

Journey to the East

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Ignacio Gómez de Liaño

We present the exhibition *Journey to the East* of the artist, philosopher, poet and writer Ignacio Gómez de Liaño in his first individual exhibition at the gallery. It is an exhibition of unpublished work based on some of his most significant trips that have been part of his long and exhaustive research on the East, focused on countries such as China, Japan, the Philippines or India, and which gave rise to one of his fundamental books. *The Circle of Wisdom*.

This exhibition shows, as a diary, the journey as a metaphor and a vital emotional and intellectual journey in search of knowledge and wisdom.

'My trip through most of China in the spring of 1985, after my stay in Japan, and my move there four years later, allowed me to visit some of the most amazing sites I have ever seen. In Wuhan, on 1st May 1985, I boarded the *Dongfanhong* ('The East is Red'), and a few days later I crossed the fantastic scenery of the Three Gorges of the Yangtze. Another time I climbed the more than 6,600 steps to the summit of one of China's sacred mountains, named Taishan. I also climbed the peaks of Huangshan, another of the venerated mountains. If Taishan reminded me Confucius, Huangshan took me to Taoism and Chinese landscape painting. I also remember that in a temple -maybe it was the Guinyuan of the Five Hundred Buddhas, in Wuhan- I saw a Buddha image which, according to legend, represents Marco Polo, and I photographed it. And what about my trip through the Gobi desert, on the banks of the Taklamakan (the desert of deserts) in Uighur Xinjiang? The cities of Urumchi, Turpan, Alchi, Kasgar..which I passed through and photographed, and so many other places!

[...]The photographs I took during my travels, especially in China, but also in Japan, India, and Nepal in 1984, 1985, 1989 and 1990, are intimately connected with these diagrammatic-mandalic investigations. But their origin - it bears repeating - it is not only philosophical-religious. A poetic-avant-garde aspect can also be glimpsed in them. The *Journey to the East* presented the in the Aural gallery is therefore, to a large extent, a kind of diagram or mandala in which one can follow, thanks to the photographic images I made in those years, the course of those journeys through the East, without which I would not have undertaken the arduous task of investigating the relationship between mnemonic diagrams and mandalas.

This exhibition, to which Begoña Deltell, director of Aural, has contributed so much, has several dimensions. The first and most obvious one are my journeys in the East. The second one is that they are part of my research into the Gnostic and Manichaeic sapiential diagrams, and the mandalas of Tantric Buddhism. And the third is my dedication to visual poetry since I was eighteen years old. Without this dedication I would not have started researching, neither the diagrams nor the mandalas, nor would I have done so much research and investigation in the most unusual and remote places in the East. That is why this exhibition has a lot of science, poetry, and adventure. And thanks to it, the Aural Gallery dawns as an *auroral locus memoriae*. That is, as an auroral place of memory. Also, as a place of play and invention making every day possible'.

Ignacio Gómez de Liaño
(2022 V)

Ignacio Gómez de Liaño (Madrid, 1946)

Gómez de Liaño is one of the fundamental figures for understanding the scene of experimental poetry in Spain. The importance of the donation of his personal archive to the Reina Sofía National Art Center Museum has made clear his role as a promoter of artists, of the development of public and action poetry in our country between the 60s and 70s. His theoretical and As manager of exhibitions around experimental poetry, he has provided knowledge of a large number of international artists.

He holds a doctorate in Philosophy and Letters from the UCM. He has taught at the university from 1969 to 1972 at the Higher Technical School of Architecture in Madrid; as a full professor at the Faculty of Political Science and at the Faculty of Philosophy of the Complutense University of Madrid, and as a visiting professor at the Universities of Osaka (Japan) and Beijing (China). He coordinated the seminar on [Generación Automática de Formas Plásticas] 'Automatic Generation of Plastic Forms' at the Calculus Center of the University of Madrid in the course of 1970-1971, where he carried out his research on 'Painting and perceptorics', the origin of 'pixelization'. He has given lectures in numerous countries in Europe, Asia, America and Africa, and has published articles in different newspapers and magazines in Spain and abroad (El Mundo, El País, ABC, Revista de Occidente, Archipiélago, etc.).

He appears in various anthologies of Spanish literature, such as 'Ein Schiff aus Wasser - Spanische Literatur von Heute', Herausgegeben von Felipe Boso und Ricardo Bada (Kiepenheuer & Witsch, Cologne, 1981). He has received several awards for different works of his, and some of his books have been translated into various languages and have had various editions. From 1993 to 1999, he edited the literary magazine 'Inventario'.

He has published more than thirty books on poetry, philosophy, history, novels, plays, journals, and science, including: *Los juegos del Sacromonte* (1975), *Arcadia* (1981), *El idioma de la imaginación: ensayos sobre la memoria, la imaginación y el tiempo* (1983), *La mentira social* - (1989), *El círculo de la sabiduría - Diagramas del conocimiento en el mitraísmo, el gnosticismo, el cristianismo y el maniqueísmo. Los mandalas del budismo tántrico* (1998), *Iluminaciones filosóficas* (2001), *Extravíos* (2007), *El Reino de las Luces. Carlos III entre el Viejo y el Nuevo Mundo* (2015), *Libro de los artistas* (2016), *El juego de las salas de Salas* (2018), *Democracia, islam, nacionalismo* (2018), *Filosofía y ficción* (2020). *Ignacio Gómez de Liaño. Abandonar la escritura* (2020, MNCARS), *Dalí descifrado* (2021), *Poemas de un adolescente (1960-1965)* (2021), *2020-2021. Mi tiempo de confinamiento* (2021).

He published in Spain the numbered folder *La sensorialidad excéntrica de Raoul Hausmann 1968-69* preceded by *Optofonética 1922* (1975), with the latest visual poems made by Hausmann, an original graphic work by Chopin and a text of his own authorship. It was at 'OU' (Audiovisual Magazine founded by Chopin) where Ignacio Gómez de Liaño published his first manifesto, 'Abandonner l'écriture', written in 1968 and published in 1969. With the publication of the 'ANTIPRO' manifestos (1970-1971) and 'Palabra y terror' (1971), Liaño intended to shake the established order and point out new forms of language that would give him another vision.

He has also published several art books, in limited editions, together with the artists Elena Asins, Julián Gil, Guillermo Pérez Villalta, Carlos Fornas Bada, Vargas, Jardiel and others such as the Dadaist Raoul Hausmann published in Madrid, 1975, 'La sensorialidad excentrica — Rúbricas marginales'.

In 2016 the Museum of Contemporary Art of Ibiza held an exhibition of the experimental poetry of Ignacio Gómez de Liaño with the title of '1972 .Los Juegos del Espinario'. The FRAC Centre-Val de Loire held another of the same genre in the French city of Orleans in 2018. In 2019 and 2020 the Reina Sofía National Art Center Museum in Madrid has dedicated several of its rooms to an exhibition entitled 'Ignacio Gómez de Liaño. Abandonar la escritura'.