



**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

PIEDRA
 PUZA
 HIJO
 VIENTO
 NIEVE
 MAR
 INDIGO
 ULTRAVIÑAR
 COBALTO
 ESMERALDA
 TURQUESA
 PRUSIA
 VIOLETA
 NEGRO
 BLANCO
 CREPIÑALDO
 TAPIZ
 TIMBRE
 RADAR
 TRÍVELA
 NUEVO
 ENTRADA
 INTEMPERIE
 TERCIOPERO
 BACH
 TAVENER
 MONTPOU
 PART
 TEILHARD CH.
 FOGLANT
 BOBIN
 TIEMPO (LENTO)
 ESPAÑO VIEJO

ESCUCHA
 CALLA
 SURPLICA
 ABRIGA
 ALUMBRA
 CREPITA
 RAYA
 ARDE
 LUMINE
 ARRASTRA
 ENTUMA
 MELE
 SOPLA
 SILBA
 SALUCA
 APATICA
 SOSTIENE
 VA (Y) VENIE
 RESISTE
 CEDA
 HACE
 DESHARE
 REVERBERA

ESENCIAL
 CRUDO
 VACIO
 REJO
 HONDO
 CRATE
 VIRGEN
 FEMINIO
 PERPETUO
 ESPIRITUAL
 ORIGINAL
 ASSOMTO
 FRIO
 ÁRIDO
 AVARO
 MASTO
 PINTUDO
 VESTROZO
 ESCUETO
 DESIERTO
 PRELIMINARIO
 (CASI) MADA

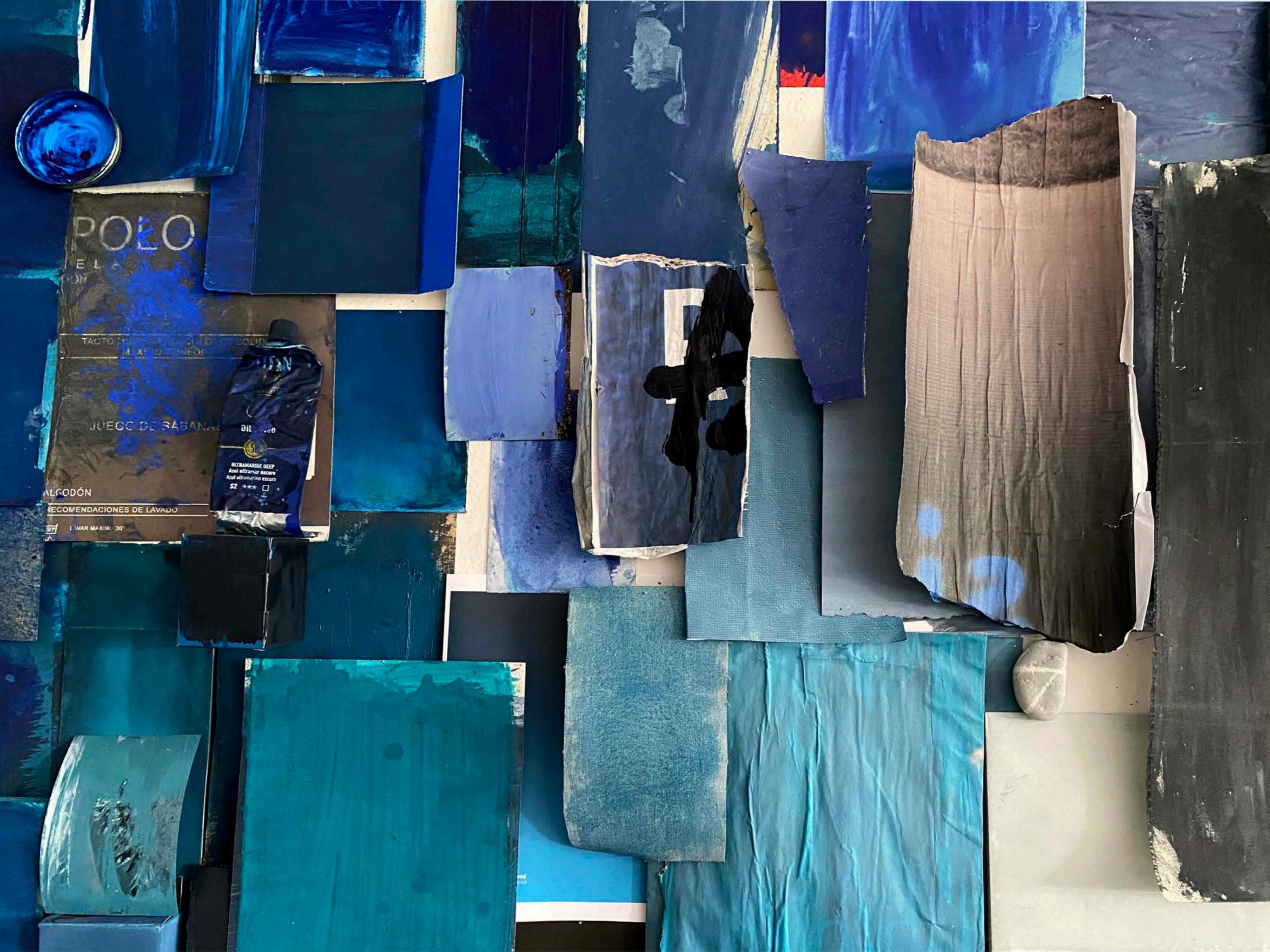
BENDITA SEÑA
 IN. ASPERA
 MATERIA, GLOSA
 ESTERIL, DURA
 PUZA. [...]
 BENDITA SEÑA
 PODEROSA MATERIA
 ENFERMO, IRASCO -
 TIENE, REKINDO
 SUCIETE, LACRANTE
 TÚ, ONE, HACES, ES -
 TONADA, EN CRONO
 MOMENTO, MESTRAS
 ESTREMOS, Y MAS
 OBLIGAS A BUSCAR
 CADA VEZ MAS
 LUELOS LA VERDAD.

MAR DESIERTO
 MAR PRELIMINARIO
 MAR AMARGO
 VIRGEN
 FEMINIO



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





T H E A R T

DE NEGRO
HONDO
DIFURO
PURO
E
A
PITA
LO VERDE
MELANJO
VERDE
DE FRÍO
GRUNO
IASIO
ESCUETO
PELUJO
VACÍO
DESIERTO
PREMUNJO
AMARIGO
VIRGEN
REUNDO

EINDEMIBUKTA
HORNBAEKBUKTA

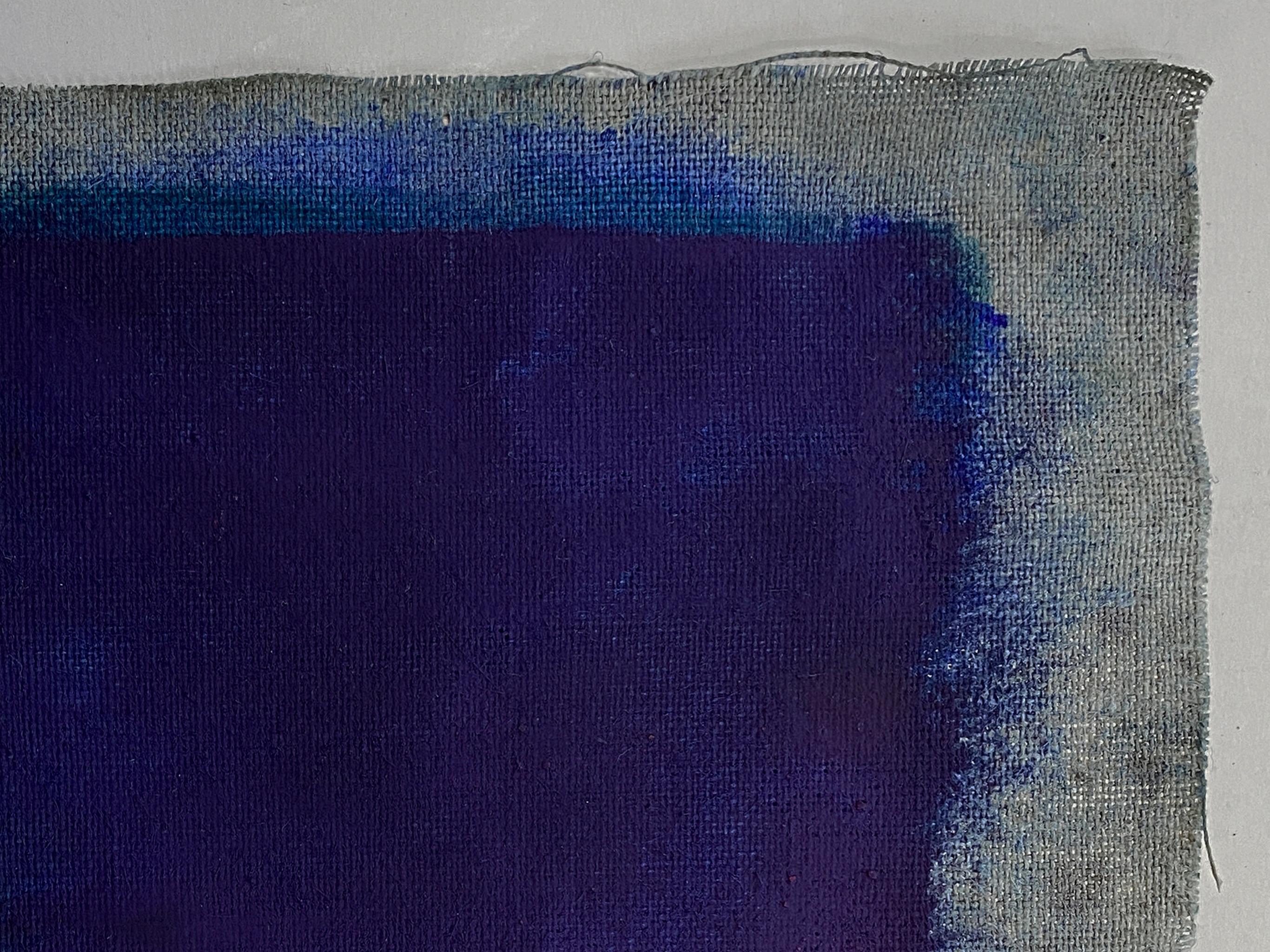
ESCUCHAR

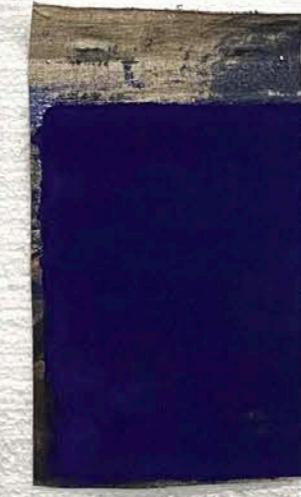
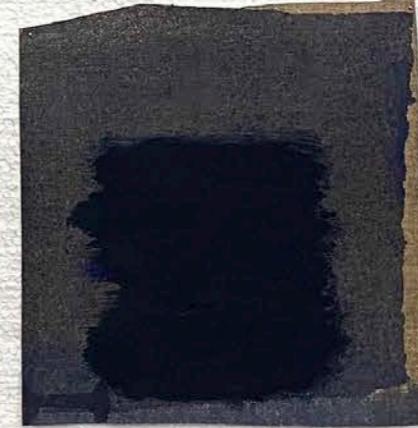
FORTENDE MIBUKTA

"elegí"

REMNANTS









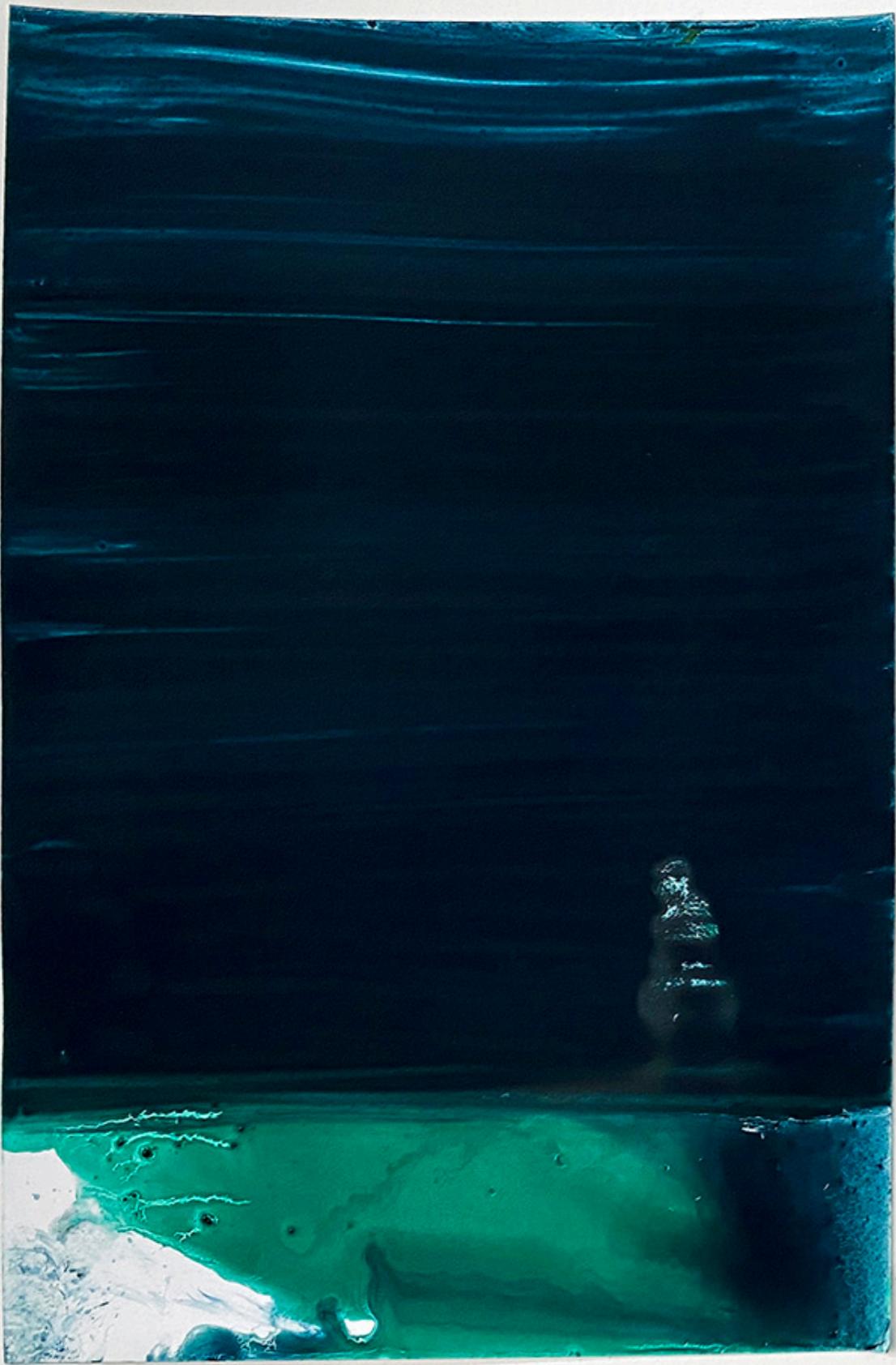
PANEL 1

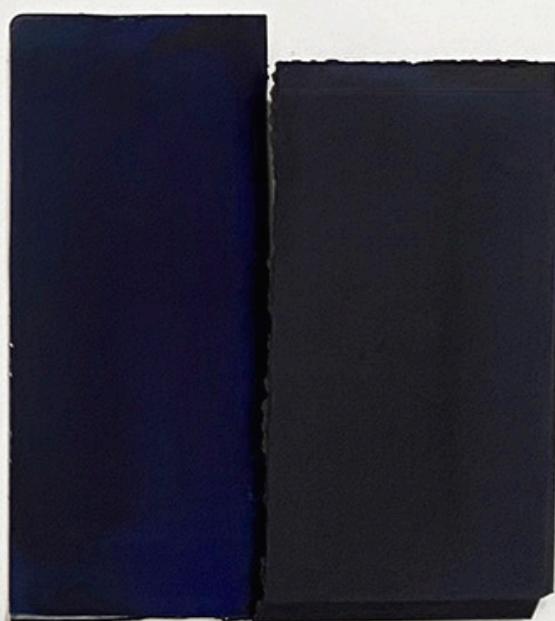
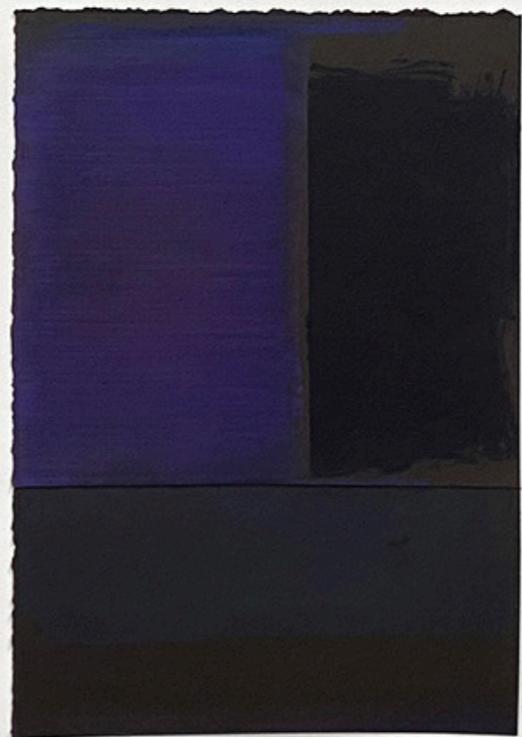
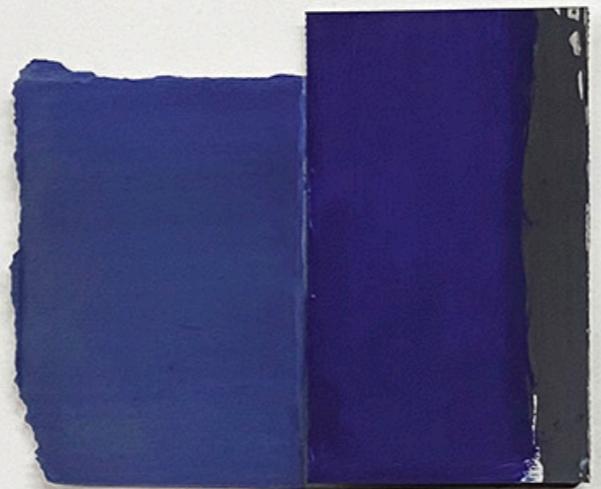


TABLA 1. Óleo sobre papel, lino y algodón, papel impreso, pastel sobre papel, 240 x 378 cm







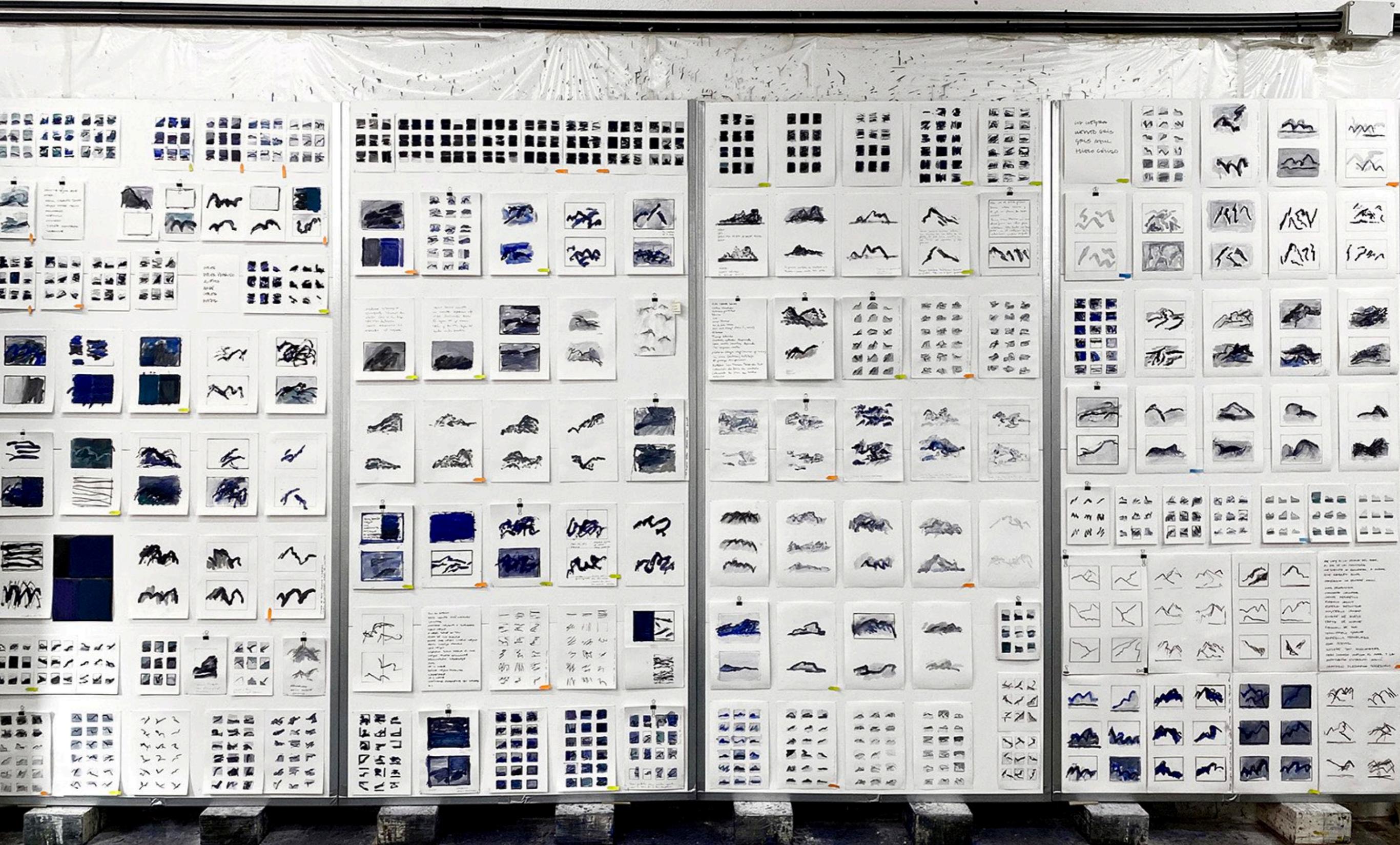




OUTDOOR

Tromsø · Barents Sea · Spitsbergen

PANEL 0



color
COLOR Prendo
Genna
ALDE
CORTIS
RIZZI

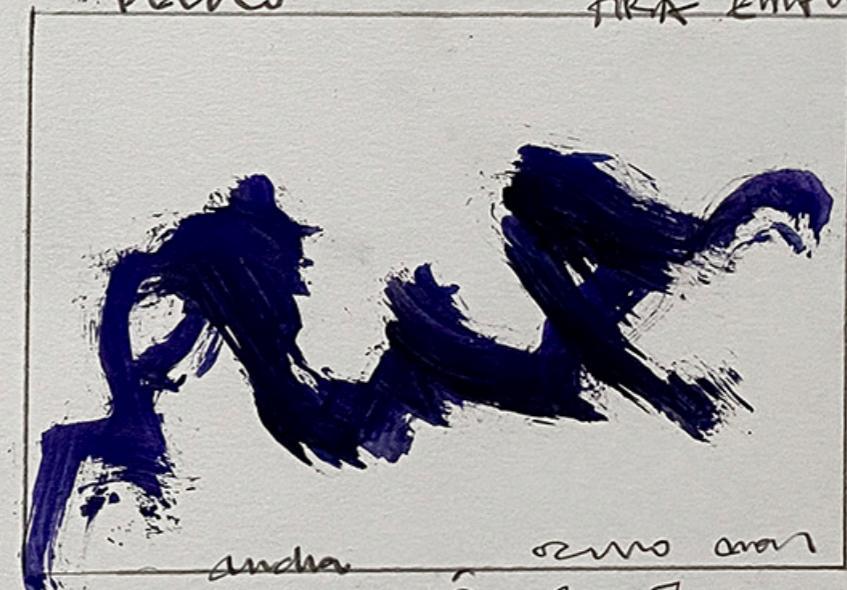
color changes
single hand
with and without
stirring
more squares in
trays is more





PERO ES MI
MANO

OSCARO GRIED
AT WENE
FIRK EMPTA



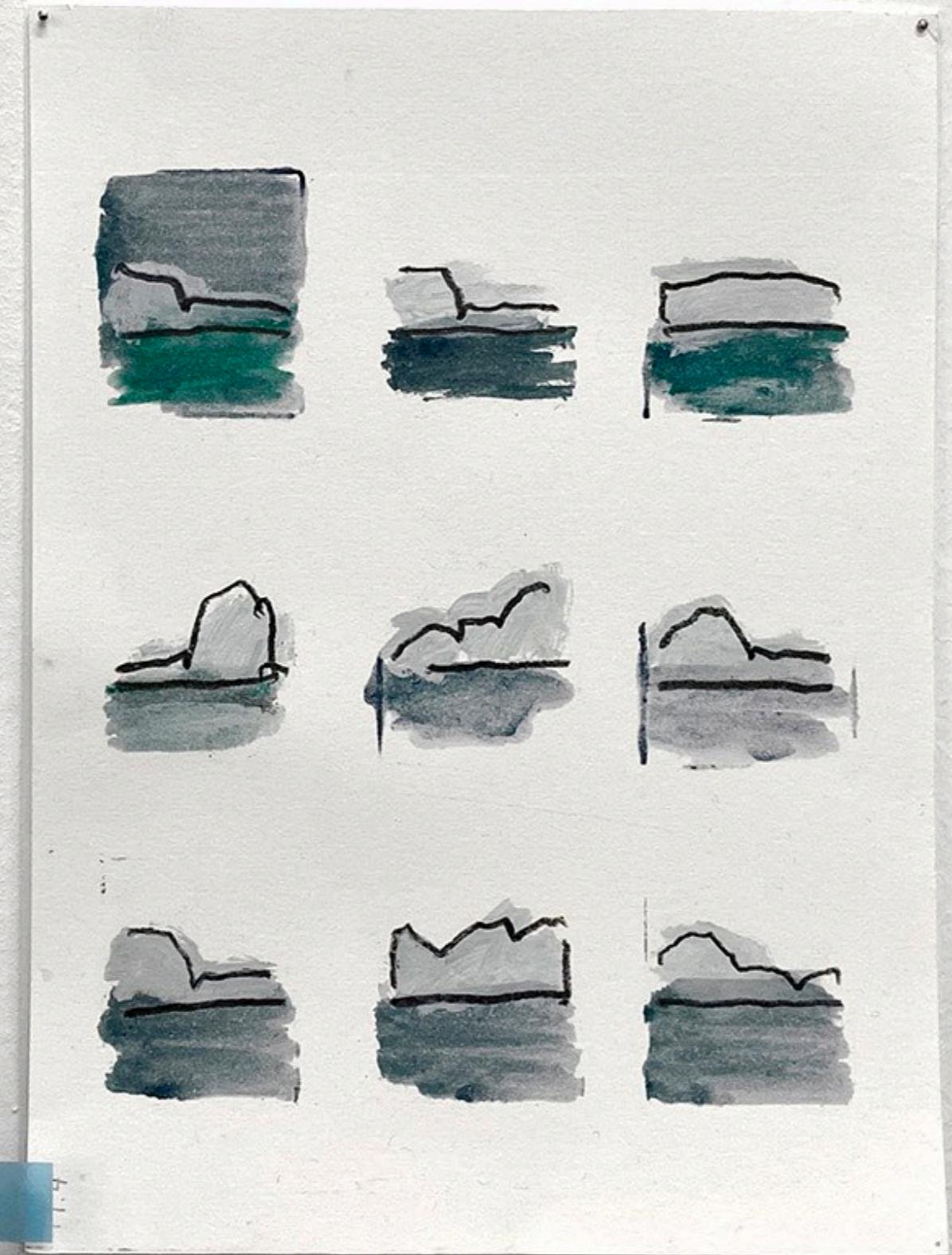
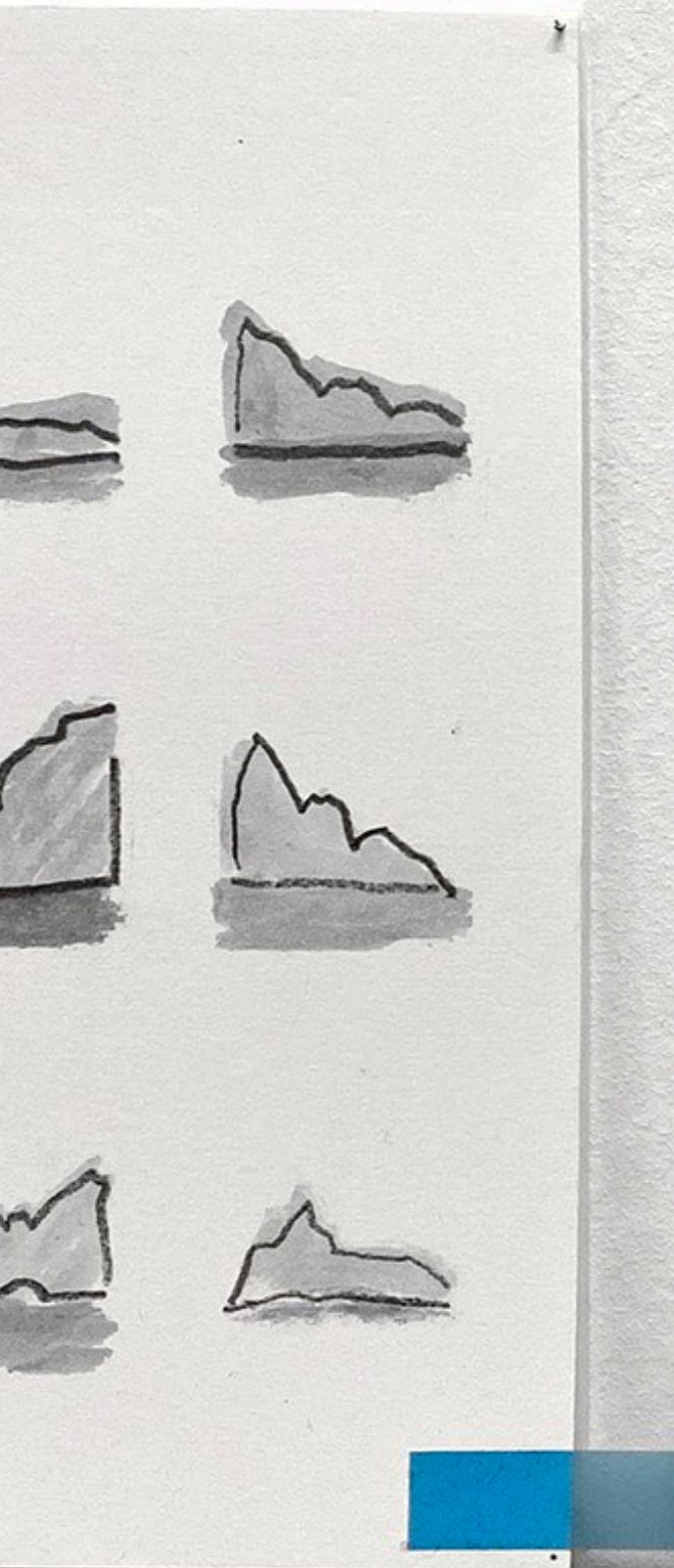
and the owners want
preservation of the owners
movements when
they acquire another

metres where
swallow. Where the
rocks. Cow & I try
to see details
was present in
mounds of copper



Same same congr
no copper BPA no inf
no. Shallow to ten
It goes to very
stain & a m. Dye in
both into peaks





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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