

FOR IMMEDIATE RELEASE  
February 25, 2014

Inman Gallery is pleased to present  
the exhibitions:

**Linarejos Moreno:  
*Fragmented Past/Reconstructed  
Present***

*and in the south gallery:*

**Amy Blakemore: *More Pictures***

February 28 – April 5, 2014

Opening Reception:  
**Thursday March 6<sup>th</sup>, 6 – 8 pm**

*Gallery hours:*  
*Tues. – Sat., 11 – 6 and by appointment*



Linarejos Moreno, **Destruction de Proyecciones  
(Destruction of Projections)**, 2010-2014 Natural pigments  
print on handcrafted burlap, 120 x 60 inches

Inman Gallery is pleased to present ***Linarejos Moreno: Fragmented Past/Reconstructed Present*** and ***Amy Blakemore: More Pictures*** to coincide with The Fotofest 2014 Biennial. This will be Moreno's first exhibition with Inman Gallery and the first time many of these photographs are exhibited in the United States. It will be Amy Blakemore's sixth solo exhibition with Inman Gallery. Both exhibitions open February 28<sup>th</sup>, with an opening reception Thursday, March 6<sup>th</sup> from 6 to 8 pm.

Linarejos Moreno's multi-disciplinary projects, though presented here as photographs, mean to operate in more dimensions than two or three. The images are compressions of memory, absence and social space, extending back in time and out into the gallery. Architectural fragments, the exhumed strata of a vanishing history, are Moreno's primary subject and inspiration. She reanimates these remains with performances and installations, and the resulting pictures of the modified spaces achieve a spiritualist photograph's blend of the documentary and the unearthly.

Moreno is originally from Spain and although many of her spaces are sited in Europe, the architecture into which she integrates them is a more nebulous reconstruction, defined as much by what is absent as by what remains. Concrete and imagined spaces overlay each other, following the associative logic of dreams and conspiracies. *Stalker – Cuadrado Negro* for instance depicts ghostly physicists scribbling equations onto the chairs of an empty classroom, trying to mathematically approximate Kazimir Malevich's *Black Square*. Ideology, its limitations and its real consequences find echoes in Malevich's modernist aspirations and Soviet associations, as well as the contemporary economic realities that left the classroom abandoned.

Moreno's delicate drawings and collages act as a more intimate complement to her large-format photographs. The drawings are made on notebook paper taken from her father's old factory, a fabrication shop that made component parts for trains. Now a ruin itself, the old building embodies the economic turmoil that continues to reshape Spain. All Moreno's largest themes are reproduced in her drawings on a manual scale: the geometry of the old ledger lines, the memories that conflate personal and sociological change, and the tactile power of abandoned artifacts.

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Amy Blakemore's photographs catalog shopworn objects in varying stages of disarray with an apparently off-handed deadpan. As casual as her images might seem, though, they hinge on the nuances of framing and display. The floral arrangement in *Drapes*, pretty in a familiar sort of way, is newly strange when set off by vivid red drapes and photographed slightly off-kilter. In *World* two saintly plastic feet bracket a featureless blue globe. The peripheral elements of Blakemore's photographs never stay peripheral long.



Amy Blakemore, *Swatter*, 2013  
Chromogenic print, 12 x 12 inches

Presentation and organization typically imply hierarchies in which what's desirable is foremost and what's useful is where it's expected. Blakemore's compositions are more egalitarian. The necessities of daily life, the things we wanted and the things we've forgotten are all subject to the incidental harmonies and incongruities of time and chance that Blakemore discovers. Even nature itself, the old standard for beauty and disorder, is just one of many competitors for our attention. It hovers around the edges, reflected in a pool in *Seal* or framed in a faded painting in *Gas Can*. In *Swatter* a forested landscape recedes out of focus, introduced and obstructed by a concrete patio and a bright plastic flyswatter.

The equalizing effect of Blakemore's process is enhanced by the quality of the prints. Intensified and refined in the darkroom, the photographs gain a heightened, slightly uncanny quality that obviates distinctions between natural and fabricated or stagy and neglected. Blakemore's photographs are pictures first and foremost, and all their component parts are in service to those ends.

Amy Blakemore (born 1958, Tulsa, OK) lives and works in Houston, TX. She received a B.S. in Psychology and a B.A. in Art from Drury College (now Drury University), Springfield, MO, and an M.F.A. from the University of Texas at Austin. From 1985–86 she was an artist resident at the Core Program, Museum of Fine Arts, Houston. Blakemore has exhibited her photographs throughout Texas and internationally for the last thirty years, including participating in the 2006 Whitney Biennial, *Day for Night*, curated by Chrissie Iles and Philippe Vergne, Whitney Museum of American Art, New York, NY, and solo presentations at James Harris Gallery, Seattle, WA (2010) and the 2005 Pingyao International Festival for Photography in Pingyao, P.R. China. A twenty-year retrospective of her work, *Amy Blakemore Photographs 1988–2008*, was organized by Alison de Lima Greene at the MFAH (2009), and traveled to the Seattle Art Museum (2010) and the Oklahoma City Museum of Art (2011). She is head of the Photography Department at the Glassell School, MFAH where she has taught for the past 28 years.

Linarejos Moreno (born 1974, Madrid, Spain) is a Fulbright Visiting Researcher at Rice University. She holds a BA in Conservation and Restoration from the School of National Heritage and Cultural Assets (E.S.C.R.C) in Madrid. She received her BA and her M.F.A from the Complutense University of Madrid (UCM), where she is currently a doctoral candidate. In 2013 she was an artist in residence at the International Studio & Curatorial Program (ISCP) in New York. Her work has been exhibited internationally, including shows at the Da2 Center for Contemporary Art in Salamanca, Bienal de Sao Paulo-Valencia, The Ullens Center for Contemporary Art in Beijing, Photoespana Festival in Madrid and the Station Museum in Houston, TX. Moreno has been awarded the *Purificación García* Prize for Contemporary Photography and the ABC Prize for Painting and Photography, among others. Her work is included in collections in Europe and the U.S, notably the CIRCA XX collection and the photography collection at the Museum of Fine Arts, Houston.

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## Special Gallery Event: Saturday, April 5, 1:00 pm

Please join us for a conversation between artist Linarejos Moreno and writer Rachel Hooper.

Rachel Hooper is a contributing writer at *Glasstire* and *art ltd* magazine. Currently pursuing a doctorate in art history at Rice University, she was previously associate curator and Cynthia Woods Mitchell fellow at Blaffer Art Museum (2007-2011), where she organized solo exhibitions for Andy Coolquitt, Josephine Meckseper, and the Center for Land Use Interpretation. After earning an MA in art history from Williams College (2006), she was a visual arts curatorial fellow at the Walker Art Center (2006-2007).

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For more information, please contact the gallery at 713.526.7800 or [info@inmangallery.com](mailto:info@inmangallery.com)