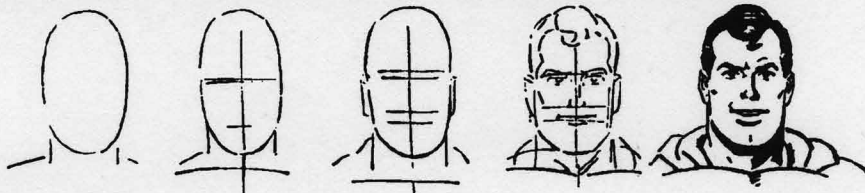


GEORGE SNOW

SEE HOW EASILY... A FEW LINES... DEVELOP... THE FACE OF... *SUPERMAN?*



Dear Gary,

My favourite task is talking about myself and my many accomplishments. For the benefit of the directory I shall include an extension to my CV, which is very out of date, a paragraph to say who I think I am and a showreel of all my video work. It's on Betacam.

George Snow- A concise CV

George Snow began his career as a designer and illustrator following his expulsion from Hornsey college of art in 1970. His earliest work was for the Underground press, most notably, Oz and International Times. During the same period he had experience in Northern Ireland as a press photographer serving the left wing press, Morning Star, Socialist Worker, Idiot International and Black Dwarf.

His work became more widely used following his involvement with punk bands such as 999 and the Stranglers, appearing in Vogue, Harpers & Queen and the Sunday Times. His graphic work was widely published and was exhibited at the Photographers Gallery, The Royal Court Theatre, all of the European Illustration exhibitions from 1980 to 1985 and 'Ten Years of European Illustration' in New York in 1984. In the early eighties he stopped illustrating and began programming computers supplementing his income by teaching.

In 1984 he began experimenting with video using the programmes he'd developed for IO Researches 'Pluto' computer. 'Muybridge Revisited'(for the BFI) and 'The Assigantion' (for John Wyver's 'Ghosts In The Machine')

NOW WE TAKE THAT FACE... REMOVE THE LOCK OF HAIR ON THE FOREHEAD.....

ADD GLASSES.....A BERET.....A SMOCK.....AND WE HAVE GEORGE SNOW... ARTIST!



LOOKS EASY, DOESN'T IT? BUT WATCH OUT! THERE COULD BE DIRTY WORK AT THE DRAWING BOARD WHEN A SELF-STYLED EXPERT CLAIMS...



are the most widely known of his early work.

There followed a series of commissions for video clips the most successful being those for The Art of Noise, London Beat and The Stranglers.

He has recently completed work on three series of Science Fiction bookjackets for the following authors: Doris Lessing's five part 'Canopus in Argos' cycle, Ray Bradbury's 'Martian Chronicles' and 'The Illustrated Man', and Aldous Huxley's 'Brave New World' and related writings.

He presently teaches on an irregular basis in the Media School of the Royal Academy in Copenhagen, The Design School also in Copenhagen, The Free Academy in Den Haag, The RCA and St Martins in London.

He is presently working on APE, a short film about architecture and space as seen through the eyes of a primate.

Later this year his installation 'Motorway' will be shown at the International Video festival in Sao Paulo, Brazil.

George Snow- who the hell....

I trained as a graphic designer, not a ~~bad~~ bad background for someone who likes to dabble in all fields. Programming computers is definitely my favourite obsession. A couple of litres of wine and a mathematical problem of great complexity are known to drive me into a state bordering on ecstasy.

My video making is nearly always narrative. That's because I think people will pay more attention if they're involved in a story. Non narrative videos are not necessarily boring provided they are kept short or, as is the case with my 'Motorway' installation, the sound is loud and the visual stimulus overwhelming.

I do see my art as a form of entertainment. I suppose that comes from an involvement in the music business, the theatre and publishing. My current APE project, for the Arts Council and Channel 4, follows that thinking. In collaboration with my son Ivan, who recently completed his degree in Artificial Intelligence at Sussex University, I'm developing the themes in the video work into an interactive installation in the form of a room that tells the story in a non linear way. The room and the mechanics of the triggers and responses are the subject of Ivan's post graduate year at Portsmouth University.

While I don't set myself up in competition with Walt Disney I do see myself as accountable for the public work that I do. I feel an obligation to make the works accessible and stimulating both visually and intellectually. (If I could make my works stimulating physically then I'd go for it!)

My present work, relying heavily as it does on 3D computer graphics, points to future involvement in Virtual Reality. I try not to emphasise these endeavours too much because every bogus artist and his dog is claiming to be into virtual reality. I just want to say that that the type of models I'm building now for APE when combined with the mathematical routines I'm writing in C for Pixar's RenderMan should produce a virtual experience quite unlike those offered by Las Vegas or pretentious French performance artists.

OK Gary. That's me.

Toodle-pip!

