

curros atuais sobre a videoarte e é isso que tem dividido tanto a resposta a ela. O trabalho de George Snow é experimental, **Motorway** está tão no extremo que oferece ao espectador uma gratificação instantânea por nos colocar num ambiente semi-simulado para traduzir uma experiência. Mas é através da convivência do espectador com o artista que a peça é bem sucedida - ninguém tem dúvida alguma de que nós estamos numa sala escura cercada por telas - e a ironia está sempre presente, da extrema aceleração do movimento ao eventual obscurecimento e caleidoscópica transformação do espaço. O que **Motorway** faz não é criar uma realidade virtual ou uma jornada "disneyesca", mas traduzir uma experiência pura numa possibilidade artística, uma visão subjetiva numa imaginação coletiva. Transporta-nos leve e habilidosamente através das marcas e impressões de uma jornada pessoal, e disso até o seu vôo ao puro excesso perceptivo digno de Aldous Huxley.

O trabalho de Snow sempre foi popular. Vindo de um embasamento em desenho gráfico, com muitas incursões no mundo dos "clips" de música, ele tem uma acentuada visão singular, tanto da videoarte como da principal corrente mundial. **Motorway** se encaixa perfeitamente no desenvolvimento do autor e celebra o mito popular num caminho distinto e compelativo. Essa antítese traz muito do que é considerado como arte séria - ansiedades existenciais, confissões subjetivas, comentários políticos ou investigações formais e tecnológicas - e é tanto o ponto fraco como forte da peça. Enquanto a Jugoslávia está queimando, o planeta está decaindo e o fascismo tomando conta.

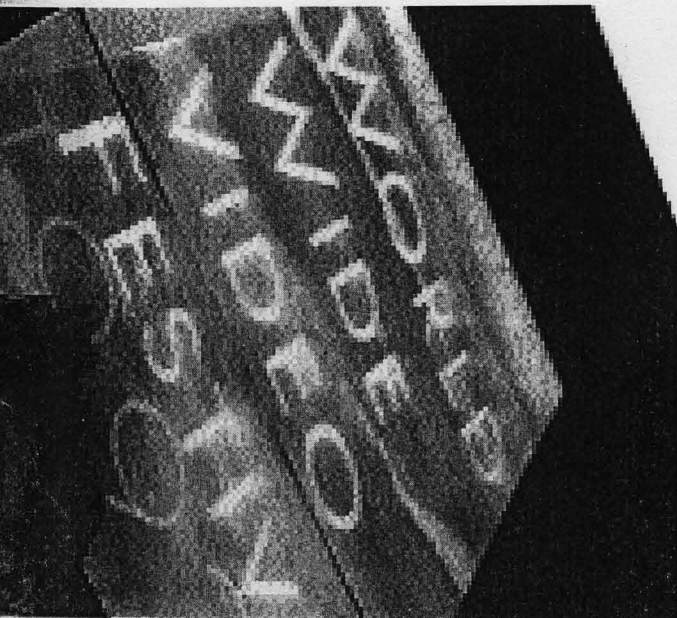
Quem quer assistir uma celebração festiva de carros? É hediondo ver meninos com a redenção dos brinquedos da alegria de dirigir? Não deveríamos estar escrutinando uma dificuldade, engajados de todas as formas com linguagem, política e o meio da imagem eletrônica? São essas questões que a peça desperta - por sua rudeza, honestidade e retidão, não arranca o ímpeto dos prazeres do século 20, estendendo-os aos seus limites virtuais. Muitos trabalhos de instalações estão relacionados com a integração do vídeo no alto mercado de arte, com referências culturais envoltas no modernismo, academicismo e linguagem de galeria. A peça de Snow literalmente coloca um fim nesses discursos, pela simplicidade de sua aproximação e pela qualificação tecnológica com que foi realizada.

Michael Maztere

*ON THE ROAD - George Snow's installation **Motorway** exhibited at the World Wide Video Festival in Den Haag (Holland) is an ironic, amusing and clever tribute to motion, travel and the automobile.*

*While there has been an endless stream of American tributes to the road and all it's associated Iconography - from sunglasses to motels - very few Europeans (particularly in video) have ventured in a celebration of the road, and when they have it has often been stereotypical or unimaginative. In **Motorway** Snow has used road footage he has recorded over a number of years, documents which are visual sketches and notes as many artists who work in an intuitive and procedural manner. This databank of images has been edited, transformed and processed and computer generated imagery (icons, spaceships, figures) has been mixed in to create a fantasy world, a childlike vision.*

You enter in darkness a small space surrounded by screens and sit in one of the seats (pilfered from an ex Mercedes), a makeshift replica of the motor car, the music starts and the screens which surround you light up, you are travelling. From your seat you can view the motorway through all the screens, front, sides and rear, you are in what can be described as a very basic virtual motorcar. The motorway rolls by to the sound of the Art of Noise and the viewer here can either engage in the motion or look around the screens for different vantage points. As you glide along the motorways of Italy, Spain, the Brooklyn Bridge and Death Valley what strikes you is not the similarity with the experience of driving but the differences. There is no question here of recreating an environment but rather of transporting the viewer into the subjective imaginary of Snow's vision. You suspend reality and engage in the teasing playfulness and seduction of this visual flying carpet - a pure experience of



business. No attempt here to reproduce the motorcar experience, this is pure flight - no sensory sign of the engine but a deeply accelerated motion and the extreme psychedelic colouring and manipulations of the image. As you progress low flying alien ships appear, space and colour are transformed and the earthy motorway looks more like Kubrick than Kerouac.

This is undeniably an exercise in pleasure, a safe hallucinogenic trip through a labyrinth of sceneries connected not only by their spectacular settings but more so by the artists recording of them. This installation seems more born of the fun fair than the current discourses in video art and it is this which has so divided the response to it. George Snow's work is experiential and motorway is so in the extreme, it offers the viewer an instant gratification by placing us in a semi-stimulated environment to translate an experience. But it is through the collusion of the viewer with the artist that the piece is successful - no-one is in any doubt that we are in a dark room surrounded by screens - and the irony is ever present, from the extreme acceleration of the motion to the eventual glowing and kaleidoscopic transformation of the space.

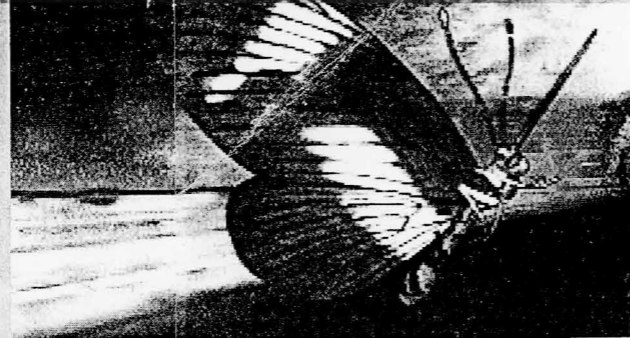
What **Motorway** does is not create a virtual reality or "Disneyesque" journey but it translated a raw experience into an artistic possibility, a subjective vision into a collective imaginary. It takes us lightly and cleverly through the marks and imprints of a personal journey from it to its flight into a pure perceptual excess worthy of Aldous Huxley.

Snow's work has always been populist, coming from a graphic designer background with many forays into the world of the music clip he has a quite unique view of both the video-art and the mainstream world. **Motorway** fits neatly in his authorial development, it celebrates a popular myth in a distinctive and compelling way. This antithesis to much of what is considered serious art, existential anxieties, subjective confessions, political comments or formal and technological investigations is both the strength and the failure of the piece. When Yugoslavia is burning, the plan-

et is decaying and fascism is rearing its ugly head who wants to go and watch a festive celebration of the motorcar, a boys with toys rendition of the joys of driving? Should we not rather be scrutinising a difficult, multi-layered engagement with language, politics and the medium of the electronic image? It is these questions that the piece brings out by its crudeness, honesty and directness - it pulls no punches as to the pleasures of the 20th century stretching them to their virtual limits. Much installation work is concerned with integrating video into the high art market with cultural references embedded in modernism, academicism and the language of the gallery. Snow's piece literally puts the boot into those discourses by the simplicity of its approach and the technological skill with which it is accomplished.

George Snow

George Snow é videomaker, ilustrador e tem atuado como professor em várias academias. No início dos anos 70 estava ligado à imprensa underground e no final dessa década trabalhou com bandas punks e pós-punks, tendo feito vídeos pops para vários conjuntos. Como ilustrador, trabalhou para jornais e revistas e suas ilustrações foram mostradas em várias cidades da Europa, tendo participado da mostra *The Best of European Illustration* em Nova York, em 1963. Recentemente completou uma série de capas de livros de grandes autores de ficção científica. Tem dado aulas de ilustração e computação gráfica no Royal College of Art e também na Syracuse University, na Free Academy em Den Haag e no The Media Department of the Danish Royal Academy, entre outras instituições. Seus vídeos tem sido mostrados nos grandes festivais de filmes e vídeos, como os da Austrália e de Tóquio, onde Snow foi premiado por **The Assignment**, uma adaptação de Edgar Allan Poe realizada em 1988. Também mostrou seu trabalho no *The World Wide Video Festival*, na Holanda, e no *The London Film Festival*.



George Snow is a videomaker, illustrator and teaches at several academies. In early seventies he worked to the underground press and later produced several videos for punks and postpunks groups. As illustrator he worked to newspapers and magazines exhibiting his illustrations in several cities in Europe. He participated of the exhibition *The Best of European Illustration*, New York, 1963. Recently he completed a series of book covers of famous scientific fiction authors. He teaches illustration and computer graphics in the Royal Collage of Art in Syracuse University, in the Free Academy in Den Haag and The Media Department of the Danish Royal Academy, among others. His videos have been shown at important film and video festivals, as in Australia and Tokyo, where Snow was awarded for **The Assignment**, an adaptation of Edgar Allan Poe, 1988. He showed his work also at *The World Wide Video Festival*, Holland, and *The London Film Festival*.

Motorway

Videoinstalação com som

Dimensões: 110 m² x 3,0 m de altura, 360° para back-projection.

Quatro videoprojetores

Quatro cadeiras de automóvel

Apoio: World Wide Video Centre (Holanda)

Videoinstallation with sound

Space: 110m² X 3m high, 360° for back-projection

Four Videoprojectors

For car seats

Support: World Wide Video Centre (Holland)

