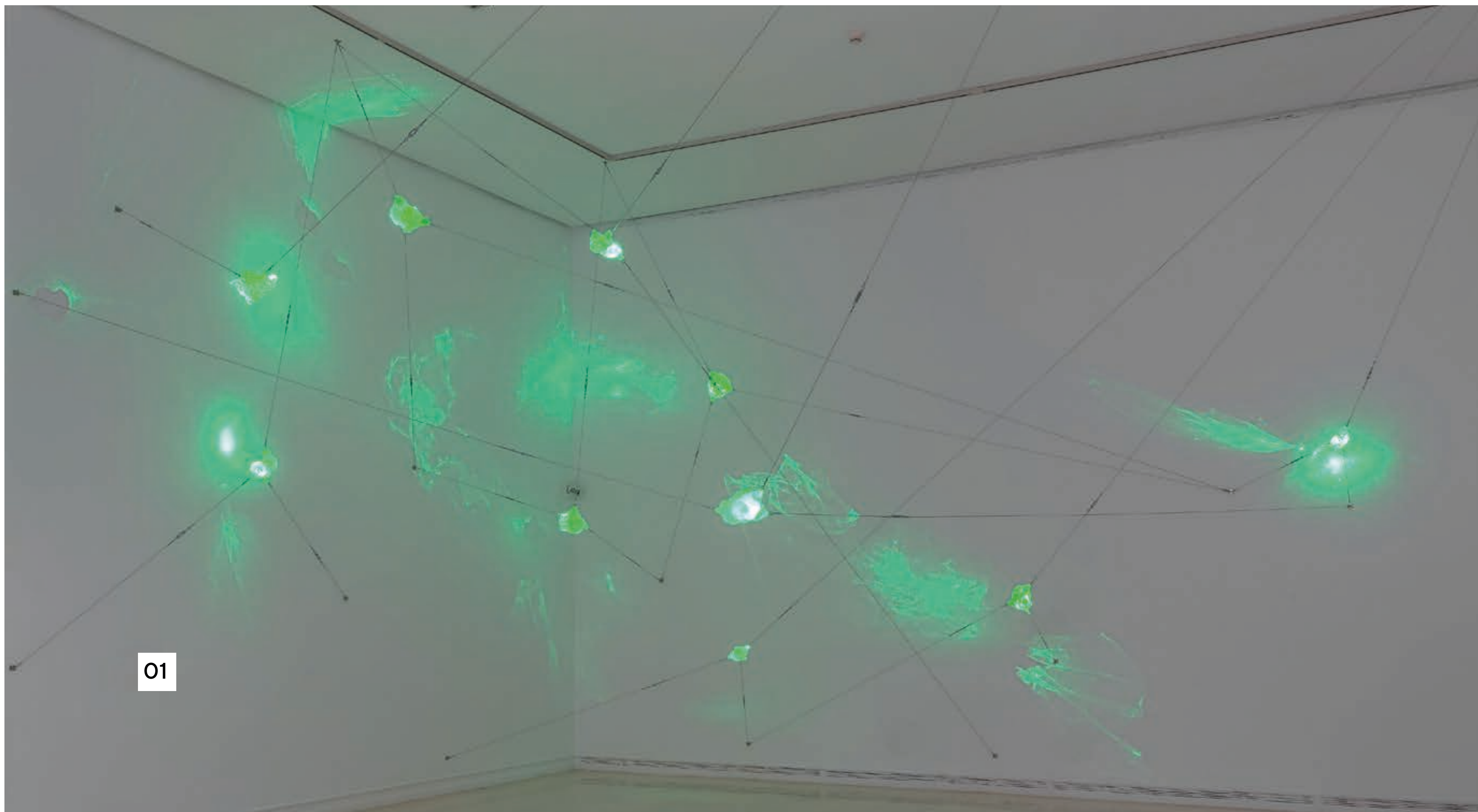


## Scientific metaphors of the social

In the late 1960s, after the student riots of May 1968, Gilles Deleuze and Félix Guattari broke with the historically established opposition between man and machine, the organic and the mechanical. For centuries, these notions had been fed back into a world based on anthropocentrism, a vision of organisms and mechanisms engaged in multiple repetitions of their organisation, their function and their goals. These philosophers, however, speak of a (desiring) machine generated by the simultaneity of flow and rupture, in which the machinic tends permanently towards the practice of connection and communication. The machine is thus not circumscribed to the domain of other similar and equally closed entities, but is open to other machines and penetrates them, coming to depend on elements external to it and exchanging real or virtual knowledge and ideas. 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 classic stratification and typification to discover new forms of concatenation for thoughts and particularities.



**01. Carlos Sáez**

*Dual Mismo, 2021*

*Resin, steel cables and laser.*

*Installation of variable dimensions. Includes the work Neûron, 2019, from the collection of the IVAM Institut Valencià d'Art Modern, Generalitat. Artist's collection*



**02. Íñigo Manglano-Ovalle**

*Cloud Prototype No. 4, 2006*

*Cast. Fibreglass and titanium alloy. 157.5 x 259 x 145.1 cm*

*Museo Nacional Centro de Arte Reina Sofía.*

*Depósito temporal Colección Soledad Lorenzo, 2014*