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#### Artists Space

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New Opening Hours  
Wednesday – Sunday: noon – 6pm  
Monday and Tuesday closed

*Casio, Seiko, Sheraton, Toyota, Mars (2004-05)*

Sean Snyder  
December 1, 2010 – February 13, 2011



*“Despite the ever-increasing amount of images we are exposed to, it could be conjectured that we see less. We see less of the image itself, overpowered by the meaning imposed by the discursive context in which it appears. But what if we displace an image from its reception on a screen or printed matter, blow it up and examine it? What if we capture video, slow it down and review it?”*  
Sean Snyder, *Optics. Compression. Propaganda* 2007

The ongoing project of US artist Sean Snyder is to experiment with “the malleability of images and the mechanics of their production”. His practice exists at the periphery of disciplines such as journalism, media analysis and sociology that look to extract ‘truth’ through the accumulation of images and data. Snyder adopts an analytical approach to the global circulation of pictorial information, this research process providing the medium for his work as an artist.

Realized in the form of gallery installations and publications, Snyder’s display of this research comprises the re-framing of found images, video, and text, alongside the presentation of material generated himself. Utilizing archival documentary sources such as news agencies, image data banks, and government bodies, as well as the more furtive digital sphere of online networks and chat rooms, Snyder composes studies of instances in which the material manipulation and relay of information is exposed.

In *Dallas Southfork in Hermes Land, Slobozia, Romania* (2001), photographs, video, newspaper articles and architectural models document the presence of a replica of 1980s television show *Dallas*’ Southfork Ranch in post-socialist Romania; the bringing together of this material highlights the ubiquity of a popular television icon, yet also the anomalies within its transition from one political context to another. In the video *Casio, Seiko, Sheraton, Toyota, Mars* (2004-05), Snyder uses footage of the conflicts in Iraq and Afghanistan to narrate universal processes of consumption, both of branded goods and media imagery. Touching on subjects such as architecture and urban planning, the ‘war on terror,’ and the technologies of image production and dissemination, Snyder reveals the construction and transposition of ideologies through systems of representation.

# Sean Snyder

## December 1, 2010 – February 13, 2011

### Opening Reception

Saturday, November 20, 6 - 8pm

#### Programs

Jan Verwoert  
Wednesday, December 8, 7pm  
Berlin based art critic and occasional curator Jan Verwoert will give a talk on Sean Snyder’s work. Verwoert is contributing editor for *Frieze* magazine, and has recently published a collection of essays with Sternberg Press titled *Tell Me What You Want, What You Really, Really Want*. He teaches at the Piet Zwart Institute in Rotterdam, and in 2008 curated the project *Yes, No & Other Options* for Art Sheffield 08 in Sheffield, England. He has written at length about Snyder’s practice, contributing the essay ‘The Silent Landscapes of Information’ to the 2007 monographic publication *Sean Snyder*.

Lucy Raven  
Friday, January 28, 7pm  
Artist Lucy Raven works with film, video and animation, and also the live format of the illustrated lecture, to present detailed accounts of global economic and social infrastructures. Her research-based practice also extends to writing and curating, including *Nachleben* (2010), a group exhibition that addressed associative thinking and image sequencing through the ideas of art historian Aby Warburg.

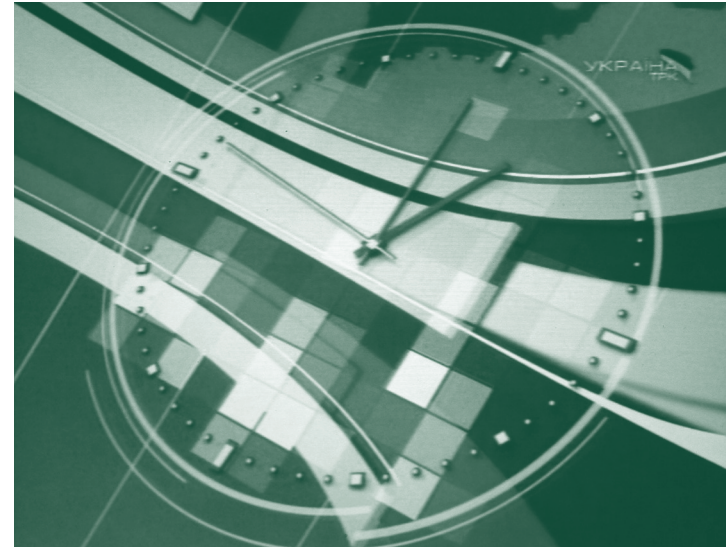
To coincide with Sean Snyder’s exhibition at Artists Space, Raven will present a talk focusing on her current research.

Thomas Keenan and Eyal Weizman  
Thursday, February 3, 7pm  
Thomas Keenan (Director of the Human Rights Program at Bard College, New York) and Eyal Weizman (Director of the Centre for Research Architecture, Goldsmiths, University of London) will be in conversation about their common research interests, reflecting on themes raised by Sean Snyder’s exhibition.

Thomas Keenan is a writer and educator whose work addresses literary and political theory, the role of the media in states of conflict, and human rights. He is the author of *Fables of Responsibility: Aberrations and Predicaments in Ethics and Politics* (1997), and editor of *New Media, Old Media* (2005). He recently co-curated *Antiphotjournalism* at La Virreina Centre de la Imatge, Barcelona, an exhibition focusing on the shifting territory of photojournalism.

Eyal Weizman is an architect, writer and curator. His research addresses human rights in relation to architecture and infrastructure, with particular reference to the Israeli occupation of Palestine. He co-curated the exhibition *A Civilian Occupation* at Storefront for Art and Architecture in New York in 2003, and his work has featured in numerous international exhibitions and biennials. He is the author of *The Lesser Evil* (2009) and *Hollow Land* (2007).

\$5 Entrance Donation  
Members Free



*Schema (Television)*, 2006-2007 (Video still)

Sean Snyder was born in 1972 in Virginia Beach, and lives and works in Berlin, Kiev and Tokyo. Recent solo exhibitions include: Institute for Contemporary Arts, London; Index - The Swedish Contemporary Art Foundation, Stockholm (both 2009); Stedelijk Museum, Amsterdam; Van Abbe Museum, Eindhoven (both 2007); Portikus, Frankfurt am Main; Secession, Vienna (both 2005); De Appel, Amsterdam; Neue Kunst Halle, St. Gallen (both 2004).

Exhibition architecture by Jonathan Caplan

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All images: Courtesy of the artist; Galerie Chantal Crousel, Paris; Lisson Gallery, London; and Galerie Neu, Berlin.