



EDUARDO PALOMARES
Portfolio

Studies

2024: Diploma in Fine Arts with Honorable Mention. Professor Alexandra Pirici. Art Academy Munich (ADBK), Germany.
2015: Bachelor's degree in Fine Arts, University Complutense Madrid, Spain.

Awards

2026: Stipendien für Bildende Kunst. Kulturreferat Munich.
2026: Artist Studio Support, Kulturreferat Munich.
2026: Project Funding, Steiner-Stiftung, Munich.
2026: Nominee Förderpreis des BBK München und Oberbayern. Germany
2024: Debütant*innen Preis. Bavarian government, Munich, Germany.
2024: Nominee Masterclass KettererKunst. Munich, Germany.
2024: Nominee European Ceramic Context, Bornholm, Denmark.
2024: Nominee Nominee Young Talents Ceramic Iznang. Germany.
2023: First prize Oberbayerischen Förderpreis für Angewandte Kunst, Munich.
2019: Nominee Karl & Faber Preis der Stiftung Kunstakademie, Munich.

Artist Residency

2025: Geografias en Movimiento. TCB21, Madrid, Spain.
2025: ArtesanoGroup. Isla Margarita, Venezuela.
2024: Terre et Temps. Souvterre, France.

Solo exhibitions

2026: *Meer im Stein*. Schloss Pavillon Kallmann Museum, Ismaning.
2025: *Geografías en Movimiento*. TCB21, Madrid, Spain.
2024: *Un Paisaje*. Instituto Cervantes Munich.

Group exhibitions (selection)

2026: Bienal Internacional de Arte de Cerveira. Cerveira, Portugal.
2026: *Täcker - Preselaction*. Galerie der Künstler*innen, Munich.
2025: *ArtsLibris*. MACBA, Barcelona, Spain.
2025: *Unter Wasser - Geschichten aus der Tiefe des Starnberger Sees*. Museum Starnberger See.
2025: *RE:Generation - Kunst, Natur, Zukunft*. Neuen Siederei, Munich.
2025: *Traicing Memories*. South Riviera Hotel, Miami, USA.
2025: *Discoveries*. Gallery Wolfgang Jahn, Munich.
2024: *European Ceramic Context 2024*, Bornholm, Denmark.
2024: *One Step Beyond*. Eres Stiftung, Munich, Germany.
2024: *Wilde Welten*. Gallery Wolfgang Jahn, Munich.
2023: *Wasser*. 68elf Kunstverein Cologne, Germany.
2023: *Solitary/Solidary*. Ganserhaus AK68, Wasserburg, Germany.
2021: *Am Ende Gewinnt der Troll*. Orangerie, Munich.
2021: *Verschoben*. Autohaus-Autohaus. Kassel, Germany.
2020: *Seidenstraße 12345*. Group exhibition. Gaertner Stiftung, Munich.
2019: *Akvo Inauguration*. Group Performance, Galerie Foe, Munich.
2019: *Universal data exploration of our digital presence*. Biennale of Contemporary Art, MaCaM, Beirut, Lebanon.
2019: *Generation '19*. 17 Video Portraits. Berlin Art Week, Studio Jorinde Voigt, Berlin, Germany.
2018: *Jorinde Voigt und Meisterschüler, The inverse Narrative* group exhibition, Städtische Galerie Eichenmüllerhaus, Lemgo, Germany.
2016: *What people do for money*, ZunftHaus Voltair. Manifesta11, Bienal Zurich, Switzerland. 2016: Notel Prinzregent, group exhibition, Hotel Prinzregent, Munich, Germany.
2016: *Polyphon*. Group exhibition, Katholische Akademie in Bayern, Munich, Germany.

Publications

-Vernantibus Oceanum / Blooming Ocean.Munich. ISBN: 978-3-000-811616
-Cabaret der Künstler ZunftHaus Voltair. Joint-ventures performances. Zurich, 2018 ISBN: 978-3-033-06351-8

Workshops Taught

- 2025: *Habitar el Paisaje*. Sala Mendoza, Caracas, Venezuela.
- 2025: *Entre Tierra y Agua*. Hacienda la Trinidad, Caracas.
- 2025: *Azules y Sal de Margarita*. Fundación ArtesanoGroup, Isla Margarita, Venezuela.
- 2025: *Arcilla Salvaje*. Fundación A LA PAR. Madrid.
- 2025: *Poesía*. Espacio TCB21. Madrid.
- 2025: *Un Paisaje*. Instituto Cervantes de Munich.

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Statement

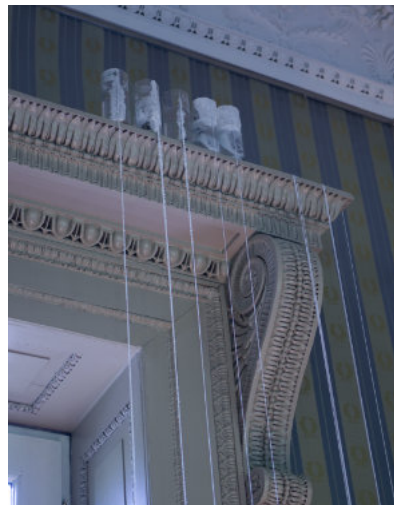
Eduardo Palomares' work operates at the intersection of contemporary practices, material memory, erosion, and sensitive ecologies. His artistic practice is based on a deep interest in natural processes and the symbolic relationships between humans and the environment. Through sculptures, installations, scents, painting, video, ceramics, and interdisciplinary collaborations, Palomares explores how landscapes (both physical and emotional) sediment, transform, and remember.

MEER IM STEIN

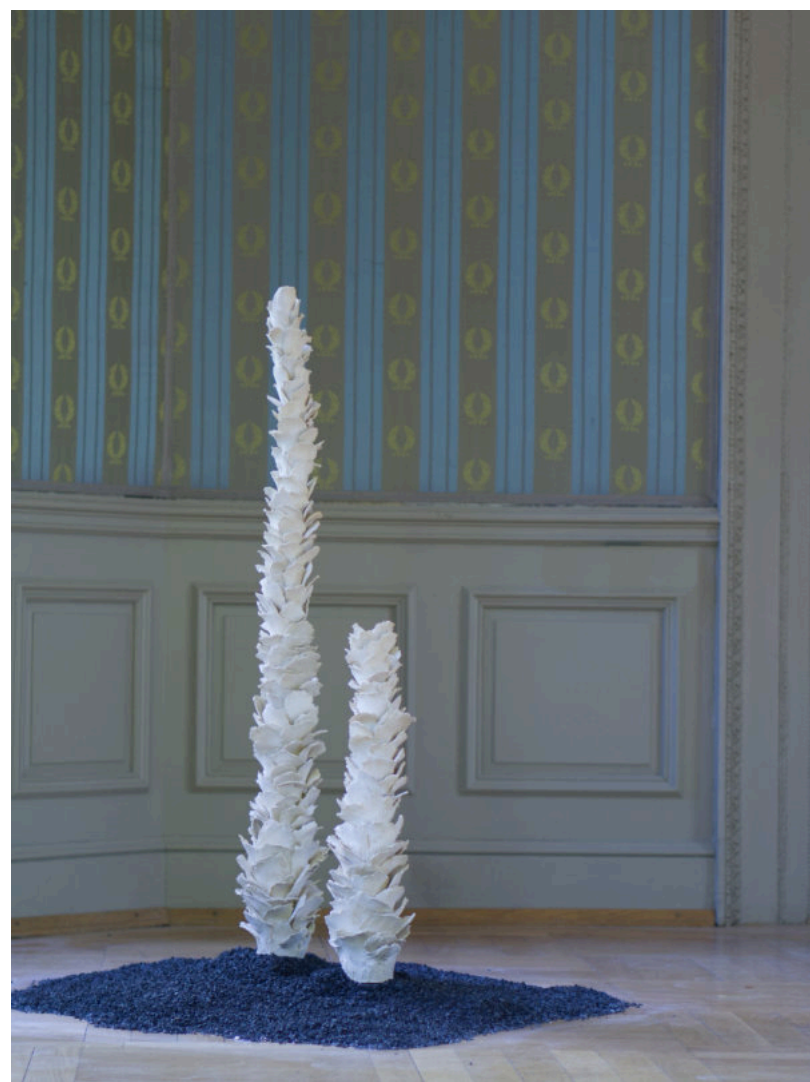
(Solo Show at Galerie im Schlosspavillon im Kallmann-Museum.)

In the exhibition “Meer im Stein” (Sea in Stone) at the Ismaning Schlosspavillon, Eduardo Palomares creates a poetic site-specific installation that highlights salt as a vital link between geological history and the present. The artist utilizes Bavarian rock salt to evoke the ancient Tethys Ocean, which once covered Europe, and reintroduce it into today’s alpine landscape. In the main gallery room, he emulates natural processes: threads suspended from the ceiling crystallize into stalactites, while slender ceramic towers rise from the ground like stalagmites. These fragile formations recall coral reefs, symbolizing the eternal cycle of natural growth and decay.

Palomares intertwines this geological perspective with the local history of Bavaria, focusing on the salt trade and the very founding of Munich. Another core focus lies in human prehistory: vessels carved from stone and clay jars molded in Venezuela using archaic techniques touch upon the origin of life (Arche) and the ephemerality of matter. He also integrates this "white gold" into his painting practice: his abstract blue canvases employ salt crystals and silver leaf to create a palpable, relief-like connection between the earth and the ocean. The result is a body of work centered on universal interconnectedness, wherein salt functions as the deep memory of our world.







On the photographs:

Installation view of the pavilion's three gallery rooms. Groups of salt "stalactites" alongside ceramic "stalagmites" with crystallized salt. The largest sculpture made of black, high-fired stoneware with white porcelain petals measures 133 x 40 x 40 cm. The remaining ceramic sculptures, crafted from white and black stoneware, range in height from 20 cm to 143 cm. Presented in one of the rooms are three blue paintings featuring crystallized salt, along with three bowls carved from marble and limestone with crystallized salt (variable dimensions). Shown in the third room are a video and an installation consisting of two ceramic vessels used for a performance, alongside a collaborative work featuring crystallized salt, created on Isla Margarita (Venezuela) together with the artisan Juan José Bermúdez

ENTREGA A LA MAR ENTREGA A LA TIERRA

(Isla Margarita, Venezuela 2025)

Entrega a la Mar – Entrega a la Tierra is the result of the ArtesanoGroup Foundation's latest artist residency on Margarita Island (Venezuela). For one month, guest artist Eduardo Palomares worked together with artisans and potters from the village of El Cercado to create various ceramic sculptures that were “handed over” to the mountain and the sea.

The project went beyond the hands that shaped the clay, involving not only the artisan community but also curators, philosophers, musicians, and photographers. The result was a collaborative creative process.

In the photos:

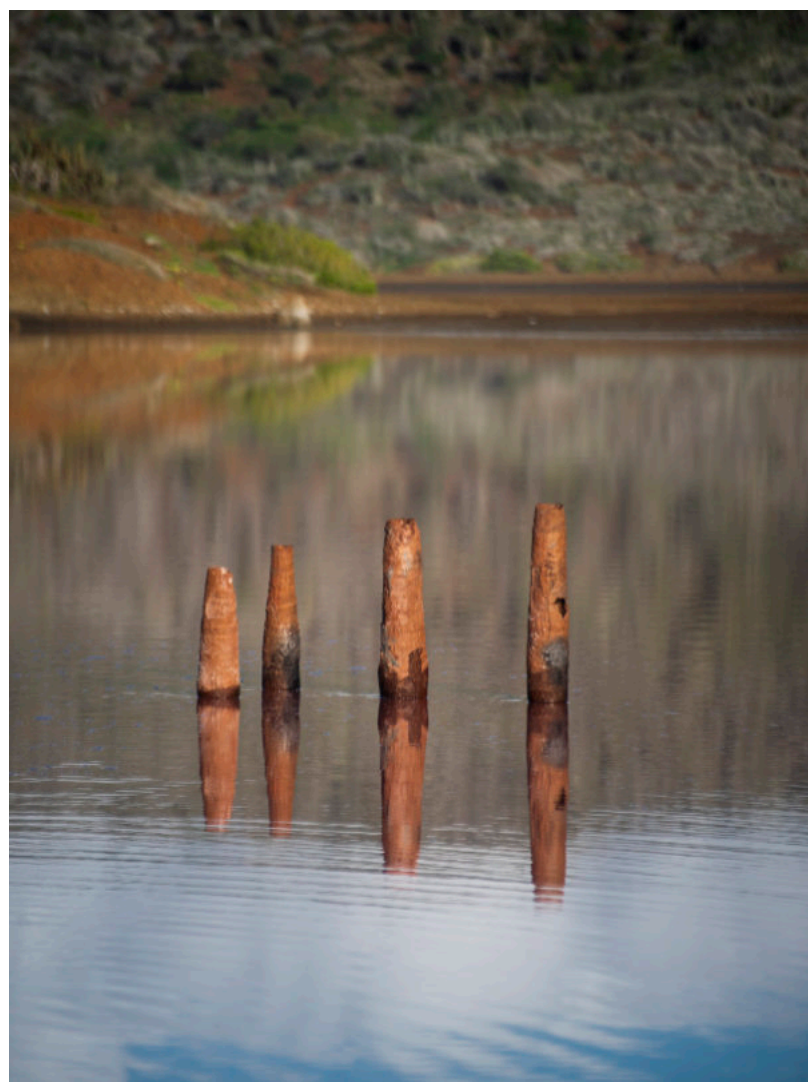
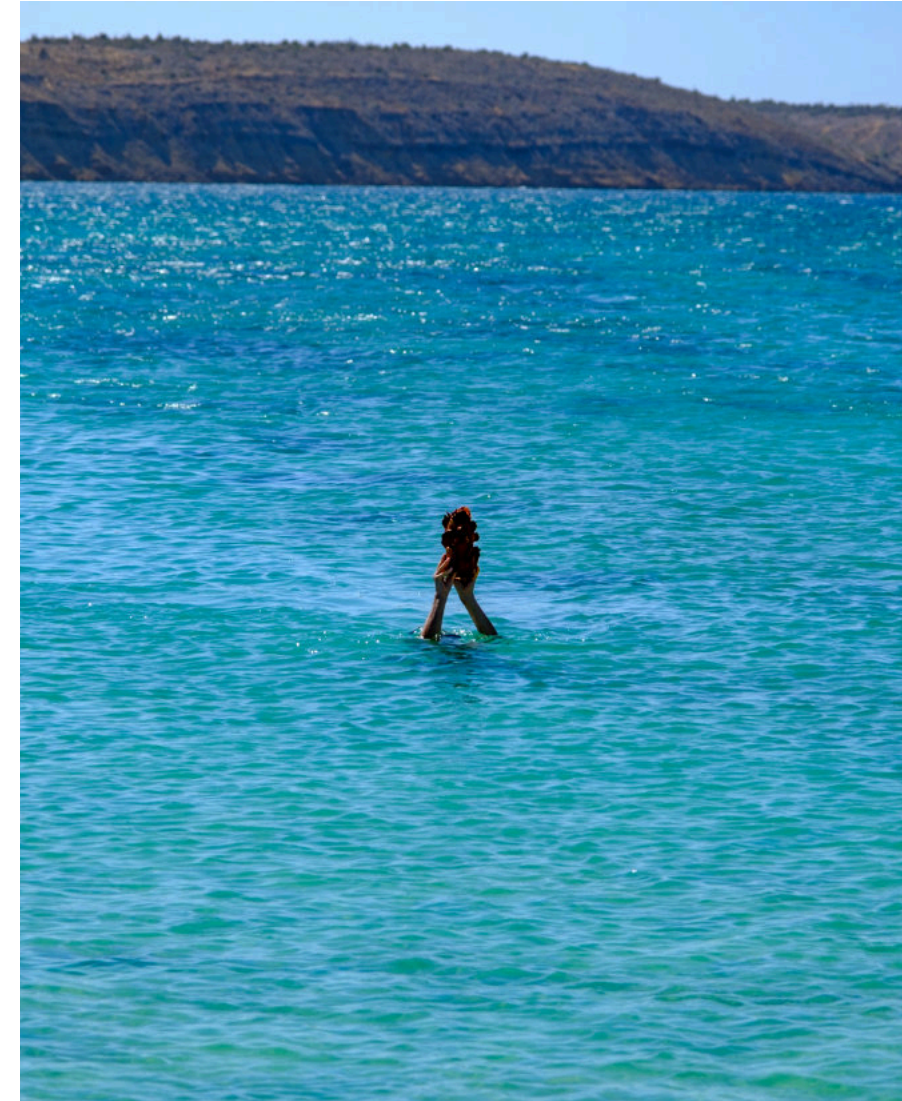
Work in Juan José Bermúdez's workshop. Ceramic work for the underwater installation: 100 cm x 35 cm





Burning the works outdoors. Burned works, performance of the “handover”. Placement of the works underwater. Amphora taken to the salt flats of Pampatar and returned to the mountains.

Photos: Javier Volcan, Daniel Ancieta.





GEOGRAFÍAS EN MOVIMIENTO

(Madrid 2025)

Geografías en Movimiento is the result of Eduardo Palomares's most recent aesthetic proposal, which—driven by a genuine experimental spirit—encourages artistic integration, collective creation, and multidisciplinary participation in order to foster the development and staging of a plural, diverse, and holistic experience.

These circumstances arise from the inclusive spirit instilled by Palomares—motivated by a strong commitment to social inclusion—during the artistic residency that gave birth to the exhibition. This process incorporated workshops in visual arts, poetry, and sound, the outcomes of which are integrated into the artist's own work.

It also promotes interaction between different media, the dissolution of boundaries between disciplines, and a redefinition of the relationships between art, craft, and design. All of this is presented from a deeply poetic and allegorical perspective, focusing on one of the most urgent issues of our time: ecology and the preservation of the environment and natural resources. Text by Adolfo Wilson

The exhibition is presented at the TCB21 space with the collaboration of Fundación A LA PAR, Givaudan, the poetry group Versándoos, and students from the Garci Institute.

In the photos: “Wild Clay” workshop with Fundación A LA PAR. “Poesía del Paisaje” workshop with young poets. View of the ceramic works on display in the exhibition.





View of the ceramic works on display in the exhibition. Ceramic sculpture with blue porcelain. 35 x 15 x 25 cm. Mosaic made of blue porcelain pieces. Installations made up of works created by the students of the A LA PAR art workshop and by Eduardo Palomares.





BLOOMING OCEAN

(Everywhere 2024 - 2025)

Vernantibus Oceanum / Blooming Ocean is a project about a fictitious plant that in symbiosis with other forms of life, lives and travels through different environments of our planet. As an interdisciplinary research I worked together with Kailin Sun, scientist and botanical artist. And Givaudan, a perfume company who created a unique fragrance for this project.

The plant is found in the mountains in the form of a blue fruit. After traveling through rivers, the fruit is found in the sea and its flower blooming in warm waters in a blue color.

For the fruit and flower I left blue porcelain in different countries and environments. The flower exhibited in the art context, made of ceramic and porcelain, is blue turning to white or completely white, and it resembles the death flower that loses its color.

Photos in the Nile in Thailand, Valencia, and Reed Sea.





View of the exhibition in Madrid and Munich featuring ceramic and porcelain pieces designed to resemble flowers. The sizes vary between 100 x 36 x 25 cm for the largest sculpture and 7 x 5 x 3 cm for the smallest sculpture.

Next page Photo of the installation with ceramic pieces that “bleach” like coral. With the perfume designed by Givaudan in the air.





ARJÉ

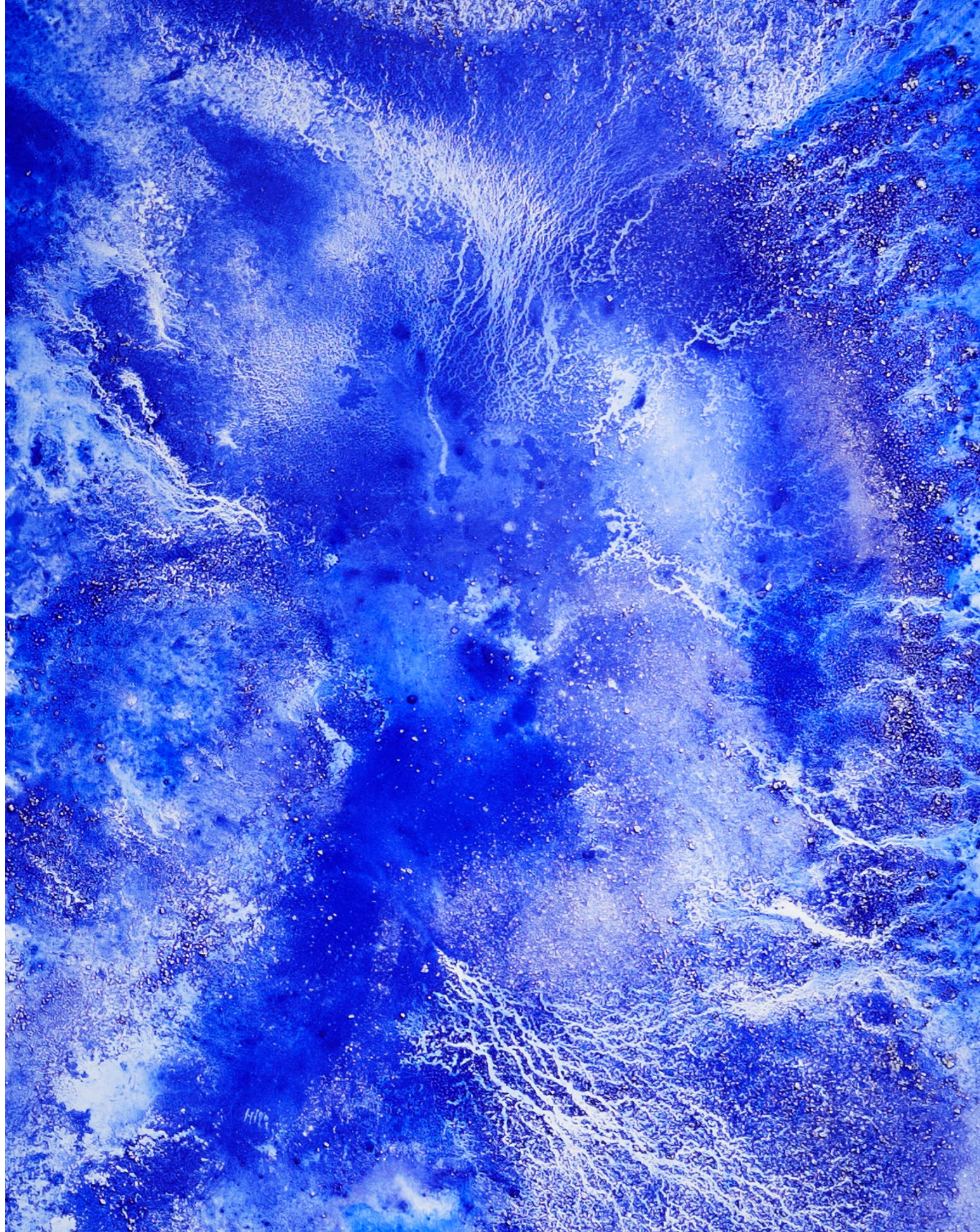
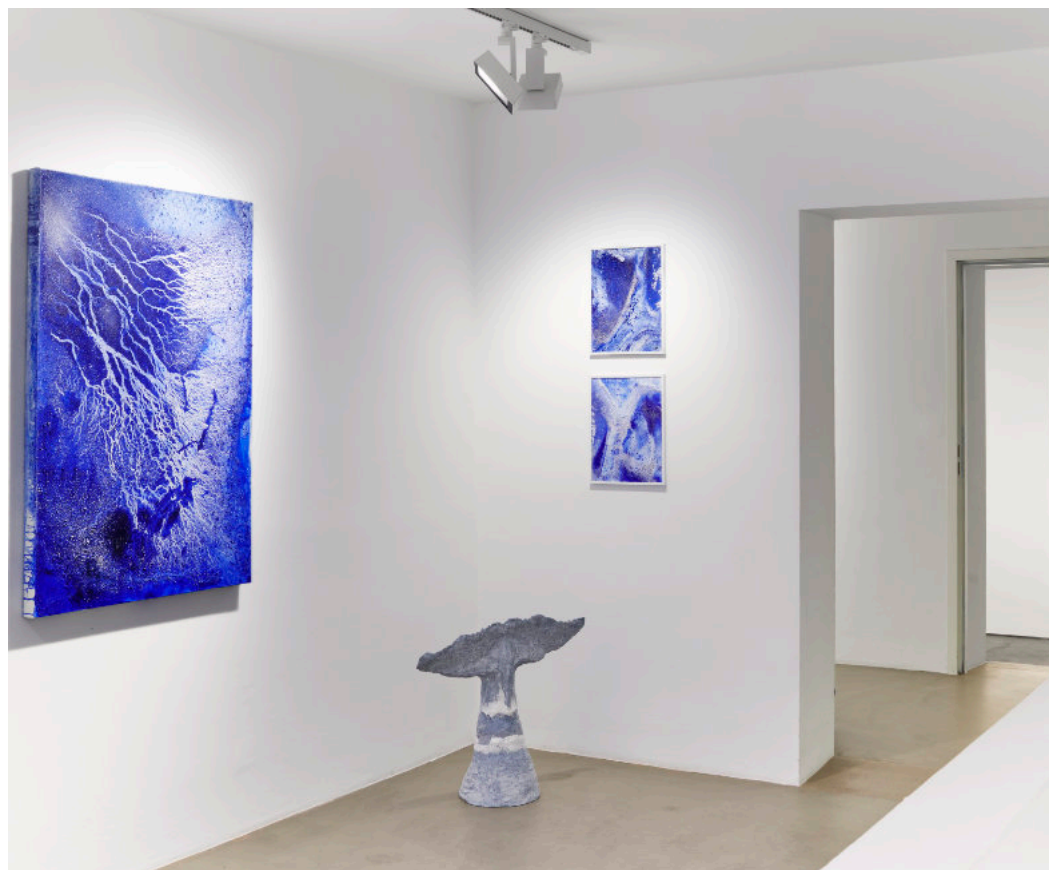
(Munich, Madrid, 2025)

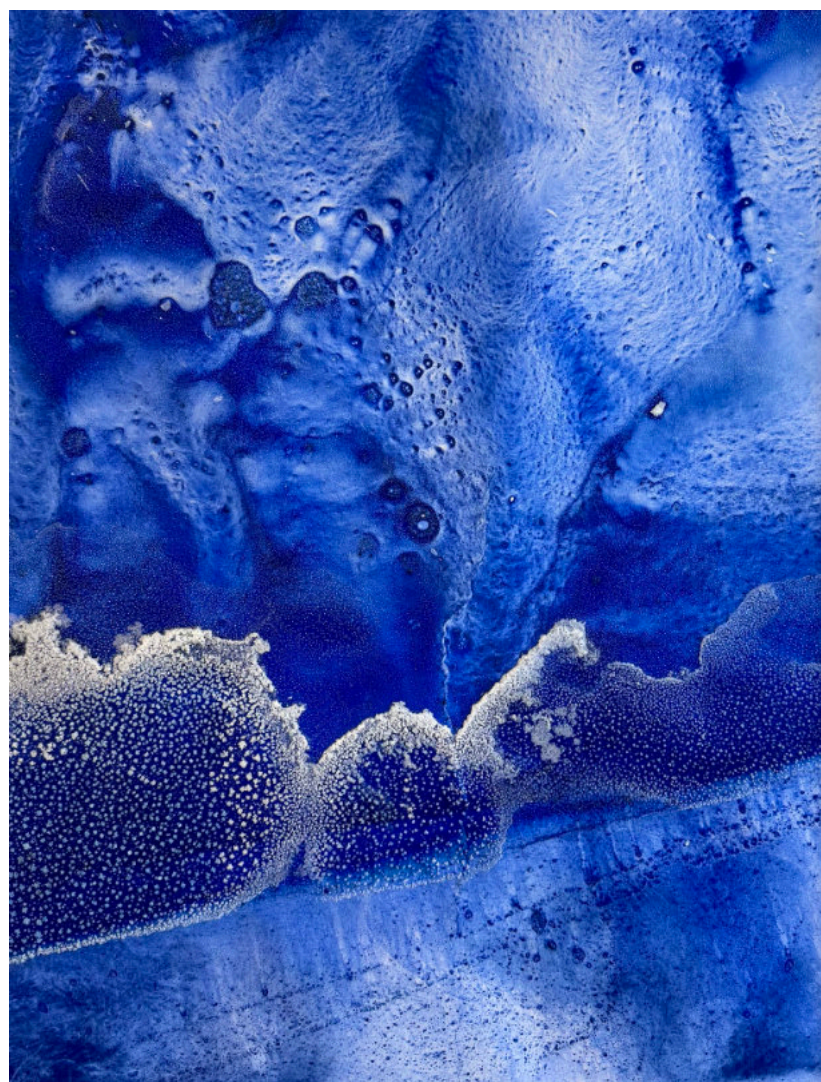
Arjé is a cycle of works created through an elemental dialogue between earth, water, and color. By collecting salts from different regions of the world—from arid deserts to salt-rich seas—I link the material memory of places with pigments to create immersive images that transcend traditional painting surfaces.

In *Arjé*, salt functions not only as a textural element, but as a carrier of natural history and geography. Each crystal contains traces of its origin—the weight of the tides, the breath of the wind, the silence of the salt lakes. When combined with pigments, these salts themselves become active contributors to the work: they dissolve, recrystallize, corrode, and sediment, creating organic, unpredictable, present surfaces.

In this practice, the image becomes a living archive—an encounter between human perception and terrestrial processes—in which visual experience is inextricably linked to the geological and climatic forces that shaped its components. *Arjé* invites us to reflect on our connection to the world, the transience of matter, and the way in which place and memory sediment in both the body and the landscape.

Photo below in the Wolfgang Jahn Gallery, Munich. Image on the right: *The Pacific*. Blue pigment, acrylic base, and rock salt on canvas. 160 x 120 cm.





From top to top left and bottom from left to right. All are blue pigment, acrylic base, and rock salt. 2025

The Pacific. 160 x 120 cm. / Blue IV. 70 x 50 cm, on paper. / Blue VI. 70 x 50 cm, on paper. / Blue V. 70 x 50 cm, on paper. / Antartida. 100 x 70 cm, on canvas. Next page: His Mark. 50 x 70 cm, on paper.

THE FRAGRANCE OF CLAY

(München 2024)

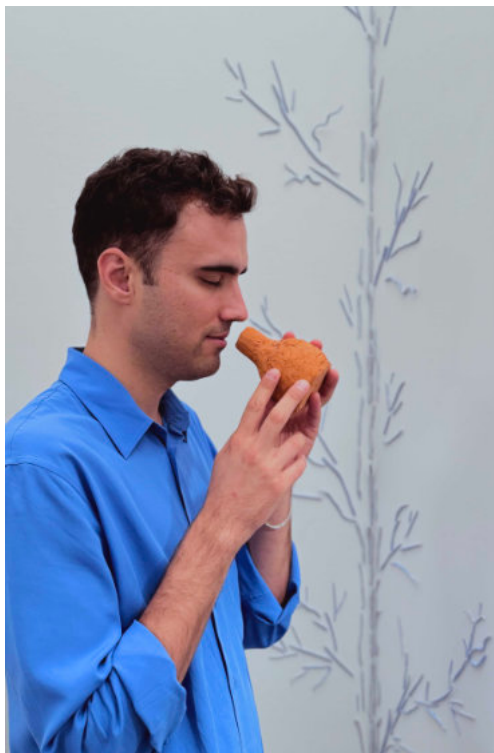
Eduardo Palomares' work *The Fragrance of Clay* is an installation of several ceramic vessels crafted from wild clay sourced from diverse locations such as the Pyrenees, the Cantabrian Sea, and the Alps. Each vessel contains a unique fragrance derived from the specific site where the clay was collected, creating an olfactory experience that reveals the original habitat, as the artist discovered it.

Being both subject and material, poetic and simple, the clay brings its own biography and character. It documents a multi-layered system of organic, geographic, and historical signs while also unfolding its hiddenness. Subtle nuances in the vessel's structures and compositions emerge uniquely for the artist, creating a personal narrative and telling a story of its transformation.

These site-specific objects are part of the legend. In his creative process, Eduardo Palomares adds more and more points to his artistic map. His travels are based on the principle of reciprocal exchange — he brings his artworks to nature and takes the materials for the next objects with him. Eduardo remains in balance with nature in his paradigm of the world harmony, emphasizing the interconnectedness of all elements.

The act of offering and taking, the matt surface and raw color of the unglazed ceramic, and the naive motif of the lines — all these components bring the viewer into a prehistoric, universal sign system. The natural fragrances, including the smell of moss or algae, aim to evoke personal memories and associations, making each viewer's experience unrepeatable. This journey through the senses is a path back to oneself, encouraging personal reflection and relating to the suggested element.

Text by Anastasia Kozlova.



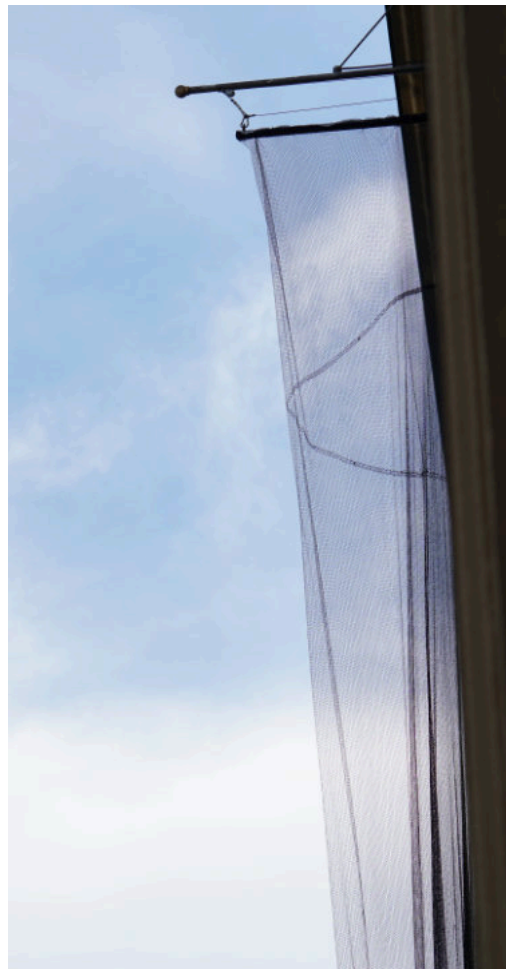
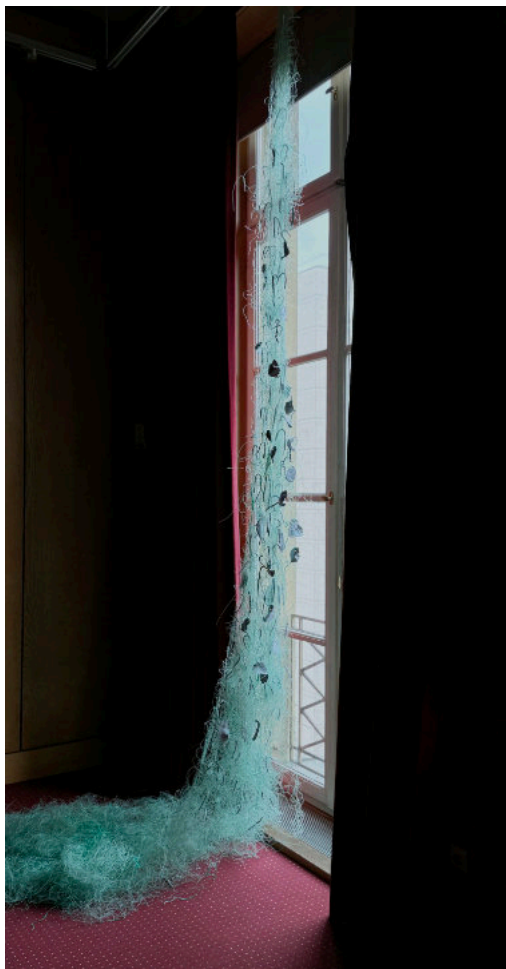
UN PAISAJE

(München 2024)

The intervention designed specifically by Eduardo Palomares for the Metabolic Sessions series creates an imaginary landscape in which time and space collide. Mud brought from the Isar, branches and wood from its banks redraw the spaces, while mounds of salt from the Alps crystallize and the salty waters of the Mediterranean and the Cantabrian Sea are distributed in containers cooked with local soils. These natural elements, essentially connected but geographically distant, coexist in a metaphor about the emotional adaptation required to inhabit a social context different from the one of origin. And they form the landscape of rain-balconies, salt walls, handrail-paths and nest-networks whose porosity alludes to the porosity of any multicultural meeting place. This sort of constructed landscape celebrates the permanent mutability of nature and is an invitation to appreciate it from a romantic perspective.

Text by Yara Sonseca.

In the photos: below: Installation in the event hall, where each window was covered with fishing nets found in the sea, decorated with ceramic pieces. A recycled net from the Atlantic Ocean also hung on the main façade. On the right, the staircase handrail, covered with black ceramic pieces with crystallized salt and elements from the sea and mountains. On the next page: Installation of ceramic pieces made from wild clay, sea and alpine elements.





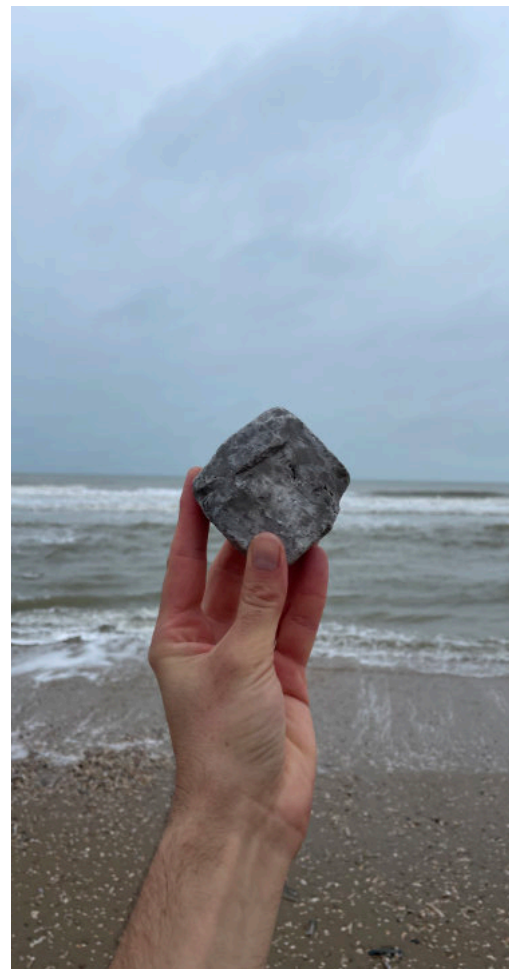
IBROUGHT THE MOUNTAINS TO THE SEA

(München 2023)

I Brought the Mountains to the Sea is a poetic and material investigation of territory and borders, exploring how landscapes as cultural and geographic constructs can be crossed, displaced and renegotiated through the artistic act. The work begins with a gesture that is both simple and radical: finding a stone in the Alps that resembles a mountain and carrying it across natural and symbolic boundaries to the sea. This act of transgression generates a tension between origin and destination, between the apparent stability of territorial orders and their fragility once they are set in motion.

Rather than understanding nature as a fixed space, the piece conceives it as an open system of transitions, where mountains become travelers and coastlines sites of transformation. Bringing a fragment of the mountains to the ocean becomes a metaphor for contemporary human existence in a world of constant migration — for living between territories, negotiating belonging, and continuously redefining our own borders.

Below are photos of the event. On the right is a photo by Stephanie Rössing of the entrance to the Academy of Fine Arts in Munich.

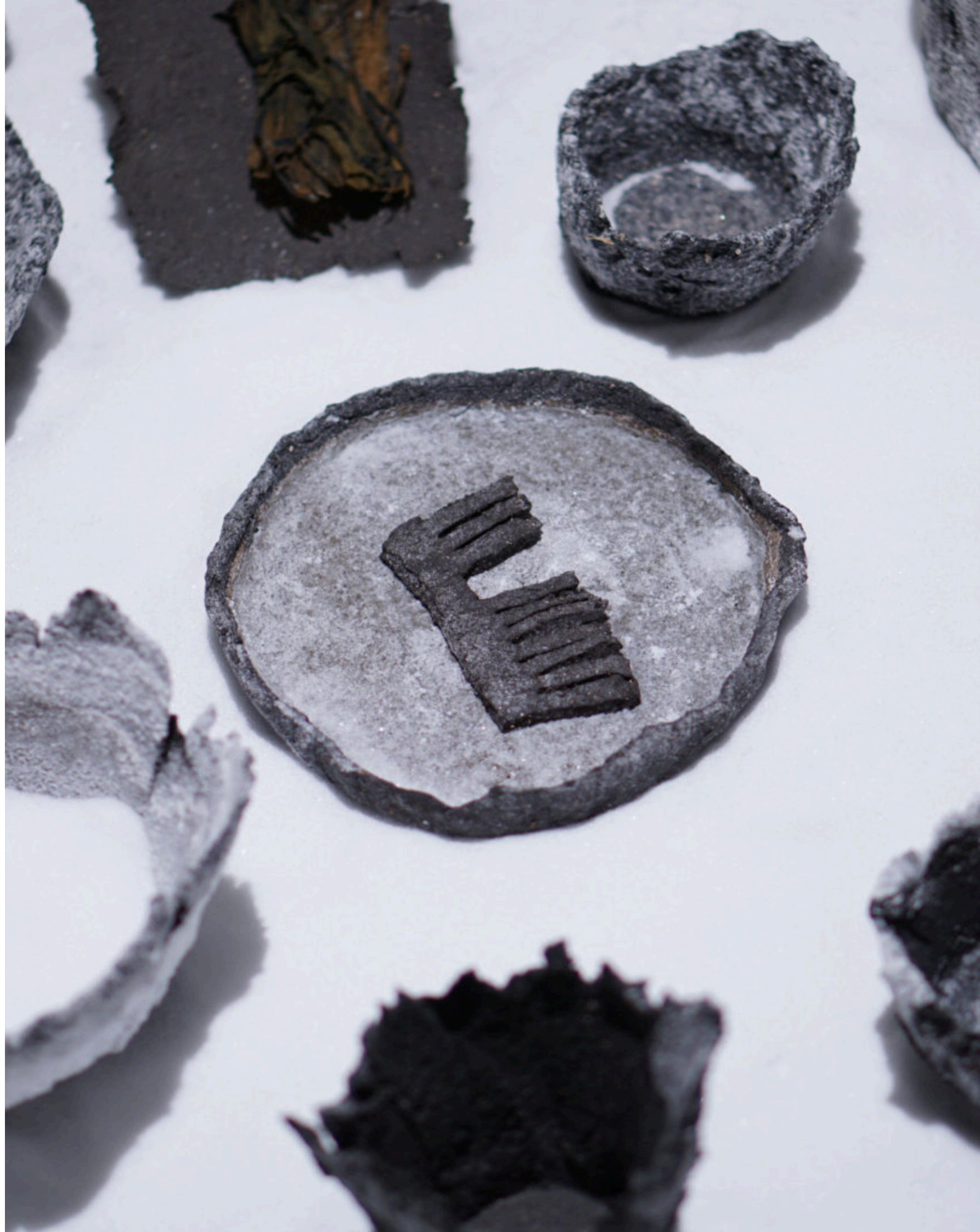
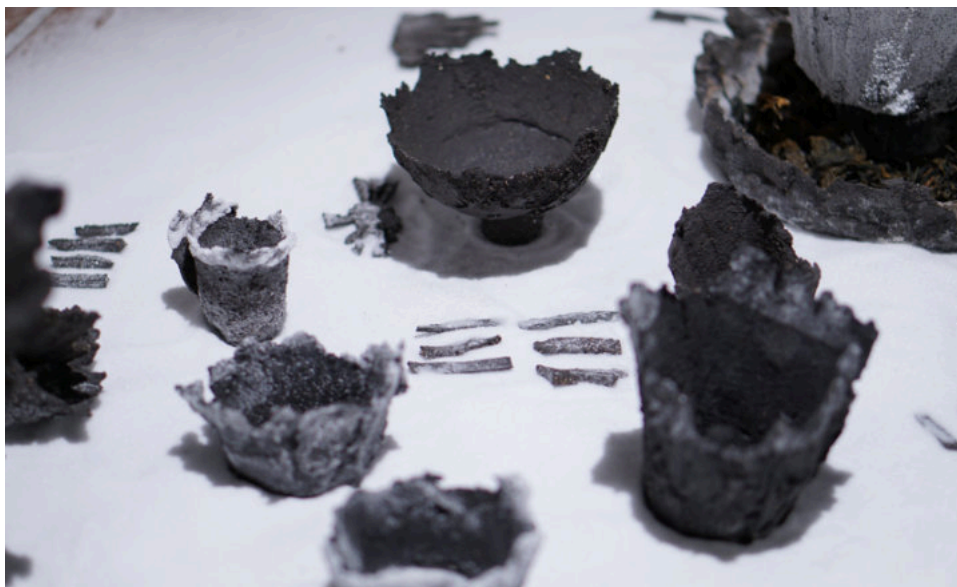


INNS WASSER

(Wasserburg, 2023)

Water and its cycle erode and change our world, yet at the same time keep it in balance. In *Inns Wasser* (Inns Water), I present a series of 32 black ceramics that I immersed in salt water for several weeks. The water evaporated and the salt from the Alps crystallized in the fired clay.

The installation, in which the objects are placed on more salt, appears like a reminder of the past, as if it were an archaeological site. The entirety of the bowls and other vessels is marked by memory, by the time of the water and its materiality.





MEMORIAM MARIS

(Munich, 2023)

When we experience the ocean environment for the first time, it seems as if we have felt it before; its colors, its textures, its sounds... everything seems familiar to us. In Memoriam Maris, I propose a poetic vision of our biological connection to water and our complex relationship with it. The sea is re-materialized in a journey through textures, scents, salt, and movement; an installation that is only complete when the visitor accepts the invitation to interact with it and experience the work with all their senses.

Photos: Stephanie Rössing.



SMELLS OF BODEN

(Austria, 2022)

In my time as a guest artist at the @medienfrische festival, I stayed in a village of 20 inhabitants at 1400 meters above sea level. There, Smells of Boden was born. A project rooted in the sea and extending to the heights. For months now, I have been developing scents that emerge from the coasts, but in this case, I moved the project to the Alps.

Collecting more than 30 fragrances from the local herbs, from the farms, from the waters and wetlands of the rivers, I created through fats and a still of copper, series of scents that composed a perfect journey in the mountains. The process of the portrait of that small village called Boden, could be observed in an atelier where I worked. Visits from the residents and other artists further enriched the work. For the final presentation, I distributed the bottles of essences in different parts of the valley, creating an olfactory path that showed my stay on the hills and how I felt them through the sense of smell.

The artists Lena Ures and Sarah Willmeroth documented through photography the beautiful moment of the presentation and the process in the atelier respectively.



LIKE A ROLLING STONE

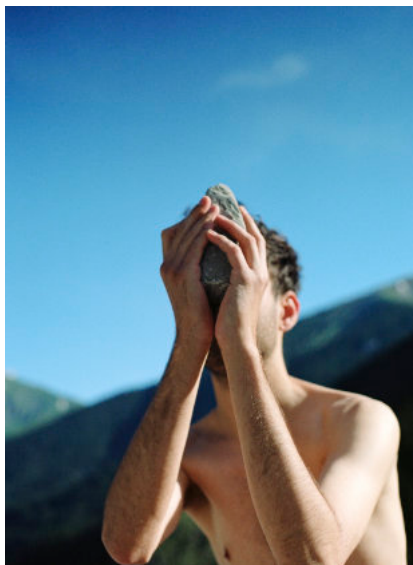
(Austria, 2022)

Like a rolling stone. Several days, several hours in one place. A river over 1,400 meters high in the Austrian Alps moves tons of stones that begin their journey down into the valley. At the top, a series of actions takes place in which my body adapts, moves, and encounters the stones transported by the water.

A human body, watery, soft, and small amid the size and hardness of the mountains, imitates and observes.

I pick up stones and embrace rocks that have been eroding for centuries. Now my body adapts to them and learns from their folds and roughness. I become another rolling stone, a nomad in the mountains, I am part of it, and for a fraction of a second in the eternal life of water, I erode along with the hill.

Photos von Sarah Willmeroth.



Eduardo Palomares
www.eduardopalomares

2026