

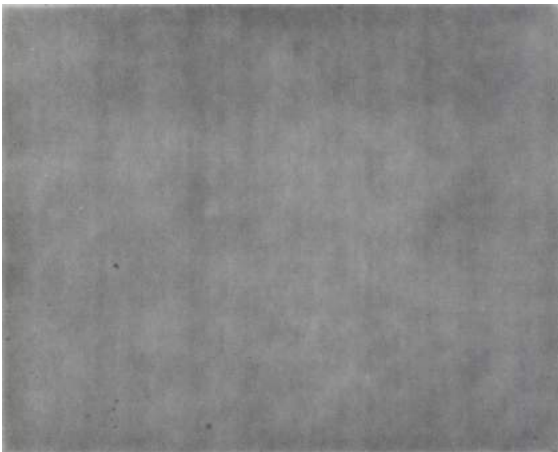
FFOTO

A Look at Alison Rossiter's Art Practice

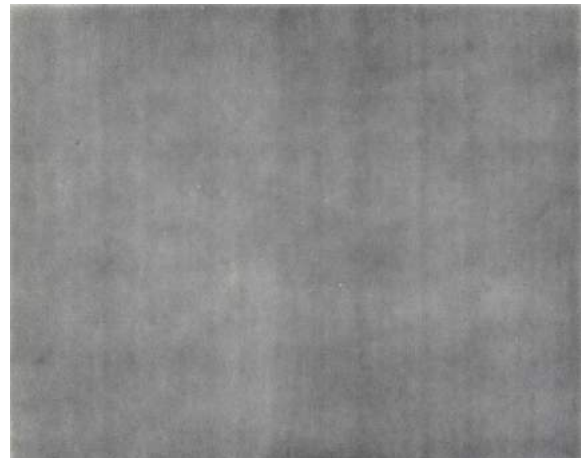
Works from the series, LAMENT

The first two photographs, shown below, are early works from Alison Rossiter's series, LAMENT, which began as an homage to analogue photography. For this project, Rossiter sourced long-expired photographic papers whose packages had been previously opened. Processing these sheets of paper within the darkroom made visible the traces of exposure that had impacted the chemical coating. This coating had remained latent until it completed the liquid chemical stage of the development process. The resulting images complement and contribute to the significant legacies of art and photographic history.

Each of these works of art is unique. The title of each photograph in this series is taken from the information printed on the papers' packaging, as well as the date in which the artist processed the paper.

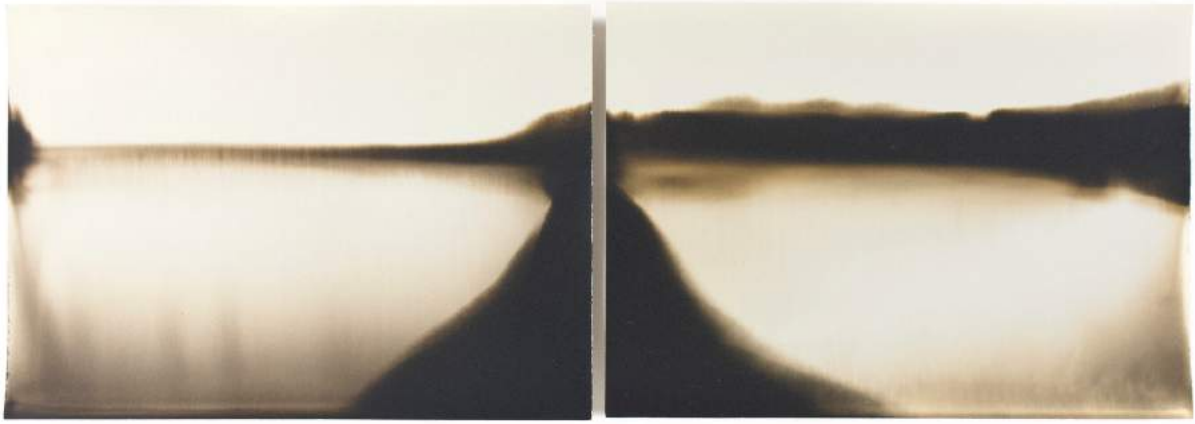


No. 10, Kodak A20 F-3, Expired March 1, 1945
Processed 2007



No. 11, Kodak A20 F-3, Expired March 1, 1945
Processed 2007

Works from the series, LAMENT (continued)



Sears Roebuck Darko Cardboard, exact expiration date unknown, ca. 1940s
Processed 2012

The diptych, shown above, is a later work from Alison Rossiter's series, LAMENT, which began as an homage to analogue photography. For this project, Rossiter sourced long-expired photographic papers whose packages had been previously opened. Once in the darkroom with a "new" envelope of old photographic paper stock, Rossiter methodically removed the papers from the periphery of the packaging in the hopes that direct contact with environmental hazards had created latent images that might become visible during processing.

Papers selected from closer to the middle of each package are usually protected and often produce a more even tonality when processed. With those papers, Rossiter often applies developer on select places (by pouring or dipping) and, under the safelight, can then watch the developer darken areas of the print. If an image is considered successful, the paper is placed in the stop bath to arrest further developing and then completed using an archival processing method. Each photograph is a unique print, but the artist will often make variations of a theme within a box of paper until that supply runs out.

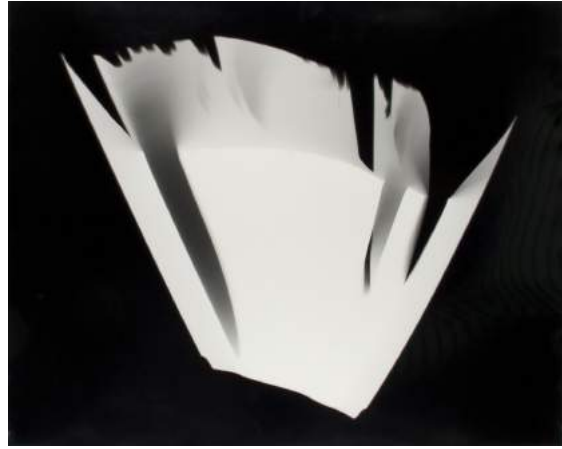
Photograms

The following images are photograms, works of art made in the darkroom without a camera. To create the series that produced these photograms, Alison Rossiter brought books from her library into the darkroom and placed them, with spines up, on top of photographic paper under an enlarger. The resulting tones in each image were created by the degree to which the photographic paper was carefully exposed to light.

These photograms are unique, one-of-a-kind prints.



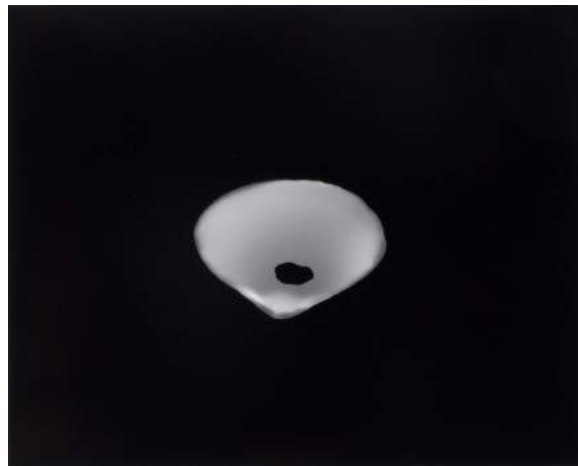
The Elements of Style – Strunk & White, 2004



Dictionary – Webster, 2004

The photogram shown below is an image made in the darkroom without a camera. For this work, Alison Rossiter laid a shell on top of photographic paper under an enlarger. The resulting tones in this image were created by the degree to which the photographic paper had been carefully exposed to light.

This photogram, an early work by Rossiter, is a unique print.



#72, 1995

Lightworks

The work shown below can be seen as a bridge between Rossiter's earliest photographs, light work, and chemical experiments that she has been exploring for over 20 years. The photograph is a self-portrait that shows the artist as an amorphous background shape using a small flashlight to swiftly draw the outline of a horse. The use of a long exposure allows the film to capture the fluidity of Rossiter's hand strokes, creating this drawing made from light.



Untitled, circa 1995

Lightworks (continued)

In the 19th Century Sir John Herschel was the first to coin the term “photography”, which is derived from the Latin of photo (light) and graphis (drawing). Rossiter’s light drawings, like the one shown below, are a literal translation that sees her working in the darkroom, using flashlights of various intensities to trace light onto the surface of light sensitive papers, and then process these papers afterwards. The earliest works resembled cave drawings, but as she became more adept with this art form, and made significant improvements to her process that provided more control, her photographs from this series became more akin to fine drawing.



Light Animal No. 9, 2000