

f/1 Noctilux, his intent has been to discover a new and profound nocturnal layer to city life. People move differently after dark, their energy and concerns less urgent.

Few people believe that night photographs are practicable, so they are more relaxed when they find themselves looking into a lens. In general Dennis is reluctant to take photographs of people on the street, but at night the feeling of potential conflict evaporates.

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engagement of many kinds. The somber light of night offers an embracing intimacy that implies more of an acceptance by people when they are photographed.

Most compelling is the unique and unexpected way in which buildings, streets, faces, and silhouettes appear on film exposed at night. In relation to how such objects appear to the eye, there is an unpredictability that makes night photography a perpetual discovery.

One surface may have an ethereal glow, another may fall beneath the threshold of the film's possibilities.

A face can transform into an unrecognizable chiaroscuro, the rendering of space can shift from the quotidian to the altogether intriguing.

Dennis photographs in bursts. Rather like a lion waiting, he is quiet and spends time simply observing, the camera hanging dormant from his shoulder. When he feels the moment is right he pounces, the camera capturing a quick stream of images.

Something about keeping a camera with him most of the time provides a security, a gesture of

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