

# The (un)realities project: The illustrated story



MuseoRalli  
Marbella

“The (un)realities project:  
The illustrated story”

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# The (un)realities project: The illustrated story

A visual and narrative journey through a project that transforms the museum into a space for collective construction.

From the figure of Leónidas Gambartes as a starting point to the activation of participatory processes that culminate in "Inhabiting roots," this publication compiles the memories, imaginaries and connections generated alongside visitors. This is a story that is not just told, but collectively constructed.



# Prologue

“Inhabiting roots. Sensory practices in territory” is an invitation to connect with what sustains us: the memories, experiences and connections that pass through us.

This exhibition is built upon everything that has been lived, shared and transformed through encounters with others. Far from being an exhibition of results, it is a space where experiences are reactivated and take shape anew, inviting each visitor to situate themselves, recognise themselves, and become part of them in an ongoing process. But this process does not start here.

Its origin lies in the exhibition “Memories of the land: Leónidas Gambartes”, the beginning of the *(un)realities* project, which served as a catalyst for a series of shared experiences with the public. Gambartes’ work brought about questions that did not seek a single answer, but rather new ways of seeing, relating and constructing shared meaning.

At this starting point, the figure of Leónidas Gambartes takes on a structural dimension for the project. Beyond his artistic references, we draw upon his understanding of creation traversed by the relationship with the land, symbolic imagery, and the everyday as a space of knowledge. The memory of the territory, the presence of the ancestral, the construction of the mythical, and attention to the signs that emerge from daily life intertwine in his work.

These elements do not function as a closed interpretation of his work, but rather as fields of exploration that activate the educational framework of the *(un)realities* project. Based on these elements, pedagogical proposals and participatory activities come about in the gallery and the digital environment alike, aimed at transferring the same sensitivity of observation and creation to the participants' experience.

In this process, participants develop their own interpretations based on Gambartes' work, but also based on their own memories, contexts and ways of relating to the territory. Far from reproducing a discourse, the goal is to generate a space where individual experiences can be brought together and transformed into something shared.

Based on this educational curatorial approach, art is not conceived solely as an object of interpretation, but as a mediation tool to activate audiences' individual and collective exploration and the construction of a shared self-narrative. The testimonies, conversations and experiences that will shape "Inhabiting roots" start to emerge from this here.

This initial stage of the project unfolds through an organic process spanning more than a year, in which visitors transition from passive recipients to active agents in constructing the narrative. A community curatorial laboratory has been established alongside the education programme and activities in each room of the museum, creating a sustained space for collective work where groups of participants will conceptualise the second stage of the project over several sessions.

The testimonies, conversations and materials that emerge from these dynamics go beyond the project's purpose, becoming its core content. "Inhabiting roots" has been built around these experiences: the exhibition transcends the idea of showing a previous process, continuing it, reorganising it and using sensory installations to make it visible within our route through the exhibition.

In this sense, "Inhabiting roots" is not the final result of a project, but rather its continuation. Each installation condenses a part of this collective process, but also leaves it open, inviting each new visitor to reactivate it as they experience it. Therefore, we can state that the exhibition exists to the extent that it is inhabited.

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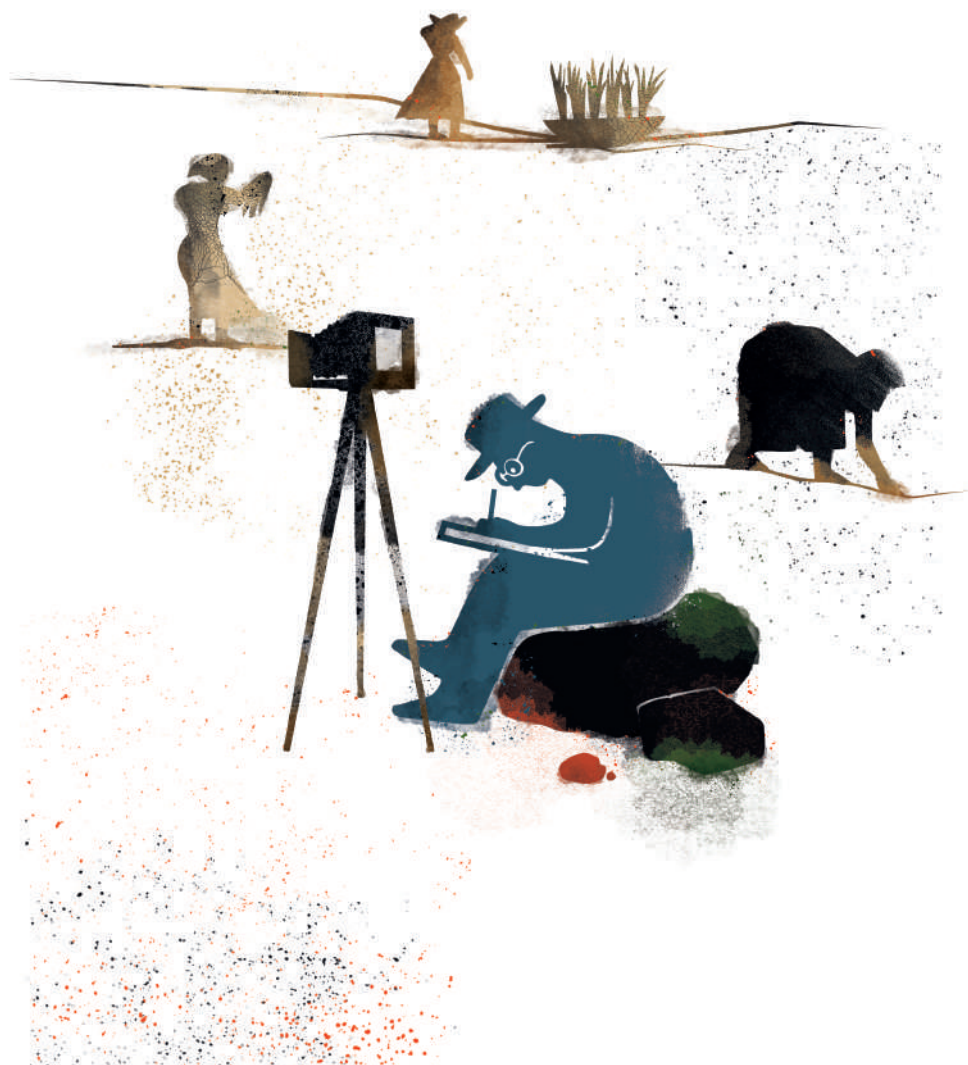


Cyclical and ritualistic aspects were as much a part of Leónidas Gambartes' life as they were of his creative process.



His day consisted of routines and small rituals: his work as a cartographer, his family, his painting, and gatherings at the café with intellectuals and artists from his hometown of Rosario accompanied him every day.

Observing everyday tasks and making direct contact with the territories and communities he represented were part of his creative process.



Once in his studio, his work captured the essence of what he had observed. There were no limits preventing him from transmitting his knowledge and vision of the world.

He suffered from severe myopia and corneal fissures that affected his visual perception.

His field of clear vision was reduced to an area of just

30x40cm.



Gambartes invented "plaster chrome", a technique with a ritualistic and almost alchemical nature. He applied successive layers of glue and plaster which he then painted over. Next, he scratched the surface, reactivating the materiality of the support and giving a final etched finish.



The exhibition "Memories of the land. Leónidas Gambartes" gave us a deeper insight into Gambartes' telluric universe,

accompanying his work with participatory and creative proposals that grounded the artist's themes and ideas within our context and daily life.



An education programme  
focuses on exploring the  
themes put forward by  
Gambartes



through sensory exploration and  
collective creation. It activates the  
connection with telluric and ritua-  
listic aspects through the senses  
and materials.



Intimate memory is activated through the senses, the symbolic elements of the territory, the documentary record of personal memories, and creation guided by chance and intuition, shaping our individual and collective biomythography.

## Participating is being part of something

The construction of the collective narrative through community participation generates collective thought that is activated through dialogue and the body.

Public participation has an authentic influence on how the collective narrative of the second exhibition is constructed.

Community  
curatorial  
laboratory

ORIGEN

SENTIMIENTO  
COLECTIVO

VALORES

TERRITORIO



# Inhabiting roots:

sensorial practices in territory

A sensorial exhibition that transmits all lived processes and transforms them into new experiences.

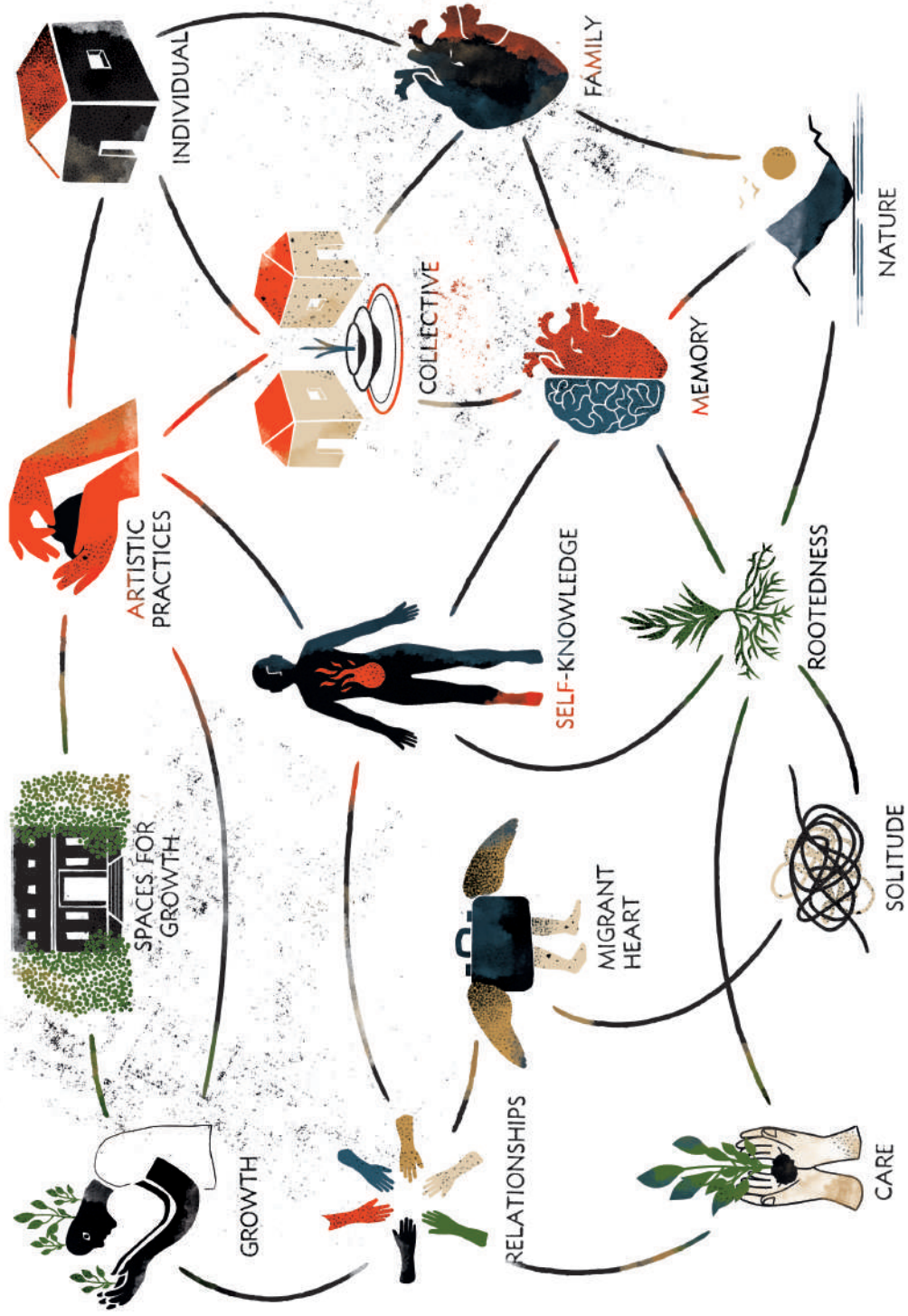
A sensorial proposal that not only reflects but also generates new emotions, reflections and memories by exploring the installations.



The exhibition "Inhabiting roots" gathers and reactivates emotions, themes and reflections that emerged throughout "Memories of the land. Leónidas Gambartes", the first stage of the (un)realities project.

These processes were analysed and brought together in the community curatorial laboratory, resulting in this conceptual map that encapsulates both the essence of this exhibition and the project as a whole.

This map guides us through the internal processes, connections, and collective memory of all participants. It does not represent a destination, but rather a starting point for new individual explorations through shared experiences.





# (un)realities

The *(un)realities* project is an educational curatorial proposal that understands the exhibition as a space for the production of shared meaning.

Starting with artistic practice as a point of activation, the project explores how art can generate experiences of thought, relationship and collective construction with audiences, positioning participation not as a complement, but as a structural part of the process.

The project is organised into different interconnected phases. Its first stage, "Memories of the land: Leónidas Gambartes", acts as a catalyst for a series of explorations into the relationship between art, territory, memory, and symbolic construction. From there, education tools, spaces for mediation, and participatory dynamics are developed that activate readings based on the audiences' own experiences.

These experiences are not understood as derivative materials, but as a constituent part of the project. Narratives, conversations and forms of knowledge emerge from the former, enabling a second stage to be built: "Inhabiting roots. Sensory practices in territory", an exhibition created through processes of co-creation and community curatorship.

*(un)realities* is defined as an open and continuously evolving programme in which each of its stages are reconfigured, maintaining the relationship between artistic practice, cultural mediation and collective practices as its central axis.



# Credits for the (un)realities project

## **(un)realities project**

**2025-2027**

**Developed by Museo Ralli Marbella**

### ☉ **Silvia Sánchez Ruiz**

Curator and artistic director of the (un)realities project | Conceptualisation and development of the education programme and pedagogical tools | Curator and facilitator of the community curatorial laboratory

### ☉ **Raquel Gallart Moreno**

Creative director of the (un)realities project – Communication, visual identity, editorial design and digital strategy for the (un)realities project | Co-creation and development of “Inhabiting roots: artistic practices in territory”

### ☉ **Community curatorial laboratory**

Co-curator of the exhibition “Inhabiting roots: sensory practices in territory”

### ☉ **Clara Kozak Luaiza**

Coordinator of the 2026–2027 education programme

### ☉ **Deckard**

Project office for web development and digital tools in collaboration with Sorensen – Chatbot and AI memories; Mortensen – web design and development; David Torrijos and Alejandro Mur – concept map | Project office and web development for the second phase of the project

### ☉ **Ayran Oliveira Crawford**

Co-creation of the installation “Hebra savia” (A thread of sap). Script and audiovisual creation based on testimonials from participants with a concept devised by the Ralli Museum Marbella

### ☉ **Jorge de Guzman – JDG Estudio**

Illustrations and visual concept of the second stage of the project

### ☉ **David Agila – Agila Estudio**

Editing and assembly of the documentary video “From the invisible to the visible”. Script by the Ralli Marbella Museum

rituality  
identity  
territory  
memory  
ethnography  
artivism  
transculturality  
embodiment  
participation  
community  
decoloniality