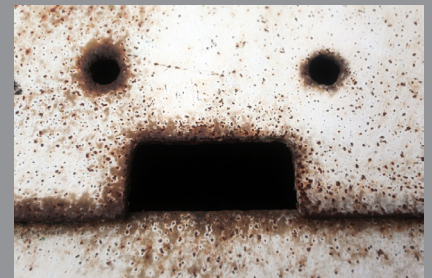
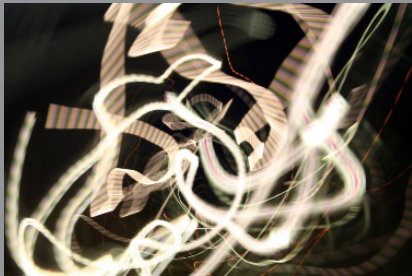


# PORTFOLIO 2023

ARI SALOMON



## 6 PROJECTS

### Panoramic Images



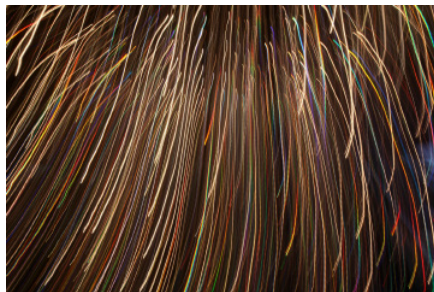
### Rapid Express



### Interface



### Motion Studies



### 18 Rue Dugommier





## 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.

## CONTACT

arisalomon.com  
instagram: @arisalomonart

16 Abbey St., SF, CA, 94114  
ari@arisalomon.com

contact card:



## 6 Feet Apart



## 6 Feet Apart

This typology investigates the ubiquitous ground markers directing people standing in line to keep 6 feet apart to prevent the spread of Covid-19. These markers are often just a single piece of tape adhered to concrete and distressed from months of being stepped on.

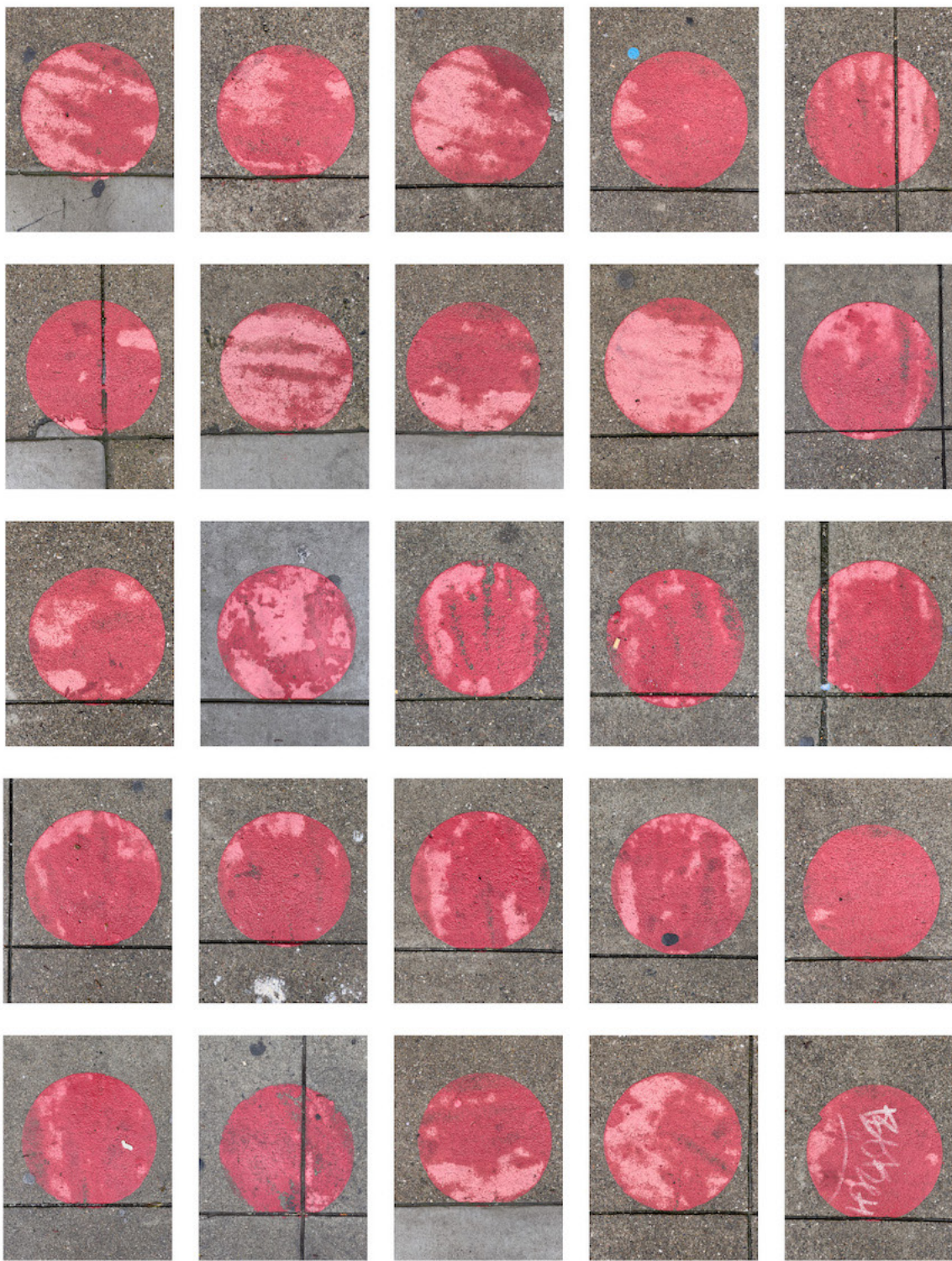
This photographic method of collecting, sorting, and classifying is a reflection on the scientific processes we are relying on to fight this pandemic and also the tedious nature of many of the life changes we have had to endure. New information becomes apparent in the context of these groupings. Contrasts and similarities reveal beautiful variations as the eye tunes into this minimal landscape.

Using a detached, documentary style offers an opportunity for viewers to reflect on the quiet moments as well as the irony of working together by staying apart.





















*Site-specific installations often include images on the ground and at a large scale*

## Rapid Express



These images are “linear panoramas” taken from moving trains and other vehicles, they visualize the way travel distorts our perceptions using a unique type of spatial and time-based warping. Foreground and background receive distinctive treatments—as do vertical, horizontal, and diagonal lines. By experimenting with the way the iPhone panorama stitching algorithm processes unexpected inputs, I guided it into showing its biases, much as we all see the world through our deeply programmed biases.

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. The viewer pieces together a puzzle of how the camera chooses to smoothly blend together disparate elements and invites reflections on the image-building aspects of human perception.

I love the poetic relationship presented by focusing on the grand qualities of the everyday experience of urban landscape.













## 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



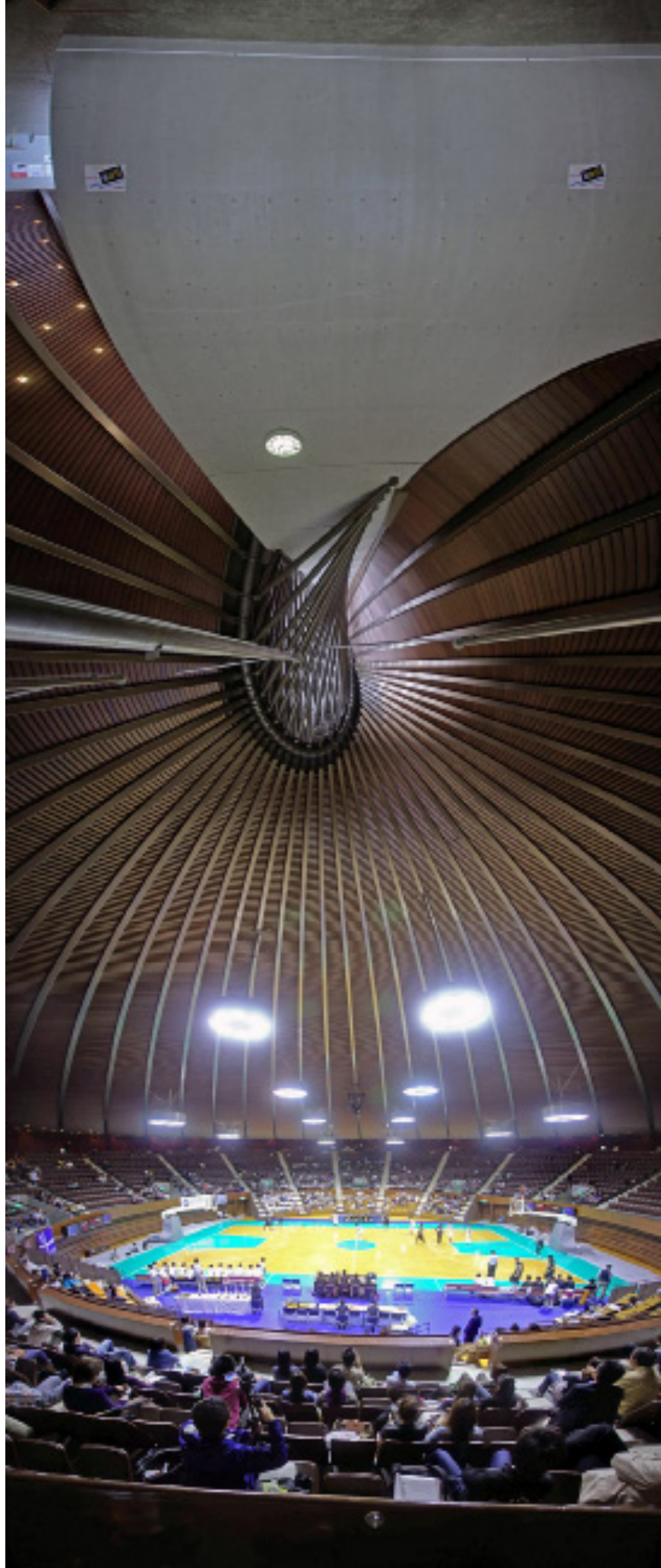


*Tokyo, Washington  
Hotel, 2016*



*Tokyo, Mode Gakuen  
Cocoon Tower, 2016*



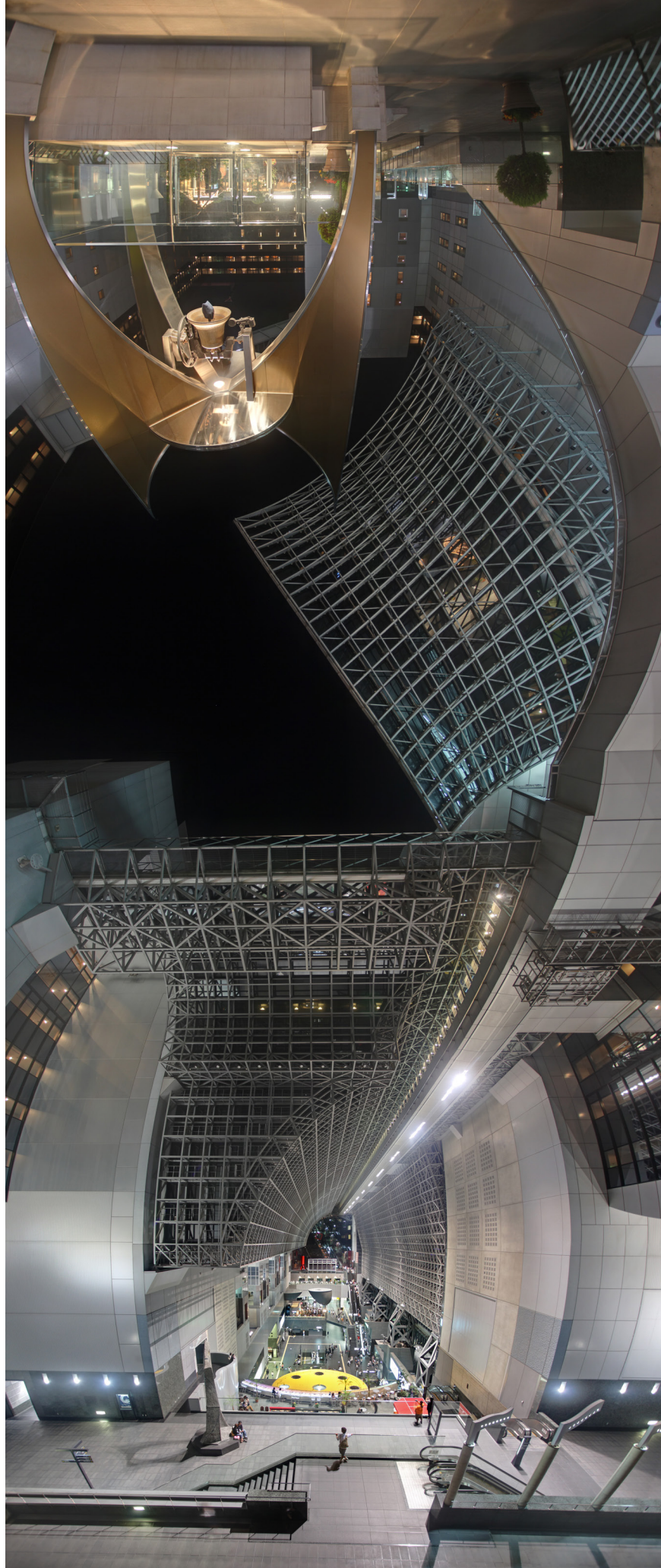


Tokyo, Yoyogi  
National Stadium, 2016



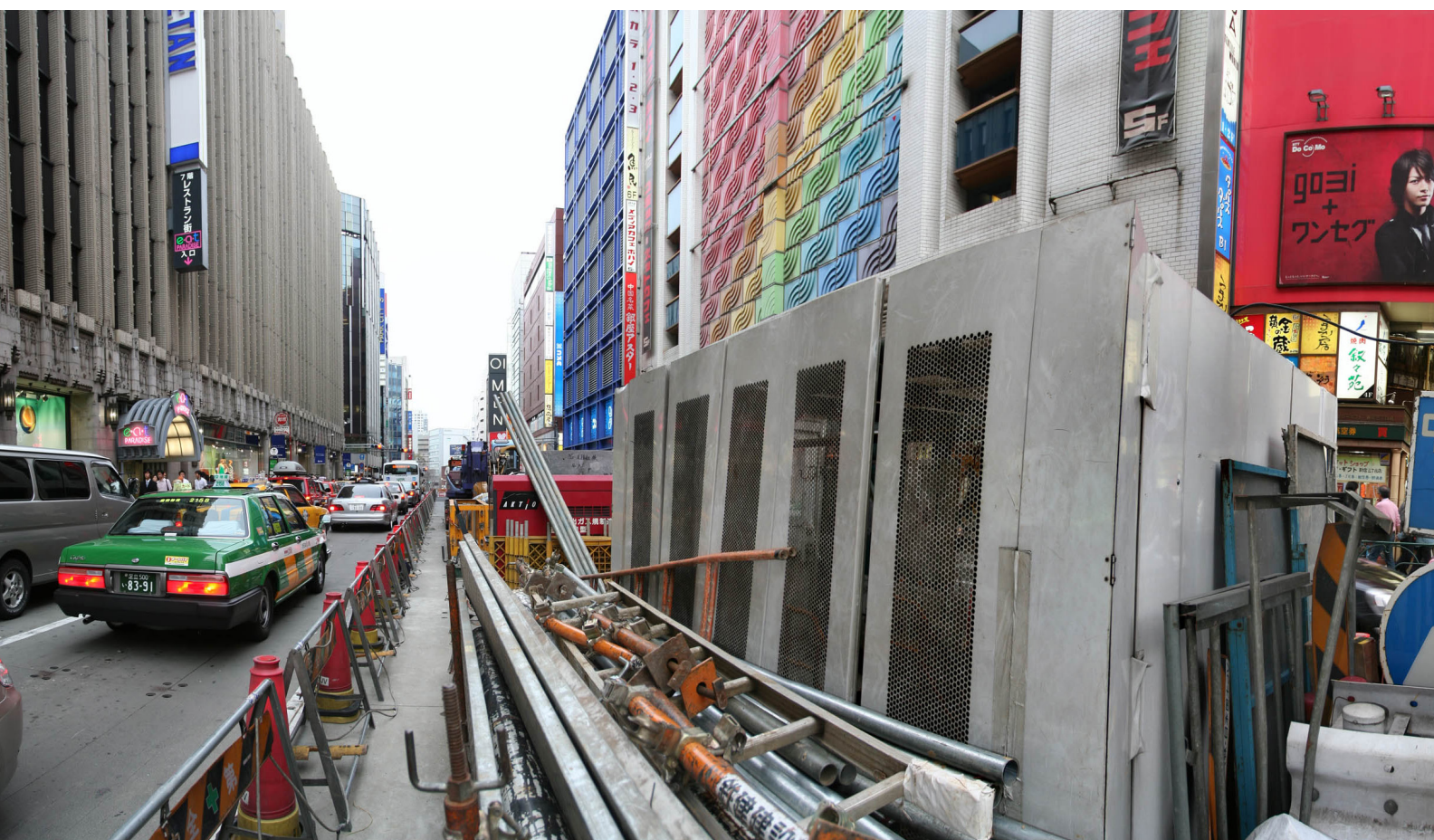
*Fukuoka, The ACROS,  
2008*





*Kyoto Station,  
2010*





Tokyo, East Shinjuku, 2007





## Interface

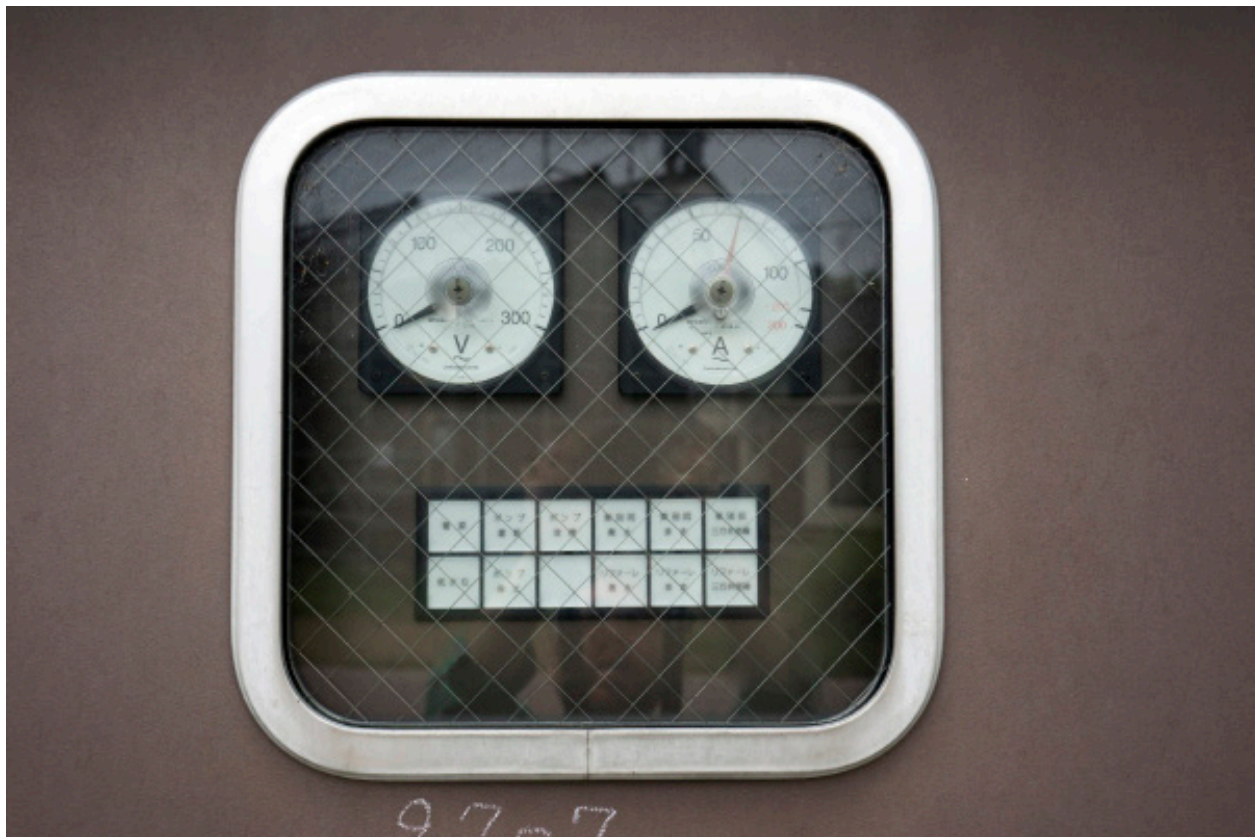
This series investigates the humanness that can be found in mechanical objects. Using fresh eyes, I can find fresh eyes winking back at me from surprising places. This series also investigates the mechanical nature of human perception. *Pareidolia* is the scientific term for the brain's process of finding 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*





## 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.

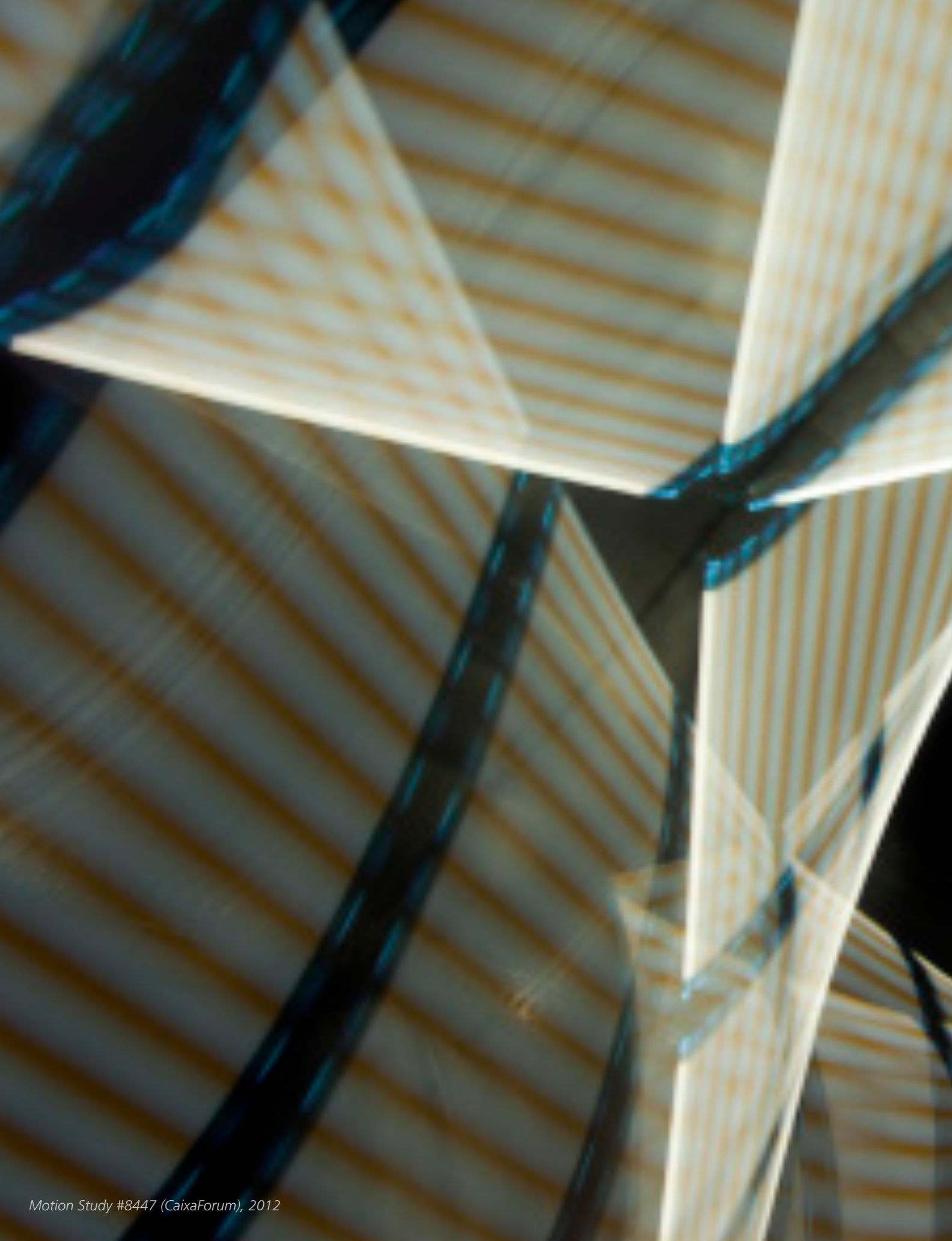
*Note:*

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

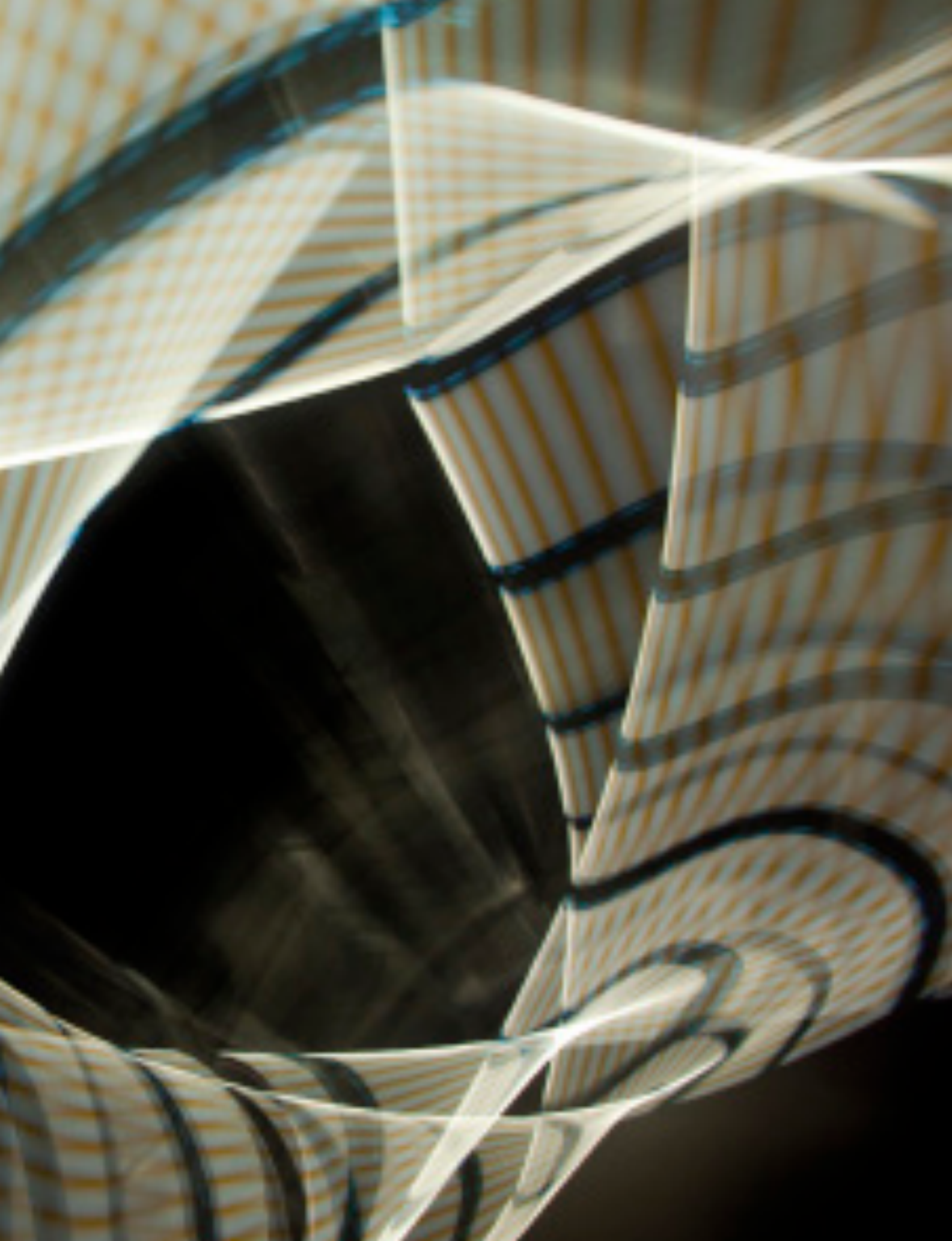




*Motion Study #5494 (Beaubourg), 2005*













## 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*

## BIOGRAPHY

I was born in Israel and moved to the United States when I was very young. I first discovered a love for photography in High School in San Diego.

I received my B.A. from UCSC in 1993 in Art History with a focus on contemporary art theory and studio photography. I was inspired by many great professors including Victor Burgin and Geoffrey Batchen.

I have participated in portfolio reviews at Review Santa Fe, FotoFest Houston, Photo Lucida Portland and at the very first PhotoAlliance review in San Francisco in 2007.

I have participated in and helped organized many exhibitions as part of my work with the Bay Area Photographers Collective since 2006.

I was living in Japan in the summers for many years and exploring the dense urban landscape via a few of my series. I had my first exhibition in Japan at Photo Yokohama in 2018. And I was excited to have my first solo show at Kyotographie KG+, at Dojidai Gallery in Kyoto in 2020.

## 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

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



## SELECTED EXHIBITIONS

- 2023 *6 Feet Apart*, Transmission Gallery (Solo)  
Sea, The Drawing Room Annex
- 2022 *The New World*, Minnesota Street Project  
Land, The Drawing Room Annex  
Face to Face, Arc Studios
- 2021 *Magnetic Pull*, Arc Studios
- 2020 *Motion Studies Dissected*, KG+ (Kyotographie) Dojidai Gallery (Solo)  
Motion Studies, Adobe Arts (Solo)
- 2019 *Marking Time*, Harvey Milk Photo Center  
Kyotographie KG+, Dojidai Gallery (Kyoto)  
Startup Art Fair, Hotel del Sol
- 2018 *AnthropoScene*, ARC  
48 Pillars, ARC  
Making of a Beautiful Bridge, Photo Yokohama
- 2017 *Sukkah Studio @ The Contemporary Jewish Museum*  
Turing's Echo, Pro Arts, Oakland  
Housing, Senator Scott Wiener's office
- 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, Czung 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 *Motion Studies*, 4x5 Gallery (Solo)  
Home, Schneider Mus. of Art at Southern Oregon Uni.
- 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)  
*Insider/Outsider*, Root Division, SF  
*Recent Panoramic Photos*, Uptown Night Club, Oakland  
*Whimsy*, Rayko Photo Center Gallery, SF
- 2007 *EMERGE!*, Gen Art, SF  
*Hey Hot Shot!*, Jen Bekman Gallery, NY  
*IAPP Panoramic Photography Contest*, Valley Photo Center, MA  
*Our World*, SF Art Commission Gallery/City Hall, SF  
*10 by 10*, Mina Dresden Gallery, SF  
*6th International Festival of Photography*, Łódź Art Center, Poland
- 2006 *SF-Paris Artist Exchange*, Cachi Art Studio, SF  
*Lost in Translation*, ARTworkSF Gallery, SF
- 2005 *Le Génie de La Bastille*, Paris, France
- 2004 *Artwalk*, Embarcadero Center, SF, (Juried)
- 2003 *Shifting Concrete*, Future Tenant Gallery, Pittsburgh, PA

