

Michael Snow

Video Fields, 2015

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Video Fields (a 7-channel video installation) is the new project by Michael Snow (Toronto, CA, 1928) a multidisciplinary artist, and one of the world's leading experimental filmmakers.

Snow's intention behind the camera, film, holographic or video work has not been one to find the subjects that had to be questioned, but to find their "original format" or to "alter" it. The idea behind "Video Fields" emerged back in 1995 when wanting to make a projection, a force that could alter the shape of that which appeared in front of the camera; and the force of the wind emerged as the invisible way to do it.

Each of the images that constitute a video are divided into two different "fields" intertwined and that, unlike the cinematographic frame, they literally are electronic *energy fields* in which the same elements fluctuate constantly.

"Video Fields" is the literalization of the interlaced fields contained in the video format, and although there is an image in three dimensions, is a binocular image, ie, a landscape that is perceived with both eyes. The fields represented in "Video Fields" are fields of plants, grass and flowers that turn into full electronic energy fields, therefore the same elements that fluctuate permanently.

The word "field" has been used as a term in the history of art to describe some of the works of, for example, Barnett Newman and Jackson Pollock. In fact, abstract artists as Olitski, Noland or Bush, among others, are described as painters of "color fields". The sound we heard simultaneously in conjunction with the projected images, represents the effect of strong winds whilst the installation takes place, is also perceived as a completely artificial and synthetic wind.

On the 8th of July 2015, the Virreina Centre de la Imatge of Barcelona opened a major solo show of Michael Snow, curated by Gloria Moure. Throughout the exhibition the Filmoteca de Catalunya will program a selection of the most important films by Snow. Coinciding with the exhibition, an extensive monograph about his work will be published.

Michael Snow was born in Toronto in 1928 where he currently lives and works.

Linked with the American avant-garde in his beginnings, Snow has had a personal, multidisciplinary career that has made him a referential figure within the visual arts and a pioneer in video art. His extensive and multidisciplinary oeuvre includes painting, sculpture, video, film, sound, photography, holography, drawing, writing, and music.

Recent solo exhibitions include Michael Snow: Photo-Centric at the Philadelphia Museum of Art, PA in February (2014), Michael Snow: Objects of Vision, Art Gallery of Ontario, Canada (2012), Solo Snow: Works of Michael Snow, Akbank Sanat, Turkey (2012), Michael Snow, Vienna Secession, Austria (2012), In the Way, àngels barcelona, Barcelona (2011), and Solo Snow, Le Fresnoy, France (2011). Snow's work has been included in numerous group exhibitions, most recently including , Oh Canada: Contemporary Art from North America, Glenbow Museum, Calgary, Alberta, (2015), Contratempus, Comisart- New Views of la Caixa Collection, CaixaForum, Barcelona (2014), the Canadian Biennial (2012), Videosphere: A New Generation at the Albright-Knox Art Gallery, NY (2012), 1969 at MoMA PS1, NY (2009), and the Whitney Biennial, NY (2006), as well as exhibitions held for the reopening of both the Centre Pompidou, Paris (2000) and the Museum of Modern Art, New York (2005), the latter at which three works are currently installed. Snow's work is in various private and public collections throughout the world, such as the Museum of Modern Art, New York; the Ludwig Museum, Austria and Germany; the Musée National d'Art Modern, Centre Pompidou, France; the Musée des Beaux Arts, Canada; the Art Gallery of Ontario, Canada; and the National Gallery of Canada.

Michael Snow has executed several public sculpture commissions, the best-known being, *Flight Stop* at Eaton Centre and *The Audience* at Skydome (now the Rogers Centre), both in Toronto. His *The Windows Suite* was opened in September 2006 at the Pantages Hotel and Condominium complex on Victoria Street, Toronto. Snow has received several prestigious awards including: the Gershon Iskowitz Prize (2011), the Guggenheim Fellowship (1972), the Order of Canada in (1982), and the Chevalier de l'ordre des arts et des lettres, France (1995, 2011). There has been a great deal of scholarship focusing on Snow, including the multi-volume Michael Snow Project published in 1994 by the Power Plant and the Art Gallery of Ontario, both in Toronto, to accompany four simultaneous exhibitions at the two venues that same year.