

Plus Tard - origins

Michael Snow - Clip 16

Plus Tard has little bit of a genesis cause I remember thinking about the effects of moving a still camera when you're, you know if you were exposing it an 1/8 of a second and you move it, you get a blur but if you blur, you do such a move over a couple of colours, they smear, they smear together and it seemed an interestingly painterly thing that you could do with a still camera. My first, or our first thought about it was that I wanted to use a round of paintings and blend them, mix their colours by using a still camera with long exposures and moving it while the shutter was open and moving the camera and as I say the first subject or subjects that I had in mind was the room of Matisse's at the Museum of Modern Art at that time cause they was a room with all these wonderful paintings....and then that gravitated to thinking about other kinds of paintings. The Group of Seven came to mind and I saw the installation at the National Gallery, the old National Gallery which was a room actually I guess it was a room or a room and a half, one big room, one small room and that room seemed like an even better subject partly because of the general painterliness of the work. Except for a few artists there's a lot of evidence of strokes in them and there are a lot of fairly pure colour surfaces and the idea of landscape as a subject for this kind of blurring was pretty intriguing too. So I ended up

shooting the photographs for that, for *Plus Tard* at the National Gallery in the Group of Seven room. But the way it's shown is an important part of it because it has these great big heavy frames which are very, very static and within that - I used two pieces of plexiglass and the photograph is suspended within these heavy black frames and you can see the wall of the room that it's shown in through...so it's putting one wall against another wall.

