

BLANK TREATMENT

Tiphonie Kim Mall's artistic practice is concerned with the impact of documentation on the subject. Frequently inserting herself directly into the cinematic narrative, her work often indexes the social dynamics of her own life. Working in video and photography, she locates and complicates experiences of observing and being observed, destabilising the conventions of production in the process – a cat becomes the camera operator (*Hauskatze*, 2020), a film is shot two days before its premiere (*All on the Same Page*, 2025). Mall's work rearranges and displaces the timeline of film production in a process that oscillates between uncertainty and control.

The opening of the exhibition is a film set. Its function transferred from display to production. Everyone becomes a subject. There's craft service on one side of the room. Hair and makeup on the other. Like the space and the people in it, this text becomes implicated in a new set of protocols.

Curious about the textual conventions of film, primarily its most ubiquitous form, the script, I searched online. On reddit, I found a thread titled *How to START & FINISH a screenplay (An updated guide to Outlining)*. Its benevolent author included a link to an empty script for people to use to develop their own emergent screenplays. Viewed through the lens of Mall's practice, it operates as a list of conventions; the mechanics of narrative building on screen laid bare in a google doc, titled, BLANK TREATMENT.

On a third wall, a blank screen. A dog, a mother and a stranger watch. Filming is taking place, though it is unclear what will be captured. Cameras are present, but you don't know when you'll encounter them. The film will be shown, but you might not see it. Movement is distributed around rather than on the screen.

The disquiet of the opening, emptied of its central function, eventually shifts into a different kind of lack. People arrive to watch the film in the days that follow. As you perhaps felt when you first saw the blank monitor at the centre of the exhibition, they feel they have missed out on the action.

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