

MEMENTO MORI MEMENTO VIVERE

CURATED BY
TRISHA LAGASO GOLDBERG



B|A
P|C BAY AREA
PHOTOGRAPHERS
COLLECTIVE

WITH
SAMURAI FOTO
YOKOHAMA, JAPAN

MARCH 9 to
APRIL 21, 2024
Marin Art & Garden Center
Ross, California

Memento Mori | Memento Vivere

Exhibition Catalog

©2024 Bay Area Photographers Collective.

All rights reserved.

bapc.photo

samurai-foto.jp

Each photograph is the property of its creator. No image shall be copied or reproduced without the express written permission of its creator. All images are copyright protected and all rights are reserved.

Eric Blum

Rose Borden

Ingo Bork

María Budner

Arthur Cohen

Anthony Delgado

Gene Dominique

Steve Goldband

Chuck Harlins

Ellen Konar

John Martin

Mitch Nelles

Steven Raskin

Ari Salomon

Angelika Schilli

Neo Serafimidis

Chris Stevens-Yu

Cindy Stokes

Alison Taggart-Barone

Rusty Weston

Nick Winkworth

Hiroaki Hasumi

Setsuko Kanie

Miki Kojima

Koushi Ishizuka

Mariko Masumoto

Koji Murata

Kazuhiro Sasaki

Kouji Sasaki

Hiroyasu Sato

Motoko Sato

Shigeru Yoshida

BAPC would like to acknowledge and thank Marin Art and Garden Center for the use of their venue and generous support.

maringardenart.org

The photographs in the exhibition are available for sale in the gallery or from the artist.

Front cover photograph

Memento Mori

©2023 Anthony Delgado

All rights reserved.

Back Cover photograph

Reincarnation 03

©2023 Mariko Masumoto

All rights reserved.

MEMENTO MORI MEMENTO VIVERE

CURATED BY
TRISHA LAGASO GOLDBERG



bapc.photo



samurai-foto.jp

Memento Mori | Memento Vivere

Curator's Statement

The Marin Art and Garden Center (MAGC) is a place of beauty and wonder. It transforms with each season and plays host to all manner of insects and animals that inhabit the site alongside the resident perennials, volunteer plants and old timers, like the mature trees that dot the landscape. In keeping with their mission, MAGC invites artists to present exhibitions at The Studio that address the natural world in some way.

From this framework and in response to the portfolios of both the Bay Area Photographers Collective and Samurai Foto Collective, the thematic foundation for this exhibition emerged. Phrases that came to mind included, “in full bloom” and “the bloom is off the rose,” two ends of a spectrum. Likewise, life cycles, such as birth and death; sunrise and sunset; the four seasons (winter, spring, summer, fall); and the progression of plantlife (bud, bloom and decay) also resonated.

Artworks included in this exhibition speak to multiple aspects of these natural cycles—from picturing a flower bud or new growth on the forest floor and the lace-like canopy of centuries old trees, to depictions of built environments designed to corral the natural world, the planting of seeds by agricultural corporations, the not-so-subtle effects of climate change, and even humans and the human world in modes of ascent, illness and decline.

Memento Mori | Memento Vivere was organized around these notions. The Latin phrase *memento mori* translates to: “remember you must die.” It is also a school of thought and painting originating in 17th century Europe. “A *memento mori* is an artwork designed to remind the viewer of their mortality and of the shortness and fragility of human life.” (Tate Museum, tate.org.uk)

Memento mori artwork is often characterized by symbolic imagery that speaks to mortality and the ephemerality of earthly pleasures; a favored trope can be seen in still lifes of that era depicting wilted flowers, decaying fruit, dead animals being prepped for the dinner table, and even human skulls.

Some two-hundred years later, in response to this call to keep death in sight, the Latin phrase, **memento vivere** or, “remember you must live,” was engaged by thinkers of the 19th century. “*Memento mori* engendered an opposite imperative — **memento vivere**,” wrote James H. Capshew, professor of history and philosophy of science at Indiana University, Bloomington. “Less common and of more recent vintage, **memento vivere** seems to imply that a preoccupation with death is perhaps unwise and unhealthy.” (memento.sitehost.iu.edu/memento.html)

The artworks in **Memento Mori | Memento Vivere** reflect the full spectrum between life and death and are as varied and complex as the seen and unseen forces active in the natural world around us. The exhibition is designed to highlight the intrinsic way of things—from tenuous beginnings, to a middle life that is pedestrian and glorious in equal measures, and an end that may be tragic or magical. As the viewer makes their way through each space, my hope is that these works serve as a reminder for all to embrace this moment as the unknown on the horizon draws near.

It's been a pleasure working with both collectives to form this exhibition, which illustrates a compelling narrative of the cycle of life.

Trisha Lagaso Goldberg

Curator

The Artists

BAPC and SAMURAI FOTO

Members of BAPC and Samurai Foto (Yokohama, Japan) met at Photolucida (Portland, Oregon) in 2017 and the idea of joint exhibitions in Japan and the US formed. Samurai Foto soon invited BAPC to be part of its exhibition *Making of a Beautiful Bridge* at PHOTO Yokohama in 2018. BAPC is now pleased to return the invitation and host members of Samurai Foto, and their collaborators practicing ikebana and videography, in this Bay Area exhibition.

SAMURAI FOTO

Hiroaki Hasumi

Miki Kojima

Mariko Masumoto

Koji Murata

Kazuhiro Sasaki

Kouji Sasaki

Hiroyasu Sato

Motoko Sato

Shigeru Yoshida

With guest artists

Setsuko Kanie (videographer)

Koushi Ishizuka (ikebana artist)

assisted by Ami Tachibana

BAPC

Eric Blum

Rose Borden

Ingo Bork

Maria Budner

Arthur Cohen

Anthony Delgado

Gene Dominique

Steve Goldband

Chuck Harlins

Ellen Konar

John Martin

Mitch Nelles

Steven Raskin

Ari Salomon

Angelika Schilli

Neo Serafimidis

Chris Stevens-Yu

Cindy Stokes

Alison Taggart-Barone

Rusty Weston

Nick Winkworth



Bay Area Photographers Collective

*“The elemental interplay
of water, earth, and foliage
evokes the circular process of life
— the paradox that life and renewal
depend on death and decay.”*

Maria Budner

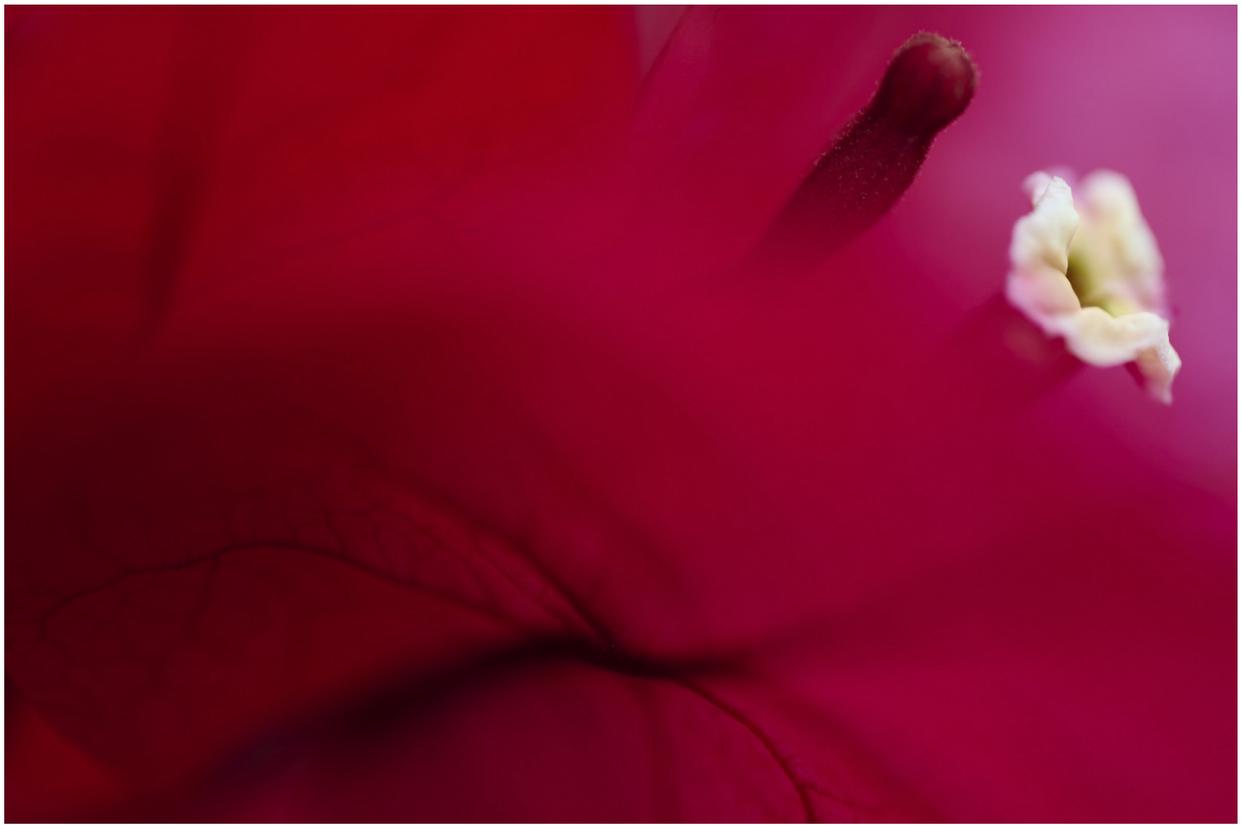
Eric Blum

Reach for light
Pull yourself up and shout at the sky
Raise your face
Scream your arrival
Blind me with ten thousand colors
Let the darkest pits of time sing of you

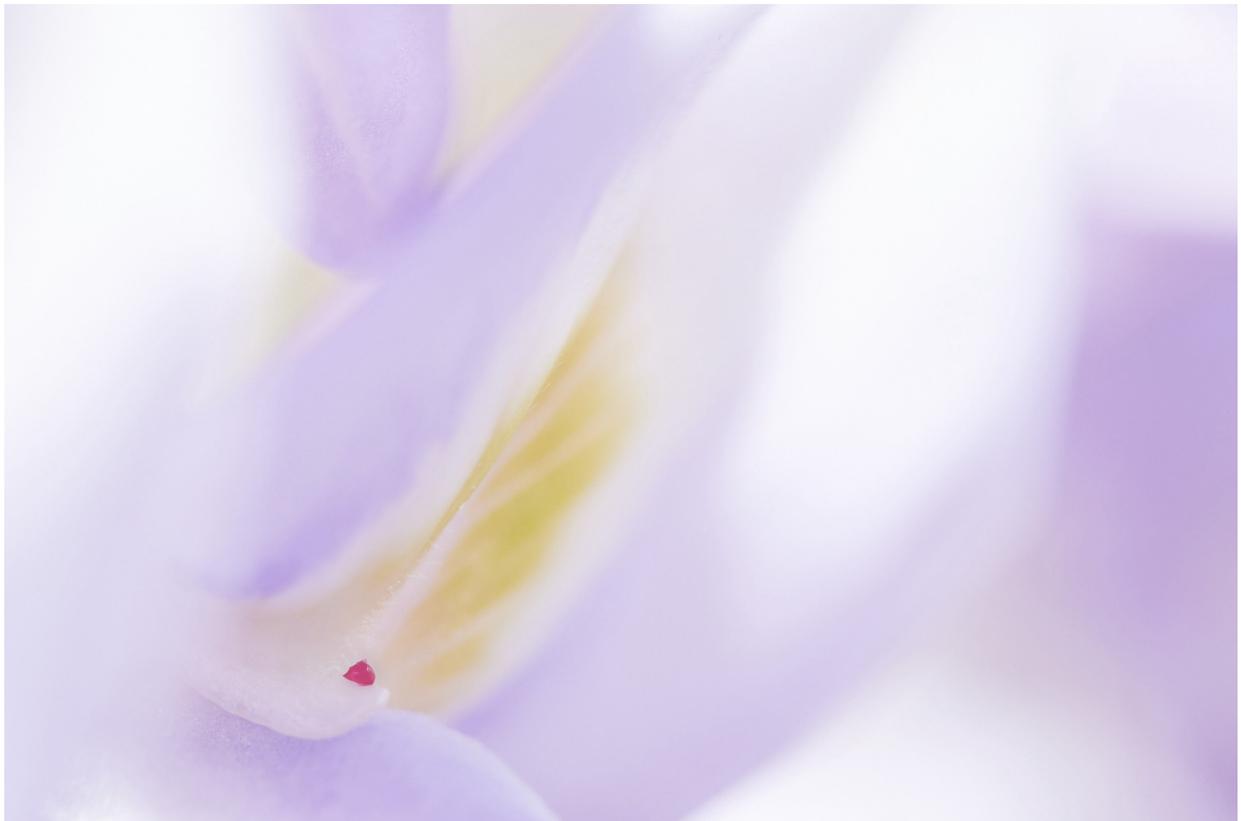
blumimages.com
eric@blumimages.com



Shasta Daisy • 2023



Bougainvillea • 2023



Wisteria • 2018

Ingo Bork

A close friend recently asked, how I was doing, how I cope and if I can maintain a good work-life balance. That question came at a time of high stress at work and concern about how our democracy and society were at risk of being crushed.

I shared a series of photographs with him. Most of the images were taken in 2020 and 2021, with a few older images processed again to emphasize my melancholic feelings during that time.

newphotoaccents.com
photoaccents@posteo.us



Dead Tree and Half Moon



Comet Foreshadowed



Stranded 1



Storm Over the Ocean

Rose Borden

I have created diptychs (the left side represents the solemnness of death/incapacity and the right side represents the contrast of life, vitality, and optimism — strength through adversity).

I am a survivor of a hit-and-run car incident as a pedestrian. Two years later and about 98% “recovered”, I will always have the physical scar from the knee surgery and at least some of the mental trauma that resulted from that incident and subsequent recovery (i.e., hospitalization, inability to walk for months, assisted living facility, physical rehabilitation, and health insurance battle). I am now painfully appreciative of how quickly life (and our ability to fully enjoy it) can change or cease.

rosebordenimagery.com

rose@rosebordenimagery.com





From Top: Memento Mori | Memento Vivere_02 • Memento Mori | Memento Vivere_07 • Memento Mori | Memento Vivere_10

Maria Budner

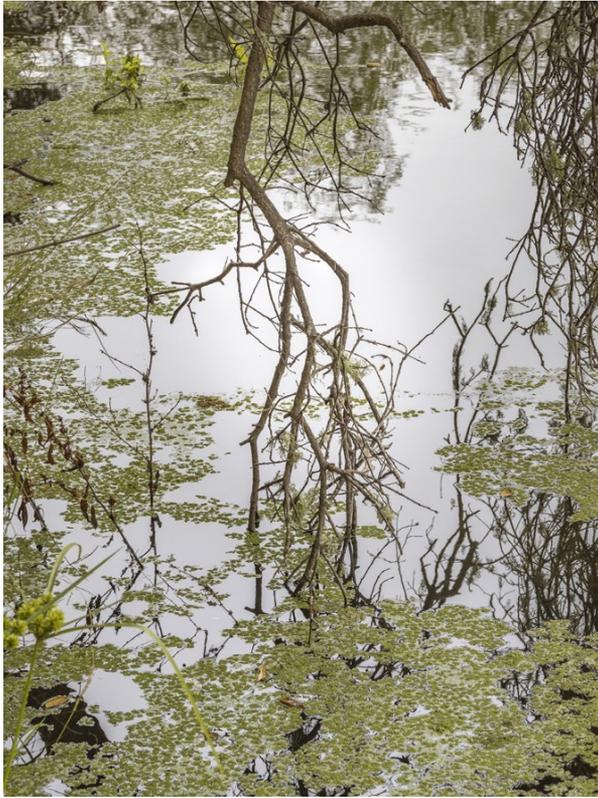
The elemental interplay of water, earth, and foliage evokes the circular process of life — the paradox that life and renewal depend on death and decay. This interconnection that relies on impermanence is the quiet essential drama I aim to capture and convey through these images.

mariabudner.com

mariabudner@gmail.com



Reflections on Living and Dying #2



Reflections on Living and Dying #3



Reflections on Living and Dying #1



Deciduous #5



Eucalyptus #15

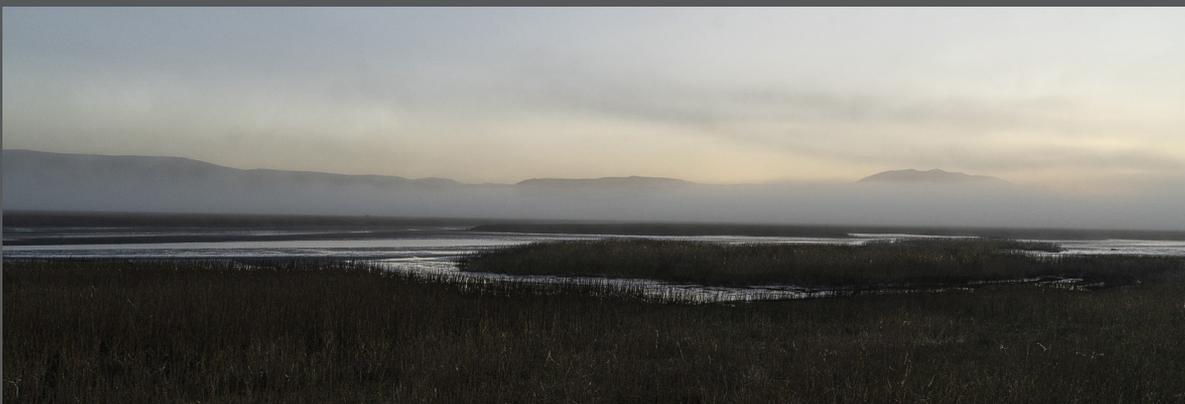
Arthur Cohen

The admonition to keep one's death at hand in order to appreciate the fullness of living inspires me to seek nature's voice. It is a reminder that my life is part of something more profound than my desires and worries; where time moves unimpeded by my measured activities. The photos in this series are intended to reflect the emotional well being and peerless beauty of that voice.

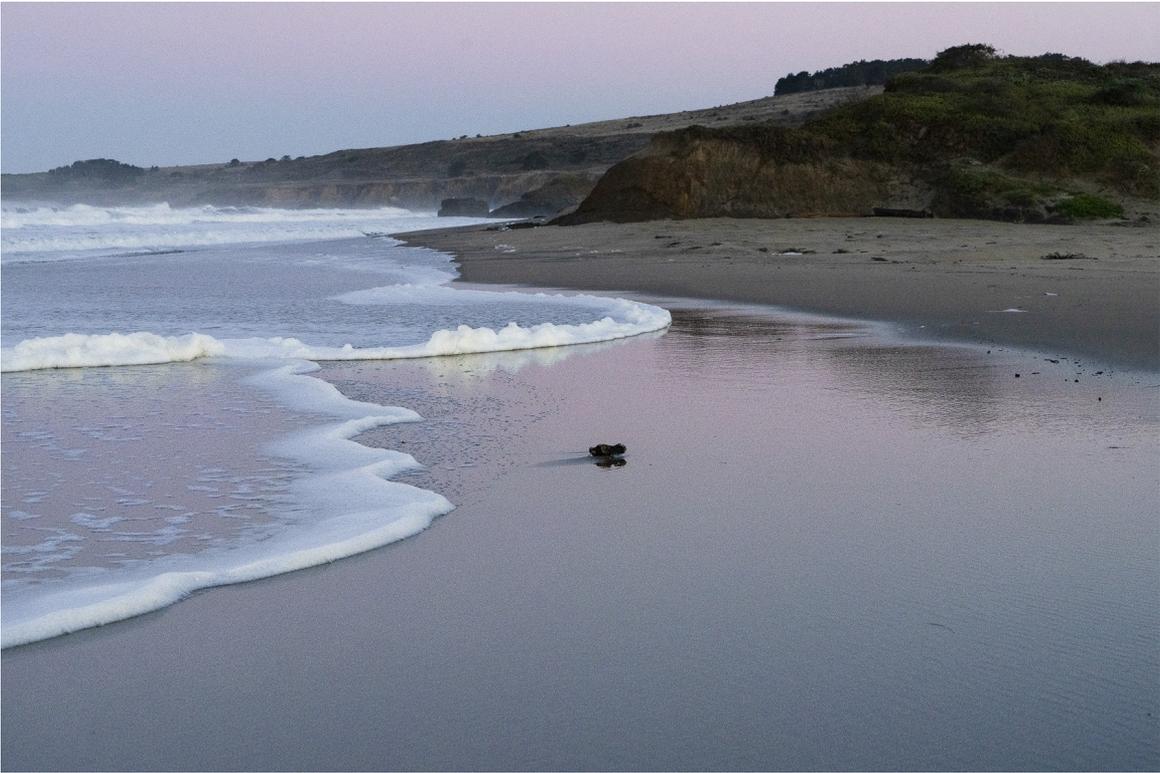
arthurcohenfineartphoto.com
acohenphoto73@gmail.com



Fugue



Tomaes Bay



Morning



Coastal Marsh

Anthony Delgado

During the first part of COVID in 2020, I spent time in studio shooting still lifes. The stock of material acquired then has served me well in continuing to work on traditional studio still lifes.

The owner of Carolside Garden in Scotland specializes in growing old and rare roses. Despite missing the garden in full bloom it was nonetheless one of the most beautiful I shall ever see.

anthonydelgado.com
anthony@anthonydelgado.com



Time Passes • 2023



Carolside Garden • 2018



The Harvest • 2020



Memento Mori • 2023

Gene Dominique

Spent — *The Afterlife of Flowers* honors the discarded detritus of the plant world. A wedding bouquet, birthday flowers or a colorful garden on a summer day is one thing. The discarded remnants of those heady days are quite another.

One has to look long and hard to find inspiration and beauty in floral castoffs. In the best case, they find their way pressed into a book or card as keepsake. It is not unusual though to simply find them cast aside; their sole job: creating beauty and joy, done. Gone are the bright, colorful, symmetrical petals and in their place imperfections and muted chaos.

The wilting, dead and dying flowers illustrated in *Spent* — *The Afterlife of Flowers* add to their character and charm. They are a reminder that beauty is not always about flawless symmetry or vibrant color. In the weathered textures and delicate imperfections of this linen tapestry, created from a unique photograph, we find a different kind of beauty, one that is as honest, authentic and as beautiful as a first bloom.

genedominique.com

genedominique@gmail.com



Spent — The Afterlife of Flowers

Steve Goldband

in collaboration with Ellen Konar

Along the jagged coastline of San Francisco Bay and Silicon Valley, there is an otherworldly landscape of asymmetrical, multicolored geometries. These strange shapes reflect the juxtaposition of a tidal marshland, home to fish and waterfowl, with a 150 year old industrial salt mining operation, still actively producing salt for our tables, roadways and large scale food preparation. As sea water from the marshlands is channeled through narrow sluice gates, the forces mount and coloration magnifies.

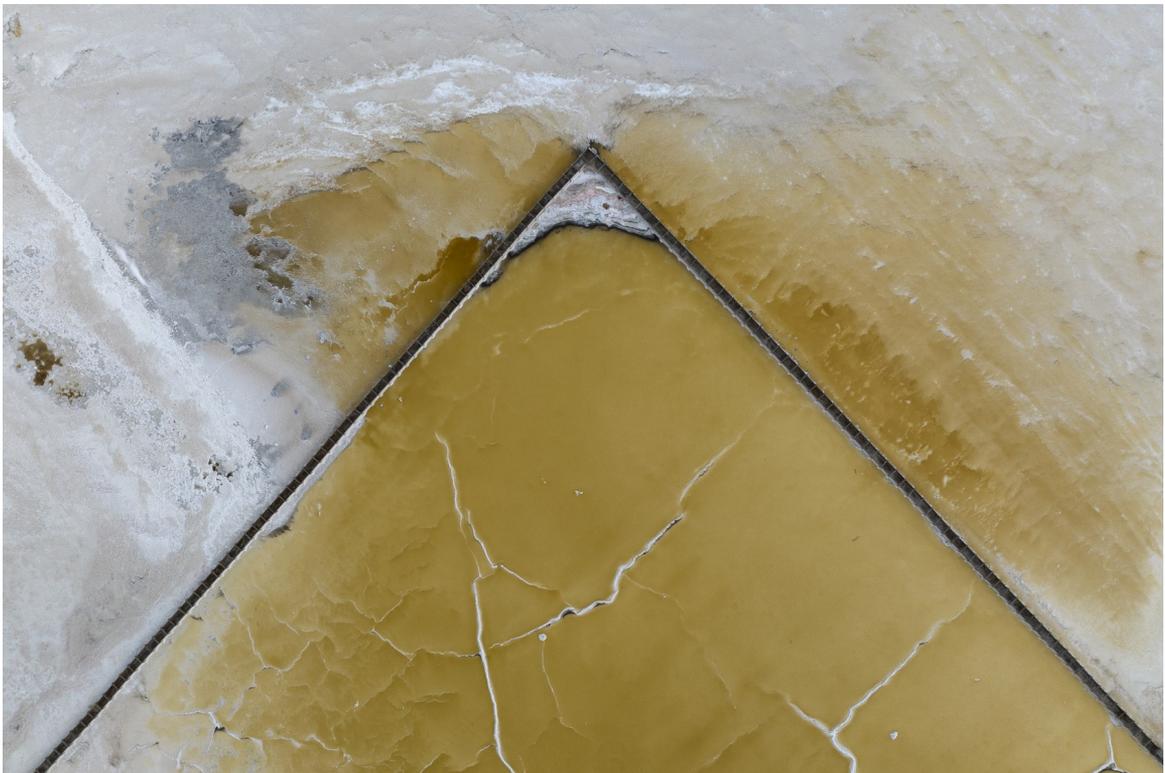
Evaporation from sun and winds increases water salinity levels, changing the types of microorganisms that thrive, and thereby the coloration of the ponds and fields from blue-green, to blood red, and ultimately bright white. As the negative impact of industrial production mount, so too mount the forces to limit industrial production and restore the marshlands. Indeed, our images also capture returning wildlife and growing marshland grasses making cameo appearances in a changing bayscape.

goldband.com

steve@goldband.com



Explosion • 2022



Corner • 2022

Chuck Harlins

Life seems so short at times. There are the early phases when it seems that life has no end. Then you look up and see that you are reflecting on what your life has brought, then to witness the beauty of a transition, and in the end some will be remembered by the statements of life left behind in writing. As a photographer I see life as a series of events that doesn't always line up sequentially correct, yet it is the way that life was lived and ended.

chuckharlinsphotography.com
ckharlins@gmail.com



Transition • 2023



Along the Path • 2023



Endgame • 2021



A Pause • 2021

Ellen Konar

in collaboration with Steve Goldband

Fertile Ground is a photographic project that portrays our shared sense of the promise and reality of California's 77,000 "factories in the field". Covering 25 million acres, these highly optimized agriscience efforts, which operate year around, produce two-thirds of all of America's fruits, vegetables, and nuts.

Our *Cut Short* project pays homage to the once majestic, carbon consuming trees that served as home to wildlife, shelter for communities, and reduced the threat of global warming. Removed by people in pursuit of land or wood products, the remaining cross sections serve as honorific portraits of the felled, fallen and forgotten trees. Arranging these individual portraits in groupings, and representing white as black and vice versa, we create ghost-like images that remind us of the precariousness of the natural world. We see in these collaged images the delicate balance of individual lives, and of our own vulnerable communities in the face of our consumptive, value extraction priorities.

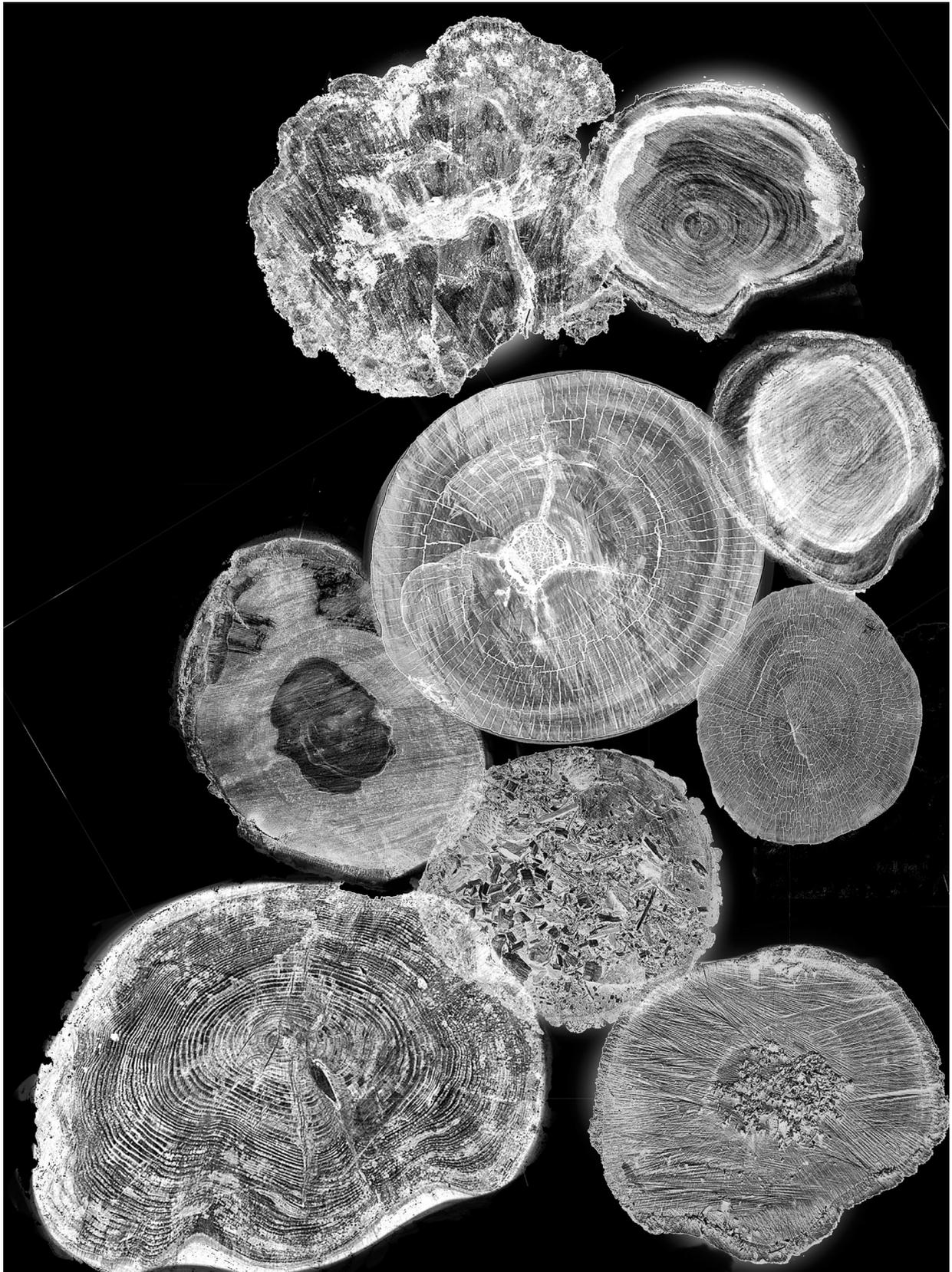
goldband.com
ellen.konar@gmail.com



In Shroud • from *Fertile Ground*



Partly in Shroud • from *Fertile Ground*



Wood Pile • from Cut Short

John Martin

As I wandered through this cemetery, I was conscious of the forgotten graves. However, the statues of Buddha and angel and the wilted flowers remind those that left them that they too will one day die.

Meanwhile the living must go on. A walk in the forest brings back the grass, the leaves, the cycle of life. The bare trees will soon be green, creatures will inhabit the branches and the soil, all reminders that we must also live.

johnmartinfineart.com
johnfelixmartin@gmail.com



Seizing #5 • 2021



Seizing #1 • 2021



Accepting #10 • 2021

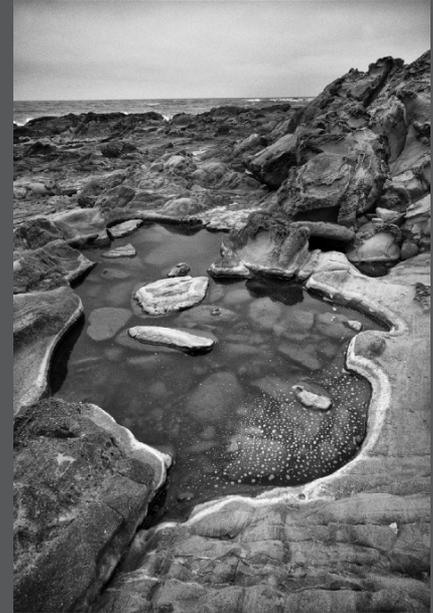


Accepting #12 • 2021

Mitch Nelles

Tafoni are holes and indentations that result from a complex interaction of physical and chemical weathering processes which include cyclic wetting and salt weathering. Their wonderful patterns can be seen as parallels to what we have gone through the past few years. The inexorable march of nature converts stones into wonderful shapes and patterns. This process brings an almost serene sense of nature's wonderment. In the end, we all end up as pebbles and sand in the ocean.

mitchnellesphotography.com
mitchnelles@gmail.com



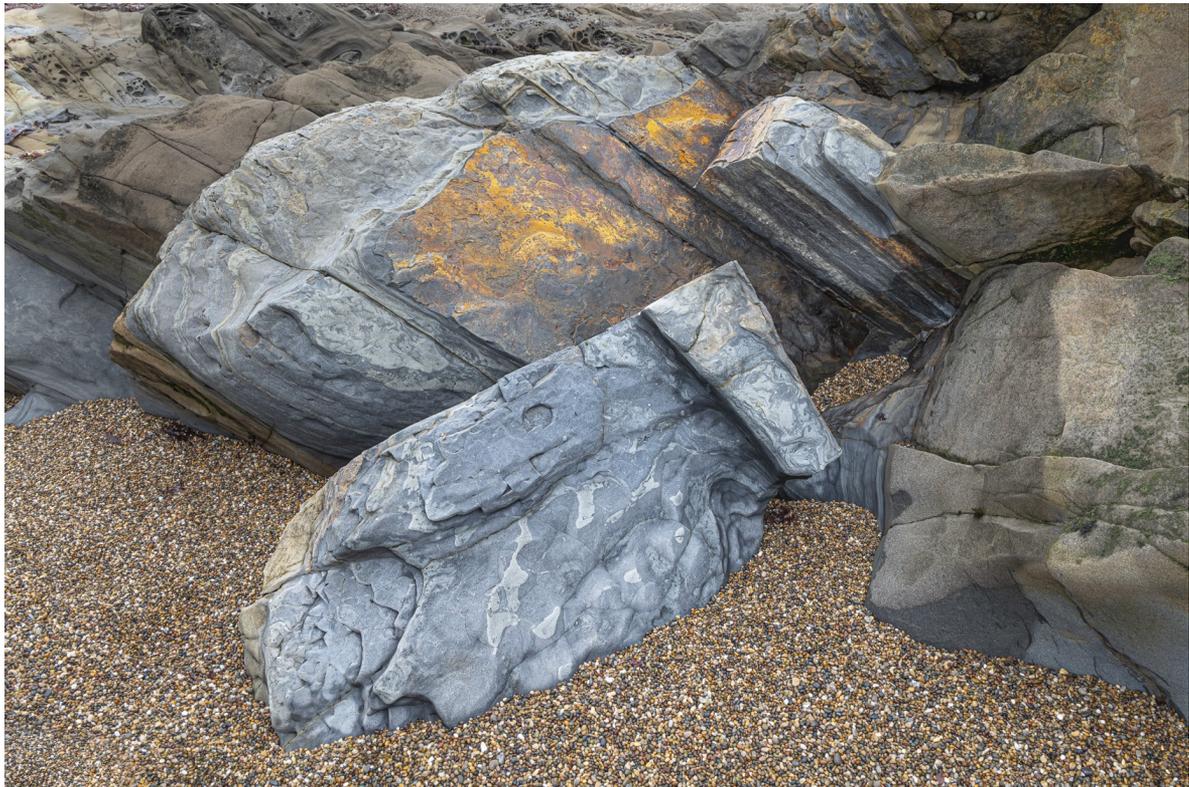
Tafoni 12 • 2021



Tafoni 14 • 2021



Tafoni 1 • 2023



Tafoni 3 • 2023

Steven Raskin

Since the pandemic began, coupled with Yet Again Wars and cultural fractures, we have been battered by uncertainty, helplessness, hopelessness and fear. This crescendo of despair has burned not just into our bones but has melted through us into the very terrain itself. Much like a child's metastasizing certainty about the monsters under the bed, we are getting glimpses into the growing animus of a weary planet. Is Nature stirring towards an inescapable shrug that will alleviate the irritation of hairless apes? Are we driving towards a Silent Spring?

A metamorphosis of the ordinary can be revealed at an elevation between 4 and 400 feet. Seen from above, patterns, textures, and colors in the landscape reveal a temperament otherwise unseen. Vague impressions are formed; intricate patterns, reminiscences, revelations, even ghosts are conjured only to vanish on second glance. Abstraction allows topography to morph into imagination and embed itself in psyche.

The inhospitable reveals a subtle and delicate motif when the conceit of human eye level is relinquished.

stevenraskinphotography.com
steven@stevenraskinphotography.com



Gatekeeper

Ari Salomon

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 a sidewalk and distressed from months of being stepped on.

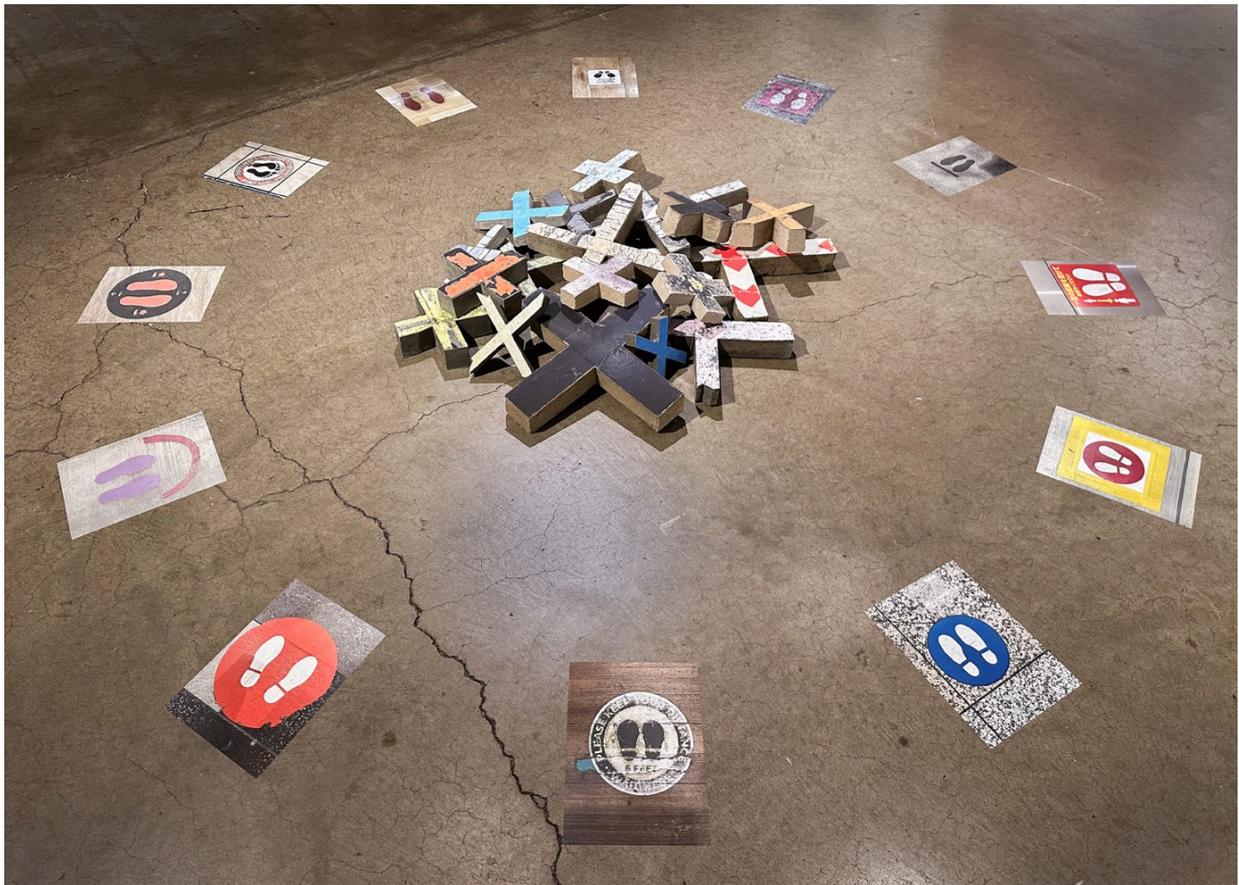
The sculptural photographs in this installation reference mysterious structures like Stonehenge — or tombstone-like memorials. This photographic method of collecting, sorting, and classifying is a reflection on the scientific processes employed to fight the pandemic.

Using a detached, documentary style offers an opportunity for viewers to reflect on how the pandemic changed us individually and as a society. It also highlights the irony of working together by staying apart.

arisalomon.com
ari@arisalomon.com



Detail: Concrete Sculptural Prints



6 Feet Apart: Memorial • 2024
Adhesive Pigment Prints and Concrete Sculptural Prints

Angelika Schilli

I have always been drawn to the ocean. I feel emotionally connected to water and its beauty and power. For me, the ocean represents the delicate balance between life (memento vivere) as well as its fragility (memento mori).

silentphotos.com
angelika@silentphotos.com



Walking on Water • 2022



Yellow Buoys • 2023



Buoys • 2023



Shark • 2021

Neo Serafimidis

*Gardens of the Ephemeral:
Memento Mori in Collected Visions*

The three selections here coalesce around a shared meditation on nature's impermanence and the human impulse to memorialize. They form a constellation of moments drawn from two different projects, with each one illuminating a facet of the "garden" as a site of beauty, decay, and the ever-present whisper of mortality.

Estate Sale: Within the hushed drama of estate sales, houses become temporary gardens of memory, objects transformed into fragile blooms of a life lived.

Color Experiments: Colored gels cast an uncanny glow on plants in decline, their withering leaves and gnarled branches illuminated with an artificial vibrancy that suggests a spiritual essence but that underscores their inevitable succumbing to time.

neoserafimidis.com
neo.serafim@gmail.com



Blue Agave • 2023



Transcendence • 2023



Sold • 2022

Chris Stevens-Yu

The intersection of the natural and urban worlds has always fascinated me. This series highlights the beauty and strength of birds as they move within human-made environments.

The perseverance of “city angels” against the face of the imposing concrete or metal structures of urban sprawl reminds us of the delicate balance between innovation and preservation.

csy.photography
stevens92@gmail.com



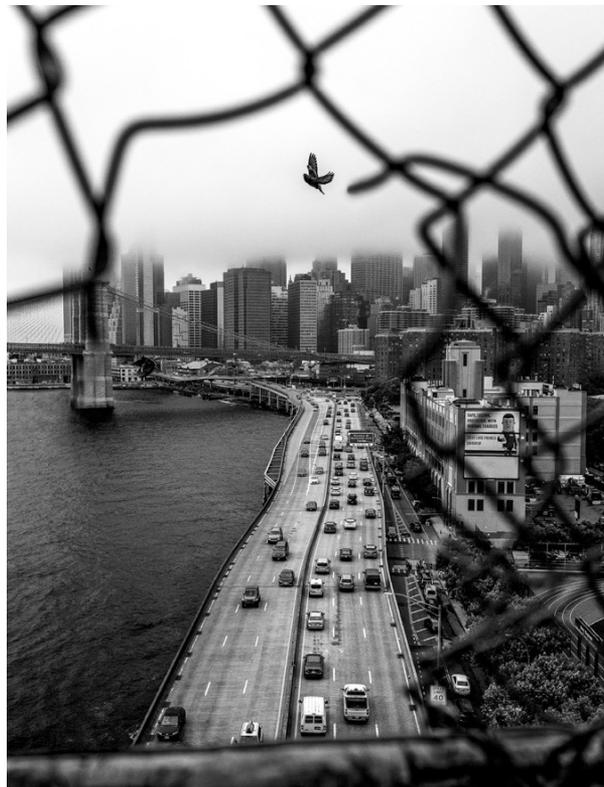
What's to Come?



Nature Versus...



The Stirring



Break Free

Cindy Stokes

The forms of living organisms that have evolved through millenia are many and varied — from elegant and beautiful, to odd and quirky, to just plain weird. Life is, in a way, an ongoing cosmic experiment.

In these photo-based sculptures, I imagine future results of this grand experiment by shaping my photographs of plants and fossils into new, 3D “lifeforms”. The viewer is invited to enjoy this imagined evolution, and therein consider the very real transformations that climate change is driving for all of earth’s living organisms.

info@cindystokes.com
cindystokes.com



Experimental Life 2 • 2024



Experimental Life 3 • 2024



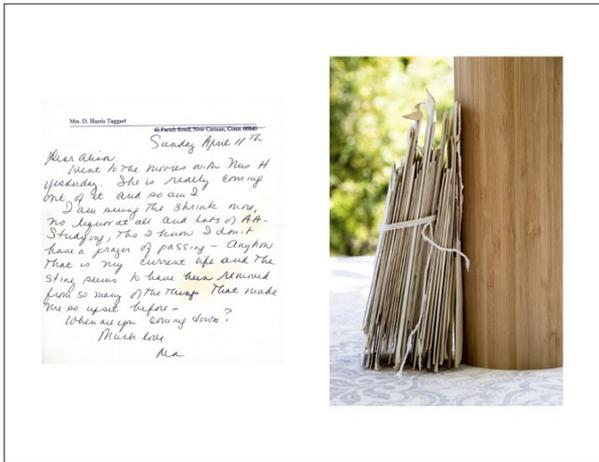
Experimental Life 4 • 2024



I never wear pearls



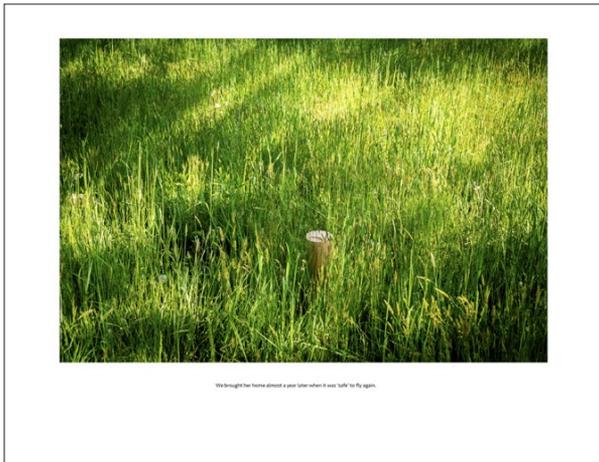
She dominated the dinner table



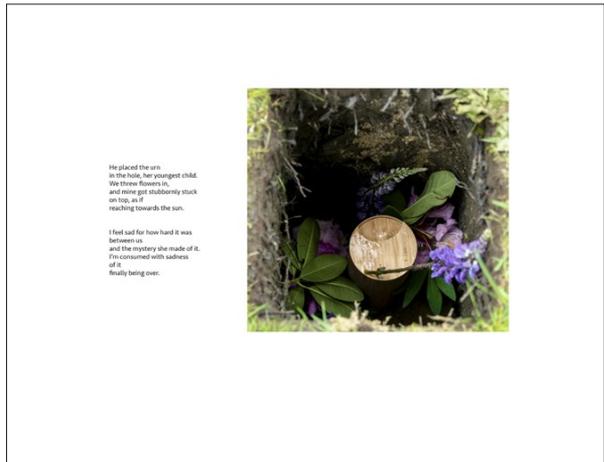
When are you coming down



Window visit



When it was 'safe' to fly again



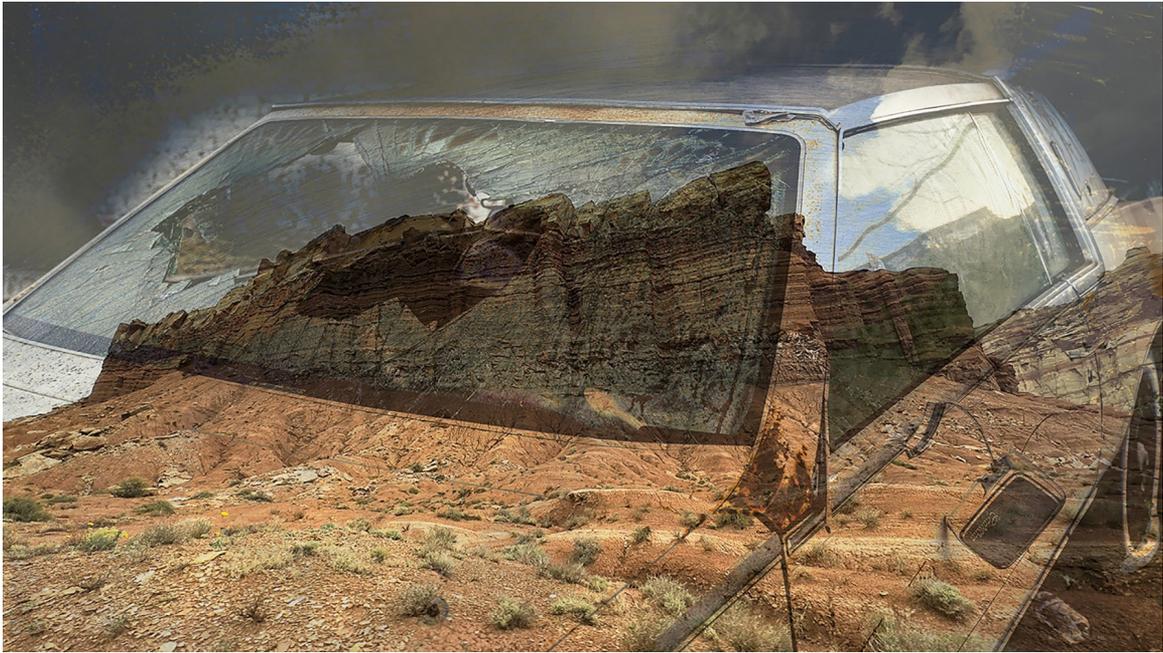
Mine got stuck

Rusty Weston

These images from my *Unnatural World* series explore the clash of scenic beauty and the human expressions that simultaneously impede, deface, degrade, and obscure our environment. The series, featuring landscape images shot in Iceland, Death Valley, Yosemite, the Sierras, Big Sur, and Naples, evokes a hybrid and surreal visual field where nihilistic expressions of disillusionment offset beauty — both real and imagined. Inspired by circular design principles, the images employ optical layering to infuse landscapes with images representing the disharmony between nature/humans.

rustyweston.com

rusty@rustyweston.com



Rock/Vehicle • 2023



Valley/Building • 2023

Nick Winkworth

This apparently unremarkable patch of ground in autumnal parkland contains a beautiful and complex world where fallen leaves and sprouting plants embody the cycle of life from decay to re-birth.

This is one of a series of ultra-high resolution images created using a unique scanning process (not traditional photography) which allows the observer to enter and explore this unseen universe. The print in this exhibition is two-thirds full size (it would be 6 feet x 8 feet before any enlargement).

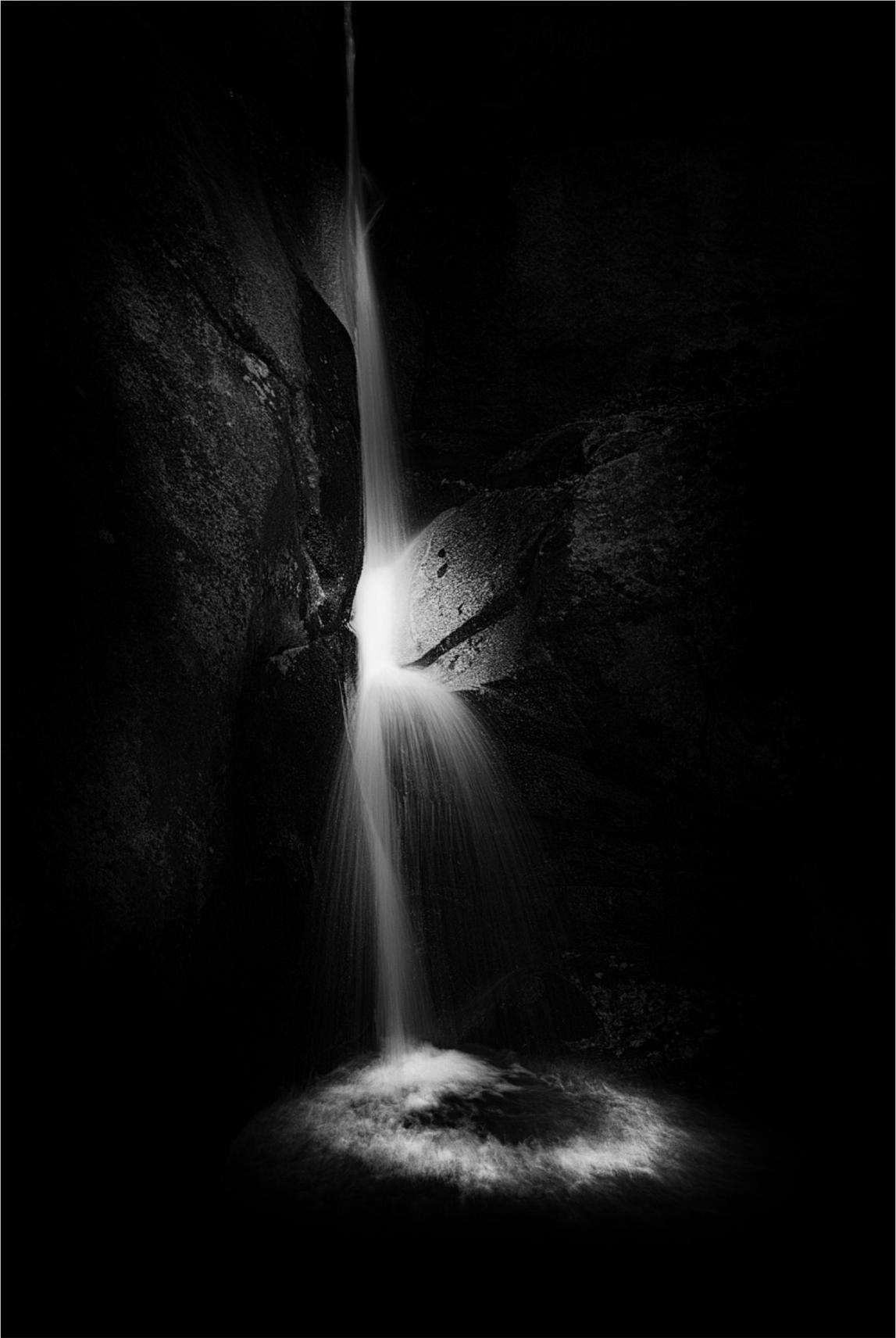
Printing such a detailed image at large scale allows the viewer to see something familiar at a distance, and, by simply moving closer, to experience the extraordinary within the ordinary.

absoluteblank.com

nick@absoluteblank.com



Common Ground #3 · 2023



Hiroaki Hasumi • *Shape of Truth #450* • 2023

SAMURAI FOTO

YOKOHAMA, JAPAN

“Live with the passage of time.”

Hiroaki Hasumi

Hiroaki Hasumi

Sakuraism

Ancient Japanese paintings on gold folding screens may have been inspired by a desire for beauty and the belief in gold's ability to dispel negative energies in dimly lit homes. Motivated by my wife's chronic illness, I embarked on a project intending to create solace. Choosing cherry blossoms as a motif, the completed gold folding screen now resides in our home, emitting gentle light to alleviate a fraction of my wife's suffering.

Shape of Truth

One day, I was meditating in front of a waterfall. Then a voice came to me, saying, "Live with the passage of time." I remembered one of Zen's teachings. "Trying to realize the Truth by oneself is called ambivalent. When the universe leads you to it naturally it is called enlightenment." My journey to find a clue of the true meanings of life has just begun. Facing the waterfalls may lead to find the answer.

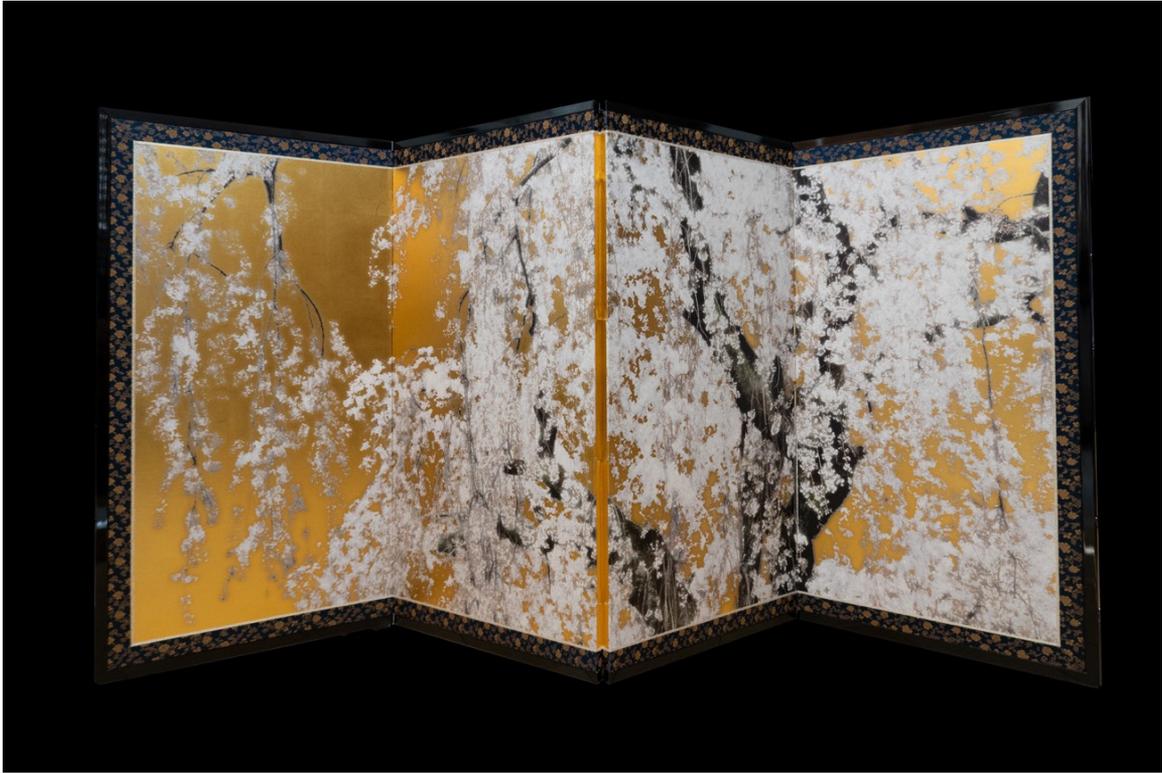
hasumi.photography
hiroaki.hasumi1960@gmail.com



Shape of Truth #042 • 2021



Shape of Truth #140 • 2022



Sakuraism ver Byobu 01 • 2016



Sakuraism ver Byobu 02 • 2016

Koushi Ishizuka 石塚 洸枝

assisted by Ami Tachibana

“タイトル 風薫る”

Cool light breeze in early summer

“Kaze kaoru” is seasonal word in “haiku”

I believe that Ikebana, the art of flower arrangement, has the potential to forge new connections between flowers and humans, fostering harmony through the presentation of power, light, and the people in the surrounding environment.

Ikebana expresses the life of plants. I feel that the life of plants, human beings, and all other life (living, keeping alive), and death (withering and passing on to the next life) are very important.

*Sometimes like a spring storm,
Sometimes like a gentle breeze
carrying the fragrance of flowers
“Scent of the wind” running lightly
among people, tickles your heart.*

koushi-fworks.com

koushi223fworks@gmail.com



Ikebana Demonstration with Musical Bowl Accompaniment



Finished Ikebana Demonstration



Ikebana with Samurai Foto's "Hokusai Big Wave"

Setsuko Kanie

In Japan, there has been a saying since ancient times: "Everything that is alive is beautiful."

The reason we find living things beautiful is because they will inevitably die.

Living things cannot avoid death. Therefore, there are people who dislike death.

However, through death, we can become aware that "life" is finite. The landscapes and plants of Japan's four seasons are incredibly beautiful. Cherry blossoms and autumn leaves wither quickly. Therefore, we cherish the seasons of prosperity.

Death is not something to be feared. It is essential for fully experiencing life.

kanie045@gmail.com
kanie.work



Memento Mori | Memento Vivere 4K Video Still



Memento Mori | Memento Vivere 4K Video Still



Memento Mori | Memento Vivere 4K Video Still



Memento Mori | Memento Vivere 4K Video Still

Miki Kojima

In the mountains, I discovered a captivating tree and became immersed in photographing it. Surprisingly, the area around the tree was filled with light, even though it was dark out. Feeling uneasy, I pondered the yin-yang concept and sensed the “light of life”. This light extended beyond myself, encompassing various life experiences. Embracing nature, I understood the importance of self-acceptance. Navigating life’s chaos, we believe in finding light amid darkness, fulfilling our given life. Through exploring and depicting shadows, we reveal the inherent light of life. The harmony between yin and yang defines our world.

miki-kojima.com
bxm01131@nifty.com



Energy of Existence (Taiso-Yohmei) 2019-1



Energy of Existence (Taiso-Yohmei) 2021-1



Energy of Existence (Taiso-Yohmei) 2021-3



Energy of Existence (Taiso-Yohmei) 2021-7

Mariko Masumoto

At that moment, the wave carried away my father's ash from my hand. I realized then that the ocean is an essence of life and the place where people return. My artworks are composed by the two images: light and dark, stillness and motion.

marikomasumoto.com
mariko16555@gmail.com

These images symbolize the inevitability of change in all living things. Additionally, the work draws inspiration from the circular window known as the "Window of Enlightenment" at the Genko-an temple in Kyoto.





Reincarnation 01 • 2021



Reincarnation 03 • 2019



Reincarnation 07 • 2019

Koji Murata

In Japan, due to Buddhist influence, the lotus is considered a flower intimately associated with death. The lotus flower reveals its captivating beauty for only a brief period, soon withering away. Yet, even as the lotus fades, its roots persist robustly, ensuring the emergence of new leaves and beautiful flowers in the following year.



I sense the robustness of life in this lotus. It inspires me to live my life in a similar fashion. Even amidst present challenges, I want to embrace life as it is, believing in the promise of a brighter future.

koji-murata.com

k.murata@samurai-foto.jp



What Lotus Taught Me • 2023

Kazuhiro Sasaki

kazuhirosasaki.work

kazu1964919@gmail.com



Coexisting Structure 012 · 2021



Coexisting Structure 002 · 2020

I find immense fascination in colossal dams. While these structures may not entirely thwart the annual recurrence of natural disasters, I believe it is crucial for us to contemplate coexistence with such facilities as we navigate our way into the future.



Coexisting Structure 009 • 2021



Coexisting Structure 008 • 2021

Kouji Sasaki

As I gaze around the waterfront, I realize that the shapes of the repeated “water surface” automatically flow into my memory.

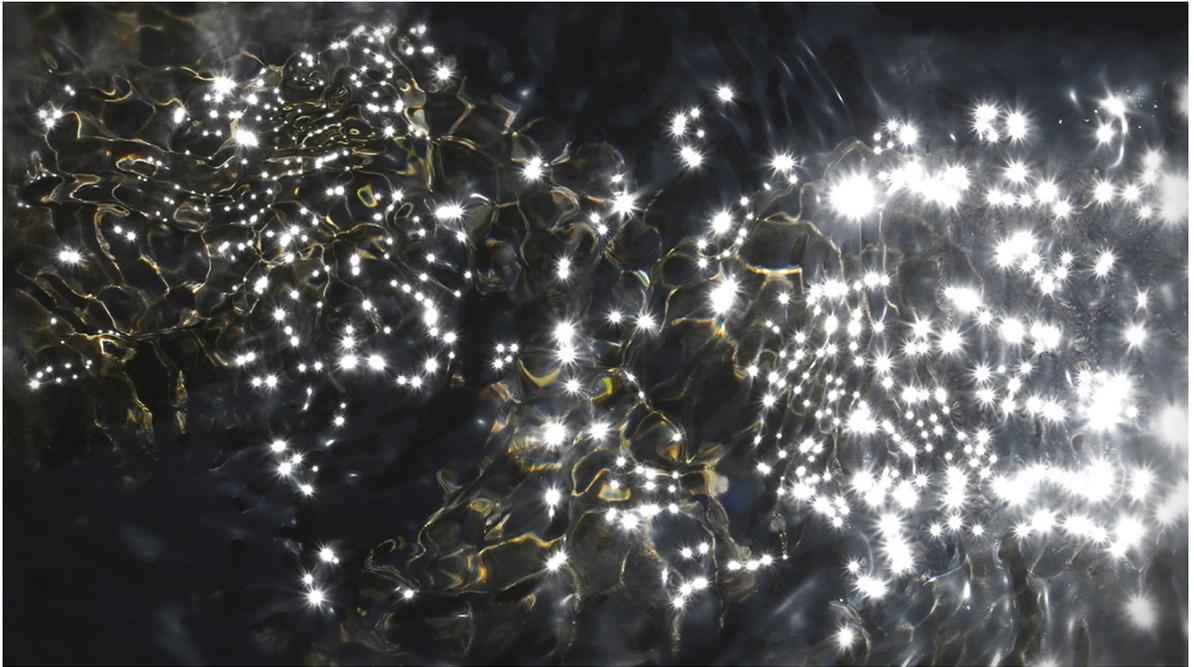
The image I really see looks different from my memory. By using the light, I may cut out the shape of the water surface at each moment, which is an “invisible reality.”

Visible reality and invisible reality, distorted and engraved into my memory.

Which one is more real, I wonder?

samurai-foto.jp/member/sasakikouji/sasakikouji

ksasaki@ss.em-net.ne.jp



Invisible Memory 12 • 2023



Invisible Memory 14 • 2023

Hiroyasu Sato

In darkness, I discovered the beauty hidden from plain sight—
shapes materializing with faint light reflections. It is only in the
dark that light shows its true brilliance. Striving to unveil this,
I create art that transcends the overpowering effects of light.
In the dark, perception deceives; a speck of dust resembles
a jewel, a creature's carcass may appear beautiful. Our art
captures the enigmatic interplay of light and darkness,
showcasing a world where appearances deceive and
true beauty emerges.

sato-hiroyasu.tokyo

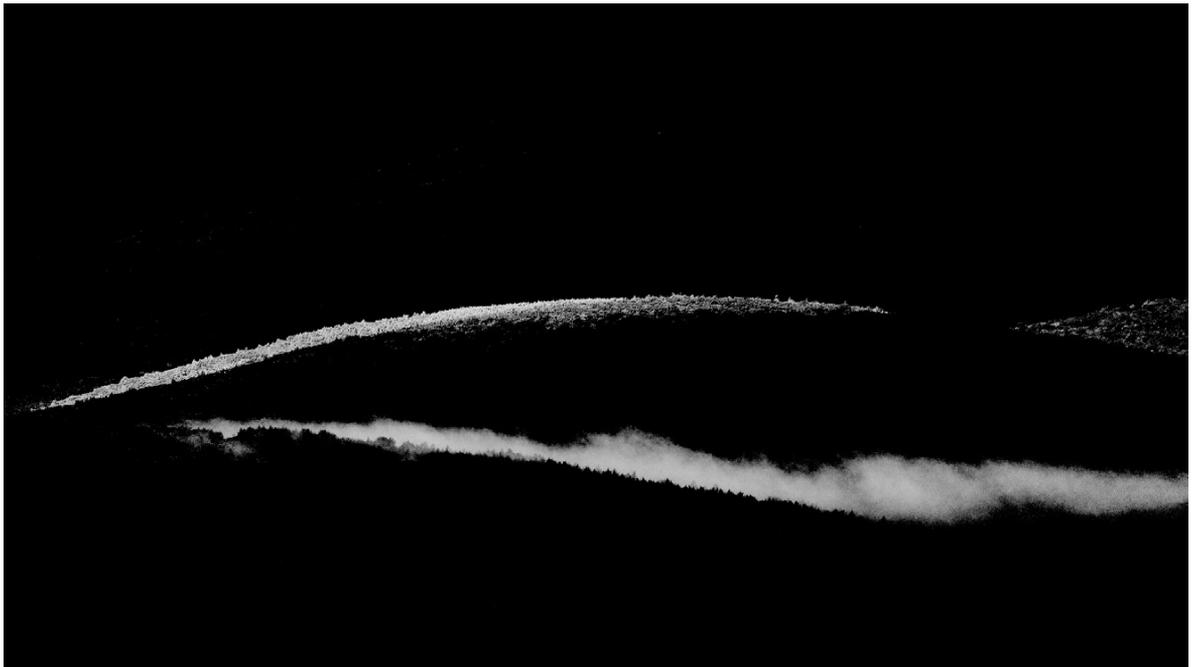
hiroyasusato45@hotmail.com



Light in the Dark 1 • 2019



Light in the Dark 12 • 2019



Light in the Dark 25 • 2020

Motoko Sato

Raised by a botanical artist father, the serene return of wild plants to the earth became the guiding principle of my own life. I capture the resonance of light and colors, appearing and disappearing in a moment, at various unknown places near my hometown of Tokyo. “Memento Mori”, to me, embodies a living hope and a serene, gentle peace. In nature, these wild flora consistently compose a counterpoint melody to life and death. Similar to a musical counterpoint, life and death harmonize as they seek and express each other mutually.

Regard this forest; the world resonates in harmony.

www.motokosato.tokyo

motokosato.tokyo@gmail.com





Resonantia 10



Resonantia 01

Shigeru Yoshida

I finally arrived in the savannah of Madagascar after driving our battered car on a bumpy unpaved road. When I came upon a giant baobab, I was speechless at its strange appearance. Baobabs, which live in arid regions, survive by accumulating water in their bodies to protect themselves from the blazing sun. It is a system they have created to survive in an extreme world. They adapt to their environment in order to survive. Their strange appearance is their strength of life. Since then, my view of nature has changed dramatically. Even when I look at a tiny weed, I feel that it is a life that is fighting a precious battle to stay alive. Every living thing is precious and fragile. That is why I want to continue to be grateful for everything that is alive.



Baobab Madagascar 14 • 2023

shigeruyoshida.tokyo
bigtree.photo@gmail.com



Baobab Madagascar 10 • 2023



Baobab Madagascar 75 • 2023



Baobab Madagascar 74 • 2023



SAMURAI FOTO

YOKOHAMA, JAPAN

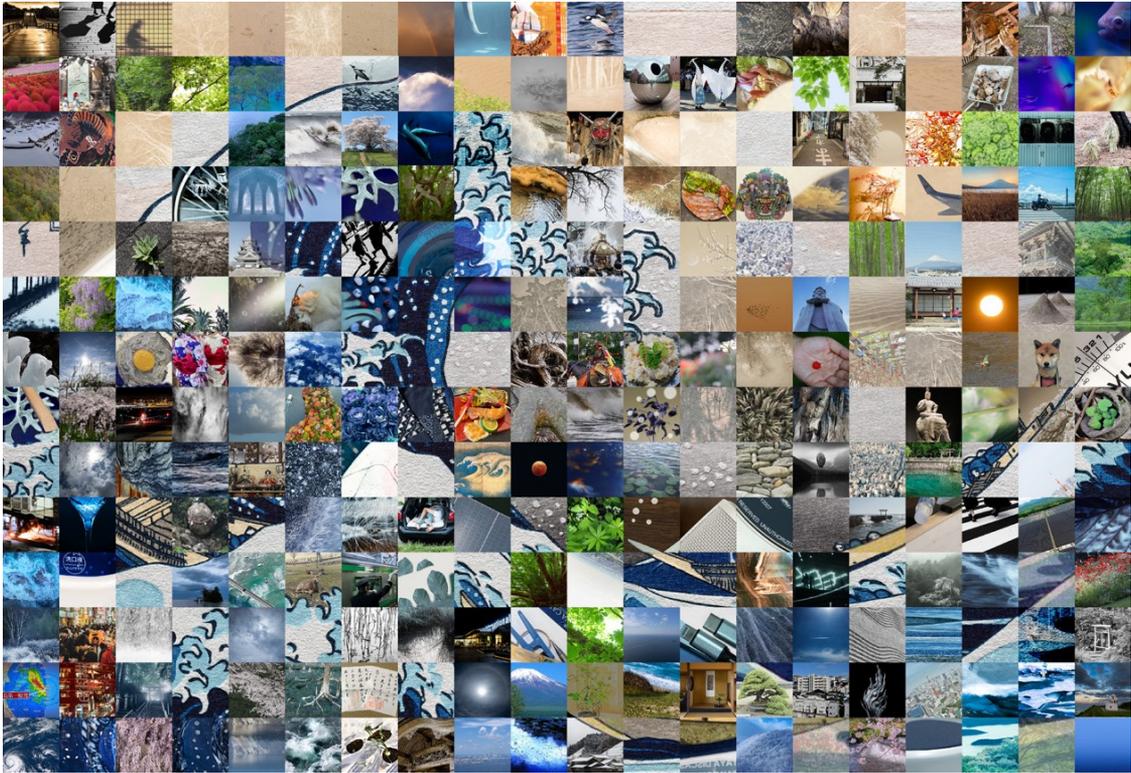
Samurai Foto は、日本の写真がアート作品としてより高く、広く認識されることを目的に設立されたクラブです。私たちはその目的を達成するため、2012年より作品の発表や世界との交流、作家の育成を行なうとともに、海外のフォトレビューやフォトフェスティバル、フォトオークションなどに積極的に参加し、多くの実績を上げてきました。そして、私たちは次なるステップとしてアート写真を通して世界の人々と文化の架け橋をつくっていくことを目指しています。文明、科学が発達した現在、人々の移動や情報の伝達は目を見張るほど早くなり便利な世の中になりました。しかし、世界では今も多くの問題を抱えており、解決の糸口さえも見えない混沌とした時代でもありません。おそらく私たち人類は他人への尊重やお互いの文化に対する共感、すなわち世界の人たちとの精神の交流がまだ足りないのかもしれない。私たちはその交流を深めるための手段としてアートフォトが重要な役割をしてくれていると思っています。私たちはアートフォトが持つ表現力を信じ、作家ひとり一人の個性を尊重しながら世界の人々と繋がっていくことで、幸福な社会の構築に少しでも貢献できればと日々活動しています。

Samurai Foto is a collective of fine art photographers based in Yokohama, Japan, which works toward the goal of making a meaningful contribution to society through photography. Founded in 2012, the collective holds monthly workshops locally with invited international experts in fine art photography to foster growth of their members.

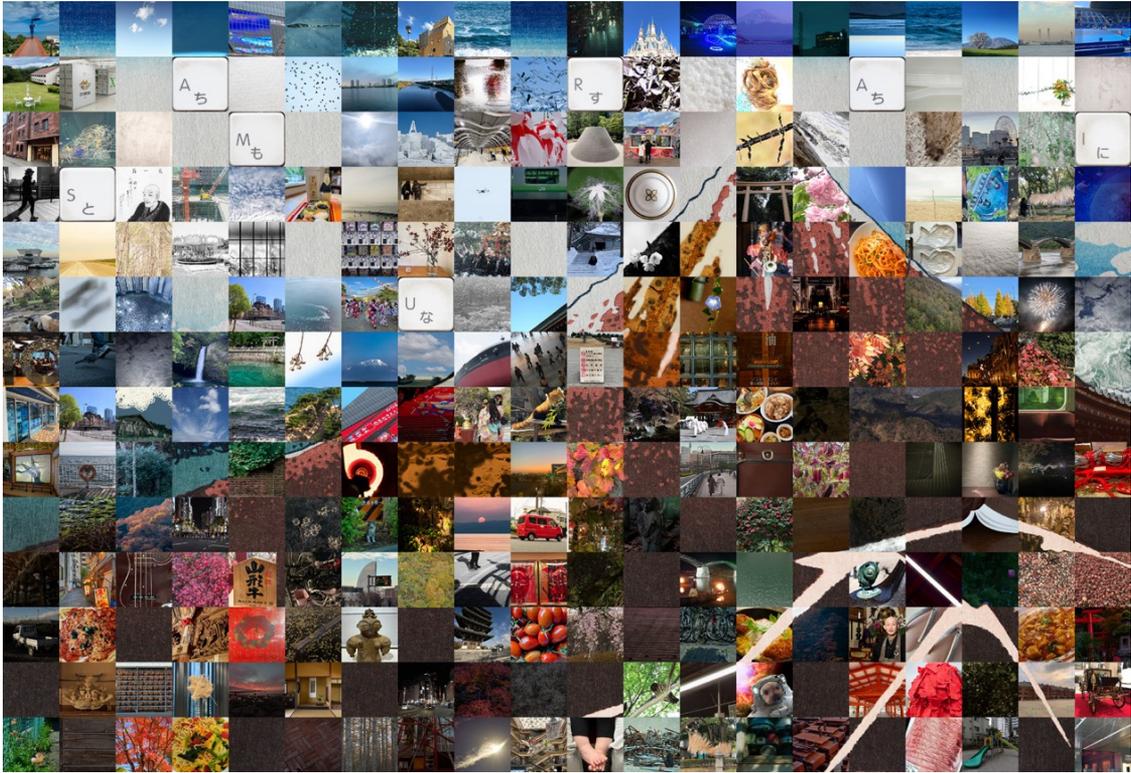
The collective actively builds connections with key figures in international photography such as museum curators and festival organizers to foster global collaboration and extend their impact beyond the borders of Japan. Through these connections, Samurai Foto has participated in many international exhibitions and festivals, such as The Rencontres d'Arles Photography Festival in Arles, France and FotoFest in Houston, which have garnered worldwide recognition for its members.

On the right is a collaborative artwork crafted by the members of Samurai Foto. We overlaid our individual photographs onto Katsushika Hokusai's famous prints as a way to make a connection to Japan's artistic heritage. By merging traditional ukiyo-e with modern photography, the collaboration bridges historical and contemporary elements, creating a new artwork with cultural depth that embraces artistic diversity.

samurai-foto.jp



Hokusai Big Wave



Rainstorm Beneath the Summit

BAY AREA PHOTOGRAPHERS COLLECTIVE

ABOUT THE COLLECTIVE

The Bay Area Photographers Collective (BAPC) is a community of fine art photographers dedicated to helping each other advance our artistic initiatives. We host peer and professional reviews, workshops, and mount group exhibitions. BAPC strives for experimentation, craft, and creativity and we pride ourselves in our diversity of members, photographic styles, and practices.

Since its inception in 1999, members have explored various artistic styles and processes across the spectrum of film and darkroom, alternative processes, and advanced digital technology. We have also experimented with hybrids of photography incorporating sculpture, ceramics, video, and other art forms.

BAPC exhibitions have appeared in leading Bay Area venues including the Minnesota Street Project, Harvey Milk Photo Center, and the Berkeley Art Center, and internationally at Kyotographie and Photo Yokohama in Japan. Members have received numerous awards in photography competitions and have published in prominent photography magazines.

If you are an accomplished or emerging photographer with a strong artistic vision, contact us at membership@bapc.photo with a link to your online work to apply for membership

bapc.photo
Instagram: [@bapcsf](https://www.instagram.com/bapcsf)

Bay Area Photographers
Collective Facebook

THE MEMBERS

Chad Amory
chadamory.com

Eric Blum
blumimages.com

Rose Borden
rosebordenimagery.com

Ingo Bork
newphotoaccents.com

Maria Budner
mariabudner.com

Arthur Cohen
arthurcohenfineartphoto.com

Anthony Delgado
anthonydelgado.com

Gene Dominique
genedominiquephotography.com

Dan Fenstermacher
danfenstermacher.net

Timofey Glinin
glish.org

Steve Goldband
goldband.com

Chuck Harlins
chuckharlinsphotography.com

Ellen Konar
goldband.com

John Martin
johnmartinfineart.com

Steven Raskin
stevenraskinphotography.com

Mitch Nelles
mitchnellesphotography.com

Ari Salomon
arisalomon.com

Angelika Schilli
silentphotos.com

Neo Serafimidis
neoserafimidis.com

Anastasia Shubina
glish.org

Chris Stevens-Yu
csy.photography

Cindy Stokes
cindystokes.com

Alison Taggart-Barone
alisontaggartbarone.com

Rusty Weston
rustyweston.com

Nick Winkworth
absoluteblank.com



B|A
P|C BAY AREA
PHOTOGRAPHERS
COLLECTIVE

bapc.photo



WITH
SAMURAI FOTO
YOKOHAMA, JAPAN

samurai-foto.jp