

I N M A N G A L L E R Y

For Immediate Release – March 6, 2024

Linarejos Moreno On the Geography of Green

March 8–April 27, 2024

Opening Reception
Friday, March 8, 2024, 6:00–8:00pm

Artist in Conversation
Saturday, March 16, 2024, 1:00pm



Linarejos Moreno, *On the Geography of Green I-II*, 2016–2021, inkjet print on Hahnemühle paper, custom wood frame

Inman Gallery is pleased to present **Linarejos Moreno: *On the Geography of Green*** to coincide with the **2024 Fotofest Biennial *Critical Geography***. The exhibition opens Friday, March 8, 2024, with a reception from 6–8 pm and will remain on view through April 27, 2024. The artist will be in conversation with Lana Meador, Associate Curator of Modern and Contemporary Art at the San Antonio Museum of Art, on Saturday March 16, 2024, at 1pm.

In her photographic series, ***On the Geography***, Madrid-based artist **Linarejos Moreno** explores landscape from a decolonized, gender-informed perspective. Combining photographic and text-based imagery, Moreno's broader project takes the form of a geographical treatise consisting of large-format works that juxtapose photographs of landscapes with tables of data to capture the physical and social reality of a territory. Utilizing the methods of documentation first used by early colonizers of the American continent –the juxtaposition of images and data– Moreno interrogates the colonial and patriarchal gaze through which the Western history of landscape representation has been constructed.

On the Geography of Green, a subseries of *On the Geography*, was carried out in abandoned drive-in cinemas in Texas, Arkansas, and Louisiana from 2016–2022. The geographic coordinates of the location appear beneath the images of the drive-in theaters. In addition to the photographs, Moreno collected and formatted data about each site to mirror the data distribution used by 19th century German geographer and naturalist Alexander Von Humboldt on his travels to the Americas from 1799 to 1804.

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The artist writes:

Through the methodology used by Humboldt, but with the tools and critical distance of the twenty-first century, I want to highlight the importance of including alterity in the production of scientific knowledge. This is one way of giving visibility to the subjects who have been excluded from the transmission of knowledge and therefore of the power it confers, thus positively and actively laying the groundwork for building fairer societies. I am interested in both "human" and "nonhuman" data, and that's why I also included the analysis of the garden plants.

The left margin displays light data relevant to the photographer's trade (duration of daylight, solar noon, viability of the shot, etc.) and weather conditions at the time of shooting, which includes the "aspect of blue of the sky and green of the plants, in Pantone scale." These data points are a contemporary evocation of the Cyanometer, the small wheel of distinct saturations of blue that Von Humboldt used to measure the blue of the sky. Additional datasets include environmental and ecological hazards, socioeconomic risks regarding education and poverty, and the most popular films of the years in which the drive-in theatre was operating, classified in order of popularity.

The right margin catalogs the area's vegetation and botanical characteristics by county. Some species are visible in the photographs themselves, such as the climbing species that take over the abandoned screens with ease. Notably, the counties often carry names of native tribes (e.g. Ouachita, Quitaque), an acknowledgment of the land's true stewards who were massacred by European colonizers.

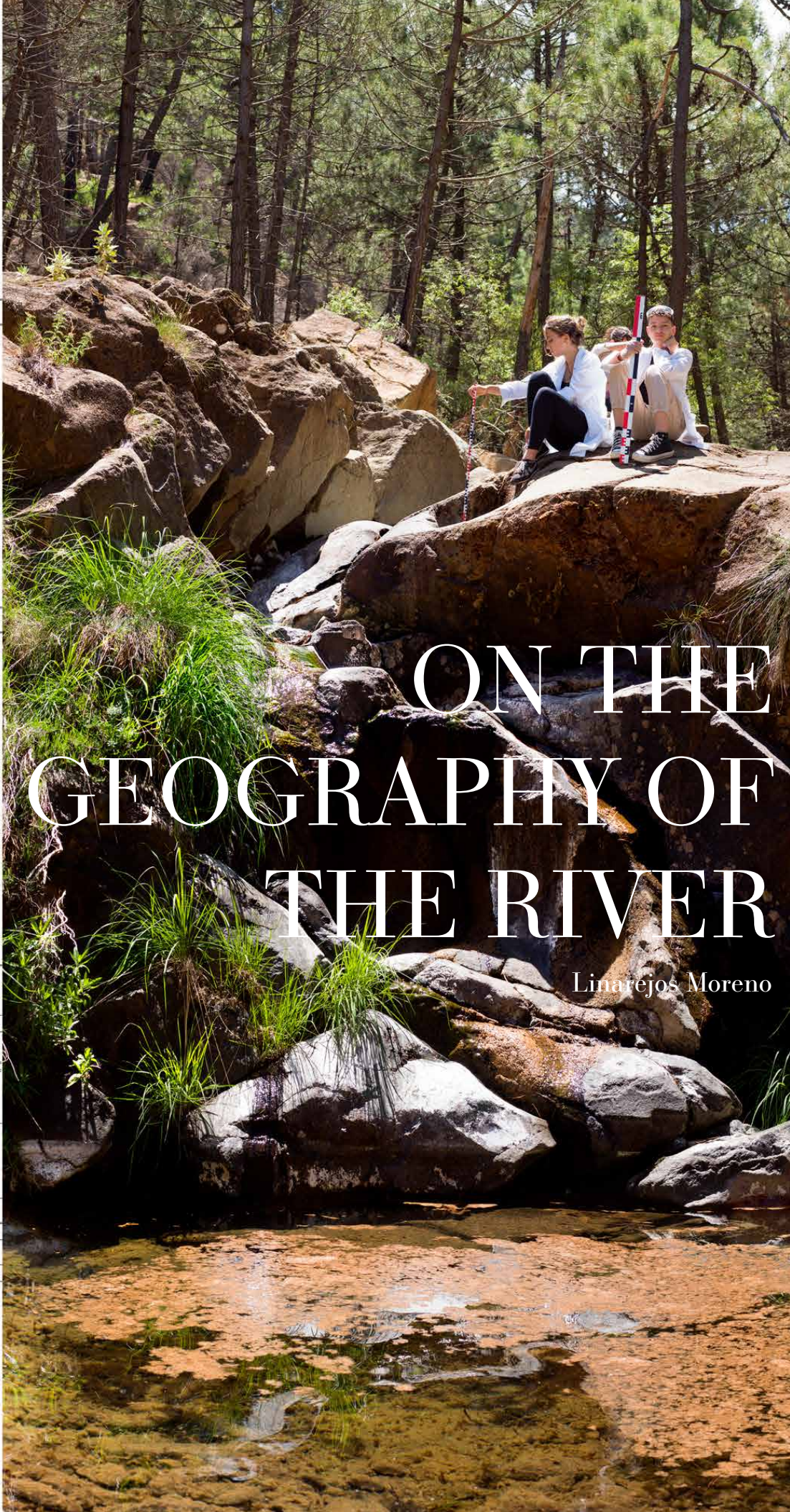
Moreno's family accompanied her on the trip throughout the Southern United States to execute the project. Other datasets respond to the needs of family care she experienced during these sessions. Amenities like hotel chains, restaurants, supermarkets, and a list of kid-friendly activities to entertain Moreno's young child introduce a gendered critique to the work. She also incorporates the ongoing history of racial segregation in the American South, listing establishments published in the Green Book, a protective guidebook that identified safer businesses for African Americans to patronize while navigating the Jim Crow South. In publication from 1936–1966, the Green Book would have been in contemporary use as the (now abandoned) drive-in theaters Moreno photographs. As such, the "Green" of the title not only refers to the verdant landscape but alludes to the perspective of "otherness" in the journey, the ways that moving through colonized land and the production of knowledge around said land is inherently shaped by race and gender.

Two works from the artist's accompanying series, *On the Geography of the River*, are exhibited in the neighboring viewing room. To learn more about these works, please see the accompanying handout.

Linarejos Moreno holds a BFA from Universidad Complutense de Madrid, an MA in Interactive Digital Technologies from Universidad Complutense de Madrid, and a PhD in Fine Arts from Complutense University-Madrid. Moreno has been an invited Fulbright scholar at Rice University and a visiting professor at the University of Houston The School of Art in the College of Liberal Arts and Social Sciences. Her work is collected internationally and has been exhibited institutionally throughout both Spain and the United States, including Alcobendas Centro de Arte (Madrid); the Royal Botanical Gardens (Madrid), the Station Museum (Houston). Moreno lives and works in Madrid, Spain.

For more information, contact Grace Earick at grace@inmangallery.com, or call the gallery 713-526-7800

Episodio Civil	Inicio 06:58	
	Fin 06:58 06' FNE	P 170-3 C, P 18-14 C, P 174-9 C, P 170-10 C, P 17-14 C
ASPECTO del VERDE de las plantas		
Luz del día 14h, 39min	Mobdita solar 141°7' 180° S	P 165-8 C, P 165-15 C P 167-13 C, P 3-6 C
ASPECTO del GRIS de las rocas		
	Atráveser 21:36 300r-ONG	Ent P 100-1 C, P 13-1 C, P 179-1 C, P 51-1 C Sombra P 49-16 C, P 171-16 C, P 33-16 C
Episodio Civil	Final 22:06	
Episodio Volcánico	Final 22:44	
Episodio Antisísmico	Final 23:27	
<p>La MORTERO en ROCA MADRE localmente llamado "mortero", es una depresión circular creada como resultado de la acción de molas granos, beldas, muelles o minerales en el emplazamiento natural de una roca.</p> <p>Huella dejada por el giro de una mano con una herramienta de 15 cm. ø 14-Hcm. Profundidad hasta el codo: 28-33cm.</p> <p>Molienda Actividad social (generalmente realizada en grupos de 3 a 10 personas)</p> <p>Composición de las pirritas en Sierra Bermeja Óxidos: Mg₂FeSiO₄ Oxipirritas: MgSiO₃ Ciclopirritas: CaMgSi₂O₆</p> <p>Estado observado: Serpentinizada +H2O</p>		
Otros SÍNTOS		
País	Datación	Nombres
EE.UU.	ca. 1100-100 cal AP	
Sierra Nevada		
Chile		
Israel	ca. 15000-10500 cal AP	Mivot (pueblo) / gash / Babot (milling stone)
Mesa del Camello		
Bağçeşir		
Chile		
Lamer River	3950-2950 AP	Gorip zome (piedra de marmitas)
Roca de Quiles		
México		
Chihuahua	6950 AP	
Cerro del Establo		
<p>Representan la presencia de ANTEPASADOS en la zona provocando que numerosas civilizaciones en todo el mundo consideren el lugar donde se encuentran como "sagrado". Han sido utilizados como receptáculos de semillas, colectores de orfeóns o contenedores simbólicos sexuales, cartografías terrestres o constelaciones.</p> <p>Micasas primarias = rocas con concentraciones ricas en Mg de Magnesita</p> <p>Amiguerita (Mg,Fe)Si₂O₅(OH)₄ Cristalito MgSi₂O₅(OH)₄ Falso Anfibolito Fibroso Cristalitos Calcitas Dolomita Espinelle Magnesita Cromita Saponitas</p> <p>Profundidad del manto a la se que forman ± 70 km Peridotitas con granate sólo descritas en zonas continentales</p> <p>± 30km Peridotitas con plagioclasa sólo descritas en zonas oceánicas</p> <p>± 200 km Es un afloramiento excepcional de peridotitas.</p> <p>Hasta 30%, poseen circones que indican que se formaron hace más de 1300 millones de años. Rocas similares sólo se han encontrado en las montañas del Rif de Marruecos. También se encuentran rocas encontradas en algunas minas de diamante en los volcanes kimberlitos de Siberia y África del Sur.</p> <p>Algunos elementos registran procesos que tienen lugar cuando se formó la Tierra, por lo que son de especial interés para los paleontólogos, ya que pueden proporcionar pistas sobre la composición temprana del manto terrestre y los complejos procesos que tuvieron lugar.</p>		



ON THE GEOGRAPHY OF THE RIVER

Linarejos Moreno

In *On the Geography of the River*, the artist Linarejos Moreno carries on the vein of the series prior to her project, *On the Geography*. While in the first two series, the artist focused on racial and gender issues, engaging in a dialogue with the infographic methodologies of the explorer and geographer Alexandre Von Humboldt from a decolonial perspective, in *On the Geography of the River*, Linarejos juxtaposes staged photographs (*tableaux vivants*) of young scientists in the landscape with data on circular depressions found in the rock bed of river where they are located.

The information comprising these images in their margins reflect a possible geomorphological origin of the hollows—water eroding the stone—or an anthropogenic one—created by humans since the Phoenician era in the eighth century BC. These data are compared in the tables with examples of similar traces elsewhere in the world (like California), whose origin (natural or human) is currently under debate. By spotlighting the sacredness usually assigned in both versions, the artist is revealing two worldviews—the anthropocentric and the post-humanistic (generally dovetailing with the primitive)—which form the bedrock of the different beliefs around the geologically mythical site.

The site-specific *On the Geography of the River* examines universal themes by activating essential elements of the heritage, history and identity of a people, so that the inhabitants participate in the process of producing works in which they see themselves.

Commissioned by Genalguacil Pueblo Museum in August 2023

En *On the Geography of the River*, la artista Linarejos Moreno continúa la línea de las series anteriores de su proyecto *On the Geography*. Mientras que en las dos primeras series la artista se centra en cuestiones raciales y de género, ofreciendo un diálogo con las metodologías infográficas del explorador y geógrafo Alexandre Von Humboldt desde una mirada decolonial. En la presente serie Linarejos yuxtapone fotografías escenificadas (*tableau vivants*) de jóvenes científicos en el paisaje con datos relativos a unas depresiones circulares encontradas en el lecho rocoso del río donde se encuentran.

Las informaciones que componen estas imágenes en sus márgenes reflejan un posible origen geomorfológico –erosión del agua en la piedra– o antropogénico –creación por el hombre desde tiempos fenicios, s.VIII ac– de las oquedades. Estos datos son contrastados en las tablas con ejemplos de huellas similares en otros lugares del mundo (como California), cuyo origen de formación (natural o humana) es objeto de debate. Visibilizando el carácter sagrado que generalmente se atribuye en ambas versiones, la artista nos estaría revelando dos visiones del mundo –la antropocéntrica y la posthumanista (generalmente coincidente con la primitiva)– desde las que se construyen las distintas creencias en torno a un sitio geológicamente mítico.

El site-specific *On the Geography of the River* trata temas universales, mediante la activación de elementos esenciales del patrimonio, la historia y la identidad de un pueblo, de modo que los habitantes participan en un proceso de producción de unas obras en las que se reconocen.

Comisionado por Genalguacil Pueblo Museo en Agosto del 2023