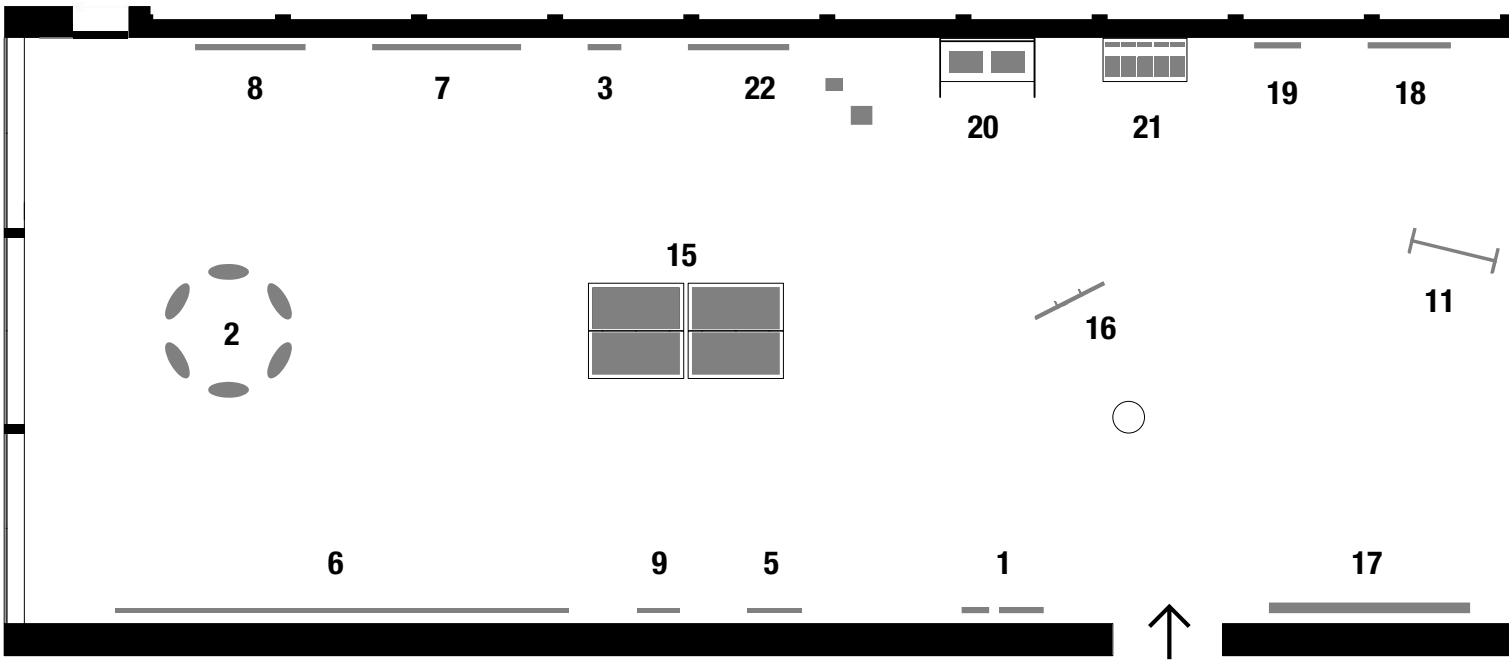
Indexing the Landscape

From 13 August to 19 November 2023

FundaciónCerezalesAntoninoyCinia



23 Rehearsal room. Floor 1

4 Hall

Access

PROLOGUE: LANDSCAPE, SCRIBBLES, LANGUAGE

1. Laura F. Gibellini (RAER 2016-2017)
Mayaútica 041121, 2022
Neon tube; carbon paper on paper and traditional Japanese paper

LANDSCAPE, HISTORICISM AND THE WESTERN CANON

2. Laura Lio (RAER 1997-1998)
La otra orilla [The other shore], 2006
Exaduro ceramic plaster and annealed wire

3. Jose Guerrero (RAER 2015-2016)
Degli Acquedotti, 2016
Pigment printed on cotton paper

4. Clara Montoya (RAER 2015-2016)
Sorgente [Source], 2016/2023
Water, water pumps, PVC, aluminium, wood

5. Jesús Madriñán (RAER 2015-2016)
Series ***I Am Light. Sin título (Los príncipes búlgaros)*** [I am light. Untitled (The Bulgarian princes], 2019
Large-format analogue photograph

6. Santiago Ydañez (RAER 2016-2017)
Villa di Livia I, 2018
Acrylic on canvas

7. Miki Leal (RAER 2016-2017)
En casa Adriano [In casa Adriano], 2017
Diptych, watercolour and acrylic on paper
Courtesy of the Royal Academy of Spain in Rome

8. Santiago Giralda (RAER 2016-2017)
Aventino, 2017
Oil on canvas
Courtesy of the Royal Academy of Spain in Rome

9. Àlex Nogué (RAER 2021-2022)
Del aire grueso del Jardín. Evocación a Leonardo da Vinci [From the thick air of the Garden. Evocation of Leonardo da Vinci], 2022
Acrylic and collage on paper
Courtesy of the Royal Academy of Spain in Rome

LANDSCAPE AND COLONIALIDAD

10. Jesús Herrera Martínez
(RAER 2013-2014)
Albert Eckhout: PROLOGUE, 2021
12 drawings. Black smoke pigment on Hahnemühle Bamboo 290g paper
12 paintings. Oil on canvas

11. Gabriela Bettini (RAER 2015-2016)
Agave / Guacamayo [Agave / scarlet macaw], 2019
Oil on paper, wooden frame
Courtesy of the Sabrina Amrani gallery

12. Anna Talens (RAER 2018-2019)
Red de niebla [Network of mist], 2013
Installation. Synthetic net and natural macaw feahers

13. Enrique Radigales
(RAER 2019-2020)
Altoparlante [Speaking aloud], 2020
Galvanised aluminium, bird mesh, speakers and audio generated with artificial intelligence

ANTHROPIC LANDSCAPE, TIME, MEMORY

14. Isidro Tascón (RAER 2002-2003)
Colores [Colours], 2003
Wood and pencils

15. Rosell Meseguer
(RAER 2004-2005)
Guía petrográfica de mano (estudio geológico Wolf Vostell) [Petrographic handbook (Wolf Vostell geological study)], 2018-2019
Installation. 82 fine petrographic plates: photographic printing on methacrylate (castles, churches, walls, towers and quarries; province of Cáceres); 3 petrographic pieces on metal; geological rock cuts
Project sponsored by / developed for Cáceres Abierto 2019

16. Santiago Morilla (RAER 2009-2010)
Hidropoéticas de Los Barruecos [Hydropoetics of Los Barruecos], 2023
Installation
Project sponsored by Cáceres Abierto 2023

17. Sonia Navarro (RAER 2011-2012)
Spartaria 1, 2020
Esparto and wooden structure

18. Paula Anta (RAER 2011-2012)
From the series ***KHAMEKAYE***. ***Caax***], 2018
C-Print

19. Jorge Yeregui (RAER 2011-2012)
Los suelos de Peal #8 [The floors of Peal #8], 2023
Mineral pigment print on cotton paper
Courtesy of the Alarcón Criado gallery

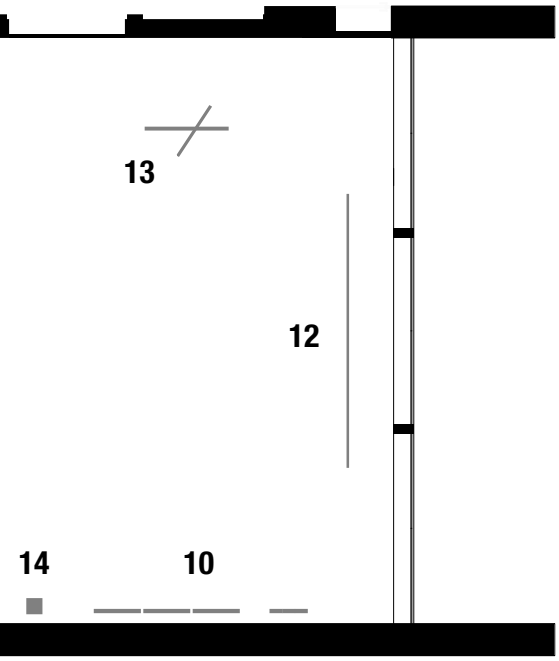
20. Juan Zamora (RAER 2015-2016)
Cultivar el aire, 2023
Cultures of air and time collected at the Royal Academy of Spain in Rome (April 2023) and the Fundación Cerezales (August 2023) in Petri dishes prepared with a biological medium of LB-Agar in collaboration with the Instituto Carlos III-Juan March in Madrid

21. Àngels Viladomiu
(RAER 2020-2021)
Viaggio di Archivio (Serie 1), 2021
Botanical plates, collage, printed matter and file boxes
Herbarium plants: ***Galium murale***, ***Papaver rhoeas***, ***Acanthus***, ***Antirrhinum majus***, ***Tamus communis***
Courtesy of the Royal Academy of Spain in Rome

22. Elena Lavellés (RAER 2021-2022)
From the series ***Ruina montium. Una estratigrafía áurea*** [Ruina montium. A golden stratigraphy] 2022
La ausencia es. Egg tempera and pigment
Estratigrafía del vacío. Beeswax and pigment, plaster bases
Courtesy of the Royal Academy of Spain in Rome and the artist

EPILOGUE: DYSTOPIAN LANDSCAPE

23. Rosalía Banet (RAER 2016-2017)
Homo humus: return to Nature, 2023
Installation: acrylic, pencil and cut-out paper



Indexing the Landscape

The landscape is memory. Beyond its limits, the landscape supports the traces of the past, reconstructs memories, casts on the gaze the shadows of another time that exists only as a reflection of itself in the memory of the traveller or of those who simply keep faith with that landscape.

Julio Llamazares, *El río del olvido*. [The river of forgetting][1]

PROLOGUE: LANDSCAPE, SCRAWLS, LANGUAGE

As far back as the genetic images preserved in Paleolithic cave paintings there are signs of the indissoluble relationship between *sapiens* and surrounding nature; as well as a recurring procedure by which the perception of the exterior is very often, albeit not exclusively, represented in an interior space, protected from a host of dangers and the effects of weather, whether it be a prehistoric cavern or the essential forms of an ancient proto-dwelling. The translation of the gaze on the landscape, the vision of the knowable world, has been projected ever since then in motifs, icons, symbols and graphic systems, in inscriptions and morphologies, all stemming from an imperative need for social organisation, conservation and transmission of knowledge.

This ancestral gesture of recording through images the inhabited and traversable places, of gathering data and developing a complex network of signs through which to identify those contexts and indicate the distinctive elements of each place, gave rise to the creation of taxonomies whose purpose was to conceptualise and to make functional the spatial categories and metaphors that would describe the territory and the transformations wrought in it by human beings in their day-to-day activity.

The Socratic method, or maieutics, from the Greek *maieutikos*, meaning 'obstetric', from *maia*, midwife, is a form of dialogue in which the teacher leads the student byway of questioning to discover knowledge. *Mayaútica* is the title of a series of works by **Laura F. Gibellini** and Maya is the name of the artist's two-year-old daughter. By way of these works, Gibellini explores the language through which her work and her motherhood are related, along with the dialogue that is created between the representations of the landscape arising from time and the space shared by mother and daughter. Our first notions about the representation of the landscape are expressed in simplified signs, schematic lines, shapes and colours that emerge in the drawings of our childhood.

LANDSCAPE, HISTORICISM AND THE WESTERN CANON

...and the landscape that weighs on the eye,
its domes las ight as tattered veils...
Pier Paolo Pasolini, 'Trastevere Boy',
Stories from the City of God.

You are now in the hall of Bay 2 of the FCAYC. Do not observe, or at least, don't just look. Detach yourself from the modern authoritarianism of sight and have faith in your other senses. That's it: listen, close your eyes and just hear the sound of running water. Recall all the moments evoked by the liquid sound that flows and floods your imagination. It's the invigorating river on the hot summer afternoons of your childhood. It's the lullaby of the waves as they rhythmically break against the rocks on the shore. It's the unbroken cycle of the fountain in a square in any city. It's the rain at night. It's the water that passes along the ditch on its way to the orchard. It's the cold thread that blesses the head of a baby over the baptismal font in the initiation rite of some Christian churches. It's the spirit of the mikveh in which Jews immerse themselves to achieve ritual purity or the sounds of Muslim ablutions before prayer in the mosque...

Water is life, there is no possible existence without it; but it is also destruction, its force drowns, sweeps away, floods. With this ontological-teleological imperative we approach the sound sculpture *Sorgente*—'source'—by **Clara Montoya**, inspired by a visit to the eleventh-century Basilica of San Clemente in Rome. There, as you descend from the surface to the subsoil, archaeological remains of previous churches (4th century) accumulate in palimpsests, going back in time to a Christian *domus* and a temple from the third century, where you can hear the flow of water from a spring carried along a Roman aqueduct from the first century. Though she is not religious, the artist argues that this descent through time and the sound of water made her think of the initial passion, of faith and life.

Perhaps drawing on a spiritual and poetic tradition in which philosophy, literature and art come together around the ideas of origin and end, creation and extinction, birth and death as cyclical time, we find a metaphor of nature enclosed in a circle, like a mandala, in the sculpture of **Laura Lio**. Such an intimate and mystical relationship with the landscape may also be expressed in the journey of the pilgrims who make the Way of St. James. **Jesús Madriñán** has travelled the French Route of the Camino de Santiago with a unique approach to the genre of portraiture. The emphasis on the psychological dimension of the subjects he photographs and the capacity for performative modulation of the place where the image is registered or constructed, with the presence of the human figure in the middle of the landscape and the resignifying of the mystical experience of pilgrimage, make possible an intersection of two historicist genres of the Western artistic tradition, portrait and landscape, delving deep into the painterly aesthetic of photography.

The photographer Jeff Wall explained: 'I make landscapes [...] to work out for myself what kind of picture [...] we call a 'landscape'. This permits me also to recognize the other kinds of picture with which it has necessary connections, or the other genres that a landscape might conceal within itself.'[2] Some of the works to emerge from the studios of the Royal Academy of Spain in Rome have reflected the modern version of that famous rite of passage the Grand Tour, the trip to Italy that between the seventeenth and nineteenth centuries was an all but obligatory component of the humanistic social and aesthetic education of wealthy young Europeans and Americans, many of them budding artists and writers. The opportunity for direct engagement with the aforementioned canon of Western art afforded by a stay in the Academy and exposure to the great Italian collections was to result in the production of images from critical discourses that penetrate the essence of the codes of representation of landscape painting as this shifted from the Renaissance pursuit of sensorial beauty to the idea of the sublime in German Romanticism. This is the logic in which **Santiago Giralda**'s vision of the Aventine Hill is installed, while **Miki Leal**'s interpretation of Villa Adriana consolidates the perspective view of the Tivoli landscape with the vanishing lines that frame the colonnades of the Canopus, one of the most readily identifiable features of the emblematic gardens. It will come as no surprise that Leal, a seasoned investigator of artistic intertexts related to the expressive forms of dandyism, should have chosen as a subject for representation an allegorical embodiment of the intersection between architecture and landscape in which the Dionysian and Apollonian dimensions are so evident.

Other images of the landscape legacy of the Spanish artists given residencies at the Academy in Rome challenge the supposedly veridical capturing of nature and the assumption that mastery of the genre consisted in reproducing the scene perceived as a harmonious and unitary whole in accordance with a set of principles and formulas, in which the uniqueness of the landscape embodied should also reflect 'the universal' in 'the particular'. These ideas were anticipated by many hundreds of years in the paradigmatic wall paintings of the *triclinium* of the Villa of Livia in Prima Porta, Rome, whose timeless garden appears recurrently in several works in the present exhibition, such as those by **Santiago Ydañez** and **Àlex Nogué**.

The contemporary understanding of the landscape is indebted to representations that have proliferated from the emergence of cinema at the end of the nineteenth century and on through its consolidation over the course of the twentieth. Just as photography before it incorporated the representational tropes of the historicist canon of landscape painting, the language of cinema has structured a filmic image of the landscape that has established itself in the popular imaginary and in mass culture, expanding our awareness of historical places and remote geographies and identities both local and national. Today, no view of Rome can avoid calling to mind some scene from the innumerable films that have fuelled the iconic character of the Eternal City as a setting or a set, an image that grew in parallel to the golden age of Cinecittà from the late nineteen thirties to the seventies and encompassed the emergence of Italian Neorealism in the forties and fifties. It is the outskirts of Rome depicted in the opening sequence of Federico Fellini's 1960 *La Dolce Vita*, a vision of that liminal zone between the city and the country dominated by the imposing silhouette of the Parco degli Acquedotti and the metropolis pervaded by the post-war developmentalism of the fifties, at the height of the same runaway urban growth and construction fever that so much of Spain also suffered.

Thanks to its physical proximity to the Cinecittà studios, this terrain of contrasts has been a recurring location on filming. When Pier Paolo Pasolini made *Mamma Roma* there, in 1962, he resorted to neorealist tropes to describe a postwar world in transition that was taking shapes on the edges of Rome.

Mamma Roma is for the most part composed [...] of the unmistakable INA-Casa blocks (above all, Mario De Renzi's ten-storey towers), the Cecafumo market [...] and a nearby meadow, which, with the fragile remains of the Villa delle Vignacce and the Claudio and Felice aqueducts (and the infinity of shacks abutting on them), become the playground for the local kids. If *Accattone* was confined to the *borgata*, Ettore

[the protagonist of *Mamma Roma*] is confined to the *quartiere* of Tuscolano, subjected to a process of uprooting and bourgeois acculturation which Pasolini defined as 'cultural genocide' or 'new fascism' in his book *Empirismo eretico* (1972).[3]

Disruptive *topoi* in the postwar imaginary, in which the developmentalist utopias of the industrialised city converge and are fought over, in a headlong stampede towards, on one hand, the consumer society and the globalisation of the last decades of the twentieth century and, on the other, the archaist vision of a rural context declining into extinction, plagued by depopulation and exodus, an impoverished pre-capitalist and pre-industrial world, a metaphor for the past. In a sequence in which two characters—Bruna, a city-born young single mother and sex worker, and Ettore, a boy who recently migrated from the countryside to the city—take a walk together through Prato Cecafumo,[4] their conversation brings out the conflict between these archetypes and the loss of a knowledge based on the relationship with nature as a sign of peasant life.

It is this same symbolic setting of Parco degli Acquedotti, in which historical tensions and the course of time itself are metaphorised, that we find in the *dérive* of Jep Gambardella, the character played by Toni Servillo in Paolo Sorrentino's film *La grande bellezza* (2013). And it is the recognisable silhouette of the aqueduct and its stones that lean in from the edges of **Jose Guerrero**'s photographic composition, simulating a window painting that opens onto the Roman landscape with its characteristic *Pinus pinea*. These thousand-year-old stone pines, which reappear in the works of Miki Leal and Santiago Ydañez, bearing witness to a history traversed by political power, architecture, urban planning and landscape that goes back to the Etruscans, adorn the Renaissance garden, and were planted all over Rome in the nineteen forrties under the fascist regime of Mussolini, who raised the tree to a nationalist insignia under the name of the Italian pine.

LANDSCAPE AND COLONIALITY

As a historical construct, the conception of the landscape perhaps arrived at its fullest expression with the establishment of the transatlantic imperial borders that testify to the geopolitical redistribution within the modern/colonial world system and the emergence of the nation-state in the sixteenth and seventeenth centuries, during early modernity. The chimera of ordering this immeasurable universe and capturing it in a representation on a minimal scale, capable of being taken in at close quarters by the viewer, established the genealogy of disciplines and discourses such as Western art history, philosophy, geography, cartography, architecture, landscaping, urbanism and so on.

The regime of image production that evolved in parallel with those technological developments has always responded to the ideologies and strategic functions of modern imperialism. From the sixteenth century, the landscape has been 'the visual illustration of the new geographical experience of the world',[5] and the imagining of that world as a totality and of its unknown lands was given form on Renaissance maps as a projection of an expansionist anthropocentric desire and a wish to dominate nature. The earliest exotic, racist and colonial images of Abya Yala or America reached Europe through the fictions and improbable visions of the drawings, paintings and engravings of travelling artists commissioned by the metropolitan powers, which circulated on postcards and in the illustrated press of the time. The innovative techniques of the first aerial photographs, taken in 1859, were consolidated as a means of capturing images of military objectives during World War II.

Some of the works featured in this exhibition concern themselves with the institutional role of the modern museum as disseminator and legitimiser of an idea of nature whose taxonomies reproduce the injustices and hierarchies of the modern/colonial world gender system, with their corresponding heteropatriarchal and racist orders in the division and distribution of work and land, the exploitation and intensive degradation of ecosystems and in the uses of space, raw materials, energy resources and non-human species. The project by **Jesús Herrera Martínez** appropriates a series of paintings, now in the permanent collection of the Nationalmuseet in Copenhagen, made by Albert Eckhout during his expedition to Brazil to document the 'New World' between 1637-1644. These records of the landscape, the human inhabitants and the flora and fauna of the colonial context responded to the system of economic administration and biopolitical control of the metropolis over the subject regions and their populations. The small canvases reproduce postcards of Eckhout's original still lifes; and the drawings copy the backgrounds of those works: in other words, the skies emptied of fruits and vegetables. Through this erasure, the artist analyses the material violence of colonialism in the plundered territories and underlines the epistemic coloniality exercised through the decontextualising of the sequestered elements, the linguistic recoding of the autochthonous names of places and botanical species, the transformation of uses of these and, ultimately, the disturbing intervention in that landscape and its subsequent fictional invention as a product of the Eurocentric imagination.

Gabriela Bettini articulates a similar operation of displacement or suppression to reflect on the forms of extractivism that the colonial project has imposed on the territory, in terms of both the traffic in and relocation of natural resources endemic to certain regions and local contexts and in the exploitation and plunder of the colonised landscape. At the same time, the artist introduces a critique of the history of representations anchored in the coloniality of knowledge, which have constructed an exotic idea of the colonial territory, transforming it into a tourist souvenir or an archive of the economic and commercial practices that define our present globalisation. Rather than anthropological spaces and habitats for human communities and plant and animal species, under the imperialist logic of the modern/colonial world system the landscape

has been conceived as a bank of resources that can be expropriated from nature, inscribed in the geopolitical networks of global consumption — a state of affairs expressed as a subtle metaphor in the impressive installation by **Anna Talens**. Beauty and terror, encapsulated landscape, caged nature, captive life, cemetery zoos, and ecosystems packaged and distributed in the cruel networks of intercontinental traffic.

Altoparlante [Speaking aloud] is a sculpture by **Enrique Radigales** that emits songs synthetically generated by Artificial Intelligence. These artificial songs are fabricated from a large database made up of the real songs of birds from the Italian peninsula —which brings us back to the work of Santiago Ydañez and his reinterpretation of the frescoes of the Villa of Livia, conceived as a kind of catalogue of native flora and fauna represented on a natural scale, with an inventory of 69 different bird species. Also on show here is a text, stamped out of the aluminium of the sculptural piece, describing the legal grounds on which environmental crimes are deemed to have prescribed today. The artist tells us that this work derives from his experience at the Academy, when he witnessed the *pappagallo* invasion that has so upset the Roman ecosystem and displaced other ornithological species. As a result of the global trade in exotic animals, these little parrots, first imported from Latin America in the 1970s, have become an anthropic icon that subjects the local landscape to significant stress.

ANTHROPIC LANDSCAPE, TIME, MEMORY

One of the constants in **Isidro Tascón**'s work is his interest in the material qualities of the elements from which he creates his works. This material condition is a pretext and at the same time a tautological structure with which the artist elaborates sophisticated conceptual statements in which a subtle humour and the constructive elegance of the forms and finishes are prevailing features. His pieces insistently alternate between a visuality that oscillates from the sculptural to the pictorial, without declaring in favour of either language; on the contrary, both are sustained in equilibrium. *Colores* [Colours] is a work in which wood refers to nature as a source of resources and as the raw material for a utensil, a tool or a fundamental artistic material. The form of the sculpture also alludes to the process of manufacturing pencils, starting out as a wooden sandwich whose ultimate goal is to constitute a 'box of coloured pencils', which is, ironically enough, what this work literally configures. The matter is here that signifier that is repeated to enunciate the circular process between the origin and the end, exposing the extractive logic of capitalist modernity.

In another redefinition of a material—in this case, esparto grass—and of the political power of the artisanal work of the empowered women of the rural area in which she grew up in Puerto Lumbreras, Murcia, **Sonia Navarro** recovers the memory of the territory and of traditional trades' capacity to mobilise, in contrast to the alienation of modern industrial production. This being so, her practice in her network with the esparto weavers enacts a commitment to female care and the knowledge transmitted by one generation to the next; for the preservation of an ethnographic landscape and the historical-identitarian relationality of an 'anthropological place' (Marc Augé) in which she inserts her own life story, the inherited family knowledge that connotes her sense of belonging to a community.

It is much the same story of a material and its rootedness in a specific geographical context that has led **Rosell Meseguer** to apply her habitual work methodologies, inscribed in archival policies, to document the architectural uses and aesthetic values of stone, in this instance of granite, in the constructive development of a place. Taking the *National Inventory of Historic Quarries associated with the Architectural Heritage of Extremadura* of the Geological and Mining Institute of Spain as a reference, the artist looks at these archaeological spaces as vulnerable landscapes in which historical time and the distinctive socio-economic activity of a territory are catalysed. The natural presence of the quarries and the traces of human intervention in them translate the intensity and historicity of anthropic action in a place, with the neighbouring towns and their architectures as the irrefutable testimony of those regimes of exploitation.

Santiago Morilla, whose research project, like Meseguer's, is also located in the vicinity of Cáceres, set out to discern how techno-artistic interventions modify and expand the perception of the cultural/natural landscape. By inviting us to interact with a theremin filled with sheep shearings, he enables us to redimension the view of El Barrueco de Abajo reservoir in Malpartida, where the sounds and images that are now reproduced in the exhibition hall were recorded. Through performativity, sound experimentation and the playful nature of this installation. and under a docile symbolism, the artist reports on the instrumentality of technologies in post-industrial societies in facilitating control of the social herd and the domestication of nature.

Jorge Yeregui has said that the series *Los suelos de Peal* [The floors of Peal] documents the fossils of the Stephanian Carboniferous that were uncovered during the working of the Gran Corta open-cast coal mine at Fabero. The traces on the ground, on a dark sheet of stone extending over more than a hectare, reveal the past existence of a forest, mainly of Sigillarias, Dicksonias and Cyatheas, which was buried 300 million years ago. At present the mining operation has left it temporarily exposed to view, but will hide it again as the environmental restoration project since the closure of the mine progresses. Yeregui adds that at a time of profound transformation in the energy sector, with the irreversible crisis and the depletion of fossil fuels, this scar of the wound inflicted on the landscape by one of the largest open-cast coal mines in Europe allows us a glimpse of a remote past, a window into the deep time of the Planet.

Following an investigation that has points of contact with the projects of Meseguer, Morilla and Yeregui, **Elena Lavellés**

presents the project *Ruina montium: Una estratigrafía áurea* [Ruina montium: a golden stratigraphy], in which the relationships between social strata and geological layers are inspected to reveal the sequences of a historical and environmental fabric marked by the logics of the exploitation of natural and human resources. These geological-sociological interpretations draw attention to the hierarchical organisation of society and a class structure based on the unequal distribution of economic wealth and the tensions between hegemonic powers and subordinate subjects. Inscribed in a geopolitics that connects the history of Italy (Basilica of San Clemente and San Pietro in Montorio, Rome) and Spain (Las Médulas in El Bierzo, León), the artist explains that this work sounds out the foundations of contemporary society. The Roman Empire, the first peak of gold production, extracted from the mines of Hispania; the Renaissance, the dawn of capitalism and the second peak of metal production, imported by the Spanish metropolis from the American colonies, and, last but not least, the current neoliberalism that evolved from the irruption of liberal economic doctrine in the 1970s and 1980s and the peak extraction of black gold, oil.

The impressive orography of Las Médulas, with the inexpungible memory of the intensive exploitation of the largest open-cast gold mine in the Roman Empire, bears witness to the radical transformations of the landscape caused by humans. The title of Lavellés's work alludes to the system of gold extraction, known as *ruina montium*. Once again the devastating force of water became the sign of the metamorphosis of an ecosystem**.** Water from the mountain streams was channelled into the mountain and dammed at the top, while the rock was perforated to create a network of tunnels through which it would force its way in an explosion of stone and clay to split open the mountainside.

Juan Zamora's artistic research intercepts the weaknesses and vices of the disciplines that have shaped modern areas of knowledge to mount a critique of the understanding and overexploitation of the planet in the Anthropocene. With the collaboration of pathologists from the IRTA, Spain's Institute of Agrifood Research and Technology, he has developed *Cultivar el aire* [Cultivating the air], an installation with Petri dishes containing air cultures of bacteria and fungi from places in Rome and Cerezales, which can be observed through negatoscopes. This microscopic world of microorganisms—whose continual transformation makes this a true work in progress that is only perceptible through the instruments provided by scienc—provides the artist with the perfect metaphor for an in-depth engagement with the limitations of our technologies' claims to understand and represent the complexity of the world and the multiple forms of life that make up a landscape: limitations that risk ignoring these lifeforms and thereby exposing them to danger.

In a similar archival spirit, **Àngels Viladomiu** followed Alexander von Humboldt's Roman itinerary of 1805, as noted in the famous naturalist's journal of his travels. This was the starting point for a botanical exploration of the city expressed in a herbarium of ruderal plants, species whose colonisation of a given space indicates the violence of anthropogenic action in the landscape. In Rome, where the architecture superimposes layers of history, and despite the hostile presence of tourism and excessive construction practices, the spontaneous sending out of green shoots in the midst of the ruins can be seen as a form of resistance, and nature's striving to recover geographies hijacked in the name of the civilising project is catalogued here.

Paula Anta shares with us her fascination for a mode of sculptural intervention whose explicit function is to serve as signage in the landscape. With the photographs in her *Khamekaye* series, the artist has constructed a fiction through which she demarcates her own territory, the memory of her travels. This work was carried out on the Grande Côte, a stretch of Senegal's shoreline extending some 150 km along the west coast of Africa, which takes in beaches from the north of Dakar to the former capital of Saint-Louis at the mouth of the Senegal River. Paula tells that in the sand dunes of the coast, vertical structures made up of branches, plastic, old fishing nets and a variety of other objects catch the eye. If at first glance they might appear to be merely accumulations of debris washed up by the tide, evidence of the progressive pollution of the oceans, in fact these are signs fashioned by the local people at ket points on the coast to mark the way to a village or a fishing area. *Khamekaye* means 'landmark' in the Wolof language.

EPILOGUE: DYSTOPIAN LANDSCAPE

The exhibition itinerary concludes with a painting-cum-installation by **Rosalía Banet** in one of the rehearsal rooms of the FCAYC, which is aligned with a series of works located at the intersection of multiple discourses on the mechanisms of appropriation of the surrounding environment through the consumption and swallowing up of natural resources. Banet's artistic research comprises a singular and critical approach to human coexistence with and engulfment of nature. This charred forest or landscape coexists with the bloody image of split, dislocated, fragmented bodies, symbolising an ecosystem in crisis, degraded and destabilised by the constant predatory and invasive action of human beings. One of the central aspects in Banet's poetics addresses the excessive and globalised forms of food management in contemporary societies, with the consequent environmental and ecological impact of intensive agricultural systems resulting in loss of biodiversity. In this way, the artist draws attention to the poor balance between species as a consequence of the colonialist expansion over the territory in the Anthropocene.

Indexing the landscape is equivalent to producing a notion of 'landscape', giving meaning to these images as political mechanisms that will play an essential role in visual culture. Under the visual complexity of the world today, it seems less than useful to think of the historicist landscape genre as a repertoire of images in the sense of simple objects of

contemplation; pushing against the tide, it is imperative to try to reveal the epistemological conditions and power relations that have intervened in these constructions, in the formation of our knowledge and experiences of the landscape. Decolonising our gaze means preventing these images from being perpetuated in the windows of travel agencies in which what is on show is a picturesque catalogue of places and landscapes seen through the eyes of the anthropologist tourist of supermodernity. These urgent questions are addressed not only to potential audiences but also to those that have been responsible for producing such images. How do artists behave when they are aware of the dialogue they engage in with a long tradition of representation that reflects the patriarchal ideologies, the interests and the violence of the modern/colonial global gender system? What strategies can best be adopted in the face of the mechanisms for reducing to invisibility that pervade the canons of representation of the landscape genre in the history of Western art?

[1] I must thank Alfredo Puente, curator of the Fundación Cerezales Antonino y Cinia, for recommending this and other vibrant readings to introduce me to the memory of the territory of León.

[2] Jeff Wall, *Ensayos y entrevistas*. Salamanca, Centro de Arte de Salamanca, 2003, p. 313; Jeff Wall, Peter Galassi, *Jeff Wall: Selected Essays and Interviews*. New York, Museum of Modern Art, 2007.

[3] Ana del Cid Mendoza, *Pasolini (1958), Viaggio per Roma e dintorni: suburbios, cine y cartografía*, in ZARCH 14 (June 2020), p. 153. https://doi.org/10.26754/ojs_zarch/zarch.2020144295

[4] 'Many of the scenes in the filming of *Mamma Roma* were shot in the ruins of a Roman aqueduct near [Bruna and Ettore's] new home in Cecafumo. It is not a paradisiacal place, but it is a place with a lot of charm. It does not have any type of contamination because it is unproductive and socially irreducible.' Ainhoa Iglesias Alonso, Mamma Roma: intimacy revealed, final degree project, School of Engineering and Architecture, University of Zaragoza, 2015, p. 23. https://zaguan.unizar.es/record/48267

[5] Jean-Marc Besse *La sombra de las cosas. Sobre paisaje y geografía*. Madrid, Biblioteca Nueva, 2010, p. 74.

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