

**When did you become interested in photographing dance?**

I first became interested in photography when I was 14 years old and spent a summer doing community service on an Apache community in Arizona. I brought my Brownie camera and took 3x4 inch photos. By the time I went to University, I was taking photos for the local Boston newspapers and TV stations, and in the 70's I became a photojournalist, covering everything from riots to rock stars.

The shift came when I moved back to NYC and by chance got a job at the *Village Voice* newspaper, spending 20 years covering dance. Rather than shooting performances, I had the dancers and dance companies come to my studio. They performed in front of my square-format Hasselblad camera, which I still use to this day.

**You prefer improvised moments. How much planning can be behind an image of yours?**

I never plan ahead! If I knew what the photo was going to look like, I wouldn't bother to take the picture. I want the photographs to exceed my imagination. I don't direct the dancers, rather I want them to express themselves by improvising outside the confines of choreography.

**Do you think it is possible to capture the perfect moment?**

I don't believe in a perfect moment... and what constitutes perfection? You could say I privilege the enigmatic moment – is the dancer going up or going down? Are they flying or landing? What is the implicit narrative to this improvisation...

**Your shootings often involve reflective surfaces, fabrics. Where do you usually find the new elements you incorporate?**

I am obsessed with mirrors and reflective surfaces, and the distortion and multiplication of the dancers within in the frame. This series is from my most recent book, *Lois Greenfield: Moving Still* (2015). I collected all kinds of fabrics and props, from Styrofoam balls to strings, mosquito netting to tin foil.

**You started as a photojournalist in the 1970s, do you feel freer not having to illustrate an editorial point of view?**

Yes!

**You use the same Hasselblad you used in the 80's, without autofocus or "continuous action" function, why are you not convinced by the new cameras?**

I have been using the 500C/M square format Hasselblad from the beginning of my studio work in the 80's. The "continuous action" function on modern digital cameras allows the photographer to shoot more photos in many bursts, but I have never seen them catch a good photo - because they are giving over the "decisive moment" to the camera! The shutter in my Hasselblad is so responsive that I can capture instants under the threshold of human perception, moments that can only exist as a photograph!

**Are you trying out any new creative concepts?**

I have taken a break during the pandemic and have been experimenting with reconfiguring my photographs in different ways. For example, I created composites of various images, flipped white background photographs to black, animated photos into moving visuals, and most recently made superimpositions of my digital photos into overlapping moments.