

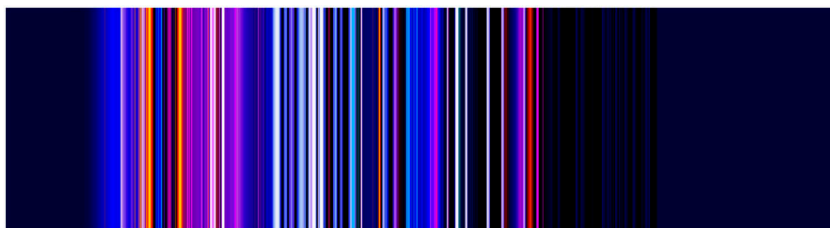
ANITA TRAVERSO GALLERY

PAUL SNELL

Paul Snell's work investigates the transformation of photographic modes of production and the manipulation and exploitation of data to invent new visual forms. By rhythmically repeating, pairing, overlapping, reversing and sequencing and through the investigations of specific colour relationships, Snell seeks a sensory understanding of the physical object. These pieces are not representations of certain realities; they are their own reality and involve furthering the concepts of reduction (of form, space, line and material) and the effect of colour as visual signature.

The absence of signs or objects invites the viewer to drift among primal and tonal aesthetic matter. The aim is to immerse the viewer in colour, rhythm and space, creating a sensory experience of inner contemplation and transcendence. The images produced have a simplicity and visual intensity that is both contemplative and challenging, suggesting many possible connections to modernist painting and visionary cinema. This visual simplicity does not strip the works of interest, but rather adds to their power and the luminous colour-saturated images reveal new visual spaces and seductive tonalities.

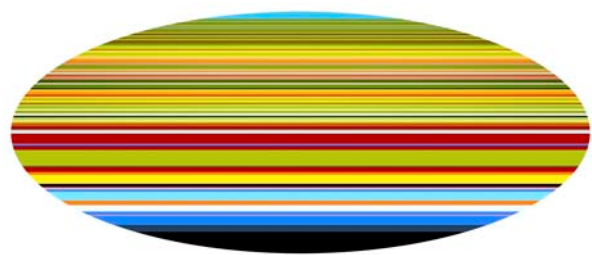
"...Snell's work is multilayered and complex in its approach to image-making. By using photographic techniques to create abstract, non-representational works, he blurs the lines between making and taking photographs, between painting and photography, and between object and screen" Text by Anna Madeleine, *Artist Profile*, Issue #29, 2014-15 pp. 97-100



NY # 40.78N_73.94W

[2014] lamda print face-mounted to plexiglass
80 x 300 cm
exhibitions: AT_SALON² at ANITA TRAVERSO
GALLERY

NY # 40.78N_73.94W is a contemplative piece that presents the viewer with an image of reflection rather than representation. It is from the series Decoding New York and examines the possibilities of abstraction and minimalism in photo-media. New York is embedded within the surface tension of each picture plane, is it image or object; is it surface or depth? "My aim is to create a phenomenological experience of each location that potentially overwhelms or transcends its physicality" Snell explains. The linear forms are at the same time rich and void, and the viewer is invited to experience the work as if drifting among the many layers of primal matter. By developing these concepts I am inviting the viewer into the space for a contemplative experience with the work and with New York.



Elliptical # 201307

[2013] lamda print face-mounted to plexiglass 75 x 180 cm

The pause, the gap and the omission are increasingly significant in our saturated image driven society. Through this work the daily saturation is replaced by selective sensitisation, the sharpening of individual senses; the piece invites concentration, quiet and even silence. The reductive aesthetic in my work is an overlapping of decidedly contrary visual elements, a play of many dualities, and is inspired by nature,

time, space, colour, sound, and movement. The absence of signs or objects invites the viewer to drift among primal and tonal aesthetic matter, creating a sensory experience of inner contemplation and transcendence.



Pulse #201410

[2014] lamda print face-mounted to plexiglass 118 cm diameter
exhibitions: 2014 AT_SALON² at ANITA TRAVERSO GALLERY

Silence — the viewer is invited to pause for a moment of concentrated reflection. The work does not provide a definite representation or narrative. The circular forms are at the same time rich and void, and the viewer is invited to experience the work as if drifting among the many layers of primal matter. *Pulse #201410* is a contemplative piece that presents the viewer with an image of reflection rather than representation. The luminous colour saturated images reveal new visual spaces and seductive tonalities; colour is the fundamental ingredient, whose vibrancy is maximised by form.

FURTHER CONSIDERATIONS:

- Items that best illustrate the physical, artistic, cultural, social, historical and political identity of the municipality of Yarra:

Represented by Anita Traverso Gallery operating in the City of Yarra municipality.

- Items that do not require immediate and considerable additional resources related to conservation and storage:

Each work is equipped with hanging devices for storage ease and artwork maintenance is minimal.

- Artworks that represent emerging innovative art forms:

Snell's award winning photography has been widely admired and collected. His teetering on the edge of the old and new modes of art making, both in referencing abstract painting and in employing photographic technology is innovative and cutting edge.

- Items that have the potential for display and exhibition:

The three chosen pieces are particularly excellent in consideration for display or exhibition within a number of council contexts.

- Artworks which are of high quality, by respected emerging and mid career artists:

Paul Snell is an established mid career artist from Tasmania. In recent years his works have gained notoriety for their high quality and unique photographic technique, as finalists in major art prizes as well as through high demand by collectors. The recent feature on Snell in *Artist Profile* highlighted the outstanding artist's practice as one of Australia's top.

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