

May 2010

Dear member,

I write to you from the position of the spokesperson, as the occupier of a seat. For now I can only tell you my thoughts and as I begin to write I think they are going to start clumsily, I'm afraid. (And probably actually a little afraid). I realise that I am stepping into this position that has emerged from the structure of what is currently present at Transmission and progresses from the Faculty of Invisibility's practice.

There is a space that gives itself between the letters – laid out downstairs in the basement of the gallery – and the manner you have been addressed by the Faculty of Invisibility before. It's the architecture of a half held back invitation that necessitates from me a more structured reply than I have as yet. But I think that I need to start somewhere, I wonder as a result how I might think about acting or performing this role as I am mindful of the manner this post of the spokesperson has emerged.

An audio recording drifts up from the basement. It's the spokesperson to the Secretary General of the United Nations, Michelle Montas, giving her retiring speech. I remember watching the curtain that the spokesperson stands in front of. Perhaps you saw it too. I am thinking of the upstairs gallery and the sound of the UN speech entering it from below. A deferral, drifting back up.

In this speech I observed a sort of dance that Ban Ki-Moon and the retiring spokesperson do over the chair of that role. They are warm and relaxed with each other. The Secretary General is speaking too. They play the game of hopping over the seat, as it were. Ki-Moon laughs as he says he is making a statement on behalf of the spokesperson (playing her part, conflating) and he draws attention to the unusual occurrence of him making a statement at the noon briefing (that is usually what she does). They dance over the empty seat while still inhabiting it – something which can maybe only occur at this brief moment when the retiring spokesperson can be allowed to 'leave all the bad memories behind in this room.'

There are perhaps some formal similarities, when seen from outside, between my practice of writing and the space of the spokesperson. Between this opening up of a space within writing, where the writing subject constantly disappears, and the adding of a supplementary space of

articulation that the spokesperson seems to introduce, between a single space and the addition of a new space that holds place for an other. I wonder whether this space also deals with you as a group of individuals who latently make up the institution Transmission. But perhaps I just need to inhabit the role to know.

Elsewhere, shown in the basement of Transmission, earlier manifestations of the Faculty of Invisibility have written out anonymity as a mode of address. An approach of gesture to allow the reader to enter without full identification. It's possible then to see both writing and reading as objects, and to perform them as such and with enjoyment.

I am trying to dance out the seat. The additional space that emerges out of an articulation, at once inhabited and held back from. An additional space recognised elsewhere when an institution meets and speaks to an outside. I'm sorry if this is an inconcise and not really accurate beginning. But I thought it right to begin none the less.

I will write more.

Yours,  
The spokesperson

April 2010

Dear member,

I would like to welcome you in a work of the Faculty of Invisibility that has been difficult for us to unfold. We announced earlier that the meeting taking place here within the last days would be concerned with a 'dark light'. The concept of the 'dark light' introduces a manner of appearing while remaining unexpressed. It can also be read as a gesture that points at the mechanisms and conditions that operate in any institution, in particular one that, as you are ready to admit as its member, generates a series of visual articulations. Our appearance in Transmission may bring two institutional spaces into an overlap, into a tension in which one is about to come to a halt and another is about to enter. Through a rhythm of setting in and out, being in and out of force, the Faculty works towards a mode of taking place that does no longer merely expose or exhibit.

At its foundation the members of the Faculty were invited to speak from that which has been most close to them in their practice and to open the Faculty as a space amongst those speaking. Naturally, this means that the Faculty can start from anywhere and take anything in order to come about. We would like to ask if the conditions of an emerging Faculty of Invisibility can be formed within those of an art institution and whether it can itself assume the place of the host. To what degree does the Faculty have to take in the demands of the institution? Being entangled in the conditions of appearing while at the same time aiming to suspend them seems to produce a nearly unbearable tension.

On the ground floor stands a table surrounded by chairs. There are lecterns and a blue curtain. Some references are listed in the space below – fragments of speeches, a series of letters, a poster – these come forth from earlier manifestations of the Faculty of Invisibility. As you will recognise, the Faculty draws on similarities to institutions such as Transmission Gallery itself, but also to the United Nations, an institution whose own constitutive proceedings introduce a place that is rendered nearly expressionless. In its own bureaucratic acts the United Nations bring its incessant institutional activity into exposure. In becoming similar the Faculty of Invisibility tries to relate to that institutional place.

Within the unfolding work of the Faculty a modality of meeting has set in that constitutes its own body. Starting from almost nothing, attempting to detect its own voice, it brings about its own articulation. Between the Faculty's present readability and what may become apparent in the course of its meetings there is a gap from which a text can be written that will again turn towards you.

Yours,  
The Faculty of Invisibility