
MECHANICAL AND TECHNICAL IMAGINARIES IN THE IVAM COLLECTION

11 March to 17 October 2021

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IVAM



Sabadell
Fundación

Curator:

María Jesús Folch, curator at the IVAM

The exhibition includes works on loan from the following public and private collections:

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CONTENTS

1. INTRODUCTION

2. THE EXHIBITION: *Mechanical and Technical Imaginaries in the IVAM Collection*

ROOM 1: Icons of the mechanical era

ROOM 2: The cinema machine

ROOM 3: Light, motion and new materials

ROOMS 4 AND 5: Geometry, cybernetics and movement

ROOM 6: Visionary machines

ROOM 7: The video camera and new uses of the image

ROOM 8: Industry and society

ROOM 9: Body and machine

ROOM 10: Scientific metaphors of the social

3. LIBRARY EXHIBITION ROOM: *Notes on Geometric Abstraction in Spain*

4. INSTALLATION: *24 Frames*

5. ACTIVITIES

6. EDUCATION

7. PUBLICATION

8. CONTACT

1. INTRODUCTION

The season of exhibitions at the IVAM begins with the inauguration on 11 March of *Mechanical and Technical Imaginaries in the IVAM Collection*, which will occupy Galleries 4 and 5 of the museum until 17 October 2021. The exhibition will bring together some 300 works from the IVAM collection illustrating the interest shown by artistic practices in imagining the mechanical conception of the universe, and in designing and constructing mechanisms that reflect the spirit of the industrial and scientific culture of their time. The great inventions of the last two centuries, like photography, film and video; means of transport like the automobile or the aeroplane; objects for interpersonal communication represented by the telephone, the telegraph, the television or the computer; and the enormous contribution to domestic life of electrical appliances have all formed a perfect symbiosis with art, always open to new materials and industrial, scientific and technical procedures that transform artist's studios into experimental laboratories.

This ambitious project is complemented by a documentary exhibition in the Library Exhibition Room entitled *Notes on Geometric Abstraction in Spain*. The materials gathered here confirm the importance of abstract art and its geometric facet in the Spanish artistic panorama of the 1960s and 1970s. From May onwards, visitors can also see the installation *24 Frames*, designed by the Laboratorio de Luz group. This is the result of investigation on sound and image combining art and science.

Mechanical and Technical Imaginaries in the IVAM Collection is articulated in nine thematic areas that should not be seen as isolated compartments but as connected and communicating in different directions. In some cases, the artistic investigations of the historical avant-garde of the 1920s become interlinked with those of the revolutionary artists of the 1970s. A case in point is the convergence of the cinema camera and the video camera. With both technologies, artists not only produced dynamic montages (Joris Ivens, Jean Mitry and Germaine Dulac, among others) but also launched critiques of a socio-political nature (Joan Jonas, Dara Birnbaum, Miralda and Benet Rossell). A similar example is the link between artists who experimented with new scientifically-based materials and techniques aimed at manipulating our system of perception. Naum Gabo, Moholy-Nagy and Marcel Duchamp worked in this direction in the 1930s, and so too did groups that formed in the 1970s, like *Antes del Arte* and the seminars of the Centro de Cálculo (computing centre) at the UCM (Complutense University, Madrid), with outstanding contributions by artists like Soledad

Sevilla, Elena Asins, Eusebio Sempere, José María Yturralde and Jordi Teixidor, among others.

Another major theme that runs transversally through the exhibition is the interdependence between technology and corporality. This goes from the symbiosis between the human figure and the machine, as it appears in works by Umbo (Otto Umbehrr), Arturo Ballester and Pere Catalá Pic, to pieces that inaugurate an existential dialogue on our technified body, as in the cases of Gary Hill, Daniel Canogar, Maribel Doménech and Jana Sterback.

Mechanical imagery, production lines and industrial landscapes are shown at different historical times. We see them in the late 1920s with Germaine Krull, Agustín Jiménez Espinosa, Boris Ignatovich and Francis Picabia, and in the 1980s, 1990s and 2000s with Joan Cardells, Gabriela Kraviez, Susana Solano, Bernd and Hilla Becher and Thomas Ruff. In the same way, themes related to working conditions for women are linked in the works of Kulagina and Pinus as well as those of contemporary women artists like Inmaculada Salinas. Visionary machines capable of threading together historical spaces, social situations, natural elements and existentialist presuppositions appear and reappear over the years in large-format installations like those of Gilberto Zorio, Ángeles Marco, Fischli & Weiss, Gordon Matta-Clark, Iñigo Manglano-Ovalle and Carlos Sáez.

2. THE EXHIBITION: MECHANICAL AND TECHNICAL IMAGINARIES IN THE IVAM COLLECTION

Room 1. Icons of the mechanical era

Until the 19th century, the progress of art was regarded as homogeneous and accumulative, subject to a single scale of values and dedicated to the search for beauty, a concept that varied with the social and ideological norms reigning at each historical moment. With the consolidation of the industrial era at the start of the 20th century, the artistic panorama was transformed, mutating at the same pace as advances in technology. Never again was art to develop under a single framework of influence. Instead, new ways of thinking, planning and execution were now introduced to the field.

The omnipotent presence of machines and assembly lines is reflected in the photographs *Lever and Engine* by Boris Ignatovich, both of 1930; the symbiosis of the human being with the machine is

demonstrated by the poster *Praise of the Heroes*, 1936-39, by Arturo Ballester, the photograph *Desig de vol* (Wish to fly, 1931) by Pere Catalá Pic, and the cover of *Zurivy Reporter* (The frenzied reporter, 1929) by Umbo; aggressive publicity is manifested in the poster for *La rapidísima Hispano-Olivetti* (c. 1929), attributed to Giovanni Pintori, and in *Untitled* (collage with automóviles, 1930) by Varvara Stepanova; the effect of appropriation exercised on our landscape by industrial buildings appears in *Métal*, the photobook by Germaine Krull, and in *Cement* and *Plastic*, made in 1931 at the factory of La Tolteca in Mixcoac by Agustín Jiménez Espinosa; full awareness of the

alienation of workers as an effect of Luddism and Taylorism – a concept for which Sigmund Kracauer found the perfect metaphor in the choreographies of the Tiller Girls – was used by Heartfield in several of his photomontages for books and magazines; and the consolidation of a society of masses and the construction of the proletariat as revolutionary praxis are seen in the works of the Soviet artists Klucis, Valentina Kulagina and Natalia Pinus. All became sources of inspiration for new forms of art that abandoned mimesis and offered aesthetic responses to the cultural, social and economic problematics affecting man and society.



Boris Ignatovich
Lever, 1930
IVAM, Institut Valencià d'Art Modern,
Generalitat.



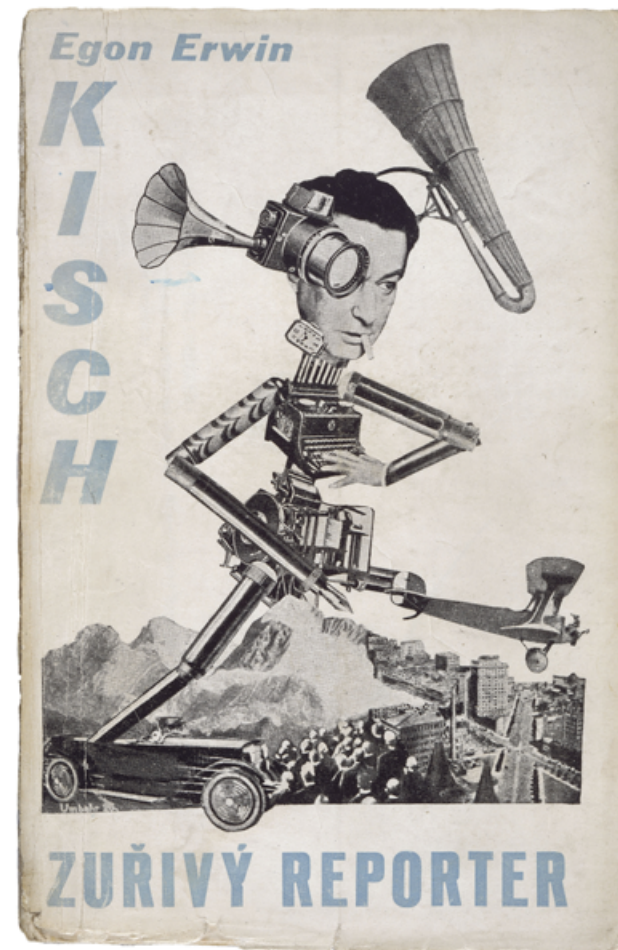
Germaine Krull
Métal, ca. 1927-1928
IVAM, Institut Valencià d'Art Modern, Generalitat.



Valentina Kulagina
Women Workers: Strengthen the Shock Brigade, 1931
IVAM, Institut Valencià d'Art Modern, Generalitat.



Varvara Stepanova,
Untitled (collage con automóviles), 1930
 IVAM, Institut Valencià d'Art Modern, Generalitat.



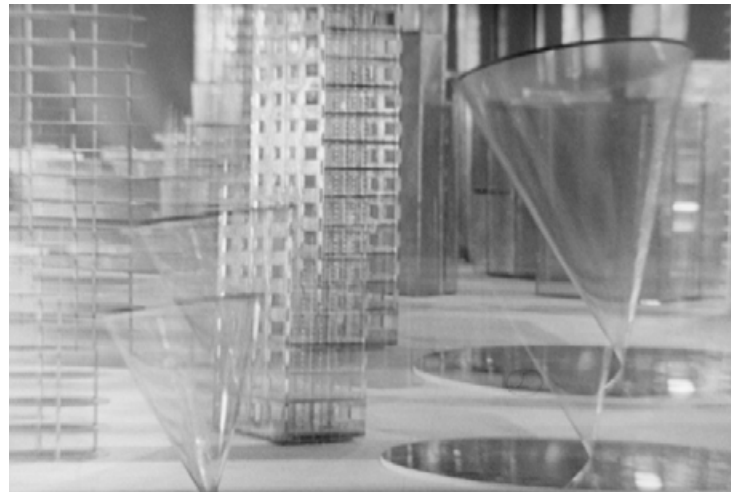
UMBO (Otto Umbeh) Cover of the book "Zurivý Reporter" by Egon Erwin Kisch, 1929
 IVAM, Institut Valencià d'Art Modern, Generalitat.

Room 2. The cinema machine

In the first third of the 20th century, the cinema provided avant-garde artists of both sexes with a new way to subvert the artistic principles inherited from the past and open up avenues of plastic experimentation bound up with the materiality of the image. Three of those paths are illustrated in this room. The first reflects on how the perceptive capacity of individuals was modified by the upsurge of modernity, using the formal resources offered by the medium for the purpose, as in the four scenes designed by Moholy-Nagy for the production of *Things to Come* (1936), and in Francis Bruguière's *Light Rhythms* (1931). The second encompasses

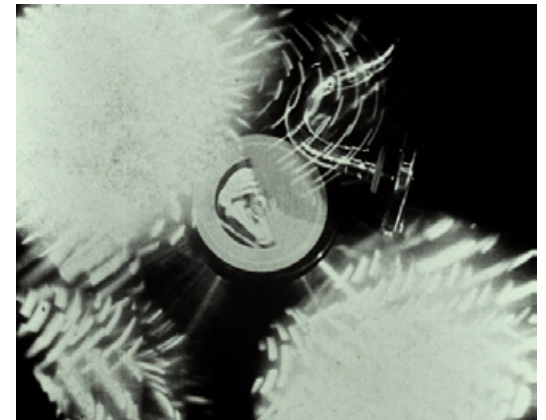
cinematic creations that broke away from normal narrative procedure, using montage to introduce multifaceted gazes on reality, as in *Im Schatten der Maschine* (In the shadow of the machine, 1928) by Albrecht Viktor Blum, *De Brug* (The bridge, 1929) de by Joris Ivens, and *Pacific 231* (1949) by Jean Mitry. The last group includes films influenced by advances in mechanical and technical engineering that were centred on an iconography dominated by the machine and the industrial landscape, such as Ralph Steiner's *Mechanical Principles* (1930) or *Disque 957* (1928) by Germain Dulac. The three paths converge and combine in nearly all the selected films, with aesthetics predominating over narrative.

Extracts from the film *Things to Come*
Four sequences of special effects
designed by László Moholy-Nagy, 1936
Duration: 2'35"
Courtesy of Light Cone





Joris Ivens
De Brug, Rotterdam, 1928
 Duration: 14'09"
 Collection Eye Filmmuseum,
 the Netherlands.



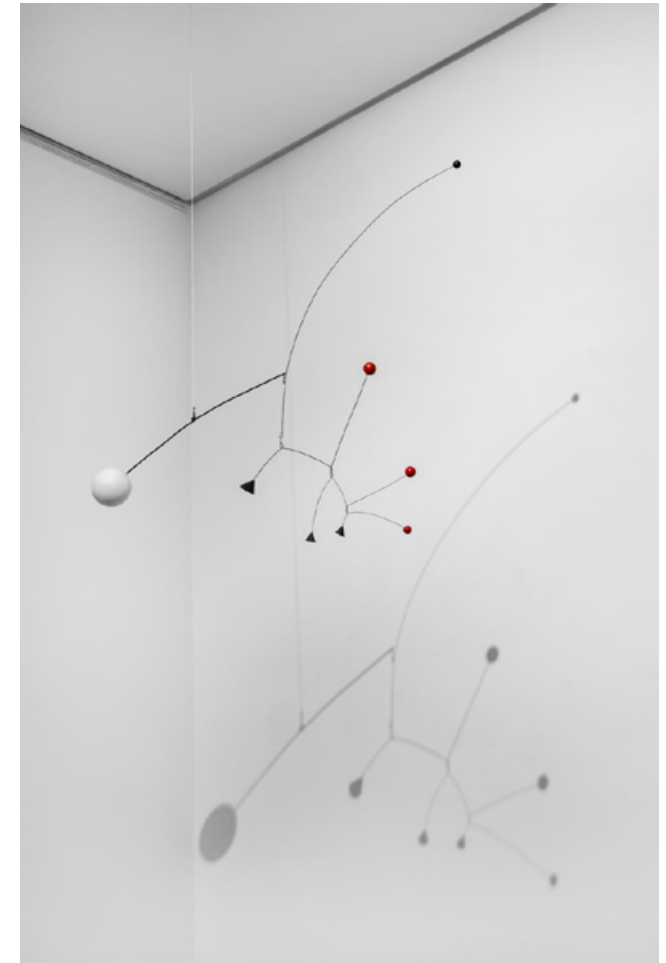
Germaine Dulac
Disque 957, 1928
 Duration: 6'
 Courtesy of Light Cone

Room 3. Light, motion and new materials

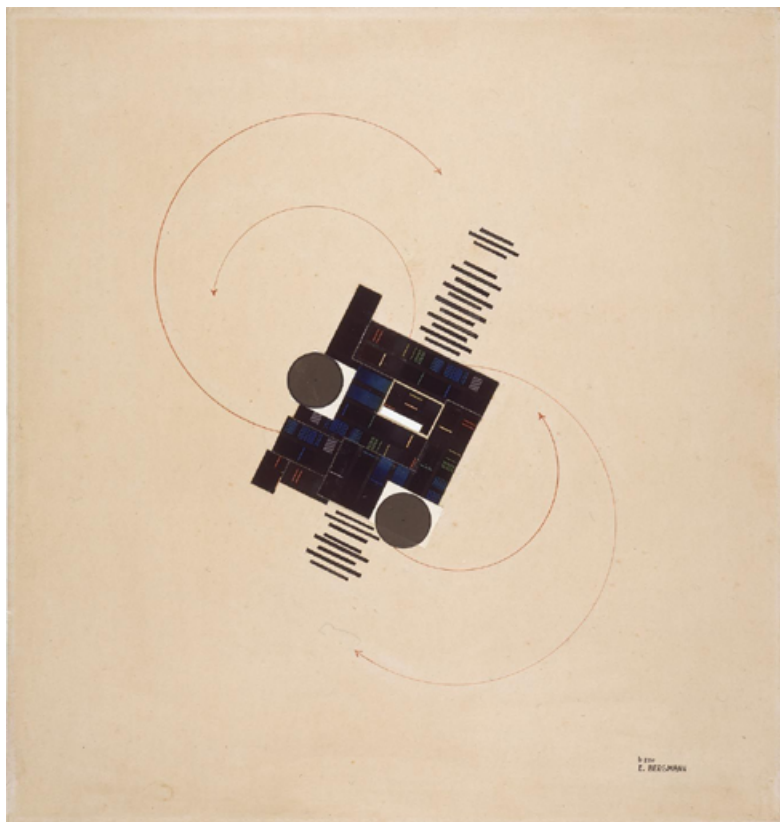
During the inter-war period (1918-1939), various personalities and artistic movements converged and crossed paths in the three great metropolises of New York, Paris and Berlin, where they announced the destruction of the traditional artwork while seeking new forms of expression to dilute the border between container (understood as form) and content. Among the basic principles for contact and interaction among all these trends, four were fundamental. The first is related to the techniques of montage and assemblage as hybrid genres based on a heterogeneous materiality that eliminates pre-established connections between form and matter, as in the works of Ella Bergmann, César Domela, León Tutundjian and Antoine Pevsner. The second calls for the activation of the relations between the different physical and aesthetic elements proper to construction, as in the case of El Lissitzky or Naum Gabo. The third incorporates the use of new materials deriving from technical and industrial advances, with works by László Moholy-Nagy, Luigi Veronesi and Man Ray, while the fourth converts the city, the chaos of modern life and the machine into inspirations for creativity, as observed in the works

of Karl Steiner, Grete Stern, Vasilii D. Ermilov, John Heartfield, Alexander Calder, Marcel Duchamp and Francis Picabia.

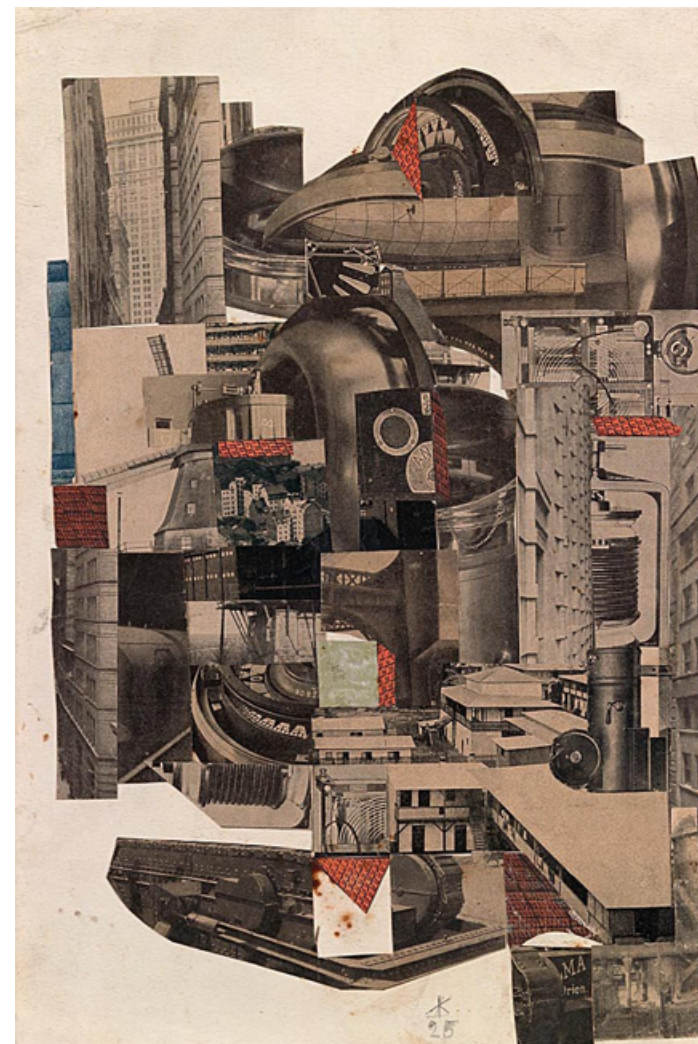
All these principles played their part in the birth of a new concept of art that brought machines, science and technology more than ever to the fore. Art became an amalgam of interrelated ideas that projected new meanings in all directions with the aim of achieving autonomy for the artwork. It thus ranged from 'fragments' of reality incorporated into art by Constructivists and Dadaists (or by photographers and photomontage artists) to the explorations of technologies and materials of scientific origin by the more abstract artistic tendencies.



Alexander Calder
Untitled, 1934
IVAM, Institut Valencià d'Art Modern,
Generalitat.



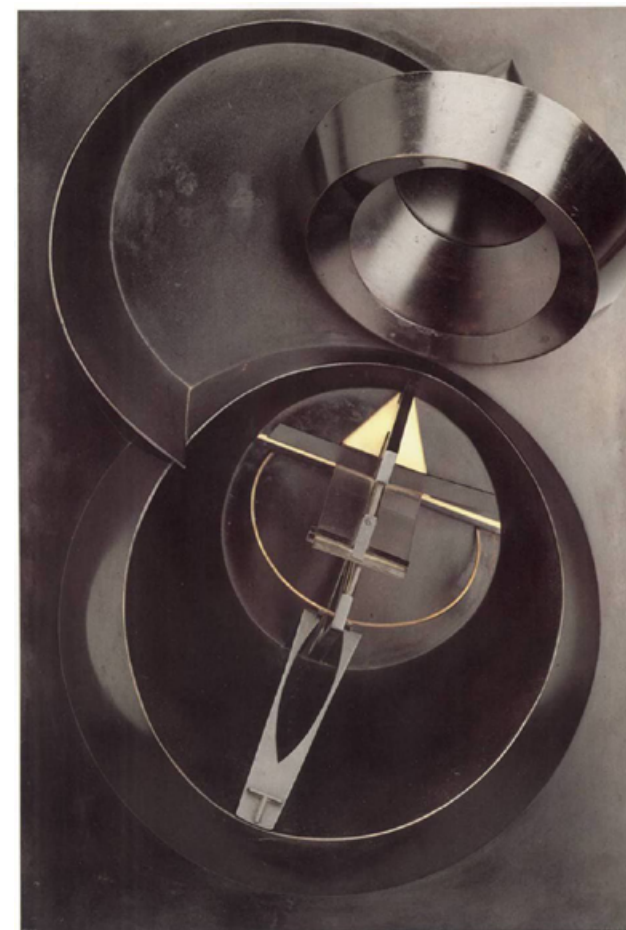
Ella Bergmann Michel
Untitled, ca. 1925-1926
IVAM, Institut Valencià d'Art Modern,
Generalitat.



Karl Steiner,
Untitled, 1925
IVAM, Institut Valencià d'Art Modern,
Generalitat.



László Moholy-Nagy
Construction AL6, 1933-34
IVAM, Institut Valencià d'Art Modern,
Generalitat.



Antoine Pevsner
Construction, 1935
IVAM, Institut Valencià d'Art Modern,
Generalitat.

Rooms 4 and 5. Cybernetic geometry and motion

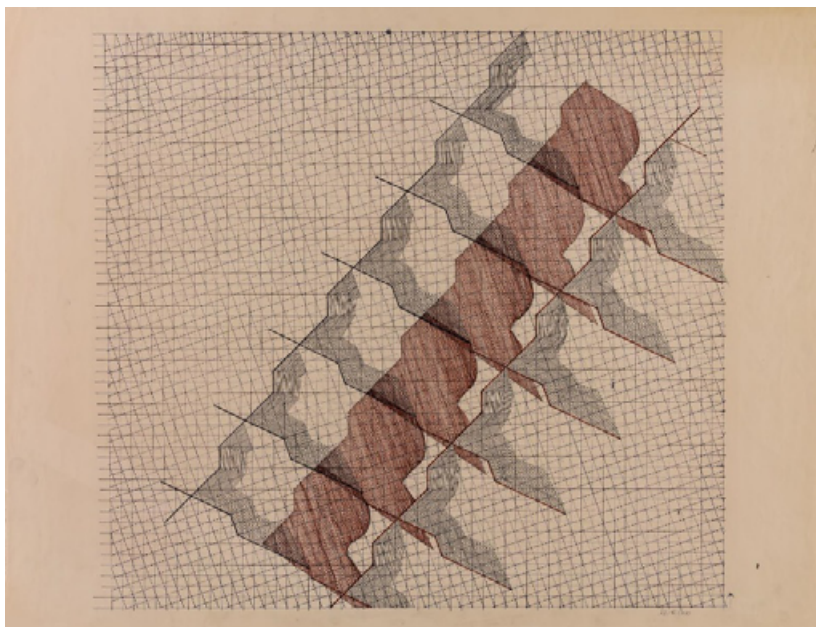
The Cold War provoked an unprecedented technological revolution that influenced every sector of society. News bulletins around the world reported constantly on the progress achieved in that period, such as the appearance of electronic computers, the space race and its culmination in man's arrival on the moon, and the launch of the first satellites. The dissemination of this technological paraphernalia initiated the development of the aesthetic of motion and the radicalisation of science and mathematics in the concept of art that emerged and was implemented in the 1960s.

Between the mid-1950s and the late 1970s, there were two generations of artists in Spain who developed an abstract art on geometric principles. The first produced what was known as 'normative art', and its members investigated relations between mass and volume, the line and its tensions, dynamism and the limits of colour, and the repetition of structures and grids. Among its most prominent collectives and individual artists were Equipo 57 (1957-1966), Pablo Palazuelo, Eusebio Sempere, Manuel Calvo and Joaquín Michavila. The second generation worked on the interaction between art and science, and included artistic groups like Antes del Arte or the SGAFP (Seminars on the Automatic Generation of Plastic Forms) at the Centro de Cálculo (computing centre) of Madrid's Complutense University.

The base of the Antes del Arte group (1968-69) was formed by José María Yturralde, Jordi Teixidor, Ramón de Soto and the theorist Vicente Aguilera Cerni, who expressed his interests in numerous texts opposing what he regarded as informalist irrationality while staunchly defending optical and kinetic art. The SGAFP (1968-1973) arose as a result of an agreement between the multinational IBM and Madrid's Complutense University aimed at fostering innovation in information science and its various applications, including the production of artworks through mathematical calculation and the use of computers. José Luis Alexanco, Manuel Barbadillo, Yturralde, Eusebio Sempere, Soledad Sevilla, Elena Asins and many others attended the seminars organised by Ernesto García Camarero and Florentino Briones, which were complemented with exhibitions, publications and a series of concluding lectures.



José María Yturralde
Variación derivada de la figura radial de McKay
[Variation Derived from McKay's Radial Figure], 1967
IVAM, Institut Valencià d'Art Modern, Generalitat.



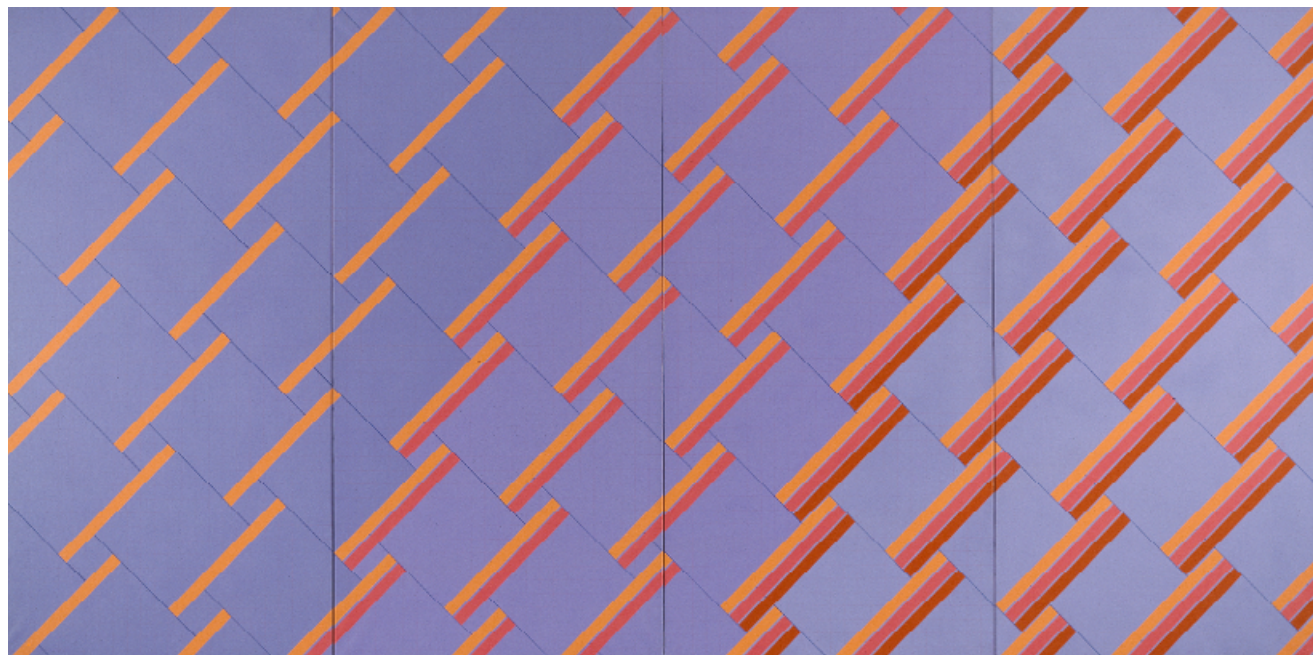
Soledad SEVILLA
Untitled, 1969
IVAM, Institut Valencià d'Art Modern,
Generalitat.



Pablo Palazuelo
Untitled, from the series *Lunariae*, 1972
IVAM, Institut Valencià d'Art Modern,
Generalitat.



Eusebio Sempere
Mobile, 1972-73
IVAM, Institut Valencià
d'Art Modern, Generalitat.



Soledad Sevilla
Untitled, 1977
Museo Nacional Centro de Arte Reina Sofía.
Donación del Servicio de Exposiciones,
Ministerio de Cultura, 1980.

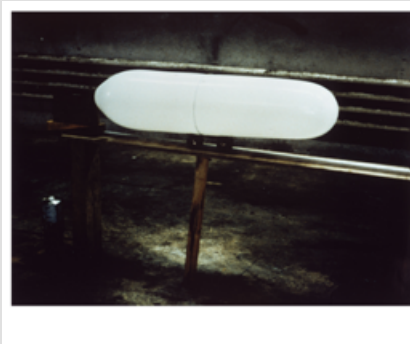
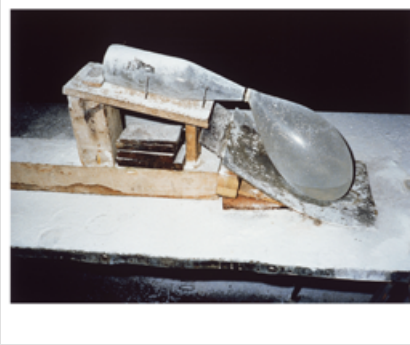
Room 6. Visionary machines

In the early 1990s, George Basall defined the history of technology as the superabundance of artifacts devised by “human minds full of fantasies, longings, goals and desires.” In this way he redefined what had been thought of until then as an invention, a term restricted to the purely utilitarian function of helping to meet the needs of society. He broadened its frontiers to include ingenious machines of all kinds – technological dreams, entertainment devices, popular fantasies, impossible machines or useless mechanisms – which, he claimed, enabled a portrait of human culture and ideals to be effectively drawn. Thirty years earlier, technology had started to be used in art in new ways similar to those pointed to by Basall. The machines and tools conceived and used by artists like Nacho Criado, Fischli & Weiss, Dan Graham, Ángeles

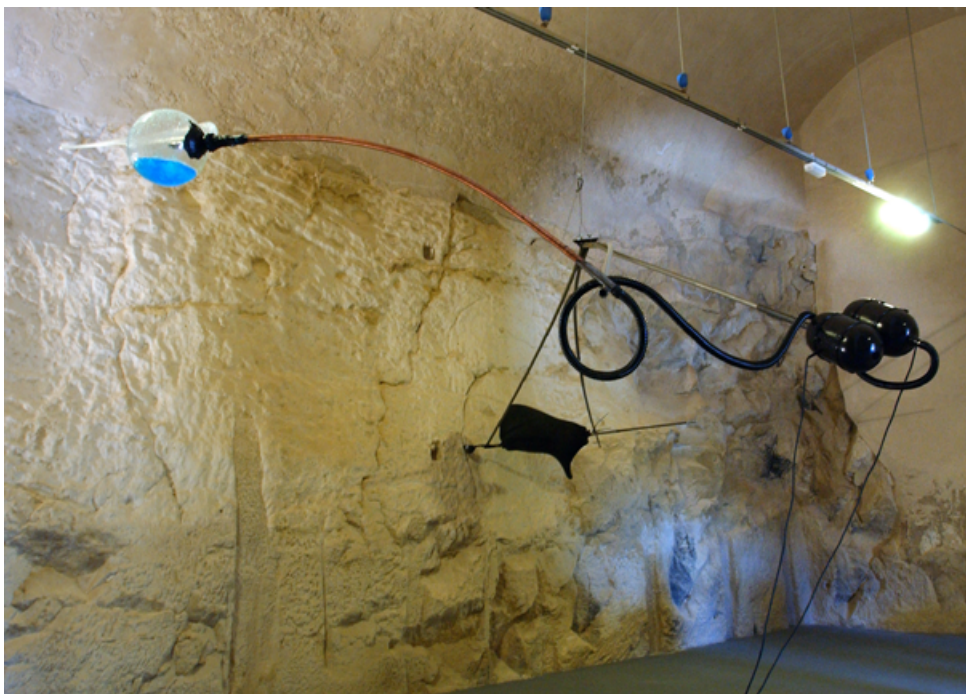
Marco, J. M. Yturralde and Gilberto Zorio formed an ecosystem capable of linking together different historical spaces, social situations, natural elements, materials and existentialist presuppositions. It was not a question of working within the limits of mechanist or mechanical universes made to their own measure, but of adopting a cortege of imaginary instruments in order to attain aesthetic and poetic renewal as well as advancing their own attempts at scientific experimentation. The natural environment, the newest and most advanced theories on the configuration of the universe, new concepts of urbanistic organisation, new industrial materials, the archetypes hidden in the depths of our memory and programmed obsolescence thus constituted the essence of numerous artistic creations.



Ángeles Marco
Escalera mecánica [Escalator], 1987
IVAM, Institut Valencià d'Art Modern,
Generalitat. Gift of the artist.



Peter Fischli & David Weiss
Der Lauf der Dinge [The Course of Things], 1986
IVAM, Institut Valencià d'Art Modern, Generalitat.



Gilberto Zorio
Los zorios, 1995
IVAM, Institut Valencià d' Art Modern,
Generalitat.



Nacho Criado
B.T. Desértico, 1994
IVAM, Institut Valencià d' Art
Modern, Generalitat.

Room 7. The video camera and new uses of the image

In 1965, Sony brought out the first video camera at a relatively economical price. The art world was sent reeling, immediately recognising its potential as an artistic tool. Its appearance coincided fully with a moment of transformation in which the patriarchal order dominated by the white, Anglo-Saxon and Eurocentric male was being questioned by various groups of social activists, including ecologists, feminists, pacifists, anti-racists and LGBTB collectives, who were fighting to build a more just and egalitarian world. An interactive and multifaceted technology, video had to be learned without the influence of any historical precedent or specific literature. Lying half-way between art and information, it had to defend

itself in its infancy from the overwhelming power and communicative potential of television. As Martha Rosler was to say, “its first users saw themselves as carrying out an act of profound social critique” aimed at the dominant structures of the cultural industry while ironically making use of its own means.

The artists of the 1970s took the use of the video camera in various directions. Here we point to three we regard as among the most significant. First of all, it was a perfect instrument for constructing a new image of themselves and so counteracting the manipulative power of the mass media. Artists like Joan Jonas and Dara Birnbaum therefore produced works of a self-referential and narcissistic nature, metaphors of a private inner world opposed to an ideologically governed public space. In the second place, artists like Richard Serra and Bruce Nauman used it as a method of reflecting on the technical

possibilities of the medium itself, a proposal very much in line with artists working in body art, performance, earthworks or conceptual art, who not only questioned the art objects commercialised and exhibited in museums until then, but also explored the reduction of the artistic process to its essential tools. Finally, the video camera was exploited by artists like Miralda and Benet Rosell and Robert Smithson as a critical element through which to help bring about social transformation. In this respect, its appearance coincided with the period when women started to *revisit* history to propose new narratives from a feminist stance, some stories that were also collected by the comic as a form of artistic expression, as well as a means of communication.



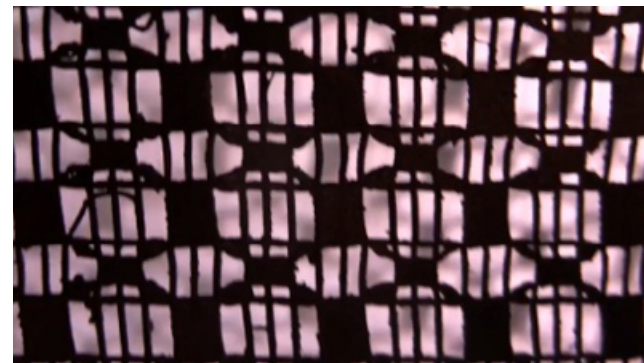
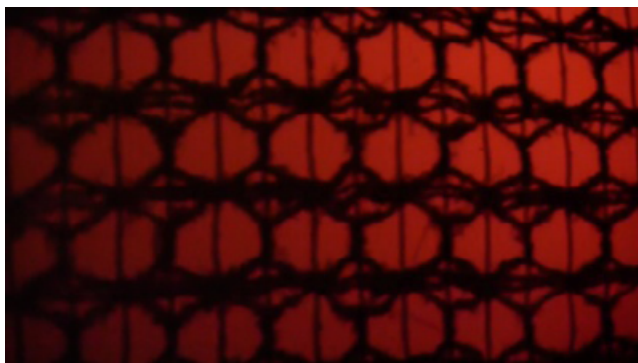
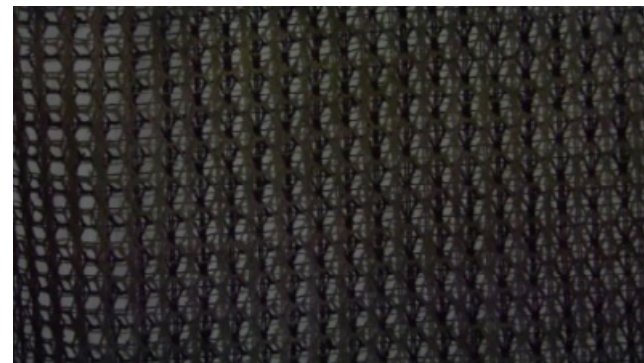
Dara Birnbaum
*Technology/Transformation:
Wonder Woman*, 1978-79,
Duration 5'50"
IVAM, Institut Valencià d'Art
Modern, Generalitat.



Antoni Miralda / Benet Rossell
París. La cumparsita, 1972-2005
Duration 25'
IVAM, Institut Valencià d'Art Modern, Generalitat.

Room 8. Industry and society

Assembly lines for what became known as serial or mass production appeared with Taylorism to satisfy the need to manufacture the greatest possible amount of consumer goods at the lowest cost. This was achieved by tying production to processes of standardisation and fitting methods, with homogeneous pieces produced at different centres converging on the conveyor belts for final assembly. From the start of the 20th century, seriation emerged as a technique of artistic production under the influence of industrial methodologies, and it soon became a key point of aesthetic debate among philosophers and sociologists. In this section, *Industry and society*, we bring together work by artists like Joan Cardells, Bernd and Hilla Becher, Thomas Ruff, Inmaculada Salinas, Susana Solano and Gabriela Kraviez, who adopted serial production as an artistic technique, whether to confront a theme or concept through different forms, to appropriate images that are afterwards manipulated and transformed, or to compile photographs as part of a process of accumulation and classification. Whatever the case, the general intention of these works is to analyse the social problems deriving from capitalist



Gabriela Kraviez
Le monde intérieur du monde extérieur du monde intérieur [The inner world of the outer world of the inner world], 2019
IVAM, Institut Valencià d'Art Modern, Generalitat.



Susana Solano
La linterna III [The Torch III], 2003
 IVAM, Institut Valencià d'Art Modern, Generalitat. Gift of the artist



Thomas Ruff
 0436, 2003
 IVAM Institut Valencià d'Art Modern, Generalitat Depósito Cal Cego. Colección de Arte Contemporáneo.



Bernd y Hilla Becher,
Gersthofen bei Augsburg [Gersthofen near Augsburg], 1988
 IVAM, Institut Valencià d'Art Modern, Generalitat.



Joan Cardells
 Ref. 795, 1990
 IVAM Institut Valencià d'Art Modern, Generalitat.

industrialisation through the use of techniques of seriation and repetition.

Room 9. Body and machine

Man has always been obsessed with the search for everlasting knowledge, an archetypal idea already implicit in the myth of Prometheus. The wish to possess divine things, to play at being the creator and to manufacture a machine resembling oneself has been latent in the minds of engineers and artists of all ages. The first such devices, like the mechanical

lion constructed by Leonardo da Vinci for King Louis XII of France or the wooden man made by Juanelo Turriano for Emperor Charles V of Spain, appeared in the 15th and 16th centuries under the inspiration of clockmaking. A definition of “android” appeared in the French encyclopaedia thanks to Jacques de Vaucanson, one of the most popular manufacturers of automata in France. Since their first appearance, the existence of automata has sparked metaphysical debates on respect for man’s own nature, and on whether we will be enabled by technology to dominate and subject our fellow beings. The subject was addressed by the Valencian ventriloquist Francisco Sanz

in a documentary he made in 1918 with Maximiliano Thous, where he explained the mechanisms that set his simulacra of humans in motion. This urge to display their artifacts and reveal the secrets of their magic is the spirit suffusing the work of the artists gathered in the section *Body and machine*, which analyses the interdependence in contemporary societies of technology and corporality. Artists like José Antonio Orts, Maribel Doménech, Daniel Canogar, Gary Hill, Jana Sterback and Carlos Sáez invite us to set up a dialogue with the machine-objects they have invented and built, confronting us with challenges and questions on ethical matters deriving from the relationship between humanity and nature.



Gary Hill
Between 1 & 0, 1993
IVAM, Institut Valencià d' Art Modern,
Generalitat.



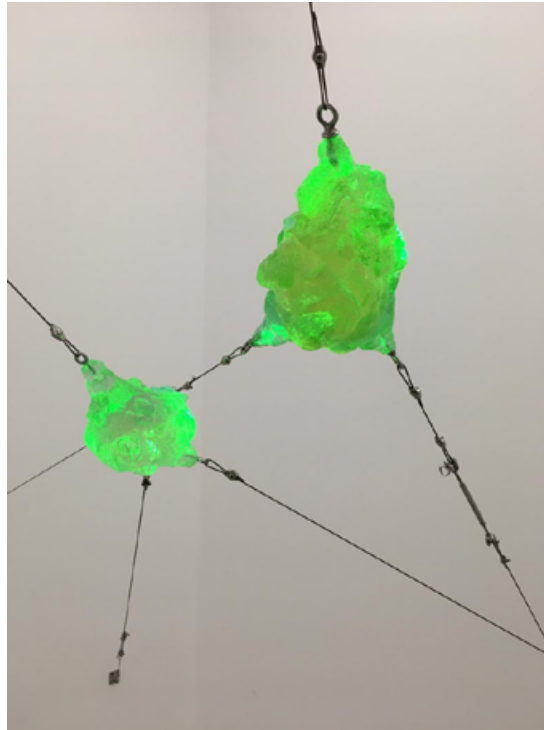
Jana Sterbak
Remote Control II, 1989
Colección MACBA. Fundación MACBA.
Foto: Tony Coll © Jana Sterbak



Maribel Doménech
El cuerpo, la estancia oscura
[The Body. The Dark Room], 1992. 1992.
IVAM, Institut Valencià d'Art Modern, Generalitat.

Room 10. Scientific metaphors of the social

In the late 1960s, after the student riots of May 1968, the philosophers Gilles Deleuze and Félix Guattari broke away from the historically established opposition between man and machine, the organic and the mechanical. For centuries, these notions had been fed back into the construction of a closed world based on anthropocentrism, where human beings occupied the centre and had power over everything around them. It was supposed that organisms and mechanisms engaged in multiple repetitions of this pattern, simulating its organisation, functions and goals. These philosophers, however, speak of a *desiring* machine, and of desire as a vital process. For them, desire is the body's tendency to join onto whatever increases its power of action. In a world of continuous couplings and connections, the 'machinic' no longer refers only to machines but also to bodies and their modification in virtual environments. We now accept this virtuality as reality. In a way, this is what we find in the artistic concept of Íñigo Manglano-Ovalle and Carlos Sáez, in whose works there is a prevalent ambiguity and lack of definition that detaches itself from the classic division between the organic and mechanical worlds.



Carlos Sáez
Neuron, 2019
IVAM, Institut Valencià d'Art Modern,
Generalitat.



Íñigo Manglano-Ovalle
Cloud Prototype No. 4, 2006
Colección Museo Nacional Centre de
Arte Reina Sofía. Depósito temporal
Colección Soledad Lorenzo, 2014.

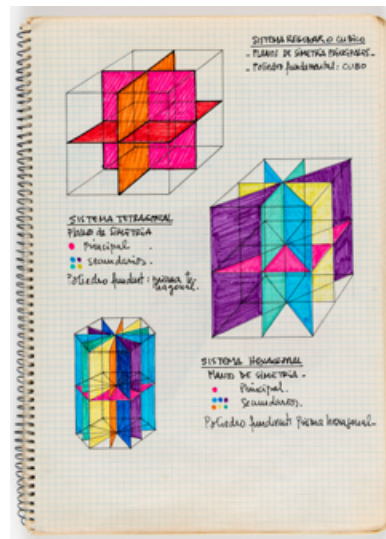
3. LIBRARY EXHIBITION ROOM: NOTES ON GEOMETRIC ABSTRACTION IN SPAIN

The exhibition *Mechanical and Technical Imaginaries in the IVAM Collection* will be complemented by a documentary display in the Exhibition Room of the Library. Entitled *Notes on Geometric Abstraction in Spain*, it is an attempt to signpost the crossroads of art and technology, the conceptual and formal basis of many practices in Spain since the 1960s with links to the artistic.

The exhibition begins with the *First Joint Exhibition of Spanish Normative Art*, organised by the Grupo Parpalló at the Ateneo Mercantil in Valencia in 1960. This historic show demonstrated the aesthetic broadening of Spanish art towards new paths whose main objectives differed from those of informalism.

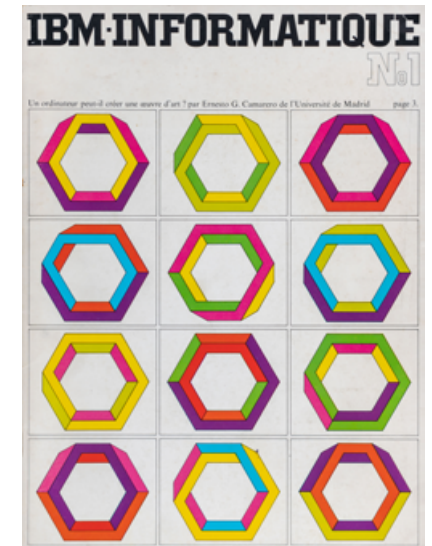
Antes del Arte, a group under the theoretical direction of Vicente Aguilera Cerni, meanwhile proposed questioning the aesthetic dynamics of the time, initiating practices in which aesthetic results were endorsed or even anticipated by theory. Among the members of this group were Eusebio Sempere, Jordi Teixidor and José María Yturralde, key figures for an understanding of the relationship between

geometry, art and technology in the 1960s and 1970s. Some member of the Antes del Arte group took part in the historic seminars at the Centro de Cálculo (computing centre) at Madrid's Complutense University together with other artists like Elena Asins and Soledad Sevilla, the last in a large number of Valencian artists who contributed to the first movements of Spanish geometric abstraction.



Jordi Teixidor (València, 1941)
Cuaderno de notas, 1968-70
 IVAM, Institut Valencià d'Art Modern, Generalitat.

Primera exposición conjunta de arte normativo español [First Joint Exhibition of Spanish Normative Art]. Ateneo Mercantil de Valencia, València, 1960.
 IVAM Library. Depósito Fundació Josep Renau.

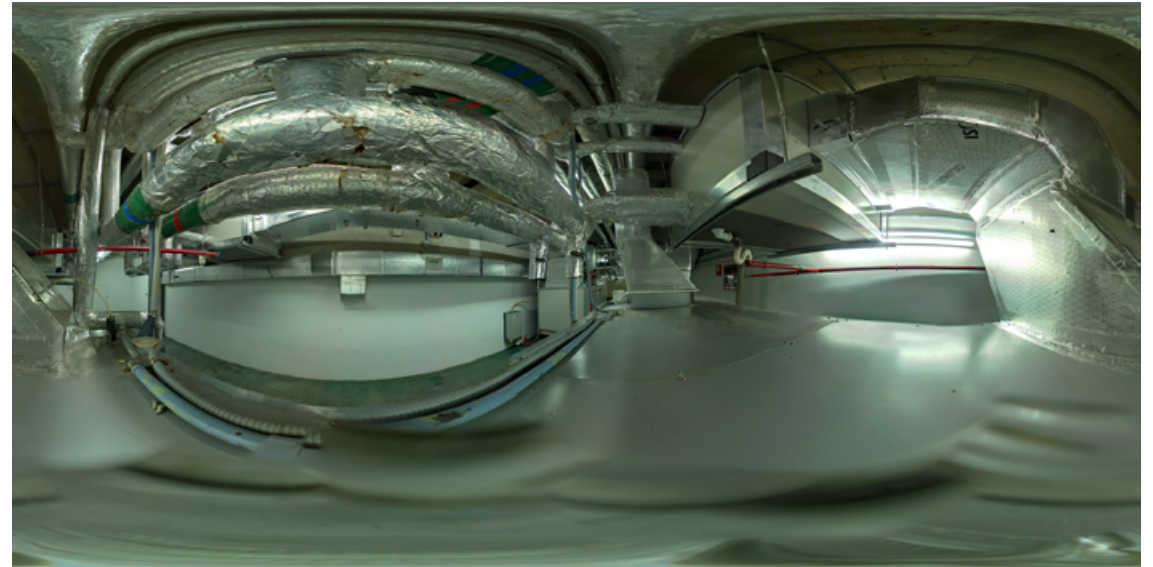


IBM Informatique n° 1. París, 1970.
 Colección José María Yturralde

4. INSTALLATION: 24 FRAMES

From 20 May to 17 October 2021, as part of the exhibition *Mechanical and Technical Imaginaries in the IVAM Collection*, the museum will be showing *24 Frames*, a sound and light installation designed by the Laboratorio de Luz group, in the hall of the second floor of the museum. This project offers a multiple gaze on the area occupied by the museum through pre-recorded sounds and images of its internal spaces, which also constitute a distribution network invisible to the visitor with its machine rooms, air conditioning ducts and electrical and computer networks, reflecting other mechanical and technical imaginaries that sustain the IVAM Collection.

The small technical devices that are arranged in the physical space of *24 Frames* allude to a cinematograph with multiple eyes and ears. What they see and hear is also shown multiplied and fragmented on two rows of visual and sound apparatuses. The first row, composed of 12 screens, presents the movement of cinematic frames, where what is seen in the 'now' is superimposed on what is not seen, what is imagined or what might not be there at all. The second row, consisting of loudspeakers, is situated at a certain distance from the screens in a luminous passage that hosts the sonority of the museum. In spite of the disjunction of sound and image, the audio and video tracks are interrelated



Panoramic view of the basement of the IVAM.

without forming a unity, coinciding at a distance in the editing of changes of shot or sound register.

24 Frames is one of the results of the research project *Developments of interactive systems for the generation and projection of light-image and sound: review of their incidence in public art (HAR2017-87535-P-AR)*, financed by the State Research Agency of the Ministry of Economy, Industry and Competitiveness, and conducted at the Universitat Politècnica de València.

Biografía de Laboratorio de Luz

Since 1990, Laboratorio de Luz, located in the Faculty of Fine Arts of the Universitat Politècnica de València, has been functioning as meeting point for study and research on artistic and expressive principles related to light. The Laboratory's members currently belong to different departments, and their participation varies in accordance with the project under way, working between the collective and the individual, between university research and artistic activity, and between the production of projects and the diffusion of texts.

5. ACTIVITIES

- **12 and 26 March 2021**
Main Hall
(Two sessions a day, 19:00 and 20:00)
**Piano concert CARMEN BARRADAS (1888-1963):
Mechanical Sound Imaginaries, performed by the
pianist Patricia Pérez.**

To coincide both with the opening of this show and with International Women's Day, the IVAM is eager to provide visibility for the contributions made by women over this period. The figure chosen is the composer Carmen Barradas, who was forgotten, like so many women artists, despite her close proximity to avant-garde movements like Vibrationism, Ultraism and machinic musical Futurism.

In collaboration with Professor Miguel Molina-Alarcón, the director of the Intermedia Creations Laboratory of the UPV, and the pianist Patricia Pérez, the IVAM has therefore organised a series of concerts, *CARMEN BARRADAS (1888-1963): Mechanical Sound Imaginaries*, intended as a tribute to this artist with renditions of some of her most representative mechanicist compositions.
- **30 March. 19:00**
Carmen Alborch Auditorium
**Lecture by Vicente Sánchez-Biosca. Professor of
Audiovisual Communication at the Universitat de
València.**

Lecture on visual and audiovisual culture in the context of the exhibition *Mechanical Imaginaries*.
- **27 May. 19:00**
Carmen Alborch Auditorium
**Lecture by Paula Barreiro. Professor of History
of Contemporary Art at the Université de
Grenoble-Alpes**

Lecture on the interconnections between art, science and politics during the Cold War.
- **17 June 2021. 19:00**
Carmen Alborch Auditorium
Lecture by the artist Daniel Canogar

The lecture will be on a subject related to programmed obsolescence and digital archaeology.
- **15, 16 and 17 June. Carmen Alborch Auditorium**
Artist's workshop with Daniel Canogar

6. EDUCATION

ACTION: *The museum on the assembly line*

El IVAM and La Figuera Massa Salvatge offer families the chance to participate in the action entitled *El museo en cadena* (The museum on the assembly line). The activity will be one of performative desktop publishing tied in with the exhibition *Mechanical and Technical Imaginaries in the IVAM Collection*.

The participants will reproduce the assembly line of a desktop publishing studio for small publications, with a collective graphic piece emerging from the work. The action will be based on the concept of a disciplinary society, on the accompanying mechanical imaginary, and on the idea of “duty” in post-industrial societies, where



the individual is transformed into part of the social apparatus necessary to maintain continuous motion.

The workshop is transformed into a collective action with certain doses of irony aimed at making participants consciously adopt a position as visitors to an exhibition in a museum (as public, users, clients, citizens, etc.). Visitors can take part every Sunday at 12:00 from 14 March until 17 October. The action will last about 50 minutes, and prior registration is required. Up to 5 households will be admitted with a total not exceeding 20 people (a ‘household’ is understood as a group of people who normally live together). The minimum age for taking part is 4.

A workshop designed and developed by: La Figuera Massa Salvatge, a cooperative Project made up of three people with singular career histories linked to educational and artistic practices from politically committed positions. The point of convergence,



and the beginning of the cooperative project, is the activation of a community space in the context of the Escuela Meme in the district of Benimaclet in València.

Guided visits

With guided visits, we offer the mediation of specialists with a training in art history, fine arts and humanities to accompany visitors and provide them with lively and enriching commentary facilitating an informed reading of the IVAM’s exhibitions. Visits are conducted in both official languages of the Valencian region.

Practical information

- Duration: 45’ approx.
- Aimed at: general public
- Max. size of groups: 5 people (in accordance with the Resolution of 6 November 2020 of the Regional Department of Global Sanitation and Public Health, implementing additional extraordinary measures as a consequence of the ongoing health crisis).
- Dates: consult website: <https://www.ivam.es/es/educacion/visitas-comentadas/>

7. PUBLICATION

The exhibition Mechanical and Technical Imaginaries in the IVAM Collection will be accompanied by a catalogue that will include texts by: Nuria Enguita, director of the IVAM; María Jesús Folch, curator of the exhibition and conservator of the IVAM; Paula Barreiro López, professor of History of Contemporary Art at the Université de Grenoble-Alpes/Laboratoire LARHRA UMR 5190; Remedios Zafra, tenured scientist at the Institute of Philosophy of the Consejo Superior de Investigaciones Científicas (CSIC); Vicente Sánchez-Biosca, professor of Audiovisual Communication at the Universitat de València. The publication will explain the inspiration, reflections, critique and transformation of art from the industrial era onwards, and the relationship of man with the machine, technology and the cinema, a creative environment made possible by the technification of society.

The catalogue can be purchased at the ticket windows in the main hall or from the museum's online shop: <https://tienda.ivam.es/>

8. CONTACT

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