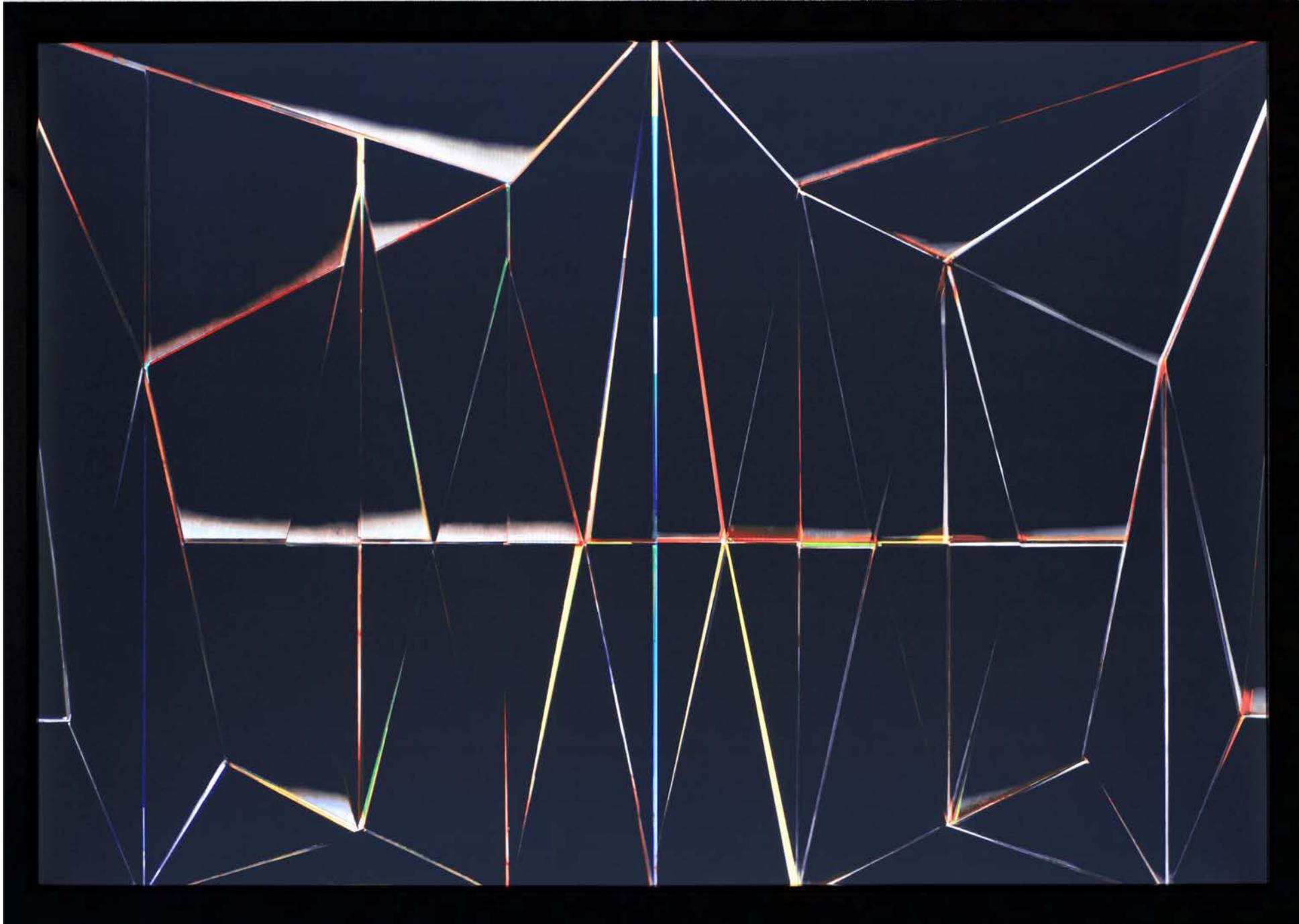


Pablo Zuleta Zahr

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□ Pablo Zuleta Zahr, *Blackspace 4*, 2015, framed Duratrans print on light box, 25 x 36 inches / 63.5 x 91.4 cm: frame, ed. of 6, **\$8,000**



Pablo Zuleta Zahr
Blackspace 2, 2015
framed Duratrans print on light box
45 x 33 inches: frame
114.3 x 83.8 cm
Edition of 6
\$12,000

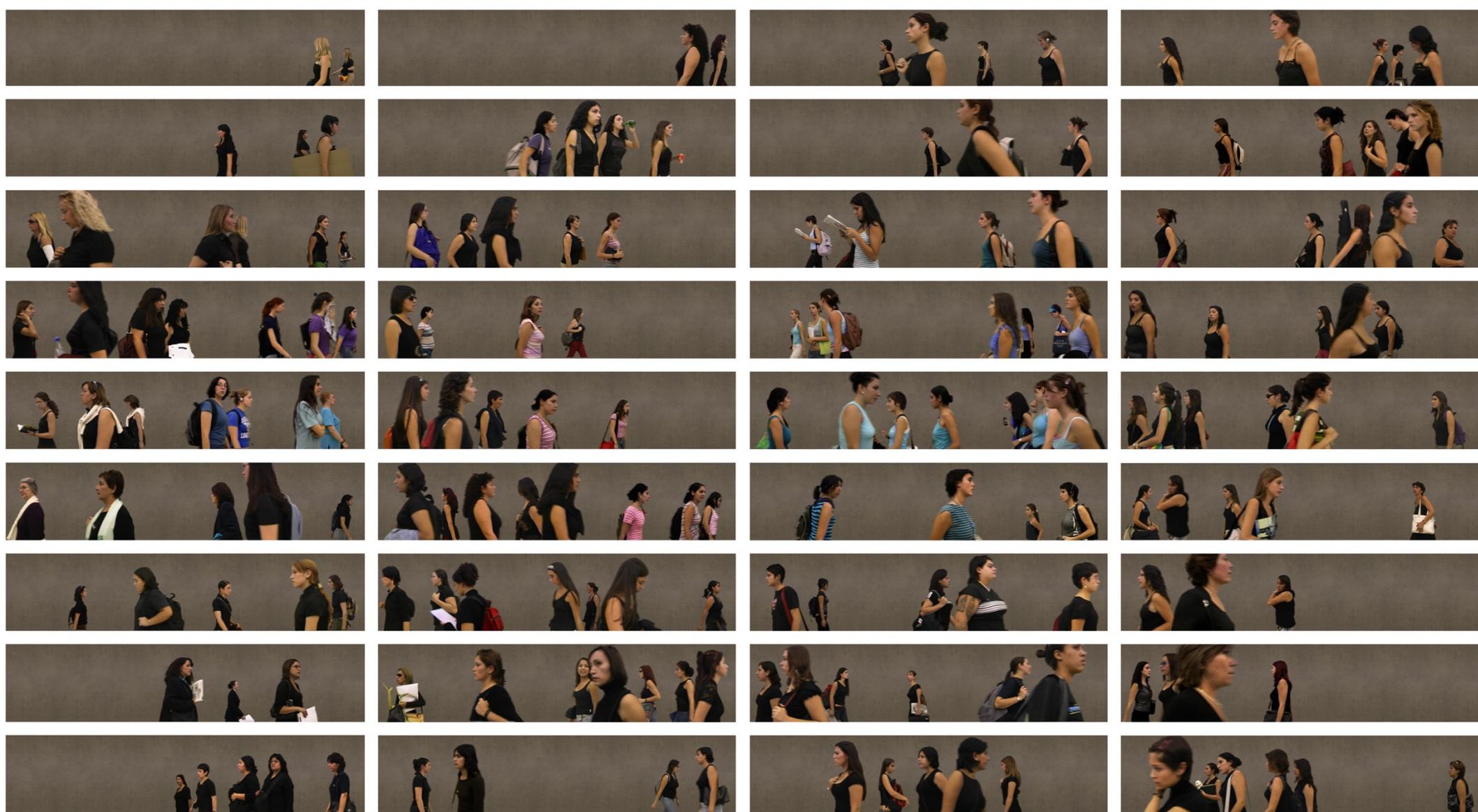




My recent series of work “Blackspace” deals in a very simple and literal way with the semantics of the word photography, which in Greek means “drawing with light.”

Created with intuition, these photograms are the result of various mixtures of colored photographic filters. Zahr begins by making a paper template that he places over three layers of primary color (magenta, cyan, and yellow) filters. He cuts out geometric shapes with two of the filters and leaves one intact. The uncut filter is placed over a scanner, and the original template is rebuilt with the other two. When all of the filters are present they combine and make fields of black. When they are moved slightly and scanned, the filters mix and create seams of light and color. These “scannograms” are then printed on DuraTrans paper and mounted in light boxes.

Pablo Zuleta Zahr (b. 1978) works with concepts of time and memory in his photographic projects. With this current series he explores the literal translation of the word *photography* and how it’s meaning has changed since photography’s inception. Zuleta Zahr’s photographs were published in the February 2015 issue of *Architectural Digest*. He has exhibited work in Spain, Germany, Chile, Italy, France, and the United States. Zuleta Zahr was born in Viña del Mar, Chile, and now lives and works in Berlin.



□ Pablo Zuleta Zahr, *Baquedano 09*, 2010, acrylic, c-print, DiBond, 41.5 x 71 in, 105 x 180 cm, ed. of 6, **\$12,000**

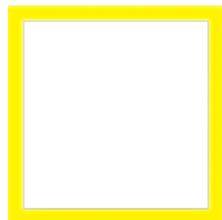


Somewhere in a subway under neutral lighting the artist sets up his video camera in front of a monochrome wall and films for ten hours. In such places, one can't distinguish between day and night and it's only through the frequency of passers-by that one can decipher whether it is bedtime or rush-hour. The footage gathered in two ten-hour sessions in Santiago, Chile and Berlin serves solely as source material. Each figure recorded is later digitally separated out, sorted and filed away first by gender and then by color. The figures are then reordered in panoramic compositions of rhythmic form and color. In doing so, no one is forgotten, no one is manipulated, very few appear twice.

Pablo Zuleta Zahr (b. 1978) examines concepts of mass-production, international social trends and stereotypes. Recently, his work was published in the February 2015 issue of Architectural Digest Magazine. He has exhibited work in Madrid, Berlin, Chile, Italy, France and the United States. Zuleta Zahr was born in Vina del Mar, Chile and now lives and works in Berlin.



Pablo Zuleta Zahr, BAQUEDANO 10, 2010
Architectural Digest, February 2015



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