

BRONX MUSEUM

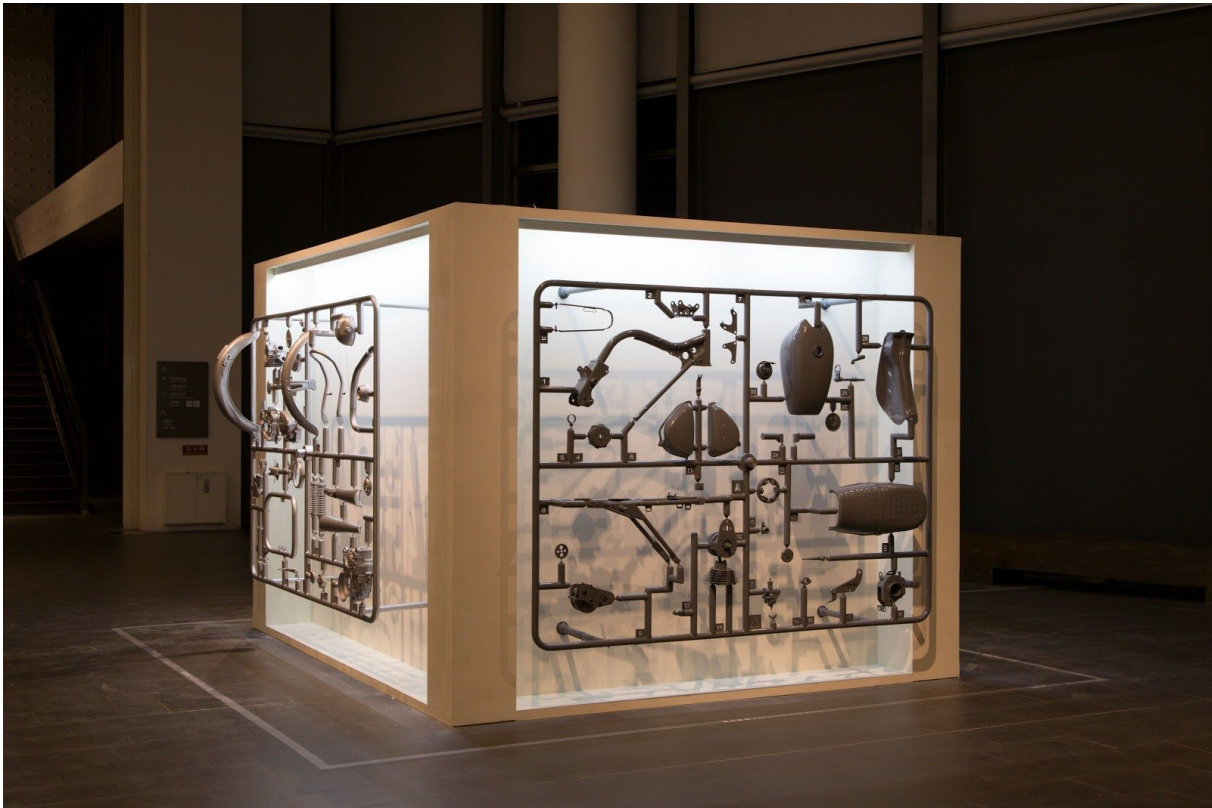
USELESS: MACHINES FOR DREAMING, THINKING AND SEEING

Exhibition Questions Notions of Utility, Rationality and Progress

Featuring a dynamic installation of artworks by over 15 international contemporary artists, *Useless: Machines for Dreaming, Thinking, and Seeing* questions utility in an increasingly automated age.

On View: March 27, 2019 – August 4, 2019

Opening Reception: March 27, 6-8PM



Shyu Ruey-Shiann, *Dreambox*, 2012. Wolf 125 motorcycle, motors, metal construction, steel, wire, sensor, transformer

(Bronx, NY — February 5, 2019) — The **Bronx Museum of the Arts** is pleased to present ***Useless: Machines for Dreaming, Thinking and Seeing***, on view from **March 27, 2019 through August 4, 2019**. The group show will feature works by artists **Jairo Alfonso, Wim Delvoye, Juan Downey, Peter Fischli & David Weiss, Algis Griškevičius, Rebecca Horn, José Iraola, William Kentridge, Arnaldo Morales, Chico MacMurtrie, Stefana McClure, Roxy Paine, Adriana Salazar, Fernando Sánchez Castillo, Shyu Ruey-Shiann, Shich Chieh Huang, Johanna Unzueta, and Simón Vega**.

Useless: Machines for Dreaming, Thinking, and Seeing questions and examines the value of utility in a world that is increasingly automated. It has been a long tradition among philosophers and writers to praise uselessness as a means to stress the importance of spiritual activities and creations without clear

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functional aims. Aristotle, for one, was one of the earliest proponents of uselessness, establishing that knowledge was valuable for and in itself, not for providing practical utility. To praise inutility, thus, has been a reaction to the materialistic values promoted by capitalist society, which has been criticized for its lack of moral and spiritual values.

Because machines are generally associated with the fulfillment of a practical duty, the functional independence of art is particularly highlighted when artists create or represent machines. We find ultimate examples of useless art machines in works like Wim Delvoye's pursuit of technologically sophisticated devices for the production of excrement, and the circularity of Roxy Paine's machines that create sculptures and paintings, which are doubly useless — for being artworks and producing more art.

As a reaction to our current times focused on utilitarianism and profit, *Useless: Machines for Dreaming, Thinking and Seeing* will feature a selection of curious machines created by artists with the goal of stirring dreams, feelings, critical thinking, and ironies; for seeing what microscopes, telescopes and cartographies cannot show; for flying without taking-off; in short, for doing the impossible. Such are some of the uses of art.

Useless: Machines for Dreaming, Thinking and Seeing is curated by Gerardo Mosquera, and generously supported by the Andy Warhol Foundation for the Visual Arts, The Jacques and Natasha Gelman Foundation, and Taipei Cultural Center in New York.



Algis Griškevičius, *The First Lithuanian Astronaut*, 2009. Toned photograph.

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About the Bronx Museum of the Arts

The Bronx Museum of the Arts is an internationally recognized cultural destination that presents innovative contemporary art exhibitions and education programs and is committed to promoting cross-cultural dialogues for diverse audiences. Since its founding in 1971, the Museum has played a vital role in the Bronx by helping to make art accessible to the entire community and connecting with local schools, artists, teens, and families through its robust education initiatives. In celebration of its 40th anniversary, the Museum implemented a universal free admission policy, supporting its mission to make arts experiences available to all audiences. The Museum's collection comprises over 1,000 modern and contemporary artworks in all media and highlights works by artists of African, Asian, and Latin American ancestry, as well as artists for whom the Bronx has been critical to their development. Located on the Grand Concourse, the Museum's home is a distinctive contemporary landmark designed by the internationally recognized firm Arquitectonica.

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