



You have to learn how to lose time, not always seeking the shortest route, letting yourself get detoured by events, heading towards more impenetrable paths where it is possible to 'stumble,' maybe even to get stuck, talking with the people you meet or knowing how to stop, forgetting that you were supposed to proceed; to know how to achieve unintentional walking, indeterminate walking.

FRANCESCO CARERI

Walkscapes. Walking as an aesthetic practice

RECORDS

IN THE STUDIO



RECORD 17. Oil on canvas, 195 x 162 cm



RECORD 35, 36. Oil on canvas, 195 x 130 cm, 195 x 162 cm







REGISTRO 29, 30. Oil on canvas, 195 x 162 cm, 195 x 130 cm



RECORD 33, 34. Oil on canvas, 195 x 162 cm (x2)



RECORD 20. Oil on canvas, 195 x 162 cm



RECORD 40, 41. Oil on canvas, 195 x 162 cm, 195 x 130 cm





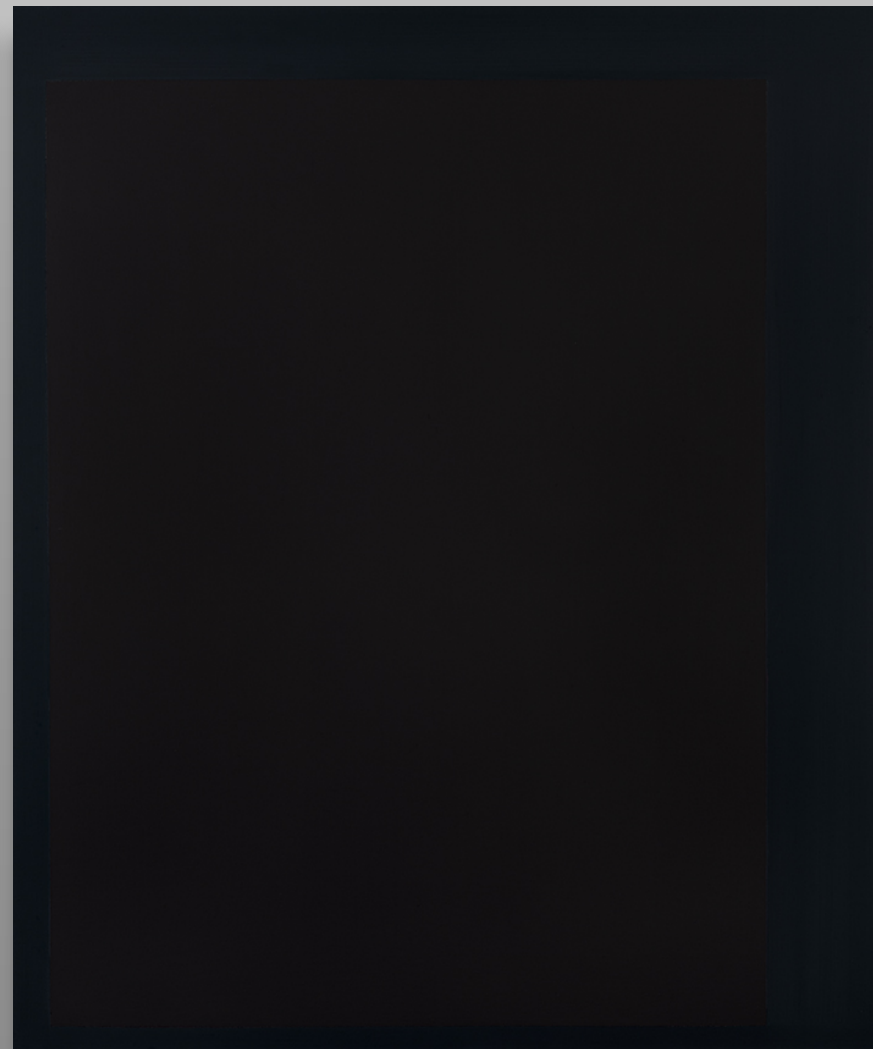
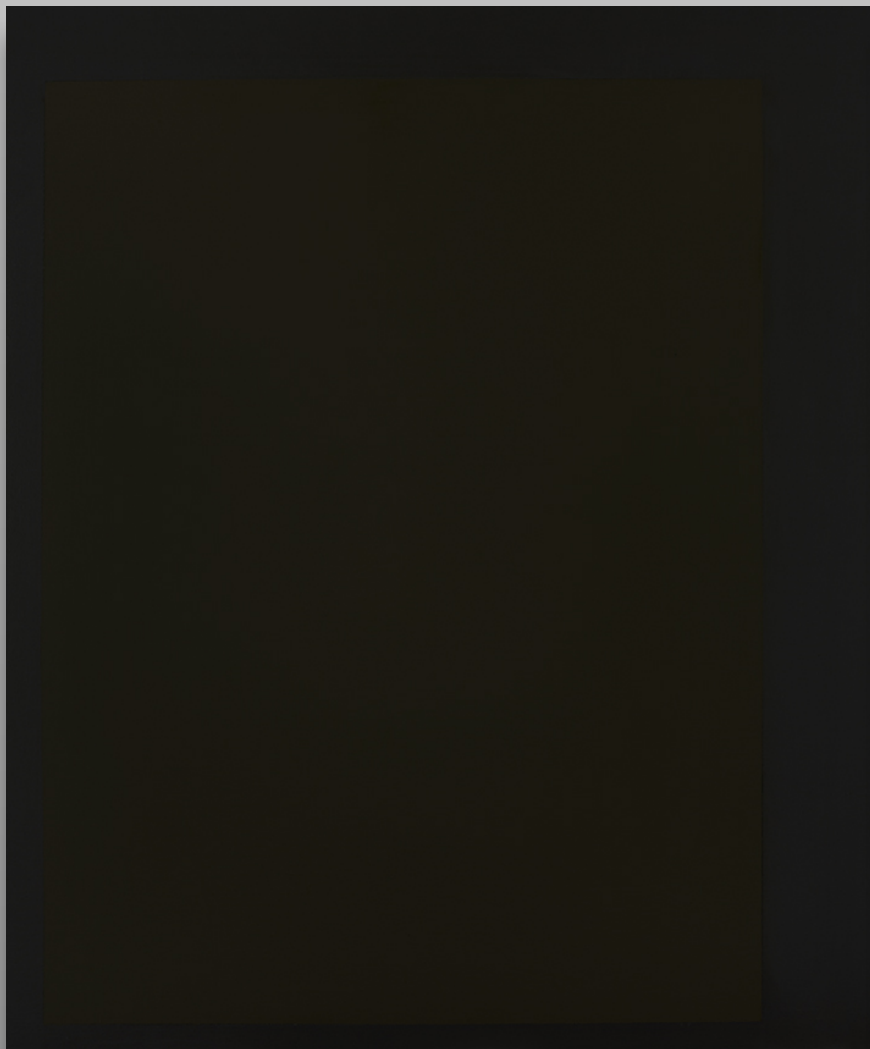
RECORD 38, 39. Oil on canvas, 195 x 162 cm (x2)



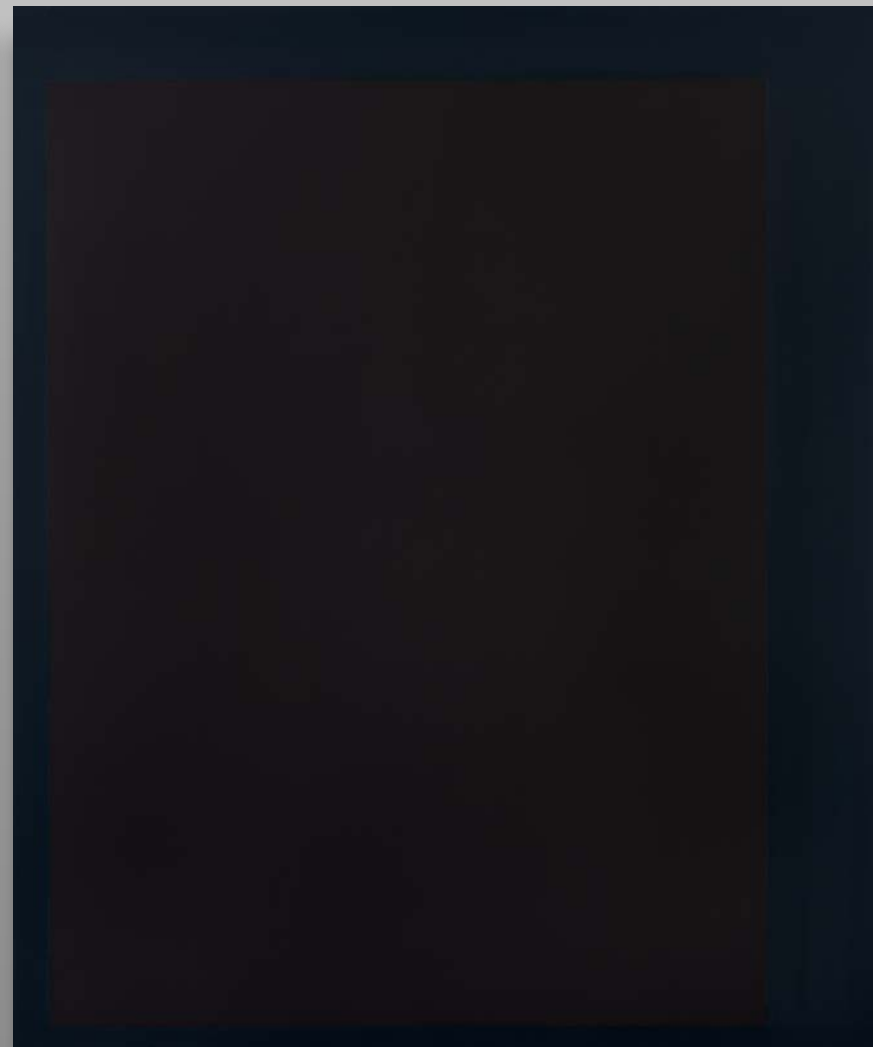
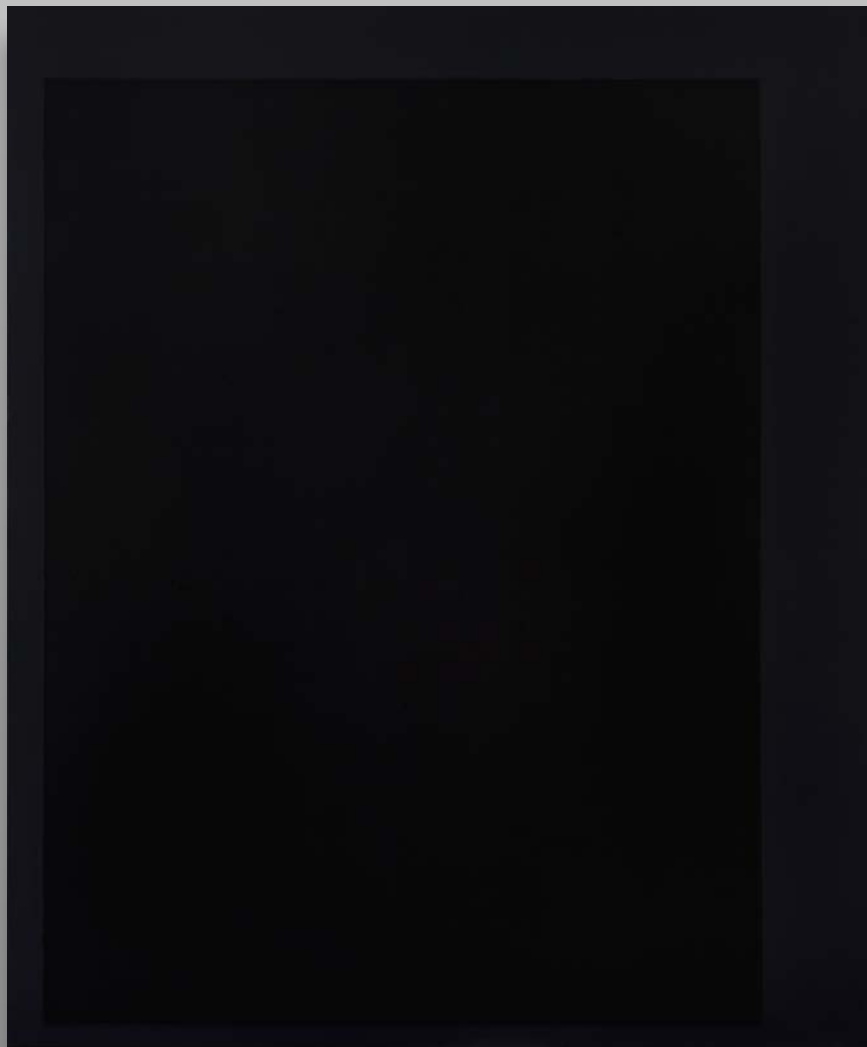
RECORD 49, 50. Oil on canvas, 195 x 130 cm, 195 x 162 cm

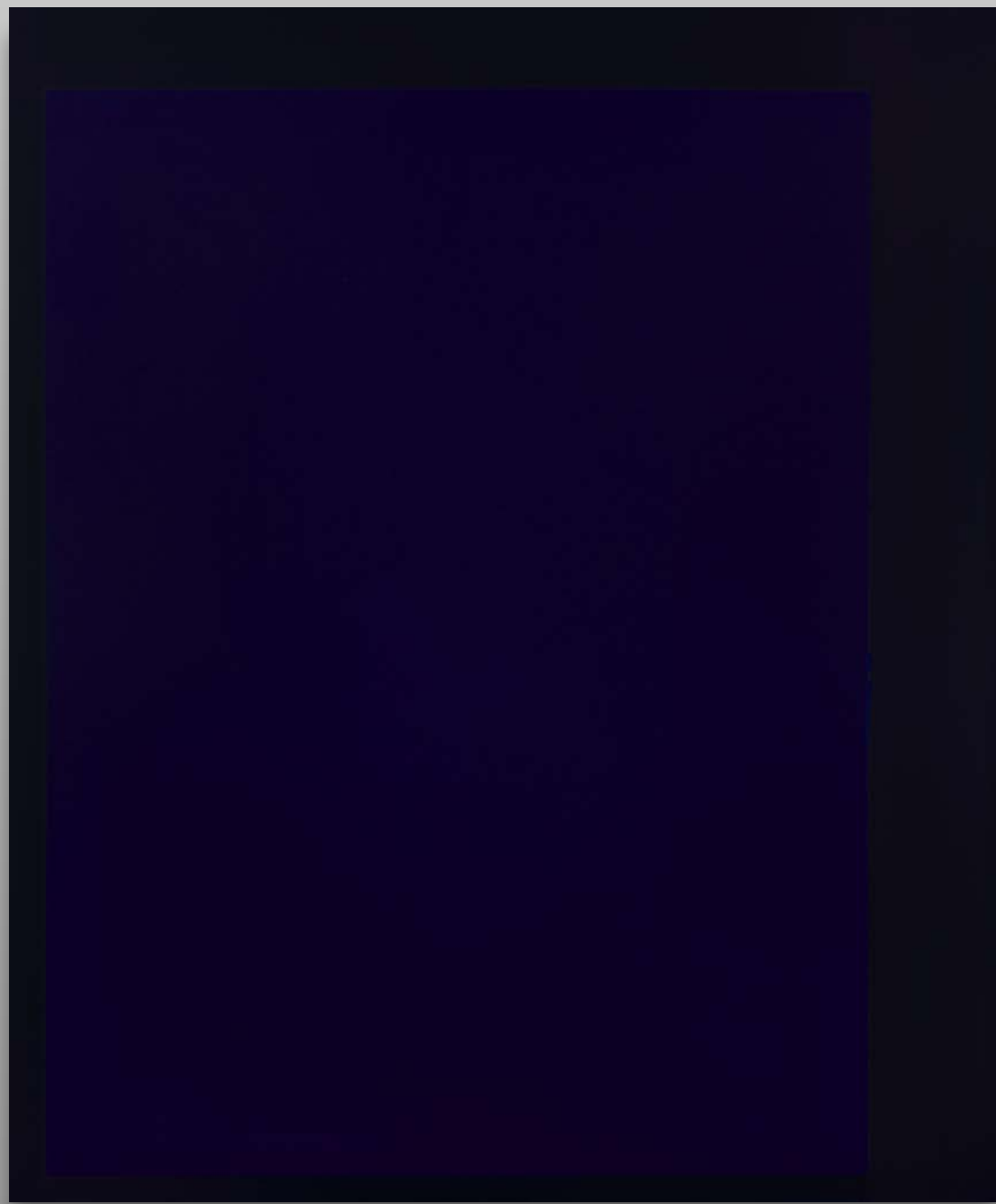


RECORD 46. Oil on canvas, 195 x 292 cm









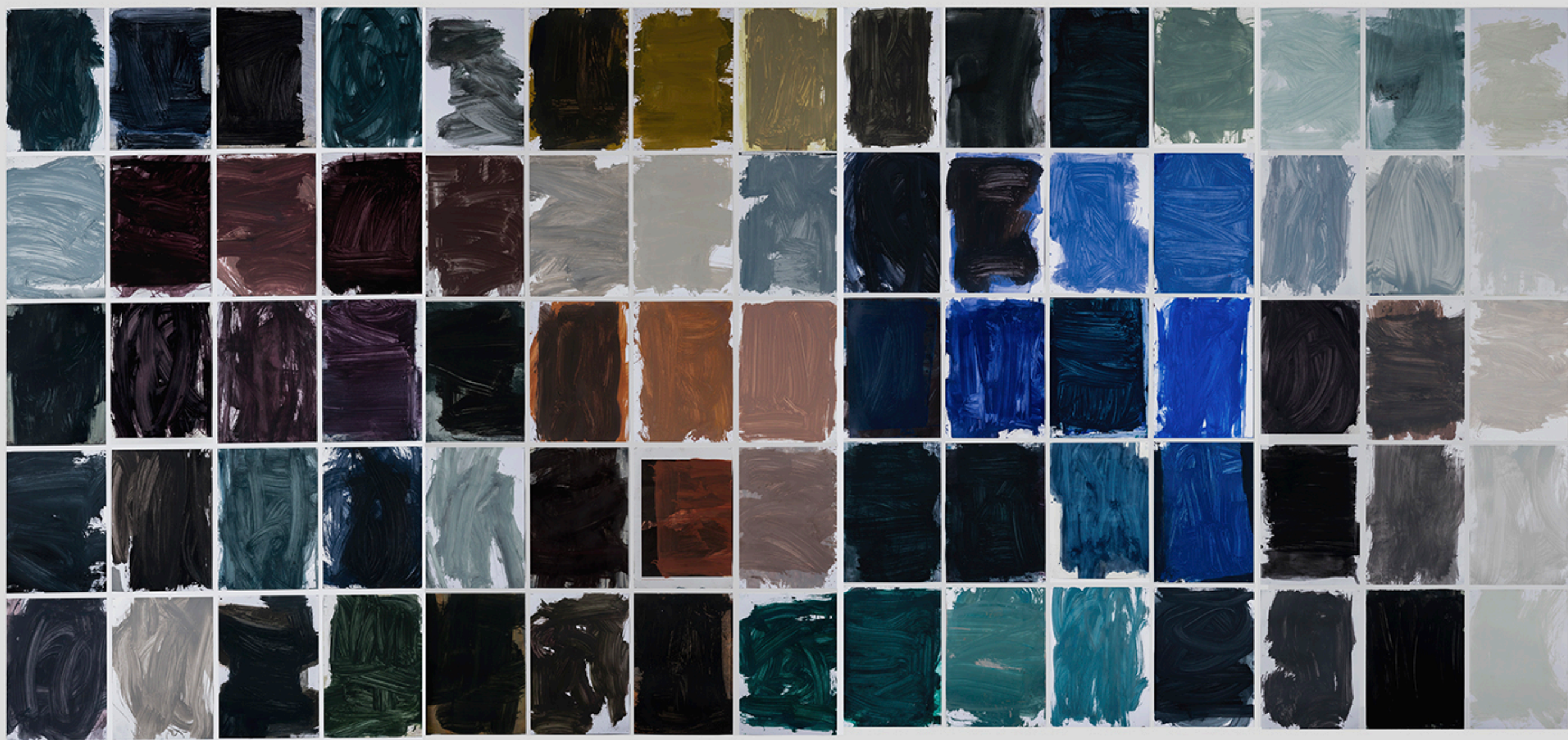
RECORD 54. Oil on canvas, 195 x 162 cm





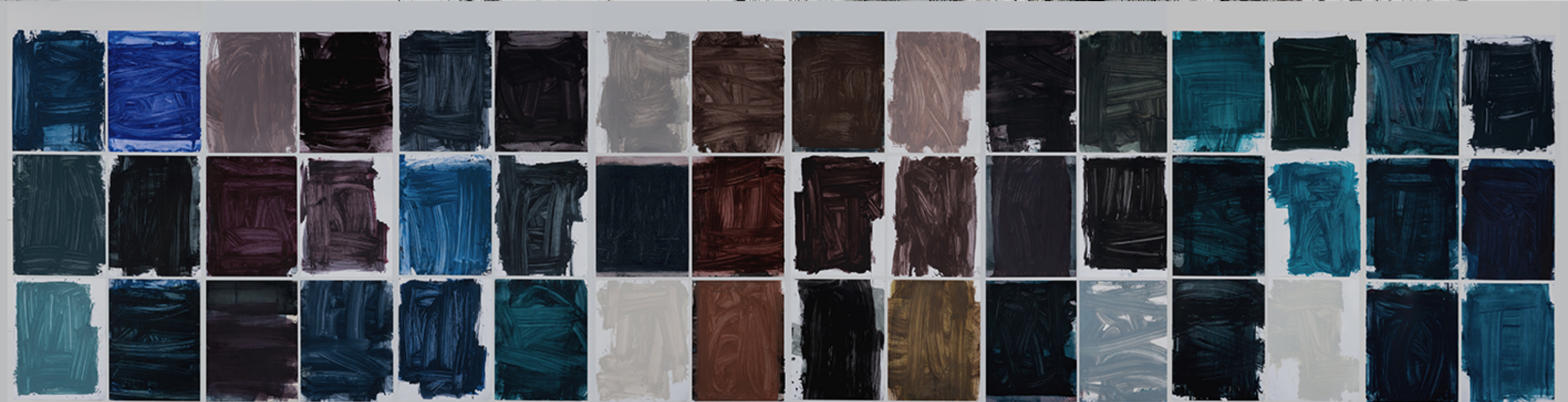
RECORD 59. Oil on canvas, 195 x 162 cm





RECORD 15, panel 2. Oil on paper, 240 x 470 cm





RECORD 16, panel 3. Oil on paper, 200 x 800 cm



RECORDS

ALONG THE WAY





Krupa



Krupa



Krupa



Krupa



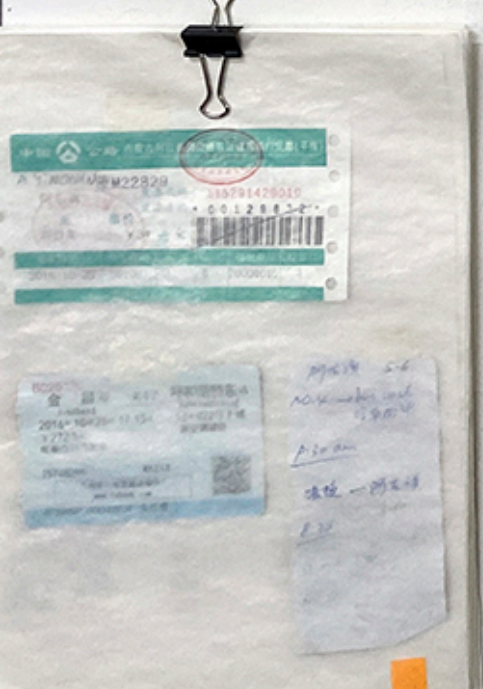
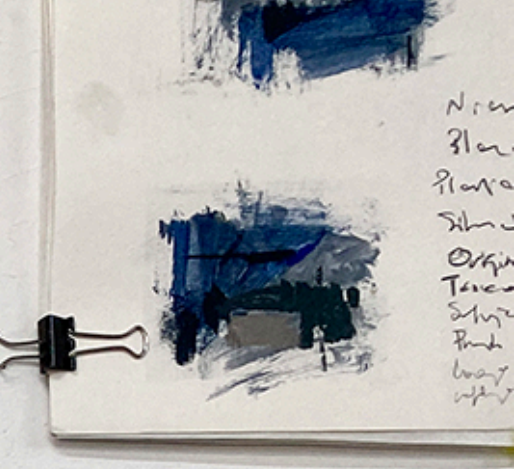
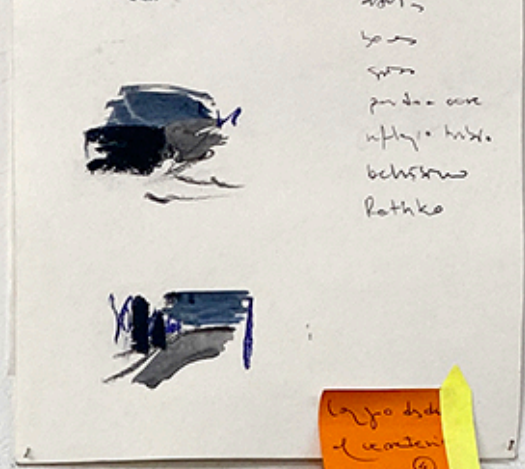
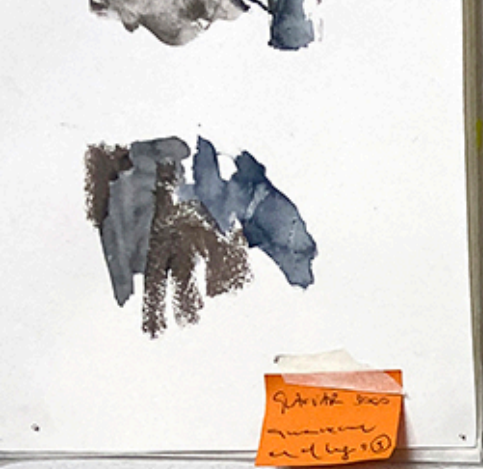
Conceito muito mais
unifórmis mesmo
dois espaços
e dois visuais sendo



de
de

de
de







DIGITAL NOTEBOOKS ▶

TAKLAMAKAN
KARAKORUM
ORKHON
GOBI
BAYAN OLGİY
HOVSGOL
BAIKAL

The first phase is a four-month residency across Xinjiang (China), Mongolia, and Buryatia (Russia).

There, through painting, I studied the essential character of the land: desert-like, raw, minimally altered, unadorned, and seemingly empty.

Daily work unfolded under hostile —sometimes extreme— conditions. I traveled alone and in silence, without speaking the local languages; such conditions sharpened my concentration and placed me directly before what is essential.

WORK PHASES

1 The route

It is about traversing the land and being in it; not merely passing through a place on the way to somewhere else.

In the field, I made RECORDS through drawing, photography, and writing. While there, I edited this material and published 13 digital notebooks. ►

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.

2 Painting in the studio

Painting —slowly and naturally— becomes emancipated from the initial RECORDS, while always acknowledging that it stems from and continues the previous phase.

Phase two is not about producing; it is about conceiving painting.

It is digesting the fieldwork, letting time refine the ideas and cool the intensity of the journey.

It is both a response and a question.

SOBER. VAST. DEEP
EMPTY. BITTER. ARID
ESSENTIAL. RAW. ABSOLUTE
COLD. NOISE. ATMOSPHERE
CLAY. EARTH. SAND
STONE. ROCK. ICE
FIRE. ADOBE. IRON
OXIDE. INDIGO. PURPLE
LEAD. COBALT. ULTRAMARINE
GOLD. COPPER. COAL
IMPACT. ALTITUDE. TEAR
SWEEP. BLOW. SPLASH
DRAG. PUSH. BREAK
FORCE. FRAGMENT. MATTER

WHAT DIFFERENCE BETWEEN PHASE 1 AND 2

The RECORDS made outdoors—drawings, photographs, texts—capture each day's errors, impact, and vibration: raw, direct works.

In contrast, the RECORDS made in the studio – the painting – conceived with slow time and under shelter, reflect a more contemplative process: they emphasize essential traits through pictorial material.

HOW IS THE PAINTING

I cannot explain my painting in words if it could be verbalized, why paint it?

Still, three converging ideas illuminate the project:

Atmosphere

By "atmosphere" I do not mean only the physical element, but also the mood and conditions of each place: material, color, form, climate, sound, culture, spirituality, energy, people...

I created word lists capturing the atmospheric qualities of seven geographic zones. These attributes form the project's conceptual backbone.

Each canvas is an individual field record, and when aligned, they become a long sequence evoking the full journey and its original atmosphere.

Repetition

Themes and structures repeat throughout the project.

Repetition generates movement, rhythm, and presence.

It soothes, suspends time, and helps shape atmosphere.

Limit

In the field, I encountered extremes: color and non-color, fullness and emptiness, raw and refined, ornament and bareness—organic elements, planes, geometry.

Some works feature a color or form on the edge, on the verge of ceasing to exist.

That tension mirrors the resonance of the original landscape.

In the elements, at dusk or dawn, that tension could be felt.

All of this opens spaces for silence.



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