

Salvador

"9:16"

Chasing the Sun  
Oil on panel  
6.5" x 3.5"  
2025



The “9:16” series is composed of an ongoing body of miniature paintings begun in 2025. They are done on hand-built wood panels, and their shape mimics the aspect ratio and dimensions of my smartphone. The subject of the paintings is inspired by two parallel topics: images of war, depicting the horrors of contemporary conflicts, and intimate images picked out of my camera reel, showcasing my wife, my son, and other reflective, peaceful influences.



Black Cloud  
Oil on panel  
6.5" x 3.5"  
2025

On the one hand, the war series is inspired by events from recent conflicts in the Middle East and Russia's invasion of Ukraine. I was drawn to the way we now consume these images through the small screens we hold in the palm of our hands.

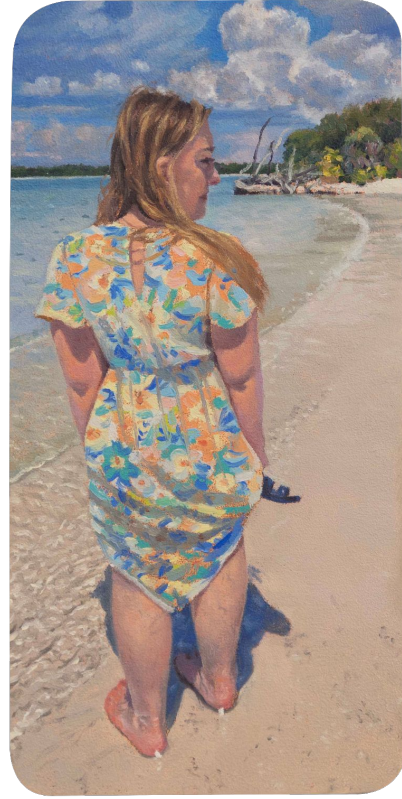
Drawing from the rich history of painting, I have looked back at artists who have similarly depicted the horrors of war. One of my main references is Francisco Goya, whose series *The Disasters of War* protests the brutality of Napoleon's invasion of Spain and the subsequent Peninsular War (1808-1814). Another work by Goya, *The Third of May 1808*, expands this theme into a theatrical, monumental format, capturing the moment before a public execution with intensity and painterly bravado.



Live from Ukraine  
Oil on panel  
3.5" x 6.5"  
2025

Another artist whose work deeply impacted me is Antoine-Jean Gros, particularly *The Battle of Eylau*. This monumental History Painting depicts the aftermath of a Napoleonic battle, with the lower band of the composition showing a snowy field littered with frozen corpses. The physical presence of death, bodies rendered with a cold, almost green tonality, left a lasting impression on me. One final inspiration worth noting is Pablo Picasso's *Guernica*. Breaking away from traditional representation, Picasso abstracts reality while maintaining the same shock-value in his depiction of a war crime. Though highly abstracted by geometric shapes, the painting still relies on the conventions of the large panoramic format of History Painting to create a window into a chaotic scene.

The Watchful Gaze  
Oil on panel  
6.5" x 3.5"  
2025



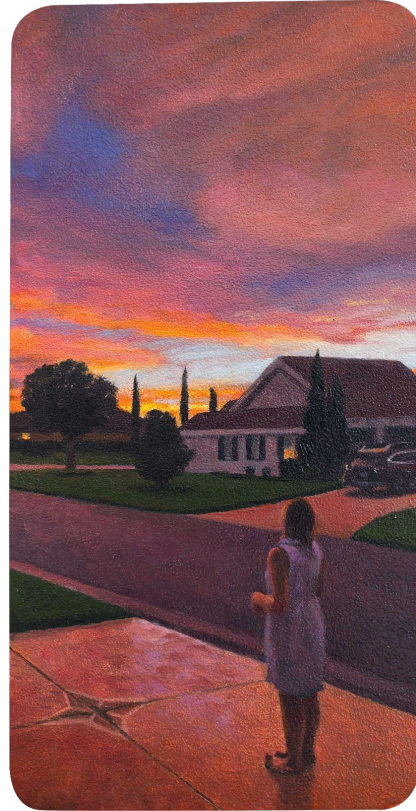
How do these major works from art history, all dealing with man's inhumanity to man, translate to the contemporary moment? Today, we witness the world through the small, vertical screens of our phones. We have grown accustomed to experiencing reality this way, and our perception of war is shaped by the now-standard 9:16 aspect ratio. As result, human tragedy is shaped by the now-standard 9:16 aspect ratio, reducing even the most devastating events into transient images.



Impact  
Oil on panel  
6.5" x 3.5"  
2025

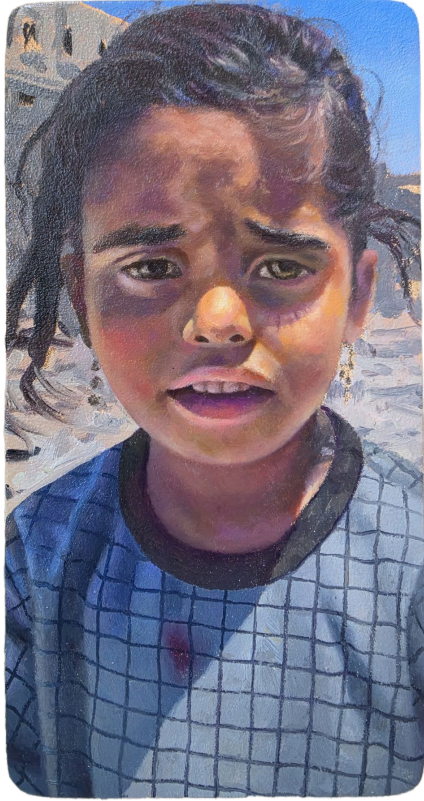
This series of small paintings contemplates whether, in translating these events into painting, we are able to transcend the small scale and vertical format through which we now encounter so much of reality. Far removed from the traditional cinematic or monumental, can these intimate images still carry the same intensity and horror as those in the past? Would monumental war paintings such as Guernica possess the same emotional force if rendered at a miniature scale? Would such a shift diminish the Sublime in them, or can intimacy itself make them feel even more immediate, personal, and unsettling?

Lost in Suburbia  
Oil on panel  
6.5" x 3.5"  
2025



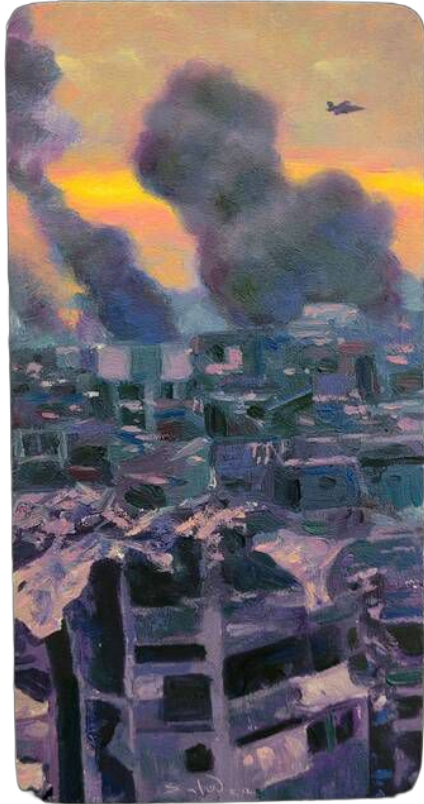
These questions extend beyond images of war. The same handheld screens through which we witness global tragedy have also become the primary vessels through which we store and experience our personal lives.

Our phones hold an immense amount of data, allowing us to capture life in thousands of images. Yet how many of these memories get lost in the flow? And how often do we really return to them after capturing them? And then what happens when our phones are lost or broken, when everything risks disappearing? We rarely print photographs anymore.



Interviewee  
Oil on panel  
6.5" x 3.5"  
2025

For this reason, I have made it a daily habit to revisit my camera roll. I return to images of my son growing up, my wife, the landscapes we have explored together as a family, peaceful places, sunsets at the beach, flowers, the quiet beauty of the world. In revisiting these images, I began to recognize the phone not simply as a device for distraction or consumption, but as the primary container of my contemporary experience, a fragile archive where moments of both tenderness and catastrophe coexist side by side.



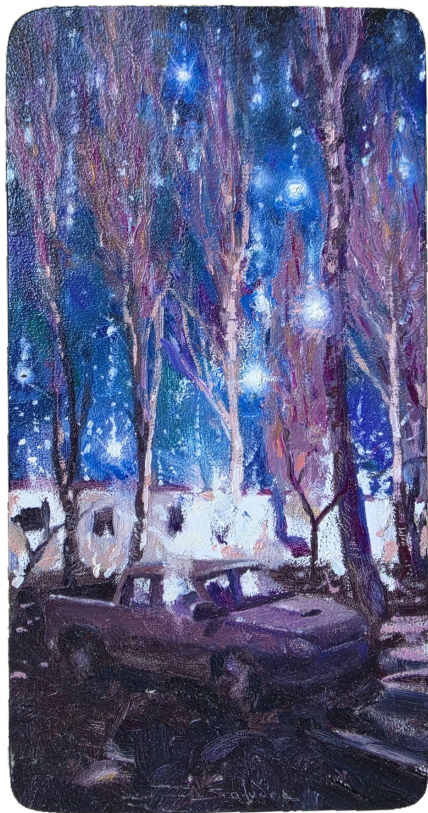
Explosions at Dusk  
Oil on panel  
6.5" x 3.5"  
2025

In some ways, these works balance the heaviness of the war paintings. There is only so much of that imagery I can absorb before feeling emotionally depleted. Painting these quieter moments allows me to regain a sense of balance, realizing that life unfolds between extremes. I live in a world filled with goodness, but also with violence. I witness both, and I do not turn away from either. I paint them.

After the Rain  
Oil on panel  
6.5" x 3.5"  
2025



That is what makes this work contemporary. I am responding to my time not only through subject matter, but through a format that reflects the dominant visual language of this generation: the mobile screen. By translating the endless digital feed into the permanence of painting, I treat the smartphone not as a distraction from art, but as the defining pictorial window of our era.



Falling Stars  
Oil on panel  
6.5" x 3.5"  
2025

## Education

- MFA, Painting – University of Florida, 2016

## Representation

- Harmon Meek Gallery (exclusive in Florida)

## Recent Solo Exhibitions

- *New Works*, Harmon-Meek Gallery, 2026
- *Waterscapes*, Harmon-Meek Gallery, 2025
- *American Eden*, Harmon-Meek Gallery, 2023

## Museum and Public Collections

- The Ashley Gibson Barnett Museum of Art, Lakeland, FL
- Museum of Florida Art and Culture, Avon Park, FL
- Museum of Contemporary Art of the Americas, Miami, FL
- Brownsville Museum of Fine Art, Brownsville, TX
- UF Health Hospital, Gainesville, FL
- McNeese State University, Lake Charles, LA

Full CV upon request



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