



**THE ACT OF WORKING OUTDOORS IS
INSEPARABLE FROM MY PAINTING PROJECT.**

**I DO NOT INTERFERE WITH THE
ENVIRONMENT, YET THE NATURAL ELEMENTS
AND ATMOSPHERIC PHENOMENA IMPACT MY
WORK AND IMPACT ME.**



IN THE STUDIO

in progress

PANEL 2





POLO
EL
CON

TACTO...
MAXI Q...
SOLID

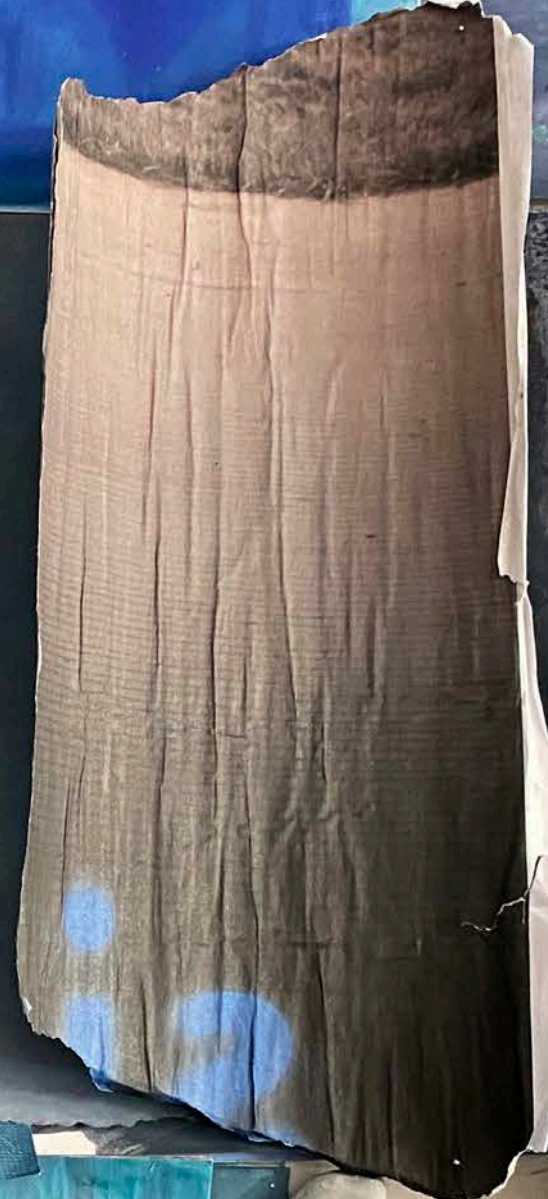
JUEGO DE SABANAS

ULTRAMARINE DEEP
Azul ultramar oscuro
S2 *** □

ALFODÓN

RECOMENDACIONES DE LAVADO

LAVAR MAXIMO 30°





DE NEGRO
HONDO
DURO
PUNTO

DE
A
PITA

LO VERDE

MELANO
VERDE

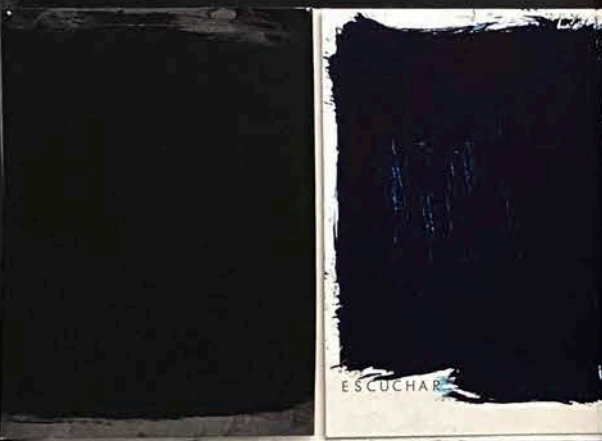
DE FRÍO
GRUPO

ASTO
ELUETO

PELUDO
VALIO

DEZIERO
PREMILO
AMARGO
VIRGEN
RELUPO

EIDEMBUKTA
HORNBAEKBUKTA



PORTENDE JMLIBUKTA

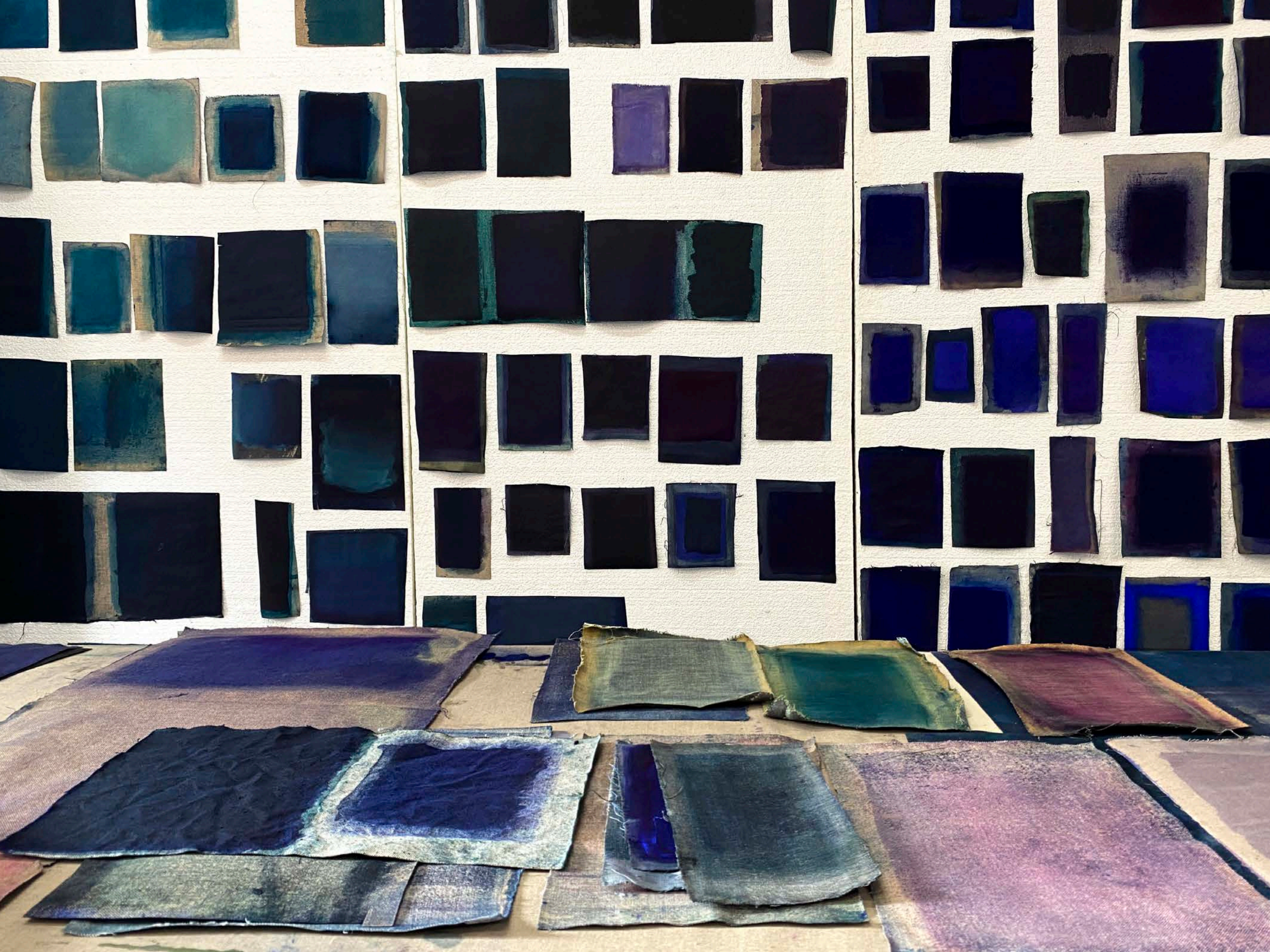


REMNANTS





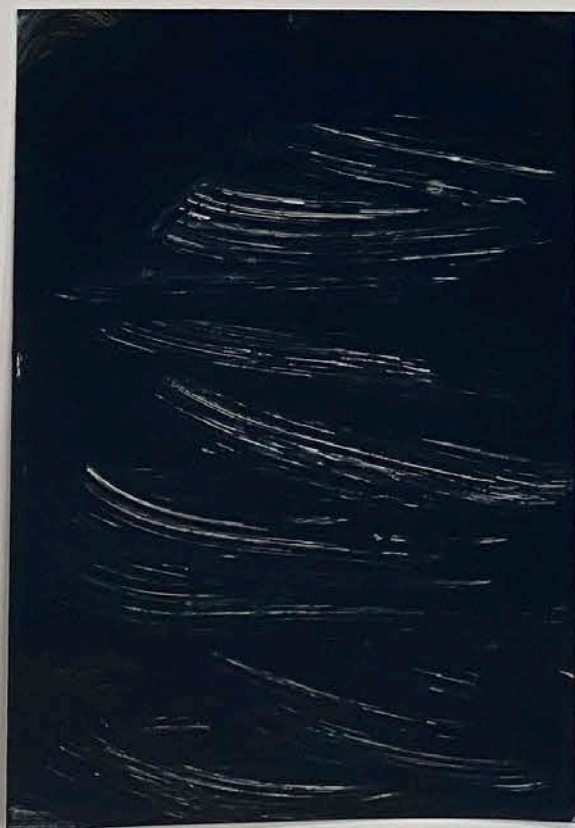
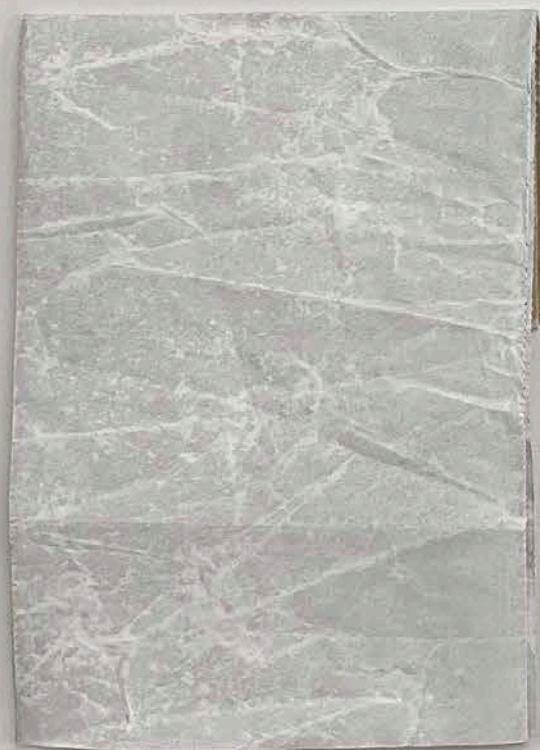
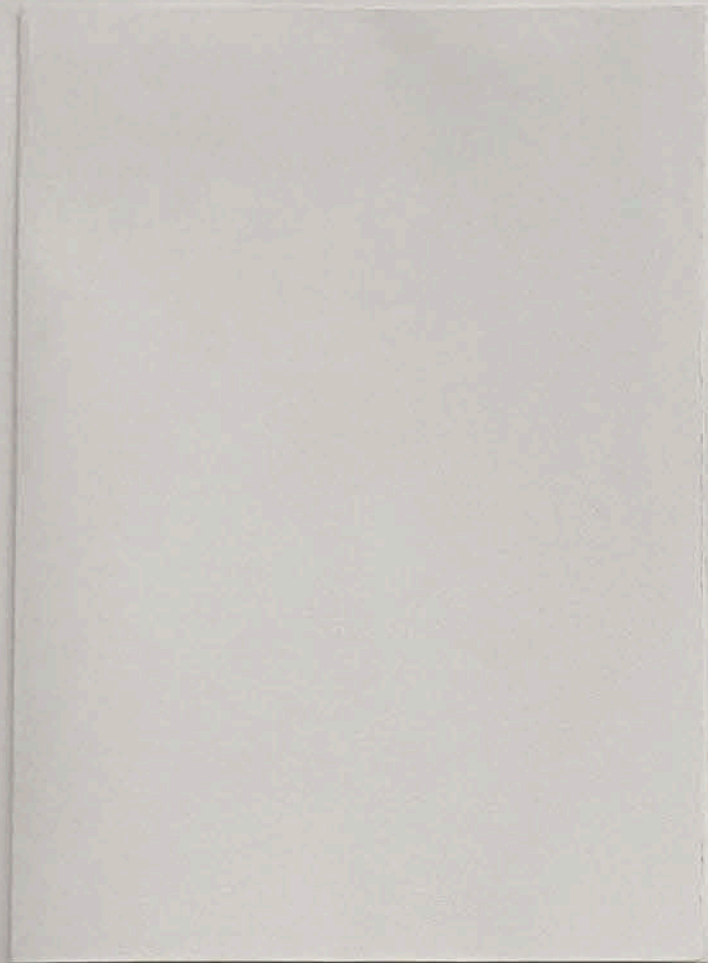




PANEL 1

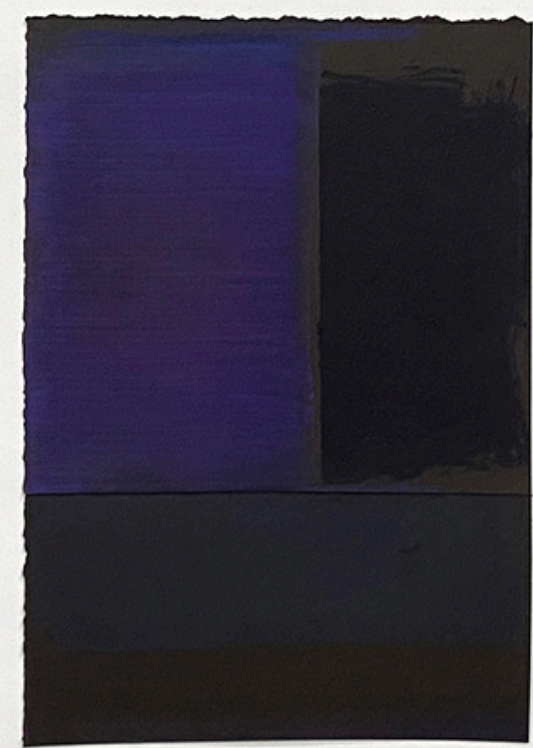
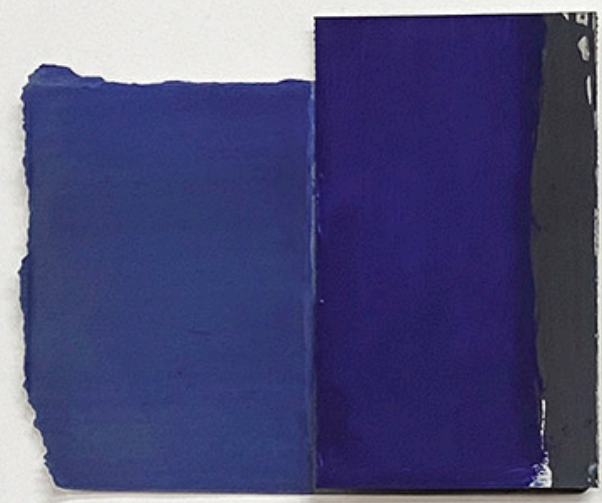


TABLA 1. Óleo sobre papel, lino y algodón, papel impreso, pastel sobre papel, 240 x 378 cm











OUTDOOR

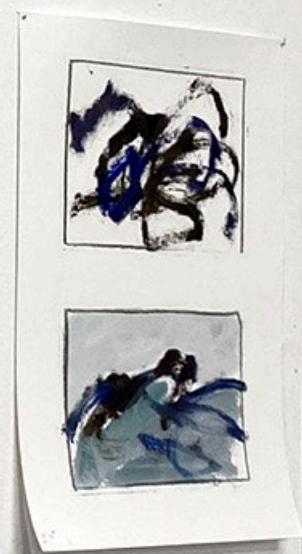
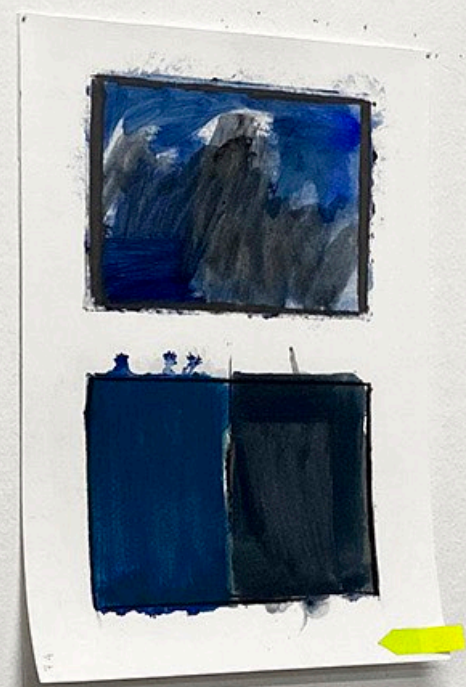
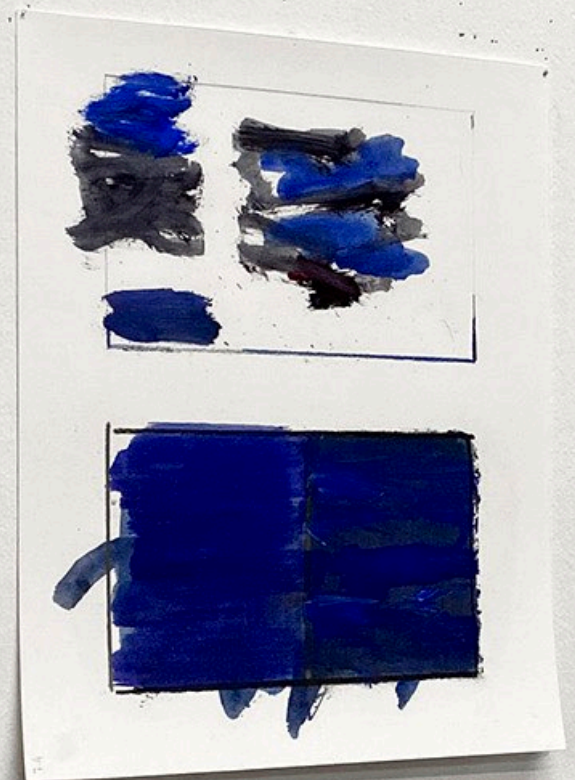
Tromsø · Barents Sea · Spitsbergen

PANEL 0

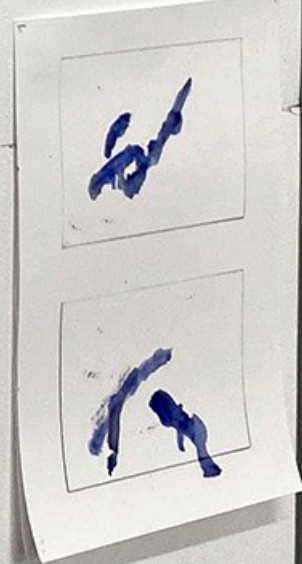
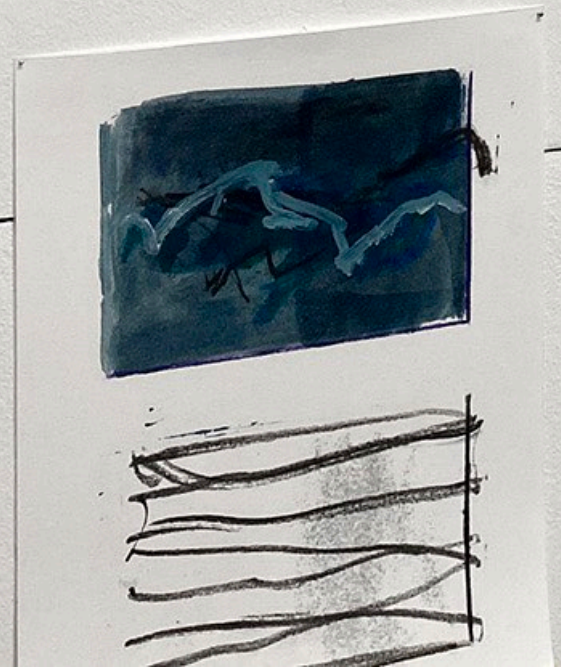




DOLOR
DOLOR PROENDO
QUANT
ALDE
CORTA
PASTA



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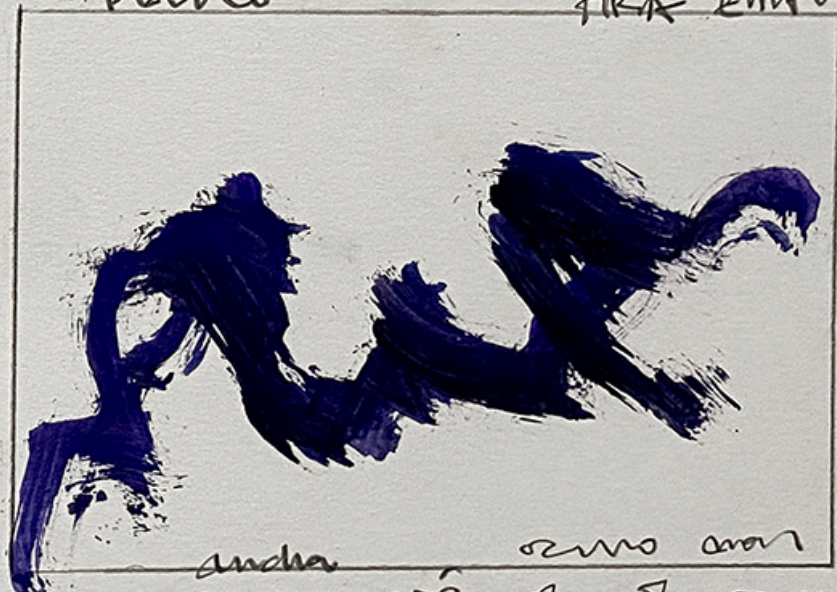


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PERO ES AM
PENSO

GRUPPO GUPPO
VA WENG
TRA EMPURA



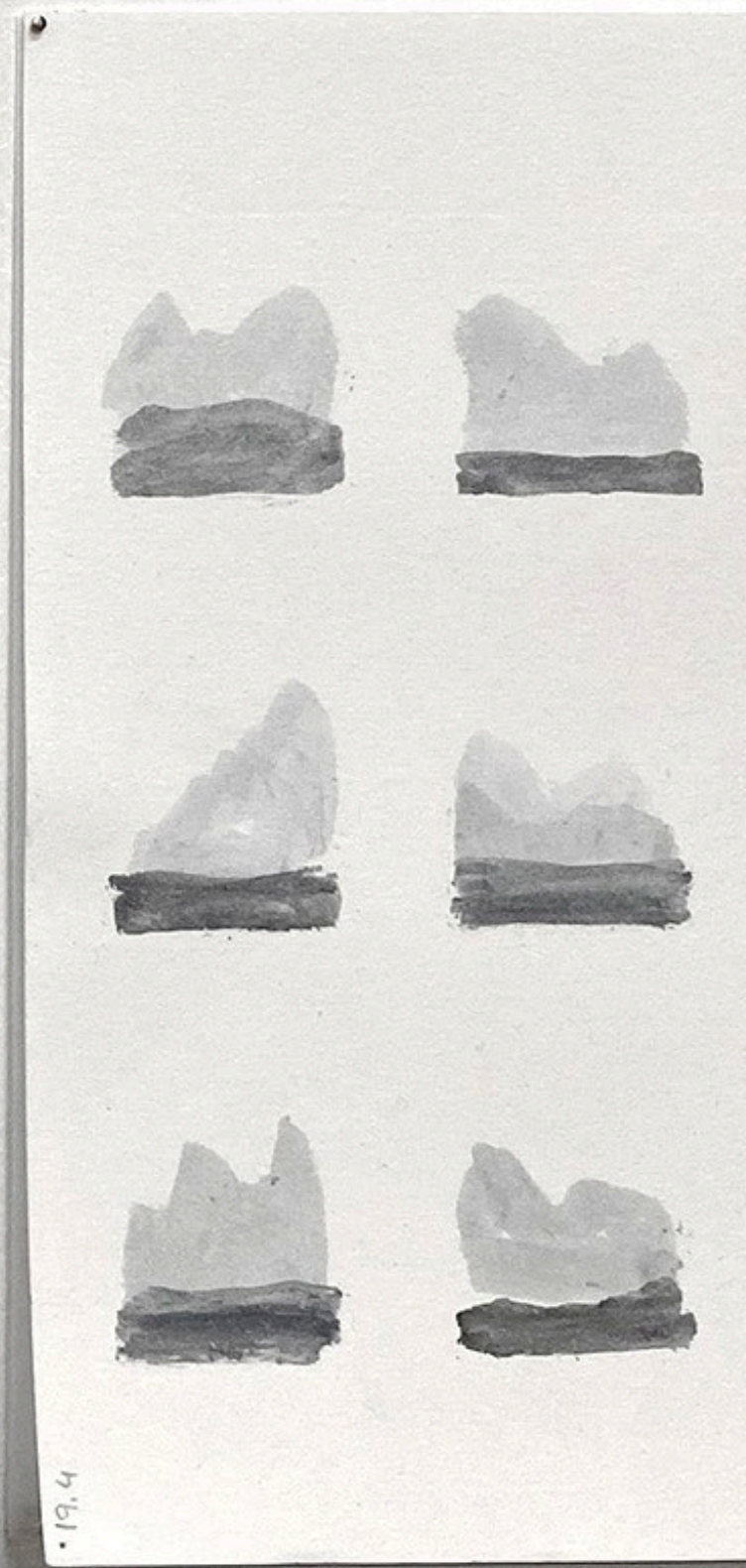
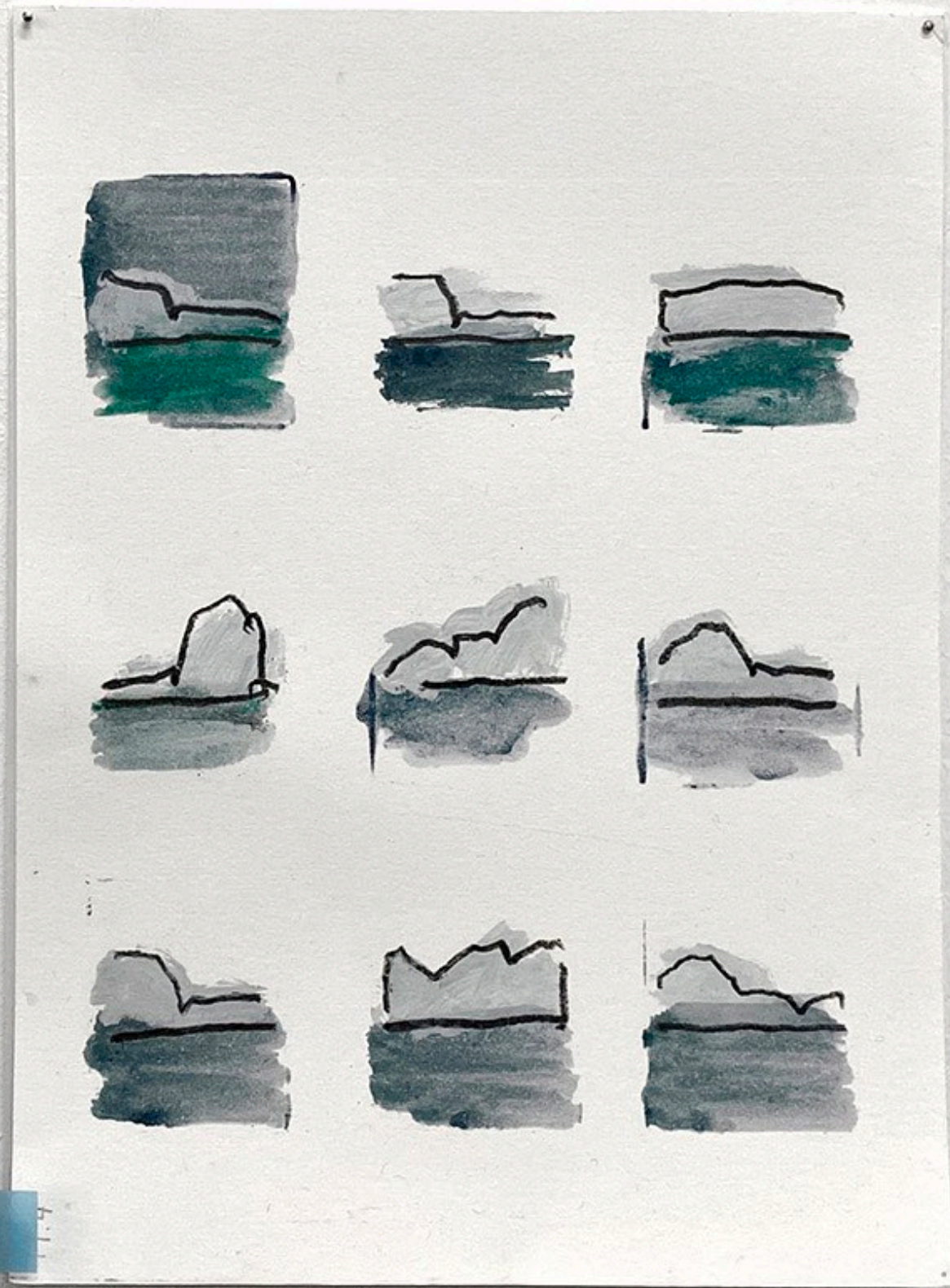
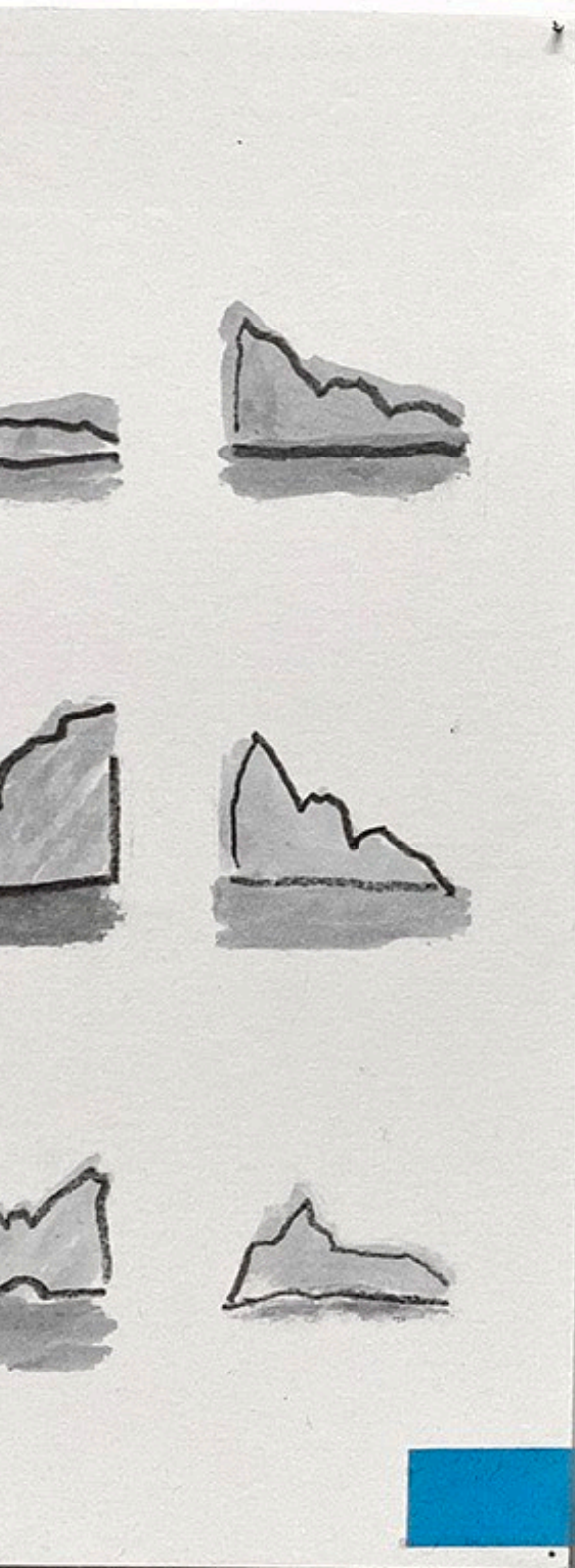
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melano subterfuge
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 alive de tunc
 vana sument in
 tempo no copor



Vana hunc conor
 no conor BPA in
 no. Annoto tunc
 El que va y viene
 está y se va. Dye in
 hunc in hunc





DIGITAL NOTEBOOKS

https://issuu.com/lourdescastroceron/docs/hojas_sueltas_5

https://issuu.com/lourdescastroceron/docs/hojas_sueltas_4

https://issuu.com/lourdescastroceron/docs/hojas_sueltas_3

https://issuu.com/lourdescastroceron/docs/hojas_sueltas_2

https://issuu.com/lourdescastroceron/docs/hojas_sueltas_1

Ongoing project—expeditionary, performative, and grounded in painting-based research.

Through painting, I investigate the behavior of nature in essential landscapes: desert-like, raw, minimally altered, unadorned, and seemingly empty.

My painting practice is accompanied by digital notebooks composed of photographs and texts. In 2016, I traversed and analyzed desert, tundra, and steppe regions in Xinjiang (China), Mongolia, and Buryatia (Russia).

In April 2022, I embarked on a new phase of research, capturing records of the Arctic desert during an expedition with the *The Arctic Circle* artistic and scientific residency program.

We crossed the Barents Sea aboard a three-masted schooner, sailing from Tromsø to northern Spitsbergen in the Svalbard archipelago.

During the **OUTDOOR** fieldwork, I created 400 painting records that compose Table 0 (p.24) and edited five digital notebooks titled *LOOSE SHEETS* (p.31).

Currently, **IN THE STUDIO**, I am developing phase two of the project: Table 1 (p.16), Table 2 (p.5), Remnants (p.11), large-format works, etc.

Upon returning, I spend long periods refining ideas. This second phase is not about producing—it is about conceiving painting.

In the studio, time is set by the painting, not by the clock.

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