

LOS MAQUINISTAS
(the machinists)

15 nov. -14 dic. 2013
madrid

place:

c arte c

Centro de Arte Complutense

original project of:

IN-SONORA

curator:

maite camacho

artists:

Cod.Act (suiza)

Pe Lang (suiza)

Guillermo Marconi (colombia)

Ronald van der Meijs (países bajos)

Alfredo Morte (españa)

Roberto Pugliese (italia)

Der Wexel en colaboración con: **Michiel van de Weerthof** (países bajos)

Zimoun (suiza)

Centro de Arte Complutense (c arte c)

Universidad Complutense de Madrid

Avda. Juan de Herrera, 2.

Ciudad Universitaria

Opening: november 15 2013, 19h.

+ performance: Der Wexel, Ronald van der Meijs and Michiel van de Weerthof

Tuesdays - Saturdays 9.30 - 19h.

Sundays and holidays 10 - 15h.

Mondays closed

Organizes:



Original project of:

IN-SONORA)))

MUESTRA DE ARTE SONORO E INTERACTIVO

Collaborate:



fundación suiza para la cultura
prohelvetia

Technical collaboration:



Support:



MinCultura
Ministerio de Cultura

**PROSPERIDAD
PARA TODOS**



LOS MAQUINISTAS (the machinists)

We present the Machinist Exhibit from the **15th of November to the 14th of December** in el **Centro de Arte Complutense (c arte c)** in Madrid. The exhibition brings together various artists whose extensive and mature works cultivate continuous research in the area of mechanics and sound as a physical expression, which both invade the space and involve the viewer.

The Machinists is curated by Maite Camacho, director of IN-SONORA, who was awarded this position in 2011 by La Universidad Complutense de Madrid. In line with other projects directed by IN-SONORA, this exhibition aims to inform the viewer about the work of artists who investigate and experiment with new mediums for artistic means. The machine and its relation with space, the body and nature is the basis for this project.

The Machinists is completed with the workshop: **MEDIADORES. Teoría interpretativa. Performance y Audioguías para el contexto de la Exposición LOS MAQUINISTAS (the machinists).**

The workshop would be held from 12 to November 23, thanks to the support of Extensión Universitaria, Facultad de Bellas Artes, Madrid. Opened inscriptions until November 12. More information: www.in-sonora.org.

LOS MAQUINISTAS (the machinists) are:

Cod.Act - André and Michel Décosterd (switzerland) www.codact.ch

Cycloïd- E + Pendulum choir.

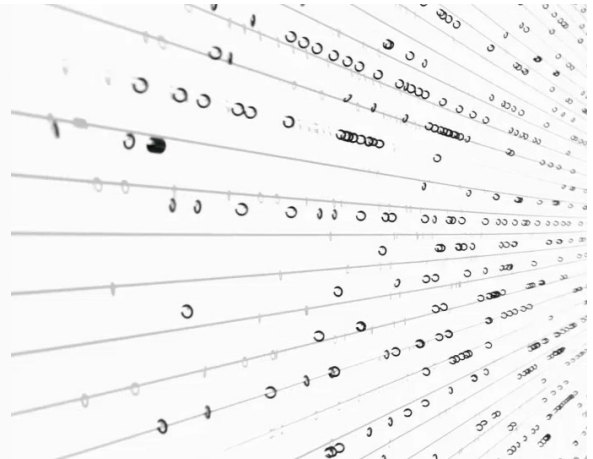
Video presentation of the two works developed by the Décosterd brothers.



Pe Lang (switzerland) www.pelang.ch

moving objects | n° 810 – 877

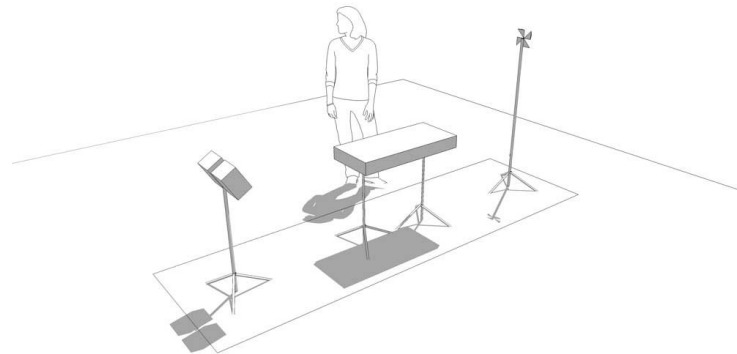
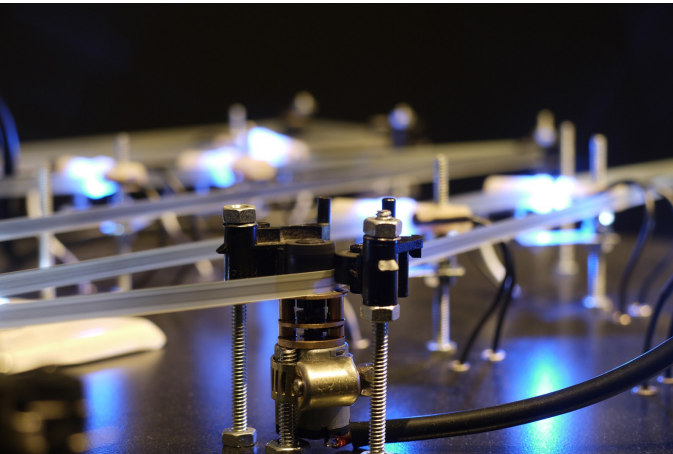
Kinetic installation that create visual and sound sensations subtle and beautiful.



Guillermo Marconi (colombia) www.marconiarq.com

Cuanto tiempo pasará, 2013.

Interactive installation by the Literary Translators serie.



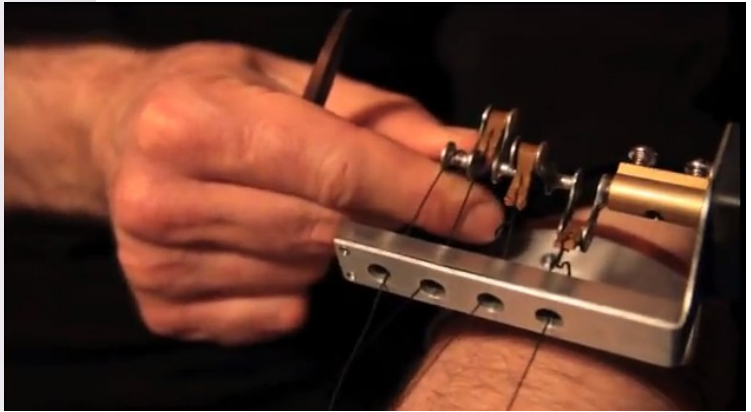
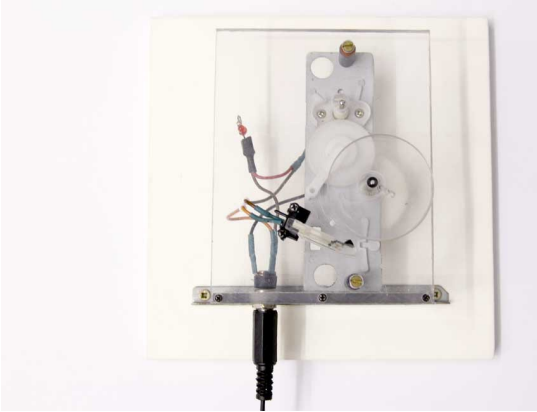
Ronald van der Meijs (netherlands) www.ronaldvandermeijs.nl

Play it one more time for me La Ville Fumée.

Sound and interactive installation in reference to the history of the city of Eindhoven, a big producer of tobacco, and a inaugural performance by the artist.



Alfredo Morte (spain) www.alfredomorte.com
retruécano H08 _ (auto-satisfacción), 2010. Mechanical sculpture
D.s.v.Z. (rt – J1), 2011. Video performance. HDV
Las Revoluciones en Vacío, 2013. Mechanical sculpture



Roberto Pugliese (italy) www.robertopugliese.com
Critici ostinati ritmici, 2010.
Sound and interactive installation that reflects the daily rhythm of the deforestation of the world.



Der Wexel (netherlands) www.wexel.nl
Singer, 2013 + *Intonarumori*.

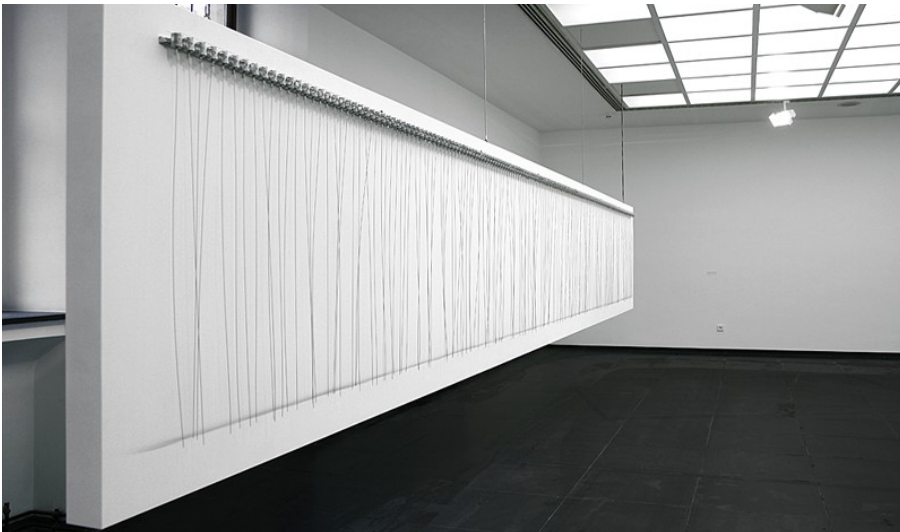
Sound Installation formed with instrumented created by the artist and will be only be activated during the inaugural performance with Ronald and Michiel.



Michiel van de Weerthof (netherlands) www.michielvandeweerthof.nl
Musician and performer who has accompanied Wexel in various performances.



Zimoun (switzerland) www.zimoun.ch
100 prepared dc-motors, filler wire 1.0mm.
Sound intervention consists of 100 prepared electric motors and metal rods hitting and transforming one of the walls.



Although the use of mechanical devices is quite a constant all throughout human history, being the oldest ones as old as to be hardly traceable into their origins, it is during the fifteenth and sixteenth centuries when a peculiar phenomenon occurs and finally ends up linking those devices to men under the form of anatomical identification. This close similarity between body and machine would lead Descartes to reckon animal and mechanical behaviors, being both deprived of the human component of the *res cogitans*, as fundamentally equal when compared to common human actions.

It is precisely this complete identification between body and machine that caused human creativity and genius to then apply themselves in the pursuit of the full development of all the possibilities offered by mechanics, being their success measured by the level of pragmatical results in relation to the cost of the investment. Thus, the versatility of mechanical devices —equally split between their potential to ease the burden of our labours and their potential for devastating destruction— resulted in an ever increasing supply of highly evolved and evolving machines dedicated to both work, as in the first automatizations found in old mills, and destruction, as in the very sophisticated torture machines of that same time.

Engineering, as a result of that, has come to be, up to this day and age, a matter of pure and simple usefulness. It is only now that all those analogic technologies have suddenly found themselves forced to accept a full-scale and deeply transforming step forward by the digitalization of what used to be their primary functions and processes. It may seem as if we were today living in the decline of the analogic, but actually all those digital processes and devices are ultimately bound to cause analogic consequences and results, even those apparently used only to convey information.

Could it be said, then, that mechanics have ultimately become a link between the real and the virtual world? That may be too brave a statement to make, but what is safe to assume is that, as long as the machine became obsolete and exited the realm of the purely functional, it entered the realm of the emotional: by the emancipation from its original purpose, it eventually became discourse.

S.V

Translation: Miguel Ángel Serna Martín

What is IN-SONORA?

Is a cultural association from Spain created to support and bring to the fore experimental-art projects related to interactivity and sound from an open and multidisciplinary point of view.

Since 2005 IN-SONORA bets for an annual encounter that allows to join sound/interactive installations and objects, experimental events, debates and presentations, while developing an archive documenting work of this nature. All this through a public and international call-to-artists that bets for emerging creators.

In addition to this annual exhibition, IN-SONORA has coordinated exhibitions, artists residences and meetings, workshops... in different countries, with the intention to export the work of emerging artists, working collectively generate and disseminate unconventional proposals.

+ información:

www.in-sonora.org

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