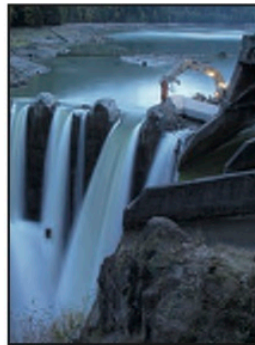


# Block Optic with Rope

Valerie Snobeck . Opening November 24  
November 25 2011 - January 21 2012  
Galerie Catherine Bastide . Brussels



Valerie Snobeck's work in *Block Optic with Rope* confront a framework<sup>1</sup> of references<sup>2</sup> and associations, a material significance and a visual situation. They deploy debris netting,<sup>3</sup> partially removed mirrors,<sup>4</sup> peeled prints on plastic, and depression<sup>6</sup> glass.<sup>7</sup> They are experiments in transparency, testing what it means to see an object and see through it at the same time. What are the affects of focus shifting from negative space and back again?

The works are never static,<sup>8</sup> never solid, one can always look through them, look past them, at oneself looking, and behind, searching for that same picture within the frame and you end up staring at the wall.<sup>9</sup>

The works astutely confuse front and back. The "images" are behind the frontal face. The loose surplus of excess netting, normally hiding behind a traditional painting, is still blatantly visible. Held by tension between glass, netting, and wall are fragments of peeled<sup>10</sup> plastic prints. A technique developed by producing inkjet prints on board, then having them laminated, then slowly and carefully peeling away the thin plastic tissue paper like laminate, a ghosted trace of the image transferring onto the plastic. These plastic peels are circulated and recycled throughout the work. They are occasionally torn and thus multiplied, and recure like traces of a trusted palette. The peels contain images fragmented<sup>12</sup> and removed<sup>13</sup> from the source, some just traces of their referent at this point, but still possessing a graphic.

Work and wall are so close, mesh and its shadow, diffusing into an almost solid plane, vibrating off one another. Taking structural facts and allowing for a direct engagement with the neutral while searching for the potential<sup>14</sup> to find something that is not.

Valerie Snobeck lives in works in New York. She received a MFA from the University of Chicago and a BFA from St. Cloud University. She will have an upcoming solo exhibition at Thomas Duncan Gallery in Los Angeles and projects in the Spring of 2012 with Essex Street in New York. Her work was included in Galerie Catherine Bastide's exhibition *Mirages, Fountains, & Dissociative Composition*. She recently had solo exhibitions at The University of Delaware; 8 Rue St. Bon, Paris; Renwick Gallery, New York; and DOVA Temporary, Chicago. She has also been included in group exhibitions at The Emily Harvey Foundation, NY; Laurel Gitlen, NY; The Sculpture Center, Long Island City; Shane Campbell Gallery, Oak Park; Tony Wight, Chicago; Rowley Kennerk Gallery, Chicago and more.

1 A dam is being removed as we speak. New moevent is happening! Watch its destruction here. <http://www.video-monitoring.com/construction/olympic/gliness-dam.htm>

2 We reinforce them. To Be at the End of Ones Rope:

3 The scaffold netting used in *Block Optic with Rope* comes from at least two specific sites, the renovation of the New York Public Library and the renovation of the New York Historical Society. A material used to cover the repair and maintenance of institutions designated to protect our cultural and societal legacy. Practically, the material is used when constructing and reconstructing to keep loose objects and fragments from falling and endangering those below while providing pseudo windows for the workers. btw speaking of debris... the largest concentration of marine debris is 135°W to 155°W and 35°N to 42°N.

4 Things need our support. We build Walls for that. We reinforce them. We mount shelving. We maintain the crumbles. We repair. We dream of, and are terrified of the destruction. What means are we supporting? What structures are we helping to build? What do we want to see ourselves without?

5

6 Lets find out something. dig a hole. and find what is similar between the pile and the hole:  
Is there something in there that we want?

7 Much before I was born... Depression glass was distributed in the United States during the time of the great depression. The molded glass was sometimes sold for the same price as a loaf of bread, placed in cereal boxes, given away at the cinema or with car oil changes. Ready to hold form. And oh that potential's potential. with what? of what? what will we give? what do we need? Pour equal parts from one into another. *Block Optic with Rope*, the title of the exhibition, is one of those patterns of Depression glass. Now a collectable.

8 And now, in this, some romance. those International and inner costal waters that were once your breath are carried away in the wind of yet another territory. Like the water that circulates from your breath to mine all the same since the beginning of time coming apart and together again. I have been told that every bit of plastic created still exists except for a small amount that has been incinerated. What do we think of that? Some getting smaller and smaller being swallowed and expelled. Our bones are made of their bones are made of their bones. A great orgy of resources.

9 And one can see through to the wall.

10 (to peel something away/off) remove or separate a thin covering or part from the outside or surface of something.

11 a hole = a depression

12 be at peace. want not. have all. no good need. me happy. life ok. feel good. have happy thoughts. food good. sex good. me happy.

13 To Remove. To re move. Nothing ever gets totally removed. "He seems removed."

14  $x = y$   
 $x = z$   
 $y = z$   
= $s$   
boundaries, equations, values, desires, sums,