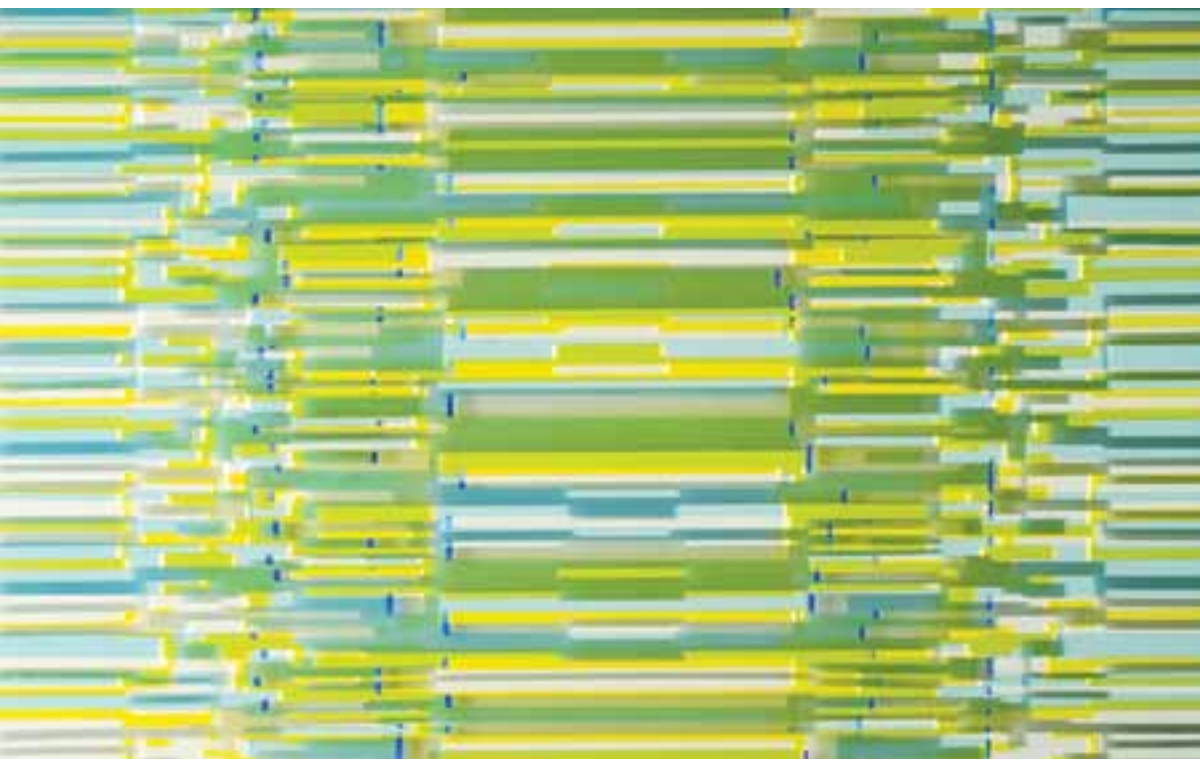


# LOOKING BACK... LOOKING FORWARD...

SOLEDAD SALAMÉ  
JUN 20 – AUG 13, 2013

Part of the ARTSCAPE EXHIBITION NetWork

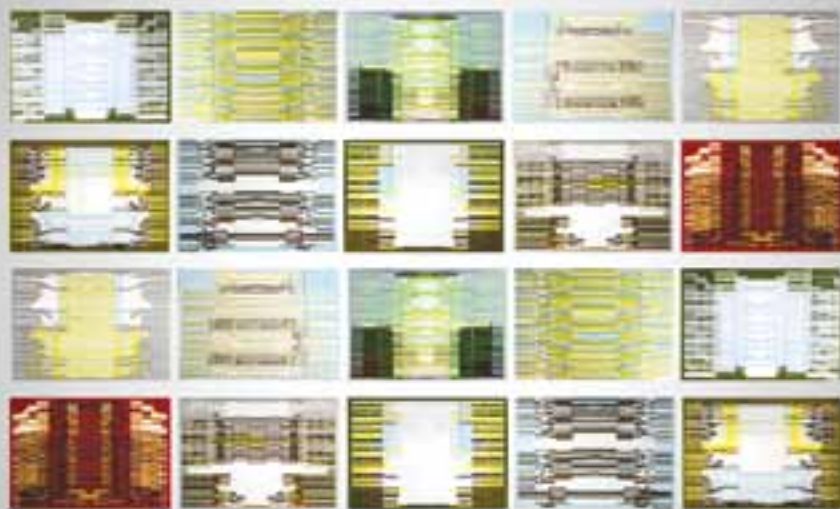


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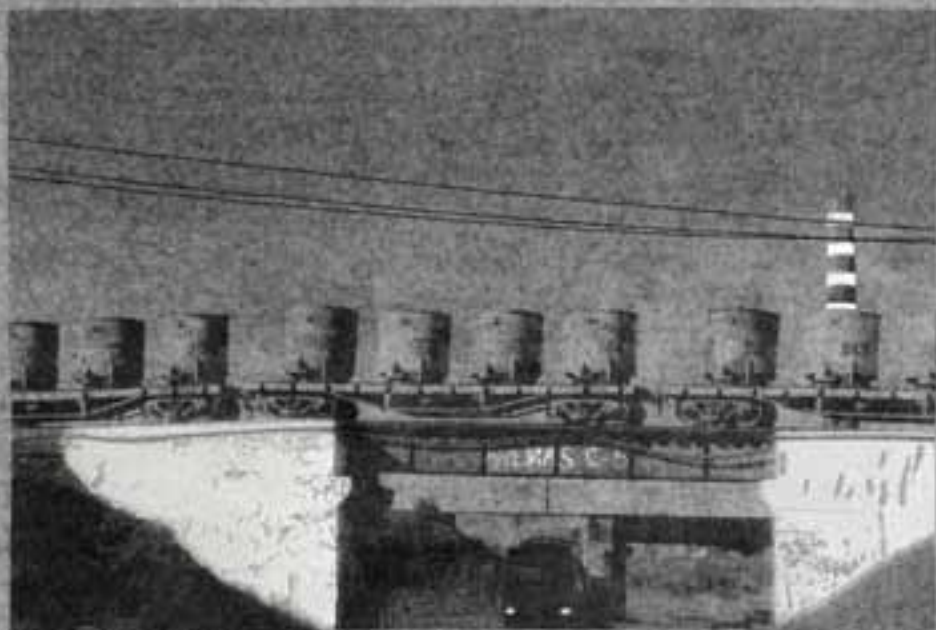
Companion exhibition at:  
The Print Center of Philadelphia  
June 6 – July 27, 2013











**1. Barcodes: Merging Identity and Technology**

**2012**

mixed media interactive installation with variable scale, laser cut plexiglas, and vinyl

10' × 12' × 16'

by Soledad Salamé in collaboration with:

Joyce J Scott, Pablo Cano, Gabriela Morawetz, Fanny Sanin, and Michel Varisco

with assistance from:

Michael Koryta, Photography;

Amy Raehse, Curator;

Mitchell Snow, interviewer / writer;

Anna Holcomb, Studio Assistant;

and the Art Miami curatorial team

*detail cover*

**2. Territories Series: Salt Lake, Utah**

**2013**

printing, laser cutting, embossing, and sewing on 600 gram Fabriano paper

24" × 16"

*edition of 3*

**3. Gehry**

**2013**

print on industrial felt with embroidery

26" × 20"

*edition of 7*

**4. Brooklyn Bridge**

**2013**

print on industrial felt with embroidery

20" × 26"

*edition of 7*

**5. Chile Tanks**

**2013**

print on industrial felt with embroidery

20" × 28"

*edition of 7*

**Credits:**

Jessica Childress, Randi Reiss McCormack

*Assistants*

Michael Koryta

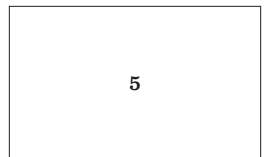
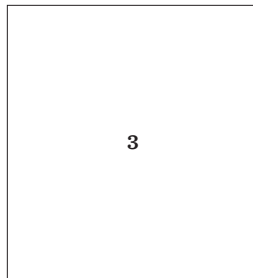
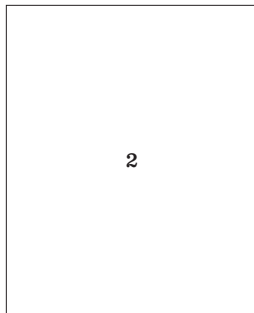
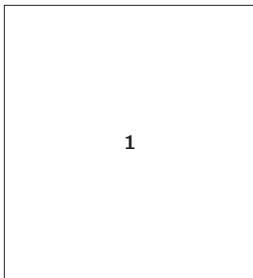
*Photographer*

Helen C. Frederick

*Contributor*

Amy Eva Raehse

*Goya Contemporary, Gallery Director and Curator*



## Creating Timely Images of Contradictions: The Works of Soledad Salamé / Helen C. Frederick

Soledad Salamé's recent work focuses on identifying specific contemporary icons that interact with, or make reference to, artifacts from the past. Her urge towards showing us these icons, by way of topographical and multi-unit imagery, is driven by a deep interest in societal affects on both our rural and urban environments. Salamé's pressing question seems to be, "what will we leave behind?"

The artist visually investigates her query by means of imagery that documents the passage of time from the industrial revolution on into our current century. Through Salamé's artistic manipulation, the artist infuses these images with new or altered meanings.

During the year 2010, Salamé began to photograph various buildings and industrial areas within the city of Baltimore. Focusing on abandoned machinery as visual representations of the city's manufacturing past, the images epitomize Baltimore's unique architecture, and emphasize the verticality found in bridges such as the Howard Street Bridge located at 32nd street. Salamé responds to the wonders of her city, pointing out diverse states of deterioration, and challenges the viewer's comprehension of the speed by which a landscape may be negatively transformed.

*Salamé's Barcodes: Merging Identity and Technology*, 2012, was constructed from a series of barcodes that evolved from her earlier industrial prints titled *Gulf Distortions* (authored in 2011). Transformed into an interactive installation by way of video interviews with myriad international and national artists, the new construction – ten colorful laser cut Plexiglas pieces each measuring 16 × 24 inches – includes a rhythmic geometric QR coded floor configuration, which distinguishes patterns of mobility, fluidity, and directional mapping. The flawless, die-cut Plexiglas is a searing aesthetic accomplishment of digitally driven information transformed into an elegant color and relief system. Through the rendering of Soledad's work, the viewer is asked to consider new concepts of representation, as well as the affect of materialism on our collective identity.

As an analytical observer who is always in motion investigating form and tracteries through the lens of her camera, and through collaboration with photographer Michael Koryta, with whom the artist works on both installation and design, Salamé qualifies her distilled layers of meaning with careful editing. In her

current work the artist reaches out to other memorable and powerful icons such as the Brooklyn Bridge and the Frank Gehry building in New York City. With support from Goya Contemporary, Salamé worked with Judith Solodkin of SOLO Impression, NY, to print and embroider a unique set of smoky images on felt titled *Brooklyn Bridge*, 2013, and *Gehry*, 2013. Requiring at least three black and white printed layers, these works literally adopt a three-dimensional quality with raised white embroidered highlights sculpting the vertical edges of the buildings. Despite this physicality, the references to light sources are exquisitely subtle. Here, Salamé's direction empowers the merger of imagery and technology through the use of digitally embroidered printing on a thick industrial felted surface. An additional image in the series, *Chile Tanks*, 2013, particularly recalls the industrial paintings by Charles Sheeler, and one feels that Salamé's work stands strong ground compared with the exploratory considerations of a painter who lived in an industrial era.

In regards to the residue of mounting pollution in our environment, Salamé's newest works, a series titled *Territories*, are distilled into ivory, hand-cut and multi-layered paper openings created on 600 gram Fabriano paper. Each layer is printed and embossed with sewing mark embellishments. The unique sewn code signals the pages of Emmet Gowin's book *Changing The Earth*. These organic spaces divulge the line work at play behind them, while a stratum of fluorescent paint hidden between the layered openings creates a delicate reflective light source. Soledad explains that this new three-dimensional work materialized from a desire to return to drawing and to have her "hand" back in her art. Perhaps the subtlest in their quietness, they may speak the loudest about what we have done to the land – the numerous layered groups of holes, serrated edges of paper and compressed spaces mandate our full consideration. These works reveal that in Salamé's art, we are truly looking back and looking forward.

**Soledad Salamé (b. 1954, Chile)**

lives and works in Baltimore, Maryland.

Born in Santiago, Chile, Salamé traveled and lived in Venezuela from 1973-1983.

**Selected Education****1979**

MA Graphic Arts Institute for Graphic Instruction, CONAC, Caracas, Venezuela

**1978**

Certificate, Making Paper by Hand, CEGRA, CONAC Caracas, Venezuela

**1975-76**

Design Institute, Neumann Foundation, Caracas, Venezuela

**1973**

Industrial and Graphic Design, Technological Sucre, Caracas, Venezuela

**1972**

BA Santiago College, Chile

**Selected Public Collections**

The National Museum for Women in the Arts, Washington, DC

Art Museum of the Americas, Washington, DC

New York Public Library, New York, NY

University of Essex, Escala, Collection of Latin American Art, Colchester, UK

The Baltimore Museum of Art, Baltimore, MD

National Museum of Fine Arts, Santiago, Chile

The Art Partnership, Inc., Jenkintown, PA

CCU, Santiago, Chile

Department of Transportation, Baltimore, MD

Emerson Corporation, St. Louis, MO

Inter-American Development Bank, Washington, DC

International Finance Corporation / World Bank

Lockheed Martin Corporation

MBNA / Bank of America

Minas de Aroa, Bolivar Outdoor Museum

DLA Piper Global

Sun Trust Bank

TAGA, Graphic Center, Caracas, Venezuela


Convention Center, Washington, DC

World Bank, Washington, DC

Zurich Insurance Group

U.S. Bancorp Equipment Finance, Inc.

DC Commission on the Arts and Humanities, Washington, DC

 Helen C. Frederick is an American Artist, Professor and Curator. She founded Pyramid Atlantic, a center for contemporary printmaking, hand papermaking and book art, which she directed for twenty-eight years. Since 1996, Frederick has taught printmaking and graduate studies at George Mason University's School of Art, where she serves as director of the department's imprint, Navigation Press.



## **Selected Solo Exhibitions**

**2013**

*Looking Back... Looking Forward...*

Goya Contemporary, Baltimore, MD

*Looking Back... Looking Forward...*

The Print Center, Philadelphia, PA

**2012**

*Barcodes: Merging Identity & Technology,  
An Interactive Artwork by Soledad Salamé*

Art Miami, Miami, FL

*Mapping Atmospheres 2008-2011*

Zane Bennett Gallery, Santa Fe, NM

**2010**

*Barcodes, Atmospheres, and Islands*

Goya Contemporary, Baltimore, MD

**2009**

*Where Do You Live?*

Contemporary Museum, Baltimore, MD

**2008**

*Nuevas Geografías*

Galeria Durban Segnini, Caracas, Venezuela

**2007**

*New Geographies*

Goya Contemporary, Baltimore, MD

**2006**

*Aguas Vivas*

Museo de Bellas Artes, Santiago, Chile

Museo Historico y Arqueologico, La Serena, Chile

Pinacoteca of Concepcion, Concepcion, Chile

**2005**

*Agua Fluida*

Goya Contemporary, Baltimore, MD

**2004-05**

*Time and Materials*

Irvine Contemporary, Washington, DC

**2003**

Bernice Steinbaum Gallery, Miami, FL

Rosenberg Fine Arts, Oakland, CA

**2002**

*In Silence*

Gomez Gallery, Baltimore, MD

**2001**

*In the Labyrinth of Solitude*

Museo de Bellas Artes, Santiago, Chile

## **Selected Group Exhibitions**

**2013**

*Cool Stories II*

ARTPORT, The Lincoln Center, NY

*First Impressions*

Sol Print Studios

Stevenson University, Stevenson, MD

*Noesis*

Cosmos Club, Washington, DC

**2012**

Brand 10 ArtSpace, Fortworth, TX

*New prints*

IPCNY, New York, NY

**2011**

*CORRIDOR*

The Art Museum of the Americas, Washington, DC

**2009**

*Fax*

Contemporary Museum, Baltimore, MD  
traveling exhibition

Latin Contemporary Art in Seoul, Korea, Insa-Don

*Cool Stories For When the Planet Gets Hot II*

ARTPORT, Focus 9, Art Basel, Switzerland

MuVIM Museum, Valencia, Spain

HOPENHAGEN festival, Copenhagen

**2008-09**

IV Biennial Interamericana de Video, Washington DC  
traveling exhibition

*Moving Towards a Balance Earth*

Te Papa Museum, New Zealand

**2006**

Tijuana IV Biennial Internacional de Estandarte,  
Centro Cultural Tijuana Cecut, Mexico

**2005**

*Traveling Tales*

Aratoi Museum, Masterton, New Zealand

*Art of the Print*

Museum of the Americas, Washington, DC

**2004**

*Sculpture in 4 Dimensions*

Museum of the Americas, Washington, DC

**2003**

*The Big Picture II*

Contemporary Museum, Baltimore, MD

**2002**

*The Big Picture I*

Contemporary Museum, Baltimore, MD

**2000**

*Latin American Still Life:*

*Reflections of Time and Place*

El Museo del Barrio, New York, NY

Katonah Museum of Art, New York, NY

*Chilean Artists at the Threshold of the New Millennium*

The Artists' Museum, Washington, DC

*Flowers & Insects*

The American Center for Physics, College Park, MD

**1995**

*Latin American Women Artists 1915-1995*

Milwaukee Museum of Art, Milwaukee, WI

Denver Museum of Art, Denver, CO

Phoenix Museum of Art, Phoenix, AZ

Miami Art Museum, Miami, FL

National Museum of Women in the Arts,

Washington, DC

## **Selected Honors and Publications**

**2013**

PDPS Newsletter, Baltimore Museum of Art,  
Baltimore, MD

**2011**

*20 Years*, Contemporary Museum, Baltimore, MD

**2011**

*CORRIDOR*, The Art Museum of the Americas,  
Washington, DC

*CORRIDOR*, *Washington Post* by Michael O'Sullivan

**2010**

*Barcodes, Atmospheres and Islands*,

Goya Contemporary, Baltimore, MD

**2009**

*Art in America* by Cathy Lebowitz, October '09

**2007**

*Living Waters*, Museo Nacional de Bellas Artes,  
Santiago, Chile

*Art in Action, Nature, Creativity and  
our Collective Future*, Natural World Museum,

Randy Rosenberg, edited by Noa Jones

**2006**

*Latin American Women Artists*,

*A Bibliographic Archive*,

compiled by Cecilia Puerto

**2002**

*St. James Guide to Hispanic Artists:*

*Profiles of Latino and Latin American Artists*,

edited by Thomas Riggs

**2001**

*In the Labyrinth of Solitude*,

Museo de Bellas Artes, Santiago, Chile

**1999**

*Latin American Women Artists of the United States:*

*The Works of Thirty-three 20th Century Women*,

by Robert Henkes

**1996**

*Latin American Art in the Twentieth Century*,

edited by Edward J. Sullivan, Phaidon Press, London

Pollock Krasner Foundation Grant

Full CV and artist statement are available upon request