

## LINAREJOS MORENO

*Write, write, write in order to remember.*

*You only understand what you destroy*<sup>1</sup>



From 4 June to 22 July

Opening 4 June at 11.00 a.m. Photoespaña 2016

In relation to the treatise on anatomy by Charles de Estienne, *De Dissection partium corporis humanis*, Michael Roth affirms that the human subject of the engraving has his chest open inviting the observer to consider his ruin and to learn how it was constructed, how it “functioned”; in the same way as classical ruins were often used to instruct, offering students of architecture and professionals the “skeleton” to help them understand the principles of construction.

So, when observing both the ruins and the representations of scientific dissections the satisfaction produced by the knowledge acquired usually masks the state of destruction in which they are found. Hence their dialectic arisen from the simultaneous delight and rejection produced by destructive testing as a means of acquiring knowledge.

For that reason, those botanical models are reminiscent of the disaffected industrial spaces in which I have often worked: not just because their hinges and hooks refer us to a mechanical world but also because in them, as in the ruin, the loss of the whole enriches our knowledge, furthermore offering fertile ground for the imagination.

Linarejos Moreno 2012

The work of Linarejos Moreno (Madrid, 1974), doctor of Fine Arts and qualified in Conservation and Restoration of the National Heritage and Cultural Goods, is deeply connected to the dreams and objectives of Conservation although, as James Atlee said with regard to Gordon Mata-Clark and his ties with architectural practice, it is in order to react against them, or at least to question them.

Her work has been characterised by the appreciation of the subjectivity and manifestation of the otherness that underlies the objectivity of the scientific methods, whether they be photographic, archaeological or of another kind. The exploration of the material semantics of the ruin takes on a central nature in its telling. Material which, for her, has a specific meaning derived from its fragmentary quality, its losses of content and the dislocation of its original use/context; a triad that forces the imagination of the observer to intervene actively.

Her work, which goes beyond the limits of traditional photographic practices, has won numerous awards and grants in Europe and the United States; recently the DKV Estampa prize in Spain and the 2015-2016 grant from the Transart Foundation for Art and Anthropology in Houston.

Between 2012-2015 she was Fulbright visiting researcher at the Department of Art History of Rice University in Houston, resident artist in The International Studio and Curatorial Program (ISCP) of New York and associate professor in The School of Art in the College of Liberal Arts and Social Sciences at the University of Houston. The work of Linarejos Moreno is represented by Galería Pilar Serra, this being is her second exhibition, and by the Inman Gallery in the USA.

Parallel with this display in the gallery, her individual exhibition *Tabularia: laboratorios de ciencia e imaginación* [*Tabularia: laboratories of science and imagination*] can be seen in the Botanic Garden of Madrid and on 29 June a “site specific” will be opened in *Tabacalera. Promotion of Spanish Art*, also as part of the Photoespaña festival.

<sup>1</sup> JABÈS, Edmond, extract from the poem “The desert” in The Book of Dialogue. Scranton, PA: Wesleyan University Press, 1987