



GOYA  
CONTEMPORARY  
GALLERY

SOLEDAD SALAMÉ  
*Camouflage*



## ***Soledad Salamé: Camouflage***

April 12 - June 15, 2025, at Goya Contemporary Gallery, Baltimore, MD

Oct 4, 2025 - March 15, 2025, at Blaffer Art Museum, Houston, TX

Curators involved with this exhibition:

Laura Augusta, Blaffer Art Museum; Steven Matijcio, Knox Art Museum; Amy Raehse, Goya Contemporary Gallery

As environmental degradation becomes an increasingly pervasive and subtle part of our daily lives, its impact continues to be overshadowed by the promises of “green” consumerism. While major corporations tout their eco-friendly initiatives, the exploitation of natural resources persists unchecked. Global summits and regulations continue to struggle for meaningful change, and the spectacle of eco-activists disrupting art institutions seems more like a symbolic gesture than an effective solution. It is within this complex and urgent context that Chilean American artist Soledad Salamé positions her latest work—a profound, poetic intervention at the intersection of art, research, and environmental activism.

Salamé’s work highlights the quiet but powerful resilience of nature in the face of human influence. She collaborates with scientists, ecologists, and environmentalists to create works that are not only visual reflections, but also repositories of labor, resistance, and hope. Through this collaboration, she captures the often invisible or overlooked effects of environmental violence, while also exploring moments of healing and repair.

A core focus of Salamé’s practice has been her repeated engagement with the Atacama Desert in northern Chile, a region severely impacted by pollution and the mass disposal of textile waste—particularly fast fashion. Millions of pounds of discarded clothing are buried in the desert’s arid landscape, where they have become an unnerving, permanent feature of the terrain. This ecological wound, a direct result of unsustainable consumerism, serves as the backdrop for Salamé’s latest work.

Goya Contemporary Director Amy Raehse explains: “In *Camouflage*, Salamé transforms aerial drone photographs documenting the polluted Chilean landscape, where the waste-strewn terrain mirrors a complex camouflage of mountains and desert. These source images are reimagined and rendered through a variety of media, including canvas, embroidery, printmaking, paper pulp, sculpture, and layering techniques. With needle and thread, Salamé painstakingly traces the patterns of discarded textiles that now mar the desert’s surface, turning the act of sewing into both an elegy for the land and a quiet yet powerful form of resistance. This labor-intensive, delicate embroidery becomes a gesture of repair—an attempt to “re-thread” the fabric of our planet, creating a visual reconciliation between humanity’s destructive interventions and nature’s enduring resilience.” She continues: “At the same time, this delicate embroidery draws the eye to the very elements that comprise this mountain of waste: primarily, discarded clothing—relics of

society's obsession with fast fashion. Through her meticulous stitching, Salamé highlights the garments that have been discarded and abandoned, offering a poignant visual commentary on the fleeting nature of consumption and the ecological footprint left in its wake. Each stitch becomes a reflection on the disposability of modern culture and the stark consequences it leaves behind."

An essay by Dr. Lowery Stokes Sims will accompany this exhibition. In her essay Stokes-Sims says: "We are bombarded daily with news about the unquenchable thirst for natural resources on the part of industry and technology concerns that is devastating any number of landscapes globally. Local communities world-wide are dealing with water deficits and scarcity. Airplanes are dealing with stronger than usual air currents, and incidents of intense brushfires, floods and tornadoes proliferate where they have not before. It is artists such as Soledad Salamé who bring these concerns to us through their work. If there is any question whether art could impact the thinking about the conditions with which humans are coping today, then one need only to focus on Salamé's chronicling of the use of a pristine locale such as the Atacama Desert to have a visceral reaction that spurs an impulse to action."

In *Camouflage*, Salamé also incorporates a more tactile, yet equally profound, material response to the desert's ecological crisis: dresses fashioned from paper pulp created from recycled materials, bioplastics, or cotton created from pineapple fibers. These dresses are not just clothing but symbols of renewal—aspirational acts of re-populating the distressed panorama, echoing the artist's desire to create meaningful dialogue between humanity's past mistakes and future possibilities. In these humble yet potent garments, the artist's hands embody a quiet resistance against the relentless consumption and waste that has come to define the modern era.

This exhibition also includes works from Salamé's ongoing projects in other locations, further demonstrating her commitment to understanding and engaging with the complex ways in which human activity reshapes the environment. From Chile's Atacama Desert to widespread locales, Salamé's practice spans time and geography, but remains grounded in a common thread of tender reflection, environmental urgency, and the belief that art can be both an expression and an agent of change. Salamé not only confronts the weight of environmental destruction but also offers a glimpse of hope—a visual language that calls for healing, reinvention, and the possibility of a more sustainable future.

Special acknowledgement: The artist wishes to acknowledge the work of the following people who helped her realize the works in this exhibition: Michael Koryta for photography and videography; Rachel Czarnik for embroidery and crochet assistance; Jacob Marrero for printmaking, embroidery and fabrication assistance; Helen Frederick for papermaking assistance; Maia Malakoff for bioplastics, bio yarn, and crochet assistance; Alysse McGinty for printmaking and embroidery assistance; Full Circle for printing on canvas assistance; Baltimore Print Studios for silkscreen assistance; and Margaret Boozer of Red Dirt Studio.



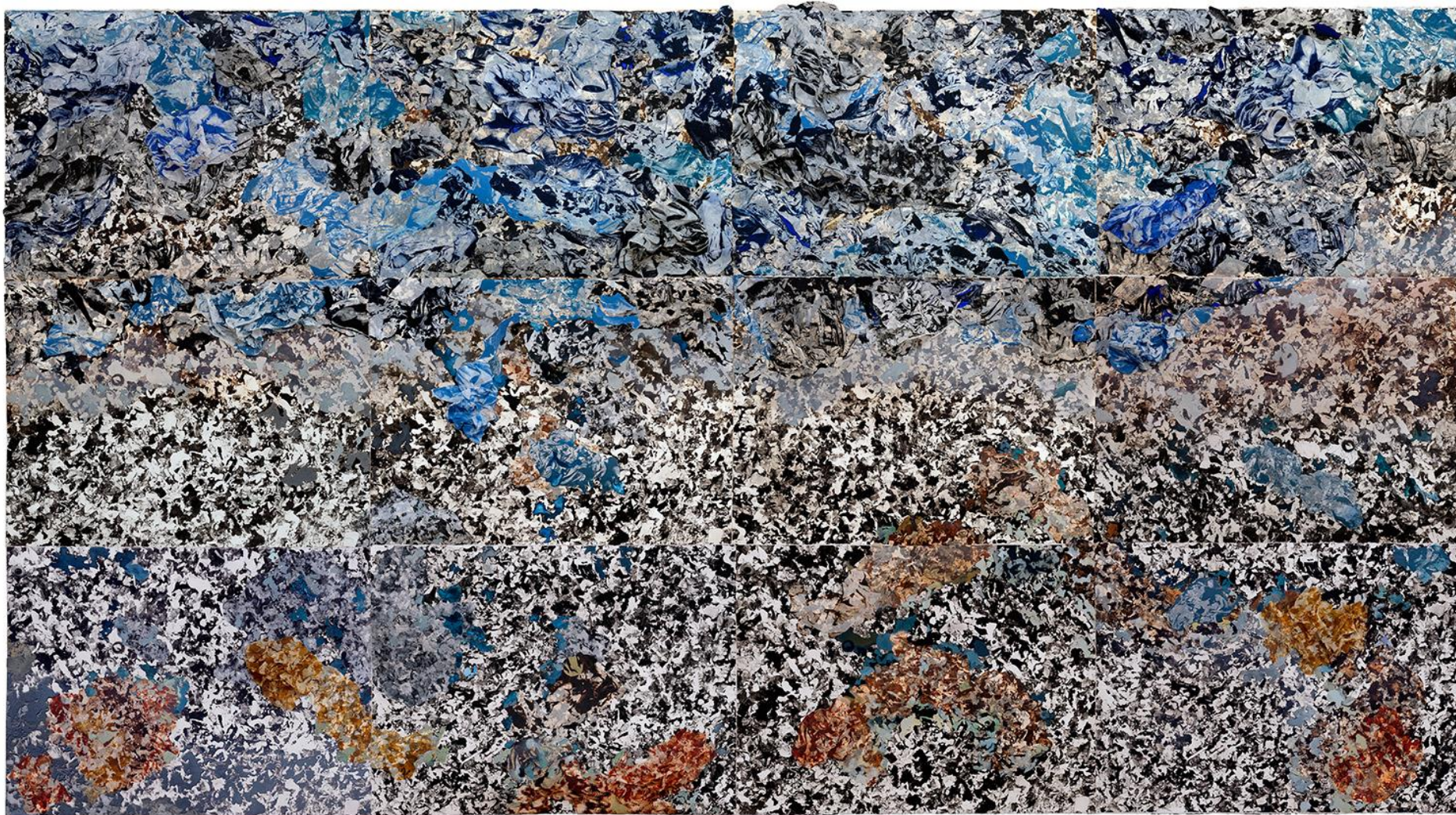
*Soledad Salamé: Camouflage* at Goya Contemporary Gallery, Baltimore. Photo: Mitro Hood.



## **Soledad Salamé: Camouflage**

Chilean American artist Soledad Salamé confronts the hidden consequences of environmental degradation, especially the global impact of consumer waste. Her work weaves together art, science, and activism to explore how nature endures—and responds—to human harm.





**Soledad Salamé**

*Camouflage*, 2024

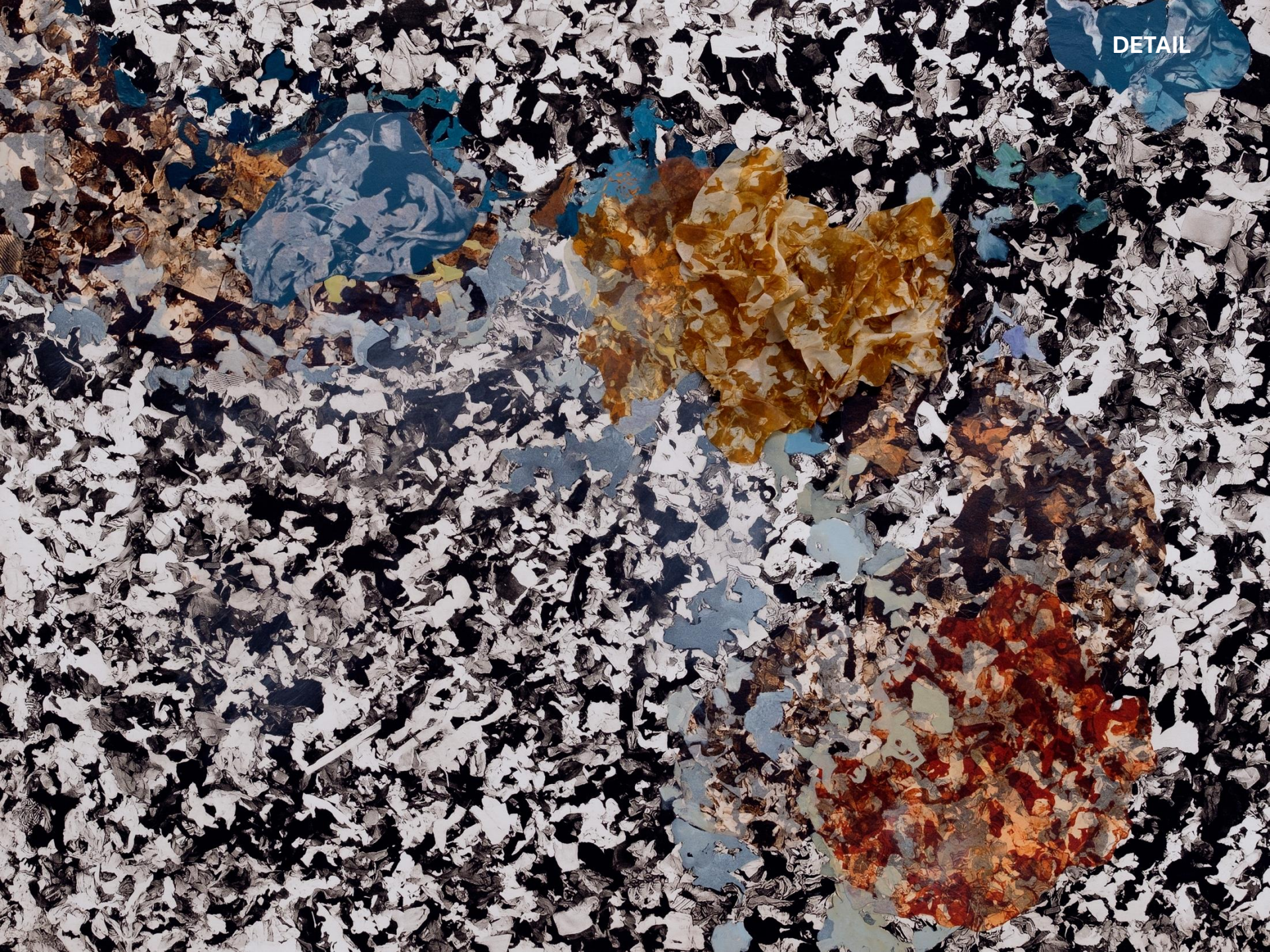
Solar etching, silkscreen, chine collé, hand painting with three dimensional elements

Comprised of 12 panels, 22 x 30 inches each

Installed: 66 x 120 inches



DETAIL







Soledad Salamé  
*Camouflage*







## The Atacama Desert as Witness

In northern Chile, the Atacama Desert is littered with mountains of discarded “fast fashion.” This ecological wound is the focus of *Camouflage*, where Salamé transforms aerial images of textile waste into intricate works of art.



**Soledad Salamé**

*Fast Fashion, 2025*

Single-channel video in color, no sound

4 minutes 11 seconds, looped



*This video exposes northern Chile's ecological disaster in the Atacama Desert, documenting the environmental waste associated with "Fast Fashion." Salamé captures mountains of waste through use of drone and handheld cameras, drawing attention to the catastrophic effects of this crisis. In a second video, Salamé shows the efforts that progressive recyclers are taking to help reduce waste by turning discarded fibrous materials into reusable yarns.*





**Soledad Salamé**

*A Mountain of Clothes in Blue, 2024*

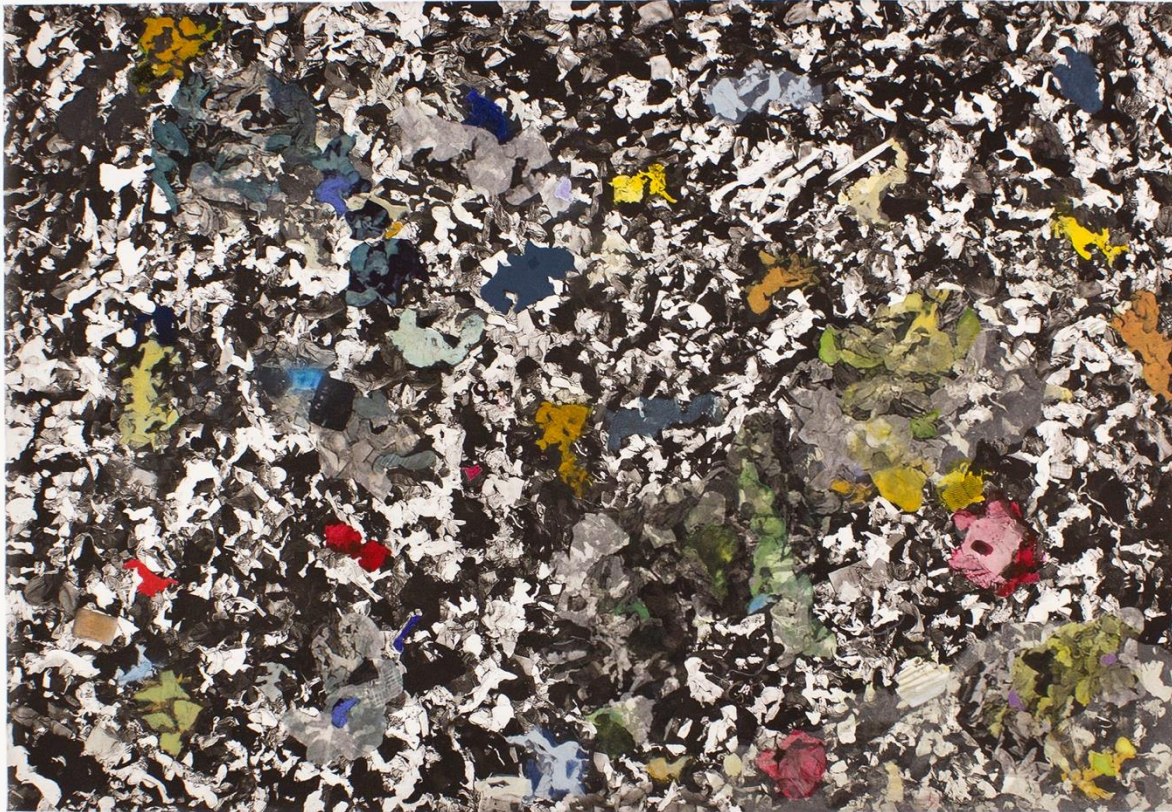
Silkscreen on handmade paper,  
interference pigments

Paper: 24 x 28 inches

Frame: 27.5 x 31.25 inches

PP Edition of 1





**Soledad Salamé**

*Fast Fashion in Color I*, 2022

Solar Etching, chine collé with hand coloring

Paper: 22 x 30 inches / Frame: 28.75 x 34.25 inches

AP Edition of 1





**Soledad Salamé**

*Fast Fashion in Black & Brown, 2022*

Solar Etching, chine collé with hand coloring

Paper: 22 x 30 inches / Frame: 28.75 x 34.25 inches

AP Edition of 1



**Soledad Salamé**  
*Atacama in Grey*, 2024

Silkscreen, relief printing,  
gilded palladium leaf  
Paper: 22 x 30 inches  
Frame: 28.75 x 36.38 inches  
AP Edition of 6







*Soledad Salamé: Camouflage at Goya Contemporary Gallery, Baltimore. Photo: Mitro Hood.*

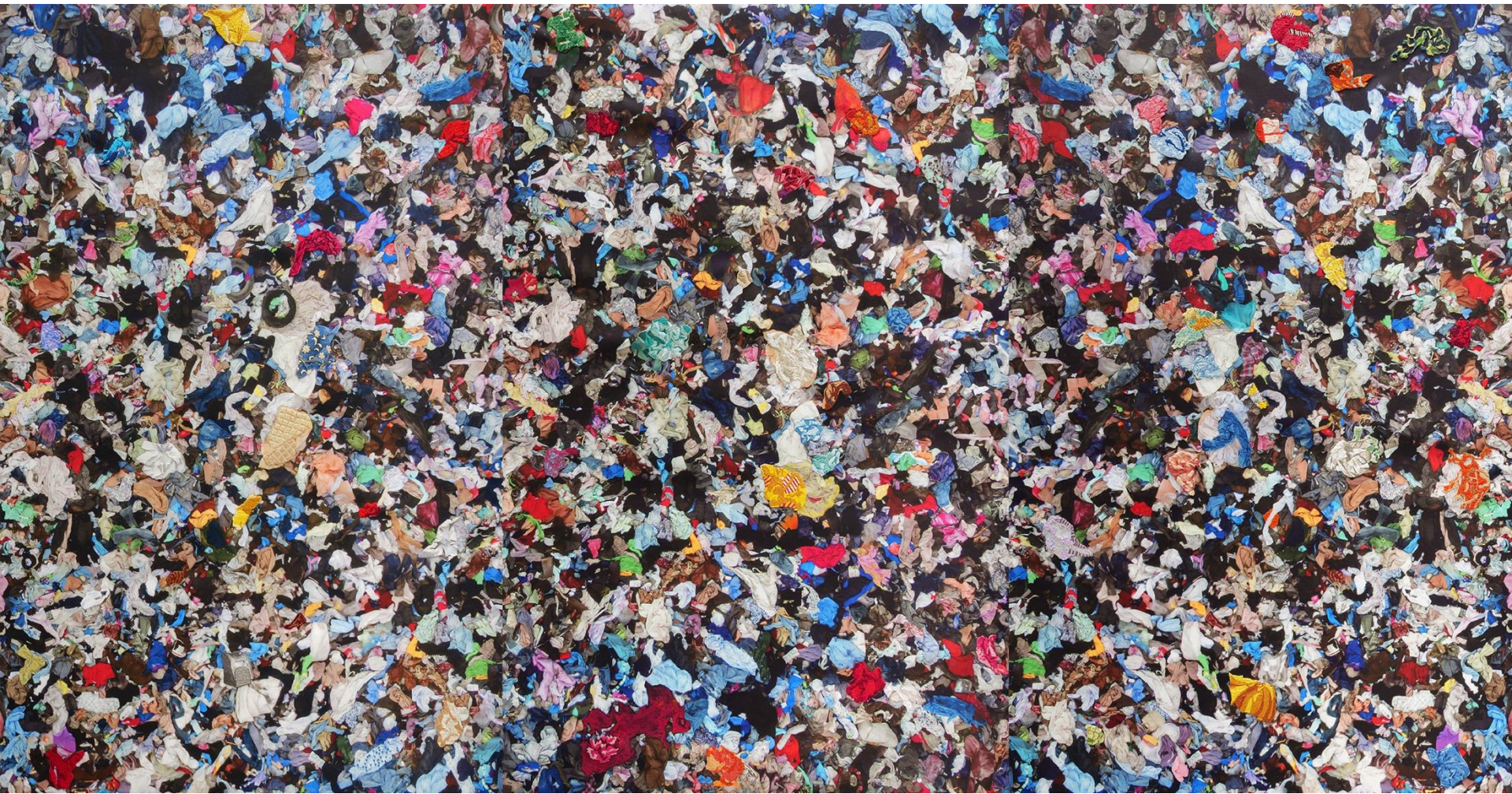




## **Embroidery as Resistance**

Using canvas, thread, and printmaking, Salamé reimagines polluted landscapes with delicate embroidery. Each stitch traces patterns of waste and becomes an act of mourning, repair, and quiet defiance.





**Soledad Salamé**

*Fast Fashion Atacama I, II, III, IV, 2025*

Archival print on canvas with hand embroidery

Comprised of 4 panels, each 59 x 38 inches

Installed: 59 x 152 inches

AP Variable Edition of 5



DETAIL







**Soledad Salamé**

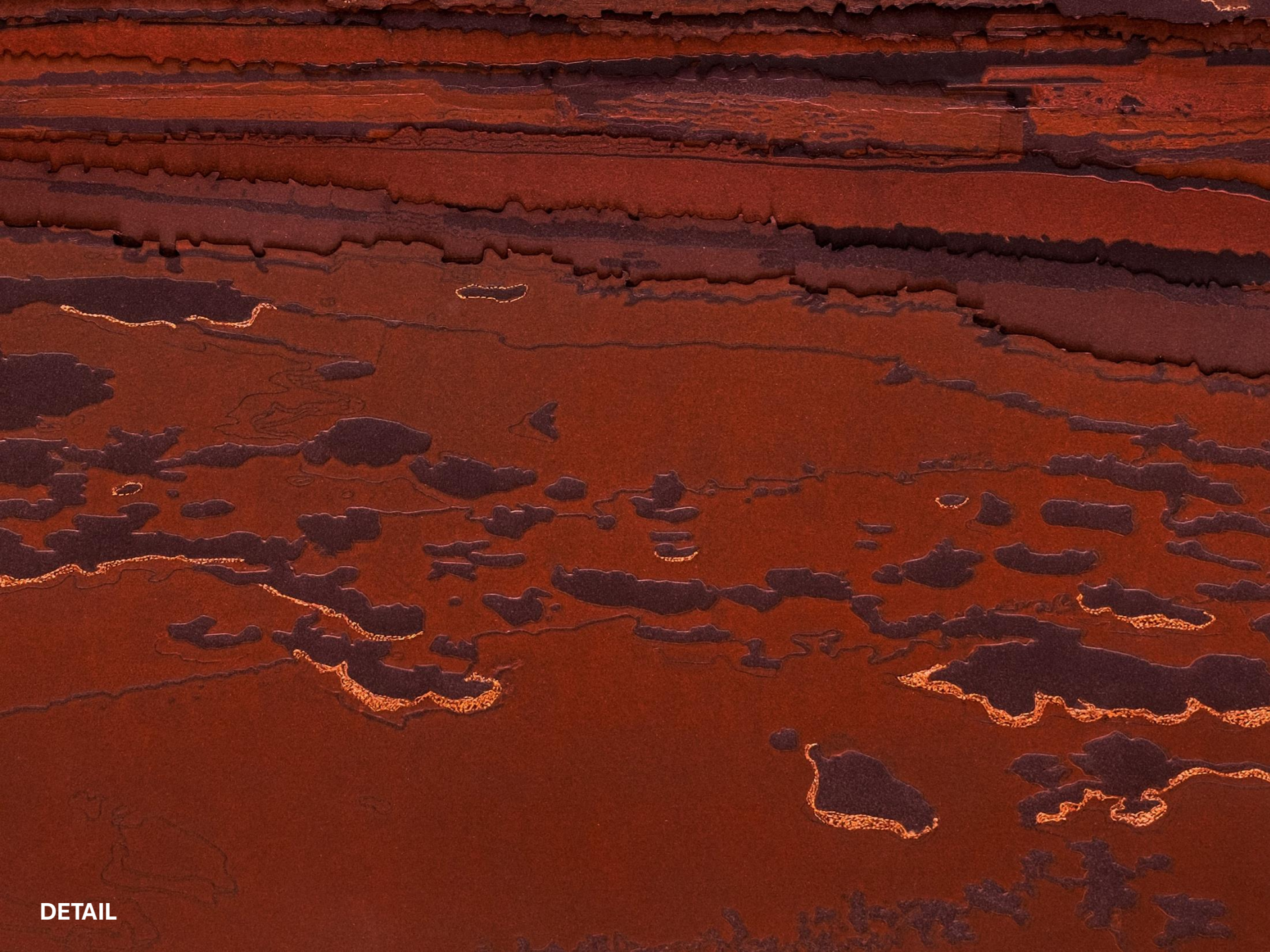
*Atacama in Red*, 2017

Printing, laser cutting, embossing, embroidery on 600 gram Fabriano paper

Paper: 30 x 40 inches. Frame: 34 x 44 inches.

Edition of 5





DETAIL





*Soledad Salamé: Camouflage at Goya Contemporary Gallery, Baltimore. Photo: Mitro Hood.*



# Garments of Renewal

Sculptural dresses made from recycled paper pulp, bioplastics, and pineapple fiber cotton offer a tactile response to ecological crisis. These garments symbolize hope and reflect a desire to reconcile human error with environmental healing.





**Soledad Salamé**

*Ocean*, 2024

Bio plastics, bio algae, crochet,  
pigments, turmeric, indigo,  
spirulina

48 x 16 x 16 inches





**Soledad Salamé**

*Rainforest, 2025*

Pineapple husks, fabric, thread

25 x 16 x 10 inches







*Soledad Salamé: Camouflage at Goya Contemporary Gallery, Baltimore. Photo: Mitro Hood.*



**Soledad Salamé**

*Desert, 2024*

Handmade flax paper, clay, pelon

48 x 16 x 16 inches







*Soledad Salamé: Camouflage at Goya Contemporary Gallery, Baltimore. Photo: Mitro Hood.*

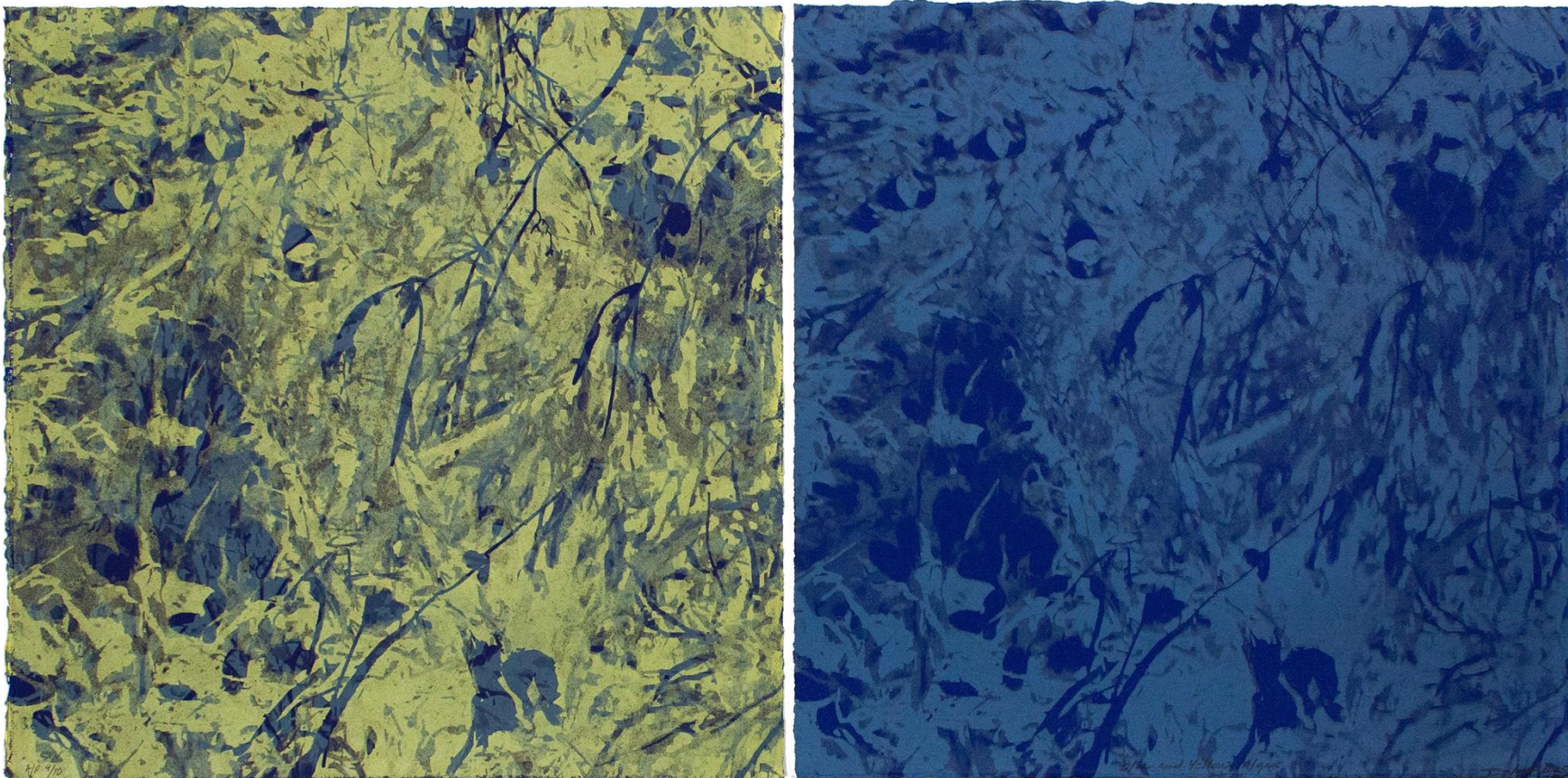




## **Global Threads of Impact**

This exhibition extends beyond Chile, drawing from Salamé's environmental investigations around the world. Across geography and media, her work reveals the resilience of nature and the power of art to inspire change.





**Soledad Salamé**

*Blue and Yellow Algae*, 2025

Silkscreen on Rives BFK paper

Paper: 19 x 38 inches, 19 x 19 inches each

Frame: 22.63 x 41.38 inches

AP Edition of 10

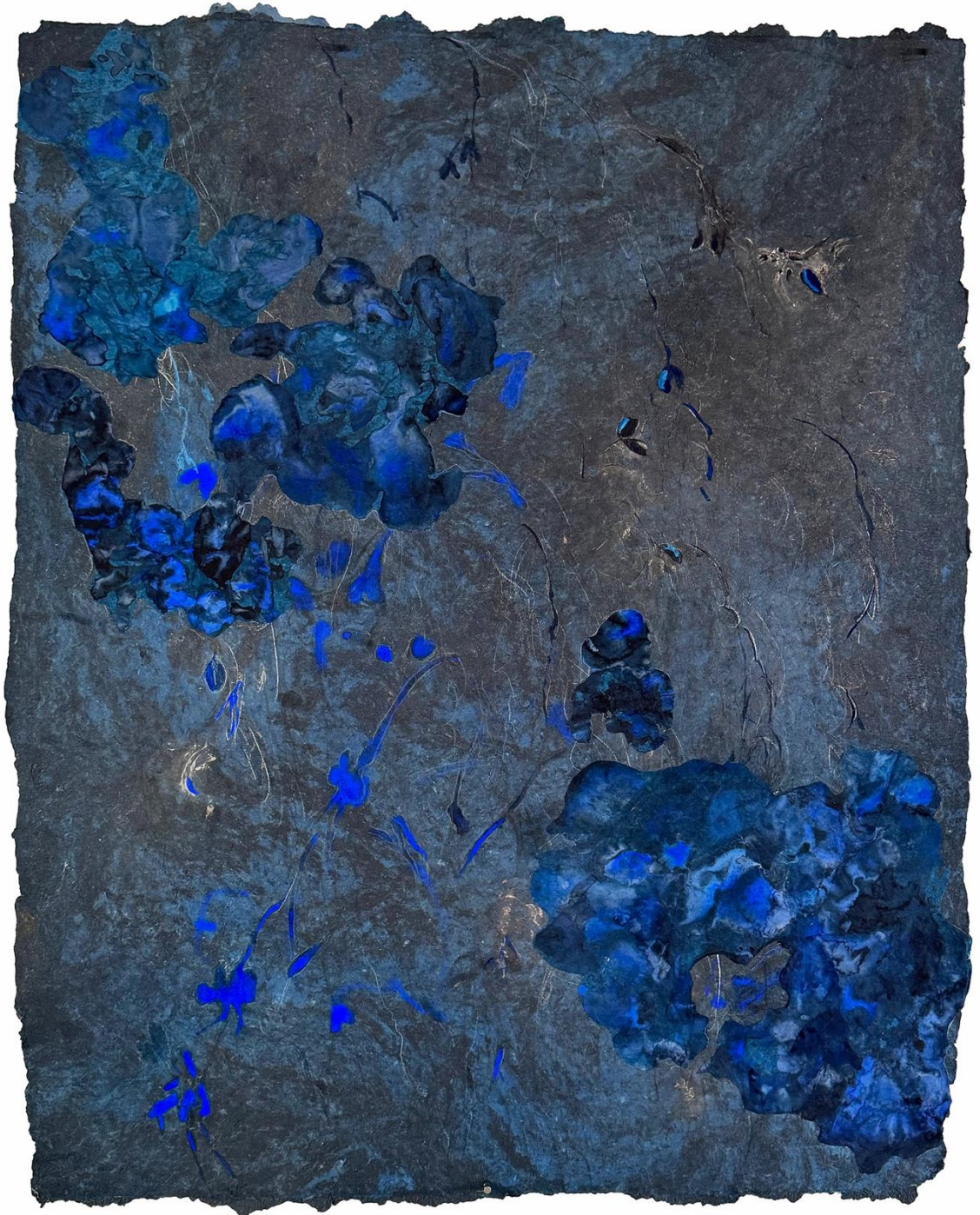


**Soledad Salamé**  
*Algae Clusters, 2025*

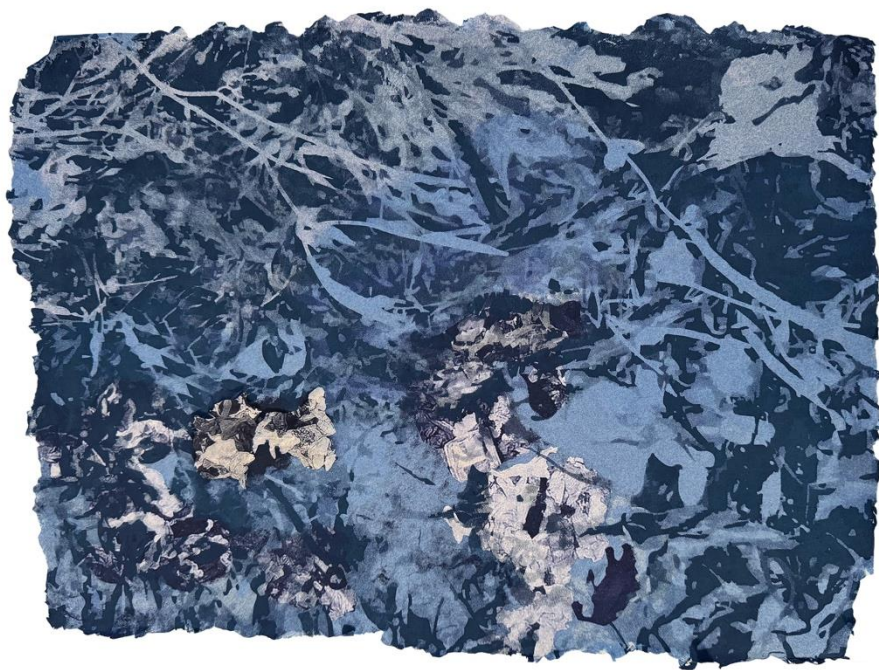
Handmade paper with jeans pulp, chine-collé,  
watercolors, gouache, and drawing

Paper: 41 x 33 inches

Frame: 45.75 x 38.25 inches







**Soledad Salamé**

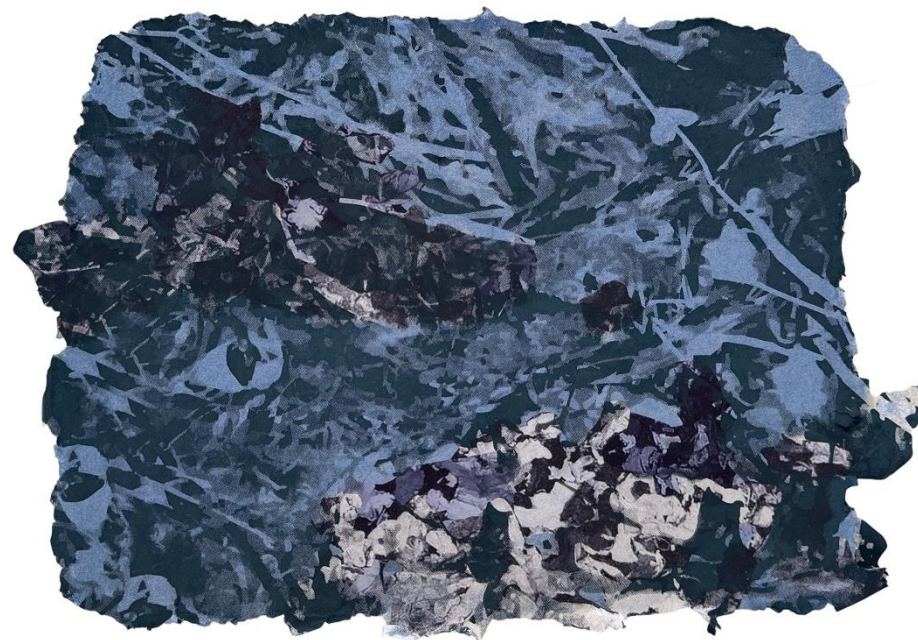
*In the Ocean I, 2025*

Silkscreen on handmade paper, jeans pulp

Paper: 13.75 x 18 inches

Frame: 17.5 x 22.38 inches

Edition of 1



**Soledad Salamé**

*In the Ocean II, 2025*

Silkscreen on handmade paper, jeans pulp

Paper: 11 x 15 inches

Frame: 14.5 x 19.25 inches

Edition of 1



Soledad Salamé: *Camouflage* at Goya Contemporary Gallery, Baltimore. Photo: Mitro Hood.









# GOYA CONTEMPORARY GALLERY

3000 Chestnut Avenue, Mill Centre #214, Baltimore, MD 21211

T: 410-366-2001 | [www.goyacontemporary.com](http://www.goyacontemporary.com) | [gallery@goyacontemporary.com](mailto:gallery@goyacontemporary.com) | [@goya\\_contemporary\\_gallery](https://www.instagram.com/goya_contemporary_gallery)