

# ARTnews

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## David Stephenson and Rocky Schenck

Jackson Fine Art

Atlanta

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 border on the surreal.

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 Cullum

