

82 - FRAME



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Here's a response to your inviting me to curate a show that comprises a single piece of work—a mechanism that simultaneously mocks and affirms the idea of an establishment like the Louvre, with its line of people queuing up to witness the Mona Lisa. It would seem to conflate highbrow and lowbrow, and possibly overcome that communal exhaustion and disinterest everyone seems to accept as the regular ambience of gallery openings these days. To paraphrase Wyndham Lewis's *Diabolical Principle*—a collection of incendiary pamphlets, similarly low-key—these things might appear insignificant or profoundly marginal in terms of scale or location, but ultimately they represent IDEAS that might then be contemplated or applied at any scale. At the very least your idea pushes for a third way, however modest or short-lived.

My idea is to combine two elements. The first is a painting by Tom Benson, a friend of mine in London. His recent work—at least, that he showed me a year or so ago—might be described as an attempt to **prove color.** I mean prove in the sense of allowing it “to prove itself”; perhaps “beyond all reasonable doubt.” [...]

The second aspect of my proposal is to introduce some psychedelic drug or other.

—“Acid Pantone 274U,” Albert Angelo, *Bulletins of The Serving Library* #4, 2012

Tom Benson,
Frame, 2012,
card stencil, 108 x 78 cm