

CATALOGUING MICHAEL SNOW : PHOTO-WORKS

by

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## Abstract

Cataloguing Michael Snow: Photo-Works, master's degree thesis by Ariel Bader-Shamai, for the Film and Photographic Preservation and Collections Management program at Ryerson University, 2017.

This thesis project focuses on a photographic collection of the multidisciplinary artist, Michael Snow (Canadian, b. 1929 - ), which is currently in the artist's possession and has not been previously studied. The collection includes over 5,000 photographic materials related to Snow's photo-works and his work in other media. The term photo-work is used in this thesis to appropriately reflect the intermedia character of Snow's photographic compositions. The first chapter explores Snow's artistic career and photo-work. Chapter two overviews cataloguing standards in Canada, discusses issues in photographic deterioration, and outlines proper storage techniques. Chapter three discusses the cataloguing process of Snow's photographic collection, including information about the present condition of these materials, and provides recommendations for its future acquisition and potential use. This thesis argues that insight into an artist's practice is an important part of the cataloguing process, particularly for collections with materials related to the production and/or documentation of intermedia works. With this knowledge, objects can be better identified and understood in relation to the collection to which they belong and the artist's overall body of work.

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## Introduction

Michael Snow's (Canadian, b. 1929 - ) artistic contributions are important within the history of Canadian art, with an oeuvre spanning over seventy years and including music, painting, sculpture, photography, holography, films, and books. In the 1960s, Snow expanded the scope of his visual art to also include photo-based and holographic works. Many of these works are in public collections in Canada and around the world, including the National Gallery of Canada (Ottawa), Art Gallery of Ontario (Toronto), the Musée des beaux-arts, and Musée d'art contemporain, both in Montreal, Museum of Modern Art (New York City), Museum Ludwig (Cologne), Museum Moderner Kunst Stiftung Ludwig (Vienna), Centre Georges-Pompidou (Paris).<sup>1</sup> I have chosen to use the term photo-work rather than photography because of the intermedia<sup>2</sup> character of these photographic compositions; this term is also used by the artist in describing these works. This thesis project focuses on the photo-works collection of Michael Snow. Snow's photo-works, like his works in other media, are largely experimental in nature, often exploring perception, and combining photographic media with other media.

A large portion of Snow's photographic materials<sup>3</sup> are currently in his possession at his home in Toronto (see figure 1 in appendix A), and it is his wish that this collection will soon be in possession of the National Gallery of Canada (NGC). My thesis investigates the process and issues related to cataloguing a multidisciplinary artist's collection<sup>4</sup> that consists of photographic

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<sup>1</sup> "Michael Snow", last modified 2011 < <http://www.fondation-langlois.org/html/e/page.php?NumPage=94>>. Accessed 24 November 2016.

<sup>2</sup> The term intermedia was coined in 1965 by Dick Higgins, who was a member of the New York Fluxus group, to describe works that would reside between two or more media (e.g. between photography and painting, or photography and sculpture), such as many of Snow's photo-works. See Dick Higgins, "Intermedia," *Leonardo* 34, no. 1 (2001): 49-54.

<sup>3</sup> These materials include photographic transparencies (negatives and 35mm slides), prints, and Polaroids, some of which are production components of certain photo-works, and others which are documentation of these works at the various stages of their production.

<sup>4</sup> I have chosen to refer to this body of materials as a collection, as opposed to a personal or an artist archive.

works and related materials. This process is not straightforward, and there are no set standards or practices and procedures for collections of this nature. I have produced a catalogue that lists all of the objects in Snow's collection (appendix D). The majority of these materials the artist has not made available before to view or study, and it is the intent of this project to bring to light their potential value in a critical understanding of Snow's artistic process across media. In order to understand the significance of the objects in this collection, one must be familiar with Snow's art work, particularly his photo-works, and possess a basic knowledge of archiving and preservation of photographic materials.

In *All This Stuff: Archiving the Artist*, Anna McNally, the assistant archivist at the University of Westminster, discusses the necessary steps and choices in the process of cataloguing an artist's collection. McNally insists that archivists must have good knowledge of the artist's work in order to understand the potential significance of what they find; the first step should be to survey everything in the collection, followed by the process of arrangement in a meaningful manner.<sup>5</sup> With this in mind, the first chapter of this thesis introduces Michael Snow as a multidisciplinary artist, provides a sketch of his creative process, and discusses his photo-work. Chapter two provides an overview of cataloguing standards in Canada, discusses issues in photographic deterioration, and outlines proper storage techniques. Chapter three discusses the cataloguing process of Snow's collection, including information about the present condition of materials in the collection. This chapter also offers general advice on arrangement, storage, and preservation of such materials for collecting institutions, and considers possible future uses of this collection and its potential users.

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<sup>5</sup> Anna McNally, "All that Stuff!" In *All This Stuff: Archiving the Artist*, ed. Judy Vaknin et al. (UK: Libri, 2013), 100.

## Chapter 1: The Artist

In 1962, Michael Snow completed his first photo-work, *Four to Five*. This photo-work was one among many artworks in various media that comprise the *Walking Woman* series (1961-67). At this point, there exist numerous (over one thousand) articles, books, and other texts that analyze Michael Snow's work and contributions.<sup>6</sup> The following is a selected literature review focusing on sources most relevant to this project.

### Background and Artistic Practice

Snow's long artistic career has included experiments in various media, often combining them with one another, or using several media in a series to express the same idea, for example the *Walking Woman* series. Medium and material are integral to the meaning of Snow's work, who often investigates these properties through the formal and/or conceptual elements of the piece. Snow studied art (mainly painting, drawing and sculpture) and design at the Ontario College of Art.<sup>7</sup> Following a trip to Europe in 1952-53, Snow returned to Toronto and began to build a following through the Avrom Isaac's gallery<sup>8</sup>, where his first exhibition was held in 1956.<sup>9</sup> In the late 1950s, Isaac's artists were "entirely outside the Canadian art establishment,"<sup>10</sup> all but totally rejected from art societies, public galleries, and major collectors. In the early 1960s, Snow moved

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<sup>6</sup> Some of these entries and PDFs are available online *Digital Snow ANARCHIVE* project, the working notes of which were provided to the author by the artist and the project's chief researcher, Peggy Gale.

<sup>7</sup> Martha Langford, *Michael Snow: Life & Work* (Ontario: Art Canada Institute, 2014): 5.

<sup>8</sup> The Isaac's gallery, originally a framing shop, was the first gallery in Toronto that was committed to displaying contemporary/modern Canadian painting. Isaacs represented numerous Canadian artists, including Michael Snow, Joyce Wieland, Jack Chambers, William Kurulek, and many more. See: York University, Clara Thomas Archives, Avrom Isaacs fonds, F0134, biographical sketch/administrative history.

<sup>9</sup> Fulford, Robert, and Snow, Michael. *Michael Snow: A Survey*. (Ontario: Art Gallery of Ontario in collaboration with Isaacs Gallery, 1970): 1.

<sup>10</sup> Ibid.



to New York with his first wife, visual artist and filmmaker Joyce Wieland (1930-1998) where they remained for nearly a decade.<sup>11</sup> Upon their return in 1971, there was a growing optimism in Canadian cultural production with a thriving network of artist-run centres<sup>12</sup>, and both private and public commitments to art production in both traditional and experimental media.<sup>13</sup> With the founding of the Canada Council for the Arts in 1957, government spending on arts and culture increased significantly throughout the country in the subsequent decades.<sup>14</sup> New facilities were built, existing facilities expanded, in an attempt to provide wider access to the Canadian public.<sup>15</sup> The 1970s saw a boom in photography on the art market, leading to the opening of many commercial galleries devoted to the medium.<sup>16</sup> Further, colleges and universities across Canada (including Concordia, University of Ottawa, and the Nova Scotia College of Art and Design) began to offer both undergraduate and graduate programs in photography studies.<sup>17</sup>

The 1970s were a period of heavy productivity for Michael Snow; Louise Dompierre, the CEO and president of the Art Gallery of Hamilton, claims that Snow may have reached the peak of his career as an artist in this decade. Dompierre considers his most important works to have been made during this time, including *Venetian Blind* (1970), *A Casing Shelved* (1970), *Sink* (1970), *Crouch, Leap, Land*, (1970) as well as *La Région Centrale* (1971), a significant film in his

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<sup>11</sup> Langford, 6.

<sup>12</sup> Some that have been assisted by the Canada Council for the Arts, which since 1973 has “provided program and operating funds to several artist-run spaces specializing in photography.” See: Katherine Tweedie and Penny Cousineau, “Photography,” *The Canadian Encyclopedia*, last modified March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/photography/>. Accessed 8 February 2017.

<sup>13</sup> Ibid., 7.

<sup>14</sup> Jocelyn Harvey, “Canada Council for the Arts,” *The Canadian Encyclopedia*, last modified March 4, 2015, <http://www.thecanadianencyclopedia.ca/en/article/canada-council-for-the-arts/>

<sup>15</sup> Jocelyn Harvey, “Arts, Heritage and Cultural Industries Funding,” *The Canadian Encyclopedia*, last modified December 16, 2013, <http://www.thecanadianencyclopedia.ca/en/article/arts-heritage-and-cultural-industries-funding>. Accessed 8 February 2017.

<sup>16</sup> Martha Langford, “Michael Snow: Reflections at the Speed of Light.” In *Michael Snow @ MOCCA 2007*. Toronto: Museum of Contemporary Canadian Art, 2007.

<sup>17</sup> Tweedie and Cousineau, “Photography.”

career<sup>18</sup>. In addition, institutions began holding retrospectives of his work, and Snow was chosen to represent Canada at the Venice Biennale in 1970.<sup>19</sup>

In *Michael Snow: Life & Work*, Martha Langford, in consultation with the artist, selected sixteen works by Snow from over five decades to demonstrate the themes present in his artistic production, as well as the discernible questions that his work has raised.

The defining moments of Michael Snow's life and career illuminate the history of Canadian art since the Second World War. In concert with the development of a unique culture, a national identity, and an international presence was the creative impetus among Canadians to rethink art in relation to process, technology, and everyday experience. Snow's process has been additive. A leading figure in new media and Conceptual art, Snow has never rejected painting and sculpture, measuring his own achievements alongside the work that inspired his generation.<sup>20</sup>

She calls Snow's process "additive,"<sup>21</sup> and indicates that it was led by the guiding principle of duality in terms of both materials and themes present in the work. This can be seen in his interest to create illusions that challenge perception, and his appreciation of the immateriality of light, which despite being immaterial has the capacity to inscribe itself tangibly in objects (in photographs) or representations of moods. Form, material and content all reflect one another in Snow's art - they are interconnected. Every medium he works with is always selected with intention and carefully considered within the totality of the artwork.

The tension between concept and medium is a theme that Snow confronts in many of his works, labeled as "fundamental conflict of modern art"<sup>22</sup> by art and media theorist and historian,

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<sup>18</sup> With the exception of *La Région Centrale*, the works Dompierre refers to are all photo-works. It is important to note that *Wavelength* (1967) is considered by many among the most significant films in Canadian cinema and international experimental cinema, which dates from his New York period.

<sup>19</sup> Louise Dompierre, "Embodied Vision: The Painting, Sculpture, Photo=Work, Sound Installation, Music, Holographic Work, Films and Books of Michael Snow from 1970 to 1973." in *The Michael Snow Project: Visual Art, 1951-1993* ed. Dennis Reid et. al. (Toronto: Art Gallery of Ontario, The Power Plant, and Knopf Canada, 1994): 392.

<sup>20</sup> Langford, *Michael Snow: Life & Work*, 41.

<sup>21</sup> Ibid.

<sup>22</sup> Gene Youngblood, "Icon and Idea in the World of Michael Snow." *Artscanada* 27 (1970): 4.

Gene Youngblood, who surveyed Snow's work in the 1970 retrospective exhibition held at the Art Gallery of Ontario (AGO), *Michael Snow / A Survey*. Youngblood explains that Snow challenges established aesthetic boundaries by creating pieces that combine multiple media in a way that avoids simple categorization.<sup>23</sup> Similarly, Snow rejects categories that others ascribe to his art and classifications of him as an artist within specific art movements. He has often been connected with the Conceptual art movement (or lauded as the "first major figure in Canadian Conceptual art"<sup>24</sup>), however he rejects this classification by insisting that his work is about form; likewise he rejects the label of Minimalist by insisting that he is, in fact, a "maximalist."<sup>25</sup> While he rejects these labels, as many artists do, some theorists have made compelling arguments regarding the conceptual and minimalist streak in Snow's work. One example is P. Adams Sitney, in his *Visionary Film* (1974), he describes parallels between structural films and minimalism in sculpture (both originated in New York and date to the same period and focused on stripping compositions of personal expression down to basic shapes or geometric forms, as well as aimed to blur distinctions between artistic media), ultimately hailing *Wavelength* (1967) as a "supreme achievement" of Structural film.<sup>26</sup>

The juxtaposition of different media in an artwork transforms them, along with the object status of the artwork, into intermedia. Intermedia works cannot be reduced to any one particular medium, and as such refuse the art object to be also reduced to any one of them. In an

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<sup>23</sup> Since 1967, Youngblood has had a weekly column in the Los Angeles Free Press, "Intermedia," the subjects of which range from film and the arts to science and technology. This culminated in the book *Expanded Cinema* (1970), where Snow's film *Wavelength* (1967) is treated at length from an intermedia perspective. See: Gene Youngblood, *Expanded cinema*. New York: Dutton, 1970.

<sup>24</sup> Robert J. Belton. *Sights of resistance: approaches to Canadian visual culture*. (Calgary: University of Calgary Press, 2001): 71.

<sup>25</sup> Langford, *Michael Snow: Life & Work*, 54.

<sup>26</sup> P. Adams Sitney, *Visionary Film: The American Avant-Garde, 1943-2000*, 3rd e.d (New York: Oxford University Press, 2002): 355. Sitney identified the overall shape of Snow's film *Wavelength* as a cone. This simple cone shape is perceived over the course of the film's duration of 45 minutes, during which we experience a continuous zoom, beginning in a wide angle shot and progressively zooming into a close-up shot, ending with an extreme close-up of a photo of water waves.

intermedia work, its media become also the content of that work by virtue of their juxtaposition and sometimes are also present as representations, i.e., a medium is (visually, sonically, etc.) represented through another medium. For example, Snow's *Door* (1979) is a photographic representation of a drawing of a door, where both the thing represented (door) and medium represented through the photo (drawing) are both representations; the first is a representation of the object itself and the second is of the (drawing) medium. More importantly, this second type of representation serves a self-reflexive function in this work, as it draws attention to the various media of representation present in this work - including linguistic representation (visual and sonic) in the title itself - and to the intermedia nature of the work.

In writing on the subject of Snow's films, *Rameau's Nephew by Diderot (Thanx to Dennis Young by Wilma Shoen)* (1972-74) and *\*Corpus Callosum* (2002), Martha Langford also refers to a number of paintings and sculptures Snow produced at the same time that relate to these films, and calls all of these works "clusters, or multi-generational families of resemblance."<sup>27</sup> These clusters make it worthwhile for the viewer to seek out patterns (conceptual, thematic, or aesthetic) through these different forms of representation and media, i.e., through "families of resemblance." Snow has often executed an idea in multiple media and material, which is most evident in his *Walking Woman* series. This series deals with the malleability inherent in all plastic arts, the limits of which are bound by the material and the medium chosen by the artist. Creating a representation of a walking woman in bronze sculpture imposes different limits and introduces different possibilities than one done in a charcoal drawing on paper. In the same way as his other works, the works in Snow's *Walking Woman* series contemplate both the medium- and the material-specific conditions, along with limits and possibilities, in the process of their making. The *Walking Woman* (a silhouette

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<sup>27</sup> Langford, 44.

of a woman in a dynamic pose) brings the centuries-long subject in painting, a woman in repose, into the dynamic state of walking, an activity more reflective of the 20th century and its incessant hustle. In other words, in *Walking Woman* works, Snow engages with ideas of malleability and dynamic state, which are represented in the contents, media and materials, as well as the overall composition of these works.

In 1994, The Power Plant (Toronto) and the AGO undertook a major retrospective of Snow's work that featured four simultaneous exhibitions, creating a comprehensive display of Snow's work across media. *The Michael Snow Project* retrospective was accompanied by a series of three catalogues and one book.<sup>28</sup> *The Michael Snow Project: Visual Art 1951-1993* is one of the publications in this series, and contains detailed and personal accounts of Snow's work and life. It is largely composed of texts and reproductions of Snow's visual art, and includes examples of sketches and preparatory drawings for his artworks, which provide a glimpse into this artist's process. Louise Dompierre's chapter "Embodied Vision: The Painting, Sculpture, Photo-Work, Sound Installation, Music, Holographic Work, Films and Books of Michael Snow from 1970 to 1993," analyzes and contextualizes several of Snow's works throughout this period. Dompierre asserts that in Snow's "methodical"<sup>29</sup> way of producing art, nothing is ever taken for granted, each element of the work is carefully thought out before execution<sup>30</sup> (see figures 2 and 3 in appendix A for examples of Snow's detailed notes for specific works).

Many of Snow's works play with the duality of illusion and reality, and invite the audience to identify the ways that media of representation (photography, painting, etc.)

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<sup>28</sup> The exhibition catalogues include: *The Michael Snow Project: Visual Art 1951-1993*; *The Michael Snow Project: Music/Sound: The Performed and Recorded Music/Sound of Michael Snow*; and *The Michael Snow Project: Presence and Absence: The Films of Michael Snow from 1956 to 1991*. The accompanying book is titled, *The Michael Snow Project: Collected Writings*.

<sup>29</sup> Dompierre, 401.

<sup>30</sup> Ibid.

participate in the process of constructing (re-presenting) the world.<sup>31</sup> In her book, *Figuring Redemption: Resighting My Self in the Art of Michael Snow*, Tila Landon Kellman draws attention to this aspect of Snow's work in her discussion of the self-referential nature of Snow's work.<sup>32</sup> She argues that through Snow's exploration of the "intrinsic properties and capabilities of a medium,"<sup>33</sup> there is an expectation of the audience to become aware of the material functions of the work.<sup>34</sup>

### **Photo-Works: Output and Process**

In *Michael Snow: Sequences: A History of His Art* (2015), Bruce Jenkins notes that photography began to displace painting as Snow's primary medium by the early 1970s. Snow ventured to define his photo-based works in distinctly painterly terms, explaining how the forms of the three-dimensional world are transformed in a photograph as an "incredibly thin distribution of chemicals...now all on the same physical plane, a physical object, the support of the image."<sup>35</sup>

In discussing Snow's style and technique, Langford notes that in Snow's photo-works, images are carefully constructed for the purpose of being photographed, or objects are made specifically for this purpose. This can be seen in *Meeting of Measures* (1983), a photo-work in which the subjects are sculptures that Snow made by hand, with colour added to the resulting photograph using watercolour paints.

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<sup>31</sup> Ibid., 404.

<sup>32</sup> It is important to note that the self-referential aspect of Snow's work has been explored by many others, especially in the case of his films. See: P. Adams Sitney, *Visionary Film: The American Avant-Garde* (1974); Bruce Elder, *Image and identity: Reflections on Canadian Film and Culture* (1989); Michael Snow, *Cover to Cover* (1975); Alan Fleischer and Hubert Damisch, *Panoramique* (1999); Dennis Reid et al., *The Michael Snow Project: Visual Art, 1951-1993* (1994).

<sup>33</sup> Tila Landon Kellman, *Figuring Redemption: Resighting My Self in the Art of Michael Snow*. (Ontario: Wilfrid Laurier Press, 2002), 1.

<sup>34</sup> Ibid.

<sup>35</sup> Bruce Jenkins, Michael Snow, and Gloria Moure, *Michael Snow: Sequences: A History of His Art*, Ediciones Polígrafa, 2015: 23.

According to R. Bruce Elder, avant-garde film in Canada (which began in the 1960s - decades following other countries) is rooted in the photographic image.<sup>36</sup> However, photography resists the modernist principle that a work of art should remain within the boundaries of the medium in which it was made. Elder refers to several artworks that exemplify this principle<sup>37</sup>, but especially painting, where “the process of emptying an art form of all but its essential elements was destined to culminate on a work that was about nothing at all.”<sup>38</sup> A photograph resists being “about nothing” - it is always about something, signifying that which was once before the camera lens or in the photographic enlarger. The camera has transformational capabilities:

[Snow] demonstrates how an image from one medium is transformed when it is incorporated in another. In *One Second in Montreal* (1969), for example, a series of thirty-one still photographs are reproduced in a motion picture. Each is presented for a protracted duration [...] Duration, Snow demonstrates, is one of the filmmaker’s fundamental materials, even more fundamental than motion because without duration there can be no motion [...] In a similar vein, *Side Seat Paintings Slides Sound Film* (1970) shows that a photograph of a slide produces different effects than does the slide itself, and that a slide of a painting produces different effects than does the painting itself.<sup>39</sup>

The advantage that film has over photography is time (duration) and the capacity for movement. Snow resists another notion, to which modernist artists drew much of their attention and efforts, that “representational elements reduced a work of art from an object to an image; rather than being (or presenting) itself, it represented something else.”<sup>40</sup> He defies it by using multiple media in his compositions and establishing a dialogue between them.

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<sup>36</sup> R. Bruce Elder, “The Photographic Image in Avant-Garde Film,” in *Image and Identity: reflections on Canadian film and culture* (Ontario: Wilfrid Laurier University Press in collaboration with the Academy of Canadian Cinema & Television, 1989), 263.

<sup>37</sup> Elder refers to Kazimir Malevich’s *White on White* paintings (c.1918), the novels of Alain Robbe-Grillet, and particularly the novels of Gustav Flaubert. See: Elder, 264.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid., 266.

Re-presentation, or what Langford calls “repetition with a difference,”<sup>41</sup> became an important element of Snow’s art practice, especially in his work with the photographic medium. Snow’s sculpture *Atlantic* (1967) and his film *Wavelength* (1967), serve as very good examples of visual and thematic re-presentation. Langford points out that *Wavelength* concludes with a close-up of a photograph (a black and white photograph of water waves), which was one of many photographs of waves that Snow shot for *Atlantic*; several of these were used in the sculpture and likely also the one included in the film. In both works, Snow explores two main themes: waves (light waves, sound waves, water waves, which are fundamentally dynamic and in sync with planetary movements) and movement (of waves, of images in cinema, of light in photography as in writing with light, and of photons that travel at the speed of light from the Sun to earth and to our eyes). Because these themes are re-presented differently in both works, one could conclude that in these works thematic re-presentation as a “repetition with a difference” aims at further variance, whereas visual re-presentation as a “repetition with a difference” aims to maintain a certain degree of visual affinity between these works.

Snow’s photo-works have been exhibited across North America, Europe, Asia, and Australia. However, there are fewer critical and analytic texts that focus on his photo-works than on other areas of his artistic practice. In her review of the 1976 exhibition at MoMA, “Projects: Michael Snow, Photographs,” film critic Amy Taubin observed how, compared to his work in film, Snow’s photo-work received very little attention, which she called “disturbing.”<sup>42</sup> According to Taubin, Snow’s photo-works do not capture candid moments but rather the inherent character of the photographic medium (to blend reality and illusion together), thereby leading viewers to

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<sup>41</sup> Langford, 45.

<sup>42</sup> Taubin, Amy. “Doubled Visions.” October 4 (1977): 33.



investigate the nature of perception itself.<sup>43</sup> All of Snow's photo-based works are pre-conceived - although he has always been open to the element of chance, should it suit the overall composition — carefully composed and (nearly always) shot in a studio.<sup>44</sup>

In 1999, *Panoramique* was among the largest retrospective exhibitions of Snow's photo-works and films: it took place at the Palais des Beaux-Arts in Brussels, and subsequently traveled to Paris and Geneva.<sup>45</sup> In the accompanying exhibition catalogue, *Michael Snow: Panoramique: Photographic Works and Films, 1962-1999*, Walter Klepac states that Snow's first photographic work, *Four to Five* (1962), was a part of the on-going *Walking Woman* series, and was made up of sixteen gelatin silver prints documenting the *Walking Woman* (a life-sized cut out) around New York City. He asserts that *Four to Five*, in blurring the lines between high art and urban street life, reflects the changing attitudes toward art at the time of its production, i.e. the nature of artwork and how it relates to the broader cultural production of the times.<sup>46</sup> Klepac refers to several of Snow's works as self-referential and therefore also representational, because "the camera makes representations, and the photograph can be a representation of its own making."<sup>47</sup> He uses the examples of *Red5* (1974) and *Morning in Holland* (1964), photo-works that were created methodically and document the accumulation (*Red5*) and the revealing (*Morning in Holland*), in the case of *Morning in Holland*) of photographs, thus being representations of the process of their own making.

The Philadelphia Museum of Art held a retrospective exhibition of Snow's photo-works in 2014 titled, *Photo-Centric*. This was the only North American museum exhibition of his photo-

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<sup>43</sup> Ibid., 35.

<sup>44</sup> There are some photo-works that were not shot in the studio, e.g. *Four to Five* (1962), *Venetian Blind* (1970), and *Atlantic* (1967).

<sup>45</sup> The Centre national de la photographie in Paris, France; the Centre pour l'image contemporaine, Saint-Gervais in Geneva, Switzerland.

<sup>46</sup> Walter Klepac, "Photo-Philosophical Investigations: Photographic Works of Michael Snow 1962-1999" in *Michael Snow: Panoramique, Photographic Works & Films 1962-1999*, (Paris: Centre national de la Photographie), 83.

<sup>47</sup> Ibid.

works since *Projects* at MoMA in 1976, the first exhibition of his photo-works.<sup>48</sup> In the *Photo-Centric* exhibition, Snow's photo-works were displayed in a chronological arrangement, starting with the first piece *Four to Five* up until *Powers of Two* (2003). The exhibition catalogue includes two essays, one by curator Adelina Vlas and the other by Snow. The essay by Vlas examines each of the thirty-four works in this exhibition, and describes this body of work as a study of transformations "of subject into image by whatever means available."<sup>49</sup> Vlas also explains how these photo-works by Snow construct realities that require active participation from viewers to "engage an embodied perception."<sup>50</sup> When displayed in physical space of an exhibition, some of these photo-works take on the qualities of a sculpture or an installation, offering opportunities for the audience to engage with photography outside of a frame. Moreover, the physical presence of some of these photo-works solicits varying degrees of physical participation from viewers. Works such as *Crouch, Leap, Land* (1970), where photographs are suspended from the ceiling and one must crouch underneath to look up and see the image, or *Digest* (1970), where one must put on gloves to move through a series of photographs that methodically document the process in making of this work (digest as a compendium) and its final stage (digest as a summary: a photograph of protruding objects submerged in a sink filled with a black resin), do not allow a viewer to remain passive.<sup>51</sup>

In an article from a 2005 issue of *October*, Jean Arnaud examines four of Snow's photo-works<sup>52</sup> to illustrate that the artist's overall approach takes into consideration how the work's

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<sup>48</sup> Karen Rosenberg, "Multiple Exposures, Looking Both Ways: Michael Snow's Photographs and Other Works in Philadelphia," *New York Times*, February 6, 2014. <<http://www.nytimes.com/2014/02/07/arts/design/michael-snows-photographs-and-other-works-in-philadelphia.html>>. Accessed January 30, 2017.

<sup>49</sup> Adelina Vlas, e.d. *Michael Snow Photo-Centric* (New Haven: Yale University Press, 2014): 9.

<sup>50</sup> *Ibid.*, 16.

<sup>51</sup> Martha Langford, "Strange Bedfellows: Appropriations of the Vernacular by Photographic Artists." *Photography and Culture* 1 (2008): 76.

<sup>52</sup> *Imposition* (1976), *VUEEUV* (1998), *Places des peaux* (1998) and *Digest* (1970).

meaning will be received through its medium and materials.<sup>53</sup> This idea has its roots in the modernist perspective, namely that the content of an art work should not be external to the reality of the medium through which it is created, however, as Arnaud implies, it is taken further in Snow's works. . However, Snow's photo-works, in fact, unsettle the cornerstone of the modernist perspective by introducing an element of disruption through their intermedia existence, i.e. through the refusal of these works to be fixed in any one medium, by occupying the in-between position or "inter," which their content equally reflects.<sup>54</sup> Being attuned to the material properties of each medium, rather than making work that speaks to one particular materiality, Snow engages in a postmodernist media bricolage that places these media, their materialities and forms of visual representation in an ongoing dialogue, which is actualized by viewers. Hubert Damisch compares Snow to Marcel Duchamp, as they each invite the viewer into the work to investigate and consider what it is really about, because it is deeper than a first glance allows.<sup>55</sup> Indeed, as already implied by Arnaud, Snow's photo-works are a continual exploration of "things and their representation. Most of his work affirms the materiality of the image by situating the image in the space of sculpture, and his overall approach considers how the viewer will receive the image through the mediums and surfaces that are used."<sup>56</sup> Across media, the content and material structure of artworks are put into dialogue with one another.

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<sup>53</sup> Arnaud, Jean and Stevens, Molly. "Touching to See." October 114 (2005): 5.

<sup>54</sup> Bruce Elder also defines Snow's films and photo-works within a postmodern framework, which he distinguishes from modernism. For more, see: Bruce Elder, "The Photographic Image in Canadian Avant-Garde Film" in *Image and identity: reflections on Canadian film and culture* (1989): 269.

<sup>55</sup> Hubert Damisch, "Concert (Portrait of an Artist as Michael Snow)" in *Michael Snow: Panoramique, Photographic Works & Films 1962-1999* (Paris: Centre National de la Photographie), 26.

<sup>56</sup> Arnaud, 5.

## Snow Himself

Michael Snow has written extensively on his own work. On the occasion of his retrospective exhibition at the Art Gallery of Ontario in 1994, a book of his writings was published, titled *The Collected Writings of Michael Snow* (1994). Snow and Louise Dompierre worked together on the selection of texts by Snow for his book. This collection includes texts written by Snow at different points in his career, as well as several interview transcripts in which Snow reflects on a number of works and artists important to him throughout his career. In “Admission (or, Marcel Duchamp),” Snow notes Duchamp as an important influence on him since 1948.<sup>57</sup> For example, in the *Walking Woman* series, Snow’s works flipped Duchamp’s idea of bringing ordinary objects into the realm of the art gallery, by bringing art objects (“a ‘sign’ from within the art context”) out into the world.<sup>58</sup>

The catalogue for the 1999 exhibition *Panoramique* includes a text written by Snow that speaks at large to his photographic practice, but also explicitly to the works selected for the exhibition. It is evident in this text that the transformation of a photo-work’s subject in the process of becoming a photographic object is most important to Snow.<sup>59</sup> Furthermore, it would be incorrect to assume that the photographic object itself is the end point of Snow’s photo-work or that the fixed, material object itself is the goal. To the contrary, the viewers step in where the artist has left off, viewers activate the object through their inquiries into the nature of the photo-work’s composition and the interplay between its elements (form, material, content). Indeed,

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<sup>57</sup> Michael Snow, “Admission (or, Marcel Duchamp)” in *The Collected Writings of Michael Snow* (Waterloo: Wilfred Laurier Univ. Press, 2010): 286.

<sup>58</sup> Ibid., 287. *Four to Five* (1964) is a good example of this, since its contents are documentations of the *Walking Woman* in different parts and streets of New York City. Snow also painted the *Walking Woman* on the door of Graeme Ferguson’s car, who drove it around Manhattan. This way, *Walking Woman* would ride around the city or be stuck in its traffic.

<sup>59</sup> Michael Snow, “Notes on the Whys and Hows of my Photographic Works,” in *Michael Snow: Panoramique, Photographic Works & Films 1962-1999* (Paris: Centre National de la Photographie), 113.

Snow's photo-works entice the viewer to step in and engage with the work, and for those familiar with his other artwork the inquiry extends beyond the present work, as it might share thematic and visual elements with other works by Snow. This is why his works appear to be often made in dialogue with one another. For example (and as previously noted), the photograph of water that is slowly zoomed in on in *Wavelength* (1967) was taken on the same day as the photographs that make up the photo-based sculpture *Atlantic* (1967); additionally, next to this photograph is an image of the *Walking Woman*.

One of the possibilities offered by photography is the control over size, an important area of inquiry for Snow in his photo-works. A very good example of Snow's exploration of size in a photo-work is *Door* (1979). *Door* is a colour photograph of a drawing printed to the size of a standard house door, with the intention to create what Snow called a "mental/optical jump in scale from the original (a kind of zoom)".<sup>60</sup> The subject (content) of this photo-work is a watercolour painting of a door<sup>61</sup> (which was made specifically for this piece). A lit match is the only source of illumination in this work — the only photographic representation in this photo-work and the final layer of representation (among several others) in its composition. Snow's plastic playfulness with the notion of reality and representation in photography and painting really comes to the fore in his description of this work, when he states: "Some of the shadows (for example, the doorknob) were painted, some were 'real.' When the 'door' is normal door size (Western) the hand is gigantic."<sup>62</sup> In works like this, Snow explores "materiality and scale to create visual juxtapositions."<sup>63</sup> Many of Snow's photo-works explore size in relation to the subject

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<sup>60</sup> Michael Snow and Louise Dompierre, *The Collected Writings of Michael Snow* (Waterloo: Wilfrid Laurier Univ. Press, 2010), 291.

<sup>61</sup> This photo-work is concerned with the tension between reality and representation, which is intrinsic to photographic media. It is explored through various juxtapositions (of media, of scale, of texture, of illumination) in the work's composition, thus bringing attention to tension and prompting viewers to consider the nature of photographic image and representation itself.

<sup>62</sup> Snow and Dompierre, 291.

<sup>63</sup> Martha Langford, "Style & Technique," 57.

of the composition and combine other visual media and sometimes multiple photographic objects, treating them as graphic layers in the visual composition, which become layers of experience and meaning for viewers. It is evident that Snow accords great attention in his photo-works to the nature of their physical existence; however, this introduces one significant limitation: it is extremely challenging to document these works. He explains: “because they are not just ‘images’ (if it were even possible), all my photo-works involve the physical nature of their existence, whether it’s a framed color print, a light box, or a suspended transparency cloth. This is an important factor, as is size. For this reason, many of these works are difficult to fully document.”<sup>64</sup> Although film and photography became Snow’s dominant modes of art production beginning in the 1960s, it is evident that painting and sculpture, are incorporated into these works. For the most part, this is done through photographing objects he made, as in *Waiting Room* (1978); alternatively, art materials are applied directly to photographs, for example in *Handed to Eyes* (1983) oil paint is applied to the surface of the photograph. Most importantly, by not fully departing from his roots in painting and sculpture, while exploring the possibilities of photographic media and combining these with other and newer media, Snow's photo-works endure as do the inquiries into these works by viewers.

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<sup>64</sup> Michael Snow, *Michael Snow: Sequences: A History of His Art*, Ediciones Polígrafa, 2015: 181.

## Chapter 2: Photographic Deterioration and Preservation

### Arrangement

Collections in archives contain the original accessioned materials (the primary sources), which have been selected, arranged, and described by an intermediary (archivists, librarians, etc.).<sup>65</sup> The order and arrangement of a collection may contain more complexities and nuances than may be implied in the catalogue. In *All This Stuff: Archiving the Artist*, Anna McNally, assistant archivist at the University of Westminster, provides recommendations on how to catalogue an artist's collection. In her recommendations, McNally insists that the archivists must have a good knowledge of the artist's work in order to understand the potential significance of what they find.<sup>66</sup> The first step should be to survey everything, and then to begin arranging the collection in a meaningful way. After objects have been arranged in series, the archivist should then describe each file or item, depending on time and resources, followed by re-housing into acid-free storage enclosures (folders, boxes, sleeves, etc.) with reference numbers that will link the physical objects with their catalogue record. Preserving original order, so as to respectfully retain original context and link between the materials and their provenance, is an important principle in archival theory and practice. In fact, it is the first tenet of the *Rules for Archival Description* (RAD). RAD was developed by the Canadian Council of Archives and covers all types of materials (textual, object, graphic, multimedia, etc.) and its guidelines have been followed in the cataloguing process of this thesis project.

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<sup>65</sup> McNally, 100.

<sup>66</sup> Ibid.

RAD is based on the principle of *respect des fonds*, a principle founded on two key concepts in archival studies: original order and provenance. This principle, therefore, asserts that the items in a collection that are undergoing archival arrangement must maintain their original physical and intellectual order, so that connections between objects and their provenance will not be severed.<sup>67</sup>

When it comes to the arrangement of documents, preservationists Mary Lynn Riztenthaler and Diane Vogt-O'Connor emphasize in *Photographs: Archival Care and Management* that meaningful internal order will help researchers to identify relationships among individual documents.<sup>68</sup> Arrangement produces two kinds of control over objects: physical and intellectual. Physical control ensures that documents in storage can be located and accessed, intellectual control ensures that users can identify which objects will be of interest or use to them.<sup>69</sup> Various types of physical enclosure systems are used in the archives in order to protect photographic materials from continuous exposure to light. Enclosure systems, therefore, belong within the purview of physical control. Archivists are required to take into account both the storage requirements for different photographic formats, and the “complex relationship between photographs and accompanying textual material,”<sup>70</sup> so as not to divorce objects from their contextual details, which is the function of the intellectual control in arrangement of a collection.

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<sup>67</sup> Canadian Committee on Archival Description. “Statement of Principals” in *Rules for Archival Description* (Ottawa: Bureau of Canadian Archivists, 2008): xxiii.

<sup>68</sup> Mary Lynn Riztenthaler and Diane Vogt-O'Connor, *Photographs: Archival Care and Management*. (Illinois: Society of American Archivists, 2006): 145

<sup>69</sup> *Ibid.*, 145.

<sup>70</sup> *Ibid.*, 147.



## Storage and Environmental Conditions

Proper storage conditions extends the functional life of film and photographic materials. In terms of housing for physical objects, Riztenthaler and Vogt-O'Connor emphasize the use of acid-free plastic over paper enclosures for the ease of handling; however, opaque paper envelopes, sleeves, or four-flap enclosures are recommended for storing film as they will provide protection from exposure to light. Objects with flaking or chipping emulsions should be housed in paper four-flap enclosures, as a way to reduce static electricity that could disperse emulsion fragments.<sup>71</sup> The Northeast Document Conservation Center (NDCC) provides an online resource for the care of photographs. In terms of storage systems, the NDCC recommends powder-coated steel cabinets as opposed to wood, for example, because wood often generates off-gases and peroxides that are deleterious to photographic objects.<sup>72</sup>

There are many ways of producing photographs. For this reason, there exist many types of photographic objects that archivists have to be able to identify, in order to store them according to the guidelines created for each type.<sup>73</sup> Prints and transparencies (negatives and reversals) require different storage and environmental considerations depending on the chemical makeup of the emulsion and the carrier. The rate of deterioration in photographic objects is directly connected to both the quality of processing, and the environmental conditions: temperature, relative humidity (RH), and lighting.<sup>74</sup> Arguably, proper storage and environment

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<sup>71</sup> Ibid., 243.

<sup>72</sup> "5.3 Care of Photographs," last modified 1999, <<https://www.nedcc.org/free-resources/preservation-leaflets/5.-photographs/5.3-care-of-photographs>>. Accessed January 30, 2017.

<sup>73</sup> The variety of photographic objects include (but not limited to): Daguerreotypes, tintypes, cyanotypes, platinum and palladium prints, collodion prints, gelatin silver prints, gelatin dry plate negatives, gelatin silver negatives, gelatin silver reversal film, Polaroids, etc.). For more information on these types of processes, see Stroebel et al., *Photographic Materials and Processes* (1986); Lavédrine, *Photographs of the Past: Processes and Preservation* (2009); James, *The Book of Alternative Photographic Processes*: 3rd edition (2015); Farber, *Historic Photographic Processes* (1998).

<sup>74</sup> Bertrand Lavédrine, *A Guide to the Preventive Conservation of Photograph Collections* (California: The Getty Conservation Institute), 2003: 12.

are the two most important preservation measures for collections of photographic prints and transparencies. Photographic materials are both chemically and physically vulnerable, due to their complex structures.<sup>75</sup> All enclosures used to house prints and transparencies should meet the specifications set out by the International Organization for Standardization (ISO). ISO 18902:2013 and ISO 18916:2007 provide the standards for enclosure formats, papers, plastics, adhesives, printing inks, all of which may be used in the storage and documentation process of photographic objects. These materials must also pass the Photographic Activity Test (PAT).<sup>76</sup>

ISO standards for the archival storage of black and white prints state that environmental conditions should consist of temperature no greater than 18°C (65°F) and of humidity between 30-50% RH.<sup>77</sup> These standards support the use of transparent plastic sleeves, providing these are made from appropriate material such as polyethylene, polypropylene, and polyester.<sup>78</sup>

Interestingly, Harvey and Rowman note that prints should not be stored with their corresponding transparencies; although, this may make sense from the standpoint of organizing a collection.

Deteriorating transparencies can off-gas and negatively impact prints. Further, for security reasons it is recommended to store transparencies and prints in different locations, so that should a disaster happen, such as damage by fire or water, some version of the image is still possible to be retrieved.<sup>79</sup> *A Guide to Preventive Conservation of Photograph Collections* by Bertrand Lavédrine et al. includes detailed methods for identifying film bases and paper substrates. They identify different

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<sup>75</sup> Ross Mahard Harvey, Martha R. Rowman, *The Preservation Management Handbook*, (Rowman & Littlefield Publishers, 2014): 184.

<sup>76</sup> "Imaging materials - Processed imaging materials - Photographic activity test for enclosure materials," last modified November 1, 2007, <211.67.52.20:8088/xitong/bz/%5CISO-18916-2007.pdf> Accessed 23 March 2017.

<sup>77</sup> Harvey and Rowman, 184.

<sup>78</sup> Ibid., 187.

<sup>79</sup> Ibid., 190.

forms of image degradation that are common to gelatin silver and chromogenic prints, (which comprise the bulk of the photographic objects currently in Snow's collection).<sup>80</sup>

The instability of dyes in chromogenic processing means that these materials (including prints, transparencies, and 35mm reversals) are the most susceptible to change. Additionally, the three dyes (yellow, cyan, and magenta) fade at different rates and in the respective order, creating tonal imbalance that becomes evident to the naked eye.<sup>81</sup> The American National Standards Institute recommends near-freezing conditions for the extended-term storage of chromogenic materials and objects.<sup>82</sup> According to the Library of Congress (LOC), for a collection containing photographic objects, as well as paper documents, the ideal relative humidity (RH) is between 40-50%. This RH, however, might be detrimental to transparencies, which should be stored at around 20-50%.<sup>83</sup> Storage temperatures should be kept as low as possible (0°C or below), and the highest recommended temperature for extended-term storage of black and white prints and transparencies with a polyester base is 18°C.<sup>84</sup>

According to J.M. Reilly, the founding director of the Image Permanence Institute in New York, Polaroids constitute the largest portion of non-chromogenic colour images.<sup>85</sup> Beginning in 1948 (one year after Dr. Edwin Land announced to the public his invention of instant photography), Polaroid hired "art consultants [...] to test Polaroid cameras, films, and related

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<sup>80</sup> According to the authors, gelatin silver prints are more susceptible to image fading, sulphiding and staining, yellowing, redox spots and silver mirroring; chromogenic prints are more susceptible to dye fading, highlight staining, binder degradation, microorganisms and insects, and physical degradation. For more see: Lavédrine et al, "The Vulnerability of Photographs," in *A Guide to the Preventive Conservation of Photograph Collections*, 3-23.

<sup>81</sup> Lavédrine, 12.

<sup>82</sup> J.M. Reilly, *Storage Guide for Color Photographic materials* (New York: Image Permanence Institute, 1998): 11.

<sup>83</sup> Library of Congress, "Care, Handling, and Storage of Photographs, Rev. d. 2002" (IFLA Core Programme Preservation and Conservation International Federation of Library Associations and Institutions). <<http://www.loc.gov/preservation/care/photolea.html>>. Accessed December 5, 2016.

<sup>84</sup> Ibid.

<sup>85</sup> Reilly, 7.

products in the studio as well as in the field.”<sup>86</sup> Art consultants included Ansel Adams, Jack Butler, Barbara Kasten, André Kertész, Robert Mapplethorpe, Andy Warhol, among many others.<sup>87</sup> Aesthetic possibilities aside, Polaroid’s instant film was also a handy tool for photographers, who used it to test for exposure settings before committing the image to film transparency.

While they may have superior dye stability, Polaroids have their own physical problems, these are mostly related to the chemicals inherent in their constitution. There are two types of Polaroid films: peel-apart and integral instant. The latter is what most people are familiar with when we talk about Polaroids, and it was introduced with the SX-70 model camera in 1972.<sup>88</sup> The integral instant film is also called “inherent”, because the chemicals used to develop the image remain within the photographic object. Polaroid published a guide in 1983 titled *Storing, Handling and Preserving Polaroid Photographs: A Guide*. Its recommendations for storage (for both peel-apart and integral instant films) are at a temperature of 16-21°C (60-70°F), and at a RH of 30-50%, with regular fluctuations in both to be avoided. The guide also states that high humidity is more harmful than high temperatures, “thus, a warm and dry storage place is preferable to a cool and moist one, although both should be avoided if possible.”<sup>89</sup>

*Authorization* (1969), one of Snow’s best-known works, takes a conceptual approach to instant photography. For this photo-work, Snow took multiple photographs of himself in a mirror, adhering each photograph to the mirror before shooting the next. The temporal aspect of Polaroid’s instant film has been transformed into the compositional element of this photo-work.

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<sup>86</sup> Mary-Kay Lombino, *The Polaroid Years: Instant Photography and Experimentation* (Munich: Vassar College and Prestel Verlag, 2013): 12.

<sup>87</sup> Ibid.

<sup>88</sup> Sylvie Penichon, *Twentieth-Century Color Photographs: Identification and Care*. LA: The Getty Conservation Institute, 2003: 262.

<sup>89</sup> Polaroid Corporation, *Polaroids : Storing, Handling and Preserving Polaroid Photographs: A Guide*. Boston : Focal Press, c1983.

<sup>90</sup> In *Authorization*, five Polaroids are taped to the surface of a mirror, “and in the image Snow is no longer visible behind the photos; the photographer disappeared as fast as the images developed.”<sup>91</sup> John P. McElhone, Chief Conservator at the National Gallery of Canada, had written recently about the unstable nature of the Polaroids in *Authorization*: “[These have been an] important point of concern over the years because it raises questions about the effectiveness of the coating step in protecting the silver image-forming particles and the aging characteristics of the coating material itself.”<sup>92</sup> McElhone is ultimately optimistic about the long-term life of these objects, which have remained in steady condition over the years in collection at the National Gallery.

## Digital Preservation and Access

Today, all information can be stored and transmitted as electronic data, and this has contributed to a significant change in the nature of archiving.<sup>93</sup> According to Geoffrey Batchen (a professor, curator, and writer focused on the history of photography), the principal function of the archivist in the digital age is “exchange rather than storage.”<sup>94</sup> The archive has become a ceaseless stream of data, living outside the confines of geographical borders and physical repositories. In other words, from the preservation perspective, the focus today is less on the conservation of the material objects and more on access (presentation, exhibition, circulation,

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<sup>90</sup> Walter Klepac, “Photo-philosophical investigations: Photographic Works of Michael Snow, 1962-1999”, in *Michael Snow: Panoramique, Photographic Works & Films 1962-1999* (Paris: Centre National de la Photographie), 83.

<sup>91</sup> As described by David Barrett in an exhibition review of “Shake It: An Instant History of the Polaroid” at the Pump House Gallery in London, 2009. For more see: David Barrett, “Shake It: An Instant History of the Polaroid,” *Art Monthly* 11.09: 20.

<sup>92</sup> John P. McElhone, “Michael Snow’s *Authorization*: Materials and Preservation,” in *National Gallery of Canada Review* 7 (2016): 89.

<sup>93</sup> Geoffrey Batchen, “The Art of Archiving” in *Deep Storage: Collecting, Storing, and Archiving in Art*, ed. Ingrid Schaffner and Matthias Winzen (New York: Prestel-Verlag, 1998): 47.

<sup>94</sup> Ibid.

and dissemination in general of data and objects as data [digitized objects]).<sup>95</sup> What was once available only to a very select few, often for a price, is now accessible (and often for low or no cost) to the masses on our devices. Though time consuming and costly, digitization efforts at institutions, primarily in the West (due to the low costs and openness of governments that allow this material to be shared with the public on the Internet), have introduced new forms of access, and opened new possibilities for innovation in archiving.

*Digital Snow* is an interactive, database-driven website and DVD-ROM created by La Fondation Daniel Langlois in Montréal, Canada. It is a great example of possibilities created through digital media and the web in the area of archiving and preservation, and it was also a very useful resource for this thesis project. First launched in 2002, *Digital Snow*, which has since been updated, includes a list of Snow's works (780 in total and across media) from 1938-2012, and of select, key exhibitions, as well as an extensive bibliography (a substantial selection of significant texts, some available in the PDF format) on Snow and his work.

*Digital Snow* is one component of a larger project, ANARCHIVE (edited by Anne-Marie Duguet), which was one of the first digital archives of media arts. ANARCHIVE also contains digital collections of other artists: of Antonio Muntadas, Thierry Kuntzel, Jean Otth, Fujiko Nakaya, Masaki Fujihata, and Peter Campus. Through the use of database software and the Internet, ANARCHIVE created a new, more participatory mode of engaging the public with digital assets and databases of interdisciplinary artists and their art, while resolving the difficult issue of adequately presenting interdisciplinary practices of these artists through the use of hyperlinks.

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<sup>95</sup> However, storage and management of digital assets has its own problems: server malfunction, system compatibility, data rot, as well as migration and storage (the perpetual need to increase the storage capacity of servers) are some of the new issues that archivists have to contend with today. Digitizing material objects that are already conserved is one thing, but maintaining the access to digital objects (with formats changing at rapid pace, and material deterioration through data depredation always being a threat) is another matter, one that requires even faster interventions than our relatively stable decades-old photochemical media.

ANARCHIVE introduced new ways to think of cultural memory and preservation in the age of digital media and the Internet by emphasizing connections (through hyperlinks) that already exist within archives, as well as possibilities of new ones.<sup>96</sup> Bruno Lessard, an Associate Professor in the School of Image Arts at Ryerson University, asserts that ANARCHIVE considers “central issues in digital archiving, virtual museum studies, and new media studies,”<sup>97</sup> allowing new media to investigate preservation in an interactive manner.<sup>98</sup> The *Digital Snow* database contains images, sounds, interviews, excerpts of films, music performances, documentations of installations, holographic works (all of which are difficult to capture on a page in a single picture or in text), all working to create a bigger, non-linear and interconnected picture of the artist. Lessard asserts that a goal of these projects is to make available through documentation and preservation, ephemeral art works, new media, and performance and/or site-specific works that are otherwise difficult to contain or describe outside of exhibition contexts.<sup>99</sup> In addition to making ephemeral works available through documentation and preservation, in Snow’s case ANARCHIVE connects these works with hundreds of other works in physical media (painting, sculpture, etc.).

ANARCHIVE deploys the hyperlink as a way to present a large body of Snow’s artistic output in a new way, in an interconnected manner, and with links to texts, thus approaches Snow’s body of work through the perspective of intertextuality and each data object in the database as a text (be it a representation of an artwork, of writing, or of an interview with Snow). As exciting and encouraging about the future digital initiatives like ANARCHIVE might be, digital assets and

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<sup>96</sup> Bruno Lessard, “Between Creation and Preservation: The ANARCHIVE Project,” *Convergence: The International Journal of Research into New Media Technologies* 15 (2009): 316.

<sup>97</sup> Ibid.

<sup>98</sup> Ibid., 317.

<sup>99</sup> Ibid., 320.

databases have their own share of challenges, and decomposition and obsolescence do not spare them.

Bertrand Lavédrine's *Photographs of the Past: Preservation and Process* offers a brief chapter on the best practices in digitization of photographic collections and the preservation of digital files.<sup>100</sup> When it comes to the digital reproduction of photographs, it is important to be aware of technical specificities and constraints. The transfer medium must be appropriate and determined by the original, whether it be a print or transparency. Lavédrine makes a distinction between “copying,” which applies only to an image that is visible in reflected light (paper prints), and “duplicating”, for images visible by way of refracted light through transparency (negatives, slides, etc.)<sup>101</sup> This distinction is important because “each type of photograph (e.g., negative, positive, reversal) has individual characteristics. The transfer medium must be appropriate.”<sup>102</sup> An inherent aspect of these modes of analogue reproduction is that information is lost with each new facsimile; the challenge, according to the author, is to minimize that loss. Lavédrine's recommendation is to use large format film in order to retain the information of the original.<sup>103</sup> Under the right conditions, analogue images (prints and transparencies) have a superior lifespan to digital images, which will often lose data or become corrupted over time unless maintained through migration to new formats and codecs, as well as accessed periodically (depending on the storage media) to prevent data degradation.

In the preservation guide by the National Film Preservation Foundation (NFP), the “Duplication” chapter concentrates on duplication in protecting the originals. Duplicates are

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<sup>100</sup> Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (California: The Getty Institute, 2009): 305-310.

<sup>101</sup> Lavédrine, *A Guide to the Preventive Conservation of Photograph Collections*, 180.

<sup>102</sup> Ibid.

<sup>103</sup> Ibid.



made for public access so that original films can be kept in cold storage, which slows the deterioration process. While this guide is speaking specifically to motion picture film, the same rules can apply to transparencies (negative and reversal) used for photographic purposes. NFP states that the highest standard for protecting an original film, is by creating new film masters; however, this task is expensive and laborious.<sup>104</sup> New film masters and duplicates (known as access copies) ensure the protection of film content, and film originals from handling and damage.<sup>105</sup> Film-to-film preservation is preferred to digitization, which fails to capture inherent qualities and information from original films, and has unknown consequences for archival values of long-term preservation.

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<sup>104</sup> National Film Preservation Foundation, “Duplication” in *The Film Preservation Guide* (California: National Film Preservation Foundation, 2004): 42.

<sup>105</sup> Ibid.

## **Chapter 3: The Collection: Cataloguing Process and Object Analysis**

### **Cataloguing Process**

The collection analyzed and catalogued for this project has resided in a wooden cupboard on the third floor of Michael Snow's house in Toronto, which, even in mid-January can get very hot. Needless to say, some of the photographic materials in this collection are no longer in good condition. This collection consists largely of photographic objects with some notes and sketches by Snow, as well as paper copies of e-mail messages pertaining to his photo-works included and related to this collection. It spans Snow's artistic career, with a date range of ca.1940-2012. Their original arrangement was somewhat arbitrary, with items partially grouped by projects and stored in recycled folders and envelopes, often with crossed out and multiple inscriptions (see figure 4 in appendix A). As this collection will likely not stay in its current location for much longer, and will be acquired by an institution with its own standards and procedures, this collection has been left in the order it was found, which the catalogue I produced for this thesis reflects.

My cataloguing process began in December of 2016 and was completed at the end of March, 2017. The total count of items in this collection is 6,351. The sum of objects according to photographic materials (appendix C includes further breakdown of these, according to size), includes:

1. Gelatin silver prints: 1040
2. Chromogenic (colour) prints: 2713
3. 35mm slides: 1085
4. Gelatin silver transparencies (35mm): 589
5. Gelatin silver transparencies (other sized): 132
6. Chromogenic transparencies (35mm): 624
7. Chromogenic transparencies (other sized): 275
8. Contact sheets (both gelatin silver and chromogenic): 244

9. Polaroid: 521
10. Instax prints: 11
11. 16mm film (strips): 58
12. Inkjet prints: 66
13. Duratrans: 62

I tried to make this process simple by using a spreadsheet format, which can be imported into a museum database in the future (please refer to appendix D to see the order in which this collection was inventoried). The inventory contains 232 entries, based predominantly on the enclosure (folder or envelope) that contained the objects (to see the final breakdown of photographic objects in the collection according to their type (based on film and paper substrates) and physical size, please refer to appendix C). The elements, or areas of description, used in this spreadsheet include a reference number (corresponding to the housing and order in the collection), creator, title, scope, date, extent, scale, inscriptions, photographic materials, two sections for notes, physical condition, and publishing information. Definitions and more information on these areas are available in the guide that I produced for this catalogue, Michael Snow Photo-Works Collection: Cataloguing Guide (please see appendix B). Throughout the cataloguing process, Snow was very generous with offering information; first, by pointing out which objects and shelves in the cupboard that contained the collection did not fully pertain to this cataloguing project and, second, by helping identify several photographs. His presence during the cataloguing process helped ensure that the objects in the collection are being properly identified, arranged and described in the catalogue, while providing me with reassurance that the provenance of this collection is intact.

## Condition

In Snow's collection, chromogenic prints and transparencies have sustained the most damage, after forty years of residing in a wooden cupboard of a hot attic (see figure 5 in appendix A). Even when kept in a dark environment, chromogenic transparencies are susceptible to fading, and if left unattended too long, shifts in colour may be not even possible to correct digitally.<sup>106</sup> Numerous chromogenic materials (specifically 35mm transparencies) in this collection suffer from significant colour shifts, the main causes of which have been temperature and relative humidity in the attic that accelerated the chemical decomposition of these materials. Many of the black and white (peel-apart) Polaroids in this collection have also deteriorated, due to sulphiding (see figures 6 and 7 in appendix A). Sulphiding is caused by the residual chemicals, mainly fixer (sodium thiosulphate) that breaks down in high relative humidity and releases reactive sulphur, which reacts with the leftover silver ions. Sulphiding causes yellowing of the non-image areas of the photograph, and eventually these become brown. Colour Polaroids in this collection have also deteriorated. Many of the colour integral film Polaroids display cracking in the emulsion (please refer to figure 8 in appendix A). Because these materials have substantially deteriorated, they must be digitized as soon as possible and placed into proper enclosures and environmental conditions. Prints and transparencies will have to be separated, due to their different preservation requirements.

Despite the less than ideal environment and enclosures for photographic objects, the majority of materials in this collection appear to be in adequate condition, and will benefit from archival storage conditions. Given Snow's reputation as a world renowned artist and one of

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<sup>106</sup> Lavédrine, *Photographs of the Past: Process and Preservation*, 262.

Canada's greatest artists, and the amount of upcoming exhibitions and forthcoming publications on his work, it is likely that this collection will be of particular interest to curators and scholars. Future enclosures for this collection should accommodate handling concerns by using transparent plastic sheets for prints, to minimize damage. Due to their fragility, transparencies should not be handled unless by trained individuals (archivists or conservators ideally), and should be kept in cold storage, after being digitized.

### **Objects in the Collection**

Almost all of the photographic objects in this collection relate to artworks by Snow, either as documentation of creation and installation of works, or as film stills, contact sheets, print tests, and rejected prints. The objects in this collection provide a great opportunity to learn more about each artwork and, in particular, about Snow's creative process; namely, how his ideas develop, are worked out in notes, articulated in sketches, and shaped by photographic tests and documentations.

Snow uses the photographic medium in unconventional ways in his photo-works. His photo-works are self-reflexive and reveal how they were made (figure 9 in appendix A). Bearing this in mind, many of the objects in Snow's collection can also be considered as integral parts of his art works, because they are compositional elements included in the making of the final work and are therefore documents of that process. This is highlighted by Snow's work with instant photography, for example in both *A Wooden Look* (1969) and *Red5* (1974), Polaroid instant film is used in the process of creating (and documenting) the final work, "additively accumulating the

way a painting is built up from successive brush strokes.”<sup>107</sup> These objects provide not only supplementary understanding and insight into Snow’s art and photo-works, but also into the artist’s process. The materials in this collection are important because in revealing Snow’s creative process, they also show how certain works relate to each other or have led to the creation of other pieces.

### **Recommendations and Future Prospects**

Photo-works figure prominently in Snow’s vast body of artistic output, and can be also seen as coinciding with his progressive shift from visual art to cinema; both originating in the *Walking Woman* (1961-67) series (photo-works with *Four to Five*, films with *New York Eye and Ear Control*) and during his time in New York. Snow’s work is included in collections at numerous institutions in Canada and abroad. Among others within Canada, many of his works have been collected by the Art Gallery of Ontario (AGO) and the National Gallery of Canada (NGC). Although the AGO’s collection holds several of Snow’s artworks, the majority of his materials it holds consists of notes and paper documents<sup>108</sup>; the NGC holds more of his artworks than his notes and documentation materials in its collection, in comparison with the AGO. From both research and preservation perspectives, keeping the artwork and related paper documents together at one institution, as opposed to dispersing them between several, is generally the best approach to take when considering institutions for a donation of an artist’s collection. For example, conservation and on-going preservation concerns, monitoring the condition of working

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<sup>107</sup> Michael Snow, *The Collected Writings of Michael Snow* (Waterloo: Wilfred Laurier Univ. Press, 2010): 282.

<sup>108</sup> The objects included in the Michael Snow Fonds were transferred directly to the E.P. Taylor Research Library & Archives at the Art Gallery of Ontario by the artist in two donations, 1992 and 1996, following *The Michael Snow Project* retrospective. For more on this fonds, see: Art Gallery of Ontario, E.P. Taylor Research Library & Archives, CA OTAG SC052, Description & Finding Aid.

materials (state of paper documents and state of artworks) would be much simpler to do with one institution. Since the NGC already has a substantial number of Snow's works in its collection,<sup>109</sup> his photographic collection, catalogued for this thesis would greatly enhance NGC's existing collection, both in terms of new research on Snow's photo-works and their future exhibitions, as it would provide further insight and contextual information. For example, in an exhibition, the contents of this collection (Snow's notes, sketches, photographic tests and working prints) could be put in dialogue with his final photo-works by being displayed with these works. Such a display has the potential to spur new ways of thinking about Snow's photo-works and lead to new research.

In recent years, materials from artist collections often appear in exhibitions alongside artworks to which they relate, thus providing historical context for understanding the artist's professional practice and personal life.<sup>110</sup> The variety and the quantity of materials found in artist's (personal) collections pose some burden to institutions, as they try to make these materials accessible to researchers. While an artist's collection contains primary sources that researchers want to access, archivists implicitly intervene through the process of selecting and arranging documents.<sup>111</sup> Collaboration and cooperation between living artists and archivists makes it possible for artists to participate in the process of creating their historical record, by providing information that helps archivists determine which materials are of importance and which are not. Snow's photo-work collection provides a behind-the-scenes look at the creation of some of his best known works of art, and into Snow's process, whereby every aspect and detail of the work, from its conception to execution, is carefully considered. The details divulged by the

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<sup>109</sup> According to the National Gallery's website, they hold 76 works across media from Michael Snow.

<sup>110</sup> Melissa Gill, "Artist Archives at the Getty Research Institute," *News From the Field* (2016): 306, accessed March 29 2017, doi:10.1080/01973762

<sup>111</sup> Ibid.

materials in this collection reveal the artist's working method: how details are carefully preconceived and executed for the final piece. Therefore, Snow's photo-works collection will be an invaluable resource for art historians, scholars studying specific photo-works included in this collection, as well as those interested in Snow's process, and scholars studying issues in preservation of photographic media and intermedia works.

Lastly, ANARCHIVE has set a precedent for considering new ways to approach the practice of archiving works by new media and multidisciplinary artists. By deploying digital media in its archiving projects, ANARCHIVE provides a platform for thinking about art works not as singular entities, but instead how they relate to each other and provide deeper understandings of the artist's philosophy. The materials in Snow's collection provide significant supplementary information on his photo-works and will be of tremendous interest and use to scholars, curators, and people interested in Snow, in general. This collection should, therefore, be made accessible to the public. By digitizing materials in collection, this collection could be made widely available, while keeping the physical materials safe from external damage, e.g. handling and environmental factors. Moreover, this collection in digital form would greatly complement the existing ANARCHIVE project, Digital Snow, which was an indispensable resource in this thesis project, and holds the potential to open new paths for future research on this important Canadian artist.



## **Conclusion**

The objective of this thesis project was to research, identify and implement the most suitable and effective approach for cataloguing a photographic collection of a multidisciplinary artist, Michael Snow. The appended catalogue (appendix D) demonstrates that this objective was met. Once this collection is procured by a collecting institution, with the resources to appropriately store and preserve these materials for perpetuity, it will undergo somewhat of a transformation (physical, by being rehoused, and logistical, by adhering to the institution's cataloguing standards) as it assimilates to the practices and procedures already in place.

Michael Snow is an important and prolific Canadian artist, whose work continues to be exhibited and critically acclaimed around the world. Snow's photo-works are inseparable from his work in other media, as his practice has consistently explored ideas through more than one avenue. Through investigating different ways that the camera manipulates or represents reality, and producing images in ways that are unconventional and depart from the tradition of framed photo on the gallery wall, Snow is an innovator in experimental post-modern photo practices. Therefore, Snow's photographic collection (with its invaluable materials) will be an indispensable resource for research, as it will provide curators, art historians, and scholars with a plethora of contextual information and informative details on the creation of many photo-works by Michael Snow. I am certain that these materials will be used in the future, whether for research, exhibition, or publication.

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Appendix A: Michael Snow Photo-Works Collection: Reference Images



Fig. 1  
The current state of Snow's  
photo collection.  
Photo taken by Ariel Bader-  
Shamai, used with permission of  
the artist.



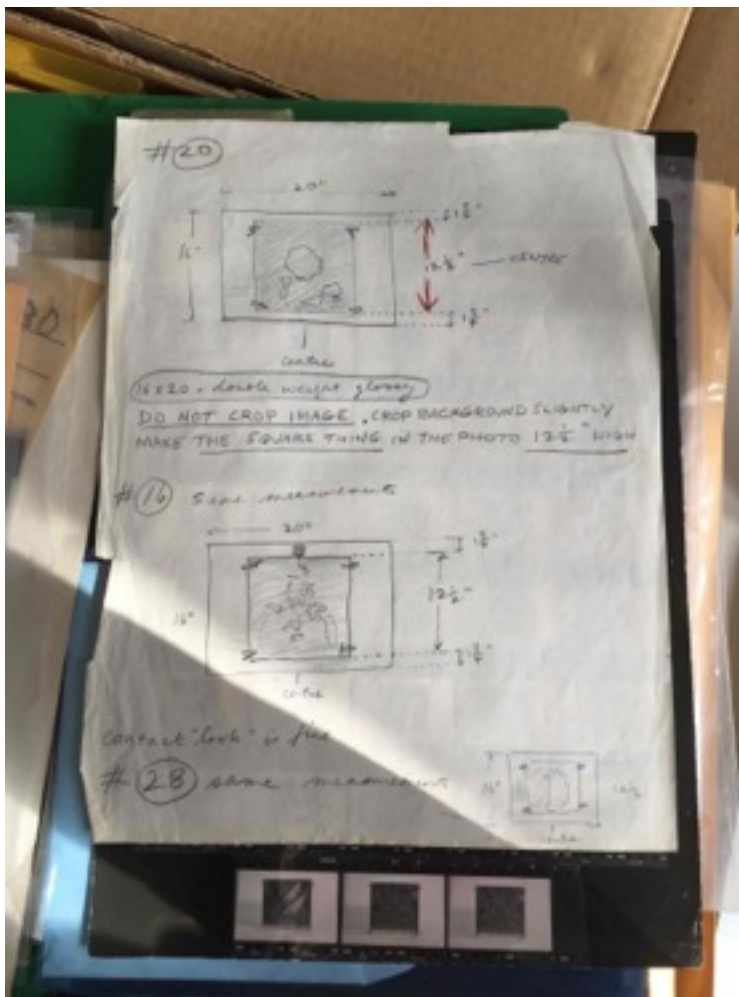


Fig. 2

Photo taken by Ariel Bader-Shamai, used with permission of the artist.



Fig. 3

Photo taken by Ariel Bader-Shamai, used with permission of the artist.



Fig. 4

Photo taken by Ariel Bader-Shamai, used with permission of the artist.



Fig. 5

Photo taken by Ariel Bader-Shamai, used with permission of the artist.



Fig. 6

Photo taken by Ariel Bader-Shamai,  
used with permission of the artist.



Fig. 7

Photo taken by Ariel Bader-Shamai,  
used with permission of the artist.



Fig. 8

Photo taken by Ariel Bader-Shamai, used with permission of the artist.

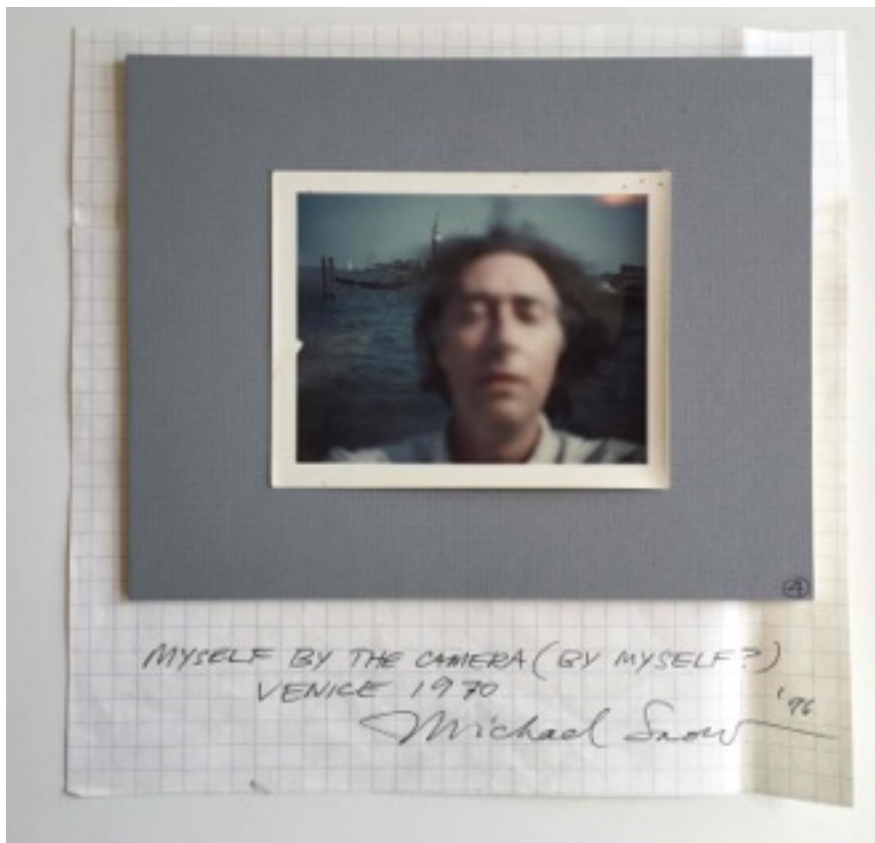


Fig. 9

Photo taken by Ariel Bader-Shamai, used with permission of the artist.

## **Michael Snow Photo-Works Collection**

### **Dates of creation:**

ca. 1940-2012

### **Extent:**

1. Gelatin silver prints: 1040
2. Chromogenic (colour) prints: 2713
3. 35mm slides: 1085
4. Gelatin silver transparencies (35mm): 143
5. Gelatin silver transparencies (other sized): 143
6. Chromogenic transparencies (35mm): 624
7. Chromogenic transparencies (other sized): 275
8. Contact sheets (both gelatin silver and chromogenic): 244
9. Polaroid: 521
10. Instax prints: 11
11. 16mm film (strips): 58
12. Inkjet prints: 66
13. Reversal: 62

### **Biographical Sketch:**

Michael Snow (1929 - ) is a Canadian artist working across media, including painting, sculpture, photography, film, video, holography, music, drawing, books, and more. He studied art (mainly painting, drawing and sculpture) and design at the Ontario College of Art. His first solo exhibition was held at the Isaacs Gallery in Toronto in 1956. In 1970, Snow was chosen to represent Canada at the Venice Biennale. Snow's work has been exhibited across North and South America, Europe, Asia, and Australia. Snow continues to make work

### **Scope:**

Fonds consists of files contained within Michael Snow's collection of photo-works. This includes photographic materials (prints and transparencies), some printed email correspondence, preparatory sketches and drawings, exhibition documentation and announcements, CD-ROMs. This project focuses on the photographic material within this collection.

#### *Contains series:*

1. Photo-works (includes preparatory work and prints, originals, final prints)
2. Artworks (non-photographic works, includes preparatory work and documentation)
3. Exhibition material
  - A. Views and installation
  - B. Other documents related to exhibitions
4. Musical documentation
  - C. CCMC
5. Publications
6. Life (outside of art making)

**Custodial history:**

The fonds is currently in possession of the artist.

*Arrangement:*

The fonds has been arranged by the archivist following the original order of the creator.

**Provenance access point:**

Michael Snow (1928- )

Element	Description	guidelines
Title	Original title of the work, as given by the creator	Record the title as it is listed either by ANARCHIVE, The Centre for Contemporary Canadian Art Database, or
Series identifier	Unambiguous numerical or alphanumerical reference to the file.	
Creator	An entity primarily responsible for making the resource.	Use accepted authority files, including Getty ULAN and LOC Name Authority.
Class	Classification of material.	Classes include
Scope	Extent and formats of materials.	
Date	Date of creation, publication, release, distribution, or copyright.	Use the ISO 8601 for date
Content description	Concise, objective, non-critical summary of the contents of the file.	Use RAD, "Graphic Materials" 4.5C, and the Getty Art and Architecture Thesaurus.
Scale	Dimensions of material.	Use metric measurements.
Inscriptions	Inscriptions	Record inscriptions as they appear on the file or inscription.
Photographic materials	List photographic materials included in the file.	Use The Getty Art and Architecture Thesaurus.
Notes (1)	Additional notes	
Notes (2)	Additional notes	
Physical condition	Concise, objective, non-critical summary of visible deterioration present on units.	
Publishing info	Publisher information and date.	

### Guidelines based on Rules for Archival Description (RAD) for Graphic Material

RAD defines graphic materials as documents in the form of pictures, photographs, drawings, watercolours, prints and other forms of two-dimensional pictorial representations.<sup>112</sup>

**Sources** (based on RAD 4.0B1)

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<sup>112</sup> Canadian Committee on Archival Description. "Chapter 4: Graphic Materials," *Rules for Archival Description: Canadian Archival Standard* (Ottawa: Bureau of Canadian Archivists, 2008): 4-3.



Primary sources of information have been used for cataloguing the files and units. In the absence of these sources, reference material from ANARCHIVE and the Centre for Contemporary Canadian Art has been used.

**Punctuation & Capitalization** (based on RAD 1.4A2)

Punctuation has been used as it appears in the source. Proper nouns and place names have also be capitalized. Elements of description have been preceded by a full stop, space, semi-colon space; alternatively, a new paragraph for each element of description has been started. Introductory wording of an element of description are separated from the main content by a semi-colon followed by a space. When several entries are made in one element, each entry has been separated with a space and a semi-colon.

e.g.: Powers of Two ; Multiplication Table ; Sink

**Abbreviations** (based on RAD 1.0C)

Abbreviations have been transcribed as found. In descriptive elements, abbreviations are not used.

**Inaccuracies** (based on RAD 1.0F1)

Errors are transcribed as found, with either a correction or “sic” following in square brackets.

**Title** (based on RAD 1.1A1)

At least one title, identifying phrase, or name for the file has been recorded. If there are no identifying features, the title element has been recorded as *[Untitled]*. If title is based on content of the unit or inscriptions, square brackets have been used and made note of in the notes section.

**Creator**

The creator is an entity primarily responsible for making the resource. Personal names have been entered as lastname, firstname, title, year of birth-year of death. Accepted authority files such as LOC Name Authority and Getty ULAN have been used.

e.g. Snow, Michael (Canadian painter, sculptor, and filmmaker, born 1929)

If an entity does not appear in accepted authority files, the name element has been entered as lastname, firstname.

**Date**

Date(s) of creation for the unite being described have been recorded using ISO 8601, which prescribes that dates should be formatted hierarchically as Year-Month-Day, using this convention: YYYY-MM-DD.

Where full dates are not known, the format follows Year-Month YYYY-MM or just Year YYYY.

If multiple dates are present, a range starting with the earliest to latest dates have have been listed. When uncertain of particular date, *ca.* has been used to indicate a range either 5 years prior to or following. When absolutely no date available, listed as *n.d.*

e.g.: 1962 - 2002  
1998-06  
ca. 1986 (*this would encompass 1981-1991*)



**Extent (including specific material designation)** (based on RAD 1.5B)

The extent of the unit being described has been recorded by giving the number of physical units in arabic numerals and a specific material designation (terms based on the Getty Art and Architecture Thesaurus). If ascertainable, any physical details other than extent or dimensions that are considered important have been given. Other physical details are preceded by a colon. Dimensions are preceded by a semicolon. When three or more classes of material are included in one file, the physical extent and the specific material designation of the most predominant special class of material is recorded, followed by the phrase “and other graphic material, with a description of the remaining material in the notes section.

e.g. 178 photographs : col. ; 35mm and other graphic material

**Notes** (based on RAD 1.8)

This area is used for descriptive information that cannot be fitted into other areas of description.

**Scope** (based on RAD 1.7)

For all levels of description, this area is used to present information about the context and content of the unit being described. On the file level, information has been given on the subject matter, the time period, and the geographical area to which it pertains.

**Scale** (based on RAD 4.5B3)

When a file contains more than three units of different sizes, information has been listed by the largest size, followed by ‘or smaller.’ Measurements have been recorded using the metric system.

**Inscriptions** (based on 4.8B7)

Inscriptions on a unit have been recorded with indications as to where they appear. When more than three inscriptions appear on one unit, it has been noted that there are multiple inscriptions.

e.g. Inscribed on container recto : OLD JAZZ PHOTOS + INFO.  
Multiple interior inscriptions.

**Series**

This numerical or alphanumerical reference connects the files to the series with which they belong. When more than one series is applicable to a file, both have been listed, separated by a comma and a space. The series are classified as follows:

**1. Photo-works**

This series includes material by the artist, Michael Snow, that pertain to his photo-works. For this project, films by Snow are included in this series, based on the basic photographic materials of which they are made. Items include photographic material (including holograms), film stills, preparatory notes and drawings, printed emails, documentation, and so on. Photo-works in this collection include:

- New York Ear and Eye Control (1966)
- Walk and Roll on the Beach [part of the *Walking Woman* (1961-67) series] (1966)
- <—> (a.k.a Back and Forth) (1967)
- Amplastic Inc. 359 Canal St. NYC (1967)
- Wavelength (1967)
- Atlantic (1967)
- Snow Storm, February 8, 1967 (1968)
- One Second in Montreal (1969)

Authorization (1969)  
 Tap (1969)  
 A Wooden Look (1969)  
 8x10 (1969)  
 Slidelength (1969-71)  
 Morning in Holland (1969-74)  
 A Casing Shelved (1970)  
 Digest (1970)  
 Crouch Leap Land (1970)  
 Shore (1970)  
 Venetian Blind (1970)  
 Halifax Harbour (1970)  
 Sink (1970)  
 La Région Centrale (1971)  
 Of a Ladder (1971)  
 Stop the Spadina Expressway. Don't let the future kill you now. (1971)  
 Brock University Photo Mural (1971-73)  
 Glares (1973)  
 Field (1973-74)  
 Midnight Blue (1973-74)  
 Light Blues (1973-74)  
 Slide (1974)  
 Red5 (1974)  
 Rameau's Newpew by Diderot (Thanx to Dennis Young) by Wilma Schoen (1974)  
 Imposition (1976)  
 Traces (1977)  
 Multiplication Table (1977)  
 Wild Flower Bed (1977)  
 Government of Canada Building (1978)  
 Painting (1978)  
 Waiting Room (1978)  
 Flames (1979)  
 Flight Stop (1979)  
 X30 (1979)  
 Rendezvous (1979)  
 Iris-Iris (1979)  
 Presents (1980-81)  
 Ducks Drawn Back (1981)  
 Still Living (9x4 Acts, Scene One) (1982)  
 In the Woods (1982)  
 Stereo (1982)  
 So Is This (1982)  
 Race (1984)  
 Egg (1985)  
 Still Life in 8 Calls (1985)  
 Redifice (1986)  
 See You Later / Au Revoir (1990)  
 To Lavoisier, Who Died in the Reign of Terror (1991)  
 Insect Shadow Drawing (1992)  
 Conception of Light (1992)  
 Over the Sofa (1992-96)  
 Window (1996)  
 D'abord Alcibiade et puis... (1996)  
 Two Values/Deux Valeurs (1996)  
 Adam and Eve [part of the *Walking Woman* series] (1996)  
 The Walking Man [part of the photo-work, Adam and Eve (1996)] (1996)  
 VUEEUUV (1998)  
 La Ferme du Buisson (1998)  
 Paris de jugement Le and/or State of the Arts (1998)  
 Immediate Delivery (1998)  
 In Medias Res (1998)  
 Manifestation (Autourisation of 8 faces) (1999)  
 Prelude (2000)  
 The Living Room (2000)

\*Corpus Calossum (2002)  
Solar Breath (2002)  
Flo-mo Camera (2002)  
Line Drawing with Synapse (2003)  
Sparkler (2003)  
Powers of Two (2003-04)  
Saw (2008)

## **2. Artworks**

This series includes material by the artist that pertain to his artworks in other media. Artworks in this collection include:

Secret Shout (1960)  
Morningside Heights (1965)  
Blind (1968)  
De La (1969-72)  
The Audience (1989)  
Derma (1990)  
Red, Orange and Green (1992)  
Place des Peaux (1998)  
That/Cela/Dat (2000)  
Intérieur (2001)

## **3. Exhibition material**

This series includes material by the artist that pertain to his exhibitions. This includes A) views and installation, and B) other documents related to exhibitions. This includes photographic material, announcements, preparatory notes and drawings, and printed emails. Exhibitions in this collection include:

Expo '67, Montreal, QC.  
Michael Snow: Walking Woman Retrospective 1963-65. Vancouver Art Gallery, January 5-29, 1967.  
Expo '86, Montreal, QC.  
Isaacs Gallery, Toronto, ON. 1993.  
Powers of Two. Jack Shainman Gallery, New York, NY. 2004.  
Videosphere: A New Generation. Albright Knox Gallery, Buffalo, NY. 2011.

## **4. Musical documentation**

This series includes material related to Snow's musical career. This includes, notably, the CCMC (Canadian Creative Music Collective), a free music band formed in 1974 in Toronto.

## **5. Publications**

This series indicates material used in a publication either about or by the artist. This includes publications accompanying exhibitions. This includes:

Canadian Art Magazine. Issue No. 102, July, 1966. Toronto, ON.  
Michael Snow : A Survey. (1970)  
Cover to Cover. (1975)  
The Michael Snow Project: Visual Art 1951-1993. (1994).  
Figuring Redemption: Resighting My Self in the Art of Michael Snow. (2002).

For full citations, see bibliography.

## **6. Life (outside of art making)**

This series includes photographic material that does not explicitly relate to Snow's artistic career or process. This includes photographs of Snow's early life.

## Appendix C: Michael Snow Photo-Works Collection: Object Counts

### Prints

	Black & White Prints	Colour Prints
2.25x 4" (5.72x10.16 cm)	1	
2.5 x 3.5" (6.35x8.89 cm)	4	
3 x 5" (7.62x12.7 cm)	51	
3.25 x 4.25" (8.26x10.8 cm)	16	
3.5 x 2.25" (8.89x5.7 cm)	13	
3.5 x 3.5" (8.89x8.89 cm)		17
3.5 x 4" (8.89x10.16 cm)	1	
3.5 x 4.5" (8.89x11.43 cm)		1
3.5 x 5" (8.89x12.7 cm)	104	
3.5 x 18" (8.89x45.72 cm)		1
4.25 x 3.25" (10.8x8.26 cm)		3
4.25 x 4" (10.8x10.16 cm)	1	
4 x 5" (10.16x12.7 cm)	50	214
4 x 6" (10.16x15.24 cm)	82	1970
4 x 8" (10.16x20.32 cm)		18
4 x 10" (10.16x25.4 cm)	2	
4 x 17" (10.16x43.18 cm)		1
5 x 7" (12.7x17.78 cm)	71	68
5 x 8" (12.7x20.32 cm)	9	6
5 x 9" (12.7x22.86 cm)		1
5 x 10" (12.7x25.4 cm)		
6 x 8" (15.24x20.32 cm)		6
6.25 x 9.5" (15.87x24.13 cm)	19	
6.75 x 10" (17.15x25.4 cm)		4
6 x 7" (15.24x17.78 cm)	1	
7 x 9" (17.79x22.86 cm)		
7 x 9.5" (17.79x24.13 cm)	3	
7 x 10" (17.79x25.4 cm)		1
7 x 10.5" (17.79x26.67 cm)	8	

Prints continued

	Black & White Prints	Colour Prints
7.25 x 5" (18.41x12.7 cm)		43
8x10" (20.32x25.4 cm)	600	171
8x12" (20.32x30.48 cm)		1
8.75x 11.75" (22.23x29.85 cm)	1	
8.5 x 11" (21.59x27.94 cm)		3
8.5x14" (21.59x35.56 cm)		1
9x18" (22.86x45.72 cm)		1
11x11" (27.94x27.94 cm)		2
10x10.5" (25.4x26.67 cm)		1
11x14" (27.94x35.56 cm)	3	22
11x17" (27.94x43.18 cm)		2
<b>Total.....</b>	1040	2713

## Negatives and reversals

	B/w negatives	Colour negatives	B/w reversals	Colour reversal	B/w copy neg	Colour copy neg.
<b>Strips (35mm)</b>	587	624				
<b>Sheets (35mm)</b>	11	4				
<b>Indiv. (35mm)</b>				18		
<b>Slides (35mm)</b>		1085				
<b>120mm</b>	17	79		7		
<b>4x5" (10.16x12.7 cm)</b>	108	163	3	7		1
<b>8x10" (20.32x25.4 cm)</b>	7	2	6	19	6	
<b>2 x 2.75" (5.08x6.98 cm)</b>		10				
<b>2.5 x 3.5" (6.35x8.89 cm)</b>		1				
<b>2.5 x 2.5" (6.35x6.35 cm)</b>		16		2		
<b>Total.....</b>	730	899	9	53	6	1

Other

<b>Contact sheets b/w</b>	111
<b>Contact sheets colour</b>	133
<b>Polaroid</b>	521
<b>Instax</b>	11
<b>16mm Film (strips)</b>	58
<b>Inkjet b/w</b>	15
<b>Inkjet colour</b>	51
<b>Total.....</b>	900





Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic material	Notes (1)	Notes (2)	Physical Condition	Publishing info
16	1	Snow, Michael	Power Plant Slaters, Feb 7 '92: note: the content of the file image	This file contains photographic material relating to the photo-work Multiplication Table.	1992	7 strips of negatives and other graphic material	21.36 x 27.94 cm or smaller	Inscribed on container recto : Power Plant Slaters taken Feb 7 '92 ; Negatives: 8x10 Contact	Chromogenic prints and negatives.	Also includes 1 contact sheet (col.), multiple photocopies.	Title is based on the content of the image. Photocopy sheets for Snow's installation of Window at S.I. Simpson Gallery in 1996.	Materials require archival housing and monitored environment.	
17	1	Snow, Michael	Multiplication Table	This file contains photographic material relating to the photo-work Multiplication Table.	1977 (date of work), 1993 reprints	4 photographs and other graphic material	21.36 x 27.94 cm or smaller	Inscribed on container recto : MULTIPLICATION TABLE	Chromogenic prints and negatives.	Also includes 3 Polaroids, 1 sheet of paper		Materials require archival housing and monitored environment.	
18	1	Snow, Michael	Bowers of Two	This file contains photographic material relating to the photo-work Powers of Two.	2003-04	5 photographs and other graphic material	10.16 x 12.7 cm and 20.32 x 25.4 cm	Inscribed on container recto : SEX 1 runs + 7 _____ negs + final select: "POWERS OF TWO"	Chromogenic prints and negatives.	Also includes 19 negatives (col.), 1 poster	The postercard is an invitation to Snow's Powers of Two exhibition at the Jack Shulman Gallery (New York).	Materials require archival housing and monitored environment.	
19	1	Snow, Michael	Bowers of Two	This file contains photographic material and textual documents related to the photo-work Powers of Two.	2003-04	2 photographic reversals: col. approx. 8 pages; preparatory notes, documents, 1 contact sheet related to "POWERS OF TWO"	20.32 x 25.4 cm	Inscribed on container recto : POWERS OF TWO	Colour reversal.				
20	1	Snow, Michael	Bowers of Two	This file contains photographic material related to the photo-work Powers of Two.	2003-04	3 Polaroids: col. and other graphic material.	20.32 x 25.4 cm or smaller	Inscribed on container recto : VW DUPES POWERS OF TWO	Chromogenic prints.	Also includes 1 photograph, 1 CD-ROM		Materials require archival housing and monitored environment.	
21	1	Snow, Michael	Bowers of Two	This file contains test prints for the photo-work Powers of Two.	2003-04	4 test prints	20.32 x 25.4 cm	Inscribed on container verso : Michael Snow Powers of Two 2003	Chromogenic test prints.	Test prints for colour approval.		Materials require archival housing and monitored environment.	
22	1	Snow, Michael	Holography test, note: title based on content of the file.	This file contains photographic material relating to works in holography.	[1993?]	11 strips of negatives: col.; 35mm 2 colour slides	35mm	Inscribed on container recto : HOLOGRAPHY NEGGS ;	Chromogenic negatives.	Title based on content of the file		Materials require archival housing and monitored environment.	
23	1	Snow, Michael	Speed of Light	This file contains photographic transparencies relating to the photo-work Speed of Light.	1999	4 negatives: col.; 4x5	10.16 x 12.7 cm	Inscribed on container recto : transparency of SPEED OF LIGHT ; 2 colour transparencies + 2 colour transparencies	Chromogenic negatives.			Materials require archival housing and monitored environment.	
24	1	Snow, Michael	Sink	This file contains photographic material and preparatory notes for photo-work Sink.	1970 (date of work), 1998 reprints	5 negatives: col., 1 sheet of paper	6.35 x 3.39 and 10.16 x 12.7 cm	Inscribed on container recto : SINK ; 4x5 negs. Notes.	Chromogenic negatives.			Materials require archival housing and monitored environment.	
25	1	Snow, Michael	Sink	The file contains photographic material relating to the photo-work Sink.	[2002 or 2012?]	1 photograph: col.; 10x10.5" 1 colour slide	35mm and 25.4 x 26.67 cm	Inscribed on container recto : MASTER SLIDE SINK photo Jan 2012 [possible 2002]	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
26	1	Snow, Michael	Flag Vision	This file contains photographic material for an uncompleted artwork.		2 sheets of negatives: col.; 35mm 30 colour slides	35mm	Inscribed on container recto : Flag Vision	Chromogenic negatives, slides.	According to the artist, these were preparatory for an art work that was never executed.		Materials require archival housing and monitored environment.	
27	1, 3	Snow, Michael		This file contains photographic material relating to the photo-work, Saw.	1991 - 1999	2 negatives: col., 4x5 14 strips of negatives: col.; 35mm	35mm and 10.16 x 12.7 cm	Inscribed on container recto : NEGGS - MATINGS photo - June 92 NEGGS Inscribed on interior containers: Writing - Polaroid, Aug 51 ; Photocopy of the photo-work, La Ferme installing photo negs for how cranes work ; negs - photos of cranes construction	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
28	1	Snow, Michael	Saw	This file contains photographic material relating to the photo-work, Saw.	2008	7 strips of negatives: col.; 35mm 1 photograph: col.	35mm and 10x15 cm	Inscribed on container recto : SNOW 14159 Neg + pic for "SAW" photo-edition for PREHIX Feb 2008	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
29	1	Snow, Michael	Saw	This file contains photographic materials relating to the photo-work, Saw.	2008	12 photographs: col., 2 sheets of negatives: col.; 35mm	35mm and 10x15 cm	Inscribed on container recto : "SAW" failures Feb '08	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
30	1	Snow, Michael	Line Drawing with Synapse	This file contains photographic and textual material relating to the photo-work, Line Drawing with Synapse.	2003	8 Polaroids approx. 10 sheets of printed emails and preparatory notes and drawings	5.84x6 cm and 21.59x27.94 cm	Inscribed on container recto : Line Drawn with Synapse	Polaroid.			Materials require archival housing and monitored environment.	
31	3	Snow, Michael	Walking Woman at Expo '67	This file contains photographic documentation of Snow's Walking Woman sculpture at Expo '67 in Montreal.	1967	7 photographs: b&w 1 sheet of negatives: b&w; 35mm	8.98x12.7 cm and 35mm	Inscribed on container recto : EXPO 67 Construction	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
32	1	Snow, Michael	Flight Stop, Insect Shadow Drawing, Meeting of Measures	This file contains photographic material relating to Insect Shadow Drawing, Flight Stop, Insect Shadow Drawing, Meeting of Measures.	1979 - 1983	10 photographs and other graphic material	21.36x27.94 cm or smaller	Inscribed on container recto : "Flight Stop" INSTALLATION 3 1/2x5 of each except 7 Inscribed on interior container verso : INSECT SHADOW DRAWING PHOTO: "MEETING OF MEASURES" 2 B + W negs ; Insulation	Golden silver prints and negatives of chromogenic prints.	Also includes 6 strips of negatives: b&w: 5 35mm, 2 contact sheets (b&w), 1 sheet of preparatory drawings		Materials require archival housing and monitored environment.	
33	6	Snow, Michael		This file contains photographs from Snow's early life.	ca. 1934	8 contact sheets: b&w	25.4x27.94 cm	Inscribed on container recto : Bob Jackson [sic?] Contact sheets 3-12 Dec	Golden silver prints.			Materials require archival housing and monitored environment.	
34	4	Snow, Michael		This file contains contact sheets with images of a drum set practice pad.	n.d.	1 contact sheet: b&w	21.36x27.94 cm	Inscribed on container recto : MICHAEL SNOW 27 B+W .... contact sheet [sic?] Contact Larry "Practice Pad"	Golden silver prints.			Materials require archival housing and monitored environment.	
35	1	Snow, Michael	Recombant	This file contains photographic transparencies related to the photo-work Recombinant.	1991	2 strips of negatives: col.; 35mm	35mm	Inscribed on container recto : Recombinant Stereo negs	Chromogenic negatives.			Materials require archival housing and monitored environment.	

Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
36	4C	Snow, Michael	CCMC	This file contains photographic material related to the CCMC.	ca. 1974 - present	3 strips of negatives : b&w ; 35mm	35mm	Inscribed on container recto : CCMC	Gelatin silver negatives.	CCMC Canadian Creative Mask Collective formed in 1974 and continued to play today. This file has no indication of date.		Materials require archival housing and monitored environment.	
37	2	Snow, Michael	The Audience	This file consists of photographic material relating to the sculpture, The Audience.	1969	38 photographs and other graphic material	20,92 x 25,4 cm or smaller	Inscribed on container recto : The Audience : 5x7 B&W prints. 4x6 colour prints. 1 1/8 x 0 B&W print ;  Inscribed on interior container recto : MICHAEL SNOW WORKS WITH THE AUDIENCE, THE CONTACTS SHFT 189 ; 1 1/8 x contact. Negs	Chromogenic prints and negatives, gelatin silver prints and negatives.	Also includes 12 strips of negatives (col. ; 35mm), 1 contact sheet (col.)		Materials require archival housing and monitored environment.	
38	1	Snow, Michael	Flight Stop	This file consists of photographic material relating to the installation, Flight Stop.	1979	4 sheets of negatives : b&w ; 35mm 5 contact sheets : b&w	35mm and 20,32 x 2,54 cm	Inscribed on container recto : Gese poster	Gelatin silver prints and negatives.			Materials require archival housing and monitored environment.	
39	1	Snow, Michael	Sisk	This file consists of a single photograph, transparency related to the photo-work, Sisk.	1970 [date of work]	1 negative : col. ; 35mm	35mm	Inscribed on container recto : "SINK" PHOTO PART 2002	Chromogenic negatives.			Materials require archival housing and monitored environment.	
40	1, 3A, 5	Snow, Michael	Authorization ; Plus Bird	This file consists of photographic materials relating to the photo-work, Authorization (1969) and Plus Bird (1977), including some installation views at the National Gallery of Canada.	1969 ; 1977 [date of work]	10 negatives : b&w ; 10,16x12,7 cm	10,16 x 12,7 cm	Inscribed on container recto : Bird, P.W. NEGOS Scope, Bird, P.W. Negs, Authorization, 2002 file Kelman Book	Gelatin silver negatives.	Some of these images are from Michael Kelman's publication.		Materials require archival housing and monitored environment.	Figuring Reduction: Bird, P.W. Negs, the Art of Michael Snow, Waterloo : Wilfred Laurier University Press, 2002
41	6			This file contains analog photographs of Snow in the 1970s and one handwritten letter.		2 photographs : b&w 3 sheets of paper	5 x 6 cm and 20,32 x 2,54 cm	Inscribed on container recto : Mike Snow 10 Rockborough Drive, Toronto Ontario Canada	Gelatin silver prints.	Package stamp indicating Claggs, Dec 25, 1992		Materials require archival housing and monitored environment.	
42	1	Snow, Michael	Conception of Light ; 8x10	This file contains photographic materials relating to two photo-works, Conception of Light (1956) and 8x10 (1969)	1956 - 1969	2 negatives : col. ; 120mm 2 reversal : col. ; 120mm	120mm	Inscribed on container recto : "Transparencies" [set] : 36,10" x 12,7 cm, 120mm x 24, Michael Snow, Bornak x1.	Chromogenic negatives.			Materials require archival housing and monitored environment.	
43	1	Snow, Michael	Morning in Holland	This file contains photographic materials relating to the photo-work, Morning in Holland.	1969	2 negatives : col. ; 10,16x12,7 cm	10,16 x 12,7 cm	Inscribed on container recto : P.W. negs "MORNING IN HOLLAND"	Chromogenic negatives.			Materials require archival housing and monitored environment.	
44	1	Snow, Michael	D'abord Albiade et puis...	This file contains a single photographic transparency related to the photo-work, D'abord Albiade et puis...	1969	1 negative : col. ; 10,16 x 12,7 cm	10,16 x 12,7 cm	Inscribed on exterior of negative sleeve : D'abord Albiade et puis.... Michael Snow - 1996 Colour photo on canvas, painted wood frame, 143x169 cm	Chromogenic negatives.			Materials require archival housing and monitored environment.	
45	1	Snow, Michael	Wave-length	This file contains filmstrips for Wave-length.	1969	30 filmstrips : col. ; 16mm	16mm	Inscribed on container recto : WAVELENGTH film strip	Chromogenic negatives.			Materials require archival housing and monitored environment.	
46	1	Snow, Michael	Manifestation (Autourisation of 8 faces)	This file contains a single reversal transparency for the photo-work, Manifestation (Autourisation of 8 faces)	1999	1 reversal : col. ; 10,16x12,7 cm	10,16 x 12,7 cm	Inscribed on container verso : "Manifestation" transparencies rejected but they're good	Colour reversal.			Materials require archival housing and monitored environment.	
47	1	Snow, Michael		This file contains photographic transparencies of what appear to be spindlers.	[ca. 2003?]	6 negatives : col. ; 10,16x12,7 cm	10,16 x 12,7 cm	Inscribed on container verso : "Transparencies" [set] : 36,10" x 12,7 cm, 120mm x 24, Michael Snow, Bornak x1. "Synapse" Product 2003, 9 SHB EG2-PROCESS ANY ONE @ NORMAL, HOLD 7	Chromogenic negatives.	Images do not appear to be related to the artwork Line Drawing with Synapse, as indicated by the container inscription.		Materials require archival housing and monitored environment.	
48	1	Snow, Michael	Line Drawing with Synapse	This file contains photographic materials related to the photo-work, Line Drawing with Synapse.	2003	5 negatives : col. ; 10,16x12,7 cm	10,16 x 12,7 cm	Inscribed on container recto : "LINE DRAWING WITH SYNAPSE" 2003	Chromogenic negatives.			Materials require archival housing and monitored environment.	
49	1	Snow, Michael	Line Drawing with Synapse	This file contains photographic materials related to the photo-work, Line Drawing with Synapse.	2003	5 negatives : col. ; 10,16x12,7 cm	10,16 x 12,7 cm	Inscribed on container recto : "Line Drawing with Synapse" 2003	Chromogenic negatives.			Materials require archival housing and monitored environment.	
50	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	6 strips of negatives : col. ; 35mm 17 photographs : col. ; 10,16 x 15,24 cm	35mm and 10,16 x 15,24 cm	Inscribed on container interior : "School" shoot w corpus call / SPRING 97	Chromogenic prints and negatives.			Negatives exhibit colour shifting	
51	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	5 strips of negatives : col. ; 35mm 23 photographs : col. ; 10,16 x 15,24 cm	35mm and 10,16 x 15,24 cm		Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
52	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	43 photographs : col. ; 10,16 x 15,24 cm 2 transparencies : col.	35mm and 10,16 x 15,24 cm	Inscribed on container recto : corpus stills	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
53	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	53 photographs : col. ; 10,16 x 15,24 cm	10,16 x 15,24 cm	Inscribed on container recto : Corpus NOV 97 shoot	Chromogenic prints.			Materials require archival housing and monitored environment.	
54	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	7 strips of negatives : col. ; 35mm	35mm	Inscribed on container recto : Corpus NOV 97 shoot Corpus NOV 97 shoot Corpus NOV 97 shoot	Chromogenic negatives.			Negatives exhibit colour shifting	
55	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	9 strips of negatives : col. ; 35mm	35mm	Inscribed on container recto : CORPUS of screen negs slab was concerned	Chromogenic negatives.			Materials require archival housing and monitored environment.	
56	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	5 strips of negatives : col. ; 35mm	35mm	Inscribed on container verso : Babes, Fawceman negs + extra prints	Chromogenic negatives.			Materials require archival housing and monitored environment.	
57	1	Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	2 photographs : col. ; 10,16 x 15,24 cm 7 strips of negatives : col. ; 35mm	35mm and 10,16 x 15,24 cm	Inscribed on container recto : CORPUS EFFECTS offscreen 2nd	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	

Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
58		1 Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	7 strips of negatives ; col. ; 35mm	35mm	Inscribed on container recto : CORPUS Effects off-screen photo	Chromogenic negatives.			Materials require archival housing and monitored environment.	
59		1 Snow, Michael	*Corpus Callosum	This file contains photographic materials related to the film, *Corpus Callosum.	2002	161 photographs and other graphic material	20,32 x 25,4 or smaller	Inscribed on container recto : CORPUS Effects off-screen photo	Chromogenic prints and negatives.	Also includes 7 35mm, 1 strip of negatives (col. ; 35mm)		Materials require archival housing and monitored environment.	
60		1 Snow, Michael	Solar Breath	This file contains photographic materials relating to the film, Solar Breath.	2002	35 prints ; col. ; inljet	21,59 x 27,94 cm	Inscribed on container recto : 4,08 Snow 1/4	Inljet print.			Materials require archival housing and monitored environment.	
61		1 Snow, Michael	Solar Breath	This file contains photographic materials relating to the film, Solar Breath.	2002	1 print ; col.	21,59 x 27,94 cm	Inscribed on verso of the photograph : SPRING LIGHT - MICHAEL SNOW - 1992 - PHOTO/TRANSPARENCY IN ALTERED LIGHT BOX. 91,4x127x15,2 cm, EDITION OF 2 COLLECTIONS: 1. ARTISTS FOR KIDS TRUST, VANCOUVER 2. JANEY A. SCOTT, TORONTO	Chromogenic print.			Materials require archival housing and monitored environment.	
62		2 Snow, Michael	International Festival of Authors, International Festival of Authors, Toronto, 1991.	This file contains photographic material to the 191 International Festival of Authors in Toronto.	1991	1 reversal ; col.	20,32 x 25,4 cm	Colour reversal.		Image is of an artwork made for the International Festival of Authors, October 18-26, 1991 at the Harbourfront, Toronto.		Materials require archival housing and monitored environment.	
63		1 Snow, Michael	Venetian Blind	This file contains photographic materials related to the photo-work, Venetian Blind.	1970	2 photographs ; col.	10,16 x 15,24 cm	Inscribed on container recto : p.66 MICHAEL SNOW Venetian Blind photos	Chromogenic print.			Photographs are mounted on board and require proper removal.	
64		3 Snow, Michael		This file contains photographic material used that may have been used for an exhibition announcement (see notes).		1 photograph ; b&w	20,32 x 25,4 cm			Snow believes this image was used for an exhibition announcement. No other information provided.		Materials require archival housing and monitored environment.	
65	2, 5	Snow, Michael	Walking Woman	This file contains objects relating to the Walking Woman series.	1966	15 vinyl records	18,4 x 18,4 cm	Inscribed on container recto : Mike Snow Est. Box 199, Church Street Station, New York City, NY, 10008, USA.		Walking Woman vinyls were included in the July 1966 issue of Canadian Art magazine. This recording features Michael Snow in conversation with Wendy Merrett.		Materials require archival housing and monitored environment.	Canadian Art magazine, Issue No. 102, July 1966, Toronto, ON.
66	2, 3	Snow, Michael	Walking Woman	This file contains photographic materials related to the Walking Woman series, and an exhibition at the Vancouver Art Gallery.	1967	2 photographs ; b&w	20,32 x 25,4 cm		Gelatin silver.	Images depict a woman standing from an exhibition at the Vancouver Art Gallery, January 5-29, 1967.		Photographs are not currently in any archival housing and would benefit from archival housings.	
67		3 Snow, Michael		This file contains photographic materials related to the Vancouver Art Gallery.	1967	5 strips of negatives ; col. ; 35mm 1 contact sheet ; col.	35mm and 22,86 x 30,48 cm	Inscribed on container recto : PHOTOS OF VANC WW announcement	Chromogenic prints and negatives.			Materials require archival housing and monitored environment.	
68	1, 3	Snow, Michael	Wavelength: Rameau's Nephew by Defrenç (Thank to Dennis Young by Wavelength, Rameau's Nephew La Region Centrale); photographic material related to the Montreal Film Festival (no date given).	This file contains photographic materials relating to three films (Wavelength, Rameau's Nephew La Region Centrale); photographic material related to the Montreal Film Festival (no date given).	1967 - 1971	27 photographs ; b&w 3 sheets of paper	21,59 x 27,94 cm or smaller	Inscribed on container recto : FILM BOOK Inscribed on an interior container : WAVELENGTH 67 photos by Owen Carey	Gelatin silver prints.			Materials require archival housing and monitored environment.	
69		3 Snow, Michael	Walking Woman	This file contains an exhibition announcement for Walking Woman.		1 print ; col.	12,7 x 40,64 cm					Materials require archival housing and monitored environment.	
70		1 Snow, Michael		This file contains photographic documentation of a video installation presented at Valodornes in 2001.	2001	6 photographs ; col.	12,7 x 17,78 cm		Inljet print.			Materials require archival housing and monitored environment.	
71		1 Snow, Michael	So Is This	This file contains textual documents relating to the film, So Is This.	1982	3 copies of a film script		Inscribed on container recto : file under FILM STILLs "master" series of SO IS THIS script + 3 copies"	Gelatin silver prints and negatives.			Materials require archival housing and monitored environment.	
72	4C	Snow, Michael ; Ajemout, Sander	CCMC; other	This file contains musical documentation from various musical performances.	ca. 1950 - 1994	164 photographs and other graphic material	12,7 x 17,78 cm or smaller	Inscribed on container recto : OLD JAZZ PHOTOS 50's, also CCMC 93	Gelatin silver prints, chromogenic prints and negatives.	Also includes 29 strips of negatives (col. ; 35mm), 6 transparencies ; (col. and b&w)		Materials require archival housing and monitored environment.	
73		4 Snow, Michael		This file contains photographic materials relating to Snow and other jazz musicians.	ca. 1950	15 photographs ; col. and b&w	20,32 x 25,4 cm or smaller	Multiple interior inscriptions. OLD JAZZ PHOTOS + INFO Inscribed on interior : Me	Chromogenic prints, gelatin silver prints.			Materials require archival housing and monitored environment.	
74		6 Snow, Michael		This file contains textual and graphic materials from the 1950s.	ca. 1950	approx. 30 sheets of paper	21,59 x 27,94 cm or smaller	Inscribed on container recto : '50s jazz		Concert fliers, notes, drawings		Materials require archival housing and monitored environment.	

Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
75	4C	Snow, Michael	CCMC	This file contains photographic materials related to the CCMC.	[ca. 1960?]	4 photographs and other graphic material	21.59 x 27.94 cm or smaller	Inscribed on container recto : some ceme (yers) (8)	Gelatin silver prints, copy negative.	Also includes 1 copy negative of (888), 8 sheets of paper		Materials require archival housing and monitored environment.	
76		1 Snow, Michael	Places des Raux	This file contains photographic materials related to the installation, Places des Raux.	1968	3 photographs : col.	10.16 x 15.24 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
77		1 Snow, Michael	Solar Breath	This file contains photographic documentation of Solar Breath show at Videosphere: A New Generation at the Albright Knox Gallery, Buffalo, NY.	2002 (date of work), 2001 [exhibition]	1 print : col., inkjet	21.59 x 27.94 cm		Inkjet print.	Exhibited at Videosphere: A New Generation at the Albright Knox Gallery, Buffalo, NY, 2011.		Materials require archival housing and monitored environment.	
78		6 Korn, Josh	[Untitled]	This file contains an inkjet print of Michael Korn and John Marx from March, 1975.	1975, 2011 [reprint]	1 print: b&w ; inkjet	21.59 x 27.94 cm		Inkjet print.	Image depicts Michael Korn and John Marx, March 1975.		Materials require archival housing and monitored environment.	
79		1 Snow, Michael	La Ferme du Buisson	This file contains photographic materials related to the photo-work, La Ferme du Buisson.	1997	10 colour slides	35mm		Chromogenic negatives.			Colour shifting is apparent.	
80		1 Snow, Michael	[Picasso slides]	This file consists of res-photographic materials of art work by Pablo Picasso.		10 colour slides	35mm	Inscribed on container recto : Picasso slides	Chromogenic negatives.	Sides depict reproductions of famous art works by Pablo Picasso.	Title is based on content of the images.	Materials require archival housing and monitored environment.	
81		6 Snow, Michael	[Untitled]	This file consists of photographic materials.	ca. 1950	1 photograph : b&w	8.89 x 6.35 cm		Gelatin silver prints.			Materials require archival housing and monitored environment.	
82		6 Snow, Michael	[Untitled]	This file consists of photographic materials.	ca. 1950	1 photograph : b&w	8.89 x 8.89 cm		Gelatin silver prints.			Materials require archival housing and monitored environment.	
83		1 Snow, Michael	[Untitled]	This file consists of photographic materials.	1992		35mm and 10.16 x 15.24 cm	Inscribed on container recto : Tradition of ..... Sept '92 Studio shots	Chromogenic prints and negatives.			Colour shifting apparent.	
84		4 Thomson, Barry	[Untitled]	This file consists of photographic material, credited to Barry Thomson.	1968	1 photograph : col., inkjet	21.59 x 27.94 cm	Inscription on verso credits Barry Thomson for this photograph.	Gelatin silver prints, inkjet prints.	Snow is the subject of this photograph.		Materials require archival housing and monitored environment.	
85		4 Thomson, Barry	[Untitled]	This file consists of a photograph of Snow, credited to Barry Thomson.	1966-97	4 photographs : col. and b&w	21.59 cm and 20.32 x 25.4 cm	Inscribed on container recto : for: Michael Snow from : Barry Thomson [includes address]				Materials require archival housing and monitored environment.	
86		4 Beck, Hans	[Untitled]	This file consists of photographic materials related to musical documentation.	1992	6 photographs : b&w	20.32 x 25.4 cm	Inscribed on container recto : MUSIC/SOUND INTRO ;	Gelatin silver prints.	Photo credited to Hans Beck. These photographs document musical performance by Michael Snow and Bob Wieman at the Ontario in 1992.		Materials require archival housing and monitored environment.	
87		4 Unknown	[Untitled]	This file consists of an assortment of photographs of Snow playing music at different points in time.	ca. 1950	approx. 50 photographs : b&w	10.16 x 12.7 cm or smaller	Inscribed on container recto : Snow - small photos in glassine	Gelatin silver prints.	Materials should be removed from glassine as soon as possible.		Materials require archival housing and monitored environment.	
88		4 Unknown	[Untitled]	This file consists of photographic material.	ca. 1940	approx. 20 photographs : b&w 2 photo albums	10.16 x 12.7 cm or smaller	Inscribed on container recto : OLD JAZZ PHOTOS	Gelatin silver prints.	The photo albums are from the 1940s and 1950s.		Materials require archival housing and monitored environment.	
89	4C	Snow, Michael	CCMC	This file consists of photographic materials related to the CCMC.	1983	21 photographs : col. and b&w 6 copy negatives : b&w	20.32 x 25.4 cm or smaller	Inscribed on container recto : CCMC PHOTOS etc. History!	Gelatin silver prints, chromogenic prints, copy negatives.			Materials require archival housing and monitored environment.	
90	4C	Snow, Michael	CCMC	This file consists of photographic materials related to the CCMC.	ca. 1983	3 photographs : col. and b&w	10.16 x 12.7 cm and 20.32 x 25.4 cm		Gelatin silver prints, chromogenic prints.			Materials require archival housing and monitored environment.	
91		1 Snow, Michael	Places des Raux	This file consists of photographic materials related to the photo-work, Places des Raux.	1968	5 photographs : col. 2 Polaroid : col.	10.16 x 15.24 cm and 10.16 x 12.7 cm		Chromogenic prints, Polaroid.			Materials require archival housing and monitored environment.	
92		1 Snow, Michael	Places des Raux	This file consists of photographic materials related to the photo-work, Places des Raux.	1968	4 photographs : col.	10.16 x 12.7 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
93		1 Snow, Michael	Places des Raux	This file consists of photographic materials related to the photo-work, Places des Raux.	1968	3 photographs : col.	10.16 x 12.7 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
94		1 Snow, Michael	Places des Raux	This file consists of photographic materials related to the photo-work, Places des Raux.	1968	3 photographs : col.	10.16 x 12.7 cm	Inscribed on container recto : Places des Raux	Chromogenic prints.			Materials require archival housing and monitored environment.	
95		1 Snow, Michael	[Untitled]	This file contains photographic materials.		1 photograph : col., inkjet	21.59 x 27.94	Inscribed on object recto : Snow 1 / 1 Epreuve d'artise	Inkjet print.			Materials require archival housing and monitored environment.	
96		1 Snow, Michael	Places des Raux	This file consists of photographic materials related to the photo-work, Places des Raux.	1968	5 photographs and other graphic material	21.59 x 27.94 cm or smaller	Inscribed on object verso : CCMC Paris, Jan 2000	Chromogenic prints, negatives.	Also includes 1 negative (col.; 1 sheet) and 2 sheets of paper	Sheets of paper have been printed from a negative and have two images of documentation.	Materials require archival housing and monitored environment.	
97		2 Snow, Michael	Thau/Cela/Dat	This file consists of textual materials related to Thau/Cela/Dat.	2000	2 scripts 5 sheets of photocopies	21.59 x 27.94	Inscribed on container recto : Original scripts "Jan/Cela/dat"				Materials require archival housing and monitored environment.	
98	1, 4	Snow, Michael	So is This	This file consists of photographic materials related to the photo-work, So is This. This : some musical documentation.	1982 - 1992	2 photographs : b&w 17 strips of negatives : b&w	25.13 x 27.94 cm	Inscribed on container recto : So is this + made stuff B&W Nov 92	Gelatin silver prints and negatives.			Materials require archival housing and monitored environment.	
99		1 Snow, Michael	Places des Raux	This file consists of photographic materials related to the photo-work, Places des Raux.	1968	25 photographs : col. 1 Polaroid : col.	10.16 x 15.24 cm and 10.16 x 12.7 cm		Chromogenic prints, Polaroid.			Materials require archival housing and monitored environment.	
100		1 Snow, Michael	Places des Raux	This file consists of photographic materials related to the photo-work, Places des Raux.	1968	1 photograph : col.	21.59 x 35.56 cm	Inscribed on container verso at the bottom : "Places des Raux" - Studio Version 1969-96 by Michael Snow ; "35 cm color negative" - 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 34					

Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
101		1 Snow, Michael	Place des Peaux	This file consists of photographic material related to the photo-work, Place des Peaux.	1998	4 photographs : col.	8,89 x 12,7 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
102		1 Snow, Michael	Place des Peaux ; The Living Room	This file consists of photographic material related to the photo-work, Place des Peaux, and the film The Living Room.	1998 - 2000	7 photographs : col. 2 sheets of paper	21,59 x 27,94 cm and 10,16 x 15,24 cm	Inscribed on object recto at the bottom : "Living Room" - Michael Snow - 2000, 29mm3,5cc.	Chromogenic prints, inkjet print.			Materials require archival housing and monitored environment.	
103		1 Snow, Michael	Recombinant	This file contains photographic materials related to the photo-work, Recombinant.	1991	4 photographs : col.	10,16 x 15,24 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
104		1 Snow, Michael	VUEUX	This file contains photographic materials related to VUEUX.	1998	4 photographs : col.	10,16 x 15,24 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
105		1 Snow, Michael	In, up, out, door	This file contains photographic materials related to the photographic work, In, up, out, door.		7 photographs : col.	10,16 x 15,24 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
106		1 Snow, Michael	Place des Peaux	This file consists of photographic material related to the photo-work, Place des Peaux.	1998	6 photographs : col.	10,16 x 15,24 cm	Panel drawing inscribed on container verso.	Chromogenic prints.			Materials require archival housing and monitored environment.	
107	3A	Snow, Michael		This file contains photographic materials documenting a media installation.		3 photographs : col.; inkjet	20,95 x 29,85 cm		Inkjet prints.	Documentation of a media installation at Arsenal (Montreal) [?]		Materials require archival housing and monitored environment.	
108		1 Snow, Michael	Walk and Roll on the Beach ; Adam and Eve [both works related to the Walking Woman series]	This file contains photographic materials related to multiple art works.	1966 - 1997	2 photographs : col.	10,16 x 15,24 cm		Inkjet prints.			Materials require archival housing and monitored environment.	
109	1, 2	Snow, Michael	Red, Orange and Green; Immediate Delivery; Walk and Roll on the Beach ; In bed with VUEUX ; Midnight Blue ; Adam and Eve	This file contains photographic materials related to multiple art works.	1966 - 2003	14 photographs : col.	10,16 x 15,24 cm	Inscribed on container recto : BRIX catalogue.	Chromogenic prints.			Materials require archival housing and monitored environment.	
110	1, 2	Snow, Michael	Slidegraph; Anaplast Inc. 359 Canal St. NYC	This file contains photographic materials related to multiple art works.	1967 - 1972	5 photographs : col.	10,16 x 15,24 cm		Chromogenic prints.			Materials require archival housing and monitored environment.	
111		1 Snow, Michael	Conception of Light; Place des Peaux; Fris-Ins	This file contains photographic materials related to multiple art works.	1979 - 1998	6 photographs : col. smaller	10,16 x 15,24 cm or smaller		Chromogenic prints and negatives.			Colour shifting is apparent in negatives especially.	
112		6 Thomson, Barry		This file consists of a photograph of Snow, credited to Barry Thomson.	2008	8 photographs : col.	10,16 x 15,24 cm	Inscribed on container recto : For: Michael Snow "Some 2003 Manitou photos" (unnumbered), ARTILLIAN, MICHAEL	Chromogenic prints.	Musical documentation of Snow's performance at The Music Gallery (Toronto).		Materials require archival housing and monitored environment.	
113		2 Snow, Michael	Snow Storm	This file contains photographic materials related to the art work, Snow Storm.	1967	1 photograph : b&w	20,32 x 25,4 cm	Inscribed on container verso : "Snow Storm" from 1967 at the National Gallery of Canada.	Gelatin silver prints.			Materials require archival housing and monitored environment.	
114		1 Snow, Michael	Tap - Red5	This file contains photographic materials related to multiple art works.	1969 - 1974	1 photograph : b&w	20,32 x 25,4 cm	Inscription on object verso indicates that the photograph was made and installed at the Musée des beaux-arts du Canada (Montreal, 27 Jan-23 apr., 1995)	Gelatin silver prints.			Materials require archival housing and monitored environment.	
115		1 Snow, Michael	Powers of Two	This file contains photographic materials.	2003	2 contact sheets : col.	25,13 x 30,48 cm	Inscribed on container recto : Some 2003 Manitou shots - "Power of Two" Production..... Backs	Chromogenic prints.	One contact sheet includes documentation of artist, the photograph in this book was compiled for		Materials require archival housing and monitored environment.	
116		2 Snow, Michael	Walking Woman	This file contains photographic materials related to the Walking Woman series.	ca. 1965	3 photographs : col.	20,32 x 25,4 cm	Inscribed on container recto : 4 Test focus field fig prints	Chromogenic prints.			Materials require archival housing and monitored environment.	
117		4 Snow, Michael	[Untitled]	This file contains photographic materials related to Snow's career as a musician.		102 photographs : col. and b&w 2 copy negatives : col.; 10,16 x 12,7 cm	20,32 x 25,4 cm or smaller	Inscribed on container spine : Snow Music - Images	Gelatin silver prints, chromogenic prints and copy negatives.	According to the artist, the photograph in this book was compiled for a book.		Materials require archival housing and monitored environment.	
118		6 Unknown	[Untitled]	This file contains photographic materials.	ca. 2003	61 photographs and other graphic material	21,59 x 27,94 cm or smaller	Inscribed on container recto : Photos of M.S. Interior inscription on CD-ROM for TANIA RUIZ la SORBONNE 15 Mars 2004	Gelatin silver prints, chromogenic prints and negatives, inkjet prints.	Also includes 1 strip of negatives (col.; 33mm, 1 Polaroid, 1 CD-ROM December 2003.		Materials require archival housing and monitored environment.	
119	3A	Snow, Michael	The Windows Suite	This file contains photographic materials and documentation for an installation, The Windows Suite.	2006	4 photographs : col. 2 CD-ROMs	20,32 x 25,4 cm and 14,2 x 12,5 cm	Inscribed on container recto : "JeuRécur" Montreal + "The Windows Suite" Toronto	Chromogenic prints.			Materials require archival housing and monitored environment.	
120	1, 2	Snow, Michael	Walk and Roll on the Beach; Blood Relation ; Four to Five ; Walking Woman	This file contains photographic materials related to art works related to the Walking Woman series.	1982 - 1966	9 photographs : col. and b&w	27,94 x 35,56 cm or smaller	Inscribed on container recto : WW photos etc	Gelatin silver prints, chromogenic prints.			Materials require archival housing and monitored environment.	
121		4 Unknown		This file contains photographic materials of musical documentation.		36 photographs : col. and b&w	27,94 x 35,56 cm or smaller	Inscribed on container recto : Music / sound photos	Gelatin silver prints, chromogenic prints.	There is no indication as to who or who took these photographs.		Materials require archival housing and monitored environment.	
122		1 Snow, Michael	Flight Stop	This file contains photographic materials related to the art work, Flight Stop.	1979	8 photographs : b&w	20,32 x 25,4 cm or smaller	Inscribed on container recto : Flight Stop	Gelatin silver prints.			Materials require archival housing and monitored environment.	
123		2 Snow, Michael	Shore	This file contains photographic material related to the artwork, Shore.	1970	1 colour slide	35mm	Inscribed on container recto : "Shore" - 1970 slide of it original test card negative photo stat Mar 2010"	Chromogenic negatives.			Materials require archival housing and monitored environment.	

Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
124		1 Snow, Michael	Top; Recombinaut ; Blues; Special of Light ; Amplatz Inc. 359 ; Canal Si NYC ; Midnight Blue ; A ; Values/Dress ; Values; In Media ; Expo 96 Montreal ; La Ferme du Buisson ; Manifestation (8 faces); Wild Flower Bed ; Of a Ladder ; Press; Snow Storm, Snow Storm, Snow Storm ; Ice-File ; Imposition ; Midnight Blue	This file contains photographic materials related to multiple photo-works.	1967 - 1969	74 photographs : col. and b&w	20,32 x 25,4 or smaller	Inscribed on container recto : Miscellaneous [nd] PHOTO WORKS	Chromogenic prints, gelatin silver prints, inkjet prints.			Colour shifting is apparent in multiple prints.	
125		2 Snow, Michael	Secret Shout	This file contains photographic materials related to the art work, Secret Shout.	1960 [date of work]; 2011 [reprints]	5 photographs : col. ; inkjet	20,32 x 25,4 cm	Inscribed on container recto : Secret Shout	Inkjet print.			Materials require archival housing and monitored environment.	
126	2, 3A	Snow, Michael	Intérieur	This file contains photographic materials documenting an art installation.	2001	16 photographs : col.	10,16 x 12,7 cm	Inscribed on container recto : "Intérieur" [sic] Montreal - 2001 Montreal Festival on Lumière	Chromogenic prints.			Materials require archival housing and monitored environment.	
127	4C	Snow, Michael ; Thomson, Barry	CCMC	This file contains photographic documentation of musical performances.	1973 - 2003	33 photographs: col. and b&w	21,59 x 27,94 cm or smaller	Inscribed on container recto : CCMC photos	Gelatin silver prints, inkjet prints.			Materials require archival housing and monitored environment.	
128		4 Snow, Michael ; Olier	8 x 10 ; La Médias Res ; Field/Champ	This file contains photographic material related to multiple art works, as well as photographic documentation from Chicoutimi, QC.	1973 - 2003	12 photographs : col. and b&w	20,32 x 25,4 or smaller		Chromogenic and gelatin silver prints.			Materials require archival housing and monitored environment.	
129		1 Snow, Michael	Venetian Blind	This file contains photographic material related to the photo-work, Venetian Blind.	1970	1 photograph : b&w	27,94 x 35,56 cm	Inscribed on container recto : VENETIAN BLIND [sic] k + white	Gelatin silver.			Materials require archival housing and monitored environment.	
130		1 Snow, Michael	VEUEUX ; La Ferme du Buisson	This file contains photographic material related to the photo-work, VEUEUX and La Ferme du Buisson.	1968	5 photographs : col.	27,94 x 43,18 cm or smaller		Chromogenic and inkjet prints.			Materials require archival housing and monitored environment.	
131		1 Snow, Michael	La Ferme du Buisson	This file contains photographic material related to the photo-work, La Ferme du Buisson.	1968	5 photographs : col.	22,86 x 45,72 cm or smaller	Inscribed on container recto : Michael Snow photos La Ferme	Chromogenic and inkjet prints.			Materials require archival housing and monitored environment.	
132		1 Snow, Michael	The Audience	This file contains photographic material related to the artwork, The Audience.	1968-89	99 photographs : col. and b&w	21,59 x 27,94 cm or smaller	Inscribed on container recto : CCMC photos THE AUDIENCE; good photos have been taken out	Chromogenic prints			Colour shifting is apparent in multiple prints.	
133		1 Snow, Michael	Sink ; In Media Res ; ars - IRS ; Four to Five ; Recombinaut ; The Audience ; Smoke and Mirrors ; Venetian Blind ; A Casting Shield ; Press (Snow Storm) ; A Wooden Look ; D'About Alchibade et pub... ; Pin Toot ; Authorization	This file contains photographic material related to an art work, as well as documentation of an exhibition.	1962 - 1968	approx. 80 photographs : col. and b&w	21,59 x 27,94 cm or smaller	Inscribed on interior : best AUDIENCE production photos Jan 88 to April 89	Gelatin silver, chromogenic, and inkjet prints.			Materials require archival housing and monitored environment.	
134	2, 3	Snow, Michael	Derma	This file contains photographic material related to an art work, as well as documentation of an exhibition.	1960	13 photographs : col.	10,16 x 15,24 cm and 21,59 x 27,94 cm	Inscribed on container recto : new stuff '96s PAINTING	Chromogenic prints			Materials require archival housing and monitored environment.	
135		1 Snow, Michael	La Région Centrale ; Authorization ; Atlantic	This file contains photographic material related to multiple art works.	1967 - 1974	5 photographs : b&w	20,32 x 25,4 cm	Inscribed on container recto : Various installation photos	Gelatin silver prints	Installation photos from the National Gallery of Canada (Ottawa).		Suppliding is visible on some prints, specifically from Authorization.	
136		2 Snow, Michael	Blind	This file contains photographic material related to the sculpture, Blind.	1968	63 photographs : b&w 2 Polaroids : b&w	10,16 x 12,7 cm and 10,16 x 15,24 cm	Inscribed on container recto : SCULPTURE	Gelatin silver prints, Polaroid			Suppliding is visible on Polaroids.	
137		2 Snow, Michael	The Audience	This file contains photographic material related to the artwork, The Audience.	1969	64 photographs : b&w	20,32 x 25,4 cm	Inscribed on container recto : "AUDIENCE" BAW	Gelatin silver prints			Yellowing around the edges of multiple prints.	
138		1 Snow, Michael	Redifce ; Planets Ape ; Egg	This file contains photographic material related to works in bibliography.	1965 - 1986	59 photographs : col. and b&w 1 colour slide	27,94 x 35,56 cm or smaller	Inscribed on container recto : HOLOGRAMS	Chromogenic prints and negatives, gelatin silver prints.			Materials require archival housing and monitored environment.	
139		2 Snow, Michael	[Untitled]	This file contains photographic material related to multiple artworks.		57 photographs : col. and b&w 35 Polaroids	21,59 x 27,94 cm or smaller	Inscribed on container recto : 59-60	Chromogenic and gelatin silver prints, Polaroid.			Materials require archival housing and monitored environment.	
140		1 Snow, Michael	Egg; Still Life in 8 Cals ; Redifce	This file contains photographic material related to multiple artworks.	1965 - 1986	89 photographs : col. and b&w 9 Polaroids	27,94 x 35,56 cm or smaller	Inscribed on container recto : R to Michael ; Hologs	Gelatin silver, chromogenic prints, Polaroid			Materials require archival housing and monitored environment.	
141	1, 2	Snow, Michael	Blind ; 8x10 ; Top	This file contains photographic material related to multiple artworks.	1968 - 1972	97 photographs : col. and b&w	20,32 x 25,4 cm or smaller	Inscribed on container recto : exhibit installation views + installation	Gelatin silver, chromogenic prints.			Materials require archival housing and monitored environment.	
142	3A	Snow, Michael	Expo 96	This file contains photographic material related to Expo '96.	1986	233 colour slides and other graphic material	20,32 x 25,4 cm or smaller	Inscribed on container lid : Expo Photos Negs	Gelatin silver, chromogenic prints	Also includes 59 photographs (col.) 16 strips of negatives (col. and b&w : 16 strips of negatives (col. and b&w : 16 sheets 8x8x), 15		Materials require archival housing and monitored environment.	
143		1 Snow, Michael	Ins-Iris	This file contains multiple prints of the photo-work, Ins-Iris.	1979	137 photographs : col. ; 10,16 x 12,7 cm	10,16 x 12,7 cm		Chromogenic prints			Materials require archival housing and monitored environment.	
144		1 Snow, Michael	Te Lacrimier Who Dies at the Beginning of Terror	This file contains photographic material related to the photo-work, Te Lacrimier, Who Dies in the Reign of Terror.	2000	9 photographs : b&w 12,7 x 17,78 cm	12,7 x 17,78 cm		Gelatin silver prints			Materials require archival housing and monitored environment.	
145	2, 4C	Snow, Michael	CCMC; The Audience	This file contains photographic material related to the CCMC, as well as The Audience.	1969 - ca. 2000	3 photographs : b&w ; 20,32 x 25,4 cm	20,32 x 25,4 cm		Gelatin silver prints			Materials require archival housing and monitored environment.	

Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
146		1 Snow, Michael	Beck University Photo Mural	This file contains photographic material related to the Beck University Photo Mural.	1971-73	2 photographs : b&w ; 8.89 x 17.78 cm	8.89 x 17.78 cm		Gelatin silver prints			Materials require archival housing and monitored environment.	
147		1 Snow, Michael	Beck University Photo Mural	This file contains photographic material related to the Beck University Photo Mural.	1971-73	4 photographs : b&w ; 12.7 x 17.78 cm	12.7 x 17.78 cm		Gelatin silver prints			Materials require archival housing and monitored environment.	
148		1 Snow, Michael	Beck University Photo Mural	This file contains photographic material related to the Beck University Photo Mural.	1971-73	3 photographs : col. ; 20.32 x 25.4 cm	20.32 x 25.4 cm		Chromogenic prints			Materials require archival housing and monitored environment.	
149		1 Snow, Michael	Beck University Photo Mural	This file contains photographic material related to the Beck University Photo Mural.	1971-73	2 photographs : b&w ; 20.32 x 25.4 cm	20.32 x 25.4 cm		Gelatin silver prints			Materials require archival housing and monitored environment.	
150		1 Snow, Michael	Smoke and Mirrors	This item is a print of the 1991 photo-work, Smoke and Mirrors.	1994	1 photograph : col. ; 20.32 x 25.4 cm	20.32 x 25.4 cm		Chromogenic print			Materials require archival housing and monitored environment.	
151		6 Snow, Michael	[Untitled]	This file contains photographs that pertain to the artist's life and not work.	ca. 2000 [?]	5 photographs : col. ; 10.16 x 15.24 cm	10.16 x 15.24 cm		Chromogenic prints			Materials require archival housing and monitored environment.	
152		6 Snow, Michael	[Untitled]	This file contains photographs that pertain to the artist's life and not work.	ca. 2000 [?]	6 photographs : col. ; 15.24 x 20.32 cm	15.24 x 20.32 cm		Chromogenic prints			Materials require archival housing and monitored environment.	
153		6 Unknown	[Untitled]	This file contains portraits of the artist and his wife, Peggy Gade.	ca. 1990-2000 [?]	20 colour slides	35mm		Chromogenic negatives			Materials require archival housing and monitored environment.	
154		2 Snow, Michael	Flo-no camera	This file contains photographic material related to the artwork, Flo-no camera	2002	63 photographs : col. ; 10.16 x 15.24 cm and other graphic material	20.32 x 25.4 cm or smaller	Inscribed on container recto : Flo-no camera 2002	Chromogenic prints, negatives, contact sheet	Also includes 10 strips of negatives (col. ; 35mm), and 1 contact sheet (col.)		Materials require archival housing and monitored environment.	
155		2 Snow, Michael	Flo-no camera	This file contains photographic material related to the artwork, Flo-no camera	2002	38 photographs : col. ; 10.16 x 15.24 cm and other graphic material	20.32 x 25.4 cm or smaller	Inscribed on container recto : Flo-no camera 2002	Chromogenic prints, negatives, contact sheet	Also includes 7 strips of negatives (col. ; 35mm), 1 contact sheet		Materials require archival housing and monitored environment.	
156		2 Snow, Michael	Flo-no camera	This file contains photographic material related to the artwork, Flo-no camera	2002	28 photographs : col. ; 10.16 x 15.24 cm and other graphic material	20.32 x 25.4 cm or smaller	Inscribed on container recto : Flo-no camera 2002	Chromogenic prints, negatives, contact sheet	Also includes 6 strips of negatives (col. ; 35mm), and 1 contact sheet		Materials require archival housing and monitored environment.	
157		1 Snow, Michael	Snow mixture	This file contains photographic transparencies.	April 13, 1973	6 negatives : col. ; 35mm	35mm	Inscribed on container recto : SNOW mixture	Chromogenic negatives	Title is based on inscription.		Materials require archival housing and monitored environment.	
158	3A	Snow, Michael	Intérieur	This file contains photographic material documenting an art installation.	2001	18 photographs : col. ; 10.16 x 15.24 cm and other graphic material	20.32 x 25.4 cm or smaller	Inscribed on container verso : 2 Intérieur Montreal Feb 2001	Chromogenic prints, negatives, contact sheet	Also includes 7 strips of negatives (col. ; 35mm), 1 contact sheet		Materials require archival housing and monitored environment.	
159	3A	Snow, Michael	Intérieur	This file contains photographic material documenting an art installation.	2001	24 photographs : col. ; 10.16 x 15.24 cm and other graphic material	20.32 x 25.4 cm or smaller	Inscribed on container verso : #1 "Intérieur" Montreal Feb 2001	Chromogenic prints, negatives, contact sheet	Also includes 8 strips of negatives (col. ; 35mm), 1 contact sheet		Materials require archival housing and monitored environment.	
160		1 Snow, Michael	Snow storm Jan '99	This file contains photographic material.	1999	21 photographs : col. ; 10.16 x 15.24 cm	35mm and 10.16 x 15.24 cm	Inscribed on container recto : Snow storm Jan '99	Chromogenic prints, negatives	Title is based on inscription.		Materials require archival housing and monitored environment.	
161	2, 3A	Snow, Michael	Intérieur	This file contains photographic material documenting an art installation.	2001	3 strips of negatives : col. ; 35mm	35mm and 10.16 x 15.24 cm		Chromogenic prints, negatives			Materials require archival housing and monitored environment.	
162	2, 3A	Snow, Michael	Intérieur	This file contains photographic material documenting an art installation.	2001	32 photographs : col. ; 10.16 x 15.24 cm	10.16 x 15.24 cm	Inscribed on container recto : a l'attention de Michael Snow INTERIEUR Feb 2001	Chromogenic prints			Materials require archival housing and monitored environment.	
163		1 Snow, Michael	Halifax Harbour	This file contains photographic documentation of the Halifax harbour.	1970	1 photo album : 16 photographs : b&w ; 8.89 x 12.7 cm	8.89 x 12.7 cm	Inscribed on album cover : Halifax Harbour - Book 1	Chromogenic prints			Albums are not made of archival materials, prints should be rebound.	
164		1 Snow, Michael	Halifax Harbour	This file contains photographic documentation of the Halifax harbour.	1970	1 photo album : 13 photographs : b&w ; 8.89 x 12.7 cm	8.89 x 12.7 cm	Inscribed on album cover : Halifax Harbour - Book 3	Chromogenic prints			Albums are not made of archival materials, prints should be rebound.	
165		1 Snow, Michael	Halifax Harbour	This file contains photographic documentation of the Halifax harbour.	1970	1 photo album : 18 photographs : b&w ; 8.89 x 12.7 cm	8.89 x 12.7 cm	Inscribed on album cover : Halifax Harbour - Book 2	Chromogenic prints			Albums are not made of archival materials, prints should be rebound.	
166		1 Snow, Michael	Immediate Delivery ; VUEUX ; La Ferme du Buisson ; Meeting of Measures ; The Hymn of the Sea ; Heights / Sleeve ; Iris / Times / Light Blue ; The Ladder ; Of a Ladder ; Morning in Holland ; Digest ; In Media Res ; Blind ; Delta	This file contains photographic transparencies related to multiple photo-works.	1982 - 1988	83 colour slides	35mm	Inscribed on container verso : Original slides  Multiple interior inscriptions : "ORIGINALS" ; "90 ORIGINALS" ; "Digest" colour corrected originals + Mami seated originals ; "Series A Photographs" ; "ORIGINALS" ; "ORIGINALS-drawing + Delta" [?]	Chromogenic negatives			Materials require archival housing and monitored environment.	
167		2 Snow, Michael		This file contains colour slides related to artwork.	1992	12 colour slides	35mm	Inscribed on container lid : "Midnight Blue" Jan '92 should rebound	Chromogenic negatives			Materials require archival housing and monitored environment.	
168		2 Snow, Michael		This file contains colour slides related to artwork.	n.d.	3 colour slides	35mm	Inscribed on container lid : ORIGINAL	Chromogenic negatives			Materials require archival housing and monitored environment.	
169		1 Snow, Michael	Midnight Blue	This file contains colour slides related to the photo-work, Midnight Blue.	1995	21 colour slides	35mm	Inscribed on container lid : "Midnight Blue" Originals June 9 '95	Chromogenic negatives			Materials require archival housing and monitored environment.	
170		2 Snow, Michael	Blind ; Press ; Four to Five	This file contains colour slides related to multiple artworks.	1962-1969	10 colour slides	35mm	Inscribed on container lid : ORIGINALS from '92 too junk use dups for copies ; had colour-corrected dups made from these	Chromogenic negatives			Materials require archival housing and monitored environment.	
171		1 Snow, Michael	Rameau's Nephew by Diderot (Thamx to the artist's friend, Wilma Schum, La Région Centrale)	This file contains colour slides of film stills.	1971-1974	6 colour slides	35mm	Inscriptions on container lid have been crossed out.	Chromogenic negatives			Materials require archival housing and monitored environment.	
172		2 Snow, Michael	[Waves 82]	This file contains colour slides related to artwork.	1982	31 colour slides	35mm	Inscribed on container lid : WAVES 82	Chromogenic negatives	Title is based on inscription.		Materials require archival housing and monitored environment.	

Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
173		2 Snow, Michael	Red Orange and Green	This file contains colour slides related to the artwork, Red Orange and Green.	1992	36 colour slides	35mm	Inscribed on container lid : RED ORANGE and GREEN June 29 92 ORIG	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
174		6 Snow, Michael	[Children's Parade]	This file contains colour slides.	n.d.	10 colour slides	35mm	Inscribed on container lid : CHILDRENS [sic] PARADE original	Chromogenic negatives.	Title is based on inscription.		Maerckx require archival housing and monitored environment.	
175		1 Snow, Michael	Sink	This file contains colour slides related to the photo-work, Sink.	2000	18 colour slides	35mm	Inscribed on container lid : NEW NOV 2000 "SINK" SLIDES REJECTED FROM NOV/2000 COMPOSITION	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
176		2 Snow, Michael	The Audience	This file contains colour slides documenting The Audience.	1989	33 colour slides	35mm	Inscribed on container lid : ORIGINALS THE AUDIENCE SEPT 89	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
177		1 Snow, Michael	Government of Canada Building	This file contains colour slides related to the photo-work of Canada Building artwork.	1978	19 colour slides	35mm	Inscribed on container lid : Gov of Canada bldg X-RAY WORK	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
178		1 Snow, Michael	[Untitled slide piece]	This file contains colour slides.	1979	17 colour slides	35mm	Inscribed on container lid : "untitled", a slide piece 71 outs	Chromogenic negatives.	Title is based on inscription		Maerckx require archival housing and monitored environment.	
179		1 Snow, Michael	Dahoud Akhache et puis... : Race	This file contains colour slides related to multiple artworks.	1984 - 1988	3 colour slides	35mm	Inscribed on container lid : Race in Progress Duple ; NO PHOTO... before finish	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
180		2 Snow, Michael	The Audience	This file contains colour slides documenting The Audience.	1989	19 colour slides	35mm	Inscribed on container lid : REJECT but good STAD Sept 90	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
181		1 Snow, Michael	Still Life in 8 Calls	This file contains colour slides photographic transparencies related to the artwork, Still Life in 8 Calls.	1985 [date of work] ; 1986 [joined on one slide]	10 colour slides	35mm	Inscribed on container lid : Still Life in 8 Calls ; Origs	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
182 1, 2		Snow, Michael	Race : The Audience	This file contains colour slides related to multiple artworks.	1984 - 1989	15 colour slides	35mm	Inscribed on container lid : Still Life in 8 Calls ; Origs	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
183		1 Snow, Michael	Slidlength	This file contains colour slides related to the artwork, Slidlength.	1971	7 colour slides	35mm	Inscribed on container lid : 5 ORIGINAL 1971 "SLIDELNGTH" SLIDES - TAKEN OUT OF DEC. 2000 VERSION + 2 copies of old rejected #23	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
184		6 Snow, Michael		This file contains colour slides	1988	colour slides	35mm	Inscribed on container lid : Reject original Berlin 88 slides	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
185		1 Snow, Michael	Rameau's Nephew by Moliere ; Rameau's Nephew by Dennis Young by Wilma Schoen ; La Région Centrale	This file contains colour slides related to the film Rameau's Nephew...	1972-74	8 colour slides	35mm	Inscribed on container lid : RAMEAU'S HOTEL + 1	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
186		1 Snow, Michael	Rameau's Nephew by Didierot (Thoux to Denis Young by Wilma Schoen ; La Région Centrale	This file contains colour slides related to the film Rameau's Nephew...	1972-74	23 colour slides	35mm	Inscribed on container lid : Rameau's Nephew Quilt Slides	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
187		1 Collier, Robin (Canadian sculptor, photographer, and printmaker, born 1949)	Presents	This file contains colour slides related to the film Presents.	1980	20 colour slides	35mm	Inscribed on container lid : "PRESENTS" photos of set by Robin Collier '81 Inscribed on inscription : ORIGINALS	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
188		1 Wieland, Joyce (Canadian painter and photographer, 1931-1986)	La Région Centrale	This file contains colour slides related to the film La Région Centrale.	1971 [date of work] ; 1974-75 [date of film on object]	31 colour slides	35mm	Inscribed on container lid : "Snow day... ; photos by JOYCE WIELAND ; good stuff	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
189		1 Wieland, Joyce (Canadian painter and photographer, 1931-1986)	La Région Centrale	This file contains colour slides related to the film La Région Centrale.	1971 [date of work]	27 colour slides	35mm	Inscribed on container lid : La Région Centrale ; all taken last Snow day by Joyce Wieland	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
190		2 Snow, Michael	Over the Sofa ; Guarded Painting	This file contains colour slides related to multiple artworks.	1991	2 colour slides	35mm	Inscribed on container lid : Film slides	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
191		1 Snow, Michael	*Corpus Callorum	This file contains colour slides related to the film *Corpus Callorum.	2002	7 colour slides	35mm	Inscribed on container lid : ORIGINALS installations + Skills from "Corpus"	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
192		1 Snow, Michael	A Casing Shelved	This file contains colour slides related to the artwork, A Casing Shelved.	1970	5 colour slides	35mm	Inscribed on container lid : A CASING SHELVED SLIDES ORIGINALS	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
193		1 Snow, Michael	Wild Flower Bed	This file contains colour slides.	n.d.	28 colour slides	35mm	Inscribed on container lid : Flowers	Chromogenic negatives.	Title is based on inscription.		Maerckx require archival housing and monitored environment.	
194		1 Snow, Michael	Wavelength ; Rameau's Nephew by Didierot (Thoux to Wilma Schoen ; La Région Centrale	This file contains colour slides related to multiple films.	1967 - 1974	4 colour slides	35mm	Inscribed on container lid : FILM SLIDES Wavelength Rameaus	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
195 1, 2		Snow, Michael	Red Orange Green ; Wild Flower Bed ; other	This file contains colour slides .	ca. 1982	20 colour slides	35mm		Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
196		1 Snow, Michael	La Région Centrale	This file contains colour slides related to the film La Région Centrale.	1971	23 colour slides	35mm	Inscribed on container lid : LRG	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
197		1 Snow, Michael	La Région Centrale	This file contains colour slides related to the film La Région Centrale.	1971	4 colour slides	35mm		Chromogenic negatives.			Maerckx require archival housing and monitored environment.	
198		1 Snow, Michael	A Casing Shelved	This file contains colour slides related to the artwork, A Casing Shelved.	1970	3 colour slides	35mm	Inscribed on container lid : A CASING SHELVED new dupe shot	Chromogenic negatives.			Maerckx require archival housing and monitored environment.	





Reference number	Series	Creator	Title	Scope	Date	Extent	Scale	Inscriptions	Photographic materials	Notes (1)	Notes (2)	Physical Condition	Publishing info.
216		2 Snow, Michael	The Audience	This file contains photographic material related to the artwork, The Audience.	1988-89	769 photographs : col. and b&w and other graphic material	20,32 x 25,4 cm or smaller	Multiple interior inscriptions.	Chromogenic and gelatin silver prints and negatives	Also includes 166 strips of negatives (col. and b&w ; 35mm), 3 contact sheets		Many materials exhibit various degrees of deterioration including colour shifting and silver mirroring	
217		1 Snow, Michael	Rendezvous	This file contains photographic material related to the artwork, Rendezvous.	1979	1 photograph : col. ; 10,16 x 12,7 cm	10,16 x 12,7 cm	Inscribed on container recto : Size-as copy of postcard + tiny painting used for "Rendezvous" 1979 in CC. Art Bank coll)	Chromogenic print			Materials require archival housing and monitored environment.	
218		1 Snow, Michael	D'abord Michèle et pub...	This file contains photographic material related to various artworks.	1998	53 photographs : col. ; 10,16 x 12,7 cm and other graphic material	10,16 x 12,7 cm or smaller	Inscribed on container recto : Possible Art neg. snaps	Chromogenic prints and negatives, B&loid.	Also includes 5 strips of negatives (col. ; 35mm), 12 Polaroids		Materials require archival housing and monitored environment.	
219		6 Snow, Michael	[Top of head photos]	This file contains photographic material.	n.d.	6 Polaroids : col.	15,86 x 8,25 cm	Top of head photos	Chromogenic prints	Title is based on inscription.	Images of are of the top of the artist's head.	Materials require archival housing and monitored environment.	
220		2 Snow, Michael	Quinnet	This file contains photographic material.	1984	5 Polaroids : col. ; 7,62 x 6,35 cm and 1 reversal : col. ; 7,62 x 6,35 cm	7,62 x 6,35 cm and 10,16 x 12,7 cm	Inscribed on interior : "Michael Snow new works ; Quinnet" (1984)	B&loid, reversal			Materials require archival housing and monitored environment.	
221		1 Snow, Michael	D'abord Michèle et pub...	This file contains photographic material.	1998	1 photograph : col. ; 20,32 x 25,4 cm	20,32 x 25,4 cm	Inscribed on container recto : Portrait d'un Musee	Chromogenic print			Materials require archival housing and monitored environment.	
222		1 Snow, Michael	[Untitled]	This file contains photographic material.	1988 [date indicated by inscription]	15 strips of negatives : col. and b&w ; 35mm	35mm	Inscribed on container recto : June 98 New stud negs	Chromogenic and gelatin silver negatives			Materials require archival housing and monitored environment.	
223		1 Snow, Michael	[Untitled]	This file contains photographic material.	n.d.	4 photographs : col.	10,16 x 13,24 cm and 20,32 x 25,4 cm	Inscribed on container recto : "X30" photos + negs	Chromogenic print			Materials require archival housing and monitored environment.	
224		1 Snow, Michael	X30 ; 8x10 ; D'abord Michèle et puis...	This file contains photographic material related to multiple artworks.	1979 - 1996	7 photographs : col. ; 10,16x13,24 cm and other graphic material	10,16 x 13,24 cm		Chromogenic prints and negatives	Also includes 2 colour reversals, 1 negative (10,15x12,7 cm), 3 strips of negatives (col. ; 35mm).		Many materials exhibit various degrees of deterioration including colour shifting	
225		3 Snow, Michael	[Last show at Issues Gallery]	This file contains photographic material related to an exhibition.	ca. 1993	2 contact sheets : b&w ; 20,32 x 25,4 cm	20,32 x 25,4 cm	Inscribed on container recto : Michael Snow Contacts & Photos Exhibition at The Last Gallery, John St. 1998/97	Gelatin silver prints.	Images from the last exhibition at The Issues Gallery, 1993.	Title is based on inscription.	Materials require archival housing and monitored environment.	
226		1 Snow, Michael	Sink ; Venetian Canal ; Paris on the Seine ; The Art of the Arts ; Speed of Light ; Meeting of the Waters ; Conception of Light ; Manifestation /Autourisation of 8 faces ; La Ferme du Lac Beauport ; A Walking Man ; A Casting Shaved ; In the Woods ; Race.	This file contains photographic material related to multiple artworks.	ca. 1950 - 2003	76 strips of negatives : col. ; 35mm and 12mm and other graphic material	20,32 x 25,4 cm or smaller	Multiple interior inscriptions.	Chromogenic prints and negatives, B&loid, colour reversals.	Also includes 3 Polaroids, 1 roll of film (35mm), 156 photographs, 3 colour reversals.		Many materials exhibit various degrees of deterioration including colour shifting and silver mirroring	
227		1 Snow, Michael	Government of Canada Building	This file contains photographic material related to the artwork, Government of Canada Building	1978	198 strips of negatives : col. and b&w ; 35mm and other graphic material	20,32 x 25,4 cm or smaller	Multiple interior inscriptions.	Chromogenic prints and negatives, gelatin silver prints and negatives, colour reversals.	Also includes 60 photographs, 30 contact sheets, 17 colour reversals, 1 colour slide.		Many materials exhibit various degrees of deterioration including colour shifting and silver mirroring	
228		1 Snow, Michael	Flight Stop	This file contains photographic material related to the artwork, Flight Stop.	1979	32 strips of negatives : col. and b&w ; 35mm and 12mm and other graphic material	7,62 x 10,16 cm or smaller	Inscribed on container recto : FLIGHT STOP/NEGS etc	Chromogenic prints and negatives, gelatin silver prints and negatives.	Also includes 14 strips of negatives, 3 contact prints.		Materials require archival housing and monitored environment.	
229		1 Snow, Michael	Brook University Photo Mural	This file contains photographic material related to the Brook University Photo Mural.	1971-73	226 photographs : b&w ; 8,89 x 12,7 cm	8,89 x 12,7 cm	Multiple interior inscriptions. BROCK PHOTOS	Gelatin silver prints			All photographs are badly curled and damaged.	
230		1 Snow, Michael	Sink ; Halifax Harbour ; La Région Centrale	This file contains colour slides related to multiple artworks.	1970 - 1971	307 colour slides	35mm	Multiple interior inscriptions.	Colour slides			Materials require archival housing and monitored environment.	
231		5 Snow, Michael	Cover to Cover	This file contains photographic material related to the book, Cover to Cover.	1975	12 photographs : b&w ; 20,32 x 25,4 cm 28 contact prints : b&w ; 20,32 x 25,4 cm	20,32 x 25,4 cm	Inscribed on container lid : ORIGINAL SINK NOT USED IN FINAL VERSION	Gelatin silver prints.			Materials require archival housing and monitored environment.	Cover to Cover. [Halifax ; Press of Nova Scotia College of Art & Design, 1975]
232		1 Snow, Michael	Still-Living (9x4 Acts, Scene One)	This file contains photographic material related to the artwork, Still Living (9x4 Acts, Scene One)	1982	32 Polaroids : col.	10,16 x 12,7 cm	Multiple interior inscriptions. Inscrbed on container lid : STILL-LIVING 4 ACTS - SCENE 1 ORIGINAL.	B&loid			Materials require archival housing and monitored environment.	