LOIS GREENFIELD

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“Olay” 1/2000 Saniyede Gerçekleşti

What inspires me is using photography’s ability to stop time and reveal to the viewer what the naked eye can’t see. Having seen the photograph, the viewer believes he or she has seen the captured moment, but that would be physically impossible, as we can only see the passage of time, not time standing still. In fact I do not believe there is a neurological disorder to see in still images!” A photograph of movement is inherently surreal. You see something completely true, that actually happened, yet it is out of the grasp of human perception. On a physiological level, we weren’t meant to see these moments.

The seemingly impossible configurations of dancers in the air are all taken as single image, in-camera photographs. I never use Photoshop or reconfigure or re arrange the dancers within my images. What intrigues me is making images that confound and confuse the viewer, but that the viewer knows, or suspects, really happened. Their veracity gives the images their mystery. “How did those dancers actually do that?” The surrealism in my images comes from the fact that human perception isn’t equipped to register split seconds of movement. We can’t see 1/2000 of a second with our naked eye; ironically my photographs give the fleeting gestures a solidity they didn’t have as part of our temporal continuum.

People tend to be mystified looking at my configurations of dancers up in the air in some impossible position, because they assume that the time they spend looking at the images is the same as the duration of the event! But the “event” happened in 1/2000 of a second.

What fuels my passion is the investigation of movement and its expressive potential. Although I am not really interested in dance, what better subject could I have than dancers?

Most dance photographers are after the “peak moment”. I usually prefer the split second before or after that alleged “peak”. The range of emotional and narrative nuances within a single series of jumps is enormous. A micro second of difference can change an attitude of the dancer from that of striving to falling, depending if she is on her way up, or down. I will usually choose that moment of relaxation as I prefer to show the dancers without strain in their faces or muscles. Rather than betray their effort, I like them to look heroic and at ease in their feet, perhaps buffeted around by unseen atmospheric forces rather than slicing through the air. I can’t depict the moments before or after the camera’s stick, but I like to invite the viewer’s consideration of that question.

Many of these images are from my traveling retrospective, entitled “Resonating Fields”, in which I explore the following concepts: “The Human Motor: oscillating moments trapped between the suspension of time and gravity;” “The Conversation” forms and gestures that suggest a narrative; “Tidal Pulses” evolving the elemental forces of wind, water and fire; “Temple Pulses” contemplating the co existence of the infinite with the momentary.