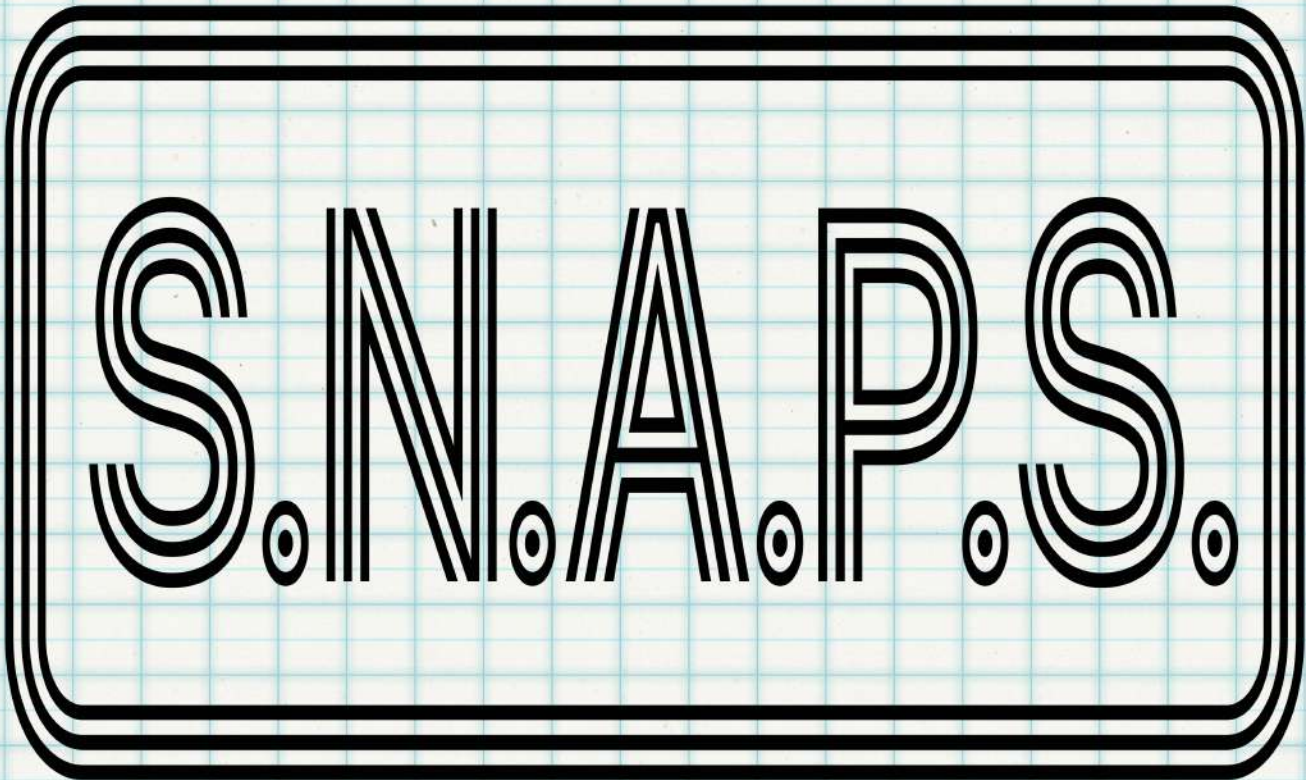


PHOTOGRAPHIC EXHIBITION

MMX GALLERY

10-12 MAY
11AM-6PM



S.N.A.P.S.

PHOTOGRAPHY BY

CARMEN GRAY
ALICESON GREEN
VANESSA WALTERS

CURATED BY

JÚLIA POLO

448 NEW CROSS ROAD LONDON SE14 6TY
PV 9 MAY 6-9PM / ARTIST & CURATOR TALK 11 MAY 3PM

S.N.A.P.S

10-12 May; 11am-6pm

MMX Gallery, 448 New Cross Rd, SE14 6TY

P.V. 9 May 6-9pm / Artist & Curators Talk 11 May 3-4pm

S.N.A.P.S brings together lens-based works by Carmen Gray, Aliceson Green, and Vanessa Walters, delving into our relationship with archives as dynamic sites for meaning-making. Through a focus on the materiality of analogue photography, the artists examine the interdependence between tactility, memory, and collecting, giving the photographic archive a resonance that extends beyond its basic indexical function. S.N.A.P.S shifts the gaze from the *archive* as a noun to *archiving* as a verb; as a lived, effervescent and gestural process weaving glimpses of the everyday into a tracing of our personal histories.

Informed by Ingrid Shaffner's concept of 'deep storage', the artworks expand on the boundlessness of the archive as a "package overwhelmed by its own contents", which rebels against the very processes of containment it seeks to represent. The notion of storage resists easy containment into a single process, purpose, or signifier, and surfaces questions around the archive's capacity, who or what determines what is included, the value of the labor involved, and whether it accurately captures objective memory.

S.N.A.P.S focuses on the role of the *artist-as-archivist* and explores these open-ended inquiries within the dynamic framework of archive-art. The artists' inspection of personal photographic collections conjures a vast web of associations between memory, time, and personal ephemera, and underscores Hal Fosters' observations in the essay *An Archival Impulse*, which highlights "the nature of all archival materials as found yet constructed, factual yet fictive, public yet private". What remains is an exploration of the archive as a vessel for metaphors, a poetic process that escapes formal constraints and prompts interpretations beyond its point of production and storage. Challenging its function as a static repository, the artworks explore the porous temporalities and mediums that make the archive a live organism, never fully resolved and continuously evolving.

The three artists gathered in this exhibition engage in a reenactment of the personal archive as a site for speculation where recollection, photography, and performance intertwine continuously. In *Seasons in the Sun* (2024), Aliceson Green reflects on the ever-changing contents of the archive through visual distortions and positive to negative film transpositions, alongside a layered audio track of the song *Seasons in the Sun* by Terry Jacks. In the original song by Jacques Brel, a dying man discusses betrayal and forgiveness while translated versions speak of reminiscing on fond memories. By sourcing and restaging found photographs, Green encourages a reimagining of the subjects and their history; a palimpsest through the archive. The iterative nature of the archive is also addressed in Carmen Gray's two-channel installation, *A Sunny Day in the Darkroom* (2023), where she assembles and edits a year's worth of footage in a day, collapsing the temporalities of her "real-time archivist" practice. Gray expands on this idea through an observation of her family's archive alongside her own, creating exchanges that expand the archive's linear temporality. Taken from an ongoing personal archive, Vanessa Walters' compositions in *Brother* (2024) bridge the abstractive and the figurative, and allow the instrumental nature of the camera to capture the essence of an experience, above all.

Beyond the collaborative effort through which S.N.A.P.S came to be, lies a compelling trust in what the archive can bestow creatively. The artist's genuine approach to *archiving* as a life practice asserts the generative possibilities it can foster. The documentation of the daily, which often slips and goes unseen, is assembled and turned into a site for interaction and crafting of new meanings. The artists' practice becomes an invitation for audiences to rethink their role as dynamic repositories and for them to notice the nuanced and fleeting snaps of life waiting to be collected.

Sensitive notions aching personal stories

So no action preserves silence

Short notable analogue sensations

Start noticing actions people suppress

Singing nearly always provides solace

Sometimes now alters past seen

Some new and past scenes

Saved now and past stories

Sometimes now affects photographic stories

Sometimes now and past synchronises

Stop now and photograph something

Sentimental narrative anchors photography's spirit

Shots neatly and precisely sorted

Slides narrating adventures perfect signifiers

Aliceson Green (formerly Carter) (U.K. 1968).

Graduating from the MFA Fine Art course at Goldsmiths this year, she came to contemporary Art late, starting out as a (analogue) draughtsperson and ending up as a mural artist before completing the Goldsmiths BA in Fine Art in 2009, whilst a suburban single parent of three. Green has a broad multidisciplinary practice and now makes work from her studio in Dorset.

www.aliceson.co.uk @ aliceson____

Carmen Gray, (Valencia, ES, 1989).

After graduating from her photography studies left her hometown and went to live abroad, first the UK, then Poland, the US, and The Netherlands. She has recently taken a MA on Experimental Publishing in Piet Zwart Institute (Rotterdam) and from 2022 she moves to London, the city where she started her nomad adventure, to continue her studies in an MFA at Goldsmiths.

www.carmengray.es @ gray_carmen

Vanessa Walters (Malta, and raised in the UK, 1994)

London-based photographic artist. She graduated with an MFA in Fine Art from Goldsmiths in 2022, and previously BA Fine Art from Chelsea College of Arts in 2016.

www.vanessawalters.co.uk @walters.vanessa

Júlia Polo (Barcelona, ES, 2000)

Emerging curator based in London and MFA Curating student at Goldsmiths. After graduating from Communications and Cultural Industries at the University of Barcelona, her curatorial practice, particularly focused on lens-based mediums, has been shaped by her public programming background at the Filmoteca de Catalunya film archive and the curatorial residency at Pilotenkueche art programme in Leipzig. She is currently developing her curatorial placement at Artangel.

<https://juliapoloala.wixsite.com/juliapolo> @juliapolo_