

BRIDGETTE MAYER GALLERY

DAVID SLOVIC
HIGH LIGHT RHYTHM

Photography gives us details of the world, but David Slovic is starting from a somewhat abstracted point - with photographic imagery that talks about light and its transitions over matter. Making multiple copies of an image, he puts them together to surprising effect.

When you first experience one of Slovic's pieces, you take in the whole thing. You take in the shape and color as a painting, and then as you come closer you engage in a sort of puzzle-solving process when you realize that you are looking at a collage of many discrete images.

As you move back to synthesize the work, a new tension arises - a vibrational tension between these discrete representations of light and this amazing, almost symphonic composition. I think there is something profoundly effective here, because the tensions never do resolve. That's the beauty of it.

There are polarities here - between photography and painting, between flatness and depth, between the imaginary flight of the composition and photographic detail. It's a unique discourse. Slovic is telling us something about photography, about light - in a sense he take us back to the essence of photographs - and also, about image. The images have a lot of resonance as almost archetypal forms. Slovic has found this incredible path back to imagery that is both beautiful and telling. We are beyond the realm of abstract play, into an aesthetic that includes, but also enters, psychological and emotional space.

His collage works are a kind of hybrid that just does not resolve itself, but rather keeps giving you something different as you are looking at it. They are confusing and compellingly mysterious. I've never seen anyone else doing this.

Miriam Seidel, Curator, Gershman Y Center for Arts & Culture
Adapted from conversation with Nathaniel Kahn for DVD of *Signs of Light* exhibition.