

LINAREJOS MORENO

Partida doble (Double entry)

14 November-10 January 2020

Opening: 14 November at 8 pm.

Galería Pilar Serra

Linarejos Moreno's last exhibition in the gallery took place in 2016 during the 'Photoespaña' Festival, whilst her individual exhibition *Tabularia: laboratorios de ciencia e imaginación (Tabular: science and imagination laboratories)* could be seen in Madrid's Botanical Gardens and a "site-specific" in Tabacalera, also within 'Photoespaña'.

From her very first works, the artist has used sheets taken from account books as her background. In the intimate drawings of her installations and in her more institutional projects, such as the one that can currently be seen in CentroCentro, the lines of these careful account books have offered the mesh on which she builds her pieces.

For the first time in the *Partida doble (Double entry)* series, the straight lines of these account books have left their habitual role of background to become a unique figure on a pictorial base, produced by the accumulation of work. Functional lines, a representation of a female accounting book that has yet to be used, which expands occasionally in an outward direction, moving towards the space using charcoal and thread, making a dialogue within the gallery with the project '*How to Catch Cosmic Rays at Home*'.

The latter – which encompasses the piece '*How to Catch Cosmic Rays at Home II*', a work that was selected separately from this exhibition to form part of the initiative '*Derivada (Derivative)*' by the Fundación Banco Santander, arises as a continuation of the '*The Cloud Chamber (La cámara de niebla)*' project that was exhibited in El Centro de Arte de Alcobendas in Madrid and in the United States at The Transart Foundation for the Art and Anthropology in Houston (February and October, 2018). During the scholarship offered by the Fundación, Moreno swung her work towards a project that incorporated "everyday, domestic objects into experiments for visualizing cosmic rays" adding "humour, humanity, otherness, and a gender-based perspective to the area of Art/Science production. 1

An exhibition which, using the dialogue between the pieces, invites a reflection regarding the relationships between the work (and the place where this occurs), value and women within contemporary society. Questions initiated by authors, such as Roswitha Scholz, who approached the criticism of value from a gender perspective and who invites us to reconsider the position of women within the system of production, capital and power, alerting about the position of denial or assertion of their specificity.

The work by Linarejos Moreno (Madrid, 1974) explores the manifestation of subjectivity as a form of resistance to reification, concentrating on the non-productive uses of industrial spaces and technological-scientific objects as apparatus for interrogating modernity. Amongst her research lines the sociology of science and the relationship between capital and the contemporary forms of romanticism stand out. Artist, researcher and teacher at the UCM, she has been a Fulbright fellow, a guest researcher at Rice University in Houston, a resident artist at The International Studio and Curatorial Program (ISCP) of Nueva York and an affiliate faculty member of The School of Art in the College of Liberal Arts and Social Sciences at The University of Houston.

She has received the Fulbright scholarship, the First international Prize for Photography by Purificación García, the First DKV-Stampa Prize, the First ABC Prize for Painting and Photography, the scholarship from the French Ministry of Education: Casa de Velázquez, the 'Iniciarte' grant, la Muestra de Arte Joven, Generaciones and the Transart Foundation for Art and Anthropology in Houston Prize.

1 Taken from the press release about the exhibition and the research grant given by The Transart Foundation for Art and Anthropology in Houston.

For further information and photographs: Galería Pilar Serra Tel: 00 34 91 308 15 69 – galeria@pilarserra.com - www.pilarserra.com