

Multiple exposures

Why stop at just one subject—try two, three, or four of a kind
—and people will look twice. by Marie Triller

Sisters: I spotted Vivian and Marian Brown of San Francisco as I was riding on a trolley. I hopped off, placed my cooperative subjects against a nearby wall and cropped tight to get this direct, powerful image. Nikon N90s, 28–85mm f/3.5–4.5 AF Nikkor, exposure on Ektachrome 100 unrecorded.



Gorky Park, Moscow: I gestured beseechingly with my camera and smiled at the soldiers, but they promptly turned their backs on me, unknowingly providing me with a shot that probably turned out better than the one I had in mind. Nikon FA, 28mm f/2.8 Nikkor, exposure on Kodachrome 64 unrecorded.



Snorkelers: I stood above these local kids in Placencia, Belize, shooting directly downward as they took a break from swimming. As they squeezed closer to each other to “get in the picture,” I kept shooting until their bodies and hands appeared relaxed, natural, and harmonious. Nikon N90s, 28–85mm f/3.5–4.5 AF Nikkor, exposure on Kodak Portra 160VC unrecorded.

Woven into every corner of my photographic past and present is a love affair with visual rhythm. That’s what I saw and responded to in these portraits of two or more nearly identical subjects. Their repetitive quality creates an unmistakable beat I call the visual pulse of life. United by blood or friendship, circumstance or desire, they demand that we look and examine their glorious similarities. And so we do.

Marie Triller, a professional photographer based in Albany, New York, has been widely exhibited. Her work can be seen in the book Border Witness/Youth Confront NAFTA, published by New York State Labor-Religion Coalition (2001). She can be reached at Mariepix@aol.com and at www.marietriller.com.



Sisters II: As soon as I noticed these twins on the beach, I rushed back to my hotel and grabbed my camera. This was one of the last frames I shot; the sisters facing each other captured their connection in a way the other shots had not. Nikon N90s, 80–200mm f/4.5 AF-Nikkor, exposure on Kodak Portra 160VC unrecorded.



Four sailors: This is one of my favorite images—pure visual cadence. I found this group of sailors at a large public square in front of the Hermitage Museum in Leningrad (now St. Petersburg) and I managed a few, quick exposures as they strolled by. It’s a simple, but timeless picture. Nikon FA, 28mm f/2.8 Nikkor, exposure on Kodachrome 64 unrecorded.