

Artists

Elvira Dyangani Ose

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Inmaculada Salinas

Inmaculada Salinas's project *Microrrelatos en rojo* stems from the family album of Armando Silva. The methodologies he proposes to analyze the album's content is, on the one hand, grouping images in one or more books or boxes, and, on the other hand, having a family member (usually a woman) being in charge of making the narration of the album. The "short stories" presented are made up of three images; the first from the leading page of a family album, the second chosen by the narrator as the most significant, and the third from the last page of the album. For Salinas's work, she picks up this structure of the three photographs to create a narrative with quotes from various texts in which the author speaks about starkly different aspects of family relationships or emotional ties. She proposes that the role of the female figure is always the main element, influencing everything that occurs in the images and texts. This is not to exalt the female figure, nor to blame her or make her responsible for everything that is normally hidden in the window of the family album. Salinas intends simply to place her in the center to put her in a place in which we're not used to seeing the female figure featured so that we may see what happens there, what happens to her voice, her image.

Inmaculada Salinas (b. 1967, Spain) lives and works in Seville. She is interested in investigating history, documentary materials, and the visibility/invisibility of women, voice, and silence. Salinas received a BA Fine Arts from the University of Seville and formed the program UN/A arteypens-amiento at the International University of Andalusia. Recent solo exhibitions include: *Una hora es invisible*, Galeria Rafael Ortiz, Seville (2014); *Lists, de costos, Espacio #2*, Galeria Espaivisor, Valencia (2013); and *Prensadas*, Centro Andaluz de Arte Contemporaneo, Seville (2011).

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