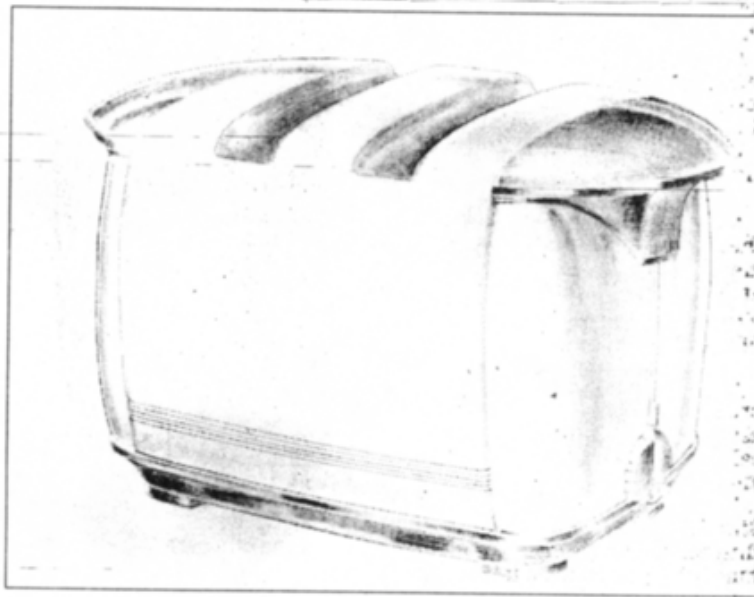


Tempo

THURSDAY, MARCH 2, 2000 ■ SECTION 5



Alfonso Iannelli's Toaster for Sunbeam, 1947.

Art review

and mind. Take your pick.

(At 300 W. Superior St., through March 18.)

The Form of Function — The Art of the Machine (ArchiTech): Machine-age art is characteristic of the modern period, though here some engravings from early in the 19th Century begin an informal survey that brings together domestic objects with photographs, prints and design drawings.

Despite the presence of a giant of international design, Raymond Loewy, the star of the exhibition is an artist best-known for his work in Los Angeles and Chicago, Alfonso Iannelli. His posters for the Orpheum Vaudeville Theatre prior to World War I are classics, ranking higher even than his sculpture for Frank Lloyd Wright's Midway Gardens and exposition pavilions at the Century of Progress.

Iannelli made a living from design work, and showed a cross-section of it along with sculpture and paintings at the Art Institute of Chicago as early as the 1920s. All the pieces on view — designs for refrigerators, a toaster, a blender, an iron, fountain pens — are from a decade or more later, proving handsome in a streamlined art moderne manner and, in one instance (a manual hair clipper), indicating a pioneering concern for ergonomics.

The show represents Iannelli and his workshop in some depth; other artists here are not so fortunate. But R.G. Martelet and Al Eckel, both of Sears Roebuck in the '60s and '70s, also receive persuasive introductions with pastel-and-pencil pieces (sometimes on colored papers) that are equally handsome as designs and drawings.

Here's an offbeat exhibition that both charms and surprises. (At 730 N. Franklin St., through April 15.)