



**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

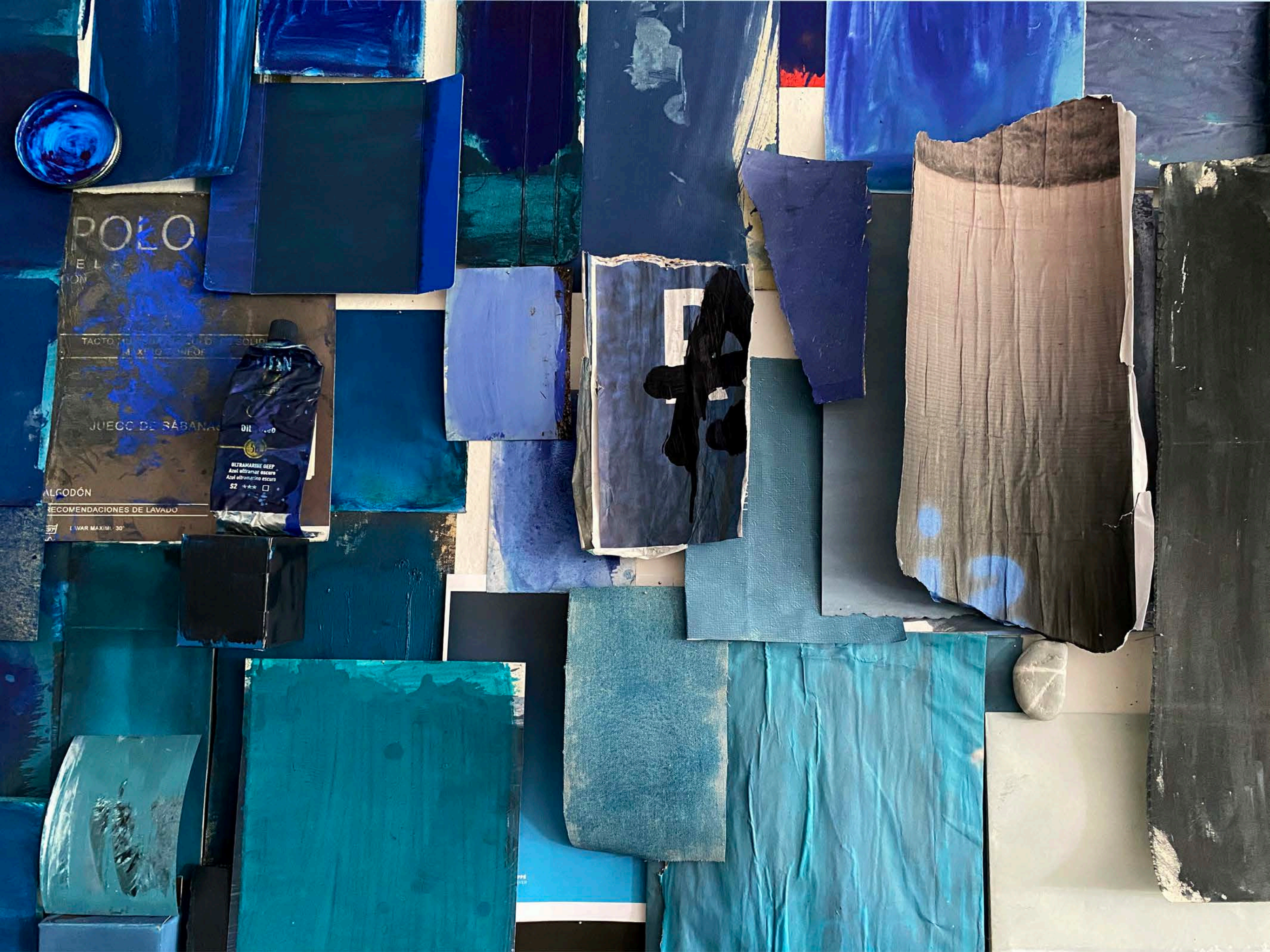
in progress

PANEL 2



TABLA 2. Óleo sobre papel, lino, algodón y metal, papel impreso, pastel sobre papel, piedra y madera cruda, 240 x 378 cm







DE NEGRO
HONDO
DURO
PUNTO

DE
A
PITA

LO VERDE

MELANO
VERDE

DE FRÍO

GRUPO

ASTO

ELUETO

PELUDO

VALIO

DEZIERTO

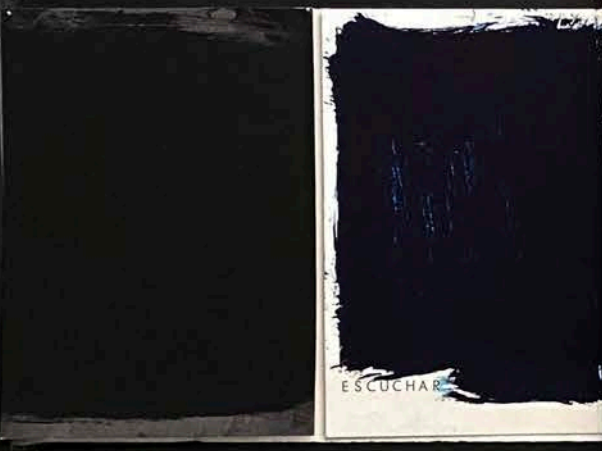
PREMILLO

AMARGO

VIRGEN

RELUPO

EIDEMBUKTA
HORNBAEKBUKTA



FJDRTEMDE JMLIBUKTA

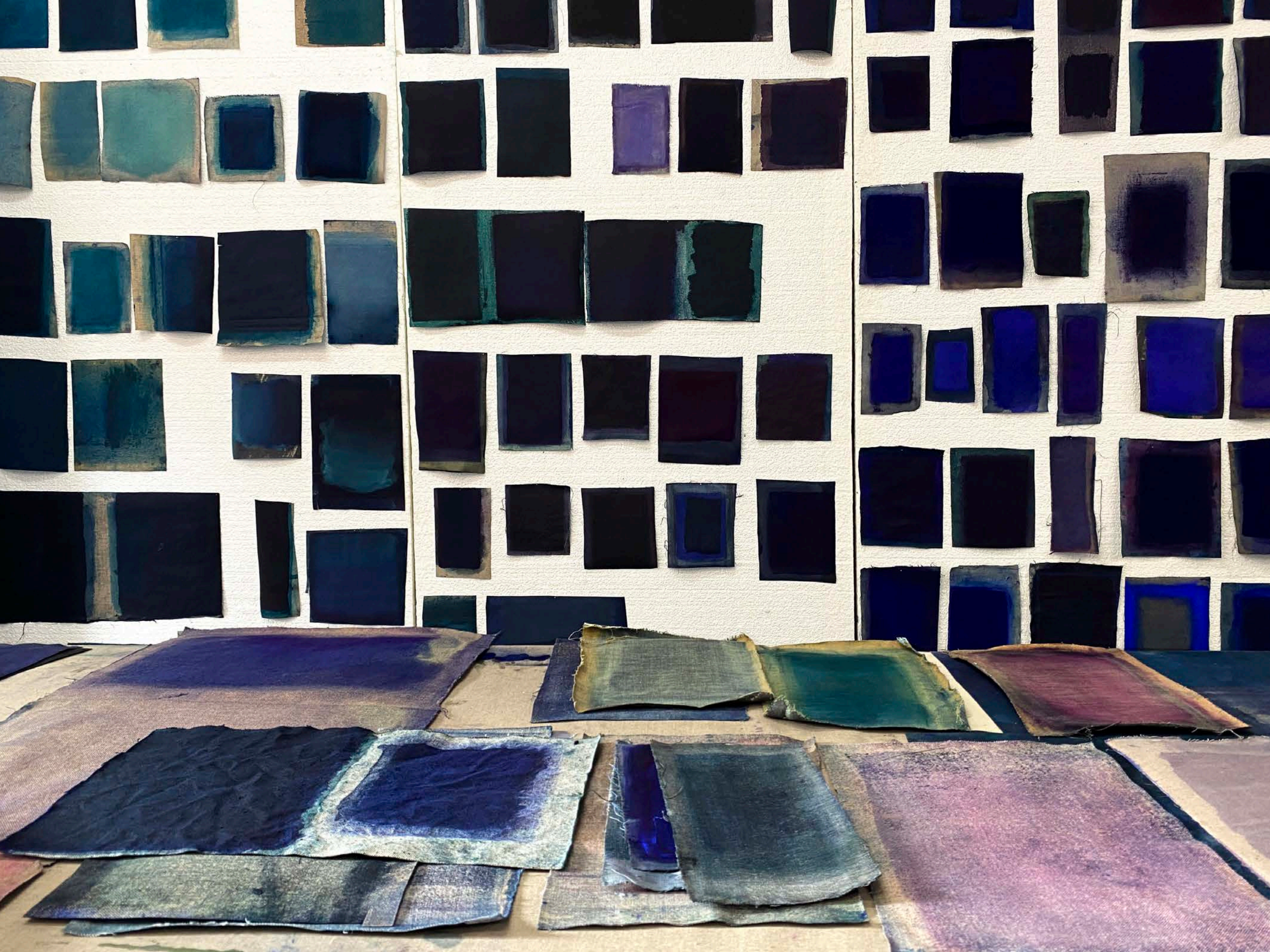


REMNANTS





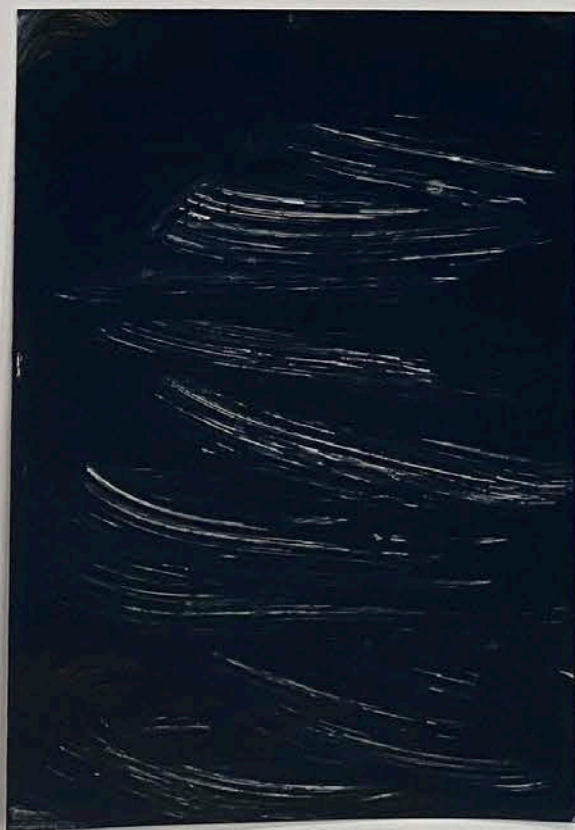
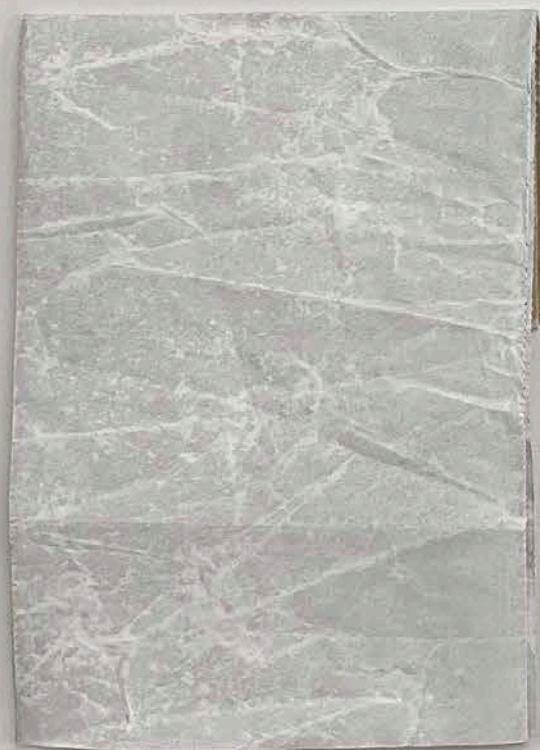
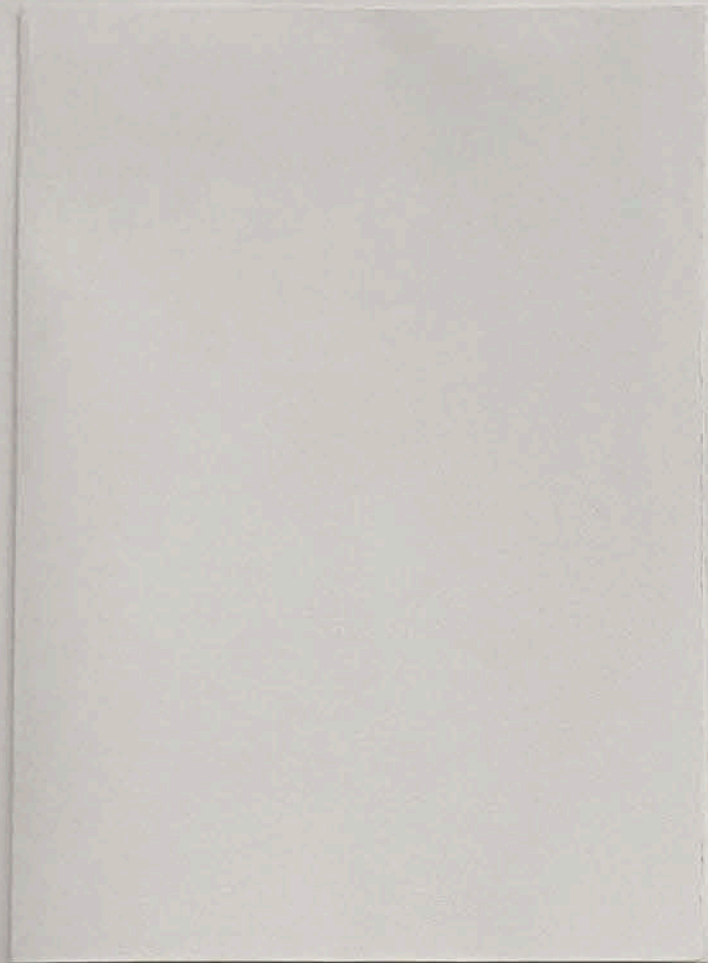




PANEL 1

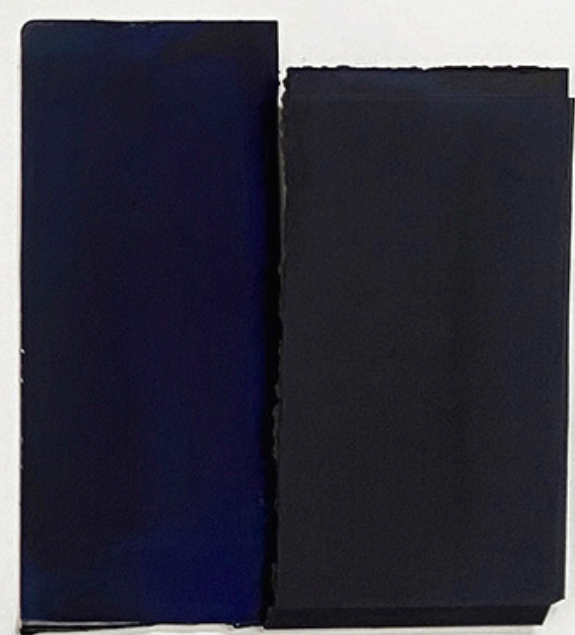
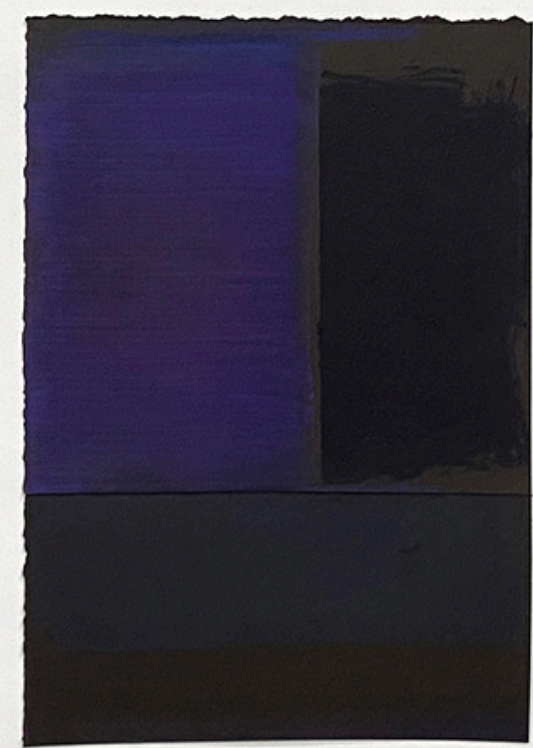
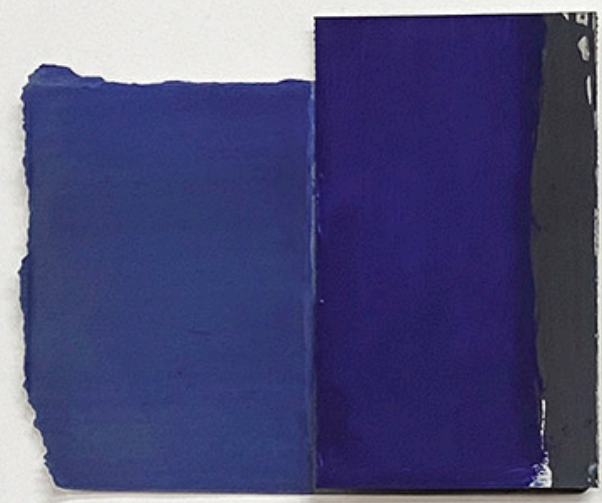


TABLA 1. Óleo sobre papel, lino y algodón, papel impreso, pastel sobre papel, 240 x 378 cm









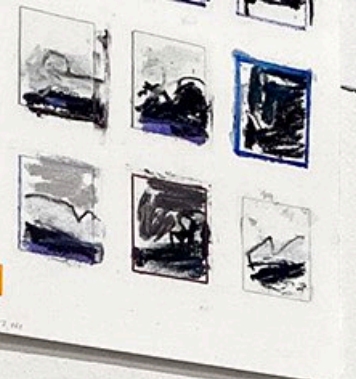


OUTDOOR

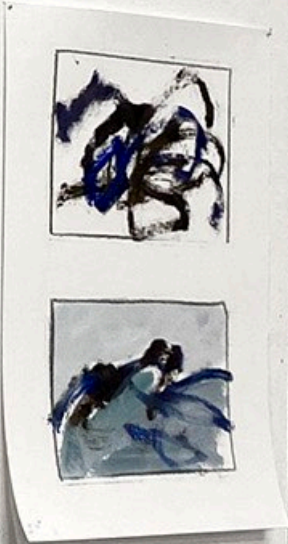
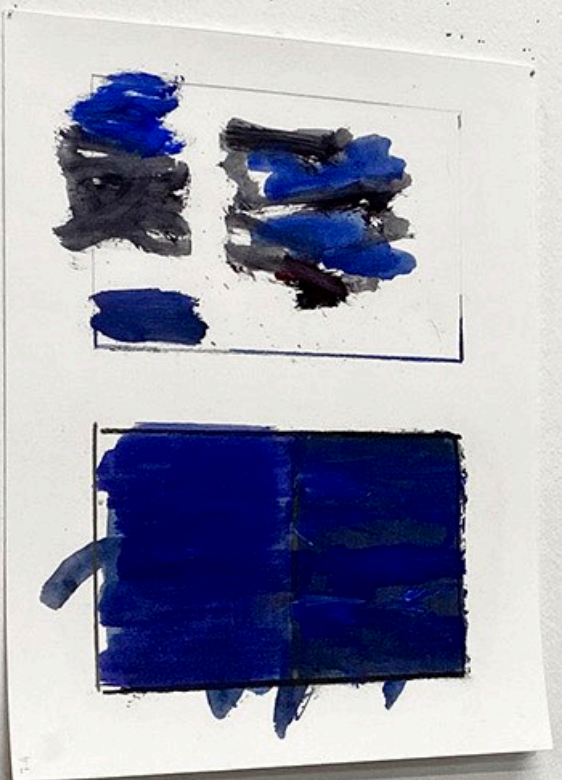
Tromsø · Barents Sea · Spitsbergen

PANEL 0

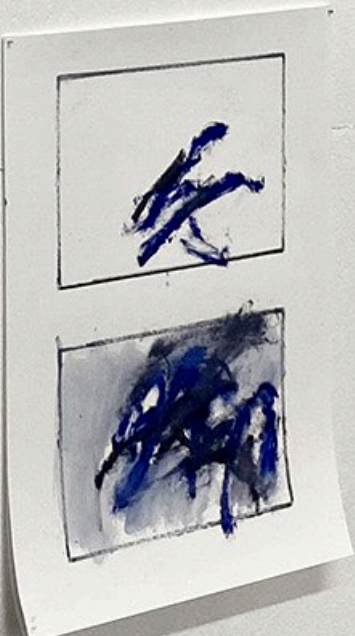




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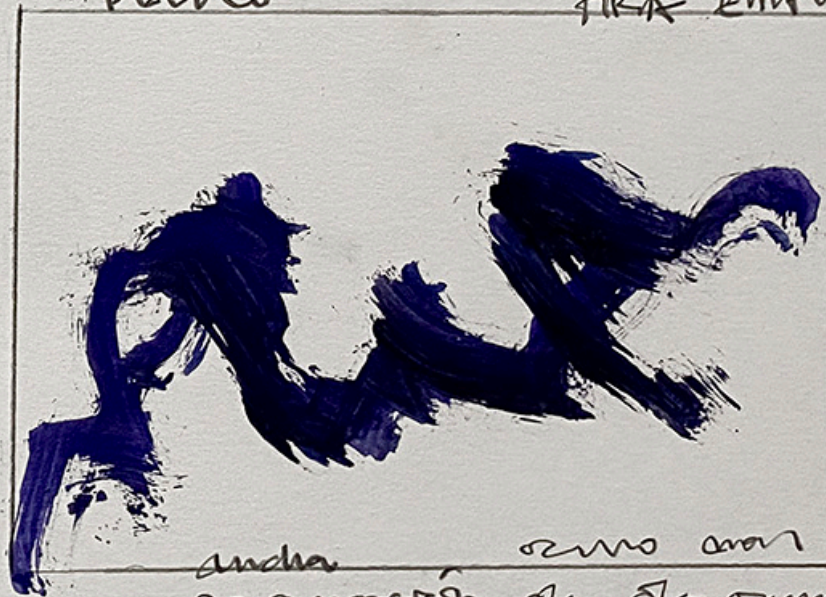


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PERO ES AM
PENSO

GRUPPO GUPPO
VA WENG
PIRA EMPURA



andha
pranapacera

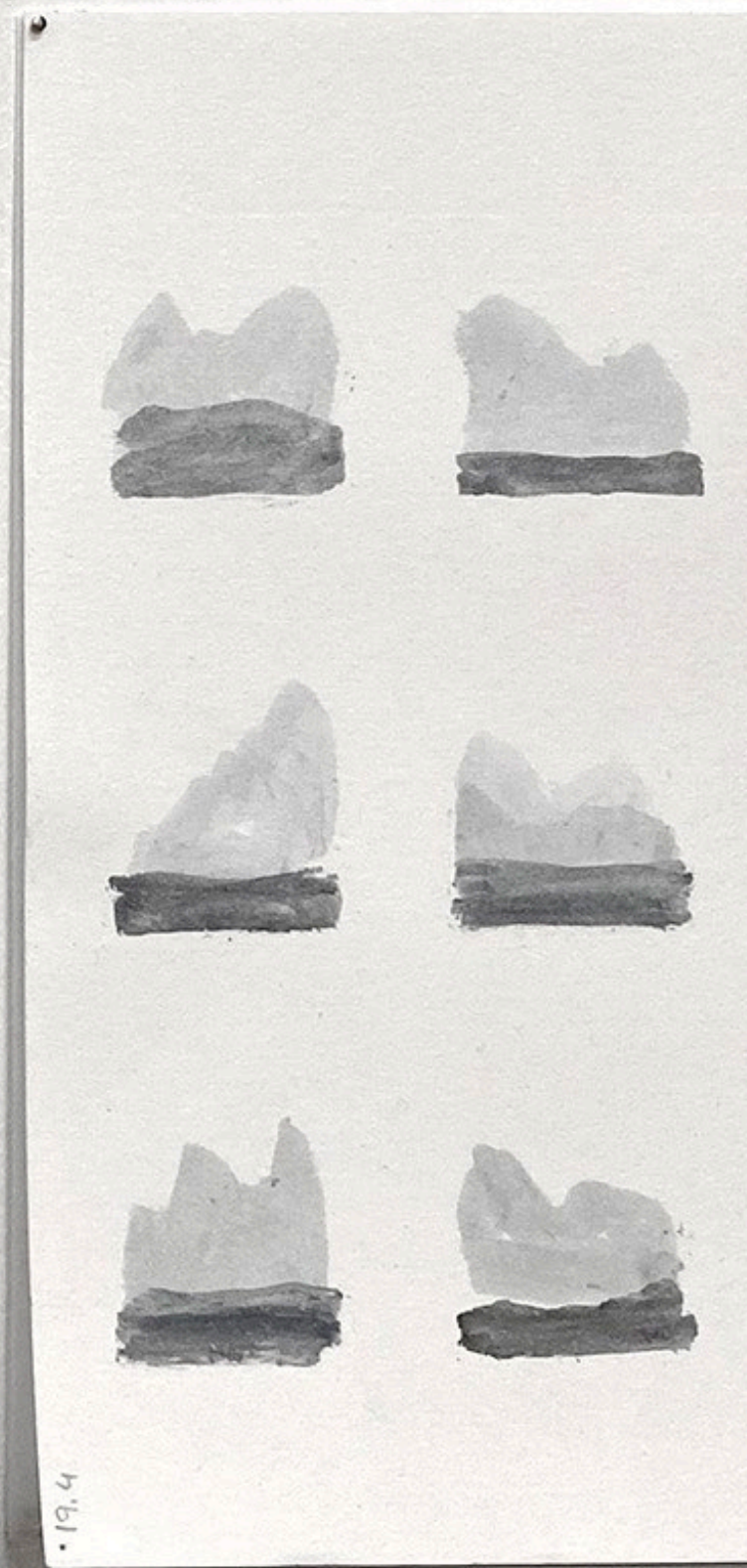
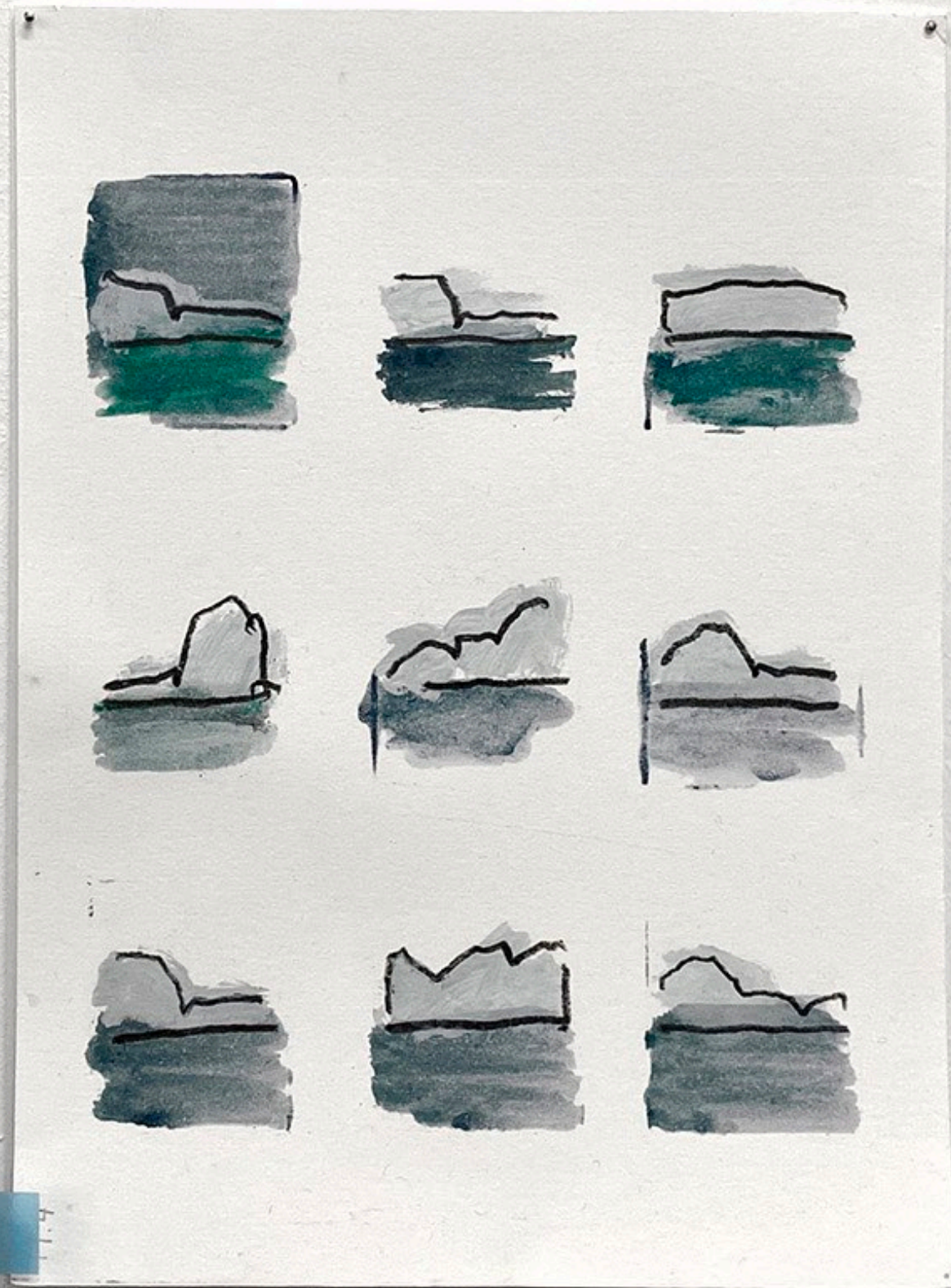
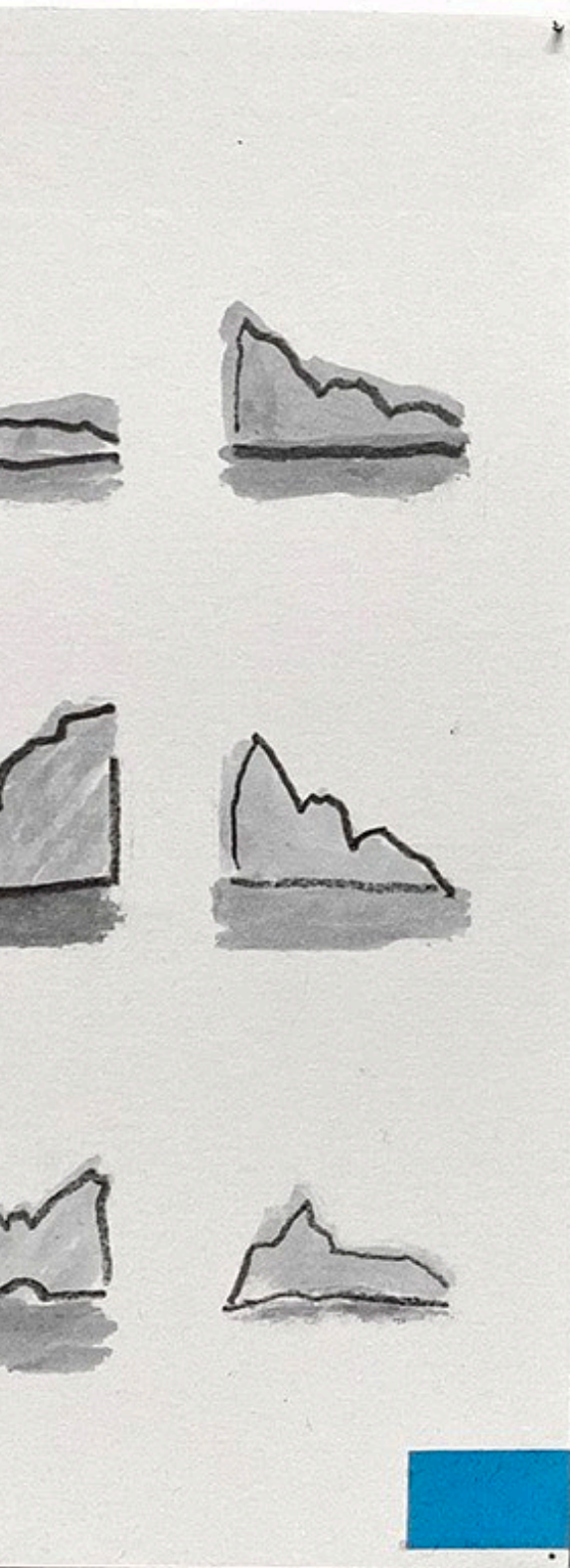
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DIGITAL NOTEBOOKS▶

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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