

I have this ongoing project called Gallery as Form. The basic thing is that for like a certain amount of exhibitions that I'm organizing, in addition to organizing this show, I'm also org- it's like a new gallery, not just a new show. So, a new gallery produces a new show. And with that, they have their own website, their own social media thing. And more than that, those are more like almost, I mean, they're, they're real, but they're more like props or something like that.

And that the, this sort of like inside of a play in which this place exists, at the same time, the shows are, the shows are real, which is to say like, they have like different ideologies, different history. So, like, this is the kind of gallery that is a commercial gallery that would exist in the X part of town of X kind of place that has this kind of, like, way of describing exhibitions.

Uh, and then so some of that is like a super scrappy DIY place, some of that is something that's like a slightly out of touch, but august space, something is like a University gallery or one that like takes itself really seriously in a specific way. Another one is one where like, they don't even use words in the press releases, cause there's just like too many colors in the show.

All these different kinds of moves as being, like, interesting kind of cosplay things. At the same time, the shows are real, the work is good, I feel good about them. It's this funny thing where I like generally try to do, um, as part of the theater of it, like, lies of omission instead of commission. Which to say that, like the first one of these was a gallery that was called Selected Works Gallery, and it was a show called the, *The Long Goodbye*, and it was a show that was all about how this, how the gallery, it was their final show. And so, like works that were about that. But then also commissioned 12 different art historian writer types to, like, write remembrances of the space, which of course were entirely speculative as it had not technically existed before they received that email.

And it was great. Like, they wrote funny things, there were interesting things that were very heartfelt. It was also like a lot of kinda like displacement of other things in their lives, obviously onto this. But then also there were like things, there

were resonances between their remembrances of an un- non-extant place.

[LAUGHS]

Anyway, so then like people came to the show and had to be like, "Ah, its actually the last show?" And be like, "Yeah, it is the last show." Like, that, that is a, that is a true statement. And being like, "Yeah, I I'd never been here before. Like I, I think I'd heard of it." And be like, "People have been saying that", you know? Um, and then sort of people being like, "Do you, do you work here?" And being like, "Well, you know, I organized this show."

Um, I don't know. So not like, trying not to, I dunno, maybe that last one was some more people, but so with this one being like, how do I get people to come to this thing? But at the same time, not let them know that it's one of mine. At the same time, like, when people figure that out, that's okay. It's not like I'm trying to like fully... but more that like that, it will be interesting for them in the interstices between them discovering that the thing is happening and then knowing that I'm somehow involved in that. But not in a way where I wanna like become, I don't know, it's, it's not about deception, but it's about sort of like, moment- momentary fantasy or something like that.