|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Antoniette | M. | Guglielmo |
| [Enter your biography] | | | |
| Claremont Graduate University | | | |

|  |
| --- |
| **Your article** |
| Machine-Age Exposition (New York, 1927) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| The *Machine-Age* *Exposition* took place from 16-28 May 1927 at 119 West 57th Street in Steinway Hall, a commercial space in Manhattan, New York. It exposed the American public to the machine-age aesthetic: a modernist style based upon a belief in technological progress. The style emphasized the qualities of mass production, streamlined design, functionality, dynamism, and force. Jane Heap (1883-1964) of the Little Review Gallery was the main organiser, bringing together engineers and artists to rally momentum for this strain of modernist art. The installation juxtaposed works of architecture, engineering, industrial arts, high-modernist painting, and sculpture in order to emphasise their ‘inter-relation and inter-influence,’ as advertised on the exposition flyer. The *Machine-Age Exposition* highlighted a commonality among these disciplines in their exaltation of the beauty of machinery and celebration of innovation and progress. The exposition celebrated the machine-age aesthetic, as did other exhibitions, most notably *Machine Art* (1929) at the Museum of Modern Art. |
| The *Machine-Age* *Exposition* took place from 16-28 May 1927 at 119 West 57th Street in Steinway Hall, a commercial space in Manhattan, New York. It exposed the American public to the machine-age aesthetic: a modernist style based upon a belief in technological progress. The style emphasized the qualities of mass production, streamlined design, functionality, dynamism, and force. Jane Heap (1883-1964) of the Little Review Gallery was the main organiser, bringing together engineers and artists to rally momentum for this strain of modernist art. The installation juxtaposed works of architecture, engineering, industrial arts, high-modernist painting, and sculpture in order to emphasise their ‘inter-relation and inter-influence,’ as advertised on the exposition flyer. The *Machine-Age Exposition* highlighted a commonality among these disciplines in their exaltation of the beauty of machinery and celebration of innovation and progress. The exposition celebrated the machine-age aesthetic, as did other exhibitions, most notably *Machine Art* (1929) at the Museum of Modern Art.  The installation underscored the commonalities between high art and industrial innovation, stressing their shared designs and values. It featured photographs, drawings, sculptures, and constructions of the industrial arts and engineering such as various American and European industrial plants, a grain elevator, and a steel gyratory crusher. Juxtaposed with these were actual machine parts. Among them were a Studebaker crankshaft, an I.B.M. time clock, and a Hyde Windlass propeller.  File: machine\_age\_cover.jpg  1 Fernand Léger, cover of the Machine-Age Exposition catalogue, 1927.  The *Exposition* included the participation of renowned European and American modernists, including Alexander Archipenko (1887-1964), Charles Demuth (1883-1935), Marcel Duchamp (1887-1968), Louis Lozowick (1892-1973), Man Ray (1890-1976), and Charles Sheeler (1883-1965). In addition, the exhibition catalogue featured European modern domestic architecture by Walter Gropius (1883-1969), works from the Bauhaus, Russian industrial architecture, and Streamline Moderne American buildings, including Hugh Ferriss’ glass skyscraper (1889-1962) and the Radiator Building by Raymond Hood (1881-1934). The cover of the exhibition catalogue is a machine age abstraction created by Fernand Léger, author of ‘The Machine Belongs to the Architectural Order.’ The catalogue essay by Enrico Prampolini became the Machine Age manifesto. In it, Prampolini proclaimed ‘the Machine to be the tutelary symbol of the universal dynamism, potentially embodying in itself the essential elements of human creation: the discoverer of fresh developments in modern aesthetics.’ |
| Further reading:  (Heap)  (Lippmann)  (Platt)  (Wilson) |