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| Snow, Michael (1929--) |
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| Michael Snow is a Canadian installation artist, painter, photographer, and musician, most widely recognized for his influence in experimental and structural cinema. He began his career in Toronto and moved to New York in 1962. He was befriended by Jonas Mekas, who introduced Snow to several filmmakers at his Filmmaker’s Cinemateque and encouraged him to develop films and transfer his concerns with music and photography into the moving image. He became more widely recognized after producing his most well-known work, the experimental feature film, Wavelength (1967). A 45-minute long near-continuous zoom shot of a single apartment room, the film was hailed by critics and filmmakers as an exemplar of ‘structural cinema,’ or cinema that aims to foreground its artifice and reveal the influence of its author(s) through various formal qualities such as a fixed camera position, flickering effects, and colour filters. Snow would continue to produce works that question the relationship between photography, reality, and reproduction. In subsequent photographic works such as ‘Of a Ladder’ (1971) and ‘Glares’ (1973), Snow attempts to infuse a space with temporality by attempting to portray movement or narrative within still images. The two-screen, recto-verso ‘Two Sides to Every Story’ (1974) reveals film’s limitations in portraying the world from a universal perspective. Snow’s longest film, *Corpus Callosum* (2002), takes a most extreme approach to revealing the illusion of the photographic image, with heavily manipulated and over-the-top digital imagery overlaid on a psychedelically colourful studio set. |
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