

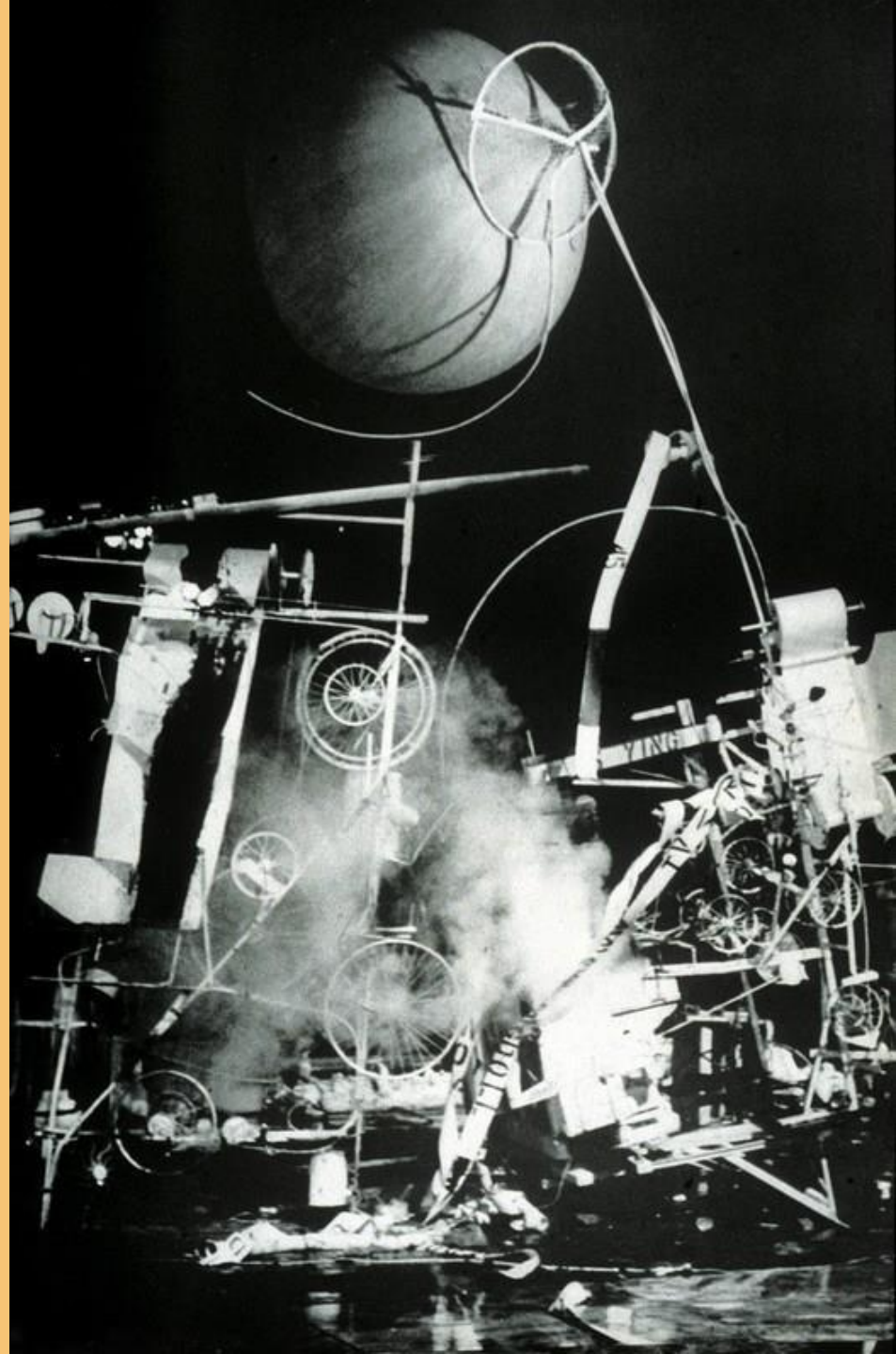
# Jean Tinguely "Homage to New York"

CHRISTINA LAST

ART 185GL

April 19<sup>th</sup> 2018

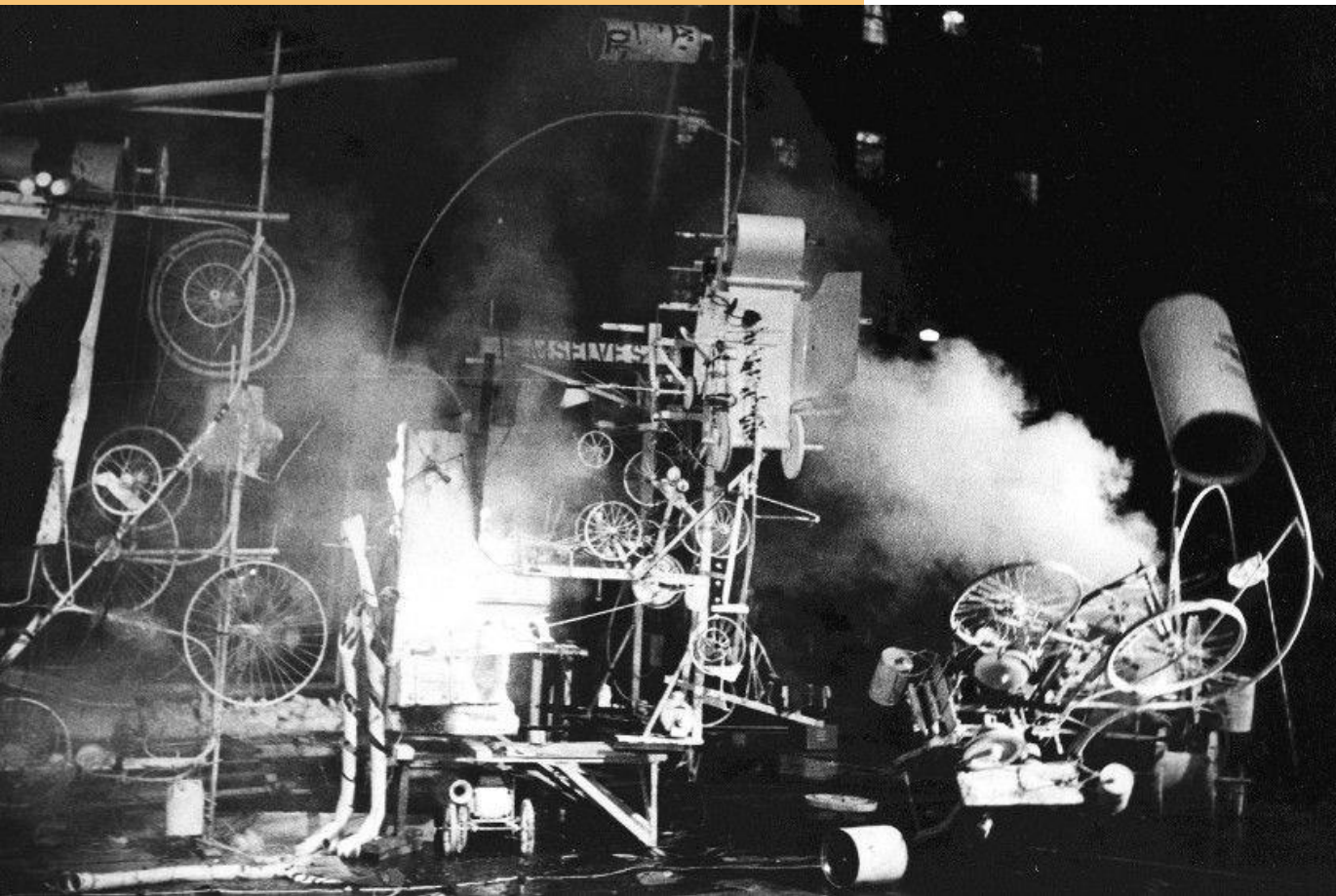
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# Content

This presentation

- Slide I - Introduces Jean Tinguely
- Slide II - Describes the machinic performance of 'Homage to New York'
- Slide III - Argues that Tinguely's seminal work in early Kinetic art replicates human movement, distinctly their form of 'digitised behaviors.'
- Slide IV - Discusses the overlapping characteristics of kinetic and robotic art, and the distinct differences.
- Slide V - Considers whether some versions of kinetic art cross the bridge and become robots themselves.



## Background

In 1960, Swiss artist Jean Tinguely constructed *Homage to New York*, a mechanical work of art that self-destructed in the museum's sculpture garden on March 17, 1960. Swedish engineer Billy Klüver collaborated with Tinguely on the technical aspects of the work, and American artist Robert Rauschenberg contributed an artistic component to it - a money-throwing machine - as well.

# Kinetic Art and Human behaviour



Duchamp, Nude Descending a staircase



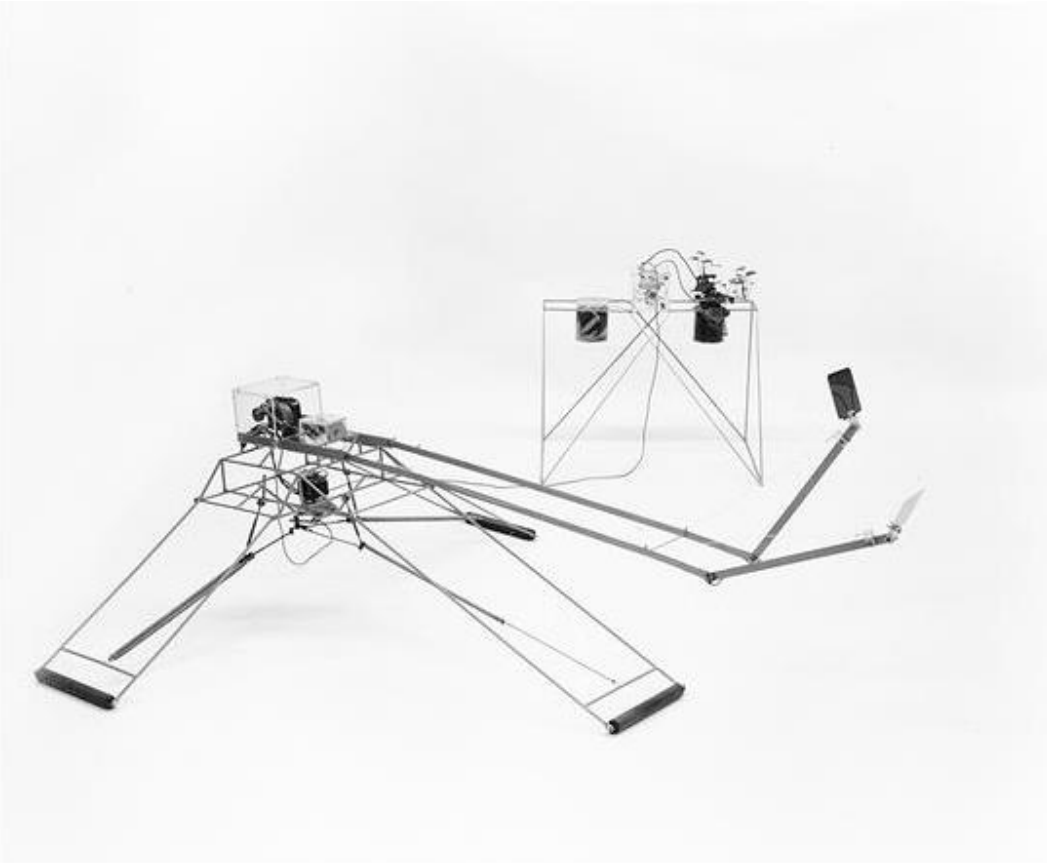
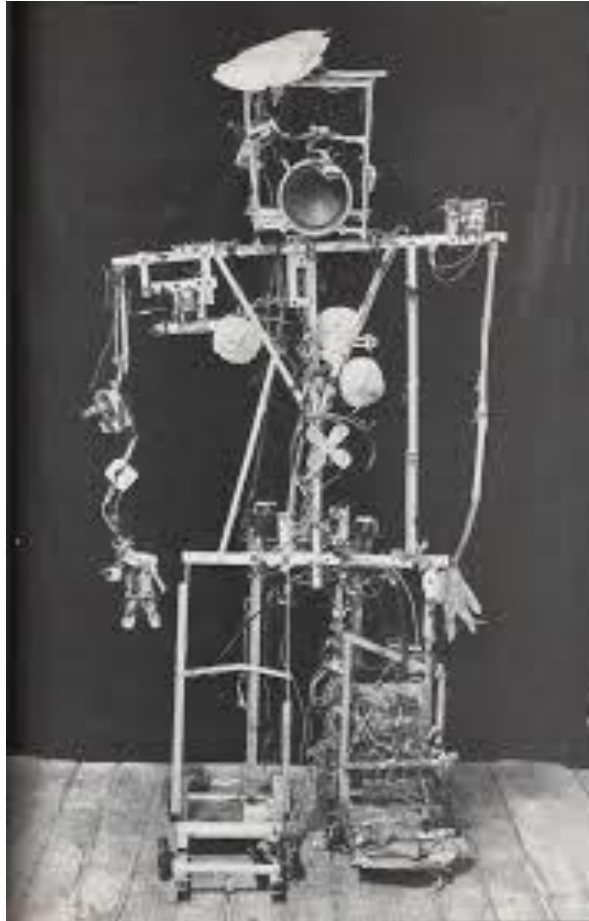
Alexander Calder, 'Blue Feather'

Tinguely's early kinetic sculptures presented new aesthetic value of the physical motion, began their experiments in reproducing the movement of bodies.



It wasn't the idea of a machine committing suicide that fascinated me primarily; it was the freedom that belonged to its ephemeral aspect – ephemeral like life, you understand. It was the opposite of the cathedrals, the opposite of the skyscrapers around us, the opposite of the museum idea, the opposite of the petrification in a fixed work of art.

## Kinetic Art and Robotic Art



# Kinetic Robotic Assemblages



Fragment from Homage to New York  
1960

# Jean Tinguely "Homage to New York"

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April 9<sup>th</sup> 2018

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