



ACE X IMPOSSIBLE



APRIL 27TH, 2012

INTERVIEW: DMITRY KOMIS : CHELSEA PLACE CURATOR



The Chelsea Hotel is an icon of New York's endangered free spirit – replete with freaks, geeks, ground shakers, noise makers, and artists who just don't give a shit about capitalist progress. Though the latter has gnashed its teeth and the Chelsea's caboose has stuttered to a halt, the spirits in the air will never vacate the premises.

Writer and independent curator Dmitry Komis curates *The Quality of Presence* at the Chelsea Hotel today through Sunday in a recently vacated suite – a group exhibition that employs Walter Benjamin's seminal text *The Work of Art in the Age of Mechanical Reproduction* as a point of departure, and extends Benjamin's argument of a diminishing "aura" of an artwork to the architectural space that encompasses it.

We walked through the exhibition with some *Ace x Impossible* film and had a chance to ask Dmitry about the show and some our friends who are in it.

*Is Colette here to represent for the Fourierist spirit in 2012?*

Colette is Colette. She is true to her vision. Her work is certainly informed by a self-sustainable ideology, but I'm not sure she would say she was influenced by Fourier. For *The Quality of Presence*, she resurrected one of her original bedroom panels, complete with a 1975 lightbox, and customized it for the Chelsea space. It looks like it's always been there. I begged her to do it, she was not keen on bringing that back, but I felt it had to be seen within this context. I really respect Colette's work and think she deserves a lot more serious attention. I won't mention the current "controversy" surrounding her work, but it does seem to be very relevant at the moment culturally, thinking about artists and musicians and their all encompassing environments.