

Artist Statement – Lisa Germany

"Walking-based practice across photography, writing, and sound"

I work with photography, haiku and haibun, and field recordings, using walking as my primary method of engagement. Over the past five years, this practice has taken shape wherever I find myself. It developed during extended time in remote Greenland, where I learned that experiencing a place requires more than initial wonder. As familiarity sets in, attentiveness must be actively maintained to notice what would otherwise fade into the background.

As I move through a landscape, I respond across these forms to what presents itself in the moment. Some observations remain visual, while others are better held in words or sound. A photograph may reveal how a frozen ocean becomes a winter highway in the far north. A haiku may hold the sensation of thirty below zero on the body. A field recording may preserve the howling of sled dogs, a marker of fading cultural traditions. Working across media reflects how a place is actually encountered: as a layered, shifting experience rather than a single fixed impression. This work sits at the intersection of visual art, writing, and sound, drawing on traditions of walking-based practice and close observation.

My process adapts to the conditions of each location. Extended stays allow for repeated return and a gradual deepening of familiarity, while brief visits require more concentrated attention. In both cases, I move slowly enough to notice the details that give an environment its character: changes in light across a mountainside, subtle variations in the sound of ice and snow, the small traces that reveal how a place is lived in. This approach favors depth over coverage. Much remains unseen, unrecorded.

During my daily walking commute in Sisimiut, the same route revealed how dramatically a place can shift with the seasons while remaining recognizably itself. The path beside the shallow tidal bay changed completely between summer and winter, yet retained a sense of continuity. Over the past five years of working this way, observations like these accumulate into a portrait formed through many small moments rather than a single defining image. Current work continues this investigation in Greenland, where I am based.

My work asks viewers to slow down and attend to what they might otherwise overlook in their own surroundings. In an era shaped by distraction and speed, sustained attention is increasingly difficult to maintain, yet essential. What emerges when we resist moving through the world on autopilot are the small, easily missed moments that disclose the deeper character of a place.