




MICHAEL SNOW / A SURVEY





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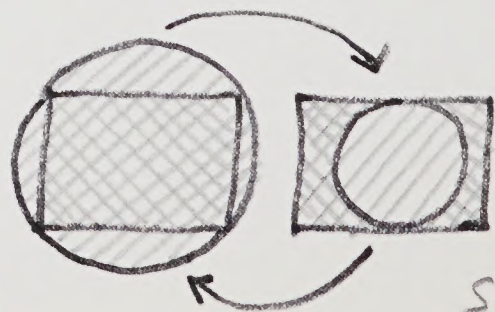








ABOVE: LAC CLAIR 1960 CATALOGUE #56  
COVER: LAC CLAIR, NEAR CHICOUTIMI, QUEBEC. PHOTO: MICHAEL SNOW 1967



SNOW '70





PHOTO: CHARMIAN READING 1968

TEXTS:

APROPOS MICHAEL SNOW

By Robert Fulford..... Page 11

ORIGINS AND RECENT WORK

By Dennis Young..... Page 15

RIGHT READER

By Richard Foreman ..... Page 62

MICHAEL SNOW'S CINEMA

By P. Adams Sitney..... Page 79

CATALOGUE..... Page 101

PHOTOGRAPHS: JOHN AYRISS, TESS BOUDREAU, GRAEME FERGUSON,  
MICHEL LAMBETH, CHARMIAN READING, JOHN REEVES AND MANY OTHERS

BOOK BY MICHAEL SNOW

26

PUBLISHED AT TORONTO BY THE ART GALLERY OF ONTARIO IN COLLABORATION WITH THE ISAACS GALLERY, ON THE OCCASION OF THE EXHIBITION MICHAEL SNOW/A SURVEY, FEBRUARY 14 TO MARCH 15, 1970

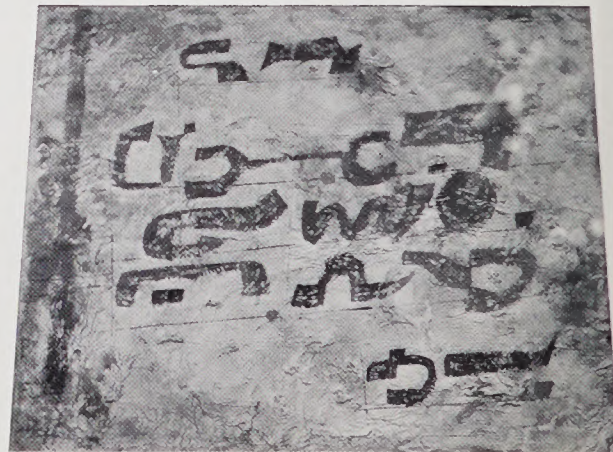
MICHAEL SNOW / A SURVEY

*This book is a unique venture on the part of the Art Gallery of Ontario to inaugurate over the coming years a series of exhibitions of Canadian artists in mid-career. It is particularly fitting that the first of these should be dedicated to Michael Snow, an artist whose many-sided genius has illuminated for so long, and never more brilliantly than at present, the vanguard of contemporary painting, sculpture, film and music. For Snow's is not only an artistic and intellectual achievement, but also a personal one involving a unique measure of fortitude, commitment and that 'nerve of failure' without which no sustained achievement of the spirit is possible.*

*Michael Snow himself designed and supervised the book's production, as both a contribution to, and a comment on, his life and work to date. In its almost cinematic progressions, pivotal moments and thematic changes the book becomes a lucid exposition of the way his mind works; and his own, non-verbal, categorisations make a comment in turn on the essayists who admire him and who have agreed to write about him. The Art Gallery of Ontario is indebted to them for the care and thoughtfulness with which they have approached their task, and especially to Dennis Young, Curator of Contemporary Art, who organised the exhibition.*

*It would be misleading to suggest that much of Snow's work is not 'difficult'. It is therefore all the more a matter for applause that he has had a small but devoted group of admirers who have bought his work and whose prescience and generosity we have been able to call upon for the exhibition. It is my privilege to thank these lenders, and also to express appreciation for the help we have had in putting the exhibition and the book together, from Michael Snow and Avrom Isaacs.*

*William J. Withrow  
Director,  
Art Gallery of Ontario*



THE MESSAGE (TEMPERA) 1953 COLLECTION OF MR. AND MRS. DAVID LANCASHIRE, LONDON, ENGLAND



## BIOGRAPHY

Born Toronto 1929. Lived Toronto, Montreal, Chicoutimi, Winnipeg.  
Attended Upper Canada College and Ontario College of Art, Toronto.  
Travelled Europe (painting and working as musician) 1953-4.  
Film animator for Graphic Films 1955.  
Resident New York City since 1962.

### One-Man Exhibitions

The Isaacs Gallery, Toronto: 1957, 58, 60, 61, 62, 64, 66, 69.  
Poindexter Gallery, New York: 1964, 65, 68.  
Vancouver Art Gallery (Retrospective 63-66): 1967.  
York University, Toronto; Queen's University, Kingston;  
University of Windsor; University of Waterloo (Retrospective): 1965-66.  
Museum of Modern Art; New York (two special film showings): 1969.

### Two-Man Exhibitions

University of Toronto, Hart House: 1956, 63.  
Art Gallery of Ontario: 1959.  
Montreal Museum of Fine Arts: 1963.

### Selected Group Exhibitions

National Gallery of Canada (Biennial of Canadian Painting): 1957, 59, 65.  
Walker Art Centre, Minneapolis (Walker Biennial of American and Canadian Painting): 1958.  
Carnegie International, Pittsburgh: 1959, 64  
The J.B. Speed Art Museum, Louisville (Canadian Painting Today): 1962.  
The Detroit Cultural Centre (Canadian Painting): 1963.  
Wadsworth Athenaeum, Hartford (Contemporary American Figure Painters): 1964.  
Sculpture Society of Canada (Outdoor Exhibition, Stratford): 1965.  
Brussels (Fourth International Experimental Film Festival): 1967 (Grand Prize).  
Edinburgh Festival (Canada 101): 1968.  
Edinburgh Film Festival: 1968.  
Musee National D'Art Moderne, Paris; Galleria Nazionale d'Arte Moderna, Rome;  
Musee Cantonal, Lausanne: (Canada: Art d'Aujourd'hui): 1968.  
Tokyo Film Festival: 1968.  
Art Gallery of Ontario, Toronto (Canadian Artists 68): 1968 (Film Award).  
Whitney Museum, New York (Process): 1969.  
Jewish Museum, New York: Films (The Artist's Viewpoint): 1969.  
Cannes Film Festival: 1970.

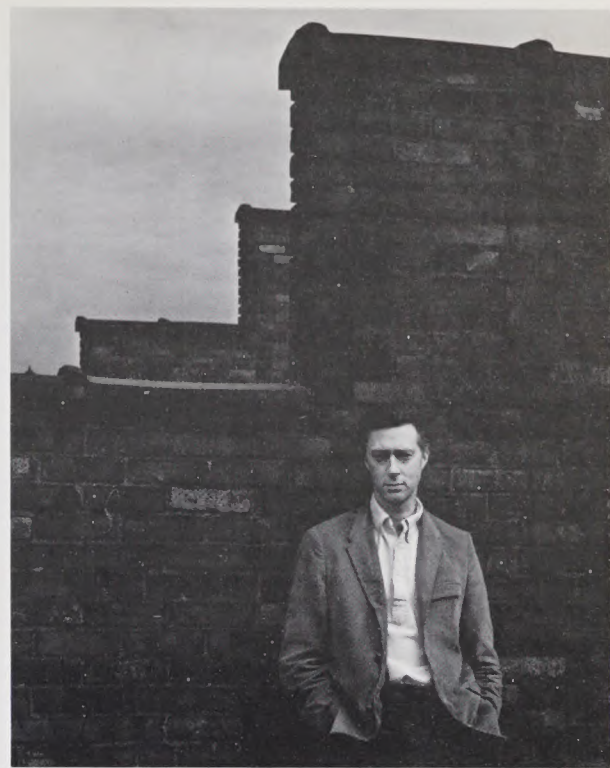


PHOTO: HOLLIS FRAMPTON 1967



MACAIRE DENECHAUD 1845  
AGE 20

MACAIRE DENECHAUD 1895  
AGE 70

DR. JACQUES DENIS DENECHAUD ABOUT 1763

PAGE 35

CLAUDE DENECHAUD ABOUT 1827

THE SEIGNEURY AT BERTHIER, QUEBEC AROUND 1860

THE MRS. PASCAL DE SALLES LA TERRIERE 1832

THE SEIGNEURY AT LES ECOULEMENTS QUEBEC ABOUT 1930

LADY BELLEAU 1868

SIR FRANCIS LANGELIER 1912

36

SISTER SOPHIE AND SISTER ANNETTE (DENECHAUD) ABOUT 1900

CAROLINE DENECHAUD AND FRIENDS 1918

MR. AND MRS. MACAIRE DENECHAUD, OTHERS ( ) 1902

MR. AND MRS. ELZEAR LEVESQUE 1903

1902

37

CAPTAIN ELZEAR LEVESQUE SR. ABOUT 1900

SHIPS ON THE SAGUENAY RIVER

A.T. RUSSEL SNOW AND HIS 2 BROTHERS ABOUT 1870

KATIE BEATY SNOW ABOUT 1895

38

A.T. RUSSEL SNOW ABOUT 1900

JAMES BEATY SR. 1884 AGED OVER 90

CAPT. WILLIAM BROWN BRADLEY ABOUT 1816

JAMES BEATY JR. ABOUT 1870

39

A.T. RUSSEL SNOW 1934

KATIE BEATY ABOUT 1870

GERALD BRADLEY SNOW 1917

DIMPLE SNOW KATIE SNOW ABOUT 1938

RHODA AND LEE WILSON ABOUT 1938

BEATY SNOW 1922

BIENPLAIE OF ANTONETTE LEVESQUE 1905 CHICOUTIMI

1909

ANTONETTE, PIERRETTE, MARCEL LEVESQUE 1913

ROBERT LEVESQUE c. 1925

40

ANTONETTE LEVESQUE 1917

ANTONETTE, ELIZABETH LEVESQUE 1909

ANTONETTE LEVESQUE 1907

ELZEAR HOME OF LEVESQUE FAMILY 220 RUE RACINE CHICOUTIMI QUE. 1922.

PIERRETTE LEVESQUE ABOUT 1916

IN MASSACHUSETTS 1917

41

MARCEL LEVESQUE LAC CLAIR ABOUT 1927

FUNERAL OF PIERRETTE LEVESQUE CHICOUTIMI 1920

BLASTING, APRIL 12, 1923

UPSTREAM COFFERDAM 1923 APRIL 22 PIKRAE QUE. WEST DAM

42

HUGH M. SCOTY AND GERALD BRADLEY SNOW 1933 MONTREAL (?)

UNKNOWN

UNKNOWN

43

CONSTRUCTION OF GLEN RD. BRIDGE ABOUT 1927

GLEN RD. BRIDGE TORONTO ONT ABOUT 1928

44

ABUTMENT DAM (PIKRAE (?) QUE.

ANTONETTE LEVESQUE SNOW 1924

ANTONETTE LEVESQUE 1921

45

ANTONETTE LEVESQUE SNOW ABOUT 1926

GERALD BRADLEY SNOW ABOUT 1920

G.B. SNOW 1920

46

MIR. AND MRS. G.B. SNOW 1924 CAR. McLAUGHLIN-BUICK

DENYSE SNOW AND ROBERT LEVESQUE 1926

DENYSE AND MICHAEL SNOW LAC CLAIR 1931

MICHAEL SNOW 6 MONTHS OLD

47

ELZEAR LEVESQUE, DENYSE, MICHAEL SNOW 1935

FLORENCE AND DENYSE SNOW CHICOUTIMI 1926

CALIFORNIA 1939 DENYSE AND MICHAEL SNOW

SUICIDE, MICHAEL SNOW WITH DENYSE 1936

DENYSE AND MICHAEL SNOW 1939

110 ROXBOROUGH DR. TORONTO

48

MRS. G.B. SNOW CARL CORD 1939

MR. AND MRS. G.B. SNOW 1942

ROBERT G. ROY 1966

49

ROD RYHARD DENYSE RYHARD RHODA WILSON MRS. ROBERT ROY DIMPLE SNOW ROBERT ROY JOYCE SNOW 1966

ESTATE OF ROBERT G. ROY CLAREMONT ONT. ABOUT 1945

MICHAEL SNOW, JOYCE SNOW, SYLVIA WHITE (DAVERN) 1965 #1

RYHARD FAMILY AT EXPO '67

MADLINE RYHARD ROD RYHARD MRS. MARCEL LEVESQUE MRS. ROBERT LEVESQUE MARCEL LEVESQUE ROBBIE RYHARD ROBERT LEVESQUE REX RYHARD DENYSE RYHARD PAUL RYHARD ALAN RYHARD ROBERT ROY

50

ROBERT AND MARCEL LEVESQUE PHOTO BY M. SNOW 1968



DAVE LANCASTER  
BOB HACKBORN  
MICHAEL SNOW  
ITALY  
1953

51

M. SNOW  
1953

MICHELLE?  
MICHAEL SNOW  
1953  
ITALY

GEORGINE  
FERGUSON  
STRATHEY  
1953

KEN CHAMBERLAIN  
JIM TOAD  
DAVE LEIGH  
BOB HACKBORN  
M. SNOW  
1952

MICHAEL SNOW  
OLD PORT YORK  
TORONTO  
1950

M. SNOW  
BY  
JOYCE  
WIELAND SNOW  
1967

GEORGINE  
FERGUSON  
STRATHEY  
1953

PAGE: 4  
6 EUROPEAN  
MUSICAL  
OCCASIONS  
1953-54

ITALY

FRENCH ALPS

FRANCE

ITALY

ITALY

52

BASTILLE  
DAY  
PARIS

ALF JONES  
MIKE WHITE  
IAN ARNOTT  
M. SNOW  
LARRY DUBIN  
TERRY FORESTER  
1960

DAVE LANCASTER  
M. SNOW

53

ALBERT AMMONS  
DON PRIESTMAN  
ROY GLANDFIELD  
JACOBSONS  
MAMA YANCEY  
M. SNOW  
CHICAGO 1949

M. SNOW  
BOB HACKBORN  
KEN DEAN  
1960

MAMA YANCEY  
ROY GLANDFIELD  
M. SNOW  
AT JIMMY YANCEYS  
CHICAGO 1949

TAP

PHOTO JOYCE WIELAND

54

GEORGE AND  
DOMINA MONTAGUE  
JOYCE SNOW  
1966

55

M. SNOW

FLO JACOBS

CHEMISTRY  
AT EAST HAMPTON,  
LONG ISLAND  
1967  
6 PHOTOS

KEN JACOBS

56

JOYCE SNOW

OUT  
THE  
WINDOW

THE CANADIAN  
CONFERENCE ON THE  
CANADIAN CONFERENCE  
ON THE ARTS  
1958? TORONTO

JOYCE  
SNOW  
1965

JOYCE,  
M. SNOW  
1965  
NEW YORK

M. SNOW  
DON OWEN  
HUGO  
MACPHERSON  
1960

JERRY AND  
SHIELA GLADSTONE  
M. SNOW  
1960  
TORONTO

57

JONAS  
MEKAS,  
M. SNOW  
1969

PERFORMING-  
STEVE REICH'S "PENDULUM MUSIC"  
WHITNEY MUSEUM NEW YORK  
1969  
RICHARD SERRA  
JIM TENNEY  
STEVE REICH

M. AND  
JOYCE SNOW  
RADAMS  
SITNEY  
69

M. SNOW  
CARL ANDRE  
67

BRUCE NAUMAN  
MICHAEL SNOW

STEVE REICH  
PHIL GLASS  
JOANNE GLASS  
JULIE GLASS  
MICHAEL SNOW  
ART (THURPHY)  
SCHE OF GLASS  
FOUR PART-  
TOBY 1969

58

59

RAY JESSEL  
NEW YORK  
1964

PHOTO CHUMMY  
READING

EXHIBITION  
ANNOUNCE-  
MENT  
THE ISAACS  
GALLERY  
TORONTO  
1962

ONE PART OF A FOUR  
PART "LOST" WORK  
EACH 5 FT. X 20"  
OIL ON PAPER  
PINE ST.  
NEW YORK  
JAN. 1963

ANOTHER  
PART.  
OTHERS  
NOT  
PHOTOGRAPHED

60

RECLAIMED  
"LOST"  
SUBWAY  
PAINTING  
ATTACKER  
UNKNOWN  
NEW YORK  
1963

PHOTOS:  
BEN PARK

MICHAEL SNOW  
PAINTING: HALF SLIP 1964  
PHOTO MICHEL LAMBETH

61

JOYCE AND  
M. SNOW  
CAR GRAEME  
FERGUSON  
NEW YORK  
1963

BY  
ALISON  
FERGUSON  
AGE 4  
1965

ECLADOR  
1966  
PHOTO  
ROSE  
RICHARDSON

JOYCE  
SNOW

SOUND TRACK  
OF FILM  
ISSUED ON  
ESP. DISK  
1016  
1965  
"NEW YORK, EYE  
AND EAR CONTROL"

TEXT BY RICHARD FOREMAN

62

M. SNOW,  
AV AND NORMA  
ISAACS  
PAINTING: "FOUR GREY  
PANELS AND FOUR  
FIGURES"  
1965  
TORONTO  
PHOTO MICHEL LAMBETH

"GALLERY"  
1964

ONTARIO  
PAVILION  
MONTREAL  
EXPO '67

EXPO '67

11 PART  
DISPERSED  
COMPOSITION  
STAINLESS  
STEEL

64

65

FOUR TO FIVE  
1962

66

"BEND"  
PAINTED  
ALUMINUM  
1964

STUDIO DEC. 1961. TORONTO  
L.TOR.:  
"FEMETAL"  
"A FALLING WALKING WOMAN"  
"PROJECT" (COLLECTOR ST. BISHOP)  
"CROSSING"  
(NOT IN EXHIBITION)  
PHOTO TESS BOUDREAU

63

GRAEME  
FERGUSON  
FAMILY  
1969  
NEW YORK



now get out over there see  
ace  
2

but we can't land there  
sure we can't hold on

hear it so fast  
it's the only way

There we are now  
we got to get out and capture the dragon if we can

how we catch the dragon  
ace

there's the place  
how do I block the teeth & go.....

keep guard till we're finished  
Joe

in we go but keep your guns handy

hands up and I'll shoot the first guy who makes a false move. come on in you goat

now where is John pearson hurry up tell me or I shoot  
hurry

hurry up that's all

go and open it I'll keep these guys backed up  
here he is

That's it carry him out and leave him at the door then come in and see for these pearls

out uhonest buy ace a figure creeps up behind him  
OW  
come men

listen a shot ace must be in trouble  
you bet  
hurry

hurry up you it's a real fire

shuts it Joe give em the works

don't  
Sweet

ace jumps for a rifle  
hands up you buggers or I'll shoot

I'll shoot any of you and drop all guns and knives or I shoot

I'll go get the plane you take the rifle & see them back with me ready



3  
AEROPLANE ACE

there's the plane going but it's harder than before

stand back were you are

what

My name is ace. you here me

come in well do a bit of talking with... danger

the strange man came down to the bottom

I wonder what's the matter out there. ace must be having trouble

he has been captured by some one. you keep these guys back while I get ace.

stand back you or you die. and drop your gun

I'll get the plane how.

who are you

'sard who are you

my name is Jorp

The plane is coming so get our prisoners ready

get going you swab. your going to justice so be ready or we'll be late

here come the way

were I we put em all. now let me think..... I got it. get the dragon and all his men to work down trees and away from the gliders

one glider was soap made pretty good by Joe we'll make three of em

then another and another

I'll pull the all and we got the dragon with me.

gosh this is hard

in montreat

oh wish I knew where ace is I think it's of all to think of him go after that

we must be safe

that night

there's his picture. oh if we only had him

they were being falced by some one

huh!

who is fall being them

## MICHAEL SNOW: A FAMILY HISTORY

*Michael Snow is married to Joyce Wieland, filmmaker, collagist, painter and pioneer lay ecologist, whose parents, Rosetta Amelia Watson and Sydney Arthur Wieland, came to Toronto from England.*

*His father was Gerald Bradley Snow (1895-1964) of Toronto. A civil engineer and a Lieutenant in the Toronto 48th Highlanders in the 1914-18 war, who later worked on surveying for the Canadian Northern Railway and for construction firms in Quebec and Ontario, and was chief engineer in the building of the Glen Road viaduct in Toronto. In 1934, supervising construction of a tunnel in Montreal, he was blinded by a dynamite explosion, losing first the sight of one eye, then some years later the sight of the other. Through study with the C.N.I.B. he became expert in Braille and typing and worked as a consulting engineer.*

*Michael Snow's mother is Marie-Antoinette Francoise Carmen Levesque Snow (1905) from Chicoutimi, Quebec, now married to Roberto G. Roig (an internationally known Art Dealer in the '20's and '30's). A fine pianist, the former Mrs. Snow attended convents in Fitchburg, Mass. and Quebec where she studied both violin and piano. As well as English and French, she speaks Spanish, Italian, Portuguese and Russian.*

*Michael Snow has a sister Denyse who is married to Mr. (formerly Flt. Lieut.) Rod Rynard. Their children are: Robbie, Carole, Anne, Susan, Madeleine and Paul.*

*Gerald Bradley Snow's parents were: A. J. Russel Snow (1857-1937) born on Aylmer Rd., Hull, Que., a lawyer who had many cases before the Privy Council in England, performed Royal commissions for the government and was "Registrar of Alien Enemies" during the 1914-18 war, and Katie Beaty (1860-1940). A.J. Russel Snow's father was John Allen Snow P.L.G. and C.E. (1820-1878) a Land Surveyor and Civil Engineer.*

*A.J. Russell Snow had 5 brothers and 2 sisters. One of the brothers, Rupert, went to Australia in the '90's to claim a fortune left by a relative (a Bradley) to any brother who would claim it. Rupert later had an extraordinary art collection. Another brother was Charles Hammett Snow, Dominion Pomologist, who invented the Snow apple.*

*John A. Snow was a United Empire Loyalist who left Woburn, Mass., when he was 27.*

*No more is known of the Snows except that they are of English descent. The A.J. Russel Snows had 7 children: G. Bradley, Kallie, Beaty, Geoffrey (killed in the 1914-18 war), Enid, Dimple and Rhoda.*

*A close relative (by marriage to John A. Snow's daughter Augusta Florence) was Dr. William F. King, for many years the Dominion Astronomer (Died 1916).*

*Katie Beaty Snow's father was James Beaty Jr., O.C., M.P., L.L.O., B.C.L., D.C.L., born in Trafalgar, Ontario, 1831. He was mayor of Toronto for two terms from 1877, and was founder of The Leader, later to become The Mail and Empire, later merged with The Globe to become The Globe and Mail, its present name. James Beaty Jr. was also a Protestant lay minister who wrote and published a 12 volume Biblical analysis. He married his cousin Fanny Beaty in 1858. His father was James John Beaty Sr. who came to Canada from Killisnoha, County Cavan, Ireland, around 1800 and settled in Trafalgar, Ontario.*

*John Allen Snow was married to the daughter of Lieut. Col. Clements Bradley who had 3 brothers: Capt. Edward Sands Bradley, Capt. Henry Bradley and Capt. William Brown Bradley. They were all United Empire loyalists who came from Woburn, Mass., apparently with John A. Snow around 1800 and settled in what was later called Bytown and still later Ottawa. They served under the Duke of Richmond, the then Governor-in-Chief. W.B. Bradley was retired on half pay in 1816 and took a farm in Carleton, Ontario.*

*Mrs. Roberto G. Roig (Mrs. G. Bradley Snow) (Marie-Antoinette Levesque) has two brothers Marcel and Robert and had one sister Pierrette who died of pneumonia, at age 13 (1920) while she and Antoinette were at school in Massachusetts. Their father was Elzear Levesque (1873-1937) a lawyer who was for about 20 years mayor of Chicoutimi, Que. He had the house on Rue Racine built (1918) and built the island cottage at Lac Clair in 1920. He had previously built a cottage on the same island of similar design but facing the other way in 1912, which burned down in 1918. His father was Capt. Elzear Levesque (1825-1908) who captained ships on the Saguenay and St Lawrence Rivers and on the Atlantic. It is said that when a child Capt. Elzear Levesque was one of few survivors of a shipwreck in the Gulf of St. Lawrence, saved and adopted by a Levesque family of Kamouraska.*

*Marie-Antoinette Levesque's mother was Caroline Denechaud (1875-1942) whose father was Macaire Denechaud (1824-1907) whose wife was Françoise Moreau. Caroline Denechaud had 16 brothers and sisters, two of whom were nuns: Sisters Sophie and Annette. Sister Sophie was an artist who painted frescoes in a cathedral in Chicoutimi now destroyed. Another was Edouard who moved to California and became an early health-food advocate. Their father's father was the Hon. Claude Denechaud (1768-1837) who was the Seigneur of Berthier-en-Bas, Que., and for 40 years represented Quebec City in the Provincial Legislature. A wealthy, cultured man he was a close friend of the Duke of Kent. Part of this seigneurie, built in the late 1700's, still exists. Claude Denechaud was a Grand Master of the Freemasons. His father was Dr. Jacques-Denis Denechaud (1728-1810) a surgeon at the Hotel Dieu in Quebec City, having arrived there from St. Savin en Bourges near Bordeaux, France, in 1752. One of Claude Denechaud's daughters Eulalie married the Hon. Pascal De Salles La Terriere who was Seigneur of Les Eboulements, Quebec, which still exists. Other close relatives were the Hon. Sir Charles Pelletier, Lady Belleau, and the Hon. Sir Francois Langelier. Members of the Denechaud family are in California, New Orleans La. and France as well as Quebec.*





## ROBERT FULFORD: APROPOS MICHAEL SNOW

From the time of his first exhibition, in 1956, until his departure for New York, in 1962, Michael Snow was a very special sort of romantic Toronto figure. In a sense, during this period he tended to remain underground. Certainly official Toronto rejected him: the Art Gallery of Toronto (as it then was) refused to take him seriously enough to purchase a major work, the big collectors for the most part ignored him, and the press and broadcasting granted him only occasional sidelong glances. The possibility that he might make a living from his art seemed at that time outlandish. He made instead a sort of living out of playing jazz piano, at the Westover Hotel and elsewhere, working behind people like Jimmy Rushing and Peewee Russell with Mike White's Imperial Jazz Band.

Snow emerged, of course, from the Isaacs Gallery (earlier, in its first manifestation, the Greenwich Gallery), the private gallery that was by any account the most important centre of the visual arts in Toronto in those years. In 1957 the Isaacs artists were entirely outside the Canadian art establishment, their collective sensibility (so far as it existed) being all but totally rejected by public galleries, art societies and major collectors. By 1961, however, before Snow left, they were halfway to *being* the Establishment.

At no time did they constitute anything that could be called a school, but as a group they were strategically important in the North-Americanization of Canadian painting. "All the bunch I was involved with", Snow has said, "were really an echo of what happened in New York. There were a lot of good things done, but I don't think anybody made any alterations in what New York was doing. For one thing, I don't think any of us were ever able to handle the scale that was a part of the best things in New York. I sometimes think American artists partake of the power of the United States. Canadians don't have that power, so our work doesn't have it".

Nevertheless, the years have sifted the period influences and left us with various statements that turn out to be more personal than we might have guessed: in the case of Snow, permanent and eloquent statements of a single artist's unique point of view.

*"I make up the rules of a game, then I attempt to play it. If I seem to be losing, I change the rules."* (Michael Snow) When I first read that, in 1961, I wanted to quote it as an explanation, or the beginning of an explanation, of Michael Snow's work. But I hesitated to do so, because something was wrong with it. It seemed improper, maybe immoral. After all, wasn't it essential to play the game by the rules, once one had settled on the rules?

Since then, art history, and Snow, have instructed me otherwise. The point of art — or the point, anyway, of the idea-art of which Snow is Canada's most distinguished practitioner — is to *keep* changing the rules to fit what can and should be done; and to submit these rules to the most constant and rigorous scrutiny. Beyond the rules lies radical art, and it is radical art (meaning: art that goes to the root of art) in which Snow is engaged. This is what Snow's work is all about, and what this book is about.

Snow once said, "I'm interested in doing something that can't be explained". In a sense art also lies beyond explanation. If the important part of poetry is the part that cannot be translated into a second language, the important part of Snow's art is the part that cannot be translated into words. These notes, then, don't explain; they suggest and perhaps hint, in the manner of Snow's work itself.

Almost everything written about Snow becomes quickly obsolete. Nevertheless, at this point it is worth risking a generalization: some considerable part of Snow's work has to do with the fact of turning in on oneself — that is, either the artist turning in on himself or the art object turning in on itself, or both. This book, for instance, shows us the artist turning in on himself, going back frankly and openly to re-examine himself and rediscover what he is all about. But there is more than this in his recent work. One piece, *Authorization*, shows Snow taking photographs of Snow. Of course this isn't what the work is *about*; but what it *is* about, in a sense, is an art object turning in on itself. In one sense, a throwback in philosophical method to Action Painting, the piece is a record of its own making. Snow begins by taking a photograph of the camera and himself in a mirror. Then he pastes the photograph on the mirror and, with the first photograph in full view, takes another photograph of the mirror. This too is pasted onto the mirror, one photograph following another, until the piece cancels itself out. "I am working," Snow says, "to use photography in a very enclosed way so that

there is nothing outside the work itself that is used in the photograph. . . as in certain kinds of painting which have an autonomy of their own". And then, thinking about this, he said: "The maker makes his mark". In the same way, in making this book, Snow has made a poster-print of the book being manipulated in various ways: the book is an art object, and in the print Snow is using the book (his own art) as a manipulable material (one of its realities) to make another work (another generation).

In *8 x 10*, a related piece, Snow takes a flat surface on which there is a rectangle (perhaps 8" x 10"?) and photographs it eighty different ways, including ways that show the act of photography. Here the object is changed, through the act of observing it; and this fact becomes a part of the subject of the final piece. *Tap*, his distributed piece, works in a different but related way: an event has happened, and the gallery contains in various places the record of that event. An artist has tapped with his fingers on a microphone, the sound has been recorded on tape, and from this a tape loop has been made. Somewhere in the gallery there is a speaker, from which the sound emerges, a wire, connecting the speaker to a tape machine, a photograph of fingers tapping on a microphone, and a text, explaining the whole thing. When you have located them all, you have the record of an event; but the main event now *is* the record.

About this kind of event, whether it is described or directly experienced, there is a profoundly disturbing yet also satisfying sense of reality. Snow began as a painter under Klee's influence, and some of his early work shows an element of fantasy, but as the years go by his early drawing and painting styles are discarded or transformed and that element slowly disappears. It would not be too extreme to describe his art over the years as a slow, determined march toward a very special kind of realism: a realism based not on something outside art but rather on the very nature of the art-act itself and on the nature of 'reality' as experienced and as depicted: which brings us to a consideration of the now well-known *Walking Woman Series*.

The development of the *Walking Woman*, perhaps the single most important event in Canadian art since Borduas, began in earnest in 1961. The *Walking Woman* was to appear eventually in hundreds of forms in scores of places, and was to receive a remarkable variety of interpretations. It was obvious, to some of us, that this was Snow's major attempt to come out of his studio, to thrust onto the public a "trademarked" kind of art, his own logo. It was seen by some people as a reversal of the Pop Art ethos — where Pop Art took common objects and drew them into the world of the art galleries, Snow was taking an art object (*the art object* — *Woman*) and thrusting it into a variety of new surroundings. The *Walking*

*Woman* was seen by a few critics, possibly the least perceptive, as simple repetition. Of course it was anything but that, as Snow's development of the motif over half a dozen years richly demonstrated. Essentially, Snow's program was to investigate the different ways one can see the same form in various circumstances. Snow set out to use the *Walking Woman* not only in sculpture, painting and drawing but in combinations of media and in environments, happenings, films and random distributions and even on such things as T-shirts and pillows. Indeed, the Snows' 1962-3 New York apartment contained *Walking Woman* wallpaper, draperies and furniture. Given a smaller talent than Snow's this could have produced nothing more than a series of parodies — and possibly at times parody was involved, but, although the gap between parody and high art is fairly large Snow spanned it easily. His work in this period became the most satisfying of his career that far, partly because he had this icon, this image, this jumping-off-point, to rely on. Freed of the necessity to invent the basic form for each work of art, Snow concentrated his intellectual energy on what has always mattered most in art — the process of creation itself. His work became in this period what it had not always been before: highly clarified and precise. One had the sense, through those half dozen years — and one has it again, looking at the collected *Walking Woman* works — of an artist in full control of both his means and his ends.

The critic Arnold Rockman grasped the essence of Snow's methods in his analysis (*Canadian Art*, November/December, 1963) of one piece, *Venus Simultaneous*, now in the collection of the Art Gallery of Ontario:

"If we 'read' the eight female figures in 'VS' from left to right, we note that woman 1 exists partly in real space and partly in painted space. Or we can think of her as walking into the painting. Woman 2 has a ghostly existence only in line. She is a transparency through which real paint may be seen . . . Woman 3 is partly in real space, partly in the painted 'environment'. Her head projects into real space, yet it is also framed by the truncation formed by an imaginary frame. At the same time ('simultaneously') woman 3 advances into woman 2's frame. Woman 4 exists only as the negative image surrounded by paint laid on with such thick impasto that the surrounding space becomes sculptural while the image is 'empty' and flat. Woman 5 may be regarded as the woman who left the space occupied by woman 4 in order to take up a position in real space. She projects eight inches in front of the canvas . . .

"Woman 6 exists only as purple-brown outline . . . Woman 7 is a collage element of painted canvas stuck onto the painted canvas background. What sort of space does she inhabit? Woman 8 emerges out of the paint into real space. Like woman 1 she is half in and half out of the painting . . ."



As Rockman rightly suggests, *Venus Simultaneous* asks a series of difficult questions. In figurative painting, "where" is the figure? Is the figure more important than the background? Can painting, a static art, say anything about moving figures, without fragmenting the figure in a futurist or cubist manner? What relationship exists between the frame of a painting and the painting itself? What happens when you "release" a painted figure from the environment in which it naturally exists?

And so on. The painting's questions and implications are endless. And, as so often with Snow's work, they matter more the deeper we explore them. *Venus Simultaneous*, seen briefly and from a distance — out of the corner of one's eye, say, while walking down the gallery corridor — is not a major work or even a particularly attractive one. But as a subject of study, of intellectual stimulation, it is profoundly satisfying. In 1956, in a note printed on the invitation to Snow's first exhibition, I wrote: "If Snow is at times a difficult painter to apprehend — and even his most ardent supporters will admit this — then he is also a satisfying one. His work will reward handsomely the effort made to understand it." At that time, of course, I had no idea of the extent either of the effort involved or of the reward available.

In 1964 the Museum of Modern Art bought a *Walking Woman* piece in which the image was placed on the picture-plane by rubber-stampings of the *Walking Woman*. When the piece was hung, at the Modern, Snow made a small pile of *Walking Woman* rubber-stamp images and left a trail of them through galleries in New York. He continued the trail to the Museum itself, and into the room in which the piece was shown. When the gallery was deserted he left some of these images on the floor beneath the piece.

This was more than an artist's attempt to assert himself. At some point before he left Toronto for New York in 1962, Snow became interested in the idea of the fortuitous in art, and this idea has pursued him through dozens of projects. It is important to realize that, though Snow has often reflected various currents in New York art, he has also at times anticipated them. For instance, his *Lac Clair* (1960), which seems now an easily acceptable part of "contemplative" 1960's art, was on its first appearance a sensation — indeed, it would not be going too far to say that it was an object of derision. Even more to the point, Snow was deeply involved in the idea of documenting art-events long before that notion became fashionable. Early in the *Walking Woman* series he became involved in short-lived events which survived only through documentation.

These 'events' may be linked to Snow's interest in the random and fortuitous. For instance, he had the *Walking Woman* image printed as a newspaper ad

in the *Village Voice*, he had it made into hundreds of stickers, he had it painted on the door of someone's car. Friends took *Walking Woman* in one form or another to places like Moscow and Beirut and Caracas. The *Walking Woman* figure was moved about in the subways of New York and Toronto. Sometimes it was left in poster-form on New York hoardings, to suffer the ravages of weather and anybody's casual vandalism (but later to be solemnly photographed, in its altered state, by its creator). This may have been partly the influence of the dispersal of advertising images through mass media, but it was not an attempt to bring art to the people, not part of a social vision. Rather it was an effort, as Snow recalls, "to find out what would happen". The charm of the random was thus built into his art in dozens of ways.

In a sense his metal figures for the Ontario Pavilion at Expo 67 — the most prominent and in many ways the most successful work he has done — were a kind of monumental summation of the randomness principle as expressed in the *Walking Woman* series. Those figures, scattered as if haphazardly through the grounds of the pavilion, carried the dispersal principle to a new level. They were both decorative and involving: decorative because they brought a special grace to their setting, involving because one stared into them, walked around them, compared them, and sometimes mentally "re-assembled" them in one's mind.

That finding-out-what-would-happen idea remains one of Snow's governing principles. Some of the *Walking Woman* gallery pieces, by devices such as framing, have included part of the surrounding situation in the art work. These pieces are not "environmental", in the usual sense of being a space into which one steps; but rather in the sense that they take into themselves, fortuitously, some part of the world around them. When, as in *Morning-side Heights* (1965), you look through a glass on a mounted frame at a *Walking Woman* hung on the wall you include the passing scene within your vision: someone walks past and automatically becomes part of the art work.

Snow pushes the idea of fortuitous art to another stage with *Sight*, the window piece he first exhibited at the Poindexter Gallery of New York in 1968. By an arrangement of lines on its surface, *Sight* simply focuses the viewer's vision on a small aperture, through which he looks out into the street. By itself, it demonstrates the fastidiousness with which Snow approaches the use of industrial materials in one of his most highly finished pieces (notice how even the screw heads are carefully oriented); but by framing fortuitous reality, one becoming part of the other, it makes that reality into art: it claims the world out there for itself.







There is something especially serendipitous at finding Michael Snow, in mid-career, producing a book — for, as the book itself demonstrates, it was with serial presentation (see "Aeroplane Ace," 1938) and with photographic experiment that his involvement with the ways and means of art began, over thirty years ago, at the age of seven. "I had heard", he says (p. 127), "that if you took a photo of this position the feet would appear gigantic. So I asked my sister Denyse to take his (the photograph) of me, in 1936". It is this same empirical insistence that lies behind his work, today.

Another root of his activity, more deeply submerged but vital to an understanding of his mind, also originates in childhood — specifically in his experiences of Lac Clair, the site of his family's summer cottage. The moods and changing light and water of Lac Clair, and even the name, with its connotations of clarity, illumination, serenity, and intellectual lucidity (at once highly personal and archetypal) have time and again claimed acknowledgement from Snow's art. Hence the lake's frequent appearance in this book, modulating the transition between sections and predicting, Clair-voyantly, their mood.

The symbolic potential, or the visual impact, of water in changing light and motion, is exploited most frequently in Snow's cinema (one thinks of "New York Eye and Ear Control", "Wavelength", and "Dripping Water"); indeed, as a direct influence on his paintings it occurs only twice, in "Atlantic" (a photographic piece) and in a work called, significantly, "Lac Clair". This was one of a number of works which constituted Snow's exhibition at the Isaacs Gallery, Toronto, in 1961 — an exhibition which showed the artist progressing in the space of a few months from the "gestural" painting of "Blues in Place" and "Secret Shout" to works which strive for a non-illusionist, non-metaphorical materiality, and which, to achieve this end, move off the wall into actual space (as, for instance, "Colour Booth", "Shunt", or "Quits"). In spite of the fact that this exhibition brought Snow to the threshold of an aesthetic seen today as post-minimal, however, it was the eruption of the "Lac Clair" image (in connection with a painting that related as much as anything to the abstract sublime) which in fact dictated the way his art was to go. He decided, that is to say, to explore the whole range of ways in which image and material seem to struggle for ascendancy. It was this decision, necessitating one unchanging image by which to proceed, that gave birth to the "Walking Woman". "Lac Clair", indeed, stands in relation to Snow as "The Passage of the Virgin to the Bride" to Marcel Duchamp: not only does it lead to the generative principle behind the "Walking Woman", but the unique archetypal status of the lake/painting — a metaphor of the unconscious and also of the delimited, contained or 'framed' unconscious — bears directly on Snow's strategies in the films already mentioned,

on "Atlantic" and on the framing devices of the later works that are constellated around "Scope".

Snow's preoccupation with framing links him, though by direct contrast, with the exponents of so-called 'modernism' of the 'sixties: where Snow implies the work by providing a frame, they imply the frame by providing a work. For instance, the paintings of Noland or Stella often imply an extensible structure — the motif, as it were, carrying its own 'frame' with it outwards into infinity. This obviation of 'containment', by structure, is opposed by Snow who, beginning with "Window" (1962) has frequently attempted to 'contain' the world either by use of an actual frame, or, as in the latest pieces, by creation of discrete, reflexive entities (to which I shall return). In his framing pieces, it is the frame itself, in all its often emphatic materiality which is 'there', which endures (in contrast to what is framed), and which may actually transform what is framed by creating for it a new 'reality' (in this respect see for instance the photograph works, and especially "8 x 10" — which is an essay on the multitude of ambiguities that can be generated by one framing device alone).

Snow's election for an art based on one or other of the generative principles I have noted was in a sense foreshadowed by his earlier affiliation to Klee, in such works of double entendre as "Man with a Line" (1956). Robert Fulford's essay has described already how one such principle found fruition in the "Walking Woman" series. As he points out, the ingenuity with which Snow found different ways to present the Woman went far beyond the parody of established forms

PHOTO 1960

Foljande tidigare exempel har utställningen fått namnet Situation. Ordet anger inte bara karaktären hos dagens avantgarde utan vill även ge en subtil karakteristik av målningsarna själva: att den individuella tavlan kan onsluta åskådaren, bli en rent fysisk situation. Det framhålls eftertryckligt att fastän tavlorna alla är på över nio kvadratmeter behöver de inte ses i ett stort rum. Man behöver inte stå på avstånd och betrakta dem som arkitektoniska verk. Tvärtom skall åskådaren närma sig tavlan tills dukens konturer suddas ut och den tycks ha obegränsad storlek — detta gäller även mera formellt planerade dukar. Man försöker få åskådaren att känna sig innesluten i tavlan på samma sätt som när han ser en film i cinemascope — och samma känslor av rymd och avspändhet befinner sig också

Därmed upphör dock likheten med filmen, i synnerhet som inte dessa målningar försöker vara fönster mot en tredimensionell värld utan är flata ytor som invaderar åskådarens sår, för att bekräfta sin existens som unika ting, ej som avbildningar.

Skillnaden mellan figur och bakgrund har lex. utplånats på några målningar. Beträktaren forar i en värld av illusioner och förbryl-



DENNIS YOUNG

är GT's konstkrönikor i London. Han ger här en filosofisk utblick över en märklig utövning av nonfigurativt måleri, som betecknar en strömkantrig i efterkonsten.



(although, for instance, a work like "Sleeve" is a sort of compendium of painting modes). In this respect the line from Duchamp cannot be over-emphasized: Snow is among the very few on whom the mantle of Duchamp descends appropriately. As early as 1953, when he knew little of Duchamp, one of his Rome notebooks prescribed such works as an uncrumpled drawing to be photographed in raking light, 'a warped drawing', and the photographing of drawings with shadows of objects across them; later where Duchamp had, say, made appointments to find a "Readymade", or prescribed how he was to create the "Three Standard Stoppages", Snow made appointments to lose his ready maid — or he prescribed attacks on her in notes that would not look out of place in "The Green Box" ('a warped drawing', is uncannily close to Duchamp's 'make a sick picture'). The point is that for neither artist the 'look' of the work would be foretold — it would be validated by its programmatic context, by its quality as 'conceit', rather than by its look — and this must be stressed, especially in those cases where Snow permits his undeniable sensitivity for the paint medium to break through (though it seldom breaks through in the same way twice). The works since "Lac Clair" exist, that is to say, in the dimension 'way of realising an image', rather than in the dimension 'handling of paint' (even though the paint may be in fact sensuously applied).

The "Woman" series ended with the grand summatory statement of the Expo 67 pieces. Since then, the films apart, Snow's point d'appui has made two shifts, and we can discern the resulting series of works that I have already hinted at: the first ("Blind", "Scope", "First to Last", "Authorization", "View" and "Sight"), like the films, being keyed to the framing and containment of change (extrapolations from the meaning of "Lac Clair"), and the second aimed at creating 'end' statements so strongly coherent that change is unthinkable and containment therefore unnecessary ("Aluminum and Lead", "Press", "4 3 2 1 0 1 2 3 4", "Membrane" and "Short Circuit").

In the first group, "Blind", however, refers as much to the act of seeing as to the framing and containment of change. Even in a photograph one can catch something of the hypnotic attraction of the meshes which ensnare our eyes, compelling us to register each independently, one through the rest and one after the other, in a process of constant refocussing (which causes the intervening spaces to collapse and reappear). This spatial indeterminacy is clarified, though not simplified, when we realise that, seen from opposite ends, the meshes expand or contract space through the eye's tendency to interpret textural gradients as cues to spatial extension. "Blind", an object (whose meshes, incidentally, were specially fabricated), thus becomes a sort of concretisation of factors that in "Wavelength" exist as virtual images in temporal extension only. In other words, the zoom that characterizes "Wavelength", and which is invested

in the 45 minute image of the film, is reified in "Blind" as an object which compels human vision to recapitulate the camera's action (as if the eye were tropismatic). What Snow says of "Wavelength" thus also becomes true of "Blind", which is, like the film, 'a balancing of illusion and fact, all about seeing . . . . The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind)' (catalogue of 4th International Experimental Film Festival, Brussels, 1967).

"Aluminum and Lead" was the first of those works which can be classed as self-contained, or reflexive, or tautological. In these, in contrast to the works that constellate around "Blind", the artist's concerns are freed as far as possible from perception psychology, and our reaction becomes one of profoundly satisfying amusement, rather than of visual curiosity. Where such works as "Scope" or "Blind" seduce us into experimentation, and thereby trap us in an ironic situation (by becoming viewers, we also become the viewed), the works which follow "Aluminum and Lead" have a distancing effect. They exist as propositions in the same logical dimension as the scientists' 'operational definition' (which for instance sees intelligence as 'that which is measured by an intelligence test'). An almost infinite number of perceptual adjustments are possible in front of the Scope constellation, but this is no longer the case with, say, "Aluminum and Lead", or "Short Circuit", which have been closed off from our experimental impulse — like operations brought to a conclusion which no other hand can validly disturb — conclusions which are tautological and thus 'absurd'. "Aluminum and Lead", for instance, demonstrates the interdependence of two metals in a state of equilibrium, whose pointlessness (outside of its own self-assertion) closes it off from further comment. The same may be said of "Short Circuit" or the excruciating, Procrustean humour of the "Press" series: works that are 'about', and which turn relentlessly in upon, themselves, as Robert Fulford has already pointed out in respect to "Authorization".

The tendency to reification in the art of our period, is related to Snow by each of the authors of the present book. It is this tendency which alone unites formalist art with the 'other tradition' that Snow so admirably represents. Perhaps the most important contribution to the dialectic which exists between these two contemporary attitudes was made by Donald Judd who called, in 1963, for 'the specificity and power of actual materials'. I have already indicated how close Snow had come to formulating the same idea in 1961 with "Shunt" or "Quits". It is hardly surprising therefore that Snow (among the first people to buy a Judd) seems to have adopted in the later films and sculptures something of Judd's position — grafting it, as it were, to his own unique insights, using this 'specificity and power' not to affirm the material world, as with Judd, but to realise or make tangible an unequivocal ontology.



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(catalogue of 4th International Experimental Film Festival, Brussels, 1967).

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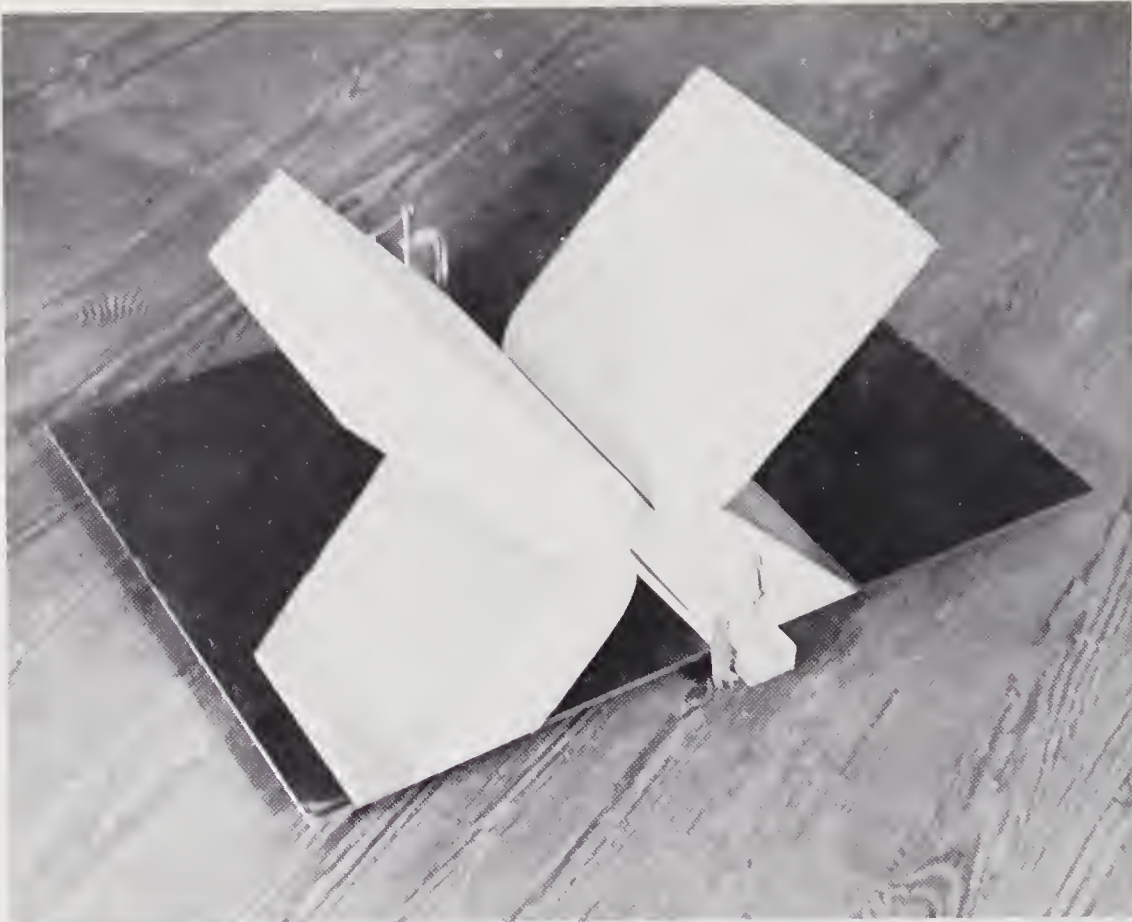






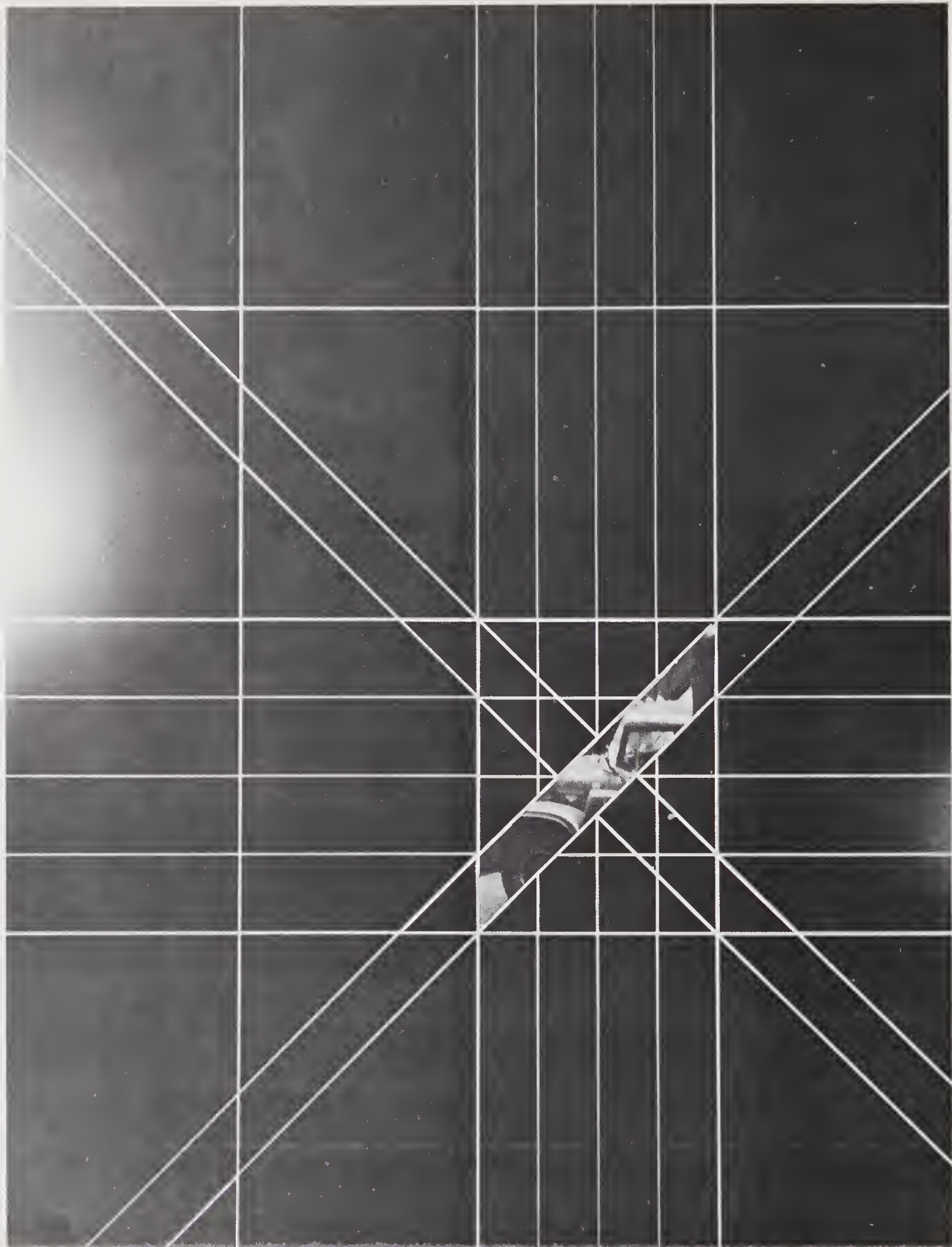












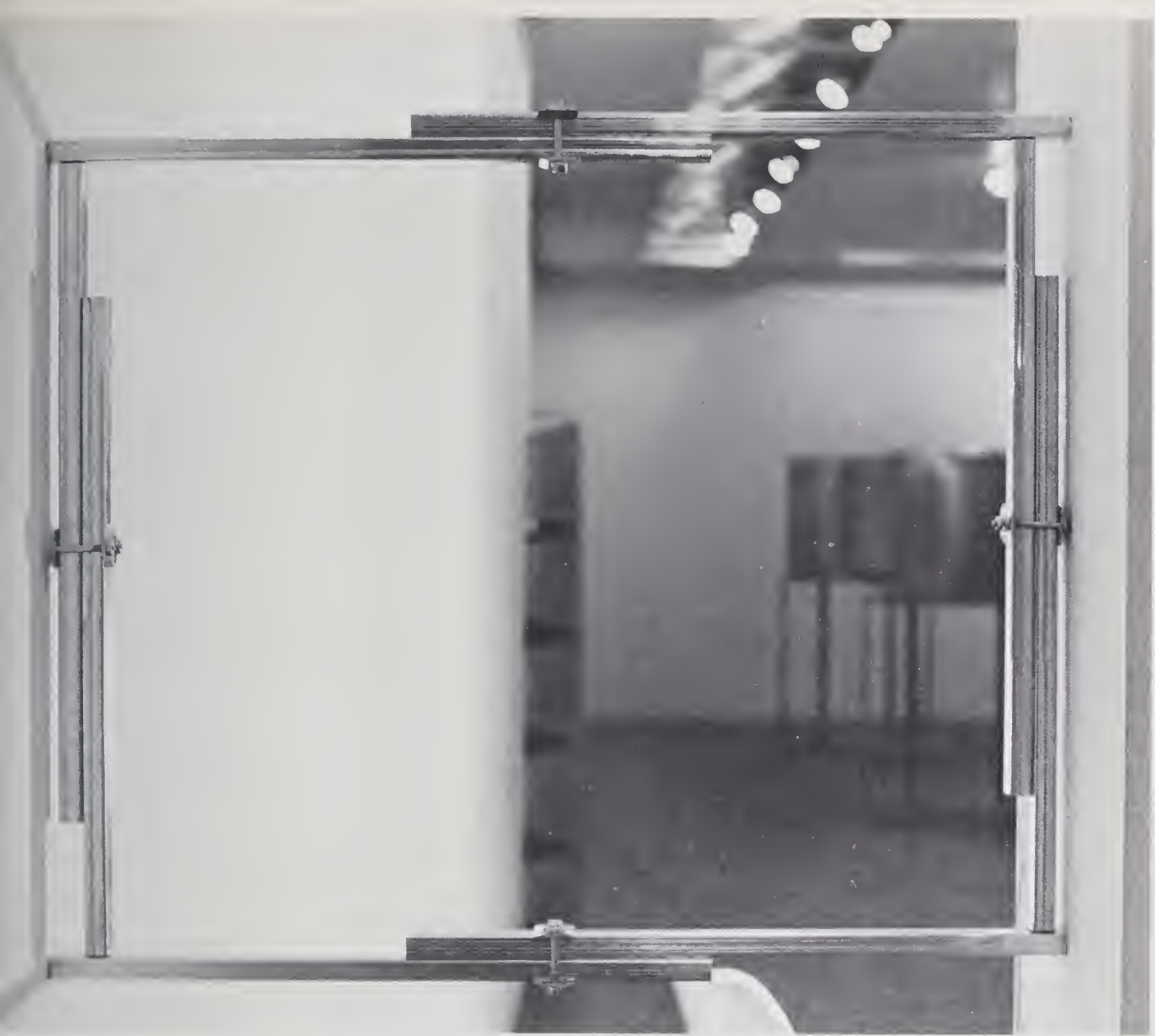






ALUMINUM AND LEAD 1968 Collection The Art Gallery of Ontario, Toronto







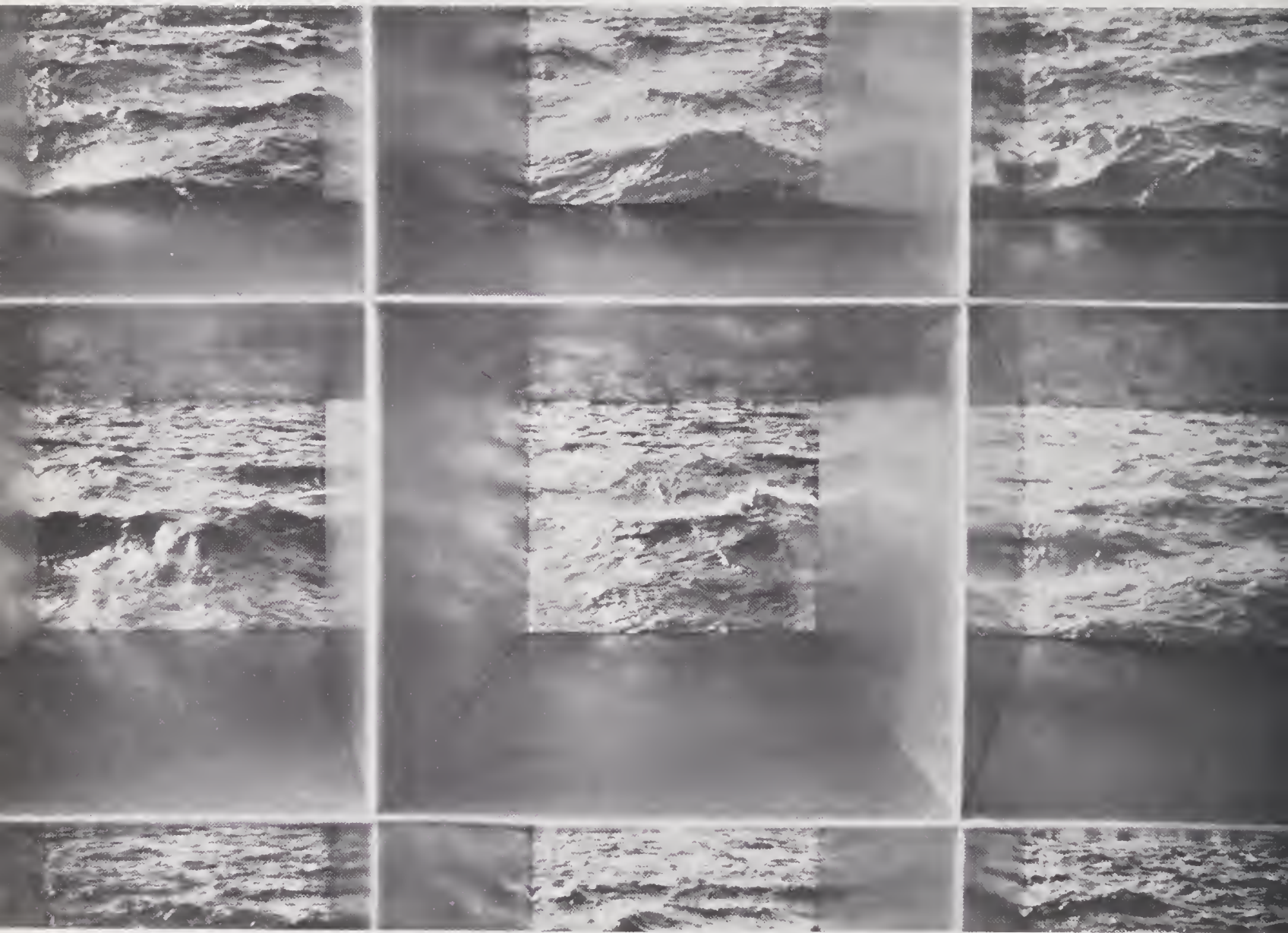




























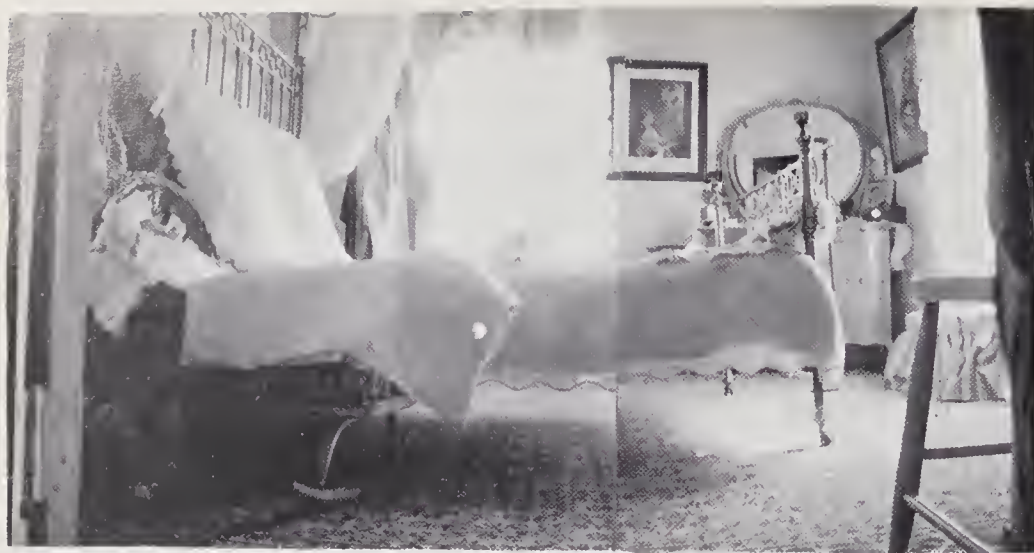






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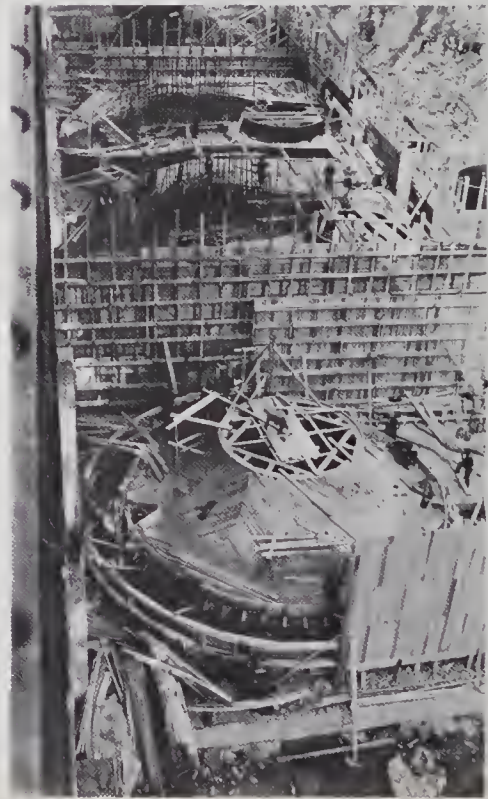












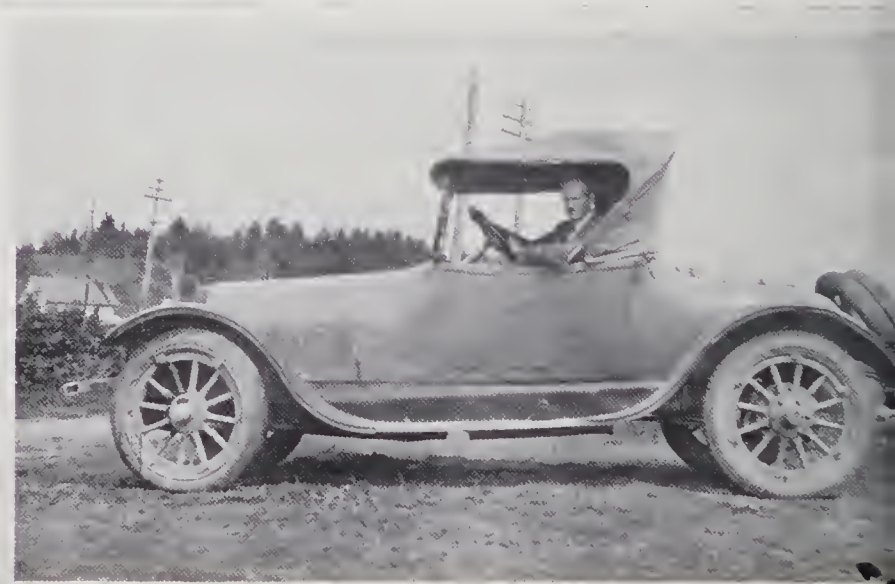
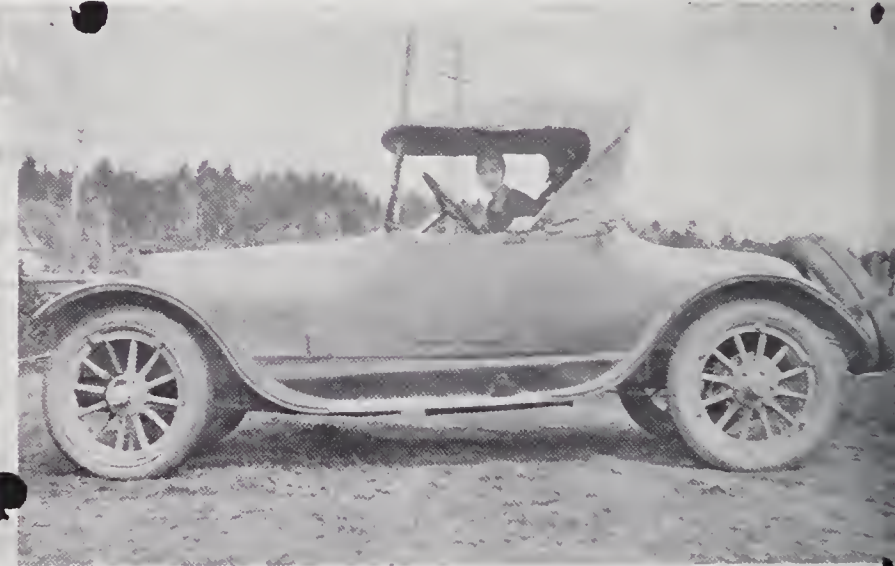












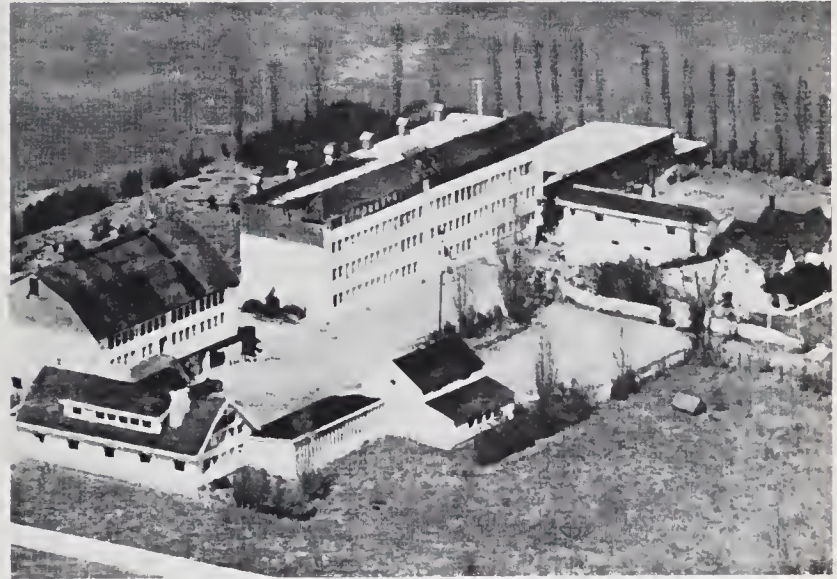






























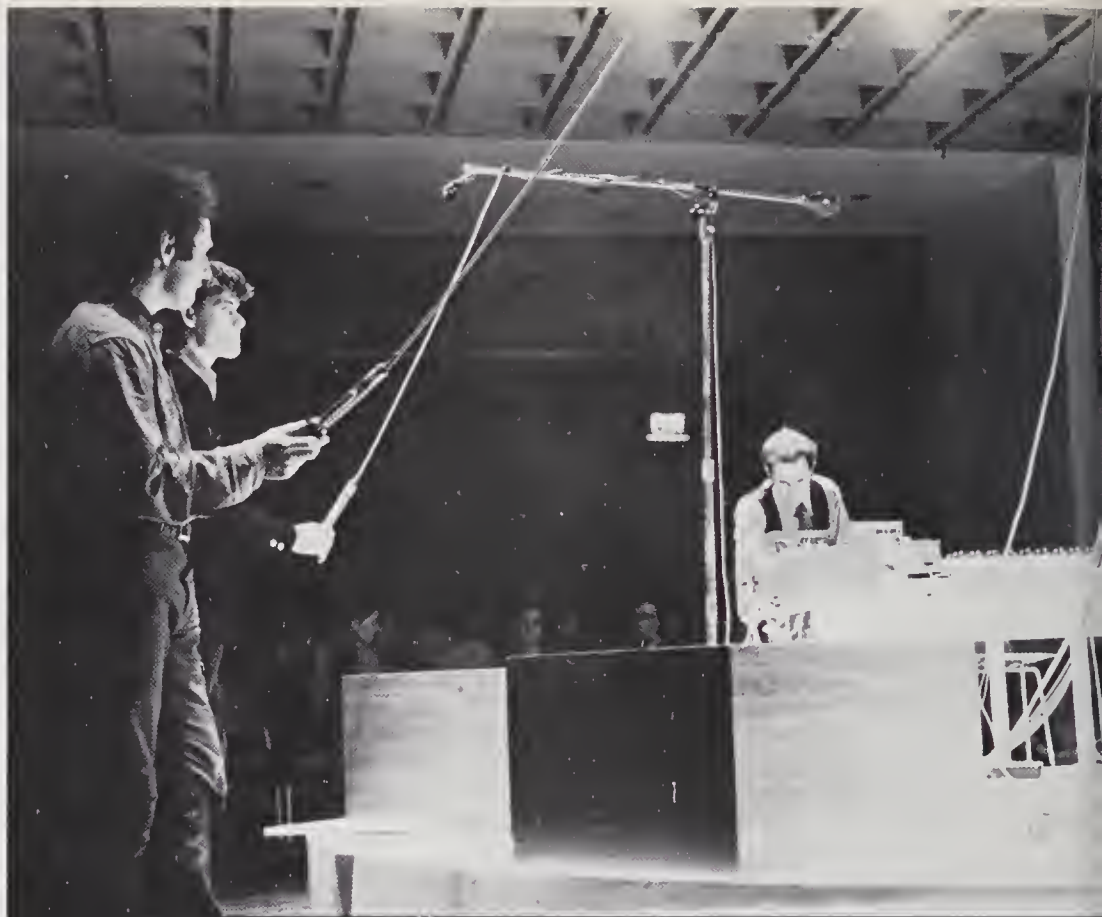






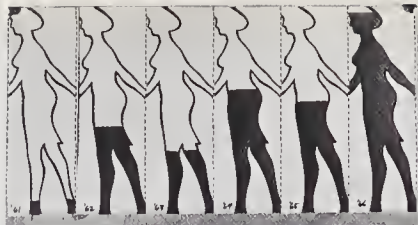
















**ALBERT AYLER  
DON CHERRY  
JOHN TCHICAI  
ROSWELL RUDD  
GARY PEACOCK  
SONNY MURRAY**

**EYE  
AND  
EAR  
CONTROL**

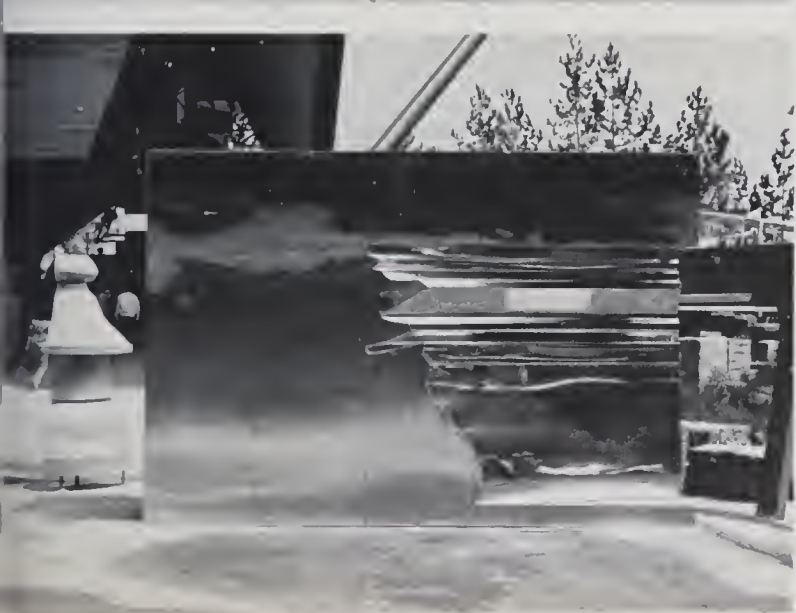
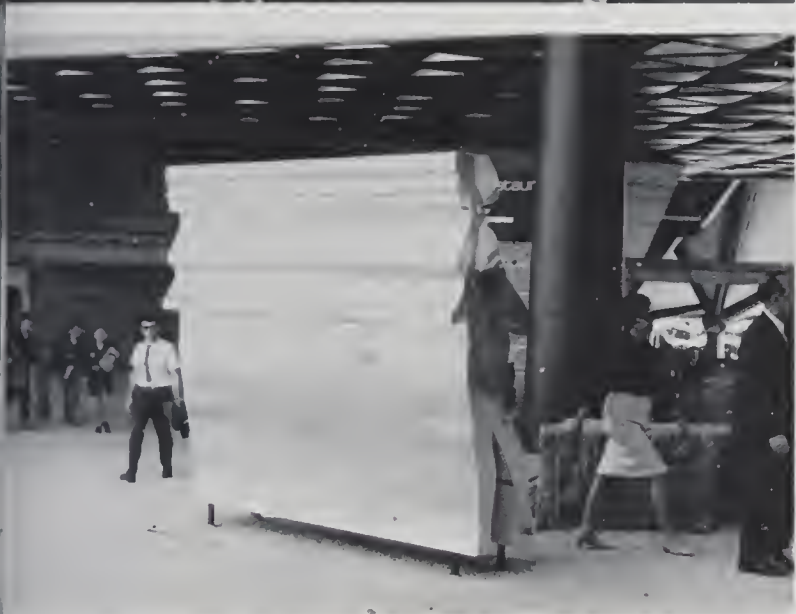
























SEEN 1965 CATALOGUE #127



MIXED FEELINGS 1965  
CATALOGUE #120









FIVE GIRL PANELS 1964 Collection The Canada Council Ottawa







LEFT: GONE 1963 CATALOGUE #99  
RIGHT: TORSO 1964 CATALOGUE #106















WHEN MICHAEL SNOW PRESENTED NEW YORK EYE AND EAR CONTROL AT THE FILM-MAKERS' CINEMATHEQUE IN 1964, THE AVANT-GARDE CINEMA WAS IN THE FLORESCENCE OF A TWENTY-YEAR-LONG DEVELOPMENT, AND HIS WORK RECEIVED ONLY LIMITED RECOGNITION. BUT WHEN HE SHOWED WAVELENGTH, THREE YEARS LATER, AT THE 4TH INTERNATIONAL EXPERIMENTAL FILM FESTIVAL IN BELGIUM (AND TOOK THE GRAND PRIZE), HE BECAME ALMOST AT ONCE THE CHIEF FIGURE OF THE NEWEST UNFOLDING OF THE NEW CINEMA. THE REASONS FOR THE CHANGE ARE SUBTLE AND COMPLEX.

IN THE FIRST PLACE HIS CONCEPT OF CINEMATIC FORM HAD MATURED WITHIN THOSE THREE YEARS, WHILST AN UNFORESEEN AESTHETIC CRISIS HAD BEEN DEVELOPING, CALLING INTO QUESTION THE FUTURE OF AVANT-GARDE CINEMA. THE ARTISTS WHO HAD DOMINATED THIS KIND OF FILM-MAKING SINCE ITS INCEPTION (ANGER, BELSON, BRAKHAGE, MARKOPOULOS, HARRY SMITH, ETC.) CONTINUED TO SET THE PACE AND STYLE FOR NEW-COMERS AND IN THE EARLY SIXTIES THERE SEEMED TO BE NO LACK OF TALENTED FILM-MAKERS READY TO ASSUME A RADICAL FRONT AS THE STYLES OF THE OLDER GENERATION CRYSTALIZED: BRUCE BAILLIE, RON RICE, JACK SMITH, KEN JACOBS, AND ANDY WARHOL STOOD OUT, FOR INSTANCE. BUT SUDDENLY THE OPTIMISM WAS TERMINATED WITH THE DEATH OF RICE, THE STAGNATION OF SMITH AS A RESULT OF HIS TRAUMATIC CENSORSHIP TRIAL, AND, UNTIL THIS YEAR, THE APPARENT INABILITY OF JACOBS TO COMPLETE HIS PROJECTS, WHILST BAILLIE WAS FOR A LONG TIME UNDER THE SPELL OF BRAKHAGE'S AESTHETICS, AND SLOW IN ASSERTING HIS OWN UNIQUENESS.

TODAY, IN 1970, IT IS CLEAR THAT THE AVANT-GARDE CINEMA HAS MOVED INTO A NEW PHASE, TOWARDS WHICH ANDY WARHOL POINTED THE WAY WITH HIS SLEEP (1963), A SIX HOUR STUDY OF A MAN SLEEPING, EMPIRE (1964), EIGHT HOURS OF THE EMPIRE STATE BUILDING THROUGH THE NIGHT INTO THE DAWN, AND \*\*\*\* (1967), HIS TWENTY-FIVE HOUR LONG NOVELISTIC FILM. HE PROVIDED A RADICAL PARENTHESIS WITHIN THE TIME SPAN UNDER CONSIDERATION, AND AN ANTITHESIS (AND THEREBY A MIRROR) TO THE HISTORICAL PROCESS OF THE AVANT-GARDE CINEMA, OUT OF WHICH WAS TO ARISE A NEW ALTERNATIVE. I SHALL ELABORATE ON THIS HISTORICAL PROCESS FURTHER ON.

TWO FILMS OF MICHAEL SNOW EPITOMIZE THIS NEW PHASE: THE FIRST IS WAVELENGTH, IN WHICH A SINGLE ZOOM, SHOT FOR FORTY-FIVE MINUTES ACROSS A STUDIO AND INTO A PHOTOGRAPH PINNED TO THE FAR WALL, COMES TO CONSTITUTE A MODE OF PHILOSOPHICAL THOUGHT. THE OTHER IS TITLED WITH A SIGN ↔ INSTEAD OF WORDS. THIS SIGN ILLUSTRATES THE UNIQUE INFLECTION OF THE FILM, A CAMERA CONSTANTLY PANNING BACK AND FORTH FROM A SINGLE STATIONARY POINT OF VIEW. LATE IN THE FILM THE CAMERA CHANGES DIRECTION, PANNING THIS TIME IN AN UP DOWN, DOWN UP, MOVEMENT AND A CODA SUPERIMPOSES ALL THE MOVEMENTS SIMULTANEOUSLY AT ONE TIME THE FILM-MAKER CONSIDERED TITLING THE WORK ↔ ).

SNOW HAS MADE OTHER, SHORTER FILMS, BEFORE, BETWEEN AND SINCE THESE TWO, YET BOTH WAVELENGTH AND ↔ STAND APART FROM HIS OTHER WORK IN SCOPE IF NOT IN THEIR CONCERNS. BOTH EXPLORE A SINGLE UNIT OF FILM VOCABULARY, ALTHOUGH THEY ARE PATENTLY OPPOSED IN ORIENTATION — THE FORMER CREATES THROUGH THE MOVEMENT OF A ZOOM A GRADUAL UNFOLDING OF SPACE AS THE CAMERA MOVES IN ON THE FAR WALL AND THE ILLUSION OF PERSPECTIVE FLATTENS, WHILE THE LATTER TRANSFORMS AN ASYMMETRICAL SPACE INTO PERPETUAL MOTION — THEY COMPLEMENT ONE ANOTHER IN THEIR FORMAL ASPIRATIONS.

A CONSTELLATION OF "PERFORMING" ARTISTS, WORKING OUT OF NEW YORK, SHARE A BROAD AESTHETIC BASE WITH MICHAEL SNOW. A BRIEF RESUME OF THE FORMAL CONCERNS THEY HAVE IN COMMON MIGHT ILLUMINATE A CONTEXT FOR SNOW'S ART AND LEAD US TO A DEFINITION OF HIS ACHIEVEMENT IN THE CINEMA. I AM THINKING OF THE MUSICIANS LA MONTE YOUNG, TERRY RILEY, STEVE REICH, AND PHILIP GLASS, THE DRAMATIST RICHARD FOREMAN, AND THE DANCERS YVONNE RAINER, MEREDITH MONK, AND DEBORAH HAY. SEVERAL OF THEM APPEARED LAST YEAR AT THE WHITNEY MUSEUM IN A SERIES OF CONCERTS APPROPRIATELY TITLED "EXTENDED TIME PIECES" WITHIN WHICH ↔ HAD ITS PREMIER.

THESE ARTISTS TEND TO USE DURATION, REPUDIATE PSYCHOLOGY, AND RETARD AND ELONGATE THE FEW ACTIONS THEY EMPLOY. THEIR MATERIALS ARE CONSISTENT (NOT DIVERSIFIED); EXTENSIVE REPETITION IS COMMON, AND WHERE IT IS NOT FOUND, ONE CAN EXPECT STASIS. IN A RECENT LECTURE,

WONNE RAINER DESCRIBED PERFECTION IN ART AS A REDUCTION TO IRREDUCIBLE UNITS, AS SHE TOLD HOW SHE PLANNED TO "DESTROY" HER MOST "PERFECT" DANCE. FOREMAN HAS IDENTIFIED THE FAILURE OF THEATRE AS ITS UNWILLINGNESS TO GIVE UP THE IDEA OF MOVING THE AUDIENCE, AND ACCEPT PLAY WRITING AND DIRECTION AS THE MAKING OF A VERBAL PERFORMANCE OBJECT. THE LANGUAGE OF HIS PLAYS RESEMBLES SUPERFICIALLY THAT OF SAMUEL BECKETT'S: A DESCRIPTION OF THE PHYSICAL STATE OF THE ACTORS, AS SELF-ENCLOSED UNITS RATHER THAN CHARACTERS IN DYNAMIC RELATIONSHIPS. YET THE THRUST OF HIS WORK IS THE INVERSE OF BECKETT'S (WHO ISOLATES HIS FIGURES IN AN IRONIC PANORAMA AS A METAPHOR FOR AN EXISTENTIAL SITUATION). I MENTION THIS BECAUSE THE DISTINCTION BETWEEN FOREMAN'S APPROACH AND BECKETT'S (BETWEEN FORMALISM AND IRONY) PRECISELY PARALLELS THAT BETWEEN MICHAEL SNOW'S AND ANDY WARHOL'S.

CONSIDERING THE SPEED OF PANNING AS A RHYTHMIC RATHER THAN DRAMATIC FUNCTION, → CANNOT BE SAID TO HAVE A CLIMAX DESPITE THE ACCELERATION OF CAMERA MOVEMENT TOWARD THE END. THE MODERNITY OF SNOW'S FILMS LIES IN HIS PERCEPTION OF THE ESSENTIAL FILMIC GESTURE, THE MOVING CAMERA, AS THE BASIC MECHANISM OF CINEMATIC CONSTRUCTION. DRIPPING WATER (1969) AND ONE SECOND IN MONTREAL (1969), HIS TWO ABSOLUTELY STATIC FILMS, MAKE THE SAME POINT, BY THE NEGATIVE ROUTE.

SNOW CONSTRUCTED WAVELENGTH UPON A SPARSE SEQUENCE OF ACTIONS, WHICH PUNCTUATE RATHER THAN MOTIVATE THE FILM. IN A RECENT ISSUE OF FILM CULTURE (#47) I USED THE TERM "STRUCTURAL FILM" TO DESCRIBE THE NEW FORMAL TENDENCY COMMON TO A NUMBER OF INDEPENDENT FILM-MAKERS AND DIRECTLY RELATED TO THE FORMAL PRINCIPLES I HAVE BEEN DISCUSSING IN MUSIC AND DRAMA. IN ESSENCE, A STRUCTURAL FILM CREATES ITS PRIMAL IMPRESSION WITH ITS OVERALL SHAPE.

WAVELENGTH HYPERBOLIZES THIS FORM; NOT ONLY IS ITS SHAPE ITS PRIMARY IMPRESSION, BUT THAT SHAPE APPEARS BEFORE THE VIEWER FROM THE VERY FIRST MINUTE OF THE FILM. IN OTHER "STRUCTURAL FILMS" THE SHAPE BECOMES EVIDENT AT THE END OF THE FIRST VIEWING. IN FACT, THE LUCID SHAPING OF WAVELENGTH FIRST LED ME TO CONSIDER THE EXISTENCE OF A NEW FORMAL CATEGORY; THE ARTICLE REFERRED TO EMERGED OUT OF THAT CONSIDERATION. A PERSISTENT POLARITY SHAPES THE FILM. THROUGHOUT, THERE IS AN EXPLORATION OF THE ROOM, A LONG STUDIO, AS A FIELD OF SPACE SUBJECT TO THE ARBITRARY EVENTS OF THE OUTSIDE WORLD (SO LONG AS THE ZOOM IS RECESSIVE ENOUGH TO SEE THE WINDOWS AND THEREBY THE TRAFFIC IN THE STREET). THE ROOM GRADUALLY CLOSES UP ITS SPACE (THROUGH DAY AND NIGHT ALTERNATELY, ON DIFFERENT FILM STOCKS FOR COLOR TONE, THROUGH FILTERS, EVEN AT TIMES IN NEGATIVE) AS THE ZOOM NEARS THE WALL AND THE PHOTOGRAPH OF WAVES PINNED TO THE BEAM BETWEEN THE WINDOWS.

IN A PROVOCATIVE NOTE FOR THE INTERNATIONAL EXPERIMENTAL FILM FESTIVAL, SNOW DESCRIBED HIS FILM:

Wavelength was shot one week Dec. '66 preceeded by a year of notes, thots, mutterings. It was edited and first print seen in May '67. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I was thinking of, planning for, a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of "illusion" and "fact", all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then in on the screen, then is within the screen (the mind).

The film is a continuous zoom, which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street. This, the setting, and the action which takes place there are cosmically equivalent. The room (and the zoom) are interrupted by 4 human events including a death. The sound of these occasions is sync. sound, speech and music, occurring simultaneously with an electronic sound, a sine wave, which goes from its lowest (50 cycles per second) note to its highest (12,000 c.p.s.) in 40 minutes. It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer.

HE SIMPLIFIES ESSENTIAL AMBIGUITY IN THE FILM, WHEN HE DESCRIBES ONE OF THE FOUR HUMAN EVENTS AS A DEATH. THE ORDER OF THE ACTIONS IS PROGRESSIVE AND INTERRELATED: A GIRL SUPERVISES THE MOVING IN OF A BOOKCASE; LATER SHE RETURNS WITH ANOTHER GIRL; THEY LISTEN TO THE RADIO ("STRAWBERRY FIELDS") WITHOUT TALKING; SO FAR WE ARE EARLY IN



THE FILM, THE ACTION APPEARS RANDOM; MIDWAY THROUGH, A MAN BREAKS GLASS TO GET IN THE DOOR AND CLIMBS THE STAIRS (SO WE HEAR); HE ENTERS THE STUDIO AND COLLAPSES ON THE FLOOR, BUT THE LENS HAS ALREADY CROSSED HALF THE ROOM AND HE IS ONLY GLIMPSED; THE IMAGE PASSES OVER HIM. LATE IN THE FILM, A GIRL RETURNS, GOES TO THE TELEPHONE, WHICH BEING ON A DESK AT THE FAR WALL IS IN FULL VIEW, AND IN A DRAMATIC MOMENT OF ACTING UNUSUAL IN THE AVANT-GARDE CINEMA CALLS A MAN, RICHARD, TO TELL HIM THERE IS A DEAD BODY IN THE ROOM. SHE INSISTS THE MAN DOES NOT LOOK DRUNK, BUT DEAD, AND SHE SAYS SHE WILL MEET RICHARD DOWNSTAIRS. SHE LEAVES. THE CALL MAKES A STORY OF THE PREVIOUSLY RANDOM EVENTS.

HAD THE FILM ENDED AT THAT POINT, THE POTENT IMAGE OF DEATH WOULD HAVE SATISFIED ALL THE POTENTIAL ENERGY AND ANTICIPATION BUILT UP THROUGH THE FILM, BUT SNOW PREFERS A DEEPER VISION. WE SEE A VISUAL ECHO, A GHOST IMAGE IN BLACK AND WHITE SUPERIMPOSITION, OF INSTANTS OF THE GIRL ENTERING, TELEPHONING, AND LEAVING, REPEATED IN DISCREET SEGMENTS. THEN THE ZOOM CONTINUES, AS THE SOUND GROWS SHRILLER, INTO THE FINAL IMAGE OF THE STATIC SEA PINNED TO THE WALL: A CUMULATIVE METAPHOR FOR THE WHOLE EXPERIENCE OF THE DIMENSIONAL ILLUSION IN OPEN SPACE.

SNOW EXPOSES THE EDITING IN WAVELENGTH (EVEN MORE SO IN  $\longleftrightarrow$ ) AS MOMENTARY STATES WITHIN THE WORK. THE SPLICE MARKS, FLARES OF LIGHT, FILTERS, FILM STOCKS, AND THE FOCAL INTERESTS OF THE ROOM (THE YELLOW CHAIR AGAINST THE WALL, ESPECIALLY) CREATE A CALCULUS OF MENTAL AND PHYSICAL STATES, AS DISTINGUISHED FROM THE HUMAN EVENTS, WHICH ARE AS MUCH A PART OF THE BODY OF THE FILM AS THE ACTIONS I HAVE DWELT UPON. THINGS HAPPEN IN THE ROOM IN WAVELENGTH; AND THINGS HAPPEN TO THE FILM OF THE ROOM. THEIR INTERSECTION AND THE SUBSEQUENT METAMORPHOSIS ENGENDER FOR THE VIEWER A CONTINUALLY CHANGING EXPERIENCE OF CINEMATIC ILLUSION AND ANTI-ILLUSION.

THE CENTRAL FACT OF  $\longleftrightarrow$  IS VELOCITY. THE PERPETUALLY MOVING CAMERA PASSES A NUMBER OF "EVENTS" WHICH BECOME METAPHORS IN THE FLESH FOR THE INFLECTION OF THE CAMERA (PASSING A BALL, THE EYE MOVEMENT OF READING, WINDOW WASHING, ETC.). THESE EVENTS SUGGEST THE ELEMENTS OF CONTEMPORARY DANCE (RAINER, ETC.). EACH ACTIVITY IS A RHYTHMIC UNIT, SELF-ENCLOSED, AND JOINED TO THE SUBSEQUENT ACTIVITY ONLY BY THE FACT THAT THEY OCCUR IN THE SAME PLACE. THEY PROVIDE A LIVING SCALE FOR THE SPEEDS OF CAMERA MOVEMENT, AND SOLID FORMS IN THE FIELD OF ENERGY THAT PANNING MAKES OUT OF ITS SPACE.

THE SEQUENCE OF THE FILM IS AS FOLLOWS: THE CAMERA PANS BACK AND FORTH OUTSIDE AN ACADEMIC BUILDING WHILE A JANITOR CROSSES FROM RIGHT TO LEFT. THE REMAINDER OF THE FILM, WHICH IS FIFTY MINUTES LONG, TAKES PLACE WITHIN THE SAME BUILDING. FOR THE FIRST THIRTY-FIVE MINUTES THE CAMERA REPEATEDLY SWEEPS PAST EVENTS OR "OPERATIONS" (TO USE THE VOCABULARY OF CONTEMPORARY DANCE) USUALLY SEPARATED FROM EACH OTHER BY PASSAGES OF PANNING THE EMPTY ROOM: A GIRL READS BY THE WINDOW, A CLASS IS TAUGHT DURING WHICH THE SIGN  $\longleftrightarrow$  APPEARS ON THE BLACKBOARD, A COUPLE PASS A BALL, THE JANITOR SWEEPS THE FLOOR, TWO MEN PLAYFULLY FIGHT DURING WHAT MIGHT BE A SUMMER AFTERNOON PARTY, SOMEONE WASHES THE WINDOWS FROM OUTSIDE, AND A COP LOOKS IN. THESE EVENTS FOLLOW NO PERCEPTIBLE PATTERN, AS I HAVE SAID; THE SPEED OF THE MOVING CAMERA VARIES IN RELATION TO EACH EVENT, SOMETIMES TO INTENSIFY AND SOMETIMES TO OBSCURE THE RHYTHM AND AXIS OF THE ACTIVITY, AND THE ACTORS ENTER SOMETIMES BY THE DOOR, OR THEY APPEAR AND DISAPPEAR THROUGH A MIRACLE OF EDITING.

THE CONTINUAL PANNING OF THE CAMERA CREATES AN APPARENT TIME, IN CONFLICT WITH THE TIME OF ANY GIVEN OPERATION. IN THE FILM'S CODA, A RECAPITULATION OF ALL THE EVENTS, OUT OF THEIR ORIGINAL ORDER AND IN MULTIPLE SUPERIMPOSITION, THE ILLUSIONS OF TIME DISSOLVE IN AN IMAGE OF ATEMPORAL RHYTHMIC COUNTERPOINT (ALL THE DIRECTIONS OF MOVEMENT ARE SEEN AT THE SAME TIME).

MIDWAY THROUGH THE FILM THE EVENT SERIES ENDS. THE CAMERA PICKS UP SPEED, WHIZZING ACROSS THE OBJECTS OF THE ROOM, A WINDOW, CHAIRS AND DESKS, A DOOR, A BLACKBOARD, UNTIL THE DEPTH OF SPACE, WHICH IS SIGNIFICANTLY ASYMMETRICAL (THE CAMERA BEING NEARER ONE WALL THAN THE OTHER), FLATTENS INTO A TWO-DIMENSIONAL BLUR. AT THE HIGHEST SPEED THE DIRECTION CHANGES TO THE VERTICAL AND GRADUALLY SLOWS TO

STOP THE FILM SEEMS TO HAVE ENDED. THE CREDITS APPEAR. THEN THE ENTIRE FILM REPEATS IN THE CONDENSED FORM I HAVE CALLED THE CODA.

THE OVERT RHYTHM OF  $\longleftrightarrow$  DEPENDS UPON THE SPEED AT WHICH THE CAMERA MOVES FROM SIDE TO SIDE, OR UP AND DOWN. LIKEWISE THE OVERT DRAMA OF WAVELENGTH DERIVES FROM THE CLOSING-IN OF SPACE, THE ACTION OF THE ZOOM LENS. THE SPECIFIC CONTENT OF BOTH FILMS IS EMPTY SPACE, ROOMS. IT IS THE NATURE AND STRUCTURE OF THE EVENTS WITHIN THE ROOMS THAT DIFFERENTIATE THE MODES OF THE FILMS.

FOR ALL ITS FRESHNESS THERE IS A FINALITY ABOUT WAVELENGTH, POSSIBLY BECAUSE IT EMBODIES ALL THE AESTHETIC POSSIBILITIES LATENT AND UNDERDEVELOPED IN WARHOL'S FIRST FIFTY FILMS.  $\longleftrightarrow$  IS NOT FAR FROM WAVELENGTH, YET ITS SERIAL STRUCTURE, ITS ABSTRACTION OF EVENTS, AND ITS INTRICATE SOUNDTRACK (A MIXING OF MACHINE RHYTHMS, VOICE, AND LIVE BACKGROUND SOUND), PROMISE AN EVOLUTION IN SNOW'S WORK WHERE WAVELENGTH SUGGESTED A FINAL SOLUTION.

ONE CAN SEE IN AN EARLIER SNOW FILM, NEW YORK EYE AND EAR CONTROL, THE CONCEPTUAL ORIGINS OF WAVELENGTH AND  $\longleftrightarrow$ . NUMEROUS DUALITIES MAKE THE FILM COHERE: THE CUTOUT FIGURE OF THE WALKING WOMAN, AT TIMES WHITE, AT TIMES BLACK, RECURS THROUGHOUT THE FILM, WHICH HAS TWO DIFFERENT PARTS. IN THE FIRST HALF, THE FLAT CUTOUTS CONTRADICT THE DEEP SPACES OF THE LANDSCAPES, ROCKSCAPES, AND SEASCAPES IN WHICH THEY ARE PLACED, BUT THE SECOND HALF OCCURS INDOORS, WITHIN A SMALL UNORIENTED SPACE, WHERE PEOPLE (BLACK AND WHITE) POSE IN RELATIONSHIP TO THE CUTOUTS AND THEIR NEGATIVE MOULDS.

NEW YORK EYE AND EAR CONTROL SUGGESTS A DECLENSION OF IDEAS, OF BLACK AND WHITE, FLAT AND ROUND, STASIS AND EBULLIENCE, SILENCE AND SOUND: BUT (DESPITE THE FILM-MAKER'S ARTICULATE DESCRIPTION OF THE OVERALL CONSTRUCTION, IN OUR CONVERSATIONS) IT IS ARCHITECTONICALLY NAÏVE. HOWEVER, SNOW'S PRIMARY WEAKNESS HERE BECOMES THE CENTRAL STRENGTH OF HIS LATER WORK: THE VISION OF A SIMPLE SITUATION PERMEATED BY RICH PHILOSOPHICAL IMPLICATION, WHICH DURATION ELABORATES. AS A WHOLE THE FILM ASPIRED TO A FORM THAT HAD NOT YET COME INTO EXISTENCE, A FORM WHICH SNOW WAS TO HELP FASHION: THE STRUCTURAL FILM. YET ONE SUSPECTS THAT IT WAS MOTIVATED BY A DESIRE TO EXTEND THE WALKING WOMAN THEME INTO A NEW MEDIUM (RATHER THAN A DESIRE FOR CONFRONTATION WITH CINEMATIC FORM) AS WAS HIS SUBSEQUENT 8MM FILM, WHICH I HAVE NOT SEEN, IN WHICH IMAGES FROM THE WALKING WOMAN THEME WERE PROJECTED UPON HER WHITE CUTOUT FIGURE.

IN EACH OF HIS FILMS SNOW HAS APPROACHED THE DELICATE PROBLEM OF THE RELATION OF SOUND TO IMAGE IN A DIFFERENT AND UNIQUE WAY. A REMARKABLE JAZZ SOUNDTRACK DISTINGUISHES NEW YORK EYE AND EAR CONTROL AND ANTICIPATES SOME OF HIS LATER SYSTEMATIC ASYNCHRONISMS. THE FILM IS SILENT THROUGHOUT THE FIRST HALF, WITH A SINGLE RESTRAINED PASSAGE OF SOUND, COORDINATED TO A LONG SHOT OF AN EMPTY ROWBOAT, WHICH MAKES THE SURROUNDING SILENCE MORE TANGIBLE. AN ALMOST ECSTATIC OUTPOURING OF SOUNDS CONTRASTS WITH THE STATIC PROCESSION OF IMAGES IN THE LATER HALF. THE INTEGRITY OF THE SOUND AS MUSIC (IT IS THE ONLY AVANT-GARDE FILM WHOSE TRACK HAS BEEN ISSUED AS A RECORD) REINFORCES ITS CONFLICT WITH THE PICTURE, WHICH HAD BEEN PRIMARILY A CONFLICT OF RHYTHM. SNOW OBVIOUSLY WANTED TO SET UP A BIFURCATED EXPERIENCE OF PICTURE AND SOUND AS IF THEY WERE TWO INDEPENDENT CONTIGUOUS REALITIES.

THE STRUCTURE OF THE SOUND IN WAVELENGTH, BRIEFLY DESCRIBED IN THE NOTE QUOTED ABOVE, HAS MORE DIMENSIONS AND LESS INDEPENDENCE THAN THAT OF THE EARLIER FILM. IT EMPHASIZES THE INTERSECTING CONCERNS OF SPACE (THE SINE WAVE) AND HUMAN EVENTS (THE SYNCHRONOUS SOUNDS: MOVERS, TRAFFIC, "STRAWBERRY FIELDS", THE TELEPHONE CALL). AN ANALYSIS OF THE SOUND ALONE INDICATES A DIALOGUE BETWEEN SPHERES (HUMAN AND ETERNAL/TOPOLOGICAL) JUST AS AN EXEGESIS OF THE VISUALS WOULD. AT FIRST THE AMBITIONS OF THE FILM-MAKER, AS HE SET THEM FORTH IN HIS NOTE, MIGHT SEEM EXTRAVAGANT, ESPECIALLY FOR A FILM OSTENSIBLY ABOUT AN EMPTY ROOM (HE SPEAKS OF "A SUMMATION OF MY NERVOUS SYSTEM, RELIGIOUS INKLINGS, AND AESTHETIC IDEAS") BUT A CAREFUL INVESTIGATION OF THE OVERTONES OF THE FILM SHOWS THIS CLAIM TO BE PERFECTLY JUST.

WHEN WE CONSIDER THE USE OF CAMERA MOVEMENT IN SNOW'S FILMS AND THE PRINCIPLE BEHIND IT, AND COMPARE IT WITH THAT WHICH PRECEDED HIS



WORK IN THE AVANT-GARDE CINEMA, WE FIND THE CAMERA USED TO EVOKE A PRESENCE THAT IS NOT HUMAN; NOT THE NOVELIST'S OMNISCIENCE, WHICH IS THE HUMAN MINDSIGHT IDEALIZED, BUT A PARADOX OF VISION WHEN THERE IS NO PERSON TO DO THE SEEING — AS IF THE LENS WERE GOD'S EYE, OR THE EYE OF TIME.

SNOW IS AN ARTIST, NOT A METAPHYSICIAN, BUT HIS ART IS METAPHYSICAL WHEN WE EXPERIENCE IT CRITICALLY (USING MEMORY, REFLECTION, AND ANALYSIS). HIS VISION, HIS JUXTAPOSITION OF SIGHTS AND SOUNDS, UNITES A HOST OF VECTORS WHICH CAN BE ANALYZED INTO PHILOSOPHICAL CATEGORIES. THE CATEGORIES THEMSELVES ARE FLUID. PAUL WEISS, IN THE MODES OF BEING, SUGGESTS A METAPHYSICAL PROCESS, PROVIDING DIFFERENT CATEGORIES AT DIFFERENT POINTS IN HISTORY:

The four irreducible, distinct, but interrelated modes of being — Actuality, Ideality, Existence, and God — have much in common with Plato's motion, rest, other, and the same; with Aristotle's efficient, final, material, and formal causes; with the scholastic's substance, form, matter, and being; with Kant's quantity, quality, relation, and modality; with Hegel's thesis, synthesis, antithesis, and Absolute; with Croce's ethical, logical, economic, and aesthetic moments of the spirit; with Whitehead's actual occasions, eternal objects, creativity, and God. And if one were to add a fourth category of individuality to Peirce's original three, they would correspond to a Peircean fourth, first, second, and third. There are, however, striking differences, not the least of which is the fact that each mode has a finality of its own, and has systematic dialectical relations to the other three modes.

SNOW HAS INTUITIVELY DISCOVERED AN IMAGE, IN ALMOST EVERY ONE OF HIS FILMS, CAPABLE OF EVOKING THE METAPHYSICAL NOTION OF CATEGORIES OF BEING. AVANT-GARDE FILM-MAKERS HAVE NOT ALWAYS ASPIRED TO A CRITICAL INVESTIGATION OF KINDS OF REALITY, ANY MORE THAN HAVE ALL ARTISTS. ORTEGA Y GASSET DESCRIBED THE CRUX OF MODERNISM AS "THE DEHUMANIZATION OF ART", AND SPOKE OF THE DRIVE TO GIVE WORKS OF ART THE INTEGRITY OF OBJECTS, AND TO LIBERATE THEM FROM THE BURDEN OF HUMAN MIMESIS. THE PROCESS ORTEGA DESCRIBES TURNS OUT NOT TO HAVE BEEN A SINGLE HISTORICAL REVOLUTION, AS HE THOUGHT, BUT AN ONGOING DIALECTIC.

STAN BRAKHAGE COMMENCED THE LIBERATION OF THE SUBJECTIVE FILM FROM THE MECHANISM OF ACTORS. LIKE SNOW, HE HAS SYSTEMATICALLY INVESTIGATED THE CATEGORIES OF CINEMATIC MOVEMENT; UNLIKE HIM, HE HAS JUST AS SYSTEMATICALLY CORRELATED CAMERA MOVEMENT TO THE PERPETUAL MOTION OF THE HUMAN EYES. HE STUDIES THE SUBTLE, SURFACE MOVEMENTS OF THE EYE (HIS OWN EYE) IN EVERYDAY ACTS OF SEEING, AND GUIDES HIS CAMERA MIMETICALLY. HIS CAMERA IS A METAPHOR FOR HIS EYES.

ORTEGA DESCRIBES THE MODERNIST'S INVERSION OF METAPHORS:

Before, reality was overlaid with metaphors by way of ornament; now the tendency is to eliminate the extrapoetical, or real, prop and to 'realize' the metaphor, to make it the *res poetica*. This inversion of the aesthetic process is not restricted to the use made of metaphors. It obtains in all artistic means and orders, to the point of determining — in the form of a tendency — the physiognomy of all contemporary art.

IN THESE TERMS, SNOW HAS PERFORMED THE MODERNIST INVERSION OF BRAKHAGE'S METAPHOR (THE FREE MOVING CAMERA), AND HAS BROUGHT INTO PLAY A RANGE OF PHILOSOPHICAL THOUGHT.

THE GHOST IMAGES OF WAVELENGTH AND THE CODA OF  $\longleftrightarrow$  INDICATE ANOTHER, CONSISTENT, ASPECT OF SNOW'S VISION OF THE HUMAN UNIVERSE (OR WHAT HE MEANS BY THE "SUMMATION OF MY NERVOUS SYSTEM"). HE INVOKES THE DRAMATIC, UTILIZING ITS RHYTHMIC DYNAMISM, AND EXORCISES IT WITH AN ANTICLIMAX.

BEFORE MAKING  $\longleftrightarrow$  SNOW FINISHED STANDARD TIME, ORIGINALLY A STUDY FOR  $\longrightarrow$ , WHICH SUBSEQUENTLY PROVED TO HAVE A UNIQUE IDENTITY OF ITS OWN. THE CAMERA SWIRLS IN 360° ARCS AROUND THE ROOM (NEVER GLIMPING THE CAMERA-MAN) PREDOMINANTLY, NOT EXCLUSIVELY, IN A COUNTERCLOCKWISE DIRECTION. AS IT PASSES THE RADIO, THE SOUND (A TALK PROGRAM) INTENSIFIES; BUT GRADUALLY THE SYNCHRONISM OF MOVEMENT AND SOUND DISSOLVES AND THE RADIO VARIES ITS LOUDNESS INDEPENDENTLY OF THE IMAGE.

STANDARD TIME IS LESS AMBITIOUS THAN ANY OF THE SNOW FILMS WE HAVE BEEN CONSIDERING. NEVERTHELESS, THERE ARE FOUR MOMENTS OF INTENSE EPIPHANY — AS THE "BIOSPHERE" INTERCEPTS THE "NOUSPHERE" OF THE MOTION MECHANISM (TO USE TEILHARD'S DICHOTOMY): FIRST, A WOMAN MAKES THE BED DURING ONE SWEEP OF THE CAMERA; SHE IS GONE IN THE

NEXT: SECOND, A TURTLE CRAWLS ACROSS THE FLOOR; THIRD, THE TRIPOD LEGS AND THE CAMERA WIRES APPEAR, A TANGENTIAL REFERENCE TO THE UNSEEN FILM-MAKER; AND FORTH, AT THE END, THERE IS A BRIEF GLIMPSE OF THE WOMAN IN THE NUDE.

THE WOMAN OF STANDARD TIME RESEMBLES THE FALLEN MAN IN WAVE-LENGTH IN THAT SHE IS SEEN AT THE VERY BOTTOM OF THE FILMIC IMAGE, IN MANY SWEEPS OF THE CAMERA, LYING ON THE BED, TELEPHONING. THE FOUR IMAGES I HAVE NOTED DRAMATIZE THE METAPHOR, IMPLIED IN HER SUPINE FIGURE, OF EXISTENCE AT THE EDGE OF THINGS — AT A POINT ON THE CIRCUMFERENCE OF THE TIME-SPACE ETERNITY.

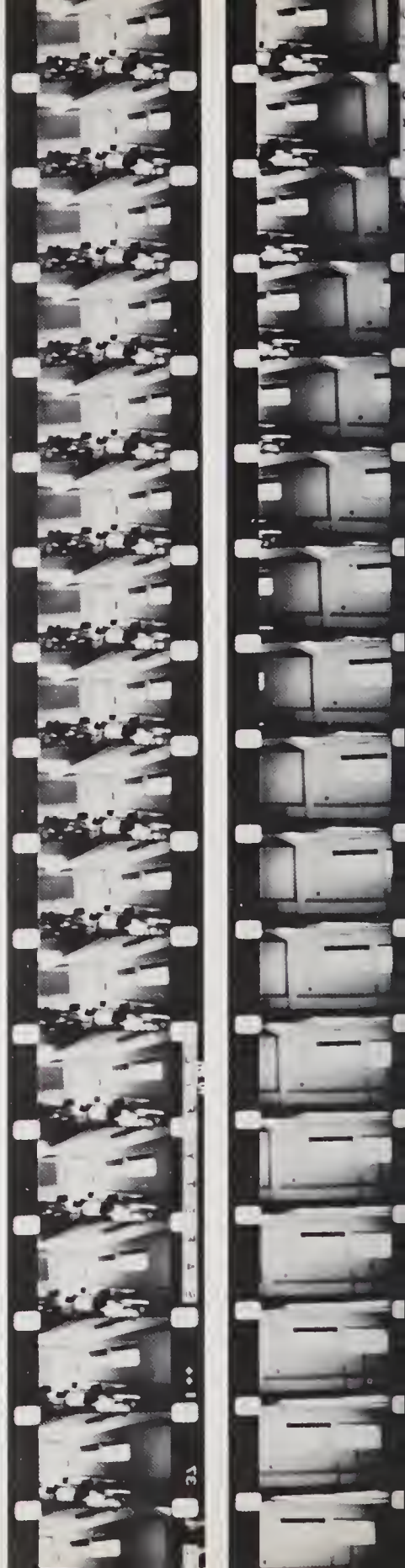
IN SNOW'S MOST RECENT FILMS, ONE SECOND IN MONTREAL AND DRIPPING WATER, WE ARE BROUGHT TO CONSIDER THE FORCE OF TIME STRIPPED OF SPATIAL INTEREST. A COLLECTION OF SNOW SCENES, ALL STILL PHOTOGRAPHS OF POTENTIAL SITES FOR A MONUMENT IN MONTREAL (THUS DISTINCTLY NOT "ARTISTIC" PHOTOGRAPHS) FOLLOW ONE ANOTHER FOR TWENTY-TWO MINUTES. THE FILM IS AGGRESSIVE, YET HAUNTING. IT TOO IS AT THE EDGE, AT THE POINT WHERE AN IMAGE OF AN ACTUALITY PROVIDES A FIRMER GROUND FOR MEDITATION THAN AN ABSTRACT IMAGE OR NO IMAGE AT ALL. THIS PARTICULAR FILM PROVES THE SUBTLETY OF SNOW'S GENIUS, IN HIS ABILITY TO LOCATE A PRECISE IMAGE OF TIME WITHOUT RESORTING TO NOSTALGIA OR ANY ICONIC REPRESENTATION OF THE PAST OR FUTURITY.

THE SHOTS ARE HELD LONGER AND LONGER AS WE ENTER THE MIDDLE OF THE FILM, AND THEY SHORTEN TOWARDS THE END. AFTER SEVERAL VIEWINGS, ONE SECOND IN MONTREAL OFFERS A SUBTLE READING OF TIMES, DISTINCTIONS IN THE DURATION OF ONE VERY LONG HOLD AND ONE JUST SLIGHTLY SHORTER. THE ABSENCE OF INTERNAL MOVEMENT DENIES THE SENSE OF TEMPORAL SCALE I HAVE REFERRED TO IN DISCUSSING  $\longleftrightarrow$ ; THAT ABSENCE MAGNIFIES THE PRESENCE OF TIME AS A PURE ELEMENT IN THE FILM.

SNOW'S FILMS TAKEN TOGETHER CONSTITUTE A MONUMENT IN THE HISTORY OF THE AVANT-GARDE FILM IN AMERICA. THEY COME AT A TIME WHEN THE GENERAL ASPIRATIONS OF INDIVIDUAL (AND SOMETIMES OPPOSED) FILM-MAKERS SEEM TO BE UNDERGOING A COLLECTIVE CHANGE. THIS IS NOT UNPRECEDENTED. IF WE LOOK NOW AT THE FILMS MADE BETWEEN 1947 AND 1950, FREUDIAN PSYCHOANALYTIC THEORY AND ITS SYMBOLISM PERVADES THE UNIQUE STYLES OF BROUGHTON, PETERSON, ANGER, MARKOPOULOS, BRAKHAGE, MAAS, AND DEREN. AT THAT TIME DREAMS AND FORMALIZED RITUALS BECAME FILMIC STRUCTURES. THE METHODOLOGY OF SALVADOR DALI AND LUIS BUNUEL, IN THEIR AN ANDALUSIAN DOG OF 1928, TAUGHT THE YOUNG AMERICAN FILM-MAKERS TO TRUST IN APPARENTLY IRRATIONAL SYMBOLS AS A KEY TO UNCONSCIOUS DYNAMISM. DALI AND BUNUEL HAD CONSCIOUSLY SELECTED IMAGES THAT THEY THOUGHT BORE NO RATIONAL RELATIONSHIP TO ANY PREVIOUS IMAGE IN THEIR FILM. THEY MADE INCONGRUITY A WORKING PRINCIPLE. YET TWENTY YEARS LATER THEIR "IRRATIONAL IMAGES" COULD EASILY BE READ AS SPECIFIC SYMBOLS, AND THEIR FILM HAD THE CLARITY AND POWER OF A FRESH DREAM.

BY 1964 THE PSYCHOLOGICAL BASIS OF AVANT-GARDE FILM-MAKING HAD CHANGED FROM FREUDIAN TO JUNGIAN. IN THAT YEAR ALONE THE FOLLOWING ARCHETYPAL AND OVERTLY MYTHOLOGICAL FILMS WERE FINISHED: MARKOPOULOS' TWICE A MAN, BASED ON THE GREEK MYTHS OF HIPPOLYTUS; ANGER'S SCORPIO RISING, A MYTHOGRAPHIC COMPARISON OF THE CULT OF THE MOTORCYCLE IN AMERICA WITH A NIETZSCHEAN VIEW OF HITLER AND CHRIST; JACK SMITH'S FLAMING CREATURES; STAN BRAKHAGE'S DOG STAR MAN. NOT LONG BEFORE, HARRY SMITH HAD COMPLETED HIS FEATURE ANIMATION HEAVEN AND EARTH MAGIC, A WORK TEN YEARS IN THE MAKING WHICH BLENDS THE FREUDIAN AND JUNGIAN VISIONS.

TODAY A NEW MODE OF AVANT-GARDE FILM-MAKING SEEMS TO BE EMERGING. ON THE WEST COAST THE ABSTRACT APOCALYPTIC FILMS OF JORDAN BELSON, AND IN NEW YORK THE MINIMALIST CINEMA OF GEORGE LANDOW, KEN JACOBS, AND OF COURSE MICHAEL SNOW, ARE POLES OF THE SAME EVOLVING TENDENCY: AN ABSTRACT AND RESTRAINED SPIRITUAL CINEMA IN WHICH STRUCTURE BECOMES CONTENT.





WHEN

FILM-

IN THE



FIRST PRIVATE  
SHOWING OF  
WAVELENGTH 1967:

KEN JACOBS  
MARY MITCHELL  
BOB COWAN  
GEORGE KUCHAR  
SHIRLEY CLARKE  
KEN KELMAN  
RICHARD FOREMAN  
AMY TAUBIN  
JOYCE WIELAND  
NAM JUNE PAIK  
MR. AND MRS. ZEMM

LEFT: NEW YORK EYE AND EAR CONTROL 1964 CATALOGUE PAGE 104  
RIGHT: DRIPPING WATER 1969 CATALOGUE PAGE 104





TOP ONE SECOND IN MONTREAL 1969  
CATALOGUE PAGE 104

MRS. E. POINDEXTER  
MICHAEL SNOW  
HARRY MALCOLMSON  
JOYCE WIELAND  
1965









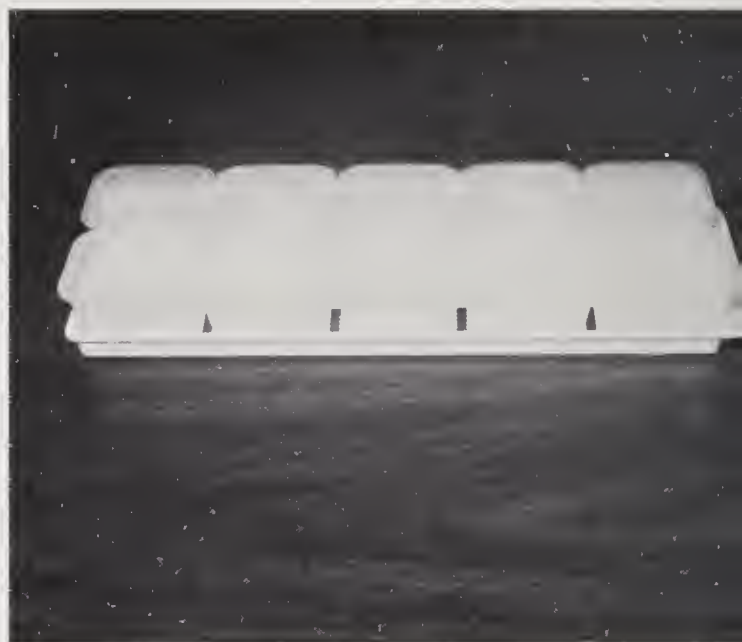










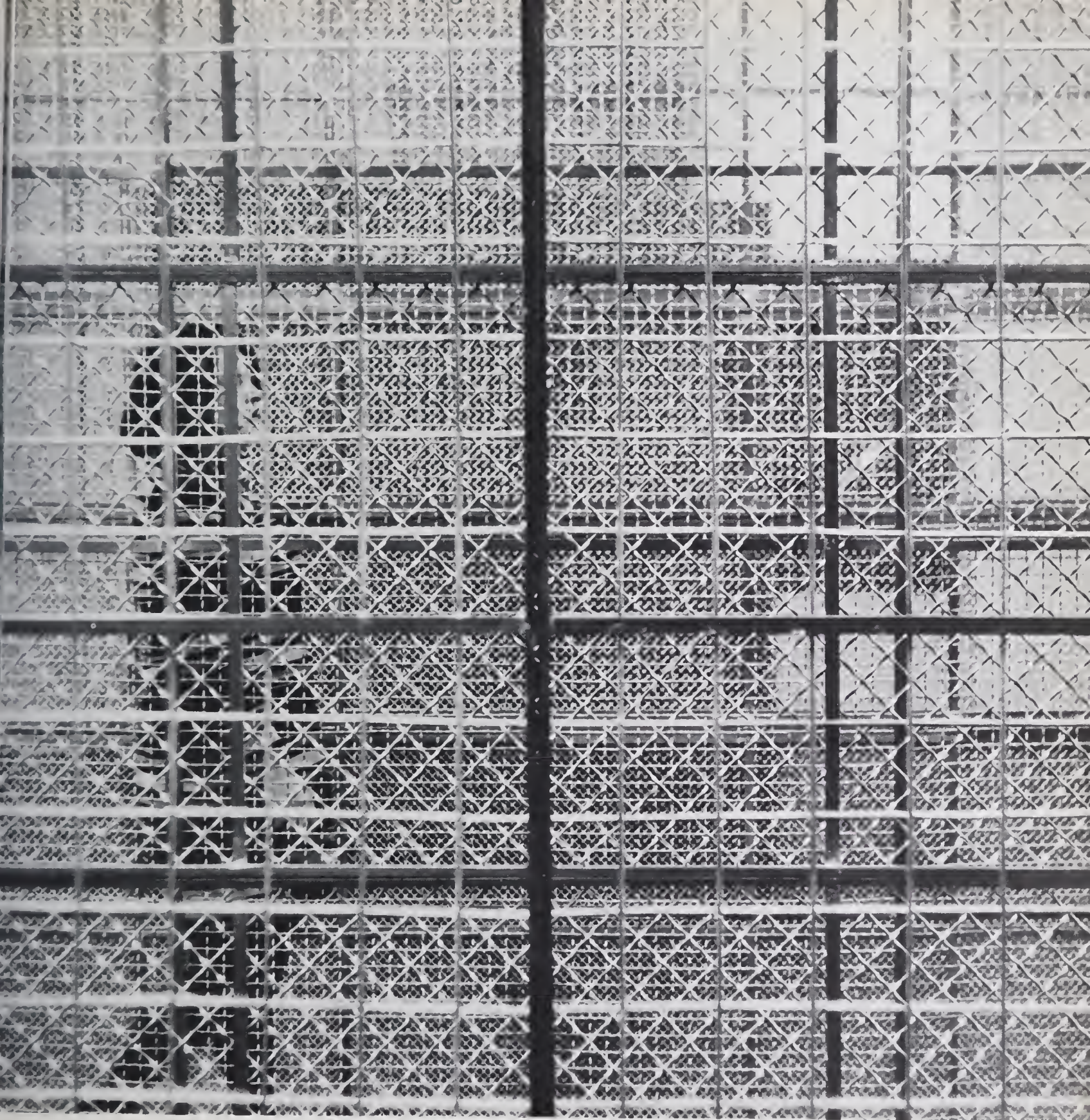








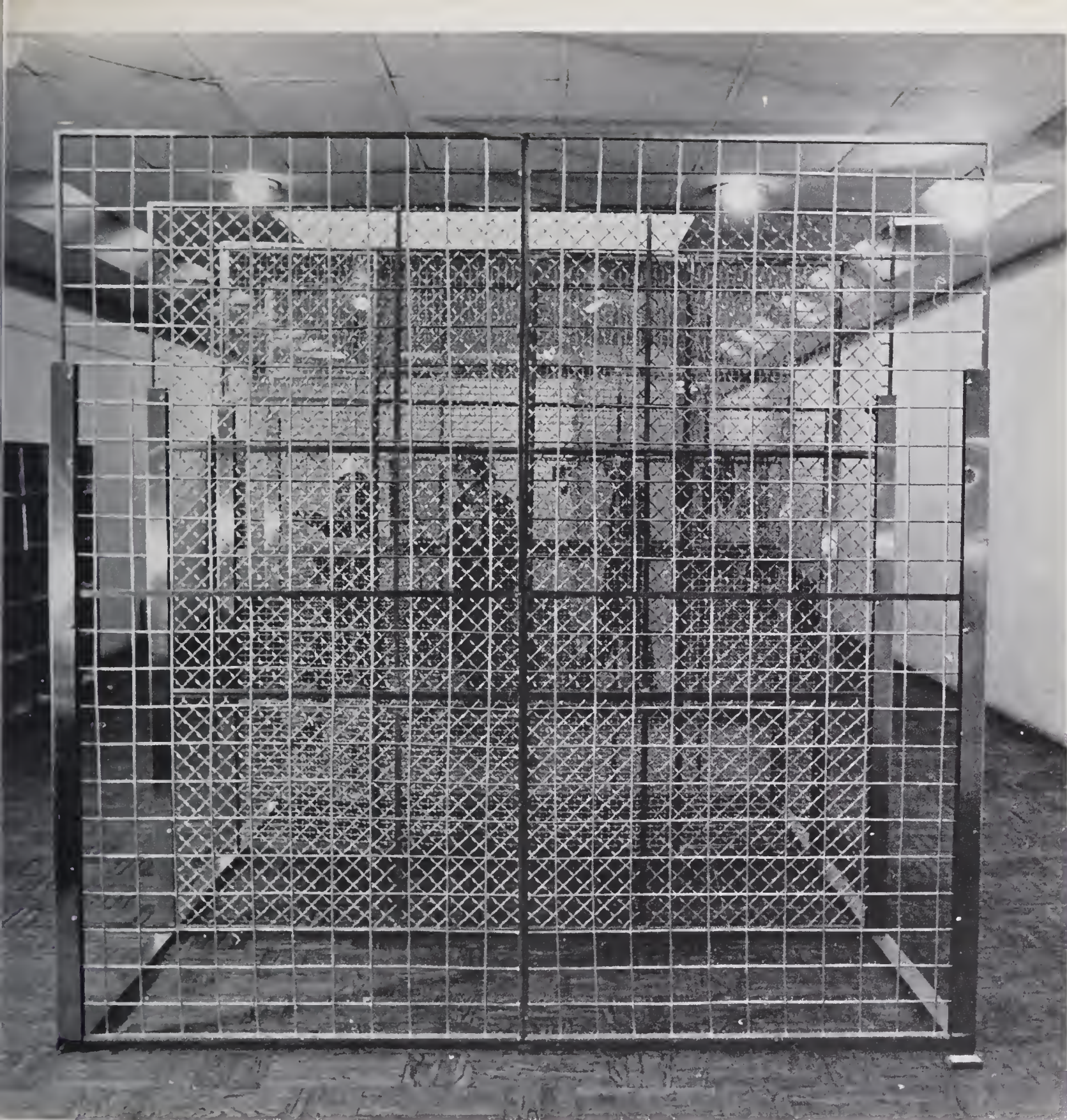


















## CATALOGUE

1	AEROPLANE ACE	1938	ink/paper 9" x 9"	Collection of the Artist
2	TALL PANEL	1951	oil/wood 25" x 11½"	Collection of the Artist
3	BLUE PANEL	1952	oil/wood 15" x 11½"	Collection of the Artist
4	MOONLIT HOUSE	1953	tempera/paper 28" x 18¼"	Collection of Mr. and Mrs. Roderick Rynard, Toronto
5	COLIN CURD ABOUT TO PLAY	1953	oil/canvas 60" x 32"	Collection of Ayala and Samuel Zacks, Toronto
6	BARATI	1953	tempera/paper 12" x 19"	Collection of the Artist
7	NOTRE DAME	1954	tempera/paper 16" x 10"	Collection of Mrs Roberto Roig, Claremont
8	A MAN WITH A LINE	1954	oil/canvas 16" x 18"	Collection of Mr. and Mrs. O.D. Vaughan, Toronto
9	OCUL	1954	ink/watercolour/paper 20" x 27"	Collection of The Art Gallery of Ontario, Toronto
10	WOMAN WITH A CLARINET	1954	ink/paper 10¼" x 8"	Collection of Mr. and Mrs. George H. Montague, Toronto
11	STILL LIFE ILLUMINATED BY LIGHTNING	1955	ink/paper 8" x 11"	Collection of Mr. and Mrs. A. Isaacs, Toronto
12	A NIGHT	1955	ink/paper 21" x 25"	Collection of Mr. and Mrs. Raymond Jessel, Los Angeles
13	THREE FIGURES IN A BOOK	1955	ink/paper 13½" x 8"	Lent by The Isaacs Gallery, Toronto
14	WRITE-DRAW	1955	ink/paper 11" x 8½"	Lent by The Isaacs Gallery, Toronto
15	RECLINING WOMAN	1955	ink/paper 16" x 27"	Collection of Mr. and Mrs. A Isaacs, Toronto
16	COLLETTE	1955	ink/paper 27" x 16"	Collection of Mr. and Mrs. Paul D. Break, Toronto
17	TWO FIGURES	1955	ink/paper 27" x 16"	Collection of Mrs. C. David Kofman, Toronto
18	NUDE (REDHEAD)	1955	oil/canvas 50" x 32"	Collection of Mr. and Mrs. A. Isaacs, Toronto
19	RECLINING FIGURE	1955	photographic dyes/ paper 30" x 40"	Collection of Mr. and Mrs. Raymond Jessel, Los Angeles
20	SEATED WOMAN	1955	photographic dyes/ paper 40" x 30"	Collection of Mr. and Mrs. M. Mackenzie, Montreal
21	SEATED NUDE	1955	photographic dyes/ paper 40" x 30"	Collection of Mr. and Mrs. Percy Waxer, Toronto
22	TABLE	1955	sculptmetal/painted 7½" x 5½" x 8½"	Collection of Mr. and Mrs. Percy Waxer, Toronto
23	METAMORPHOSIS (CHAIR)	1955	sculptmetal/painted 17" x 6" x 6"	Lent by The Isaacs Gallery, Toronto
24	THREE CHAIRS	1955	sculptmetal/painted 11" x 10" x 17"	Collection of Mr. and Mrs. A Isaacs, Toronto
25	THE MEETING	1956	ink/paper 16½" x 10"	Lent by The Isaacs Gallery, Toronto
26	BATHROOM	1955	ink/paper 10" x 14"	Collection of Mr. and Mrs. M. Mackenzie, Montreal
27	I THINK BRUSHES SHOULD BE BIG AND PENS SMALL	1956	ink/paper 10½" x 16¼"	Lent by The Isaacs Gallery, Toronto
28	PIANO	1956	ink/paper 9¼" x 10½"	Lent by The Isaacs Gallery, Toronto
29	IN THE HOUSE AND OUTSIDE OF IT	1956	ink/paper 10¾" x 16¾"	Lent by The Isaacs Gallery, Toronto
30	LAWNCHAIR	1956	ink/paper 9¼" x 10½"	Lent by The Isaacs Gallery, Toronto
31	LIFTING	1956	ink/paper 10¼" x 11½"	Lent by The Isaacs Gallery, Toronto
32	FURNITURE FLIGHT	1956	ink/paper 10" x 16¼"	Lent by The Isaacs Gallery, Toronto
33	TABLE & CHAIRS	1956-7	watercolour/paper 13¾" x 15½"	Collection of the Canada Council, Ottawa
34	TINY NUDE	1956	ink/paper 5¼" x 6¼"	Collection of Mr. and Mrs David Silcox, Ottawa
35	RED & BLUE TABLE & CHAIRS	1956	oil/canvas 40½" x 48"	Private collection, Montreal
36	AQUA TABLE	1957	oil/canvas 32" x 47"	Collection of Mr. and Mrs. Ben Park, New York
37	INTERIOR	1957	ink/paper 17½" x 9¼"	Collection of Mr. and Mrs. David Silcox, Ottawa
38	NIGHTWAY	1959	charcoal/paper 15" x 11¼"	Lent by The Isaacs Gallery, Toronto
39	THEATRE	1959	charcoal/paper 15" x 11¼"	Lent by The Isaacs Gallery, Toronto
40	HEADLINE	1959	charcoal/paper 12¼" x 15"	Lent by The Isaacs Gallery, Toronto
41	DOWNBEAT	1959	ink/newsprint 14¾" x 12"	Lent by The Isaacs Gallery, Toronto
42	NOTES FROM THE UNDERGROUND	1959	oil/paper/canvas 33" x 29"	Collection of Mr and Mrs. David Gladstone, Toronto

43. BLUES IN PLACE	1959	oil/paper/canvas 80" x 51"	Lent by The Isaacs Gallery, Toronto
44. SECRET SHOUT	1959	oil/canvas 52" x 75"	Collection of Mr. and Mrs. G. Coughtry, Ibiza
45. SELF-CENTRED	1959	oil/canvas 50" x 40"	Collection of Mr. and Mrs. J.W. Strutt, Ottawa
46. BRACKET I	1959	oil/canvas 60" x 40"	Collection of Georgine Strathey, Montreal
47. TRANE	1959	oil/canvas 35" x 50"	Collection of William and Elizabeth Kilbourn, Toronto
48. NEWS	1959	oil/canvas 50" x 35"	Collection of Queens University, Kingston (Gift of Ayala and Samuel Zacks)
49. SHUNT	1959	painted wood 108" x 132"	Lent by The Isaacs Gallery, Toronto
50. OUIITS	1959	painted wood 86" x 15"	Lent by The Isaacs Gallery, Toronto
51. TO ORANGEVILLE	1959	oil/canvas 48" x 60"	Collection of Sara Bowser Barney, Toronto
52. BETWEEN	1960	oil/canvas 33" x 70"	Collection of Mr. and Mrs. A. Isaacs, Toronto
53. TITLE	1960	pencil/folded paper 19" x 16"	Lent by The Isaacs Gallery, Toronto
54. TWO	1960	oil/canvas 41" x 51"	Collection of Mr. and Mrs. John Robert Colombo, Toronto
55. THE DRUMBOOK	1960	oil/canvas 72" x 60"	Lent by The Isaacs Gallery, Toronto
56. LAC CLAIR	1960	oil/paper/canvas 70" x 70"	Collection of The National Gallery of Canada, Ottawa
57. BEFORE AND AFTER	1960	conté/canvas 70" x 40"	Lent by The Isaacs Gallery, Toronto
58. GREEN IN GREEN	1960	oil/canvas 80" x 52"	Lent by The Isaacs Gallery, Toronto
59. RED SQUARE	1960	oil/canvas 42" x 50"	Collection of Toronto Dominion Bank, Toronto
60. YEARS	1960	oil/paper 35" x 36"	Lent by The Isaacs Gallery, Toronto
61. TRAMPS BED	1960	oil/paper 55" x 35"	Collection of Mr. Trevor Hall, Montreal
62. PAPERAPE	1960	oil/paper 67" x 24"	Lent by The Isaacs Gallery, Toronto
63. BLUE MONK	1960	oil/paper/easel 21" x 14"	Lent by The Isaacs Gallery, Toronto
64. WHITE TRASH	1960	soiled and folded paper 29" x 18"	Lent by The Isaacs Gallery, Toronto
65. COLOUR BOOTH	1960	painted wood 80" x 18" x 19"	Lent by The Isaacs Gallery, Toronto
66. JANUARY JUBILEE LADIES	1960	paper collage 54" x 75"	Collection of The Canada Council, Ottawa
67. 61-62	1961-2	oil/canvas 60" x 45"	Collection of Mr. and Mrs. A. Isaacs, Toronto
68. FORTY DRAWINGS	1961	ink/paper 53" x 37"	Collection of Mr. and Mrs. Raymond Jessel, Los Angeles
69. UN-NAMED WOMAN	1961	oil/card/wood 19½" x 12"	Collection of Mr. and Mrs. Raymond Jessel, Los Angeles
70. ROLLED WOMAN #1	1961	canvas/wood 39" x 25"	Collection of The Art Gallery of Ontario, Toronto
71. ROLLED WOMAN #2	1961	oil/paper/cardboard 29" x 19"	Lent by The Isaacs Gallery, Toronto
72. SPRING SIGN	1961	weathered oil/wood 61" x 20"	Lent by The Isaacs Gallery, Toronto
73. EXIT	1961	oil/cardboard 62" x 12"	Collection of Mr. and Mrs. George H. Montague, Toronto
74. JAN 1-31	1961	weathered watercolour/ paper 24" x 19"	Private Collection, Toronto
75. NINETEEN NIGHTS	1961	folded paper 8" x 25"	Collection of the Artist
76. TURN	1961	oil/canvas 90" x 70"	Collection of Mr. Peter Munk, Toronto
77. TWO WALKING WOMEN	1961	pencil/paper 17¼" x 15"	Collection of the Artist
78. THEORY OF LOVE	1961	oil/canvas 64" x 40"	Collection of Ayala and Samuel Zacks, Toronto
79. DRAWING FOLDAGE	1961	pencil/paper 40" x 30"	Lent by The Isaacs Gallery Toronto
80. EXPANDED DRAWING	1961	pencil/paper 32" x 28"	Lent by The Isaacs Gallery, Toronto
81. STOWAWAY	1961	pencil/paper: folded 17" x 15"	Collection of the Artist
82. WINDOW	1962	mixed media 34" x 24" x 4"	Lent by The Isaacs Gallery, Toronto
83. VENUS SIMULTANEOUS	1962	oil/canvas/wood 79" x 118"	Collection of The Art Gallery of Ontario, Toronto
84. FOUR TO FIVE	1962	montage of photographs on cardboard 30" x 48"	Collection of the Artist



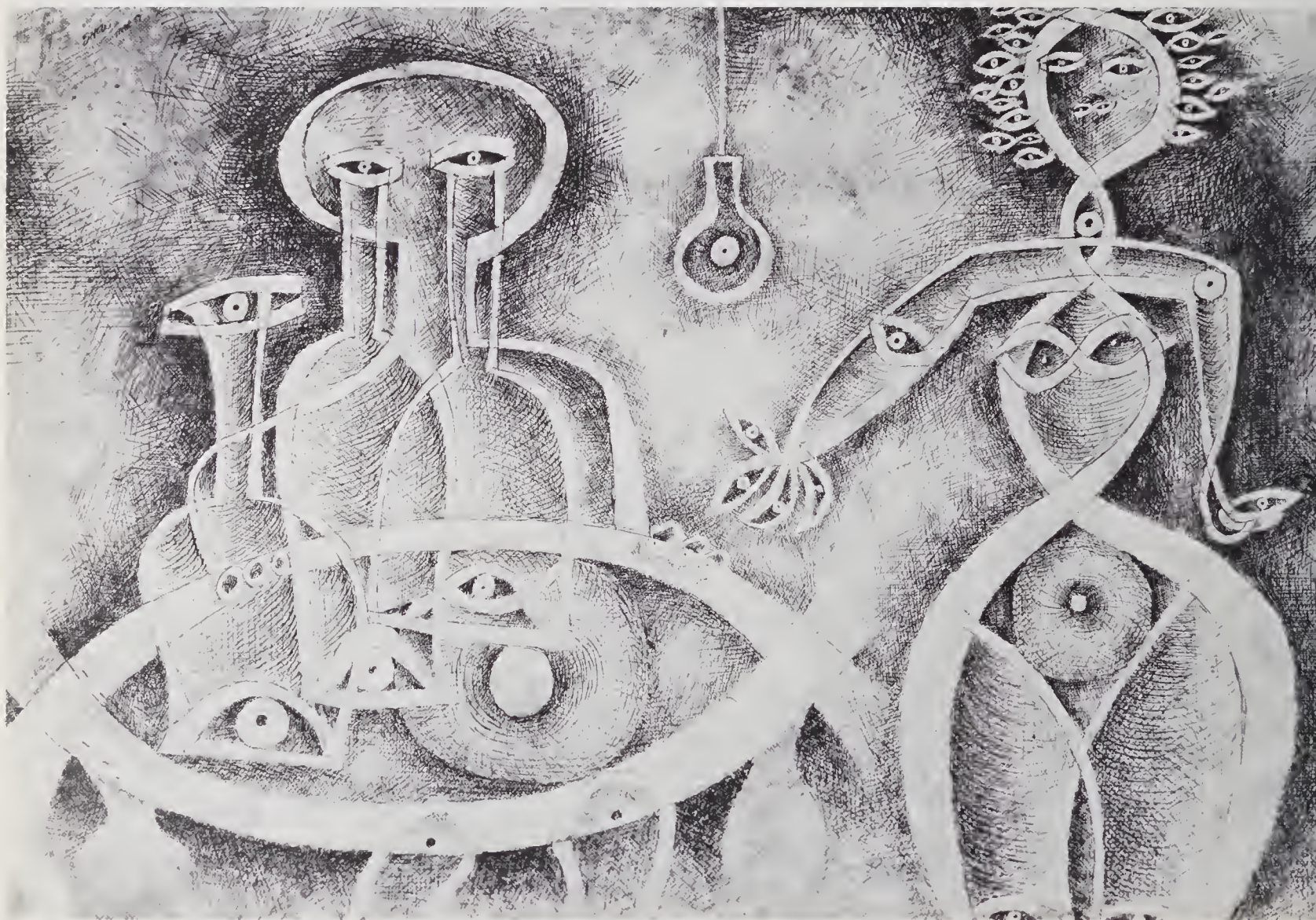
85. CORNER BRACKET	1962	enamel/wood 38" x 12" x 5½"	Collection of the Artist
86. ADMIRATION	1962	ballpoint/pencil/rubber cement/paper 10" x 21¼"	Lent by the Isaacs Gallery, Toronto
87. WALKING WOMAN RUBBING #9	1963	pencil/paper 10¾" x 8¼"	Collection of Mr. and Mrs. Barrie Hale, Toronto
88. WALKING WOMAN SERIES #2	1963	graphite/paper 8½" x 10½"	Private Collection, Toronto
89. UNE NUIT D'AMOUR	1963	collage 26" x 25"	Collection of Mr. and Mrs. George H. Montague, Toronto
90. STENCIL #1	1963	enamel collage 16" x 8¼"	Collection of Mr. and Mrs. George H. Montague, Toronto
91. FOUR GREY PANELS & FOUR FIGURES	1963	oil/canvas 60" x 20" each panel	Lent by The Isaacs Gallery, Toronto
92. CLOTHED WOMAN (IN MEMORY OF MY FATHER)	1963	oil/lucite/canvas 60" x 152"	Collection of the National Gallery of Canada, Ottawa
93. SWITCH	1963	oil/canvas 60" x 45"	Collection of Robert Fulford, Toronto
94. INTERIOR	1963	oil/canvas construction 60" x 16" x 6"	Lent by The Isaacs Gallery, Toronto
95. FOUR	1963	enamel/canvas 64" x 90"	Collection of The University of Western Ontario, London
96. HALF SLIP	1963	oil/canvas 20" x 60"	Collection of Mr. and Mrs. Burle Yolles, Toronto
97. BEACH-HCAEB	1963	oil/canvas 61" x 42"	Collection of the Artist
98. ESTRUS	1963	oil/canvas 60" x 86"	Collection of The Imperial Life Assurance Company of Canada, Toronto
99. GONE	1963	aluminum-painted plasticised canvas 60" x 103" x 31"	Lent by The Isaacs Gallery, Toronto,
100. SHADOW SHADOW	1963	enamel/painted wood 27" x 32" x 20"	Lent by The Isaacs Gallery, Toronto
101. STENCIL #2	1964	enamel collage 12" x 13"	Collection of Mr. and Mrs. George H. Montague, Toronto
102. INK WALK	1964	rubber stamp/ink/ paper 35½" x 23½"	Collection of Mr. and Mrs. S. Sarick, Toronto
103. ANNOUNCEMENT- OUNCEMENT	1964	printed paper 40" x 73½"	Collection of the Artist
104. TWO SKIRTS	1964	spray enamel 25" x 37"	Lent by The Douglas Duncan Estate
105. HAWAII	1964	enamel/plywood/ enamel/canvas 58" x 58" 30" x 28" 11" x 18"	Lent by The Isaacs Gallery, Toronto
106. TORSO	1964	wood/painted canvas 29" x 26" x 26"	Collection of Mrs. G.B. Richardson, Kingston
107. TWO PILLOWS	1963	Needlepoint 12" x 9" (Embroidered by Mrs. Ben Park)	Collection of Mr. and Mrs. Ben Park, New York
108. BANNER	1964	cotton (sewn by Mrs. Fletcher Markle) 70" x 20"	Lent by The Isaacs Gallery, Toronto
109. SWEAT SHIRT	1962-4	cotton 27" x 23"	Collection of the Artist
110. REGISTER	1964	aluminum sheet/oil/ wood 76" x 271" x 27"	Lent by The Isaacs Gallery, Toronto
111. RUBBING #1	1964	graphite/paper 33" x 20"	Private Collection, Toronto
112. 24 CONTOUR POSSIBILITIES	1964	ink/paper 31" x 36¼"	Collection of the Artist
113. DIAMOND	1965	pencil/paper 68¼" x 18"	Collection of Ayala and Samuel Zacks, Toronto
114. EQUALS	1965	pencil/paper 36½" x 16½"	Collection of Mr. R.J.C. McQueen, Toronto
115. BORDERS	1965	ink/printed paper 33" x 13"	Collection of Mr. and Mrs. G.A. McInnes, Ottawa
116. CARLA BLEY	1965	photo-print 26" x 20"	Lent by The Isaacs Gallery, Toronto
117. BLUE CORNER	1965	enamel/wood 30" x 17"	Collection of Mr. and Mrs. George H. Montague, Toronto
118. ENCYCLOPAEDIA	1965	ink/printed paper 96" x 48"	Collection of Mr. and Mrs. George H. Montague, Toronto
119. JUST ONCE	1965	spray enamel/oil/ acrylic enamel/canvas 60" x 85"	Lent by The Isaacs Gallery, Toronto
120. MIXED FEELINGS	1965	acrylic/canvas 102" x 61"	Collection of The Vancouver Art Gallery
121. TEST FOCUS FIELD FIGURE	1965	spray enamel/canvas 60" x 90"	Collection of The Art Gallery of Ontario, Toronto
122. SENDING AND RECEIVING CROSSWALK AND AFTER	1965	ecrylic/canvas/ wood (3 dispersed parts) 84" x 28" 49" x 17" 16" x 6"	Lent by The Isaacs Gallery, Toronto

123. LITTLE BLUEFOLD	1965	painted paper collage 10" x 15"	Collection of the Artist
124. MORNINGSIDE HEIGHTS	1965	enamel/wood/plastic/ acrylic/canvas (2 parts) 68" x 115" x 8" 24" x 36"	Lent by The Isaacs Gallery, Toronto
125. SLEEVE	1965	various media (4 parts) 120" x 60" 60" x 20" 79" x 72" x 8" 13" x 10"	Lent by The Isaacs Gallery, Toronto
126. CRY-BEAM	1965	enamel/canvas 15" x 17" x 56"	Lent by The Isaacs Gallery, Toronto
127. SEEN	1965	enamel/board 60" x 20" x 86"	Lent by The Isaacs Gallery, Toronto
128. SUN WALK	1966	light/newsprint 22" x 16 1/4"	Collection of Dennis Young, Toronto
129. QUILT	1966	cotton (sewn by Mrs. Harvey Stewart) 83" x 76"	Collection of Mr. Les Lawrence, Toronto
130. VILLAGE VOICE	1966	newsprint 22" x 16 1/4"	Collection of the Artist
131. ATLANTIC	1966	photographic prints/ tinned metal sheet 70" x 96" x 12"	Collection of The Canada Council, Ottawa
132. EXPO WALKING WOMAN	1966-7	wood/stainless steel (9 elements based on a 7' module)	Collection of The Art Gallery of Ontario, Toronto (gift of the Ontario Government)
133. BLIND	1967	aluminum paint/steel 96" x 96" x 96"	Collection of The National Gallery of Canada, Ottawa
134. SCOPE	1967	stainless steel/glass 69" x 156" x 36" wall panels 54" x 28" x 11"	Lent by The Isaacs Gallery, Toronto
135. SNOW STORM FEBRUARY 7, 1967	1967	photographs/ enamelled masonite 48" x 48"	Collection of The National Gallery of Canada, Ottawa
136. PORTRAIT	1967	aluminum variable dimensions	Lent by The Isaacs Gallery, Toronto
137. SIGHT	1967	aluminum/engraved plastic 56" x 42"	Lent by The Isaacs Gallery, Toronto
138. FIRST TO LAST	1967	painted wood/aluminum/ glass 67" x 67" x 6"	Lent by The Isaacs Gallery, Toronto
139. A WOODEN LOOK	1967	plywood/polaroid photographs 36 1/2" x 96 1/2"	Lent by the Isaacs Gallery, Toronto
140. PIANO	1968	thread indeterminate length	Lent by the Isaacs Gallery, Toronto
141. VIEW	1968	plastic/steel cable 22" x 30" x 3"	Collection of Mr. and Mrs. Peter MacIachlan, Toronto
142. LINE	1968	etching 1/10 26" x 16"	Collection of the Artist
143. AUTHORIZATION	1969	photographs/mirror/ frame 30" x 20"	Collection of The National Gallery of Canada, Ottawa
144. TAP	1969	photographic print 40" x 72" typewritten text 23 3/4" x 14" speaker/sound/wire	Lent by the Isaacs Gallery, Toronto
145. PRESS	1969	photographs/plastic 72" x 72" x 10"	Lent by the Isaacs Gallery, Toronto
146. 8 x 10	1969	photographs/steel various dimensions	Lent by the Isaacs Gallery, Toronto
147. SHORT CIRCUIT	1969	electric cord 96"	Lent by the Isaacs Gallery, Toronto
148. 4 3 2 1 0 1 2 3 4	1969	chromed steel/ aluminum/sponge rubber 13" x 19 1/4" x 26 1/2"	Lent by The Isaacs Gallery, Toronto
149. MEMBRANE	1969	chromed steel/wood/ rubber 3 3/4" x 19 1/4" x 26 1/2"	Lent by The Isaacs Gallery, Toronto
150. MANUAL (MICHAEL SNOW/A SURVEY)	1970	offset lithograph 24" x 24" (two editions, both signed and numbered, the first, of 135, available only with a special cased and anotated edition of the present book, the second of 200)	Collection of the Art Gallery of Ontario, Toronto
FILMS: (16 mm)			
A TO Z	1956	6 minutes/colour/silent	
NEW YORK EYE AND EAR CONTROL	1964	37 minutes/black and white/sound	
SHORT SHAVE	1965	4 minutes/black and white/sound	
WAVELENGTH	1966-7	45 minutes/colour/sound	
STANDARD TIME	1967	8 minutes/colour/sound	
←→	1968-9	50 minutes/colour/sound	
DRIPPING WATER (in collaboration with Joyce Wieland)	1969	10 minutes/black and white/sound	
ONE SECOND IN MONTREAL	1969	22 minutes/black and white/silent	





FIRST TO LAST 1967 (DETAIL) CATALOGUE #138



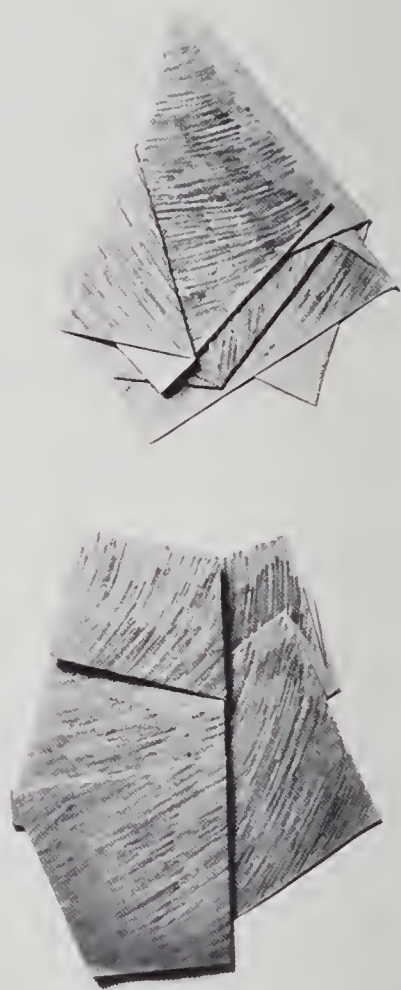






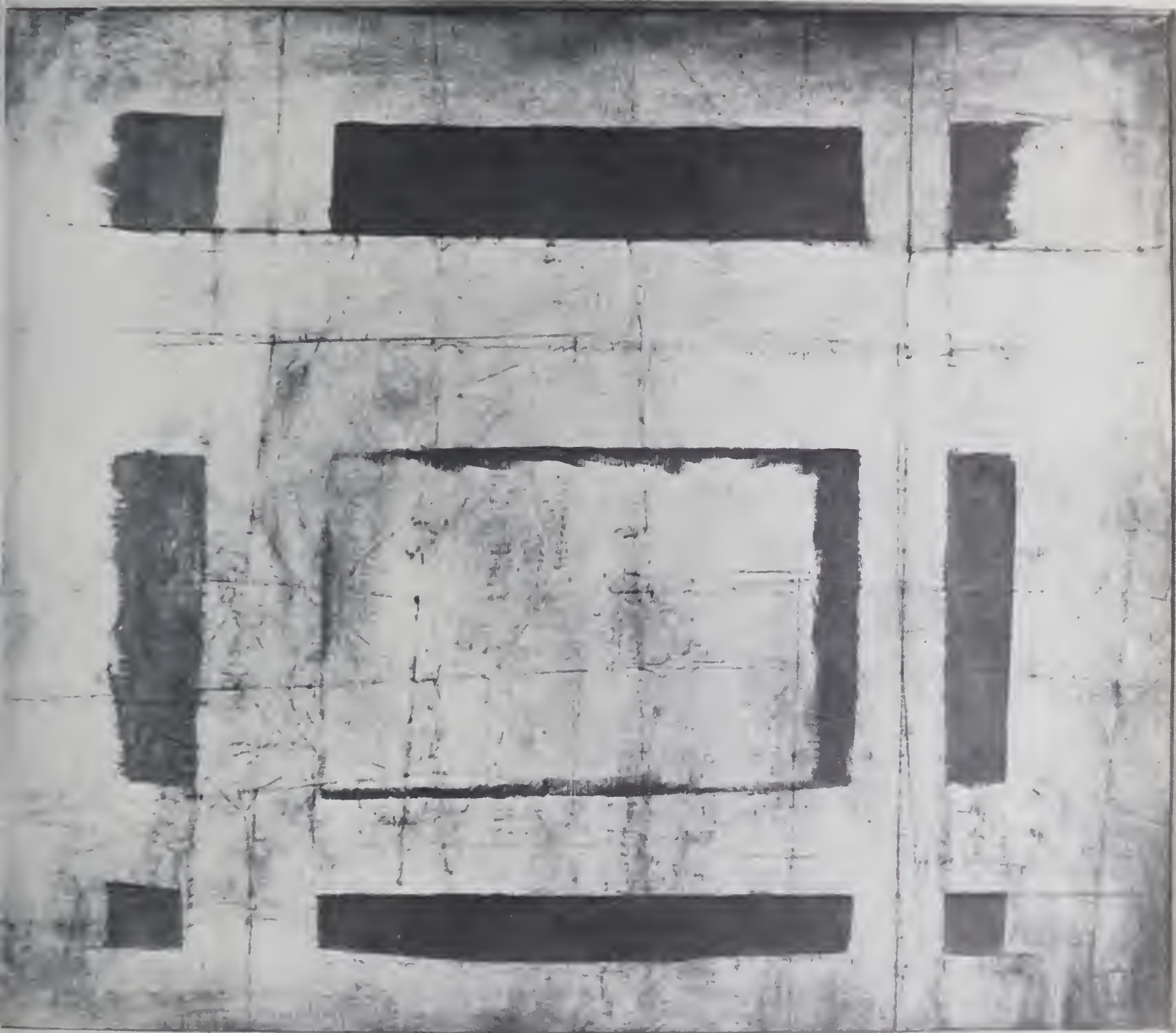






TWO OF ONE THOUSAND PRINTED MAILING PIECES  
ALL INDIVIDUALLY FOLDED BY THE ARTIST 1960





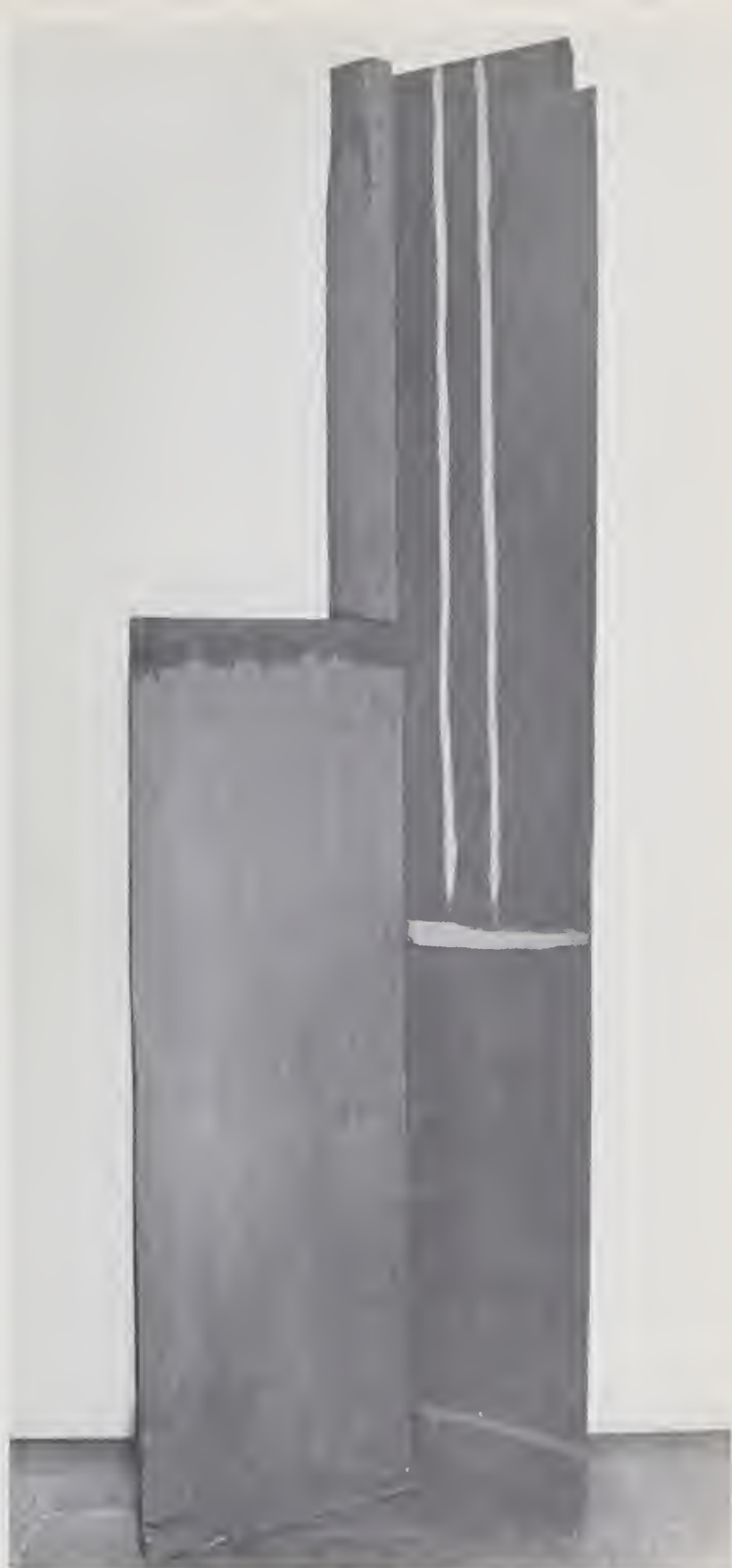
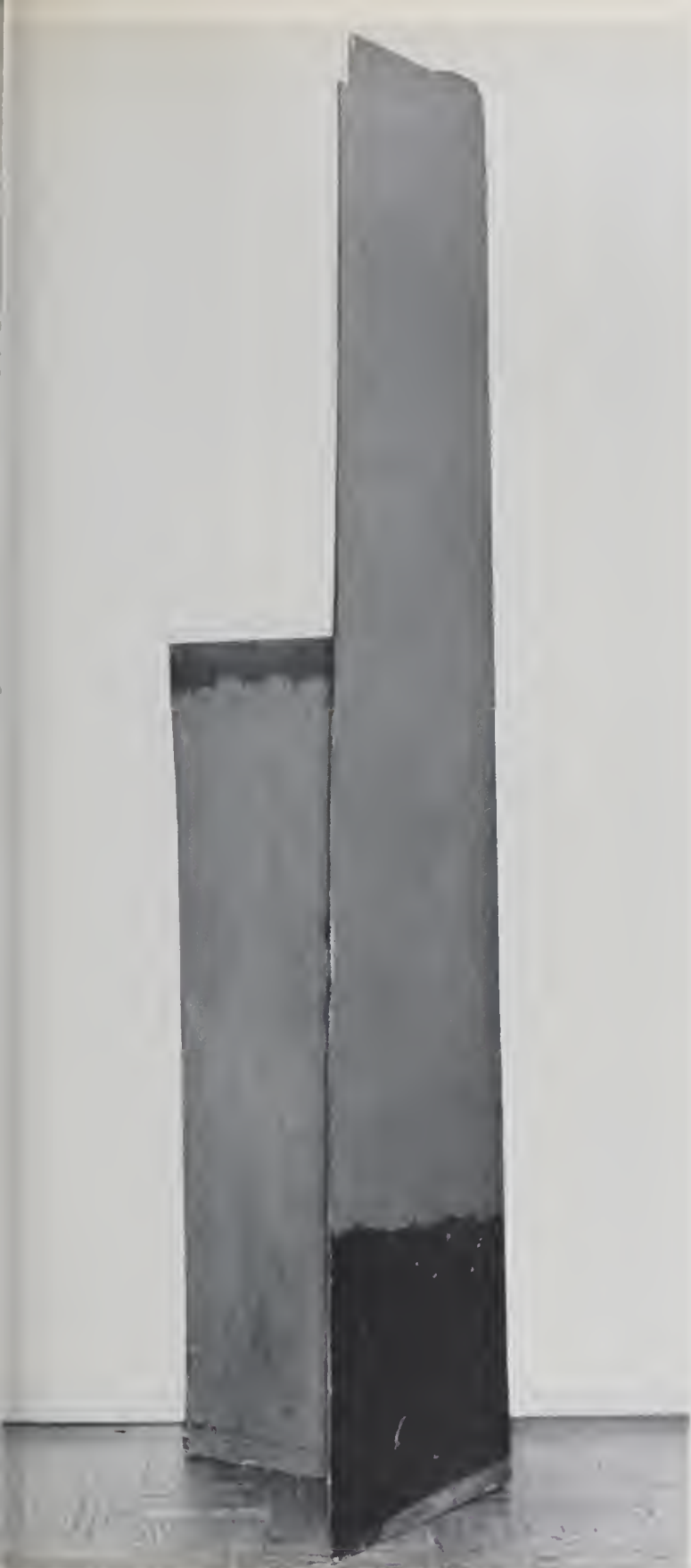


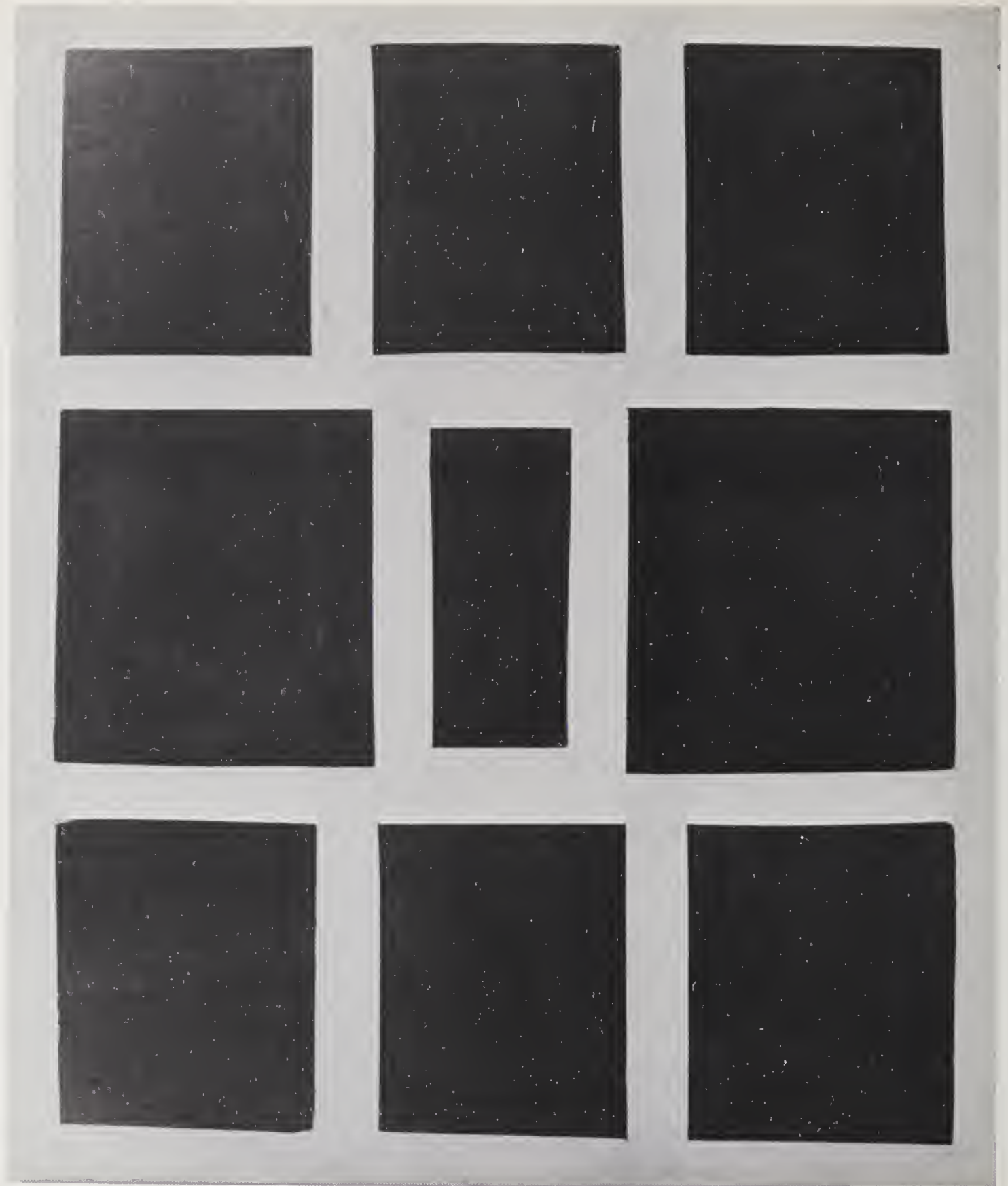




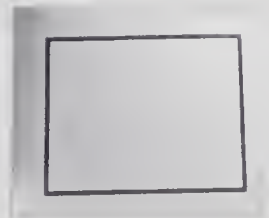
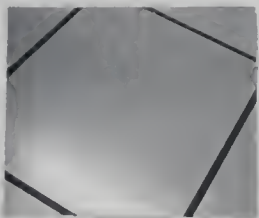
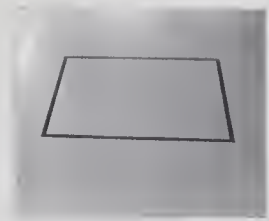
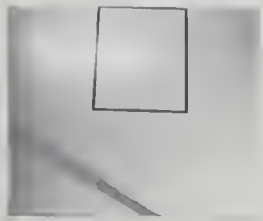
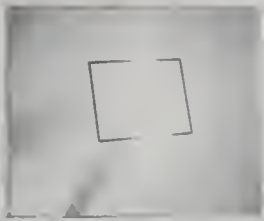






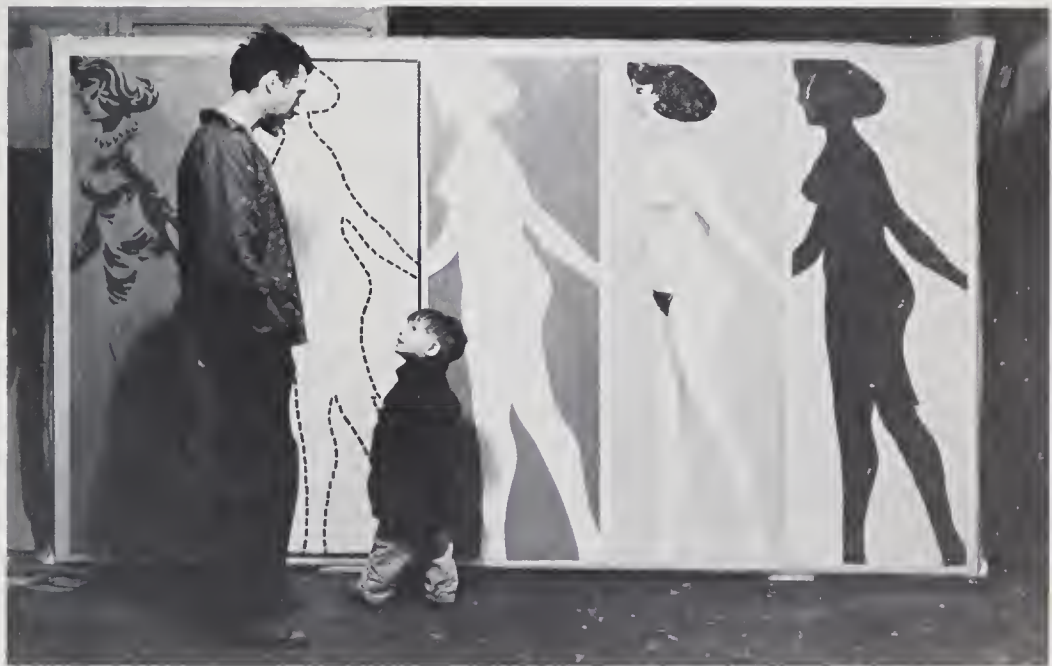
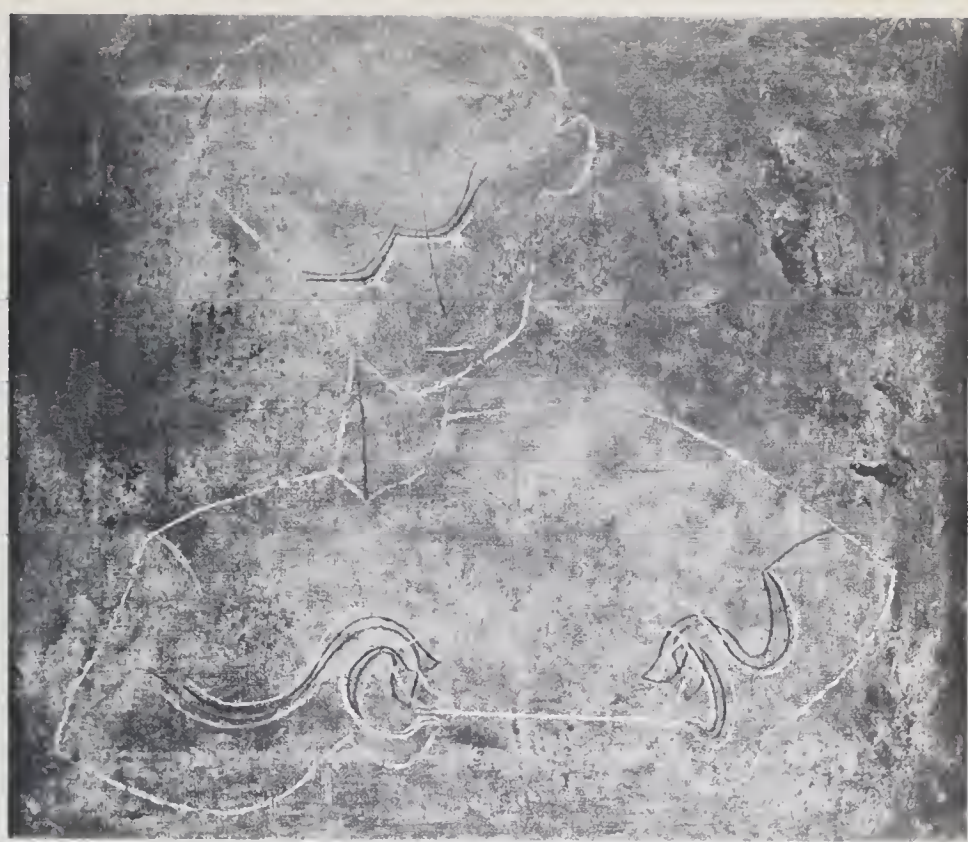












BLUE PANEL 1952 CATALOGUE #3  
A MAN WITH A LINE 1954 CATALOGUE #8  
WINDOW 1962 CATALOGUE #82  
OLYMPIA 1963







Woman with a Clarinet

1954

WOMAN WITH A CLARINET 1954 CATALOGUE #10







SEATED NUDE 1955 CATALOGUE #21







Friday Saturday  
Sunday Monday Tuesday





"I'd heard that if you took a photo of this position the feet would appear gigantic, so I asked my sister Denyse to take this of me (1936). I also did a pastel version" (Michael Snow)













MICHAEL SNOW / A SURVEY