

## *Authorization*

*Michael Snow – Clip 12*

Okay *Authorization* is part of the line of photographic work of mine which is continuing that started in '62. It used Polaroid, which had I guess just come on the market maybe a couple of years before I did *Authorization*. And I did a piece before that that's called *A Wooden Look* which I think is in the Montreal Musée des Beaux-Arts and the thing that interested me was getting the photograph immediately and the fact that if one had the photograph immediately one could use that photograph so it suggested making works that were additive like paintings are. So *Authorization* is an expansion on that where I used a mirror and taped off a rectangle which is the size which would contain four Polaroid photographs and I set the camera up...centered on that...that taped rectangle and took a photograph of the image in that rectangle which is basically of the camera and myself and I glued that on the mirror...in the first position of dividing this rectangle up into four. And then I took another photograph and that photograph of course contained the first one and then I put that one up in its place and I continued to do that with the third and the fourth. And then there's a fifth actually which is the total thing which is put up in a corner so again it's not a painting but it is something that makes itself before your very eyes in the sense that you see how it was made and the reflection which

is now the place of the reflection of the artist and camera is now covered by the history of what the camera saw when the work was being made....and since there's a bit of mirror still left, you know, it shows the location that it's shown in. It also shows the spectators themselves which are evanescent, whereas the work is a kind of fixity of that process of recording what I, the camera, saw.

