



Image: Rachael Talibart, *Namazu*

TIDES + FALLS

JOHN ATCHLEY
VALDA BAILEY
SETH RESNICK
CASSANDRA SOHN
RACHAEL TALIBART

September 7 - November 12

Reception Saturday, September 15, 4:00 – 7:00

Sohn Fine Art is pleased to present *Tides + Falls*, a group exhibition that explores the turbulence and grace of moving water from seas and rivers through photography. Ranging from abstract and gestural to representational and precise, the artists' connection and subsequent response pulls on the evocative quality and dynamic force water holds. The five photographers in this exhibition utilize techniques including multiple exposure, intentional camera movement, and varying shutter speeds to yield fluid portrayals that successfully capture the spiritual aspects of water as well as its sensory effects.

A master at illuminating and abstracting nature, John Atchley's work captures a sense of light and movement that offer us a unique perception of the natural world. His non-representational photography lives between material reality and photographic illusion—fact and fiction—first and second nature. As Atchley explains, "There are not minute details, just broad strokes that hint at the interplay of light and shadow and the larger forms." In this exhibition, Atchley's photographs capture the soft and elusive nature of water through waterways and waterfalls. With his use of intentional camera movement, Atchley's decision is clear: to abandon the quest for absolute sharpness and produce a far more abstracted view of shapes, and widely varied interpretations of his subject.

Valda Bailey's photographs are driven by an exploration of color, form and light. Coming from a painting background, it is no coincidence that Bailey's works are often mistaken as such, as she utilizes in-camera multiple-exposure to create her impressionistic work, pushing the line between photography and other mediums. Her objective is to create multi-layered images that depict the subtleties of the landscape around us: "Studied perfection is not my goal. The landscape is chaotic and disordered and I have no wish to seek out an unblemished version of it." Rather, Bailey embraces the Japanese concept *Wabi-sabi*, as she is more concerned with portraying an interpretation rather than a literal representation of what she sees before her—taking hold of the beauty that is nature's imperfections. Similar to the sea, Bailey explains that the "joy and the frustration of the technique is that it's controllable to a certain degree, there is an element of unpredictability about it and there always will be."

Seth Resnick works to document his encounters with a particular region, creating layers of form, light, texture and color that exist before him. Playing on a certain curiosity of the senses, Resnick's work creates a tension between the frame and the perceived space, while making a precise record of his surroundings. "For me it is all about the patterns of waves from water, ice and sand and I find them mesmerizing...My images are a journey into the personal space of my subject." Working all around the world, Resnick's Milford Sound, New Zealand imagery captures the volatile oceanic movement and plunging depths which largely persuaded seafarers from sailing through the narrow waterway. It is his magnified perspective into crashing waterfalls that highlights both the potential danger as well as the delicacy of water. Chosen as one of the 30 most influential photographers of the decade by Photo District News Magazine (PDN), Resnick is greatly in demand for his beautiful graphic images in both natural and created light. He has been published in the world's most prestigious magazines, including credits in over 2500 publications worldwide such as *The New York Times*, *Sports Illustrated*, *Time*, *Newsweek*, *Forbes* and *National Geographic*, and his clients constitute a virtual list of Corporate America.

Fascinated by water's ever-moving, ever-changing nature, Cassandra Sohn is drawn to its capacity to elicit inquisitiveness, stillness and strength. Like our emotions, water's form is always affected by its surrounding environment, both inner and outer. At the same time, it is both a mirror and a vessel of depth, capable of altering our perceptions of the "real." Printed on watercolor paper, then hand-worked with pastel, Sohn's work utilizes multiple, layered, long exposures done in-camera to provide abstracted and impressionistic photographs that have a painterly quality to them. Scientists have referred to having contact with the ocean as "blue space" which provokes feelings of peace and calmness. That "blue space" actually changes the way your brain reacts to its environment: it triggers your mind like meditation, allowing you to tune out everything else and reflect on what needs your attention. The creation of the work is just that for Sohn, a meditation that calms the turbulent journey.

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Image: Casandra Sohn, *The Storm 3*

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Award-winning photographer, Rachael Talibart was recently named one of “the best outdoor photographers working in the UK today,” and a “landscape master” by Outdoor Photography Magazine. Much of Talibart’s early childhood was spent at sea, leaving her with a life-long fascination for the ocean in all its forms, but especially during stormy weather. Initially shooting her Sirens series in black and white, Talibart switched to a near-monochromatic palette to capture the sudden spurts of green generated by the crashing waves. This reduction in her palette, in partnership with a fast shutter speed, allows Talibart to explore the hidden figures that seem to emerge from the sea—her “Sirens.” With sculptural crests and foamy surges, Talibart captures these creatures she imagined while sailing as a child - those she read about in Homer’s *Odyssey* and found throughout cultural mythology. Consciously working in the tradition of the sublime in art, Talibart uses these muses to provide a balance of fear and fascination in her photographs. As she states, “On the days I make these photographs, the sea is beautiful but also terrifying...I feel utterly insignificant, yet completely enriched by these encounters with wildness.”

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