

**GALERIE
ALLEN**

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PRESSE / PRESS

COLIN SNAPP

DELTA



22 septembre — 29 octobre 2016

Vernissage
Mercredi 21 septembre 2016
18h30 à 20h30

22 September — 29 October 2016

Opening
Wednesday 21 September 2016
6.30pm to 8.30pm

Image:
Colin Snapp, *IRND Platinum/Sepia/2*, 2016
Infared ND lens filters, 35mm konica prints
104 x 68 cm (framed)
Courtesy Galerie Allen, Paris

COLIN SNAPP

DELTA

22 septembre — 29 octobre 2016

COMMUNIQUÉ DE PRESSE

-- *english below* --

Pour sa nouvelle exposition « Delta », Colin Snapp confère à des objets « intermédiaires » une poésie romantique qui renvoie à la fois à la perception phénoménologique et à la production artistique.

Un ensemble de fenêtres provenant d'un autobus est installé sur le sol la galerie. Elles contiennent pour l'artiste : « l'histoire d'une multitude de regards¹ ». Rassurantes et sécurisantes pour les passagers, elles sont également un élément de dissociation physique entre le moment présent et le paysage qui défile. En isolant ces fenêtres de leur contexte fonctionnel, la scission intérieur / extérieur est annulée et rend visible le filtre perceptif qui vient modifier la réalité. Au-delà des multiples histoires contenues dans ces différentes fenêtres, apparaît un regard critique sur notre société contemporain : celle de la globalisation et du virtuel, à l'image de touristes passifs bloqués derrière les vitres d'un autobus, leurs verres de lunettes de soleil, leurs objectifs d'appareils photos et leurs écrans de smartphones. La superposition des filtres et la nécessité d'enregistrer la nature dans la planéité d'une image rendent compte d'un évitement du temps qui, malgré des tentatives de distanciation et de dissociation, se déroule sous nos yeux inexorablement

Avec la série *IRND*², l'artiste présente les lentilles infrarouges qu'il utilise pour filtrer la lumière lors des tournages de ses films et qui ont été fendues ou brisées suite à leur utilisation. Elles sont aussi des fenêtres qui modifient la perception du regardeur, celui qui est derrière l'objectif et plus tard celui qui sera devant la photographie. Par-delà le filtre, les images racontent des voyages, notamment des moments de contemplation dans d'impressionnants paysages désertiques.

De la recherche picturale autour des potentialités des objets photographiques à la critique de leur utilisation abusive, Colin Snapp rend visible les décalages entre l'expérience réelle et sa captation pulsionnelle. Il nous invite progressivement à une plongée dans le réel, une traversée de la nature et une exploration des modalités du voir en associant à la fois la transparence, le translucide et l'opacité.

Marie Bechetoille

¹ Conversation avec l'artiste, mai 2016

² Infra-rouge à densité neutre

COLIN SNAPP

DELTA

22 September — 29 October 2016

PRESS RELEASE

-- french above --

For his new exhibition 'Delta', Colin Snapp confers a romantic poetry upon 'intermediary' objects referring simultaneously to phenomenological perception and artistic production.

A collection of tourist coach windows is installed on the gallery floor. For the artist, they contain 'the history of a multitude of looks'¹. Both a comforting and reassuring presence for passengers, the glass panes also implement a physical disassociation between the present moment and the landscape as it passes by. By isolating these windows from their functional context, the internal / external distinction is dissolved and this perceptive filter that modifies reality is rendered visible. Beyond the multiple stories contained within the various windows, a critical view of our contemporary society emerges: one that reflects the effects of globalisation and of the virtual as they are embodied by passive tourists immobilised behind the windows of buses, the lenses of their sunglasses and cameras, and inevitably their smartphone screens. Superposed filters and the impulse to record moments of nature in the flatness of an image detail a desire to deny time, which in spite of attempts at distance and dissociation continues inexorably to slip away.

In the series *IRND*², the artist presents the infrared lenses which he uses to filter light during the filming of his video works and which were cracked or damaged following their use. These too are windows that modify the viewer's perception, the viewer being both the one behind the camera lens and later the one who views the photograph. Beyond the filters, the images speak of travels and in particular moments of contemplation in extraordinary desert landscapes.

From this pictorial research around the potentialities of photographic objects to the criticism of their excessive use, Colin Snapp engages with the gaps between real experiences and the impulse to capture them. Snapp progressively invites us to delve into the real, into an exploration of nature and the modalities of sight by simultaneously associating the transparent, the translucent and the opaque.

Marie Bechetoille

¹ Conversation with the artist, May 2016

² Infrared Neutral Density

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PRESS IMAGES



COLIN SNAPP

IRND Platinum/Sepia/3, 2016
Infared ND lens filters, 35mm konica prints
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PRESS IMAGES



COLIN SNAPP

IRND Platinum/Sepia/1, 2016
Infrared ND lens filters, 35mm konica prints
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PRESS IMAGES



COLIN SNAPP

IRND Platinum/Sepia/4, 2016
Infared ND lens filters, 35mm konica prints
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Courtesy Galerie Allen, Paris

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PRESS IMAGES



COLIN SNAPP

IRND Platinum/Sepia/5, 2016
Infared ND lens filters, 35mm konica prints
104 x 68 cm (framed)

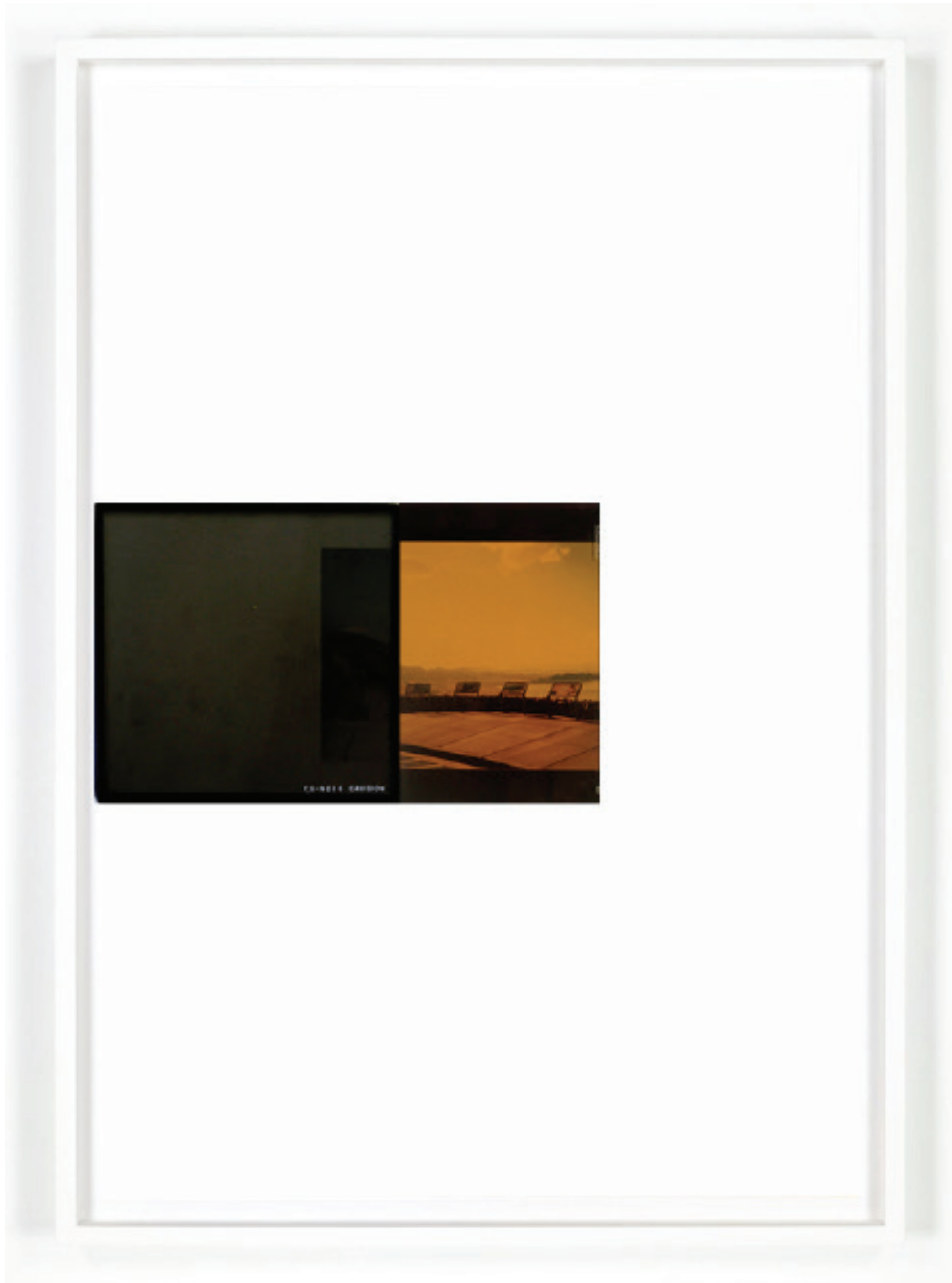
Courtesy Galerie Allen, Paris

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PRESS IMAGES



COLIN SNAPP

Colin Snapp, *IRND Platinum/Sepia/2*, 2016
Infared ND lens filters, 35mm konica prints
104 x 68 cm (framed)

Courtesy Galerie Allen, Paris

COLIN SNAPP

Born 1982 in Lopez Island, USA.
Lives and works in New York and Los Angeles, USA.

EDUCATION

BFA The San Francisco Art Institute, USA

SELECTED SOLO EXHIBITIONS

- 2016 Delta, Galerie Allen, Paris, France
Dream fair, New York, USA
- 2015 The New York Art Book Fair, with Études Studio, PS1 MoMA, New York, USA
- 2014 Jules Marquis, And Now Gallery, Dallas, USA*
IRND, Galerie Allen, Paris, France
- 2013 The Journal Gallery, National Charter, Brooklyn NY, USA
Unosunove Galleria, TC Studies, Roma, Italy
- 2012 The Journal Gallery, Leica Toll, Brooklyn NY, USA
The Journal Gallery, Continental Drift, Brooklyn NY, USA
- 2011 Martos Gallery, Colin Snapp / Daniel Turner, New York, USA
Skylight Projects, Ill Leave You To Your Own Devices, New York, USA
- 2010 Jericho Ditch, Community Sculpture Seminar , Isle of Wight, UK*
Recess Activities, Good Game, cur. Elizabeth Lovero, New York, USA
White Box Gallery, Underneath The Sea, w. Mark Borthwick, cur. Susan Ciancolo, New York, NY, USA
Untitled Television Show, South of Town, Brooklyn, NY, USA
ORG Contemporary, Alpine Meadow, Detroit, USA*
Jericho Ditch, Ski Lift, Isle of Wight, UK

SELECTED GROUP EXHIBITIONS

- 2016 Group show, Unosunove, Roma, Italy
- 2015 Duo Show with Laëtitia Badaut Haussmann, Galerie Allen, Art-O-Rama, Marseille, France
Group show, Fifi projects, Mexico City, Mexique
- 2014 Freezer Burn, Hauser and Wirth, New York, USA
Eclat Attraction de la Ruine, Université Sorbonne Nouvelle, Paris, France*
- 2013 Park, Self Titled Space, Tilburg, Netherlands
Préface, Zelda Zonk, cur. Timothee Chaillou, Paris, France*
Mission Road Gallery, 356 Sculptures, 356 S. Mission Rd. Los Angeles, USA
Ibid Projects, Christian Rosa/Colin Snapp, 4619 W. Washington Blvd, Los Angeles, USA
Family, TC 00025617, Los Angeles, USA
- 2012 Das Odeon, Panorama, Vienna, Austria
Marlborough Madrid, Eagles, Madrid, Spain
Tranzit, Discovering Slowness, nm.2, Bratislava, Slovakia
University California San Diego, nanomacromega, cur. Lucía Sanromán, La Jolla CA*
Ibid Projects, Harold Ancart/Rallou Panagiotou/Colin Snapp, London, UK
Thierry Goldberg Gallery, Its Endless Undoing, New York, USA
Gallerie West, Den Haag, The Netherlands*
- 2011 Tabacka Cultural Center, Discovering Slowness, Kosice, Slovakia
The Whitney Museum of American Art, New York, USA*
The New Museum of Contemporary Art, cur. Nuit Blanche, Flash Light/Festival of Ideas, New York, USA*
Times Square AEO LED Billboard Project, New York, USA*
KMG, Festival of Lights:America, Brooklyn NY, USA
Brooklyn Academy of Music, Cover Version, Brooklyn, NY, USA
Yautepec Gallery, Mexico City, Mexico*
Wolfe Island, Saint Lawrence Ice, Ontario, Canada*
- 2010 Interiors, Us and Them, org. Parinaz Mogadassi, New York, USA*

Pratt Manhattan, Something, cur. Marco Antonini, New York, USA
Proyectos Ultravioleta, Foto>30, cur. Stefan Benchoam y Gerardo Conteras, Guatemala City, Guatemala
Triple Canopy, Macys, with Infinity Window, Brooklyn, NY*
Sculpture Center/Astoria Walk, High Fructose Painting, org. Katie Bode, New York, USA
Jericho Ditch, Summer Screenings, cur. Daniel Turner, Isle of Wight, UK
John Connelly Presents, Selections from Untitled Television Show, New York, USA
QVNOXW//, 86 Forsyth, cur. Scott Keightley, New York, USA
Brennan Courthouse, Vessel, cur. Kenya Robinson, Jersey City, USA
Add-Art, Swipe Country, cur. Michelle Hyun, 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 Panel 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 BIBLIOGRAPHY

whitehotmagazine.com, City Limit at Journal Gallery, May 2015
OSMOS Magazine, Issue 5, pages 46-49, NV Regional, Winter 2014
Kennedy Magazine, Issue 2, pages 10-25, interview by ST. Dimitrakopoulos, Summer 2014
Etudes Books, "Blue Book no.5", 48 pages, essay by Jeffrey Grunthaner, April 2013, ill.
Eine Magazine, "Issue 5", spring/summer 2013, ill.
Nasty Magazine, "The Concrete Issue", page 49, essay by James Schaeffer, autumn 2013.
Bomb Magazine Online, "Interview on Jules Marquis", Jeffrey Grunthaner, February, 19, 2013.
The Journal, Issue 32, "Colin Snapp, Basalt", pages 120-130, December 2012, ill.
Engineering and its Reversals: "materials, structures, seeds, aesthetics, cognition". Mariana Botey, Lucía Sanromán. UN-WEAVE: pages 53-57 ill. Volume I, Fall 2012.
The Vienna Review, "A Platform for the New Generation", Kate Abnett, page 17 September 1, 2012.
The Art Newspaper Russia, "Vienna Sonic", Korhna Chenna, Cover page, September 1, 2012, ill.
C.S. Magazine, "New Directions: The Art of Jules Marquis", Jeffrey Grunthaner, pages 12-16 September 1, 2012, ill.
Galleriestny.com, "Colin Snapp Debuts Video at New Journal Gallery", Andrew Russeth, April 12, 2012
Mono-Kulture, "Continental Drift", Sam Cate Gumpert, March 6, 2012.
The Examiner, "Continental Drift" Alison Martin, March 26th, 2012.
The Journal, Issue 31, "Jules Marquis", page 125, December 2011, ill.
Hassla Publishing, "Sydney Jonas Walk", Fionn Meade, edition of 500, October 8th, 2011.
16 Miles of String, "Colin Snapp and Daniel Turner at Martos", Andrew Russeth, July 29, 2011.
New York Times T Magazine, "Now Showing Colin Snapp Daniel Turner", Jacob Brown, June 30, 2011.

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Dossier Journal, "Tin Roof Rusted", Katherine Krause, June 30, 2011.
Mono-Kulture, "Here and Now", interview with Sam Cate Gumpert, June 30, 2011.
From the Desk Of, "Jules Marquis", Interview with Kate Donnelly, June 29, 2011.
Bullet Magazine, "Colin Snapp / Daniel Turner", Logan Jones, June 28, 2011.
The York Times Style Magazine, "Timely", Jacob Brown, Summer, 2011, page 126, ill.
Islands Weekly, "Art From Urban to Rural Life", Cali Bagby, cover pages 4-6, June 8 2011, ill.
An Art Newspaper, "Decade Issue/Classified Ads", May, 2011, ill.
Art Observed, "Ao on site", N. Schwarz, April 22, 2011.
K48, Edition no. 8, "AbraK48Dabra", December, 2011, ill.
The New York Times T magazine, "Video Exclusive", Jacob Brown, January 17, 2011.
Flaunt magazine, Cover Version, Flaunt Staff, January 2011
Dossier Journal, "Skylight projects", Katherine Krause, September, 2010.
The New York Observer, Chinatowns long tendrils, Aron lake smith, June 2010
WOW Magazine, "Reel Ten", Géraldine Ancrì & Emilie Lauriola, May 2010.
Art Info, "A tour of LMCC", Alexander Wolf May 2010
Dis Magazine, A Sunday with Susan Cianciolo, March 2010
Eyebeam, "The Dialogue", Interview with Kenya Robison, January 2010.
Northwest Legacy, Volume one, Jeremy Snapp, October 2007

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ARTISTES REPRÉSENTÉS PAR LA GALERIE / ARTISTS REPRESENTED BY THE GALLERY

BORIS ACHOUR / LAËTITIA BADAUT HAUSSMANN /
MAURICE BLAUSSYLD / CORITA KENT / LINUS BILL + ADRIEN HORNI
ANGELICA MESITI / MEL O'CALLAGHAN / MAXIME ROSSI /
COLIN SNAPP / EMMANUEL VAN DER MEULEN /

La galerie Allen est un modèle unique réunissant les compétences et expériences variées d'un commissaire indépendant, Joseph Allen Shea, et d'une artiste, Mel O'Callaghan, afin de créer une plate-forme atypique où la structure commerciale est vouée à soutenir et promouvoir éthiquement l'art contemporain.

Avec un accent mis sur le format de ses expositions et leurs variations progressives, la galerie Allen souhaite mettre en place de multiples contextes d'expositions qu'ils soient in situ ou hors les murs. Elle veut interagir comme une structure hors-norme interrogeant les questions d'apparition, de production et de conservation des oeuvres. C'est une solution de notre temps pour comprendre les besoins et les difficultés rencontrées par les artistes et les espaces d'expositions.

La galerie Allen souhaite devenir un générateur d'idées installé au sein d'un réseau international afin de promouvoir l'art contemporain et ses idées fondatrices.

Galerie Allen is a unique model capitalising on the varied experiences of an independent curator, Joseph Allen Shea, and artist, Mel O'Callaghan, to create a platform where commercial is the structure of an entire ecology to support the ethical presentation, promotion and production of contemporary art.

With a focus on the exhibition format and its progressive variation, Galerie Allen will deliver exhibitions concerned with context, off-site, curatorial, academic enquiry and re-invention. Understanding the needs and difficulties facing artists and art spaces Galerie Allen proposes a solution for our time.

Galerie Allen is an expanded generator strengthening cultural networks internationally through inclusivity, communication and education for the global distribution of important contemporary art and ideas.

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mercredi - samedi
14h - 19h ou sur rendez-vous

Wednesday - Saturday
14h - 19h or by appointment

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