

JAMES HARRIS GALLERY

604 SECOND AVE
SEATTLE, WA 98104

206 903 6220

JAMESHARRISGALLERY.COM

PRESS RELEASE



Parallax Effect

May 2 to June 8, 2019

Opening Reception:

Thursday

May 2nd, 6:00-8:00pm

Left:

Adam Sorensen "Fogo" 2014. Oil on linen. 68" x 64"

Gallery Hours:

Wednesday-Saturday, 11am-5pm

Tuesday by appointment only

Images are available upon request.

James Harris Gallery is pleased to present *Parallax Effect*, a group exhibition of contemporary works by four of our represented artists. The show includes images by Richard Rezac, Mark McKnight, Amir Zaki, and Adam Sorensen. In these works, our interaction with landscape is mediated through planes of perception created by the artist. The topography of the landscape shifts with new perspectives, and calls into question the understanding of dimensionality across differentiating planes of sight.

Parallax is a displacement of the apparent position of an object when viewed along two different lines of sight, and is measured by the angle of inclination between those two lines. Essentially, it is a perspectival truth based solely on geometric calculation when our lines of sight are deceptive. *Parallax Effect* refers to a technique in computer graphics where background images move past the camera more slowly than foreground images, creating an illusion of depth in a 2D scene and adding to the sense of immersion in the virtual experience. By utilizing a panning and zooming effect, something like a video from still images is created.

The parallax technique has been most frequently used in creating the inner worlds of video games. Video games scenes and fantasy worlds often inspire Adam Sorensen as an alternative to our reality. His layering techniques and vivid color palates allow us to explore those worlds and whimsical landscapes.

Layering or repeating multiple planes that can be seen separately, is used as a method to expose the viewer to the relationship of two and three dimensionality in one piece. Richard Rezac's minimal style accentuates the conversation with concavity and convexity of a landscape, mimicking the shapes of a canyon and mountain. Repetition and symmetry, as in Rezac's work, is also a wonder of geometric theory that imbues the work with a fundamental truth.

Photography, especially when working in black and white, is a medium that relies on differentiation in perspective, to explore beauty, truth, reality, and fabricated realities through various lenses. The resultant image is experienced differently by the viewers in the gallery space than by the artist, as seen in Mark McKnight's intimate and delicate, yet powerful photographs. As the artist has the perspective of the entirety of the space in which their image was chosen, and the viewer has only the perspectival boundaries of the frame.

JAMES HARRIS GALLERY

**604 SECOND AVE
SEATTLE, WA 98104
206 903 6220**

JAMESHARRISGALLERY.COM

PRESS RELEASE

While early and modern photography was considered as an independent art form that celebrated the unique purity and frankness of the medium, contemporary photography often pushes against the constraints of perspectival truth. Amir Zaki, for example, creates his large-scale images through a process of layering and knitting multiple smaller photographs together, pixel by pixel. His images of monumental natural formations appear to float separate from their landscape with only a few select edits.

In relation to this concept, the selected works demonstrate how each artist creates a topographical conversation regarding alternative experiences of landscapes with the techniques of planar layering, repetition, and perspectival displacement.