

From: Alex Ross
Date: Tuesday, April 2, 2013
Subject: Project in London?!?!?!
To: web@boullet.com

Hi Victor,

I'm a London-based curator and writer (only now getting a start with Mousse, Cura, Flash Art, and a part of a book with Sternberg) tasked with remixing an exhibition, running late May through July, organized by Elise Lammer, then me (I'll probably disorganize it, actually.), and—ultimately—Martha Smith (Kirszenbaum). For transparency's sake, I'll go ahead and send you a peremptory draft intro Elise sent me: "The Mediterranean Dog", a group exhibition with:

Pauline Beaudemont
Vittorio Brodmann
Kris Lemsalu
Adrien Missika
Aude Pariset & Juliette Bonneviot
Max Ruf
Martyn Reynolds

The private view will take place on the 23rd May 2013 and will celebrate the opening of Cole Gallery's new exhibition space.

"The Mediterranean Dog" is meant to be remixed and re-opened by Alex Ross on the 13th June and by Martha Kirszenbaum on the 5th July 2013. The show will close on the 21st July. Each curator has been invited to provide a press release and to re-arrange spatially and conceptually the artworks. Each reconfiguration will be celebrated with a special event during an additional vernissage."

For Elise, I think the Mediterranean Dog represents a canny little mongrel charged with all the familial wiliness of natural selection and laissez-faire wandering—a pretty optimistic take on shit run amok. She doesn't explain or back it up, so it's a matter of a little hearsay, some anecdotal evidence (misremembering?), maybe a lot of conscientious mystification, fabrication, or—I like this word especially—elaboration.

Once the first sequence is installed on 23rd May, I'll let it sit, probably move things around (maybe just an inch clockwise), invite Audrey Cottin to install an intervention on the gallery machine, serve up some haloumi and carrot salad hot dog buns at the vernissage, and—100% crucially—involve your participate however you (might) like and however long you might like to be involved. That is, if you'll accept, which I hope you will, as I'm confident (perhaps mistakenly?) that you'd do something apposite.

It probably warrants noting that I'll likely cross out whatever press release is provided and send out a new one with some of the following text from an old American etiquette column (the answer's rotten, but the first part.. (!).): /u/0/s/?view=att&th=13dc890fa94c164c&attid=0.1&disp=emb&realattid=ii_13dc88739880bcb5&zw&atsh=1

So, if you'd like to participate (and I hope you will!), let's start dialoguing. If you really want to know why I'm inviting you of all people, I'll mention the projects I like most, but for now—I'll leave that out—so as not to encourage you to play against, into, or in parallel with whatever expectations that kind of "I really liked" talk might generate. Finally, hope you're doing great, as I would hope for anyone who's practice fascinates me. Really looking forward to discussing your reaction and the opportunity to support your possible participation in a way that accords with your intents!

All my best,

Alex

P.S. I'm new to all this and my curating hasn't been sensational to date, but here's an example of what I do when left to instrumentalize and be instrumentalized by artists accordingly: <http://moussmagazine.it/remainder-at-hilarly-crisp/>

--

Alex Ross
alexander.m.ross@gmail.com
+44 (0) 7588 965 070

JEW 2013
Victor Bouillet
A4 Laser prints / tape
Malmö Konsthall
Sweden