

**GALERIE
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COLIN SNAPP

COLIN SNAPP

Born 1982 Lopez Island, USA.

Lives and works in New York and Los Angeles, USA.

EDUCATION

Bachelor of Fine Arts, The San Francisco Art Institute, USA

SELECTED SOLO EXHIBITIONS

- 2018 *TC00565718*, Galerie Allen, Paris, France
Observatory, Alexander Levy Gallery, Berlin, France
- 2017 *Latitudes*, Alexander Levy Gallery, Berlin, France
- 2016 *Delta*, Galerie Allen, Paris, France
- 2014 *Jules Marquis*, And Now Gallery, Dallas, Texas, USA*
IRND, Galerie Allen, Paris, France
- 2013 *National Charter*, The Journal Gallery, Brooklyn, New York, USA
TC Studies, Unosunove Galleria, Rome, Italy
- 2012 *Lieca Toll*, The Journal Gallery, Brooklyn, New York, USA
Continental Drift, The Journal Gallery, Brooklyn, New York, USA
- 2011 *Colin Snapp / Daniel Turner*, Martos Gallery, New York, USA
Ill Leave You To Your Own Devices, Skylight Projects, New York, USA
- 2010 *Community Sculpture Seminar*, Jericho Ditch, Isle of Wight, UK*
Good Game, cur. Elizabeth Lovero, Recess Activities, New York, USA
Underneath The Sea, w. Mark Borthwick, cur. Susan Ciancolo, White Box Gallery, New York, New York, USA
Untitled Television Show, South of Town, Brooklyn, New York, USA
Alpine Meadow, ORG Contemporary, Detroit, Michigan, USA*
Ski Lift, Jericho Ditch, Isle of Wight, UK

SELECTED GROUP EXHIBITIONS

- 2018 *Future Relics*, MOCT, Moscow, Russia
- 2016 *True Love Over Physics*, COMA Gallery, Sydney, Australia
Tell me what I mean, To _____ Bridges _____, New York, New York, USA
Curated by Etudes, Riviera, Milan, Italy
- 2015 *Fifi projects*, Mexico City, Mexico
- 2014 *Freezer Burn*, Hauser and Wirth, New York, New York, USA
Eclat Attraction de la Ruine, Université Sorbonne Nouvelle, Paris, France*
- 2013 *Park*, Self Titled Space, Tilburg, Netherlands
Zelda Zonk, cur. Timothee Chaillou, Préface, Paris, France*
356 Sculptures, Mission Road Gallery, 356 S. Mission Rd. Los Angeles, California, USA
Christian Rosa/Colin Snapp, Ibid Projects, 4619 W. Washington Blvd, Los Angeles, California, USA
TC 00025617, Family, Los Angeles, California, USA
- 2012 *Panorama*, Das Odeon, Vienna, Austria
Eagles, Marlborough Madrid, Madrid, Spain
Discovering Slowness, Tranzit, Bratislava, Slovakia
nanomacromega, University California San Diego, cur. Lucía Sanromán, La Jolla, California, USA*
Harold Ancart/Rallou Panagiotou/Colin Snapp, Ibid Projects, London, UK
Its Endless Undoing, Thierry Goldberg Gallery, New York, New York, USA
Den Haag, Gallerie West, The Netherlands*
- 2011 *Discovering Slowness*, Tabacka Cultural Center, Kosice, Slovakia
The Whitney Museum of American Art, New York, USA*
Flash Light/Festival of Ideas, cur. Nuit Blanche, The New Museum of Contemporary Art, New York, USA*

- Times Square AEO LED Billboard Project, New York, USA*
Festival of Lights: America, KMG, Brooklyn, New York, USA
Cover Version, Brooklyn Academy of Music, Brooklyn, New York, USA
 Yautepec Gallery, Mexico City, Mexico*
 Wolfe Island, Saint Lawrence Ice, Ontario, Canada*
 2010 *Us and Them*, org. Parinaz Mogadassi, Interiors, New York, New York, USA*
Something, cur. Marco Antonini, Pratt Manhattan, New York, New York, USA
Foto>30, Proyectos Ultravioleta, cur. Stefan Benchoam and Gerardo Conteras, Guatemala City, Guatemala
Macys, with Infinity Window, Triple Canopy, Brooklyn, New York, USA*
High Fructose Painting, org. Katie Bode, Sculpture Center/Astoria Walk, New York, New York, USA
Summer Screenings, cur. Daniel Turner, Jericho Ditch, Isle of Wight, UK
Selections from Untitled Television Show, John Connelly Presents, New York, New York, USA
86 Forsyth, cur. Scott Keightley, QVNOXW//, New York, New York, USA
Vessel, cur. Kenya Robinson, Brennan Courthouse, Jersey City, New Jersey, USA
Swipe Country, cur. Michelle Hyun, Add-Art, New York, New York, USA*

*Collaboration with Daniel Turner as JULES MARQUIS

PUBLICATIONS

- 2016 *National Charter*. Published by Études Books, Paris
 2015 *ID*. Published by Études Books, Paris
 2013 *Vista*. Published by Études Books, Paris
 2011 *Sydney Jonas Walk*. Published by Hassla Books, New York

AWARDS/RESIDENCIES

- 2012 Viennafair artist commissions, Panorama project,
 2007 Blue Ridge Trail visual arts residency, Windsor VA
 2002/04 San Francisco Art Institute, merit scholarship

LECTURES

- 2012 Viennafair, Vienna Sonic Pannel Discussion, September 20.
 Maryland Institute College of Art, September 20.
 2011 Maryland Institute College of Art, Film Symposium 1, October 22.
 2010 Jericho Ditch, Community Sculpture Seminar, September 15.
 2006 San Francisco Art Institute, Conversation with George Kuchar, May 8.
 2008 Harold Oliver Primary, Color and Field, March 3.
 2009/2010/2011 Lopez Historical Society, Panel Discussion, June 10.

SELECTED PRESS

- 2018 Jeffrey Grunthaner, "Colin Snapp: Observatory at Galerie Alexander Levy", *White Hot Magazine*, November 2018
 2017 Spencer Everett, "New Latitudes: Spencer Everett Interviews Artist Colin Snapp," *White Hot Magazine*, April 2017
 2016 Nicole Kaack, "Colin Snapp: In Conversation with Nicole Kaack," *SFAQ International Art and Culture*, 5
 November 2016
 2015 Jeff Grunthaner, "City Limit at the Journal Gallery," *White Hot Magazine*, May 2015
 2014 OSMOS Magazine, Issue 5, pages 46-49, NV Regional, Winter 2014
 Interview by ST. Dimitrakopoulos, *Kennedy Magazine*, Issue 2, pages 10-25, Summer 2014
 2013 Etudes Books, "Blue Book no.5", 48 pages, essay by Jeffrey Grunthaner, April 2013
 Eine Magazine, "Issue 5", spring/summer 2013
 James Schaeffer, "The Concrete Issue," *Nasty Magazine*, page 49, autumn 2013

- Jeffrey Grunthaner, "Interview on Jules Marquis," *Bomb Magazine Online*, February, 19, 2013
- 2012 "Colin Snapp, Basalt," *The Journal*, Issue 32, pages 120-130, December 2012
- Mariana Botey, Lucía Sanromán, "Engineering and its Reversals: "materials, structures, seeds, aesthetics, cognition," *UNWEAVE*: pages 53-57, Volume I, Fall 2012
- Kate Abnett, "A Platform for the New Generation," *The Vienna Review*, page 17 September 1, 2012
- Korhnhha Chenna, "Vienna Sonic," *The Art Newspaper Russia*, Cover page, September 1, 2012
- Jeffrey Grunthaner, "New Directions:The Art of Jules Marquis," *C.S. Magazine*, pages 12-16 September 1, 2012, ill.
- Andrew Russeth, "Colin Snapp Debuts Video at New Journal Gallery," *Galleriestny.com*, April 12, 2012
- Sam Cate Gumpert, "Continental Drift," *Mono-Kulture*, March 6, 2012
- Alison Martin, "Continental Drift," *The Examiner*, March 26th, 2012
- 2011 "Jules Marquis," *The Journal*, Issue 31, page 125, December 2011
- Fionn Meade, "Sydney Jonas Walk," *Hassla Publishing*, edition of 500, October 8th, 2011
- Andrew Russeth, "Colin Snapp and Daniel Turner at Martos," *16 Miles of String*, July 29, 2011
- Jacob Brown, "Now Showing Colin Snapp Daniel Turner," *New York Times T Magazine*, June 30, 2011
- Katherine Krause, "Tin Roof Rusted," *Dossier Journal*, June 30, 2011
- Interview with Sam Cate Gumpert, "Here and Now," *Mono-Kulture*, June 30, 2011
- Interview with Kate Donnelly, "Jules Marquis," *From the Desk Of*, June 29, 2011
- Logan Jones, "Colin Snapp / Daniel Turner," *Bullet Magazine*, June 28, 2011
- Jacob Brown, "Timely," *The York Times Style Magazine*, Summer, 2011
- Cali Bagby, "Art From Urban to Rural Life," *Islands Weekly*, cover pages 4-6, June 8 2011
- "Decade Issue/Classified Ads," *An Art Newspaper*, May, 2011
- N. Schwarz, "Ao on site," *Art Observed*, April 22, 2011
- "AbraK48Dabra," *K48*, Edition no. 8, December, 2011
- Jacob Brown, "Video Exclusive," *The New York Times T magazine*, January 17, 2011
- Flaunt magazine*, Cover Version, Flaunt Staff, January 2011
- 2010 Katherine Krause, "Skylight projects," *Dossier Journal*, September, 2010.
- Aron Lake Smith, "Chinatown's long tendrils," *The New York Observer*, June 2010
- Géraldine Ancrì & Emilie Lauriola, "Reel Ten," *WOW Magazine*, May 2010
- Alexander Wolf, "A tour of LMCC," *Art Info*, May 2010
- "A Sunday with Susan Cianciolo," *Dis Magazine*, March 2010
- Interview with Kenya Robison, "The Dialogue," *Eyebeam*, January 2010
- 2007 Jeremy Snapp, *Northwest Legacy*, Volume one, October 2007



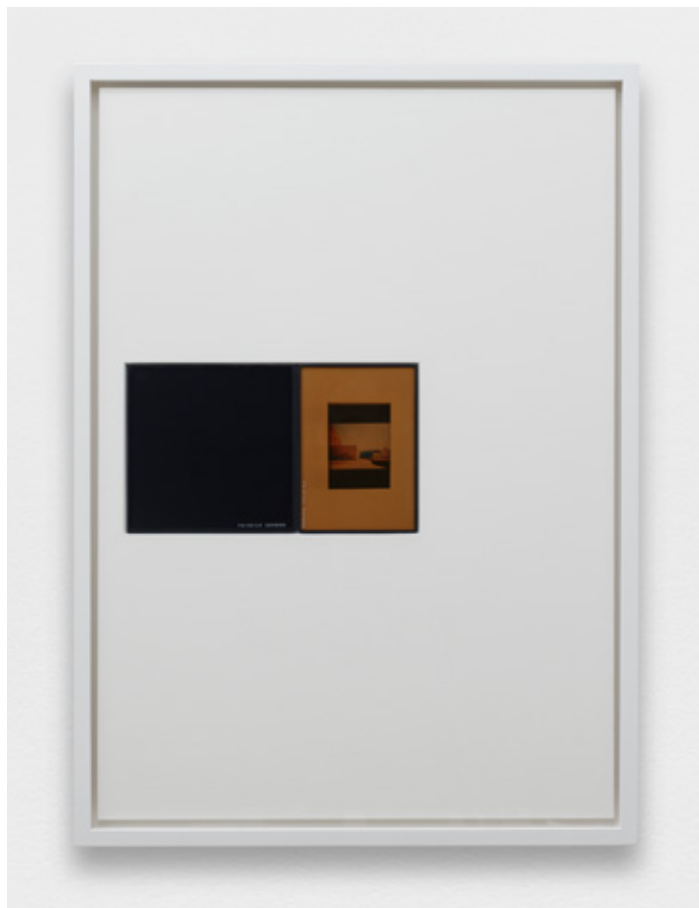
exhibition view, *Latitudes*, Alexander Levy Gallery, Berlin, 2017



Sheraton, 2016
video and digital video camera
19 x 37 x 22 cm / duration 60 mins
photo : Aurélien Mole
courtesy the artist and Galerie Allen, Paris



IRND Platinum/Amber/3, 2016
infrared ND lens filters, 35mm konica print
Image: 65 x 47 cm
photo : Aurélien Mole
courtesy the artist and Galerie Allen, Paris



IRND Platinum/Sepia/6, 2016
infrared ND lens filters, 35mm konica print
Image: 65 x 47 cm
photo : Aurélien Mole
courtesy the artist and Galerie Allen, Paris



E.S. Cadillac 2 / E.S. Evinrude, 2014
exhibition view, *Tell Me What I Mean, To Bridges*, 2016
Right : Robert Heinecken
courtesy the artist and Galerie Allen, Paris



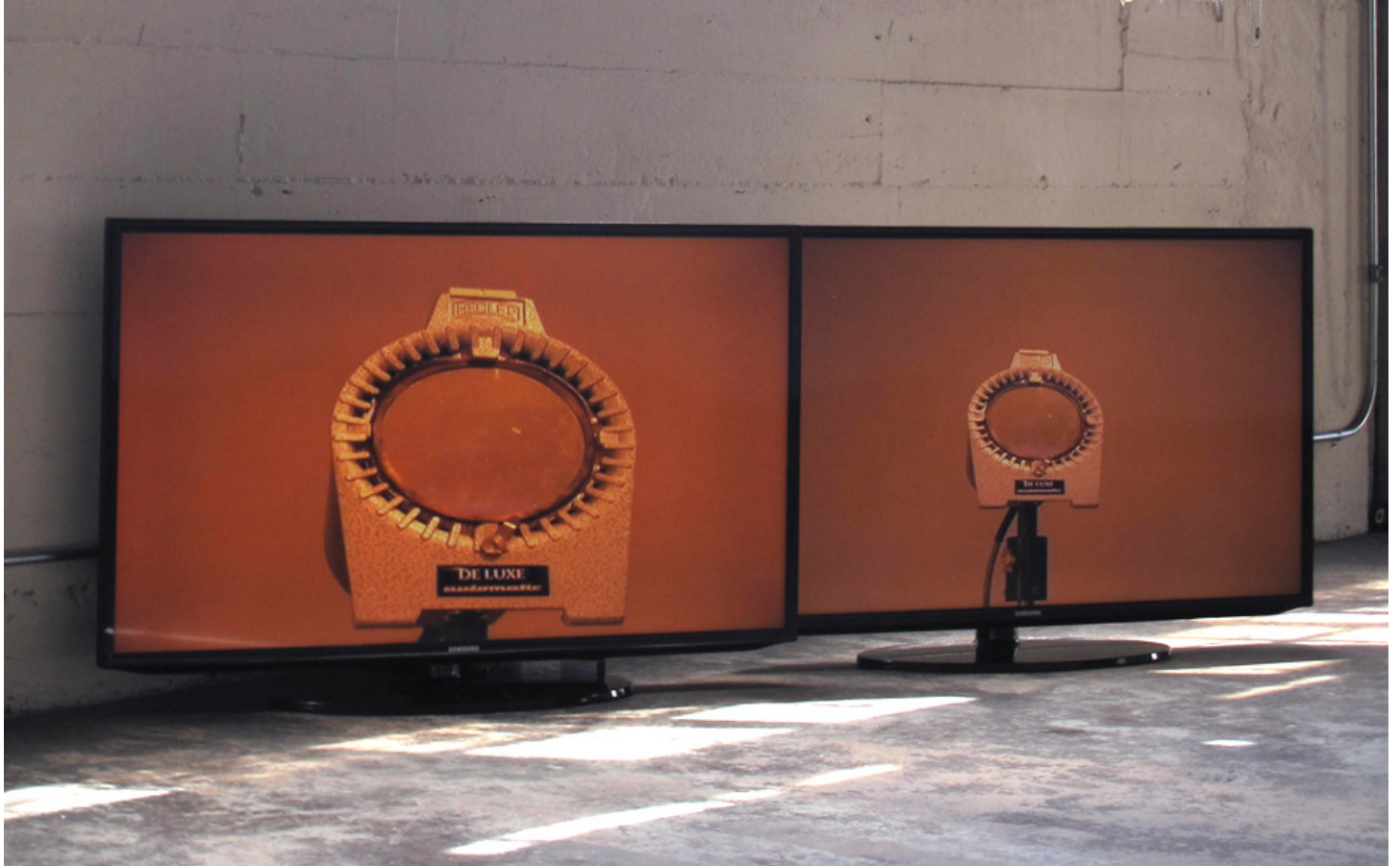
TC Studies, 2013
exhibition view, Unosunove, Rome
courtesy the artist and Galerie Allen, Paris



Panorama, 2012
video with live sound
VIENNAFAIR, Odeon, Vienna
courtesy the artist and Galerie Allen, Paris



Panorama, 2012
Video still, video 16:9, sound
37 minutes
courtesy the artist and Galerie Allen, Paris



Deluxe Automatic, 2013
Video Still, multi channel video, sound
2 minutes, 9 seconds
courtesy the artist and Galerie Allen, Paris



TC00025617, 2013
archival ink jet print, glass, pedestal
122 x 183 x 18 cm
courtesy the artist and Galerie Allen, Paris



TC00035511, 2016
c-print
177 x 115,5 cm
courtesy the artist and Galerie Allen, Paris



TC00105902, 2016
c-print
177 x 115,5 cm
courtesy the artist and Galerie Allen, Paris



ND Studies #5 & ND Studies#4, 2017
exhibition view, *Latitudes*, Alexander Levy Gallery, Berlin, 2017
courtesy the artist and Galerie Allen, Paris



Leica Toll, 2012
exhibition view
The Journal Gallery, New York
courtesy the artist and Galerie Allen, Paris



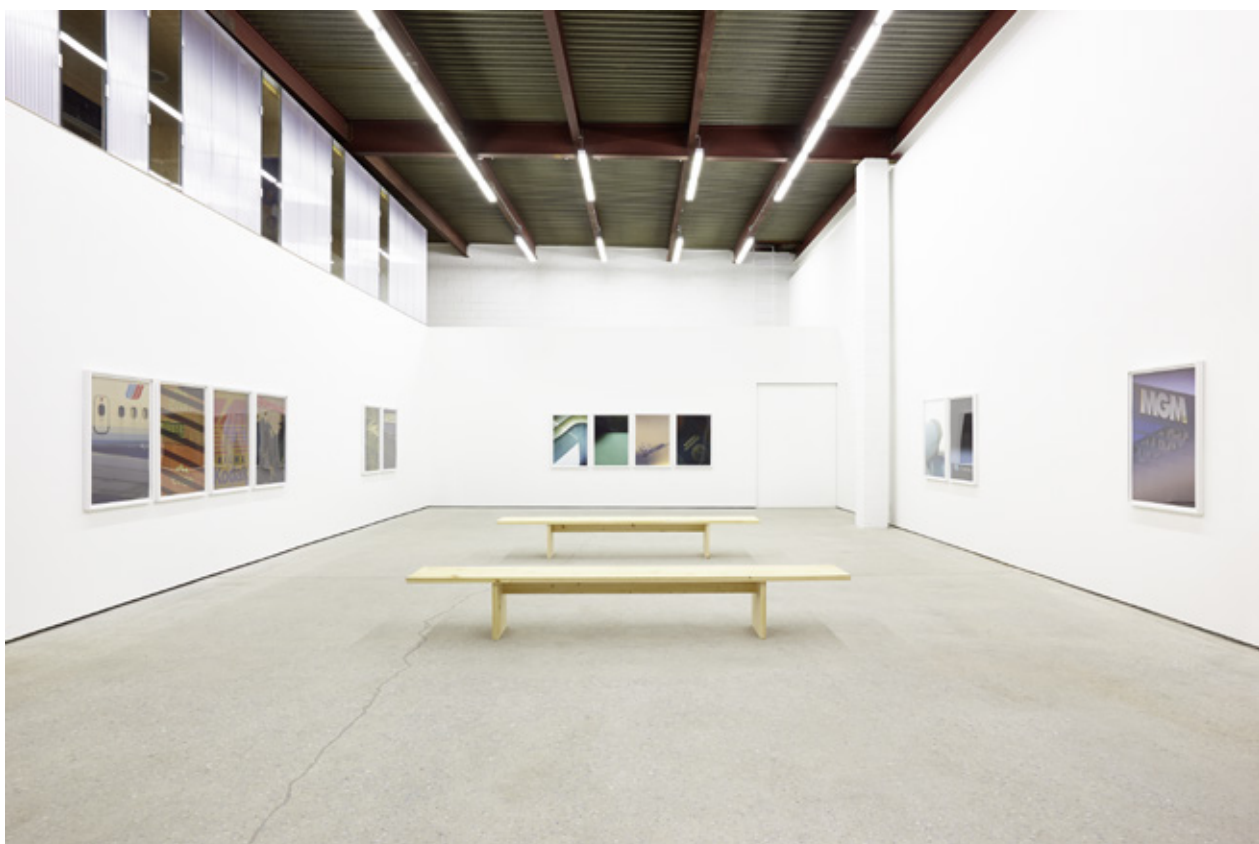
Leica Toll, 2012
Video Still, 2 channel video, sound
8 minutes, 2 seconds
courtesy the artist and Galerie Allen, Paris



Glass Study 1 - 3, 2012
exhibition view,
Ibid Projects, London
courtesy the artist and Galerie Allen, Paris



Glass Study 1, 2012
c-print
183 x 117 cm
courtesy the artist and Galerie Allen, Paris



National Charter, 2013
exhibition views,
The Journal Gallery, New York
courtesy the artist and Galerie Allen, Paris



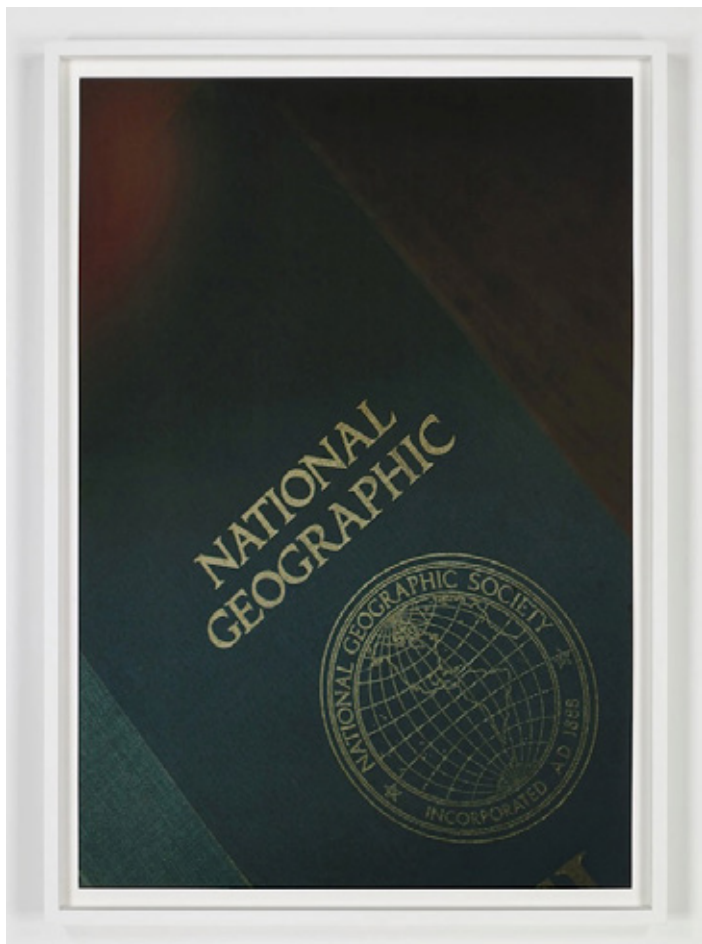
NV Regional, 2013
Video Still, 16:9 video, sound
90 minutes
courtesy the artist and Galerie Allen, Paris



National Charter, 2014
exhibition view, *Freezer Burn*, Hauser and Wirth, New York
Foreground : Daniel Turner
courtesy the artist and Galerie Allen, Paris



IRND Coral 1-2, 2014
Infared ND lens filter, 35mm konica print
63 x 44 cm (framed)
courtesy the artist and Galerie Allen, Paris



National Charter, 2013
Archival Pigment prints on cotton rag paper
104.8 x 71.1 cm
courtesy the artist and Galerie Allen, Paris

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PRESS

NOVEMBER 2018 - "THE BEST ART IN THE WORLD"

Colin Snapp: Observatory at Galerie Alexander Levy



Colin Snapp, "Observatory" (installation view). (All images courtesy of the artist and Galerie alexander levy).

Colin Snapp: Observatory

Sep 15, 2018 - Nov 3, 2018

Galerie alexander levy (<https://alexanderlevy.de>)

Rudi-Dutschke-Strasse 26

D-10969 Berlin

By JEFFREY GRUNTHANER, NOV. 2018

Similar to how the works of certain artists might be described as “mixed-media,” one can describe the artistry of Colin Snapp as “mixed perspective.” Working primarily in film and photography, Snapp strategically documents how people conform to ritualistic patterns of conduct. He captures distant figures observing ordinary cultural mores like walking, standing still, or photographing a pleasant landscape. The significant difference is, in Snapp’s work, these behaviors are deprived of any visible purpose. Families gathered at a national park, for example, might come off looking like lemmings: an endless flux of some unidentified, yet uniform mass disappearing at the edges of the frame, as though falling off a cliff. Along with this, the mediating borders of the camera’s lens become an awkward presence, denying the observer any pretence of clear-eyed objectivity.

I had the opportunity to interview Snapp regarding his most recent body of work, delving into subjects like ritual, cultural identity, and the pervasive anomie of Western society.

Jeffrey Grunthaner: Can you speak about the methodology behind the images you’re presenting? They have the aura of images captured by a security camera, but nothing is found footage, correct?

Colin Snapp: Yes, that's correct. None of the work in the show was appropriated. The images were created using a variety of methods. Many were taken through natural filters such as tinted windows. I then rephotographed them off a video camera LCD screen. This gives the images a faded or worn-out quality. By using hi-fi cameras to create lo-fi images I’m essentially bypassing the cameras original intent and creating something that is inherently unique. The average person spends a significant amount of time perceiving the world through some form of

layer or another. If im going to document the world in a way that's at all contemporary, then I need to consider how it's currently being experienced and make works reflective of that experience.

JG: I'd like to talk about the way you re-present expansive, natural sites in the context of a white-walled gallery. Why do you chose to present your works framed (or on TVs), rather than in another way (say, pinned to a wall or projected)?

CS: It has to do with the architecture of the space. Much of my work is indexical and series based; and I often use traditional techniques such as frames and pedestals. My practice is site-specific, and I really enjoy the challenges that artistic presentation requires. I've become increasingly interested in exhibiting in a variety of settings. I recently exhibited a film at a concert venue in LA in front of three thousand people. A month earlier I screened that same film on a billboard in rural Washington state with just a handful of people. I cant say which screening was more successful. But I did learn a lot from both presentations — as each one highlighted different qualities of the movie.



Colin Snapp, "Observatory" (installation view). (All images coutesy of the artist and Galerie alexander levy).

JG: Showing in European galleries, do you see your work as introducing non-Americans to the fissure and faults inherent in American life? Do you think you could do the reverse — maybe develop a critique of European society within the context of an American gallery?

CS: That's something I often think about. I prefer to create my art in the US, but exhibit it in Europe. America is what I know and what I feel comfortable talking about in any depth. I'm sure I could make some interesting work in Europe, but it would be from the perspective and mind of a tourist. In the US I feel I can work with more complexity, and actually study tourism while not being one.



Colin Snapp, *NV Regional* (2013 - 2017), HD video still.

JG: Let's talk more about tourism. On the one hand, given the contingency of your birth, you are more familiar with Western and mid-Western landscapes than most. On the other, these places were explored and known to native American peoples long before there was any such thing as "America." Do you think it's somehow fundamental to the American experience to be a perpetual tourist? At home but never truly at home?

CS: I wouldn't say it's only fundamental to the American experience. I think you can go anywhere in the world and find people that don't feel like they fit in and are perpetually adrift in their own country. This is even more the case when you look at how we travel and navigate the world. The infrastructure of modern travel is set up in a way that makes it difficult to experience culture in an in-depth

manner. There always seems to be a layer of separation. Cruise ship travel and packaged bus tours are perhaps the most obvious example of how superficial and distant we have become from the places we visit.



Colin Snapp, *NV Regional* (2013 - 2017), HD video still.

JG: Perhaps more of a comment than a question — but could you talk about identity in your work? I find it striking that groups of people you capture, perhaps because they are tourists, are often reduced to facelessness, always in the midst of repetitive movements or gestures, like participants in a ritual they don't understand. Does ritual play a significant role in your work?

CS: In some facet or another ritualism is at the core of all my work. The ritualistic nature of travel is particularly interesting to me. I choose to focus on locations that act to highlight this. My film *Nv Regional* is perhaps the most straight forward example. It's a 90 minute film that portrays a mass of tourists ascending and descending a hillside on the backside of the Hoover dam. These tourist are walking to a view point to see the dam yet the actual dam is never revealed. The viewer only sees a steady stream of tourists that seem to be on some form of pilgrimage. In a sense it could be filmed anywhere. By not revealing signs or known landmarks my work focuses on processes and movements, rather than the actual locations. My work is about looking at something that's

considered banal or mundane and re-framing it to create a new meaning. I consider the basic act of taking a photograph one of the most ritualistic things that humans do.



Colin Snapp, "Observatory" (installation view). (All images courtesy of the artist and Galerie alexander levy).

JG: Are you currently working with new footage or materials similar to what you presented at Alexander Levy? Are there any new directions you're hoping to go in?

CS: Yes, I'm currently working on several new projects I'm excited about. The first being a film about the spiritual nature of malls in America. I'm also working to create a sculpture exhibition with the trash and detritus left behind on Mount Everest. I would like to start focusing on more extreme forms of tourism, such as mountaineering and diving. WM

ESSAY

SPOILER ALERT ON INSTAGRAM AND THE ART WORLD

Instagram has become an indispensable tool for artists, curators and gallerists but how is it affecting our visual literacy in the process? VAULT weighs in.

By Sammy Preston

"All that was once directly lived has become mere representation," wrote Guy Debord in his 1967 Marxist-leaning treatise on modern life, *The Society of the Spectacle*. He described a dystopian sort of world, subsumed in a frenzy of technology and images – a not-so-far-fetched prophecy for our digital age. Since the camera obscura and its earlier niche iterations, the practice of photography has proved to be an incredible and unwieldy power: a mystic technology to shape and shift our experience of reality and our perception of memory, gently tending to the more violent flames of our imagination and our deep-rooted, universal ego.

Ten years after Debord, Susan Sontag published *On Photography*, a series of seminal essays on the superfluity of visual material and the idea that photographs "enlarge our notion of what is worth looking at." Sontag, whose sentiments on snap culture are ever-relevant, argued that the practice destroys the richer currency of our visual literacy: it impoverishes the world of artistic intellect, obstructs our ability to present, and is at its most damaging when applied to the arts.

Over three decades before the arrival of Facebook, Instagram and the social media photostream, Sontag reasoned "to photograph is to appropriate the thing photographed" and that the mass medium of the camera has become "the ideal arm of consciousness in its acquisitive mood." For the activist, photography was a militant arsenal, a mass art form but not especially artistic, "a compliment mediocrity pays to genius" and "a tool of power."

So, we can imagine that Susan Sontag would have criticised social media and the 2010 arrival of Instagram which saw life and art viewed through the Nashville filter. But might she have been side-stepping the greater medium of our age? And what is the true value of Instagram – along with its tendency to spark visual saturation – for artists, gallerists and the wider art world?

Executive Director of Artspace in Sydney, and curator for the Encounters sector of Art Basel in Hong Kong, Alexie Glass-Kantor's (@alexieglass) Instagram tagline wryly plucks from Sontag's prose: "today everything exists to end in photograph #sontag". In Hong Kong for Art Basel in March this year, Glass-Kantor was called to argue for the motion in an Intelligence Squared debate that asked, is social media killing art? She and teammate British artist Ryan Gander (@ryangander) supplied a captivating case, with Glass-Kantor pitching social media's seven abominable offences against art.

As well as skewing our perception and short-changing us of the real nuances beyond the screen, Glass-Kantor highlighted the grave difference in sum between artists' pockets and those of global conglomerates like Facebook (who purchased Instagram in 2012 for US\$1 billion). According to January 2017 statistics from the National Association of Visual Arts (NAVA), 64 per cent of Australian artists earn less than \$10,000 from their creative work.

Though, debate aside, Glass-Kantor happily admits, "I love Instagram. I majored in photography at art school and I love images. Instagram for me has been a great platform for reminding me about why images matter." Last year, CNN included Glass-Kantor in a listicle titled 'The world's most beautiful Instagram accounts to follow.' For the most part, she's wary of the epistemic and public tender of the platform, and of the fallacy in discrediting artists' work in simple point-and-shoot reappropriation. But as a curator, Glass-Kantor sees Instagram as a useful cataloguing tool, a powerful publishing mechanism, and perhaps a curious connecting muscle for the arts not yet properly fixed.

Just moments after the Intelligence Squared debate, Glass-Kantor and Artspace launched *S2 ARTISTS S2 ACTIONS*. The online project, which will begin to play out in September, asks artists across Asia to address local social and political issues such as the refugee crisis and mass migration. The yearlong initiative exists publicly almost solely via Instagram – artists are allocated a week, and given access to the @S2ARTISTS2ACTIONS Instagram account.

"Because [Instagram] is led by images, you can speak in a cross-cultural format," says Glass-Kantor. "You can allow for a level of immediacy to context, without having to ship works. You can create works for that space that can actually speak to an accumulative audience in a different way. It's pretty amazing."

For Paris-based curator and director of Galerie Allen, Joseph Allen Shea (@galerieallen), reinterpretation and representation, while potentially damaging, is an inevitable end point for art and part of its necessary communication and reception. "Art can be funnelled, filtered, and cropped but only if that is a format that can carry or aid art," he says. He points out that destructive misrepresentation of art "can happen from many different reasons outside the digital realm, in a gallery it might be a bad hanging, bad lighting, or a multitude of real world distractions. My point is that the digital space isn't the problem, it is in human error or alternative agenda."

As with any media, perhaps it's key to pay mind to the agenda of art on Instagram. The company itself employs its own Visual Art Director (Kristen Joy Watts, @kjoywatts), and has heralded hashtag campaigns like #Empty to excite and connect art enthusiasts and art museums. Initiated by Dave Krugman, an influencer and expert in online communities, the Empty movement began in 2013 and featured magnetic, shareable photographs of institution interiors after hours – The Met, The Royal Opera House in London, and eventually, MOMA in Hobart. "The visual aspect of Instagram makes it possible for people to interact in a more meaningful way," Krugman told *The Guardian* in an interview two years later. Arguably, Empty made art less exclusive, and inspired renewed thirst for visual discovery.

For Ramesh Mario Nithiyendran (@rams_deep69), Instagram is a part of the contemporary artistic vernacular, a subconscious and integral part of his practice, even his artistic brand, and a reality of art communication right now. "I'm pragmatic. I understand that most people will encounter an artwork on a screen before they have the chance to view it in person, and I have no value judgment associated with that," he says. For *The National* exhibition at Carriageworks in Sydney, Nithiyendran's towering neon pink phallus was "kind of made for Instagram traction."

Of Allen Shea's stable, New York-based artist Collin Snapp doesn't use Instagram. Snapp's work directly addresses screen culture and the notion of creating value within an image, specifically digital imagery. He sees a problem with carving individuality



in the digital realm. "Personally, the importance lies in the separation... how can an artist that uses digital media define their own visual language?" he asks. "Instagram or Facebook can and have been incredibly beneficial to many artists. Yet, it can also cheapen the intent. Cheapen the outcome. I prefer to share fewer images that carry weight than an abundance of images that don't. It's certainly very thin line though."

Brisbane-based artist and lecturer in visual media at Queensland University of Technology Daniel McKewen admits he does "occasionally post image-observations or jokes, and carefully cryptic updates" on his own work-in-progress, but he is wary of revealing work that simply won't connect as poignantly online as it might in reality. "This is mostly because I'm a private person, my studio process is similar, and the artwork I am currently making isn't really about social media. A real bodily sense of spatial and temporal experience is difficult to convey through a screen. This makes some art necessarily a real-life proposition."

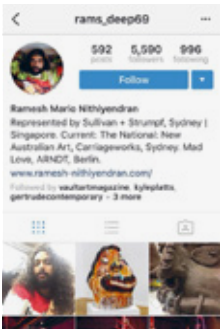
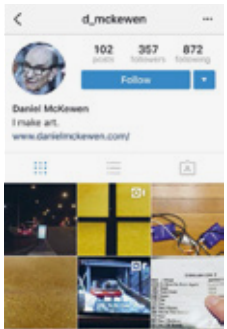
Then there's also the issue that too much exposure on Instagram in the lead-up may reduce anticipation of a show. But it's hard to argue that these limitations outweigh the benefits: the ability to self-publish, the freedom to scroll and share anywhere anytime, for lengthy conversations about art to take place across oceans. As Allen Shea puts it: "Digital technology has limited some experiences. [Despite this] it should not stop us from questioning these channels or making time for looking at art objects unhindered by the flatness of screens." **V**

SONTAG, WHOSE SENTIMENTS ON SNAP CULTURE ARE EVER-RELEVANT, ARGUED THAT THE PRACTICE DESTROYS THE RICHER CURRENCY OF OUR VISUAL LITERACY: IT IMPOVERISHES THE WORLD OF ARTISTIC INTELLECT, OBSTRUCTS OUR ABILITY TO PRESENT, AND IS AT ITS MOST DAMAGING WHEN APPLIED TO THE ARTS.



On Photography by Susan Sontag

Top to bottom, left to right
COLLIN SNAPP
Photographer Aurélien Mole
Courtesy the artist and Galerie Allen, Paris
Instagram account of Daniel McKewen
Instagram account of Ramesh Mario Nithiyendran
Courtesy the artists





OSMOS *Colin Snapp NV Regional*
 text Cay Sophie Rabinowitz
 Issue 05 Winter 2014

STILL MOVING: STELLA COLIN SNAPP

COLIN SNAPP NV REGIONAL

NV Regional, filmed at Hoover Dam, on the border between Arizona and Nevada, is a ninety-minute, single-channel digital video capturing the constant stream of tourists as they traverse a narrow walkway. Their single goal is to reach a viewpoint adjacent to the dam, where presumably they will take pictures and remain, traveling along the same route in reverse. Many do, in fact, carry cameras. In the visual narrative, animated figurative shadows of the visitors vary over the course of the day according to the sun's path, which is the only detail in Snapp's film that embodies difference. The seemingly endless procession of people plodding up and down steep switchbacks appears to be in an otherwise desolate location. Without the sun to indicate time of day this durational situation remains entirely aural.

As we watch the video, an incessant hum in the background becomes evermore distinct. The sound is recorded noise emitted from power lines located at the parking lot of the visitor center; it is the sound to this journey. The production with *NV Regional* featured in this issue of *OSMOS Magazine* demonstrates a determined repetition inherent to the managed site, as well as the effect of repetition as a conceptual device employed by the artist.

About this information however, the travelers in their movements appear otherworldly, like religious disciples on a devout pilgrimage. Like much of Colin Snapp's work, *NV Regional* aims to transform key destinations within America's middle class from the mundane to the moment.

An aerial photograph showing a wide, light-brown dirt path or road. Several small figures of people are visible walking along the path. The terrain is arid and hilly.

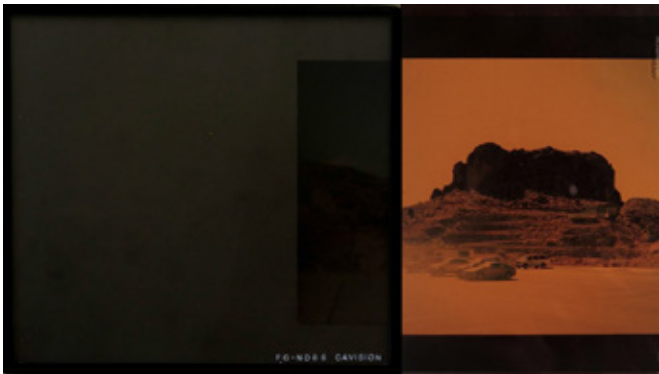


Creative Sugar *Colin Snapp Exhibits at Galerie Allen in Paris*
text Jeffrey Grunthaner
July 2014

NYAQ / LXAQ / SFAQ
INTERNATIONAL ART AND CULTURE

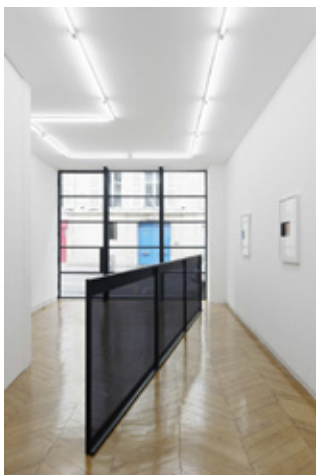
INTERVIEWS

COLIN SNAPP: IN CONVERSATION WITH NICOLE KAACK



Colin Snapp, *IRND Platinum/Amber/4*, 2016. Infrared ND lens filters, 35mm konica print. Image: 65 x 47 cm

American artist Colin Snapp uses his work to reflect upon a cultural fascination with image that haunts the very structures of our lives. In film, photography, sculpture, and installation, Snapp captures the architectures, such as tour buses and brands, that mediate and reduce our lived experience to a series of static images. In recent projects such as the video *NV Regional* (2013) and the photographic series "National Charter," Snapp has explored the strange meeting point of authoritative order with natural beauty. Snapp speaks with NYAQ's Nicole Kaack on the event of his concurrent exhibitions at Galerie Allen and FIAC in Paris.



Colin Snapp, *Delta*, 22nd September, 2016 — 29th October, 2016, Galerie Allen. Photo: Aurélien Mole

Nicole Kaack: "Delta" can signify many things. It is the mathematical symbol for change, but it is also the term we use to describe that sedimentary no-man's-land at the mouth of a river as it turns into several. Why did you choose this name for your exhibition at Galerie Allen?

Colin Snapp: I decided to title this exhibition "Delta" for several reasons. I was first exposed to the word while flying with the American airline Delta, so I've always associated it with air travel rather than a mathematical or geographical reference. I've always been interested in typography as well as the subtleties of visual marketing, specifically corporate logos. Much of my work acts to re-frame the notion of what a logo stands for and how the imagery of what a brand represents is constantly in flux. The Delta Airlines insignia is a logo that I've always been attracted to. Additionally, I like the non-specificity of the word Delta. For one person it can bring to mind geometry—specifically, a triangle in the Greek sense—for others perhaps fraternity culture or the ending point to a river. The title Delta doesn't directly address any specific work in the show but, in an indirect way, alludes to all the works. For me there is certain poetry with the title as it leaves space for interpretation yet simultaneously speaks of my interest in modern travel, geography and the nature of branding.



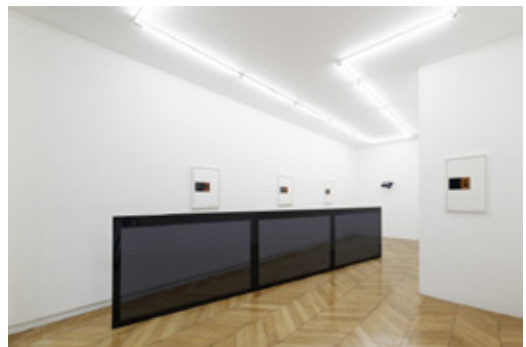
Colin Snapp, *Sheraton*, 2016. Video and digital video camera, 19 x 37 x 22 cm / duration 60 mins. Photo: Aurélien Mole. Courtesy the artist and Galerie Allen, Paris

Your title sort of preempted my desire for profundity in a word, a single serving of eloquence. I love that your experience of the word "Delta" is both the capitalist dream and the defeat of the intent behind the branding. In a kind of circular reasoning, they name the company "Delta" to suggest that what they sell is both pure and natural, but when your first experience of the word is as this consumer experience, the intent is somewhat reduced. This is not to say, of course, that those words have been voided of the classical connotations. Maybe that is part of it: producing a non-word that nonetheless holds multiple meanings. Would you say that, in this manner, the title is almost a filter for the entire show?

Yes, I agree with you completely. I'm quite intrigued by the fact that a word that represents a corporation often becomes more powerful than the definition of the word itself. Also, it's important for me to give a somewhat ambiguous title to an exhibition that, by its nature, is quite conceptual. The thought of using a title as a crutch to express the full idea of an artwork has never appealed to me.

There is a certain kind of loneliness to the way that you photograph nature in the *IRND* series. I think this emerges from the sepia tones of the *IRND* filter, which draws ties between the images you choose to capture and shots taken by early travel photographers like Félix Teynard or Gustave Le Gray.

The *IRND* series came about as somewhat of an accident. While filming a video in Nevada, several of these filters broke due to the wind. It became obvious to me that I needed to make use of these "artifacts of production." Initially I thought to frame just the fractured filter but after some time I realized it was more interesting to create assemblage works with these filters. In turn, the series has become a way for me to portray not only elements of my filmmaking process but also address the larger frame work of my practice.

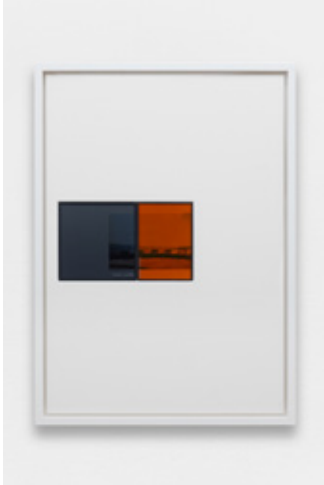


Colin Snapp, *Delta*, 2016. Charter bus windows, tint, and powder coated steel, 456 x 111 x 5.5 cm. Photo: Aurélien Mole. Courtesy the artist and Galerie Allen, Paris

Transparency, as a technique of literalizing an already-mediated gaze, is present throughout your work. Your images of tourists in parks demonstrate a cultural enthusiasm for the image on the screen that exceeds interest in the reality on the other side. Would you speak about this in relation to the new window sculptures and *IRND* prints presented in *Delta*?

The infrastructure of travel contains divisions that dictate perspective as well as experience in a general sense. For instance, if one person is a passenger on a bus or plane looking through a window with a cyan tint they are going to interpret their surroundings in a different manner than a passenger who views these same surroundings through a window with a yellow tint. The *IRND* series act to address this phenomenon in the simplest of forms as they show a single landscape photograph through two different fields of color. The charter bus window sculpture is similar in terms of creating a piece that confronts these notions of perception yet it varies in the sense that it also acts as a barrier and form of constraint. The basic principle I'm addressing with this sculpture is that a person can exist within a location or culture but not actually engage within it. It's a piece that originated out of a Leica Toll, a film I made in North Africa where I spent a month living within packaged tour groups. The majority of my time was spent witnessing the countryside from the contained perspective of bus windows. I shot the entire film from this limited vantage point.

Creative Sugar *Colin Snapp Exhibits at Galerie Allen in Paris (continued)*
text Jeffrey Grunthaner
July 2014



Colin Snapp, *IRND Platinum/Amber/2*, 2016. Infrared ND lens filters, 35mm konica print. Image: 65 x 47 cm. Photo: Aurélien Mole. Courtesy the artist and Galerie Allen, Paris

You also choose to distance or dwarf the image further by placing it in a much larger canvas. Can you talk about that compositional decision?

The choice to place a small object in a large frame is a way for me to draw attention to the filters. I prefer to think of these filter assemblages as historic artifacts. Artifacts derived from a personal experience yet presented almost as though they are sacred objects in a vitrine. The compositional decisions as well as the framing are influenced by these notions.

That is interesting. I definitely see the vitrine space, in the sense of presenting an object as testament to narrative, but also in the form. The way you isolate the assemblages in an expanse recalls the way such articles are presented in museums. The move from horizontal to vertical is also important though, because as viewers we have to look forward, outward, towards the object. It is the reorientation from the working object plane to the perceptual, lived one. In thinking about experience in this way, framing it for us to look at, what do you hope to bring to your viewer? Do you have an agenda or do you hope for a freer response?

I like what you're getting from these works. It's definitely in line with what I was after. However, there is no specific agenda with the presentation. Rather the framing and installation decisions are the results of studying many framing methods throughout the years and then inventing new ways to incorporate a more traditional technique. Devising a new framing style to best articulate each series is important to me. I had the frames for these assemblages constructed in the manner that I felt was best suited for these exact filters and their relationship to the bus windows and gallery space as a whole.

Can you speak further about the *FIAC Tour Bus* project? Much of your work seems to deal with the mythology of "coming back to nature," and your travel projects have wandered the United States' countryside. For this project you are twice divorced from regular subject matter, displaced to France's urban environment. How does this different structure change the intentions of the project?

That's a really good question. As an American it has always felt natural for me to make work about America—it's what I know. I believe the subject matter of my native country is something I can work with in a more honest way than that of a region I don't have roots in. That being said, I've always been attracted to the idea of exhibiting in a context foreign from or distant to that in which the work was constructed. Charter buses and tour groups in general are fairly ubiquitous throughout the world. Meaning that, in this instance and for this specific installation, the context isn't so important. Paris is essentially the modern capital of tourism, so, in a way, it's a perfect project for the Tuileries Gardens, which are central to the most visited sites in the city. Yet, in another sense, the fact that the bus will exist out of its routine environment and within the confines of a garden is quite interesting to me. It's possibly the perfect fit, albeit not specifically American and not specifically addressing a national park but still removed from a comfortable zone. This form of re-contextualization is what feels important; whether performed in Europe or America is beside the point.

TAGS:

COLIN SNAPP	CORPORATE CULTURE	DELTA	DELTA AIRLINES	FELIX TEYNARD	FIAC BUST TOUR	FILTERS
GALERIE ALLEN	GEOGRAPHY	GEOMETRY	GUSTAVE LE GRAY	INSIGNIA	IRND	LONELINESS
NORTH AFRICA	PARIS	PASSENGERS	PHOTOGRAPHY	TRAVEL	TUILERIES GARDENS	VIDEO
					NEVADA	NICOLE KAACK

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MAY 2017 - "THE BEST ART IN THE WORLD"

New Latitudes: Spencer Everett Interviews Artist Colin Snapp

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Colin Snapp, Left to right: ND 2, 175cm x 113cm; ND 3, 175cm x 113cm; and ND 1, 175cm x 113cm. (Installation view), courtesy of Alexander Levy gallery.

New Latitudes: An Interview with Colin Snapp

By SPENCER EVERETT, APR. 2017

Colin Snapp is a videographer and photographer currently based in Berlin. Snapp's work offers up something like an alien eye that documents the strangeness of our outdoor pastimes—and their attendant media—as they assimilate into the camera's frame and calcify into ritual.

His new show in Berlin, *Latitudes* (Alexander Levy (<https://alexanderlevy.net>), Feb. 25-Apr. 15) is interested in how spectacular landscapes—specifically the dramatic vistas and rugged trailheads of the American west—are processed and re-purposed into pathways, plaques, staircases and infographs. Bereft of their touristic majesty, sites like the Hoover Dam or Yellowstone National Park become, through Snapp's eye, reflections of our common will toward comprehension and ease. And yet the territory remains quietly unstable and mysterious.

2017-5-26

WM | whitehot magazine of contemporary art | New Latitudes: Spencer Everett Interviews Artist Colin Snapp



Work by Colin Snapp

Part fine art photographer, part forensic anthropologist, Snapp composes a record of the cultural histories we create until, devoid of iconicity, our routinized playgrounds become unfamiliar. Seeing Snapp's photography in *Latitudes*, I'm reminded of one of Chris Marker's closing remarks in *Sans Soleil*: "I've been around the world several times, and now only banality still interests me."

Spencer Everett: Of course the road trip isn't unique to the U.S., but its associations to the American idiom are strong nonetheless. Did you go on a lot of road trips, growing up off the coast of Washington State? What do you feel is your work's relationship to their promise—fulfilled or not—of adventure and individual liberty?

Colin Snapp: I did go on road trips as a child, yet because I grew up on an island I spent more time on sailing trips. Also, the cascade mountain range was adjacent to the islands so I spent a lot of time hiking as well. Often for weeks at a time. I remember seeing no other hikers on these trips. It was always such a strange experience when you came across another human. These experiences had a large influence on the way I learned to associate with what "America" means to me, in both a rural and civic sense. This became apparent once I started spending time in the more "iconic" parks of the west. The infrastructure that's been constructed within many national parks is very methodical, almost abrasive amongst these supposed settings of "nature". Parks such as Yellowstone or Yosemite are considered remote and even wild yet at this point in time they mirror an amusement park rather than something pure or natural. This example of mediated or rather dictated experience has always fascinated me and definitely impacted the artwork I create.

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Colin Snapp at work.

SE: To my knowledge, this is the second of your recent shows to employ a line of long, tinted bus windows that sort of bifurcate the gallery (*Setra 215*). I feel they not only provide a view from the tour bus, so to speak, but also operate as a filter, in reference to the photographic medium. Would you discuss their return in the new show? Are they a cordon? A threshold? A viewer's functional guide through the space?

CS: Yeah, you're right, these sculptures are very much connected to the assemblages I construct using camera lens filters. However, I'm also envisioning them as a commentary on tourism and modern travel in general, as well as in line with many of the minimal earth works from the 60s. And perhaps in a formal sense the work of Donald Judd or Dan Graham: a sculpture (ie contextualized object) that seems very basic in principle but reveals the complexity of both the concept and material when seen close up close. I'm currently working on several new sculptures and performances/interventions that address what "nature" means to the American public at this point in time, and how our relationship to it is constantly evolving.

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Colin Snapp, Left to right: ND 5, 175cm x 113cm; ND 4, 175cm x 113cm; Setra 215, 100cm x 700cm x 9cm. (Installation view), courtesy of Alexander Levy gallery.

SE: Your photography in the past has captured still shots from video. Is that practice continued here?

CS: I'm thinking of photography as a way to sketch rather than a means to an end. Film, video, performance and even sculpture have always been my primary interest. I still work with video stills as objects/prints. In both a historic and aesthetic sense there is a definitive difference between printing a still from a video or film and printing a photograph. I like working within this line. I tend to shoot my own images yet I don't have an issue working with appropriation or collage. I've always felt that the idea is the most valuable aspect. The tools, materials, and process tend to be secondary. The conversation between analogue vs digital / film vs video seems so antiquated to me—and this notion certainly translates to the prints I produce.

SE: Elsewhere, you've described the "condensed geography" of Europe as something at odds with your work. In contrast, can you describe your work's attraction to the American western expanse? What interests you about civic life as patterned across such sparse terrain?

CS: I was born and raised in the US, it's the country I'm most familiar with. The sparseness, the banality, framing the mundane as ritualistic... The gradient of the American populous. A shopping mall can exist as a church just as easily as a landscape for consumption. The contradictions that define America fascinate me. It's a dying empire yet in a representational manner it's as powerful as ever. In terms of Europe: it's very intriguing to me in many regards yet artistically I don't feel much inspiration there. It makes too much sense to me, it's too quaint. That said, I'm sure this could change if I just spent more time working and investigating the continent. The US is what I know though, it's a country that I feel comfortable in yet simultaneously very disconnected from. I believe this familiar disconnection can be the perfect recipe for my vision and the projects I'm working to achieve. **WM**

Études

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Conversation with Colin Snapp

October 16th, 2013

Throughout his particular artistic approach used for his different projects, Colin Snapp works as would a researcher. His work confronts the evolving relationship between travel and perception. The publishing of a book around his series Vista (TC studies) seemed for us a great opportunity to collaborate. Our common idea was to create a statement art book, an artwork in itself.

I spent a few days in LA for the book signing and installation at the Family bookstore. During the same time Snapp opened a show with the British gallery Ibid Projects, in a temporary space in the city, and was also working on a group sculpture show at 356 S. Mission Rd.

Colin Snapp would say that the itinerant aspect of his working process is what he treasures most. The following interview is the result of a couple of conversations that will help understand his work and the character behind it.



Your work clearly derives from your art making practice that mostly takes place outside. How do you re-construct this process, when you bring your work into the interior sphere, such as your studio or a gallery? How important are these interior spaces for you? How do you organize your time between these contrasting environments?

I don't necessarily need a studio and in a certain regard I prefer the freedom of not having one. For the most part my artistic process is based on the trips I take. The reason I keep one is to have a consistent space to show work and to maintain a sense of structure. The open ended nature within my practice can be daunting at times so a structured space is helpful. Yet in terms of planning for an exhibition a studio isn't crucial as it's essential for me to create a show that takes into account the unique aspects of each venue.

For me, some of your work that includes human's presence is related to movement or slow shifting bodies. How we as humans cohabit with each other? Are you at all interested in dancing or the human movement in general?

In a broad sense I'm interested in dance, yet specifically I would say I'm interested by certain subtleties within human movement, especially on a more subconscious level. That being said this fascination has developed over time and grew out of an interest in Landscape cinematography. Early on I realized that in order for me to create accessible content I needed to include humans or at least elements of human presence. This is partly why I'm so responsive to create video work that blurs the line between documentary and performance art.



When we drove together in LA, we mostly listened to Top 40 radio, you said it was working perfectly with the landscape. How do you select or make sound for your videos? And what is your interest in music?

I grew up playing the guitar and piano and this has had an impact on the way I construct and relate to my films and videos, so it's always been an important factor for me. Recently I have been driving a lot and this has changed the way I relate to music. Tuning into the most popular local radio station helps me integrate into a certain environment...in LA this happens to be the top 40...and yes it seems to make sense here, yet in another city or environment I might be listening to something else. In terms of my video work, the soundtrack is a very important aspect and often I spend more time on the audio than the video. I'm always making recordings and over the years I've created an extensive audio archive. While editing the footage I sort through this archive and decide what audio will fit best where. It's a very basic approach yet the more minimal the soundtracks become the more symbiotic they are.

You first started by making videos, and more recently photography. How do you combine or separate these practices. Is your approach different? How would you decide if a location could work in a picture or in moving images?

Yes, I spent over a decade working with film and video before I started thinking about still imagery as a viable medium for me to work with. This interest in photography came with the realization that my work belonged in an art gallery not at a film festival. Over time my videos became shorter and shorter and naturally a still image is the shortest length for a video. My video work is very specific and can at times go months without filming anything. Photography is a way for me to sketch, to stay active. I'm still not comfortable thinking of myself as a photographer though...yet if it's under the pretense that I'm deconstructing aspects within the film making process it seems to make more sense to me.

I would say that there is something very cinematographic in your photographs, do you agree with that?

Yes, definitely.

I read about the idea of the "photographic eye," do you look more with your intellect or with your aesthetic senses? And how do you think this adds different perspectives?

I look with both equally. It's a constant back and forth. For instance everyday I see things I would like to film or photograph yet I restrain myself. This restraint is the first form of post production/editing. I always question why I would like to capture certain images...if I wouldn't then I would end up with an overabundance of material. I often think about what gives my content value and part of this is to shoot less and revisit the material more.



NV Regional, single channel digital video loop, TRT: 90:00, dimension variable, 2013

NV_Regional (sketch) from Colin Snapp on Vimeo.

Optic filter, lenses, noise effects, screens obscurations and light projectors are recurring elements in your work, what interests you in using these?

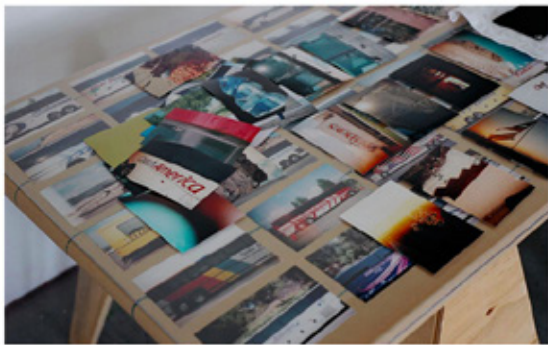
Video stills were the first still images I started printing. I would re-photograph these stills to be able to print them at a larger size. This layering aspect is something that I've never deviated from. Whether it's shooting through tinted bus windows or camera LCD screens I'm always working within the distortions of layering.

Why do you often obstruct the camera lens when you are shooting photography or video?

Études *Conversation with Colin Snapp (continued)*
 text Études
 October 2013

The average person spends a significant of time each day looking through screens or filters, whether it's a windshield, a computer screen or sunglasses all of these have an impact on the way we perceive and this impact is more often than not overlooked. I'm interested in producing recreations of the modern vision and to not address the layered abstractions within this vision doesn't seem honest or even relevant for that matter.

Furthermore, I am fascinated by the idea of using what I have learned from after effects programs such as Photoshop or Premier to inform the actual taking of a photograph or filming of a video. There is a lot that can be done with in-camera editing / lens obstruction or, filter experimentation and this aspect of production seems to be neglected. The reason for this is a dependency on after effects. I'm not denouncing Photoshop. However, the idea of using it as a resource rather than a tool seems more relevant now than ever.



Something peaceful, quiet or meditative mixed with a form of hidden violence emerges from your work, is it a reaction to the number of images produced nowadays and the possible aggression that can emerge from it?

This aggression stems from a reluctance to adhere to the perfection that technology strives for. The organic nature of painting and sculpture has always fascinated me, but the bulk of my practice is locational and logistically these mediums never made sense. The sheer precision of today's digital cameras is amazing yet for me it's always been important to intervene and create work that is both technologically progressive yet simultaneously flawed. I don't believe this is a question of nature vs technology or digital vs analog but a question of how these ideas can coincide. The arguments of whether a certain format is better or whether a certain medium is better than another one are gone. These discussions are arbitrary at this point. It all comes down to how good of an editor you are and this pertains to all mediums.

People asking about the role of the artist, or the artist questioning himself about his ultimate goal. Do you often think about this and do you have any answers? Do you have a personal goal that you would want to achieve?

Yes I think about this a lot and I do feel a sense of duty. I realize that much of my effort as an artist comes from the way in which I live my life and maybe has less to do with the actual work. Ultimately I hope that my work is individualistic and will help to bring about new ways of seeing and thinking. However because things are becoming so interconnected the notion of individual has become extremely complex. The idea that as an individual artist you can reinvent the wheel almost seems absurd. The collective influence is the new individual influence, and at times this can be frustrating.

You are working on a series based on the environmental aspect of corporate logos, signs and advertisements. What is your favorite logo?

It's difficult to pick just one but among my favorites are Wesfalia, NBC, Sheraton, Kodak and Rolex.

Observing the observer, photographing the photographer, placing into abyss is an important aspect in your work, your position is somewhere in between the surveillance camera that is just there to archive time and the observer, who analyses facts and acts? Is that how you consider your position?

I was raised on a remote island in the Pacific Northwest and as a child I would rarely leave the island. So naturally I have always felt an aversion to society. This has not always been easy, and because of this I have always felt more at home as an observer and not a participant. This perception has instilled in my practice a strong objectivity that at times can feel more akin to anthropology than art. Although at this point in time the definition of an artist is so loose so to consider my position as an artist almost seems irrelevant.



Can you more specifically talk about the Vista series, which we published this year?

Last summer I was commissioned by Vienna Fair to produce a video project based on the US national park system. I chose to implement Yellowstone National Park with a mapped surveillance system. The majority of the material ended up being of park visitors taking photographs. Through the influence of observing this surveillance footage I came up with the idea to re-photograph nature imagery off of various video camera LCD screens. Vista is a collection of these photographs.

Modern tourism, bus tours, groups, what does your practice reveal about the actual world and the time we live in?

I'm interested in revealing how we see and experience at this point in time and how these notions are constantly evolving. I choose to focus on the banality of the Modern Travel experience and in particular guided forms of travel within nature. Working within a more pastoral backdrop/setting allows for subtleties to become more apparent, it's one thing to see a tour group within an urban setting and it's another to see this within national park. For instance when I witness someone taking a photograph in times square it's not interesting to me however when I witness this same action happen in the Forrest it becomes much more profound. To use nature as a blank slate to focus on these modern gestures and ways of observing.

Do you ever want to pursue the work of certain artists? You told me you were mostly interested in Land Art. What about Ed Ruscha, Robert Frank, Jeff Wall or Andreas Gursky to just name a few?

A certain influence seems inescapable and I can relate to Ed Ruscha's indexical approach and to a certain extent Robert Frank's book The Americans. Yet photography/the history of photography is something I've never been concerned with. Land Art, and sculpture are mediums I'm more consumed by. In part because I primarily work amongst natural landscapes but also because of the vastness within land art that's always seemed to contain a limitless potential.

Do you feel close to an American art tradition or is there also a European influence in your work?

I do feel close to an American art tradition and actually feel very lucky to be working as an American artist today. I can't say I feel much of a European influence.

You recently moved from NY to LA, what does LA have to offer that NY doesn't?

It offers me access to a wider range of environments.

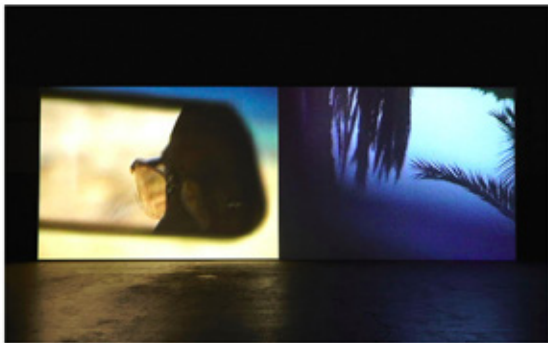


Installation views, 1/5 Unosunove Contemporary, Rome Italy 2013

Études *Conversation with Colin Snapp (continued)*
text Études
October 2013

We talked about the fact that working with exterior spaces is primordial; again you are confronted with the notion of space when you show your work in a gallery. How do you translate outdoor space to print, video or sculpture and then ultimately to the exhibition space? What would be the perfect installation environment?

That's a good question and I'm not sure I can give an exact answer. This idea is something artists seem to have struggled with for a long time. The earth works of the 1960s brought this discussion into the limelight where it's remained ever since. I think about this often, specifically how I can progress these notions through my own practice. In an obvious manner this can be done with the subject matter of an image or object but ultimately a photograph or a sculpture is not enough. With time based work it's a more of a seamless transition just by the multi-sensory nature of the medium. Ultimately though, I've always been most drawn to artists who address actual experience as the work itself. I'm thinking of people like Richard Long and Tenzing Hsieh. In regards to the perfect installation space I'm not sure there is one. To a degree Jericho Ditch has been ideal.



Leica Toll, installation view, The Journal Gallery, NY, 2012

For many years you worked in collaboration with Daniel Turner under the name Jules Marquis, together you opened Jericho Ditch, a white cube gallery in a barn in Virginia, where you curated shows. Can you tell me more about this relationship, and what this allowed you to do that you might not have been able to do on your own?

I started collaborating with Daniel in 2001 while we were attending the San Francisco Art Institute. These works were presented under the name Jules Marquis and were a way for us to make art that didn't deal with the same regulations we opposed upon our own practices. This collaboration has given me a lot of freedom and helped inform my own practice. Jericho Ditch was similar in the sense that it allowed me to experience what it's like to run a gallery. These collaborative experiences have helped me realize the importance of working spontaneously and ultimately helped me create a more well-rounded practice. Collaboration is an essential part of being an artist, as is knowing when to compromise or not. Learning this distinction is invaluable.



Panorama, (production still) single channel digital video, TRT 47:23, 2012



Panorama, installation view, Odeon, Vienna, Austria, 2012



Panorama (excerpt) from Colin Snapp on Vimeo.

You are working on a 90 minute feature that focuses on a fixed shot of tourists traversing a terraced walkway at the Hoover Dam, Nevada. Can you explain the work process you had to go through and the ideas behind this video?

Yes, NY Regional. The video documents visitors as they ascend and descend the switch backs of a handicap ramp on the backside of the Hoover Dam. The ramp is cut into the hill side in such a way that it recalls the switchbacks of a mineral mine or the terraced slopes of an Aztec form. The relationship between tourism and industry or work and leisure is at the core of this video and the repetitive nature of the piece acts to highlight this idea. From afar these visitors look as if they are part of a factory assembly line however with closer inspection one can tell these are tourists from within America's middle class. The soundtrack is sourced from electrical currents. These recordings were taken at one of the Hoover dam's many power stations. The video consist of a 90 minute fixed shot and contains no edits. I've been using industry standard cameras and anamorphic lenses in order to create a more traditionally cinematic feel. I haven't finished the project yet as there have been so many obstacles with the location, from high winds to legal issues it's been a tricky location. At the same time the challenges keep this project interesting. I believe it will be a place I will always return to.

You have filmed in Middle Eastern countries and in the US, how opposed are these two regions culturally and in an environmental sense? How are you putting these two places in a dialogue? You like to travel, what is the importance of culture and countries?

Culturally the two regions are extremely different...however the tourism industry is quite similar. The main reason for this the popularity of the guided tour largely popularized by the Chinese as a result of government regulated travel. I'm not so interested in the specifics of a given country or its relationship with another. I'm more concerned with the ways in which travel industries dictate experience and perception. For instance while working in North Africa I filmed entirely from the inside of tour buses. These thick tinted windows became the ideal screen for me to convey a sense of separation that has become so pervasive.



Gallerist *Colin Snapp Debuts Video at New Journal Gallery in Williamsburg on Saturday*
text Andrew Russeth
December 2012

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PREVIEWS

Colin Snapp Debuts Video at New Journal Gallery in Williamsburg on Saturday

BY ANDREW RUSSETH | 4/12/12 2:29PM

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Installation view of 'Leica Toll' by Colin Snapp. (Courtesy the Journal Gallery)

Has there ever been a stranger time for young artists? Their work may not be selling at quite the clip of 2007, we're told, but their opportunities are greater than ever. The risks they face are too. New galleries are opening regularly, and the established ones, sensing competition, are expanding. These art dealers need artists, and they have plenty to offer them.

The Journal Gallery, on North 1st Street in Williamsburg, is one of the many galleries ramping up. The exhibition venue of the luxe magazine *The Journal*, founded by Michael Nevin, has long been a sterling project space, a purveyor of handsome, modestly-sized shows by artists established elsewhere—Joe Bradley, Michael Williams, Rita Ackermann and the like—as well as a number of unknown artists well before their prime. Now it represents two superb young artists: Daniel Turner and Colin Snapp, who sometimes collaborate on a project called Jules Marquis. More artists may be on the way.

On Saturday, Mr. Snapp, 29, will unveil a quietly impressive video installation at a new Journal Gallery space on North 1st, a bit closer to the East River. It's in a former warehouse, with high ceilings and 3,500 square feet for artists to work with. The artist has lit it with a two-channel, 10-minute video spliced together from footage shot during a month-long trip to Morocco, called *Leica Toll*, and nothing more.

It was nearly pitch-black inside when we visited on a sunny Wednesday morning, along with Mr. Snapp, Mr. Nevin and the gallery's Vita Zaman, formerly of the Pace Gallery in New York and IBID in London, and it took some time for our eyes to adjust. As they did, deep, rich bells peeled out from speakers, sometimes gently, sometimes with a loud clang. Mr. Snapp recorded them in Morocco and then slowed them down. They echo through the empty warehouse and almost seem to make it vibrate.

Scenes from Morocco's roads appear on screen, which Mr. Snapp shot them through the window of taxis while riding along them. Huge tour buses slide slowly, silently past. A woman, shot in a rearview mirror, shields herself from the camera with her hand. There are expansive, empty desert landscapes. It never quite adheres to a documentary format—the clips are too quick, too disjointed—but instead balances between narration and raw imagery. The viewer becomes an intimate tourist in Mr. Snapp's world.

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In the smaller gallery's office on Wednesday, Ms. Zaman was sitting with Journal Gallery co-founder Julia Dippelhofer. Why the new space? "These two amazing artists," Ms. Zaman answered, referring to Messrs. Snapp and Turner. "Their work is so major that it requires the space." Mr. Nevin had his eye on the space for a while. The gallery will renovate it over the summer and make a grand debut in September with a solo show by Mr. Turner.

Such large, Chelsea-sized spaces are still rare in Brooklyn, but Ms. Dippelhofer noted that there are a number of warehouses, some empty, in the area and all along North 1st. "This street just seems like it could be perfect," she said. "A lot of things are happening. You can really feel it."

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text Jeffrey Grunthaner
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LIFE STYLE

Lo Mujer es Mi Religión: The Jewel Wagon





Jessica Sabagat is a first generation Colombian – American graffiti

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Colin Snapp Exhibits at Galerie Allen in Paris





Credits, photos courtesy of artist and gallery.

photo 1: Exhibition (RND 27th June – 27th July 2014, Galerie Allen

photo 2: Exhibition (RND 27th June – 27th July 2014, Galerie Allen

photo 3: Delive automatic, 2013, 4 channel video, 2 minutes, 9 seconds, 16: 9

Jeffrey Grunthaner: For your recent show at Galerie Allen in Paris, (RND 2013), you exhibited three bodies of work: the TC Studios, Delive Automatic, a four channel video work, and (RND), a collection of Lens Filters. Why these bodies of work? How do they relate?

Colin Snapp: I've always been drawn to the methods of film production. I have a degree in filmmaking and even since university I've been thinking about these methods more critically. These three series all deal with the breakdown of the camera, the breakdown of modern perception. They come to me at different points in time. The video, for instance, Delive Automatic, I shot in 2009, it's essentially footage that exists in and out of its studio lights. The multiple channels of the video create a pulsating effect that acts to give new life to these objects. It's an ode to behind the scenes aspects within film production. At the time, I didn't do anything with the material because I hadn't yet created a certain conceptual language the piece could work within. In 2010 I started working on TC Studios, a large scale print series of LCD camera screens. The thematic is always technical in order to address technology's role within these evolving technologies. The filter works came about when I was shooting a film in Nevada and the wind knocked the filter off the camera and I realized. This accident ended up creating the perfect emblem for the production itself.

I wanted things to be very visible with this show. I put a few pieces from each series together to create a multi-faceted approach to a similar idea, in which the evolution of technology dictates how we see and how we experience. Essentially this exhibition is about forms of perception, bringing these different back to light in different ways. One series wouldn't have been enough, it was more dynamic with three.

JD: Did the gallery space itself affect how you presented the work?

Yes, always. It took me a while to figure out the exact install, but the show ended up being quite effective. There was all these layers in the way I hung it. I had to do a lot of planning for this. It's a five year journey of work that is done for better – works which are quite intimate. So, in this instance, exhibiting in a smaller space was helpful.

JD: How your perspective on these three series changed now that you've presented them all at once?

CJ: Yeah I think so. For my next project, for instance, I'd like it to be very simple and just exhibit one massive sculpture: the entire side of a four foot, a four foot object that connects the themes of technology, modern gaze that are in this show. But everything will be presented in a different manner here. I like the idea of going back and forth between exhibitions that are very conceptual, multifaceted, and ones that are more straight forward, matter of fact. I think a more recognizably sculptural exhibit will be an ideal follow up to the Galerie Allen show.

JD: Tell me more about Galerie Allen. How do you show there come about? Are there any similar galleries in Paris?

CJ: I published an art book with Studies Books – Vista – and the they read it and got an email. Pretty nice!

Galerie Allen has been around for about a year. Their goal is to make it a space that cultivates institutional interest – an educational platform of sorts. They seem to be trying to change the notion of what a gallery can be. Figuring out ways to document the need to sell work, getting governmental funding to do office projects, linking up their artists with shows that are outside the market.

I think in general there's more opportunities for artists to show in institutions, foundations and museums in Europe than in the case in America. Just by default I would say European galleries have more of a connection to these types of events. Even what I could tell them's just a few major Parisian galleries that seem to get all the attention. There doesn't seem to be quite the same 24/7 gallery culture that exists in other cities. It's a really isolated to open a new gallery in smaller galleries tend to get overlooked. In New York there's a more room for the middle of the road, the middle ground.

Paris is also more traditional in the way it approaches art and artists. It seems that the collectors there are reluctant to buy works without thoroughly getting to know an artist's practice, whereas here it's considered normal for collectors to buy an art work purely as an investment.

And the audience Galerie Allen cultivates seemed really receptive to this exhibition. Did you read the Artforum review? James Lee brought to light the notion that there are concept based works, but they still have this gravity that makes them essential. You can enjoy them. And that's definitely something for always sought for.

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Thomas Smith Audience 13/Galleria Dell'Accademia, Florent, 2004 Chromogenic print 72 7/8 x 114 1/8 x 2 1/2 inches (framed)

City Limit
curated by Colin Snapp
The Journal Gallery
May 19 - May 3, 2015

By JEFF GRUNTHANER, MAY 2015

"City Limit," showing at the Journal gallery through May 3rd, marks the curatorial debut of Brooklyn-based artist Colin Snapp. Rooted in Snapp's own practice, the photographs gathered in the exhibition occupy a crepuscular realm between documentary realism and imaginative transformation. The raw material that serves as the substrate for this dialectic is nothing less than space itself: space infused as a commodity, in terms of which people are directed to behave in certain ways. Essential to the show, however, is the manifestation of space as something that transcends ritualistic codes of conduct. Capturing outlying regions of daily experience, such as suburban shopping malls of the 80's (photographed by Michael Galinsky), space becomes eloquent as an evocative potential shaped by history but not limited to its laws. This mingling of inevitability and freedom, which themes in Snapp's own art, so I inquired into the formal structures of "City Limit," and how it relates to the sense of modulation that pervades the show.

Jeff Grunthaner: As an artist with a highly developed film and photographic background, I'm wondering how the works gathered in City Limit reflect your own work, or if they do at all?

Colin Snapp: The works I chose for "City Limit" do reflect my own practice. The degree in which they do this, however, varies from piece to piece. The most obvious connection between my own work and that of the artists in the show is the value placed on the exploratory. Many of the artists in the show, for instance, keep a studio, yet I wouldn't consider them studio artists. For the most part, these artists are utilizing travel and exploration as a way to engage ideas on a more spontaneous level — a level that's not as easy to control or manipulate as, say, an artist with a more studio-based practice. This certain spontaneity — and the back and forth/contrast between outside space and inside — is at the core of the exhibition.

JG: What criteria guided your selection of works for the show?

CS: Selecting the works for the show ended up being a very natural process for me. At first the criteria were quite open ended: I just made a list of works that I was drawn to, works that somehow stuck with me throughout the years. Once I had this list, I started using the commonalities between the works to put together a thematic thread. I wasn't thinking about why I was drawn to these images, what it was about them that made them so memorable.

I realized the two main attractions for me were the story or idea behind the image, and the aesthetic or compositional image created. The exact criteria aren't easy to describe. This being said, apart from a couple of logistical complications due to time constraints, the show ended up being very calculated. If I ever curate in the future, however, I'll include sculptural and performative elements.

JG: The bulk of the works in "City Limit" are highly analogous, in that they're by and large (with the exception of one or two pieces) the products of film being exposed to light. Why did you choose to show film work, over more digitally altered pieces?



Michael Galinsky, Mall Across America 62, 1989 (printed 2015), silver print, 20 1/4 x 31 inches (framed)

CS: I have no strong allegiance to film, video or photography — or even the particular histories of these mediums. These technologies are mere tools that allow for a certain flexibility that would be unattainable with another medium. I felt it was important to choose works that convey this notion, so I believe to a common ideology shared by the artists in the exhibition.

In a general sense, I'm attracted to a more raw or degraded image quality. But for the exhibition I really didn't give any thought to digital vs. analog, and at this point in time the debate between the two seems antiquated. I like playing with the slippage of old and new technologies. In something I address a lot in my own practice, I know how certain works in the show that look like analog (since they are in fact digital).

JG: What's the significance behind the title of the show?

CS: In the broadest sense the show is about civic and pastoral divisions, or the divisions between the woods and the suburbs. The peripheries or the outlying suburban spaces of a city are also central to the show. The limitations of a city both geographically and psychologically are key factors in many of the works. I like using the metaphor of taking an Amtrak train out of an urban center into the wilderness. The gradient of humanity this experience evokes has always captivated me. The title "City Limit" made sense as it speaks of these themes but is still open for a certain amount of interpretation.

JG: Some photos, like Robert Smithson's, capture a place wholly removed from urban or suburban sprawl. How does the theme of land art tie in with the exhibition as a whole?

CS: In one facet or another, every work in the show is linked to the idea of a divided landscape. I felt it was important to include some images that document various seminal land art works or sculptural interventions within a specific environment. The inclusion of artists such as Robert Smithson or Dennis Oppenheim was crucial. The approach these artists had to the environment was revolutionary. What they're known for historically added new meaning to the rest of the works in the show and vice versa. The conversation about the value of a photograph/documentary of sculpture versus sculpture itself was deeply in play here. This is a subtle notion: within the larger context of the show, but ultimately intrinsic to the success of how the works converse with each other.

JG: Does a camera merely reflect, or does it alter what it captures?

CS: A camera is capable of doing both these things, but so is the human eye. WM

The closing of "City Limit" curated by Colin Snapp

with a special film screening
Sunday May 3 2015
12 - 6 PM

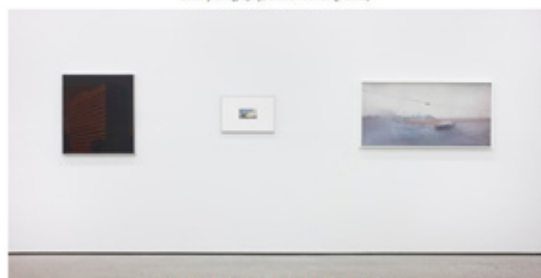
Rosa Barba
Cyprus Gifford
Dennis Oppenheim
Phil Niblock



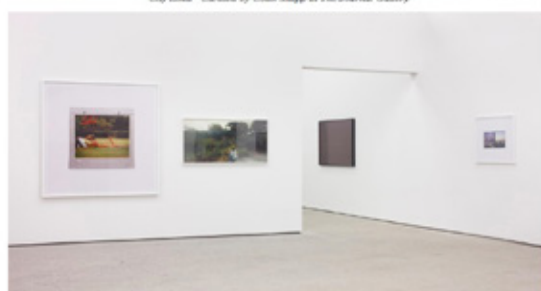
Dennis Oppenheim, Juveneri, 2013, Pigment print, 40 7/8 x 31 1/2 inches (framed), Edition 1 of 3



Dennis Oppenheim, Radiosity (Long Island, New York, red, yellow and green streamlit nitrate flares, 18 x 100", 1974
Color photograph, 20 x 24 inches (framed)



"City Limit" Curated by Colin Snapp at The Journal Gallery



"City Limit" Curated by Colin Snapp at The Journal Gallery



"City Limit" Curated by Colin Snapp at The Journal Gallery



Jeff Grunthaner is a poet and art-writer based in Brooklyn. You can find his work in BOMB, street News, The Claude Lorraine Emergency INDEX, and elsewhere. His chap book THE TTTTROUBLE WITH SUNDAYS was recently published by Louisa Press.

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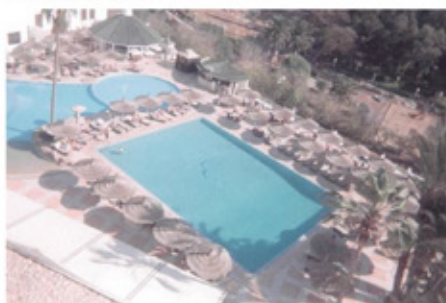
CONTINENTAL DRIFT



Last June, we talked to artists Colin Sapp and Daniel Turner about how their solo practices have evolved out of their collaboration with John Maizels. It seems they've been on quite a roll since then. Last September, Turner had a solo show at the Journal Gallery, where he showed site-specific works that expanded on his interest in the temporality of physical elements.



Tomorrow, the first half Sapp's new solo show opens at Journal. It will feature a massive still taken from his new video *Continental Drift*, as well as a series of photographs taken on disposable cameras. These works are a meditation on the artist's position as a person of color, confined to our homes, epicenters, pools, and private beaches, and the Western consumption.



Screening next week at the gallery's new space, *Continental Drift* expands on these themes; the video was filmed entirely out of vehicles transporting Sapp from one tourist landmark to the next. The separation imposed by the tour buses' and taxis' windows is palpable; through them, you glimpse a consumable land and culture. But the work is not a comment on any culture war between the West and Islam, though filmed in a Muslim country, it highlights how Americans can never truly know the land they visit if they confine themselves to prepackaged tours and familiar living hotels.



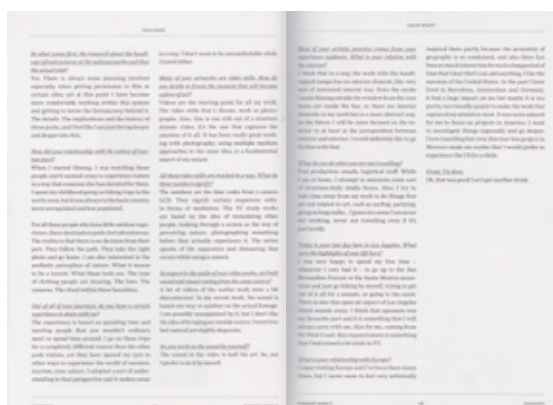
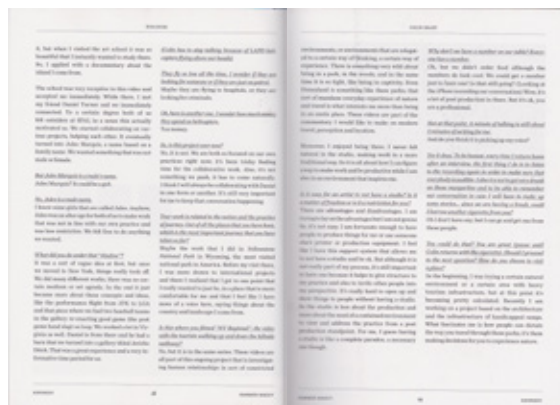
The video is accompanied by a discursive soundtrack, composed from the artist's extensive archive of audio tracks, recordings made on site, and ambient noise from the video. As in Sapp's previous work, the effect is eerie, and uncannily perfect. The viewer is reminded both of the cinematic quality of any guided trip abroad, and of the double-blindness of any visual record (whether video or photography) produced here.

Continental Drift
Opening March 8, 6:00 PM
through April 28, 2012
The Journal Gallery
150 North 1st Street
Brooklyn

Video stills and photography by Colin Sapp



Kennedy *Colin Snapp*
text ST. Dimitrakopoulos
Volume 1, Number 2, Summer 2014



timely

BY JACOB BROWN



Jules Marquis **Art in America**

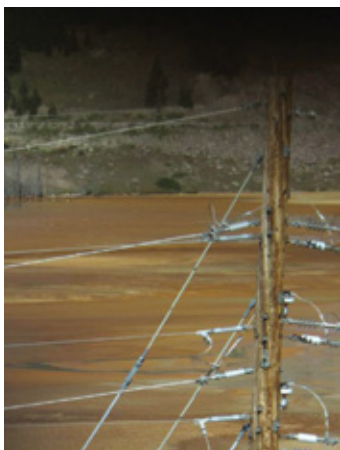
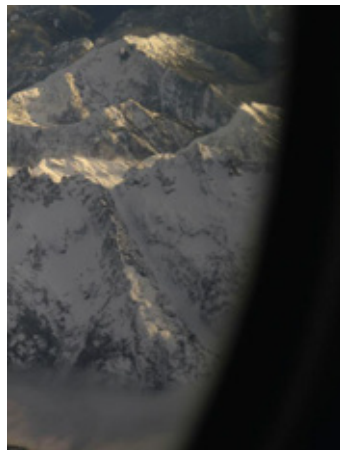
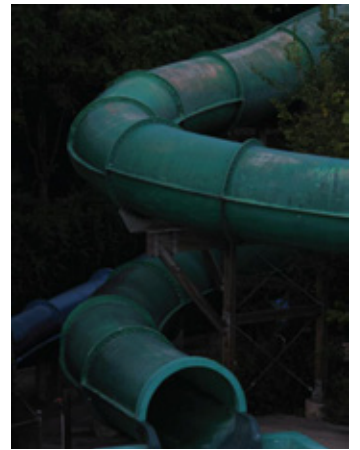
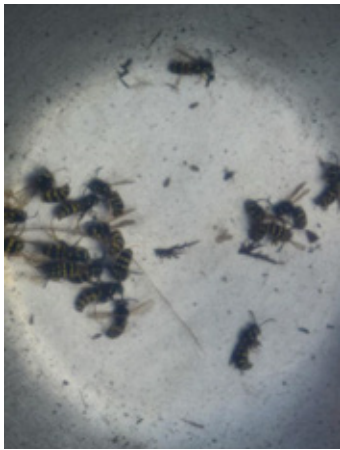
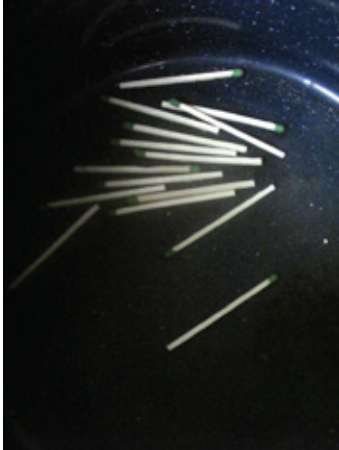
Whether by filming an ode to NBC in a field or by having small-town Little Leaguers pace around a New York gallery and mutter “good game” to one another, Colin Snapp (left) and Daniel Turner frequently take aspects of globalized culture and consumerism and trickle them down to a rural level. The two New York-based artists, who recently began exhibiting collaborative work under the name Jules Marquis (julesmarquis.com), share a Greenpoint studio but regularly shuttle to southeast Virginia, where they’ve created a nonprofit art space on a corner of the Turner family farm. Named Jericho Ditch (jerichoditch.com), after a local logging canal, it serves as a venue and creative getaway for fellow artists. It also embodies the Jules Marquis ethos: from the outside, it’s a shed in a field; inside, it’s a big-city-gallery-style white box lit by symmetrical fluorescent tubes. Snapp and Turner have two shows opening in June: at Jericho Ditch and at Martos Gallery in New York.



The Journal *Travel Journal*, Basalt Colorado, Colin Snapp
Issue 32 2012

Photo: J. Smith

Photo: J. Smith



Colin Snapp	Artist	Hiking
A recent bridge	Windy line	Black stop
critical/abstract	Black holes	
Black holes	Reduction	
My work	Black holes	Black holes
Black holes	Black holes	Black holes
The bridge	Black holes	Black holes
Black holes	Black holes	Black holes
Black holes	Black holes	Black holes



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BY ANDREW RUSSETH | 4/12/12 2:29PM

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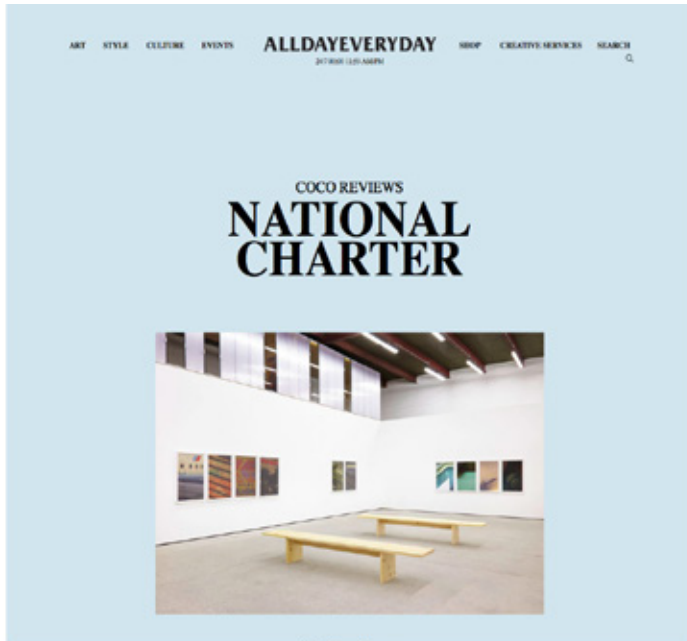
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By Coco Young

11.18.13

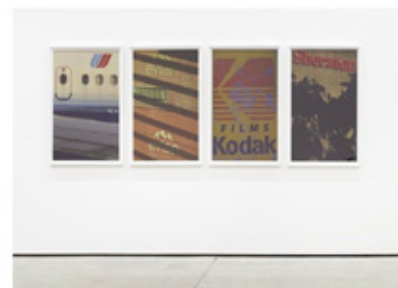
A recent solo exhibition at The Journal gallery, "National Charter" by Colin Snapp showcases a series of eighteen images, manifested as a subjective interpretation of America's corporate landscape. Having grown up in rural Washington State, now living and working in Los Angeles, "National Charter" embodies the nostalgic progression of the artist from country to city.

Through the lens of suburban aesthetics, Colin pays attention to materiality as he uproots a logo from its context, shedding light onto its harmonious and arbitrary set of colors and shapes, while detaching it from its original association. The extreme zoom of these images abstracts the object completely, and the viewer notices the essence of the object instead of its meaning — their materiality (and in some cases, the deterioration from weather and the passing of time) comes before the brand associations represented.



The object of study only loses significance momentarily, before it is re-contextualized — as the photographs are shot through the lens of a pair of sunglasses, or a tinted car window. Colin purposely leaves in some scenic clues, such as the framing of leaves, or the shadow of his own thumb, which permits the re-framing of these objects to be placed within his own subjectivity, while staying true to their suburban provenance.

Further, Colin's choice of scale is very important, as the severe zoom and the isolation of subject puts each of these objects on the same democratic plane. I particularly liked the pairing of *ES Phillips, 2013* and *ES Konica, 2013* — both of these images are of camera brand logos, rendering the pairing a self-conscious one. This democratic re-adjustment of branding strips the object of its original task and puts it back into its place — simple colors and shapes that are often seen by passersby's along a highway, or in this case, in an art gallery.



COCO REVIEWS
NATIONAL CHARTER

IMAGES - THE JOURNAL GALLERY

WRITER - COCO YOUNG

THE ISLANDS' WEEKLY

VOLUME 34, NUMBER 21 • JUNE 7, 2011

Art from rural to urban life

Local artist takes his work to the East Coast

Two men in flowing white gowns wave their arms as they stare across the ocean, a man moves in and out of focus in front of a bright background, rock climbers, a blue bus, the frame of a house left unfinished, a teepee, a family, a music festival.

These images with little or no sound are the work of a Lopegian artist and have been exhibited in New York City.

The artwork drew attention in January from the New York Times Style Magazine blog.

The featured artists, Colin Snapp, of Lopez Island and Daniel Turner of Virginia, show their work at a Greenpoint studio in New York City. They recently began exhibiting collaborative work under the name Jules Marquis.

According to the Times, the artists "take aspects of globalized culture and consumerism and trickle them down to a rural level."

You might ask, how exactly does one do this?

Snapp works primarily in the medium of video, which acts as a jumping point for stills, sculptural and performance art.

The New York Times blog cites the filming of an ode to NBC in a field (shown on page 6) and having small-town Little Leaguers pace around a New York gallery muttering "good game" to



Photo/ Jules Marquis

The Jericho Ditch art space and gallery.

one another, as an example of the Jules Marquis ethos.

"The idea behind these works is simple and ties into the fact that both of us [Turner and I] have spent our lives divided between rural locations and major cities," Snapp said.

Or take the nonprofit art gallery Turner and Snapp have created, which resembles a big-city-gallery on the inside, but on the outside it's a shed in a field in rural Virginia.

"Originally the space was used as his [Turner's] studio," Snapp said. "The transformation from studio to gallery was very organic and

was instigated out of our frustration towards the presentation of contemporary art."

The space named Jericho Ditch, after a local logging canal, gives artists living in New York or abroad a rural setting that city living can't provide.

The Lopegian artist explains his work process as relying heavily on intuition and shooting lots of video.

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COLIN SNAPP / DANIEL TURNER



It makes sense that I would discover the work of Daniel Turner and Colin Snapp while haphazardly clicking through [VVVORK](#). Their ongoing collaboration, *Jules Marquis*, encapsulates the omnivorous taste of that lo-fi curatorial forum. Working with and through sculpture, film, performance, installation, appropriation, and many other media, Jules Marquis has created a body of work that is a balance of opposites; political and disengaged, holistic and site-specific, linear and circular. Their piece *Delta performance JFK to LGA* is a case in point. A flight between JFK and LGA, at a cost of about \$500, the work can be read as sharp critique of consumerist waste. Or perhaps it is a simple gesture that recalls the almost universal cultural experience of an airplane's non-space. Or it is simply a journey that ends nowhere.

While Colin and Daniel also have two very distinct solo practices, and exhibit often on their own, their new [show](#) at Martos Gallery in Chelsea marks the first time they will show their solo work together. I recently sat down with the two of them in their Greenpoint studio to watch some videos and discuss their work.

You have collaborated together under the names Cornrow Rider and Jules Marquis for over ten years. What made you decide to exhibit your solo work together?

It was about timing, our entire practice is about timing.

Colin, your films often document what might be called found, everyday performance; in *Maybelline*, you focus in on the repeated gestures of rock climbers, and in *Sylvania* on the prostrations of two men who seem to be worshipping the ocean. Do you set out to film these occurrences? What is your interest in them, as opposed to literal, fictional, or reenacted performance?

The line between documentary and performance is at the core of my work. Each video has its own story. In the case of *Maybelline* I did travel to Joshua Tree to film rock climbers, beyond that nothing was planned. *Sylvania*, on the other hand, was completely spontaneous. The improvisational aspects of video is something that has always interested me. I walk a lot, often up to 30 miles a day. Many of these video works are my attempt to make use of these travels.

Colin, one of the most interesting aspects of your video work is the interplay between sound and image. Some pieces feature diegetic sound – in *Maybelline*, the sound of carabiner against rock, for instance. In other films, however, you create incongruous, and uncannily apt, pairings – soothing images of [waves](#) with sitar music, or a tightly focused image of a carnival ride accompanied by classical music. Can you talk about what you feel this different aesthetic strategies offer? For the mentioned works I made those decisions in post production. Whatever worked with the footage best I went with, whether that was found music or a field recording. Recently I have been focusing more on the audio aspects of my practice. I'm working on a new series in which I use the field recordings as a jumping off point for the videos.

Daniel, your work seems to explore an ephemeral materiality, using very basic, almost elemental substances – soot, aluminum, tar, rust – that leave fleeting marks on the surface they stain, and whose character changes over time. Your work in this show consists of [iron oxide \(rust\)](#) on the floor of the gallery. Could you talk about your interest in temporality and material, in these marks of change or decay?

I've always had a infinity for times mark upon a given surface. I started out painting, using materials such as [liquid aluminum](#), tar, and kerosene, on large canvas tarps. After time the tarps begin to sag, the stretcher bars begin to buckle, the paintings leaked. Operating pictorially began to make little sense to me, yet the actual material I was painting with was of interest. On the [steel wool rubbings](#). The general conversation around steel, is one of its history and weight. Yet the steel rubbings are virtually weightless, and its this dialogue that I am interested in. Present yet simultaneously absent.

The work of Jules Marquis is very different than either of your solo practices. It draws on the legacies of appropriation art, as with [Brenda](#), or on post-studio performance, in the case of *Delta performance JFK to LGA*. What do you feel collaborative practice allows you to explore that solo practice can't, and vice versa?

Collaboration allows for one to venture into other arenas that go generally untapped. It gives you a tremendous amount of perspective on your own practice while allowing to explore another. One becomes almost bilingual through the integration of once separate mediums.

[Colin Snapp / Daniel Turner](#)

June 30th – July 29th, 2011

Martos Gallery
540 W 29th Street
New York, NY 10001





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Now Showing | Daniel Turner and Colin Snapp

CULTURE | By JACOB BROWN | JUNE 29, 2011, 4:00 PM



'Meridian' by Colin Snapp.

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The boys of **Jules Marquis** are back. The artists Daniel Turner and Colin Snapp have a joint show opening tomorrow at the **Martos Gallery** in New York. According to Snapp, "The works aim to confront the paradox of the current age by illuminating the process in which regional economies, societies and cultures have become integrated through a globe-spanning network of exchange." They accomplish this, in part, through an aggressive approach to mixing mediums, which vary from large-scale video stills to rust smears on the gallery floor. In the slide show above, Snapp and Turner offer us a preview of sorts: two images of new work making their debut tomorrow, followed by four key past works they feel helped them arrive at their current artistic fascinations.

"Colin Snapp / Daniel Turner," Martos Gallery, 540 West 29th Street; (212) 560-0670; martosgalleries.com.

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In T's final issue of the year, we get into the festive mood of the season and pay tribute to the creative genius of **Rei Kawakubo**, the enduring allure of iconic old restaurants, the seduction of **Tangier** and more. [See all stories from the issue >>](#)

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