

JEAN TINGUELY'S FUTURES PAST: META-MECHANICS, DYNAMISM, DYSFUNCTION

Ara H. Merjian

What happens to wheels and levers stripped of utility? What of mass-produced pulleys and pistons robbed of recognizable function? Was it not the Dadaist movement that first relieved tubes and trundles and valves of mechanical purpose, deploying them not to materialist ends but setting them instead on more conceptual, perhaps even metaphysical, errands (fig. 1)? It comes as little surprise that—when confronted with Jean Tinguely's varied body of work in the 1960s—European and American critics rushed to invoke the precedent of Dada.¹ The gears and gadgets disarticulated and reassembled in his oeuvre seemed to whirl in an unmistakably Dadaist vein (fig. 2). A new world war, in which technology played an even more comprehensively destructive and sinister role, further underscored that affinity, along with Tinguely's characteristic mix of iconoclasm, irreverence, and irony. While scholars have since remarked extensively upon Tinguely's 'continuation' of the Dadaist spirit, that notion was already proverbial at the height of his 1960s experimentation. The former German Dadaist Richard Huelsenbeck dedicated an entire chapter of his celebrated *Memoirs of a Dada Drummer* to Tinguely's *Homage to New York*, with Huelsenbeck's press release for the Museum of Modern Art impishly annotated by no less than Marcel Duchamp (fig. 3). If one critic dismissed the *Homage* as an 'infantile spectacle' reminiscent of Dada, Tinguely himself proudly claimed the mantle of 'Meta-dadaist', reprising—like many of his generation—one of the century's ideologically unimpeachable avant-gardes as a methodological and ideological touchstone.² For one critic writing on the Swiss artist more recently, Tinguely's dropping 150,000 copies of his *Für Statik* (For Static) manifesto from a plane over Düsseldorf in 1959 recalls nothing if not 'the provocative strategies of the Dada movement'³ along with propaganda tactics from World War II.

Yet Tinguely's work conjures up in precisely this vein an even earlier avant-garde, and the earlier world war that fuelled its strategies. Launched in 1909,

the Italian Futurist movement preceded and dynamized Dadaist experiments in typography, performance, and politics alike. Of course, the Futurists clamoured for the very war against which the Dadaists came to protest. For all his fulminations against 'Art' with a capital A, furthermore, the Futurist leader Filippo Tommaso Marinetti never truly questioned its ontological integrity; rather than call for the art market's collapse, the Futurists exploited its mechanisms to new promotional ends. The Futurist assault on the propriety of aesthetics and literary language—from the roles expected of respective mediums to the nature of typography—nevertheless proved groundbreaking and influential. Following Gabriele d'Annunzio's flight over Vienna, the Futurists were the first to scatter manifestos *en masse* (80,000 from Saint Mark's campanile tower in Venice, for instance). More crucial still was their use of the manifesto itself—along with unprecedented bellicose aggression—to blur the boundaries between art and life. As the vehicle for exponential theories of artistic innovation, the manifesto became a nearly autonomous Futurist phenomenon in its own right.

One such manifesto by the artists Giacomo Balla and Fortunato Depero in 1915 proposed a *Ricostruzione futurista dell'universo* (Futurist Reconstruction of the Universe) pledging to remake the world in the movement's agitated image. Balla and Depero's text notably invokes the conflagration then gripping Western Europe—which Italy had just joined on behalf of the Entente Powers—not as a distraction to their efforts but rather a stimulus to Futurist experiments.⁴ The signatories illustrated their ambition with several multimedia sculptures: prefigurations of a world transformed by technology, speed, and the violence of modernity. In place of sculpture—and all its attendant, millennial ballast both material and cultural—the artists proposed to generate so-called plastic complexes (fig. 4). These exchanged stasis and formal simplicity for agglutinative and kinetic elements, fashioned from materials as

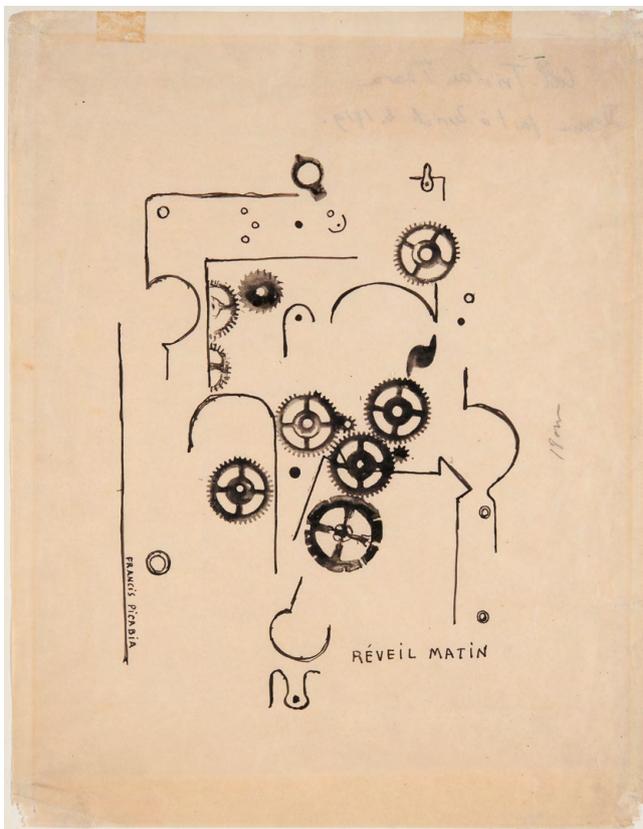


Fig. 1 Francis Picabia, *Réveil Matin* (Alarm Clock), 1919, ink on paper, 31.8 × 23 cm, Tate

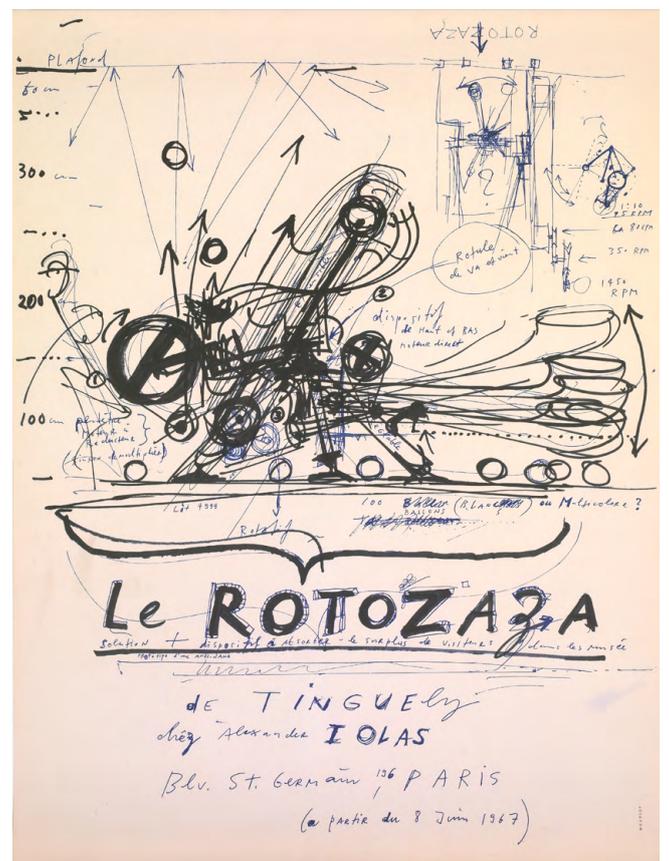
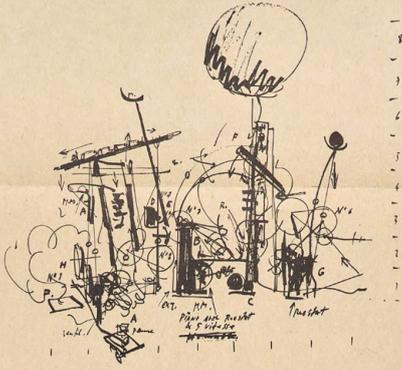


Fig. 2 Jean Tinguely, *Le Rotozaza de Tinguely chez Galerie Alexandre Iolas*, Paris, 1967, poster with corrections, Museum Tinguely, Basel, Schenkung Josef Imhof



HOMAGE TO NEW YORK

A self-constructing and self-destroying work of art conceived and built by Jean Tinguely

THE MUSEUM OF MODERN ART SCULPTURE GARDEN
MARCH 17, 1960
6:30-7:00 P.M.

Homage to New York

We know that emotion cannot be petrified, that love cannot be bound, that life cannot be conserved and time cannot be held. Jean Tinguely's experiments are works of art in which time, movement and gesture are demonstrated—not merely evoked. Tinguely accepts the Heraclitan change inherent in life. His is a world in flux and constant self-transformation.

Being very much part of his time, Tinguely uses machines to show movement, but he is fully aware that machines are no more permanent than life itself. Their time runs out, they destroy themselves. This he demonstrates dramatically in *Homage to New York*. Here he brings the motor into an ironic situation which controverts its function. Rendered helpless, it no longer operates in its normal way. It destroys itself more quickly because it performs more intensely.

In New York Tinguely finds a maximum concentration of human life and energy, a virility which accelerates its own dissolution. He believes that the idea of a self-constructing and self-destroying mechanized sculpture would never have occurred to him in the ancient ambience of the Mediterranean coast. Its dynamic energy as well as its final self-destruction—are they not artistic equivalents for our own culture?

He has conceived and built this sculpture and is eager to witness its loss so that we may witness its choreography.

PETER SELZ

Tinguely ex machina

Forty years ago Tinguely's granddads thumbed their noses at Mona Lisa and Cézanne. Recently Tinguely himself has devised machines which shatter the placid shells of Arp's immaculate eggs, machines which at the drop of a coin scribble a moustache on the automatist Muse of abstract expressionism, and (wipe that smile off your face) an apocalyptic far-out breakthrough which, it is said, clinks and clanks, tingles and tangles, whirrs and buzzes, grinds and creaks, whistles and pops itself into a katabolic Götterdämmerung of junk and scrap. Oh great brotherhood of Jules Verne, Paul Klee, Sandy Calder, Leonardo da Vinci, Rube Goldberg, Marcel Duchamp, Piranesi, Man Ray, Picabia, Filippo Morghen, are you with it?

TINGUELY EX MACHINA
MORTIVRI TE SALVTAMVS

ALFRED H. BARR, JR.

Tinguely's things are so good that maybe they are not modern art any more. In place of regularity he puts irregularity. His machines are not machines, they are anti-machines. They are mechanic and meta-mechanic. They make anarchy. These things are more free than a human being can ever hope to be. They represent a freedom that without them would not exist. They are pieces of life that have jumped out of the systems: out of good and bad, beauty and ugliness, right and wrong. To try to conserve the situation that exists will make a man unhappy, because it is hopeless. This kind of art accepts changes, destruction, construction and chance, that rules anyway. These machines are pure rhythm, jazz-machines. But look out, because it is not an innocent game.

K. G. HULTEN

Tinguely's art is:

- An art of spectacle—without the hoggling crowd these machines would no more exist than Hegel's orchid in the jungle.
- An art of artlessness and imperfections—more human than machine.
- An art of destructions enacted—not concealed and held captive as they are in "ordinary" painting.
- An art of movement that at its very limits touches fixity—*les extrêmes se touchent*.

DORE ASHTON

There are times in human history when the things men have been accustomed to doing and have long accepted as a part of the established order erupt in their faces. This is the situation right now—the universal crisis is forcing us to redefine our cultural values. We are like the man who is astonished to discover that the suit he has on does not fit him any longer. Religion, ethics, and art have all transcended themselves, especially art, which, instead of being art as we know it, has come to demonstrate man's attitude toward his basic problems. So it is senseless to ask whether or not Tinguely's machines are art. What they show in a very significant way is man's struggle for survival in a scientific world. There are two kinds of art, if we may still use the word: "classicistic" art that relies on tradition and Dada art that relies on shock for its effects. I would call Tinguely a Meta-Dadaist because his machines not only turn traditional concepts upside down but also realize the old Dada love of movement. Tinguely is the inventor of the perpetuum mobile. I think his work is one of the great breakthroughs in modern art. It is a giant step toward *la réalité nouvelle*.

RICHARD HUELSENBECK

si la scie scie la scie
et si la scie qui scie la scie
est la scie que scie la scie
ily a Suisscide métallique.

Marcel Duchamp
1960

Fig. 3 *Homage to New York*, leaflet with texts by Peter Selz, Alfred H. Barr Jr., K. G. [Pontus] Hultén, Dore Ashton, Richard Huelsenbeck, and Marcel Duchamp, 1960, Museum of Modern Art, New York

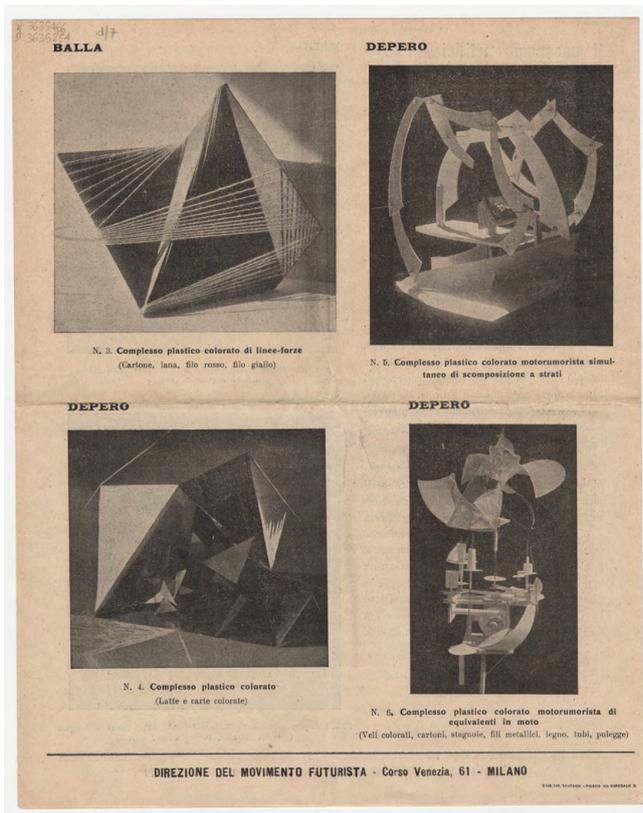
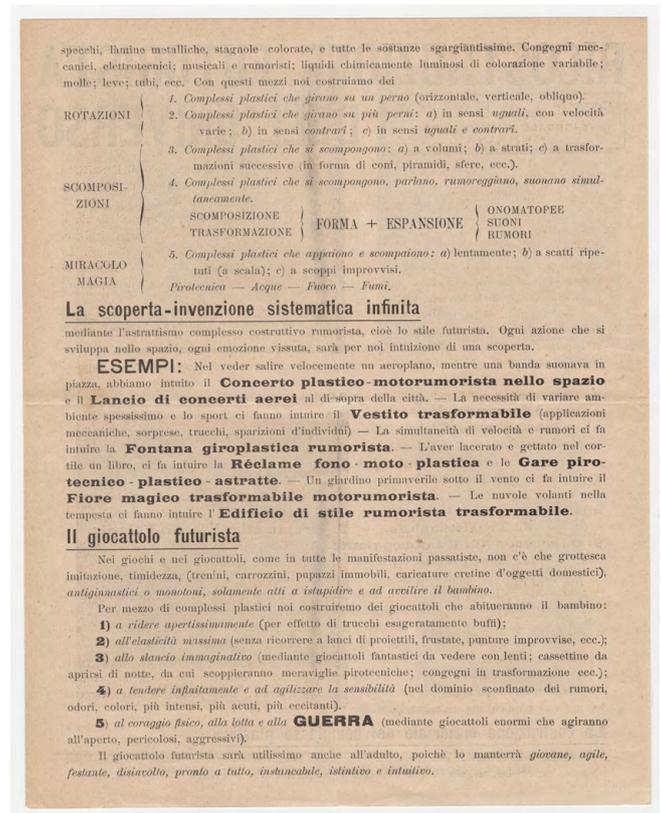


Fig. 4 Giacomo Balla and Fortunato Depero, *Ricostruzione futurista dell'Universo* (Futurist Reconstruction of the Universe), manifesto, 1915, Mart, Archivio del '900, Fondo Depero

diverse as wool and talcum, cardboard and iron, metal foil and glass. Their titles reflect this same admixture, whether Balla's *Complesso plastico colorato di frastuono + danza + allegria* (Coloured Plastic Complex of Noise + Dance + Joy) or Depero's *Complesso plastico colorato motorumorista simultaneo di composizione a strati* (Coloured Noise-moto Plastic Complex of Simultaneous Layered Decomposition; fig. 5). Such objects offered glimpses into a Futurist future, integrating 'volatile', 'explosive', 'noise-creating', and even 'odorous' dimensions into aesthetic (and anti-aesthetic) phenomena.

Despite the extensive resonance between Tinguely's oeuvre and Futurist innovation, little scholarship has addressed its consequence for the trajectory of modernist sculpture, on the one hand, or for Tinguely's post-war reinterpretation of avant-garde strategies, on the other. Various elements of Tinguely's work find precedent in multimedia Futurist experiments, which sought to revolutionize the very premise of sculptural practice: from kineticism and motorization, to interactive soundscapes, to the premise of the 'useless machine'. The formulation of this latter phenomenon by



the former Futurist artist Bruno Munari has invited direct comparison with Tinguely's work; yet the accompanying scholarship addressed their respective developments separately.⁵ Vital in considering their confluence, I think, is an understanding of Futurist precedent, with particular regard to sculptural kineticism. To be sure, Tinguely's installations rhyme formally and conceptually with a range of historical avant-garde examples from between the world wars, including Soviet and international Constructivism (figs. 6, 7). But it is in many ways the divergence between Tinguely and Futurist politics that renders the resonance striking and demands further, careful inquiry.

That inquiry was long hindered by Futurism's political legacy. The movement's full-throated support for Mussolini's regime—well after its consolidation as a dictatorship and imperialist aggressor in Libya, East Africa, and elsewhere—rendered it an art historical liability following the defeat of Fascism. If various artists began reprising Futurist strategies beginning in the 1960s, its history was either truncated following World War I (and hence spared any taint by Fascist politics) or else its

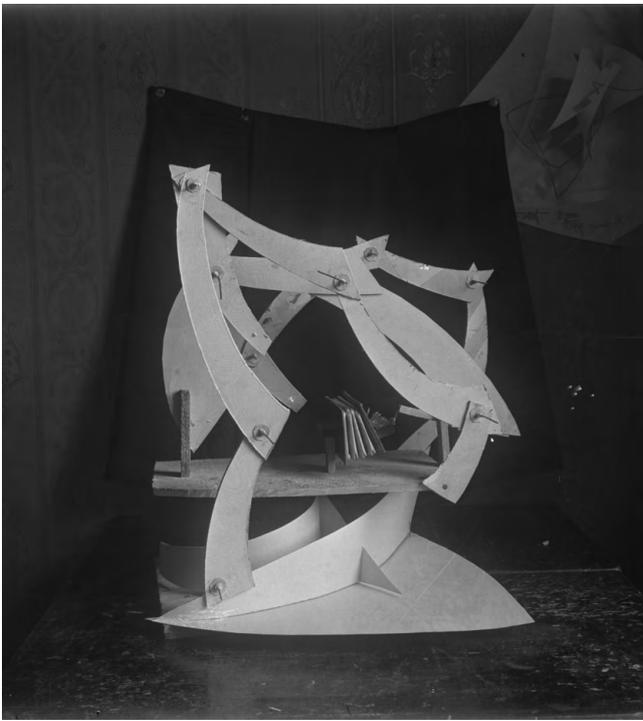


Fig. 5 Fortunato Depero, *Complesso plastico colorato motorumorista simultaneo di composizione a strati* (Colored Noise-moto Plastic Complex of Layered Simultaneously Decomposition), 1914, Mart, Archivio del '900, Fondo Depero

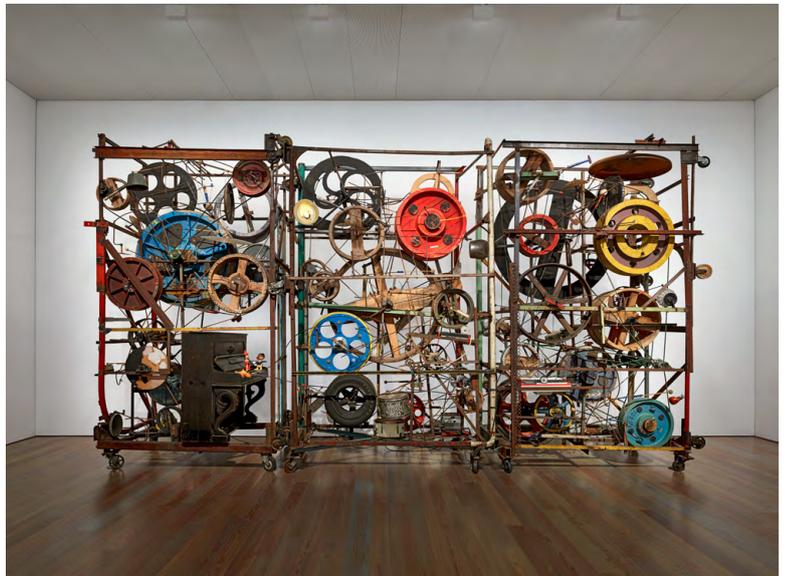


Fig. 6 Jean Tinguely, *Tinguely, Méta-Harmonie II*, 1979, mobile scrap-iron musical instruments and other objects, three parts: iron, sheet metal, brass, plastic, rubber, wood, leather, glass, electric motor, 380 × 690 × 160 cm, Emanuel Hoffmann-Stiftung, gift from Paul Sacher 1980, on deposit at the Öffentliche Kunstsammlung Basel, permanent loan to the Museum Tinguely

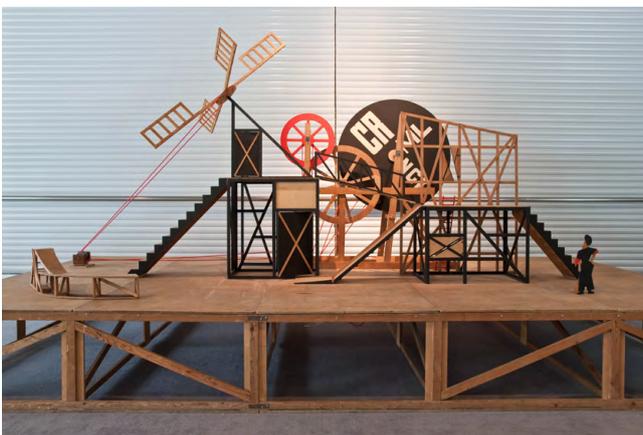


Fig. 7 Liubov Popova, mechanical set for *The Magnanimous Cuckold*, 1922 (reconstructed in 1970, Bristol University Drama Department), Sainsbury Centre, University of East Anglia



Fig. 8 Jean Tinguely, *Henri Bergson, Philosoph* (Henri Bergson, *Philosopher*), 1988, steel parts, copper profile, wooden wheel, electric motor, drive belts, rubber wheels, drive belt, bearings, electric motor, Museum Tinguely, Basel, Donation Niki de Saint Phalle

examples were invoked independently from those same politics. In other words, Futurism was either cast as an extension (and originator) of Fascist ideology, or else a kind of *sui generis* phenomenon occupied only with the aesthetic realm. Tinguely's work appeared alongside historical Futurist works in major international exhibitions and studies, from William Seitz's exhibition *The Art of Assemblage* in 1961 to Pontus Hultén's *The Machine, As Seen at the End of The Mechanical Age* (1968).⁶ Yet their juxtaposition proved passing and casual, while the institutional account of Futurism dodged entirely the movement's ideological compromise. Even Harald Szeemann's landmark 1975 *Junggesellenmaschinen*, which extensively addressed both Tinguely and Dada, makes only one glancing mention of Marinetti and Futurism.⁷

In what remains of this essay, I address some of the intersection between Tinguely's work and the precedent of Futurism, taking care not to flatten the differences that separate them. I hope not only to shed some light on the gestation of Tinguely's body of work but to let it in turn illuminate various misconceptions of Futurist mechanization—a fundamentally antipositivist phenomenon in its earliest iterations, as I will discuss. For concision's sake, I will focus on Tinguely's *Homage to New York* and its critical aftermath, particularly those forums which actively discussed the event's significance. Even here we find an unwitting affinity with Futurism—specifically with Depero's time in New York. For it was here that the Italian artist not only vowed to 'Destroy Museums' (echoing one of Futurism's founding

shibboleths) but also used the city as touchstone for his aesthetic ambitions during the late 1920s.⁸

Though Tinguely's *Homage* did not destroy the MoMA patio on which it was installed, its self-combustion—and the efforts of the fire department to put it out—conjured up a fundamentally Futurist impulse to dilate the work's temporality beyond its spatial envelope, adding to its physical components a further, performative extemporaneity.⁹ More fundamentally, Tinguely's will to kineticism bears a decidedly Futurist provenance, however oblique. The injection of duration into the sculptural object—forever associated with fixity and permanence—proved one of Futurism's most urgent imperatives. Marinetti's cohort of artists complained in the early 1910s that Cubist painters and sculptors continue to render 'objects motionless, frozen ... static'.¹⁰ Of course, the actualization of movement in avant-garde sculpture traces an undeniably varied genealogy, from Naum Gabo's *Kinetic Construction (Standing Wave)* (1919–20) to László Moholy-Nagy's *Light-Space Modulator* (1930). Yet these simply literalized Futurism's pictorial and sculptural evocations—thoroughly nourished on the philosophy of Henri Bergson. Aside from Nietzsche's writings, perhaps no body of thought proved more vital to Futurist theory than Bergson's philosophical assault upon chronological time.¹¹

It is telling that Tinguely would go on to create a kinetic portrait of the philosopher in 1988 (fig. 8). Yet we also know from Tinguely's writings—including his manifesto *Für Statik*—that his understanding

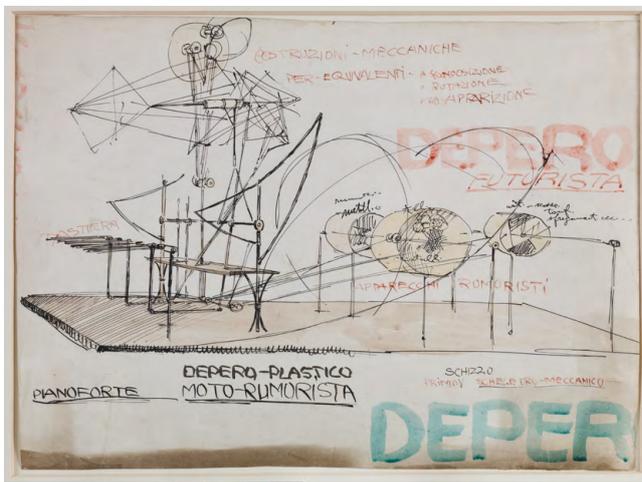


Fig. 9 Fortunato Depero, *Pianoforte motorumorista* (Noise-Motor Piano), 1915, ink and watercolor on paper, 32.5 x 43.5 cm, Mart, Archivio del '900, Fondo Depero

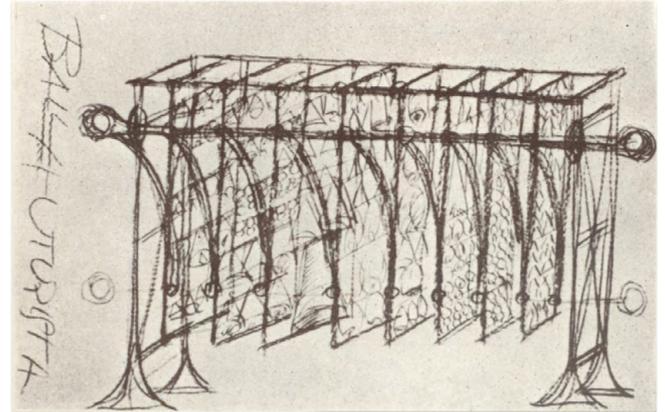


Fig. 10 Giacomo Balla, *Progetto di strumento musicale rumorista* (Noise-Making Musical Instrument Project), 1920, Fondazione Ragghianti, Lucca, Photo Library Carlo Ludovico Ragghianti, arte contemporanea, b. 28. n. 00010409

of sculpture was steeped in Bergsonian principles.¹² Penned in September 1959, *Für Statik* names the phenomena of 'movement, disintegration, [and] change' as the only constants—and hence the only truly 'static':

The only certainty is that movement, change and metamorphosis exist. That is why movement is static. So-called immobile objects exist only in movement ... ideas, works and beliefs change, transform and disintegrate ... Be static! Be movement! Believe in movement's static quality. ... Today we can no longer believe in permanent laws, defined religions, durable architecture or eternal kingdoms. Immutability does not exist ... We are afraid of movement because it stands for decomposition—because we see our disintegration in movement. ... We are still very much annoyed by out-of-date notions of time. Please, would you throw away your watches! At least, toss aside the minutes and hours. ... Time is movement and cannot be checked ...¹³

Not coincidentally, it was the clockface that served as the *bête noire* of Bergson's philosophy. The way in which minute and second and hour hands quantified time into spatial integers defied how time was lived, experienced in the body. 'Rien est plus inepte qu'une horloge', Tinguely would declare in 1959—nothing is as inept as a clock.¹⁴ The word invoked by the critic Peter Selz in MoMA's press release for *Homage to New York* just a couple years later—'flux'—underscores these

Bergsonian affinities.¹⁵ The same notions had spurred Umberto Boccioni's interventions into sculptural form. How might sculpture—Boccioni wondered—evinced the duration attendant upon all objects and bodies, no matter how apparently still and static? Boccioni had imagined the mechanization of his assemblages as early as 1912. The Parisian press reported on an 'engine installed expressly for this purpose',¹⁶ though they were never realized. Motorization, Boccioni claimed, would accentuate the Futurist object's aesthetic autonomy, 'like the fury of a flywheel or the whirling of a propeller'.¹⁷

Boccioni's untimely death during World War I saw his peers take up the crusade of motorization. At least one of Depero's pieces incorporated a motor, deployed for no recognizable purpose other than automation. It remains uncertain how exactly the work's pistons and cylinders might have animated its cloth sails. The same may be said for the miniature bellows incorporated into the *Complesso plastico colorato motorumorista simultaneo di scomposizione a strati* (Coloured Plastic Complex of Simultaneous Motor-Sound Layered Decomposition, 1914), which added the further phenomenon of sound. This followed from various preparatory sketches that likewise specify a sonic dimension to their agitation, including even the designation of a 'piano' (fig. 9). Many of the works were proposed not simply to gyrate and move but also explode. Balla's *Strumento musicale rumorista* (*Clac Clac*) (Noisemaking Musical Instrument [Clac Clac], 1916) further conflated the domains of sculpture and sound. A drawing from the same period reveals an enlarged version of such a 'noisemaking' instrument (*Progetto di strumento musicale rumorista*; fig. 10), vaguely suggesting a piano in its frontal orientation but outfitted with wedged slats and

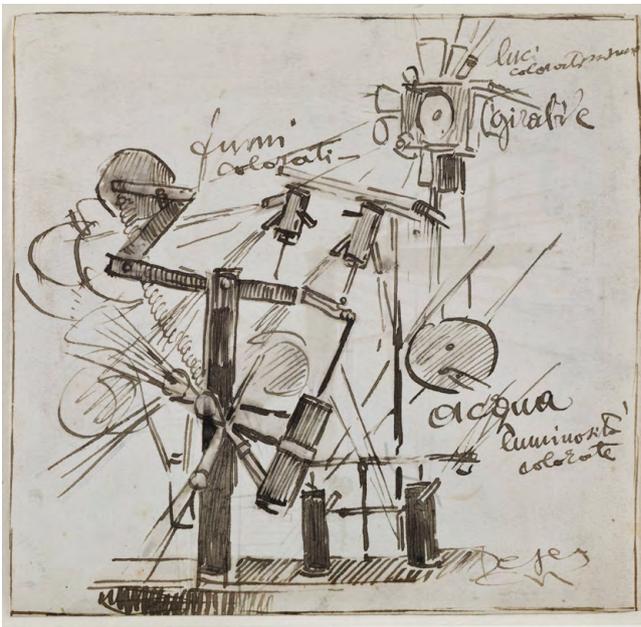


Fig. 11 Fortunato Depero, *Completo plastico motorumorista a luminosità colorate e spruzzatori* (Plastic Motorized Complex with Colored Lights and Sprinklers), 1915, ink on paper, 42 × 40.2 cm, Museo di arte moderna e contemporanea di Trento e Rovereto

handles. The point here is not that Tinguely saw these objects, drawings, or illustrations. This is almost certainly not the case. Rather, Futurist precedents dynamized interwar experiments, particularly regarding innovative uses of sound, kineticism, and other sensorial dimensions. That which Boccioni proposed as the 'sculpture of environment' found eventual evocation in a number of Dadaist and Constructivist works to which Tinguely paid close attention (fig. 11).

A piano, in any case, played a prominent role in Tinguely's *Homage to New York*, along with metal drums, an enamelled bathtub, a meteorological balloon, and—in temporal and phenomenological terms—the ensuing chaos of destruction and the verbal reactions of the audience. The seven-metre-long by eight-metre-high installation was presented as simultaneously 'sculpture, a picture, a painting'. Yet as Tinguely remarked in a video shot at the event, the work did not merely comprise a picture but made its own pictures; it was not merely a kind of surrogate poet, but also a declaration. 'This machine', Tinguely averred, 'is a situation.'¹⁸ An integral part of that situation was, of course, its disintegration. The *Homage* was announced in advance as both 'self-constructing and self-destroying'.

Let us note, in this vein, the phrasing that accompanied many of Depero and Balla's objects: that of 'simultaneous decomposition'. Whether realized or drafted, many of their sculptural assemblages anticipated their own disassembly. Part of this derived from the original impetus of Futurism at large: Marinetti's

crashing of his FIAT roadster in a ditch near Milan. The movement's founding, in Marinetti's account, derived not simply from the miracle of modern technology, but its volatile and event violent *misuse*. Let us not forget that Futurism's founding manifesto invited its own destruction by subsequent generations of artists: 'When we are forty let younger and stronger men than we throw us in the wastepaper basket like useless manuscripts!' Marinetti celebrated the 'the destructive gesture of the anarchists', positing Futurism's self-construction as a kind of self-destroying, at least in theory.¹⁹

At the same time, we must attend to the rhetoric of revelry and play attendant on early Futurist work. To which Balla's objects titled *Completo plastico colorato di frastuono + danza + allegria* (Coloured Plastic Complex of Noise + Dance + Joy, 1915) or Depero's later *Festival: Completo plastico moto-rumorista* (Festival: Moto-Noise Plastic Complex, 1924). The comparison with Tinguely's work not only sheds light on the latter but invites a consideration of Futurism's will to play—a tendency indissoluble from its will to power. Consider one sequence from an early Futurism film. Balla is revealed to have 'married a chair ... and a stool is born'.²⁰ As vital to Futurism's assault on bourgeois culture as its pledges of violence was its ludic sense. The word *surprise* repeatedly surfaces in its manifestos and other texts—a key weapon in the campaign against passivity. Futurism's courting of chance is, in great part, what recommended it to Dadaist strategies. The Dadaists discarded the nationalist warmongering; in place of Futurist earnestness

they exchanged irony. Included among *Homage to New York's* detritus was not only a toilet but an American flag, which—like the work at large—caught fire in due course. Peter Selz described the work's conflagration in MoMA's courtyard as a 'concentration of human life and energy, a virility which accelerates its own destruction.'²¹

If Tinguely's body of work often appears deceptively apolitical, its author was not. He belonged to an antifascist youth movement in his adolescence, and alongside the plainly anti-authoritarian ludic dimension of his work lurks a no less patent critique of capitalist production. '[H]is gear systems', writes Guy Brett, 'are not obliged to produce the maximum energy for the minimum work; they can expand themselves in wild spontaneity.'²² Douglas Davis argues in a related vein: '[Tinguely] is not the only artist to 'free' the machine, endowing it with non-functional, non-purposive life. But he was the first to demonstrate that capacity (inherent in all technology) with worldwide success.'²³ Of course, function cannot be gauged here in strictly utilitarian terms. That is, the proverbial uselessness of Tinguely's machines does not take into account either their exchange value or their cultural capital. Yet, however symbolically, Tinguely's work also short-circuits the mechanisms of capital itself—not simply misusing castoff industrial objects but reusing them to aesthetic ends which serve no purpose other than their own presence.

- 1 See, inter alia, Richard Huelsenbeck, *Memoirs of a Dada Drummer* [1974], ed. Hans J. Kleinschmidt, trans. Joachim Neugroschel (Berkeley: University of California Press, 1991); William S. Rubin, *Dada, Surrealism, and Their Heritage* (New York: Museum of Modern Art, 1968); Hans Richter, *Dada 1916–1966: Documents of the International Dada Movement* (University Park: Pennsylvania State University, 1966); and *Jean Tinguely: Recent Constructions*, April 4–April 22, 1961 (New York: Staempfli Gallery, 1961). See also Richard Sheppard, *Modernism—Dada—Postmodernism* (Evanston, IL: Northwestern University Press, 2000).
- 2 Cited in Joseph D. Ketner II, *Witness to Phenomenon: Group ZERO and the Development of New Media in Postwar European Art* (London: Bloomsbury, 2017), 151; Huelsenbeck, *Memoirs of a Dada Drummer*, 131.
- 3 Thomas Folland, 'Jean Tinguely: Homage to New York', in *Modernisms: 1900–1980*, Smarthistory: Center for Public Art History, 12 October 2020, <https://smarthistory.org/tinguely-homage-new-york/> (accessed 1 July 2025).
- 4 See Ara H. Merjian, 'Design: Domesticating Transcendence', chap. 2 in *Fragments of Totality: Futurism, Fascism, and the Sculptural Avant-Garde* (New Haven and London: Yale University Press, 2024).
- 5 See, most notably in this regard, *Tinguely e Munari*, ed. Bruno Corà et al. (Milan: Edizioni Gabriele Mazzotta, 2004).
- 6 *The Art of Assemblage*, 4 October–12 November, 1961, Museum of Modern Art, New York; *The Machine as Seen at the End of the Mechanical Age*, 27 November 1968–9 February 9 1969, Museum of Modern Art, New York.
- 7 Harald Szeemann, *Junggesellenmaschinen: Les Machines célibataires* (Venice: Alfieri, 1975).
- 8 See, inter alia, Raffaele Bedarida, 'Bombs Against the Skyscrapers': Depero's Strange Love Affair with New York, 1928–1949', in *International Yearbook of Futurism Studies* 6 (Berlin: De Gruyter, 2016), 43–70.
- 9 John Canaday, 'Device Saws, Melts and Beats Itself at Museum; "Homage" to City Is Extinguished as Crowd Boos', *New York Times*, 18 March 1960, 27.
- 10 Giacomo Balla, Umberto Boccioni, Carlo Carrà, Luigi Russolo, and Gino Severini, 'The Exhibitors to the Public' (1912), in *Futurism: An Anthology*, ed. Lawrence S. Rainey, Christine Poggi, and Laura Wittman (New Haven: Yale University Press, 2009), 106.
- 11 See Mark Antliff, 'The Fourth Dimension and Futurism: A Politicized Space', *Art Bulletin* 82, no. 4 (December 2000): 720–33; Mark Antliff, *Inventing Bergson: Cultural Politics and the Parisian Avant-Garde* (Princeton: Princeton University Press, 1993); and Mark Antliff, *Sculptors Against the State: Anarchism and the Anglo-European Avant-Garde* (University Park: Penn State University Press, 2021).

- 12 'For Lee, Bergson's concept of duration, or constant change, is the key to understanding Tinguely's moving sculptures, whereas Bury's fantastic reliefs, which move at a barely perceptible pace, are demonstrations of Bachelardian discontinuity.' James Meyer, review of Pamela M. Lee, *Chronophobia: On Time in the Art of the 1960s* (Cambridge, MA: MIT Press, 2004), *Art Bulletin* 88, no. 4 (1 December 2006): 781–3.
- 13 Jean Tinguely, *For Static* (original title: *Für Statik*), 1958 programmatic text for the 'Concert for Seven Pictures' in Düsseldorf; reprinted in *Arts/Canada* 25 (1968): 4.
- 14 Jean Tinguely, quoted in Albert Sonnard, 'L'art motorisé', *Panorama* (Paris) (1–7 December 1959): 1–7; cited in Pamela Lee, *Chronophobia* (Cambridge, MA: MIT Press, 2004), 326.
- 15 'Homage to New York: A Self-Constructing and Self-Destroying Work of Art Conceived and Built by Jean Tinguely, the Museum of Modern Art Sculpture Garden, March 17, 1960, 6:30–7:00 P.M.'
- 16 André Warnod, 'Petites Nouvelles des Lettres et des Arts', *Comoedia*, 22 February 1913, 3: 'An exhibition will open this summer which will make people talk. It is a show of sculptures conceived according to theories expressed in my recent manifesto. These statues will be articulated and mobile and will be activated by an engine installed expressly for this purpose.'
- 17 Umberto Boccioni, 'Futurist Sculpture', in *Futurism: An Anthology*, 118. See also Boccioni, undated manuscript 'Scultura', Boccioni papers, Acc. N. 880380, Box 3, Folder 27, Getty Research Institute. Warnod, 'Petites Nouvelles', 3.
- 18 D. A. Pennebaker, *Breaking It up at the Museum*, 1960, Courtesy of PHfilms.com. Excerpt accessible at <https://www.nytimes.com/video/arts/design/100000000761945/tinguely.html> (accessed July 1, 2025).
- 19 Filippo Tommaso Marinetti, 'The Founding and Manifesto of Futurism', in Lawrence S. Rainey, Christine Poggi, and Laura Wittman, eds., *Futurism: An Anthology* (New Haven: Yale University Press, 2009), 49–54.
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- 21 'Homage to New York: A Self-Constructing and Self-Destroying Work of Art'.
- 22 Guy Brett, *Kinetic Art and the Language of Movement* (New York: Reinhold Book Corporation, 1968), 36–7.
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Ara H. Merjian is professor of Italian studies at New York University and an affiliate of the Institute of Fine Arts and Comparative Literature. He is the author and editor of several books, including *Giorgio de Chirico and the Metaphysical City: Nietzsche, Paris Modernism* (Yale, 2014) and, most recently, *Fragments of Totality: Futurism, Fascism, and the Sculptural Avant-Garde* (Yale, 2024) and *Futurism: A Very Short Introduction* (Oxford, 2025).

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