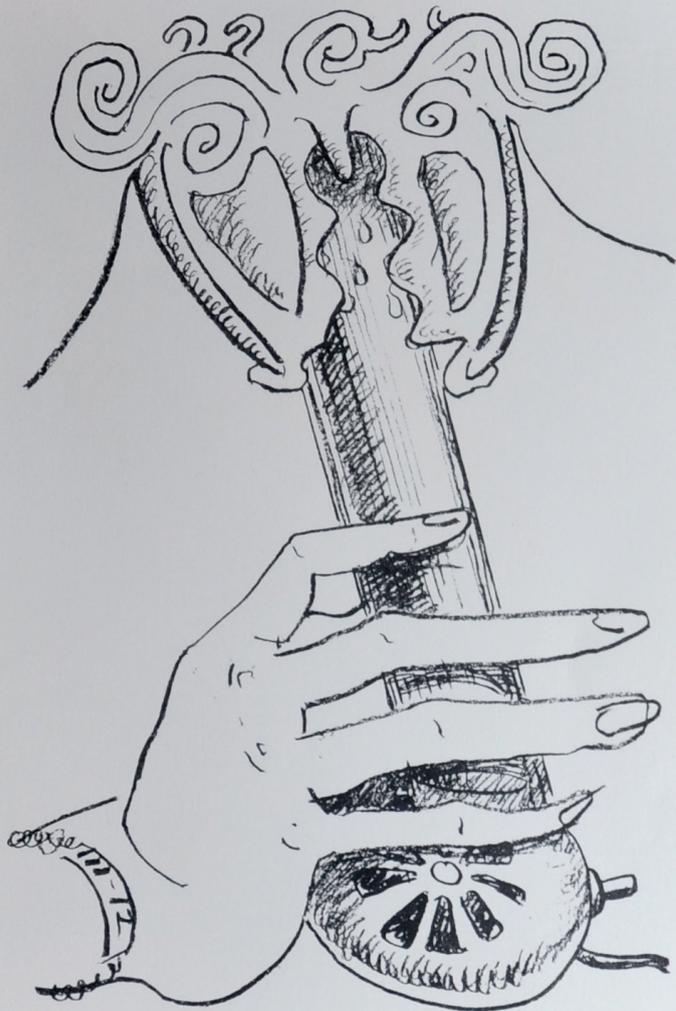


POETIC MACHINES. DUCHAMP, MAN RAY, PICABIA



In the twentieth century, the advent of the machine and mechanical reproduction changed the concept of beauty and eroticism. Duchamp, Man Ray and Picabia opened the doors of art history to artistic machinism, with the *machine célibataire* or single machine of art. Picabia made machinist drawings and paintings and one entitled *Fille née sans mère*, a machinist repertoire published in the magazines 297 and 397. Duchamp identified woman and machine as a new vision of beauty in art that moves away from the naturalist model. He also created *La mariée mise à nu par ses célibataires*, even or *The Large Glass* (1915-1923), a machine of erotic desire accompanied by the *Green Box* (1934), the box with its instructions. Man Ray participated in poetic machinism with his camera. Duchamp and Man Ray played with optical illusions and advanced to kinetic art with experiences such as the *Rotoreliefs* (1935) or *Rotative Plaque de Verre* (1920). All three created with their female alter egos, Duchamp's most famous *Rose Sélavy*.

The Vallpalou Foundation has added seven works by Marcel Duchamp and one by Man Ray to its collection. Teresa Vall Palou has paid homage to the air pistons of *The Large Glass* by Duchamp with a black print and another with minium color, the non-color so loved by the creator of the *ready made*.

Pilar Parcerisas | Curator of the exhibition

December 4, 2020 - March 27, 2021

Tuesday to Saturday from
4:00 p.m. to 8:00 p.m.

Opening

Thursday December 3, at 7:00 p.m.

Presentation: Pilar Parcerisas

Image

Man Ray

Illustration in the book by Arturo Schwarz
Il Reale Assoluto and *Certificat de Lecture* by
Marcel Duchamp, February 1964. 31 x 31 x 6 cm.
Thanks to: C. d'Afflitto Collection.

In collaboration with:

 Generalitat de Catalunya
Departament de Cultura

Organize

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Within the cycle "So far, so close"

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