

Galerie Dix9 is pleased to present

HIDDEN NAMES

Paula de Solminihac

October 10 to November 7. 2015

GALERIE DIX9 Hélène Lacharmoise

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with the support of

The logo for ENGIE, featuring the word "ENGIE" in a blue, sans-serif font with a blue arc above it.

White Book 2014
white clay paper, 36x26x16cm

GALERIE DIX9

HIDDEN NAMES

Rising figure of the Chilean art scene, Paula de Solminihac produces singular works where privacy and artistic practice are closely linked. For over ten years, her artistic investigation has its focus on ceramic and is fundamented from the perspective of contemporary archeology : the artist seeks to put attention on processes rather than objects, systematizing the study of material activity as a specific field of art

Paula de Solminihac refers to the *Triangle Culinaire* pointed out by Claude Levi-Strauss to proceed with her own work: modeling the clay, cooking with fire, getting a recipient as the prime form to contain food. It also relies on the dynamic analysis of technology, term proposed by André Leroi Gourhan, which extends the analysis of technique to the movements made on the material.

Meanwhile the artist is an archeologist of her own acts. Her life and work are closely related. She keeps a diary where she carefully notes and draws her thoughts about her daily life and experience. This notebook, a kind of mental map, itself becomes object of her investigations. It is thus a memory-oriented work - how to fix the memories - in which the artist follows some memory art principles studied by Frances Yates *. In this art she found a method to relate exterior appearances with the subjective dimension of who remembers by printed images in the mind.

For her first exhibition in France, Paula Solminihac presents a specific project emerging from a residency conducted on February 2015 at the Sierra Nevada de Santa Marta (Colombia). The result of a grant awarded with the support of Galerie Dix9, this research was first destined to make contact with the natives of the area, known as the first Latin-America potters. Some works made from this trip will be shown in the major exhibition *Ceramix* organised by three European institutions**

* Mainly the four classic rules that lead the *Ad Herennium*

**exhibition *Ceramix* at Bonnefanten Museum in Maastricht, NL (Oct 16 to Feb 5. 2016), at la Maison Rouge, Fondation Antoine de Galbert, Paris and Cité de la Céramique de Sèvres (Spring 2016)

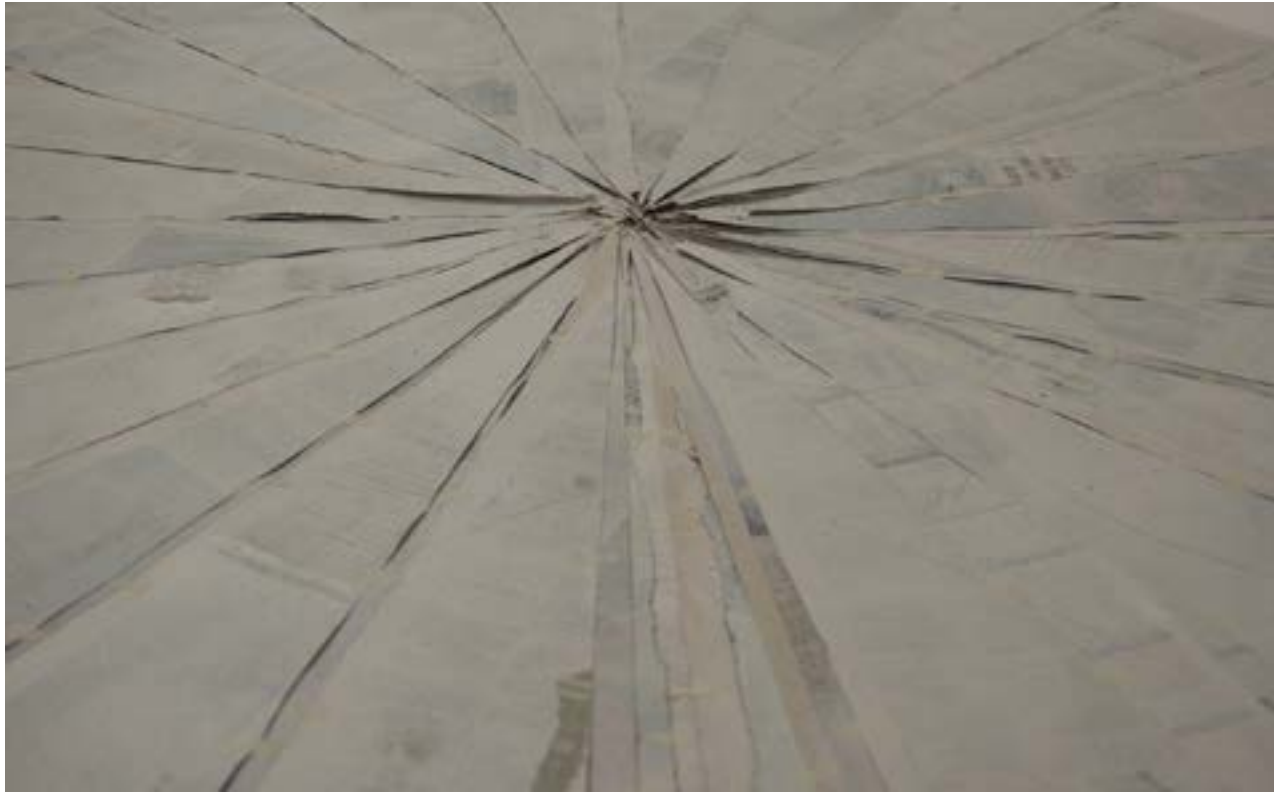
Diaries of a metamorphosis, *Hidden Names* bring together works from an excavation of the artist own experience in Santa Marta and represent reminiscent vestiges of archaeological finds. The unknown or unnamed are part of it, and the title given to the exhibition was inspired by a children's conversation overheard by the artist - about body places that do not have a name.

The works allude the fragility of culture in front of nature and time's buffering. They testify of a devastated and extinct world like survivors of a catastrophe promoted by elements like water and fire. *Taxonomy*, a kind of fossil cocoons, are ceramic stones obtained by a natural modeling. The artist used some colorful clay remains, dry and hard traces of earlier pieces. She moistened them back, wrapped in clothes and submerged in water and sand. While recovering its initial softness, the clay adopt new forms that are like fossils cocoons. In Levi Strauss' transformation chain this would be a regression - from dry raw to moist raw.

The *Cascaras*, a kind of shells, are made from the pages of the artist's diary. They may be solid, but also soft, like those envelopes in linen and cotton. Like the stones, the *Cascaras* symbolize the very essence of alchemy, that can be resumed by "everything that has been, is and will be". Shown as a necklace, the *Cascaras* point out the recurrence of the circular shape, a sign of the production cycle and a constant renewal.

The paper drawings give a form to vacuum. Bypassing the empty spaces in her daily notebooks, the artist creates a register code of the absent and lets imagine a story. *Victoria* is the redoing of the *Victoria Amazonica*, a type of lotus found in the Amazonia. In addition with its beauty, it has that peculiar structure that can hold on kids while floating. *Armylaria* combines a fungi scientific definition and notes from the artist diary. Both have in common the effort to define the undefined as it is a pond or a raw clay.

Based on a structuralist analysis of ceramic, with a distinction between raw and dry, *Hidden names* reveal a thought related to alchemy, metamorphosis and the eternal cycle of life.



Victoria, paper (pages of the artist diary), pencil, 180 x 140 x 8 cm, 2015



Cascaras (shells), pages of the artist diary, paint, linen, 2015



Archeological matter, clay, cotton, linen, cardboard, 2015

BIOGRAPHY

Born in 1974 in Santiago de Chile, lives and works in Santiago
Graduate in visual arts, Catholic University of Chile
Master in Visual Arts, University of Chile

Grants / Prizes

2014 Fondart, Santiago, Chile.
2013 CCA, Catholic University, Santiago, Chile.
2012 CCA, Catholic University, Santiago, Chile.
2008 CCA, Catholic University, Santiago, Chile.
2005 Fondart, Santiago, Chile.
2000 *Identidades en Tránsito*, Rockefeller Foundation, Asunción, Paraguay
1999 Fondart, Santiago, Chile.

Solo exhibitions

2015

Hidden Names Galerie Dix9 Hélène Lacharmoise, Paris

2014

ArtBasel, Statement, galeria Isabel Aninat

2012

Zona 3, galeria Isabel Aninat, Santiago, Chile

Zona 2, Trilogía de un Paisaje, Sala Puntangeles, Valparaíso, Chile

2011

Zona 1, Galerie Yono, Santiago, Chile

2009

Espejismos, L390, Santiago Chile.

2008

Nadie Quiere Morir, Galeria Isabel Aninat, Santiago, Chile

Nadie Quiere Morir, University Uniacc, Santiago, Chile

2006

In Absentia, CAV-Museo del Barro, Asunción, Paraguay

FotoAmerica 2006, Galeria Patricia Ready, Santiago, Chile

2005

Living 2004-2005, Cecilia Palma art center, Santiago, Chile.

2004

Del azar en Conserva, Galerie Animal, Santiago, Chile

2003

on-site, Cultural Corporation Las Condes, Santiago Chile

Pinta New York, Solo Project - curator Jose Roca

2002

Horizontal-vertical, Galeria Múltiple, Santiago, Chile

Group exhibitions

2016

Ceramix, La Maison Rouge, Fondation Antoine de Galbert, Paris

2015

Ceramix, Bonnefantenmuseum Maastricht, NL (from October)

Siglo XXI-10 años de arte contemporáneo, Fundación Corpartes, Santiago

2014

YAP Constructo 2014, Parque Araucano, Santiago, Chile

ArtBO, Bogota, Colombia, galeria Isabel Aninat

ArteBA, Buenos Aires, Argentina

ArtLima, Lima, Peru

2013

Pais Sonhado, Memorial de América Latina, Sao Paulo, Brasil

2012

Desde la Bruma, Museo de la Solidaridad Salvador Allende, Santiago, Chile

13 x 13 Nuevos Medios selección AICA, Santiago, Chile

ArteBA / Buenos Aires, Argentina

2011

Habitar lo Biodiverso, Musée National des Beaux- Arts, Santiago, Chile

ArteBA, Buenos Aires, Argentina

Chaco, Santiago, Chile

2010

IV International Biennale of Contemporary Art, Beijing, China

P.D. Post Data, Galería 101, Université d'Ottawa, Canada

Chaco, Santiago, Chile

2009

Triennale of Chile, Santiago

Actual Panorama of Photography, Valu Oria Galerie d'Art, Sao Paulo, Brasil

P.D. Post Data, Centro de Extensión, PUC, Santiago, Chile

Cohortes, MAC Museum of Contemporary Art, Santiago, Chile

Buenos Aires Photo, Art Fair

2008

Buenos Aires Photo, Art Fair

2007

Menu De Hoy: Arte y Alimento en Chile, National Museum of Fine Arts,

Santiago, Chile

2006

Del Otro Lado, Arte de Mujeres en Chile, Palacio La Moneda, art center,

Santiago, Chile

Buenos Aires Photo, Art Fair

2005

Re-locación, Galeria Isabel Aninat. Santiago Chile

2002

Sweet-suit, Matucana 100, cultural center, Santiago, Chile

Public Collections

Fondation AMA, Santiago, Chile

Fondation Misol, Miami, USA

Fondation Deutsche-Bank, Geneva, Switzerland

Collection Lara, GraehamBriggs, Sidney, Australia