



Machine Art

Thomas S. Hines



Machine Art:

Machine Art in the Twentieth Century Andreas Broeckmann, 2016-12-16 An investigation of artists' engagement with technical systems tracing art historical lineages that connect works of different periods. Machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems. In this book, Andreas Broeckmann examines a variety of twentieth and early twenty-first century artworks that articulate people's relationships with machines. In the course of his investigation, Broeckmann traces historical lineages that connect art of different periods, looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant-garde artists in the 1910s and 1920s. An art historical perspective, he argues, might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century-old artistic exploration. Broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology: algorithms and machine autonomy, looking in particular at the work of the Canadian artist David Rokeby, vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically. Finally, Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology, which has brought with it a rethinking of human subjectivity. He examines a range of artworks, including those by the Japanese artist Seiko Mikami, whose work exemplifies the shift.

Machine Art, 1934 Jennifer Jane Marshall, 2019-01-23 In 1934, New York's Museum of Modern Art staged a major exhibition of ball bearings, airplane propellers, pots and pans, cocktail tumblers, petri dishes, protractors, and other machine parts and products. The exhibition, titled *Machine Art*, explored these ordinary objects as works of modern art, teaching museumgoers about the nature of beauty and value in the era of mass production. Telling the story of this extraordinarily popular but controversial show, Jennifer Jane Marshall examines its history and the relationship between the museum's director, Alfred H. Barr Jr., and its curator, Philip Johnson, who oversaw it. She situates the show within the tumultuous climate of the interwar period and the Great Depression, considering how these unadorned objects served as a response to timely debates over photography, abstract art, the end of the American gold standard, and John Dewey's insight that how a person experiences things depends on the context in which they are encountered. An engaging investigation of interwar American modernism, *Machine Art, 1934* reveals how even simple things can serve as a defense against uncertainty.

Machine Art and Other Writings Ezra Pound, 1996 *Machine Art and Other Writings* documents the wide proportions of Pound's polemic against the abstractions of modernism and reveals the extent to which he was at odds with the metaphysical assumptions of his time. The volume, edited by Ardizzone, is the result of years of systematic and intensive study of Pound's manuscripts, including glosses from the texts of his personal library.

Objects of Design from the Museum of Modern Art Paola Antonelli, 2003 Table of Contents Foreword 6 Preface 7

Acknowledgments 9 Objects of Design 10 Plates 23 1 Turning Points 24 2 Machine Art 46 3 A Modern Ideal 70 4 Useful Objects 94 5 Modern Nature 122 6 Mind over Matter 150 7 Good Design 186 8 Good Design for Industry 218 9 The Object Transformed 248 Photograph Credits 283 Index 285 Trustees of The Museum of Modern Art 288 The De-Definition of Art

Harold Rosenberg, 1983-06-15 Like the great German critic Walter Benjamin Rosenberg is a master of dialectics whose sense of art is continuous with his sense of society and also like Benjamin bears no taint of compromised out of work radicalism. Instead his radicalism is very much at work enabling him to spot and skewer fallacies, false logic and the camouflaged nudity that is a large part of the art emperor's new wardrobe. The De definition of Art detects with great sensitivity the forces that are deflecting and pressuring art in the direction of esthetic and moral nullity. Jack Kroll Newsweek **Architecture and Design at the Museum of Modern Art** Thomas S. Hines, 2019-01-22 A comprehensive and fascinating look at the history of the Museum of Modern Art's Architecture and Design Department under the leadership of the influential curator Arthur Drexler. Arthur Drexler 1921-1987 served as the curator and director of the Architecture and Design Department at the Museum of Modern Art (MoMA) from 1951 until 1986, the longest curatorship in the museum's history. Over four decades he conceived and oversaw trailblazing exhibitions that not only reflected but also anticipated major stylistic developments. Although several books cover the roles of MoMA's founding director Alfred Barr and the department's first curator Philip Johnson, this is the only in-depth study of Drexler who gave the department its overall shape and direction. During Drexler's tenure, MoMA played a pivotal role in examining the work and confirming the reputations of twentieth-century architects among them Frank Lloyd Wright, Le Corbusier, Richard Neutra, Marcel Breuer, and Ludwig Mies van der Rohe. Exploring unexpected subjects from the design of automobiles and industrial objects to a reconstruction of a Japanese house and garden, Drexler's boundary pushing shows promoted new ideas about architecture and design as modern arts in contemporary society. The department's public and educational programs projected a culture of popular accessibility, offsetting MoMA's reputation as an elitist institution. Drawing on rigorous archival research as well as author Thomas S. Hines's firsthand experience working with Drexler, *Architecture and Design at the Museum of Modern Art* analyzes how MoMA became a touchstone for the practice and study of mid-century architecture. *Inside the Machine: Art and Invention in the Electronic Age* Megan Prelinger, 2015-08-17 A visual history of the electronic age captures the collision of technology and art and our collective visions of the future. A hidden history of the twentieth century's brilliant innovations as seen through art and images of electronics that fed the dreams of millions. A rich historical account of electronic technology in the twentieth century. *Inside the Machine* journeys from the very origins of electronics, vacuum tubes, through the invention of cathode ray tubes and transistors to the bold frontier of digital computing in the 1960s. But as cultural historian Megan Prelinger explores here, the history of electronics in the twentieth century is not only a history of scientific discoveries carried out in laboratories across America. It is also a story shaped by a generation of artists, designers, and creative thinkers who

gave imaginative form to the most elusive matter of all electrons and their revolutionary powers As inventors learned to channel the flow of electrons starting revolutions in automation bionics and cybernetics generations of commercial artists moved through the traditions of Futurism Bauhaus modernism and conceptual art finding ways to link art and technology as never before A visual tour of this dynamic era Inside the Machine traces advances and practical revolutions in automation bionics computer language and even cybernetics Nestled alongside are surprising glimpses into the inner workings of corporations that shaped the modern world AT T General Electric Lockheed Martin While electronics may have indelibly changed our age Inside the Machine reveals a little known explosion of creativity in the history of electronics and the minds behind it

Partners in Design David A. Hanks, 2015-10-27 The 1920s and 1930s saw the birth of modernism in the United States a new aesthetic based on the principles of the Bauhaus in Germany its merging of architecture with fine and applied arts and rational functional design devoid of ornament and without reference to historical styles Alfred H Barr Jr the then 27 year old founding director of the Museum of Modern Art and 23 year old Philip Johnson director of its architecture department were the visionary young proponents of the modern approach Shortly after meeting at Wellesley College where Barr taught art history and as Johnson finished his studies in philosophy at Harvard they set out on a path that would transform the museum world and change the course of design in America The Museum of Modern Art opened just over a week after the stock market crash of 1929 In the depths of the Depression using as their laboratories both MoMA and their own apartments in New York City Barr and Johnson experimented with new ideas in museum ideology extending the scope beyond painting and sculpture to include architecture photography graphic design furniture industrial design and film with exhibitions of ordinary machine made objects including ball bearings and kitchenware elevated to art by their elegant design and with installations in dramatically lit galleries with smooth white walls Partners in Design which accompanies an exhibition opening at the Montreal Museum of Fine Arts in April 2016 chronicles their collaboration placing it in the larger context of the avant garde in New York 1930s salons where they mingled with Julien Levy the gallerist who brought Surrealism to the United States and Lincoln Kirstein co founder of the New York City Ballet their work to help Bauhaus artists like Josef and Anni Albers escape Nazi Germany and the dissemination of their ideas across the United States through MoMA s traveling exhibition program Plentifully illustrated with icons of modernist design MoMA installation views and previously unpublished images of the Barr and Johnson apartments domestic laboratories for modernism and in Johnson s case designed and furnished by Ludwig Mies van der Rohe this fascinating study sheds new light on the introduction and success in North America of a new kind of modernism thanks to the combined efforts of two uniquely discerning and influential individuals

Journal of the Royal Agricultural Society of England Royal Agricultural Society of England, 1862

Futurism and the Technological Imagination Günter Berghaus, 2009 This volume Futurism and the Technological Imagination results from a conference of the International Society for the Study of European Ideas in Helsinki

It contains a number of re written conference contributions as well as several specially commissioned essays that address various aspects of the Futurists relationship to technology both on an ideological level and with regard to their artistic languages In the early twentieth century many art movements vied with each other to overhaul the aesthetic and ideological foundations of arts and literature and to make them suitable vehicles of expression in the new Era of the Machine Some of the most remarkable examples came from the Futurist movement founded in 1909 by Filippo Tommaso Marinetti By addressing the full spectrum of Futurist attitudes to science and the machine world this collection of 14 essays offers a multifaceted account of the complex and often contradictory features of the Futurist technological imagination The volume will appeal to anybody interested in the history of modern culture art and literature

The Visual Arts in Germany, 1890-1937 Shearer West,2000 This work provides an introduction to the visual arts in Germany from the early years of German unification to World War II The study is an analysis of painting sculpture graphic art design film and photography in relation to a wider set of cultural and social issues that were specific to German modernism It concentrates on the ways in which the production and reception of art interacted with and was affected by responses to unification conflict between left and right political factions gender concerns contemporary philosophical and religious ideas the growth of cities and the increasing important of mass culture

Constructivism in Central Europe Esther Levinger,2022-01-31 The book is a comparative study of the constructivist avant garde artists in Central Europe the Hungarian MA group in exile in Vienna the Blok group in Warsaw and the Czech Dev tsil association of artists in Prague The author examines the similarities and significant differences among them Contrary to often repeated theses the study reveals that the artists unremittingly sought new formulations for an initial set of formal and theoretical issues It also demonstrates that they persistently believed that their works of art prefigured a future socialist society The long awaited socialist states that came into being after World War II betrayed the artists

Entangled Chris Salter,2010 How technologies from the mechanical to the computational have transformed artistic performance practices

A. J. Deer Company V. U. S. Slicing Machine Company ,1927

Edinburgh Companion to Ezra Pound and the Arts Roxana Preda,2019-01-22 Showcases Ezra Pound s close involvement with the arts throughout his careerThe present volume of new interdisciplinary scholarship investigates the arts with which Pound had a lifelong interaction including architecture ballet cinema music painting photography and sculpture Divided into 5 historically and thematically arranged sections the 28 chapters foreground the shifting significance of art forms throughout Pound s life which he spent in London Paris Rapallo and Washington The Companion maps Pound s practices of engagement with the arts deepening areas of study that have recently emerged such as his musical compositions At the same time it opens up new fields particularly Pound s interaction with the performing arts opera dance and cinema The volume demonstrates overall that Ezra Pound was no mere spectator of the modernist revolution in the arts rather he was an agent of change a doer and promoter who also had a deep emotional response to the arts

Key Features The first book to gather together all the different

aspects of the subject of Pound and the arts Chapters are devoted to topics never covered before cinema political anarchism early music Agnes Bedford the artists Munch Lekakis Martinelli Frampton Presents the ways Pound s interests and activities in the arts change over time in a continuous story from his beginnings to his old age Includes portraits of friendships and short biographies of artists connected to Pound showing his personal impact in the arts world **Machines and Robots**

Dominik Landwehr, 2018-03-01 Maschinen Automaten und Roboter faszinieren die K nste seit jeher Computer Internet und Digitalisierung haben dieser Faszination aber einen ganz neuen Schub gegeben Artificial Intelligence und Robotik sind aktueller denn je Industrie 4 0 ein neues Schlagwort Der f nfte Band der Edition Digital Culture gibt Einblicke in aktuelle Forschungsfragen und erkundet k nstlerische Potentiale und Fragestellungen unter anderem an Projekten von Daniel Imboden und der Mediengruppe Bitnik Die zweisprachige Publikation enth lt neben zahlreichen Abbildungen auch ein ausf hrliches Glossar mit den wichtigsten Begriffen **Dictionary of Occupational Titles** ,1949 Supplement to 3d ed called Selected characteristics of occupations physical demands working conditions training time issued by Bureau of Employment Security *Machine Art in the Twentieth Century* Andreas Broeckmann, 2016-12-23 An investigation of artists engagement with technical systems tracing art historical lineages that connect works of different periods Machine art is neither a movement nor a genre but encompasses diverse ways in which artists engage with technical systems In this book Andreas Broeckmann examines a variety of twentieth and early twenty first century artworks that articulate people s relationships with machines In the course of his investigation Broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s An art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration Broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the Canadian artist David Rokeby vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically Finally Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift **Library of Congress Subject Headings** ,2009

Library of Congress Subject Headings Library of Congress, Library of Congress. Office for Subject Cataloging Policy, 2004

The Enigmatic Realm of **Machine Art**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Machine Art** a literary masterpiece penned by way of a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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