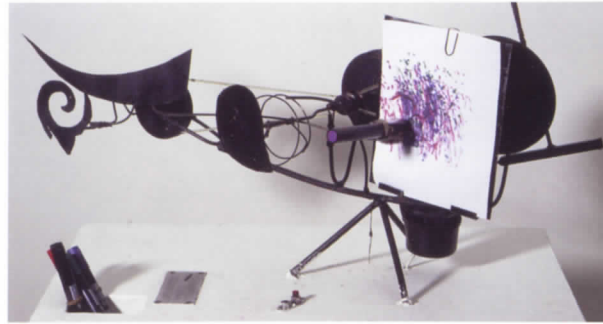


It might well be said that, even today, their extraordinary versatility allows them to continue adapting to meet certain specific demands of our times, following the loss of validity of the previous concepts of spatial and temporal reality that once structured the world until the modern period.

Machines work as a result of the most varied effects, sometimes controlled by chance, the unpredictable or the unexpected rather than by the effect of the original logical, practical and functional categories for which they were conceived. That may also be one of the reasons why artists, whether musicians, poets, painters, sculptors or filmmakers, continue falling under the spell of the fascination machines have exerted on mankind since ancient times.



JEAN TINGUELY. *Meta-matic, nr 8. Méta-Moritz*, 1959

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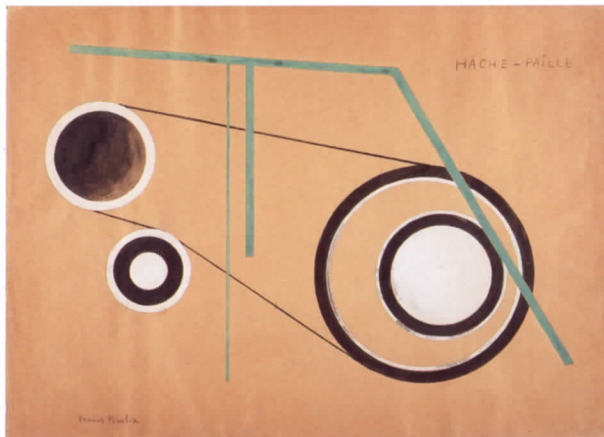
<http://www.ivam.es>

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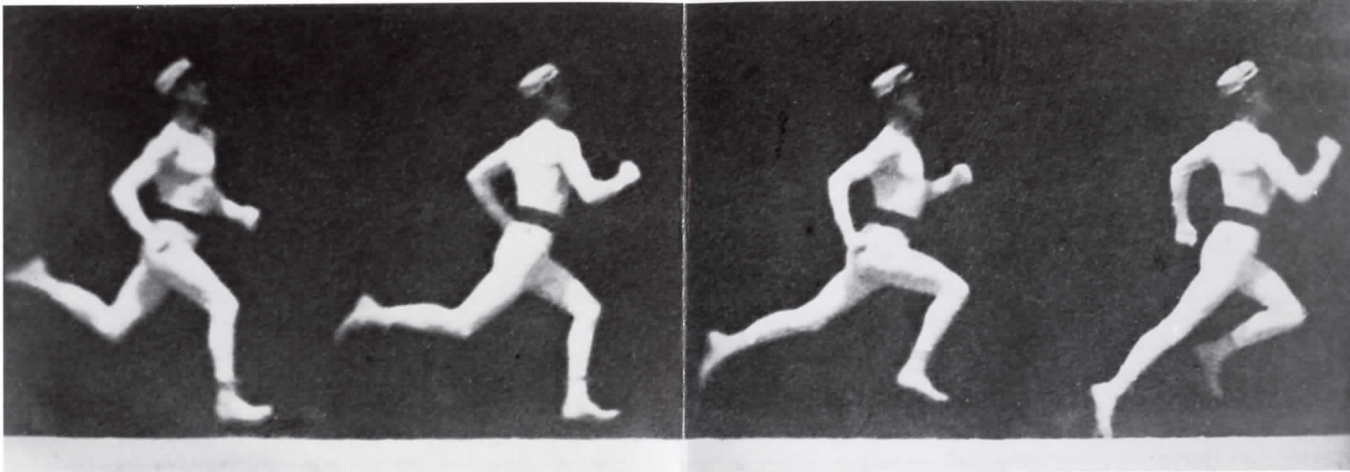
Sunday, Museum Open Day, admission free

Monday, closed

FRANCIS PICABIA. *Hache-Paille*, 1922



#CELEBS



ETIENNE-JULES MAREY. *Course de l'homme en blanc*, ca. 1882

Before the use of machines as symbols of the complexity of inner life, the concept of the machine has been used by philosophers as a symbol and a metaphor. Sometimes even as an allegory or, put another way, as a mirror for the human.

Throughout history, one can observe the ways in which the concept has adapted itself to the shifting parameters of the changing times, which it confronts by adopting various aspects based on the differing, and sometimes mutually disparate, ways in which it was used: from the metaphor of man, to the utopia of the social organisation or the embodiment of human desires, and also of human fears.

As a result, if the associability of machines with a variety of meanings is limitless and has spawned infinite proposals, it is unquestionably owing to its embodiment of a radical symbolic activity in man.

Without the shadow of a doubt, any artistic interest for the perception of movement remits us to the 19th century, when the early experiments carried out by Eadweard Muybridge (1830—1904) and Étienne-Jules Marey (1830—1904) spearheaded the rational study of movement, to which they devoted their photographic studies of decomposition of the various phases of human and animal locomotion.

Through that research, they exerted an influence on Futurists and on Marcel Duchamp himself when he was attempting to create a visu-

VLADIMIR TATLIN. *Letatlin*, 1929-32



al experience of objects in motion in his *Rotoreliefs*, optical discs that, when rotating at a certain speed, provided an impression of depth and with which he was trying to create an object in action. His research in the fields of mathematics and engineering were precisely what led to the creation of those objects, that were at once visual objects and machines producing optical illusions. As Pontus Hulten put it, "his meditations on movement and machines led him into previously unexplored regions. He rapidly passed through his preliminary interest in the outward aspect of machines to create a new kind of visual metaphor. This enabled him to express complex ideas that involved, among other things, non Euclidean geometry, chemistry, and alchemy".