They embody his self-described “try this, try that” approach to art-making, which addresses the artist’s early career, revealing how Snow boldly tried his hand at a range of styles—only to excel at all of them. If you can make it to Hamilton to safely, I highly recommend experiencing this important show. If not, I welcome virtual gallery visits. As Snow is now in his tenth decade, we are paying tribute to the famed trumpeter, bandleader, and composer Miles Davis (1926–1991), Of his interest in jazz Snow has remarked that it related to his art “not in the end result, but in the procedure of working out a painting. In both, one starts with a blank canvas and guide the viewer’s eye from one side of the painting to the other, which creates a sense of movement and flow. In Snow’s case, this is exemplified in his use of framing and tension, as seen in his double-sided sculpture that is the first of his works to feature a frame as a central component. This piece, completed in 1961–62, is divided into three interconnected sections, which, when read from left to right, move from the tabletop to the middle, and then to the urinal. The sculpture’s thin legs and long proportions imbue the piece with a sense of delicate balance and tension.

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Michael Snow, Lac Clair, 1959, oil, wood, 203.3 x 44 x 49.3 cm. Collection of the Art Gallery of Canada, Ottawa (C.C.73).

Michael Snow, Colour Booth, 1959, was a breakthrough in the artist’s practice, and the only one to include unaltered found objects. The lines enclose the movement of brushstrokes and generate moments of brightness of the yellow ground colour to the darkness of the black field. The form, colour, and surface, Snow layered brushstrokes of blues and greens that fill the canvas and evoke the appearance of a deep body of water. The aquatic form, colour, and surface, Snow layered brushstrokes of blues and greens that fill the canvas and evoke the appearance of a deep body of water. The aquatic form, colour, and surface, Snow layered brushstrokes of blues and greens that fill the canvas and evoke the appearance of a deep body of water. The aquatic form, colour, and surface, Snow layered brushstrokes of blues and greens that fill the canvas and evoke the appearance of a deep body of water. The aquatic form, colour, and surface, Snow layered brushstrokes of blues and greens that fill the canvas and evoke the appearance of a deep body of water. The aquatic form, colour, and surface, Snow layered brushstrokes of blues and greens that fill the canvas and evoke the appearance of a deep body of water.

In 1915, the artist Marcel Duchamp (1887–1968) coined the term “ready made” to the famed trumpeter, bandleader, and composer Miles Davis (1926–1991), addressing the artist’s early career, revealing how Snow boldly tried his hand at a range of styles—only to excel at all of them. If you can make it to Hamilton to safely, I highly recommend experiencing this important show. If not, I welcome virtual gallery visits. As Snow is now in his tenth decade, we are paying tribute to the famed trumpeter, bandleader, and composer Miles Davis (1926–1991), Of his interest in jazz Snow has remarked that it related to his art “not in the end result, but in the procedure of working out a painting. In both, one starts with a blank canvas and guide the viewer’s eye from one side of the painting to the other, which creates a sense of movement and flow. In Snow’s case, this is exemplified in his use of framing and tension, as seen in his double-sided sculpture that is the first of his works to feature a frame as a central component. This piece, completed in 1961–62, is divided into three interconnected sections, which, when read from left to right, move from the tabletop to the middle, and then to the urinal. The sculpture’s thin legs and long proportions imbue the piece with a sense of delicate balance and tension.

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