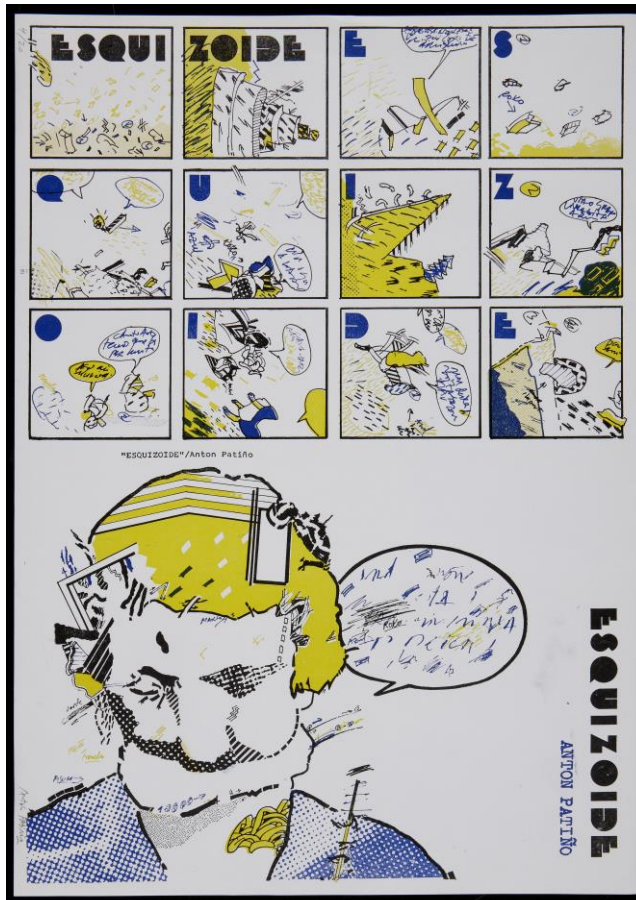


Machinations



ANTÓN PATIÑO PÉREZ

Esquizoide, 1978

Estampación en color

30 x 21 cm

Museo Nacional Centro de Arte Reina Sofía

DATES:

21 June - 28 August 2023

LOCATION:

Sabatini Building, Floor 1, Space 1 and Protocol Room

ORGANIZATION:

Museo Nacional Centro de Arte Reina Sofía

CURATORSHIP:

Pablo Allepuz, Manuel Borja-Villel, iLiana Fokianaki, Rafael García, Teresa Velázquez

COORDINATION:

Pablo Allepuz, Rafael García

In the thinking of Félix Guattari and Gilles Deleuze, the idea of the machine undergoes a paradigm shift with respect to Marxist analyses of the industrial society. Until that point, it had been regarded merely as a technical instrument which alienated the individual, turning them into one more piece of machinery in capitalist production. After 1968, this judgement was reformulated into an abstract nucleus capable of containing infinite human and non-human relations. Under this premise, a machine is the result of a series of connections between different components which respond to the demands of a series of determined circumstances and is mobilised to the rhythm of its cuts and flows, ultimately disintegrating in the same manner as it was built. This displacement from the static to the dynamic, from the individual to the collective, from the technological to the socio-political, underscores the opposition of the temporary and multiple nature of the machinic in facing the claim for eternity and uniformness of the structural. Therefore, the primordial role of the machine is “to machinate”; namely, to conspire against established power, to imagine new possible assemblages [agencements], to invent the necessary means for radical transformation.

In accordance with this theoretical framework, the exhibition *Machinations* explores different forms of resistance, coalition and creativity that materialises in the present by way of around fifty artists, most of whom hail from the Mediterranean area and African continent and reflect on the historical and present-day circumstances of such territories. The works presented stretch across a broad array of formats and techniques that approach drawing, painting, comic books, sculpture, theatre, dance, performance, installation, film, video and animation from a critical perspective. A dozen of them are new productions, specifically commissioned for this project, while many others are works either shown for the first time or adapted for this occasion. Overall, the selected works pivot around three main interconnected axes: War Machines, Schizo Machines and Cinema Machines of Care.

The connections between nationalist ideologies, militarism and colonial memory, as well as extractivism, forced migration and border policies are some of the vehicular questions in this show, addressed explicitly by this first cluster of works (War Machines).

The second group of works (Schizo Machines) explores altered states of consciousness, minoritarian animist rituals, modes of unprecedented communication and speculations about science-fiction futures — ideas that run transversally across the exhibition.

The third group of works (Cinema Machines of Care) start from cinema as a non-representational medium with the objective of embodying viewing experience, establishing affective communities and weaving collective assemblages of enunciation, always in line with the threefold social, mental and environmental ecology.

For each of these three axes, the Museo Reina Sofía has maintained, since 2019, an open model of collaborative research with a team comprised of up to fifteen people. Thus, *Machinations* extends beyond the physical limits of exhibition rooms, creating synergies with other projects, activities and publications inside and outside the Museo.



For further information:

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