

Blind

Michael Snow – Clip 11

Well, there's a kind of line to my sculpture, *Shunt* is in the collection of the National Gallery also and it's a wall-floor thing but as I went further into working with sculpture I was also making films and working with photography and influenced by the effect of looking through the camera, what the camera does. First of all framing is a kind of selection and lenses give you an optical difference between optical variations in the way that you see things through this device. So, a number of the sculptures were involved with framing different kinds of seeing. *Blind* has four screens which start out fairly big, wide, and they get to a smaller mesh in the last one. It's something that you should walk into but looking through it, it's like a giant crosshatch drawing that's always...because you're moving all the time, which is always changing and it's also like a concretion of fading out and fading in, so that it depends, every view is really different. It's the four planes intercept in completely different ways. So it's a thoroughly optical thing and one focuses on one plane or the other plane in looking at it, which is also a very camera thing. So it's a big thing and it's sort of an environmental sculpture but it's really something that came from thinking about seeing and how it's channeled by the camera or cameras.