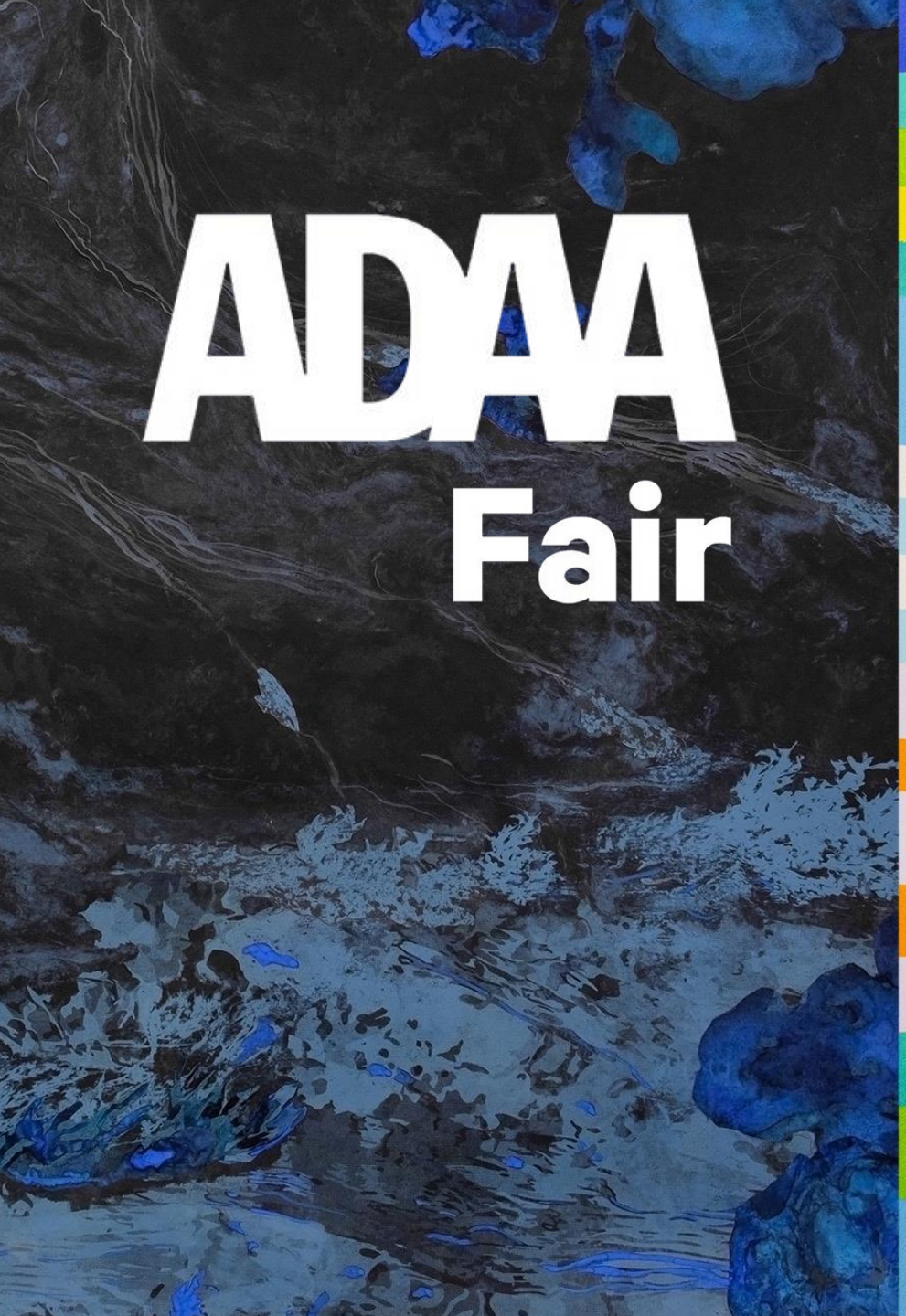
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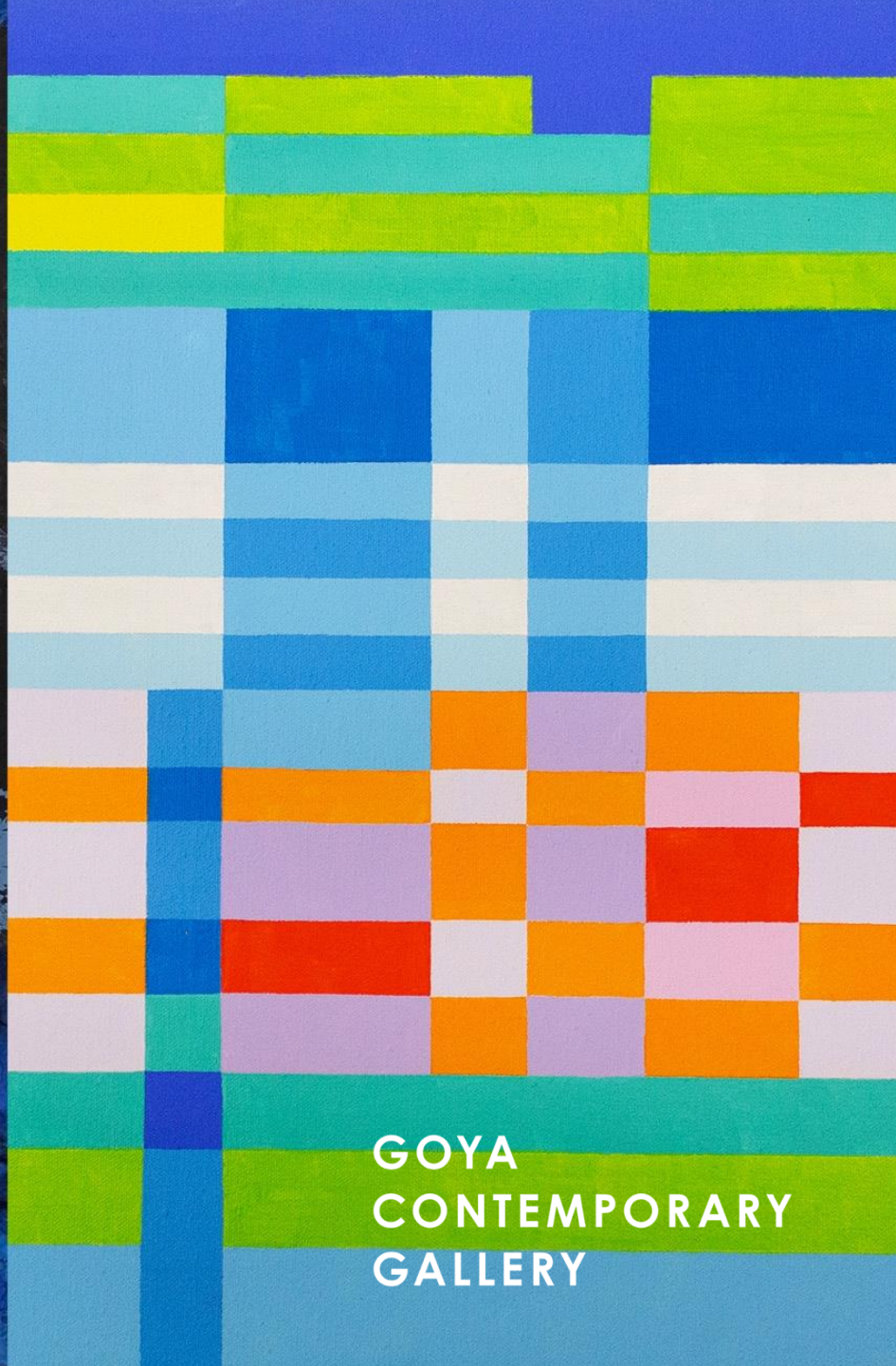
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Goya Contemporary Gallery
Booth A6

THE ADAA FAIR 2026
Park Avenue Armory
643 Park Avenue, New York, NY
www.adaafair.org

Featuring Soledad Salamé & Amalie Rothschild

Preview Gala
Thursday, November 12, 4:30 pm – 9:30 pm
*To benefit to Whitney Museum of American Art

VIP Preview
Friday, November 13, 10:00am – 12: pm

General Admission
Friday, November 13, 11:00 am – 7:00 pm
Saturday, November 14, 11:00 am – 6:00 pm
Sunday, November 15, 11:00 am – 6:00 pm
Monday, November 16, 11:00 am – 5:00 pm

FOR INQUIRIES:
gallery@goyacontemporary.com
Fair: 443-850-1015 and 410-960-8585

Goya Contemporary | Goya-Girl Press
3000 Chestnut Avenue, Mill Centre #214, Baltimore, MD 21211

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Cover: [Left] Soledad Salamé, *Bloom*, 2026, courtesy the artist.
[Right] Amalie Rothschild, *Resortscape 2*, 1982, courtesy the Estate of Amalie Rothschild.

Goya Contemporary Gallery is pleased to present *ARCHITECTURE OF NATURE: Soledad Salamé and Amalie Rothschild*, a thoughtfully curated exhibition for the 2026 ADAA Art Show.

Soledad Salamé and Amalie Rothschild are two women artists whose practices employ abstraction to construct, examine, and critique the human impact on the natural world. For both, nature is not a fixed external subject but an active, internal system of order—organic, intuitive, and structurally alive. Their work is also informed by histories of migration and displacement, including the environmental upheavals and climate-driven forces that reshape our relationships to place and belonging.

Salamé's work bears witness to humanity's impositions on the natural world, tracing the pressures, disruptions, and residues of intervention within ecological systems. Working across sculpture, time-based media, painting, printmaking, and biodesign, she approaches materials as both witnesses to and agents of ecological transformation. Her practice reveals nature as a dynamic field in which processes of growth, adaptation, and disturbance remain in constant flux.

Rothschild's practice, by contrast, emerges from a deeply modernist sensibility and a rigorous engagement with the materials and languages of postwar American abstraction. A pioneering Baltimore-based artist, she worked across painting, sculpture, and works on paper over a career spanning six decades. Her work bridges abstraction and figuration, formal geometry and intuitive gesture, developing a distinctive visual language shaped by modular construction, spatial tension, and experimental material processes.

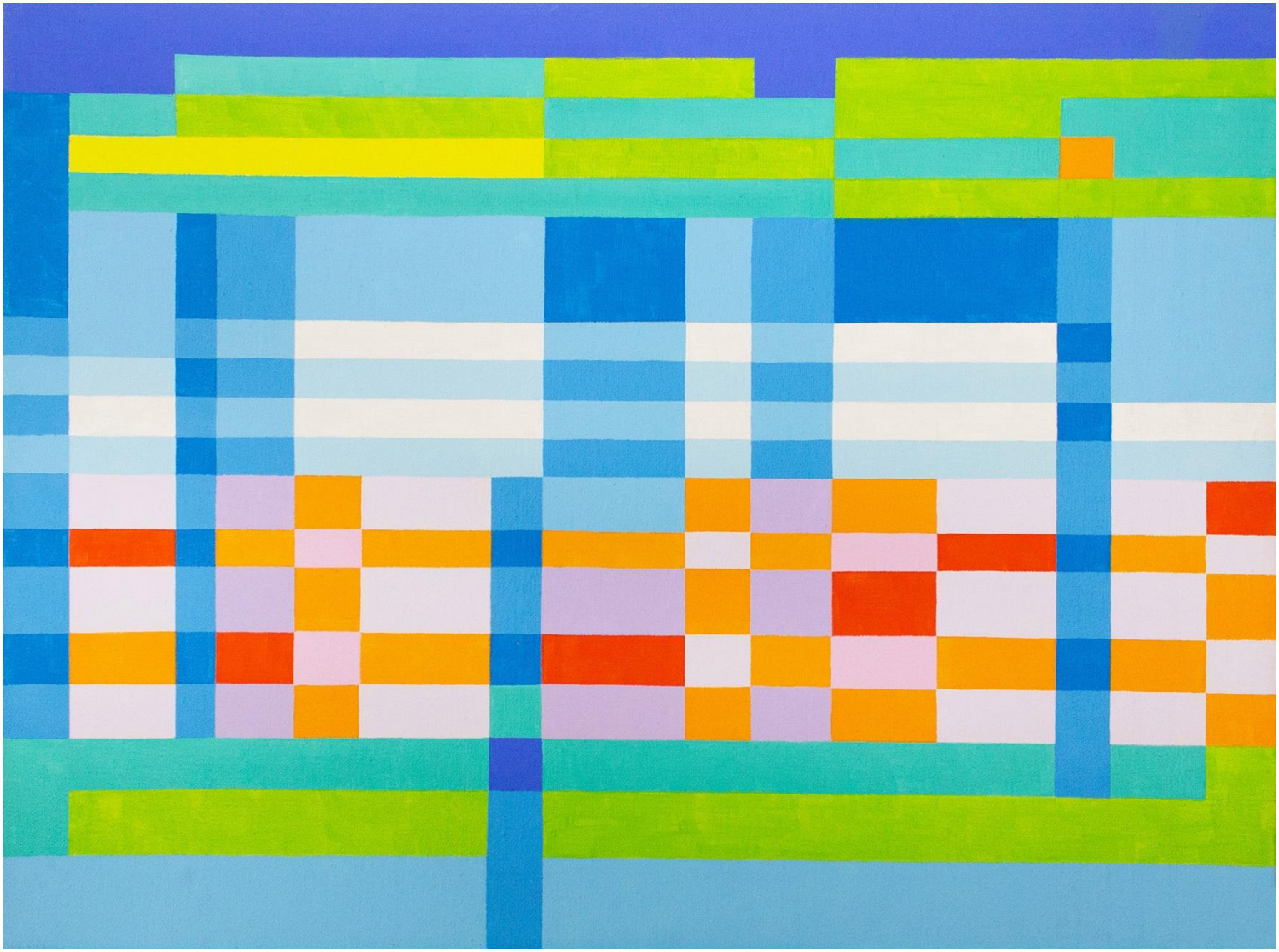
Both artists' practices are enriched by sustained dialogue and collaboration with scientists, architects, and mathematicians, as well as by a shared interest in systems of organization that echo and reinterpret the structures of the natural world. Yet within these broader frameworks, each artist also creates objects that bear an intimate, deeply personal register, bringing individual experience into conversation with larger material and environmental forces.

Placed in dialogue, Salamé and Rothschild offer an expanded understanding of the architecture of nature—not as landscape, but as an evolving system shaped by the interplay of natural processes, human intervention, material structure, and lived experience. Together, their practices position abstraction as a means of thinking through ecological complexity, material intelligence, and environmental entanglement. Their works illuminate the visible and invisible forces through which the natural world is continually shaped, disrupted, and remade—and through which our own place within it is understood.[1]

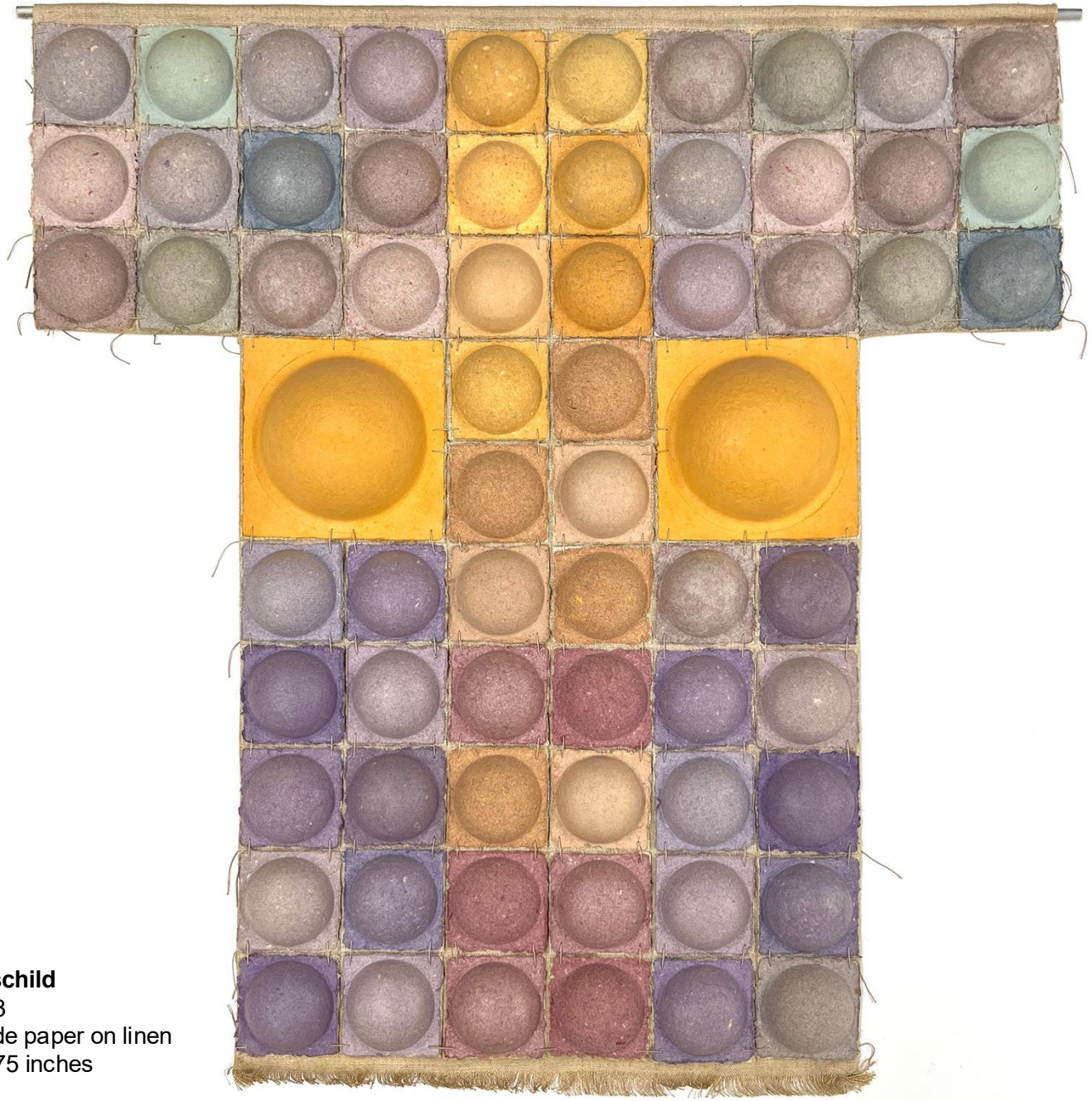
1. Writing: Raehse for Art Dealers Association of America

Amalie Rothschild
Nut, 1979
Acrylic on canvas
49.75 x 66.5 inches





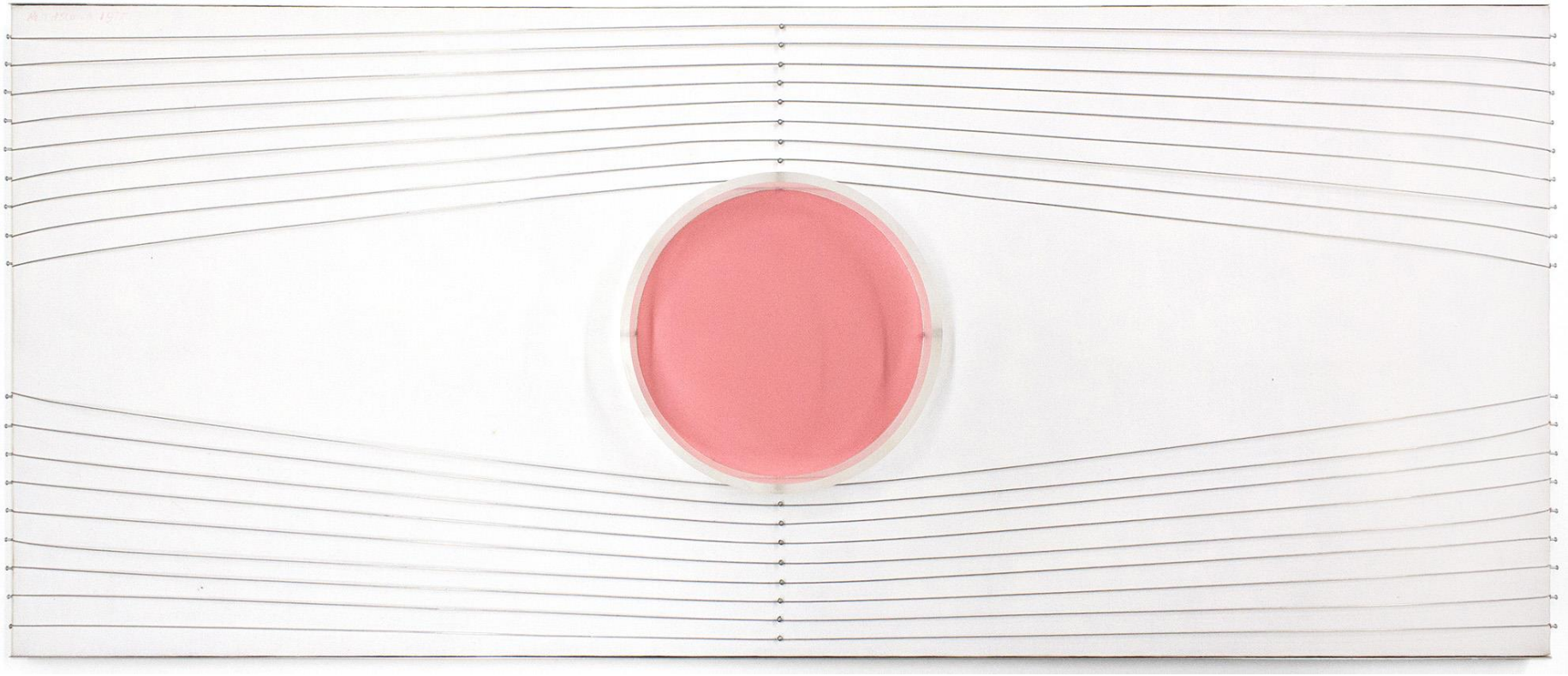
Amalie Rothschild
Resortscape 2, 1982
Acrylic on canvas
18 x 24 inches



Amalie Rothschild
Josepha, 1983
Cast handmade paper on linen
27 x 25.5 x 1.75 inches



Amalie Rothschild
Arbus, 1972-75
Aluminum, knit cord, telephone cable
34 x 22 inches



Amalie Rothschild
Antonia, 1975
Acrylic, aluminum wire, Plexiglas on canvas
36 x 72 inches



Amalie Rothschild
Embrace II, 1950
Bronze
19 x 5.25 x 4 inches

DETAIL





Amalie Rothschild
Ego, 1991
Steel, wood, acrylic paint
18.25 x 15 x 6 inches

Amalie Rothschild
Am, 1980
Particle board, gold leaf, burlap, mahogany base
21.5 x 3.25 x 5 inches

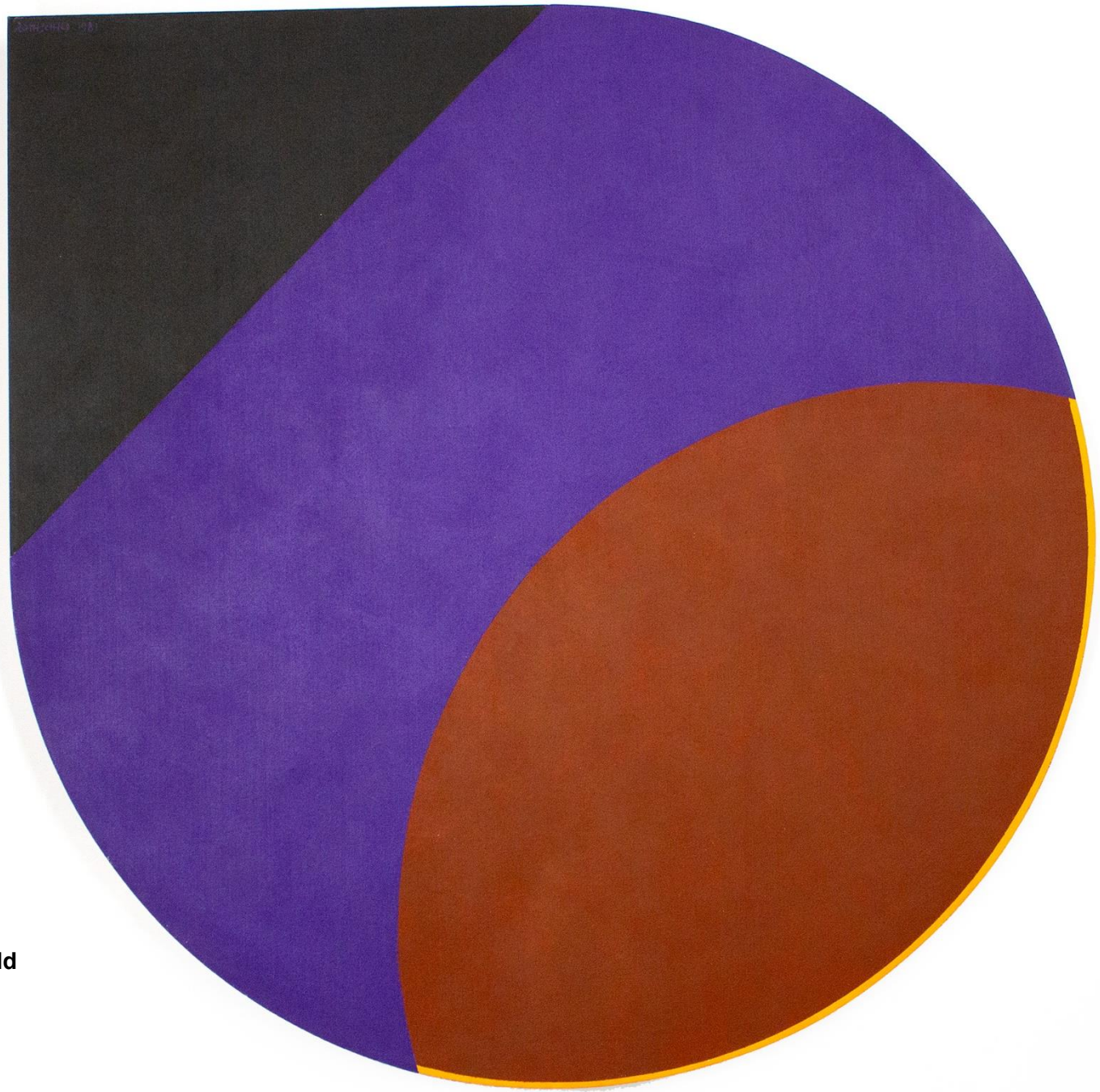


DETAIL





Amalie Rothschild
Tyger, 1977
Acrylic on canvas
36 x 72 inches



Amalie Rothschild
Solstice, 1981
Acrylic on canvas
36 x 36 inches



DETAIL



Amalie Rothschild
Torso Male, 1963-64
Bronze from burned-out bark casting
44 x 14 x 11 inches

Amalie Rothschild (1916–2001, American) was a pioneering Baltimore-based artist whose expansive career in painting, sculpture, and works on paper helped shape postwar American modernism in the Mid-Atlantic and beyond. Over more than six decades, she developed a distinctive visual language that moved fluidly between abstraction and figuration, combining geometric rigor with intuitive gesture, personal symbolism, and a sustained interest in material experimentation.

Born into a German-Jewish family in Baltimore, Rothschild studied fashion illustration at the Maryland Institute College of Art and briefly at Parsons School of Design in New York before returning to Baltimore, where she built a lifelong studio practice. Initially working as a commercial illustrator, she transitioned fully into fine art in the 1940s and remained deeply active in the Baltimore arts community throughout her life. Her early recognition included exhibitions at the Baltimore Museum of Art and inclusion in regional juried shows, followed by decades of solo and group exhibitions across Baltimore, Washington, and New York.

Beginning in the 1960s, Rothschild expanded into sculpture, producing more than 325 works in wood, bronze, Plexiglas, aluminum, and found materials. These works—often described as "drawings in space"—reflect her fascination with structure, spatial tension, and modular systems. In the 1970s, she developed her celebrated *Vestments* series, using translucent Plexiglas and industrial materials to explore themes of femininity, form, and transparency. Across media, her work often incorporated subtle self-referential elements and reflected her disciplined studio practice, which she maintained for much of her life.

Rothschild also engaged deeply with process and interdisciplinary thinking, collaborating with architects, scientists, and engineers, and even fabricating her own canvases and frames. She was an early experimenter in paper-making and maintained a parallel practice of automatic drawing inspired by modernist predecessors such as Henri Matisse. Her work consistently reflects an interest in systems, environment, and the relationship between human-made structures and organic form—an undercurrent that aligns her practice with broader ecological and spatial concerns in modern art.

A committed educator and arts advocate, Rothschild co-founded Gallery One, helped establish Maryland Art Place, and founded the Baltimore Outdoor Art Festival in Druid Hill Park, bringing contemporary art into public, natural settings. Her contributions to Baltimore's cultural landscape were as significant as her studio output, positioning her as a foundational figure in the region's modern art history.

Her work is represented in numerous public collections, including the Baltimore Museum of Art, Smithsonian American Art Museum, Jewish Museum of Maryland, the Israel Museum, and the Honolulu Museum of Art. Recent renewed attention to her legacy includes her inclusion in the exhibition *Modernisms* at the Jewish Museum of Maryland (2025), and the major survey exhibition *Amalie Rothschild's Modernist Eye* at Goya Contemporary Gallery (2025) , and *200* at the Baltimore Museum of Art (2026), reflecting growing national recognition of her important contribution to American modernism.



Soledad Salamé
Algae Clusters IV, 2026
Handmade paper with chine collé, watercolors, gouache, drawing, silkscreen
Paper: 39.5 x 29.5 inches
Frame: 43 x 33 inches



Soledad Salamé
Bloom, 2026
Painting and silkscreen on handmade paper with chine collé
Paper: 39.75 x 29.75 inches
Frame: 43 x 33 inches



Soledad Salamé
Waterfall, 2026
Handmade paper with chine collé, watercolors, gouache, drawing, silkscreen
Paper: 39.5 x 29.25 inches
Frame: 43 x 33 inches



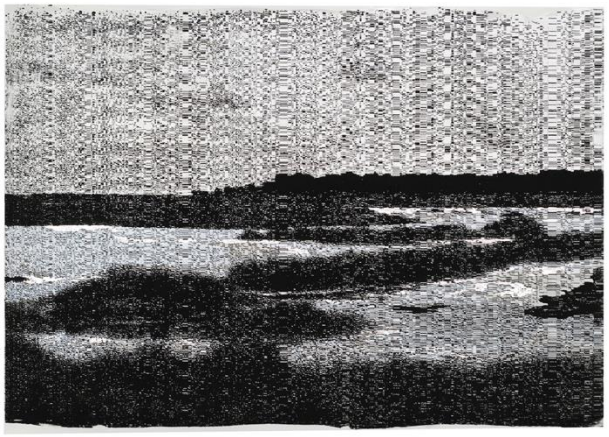
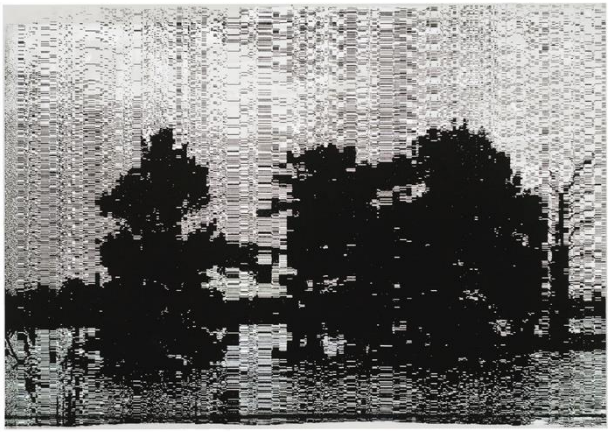
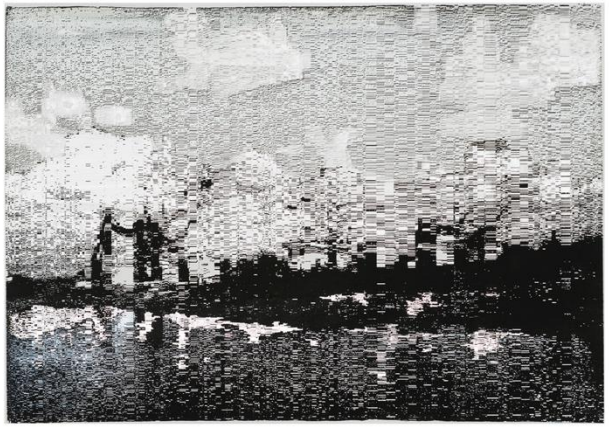
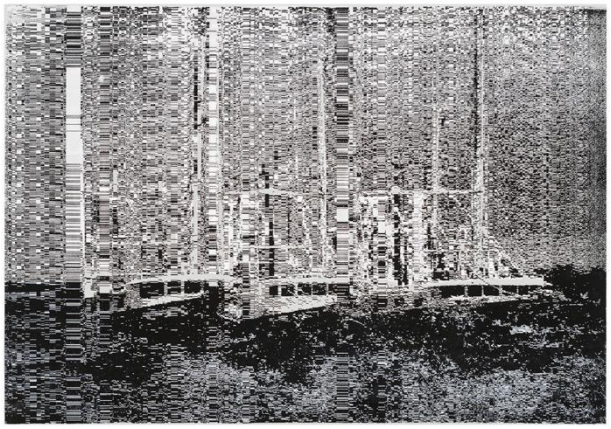
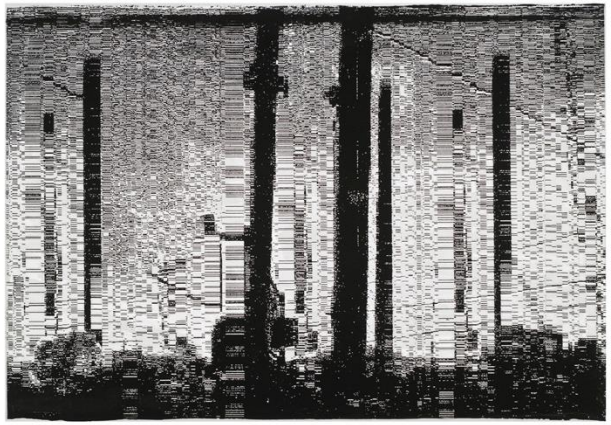
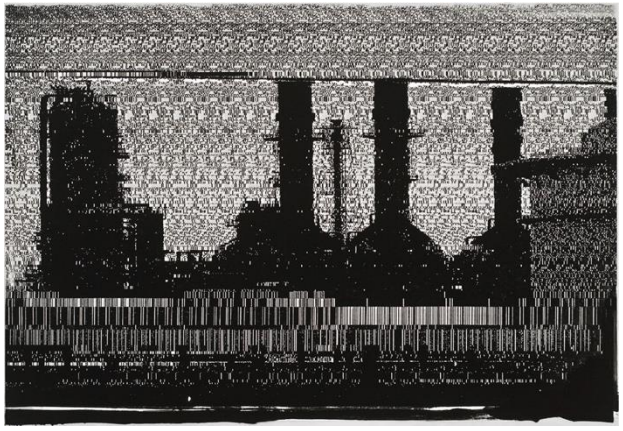
Soledad Salamé
Yellow Algae, 2026
Silkscreen with hand painting
Paper: 19 x 19 inches
Frame: 23 x 23 inches



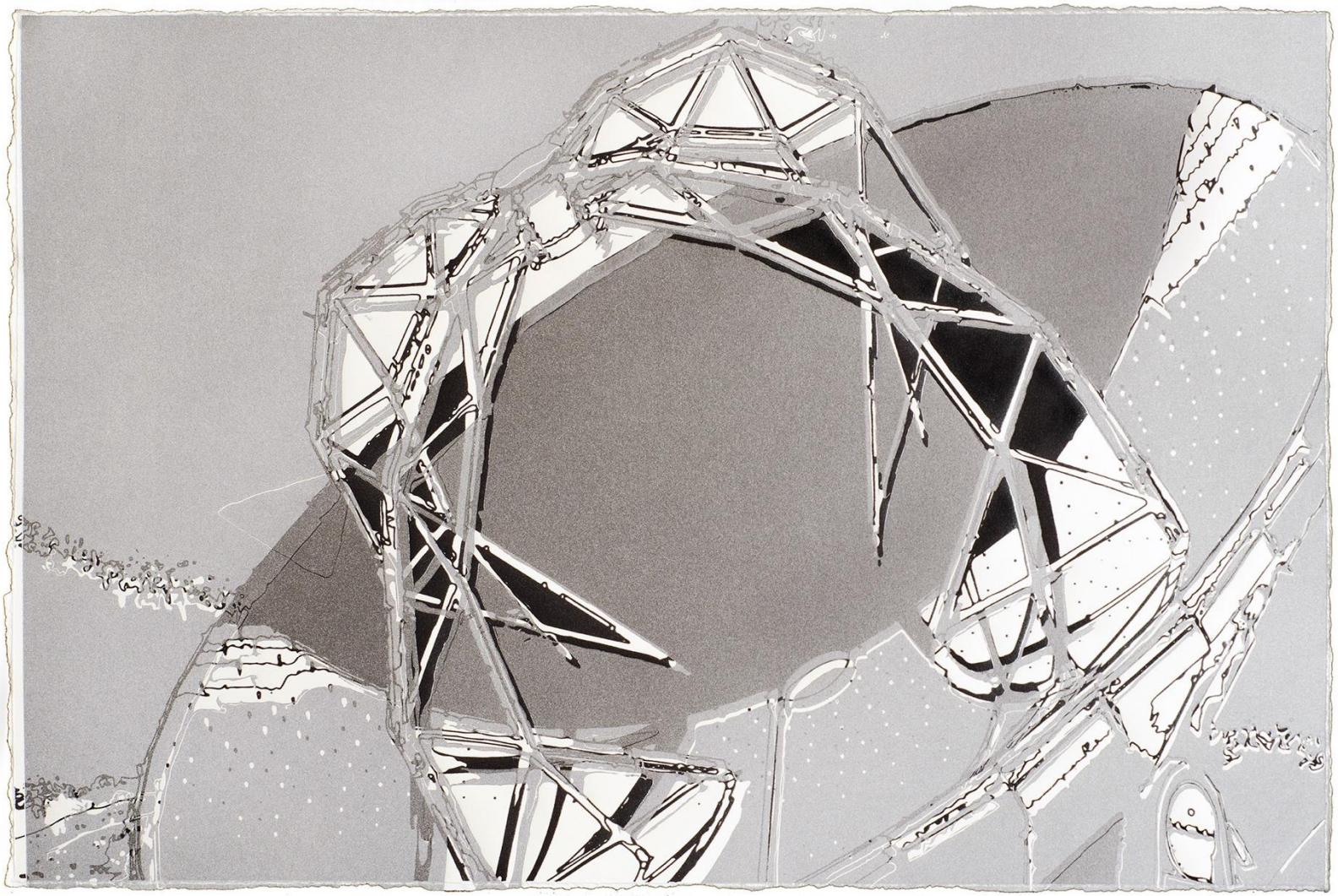
Soledad Salamé
In the Ocean III, 2026
Silkscreen on handmade paper, jeans pulp
Paper: 14 x 10.5 inches
Frame: 19.75 x 15.75 inches



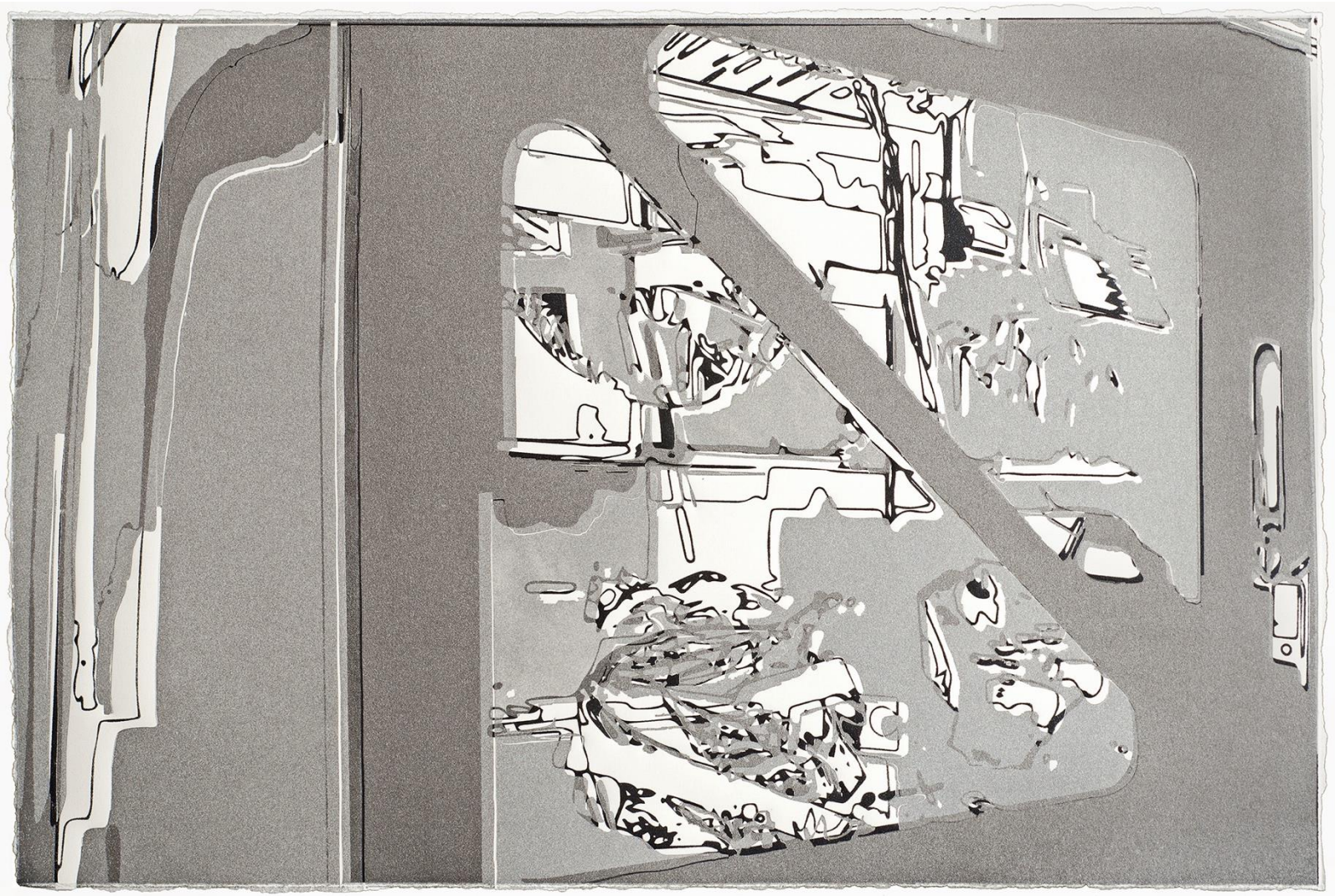
Soledad Salamé
She is Looking at Me, 2026
Silkscreen with hand coloring on 600g
Fabriano paper
Paper: 30.25 x 21.75 inches
Frame: 35.4 x 27.5 inches
Edition 1 of 5

Soledad Salamé
[Left to right, top to bottom]
Gulf Distortion III, IV, VIII, IX, X, IIX, 2011
Silkscreen on mylar
Print: 22.5 x 32.5 inches each
Frame: 28 x 37 inches each
AP Edition 3 of 5



Soledad Salamé
ALMA / Are You Listening II, 2014
Silkscreen and relief printing on 600g Fabriano paper
Paper: 16 x 25.5 inches
Frame: 21 x 30.5 inches
AP Edition 1 of 7



Soledad Salamé
ALMA / Space Cabinet, 2014
Silkscreen and relief printing on 600g Fabriano paper
Paper: 16 x 25.5 inches
Frame: 21 x 30.5 inches
AP Edition 1 of 7



Soledad Salamé
ALMA / Space Cabinet II, 2014
Silkscreen and relief printing on 600g Fabriano paper
Paper: 16 x 25.5 inches
Frame: 21 x 30.5 inches
AP Edition 1 of 7

Soledad Salamé (b. 1954, Chilean-American) is a Chilean-born interdisciplinary artist based in Baltimore, Maryland. Her practice spans printmaking, sculpture, installation, photography, video, and mixed media, and is distinguished by a sustained commitment to research-based inquiry that fuses empirical investigation with a poetic visual language. Her work examines the intersections of environmental change, technology, migration, and human rights.

Salamé attended Santiago College in Chile in 1972. She later pursued advanced studies in Caracas, Venezuela, at CEGRA, Centro de Enseñanza Gráfica (CONAC), completing her training in 1979. Her academic formation combined traditional printmaking methodologies with experimental graphic processes, fostering an early and enduring interest in materiality, seriality, and the relationship between image-making and systems of communication. During her years in Caracas, she was immersed in a dynamic cultural and political environment that encouraged interdisciplinary inquiry and socially engaged artistic practice.

From 1973 to 1983, Salamé lived in Venezuela, where her encounter with the Amazon rainforest profoundly shaped her artistic trajectory and deepened her engagement with ecological systems. This experience marked a decisive expansion of her practice beyond formal concerns toward broader investigations of environmental vulnerability, geopolitical conflict, and the ethics of human intervention in natural landscapes. She relocated to Washington, D.C. in 1983 before establishing her studio practice in Baltimore shortly thereafter.

Grounded in extensive field research throughout the Americas and Antarctica, Salamé's work examines the environmental and social consequences of climate change, extractive industries, and technological intervention. As she notes, her practice draws on environmental humanities, political ecology, and postcolonial studies to explore how systems of power, resource extraction, and global capitalism disproportionately affect vulnerable populations and fragile ecosystems.

Her recent projects focus on migration and displacement driven by environmental instability and political inequity, as well as the ecological consequences of the global clothing industry and so-called "fast fashion." Engaging questions of labor, consumption, waste, and transnational production networks, these works critically address the material and human costs embedded within contemporary economies of mass consumption.

Through collaborations with scientists, environmental researchers, and technologists, Salamé develops works that integrate empirical data, cartographic methodologies, and material experimentation. These interdisciplinary approaches result in immersive installations that function simultaneously as sensory environments and critical reflections on socio-political conditions.

Her work is held in numerous public and private collections, including the National Gallery of Art, the National Museum of Women in the Arts, the Baltimore Museum of Art, the University of Essex (UK), the Museum of Fine Arts, Houston, and Deutsche Bank (New York), among others. She has exhibited internationally at institutions including El Museo del Barrio (New York), the Denver Art Museum, the Milwaukee Art Museum, the Museum of Fine Arts in Santiago, Chile, the Katonah Museum of Art, the Museum of the Americas, the Miami Art Museum, the Phoenix Art Museum, the Contemporary Museum of Baltimore, and the Museum of Goa, India. In 2025, her work was the subject of a major career survey at the Blaffer Art Museum in Houston, Texas.

Major projects include *Fast Fashion: Camouflage* (2025–26); *We the Migrants: Fleeing/Flooding* (2019); *The Women's March* (2017); *Are You Listening?* (2016); *ALMA: Atacama Large Millimeter Array* (2014); *Territories* (2013–14); *Barcodes: Merging Identity and Technology* (2012); and *Where Do You Live? 3000 Miles of Maryland Coast* (2009).

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