

About Thirty Years Ago: Michael Snow's 1972 Solo Exhibition

John Pruitt



Michael Snow, *Crouch, Leap, Land*, 1970. Three black and white photographs, perspex, metal, suspended, 55 1/8 x 14 1/8 in. each, total dimensions 63 3/8 x 14 1/8 in. Collection Art Gallery of Ontario. (Image courtesy of the artist.)

In 1972, the then director of the National Gallery of Canada, Jean Sutherland Boggs, explained why a single-artist show of Michael Snow's work had been chosen as the initial contribution from Canada to the series of gallery exhibitions put on by the Center for Inter-American Relations: "We chose Michael Snow as the first because we respect his work and believe it sufficiently rigorous to challenge even the experienced public of New York."¹ Boggs' careful choice of words pays indirect tribute to the intimidating atmosphere and the turbulent, high-stakes seriousness of the New York art scene of that era. Snow's exhibition was in part the culminating statement of his decade-long sojourn in New York (roughly 1962–1971); the challenge in his work lay in a complexity that not only seemed to connect many contemporary, disparate threads of activity, but also anticipated what was to come.

The complexity of Snow's work also made it difficult to pinpoint exactly what kind of an artist this Canadian was. For instance, one is hard-pressed at first to find a meaningful center to Snow's astonishing diversity of work, a diversity that might have prevented a lesser figure from being taken seriously. His range of achievement includes painting,

printmaking, photography, holography, sculpture, film, video, music, and sound, yet he cannot be called a multi-media or mixed-media artist *per se*—one who produces work that loosely blurs the distinction between visual (and/or aural) modes and thus risks sacrificing formal power. Rather, Snow's work is "sufficiently rigorous" to make the viewer consciously recognize the ways in which the artist's means are attuned to his chosen mode of expression. Herein lies the key to Snow's uncanny ability to generate a "perceptual adventure" no matter what materials he takes up. His exploration of a vast artistic terrain actually begins with a disciplined, even ruthless limitation of means and not with an open embrace.

For instance, the monumental series of works on the "walking woman" theme that captivated Snow's attention from 1961–1967 is an extended set of formal permutations on the same, elegantly simple visual content realized in an astonishing variety of media. Instead of aiming for a grand synthesis, each part of the series is purposely discrete. By means of a powerful reduction that repeats the same shape over and over again, Snow isolates various perceptual modes and addresses each as a particular "problem" to be explored. The relentless thoroughness of Snow's search in part accounts for the fearlessly wide array of techniques he employs, taking into account not only the material of the art object itself, but the environment in which it is viewed as well. According to Snow, the work's context included the experience of encountering different parts of the series at various moments in time, scattered throughout a space larger than the usual gallery setting: "...one might see a part (printed sticker) in the Sheridan Square subway stop, find another on the stairs, then find another in the 8th Street Bookstore" (1962).² By leaving no stone unturned, the quest to find other visual settings for his *Walking Woman* eventually led him to make his first major film in 1964: *New York Eye and Ear Control*. A careful consideration of the *Walking Woman* motif suggests the inevitability of its cinematic version: the figure's dynamic, "on-the-go" posture, cut off on three sides by an unseen rectangular "frame," suggests that she has been photographically caught in motion out in the world. Once immersed in the cinematic medium, Snow dove in with his characteristic methodical intensity. Indeed, cinema would arguably shape the contour of the 1972 show.

Because film can easily be employed syncretically—that is, it can embrace music, narrative, language, landscape, and so forth at will and often simultaneously—the medium might have tempted Snow to make a "grand synthesis" of his various visual explorations. Yet even here, and perhaps most dramatically, we can see Snow's analytic rigor at work. Beginning with *Wavelength* (1967) and in several subsequent films, most notably *Back and Forth* (1968–69) and *La Région Centrale* (1970–71), Snow eschews a number of cinematic effects in order to simplify his formal technique and focus on one of the medium's "problems"—namely, camera movement. As if that were not enough, Snow insists on exhausting the possibilities of only *one* kind of camera movement in each of the three films. For example, *Wavelength* explores the effects of the apparent

forward motion of the zoom lens, *Back and Forth* explores the lateral camera pan, and *La Région Centrale* investigates the pre-programmed yet free-floating sweeping motion of a specially mounted camera. As we will see in a closer examination of the 1972 show, it is no accident that filmic examples are particularly effective in demonstrating the uniqueness of Snow's creative method.

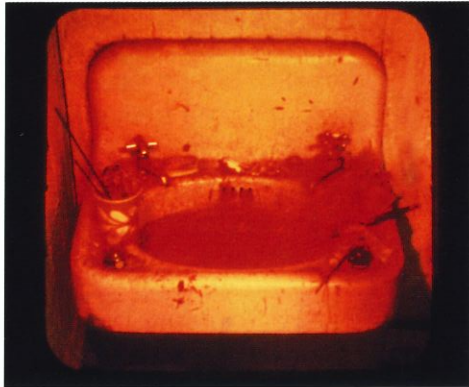
The fact that Snow's work came to prominence in the mid-1960s and became a dominant presence in some circles poses the challenge of situating him in relation to his contemporaries. The rational wit and playfulness of much of his work tempts one to associate him with the new objectivity of pop artists like Jasper Johns or Andy Warhol. *Walking Woman* is purposely neutral, generic, manufactured—à la Warhol's soup cans or Johns' flags. In short, Snow's work is not caught up in the myth of the heroic artist self. When *New York Eye and Ear Control* was first screened in New York, one of the widespread critical responses from the art community was that such a profound cinematic sensibility could not have arisen from nowhere. Snow declared that he had not seen



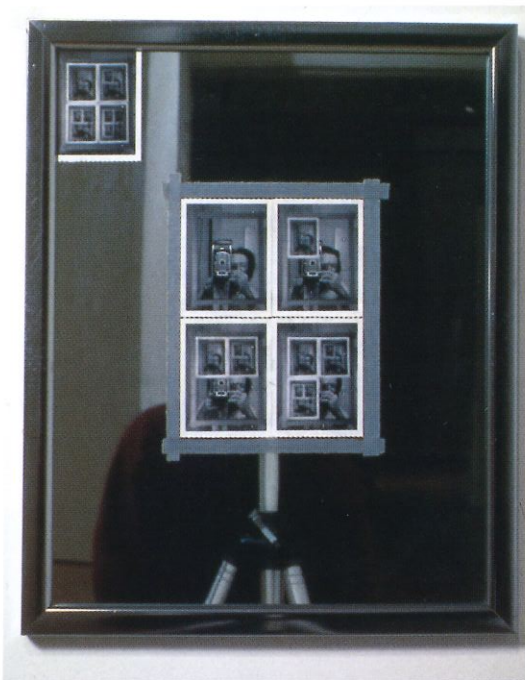
Michael Snow, *Sink*, 1970. Eighty 35 mm slides projected continuously at fifteen seconds per slide by carousel projection with one color photograph. Collection Michael Snow. (Image courtesy of the artist.)

Warhol's film work. He was astonished at the connection, but felt that his work was distinctly different. For one thing, Warhol was interested in the issue of performance and "stardom"; Snow's far more austere probing of the medium had few if any ironic allusions to Hollywood celebrity or to the ubiquity in popular culture of the manufactured images connected to it.

Snow's greatest achievements are endowed with a monumentality and a formal elegance that, despite their representational mode (or the vestiges thereof), also invite comparisons to many minimalist works. His analytic, reductive means and the formal purity of many of his pieces certainly make this a promising comparison. However, it is necessary to make a critical distinction between Snow's work and minimalism, since more often than not Snow gravitated toward forms that veer away from radical abstraction or material purity, as his many sound and image combinations in both film and gallery installations attest to. Snow had also been attracted to language itself as a theme, as is evident in the wordplay of the title for his 1972 show, *About 30 Works by Michael Snow* (there were precisely twenty-nine). The significant manifestations of this tendency would become apparent a few years later, primarily in his two important films, *Rameau's Nephew* (1974) and *So Is This* (1982). In these cases as well, reduction and discipline did not easily translate into minimalism *per se*.



Michael Snow, *Sink*, 1970. Eighty 35 mm slides projected continuously at fifteen seconds per slide by carousel projection with one color photograph. Collection Michael Snow. (Image courtesy of the artist.)



Michael Snow, *Authorization*, 1969, black and white polaroid photographs, adhesive cloth tape, mirror, meal frame. Collection National Gallery of Canada. This piece was presented in the 1972 *About 30 Works by Michael Snow* exhibition at the Center for Inter-American Relations (Image courtesy of the artist.)

Yet another factor to consider is the elusive surface of Snow's works and the playful denial of the art object in a perceptual or intellectual game—as such, it is hard not to see his work as a herald of conceptual art. Snow's work has been called “philosophical” on numerous occasions. In his essay for the catalogue of the 1972 show, filmmaker and film critic Jonas Mekas tackles this very question: “Philosophical cinema? Cinema as philosophy? Cinema as mind, as thought? ... A philosophical cinema, a treatise on the essence of reality, that's what Snow films are to me.”³ There are, of course, those who argue that the critical, meditative mode used in his works, whose surface often seems aggressively non-aesthetic, makes Snow a champion of postmodernism (in and of itself an ambiguous entity). The fact that Snow's works often force us to confront perceptual conundrums

does indeed lend them a philosophical resonance. In a note prepared for the screening of his film *Wavelength*, he said, “I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas.”⁴

However, in order to come to grips with Snow's work, it is wise to reject any attempts to define his artistic practice in some ultimate sense, no matter how helpful it may be. Does it serve Snow well to risk confusing philosophic discourse with aesthetic form? Given his creative methods and specifically his penchant for radical reduction, the methodology Snow used in a piece or a film can sometimes be described in a few phrases, but this does his work an injustice; we should not lose sight of the fact that Snow's works are meant to be *experienced* above all. It is pertinent to note here that Snow's first professional job in the arts was as a musician and that he has long been an accomplished jazz and “new music” pianist. According to his own testimony, between 1962 and 1971 he “played mostly at sessions but also some jobs with many fine musicians: Kenny Davern, Roswell Rudd, Milford Graves, Steve Lacy, Pharoah Sanders, and others.”⁵ The legendary free jazz saxophonist and composer Albert Ayler provided the soundtrack for *New York Eye and Ear Control*. If one digs into the recesses

of Snow's intuitions as an artist, one might find him a musician at heart no matter what kind of project he may be tackling. As we shall see, Snow's success lies in his ability to give even some of his gallery installations an impressively modulated presence within a highly controlled timeframe. Thinking of music as a potential reference point makes us pause before hastily categorizing Snow as a primarily cerebral, philosophical practitioner with little interest in sensual surfaces.

Snow's 1972 show at the Center for Inter-American Relations was organized at a peak in Snow's international visibility and in many ways served as a defining moment in his fruitful artistic career; as such, it offers us an insight into what might unify Snow's apparently far-reaching oeuvre. Of the twenty-nine works in the show, thirteen of them are film or video and, with the exception of two pieces for magnetic tape, all use some sort of photographic or electronic image.⁶ The dominance of the cinematic mode emphasizes two critical visual characteristics in Snow's work. One is the ambiguous status of the photographic image as a material object. When one is immersed in the cinematic experience, where is the filmic object? We can appreciate a film without knowing about the celluloid strip or the projection apparatus. Similarly, when looking at a reel of film housed in a can or even holding the filmstrip in our hands and inspecting it, we have little awareness of the experience of watching it as a movie. The object itself



Michael Snow, still from *La Région Centrale*, 1970. Color, sound, 16 mm, three hours. (Image courtesy of the artist.)



Michael Snow, *De La*, 1971. Aluminum steel, mechanical sculpture with electronic controls, video camera, and four monitors, painted circular wooden base, 72 x 55 7/8 in. without base. (Image courtesy of the artist.)

is, by and large, a dead thing. Like a musical score, the film has to be “performed”—i.e. projected. As with music, there is something poignantly fleeting about it as the images run past us in time. Paintings or sculptures, on the other hand, take up concrete space before us; we can look at them or not, gaze at them briefly or for a long time, reflect on a detail or the whole at will. They maintain their curious integrity as we approach them and then leave;

the issue of “time” is thus independent of the gallery object itself. This brings us to the other “visual” characteristic that served as a unifying factor in Snow’s 1972 show. By exploiting the strictly measured temporal flow of the cinema, Snow confines the otherwise free gaze of the art viewer within a dramatic (and ultimately mental) space bounded by a beginning and end. The integrity of the typical gallery object, *only apparently* standing outside of time, masks the fact that in a meaningful experience of the artwork we as viewers are, or should be, collaborators in a similar kind of dramatic encounter. The work of art cannot, strictly speaking, be divorced from the event of looking at it.

The pervasively “cinematic” language of Snow’s pieces can best be understood by considering the “non-cinematic” works in the 1972 show. For instance, almost all the still photographic works are serial in nature, a gesture that already points to the cinematic. In addition, Snow frequently embeds the experience of each work within a cinematic unfolding of time: he either emphasizes the time-based process of the work’s creation, or uses the design of the gallery “object” to make the viewer experience the work over an extended period of time. What adds interest to his work is that both time modes actually overlap. *Authorization* (1969) leans towards the first mode. In it we see five polaroids glued to a mirror. Four have been attached so as to form a rectangle in the middle of the mirror. Each of these four images reflects, in succession, what Snow photographed as he aimed his camera head-on at a mirror, now part of the piece. After each “take,” the polaroid was taped to the surface of the mirror and the next shot was taken until the rectangle formed at its center obscured the photographer (Snow) and his camera. A fifth polaroid showing the four previous images obscuring the reflected image of the “author” and his camera is attached to the upper left-hand corner of the mirror. At first one might interpret this last image as the final photograph of the artistic object until one realizes that in this image, the fifth photograph is missing. In order to include that image in the record, a “sixth” polaroid would be needed. The chain of

photographic actions is potentially endless. As we stare at the images, whose object status is underscored by being taped to the surface of an actual mirror, we are forced to recreate the process of making the piece in time. Its resonance lies less in the actual object, and more in our mental recreation of its making, which had to follow a particular order. The open-endedness or ambiguity of what is represented (the title might be a pun on the fact that as the work progresses it slowly erases the artist's identity in the mirror) plays on the strange window or mirror-like surface of most photographs. This surface "disappears" when the subject of the image is looked at, just as the object status of the work disappears when we meditate on its construction in time.

Sink (1970) parallels cinematic time and image more overtly. It consists of various slides showing a sink in Snow's New York studio projected next to a single photographic print of the same object. Though the content and composition remain the same, Snow subjects the slide images to variously visual treatments through the use of colored gels. Snow's notes to the piece are particularly telling: he insists that the full impact of the work can only be appreciated by concentrating on it over a period of time. Thus, unlike many installation pieces that invite the spectator to casually scan the artwork as if it were as an object in space, Snow insists that "You have to see the whole sequence in order to see the range of the kinds of realities involved in actually lighting the sink ... I worked with colored light to make colored light."⁷ In other words, even if one starts watching the piece in the middle of the sequence, one has to stay for the entire run as if it were a movie with a clear beginning, middle, and end. Only by continuing to observe the piece after initial observation has exhausted its meanings does one begin to experience the richer associations that Snow tells us are "part of the structure of the work."⁸ The fact that the projected images are observed next to a photographic print of the same composition emphasizes one of Snow's major insights: that the projected light is itself an expressive object. The actual content of the image—the studio sink, full of the artist's tools, brushes, cloths, paint tubes, etc.—is a kind of pun or a reference to other ways of rendering color and line.

Crouch, Leap, Land (1970) is the series that most dramatically emphasizes the peculiar nature of the photographic surface, which turns photographs into transparent "windows" through its invisibility. As in *Authorization*, we are given only fragmented, still moments of a real event whose complete contours have to be inferred. Here, by pointing his camera through a glass ceiling, the photographer has captured three successive stills of a naked woman in the act of crouching, leaping, and then landing on her feet. The feet and buttocks in the first image and the feet pressed against the glass in the third could be seen as resting on the flat emulsion surface of the image itself were it not for the fact that there needs to be some distance between the camera and this invisible surface in order for it to be represented. In other words, the surface's flatness always implies some kind of depth behind it. This inescapable sense of depth is forcefully evoked by the figure leaping into a dark, seemingly infinite space that suggests much greater depth than is presumably there. The darkness also shrouds the nudity of the woman—this erotic obscurity points to the

voyeuristic element of photographs and once again renders their material surface invisible. Finally, Snow has accentuated the perceptual paradox of this sequence by suspending the images from the ceiling instead of placing them flat against a wall, a strategy that makes them appear as objects taking up space in a spatial continuum. At the same time, the angle at which the viewer sees them, combined with their separation from the ceiling, adds to the illusion that we are looking through a window and not at the photographic paper itself.

If Snow's gallery pieces reveal cinematic tendencies that demand prolonged and concentrated attention from the viewer (a difficult task in a busy gallery atmosphere), his films, which approximate the status of a gallery object, demonstrate the opposite tendency. Because they are meant to be watched in a classic theater setting, they carry their own set of demands. The hyperextended quietude and meditative quality of his films as objective artifacts might have been what incensed Stan Brakhage, the reigning figure in American avant-garde film of the 1960s, when Snow first made an impact with *Wavelength* in 1967. Snow's work must have seemed an unwelcome incursion by the comparatively affluent and highly visible New York art world into the financially strapped and relatively obscure domain of so-called underground film. In point of fact, Snow was by no means a typically successful gallery artist; unlike other artists, he was receptive to work that for many seemed pitifully obscure at the time. In a eulogy for fellow filmmaker and friend Hollis Frampton, Snow reminisced about the early 1960s:

Screenings at the Film-Makers' Cinematheque seemed to rarely include in the audiences representatives from the painting and sculpture world. That world had glamour, money, publicity, power but the avant-garde film scene was poor; *everybody* was poor and what's more any ambition that anyone had could *only* be in relation to his or her work. There was no career incentive other than the work and the interest of the twenty or thirty regulars at the Cinematheque.⁹

P. Adams Sitney's groundbreaking article "Structural Film," which appeared in *Film Culture* in the summer of 1969, fittingly grouped Snow and several other newcomers together with a number of long-established, highly idealistic film artists. His originality and influence in the realm of cinema might have derived precisely from the fact that he was bringing something new from the outside—of course, one could argue that this had always been the case with avant-garde film.

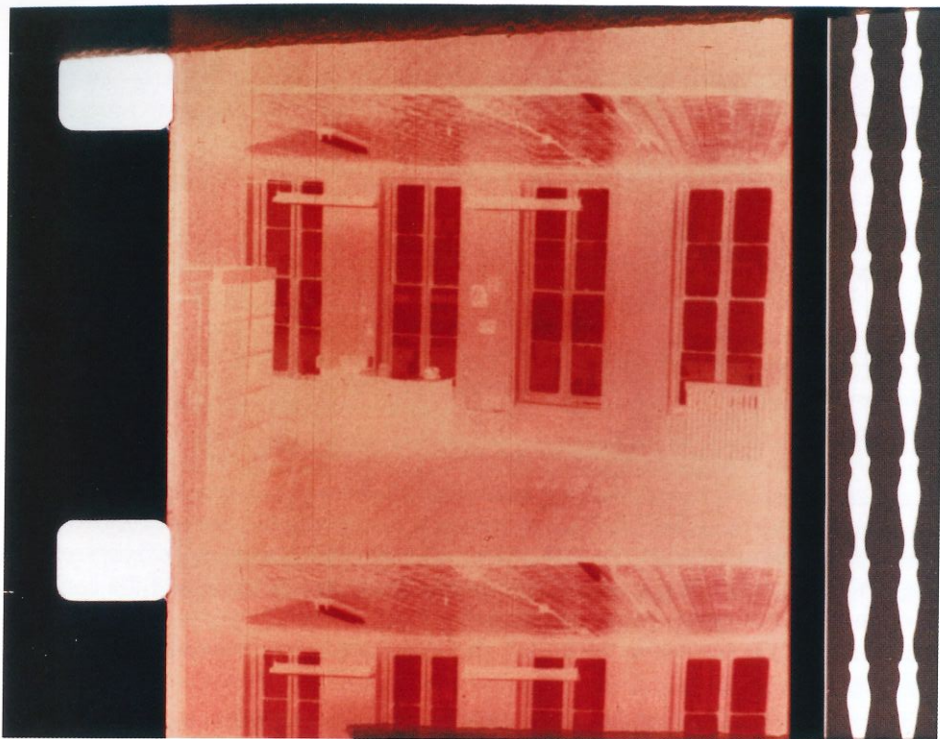
His film *Wavelength*, still considered one of his most perfect works, uses one long zoom into a loft space as its central visual trope. During the film's forty-five minutes, the camera is slowly moved forward into a series of changing positions, beginning with a more or less full shot of the single room and ending with an extreme close-up of a still photograph of the ocean hanging on the far wall. There is a single "flashback" in the film as the camera returns to a former position and then moves forward again. The film can be seen as an



Michael Snow, stills from *Wavelength*, 1966–67. Forty-five minutes, color, sound, 16 mm. (Image courtesy of the artist.)

allegory of a “gallery experience”—in this case, the prolonged viewing of a representational image hung on a wall. A number of visual events in the film fail to distract the camera’s relentless push forward to the final close-up mental encounter. Given the unmoving gaze of the camera, one that rejects the leaping about in time and space characteristic of most films, we have the leisure to let our eyes and mind move freely about the composition. In short, we have something akin to the freedom of a gallery spectator, who can pick and choose what to concentrate on as he or she approaches and observes an art object. Yet in this context one could say that time and space run out. We begin in a real and concrete colored space (the loft, with apparently realistic synchronized sound) and end in an imaginative one—the eerie and relatively abstract space of the black and white photograph—accompanied by the sound of an electronically generated sine wave.

Snow’s next major film, *Back and Forth* (1968–69), is a compelling counterpart to *Wavelength*. Instead of moving the viewer towards an interior, subjective vision, the film achieves a unique sculptural effect, which Snow described as: “You aren’t within it, it isn’t within you, you’re beside it.”¹⁰ In other words, at a critical point in the film we are neither looking through the photographic surface as if through a window, nor are we looking at a resonant, highly formalized metaphoric image; instead, we become curiously aware of our own presence in the film theater, separate from the rectangle of projected light on the screen in front of (beside) us. The effect is simply and elegantly achieved by speeding up the back and forth camera pan. The space of the room is blurred and flattened until we can no longer focus or read any depth into it. The blurred image eventually loses all visual vestiges of the original college classroom it was shot in. At that point, our eyes focus on the play of light, color, and shadow on the two-dimensional screen. The relentless and mechanical “back and forth” pan, a movement that prevents the camera from “entering” the space before it,



Michael Snow, stills from *Wavelength*, 1966–67. Forty-five minutes, color, sound, 16 mm. (Image courtesy of the artist.)

helps give the film its unique status as a sculptural light object (i.e. a “concrete” film) even though it is meant to be projected like any other conventional film. This ability to cross the threshold of visual modes is what gives Snow’s work its unique power.

In all the works I have singled out from the 1972 show, a reductive, systematic, even mechanical process was essential to the ways in which each work was generated. As I have suggested, Snow’s interest in the “machinelike” has led some to group him with the new objectivity generation. It also points to another source of innovation for Snow: his optimistic, though thoughtful embrace of new technology. *La Région Centrale* (1970–71), for example, uses a specially mounted computer-programmed camera that can pan and zoom in almost any direction. Snow mounted the camera in the far northern “central region” of Quebec. In this inhuman, sublime setting with no “living” presence other than that of the camera and its mount (seen occasionally as a shadow on the ground), Snow produced what can be considered one of the purest and most profound landscape films ever made. Despite the film’s “programmed” structure, words cannot adequately express the moving experience of viewing it.

Nevertheless, the “programmed” nature of *La Région Centrale* (a machine is in many ways the “hero” of the film) also brings up one of the widespread misapprehensions about this artist’s work: the sense that his pieces are mere illustrations of an idea, or represent the easy execution of a pre-determined, rational set of instructions. For instance, at a film screening during the Millennium Workshop in New York City in 1977, Stan Brakhage railed against the aesthetic of “structural film,” noting that he slaved over every frame of his own work. The implication was that, given their preoccupation with a pre-determined and systematic ordering of events, “structural films” made themselves. Brakhage finally made his peace with Snow towards the end of his life, but he was correct in one sense: the 1970s was plagued by a host of imitators who traded imaginative and creative efforts for easy, two-dimensional formal systems. This phenomenon was certainly not new. Those who followed thoughtlessly in Snow’s wake underestimated (like Brakhage) the immense amount of effort that Snow spent planning his films (and other works), a reflective process that ensured their multi-dimensionality and their survival as rich experiences that could be repeated over and over again to new effect. Were this not the case, Snow would not take such pains to ensure that each of his works is firmly rooted in the precise material means of its realization. For instance, Snow is one among a handful of filmmakers who has adamantly resisted transferring his work to video. He also pays meticulous attention to the ways in which his gallery pieces are displayed. As suggested earlier, the presentation of a work by Snow is a performance of sorts—an adequate presentation requires patient and sensitive curators for the gallery works and knowledgeable projectionists for the films. The importance of performance in Snow’s work reminds us not to lose sight of Michael Snow the musician. Presumably, even the most abstract or conceptual composer cannot resist the living immediacy of sounding the notes.

W in the D (1970), a thirty-minute piece for magnetic sound tape, one of only two non-photographic works in the 1972 show, offers an opportunity to directly consider Snow in his role as a musical composer. The tape consists of a successive series of “whistling variations” whose length is determined by how much sound the performer (Snow) can make with a single intake of breath. *W in the D* is remarkable in its ability to cross expressive thresholds. Snow’s text in the exhibition catalogue ends with the following emphatic assertion: “Each [musical/sound] phrase is a different picture.”¹¹ The title probably refers to “whistling in the dark,” a phrase suggestive of the spatial resonance evoked by the sound on tape. We can hear both the microphone’s distortion and Snow’s breathing. Depending on the volume of the sound, which might have to do with the microphone’s movement towards or away from the performer, a different volume of space is suggested. Similarly, there is a tremendous range in how human the whistling sounds seem. Sometimes the breath or the quality of the whistle reminds us of the performer; other times particularly virtuosic sounds or rhythms become quite abstract and the presence of the performer and/or the space around the microphone “disappears” or “collapses” altogether, as if we were listening to electronically generated sounds. In other words, even this non-photographic work suggests “pictographic” representations and we are reminded that a microphone’s role as a recording device in real space (which is always “in the dark”) is akin to that of the camera.

However, we should not lose sight of the fact that a strictly musical interest is also at play here, as Snow comes up with more and more ingenious sound and rhythm variations to cover the thirty-minute run of the tape. This piece gives us a fresh perspective on the recurrent serial form of Snow's visual compositions, especially those that unfold in time like *Sink* or *Back and Forth*, in which insistent repetitions can be viewed expressively as musical variations on a single theme or as successive jazz choruses on the same chord progression. In other words, each moment is meant to have its own immediate, sensual presence, independent of its place within the larger conceptual scheme. Intellectual, playful, or witty awareness of process is by no means the entire story—the viewer or listener has to find a way of inhabiting the moment.

In a panel discussion held in the mid-1970s at the Museum of Modern Art, the avant-garde playwright Richard Foreman, while commenting on Snow's influence on his own theater work, observed that he used to think of Snow as an artist with a protestant work ethic who invoked delayed gratification through the rigorous mental demands he placed on the viewer, asking him or her to watch with prolonged and focused concentration. Foreman meant this as a tribute of course, but he went on to say that his perception of Snow had changed, that he had come to see Snow's works as manifestations of a continuously unfolding present in which every moment was meant to be pleasurable for its own sake. Some thirty years later, after a period during which Snow thrived (and indeed he continues to thrive) as an artist, we must recognize that on the far side of his innovative "challenge" lies the only element that guarantees genuine endurance: classic aesthetic enjoyment.

- 1 Jean Sutherland Boggs, "Preface," in *About 30 Works by Michael Snow*, exh. cat. (New York: Center for Inter-American Relations, 1972).
- 2 Michael Snow, "On Wavelength," in *The Collected Writings of Michael Snow* (Waterloo, Canada: Wilfrid Laurier University Press, 1994), 44.
- 3 Jonas Mekas, "A Note on Michael Snow, Written in a Minnesota Snowstorm," in *About 30 Works by Michael Snow*.
- 4 Michael Snow, *Film Culture* 46 (Autumn 1967): 1.
- 5 Michael Snow, "Music and Me," in *The Collected Writings of Michael Snow*, 250.
- 6 The films included in the 1972 show at the Center for Inter-American Relations were screened at an offsite location.
- 7 Michael Snow, catalogue notes, in *About 30 Works by Michael Snow*, 27.
- 8 *Ibid.*
- 9 Michael Snow, "On Hollis Frampton (1984)" in *The Collected Writings of Michael Snow*, 244.
- 10 Michael Snow, *Film-Makers Cooperative Catalogue* 5 (1971): 301.
- 11 Michael Snow, catalogue notes, in *About 30 Works by Michael Snow*, n.p.



Michael Snow, stills from *Wavelength*, 1966–67. Forty-five minutes, color, sound, 16 mm. (Image courtesy of the artist.)