

*"Ignorance, who is conscious of itself, should be the first available to the spirit in the inquiry for truth."*¹

Plato

On March 26th, 1851, the invitation to the event said: "You are invited to see how the Earth spins"²

In the Nineteenth century, the scientific elite knew that the Earth revolved on its own axis but they were still not able to prove it. French physicist Léon Foucault conducted an experiment consisting of a 28-kilo sphere hanging at the end of a 67-meter long wire suspended beneath the central Pantheon Dome in Paris.

At the bottom of the sphere, a stylus drew the trajectory of the pendulum in the sand covered floor beneath. The ball was placed at one end of the room and fastened by a rope that was slowly burnt by a candle. When the flame and the weight of the ball split the rope, the sphere oscillated repeatedly, leaving its path marked in the sand. In just a few movements, the marks over the sand demonstrated that the pendulum was shifting a few centimeters with each swing.

And so, those lines drawn on the sand by the rotation of our Planet, became the final proof of its movement.

Drawing has proven to be one of the key channels for the learning and interpretation of the world. It is the most universal resource to organise what we learn, for better understanding of science and for the transmission of ideas. The individual has the need to know more about their own existence and what it reflects.

To that end, drawing was and remains the most recurrent tool in the process of studying, sorting and testify what surround us. In the existing need of understanding our environment, it is not just a matter of adaptation, the graphical representation of things is one of the most significant ways for the survival of our history and what defines us.

Talking about basic resources to build the complexity, Paul Valéry³ expressed it clearly when he said that the three great human creations are the drawing, poetry and mathematics.

¹ *Socrates suggests (to Meno) that to learn, has the soul need to doubt, to question and to make a backward step on itself, that insensibly place it on the way of the truth.*

Platón, *Obras completas*, edición de Patricio de Azcárate, tomo 4, Madrid (1871).

² W. Tobin. *The Life and Science of Léon Foucault*. Cambridge University Press (2003).

³ Ambroise-Paul-Toussaint-Jules Valéry (Sète, 30/10/ 1871 – París, 20 /07/1945). Writer, poet, essayist and French philosopher.

ANAMNESIS - the reasoned doubt

We are facing something private, fragments of a mental chain, an assembly calculated, measured and repeated until its understanding;

When P. asked M. in which place he was. P. picked up a pencil.

P. - Will you draw a map for me?

M. - Yes, I will. This way it will be easier for you to understand where I am.

M. took great pains to create an image that truly show his situation. It took a little longer than he expected, but to be precise in these general terms was really complicated.

But finally, he felt satisfied with the result, he had captured accurately and in detail the place which dwelt.

P. observed carefully the image, but he was not sure about have understood its full meaning.

Then he remembered that the maps are certainly a distortion of reality that manifest itself through the scale. The cartographer's job always involves a decision on the size with respect to reality, he alters shapes and distances.

Even more difficult is to decide which details are the most significant on the path to be able to synthesize the characteristics of the real.

The days passed by without news from P.

M. - You confirmed that you received my indications, I'm still here waiting for you. Are you already on the way?

And M. checked the image again. He thought he had clearly represented all the details. But, What is missing?

All important places were there, he hadn't overlooked no relevant intersection and thought that he had added all connections.

Then he thought that perhaps the drawing shows the place in such an intimate way that had become, without realizing, in a map for himself.

That, possibly he had created a personal route to be able to return to that spot in the future, in case he needed it.

But very soon M. will receive news from P.

Dear friend,

I spent a long time contemplating your map, it is undoubtedly the accurate take of a trace. You have given me a picture of the exact path that led you where you find yourself.

The trace is precise, the line doesn't hesitate because you draw it from the knowledge of having done it before.

Your drawing is a process of appropriation that can't be linked to nothing in my reality. Although after surveying it many times and for a long time, I let it rest and it has ended up invading the space, making sense and making questions for which I have not answers.

Is for this reason that I find myself drawing my own piece extracted from the space that I inhabit, I'm on the way to conquer these reversible shapes that sometimes are emptiness and other times filled.

Sincerely.

P.

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Anamnesis (from the Greek word ἀνάμνησις) means 'collection', 'reminiscence', 'remembrance'. The anamnesis generally aims to bring to the present past memories, retrieve the information recorded in earlier times.

The term was coined by Plato, anamnesis = recall, in the context of "knowledge as a remembrance" or "dialogue of the soul with itself." It is taken for philosophical materialism, also incorporating the Epicurean meaning, correlative to prolepsis ('anticipation', 'project', 'program', 'plan').⁴

Anamnesis - the reasoned doubt is the title under which María García-Ibáñez and Javier León Pérez present their works in exclusively for Puerta Roja Gallery.

We are privileged spectators of one of those rare phenomenons where two parallel universes converge momentarily.

The art works take the space as a support and adapt it to their needs. Light, perspective and color no longer exist in the same way.

Anamnesis is also the name that the artists have given to their joint project which is also displayed along with their latest personal pieces.

Starting from basic geometric shapes, María and Javier create an infinite, cosmic web. They dissect the reality they observe in order to learn it and rebuild it in a calculated assembly of structures that make up their own personal language. They are based on the square as minimum unit to develop an increasingly complex code with which they project a vivid image and full motion, using repeating patterns that never end in the same result.

We speak of an interpretation of reality that manifests itself through the scale. Like the cartographer, they alter shapes and distances, in the decision of which details are the most significant.

And what are the consequences of this analysis?

New textures, removing borders, reverberation.

Through this geometrization, they create clamping membranes that transform and strengthen the space they occupy.

Here the ritual of execution for the artwork changes to suit to its own meaning, the drawing is saved for sketches and preliminary studies, to make way to a construction of human scale proportions that adds to the works the virtue of the habitable.

They are compositions that intentionally promote the confusion between perspectives, in an exercise of overlays that involves and engages the viewer directly, making him part of the experience and forcing him to rebuild what he contemplates.

New networks emerge as a result of this expansion, with a smaller scale this time.

⁴ Pelayo García Sierra. *Diccionario Filosófico. Manual de materialismo filosófico. Una producción analítica*. Biblioteca Filosófica en Español. Fundación Gustavo Bueno. Primera Edición (2000).

Reticulations that also begin from exact mathematical formulas and yet breathe, beat and extend beyond their surface.

We can see this graphic mitosis reflected in three series where the artists investigate the encoded symbology in the purity of the shapes, it is a return to the synthesis that however, highlights and amplifies a loom of multiple connections.

We speak as well about Graphic and its communication functions. We can observe a clear nod to the Bauhaus as a cell from which we conceive the concept of modern design, where materials, together with the execution of the pieces are treated in an essential handmade process which gives that unique character to the work. María and Javier decompose the structure of the things and sharpen their profiles in order to keep its meaning intact through its own complexity.

The exhibition brings the new artworks of two artists apparently distant in their aesthetic and conceptual strategies but however in their processes of appropriation, they share rituals that demonstrate the concepts of time and repetition as a commonplace.

In their interpretations, the action takes place slowly and confine itself in the line of the drawing, in the work with the paper. The artists present us shapes that are color, line and vibration. But the perspective changes radically as we approach, once we look closely, we discover a new code of reading, a woven net by millions of lines hand drawn that reveal the content of their own stored observations.

We could talk about this process not as a creative act or anticipator of the work, but as a fact of anamnesis, the discovery of a memory that had always been there.

María García-Ibáñez (Madrid, 1978)

The pieces that María shows us reveal a new stage on her investigation about the quotidian as container of the extraordinary. On her *Telares* (looms) serie, she analyses the identity of this tactile and cumulative structure. She takes the remnant of time and materialises it in her representation of the fabric, giving this way a sacred character.

They are laborious and slow pencil drawings that are built in the same way that it is woven on a loom. The weave also begins with the warp, holded by invisible tensions that escape from the composition and balance it. She transforms the fabric into sound, vibrant, almost abstract.

María holds a perfectly balanced dialogue between concept, drawing and method. She works pieces that, despite being based on elements from the traditional, are formulated in a new way in order to add conceptual and plastics values in a reflection through the graphic.

The execution process becomes indispensable part of the artwork's ultimate meaning, time and manufacturing exert the necessary conditions that establish the final connection and make that the drawing strength exceeds the texture of the material.

It's unavoidable to recall its realization while observing the drawings. Repeating patterns in the attempt of appropriation of the object that represent, in an interest to learn and dissect it at the same time she builds it. It is no longer a fabric in order to become a map of coordinates that is useful to Maria as anchors, to orient and organize the environment. In a need for mapping, which means nothing more that the need of learning.

From afar, we see bands of color. Verticality is interrupted by another horizontal plane, they are levels that overlapping in a subtle glazing. But this is only the first scene.

Closing distances, we can discover that such planes are not real, the surface is conquered by thousands of threads, strategically interweaved and tensioned to leave behind their individual fragility, giving way to something stronger. The consistency of a fabric capable of supporting the rest of a body, but that retains heat and covers at the same time.

The reversible concave and convex state of the things is still very present.

Javier León Pérez (Seville 1977)

His pieces work as a resonance box that puts the spectator faced with himself, immersed in an experience that was not announced.

Javier's work is essentially based on the development of textures. With a strong sculptural character, the reference to the sense of touch is always present in his study of light behavior on the surface.

The paper doesn't work anymore as base in order to become organic movement. Based on repeating patterns found in nature, Javier investigates an order of natural geometry that, far from being generated by chaos, it follows a rule.

On his serie *Vernacula Ordinationis*, thousands of folded paper pieces as tiny flakes of butterfly wings, raise up from a reticulated pattern that studies this structures through lighting games.

This investigation about the natural world and how it is built carries to Javier to his serie *28 Phases* in which he uses drawing to talk about the relationship that Earth and man have with their satellite. The Moon undeniably exerts an extraordinary influence on the Earth and with gravity, directs the tides. We can't forget that humans we are 75% water. The attraction is inevitable.

All the pieces have an intense ultramar blue color as base. The two-dimensional plane shows us as the surface of a deep sea that refracts light like a mirror, metaphor under which Javier interprets the man's reflection and his subconscious, using the Moon as a poetic resource to answer his own questions about shapes and its behavior.

By using the properties of the pencil, he changes the artwork's state from solid to liquid, dividing its surface. The reflective nature of the graphite redirects light and projects it, creating an optical effect through geometric shapes that are repeated in the drawing, that force us to give a closer look in order to reestablish the concave from the convex.

Pilar Cano Romero

Curator of the exhibition