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In the galleries:

By Mark Jenkins

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"Gas Station Tree" by Sarah Hood Salomon.

Sarah Hood Salomon

Trees punctuate, but definitely don't dominate, the landscapes of "Urban Forestry," Sarah Hood Salomon's show at Multiple Exposures Gallery. A small, bare tree is dwarfed by man-made arches in "Urban Cathedral"; a larger one stands amid architectural mayhem in "Demolition"; and an even bigger tree is framed by a huge water or chemical tank in "Borrowed Scenery," a title taken from a feature of Japanese gardens. There's also a glum yet seasonally appropriate image: a dead tree, surely a casualty of a Christmas past, dumped upside-down over a metal fence.



"Urban Cathedral" by Sarah Hood Salomon.

Salomon, whose pictures are in deadpan black-and-white, has previously shown photos of dense forests, sometimes clicked with the camera in motion to create a ghostly sense of flux. "Urban Forestry" is less eerie, but sometimes witty. Human intervention pushes trees to the back in "Progress," whose foreground holds a banner for a banal new development, and in "Shadows and Silhouettes," where a tree's crown appears to top the shadow of a trunk on a blank barrier that blocks the actual tree's trunk from view.

The show includes a 3-D collage, "Former Trees," in which photos of wooden utility poles are rolled into tubular forms. Debased with posters and signs, the posts nonetheless retain something of their sylvan essence.

Sarah Hood Salomon: Urban Forestry Through Jan. 8 at [Multiple Exposures Gallery](#), Torpedo Factory, 105 N. Union St., Alexandria.