

Valerie Snobeck

Valerie Snobeck's work – either purposefully or by accident – results in confusion. Composed of semi-transparent netting, mirror, steel, paint, wall and depressed glass, its form shifts with the glance of an eye or prism of light. At a recent solo show in L.A, her works practically disappeared between the shadows from the gallery's fluorescent lights and the bright California sun bursting through the windowed façade.

The Chicago-based artist creates her work in the language of structure. We know the words, Snobeck rearranges the grammar. We can take a pretty accurate guess at the effect of hanging net on a wall, but throw in some glass and paint (perhaps a brick or two), and suddenly the language becomes a lot more complex. Take the series *Grand Beauty Salon*, for example. Pictures lifted from Wikimedia Commons were printed onto the laminate pulled from the surface of inkjet print papers. The resulting images were then rendered with varying degrees of saturation. They typify how the mundaneness of Romanticism can be stylised or distorted through simple, yet deliberate, misuse of the technology that has been made to serve the image itself. As an art that is about constructing visual spatial limitations, Snobeck's is a very modern form of post-minimalism. There is so much "stuff" available to us nowadays, it just takes a small amount of nearly everything to say something that will last forever and mean different things to different people.

It is art such as this that supports the argument that postmodernism has never been replaced. The sculptural aesthetic, the texture of form, is as traditional as a piece by American sculptor and theorist Tony Smith. Drawing upon so much material, there is a multiplicity of meaning that a viewer can bring to bear upon Snobeck's work. She realises that she is simply the author and it is the audience that completes the life of the artwork.

Valerie Snobeck's commissioned work *American Standard Movement* (2012) will be at Chicago's Smart Museum until 6 October 2013. bit.ly/WLwLhl