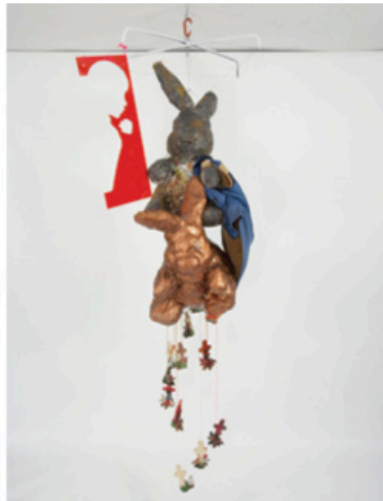


HUH. MAGAZINE

APOCALYPSE WOW

Agathe Snow's work radiates with urgency, as if it needs to exist. Approaching the world as a bountiful series of choices, propositions and materials she came to international attention during a time when big buck mediocrity was the vogue. Her work paved a new path with pieces that seduced with their visual immediacy and humble sincerity. Layered through romantic and apocalyptic narratives, Snow's exhibitions respond to a world in constant flux. A place of brutal destruction and amazing creation. Her seminal exhibition "No need to worry, the apocalypse has already happened... when it couldn't get any worse, it just got a little better.." held at James Fuentes LLC in 2007 set the scene of a barren New York City decimated by a huge tidal wave leaving in its wake a lone whale carcass for survivors to take refuge in. Financial and political structures obliterated, Snow imagined a fantastical society where trash is pillaged from the wrecks of skyscrapers to become a new economy. Re-evaluating the inherent worth of everyday materials she created elegant assemblages from paraphernalia such as cheap jewellery, salt and plastic toys that were displayed on simple square shelves. She transformed the scraps of our rapid consumption into objects of desire and aspiration.



Natural disaster is a recurring theme within her practice. "I Don't Know But I've Been Told, Eskimo Pussy is Mighty Cold" saw the artist transform Peres Projects Berlin into a vast sprawling land. Centred around One (Mother Earth, Staircase) - a visceral erupting alter which unleashed a wonderfully overwhelming array of jumbled monsters and soaring crucifixes set to a soundtrack of pumping techno music. "Sixteen (Four Red Strollers)" consisted of sloppy lumps on concrete strapped into cheap buggies. Through Snow's charming alchemic skill the tough industrial material was transformed into wonderfully delicate creatures who lay alone, abandoned amongst disorder. In works such as "Ten (Military Sculpture)" and "Twelve (Nike Swoosh, McDonalds)" she utilized barbed wire, helmets, scraps of fabric and anything else to hand to fashion stunning arrangements that existed somewhere between a total breakdown and a genetic experiment gone wrong. In a time of excessive over production they stood, or more appropriately slumped, as precious monuments to a society teetering anxiously on the brink of collapse.

Banal easy step self help programmes of the kind you find in just about every womans glossy magazine are given a humorous makeover in Snow's eccentric fitness regime "Total Attitude Work Out Video". A troupe of attractive young models clad in body hugging spandex workout in unison performing five-point plans to deal with whatever

life may throw at them. Set to an upbeat tune the girls gyrate, hop and squeal their way through a series of increasingly surreal circumstances, from getting into an exclusive club and being let off easy when pulled over by a cop, to surviving travelling back to Nazi Germany and meeting Jesus. In reflection of advertising at its most base level the young women lay suggestively on a motorbike to personally introduce each info segment - 'Hi my name is Sarah and if you've ever believed in anything you can mimic my attitude in these five easy steps'. The tone may be light and fluffy but the message runs deep. In a disarmingly subversive manner Snow explores how women have been commodified and objectified whilst cunningly addressing the nostalgia that occurs through historical amnesia and responding to our culture which calls for a quick fix to all our problems.

Snow's work accepts that life is messy and unpredictable. It speaks of a fractured environment, a place of extreme beauty and horrific demise. In the developed world we find ourselves living in an era of gratuitous wealth and comfort enabled through the depletion of the planets natural resources and habitats. We pump pollutants into the air, dump toxins into the seas and slay the fertile lands. Snow's work may invoke this ruin and destruction but her message is one of celebration and survival whilst accepting that in the end nature will always win. Her work is all inclusive and multi dimensional, operating to a large extent on a level beyond language which only goes to amplify its intensity and power. In our times of great uncertainty and worry Snow's ever expanding repertoire is the perfect anecdote as it glows with a love and hope for where we have come from and where we are going.