

LOURDES CASTRO CERÓN

Loose Leaves

#LACRIPTAPROJECTS

September 11st – November 22nd, 2025

If I had to explain what my quest is, as a painter, I would do so with these two works: **REGISTRO 42 [RECORD 42]**, because it is the result of an exercise of analysis and synthesis, and **HOJAS SUELTAS (tabla 2)**, because it is the most recent study panel, with everything on it.

And I would like to take them to a secluded, silent space, and let them speak for themselves.

In the Rafael Pérez Hernando Gallery's *La Cripta* space, these conditions are met: it has a very human scale, silence reigns and you can listen to what the painting says.

Through painting, I study the behaviour of nature in lands that express themselves via the essential. Deserted, raw lands, hardly touched, unadorned and apparently empty.

Currently, I am working in steppe, tundra, and taiga regions, and in the high Arctic.

REGISTRO 42 is conceived from the features of the ambience of Hövsgöl, in Mongolia. There I found colour and non-colour, the full and the empty, the raw and the built, ornament and bareness; organic elements, planes and geometry.

REGISTRO 42 has a colour, a composition and an expression that are on the edge, at the limit, on the verge of ceasing to be.

Out in the open, at dusk, the colour and structure of the natural spaces take part in this tension: they are on the verge of ceasing to be.

HOJAS SUELTAS (tabla 2) is a working panel made up of records of the ambience of the Arctic.

There are painted and found papers; stone and undressed timber.

There are accidents and mistakes; noise and silence.

There is light that is black, raw green and an inexplicable turquoise.

There are lists of words giving attributes of the original place, with points and figures of reference in other disciplines. There's Christian Bobin, Barry Lopez, John Tavener and the *Hymn to Matter*, by Teilhard de Chardin.

There is response and question.

REGISTRO 42 and **HOJAS SUELTAS (tabla 2)** evoke an atmosphere that is at the limit, on the verge of ceasing to exist.

But in *La Cripta*, let them speak, let the painting speak.

Lourdes Castro Cerón, 2025

Lourdes Castro Cerón (Cádiz, 1977) works in direct contact with natural elements wherever they reach their fullest expression, whether large or small, remote or nearby. Her current project stems from a stay in Xinjiang (China), Mongolia, and Buryatia (Russia), as well as a residency on board a sailing vessel, navigating the Barents Sea from Tromsø to northern Spitsbergen (in Svalbard).

Throughout her journey, she has created a series of "digital notebooks" which you can access via following the QR code:

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