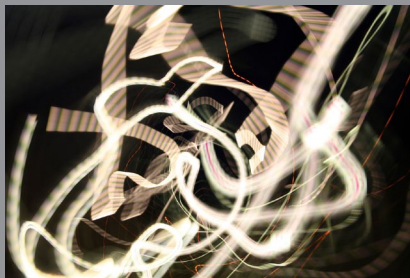


# PORTFOLIO 2017

ARI SALOMON





## 4 PROJECTS

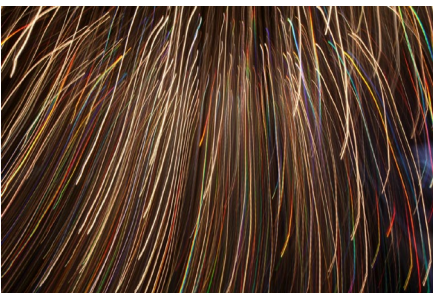
### Panoramic Images



### Interface



### Motion Studies



### 18 Rue Dugommier: Reginka Cukierman Struzevska



## THEMES

My work focuses on reinterpreting the tradition of street photography. I take the performative process of discovering candid people and places and give it a twist.

I am also interested in how photography can reveal the nature and limitations of human perception.

I love making art about the awe-inspiring in the commonplace.

## Panoramic Images

This series focuses on Japanese urban industrial architecture. The pictures are composed of individual photographs, shot in sequence, and then stitched together. Some present a vertical view that includes ground and sky together. Some horizontal images are 360 degrees and some are less.

I love the poetic relationship presented by making art about the grand qualities of mundane buildings — especially in a large-scale, panoramic format. Layers of history are brought to life in this wide angle of view as the eye compares the relationship of buildings and the spaces between them. The viewer discovers unexpected juxtapositions and whimsical details.

I am interested in the way photographs abstract space and time; how they can capture cycles of construction and deconstruction, and evidence of people living or just passing through. Together, the images present questions about cultural authenticity and what makes one location unique from any other.





Fukuoka, Hakata Car Park, 2016





*Fukuoka, Canal City,*  
2016





Tokyo, Washington  
Hotel, 2016



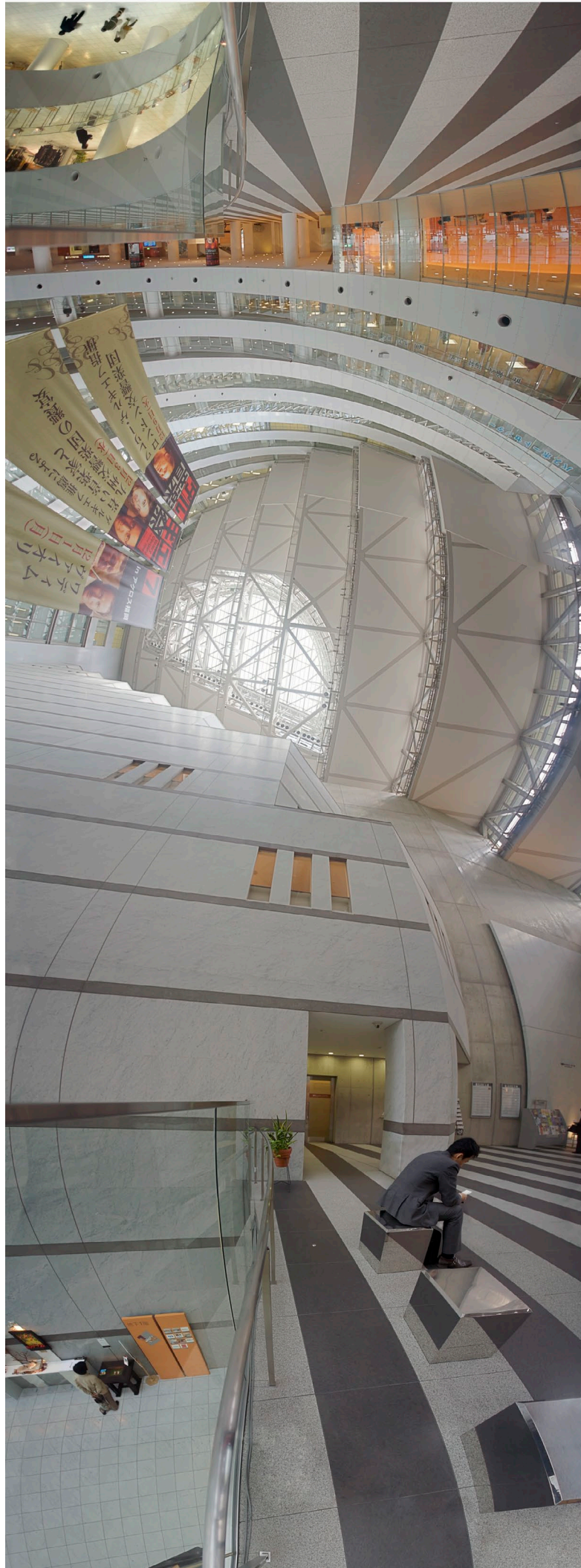
*Tokyo, Mode Gakuen  
Cocoon Tower, 2016*





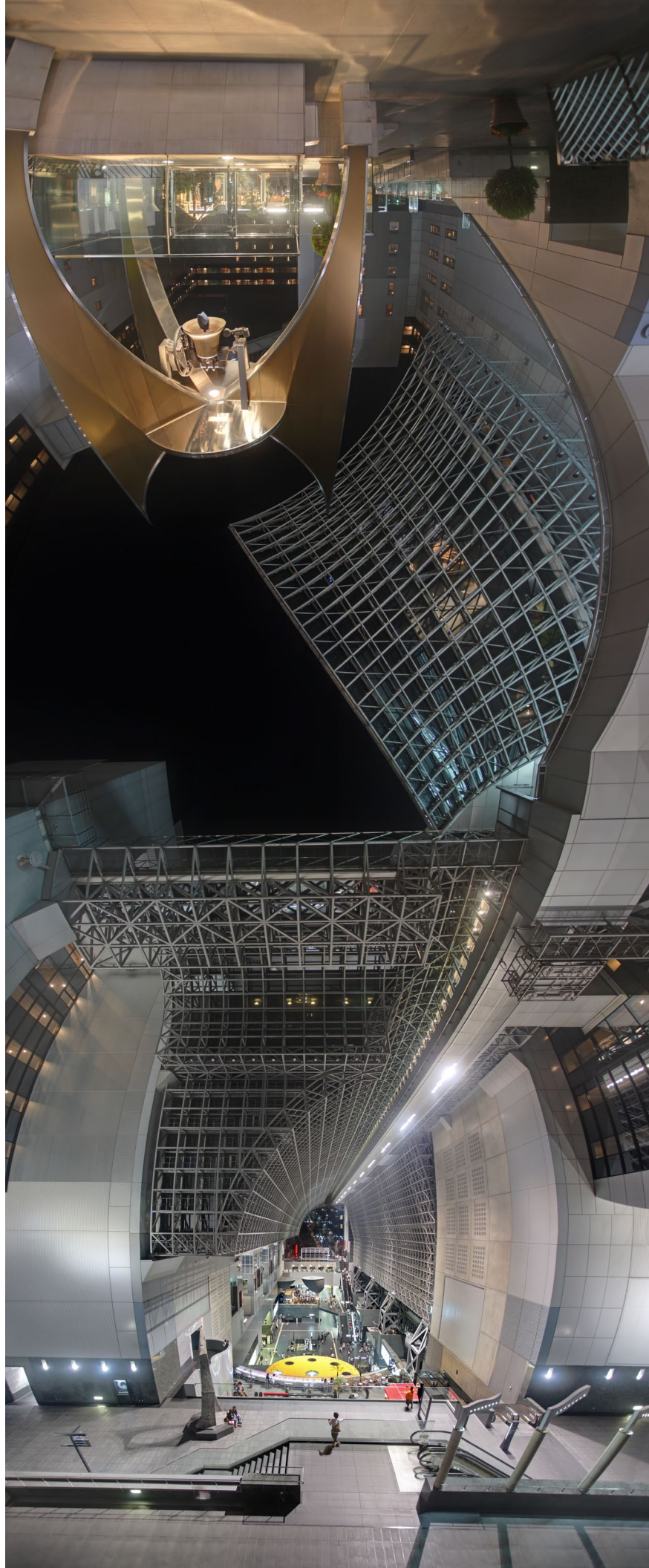
Tokyo, Yoyogi  
National Stadium, 2016





*Fukuoka, The ACROS,  
2008*





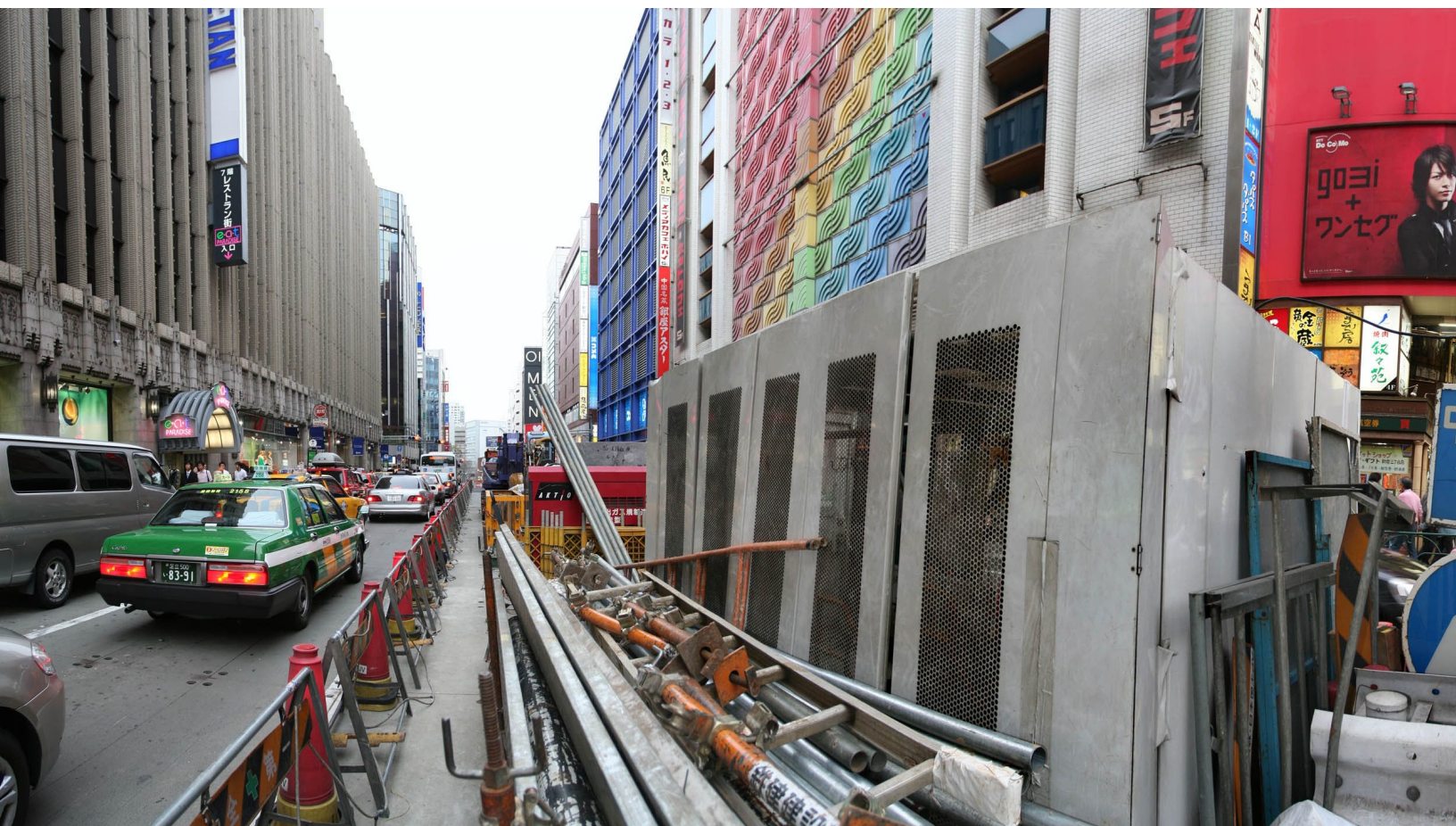
Kyoto Station,  
2010



*Fukuoka, Street Corner, 2007*







Tokyo, East Shinjuku, 2007





## Interface

This series investigates the humanness that can be found in mechanical objects. Using fresh eyes, I can find fresh eyes winking back at me from surprising places. This series also investigates the mechanical nature of human perception. *Pareidolia* is the scientific term for the brain's process of finding significance in vague or random stimulus—finding animals in clouds is a common example. Carl Sagan hypothesized that human beings are “hard-wired” via early evolution to identify the human face as a survival technique.

I am interested in how photography can make the invisible visible—in this case the part of our brain that unconsciously strains to find a face and, by the same token, the matching part of the industrial designers' brain that pushed them to unconsciously design an object with a face in it. I find in these objects a reflection of the people that anonymously build the cities around us; that anonymously roam the cities around us.

Over time, repeating this process of instant recognition of a face strengthens a kind of perceptive muscle that allows viewers to see these images everywhere, to tune into the process in their brains that was always there.

I've enjoyed hearing from many viewers how they see faces everywhere after seeing these images and how fun the journey of finding them can be.



















*Interface #3320 (Shimogyo), 2010*











*Interface #3699 (Omiya), 2017*

## Motion Studies

In this series I make abstractions using a slow shutter speed while moving the camera. Often exposed at night, these are all found lighting situations printed with minimal digital manipulations. I take many exposures, experimenting with subtleties and dramas, hunting for how a certain flick of the wrist divulges new information or drawing out an exposure to intensify a scene.

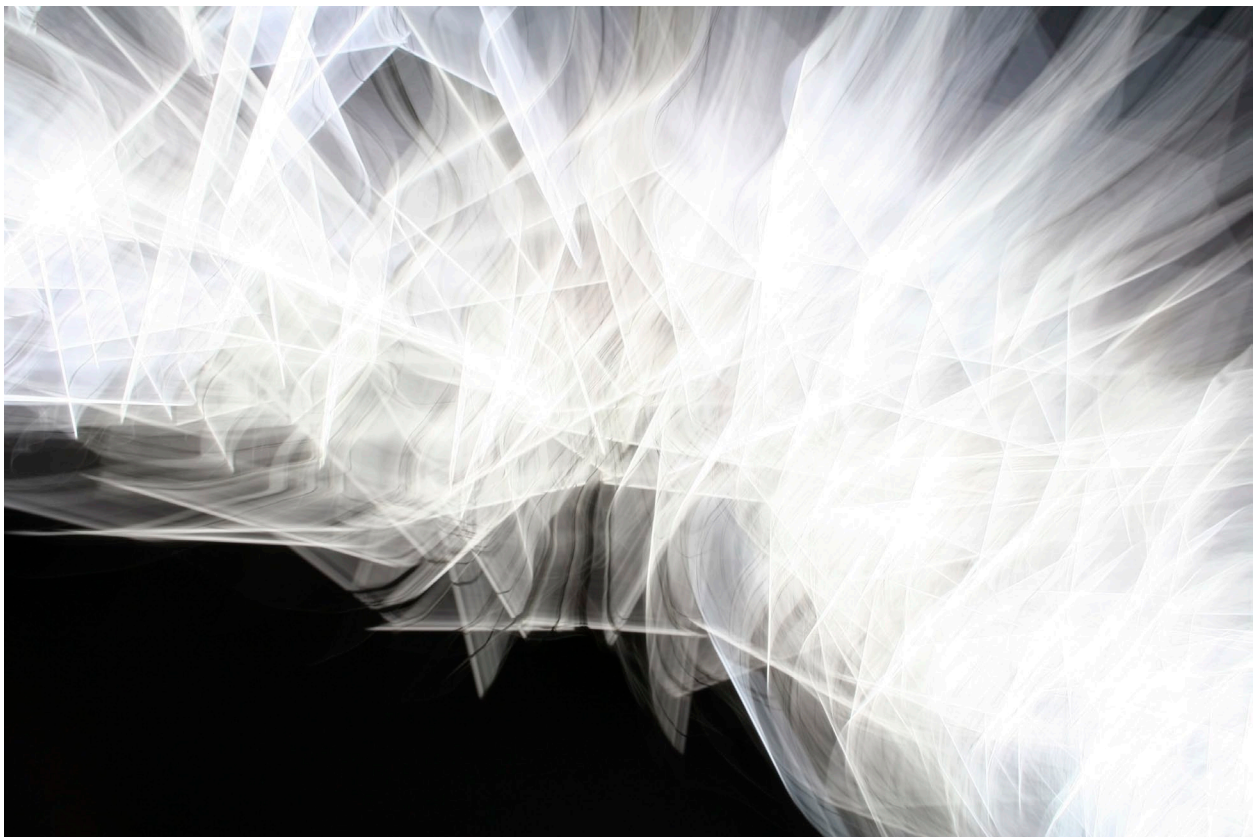
Motion and time are rendered visible, graphically revealing the latent rhythms and patterns of the material world while tracing the camera's navigation through it. My interest also lies in process: how to balance the chaos of a moving camera with the control gained over patient experimentation.

I am concerned with what motion reveals about the quality of a light source: does it flicker or vibrate, does it intersect with other lights, does it reveal an architectural shape or obscure it? These images blend a thin slice of space and a thick slice of time to create fiction from a mundane reality.

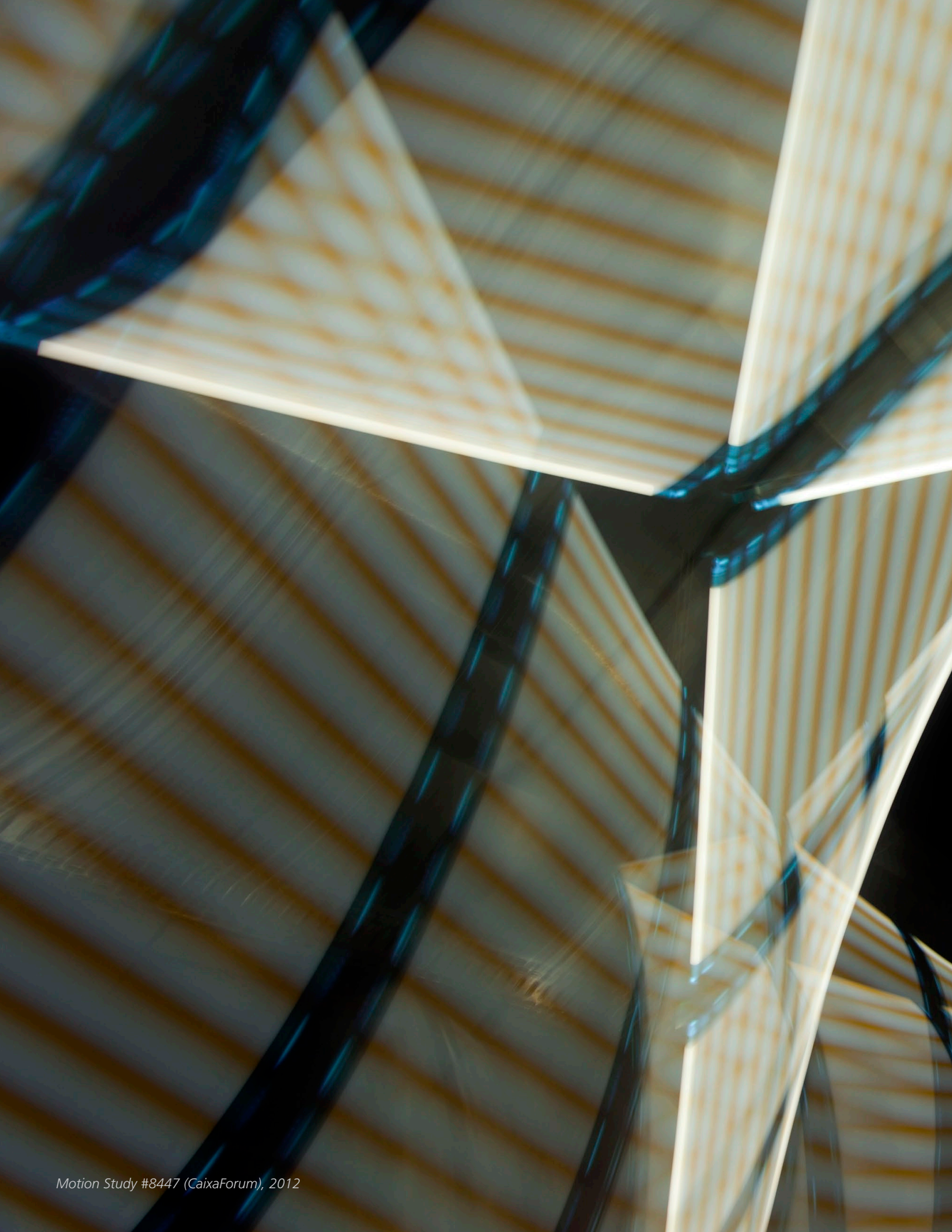
*Note:*

*These images are presented in a light box format.*

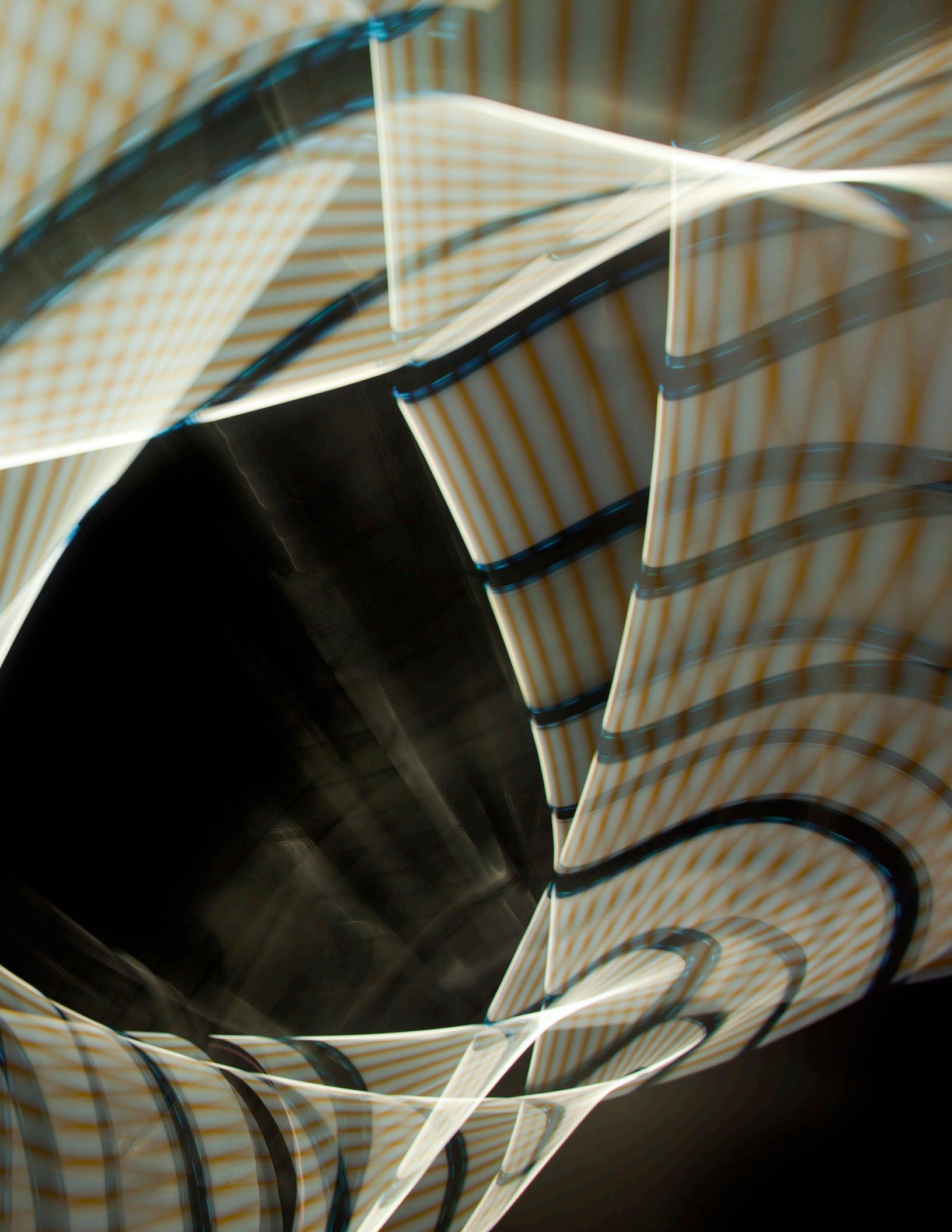




*Motion Study #5494 (Beaubourg), 2005*











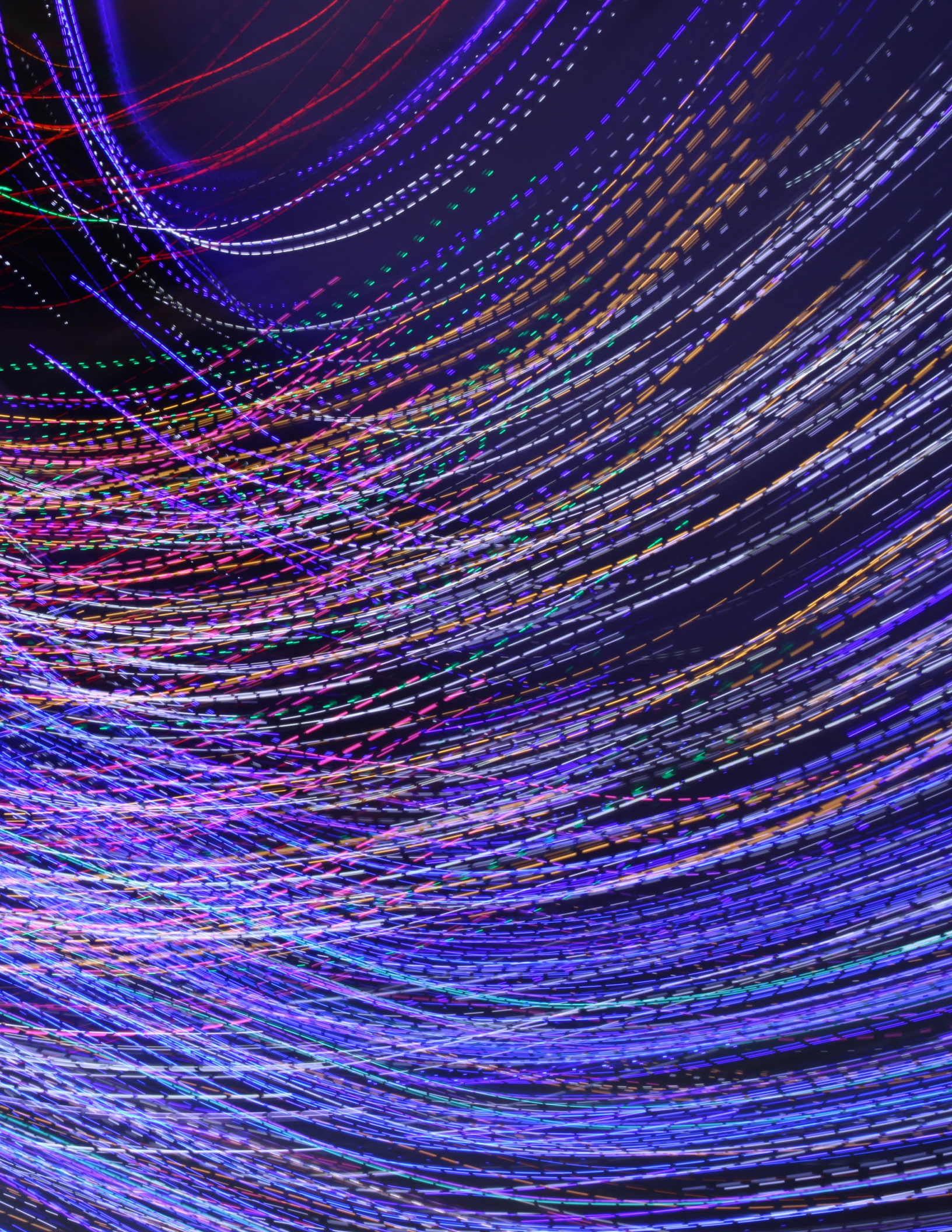














## 18 Rue Dugommier: Reginka Cukierman Struzevska

These are images of my Great Aunt and her apartment in Paris. Regine was born in Poland, Dec 25, 1910 and died in Paris in 2007. She had lived in Paris since 1936 — and in this apartment for more than 30 years, widowed and without children or other family nearby. The images that make up this document reveal the passage of time on many scales. Waves of objects sweep in and out daily and gradually accumulate around the edges.

They hint at both what was missing in her life and what filled it through layered compulsions of classification and arrangement. The natural accumulations that come from living in one's home and living in one's body. A spatial history of tchotchkes as well as living essentials.

It is important to note that these photos are not "set up", these are found scenes. Some images document the same scenes over a number of months and years.





Bathroom, June 2003



Table Scene (Red), June 2003







*Bathroom Scene (Brush), October 2005*





*Bathroom Scene (Soap), October 2005*



*Bathroom Scene (Mirror), October 2005*





*Reginka Cukierman Struzevska (Flowers), March 2005*

Ari Salomon is represented by the SFMOMA Artists Gallery.

Learn more about his work at: [arisalomon.com](http://arisalomon.com)



## AUCTIONS AND BENEFITS

SF Camerawork, Southern Exposure, Kala Art Institute, Center For Contemporary Arts Santa Fe (w/ Review Santa Fe), The LAB, Adobe Bookstore and Gallery, Rise Japan, Living Arts Fund, SFMOMA Artists Gallery Warehouse Event, CAMFED Charity Auction, OFF-space, Coalition on Homelessness

## BIOGRAPHY

Ari Salomon was born in Israel, raised in San Diego and now is based in San Francisco. He received a B.A. from U.C. Santa Cruz in 1993 in Art History with a focus on contemporary art theory and studio photography. He has exhibited across the USA as well as internationally in Tokyo, Paris and Poland. His work is rooted in reinterpreting the tradition of street photography. He takes the performative process of discovering candid people and places and gives it a twist. He is also interested in how photography can reveal the nature and limitations of human perception.

## SELECTED EXHIBITIONS

- 2017 *Turing's Echo*, Pro Arts, Oakland
- 2016 *Vanishing Point*, Mullen Brothers Imaging  
*ORDER + CHAOS*, Arts Benicia  
*Summer National Juried Exhibition*, MarinMOCA  
*Head On Photo Festival "AddOn"*, Sydney, Australia  
*Spotlight: Photography*, ARC Gallery  
*In Motion*, Harvey Milk Photo Center  
*CICA Contemporary Photography Exhibition*, Czong Institute for Contemporary Art, Korea
- 2015 *COLLECT!*, Berkeley Art Center  
*How the Light Gets In: Bay Area Photo*, SFMOMA Artists Gallery  
*Motion Studies*, Dzine  
*Upon Reflection*, PHOTO Oakland
- 2014 *How the Light Gets In: Bay Area Photo*, SFMOMA Artists Gallery  
*Motion Studies*, 4x5 Gallery (Solo)  
*Home*, Schneider Museum of Art at Southern Oregon University
- 2013 *Return to Simplicity*, Piedmont Center for the Arts (Juried)  
*Home: Shelter and Habitat in Contemporary Art*, Bedford Gallery, Walnut Creek  
*Reconsidering the Horizon*, PHOTO
- 2012 *POP!*, Red Poppy Art House  
*DIY: Photographers & Books*, Cleveland Museum of Art  
*Bay Area Currents*, Curated by Renny Pritikin, Pro Arts, Oakland  
*WaterWorks*, Curated by Ed Carey, ARC Gallery  
*Accident*, Curated by Rene de Guzman, PHOTO Oakland  
*Digital Darkroom Slideshow Night*, Annenberg Space for Photography  
*Best of OPEN Show 2011*, SF Apple Store
- 2011 *From Japan To Japan*, PHOTO Oakland  
*Shadowshop*, A project by Stephanie Syjuco, SFMOMA  
*FOTO: Pushing Boundaries*, Juried by Ada Takahashi, ARC Gallery  
*Follow-ed: books inspired by Ed Ruscha*, Winchester Gallery, UK
- 2010 *Scene Unseen*, Rayko Photo Center  
*One Shot x2*, SF Photo Center Gallery  
*Lightbox Installation*, with Andy Vogt, SFMOMA Minna St. Windows  
*Yokohama Photo Festival*, slideshow produced by Yoichi Nagata, Japan  
*Synthetic Environments*, Mina Dresden Gallery  
*SMaLL*, CordenPotts Gallery (Juried)
- 2009 *It's Still Life*, Rayko Photo Center Gallery  
*New Work: Japan*, SFMOMA Artists Gallery (Solo show)
- 2008 *Photography.Book.Now*, Blurb (Honorable Mention)

