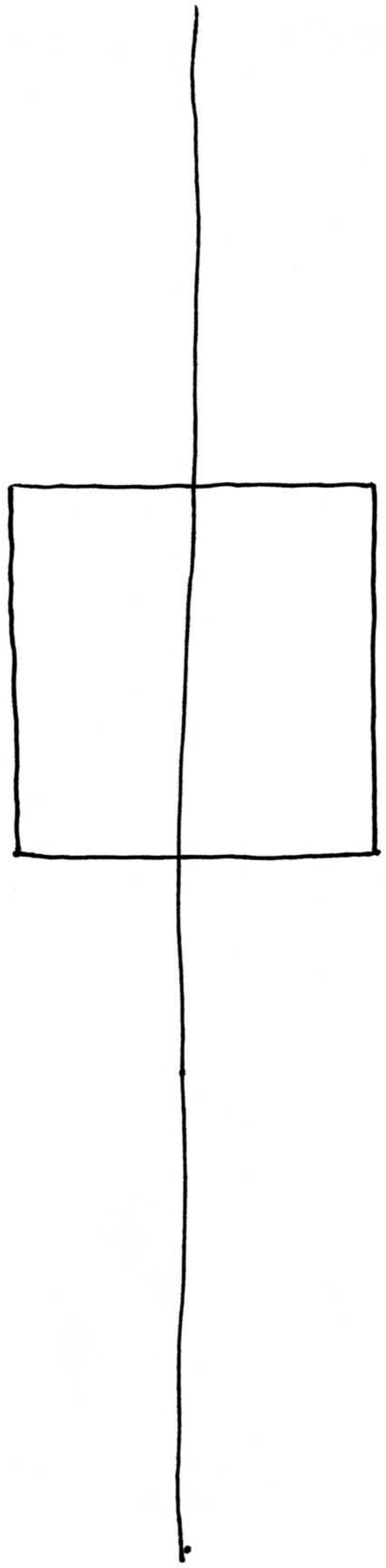
‘The event considered as non-actualised (indefinite) is lacking in nothing.’

- Gilles Deleuze

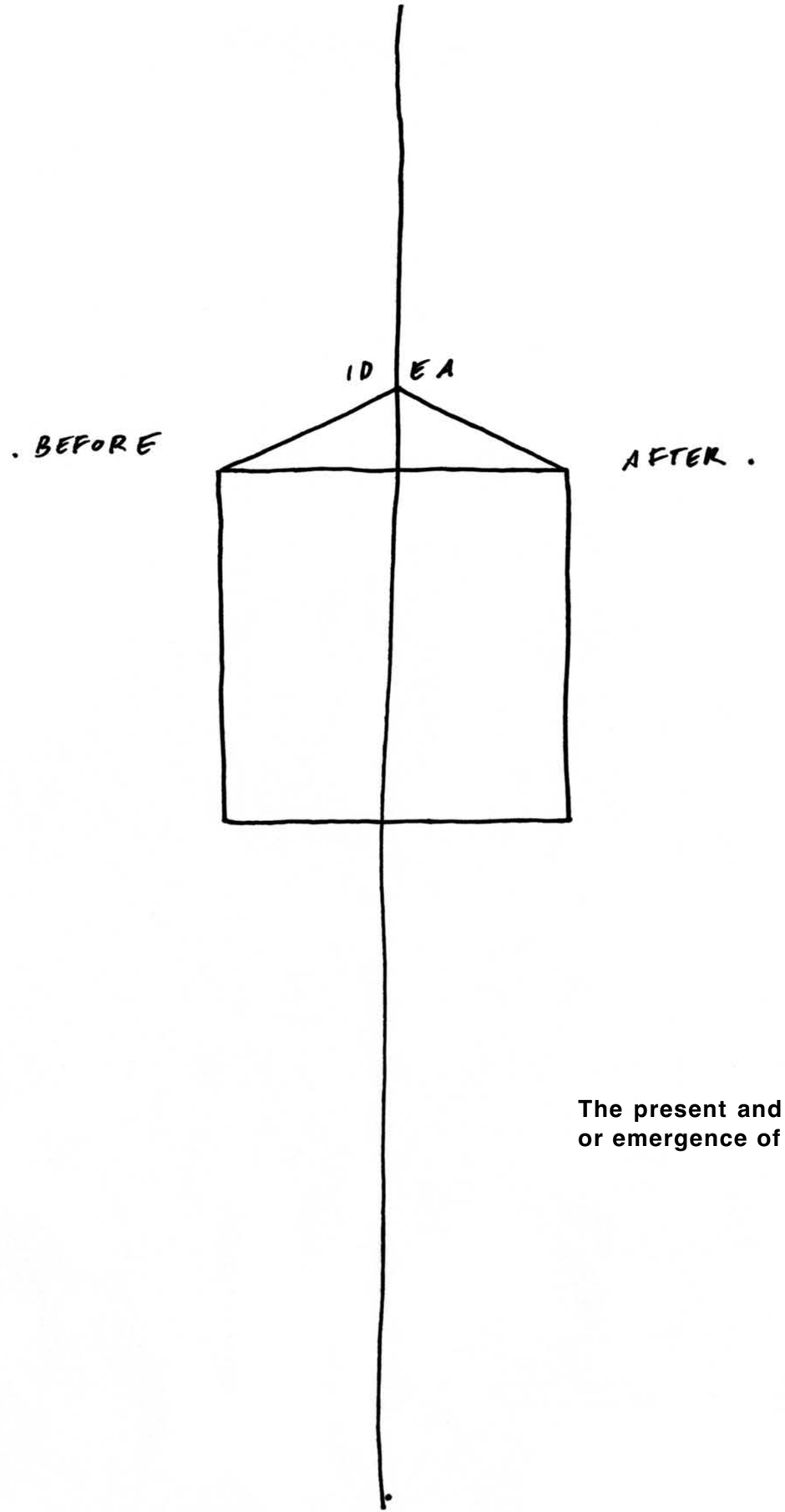


The empty gallery as sensible white square.

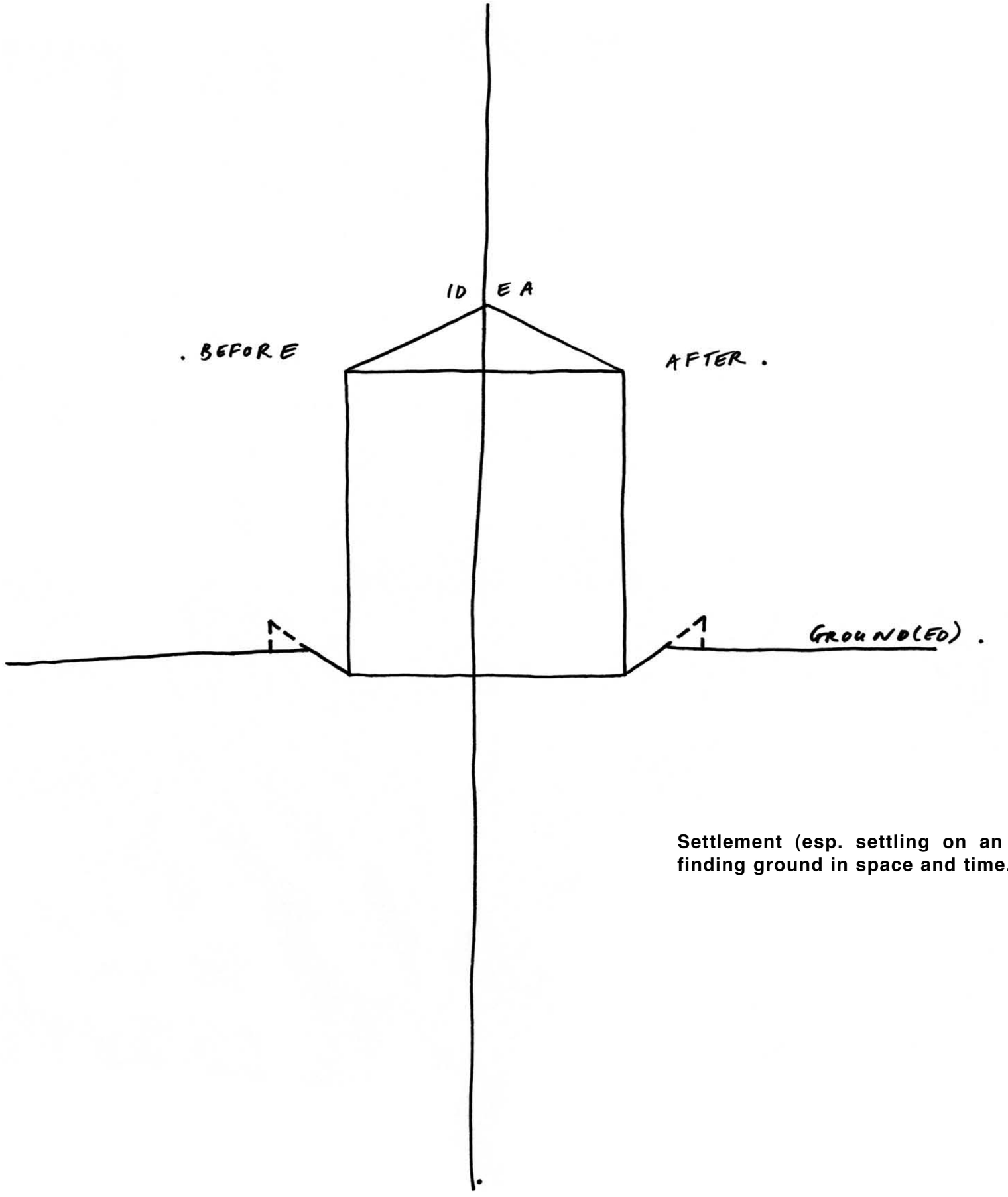
The Inter/view: introducing a mirror line that stretches a scaled boundary far beyond the reaches of potential inhabitants.[§]



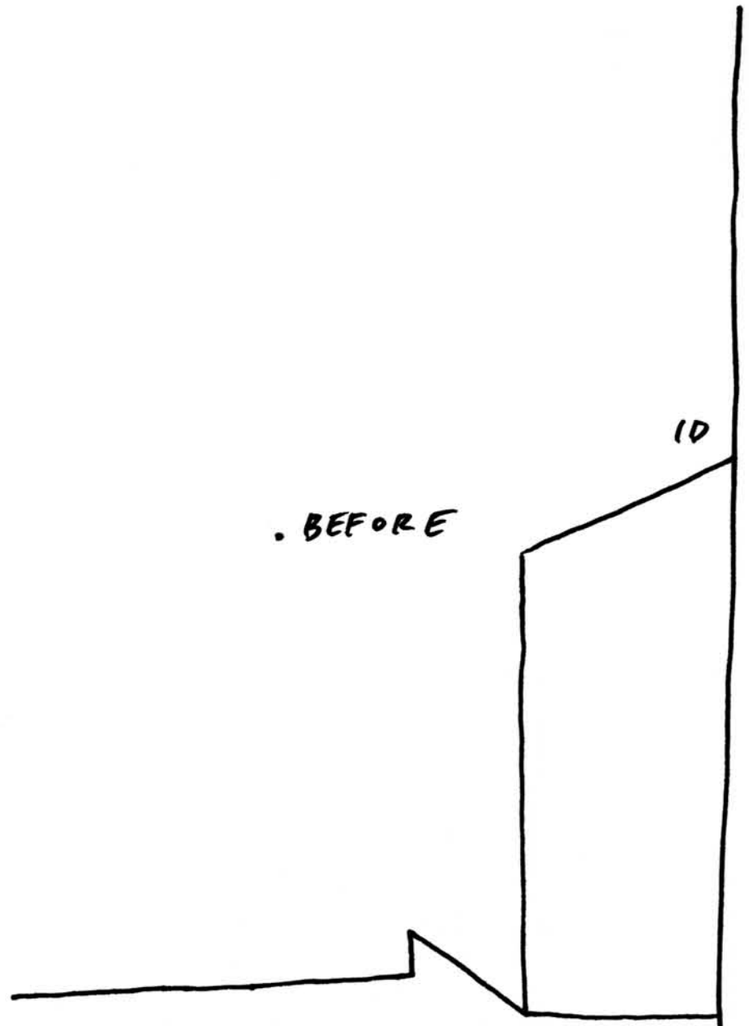
[§] In space and in time, one which proposes the exactitude of a reflective interstice.



The present and the presentation or emergence of an idea.



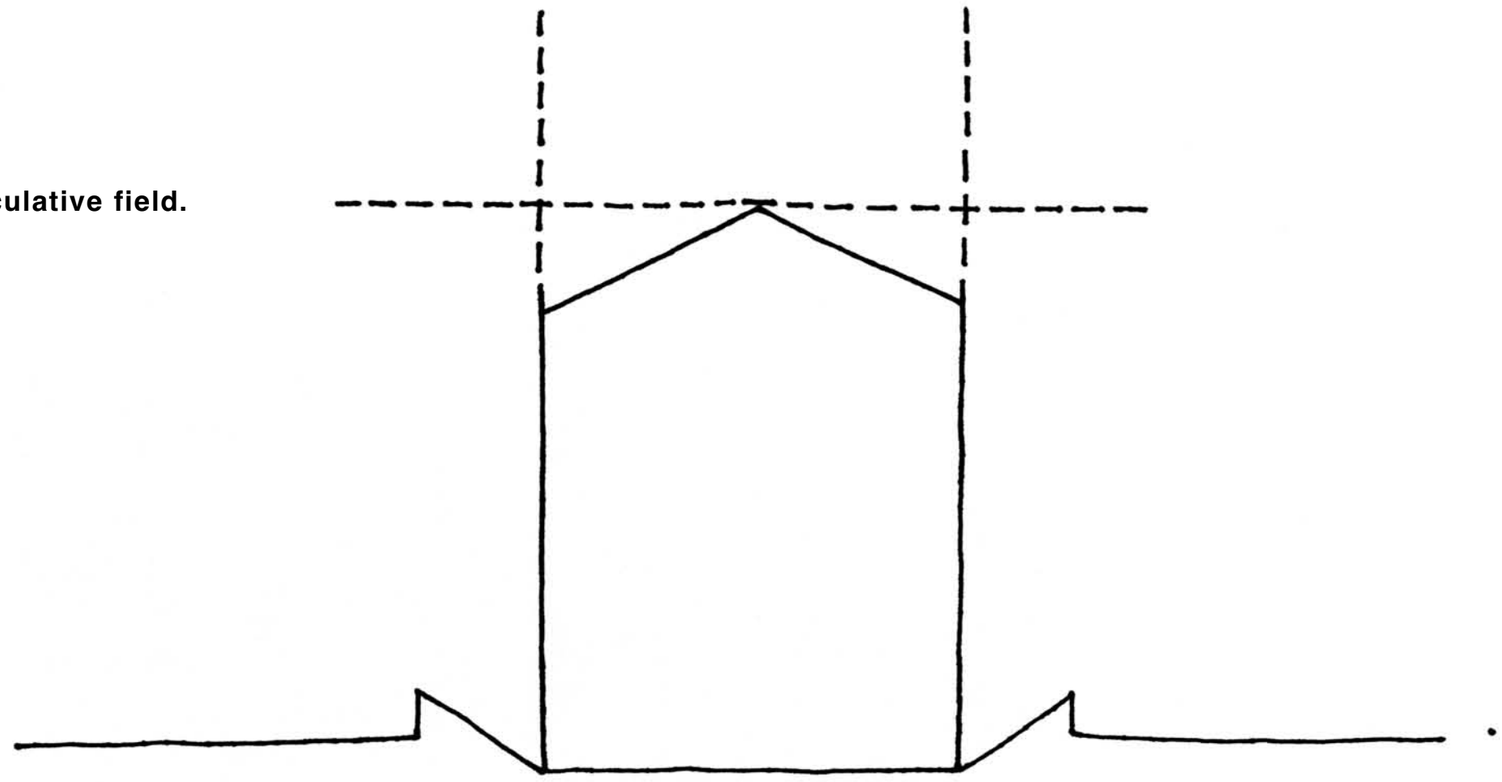
Settlement (esp. settling on an idea): finding ground in space and time.



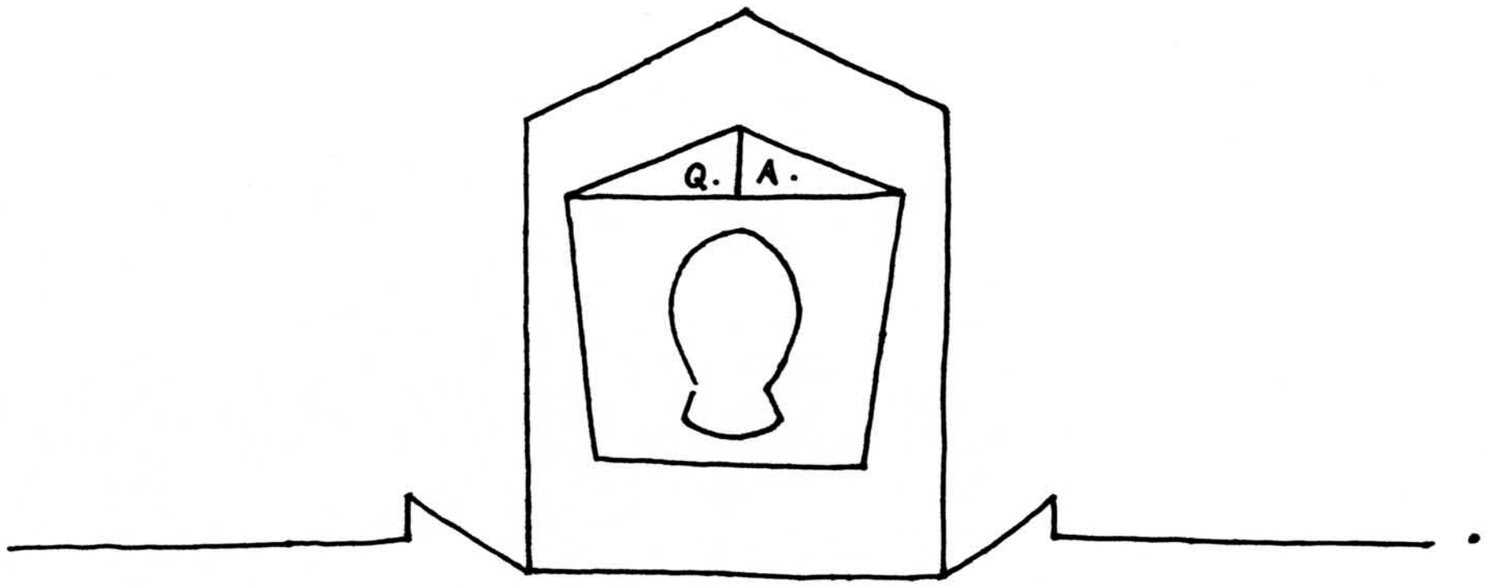
MISSING GROUND .

An anticipatory dialogue: hold the mirror line in mind, in order to entertain the speculation of the id.

The lines in a speculative field.

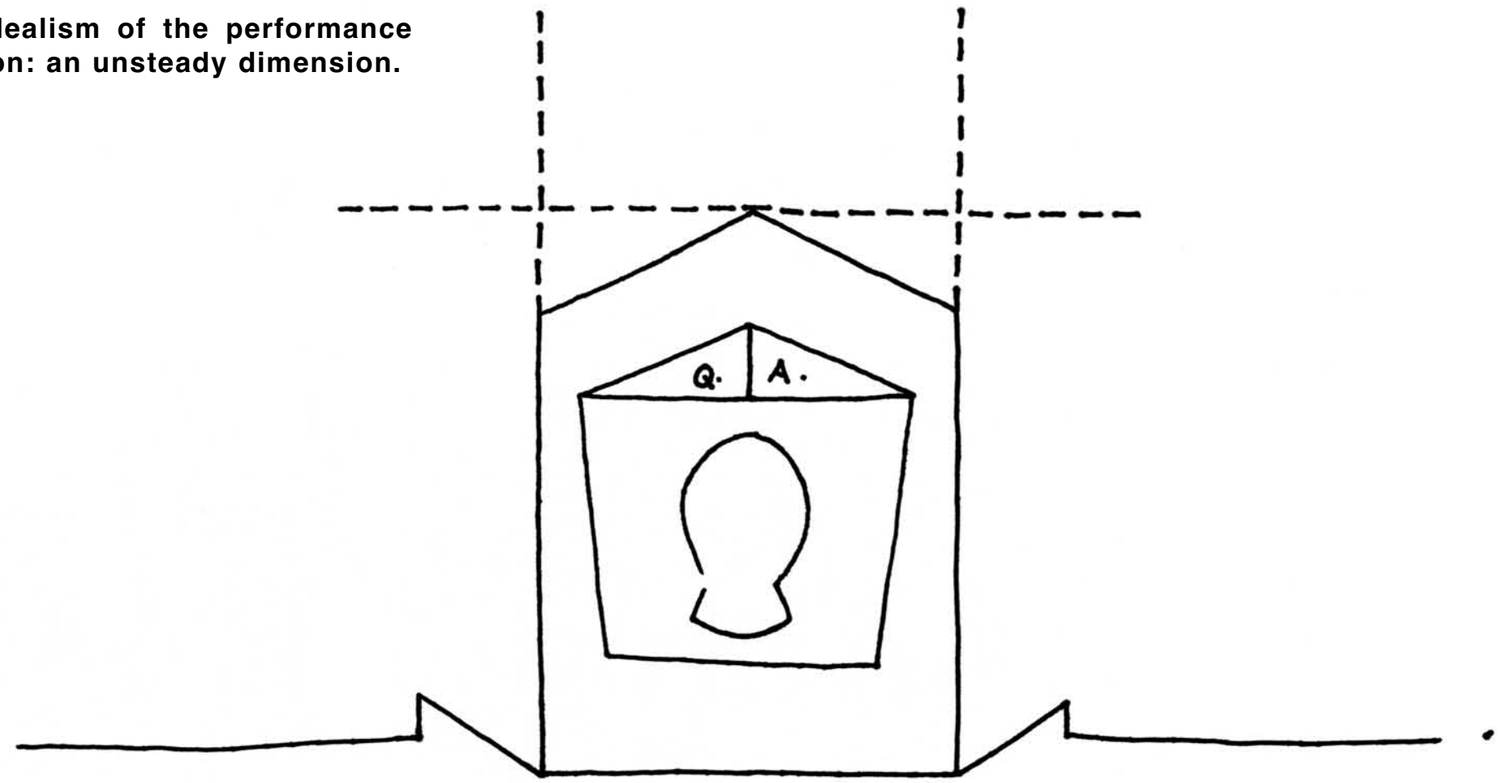


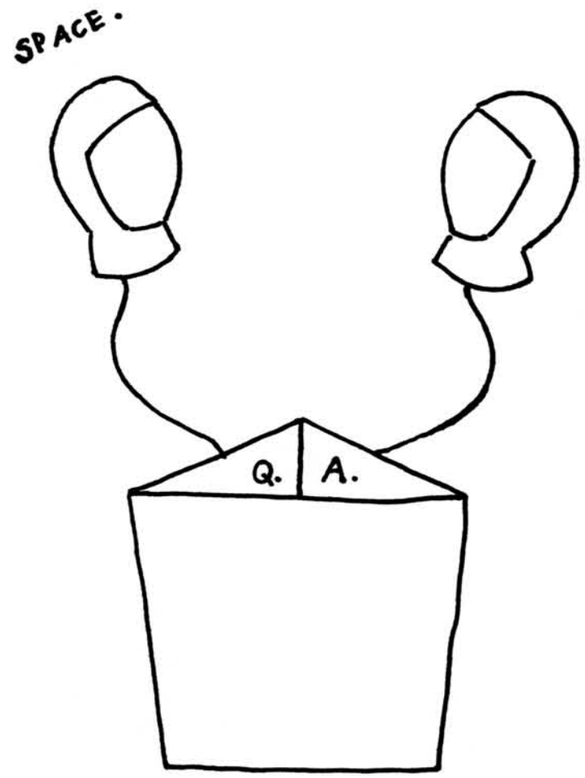
CROSS-SECTION: The architectural labour of an idea emerging from the singular, empty space.



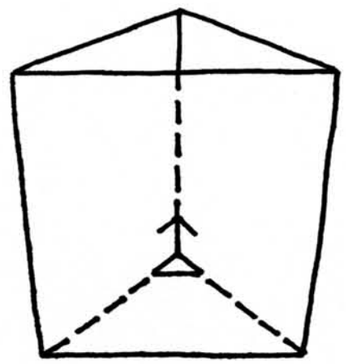
PLAN-VIEW: Formal configuration of the performance, or its internal logic; the audience faces the interview of and at the apex.

The mimesis and idealism of the performance inside the proposition: an unsteady dimension.



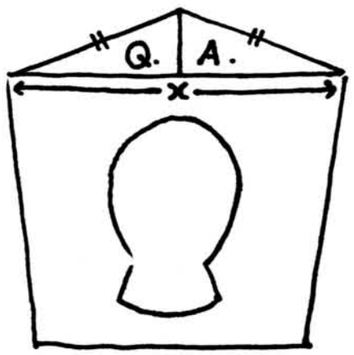


Tipping point:
the take-up

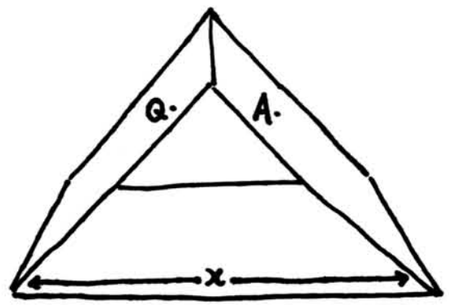


OR

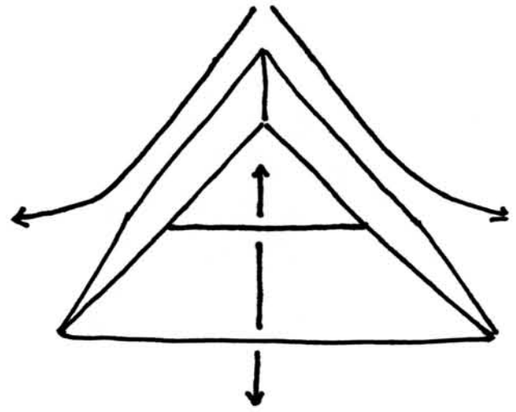
take-off of the Q&A.



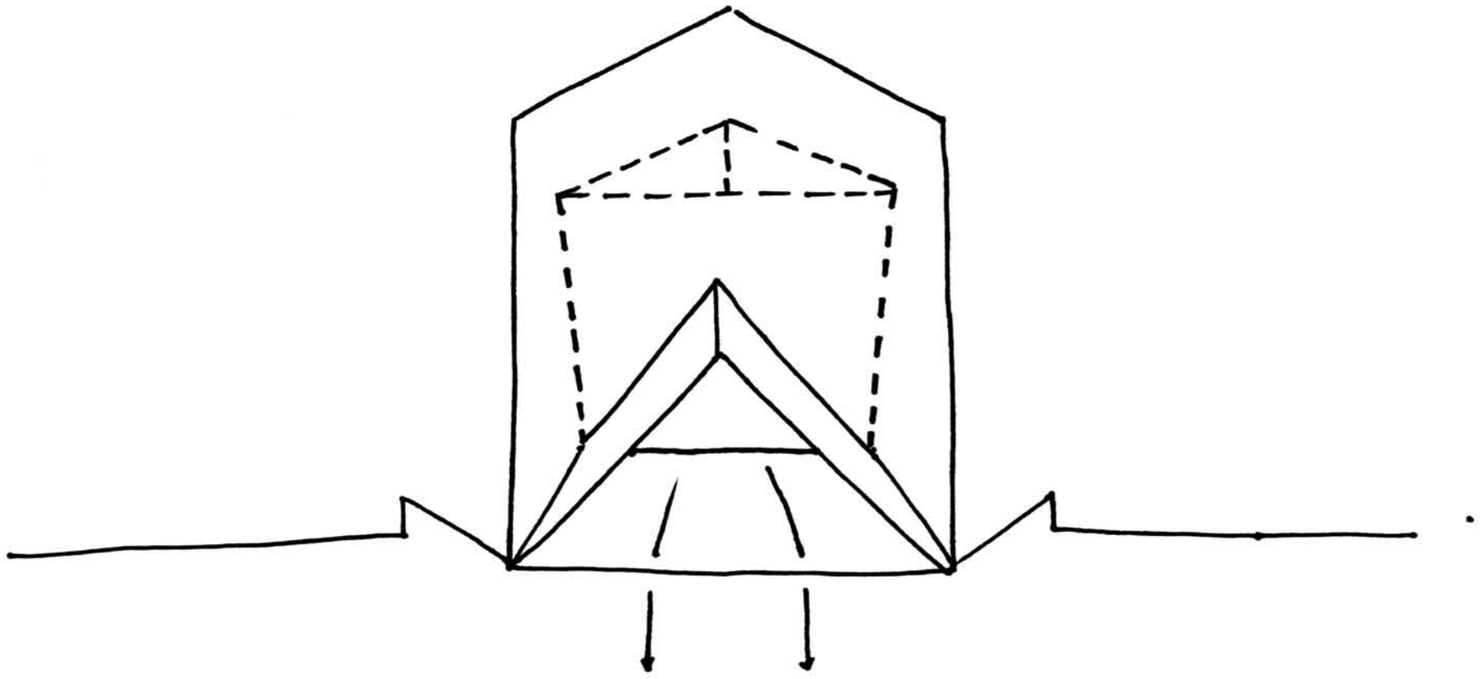
The surfacing of ‘x’ in the 3rd dimension: the audience emerging as the base condition.



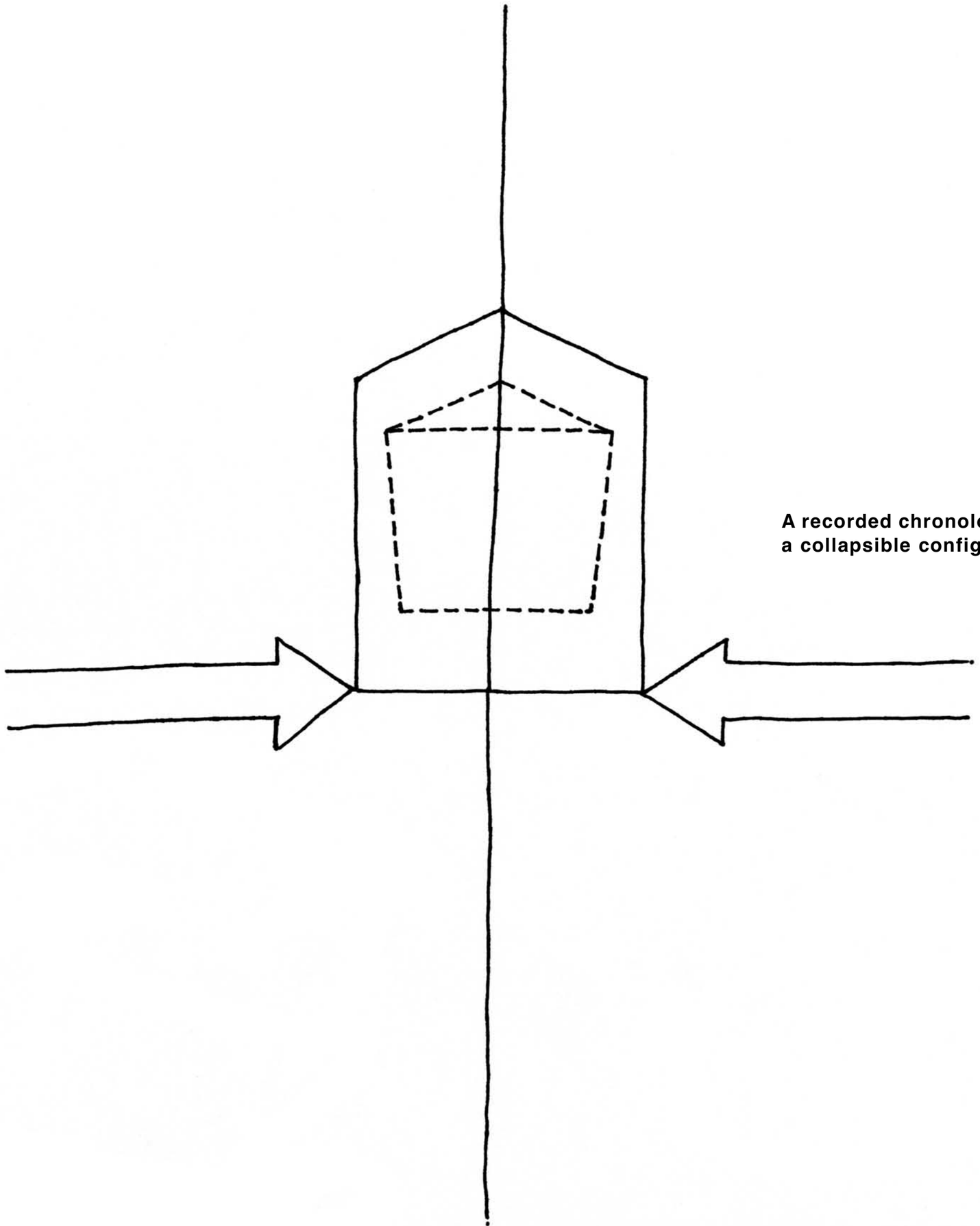
Mental flip: an alignment or an actualisation of an idea (an apex) *in the real*.



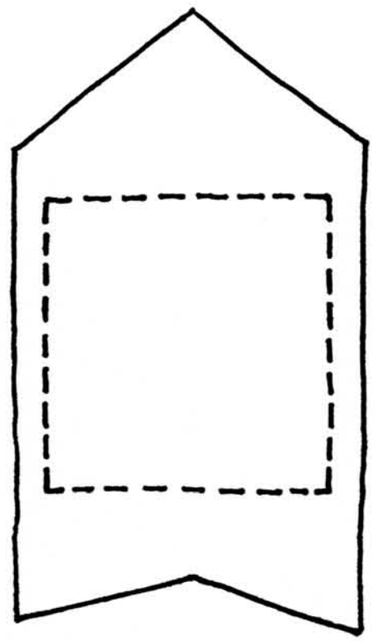
An idea of reconciliation on the plane of readership.



The actual-virtual: 'autonomous' movement and potential spillage arising from surface differentiation within the model: the interview seeps into and out of the gallery, via the audience.



**A recorded chronology with diachronic roots:
a collapsible configuration.**



Towards the screen: the virtual fold.

Beyond, before the screen.

AFTERWORD

A central line beams through this series of drawings, as if, perhaps, it had always been there. As further lines emerge, appearing to gain their coherence from this moment, an invitation to 'test' the structure is extended.

Situated both at and as a temporal junction in an exhibition making process, might the drawings journey towards a 'false end' of sorts? And what then is at stake in a search for 'truth' between the lines?[1]

Insisting as a series on their internal regulation and capacity for development, the drawings open themselves on to the possibility of being read and 'employed' as a kind of grammar. The accompanying textual 'translations' operate alongside, lending the work a specificity in language. How, the text proposes, might we begin a *dialogue* with the matter that asks resolutely to be revisited and re-imagined? And how, in this way, might we map the drawings onto wider questions around conceptual and pedagogical practice?

The viewer, in a sense, is invited to become an inter-viewer, to search and research the work. If a line slips into a fold and knocks perception into an intuitive phase, has one discovered a latent architecture, or a serial meaning? How also is the architectural labour of an idea mimicked in the reading of the drawings, forwards, backwards, emergent and haunted? Immanent shifts in dimension and the limits of a tracking verbal description relay some lessons and humours of dematerialisation. Visual and verbal language 'test' each other as conceptual apparatus; one 'always inscribed into a play of power', as Giorgio Agamben would have it, '...also always linked to certain limits of knowledge that arise from it and, to an equal degree, condition it.'[2] Inside this political force field, how, the Notebook asks, can we operate and develop the language of an idea?

NOTES

[1] Alfred North Whitehead, 'Speculative Philosophy,' *Process and Reality* (New York: Harper Torchbooks, 1957), 5. Inviting a search for 'truth', might the drawings operate like a 'speculative' scheme; under what Whitehead would call the 'ideal of speculative philosophy'? The 'ideal', he says, is 'that no entity can be conceived in complete abstraction from the system of the universe...it is the business of speculative philosophy to exhibit this truth'.

[2] Giorgio Agamben, 'What is an Apparatus,' *What Is an Apparatus? And Other Essays* (Stanford: Stanford University Press, 2009), 2.

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