

Special Issue

The Machine as Art (in the 20th Century)

Message from the Guest Editors

The machine, over the course of the 20th century, progressively integrated itself into all fields of human activity, including artistic creation; and indeed, with the first decades of that century having established a surprisingly vital and wide-ranging series of perspectives on the relationship between art and the machine, certain artists in the wake of the second world war no longer felt compelled to treat the machine as a mere theme or source of inspiration: the machine itself becomes art—unless it is art which seeks to become mechanical? The artist mutates into artist-engineer; and this transition leads not only to a questioning of the nature of the work itself, but also to a broader questioning: what is this art telling us about the actual conditions of contemporary human society, and what is it telling us about the future to which we aspire? We welcome contributions falling anywhere within the nearly infinite spectrum represented by the prismatic period during the middle of the last century in which the machine became a legitimate artistic medium. Juliette Bessette

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Arts welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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