



# JONDO

## SONIDOS MAQUÍNICOS

Opening Event: May 18th, 20 PM

Sala de Exposiciones del Rectorado de la Universidad de Málaga  
(Av. Cervantes, 2)

May 18 - June 29, 2023

Open Mondays to Saturdays  
(except public holidays): 10 AM to 14 PM / 17 PM to 21 PM  
Guided tours: Thursdays 19 PM, Saturdays 12:30 PM

50  
ANIVERSARIO



UNIVERSIDAD  
DE MÁLAGA

The dialog between modernity and tradition promoted by historical avant-gardes was particularly well received in the southern Europe. Unlike the rest of the Western countries, whose idea of modernity, broadly speaking, was based on the transience of the new, the purity of form or the machinic rationality, the sensitivity of the South, most likely anchored in an identity of a different scale, approached this dialog in its own anachronistic terms, halfway between the rooted tradition and the new artistic media. This complex dialectic interested some Andalusian artists of the Generation of '27, such as Federico García Lorca and his closeness to *flamenco* and folklore, or of the Generation of '98, as is the case of Antonio Machado. In his book *Juan de Mairena*, he reflects on the idea of the machine in relation to the *máquina de trovar*, a contraption developed by his character Jorge Meneses, halfway between wonder and artifice, that creates a popular song with a Dadaist approach as modern as his *coplas mecánicas*.

This project approaches the dialogic relationship in situational terms from the point of view of southern Europe and focuses, above all, on artists whose work is related to music, sound and the idea of the machine. In line with the curatorial discourse, the selected pieces underlie an idea of resistance that refuses the oblivion of its own cultural legacy and allows itself to be tainted by new languages and trends. This idea is similar to Manuel Borja Vilel's, as he aims for "reclaiming the vernacular", i.e., what is "locational" and "minor", or to Michel Foucault's "subdued knowledges", understood as those non-institutionalized and strange to the academic world. Its return is here understood as a possibility of emancipation from a homogeneous and global aesthetics where interdisciplinarity has become the standard.

There is, then, some kind of throwback to the *máquina de trovar*. This, along with the idea of the *copla mecánica* (the machine-generated song), bring back the modernity/tradition dialectic and turn the exhibition into a ritual place where elements such as flamenco, machinic ingenuity or the idea of algorithm have a place.

One of the historical links that dialogues with the selected pieces is a copy of Machado's *Juan de Mairena*, a foundational text and one of the origins of the project. This benchmark combines elements related to machinic modernity and popular tradition from the point of view of lyric poetry.

"Jondo, sonidos maquínicos" communes with this idea and brings together works by contemporary artists such as Alegría y Piñero, Delia Boyano, Juan Cantizzani, María Cañas, Enrique del Castillo, Los Dalton (Miguel Fructuoso, María Sánchez and Miguel Ángel Tornero), Juan López and Niño de Elche, Cristina Mejías, José Miguel Pereñíguez, José Vertedor, and José M.<sup>a</sup> Alonso. The phenomenology of speech through instruments that modulate sounds, rites and religion related to pop or mass culture, the musical instrument as an object of worship, García Lorca's iconography merged with algorithms, the machine learning technology linked to popular songs or the relationship between classic guitar and orality are some of the ideas that can be found in their work.

Acknowledgments: Galería Alarcón Criado, Galería JM and Galería Luis Adelantado.