

Prelude to International Style: The 1927 Machine-Age Exposition

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In the mid to late-1920s, European Modernist designs began to appear in New York galleries. These appearances started rather sporadically, but soon evolved into a sensation and were joined by American indigenous Modernist works. Among these displays, the Machine-Age Exposition of 1927 stood out with its wide coverage of Modernist exhibits and a strong theme. Placing the Machine-Age Exposition in historical perspective, this study traces the origins of the Machine-Age Exposition, examines the Modernist exhibits and their accompanying rhetoric, and reviews the contemporary responses of the show. The study also investigates the limitations of the event, as well as the constituents that established the Machine-Age Exposition as the most important event in disseminating Modernism in America in the pre-International Style era.

EXHIBITS FROM THE 1925 INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ART, PARIS

The display of European Modernist architecture in America can be traced back at least to the 1925 International Exposition of Modern Industrial and Decorative Art in Paris re-displayed in New York galleries.¹ In early 1926, a selection of the exhibits from the Paris show was displayed at the Architectural League's annual exhibition, arranged through the French Minister of Foreign Affairs and the Minister of Public Instruction and Fine Arts.² Among the exhibits were drawings of Robert Mallet-Stevens' designs for the pavilions of Tourism and the Aero Club of France constructed at the Exposition, along with several houses.³ Mallet-Stevens was one of the most active members of the Modernist circle in Paris and was noted for his enthusiasm in *De Stijl*, as demonstrated in the Tourism Pavilion, most notably in the tower that featured four large vertical slabs intersected by smaller horizontal planes. [Figure 2].

For the 1925 Paris show itself, while most discussions naturally concentrated on the prominent buildings with innovative decoration, a two-part feature article in *The New York Times Magazine*, contributed by Alfred C. Bossom and Ruth G. Harris,

called for attention to Le Corbusier's *L'Esprit Nouveau* pavilion, noting the quality of aesthetic economy that consisted of "light, space, money and medium, all used to best advantage."⁴ Another progressive work in the 1925 Paris Exposition reported in the press was the Soviet Pavilion designed by Konstantin Melnikov. The Pavilion was discussed in W. Franklyn Paris' extensive review of the Exposition, used as an example of building without decoration, one that was "the most eccentric" as he commented.⁵ Overall, although the 1925 Paris Exposition engaged new themes for a broadened vision, these Modernist works remained lesser exhibits. Modernist approach was yet to be perceived as an established formula to be realized and accepted as a permanent tradition, as pointed out by Howard Greenley, a contemporary American architect who specialized in exhibition design, in the debate over the Paris show held at the Architectural League's 1926 Exhibition.⁶

THE 1926 INTERNATIONAL THEATRE EXPOSITION

Modernist work was displayed in a more definitive way at the International Theatre Exposition of 1926, organized by *The Little Review*, a liberal art magazine under Jean Heap's editorship.⁷ The Exposition was held at the Steinway Building from February 27 to March 15. Among more than 1,800 exhibits,⁸ particularly notable were the Futurist, Constructivist, and Expressionist works: from Enrico Prampolini's model of "Synthetic Scene" and Alexandra Exter's construction for a tragedy, to Oskar Schlemmer's design for the Triadisches Ballet and Rob Mallet Stevens' photographs for "Le Vertige." Represented artists and designers also included Louis Lozowick, with his stage design for "Gas," and Norman Bel Geddes, with "Divine Comedy." In addition, stage works by Pablo Picasso, László Moholy-Nagy, and El Lissitzky were displayed at the show. Among the exhibits, perhaps the imagery of Alexandr Vesnin's model "The Man Who Was Thursday" was most well-known, and perhaps most enduring, as it regained popularity in the early Deconstructivist era. [Figure 1] As a group, these designs shared the distinct outlook that emphasized constructing space instead of fabricating figurative scene for the stage. The outlook also aimed at enhancing the dynamic quality of the setting by breaking away the more static, rectangular geometries.

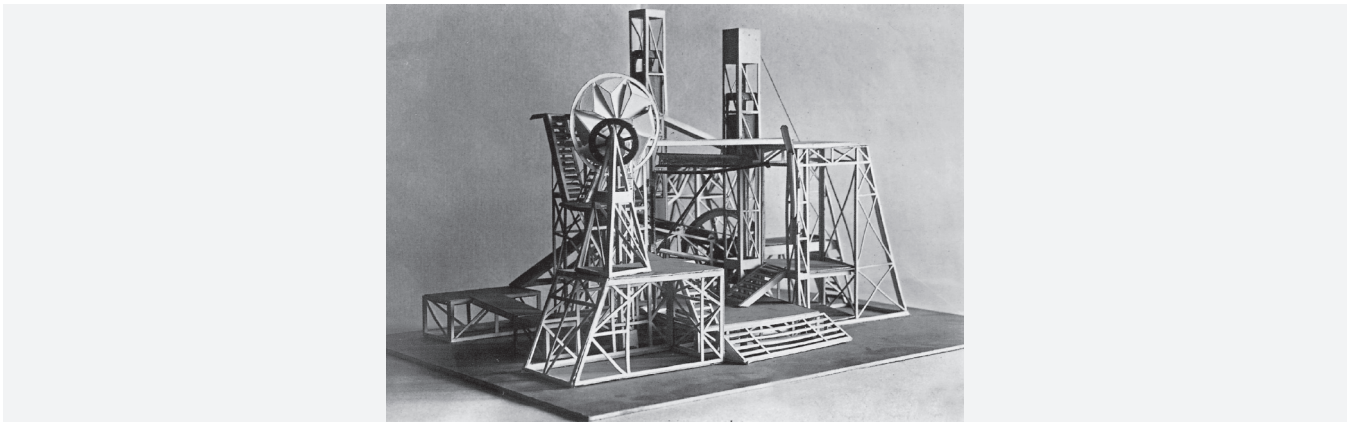


Figure 1. Alexandr Vesnin, "The Man Who Was Thursday," stage design model, 1922-1923. [From Selim Omarovich Khan-Magomedov, *Alexandr Vesnin and Russian Constructivism* (New York: Rizzoli, 1986), 101.]

Frederick Kiesler, the Austrian architect who held strong conviction to De Stijl and had designed the iconic "City in Space" installed at the 1925 Paris Exposition, displayed this design as an exhibit for the Theater Exposition. He also displayed his concept design "The Universal: The Endless Theatre Without Stage." Shown in longitudinal section and a plaster model, "The Endless Theatre" was composed with an intricate system of spirals and curves intersecting each other, contained in a spheroid shell. Kiesler had produced several earlier versions of "The Endless Theatre" and was to continue working on this concept for the rest of his professional life.⁹

The International Theatre Exposition came with a well-designed catalogue containing a list of the committees, a selection of essays by the exhibitors, and images of exhibits. The centerpiece of this publication was Kiesler's "Debate of the Modern Theatre," which climaxed with a radical proposal of a mathematical equation that expressed the complex relations between the stage elements and sub-components.¹⁰ For this Exposition, the winter 1926 issue of *The Little Review* published a series of documentations of the exhibits and the accompanying literature. *The Little Review* customarily avoided editorializing or commenting on the materials printed in its pages,¹¹ presented in this issue, therefore, was a collection of essays, statements, and descriptions of the works in their creators' own words, highlighted by Fernand Léger's discussion of individual objects' active role in theatrical play, Hans Richter's introduction to his interest in emotional rhythm, and Louis Lozowick's explanation of his design for "Gas," in which images of industrial structures were iconographically transformed to serve the performance.

Although the content of the International Theatre Exposition was intriguing, it received moderate reviews. Perhaps handling large number of exhibits with limited resources made serious curatorship almost impossible. The accompanying literature, though extensive, consisted mostly of individual, manifesto-style statements, instead of forming a cohesively

organized thesis. In addition, the working domain at the Theater Exposition was mostly stage and costume designs, not building. Thus, even the spokesman for the Theater Exposition, Cheldon Cheney, would later remark that the Constructivists' experiment shown in the Theater Exposition was "less convincing."¹²

THE 1927 MACHINE-AGE EXPOSITION—IDEOLOGY

In 1927, *The Little Review* staged another show on progressive art that approached architecture: the Machine-Age Exposition. *The Little Review* actually started this project earlier than the Theatre Exposition. In the 1923-1924 winter-spring issue and the following issue, Fernand Léger's article, "The Esthetics of the Machine, Manufactured Objects, Artisan and Artist," was published in two parts. Discussing machine aesthetics from a philosophical viewpoint, Léger asserted that the beauty of the machine resided in its strict geometrical order based on utility and without any artistic intention, which called for a union between artisan and artist to pursue honest work and to maintain true creativity.¹³ One year later, *The Little Review* published Enrico Prampolini's article, "The Aesthetic of the Machine and Mechanical Introspection in Art." In this article, Prampolini elaborated the idea of "mechanical-plastic-analogy," formulated from combining the Constructivist appreciation of mechanical elements with Futurist exaltation of the dynamic spirit of the machine.¹⁴ In the spring 1925 issue, *The Little Review* published Theo van Doesburg's article, "Evolution of Modern Architecture in Holland," which offered a brief review of the background of De Stijl and provided a list of principal points of De Stijl.¹⁵ Also in this issue, Jane Heap published her own essay on machine age, remarking on the significance of the contributions that modern technology had made to the new aesthetics of the machine age. She especially extolled the role of the American engineers in creating a new vision for the modern world, as well as in establishing the artisan-artist union advocated by Léger:

There is a great new race of men in America: the Engineer. He has created a new mechanical world, he is segregated

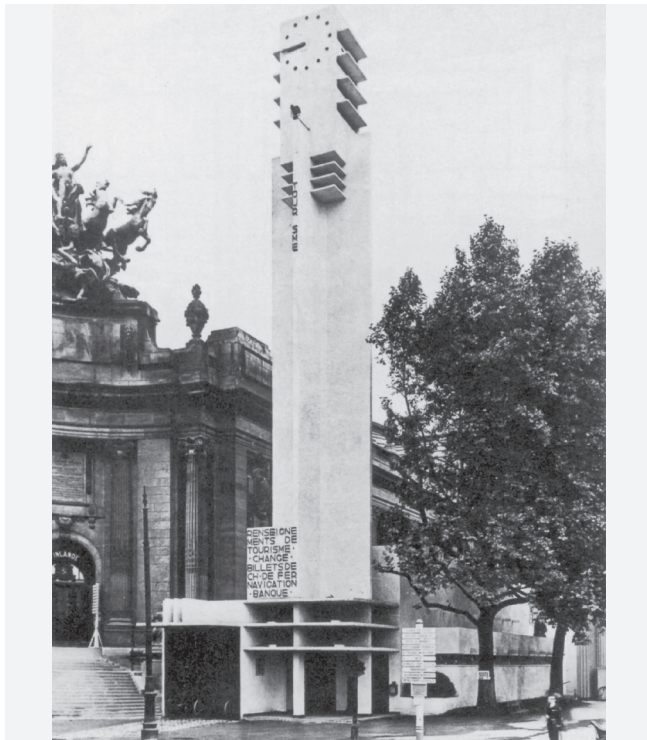


Figure 2. Robert Mallet-Stevens, Tourism Pavilion at the 1925 International Exposition of Modern Industrial and Decorative Art, Paris. [From Jean-François Pinchon, ed., *Rob. Mallet-Stevens: Architecture, Furniture, Interior Design* (Cambridge, Massachusetts: The MIT Press, 1990), 65.]

from men in other activities . . . [Heap's ellipsis] it is inevitable and important to the civilization of today that he make a union with the artist. This affiliation of Artist and Engineer will benefit each in his own domain, it will end the immense waste in each domain and will become a new creative force.¹⁶

After re-emphasizing the machine aesthetics as the formal outcome of the reality, Heap explained the notion of the plastic-mechanical analogy proposed by Prampolini, which she believed should be promoted as the artistic objective:

The men who hold first rank in the plastic arts today are the men who are organizing and transforming the realities of our age into a dynamic beauty. They do not copy or imitate the Machine, they do not worship the Machine, —they recognized it as one of the realities. In fact it is the Engineer who has been forced, in his creation, to use most of the forms once used by the artist . . . the artist must now discover new forms for himself. [Heap's ellipsis] It is this "plastic-mechanical analogy" which we wish to present.¹⁷

Heap's article also announced that the Machine-Age Exposition was to open in autumn 1925, but the actual event came almost two years later, put on view from May 16 to 28, 1927 in

a large, unpartitioned office space at 119 West 57th Street. Like the 1926 Theatre show, the Machine-Age Exposition was also an international effort. Its foreign organizers included Louis van der Swarmlen and M. Gaspard of the Société des Urbanistes, Brussels, the American branch of the USSR Society of Cultural Relations with Foreign Countries, Josef Frank of Kunstgewerbeschule in Vienna, Szymon Syrkus of the Czlonkowie Group in Warsaw, and Andre Lurçat in Paris. American organizers were Hugh Ferriss and Jane Heap.¹⁸ The large Honorary Committee was composed of the leading individuals from nearly every branch of the liberal and fine arts, such as Richard F. Bach of the Metropolitan Museum of Art and architect Harvey Wiley Corbett. The Artists Committee extended the roster of the involved personnel to such well-known figures as Alexander Archipenko, Marcel Duchamp, and Louis Lozowick.¹⁹

THE 1927 MACHINE-AGE EXPOSITION—INDUSTRIAL AND ART EXHIBITS

For the Machine-Age Exposition, Louis Lozowick designed a poster composed with the motif of machine-inspired geometries. The cover of the catalogue for the Exposition was designed by Fernand Léger, featuring a graphic also derived from machine parts transcribed into geometries [Figure 3]. The catalogue listed 444 exhibits, representing Austria, Belgium, France, Germany, Poland, the Soviet Union, and the United States. About one-third of the exhibits were directly related to machine, ranging from as small as a light bulb to as large as a ship propeller. Objects of various uses, such as radio, valve, gear, piano frame, and even machine gun that would be least likely to appear in gallery, were now placed on pedestals with unabashed dignity.²⁰ Photographs of electricity substation, generator, gyratory crusher, and many other kinds of large machinery were also shown prominently in the Exhibition [Figure 4], while photography itself was displayed as an innovative technology in its own right, highlighted by the large prints supplied by Fairchild Aerial Service. In all, these exhibits set the theme of the machine age in the literal sense, emphasizing the functional and efficient aspects of the machine.

The functionality and efficiency were demonstrated on a higher magnitude through the exhibits of industrial structures. The sheer size of the industrial construction conveyed almost unlimited power that modern technology possessed, as illustrated in the large machinery and electronic facilities from Germany, in the matrix of smoke stacks at a power plant, as well as in the giant trusses and the crossing pipe lines at a raw sulphur storage facility. The visual impact of modern engineering could also be felt in the austere and voluminous imagery of American industrial buildings, such as the picture of a coal pockets assembly submitted by New York photographer Charles Higgins, and the famous image of the grain elevator in Buffalo, New York, built by Monarch Engineering Company. It is interesting to note that the English edition of Le Corbusier's *Toward a New Architecture*, in which grain elevator was the



Figure 3. Fernand Léger, catalogue cover design for Machine-Age Exposition, 1927. [From *Machine-Age Exposition Catalogue* (New York: The Little Review, 1927), cover.]

highly praised imagery, was published also in 1927. [Figure 5] For industrial building and planning, the Soviet Union exhibited a design prepared by the Volga Construction Division for the Central Trust Pulp and Paper Industry. The complex consisted of simple building blocks of various sizes connected with a network of roads, power lines, and loading facilities, orchestrated into a dynamic rectilinear composition.

In the art work group, Lozowick contributed the “Machine Ornament” lithograph series, composed with hard-edged geometric forms derived from machine parts, celebrating the rhythm and the precision of the machine imagery. There were also art works whose association to the theme of the machine age was more rhetorical. In Naum Gabo’s sculpture “Torso,” for example, coarse sheet metal was cut into fragmented geometric shapes and welded together to convey the emotion of the human body, while in Theo van Doesburg’s “Color Construction and the Time Space Constructions,” the aesthetic concepts of the machine age was entirely expressed in the abstract realm. At the other end of the spectrum, however, some exhibits appeared relating to machine age only through the physical process of the machine, such as the glass mosaic panel, “The Five Wise and Five Foolish Virgins,” provided by Ravenna Mosaics, and the stained glass set by J. R. Herter & Co.; both

were essentially medieval art form fabricated with modern tools, suggesting the theme of the Exposition was somewhat loosely defined.²¹

THE 1927 MACHINE-AGE EXPOSITION—ARCHITECTURE

By far the largest category was civic and residential buildings, which made up about two thirds of the exhibits. Stylistically, the straightforward use of building components and the strict rectilinear forms stood out, as shown in the building projects by the Austrian architects Oswald Haerdtl and Lili Engel. Haerdtl’s project was a workmen’s unit house. The profile was dominated by horizontal continuity, articulated with doors, windows, and chimneys. Engel’s project was a bath house. It carried the theme of horizontality even further by aligning all openings on both wings of the structure into continuous ribbons, interrupted only by the vertical block at the junction of the two wings. The rectilinear composition and the articulation of building components were also presented in a garage project for 1,000 automobiles submitted by the brothers Lackhardt and Alfons Anker from Berlin, and in a project for a church by H. Oderfeld and Szymon Syrkus from Warsaw, along with the works submitted by Louis-Herman de Koninck from Belgium, and Gabriel Guevrekian and Robert Mallet-Stevens from

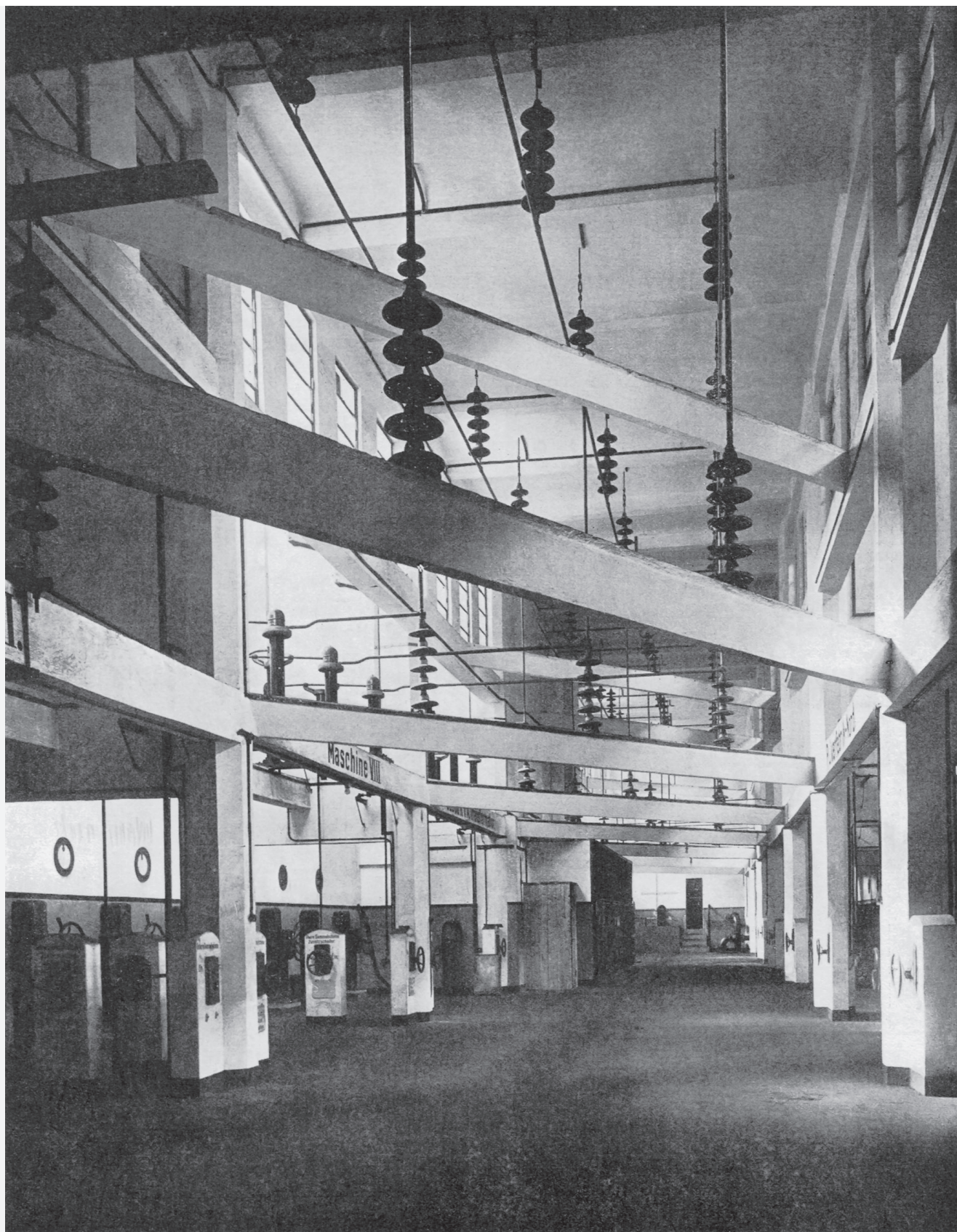


Figure 4. Electric plant, Germany. [From *Machine-Age Exposition Catalogue*, 8.]

France. Works by (now) better-known European Modernist architects, such as Walter Gropius' double house in Dessau and the Bauhaus School, as well as André Lurçat's houses in Paris and Versailles, were also displayed at the Exposition. Together, these exhibits formed an impressive line-up of building form that was to be canonized as International Style in the literatures published to accompany the 1932 International Exhibition of Modern Architecture at MoMA, and most of the architects in the line-up would later be represented in this iconic show. Somewhat outside the range of the future canonization, also displayed at the Machine-Age Exposition were Fritz Höger's Chili House in Hamburg, the well-known Expressionist design, and Alexander Vesnin's Labor Building in Moscow, one of the few Constructivist designs that were actually built.

American architectural exhibits extended the diversity of the display by addressing the practical side of the subject, particularly tall buildings. Represented in the Machine-Age Exposition were veteran skyscraper designers such as Alfred C. Bossom, who contributed a project of a thirty-five-story office building, and Helmle & Corbett, who displayed projects for the Pennsylvania Power and Light Building and for a building on Fifth Avenue in New York. Arthur Loomis Harmon exhibited the Shelton Hotel, which had won the 1925 gold medal of the Architectural League of New York. Harmon would later design the Empire State Building, which won the League's gold medal again in 1931. Popular projects displayed at the Machine-Age Exposition also included Raymond M. Hood's American Radiator Building, and Eliel Saarinen's drawings of his entry to the 1922 Chicago Tribune Building Competition. In addition, William E. Lescage displayed his designs for the Soldiers and Sailors Memorial and residential buildings. Although his designs at this time were essentially Art Deco, he would move on to produce the famous PSFS in 1932 with great authenticity of Modernism.²² Finally, there were Hugh Ferriss' drawings of glass skyscraper and his famous "Zoning Envelopment" created in response to the New York Zoning Ordinances.

THE 1927 MACHINE-AGE EXPOSITION—ESSAYS

For the Machine-Age Exposition, Ferriss not only contributed exhibits, but also served in the organizing team. Writing in the foreword to the catalogue, entitled "Architecture of This Age," Ferriss observed the imminent obsolescence of the architecture designed with reference to the past, and urged designers to deal with the reality and draw inspiration from the conditions of the machine age:

It is possible that the very stream which hewed the architectural Grand Canyon is itself about to expire. It is possible that we must look elsewhere. It is possible that another stream is already beginning to flow.²³

Meanwhile, articles by European authors offered definitive solutions to Ferriss' "elsewhere." One such solution was the open volume design promoted by Szymon Syrkus.

A leading Modernist in Warsaw, Syrkus had helped organizing the first International Exhibition of Modern Architecture in Warsaw (1926).²⁴ His approach was strongly influenced by De Stijl and by Le Corbusier's *Maison Dom-ino*, although he discarded Le Corbusier's Purism for its enclosed nature.²⁵ Entitled "Architecture Opens Up Volume," Syrkus' manifesto-like article rejected all historical styles as well as Cubism, Constructivism, Suprematism, and Purism, for their involving with enclosed volume, and replaced them with "The New Laws of Architecture," which were "based on a heroic composition of communicating passages":

Modern technical means will allow the architect to move and partly to destroy the elements which made up volume; that is to say, to open volume out upon space. The interior, opened by this mobility, will blend with the rest of space and take on architectural values through the functioning of each section.²⁶

Between Ferriss' uncertain and Syrkus' radical approaches, Louis Lozowick's essay, "The Americanization of Art," provided a more practical and inclusive outlook. Because the vast amount of construction and the rapid engineering advances in America had already provided artists with inspiration and a scaffolding, Lozowick contended, it was possible to build "a solid plastic structure of great intricacy and subtlety."²⁷ To fulfill this new mission in the industrialized epoch, artists and designers would organize line, plane, and volume into a "well knit design," and arrange color and light into compositions that consisted of contrast and harmony while emphasizing rhythm and equilibrium, whose "potential audience will be practically universal."²⁸

THE 1927 MACHINE-AGE EXPOSITION—PRESS RESPONSE

In the press, the Exposition was recognized as an inspiring event. It was described by Ralph Flint in the *Christian Science Monitor* as "one of the first attempts in America to celebrate the wonders of the machine from an æsthetic point of view."²⁹ *The New York Times* reprinted the exhibit of André Lurçat's House of Mon. E. B. at Versailles, connecting Modernist ideas to American public's great interest in small house that the newspaper was heavily involved in promoting.³⁰ The newspaper also published an article that reported the exhibits from the Soviet Union and the event of "Russian Night" at the Exposition, along with Louis Lozowick's introduction to the architectural experiments in the Soviet Union.³¹

A comprehensive review by Herbert Lippman appeared in *The Arts*. The review walked readers through the exhibition floors, noting the purity of form and the absence of ornament, an aesthetic that had not been shown in any gallery.³² Lippman highly praised the architectural works in the Exposition, for their exemplary demonstration of the relationship between what he

called “mechanical radicalism” and “emotional purism” that allowed architects cultivate machine age characteristics.³³

However, although the Exposition covered architecture extensively, it did not attract serious attention from the architecture community. The apathetic reception of the Exposition by the profession at large might be caused by the organizational difficulties of the Exposition. When the preparation of the Exposition was underway, the hosting organization—*The Little Review*—was experiencing operational difficulties. There were considerable delays from the announcement of the show to its actual installation.³⁴ The exhibits appeared loosely assembled, and their cataloging lacked an appreciable consistency. The late arrival of the exhibits from the Soviet Union, for example, prevented them from being properly catalogued.³⁵ Moreover, the presentation of European Modernism was not decisively conclusive, because of the omission of such important Modernist architects as Le Corbusier, Mies van der Rohe, and J. J. P. Oud. On the American side, works by Frank Lloyd Wright and Rudolf Schindler were missing.

Ideologically, critics had been in doubt about the indiscriminate admiration toward the machine. For example, Lewis Mumford, in his *Sticks and Stones* published in 1924, had contended that “the best modern work does not merely respect the machine: it respects the people who use it. It is the lesser artists and architects who, unable to control and mold the products of the machine, have glorified it in its nakedness.”³⁶ Catherine Bauer, writing in *The New York Times Magazine* about a year after the Exposition, was still questioning the legitimacy of the parallelism between a house and a machine:

For an automaton a machine is beautiful because it is efficient and increases his own efficiency. For an intellectual a machine is beautiful because it is a result of pure intelligence and releases man for further intellectual effort. But for the average man in between these two extremes, a machine is either a danger or an annoyance. . . Yet most of us must be interested in wondering what would happen if we actually ruled our whole twenty-four-hour day by the principle that we have adopted for eight hours of it.³⁷

CONCLUSION

With all the limitations of the event—the lack of a sophisticated curatorship, the lack of a definitive coverage of Modernist designs, the lack of a cohesive and well-elaborated thesis, and the lack of a comprehensive ideological support of the theme itself, the Machine-Age Exposition nevertheless remained the most important event in disseminating Modernism through display in the pre-International Style era. After the 1927 Exposition, Heap shifted her primary attention away from Modernism, and there would be only one more issue of *The Little Review*, published two years later. In New York, there would be no more display heavily involving Modernist architecture until the International Exhibition of Modern Architecture came out at the Museum of

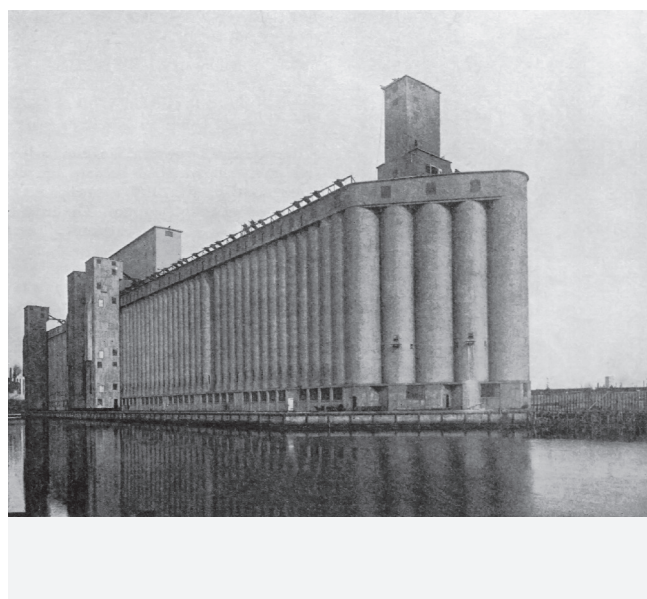


Figure 5. Grain elevator at Buffalo, New York, constructed by Monarch Engineering Company. [From *Machine-Age Exposition Catalogue*, 17.]

Modern Art in 1932. Therefore, as Suzan Noyes Platt has noted, the Machine-Age Exposition represented the final chapter of disseminating Modernism through gallery during the 1920s.³⁸ Although the loosely collected exhibits and the somewhat unclearly defined theme may have contributed to the Machine-Age Exposition’s lacking of professional authority and thus its recognition by the architecture community, the Exposition left deep impression on the visitors, among them the future director of the Museum of Modern Art, Alfred H. Barr, Jr.,³⁹ who would later collaborate with Henry-Russell Hitchcock and Philip Johnson to exploit the media of display to its full potential for the 1932 International Exhibition of Modern Architecture. The show was infused with superb curatorship and the clearly defined, well-crafted theme of International Style. Two more years later, in 1934, Philip Johnson organized the “Machine Art” exhibition at the MoMA, which consisted entirely of machine-made objects and machine parts.⁴⁰ In the literatures produced by and around the “Machine Art” exhibition, nowhere was the Machine-Age Exhibition even mentioned; apparently the preceding event was already on its way of sinking into obscurity in the histories of American Modernism.

ENDNOTES

1. In fact, works by noted European progressive architects as Tony Garnier, Peter Behrens, Eliel Saarinen, the Perret brothers, Erich Mendelsohn, Hans Polzig, and Gunnar Asplund had been exhibited in the 1925 Architectural and Allied Arts Exposition. However, exhibits of these architects were only mentioned in review articles with no scholarly meaningful description or comment.
2. “The Forty-first Annual Exhibition of The Architectural League of New York Held at the American Fine Arts Society Building,” *Pencil Points* 7, no. 12 (February 1926): 105.
3. “Skyscraper Style Features Exhibit,” *The New York Times*, February 7, 1926, X 14:1.

4. "The World of Art: Two Views of the Paris Exposition of Decorative Arts," *The New York Times Magazine*, August 16, 1925, 19.
5. W. Franklyn Paris, "The International Exposition of Modern Industrial and Decorative Art in Paris, II," *The Architectural Record* 58, no. 4 (October 1925): 378-379.
6. This debate was on the architectural aesthetics exemplified in the Paris show. In this debate, architects who favored the new trend in the show included Harvey Wiley Corbett, Raymond M. Hood, Howard Greenley, Arthur Covey, and Julian Clarence Levi. See "Changing Styles in Architecture," *The New York Times*, February 21, 1926, X 2:2.
7. For Jane Heap's early involvement with *The Little Review* and her contacts with European avant-garde artists as well as the publication of their work in the magazine, see Susan Noyes Platt, "Mysticism in the Machine Age: Jane Heap and *The Little Review*," *Twentieth-Century Art & Culture* 1, no. 2 (1989): 18-44.
8. The catalogue of the International Theatre Exposition listed 302 exhibits by American and England artists and designers and 1541 exhibits from other European countries that had arrived before going to press.
9. For more discussion about this design, see Roger L Held, "Endless Innovations: The Theories and Scenic Design of Frederick Kiesler," Ph.D. diss., Bowling Green State University, 1977. ProQuest (7800230).
10. Frederick Kiesler, "Debauch of the Modern Theatre," *The Little Review* 11, no. 2 (winter 1926): 61-72.
11. Susan Noyes Platt, *Modernism in the 1920s, Interpretations of Modern Art in New York from Expressionism to Constructivism* (Ann Arbor, Michigan: UMI Research Press, 1985), 11.
12. Cheldon Cheney, *The New World Architecture* (New York: Longman Green and Co., 1930), 28.
13. Fernand Léger, "The Esthetics of the Machine, Manufactured Objects, Artisan and Artist," *The Little Review* 10, no. 1 (spring 1924): 57-58.
14. Enrico Prampolini, "The Aesthetic of the Machine and Mechanical Introspection in Art," *The Little Review* 10, no. 2 (autumn and winter, 1924-1925): 50-51.
15. Theo van Doesburg "Evolution of Modern Architecture in Holland," *The Little Review* 11, no. 1 (spring 1925): 47-51.
16. Jane Heap, "Machine-Age Exposition," *The Little Review* 11, no. 1 (spring 1925): 22.
17. *Ibid.*, 23.
18. *Machine-Age Exposition Catalogue* (New York: The Little Review, 1927), 1.
19. *Ibid.*, 2-3.
20. Herbert Lippman, "The Machine Age Exposition," *The Arts* 11, no. 6 (June 1927): 325.
21. According to Dickran Tashjian's interpretation, the exhibits of decorative arts "were seen as a way for visual arts to have an impact [of the machine age] on everyday life." See Richard Guy Wilson, Dianne H. Pilgrim, and Dickran Tashjian, *The Machine Age in America, 1918-1941* (New York: The Brooklyn Museum, 1986), 234.
22. Robert A. M. Stern, George Howe: *Toward a Modern American Architecture* (New Haven: Yale University Press, 1975), 93.
23. Hugh Ferriss, "Architecture of This Age," foreword to *Machine-Age Exposition Catalogue*, 6.
24. Wojciech Lesnikowski, "Functionalism in Polish Architecture," in Wojciech Lesnikowski, ed., *East European Modernism: Architecture in Czechoslovakia, Hungary, and Poland Between the Wars 1919-1939* (New York: Rizzoli, 1996), 207. Also see "Szymon and Helena Syrkus," *Cultural.pl Artists*, <https://culture.pl/en/artist/szymon-and-helena-syrkus>.
25. Szymon Syrkus, "Architecture Opens Up Volume," *Machine-Age Exposition Catalogue*, 30.
26. *Ibid.*
27. Louis Lozowick, "The Americanization of Art," *Machine-Age Exposition Catalogue*, 18.
28. *Ibid.*, 19.
29. Ralph Flint, "New York Art Notes," *Christian Science Monitor*, May 31, 1927, 7:4.
30. "French Design for Small Homes," *The New York Times*, May 22, 1927, XII, 23:2.
31. "New Architecture Develops in Russia," *The New York Times*, May 29, 1927, II, 1:7.
32. Herbert Lippman, "The Machine Age Exposition," *The Arts* 11, no. 6 (June 1927): 325.
33. *Ibid.*
34. The Machine-Age Exposition was announced to be held in autumn 1925. See Jane Heap, "Machine-Age Exposition," *The Little Review* 11, no. 1 (spring 1925): 22.
35. *Machine-Age Exposition Catalogue*, 34. The German section in the catalogue also lacked sufficient detail. Among the forty-one German exhibits, twenty-four were grouped as a list entry, "Photograph, New German Architecture," on page 26.
36. Lewis Mumford, *Sticks and Stones, A Study of American Architecture and Civilization* (New York: Boni and Liveright, 1924, 6th printing, 1927), 182.
37. Catherine Bauer, "Machine-Age Mansions For Ultra-Moderns," *The New York Times Magazine*, April 15, 1928, 22.
38. Platt, *Modernism in the 1920s: Interpretations of Modern Art in New York from Expressionism to Constructivism*, 129.
39. Sybil Gordon Kantor, Alfred H. Barr and the Intellectual Origins of the Museum of Modern Art (Cambridge, Massachusetts: The MIT Press, 2002), 155, 305-306, n. 123, 124.
40. An extensive collection of original publications on "Machine Art" exhibition can be found in "Machine Art," MoMA, <https://www.moma.org/calendar/exhibitions/1784>.