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Democracy Dies in Darkness

In the Galleries: Collaborative Exhibition

Review by Mark Jenkins

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An installation view of the 11-artist “Collaborative Exhibition” at Multiple Exposures Gallery. (Multiple Exposures Gallery)

One photograph can link to another via theme or subject matter, but also simply through a shared color, shape or composition. That’s the lesson of the collaborative exhibitions at Multiple Exposures Gallery, experiments that worked so well in the past that the photographers’ collective decided to stage another one. The 11-artist show snakes from one wall to the next and back again, correlating 44 photos by various kinds of visual logic. Perhaps by design, half the images are black-and-white and half in color.

The show is all one sequence, but subsidiary series materialize within the larger succession. One subset begins with Soomin Ham’s picture of Chiharu Shiota’s Sackler Gallery installation of shoes linked by red twine. Next up is Sandy LeBrun Evans’s close-up of a bull rider’s boot and hand, followed by Sarah Hood Salomon’s downward selfie of her own foot in motion. The run concludes with Van Pulley’s shot of a Cuban girl on a scooter, her foot playfully posed in midair.

More wide-ranging yet still cohesive is a grouping that begins with Timothy Hyde’s photo of Richmond highway viaducts that tower over a park. It’s followed by Alan Sislen’s picture of a vintage train whose plume of steam echoes the shape of a tree in the previous image. The antique steam engine leads to Eric Johnson’s photo of abandoned heavy machinery in Buffalo and then to Matt Leedham’s picture of an overgrown derelict temple in Cambodia. The four-image lineup hops continents, one visual rhyme at a time.

Collaborative Exhibition Through Aug. 19th at [Multiple Exposures Gallery](#), Torpedo Factory, 105 N. Union St., Alexandria.