In his self-described 'little book' THE SHAPE OF TIME (1962), George Kubler proposes a realignment of art history based not on chronological procession (with one work following, updating and replacing the previous), but rather multiply-streamed parallel progresses moving through a constellation of distinct formal problems. One work does not necessarily exist at a fixed point in time, but rather connects to one or more form problems that may also have jumbled chronologies. With this rearrangement, he suggests that time moves forward not in a straight line, but intermittently and coincidentally in retroactive and recursive loops – 'more than knotted'.

Maintaining this twisted logic, I’LL BE YOUR INTERFACE. (RADIO ATHÈNES) will be instigated by a talk on the evening of Sunday, 29 May which unravels the complicated development of a simple typographic character – an asterisk with a Scottish accent. Afterwards, a version of the same talk will animate the space over the following month, only to now be presented by Radio Athènes’ ‘house glyph’ – a speaking asterisk who introduced himself like this in Mexico City, 2015:

‘I’ll be your interface. Please look and listen carefully to what I say … I was born in 2011, in a piece of writing by Angie Keefer, called “An Octopus in Plan View”. That essay wanders what it might mean to communicate without language. My character is drawn from a shape-shifting typeface, which is called Meta The Difference Between-The-2-Font-4-D, also programmed by Dexter Sinister. My voice comes from Scotland, synthesized from the speech of Ida Leaver-Yap, then digitized by Cereproc Ltd. And all of this was overseen by James Langdon. I am an empty sign, ready for use. So let’s begin.’

Metadidaskaste apo ton athiéra, kai to kópoto kai tímri apo to kentro tis Athínas, proos to télímos tis idia Petrán, to RADIO ATHÈNES einai enos ektitikis kísaros, éna agiónno, éna prágkan biblidh kai éna psychítikà aníma. Díaínta, anágyeta, thelmatikà, to RADIO ATHÈNES sýnchronizei me tina topikí kai diadikhí kallitékseis kai organiçismos gia na perigráforosei ektitikhes, próbades kai anagogyèses stois toimes tis sýngkrion tis télikes, tis logogyíasies, tis philoxeirías, ton arxh kai ton epharmogikous teknnón.