

## Machines De Tinguely

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~~Jean Tinguely—Wikipedia~~

Machines de Tinguely by Jean Tinguely, 1971, CNAC edition, in French / fran ç ais

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Jean Tinguely is famous for his playful, boldly kinetic machines and explosive performances. Everything had to be different, everything had to move. Precisely twenty-five years after his death, the Stedelijk opens a Tinguely retrospective: the largest-ever exhibition of the artist to be mounted in a Dutch museum.

~~Jean Tinguely — Machine Spectacle~~

Beat Klein explains how an ordinary power drill can be turned into a motor-driven drawing machine à la Jean Tinguely allowing you to produce your very own spin art. >> Learn more (Tutorial PDF) Ball track in the plexi box Variations of a ball's mobility in a plexi box. (left: Taro Izumi, Cloud (licking the air), 2020)

~~TINGUELY@HOME | Museum Tinguely Basel~~

Jean Tinguely's Four M é ta-Harmonie Music Machines at Museum Tinguely, Basel - Duration: 2:59. VernissageTV 12,532 views. 2:59 . Solo sailing Los Angeles to Hawaii on 23ft boat - Duration: 39:45 ...

~~Machine a Tinguely~~

As a creator of kinetic works of art, Jean Tinguely counts among the great pioneering artists of the second half of the twentieth century. At the heart of his work was a preoccupation with the machine. What interested him most was how machines work, how they move, the noises they make and their intrinsic poetry.

~~Biography Jean Tinguely | Museum Tinguely Basel~~

Machines de Tinguely by Jean Tinguely, unknown edition,

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Download Free Machines De Tinguely Jean Tinguely: Machine Spectacle - Studio International 1967-1971 : Le Paradis fantastique, œuvre monumentale compos é e de six machines de Jean Tinguely, de neuf sculptures de Niki de Saint Phalle. Augment é e d'une fontaine de nanas, l'œuvre est maintenant dans un jardin proche du Moderna Museet Stockholm [ 36 ] . Jean Tinguely — Wikip é dia Jean Tinguely ...

~~Machines De Tinguely — logisticsweek.com~~

Machines de Tinguely ala Galerie Iolas Jean Tinguely. Makers. Jean Tinguely - ontwerper ; Collection. Graphics Production date. 1967. Object number. TK\_F-304. c/o Pictoright Amsterdam/Stedelijk Museum Amsterdam Need more information? If you might have questions or remarks, feel free to send an e-mail to info@stedelijk.nl. There's also the opportunity to visit the library at the Stedelijk ...

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~~Machines de Tinguely ala Galerie Iolas—Jean Tinguely~~

Welcome to the world of Tinguely: enjoy the motion of the useless, noisy machines (Kunsthall Rotterdam, Dec 2007)

~~Welcome to the Machines of Tinguely~~

The 8-foot-long “ painting machine ” that Tinguely set up at the first Paris Biennale in 1959 produced some 40,000 different paintings for exhibition visitors who inserted a coin in its slot. Tinguely was meanwhile becoming obsessed with the concept of destruction as a means of achieving the “ dematerialization ” of his works of art. In 1960 he created a sensation with his first large self ...

~~Jean Tinguely | Swiss sculptor | Britannica~~

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~~Machines De Tinguely—doorbadge.hertongroup.com~~

KUNSTHAL ROTTERDAM Jean Tinguely (22 May 1925 in Fribourg, Switzerland - 30 August 1991 in Bern) was a Swiss painter and sculptor. He is best known for his sculptural machines or kinetic art, in the Dada tradition; known officially as metamechanics. He grew up in Basel and belonged to the Parisian avantgarde in 1950s and 60s.

Traces the life of the controversial French artist, looks at his mechanical sculptures and fountains, and discusses the themes of his work

Taking on the myth of France's creative exhaustion following World War II, this collection of essays brings together an international team of scholars, whose research offers English readers a rich and complex overview of the place of France and French artists in the visual arts since 1945. Addressing a wide range of artistic practices, spanning over seven decades, and using different methodologies, their contributions cover ground charted and unknown. They introduce greater depth and specificity to familiar artists and movements, such as Lettrism, Situationist International or Nouveau Réalisme, while bringing to the fore lesser known artists and groups, including GRAPUS, the Sociological Art Collective, and Nicolas Schöffer. Collectively, they stress the political dimensions and social ambitions of the art produced in France at the time, deconstruct the traditional geography of the French art world, and highlight the multiculturalism of the French art scene that resulted from its colonial past and the constant flux of artistic travels and migrations. Ultimately, the book contributes to a story of postwar art in which France can be inscribed not as a main or sub chapter, but rather as a vector in the wider constellation of modern and contemporary art.

At the crossroads of philosophy, artistic practice, and art history Though Gilles Deleuze and Felix Guattari were not strictly art historians, they reinvigorated ontological and formal approaches to art, and simultaneously borrowed art historical concepts for their own philosophical work. They were dedicated modernists, inspired by the German school of expressionist art historians such as Riegl, Wölfflin, and Worringer and the great modernist art critics such as Rosenberg, Steinberg, Greenberg, and Fried. The work

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of Deleuze and Guattari on mannerism and Baroque art has led to new approaches to these artistic periods, and their radical transdisciplinarity has influenced contemporary art like no other philosophy before it. Their work therefore raises important methodological questions on the differences and relations among philosophy, artistic practice, and art history. In *Art History after Deleuze and Guattari* international scholars from all three fields explore what a 'Deleuzo-Guattarian art history' could be today. Contributors Éric Alliez (Kingston University, Université Paris VIII), Claudia Blümlé (Humboldt Universität zu Berlin), Jean-Claude Bonne (École des Hautes Études en Sciences Sociales), Ann-Cathrin Drews (Humboldt Universität zu Berlin), James Elkins (School of the Art Institute of Chicago), Sascha Freyberg (Max Planck Institute for the History of Science), Antoine L'Heureux (independent researcher), Vlad Ionescu (Hasselt University), Juan Fernando Mejía Mosquera (Pontificia Universidad Javeriana), Gustavo Chirolla Ospina (Pontificia Universidad Javeriana), Bertrand Péroche (Université Bordeaux Montaigne), Elisabeth von Samsonow (Akademie für bildende Kunst Wien), Sjoerd van Tuinen (Erasmus University Rotterdam), Kamini Vellodi (Edinburgh College of Art), Stephen Zepke (independent researcher)

"Engendrés par une science sûre d'elle-même, que viennent faire les machines dans un numéro de la revue *Otrante*, consacré aux esthétiques de l'étrange et du fantastique? Pourtant, boulons, bielles, vilebrequins, tuyaux, soupapes, esquissent par leurs emboîtements un réseau labyrinthique d'où sourd une inquiétante étrangeté, grain de sable dans les rouages. Que faut-il pour que la machine soit fantastique? De Léonard de Vinci à Tinguely, de Sade à Kafka, de la machine de théâtre aux grandes fresques du roman populaire, de la locomotive au fleuret à feintes multiples et transcendantes, c'est le caractère protéiforme de la machine qui se dessine ici. Articles, collages, illustrations sont autant de lectures qui voudraient tracer les contours d'une surprenante collection de machines." --Back cover.

Jill Carrick's *Nouveau Réalisme, 1960s France, and the Neo-avant-garde* provides the first in-depth historical analysis of the "New Realism" movement and the critical and theoretical debates it engaged. This text makes available a new corpus of material - the rich historical and theoretical analysis as well as the fascinating photographic documentation of artists and works - from one of the most significant French art movements of the post-World War II period, whose literature has up to now been dominated by the terms of its founder, Pierre Restany. The illustrations and surprising contextual material - many of which have been unearthed by the author's archival research - document artwork, artists' collaborations, and ephemeral events.

New Scientist magazine was launched in 1956 "for all those men and women who are interested in scientific discovery, and in its industrial, commercial and social consequences". The brand's mission is no different today - for its consumers, New Scientist reports, explores and interprets the results of human endeavour set in the context of society and culture.

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