



Clara Strabucchi Ovalle

1997, Chile

[clara.strabucchi@gmail.com](mailto:clara.strabucchi@gmail.com)



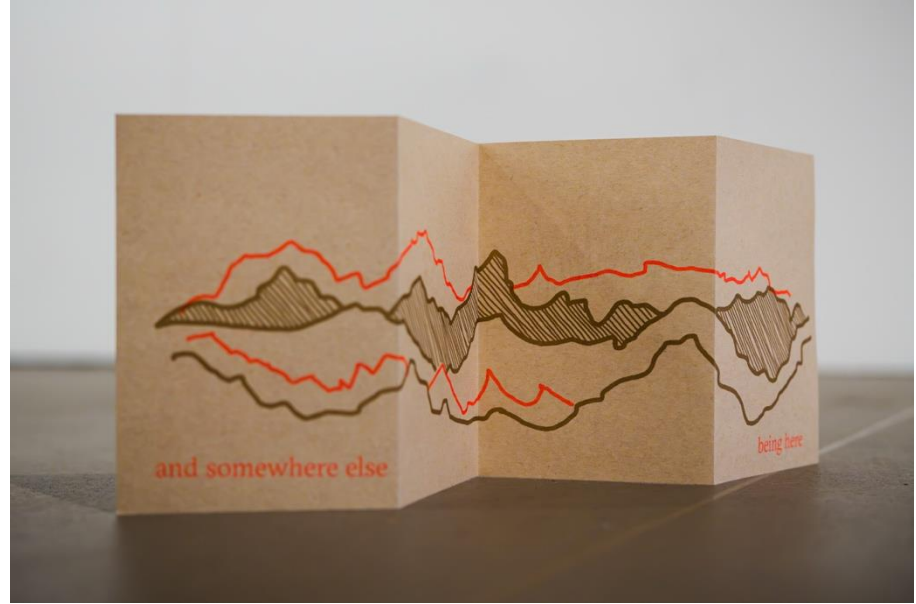
*Being Here and Somewhere Else*  
papier mache, ceramic, wheels  
Installation  
2 m x 2m  
2025



*Being Here and Somewhere Else* is an installation composed of ceramic and paper-mache objects that create a scenography. The work unfolds in two dimensions: the physical presence of the objects mounted on wheels and the projected silhouettes produced when these pieces are illuminated, evoking a mountainous landscape. This interplay of light and shadow transforms the scene into a layered image, exploring landscape as a space that exists between the real and the imaginary.

I see landscape as a place that bridges the tangible and the dreamed. It is something that is not only observed but also carried within us. These imagined landscapes are constantly shifting and evolving as we move. What was once home can become a space of nostalgia.

The installation also includes a zine containing Gabriela Mistral's poem 'Montañas Mías', which conveys a deep sense of longing for a place - in this case the Andes of Chile.





*An invitation to speak towards the otherside*  
collective preformance  
2024





I cooked these territories, these pieces of land, with starch and sawdust. I took care of them, or so I thought, until the mushrooms took over and created a living painting that contradicted my intentions. I was looking for a strong and dry territory, but it became fertile and fragile. I broke it up, like an archipelago, and let it float in the lake.

Territories that float  
Voices that listen

We read Gabriela Mistral by the lake, watching the territories float freely before dissolving into the water. This process echoed Gloria Anzaldúa's idea of carrying one's territory on one's back like turtles.

This project is about speaking and listening, reflecting on the necessity of belonging to a place, a piece of land, and being part of a collective voice beyond borders.



*Clear like water/Claro como el agua*  
*Metal structure, soap,, and water*  
sculpture  
2024







*Lo mas cercano al cielo/The closest to heaven*  
Salt and water  
2023





A line of salt crosses the exhibition space, tracing boundaries and evoking the presence of a border. This barrier of salt has been gently lifted, carefully shaped, adapting to the fragility of the material and the limitations imposed. The salt was wet with water to give it a malleable consistency, similar to the sandcastles built on the beach, allowing the forms to stand despite their inherent fragility.

The piece entitled *The closest to heaven* is part of the group exhibition "*El suelo es lava*" presented at the Balmaceda Gallery, Chile. Together with a group of artists, we developed a dynamic for the montage: each of us traced a line across the space, and at the intersections between our works we had to generate an interaction, a connection or a dialogue agreed upon by both artists.

The mountain becomes a metaphor for the sublime and the unattainable. The work plays with the tension between the ephemeral and the monumental, the fragility of salt and the solidity of mountains, creating a reflection on the impermanence of boundaries and the permanence of the boundaries we construct, both in the natural landscape and in our own human experience.



*Salario*  
2023  
Sal and iron structure



The work *Salario* is a sculpture made from an Acma iron pillar and salt, which were exposed to humidity and heat to solidify. Both materials come from different worlds: on one hand, the pillar is used in construction as a framework to provide support and stability to a structure. On the other hand, salt was originally a material primarily used to preserve food and, at one point, became a form of payment, giving rise to the word "salary."

The paradox of this work lies in the union of these two materials, where salt replaces concrete and corrodes the metal, weakening it, and changing its color and texture. This transformation turns two materials of practical use into an object without utility. I aim to create a space of confrontation between the materials and their different states, revealing phenomena that mark the passage of time and exploring fragility and instability as reflections of our own human condition



*Todo y nada II*  
2022  
Sal





*Todo y nada I*  
2022  
Salt





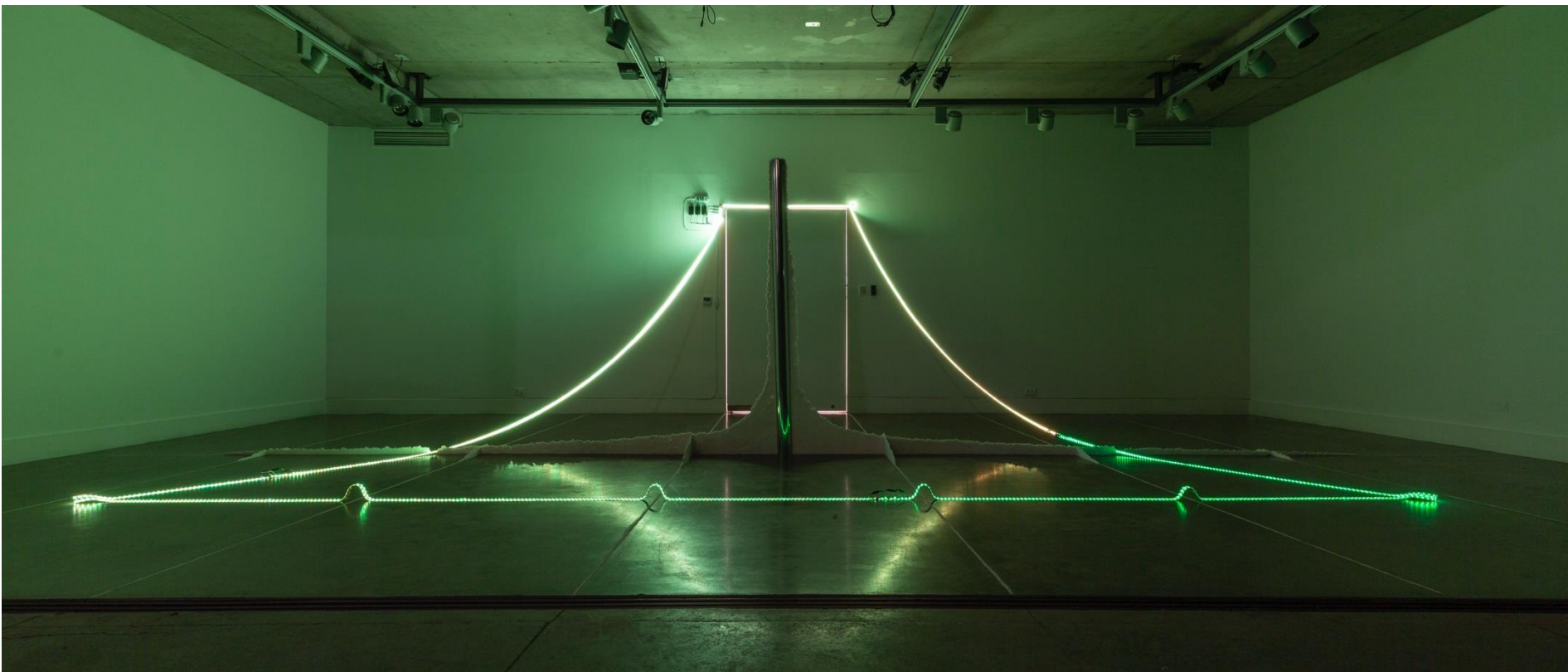
*Guardapolvo*  
2022  
Salt



A 344 cm line borders part of the wall in the exhibition space. This shape comes from an ornate decorative mold that reflects the decorative style of European classical architecture. This style is a reminder of the colonial history in South America. Buenos Aires, known for its European architectural influences, showcases how this history connects to the present.

The salt, a material both pure and white, is artfully mixed with water to give it form. Originally, salt served primarily to preserve food and, at one point, transformed into a form of payment, giving rise to the word "salary."

The paradox of this work lies in the substitution of materials: salt replaces concrete or plaster, which are traditionally solid and durable, evolving into a fragile, ephemeral object devoid of practical utility. This inherent fragility challenges our notions of permanence and resilience typically associated with architecture, inviting us to reflect on the transience of both physical and symbolic structures

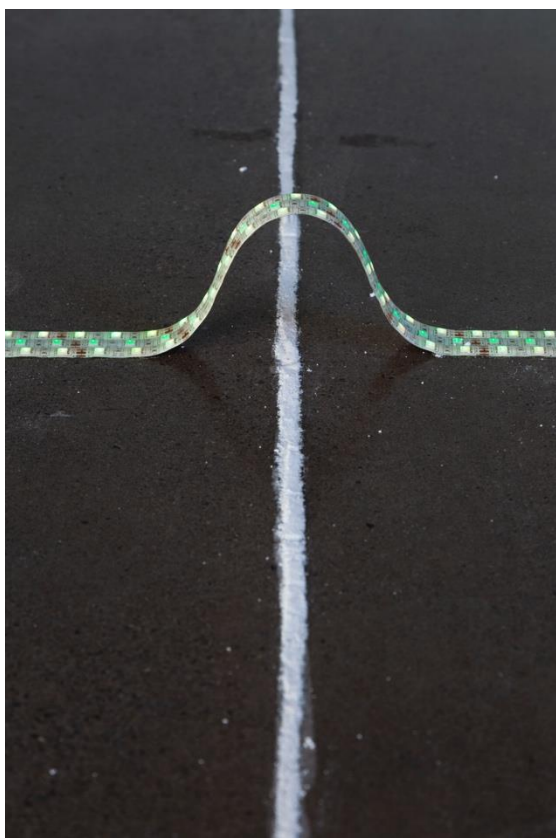


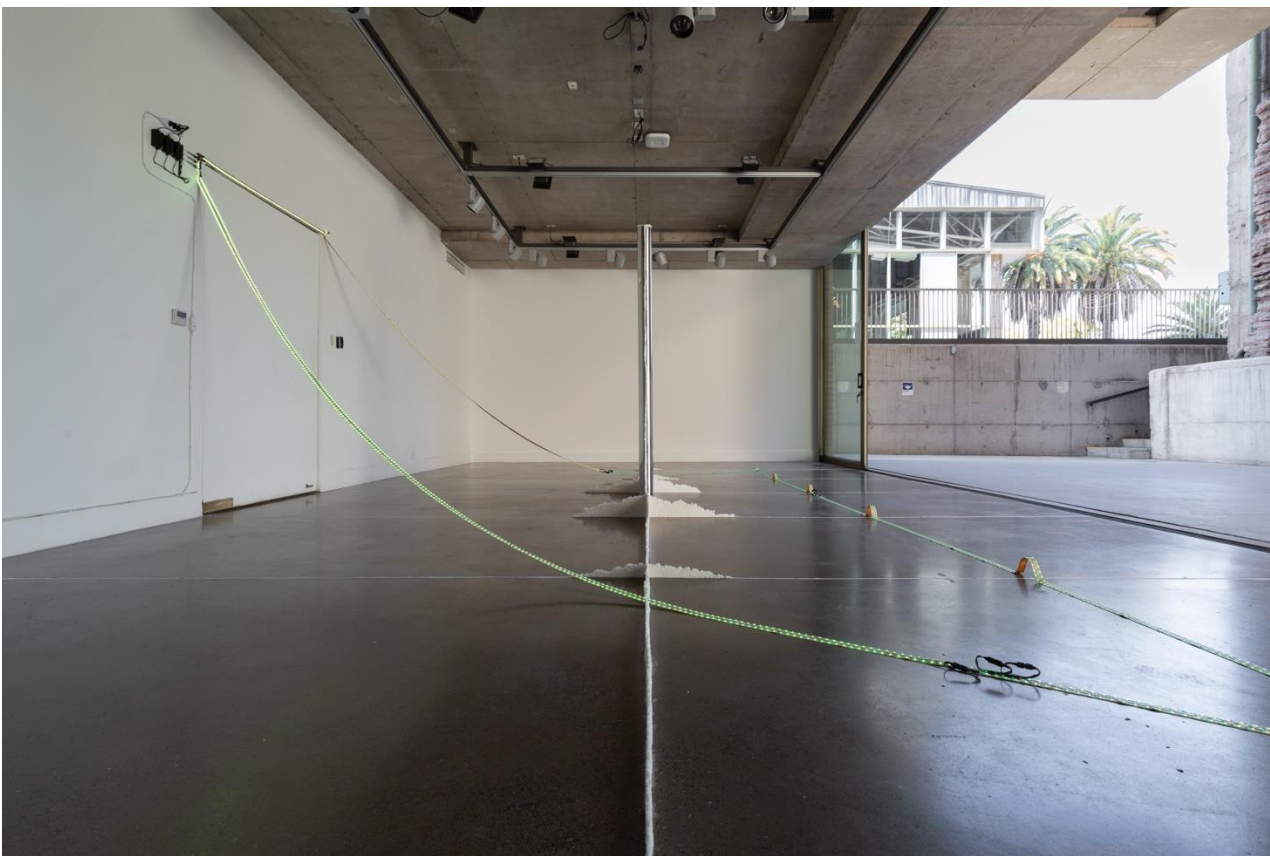
*Encuentros cercanos*

2022

LED lights, salt and stainless steel pipe.

Installation





Under dissimilar logics, two structures that, being different from each other, meet to create the entrance to an enigmatic space. *Encuentros Cercanos* is the invitation to an interior with the intention of unifying, thanks to a collective and popular imaginary, material worlds that refer directly to their contrariety to coexist as a single element.

Arranged towards the window of the space, the installation is inscribed in the room in two instances. First, a general one through a large parallelepiped of red, green and blue LED ribbons that cling from the top of the entrance door to go down to the window. In a second instance, in the center of the room rises a monolith of salt and metal that dialogues with the LED lights.



*Voy y vuelvo*

2021

Textile, water and iron

Bi-personal Instalation with Bárbara Paz

30 x 13 x 2 mts aprox

