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COLIN SNAPP

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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

- 2021 Western Monuments, Belgrade Biennale 2021, Botanical Gardens, University of Siena, Siena, Italy
- 2019 Art-O-Rama, Marseille, France
- 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

- 2020 Belgrade Biennale, Belgrade, Serbia
- 2019 Panorama, Basement Roma, Rome, Italy
- 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, Guatemla 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 comissions, 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

- 2019 Where about now, "Interview with artist Colin Snapp", November 2019
- 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

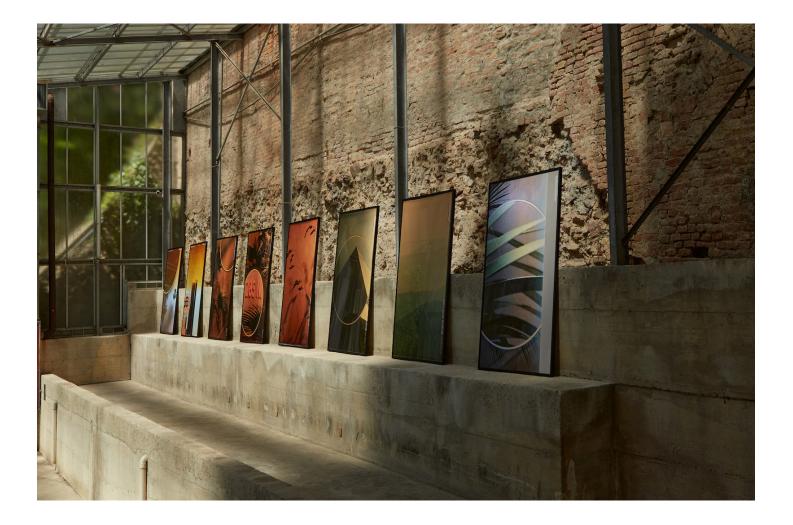
- 2014 OSMOS Magazine, Issue 5, pages 46-49, NV Regional, Winter 2014 Interview by ST. Dimitrakopoulos, Kennedy Magazine, Issue 2, pages 10-25, Summer 2014 2013 Etudes Books, "Blue Book no.5", 48 pages, essay by Jeffrey Grunthaner, April 2013 Eine Magazine, "Issue 5", spring/summer 2013 James Schaeffer, "The Concrete Issue," Nasty Magazine, page 49, autumn 2013 Jeffrey Grunthaner, "Interview on Jules Marquis," Bomb Magazine Online, Febuary, 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 Korhnha 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 Intervew 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, "Chinatowns long tendrils," The New York Observer, June 2010 Géraldine Ancri & 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



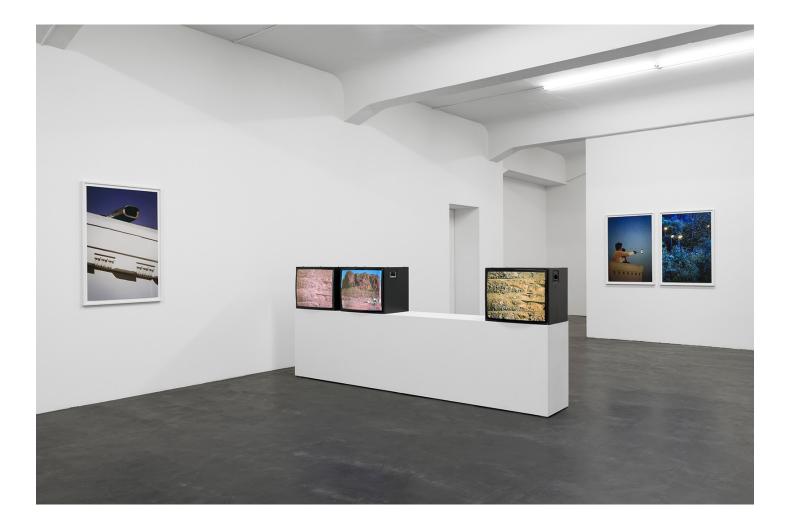
Western Monuments, 2021 Botanical garden at the University of Siena Courtesy the artist and Raiden Project



Western Monuments, 2021 Botanical garden at the University of Siena Courtesy the artist and Raiden Project



Western Monuments, 2021 Botanical garden at the University of Siena Courtesy the artist and Raiden Project



Observatory and NV Regional, 2018 Photo : Trevor Good Courtesy the artist and Alexander Levy, Berlin, Germany Exhibition view, Alexander Levy Gallery, Berlin



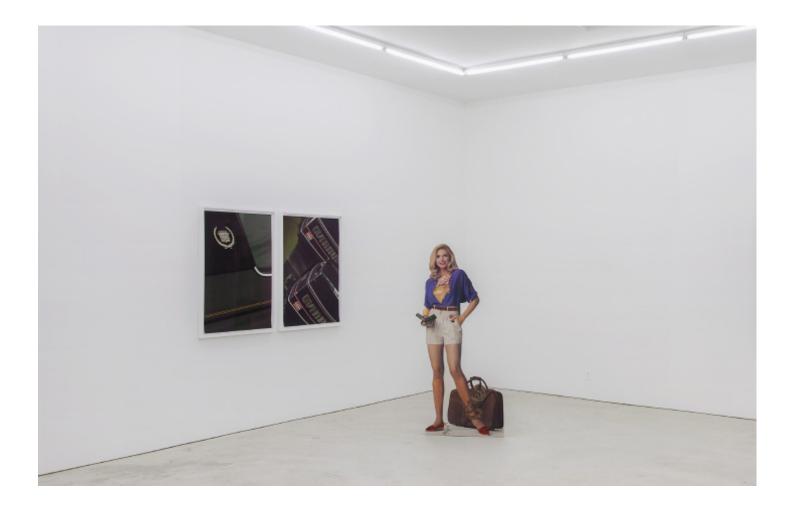
exhibition view, Latitudes, Alexander Levy Gallery, Berlin, 2017



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 Platinium/Amber/3, 2016 infared ND lens filters, 35mm konica print Image: 65 x 47 cm photo : Aurélien Mole courtesy the artist and Galerie Allen, Paris *IRND Platinium/Sepia/6*, 2016 infared ND lens filters, 35mm konica print Image: 65 x 47 cm photo : Aurélien Mole courtesy the artist and Galerie Allen, Paris

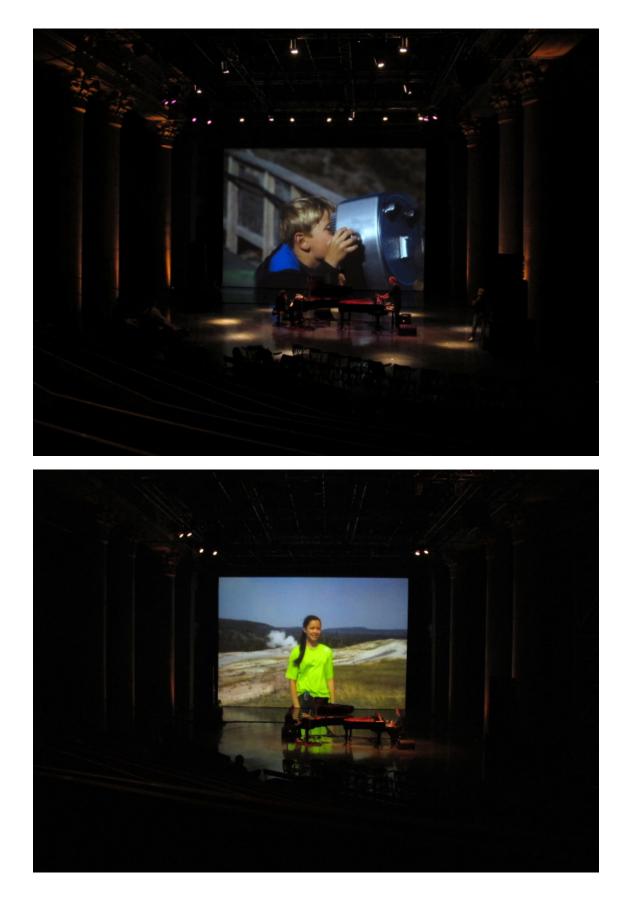


E.S. Cadillac 2 / E.S. Evinrude, 2014 exhibition view, *Tell Me What I Mean*, To____Bridges____, 2016 Right : Robert Heinecken courtesy the artist and Galerie Allen, Paris





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



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



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



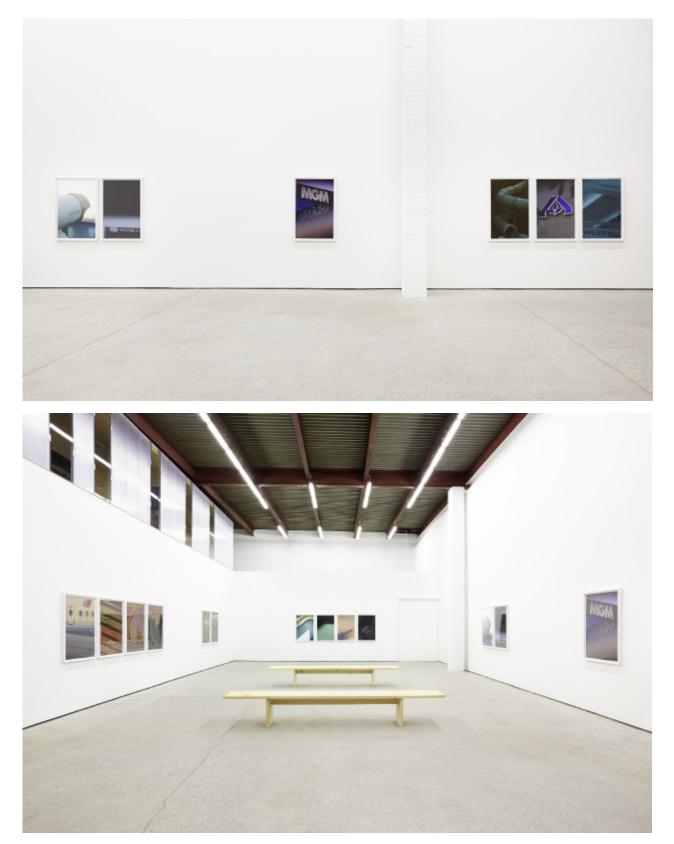
Leica Toll, 2012 Video Still, 2 channel video, sound 8 minutes, 2 seconds courtesy the artist and Galerie Allen, Paris



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



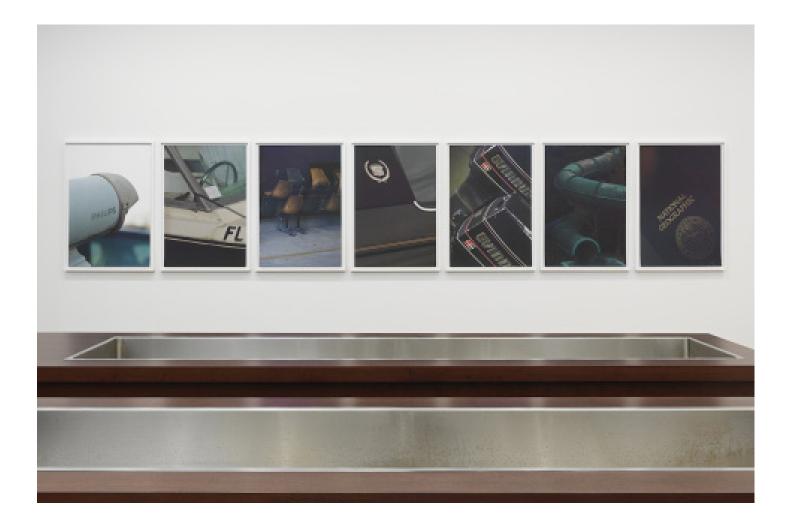
Glass Study 1, 2012 c-print 183 x 117 cm courtesy the artist and Galerie Allen, Paris



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

whereaboutnow.com

Where About Now - Colin Snapp

David Elsche 12-15 minutes

Where About Now Where do our questions reach you?

Colin Snapp I just finished a month-long artist residency in Italy. It turned out to be an ideal situation for me and I'm grateful for the opportunity. It was exactly what I needed. I was finally able to have the time and space to complete some works that I've been meaning to finish for several years now. Additionally, I discovered some incredibly interesting locations that will play a key role in an exhibition I'm having in June. I'm currently in Paris for the week to start mixing an archive of field recordings I've been compiling for five or six years now.



Continental Drift 32°, Site specific weather report, Hurricane Ridge, WA, 2014

WAN Your photographs and videos deal with the American landscape as subject and, in a metaphorical sense, as representation for a society. What is it about the American landscape that captivates you?

CS I was born and raised in the U.S., it's the landscape that I know best. The sparseness, the banality ... The gradient of the American populous. A shopping mall can exist as a church just as easily as a landscape for consumption. The reframing of the mundane or routine normalcy as not something to diminish but something to celebrate. The ritualistic nature of suburban America. All of these contradictions fascinate me. America is a dying empire yet in a representational manner it is as powerful as ever. The U.S. is what I know, it's my heritage yet simultaneously I've always felt very disconnected from American culture and values. This feeling of familiar disconnection can be difficult however at this point it's become the perfect recipe for my vision and the artistic language I work to create ... An outsider in one's own homeland. This is my reality. I'm trying to be as constructive as I can be with the sense of distance and isolation that I live with. Objectivity has always made sense to me and this becomes obvious when viewing my work.





Observatory #1 Digital print on rag paper 112, 76 cm, 2018





Observatory #3 Digital print on rag paper 112, 76 cm, 2018

WAN Related to this theme of landscape, much of your work also recalls, for us, the themes and promises of the great American road trip. Do you have a preferred mode of travel in this sense, and how does the way you travel affect the work you produce?

CS 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. In terms of a preferred mode of travel I would have to say walking. Going on long walks has inspired my artistic sensibilities more than any other mode of transit.

WAN How do you decide on destinations to travel to and how do you prepare yourself for a new destination?

CS I decide on the locations I travel to in two ways. One is spontaneously coming across subject matter in my everyday life or travels that speak to me to the point that I feel compelled to make work about a certain location or phenomenon. The other is a more planned approach, in which I will take months to research a project or gain clearance to a site of interest. In terms of preparation for a trip, I have no set routine to create a work. It's something that needs to happen naturally and can't be forced. Also, every project is always such a different experience from the previous one. Over the years, I have learned to be more patient and not to have expectations or assumptions about how things are going to go.



Exhibition view, "Latitudes", Alexander Levy Gallery, Berlin, Germany, 2017 courtesy the artist and alexander levy, Berlin, Germany



Setra 215 Tour bus windows, powder coated steel, 100cm x 700 cm x 7cm 2018

WAN As you travel so much for work, we are curious, do you also travel for pleasure? And if so, where and how? Do you ever travel without your camera?

CS I rarely travel for pleasure and I always have a camera of some sort on me.

What type of camera does not matter to me. It can be an iPhone or a VHS camcorder or a disposable camera. The technology is irrelevant. It's hilarious to me how caught up people get on the technology of it all and the type of camera, or filter or brand of lens. I have made some of my best work on the most random equipment. As long as I have something to document with, I am fine. I suppose this is what separates an artist from a technician.

WAN A large theme in your work also seems to be the mediation of experience, be it through the (video)camera itself or via installation (a line of bus windows bifurcating the gallery in some of your recent shows). The tourism industry,

with its pointed, specific view of individual destinations, can also be seen as a tool to mediate experience. How do you think about tourism and modern travel in your work?



ND 4 ND 5Fine art inkjet prints 175 cm x 113 cm, 2018





Sony index #1 chrysantheum Digital c print 175 cm x 113 cm, 2019.

CS I am 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. It's one thing to see a tour group within an urban setting and it's another to see this within a 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 forest - it becomes much more profound. To use nature as a blank slate to focus on these modern gestures and ways of observing.

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 straightforward

example. It's a 90 minute film portraying a mass of tourists ascending and descending a hillside on the backside of the hoover dam. These tourists are walking to a viewpoint to see the dam, yet the actual dam is never revealed. The viewer only sees a steady stream of tourists who 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 actual locations. My work is about looking at something that is considered banal or mundane and reframing it to create a new meaning. I consider the basic act of taking a photograph as one of the most ritualistic things humans do.





Colin Snapp IRND Platinium/Amber/3, 2016 infrared ND lens filters, 35mm konica print

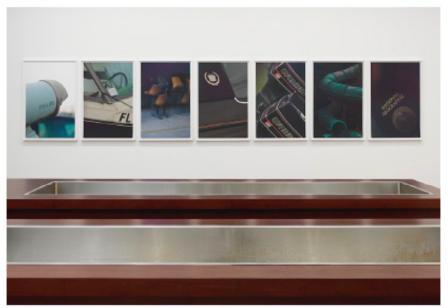


Colin Snapp IRND Platinium/Amber/3, Detail 2016 infrared ND lens filters, 35mm konica print

WAN Cameras themselves are also often visible in your photos; and in today's culture of selfies, visitors often photograph themselves in front of the art at exhibitions and publish it on social media. What is your view on this endless cycle of photos within photos?

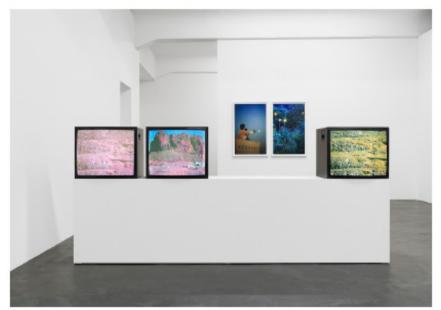
CS I just finished a film I shot in Rome that addresses exactly that... endless cycle. The notion of taking a picture of

someone else taking a picture is normal in today's visual lexicon, yet even a few years ago it could have been considered conceptual or an intellectual action. Instagram changed everything in the way we visually relate to each other. It's made text and literature seem almost irrelevant. More than ever people are starting to realise that a picture is worth a thousand words but if you are repeatedly bombarded with that same picture it will mean absolutely nothing in barely anytime at all. Instagram is dead. It is a post-Instagram world... I am so thankful I have never participated in any social media. It has pushed my creativity in alternative ways to stay relevant and to have an audience for my work. This being said, I don't condone social media, as obviously it's helped millions of people. I just hope that people will wake up a bit and realise its effect. Just like anything it's important to be aware of your actions, especially if you are an artist



National Charter, 2014 exhibition view, Freezer Burn Hauser and Wirth, New York courtesy the artist and Hauser and

Wirth.

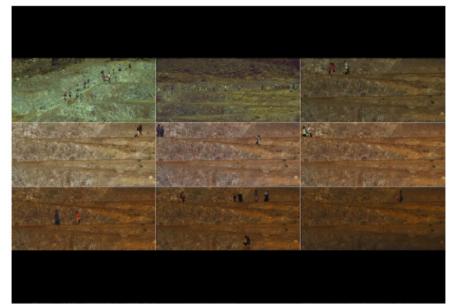


Observatory 2018 Exhibition view, alexander levy Gallery, Berlin courtesy the artist and alexander levy, Berlin, Germany.

WAN Photography (and especially travel photography) is closely linked to memory. How do you think the people you depict would react if they discovered themselves in your work?

CS I like that question a lot. I think they would be confused at first and then excited and then confused again. I mean I'm so objective in the manner that I film. It is like I am invisible, these people have no idea they are being filmed. But the intent and treatment of the footage is not making someone look bad or good, it is just showing things how they are. It is important for me to make artwork that does not come across as condescending. What I do is simple. It's just about taking a different viewpoint on things people do not notice, yet experience daily. My hope is that the frame of view I am presenting will help create a new type of awareness as well

as openness.



NV Regional, 2013-2018 Video Stills, 16:9 video, sound 90 minutes courtesy the artist and Galerie Allen, Paris.



NV Regional, 2013-2018 Video Still, 16:9 video, sound 90 minutes courtesy the artist and Galerie Allen, Paris.

WAN The figures you depict are often in the distance where the sharpness of the image decreases. How do you play with

the idea of blurriness in your work?

CS 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 have never deviated from. Whether it's shooting through tinted bus windows or camera LCD screens, I am always working within the distortions of layering. The individual has never been my main focus. It is the collective human experience that interests me. I prefer not to show things that are crystal clear. I like the idea of not knowing if something is digital or analogue or if it was shot in 1996 or 2020. I have a certain visual sensitivity that allows me to do this. It is important that I take great care to keep certain things vague. By limiting reference points I am able to steer people's eye towards things that are simultaneously familiar and new to them.

WAN Could you imagine showing your work on site where it was taken instead of in exhibition rooms?

CS Most certainly, the white cube is just a foundation to build a visual language. Ideally to the point that this artistic language is so defined and incorporated by all it can be presented almost anywhere in any medium and continue to be understood as well as built upon.





Setra 240 / 242 Tour bus windows, powder coated steel, 120 cm x 675 cm x 4 cm 2015



WY Regional, 2014 Two channel video, sound 12 minutes courtesy the artist and Galerie Allen, Paris.

WAN What are you working on right now and when and where can we see your next exhibitions?

CS I am working on quite a few projects at the moment. Most notably a book titled National Charter. It is based on a photo index of corporate logos and emblems throughout the United States. I've been working on it for over a decade and it's become a very personal anthropological survey at this point. I am really excited to finally conclude this project. Additionally, I am shooting a series of short videos that focus on the relationship between iconic LA gang signs and the

similarities these gestures have to the way iPhones and cameras are positioned and held, especially when used to take a picture. Lastly, I am halfway through directing a feature length film based on ritualism within the malls of southern California. The next exhibitions, I'm working on, are both in June. One of the exhibitions is heavily audio based and is taking place inside a number of historic glass greenhouses. These greenhouses are part of an ancient botanical garden in Siena, Italy. The other project next year will take place in Serbia as part of the Belgrade biennial.

NOVEMBER 2018 - "THE BEST ART IN THE WORLD"

Colin Snapp: Observatory at Galerie Alexander Levy

Colin Snapp, "Observatory" (installation view). (All images coutesy 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 though 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 asending 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 coutesy 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 currnetly working on several new projects im 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

Vault *Spoiler Alert* text Sammy Preston July 2017



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Susan Sentag On Photograph









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





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



O Colin Snapp , IRND Platinium/Amber/4, 2016. Infared 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 madiate and reduce our lived expariance 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 Kaacke "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 Galeria 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 fratemity culture or the ending point to a river. The title Delta docen't directly address any specific work in the ehow 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 tim 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 timt. 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 wintegsing 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 Platinium/Amberl2, 2016. Infared ND lens filters, 35mm konica print. Image: 65 x 47 cm. Photo: Aurèlien 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 galley 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 Tulieries Cardens, 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 th, 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:

TOULIN SNAPP CORPORATE CULTURE DELTA DETA AIRLINES FÉLIX TEYNARD FAC BUST TOUR FILTERS GALERIE ALLEN GEOGRAPHY GEOMETRY GUSTAVE LE GRAY INSIGNIA JIRND LONELINESS NEVADA NICOLE KAACK NORTH AFRICA PARIS PASSENGERS PHOTOGRAPHY TRAVEL TULLERIES GARDENS VIDEO White Hot Magazine of Contemporary Art *New Latitudes: Spencer Everett interviews Colin Snapp* text Sprencer Everett May 2017

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New Latitudes: Spencer Everett Interviews Artist Colin Snapp

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.

https://whitehotmagazine.com/articles/everett-interviews-artist-colin-snapp/3650

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White Hot Magazine of Contemporary Art New Latitudes: Spencer Everett interviews Colin Snapp (continued) text Sprencer Everett May 2017

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



2017-5-26

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.

White Hot Magazine of Contemporary Art *New Latitudes: Spencer Everett interviews Colin Snapp (continued)* text Sprencer Everett May 2017



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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.

White Hot Magazine of Contemporary Art New Latitudes: Spencer Everett interviews Colin Snapp (continued) text Sprencer Everett May 2017



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 Conversation with Colin Snapp text Études October 2013

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Conversation with Colin Snapp

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

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

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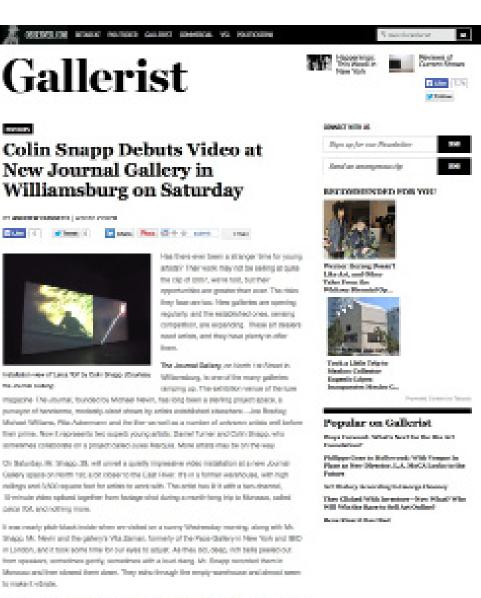
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Gallerist Colin Snapp Debuts Video at New Journal Gallery in Williamsburg on Saturday text Andrew Russeth December 2012



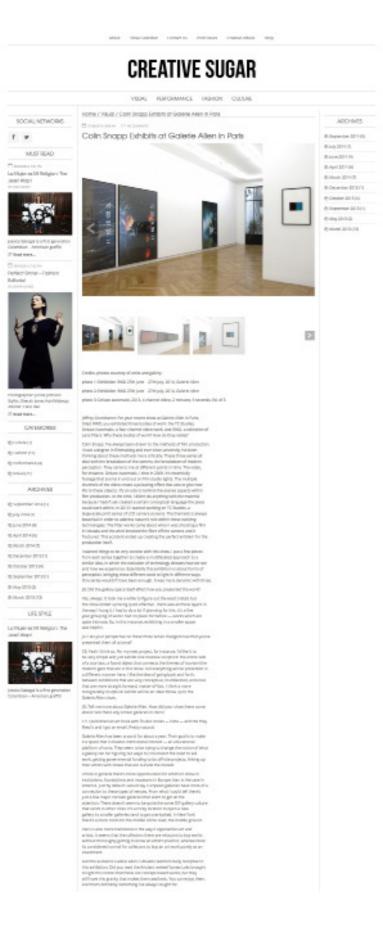
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Whitehot Magazine of contemporary Art text Jeff Grunthaner May 2015

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Here & Now *Continental Drift* March, 2012

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



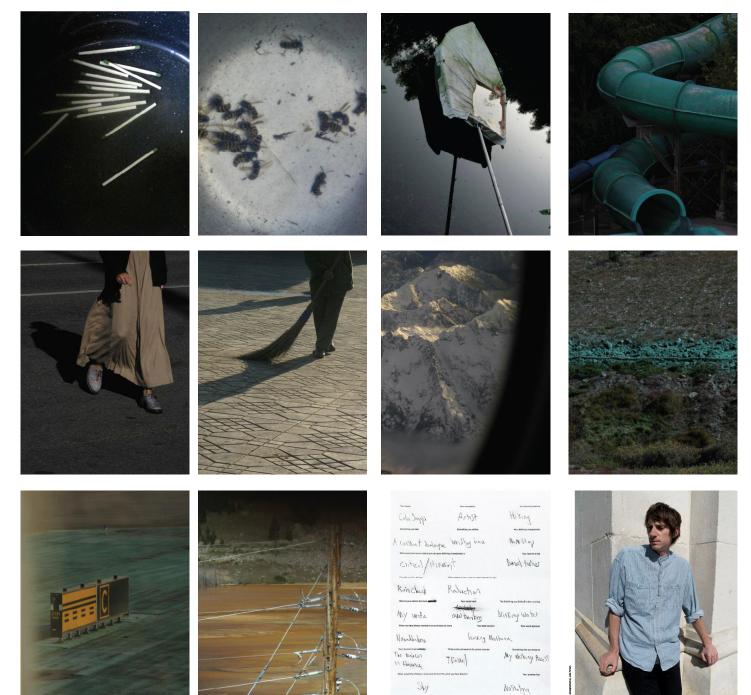
The New York Times Magazine *Jules Marquis* • *Art in America* text Jacob Brown 20 May 2011



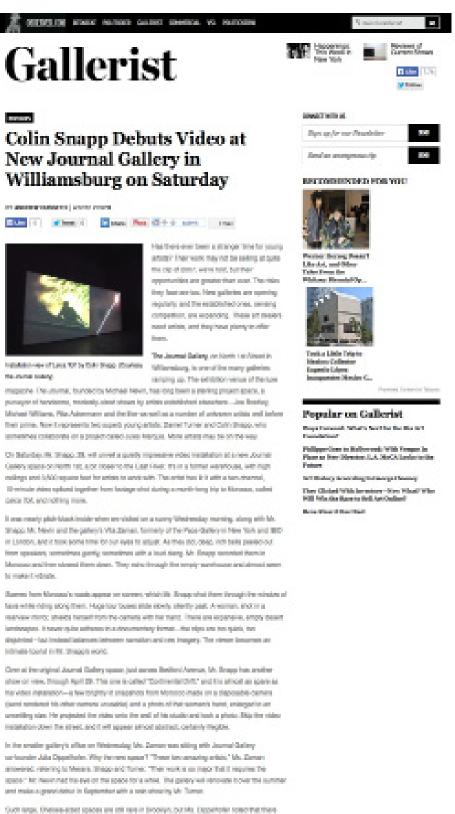


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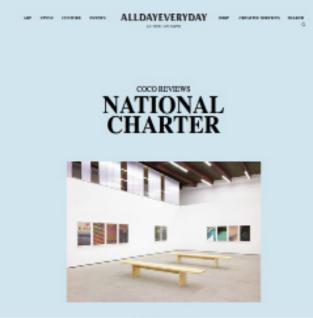


observer.com Colin Snapp Debuts Video at New Journal Gallery in Williamsburg on Saturday text Andrew Russeth 4 December 2012



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Aprinto, Schlapsen: An aurilar sumine of this arbita between pathwatering and and pathwatering automously man-pathwatering and a Digordination. In addition, the additional later admitted to sole that the gallery is separating, non-montry, July 1950 the new apace. alldayeveryday.com *National Charter* text Coco Young 11 November 2013



By Coco Young

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 landscope. Having grown up in reral Weshington State, now living and working in Los Angeles, "National Charter" embodies the nostalgic progression of the artist freen 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 room of these images abstracts the object completely, and the viewer notices the easence 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 so contextualized — as the photographs are shot through the lens of a pair of sunglasses, or a tisted car window. Colin purposely leaves in some scenic class, 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 stoying true to their suburban provenance.

Parther, Colin's choice of scale is very important, as the severe noom and the isolation of subject puts each of these objects on the same democratic plane. I particularly liked the pairing of *E.S.Phillips*, 2013 and *E.S.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 passensby's along a highway, or in this case, in an art gallery.





NATIONAL CHARTER

MACES - THE JOURSDAL GALLERS' WRITTER - COCO YOUNG The Island's Weekly Art from rural to urban life 07 June 2011



Art from rural to urban li

Local artist takes his

work to the East Coast

Two men in flowing white gowns wave their arms as they stare arross the ocean. a man moves in and out of focus in front of a bright back ground, 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 Lopezian artist and have been exhibited in New York City.

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

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

According to the Times, the artists "ake 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 smalltown Little Leaguers pace around a New York gallery muttering "good game" to



Photo/Jules Marqui 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] stu-dio," Snapp suid. "The transformation from studie 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 Lopezian artist explains his work process as relying heavily on intuition and shooting lots of video.

SEE LOCALARTIST. PAGE 6

Mono Kultur Here & Now, Colin Snapp / Daniel Turner 30 June 2011

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COLIN SMAPP / DANIEL TURNER



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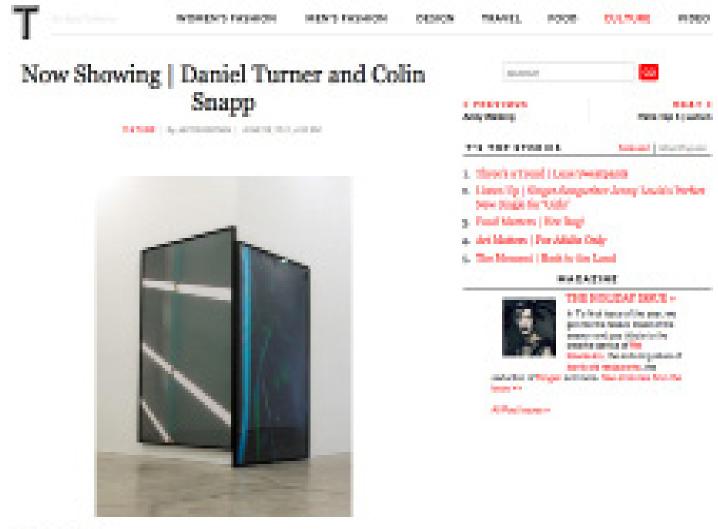
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T Magazine *Daniel Turner and Colin Snapp* text Jacob Brown 29 June 2011



Restler's Advisory

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The keys of John Marquis are bask. The axiais Daniel Tarare and Calin Baapp have a your show-opening tencorow at the Marter Callery in New York. According to Hopp, "The works aim to-combiner the paradox of the current age by illuminating the process in which regional researched emission." They accomplish this, is part, through a globe spacetage entranets of emission. "They accomplish this, is part, through an aggreentra approach to emission and tasks way from hopp-make video etills to curt amount on the gallery floor. In the slide show above, Singp-and Tartert effer us a preview character two integers of new work making facts debut to rearrange billionedity from key pair works they led helped these arcieved their sourcess actions insteadiem.

"Colin Snapp / Daniel Terner," Martne Gellery, peo West and Street, (aus) pie-edus;



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