

ISPOSED TO THINKING THROUGH

THE EYE OF MUTUAL CONVENIENCE

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LISS PLATT (Canadian, b. U.S.A. 1965)

Constant: Horizontal, 2011

Chromogenic print, edition 1/3

76 x 76 cm

Donald Murray Shepherd Trust Purchase, 2012

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I never intended this to be an art project. It started as a curiosity and the simple pleasure of looking in a sustained way at a rather banal, but somehow intriguing view from my cottage porch in Nova Scotia.

I found myself snapping pictures with a point and shoot camera—always putting the floating palette (raft) in or near the center of my frame, like the eye of the storm, perfectly still, while the whole world spun around it. Every time the scene changed dramatically, I'd take another picture. I was caught in perpetual pursuit, hoping to capture all the shifts in the movement of the surf, from flat blue-black glass to churning red-brown seas, and shifts in the speckled dots of sunshine over imperceptible waves, shifts in cloud formations and the mood of the skies, and most of all, shifts in hue that seemed to defy all I had learned about colour theory and perception. I discovered what the Maritimers already know—that change out here is the only constant.

As curiosity turned to obsession, the need to capture every face of this fluid landscape intensified and I began documenting with a medium format camera. The return to actual film for me is about the materiality of the medium and the distinctive structure of the grain—infinite possibilities.

When you spend a great deal of time looking at one thing, your perception of it begins to alter [and] what is gained through this process of accumulation is a deeper connection to place, a rootedness on the shores of this shifting landscape, a familiarity that becomes profound.

Liss Platt 2014

