

Soledad Pinto

recent works

www.solepinto.com

5.

The project's first manoeuvre is to deviate a lair, turning it into a Labyrinth, and a Labyrinth into a lair.

The second emphatically contravenes the first. It proposes to take a detour with no possibility of movement or goodness knows what else.

The last manoeuvre is the deliberate destruction of the Detour: the presence in the exhibition space of an object whose weight, metallic density, right-angled structure and the scale of its meticulous modulation, allows no other deviation than the return to oneself.

Eugenio Dittborn, *Detour/Desvío*, Exhibition catalogue, 2013
www.solepinto.com/pdf/s_pinto_detour_desvio.pdf

Far from the sweet chain in which subjection and release lovingly become one in the immanence of a kiss, Desvío metaphorically presents a culture whose labyrinthine ways constrain rather than free us, as a framework of itineraries, causalities, and objectives "without alternatives, locked in the one and same option... and in which life only opens up in small detours" (SP). Hindering the fluidity of the in put /out put, the installed labyrinth makes us experiment its obstacles as breath as well as suffocation, with the stressed fluidity of the daily tangle of unhindered functioning. Life extinguishes itself in the strictures of law. Only in detours does it gain strength.

Willy Thayer, *Detour/Desvío*, Exhibition catalogue, 2013
www.solepinto.com/pdf/s_pinto_detour_desvio.pdf

If the spectator is essential as the agent whose presence activates the work, then he/she is equally important in the sense that his/her body becomes part of the device. What differentiates this labyrinth from the thousands that have been built or are present throughout history is that the building is transparent; it doesn't seek to hide its design, nor its boundaries and limits. A person inside the labyrinth not only makes use of its passageways, or accepts the challenge of understanding its plan; they also bring a materiality to the shape of recurrent and relentless geometry. For the visitor standing outside, the bodies of those inside are elements that interrupt the perspective and bring into focus the dimensions, which the regularity of the metal mesh tends to confuse. A body, as a visual impediment, therefore becomes an instrument to measure distances and adjust perspectives, revealing the scale and making apparent the real physical dimension of the structure.

Rodrigo Alonso, *Detour/Desvío*, Exhibition catalogue, 2013
www.solepinto.com/pdf/s_pinto_detour_desvio.pdf

This is why the high coefficient of invisibility in the works of Pinto and Rodríguez is so fascinating, presenting an alternative to the society of invasive visibility that we are currently living in. This coefficient is present in the sustained work of Pinto with the paradox of objects that in one way or the other forcefully allude to the codes of the visible (the paper that reproduces the textures, the panorama from which everything can be seen) while at the same time denying this very visibility through various interventions (photography, screen printing, the found object).

Claudio Guerrero, *Invisibles*, Exhibition catalogue, 2013
www.solepinto.com/pdf/s_pinto_j_rodriguez_invisibles.pdf

In a panorama of discarded objects, Soledad combines real items with others she has built so that, with an unadvised gaze, we do not perceive the deception [...]. The visual complexity and richness of the forms are present in their totality, but material properties such as peeling paint, plastic staining, rust, and the opaque shine of metal have been exchanged for high-quality registers, for photographs that refuse to be lost. In the salvaging of objects, Pinto makes use of technical reproducibility, and also of a manual process that invests things with a certain aura that transcends the mere nostalgic expressiveness of the antique and discarded. In tension on the face of technology, the artist re-materializes the experience of the object and renders it extremely fragile. She achieves a physicality reduced to pure surface and vacuum, to the possibility of deconstructing, unfurling, or crumpling paper, which ultimately voids the body.

Carolina Lara B., ArtNexus N°84, 2012
www.artnexus.com/Notice_View.aspx?DocumentID=24271

The artist creates what should really exist beyond the real world, pulling the strings that connect words and things, thereby revealing the most hidden objects, and thus substituting logical order for another or an illogical one [...]. We might be seeing a phantom hiding behind the dominance and arrogance of certain images, grossly insisting on the transience of time, but especially trying to restore its own autonomy, making it to emerge with new and proper signs, as if it would want to finally abandon this world and choose a distant universe [...]. Everything in the artwork wants to speak out: nostalgia, the dumb fans, the windows that refuse to die, the stones that love to preen [...]. The essence of all this is to discard quietness, to become fully immersed in the work.

Antonio Arévalo, *En el Medio de las Cosas*, Exhibition catalogue, 2011
www.solepinto.com/pdf/en_el_medio_de_las_cosas_catalogue_dec_2011.pdf

The images we find in Soledad's works are extracted from spaces in disuse that we could decodify as 'ruins' [...]. To consider the notion of plasticity in places that have been left to decay is similar to the idea of building an aesthetic experience outside of the usual paradigms of beauty. Art based on destruction depends not only on the discovery of those abandoned things but on the comprehension of them in their corporeal dimension: dirty and dysfunctional, where the stories of certain inhabitants, their everyday scenes and objects end up mixed and materialized through bits of wall, broken glass, and tiny islands of objects. The ruin then becomes a cultural document of our natural condition, which drowns the idea of 'culture' itself and renders it a beautiful example of barbarity [...]. The artist defends the idea that these spaces dilute the polar notions of interior and exterior: as we observe them from the outside we are nonetheless inside, our eye indulges in the luxury of traveling through crevices, corners, and spaces with no sense, giving rise to a non-corporeal experience.

Gonzalo Pedraza, *Modelos para Ensamblar*, Exhibition catalogue, 2010
www.solepinto.com/pdf/modelos_para_ensamblar_ggm_2010.pdf

1. Detour/Desvío / 2014, 2013

Detour is a translucent labyrinth, made of assembled panels of structural iron net, presented to the visitors to be walked across. The work proposes a reflection on the meaning of taking a diversion –an alternative route– in the context of a culture that demands to follow what seems to be predefined trajectories. Indeed, the piece is proposed as a metaphor of the idea that ‘only by taking detours can we exist’.

Walking across *Detour* is to experiment the artwork as election, trajectory, and immersion, and to exercise the vocation of taking indirect routes.

Detour was developed with the generous support of FONDART 2013



***Detour/Desvío* (2013)**

Installation

131 Structural iron net panels

10.2 x 13.40 x 2m

Centro Cultural Palacio de la Moneda (2014) & Sala de Arte CCU (2013), Santiago, Chile

Images at: www.solepinto.com/detour_desvio-2014



Detour/Desvío (2013)

Installation

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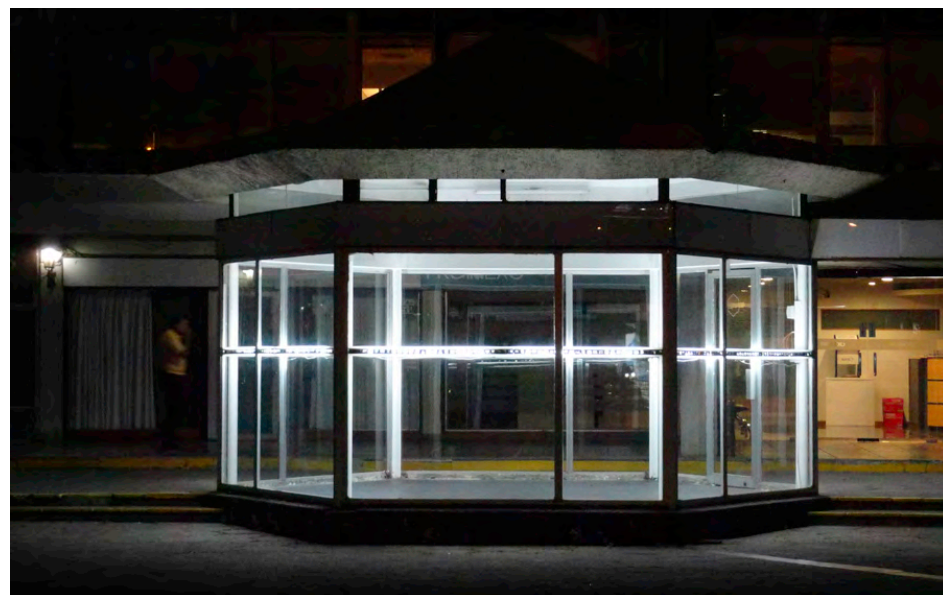
2. Invisibles / 2013

Invisibles is a two-part project of Soledad Pinto and Javier Rodríguez: *Invisibles Carousel* (a collective piece at Galería Tajamar, Santiago) and *Invisibles* (at the Museo de Arte Contemporáneo (MAC), Valdivia). The artworks attempt to explore an ethic of the invisible in the Visual Arts, as a way of resistance to the visible homogenization of the world.

Invisibles (Carousel) is a hexagonal and translucent building (which is like a sculpture itself) transformed into an archaic 'vision machine'. Fluorescent tubes light up 360 found slides, which depict picturesque scenes photographed by a Chilean chemist during a trip to Europe in the 70's. The 'carousel' is activated by circular walking of the beholder around the building.

Panorama- Soledad's work at MAC- explores screen printing in its most synthetic and economical way: taking as referent a found slide, *Panorama* is made up of unstable reflexes that change with every movement of the beholder.

5 screenprints complete the research process of the project.



Invisibles Carousel (2013)

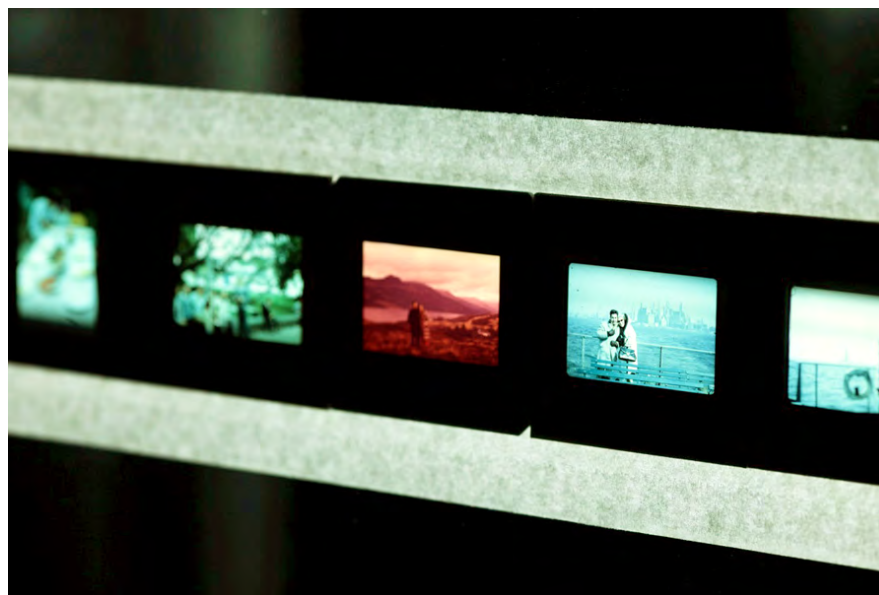
Installation

360 slides, masking tape, fluorescent tubes

Variable dimensions

Galería Tajamar, Santiago, Chile

Images at: www.solepinto.com/invisibles-2013



Invisibles Carousel (2013)

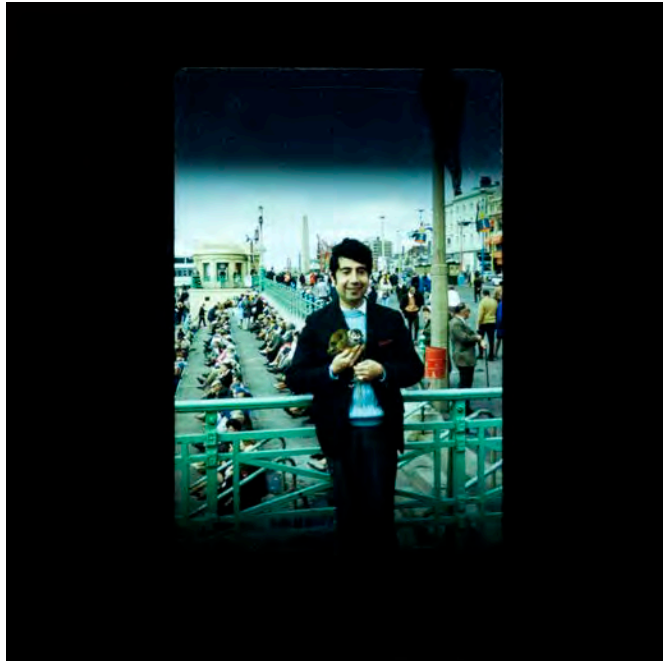
Installation

360 slides, masking tape, fluorescent tubes

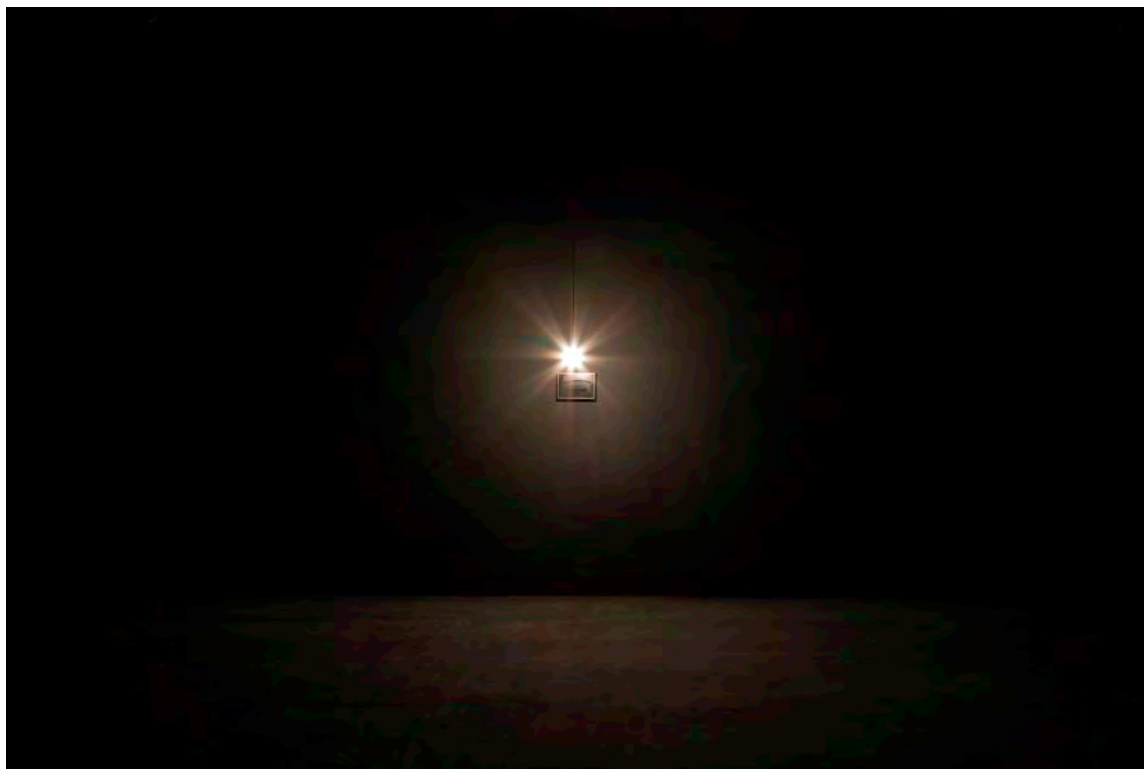
Variable dimensions

Galería Tajamar, Santiago, Chile

Images at: www.solepinto.com/invisibles-2013



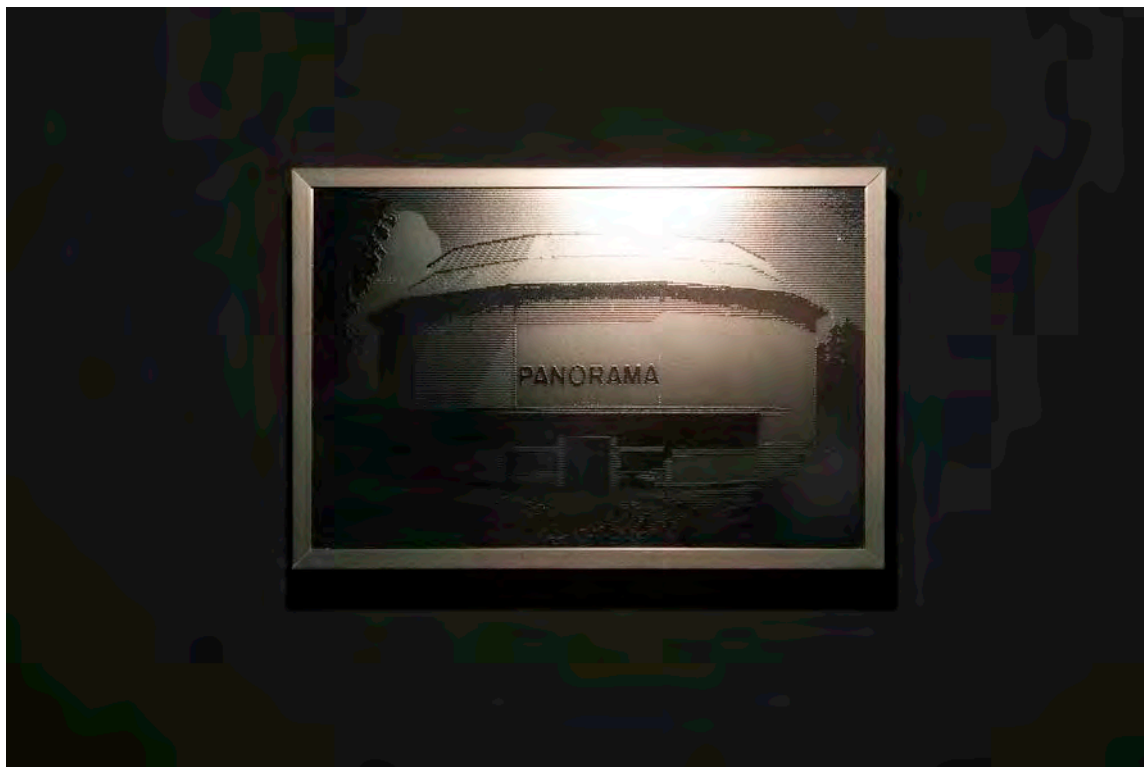
Invisibles Carousel (2013)
Installation
360 slides, masking tape, fluorescent tubes
Variable dimensions
Galería Tajamar, Santiago, Chile
Images at: www.solepinto.com/invisibles-2013



Panorama (2013)

Screen printing on black aluminium
30 x 19 x 10 cm.

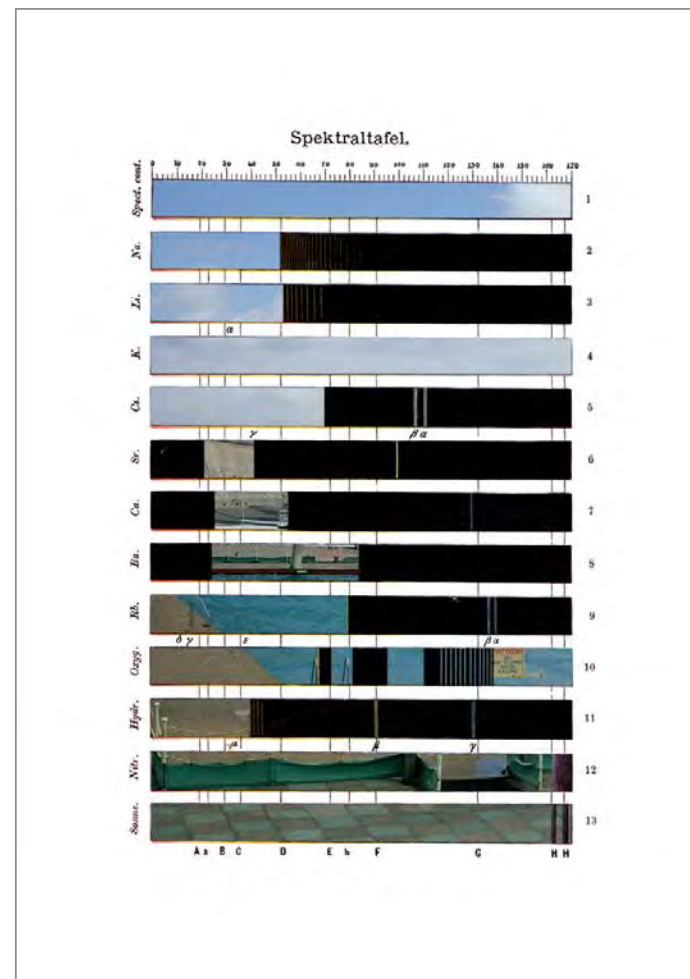
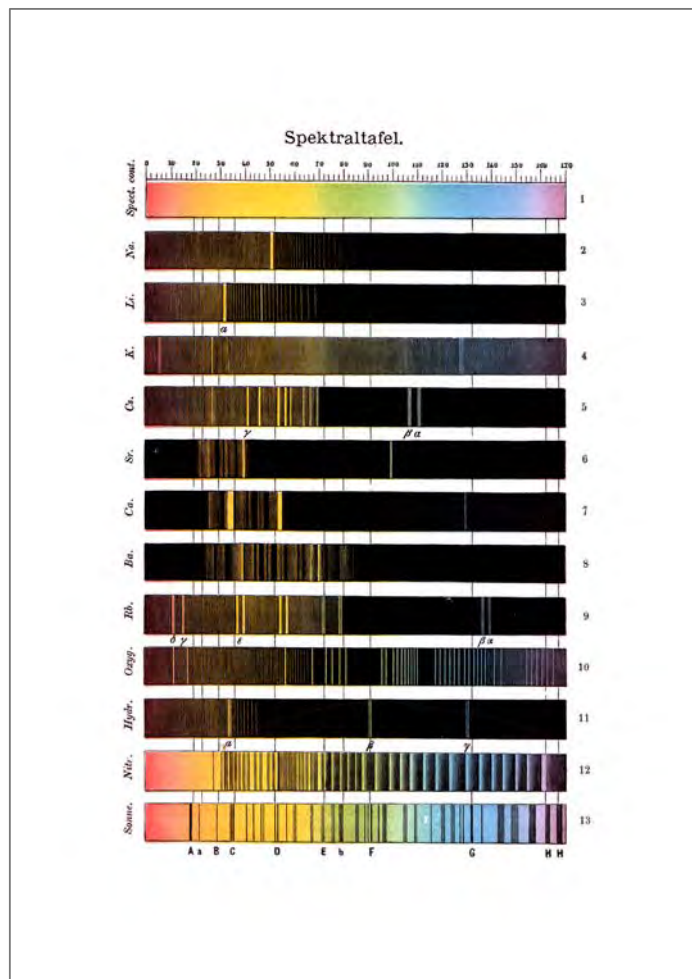
Museo de Arte Contemporáneo de Valdivia, Valdivia, Chile.



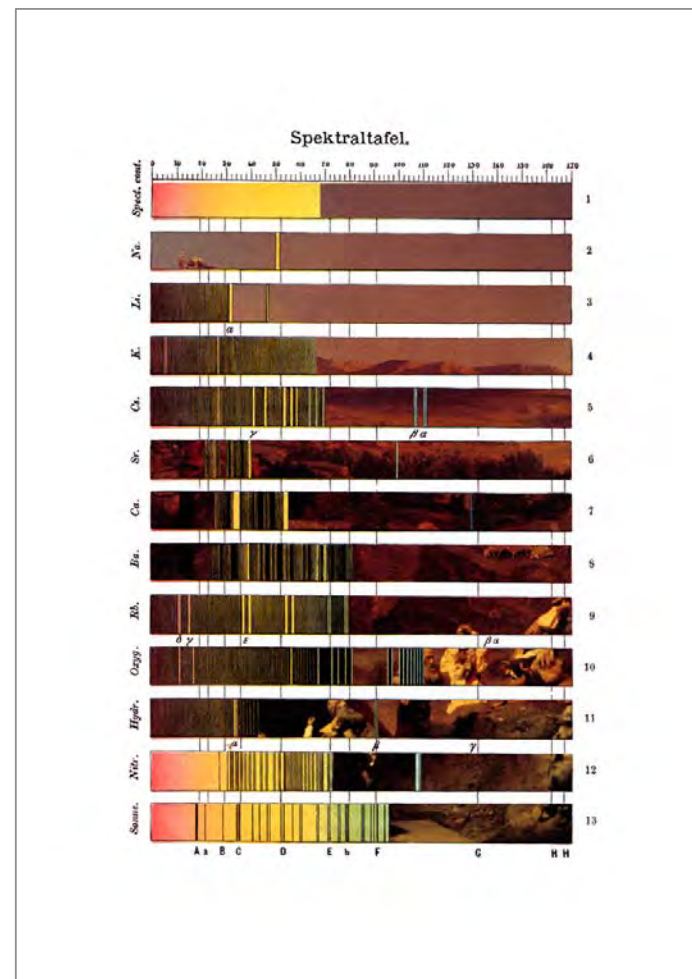
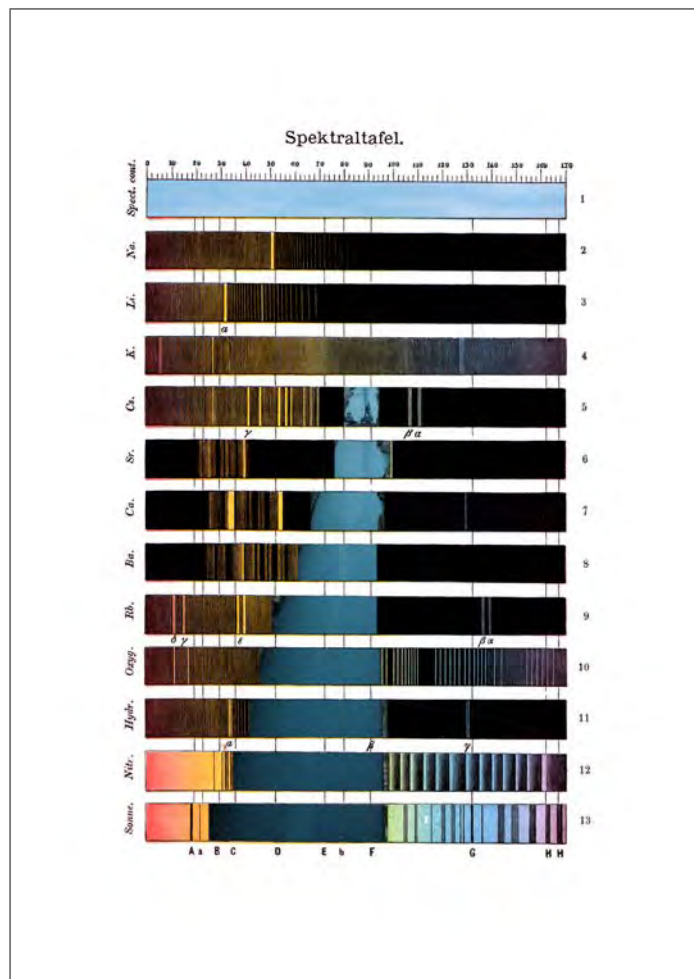
Panorama (2013)

Screen printing on black aluminium
30 x 19 x 10 cm.

Museo de Arte Contemporáneo de Valdivia, Valdivia, Chile.



Invisibles (2013)
Screen printing on paper(CMYK)
50 x 66cm.



Invisibles (2013)
Screen printing on paper(CMYK)
50 x 66cm.

3. Models for Opening a Passage (MOP) *Ongoing*

Models for Opening a Passage explores the agency that everyday objects acquire when their trajectories (disruptive, unpredicted) intersect the architecture of ordinary and unnoticed spaces. The project aims to examine the way that their ambivalent encounter may release unforeseen possibilities that exist on the surface of our daily environments.

MOP wants to gesture interruption, infiltration, displacement, and aperture as movements that bring about not only discontinuity and rupture, but also the opening of a space 'in-between'. That is, a place 'in-common' in which we communicate and coexist with an 'other' in the mode of a passage, an interval that gives shape and sense to the world.



Models for Opening a Passage (MOP#2) (2012)

Installation

Slide projection, books, scissor jack

Variable dimensions

Ejercicios de Posibilidad, Galería Gabriela Mistral, Santiago, Chile

Images at: www.solepinto.com/models-for-opening-a-passage-2012-2



Models for Opening a Passage (MOP#2) (2012)

Installation

Slide projection, books, scissor jack

Variable dimensions

Ejercicios de Posibilidad, Galería Gabriela Mistral, Santiago, Chile

Images at: www.solepinto.com/models-for-opening-a-passage-2012-2



— 70189 —

INICIACION FILOSOFICA.—
 Recurro a Uds. con una consulta sobre el tema de la Filosofía, ciencia que nunca he estudiado, ya que mi educación sólo alcanza a cuarto año de humanidades.

Deseo leer a grandes pensadores y poco a poco ahondar en esta magnífica ciencia, para lo cual agradecería a Uds. me dieran su opinión y me citaran obras que yo pudiera leer. Atentamente.—
Filósofo.

Models for Opening a Passage (MOP#2) (2012)

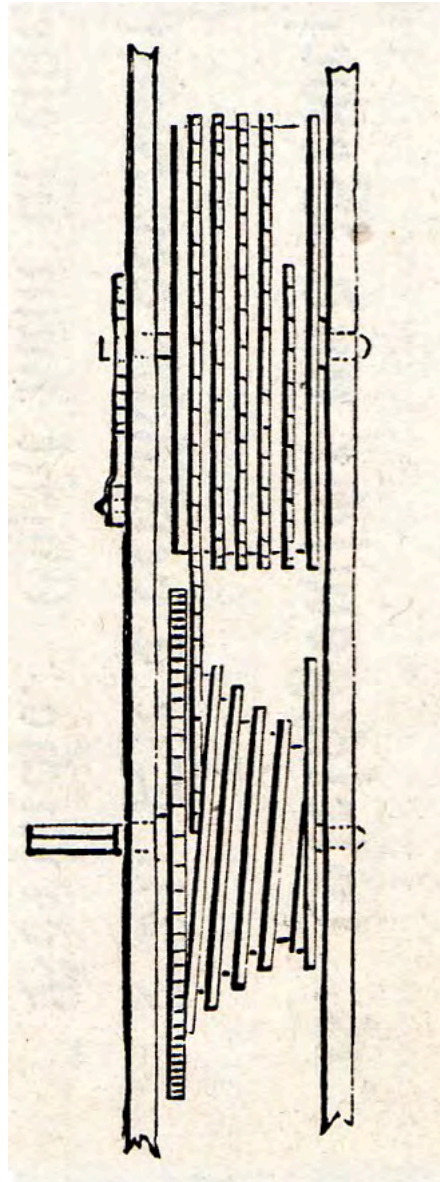
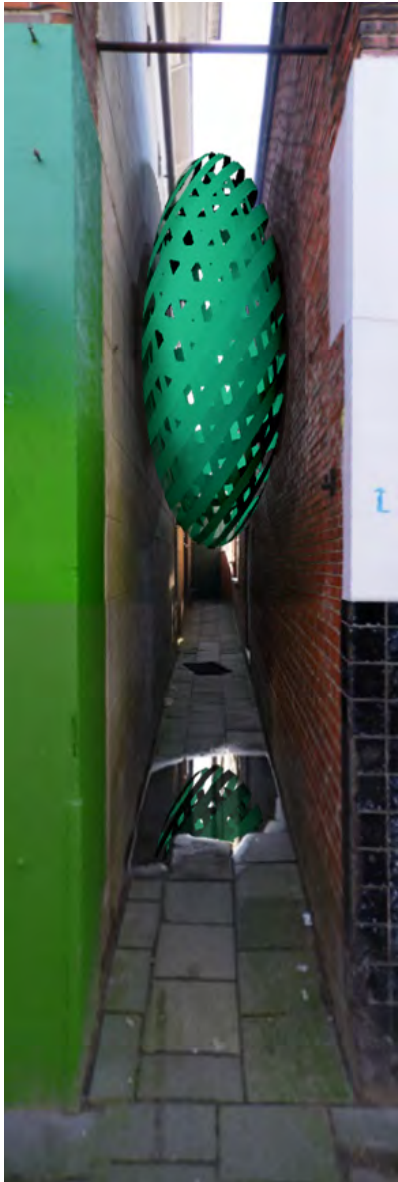
Installation

Slide projection, books, scissor jack

Variable dimensions

Ejercicios de Posibilidad, Galería Gabriela Mistral, Santiago, Chile

Images at: www.solepinto.com/models-for-opening-a-passage-2012-2



Models for Opening a Passage (MOP#1) (2011)
 Installation
 Plastic sphere, brick walls, found diagram
 Variable dimensions
 Nieuwe Wegen, Groningen, The Netherlands

4. Capital['s] Punishment / 2012

Capital['s]Punishment explores the implicit violence of the expression: “Your home may be repossessed if you do not keep up repayments on your mortgage”, a phrase that is present in every mortgage advertising in the UK and the USA.

Explicitly available in the public space and yet unseen (in small letters), the phrase discloses the secret of the market system: capital always claims property back. The appealing nature of the text is that it makes no secret of the hermeneutic contradiction of capitalism: it is based on generating and promoting private property at large, but it can only keep doing it through an act of future repossession.

Capital['s]Punishment is my own rewriting of the text, an effort to show the contradiction of how we live, where property appears as the only place for existence, autonomy and freedom, though that place is from its beginning doomed to crumble.



Capital's Punishment (2012)

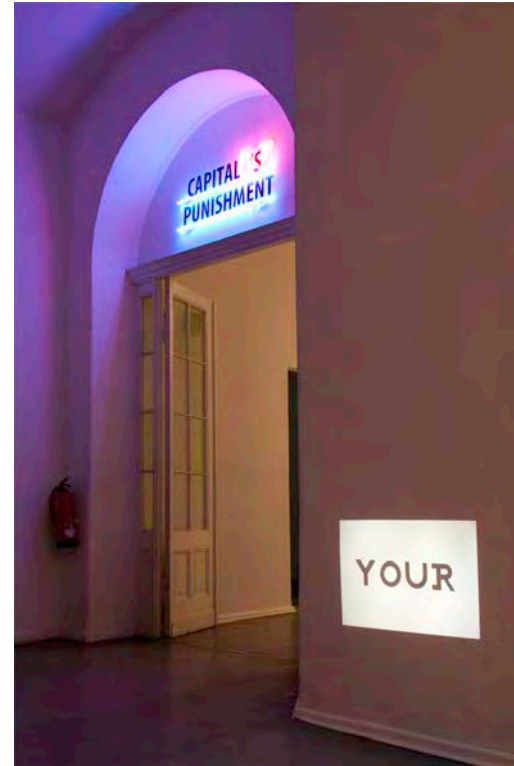
Installation

Neon sign, slide projection, and a series of screenprints on paper

Variable dimensions

Künstlerhaus Bethanien, Berlin, Germany

More images at: www.solepinto.com/capitals-punishment-2012



***Capital's Punishment* (2012)**

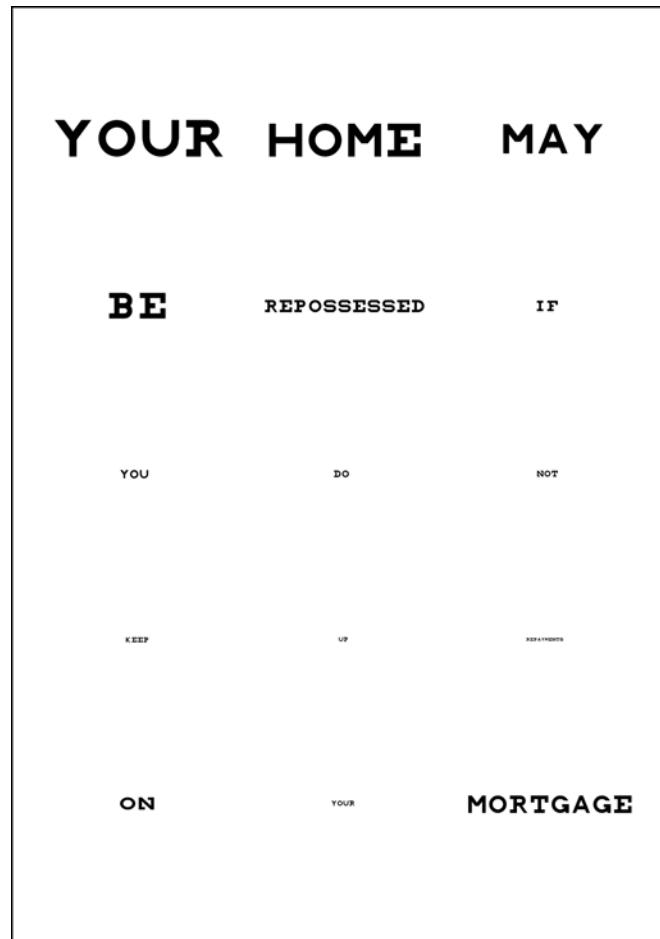
Installation

Neon sign, slide projection, and a series of screenprints on paper

Variable dimensions

Künstlerhaus Bethanien, Berlin, Germany

More images at: www.solepinto.com/capitals-punishment-2012



Capital's Punishment (2012)

Installation

Neon sign, slide projection, and a series of screenprints on paper

Variable dimensions

Künstlerhaus Bethanien, Berlin, Germany

More images at: www.solepinto.com/capitals-punishment-2012

5. En el Medio de las Cosas / 2011

En el Medio de las Cosas (In the Midst of Things) is a sculpture-based proposal, that recreates a register of everyday objects: a series of old tools and artefacts from the domains of industry, science, telecommunications, and everyday life fallen in disuse. The exhibition space is filled with a combination of real items and others I have built: life-sized volumes made with printed paper that are folded and assembled like pop-ups.

The real objects have expired, and the sculptures are always on the verge of disappearing. Things echo one another. Materiality stands out, but it is deceiving. Between one glued or folded paper and the next, one may think one is seeing objects. The work forces the beholder to look in the interstices, in the crevasses of form and matter, allowing her to discover the way in which thingness, in the end, vanishes.



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas



En el Medio de las Cosas, detail (2011)

Installation

Laser and screen printing on paper, found objects

Variable dimensions

Galería MACCHINA, Escuela de Arte PUC, Santiago, Chile

Images at: www.solepinto.com/en-el-medio-de-las-cosas

6. Collection of Disappearances / 2011

A loose- leaf book produced in collaboration with the Dutch Artist Loes Heebink for the 4th edition of the project Platform Translation (www.platformtranslation1.wordpress.com), "On Books and Translation", in Beirut, Lebanon. It consists of a collection of texts/images that address different points of views about the notion of disappearance.



The children we were
lost themselves
in the woods
and now the woods
are our age

Fragment / Collection of Disappearances (2011)

Book (collaboration with Loes Heebink)

Laser printing, wooden box

On Books and Translation, 98weeks Project Space, Beirut, Lebanon

Images at: www.solepinto.com/collection-of-disappearances

They will then understand why my mind is not all here;
then they will see all languages go dry, all minds,
all tongues shrivelled up, the human face flattened out,
deflated as if sucked up by shriveling leeches. And this
lubricating membrane will go on floating in the air,
this caustic lubricating membrane, this double membrane
of multiple degrees and a million little fissures,
this melancholic and vitreous membrane, but so sensitive
and also pertinent, so capable of multiplying, splitting apart,
turning inside out with its glistening little cracks,
its dimensions, its narcotic highs, its penetrating
and toxic injections, and all this then will be found
to be all right,
and I will have no further need to speak.

They will then understand why my mind is not all here;
then they will see all languages go dry, all minds,
all tongues shrivelled up, the human face flattened out,
deflated as if sucked up by shriveling leeches. And this
lubricating membrane will go on floating in the air,
this caustic lubricating membrane, this double membrane
of multiple degrees and a million little fissures,
this melancholic and vitreous membrane, but so sensitive
and also pertinent, so capable of multiplying, splitting apart,
turning inside out with its glistening little cracks,
its dimensions, its narcotic highs, its penetrating
and toxic injections, and all this then will be found
to be all right,
and I will have no further need to speak.

Fragment / Collection of Disappearances (2011)

Book (collaboration with Loes Heebink)

Laser printing, wooden box

On Books and Translation, 98weeks Project Space, Beirut, Lebanon

Images at: www.solepinto.com/collection-of-disappearances

When I speak of a place,
it has disappeared



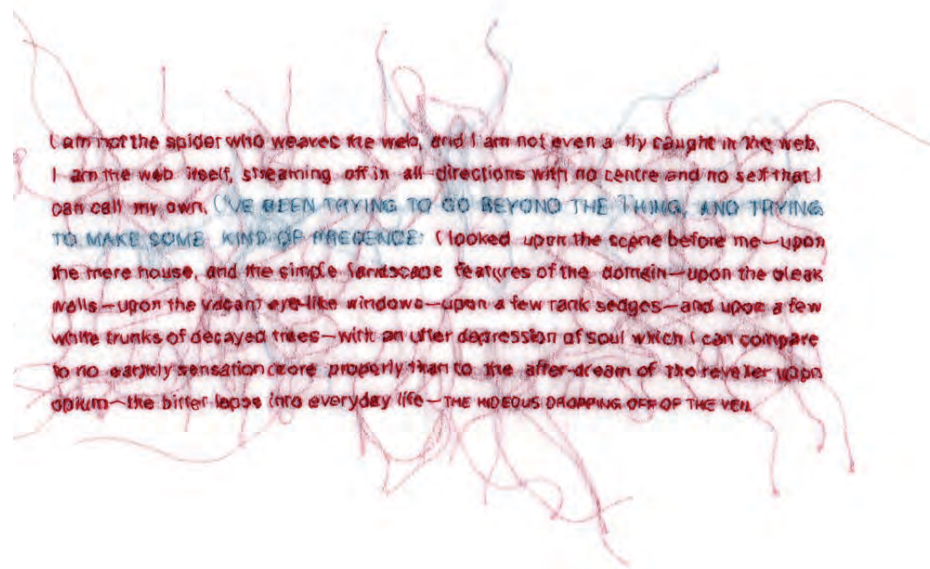
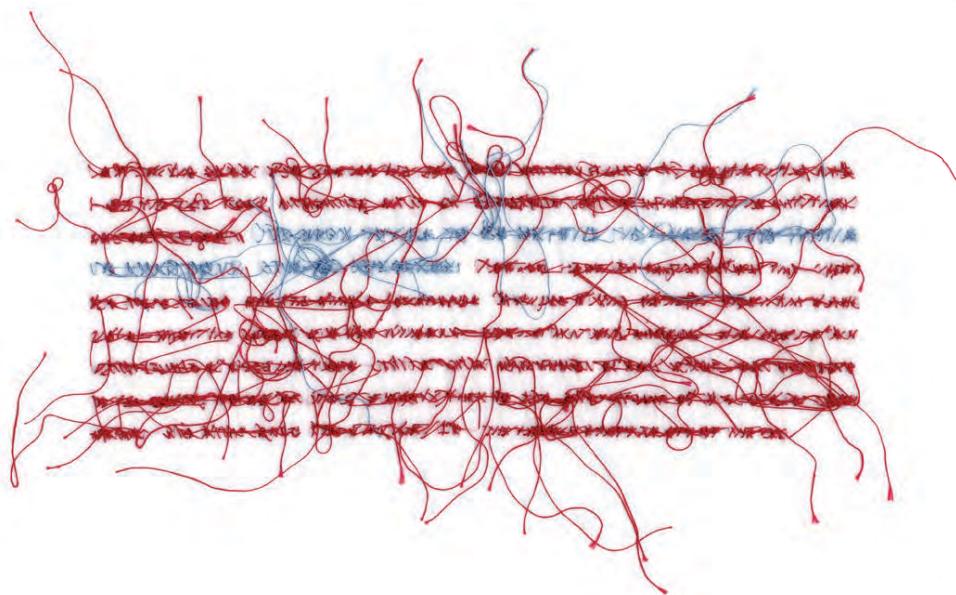
Fragment / Collection of Disappearances (2011)

Book (collaboration with Loes Heebink)

Laser printing, wooden box

On Books and Translation, 98weeks Project Space, Beirut, Lebanon

Images at: www.solepinto.com/collection-of-disappearances



I am not the spider who weaves the web, and I am not even a fly caught in the web,
I am the web itself, streaming off in all directions with no centre and no self that I
can call my own. (I'VE BEEN TRYING TO GO BEYOND THE THING, AND TRYING
TO MAKE SOME KIND OF PRESENCE: I looked upon the scene before me—upon
the mere house, and the simple landscape features of the domain—upon the bleak
walls—upon the vibrant eye-like windows—upon a few rank sedges—and upon a few
white trunks of decayed trees—with an utter depression of soul which I can compare
to no earthly sensation more properly than to the after-dream of the reveler upon
opium—the bitter lapse into everyday life—THE HIDEOUS DROPPING OFF OF THE VEIL

Fragment / Collection of Disappearances (2011)

Book (collaboration with Loes Heebink)

Laser printing, wooden box

On Books and Translation, 98weeks Project Space, Beirut, Lebanon

Images at: www.solepinto.com/collection-of-disappearances

7. Suspended Objects | Objects in Suspension / 2010

In *Suspended Objects*|*Objects in Suspension*, neglected machines and rusty industrial tools are translated into paper volumes and displaced from a state of temporal suspension to one of physical suspension. The project seeks to examine the demand that the act of suspension may posit on any object, namely, prohibition (prevention to continuing as being) and immobility (physical waiting, interlude). In doing so, the project proposes to reflect on suspension as another form of movement, a passage or a passing on in which forward movement can be grasped.



Suspended Objects|Objects in Suspension, detail (2010)

Installation

Laser printing on paper

Variable dimensions

Kunst in Kolderveen (KiK), Nijeveen, The Netherlands

Images at: www.solepinto.com/suspended-objects-objects-in-suspension-2010



Suspended Objects|Objects in Suspension, detail (2010)

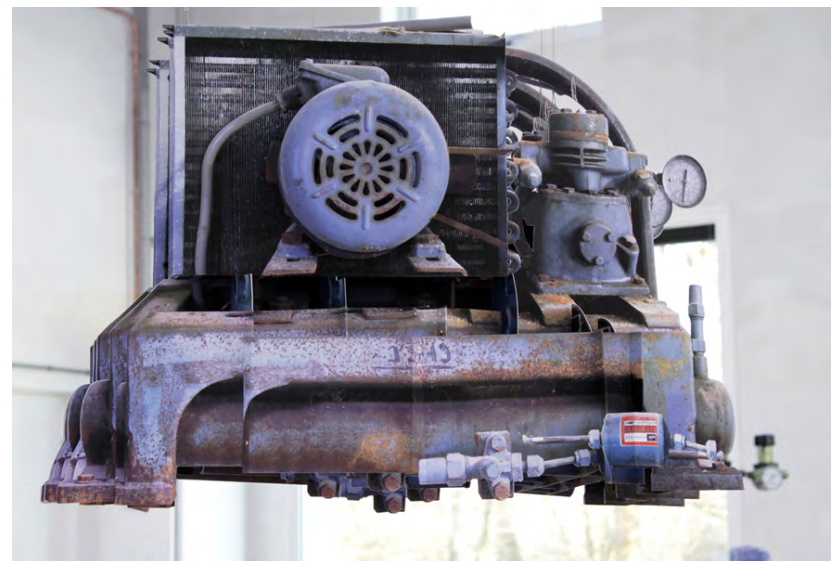
Installation

Laser printing on paper

Variable dimensions

Kunst in Kolderveen (KiK), Nijeveen, The Netherlands

Images at: www.solepinto.com/suspended-objects-objects-in-suspension-2010



Suspended Objects|Objects in Suspension, detail (2010)

Installation

Laser printing on paper

Variable dimensions

Kunst in Kolderveen (KiK), Nijeveen, The Netherlands

Images at: www.solepinto.com/suspended-objects-objects-in-suspension-2010



Suspended Objects|Objects in Suspension, detail (2010)

Installation

Laser printing on paper

Variable dimensions

Kunst in Kolderveen (KiK), Nijeveen, The Netherlands

Images at: www.solepinto.com/suspended-objects-objects-in-suspension-2010

8. Ahora, Now / 2010

Ahora (Now) explores what I call the 'ontology of the ruin'. I define this ontology as the absence of the original volume, a constitutive loss that, paradoxically, calls for its reconstruction/re-invention through the exploration of the inverse movement of that deterioration.

This project is part of a series of works that also includes *No longer, not Yet* and *Window*. Here I propose to look at the absence of physicality in the present as the starting point for the reconstruction of the becoming of the ruin. The idea is to turn upside down the conventional dimensions of time and space that constitute the ruin 'as past', a 'site of life from which life has departed', aiming to reveal the unique ambivalence of this site where boundaries constantly shift. More concretely, these works make use of fragments of urban ruins, objects and volumes as models, which then trigger the production of new volumes through the repetition, folding, and assemblage of printed paper, both in screen and laser printing.



***Ahora, Now* (2010)**

Installation

Screen printing on paper

350 x 380 x 80 cm.

Modelos para Ensamblar, Galería Gabriela Mistral, Santiago, Chile & Once Upon a Time, 91mQ, Berlin, Germany

Images at: www.solepinto.com/ahora-now-2010



Ahora, Now (2010)

Installation

Screen printing on paper

350 x 380 x 80 cm.

Modelos para Ensamblar, Galería Gabriela Mistral, Santiago, Chile & Once Upon a Time, 91mQ, Berlin, Germany

Images at: www.solepinto.com/ahora-now-2010



***Ahora, Now* (2010)**

Installation

Screen printing on paper

350 x 380 x 80 cm.

Modelos para Ensamblar, Galería Gabriela Mistral, Santiago, Chile & Once Upon a Time, 91mQ, Berlin, Germany

Images at: www.solepinto.com/ahora-now-2010

9.No longer, not yet / 2010



No longer, not yet (2010)

Installation

Laser on paper

600 x 250 x 80 cm.

Galería Gabriela Mistral, Santiago, Chile & Grass Mountain Artist Village, Taipei, Taiwan

Images at: www.solepinto.com/no-longer-not-yet-2010



No longer, not yet (2010)

Installation

Laser on paper

600 x 250 x 80 cm.

Galería Gabriela Mistral, Santiago, Chile & Grass Mountain Artist Village, Taipei, Taiwan
Images at: www.solepinto.com/no-longer-not-yet-2010



No longer, not yet (2010)

Installation

Laser on paper

600 x 250 x 80 cm.

Galería Gabriela Mistral, Santiago, Chile & Grass Mountain Artist Village, Taipei, Taiwan

Images at: www.solepinto.com/no-longer-not-yet-2010

10. Window / 2010



Window (2010)

Installation

Laser printing on paper and acrylic emulsion

250 x 240 x 50 cm.

Standpoint Gallery, London, UK

Images at: www.solepinto.com/window-2010



Window (2010)
Installation
Laser printing on paper and acrylic emulsion
250 x 240 x 50 cm.
Standpoint Gallery, London, UK
Images at: www.solepinto.com/window-2010

11. Ruined / 2009

Ruined uses the production capacity of the media (screen printing) to reconstruct the space/image after its deconstruction. This work attempt to restore the materiality of that space through massive image repetition and accumulation, performing an act of reterritorialization that metaphorically turns the interior of the exhibition space inside out.

This project is part of a series of works on the problem of translating spaces, which also includes the works *Inside Out* and *Landscape Translations*.



Ruined (2010, 2009)

Installation

Screen printing on paper (CMYK) and cardboard

230 x 275 x 110 cm.

Praxis International Art, Miami- Wynwood, USA & Centro de Extensión PUC, Santiago, Chile

Images at: www.solepinto.com/ruined-2010



Ruined (2010, 2009)

Installation

Screen printing on paper (CMYK) and cardboard

230 x 275 x 110 cm.

Praxis International Art, Miami- Wynwood, USA & Centro de Extensión PUC, Santiago, Chile

Images at: www.solepinto.com/ruined-2010



Ruined (2010, 2009)

Installation

Screen printing on paper (CMYK) and cardboard

230 x 275 x 110 cm.

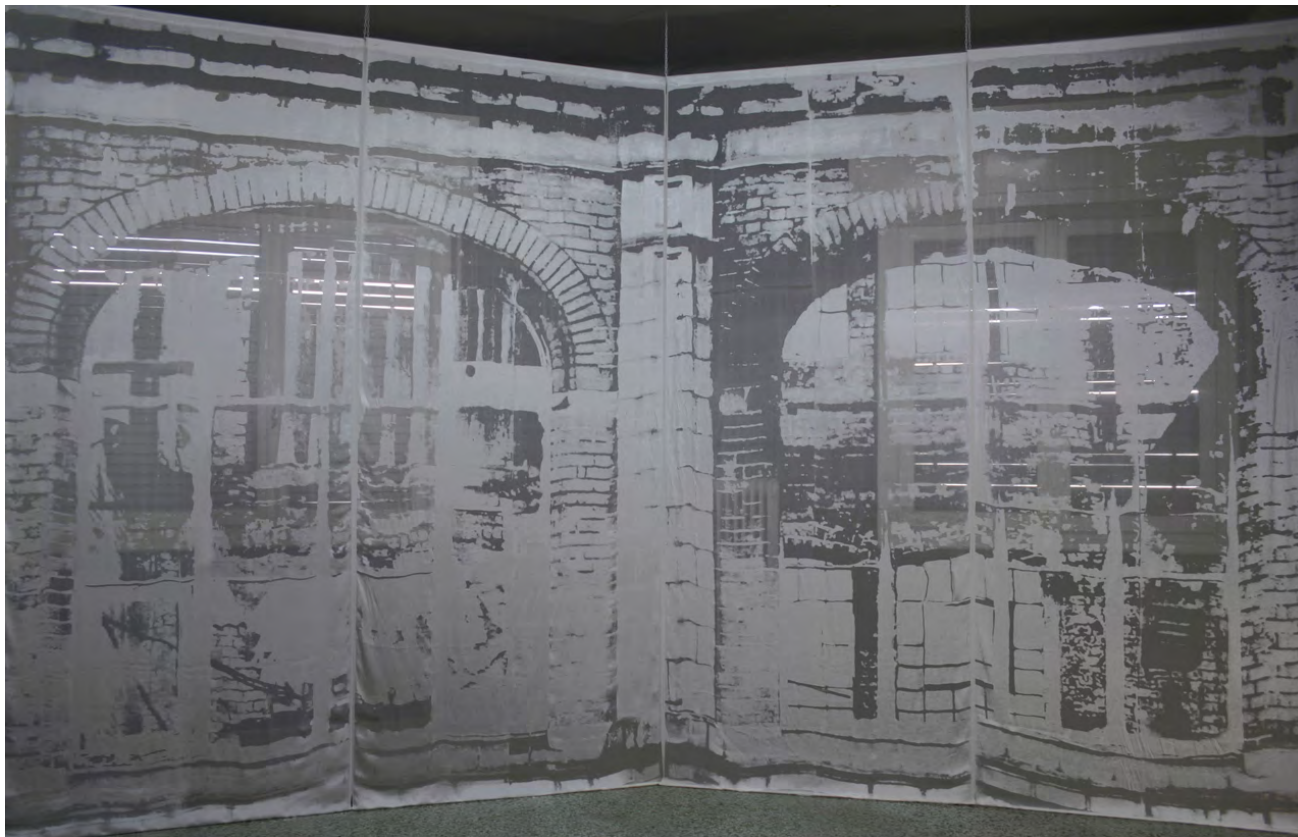
Praxis International Art, Miami- Wynwood, USA & Centro de Extensión PUC, Santiago, Chile

Images at: www.solepinto.com/ruined-2010

12. Inside Out / 2008

In *Inside Out*, I explore beyond traditional screen printing by means of a technique called *devore*. Making use of a chemical that burns out specific fibres of mixed fabrics, I create transparencies that allow glimpses of the space behind. Thus, the space/image is built by the darkness of that space and the fibres that remain untouched. My proposal here is to read the superposition of represented and real space as the testing of the boundaries of both kinds of spaces.

This project is part of a series of works on the problem of translating spaces, which also includes the works *Ruined* and *Landscape Translations*.



***Inside Out* (2008)**

Installation

Devore process on silk/viscose white satin

300 x 456 x 400 cm.

Transleat me, Athens, Greece

Images at: www.solepinto.com/inside-out-2008



***Inside Out* (2008)**

Installation

Devore process on silk/viscose white satin

300 x 456 x 400 cm.

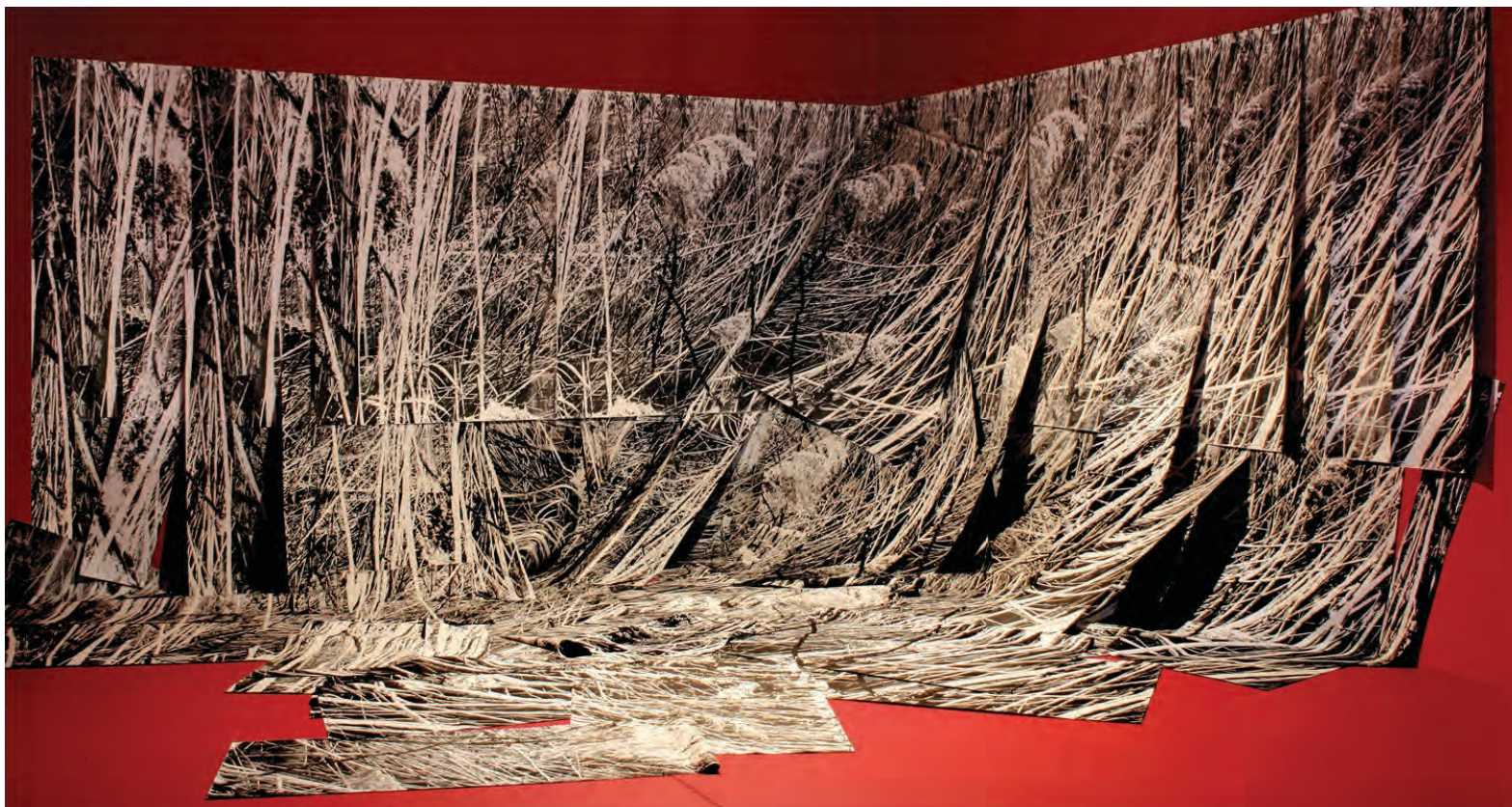
Transleat me, Athens, Greece

Images at: www.solepinto.com/inside-out-2008

13. Landscape Translations / 2007

Landscape Translations uses the production capacity of the media (screen printing) to reconstruct the space/image after its deconstruction. This work attempt to restore the materiality of that space through massive image repetition and accumulation, performing an act of reterritorialization that metaphorically turns the interior of the exhibition space inside out.

This project is part of a series of works on the problem of translating spaces, which also includes the works *Ruined* and *Inside Out*.



***Landscape Translations* (2007)**

Installation

Screen printing on canvas, acrylic emulsion and video projection (2' 3'')

244 x 700 x 440 cm.

MA in Fine Art Degree Show, Wimbledon College of Art, University of the Arts London, London, UK

Images at: www.solepinto.com/landscape-translations-2007



***Landscape Translations* (2007)**

Installation

Screen printing on canvas, acrylic emulsion and video projection (2' 3")

244 x 700 x 440 cm.

MA in Fine Art Degree Show, Wimbledon College of Art, University of the Arts London, London, UK

Images at: www.solepinto.com/landscape-translations-2007



Landscape Translations (2007)

Video frames (2' 3'')

Video at: www.solepinto.com/landscape-translations-2007/video-landscape-translations-2007
MA in Fine Art Degree Show, Wimbledon College of Art, University of the Arts London, London, UK

14. Pinturas murales / 2007, 2009

These works include actions of overlapping and juxtaposing to subvert the original connotations of the exhibition space. They explore the symbolic firmness of the tension between inside and outside and propose an ambiguous colonization of one term over the other. *Infiltration*, for example, arises from the question: does the outside take an illegitimate place within the insideness of the wall, or is the inside which silently appropriates the wilderness of the outside?



Infiltration (2009)

Wall painting
Acrylic emulsion on wall

305 x 555 cm.

Identity, Self II, Praxis International Art, New York, USA
Images at: www.solepinto.com/wall-paintings-2007-2009



***Outside* (2007)**

Wall painting

Acrylic emulsion on wall

244 x 600 x 300cm.

Wimbleton College of Art, University of the Arts London, London, UK



Remainder (2007)

Wall painting
Acrylic emulsion on wall
244 x 400cm.

Wimbledon College of Art, University of the Arts London, London, UK

SOLEDAD PINTO

Visual Artist

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EDUCATION

2007	Master of Arts in Fine Art, Painting , University of the Arts London, Wimbledon College of Art, London, UK
2003	Bachelor of Education , Faculty of Education, Pontificia Universidad Católica de Chile, Santiago, Chile
2003	Teacher of Fine Arts (Teaching training), Faculty of Education, Pontificia Universidad Católica de Chile, Santiago, Chile
2001	Bachelor in Fine Arts , School of Fine Arts, Pontificia Universidad Católica de Chile, Santiago, Chile

RESIDENCIES

2015 July	Vermont Studio Center , Johnson, Vermont, USA
2014 Nov.	Laboratorios Artísticos Territoriales Nekoe , CASANEKOe, Valparaíso, Chile
2010 Nov.- Dec.	Map 2010- 2011, Pépinières européennes pour jeunes artistes , Kunst in Kolderveen (KiK), Nijeveen, The Netherlands
2010 April- June	2010 Artist-in-Residency Program , Taipei Artist Village, AIR Taipei, Taipei, Taiwan

EXHIBITIONS (selection)

Solo		
2014	November	Technologies of Walking , CASANEKOe, Valparaíso, Chile
2013	October	Detour/Desvío Sala de Arte CCU, Santiago, Chile
2011	November	En el Medio de las Cosas , Galería MACCHINA, Escuela de Arte, Pontificia Universidad Católica de Chile, Santiago, Chile
2010	December	Suspended Objects Objects in Suspension , Kunst in Kolderveen (KiK), Nijeveen, The Netherlands
2010	May	No longer, not yet , Grass Mountain Artist Village, AIR Taipei, Taipei, Taiwan

Group		
2014	April	Puro Chile: Paisaje y Territorio , Centro Cultural Palacio de la Moneda, Santiago, Chile
2013	March	Invisibles , Museo de Arte Contemporáneo de Valdivia, Valdivia, Chile
2012	October	Found and Broken , The George Gallery, Laguna Beach, Los Angeles, USA
	February	In Other Words. The Black Market of Translations- Negotiating Contemporary Cultures. Künstlerhaus Bethanien, Berlin, Germany
	February	Accomplished , The George Gallery, Laguna Beach, Los Angeles, USA
2011	December	En Defensa de la Educación Pública , Sala Nemesio Antúnez, Universidad Metropolitana de Ciencias de la Educación (UMCE), Santiago, Chile
	September	98weeks Bazaar at the Thessaloniki Biennale. Thessaloniki, Greece
	September	Nieuwe Wegen , Groningen, The Netherlands
	July	On books and translation , 98weeks research project, Beirut, Lebanon
2010	July	Modelos para Ensamblar , Galería Gabriela Mistral, Santiago, Chile
	July	Nor Corridor , Standpoint Gallery, London, UK
	May	Interface , Museo laboratorio d'arte contemporanea (MLAC) dell'Università La Sapienza, Rome, Italy
	March	Once upon a time , 91mq, Berlin, Germany
2009	July	MFA Now: Identity, Self II , Praxis International Art, New York, USA
	July	MFA Now: Identity, Self I , Praxis International Art, Miami, USA
	May	Street Hacker 2 , Centro de Extensión PUC, Santiago, Chile
	March	Impress '09 National Printmaking Festival Stroud , Stroud, UK
2008	November	Transleat me , independent exhibition space, Athens, Greece
	June	Help Yourself! , Cosmicmegabrain, Cordy House, London, UK
	May	Draw Music Draw!! , Booze Cooperativa, , Athens, Greece
2007	September	MA in Fine Art Degree Show , Wimbledon College of Art, University of the Arts London, London, UK
	March	Currents , Trinity Buoy Wharf. London, UK
2006	December	Selección Natural , Centro Cultural de las Condes, Santiago, Chile
	April	A Mantra for Peace , Charles B. Wang Centre, Stony Brook University, New York, USA
2005	August	XXVII Concurso de Arte y Poesía Joven , Universidad de Valparaíso, Valparaíso, Chile

	April	Estrategias y Referentes , Galería Aníbal Pinto, Temuco, Chile
2004	December	4 trucos , Casas de Lo Matta, Vitacura, Santiago, Chile
2003	September	Paisaje Pictórico , Centro Cultural de España, Santiago, Chile
2002	November	Estado de Prueba , Galería Aníbal Pinto, Temuco, Chile
	September	Estrategias de Pérdida , Museo Contemporáneo de Valdivia (MAC), Valdivia, Chile
	June	XXIV Concurso de Arte y Poesía Joven , Universidad de Valparaíso, Valparaíso, Chile
2001	June	Pintura Joven Interuniversitaria , Fundación Telefónica, Santiago, Chile
	June	Cuerpo , Centro Cultural de la Reina, Santiago, Chile
2000	Julio	Punto Muerto , Galería Bucci, Santiago, Chile
	January	Plástica 2 , Galería MuroSur Santiago, Chile

GRANTS/PRIZES

2013	Robert Sterling Clark Foundation Fellowship for Latin American & African Artists , USA
2013, 2011, 2009, 2008	Fondart (Chilean Government's arts grant), Consejo Nacional de la Cultura y Las Artes, Gobierno de Chile
2012	Award winner , Concurso Galería Gabriela Mistral 2012, Santiago, Chile
2011	Third place winner , Beca Arte CCU, Santiago, Chile
2010	MAP 2010- 2011 Programme Laureate, Pépinières Européennes Pour Jeunes Artistes , Saint-Cloud, France. Awarded by the Netherland Foundation for Visual Art, Design and Architecture (The Netherlands)
2010	Artist-in-Residency Program Fellowship , AIR Taipei, Taipei, Taiwan
2009	Award winner , MFA Now 2008 International Painting Competition, New York, USA
2006	Beca Presidente de la República para Estudios de Postgrado (Chilean National Scholarship for Graduate Studies), Gobierno de Chile
2002	Award winner , XXIV Concurso de Arte y Poesía Joven, Premio Banco de Chile, Universidad de Valparaíso, Valparaíso, Chile

BIBLIOGRAPHY

2013	Detour/Desvío , Eugenio Dittborn, Rodrigo Alonso, Willy Thayer, Exhibition catalogue. Santiago: Sala de Arte CCU.
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2013	Invisibles , Claudio Guerrero, Exhibition catalogue. Santiago and Valdivia: Galería Tajamar y Museo de Arte Contemporáneo de Valdivia.
2012	In Other Words. The Black Market of Translations- Negotiating Contemporary Cultures , Paz Guevara y Elena Agudio, Exhibition catalogue. Berlín: Neue Gesellschaft für Bildende Kunst (NGBK).
2012	Soledad Pinto (Exhibition Review), Carolina Lara. ArtNexus N°84, Volume 11, Year 2012: 131- 132, Miami.
2011	En el Medio de las Cosas , Antonio Arévalo. Exhibition catalogue. Santiago: Galeria MACCHINA PUC.
2010	El Lugar de la Escultura (The location of sculpture) , Gonzalo Pedraza. Text on the exhibition 'Modelos para Ensamblar' annual catalogue of the gallery. Santiago: Galería Gabriela Mistral.

WORKSHOPS AND ARTIST'S TALKS

2011 December	Artist's talk about the exhibition "En el Medio de las Cosas" , Galería MACCHINA, School of Fine Arts, Pontificia Universidad Católica de Chile, Santiago, Chile
2010 December	Workshop at Stichting KIK , artist's talk and workshop for Bachelor in Fine Art students, Windesheim University, Zwolle, The Netherlands
2010 November	Trans Artists Workshop in the House , artist's talk at Trans Artists, Amsterdam, The Netherlands
2010 August	Encuentro con el artista , artist's talk at Galería Gabriela Mistral, Santiago, Chile
2010 May	Print, fold, and pop it up! (Taipei) , public workshop at Taipei Artist Village, Taipei, Taiwan

ACADEMIC POSITIONS

2011-	Assistant professor , Department of Visual Arts, Arts and Physical Education Faculty, Universidad Metropolitana de Ciencias de la Educación (UMCE), Santiago, Chile
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ASSOCIATIVE ACTIVITIES

2012-	Founder and coordinator of Versus- project space, Caja Negra Artes Visuales, Santiago, Chile
2011-	Member, Caja Negra Artes Visuales, Santiago, Chile
2007-	Founder and coordinator of Platform Translation, an international project that explores issues surrounding translation through artistic practice and a roving exhibition model

LANGUAGES

Spanish (mother tongue) • English (full competence).

REFERENCES

- Fernanda Albuquerque, Curator, fer.albuquerque@gmail.com
- Geraint Evans, Lecturer Master in Fine Art, Wimbledon College of Art, University of the Arts London, geraintjevans@blueyonder.co.uk, g.e.evans@wimbledon.arts.ac.uk
- Mónica Bengoa, Artist, mb@monicabengoa.cl