



November 11, 2025

## THE CERVANTES INSTITUTE INAUGURATES AEOLIA BY SOLIMÁN LÓPEZ, A PROJECT THAT UNITES ART, LITERATURE AND ARTIFICIAL INTELLIGENCE

First exhibition of the *Intangible Landscapes* cycle, curated by Roberta Bosco.

On 27 November, at its headquarters on Calle Alcalá in Madrid, the Instituto Cervantes opens the exhibition *Aeolia* by the artist Solimán López, curated by Roberta Bosco.



- **Aeolia** (<https://solimanlopez.com/aeolia>) by **Solimán López**, is a project conceived expressly for the headquarters of the **Cervantes Institute** in Madrid, which thus opens up to the most current and experimental expressions of contemporary art.
- **Aeolia** is a **wind turbine of texts** that plans to rewrite *Don Quixote*. Aeolia captures the essence of *Don Quixote* through a contemporary interpretation that reflects both the medieval past and the technological future, thus suggesting the transformation of the myth in the context of the modern world.
- **Aeolia** is articulated around a large-format **interactive sculpture**, which allows the public to participate in the rewriting of the quixotic journey through the use of **Artificial Intelligence**, which should not be understood as a gesture of trust in the creativity of the machine, but as a philosophical and critical act that questions authorship, language and the place of the human being in the symbolic world.
- **Aeolia** is an installation that **turns air into language** and proposes a reflection on nature, technology and human consciousness. Its critical approach turns it into a **creative and social experiment** that reflects on how we allow ourselves to be transformed by an inorganic intelligence.
- **Aeolia** dialogues with the Spanish literary tradition while raising urgently topical questions: **authorship in the digital age, ecology, sustainability, collective memory** and the role of human beings in a world crossed by **emerging technologies**.
- **Paisajes intangibles** is a series of projects conceived and produced by the Instituto Cervantes, which explores the links between creativity, society and technology, inviting the public to enter the universe of new media art through immersive installations, interactive interfaces, generative algorithms and sensory experiences, which transcend the tangible.

With **Aeolia** Solimán López does not seek to revise *Don Quixote*, but to take advantage of digital tools and the problems of contemporary society to give us back a *Don Quixote* 2.0 through **an interactive installation, which turns the public into a catalyst for the creative process** and invites them to abandon their passive and amnesiac attitude to get involved in a critical and participatory way in a journey of discovery and self-analysis.

At the **heart of the project**, an Artificial Intelligence system where the air of La Mancha, physically captured inside the work, becomes a vital metaphor and generating energy for new stories. This system will allow the public to provide a new life to Cervantes' text, rewriting passages of the book from **ecological, gender or dystopian** perspectives, depending on how the artist decides to configure the AI.

To do so, the AI has been trained from the original text of *Don Quixote* and Cervantes' writings. In addition, in order to provide it with certain intellectual characteristics and a critical approach to contemporary reality, it has been fed with hundreds of books by the most diverse thinkers, philosophers, scientists and international experts. The objective has been to cover the 400 years that have elapsed since the publication of *Don Quixote*, contributing all the knowledge inaccessible to Cervantes and emphasizing particular aspects and current themes that invite AI to reflect on contemporary problems such as sociology, cybernetics, sustainability, the environment, ecological transition, terraformism, posthumanism, gender perspectives, civil disobedience, pacifism and anti-capitalist critique.

Thus, *Don Quixote* is reborn, not as a madman who fights against windmills, but as a visionary who guides us towards a more conscious society and a more sustainable world.

Throughout the exhibition, interaction with visitors will give rise to **several books**, which will be available to the public for digital reading in the exhibition space and for download on the project's website.

An artist's book has also been created, a **book-object** that is part of the exhibition and is a **conceptual piece** as well as a **pioneering archival model**; an object encapsulated in a glass teak that becomes a conceptual piece and a pioneering archival model. Inside this **opaline shell** resides the first copy of *Don Quixote* 2.0 generated by artificial intelligence. Its storage has been carried out in a **synthetic DNA** molecule, a pioneering coding system that promises to become the future of information storage, since, unlike a digital memory, a sequence preserved in this way can last for thousands of years.

In addition to generating a significant narrative, conceptual, and textual corpus, **Aeolia** proposes an unprecedented encounter: the **first interview**, generated with artificial intelligence, with none other than **Miguel de Cervantes** himself. This text will be available in the **exhibition catalogue** along with the curatorial text, an extensive interview with **Solimán López** about his career and artistic research and some literary biographies of the artist and curator.

With this proposal, the **Instituto Cervantes** begins a new stage as a space for experimentation, where literature and visual arts dialogue with the challenges of the present. **Intangible Landscapes** is a long-term project that, through various exhibitions, will offer the public new ways of inhabiting reality, reflecting on literature, writing, identity, memory, sustainability, gender and the impact of artificial intelligence on contemporary culture.



### Solimán López ([www.solimanlopez.com](http://www.solimanlopez.com))

is a contemporary Spanish artist and researcher working at the intersection of art, science, and technology. With a degree in Art History from the University of Córdoba and a Master's in Visual Arts and Communication, he has developed a multidisciplinary practice that combines conceptual rigor, technological experimentation, and ecological awareness.

He is the founder of the Innovation Department at ESAT (Escuela Superior de Arte y Tecnología) in Valencia and Artist-in-Research at the Pôle Léonard de Vinci in Paris.

He is the author of pioneering projects such as the *Harddiskmuseum*, a digital museum stored on a hard drive and later encoded in synthetic DNA; *OLEA*, a biotoken that merges blockchain, olive oil, and DNA to explore digital ownership and identity; and *Capside*, a platform for the collection and preservation of environmental DNA (eDNA) developed in collaboration with Indigenous communities of the Amazon.

His work engages with emerging paradigms such as quantum computing, artificial intelligence, synthetic biology, and DNA data storage, approaching them from a postdisciplinary and speculative perspective. At the core of his practice lies a critical reflection on how technology can act both as a tool of domination and as an instrument of planetary consciousness. The artist acts as a mediator between invisible processes: biological, digital, and social.

Projects like the *Manifesto Terricola*—an ecological manifesto encoded in synthetic DNA and buried in a glacier—and *Subatomica Sapiens*—a speculative vision of a future human species shaped by artificial intelligence and quantum processes—reflect his desire to merge the aesthetics of science fiction with scientific reality.

Whether through parametric installations, immersive environments, or conceptual objects, Solimán López consistently challenges traditional notions of authorship, materiality, and cultural heritage. His projects have been presented internationally and often involve collaborations with scientists, Indigenous communities, universities, museums, and public institutions.



Windflow, SLStudio, 2025



Roberta Bosco



Windore, SLStudio, 2025

## Roberta Bosco ([www.arteedadsilicio.com](http://www.arteedadsilicio.com))

She is a journalist, exhibition curator, researcher and teacher, specializing in contemporary art, electronic art and digital culture. Since 1998 he has been writing for the newspaper *El País*. She is a correspondent from Spain for *Il Giornale dell'Arte*, the leading Italian art magazine, founder of The Art Newspaper network. He also collaborates with numerous national and international publications and magazines.

She has curated several exhibitions in various institutions and museums (CCCB, Macba, DHub, Arts Santa Mònica, ARCOmadrid). His projects include: the exhibition *Origins* within the framework of ISEA 2022, the 27th International Symposium on Electronic Art, in Barcelona; *Faces* at Es Baluard Museum of Modern and Contemporary Art in Palma de Mallorca; the expanded and traveling exhibition *Donkijote* at Laboral Centro de Arte y Creación Industrial in Gijón and *Conexión Remota* at the Museum of Contemporary Art of Barcelona (MACBA), the first exhibition of net.art in a Spanish museum.

In addition to *Aeolia*, she is the curator of Josep Piñol's *Evitada* project, which has just been presented at the Museu Tàpies in Barcelona.

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### Sheet

- Title of the exhibition: *Aeolia* by Solimán López
- Web: <https://solimanlopez.com/aeolia>
- Curated: Roberta Bosco
- Dates: November 27, 2025 – March 8, 2026
- Opening: November 27 at 7.30 p.m.
- Place: Instituto Cervantes, Madrid (C/ Alcalá, 49)

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