

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 x 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

Deapartment 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

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

Corridor
Goya Contemporary, Baltimore, MD

2006

Aguas Vivas
Museo de Bellas Artes, Santiago, Chile
Museo Historico y Argueologico, La Serena, Chile
Pinacoteca de 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

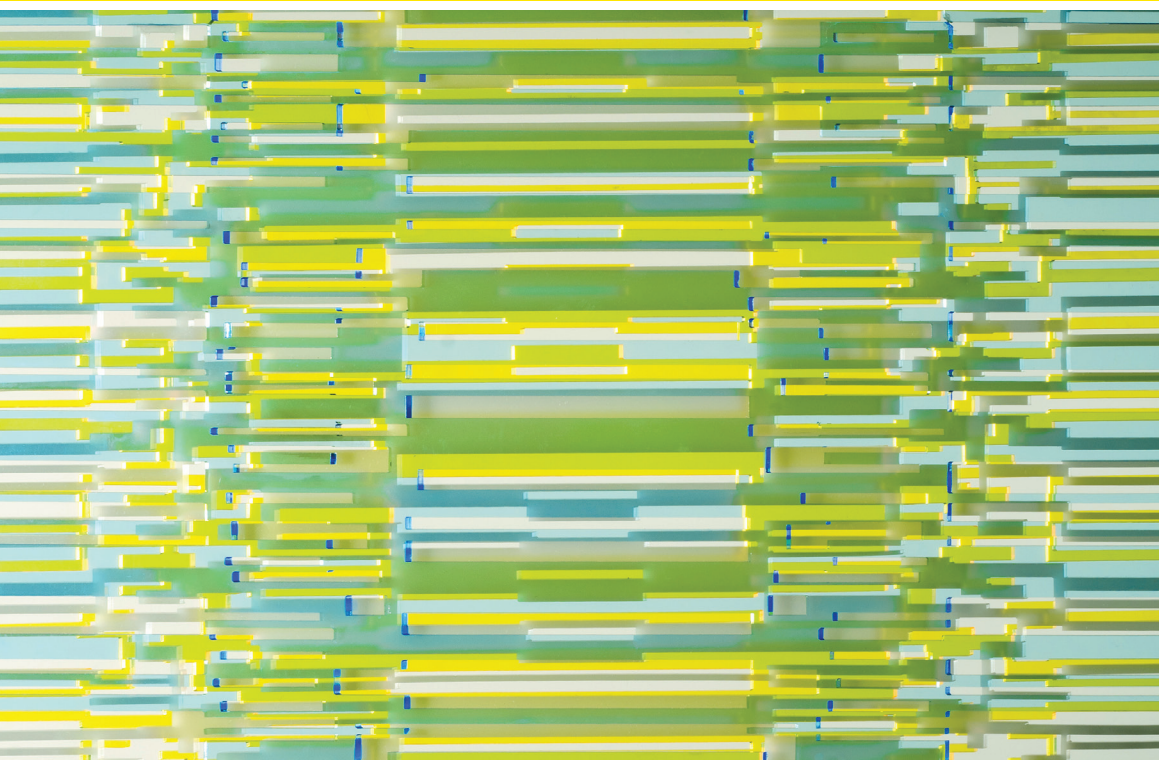
Pollock Krasner Foundation Grant

Full CV and artist statement are available upon request

LOOKING BACK... LOOKING FORWARD...

SOLEDAD SALAMÉ JUN 20 – AUG 13, 2013

Part of the ARTSCAPE EXHIBITION NetWork



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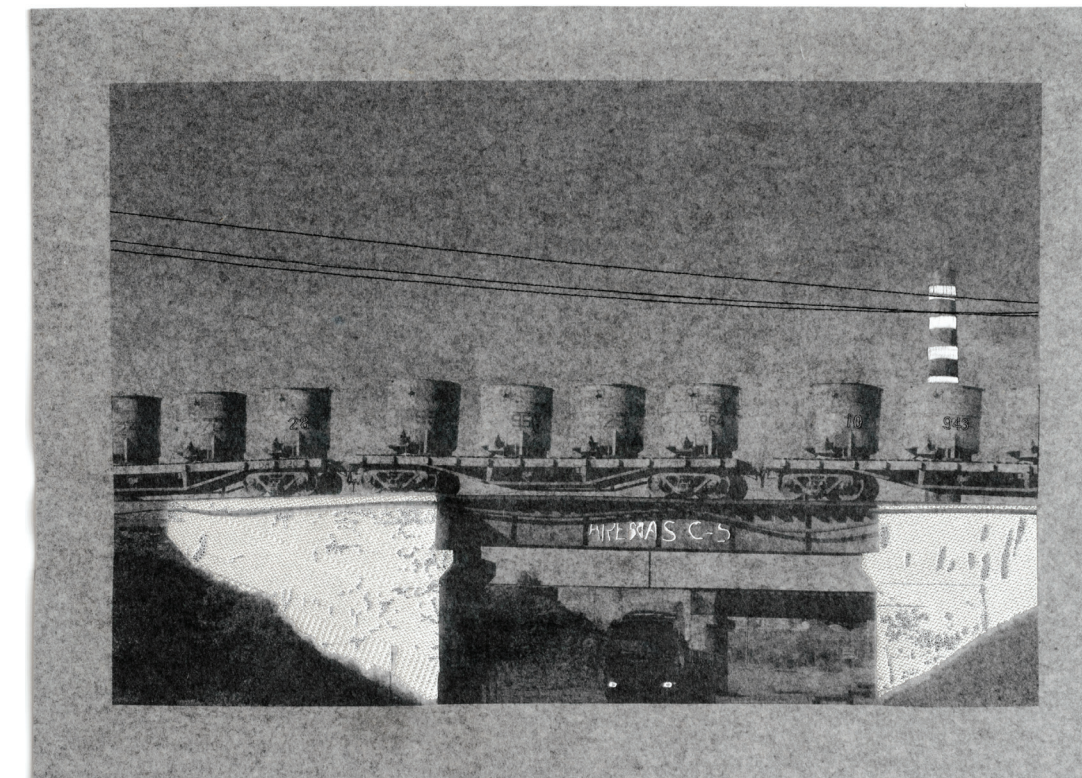
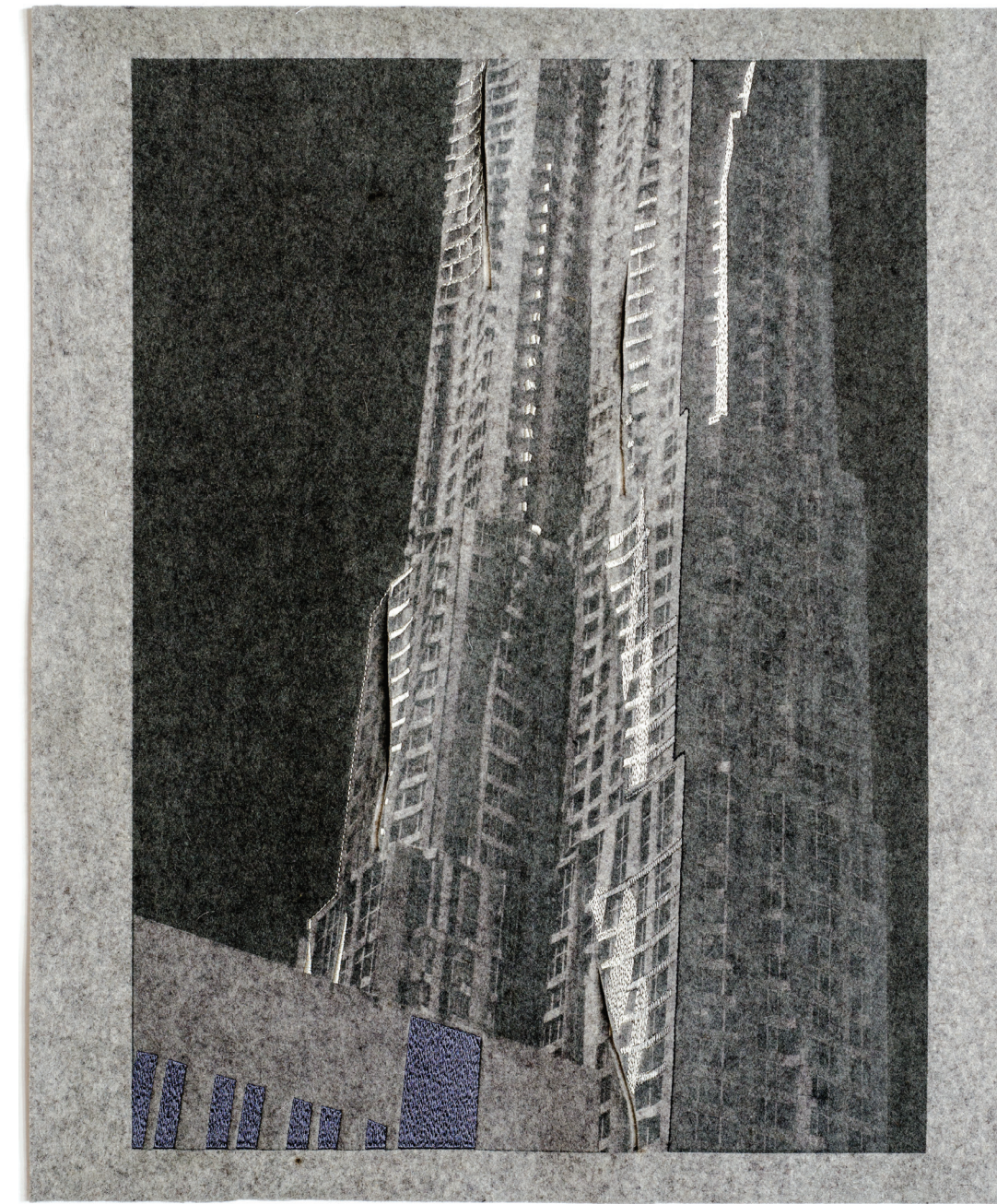
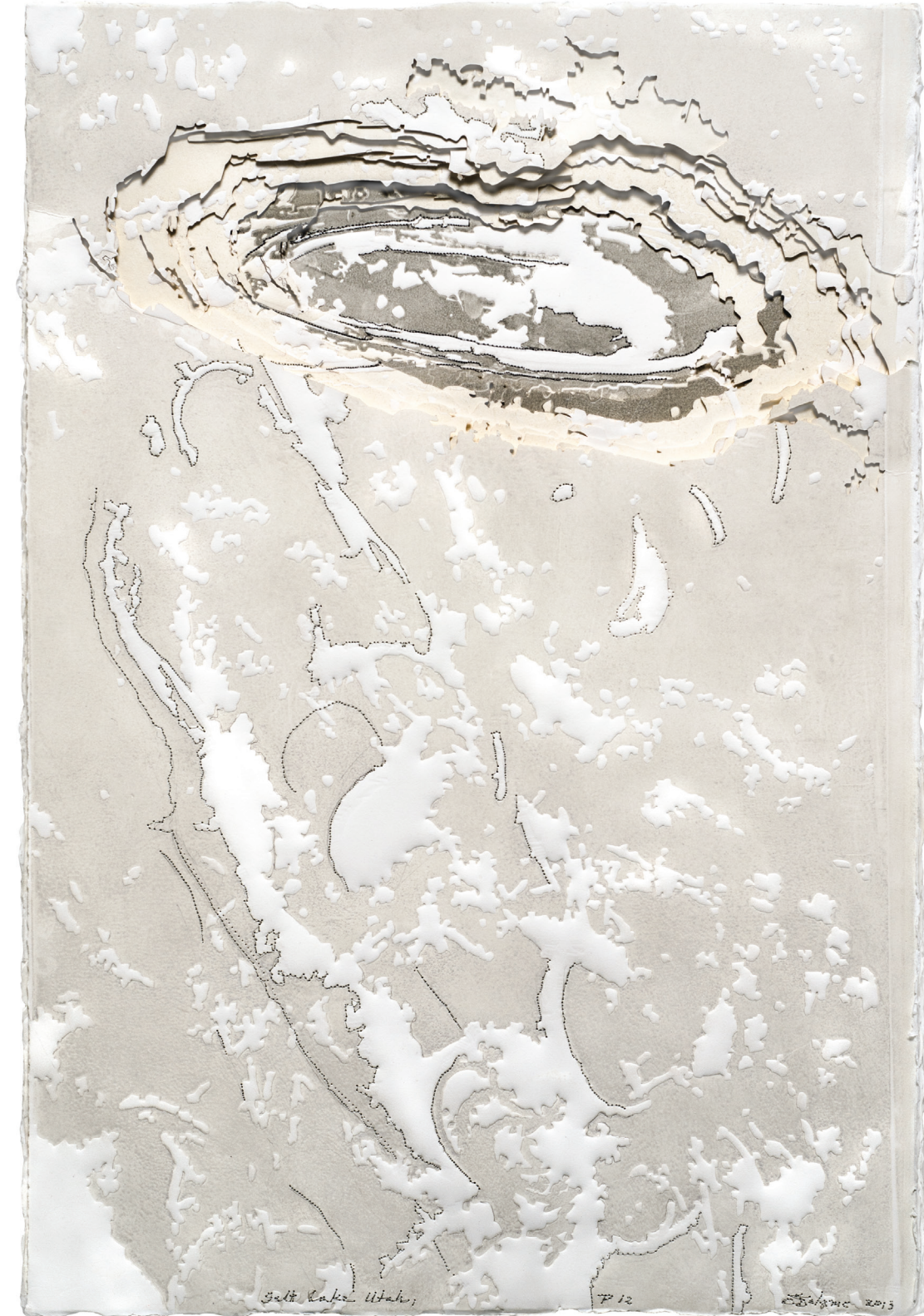
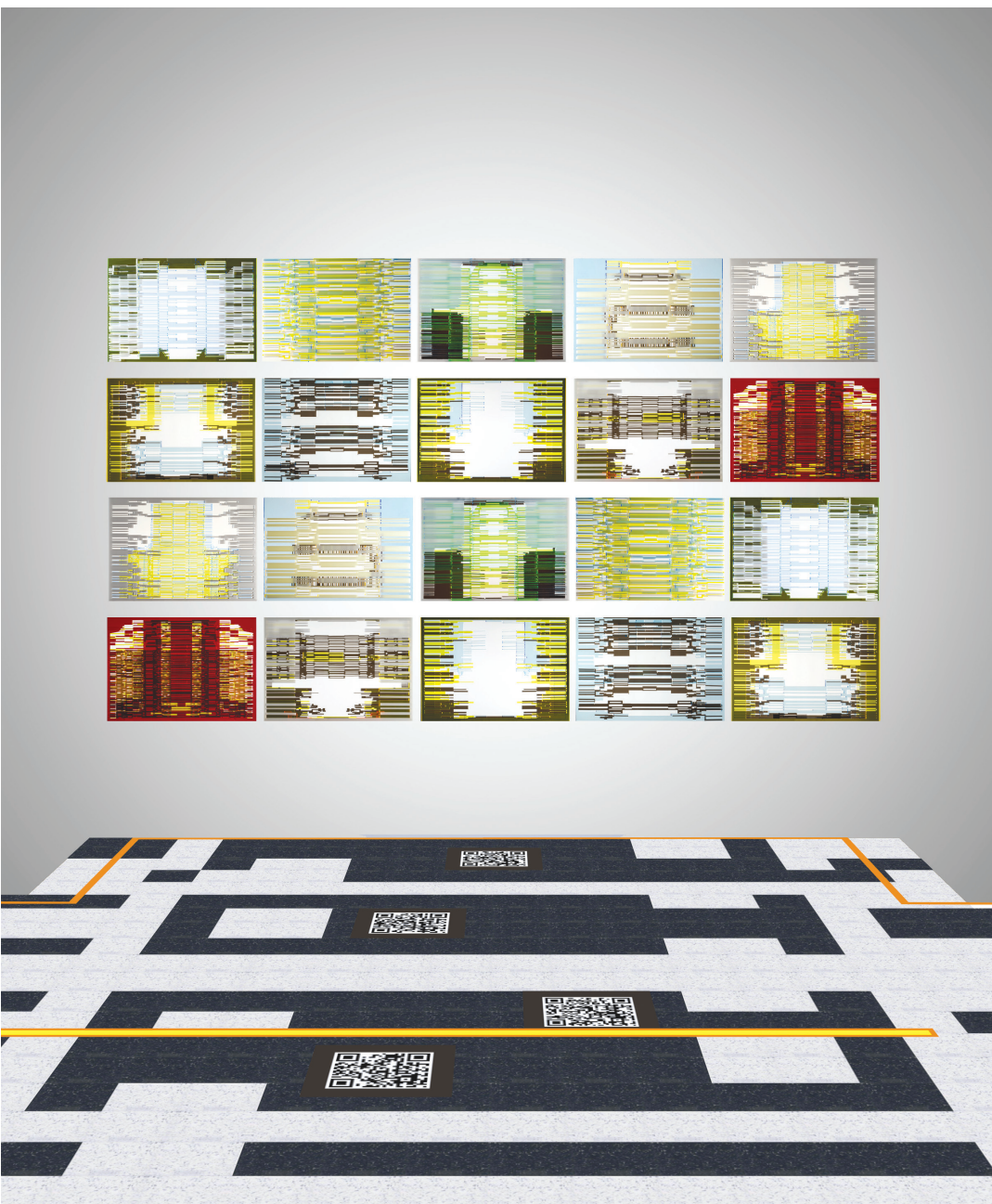
3000 Chestnut Avenue
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410 235 8730 fax
goyacontemporary.com

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



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.



1. Barcodes: Merging Identity and Technology
2012
 mixed media interactive installation with variable scale, laser cut plexiglas, and vinyl
 10' x 12' x 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" x 16"
edition of 3

3. Gehry
2013
 print on industrial felt with embroidery
 26" x 20"
edition of 7

4. Brooklyn Bridge
2013
 print on industrial felt with embroidery
 20" x 26"
edition of 7

5. Chile Tanks
2013
 print on industrial felt with embroidery
 20" x 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

