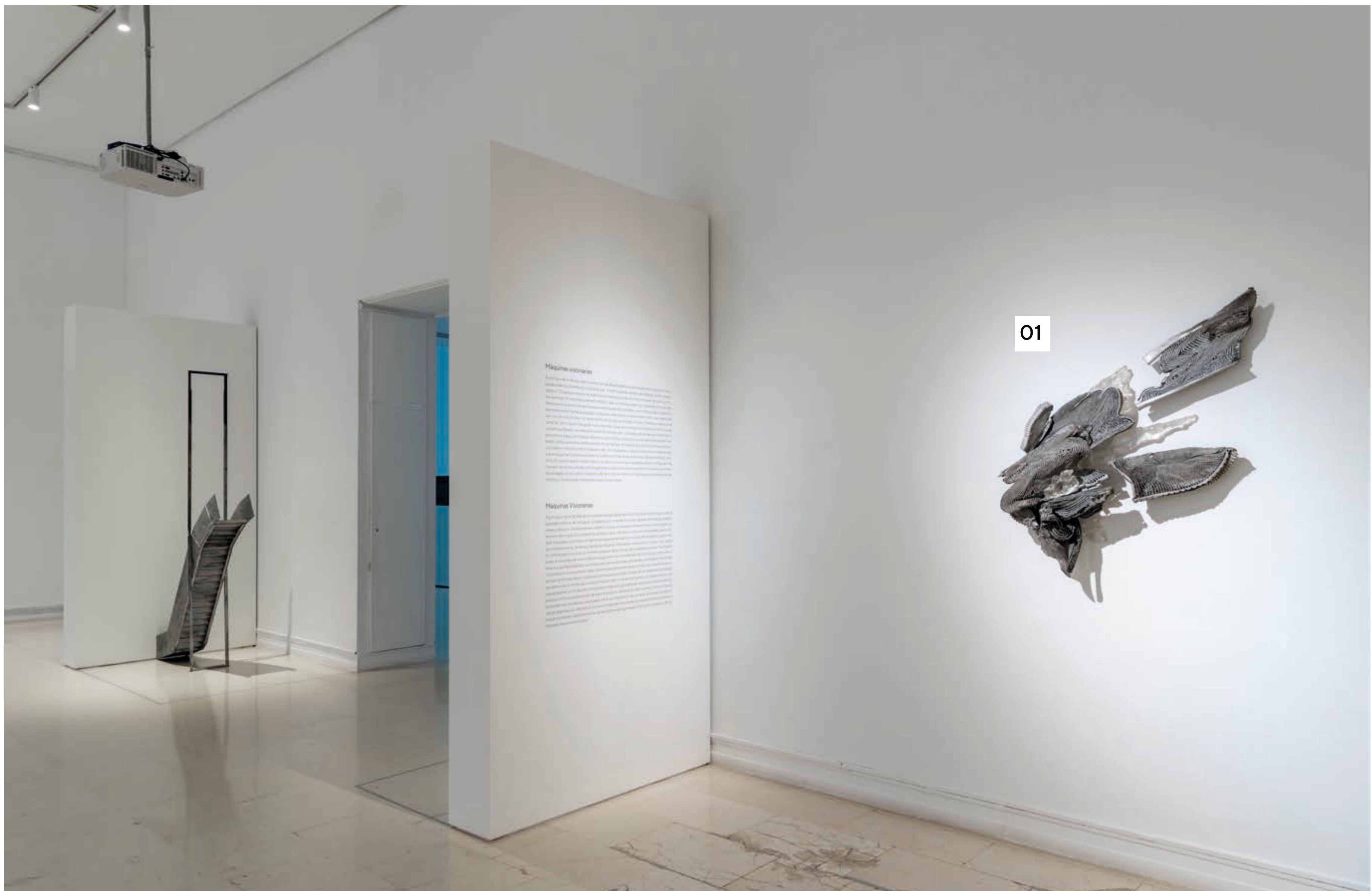


## Visionary Machines

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 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 mechanicist 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.



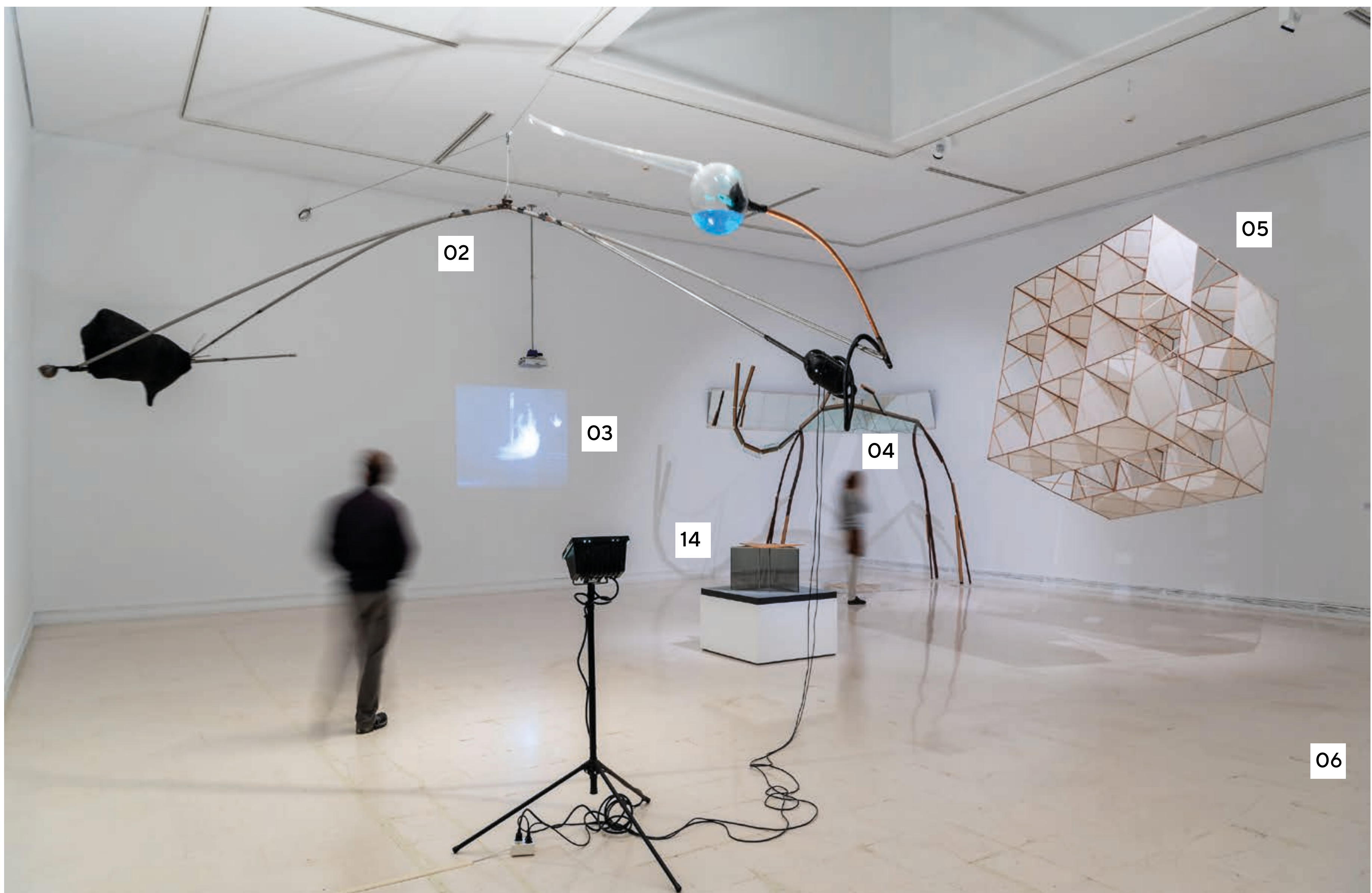


**01. Carlos Sáez**

*NITRO-QRu\_b*, 2021

Aluminium, resin and iron. 90 x 60 cm

Artist's collection



**02. Gilberto Zorio**

*Los zorios* (The Zorios), 1995

Leather wineskin, vaseline, aniline, lanolin, alcohol, iron, copper, glass, water, copper sulphate, steel, halogen bulbs and compressors. 368 x 350 x 665 cm

IVAM Institut Valencià d'Art Modern, Generalitat

**03. Peter Fischli / David Weiss**

*Der Lauf der Dinge* (The Course of Things), 1986

16 mm film. Duration 30'

IVAM Institut Valencià d'Art Modern, Generalitat

**04. Nacho Criado**

*B.T. Desértico* (Barren B.T.), 1994

Iron, glass, wood and painted marble. 320 x 130 x 400 cm

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**05. José María Yturralde**

*Estructura volante II* (Flying Structure II), 1976

Paper and wood. 184 x 186 x 184 cm

IVAM Institut Valencià d'Art Modern, Generalitat.  
Gift of the artist.

**06. Georges Méliès**

*À la conquête du Pôle* (The Conquest of the Pole), 1912  
From 15'14" to 17'7"

Courtesy of Internet Archive

**14. Dan Graham**

*Star of David - Hamburger Version*, 2001

Silver plated brass, glass coated with NiCr and wood.  
45.8 x 99.5 x 99.5 cm

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





**07. José M. Yturralde**

*Flying octahedron study, 1977*

Indian ink, graphite and colour pencils

31 x 21 cm

Artist's collection

**08. José M. Yturralde**

*Plane study of flying octahedron support, 1977*

Indian ink, graphite and colour pencils. 31 x 21 cm

Artist's collection

**09. José M. Yturralde**

*Flying structures study, 1980*

Graphite pencil and pen on cardboard

20.6 x 28 cm

Artist's collection

**10. José M. Yturralde**

*Flying structures study, 1977*

Graphite pencil and pen on cardboard

20.6 x 28 cm

Artist's collection

**11. Gordon Matta-Clark**

*Sky Hook (Study for a Balloon Building), 1978*

Ink on paper. 21.7 x 28 cm

Colección MACBA. Fundación MACBA. Colección Fundación Repsol

Photo: Foto Gasull © Estate of Gordon Matta Clark, VEGAP, Barcelona

**12. Gordon Matta-Clark**

*Sky Hook (Study for a Balloon Building), 1978*

Ink on paper. 21.8 x 28 cm

Colección MACBA. Fundación MACBA. Colección Fundación Repsol

Photo: Foto Gasull © Estate of Gordon Matta Clark, VEGAP, Barcelona



**13. Ángeles Marco**

*Escalera mecánica* (Escalator), 1987

Iron and paint. 280 x 28 x 150 cm (stair measurements)

IVAM Institut Valencià d'Art Modern, Generalitat.

Gift of the artist.