

Dear All,

I run, though limp is probably a more apt term, an exhibition program out of my studio in Sunset Park called Malraux's Place (pronounced Melrose Place). To do so effectively I bought a domain name, which housed a cut and pasted tickertape of clumsy HTML, and a digital SLR which I still don't really know how to use. To be honest I never read the Malraux I was assigned as an undergraduate but I somehow remembered the coinage "museum without walls" and since I was initially allocating only a single wall of my studio for programming it seemed as good a name as any. Everything was ready to go, in that I had a name, a space, and the technological means to project both into the non-space of the screen.

I once saw a group show about screens at a perfectly respectable gallery in Chelsea. All the art had screens on it. That was the show. I kind of liked it, but I probably would have liked it a little better if a couple of the works didn't have screens on them. Then again who am I to judge? I'm no curator. Actually – now that curated has become the parlance of everyone from cheesemongers to listicle scribes – I am happy to tell you that I've had the chance to organize a show in which some of the artworks have screens on them, and some of the artworks don't. This is that show, and its at White Flag Projects.

Actually none of the artworks "have screens on them" come to think of it. Rather some inhabit screens and some don't. Don't worry though, this show traces a few more specific associations as well. For example: Some of the artists share alma matters and their subsequent debt collectors, some share walls and electricity bills. I assume we all share an increasingly overbearing dread of global calamity and environmental collapse, and I know all the artists share my friendship and admiration. This is a better description of Malraux's Place than the cynical one offered in the first paragraph so perhaps I'd better end the text here.

Best,

Sebastian Black

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