

GEOGRAFÍAS EN MOVIMIENTO

A project by Eduardo Palomares, curated by Adolfo Wilson.

TCB₂₁

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Geografías en Movimiento is the result of Eduardo Palomares' most recent aesthetic proposal, which, equipped with a genuine experimental will, fosters artistic integration, collective creation and multidisciplinary participation in order to promote the development and a mise-en-scène of a plural, multiple and integral experience. These circumstances derive from the spirit stamped by Palomares -motivated by a vocation for social inclusion to the artist residency that has given rise to the exhibition, incorporating workshops of plastic, poetic and sound creation, whose product adds to his own work. But it also encourages the interaction between different media, the blurring of the barriers between languages and the redimension of the relationships between art, craft and design. All this puts the focus -from a deeply poetic and allegorical perspective- on a pressing issue of our time, linked to ecology and the preservation of the environment and natural resources.

Text: Adolfo Wilson





Artist residency.

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As a guest artist, Eduardo Palomares has been a point of convergence for diverse disciplines, visions, and voices, where a collective work has been built to honor nature and collaboration. The project was conceived as an inclusive and participatory space, involving various groups of people and experts in a creative process that transcends the limits of individuality, giving rise to a multifaceted exhibition that explores the relationship between humans and their natural environment.

One of the main focuses of this residency has been working with the students of the Fundación A LA PAR, an organization that promotes the inclusion and development of people with intellectual disabilities. Through two ceramics workshops, participants had the opportunity to connect directly with clay, a primitive material extracted from the natural environment itself. In these workshops, the earth itself became a medium of expression, allowing the students' hands, guided by the artist, to shape pieces that reflect the depth of their connection to the world around them. The resulting ceramic creations, laden with meanings and personal gestures, are now exhibited as a tangible display of their effort and sensitivity, offering the viewer a palpable connection to nature through art.

Additionally, Eduardo expanded the creative experience by including a poetry workshop, in which he invited young poets to reflect on their relationship with nature. Each participant wrote a poem that covered a wide range of emotions and perspectives on the natural world, from admiration to concern for its preservation. The result of this workshop is a poetry book designed by Eduardo's sister, Laura Morales Palomares. A literary testimony that is displayed as an integral part of the exhibition, inviting the public to immerse themselves in the words that give voice to the earth, water, air, and life itself.

The sonority of the environment also took a prominent place in the project. Three sound graduates from the public institute José Luis Garci were responsible for creating sound pieces that, like an organic chant, will resonate throughout the exhibition space. These sounds, inspired by nature, aim not only to complement the visual and poetic experience but also to transport us to a soundscape that connects us with the pulse of the earth and its deepest echoes. The compositions of these artists sound like a symphony of natural life, in which the harmony of the elements blends with human creation.



Poetry workshop at the TCB₂₁ space.

Along with all the collaborative work, the ceramic research project carried out during the experience is also presented, in which the artist showcases several ceramic pieces that highlight the connection between all natural elements and ourselves.

Within the exhibition, *Blooming Ocean* is also featured, a project that takes interdisciplinary collaboration to a new level. In this segment of the show, Eduardo has worked closely with a botanical scientist, a marine biology expert, and the prestigious perfume house Givaudan. This collaboration has resulted in a series of works that explore the relationships between plants, the sea, and the senses, merging science with art to create a unique sensory experience. The fragrances emerging from this collaboration, combined with visual and sound elements, invite us to explore the ocean in its entirety, from its flora to the textures that inhabit it.

This exhibition is not only a meeting point between art and science, but also a testament to how collective work and shared sensitivity can generate a creation that, in addition to moving us, invites reflection on our responsibility to the natural world. Through this project, Eduardo has managed to create a bridge between various disciplines and voices, allowing nature to express itself through different artistic forms, while also emphasizing the importance of collaboration as a driving force for creation and understanding in an increasingly interconnected world.



Above: Ceramic pieces created by the students of Fundación A LA PAR and Eduardo Palomares.
 Right: "Wild Clay" workshop at the TCB21 space.



Exposición final

The conceptual plot of his exhibition revolves around the imaginary representation of the landscape, both terrestrial and marine, through the development of ceramic pieces endowed with a singular organicity, suggesting plantal or coral formations, and whose placement in space implicitly carries a complex network of meanings and contents. These could be related to a symbolic allusion -like the one made by the Flemish baroque painters- to a part of the senses (manifested in the inclusion in his proposals of aromatic, auditive, visual and material stimuli); or in his representation of the four elements -with emphasis on earth and water-, as a way of understanding the world and the interaction between its different components, sustained in the principle of continuous transmutation.

Thus, in a first installation, we appreciate pieces modeled in clay, endowed with the appearance of trunks, bark, plantal totems that, rough in their manufacture, free of glazes, stripped of color and placed on clay soil, recreate a suggestive and abundant terrestrial landscape of material sensuality. The projection of videos on this installation and record the site from where the clay was extracted contribute to the expansion of our perceptive and aesthetic experience of the simulated landscape. While in the next one, we find ceramic volumes defined by a suggestive organic morphology, which evokes the silent existence that animates the marine depths.

It is a proposal which the artist entitled Blooming Ocean, based on the fictitious creation of a plant that lives between the sea and the mountains, whose fragile constitution metaphorically highlights the risks of extinction currently suffered by marine ecosystems due to the vertiginous transformations introduced by humans into the climate and geography of our planet (and which are deeply related to devastating phenomena, such as the disappearance of coral reefs in the oceans).

Placed on stretches of salt that suggest a sea bank, the ceramic pieces, which sometimes resemble coral formations, sometimes lichen or algae, offer an overflowing visual spectacle to the imagination, which is amplified by the projection of videos made at the bottom of the sea, and by the scent of a fragrance developed especially for this artistic proposal by the company Givaudan. The integral seduction of the senses becomes the aesthetic experience of a state of reverie, of poetic connection, of a symbolic journey (similar to the way in which German romantic landscape painting understood nature); a state induced in the spectator by their immersion in the dreamlike dimension of water, the symbol par excellence of dissolution, of the transubstantiation of consciousness: To disappear into deep water - writes Gaston Bachelard - or to disappear into a distant horizon, to associate oneself with depth or infinity; such is human destiny, which seeks its image in the destiny of the waters.

Text: Adolfo Wilson

Left: Central ceramic piece. Photo by Sara Mayoral.





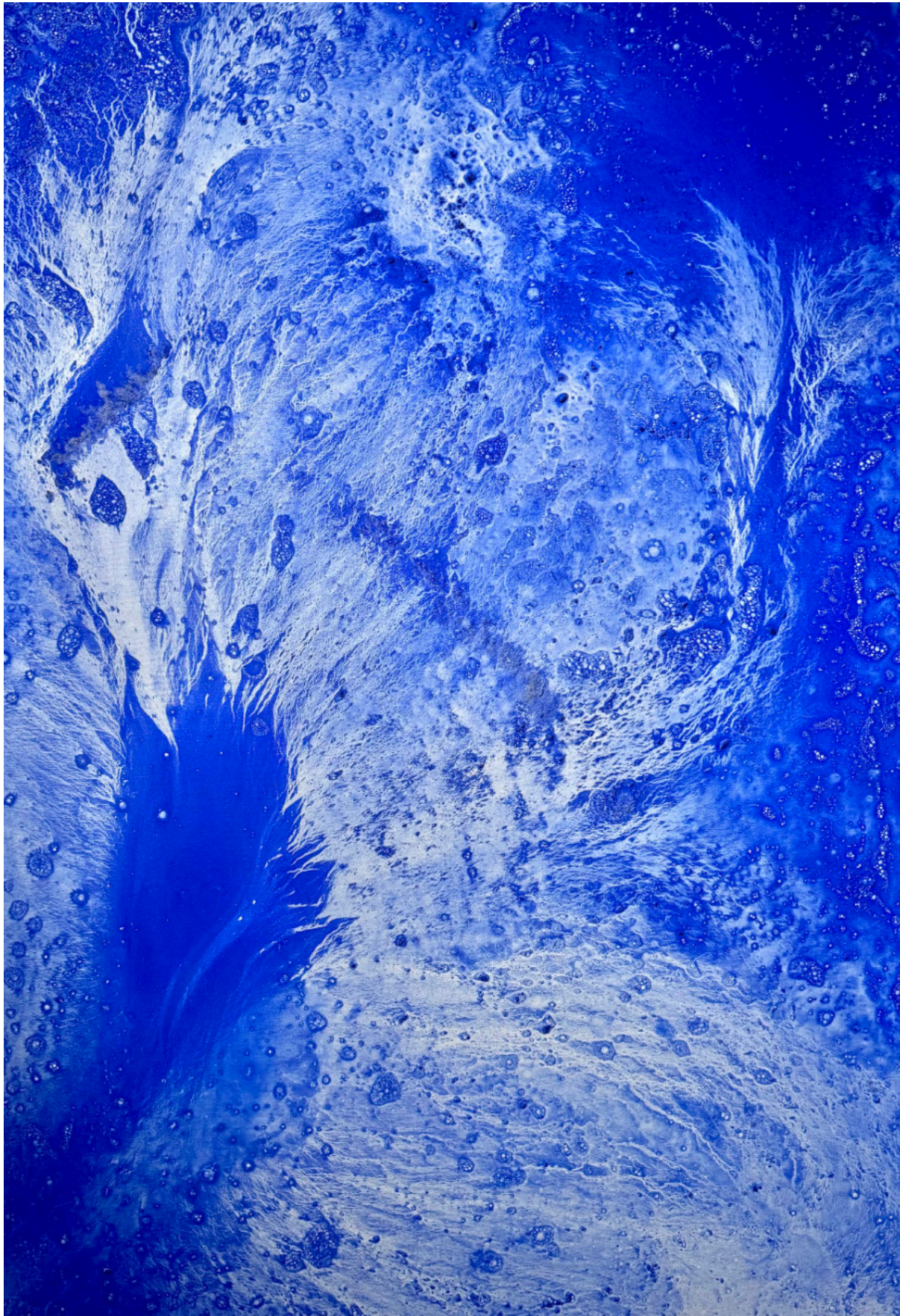


Ceramic and porcelain piece created during the artist residency. Photo: Sara Mayoral.



Porcelain mosaic created during the artist residency. Photo: Sara Mayoral.





Atlántico. 160 x 100 cm. Pigment, acrylic base, and crystallized salt on canvas.



Pacífico. 120 x 80 cm. Pigment, acrylic base, and crystallized salt on canvas.



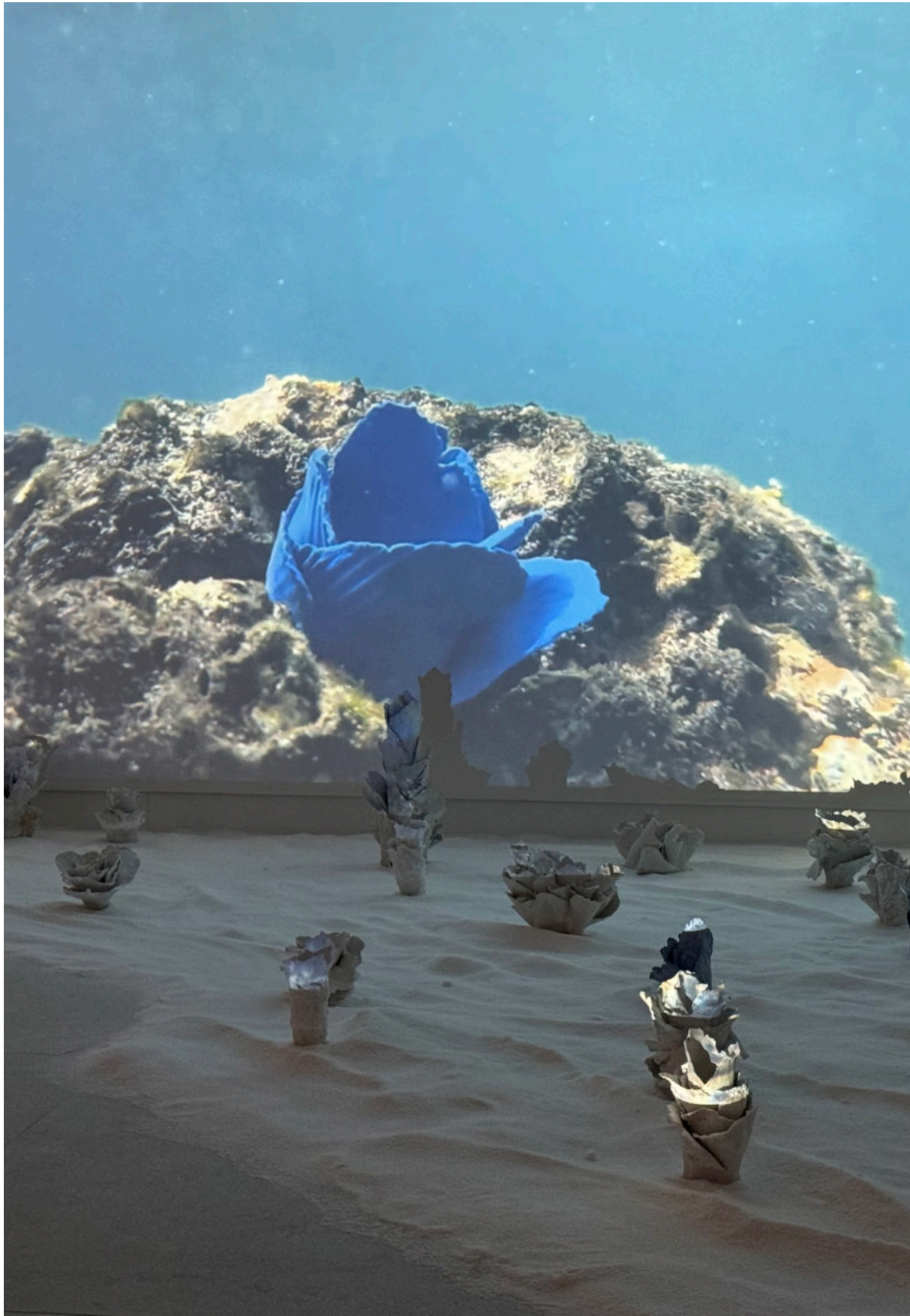
Blooming Ocean. . Ceramics and porcelain. Watercolor by Kailin Sun. Photo: Sara Mayoral.



Blooming Ocean. Ceramics and porcelain. Watercolor by Kailin Sun. Photo: Sara Mayoral.



Blooming Ocean. Video projection on salt and ceramic pieces.



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With the participation of Kailin Sun, sound artists: Marli Herrera Muñoz, Cristina Alejandra Gómez, and Álvaro Méndez. Poets: Aitor Alegría, Ángel Díaz de Luz, Inés BeVi, Laura Pascual, (m)Meri, Miguel Ángel Jerez Rodríguez, Rubén Fernández, Laura Morales Palomares, Teresa Da Piedade. Fundación A LA PAR and the art workshop led by Nuria Arrinbas and the students: Alfonso, Conchi, Ignacio, Diego, Daniel, Gonzalo, Fran, and Gema. And with the fragrance created by Maxence Moutte (Givaudan).

Texts translated by Martin Gast.

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