

# SOLEDAD SALAMÉ

# 18 Things You Should See During New York City's Print Week 2017

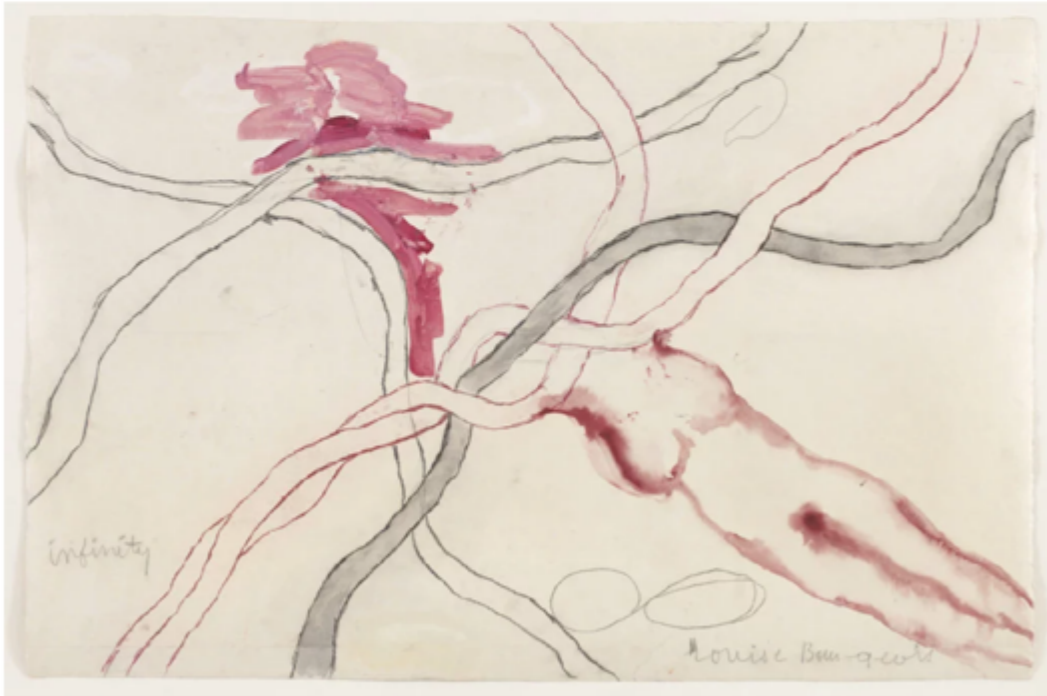
by Caroline Goldstein,  
 October 25, 2017  
 via Artnet.com

## 1. International Fine Print Dealers Association (IFPDA) Fine Art Print Fair

The world's largest art fair dedicated printmaking moves to the Javits Center for its 2017 edition. The 81 exhibitors, all IFPDA members, will showcase everything from Old Masters to contemporary art editions. Expect such gems as the politically themed series by Soledad Salame based on the 2016 Women's March at Goya Contemporary & Goya-Girl Press; new prints by 2013 Turner Prize-winner Laure Provost at Poligrafa Studio; and Frederick Mulder exhibiting a rare work by Picasso titled *La Minotauremachie*—believed by many to be a precursor to *Guernica*, and never released for general sale.

*River Pavilion, Javits Center 421 11th Avenue at West 35th Street; October 26–29, 2016. Thursday–Saturday 12 p.m.–8 p.m., Sunday, 12 p.m.–6 p.m.*

Tickets are \$20 for daily admission, purchase ahead of time or on site.



Louise Bourgeois, *A l'Infini* (2008). Courtesy of the Museum of Modern Art. ©2017 The Easton Foundation, Licensed by VAGA, NY.

Art World

## 18 Things You Should See During New York City's Print Week 2017

From prints pulled hot off the press to rarely seen Old Master engravings, here is your guide to the best shows and events this weekend.

Caroline Goldstein, October 25, 2017



Tom Hammick's *Living Room* (2017). Courtesy of the artist and Flowers Gallery.

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New York Print Week is always a crowd-pleaser, with emerging artists showing next to Old Masters. Based around the International Fine Print Dealers Association Fair, gallery shows, museum exhibitions, and special events are taking place across the city to celebrate the printmaking community. For those looking to start an art collection, prints are a great way to discover new artists and indulge eclectic tastes. Below, our guide to the most print-eresting events going on this week.

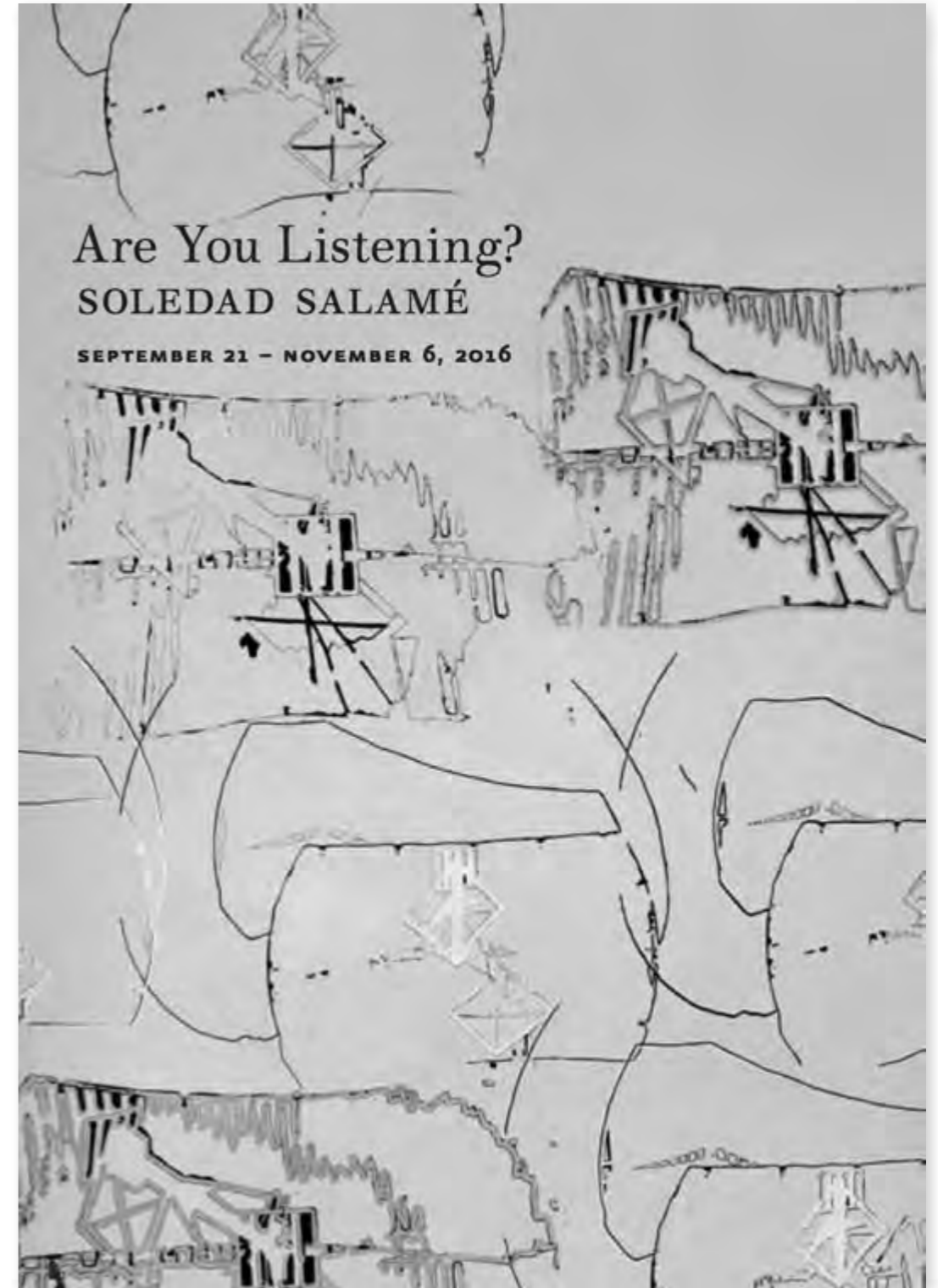
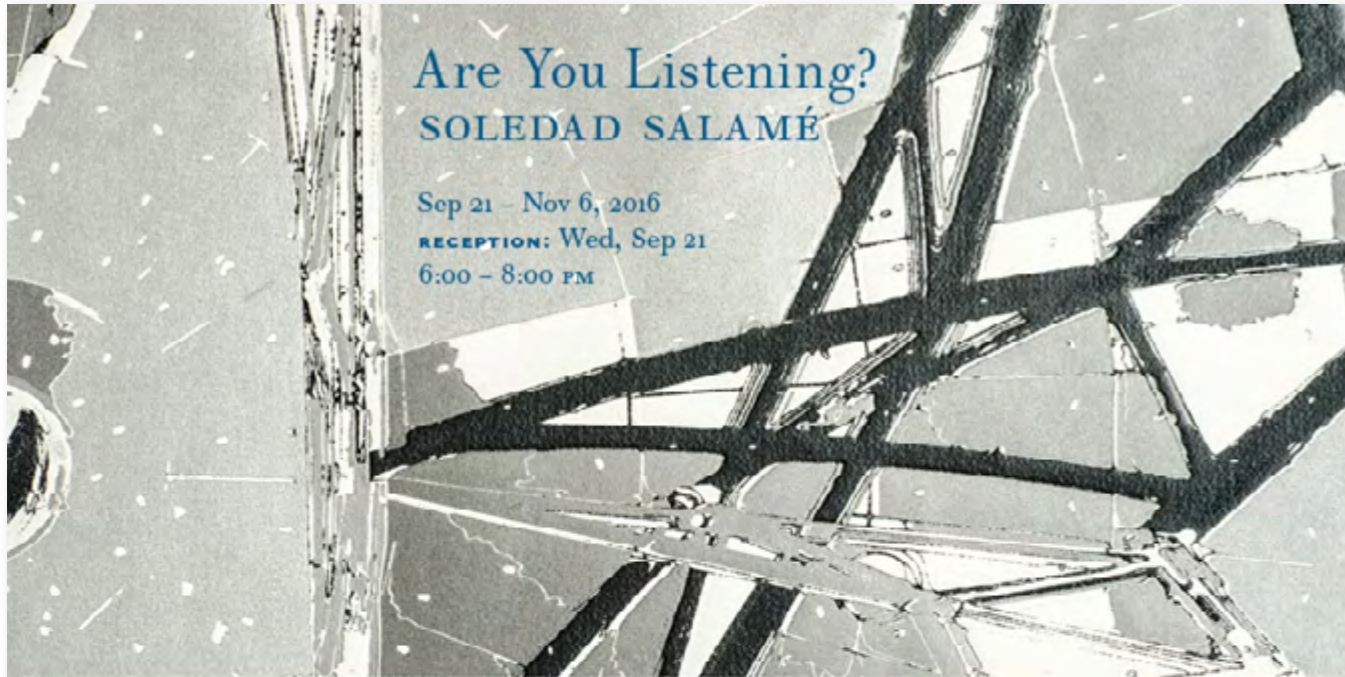


Pablo Picasso's *La Minotauremachie*. Courtesy of Frederick Mulder.

# Are You Listening?

September, 2017

Catalog cover and ads by Goya Contemporary





# NAC Galeria Arte Contemporaneo

November 2016  
Providencia, Chile



## OBRAS Y PROYECTOS Soledad Salame

Miércoles 29 de noviembre 19:30 hrs



*"Atacama Desert" Etching, embossing, laser cutting, embroidery, on layered Fabriano paper 30" x 40" A/P Ed. 7 2016*

Los invitamos a un cocktail de presentación de obras y videos de la artista chilena radicada en EEUU, desde 1983, Soledad Salamé. Invitación personal, por favor confirmar asistencia. Estacionamientos disponibles. Juan de Dios Vial 1351- 1359, Providencia.



# Press Release

June, 2013

Goya contemporary

**G o y a C o n t e m p o r a r y**  
FOR IMMEDIATE RELEASE

June, 2013

## *Soledad Salamé: Looking Back... Looking Forward...*

JUN 20 – AUG 13, 2013

Opening Reception: Thursday, June 20, 6-8pm

Goya Contemporary & Goya-Girl Press  
3000 Chestnut Avenue, Mill 214, Baltimore, MD 21211  
P: 410-366-2001 F: 410-235-8730  
www.goyacontemporary.com

CONTACT: Director & Curator, Amy Eva Raehse: 410-366-2001 or 443-850-1015  
amy@goyacontemporary.com

**Baltimore:** Goya Contemporary Gallery is pleased to announce an exhibition of recent work by Baltimore based artist, Soledad Salamé. Often celebrated for fusing new media with traditional techniques to represent the parallel evolution of scientific practice and visual practice, Salamé's exhibition *Looking Back... Looking Forward...* features art that investigates the environmental impact of our industrial history. This exhibition corresponds to a companion exhibition at *The Print Center* in Philadelphia, on view from June 7 – July 27, 2013.

While Soledad's practice avoids open narration of the events of her life, her art is certainly rooted in the cultural, political and environmental experiences by which she is surrounded. From 1973 to 1983 Salamé (b. Santiago, Chile 1954) lived in Venezuela. At that time, she was exposed to the rainforest, a pivotal experience in her artistic development. In pursuit of knowledge Salamé has since traveled widely in the Americas, Europe and Antarctica, mining each area for its ecological and cultural distinctiveness. More recently her focus has involved aspects of identity, and the aesthetics of identity, filtered through modern technology in an increasingly globalized world.

The current work pinpoints contemporary icons that interact with, or make reference to, artifacts from the past. By way of topographical and multi-unit imagery, Salamé's artistic vernacular is driven by a deep interest in the progression of societal consequence on both our rural and urban environments. Loosely documenting the passage of time from the industrial revolution on into present-day, Salamé's artistic manipulation asks the viewer to consider materialism's impact on our collective identity.

For many years Salamé explored the visual possibilities inherent in digitizing analog photographs, fracturing and abstracting the content through the now antiquated filter of the fax machine. Salamé's *Barcodes: Merging Identity and Technology*, 2012-2013, was constructed from a series of barcodes that evolved from her earlier industrial prints titled *Gulf Distortions*. Made in response to the *BP Deepwater Horizon* debacle of 2010, Salamé arrived at *Gulf Distortions* after she and her husband, photographer Michael Koryta, journeyed to Louisiana following the disaster. The images transition from views of nature to structures related to the oil industry. Inks with "interference" pigments create subtle shaded iridescent color, while cut and layered sections exaggerate the fracturing process. Salamé is drawn to fractured images, saying they speak "to [the] digital and physical identity each of us has inside... in a sense, our own personal barcode."

Naturally the resulting highly-abstracted, linear images guided the artist to barcode technology: a computer generated visual representation of everything from supermarket products to people, which speaks of identity while simultaneously masking the essential qualities we attribute to "human identity."

Grown out of this curiosity, the "Barcodes" series enables the artist to investigate the effects of information reduction through digitalization. Juxtaposing depleted data with new technology, the artist employed auto-cad design systems and laser-cutting tools to craft complex designs out of layered fluorescent Plexiglas that echoes the form of the ubiquitous commercial bar code. The immaculate Plexiglas transforms the digitally driven information into an elegant system of color, light, and relief.

In another portion of the exhibition, the observer may activate QR codes through smart phones or tablet devices, thus creating a digital path to recorded interviews with artists speaking about identity. But the consummate examiner, Salamé felt she could not look to this type of forward-thinking technology without also looking back to our technological past. She began to photograph various buildings and industrial areas as a metaphor for the relationship between the past and the present. Focusing on abandoned machinery to represent a city's manufacturing bygone, the images epitomize each city's

(when was this public?)`

Baltimore Museum of Art (BMA)

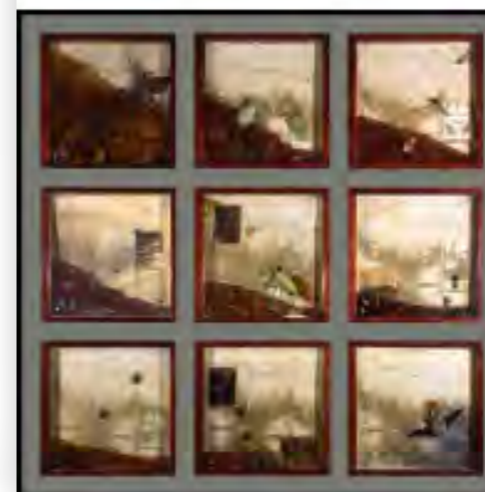
**BALTIMORE  
MUSEUM OF  
ART BMA**

The Baltimore Museum of Art recently acquired two major works of art authored by gallery artist SOLEDAD SALAMÉ.

Congratulations, Baltimore- you may now visit the following works at the BMA:



SOLEDAD SALAMÉ  
(American, born Chile, 1954)  
*Gulf Distortions I*, 2011  
Color screenprint on mylar  
The Baltimore Museum of Art: Alice and Franklin Cooley Fund,  
and Anonymous Gift



SOLEDAD SALAMÉ  
(American, born Chile, 1954)  
*SHRINES OF NATURE*, 1997  
Wood, glass, resin, polymer plate etching  
printed in black and gold, insects, copper alloy, gold, graphite, paper, ink  
The Baltimore Museum of Art: Gift of Nancy and Tom O'Neil, Baltimore

## Sea Change

Goya Contemporary catalog  
(what is the date)?  
goyacontemporary.com.com

[ ABOUT TOWN ] **GALLERY**



"New Geographies" (detail), by Soledad Salamé

NOW SHOWING

### sea change

Soledad Salamé is a multi-dimensional artist. She paints, she sculpts and she creates sweeping multi-media installations. Uniting her works, however, is a common theme: the environment. In her new exhibition at Goya Contemporary Gallery, Salamé, who was born in Chile, studied art in Venezuela and moved to Baltimore in 1983, explores shifting landscapes due to climate change.

In her "New Geographies" series, Salamé has cut out satellite images of Venice, rearranged them and, collaborating with her husband, photographer Michael Koryta, photographs them underwater. She then prints the images onto sheets of Mylar up to 5 feet long.

The result is an artistic warning of what may someday happen to cities and coastal towns most affected by rising tides. "All our geographies are changing because of hurricanes and changes in weather," says Salamé, who plans on creating images of a waterlogged Maryland soon. "What we know is going to

change and become displaced."

Salamé also plans to display "Amber River," a moody painting inspired by the tannin-rich waters of the Venezuelan rainforest and several 65-by-36-inch sections of her "Antarctic Reflections," a stark depiction of Antarctica done on Mylar with graphite that, when displayed as a whole, runs nearly 70 feet long. "There was a feeling of death," says Salamé regarding her trip to the coldest, driest, most barren place on Earth. "No civilization. No colors. No time."

Whatever media the artist creates in, the effect tends to be equally powerful. "People have a visceral reaction to her images," says Amy Raehse, Goya Contemporary's director. "They understand without necessarily knowing the science behind it."

Nov. 16 through Feb. 1, at Goya Contemporary Gallery, Mill Center, Studio 214, 3000 Chestnut Ave. 410-366-2001, goyacontemporary.com





PROCEDENCIA : DUARDO EL RECUERO  
FECHA : 30 AGOSTO 2001

GALERIA DE ARTE  
Patricia Ready

EL MERCURIO — Jueves 30 de Agosto de 2001

## ACTIVIDAD CULTURAL

# Artista Chilena Revoluciona el Grabado

Con una exposición en la Galería Patricia Ready y un montaje multidisciplinario en el Museo de Bellas Artes, Soledad Salamé da a conocer una obra que le ha merecido una destacada posición a nivel internacional.

La pastora crítica frente a la explotación de la naturaleza, ella sólo se eye de acción para la artista visual Soledad Salamé Chilena residente desde hace algún tiempo en Baltimore (Estados Unidos) y previamente en Venezuela, entre desde aquellos primeros años de profesionalización una inquietud por la decadencia ecológica del planeta. Desde entonces, comenzó a elaborar su obra, desplazando ese rol clave te-mático a todo el proceso de producción, al ritmo y la materialidad de su lenguaje plástico.

Se también desde esa perspectiva que Salamé se atreve a incorporar en diferentes disciplinas. Permeable a los lenguajes de actualidad visual, ha hecho piezas, instalaciones, escritura, grabado, cine, coreografía. Después de varias intervenciones en su país y esporádicas al exterior de la América del Norte, regresó a Chile para presentar su primer montaje de mayor envergadura. Tres veinte años de trabajo y la ecología, de arquitectura, geología,

en una planta con emisión similar a los rayos solares. Si directo, se graba con el sol. No es fácil lograr todos los grises de los tonos oscuros, pero tiene la virtud de no utilizar ácido, un material tóxico. Además, es un método rápido que da resultados más extensos: cubren la litografía con el píxel, las agudas, efectos que se logran con cualquier grabado".

La aplicación de bases de orgánica y plástica, el tratamiento de resinas, la incorporación de secciones y materias orgánicas acompañadas de secciones inanimadas han marcado la producción de Salamé como una de las más originales y novedosas en el ámbito de las técnicas múltiples. Hace poco fue incluida en el libro "Practicing in the Sky", de Dan Walden (intérprete del artista William de Kooning). Además, su trabajo fue reconocido en el volumen "Latin American Art in the Twentieth Century", de Edward Soutter, y destacado por autores como Calyx Kirkling, Felicia Rodríguez y Mitchell Snow, entre otros.

"Hoy, el grabado tiene muchas más posibilidades. Personalmente, prefiero pasar a mano y rotular con metales preciosos, lo hago edición. Considero igualmente valioso su metal escudo, que sólo se encuentra en las selvas de Bolivia y en Jauch. Como en una zona de la naturaleza, de allí sacan las esmeraldas y el óxido de zinc".



La foto arriba muestra un trabajo de esta artista, que se exhiben independientemente hasta el 21 de octubre y en un contexto multidisciplinario, desde el 22 de septiembre.

Galeria De Arte  
August, 2001  
Chile

Art In America Magazine International Review  
October, 2009  
Art In America

# Art in America

INTERNATIONAL REVIEW

OCTOBER 09

Always interested in further collaborations, Futurefarmers turned over a front gallery to successive exhibitions by Baltimore artists, who elaborated on the ark metaphor. Soledad Salamé created an 8-by-16-foot Mylar map of Maryland's curving coastline, layered with information about population density, pollution and sea levels. Using resin, she indicated the flooding a 1-meter rise in sea level would cause.

With this, their first museum solo, Futurefarmers turned an exhibition into a vessel to gather items and ideas from the past with an eye to constructing a better future.

—Cathy Lebowitz  
[For more on Futurefarmers, see article beginning on p. 100.]

112 ART IN AMERICA OCTOBER 09

### Soledad Salamé: Looking Back... Looking Forward...

Looking Back... Looking Forward... features new printed works by Soledad Salamé. The works utilize experimental print processes and explore the environmental impact of our industrial history. The exhibition coincides with an exhibition of Salamé's prints at Goya Contemporary in Baltimore, MD, on view June 20 – August 13, 2013.

Looking Back... Looking Forward... includes Gulf Distortions, 2011, a series of twelve screenprints, made in response to the BP Deepwater Horizon oil well blowout in April 2010. Using images shot by Salamé and her husband photographer Michael Koryta in Louisiana soon after the accident, the images transition from views of nature to structures related to the oil industry. The original photographic imagery was transmitted by the artist through fax lines, fracturing the images and adding visual "noise." She then printed the works with "interference" pigments, creating the illusion of subtle shades of iridescent color. Salamé is drawn to the fractured images, saying they speak "to me of digital and physical identity, as each of us has inside, in a sense, our own personal barcode."

The exhibition also includes a new series of experimental works printed by Solo Impression, Bronx, NY. These works are inkjet prints on grey felt enhanced with digital embroidery. They show iconic structures, including the Brooklyn Bridge. One of Salamé's newest works from a series titled Territories is also included in the exhibition. Salt Lake Utah is made from ten layers of hand-cut paper printed and embossed with sewing marks based on images from photographer Emmet Gowin's book Changing the Earth.

Salamé was born in Santiago, Chile and now resides in Baltimore, MD. She received her BA from Santiago College, Santiago, Chile, and her MA from the Graphic Arts Institute for Graphic Instruction, CONAC, Caracas, Venezuela. She has had many noteworthy exhibitions, including those at The Contemporary Museum, Baltimore, MD; Museum of Fine Arts, Santiago, Chile; and Katonah Museum of Art, Westchester, NY. Her work was included in the nationally traveling exhibition Latin American Women Artists, 1915-1995, organized by the Milwaukee Art Museum. Her works is included in collections throughout the world, including the National Museum of Women in the Arts, Washington, D.C.; The Baltimore Museum of Art, Baltimore, MD; and the University of Essex, UK. She is the founder and director of Sol Print Studios and teaches print workshops for all levels.

Salamé was awarded this solo exhibition from The Print Center's 87th Annual International Competition juried by Irene Hofmann, Philips Director & Chief Curator, SITE Santa Fe, Santa Fe, NM.

#### CHECKLIST OF THE EXHIBITION

Left Wall, Right to Left:

Chile Tanks, 2012  
Inkjet on industrial felt with digital embroidery  
20" x 26", Artist's Proof 1 of 4  
Unframed: \$3,500

Gehry, 2012  
Inkjet on industrial felt with digital embroidery  
26" x 20", Artist's Proof 1 of 4  
Unframed: \$3,500

Brooklyn Bridge, 2012  
Inkjet on industrial felt with digital embroidery  
20" x 26", Artist's Proof 1 of 4  
Unframed: \$3,500

Prints  
June, 2013  
Goya Contemporary

Is this a News?  
(WHEN)?  
(WHERE)?

### EXPOSICIÓN

#### Piezas ambientalistas

Galería Durban Segnini,  
Las Mercedes  
Hora: 11:00 am  
Entrada libre

Después de un estudio del comportamiento de los materiales y de abocarse a una temática ambientalista, Soledad Salamé creó las piezas que en esta ocasión exhibe en la muestra *Nuevas geografías*, que inaugura en la galería Durban Segnini, ubicada en la calle Madrid de Las Mercedes.

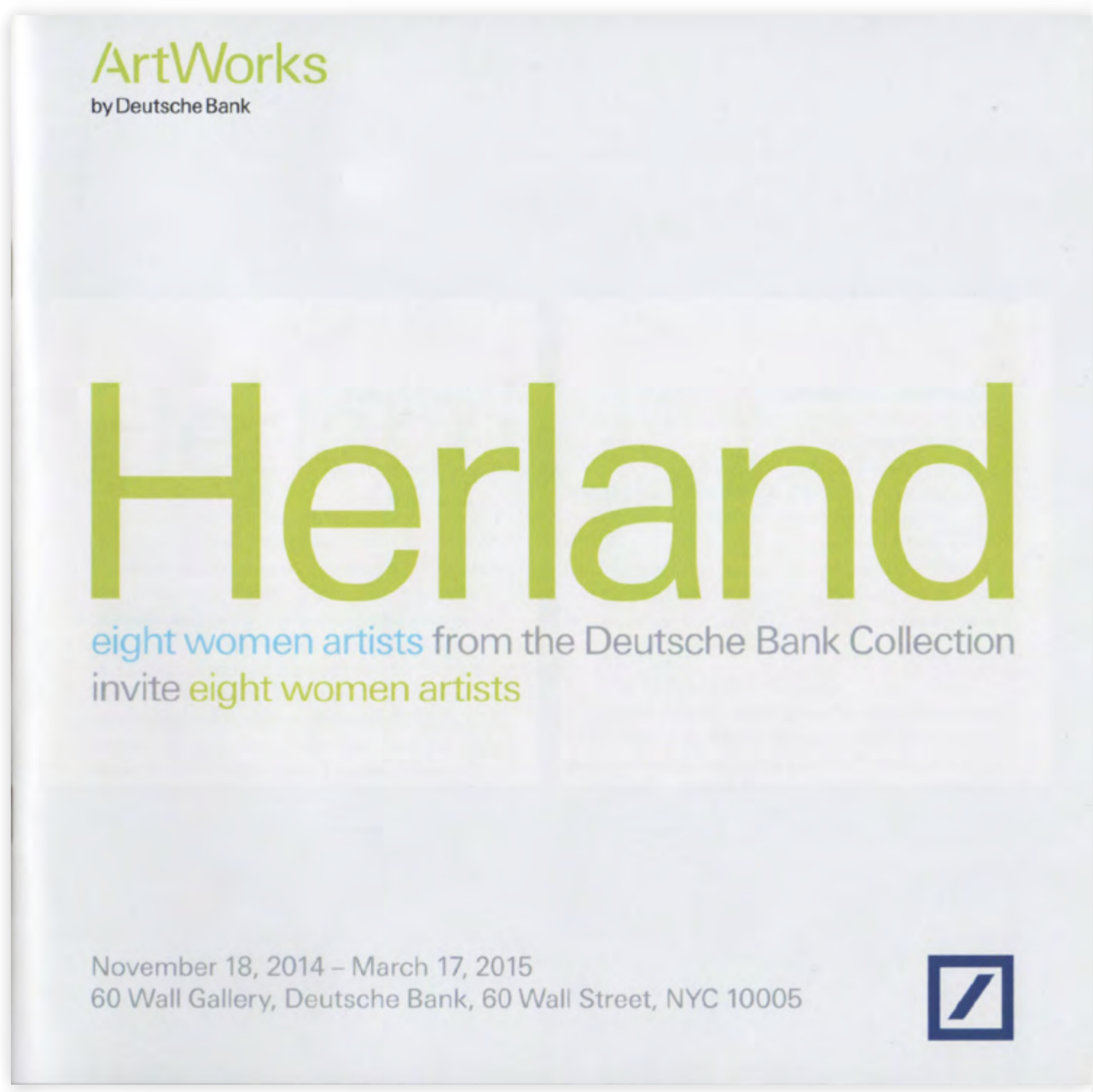


#### NUEVAS GEOGRAFÍAS

La artista chileno-venezolana Soledad Salamé abre desde hoy una ventana a su trabajo. Se trata de una propuesta que reflexiona sobre la naturaleza y la ecología a través de la representación del agua como un recurso cada vez más frágil y en peligro. Galería Durban-Segnini, en la calle Madrid de Las Mercedes.

# ArtWorks by Deutsche Bank

Herland catalog  
 November, 2014  
 New York City



<b>Deutsche Bank Collection</b>		<b>Selected Artists</b>	
Barbara Astman	4	Sandra Messaros	5
María Magdalena Campos-Pons	6	Carris Mao Woerns	7
Cao Fei	8	Siu Ke Lan	9
Kil Hardy	10	Elisabeth Subrin	11
Wangechi Mutu	12	Saya Woodfolk	13
Judy Pfaff	14	Katie Farris	15
Fanny Sartin	16	Soledad Salomé	17
Miya Yanagi	18	Miyako Ishiuchi	19

<b>Fanny Sartin</b>		<b>Soledad Salomé</b>	
Born 1958 in Bogotá, Colombia. Lives in New York, NY.		Born 1954 in Santiago, Chile. Lives in Baltimore, Maryland. Director of Saf Five Workshop Studios, Baltimore.	
1982-84	Graduate studies in printmaking and art history, University of Illinois, Urbana. 1985-86 Degree in Fine Arts, University of the Andes, Bogotá, Colombia.	1979	M.A. Graphic Arts Institute for Graphic Instruction, COBAC Caracas, Venezuela.
<b>Selected Exhibitions:</b>		1970	Certificate Making Paper by Hand, COGSA, COMAC, Caracas.
2011	Fanny Sartin, Federico Silva Gallery, New York (solo). <i>Impulsos V: An Exhibition of Color, Unconquered Cultural Center, Bogotá, Colombia.</i>	1972	B.A. Santiago College, Chile.
<b>Selected Exhibitions:</b>		<b>Selected Exhibitions:</b>	
2010	Art in Embassies Program, American Embassy, San Salvador, El Salvador.	2014	COA: Forty Years of Contemporary Sound Art, Arlington Arts Center, VA.
2010	Disciplin in Painting and Sculpture with Fabrice Fardet (Venezuela), Durbin Segura Gallery, Miami, FL; catalogue, essay by Carlos M. Lora (solo).	2012	Looking Back... Looking Forward: Gray Contemporary, Baltimore, MD and The Fryx Center, Philadelphia, PA (solo).
2007	Fanny Sartin, <i>La Straniera Cronaca</i> , installed into LaLuz Americas, Rome, Italy; essay by Felix Anger (solo).	2011	Coal Studies II, Airport, Lincoln Center, NY; Environmental Museum at Jardim Botânico de Rio de Janeiro.
2006	Proyecto 42, Museo de Arte Contemporáneo, Bogotá, Colombia.	2011	New Prints 2011, Autumn, International Print Center NY, Manhattan, NY.
2005	For Christmas! Situations of Fanny Sartin, 25th 2004, Colombian Embassy, Washington, DC, essay by Felix Anger (solo).	2010	Caracas, Art Museum of the Americas, Organization of American States, Washington, DC.
2004	Latin American Art: Contexts and Accomplish, Secondary Center for Visual Arts, University of East Anglia, Norwich, England.	2010	Baltimore: Atmospheres and Sounds, Gray Contemporary, Baltimore, MD (solo).
1972	National Institute of Culture and Fine Arts, Caracas, Venezuela (solo).	2009	Summer Contemporary Latin American Art, Noyes Museum of Art, Danversville, NJ.
1967	Museum of Fine Arts, Caracas, Venezuela, catalogue, essay by German Rabasa.	2008	Mapping Memory and Motion in Contemporary Art, Museum of Art, Karlsruhe, New York.
		2008	Where Do You Live? Contemporary Museum, Baltimore, Maryland (solo).
		2008	AAX Show: Contemporary Museum, Baltimore, MD, traveling show.
		2000	Artforum Interamericano de Video Arts, Centro Cultural del BAO, Washington, DC.
		2006	Mixing Toronto y Beyond (solo), Te Papa Museum, Wellington, New Zealand.
		2003	Acadé Vives, Museo de Bellas Artes, Santiago, Chile (solo).
		2003	The Big Picture II: The Contemporary Museum, Baltimore, MD.

# Looking Back... Looking Forward...

June , 2017  
Catalog and press release  
by Goya Contemporary



# Corridor

Press Release and reviews



## SOLEDAD SALAMÉ

**Corridor Distortions (2011)** reveals Soledad Salamé's focus on environmental issues and experimental combination of technology with printmaking by engaging with topical subject matter.

In her earlier multi-media installation, *When Do We Live, When Do We Die?* (2009), Salamé investigated the effects of global warming and rising ocean levels on the Chesapeake Bay. *Corridor Distortions* focuses on the latest and most serious disaster in the Gulf Coast: the BP Deepwater Horizon oil well blowout in April 2010. Since then, Salamé and her husband photographer Michael Flores set out for the region, intent on seeing and documenting the damage to the coast.

The resulting photographs, from the Venice and Grand Isle areas of Louisiana, are transformed in a grid of floating reflections. Read in registers from top to bottom, they reveal a strange, water-filled landscape. Curved and shimmering with evidence of the falling and of industries, the series vertical frames of images and lines plunges into the oppressive depths of oil storage containers and umbrellas. This progression reveals the artist's thinking process about nature and industry: "all fighting for a space." A soundtrack commissioned by the artist enhances the foreboding mood. Composer Brian Sacawa's discordant sound comprises sounds: computers, generators, machines and wind sounds to echo the contrast between the transient, greasy landscape, the active cleanup beach and the visually chaotic oil machinery.

This series represents Salamé's second experimental use of a facsimile machine to transmit and fragment digital data. The 2009 exhibit *Eye*, presented by the Contemporary Museum in Baltimore, used artists to submit words that could be seen by her. Salamé's chosen images became fractured as they were sent through busy lines. In this case, her digital photographs of the Gulf Coast are deftly manipulated through the same process. The resulting collated images are then carefully layered by multiple silhouettes, in opaque white. Each image achieves further depth through precise incisions in the white, revealing a shimmering silver layer reminiscent of light on oil on water. Complemented with *Distortions*, a companion at the Walters Art Museum in Baltimore, led Salamé to the discovery of "interference" patterns, a type of subtly shaded iridescent color. When the shades of pearl, blue and green are packed on top of the translucent white an evanescent surface effect is created. Linking associations with barcodes and DNA coding, Salamé draws parallels between representational systems of the technological and natural worlds. [View Source](#)

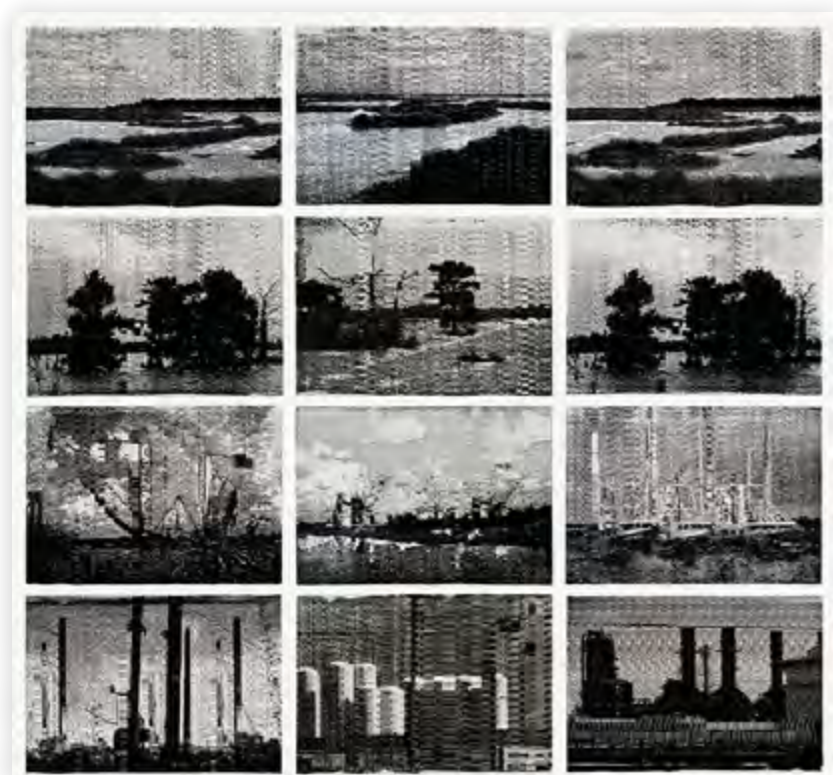


**ARTS**  
**Corridor Distortions (2011)** [View Source](#)  
distortions - digital with interference patterns, used  
JULY 4 11:00 Curators of the art, Michael Flores and Soledad Salamé  
Contemporary Museum in Baltimore



German printmaker Christiane Baumgartner provides an apt comparison, as she also translates her own photos and video stills of the urban or industrial landscape through several levels of distortion before transferring them into woodcuts. Both use new technology in combination with traditional printmaking media as a means of creating a sense of fragmentation and visual static.

The *Corridor Distortions* series continues Salamé's deep concern for the environment with her mastery of graphic art. Adding the component of sound in this work contributes to the dark atmosphere of the print, assuring that this latest Gulf disaster won't fade too quickly from our attention. [View Source](#)




**CORRIDOR**  
A TALE OF TWO CITIES  
Curated by Ineke Hofmann and Laura Rudder

March 24 to May 22, 2011



Walters Art Museum  
106 North E. Baltimore Street  
Baltimore, MD 21202  
410.516.8420  
[www.waltersartmuseum.org](http://www.waltersartmuseum.org)

16  
a2

# OnExhibit

ON GOINGOUTGUIDE.COM/MUSEUMS  
See images of work by each of the 12 artists featured in "Corridor."

## Moving art along the 'Corridor'

BY MICHAEL O'SULLIVAN

There are no rock stars in "Corridor." The exhibition at the Art Museum of the Americas doesn't scream to be seen.

But the 12-artist show — taking up both floors of the little-known and under-visited Spanish Colonial mansion-turned-art space just one block south of the Corcoran Gallery of Art — is deserving of a listen for its quiet revelations.

As it has done several times now, the Art Museum of the Americas departs from its traditional mission of showcasing the art of Latin America with this all-local show, whose title alludes to the term commonly used to describe the area along I-95 between Washington and Baltimore. It wasn't conceived this way, but "Corridor" is a show about traveling, in more ways than one.

On the most literal level, it's a way of introducing some Baltimore artists to a D.C. audience. Six of the 12 are from Charm City, the other six from Washington. A couple of the Baltimoreans are household names there: Joyce J. Scott, who's known for her beaded sculptures, and John Ruppert, whose signature works are made from chain-link fencing. They're not so prominent here, and "Corridor" is a good opportunity to rectify that.

Of the Washington contingent, Brandon Morse probably comes closest to being our local rock star. The video artist, who shows at the white-hot Conner Contemporary art gallery, contributes one of his trademark digital animations, generated by homemade software. Called "Mariana," and evok-



BERNHARD HILDEBRANDT  
Images from the "L3" series, by Bernhard Hildebrandt, are part of the exhibition "Corridor" at the Art Museum of the Americas.

ing both the inside of a blood vessel and some strange and troubling geological eruption, the lush, wall-filling projection is a standout.

It's in the same room as Jeff Spaulding's "Raft," a pile of all-black trash that — as meticulously assembled by the Washington artist — has the majesty of a bronze monument to garbage. Spaulding's work also calls to mind the famous shipwreck painting "The Raft of the Medusa," by Theodore Gericault. Set adrift in an imaginary sea, "Raft" contains an implicit critique of our castoff-crazy culture.

Other notable artists include Sofia Silva.

You'll find the Baltimore photographer's gorgeously bleak — and empty — urban landscapes hanging near Susana Raab's work. The contrast could not be more stark. Raab, from Washington, shoots the teeming beach culture of coastal Peru.

But the best juxtaposition, well handled by curators Laura Roulet and Irene Hofmann, is between the work of Washingtonian Phil Nesmith and Baltimore's Bernhard Hildebrandt, whose pictures hang in the same gallery. Here, the traveling is a kind of time travel.

Both artists are photographers, but neither uses a camera. Instead, Nesmith makes photograms — images created by placing objects (in this case insects) directly on photographic paper, in the manner of the great Man Ray, and exposing it to light. Nesmith's pictures hang opposite those of Hildebrandt, who prints images taken from a TSA body-scanner — a high-tech kind of photogram — in a way that imitates the early photographic work of Eadweard Muybridge. There's also a sly commentary on our eroding sense of privacy.

One of the things art does is take us somewhere we couldn't (or wouldn't) otherwise go. At its best, "Corridor" connects us not just with new places, but with new ideas.

**CORRIDOR**  
Through June 26 at the Art Museum of the Americas, 201 18th St. NW (Metro: Farragut West), 202-458-6016. [www.museum.oas.org](http://www.museum.oas.org).  
Hours: Open Tuesday-Sunday 10 a.m. to 5 p.m.  
Admission: Free.



SOLEDAD SALAME, MICHEL KORIYA, GOYA CONTEMPORARY

Baltimore artist Soledad Salame's "Gulf Distortions" is a series of photos shot in Louisiana after the Deepwater Horizon oil spill. The images were then faxed and silkscreened on Mylar.

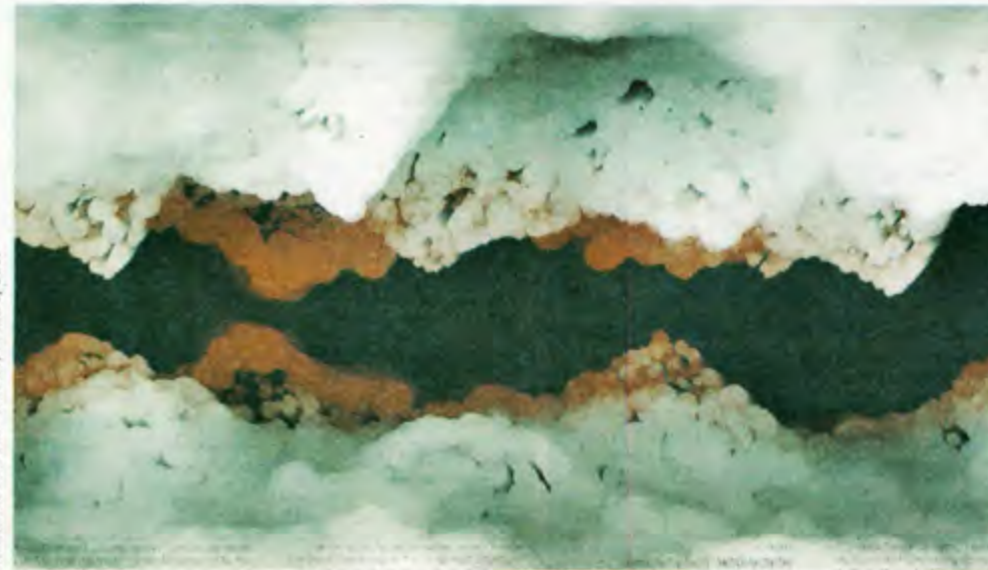
### THE STORY BEHIND THE WORK

Soledad Salame's contribution to "Corridor" is a suite of 12 photographs silkscreened on Mylar. Called "Gulf Distortions," they're images the Baltimore artist shot in the Venice and Grand Isle areas of Louisiana after the Deepwater Horizon blowout. They have a funny look, as though they're being viewed on a staticky old TV.

The degradation of the images — which echoes that of the environment they depict — comes from the artist faxing the photographs to herself, which ends up pixelating the content. The shimmer comes not from the Mylar but from something called "interference pigment," a high-tech ink that lends the surface a pearlescent luster.

They shimmer prettily, like an oil slick, even as they seem to fall apart.

—Michael O'Sullivan



THE WASHINGTON POST • FRIDAY, APRIL 1, 2011

"Mariana" is a digital animation by Brandon Morse, one of the D.C. artists in the "Corridor" exhibit.

BRANDON MORSE, CONNER CONTEMPORARY ART



THE BALTIMORE SUN

### Salame at Goya

Amber River, the centerpiece of painter Soledad Salame's ambitious exhibition at Goya Contemporary, depicts a section of the Amazon River near Angel Falls in the Venezuelan rain forest, where the waters are inexorably creeping higher each year, threatening communities along its banks.

The motif of rising water recurs throughout this show, whose mixed-media landscape paintings, prints and drawings all refer in one way or another to the long-term consequences of global warming and, by inference, to the fragility of an ecosystem threatened by unchecked emissions of greenhouse gases.

Salame bases many of her compositions on aerial maps and satellite photographs, as if to emphasize the global nature of the environmental challenge that now confronts humanity.

But if that's all there were, the artist could get her message across just as well in a poster or political tract. Salame's art has always been based not just on a clear moral idea but also on a surpassingly beautiful vision of the natural world's monumental grandeur, which reduces our private human concerns to insignificance.

She is a great postmodern romantic whose passionate engagement with art is inextricably linked to a practical concern for preserving an environment in which life is both possible and worth living.

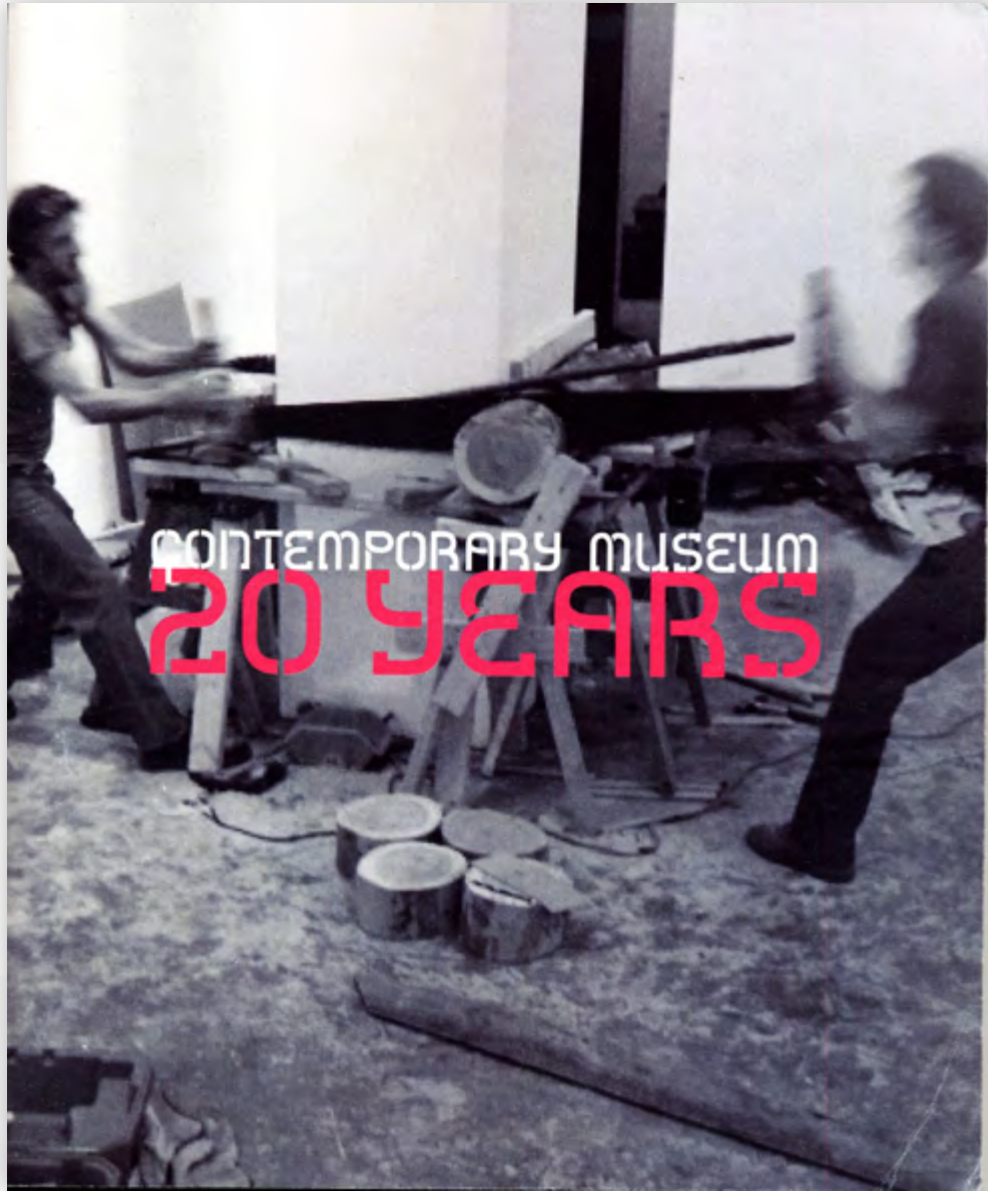
The Earth is reshaping itself under our feet, partly as a result of human activity, yet we seem as oblivious to the devastating changes in store for our species as we are to the collective responsibility we share for wise stewardship of the planet. Salame's art is both a celebration of nature's wild beauty and a call to action on its behalf.

A companion show of photographs by Evelyn Hofer in the rear gallery presents empathetic images of people and places in 1960s-era Washington.

Soledad Salame and Evelyn Hofer run through Jan. 26 at Goya Contemporary, 3000 Chestnut Ave., Suite 214. Call 410-366-2001 or go to [goyacontemporary.com](http://goyacontemporary.com).

# Contemporary Museum 20 Years

Featured in the museum's catalog  
where?



**SOLEDAD SALAMÉ:**  
**Where Do You Live?**  
March 26-May 10, 2009

**Curator:** Irene Hofmann, Executive Director, Contemporary Museum  
**Site:** Contemporary Museum

Known for evocative works that reflect a passion for the earth's natural resources, Chilean-born, Baltimore-based artist Soledad Salamé created a dramatic 16-foot-long map of the Maryland coastline for this solo exhibition. Using a composite image from the virtual mapping program Google Earth, Salamé layered her map with elements from her extensive research on the population, pollution, and water levels along the nearly 4,000 miles of Maryland's coast.



## Press Release

March 4, 2009

Contemporary Museum

### contemporarymuseum

FOR IMMEDIATE RELEASE

March 4, 2009

**The Reverse Ark: In the Wake Explores Baltimore's Industrial and Environmental History**

*Contemporary becomes forum for learning and artistic production beginning March 26*

**Soledad Salamé: Where Do You Live?** March 26 – May 10, 2009

Contemporary Museum  
100 West Centre Street  
Baltimore, MD 21201

The Contemporary Museum will be transformed into an evolving laboratory when the Future Farmers art collective creates *The Reverse Ark: In the Wake*, opening March 26, 2009, announced executive director Irene Hofmann. The exhibition will explore the social, historical, and environmental history of Baltimore's mills and textile industry through installations and experiences created throughout the run of the show. *The Reverse Ark* will remain open through August 22, 2009.

The Contemporary will engage the community by inviting organizations and individuals to host public programming, meetings, lectures, and activities related to the environmental themes of the exhibition. Groups are encouraged to host events in the museum throughout the duration of the show and can call Johanneris Rivera-Rodriguez at 410-783-5720 for further information.

Concurrent with *The Reverse Ark*, the museum will present two solo projects by environmentally-engaged Baltimore artists Soledad Salamé and Hugh Pocock.

Chilean-born, Baltimore-based Salamé will unveil her latest project *Where Do You Live?*, a 16-foot-long, eight-foot-high map illustrating environmental influences on the Maryland coastline.

Salamé is known for evocative works that reflect her passion for the earth's natural resources. In her paintings, prints, photographs, and large-scale installations, Salamé channels the energy and beauty of water, plant, and animal life to create images that speak of global forces on both a micro and macro level. In her recent works, Salamé has turned her attention to researching and exploring and effects that pollution and global warming have on our rivers, lakes, and oceans and what the future coastline may look like if global warming is not addressed in our lifetime.

*Where Do You Live?* is a dramatic 16-foot-long map of Maryland and its coastline. Created using a composite of hundreds of images from Google Earth, Salamé's map is layered with elements of her extensive research on the population, pollution, and increasing water levels along the nearly 4,000 miles of Maryland's coast. Salamé's abstracted image of the landscape, coastline, and cities of Maryland offers a sobering view of the effects of pollution, a warming planet, and rising waters.

Artist Hugh Pocock will observe the energy produced by the human body from food with sculpture, installation, and video. Approaching the subject as both scientist and artist, Pocock will

determine the weight differential between the inputs and outputs of his body to explore the Earth's natural resources, and man's relationship to the production and consumption of energy.

The Contemporary Museum's 2008-2009 exhibition season is supported in part by the Maryland State Arts Council. *Where Do You Live?* is supported in part by a grant from the William G. Baker, Jr. Memorial Fund.

The Contemporary Museum is located at 100 West Centre Street, in Baltimore's Mt. Vernon Cultural District. Museum hours are noon to 5 p.m. Wednesday through Sunday. For more information on the exhibition and the Contemporary, visit [www.contemporary.org](http://www.contemporary.org).

**About the Contemporary Museum**

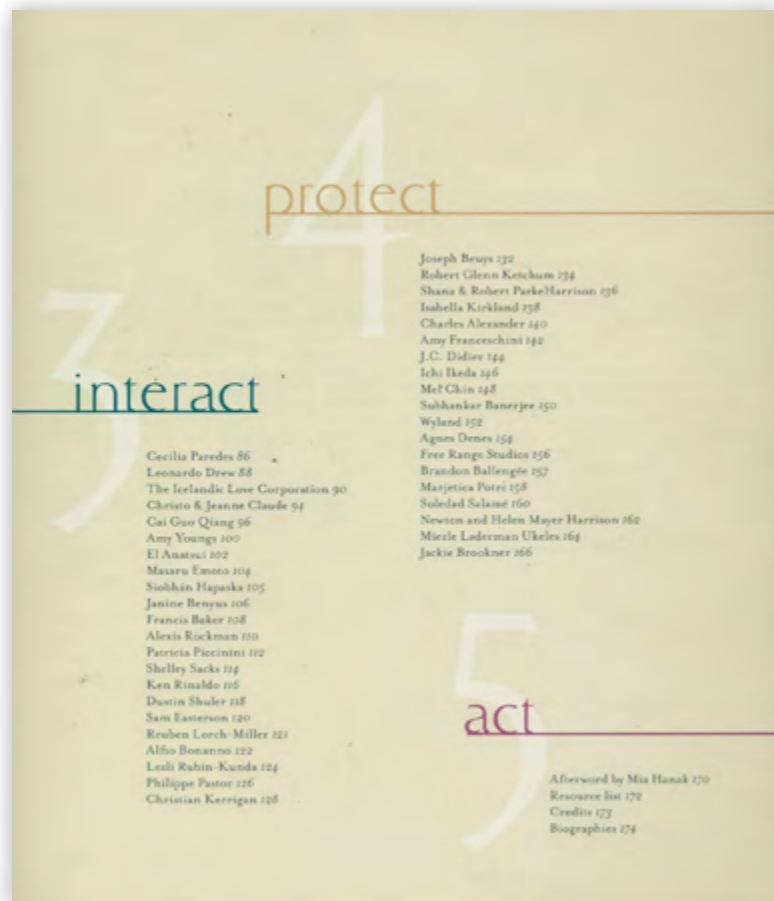
The Contemporary Museum promotes the art and culture of our time by producing and presenting new works, new thinking, and new practices that are immediately relevant. The Contemporary has earned international acclaim for its thought-provoking exhibitions, innovative programming, and unique collaborations with artists, curators, critics, and members of the community.

- ### -

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# Aguas Vivas

Catalog by Museo Nacional de Bellas Artes  
Santiago, Chile

## Aguas Vivas Soledad Salamé



Museo Nacional de Bellas Artes, Santiago, Chile

## Aguas Vivas Soledad Salamé

Museo Nacional de Bellas Artes, Santiago, Chile  
September 12 - November 5, 2005

Museo Histórico y Arqueológico (GGV) de La Serena,  
Chile  
December - January 2007

Pinacoteca, Universidad de Concepción, Chile  
March - April 2007

Soledad Salamé, Chilean artist living in the United States, is presenting a new exhibition in our museum. A few years back, her works occupied the immense space of the entire central hall with an installation covered in vegetation and images drawn from the natural world, images directly related to the conservation and protection of wildlife, the womb on which the human species depends for survival.

Harmonic equilibrium between nature and humanity has been, and continues to be, a constant preoccupation of Soledad's, and a consistent motivation of her investigations. The exploration of technological resources to reproduce her images, in consonance with new digital technologies that are being appropriated by the visual arts, also motivates her work.

The exhibition she now presents is focused on one of the primordial elements of nature: water. The title of her show could not be more evocative: "LIVING WATERS." Under her attentive gaze, and with the support of photographic imagery, her expeditions to such diverse liquid forms as waterfalls and rapids continue the point of departure for her investigations.

A billion people on our planet do not have regular access to drinkable water, with no solution in sight to resolve the problem. Of greater concern is global warming, which is not a promising augury for our future. It is more important than ever that we become aware of the problems we face and the necessity of caring for our water resources. This exhibition by Soledad could not be more opportune.

Miriam Irujo  
Directora, Museo Nacional de Bellas Artes

Soledad Salamé, artista chilena residente en Estados Unidos, realiza una nueva exposición en nuestro museo. Hace algunos años ocupó la totalidad del gran espacio del hall central, con una instalación en altura cubierta de vegetación y con imágenes asociadas al estado natural, en directa relación con la conservación y protección de la vida silvestre como matriz para la subsistencia de la especie humana.

El armónico equilibrio entre la naturaleza y el ser humano ha sido y es una preocupación constante de Soledad y motivo permanente de sus investigaciones. También la exploración de recursos técnicos para reproducir sus imágenes, en consonancia con los aportes que las nuevas tecnologías digitales están entregando a las artes visuales.

La exposición que hoy presenta está enfocada a uno de los elementos primordiales de la naturaleza: el agua. El título de la muestra no puede ser más sugerente: "AGUAS VIVAS". Sus expediciones a diversas fuentes líquidas como cascadas y rápidos bajo su atenta mirada y su correlación la imagen fotográfica, continúan el punto de partida de sus investigaciones.

En nuestro planeta hay 1.400 millones de personas que no tienen regularmente agua potable, y no se vislumbra solución para ellas. Más aún, el calentamiento de la Tierra no augura un futuro prometedor. Con mayor razón, para romper conciencia del problema que nososion y de la necesidad de cuidar las fuentes hídricas. Esta exposición de Soledad no puede ser más oportuna.

Miriam Irujo  
Directora, Museo Nacional de Bellas Artes

# En el Laberinto de la Soledad installation

Catalog by Museo Nacional de Bellas Artes  
Santiago, Chile

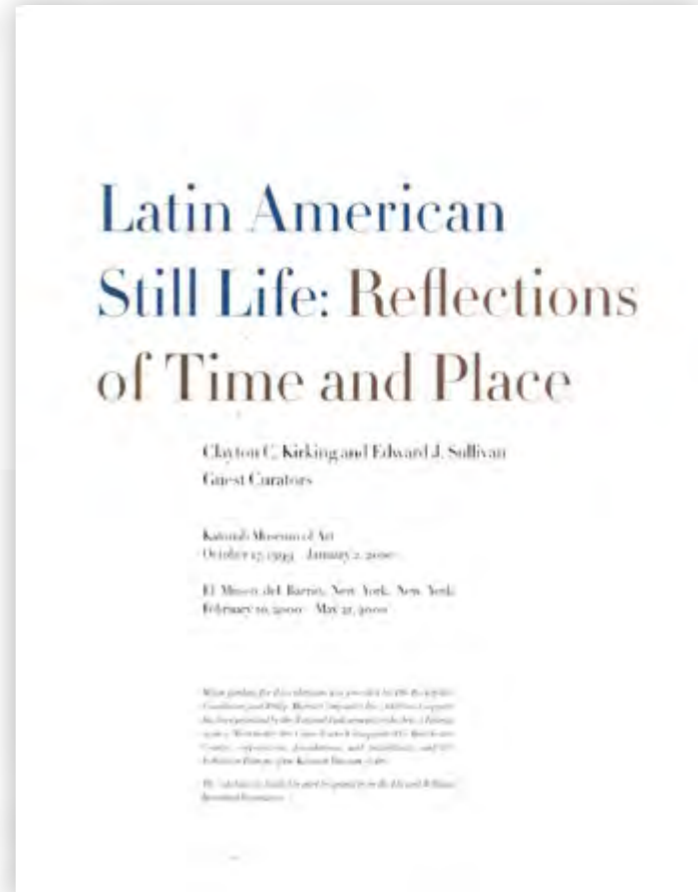
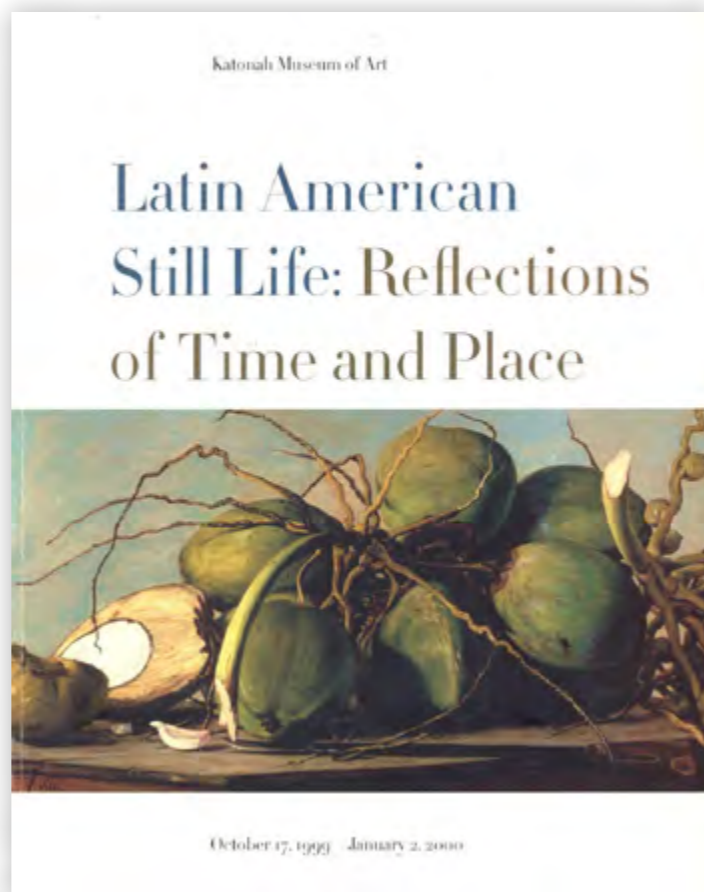


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# Katonah Museum of Art

Latin American Still Life:  
Reflections of Time and Place  
October 17, 1999



The Latin American Still Life in a Contemporary Context

Clayton C. Kirking

Up to this point, this essay has dealt with artists working primarily in the traditional format of painting and sculpture. In all Latin American countries, however, many artists of the later part of this century — particularly the last ten years — have been working with an ever-increasing number of media, materials, and formats. The current exhibition brings together painting, sculpture, photography, installation, and assemblage. Selected Salcedo's *Shores of Nature* is perhaps the most complex of these less traditional formats. This piece assembles and joins whole — vintage silver display drawers, preserved insects, and original paintings. Combined together with plastic resin, the resulting product is a careful and deep look into our fragile relationship to the environment.

Much of Salcedo's work has concerned itself with the environment, problems of pollution, and the perpetuation in the last twentieth century of the destructive forces set into motion by the industrial revolution. *Shores of Nature* eloquently articulates the artist's thoughts on the tenuous relationship between man and his polluted nature. Deeply moved by the rapid extermination of the rain forests of Venezuela and Brazil, Salcedo has in the past treated topics as Storms of Life and as icons symbolizing the health of the planet. Her search for materials which would permit her to delve further into this preoccupation led her first to consider mercury; that is, using the element of mercury to crystallize the destruction of the delicate balance in nature. Mercury is an essential element in the recovery of gold from the ore of the *Quinto River* in Venezuela. The residues of this process are poisonous to the scale and soil of the region. Devising, however, that the toxic properties of mercury were not threatening, she ultimately chose upon the idea of using a resin to simulate amber. Amber, the fossilized resin of non-forest trees which millions of years ago preserved its own kind of still life, gave her the inspiration she required. Aspiring, preserved, colorless, and colorless insects, she encouraged suspended suspended art in three dimensions. Her two original pieces have the backgrounds which provide environments for time to this are captured in the amber-like resin. These small, still world scenes are metaphors for man and the planet itself. Will time continue to move forward, the top slipping from a precarious cone, slowly melting and ultimately destroying everything it touches? The pieces of Selected Salcedo's art like the rest of traditional still life paintings, in her ability to make us look more closely at our subject and appreciate the intricate details.



# Latin American Art in the 20th Century

Featured in the introduction

Edward J. Sullivan



political problems are both huge and inescapable, the artist's sense of responsibility toward society needs no justification.<sup>7</sup> Indeed, many of the artists included in this volume derive their imagery from, and comment upon, political situations.

The gradual politicization of art in Latin America as the twentieth century progressed is an issue dealt with by virtually all of the authors of these essays, in one form or another. Enrique García-Gutiérrez, for example, places particular emphasis on this aspect of the art of Puerto Rico. He deals specifically with those Puerto Rican artists living and working on the island. There are, in addition, highly important figures whose careers have developed in such United States urban centres as New York. Juan Sánchez (b. 1954) consistently deals with the subject of the socio-political identity of Puerto Rico in his paintings (which often include collage and photography). Symbols drawn from the iconography of the long-ago massacred Taino peoples of the Caribbean underscore the poignant meanings of his statements regarding the United States imperialism on the island (fig. 2). The subject of exile is certainly one of the quintessential themes in

politically committed Latin American art. Cuban artists, both those living on the island as well as those who have formed part of the diaspora (eloquently described in Gerardo Mosquera's essay) have, understandably, made this subject one of their favoured motifs. Ernesto Pujol (b. 1957) left Cuba at the age of four. He lived with his family first in Puerto Rico and now resides in New York. His 1995 installation at the Casa de las Américas in Havana represented the only exhibition, apart from one of the work of Ana Mendieta in the early 1980s, organized in Cuba of the art of a Cuban-American (fig. 3). Pujol dealt with themes relating to political exile and personal displacement in these works, touching as well on the subject of homosexuality. The politics of homosexuality and particularly the effects of AIDS are central to the subtly lyrical art of Juan González (1942–93), referred to by Mosquera in his discussion of some of the principal figures in the Cuban-American artistic community (fig. 5).

Some of the most critical issues in Latin American politics revolve around questions of ecology. Many artists have dealt, for example, with the wholesale destruction of the rainforests,

particularly those of the Amazon region. The Chilean installation artist Soledad Salame (b. 1954) has confronted the need for a global consciousness regarding the preservation of our natural resources. This has led to the creation of what she terms her 'living paintings', which combine architectural forms with plant life, incorporating nature and its processes (fig. 4). Laura Anderson Barbata (b. 1958) of Mexico has, over the course of the last several years, lived and worked among the Yanomami and other indigenous groups in the Venezuelan Amazon. She has carried out projects with them to record their fast-disappearing myths and legends. Her own abstract compositions (fig. 6) often contain intimations of the untamed nature of the landscape in which she works.

In any discussion of the culture of Latin America the question of diversity must be stressed. Each region has witnessed distinct patterns of development and a wide variety of elements has gone into the cultural fabric of individual places. The African heritage of the island nations of the Caribbean, the eastern coast of Mexico, Central America, Colombia, Venezuela and Brazil is of enormous importance to a

# Latin American Women Artists

1915 - 1995

Baltimore



Soledad Salamé

(Chile, b. Santiago, 1954)

El trabajo de Soledad Salamé cruza una variedad de medios tales como la pintura, la escultura, juegos de diseño y arte de instalación. Su visión artística incorpora la naturaleza y sus procesos, preocupación por el medio ambiente y la necesidad de concientización global lo que la lleva a lo que ella se refiere como trabajo "bi-dimensional." Salamé escribió acerca de su instalación para esta exposición, "Estoy profundamente consciente del beneficio de la naturaleza para la humanidad. Esto evoca un deseo de crear pinturas vivas y crear paisajes con arquitecturas que son abstractas y figurativas." Soledad Salamé recibió su diploma en Ciencias y Humanidades de la Universidad de Santiago en 1972. Sus estudios continuaron con diseño industrial y gráfico en el Tecnológico Sucre, y en el Instituto de Diseño en la Fundación Nesman, en Caracas, Venezuela. Recibió una maestría en Artes Gráficas del Instituto para Instrucción Gráfica CONAC, en Caracas y también estudió la fabricación del papel. Salamé ha enseñado en Caracas y en los Estados Unidos. Creó el diseño del escenario para la producción de Carmen de la Ópera de Baltimore en 1990. Su trabajo ha sido incluido en exposiciones colectivas en la Galería Nacional en Caracas, en el Museo de Arte Hispánico Contemporáneo en la Ciudad de Nueva York, en el Hussonic Museum of Art, Bridgeport, Connecticut, y en varias exposiciones en el Museo de las Américas en Washington, D.C., incluyendo Terre-Terre Canadá/América Latina a fines de 1992. Soledad Salamé vive en Baltimore.

Soledad Salamé's work crosses a variety of media including painting, sculpture, set design and installation art. Her artistic vision incorporates nature and its processes, concern for the environment and a need for global consciousness which leads her to what she refers to as "bi-dimensional work." Salamé wrote about her installation for this exhibition: "I am acutely aware of nature's benefit to mankind. This evokes a desire to create living paintings and to create landscapes with architecture which are both abstract and figurative." Soledad Salamé received a B.A. in Science and Humanities from Santiago College in 1972. Her studies continued with industrial and graphic design at Tecnológico Sucre, and at the Design Institute at the Neyman Foundation, in Caracas, Venezuela. She received an M.A. in Graphic Arts from the Institute for Graphic Instruction, CONAC, in Caracas, and she also studied papermaking. Salamé has taught in both Caracas and the United States. She created the set design for the Baltimore Opera's production of Carmen in 1990. Her work has been included in group exhibitions at the National Gallery in Caracas; at the Museum of Contemporary Hispanic Art in New York City; at the Hussonic Museum of Art, Bridgeport, Connecticut; and in several exhibitions at the Museum of the Americas in Washington, D.C., including Terre-Terre, Canada/Latin America in 1992. Soledad Salamé lives in Baltimore.



Side view of Garden of the Sacred Light, 1994.  
Courtesy Cooper Gallery, Baltimore.  
(ext. 30c)

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