

Film – the beginnings – part 2

Michael Snow – Clip 20

I started to think about sound-image relationships and how circumscribed they are in most cinema, and it can be wonderful of course, but for all fiction films the sound is about, music anyway, or sound in general, is about telling you whether this is sad or happy or whether it is exciting or funny or any of those things and...so I reasoned that there was plenty more to be done with sound-image relationships which is why I made a film called *New York, Eye and Ear Control* in 1964 which was specifically about trying to do something where you could actually listen to music and watch an image as if there were two lines and one wasn't supportive only of the other. They were just like a kind polyphony for the eyes and ears and so then I got interested in the effects of camera movement. I became interested in trying to do something for example that would use the zoom as a factor, as what you saw and this went on into camera motion in various ways and it's continued into the digital realm too because I did a film called *Corpus Collosum* which is I guess it's three or four years old now. It took me about ten years to make but it's a digital film shot on D-Beta but it's about the kind of shape-changing possibilities that you have with video that never existed before, well they did exist but they were very difficult in film, in photo-chemical film, so I've tended to continue to try to meet the

possibilities of the medium and my work with photography is the same thing really, to make specific uses of what the medium can do in itself.

