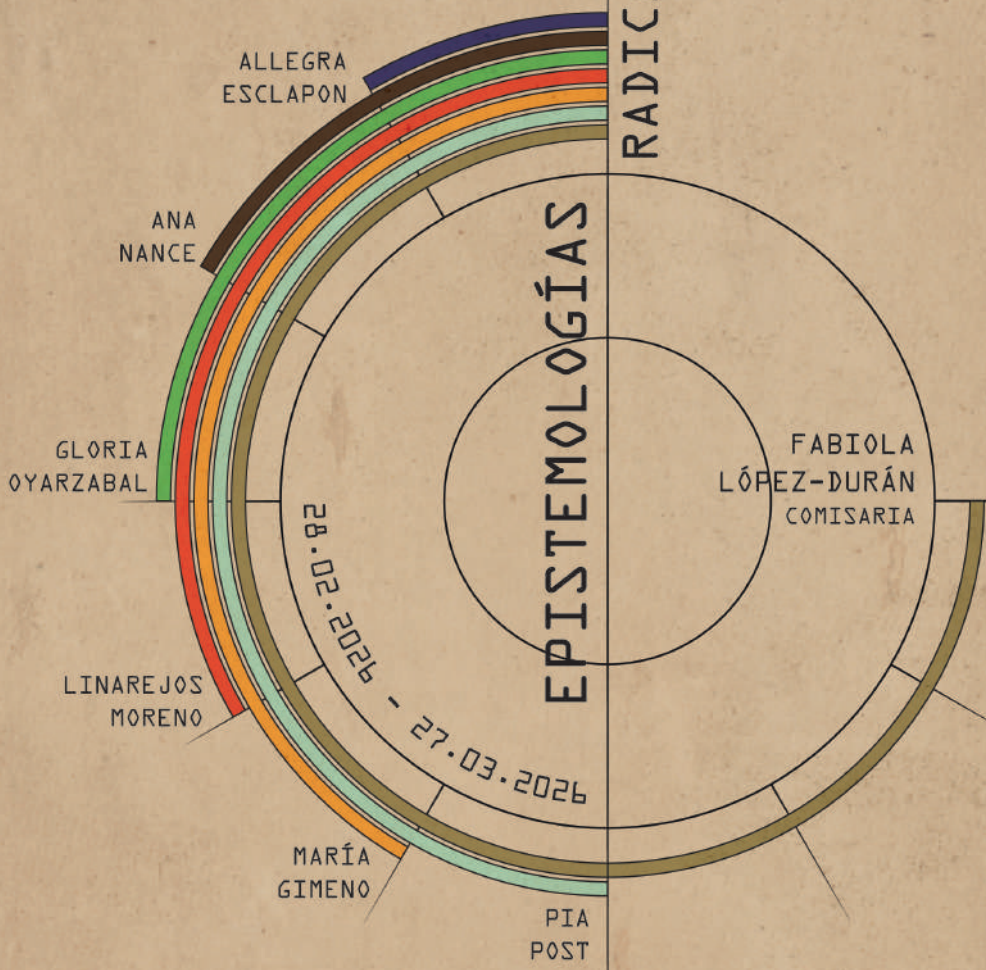




RADICAL

EPISTEMOLOGIES

Allegra Esclapon

Ana Nance

Gloria Oyarzabal

Linarejos Moreno

María Gimeno

Pia Post

Fabiola López-Durán

Curator

La_Tercera





Introductory panel that articulates the relationship between the artists through three curatorial axes: history, territory and archive, and nature.

*" I have nothing to say. Only to show.
I will not steal anything valuable nor appropriate ingenious formulations.
But the rags, the refuse:
those I will not inventory, but do them justice
in the only possible way: by using them. "*
Walter Benjamin

Walter Benjamin argued that all knowledge emerges from the fragment, from the ruin, from the leftover, since it is precisely in their incompleteness that what things have been and what they continue to be illuminate one another. To privilege the fragmentary and the discontinuous as a form of constructing knowledge is, in this sense, a radical practice: a critique of the epistemological imperialism of that history and that science which have claimed to be universal, objective, and neutral.

It is in this way that **Allegra Esclapon, Ana Nance, Gloria Oyarzabal, Linarejos Moreno, María Gimeno, and Pia Post** —the artists of *La Tercera Nave*— question, through their diverse practices, the very foundations of knowledge. Rather than asking how we know, they interrogate the exclusions that sustain the construction of knowledge, the violences inscribed within it, and the possibilities that exist for imagining more just forms of knowledge and more just futures.

Their works unfold open, unstable, contingent, and even anachronistic epistemological systems; practices attentive to gesture, processes, emotion, and absence, in which art asserts itself as a political space and an ethical exercise.

In the work of these six artists there exists a deep commitment to that which resists and survives, an innovative cognitive attitude that disrupts the apparent continuity of time and history, revealing hidden structures and invisibilized trajectories, while looking toward the future with hope through their reparative labor in fractured worlds.

Fabiola López-Durán



(left) Maria GIMENO, *Self-portrait – il buco*. Graphite on paper, 60 × 42 cm.

(right) Gloria OYARZABAL, *USUS FRUCTUS ABUSUS_ La Blanche et la Noire V (Madeleine et les jeunes filles à la campagne)*, 2022. Photograph printed on Hahnemühle Photo Rag 308 g paper in a natural wood frame without glass, 70 × 50 cm.

Gloria Oyarzabal and **Maria Gimeno** take on the challenge of reconfiguring what constitutes **history**. For them, it is not a matter of filling gaps within already established hegemonic structures, but of rejecting the temporality that condemns the violence of those gaps to an irreparable and obsolete past. In doing so, María reveals what we have internalized almost without noticing: the systematic violence of patriarchy that has rendered women's artistic production invisible for centuries in museums, archives, universities, and in the books through which the history of art continues to be taught. Her work lays the foundations for a more inclusive, critical, and plural history. Gloria, for her part, invites us to recognize and unlearn the imperial modes of thought that underlie our institutions and that have enabled the extraction, classification, and appropriation of the cultural and symbolic production of peoples from the Global South, while distancing the communities that produced them and destroying the worlds those objects embody.

Gloria Oyarzabal



USUS FRUCTUS ABUSUS_ *La Blanche et la Noire*. Installation.



USUS FRUCTUS ABUSUS_ La Blanche et la Noire, 2020-2026, Installation: printed twill fabric, Toile de Jouy wallpaper, porcelain sculpture, aluminum and wood support with lighting, framed photograph, photograph on Dibond, printed voile fabric.



USUS FRUCTUS ABUSUS_La Blanche et la Noire, 2020-2026. Installation | detail: printed voile fabric, archival image, photograph printed on Dibond.



RRR (Rapid Response Restitution), 2022, series *USUS FRUCTUS ABUSUS_La Blanche et la Noire*, 2020-2026. Porcelain sculpture, aluminum structure, wood and lighting, printed twill fabric with a Toile de Jouy motif.



No drowning, 2023, series *USUS FRUCTUS ABUSUS_La Blanche et la Noire*, 2020-2026. Photograph printed on Hahnemühle Photo Rag 180 g paper in a natural frame without glass.

Maria Gimeno



Nu á la palette - Tribute to Suzanne Valadon. Instalation | detail



Nu á la palette - Tribute to Suzanne Valadon. Instalation | detail



Nu á la palette - Tribute to Suzanne Valadon. Installa-
tion: digital print, video, and oil on paper.



Queridas Viejas. Installation: photograph, embroidery, video, and digital print on fabric.

Maria Gimeno



Queridas Viejas. Instalation | detail



La Caballera de la mano en el pecho. Embroidery | detail, 35x36 cm.



Tejido continuo - Coronación. Digital print on cotton paper., 30x39 cm.



(left) Ana NANCE, *La concha de 699 Anne St. North Myrtle Beach*. Ceramic with incised drawings, 36 × 37 cm.

(right) Linarejos MORENO, *On the Geography of Green (sketch)*. Photograph in a wooden frame with glass, 52 × 84 cm.

For **Ana Nance** and **Linarejos Moreno**, knowledge is constructed from **territory** and **archive**, and through the juxtaposition of heterogeneous cognitive processes: from scientific methodologies and infographics to ancestral practices and oral traditions—both collective and empirical—capable of transmitting intangible cultural heritage. Ana delves into the territory of her ancestors as a field of material and symbolic research: she gathers history in its omissions and fragments, models her land as an archive, and transforms it into intimate records of existence. At the same time, she juxtaposes landscape and personal territory with episodes of conflict, pleasure, resistance, and culture recorded in her own world archives, thus configuring a visual device in which memory, experience, and spatiality converge critically. Linarejos, on the other hand, questions the supposed objectivity and accuracy of classificatory geographies and infographics: from Alexander von Humboldt's phytogeographies—designed to represent the geographical distribution of plant species in the Americas—to mathematical formulas for calculating the age of trees or grids for mapping the expansion of the livestock industry. As scientific annotations inscribed on the landscape, her research produces a form of knowledge that opposes the extractivist logics of capitalism and the structures of labor exploitation, racial segregation, and environmental injustice that sustain it.



Mural installation on rivers. Two wet collodion plates with fossil, four photographic prints on clay, and digital print, 235 × 245 cm.



Wooden box installation with archival fragments and creative process. 150x150 cm.



Installation. Still-life wall in wet collodion. Compilation video of fieldwork photography. Table of ceramics.



Installation. Analog laboratory transformed into an archive, with photographs covered in clay serving as wallpaper, accompanied by video artwork featuring a performance.



Self-portrait, greeting covered in clay with a third eye. Wet collodion on bronze shelf, 25 × 20 cm.



Collection of fragmented prints of the walls of the Château of the Marquis de Sade in Lacoste, France. Ceramic work, 35×20 cm.



River Tus, Sierra del Segura, Spain. Photographic print in wet collodion on vinyl, 100×80 cm.

Linarejos Moreno



On the Geography of the River I y II. Two photographs, each 173 × 145 cm, in wooden frames with glass.



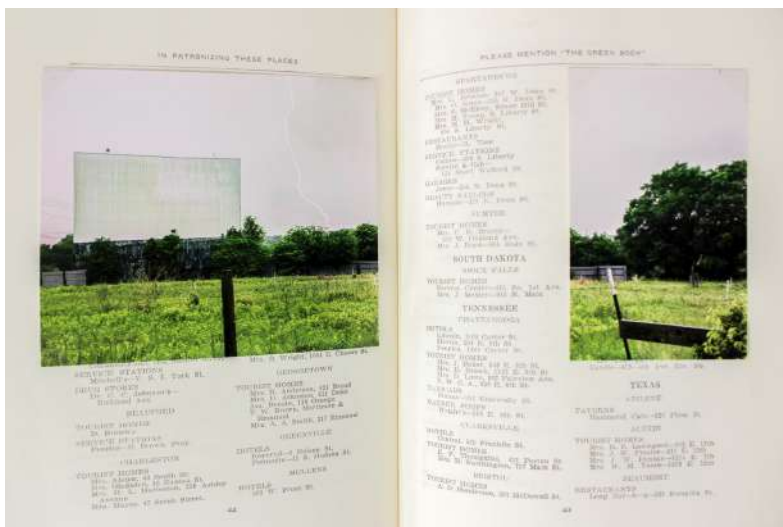
On the Geography of Green II. Photographic print on burlap, 290 × 150 cm, and a display case with books, some of them altered.



On the Geography of Chthuluceno. Photograph in a wooden frame with glass, and digital print on burlap, 245 × 200 cm.



Display case with altered books | Page details. 50 × 81 cm.



"The Green Book" altered | Page detail.



(left) Allegra ESCLAPON. Composition of ceramics with textile imprint, 44 × 50 × 25 cm (overall).
(right) Pia POST. Sculpture, fish skull with zirconia set in brass on stuccoed wood under glass cover, 33.5 × 33.5 cm.

Through careful observation of **nature's** diversity, complexity, and extraordinary capacity for transformation, **Allegra Esclapon** and **Pia Post** produce alternative economies of knowledge that challenge hegemonic regimes of value and production. Allegra's sculptures condense gesture, chance, and movement—of bodies and processes—becoming material archives of change and transformation. They are constructions that embrace contingency as a constitutive principle, inscribing, within their own materiality, the dialogue between matter and action. Pia, for her part, rescues waste, seeds, and “useless plants”—those typically eradicated from fields and gardens, that cling to clothing, that annoy or are discarded—to replant them in a field of meaning that subverts hierarchies between the valuable and the residual. She admires, cleans, and carefully tends to them, reconstructing them and, in the process, revealing their beauty and complexity, articulating hybrid compositions that challenge the anthropocentric view of the natural world and open the way to more sensitive and reciprocal forms of ecological coexistence.

Allegra Esclapon



Sculptural installation, 6 handmade ceramic pieces.



Repository of ceramic pieces in Allegra Esclapon's studio.

Allegra Esclapon



Hand-modeled and hand-glazed ceramic sculpture, 49×30×30 cm.



Hand-modeled and hand-glazed ceramic sculpture with a burned textile imprint, 36×28×20 cm.



Hand-modeled ceramic sculpture with a wax finish, 45×42×28 cm.



Mapping of the living. Mural instalation: wild plant seeds on paper and plywood, some with acrylic covers; photographs of compositions with bones printed on Hahnemühle paper, each 22x22 cm; fish bones, some with gold leaf and/or on gessoed panels, 240x240 cm.



Mural Composition I and II in Pia Post's studio.



Pia Post's studio. Images of artworks and raw materials.



Mapping of the Living. Installation | detail with swordfish skull.



Cartography of the Living. Installation | details: photographs, 20×20 cm.

General views



General views





Rice University, USA

Originally trained in architecture and museology in Venezuela, Italy, and France, Fabiola López-Durán obtained her PhD in History, Theory, and Criticism of Art and Architecture at the Massachusetts Institute of Technology (MIT) in the USA. From a transnational and interdisciplinary perspective, her research and teaching explore the complicities between racism and capitalism that underlie the production of the built environment. She is the author of the award-winning book *Eugenics in the Garden: Transatlantic Architecture and the Crafting of Modernity* (University of Texas Press, 2018)—the book that received the SAH/Mellon Author Award in 2018 and the Robert Motherwell Book Prize in 2019, awarded for the best book of the year on modernism. She is also co-editor of the new book from Aggregate Architectural History Collaborative titled *Architecture in Development: Systems and the Emergence of the Global South* (Routledge, 2022), author of numerous articles on art, architecture, and landscape, and of monographic books on artists including Felice Varini: *Points de Vue* (Baden, Switzerland: Lars Müller, 2004), Ana Maria Tavares: *Atlântica Moderna: Purus e Negros* (Vila Velha, Brazil: Museu Vale, 2014, with Nikki Moore), and Magdalena Fernández: *Drops of Light* (Houston, USA: Sicardi-Ayers-Bacino & Buffalo Bayou Partnership, forthcoming 2026, with Rachel Hooper and Sean Nesselrode). Since 2020, López-Durán directs The Racial Geography Project, a research collective that examines histories of racism and resistance recorded on the campus of Rice University.



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