

How We See The World: *(a century of genocide)*

BARRY SALZMAN

Paris Photo 2022

10 – 13 November

Grand Palais Éphémère, Paris

Presented by Deepest Darkest

Deepest Darkest Contemporary Gallery

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Project Statement

The essential ethics of seeing underpins my landscape works.

In this ongoing project, started a decade ago, I focus on the recurrence of genocide and our collective responsibility as public witness. I use the landscape metaphorically to draw connections between each of these disparate and dark moments in modern history, while suggesting that we, as members of an amorphous humanity, form the true connective tissue between them.

To date the project includes landscape works from Namibia, Poland, Ukraine, Rwanda and Bosnia and Herzegovina, all made within witness distance of sites where acts of genocide were perpetrated.

Namibia was the site of the first genocide of the twentieth century, where the German occupiers of what was then South West Africa developed and tested concentration camps, which they brutally deployed against the Herero and Nama population from 1904-08. During the Second World War, the first mass victims of the Holocaust were often taken from their homes to locations just outside the towns and villages where they lived. There they were shot. The images from Poland and Ukraine examine those landscapes. In Rwanda in 1994, almost one million people were killed in one hundred days – there is no landscape anywhere in that small country that did not bear witness to the atrocities. And in Bosnia in 1995, the United Nations and the international community failed to honor their commitment to protect the Muslim enclave of Srebrenica and surrounding areas.

Western governments have repeatedly and consistently failed to act in time to stop perpetrators of genocide. As government leaders throughout Europe and the United States continue to reckon with their inaction to stop acts of genocide, notably with the post-Holocaust genocides in Bosnia and Herzegovina and in

Rwanda, so my work examines our role and responsibility as public witness.

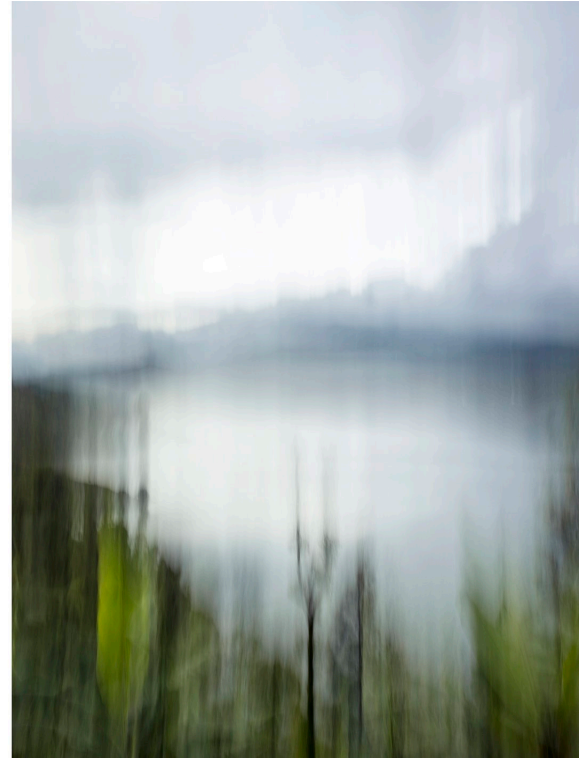
In contrast to the specific locations I shoot, the images are intentionally non-specific. My intent is for the photographs to counter the way information on this topic is typically disseminated – through the precise lens of the photojournalist, historian, or documentarian.

How I make each image is critical to the project's concept – using a single exposure, without any compositing or layering in post-production. By using tools of abstraction, I try to expose the layered landscape: its complexities, varied interpretations, and the memories it evokes. I also use the concept of “veils” frequently in my work. In creating a “veiled view,” by moving the camera during the exposure, I reflect on the self imposed veils through which we bear witness, suggesting that it is our veiled societal view that continues to upend our unfulfilled promise of “never again.”

Metaphorically, the landscape – like us – witnesses all. It sheds its leaves in cover-up and complicity. But through its rebirth, so it rejuvenates. It carries with it the traces of the past and promises of the future. It triumphs over trauma. It is inextricably intertwined with our darkest moments and brightest days.

In these works, I am preoccupied with making aesthetic images not documenting brutal facts. By creating these images, my hope is to provide for moments of reflection as viewers interpret the work in their own way and re-engage with subject matter we think we know.

Barry Salzman
2022



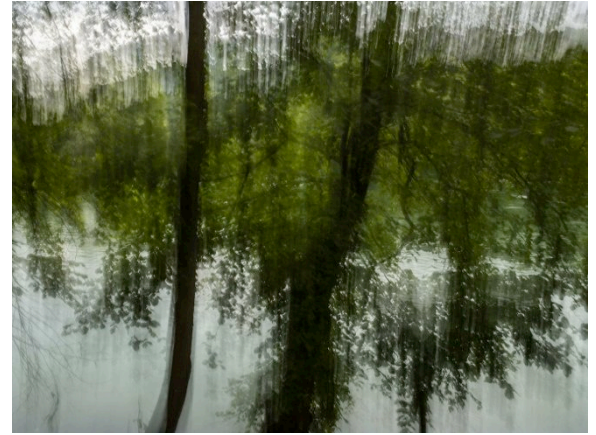
A Ravaged Land Healing I-III

Karongi, Rwanda

2018

140cm x 107cm (55" x 42") per panel

Edition 8 of 8, Framed



***The Constant Flux Of History I, Eroding The Past, The Constant Flux Of History II
Drina Valley (Near Srebrenica), Bosnia and Herzegovina***
2022

114cm x 147cm each (45" x 58")

All Edition 1 of 8, Framed

Edition 1-5 Available individually

Edition 6-8 Only available as triptych



The Constant Flux Of History I
Drina Valley (Near Srebrenica), Bosnia and Herzegovina
2022

114cm x 147cm (45" x 58")

Edition 1 of 8, Framed

Edition 1-5 Available individually

Edition 6-8 Only available as triptych



Eroding The Past

Drina Valley (Near Srebrenica), Bosnia and Herzegovina

2022

1114cm x 114cm (45" x 58")

Edition 1 of 8, Framed

Edition 1-5 Available individually

Edition 6-8 Only available as triptych



The Constant Flux Of History II
Drina Valley (Near Srebrenica), Bosnia and Herzegovina
2022

114cm x 147cm (45" x 58")

Edition 1 of 8, Framed

Edition 1-5 Available individually

Edition 6-8 Only available as triptych



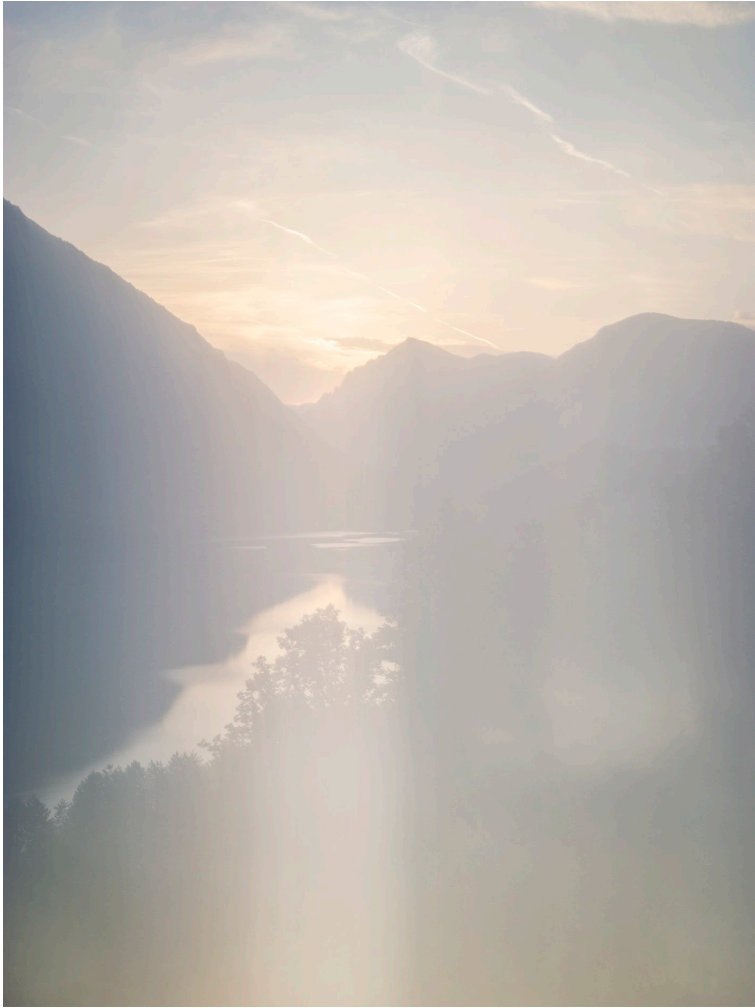
Defiant Blooms
Kamonyi District, Rwanda
2018
114cm x 147cm (45" x 58")
Edition 8 of 8, Framed



Beyond The Pictorial Dimension
Nyamure, Rwanda
2018
114cm x 147cm (45" x 58")
Edition 7 of 8, Framed



There Were Sunny Days
Pobude (Near Srebrenica), Bosnia and Herzegovina
2022
114cm x 147cm (45" x 58")
Edition 2 of 8, Framed



The Quiet Valley

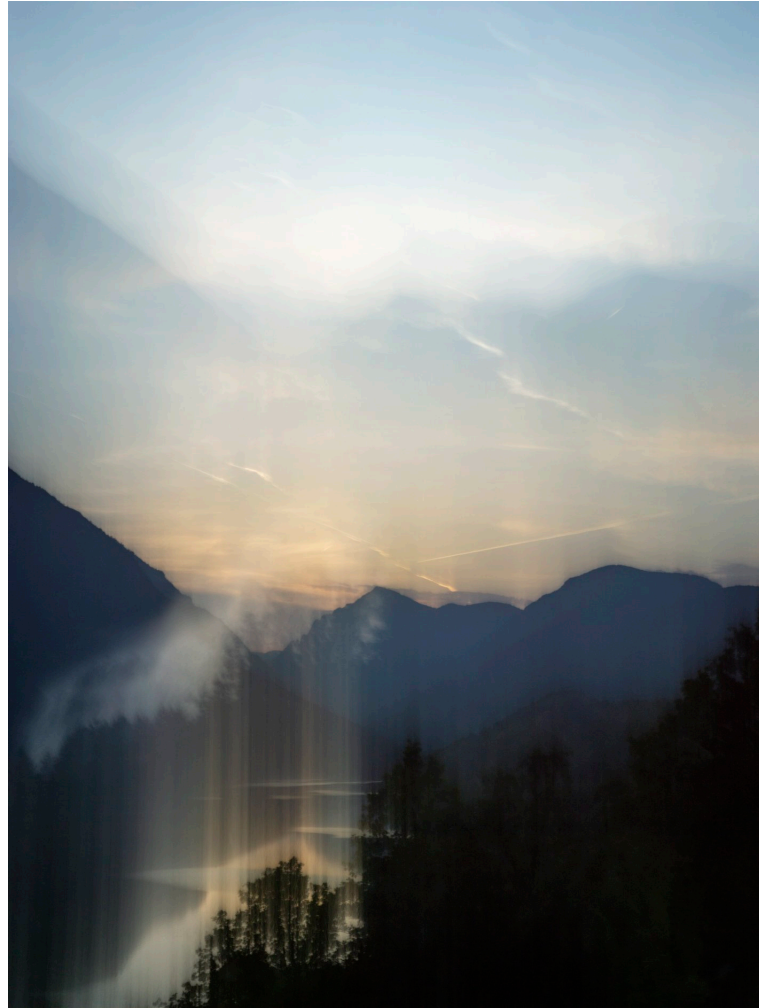
Lake Perucac (Near Srebrenica), Bosnia and Herzegovina
2022

147cm x 114cm (58" x 45")

Edition 3 of 8, Framed

Editions 1-5 Available individually

Editions 6-8 Only available as diptych



The Quiet Valley Filled With Sound

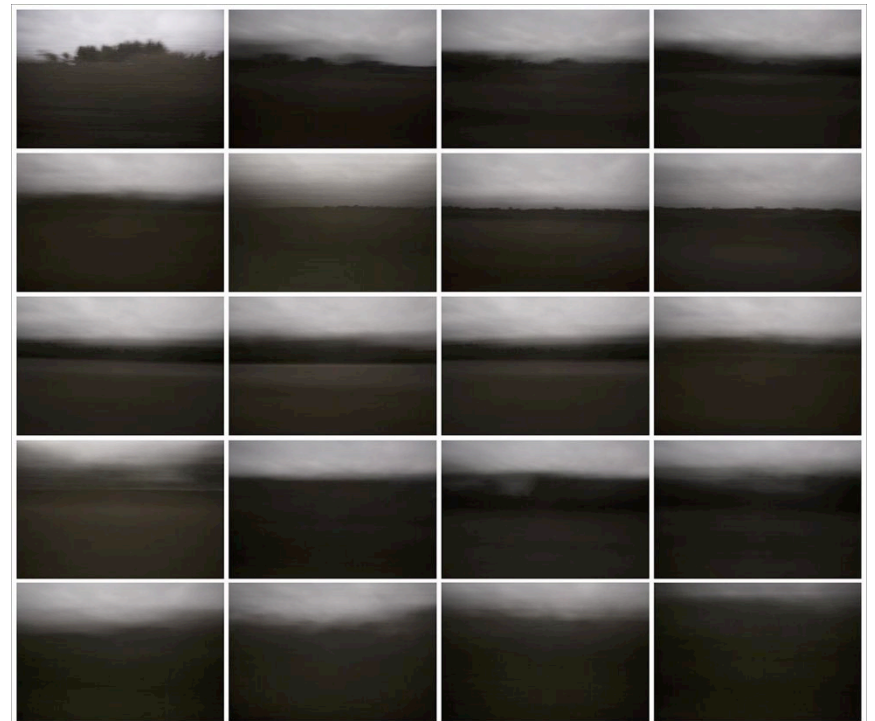
Lake Perucac (Near Srebrenica), Bosnia and Herzegovina
2022

147cm x 114cm (58" x 45")

Edition 3 of 8, Framed

Editions 1-5 Available individually

Editions 6-8 Only available as diptych



Last Mile To Any Place I and II
Chelm To Sobibor, Poland
2015

135cm x 160cm each (53" x 63")
Both Edition 3 of 8, Framed
Editions 1-5 Available individually
Editions 6-8 Only available as diptych



Last Mile To Any Place I

Chelm To Sobibor, Poland

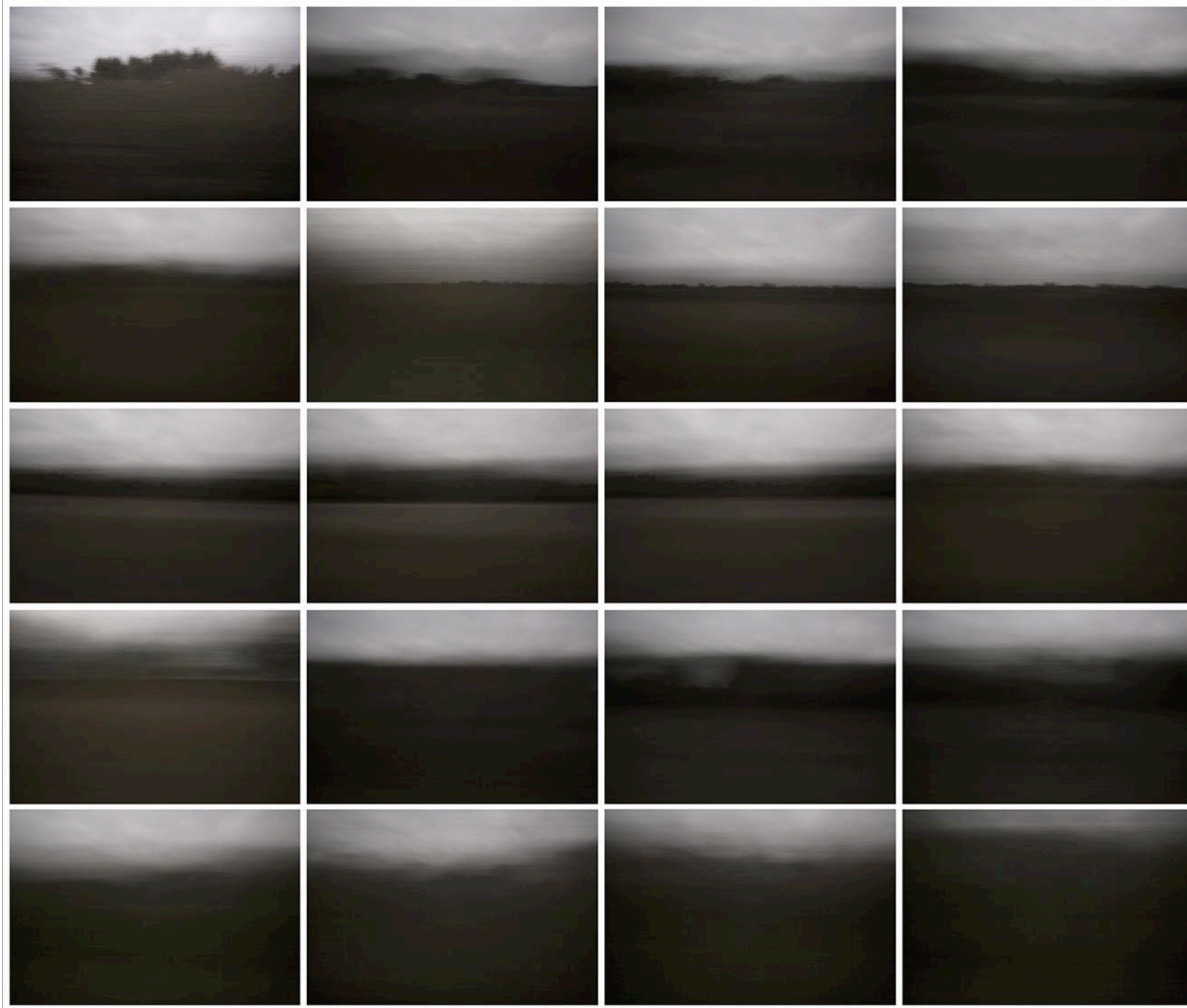
2015

135cm x 160cm each (53" x 63")

Edition 3 of 8, Framed

Editions 1-5 Available individually

Editions 6-8 Only available as diptych



Last Mile To Any Place II

Chelm To Sobibor, Poland

2015

135cm x 160cm each (53" x 63")

Edition 3 of 8, Framed

Editions 1-5 Available individually

Editions 6-8 Only available as diptych



Deliriously He Ran Nowhere And Everywhere

Chodów, Poland

2015

114cm x 147cm (45" x 58")

Edition 5 of 8, Framed



The Language Of Landscape
Drina Valley (Near Srebrenica), Bosnia and Herzegovina
2022
100cm x 133cm (42" x 50")
Edition 2 of 8, Framed



A Place Without Context
Karongi, Rwanda
2018
114 x 147 cm (45" x 58")
Edition 7 of 8, Framed



Beyond The Borders Of Visibility
Hamakari, Namibia
2020
114cm x 147cm (45" x 58")
Edition 4 of 8, Framed

Artist Biography

Barry Salzman is an award-winning contemporary artist working in photography, video, and mixed media. His projects have been shown across the globe and his work is widely published. He was awarded a 2018 International Photographer of the Year award from the International Photography Awards (IPA) for his project *The Day I Became Another Genocide Victim*, which endeavours to humanise victims of the 1994 genocide in Rwanda.



Photo: Klaus Gerdes

Salzman currently resides between New York City and Cape Town. He has an MFA in Photography, Video and Related Media from the School of Visual Arts in New York City, a Bachelor of Business Science degree from the University of Cape Town, and an MBA from Harvard Business School.

See www.barrysalzman.net for recent projects and press.

Born in Zimbabwe and schooled in South Africa, Salzman emigrated to the United States when he was twenty-one. After an initial career in business, he began working as a full-time artist. His interest in photography started when, as a teenager, he was moved to document racially segregated areas under South Africa's apartheid regime in an effort to understand the racial inequality that surrounded him. Today, his work continues to explore challenging social, political, and economic issues, including the increasing fatigue around the Holocaust narrative, and society's complicit behaviour in the recurrence of modern day genocide.

Since 2013, Salzman has worked on projects that address trauma and memory, often related to the recurrence of genocide. He is particularly interested in our shared role as public witness – “what we see when we look”. His work often depicts abstracted landscapes, made at sites of genocide, which he presents in literal and metaphoric ways to reflect on trauma and healing. While the images are shot within witness distance of the precise locations where acts of genocide were perpetrated, his use of visual tools of abstraction reminds us that “that place” could be “any place”.

Select Exhibitions, Screenings & Publications

2022

- Solo presentation of select works from *How We See The World: (a century of genocide)* and *The Day I Became Another Genocide Victim* presented by Deepest Darkest, Paris Photo 2022 (November).
- Solo presentation of select works from *How We See The World: (a century of genocide)* presented by Deepest Darkest, Unseen Amsterdam 2022 (September).
- Group exhibition, *LIFE:STILL*, Rose Gallery, Santa Monica, California, USA. Included with works by William Eggleston, Dorothea Lang, Elger Esser and others.
- One hundred day solo exhibition of *The Day I Became Another Genocide Victim*, Johannesburg Holocaust and Genocide Centre, South Africa. Delivered keynote address at official Kwibuka 28 commemoration at invitation of Rwandan High Commission, 2022.
- Solo presentation of select works from *How We See The World: The Africa Works* and *The Day I Became Another Genocide Victim* presented by Deepest Darkest, Investec Cape Town Art Fair, South Africa.
- Published "How We See The World: The Africa Works" *Loeil De La Photographie* (Eye of Photography), February 2022.

2021

- Group exhibition, *Home Is Where The Art Is*, Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA), Cape Town, South Africa.

2020

- Group exhibition and auction for the Friends of The Israel Museum, Jerusalem.
- Group exhibition, *Psithurism*, Daor Contemporary, Cape Town, South Africa.
- Exhibition of works from *How We See The World*, curated section of Latitudes Art Fair; curated by Executive Director, Lucy MacGarry (curator of The South African Pavilion at the 57th Venice Biennale).
- Essay on *How We See The World* published in *FotoNostrum*, monthly photography publication of Mediterranean House of Photography (*FotoNostrum* SL), Iss. 7, September 2020.
- Published "The Day I Became Another Genocide Victim" *Loeil De La Photographie* (Eye of Photography), April 2020.

2019

- Solo exhibition *The Other Side of Christmas*, Deepest Darkest, Cape Town, South Africa.
- Photo London group exhibition and charity auction of *Art On A Postcard*, to benefit The Hepatitis C Trust, London.
- Essay on *The Day I Became Another Genocide Victim*, published in the quarterly journal *Something We Africans Got: Africa, Arts, Critical Thought*, Iss. 9, 2019.

2018

- International Photographer of The Year award, Deeper Perspective Category, awarded by International Photography Awards (IPA).
- Group exhibition: *International Photography Awards Best of Show*, curated by Catherine Edelman, New York City, USA.

2016

- Screening of *It Never Rained On Rhodes* at Festival of Tolerance, Ljubljana, Slovenia.

2015

- Festival of Tolerance, Zagreb, Croatia. Founder and President, two-time Oscar winning producer, Branco Lustig.
- 18th Annual New York Sephardic Jewish Film Festival, New York City.
- Published *Sharing Makes The Picture: The Ubiquity of Image Sharing in Social Media Networks*. In: *Vision Anew: The Lens and Screen Arts*, edited by Adam Bell and Charles Traub, University of California Press, 2015.
- Published "Inside Banksy's Dismaland With Artist Barry Salzman." *DesignBoom*, September 2015.

2014

- Screening of *It Never Rained On Rhodes* at 70th anniversary commemoration of the deportation of Jews from Rhodes, Rhodes Island, Greece.
- Los Angeles Sephardic Jewish Film Festival, Los Angeles, California.

2013

- Graduated with Master of Fine Arts in Photography, Video and Related Media, The School of Visual Arts, New York City.

Sales & Queries

Deepest Darkest

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All works are Archival Giclée prints on Hahnemühle Photo Rag, Signed & Numbered on Verso

Unframed Landscape Formats: 100cm x 133cm (40" x 52"). Excludes Border

Unframed Portrait Formats: 133cm x 100cm (52" x 40"). Excludes Border

Unframed Grid Formats: 131cm x 155cm (52" x 61"). Excludes Border

Frames: White Sprayed 20mm Wood Frame

Pricing of Unframed Works Available Upon Request.

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