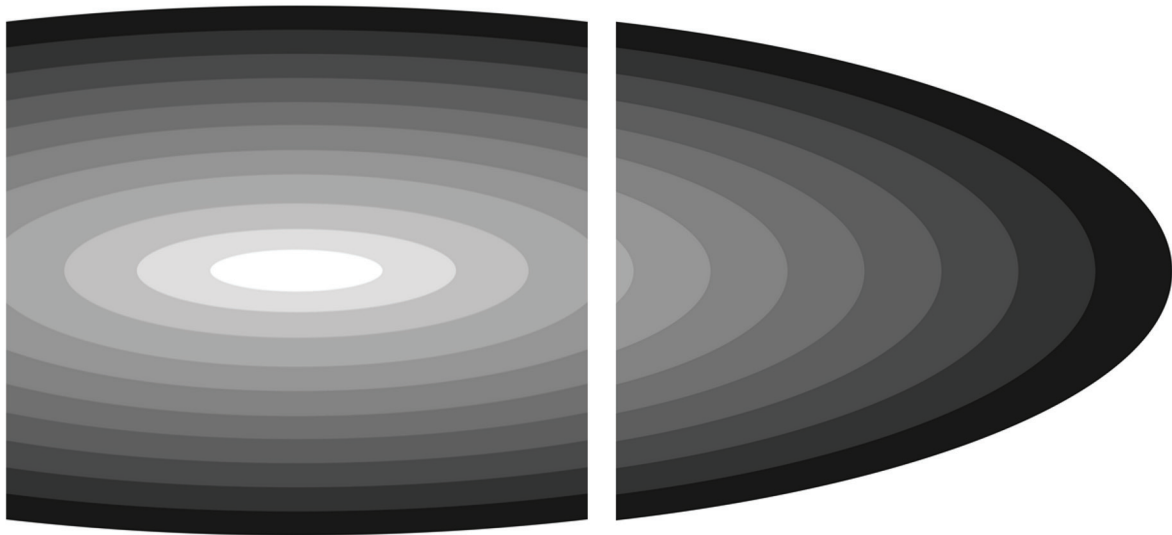
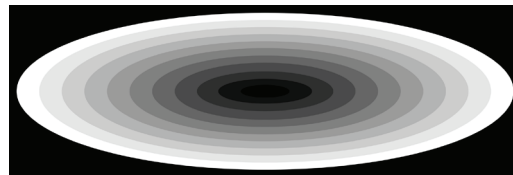
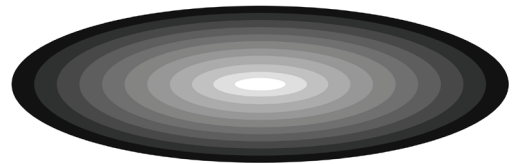
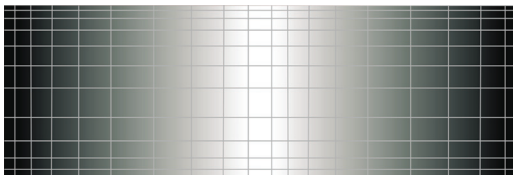
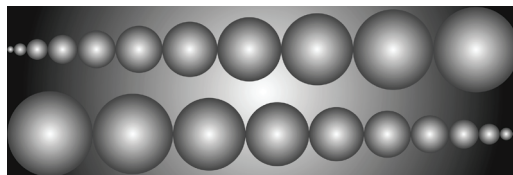


STEVEN SALZMAN

*Contemporary Physics in Black and White*



Steven Salzman's portfolio of 6 triptych digital prints, *Contemporary Physics in Black and White* captures the scientific fascinations and technical obsessions that have long marked the artist's idiosyncratic reliance on contemporary technologies, materials, and idioms. Originally crafted to appear on the artist's Facebook page, these images conformed to a set format: three nearly-square images that could be uploaded in a horizontal row across each posting.

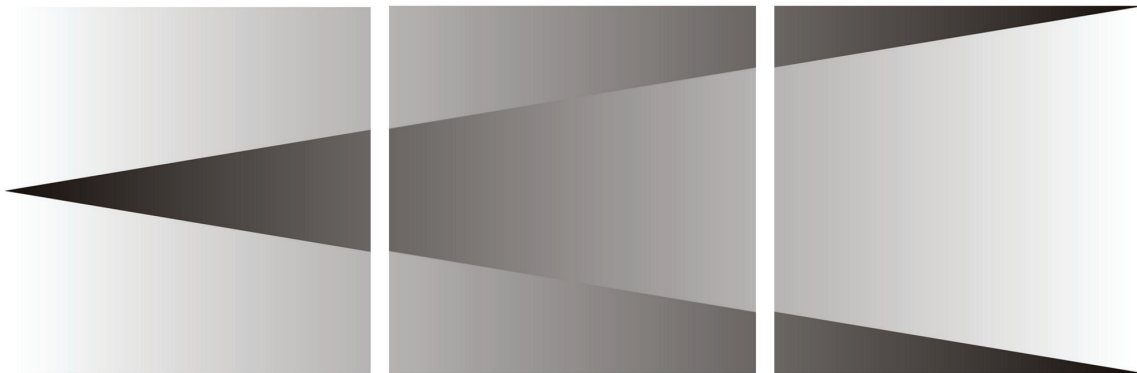


Salzman's prolonged visual dialogue about the outer reaches of space is well informed. Never a professionally trained scientist, his studies and researches nonetheless rise to the level of an ardently enthusiastic student of all things scientific – both fact and fiction. Democratically and indiscriminately gathering information from every source at hand, the artist's perspectives and knowledge are equally derived from the novels of Philip K. Dick to articles in Scientific American, and from reruns of Star Trek to photos of NASA's Deep Space Array. Thus, we get *The History of the Universe – From the Big Bang to the Present* in three simple steps, a proposal that is preposterous or brilliant, or (my choice) very much both at one and the same time.

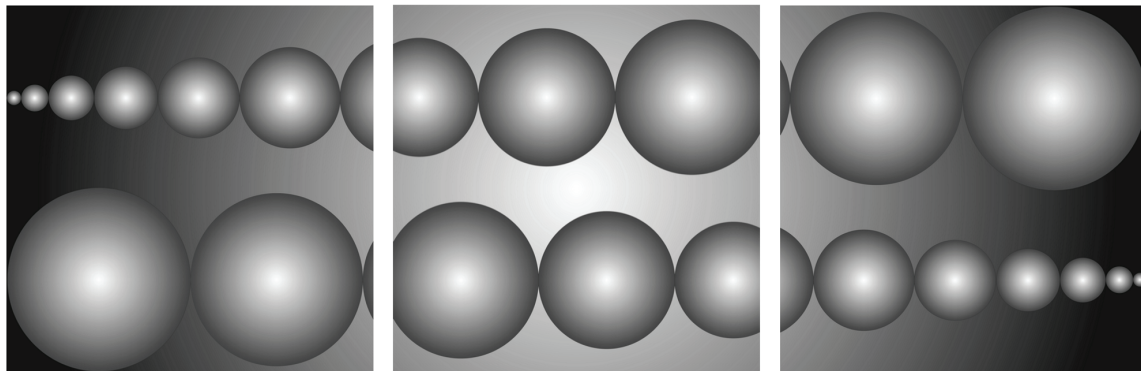
The famous calculation  $E=mc^2$  surpassed Newtonian physics, but there are today theories and phenomena that escape Einstein's equations, and thus *The Uncertainty Principle* becomes the subject of a Salzman composition. However, a second glance reveals method to the madness. This is a strategic visual expression intricately dependent upon a very sophisticated manipulation of the diagrammatic – a drawn grammar developed precisely to convey complex thought in understandable terms. There is no task more imposing than to make the difficult easy, the opaque clear, the theoretical concrete. Salzman's project investigates the very possibilities and limits of communication – recruiting visual juxtapositions to convey that which lies beyond conventional language.

Within the *Contemporary Physics in Black and White* portfolio, there are several images that graduate in one direction from one tone to another, with the resulting shade reverting back to its original hue along an opposite trajectory. These images reference the kind of visual shifts that occur in Salzman's interference paintings.

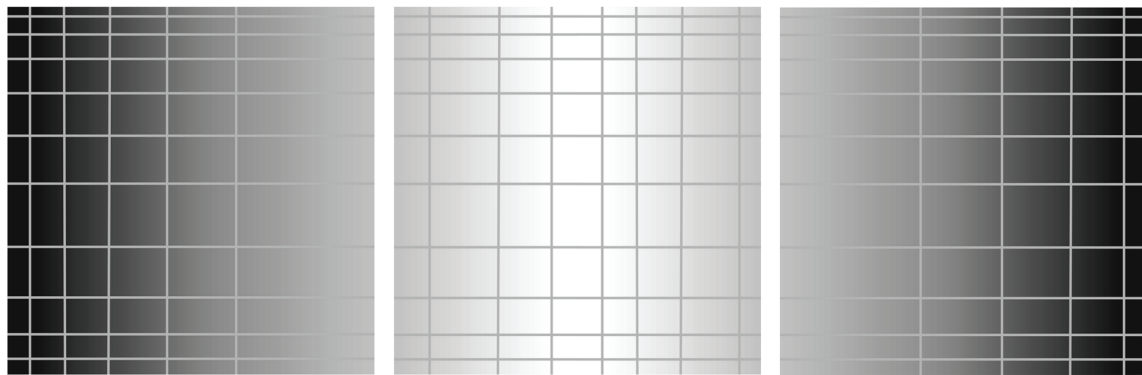
We find ourselves circling back to confront once again the meaning and implications of *The Uncertainty Principle* itself – the symbolic proposition that to make observations at all is to change what one is attempting to view, making all phenomena to some small but measurable degree impossible to see. There is within Salzman's larger artistic practice an entire body of work that directly embraces this concept.



*The History of the Universe: From the Big-Bang to the Present*  
*archival pigment prints 42 inches square x 3*



*Cosmic Inflation: The Infinite Universes Theory*  
*archival pigment prints 42 inches square x 3*



*The Fabric of Space-Time*  
*archival pigment prints 42 inches square x 3*

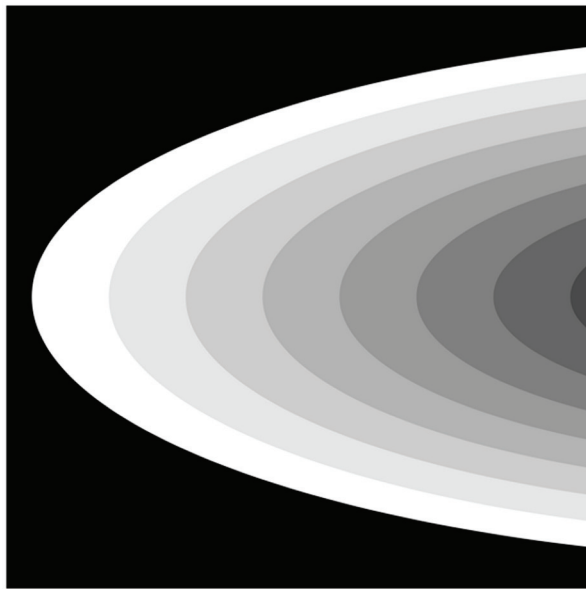
$$\Delta x$$

$$\Delta p$$

$$\geq \frac{\hbar}{2}$$

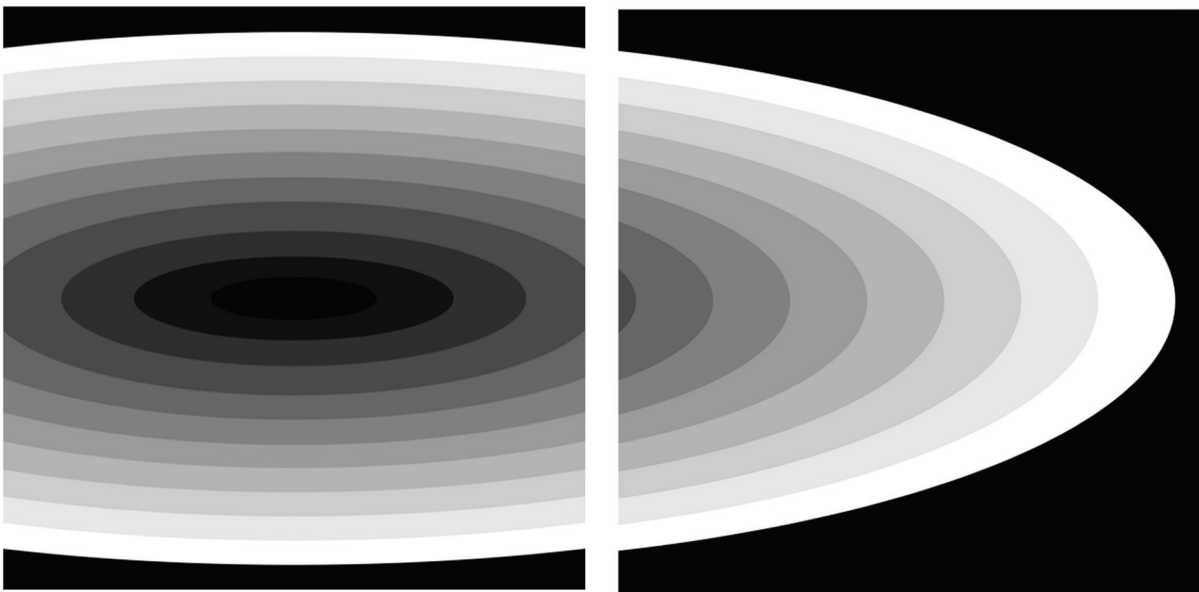
*Uncertainty*

*archival pigment prints 42 inches square x 3*



STEVEN SALZMAN graduated from Bard College then continued his studies at the Whitney Museum Independent Study Program and worked as a studio assistant for Sanford Wurmfeld and Ellsworth Kelly. His work has been exhibited at the Hunter College Graduate Center Gallery, William Turner Gallery, Luis De Jesus Los Angeles, Hallwalls, White Columns, and The Nassau County Museum of Art. His *Absolut Salzman* from the Absolut Vodka Artist series is in the permanent collection of the Spirit Museum in Sweden.





*Black Hole*  
*archival pigment prints 42 inches square x 3*

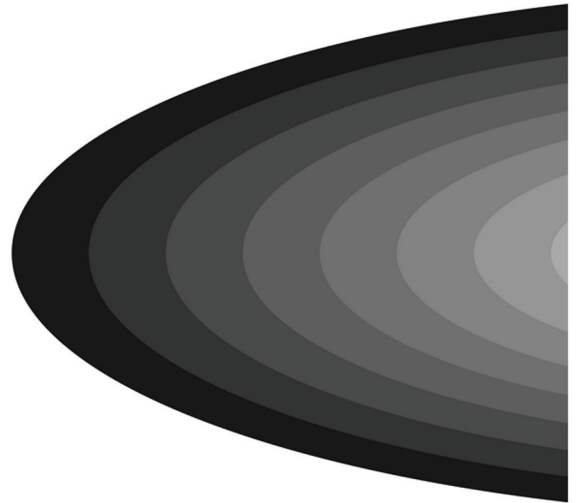
**BARD COLLEGE**

Reem-Kayden Center for Science and Computation

July 1 - September 13, 2015

Special Thanks to exhibition curator Tom Wolf  
and printer Chad Kleitsch

Introduction by Karl Emil Willers



*Cover image: The Cosmic Microwave Background Radiation*  
*archival pigment prints 42 inches square x 3*