

Editorial N°1 / Scripting

The first iteration of *Alphabet Prime* came on the occasion of Documenta 12 in 2007, as a letter I generated to secure free entry to the exhibition. It consisted mostly of non-language, filler sentences that intentionally offered no real information. The journal, at the time, was an embryonic conceptualization, genuinely meant to come to fruition though not yet with any real schedule or mandate. The letter was an open script, casting the parameters for an enactment that still needed to write itself.

Now, two years later, this editorial can begin to articulate the nascent sentiment that lay behind that reticent note: *Alphabet Prime* is a call to arms for new language to infiltrate the discourse of our contemporary culture, a response to the index of quick references and cavalier quotations that have been rendered as such in a common effort towards legitimacy. There is a code of conduct in place, a pedagogical and professional script to which we as curators, critics, artists, and scholars readily adhere. As the foundation for any language, a predetermined and unanimously accepted alphabet lays the basic stonework upon which discourse is edified. Here, an effort is identified in the way of a new alphabet—an alphabet prime—that emerges from the existing code to generate its own terminologies or to find new meaning in the terms already at play.

Perhaps not by coincidence, the notion of “scripting” has come to organize this inaugural issue, divided into three sections. The first, A, contains texts that probe

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further into the script of a particular discipline: Irit Rogoff and Jen Kennedy and Liz Linden look at recent changes in contemporary critical theory and feminism, respectively; Ginny Kollak offers a new reading of Goldin+Senneby's ongoing project *Headless*; and Sarah Rifky performatively contextualizes a work by Hassan Kahn. B consists of (non-)fictional narratives: a story by Johanne Nordby Wernø—who aptly named this section—connects two otherwise unrelated tales through the Henie Onstad Art Centre in Norway, and F. Zahir Mibineh's personal script begins to process recent events in Iran. Finally, C, spread intermittently throughout the publication, presents works and words that focus on the act of conversing: a dialogue between Question and Answer by Aslı Çavuşoğlu, recent cartoons by Olav Westphalen, an insert with a mindmap illustrating the players in Goldin+Senneby's *Headless*, and a script for the future, compiled by Hans Ulrich Obrist.

Alphabet Prime is intended for writers and readers in the cultural sector. It comes out of research and preparation done in conjunction with CuratorLab at Konstfack University College of Arts, Crafts & Design, Stockholm, and is planned to continue as a biannual publication. In these pages, we seek to find a new framework for the critical voice, aim to resituate common terminologies, and look at ways of performing in our everyday encounters. In this issue, the works and texts either themselves act as scripts, presenting a fiction to be lived out, or question modes of critical practice, productively rejecting conventions that have persisted—it is the first step in an attempt to rewrite our code.

—Maia Gianakos