



# Machine Art

**Museum of Modern Art (New York,  
N.Y.)**



## **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 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

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*Inside the Machine* Megan Prelinger, 2015-08-10 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

**Machine Art, 1934** Jennifer Jane Marshall, 2012-05-30 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 *The Machine as Art/ The Machine as Artist*, 2020 The articles collected in this volume from the two companion Arts Special Issues *The Machine as Art in the 20th Century* and *The Machine as Artist in the 21st Century* represent a unique scholarly resource analyses by artists scientists and engineers as well as art historians covering not only the current and astounding rapprochement between art and technology but also the vital post World War II period that has led up to it this collection is also distinguished by several of the contributors being prominent individuals within their own fields or as artists who have actually participated in the still unfolding events with which it is concerned *The Buddha in the Machine* R. John Williams, 2014-06-24 The writers and artists described in this book are joined by a desire to embrace Eastern aesthetics as a means of redeeming Western technoculture The assumption they all share is that at the core of modern Western culture there lies an originary and all encompassing philosophical error and that Asian art offers a way out of that awful matrix That desire this book attempts to demonstrate has informed Anglo and even Asian American debates about technology and art since the late nineteenth century and continues to skew our responses to our own technocultural environment *A. J. Deer Company V. U. S. Slicing Machine Company*, 1927 **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.

**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.

**Machine Art** Museum of Modern Art (New York, N.Y.), 1969

**Cantor Lectures on the History and Practice of the Art of Printing** Robert Alexander Peddie, 1915

**School Arts**, 1915

*Machinery* Fred Herbert Colvin, Lester Gray French, 1911

*Art Machines, Machine Art* Katharina Dohm, Heinz Stahlhut, 2007 What happens when machines produce art

*Annual Report* Kansas. State Dept. of Labor and Industry, 1914

*Photographic Art* Norman Peterson, 1984

**Music Trades**, 1922

*Printing Art*, 1907

*Art in the Age of Machine Learning* Sofian Audry, 2021-11-23

An examination of machine learning art and its practice in new media art and music. Over the past decade an artistic movement has emerged that draws on machine learning as both inspiration and medium. In this book transdisciplinary artist researcher Sofian Audry examines artistic practices at the intersection of machine learning and new media art providing conceptual tools and historical perspectives for new media artists, musicians, composers, writers, curators and theorists. Audry looks at works from a broad range of practices including new media installation, robotic art, visual art, electronic music and sound and electronic literature connecting machine learning art to such earlier artistic practices as cybernetics art, artificial life art and evolutionary art. Machine learning underlies computational systems that are biologically inspired, statistically driven, agent-based, networked entities that program themselves. Audry explains the fundamental design of machine learning algorithmic structures in terms accessible to the nonspecialist while framing these technologies within larger historical and conceptual spaces. Audry debunks myths about machine learning art including the ideas that machine learning can create art without artists and that machine learning will soon bring about superhuman intelligence and creativity. Audry considers learning procedures describing how artists hijack the training process by playing with evaluative functions, discusses trainable machines and models explaining how different types of machine learning systems enable different kinds of artistic practices and reviews the role of data in machine learning art showing how artists use data as a raw material to steer learning systems and arguing that machine learning allows for novel forms of algorithmic remixes.

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