



**Exhibition:**               **SPEED 2**  
LA VELOCIDAD DE LAS MÁQUINAS / THE SPEED OF MACHINES  
22nd February – 8th July 2007

**Curated by:**             MARGA PAZ  
**Organised by:**        IVAM, Institut Valencià d'Art Modern

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According to a well-known equation in Kinematics, speed is defined as the time it takes a moving object to travel a certain distance between two points or as the relationship between the space travelled and the time taken to travel it. Nonetheless, when the same phenomenon is addressed in the phenomenology of kinematic perception and, furthermore, in artistic perception, speed is the manifestation or dynamic effect of the successive positions that a moving object can occupy in space or, put another way, the result of the conjunction of the sequence of displacements in the travelled space by a moving object and the indivisible visual sensations registered in perceptive and mental synthesis by the subject that experiences them and materializes in its visual field as appearances and moments constitutive of identity. Nevertheless, it is worth recalling that in physics and in psychology and the visual arts, speed is not always paired with an evaluation of time and, very often, it does not even require the presence of a moving object, because it can be activated by the perception of an object, or at least something that moves and displaces in front of our eyes, inasmuch as our eyes move in relation to the object, which is to say a kinetic initiation. As Bergson suggested and Merleau-Ponty endorsed, the phenomenology of ordinary perception, not to mention when we cross the threshold of the artistic, qualitatively complicates the situation not just for physicists but also for psychologists and logicians, and indeed, for all fields of thinking with pretensions of objectivity. For this reason, even when it is not possible to deconstruct and differentiate the moving object, movement and speed, and the ties between them proportion valuable contributions for the visual arts by channelling its physical, psychological and logical features towards an artistic transfiguration of its space-time variables.

If this has always been the case, what happens when the traditional static perception is offset or substituted by a cinematic, dynamic perception, triggered to a large extent by moving objects invading new industrial and urban landscape since early modernism?

The speed of these objects has modified the features of modern artistic perception, foregrounding in some episodes of its recent history the dynamic conception over the static. With the particularity that the aesthetic complicities and virtualities between locomotion and vision affect the icons of artistic representation as much as its modalities and spaces of representation, unveiling yet again both the mediation of culture and the historical nature of artistic ways of seeing and configurations of the world.

Based on these and other considerations, the SPEED II project is divided into various sections and areas, understanding the selection of artists and works to be determined by affinity with the motives and also, but only secondary, by the formal harmonies of presentation and mounting. Centring on the stated iconographic and thematic goal of the project, this premise is even more essential, meaning the works are not grouped according to movements and isms but with the ultimate object of presenting the images considered most pertinent to the contents of the thesis.

Artists in the exhibition: Eduardo Arroyo, Giacomo Balla, Rafael Barradas, William H. Bradley, Rafael Canogar, Antonio De Gueza, Sonia Delaunay, Hugo Demarco, Jean Dubuffet, Marcel Duchamp, Equipo 57, Equipo Crónica, Lyonel Feininger, Juan Genovés, Natalia S. Goncharova, Hans Hartung, Alfredo Jaar, Keiji Kawashima, Franz Kline, Gustav Klucis, El Lissitzky, Otto Piene, Darío de Regoyos, Bridget Riley, Auguste Rodin, Antonio Saura, Eusebio Sempere, Jean Tinguely, Joaquín Torres García, Günther Uecker, Wolf Vostell,