

JAMES HARRIS GALLERY

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PRESS RELEASE



Sol Hashemi:

Industry Standard

September 6 to 29, 2012

Opening Reception

Thursday, September 6, 6 – 8pm

Gallery Hours are:

Thurs. - Sat. 11:00am - 5:00pm

Tuesday & Wednesday by appointment

Additional images are available upon request

Left:

“Untitled (Vita Coco),” 2012 Archival Inkjet Print

James Harris Gallery is pleased to announce *Industry Standard*, our second exhibition of new work by Sol Hashemi. Working in the genres of still life photography and sculpture, Hashemi explores what arises when one collapses different sectors of production by using a combination of techniques, materials, and aesthetics gleaned from diverse fields. The artist selectively mines industrial, commercial, consumer, scientific, educational, and hobbyist methods to conflate the commonality found amongst these seemingly disparate areas of production. Everyday objects such as aluminum cans, color charts and bar codes are layered into arrangements that intentionally emphasize our common experience of images.

The exhibition features relatively modest-scale photographs that are intensely colored. Hashemi’s multi-layered compositions reference the history of still life photography; by overlaying, erasing, and manipulating images, Hashemi explores how objects communicate and shift meaning through arrangements. For example, in the photograph “Untitled (Vita Coco),” a bright blue box of Vita Coco rests on its side with its bottom cut open to reveal color charts and bar codes, evidence of its production. At first glance, the composition appears to be a balancing act, but, on closer inspection, the artist also brings attention to the amalgamation of aesthetics that goes into these products. Hashemi uses current design technologies to manipulate, color correct, retouch, and print, giving his photographs the look of pervasive commercial imagery.

Hashemi approaches his sculptural works with a similar objective. The artist continues to consider and expand upon product displays, size references, and kludges (a colloquialism used to describe inelegant temporary fixes and awkward improvisations) with three-dimensional pieces that coalesce like layers in an image file. As a result, Hashemi’s sculptures build off of and augment his photography.