

Loana Flores

Material Languages

A project by EART: Centre for Mediation, Education and Contemporary Art.
Curated by Gisela Chillida

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Material Languages brings together a variety of biomaterials developed from organic waste and discards. Begun in 2018, this expanding material archive presents an open field of possibilities, materials that retain the memory of their origins and acquire new forms, textures and potentialities through experimentation processes.

The project emerged from a question: what can a material become when we consider its full potential? As opposed to the logic of discarding and classifying, which limits what we consider valuable, Loana Flores presents a practice of observing and listening to what is yet to emerge. A pigment can arise from a leaf, a surface from a fibre, a new structure from an unexpected combination or an error. Rather than envisaging materials as passive entities, the artist treats them as actants – in the sense of the actor-network theory – endowed with agency and capable of affecting and being affected. Each biomaterial condenses a biography of encounters between substances, territories, bodies and temporalities of waiting. The sensibility that permeates these pieces is carried in the wake of new materialisms and ecofeminist thought: the gesture shifts from domination to relationships, from imposition to accompaniment.

The exhibition is arranged like a constellation, a structure that is as much indebted to Bruno Latour's relational cartographies as it is to a poetics of montage. The central piece on the main wall features biomaterials that create a network of elective affinities: each element acquires meaning in its proximity to the rest, and the actants attract, influence and illuminate one another. Incorporating formulas, trials, errors and variations, this map transforms the classification into a device for observation rather than a means of fixation. Alongside this, a second piece dissolves the boundaries between

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object, surface and body: the biomaterials unfold like an organic composition, a breathing painting not bound to its support, a materiality offered in its bareness.

Kitchen, laboratory and workshop converge as spaces of knowledge. Cooking, mixing, fermentation and waiting operate as cognitive processes rather than mere techniques. The recipe acts as an open code: an invitation to varying, adapting and continuing the process. This approach introduces a dimension of material sovereignty. Flores reclaims the ability to produce her own tools, resources, and knowledge, thereby removing artistic practice from industrial circuits and restoring a direct relationship with its conditions of possibility.

The underlying question asks not only *what* we produce, but also *from where*, with which resources, and under what relationships. Developing these processes and sharing their knowledge represents an ethical and political stance: a commitment to other modes of production, circulation and connection with the environment. This gesture is also affective. It re-establishes bonds broken by the logic of consumption, recognising the dignity of that which has been displaced and the network of relationships that sustains it. As Yayo Herrero argues, recognising our eco-dependent and interdependent condition requires us to consider the networks of material care and dependencies that sustain life. Working with discarded materials is not just about recovering resources. It involves questioning the value systems that determine what deserves attention and what can be obliterated. In a society that favours productivity and instant consumption, taking the time to observe, listen to and care for processes becomes a radical form of mindfulness, a way of inhabiting the present with the slowness demanded by life.

Material Languages, by Loana Flores, is part of EART's Dissemination Program for resident artists. The program gives visibility to their work while generating spaces for critical thought, experimentation, and professional exchange.

Within the framework of Concètric, the program functions as an extension of what takes place in the EART studios, focusing on practices in the gerund: trials, tests, sketches, notes, notebooks, and jottings.

The studios are thus affirmed as an essential part of the artistic ecosystem: not only as a physical space, but as a site of accompaniment and exchange that sustains and enriches the practice of resident artists.

This project continues the cycle of collaborations between EART — Centre for Mediation, Education and Contemporary Art — and the Concètric programme at La Capella.