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Review

In the Galleries: Sequence of Photographs Creates a Graphic Continuity

By Mark Jenkins

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“Path Through the Fog” by Alan Sisen begins the journey of the exhibit at Multiple Exposures Gallery where photographs are arranged to create a progression from one to the next. (Multiple Exposures Gallery)

Some photographs freeze a disconnected instant, while others appear to snare a bit of an ongoing saga. The 48 entries in Multiple Exposures Gallery’s ingenious “Collaborative Photography Show” are of the first type, but are arranged so as to hint at the second. The storytelling, however, is purely visual; one picture links to the next via a shared color, shape or aspect of light, producing a continuity that’s graphic rather than narrative.

The tale begins with Alan Sislen’s “Path Through the Fog,” whose view of a misty woodland path ahead promises a journey. From there, the sequence moves from left to right across 12 columns of four photos each; all of the pictures in an individual column are by the same photographer, a connection that’s not obvious when the viewer’s eye moves side to side rather than up or down. In response to the image directly ahead of theirs in line, most of the participants picked a rhyming one from their archives, but a few of the pictures were newly made.



“Stripes” by Sarah Hood Salomon is part of the transition of photographs from horizontal to vertical. (Multiple Exposures Gallery)

The close affinities are pleasing, and so are the clever transitions. Soomin Ham’s picture of upright garden implements leads to Sislen’s study of three rakes, also perpendicular to the ground. But then Sarah Hood Salomon shifts the theme slightly to vertical stripes, which Clifford Wheeler embodies with the wooden slats of a fence. Tom Sliter changes the subject to wood with a shot of Cypress shavings, whose curved petals segue to Eric Johnson’s photo of two red roses. The flowers’ color matches the jacket of a sleeping rider in Fred Zafran’s shot of a Metro train interior, and Matt Leedham furthers both motifs with a speed-blurred picture of an elevated train in a Tokyo night that’s painted crimson by electric signs.

Other linkages include trees, windows, corridors, stairways, flames and rosy skies over coastlines. There also are two photographs of the ever-photogenic Venice, which are finely made

but risk turning the show into a different kind of story — one penned by culture and history rather than flickers, shadows and forms.

“MEG Collaborative Photography Show” Through Sept. 5 at [Multiple Exposures Gallery](#), Torpedo Factory, 105 N. Union St., Alexandria.