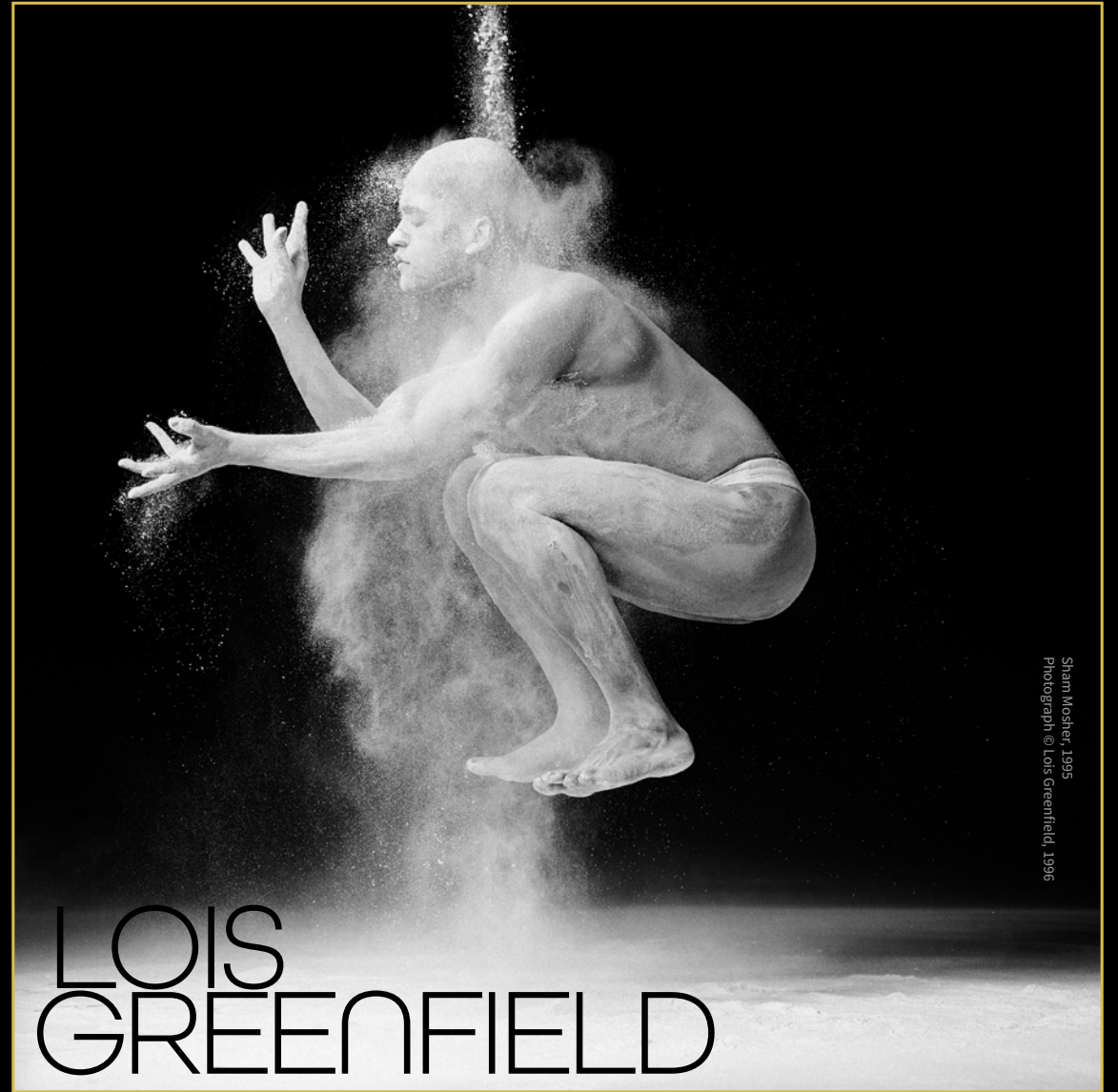




Presenting *The Impossible*
Moving Still

Andrea Weber and Robert Weber, 1996
Photograph © Lois Greenfield, 1997



Sham Mosher, 1995
Photograph © Lois Greenfield, 1996

LOIS
GREENFIELD

“The ostensible subject of my photographs may be motion, but the subtext is time. A dancer's movements illustrate the passage of time, giving it substance, materiality, and space.”



LOIS
GREENFIELD
Presenting The Impossible
Moving Still

Jennifer Clutterbuck, 2002
Photograph © Lois Greenfield, 2002

“I've spent the last 50 years of my photographic career investigating movement and its expressive potential.

My inspiration has always been photography's ability to stop time and reveal what the naked eye cannot see. What intrigues me is making images that confound and confuse the viewer but that the viewer knows, or suspects, really happened.

The ostensible subject of my photographs may be motion, but the subtext is time. A dancer's movements illustrate the passage of time, giving it substance, materiality, and space. In my photographs, time is stopped, a split second becomes an eternity, and an ephemeral moment is solid as sculpture. My interest in photography is not to capture an image I see or even have in my mind but to explore the potential of moments I can only begin to imagine.



Fang Yi Shou, 2004
Photograph © Lois Greenfield, 2004

I prefer to work outside the constraints of choreography, collaborating with dancers on improvised, non-repeatable, and often high-risk moments. These moments are not plucked from a continuum but exist only as isolated instants. I allow the dancers to project a fluid identity for the camera and showcase a different persona in each photo, producing images that represent dreams of our constantly shifting selves.

I am dealing with the poetics of a visual language rather than its literalness. I want my images to defy rational explanations. There is no "solution" to the questions posed by my photographs- they are meant to frame contradictions, present the impossible, and find coherence within chaos.

All my pictures are taken as a single image, in-camera photographs. I never recombine or rearrange the figures within my images. Their veracity as documents gives the photographs their mystery, and the surrealism of the imagery comes from the fact that our brains don't register split seconds of movement."

- Lois Greenfield



Sham Mosher, 1993
Photograph © Lois Greenfield, 1997



Presenting The Impossible
Moving Still

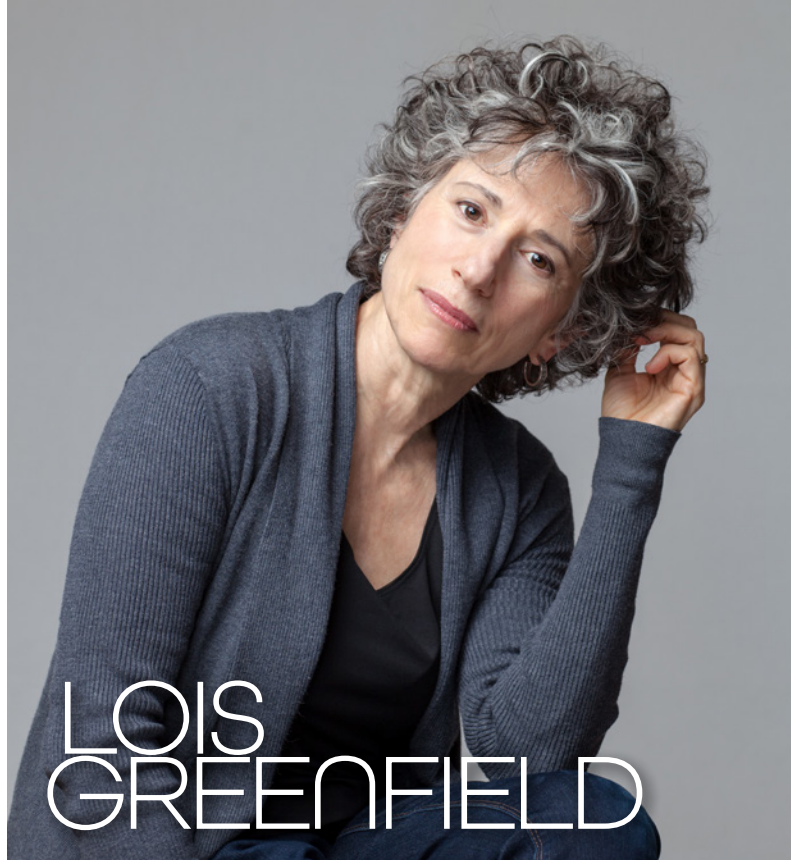
Left: Daniel Ezralow and David Parsons, 1987
Photograph © Lois Greenfield, 1997

Left Bottom: Keiko Reed and Dartanian A. Reed of ASEID Contemporary Dance Company, 2006
Photograph © Lois Greenfield, 2006



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Lois Greenfield began her career as a photojournalist but was drawn to the graphic potential of dance. She covered the experimental dance scene for the Village Voice from 1973 to the mid-'90s. Then, in 1982, she decided to open a studio where she could not only control the lighting but could also direct the dancers in her exploration of the expressive possibilities of photographed movement.

Her unique approach to photographing the human form in motion has radically redefined the genre and influenced a generation of photographers. She has created signature images for most contemporary dance companies, from Alvin Ailey American Dance Theater to

American Ballet Theatre. Many of these photos have appeared in her two bestselling books- *Breaking Bounds*, 1992, and *Airborne*, 1998, both published by Thames and Hudson LTD, UK and Chronicle Books US.

Greenfield's latest book, *Lois Greenfield: Moving Still*, from the same publishers, was released in 2015, and the accompanying exhibition has been on tour within the US and to Russia, China, and Colombia.

Commercial clients have picked up on the metaphorical potential of her vision. She has created ads and campaigns for clients including Disney, Orangina, Proctor & Gamble, Pepsi, AT&T, Sony, Hanes, Raymond Weil, and Rolex.



Ashley Roland, 1997
Photograph © Lois Greenfield, 1997

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Moving Still



Chris Harrison, Andrew Pacho, Flipper Hope, and Harrison Beal, 1993
 Photograph © Lois Greenfield, 1995

Since her first show at New York City's International Center of Photography in 1992, her work has been exhibited in many museums and galleries, such as the Tel Aviv Art Museum, Israel; the Venice Biennale, Italy; the Musée de

l'Elysée, Switzerland; the Erarta Contemporary Art Museum, Russia; and the Southeast Museum of Photography, Florida. Lois has been fascinated by non-traditional forms of photographic presentation. Invited to participate in "Le Printemps de Cahors"

in France, she projected her images onto a 30-foot high water screen in the Lot River. Set against the night sky, the water turned her sharp crystal photographs back into ephemeral moments, making the live experience seem like a product of the imagination.

Presenting *The Impossible*
Moving Still

STREB Extreme Action, 1996
 Photograph © Lois Greenfield, 1997



“I never recombine or rearrange the figures within my images. Their veracity as documents gives the photographs their mystery, and the surrealism of the imagery comes from the fact that our brains don't register split seconds of movement.”



Andrea Weber, Andrew Pachó, Chris Harrison, and Harrison Beal, 1993
 Photograph © Lois Greenfield, 1995

Lois pioneered the use of live photography as an integral part of a dance performance. She collaborated from 2003 to 2007 with the Australian Dance Theatre on HELD, a dance inspired by her photography. Lois was onstage shooting the live-action, and her images were projected in real-time as part of the performance. This award-winning dance was performed to sold-out audiences around the world, from the Sydney Opera House to Sadler's Wells in London, the Joyce

Theater in NYC to Theatre de la Ville, Paris. In 2014/2015, Lois was an Artist in Residence at NYU/Tisch Department of Dance and New Media. In 2015, she was honored with the Dance in Focus award given by the Film Society of Lincoln Center and the Dance Films Association, and in 2016 she received a lifetime achievement award from The McCallum Theatre Institute in recognition of her ground-breaking contributions to the field.



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Lisa Lewis and Andrew Pachó, 2002
 Photograph © Lois Greenfield, 2002

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Muna Tseng, 1986
Photograph © Lois Greenfield, 1996

Presenting *The Impossible*
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Andy DeGroat, 1978
Photograph © Lois Greenfield, 2011

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