



For Statics

Jean Tinguely

Not on display

Title/Description: For Statics

Artist/Maker: Jean Tinguely

Born: 1959

Object Type: Print

Materials: Paper

Accession Number: 31628

Historic Period: 20th century

Production Place: Europe

Credit Line: Bequeathed by Joyce and Michael Morris, 2014

For Statics is a text-based print with a manifesto from Jean Tinguely reading:

Everything moves continuously. Immobility does not exist. Don't be subject to the influence of out-of-date concepts. Forget hours, seconds and minutes. Accept instability. Live in Time. Be static - with movement. For a static of the present movement. Resist the anxious wish to fix the instantaneous, to kill that which is living.

Stop insisting on 'values' which can only break down. Be free, live. Stop painting time. Stop evoking movements and gestures. You are movement and gesture. Stop building cathedrals and pyramids which are doomed to fall into ruin. Live in the present, live once more in Time and by Time - for a wonderful and absolute reality.

The print was produced for Tinguely's work, *Concert of Seven Pictures*, exhibited at Galeria Schmela in 1959, when he dropped 150,000 copies of the text from an aeroplane across Düsseldorf, Germany.

Tinguely was interested in the relationship of time to machines. He once was fired from a department store for ripping a clock from the wall, as he insisted you cannot buy time. His manifesto '*For Statics*' urges people to live in the present. His call to '*Be static - with movement*' reflects his interest in kinetic art, of which he was a pioneer, having introduced movement into his work from

1948. He created mechanical sculptures, auto-destructive sculptures or performances. His work has been said to 'take the place of the old fashioned circus'. [1] He was included in the first ever exhibition on kinetic art, Le Mouvement, at Galerie Denise René in 1955.

Also in 1959, Tinguely gave a lecture at the Institute of Contemporary Arts, London about his theory on stability in modern machine movements. He himself sat motionless and silently, whilst two tape recordings played. The first was his own voice, whilst a second recording included an English woman interrupting and correcting his English.

Tania Moore, June 2021

[1] K.G. Hulten quoted in Guy Brett, *Kinetic Art: The Language of Movement* (London: Studio Vista, 1968), p.38.

Exhibitions

'Rhythm and Geometry: Constructivist art in Britain since 1951', Sainsbury Centre, UK, 02/10/2021 - 17/07/2022

Provenance

In October 1984, the University of East Anglia accepted a planned bequest from Joyce and Michael Morris (UEA Alumni). Michael died in 2009 and Joyce in December 2014 when the couple's wishes were implemented.
