

Paula Salas M.

Portfolio

In my work there are two main lines at hand, the first one consists of pieces of a pictorial nature: paintings and video animations. Through them I investigate the creation of images under colonial and postcolonial circumstances. I use traditional painting techniques in combination with new medias, such as stop motion animation to create fictional situations. Lately, my work have focussed on portraiture, exploring the phenomena of distortion that occurs in the representation of other person. This artworks examine the possibilities of using images to create identity, they are part of a research of the phenomenon that allows a few people to represent all the others under they ethic and aesthetic standards.

The other line includes “site-specific” projects, many of which have been produced as part of a collective called “Prix”. This method has allowed me to experiment with different medias such as video-documentary, photography and installation. These projects have also given me the chance to combine both lines of creation; producing artwork designed for a particular context that incorporates painting and storytelling as means of expression.



1- *La Diabla Encomienda*, Video-animation produced with stop motion technique, in collaboration with Diego Lorenzini (work in progress)

This animation tells in first person the life story of a colonial archangel. The drama is expressed by the landscape, which reflects the character's emotional state, just like in the old South American religious paintings. The monologue told by the angel was written by Salas and

Lorenzini based on apocryphal biblical texts. The video is a contemporary interpretation of a type of religious painting that shaped the development of South American arts during the past three centuries. The main objective of this work is to dialogue from the present

and from contemporary medias with the aesthetics of this old pictorial tradition, revealing the prevailing influence of this imagery on the current local culture.



2- *La esclava*, Video-animation produced with stop motion technique, in collaboration with Cristobal León, 2008, Santiago, Chile and Berlin, Germany

This piece was produced under a particular condition because the artists were in very distant places at the time of execution, so we decided to create a production strategy in a way we could take advantage of this situation. The procedure consisted of working as a

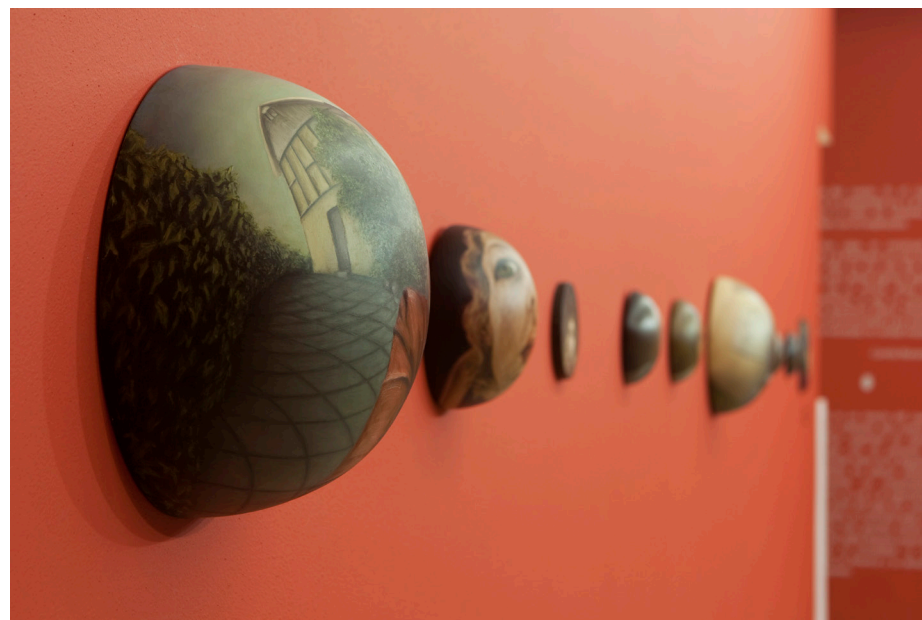
diptych with two characters. Each artist had to develop a video of one of the characters occupying the middle of the screen, without knowing what the other one did. We defined two guidelines; first we chose a diptych of Piero della Francesca, as a visual

structure, identifying both frame and position of the characters. Secondly, we took an audio segment of a film that consisted of a dialogue between two characters, this audio would order and synchronize the times of the video.



3- *Sequence Doris*, oil on canvas, (12 pieces of 20cm x 13cm each). Details of the series at the exhibition, Stuart Gallery, Santiago, Chile, 2010

This series shows the transformation of a girl into a Colonial Archangel in twelve stages. Complementing the character's mutation, the way of painting changes from a sketch to a tight and laborious technique.



4- *Series: Retratos*, oil on convex wood, (25cm diameter and 18cm thickness). Detail of the series at the exhibition, Stuart Gallery, Santiago, Chile, 2010.

Each portrait functions as a particular piece in which every individual is represented by their physical appearance as well as by the use of other traditional strategies of the genre: the exaggeration of dominant features and the appearance of objects, colors and shapes

reflecting the history, profession, personality and other attributes of the respective model. This portrait series is painted over convex supports inspired by the convex mirrors of Flemish Tradition (Jan Van Eyck, Petrus Christus, Quentin Metsys). The

image deformation is the main issue to explore in this works and therefore models are conspicuously distorted.



Series: Retratos, oil on convex wood, (35cm diameter and 25cm thickness), Santiago, Chile, 2009.



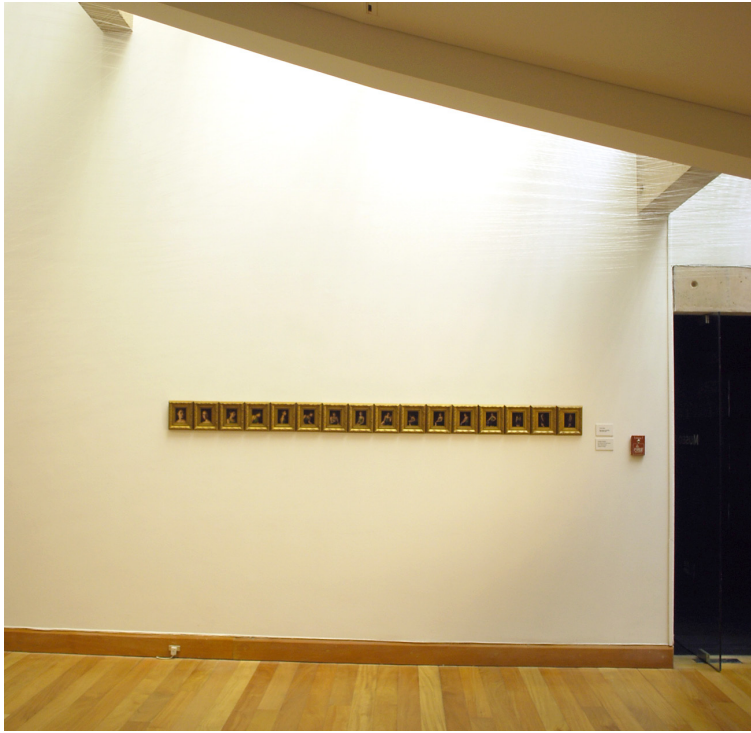
Series: Retratos, oil on convex wood, (17cm diameter and 5cm thickness), Santiago, Chile, 2009.



5- *Secuencia Carolina*, oil on canvas, (16 pieces of 9cm x 7cm each), III Concurso de Arte Joven, Visual Art Museum MAVI, Santiago, Chile, 2008

This series depicts the same person in 16 different ways, starting with a close-up of her face, and then zooming out to a general frame that represents “Carolina” in full body. Each frame captures a different pose, some of which are direct quotations from the

history of portraiture, such as Renaissance profile and full-length frame. Also, the series has a sequential structure taken from the language of cinema. It resembles a frame by frame movement sequence.



Secuencia Carolina's details

Paula Salas (Chile 1982) studied a BA in Fine Arts at the university in Chile (PUC), she also completed an academic certificate in Cinema Aesthetic at the same university. From the year 2005 she has been showing her work in collective exhibitions and festivals such as: “Cabeza de Ratón: III Concurso de Arte Joven”, 2008, Visual Arts Museum MAVI, Santiago, Chile; “Comunidad Ficticia”, 2009, in Matucana 100, Santiago, Chile; “BIOPODER”, 2010, Vértice gallery,

Lima, Peru; European Media Art Festival EMAF, 2009, Osnabrück, Germany; and International Contemporary Video Art Festival of Barcelona: BAC, Spain. Also, she has had a few solo shows like “Agua corriente”, Metropolitan Gallery, 2007, Santiago, Chile and “Cochinilla”, Stuart Gallery, 2010, Santiago, Chile. Currently Salas is living in Amsterdam, where she is studying an Artistic Research MA at the University of Amsterdam.

Biography