



of Tony + Susan.

GEORGE SNOW

When you ask George Snow to give you a resume of his career, he usually starts by telling you, not without pride, that he was expelled from Hornsey College of Art in 1970. In a sense, this provided him with his credentials to work for the underground press in the '70s, for the *Morning Star* and *Socialist Worker* as a press photographer in Northern Ireland and for Punk bands in the '80s. Born in Hanover in Germany in 1948, George's by-line can be found in *Oz*, the *International Times*, and *Black Dwarf*. He went on to make videos for The Stranglers, 999, London Beat, and Art of Noise as well as doing illustrations for *Vogue*, *Harpers and Queen*, the *Sunday Times* and the *Independent*. His first video, **Dogs**, was released in 1984, he was commissioned to make an Edgar Allen Poe adaptation **The Assniation** by Channel 4 in 1988 and is currently working on 'APE', an investigation into architecture featuring the architects Alberti, Piranesi and Escher.

As well as video, George's illustrative work has included a series of science fiction book jackets for Doris Lessing's *Canopus in Argos* cycle, Aldous Huxley's *Brave New World* and a number of Ray Bradbury novels. His illustrative work has been exhibited in Warsaw, Poznan Paris and London, and he was shown at The Best of European Illustration in New York in 1983.

George's films and videos have been screened at all the major festivals including the Australian and Tokyo festivals, where **The Assniation** was awarded a Special Merit, the World Wide Video Festival in Holland and the London Film Festival. Retrospectives of his video work have been shown in Lyon and Vigo. **Tall Story** is his seventh video release.

As well as making films and videos, George lectures at the Danish Design School and the Media School, Royal Academy, Copenhagen. He also teaches at the Royal College of Art in the illustration and computer departments, Syracuse University (New York State) and St Martin's.

George was introduced to computers by his son in 1981 and has never looked back. He began computer programming then experimented by mixing programmes that he had developed with video. He actually worked as a computer programmer for three years, and designed and soldered together his highly sophisticated home-based computerised animation and editing system, despite having no formal training in computers or electronics. He clearly has a high level of technical skill but says: "Anyone can buy the apple mac programmes but ideas come

before technology.' His advice to people who are new to computers is: "Don't be intimidated!"

George says that using computers has opened up new avenues for him and his work. Not only has it revolutionised his animation process and expanded his capabilities as an artist, but it also helps him to write and to think. "It's an intellectual toy that helps me to order my thoughts." It can't however provide hi-tech solutions in every situation. "An artist will always be trying new approaches, which can lead to deadline problems – this doesn't fit into the New Age."

Although he trained at art school, George likes to think of himself as a skilled artisan rather than as an artist. After being expelled from Hornsey College of Art, he got involved with the underground press and joined the Radical Illustrators, a group formed at the Royal College of Art in the early '80s. He says of his early work: "We just went ahead and did things in those days."

George's work now is meticulously put together and still picks up on '80s illustrative work, in combination with customised state-of-the-art technology. He also says pop music is a continuing and strong influence.

In **Tall Story** George wanted to, "explore the spaces of London and the way in which London and all cities become increasingly complex. It is a plea for a centralised authority in London. At the moment there are just a collection of local authorities making decisions about issues such as public transport and it all seems a bit haphazard."

Tall Story ends with the quote: "All spaces and all times run concurrently in any city." George says: "I first thought about this in Rome but I think its true of all cities. Many eras and aeons are threaded through their fabrics and joined in their buildings." The original conception for the ending of the piece was "a Roman family watching television. The camera closes in on the TV set. Ken Livingstone is making an appeal for a centralised, unifying authority to govern the city." George has recently secured additional funding from Carlton Television to extend **Tall Story** to its intended length.

FILM/VIDEOGRAPHY

Dogs

1974, 7.5 mins

Love Video

1985, 9 mins

Shuttle Disaster

1985, 6 mins

Muybridge Revisited

1986, 5 mins (BFI)

The Man of the Crowd

1987, 11 mins (AC/Illuminations/C4)

Assniation

1988 (Illuminations/C4)

Tall Story

1995, 4.5 mins, (Carlton/LAB/LPF)

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