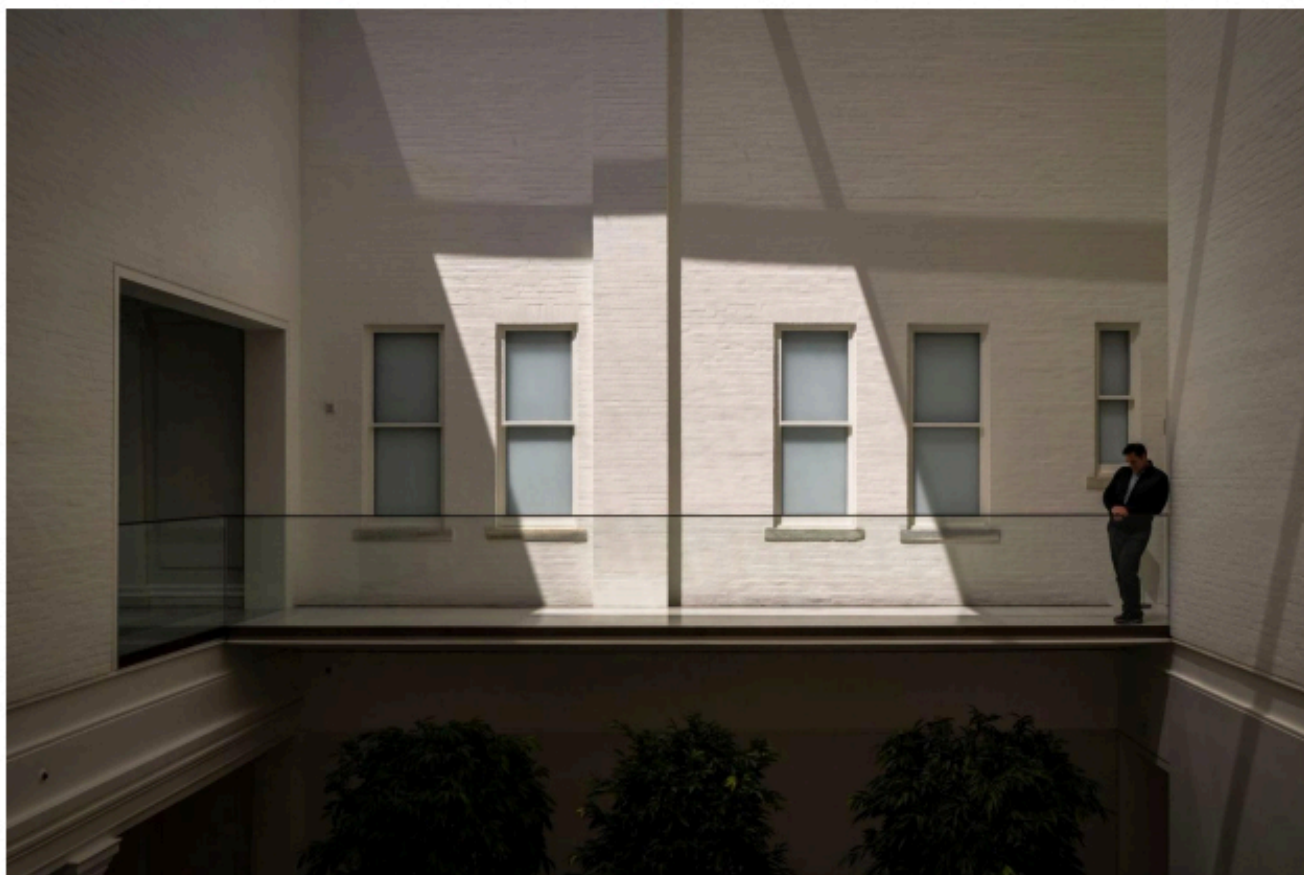


## **In the galleries: With two group exhibits, maximum exposure for photographers**



“Light Bridge” by Fred Zafran. (Fred Zafran/Multiple Exposures Gallery)

By Mark Jenkins

November 15, 2019 at 7:00 a.m. EST

“Lost” and “Found” are the titles of two vivid Steven Marks pictures in Studio Gallery’s annual group photography show. Those vignettes are not the only reason to call the entire exhibition “Lost/Found,” Marks notes. “The very essence of the art form is its uncanny ability to give presence to something that is absent,” he says in a statement. Indeed, “Lost/Found” would be a fitting alternate handle for “Signature Images,” the Multiple Exposures Gallery show that includes work by two artists also represented in Studio’s survey.

Most of the contributors rely on serendipity, but the selections include a few more deliberate images. Java-born Iwan Bagus embodies his heritage by posing in an inherited antique sarong, surrounded by balloons emblazoned with copies of his late mother’s final CT scan. Korea-bred Soomin Ham turns old family snapshots into layered collages, whether colorful and abstract (at

Studio) or spare and lyrical (at Multiple Exposures). The former derive from flawed negatives exposed during her childhood; the latter from her grandfather's pristine black-and-white pictures from the 1930s.

Marks's street pictures are bright and bustling, conveying urban action with garish colors and people who blur into semiabstract shapes. They complement two very different pictures at Multiple Exposures: Sarah Hood Salomon's shot of people alone together, clustered under bus shelters in the rain, and Eric Johnson's more classical scene of a Capitol Hill fountain, its moving water iced by a long exposure.

Many photos in both shows depict places that are unpopulated or that isolate a single person. At Studio, Rania A. Razek renders a dirt road through a forest as a sort of stage set, while Alexandra Silverthorne sees night as quiet yet humming with possibility. Emptiness aches in Leena Jayaswal's still lifes of uninhabited bedrooms, although the pictures are not as bereft as Matt Francisco's close-ups of window shades that partly shield sunlight from a friend's longtime home that's about to be sold.

Illumination appears more exalted in Fred Zafran's elegant photo of a single figure in a medieval church, the distant person's body bathed in the multiple hues of a stained-glass window. Zafran's two pictures at Multiple Exposures employ a similar strategy but are starker and more jittery, in part because they're lighted by competing multiple sources.

The photos at Multiple Exposures were picked by the individual artists without a theme in mind. Yet Zafran's are not the only ones to focus on mysterious interiors. Timothy Hyde finds the theatricality in an abandoned herring factory; Francine B. Livaditis takes an off-kilter glance at an industrial space; and Alan Sislen gazes at and through multiple doorways in a house that appears ordinary, except that it's partly filled with sand. In this evocative scene, nature and mankind are both visible and hauntingly absent.

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