SOLEDAD SALAMÉ

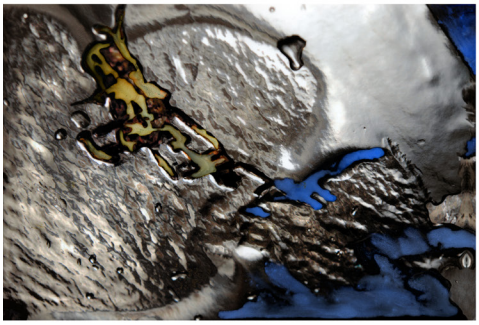
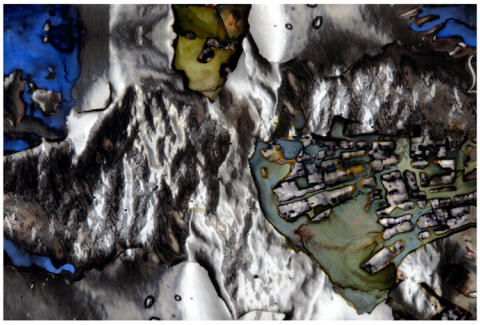
American, b. 1954, Santiago, Chile
Lives and works in Baltimore, MD

@soledadsalame
WEBSITE

Soledad Salamé investigates the impact of climate and ecosystem change through many mediums including photography and print-making. To create her images of Venice, she printed aerial views sourced from Google Earth maps on transparent Mylar (a strong, flexible film) and glued them onto reflective paper. Next, she punctured and flooded this surface with water. Salamé then photographed the quickly disintegrating materials and printed the resulting images on frosted Mylar to which she added color. She once again photographed the work, printing its final form on aluminum.

Throughout this dynamic and iterative process, the physical properties of light and water activate the artist's imagery to convey the imperiled beauty of Venice. The city, which is renowned for its artistic treasures and history as a hub of exchange between East and West, is under threat from rising sea levels and storm surges. Salamé's radiant black-and-white *Continents of Water* works are more abstract meditations on the force of water as it flows through states of equilibrium and disruption.

Salamé also works sculpturally as with the piece *In Silence*, which glows from a window of the Kreeger's building like a massive fragment of amber. Insects are entrapped in this flow of resin, injecting an aspect of natural history into the art museum. The sculpture affords an opportunity to reflect on the beauty and diversity of the animal world, all the while confronting its ephemerality and lamenting the human activity that has made other living things more vulnerable.

Left: Soledad Salamé, *Venice 2,* 2008, print on aluminum

Soledad Salamé, *In Silence,* from the *In Silence* series, 2001-02, resin and insects

Soledad Salamé is an interdisciplinary artist, whose works originates in extensive investigation into environmental and human rights issues. She has conducted field research in the Americas, Antarctica, and beyond. Her current project, *We The Migrants: Fleeing/Flooding* explores migration resulting from climate change, a phenomenon exacerbated by social and political tensions around the world. Since 1984, the artist has lived and worked in Baltimore, MD, where she directs Sol Print Studio (founded in 2009), an experimental project-based space for artists to develop their printmaking skills and artistic expression. From 1973 to 1983, Salamé lived and studied in Venezuela where she first encountered the rainforest, a pivotal experience in her artistic development.

Salamé's work has been featured at numerous venues, including the Baltimore Museum of Art; the Denver Art Museum; El Museo del Barrio, New York; the Milwaukee Museum of Art; the Museum of the Americas, Washington, DC; the National Museum of Women in the Arts, Washington, DC; the Pérez Art Museum, Miami; the Phoenix Art Museum; Museo de Bellas Artes, Santiago, Chile; and the Museum of Goa, India. Her work is represented in private and public collections internationally, including the Baltimore Museum of Art, the National Gallery of Art, the National Museum of Women in the Arts, the Museum of Fine Arts, Houston, and the University of Essex, United Kingdom. Her work is also featured in important publications covering topics ranging from art and the environment to surveys of contemporary Latin American art. These include *The Contemporary Museum, 20 Years*, by Irene Hoffman, *Latin American Women Artists of the United States,* by Robert Henkes, and *Latin American Art in the Twentieth Century,* by Edward J. Sullivan.