

Woman in Passage.

Shadows of Light

photographs and text by Rose-Lynn Fisher

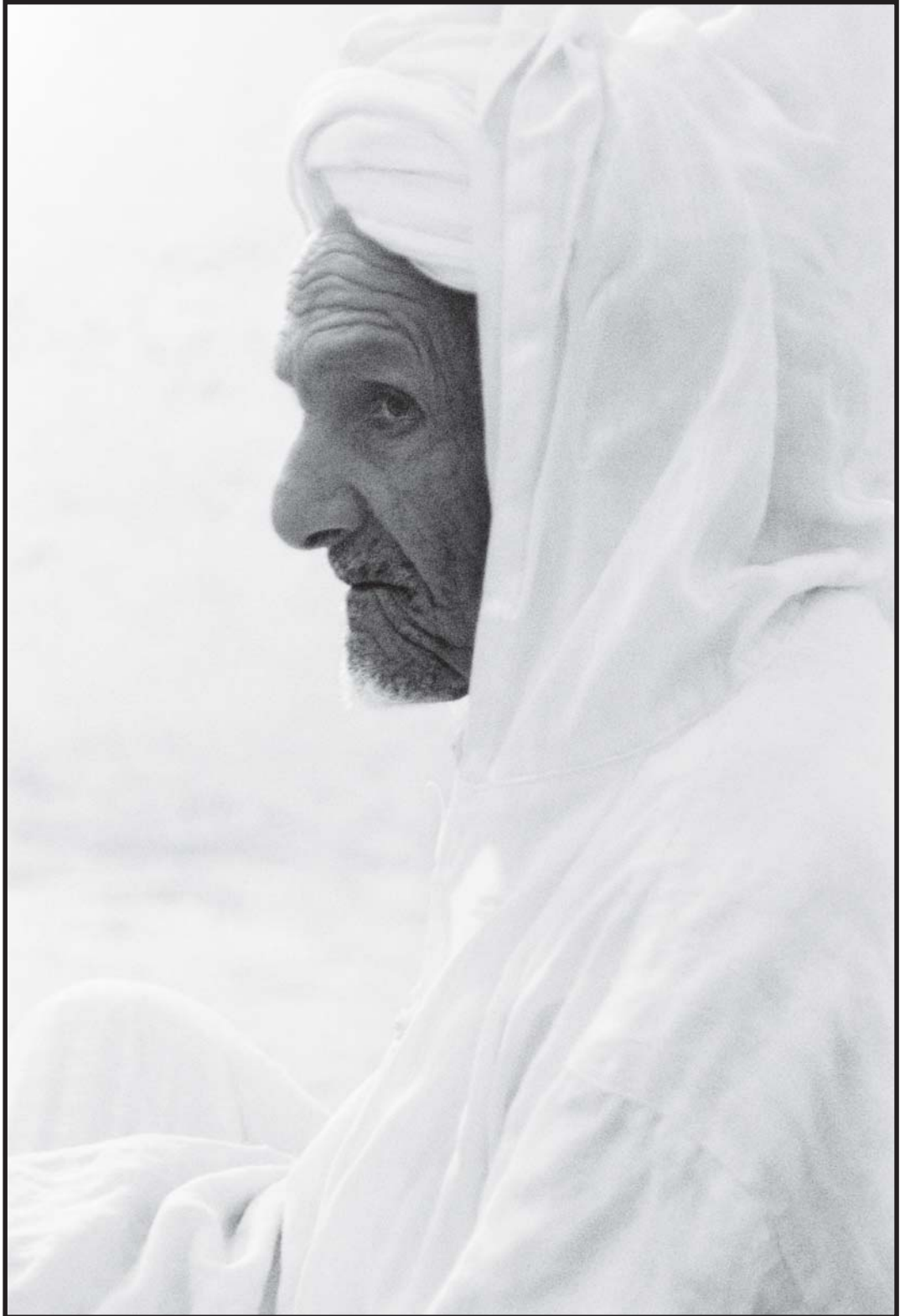
Perhaps what drives me to photograph what I do is a blend of caring about the subject, combined with a sense that what I'm looking at won't happen again—that this particular conflation of light, expression, place and time, and juxtaposition of elements, merits being fished out of the great sea of moments. Sometimes it's outside of thought, as though my finger has its own brain, and only afterward do I understand something more about what I was seeing. Sort of like falling in love for a split second.

The threshold between the perceivable and intangible attracts me the most. I love the tension there—like wanting to turn your head to try to see your peripheral vision—but you can only see it by not looking at it. When I have a sense of

being in that space I want to attempt to record it. Not exactly to *capture* it but more to *highlight* it—a kind of a now and now and now and now moment that could have happened a lifetime ago or just now.

I tend to stay with projects over a long period of time. This way, over several years, there's a chance for an emerging series to ripen and mature. This also allows me to explore diverse bodies of work and stay interested in them. I do a lot of different kinds of work and it's really in the process of excavating the series out of the mine of images that I can see what it's really about. Like all the pieces are there but it takes a while to see how they fit.

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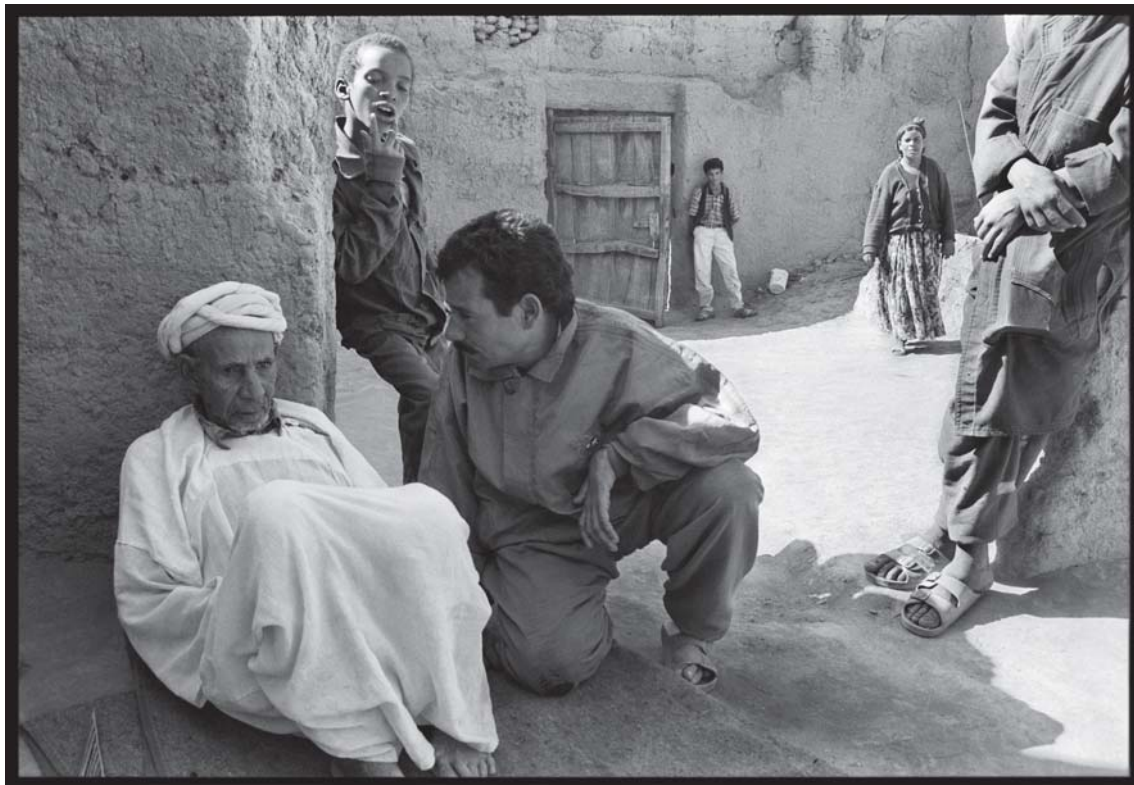


Yirarra.

Pages 58-59: *Brother and Sister.*







Father and Son.

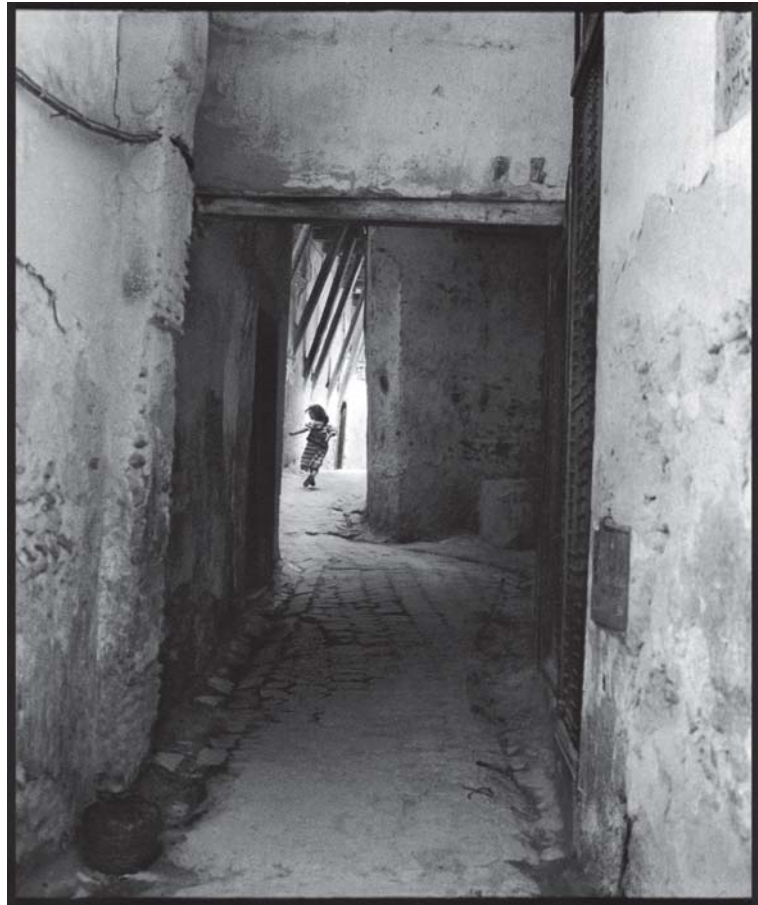
Lila.



In Morocco I had this sense of the adjacency of the visible and invisible realms, as though they were interacting all the time; that whatever I was observing was *informed* by its formless counterpart. When I was shooting most freely and feeling most inspired, it was in sync with that threshold, that sense of *other* infusing the present moment and place.

For me, shooting in black and white emphasizes more about light than time. Though light is of course related to time, black and white time remains more symbolic and archetypal. I remember once asking a foreign writer his experience translating his work into English. He said in his own language he could express ideas in an ambiguous way that invited multiple levels of interpretation and free association, but that in translation to English, space and time got defined more literally and precisely. For me this speaks to the difference between shooting in black and white and/or color. Color can be its own subject, and so working with color can be a celebration or a distraction. It's a big decision which to use. I used to shoot only in black and white, but now do both.

I shoot with 35mm film and digitally, and find strengths in both. I like the way film looks and behaves. When I look back on my proof sheets, I am surprised at how economically I shot, just one shot for many of my best images. This is how it was, though. The moments happened in a kind of non-rational way, and they either worked or didn't. When I shoot digital I often take more risks, and am sometimes delighted with unexpected results. But the downside is a tendency to overshoot because I know I can just throw away what I don't want. This makes editing more cumbersome, whereas with film I consider how much effort it takes scanning, getting rid of dust and scratches,



Running Girl with Fez.

and cost.

When I went to Morocco I shot mostly Tri-X, but also some Kodak TCN400, and infrared. Originally I printed this work in the darkroom, but then in 2001 got into digital processing and printing. I scan the 35mm negs at 4000 dpi and process in Adobe Photoshop. For true black-and-white prints I use the Cone system of Piezography quadtone and 7-tone black carbon pigment inks in a converted Epson 1280 or 2200. For color I use an Epson 4800. I print on Hahnemuhle Photo Rag. CA

Solo exhibitions of the Morocco work were recently at the Fowler Museum at UCLA and the Mabee-Gerrer Museum of Art in Oklahoma; and included in the Glickman collection at the Portland Museum of Art in Maine. you can see more of Fisher's work at www.rose-lynnfisher.com