

December 20, 2019 – Please include in your announcements and listings

**The Art Museum at the University of Toronto presents *Listening to Snow*,
an exhibition of work by Canadian artist Michael Snow**

Listening to Snow focuses on the artist's experiments with sound over the course of his seventy-year career, immersing its audience in the layered audio environments that Snow has created for film-, photo-, and installation-based works. Curated by **Liora Belford**, the exhibition will be at the **Art Museum at the University of Toronto** from **January 18 through March 21, 2020**.

Join the Art Museum at the University of Toronto for the opening reception on **Saturday, January 18, 2020 3-5pm**. The artist will be in attendance.

Carefully composed and tuned, *Listening to Snow* is an experiment: a place where the audience can listen to the ideas and thoughts arising from **Michael Snow's** sound-related works. Transforming the Justina M. Barnicke Gallery into a music box, the exhibition situates three sound installations [*Diagonale*, (1988), *Waiting Room*, (2000) *Tap*, (1969–1972)], one screening [*Solar Breath (Northern Caryatids)* (2002)], two recordings [*Falling Starts* and *Win the D* (1975)] and a piano for Snow's performance – all sharing the same acoustic space.

The individual pieces in *Listening to Snow* offer different experiences of listening: *Tap* layers image, text and sound while *Waiting Room* invites audience members to take a number, assigning each a different amount of time to listen to real-time sounds piped in from another space at Hart House; *Solar Breath* draws tension from repetition, and *Diagonale* uses 16 speakers to produce a single chord. The space they generate—whether absorbed individually or in concert—might start in the gallery, but it is almost immediately mirrored inwards. It encourages listeners to become attentive to the space, listening to the sounds as they are internalized and also trigger remembered and imagined sounds.

As visitors move through the gallery, Snow's sound-related works demonstrate how sound and meaning share the space of referral. Meaning refers simultaneously to a sign, a thing, a quality, a subject, or to itself, to the way sound spreads and resonates in the space where it resounds while still resounding in the listener.



By that, *Listening to Snow* is a composition of space, time, imagination and memory, all as dimensions of Snow's sounds.

The exhibition is part of the Hart House's centennial programming recognizing the special place the institution holds in Snow's biography.

Listening to Snow

January 18–March 21, 2020
Justina M. Barnicke Gallery

Programs

Opening Reception
Saturday, January 18, 2020 (3-5pm)
Justina M. Barnicke Gallery

Screening: *Rameau's Nephew by Diderot (Thanx to Dennis Young) by Wilma Schoen*
16mm film, 270 minutes
Saturday, February 22, 1pm
Innis Town Hall

Curatorial Listening Tour with Liora Belford
Wednesday, February 26, 5pm
Justina M. Barnicke Gallery

Screening: *Wavelength* and Laurie Kwasnik's documentary *Snow in Vienna*
16mm film, 45 minutes | HD Video, 34 minutes
Saturday, February 29, 1pm
Innis Town Hall

Screening: *La Région Centrale*
16 mm film, 190 minutes
Saturday, March 14, 7pm
Innis Town Hall

Solo Piano Performance by Michael Snow
Saturday, March 21, 4pm
Justina M. Barnicke Gallery

About Michael Snow

Michael Snow’s multidisciplinary work spans seven decades of painting, sculpture, video, film, sound, photography, holography, drawing, writing, and music. Exploring perception, consciousness, language, and temporality, he is one of the world’s leading experimental filmmakers. In 1974 he became one of the founders of the free music orchestra Canadian Creative Music Collective (CCMC), with which he continues to perform. His experiments with sound include musical performances, solo albums and experiments with film the artist describes as “image-sound composition.” Snow’s work has been the subject of international solo and retrospective exhibitions including the Venice Biennale (1970), Documenta 6 (1977), and the Centre Pompidou, Paris (2002–03).

About the Art Museum at the University of Toronto:

The Art Museum is comprised of the Justina M. Barnicke Gallery (Hart House) and the University of Toronto Art Centre (University College). Located just a few steps apart, the two galleries were federated in 2014 and began operating under a new visual identity as the Art Museum at the University of Toronto, one of the largest gallery spaces for visual art exhibitions and programming in Toronto. Building on the two galleries’ distinguished histories, the Art Museum originates and organizes an intensive year-round program of exhibitions and events that foster—at a local, regional, and international level—innovative research, interdisciplinary scholarship, and knowledge of art and its histories befitting Canada’s leading university and the country’s largest city.

Our Supporters

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