

Paula de Solminihac

Chilean visual artist, founder of Nube Lab, and researcher. Her practice explores creative processes, soft materials, and public art in relation to nature and community. Through art, she fosters sensitive experiences that cultivate a deep, relational understanding of life and its essential foundations.

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The Space in Between – 2025

Briggs–LARA Collection of Latin American Art, Red Hill South, Mornington Peninsula, Australia
Participatory installation on a triptych of photographic prints on Canson Rag Photographique 310 g paper mounted on aluminum panels, with approximately 3,000 hand-modeled ceramic pieces. Resulting work: collage of paper and ceramic, and performance video.

Dimensions: 3.30 × 2.20 m

The Space in Between is a participatory installation created in Australia that brings together cartography, intuition, and collective play. Using notebook collages and thousands of small ceramic pieces, the work invited participants to compose a shared image through observation, rhythm, and presence. Emerging from the intersection between a journey through Central Australia and a research process on social creativity, the project proposes art as a form of collective attention capable of registering the lived moment and transforming it into a shared material trace.



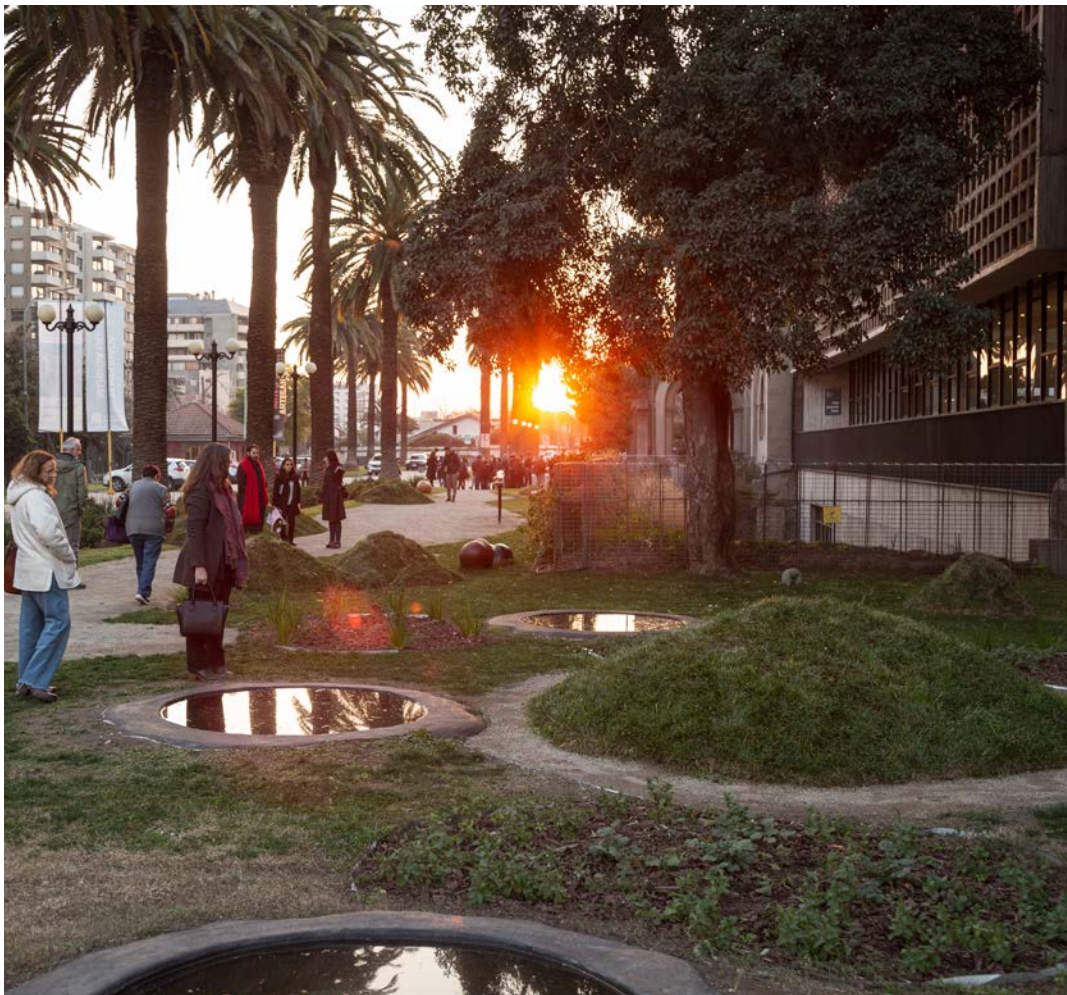


**En la Carpa de la Medusa
(Inside the Jellyfish Tent) – 2024**
Playa Chica, Las Cruces, El Tabo, Chile

Iron structure measuring 4.5 meters high and 6 meters in diameter. Textile covering made from NetPlus™ (fabric produced from recycled fishing nets) and reused ropes. Designed as a mobile, inhabitable space for workshops, music, and audiovisual projections on coastal beaches.

En la Carpa de la Medusa (Inside the Jellyfish Tent) is an ephemeral structure inspired by ancient marine organisms. Conceived as a traveling project along coastal territories, its first activation took place at Playa Chica in Las Cruces. This lightweight textile tent served as an open classroom and a platform for community gathering. Through workshops, conversations, and a nighttime video projection, it fostered learning about the ocean through the intersection of art, science, and territory—inviting new ways of sensitively and collectively inhabiting the coastal edge.



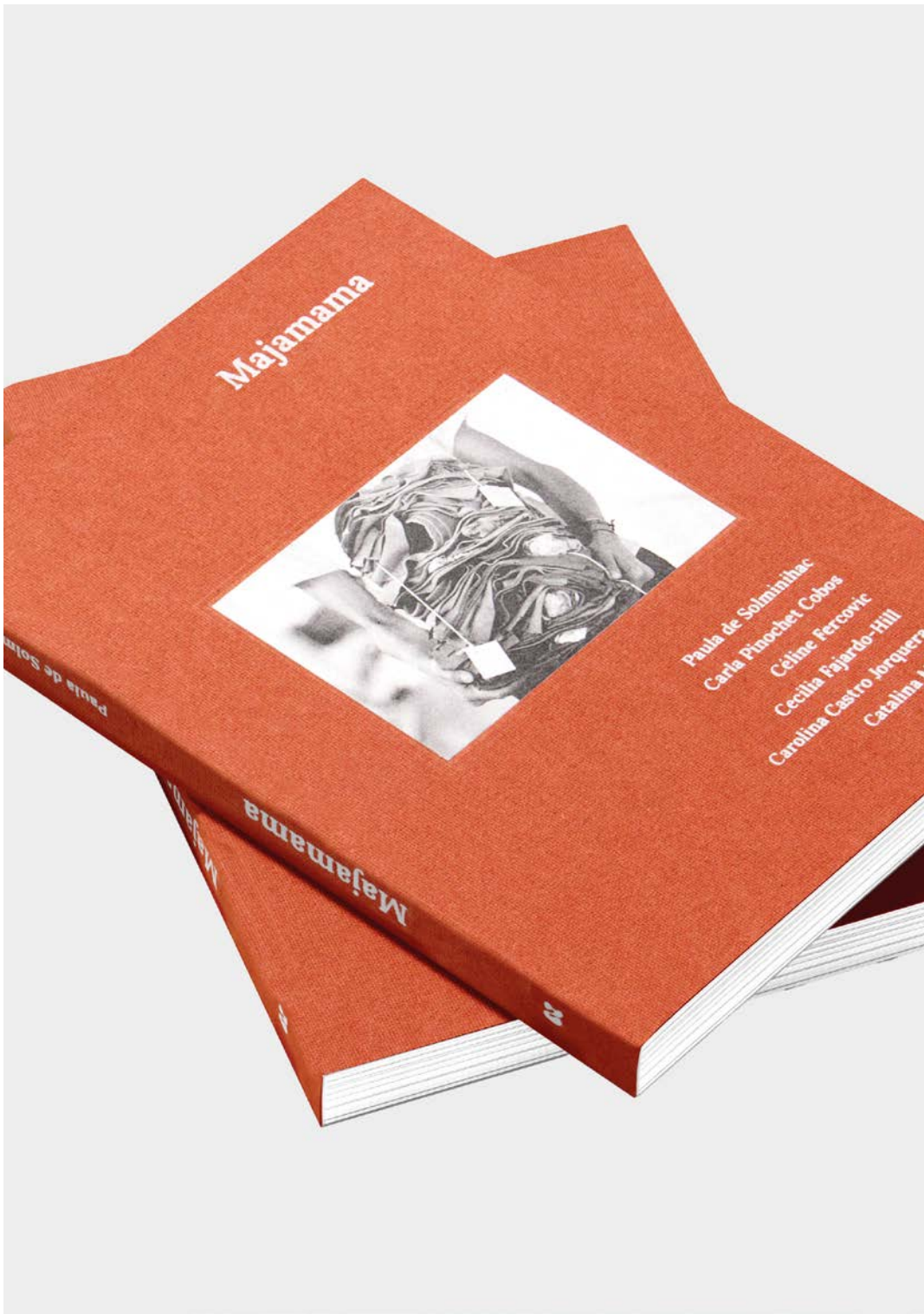


**Sendero de Esculturas Oriente
(Oriente's Sculpture Path) – 2024**
Campus Oriente UC, Santiago, Chile

120-meter-long landscaped path with a maicillo surface, 7 grassy mounds, 3 reflecting pools, 4 areas of edible and ornamental plants, and sculptures in ceramic, bronze, and steel by three artists.

Sendero de Esculturas Oriente (Oriente's Sculpture Path) is a linear park created in 2024 at the entrance of Campus Oriente UC in Santiago, Chile. Commissioned by Rector Ignacio Sánchez and developed in collaboration with architect Vicente Donoso, the project integrates sculpture, vegetation, and landscape design. The 120-meter path features grassy mounds, reflecting pools, edible and ornamental plants, and sculptures by Paula de Solminihaç, Osvaldo Peña, and Catalina Ramírez—inviting visitors to experience walking as an act of contemplation and to inhabit sculpture as part of daily life.





Majamama – 2024
Ediciones Nube, Santiago, Chile

Limited-edition book (100 copies), handcrafted binding. Texts by six authors. Editorial design by Manuela Sáenz. Published by Ediciones Nube.

Majamama is a limited-edition book conceived as a pause to observe the processes that shape artistic creation. By attending to the time of processes, the publication proposes a form of sensitive thinking that links making with reflection, and the body with knowledge. Its release marked the launch of Ediciones Nube, an independent, handcrafted editorial imprint. The book was presented during the closing of the exhibition *Juegos Nocturnos*, held at Espacio 550.





Juegos Nocturnos – 2024

Espacio 550, Santiago, Chile

Five paintings on wood (four measuring approx. 65.5 × 49 cm and one diptych of 115 × 61 cm). Glazed ceramic and encaustic painting, mounted on black aluminum frames.

Juegos Nocturnos (Night Games) was an exhibition held in March 2024 at the independent space 550 in Santiago, conceived as an intimate and experimental prelude to a larger project titled In the Medusa's Tent. The show featured five glazed ceramic and encaustic paintings on wood, inspired by the figure of the jellyfish. Activated as a nighttime gathering, the exhibition proposed an alternative form of symbolic circulation and initiated a three-part cycle combining art, community life, and ecological reflection through collective sensibility.





Morning Glory-Faena Art Prize – 2022

Miami Beach, United States

Painted wooden structure, sand, and LED lighting.
Dimensions: 54 × 26 meters. Includes walkable paths and concave spaces designed for activation or rest.

Curated by Direlia Lazo. Winner of the Faena Art Prize 2022.

Morning Glory is a public art installation created for the beach in Miami as the winning project of the 2022 Faena Art Prize. Inspired by the coastal vine of the same name, the work offers a habitable space for walking, imagining, and gathering. Conceived as a flower stretched across the sand, its topographic structure was activated over six days through workshops, conversations, and collective actions—proposing a sensory and communal experience grounded in horizontality, collaboration, and connection to place.





Objetos Personales – 2022

Patricia Ready Gallery,
Sala Gráfica, Santiago, Chile

Eighteen works in glazed ceramic, textile, and plywood. Mixed media techniques based on drawings and ceramic processes.

Variable dimensions.

Objetos Personales (Personal Objects) brought together eighteen works derived from spontaneous drawings and notes made in artist sketchbooks. The exhibition explored the motif of the vessel as a metaphorical figure of gestation, containment, liquidity, and the formless. Through ceramics, textiles, and mixed media, the works embodied the vibration of intimacy—unfolding a material essay on imagination, the fragility of inside and outside, and the interplay between the intimate and the collective.

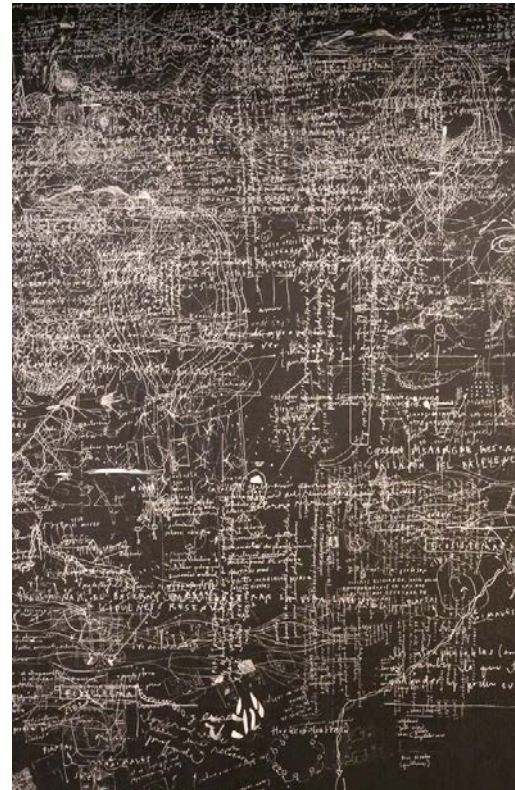




23rd Biennale of Sydney
Curatorium – rīvus– 2022
Kamanchaka y La Caverna
The Cutaway and Museum of Contemporary Art (MCA), Sydney, Australia

Site-specific installations made with clay, black ceramics, textiles, pigments, water, plants, photography, video, and wall-based notes. Variable dimensions.

Presented at the 23rd Biennale of Sydney, Kamanchaka and La Caverna were two installations that explored the invisible cycles of water, soil, and underground life. Using materials such as ceramics, textiles, drawings, and photography, the works offered a reflection on the connection between the sensory, the processual, and the symbolic. Both pieces unfolded as active landscapes, interweaving ancestral and ecological knowledge to imagine ways of inhabiting the world through intuition, fragility, and cooperation.





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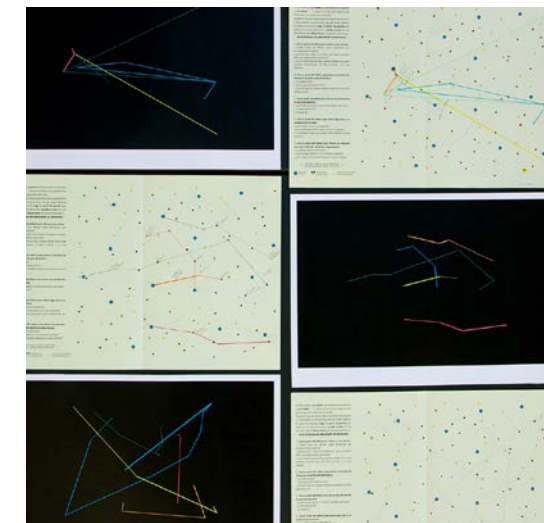
¿Qué es para ti una decisión?
(What Is a Decision to You?) – 2020 - 2021
Cecrea La Ligua and Museo de La Ligua,
Valparaíso Region, Chile

Participatory installation composed of a portable chalkboard, Y-shaped ceramic pieces, printed diagrams on cotton paper, drawing devices, and interviews.

Variable dimensions.

Project developed with communities through intergenerational workshops, in-person gatherings, and virtual sessions.

This artistic residency invited participants to walk through La Ligua, engage in conversation, and draw their decisions. Using mobile drawing devices and ceramic pieces inspired by branching forms, everyday stories of choice and memory were activated. Rather than aiming to produce an exhibition, the project became a way of being in the territory—validating sensitive, affective, and collective ways of thinking, and proposing drawing as a tool to reflect together on both the political and the intimate.





Humus – 2019

Museo de Artes Visuales (MAVI), Santiago, Chile
Site-specific installation arranged in four scenes.
Ceramics, raw clay, wall drawings, sand, video,
sound, scale models, chalkboards, notes, and textiles.
Variable dimensions.

Humus was an exhibition conceived as a transforming environment, inspired by the fertile processes of the soil. Structured in four scenes, it combined materials such as ceramics, wallpaper, sand, and annotations to explore art as a life cycle rather than a finished object. Conceived as a form of expanded pedagogy, the show proposed a critical ecology rooted in porousness, drift, and collectivity—a commitment to larval stages of thought and to sensitive forms of learning through matter.





**Los Pliegues del Atrapaniebla
(Folds of the fogcatcher) – 2018**

El Tofo, Coquimbo Region, Chile

Textile sculpture made of linen and cotton mesh, recycled iron structure, clay containers, and sandbags. Variable dimensions. Installed for eight months in a coastal desert mining landscape.

Los Pliegues del Atrapaniebla (Folds of the fogcatcher) was a textile installation that captured camanchaca—the dense coastal fog of northern Chile—in a poetic gesture of observation and resistance. The work offered a reflection on the relationship between art, ecology, and landscape, opposing extractive and preservationist logics, and proposing a more porous and sensitive way of inhabiting territory.





Las papitas (sembrar y cosechar) (potatoes sow and harvest) 2018 – ongoing
Chiloé, Los Lagos Region, Chile
Chiloé potato tubers, linen, earth, raw clay, textiles, photography, video and drawing. Variable dimensions. Project in development through partial exhibitions and derivative pieces.

Las papitas (sembrar y cosechar) (potatoes sow and harvest) began with an experimental planting of native potatoes in Chiloé, proposing an artistic inquiry through observation, material transformation, and engagement with the land. The project unfolds as a process in motion: without a definitive form, but full of traces, drawings, and pieces that connect art, ecology, and sensitive knowledge. A subterranean constellation cultivated in collaboration with scientists, growers, and the slow rhythm of living matter.





**El Peso de las Cosas
(The Weight of Things) – 2017**

Sala Gasco, Santiago, Chile

Installation that exhibits the remains of a natural transformation process. Soft works of different scales, including a ceramic necklace, prints on paper, ceramics, fabrics and vegetal elements.

El Peso de las Cosas (The Weight of Things) is a visual narrative about the internal logic of processes and their inevitable unfolding. Beginning with the act of planting two cherry trees under specific conditions, the installation collects marks and transformations as a sensitive archive of time. Its elements—a ceramic necklace, shards on the floor, and a hanging sack—offer a perceptual experience where art becomes a witness to the material passage of time and the symbolic weight of what cannot be avoided.





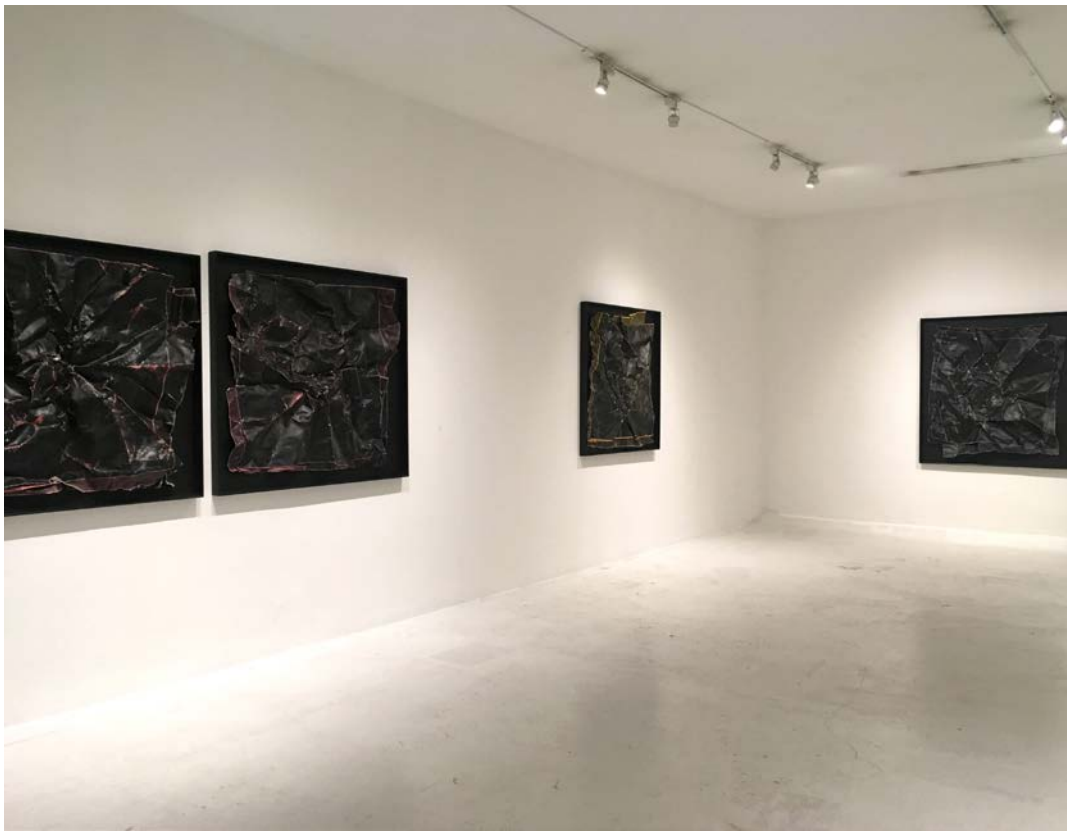
Transmutation Notes – 2016

Latin American Roaming Art Residency,
Galápagos, Ecuador (March 2016) / Exhibition
at Centro de Arte Contemporáneo, Quito
(September 2016)

Cotton prints, ceramic bowls, glazed newspaper,
linen, cotton, raw canvas, black felt, and grey stone
cardboard box. Variable dimensions.

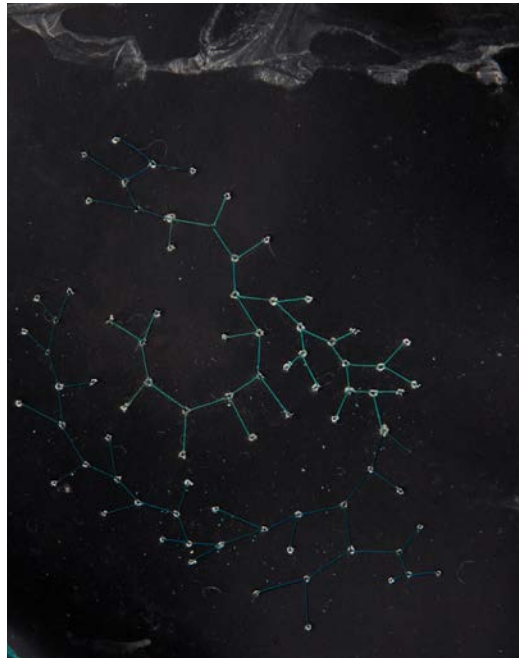
Transmutation Notes was created during a residency in the Galápagos, inspired by Darwin's notebooks and embodied awareness of place. The resulting works—bowls, gut-like forms, prints, and textiles—act as a sensitive skin for storing lived experience. Reassembled in Quito, the installation became a material poetics of observation, where the organic and the intimate take shape as a visual and tactile archive.





Todo se ve tal como es
(Everything looks as it is) 2015 – 2017
Residency 'TERRITORY', Sierra Nevada de Santa Marta (February 2015) and Subachoque, Colombia (September 2017)
Exhibition at Galería Sextante, Bogotá, Colombia (October 2017)
Seven ink prints with natural elements and embroidery on Hahnemühle matte fine art paper. Approx. 120 x 130 cm each. Buried in humid soil and later mended through embroidery.

This project emerged from a residency in Colombia's Sierra Nevada de Santa Marta, which became a contemplative experience of timelessness and ancestral pottery cultures. Years later in Subachoque, screen-printed sheets were taken to black and buried, then reassembled through embroidery. The resulting works reveal the marks of decay and time as part of a material and symbolic process—a quiet act of alchemical transformation and sensitive memory.

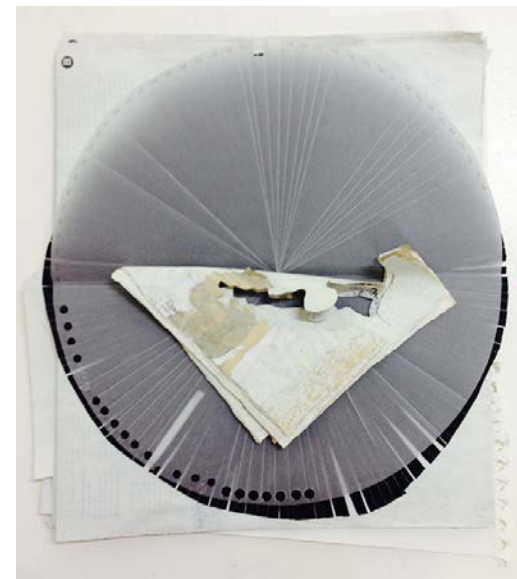




**Los Nombres Secretos
(Hidden Names) – 2015**

Galerie Dix9 Hélène Lacharmoise, Paris, France
Installation with ceramics shaped in water and sand, textiles, tracing paper, painted newspaper, artist notebooks, labels, drawings, diagrams, and clay painting. Variable dimensions.

Los Nombres Secretos (Hidden Names) was an installation developed after a residency in Colombia's Sierra Nevada de Santa Marta, exploring ceramics as a medium of memory and transformation. Rehydrated clay fragments, buried in sand and wrapped in cloth, gave rise to larval forms that evoked the unseen and the unnamed. Organized using the principles of classical memory arts, the works became an archaeology of gestures—where absence was outlined through repetition, care, and attentive observation.





Opus Nigrum 2016–2018

Ceramix exhibition, Bonnefantenmuseum, Maastricht, Netherlands (2016); 13 Jardines exhibition, Requínoa, Chile (2018)

17 black ceramic bundles in lacquered MDF boxes (44 × 30 × 20 cm each, variable)

2 photographs printed on Kodak Professional Endura Premier Metallic paper (102 × 76.5 cm each)

Opus Nigrum explores clay's transformation cycles through an alchemical lens. Using high-fired ceramic bundles, photographic prints, and a gesture inspired by the papyri of Herculaneum, the work reflects on permanence, memory, and living matter. First shown in Ceramix (2016) and later in 13 Jardines (2018), it connects ancestral gestures with speculative futures through earth, fire, and the flow of time.

