

# ARTnews

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Reviews: National

## David Stephenson and Rocky Schenck

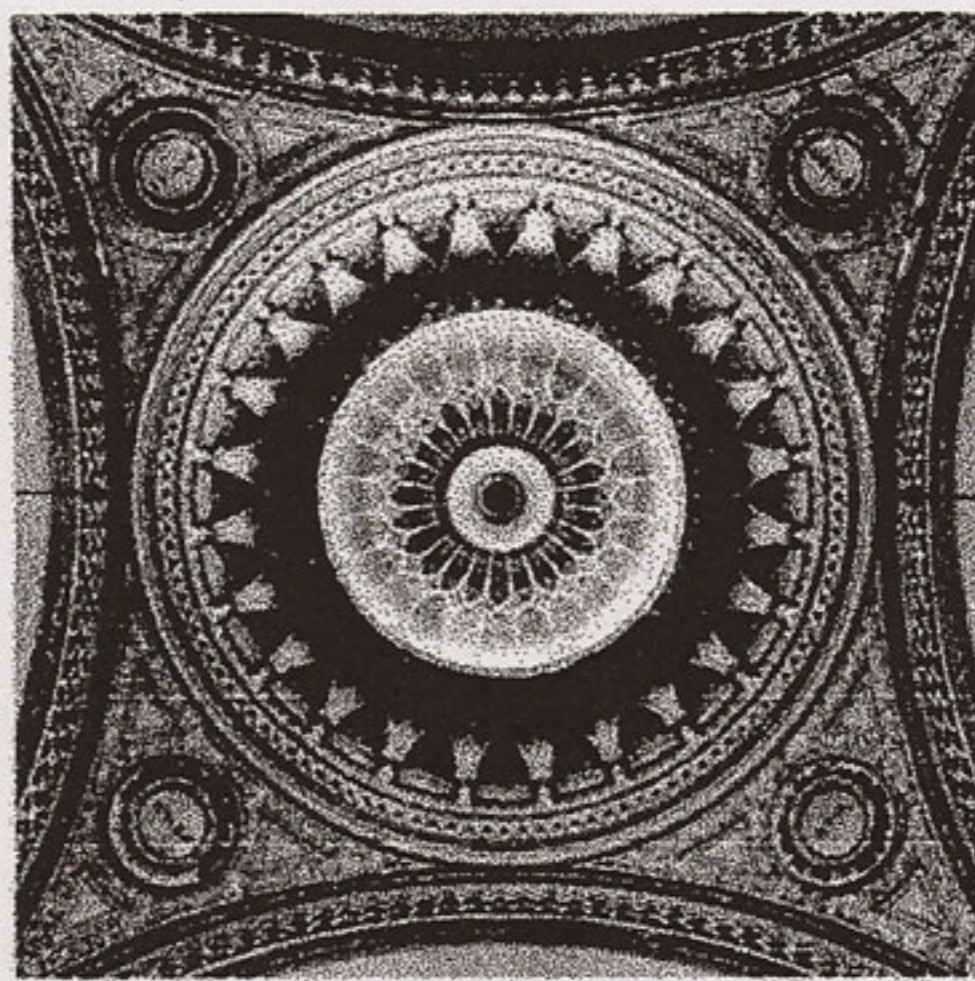
Jackson Fine Art  
Nanta

The artists paired in this exhibition both evoke the sublime through photography. David Stephenson presented vividly colored prints showing the interiors of domes in European churches, mosques, and synagogues, while Rocky Schenck was represented by eerie sepia-toned images showing landscapes and figures that order on the surreal.

Stephenson's crisp, square-format views provided something of a survey of sacred geometry in their harmonic repetitions of circles inscribed in squares and octagons. Offering no indication of the

surrounding architecture, the photographer has not so much documented the domes as evoked the experience of being under them. The emotional impact was immediate and visceral.

Stephenson arranges his shots so precisely that it takes careful observation to notice that compositions are seldom symmetrical. Often a chandelier or a column throws things off balance. Often the domes feel so close to the viewer that they seem more powerful than they might in person. *Dome #30705, New Synagogue, Szeged, Hungary* (2004), for instance, would be less mandala-like in three dimensions.



David Stephenson, *Dome #30705, New Synagogue, Szeged, Hungary*, 2004, chromogenic-dye coupler print, 29" x 29". Jackson Fine Art.

Schenck's scenes appear as if viewed through the filter of a dream. Sometimes they are so soft they look as though he drew them with pencil, but they're infused with a fantastic light. Flowers in London's Holland Park glow, and roses by a Mississippi mansion turn strangely radiant. Schenck's spring and summer shots contrast with his preferred season, which seems to be a singularly foggy winter. An image of New York's Central Park is mysteriously foreboding, as though Edgar Allan Poe might have conceived it. Schenck is not capturing a moment in time but creating a mood. Even his photograph of the Las Vegas sign "Girls of Glitter Gulch" looks ethereal.

—Jerry Cullun

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