

TRACEY SNELLING

INTERGALACTIC PLANETARY

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SNELLING**

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In this difficult time marked by war, shifting borders, climate crisis, and widespread uncertainty, one truth remains: we are all human, sharing this planet, trying to survive, and hopefully, thrive. At the heart of Tracey Snelling's work is a deep interest in both her own culture and those of others, exploring how people live in ways that are strikingly different, yet also profoundly similar. She is drawn to what connects us beneath the surface: what it means to be human, to belong, and to navigate the complex world we've built.

The exhibition *Intergalactic Planetary* brings together imagery and works from cities including Shanghai, Chongqing, Berlin, Tokyo, Bangkok and locations across the United States. The title, appropriated from the iconic Beastie Boys song the artist grew up with, captures something essential to the show: a sense of playfulness and humor, mixed with the idea of universality, a connection that transcends space, borders, and cultures. It evokes the feeling of zooming out and viewing the world through a wider lens – not to erase difference, but to better understand the systems, tensions, and interdependencies that define how we live. The exhibition is a blend of different worlds, geographies, people, and perspectives, forming a kind of visual and sonic cacophony. It's a nod to global (or even galactic) unity, and to the idea that despite all the noise and division, we're more alike than not.

Through this work, Snelling asks: How can we move beyond our fears, borders, and egos to become more humane? Perhaps by staying curious, open, and willing to see one another more fully, we can take a small step toward connection—and even a glimmer of peace for the future.



Tracey Snelling installing her exhibition ***Intergalactic Planetary***

Tracey Snelling, born in Oakland, California and based in Berlin, creates installations, sculptures, films and photography derived from sociological issues, voyeurism and urban architecture. Her sculptures are more like 3-D paintings or sculptural films, capturing a place and people at a specific time in history. Snelling has exhibited in international institutions, including the Royal Museum of Fine Arts, Belgium; Palazzo Reale, Milan; The Museum of Arts and Design, New York; and the Berlinische Galerie, Berlin, Germany, among others. In 2023, she was awarded both a Pollock Krasner Grant and a Gottlieb Foundation Grant. Snelling showed at the Venice Biennale 2019 (with Swatch), Havana Biennale 2019, and the University of Venice during the Architecture Biennale 2021. Her solo exhibition *How We Live* (Haus am Lützowplatz, Berlin) received much acclaim and press. She recently had a solo exhibition, curated by Luca Massimo Barbero, at the Human Safety Net with Generali in Venice, and at Literaturhaus Munich. She presently has exhibitions at the Deutsches Hygiene- Museum, Dresden and Schloss Biesdorf, Berlin. She has future exhibitions in Munich and Shanghai.

Artworks Exhibited

A Poem is a City, 2021, short film, 2 min, 15 sec.,
collaboration with Arthur Debert, poem by Charles Bukowski

Astral Galaxy Love Hotel Room, 2025, mixed media,
room size installation

Beautiful Monsters, 2025, life-size mannequins with costumes

Big Bierpinsel, 2025, cutout with image

Big Hotel Rochelle SM, 2025, cutout with image

Big Kabukicho Male Hostclub, 2025, cutout with image

Enter the KitKat, 2024-2025, short film, 4 min. 1 sec.,
collaboration with Codrin Talaba

Eye, 2021, mixed media sign, 119 x 99 x 40.5 cm

Fángjiān, Salon, Raum, 2025, mixed media life-size room installation
with paint, lights, furniture

Hotel G7, 2023, photograph, 185 x 140 cm

Intergalactic Clusterfuck, 2025, paper, newsprint, posters, lights, LCD
screens, variable dimensions

Killer and Me, 2022, photograph, 193 h x 241 cm

Mäusebunker, 2021, wood, paint, fake landscaping, LCD screens,
media players, speakers, lights, transformer, 48 x 70 x 130 cm

Mäusebunker Comic, 2024, printed image, 142 x 203 cm

Mexicalichina, 2011, wood, metal, paint, fake landscaping, lights,
electroluminescent wire, LCD screens, media players, speakers,
transformer, 137 x 76 x 99 cm (with legs)

Mizuki and Panda, 2022, photograph, 190 x 254 cm

Peep Show, 2021, mixed media sign, 140 x 80 x 40.5 cm

Shanghai/Chongqing Hot Pot/Mixtape, 2019, wood, paint, images,
found materials, LCD screens, media players, speakers, lights,
transformers, 266 x 188 x 140 cm

Tell me you love me, 2023, performance-video, 2 min. 16 sec.,
performance video with Hajimi Kinoko, music by Low on High

Tell me you love me, 2023, short film, 17 min, 39 sec.



Intergalactic Clusterfuck



Tracey Snelling during installation of ***Intergalactic Clusterfuck***



Shanghai/Chongqing Hot Pot/Mixtape



Astral Galaxy Love Hotel Room; LCD monitor on wall: **Tell me you love me**, short film



Left: **Eye**; Centre front: **Mexicalichina**; Right back: **Peep Show**;
Background: **Mäusebunker**; Background wall: **Mäusebunker Comic**

From Matthew Jocelyn, General Director

Berlin, September 2024. A poster drew me into the Haus am Lützoplatz. Entering, I immediately knew I had stumbled across something, well, very special indeed. Tracey Snelling had invested the multiple rooms of the mid-19th-century house-turned-gallery with her astonishing architectural constructions, covering any remaining inhabitable space with kitschy, garish collages, all of which resulted in an intense visual cacophony, a flood of international urban squalidness. And yet.

And yet somehow, what emerged, magically, was infinitely tender: the inadequate yet ever-sought poetry of individualised markings, a real-life rendering of the deep human need to inscribe some kind of personality onto our domestic space, to scratch the height of a child on a door frame, to paint our hand white and place it against the wall of the cave. Even if all we have at hand to make these markings is the detritus of mass media, the effluvia of popular culture. I had entered a modern-day Lascaux. And it was a form of grace.

What could have been, perhaps should have been demoralizing was, in fact, quite the opposite. An affirmation of each one of our needs to create, to personalise, to make a home of where we are with what we have.

It was clear that Tracey Snelling and her work had to come to Toronto.

Exhibition Credits

Tracey Snelling, Artist

Emily DiCarlo and Ryan Davy, Installation Technicians

Koffler Arts

Matthew Jocelyn, General Director

Laura Chapnick-Klein, Director of External Relations

Melissa Than, Senior Manager of Marketing and Communications

Josh Heuman, Head of Artistic Engagement

Meredith Kenny, Gallery and Productions Manager

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