

[] Room sheet/ [English]

[] Collective exhibition/

[*sneekdown*] ■ Eng.Pg: [00]

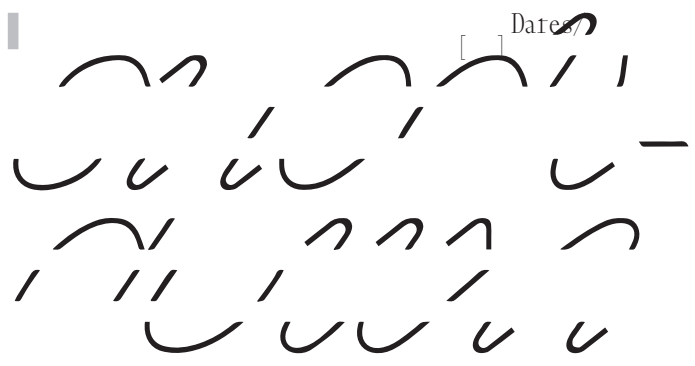
20 05 — 03 09 2023

STATION

Artists/

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| [01] | Sam Cottrington | [05] | Phung-Tien Phan |
| [02] | Caspar Heinemann | [06] | Alex Dolores Salerno |
| [03] | Deborah-Joyce Holman | [07] | Francis Whorrall-Campbell |
| [04] | David Moser | [08] | Quay Quinn Wolf |
| | | [09] | Leío Ybarra |

[] Curated by/ Beatriz Orrega Boras
and Alberto Vallejo (Yaby)



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Curated by/ Beatriz Orrega Boras
and Alberto Vallejo (Yaby)

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sneekdown

[Eng.Pg:] 05 06 Introduction

[] [] ? *sneekdown*

[] [] The term *sneekdown* describes an accumulation of snow that covers part of the roadway, obscuring road markings and extending the initial limits of pedestrian space. During the momentary erasure of the visual indications that normally order traffic, new routes are traced on the snow, exposing different desires, needs and relationships with the public space. The result is an eloquent image that speaks of normative and non-normative uses of the environment, of visibility, invisibility and circulation. *sneekdown* brings together the work of 9 young international artists who address various points of contact between identity and space. The selected works formally elaborate approaches derived from contemporary critical discourses around visibility, the codification of situated expressions and the political geometries of intersection, confrontation and solidarity. These issues are confronted from spatial considerations that elude direct representation, such as access, exclusion, staging, belonging, domination or infiltration.

[] [] There is always friction between the desire to document and documentation itself, a form of capture that forces objectification and intelligibility on the lives of certain social groups. This friction has generated a longstanding debate that traverses the field of urban sociology. It is a clash comparable to the one that takes place in the sphere of contemporary art between the demand for

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representation and its rejection by those of whom representation is demanded. Nevertheless, a significant fraction of historical knowledge about lives considered “deviant” or non-normative -those that took place in bars, concert halls, certain neighborhoods, porn cinemas, public bathrooms- comes from the research of sociologists, social workers and anthropologists (*Underdogs, Social Deviance and Queer Theory*. Heather Love, 2021). The artists participating in sneekdown draw on their personal experience and familiarity with particular contexts to renegotiate the problematics that derive from some of these sociological, anthropological and political approaches to the relations between space and social groups. Parody, codification, opacity and various exercises in abstraction are used to propose alternative perspectives on architecture and urbanism as social mechanisms.

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[] If racial and sexual oppressions are spatial projects that establish a correspondence between the habitable, the imaginable and the recognisable (“The Wild Man in the Green Swamp and Other Stories about Race in America”, C. Riley Snorton, 2021), the analysis of their spatialisation surely implies the exploration of concepts that are very close to visual and performative arts, as well as theoretical tools that come from the investigation of visuality and relation. The exhibition brings together artistic works that inspect architectural, social, legal and conceptual barriers that affect literal and figurative circulation, as well as the interdependence that defines any social interaction. Modes of interrelation that are characterized by pleasure and care have a particular importance here, occupying a space whose conception did not contemplate the possibility of certain bodies, or their pleasure, or their own capacities for imagination and recognition.

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SECTION

[01] Sam Corrington



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[] Curated by/ Beatriz Orrega Boras
and Alberto Vallejo (Yaby)

[] *sneekdown* includes several models of The Hoist, the first gay fetish club to open in London. [Sam Corrington] worked there for a time and the club's strict no-camera policy compels him to re-construct this place and its trajectories through memory and fantasy. In this exercise of auto-ethnography, the pieces expose several of the conflicts derived from the demand for a comprehensible translation of the social and political reality of the homosexual subject into the artistic space. The impulse to make visible and expose the queer archive contrasts with the trend towards the disappearance of countless gay venues in large cities, with no photographic trace of their activity, often defined by its commitment to anonymity. The question about identity's visibility in contemporary art is complicated in these exercises of situated remembrance that, while not renouncing description and documentary detail, short-circuit any expectation of direct correspondence between a specific experience and a generic language.

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[] [Caspar Heinemann]'s birdhouses are based on certain conventions about the place of man in nature, his self-perception and his role in the environment, as well as the idea of home and the social dynamics that derive from it. The round entrances to the cardboard boxes are smeared with Huberd's shoe grease, a product commonly used in Leather subcultures whose special chemical composition gives the surface of boots a smoky, earthy taste. It can also be used safely as a lubricant. The series, entitled *Glorie*, refers directly to the glory hole, a hole in a wall used for sexual purposes. Historically linked to the gay community, these holes enabled sexual encounters in public places while preserving the privacy of their users. They are also used as peepholes to observe the intimacy of others - in bathroom stalls, in sex clubs. In Heinemann's sculptures, which recreate almost childlike idealisations of a house, these lubricated holes welcome a sweet entry but, placed at eye level, they also suggest an inversion of the visual frame of the art space: to look outside from the anonymity of one's own space. The lubricating shoe grease also weatherproofs the cardboard walls, pointing to the possibility of achieving warmth and comfort in sexual and social models that escape the traditional home.

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[]	and Alberto Vallejo (Yaby)	

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[] [Deborah-Joyce Holman] approaches public space through the concept of scale. Their piece *Untitled (For Scale)* scatters around the room several human-sized silhouettes made of re-board, a shock-absorbing cardboard material used in packaging, ephemeral constructions and especially in signage and advertising. Holman's sustained exploration of different artistic strategies of refusal materializes here in the conditioned inclusion of Black bodies in the exhibition space: bodies with more or less recognisable features, recovered from online viral images, whose identity is completely covered by layers of highly insulating bituminous paint, protecting them from the environment in which they are introduced, from the climate (broadly understood) and from any form of corrosion. These black figures function like the synthetic images of people that are included in architectural renderings to give an idea of the scale of a building and to make it visually comprehensible. The flat bodies, physically isolated from their context, offer little content, only minimal gestures that are difficult to decipher. This flattening goes in parallel to the deterioration of these online images with each re-post/re-share, raising questions on the conflation of Black people as images, and circulation and use of these images as points of reference from which to read the qualities of the context in which they are located.

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[] Four glass cells, the sizes of a shower door of the average home, point to the severity of the standardization of bodies and the abstractions and homogenizations that determine the uses of spaces and living conditions. On the floor, in lieu of the shower plate and the drain, [David Moser] places sections of single mattresses from the German brand BODYGUARD, setting in motion a process of recognition through queer and proletarian codes that floods public space with considerations around adequacy, visibility and eroticism. Stickers on the glass screens, some wiped out with a Tipp-Ex solution, make the booths more inhabitable, softer and open to desire while disputing their transparency. The titles of the sculptures suggest email recipients openly or secretly copied into a message exchange: CC and BCC - BCC promises a hiding place but its black glass will still give away the body by showing its shadow. Moser's interest in the psychology of spaces reflects in his placing of these cells in the corners, the extremes of the room, historically dedicated to punishment or to remove someone from any social developments that might take place at the center - corners are areas of exclusion, accumulation, subplots and shame. Another personal indicator applied to a standardized space, a DeWalt construction laser level set 80 centimeters above the floor, references the length of the artist's right arm. The masculinity that is associated with these devices through their design and implied users invades the room, projecting on anyone who crosses the beam of light. The laser speaks to the state of being physically apparent in public space, evidencing the bodies of spectators while cutting up the body of the artist.

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Phung-Tien Phan

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Phung-Tien Phan

Curated by/ Beatriz Orrega Boras
and Alberto Vallejo (Yaby)

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[Phung-Tien Phan]'s group of sculptures draws a skyline of towers that project an aspirational space of self-improvement and social climbing. In line with the artist's interest in middle-class anxieties and self-stylisation, the constructive language of these blocks is that of an enormous cream cake, a domestic construction that is commemorative and somewhat monument-like, erecting a struggling, superfluous and fragile structure. Like 18th-century follies, balancing between the contextually appropriate and the excessive, Phan's pieces strip architecture from its practical function in a gesture of mockery and discredit towards its complex socio-spatial politics. These tart-columns let the artist address certain cultural problematics of contemporary Western habitation: their sticky, personal texture adheres to the rigorous geometries of an urban model defined by dis-remembrance and non-contradiction. At their bases, made with sober furniture designed to accumulate products that might sum up to define someone's status, Phan installs a micro-scenography that alludes to Buddhist altars often found in the living spaces of diasporic families, or she encases beauty products like they were fossilized, spelling out the word "EMO."

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Alex Dolores Salerno

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Alex Dolores Salerno

Curated by/ Beatriz Orrega Boras
and Alberto Vallejo (Yaby)

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At Work (*In Protest and In Care*) by [Alex Dolores Salerno] is composed of a used memory foam mattress topper covered with slip-resistant diamond plate rubber flooring. The juxtaposition of personal and industrial elements complicates the interpretation of the bed as a private place of rest or convalescence, as opposed to work. It is precisely the material composition of the mattress -its flexibility- what deactivates the function of the rubber floor covering it: the anti-slip sheet, intended to facilitate agile and safe movement to increase work efficiency, sinks into the foam, destabilizing traditional notions of productivity, activity and care. In *Reflecting Pool*, a pale mattress topper is covered with a transparent PVC office chair mat that is smeared with a gloss varnish. The foam of the mattress topper has sweat stains that are the specific memory of this surface -impacts, friction, fluid expulsion-, decontextualized alongside elements that allude to workspaces, which Salerno uses to think about the historical and collective power of reflecting pools and their relationship to collectivity and community formation. Drawing on postulates of queer-crip activism, both pieces complicate certain social conventions about the relationship between action and the position of a body in relation to the ground -vertical or horizontal.

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[Francis Whorrall-Campbell] ‘s *Trap Pieces* play with the term “trap” -a slur used against trans, particularly transfeminine, people online to denote supposed sexual deception- to think of a trans aesthetic that might be capable of circumventing the trap of the visual and the representational. A pack of plastic mineral water bottles is heated with a small electric heater: the prolonged heat causes the plastic to release oestrogenic chemical compounds that act as hormone disruptors in the body. The sculpture combines two apparently innocuous elements that gradually forge a covert transition tool in the room -a propagation strategy that parodies transphobic discourses on social contamination. Inscribed contact lenses and wrapped perfume are traps that Whorrall-Campbell describes as part of a “body modification minimalism”. The use of prefabricated objects in which they subtly intervene resonates with minimalist strategies and its interest in shifting attention to viewers and the effects of the co-presence of objects and subjects in the art space. The objects chosen have consequences on bodies, so the allusion to the transformation of viewers is direct while poking fun at the transphobic fear of irreversible bodily modifications. Several jagged mouths like animal traps made with tin foil are also arranged around the room: their theatrical appearance, like they were props waiting to be activated by some visitor, inscribes them too in historical debates surrounding minimalism and speaks to situations of desire, capture and domination.

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[Quay Quinn Wolf]’s *Impression Tray* transposes a common dental procedure into the context of the exhibition: these dental trays are inserted into the patient’s mouth to obtain a detailed reproduction of their oral cavity; the metal base fits into the denture and holds the patient still while the impression paste dries. In the process, the negative of an interior is positivized on the outside to make it observable and interpretable - the information these casts contain and visualize is so specific to a person that it identifies them, like a fingerprint. Wolf connects identity and space through the violent, intimate and internal gesture of the bite, condensing the friction between certain bodies and institutional spaces into a potent oral synaesthesia: metallic taste, the hardness of the metal pressed against the gums, the immobilization. With their healing attributions, the small pyrite stones placed in the trays emphasize this sensation of shock and discomfort that accompanies any process of healing or repair.

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Leto Ybarra

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Leto Ybarra

Curated by/ Beatriz Orrega Boras
and Alberto Vallejo (Yaby)

In 1970, Robert Morris participated in the exhibition *Spaces* with a proposal somewhere between minimal sculpture and environment: four enormous industrially manufactured cubes covered with slopes of soil planted with trees that constructed a synthetic yet walkable landscape. Examining the socialization of access to the theatrical mechanisms of synthesis and spatial production that sustain hegemonic masculinity, [Lero Ybarra] reproduces Morris's cubes on a much smaller scale that allows them to be visually contained and invites bodily negotiation of the space shared with the objects. The gardened slopes of the original work are incorporated into the structural volume of the fiberglass polygons and covered with mountain paper. This type of paper is used in models and dioramas to simulate a rocky, arid and hard background, and alludes to landscapes linked to the romantic trope of the encounter between man and nature. Its surface made of drippings indicates a comprehensible space, but it does so from the point of view of total flatness, presenting an impenetrable and impassable environment. The four volumes outline a space by flattening it, synthesizing it and abstracting it into uninhabitable planes, restricting it to the sphere of the visible, where gender codes are negotiated. The door, rendered useless with wooden planks covered with mountain paper - in a gesture that responds more to the visual language of animation than to a practical pretension-, also insists on superficiality, uninhabitability and the denial of access.

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[Eng.Pg:] 25 26 Biographies

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[01] [Sam Corrington] his work has been exhibited in Ginny on Frederick (London), VO Curations (London), Yaby (Madrid), Haus Wien (Vienna) and Artists self publish fair, ICA (London). He has presented his documentary "Do what you can't" in Birmingham University's Masculinity, Sexuality and Popular Culture conference. He has received a grant from London Performance Studios Space. His first novella "People Person" was published with JOAN in 2022. He is currently completing his studies at Frankfurt 's Hochschule für Bildende Künste-Städelschule.

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[02] [Caspar Heinemann] lives and works in Glasgow. He recently has had exhibitions at Cabinet (London), Cell Project Space (London), Outpost Gallery (Norwich), Almanac (London) and Kevin Space (Vienna). He has published his first poetry book with The 87 Press.

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[03] [Deborah-Joyce Holman] is a multidisciplinary artist based between London, UK, and Basel, Switzerland. Their work has recently been shown at Oregon Contemporary (2023); Galerie Gregor Staiger, Zurich (2022); Cordova, Barcelona (solo, 2022); Istituto Svizzero, Palermo (solo, 2022); schwarzes-café, Luma Westbau, Zurich (solo, 2022); Sentiment, Zurich (solo, 2022); Institute of Contemporary Arts, London (2022); Centre Culturel Suisse, Paris

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| [04] | David Moser | [08] |
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- [] Curated by/ Beatriz Orrega Boras and Alberto Vallejo (Yaby)

(2022); Last Tango, Zurich (2022); Unfinished Live, The Shed, New York City & House of Electronic Arts, Basel (2021); 7th Athens Biennial (2021); Trans-Bona-Halle, Basel (2021); Kiefer Hablitzel Prize nomination exhibition, Basel (2021); Conceptual Fine Arts Live, Milano (2021); Cherish, Geneva (solo, 2021); Yaby, Madrid (2021); Centre d'Art Contemporain, Geneva (2021); La Quadriennale di Roma (2020); Material Art Fair, Mexico City (2020); A Soft Spiral, Mikro, Zurich (solo, 2019); Fondation Entreprise Ricard, Paris (2019); Auto Italia, London (2019); Live In Your Head, Geneva (2018); Alienze, Lausanne (2018); OSLO10, Basel (2017); Locale Due, Bologna (2016), among others. From 2020-2022 they worked at East London arts organisation Auto Italia first as Associate Director then as Associate Curator. They are the founding director of 1.1, a platform for early-career practitioners in arts, music and text-based practices, with an exhibition space in Basel, Switzerland, which ran 2015 - 2020. Deborah-Joyce has curated the 2018 and 2019 annual group exhibitions for the arts and music festival Les Urbaines, Lausanne, entitled "...and their tooth, finest gold" and "Cinders, sinuous and supple" respectively, presenting newly commissioned works by over 15 international artists.

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[04] [David Moser] is an artist currently based in Berlin and Paris. Moser completed his education at Hochschule für Bildende Künste - Städelschule, Frankfurt am Main. Solo exhibitions include "Corpse and Mirror", Neue Alte Brücke, Frankfurt am Main (February 2023); "Quality Gifts", BPA, Cologne (2022); "Self-Service", FFFriedrich, Frankfurt am Main (2021). Recent group exhibitions include "Unto Dust", Fitzpatrick, Paris (April 2023); "On the Brink of Remembering", Kunstverein Freiburg, Freiburg (2022) and "Touch Release", Kunstverein Wiesbaden, Wiesbaden (2021).

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[05] [Phung-Tien Phan] lives and works in Essen. Phan studied at the Kunstakademie of Düsseldorf. Her solo exhibitions include Kunsthalle Basel (upcoming, 2023), Edouard Montassut, Paris (2023) or Schiefe Zähne Berlin (2021). She has participated in group exhibitions at CAPC Musée d'Art Contemporain de Bordeaux, Galerie Fons Welters (Amsterdam), Arcadia Missa (London), Kunsthaus Glarus (Switzerland), KW (Berlin) or Kunsthalle Düsseldorf amongst others.

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[06] [Alex Dolores Salerno] is an interdisciplinary artist based in Brooklyn, New York. Salerno received their MFA from Parsons School of Design and their BS from Skidmore College. They have exhibited at the Museum für Moderne Kunst (Frankfurt), ARGOS centre for audiovisual arts (Brussels), the Art Gallery of Windsor (Canada), The Shelley & Donald Rubin Foundation's 8th Floor Gallery, the Ford Foundation Gallery (New York), among others. Salerno is a recipient of the 2022 Wynn Newhouse Awards, and they are currently participating in the Visual Artist AIRspace Residency at Abrons Arts Center (2022-2023).

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[07] [Francis Whorrall-Campbell] is an artist, researcher, and writer from the UK. Their critical and creative writing has appeared in e-flux, Art Monthly and The White Review, amongst other places.

Artists/

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| [04] | [08] | Quay Quinn Wolf |
| | [09] | Leío Ybarra |

[] Curated by/ Beatriz Orrega Boras and Alberto Vallejo (Yaby)

They have recently presented projects at Akademie der Bildenden Künste (Vienna), Auto Italia (London) and the Centre for Contemporary Art Derry-Londonderry, where they are currently a Research Associate.

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[08] [Quay Quinn Wolf] is a sculptor living and working in New York City. Wolf's work has been exhibited both nationally and internationally. Recent solo shows include "Rest", Prairie, Chicago, IL (2022); "Repair", Jack Barrett, New York, NY (2022); "Pink Velvet Dress with the Fur Collar", Interface Gallery, Oakland, CA (2019). Recent group exhibitions include "Helmut Lang seen by Antwaun Sargent: YO WO ", Hannah Traore, New York, NY (2023); "In Practice: You may go, but this will bring you back", SculptureCenter, New York (2021); "eddy", M23, New York (2020-21) and "Ghosts", Jack Hanley Gallery, New York, NY (2019).

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[09] [Lero Ybarra] is an artist and poet, and co-founder of the art and poetry project Juf in Madrid. They have recently exhibited and performed at Gasworks (London, 2022), La Casa Encendida (Madrid, 2022), CentroCentro (Madrid, 2020) and Haus Wien (Vienna, 2020). They have been artist-in-residence at Gasworks (2022), Tabakalera (2022) y Matadero Madrid (2023). In 2021, they published their poetry book "Fantasmita eres pegamento" with Caniche Editorial.

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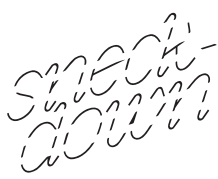
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20 05 — 03 09 2023



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